

**Headquarters, U.S
Marine Corps**

**MCO P5000.18
PCN 10207021400**



MARINE CORPS BAND MANUAL

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



DEPARTMENT OF THE NAVY
HEADQUARTERS UNITED STATES MARINE CORPS
2 NAVY ANNEX
WASHINGTON, DC 20380-1775

MCO P5000.18A
MPO-20
19 Feb 02

MARINE CORPS ORDER P5000.18A

From: Commandant of the Marine Corps
To: Distribution List

Subj: MARINE CORPS BAND MANUAL

Encl: LOCATOR SHEET

1. Situation. To publish regulations and guidance concerning the mission and operational procedures of all Marine Corps Bands.

2. Cancellation. MCO P5000.18.

3. Mission. This Manual has been developed as a guide for commanding officers and Marine Corps musicians in the use and function of Marine Corps Bands.

4. Execution

a. Commander's Intent and Concept of Operations

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

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

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

Commanding General, Marine Forces Pacific
Commanding General, Marine Forces Reserve
Commanding General, III Marine Expeditionary Force

MCO P5000.18A
19 Feb 02

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 General, Marine Air Ground Task Force Training
Center, Twentynine Palms
Commanding General, Marine Corps Logistics Base, Albany
Commanding General, Marine Corps Base, Quantico

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

5. Administration and Logistics. Distribution and access to this Order will be made available online via the Marine Corps homepage at <http://www.usmc.mil>.

6. Command and Signal

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

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



S. T. JOHNSON
By direction

DISTRIBUTION: PCN 10207021400

Copy to: 7000110 (55)
3001/6901001, 002 (5)
7000018/7950001/8145004, 005 (2)
7000144/8145001 (1)

LOCATOR SHEET

Subj: MARINE CORPS BAND MANUAL

Location: _____
(Indicate the location(s) of the copy(ies) of this
Manual.)

MARINE CORPS BAND MANUAL

RECORD OF CHANGES

Log completed change action as indicated.

Change Number	Date of Change	Date Entered	Signature of Person Entering Change

MARINE CORPS BAND MANUAL

CONTENTS

CHAPTER

- 1 OPERATIONS
- 2 THE CEREMONIAL BAND
- 3 ADMINISTRATION
- 4 PUBLIC AFFAIRS
- 5 MUSIC LIBRARY AND TEXT ISSUE
- 6 INSTRUMENT REPAIR
- 7 SUPPLY

APPENDIX

- A MUSIC IN THE MARINE CORPS
- B BUGLE CALLS
- C DD FORM 2768
- D THE NATIONAL ANTHEM
- E THE MARINES' HYMN
- F MESS NIGHT TRADITIONS
- G SEA SOLDIERS AND ROAST BEEF OF OLD ENGLAND
- H SAMPLE RADIO AND TV PUBLIC SERVICE ANNOUNCEMENTS
- I MARINE CORPS BAND TABLE OF EQUIPMENT
- J MARINE CORPS BAND EQUIPMENT CUSTODY RECEIPT

MARINE CORPS BAND MANUAL

CHAPTER 1

OPERATIONS

	<u>PARAGRAPH</u>	<u>PAGE</u>
GENERAL	1000	1-3
DEFINITIONS	1001	1-3
MISSION	1002	1-4

SECTION 1: PRIMARY MISSION

COMMAND AND CONTROL	1100	1-5
CAPABILITIES	1101	1-5
ORGANIZATION	1102	1-7
UNIT INTEGRITY	1103	1-7
TRAINING	1104	1-7
COMMAND RESPONSIBILITIES	1105	1-8
REQUEST PROCEDURES	1106	1-9
BAND RESPONSIBILITIES	1107	1-10
APPEARANCES BY INDIVIDUAL MARINES	1108	1-10

SECTION 2: OPERATIONAL CONSIDERATIONS

GENERAL	1200	1-11
TRANSPORTATION	1201	1-11
DEPLOYMENT AND EMBARKATION	1202	1-12
BILLETING	1203	1-13

MARINE CORPS BAND MANUAL

	<u>PARAGRAPH</u>	<u>PAGE</u>
MESSING	1204	1-13
UNIFORM	1205	1-14
GOVERNMENT TRAVEL CREDIT CARDS	1206	1-14
LIMITATIONS	1207	1-14
OPERATIONAL PLANNING	1208	1-15

MARINE CORPS BAND MANUAL

CHAPTER 1

OPERATIONS

1000. GENERAL. Military history has established that musical units are an integral part of the Marine Corps (Appendix A). Marine Corps Bands are an important stimulus to morale and esprit de corps and provide the Commanding General, and the unit, a vital link to ceremonial traditions. In combat, musical units continue musical functions and augment security on a temporary basis during periods of heightened combat intensity when use of the band in its primary role is impractical.

1001. DEFINITIONS

1. Department of Defense (DOD) Components. The office of the Secretary of Defense, the military departments (including the National Guard and Reserve components), the Joint Staff, the unified and specified commands, and the DOD Agencies.
2. 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.
3. Official Department of Defense Functions. Those activities (including DOD committees, joint civilian orientation conferences, and activities held on military installations) which are sponsored by a military service, have as their principal purpose the promotion of esprit de corps, and are conducted primarily for active duty personnel, family members, and guests.
4. Internal Commitments. Official 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.
5. 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.

6. Community Relations (ComRel) Events. The policies governing military participation in ComRel events are based on Public Law, executive orders as set forth in DOD directives, SECNAVINST 5720.44 and MCO 5726.15. 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.

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

1002. MISSION. The primary mission of a Marine Corps Band is to provide music for the following:

1. Military ceremonies and other official activities as may be directed by appropriate authority.
2. Support of Marine Corps community relations programs.
3. Support of Marine Corps personnel procurement programs.

MARINE CORPS BAND MANUAL

CHAPTER 1

OPERATIONS

SECTION 1: PRIMARY MISSION

1100. COMMAND AND CONTROL

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

2. Band Officer

a. The Band Officer functions as a special staff officer of the Commanding General by providing information and recommendations on use, current capabilities, and standing procedures and policies that govern the operations of a band.

b. The Band Officer is responsible for the unit level control of the band. All commitments are approved through close coordination between the Band Officer and the unit exercising OPCON. Commitments are carefully monitored by the command to ensure proper employment of the band within its mission capabilities and to preclude degradation of those capabilities. The Band Officer is the sole advisor on how the band is to be used. The unit that has OPCON is the sole committing authority for band missions.

1101. CAPABILITIES. Band Officers organize a program of musical performance that best supports the needs of the parent command and the Marine Corps. Band performances in public appearances and concerts prove their value in the ComRel efforts of the Marine Corps.

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

2. Ceremonial Band

a. The ceremonial band performs marches, patriotic music, and official ceremonial music. Normally, musicians who perform Oboe, Bassoon, Electric Bass, Piano and Electric Guitar are not assigned to this ensemble. If manning shortfalls are critical, these musicians may be required to perform a secondary instrument in the ceremonial band.

b. A rehearsal detail (one trumpet instrumentalist, one snare drummer and one bass drummer) or recorded music is provided for parade rehearsals.

3. Jazz Ensemble/Show Band

a. The jazz ensemble/show band performs jazz, swing, rock and other styles of popular music. This unit has 15 to 20 members. Standard instrumentation calls for Saxophone, Trumpet, Trombone, Percussion, Electric Bass, Piano and Guitar.

b. Music amplification must be considered as an integral part of the instrumentation of this ensemble to enhance the sound, compensate for poor acoustics, provide for announcements, and amplify solos that are typical of popular music.

4. Other

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

b. Chamber Ensembles. Chamber ensembles (quintet, trio, piano soloists, etc.) provide music for official military and civilian commitments. These ensembles provide an alternative to the larger musical units within the band in those cases where limited space, funds or transportation are a factor or when particular musical considerations would render a smaller ensemble more appropriate or effective.

c. Duty Bugler. Trumpeters are required to maintain the ability to perform bugle calls (Appendix B) for ceremonial commitments. Recordings or compact disks may be offered as an alternative when a trumpeter is not available.

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

1102. ORGANIZATION. All Marine Corps Bands are organized equally with 1 officer and 50 enlisted Marines.

1103. UNIT INTEGRITY. Marine Corps Bands are organized with the minimum number of musicians required to accomplish the mission. A Marine Corps Band best fulfills its mission requirements as an aggregate unit under the direct leadership of the Band Officer. Commands must respect and maintain the unit integrity of Marine Corps Bands by limiting duty assignments for musicians to duties with a Marine Corps Band.

1104. TRAINING. The Enlisted Bandleader is responsible to the Band Officer for developing a comprehensive training program for a Marine Corps Band.

1. Unit level musical training programs emphasize individual fundamentals and promote teamwork. If operational commitments or other factors preclude musical training for an extended period of time, the proficiency of the band will deteriorate and the mission will be impaired. This training (rehearsals) is necessary to maintain the mission capabilities (paragraph 1101) and to train personnel for band leadership billets.
2. To maintain proficiency, musicians must devote time to individual practice. During this time, musicians work on difficult passages in the current repertoire or studies and exercises designed to improve instrumental proficiency. Individual practice is normally scheduled during duty hours; however, off duty practice is also encouraged.
3. Marine Corps musicians participate in locally dictated military training as a unit (paragraph 1103). Physical Fitness, Marine Battle Skills Training and professional development in leadership are required for all Marine Corps musicians to maintain both technical and tactical proficiency.
4. Advanced training is offered to career Marines and is required for Marine Corps Band leadership billets (MCO P1200.7).

1105. COMMAND RESPONSIBILITIES. Commanding generals are authorized to approve requests without authorization from higher authority for participation in ComRel events that are within their areas of responsibility.

1. Area of Responsibility. The area of responsibility is defined as the geographical area in which an installation, its units and personnel have an economic or social impact. The size of the area must be determined by the commanding general and varies with each command.

2. Commitment Policy. The command's policy on band commitments must be made specifically clear. Commitment priorities may vary from one command to another, but military ceremonies and other official activities should be considered the most important part of the band's mission. Recruiting and ComRel performances are also important and must be given due consideration for support. Recruiting and ComRel events contribute significantly to the Marine Corps' ability to sustain the operating forces.

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

b. ComRel Events. Performances must meet criteria in areas of program, sponsor, site and support (SECNAVINST 5720.44, paragraph 0402) and fiscal policy (SECNAVINST 5720.44, paragraph 0407). Cancellation could cause embarrassment for the Marine Corps and the command. For this reason, local ComRel events are normally approved within 90 days of the event. National or international ComRel events may be approved 120 days in advance to allow for adequate preparation of funding, logistics and publicity.

c. Personnel Procurement. Marine Corps Bands are an integral part of the Marine Corps' recruiting effort. They assist recruiters in high schools, colleges and through public performances. CONUS Marine Corps Bands coordinate with the Musician Technical Assistant (MTA) assigned to the Marine Corps District in which they will be performing.

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

3. Coordination of Effort

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

b. Events for the Internal Community. Marine Corps or other Armed Forces commands may request musical support for events, such as changes of command, retirement parades or mess nights. Requests from other Armed Forces commands should include appropriate documentation indicating that musical support was requested but is not available from their own service's assets. Although CMC approval is not required, commands will notify the Commandant of the Marine Corps Public Affairs, ComRel Branch (CMC (PAC)) before making a commitment to participate. Performances scheduled by Marine Corps Bands for other Armed Forces are inappropriate when that military service has one of its own service bands available.

4. Cancellations. In those rare cases where commitments must be canceled at the last minute, the Band Officer will immediately notify the command (command-directed commitments) and CMC (PAC) (CMC directed commitments). CMC (PAC) will contact the event's sponsor via both telephone and letter and inform the sponsor as to why the band is not able to participate in the event.

1106. REQUEST PROCEDURES. All written requests for musical support are considered official and must be approved or disapproved by appropriate authority. Civilian sponsors must complete DD Form 2536 (MCO 5726.15). This form may be downloaded via www.usmc.mil/2536.

1. Local Events. Requests for Band participation within a 100-mile radius of its parent command are addressed to the unit's commanding general. Commanding generals will determine the procedures for requesting unit support within their commands. These procedures will be published by the command as a policy for requesting musical support.

2. Non-local Events. Requests for Band participation in both military and civilian events outside a 100-mile radius of its parent command are referred to CMC (PAC). CMC (PAC) works with local commands when determining which band is to be directed to perform specific musical commitments. Determination is based upon monthly dates of availability submitted by commanding generals of commands with Marine Corps Bands.

1107. BAND RESPONSIBILITIES. Marine Corps musician duties are described in MCO P1200.7. The Band Officer may also designate collateral responsibilities to musician personnel.

1108. APPEARANCES BY INDIVIDUAL MARINES

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

2. Personnel should not be restrained from engaging in legitimate and ethical enterprise or employment during their off-duty hours. Marine musicians are in a 24-hour active duty status and their military duties shall at all times take precedence of their time, talents, and attention.

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

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

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

MARINE CORPS BAND MANUAL

CHAPTER 1

OPERATIONS

SECTION 2: OPERATIONAL CONSIDERATIONS

1200. GENERAL. Properly planned and executed Marine Corps Band operations will ensure the smooth and coordinated execution of the band's assigned missions and decrease the security risks to which the band is exposed. Failure to properly prepare decreases the unit capabilities and can ultimately result in the unit failing to accomplish the mission. Correct and complete information is essential to successfully accomplishing assigned commitments.

1201. TRANSPORTATION

1. Ground Transportation

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

b. Sponsors are expected to provide commercial charter ground transportation for musical units that participate in events within reasonable busing distance (three hours each way). The supporting unit may elect to use its organic motor vehicle support.

2. Air Transportation. Air transportation is submitted per MCO 4631.11. Commands and Band Officers are encouraged, when coordinating commitments, to ensure that sponsors electing to use government air transportation understand that it is tentatively available and that operational, training or maintenance requirements may preempt airlift support for the band. This may preclude the band's participation in such events.

a. Requests for air in support of CMC (PAC) directed events are submitted directly to CMC (ASM) via Fax and a copy is sent to CMC (PAC).

b. Requests for air in support of military events are submitted directly to the appropriate airlift coordinator; i.e., Commander Marine Corps Air Bases Eastern Area (COMCABEAST), Commander Marine Corps Air Bases Western Area (COMCABWEST), Navy Air Liaison Office (NALO), etc.

c. DD Form 2768. All requests for air support are submitted using DD Form 2768 (Appendix C). Departure and arrival times are submitted in Zulu time. Although not specified on the form, Block 6 (Desired Flight Itinerary), the departure time should contain both the desired and No Earlier Than (NET) times and the arrival time should contain both the desired arrival and Not Later Than (NLT) times. This form may be found on the DOD Forms Program web site at <http://web1.whs.osd.mil/icdhome/FORMTAB.htm>.

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

1202. DEPLOYMENT AND EMBARKATION. The supply section of a Marine Corps Band coordinates with command embarkation offices to ensure the band is prepared to embark as directed. Several aspects of embarking a band are considered during the preparation and planning phases before deployment.

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

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

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

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

1203. BILLETING

1. Regardless of accommodations, Marines will not be billeted more than three to a room.

2. If military facilities are provided, proper consideration will be given to the military grade. Officers and staff NCOs will not be billeted in the same rooms with junior enlisted members.

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

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

5. Billeting in private homes is not normally authorized.

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

1204. MESSING. Adequate messing is considered to be three meals per day at normal morning, afternoon and evening meal hours; two of which must be hot meals. Sponsor responsibilities include meals that must be consumed en route due to time constraints.

1205. UNIFORM

1. Marine Corps Bands wear the uniform (or Marine Corps equivalent) as prescribed by local commanders for military ceremonies.
2. The Blue Dress uniform, appropriately modified to accommodate local temperatures, is the preferred uniform when performing in the civilian domain.
3. The well maintained camouflage utility is authorized for wear by the ceremonial marching band during inclement weather conditions. The all weather coat may be worn as an alternative outer garment during inclement weather.

1206. GOVERNMENT TRAVEL CREDIT CARDS. All Government frequent travelers are required to possess a Government travel credit card. This card is used to pay and document expenses for billeting and messing while on military orders. It may also be used for emergency situations when inadequate or no billeting, messing or transportation is provided.

1. Local commands will develop and publish guidelines for the use of Government travel credit cards. These guidelines must be clearly understood by all musical unit personnel. Indiscriminate use of these cards is prohibited.
2. Use of the travel credit cards by musical units should be limited to emergency situations and requires that every effort be made to contact appropriate command representatives (i.e., Chief of Staff, Staff Secretary, Command Duty Officer, etc.) before the musical unit leader authorizes their use.

1207. LIMITATIONS

1. Combat Environment. Marine Corps Bands cannot perform live music in areas contaminated by nuclear, chemical or biological exchange or during periods of intense direct or indirect fire.
2. Weather. The safety of our Marines is important. Performance during hazardous weather conditions; i.e., wind chill below 40°, lightning, rain, etc., is not required. ComRel events are unlikely to be conducted under these conditions; however, once committed to participate in such events, Marine Corps Bands will, within reason, perform during such conditions if those events are held.

