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HEADQUARTERS UNITED STATES MARINE CORPS
3000 MARINE CORPS PENTAGON
WASHINGTON DC 20350-3000

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(e) DoD Directive 5410.18
(f) DoD Instruction 5410.19
(g) MCO 5700.45
(h) NAVMC 3500.28D
(i) NAVMC 1200.1L
(j) 10 U.S.C. § 974
(k) SECNAVINST 5720.44C CH-2
(l) DoD Instruction 4500.43
(m) MCO 1130.53R
(n) NAVSOMINST 1300.1C
(o) MCO 5060.20
(p) MCO P1020.34H
(q) U.S Navy Regulations, Chapter 12
(r) MCO 5750.1H, Appendix A.
(s) MCO 4790.2
(t) MCO 4400.150
(u) DoD 5500.7-R
(v) 17 U.S.C.
(w) Public Law 94-553
(x) FC-2-000-05N
(y) AFH 32-1084
(z) MCO 5211.5

Encl: (1) Fleet Marine Band Manual

1. Situation

a. The Fleet Marine Band Program (FMBP) is the overarching program responsible for the recruitment, training, and assignment of Fleet Marine Musicians. The term "Fleet Marine Band" applies to all Marine Bands except for "The President's Own" U.S. Marine Band and "The Commandant's Own" U.S. Marine Drum and Bugle Corps. The FMBP consists of those Marines serving as Marine Musicians in a fleet band or fleet band element; students in a training status to become Marine Musicians; Musician Technical Assistants (MTA) under Marine Corps Recruiting Command (MCRC), including the Musician Enlistment Option Program (MEOP) Coordinator at MCRC; instructors and support staff in the Marine Detachment, Naval School of Music; Occupational Field

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(OccFld) / Program Managers in the Fleet Marine Music Branch, Headquarters Marine Corps (HQMC) Communication Directorate (CD); and in other related 55XX billets across the fleet and at HQMC. The Fleet Marine Band Manual applies to Fleet Marine Bands and Fleet Marine Musicians serving in the FMBP.

b. The Department of Defense (DoD), via the Office of the Assistant to the Secretary of Defense, and the Department of the Navy (DON) publish policies governing the use of military bands. This Order is in accordance with references (a) through (z).

c. The Director, FMBP is responsible for managing all aspects of the FMBP, to include 55XX OccFld Management and the Commandant of the Marine Corps (CMC) Musician Awards Program. The Director, FMBP, works with MCRC on the recruitment of Fleet Marine Musicians under the MEOP, including the terms and instrumental proficiency standards included in the MEOP contract.

d. Because of the unique and nuanced nature of the FMBP, and the often-misunderstood capability it provides to the Marine Corps, the CMC retains management responsibility of the program. The Director, FMBP / Fleet Marine Music Branch, CD, reports to the CMC through the Director, Marine Corps Staff (DMCS) and the Director of Communication (DIRCOMM).

2. Cancellation. MCO 5000.18

3. Mission. To establish policy governing Fleet Marine Bands and FMBP personnel, and to inform Commanders (COM) / Commanding Generals (CG) and Command Staff on the mission, organization, concept of employment, and policies pertaining to Fleet Marine Bands and the FMBP.

4. Execution

a. Commander's Intent and Concept of Operations

(1) Commander's Intent

(a) Fleet Marine Bands demonstrate the discipline and professionalism of the force to national and international audiences, key publics, and uniformed members alike. Fleet Marine Bands not only provide ceremonial music support to military ceremonies, but they serve as a unique soft power asset and powerful marketing tool for COMs / CGs.

(b) Mission Statement of the FMBP: To provide music on behalf of the CMC and the COM / CG of the command to which assigned, for official Department of Defense (DoD) approved functions; appropriate military ceremonies; official civic functions and community relations events, both on and off military installations; and personnel procurement programs, in order to demonstrate Marine Corps discipline, professionalism, values, and traditions to all audiences; instill a sense of pride and patriotism; enhance morale; and support DoD and service-specific Lines of Effort (LOE). The music capability is primarily employed as a soft power asset during the phases of cooperation and competition below armed conflict on the competition continuum. Fleet Marine musicians maintain basic tactical skills and may be directed or required to serve in a non-music capacity during armed conflict or when the primary function is impractical.

(2) Concept of Operations

(a) The Marine Corps will continue to employ fleet bands to uphold and demonstrate discipline and esprit de corps through appropriate military ceremonies.

(b) Music is a soft power asset and commands should consider this when planning Theater Security and community engagement activities, regardless of having organic music assets.

(c) Due to the limited number and high operational tempo of music assets, Marine Bands are common-use commodities - meaning all bands support all commands, DoD, and appropriate civic and community events. Thus, all bands are in General Support (GS) to all commands, to include but not limited to MCRC and HQMC CD. Furthermore, tasking for service-level high priority events may come from the CMC or DIRCOMM (e.g., Belleau Wood Commemoration or Marine Week).

(d) The 55XX OccFld does not have the personnel capacity to assign a musician at each MSC, MEF, and MARFOR for planning and management of music assets. 55XX OccFld and FMBP management is coordinated and conducted by the Director, FMBP / Head, Fleet Music Branch, assigned to HQMC CD.

(e) The Director / Band Officer of each Fleet Marine Band serves as a special staff officer to the respective COM / CG. The Band Officer provides information and advises the COM / CG on use, current capabilities, and standing policies and procedures governing band employment. The Command Staff should include the Band Officer as part of relevant planning teams.

b. Subordinate Element Missions

(1) The following COMs / CGs will align respective Command Orders with the content of this Order, and ensure proper funding is provided for both Operations and Maintenance (O&M) and Temporary Additional Duty (TAD) of fleet bands and fleet band personnel. TAD funding is inclusive of music outreach / engagement in support of Theater Security, service-level strategic engagements, AO-level community engagements, and necessary training.

Commander, U.S. Marine Corps Forces Europe and Africa
Commander, U.S. Marine Corps Forces Pacific
Commander, U.S. Marine Corps 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

(2) Commands are advised to use the established command relationships as the initial means to request band support, e.g., MARFORSOUTH requesting MARFORRES Band support. In the event that the band best aligned by command relationship is unavailable, geography and cost of travel are good factors to consider during planning. The Fleet Marine Music Branch, HQMC CD, facilitates fleet band support to specific missions as necessary.

5. Administration and Logistics

a. Records Management. Records created as a result of this directive shall be managed according to National Archives and Records Administration (NARA) approved dispositions in reference (a), to ensure proper maintenance, use, accessibility, and preservation, regardless of format or medium. Records disposition schedules are located on the Department of the Navy / Assistant for Administration (DON/AA), Directives and Records Management Division (DRMD) portal page at: <https://portal.secnav.navy.mil/orgs/DUSNM/DONAA/DRM/Records-andInformationManagement/Approved%20Record%20Schedules/Forms/AllItems.aspx>. Refer to reference (b), for Marine Corps records management policy and procedures.

b. Privacy Act. Any misuse or unauthorized disclosure of Personally Identifiable Information (PII) may result in both civil and criminal penalties. The DON recognizes that the privacy of an individual is a personal and fundamental right that shall be respected and protected. The DON's need to collect, use, maintain, or disseminate PII about individuals for purposes of discharging its statutory responsibilities shall be balanced against the individuals' right to be protected against unwarranted invasion of privacy. All collection, use, maintenance, or dissemination of PII shall be in accordance with the Privacy Act of 1974, as amended [reference (c)] and implemented per references (d) and (z).

c. Forms. The Form used in this directive is the DD Form 2536.

d. Records Dispositions

(1) This directive is assigned record schedule 5000-8.

(2) No records schedules are used within this directive.

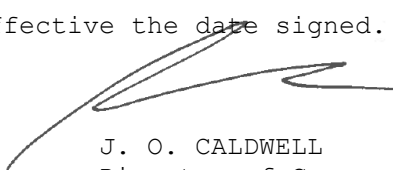
e. Updates. Updates made to this directive shall be done in accordance with the current iteration of MCO 5215.1, Marine Corps Directives Management Program.

f. Recommendations. Recommendations concerning the contents of this Order are welcomed and may be forwarded to the CMC, via the chain of command.

6. Command and Signal

a. Command. This Order is not applicable to "The President's Own" U.S. Marine Band or "The Commandant's Own" U.S. Marine Drum and Bugle Corps.

b. Signal. This Order is effective the date signed.



J. O. CALDWELL
Director of Communication

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Chapter 1

Mission, Organization, and Concept of Operations

1. General. Bands have been an integral part of the Marine Corps throughout history and continue to be of great value to the service and the DoD. The mission, composition, and concept of operations of Marine Bands have changed, but the effect bands elicit, to influence emotions, inspire action, and facilitate human connections, is enduring.

2. Definitions

a. 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 DoD 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, inaugurals, 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 and executive orders as set forth in references (e), (f), and (g). 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. COMs / CGs of those commands with Marine Bands are authorized to approve or disapprove operational commitments for the respective Marine Band. Approval or disapproval of band operations is typically delegated to the Director / Band Officer, as the Band Director is a special staff officer to the COM or CG.

h. Fleet Marine Band. The term, "Fleet Marine Band" refers to all Marine Bands, with the exception of "The President's Own" U.S. Marine Band and "The Commandant's Own" U.S. Marine Drum and Bugle Corps.

3. Mission. To provide music on behalf of the CMC and the COM / CG of the command to which assigned for official DoD approved functions; appropriate military ceremonies; official civic functions and community relations events both on and off military installations; and personnel procurement programs, in order to demonstrate Marine Corps discipline, professionalism, values, and

traditions to all audiences; instill a sense of pride and patriotism; enhance morale; and support DoD and service-specific LOE. The music capability is primarily employed as a soft power asset during the cooperation and competition below armed conflict phases of the competition continuum. Fleet Marine musicians maintain basic tactical skills and may be directed or required to serve in a non-music capacity during armed conflict or when the primary function is impractical.

4. Command Relationships. Because Marine Bands not only provide music support to the parent command, they are considered common-use commodities.

a. Operational Control (OPCON) / Administrative Control (ADCON). Marine Bands are under the Operational Control of the COM / CG. OPCON is executed through the Chief of Staff because bands are a common-use commodity, both within the unit and external to the service, with impacts at the Operational and Strategic levels. If OPCON is delegated, it is typically delegated to the Assistant Chief of Staff / G-3. Administrative control (ADCON) is executed through the Commanding Officer of the respective headquarters battalion or squadron.

b. Tactical Control (TACON) and Direct Support (DS). Marine Band Elements that are assigned to a non-Marine command, such as a Navy Band, may be under TACON of, or in DS of, the assigned command. Details of the specific command relationship are included in the required Memorandum of Agreement.

5. Organization

a. Table of Organization (T/O). Historically, Fleet Marine Bands were each organized with the same T/O in order to provide equal capabilities and capacity to each respective COM / CG. Consistently constrained resources, along with expanding requirements and evolving missions, led to the application of calculated risks to band T/O across the fleet. These calculated risks resulted in nuanced T/O differences across the fleet bands, with some consideration given to geographic areas and the ability to share specific capabilities. The Authorized Strength Report (ASR) reflects current T/O of all Fleet Marine Bands and other 55XX elements / billets.

b. Unit Integrity. Fleet Marine Bands are organized with the minimum number of musicians required to accomplish the mission. More importantly, the Table of Organization is not as straightforward as 51 musicians; it is 3 Tuba Instrumentalists, 1 Vocalist, etc., all of which correspond to specific roles within full band, small ensembles, and other embedded ensembles. Furthermore, in addition to their musical duties, band personnel have non-music related collateral duties that facilitate internal operations. A Fleet Marine Band best fulfills its mission as an aggregate unit under the direct leadership of the Director / Band Officer. COMs / CGs must protect unit integrity by limiting duty assignments for musicians to duties within a Marine Band.

c. Band Organization. Full billet descriptions can be found in reference (h).

(1) Director / Band Officer. The Director / Band Officer is the Officer in Charge and principal conductor of the Band. The Director is a special staff officer to the COM / CG and the command's principal advisor on how to employ the band. The Director provides information and advises the COM / CG on use, current capabilities, and standing policies and procedures governing band employment. The Band Officers should be included in strategic

engagement planning as the Subject Matter Expert on band logistical requirements and appropriate employment.

(2) Assistant Director / Band Operations Officer. Designated fleet bands have two Band Officers. In these cases, the second officer serves as the Assistant Director and Band Operations Officer. The Assistant Director / Band Operations Officer at these key locations enables closer and more robust planning capabilities for the MEFs and MSCs.

(3) Enlisted Bandleader. The Enlisted Bandleader (EBL) is the Senior Enlisted Advisor and Staff Noncommissioned Officer in Charge (SNCOIC) of the Band. The EBL serves as the band's primary Point of Contact (POC) for inquiries and requests for band performances. The EBL assists and advises the Director in developing the musical proficiency of the band and in planning and supervising all training, operations, and administrative duties within the band. EBLs lead the band in performance, as appropriate, or assist in preparing the band for concerts, parades, and other functions.

(4) Band Staff. Along with the Director and EBL, the Band Staff comprise the minimum required leadership and support staff necessary for operating and managing a Fleet Marine Band. The Band Staff includes the following billets: Ensemble Leaders (Enlisted Conductor and Drum Major), Instrument Repair Technician, and Production Manager. The Band Staff oversees all band operations, musical development, and collateral duty areas / internal operations.

(a) Ensemble Leader - Enlisted Conductor. The Enlisted Conductor (EC) is an assistant director of the Band and one of two "music chiefs." The EC assists the Director in the musical development of the band; directs, trains, and manages the musical performances of the full band while static; and supervises the management and development of small ensembles. The EC manages the Music Library, including the procurement, inventory, and issuing of music library materials, and maintaining historical records of the band (Chapter 11).

(b) Ensemble Leader - Drum Major. The Drum Major (DM) is the Drill Master of the Band and one of two "music chiefs." The DM directs, trains, and manages the musical performances of the Ceremonial Band while on the march and instructs band personnel in drill specific to Marine Bands. The DM manages the Band Administration Section, including the proper processing of band requests, maintenance of unit rosters, and tracking of the command chronology (Chapter 6). The DM also directly leads and manages the Band Operations section.

(c) Instrument Repair Technician. The Instrument Repair Technician (IRT) is a specialized musical technician, and a key Band Staff support billet. The IRT manages the Table of Equipment (T/E) for the band and inspects, maintains, and repairs, all musical equipment (Chapter 9). The IRT directly manages the Band Supply (Chapter 10) and Fiscal Sections, including the acquisition of band equipment, and assists and advises the Band Officer on budgeting and purchase plans, to include Operating & Maintenance (O&M) and Temporary Additional Duty (TAD) funding.

(d) Production Manager. The Production Manager (PM) is a specialized musical technician, and a key Band Staff support billet. The PM is the Sound Engineer and the Band Marketing and Communication Chief for the Band. The PM leads, trains, and manages the Band Audio/Visual Production Section (Chapter 8), including the employment of equipment for audio/visual

production for performances. The PM also assists the Director in all marketing and communication for the Band (Chapter 7).

(5) Band Personnel. Marine musician duties are described in reference (i). Marine Band personnel are organized internally in multiple ways depending on the activity: music, collateral duty, and platoon.

(a) Music Organization

1. Musical Section. A Musical Section is comprised of like instruments (trumpets, clarinets, etc.). The most qualified Marine of each musical section is assigned as the Section Leader. The Section Leader is the first Marine in the music chain of command, is responsible for ensuring that all Marines in the section are prepared for rehearsals and performances and assists in the professional development of the Marines within the section.

2. Musical Group. A Musical Group is comprised of similar instruments by type (brass, woodwind, rhythm). The most qualified Marine of each musical group is assigned as the Group Leader. The Group Leader is the second Marine in the music chain of command, is responsible for ensuring that all Marines in the group are prepared for rehearsals and performances, and further assists in the professional development of the Marines within the group.

3. Embedded / Small Ensembles. Embedded and Small Ensembles are standalone ensembles. These ensembles are comprised of specified instrumentation from within the full Band. The most qualified Marine of each embedded ensemble is assigned as the Small Ensemble Leader. The Small Ensemble Leader is responsible for rehearsing and preparing the ensemble for performances, and for coordinating associated logistics for all assigned performances.

(b) Collateral Duties. Band Marines are assigned collateral duties aligned with internal operations of the band. These duties include but are not limited to Unit Supply, Unit Administration, Unit Operations, Music Library, and Marketing and Communication (Chapters 6 through 12).

(c) Platoon Organization. Band Marines, in the ranks of sergeant and below, comprise the platoon. Fleet Bands maintain a platoon organization for general leadership and accountability.

6. Music Capabilities. Music capabilities refers to both specific instruments and ensembles. Not all Fleet Marine Bands have the same ensemble capabilities nor the same capacity of instrument capabilities. The full description of ensembles can be found in reference (h).

a. Wind Ensemble (WE). Also referred to as Concert Band, the Wind Ensemble performs traditional and contemporary, professional-grade, wind ensemble literature and transcriptions. This group encompasses all Marine musicians assigned to the unit, may include members of the Band Staff, and may include additional Marines from other bands to correspond with the composition and size of an industry-standard wind ensemble. Sound amplification and recording equipment are normally used during rehearsals and performances to enhance sound, compensate for poor acoustics, and to record performances, as well as provide for announcements, introductions, and narrations. The Wind Ensemble strictly performs as a stationary ensemble.

b. Ceremonial Band (CB). Also known as the Marching Band, the Ceremonial Band is the principal ceremonial ensemble. The Ceremonial Band performs marches, patriotic music, and official ceremonial music. The composition of this ensemble includes appropriate instrumentation for marching and ceremonies, which includes most Marines in the unit. Typically, musicians who perform Oboe, Bassoon, Electric Bass, Piano, Electric Guitar, and Vocals are not assigned to this ensemble. If programmed music calls for non-standard instrumentation, or if manning shortfalls exist, Marines with these specific Necessary Military Occupational Specialties (NMOS) may be required to perform on the primary instrument or on a secondary instrument in the Ceremonial Band, per reference (i).

(1) Rehearsal Detail. Due to high operational tempo, Bands typically do not provide a rehearsal detail; however, music can be downloaded from the U.S. Marine Band's website for use at parade rehearsals. A small detail of one Bass Drum, often accompanied by one Trumpet or Snare Drum, may be provided for parade rehearsals for high-visibility or high priority ceremonies.

c. Embedded Ensembles. In addition to the full band ensembles (Wind Ensemble, Ceremonial Band), Marine Bands have embedded ensembles of varying size, composition, and specialization. When situations preclude the full band from performing, or in cases when the Band Officer deems it appropriate for a specialized ensemble to provide the musical support, an embedded ensemble will be utilized. There are constraints regarding instrument substitution and ceremonial music performance capabilities for the embedded ensembles. An example of this is the Woodwind Quintet is not appropriate to render honors. The Band Director is responsible for properly advising on these matters.

(1) Required Embedded Ensembles

(a) Popular Music Group (PMG). The PMG performs rock, pop, and other contemporary music styles, and is best used in non-ceremonial settings. Adequate electrical power must be readily available for this ensemble.

(b) Brass Band (BB). The Brass Band performs traditional second-line, rock, pop, and other contemporary music styles. This ensemble has multifaceted capabilities: it can configure for both mobile and static performances; it can function as an alternative for brass quintet and/or jazz combo; and it can be augmented with a vocalist.

(c) Brass Quintet (BQ). The Brass Quintet performs traditional and contemporary chamber music as well as marches and authorized ceremonial music. This five-piece ensemble is typically comprised of two trumpets, horn, trombone, and tuba and is heavily relied upon to provide an alternative to larger ensembles in those cases where limited space, funds, or transportation are factors, or when concurrent operations are required. This group can be augmented with two percussionists to facilitate musical honors or to otherwise provide necessary instrumentation for support for events such as Birthday Balls.

(d) Woodwind Quintet (WQ). WQ is only a required ensemble for those Marine Bands possessing the requisite instruments. The ASR specifies which Fleet Marine Bands are staffed with the required instruments for a WQ. The WQ performs traditional and contemporary chamber music as well as marches and authorized ceremonial music. This five-piece ensemble is typically comprised of an oboe, bassoon, flute, clarinet, and horn, and is employed as

an alternative to larger ensembles in those cases where limited space, funds, or transportation are factors, or when concurrent operations are required.

(e) Jazz Combo (JC). The Jazz Combo performs a variety of jazz standards and contemporary styles. Adequate electrical power should be readily available.

(f) Bugler (BGL). Trumpeters are required to maintain the ability to perform bugle calls (Appendix G) for ceremonial missions. Fleet Marine Bands establish procedures for Buglers to support funerals and memorial services and coordinate support with local command funeral details.

(g) Vocalist (VOX). Vocalists provide Marine Bands with additional capabilities to add to existing ensembles, or as a force multiplier when employed as a standalone capability. In many cases, it is appropriate for the vocalist to perform the National Anthem.

(h) Mess Night Detail (MND). Mess Night Details provide support for formal dinners in mess by members of a particular unit. This trio includes a trumpet, flute, and drummer capable of performing music contained in Appendix G.

(2) Other Embedded Ensembles

(a) Jazz Ensemble (JE). The Jazz Ensemble performs a variety of jazz standards and contemporary styles. Adequate electrical power should be readily available.

(b) Choirs, Trios, Duets, etc. Ad hoc ensembles may be organized and employed for specific purposes or limited durations, per the Band Director's approval. The Director properly advises the command on the suitability of externally requested ensembles. For example, Pianists and Vocalists are not only capable of solo performances but are increasingly employed as an embedded ensemble (duet). Piano and Vocal duets provide a flexible and effective ensemble for ComRel and recruiting engagements that can also be used in a limited capacity for ceremonies.

7. Concept of Operations. As one of the service's unique soft power assets, Marine Bands provide music in support of military ceremonies, community events, and personnel procurement activities. While support to ceremonies remains an important function, the limited number of Marine Bands may shift the priority of music support from ceremonies to high priority, service-level engagements.

a. Concurrent Operations. 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 typically not be fragmented to support small ensemble performances concurrent with Wind Ensemble or Ceremonial Band performances.

b. Military Ceremonies and Official Commitments. Marine Band support to military ceremonies and other official functions provide a means for COMs / CGs to uphold and enhance esprit de corps and troop morale. Support to military ceremonies remains a key function of the Marine Bands.

c. Outreach and Engagement Activities. Outreach and engagement activities support DoD and service-specific LOE, and Marine Bands' contribution to these activities provide the service a great Return on

Investment (ROI) when strategically employed. These ComRel performances are governed by DoD policies.

d. Personnel Procurement. Marine Bands support the Marine Corps' recruiting effort through performances in colleges, high schools, and other Education events; through ComRel activities; and through other actions such as guest speakers or clinicians. Marine Bands coordinate school visits with the Marine Corps Recruiting District (MCD) Musician Technical Assistant (MTA) and other appropriate Marine Corps Recruiting Command (MCRC) personnel in the area in which the band will be performing.

Chapter 2

Tasking, Request Procedures, and Funding

1. Tasking

a. HQMC. All Marine Bands provide music support on behalf of the CMC and the COM / CG of the command to which assigned. HQMC CD tasks fleet bands on behalf of the CMC for high priority, service level engagements and outreach.

b. MARFOR / MEF / MSC. COMs / CGs task fleet bands with supporting priority events in the respective AO. If a command has no organic music assets, band support may be requested, or a Feasibility of Support (FOS) may be issued, via established command relationships, for example COMMARFORCENT requesting band support from I MEF.

2. Planning

a. HQMC. HQMC CD conducts planning processes to evaluate events for strategic employment of Marine Music assets. Strategic engagements target key publics and support service-specific LOE. These processes include boards and other vetting methods to best evaluate probable impact and return on investment. HQMC CD coordinates with the MARFOR COMMSTRAT Marines and COCOM PA personnel and ensures that intended outreach events are captured in the DoD FYXX Community Engagement Plan.

b. MARFOR / MEF. Marine Forces Command and MEF Staff conduct routine strategic planning to support the Commander's Campaign Plan. Fleet Marine Band Officers advise and serve on Operational Planning Teams (OPT) to ensure Marine Bands are properly employed and leveraged as a soft power asset.

c. Planning Timelines. Strategic engagement planning ideally occurs in early summer, ahead of cyclic budget processes. The Office of the Assistant to the Secretary of Defense (OATSD) for Public Affairs (PA) collects inputs throughout the summer and published the DoD Community Engagement Plan at the beginning of the Fiscal Year (FY).

d. Synchronizing Outreach and MCRC Actions. Fleet Marine Bands should coordinate with local MTAs and relevant MCRC personnel when conducting outreach activities to effectively align outreach and recruiting actions and maximize potential ROI.

3. Request Types

a. DD Form 2536. A DD Form 2536, Request for Armed Forces Participation in Public Events (Non-Aviation), is used for requesting band support for an event. All requesting government and civilian agencies use this request form. All requests for band support from the public are considered official and must be approved by an appropriate authority. A DD Form 2536 must be received at least 30 days before the event, per reference (g). The DD Form 2536 is available via the "Community" section of the Marines.mil website as well as the Marine Music website at <https://www.music.marines.mil>.

b. Internal Marine Band Request. Internal, unofficial Marine Band request forms may be used specifically for subordinate commands in a MARFOR, MEF, or MSC that has a Marine Band. An example of this request form can be found in Appendix C.

c. Request for Recorded Music. Requests for recorded music in lieu of a live band will be evaluated on a case-by-case basis and are subject to copyright and other applicable laws. Ceremonial music, educational series, and other recorded music is available for download from "The President's Own" U.S. Marine Band homepage at <https://www.marineband.marines.mil>.

4. Request Procedures. Requests for band support come from all sources (DoD, DoS, USMC, Civic).

a. Direct to HQMC CD. HQMC CD maintains an email address and phone number for Community Relations support requests (the "ComRel Inbox"). Fleet Music Branch (FMB), HQMC CD forwards requests for band support received by the "ComRel Inbox" to a Marine Band based on command AO or geographic proximity of the nearest fleet band.

b. Direct to a Fleet Marine Band / Command. Marine Bands maintain an email address, phone number, and mailing address for band support requests. If a band receives a request better suited for another fleet band, the request will be forwarded to FMB, HQMC CD for redirection or directly to the band better situated for further processing.

5. Internal Request Processing. The Band Director, as a special staff officer, properly vets and determines approval of band requests on behalf of the COM / CG.

a. Timelines. Bands consider requests once the event is within 90 days of execution. Exceptions to this include HQMC and MARFOR-level taskers, which are prioritized and accepted outside the 90-day window. Due to the large number of Birthday Ball requests Fleet Marine Bands receive, bands will often hold all ball requests until mid-September before considering for support to ensure all units have submitted their requests.

b. Considerations

(1) Legal. Local COMs / CGs determine eligibility of requests for musical support in accordance with references (e), (g), and (j).

(2) Priority. Event prioritization is based on a variety of factors due to the nuances involved in music operations and details inherently unique to each event. A common-sense approach is used when committing to requests.

(3) Scheduling Conflicts. When two or more event requests result in a scheduling conflict, the conflict is resolved via the chain of command based on the COM / CG's priorities. The FMBP will assist in sourcing another Marine Band if the conflict involves a high-priority, service-level engagement. Band Officers will notify event sponsors that requests for band support for events of higher priority may result in cancelation of band support for their event.

c. Correspondence. Bands send event sponsors formal correspondence for the following reasons: Receipt of Request (for events that are outside of 90 days), Acceptance (requests that are approved for support), Declination (events that will not be supported), and Cancelation (events previously accepted that the band is no longer supporting).

6. Funding

a. Funding for a Marine Band is inclusive of Operations and Maintenance (O&M) and TAD. TAD funding is inclusive of Theater Security, music outreach

and engagement, and necessary training. Band Officers are responsible for proper submission of funding requirements.

b. Established procedures dictate that the Geographic Combatant Command communicates the requirement while the service component procures the funding to support the requirement. As such, Major Commands and Marine Forces Commands are advised to properly plan for band support to operations, including procuring the funds necessary, regardless of possessing organic music assets.

c. DoD community engagement activities are enabled by two funding sources: appropriated funding that is specifically programed for community engagement purposes, and appropriated funding for DoD mission activities that are not community engagement, but which may be leveraged at no additional cost for community engagement purposes as an added value. Marine Corps support of community relations programs shall be kept to the minimum necessary to accomplish DoD objectives.

d. DoD policies require that Armed Forces participation in public events will be provided at no additional cost to the Government, which means unprogrammed costs incurred solely because of participation in or support of an unplanned activity.

