
Army Ceremonial Music Performance

April 2017

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***This publication supersedes TC 12-45 dated 12 November 2007.**

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Preface

TC 1-19.10, *Army Ceremonial Music Performance*, describes ceremonial music performance by the Army Music program. It provides information to standardize ceremonial music practices and train for ceremonial music performances.

The principle audience for TC 1-19.10 is all Soldiers that perform or utilize ceremonial music. Commanders of music performance units (MPUs) should also consult local policies and regulations concerning ceremonial performance.

Commanders, staffs, and subordinates ensure that their decisions and actions comply with applicable United States, international, and in some cases host-nation laws and regulations. Commanders at all levels ensure that their Soldiers operate in accordance with the law of war and the rules of engagement. (see FM 27-10.)

This publication is not the proponent publication for any Army terms.

TC 3-21.5 prescribes marching standards for Soldiers with or without weapons. TC 1-19.10 adapts selected movements and training techniques from TC 3-21.5 to permit practical use of musical instruments in military formations. TC 1-19.10 also provides specific guidance for the performance of ceremonial music when TC 3-21.5 is not sufficiently descriptive. The techniques and procedures within this publication conform to the best or most common ceremonial practices found in the Army Music program and in the Army ceremonial units that support the Military District of Washington. Marching techniques described in this publication are to be used only by Army musicians, including Soldiers engaged in on-the-job training, when conducting a ceremonial music performance or training for such a performance. In all other formations, Army musicians will conform to the standards described in TC 3-21.5.

Information specific to drum majoring and ceremonial conducting can be found in TC 1-19.50, *The Army Drum Major* and TC 1-19.51, *The Army Ceremonial Conductor*, respectively. The manual of instruments for each additional skill identifier can be found in appendix F. Training videos for conductors, drum majors, and musicians are located in the “Resources” section of the Army Music Intranet at the “USASOM” hyperlink (see URL listed in “references”).

As this publication is a guide, and as all possible situations and eventualities cannot be foreseen or covered by the manual, great reliance must be placed upon the application of sound judgment and common sense by all members of an MPU. In situations not covered by this manual and where doubt arises as to the proper action to be taken, the individual must consider their mission and apply sound judgment in making the required decision(s).

TC 1-19.10 applies to the Active Army, the Army National Guard, the Army National Guard of the United States, and the United States Army Reserve unless otherwise stated.

The proponent of TC 1-19.10 is the United States Army School of Music. The preparing agency is the Directorate of Training and Doctrine, the United States Army School of Music. Send comments and recommendations on DA Form 2028 (*Recommended Changes to Publications and Blank Forms*) to Commandant, U.S. Army School of Music, ATTN: ATSG-SMZ, 1420 Gator Boulevard, Virginia Beach, VA 23459-2617.

Introduction

TC 1-19.10, *Army Ceremonial Music Performance*, is the primary ceremonial music training publication of the Army Music program. It replaces TC 12-45, *The Marching Band*.

TC 1-19.10 makes numerous changes from TC 12-45. The most significant changes are the expansion of the scope of the publication to include all forms of ceremonial music performance, and the addition of techniques and procedures for employing command buglers and training ceremonial ensembles. TC 1-19.10 defines, updates, adds, or changes movements unique to marching bands, such as marching style, the performance of *guide turns*, the use of alternate marching positions, and concert formations. TC 1-19.10 also lists all individual and collective tasks, and task selections, associated with ceremonial music performance, and introduces training aids that can assist in training the marching band.

Text conventions: This publication uses unique text conventions to facilitate understanding: preparatory commands are ***Italicized in Bold***, commands of execution and directives are **CAPITALIZED IN BOLD**, references to positions and movements are *italicized*, and names of music or bugle calls are placed in “*italicized quotations*.”

TC 1-19.10 contains five chapters and six appendices:

Chapter 1 describes ceremonial performance and the ways music performance units (MPUs) support it.

Chapter 2 identifies the fundamental principles of Army Music marching technique, and describes the marching band and all associated techniques, procedures, and drill movements.

Chapter 3 discusses the principles of training as applied to ceremonial performance.

Chapter 4 defines command bugling and provides procedures to standardize the practice in different ceremonial situations.

Chapter 5 provides specific instructions for Army musicians in the performance of military ceremonies.

Appendix A provides descriptions of, and sheet music for, U.S. Army and Commonwealth country bugle calls.

Appendix B provides descriptions of, and sheet music for, commonly used ceremonial music.

Appendix C introduces ceremonial marching training aids, provides plans to construct them, and describes techniques for using them.

Appendix D lists all individual and collective tasks, and task selections, associated with ceremonial music performance.

Appendix E lists all standard measurements contained in this publication and provides metric equivalents.

Appendix F provides descriptions of, and procedures for, executing the manual of instruments for ceremonial instruments.

Chapter 1

Ceremonial Performance

This chapter describes ceremonial music performance. Military and civic ceremonies are events that mark momentous occasions, commemorate events, and memorialize individuals and groups. Each type of ceremony has its own purpose, procedures, and musical requirements.

CEREMONIAL ENSEMBLES

1-1. The Army Music program's role in a ceremonial environment is to provide musical support. Any group of musicians that provides musical support during a ceremony is a ceremonial ensemble.

MARCHING BAND

1-2. The marching band is composed of members of a music performance unit (MPU) organized into a prescribed formation and is usually led by a drum major and a conductor. It typically includes all or most of an MPU's personnel, and is the only ceremonial ensemble that plays while marching. The MPU commander determines the marching band's size and instrumentation based on the mission requirements. Chapter 2 contains detailed information on the marching band.

1-3. Some units have traditionally developed their own unique marching styles. Those traditions should be codified and recorded in a local version of TC 1-19.10 to ensure standardization within the unit. Copies of the local regulation should be forwarded to the Directorate of Training and Doctrine, U.S. Army School of Music, for archiving.

CONCERT BAND, MPT B, AND CHAMBER ENSEMBLE

1-4. These ceremonial ensembles are composed of a group of Army musicians organized into an ensemble and led by a group leader. Each ensemble is described as follows:

- **Concert band:** All or most of an MPU's personnel, organized around a core MPT B (described below). May perform seated or standing, but the ensemble is always stationary.
- **MPT B:** a 24-Soldier ceremonial team that serves as the core building block for all MPUs; provides marching, non-marching, and solo bugler support (ATP 1-19).
- **Chamber ensemble:** Typically a functional MPT D or E (described below), but may be composed of any combination of musicians that meets the mission parameters and provides an effective musical product.
 - **MPT D:** A 5-Soldier brass team capable of supporting small scale concert or ceremonial music support requirements; can combine with other MPTs to increase its music support capabilities; may provide solo bugler capabilities if needed (ATP 1-19).
 - **MPT E:** A 5-Soldier woodwind team capable of supporting small-scale concert or ceremonial music support requirements and combining with other MPTs to increase its music support (ATP 1-19).

1-5. While MPT personnel and instrumentation are determined by the authorized documents, MPU commanders can tailor the ensemble to meet mission requirements. There are no prescribed formations for these ensembles, so group leaders should arrange the ensemble so that all parts of the ensemble can be easily heard by the audience. Ceremonial ensembles conform to the space available, and may adopt a variety of shapes such as platoon in line, platoon in column, concert arcs, or horseshoe formations to increase functionality and aesthetics. Musicians can perform either seated or standing. Ensure the group leader can see the ceremonial elements to ensure musical cues are not missed.

1-6. When the ceremonial ensemble does not march during a ceremony, it may use one of the formations described in chapter 2 and functions like one of these ceremonial ensembles. A drum major can be used, but is not required, to position the ceremonial ensemble.

ENSEMBLE SELECTION

1-7. MPU commanders determine the appropriate ceremonial ensemble. They should consult the requesting organization and ATP 1-19 when making their determination. Information about authorized and prohibited participation criteria can be found in AR 220-90.

COMMON PRACTICES

1-8. MPUs may purchase or arrange common ceremonial music, including organizational music, for the anticipated instrumentation. MPUs can use the “Music Library” section of the Army Music Intranet (see URL listed in “references”) to collaborate. Arrangements of *“The Army Goes Rolling Along”* set for various ensembles are available on the Army Music website (see URL listed in “references”). Abide by the copyright requirements described in DA Pam 220-90.

1-9. Obtain a copy of the script for the ceremony as early as possible, and ensure any revisions are forwarded to the group leader. Many installations have standardized ceremonies in a local standard operating procedure (SOP) or regulation. This practice is encouraged. Leaders should also attend in-progress review (IPR) meetings as often as practical.

1-10. The practice of memorizing common ceremonial music, including music consistently played on the move, is highly encouraged. This practice increases the musician’s awareness of their surroundings, facilitating proper execution of ceremonial performance and quick execution of signals and commands.

Chapter 2

Drill and Ceremony

This chapter discusses drill and ceremony practices unique to the Army Music program. When performing as part of a ceremonial band, Army musicians perform drill and ceremony as stated in this publication or the local version thereof. Otherwise, Army musicians perform drill and ceremony as described in TC 3-21.5. Drum major commands and mace signals are collectively known as the manual of the mace and are contained in TC 1-19.50, *The Army Drum Major*. Conductor commands and baton signals are collectively known as the manual of the baton and are contained in TC 1-19.51, *The Army Ceremonial Conductor*. Instrumental movements are collectively known as the manual of instruments and are contained in appendix F.

FUNDAMENTAL PRINCIPLES

2-1. For the marching band to be an inspiring and successful vehicle of ceremonial music performance, all members of the formation must learn and master the fundamentals of drill and ceremony. They are: body carriage, instrument carriage, foot technique, spacing, alignment, step size, and pivots.

Body Carriage

2-2. Army musicians stand with hips square, spine expanded, shoulders broad and relaxed, and head upright and facing straight ahead. Proper posture frees the lungs to expand and allows the muscles of the torso to act as a shock absorber during movement.

2-3. Army musicians march “from the waist down,” meaning the upper body appears to float while the hips and legs move underneath, without any “bobbing”. Maintain proper body carriage while moving to ensure consistency of sound.

Instrument Carriage

2-4. Hold the instrument as described in appendix F. Proper instrument carriage allows for comfortable performance while stationary and moving. Instrument carriage should be uniform across each section, to include the angle at which instruments are held. If instruments are carried correctly, no unnecessary stress is placed on the musician, allowing them to perform comfortably.

Foot Technique

2-5. Army musicians march with three types of foot technique: the roll step, the fore-foot step, and the mid-foot step, each explained in paragraphs 2-18 through 2-20. These techniques cushion foot strike, eliminate up-and-down “bobbing”, and result in a better musical product.

Spacing

2-6. Crisp performance of precise marching band movements requires establishing and maintaining correct distance and interval. Alone, it will not result in crisp performance, but must be coupled with alignment and step size to achieve the desired effect.

Alignment

2-7. Alignment, the arrangement of several elements on the same line (TC 3-21.5), works together with spacing and step size to create a crisp visual performance. Depending on the type of formation, Soldiers may

align in a file (cover), in a rank (dress), or in both a file and a rank (block formation). Soldiers are aligned by insteps rather than heels.

Step Size

2-8. Once spacing and alignment are established, marching with proper 26 inch step size allows Army musicians to maintain correct distance and interval. It is crucial that the drum major marches with a 26 inch step size during all drill and ceremony movements because the drum major sets the step size for the formation. Step size is measured from heel to heel.

Pivots

2-9. Pivots, or flanks, are a vital part of several drill and ceremony maneuvers and must be performed correctly to ensure alignment remains consistent. Because of how the pivot functions, Soldiers aligned by heels will be out of alignment compared to the rest of the formation after a pivot as shown in figure 2-1. Soldiers in a marching band are not commanded to *flank* together while performing (see paragraph 2-40), so to ensure alignment before and after the pivot, Soldiers are aligned by insteps rather than heels.

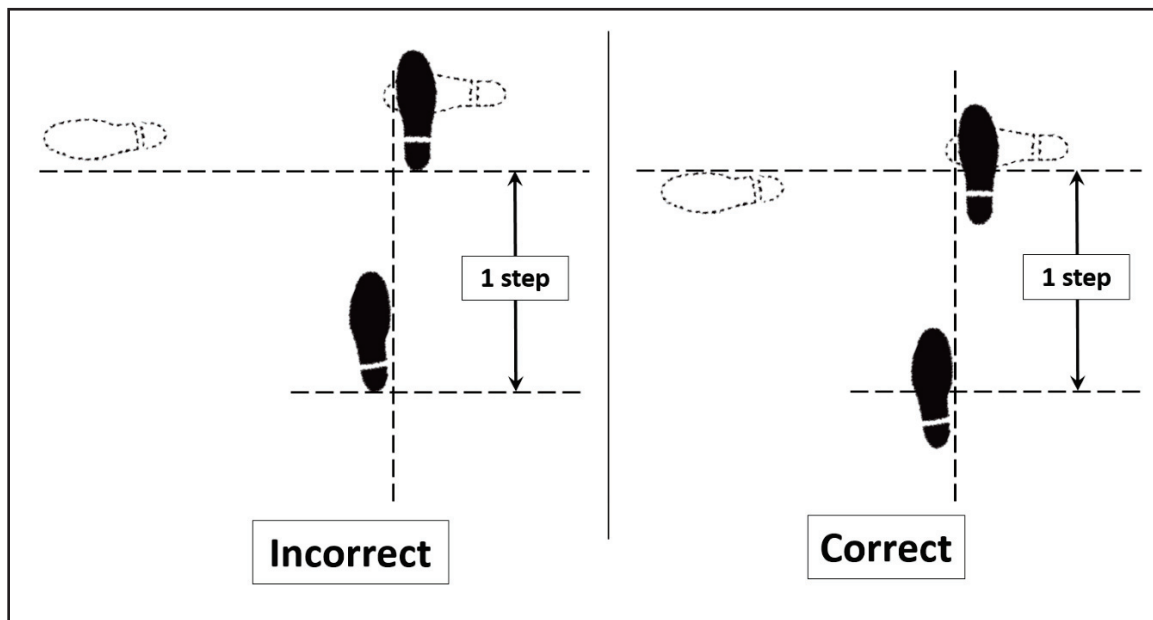


Figure 2-1. Pivot alignment

2-10. The first step after a pivot must be larger than other marching steps. Figure 2-2 shows two pivots, one performed using a consistent step size throughout the movement (incorrect), and one using a larger first step after the pivot to realign the Soldier with the formation (correct). Without the larger first step, the incorrect Soldier starts the movement in the new direction of march out of alignment with the rest of the formation and must take larger steps to catch up. The correct Soldier maintains alignment by ensuring the first step is large enough to realign with the formation. The size of the first step will vary by individual and must be practiced. When performed correctly, pivots work in conjunction with step size to maintain correct spacing.