1208. OPERATIONAL PLANNING. Band missions require proper planning, coordination and execution. While each performance is different, the planning process is accomplished in a consistent manner that is readily understood throughout the Marine Corps. To facilitate the planning, the Band Officer and senior enlisted staff routinely consider and develop answers within a five paragraph order format.

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

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

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

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

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

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

MARINE CORPS BAND MANUAL

CHAPTER 2

THE CEREMONIAL BAND

	<u>PARAGRAPH</u>	<u>PAGE</u>
GENERAL	2000	2-11
TEMPO	2001	2-11
CONTINUOUS PERFORMANCE WITHOUT RELIEF	2002	2-11
UNSUITABLE TERRAIN	2003	2-11
ATHLETIC EVENTS AND EXHIBITION DRILLS.	2004	2-11
PERFORMANCE OF THE U.S NATIONAL ANTHEM	2005	2-11
PERFORMANCE OF "THE MARINES' HYMN"	2006	2-12
THE MUSIC FLIP FOLDER	2007	2-13
THE MUSIC POUCH	2008	2-14

SECTION 1: MANUAL OF THE INSTRUMENTS

GENERAL	2100	2-15
POSITIONS OF THE INSTRUMENT	2101	2-15
GENERAL RULES FOR STATIONARY MOVEMENTS	2102	2-15
GENERAL RULES FOR INSTRUMENT MANUAL	2103	2-16
PICCOLO	2104	2-19
CLARINET	2105	2-21
SAXOPHONE	2106	2-25
TRUMPET	2107	2-29
HORN	2108	2-33

MARINE CORPS BAND MANUAL

	<u>PARAGRAPH</u>	<u>PAGE</u>
TROMBONE	2109	2-38
EUPHONIUM	2110	2-44
SOUSAPHONE	2111	2-48
SNARE DRUM	2112	2-51
BASS DRUM	2113	2-53
CYMBALS	2114	2-56

SECTION 2: MANUAL OF THE MACE

GENERAL	2200	2-59
GENERAL RULES FOR MANUAL OF THE MACE	2201	2-60
ATTENTION	2202	2-60
ALTERNATE ATTENTION	2203	2-61
PARADE REST AND AT EASE	2204	2-61
ALTERNATE PARADE REST AND AT EASE	2205	2-62
THE CARRY	2206	2-62
MACE SALUTE	2207	2-63
THE TRAIL	2208	2-63
THE SPIN	2209	2-63
ROLL OFF	2210	2-64
INSTRUMENTS UP	2211	2-65
CADENCE MACE	2212	2-67
CEASE PLAY (WIND INSTRUMENTS ONLY)	2213	2-67

MARINE CORPS BAND MANUAL

	<u>PARAGRAPH</u>	<u>PAGE</u>
CEASE PLAY (FULL BAND)	2214	2-69
HONORS ON THE MARCH	2215	2-69
FORWARD MARCH	2216	2-70
ALTERNATE FORWARD MARCH	2217	2-71
COUNTER MARCH.	2218	2-71
MARK TIME	2219	2-72
HALT	2220	2-73
LEFT TURN	2221	2-74
RIGHT TURN	2222	2-75
CONCERT FORMATION	2223	2-76
SEGUE CUT	2224	2-77
TURN ABOUT	2225	2-78
MACE WALK	2226	2-78
MACE WALK (SLOW MARCH ROUTINE)	2227	2-79
ALIGNMENT	2228	2-80

SECTION 3: BAND DRILL

GENERAL	2300	2-81
GENERAL RULES FOR BAND DRILL	2301	2-81
POSTS OF INDIVIDUALS	2302	2-82
EXCHANGE OF POSITIONS	2303	2-82
ALIGNMENT AND GUIDE	2304	2-84

MARINE CORPS BAND MANUAL

	<u>PARAGRAPH</u>	<u>PAGE</u>
TO FORM THE BAND	2305	2-84
COUNTER MARCH	2306	2-86
URNS FOR THE BLOCK BAND	2307	2-88
DIMINISH THE FRONT	2308	2-91
CHANGE OF DIRECTION FOR THE DIMINISHED FRONT BAND	2309	2-92
EXTEND THE FRONT	2310	2-93
CONCERT FORMATION	2311	2-95
POSTS	2312	2-96
DISMISSING THE BAND	2313	2-98
SLOW MARCH	2314	2-99

SECTION 4: CEREMONIES

GENERAL	2400	2-103
REVIEWS	2401	2-103
PRESENTATION OF DECORATIONS AND INDIVIDUAL RETIREMENT	2402	2-107
BATTALION AND REGIMENTAL CEREMONIAL PARADES . .	2403	2-107
STREET PARADES	2404	2-108
FUNERALS	2405	2-110
MARINE CORPS BIRTHDAY CEREMONY	2406	2-110
RELIEF AND APPOINTMENT OF THE SERGEANT MAJOR . .	2407	2-111
INDOOR CEREMONIES	2408	2-111
MESS NIGHTS	2409	2-111

MARINE CORPS BAND MANUAL

FIGURES

		<u>PAGE</u>
2-1	THE MUSIC FLIP FOLDER	2-13
2-2	MUSIC POUCH AND POUCH CLIPS	2-14
2-3	MUSIC POUCH AND POUCH STRAP	2-14
2-4	PICCOLO CARRY	2-19
2-5	PICCOLO PARADE REST	2-19
2-6	PICCOLO UP	2-20
2-7	PICCOLO DOWN	2-20
2-8	PICCOLO ALTERNATE CARRY DOWN	2-21
2-9	CLARINET CARRY	2-21
2-10	CLARINET PARADE REST	2-22
2-11	CLARINET REST	2-22
2-12	CLARINET UP	2-23
2-13	CLARINET DOWN	2-23
2-14	CLARINET ALTERNATE CARRY DOWN	2-24
2-15	CLARINET TRAIL	2-24
2-16	SAXOPHONE CARRY	2-25
2-17	SAXOPHONE PARADE REST	2-25
2-18	SAXOPHONE REST	2-26
2-19	SAXOPHONE UP	2-26
2-20	SAXOPHONE DOWN	2-27
2-21	SAXOPHONE ALTERNATE CARRY DOWN	2-27

MARINE CORPS BAND MANUAL

		<u>PAGE</u>
2-22	SAXOPHONE PROTECT	2-28
2-23	SAXOPHONE TRAIL	2-28
2-24	TRUMPET CARRY	2-29
2-25	TRUMPET PARADE REST	2-29
2-26	TRUMPET REST	2-30
2-27	TRUMPET UP	2-30
2-28	TRUMPET DOWN	2-31
2-29	TRUMPET ALTERNATE CARRY DOWN	2-31
2-30	TRUMPET PROTECT	2-32
2-31	TRUMPET TRAIL	2-32
2-32	HORN CARRY	2-33
2-33	HORN PARADE REST	2-33
2-34	HORN UP	2-34
2-35	HORN DOWN	2-34
2-36	HORN ALTERNATE CARRY DOWN	2-35
2-37	HORN PROTECT (COUNTER MARCH AT PREPARE TO PLAY) . . .	2-35
2-38	HORN PROTECT (COUNTER MARCH AT THE CARRY)	2-36
2-39	HORN PROTECT (DIMINISH THE FRONT)	2-37
2-40	HORN TRAIL	2-37
2-41	TROMBONE ATTENTION	2-38
2-42	TROMBONE CARRY	2-38
2-43	TROMBONE PARADE REST	2-39
2-6		

MARINE CORPS BAND MANUAL

		<u>PAGE</u>
2-44	TROMBONE UP	2-39
2-45	TROMBONE DOWN (HALTED)	2-40
2-46	TROMBONE DOWN (MARCHING)	2-40
2-47	TROMBONE ALTERNATE CARRY DOWN	2-41
2-48	TROMBONE PROTECT (COUNTER MARCH AT PREPARE TO PLAY) .	2-41
2-49	TROMBONE PROTECT (COUNTER MARCH AT THE CARRY)	2-42
2-50	TROMBONE PROTECT (DIMINISH THE FRONT)	2-43
2-51	TROMBONE TRAIL	2-43
2-52	EUPHONIUM CARRY	2-44
2-53	EUPHONIUM PARADE REST	2-44
2-54	EUPHONIUM REST	2-45
2-55	EUPHONIUM UP	2-45
2-56	EUPHONIUM DOWN	2-46
2-57	EUPHONIUM ALTERNATE CARRY DOWN	2-46
2-58	EUPHONIUM PROTECT	2-47
2-59	EUPHONIUM TRAIL	2-47
2-60	SOUSAPHONE CARRY	2-48
2-61	SOUSAPHONE PARADE REST	2-48
2-62	SOUSAPHONE REST	2-49
2-63	SOUSAPHONE UP	2-49
2-64	SOUSAPHONE DOWN	2-50
2-65	SOUSAPHONE ALTERNATE CARRY DOWN	2-50

MARINE CORPS BAND MANUAL

		<u>PAGE</u>
2-66	SNARE DRUM CARRY	2-51
2-67	SNARE DRUM PARADE REST	2-51
2-68	SNARE DRUM REST	2-52
2-69	SNARE DRUM UP	2-52
2-70	SNARE DRUM DOWN	2-53
2-71	BASS DRUM CARRY	2-53
2-72	BASS DRUM PARADE REST	2-54
2-73	BASS DRUM REST	2-54
2-74	BASS DRUM UP	2-55
2-75	BASS DRUM DOWN	2-55
2-76	CYMBALS CARRY	2-56
2-77	CYMBALS PARADE REST	2-56
2-78	CYMBALS REST	2-57
2-79	CYMBALS UP	2-57
2-80	CYMBALS DOWN	2-58
2-81	CYMBALS TRAIL	2-58
2-82	THE MACE	2-59
2-83	ATTENTION	2-60
2-84	ALTERNATE ATTENTION	2-61
2-85	PARADE REST	2-61
2-86	ALTERNATE PARADE REST	2-62
2-87	THE CARRY	2-62

MARINE CORPS BAND MANUAL

		<u>PAGE</u>
2-88	MACE SALUTE	2-63
2-89	THE TRAIL	2-63
2-90	THE SPIN	2-64
2-91	ROLL OFF	2-65
2-92	INSTRUMENTS UP	2-66
2-93	INSTRUMENTS UP DURING A CADENCE	2-66
2-94	INSTRUMENTS UP DURING A ROLL OFF	2-66
2-95	CADENCE MACE	2-67
2-96	CEASE PLAY (WIND INSTRUMENTS ONLY)	2-68
2-97	CEASE PLAY (FULL BAND)	2-69
2-98	FORWARD MARCH	2-71
2-99	MARK TIME	2-72
2-100	HALT	2-73
2-101	LEFT TURN	2-74
2-102	RIGHT TURN	2-75
2-103	CONCERT FORMATION	2-77
2-104	MACE WALK	2-79
2-105	EXCHANGE OF POSITIONS	2-83
2-106	MARINE CORPS BAND BLOCK FORMATION	2-86
2-107	COUNTER MARCH	2-87
2-108	LEFT TURN	2-89
2-109	RIGHT TURN	2-90

MARINE CORPS BAND MANUAL

		<u>PAGE</u>
2-110	DIMINISH FRONT TO THE RIGHT (HALTED AND MARK TIME) .	2-92
2-111	EXTEND FRONT TO THE LEFT (HALTED AND MARK TIME) . . .	2-94
2-112	CONCERT FORMATION	2-97
2-113	SLOW MARCH EXECUTION IN SIMPLE METER	2-100
2-114	SLOW MARCH EXECUTION IN COMPOUND METER	2-100
2-115	SLOW MARCH EXECUTION IN A WALTZ	2-100
2-116	PASS IN REVIEW	2-106
2-117	"SOUND OFF"	2-107
2-118	SOUND OFF LINE OF MARCH	2-109
2-119	FUNERAL CADENCE	2-110
2-120	FUNERAL ROLL OFF	2-110

MARINE CORPS BAND MANUAL

CHAPTER 2

THE CEREMONIAL BAND

2000. GENERAL. Music performed at ceremonies helps build enthusiasm, maintain motivation, increase devotion to duty, and stir a sense of national patriotism.

2001. TEMPO. The prescribed tempo for marching troops is between 104 and 116 beats per minute. Commanders, however, retain the prerogative to march their command at a tempo deemed appropriate.

2002. CONTINUOUS PERFORMANCE WITHOUT RELIEF. Commanders and Bandleaders must be aware that it is physically impossible to play a wind instrument for a prolonged period of time without relief. Six minutes (two average-length marches) is the maximum length of practical continuous performance. The interval of rest (cadence provided by the percussion section, if necessary) should equal at least the length of one average march (three minutes). Extended continuous performance by a band lowers the musical quality and risks possible injury to the musicians.

2003. UNSUITABLE TERRAIN. The musical quality of the ceremonial band is jeopardized when required to perform while marching over terrain that offers insecure footing. Under such conditions, the band should remain stationary while playing. When necessary to march over unsuitable terrain, the percussion section alone should furnish the necessary marching cadence.

2004. ATHLETIC EVENTS AND EXHIBITION DRILLS. Marine Corps Bands do not normally perform half-time shows or exhibition drills. The high tempo of band operations and amount of time required to develop exhibition drill precludes the performance of a Marine Corps Band during half-time shows. As time permits, Marine Corps Bands may provide special drills for Military Tattoos.

2005. PERFORMANCE OF THE U.S. NATIONAL ANTHEM. Marine Corps Bands are required to perform the U.S. National Anthem for appropriate occasions (U.S. Navy Regulations, Chapter 12 and NAVMC 2691).

1. Marine Corps Bands use only the arrangement of the "Star Spangled Banner" authorized by the DOD (Appendix D). When a ceremony requires more than one nation's anthem, an appropriate drum roll is played between each anthem. The National Anthem of the United States is played last (U.S Navy Regulations, Chapter 12). When properly performed, the time span of the entire anthem should be approximately eighty seconds.
2. Marine Corps Bands are prepared to perform the National Anthem regardless of the size of the musical ensemble. A piano soloist may perform the National Anthem in those cases where instrumentation is not sufficient or will not lend appropriate dignity. "To The Color" may be used instead of the National Anthem (Appendix B).
3. U.S Navy Regulations, Chapter 12, paragraph 1204; prohibits the playing of the National Anthem of the United States, or of any other country, as a part of a medley.
4. DOD Instruction 1005.4 contains further guidance on the performance of "The Star Spangled Banner," Foreign National Anthems and "Hail to the Chief."

2006. 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.

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. The following guidelines for performance shall be followed when "The Marines' Hymn" is performed on the march or when troops are marching to the music.
 - a. "The Marines' Hymn" is played in its entirety. The "tag" (Hunsberger arrangement) is not played.
 - b. The tempo is 116 to 120 beats per minute, except when performed to accompany the cake escort for Marine Corps' birthday ceremonies.

3. "The Marines' Hymn," may be preceded by 32 measures of the melody strain of "Anchor's Aweigh," in military ceremonies where Navy personnel are part of the ceremony. Local commanders determine which ceremonies are appropriate for performance of "Anchor's Aweigh."
4. U.S. Marine Corps musical units are prepared to perform "The Marine' Hymn" regardless of the unit size.
5. Appendix E is a history of "The Marines' Hymn."

2007. THE MUSIC FLIP FOLDER. The ceremonial band uses a flip folder when performing music that is not memorized. Musicians may have problems with the use of flip folders for rehearsals or performances. These problems detract from the band's professional appearance and can be avoided. The following guidelines pertain to the use and care of the flip folder.

1. Rubber bands secure the flip folder base to the music lyre and are wrapped around the windows to secure them to the base of the flip folder (figure 2-1).
2. The music is placed in performance order.
3. Musicians should perform periodic maintenance checks on this equipment.

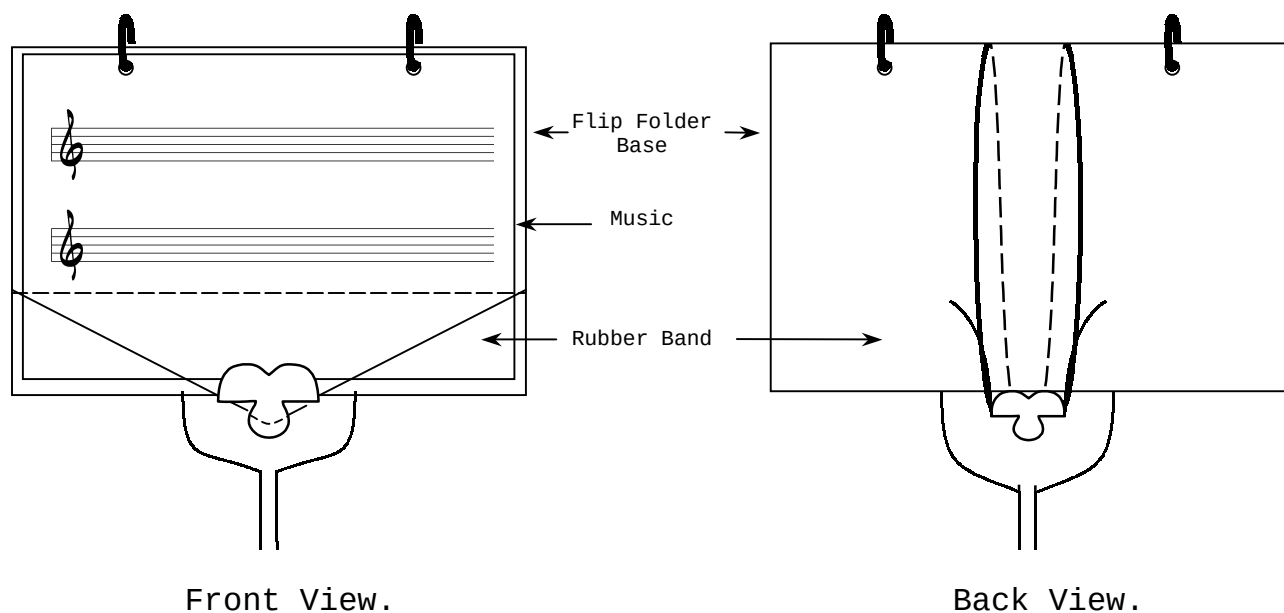


Figure 2-1.--The Music Flip Folder.

