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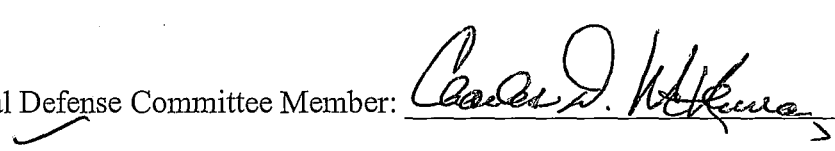
"MARINE" CHARACTER OF THE UNITED STATES MARINE BAND

SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENT FOR THE DEGREE OF
MASTER OF MILITARY STUDIES

MAJOR RAYMOND P. AYRES, III, USMC

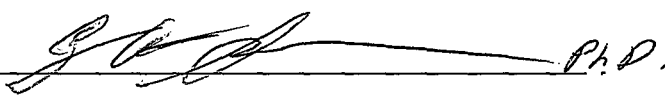
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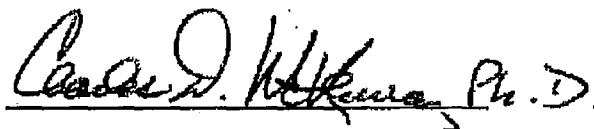
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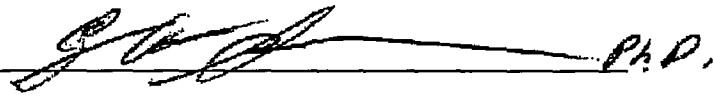
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Executive Summary

Title: "MARINE" CHARACTER OF THE UNITED STATES MARINE BAND

Author: Major Raymond P. Ayres, III, USMC

Thesis: The Marine Band is a unique organization with an incredibly rich history whose members are consummate professionals and dedicated Marines.

Discussion: Marines take pride in their history and traditions, but many have misperceptions about one of their proudest, most distinguished units—the United States Marine Band. These misperceptions often lead to a general impression that members of the Band are not “real” Marines; nothing could be further from the truth. First, the history of our Country, our Corps, and the Band is inexorably intertwined. It would be difficult to imagine a Corps where Marines did not pass-in-review without the stirring sounds of “Semper Fidelis” or a Friday Evening Parade at 8th and I without Marines in scarlet coats providing martial music to enhance the atmosphere. Second, although Marines of the Band do not go to recruit training at Parris Island or San Diego, such training is not the only path to becoming a Marine. Like every other Marine, the desire to be the best and to seek challenge burns within the hearts of the members of “The President’s Own.” Third, the Marine Band and its members are driven by a sense of mission accomplishment. They understand that the mission comes first and have proven to be adaptive and flexible both as an organization and as individuals. Fourth, although there are several unique characteristics about the Marine Band and the way it operates, the explanation of such differences is often found in the same history and traditions that Marines hold dear. Ultimately, we are a Marine Corps—a body of Marines bound together by our Core Values. Just as a body has multiple parts, each with its own function, so do the various parts of our Corps have different roles to play. The infantryman employs his rifle, the supply clerk ensures provisions are stocked, and the musician plays his instrument. Just as there is no equal to the Marine infantryman and his rifle, the Marine Bandsman performs his or her job better than any musician in the world.

Conclusion: We should be proud to call these fine men and women our fellow Marines.

DISCLAIMER

THE OPINIONS AND CONCLUSIONS EXPRESSED HEREIN ARE THOSE OF THE INDIVIDUAL STUDENT AUTHOR AND DO NOT NECESSARILY REPRESENT THE VIEWS OF EITHER THE MARINE CORPS COMMAND AND STAFF COLLEGE OR ANY OTHER GOVERNMENT AGENCY. REFERENCES TO THIS STUDY SHOULD INCLUDE THE FOREGOING STATEMENT.

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Preface

Initially I struggled in choosing a topic about which to write, but when I finally decided to write about the Marine Band, I knew I had made the correct decision. Many of my fellow officers, however, were not convinced. Over the past few months whenever I have told someone about my topic, I have received more than a fair share of long pauses and puzzled looks. But with gentle prodding, most Marines admit that they know very little about "The President's Own" and that which they think they know is often erroneous. Thus, I feel quite justified.

However, my reasons for writing this paper go far beyond a desire to dispel the numerous misperceptions Marines have about the Band. When I was a young child, my father spent three years serving as the Executive Officer of the Marine Band under fairly unique circumstances that are explained in the body of this paper. On numerous occasions I was privileged to view the Marine Band perform at either the Friday Evening Parade at 8th and I or in a concert hall. The sights and sounds of those parades and concerts made quite an impression on me and have fueled my love for the history and traditions of the Corps. The other reason I wanted to write this paper was so that I could spend some time picking my father's brain. When he served as the Executive Officer of the Band he was nearly at the same point in his career that I am now. I viewed this as an opportunity to spend some time conversing with my father so that I might better understand the way he thinks. Furthermore, my father made several significant contributions to the way the Band operates, and I believed it would be appropriate to capture some of those contributions in a formal document.

Writing this paper has been a journey for me. Questioning what makes the Marine Band "Marine" has also made me question what makes me, or anyone else, a Marine. In some respects, I found this to be the most difficult aspect of writing this paper. I have also had the opportunity to relive some of the experiences of my childhood by visiting the Marine Band in its new facilities in Washington, D.C. and by attending a concert. Anyone who sees the Marine Band in concert is sure to be impressed, and I would encourage every Marine in the Washington, D.C. area to go see the Band perform. Concerts are free and occur quite regularly. The Band's schedule is available on their official website at www.marineband.usmc.mil.

Finally, there are a number of people I would like to thank for their contributions to this effort. Frank Byrne, former Executive Assistant to the Director, helped me get started. His 27 years of experience with the Band helped me to bridge the gap between the way things used to be and how they are now. Major John Barclay, the current Executive Assistant to the Director, suffered through at least one long phone call and numerous emails in order to provide me with the latest information of how the Band executes its mission. Additionally, the contributions of Master Gunnery Sergeant Michael Ressler have been exceptional. Currently serving as the Chief Librarian of the Marine Band, his 34 years of experience with the Marine Band have made him an expert in the Band's history. He has patiently tolerated a barrage of never-ending emails and, despite his busy schedule, always provided answers to my queries. I also want to thank my father for the opportunity to discuss with him a subject about which he is clearly passionate. I have thoroughly enjoyed our hours of conversation.

Introduction

Marines take pride in their history and traditions, but many have misperceptions about one of their proudest, most distinguished units—the United States Marine Band. This general lack of knowledge about the Marine Band exists because little, if anything, is taught to young Marines about the organization. Officer Candidates' School (OCS) and The Basic School (TBS) do not have formal courses of instruction on the topic, and recruit training offers little more than an explanation of the Band's moniker and that John Philip Sousa was its most famous leader.¹ While most Marines know the Band is referred to as "The President's Own" and plays music at the White House, they do not understand why Band members enlist as Staff Sergeants and do not go to recruit training. This lack of knowledge often leads to a general perception that members of the Band are not "real" Marines. This perception is understandable when documents such as MCWP 6-11, *Leading Marines*, states, "being a Marine comes from the eagle, globe, and anchor that is tattooed on the soul [...] after the rite of passage through boot camp or Officer Candidates School." Additionally, the axiom "every Marine a rifleman" seemingly precludes Bandsmen from being Marines.²

This paper will dispel a number of misperceptions about the Marine Band by addressing the unit's history, recruiting methods, mission, organization, and internal processes, as well as other unique characteristics. Particular emphasis will be placed on several significant changes the unit underwent in the early 1980s when Lieutenant General Raymond P. Ayres, Jr., USMC (Retired) was the Band's Executive Officer. Furthermore, by addressing characteristics commonly associated with Marines, an argument will be made that the Marine Band is a unique organization with an incredibly rich history whose members are consummate professionals and dedicated Marines.

A Brief History

The history of the Marine Band is inexorably intertwined with that of our nation and our Corps. Marine “musics” trace their roots back to the days of the Revolutionary War when fifes and drums inspired men to enlist in the fight for American independence. Drums emblazoned with a rattlesnake and the motto “Don’t Tread on Me!” pounded in the streets of Philadelphia rallying men to the cause.³ Officially, the United States Marine Band celebrates its birthday as July 11, 1798, when President John Adams signed an Act of Congress for “establishing and organizing a marine corps” that included “thirty two drums and fifes” as well as a “drum and fife-major.”⁴ Recognizing the importance of music, Lieutenant Colonel William Burrows and the other officers offered ten dollars apiece in order to entice skilled musicians to join the Corps. Some of these first musicians were sent on recruiting duty, others were sent aboard ship for service as part of Marine guard detachments, while the most talented remained in Philadelphia to form a military band under William Farr.⁵

Initially, the newly formed band performed for the public in Philadelphia, but when the nation’s capital moved to Washington, the Marine Band moved as well. According to Marine Corps historian Edwin McClellan, “[...] the Marine Band, with its inspiring music, did much to drive the gloom away from the dismal Federal City.” The first recorded public concert in the new capital occurred on August 21, 1800, and the Band has continued to perform regularly for the public ever since.⁶ The tradition of playing for the President at the White House began on January 1, 1801, when the Band performed at a New Year’s Day reception hosted by President and Mrs. Adams. On March 4, 1801, the Marine Band performed at President Thomas Jefferson’s inaugural ceremony, a tradition that has continued to this day.⁷

President Jefferson, who once described music as “the favorite passion of my soul,”⁸ played a significant role in the early development of the Band. In a series of personal conversations with the Commandant, President Jefferson expressed his vision for an enlarged and much improved professional Band. In this regard, Thomas Jefferson has become known as the “godfather” of the Marine Band and is credited with designating the organization as “The Presidents’ Own.”⁹

On July 4, 1828, in addition to other patriotic celebrations, the Marine Band took part in the groundbreaking ceremony of the Chesapeake and Ohio Canal with President John Quincy Adams. At that ceremony the Marine Band first performed “Hail to the Chief” in the presence of the President of the United States. Although the tune would not be used with regularity until the administration of John Tyler fifteen years later, “Hail to the Chief” has since become an iconic way of honoring and announcing the arrival of the President at official appearances.¹⁰

On July 25, 1861, the Marine Band gained formal recognition when President Abraham Lincoln signed an Act of Congress for “the better organization of the marine corps” that specifically allotted “thirty musicians for the band.”¹¹ Then on November 19, 1863, the Marine Band accompanied President Lincoln to Gettysburg, Pennsylvania for the dedication of the National Cemetery. Following the opening prayer of the ceremony the Marine Band performed a moving rendition of the hymn “Old Hundred” thus setting the stage for one of the most memorable speeches in the history of the United States.¹²

Throughout its history, the Marine Band, like any good Marine unit, has had a series of significant and influential leaders who elevated the Organization’s performance to new levels of professionalism. Francis Scala, leader of the Marine Band from 1855 to 1871, was responsible for transforming the Band from a rag-tag group of musicians into a contemporary concert band.¹³

Although the repertoire and instrumentation of the Band expanded significantly under Scala's direction, the Organization's most renowned director was John Philip Sousa—"The March King."