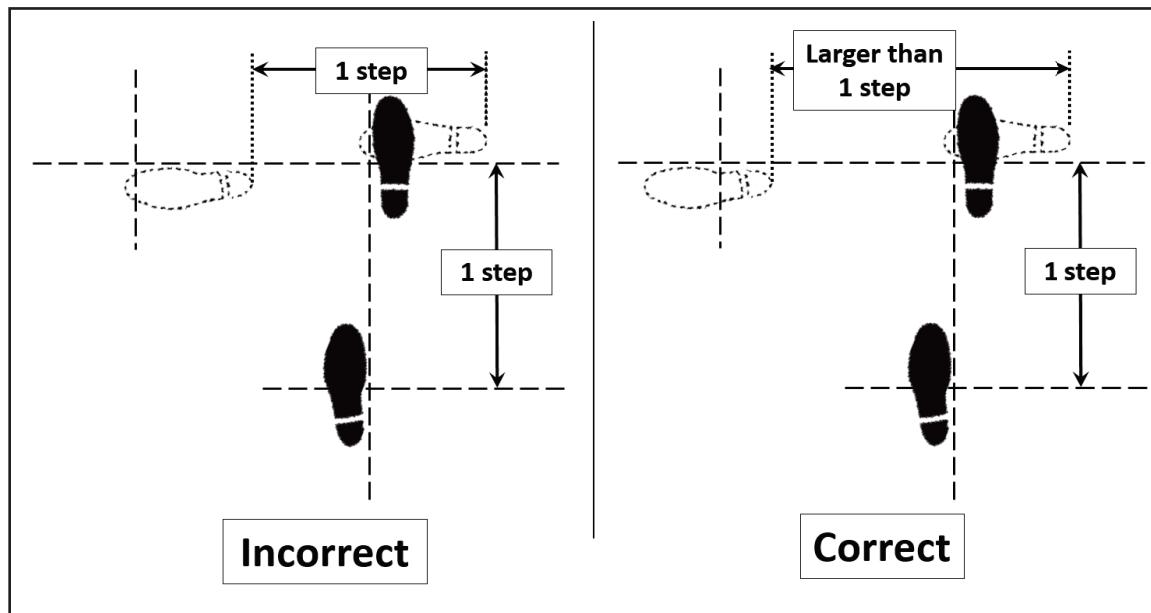


Figure 2-2. Pivot step size

INDIVIDUAL DRILL

2-11. Individual drill is the foundation of ceremonial marching performance and consists of the following: stationary positions, facing movements, the *hand salute*, foot technique, marching style, cadence, rest movements, and flanking.

Note: Musicians holding instruments execute individual drill as described in this chapter, modified as described in appendix F. Drum majors and conductors execute individual drill as described in TC 1-19.50 and TC 1-19.51, respectively.

STATIONARY POSITIONS, FACING MOVEMENTS, AND THE HAND SALUTE

2-12. Execute each position, facing movement, and the *hand salute* as follows:

Attention

2-13. Assume the position as described in TC 3-21.5 using the body carriage described in paragraph 2-2.

Parade Rest, Stand At Ease, At Ease, Rest

2-14. Assume these positions as described in TC 3-21.5. Musicians without instruments modify this position as shown in figure 2-3: place the hands in front of the body and centered on the belt, with the left hand in a fist (curled fingers facing the body) and the right hand cupping the left hand (fingers extended and joined).

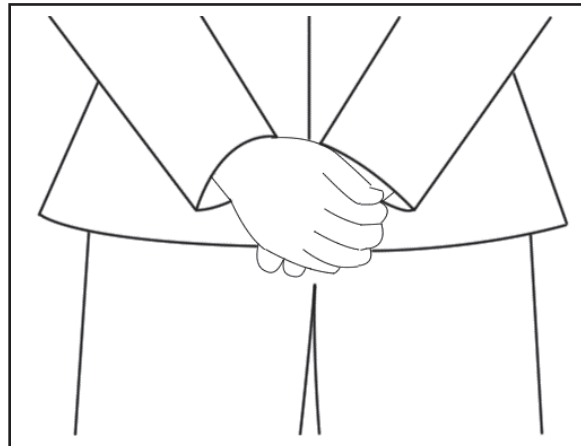


Figure 2-3. Hands at parade rest, stand at ease, and at ease

Left (Right) Face, Half Left (Right) Face, About Face

2-15. Execute the movement as described in TC 3-21.5.

Note: Musicians holding large instruments should not be commanded to face about, as their instruments make the movement unwieldy. To face the formation about, leaders should command two consecutive facing movements to the flank, such as **Right FACE, Right FACE**, or signal a *countermarch*.

Hand Salute

2-16. Drum majors execute the *hand salute* as described in TC 1-19.50. All others execute the *hand salute* as described in TC 3-21.5. If carrying an instrument in the right hand, move the instrument to the left hand, render the *hand salute*, and return the instrument to the right hand.

Note: Army musicians carrying instruments in a formation do not render the *hand salute*; the leader of the formation *salutes* for them.

FOOT TECHNIQUE, MARCHING STYLE, AND CADENCE

2-17. Army musicians utilize unique foot technique, marching style, and cadence while marching and playing. Foot techniques include the roll step, the fore-foot step, and the mid-foot step. Marching style includes step size and other movements that differ from performance in TC 3-21.5. Army musicians march at a cadence of 112-118 beats per minute.

The Roll Step

2-18. Use the roll step, shown in figure 2-4, when marching forward at a full step. Roll the lead foot down onto the ground, first through the mid-point of the foot and then on to the ball of the foot. The heel rolls up and the foot flexes naturally as the Soldier pushes off on the ball of the foot. Feet remain parallel to the direction of movement while marching. The entire movement is smooth and controlled.

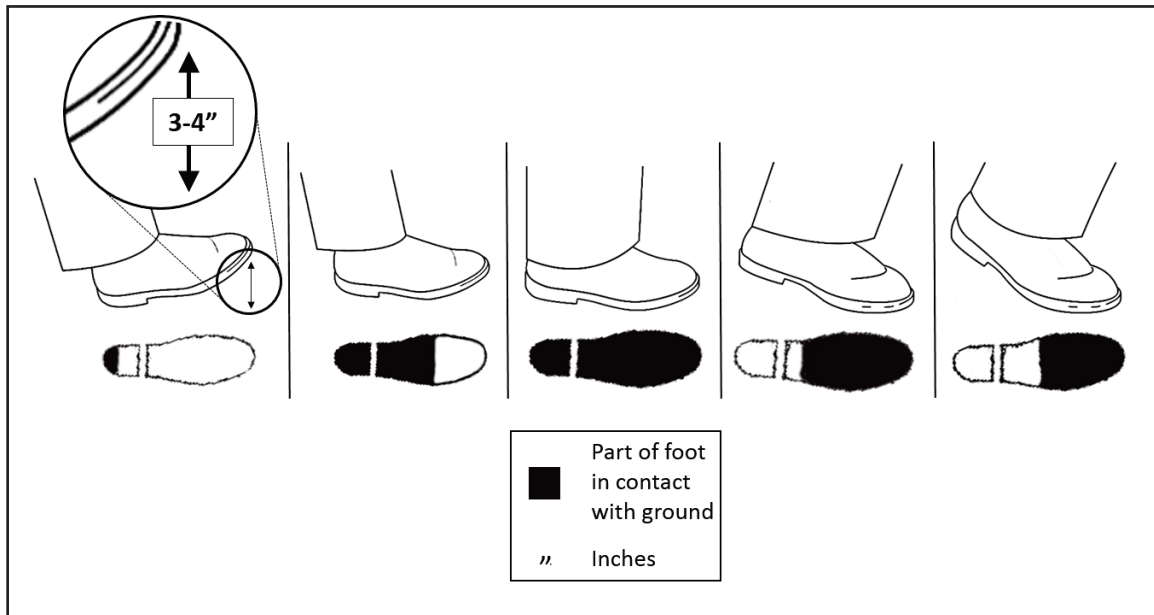


Figure 2-4. The roll step – right foot

The Fore-Foot Step

2-19. Use the fore-foot step, shown in figure 2-5, when marching in place or marching backward. Roll down from the toe to the heel before rolling back up. The entire movement is smooth and controlled.

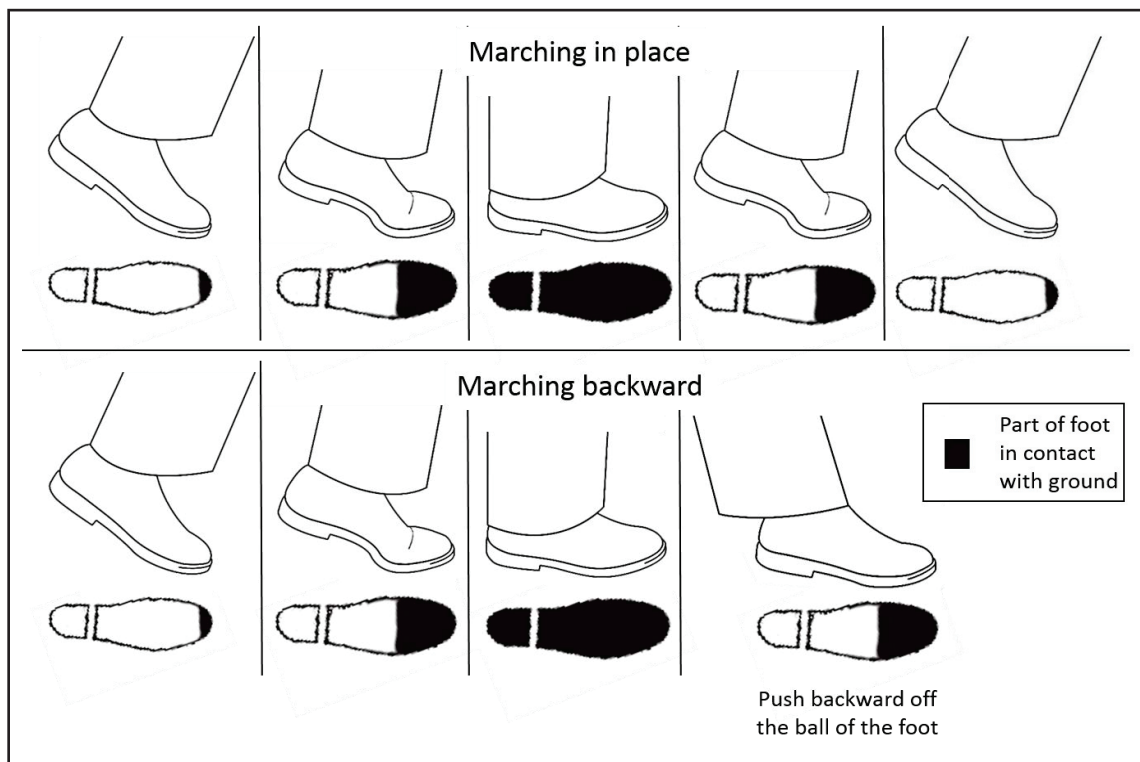


Figure 2-5. The fore-foot step – right foot

The Mid-Foot Step

2-20. Use the mid-foot step, shown in figure 2-6, when marching forward at a half step. The entire movement is smooth and controlled.

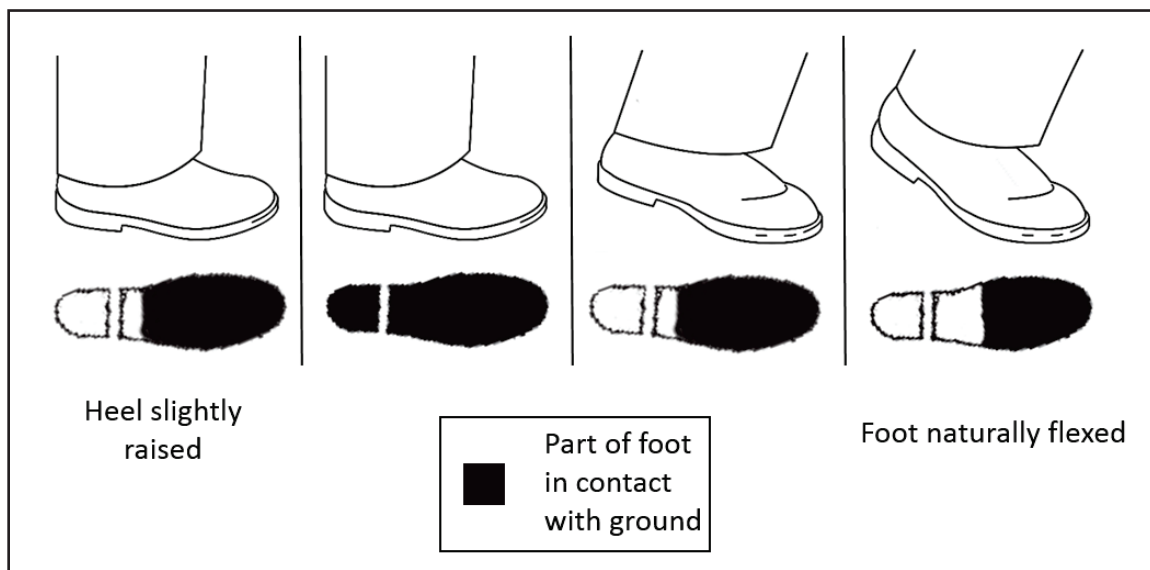


Figure 2-6. The mid-foot step – right foot

The 26-Inch Forward Step

2-21. March forward with a 26-inch step from the *halt* as described in TC 3-21.5, modified as shown in figure 2-7 using the roll step. Keep the heel of the left foot near the ground without scraping when moving from the position of *attention* to the first beat of the movement. Continue marching with a 26-inch step.

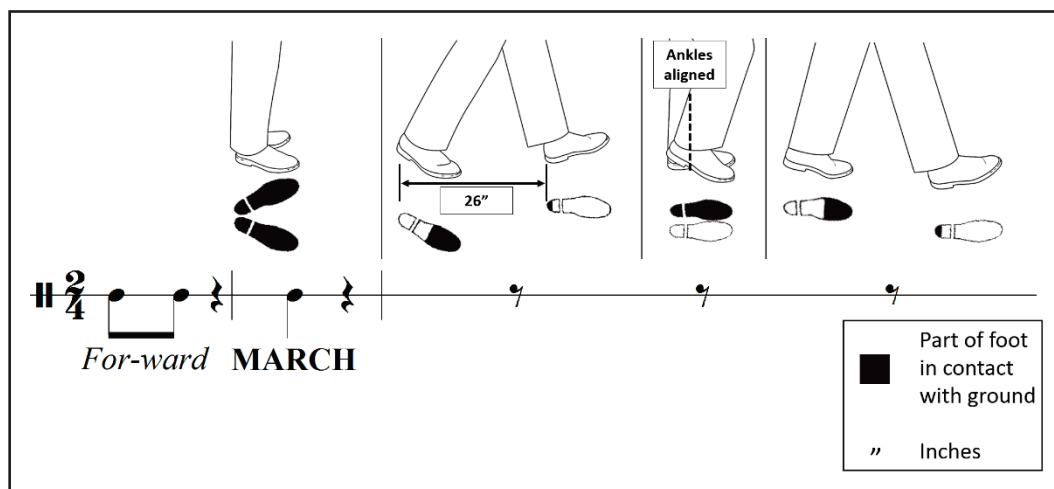


Figure 2-7. Forward march from halt

2-22. *Halt* while marching at a full step as described in TC 3-21.5, modified as shown in figure 2-8. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. One beat after the command of execution, roll the right foot down using a roll step. On the next beat, place the left foot using the mid-foot step to assume the position of *attention*.

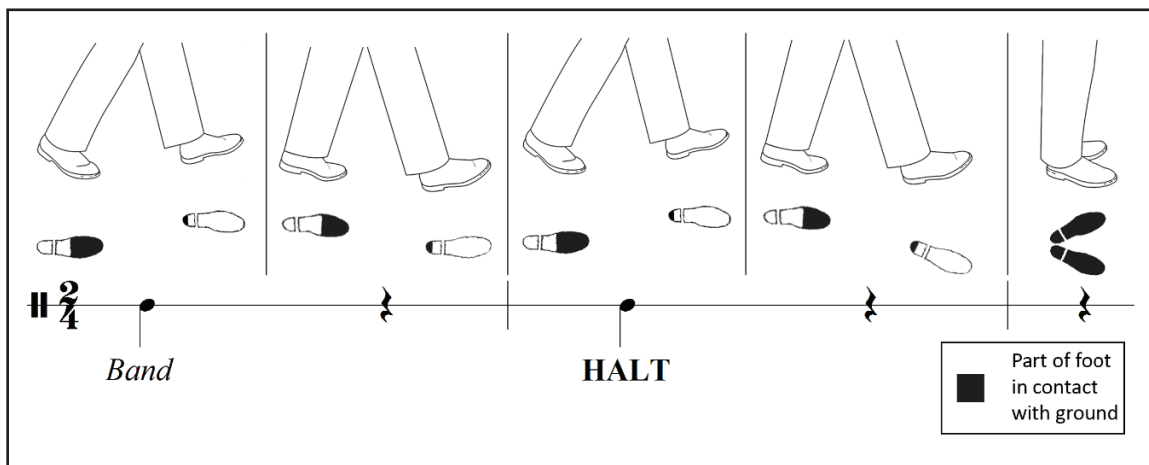


Figure 2-8. Halt from forward march

The 13-Inch Step

2-23. March forward with a 13-inch step from the *halt* as described in TC 3-21.5, modified as shown in figure 2-9 using the mid-foot step. Avoid scuffing the feet. Instead, place the feet on the ground so that little shock is transmitted through the legs to the rest of the upper body. Keep the arms at the side of the body as at the position of *attention*. Continue marching with a 13-inch step.