2008. THE MUSIC POUCH. When required to march, the ceremonial band is authorized to wear duty brass and music pouch with cover when wearing the Blue Dress or Service uniform. The music pouch and cover can be procured from civilian sources per MCO 4225.2. The following guidance pertains to the wear of the music pouch.

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



Figure 2-2.
Music Pouch
and Pouch Clips.

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



Figure 2-3.
Music Pouch
and Pouch Strap.

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

MARINE CORPS BAND MANUAL

CHAPTER 2

THE CEREMONIAL BAND

SECTION 1: MANUAL OF THE INSTRUMENTS

2100. GENERAL. 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.

2101. POSITIONS OF THE INSTRUMENT

1. Carry. Primary instrument carriage when not playing.
2. Parade Rest and At Ease. Instrument carriage at the position of rest.
3. Rest. Instrument carriage when not marching or playing for an extended time.
4. Ready. Instrument carriage to move from one position to another during instrument manual.
5. Prepare to Play. Instrument carriage in the playing position.
6. Alternate Carry. Instrument carriage to provide wind instruments a rest from the playing position during extended measures of rest.
7. Protect. Instrument carriage in areas of restricted space to prevent damage to the instrument or harm to personnel.
8. Trail. Instrument carriage while marching in the diminish formation.

2102. GENERAL RULES FOR STATIONARY MOVEMENTS. Guidelines for individual drill are described in NAVMC 2691. Additional guidelines are provided to allow for the carriage of instruments.

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

2. Parade Rest

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

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

3. Rest

a. The instrument manual for rest is executed on command by the Drum Major and is a different command than REST (i.e., SET 'EM DOWN or HEAVIES). It is executed while halted at attention or parade rest. Not all instruments execute this movement while at attention. This is not a precision movement therefore it has no counts.

b. To return to the position of attention or parade rest, execute the movement in reverse order on the Drum Major's command (i.e., PICK 'EM UP).

4. 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.

5. 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.

2103. GENERAL RULES FOR INSTRUMENT MANUAL. Count one occurs as the left foot strikes the deck, when marching.

1. 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.

a. Count One. Ready,

b. Count Two. Prepare to Play.

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

- a. Count One. Ready,
- b. Count Two. Ready, and
- c. Count Three. Carry.

3. 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.

- a. Count One. Ready,
- b. Count Two. Alternate Carry.

4. 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.

- a. Count One. Ready,
- b. Count Two. Prepare to Play.

5. Protect

a. 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.

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

6. Trail

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

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

7. Spit Valve Routine. A movement used to remove water 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.

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

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

c. Marching. When performing the spit valve routine while marching, sixteen beats after the Drum Major's signal, execute the spit valve routine (paragraph 2103(7)(a)). Water is removed and the instrument returned to the Ready during the next sixteen beats. Terminate the spit valve (paragraph 2103(7)(b)) beginning on the next left step.

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

2104. PICCOLO

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



Figure 2-4.
Piccolo Carry.

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



Figure 2-5.
Piccolo
Parade Rest.

3. Instrument Up

a. 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.

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



Count One. Count Two.
Figure 2-6.--Piccolo Up.

4. Instrument Down

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

b. Count Two. Guide it back to the Carry with the left hand.

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



Count One. Count Two. Count Three.

Figure 2-7.--Piccolo Down.

5. Alternate Carry Down

- a. Count One. Move to count one Instrument Down.
- b. Count Two. Leave the piccolo in position and return the left thumb along the trouser seam (figure 2-8).



Count One.

Count Two.

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

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

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

2105. CLARINET

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



Figure 2-9.
Clarinet Carry.

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



Figure 2-10.
Clarinet
Parade Rest.

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



Figure 2-11.
Clarinet Rest.

4. Instrument Up

a. 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.

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



Count One. Count Two.
Figure 2-12.--Clarinet Up.

5. Instrument Down

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

b. 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.

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



Count One. Count Two. Count Three.
Figure 2-13.--Clarinet Down.

6. Alternate Carry Down

- a. Count One. Assume count one Instrument Down.
- b. Count Two. Leave the clarinet in position and return the left thumb along the trouser seam (figure 2-14).



Count One.

Count Two.

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

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

8. Protect. The clarinet does not execute Protect.

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



Figure 2-15.
Clarinet Trail.

2106. SAXOPHONE

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



Figure 2-16.
Saxophone Carry.

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



Figure 2-17.
Saxophone
Parade Rest.

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



Figure 2-18.
Saxophone Rest.

4. Instrument Up

a. 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.

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



Count One. Count Two.
Figure 2-19.--Saxophone Up.

5. Instrument Down

a. Count One. Lower the saxophone until parallel to the deck. Maintain finger position on the keys.

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

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



Count One.

Count Two.

Count Three.

Figure 2-20.--Saxophone Down.

6. Alternate Carry Down

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

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



Count One.

Count Two.

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

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

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



Figure 2-22.
Saxophone Protect.

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



Figure 2-23.
Saxophone Trail.

2107. TRUMPET

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



Figure 2-24.
Trumpet Carry.

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



Figure 2-25.
Trumpet
Parade Rest.

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

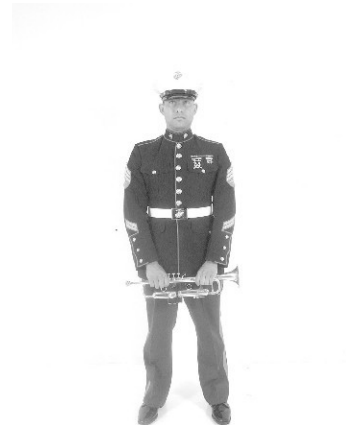
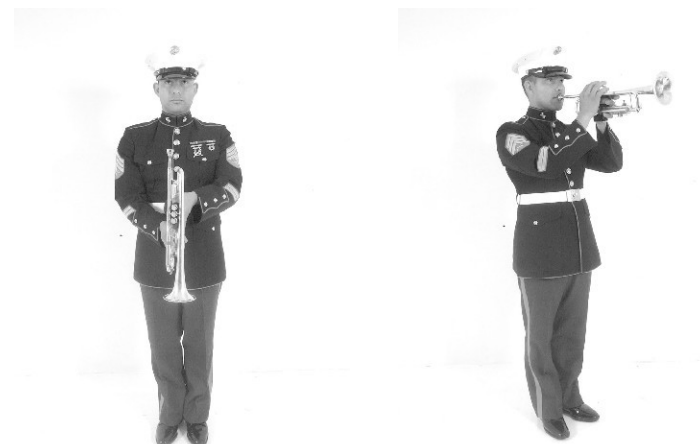


Figure 2-26.
Trumpet Rest.

4. Instrument Up

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

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



Count One. Count Two.
Figure 2-27.--Trumpet Up.

5. Instrument Down

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

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

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



Count One.

Count Two.

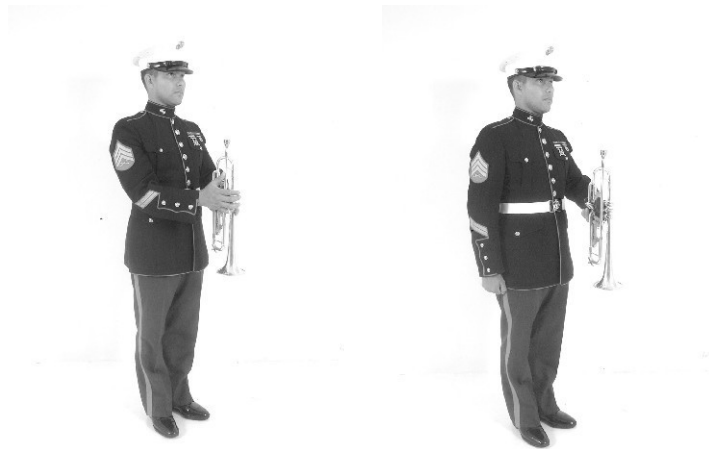
Count Three.

Figure 2-28.--Trumpet Down.

6. Alternate Carry Down

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

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



Count One.

Count Two.

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

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

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



Figure 2-30.
Trumpet Protect.

9. Trail. Move the trumpet perpendicular to the deck with the mouthpiece centered in front of the chest. At the same time grasp the instrument with the left hand. Reposition the fingers on the right hand and grasp the valve casing. Slowly lower the trumpet in the right hand until the arm is extended along the trouser seam and the trumpet is at a 45° angle with the bell facing to the rear. At the same time, return the left thumb along the trouser seam (figure 2-31).



Figure 2-31.
Trumpet Trail.

2108. HORN

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

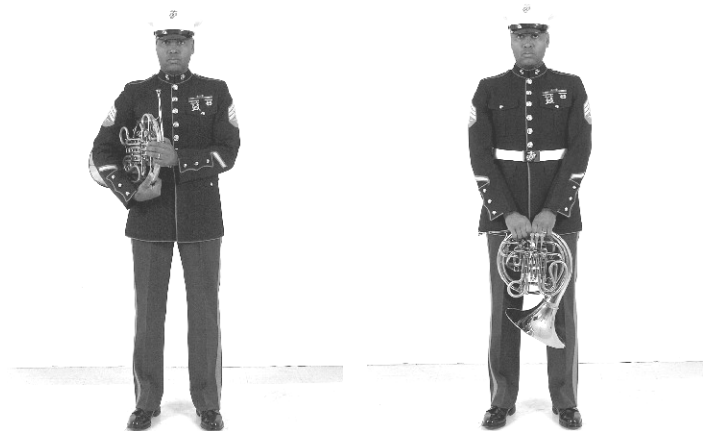


Figure 2-32.
Horn Carry.

2. Parade Rest, At Ease and Rest

a. 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.

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

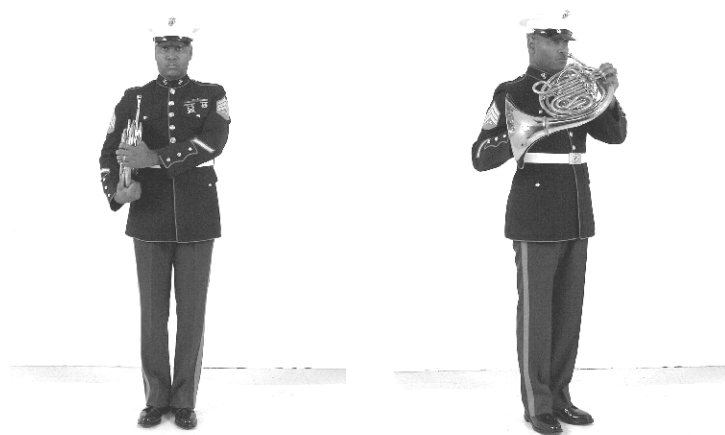


Count One. Count Two.
Figure 2-33.--Horn Parade Rest.

3. Instrument Up

a. Count One. Move the left hand across the body and grasp the horn in the playing position.

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



Count One. Count Two.
Figure 2-34.--Horn Up.

4. Instrument Down

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

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

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

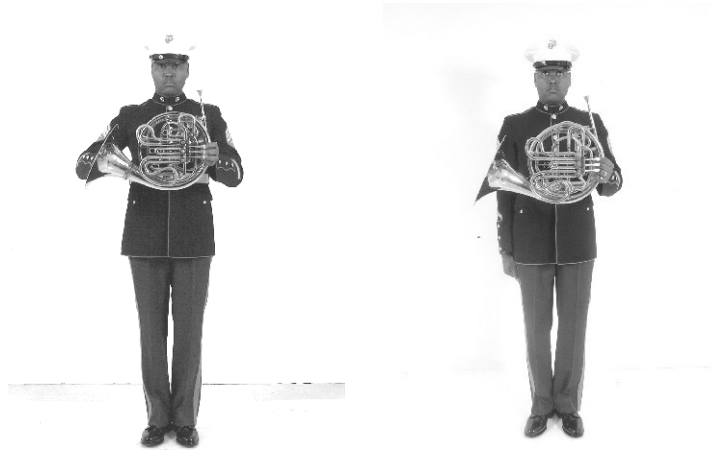


Count One. Count Two. Count Three.
Figure 2-35.--Horn Down.

5. Alternate Carry Down

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

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



Count One. Count Two.
Figure 2-36.--Horn Alternate Carry Down.

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

7. Protect

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



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

b. Counter March at the Carry

- (1) Count One. Grasp the tubing with the left hand.
- (2) Count Two. Move the horn to the front of the body. At the same time put the right hand in the bell.
- (3) Count Three. Rotate the horn clockwise until the lead pipe is parallel to the deck and the mouthpiece is to the right (figure 2-38).



Count One. Count Two. Count Three.
Figure 2-38.--Horn Protect (Counter March at the Carry).

c. Diminish the Front

- (1) Count One. Grasp the tubing with the left hand.
- (2) Count Two. Grasp the wrap directly in front of the bell with the right hand.
- (3) Count Three. Return the left thumb along the trouser seam (figure 2-39).



Count One.

Count Two.

Count Three.

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

8. Trail. From the Protect (paragraph 2108(7)(c)), slowly lower the horn until the arm is fully extended and along the right trouser seam. The lead pipe is perpendicular to the deck with the mouthpiece facing up (figure 2-40).

Figure 2-40.
Horn Trail.

2109. TROMBONE1. Carry

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



Figure 2-41
Trombone Attention.

b. Marching. On the first step forward, move the instrument parallel to the deck under the right arm with the bell forward. Support the instrument with the right hand under the slide brace (figure 2-42). When required to halt, execute Attention (paragraph 2109(1)(a)) as the right foot strikes the deck.

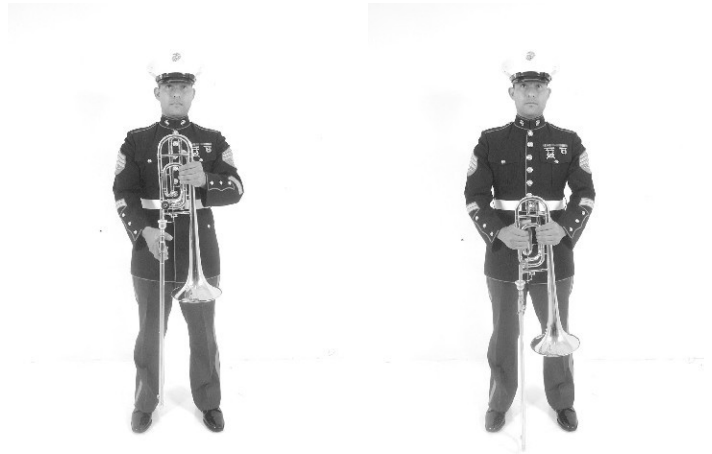


Figure 2-42.
Trombone Carry.

2. Parade Rest, At Ease and Rest

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

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

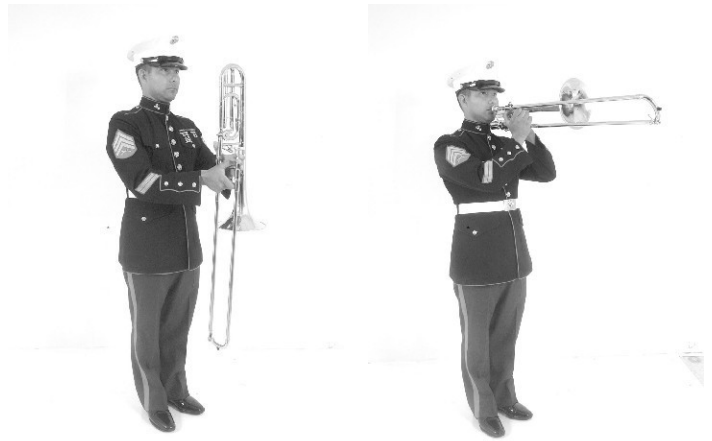


Count One. Count Two.
Figure 2-43.--Trombone Parade Rest.

3. Instrument Up

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

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



Count One. Count Two.
Figure 2-44.--Trombone Up.

4. Instrument Down

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

b. Count Two. Guide it back to the Carry.