(1) Sponsor Costs. Sponsor costs may include such things as local transportation, commercial air, meals, lodging, and other associated costs relating to travel or the performance venue.

(2) 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 band 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.

7. Gift Acceptance Approval. Fleet Marine Bands will contact local ethics officials for details and information specific to accepting gifts (anything that has monetary value), to include gifts from outside sources, gifts of travel, gifts from a foreign government, and gifts to the Department of Defense. Gifts exceeding specified amounts must be routed for acceptance according to applicable policies.

Chapter 3

Band Operations and Training

1. General Operational Considerations

a. Balancing Requirements. Marine Bands are in high demand. While a robust operational schedule is desirable, equal importance and adequate time must be dedicated to rehearsals and collateral duties in support of music operations. Due to inherently irregular working hours, compensatory time allocated for work during holiday periods and extended hours is often executed during normal business hours and is ideally proportionate to the hours worked.

b. Duty Standing. Fleet Marine musicians are required to serve as a Duty Non-Commissioned Officer (DNCO) at their assigned band hall in order to receive band support requests and answer official phone calls; facilitate access to the building outside of normal working hours; and preserve order, enforce regulations, and provide security of the building and equipment. Because Fleet Marine Bands are organized with the minimum number of specific roles/instruments within the full band, small ensembles, and other embedded ensembles, Marine musicians are generally not required to stand duty at the battalion/squadron or headquarters building. COMs/ CGs must make every effort to protect unit integrity by limiting duty assignments for musicians to duties within a Marine Band.

c. Basic Allowance for Sustenance (BAS). Fleet Marine Bands maintain irregular working hours because of the nature of their work. As such, Marine musicians are authorized to receive BAS.

d. Area of Responsibility. The Marine Band's area of responsibility (AOR) corresponds to the command's Area of Operations (AO).

e. Measure of Effectiveness. Band operations are approved through close coordination between the Band Officer and the COM / CG. Band operations are carefully evaluated by the command to ensure proper employment of the band within its mission capabilities and policies governing, and to maximize the return on investment to the Marine Corps.

f. Musical Unit Resource Exhibit (MURE). Fleet Marine Bands track and report information relating to band performances and other operations on the MURE in order to track measure of effectiveness (MOE) and ROI. The MURE is submitted to FMBP managers for compilation and necessary or required reporting. The MURE helps inform decision making at the command and service levels.

g. Coordination of Effort. Marine Bands maintain routine communication with adjacent and higher commands, and other relevant stakeholders, for operational planning to ensure that efforts are not duplicated or neglected.

h. Temporary Additional Duty (TAD). The Band travels in a TAD status for performances outside of local travel limits. Established policies and directives provide information pertaining to requirements and constraints for travel in a TAD status, such as MCO 4650.39A, "Defense Travel System" and The Joint Travel Regulations (JTR).

2. Operational Considerations

a. Transportation

(1) Ground Transportation. Vehicular requirements vary according to personnel strengths of musical units, but normally consist of at least one full-size (54-passenger) air-conditioned bus with underside storage, van(s) capable of transporting embedded ensemble(s) with gear, 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 the equipment. Multiple vans can serve as an alternative to full-size bus when funding is limited or when the mission dictates.

(2) Air Transportation. Due to the lack of military air (MILAIR) availability, commercial air is the primary means of air transportation for band operations. When MILAIR is planned, use caution and advise the event sponsor that operational, training, or maintenance requirements may preclude airlift support. Requests for MILAIR transportation are submitted per reference (1).

b. Constraints and Limitations. Austere conditions greatly impede the functionality of musical instruments and may limit the Band's ability to perform its mission. Other factors, such as inappropriate instrumentation, serve as constraints to the Band's ability to perform. The Band Director is responsible for properly advising on band employment as it relates to constraints and limitations.

3. Operational Planning. The Marine Corps Planning Process is adapted for Fleet Band operational planning.

4. Appearance by Individual Marines. Marine musicians must abide by all existing references, regulations, and policies governing work outside of military duties.

5. Training. The Enlisted Bandleader / SNCOIC is responsible to the Band Officer for developing a comprehensive training program for the Band. This encompasses a musical training plan, an annual training plan, and grade-appropriate professional military education training plans.

a. Musical Training

(1) Unit. The unit trains musically through various means, and typically through rehearsals, such as Section Leader or Small Ensemble Rehearsals. Rehearsals are usually linked to upcoming performances, but also serve to improve proficiency through standard musical training methods.

(2) Individual. To maintain proficiency, musicians must devote time to individual practice. Every effort is made to schedule individual practice time during duty hours; however, due to operational demands or other reasons, off duty practice may also be required.

(3) Special Considerations. If operational commitments or other factors preclude musical training for an extended period (over 15 days), the proficiency of the band is likely to deteriorate, negatively impacting the mission and potentially rendering Marines unqualified for promotion. The COM / CG must make every effort to prevent extended periods of non-music related duties, as practicable.

b. Annual Training. Because the band best fulfills its mission as an aggregate unit, local and service-wide annual training, such as weapons qualification and fitness tests, is often scheduled as a full-band training block.

c. Professional Military Education (PME). Through careful scheduling, the Band EBL/SNCOIC ensures that Marines are afforded the opportunity to complete required PME. Resident PME may impact the Band's mission accomplishment, including the Band's ability to conduct concurrent operations.

d. Advanced MOS Training. Advanced MOS training is available to career Marines and is required for Fleet Marine Band leadership billets, per reference (i).

e. Other MOS Training. Due to limited MOS training provided by the DoD, other means are authorized and encouraged, such as attending clinics and workshops.

Chapter 4

Musical Proficiency Requirements and Program Entry

1. General. Marine Bands serve as a soft power asset, demonstrating the professionalism, discipline, and esprit de corps of the service. As such, Marine musicians must demonstrate a high level of musical proficiency. Musical proficiency is evaluated through an established audition / assessment system. A passing audition is required to obtain the 55XX Marine Music Military Occupational Specialty and to be eligible for promotions once in the Fleet Marine Band Program (FMBP), per scores outlined in reference (h).

2. Musician Enlistment Option Program (MEOP)

a. Background. MEOP is a Program Enlisted For (PEF) under Marine Corps Recruiting Command (MCRC). The 55XX OccFld Manager works with MCRC and M&RA to maintain MEOP requirements and associated incentives.

b. Musician Technical Assistant (MTA). In 1993, the MTA position was established, with each Marine Corps Recruiting District (MCD) being billeted for one MTA. Additionally, one 55XX was billeted at MCRC as the MEOP Coordinator. The MEOP Coordinator works closely with the 55XX OccFld Manager and essentially serves as an extension of the OccFld Management team, for the holistic "man, train, equip" mission.

c. Procedures. More information on MEOP recruiting can be found in MCO 1130.76 and Recruiting Volumes I, III, and V.

3. Fleet Assessments

a. Function. An assessment provides a means of evaluating MOS proficiency. In order to ensure that a Marine's proficiency is progressing at an expected rate, routine assessments are administered.

b. Proficiency Scores. Musical proficiency is identified through an established scoring system codified in references (h) and (n). In order to be eligible for promotion to the next grade, a Marine must achieve the minimum requisite assessment score, per reference (i).

c. Responsibility and Authorized Auditioners. The Band Officer is responsible for ensuring that all assessments are completed, to include any associated or required paperwork. For official purposes of promotion recommendations, the only authorized adjudicators are the Band Officer and the Enlisted Bandleader. Graduates of the Audition Training Course (ATC) may serve as an assessment adjudicator at the discretion of the Band Officer, but their scores may not be used as official scores.

d. Frequency. Band Officers will ensure that all Marine musicians complete an assessment, maintaining or exceeding a proficiency score commensurate with their current grade, no less than once during the Reporting Senior (RS) - Marine Reported On (MRO) relationship to ensure progression and promotion eligibility.

e. Substandard Proficiency. If a Marine achieves a substandard proficiency score as specified in reference (i), the Band Officer will counsel the individual and determine a re-assessment date.

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

(2) If a Marine establishes a pattern of substandard technical performance via assessments or in daily performance, administrative or disciplinary action may be taken. A pattern of substandard performance is considered as two substandard assessments during a 6-month period.

(3) Occupational Field (OccFld) 5500 Musician Enlistment Option Program (MEOP) and regular promotions may be delayed or voided if a Marine does not perform to current grade requirements in a standard assessment. The delay must be supported by an appropriate page 11 entry as explained in reference (m).

f. Unit Variability. Minimum assessment requirements as outlined in this manual apply to all bands that are a part of the Fleet Marine Band Program. Sufficient effort must be made to achieve consistent formal processes and assessment standards across the field. Additional quality control and supervisory mechanisms may be established by the Band Officer to ensure proficiency standards are upheld.

g. Grace Periods. Band Officers may afford Marines additional time to acclimate or rebuild proficiency before they are beholden to proficiency standards in order to accommodate unit variability or recover technical skills following a Special Duty Assignment (SDA) or other prolonged periods of time away from music duties.

4. Lateral Move (LATMOVE) / On-the-Job Training (OJT). Marines periodically enter the FMBP through lateral move rather than enlisting under the MEOP.

a. On the Job Training (OJT). Marines interested in a lateral move to the 55XX occupational field may undergo OJT at the discretion of their parent command and applicable Marine Corps Fleet Band. A Marine of a non-55XX MOS being assigned to a Marine Corps Fleet Band is based on a Band Officer's initial assessment of that Marine's trainability to the requirements outlined in Chapter 4. The OJT period should last only as long as is required for the Marine to demonstrate a high probability of success in the Basic Music Course at the Naval School of Music, typically 6 months or less. Emphasis should be placed on getting the Marine assigned PMOS 5500 for Basic Music Course attendance as quickly as possible.

b. Lateral Move Process. The process outlined below are the required steps for successful lateral move into the 55XX occupational field:

(1) Initial Screening by a Band Officer. An interested Marine must visit the applicable fleet band and be screened by the Band Officer.

(2) Temporary Assignment to a Marine Corps Fleet Band. An interested Marine may be assigned to a Marine Corps Fleet Band in a TAD status if recommended by the Band Officer and the Marine's parent command.

(3) Meet all requirements found in Chapter 4.

(4) Obtain a Letter of Recommendation. A letter of recommendation written to 'Director, Fleet Marine Band Program' from a Band Officer or the Naval School of Music that clearly states entry requirements have been met and demonstrated via formal assessment is required.

(5) Submit a Reenlistment Extension Lateral Move (RELM) Request. The interested Marine must submit a RELM Request, with letter of recommendation attached, requesting lateral move into the 55XX occupational field.

(6) Attend the Basic Music Course. If approved, the Marine will receive PMOS 5500 and await permanent change of station orders to the Basic Music Course (N0355A2), Naval School of Music, Norfolk, VA, for formal training.

(7) Assignment to Marine Corps Fleet Band. The Marine will be awarded PMOS 5524 and appropriate NMOS upon successful completion of the Basic Music Course and be assigned to a Marine Corps Fleet Band.

Chapter 5

Band Drill and Ceremonies

1. General. The Ceremonial Band is the primary ensemble used for musical support of ceremonies. The Ceremonial Band is a sizable musical unit comprised of brass, woodwind, and percussion instrumentalists arranged in a block or concert split formation, and includes a conductor and/or drum major, as required.

2. Purpose. Drill and ceremonies are a cornerstone of Marine Corps customs, courtesies, and traditions. It is the duty of the ceremonial band to demonstrate the discipline, combat effectiveness, esprit de corps, and professionalism of the Marine Corps through sharp appearance, impeccable drill, and musical excellence.

3. Procedures. Band Drill and Instrument Manual are described in Appendices D, E, and F.

a. Occasion. The Ceremonial Band may be utilized in military and civic ceremonies and parades.

b. Space Requirements

(1) The Ceremonial Band utilizes a block formation in a standard military ceremony. The block formation is made up of a 4 to 6-man front, occupying a width of about 16 feet and a depth of about 16 feet, or greater (Appendix D). This formation is used for ceremonies where the band is on the line of troops whether they are in column or on line.

(2) The Ceremonial Band utilizes a concert-split formation, or an altered position from 'right on the line' as necessary, in appropriate performance settings. The split formation is about 36 feet wide and about 8 feet deep (Appendix D). The Ceremonial Band may also be seated in a concert band formation, situation dependent.

(3) Appropriate indoor venues include aircraft hangars and gymnasiums. Band leaders advise on whether the Ceremonial Band can march at an indoor venue. Using the Ceremonial Band at small indoor venues is not recommended.

c. Prescribed Tempo. The prescribed tempo for marching troops is between 112 and 120 beats per minute, per reference (o).

d. Continuous Performance without Relief. It is physically impossible to play a wind instrument for a prolonged period of time without relief. Extended continuous performance lowers the musical quality and risks possible injury to the musicians.

e. Unsuitable Terrain. The musical quality and safety of the Ceremonial Band is jeopardized when the band is required to perform while marching over terrain that offers insecure footing or unreasonable elevation changes. Under such conditions, the band should remain stationary while playing. Suitability of terrain is determined by the band leader present at the performance site.

f. Exhibition Drills. Marine Bands do not normally perform exhibition drills. The high tempo of band operations and amount of time required to develop exhibition drill precludes these types of performances. As preparation time permits, Marine Corps Bands may provide exhibition drills for appropriate events, such as a Military Tattoo.

g. Requests for Special Music. Ceremonial music performed will be in accordance with reference (o).

h. Uniforms

(1) Fleet Bands perform with unique organizational equipment, published in reference (p).

(2) To protect unit performance capability, government equipment, and individual Marine safety, band leaders will determine feasibility of accommodating special uniform requests that deviate from MCO 1020.34H. Because of the physical effort required to perform an instrument, the requirement of additional uniform items for the band during ceremonies or performances is not advised.

4. Performance of National Anthems

a. U.S. National Anthem

(1) Fleet Marine Bands use the U.S. Navy arrangement of "The Star-Spangled Banner" authorized by the DoD (Appendix D). Bands may use other arrangements of "The Star-Spangled Banner" more appropriate for the ensembles' instrumentation, as long as they are written and performed in a manner that respects the dignity and purpose of the national anthem, as typified by the official arrangement as described in reference (e). When properly performed, the time span of the National Anthem should be approximately eighty seconds.

(2) Fleet Marine Bands are prepared to perform "The Star-Spangled Banner" regardless of the size of the musical ensemble, when fulfilling an official ceremonial capacity, with the exception of a Mess Night Detail. A solo piano or vocalist with or without piano accompaniment may perform the national anthem in those cases where instrumentation is not sufficient or will not lend appropriate dignity. While not typically recommended, if a sponsor requests for an outside individual to sing "The Star-Spangled Banner" with the band, a rehearsal prior to the performance is necessary to ensure the singer and band are in the same key and follow the same performance guidelines. "To The Color" may be used instead of "The Star-Spangled Banner" when the Colors are presented twice during the same ceremony.

b. Foreign Anthems

(1) Per reference (e), U.S. military bands are authorized to perform foreign national anthems at official civil ceremonies within CONUS only when one or more senior government representatives of those foreign nations are actively participating in the ceremony and the representative holds a rank that entitles them to receive official U.S. Government honors.

(2) Only foreign national anthems of participating countries may be played during international sporting events, such as the Pan American Games

or the International Olympics, in which the United States is a participant. A single game or match between a U.S. team and a foreign nation's team does not qualify as an international sporting event.

(3) The performance of any foreign country's national anthem will be followed, without pause, with the playing of the U.S. National Anthem. When two or more foreign national anthems are played, the U.S. National Anthem is performed last. Per reference (q), the same marks of respect prescribed during the playing of the U.S. National Anthem shall be shown during the playing of a foreign national anthem.

(4) Requests for exceptions to policy shall be forwarded, through appropriate channels, to the Office of the Assistant to the Secretary of Defense for Public Affairs (OATSD PA) for approval.

(5) For OCONUS events, relevant Combatant Commanders (CCDR) may approve the playing of national anthems of countries within their geographic AORs if the U.S. ambassador concurs. Consult the COCOM legal office or international affairs office regarding local country agreement requirements for the order of performing foreign national anthems.

(6) All foreign anthems are required to be vetted through "The Pershing's Own" U.S. Army Band. Recordings of foreign anthems can be found on the U.S. Navy Band website.

c. Medley Performances. Reference (q) prohibits the playing of the National Anthem of the United States, or of any other country, as a part of a medley.

5. 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 following guidelines for performance shall be followed when "The Marines' Hymn" is performed.

(1) "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.

(2) Marine Bands only perform one verse of "The Marines' Hymn" during ceremonies.

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

(4) The same ensemble guidelines for performing "The Star-Spangled Banner" apply to performing "The Marines' Hymn".

b. Refer to Appendix G for a history of "The Marines' Hymn."

Chapter 6

Band Administration

1. General. Marine Corps Fleet Bands have unique records and correspondence processing requirements to facilitate logistics and operations, necessitating a dedicated Band Administration section in order to fulfill all internal organizational and operational administrative requirements. General personnel administration requirements are fulfilled by the unit and installation administration sections.

2. Purpose. The Band Administration section supports band operations by processing the consistent throughput of support requests and maintaining internal organizational databases.

3. Organization

a. The Drum Major (DM), Primary Military Occupational Specialty (PMOS) 5521, is a graduate of the Music Unit Leader Course (ULC) (N0355L2) at the Naval School of Music, Virginia Beach, VA, as stated in reference (i) and is responsible to the Band Officer for supervising the Band Administration section.

b. The Band Officer designates a staff noncommissioned officer to manage the Band Administration section as a collateral duty (Appendix B). The DM oversees the Band Administration SNCOIC and this collateral duty area.

c. The Band Administration section is comprised of musicians serving in a collateral duty capacity.

4. Procedures. All internal organizational and operational administrative requirements are fulfilled in accordance with current directives.

a. Organizational Administration. Organizational administration consists of the records required to administer the organization of a band. The Band Administration section creates and maintains all records pertaining to organizational requirements (personnel rosters, routine correspondence, internal security rosters). These records are maintained and updated as personnel changes occur within the unit and at least once every quarter.

(1) Personnel Databases.

(2) Recall Rosters.

(3) Access Authorization Rosters.

(4) Ensemble Assignments.

(5) Collateral Duty Assignments (Appendix B).

(6) Command Chronology. The recording, preservation, and dissemination of the cumulative operational and institutional experience of the Marine Corps as well as unit and individual achievement are critical to honoring tradition, building esprit, and transmitting the Marine Corps' heritage to Marines and the nation. Format and detailed instructions are contained in reference (r).

b. Operational Administration. Operational administration consists of the records required to facilitate internal and external band operations (support request routing and response letters, transportation requests, after action reports, daily schedules). The Band Administration section creates and maintains all records pertaining to operational functions. These records are maintained and updated as operations require.

(1) An example "Request for Marine Band Participation in Military Events Form" is provided in Appendix C.

(2) Correspondence. Receipt of Request / Letter of Acceptance / Letter of Declination / Letter of Cancellation.

(3) After Action Reports. Submitted as required per reference (g) and local command regulations.

(4) Commitment Database Maintenance.

(5) Musical Unit Resources Exhibit (MURE). The MURE was created to facilitate timely and accurate metrics on Fleet Marine Band usage and effectiveness. The MURE was updated following the GAO-17-657 report on military bands. This report compiles live and digital outreach metrics and financials for each band and is submitted quarterly to Fleet Marine Music Branch, HQMC. Relevant metrics and formats change periodically to optimize tracking and increase analytical value. Refer to Fleet Music Branch, HQMC CD for current expectations and priorities for the MURE.

Chapter 7

Band Audio-Visual Production

1. General. Marine Bands require audio-visual production support specific to band operations. Communication Strategy and Operations (COMMSTRAT) is unable to provide the level of audio-visual production support necessary in band operations due to their many other core tasks and responsibilities. As such, an internal Band Audio-Visual Production section is required to support band operations, and each Fleet Marine Band has one Production Manager (PM), Primary Military Occupational Specialty (PMOS) 5522. The PM is one of two dedicated band support staff members and is trained and selected to execute the duties associated with band audio-visual production. Audio Production includes live sound, studio sound, and post-production sound. Visual Production consists of lighting, images, video, and digital media domains.

2. Purpose. The Band Audio-Visual Production section supports band operations by providing section-level audio-visual production support to enhance live performances and to create professional quality products to engage with audiences through digital means.

3. Organization

a. The PM is a graduate of the Live Production Technician Course (LPTC) (N03KHF2) at the Naval School of Music, Virginia Beach, VA, as stated in reference (i).

b. The PM leads and manages the Band Audio-Visual Production section. Additional core tasks for the PM include: training personnel in equipment use and maintenance; training personnel in audio-visual production techniques; organizing and maintaining the audio-visual room and equipment; maintaining administrative records on equipment; and performing preventative maintenance on equipment. The PM also assists and advises the Band Officer on necessary equipment purchases.

c. The Band Audio-Visual Production section is comprised of musicians serving in a collateral duty capacity.

4. Procedures

a. Audio Production

(1) Live Sound. Sound reinforcement is used to optimize the auditory experience for the audience and performers, ensuring that the sound quality, volume, and clarity meet performance industry standards.

(2) Studio. Studio work serves to create high-quality, professional audio content that effectively enhances the overall impact and success of a Fleet Marine Band performance. Studio production involves shared elements as live sound, with the exception that most elements are involved in an internal noise-controlled facility (e.g., band facility or recording studio).

(3) Post-production. Post-production serves to synchronize audio products with video products for use in media platforms.

b. Visual Media Production. Not all visual media production applies to Marine Band operations, however, the Band Audio-Visual Production section may be required to create video and image content for use in post-production projects.

(1) Lighting. Lighting techniques allow for precise control over the intensity, direction, and quality of light. This control is essential for achieving consistent and predictable results, maintaining a professional image of the Marine Corps in any setting.

(2) Visual Effects. Additional visual elements, such as fog machines or backdrops, may be used to enhance a performance or video product.

(3) Digital Media. Digital media content (e.g., videos, images, concert programs, performance schedule, etc.) is created and shared to distribute information regarding Band performances via press kits, official website, social media, and various public media outlets. These channels help reach maximum engagement with the public.

Note. Bands are minimally equipped for internal video and image capabilities. Bands must liaise with COMMSTRAT for visual production support, as required.

5. Digital Archive / Collections. Recordings of performances, digital media content, and official source data are assembled, retained, and properly archived.

Chapter 8

Band Marketing and Communication

1. General. The COMMSTRAT OccFld and the Marine Music OccFld are mutually supporting communities. Because of the high operational tempo of both Marine Bands and COMMSTRAT, COMMSTRAT is unable to provide the rate of marketing and communication needed by Marine Bands. As such, an internal Band Marketing and Communication section is required to support band operations. Through their delegated Public Affairs (PA) authority, COMMSTRAT maintains all release authority for command and public communication; however, Marine Bands will maintain a certified unit information officer (UIO) in accordance with reference MCO 5700.45 to conduct marketing and communication activities in support of band operations.

2. Purpose. Marine Bands are public facing assets; therefore, marketing and communication are functions necessary to band operations. These activities are important for publicizing to generate audiences and expand the reach of Marine Music on behalf of the service and DoD.

3. Organization

a. The Production Manager (PM), Primary Military Occupational Specialty (PMOS) 5522, is one of two dedicated Band support staff members and is responsible for supervising the Band Marketing and Communication section.

b. The Band Officer designates a SNCO to manage the Band Marketing and Communication section as a collateral duty (Appendix B). The PM oversees the Band Marketing and Communication SNCOIC and collateral duty section.

c. The Band Marketing and Communication section is comprised of musicians serving in a collateral duty capacity.

d. Additional training, certifications and/or appointments may be required for some assignments within this section.

4. Procedures. The PM is responsible to the Band Officer for aligning band activities with DoD and Marine Corps communication narratives, priorities, and engagement strategies.

a. Liaise with COMMSTRAT to coordinate support and product creation and dissemination for high-priority band activities, e.g., media and key influencer engagements, Fleet Week and Marine Week events, Commemorations, etc.

b. Liaise with the Fleet Marine Band Marketing and Production Chief, MCRC MEOP Coordinator, Musician Technical Assistants (MTA), Marketing and Communication (MAC) representatives, and/or appropriate level recruiting personnel to integrate procurement initiatives and opportunities.

c. Coordinate with event sponsors and venue personnel to promote band performances by providing press kit and other materials for dissemination.

d. Engage the public via the band's officially registered digital media outlets (e.g., <https://www.music.marines.mil>, Facebook, Instagram, etc.) to maximize the reach of Marine Music.

5. License Authorization. Contact music publishers and/or copyright owners to acquire appropriate license and/or permission (e.g., Sync, mechanical, print, public performance license) for products outside the public domain.

6. Website Management. PMs are responsible for managing the Band's official website (www.music.marines.mil/bands/XXXX). Required training is completed through the American Forces Public Information Management System (AFPIMS). All PMs are required to have an account and may designate additional Marines to assist. At least two certified users must be maintained at each band. At no time will an E-3 and below be the sole site manager for a band.

Chapter 9

Instrument Repair and Maintenance

1. General. Marine Bands use Non-Tactical, Non-Standard Equipment that is not stocked by Marine Corps supply chains or maintained by service-provided sources. Field-Level Maintenance Management Policy (FLMMP) does not apply to musical instruments, per reference (s). As such, an internal Instrument Repair and Maintenance section is required to support band operations, and each Fleet Marine Band has one Instrument Repair Technician (IRT), Primary Military Occupational Specialty (PMOS) 5523. The IRT is one of two dedicated band support staff members and is selected and trained to execute the duties associated with instrument repair and maintenance.

2. Purpose

a. Musical equipment and related accessories are specialized and delicate, requiring periodic attention to function properly. Instrument repair and maintenance ensures band equipment readiness by inspecting, maintaining, and repairing musical equipment assigned to a band.

b. Additional information pertaining to the acquisition and inventory of band equipment and accessories are covered in Chapter 10.

3. Organization

a. The IRT is a graduate of the commercial Band Instrument Repair Course (C315591) at Minnesota State College Southeast, Red Wing, MN, as stated in reference (i).

b. The IRT leads and manages the Instrument Repair and Maintenance section. Additional core tasks for the IRT include: training personnel in instrument maintenance and repair techniques; organizing and maintaining the instrument repair shop; maintaining administrative records on musical instruments; and performing preventative maintenance on instrument repair tools and equipment. IRTs also supervise and manage equipment support functions for band operations such as section level supply, safety, facilities, fiscal, and hazardous materials, per reference (h).

c. The Instrument Repair and Maintenance section is comprised of musicians serving in a collateral duty capacity.

4. Procedures

a. Repair and Maintenance Processes

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

(a) First Echelon. First echelon repair and maintenance consist of the general cleaning and care of brass, woodwind, and percussion instruments and are the responsibility of individual Marines. Fleet Marine Bands emphasize a high degree of maintenance to affect maximum utilization of musical equipment, minimize replacement costs, and eliminate repeated needs for major repairs. The IRT establishes and supervises an effective

preventive maintenance program ensuring issued instruments are inspected at least quarterly.

(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 is the responsibility of the IRT or authorized assistant(s). Examples include:

1. Woodwind Instruments. Replacing tenon corks, pads, corks, and felts as necessary. Adjusting pad heights and regulation of key systems.

2. Brass Instruments. Removing jammed mouthpieces and replacing water key corks or felts. Removal of accessible dents and stuck tuning slides and caps. Chemical cleaning and valve/rotor porting.

3. Percussion Instruments. Replacing and adjusting drumheads and snare tension.

4. Stringed Instrument. Restring and basic neck adjustments. Tightening tuning mechanisms. Basic bridge or sound post adjustments.

(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. These tasks are commonly referred to as "Play Condition". Examples include:

1. Woodwind Instruments. Complete repad and replacing tenon corks, corks, and felts as necessary. Key fitting as necessary. Adjusting pad heights and regulation of key systems. Dent work, as needed.

2. Brass Instruments. Removing accessible dents in crooks, bows and valve casings. Soldering. Valve alignment to include lapping and bearing plate adjustments.