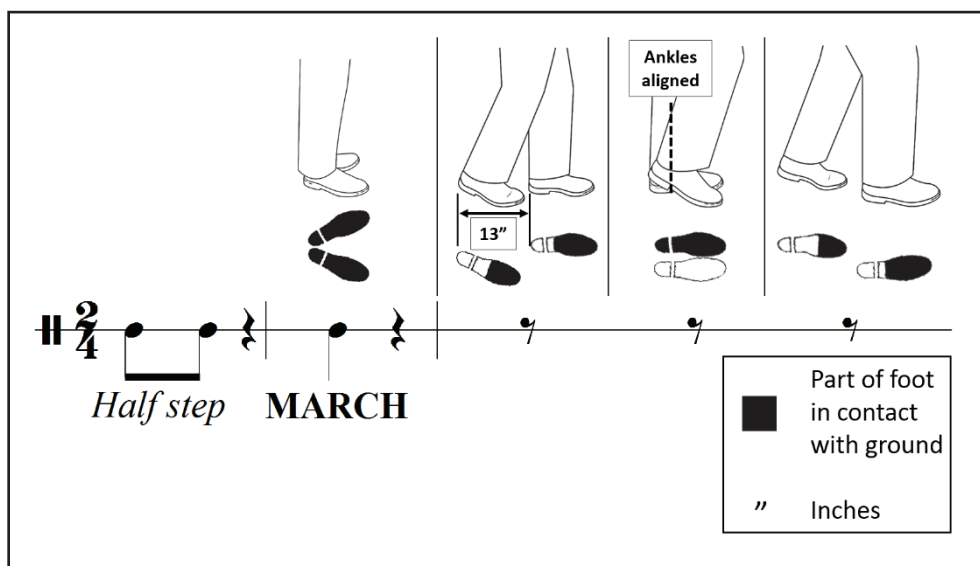


Figure 2-9. Half step march from halt

2-24. *Halt* while marching at a half step as described in TC 3-21.5, modified as shown in figure 2-10. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. One beat after the command of execution, place the right foot using a mid-foot step. On the next beat, place the left foot using the mid-foot step to assume the position of attention.

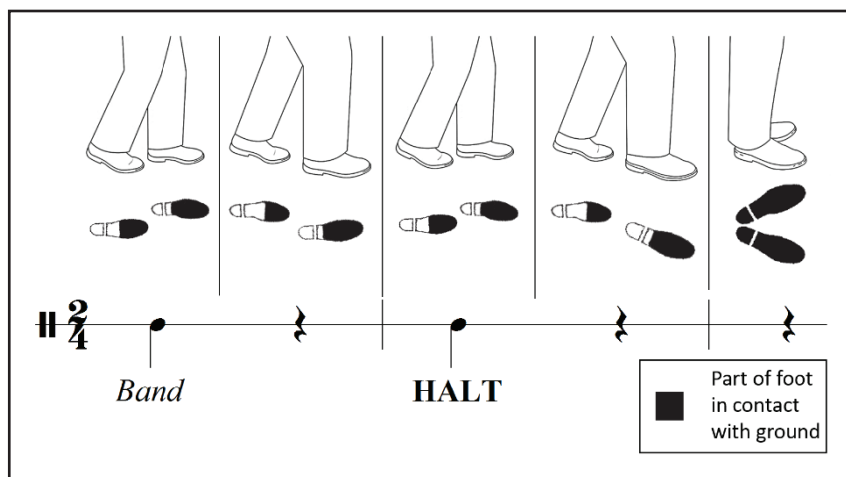


Figure 2-10. Halt from half step march

2-25. Change from a full step to a half step as described in TC 3-21.5, modified as shown in figure 2-11. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. One beat after the command of execution, take one more 26-inch step using the roll step and begin marching with a 13-inch step.

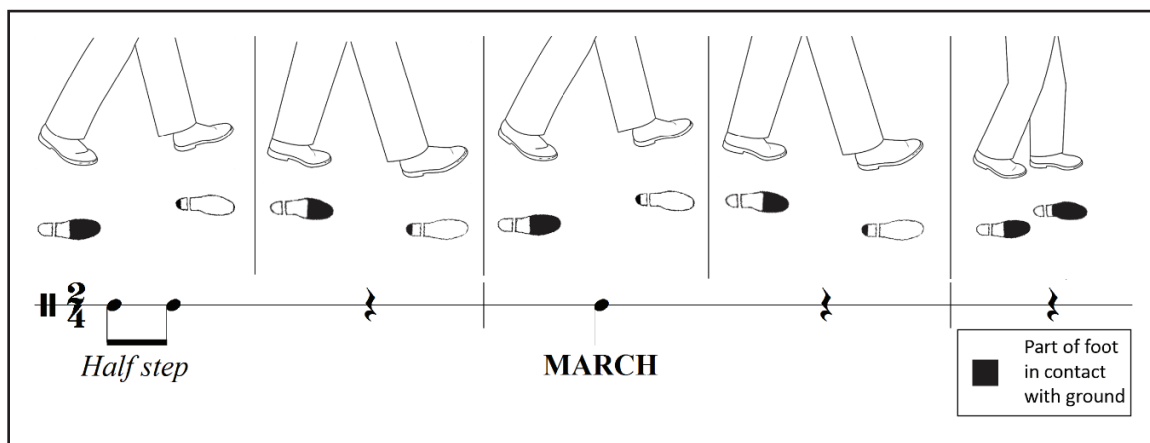


Figure 2-11. Half step march from forward march

2-26. Change from a half step to a full step as described in TC 3-21.5, modified as shown in figure 2-12. Give the preparatory command and command of execution on the left foot. One beat after the command of execution, place the right foot using a mid-foot step and assume the position of *attention*. This is the “stop step.” Step off with the 26-inch step as described in paragraph 2-21.

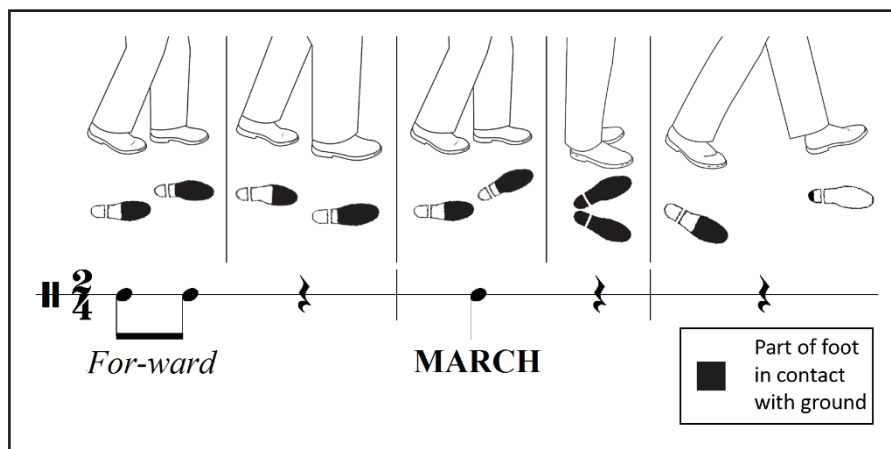


Figure 2-12. Forward march from half step march

2-27. March backward with a 13-inch step as described in TC 3-21.5, modified as shown in figure 2-13, and using a fore-foot step. Continue marching backwards, keeping the arms at the side of the body as in the position of *attention*.

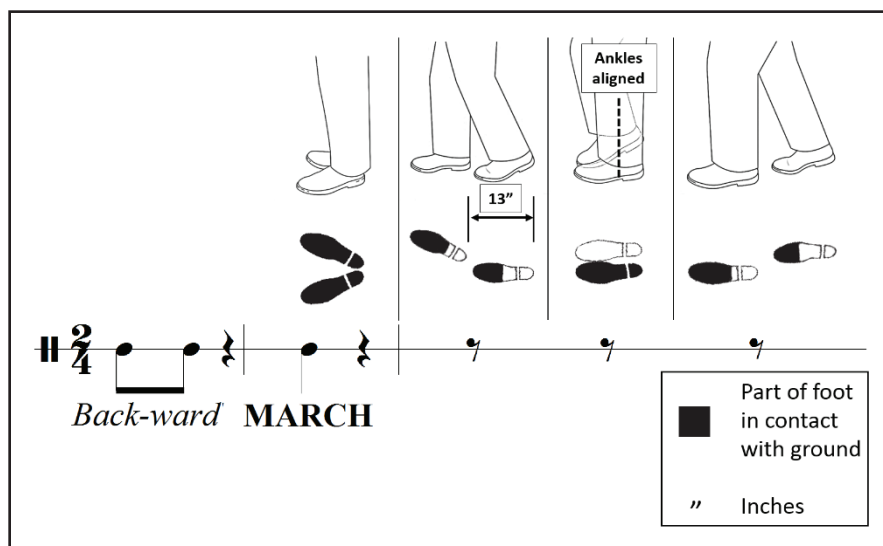


Figure 2-13. Backward march from halt

2-28. *Halt* while marching backward as described in TC 3-21.5, modified as shown in figure 2-14. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. Place the feet using a fore-foot step to assume the position of *attention*.

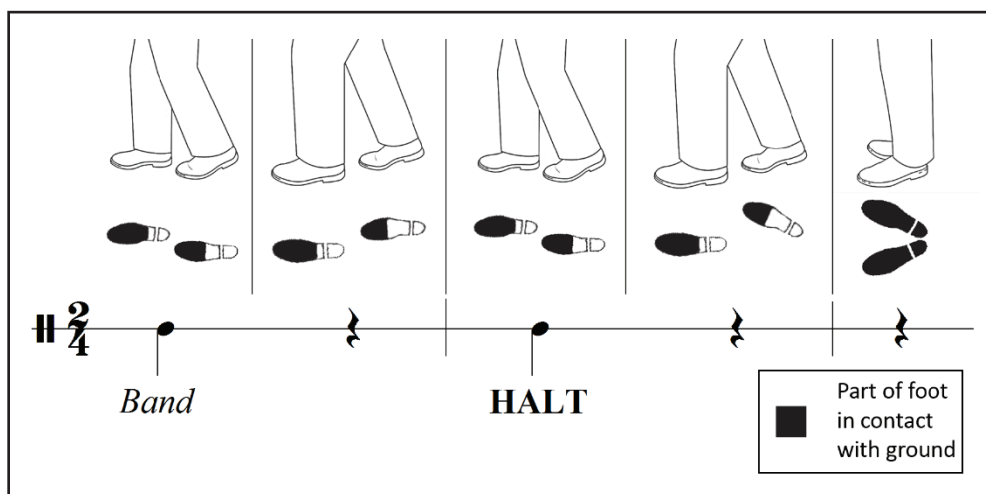


Figure 2-14. Halt from backward march

Right (Left) Step

2-29. Army musicians in a marching band should not be commanded to *right (left) step march*. Instead, command a facing movement, march the formation forward, *halt*, and command another facing movement.

Change Step

2-30. Individual Soldiers *change step* while marching as described in TC 3-21.5 using the appropriate foot technique described in this chapter. The command **Change step MARCH** should only be given to a formation while training individual drill techniques as described in chapter 3.

Marching to the Rear

2-31. Army musicians in a marching band should not be commanded to march to the rear while carrying instruments.

Note: Musicians holding large instruments should not be commanded to march to the rear, as their instruments make the movement unwieldy. To face the formation about, leaders should command two consecutive facing movements to the flank, such as **Right FACE, Right FACE**, or signal a *countermarch*.

Marching in Place

2-32. March in place as shown in figure 2-15 using a fore-foot step. When raising the knee, let the foot hang naturally. Continue alternating steps, keeping the arms at the sides of the body as at the position of *attention*.

Note: Percussionists may lower their heel height on the “and” counts if their instrument interferes with the movement of their legs. Strive for a uniform heel height across the entire section.

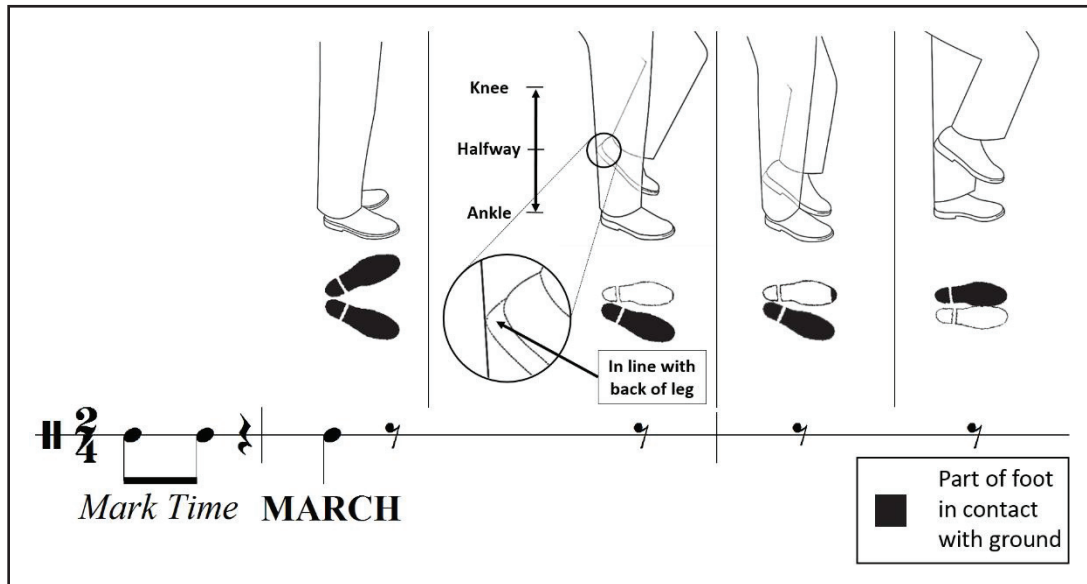


Figure 2-15. Mark time march from halt

2-33. March in place from the full step as described in TC 3-21.5, modified as shown in figure 2-16. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. March in place as described in paragraph 2-32.

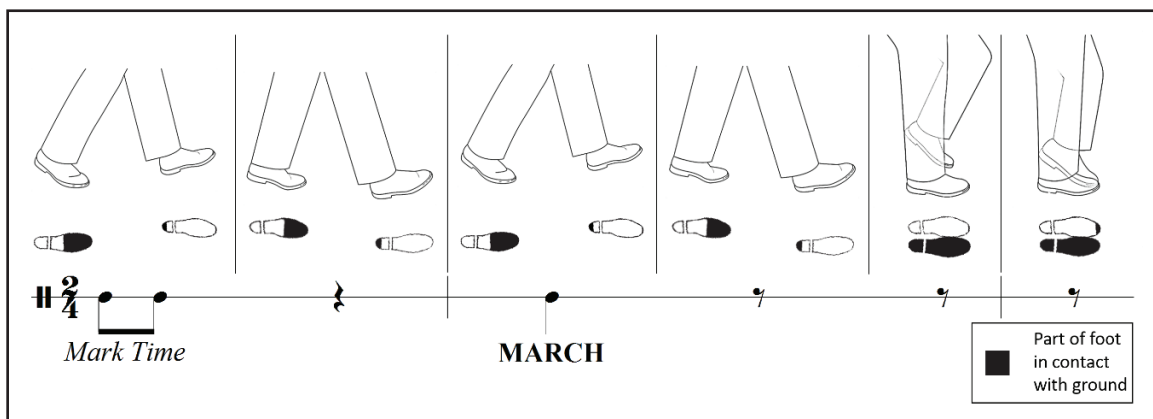


Figure 2-16. Mark time march from forward march

2-34. March in place from the half step as described in TC 3-21.5, modified as shown in figure 2-17. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. March in place as described in paragraph 2-32.