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



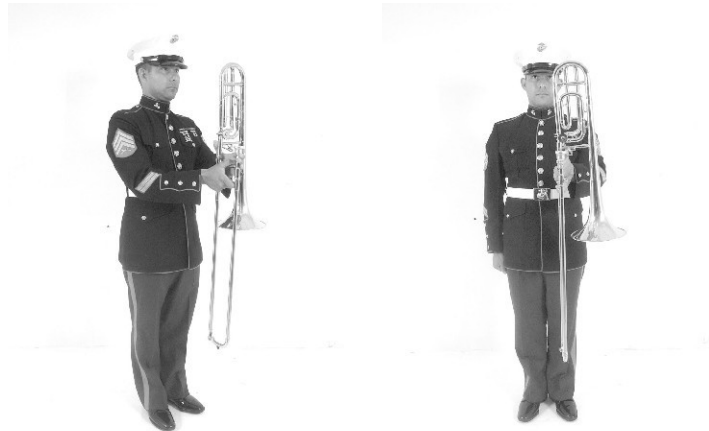
Count One. Count Two. Count Three.
Figure 2-45.--Trombone Down (Halted).



Count One. Count Two. Count Three.
Figure 2-46.--Trombone Down (Marching).

5. Alternate Carry Down

- a. Count One. Lock the slide and lower the trombone until perpendicular to the deck and centered across the front of the body.
- b. Count Two. Return the right thumb along the trouser seam (figure 2-47).



Count One.

Count Two.

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

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

7. Protect

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



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

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



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

c. Diminish the Front

(1) 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.

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

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



Count One. Count Two. Count Three.
Figure 2-50.--Trombone Protect (Diminish the Front).

8. Trail. From the Protect (paragraph 2109(7)(c)), slowly lower the trombone until the arm is fully extended along the right trouser seam. The bell is at a 45° angle and pointing to the rear (figure 2-51).



Figure 2-51.
Trombone Trail.

2110. EUPHONIUM

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



Figure 2-52.
Euphonium Carry.

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



Figure 2-53.
Euphonium
Parade Rest.

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



Figure 2-54.
Euphonium Rest.

4. Instrument Up

a. 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.

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



Count One.



Count Two.

Figure 2-55.--Euphonium Up.

5. Instrument Down

a. 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.

b. Count Two. Guide it back to the Carry.

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



Count One.

Count Two.

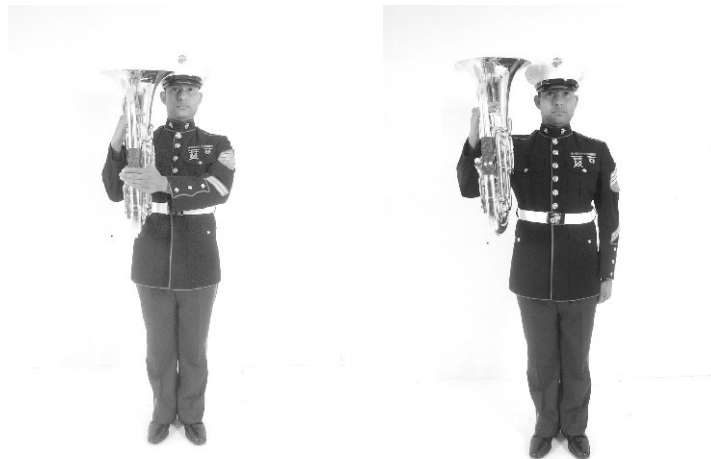
Count Three.

Figure 2-56.--Euphonium Down.

6. Alternate Carry Down

a. 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.

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



Count One.

Count Two.

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

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

8. Protect

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



Figure 2-58.
Euphonium Protect.

b. Diminish the Front

(1) Count One. Raise the euphonium until perpendicular to the deck. At the same time grasp the tubing with the left hand (paragraph 2110(4)(a)).

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

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

9. Trail. From the Protect (paragraph 2110(8)(b)), slowly rotate and lower the instrument until the arm is fully extended and along the trouser seam. The bell is facing forward at a 45° angle and the mouthpiece is inboard (figure 2-59).



Figure 2-59.
Euphonium Trail.

2111. SOUSAPHONE

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



Figure 2-60.
Sousaphone Carry.

2. Parade Rest and At Ease

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

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



Count One. Count Two.
Figure 2-61.--Sousaphone Parade Rest.

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



Figure 2-62.
Sousaphone Rest.

4. Instrument Up

a. Count One. (Silent Count)

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



Count One.

Count Two.

Figure 2-63.--Sousaphone Up.

5. Instrument Down

a. 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.

b. Count Two. (Silent Count).

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



Count One and Two. Count Three.
Figure 2-64.--Sousaphone Down.

6. Alternate Carry Down

a. Count One. Move the right hand to the third valve tuning slide.

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



Count One. Count Two.
Figure 2-65.--Sousaphone Alternate Carry Down.

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

8. Protect. Executed as Parade Rest (paragraph 2111(2)) on counts six and seven of the diminish front movement.

9. Trail. From the Protect (paragraph 2111(8)), return the left thumb along the trouser seam.

2112. SNARE DRUM

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



Figure 2-66.
Snare Drum Carry.

2. Parade Rest and At Ease

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

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



Count One. Count Two.
Figure 2-67.--Snare Drum Parade Rest.

3. 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 (paragraph 2111(1)). Assume a modified position of parade rest or attention, as appropriate (figure 2-68).



Figure 2-68.
Snare Drum Rest.

4. Instrument Up

a. 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.

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



Count One.

Count Two.

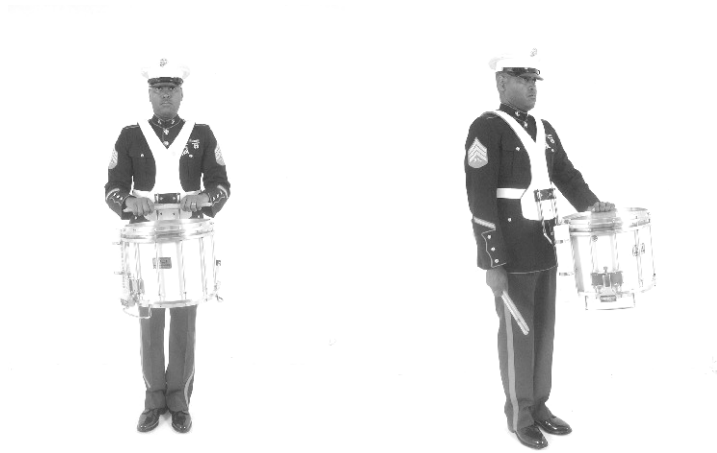
Figure 2-69.--Snare Drum Up.

5. Instrument Down

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

b. Count Two. (Silent Count)

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



Count One and Two. Count Three.
Figure 2-70.--Snare Drum Down.

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

2113. BASS DRUM

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



Figure 2-71.
Bass Drum Carry.

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



Figure 2-72.
Bass Drum
Parade Rest.

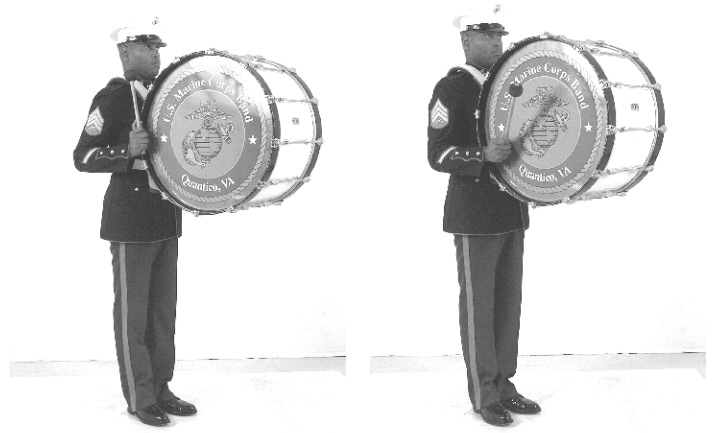
3. Rest. Lift the drum off the harness and lower the instrument to the deck. At parade rest, place the mallets parallel to the deck and in front of the body. At the position of attention, return the mallets along the trouser seams. Assume a modified position of parade rest or attention, as appropriate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



Figure 2-73.
Bass Drum Rest.

4. Instrument Up

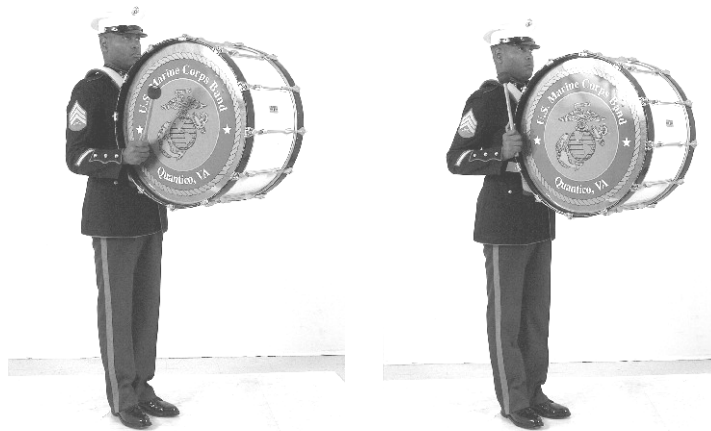
- a. Count One. (Silent Count)
- b. Count Two. Move mallets to the playing position (figure 2-74).



Count One. Count Two.
Figure 2-74.--Bass Drum Up.

5. Instrument Down

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



Count One and Two. Count Three.
Figure 2-75.--Bass Drum Down.

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

2114. CYMBALS

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



Figure 2-76.
Cymbals Carry.

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



Figure 2-77.
Cymbals
Parade Rest.

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



Figure 2-78.
Cymbals Rest.

4. Instrument Up

a. Count One. (Silent Count)

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

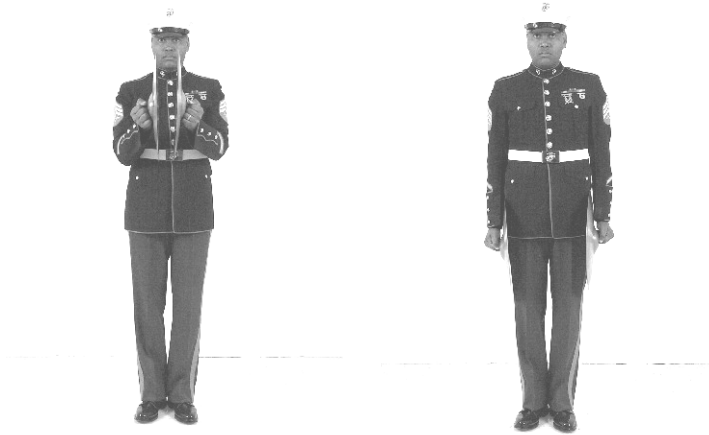


Count One. Count Two.
Figure 2-79.--Cymbals Up.

5. Instrument Down

a. Count One and Two. (Silent Counts)

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



Count One and Two. Count Three.
Figure 2-80.--Cymbals Down.

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

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



Figure 2-81.
Cymbals Trail.

MARINE CORPS BAND MANUAL

CHAPTER 2

THE CEREMONIAL BAND

SECTION 2: MANUAL OF THE MACE

2200. GENERAL. The Drum Major uses the mace to convey signals to the ceremonial marching band. The parts of the mace are the ball, staff, chain and ferrule (figure 2-82).

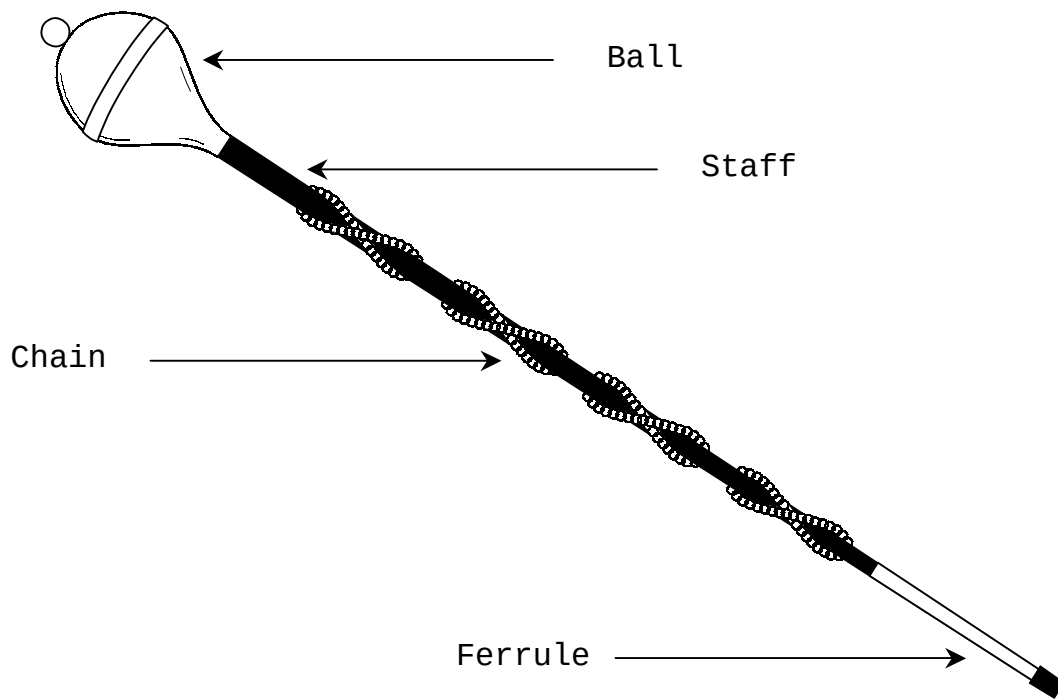


Figure 2-82.--The Mace.

2201. 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.

2202. ATTENTION. Grasp the mace with the right hand just below the ball. The right arm is held out and slightly bent at the elbow. Place the ferrule on line with and touching the toe of the right shoe (figure 2-83).



Figure 2-83.
Attention.

2203. ALTERNATE ATTENTION. Grasp the mace with the right hand just below the ball. The right arm is held out and slightly bent at the elbow. The mace is perpendicular to the deck and the ferrule is touching the deck (figure 2-84).

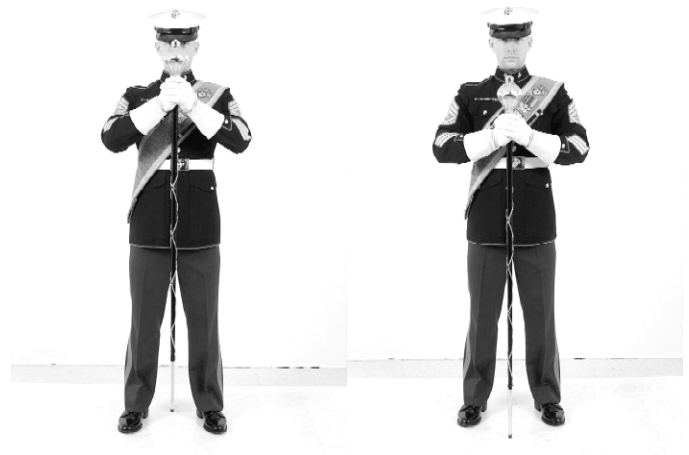


Figure 2-84.
Alternate
Attention.

2204. 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 2-85).



Count One. Count Two.
Figure 2-85.--Parade Rest.

2205. ALTERNATE PARADE REST AND AT EASE. At the same time the left foot moves, move the ball to the front of the body. The left hand is placed over the right. The ferrule remains in place on the deck. This is a one count movement (figure 2-86).



Figure 2-86.
Alternate
Parade Rest.

2206. 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 2-87).



Figure 2-87.
The Carry.

3. 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.

2207. MACE SALUTE. This position is used as a form of greeting and recognition exchanged by the Drum Major. It is executed from the Carry while halted at attention or marching. This is a one count movement.

1. Ready the Mace. Move the mace to the Carry.
2. Count One. Execute hand salute (figure 2-88).
3. When executing Mace Salute on the march, head and eyes are smartly turned to the right as the right hand is brought to the salute. A preparatory movement should alert the Conductor to execute and terminate the salute.
4. When a reviewing stand is on the left, execute Mace Salute with the head and eyes to the front.



Figure 2-88.
Mace Salute.

2208. THE TRAIL. The position used to march when in garrison, i.e., the diminished front. It is executed with the mace in the left or right hand while halted at attention or marching. Slowly move the mace parallel to the deck with the ferrule to the rear. This is not a precision movement therefore it has no counts (figure 2-89).



Figure 2-89.
The Trail.

2209. 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.

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. Release the mace with the right hand and allow the mace to rotate clockwise. At the conclusion of the spin, the right hand grasps the mace as required for the next signal (figure 2-90).
3. On the march, the spin begins and ends as the left foot strikes the deck.