3. Percussion Instruments. Replacing snare strainers and hardware.

(d) Fourth Echelon. Fourth echelon repair includes complete mechanical overhauling of woodwind, brass, and percussion instruments. Examples include:

1. Woodwind Instruments. Complete disassembly. Buffing or replacing keys. Dent work, as needed. Mending cracked tone holes, tenons or bodies and oiling of the bodies, if needed. Key fitting as necessary. Repad and regulation of key systems. Reassembly.

2. Brass Instruments. Complete disassembly. Chemical cleaning. Removal of accessible dents and dents requiring solder disassembly. Buffing and spot lacquering, as needed. Valve alignment and reassembly.

3. Percussion Instruments. Complete disassembly. Buffing of hardware or replacing required parts. Reassembly.

(e) Fifth Echelon. Fifth echelon repair cannot be accomplished at local commands (e.g., complete cosmetic overhaul of an instrument or repairs to electronic sound system and amplifiers). If economically feasible, this equipment is shipped to commercial sources for required repairs. If not, equipment is disposed of in accordance with Marine Corps orders and local policies.

(2) Major Repair. When the IRT determines an instrument requires a lengthy repair (generally echelon 3 and above), the Marine may be required to turn it into the Band's supply section and another instrument may be issued to the Marine. Upon completion of repairs, the appropriate entries are recorded, and the instrument is returned to the Marine or supply, as appropriate.

(3) Minor Repair. When an instrument requires minor repair (generally echelon 2), 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.

(4) Travel Repair. When accompanying the band away from the facility, the IRT or apprentice will be prepared to perform minor repairs as needed. Example Travel Repair Kit items are included in Appendix H.

(5) Tools and Equipment

(a) The Instrument Repair Facility is required to maintain certain tools and equipment to properly repair Marine Corps Band assets, see Appendix H for suggested minimum.

(b) Most of these tools are considered consumable but require periodic preventative maintenance to extend serviceability and to function properly.

(c) Machinery and other larger specialized tools are normally serialized and should be maintained as part of the official unit inventory.

(d) The IRT advises the Band Officer in purchase plans for repair tools, equipment, replacement parts and other items required for musical instrument repairs.

b. Training. The IRT is responsible for developing a comprehensive training program for instrument maintenance and repair, per reference (h).

(1) Proper first echelon maintenance is implemented by the IRT and carried out by the individual issued the equipment. First echelon maintenance, as outlined in reference (h), is required for daily serviceability of musical gear and equipment.

(2) 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 identify potential apprentices. Training apprentices establishes the fundamentals to perform first through third echelon repairs, meet prerequisites for selection to IRT and to prepare apprentices for the formal Band Instrument Repair course.

(3) To acquire proficiency, instrument repair apprentices must devote time to the practical application of their training. Access to an instrument

repair shop is appropriately limited due to safety concerns. Therefore, most practical application and training are scheduled during duty hours.

(4) Marine Corps Band IRTs and apprentices are highly encouraged to join the National Association of Professional Band Instrument Repair Technicians (NAPBIRT) and attend the NAPBIRT national conference. IRTs are also encouraged to attend advanced technical training for professional development such as regional NAPBIRT conferences / seminars / clinics and other off-the-shelf training courses providing certificates and/or instruction in different aspects of repair and advanced repair techniques (e.g., specialized woodwind padding, guitar, electronics, percussion, etc.).

c. 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 Log. Upon completion of required work, the following repair log entries will be made (Figure 9-1):

- (a) Date of repair.
- (b) Type of instrument.
- (c) Manufacturer and Model of instrument.
- (d) Serial number.
- (e) Work performed.
- (f) Time required for repair.
- (g) Estimated commercial value of repair, (Appendix I).
- (h) Location, or to whom instrument is issued to.
- (i) Condition Code (Table 9-1).
- (j) Initials of technician performing work.

<u>Date</u>	<u>Type</u>	<u>Make/Model</u>	<u>SN</u>	<u>Work Performed</u>	<u>Time</u>	<u>Est. Value</u>	<u>Loc.</u>	<u>Cond.</u>	<u>Code</u>	<u>Tech</u>
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Figure 9-1.--Repair Log Sheet

Note: The IRT is required to estimate the value of repairs recorded in the Instrument Repair Log. Appendix I is provided to meet this requirement and is based on the current Repair Price List from Minnesota State College Southeast, adjusted incrementally to account for professional level instruments and non-training environment costs.

Condition Code	Description
I	Serviceable. New or like new. No visible repairs made, no visible signs of wear.
II	Serviceable. Excellent. May have had minor repairs. No major repairs made. Cosmetic wear only.
III	Serviceable. Good. May have had major repairs, including overhaul. Mechanically sound, functions as intended.
IV	Unserviceable. Requires major 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 9-1.--Band Instrument Condition Codes

(2) Instrument Inspection Log. All musical instruments are inspected quarterly for serviceability and cleanliness. Upon completion of the inspection the following information is recorded (Figure 9-2).

- (a) Date of inspection.
- (b) Type of instrument.
- (c) Manufacturer and Model of instrument.
- (d) Serial number.
- (e) Condition Code (Table 9-1).
- (f) Location, or to whom instrument is issued to.
- (g) Initials of the individual conducting the inspection.

<u>Date</u>	<u>Type</u>	<u>Make/Model</u>	<u>SN</u>	<u>Cond. Code</u>	<u>Location</u>	<u>Inspector</u>

Figure 9-2.--Instrument Inspection Log

d. Safety Standards

(1) The instrument repair facility should be designed and maintained according to current Occupational Safety and Health Administration (OSHA) standards, Environmental Protective Agency (EPA) standards, and local base safety regulations. Hazardous areas should be clearly designated and access to the areas shall be appropriately limited.

(2) The IRT is the section liaison for matters of safety and hazardous materials handling and ensures the band is compliant with established policies.

Chapter 10

Band Supply Section

1. General. Musical instruments, equipment, and accessories are not stocked or managed by Marine Corps supply chains. As such, an internal Band Supply section is required to support band operations and training. The Band Officer is the Responsible Officer for the Band's official inventory.

2. Purpose. The Band's Supply section ensures band equipment readiness by providing section-level fiscal and inventory control support.

3. Organization

a. The Instrument Repair Technician (IRT), Primary Military Occupational Specialty (PMOS) 5523, is one of two dedicated Band support staff members and is responsible for supervising the Band Supply section.

b. The Band Officer designates a staff noncommissioned officer to manage the Band Supply section as a collateral duty (Appendix B). The IRT oversees the Band Supply SNCOIC and this collateral duty area. The IRT communicates the band's requirements with comptrollers and supply officers and advises relevant band personnel in all matters pertaining to procurement, receipt, inventory control, storage, distribution, issue, and disposal.

c. The Band Supply section is comprised of musicians serving in a collateral duty capacity.

d. Additional training, certifications and/or appointments may be required for some assignments within this section.

4. Procedures

a. Procurement. Musical equipment and accessories are Non-Tactical, Non-Standard Equipment, as dictated in reference (t), that are not stocked by Marine Corps supply chains and must be purchased through commercial sources. Musical instruments and accessories have a spectrum of quality in function, craftsmanship and durability. Bands consider these factors and seek out equipment that is consistent with current professional-level music industry standards but does not exceed mission requirements. All fiscal tasks are accomplished within the parameter of DoD and local policy and procedures.

(1) Musical Instruments and Electronic Equipment. A Marine Corps Band requires a minimum number of instruments and equipment to accomplish its mission. The quantities listed on Parts 1 and 2 of the Table of Equipment (T/E) (Appendix J) states the required minimums of instruments and electronic equipment, and the suggested lifecycle rates in years. COMs / CGs may authorize the purchase of additional items as required by local operations. 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.

(2) Performance Accessories. These items are essential components to musical instrument functions. They are sometimes supplied by the manufacturer on original equipment but are expendable items and need to be replaced on a regular basis. The items include, but are not limited to, batons, reeds, mouthpieces, mutes, drumsticks, mallets, drumheads, strings, instrument oils and polishes, instrument cases, microphone stands, and drum and cymbal stands. Expendable items purchased or listed as accessories are

not normally serialized or listed on the band's official inventory. However, usage is tracked for replacement purchase planning.

(3) Organizational Property. Marine Bands have clothing and equipment needs that are unique (e.g. drum major mace and baldrick, white belts, white trousers, gauntlets, etc.). MCO 1020.34H authorizes the wear of this clothing and equipment for Marine Corps Band performances. Part 4 of T/E (Appendix J) lists the suggested minimum amount of these items.

(4) Instrument Cases. Marine Corps Bands should maintain an amount of reinforced instruments cases equal to the T/O, and an amount of double insulated cases for portable electrical equipment equal to the T/E. Reinforced and double insulated cases extend the life of instruments and equipment, withstand the rigors of frequent band travel, and limit the replacement of lightweight cases.

(5) Support Equipment. Non-serialized equipment such as stage risers, music stands, and percussion cabinets are required for band operations.

(6) Maintenance and Repair Equipment. These items are required to maintain the operational readiness of all band equipment. The equipment includes expendable items like instrument lubricants, polish, instrument repair, and cleaning supplies. See Appendix H for recommended minimum item list and quantities.

(7) 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 in accordance with Federal Acquisition Regulations and Marine Corps purchasing procedures. Band Supply personnel and IRTs share up-to-date sources of supply across the Fleet Bands.

b. 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) Instruments and equipment assigned to individual Marines will not be used by other Marines without an updated ECR completed by Band Supply personnel.

(3) The use and issue of Government musical instruments and equipment purchased with Marine Corps funds for private or individual gain is not authorized, per reference (u).

(4) In those cases where Government equipment is damaged or poorly maintained, either willfully or through neglect, said damage will be reported to proper authority for appropriate action, per reference (t).

c. Equipment Inventory

(1) The IRT ensures that instruments, accessories, and equipment listed are accounted for on the unit's official inventory. Inventories are conducted in accordance with current Marine Corps Orders and local command policies.

(2) The large amount of Non-Standard Equipment necessitates extra steps to maintain an accurate unit inventory. In addition to the official inventory, Marine Corps Bands will maintain an internal inventory record including all equipment listed on the official inventory and all non-expendable, serialized equipment in the unit's possession. This record should include information used for both inventory control and budgeting (figure 10-1):

- (a) Description (Type).
- (b) Make and Model.
- (c) Serial Number and secondary Serial Number(s) (if applicable).
- (d) Location of equipment.
- (e) Date in/out.
- (f) Purchase date.
- (g) Purchase cost.
- (h) Purchase document number.
- (i) Expected Periodic Replacement Plan Year.

Type	Make/Model	SN	Location	Date In/Out	Purchase Date	Cost	Doc#	Replace Yr
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Figure 10-1.--Internal Inventory

(3) Smaller items of equipment such as mutes, instrument stands, mouthpieces, etc., are considered durable expendables and are maintained in the unit's stock of accessories. These items are treated the same as performance accessories, referenced above, and are tracked when issued by listing as line items on the individual's ECR.

d. Equipment Storage

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

(2) Individual Instrument/Equipment Storage. Instruments and equipment issued to specific band personnel will be secured in individual lockers or designated storage areas.

e. Redistribution and Disposal

(1) The IRT determines the serviceability of band assets. Disposition is made per reference (t) when an instrument is declared unserviceable (Condition V) and requires repairs that are not economically feasible to obtain.

(2) Equipment Non-availability. Supply chains for musical instruments and equipment often experience non-availability of materials and parts for manufacturing new instruments and replacement parts. For this reason, it is important for Marine Corps Bands to maintain minimum quantities of equipment listed in Parts 1 and 2 of the T/E (Appendix J).

(3) As stated, musical equipment is not stocked by Marine Corps supply chains. 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. Proper disposal of musical equipment is done after the band has received a replacement item.

5. Budget Submission Planning

a. General

(1) Proper funding is critical to providing musical support to the command and to the Marine Corps. Periodic Replacement Plans (PRP) and annual budgets are developed per reference (h). Musical instruments and equipment for Marine Corps Bands are funded by local commands.

(2) Band Officers are responsible for proper submission of funding requirements. 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 and T/O&E, 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 local procedures.

(1) Table of Equipment (T/E). The T/E (Appendix J) identifies the minimum amount of equipment required to accomplish the mission. Nuanced T/O differences across the fleet is captured in the ASR. Band Officers consider T/O&E when budget planning. Local commanders can authorize purchases beyond authorized T/E.

(2) Periodic Replacement Plan. The periodic replacement plan for bands includes long-term planning for replacement of equipment and accessories on the T/E. This plan is revised annually and is based upon current T/O&E requirements, the year the equipment was purchased, and the longevity of the equipment. The recommended cyclic replacement rate, based on years, is listed for each item in parts 1 and 2 of the T/E (Appendix J). The ideal replacement rate of band equipment varies and can be shortened or extended based on condition, both mechanical and cosmetic. Items listed in parts 3, 4 and 5 of the T/E have more variables and replacement rates are not cyclic in nature.

Chapter 11

Music Library

1. General. Marine Bands require sheet music and other related music texts to conduct band operations and training. Furthermore, sheet music, music texts, and musical reference materials are not stocked or managed by Marine Corps supply chains. As such, an internal Music Library section is required to support band operations and training.

2. Purpose. The Music Library section ensures band readiness by providing section-level music library inventory maintenance and control. The music library houses all sheet music that enables the full band, ensembles, and individuals to train and perform. In addition to housing sheet music, the Music Library curates a wide array of references and resources to support professional development while also overseeing the preservation of the band's historical records.

3. Organization

a. The Enlisted Conductor (EC), Primary Military Occupational Specialty (PMOS) 5521, is a graduate of the Music Unit Leader Course (ULC) (N0355L2) at the Naval School of Music, Virginia Beach, VA, as stated in reference (i) and is responsible for supervising and managing the Music Library section. Training for the organization, management, and sustainment is implemented during the ULC at the Naval School of Music.

b. The Band Officer designates a staff noncommissioned officer to manage the Music Library as a collateral duty (Appendix B). The EC oversees the Music Library SNCOIC and this collateral duty area.

c. The Music Library section is comprised of musicians serving in a collateral duty capacity.

4. Procedures

a. Inventory. The necessity for an extensive music library is a result of the numerous and varying ensembles employed within each Fleet Marine band; the unique nature of each performance as it relates to venue type and required performance durations; and the inherent need for relevant and effective programming. In addition, the library must also maintain music texts and other reference materials for research in preparation of performances, individual professional development, and unit training.

b. Music Cataloguing. Cataloging is the most important aspect of organizing a music library. At a minimum, a comprehensive catalog must be maintained for all required ensembles listed in Chapter 1. Band libraries file materials by ensemble type and sequential cataloging; reference material is cataloged separately from musical material. Each record of a musical selection contains pertinent information about the selection to include but not limited to title, composer, arranger, copyright date, composer nationality, duration, and ensemble type. This record is established in the form of a computer database.

(1) Accession Numbers. The accession number is the alpha-numeric address for each piece of music in the library.

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

1. Prefix. The Prefix is the combination of letters that designates each type of performance group. Examples of Prefixes are provided in below (figure 11-1).

<u>TYPE OF PERFORMANCE GROUP</u>	<u>PREFIX</u>
Wind Ensemble	WE
Ceremonial Band	CB
Popular Music Group	PMG
Brass Band	BB
Jazz Ensemble	JE
Jazz Combo	JC
National Anthems	NA
Method Books	MB

Figure 11-1.--Performance Group Prefixes

2. 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 new acquisition.

(b) Accession numbers for small ensemble music will have three elements: the Ensemble Prefix, the Ensemble Size, and the Shelf Number (figure 11-2), (e.g., BE5-30 indicates a Brass Quintet piece which has been assigned the Shelf Number of 30).

<u>ENSEMBLE TYPE</u>	<u>PREFIX</u>	<u>ENSEMBLE SIZE</u>	<u>NUMBER</u>
Brass Ensemble	BE	Solo	1
Woodwind Ensemble	WW	Duet	2
Percussion Ensemble	PE	Trio	3
Mixed Ensemble	ME	Quartet	4
		Quintet	5
		Etc.	Etc.

Figure 11-2.--Accession Numbers

c. Inventory Control Measures

(1) Individual Custody Cards. Individual custody cards are maintained for each Marine in the Band. The individual custody card records the transfer of library materials to a Marine and includes pertinent information including music or text title, composer or author, copyright information, date loaned, and date returned. In addition to individual custody cards, librarians will annotate the status of music or text loaned to an individual on the library's computer database.

(2) Inventory Sheets. Inventory Sheets list parts in score order with blank lines beside each part name to record the number of scores or instrumental parts in the set. The Inventory Sheet also serves as a control point, ensuring the cataloging process has been completed.

d. Inventory Maintenance. The Music Library SNCOIC ensures that all music and texts are maintained in serviceable condition.

e. Procurement. With an ever-growing amount of available music and need to remain relevant, procurement of sheet music and resources is required. Band Officers are responsible for researching and purchasing the most current, quality literature available for all component ensembles of the band. The EC ensures that necessary music purchases are included in the Band Budget.

f. Historical Records. In accordance with reference (m), the Music Library is responsible for the preservation of the band's historical records, encompassing photographs, articles, programs, and other relevant materials. Recognizing the delicate nature of these historical artifacts, the Music Library is entrusted with safeguarding all historical records against deterioration and loss. All records are carefully consolidated and maintained chronologically, ensuring their integrity and accessibility.

5. Required Music. The library must be as complete and current as possible. Band Libraries are required to possess official ceremonial music to include national anthems and all musical requirements included in reference (o). Additionally, libraries are required to possess music for all ensembles per each band's table of organization.

6. Obtaining Official and Ceremonial Music. Official music publications, such as national anthems, are not ordinarily available from commercial sources. This ceremonial music may be obtained from "The President's Own" U.S. Marine Band or "The Pershing's Own" U.S. Army Band.

7. Other Music Library Supplies. Organization, maintenance, and distribution preparation require a myriad of supplies and tools. In addition to typical administrative supplies, library supplies, and equipment includes but is not limited to tape (adhesive, removable, and binding), coil / comb binding machine, stapler (long-reach and saddle), and paper cutter.

8. 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 and includes restrictions on copying sheet music outside of "public domain" or "fair use" situations.

b. Military bands are not exempt from the provisions of copyright laws and individuals performing the reproduction are not exempt from the penalties of the Act. Legislation provides strong penalties for unauthorized reproduction of copyrighted material and publications, as described in references (v) and (w).

Chapter 12

Facilities

1. General. Facilities assigned to a Marine Band aboard a base or installation provide space for the operation, training, and administration of a band.

2. Purpose. New construction, by nature of design preparation, typically meets the objectives and requirements for a band facility. However, renovation of an existing building is a common means of creating a band training facility. Therefore, the purpose of this chapter is to assist in distilling the various unique criteria for an ideal designed band facility.

3. Facility Functions

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.

b. Specific Functions

(1) Rehearsal. Adequate rehearsal space is required for the various sized performing ensembles of the band (concert band, ceremonial band, and embedded small ensembles) and for section rehearsals. Simultaneous rehearsals of two or more any-sized ensembles or sections may be required. Rehearsals sometimes include visitors and additional players in small numbers beyond Marine Band personnel. Climate control should be considered for this space to protect and prolong the life of expensive musical instruments and equipment.

(2) Practice. Marine Band training facilities require practice space for individuals or small groups and portions of performing ensembles. Some of these groups or sections have large and/or difficult to set up or transport instrument requirements (e.g., percussion, piano). Climate control should be considered for this space to protect and prolong the life of expensive musical instruments and equipment.

(3) Recording. The recording facility and equipment are used for audio / visual recording of performances and MOS training. Considerations need to be given to the acoustic design and electrical requirements of the designated studio space for recording, mixing, and mastering. Climate control should be considered for this space to protect and prolong the life of expensive musical instruments and equipment.

(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 recommended to optimize space utilization. Climate controlled storage space is required to protect and prolong the life of library holdings and equipment.

(5) Administration and Operations. Personnel administration is conducted at the installation personnel administrative center, but Fleet Marine Bands must also have dedicated space for internal administration. Internal administration includes but is not limited to band request correspondence, unit and training management, transposition requests, and supply records. Bands also require the posting of a Duty NCO at band facilities for security; reception and control of visitors; after-hours activities such as individual practice; and to ensure receipt of phone calls.

(6) Personnel Support. Personnel support areas must provide appropriate space for each Marine to store and maintain required uniforms and equipment. Spatial considerations must incorporate rank and sex diversities. Further, the high operational tempo and dynamic schedule of Marine Bands necessitates that band training facilities provide appropriate hygiene areas and lounge type activities, such as an area for chow.

(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, 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 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 periodically inspected. Climate control should be considered for this space to protect and prolong the life of expensive musical instruments and equipment.

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

4. Proportional and Acoustical Considerations

a. Suggested space requirements for the specific functions listed in paragraph 3.b. are listed as a summary table in reference (x).

b. A 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 design and acoustical treatment

of the band training facility can avoid such problems. As a general rule, larger spaces reduce the potential to hearing damage.

c. Acoustical treatments must be considered in a band 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 external distraction from other sources, 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.

d. Model 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. Carpeting absorbs high frequency sounds and reflections; therefore, it should be avoided in rehearsal and practice spaces. Acoustical engineers are needed to help meet the acoustical requirements of a band facility.

e. Adequate cubic volume is the most critical factor in ensuring that noise intensity stays 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 could be excessive and potentially harmful to the band personnel's hearing.

f. The shape of the walls is also an important factor and untreated parallel walls are undesirable. Two parallel hard surfaces can cause ringing or buzzing due to a pattern of repetitive sound reflections along the same path. 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.

g. Sound isolation, from both internal and external forces, 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.

h. Mechanical systems (heating, cooling, lighting, fans, vending, plumbing, etc.) are noisy by nature. Air moving across supply and return grilles can create enough noise to mask musical sound. 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.

5. Resources for Band 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.

a. Technical Instructions Design Criteria, TI 800-01. The U.S. Army Corps of Engineers developed the TI 800-01 to establish uniform criteria and standards for buildings to meet the needs of their users. Though an inactive instruction, Appendix N is applicable for the planning and design of Band Training Facilities.

b. Facility Requirements, Air Force Manual (AFMAN) 32-1084. AFH 32-1084 provides facility space allowance guidance and technical information to assist various Air Force agencies in the facility programming process. Information regarding Band Facilities is contained in section 2.7.2. and Table 2.31 includes recommended space / size allocations per reference (y).

c. Facilities Criteria, FC-2-000-05N, Facility Planning for Navy and Marine Corps Shore Installations. The Navy Facilities Engineering Systems Command prepared this publication to assist Navy and Marine Corps agencies in the facility planning process. FC 2-000-05N contains information regarding Band Practice Facilities and Table 17120-2 includes a summary list of areas and recommended space/size allocations per reference (x).

d. 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, 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 must be considered in facility planning.

Appendix A

Glossary of Acronyms and Abbreviations

ADCON	Administrative Control
AFPIMS	American Forces Public Information Management System
AO	Area of Operations
AOR	Area of Responsibility
ASR	Authorized Strength Report
ATC	Audition Training Course
ATSD PA	Assistant to the Secretary of Defense for Public Affairs
BAS	Basic Allowance for Sustenance
BB	Brass Band
BE	Brass Ensemble
BGL	Bugler
BQ	Brass Quintet
CB	Ceremonial Band
CCDR	Combatant Commander
CD	Communication Directorate
CG	Commanding General
CMC	Commandant of the Marine Corps
COCOM	Combatant Command
COM	Commander
COMMSTRAT	Communication Strategy and Operations
ComRel	Community Relations
CONUS	Continental United States
DIRCOMM	Director of Communication
DM	Drum Major
DMCS	Director, Marine Corps Staff
DNCO	Duty Non-Commissioned Officer
DoD	Department of Defense
DON	Department of the Navy
DON/AA	Department of the Navy/Assistant for Administration
DoS	Department of State
DRMD	Directives and Records Management Division
DS	Direct Support
EBL	Enlisted Bandleader
EC	Enlisted Conductor
ECR	Equipment Custody Receipt
EPA	Environmental Protection Agency
FLMMP	Field-Level Maintenance Management Policy
FMB	Fleet Music Branch
FMBP	Fleet Marine Band Program
FOS	Feasibility of Support
FY	Fiscal Year
GS	General Support
GSA	General Service Administration
HQMC	Headquarters Marine Corps
IRT	Instrument Repair Technician
JC	Jazz Combo
JE	Jazz Ensemble
JTR	Joint Travel Regulations
LATMOVE	Lateral Move
LOE	Line Of Effort
LPTC	Live Production Technician Course
M&RA	Manpower and Reserve Affairs

MAC	Marketing and Communication
MARFOR	Marine Corps Forces
MB	Method Book
MCD	Marine Corps Recruiting District
MCRC	Marine Corps Recruiting Command
ME	Mixed Ensemble
MEF	Marine Expeditionary Force
MEOP	Musician Enlistment Option Program
MILAIR	Military Air
MND	Mess Night Detail
MOE	Measure of Effectiveness
MOS	Military Occupational Specialty
MRO	Marine Reported On
MSC	Major Subordinate Command
MTA	Musical Technical Assistant
MURE	Musical Unit Resource Exhibit
NA	National Anthem
NAPBIRT	National Association of Professional Band Instrument Repair Technicians
NARA	National Archives and Records Administration
NMOS	Necessary Military Occupational Specialty
O&M	Operating & Maintenance
OccFld	Occupational Field
OATSD(PA)	Office of the Assistant to the Secretary of Defense for Public Affairs
OCONUS	Outside Continental United States
OJT	On-the-Job Training
OPCON	Operational Control
OPT	Operational Planning Team
OSHA	Occupational Safety and Health Administration
PA	Public Affairs
PAT-O	Patriotic Opener
PE	Percussion Ensemble
PEF	Program Enlisted For
PII	Personally Identifiable Information
PM	Production Manager
PME	Professional Military Education
PMG	Popular Music Group
PMOS	Primary Military Occupational Specialty
POC	Point of Contact
PRP	Periodic Replacement Plan
RELM	Reenlistment Extension Lateral Move
ROI	Return on Investment
RS	Reporting Senior
SDA	Special Duty Assignment
T/E	Table of Equipment
T/O	Table of Organization
T/O&E	Table of Organization and Equipment
TACON	Tactical Control
TAD	Temporary Additional Duty
UIO	Unit Information Officer
ULC	Unit Leader Course
VOX	Vocal
WE	Wind Ensemble
WQ	Woodwind Quintet
WW	Woodwind