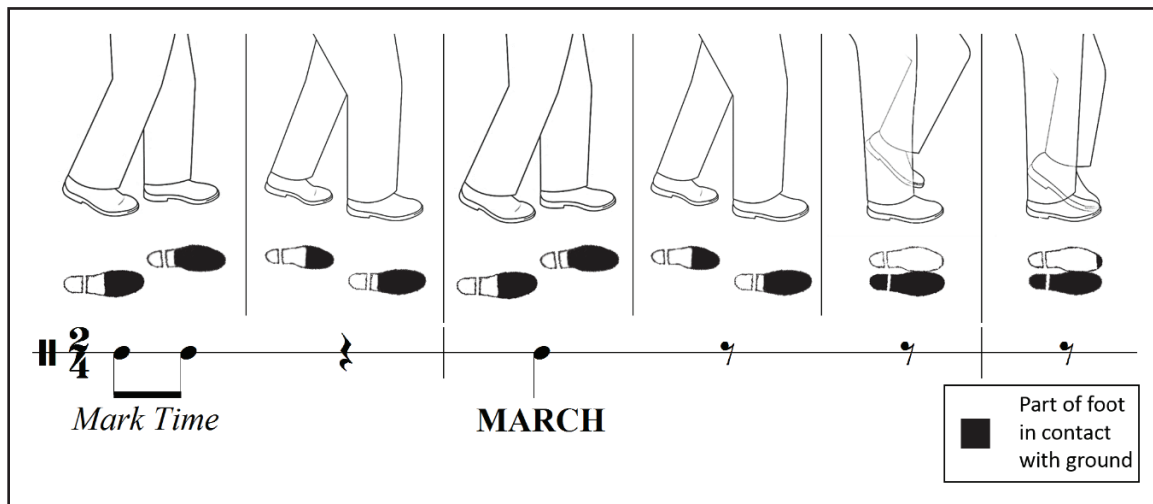


Figure 2-17. Mark time march from half step march

2-35. March forward at a full step from the *mark time* as described in TC 3-21.5, modified as described in paragraph 2-32 and as shown in figure 2-18. Give the preparatory command and command of execution on the left foot.

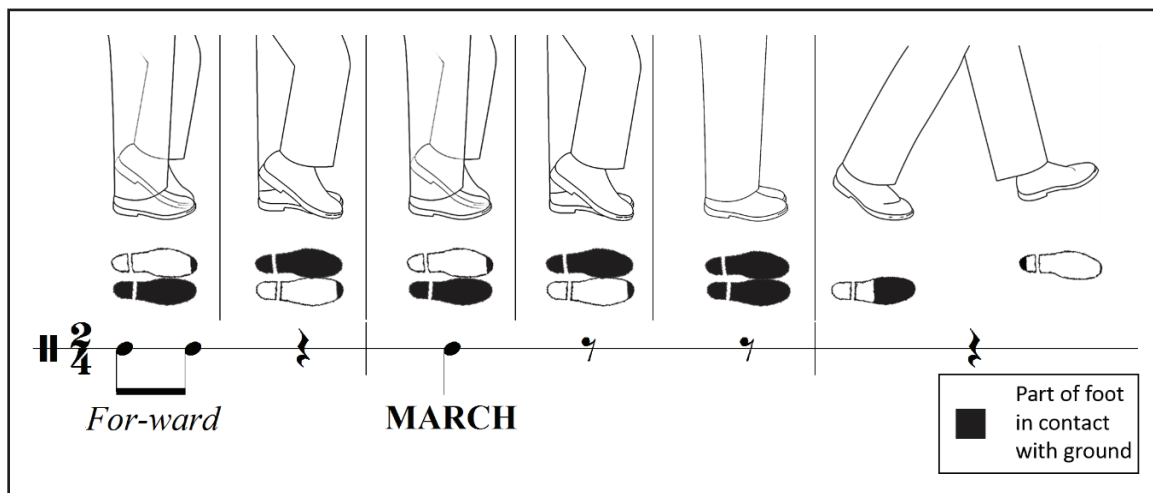


Figure 2-18. Forward march from mark time march

2-36. March forward at a half step from the *mark time* as described in TC 3-21.5, modified as described in paragraph 2-32 and as shown in figure 2-19. Give the preparatory command and command of execution on the left foot.

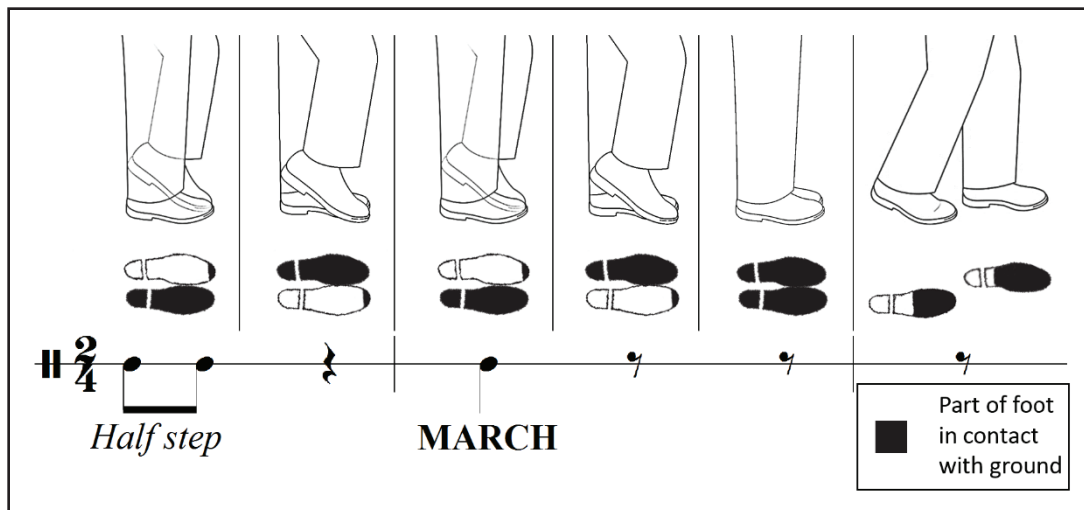


Figure 2-19. Half step march from mark time march

2-37. *Halt* while marching in place as described in TC 3-21.5, modified as described in paragraph 2-32 and as shown in figure 2-20. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot.

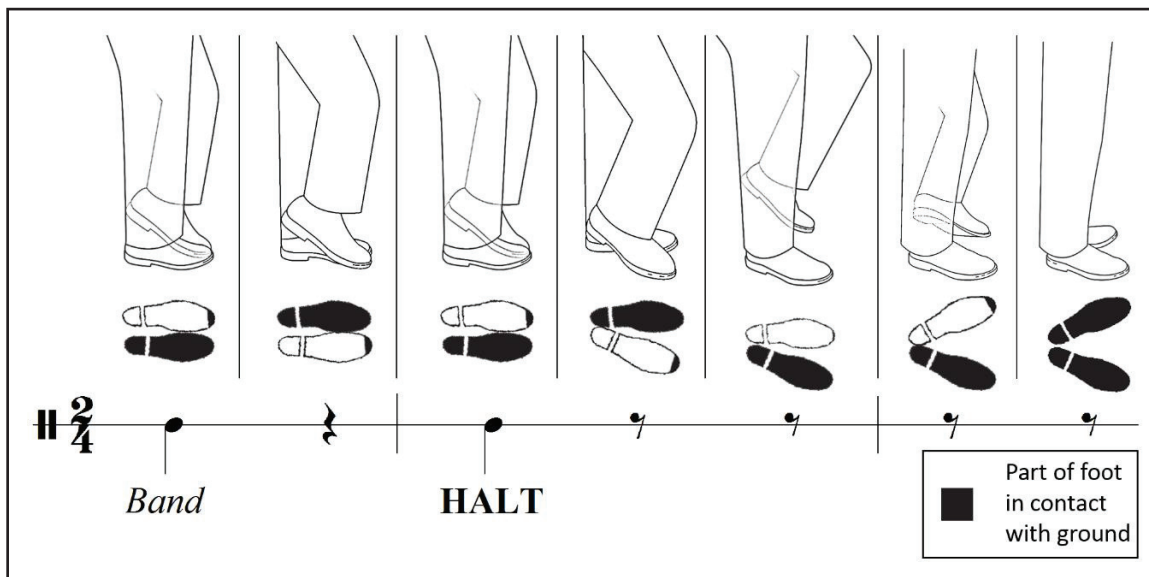


Figure 2-20. Halt from mark time march

REST MOVEMENTS

2-38. Rest movements with the 26-inch step include *at ease march* and *route step march*. Before commanding either movement, the percussion section must be at a stick tap. Follow procedures in TC 3-21.5 to execute *at ease march* and *route step march*, modified as follows: give the preparatory command and the command of execution as the left foot touches the ground.

2-39. To resume marching in cadence, follow the procedures in TC 3-21.5, modified as follows: give the preparatory command and the command of execution as the left foot touches the ground. The percussion section resumes the stick tap two beats after the command **MARCH** of **Quick Time MARCH**.

FLANKING

2-40. Flanking is a fundamental element of several movements used by the Army marching band to change an individual's direction of march 90°. Except for the drum major, conductor, and command bugler positioned with the commander of troops, the flank is only performed while marching forward at the 26-inch step, the 13-inch step, or while marching in place. The hips and shoulders remain in line so that the entire body executes the change of direction as a unit. The size of the first step after executing a pivot is determined by individual foot length (see figure 2-2 on page 2-3).

Note: When training an individual Soldier or small, squad-sized element to pivot, trainers may use the command **Left (Right) Flank MARCH** as prescribed in TC 3-21.5. Army marching bands are not commanded to flank as a group.

2-41. Flank to the left while marching at the 26-inch step as described in TC 3-21.5, modified as shown in figure 2-21. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. Soldiers initiate the pivot with both the lead and trail foot.

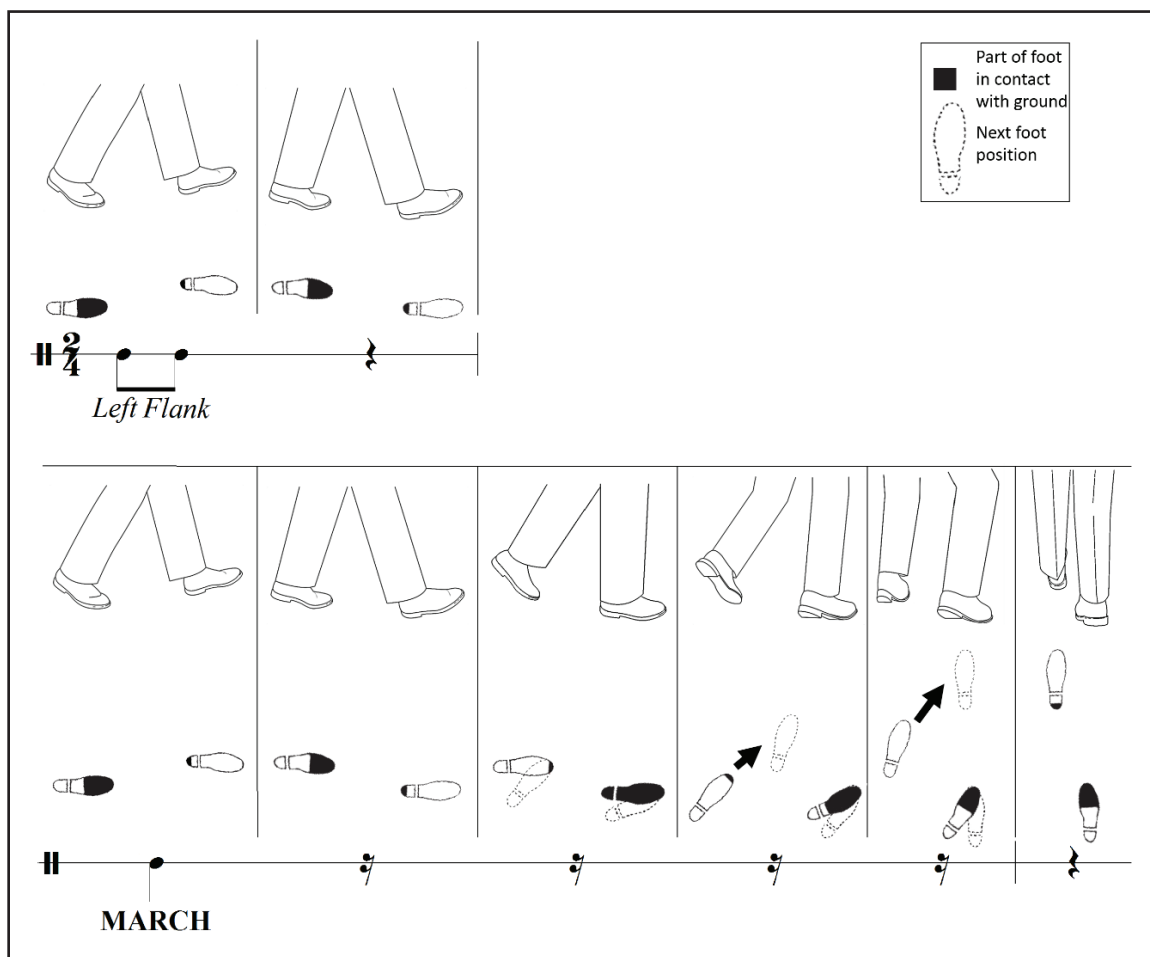


Figure 2-21. Left flank march from forward march

2-42. Flank to the right while marching at the 26-inch step as described in TC 3-21.5, modified as shown in figure 2-22. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the right foot. Soldiers initiate the pivot with both the lead and trail foot.