Sousa, whose father Antonio was a trombone player in the Marine Band, was a gifted young violinist. He enlisted as an apprentice in the Band at the age of thirteen. On October 1, 1880, Sousa became the seventeenth Director of the Marine Band, a position he held until 1892. Although his contributions are too extensive to list in their entirety, Sousa was responsible for shaping the Marine Band into one of the nation's premier musical organizations. Today it would be hard to imagine a world without stirring marches such as "Washington Post," "The Stars and Stripes Forever," or "Semper Fidelis." Under Sousa's direction the Band gained world renown when it became one of the first ensembles to ever be recorded on phonograph. Additionally, with permission from President Harrison, Sousa took the Band on its first national concert tour, an annual tradition that still exists today.¹⁴

Another influential leader of the Band was William H. Santelmann, who directed the unit from 1898 to 1927. The first significant event that occurred during Santelmann's tenure was in 1899 when President William McKinley signed legislation that doubled the size of the Band from thirty musicians to sixty and provided a significant increase in pay. This made the Marine Band an even more attractive organization to talented musicians and gave Santelmann the opportunity to create a permanent orchestra within the Band. In 1922, the Band began to perform concerts on the radio in a series of weekly broadcasts.¹⁵ Initially, broadcasts were only heard in the local Washington, D.C. area, but eventually expanded to reach a national audience.¹⁶

In 1934, under the direction of Taylor Branson, the Band conducted a series of weekly parades that eventually grew into the Friday Evening Parade conducted at Marine Barracks, Washington today. William F. Santelmann, son of William H. Santelmann, led the Band through

the hardships of World War II. As it has done in wars both before and since, the Marine Band bolstered the spirits of our nation's people by participating in bond rallies and other patriotic events.¹⁷

During the Vietnam War era the character of the Marine Band, like that of the rest of the Marine Corps, suffered due to an influx of less than desirable individuals.¹⁸ Instead of the typical longevity previously seen with Band members, "as many as three-fourths of the members [...] serve[d] four years and [did] not re-enlist."¹⁹ Issues came to a head in December 1973, when the Band's Director, Lieutenant Colonel Dale Harpham, was relieved of command.²⁰ After the Commandant directed a top-down review of the Band's internal mechanisms, a series of unrestricted line officers were assigned to the Band in order to return it to Marine Corps standards. The first two line officers "did not contribute a lot to the organization," but the third, then-Major Raymond P. Ayres, Jr., took on the job "like the white tornado."²¹ Ayres' contributions significantly improved the inner workings of the Band.²²

The Band quickly recovered its foundation in Marine Corps standards, and in 1985 Colonel John Bourgeois took the unit on its first overseas trip to perform two concerts in the Netherlands. Then in a significant diplomatic affair, the Band conducted a 19-day concert tour of the Soviet Union in 1990, playing in cities such as Moscow, Kiev, Minsk, and Leningrad.²³

Today the Marine Band is recognized around the world as a preeminent musical organization that has brought esteem to the Marine Corps. In recognition of the significant achievements of the Marine Band as a professional musical organization, the unit was inducted into the inaugural class of the American Classical Music Hall of Fame on May 24, 1998.²⁴ In celebration of 200 years of service to our country and the Corps, the Marine Band was received as the guest of honor at a White House reception on July 10, 1998, where its members were

requested to perform briefly.²⁵ Such accolades only serve to strengthen the argument that the Marine Band is a proud, professional organization whose rich history and traditions are intertwined with those of the Nation and the Marine Corps.

Becoming a Marine

How and when does someone become a Marine? Is there a magical transformation that occurs? Surely the parents of the young men and women who graduate from recruit training see a significant change in their children. But did the Marine Corps instill something new into those men and women or did it simply find a way to fan a spark that was already present in their hearts? *Leading Marines* suggests that being a Marine is something that “is tattooed on the soul” and that it grows “more defined – more intense – the longer you are a Marine.” But it also contends that this “mark on our innermost being”²⁶ comes through completion of boot camp or OCS. If that is true, then members of the Marine Band could never become Marines. Although there are differences in how Band members are recruited, enlisted, and trained, analysis will show that such differences do not exclude one from becoming a Marine.

Like most Marines who join the Corps, people join the Marine Band for a variety of reasons. Some join out of patriotic motivation and a desire to serve their country. Others join because of job stability and a steady paycheck. There are those who join because family members were Marines or because they seek an opportunity to see the world and experience variety in their life. But ultimately, Marines join the Corps because they are seeking a challenge – they want to be the best. Those who join the Marine Band are no different. They, too, want to be “The Few, The Proud.”

Like all prospective Marines, applicants for the Marine Band must meet certain prerequisites, such as passing the Armed Services Vocational Aptitude Battery as well as a full

physical examination, which includes complying with Marine Corps height and weight standards. Unlike others seeking to join the Marine Corps, members of "The President's Own" must be United States citizens in order to obtain a Top Secret security clearance with Category II White House access.²⁷

All Marines undergo a rigorous screening process before they prove themselves worthy of being called Marines. Whereas enlisted Marines are tested in the fire of the Crucible and officers in the woods of Quantico or the halls of the Naval Academy, Bandsmen face an audition process as competitive as any world-class symphony orchestra. Historically, membership in the Band is left solely to the discretion of the Director. During the 19th century it was not unusual to have young boys, like John Philip Sousa, enlist in the Band as apprentice musicians. Before 1979, auditions were conducted haphazardly. Anyone could walk in at any time and audition, regardless of available openings. During Ayres' tour with the Band, the entire audition process was overhauled. Openings were announced in advance and all applicants were required to appear for auditions on the same day. In order to ensure impartiality, auditions were conducted behind a screen.²⁸ Those musicians who were selected as finalists were then interviewed by Ayres to ensure that they were suitable for service in the Marine Corps. Ayres stated that in every case the musician ultimately offered a position in the Band based upon musical talent was also the one he believed best belonged in the Marine Corps based on personal character.²⁹ Today as many as fifty to one hundred individuals may audition for one opening in the Marine Band. But even the best audition of the day may not win a position in the Band if that individual's performance was not up to the caliber required. Rarely in the Marine Corps are standards held so high that attrition rates reach 95 to 100 percent.

It comes as a surprise to many Marines that members of the Marine Band do not attend recruit training. Some even take offense at the notion that these men and women can call themselves Marines without having gone through the “rite of passage” of boot camp. But Marines have not always gone to boot camp. Although rudimentary initial training was conducted at various posts since the early 1800’s, centralized recruit depots with a formal education system were not established until 1911.³⁰ Unless one is willing to make the claim that all Marines before 1911 were not “real Marines” it is disingenuous to argue that boot camp or OCS are the only paths to becoming a Marine. Still, why not send Band members to boot camp?

The mission of boot camp is to transform “civilians into basically trained Marines prepared to perform on the battlefield.”³¹ But the Marine Band does not have a combat mission and members of the Band enlist only for service in the Band; therefore, Band members do not require basic combat training. The last recorded history of Bandsmen engaging in combat occurred during the War of 1812 when on August 24, 1814, “some fought at the Battle of Bladensburg while others assisted in saving the early records of the Corps when the British burned the city.”³² In 1836, when Commandant Archibald Henderson and much of the Marine Corps had “gone to Florida to fight the Indians,” the Band remained in Washington to guard the Marine Corps Headquarters and the Navy Yard, providing further evidence that the Marine Band no longer had a combat mission.³³ The first official difference between regular enlistees and members of the Band can be found in the 1840 Marine Corps Manual that states, “No person shall be enlisted in the Marine Corps except as a private or field music. All enlistments or reenlistments will be for general service. Applicants other than those for the Marine Band will be informed that they must enlist or reenlist for general service.”³⁴ In 1970, Kenneth Carpenter wrote in his Ph.D. dissertation, “It has been clearly established for over a century that these men

are not ordinary 'line soldiers' subject to other training or duty."³⁵ Furthermore, when Bandsmen join the Marine Corps they are fully qualified to carry out their duties the very day they enlist. In most cases these Marines have been training to do their job since they were children. They have put in years of daily practice and have achieved the pinnacle of musical aptitude.

Regardless of their musical abilities and lack of a combat mission, new Band members still require instruction in basic military customs and courtesies and education in Marine Corps history and traditions. Although the Director of the Band is ultimately responsible for its completion, the Assistant Drum Major is the Marine who actually conducts the training. Unlike most other musicians in the Marine Band, the Assistant Drum Major originally started his career in one of the field bands. Normally a Gunnery Sergeant, he attended recruit training and made his way up through the ranks in the operating forces. In a one-month long period of training, referred to as "Red Book Training" due to the color of the instruction binder, a new member receives instruction on topics as varied as the Uniform Code of Military Justice to White House protocol. A more thorough list of topics is located in Appendix A. To the Director, nothing is more important during this time than providing the individual with the tools he or she needs to be a successful Marine.³⁶

Ultimately, becoming a Marine is not about going to recruit training or OCS. If that were true, neither Marines of the nineteenth century would not rate the title, nor would Marine officers who graduated from the Naval Academy without ever having attended OCS. Instead it is about a desire to belong to a professional organization that is considered to be the best in the world; it is about the spark inside a person that drives him or her to seek challenge and excellence. And as *Leading Marines* suggests, earning the right to call oneself a Marine is only the beginning of the journey, not the end.

Accomplishing the Mission

Every Marine knows that the mission comes first. Due to the Marine Corps' relatively small size and expeditionary nature, Marines take exceptional pride in their ability to overcome challenges through adaptability, innovation, decentralized control, and sheer determination. Like the Marine Corps as a whole, the Marine Band is a mission-oriented organization that is flexible and adaptive. In much the same way that the Marine Corps is prepared to meet the challenges of the ever-changing battlefield, the Marine Band is also prepared to successfully accomplish its mission "to provide music and perform such other functions as are directed by the President of the United States and the Commandant of the Marine Corps."³⁷ It is also important to consider that as the Marine Band executes its mission, it serves a valuable role in public relations for the Marine Corps. When the leader of a foreign country, political leaders, or civilians who have never before met a Marine have the opportunity to see and hear the Marine Band play, the favorable impression they receive will ultimately be transferred to the Marine Corps as a whole. Surely, if the musicians of the Marine Band are this skilled and professional, the remainder of the Corps must be equally so.³⁸

In support of the President, the Marine Band participates in events such as inauguration ceremonies, official state functions, and social events. Because the Marine Band answers directly to the White House military affairs office, it must be prepared to respond to requests for support with minimal notice.³⁹ According to Ressler, "White House commitments can take on many different forms—from a solo harpist, a string quartet, a dance orchestra, or a chamber orchestra, to the full band performing on the balcony, or on the South Lawn."⁴⁰ Such a variety of possible commitments requires the Band to be extremely flexible. Furthermore, the Marine Band must

remain adaptable to the desires and tastes of the incumbent President of the United States. As each administration comes and goes, requirements may change significantly.