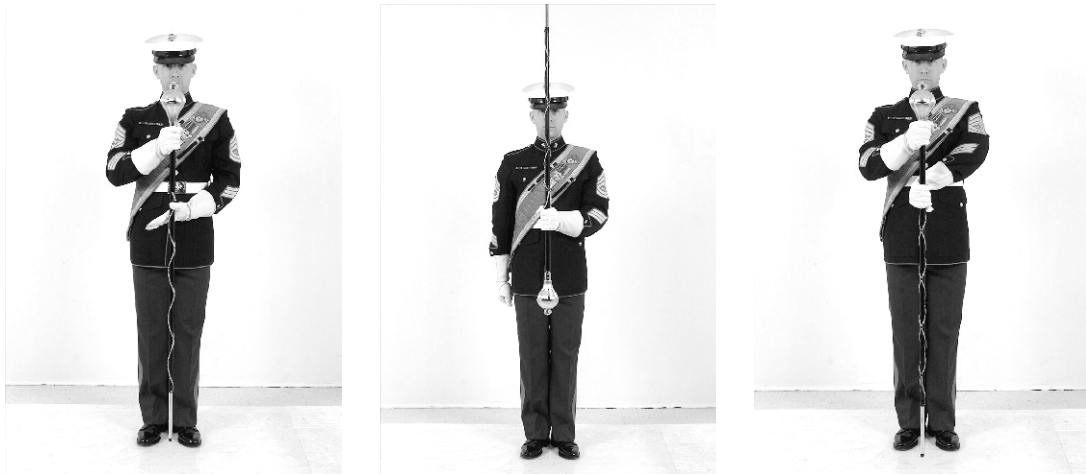


Figure 2-90.--The Spin.

2210. 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 your 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, sharply lower the mace (figure 2-91). If required to play "Roll Off," the percussion section cuts the cadence and plays "Roll Off" beginning on the next downbeat. This is the signal of execution.

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

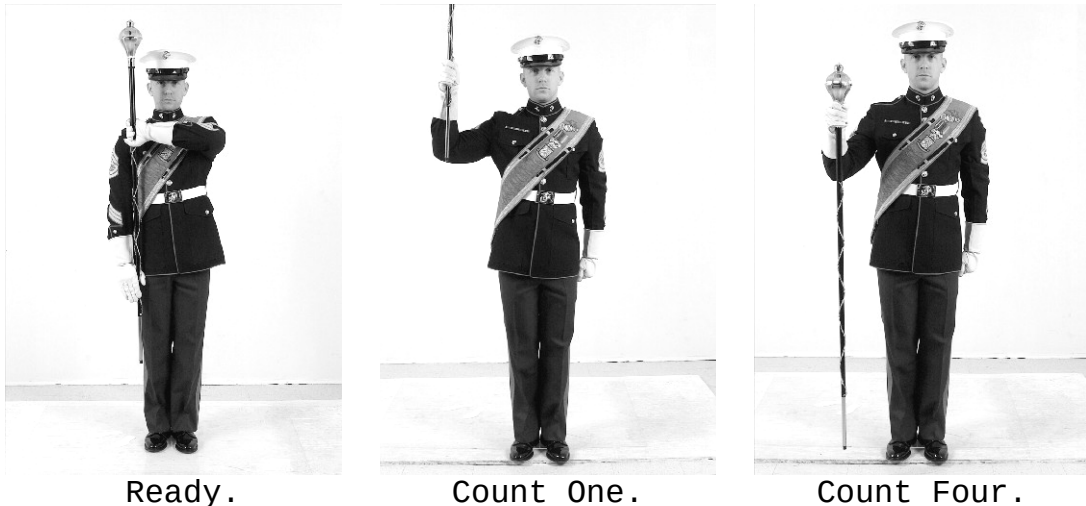


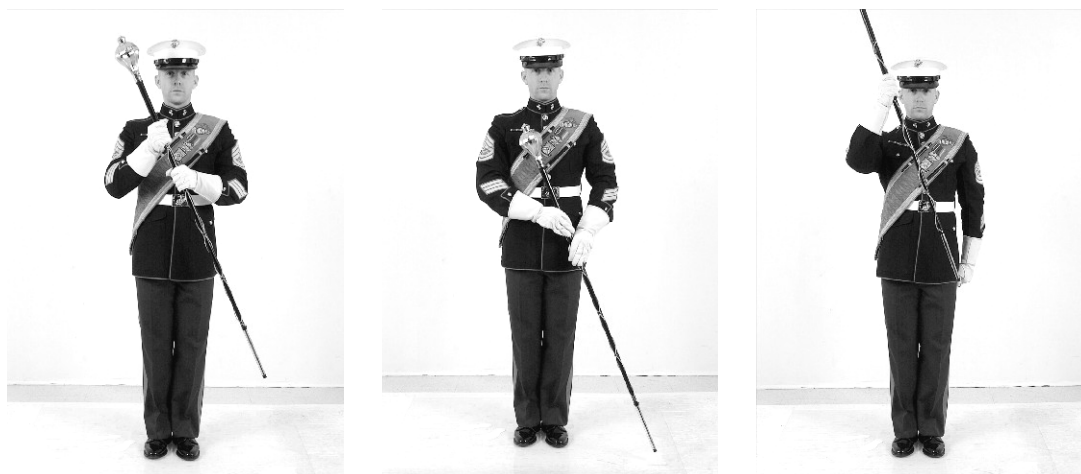
Figure 2-91.--Roll Off.

2211. 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.

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

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



Ready.

Count One.

Count Two.

Figure 2-92.--Instruments Up.

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

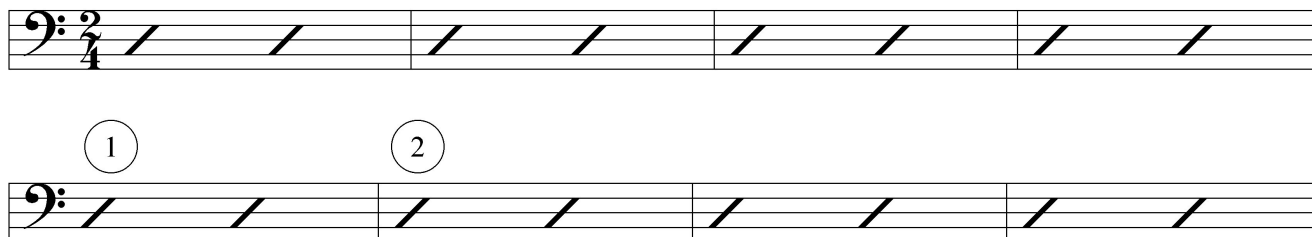


Figure 2-93.--Instruments Up During a Cadence.

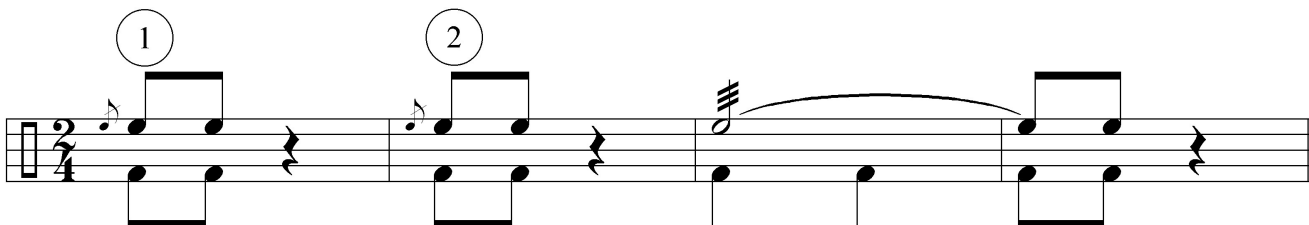


Figure 2-94.--Instruments Up During a Roll Off.

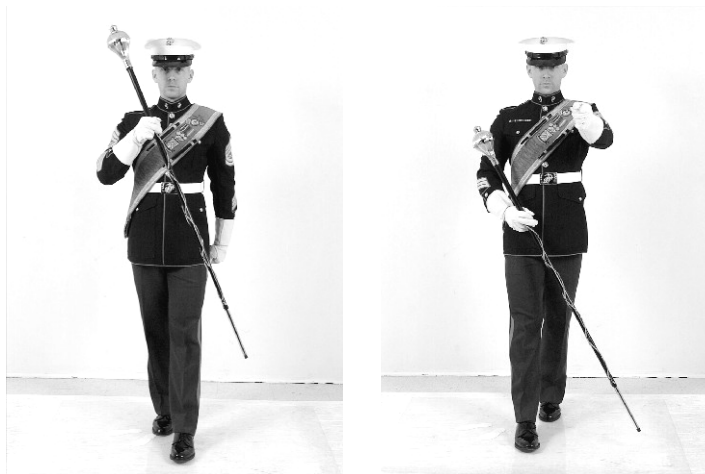
2212. CADENCE MACE. This signal establishes proper tempo while the band is marching. It is only executed while marching. This movement is performed smoothly, with an ictus on count one. The left arm swings in an exaggerated fashion and natural rhythm.

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 2-95).

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.

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



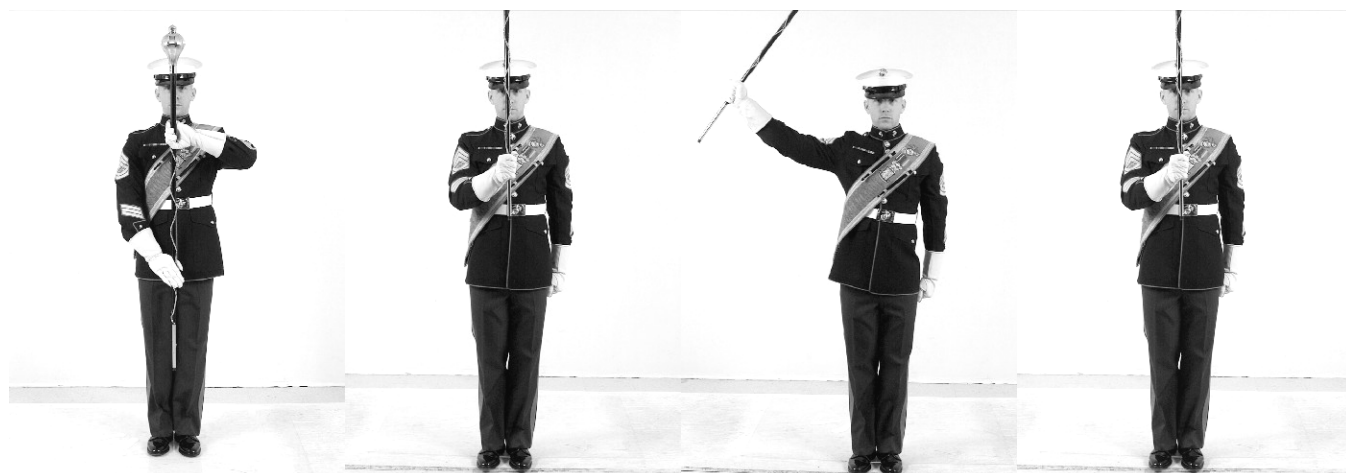
Count One.

Count Two.

Figure 2-95.--Cadence Mace.

2213. 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° 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 2-96). 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.



Ready.

Count One.

Count Two.

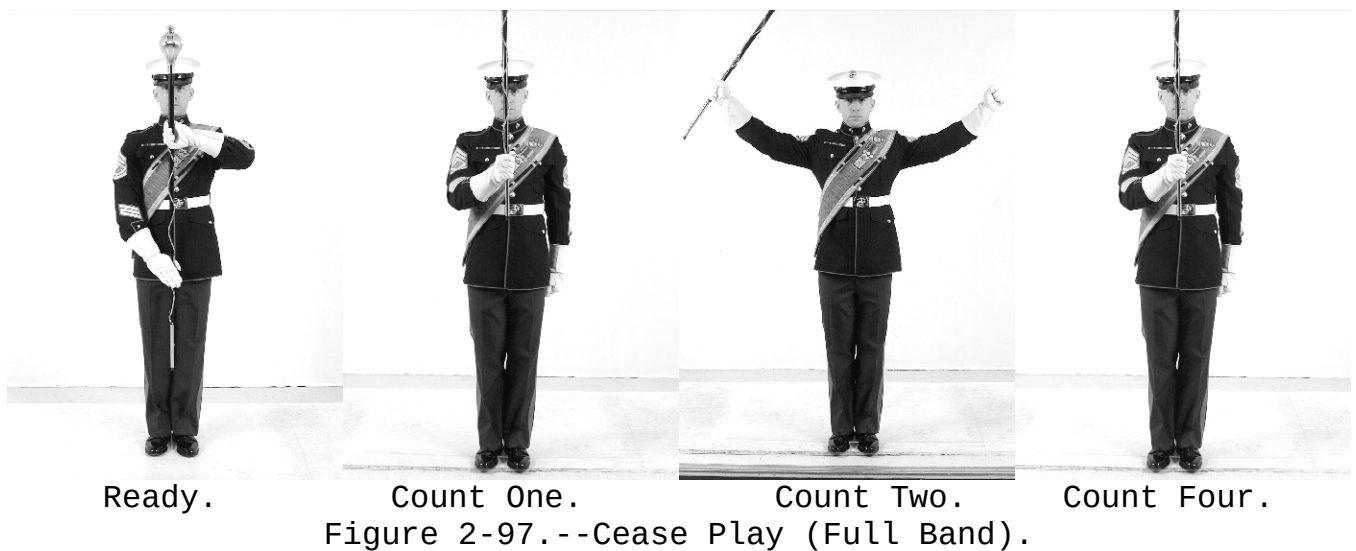
Count Four.

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

2214. 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 2313; however, on count two, thrust the left arm out to the left in a 45° angle at the same time the mace is thrust out to the right. The hand is held in place until count four (figure 2-97).



2215. 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.

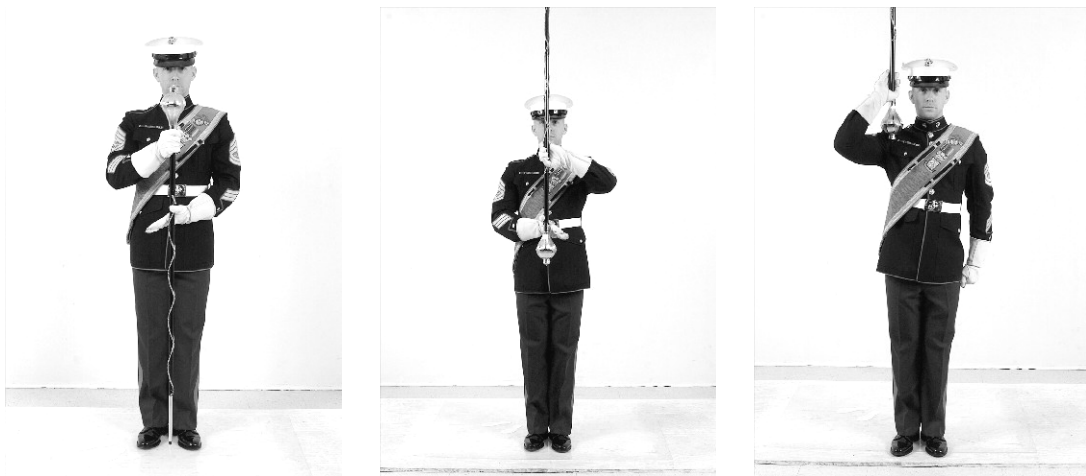
1. Ready the Mace. Position the mace as described for Roll Off (paragraph 2210).

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.

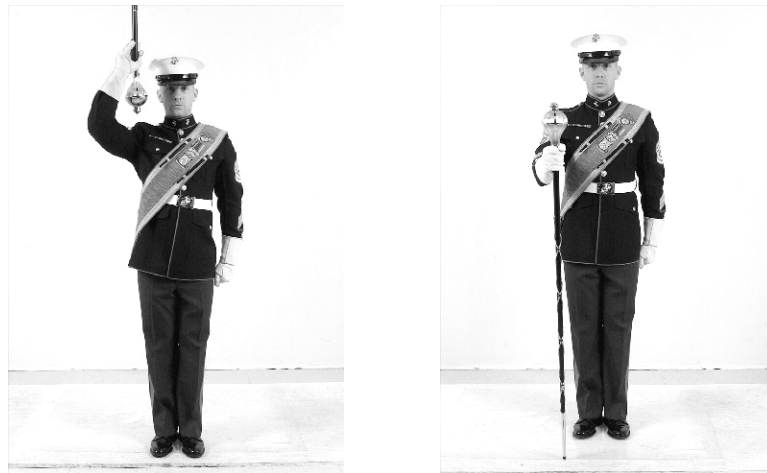
3. When honors is not required, this signal is used to inform the band that the next selection is "The Marines' Hymn."
4. When required to perform both Honors and "The Marines' Hymn," this signal may be executed with the ferrule end in the air.
5. If executed during the drum cadence, signal Roll Off.

2216. 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 counter clockwise, 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 2-98). 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.



Ready.



Count One.

Count Two.

Figure 2-98.--Forward March.

2217. ALTERNATE FORWARD MARCH. This signal is executed as described in paragraph 2216; however, on count one the mace is lowered six inches.

2218. 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 2216 or 2217.

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

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

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

2219. 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 2-99). This is the signal of execution.