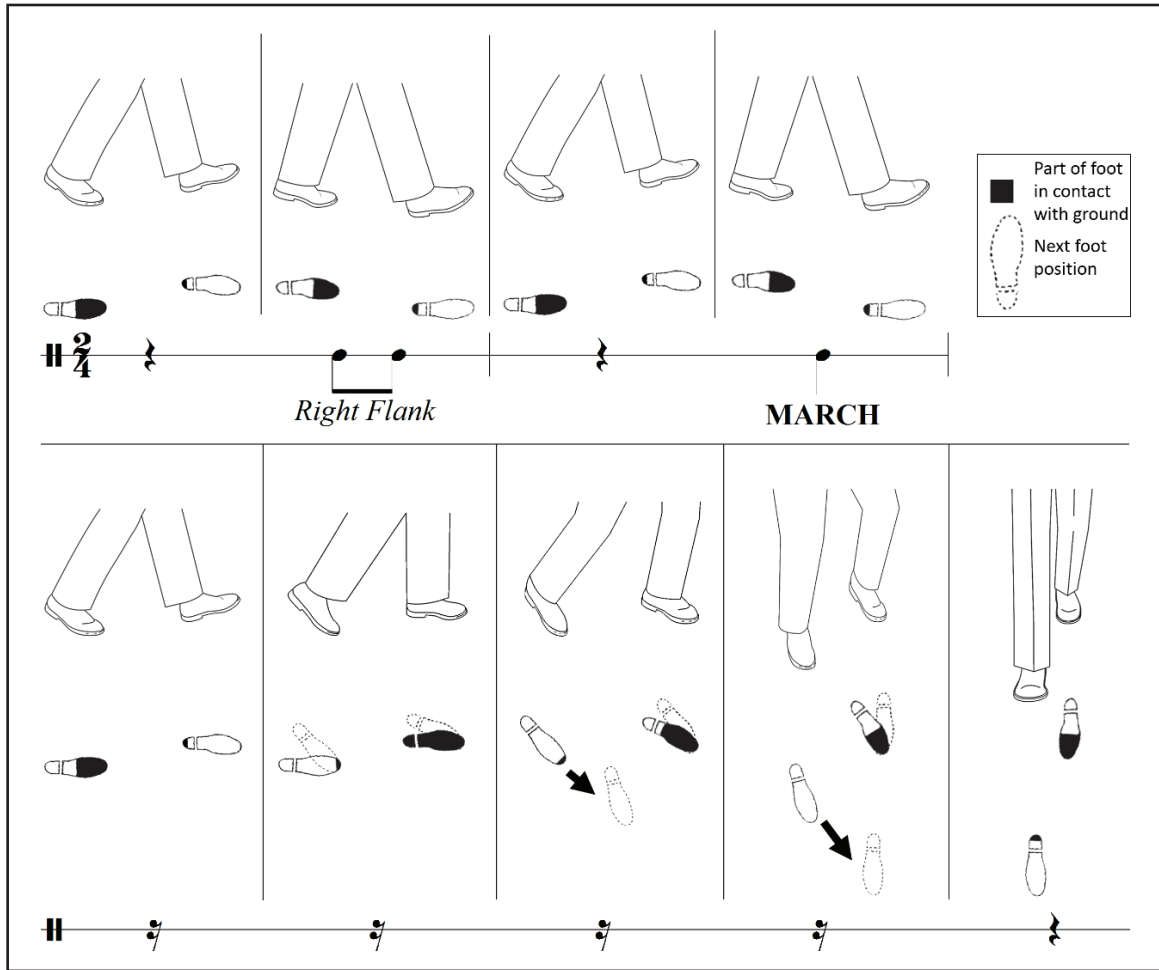


Figure 2-22. Right flank march from forward march

2-43. Flank to the left while marching at the 13-inch step as described in TC 3-21.5, modified as shown in figure 2-23. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. Soldiers initiate the pivot with both the lead and trail foot.

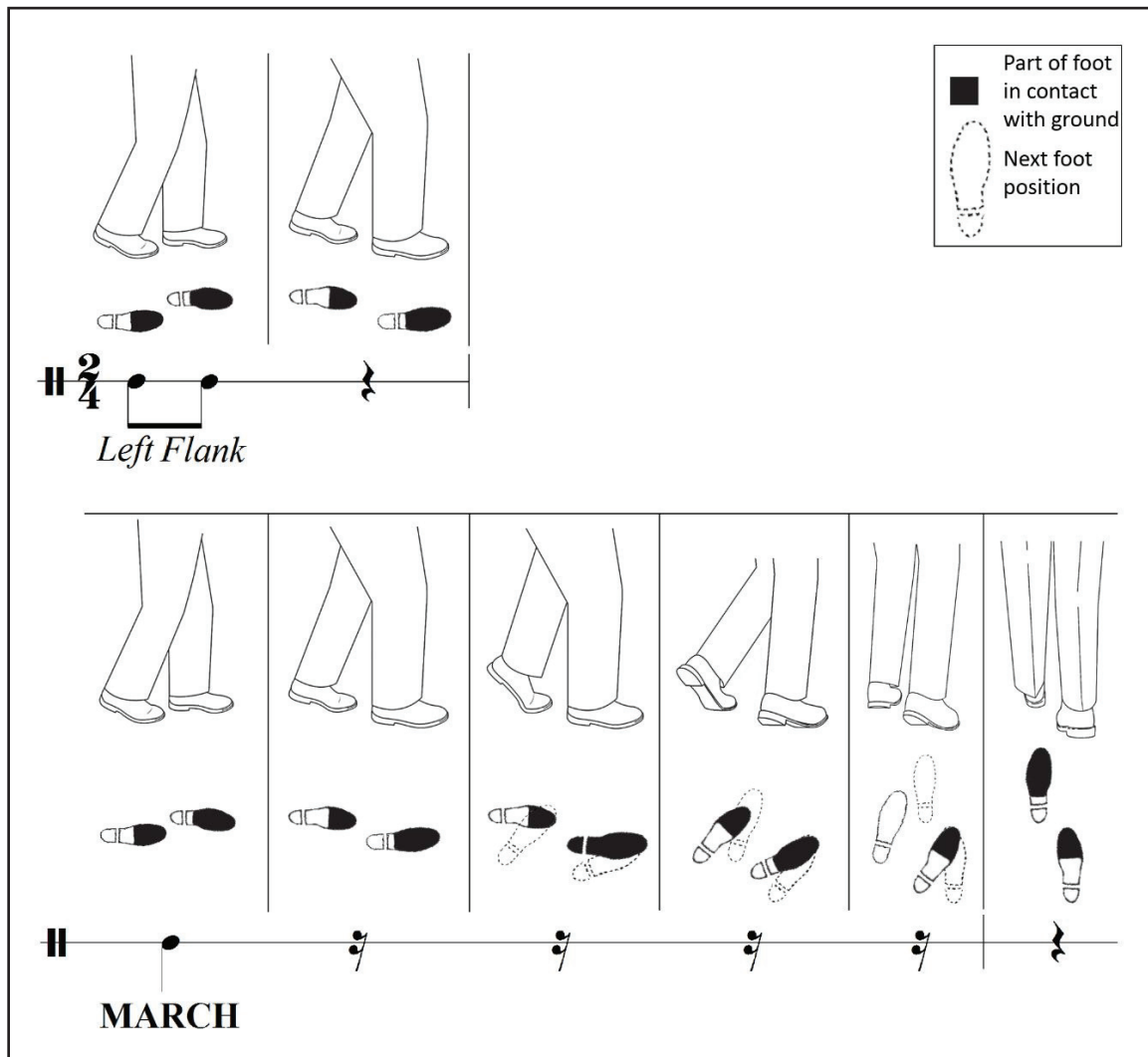


Figure 2-23. Left flank march from half step march

2-44. Flank to the right while marching at the 13-inch step as described in TC 3-21.5, modified as shown in figure 2-24. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the right foot. Soldiers initiate the pivot with both the lead and trail foot.

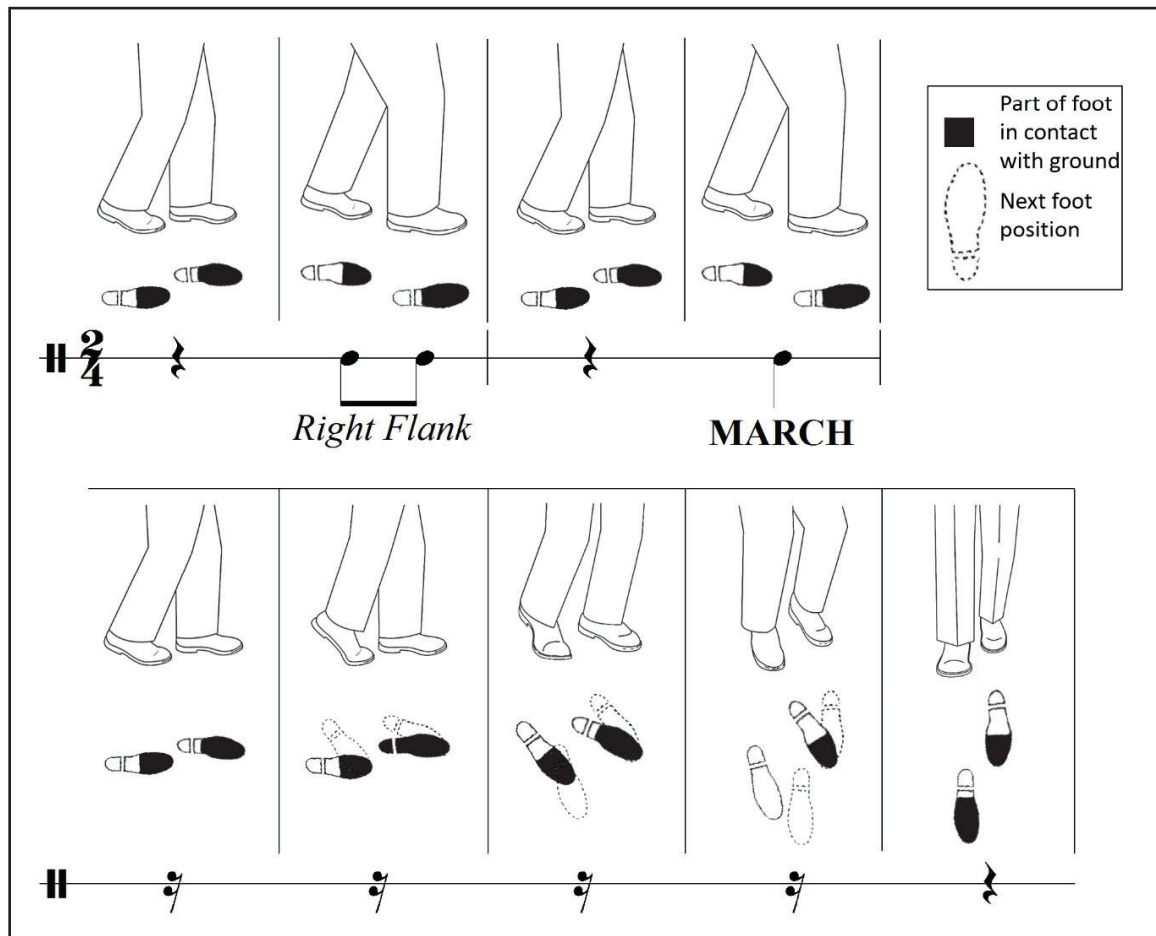


Figure 2-24. Right flank march from half step march

2-45. Flank to the left while marching in place as described in TC 3-21.5, modified as described in paragraph 2-32 and as shown in figure 2-25. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the left foot. Soldiers initiate the pivot as though initiating a facing movement.

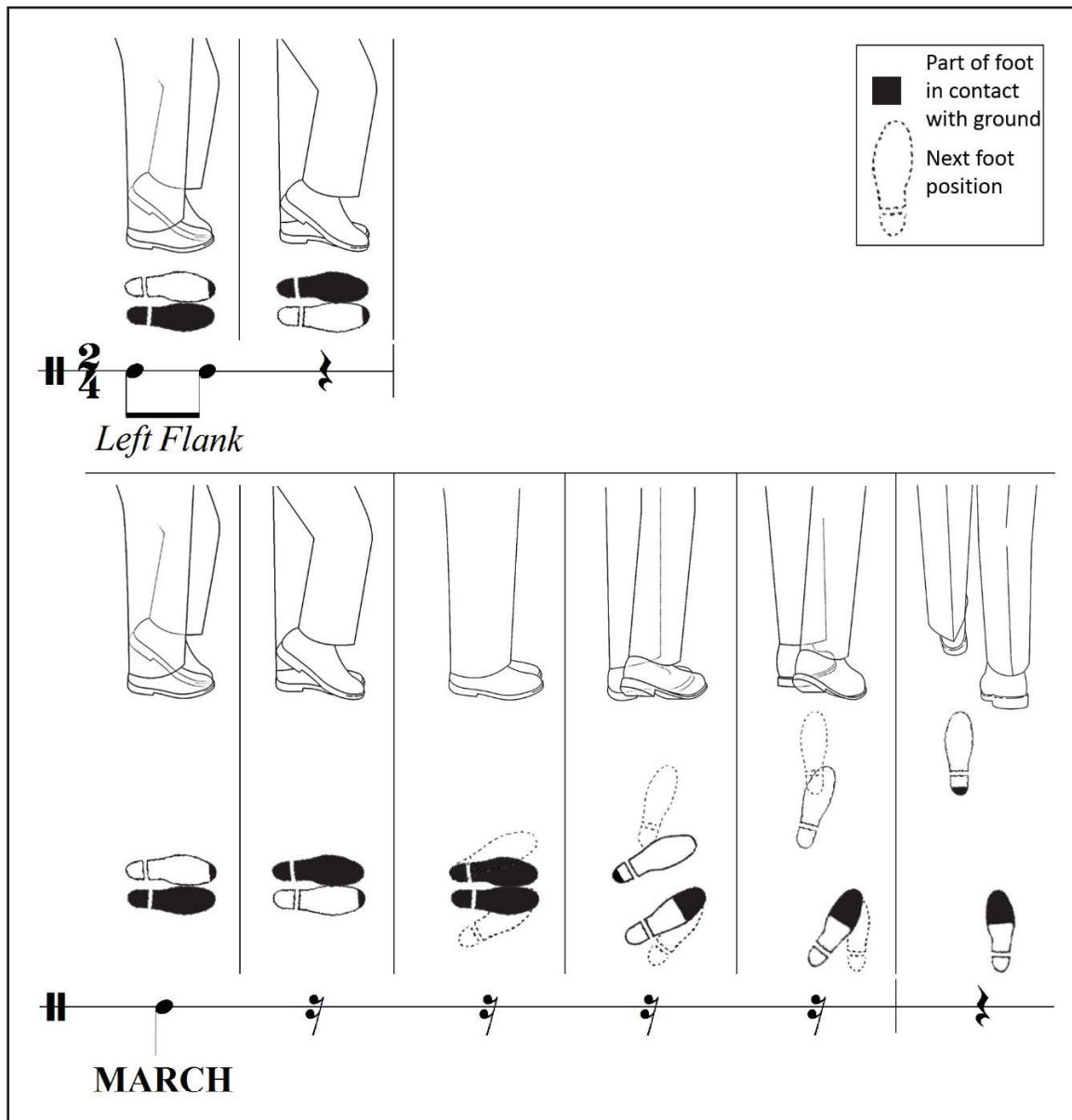


Figure 2-25. Left flank march from mark time march

2-46. Flank to the right while marching in place as described in TC 3-21.5, modified as described in paragraph 2-32 and as shown in figure 2-26. The time between the preparatory command and command of execution may be more than one beat, but both commands must be given on the right foot. Soldiers initiate the pivot as though initiating a facing movement.