With respect to support for the Commandant, the Marine Band provides musicians for receptions, military ceremonies, and public performances. Military ceremonies include providing honors for distinguished visitors, participation in parades such as the Friday Evening Parade at Marine Barracks, Washington, D.C., or rendering honors at funeral services at Arlington National Cemetery. From January to May, public performances include a series of concerts normally held on Sundays in concert halls around the Washington, D.C. area. During the summer, the Band performs at the U.S. Capitol on Wednesdays, near the Washington Memorial on Thursdays, and in the Friday Evening Parade at the Marine Barracks. During the fall a portion of the Band goes on a concert tour around the nation, while the remainder of the Band stays behind to meet White House obligations as well as to participate in music programs with local area school children. Whenever possible, the Band attempts to educate the public as well as to entertain.⁴¹

The Marine Band performs over "800 commitments a year, with nearly 300 of these at the White House." Although the oldest of the four premier Service Bands, the Marine Band is the smallest.⁴² In order to conduct such a vast number commitments with such varied requirements, the Marine Band must be able to quickly task-organize. In order to do so, the Band has a number of sub-units known as Ensembles pre-designated. Unlike other Service Bands where these smaller groups are composed of different musicians, Marine Band members must pull double duty serving in the Band or the Chamber Orchestra as well as the Ensembles. Like the rest of the Corps, the Marine Band does more with less. Additionally, although not every Band member participates in every commitment, it is obvious by the sheer number of jobs that the Marine Band

stays extremely busy. Band members are extremely proud of their ability to “suck it up” and ensure that their mission is accomplished.⁴³

Being a Staff Non-Commissioned Officer

Because Marines typically hold their staff non-commissioned officers (SNCO) in high regard, many are perturbed when they discover that members of the Marine Band enlist as staff sergeants. The reason this is done stems from historical precedent tied to competitive pay and military occupational specialty (MOS) credibility. Recruiting and retaining talented Marines, especially those with a highly desirable occupational skill set, often requires monetary incentives. For example, the Montgomery G.I. Bill offers financial assistance for education to men and women willing to enlist in the military. The Marine Corps offers re-enlistment bonuses tailored to specific MOSs in order to keep skilled Marines from leaving the Corps for better paying jobs in the civilian sector. Similarly, aviators are afforded Aviation Incentive Pay and annual bonuses because the Marine Corps has made a huge investment training those individuals.

When the Marine Corps was re-established by Act of Congress in 1798, the positions of “drums and fifes” were intentionally made distinct from other ranks such as sergeants, corporal, or privates. Furthermore, the musicians were listed after the corporals and before the privates, thus suggesting their place in the rank and pay structure.⁴⁴ By the time the Marine Band was officially formed by Act of Congress in 1861, the musicians of the Band were named principal, first-class, second-class, and third-class musicians and were recognized as uniquely different from other musicians in the Marine Corps.⁴⁵

Since 1798 numerous examples illustrate the need to provide ample monetary incentive to entice capable musicians away from the civilian sector. An early example, previously described, was the officers of the Corps each providing ten dollars of their own money to

initially establish the Band. Furthermore, President Pierce approved legislation in 1856 affording an extra four dollars per month to members of the Band for playing at the White House and the Capitol.⁴⁶ On March 3, 1899, Congressional legislation separated the Marine Band from the rest of the Marine Corps pay charts by specifically establishing monthly salaries for the musicians of the Band that were higher than those received by other Marines.⁴⁷ Over time, however, their pay failed to keep up with changing times. In 1924, Lieutenant General John A. Lejeune testified before Congress that the rate of pay that members of the Band were receiving was “so low that the Marine Band can not compete with the moving-picture orchestras or the theatrical orchestras.” According to General Lejeune’s testimony the lowest paid musician in a civilian orchestra received \$200 per month.⁴⁸ At that time, a third-class musician in the Marine Band made \$70 per month and a principal musician made \$125 per month.⁴⁹ In 1949, the Career Compensation Act standardized pay scales and allowances across all Branches of the military. In doing so, the separately existing rank structure and pay scale of the Marine Band was realigned with that of the rest of the Marine Corps.⁵⁰ At that time a third-class musician made \$102 per month,⁵¹ while a sergeant made \$100 per month.⁵² Thus a third-class musician became a sergeant; a second-class musician, a staff sergeant; a first-class musician, a technical sergeant; and a principal musician, a master sergeant. On January 1, 1959, the Marine Corps added two additional grades to its enlisted structure—lance corporal and master gunnery sergeant.⁵³ By March 1965, the most junior rank for a newly joining member was increased to staff sergeant as the most senior Band members had slowly been promoted into the master gunnery sergeant grade.⁵⁴ For further reference, historical information on the Band’s composition and associated pay is included in Appendix B, while a graphical depiction of historical Marine Band rank insignia is included in Appendix C.

Today a staff sergeant with less than two years time in service and drawing BAH without dependents in the Washington, DC area makes \$47,726.76 per year while a private makes \$35,265.96.⁵⁵ In comparison, a new member of the Kansas City Symphony, the twenty-eighth largest symphony in the United States, makes approximately \$42,000 per year.⁵⁶ It would be difficult for the Marine Corps to recruit people for dramatically lower salaries than what they could expect in the private sector.⁵⁷ Furthermore, the advanced rank and associated pay is justified by the number of years the typical Band member has invested in his or her musical education. Many Band members possess advanced degrees in music with 94 percent holding bachelor's degrees, 61 percent holding masters, and 7 percent holding doctorates.⁵⁸

Numerous examples abound where men and women in the military are given advanced rank by virtue of their education or demonstrated MOS expertise. The most common example is the commissioning of officers. Having received a bachelor's degree and completed a candidacy screening process, brand new second lieutenants assume a position senior to all enlisted Marines. In the Navy, doctors are commissioned as lieutenants (O-3) based upon their advanced training and highly desirable skills. During times of war it was not unusual for people to receive advanced rank based upon their intellectual capability. For example, Joshua Chamberlain, a college professor with no formal military education, was commissioned a lieutenant colonel in the Union Army, placed in charge of the 20th Maine Regiment, and achieved great success.⁵⁹ Additionally, the Marine Corps has a process of promoting Marines meritoriously. Distinguished graduates at recruit training graduate as privates first class or lance corporals, and Marines in the Operating Forces who demonstrate mastery of their MOS beyond their current grade are sometimes promoted ahead of their peers. Similar logic is applied when enlisting Marine Band members as staff sergeants.

Regardless of their advanced education and MOS credibility, Marine Band members take their position as SNCOs seriously because they realize the reverence attached to the position by other members of the Corps. That is why many members voluntarily complete the SNCO Career Distance Education Program and actively seek leadership opportunities within the Band.⁶⁰

Other Things Marine

Chain of Command

One thing Marines are very cognizant of is their chain of command. In order to facilitate span of control, units are normally structured with no more than three or four sub-units.

Historically, the Band has been fairly small so difficulties with poor internal organization were manageable. But by the late 1970s, the poor organization made the Band hard to control for a unit of its size. The problem was that every musician reported directly to the Drum Major. This led to span of control issues. The end result was that information was not being passed properly and musicians occasionally failed to show up for jobs.⁶¹ When Ayres arrived at the Band he quickly identified the issue and sought to revise the unit's internal organizational structure by dividing the musicians into sub-units that were based on the type of instruments they played.

Furthermore, a sense of accountability to the chain of command was established, thus ensuring the flow of communication both top-to-bottom and bottom-to-top. An additional benefit of this reorganization was that it opened the door for new leadership opportunities.⁶² Marines who were previously only accountable for themselves now had other Marines to take care of both operationally and administratively. Since the 1980s, the internal structure of the Band has been further refined to increase efficiency and provide additional leadership positions. Although the structure is unique to the Band, any Marine would now recognize it as a fully functional chain of

command. Illustrations of past and current internal organization of the Band are included as Appendix D.

Fitness Reports and Promotions

All Marines over the grade of sergeant who are concerned about their careers are familiar with Fitness Reports (FITREPs) and promotion boards. Here too, the Marine Band is different from the remainder of the Marine Corps. Band members do not compete with other Marines for promotion; they only compete amongst themselves. When a vacancy occurs in the Band's Table of Organization the Director forwards to Manpower Division (MMPR-2) his recommendation for which individuals to promote.⁶³ Ayres describes the Director of the Band as "the most powerful commander in the Marine Corps" because there is no one else qualified to question the Director's judgment on who should or should not be promoted.⁶⁴ Unfortunately, such power did not necessarily result in a fair and equitable process accounting for both leadership skill and musical ability. Although rumors abounded of Band members being promoted due to favoritism, more commonly a person was promoted simply because he or she had been with the Band for the longest amount of time. The promotion process needed to be addressed in order to meet Marine Corps standards. Before that could occur, a formal evaluation system had to be implemented.

Because of the unique promotion process of the Marine Band, the Performance Evaluation System manual specifically states that FITREPs will not be submitted for Musicians of the Marine Band.⁶⁵ Since the only reason FITREPs exist is for use as an evaluation tool by promotion boards, they were not being written. Thus, Ayres pushed for the use of the then-current FITREP system. Using the newly established chain of command, FITREPs were routed to the Director of the Band, who served as the Reporting Senior, and then sent to the Commanding Officer of the Barracks for review. In recent years the FITREP system has been

modified to better meet the unique needs of the Band.⁶⁶ An example of a current Marine Band Fitness Report is included as Appendix E.