Appendix B

Band Organizational Chart / Collateral Sections

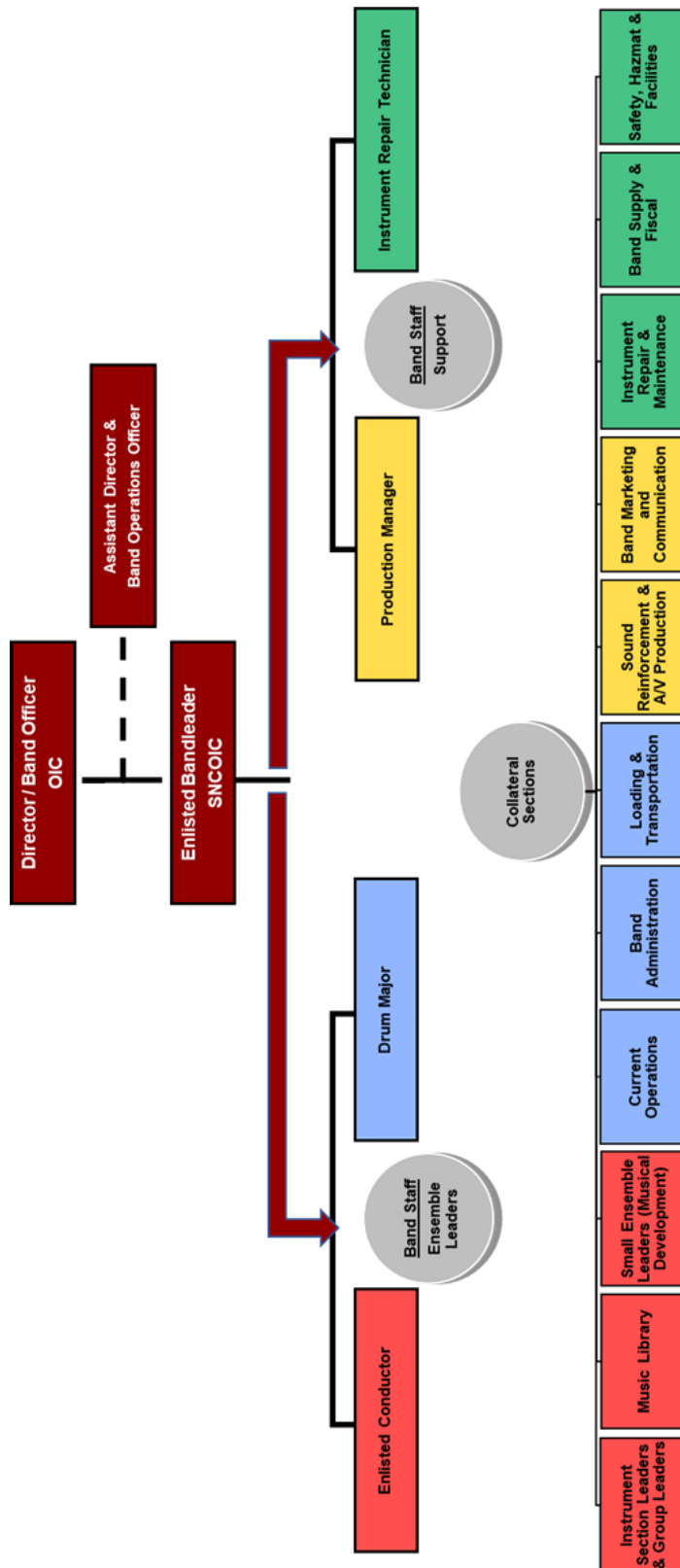


Figure B-1.-- Band Organizational Chart
/ Collateral Sections

Appendix C

Example Request for Marine Band Participation in Military Events Form

REQUEST FOR MARINE BAND PARTICIPATION IN MILITARY EVENTS					
TO:					
ALL DATA WILL BE HANDLED ON A "FOR OFFICIAL USE ONLY" BASIS.					
PURPOSE: This form is used to request the Band's participation in military events. The information is required for coordination with the units involved and to evaluate the event for appropriateness and compliance with DoD, Marine Corps, and local command policies. Please complete all sections.					
SECTION I – EVENT DATA					
1. NATURE OF EVENT FOR WHICH BAND IS REQUESTED:			2. DATE OF EVENT:		3. TIME OF EVENT:
4. LOCATION OF EVENT:			5. UNIFORM:		
6. VIP(S) / DIGNITARIES, GOVERNMENT OFFICIALS:			7. CAN THE EVENT BE RESCHEDULED DUE TO BAND NON-AVAILABILITY?		
SECTION II – SPONSORING ORGANIZATION DATA					
10. a. NAME OF SPONSORING COMMAND / ORGANIZATION:			b. COMPLETE MAILING ADDRESS:		
c. POINT OF CONTACT (<i>Rank and Name</i>):					
d. E-MAIL ADDRESS:		e. PRIMARY TELEPHONE (<i>Include area code</i>):		f. ALTERNATE TELEPHONE (<i>Include area code</i>):	
g. 2 nd POINT OF CONTACT (<i>Rank and Name</i>):		h. E-MAIL ADDRESS:		i. PRIMARY TELEPHONE (<i>Include area code</i>):	
SECTION III – SPECIAL REQUIREMENTS					
BAND IS NOT REQUIRED TO PARTICIPATE IN REHEARSALS. ARRANGEMENTS CAN BE MADE IF SCHEDULE PERMITS					
8. REHEARSAL DATE / TIME:					
9. SPECIAL MUSIC REQUESTED (<i>Use block 12 Remarks section if necessary</i>):					
SECTION IV – SPONSORING ORGANIZATION DATA					
UNITS OUTSIDE OF PARENT COMMAND MAY BE RESPONSIBLE FOR FUNDING EXPENSES I.E. TRANSPORTATION, BILLETING, ETC.					
11. APPROPRIATION / FUNDING DATA (<i>If applicable</i>):					
12. REMARKS (<i>Use this area for additional information. Reference by section and block number / letter</i>):					
SECTION V – CERTIFICATION					
13. I am acting on behalf of the sponsoring command / organization and certify that the information provided above is complete and accurate to the best of my knowledge. I understand that a representative from the band will contact me to discuss arrangements and costs involved prior to final commitments or inform me of their non-availability.					
a. SIGNATURE OF SPONSOR'S REPRESENTATIVE:			b. DATE SIGNED:		c. PRINT NAME AND TITLE:

Appendix D

Band Drill

1. Overview

a. A ceremonial marching band is comprised of Unit Leaders (Conductor and/or Drum Major) and four instrumental sections (woodwind, high brass, low brass, and percussion).

b. From the band's viewpoint, files are numbered from left to right, and ranks are numbered from front to rear.

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

d. On the Drum Major or Conductor's command or signal, all musicians execute movements simultaneously.

2. General Rules for Band Drill. Guidelines for platoon drill are published in reference (o). Additional guidelines are published as follows for the ceremonial marching band.

a. The Drum Major establishes the step size. To facilitate smoothness of marching and musical accuracy, ceremonial bands march with a step size slightly smaller than the 30-inch step size prescribed in reference (o), approximately 24-26-inch steps.

b. While marching, the band rarely halts from a full step. The occasional use of halting from the full step may be used in conjunction with the Slow March or a pre-rehearsed drill movement.

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 are carried in the right hand, allowing the left arm to swing naturally and uniformly throughout the formation. The snare drummers swing their right arm while keeping their left hand on the rim of the drum. Conductors will swing both arms. Piccolos have the option of swinging their 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, and mark time. The arm will resume swinging on the first full left step in the quick time. The arm will be locked on 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. When pivoting to the right, counting begins on the first left step after the pivot.

3. 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 or one pace from center to allow for all members of the band to make eye contact with the Conductor.

4. 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 eight paces, pivots to the left on the eighth 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, pivots to the left and marches to the Conductor's position. On reaching this position, the Drum Major halts and executes left face (figure D-1).

c. There is no set pattern for exchanging positions in the concert formation; however, the Conductor and Drum Major should use an equal number of steps to reach their positions.

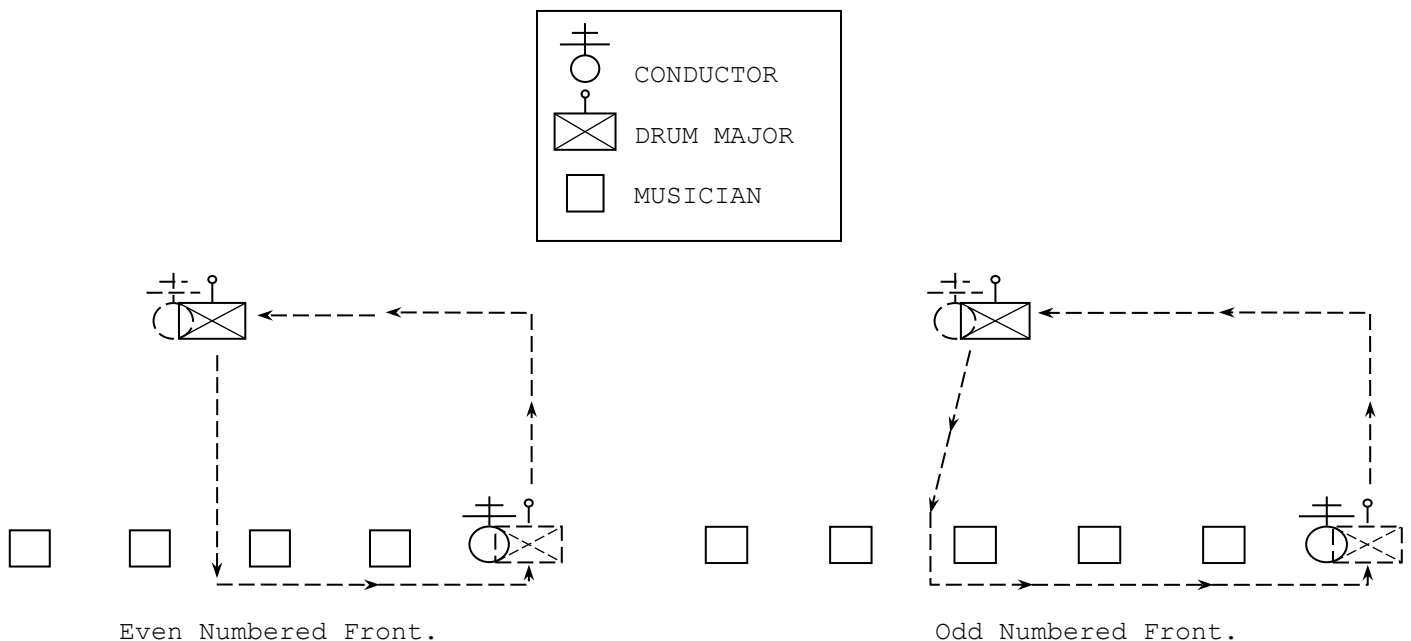


Figure D-1.--Exchange of Positions

5. 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 (described in paragraph 8), 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 (described in paragraph 9), 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.

6. 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 provide a baseline to ensure 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. Cymbals may either be positioned on the left flank or in the file to the left of the bass drummer.

(4) Trumpets are often 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 or used to fill gaps within the band's formation.

(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 D-2).

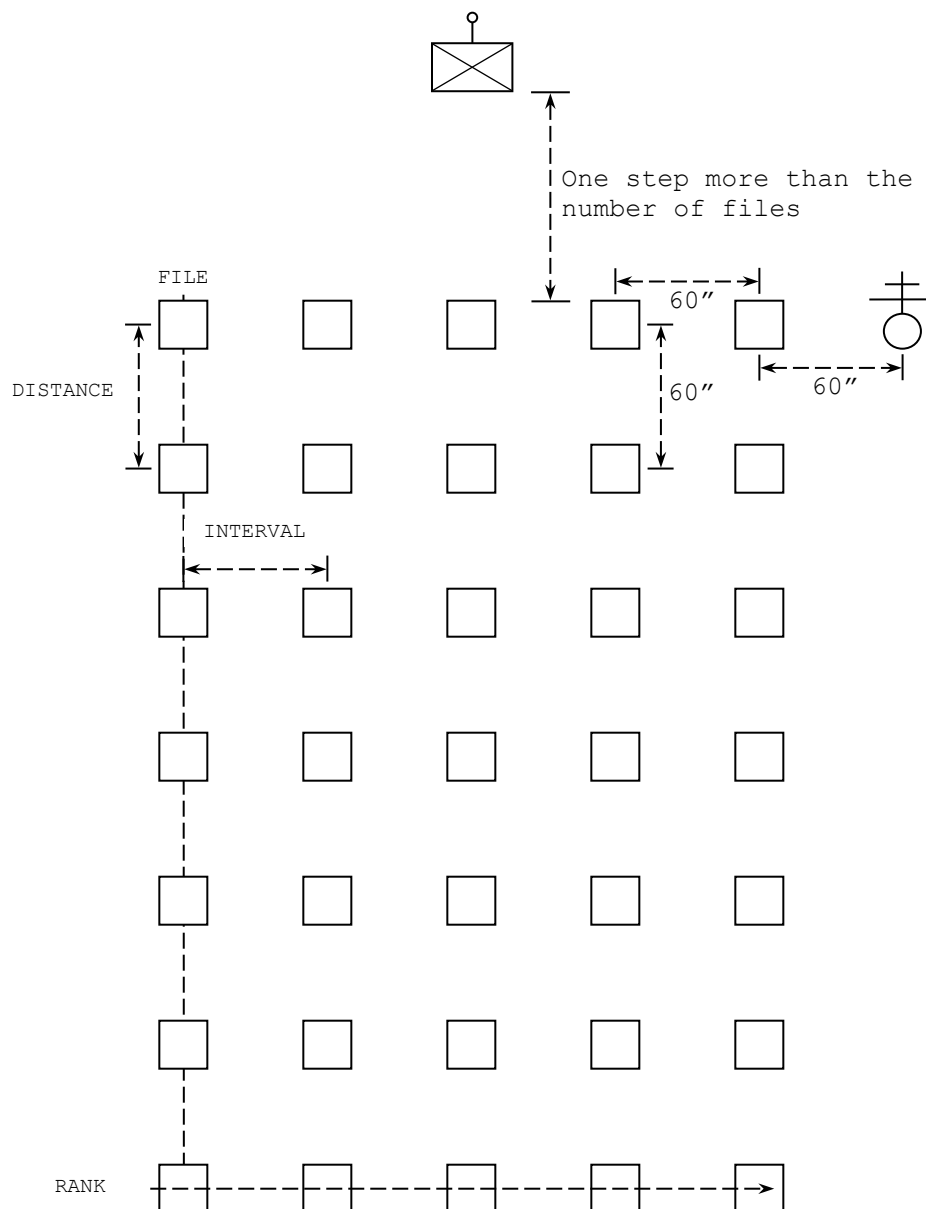


Figure D-2.--Marine Corps Band Block Formation

7. 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 four steps, pivot to the right on the fifth step, take two chopped steps, pivot to the right on the second chopped step, and take one chopped step forward in the new direction, then full steps as in marching.

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 the Protect one step before executing the first pivot of the counter march. Horns begin to execute the 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 the Protect. Trombones execute the 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 the Protect simultaneously with the front rank and then return to the playing position upon clearing the last rank of the band.

Note. If there is not enough space to complete a full counter march, the Drum Major can instruct the front rank to modify the movement by taking one step before executing the first pivot. The remainder of the movement is completed as described above. The movement should not be modified if there is enough space to complete the counter march in its entirety.

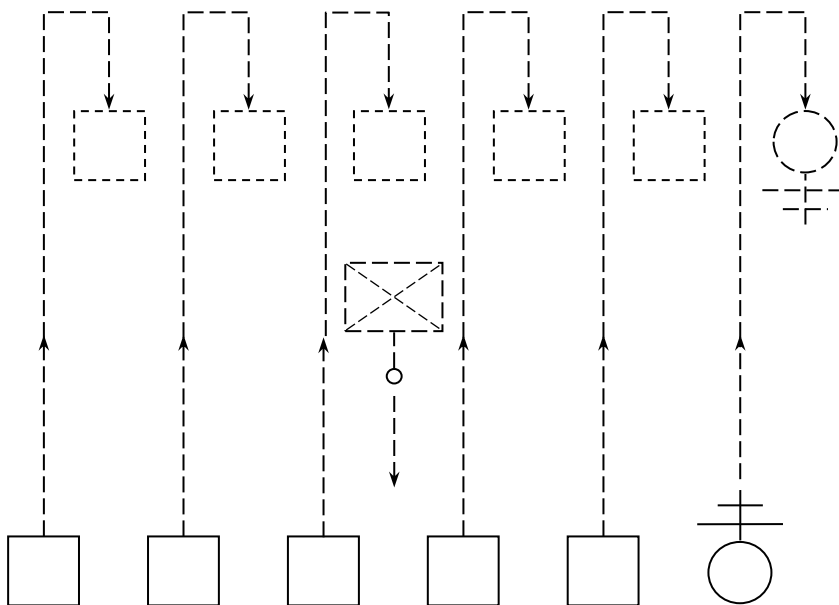


Figure D-3.--Counter March

8. 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 inboard flank pivots in the new direction. 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. If the band has more than seven ranks, the inboard file will march forward for

one more step than the number of ranks in the band (i.e., if the band has nine ranks, the inboard file will march forward ten left steps before executing Half-Step).

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

c. Marines align toward the direction of the turn to the third person back and maintain this alignment until the inboard file 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 pivots in the new direction, slowly increasing his or her pace size until they come abreast to the Marine in the front rank. In a right turn, the Conductor executes halt on the signal or takes a step back and halts, executes a 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 D-4 and D-5).

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. If there is not enough space to complete a full turn, the Drum Major may signal the band to Mark Time, mid-turn. This is not a precision movement. The inboard file will execute a turn as listed above; however, each file will execute the Mark Time instead of the Half-Step. Each file other than the inboard file will take approximately three left steps to come on line with the inboard file before executing the Mark Time. Alignment will remain in the direction of the turn until the next command is given.

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

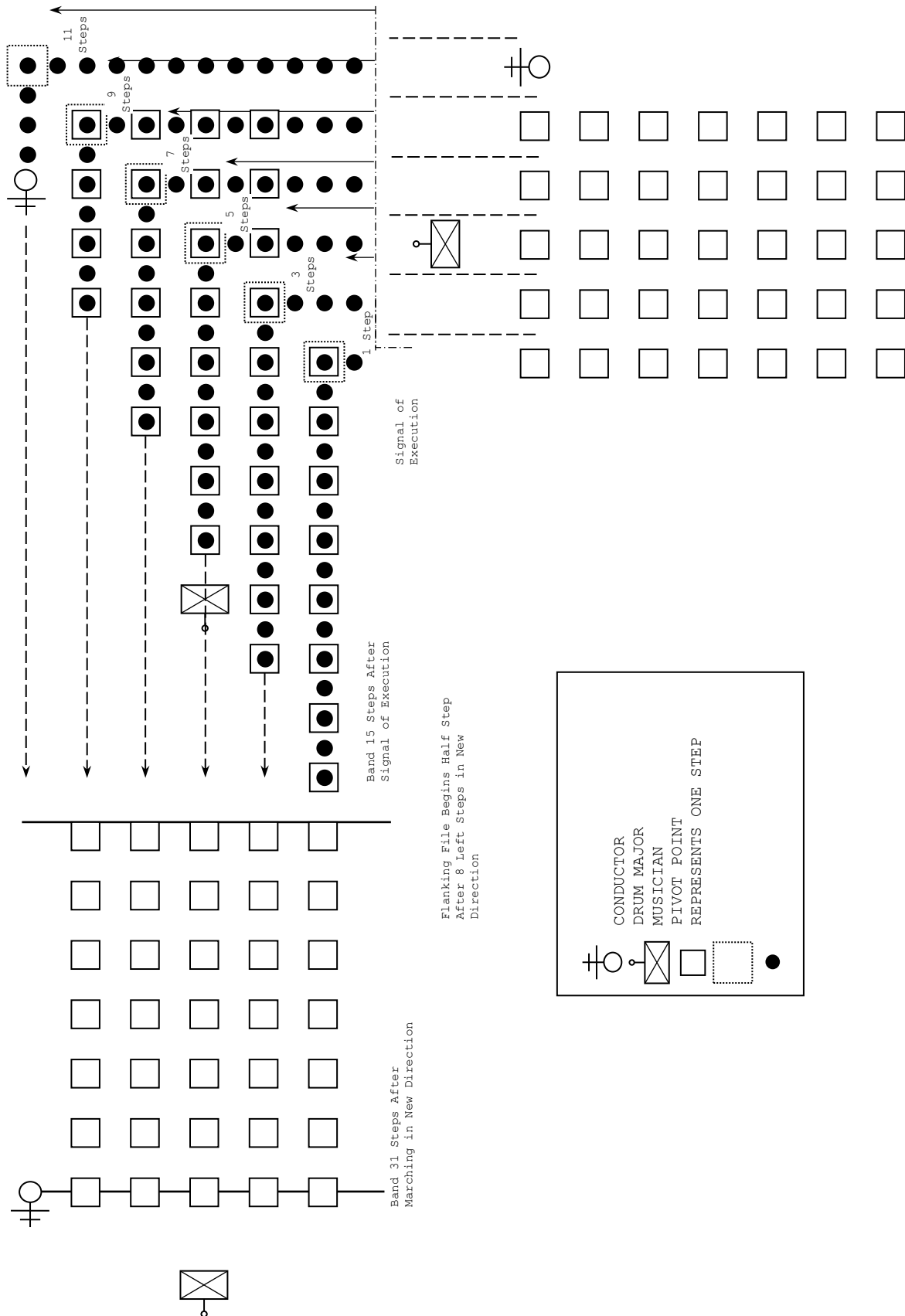


Figure D-4.--Left Turn

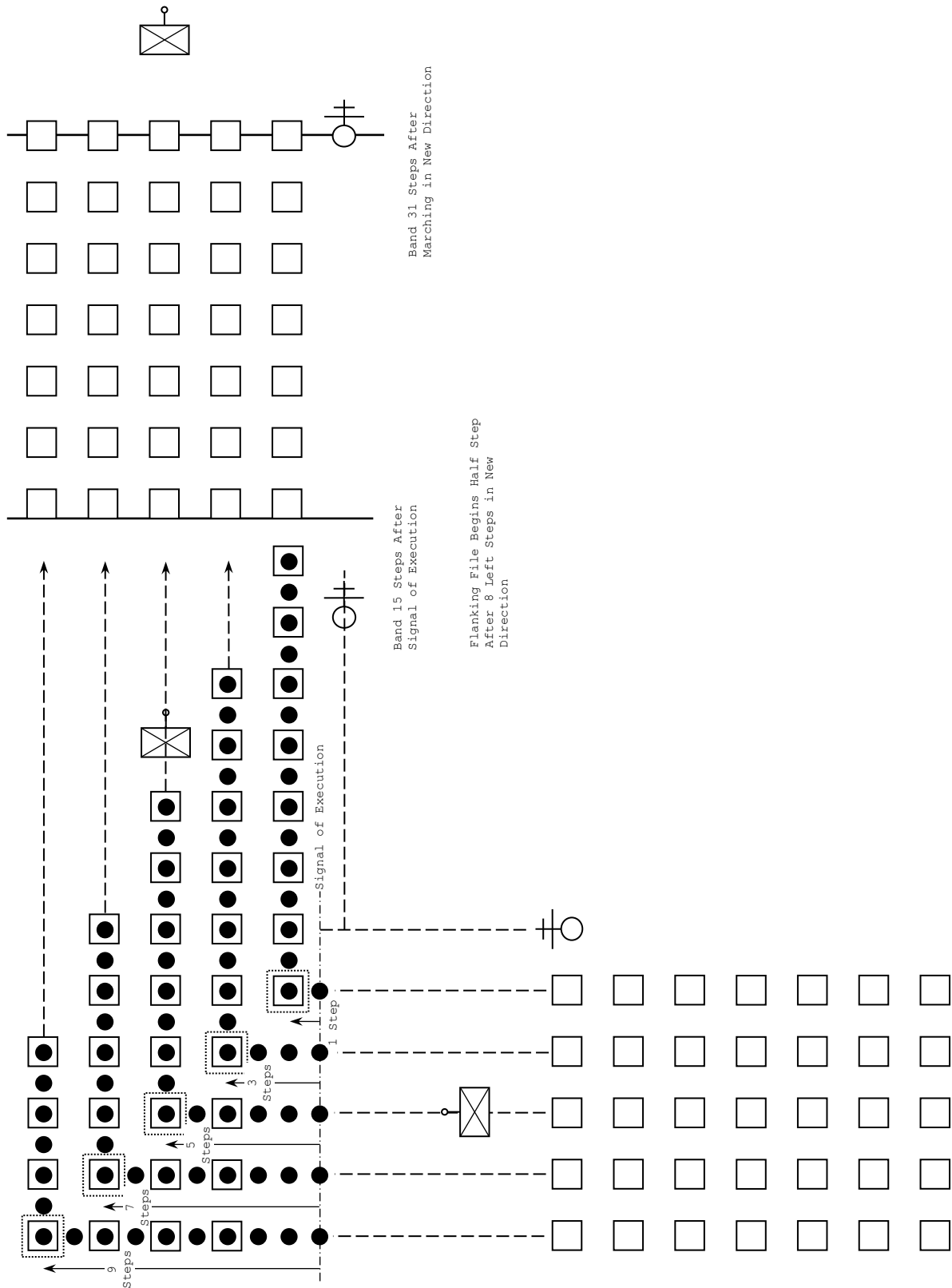


Figure D-5.--Right Turn

9. 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

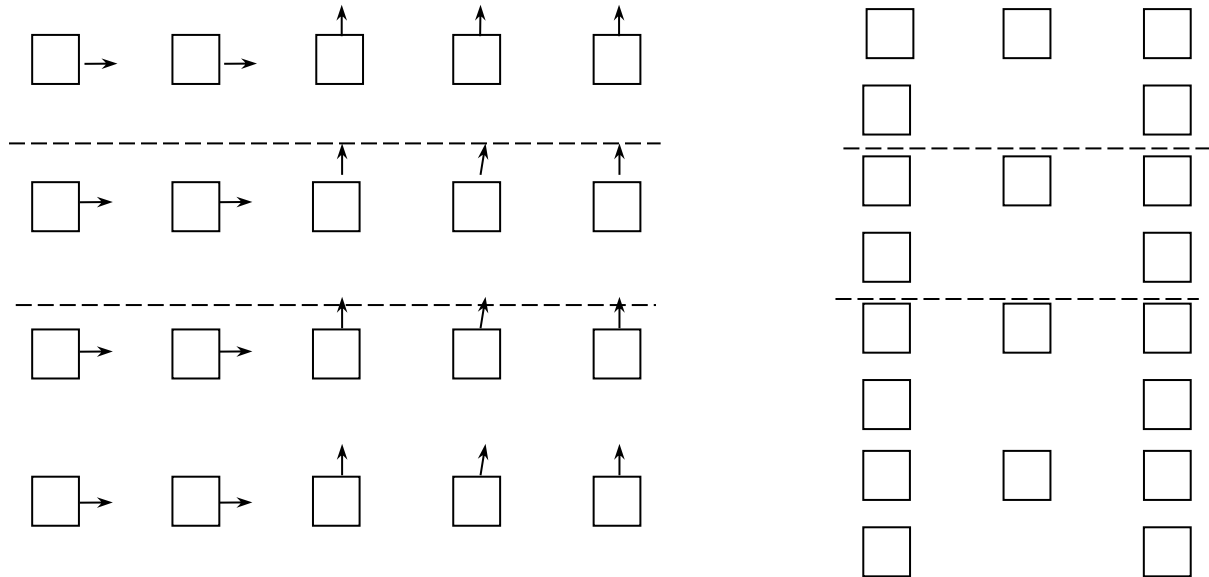
(1) On the command, DIMINISH THE FRONT TO THE RIGHT, the files left of center execute a right face. Saxophones and trumpets in the diminishing files execute the Protect on count one of the facing movement. A snare drummer brings the sticks to Prepare to Play.

(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 the Protect while diminishing the front. 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 D-6).

(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 D-6.--Diminish Front to the Right (Halted and Mark Time)

c. Marching. On the command of execution MARCH, the files left of center pivot to the right. The files right of center begin mark time. Maneuver continues as previously described.

10. 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 pivots to the left (right) 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.

11. 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 until count eight (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 in a left oblique from the direction of march. All instruments execute the Protect on the command of execution MARCH.

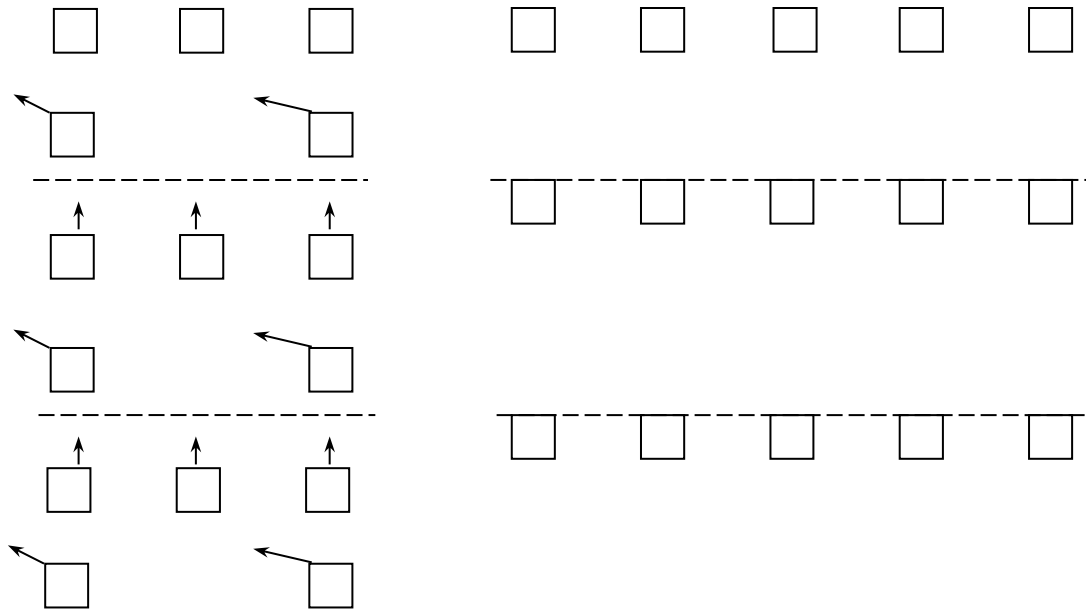
(2) The extending files march at a chopped step in the oblique to a point on line with the non-extending files of their respective ranks. The extending files continue marching in the oblique for seven steps, returning to the original distance from the files right of center in the block band. Alignment 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 D-7). 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. Marking 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 until count eight (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 in a left oblique from the direction of march. All instruments execute the 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 D-7).