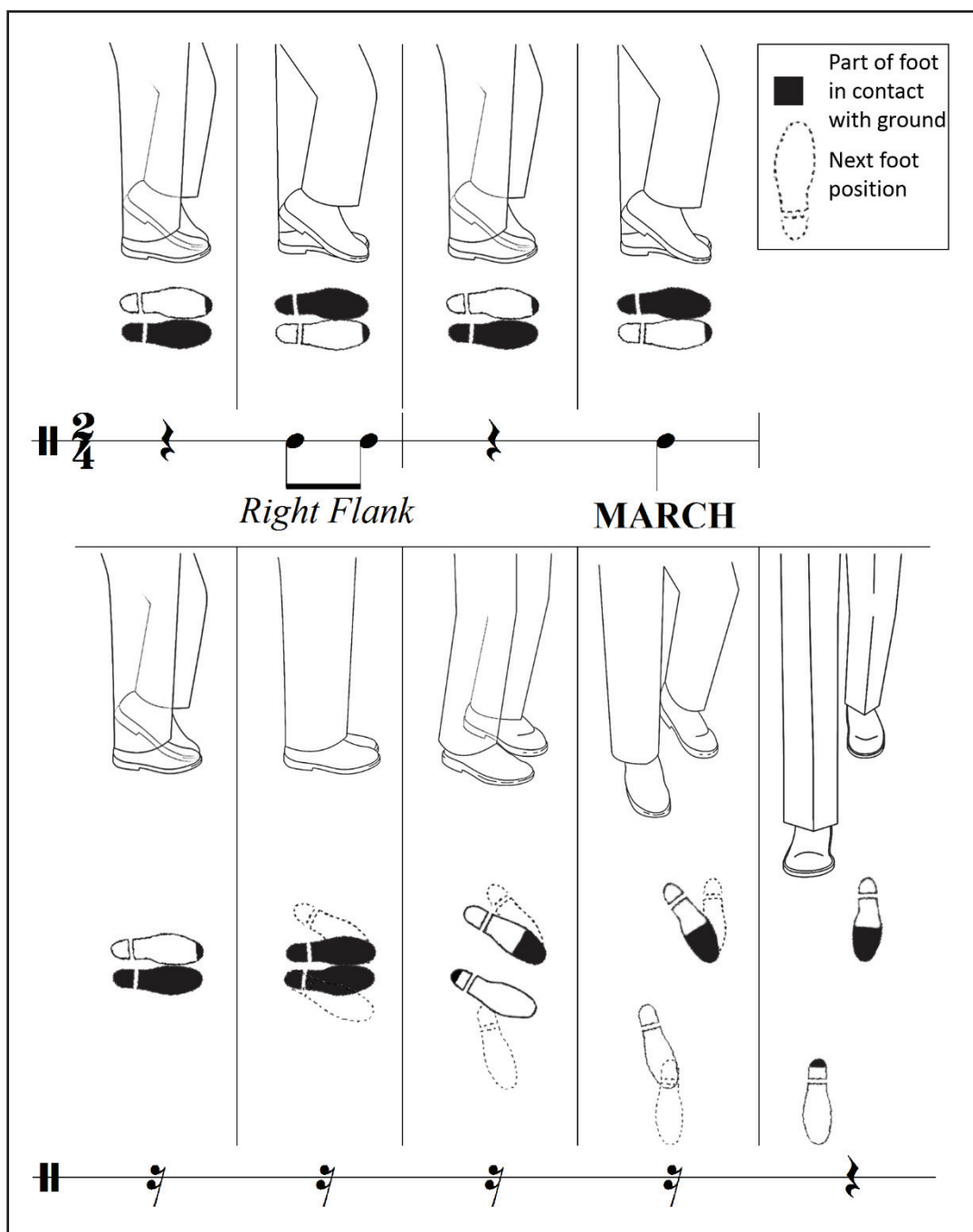


Figure 2-26. Right flank march from mark time march

SMALL GROUP DRILL

2-47. Once Soldiers are proficient in individual drill, they can be formed into small, squad-sized groups. Small group drill builds upon individual drill techniques, adding the fundamental principles of spacing and alignment. When executing drill as a small group, use the squad drill commands and conventions in TC 3-21.5, as modified in this publication. This includes small group training and circumstances when a larger marching band must be broken into smaller groups (i.e., when woodwinds must leave the field during a ceremony due to inclement weather).

SPACING

2-48. Army musicians march at a normal interval of 2 steps (52 inches), at a close interval of 1 step (26 inches), and at a distance of 2 steps (52 inches). When conducting small group drill, form in ranks or files using the desired spacing. Soldiers must learn how to establish and maintain correct spacing in order to correctly perform precision marching movements.

ALIGNMENT

2-49. Soldiers align front-to-back by covering on the Soldier to their front and align side-to-side by dressing to the guide file. To cover, Soldiers position their heads, spines, and insides of the heels directly behind the corresponding locations of the Soldier in front of them. Soldiers dress by ensuring their shoulders are perpendicular to the direction of march and their insteps are in line with the Soldier in the guide file. Alignment is fundamental to the appearance of the marching band and correct performance of drill maneuvers. Figure 2-27 shows Soldiers properly aligned.

Note: Straight diagonals are the result of proper spacing and alignment. Aligning to the diagonal will not always correct the formation. A crooked diagonal tells the Soldier that spacing, alignment, or both are incorrect; it does not tell the Soldier which.

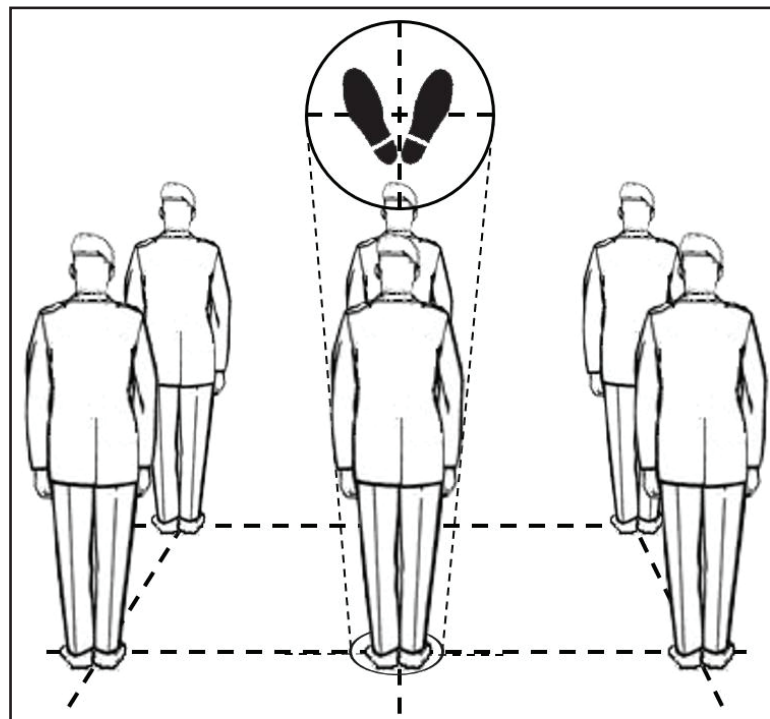


Figure 2-27. Cover and alignment

MARCHING BAND DRILL

2-50. The Army marching band uses unique intervals, positions, procedures, and drill movements to maneuver around the field.

PRESCRIBED FORMATIONS

2-51. Army marching bands perform in two kinds of formation: marching band formation and concert formation. When desired, musicians in marching band formation may face to the flank for stationary musical performances. Otherwise, Army musicians may move to concert formations for stationary performances.

Marching Band Formation

2-52. Army marching bands form in column formation with fronts typically consisting of four or more Soldiers. Marching bands form at normal interval as shown in figure 2-28; the conductor occupies the primary position. If the senior noncommissioned officer (NCO) is not performing as a musician, they also form in the primary position, shown in figure 2-28. When forming the band, fill the front rank, then fill the guide and flank files. Place any open spaces in the last rank to reduce interference with alignment or prevent complication of marching movements.

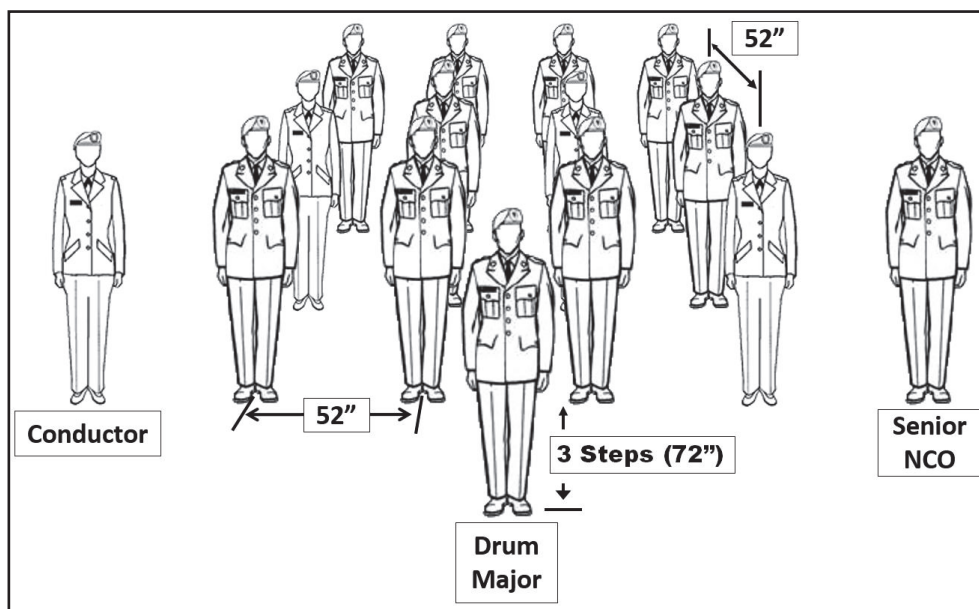


Figure 2-28. Marching band at normal interval – 4-Soldier front

2-53. Army marching bands form at close interval as shown in figure 2-29, with the conductor and senior NCO occupying the primary positions. Use this formation when side-to-side space is limited. The marching band cannot perform *square turns*, *countermarches*, and some facing movements when formed at close interval.

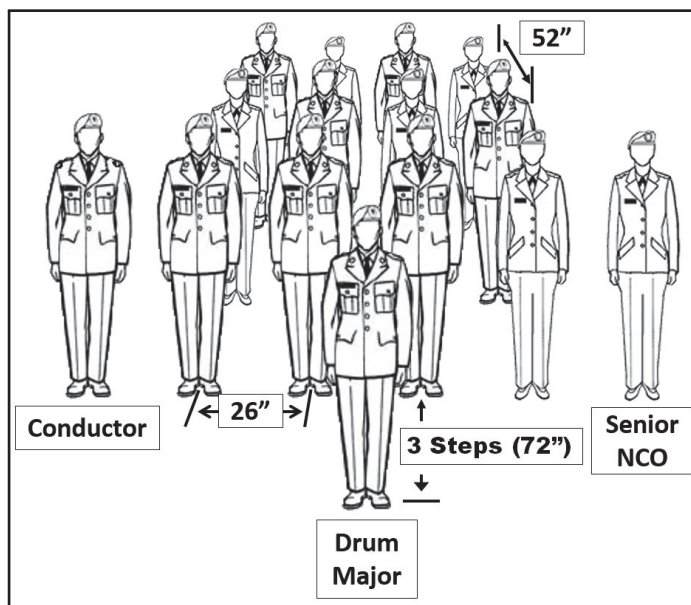


Figure 2-29. Marching band at close interval

2-54. The drum major forms in the primary position at a distance from the marching band of one step less than the number of files. When the conductor and senior NCO occupy their own files, as when occupying the primary positions shown in figure 2-29, they are not included in the calculation. In figure 2-29, the drum major's distance is 3 steps (72 inches) (4 files); in figure 2-30, it is 4 steps (92 inches) (5 files).

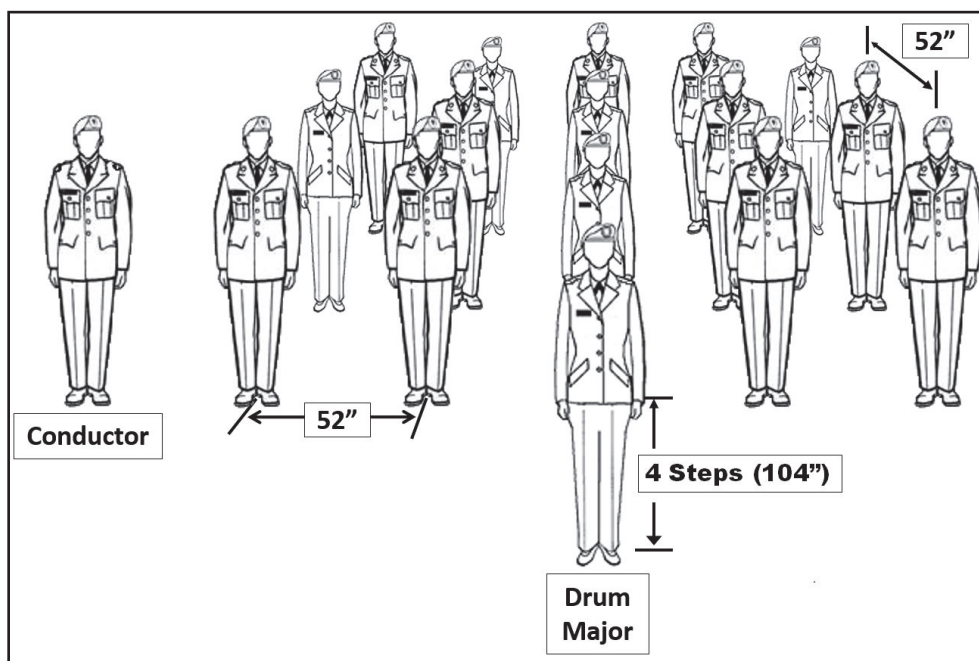


Figure 2-30. Marching band at normal interval – 5-Soldier front

Guide Files

2-55. In marching bands with an odd number of files, the center file is the guide file; otherwise, the file to the right-of-center is the guide file (see figure 2-31). Soldiers guide to these files when the marching band marks time, moves forward, or moves backward. When changing direction to the left or right, the file nearest

the new direction of march is the guide file until the change of direction is complete, whereupon it reverts to the center or right-of-center file. The guide file maintains the distance between the ranks within the band. The closest member of the guide file maintains the distance between the first rank and the drum major when the marching band is halted or moves forward or backward. All other members of the formation, except the drum major, dress to the guide file to maintain the correct distance between ranks.

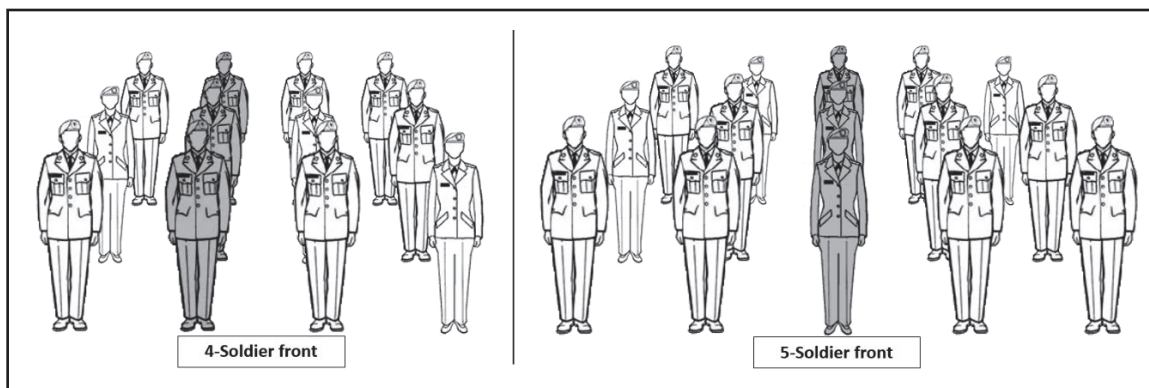


Figure 2-31. Guide files

Alternate Positions

2-56. When the street is too narrow to use the primary positions during a parade, the conductor, senior NCO (when not performing as a musician), and drum major can march in the alternate positions. The drum major forms 8 steps in front of, and centered on, the front rank, and the conductor and senior NCO form 4 steps in front of, and centered on, the front rank, as shown in figure 2-32. Distance from the front rank of musicians remains the same regardless of the number of files in the formation. When alternate positions are used, the marching band turns using *guide turns* and cannot perform *countermarches*.