Once the fitness report system was established, Ayres went through the process of establishing a promotion board consisting of the Band's officers (with the exception of the Director), the Drum Major, and the newly organized section commanders. When vacancies occurred the Director convened the promotion board; the board in turn made recommendations to the Director on the individuals they thought most suitable for promotion based on musical and leadership abilities.⁶⁷ Since the board was established, the Director, although well within his authority, has never countermanded any of the promotion boards' recommendations.⁶⁸

Reenlistment

Marine Band members initially enlist on a four-year contract and, like all other Marines, must go through the process of reenlisting if they wish to remain on active duty. Unlike other Marines though, members of the Marine Band are exempt from active duty service limits as they apply to reenlistment and two-time failure to be selected for promotion.⁶⁹ This is logical considering that Band members can only be promoted when a vacancy in the Table of Organization becomes available. According to former Director Colonel John R. Bourgeois, being in the Marine Band is "utopia for a musician." As a result, the Band routinely sees retention rates as high as 80 to 90 percent.⁷⁰ According to Ayres, people either tend to leave the Band after four years or stay for thirty.⁷¹ But that does not mean that everyone is allowed to automatically reenlist. Standards for reenlistment are stringent, and anyone not maintaining a professional attitude or musical aptitude will not be reenlisted.

Uniforms

Marines take great pride in their uniforms. A common uniform bonds an organization together by making the individual think less about himself and more about his unit. Looking sharp in uniform is also an indication of personal discipline and motivation. Members of the Marine Band wear several uniforms that are unique to the organization, but no single item is more distinguishable than their scarlet coats which are rooted in European and early Marine Corps tradition. In the past, musicians were used to send signals on the battlefield, a custom that continues today with bugle calls to sound "Attention" or "Reveille." In order to allow commanders to more easily find their musicians in the midst of battle, the musicians' uniform colors were reversed from those of the regular troops. Thus, blue coats with scarlet trim became scarlet coats with blue trim as seen in the illustration below.⁷²

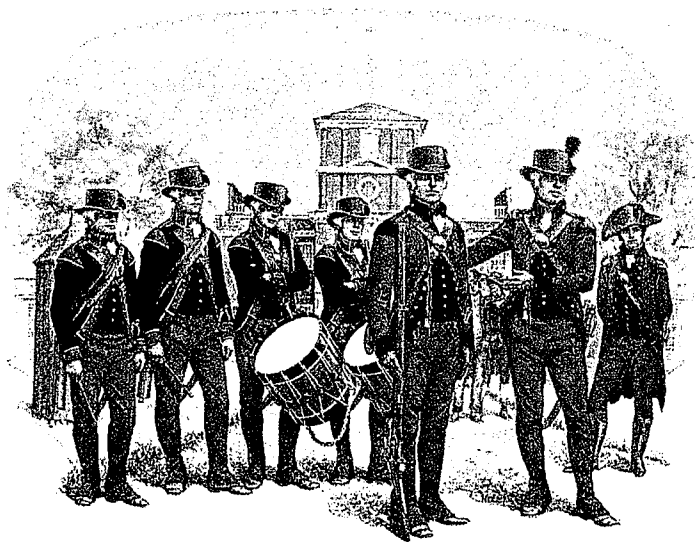


Figure 1. Marine Band Musicians, wearing the reversed colors of the Corps, participating in a recruiting party outside Independence Hall in Philadelphia 1798. Painting by LtCol Donna Neary, USMCR

Another interesting difference is the “blood stripe” that adorns the seam of the Bandsman’s trousers. Instead of a solid scarlet stripe, Band members wear a stripe that consists of two strips of scarlet bounding two strips of blue. A welt of white is set at the center. Such differences are born out of historical significance from the nineteenth century.⁷³ Another distinguishing feature of the Bandsman’s uniform is his or her rank insignia. Instead of crossed rifles, a Band member’s insignia is adorned with a lyre (see Appendix C). Some may argue that this is meant to distinguish members of the Marine Band from “real Marines,” but such argument is folly. Throughout the history of our Corps various insignia have been used to denote certain occupational specialists. A crescent moon, for example, denoted a mess man while a star differentiated a Platoon Sergeant from a regular Staff Sergeant. Some of these specialized insignia still exist today, such as the bursting bomb of a Master Gunnery Sergeant or the diamond of a First Sergeant. Crossed rifles, in fact, did not appear as part of enlisted rank insignia until after the Marine Corps rank structure was reorganized in the wake of World War II.⁷⁴ The Marines of the Band are as proud of their uniforms and the unique history behind them as any Marine in the Corps. They always look sharp in uniform and represent the Corps well. Although aspects of their uniforms may be different from the rest of the Corps, the men and women who wear them are not.

Core Values

All Marines are familiar with and strive to live by the Core Values of Honor, Courage, and Commitment. According to *Leading Marines*, the Core Values “bond our Marine family into a total force that can meet any challenge.”⁷⁵ Through our Core Values the men and women of the Corps continue to grow and develop as Marines. Members of the Marine Band also live by the same principles as every other Marine in the Corps.

Honor is “the bedrock of our character.” A term better felt than described, it is “the quality that guides Marines to exemplify the ultimate in ethical and moral behavior.” It includes concepts such as integrity, respect, trust, dependability, and accountability.⁷⁶ By virtue of the fact that these Marines routinely perform for the President of the United States, a certain level of trust must reside in them. Furthermore, due to the variety of their jobs and the numerous smaller units into which they often split to accomplish their mission, Band members must be dependable. But honor goes much deeper than that. When a member of the Marine Band stands at attention to play the Marines’ Hymn at the end of a concert and observes an old, retired Marine struggling to rise up from his wheelchair; or when a Band member performs at a funeral in Arlington cemetery and beholds the sobbing widow and distraught children of a fallen fellow Marine; in those moments the Band member truly understands the Corps he or she represents and is filled with the honor of being a United States Marine.

Courage is described as “the mental, moral, and physical strength ingrained in Marines to carry them through the challenges of combat and the mastery of fear; to do what is right; to adhere to a higher standard of personal conduct; and to make tough decisions under stress and pressure.”⁷⁷ Although Band members of the past clearly exhibited courage when they marched out to meet the British at Bladensburg, it would be disingenuous to compare the physical courage requirements of today’s Band members to that required by Marines facing combat in Iraq or Afghanistan. But the truth of the matter is that physical courage, although enormously important in certain circumstances, is less frequently called upon than mental or moral courage. Every Marine, whether he or she be an infantryman, supply specialist, operations clerk, or musician, is required “to do what is right” in his or her day-to-day activities. Furthermore, through dedicated practice and training, Marines of the Band have been ingrained with the strength required to

master the fear of performing in front of an audience. Anyone who has ever had to stand on a stage to speak, sing, or play an instrument before an assembly of people knows the anxiety it can cause. Marine Band members regularly perform in front of thousands of people or in small intimate settings for the President of the United States and other government leaders. This takes courage.

Commitment is “the spirit of determination and dedication [...] that leads to professionalism and the mastery of the art of war.” It establishes “the highest order of discipline for unit and self; [...] dedication to Corps and Country; pride; concern for others; and an unrelenting determination to achieve a standard of excellence in every endeavor.”⁷⁸ First, no one can question the commitment of a person who serves his or her country and Corps for twenty or thirty years regardless of whether he or she sees combat or not. Furthermore, musicians are some of the most disciplined members of the Marine Corps. Despite their incredible abilities, these Marines practice relentlessly because they expect themselves and the Marines around them to perform flawlessly without exception. They do this out of pride, a desire for excellence, and because they know they represent the best—the United States Marine Corps.

Conclusion

Since the Corps was founded the Marine Band has been a part of it. The history of our Country, our Corps, and the Band has become inexorably intertwined. It would be difficult to imagine a Corps where Marines did not pass-in-review without the stirring sounds of “Semper Fidelis” or a Friday Evening Parade at 8th and I without Marines in scarlet coats providing martial music to enhance the atmosphere. Although Marines of the Band do not go to recruit training at Parris Island or San Diego, it is evident that such training is not the only path to becoming a Marine. It is also clear that earning the right to be called a Marine is the beginning of

the journey, not the end; and regardless of how someone became a Marine, the desire to be the best and to seek challenge burns within the heart of each and every man or woman who wears the uniform. It is also apparent that the Marine Band and its members are driven by a sense of mission accomplishment. They, like every other Marine, understand that the mission comes first and have proven to be adaptive and flexible both as an organization and as individuals. Of course, there are several unique characteristics about the Marine Band and the way it operates, but it is also clear that the explanation of such differences is often found in the same history and traditions that Marines hold dear. Ultimately, we are a Marine Corps—a body of Marines bound together by our Core Values. Just as a body has multiple parts, each with its own function, so do the various parts of our Corps have different roles to play. The infantryman employs his rifle, the supply clerk ensures provisions are stocked, and the musician plays his instrument. Just as there is no equal to the Marine infantryman and his rifle, the Marine Bandsman performs his or her job better than any musician in the world. We should all be proud to call these fine men and women our fellow Marines.

Appendix A

“Red Book Training”

Chapter 1 – Information for New Members

1. Enlistment Process
2. Introduction to Military Courtesies
3. Duties of the Band
4. Local Parking
5. Military Pay
6. Local Banking, Military Exchanges, Commissaries
7. State Residency – Non-residency, Taxes, Voting
8. Local Area Housing
9. Other
 - a. Fraternization
 - b. Duty Hours
 - c. Copyright Laws
 - d. Standard Operating Procedures
 - e. Visitors
 - f. Leave and Liberty

Chapter 2 – Music in the Marine Corps

1. Integral Part of the Marine Corps
2. Mission of Marine Music
 - a. To provide musical support and perform such other functions as may be directed by the Commandant of the Marine Corps
3. Types of Marine Music
 - a. “The President's Own” U.S. Marine Band
 - b. “The Commandant's Own” U.S. Marine Drum and Bugle Corps
 - c. Twelve standard Marine Corps Bands

Chapter 3 – History of the Marine Band

1. Establishment
2. White House Debut
3. President Jefferson’s Inauguration–“The President's Own”
4. John Philip Sousa – “The March King”
5. History of the Directors
 - a. Names and Tenure
 - b. Evolution of Director, Assistant Director, and Drum Major titles
6. Other Significant Events in Marine Band History
7. Musical Honors

Chapter 4 – Table of Organization

1. Officers and their Responsibilities
 - a. Director/5505 – Commanding Officer
 - b. 2 Assistant Directors/5505 – Senior is Executive Officer/Each responsible for one half of the Band

- c. Executive Assistant to the Director/5506 – Responsible for Administration and Supply offices
 - d. Operations Officer/5506 – Responsible for Band's schedule
- 2. 154 Enlisted Musicians/5511
 - a. 25 MGySgts, 29 MSgts, 46 GySgts, and 54 SSgts
 - b. Includes Musicians and Support Staff (Library, Public Affairs, etc.)
- 3. 13 Line Marines Attached to Band
 - a. Assistant Drum Major/5521
 - b. 7 Stage Crewmen/0311
 - c. 2 Administration Clerks/0151
 - d. 3 Supply Clerks/3043
- 4. End Strength: 172

Chapter 5 – Frequently Asked Questions

- 1. U.S. Marine Band Mission
- 2. What makes the Marines of the Marine Band unique
- 3. Typical questions asked of Marine Band members and background information to help answer those questions
- 4. Letter of Instruction concerning the United States Marine Band

Chapter 6 – Uniformed Code of Military Justice

- 1. What it is and why it exists
- 2. Punitive/Non-punitive articles
- 3. Non-Judicial Punishment

Chapter 7 – Fitness Report Process and Promotion Boards

- 1. Timeline for MROW
- 2. Personnel involved in reporting process
- 3. Reporting periods
- 4. Performance descriptors
- 5. Qualities listed on the report
- 6. Promotion board timeline
- 7. Method for board announcements
- 8. Members/materials on the board

Chapter 8 – National Concert Tour

- 1. Frequently Asked Questions
- 2. History and Origin

Chapter 9 – Chain of Command/Request Mast

- 1. Explanation of the Chain of Command
- 2. Importance
- 3. Using the Chain of Command
- 4. Request Mast Procedure

Chapter 10 – White House Protocol Guidelines

1. Security
2. Duration
3. Food and Beverages
4. Holding Rooms
5. Warming Up
6. Other FAQs

Chapter 11 – Customs and Courtesies

1. Importance
2. Relationships between Juniors and Seniors
3. Marine Corps Uniform Regulations
4. Saluting, Standing at Attention, etc.
5. SNCO Creed
6. History of and Words to the Marines' Hymn

Chapter 12 – History of the Marine Barracks, Washington, D.C.