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

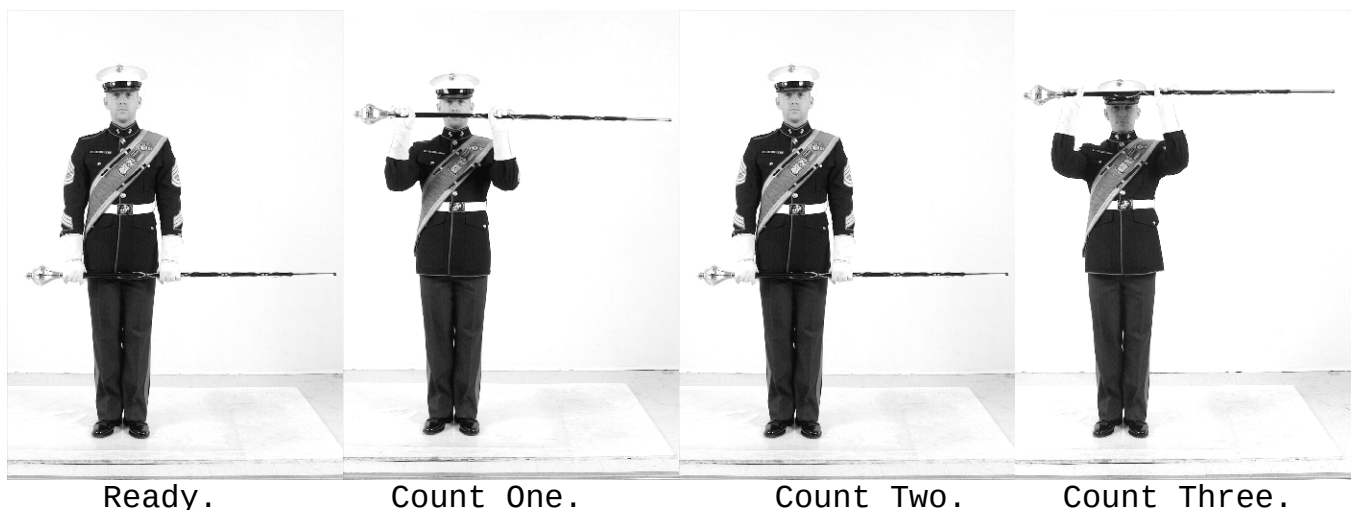
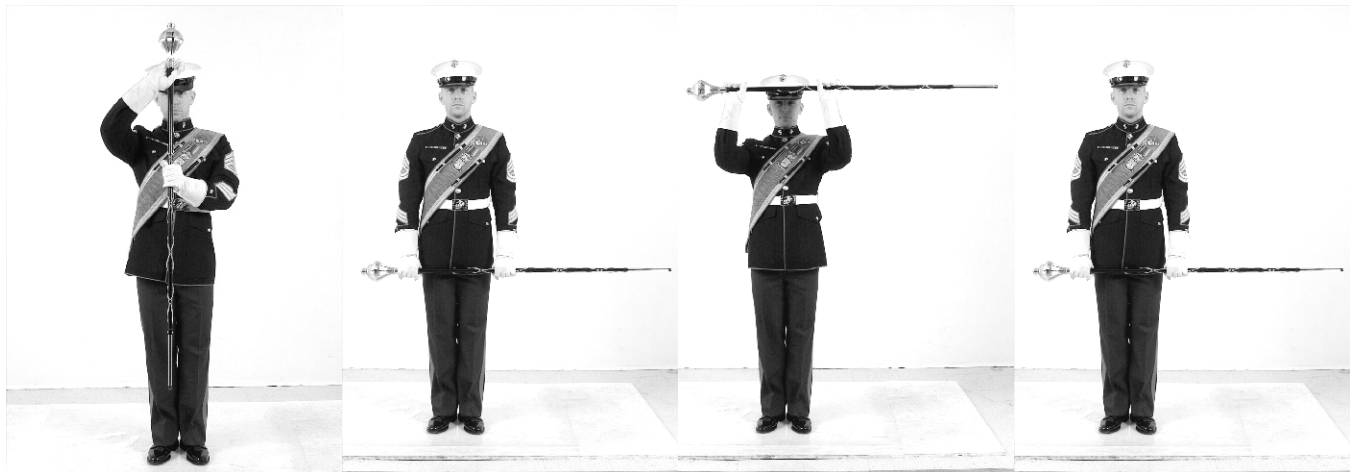


Figure 2-99.--Mark Time.

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

2220. HALT. This signal stops all cadence marching. It is executed from count three of Mark Time (paragraph 2219) 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 2-100). This is the signal of execution.
5. Grasp the mace as required for the next signal.



Count One.

Count Two.

Count Three.

Count Four.

Figure 2-100.--Halt.

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

2221. 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.

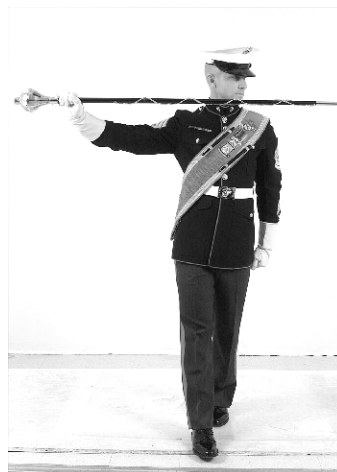
3. Count Two. Thrust the mace sharply to the left as the left foot strikes the deck (figure 2-101). This is the signal of execution.

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.



Ready.



Count One.



Count Two.

Figure 2-101.--Left Turn.

2222. 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 catch the mace near the ball with the left hand. The palm is forward. Bring the mace to a parallel position at about shoulder level. The ferrule is to the right. Return the right thumb along the trouser seam. At the same time, smartly turn the head to the right. This position should be held for at least three steps.

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 2-102). 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.



Ready.



Count One.



Count Two.

Figure 2-102.--Right Turn.

2223. 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 2-103). This is the signal of execution.
6. Resume the position of attention.



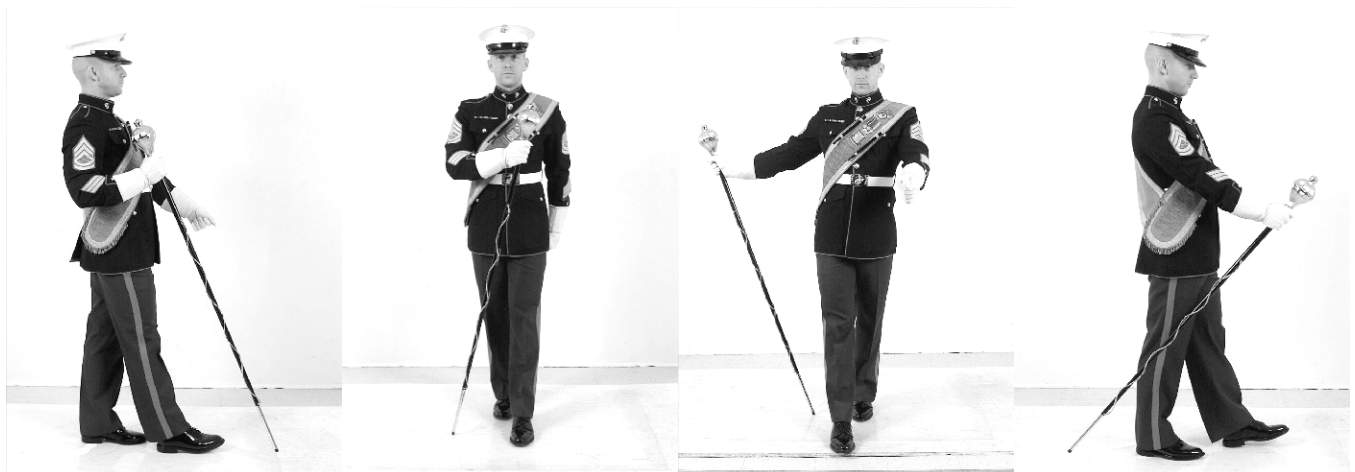
2224. SEGUE CUT. This signal cuts the band from one march and to immediately play the beginning of another. It is executed while halted at attention or marching and is executed as described in paragraph 2223; however, after completing count four, resume Cadence Mace or Mace Salute, as appropriate.

2225. TURN ABOUT. This movement is used to face the Drum Major about. It is executed while halted at attention or marching.

1. 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. Shift the weight of the body to the left leg without noticeable movement and place the right foot one half foot's length to the rear and slightly to the left of the left heel. The right leg remains straight without stiffness. Smartly return the left thumb along the trouser seam. At the same time, rotate the mace clockwise, keeping the mace in the vertical plane in front of the body. Stop the movement of the mace at the same time you face to the rear.
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. Complete the turn about as the right foot strikes the deck in the opposite direction. Rise slightly on the toes and march backwards at a full step.

2226. MACE WALK. This is used as an embellishment to the Carry. It is executed while marching at quick time.

1. Ready the Mace. Extend the right arm, planting the ferrule in front and to the right of your right foot. This is a preparatory movement.
2. Count One. Move the ball across the 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. Bring the mace to the Trail but with the tip of the ferrule remaining in place on the ground (left step).
5. Count Four. Execute the Ready (right step) (figure 2-104).



Ready/Count Four.

Count One.

Count Two.

Count Three.

Figure 2-104.--Mace Walk.

2227. MACE WALK (SLOW MARCH ROUTINE). This is executed in similar fashion as described in paragraph 2226, 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 counter clockwise arc towards the front, keeping the tip of the ferrule near the deck. Continue the movement until the mace is extended to the side of the body.
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 2227(1)).

2228. 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.

MARINE CORPS BAND MANUAL

CHAPTER 2

THE CEREMONIAL BAND

SECTION 3: BAND DRILL

2300. GENERAL

1. A ceremonial marching band consists of a headquarters and four instrumental sections (woodwind, high brass, low brass and percussion). The band headquarters consists of the Conductor and Drum Major.
2. Files in the band are numbered from left to right and ranks are numbered from front to rear.
3. The band forms in column of four or more files with two paces between ranks and files. The band forms and marches in column.
4. In band drill, if all musicians are to execute movements simultaneously, the movement is executed on command or signal by the Drum Major or Conductor.

2301. GENERAL RULES FOR BAND DRILL. Guidelines for platoon drill are published in NAVMC 2691, Marine Corps Drill and Ceremonies Manual. Additional guidelines are published as follows for the ceremonial marching band.

1. The Drum Major establishes the step size. The size step is usually a 24-26 inch step.
2. While marching, the band rarely halts from a full step. The occasional use of halting from the full step is in conjunction with the Slow March.
3. When at Mark Time, the percussion section keeps their toes on the deck. The heel is raised about one inch off the deck.
4. Instruments and drumsticks are carried in the right hand, allowing the left arm to swing naturally and uniformly throughout the formation. The piccolo and drumsticks may swing with the right arm.

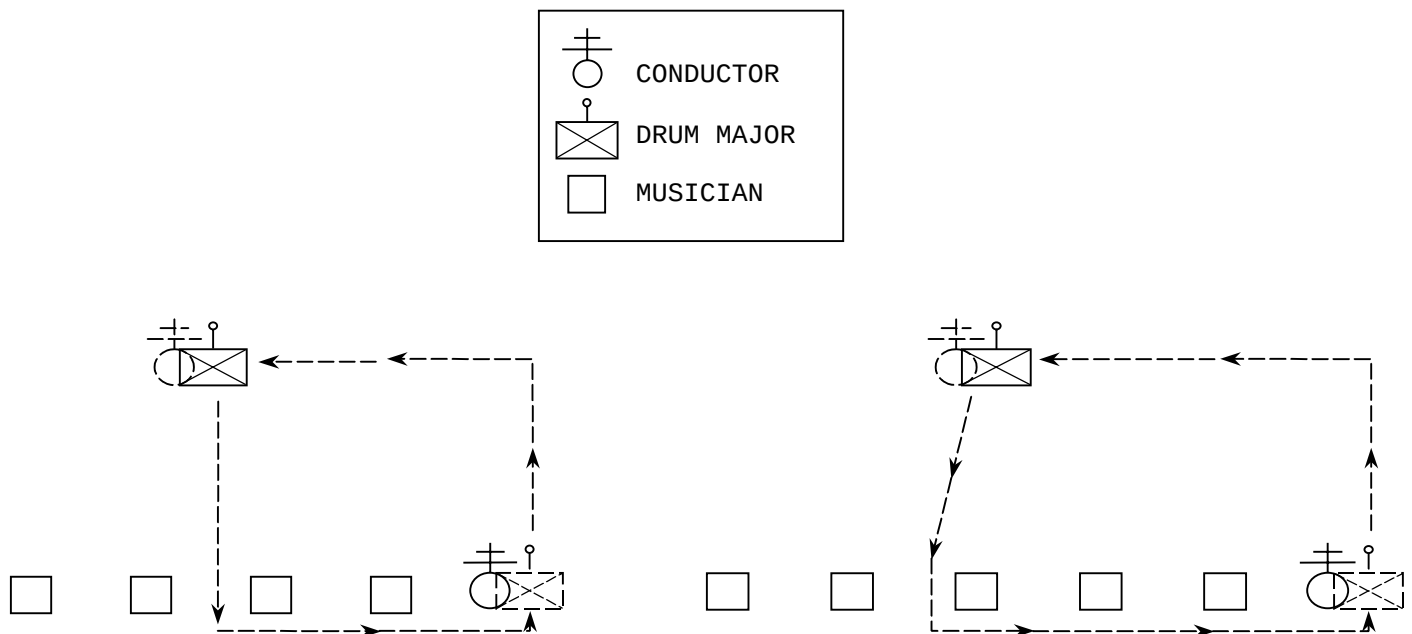
5. The free arm swings naturally only when at the full step. The arm is locked at the side when executing pivots, half step, mark time and is locked the left step before and after executing instrument manual on the march.
6. To the Rear and Change Step are not practical band movements for many band members while carrying instruments, and are not executed in band drill.
7. After forming the band, the percussion section should be brought to Prepare to Play to execute a cadence or stick tap before the verbal command FORWARD MARCH is given.
8. When required to count steps, counting begins on the first left step following command or signal of execution for all movements except the right turn. Counting steps for the right turn begins on the first left step in the new direction.

2302. POSTS OF INDIVIDUALS

1. 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).
2. 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.

2303. 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.

1. The Conductor marches forward six paces, executes a left face as in marching on the sixth step, and marches to the Drum Major's position. On reaching this position, the Conductor halts and faces as appropriate.
2. The Drum Major, facing the band, marches forward toward the center of the band, marches past the first rank, makes a left face as in marching and marches to the Conductor's position. On reaching this position, the Drum Major halts and executes left face (figure 2-105).
3. When appropriate for the Conductor and Drum Major to resume their normal positions, the exchange takes place as described.
4. There is no set pattern for exchanging positions in the concert formation.



Even Numbered Front.

Odd Numbered Front.

Figure 2-105.--Exchange of Positions.

2304. ALIGNMENT AND GUIDE. The ceremonial marching band marches in a block band. (Band formations are described later in the text.)

1. 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.
2. 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.
3. The front rank maintains the two pace interval between files. This is especially important when required to execute a counter march.
4. When executing a turn, alignment is in the direction of the turn until the next command or signal. The pivot Marine is the first musician in the flanking file. Alignment returns to the guide file upon the execution of the next command or signal.
5. In a diminished front band, alignment is to the right file.
6. 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.

2305. 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.

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

- a. Trombones are positioned in the front rank. Euphonium and horn usually fill in the gaps.

- b. Sousaphones and tall musicians are positioned in the rear rank or flank files of the band.
- c. The percussion section is positioned near the rear of the band with the bass drummer on the right flank.
- d. Trumpets are positioned near the rear of the band, usually in front of the percussion section.
- e. Instrumental sections with similar tonal registers and timbres are grouped together when possible. Piccolos may be placed on opposite flanks of the band.
- f. Fill the front rank, flanks and guide file. When necessary, open spaces should be in the last rank. Open positions in the middle of the formation interfere with alignment and may complicate turns and other marching movements (figure 2-106).