Preparatory and Command of Execution.

Seventh Step.

Figure D-7.--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 one step 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 in a left oblique from the direction of march. All instruments execute the 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 step forward after the command of execution, MARCH.

12. 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 steps, pivots to the left on the third step, and begins marching in the new direction. The front rank may execute the Protect on the first 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 simultaneously takes one step forward and executes the Protect, pivots to the right 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 remains in place in order to serve as the base of the movement. Remaining ranks in the center of the Concert Formation, march forward until recovering the two-pace interval and begin mark time. The remaining ranks of the center of the formation may align to the space in between the musicians in the front rank.

(3) At the end of the cadence, all ranks halt, face inboard (as appropriate) and return to the Carry (figure D-8).

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.

13. Post. 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 wings of the formation face inboard.

(2) Trombones, trumpets, and euphoniums execute the Protect on the first count of the facing movement.

(3) The percussion section brings sticks to Prepare to Play.

(4) The center of the formation remains in place.

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 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 returns to their original position in the block band while executing mark time. The percussion section takes backwards steps 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 four left steps then execute a pivot to the front.

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

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

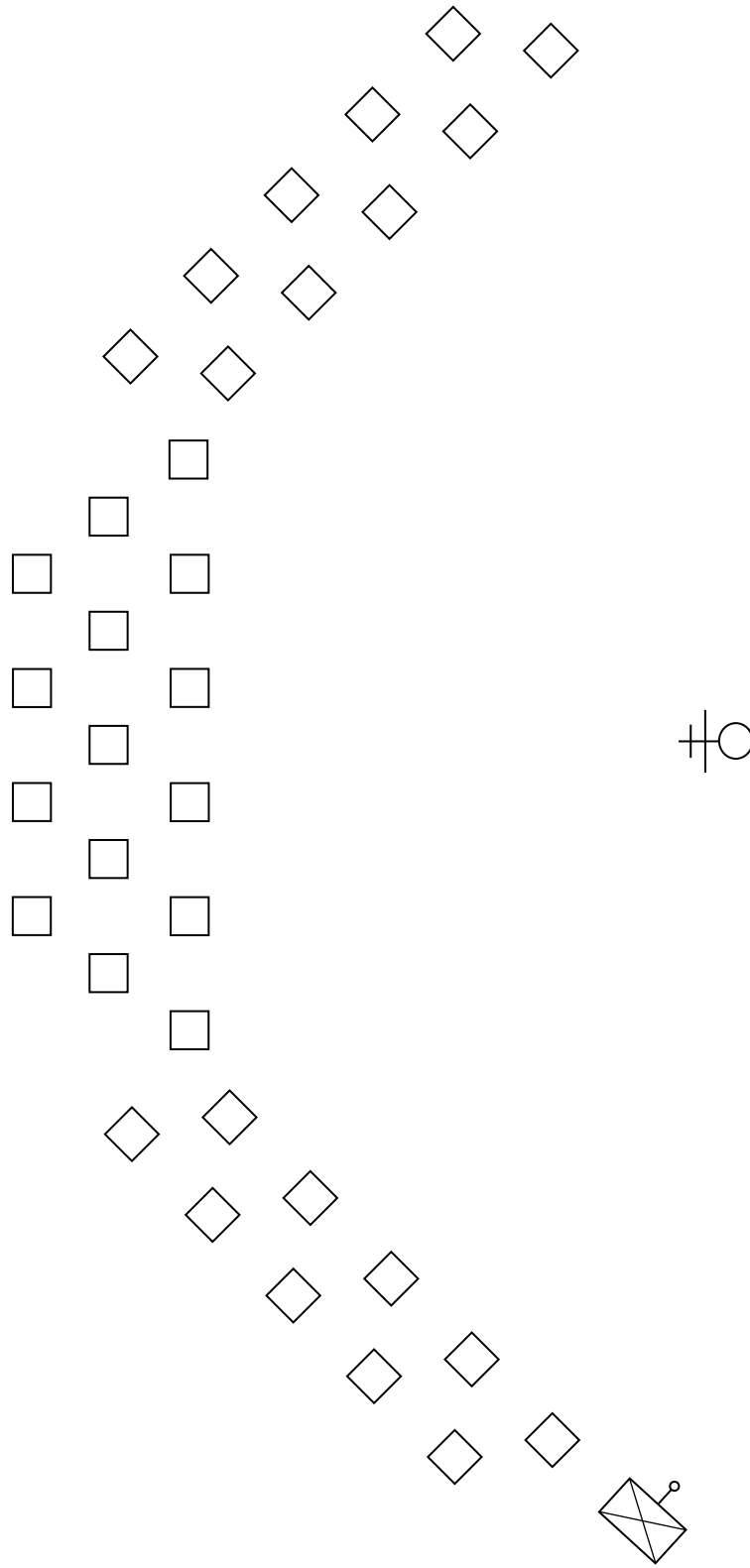


Figure D-8.--Concert Formation

14. 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.

15. 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.

(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 D-9).

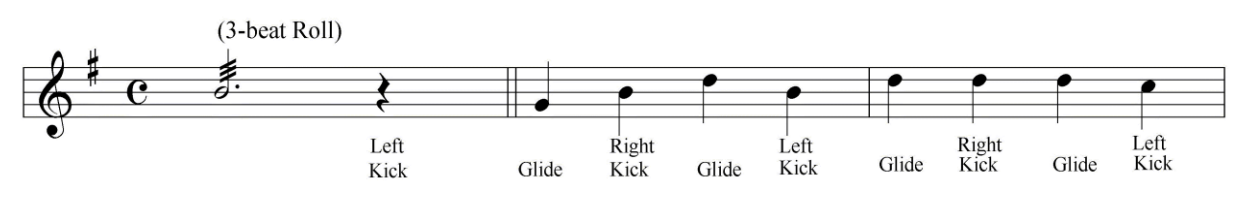


Figure D-9.--Slow March Execution in Simple Meter

(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 D-10).



Figure D-10.--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 D-11).

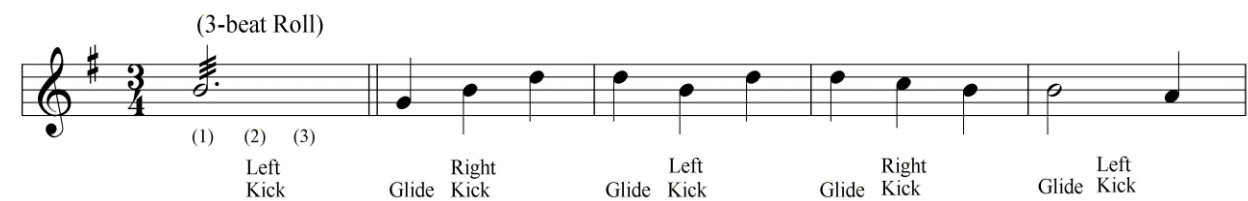


Figure D-11.--Slow March Execution in a Waltz

(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.

16. Ceremonies. Ceremonies are conducted as prescribed in references (o) and (q). Band support is limited to battalion or higher-level military ceremonies. The following additional guidelines or modifications pertain to specific band functions during ceremonies.

17. 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 may lower 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 reference (o). If a Presentation of Decorations and Individual Retirement is conducted later in the ceremony, the band performs "To the Color" vise "The Star-Spangled Banner" 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 reference (q) 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 with Cadence Mace 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. The timing of the salute may need to be adjusted depending on the size of the parade deck.

(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 D-12).

(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 Conductor and Drum Major, facing the Reviewing Officer, execute a four-count Salute during "The Marines' Hymn", beginning on the first beat of the 'B' section and stopping on beat one of the second measure of that section. The Conductor and Drum Major cut the salute simultaneously on the 'and' of beat three in bar four of the 'B' section.

(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.

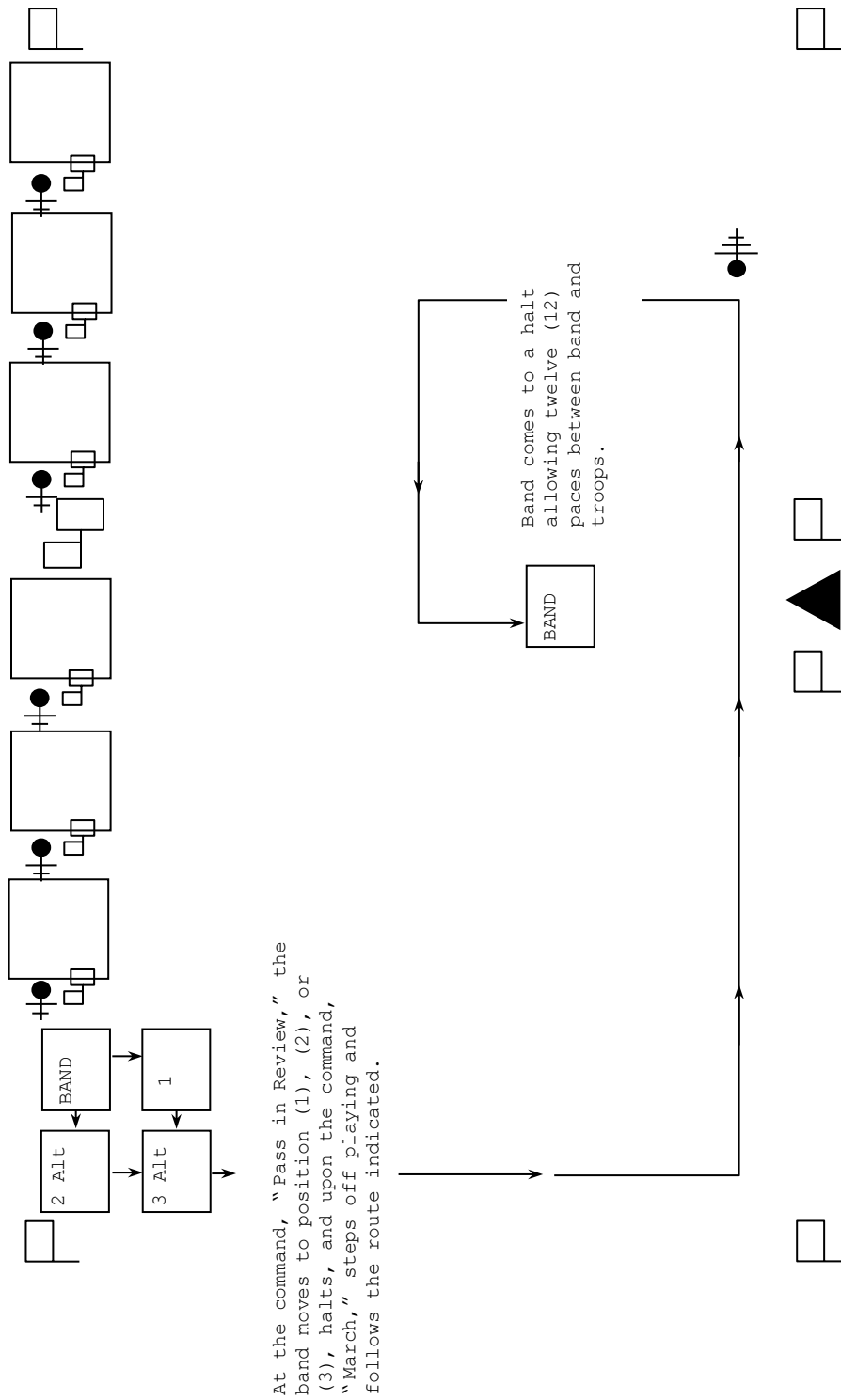


Figure D-12.--Pass in Review.

18. Battalion and Regimental Ceremonial Parades

a. Formation of Troops. Troops are formed in accordance with reference (o).

(1) Sound Off. After the Adjutant's command, SOUND OFF, the band performs the following sequence.

(a) The Drum Major, facing the band, readies the mace by holding it vertically in the center of the body, 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 will turn about at the start of the alert. On measures five and six, the Drum major signals instruments up (figure D-13).

(b) At the conclusion of "Sound Off," the band steps forward as described in reference (o).

The musical score is titled "Sound Off" and is written for three percussion parts: Snare Drum, Cymbals, and Bass Drum. The score is divided into two systems, each containing two staves. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The time signature is 2/4. The Snare Drum part (Percussion 1) features a series of eighth notes in measures 1 and 2, followed by a half note in measure 3, and a quarter note in measure 4. The Cymbals part (Percussion 2) features a series of eighth notes in measures 1 and 2, followed by a half note in measure 3, and a quarter note in measure 4. The Bass Drum part (Percussion 3) features a series of eighth notes in measures 1 and 2, followed by a half note in measure 3, and a quarter note in measure 4. The second system covers measures 5 through 8. The Snare Drum part (Perc. 1) features a series of eighth notes in measures 5 and 6, followed by a half note in measure 7, and a quarter note in measure 8. The Cymbals part (Perc. 2) features a series of eighth notes in measures 5 and 6, followed by a half note in measure 7, and a quarter note in measure 8. The Bass Drum part (Perc. 3) features a series of eighth notes in measures 5 and 6, followed by a half note in measure 7, and a quarter note in measure 8. The score includes various musical notations such as eighth notes, half notes, quarter notes, and rests, as well as dynamic markings like accents (>) and slurs.

Figure D-13.--"Sound Off"

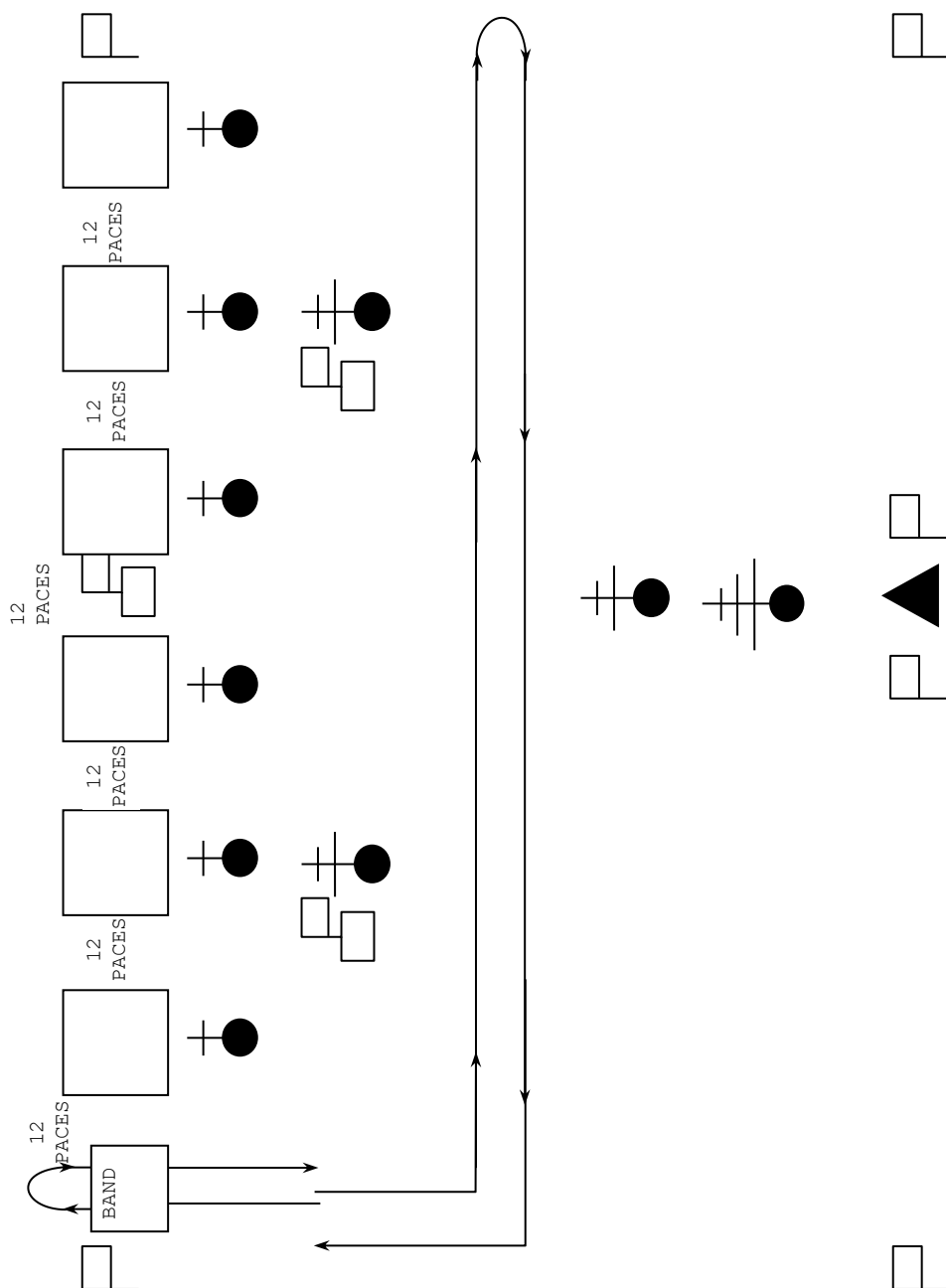


Figure D-14.--Sound Off Line of March

(c) After returning the band to its original position, the Drum Major signals Cease Play. The percussionists perform "Sound Off" again and during the alert, the remaining musicians bring their instruments down. Simultaneously, the Drum Major and Conductor exchange positions (Figure D-1).

(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.

b. Presentation and Honors. Band performs as described in paragraph 17.b.

c. March in Review. Band performs as described in paragraph 17.d.

19. 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 reference (o). 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 reference (q), immediately followed by "The Marines' Hymn". "Ruffles and Flourishes" are performed in the key of "The Marines' Hymn".

20. 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 reference (o) 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 G).

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.

21. Mess Nights. The band performs support as required in reference (o) with the following modifications. Support normally includes one piccolo, one trumpet, and one drum.

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 officer's mess or "First Sergeant's Call" if an enlisted mess (Appendix G). If required to play for the members of the mess while they enter the dining room, the trumpeter sounds "Sea Soldiers" (Appendix G). "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 G) 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. The same ensemble guidelines for performing "The Star-Spangled Banner" apply to performing all toast music.

(1) Foreign Heads of State. The appropriate national anthem is performed for the head of state of any foreign guests. Conductors should use care when performing foreign national anthems to ensure the correct anthem is performed. Current authorized arrangements are available and may be obtained from The United States Army Band "Pershing's Own".

(2) The President of the United States. The "Star Spangled Banner" is played after toasting the President of the United States.

22. 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.

23. Funerals and Memorial Services. The band performs support as required in reference (o).

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 D-15). 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 D-16). 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 D-15.--Funeral Cadence



Figure D-16.--Funeral Roll Off

24. Alternative Methods for Band Drill. It is common for Marine Bands to adapt certain movements in order to meet unique space and musical requirements specific to certain performances. The following methods may be used as tools to meet these requirements. These methods should only be used if it is impractical to use the original movement (i.e., the "Short Box"

should not be used if there is enough space to conduct a full March in Review sequence). The methods may need to be adapted depending on the situation.

a. Patriotic Opener (PATO) Concert Formation (Center). It is common for the Ceremonial Band to perform indoors or in small locations as part of a PATO. In the event that a block band is unable to march into the performance area, the following modification may be used.

(1) The band will form up in two columns. The recommended order of placement is as follows:

(a) Percussion

(b) Sousaphones

(c) Trumpets (left column)

(d) Trombones (right column)

(e) Saxophones

(f) Clarinets

(g) Euphoniums, French horns, and piccolos may be placed in varying locations depending on the size and instrumentation of the band.

(2) The Drum Major will signal the percussion to Prepare to Play and execute Forward March. The band will march to the performance area in two columns until the Drum Major halts in position. The percussion will play a cadence.

(3) The percussion and sousaphones will march a pre-rehearsed number of steps past the Drum Major to a position reminiscent of their normal location during a Concert Formation and execute mark time facing the rear of the performance area. When the percussion and sousaphones are in position, they will execute an eight-count left turn until facing the front and continue mark time.

(4) The trumpets will march past the Drum Major and will execute a non-precision curve to the left and take the appropriate number of steps until positioned in the wing of a Concert Formation. The trombones will execute the same movement as the trumpets; however, they will curve to the right. The woodwinds will march past the Drum Major and will execute mark time facing toward the rear of the performance area.

(5) Euphoniums, French horns, and piccolos will march to their respective locations in the same manner as the group with whom they are integrated.

(6) When the band is in place, the Drum Major will signal the band to execute a four-count turn inboard toward the front (the woodwinds will turn to the left). The band will dress the formation to resemble a Concert Formation. When the band is facing to the front, the bass drummer will execute double beat to signal the halt.

Note. Instruments will be at the Protect until the halt. Once the band executes halt, the instruments will go to the Carry.

b. PAT-O Concert Formation (Side). If the layout of the performance area prevents the band from marching in from the center, the movement can be executed with the following modification.

(1) The band will form up in two columns. The recommended order of placement is as follows:

(a) Percussion and Sousaphones (left column)

(b) Trombones (right column)

(c) Woodwinds

(d) Trumpets

(e) Euphoniums, French horns, and piccolos may be placed in varying locations depending on the size and instrumentation of the band.

(2) The Drum Major will signal the drums to Prepare to Play and execute Forward March. The band will march in two columns until the Drum Major moves abruptly to their position. The percussion will play a cadence.

(3) When the Drum Major is in position, the percussion and sousaphones will execute mark time while centering themselves on the Drum Major. When this section is appropriately placed, they will execute a four-count turn towards the front and mark time.

(4) The trombones will march past the percussion and sousaphones, execute right oblique and begin forming the wing of the Concert Formation.

(5) The woodwinds will execute mark time when in line with the percussion and sousaphones.

(6) The trumpets will execute mark time when two paces away from the woodwinds. The trumpets will begin to position themselves to resemble the right wing of the Concert Formation.

(7) Euphoniums, French horns, and piccolos will march to their respective locations in the same manner as the group with whom they are integrated.

(8) When the band is appropriately positioned, the Drum Major will signal a four-count turn to the front. The bass drummer will execute double beat to signal the halt.

(9) Instruments will be at the Protect until the halt. Once the band executes halt, the instruments will go to the Carry.

Note. The band may march in from the opposite side by rearranging the order of placement in the two columns.

c. PAT-O Concert Formation Post. This movement is used to remove the band from the performance area. The verbal command is POST, MARCH. There is no signal to execute this movement.

(1) On the preparatory command POST, all Marines except for the percussion, sousaphones, and two center Marines in the front rank, will face inboard.

(2) On the command of execution, MARCH, the percussion section picks up the drum cadence. The two center Marines in the front rank begin marching toward the exit. The remainder of the band will follow the two center Marines in two columns.

(3) The percussion and sousaphones will Mark Time until the last Marines from the wings of the formation have joined the two columns before forming the rear of the columns.

(4) The Drum Major will signal the drums to cease playing when the band is no longer in the performance area.

Note. If the band has marched in from the side, the band will face towards the direction from which they marched into the performance area. The band will march out in two columns.

d. "Short Box". During a March in Review, the band may modify the sequence in order to compensate for a lack of space. This movement is known as the "Short Box". It should only be used if there is not enough space to complete the full March in Review sequence.

(1) The band will execute steps (1) through (4) as listed in the March in Review.

(2) As the Drum Major passes in front of the Reviewing Officer during the Eyes Right, the Drum Major will terminate the salute. The front Marine in the flank will execute a left turn on the Drum Major's cut. The remainder of the band will execute a left turn accordingly.

(3) The Drum Major will signal counter march and place the band in position in front of the Reviewing Officer as listed in Step (5) of the March in Review.

(4) The rest of the sequence will be conducted as listed in the March in Review.

Note. The band will be inverted for the remainder of the sequence.

e. Inverted Turn. This turn may be utilized if there is limited space for a turn followed by a counter march.

(1) The band will execute a turn as outlined previously; however, when the inboard file would begin executing the Half-Step, they will instead execute a counter march.

(2) Each subsequent file will execute a counter march on the left step following the previous file.

Note. The band will be inverted for the remainder of the sequence.

Appendix E

Unit Leader Drill

1. Drum Major

a. 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 E-1).

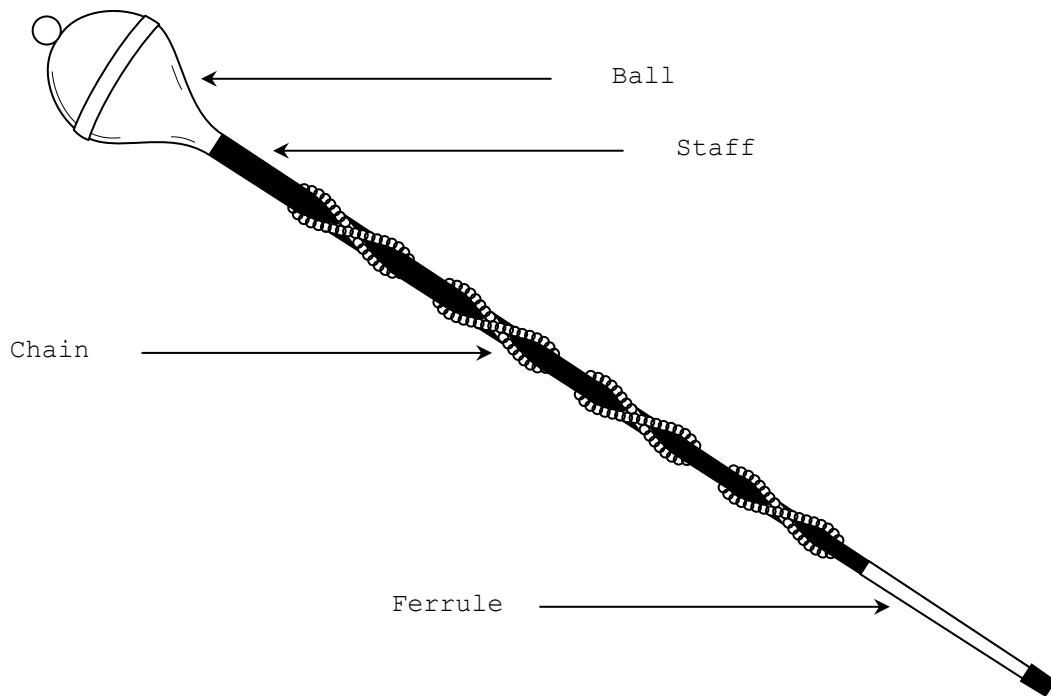


Figure E-1.--The Mace

b. General Rules for Manual of the Mace

(1) The free arm is locked to the side when executing manual of the mace.

(2) 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.

(3) When executing signals, the mace should remain in the imaginary vertical plane in front of the body.

(4) Verbal commands and mace signals are not executed simultaneously.

(5) 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.

(6) Signals of execution, except for right turn and halt, are given as the left foot strikes the deck, when marching.

c. Attention. Grasp the mace with the right hand just below the ball. The right arm is held out and naturally bent at the elbow. Place the ferrule on line with and touching the toe of the right shoe. The mace is perpendicular to the deck (figure E-2).



Figure E-2.--Attention

d. Alternate Attention. Grasp the mace with the right hand just below the ball. The right arm is extended forward with a slight bend at the elbow. The mace is angled forward and the ferrule is touching the toe of the right shoe (figure E-3).



Figure E-3.--Alternate Attention

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

(1) 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.

(2) Count Two. Lower the ferrule to rest on the ground centered between the feet (figure E-4).



Figure E-4.--Parade Rest and At Ease

f. 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 E-5).



Figure E-5.--Alternate Parade Rest and At Ease

g. 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.

(1) 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.

(2) Count Two. Return the right thumb along the trouser seam (figure E-6).

Note. 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 E-6.--The Carry

h. Salute with Mace. 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 three-count movement.

- (1) Count One. Move the mace to the Carry.
- (2) Count Two. Return the right thumb to the trouser seam.
- (3) Count Three. Execute hand salute (figure E-7).