1. Strategic placement by Commandant Burroughs and President Jefferson
2. The building of Barracks and Commandant's home

Chapter 13 – Basic Marine Corps Information

1. Mission of the Marine Corps
2. Marine Corps Motto
3. Military Time
4. Military Acronyms and Terms
5. Marine Corps Rank Structure
6. Navy Rank Structure

Chapter 14 – Health Care, Pregnancy, and Planned Parenthood

1. Health Care Options
2. Family Health Care Issues

Chapter 15 – Band Drill

1. Purpose of Drill
2. Verbal and Mace Commands
3. Execution of Commands

Appendix B
Table 1. Historical Table of Organization and Pay (1798-1946)

11 July 1798	1	Drum Major	1	Fife Major							32	Drums and Fifes \$7.00
25 July 1861 Pay/mo.	1	Principal Musician "Leader" \$90	1	Drum Major			7	First-class \$34	8	Second-class \$21	15	Third-class \$17
3 Mar 1899 Pay/mo. Allowances	1	Leader First Lieutenant First Lieutenant	1	Second Leader \$75 Sergeant Major			30	First-class \$60 Sergeant	30	Second-class \$50 Sergeant		
29 Aug 1916 Pay/mo. Allowances	1	Leader Captain Captain	1	Second Leader \$150 Sergeant Major	10	Principal Musician \$125 Sergeant	25	First-class \$100 Sergeant	20	Second-class \$85 Sergeant	10	Third-class \$70 Sergeant

1 Jul 1922						\$126 E-1		\$84 E-2		\$72 E-3		\$54 E-4
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4 Mar 1925 Pay/mo. Allowances	1	Leader Captain Captain	1	Second Leader \$200 Sergeant Major	10	Principal Musician \$150 Sergeant	25	First-class \$125 Sergeant	20	Second-class \$100 Sergeant	10	Third-class \$85 Sergeant
29 Jun 1946 Pay/mo. Allowances	1	Leader Captain Captain	1	Second Leader \$230 Sergeant Major	10	Principal Musician \$180 Sergeant	25	First-class \$150 Sergeant	20	Second-class \$120 Sergeant	10	Third-class \$102 Sergeant

1 Jul 1946						\$165 E-1		\$135 E-2		\$115 E-3		\$100 E-4
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Notes

- 11 July 1798 Numbers include all musicians in the Corps.⁷⁹
- 25 July 1861 Marine Band officially founded by legislation; Marine Band musicians given unique ranks.⁸⁰
- 3 Mar 1899 Band nearly doubled in size; pay increased, but no extra pay was given for longevity; Band members afforded allowances as sergeants, Leader position became an officer billet; a Second Leader was added; third-class musician rank removed.⁸¹
- 29 Aug 1916 Pay increased; Leader now a captain; ranks of principal and third-class musician added.⁸²
- 1 Jul 1922 Minimum pay of regular line Marines included for comparison; slightly misleading because line Marines received longevity pay while Band members did not.⁸³
- 4 Mar 1925 Pay increased retroactive to 1 Jul 1922; Band members now receive longevity pay.⁸⁴
- 29 Jun 1946 Pay increased.⁸⁵
- 1 Jul 1946 Minimum pay of regular line Marines included for comparison; a third-class musician's pay was comparable to that of a sergeant.⁸⁶

Table 2. Historical Table of Organization and Pay (1949-2008)

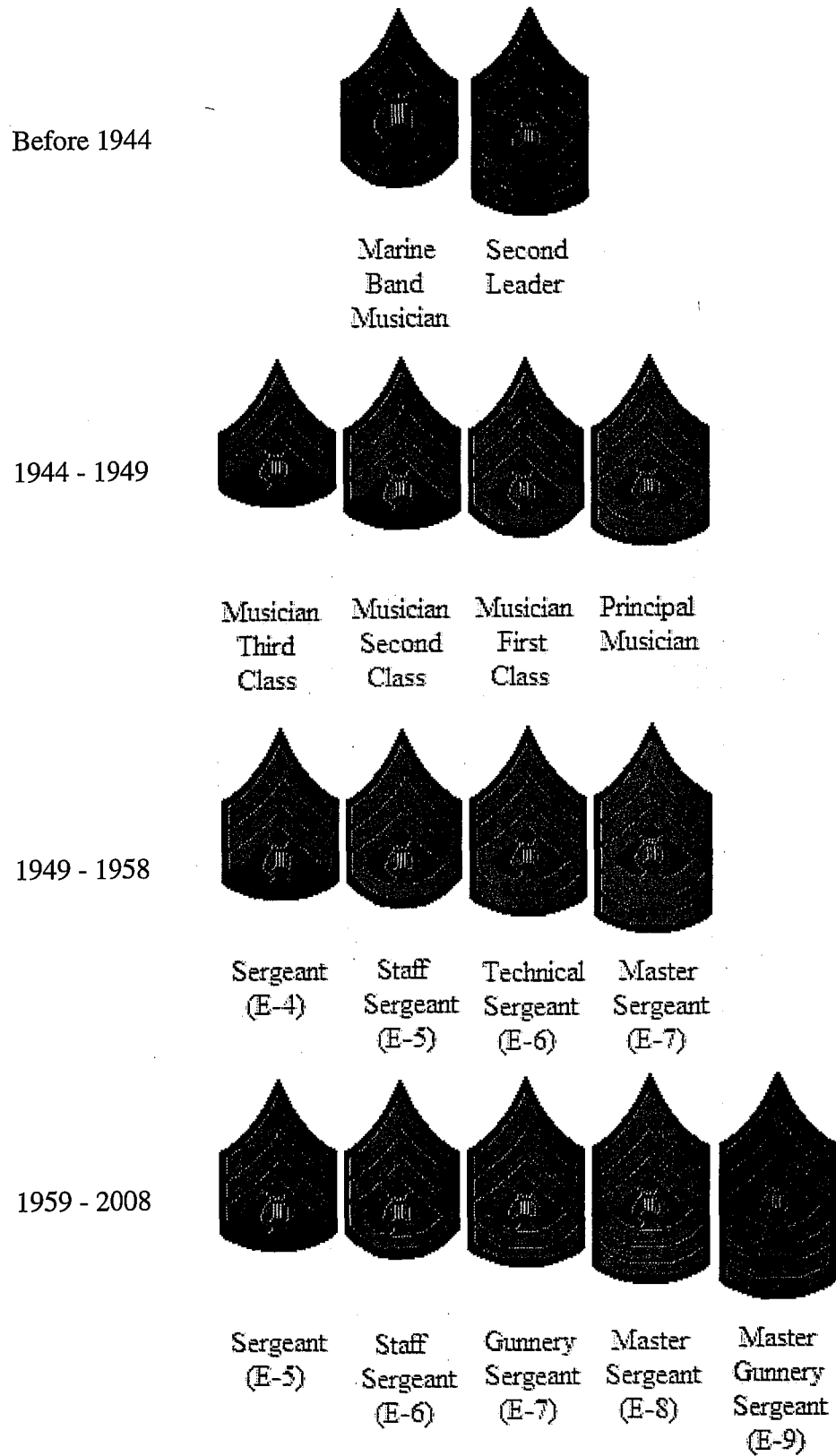
22 Apr 1949	1	Leader Captain	1	Second Leader		10	Principal Musician	25	First-class	20	Second-class	10	Third-class
Pay grade		O-3		E-1			E-1		E-2		E-3		E-4
12 Oct 1949	1	Leader Captain	1	Second Leader			Master Sergeant		Technical Sergeant		Staff Sergeant		Sergeant
Pay grade		O-3		CWO-3 W-3			E-7		E-6		E-5		E-4
24 Jul 1956	1	Leader Captain	1	Second Leader			Master Sergeant		Technical Sergeant		Staff Sergeant		Sergeant
Pay grade		O-3		CWO-3 W-3			E-7		E-6		E-5		E-4
2 Sep 1958	1	Director Capt - LtCol	2	Asst Director			Master Sergeant		Technical Sergeant		Staff Sergeant		Sergeant
Pay grade		O-3 - O-5		1stLt - Capt O-2 - O-3			E-7		E-6		E-5		E-4
1 Jan 1959	1	Director Capt - LtCol	2	Asst Director		Master Gunnery Sergeant	Master Sergeant		Gunnery Sergeant		Staff Sergeant		Sergeant
Pay grade		O-3 - O-5		1stLt - Capt O-2 - O-3		E-9	E-8		E-7		E-6		E-5
1 Mar 1965	1	Director Capt - LtCol	2	Asst Director		Master Gunnery Sergeant	Master Sergeant		Gunnery Sergeant		Staff Sergeant		
Pay grade		O-3 - O-5		1stLt - Capt O-2 - O-3		E-9	E-8		E-7		E-6		
1970	1	Director Capt - Col	2	Asst Director		Master Gunnery Sergeant	Master Sergeant		Gunnery Sergeant		Staff Sergeant		
Pay grade		O-3 - O-6		1stLt - Maj O-2 - O-4		E-9	E-8		E-7		E-6		
Today	1	Director Capt - Col	2	Asst Director	25	Master Gunnery Sergeant	29	Master Sergeant	47	Gunnery Sergeant	54	Staff Sergeant	
Pay grade		O-3 - O-6		1stLt - Maj O-2 - O-4		E-9		E-8		E-7		E-6	

Notes

- 22 Apr 1949 Musicians were assigned to pay grades causing some to suffer pay reductions.⁸⁷
- 12 Oct 1949 Pay grades were turned upside down (E-7 becomes E-1); SECNAV now determined Band's Table of Organization instead of Congress; Second Leader became a warrant officer;⁸⁸ Band musicians' ranks were changed to match the rest of the Marine Corps on November 28, 1949.⁸⁹
- 24 Jul 1956 Title 10 USC § 6222 and 6223 now governed the Band.⁹⁰
- 2 Sep 1958 Leader re-titled to Director; Second Leader re-titled to Assistant Director; a second Assistant Director was added; officer grades were increased.⁹¹
- 1 Jan 1959 Grades of lance corporal (E-2) and master gunnery sergeant (E-9) were added to the Marine Corps rank structure.⁹²
- 1 Mar 1965 New Band members began joining as staff sergeants.⁹³
- 1970 Upper limits to officer promotions were removed.⁹⁴
- Today In addition to officers listed, the Band also has an Executive Assistant to the Director (O-3 to O-5) and an Operations Officer (CWO-3 to CWO-4); additional enlisted support staff are not included in the numbers. One of the gunnery sergeants is the Assistant Drum Major (non-5511 MOS).