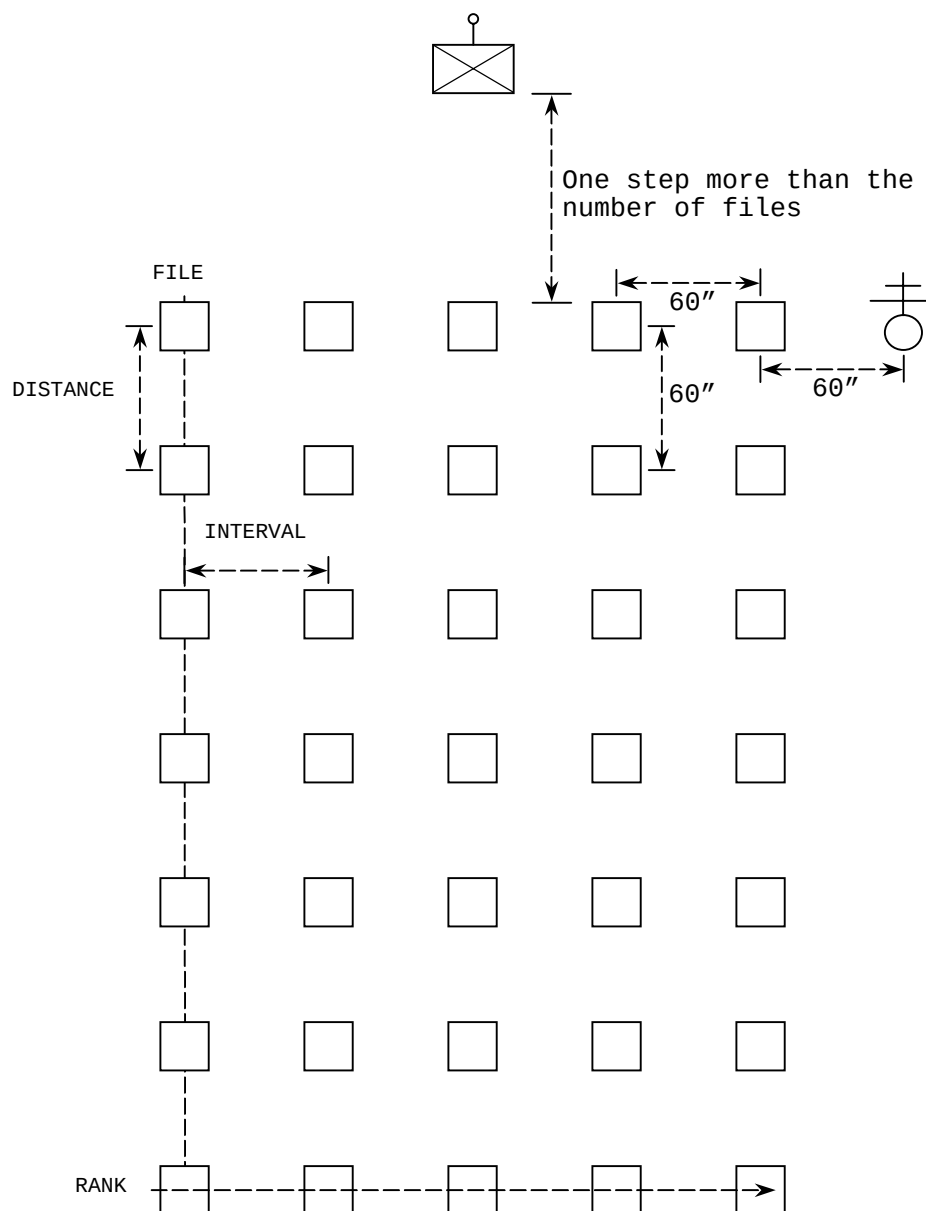


Figure 2-106.--Marine Corps Band Block Formation.

2306. 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.

1. On the Drum Major's signal, the front rank takes three left steps and face to the right as in marching, take two chopped steps, and then face to the right as in marching on the second step (left foot). They then take a full step forward in the new direction and continue to march (figure 2-107).
2. 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.
3. While at the Carry, trombones, euphoniums, saxophones, trumpets and horns execute Protect one step before executing the first pivot of the counter march. Horns begin to execute Protect on the command of execution. Instruments return to the Carry on the third left step in the reverse direction.
4. While at Prepare to Play, trombones and horns are required to execute Protect. Trombones execute Protect on the first pivot of the counter march and return to the playing position on the first left step in the reverse direction. All horns execute Protect simultaneously with the front rank and then return to the playing position upon clearing the last rank of the band.

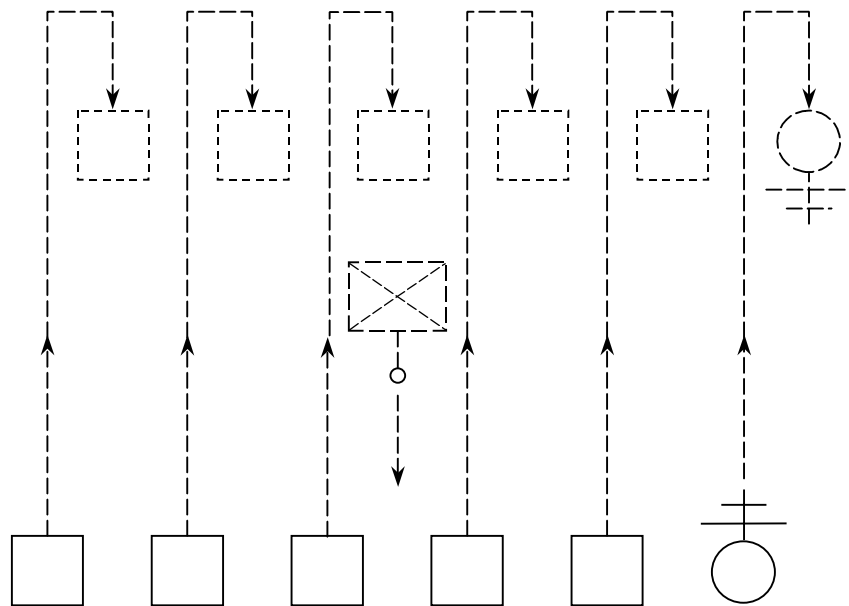


Figure 2-107.--Counter March.

2307. 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.

1. On the Drum Major's signal, the Marine on the front of the left (right) flank takes one step forward and faces to the left (right) as in marching. This Marine then marches forward eight left steps and executes Half Step. The remaining Marines in this file continue marching forward, turning on the pivot point established by the front rank. All personnel in the file simultaneously execute Half Step.
2. Marines at the front of a file march two paces past the Marine on the left (right) and face to the left (right) as in marching. The remaining Marines in this file continue marching forward, turning on the pivot point established by the front rank.
3. Marines align to the left (right) and the third person back during the turn and maintain this alignment until the file to the left (right) begins Half Step. Files should come abreast every four left steps, and then execute Half Step.
4. In a left turn, the Conductor takes two paces past the right file's pivot point and faces to the left as in marching. In a right turn, the Conductor executes halt on the signal, right face, and then steps forward as the Marine to the left comes abreast of him or her. The Conductor begins Half Step with the front rank (figure 2-108 and 2-109).
5. 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 are adjusted accordingly. Alignment moves to a new third person back.

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

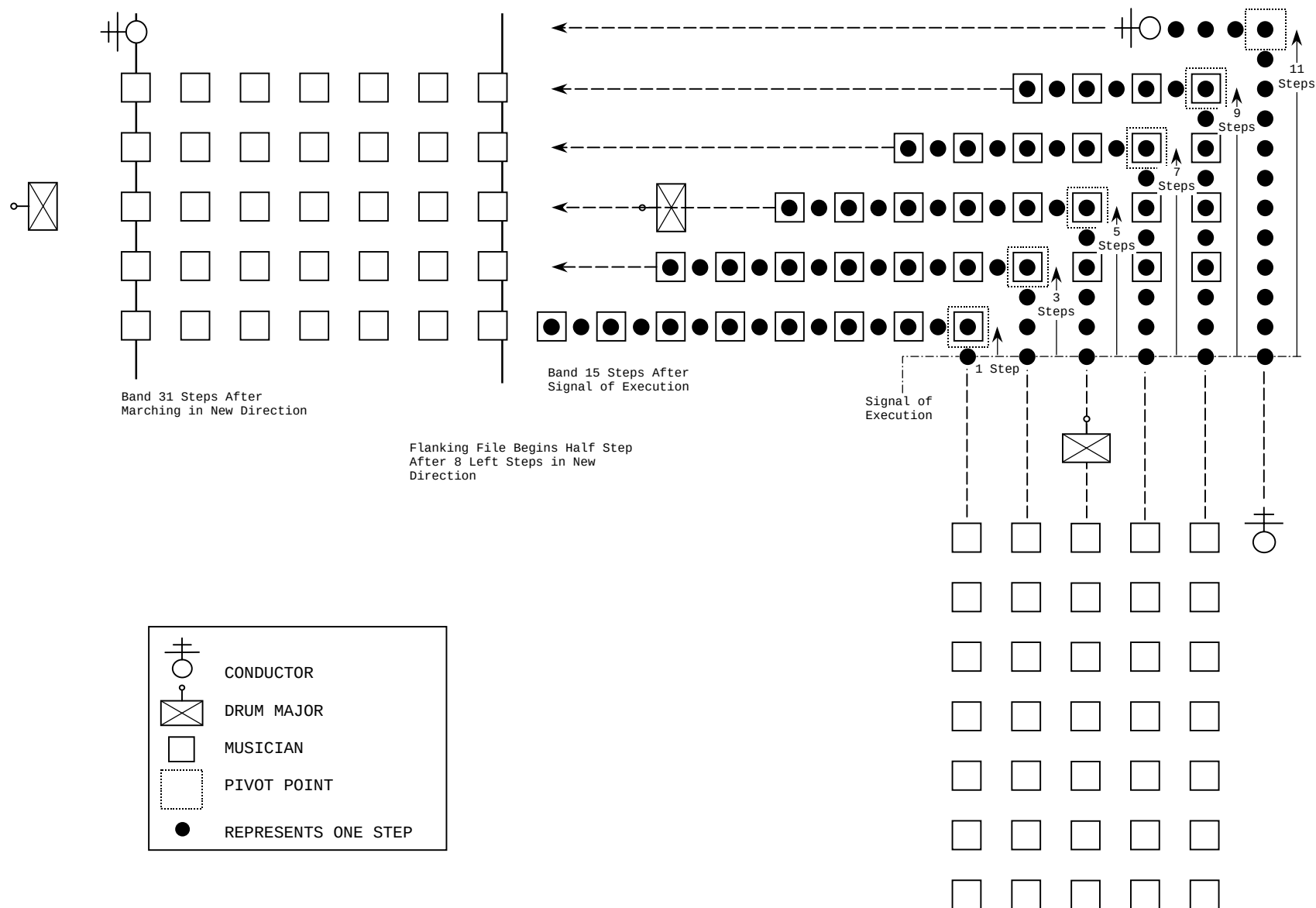
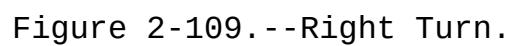


Figure 2-108.--Left Turn.



2308. 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.

1. Halted

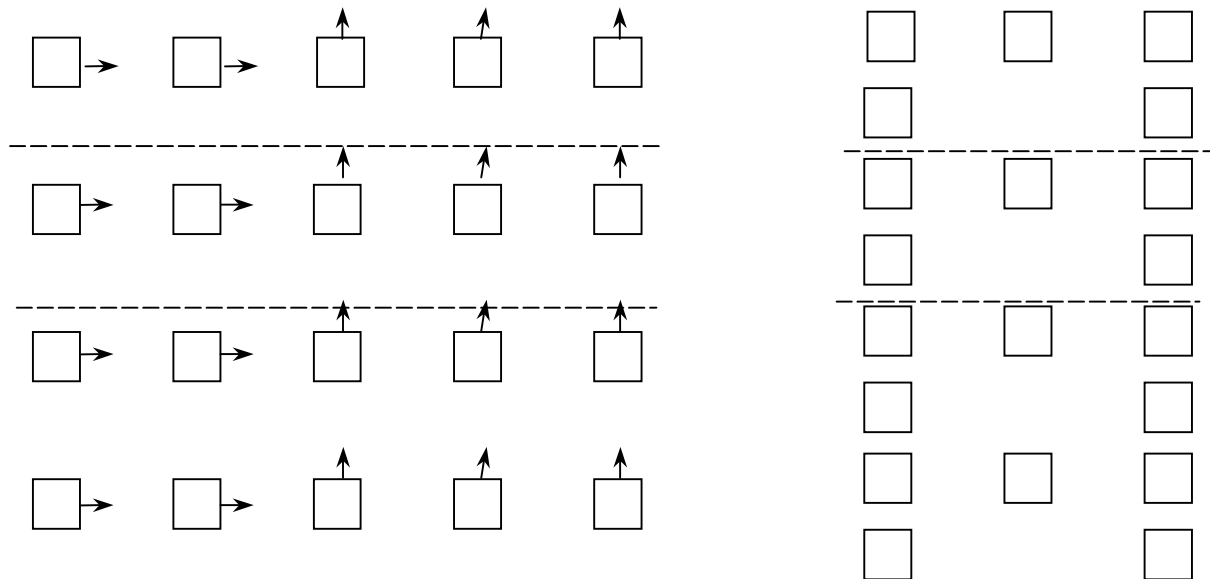
a. On the command, DIMINISH THE FRONT TO THE RIGHT, the files left of center execute a right face. Saxophones and trumpets in the diminishing files execute Protect on count one of the facing movement. A snare drummer brings the sticks to Prepare to Play.

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

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

d. 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.

2. 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 described in paragraph 2308(1).



Preparatory and Command of Execution. Eighth Step.
 Figure 2-110.--Diminish Front to the Right (Halted and Mark Time).

3. Marching. On the command of execution MARCH, the files left of center march forward two steps and face to the right in marching. The files right of center take two steps forward and begin mark time. Maneuver continues as described in paragraph 2308.1.

2309. 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.

1. On the command of execution, the pivot Marine faces to the left (right) as in marching then executes Half step. When the Marines in the rank are abreast, they resume the full step.
2. 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.

3. 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.

4. 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.

2310. 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.

1. Halted

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

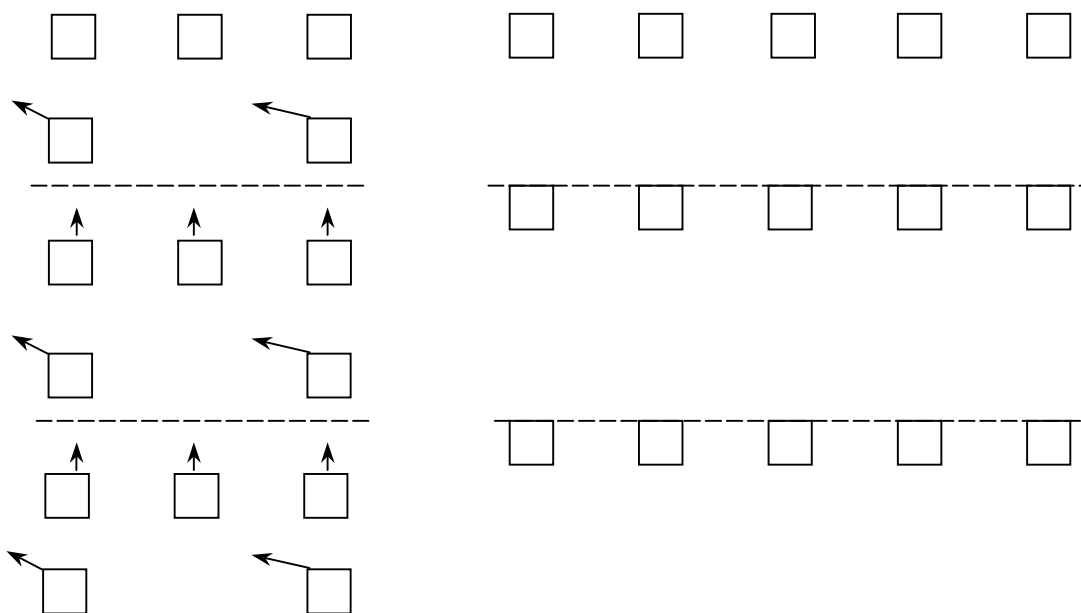
b. The extending files march at a chopped step in the oblique to a point on line with the non-extending files of their respective ranks. The extending files continue marching in the oblique for seven steps, returning to the original distance from the files right of center in the block band. Alignment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

c. 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.

2. Mark Time

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

b. 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 paragraph 2310.1 (figure 2-111).



Preparatory and Command
of Execution.

Seventh Step.

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

3. Marching

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

b. 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 paragraph 2310(1), however, the steps to close ranks to the two pace interval needs to be adjusted because the front rank takes the steps forward after the command of execution, MARCH.

2311. 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.

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

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

b. 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.

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

d. Marines in the center of the Concert Formation begin mark time.

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

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

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

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

3. 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.

2312. POSTS. This movement is used to re-form the block band from Concert Formation. It is executed while halted at attention. The verbal command is POST, MARCH. There is no signal to execute this movement.

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

a. The left side of the formation faces to the right.

b. The right side of the formation faces to the left.

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

2. 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.