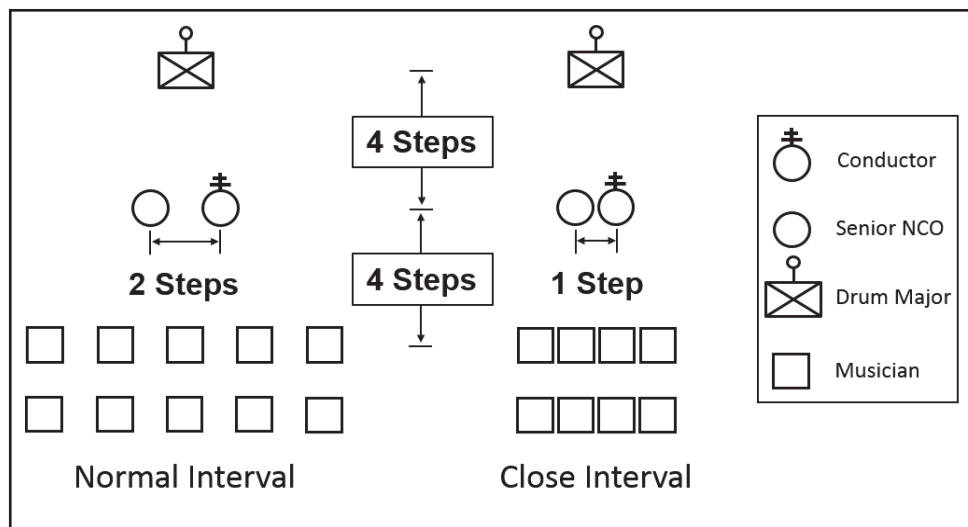


Figure 2-32. Alternate positions

Concert Formations

2-57. There are two methods for moving from a marching band formation to a concert formation: by file and by rank. Each separates the formation into three parts: elements that move left, elements that move right, and elements that move forward. Leaders should consider which ranks will end up on which side of the concert formation when assigning instrument positions within the marching block.

By File

2-58. Moving by file to concert formation is the most direct way. Using an even number of files as shown in figure 2-33 is the simplest way to move into the concert formation. For bands with an odd number of files, an unbalanced formation may result, with one side containing more Soldiers than the other. It may require sufficient space in front of the formation to execute. Divide the formation into three parts: files to the left of center, center file (if applicable) and files to the right of center, and the percussion block consisting of the percussion rank and all ranks behind it. If desired, music performance units (MPUs) can create an “automatic sequence” to move from the marching band formation to a concert formation without halting. The last rank of the percussion block ends the movement approximately where the front rank of the formation began the movement.

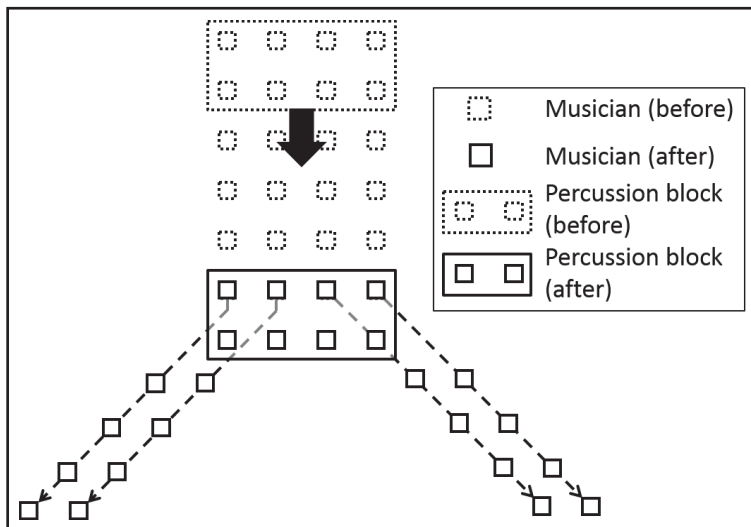


Figure 2-33. Concert formation by file

2-59. To move to the concert band formation, the commands are **Forward MARCH**, **Band HALT**, **Center FACE**. Soldiers in formation follow these procedures:

2-60. Files to the left of center:

- When commanded, execute a *column half left march*, march to the positions shown in figure 2-33, and *mark time*.
- When commanded, execute a *halt*.
- When commanded to **Center FACE**, execute a *right face*.

2-61. Center file and files to the right of center:

- When commanded, take one full step forward and execute a *column half right march*, march to the positions shown in figure 2-33, and *mark time*.
- When commanded, execute a *halt*.
- When commanded to **Center FACE**, execute a *left face*.

2-62. Percussion block:

- March forward to the positions shown in figure 2-33 and *mark time*.
- When commanded, execute a *halt*.
- When commanded to **Center FACE**, stand fast.

2-63. To return to the marching band formation, command **Ready FACE**, **Forward MARCH**, **Band HALT**, **Right (Left) FACE**, **Right (Left) FACE**. Soldiers in formation follow these procedures:

2-64. Files to the left of center:

- Face to the right on the command of **Ready FACE**.
- When commanded, march forward to the original positions shown in figure 2-33, and *mark time*.
- When commanded, execute a *halt*.
- When commanded, execute the commanded facing movement.

2-65. Center file and files to the right of center:

- Face to the left on the command of **Ready FACE**.
- When commanded, march forward to the original positions shown in figure 2-33, and *mark time*.
- When commanded, execute a *halt*.
- When commanded, execute the commanded facing movement.

2-66. Percussion block:

- Execute two facing movements to the left on the command of **Ready FACE**.
- When commanded, march forward to the original positions shown in figure 2-33, and *mark time*.
- When commanded, execute a *halt*.
- When commanded, execute the commanded facing movement.

By Rank

2-67. Moving by rank to the concert formation is less direct. It works best for bands with an odd number of files, shown in figure 2-34. It requires less space in front of the formation than moving by file. Divide the formation into three parts: the front section, the middle section, and the percussion block described in paragraph 2-58. If there are an odd number of ranks in front of the percussion rank, add the rank in front of the percussion section to the percussion block. If desired, MPUs can create an “automatic sequence” to move from marching band formation to concert formation without halting.

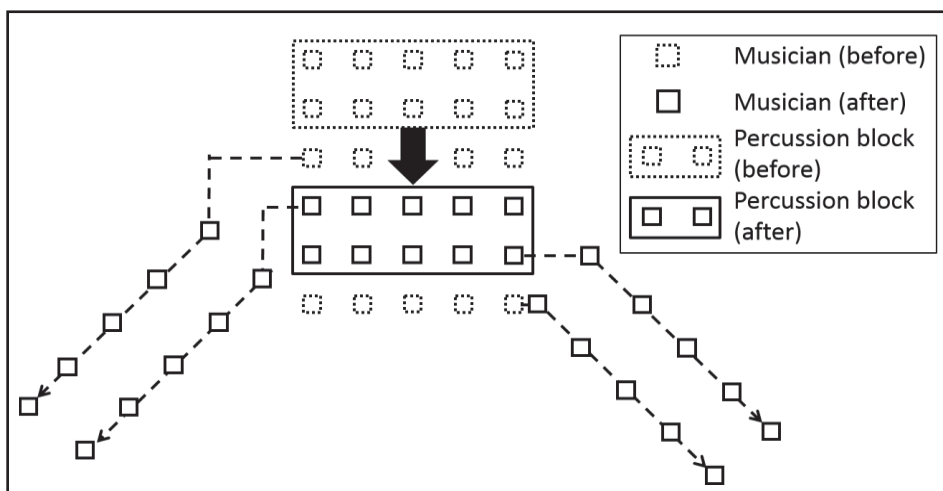


Figure 2-34. Concert formation by rank

2-68. To move to the concert formation, the commands are **Ready FACE**, **Forward MARCH**, **Band HALT**, **Center FACE**. Soldiers in formation follow these procedures:

2-69. Front section:

- Execute a *left face* on the command **Ready FACE**.
- When commanded, march to the positions shown in figure 2-34 as follows:
 - The first rank takes one step, executes a *column half right march*, marches to the position shown in figure 2-34, and *marks time*.
 - The second rank takes three steps, executes a *column half right march*, marches to the position shown in figure 2-34, and *marks time*.

- Subsequent ranks follow the pattern established by the first two ranks.
- When commanded, *halt*.
- When commanded to **Center FACE**, execute a *right face*.

2-70. Middle section:

- Execute a *right face* on the command **Ready FACE**.
- When commanded, march to the positions shown in figure 2-34 as follows:
 - The first rank takes two steps, executes a *column left march*, takes three steps, executes a *column half right march*, marches to the position shown in figure 2-34, and *marks time*.
 - The second rank takes four steps, executes a *column left march*, takes three steps, executes a *column half right march*, marches to the position shown in figure 2-34, and *marks time*.
 - Subsequent ranks follow the pattern established by the first two ranks.
- When commanded, *halt*.
- When commanded to **Center FACE**, execute a *left face*.

2-71. Percussion block:

- On the command **Ready FACE**, stand fast.
- On the command **Forward MARCH**, *mark time*. When the rank immediately to the front clears the percussion block, the percussion section leader commands **Forward MARCH**. March forward to the positions shown in figure 2-34 and *mark time*.
- When commanded, execute a *halt*.
- When commanded to **Center FACE**, stand fast.

2-72. To return to the marching band formation, command **Ready FACE**, **Forward MARCH**, **Band HALT**, **Ready FACE**. Soldiers in formation follow these procedures:

2-73. Front section:

- Face to the right on the command of **Ready FACE**.
- On the command **Forward MARCH**, execute a *column half left march*, march to the original position shown in figure 2-34, and *mark time*.
- When commanded, execute a *halt*.
- When commanded, face to the left.

2-74. Middle section

- Face to the left on the command of **Ready FACE**.
- On the command **Forward MARCH**, execute a *column half left march*, take three steps, execute a *column right march*, march to the original position shown in figure 2-34, and *mark time*.
- When commanded, execute a *halt*.
- When commanded, face to the right.

2-75. Percussion block:

- Execute two facing movements to the left on the command of **Ready FACE**.
- When commanded, march forward to the original position shown in figure 2-34, and *mark time*.
- When commanded, execute a *halt*.
- When commanded, execute two facing movements to the left.

INSTRUMENT PLACEMENT

2-76. Musicians are assigned positions in the formation based on instrument size and ability to project sound. Follow these basic techniques of instrument placement to increase a marching band's effectiveness:

- Group instruments with similar musical parts or timbres together to the maximum extent practical, with the exception of piccolos and euphoniums.
- Piccolos may be placed on either flank of the band and in proximity to the trumpets.

- Place euphoniums within the center or right-of-center columns to prevent the instrument's bell from masking the drum major's or conductor's signals.
- Place French horns so that their sound projects into the center of the band.
- Place trombones in the front rank to allow free movement of slides without hindering other marchers.
- Place sousaphones so that their bells do not obstruct other musicians' views of the drum major's or conductor's signals, usually in the last rank.
- Place the percussion directly in front of the sousaphone rank, with the bass drum on the right flank.

Note: The bass drum can also be positioned on the left flank of the band to further assist marching troops, but this will obscure any unit logo on the bass drum during the pass in review. Two bass drummers can also be used if desired, with one positioned on each flank of the drum rank.

2-77. Use caution when assigning positions within the band. Assigning the same positions to the same individuals time after time may help to solidify the unit's performance by making the performer more comfortable in their role. This may be helpful to units with limited training time. However, this practice may lessen overall mission readiness by allowing an individual to forget critical skills, retarding adaptability and setting Soldiers up for failure if circumstances change.

NUMBERING CONVENTIONS

2-78. Use the numbering conventions in TC 3-21.5: Soldiers count off from right to left and from front to rear.

DRESS AND ALIGNMENT PROCEDURES

2-79. Specific dress and alignment procedures for the drum major are contained in TC 1-19.50, *The Army Drum Major*.

2-80. The drum major moves to a position at the head of each file, in sequence from the left flank to the right. On the command **COVER**, Soldiers in that file align themselves with the Soldier to their front, using the ball and staff of the mace as a guide. Follow any directions from the drum major, such as "Third Soldier, move right." Make small adjustments. If additional adjustments are necessary, the drum major will give the appropriate directions.

2-81. Once all files are aligned, the drum major moves to a position off the right flank of the band and commands **Dress Right DRESS**. Execute the movement as described in TC 3-21.5, but do not move the hands or arms or move sideways to align on the guide. Align with the Soldier to the right. The drum major verifies alignment by moving to the right flank of each rank, in sequence from front to back, and facing down the rank. Follow any directions from the drum major, such as "Second Soldier, move forward." Only small adjustments are made. If additional adjustments are necessary, the drum major will give appropriate directions.

2-82. Once all ranks are aligned, the drum major commands **Ready FRONT**. Return head and eyes to the front as described in TC 3-21.5.

URNS

2-83. Army musicians execute three kinds of *turns*; the *square turn*, the *guide turn*, and the *incline*.

SQUARE TURNS

2-84. The *square turn* is used to change the direction of march 90° while maintaining distance and interval through the turn. It takes less space to execute than a *guide turn*, and since it uses only the full step, it does not require an additional signal to return the formation to a full step (see figure 2-35, and 2-36).

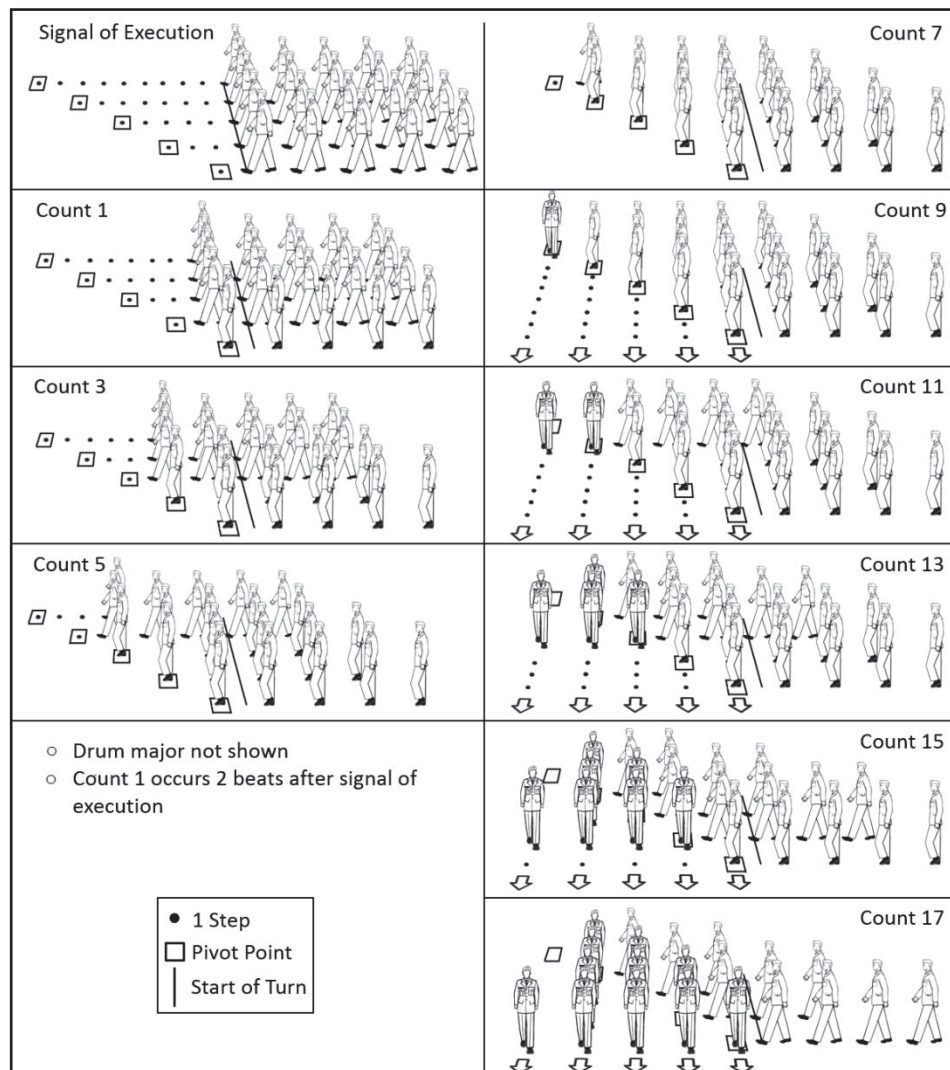


Figure 2-35. Left square turn

2-85. Army drum majors execute turns as described in TC 1-19.50. All others use the procedures listed below.

2-86. Depending on the individual's position within the formation, and the direction signaled by the drum major, responsibilities and execution of the maneuver will differ.