Appendix C

Figure 2. Historical Enlisted Rank Insignia of the United States Marine Band⁹⁵



Appendix D

Figure 3. United States Marine Band Organizational Chart (Late 1970's)⁹⁶

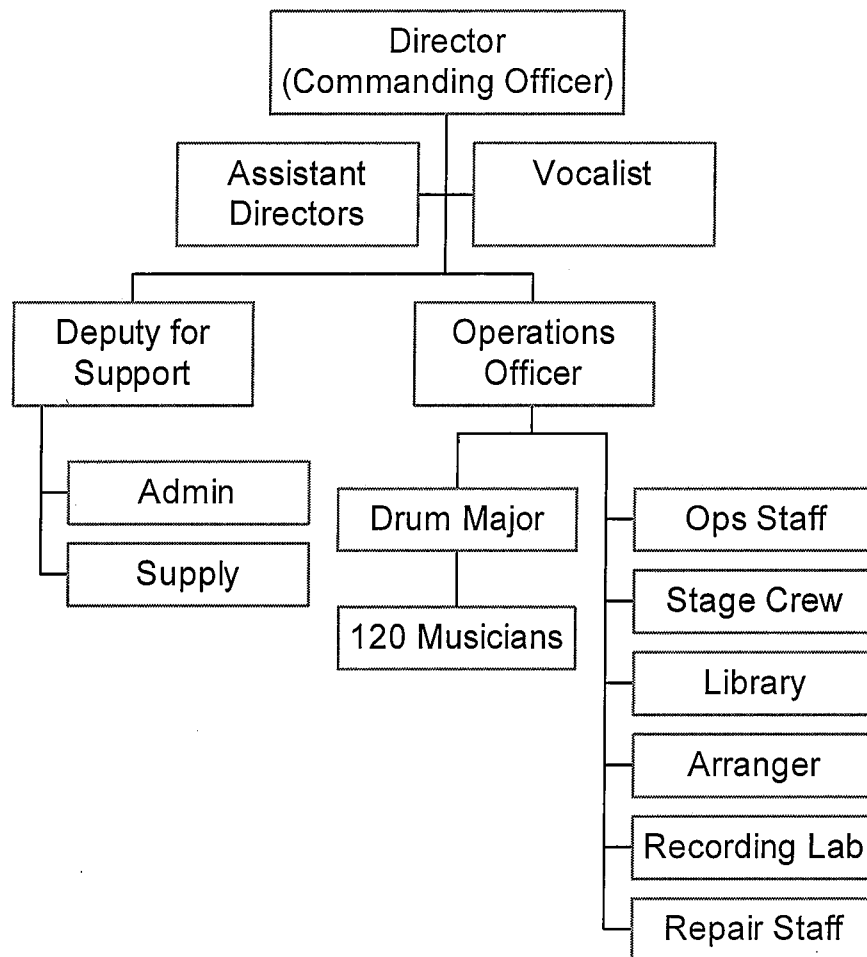


Figure 4. United States Marine Band Organizational Chart (As Revised in 1979)⁹⁷

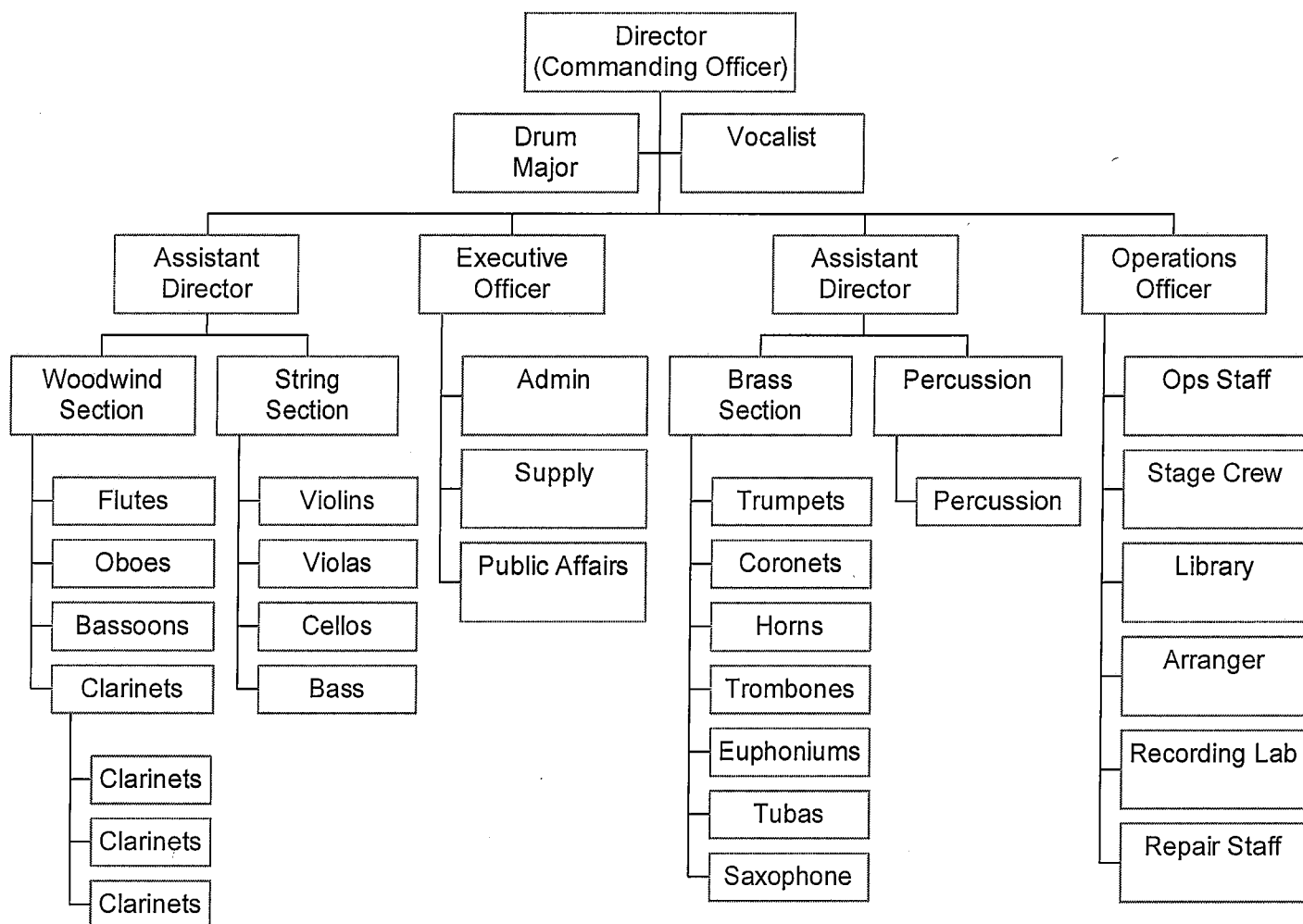
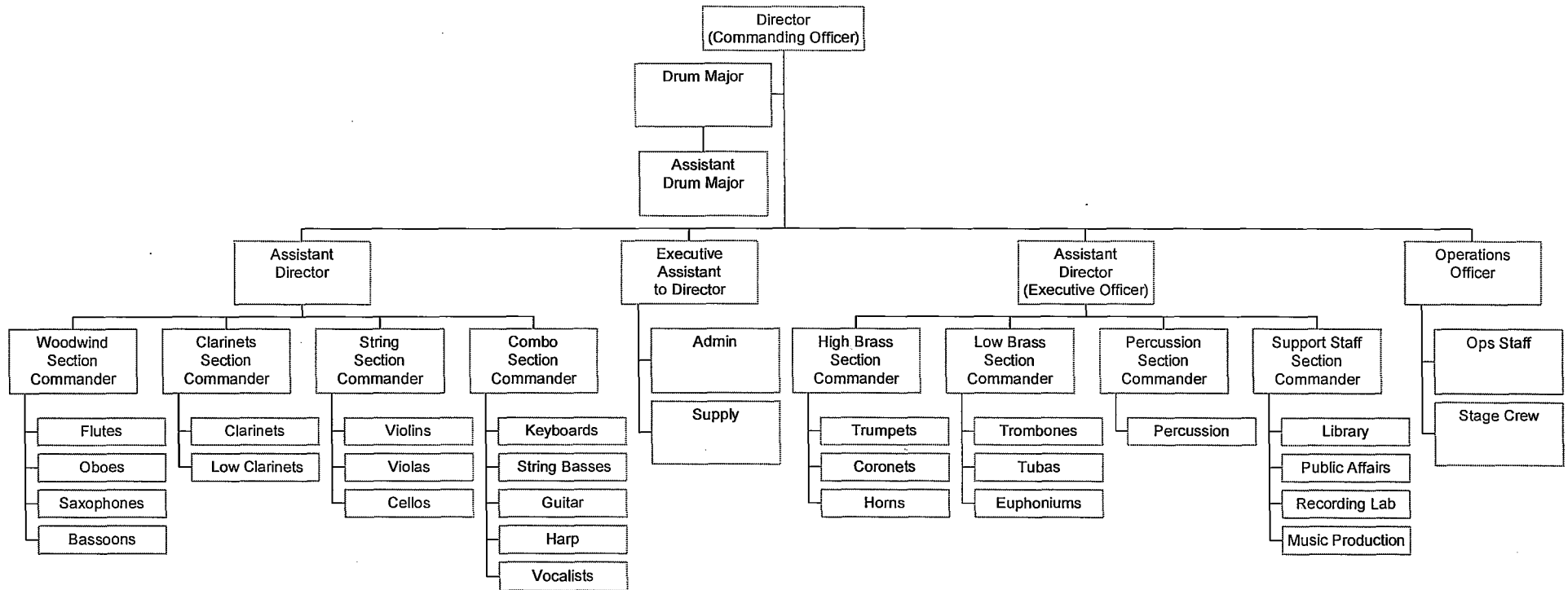