(4) When executing a salute on the march, head and eyes are smartly turned to the right as the right hand is brought to the salute, as in Eyes Right. A preparatory movement should alert the Conductor to execute and terminate the salute.

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



Count Two. Count Three.

Figure E-7.--Salute with Mace

i. The Trail. The position used to march when in 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 E-8).



Figure E-8.--The Trail

j. 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. Although mace signals should be preceded by a spin to alert the band, the spin may be omitted to accommodate space and time constraints.

(1) 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.

(2) Spin the Mace. 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 E-9).

(3) The Spin should begin and end in time with the music.



Figure E-9.--The Spin

k. Roll Off. This signal alerts the wind instruments to Prepare to Play. It is executed while halted at attention or marching.

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

(2) 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.

(3) Counts Two and Three. Silent counts.

(4) 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.

(5) Count Four. On the downbeat of measure eight (or optionally, of measure one of the next phrase), sharply lower the mace (figure E-10). 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.

(6) Grasp the mace as required for the next signal.



Figure E-10.--Roll Off

1. 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.

(1) 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. 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.

(2) Count One. Sharply thrust the mace down across the body back to the Ready position. Instruments move from the Carry to the Ready. On the next beat, slightly lower the mace, releasing the mace from the left hand. 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.

(3) Count Two. Sharply thrust the mace up and to the right in preparation for Cadence Mace. At the same time, return the thumb along the trouser seam (figure E-11). Instruments move to Prepare to Play. This is the signal of execution.



Figure E-11.--Instruments Up

(4) During a drum cadence, execute Instruments Up on the fifth and sixth measures of the cadence (figure E-12). During "Roll Off", execute Instruments Up on the first and second measures (figure E-13). This allows sufficient time for the musicians to set their embouchures.

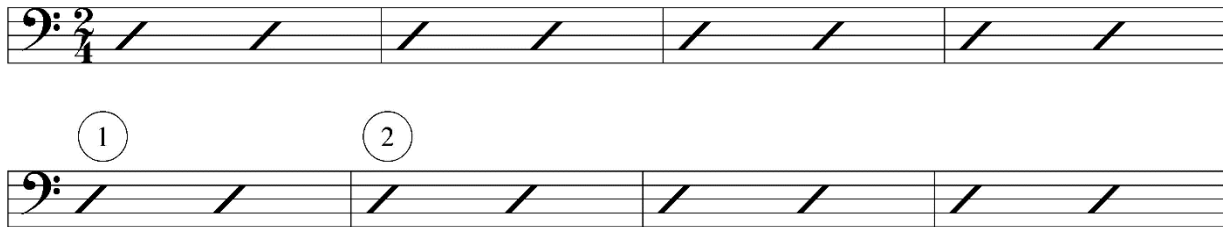


Figure E-12.--Instruments Up During a Cadence



Figure E-13.--Instruments Up During a Roll Off

m. 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.

(1) 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).

(2) Count Two. Extend the right hand down toward the right thigh (right step) (figure E-14).

(3) 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.



Figure E-14.--Cadence Mace

n. 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.

(1) 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.

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

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

(4) Count Three. Silent count.

(5) 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 E-15). This is the signal of execution.

(6) 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.

(7) Grasp the mace as required for the next signal.



Figure E-15.--Cease Play (Wind Instruments Only)

o. Cease Play (Full Band)

(1) 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.

(2) All movements are executed as described in paragraph n; however, on count two, thrust the left arm out to the left in a 45-degree angle at the same time the mace is thrust out to the right. The hand is held in place until count four (figure E-16).



Figure E-16.--Cease Play (Full Band)

p. 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.

(1) Ready the Mace. Position the mace as described for Roll Off (paragraph k.)

(2) 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.

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

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

(5) If executed during the drum cadence, signal Roll Off.

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

(1) 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 counterclockwise, the right hand swings the mace up and stops the ball on the right shoulder with the ferrule up.

(2) Count One. Raise the mace six inches. This is a preparatory signal.

(3) Count Two. Pull the ferrule in a forward arc until the mace is perpendicular to the ground in front of your right foot (figure E-17). This is the signal of execution.

(4) After stepping forward, grasp the mace as required for the next signal.

(5) 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.

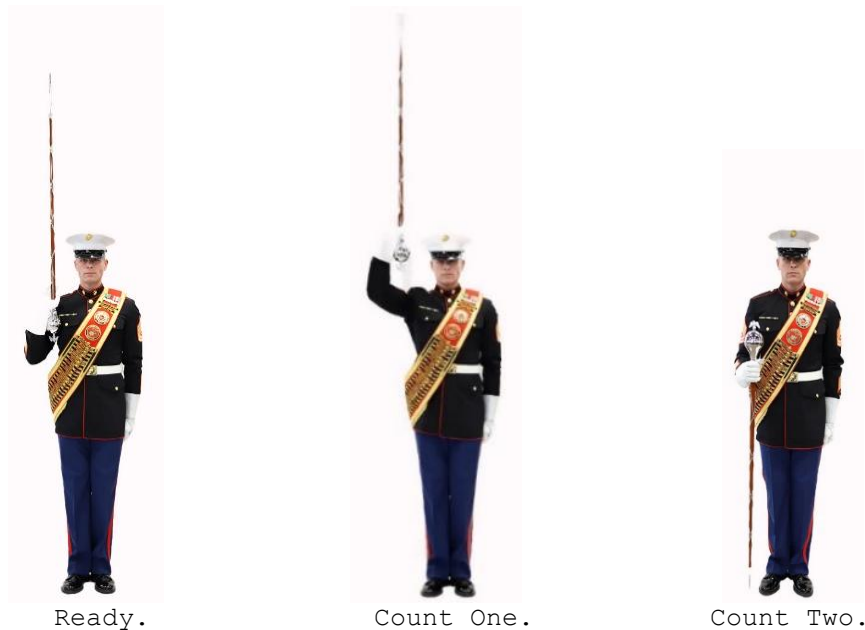


Figure E-17.--Forward March

r. Alternate Forward March. This signal is executed as described in paragraph q; however, to ready the mace, bring the mace six inches above the right shoulder and on count one, lower the mace six inches.

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

(1) Execute the signal as described in paragraph q or r.

(2) Step through the band after the signal. The mace may be held up so the ball is forward on a 45 degree angle, in the Ready position, or in the Carry. Normally, it is necessary to halt for four counts while inside the band to maintain proper distance from the front rank.

(3) When maneuvering a band with an even number of files, upon clearing the last rank of the band, adjust to the left by one pace to allow the front rank to regain its cover on the Drum Major.

(4) If the band is playing, execute the spin and resume Cadence Mace.

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

(1) Ready the Mace. Execute the spin and lower the mace parallel to the deck with the ball to the right.

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

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

(4) Count Three. Raise the mace, keeping it parallel to the deck. Arms are extended above the head (left step) (figure E-18). This is the signal of execution.

(5) Grasp the mace as required for the next signal.

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

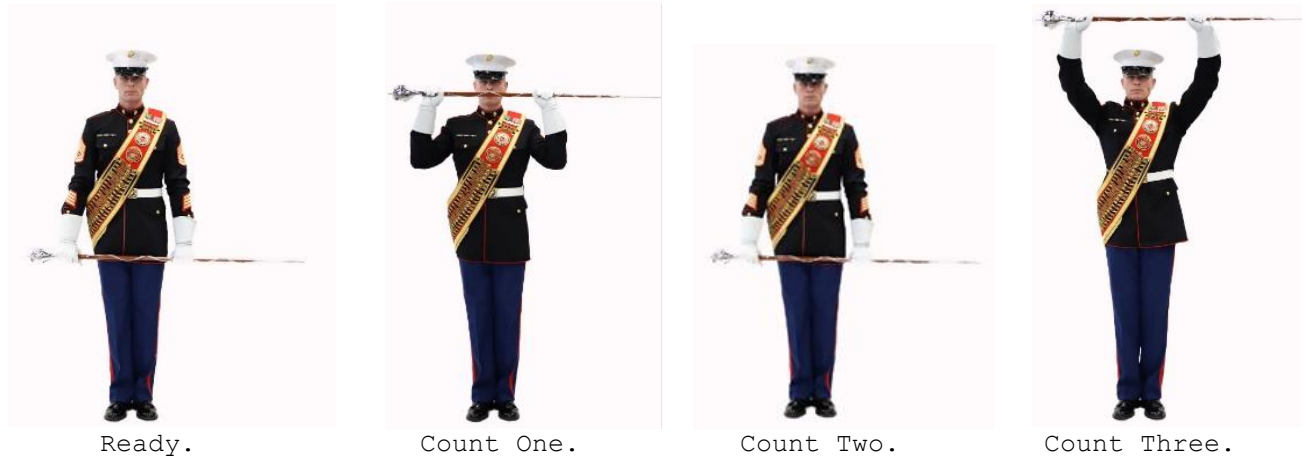


Figure E-18.--Mark Time

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

(1) 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).

(2) 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.

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

(4) Count Four. Lower the ball of the mace until the mace is parallel to the deck and arms are fully extended (right step) (figure E-19). This is the signal of execution.

(5) Grasp the mace as required for the next signal.

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

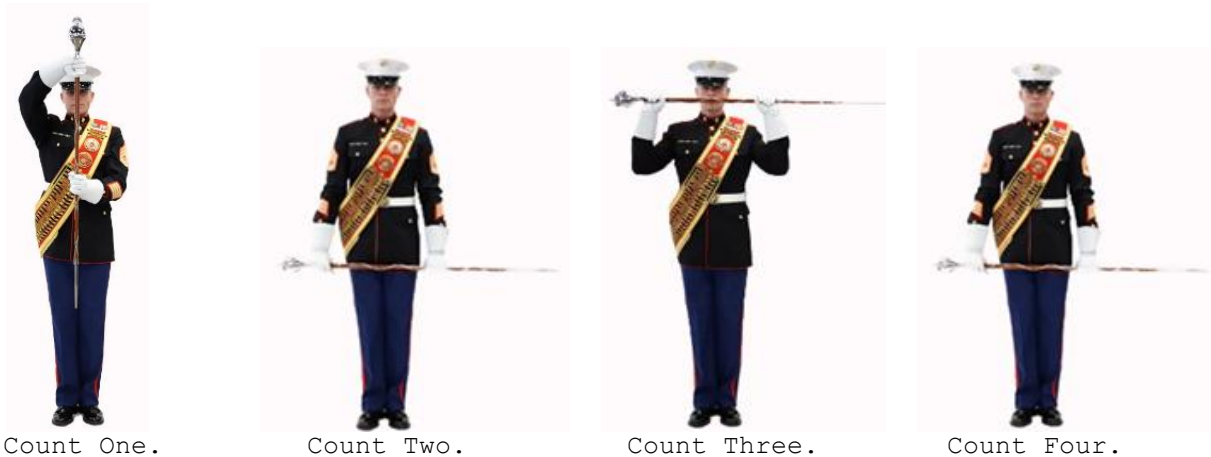


Figure E-19.--Halt

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

(1) 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.

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

(3) Count Two. Thrust the mace sharply back to the starting position as the left foot strikes the deck (figure E-20). This is the signal of execution.

(4) 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.

(5) Grasp the mace as required for the next signal.



Figure E-20.--Left Turn

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

(1) Ready the Mace. Execute the spin and on the desired beat, grasp the mace near the balance point with the right hand, palm forward and thumb down. Continue rotating the mace until it is parallel to the deck and the ferrule is to the right. The left hand may be used to stop the momentum of the mace before being returned to the trouser seam. At the same time, smartly turn the head to the right. This position should be held for at least three steps.

(2) 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.

(3) 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 E-21). This is the signal of execution.

(4) 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.

(5) Grasp the mace as required for the next signal.

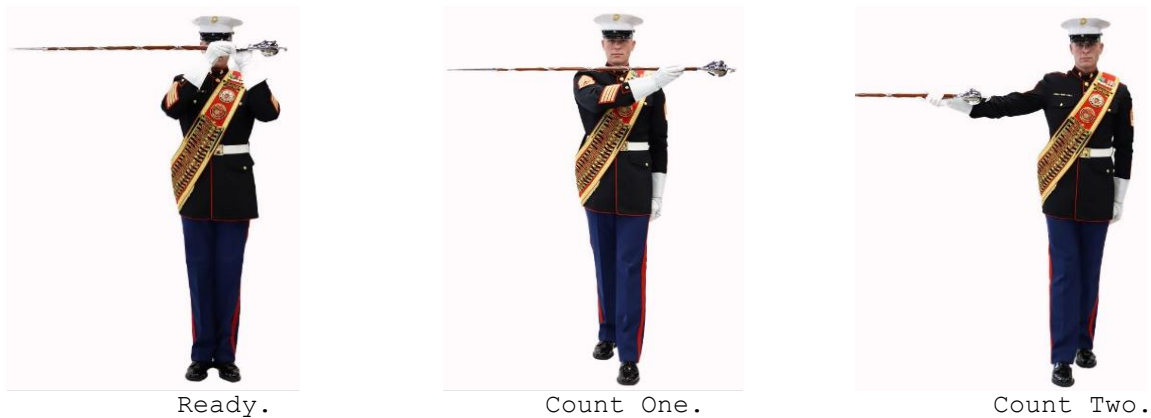


Figure E-21.--Right Turn

x. 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.

(1) 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.

(2) 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.

(3) 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.

(4) 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.

(5) Count Four. Return the mace to the front of the body (figure E-22). This is the signal of execution.

(6) Resume the position of attention.

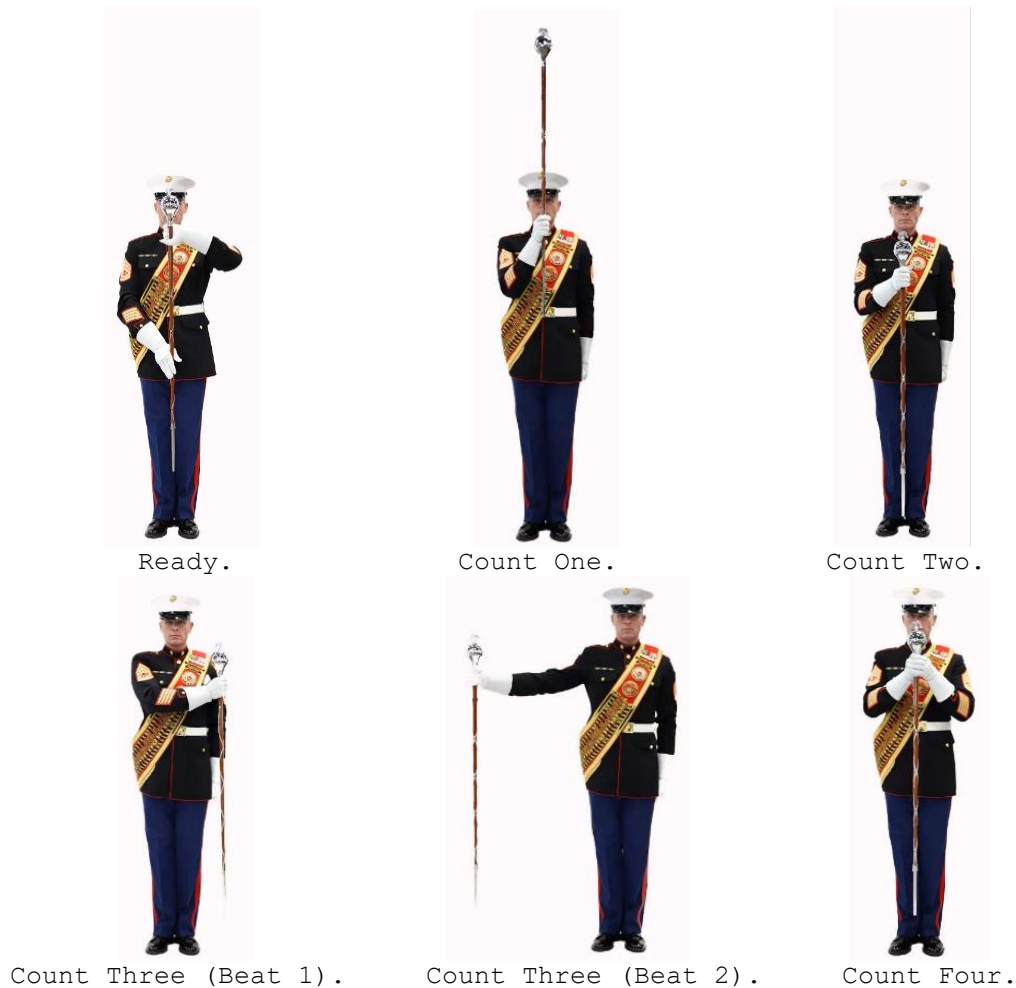


Figure E-22.--Concert Formation

y. Segue Cut. This signal alerts the band to cease playing one selection and begin playing the next selection in the sequence. It is executed while halted at attention or marching and is executed as described in paragraph x; however, the Drum Major will be facing away from the band.

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

(1) Ready the Mace. 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.

(2) Execute the spin and on the desired beat, grasp the mace near the balance point with the right hand, palm forward and thumb down. Continue rotating the mace and execute About Face as described in reference (o). 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 once you have completed facing to the rear.

(3) Grasp the mace as required for the next signal.

(4) While on the march, pivot to the right as the left foot strikes the deck while positioning the mace as described above. Rise slightly on the toes and march backwards at a full step.

aa. Mace Walk. This is used as an embellishment to the Cadence Mace. It is executed while marching at quick time. The Mace Walk is a four-count cycle coinciding with the natural cadence points in the music.

(1) Ready the Mace. On beat prior to the downbeat, extend the right arm, planting the ferrule in front and to the right of your right foot. This is a preparatory movement.

(2) Count One. Shift the ball to the left in front of the body, leaving the ferrule in place (left step).

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

(4) Count Three. Pivot the mace from just under the ball, allowing the ferrule to complete a semi-circle back to the ready position (left step).

(5) Count Four. Execute the Ready (right step) (figure E-23).

Note. Drum Majors may execute individual variations of the Mace Walk provided they do not detract from the martial style expected of a Marine Band.



Figure E-23.--Mace Walk

ab. Mace Walk (Slow March Routine). This is executed in similar fashion as described in paragraph aa, 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.

(1) 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.

(2) Counts Two - Eleven. Slowly move the ferrule in a counterclockwise 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.

(3) Count Twelve. Raise the ball and bring the staff perpendicular to the deck.

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

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

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

(7) Count Sixteen. Lift mace in a vertical position and prepare to bring the mace to the Trail as described in count one (paragraph ab (1)).

Note. Drum Majors may execute individual variations of the Mace Walk in the Slow march Routine providing they do not detract from the martial style expected from a Marine Band.

ac. 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.

(1) 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.

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

(3) Return the mace to the Carry and repeat this procedure for the remaining files.

(4) The guide file's alignment is the first file to be corrected.

2. Conductor

a. The Baton. The Conductor uses the baton to convey signals and provide musical direction to the band.

b. Attention. Grasp the baton with the left hand just above the handle. The baton is perpendicular to the deck with the tip pointed up and both thumbs along the trouser seam (figure E-24).



Figure E-24.--Attention

c. Alternate Attention. Grasp the baton with the right hand, holding the handle. The baton is perpendicular to the ground with the tip pointed down and both thumbs along the trouser seam (figure E-25).



Figure E-25.--Alternate Attention

d. Parade Rest and At Ease. The position of rest for the Conductor. It is executed while halted at attention with the baton in either hand. At the same time the left foot moves, move both hands to the front of the body, empty hand is placed over the hand holding the baton (figure E-26).



Figure E-26.--Parade Rest

e. Salute with Baton. The Conductor salutes with the baton in the left hand. If the baton is in the right hand, it must be smartly moved to the

left hand prior to executing the salute. It is executed while halted at attention or marching (figure E-27).

(1) When at attention, it is executed the same as a typical Hand Salute.

(2) When executing a Salute with the baton on the march, head and eyes stay to the front during the salute and the left arm does not swing. A preparatory movement should be given by the Drum Major to execute and terminate the salute.



Figure E-27.--Salute with Baton

f. Instruments Up. This signal brings the instruments to Prepare to Play. It is executed while halted at attention.

(1) Ready the Baton. If the baton is in the right hand, then raise both arms. If the baton is in the left hand, then smartly switch the baton to the right hand and raise both arms. The hands should be at head level, shoulder width apart, extended in slightly to the front with arms slightly bent (figure E-28).

(2) Count One. Sharply gesture both hands out and up at approximately a 45-degree angle until both arms are straight, then back to the Ready position. Instruments move from the Carry to the Ready.

(3) Count Two. Sharply gesture both hands in and down, then back to the Ready position. Instruments move to Prepare to Play.

(4) Adjust. After the band is in Prepare to Play, make a visual adjustment with the arms to signal the musicians to set for the initial downbeat.



Figure E-28.--Instruments Up

g. Instruments Down. This signal brings the instruments to the carry. It is executed after the completion of a musical selection (figure E-29).

(1) Count One. Begins at the Ready position. Sharply gesture both hands upward until both forearms are pointed straight up while bending at the elbow. Sharply gesture both hands down to Attention. Instruments move from Prepare to Play to the Ready.

(2) Count Two. Smartly switch the baton to the left hand. Sharply gesture both hands down to Attention. Instruments move from the Ready to Attention.

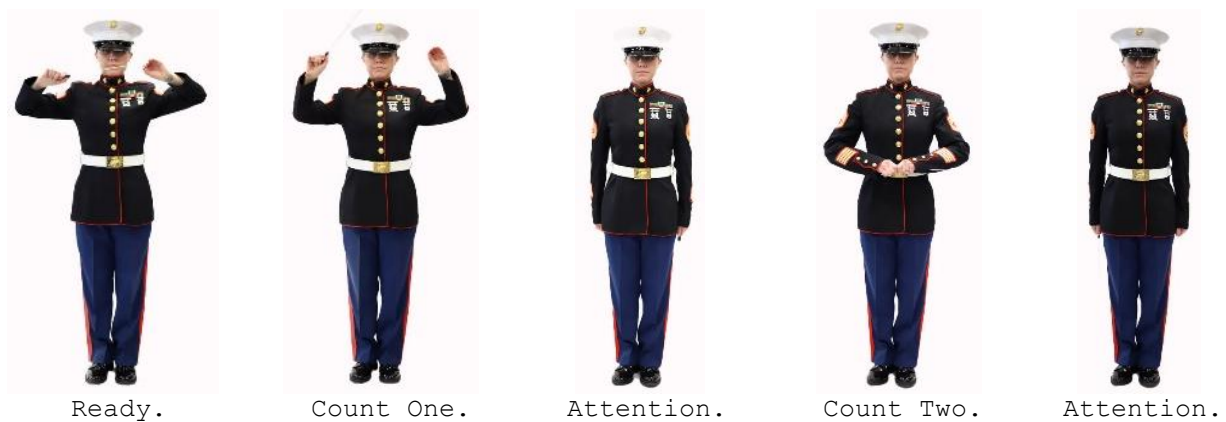


Figure E-29.--Instruments Down

Appendix F

Instrument Manual

1. 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.

2. 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. Instrument Rest. Optional 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. Optional instrument carriage while marching in the diminish formation.

3. General Rules for Stationary Movement. Guidelines for individual drill are described in reference (o). 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 at attention or parade rest. Not all instruments execute this movement. This is not a precision movement therefore it has no counts.

(2) The command of execution is REST, there is no preparatory command. The command is given with a speaking voice loud enough for the band

to hear, but not loud or emphatic enough to cause sudden movement from the band. Care should be taken to move instruments at a similar speed across the band. Modifying commands HEAVIES SET THEM DOWN, or simply HEAVIES may be used during periods of longer durations to allow larger instruments to unload their equipment.

(3) The Drum Major and Section Leader will determine if the sections that have an instrument rest will execute or not.

(4) To return to the position of attention or parade rest, execute the movement in reverse order. The Drum Major may say PICK THEM UP, or simply HEAVIES.

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.

4. 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 typically executed 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 the Trail. Though not a precision movement, it will be executed as rehearsed by the Section Leader. Limitations of musical instruments and equipment must be considered when executing the Trail.

(2) To move from the Trail to another instrumental position, bring the instrument back to the designated position in the most direct manner. Though not a precision movement, it will be executed as rehearsed by the Section Leader. Limitations of musical instruments and equipment must be considered when executing the Trail.

g. Spit Valve Routine. A movement used to remove condensation 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, ADJUST, move the instrument to the Ready (count one Instrument Up). Pause for a count, then remove condensation and change music. Alternatively, the Drum Major may say BLOW 'EM OUT.

(2) To Terminate (Halted). Return the instrument to the Ready (count one Instrument Down) after removing condensation. (The clarinet is returned to count one Instrument Up.) While at attention, on the Drum Major's command, STEADY 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, execute the spit valve routine sixteen beats after the Drum Major's signal. Condensation is removed and the instrument is returned to the Ready during the next sixteen beats. Terminate the spit valve routine beginning on the next left step. If the Drum Major spins the mace before the spit valve routine, the spit valve routine is cancelled, and the horns remain at the Carry.

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

5. Piccolo

a. Carry. Hold the instrument perpendicular to the deck in your right hand with the keyed end down (figure F-1).



Figure F-1.--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 F-2).



Figure F-2.--Piccolo Parade Rest, At Ease and 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 F-3).



Count One.

Count Two.

Figure F-3.--Piccolo Instrument Up

d. Instrument Down

- (1) Count One. Lower the piccolo until perpendicular to the deck.
- (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 F-4).



Figure F-4.--Piccolo Instrument 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 F-5).



Figure F-5.--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 the Protect or the Trail.

6. 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 F-6).



Figure F-6.--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 F-7).



Figure F-7.--Clarinet Parade Rest and At Ease

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 F-8).



Figure F-8.--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 F-9).



Figure F-9.--Clarinet Instrument Up

e. Instrument Down

(1) Count One. Lower the clarinet until perpendicular to the deck and centered in front of the body. Note: To mitigate damaging the tenon joint, care must be taken to not pop the clarinet into the perpendicular position with the palm of the hand.

(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 F-10).

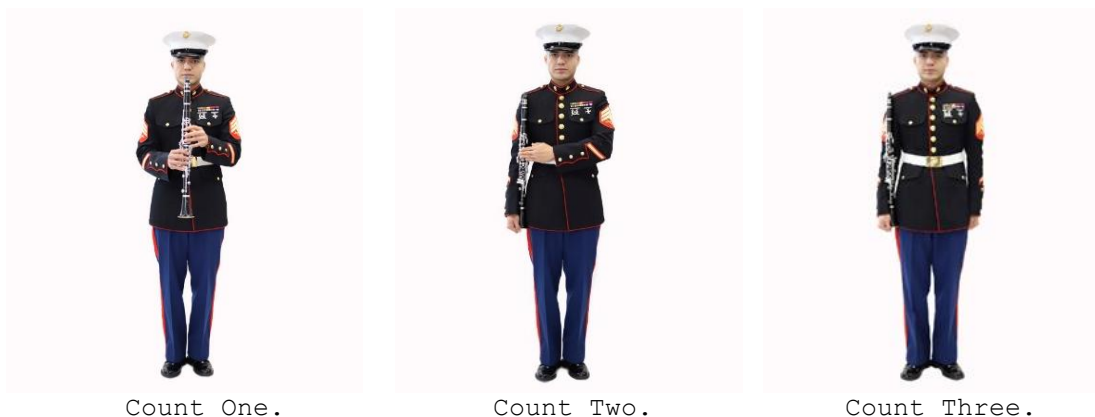


Figure F-10.--Clarinet Instrument Down

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 F-11).



Figure F-11.--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 the 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 F-12).



Figure F-12.--Clarinet Trail

7. 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 F-13).



Figure F-13.--Saxophone 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 either remains at parallel, or at a 45 degree angle from the deck, as determined by the Drum Major and Section Leader. The fingers of the right hand remain hooked inside the bell. This is a one count movement (figure F-14).



Figure F-14.--Saxophone Parade Rest, At Ease, and Rest

c. 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 F-15).



Count One.

Count Two.

Figure F-15.--Saxophone Instrument Up

d. 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 F-16).



Count One.

Count Two.

Count Three.

Figure F-16.--Saxophone Instrument Down

e. 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 F-17).



Figure F-17.--Saxophone Protect

8. Trumpet

a. Carry. Hold the instrument parallel to the deck under the right arm with the bell forward. Grasp the instrument by placing the first finger through the third valve slide while keeping the thumb alongside the hand (figure F-18).