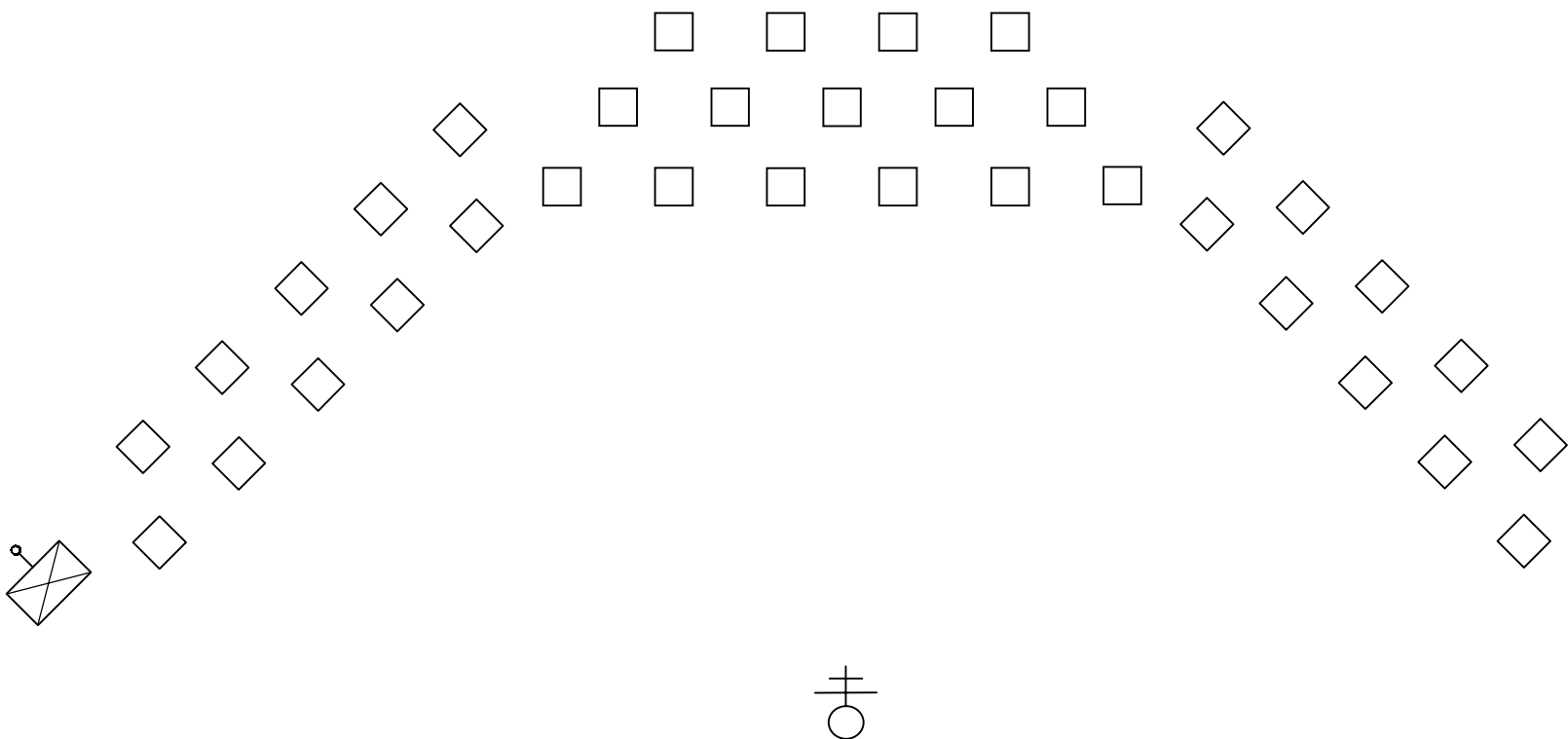


Figure 2-112.--Concert Formation.

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

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

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

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

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

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

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

d. Marines then prepare for the next command or signal.

2313. 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.

2314. SLOW MARCH

1. 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.

2. 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.

3. Instructions

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

b. 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.

4. Execution

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

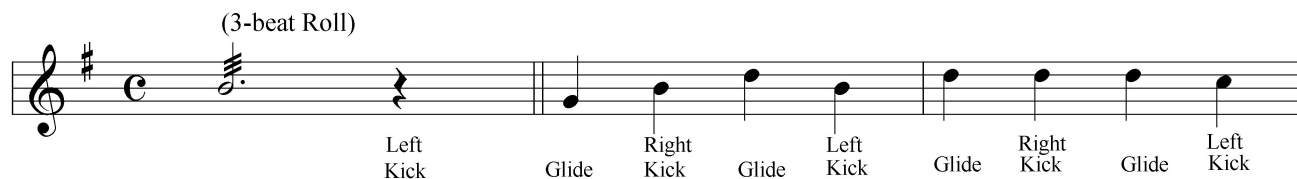


Figure 2-113.--Slow March Execution in Simple Meter.

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



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

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

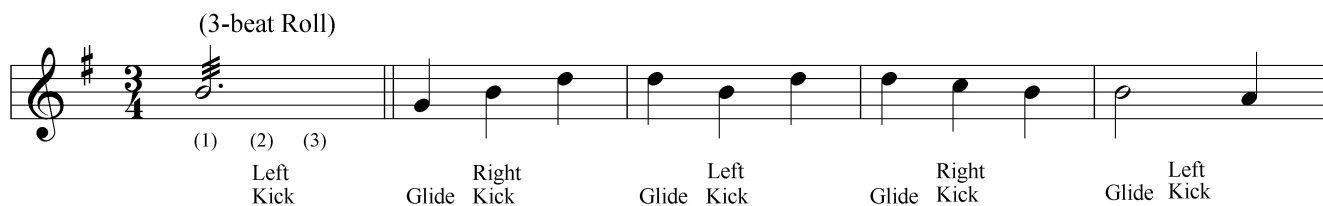


Figure 2-115.--Slow March Execution in a Waltz.

d. 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.

e. The Halt

(1) 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.

(2) 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.

MARINE CORPS BAND MANUAL

CHAPTER 2

THE CEREMONIAL BAND

SECTION 4: CEREMONIES

2400. GENERAL. Ceremonies are conducted as prescribed in U.S Navy Regulations, chapter 12 and NAVMC 2691, Marine Corps Drill and Ceremonies Manual. Band support is limited to battalion or higher-level military ceremonies. The following additional guidelines or modifications pertain to specific band functions during ceremonies.

2401. REVIEWS

1. 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.

a. The band sounds "Attention" on the Adjutant's command, SOUND ATTENTION.

b. The band performs "Adjutant's Call" on the Adjutant's command, SOUND ADJUTANT'S CALL. This is followed by an appropriate march. As the leading element of troops nears its position, the band lowers its volume to allow the troops to hear the commands of the unit leader. The band ceases to play when all the troops have reached their positions and are halted.

Note. If troops are on line before the start of a review, a march is not played immediately following Adjutant's Call.

c. Trooping the Colors. The band follows the guidelines as described in NAVMC 2691, paragraph 16-6. If a Presentation of Decorations and Individual Retirement (NAVMC 2691, chapter 14) is conducted later in the ceremony, the band performs "To the Color" vice the National Anthem for the Trooping of the Colors.

d. 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.

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

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

3. Inspection

a. 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.

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

4. March in Review

a. 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.

b. 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.).

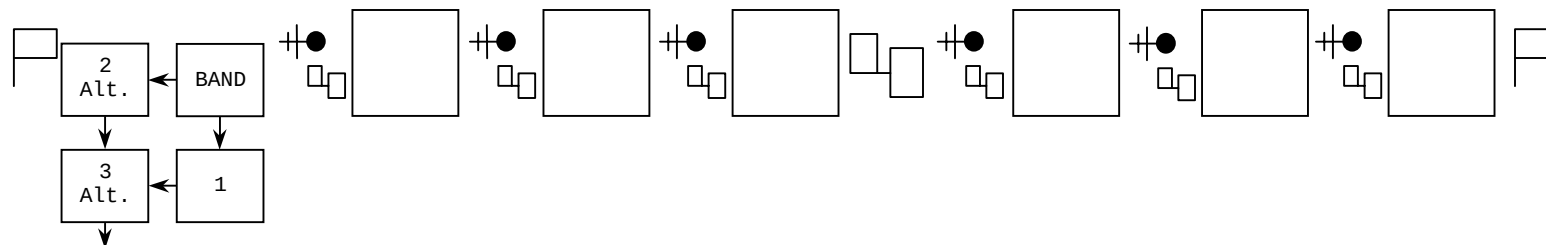
c. On the command MARCH, the Drum Major gives the down beat and the band marches forward simultaneously with the first note of "Semper Fidelis." The band follows the prescribed line of march.

d. 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.

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

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

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



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

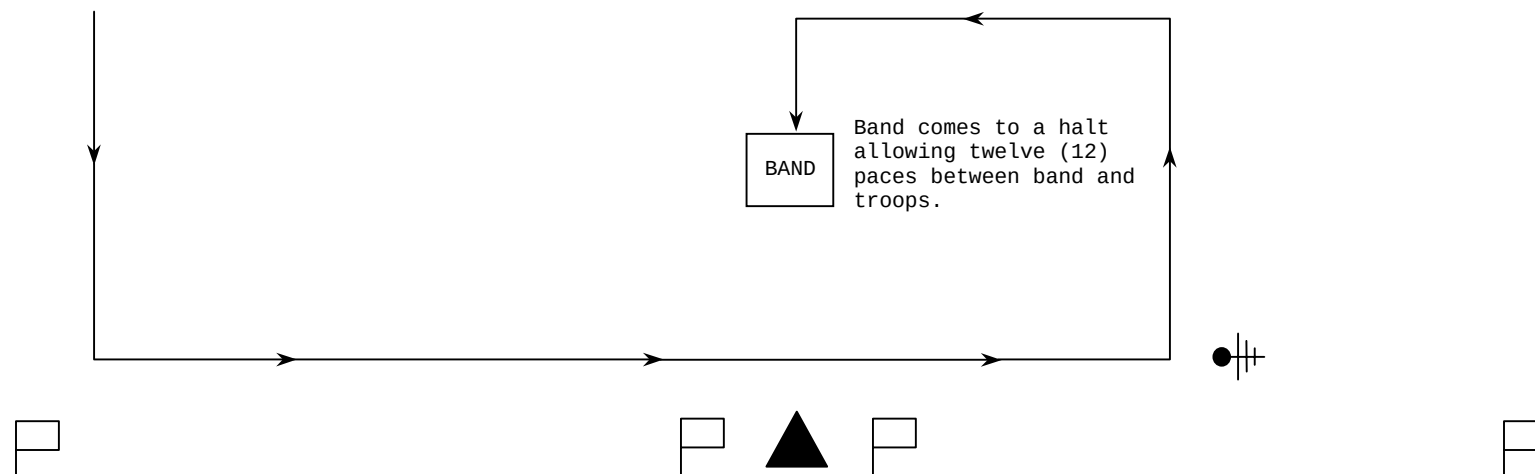


Figure 2-116.--Pass in Review.

2402. PRESENTATION OF DECORATIONS AND INDIVIDUAL RETIREMENT. The band performs as described in NAVMC 2691, chapter 14.

2403. BATTALION AND REGIMENTAL CEREMONIAL PARADES

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

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

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

(2) At the conclusion of "Sound Off," the band steps forward as described in NAVMC 2691, paragraph 15-2(b) (figure 2-118).

The musical score for "Sound Off" is written for three percussion parts: Snare Drum, Cymbals, and Bass Drum. The score is in 2/4 time and consists of eight measures. Measures 1 through 4 are for the Snare Drum, and measures 5 through 8 are for the Cymbals and Bass Drum. The Snare Drum part features a series of eighth notes and rests, with a final measure containing a half note. The Cymbals part features a series of eighth notes and rests, with a final measure containing a half note. The Bass Drum part features a series of eighth notes and rests, with a final measure containing a half note. The score is labeled "Percussion 1" and "Percussion 2" on the left side. The Snare Drum part is labeled "Snare Drum" and the Cymbals part is labeled "Cymbals". The Bass Drum part is labeled "Bass Drum".

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

(3) After returning the band to its original position, the Drum Major signals Cease Play. The percussionists perform "Sound Off" again and after the alert, the remaining musicians bring their instruments down on measures one and two. Simultaneously, the Drum Major and Conductor exchange positions (paragraph 2302).

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

2. Presentation and Honors. Band performs as described in paragraph 2401(2).

3. March in Review. Band performs as described in paragraph 2401(3).

2404. STREET PARADES

1. The band assumes its position in the line of march as directed by parade orders. Order of precedence for military units is found in NAVMC 2691, paragraph 12-1. Music and maneuver are performed as appropriate. Marching honors begin when the Drum Major is six paces from the reviewing official.

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

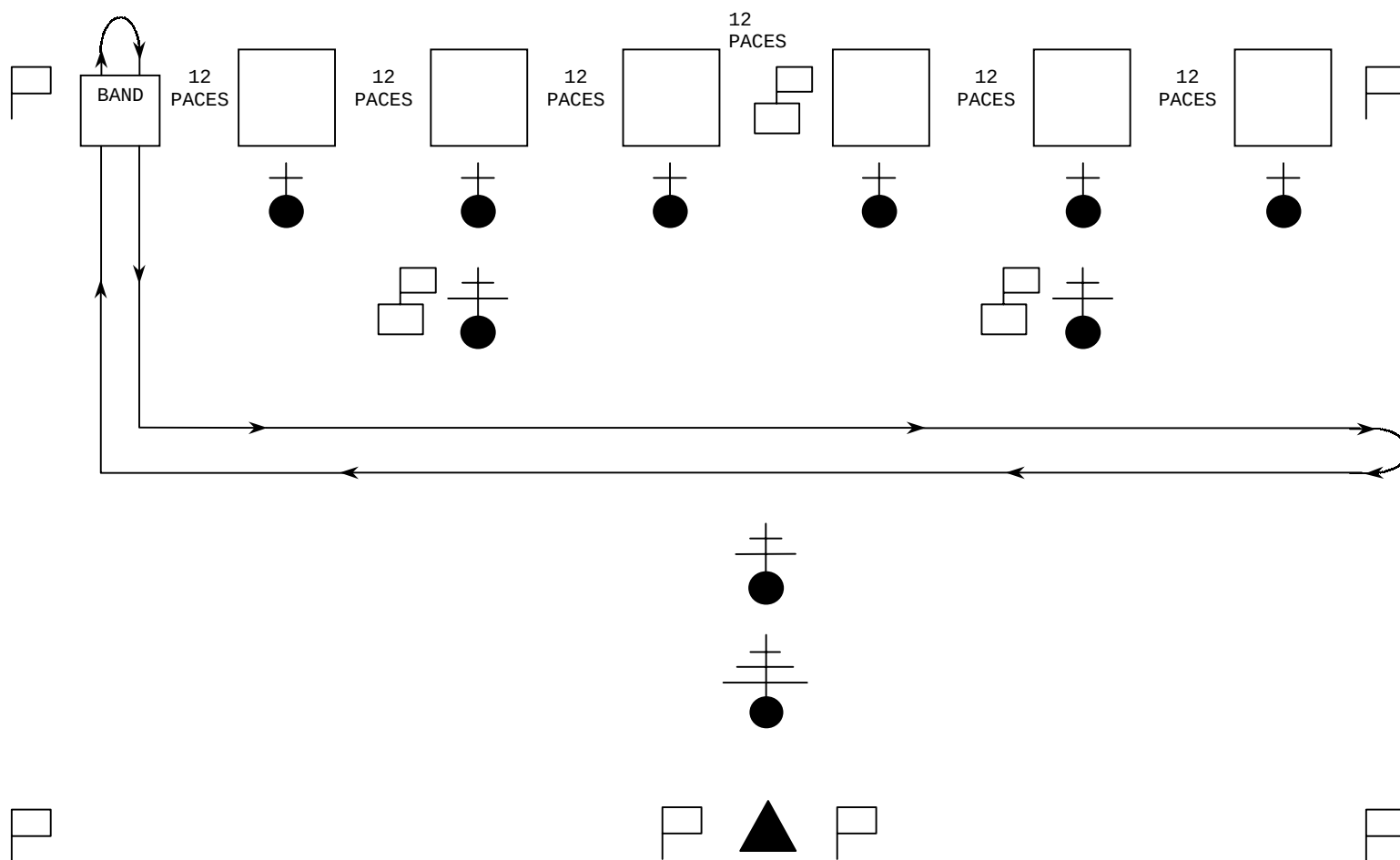


Figure 2-118.--Sound Off Line of March.

2405. FUNERALS. The band performs support as required in NAVMC 2691, chapter 19.

1. The percussion section, without cymbals, provides the cadence with snares off (figure 2-119). When required to bring wind instruments to Prepare to Play, the cadence is cut on the drop of the Roll Off signal and then the percussion section plays the Funeral Roll Off (figure 2-120).



Figure 2-119.--Funeral Cadence.



Figure 2-120.--Funeral Roll Off.

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

2406. 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 NAVMC 2691, chapter 22 with the following modifications.

1. The drum and trumpet detail fall into position with the band after marching onto the dance floor playing "French Foreign Legion" march.

2. 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.

3. The band plays a slow version of "The Marines' Hymn" (paragraph 2006) and "Auld Lang Syne," during the presentation and cutting of the cake.

4. Upon conclusion of the ceremony, after all escorts have cleared the dance floor, the band plays "The Marines' Hymn." The drum and trumpet detail does not close to the center and march down the dance floor.

2407. RELIEF AND APPOINTMENT OF THE SERGEANT MAJOR. The band performs support as required in NAVMC 2691, chapter 23.

2408. INDOOR CEREMONIES

1. 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.

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

2409. MESS NIGHTS. Periodically, small ceremonial ensembles support Mess Nights. Support normally includes one piccolo, trumpet and drum. The following information is provided as a guide for a band's function during a mess night or dining in (Appendix F).

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

2. 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.

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

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

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

(1) Some foreign anthems are too lengthy as to be appropriate for the occasion, but shortening any anthem is strictly prohibited. Performing a portion of the regimental march or song of the unit of the Guest of Honor is recommended in lieu of the national anthem of that country. The trio strain of "The United Nations March"¹ is frequently used when there are too many foreign guests as to preclude the playing of all their appropriate national anthems. "Hands Across the Sea"² is sometimes used as an alternative.

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

¹ "United Nations March," by Karl L. King, C. L. Barnhouse Co., pub.

² "Hands Across the Sea," by John Philip Sousa, Theo. Presser Co., pub.