Figure 5. United States Marine Band Organizational Chart (Current)⁹⁸



SECTION A

SECTION B

SECTION C

SECTION D

Notes

1. Raymond P. Ayres, Jr., "What Marines Don't Know About 'The President's Own'" (Unpublished Paper, 1981), 2. Ayres, Jr., makes a similar argument for the lack of knowledge throughout the Marine Corps. Phone conversations and follow-up emails with Gunnery Sergeant Earl W. McFadden (Academics SNCOIC, OCS), Major Russell C. Rybka (Warfighting Division, TBS), and Major Robert H. Belknap II (Operations Officer, Recruit Training Regiment, Parris Island) confirm this assertion. Occasionally, lieutenants at TBS are introduced to the Band when they travel to the Marine Barracks, Washington, D.C. to observe a Friday Evening Parade in which the Marine Band performs. Furthermore, conversations the author has had with Marines indicates a general lack of knowledge about the Marine Band, although most are very eager to learn about the organization.

2. U.S. Marine Corps, MCWP 6-11 Leading Marines (27 Nov 2002). "Tattooed on the soul" from page 7. "Every Marine a rifleman" from page 14.

3. Edwin North McClellan, "The Marine Band" (U.S. Marine Corps Historical Section, 1925), 1.

4. D. Michael Ressler, Historical Perspective on The President's Own U.S. Marine Band, 1. Ressler includes a photograph of the Act.

5. U.S. Marine Corps, Manual for Drummers, Trumpeters, and Fifers (Washington, D.C.: GPO, 1935), 1.

6. Edwin North McClellan, 3-4.

7. D. Michael Ressler, 3-4.

8. Elise K. Kirk, Music at the White House: A History of the American Spirit (Urbana and Chicago: University of Illinois Press, 1986), 25.

9. D. Michael Ressler, interview with the author, January 24, 2008. Master Gunnery Sergeant D. Michael Ressler has served with the Marine Band since July 1974. He initially heard the Band play on television after John F. Kennedy's assassination. A trombone and euphonium player, Ressler knew he wanted to join the Band from the time he was in junior high school. He initially auditioned as a trombone player, but was not selected. He later auditioned for a euphonium opening, but came in second. Because another euphonium position would be available in a few weeks, Ressler was signed to the Band as a librarian and then moved into the euphonium position six weeks later. In 1978 Ressler returned to his former position in the library. In 1980 he became the Assistant Chief Librarian and in 1988 he became the Chief Librarian, the position that he still holds today. Although he would likely deny it, Master Gunnery Sergeant Ressler is one of the foremost experts on the history of the Marine Band.

10. D. Michael Ressler, 7-9.

11. U.S. Congress, An Act for the Better Organizing of the Marine Corps (25 July 1861).

12. D. Michael Ressler, 15. During the Marine Band's January 27, 2008 Living History Concert at the Northern Virginia Community College, guest narrator Dr. Allen Guelzo, professor of history at Gettysburg College, described the events surrounding the Gettysburg National Cemetery dedication. In addition to the Marine Band, three other bands attended the event. On the evening prior to the dedication, a sort of "battle of the bands" occurred as each organization vied for the opportunity to lead the musical ceremonies the following days. The Marine Band won the competition hands down, and it was agreed upon that no organization could have performed a more moving rendition of the hymn than the Band played the next day.

13. Kenneth William Carpenter, "A History of the United States Marine Corps Band" (Ph.D. diss., University of Iowa, 1970), 219. Francis Scala was a native Italian who initially enlisted in the Navy when the *USS Brandywine* visited Naples in 1841. Due to incurable seasickness, Scala left the Navy and enlisted in the Marine Band as a clarinetist in 1842. During Scala's tenure as the Band's leader, the size of the Band was increased and the instrumentation modernized to include most of the woodwind, brass, and percussion instruments still in use today.

14. D. Michael Ressler, 15-18. When Sousa left the Band on July 30, 1892, he was presented with an engraved baton. In 1953, Sousa's daughters returned the baton to the Marine Band and today it remains one of the Band's most prized possessions.

15. D. Michael Ressler, 19-22. When Santelmann initially established the orchestra, he did so by requiring musicians to perform both wind and string instruments.

16. With respect to radio broadcasts it is curious to note that the establishment of the Army Band, 1922, and the Navy Band, 1925, occurred shortly after the Marines began to receive significant national attention.

17. D. Michael Ressler, 26-27.

18. Frank P. Byrne, phone conversation with the author, 20 December 2007. Frank Byrne served with the Marine Band from 1973 until his retirement on March 21, 2001. Byrne first learned about the Band through his high school band director. While attending college at the age of nineteen, Byrne heard about an opening in the Marine Band. Although a talented tuba player, Byrne enlisted in the Band as a part of the library staff. Byrne rose to become the Chief Librarian and eventually was commissioned and became the Executive Assistant to the Director. According to Byrne, a number of "musically talented but unsavory" people enlisted in the Band during the Vietnam timeframe. A number of these people sought to avoid combat by enlisting in the Band thereby ensuring that they would not be drafted and possibly sent to Vietnam.

19. Kenneth William Carpenter, 217.

20. Tom Zito, "Marine Corps Band Shakeup," The Washington Post (12 January 1974): B3. Harpham was relieved of command for "improperly filing travel claims and accepting funds from civilian sources for services while in official Marine Corps duty status." He received non-judicial punishment for his offense, but voluntarily repaid the Marine Corps for his travel expenses. Harpham did not intend to defraud the government. Instead, the Marine Band as an organization simply had a very limited understanding of Marine Corps regulations applying to anything outside of their normal routine.

21. Frank P. Byrne, phone conversation with the author, 20 December 2007.

22. Raymond P. Ayres, Jr. served as the Marine Band's Executive Officer from 1978 to 1981. He was commissioned in the Marine Corps in 1966 and retired as Lieutenant General in 2002. Amongst current and former members of the Band, his contributions are regarded as extremely significant. Twenty-seven years later, many of the changes he implemented are still used in the daily operation of the Band. His official biography can be found at the Marine Corps website <www.usmc.mil> by following the link to retired general officer biographies.

23. D. Michael Ressler, 33.

24. R. R. Keene, "The Best Band in the World Inducted into Hall of Fame," Leatherneck Vol. 81, Iss. 7 (1998): 19

25. D. Michael Ressler, interview with the author, 24 January 2008.

26. U.S. Marine Corps, MCWP 6-11 Leading Marines, 7.

27. USMB website, http://www.marineband.usmc.mil/who_we_are/faq/index.htm
28. Raymond P. Ayres, Jr., phone conversation with the author, January 25, 2008. Auditions were conducted haphazardly for approximately a year after Ayres joined the Band. He said he observed the process but never questioned it because he "just didn't know any better." Changes were put in place after a meeting when the two assistant directors were having a conversation about an audition that had just taken place. One of the assistant directors asked the other if he could remember if that audition was better than one they had heard a few months earlier. He could not recall. Realizing that the people hearing the auditions did not have an innate musical ability to recall previous auditions, Ayres set in motion an overhaul of the entire system.
29. John R. Barclay, phone conversation with author, 18 December 2007. Today the Executive Assistant to the Director conducts initial interviews instead of the Executive Officer. In 1984, the Executive Officer billet was transitioned to the senior Assistant Director in order to ensure succession of command remained along musical lines. The administrative and logistical duties previously associated with the Executive Officer billet were transferred to a newly created position called the Executive Assistant to the Director.
30. U.S. Marine Corps History and Museums Division, "MCRD 'Marine Corps Recruit Depot' A Brief History of Boot Camp" <http://www.usmc1.us/mcrd_recruit_training_boot_camp.html> (21 January 2008).
31. U.S. Marine Corps History and Museums Division, "MCRD 'Marine Corps Recruit Depot' A Brief History of Boot Camp"
32. Edwin North McClellan, 8.
33. D. Michael Ressler, 9-10.
34. D. Michael Ressler, 10-11.
35. Kenneth William Carpenter, 193.
36. John R. Barclay "RE: Marine Band Research," 31 January 2008, personal email (31 January 2008). An outline of "Red Book Training" was included in an attachment from Assistant Drum Major Gunnery Sergeant William Kanteres. According to Barclay, the position of Assistant Drum Major was established in December 1999.
37. Commandant of the Marine Corps, letter to Director U.S. Marine Band, "Letter of Instruction Concerning the United States Marine Band," 26 June 1995.
38. Raymond P. Ayres, Jr., 2-3. Ayres makes a similar argument in his paper.
39. The Marine Band operates under a Letter of Instruction (LOI) from the Commandant of the Marine Corps dated June 26, 1995. The LOI clearly delineates the Band's mission and establishes its command relationships. The Director of the Band is designated as the Commanding Officer with the authority to administer punishment to members of the Band in accordance with Article 15 of the Uniform Code of Military Justice. For administrative control, the Band falls under the Commanding Officer of Marine Barracks, Washington, D.C. For operational control, the Band reports to the Director of Public Affairs with the caveat that the Band maintains direct liaison with the White House and provides support as requested.
40. D. Michael Ressler, 36.
41. For a complete list of Marine Band concerts available to the public, the reader is encouraged to visit the Marine Band's official website at <<http://www.marineband.com>> (10 March 2008).
42. D. Michael Ressler, 35-36.

43. D. Michael Ressler, interview with the author, 24 January 2008. With respect to mission accomplishment, Ressler recounted the story of President Gerald Ford's passing on December 26, 2006. Although most of the Band members were away for the holidays, leave was cancelled and the Marines recalled in order to participate in the State Funeral. Furthermore, working on holidays and weekends is commonplace for Band members.