Figure F-18.--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. This is a one count movement (figure F-19).



Figure F-19.--Trumpet Parade Rest and At Ease

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 F-20).



Figure F-20.--Trumpet Rest

d. Instrument Up

(1) Count One. Rotate the trumpet until perpendicular to the deck. The forearms are parallel to the deck and the elbows are tight to the body. 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 F-21).

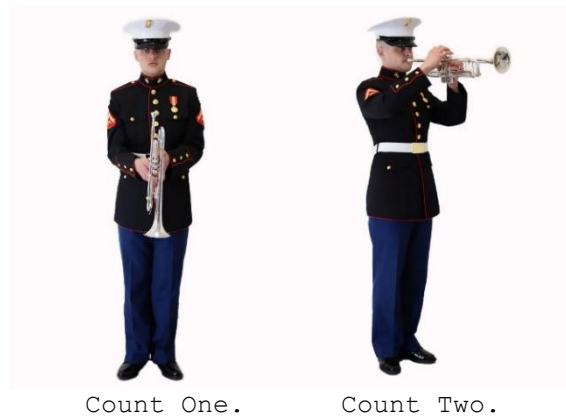


Figure F-21.--Trumpet Instrument Up

e. Instrument Down

(1) Count One. Rotate the trumpet until perpendicular to the deck. The forearms are parallel to the deck and the elbows are tight to the body. 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 F-22).



Figure F-22.--Trumpet Instrument Down

f. Alternate Carry Down

(1) Count One. Rotate the trumpet until perpendicular to the deck. The forearms are parallel to the deck and elbows are tight to the body. Maintain finger position on the valves.

(2) Count Two. Return the right thumb along the trouser seam (figure F-23).



Figure F-23.--Trumpet Alternate Carry Down

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

h. 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 F-24).



Figure F-24.--Trumpet Protect

i. Trail. Rotate the trumpet until perpendicular to the deck. The forearms are parallel to the deck and elbows are tight to the body. 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 45 degree angle with the bell facing to the rear. At the same time, return the left thumb along the trouser seam (figure F-25).



Figure F-25.--Trumpet Trail

9. 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 so it is perpendicular with the body (figure F-26).



Figure F-26.--Horn 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. 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 F-27).



Figure F-27.--Horn Parade Rest and At Ease

c. Rest. While at the position of parade rest, release the tubing, lower arms, and place the left hand over the right.

d. 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 F-28).



Count One.

Count Two.

Figure F-28.--Horn Instrument Up

e. Instrument Down

(1) Count One. Lower the horn in front of the body until the valve slides are parallel 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 F-29).



Count One.



Count Two.



Count Three.

Figure F-29.--Horn Instrument Down

f. Protect

(1) Counter March at Prepare to Play. Stop playing. Rotate the bell to the center of the body. This is a one count movement (figure F-30).



Figure F-30.--Horn Protect (Counter March at Prepare to Play)

(2) Counter March at the Carry

(a) Count One. Silent count.

(b) Count Two. Grab the tubing with the left hand.

(c) Count Three. Move the horn to the front of the body. At the same time grab the horn above the main tuning slides with the right hand.

(d) Count Four. Rotate the horn clockwise until the lead pipe is parallel to the deck and the mouthpiece is to the right (figure F-31).



Count One.



Count Two.



Count Three.

Figure F-31.--Horn Protect (Counter March at the Carry)

(3) Diminish the Front

(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 grasp the horn above the main tuning slides with the right hand.

(c) Count Three. Return the left thumb along the trouser seam (figure F-32).



Count One.



Count Two.



Count Three.

Figure F-32.--Horn Protect (Diminish the Front).

g. Trail. Follow the steps for Diminish the Front and then 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 F-33).



Figure F-33.--Horn Trail

10. 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 also known as the Position of Attention (figure F-34).



Figure F-34.--Trombone Carry (Halted)

(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 F-35). When required to halt, execute Attention as the right foot strikes the deck.



Figure F-35.--Trombone Carry (Marching)

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, move the left foot so that both feet are shoulder width apart and grasp the tubing above the bell with the left hand. The fingers of the right hand remain around the slide brace (figure F-36).

(2) Count Two. Lock the slide with the right hand.

(3) Count Three. Grasp the tubing opposite the left hand near the main tuning slide with the right hand.

(4) Count Four. Slowly lower the instrument until the slide rests on the deck centered between the feet.

(5) Count Five. The trombone ceases its downward movement by gently making contact with the deck.

Note. When returning to the position of attention, on the preparatory command BAND, lift the trombone with the left hand and grasp the slide braces with the right. On the command of execution ATTENTION, move to the halted Carry.



Figure F-36--Trombone Parade Rest, At East, and 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 in the playing position.

(2) Count Two. Move to the playing position. Trombone remains parallel to the deck (figure F-37).



Figure F-37.--Trombone Instrument 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 F-38 and F-39).

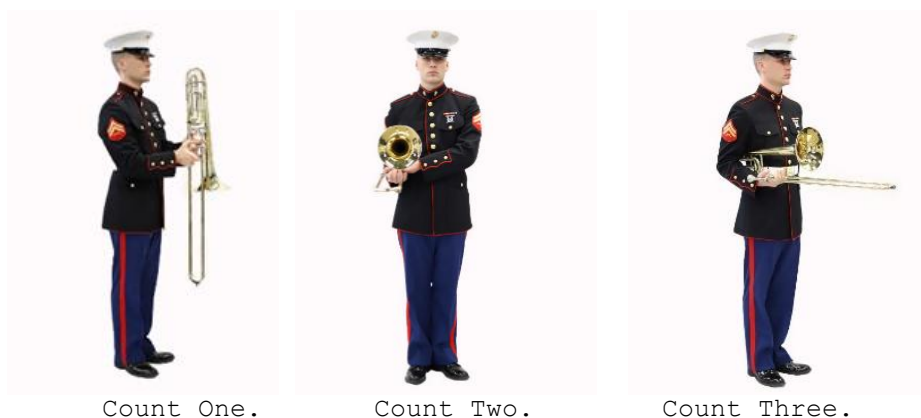


Count One.

Count Two.

Count Three.

Figure F-38.--Trombone Instrument Down (Halted)



Count One.

Count Two.

Count Three.

Figure F-39.--Trombone Instrument 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 F-40).



Count One.

Count Two.

Figure F-40.--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 F-41).



Figure F-41.--Trombone Protect (Counter March at Prepare to Play)

(2) Counter March at the Carry. Rotate the trombone until perpendicular to the deck and in front of the body with the bell facing down. The right elbow will be at a 90 degree angle. This is a one count movement (figure F-42).



Figure F-42.--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 degrees. 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 F-43).



Count One.

Count Two.

Count Three.

Figure F-43.--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 degree angle and pointing to the rear (figure F-44).



Figure F-44.--Trombone Trail

11. 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 F-45).



Figure F-45.--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 F-46).



Figure F-46.--Euphonium Parade Rest and At Ease

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 F-47).



Figure F-47.--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. Support the instrument with the left hand. Reposition the right hand to the playing position after the Adjust is signaled (figure F-48).



Figure F-48.--Euphonium Instrument 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 F-49).



Figure F-49.--Euphonium Instrument 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 F-50).



Count One.



Count Two.

Figure F-50.--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 F-51).



Figure F-51.--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 degree angle and the mouthpiece is inboard (figure F-52).



Figure F-52.--Euphonium Trail

12. 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 F-53).



Figure F-53.--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 F-54).



Figure F-54.--Sousaphone Parade Rest and At Ease

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 F-55).



Figure F-55.--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 F-56).



Figure F-56.--Sousaphone Instrument 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 F-57).



Figure F-57.--Sousaphone Instrument 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 F-58).



Figure F-58.--Sousaphone Alternate Carry Down

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

13. Snare Drum

a. Carry. Suspend the drum from the harness centered on the front of the body. Hold the drumsticks at a 45-degree angle with the tip facing forward and down. The sticks are along the trouser seam. Grasp the rim of the drum with the left hand (figure F-59).



Figure F-59.--Snare Drum Carry

b. Parade Rest and At Ease

(1) Count One. Raise the sticks parallel to the deck until slightly above the rim. If using matched grip, both hands will be overhand. If using traditional grip, the left hand will be underhand.

(2) Count Two. Slowly lower the sticks until they rest on the drum rim (figure F-60).



Count One.

Count Two.



Count One.

Count Two.

Figure F-60.--Snare Drum Parade Rest

c. Instrument 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 F-61).



Figure F-61.--Snare Drum Instrument 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 F-62).

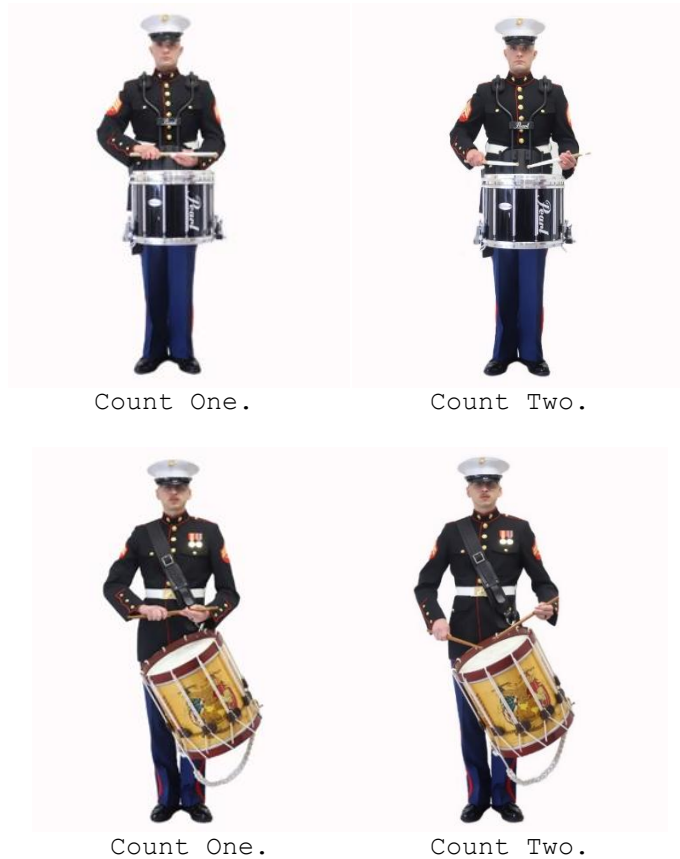


Figure F-62.--Snare Drum Instrument Up

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. Move the sticks in the right hand so they are pointed straight forward and parallel with the right side of the drum.

(3) Count Three. Return the sticks along the right trouser seam and the left hand on the drum rim (figure F-63).



Count One.



Count Two.



Count Three.



Count One.



Count Two.



Count Three.

Figure F-63.--Snare Drum Instrument Down

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

14. Bass Drum

a. Carry. Attach the bass drum to the harness. Hold the mallets along the sides of the bass drum rim (figure F-64).



Figure F-64.--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 F-65).



Figure F-65.--Bass Drum Parade Rest and At Ease

c. Instrument Rest. If the equipment permits, lift the drum off the harness and lower the instrument to the deck. If the harness does not allow for the drum to be removed in a timely manner, lift the drum and harness off of the shoulders and place them on 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 F-66).



Figure F-66.--Bass Drum Instrument Rest

d. Instrument Up

(1) Count One. (Silent Count)

(2) Count Two. Move mallets to the playing position (figure F-67).



Count One.



Count Two.



Count One.



Count Two.

Figure F-67.--Bass Drum Instrument Up

e. Instrument Down

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

(2) Count Three. Return to the Carry (figure F-68).



Count One.



Count Three.



Count One.



Count Three.

Figure F-68.--Bass Drum Instrument Down

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

15. Cymbals

a. Carry. Hold the cymbals with the concave sides parallel along the sides. The arms are straight and along the legs (figure F-69).

Note. Cymbal players will not swing their arms when marching at the Carry.



Figure F-69.--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 F-70).



Figure F-70.--Cymbals Parade Rest and At Ease

c. Instrument 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 F-71).



Figure F-71.--Cymbals Instrument 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 F-72).



Count One.

Count Two.

Figure F-72.--Cymbals Instrument Up

e. Instrument Down

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

(2) Count Three. Return to the Carry (figure F-73).



Count One.

Count Three.

Figure F-73.--Cymbals Instrument Down

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

16. Individual Equipment

a. Music Flip Folder. The ceremonial band uses flip folders when performing music that is not memorized. The side of each flip folder page that faces the audience displays the official command logo. A rubber band is used to secure the flip folder base to an appropriate mount or lyre. The flip folder and rubber band should be neat in appearance. Improper use of flip folders within rehearsal or performance settings detracts from the band's professional appearance and affects musical performance. The following guidelines pertain to the use and care of the flip folder.

(1) Wrap the rubber band around the flip folder page windows to secure the flip folder base to the music lyre (figure F-74).

(2) Arrange flip folder pages so that the command logo is always visible on the side that faces the audience.

(3) Arrange flip folder pages that contain sheet music in performance order.

(4) Perform periodic maintenance checks on this equipment.

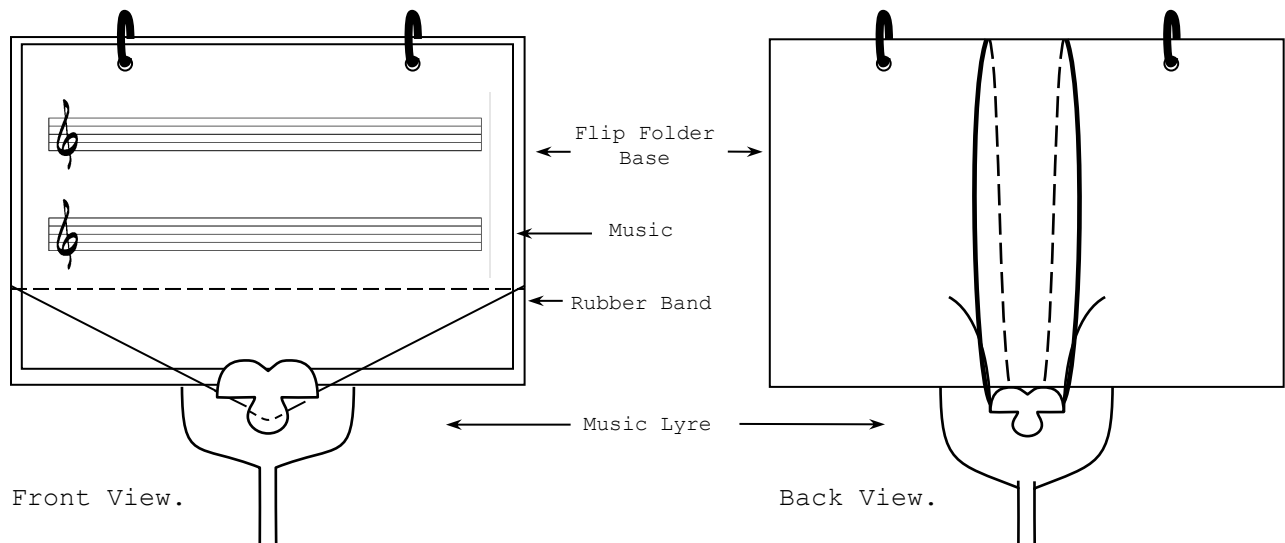


Figure F-74.--Music Flip Folder

b. Duty Brass. Musicians wear the duty brass with white military police belt when in the Blue Dress "C" or "D" uniform. Female Marines tuck the khaki shirt into the trousers.

Appendix G

Bugle Calls, Ceremony Specific Music, and History of The Marines' Hymn

The following provides music specific ceremonial direction.

Bugle Calls

One trumpet instrumentalist on Bb trumpet sounds most bugle calls. As required by various instrumentations, other musicians may also perform such calls as "Assembly," "Reveille," "Retreat" (Evening Colors), "Adjutant's Call," and "To the Color."

Bugle calls should conform to the music found in this appendix and these calls are the only ones appropriate for the purposes indicated by the explanations. The calls given below are listed alphabetically. The numbers are provided as a means of reference.

1. Adjutant's Call. Announces that the adjutant is about to form the guard, battalion, or regiment. Immediately following the last note of the call, the band or drum and bugle corps plays a march and all companies or details march on the line. "Adjutant's Call" follows "Assembly" at whatever interval the commanding officer prescribes.



2. Assembly. Sounded as a signal for assembly of companies or details at a designated place.



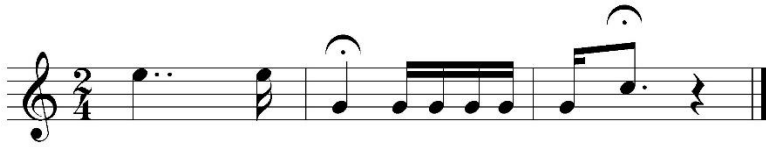
3. Attention. Sounded as a signal for everyone to stand at attention and maintain silence. Aboard ship, when sounded for a passing vessel, it is a positive command for every Marine who is in sight from the other ship to stand at attention and face the passing vessel.



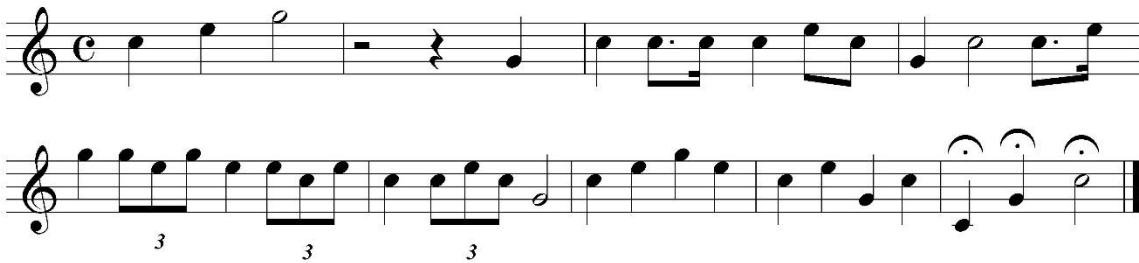
4. Band Call. Sounded as a signal for the band to assemble at a designated place.



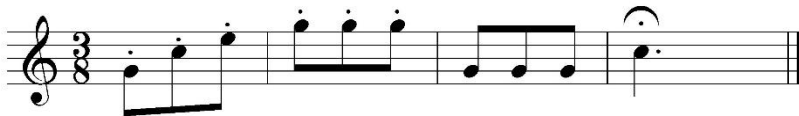
5. Belay. Sounded as a signal to revoke the preceding call.



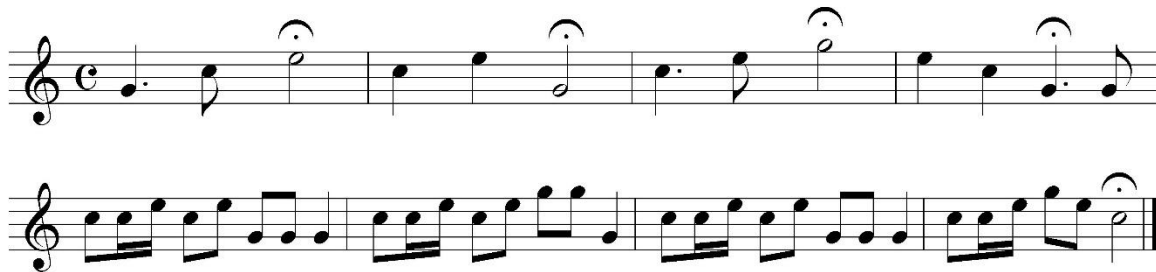
6. Call to Quarters. Before the day of watches and clocks, this call was sounded five minutes before Taps as a signal for all men not on watch to go to their quarters. In modern times it has continued in use because of the tradition surrounding it and because of its beauty. (Note: Although post regulations 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 be used to form a funeral escort.



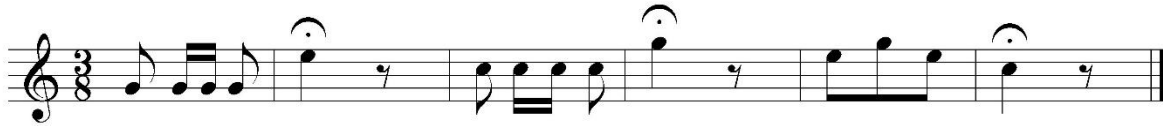
9. Company Commander's Call. Sounded as a signal for company commanders to assemble at a previously designated place.



10. Double Time. Sounded as a signal to Marines to move more hastily.



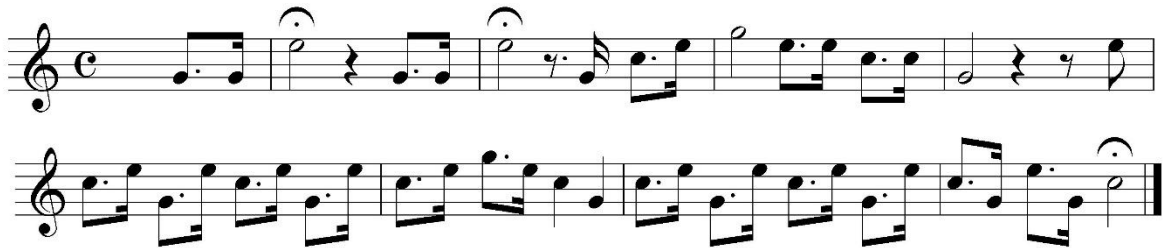
11. Dress Parade (full dress). Sounded as notification that the formation about to follow will be in full dress.



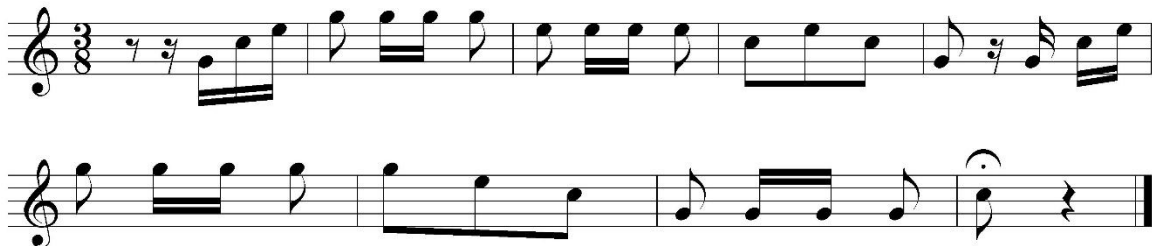
12. Drill Call. Sounded as a warning to turn out for drill.



13. Fire Call. Sounded in case of fire, or fire drill, as a signal for general assembly and usually followed by one or more blasts (the number specified in fire orders) to designate the location of the fire. In garrison, it is customarily sounded inside the entrances of all buildings. The bugler then reports to the Officer of the Day.



14. First Call. Sounded as a warning signal for a roll call formation and for all ceremonies except guard mounting. It is also sounded 5 minutes before Morning Colors and Retreat (Evening Colors).



15. First Call for Mess ("Come to Chow" or "Chow Bumps"). Sounded as a warning call, 5 minutes before Mess Call.



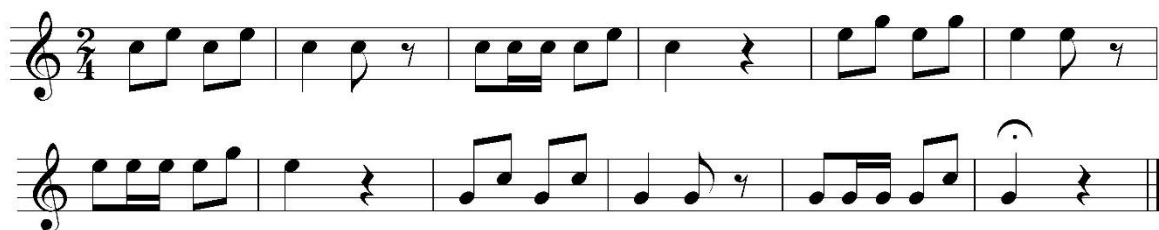
16. First Sergeant's Call. Sounded as a signal for first sergeants to report to the adjutant or sergeant major with guard reports or for orders and instructions.



21. Mail Call. Sounded as a signal that mail is ready for distribution.



22. Mess Call. Sounded as a signal to assemble for chow: breakfast, lunch, dinner.



23. Movie Call. Sounded 15 minutes before the showing of a movie.



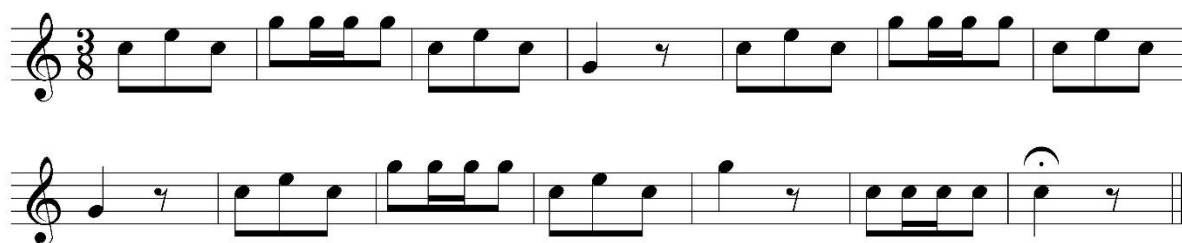
24. Officers Call. Sounded to notify all officers to report to the commanding officer. It is also used at other times to call all officers to assemble at a certain designated point. At many posts in the Marine Corps, it is sounded each morning for officers and Marines to assemble for "office hours."



25. Pay Call. Sounded to signal that the troops will be paid.



26. Police Call. Sounded as a signal for police details to assemble at a place designated by the post or company police sergeant.



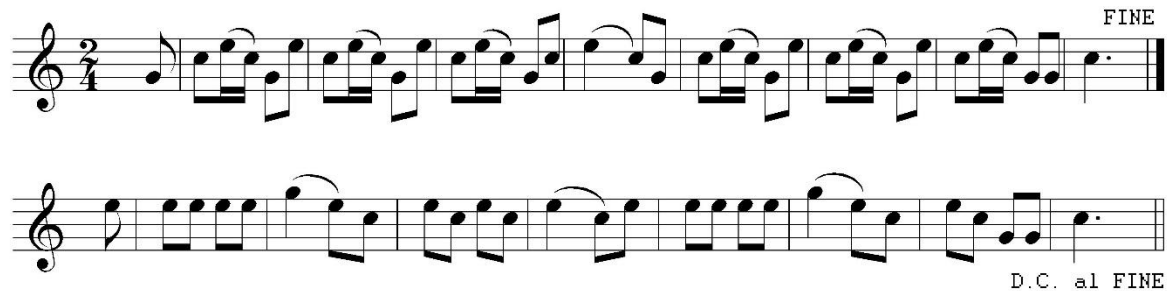
27. Recall. Sounded as a signal for certain duties to cease.



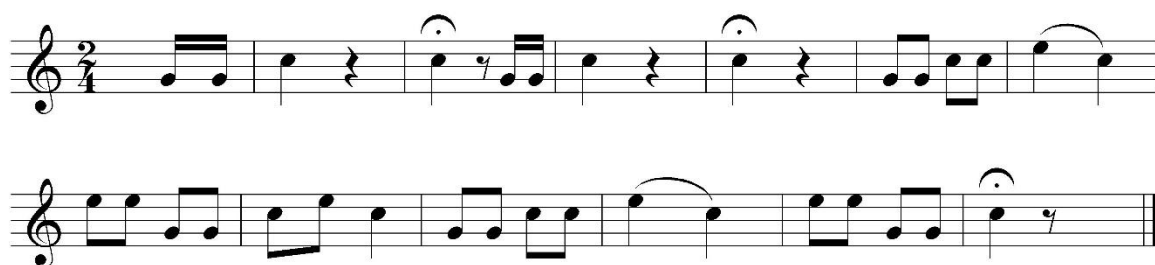
28. Retreat (Evening Colors). Sounded at all Marine barracks, camps, naval stations, and aboard ships of the Navy, by a bugler or by the full band or drum and bugle corps at sunset each day. The flag leaves the truck or peak, at the first note of the music and is normally lowered slowly enough to reach 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.