44. D. Michael Ressler, 1.

45. Edwin North McClellan, 12.

46. Edwin North McClellan, 11.

47. U.S. Congress, Naval Omnibus Bill, Hearings Before a Subcommittee of the Committee on Naval Affairs, United States Senate, Sixty-Eighth Congress, First Session on S. 1808, January 16, 17, and 22, 1924 (Washington, D.C.: GPO, 1924), 140-142. In a letter entered into Congressional testimony, the Comptroller General informs the Secretary of the Navy, "the act of March 3, 1899 (30 Stat. 1009), separated the Marine Band for pay purposes from its preceding assimilation to the Military Academy Band..." Previously, members of Marine Band, like all other enlisted Marines were "assimilated for pay purposes by section 1612, Revised Statutes, to the enlisted men of the Army in like grades." Although initially intended to provide additional pay and incentives to members of the Marine Band, this piece of legislation (and a subsequent law passed on August 29, 1916) ultimately caused Band members' pay to fall behind that of the civilian sector because there was no allowance for longevity pay.

48. U.S. Congress, Naval Omnibus Bill, Hearings Before a Subcommittee of the Committee on Naval Affairs, United States Senate, Sixty-Eighth Congress, First Session on S. 1808, January 16, 17, and 22, 1924, 138. According to General Lejeune's testimony, he was concerned about the ability of the Band to retain its high state of efficiency because the Marine Corps could not offer a salary commensurate with that available in the civilian world. Marine Band salaries were subsequently increased and longevity pay (to which Band members had been previously ineligible) was authorized in legislation passed on March 4, 1925.

49. Edwin North McClellan, 14.

50. U.S. Congress, Career Compensation Act of 1949, Public Law 351-681, U.S. Statutes at Large 63 (1949), 833-834. Not only did this Act realign the rank structure and pay scale of the Band, it also eliminated the congressionally mandated composition of the Band. Henceforth, with exception of the Band's leadership, the Secretary of the Navy was responsible for determining the table of organization for the Marine Band.

51. U.S. Congress, An Act to Amend the Pay Readjustment Act of 1942, Public Law 474-523, U.S. Statutes at Large 60 (1946), 343-344.

52. U.S. Department of Defense, Military Compensation Background Papers, Compensation Elements and Related Manpower Cost Items, Their Purposes and Legislative Backgrounds, Fifth ed. (Washington D.C.: GPO, 1996), 76.

53. Bernard Nalty, et al., "United States Marine Corps Ranks and Grades 1775-1969," Revised (U.S. Marine Corps Historical Division, 1970), 40.

54. A review of personnel rosters indicates that the first Marine to join the Band as a staff sergeant occurred on March 1, 1965. According to handwritten notes maintained at the Marine Band Library of an interview with former Band member Lieutenant Colonel Charles Erwin, prior to 1960 there were privates, corporals, and sergeants in the Marine Band who held those grades briefly as they awaited for an "official" position in the table of organization to open.

55. "2008 Military Pay Chart," <<http://www.dfas.mil/militarypay/militarypaytables/>

2008MilitaryPayChart.pdf> (15 January 2008). An E-6 makes 2,083.80 Basic Pay, 1599.00 BAH, \$294.43 BAS. An E-1 makes 1340.40 Basic Pay, 1304.00 BAH, 294.43 BAS.

56. Frank P. Byrne, "RE: Marine Band Research," 21 January 2008, personal email (21 January 2008).

57. USMB website, http://www.marineband.usmc.mil/who_we_are/faq/index.htm

58. D. Michael Ressler, "RE: Marine Band Ranks," 15 February 2008, personal e-mail (15 February 2008).

59. Edward G. Longacre, Joshua Chamberlain: The Soldier and the Man (Conshohocken, PA: Combined Publishers, 1999), 53-55.

60. D. Michael Ressler, interview with the author, January 24, 2008.

61. Raymond P. Ayres, Jr., phone conversation with author, 23 January 2008. Ayres provides an example of a Band member who meets the Director in a ladder well. He asks the Director to be excused from a job because he has family in town. The Director grants permission, but the Marine and the Director both fail to inform the Drum Major of the Director's decision. As a result, the individual does not show up for the job, and the Drum Major must scramble to get a replacement. It was also routine for the Drum Major to individually assign Marines to jobs. Given the sheer number of events in which the Band participates in a given year, this task could quickly become overwhelming.

62. Raymond P. Ayres, Jr., phone conversation with author, 23 January 2008. Initially, Ayres met with resistance from certain Band members. He personally spent time with people explaining their new jobs and why they should enjoy it. One particular individual, the senior Marine within clarinet section, complained that he joined the Band to play his instrument, not to do a bunch of administrative work and keep track of other people. Ayres told him that as a section leader he would be responsible for assigning his Marines to various jobs and deciding who could take leave and when. He told the Marine to try the job for three months, and if the Marine did not like it, Ayres would swap him out. Within a month the Marine returned, apparently content with his newfound leadership responsibilities.

63. U.S. Marine Corps, MCO P1400.32D Marine Corps Promotion Manual, Volume 2, Enlisted Promotions (11 May 2006), paragraph 3204.

64. Raymond P. Ayres, Jr., phone conversation with author, 23 January 2008.

65. U.S. Marine Corps, MCO P1610.7F Performance Evaluation System (11 May 2006), paragraph 3008.

66. John R. Barclay, phone conversation with author, 18 December 2007.

67. Raymond P. Ayres, Jr., phone conversation with author, 25 January 2008. According to Ayres, establishing the initial mindset for the first promotion board was difficult. Although the officers and some of the senior enlisted Marines understood what he was trying to do, an antiquated mindset still prevailed about who should be promoted. The general presumption was that if, for example, a percussionist had left the Band, then a percussionist should be promoted to fill the spot despite the fact that a trumpeter, for example, may be more deserving. Concerned that the first promotion board go smoothly, Ayres ensured that membership on the board included enough progressive-thinking individuals to out vote the members still clinging to the old mentality. Ayres also made significant changes to how officers within the Band were promoted. With the exception of the Operations Officer, officers of the Marine Band are temporary Limited Duty Officers who have been promoted, invariably from within the ranks of the Band itself, in accordance Title 10 USC § 6222. No established system existed for

determining when an officer should be promoted. Thus, Ayres created a process where an officer was tied to an unrestricted officer based on date of promotion. When the unrestricted officer came in zone for promotion to the next rank, the Director submitted a recommendation for promotion to the Commandant for the Band officer. By the time the paperwork was completed, the Band officer was normally promoted around the same time as his "running mate."

68. D. Michael Ressler, interview with author, 24 January 2008. Ressler has never seen the Director go against the recommendation of the promotion board with the exception of once changing the order in which two individuals would be promoted.

69. U.S. Marine Corps, MCO P1400.31C Marine Corps Promotion Manual, Volume 1, Officer Promotions (9 Aug 2006), paragraphs 4106.2, 4106.3, and 4106.6.

70. Edith Roth, "This Band Plays On – And On," American Way Vol. 16, No. 12 (1983): 119.

71. Raymond P. Ayres, Jr., phone conversation with author, 25 January 2008.

72. D. Michael Ressler, 2.

73. United States Marine Corps Historical Company, "Musicians Uniform, 1875-1892." According to a document written for display with a set of historically accurate recreations of Marine musicians' uniforms, the wear of striping on the trousers had been commonplace since the early nineteenth century to differentiate between officers, non-commissioned officers, and musicians. "In the latter half of the nineteenth century, the Army adopted the practice of using two-parallel one-half inch trouser stripes...to designate musicians." The Marine Corps adopted the same practice in 1875. In order to better distinguish Marine musicians from Army musicians (and perhaps for aesthetic reasons), the white welt was added.

74. Bernard Nalty, et al., 27. A copy of the cover of the August 1936 *The Leatherneck* displays the various rank insignia in use at the time.

75. U.S. Marine Corps, MCWP 6-11 Leading Marines, 101.

76. U.S. Marine Corps, MCWP 6-11 Leading Marines, 101.

77. U.S. Marine Corps, MCWP 6-11 Leading Marines, 101.

78. U.S. Marine Corps, MCWP 6-11 Leading Marines, 102.

79. D. Michael Ressler, 1.

80. U.S. Congress, An Act for the Better Organizing of the Marine Corps, 25 July 1861.

81. Edwin North McClellan, 13.

82. Edwin North McClellan, 14.

83. U.S. Department of Defense, Military Compensation Background Papers, Compensation Elements and Related Manpower Cost Items, Their Purposes and Legislative Backgrounds, 73-76.

84. U.S. Congress, An Act Providing for the sundry matters affecting the naval service, and for other purposes, Public Law 611-536, U.S. Statutes at Large 43 (1925), 1274.

85. U.S. Congress, An act to amend the Pay Readjustment Act of 1942, as amended, so as to provide an increase in pay for personnel of the Army, Navy, Marine Corps, Coast Guard and Geodetic Survey, and Public Health Service, Public Law 474-523, U.S. Statutes at Large 60 (1946), 343.

86. U.S. Department of Defense, Military Compensation Background Papers, Compensation Elements and Related Manpower Cost Items, Their Purposes and Legislative Backgrounds, 73-76.

87. The date is based on handwritten notes maintained at the Marine Band Library of an interview with former Band member Lieutenant Colonel Charles Erwin.

88. U.S. Congress, Career Compensation Act of 1949, 833-834.

89. The date is based on handwritten notes maintained at the Marine Band Library of an interview with former Band member Lieutenant Colonel Charles Erwin.

90. U.S. Congress, Title 10 USC § 6222, 6223, U.S. Statutes at Large 70A (1956): 388.

91. U.S. Congress, Title 10 USC § 6222, 6223, Public Law 85-861, U.S. Statutes at Large 72 (1958): 1508-1509.

92. Bernard Nalty, et al., 40.

93. D. Michael Ressler, "Marine Band research," 19 February 2008, personal e-mail (19 February 2008). Ressler indicates that he spoke with former Band member Captain John Zimmerman who was the third Marine to join the Band as a staff sergeant. Based on Zimmerman's recollection of the other two members' names, Ressler checked personnel rosters and discovered that the first Marine to join the Band as a staff sergeant did so on March 1, 1965.

94. U.S. Congress, Title 10 USC § 6222, 6223, 2 January 2006 <<http://uscode.house.gov/download/pls/10C565.txt>> (4 November 2007).

95. Bernard Nalty, et al., 27. Insignia before 1949 are based on the copy of the cover of the August 1936 *The Leatherneck*. The initial date these insignia were first used is uncertain. Insignia from 1944-1958 are based on handwritten notes maintained at the Marine Band Library of an interview with former Band member Lieutenant Colonel Charles Erwin. The author created the illustrations.

96. Raymond P. Ayres, Jr., phone conversation with author, 25 January 2008.

97. Raymond P. Ayres, Jr., phone conversation with author, 25 January 2008.

98. John R. Barclay, "Band T/O," 18 December 2007, personal email (18 December 2007). The illustration is a recreation of the current Table of Organization provide by Barclay.

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