29. Reveille. Sounded to awaken all Marines for morning roll call.



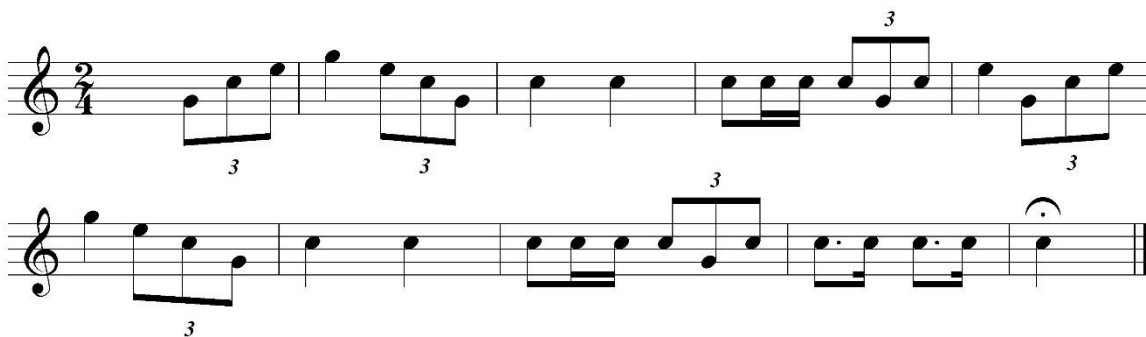
30. School Call. Sounded as a signal that school is about to be held.



31. Secure. Sounded after an exercise or drill as a signal to secure and store equipment.



32. Sick Call. Sounded, according to post regulations, as a signal for Marines requiring medical attention to report to the sick bay.



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

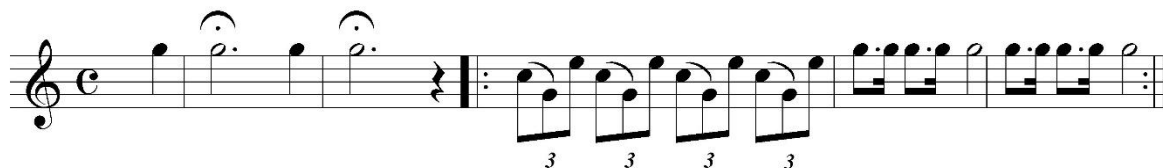
General Butterfield's brigade, which at that time (July, 1862) was encamped at Harrison's Landing, on the James River in Virginia. Shortly thereafter other units both in the Federal Army and the Confederate Army adopted the call.



34. Tattoo. This call is sounded in the evening as a signal to prepare to retire.



35. To Arms. Sounded as a signal for all Marines in the garrison or camp to assemble under arms at a designated place with the least possible delay.



36. To the Color (Morning Colors). Sounded by the bugler at 0800 each morning at all Marine barracks, camps, naval stations, and aboard ships of the Navy. At the first note, the flag is quickly raised to the truck or

peak. This call is preceded by "Attention" and followed by "Carry On." On occasions when the flag is to be flown at half-mast, it is raised as usual during the sounding of "To the Color." Thereafter it is immediately lowered to half-mast, but such action is not a part of the flag raising ceremony. It is used when no band is available to render honors or in ceremonies requiring honors to the nation more than once. "To the Color" commands the same courtesies as the National Anthem.



Ceremony Specific Music

1. Birthday Ball. Fleet Marine Bands typically provide a reduced sized ceremonial band for Birthday Ball support. A drum (2) and trumpet (2) detail make up the traditional march on of "French Foreign Legion". Music provided must be in accordance with reference (o).

FRENCH FOREIGN LEGION

The musical score for "FRENCH FOREIGN LEGION" is written for a reduced ceremonial band consisting of a Trumpet and Percussion. The music is in 2/4 time and consists of six systems of staves. The first system shows the Trumpet and Percussion parts. The second system includes a first ending bracket labeled 'A'. The third system includes a second ending bracket labeled 'B'. The fourth, fifth, and sixth systems continue the melody and accompaniment. The Percussion part is primarily a bass drum accompaniment, with some snare drum patterns in the later sections. The Trumpet part carries the main melody, including several triplet figures. The score concludes with a double bar line and repeat dots in the sixth system.

2. Mess Night. Fleet Marine Bands typically provide one bugler, one fifer (piccolo), and one drummer for Mess Night support, as available. Music provided must be in accordance with reference (o).

a. "Sea Solders" is used as the traditional march on for members of the mess. A drum (1) and trumpet (1) detail are used to perform this musical selection.

SEA SOLDIERS

The musical score for "SEA SOLDIERS" is presented in four systems. Each system consists of three staves: a top staff for Trumpets, a middle staff for Snare Drum, and a bottom staff for Bass Drum & Cymbals. The time signature is 2/4. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. The first system is the beginning of the march. The second system includes first and second endings, indicated by bracketed measures and the numbers 1 and 2. The third system continues the main melody. The fourth system also includes first and second endings, leading to the final measure of the piece. The Snare Drum part features a consistent rhythmic pattern of eighth notes and quarter notes, while the Bass Drum & Cymbals part provides a steady accompaniment with quarter and half notes.

b. "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 written for a fife and drum. It consists of three systems of music. The first system has two staves: the top staff is for the melody in treble clef, 6/8 time, and the bottom staff is for the snare drum in bass clef, 6/8 time. The melody starts with a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The snare drum accompaniment starts with a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The second system continues the melody and snare drum accompaniment. The third system concludes the piece with a final measure in the melody staff and a final measure in the snare drum staff.

Note: Music 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

History of 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."

The first verse of The Marines' Hymn followed the close/end of the Mexican War. 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 melody line of The Marines' Hymn is taken from an opera-bouffe (a form of opera, generally termed musical comedy) composed by Jacques Offenbach (1819-1880) as it occurs in duet form between 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 melody 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 campfires 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 H

Instrument Repair Facility - Minimum Tools and Supplies List

Qty. U/I	Description	Qty. U/I	Description
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Brass

1 ea	Mouthpiece Puller	1 ea	Trombone Cork Remover
1 ea	Slide Removing Pliers, Various	1 ea	Trombone Inside Slide Spacer
1 ea	Bell Mounting Jig	1 ea	Trombone Slide Remover
1 ea	Valve Lap, Various	1 ea	Valve Cleaning Rod
1 ea	Frozen Slide Rod	1 ea	Trombone Cleaning Rod

Dent Tools and Equipment

1 ea	Dent Rods, Various	1 Set	Round Dent Balls
1 ea	Trumpet Leadpipe Rod	1 ea	Roth Dent Tool II
1 ea	Trumpet Leadpipe Rod, Tapered	1 Set	French Horn Dent Balls
1 ea	5/8" x 3 Ft. Dent Rod, Threaded	1 ea	Two Hand Rolling Burnisher, Small
1 ea	Large Horn Dent Rod	1 ea	Two Hand Rolling Burnisher, Large
1 ea	French Horn Rod	1 ea	Dent Roller, Small
1 ea	French Horn Leadpipe Rod	1 ea	Dent Roller, Medium
1 ea	Sax Bow Rod	1 ea	Dent Roller, Large
1 ea	Baritone Rod	1 Set	Mouthpiece Arbor
1 ea	Straight Sax Leadpipe Rod	1 ea	Combination Bell Iron
1 ea	"S" Sax Leadpipe Rod	1 ea	Trombone Bell Mandrel
1 ea	Sax Bow Dent Rod, Threaded	1 ea	Trombone Slide Expander, Tenor
1 ea	"L" Dent Rod	1 ea	Cornet Bell Mandrel
1 ea	Small Burnisher	1 ea	Trumpet Bell Mandrel
1 ea	Medium Burnisher	1 Set	Trombone Slide Mandrel
1 ea	Large Burnisher	1 ea	Flute Body Mandrel
1 ea	Straight Burnisher	1 ea	Delrin Hammer, Large
1 ea	Large Knuckle tool	1 ea	Delrin Hammer, Small
1 ea	Small Knuckle Tool	1 ea	Dent Hammer, Flat Head
1 ea	Slotted Sax Ball, Alto	1 ea	Dent Hammer, Round Head
1 ea	Slotted Sax Ball, Tenor	1 ea	Bocal Repair Cable
1 Set	Barrel Dent Balls		

Woodwind

2 ea	Pad Tucker	4 ea	Clarinet Pad Slick
4 ea	Spring Hook/Pusher	1 Set	Sax Tone Hole File Diamond Grit
2 ea	Leak Light	1 ea	Sax Key Adjusting Pliers
1 ea	Piccolo Expander	2 Set	Swiss Pattern File
1 ea	Piccolo Swedging Die	1 ea	Sax Neck Expander
12 ea	Flute Clamp	3 Set	Sax Key Clamp, Double
1 ea	Flute Swedging Die	2 ea	Saxophone Height Gauge
1 ea	Flute Cleaning Rod	1 Set	Sax Pad Leveling Ring
4 ea	Flute Pad Iron	2 ea	3.2mm Swedging Pliers
1 ea	Flute Expander	2 ea	3.9mm Swedging Pliers
1 ea	Flute Grommet Remover	2 ea	5.0mm Swedging Pliers
1 ea	Flute Pad Cutter	2 ea	Swedging Tool w/ 3 collets

Qty. U/I	Description	Qty. U/I	Description
2 ea	Flute Key Leveling Tool	2 ea	Parallel Spring Inserting Pliers
2 ea	Flute Key Height Gauge	2 ea	Parallel Spring Removing Pliers

Bench

10 ea	Solder Clamp, Small	1 ea	Steel Hammer
10 ea	Solder Clamp, Large	1 ea	Rivet Hammer
2 ea	Triangular Scraper	2 ea	Rawhide Mallet, Small
2 ea	Leveling Block/Anvil	2 ea	Rawhide Mallet, Large
2 ea	Canvas Bench Hammer	2 ea	English/Metric Rule, 6"
2 ea	Sm. Screwdriver, 1/16" Tip	2 ea	Digital Caliper
2 ea	Med. Screwdriver, 3/32" Tip	1 ea	Digital Micrometer
2 ea	Lg. Screwdriver, 1/8" Tip	2 ea	Watchmakers Loupe, 5x power
2 ea	1.5mm X 40mm Screwdriver	2 ea	Jeweler's Saw Frame
2 ea	2.0mm X 80mm Screwdriver	2 ea	V-Block
2 ea	2.5mm X 150mm Screwdriver	2 ea	1/16" Drive Pin Punch
2 ea	3.0mm X 150mm Screwdriver	2 ea	Auto Center Punch
2 ea	Diagonal Cut Pliers	2 ea	Butane Torch
2 ea	Round Nose Pliers	1 Set	Tap and Die, Standard
2 ea	Large Duckbill Pliers	1 Set	Tap and Die, Metric
2 ea	Flat Nose Pliers	1 ea	Vice
2 ea	Revolving Punch	1 ea	Vice Stand
1 ea	Drill Set, #1 to #60	~	Tool Storage Cabinet, Various
1 ea	Drill Gauge, #1 to #60	~	Tool Storage Box, Various
2 ea	Screw Checker		

Travel Repair Kit

1 ea	Mallet	~	Waterkey Corks, Various
1 ea	Mouthpiece Puller	~	Brass/Woodwind Felts, Various
1 Set	Screwdriver, Set	~	Springs, Various
1 ea	Butane Torch	~	Adhesives, Various
~	Pliers, Various	~	Lubricants, Various
~	Replacement Pads, Various	~	Cable Ties, Various
~	Sheet Cork, Various		

Supplies (as needed)

~	Silver Polish	~	Yellow Rouge
~	Tube Brush, Various Sizes	~	Tripoli Compound
~	Aerosol Lacquer, Clear	~	Red Rouge
~	Aerosol Lacquer, Gold	~	Chrome Compound
~	Valve Lapping Compound	~	Emery Cloth, 1" x 50' 220 grit
~	Felt Washer Assortment	~	Cork Cement
~	Sax Felt Assortment	~	Cork Cement Thinner
~	French Horn String	~	Epoxy, 2 part
~	Water key Spring Assortment	~	Brush Top Can
~	Tech Cork, Various Sizes	~	Razor Blade, Single Edge
~	Teflon, Various Sizes	~	Soft Solder
~	Tech Felt, Various Sizes	~	Solder Flux
~	Sheet Felt, Various Sizes	~	Silver Solder

Qty. U/I	Description	Qty. U/I	Description
~	Sheet Cork, Various Sizes	~	Silver Solder Flux
~	Valve Stem Cork Washer, Various	~	Wire Spool, 16 Gauge
~	Stick Cork, Various Sizes	~	Bench Oiler
~	Flute Head Cork	~	Butane Refill
~	Valve Spring Assortment	~	Clarinet swab
~	Flat Spring Assortment	~	Cotton Swabs
~	Buff Rake	~	Jeweler's Saw Blade, Assortment
~	Chamois Buff- 4 x 18 Ply	~	Silver Dip
~	Buff - 6 x 25 Ply	~	Shop Apron
~	Buff - 6 x 33 Ply Loose Sewn	~	Clarinet Pad Assortment
~	Buff - 6 x 59 Ply	~	Flute Pad Assortment
~	Heavy Duty Buffing Glove	~	Sax Pad Assortment

Machinery

1 ea	Compressor	1 ea	Belt/Disk Sander, Bench Top
1 ea	Grinder, Bench Top	1 ea	Drill Press, Bench Top
1 ea	Floor Mount Buffer	1 ea	Lathe, 16" Bed
1 ea	Dust Collection System	2 ea	Bench Motor, 120 volt
1 ea	Ultrasonic Musical Inst Cleaner		

Appendix I

Instrument Repair Price List

WOODWIND

Instrument	Regulate & Adjust	Play Condition (PC)	Repad & Mechanical Overhaul
Piccolo	\$75.00	\$20.00	\$615.00
Flute	\$90.00	\$30.00	\$945.00
Bb Clarinet Composite	\$60.00	\$20.00	\$495.00
Bb/Eb Clarinet Wood	\$75.00	\$20.00	\$585.00
Alto Clarinet	\$75.00	\$20.00	\$675.00
Bass Clarinet	\$120.00	\$20.00	\$945.00
Oboe	\$120.00	\$24.00	\$1,035.00
English Horn	\$120.00	\$24.00	\$1,035.00
Bassoon	\$180.00	\$20.00	\$1,050.00
Soprano Saxophone	\$135.00	\$30.00	\$750.00
Alto Saxophone	\$135.00	\$30.00	\$750.00
Tenor Saxophone	\$135.00	\$30.00	\$750.00
Baritone Saxophone	\$135.00	\$30.00	\$1,050.00
Regulate & Adjust:	Level leaking pads or keys. Adjust spring tension, replace key corks/felts, and adjust key heights as necessary. Adjust, regulate, and lubricate key mechanism and test.		
Play Condition (PC):	Regulate & Adjust amount plus necessary pad replacement (amount indicated is per pad) plus miscellaneous repairs list (shown below) equals cost. (Ex. Flute is \$90+\$30 per pad replaced + additional misc. items = Cost.)		
Repad & Mechanical Overhaul:	Disassemble and clean instrument and all components. Reassemble and polish keys, rings, posts, and body, install all new pads, key corks/felts. Refit tenon joints as necessary and replace all tenon corks. Tighten key action, adjust, and regulate keys and key mechanism. Oiling of wood bodied instruments. Remove dents on metal bodied instruments. Lubricate key mechanism and play test.		

Note: Excessive dent work, body straightening, soldering, key fitting and fabrication are additional. Cork pads add \$80.00 to Repad cost.

MISCELLANEOUS WOODWIND REPAIRS

Tenon Cork Replacement	\$20.00	Socket Replacement, Clt/Oboe	\$200.00
Head Cork Replacement	\$10.00	Tone Hole Replacement	\$60.00
Neck Cork Replacement	\$20.00	Barrel Shortening	\$60.00
Tenon Fitting	\$20.00	Soft Soldering	\$20.00 ea
Socket Ring Fitting	\$20.00	Silver Soldering	\$30.00 ea

Crack Pinning and Filling	\$80.00	Remove Keys & Clean Body	\$60.00 (+)
Spring Replacement	\$20.00	Regulation/Foot Cork Replacement	\$10.00
Tenon Cap, Clt/Oboe	\$60.00	Bassoon U Tube Cork	\$30.00
Tenon Sleeve, Clt/Oboe	\$120.00	Bassoon Tenon Stringing	\$45.00
Tenon Replacement, Clt/Oboe	\$120.00	Graphite Band	\$85.00
Tenon Replacement, Bassoon	\$180.00	Reface or Fill Tone Hole	\$15.00

BRASS

Play Condition/Chemical/Ultrasonic Cleaning			
Trumpet & Cornet	\$100 Lacquer/\$160 Plated	French Horn (Double)	\$150 Lacquer/\$250 Plated
Trombone (Straight)	\$100 Lacquer/\$160 Plated	Euphonium (4 Valve)	\$150 Lacquer/\$240 Plated
Trombone (w/ F Attachment)	\$130 Lacquer/\$190 Plated	Tuba (Valve)	\$190 Lacquer/\$290 Plated
Bass Trombone	\$150 Lacquer/\$210 Plated	Tuba (Rotor)	\$210 Lacquer/\$310 Plated
Trombone Handslide Only	\$70 Lacquer/\$130 Plated	Sousaphone	\$210 Lacquer/\$310 Plated

Note: Chemical/Ultrasonic Cleaning is a Play Condition repair for brass instruments and includes disassembly of instrument, cleaning instrument body and parts of grease, lime and scale; replacing needed corks, felts, water key seals and valve springs; aligning and adjusting pistons/rotors; repairing and polishing mouthpiece; lubricating and play testing. Dent removal, fabrication and other miscellaneous services are additional, see below.

MISCELLANEOUS BRASS REPAIRS

Soft Soldering	\$20.00 ea	Valve Casing Repair	\$50.00
Silver Soldering	\$30.00 ea	Piston Valve Repair	\$40.00
Remove Stuck Valve Cap	\$4.00	Regulate Piston Valve	\$15.00
Remove Stuck Mouthpiece	\$10.00	Replace Valve Spring	\$5.00
Remove Stuck Tuning Slide	\$20.00	Restring Rotor Valve	\$10.00 ea
Remove Mouthpiece Dents/Polish	\$10.00	Refit Rotor Valves	\$40.00 ea
Trombone Handslide (Dent Removal and Alignment)	\$50.00	Refit Rotor Valve Bearings	\$50.00 ea
Trombone Inner Handslide Replacement	\$100.00	Cork and Regulate Rotor Valve	\$20.00
Trombone Outer Slide Replacement	\$100.00	Straighten/Align Parts/Body	\$30.00

Replace Trombone Handslide Crook	\$100.00	Install Waterkey Assembly	\$60.00
Install Trumpet Leadpipe Assembly	\$100.00	Replace Waterkey Cork/Spring	\$5.00
Install Cornet Leadpipe Assembly	\$120.00	Unsolder Tuba Bow and Remove Dents	\$500.00 (+)
Install French Horn Leadpipe Assembly	\$150.00	General Dent Removal and Lacquer Touch-ups	\$70.00 Hourly (+)

PERCUSSION/STRINGS

Replace/Install Snare Wires	\$25.00	Replace Strings	\$20.00
Replace/Install Snare Strainer	\$15.00	Set-Up: Replace Strings + Intonation (Adj. Neck/Nut/Bridge)	\$65.00 (+)
Replace/Install Mounting Mechanism	\$15.00-\$25.00 ea	Install Pickup	\$100.00
Replace/Install Hoop	\$15.00-\$25.00 ea	Lacquer Touch-ups	\$75.00 (+)
Replace/Install Batter or Bottom Head	\$10.00-\$25.00 ea	Electrical Soldering	\$20.00 ea
Replace Lug	\$8.00-\$15.00 ea	General Parts Replacement	\$70.00 Hourly (+)

OTHER

Install Case Handle, Hinge or Latch	\$30.00	Reglue Case Padding	\$30.00
Install Case Angle Brace	\$20.00	Mace Repair	\$70.00 Hourly (+)
Install Case Lid Support	\$30.00	General Fabrication	\$70.00 Hourly (+)

Appendix J

Marine Corps Band Table of Equipment

Item	Quantity	Replacement Rate
PART 1: INSTRUMENTS		
WOODWIND		
Flute	6	10
Piccolo	7	7
Oboe Wood	1	15
Oboe Composite	1	10
English Horn	1	15
Bassoon	2	15
Clarinet, Bb Soprano Composite	12	7
Clarinet, Bb Soprano Wood	8	10
Clarinet, Eb Soprano Wood	1	10
Clarinet, Bb Bass Wood	2	15
Saxophone, Bb Soprano	1	10
Saxophone, Eb Alto	8	7
Saxophone, Bb Tenor	6	7
Saxophone, Eb Baritone	2	15
BRASS		
Trumpet	16	10
Cornet	8	15
Piccolo Trumpet	2	15
C Trumpet	2	15
Flugelhorn	5	10
Euphonium	6	10
Horn Geyer Wrap	6	10
Horn Kruspe Wrap	6	10
Trombone, Tenor (Small Bore)	3	10
Trombone, Tenor (Large Bore) Closed Wrap	8	7
Trombone, Tenor (Large Bore) Open Wrap	6	10
Trombone, Bass	2	10
Sousaphone	6	7
Tuba (Bb, CC, F)	7	15
RHYTHM		
Bass (Electric)	4	7
Bass (Upright)	1	10
Guitar (Electric)	4	7
Guitar (Acoustic)	2	10
Piano (Electric)	4	7

Item	Quantity	Replacement Rate
PERCUSSION		
Snare Drum (Concert)	3	10
Bass Drum (Concert)	1	15
Cymbals, Pair (Concert Crash)	3	15
Cymbals (Concert Suspended)	2	15
Toms, set (Concert)	1	15
Temple Blocks, Set	2	15
Bells, Orchestra	1	15
Chimes	1	15
Marimba	1	15
Xylophone	1	15
Vibraphone	1	15
Tympani (23", 26", 29", 30", 32")	1 ea	15
Drum Set w/ Cymbals	3	10
Drum Set (Electric)	1	7
Tam Tam (Gong)	2	15
Bongos, Set	2	15
Conga Drums, Set	1	15
Timbales, Set	1	15
Snare Drum (Marching)	6	7
Bass Drum (Marching)	3	7
Snare Drum (Rope Tension)	5	15
Bass Drum (Rope Tension)	1	15
Cymbals, Pair (Marching)	4	7
PART 2: ELECTRONIC EQUIPMENT		
RHYTHM		
Amplifier, Bass	3	10
Amplifier, Guitar	3	10
Amplifier, Piano	3	10
Effects Processor	3	7
SOUND REINFORCEMENT		
Digital Mixing Console, Studio	1	15
Digital Mixing Console, Portable	2	10
Speakers Main, Set (Powered)	2	10
Subwoofer, Set (Powered)	2	10
Monitor (Powered)	8	7
Portable PA System	2	7
Closed Back Headphone	10	7
Pre-Amplifier, Headphone	3	7
Power Conditioners/Protection (Rack Mount)	10	10

Item	Quantity	Replacement Rate
SOUND REINFORCEMENT (Continued)		
Multi-Channel Signal Processor (e.g., Compressor, Crossover, Noise Gate, Equalizer, Reverb, etc.)	4	10
Dynamic Instrument Microphone	15	10
Low Freq Dynamic Microphone	6	10
Dynamic Vocal Microphone	6	10
Multi-Pattern Large Diaphragm Condenser Microphone w/ Shock Mount	8	10
Small Diaphragm Condenser Microphone	8	10
Drum Set Microphone Set	2	10
Stereo Playback System	3	10
PRODUCTION		
Camera, Video (w/ Tripod)	2	10
Camera, Digital (w/ Tripod)	2	10
Studio Multimedia Computer System (Compatible w/ Digital Audio Workstation and Peripherals)	1	10
Portable Multimedia Computer System (Compatible w/ Digital Audio Workstation and Peripherals)	2	10
Projector	1	10
Screen, Projector	1	10
Studio Monitor, Set	2	10
Stage Lighting Management Console (DMX)	1	7
Stage Lighting System, Fixtures (e.g., Ellipsoidal, Follow Spot, Fresnel, PAR Can, Floodlight, Cyc, Strip, Atmospherics, etc.)	1	7
External Digital Storage Device (High Performance/Capacity)	4	7
PART 3: SUPPORT EQUIPMENT		
STAGING / PERFORMANCE (CONSUMABLE)		
Music Flip Folder (Band Folio)	100	NA
Music Flip Folder (Base)	80	NA
Wind Clip	120	NA
Plexiglas Plate	60	NA
Podium	2	NA
Stand Light	60	NA
Extension Cord w/ Outlets	15	NA
Power Strip	10	NA
Power Battery Pack (Portable)	4	NA
Sound Deflector	6	NA
Music Stand (Conductor)	2	NA
Music Stand (Rehearsal)	60	NA
Music Stand (Portable)	60	NA

Item	Quantity	Replacement Rate
STAGING / PERFORMANCE (CONSUMABLE) (Continued)		
Marine Corps / MEOP Back-drops	4	NA
Chair, Ergonomically Musician Specific	60	NA
Electronic Tuner	2	NA
Metronome	5	NA
<u>SOUND REINFORCEMENT / PRODUCTION (CONSUMABLE)</u>		
Heavy-duty Microphone Stand w/ Telescoping Boom	24	NA
Round Base Microphone Stand w/ Weighted Base	8	NA
Studio		
Short Microphone Stand w/ Weighted Base and Boom Arm	4	NA
Grounded Power Cables (Black, 12 Gauge, Various Sizes)	20	NA
Heavy Duty Power Strip (w/ Ground and Power Surge, 16 gauge)	10	NA
Speaker/Monitor Cables (Various Sizes)	20	NA
Direct Box	6	NA
Electrical Outlet Tester	1	NA
Audio Connector/Cable Tester	1	NA
Multi-Volt Meter	1	NA
Sound Pressure Level (SPL) Meter	1	NA
Microphone Cable, XLR (Shielded, Various Sizes 5'-50')	50	NA
Patch Cable, ¼" (Unbalanced, Shielded, Various Sizes 10'-1")	30	NA
DMX Cable and Connector, 3-Pin (Various Sizes 5'-100')	30	NA
DMX Cable and Connector, 5-Pin (Various Sizes 5'-100')	30	NA
Stage Lighting System, Supports (e.g., Trusses, Stands, Diffusers, etc.)	1	NA
PART 4: ORGANIZATIONAL PROPERTY		
Mace (Practice)	4	NA
Mace (Performance)	2	NA
Baldric	1	NA
Garment Bag	55	NA
Gauntlets, Pair	20	NA
White Trousers	100	NA
MP Brass, Anodized	110	NA

Item	Quantity	Replacement Rate
PART 4: ORGANIZATIONAL PROPERTY (Continued)		
MP Web Belt, White	110	NA
PART 5: ADMINISTRATIVE ITEMS		
Current Music Industry Standard Computer Software (w/Multiple Licenses, as required)		
Notation, Arranging, Composition	1	NA
Stage Lighting Management	1	NA
Audio editing	1	NA
Visual editing	1	NA

Appendix K

History of Marine Music

Marine Music is as old as the Corps itself. Drummers and Fifers marched with the Continental Marines during the American Revolutionary War as "Field Musics." These instruments could be heard above the din of battle, and therefore could relay commands to troops. When not used in a combat capacity, they helped to "drum up" enlistments, a mission which still exists today. Over time, bugle-horns and trumpets joined the ranks of individual Field Musics serving at ports and aboard ships, and as more and varying instruments were introduced, aggregates formed martial bands. Eventually, Marine Music evolved into 3 distinct entities: "The President's Own" U.S. Marine Band, "The Commandant's Own" U.S. Marine Drum and Bugle Corps, and the Fleet Marine Band Program (FMBP).

"The President's Own" U.S. Marine Band

Established by an Act of Congress on July 11, 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.

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."

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."

"The Commandant's Own" U.S. Marine Drum and Bugle Corps

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.

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 earned its distinctive title of "The Commandant's Own."

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.

Fleet Marine Band Program

As stated within this order, the mission of Fleet Marine Bands is to provide music on behalf of the CMC and the COM / CG of the command to which assigned. The FMBP is closely aligned with Marine Corps culture, including maintaining standards, completing required training, and executing permanent change of station moves that are innate to every fleet Marine. In recent history, the FMBP has undergone many changes, as it keeps pace with evolving requirements. Marines in the FMBP are imbued with a warrior spirit, have a rich history of participating directly in major conflicts, and adhere to the ethos: "Every Marine a Rifleman."