2-87. The inside file is defined as the file toward the new direction of march. For a *left square turn*, shown in figure 2-35, it is the left file. The outside file is defined as the file opposite the new direction of march. For a *left square turn*, it is the right file.

2-88. Guide as described in paragraph 2-55, adding this general rule: moving Soldiers guide to stationary Soldiers.

Inside File

2-89. One count after the signal of execution, take one more step and begin to *mark time*. Continue to *mark time* as each member of the front rank *marks time* and flanks in the new direction. If you are the first Soldier in the file, flank in the new direction of march as the front rank comes even with you and continue marching forward. If you are not the first Soldier in the file, step forward at a full step as the front rank comes even with your file, then flank at the pivot point two counts after the Soldier in front of you does. Continue to march at a full step in the new direction.

Outside File

2-90. If the conductor or senior NCO is next to your file, follow the procedures in paragraph 2-92.

2-91. If the conductor or senior NCO is not next to your file, continue marching forward on the signal of execution. If you are the first Soldier in the file, flank in the new direction of march two counts after the file next to yours begins to *mark time*, and continue marching forward. If you are not the first Soldier in the file, continue marching forward and flank in the new direction of march at the pivot point two counts after the Soldier in front of you does. Continue to march at a full step in the new direction.

All Other Files

2-92. Begin *marking time* two counts after the file next to yours begins to *mark time*. Continue to *mark time* as the first Soldier in the outside file flanks in the new direction. If you are the first Soldier in the file, flank in the new direction of march as the front rank comes even with you and continue marching forward. If you are not the first Soldier in the file, step forward at a full step as the front rank comes even with your file, then flank in the new direction of march at the pivot point two counts after the Soldier in front of you does. Continue to march at a full step in the new direction.

Conductor

2-93. **Left square turn:** On the signal of execution, continue marching forward, dressing to the Soldier to the left. When that Soldier begins to *mark time*, take two more steps and execute a *left flank*. Continue marching forward in the new direction.

2-94. **Right square turn:** When the drum major gives the preparatory signal, take one step forward with the left foot, rock back on the right foot, and step forward again with the left foot. On the signal of execution, take one more step with the left foot and begin marching in place, shown in figure 2-36. Flank to the right as the front rank comes even with you and continue marching forward.

Senior NCO

2-95. **Left square turn:** When the drum major gives the preparatory signal, take one step forward with the left foot, rock back on the right foot, and step forward again with the left foot. On the signal of execution, take one more step with the right foot and begin marching in place. Flank to the left as the front rank comes even with you and continue marching forward.

2-96. **Right square turn:** On the signal of execution, continue marching forward, dressing to the Soldier to the right. When that Soldier begins to *mark time*, take two more steps and execute a *right flank*. Continue marching forward in the new direction (see figure 2-36).

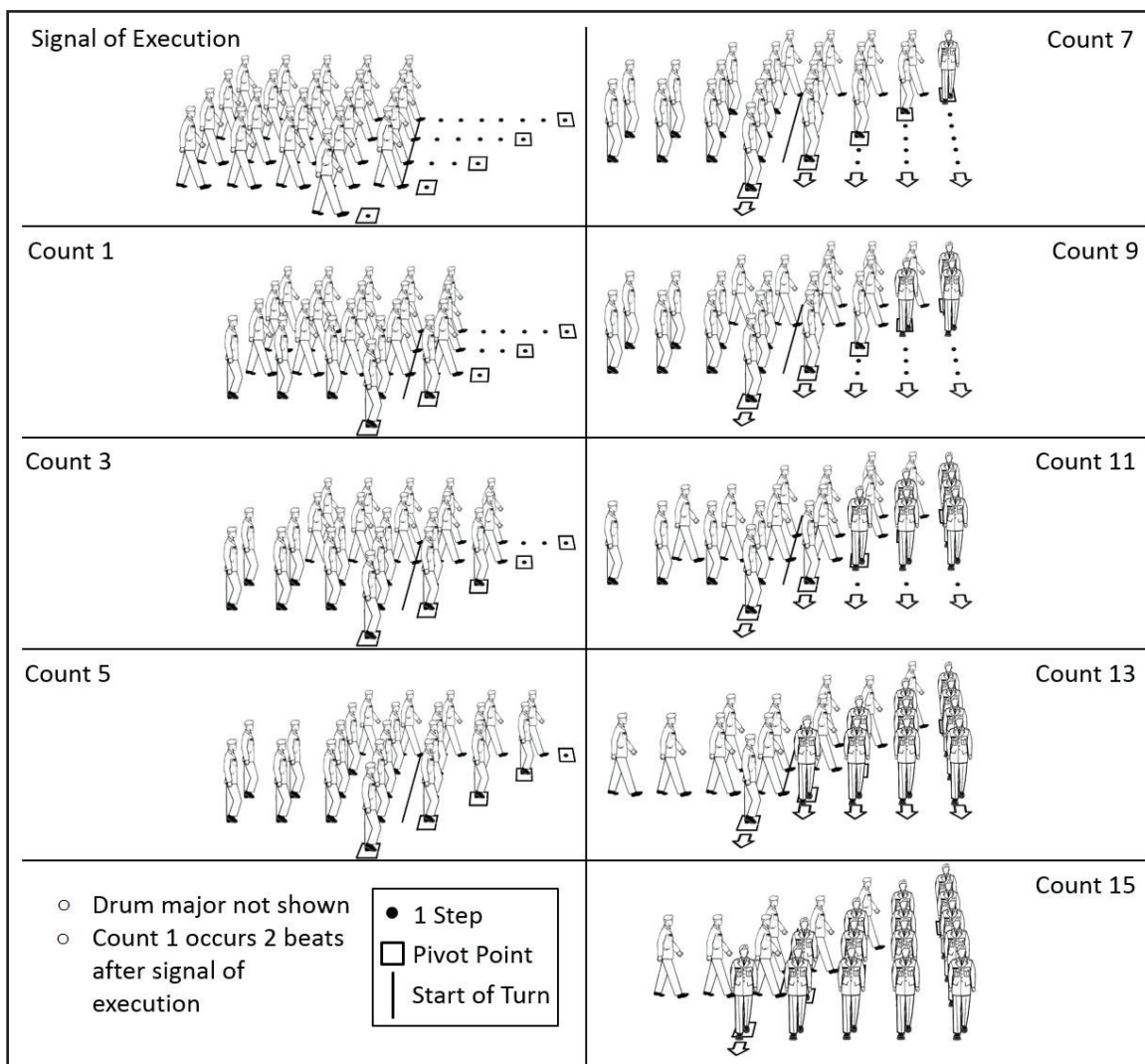


Figure 2-36. Right square turn

GUIDE TURNS

2-97. *Guide turns*, or *gate turns*, are used when the conductor and/or senior NCO are marching in the alternate positions, when the formation is marching at close interval, or when the MPU commander prefers to use it. It takes more space to execute a *guide turn* at normal interval than a *square turn* (see figure 2-37), requires marchers to use different step sizes during the turn, and requires an additional signal to return the formation to a full step. The measurements shown in figure 2-37 (with conductor in the primary position) are ideal, but actual performance will likely vary.

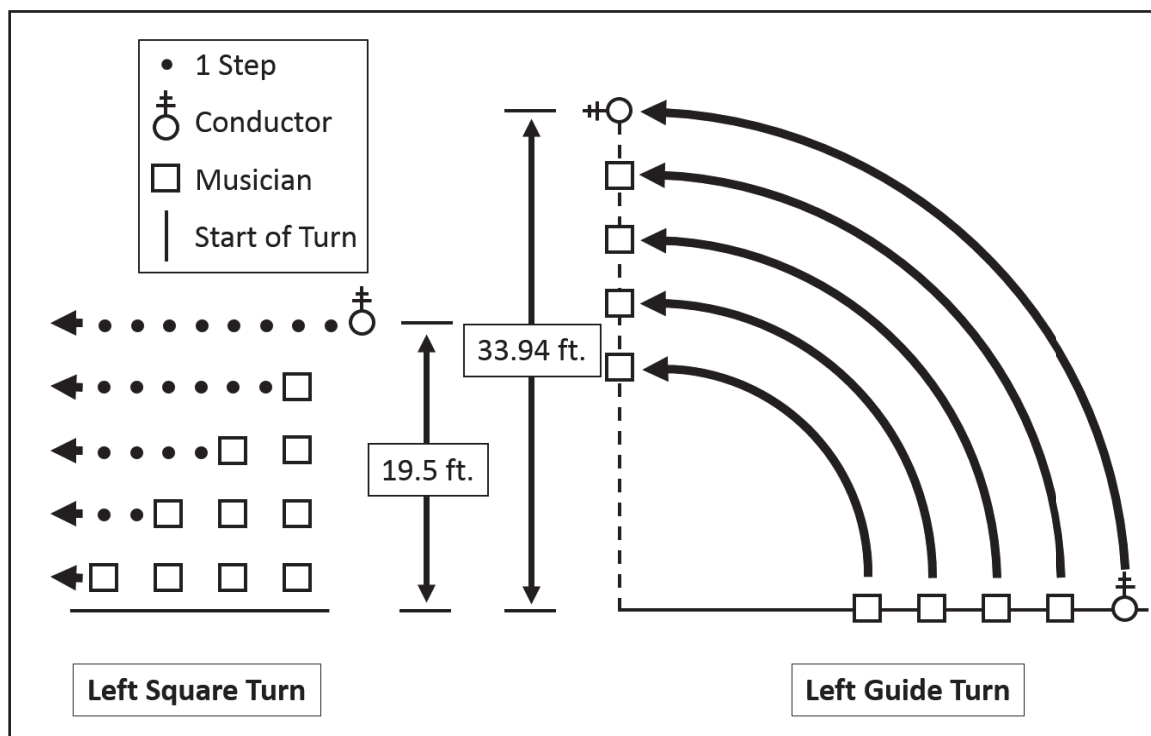


Figure 2-37. Space required for square turns and guide turns – 4 musicians and conductor

2-98. See figure 2-38 on the next page. The following general rules apply to the performance of *guide turns*:

- The rate of turn is always the same: 15° every 4 counts. It takes 12 counts to turn 45° and 24 counts to turn 90°.
- The pivot point is 7 $\frac{2}{3}$ steps to the inside of the turn.
- The Soldier on the inside (nearest the new direction of march) of the turn (excluding the conductor or senior NCO on the inside of the turn) always turns at a half step.
- Guide turns should not be attempted with six or more ranks at normal interval (excluding the conductor or senior NCO on the inside of the turn), due to the step size being prohibitively large for Soldiers on the outside of the turn.

2-99. See paragraph 2-87 for definitions of inside and outside files. When the conductor and/or senior NCO occupy the alternate position(s), they are the front rank. The conductor and/or senior NCO adjust step size to turn as described above.

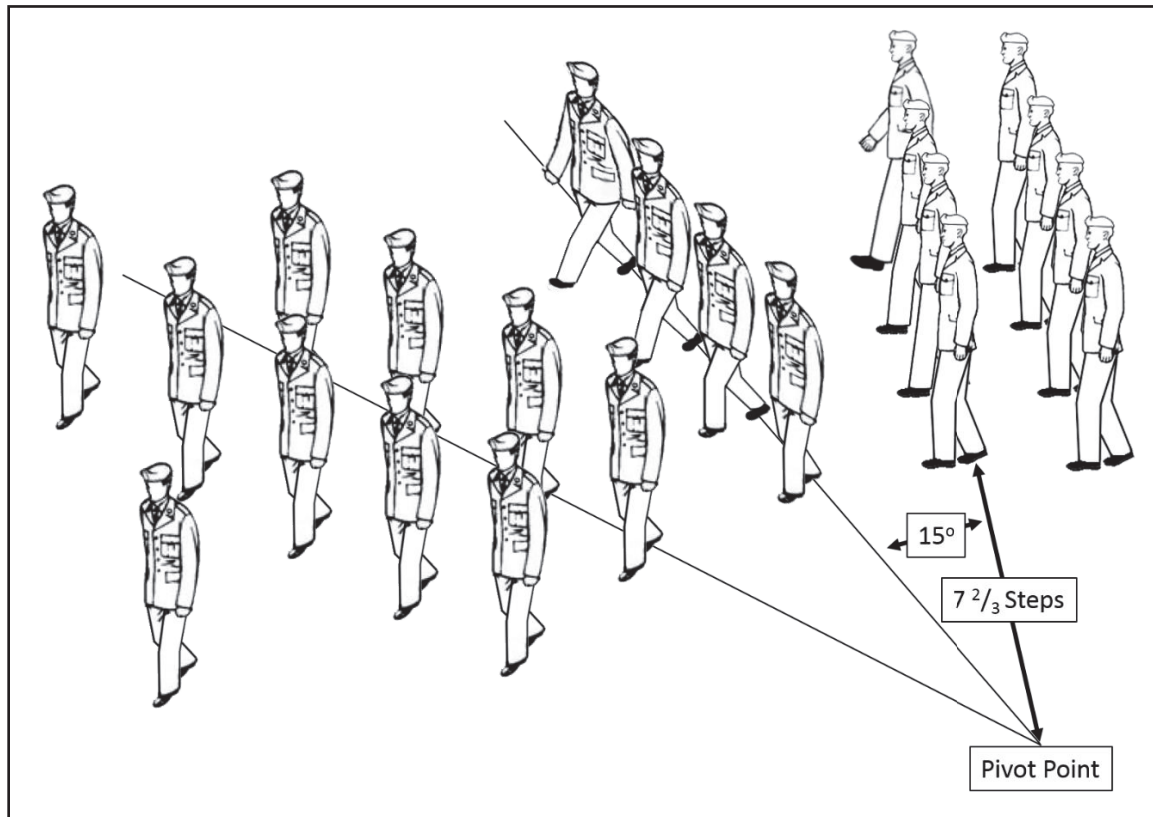


Figure 2-38. Left guide turn

2-100. Army drum majors signal and perform *guide turns* as described in TC 1-19.50. All others use the procedures listed below. Depending on the individual's position within the formation and the direction signaled by the drum major, responsibilities and execution of the maneuver will differ.

2-101. The drum major signals a *guide turn*, signaling the new direction of march. On the signal of execution, all Soldiers take one more step. On the next count, follow one of the procedures below.

Front Rank

2-102. The first Soldier in the inside file takes up a half step, gradually marching in an arc in the new direction. All other Soldiers in the front rank adjust step size, maintaining dress and interval with the Soldier to the inside of the turn. When the rank completes the turn, all Soldiers take up the half step and continue marching in the new direction until the drum major signals **Forward MARCH**.

Note: If the conductor or senior NCO is marching in the primary position and is to the inside of the turn, they take a smaller-than-13-inch step and dress to the Soldier next to them.

Other Ranks

2-103. All Soldiers take up the half step. Every four counts, each subsequent rank begins turning as described in the above paragraph. Soldiers in a turning rank do not maintain distance with, or cover on, the rank to their front. Soldiers waiting to enter the turn do not cover down on a turning rank. Once your rank enters the turn, follow the curved path of the Soldier to your front, maintaining interval and dressing toward the Soldier on the inside of the turn.

Note: When the conductor and/or senior NCO march in the alternate position(s), the rank immediately behind them takes eight half steps before beginning the turn.

INCLINES

2-104. To avoid an obstacle in the line of march or make small changes of direction up to 15°, the drum major simply assumes the new direction of march in a gradual arc. All other Soldiers follow the drum major.

COUNTERMARCHES

2-105. Army musicians execute two types of *countermarches*: reversible and nonreversible.

REVERSIBLE COUNTERMARCH

2-106. The *reversible countermarch* changes the direction of march 180°, using the least amount of space to execute. It reverses the order of files from left to right, and offers an impressive visual effect. Trombones cease playing for five counts after the signal of execution.

2-107. Execute a *reversible countermarch* as shown in figure 2-39.

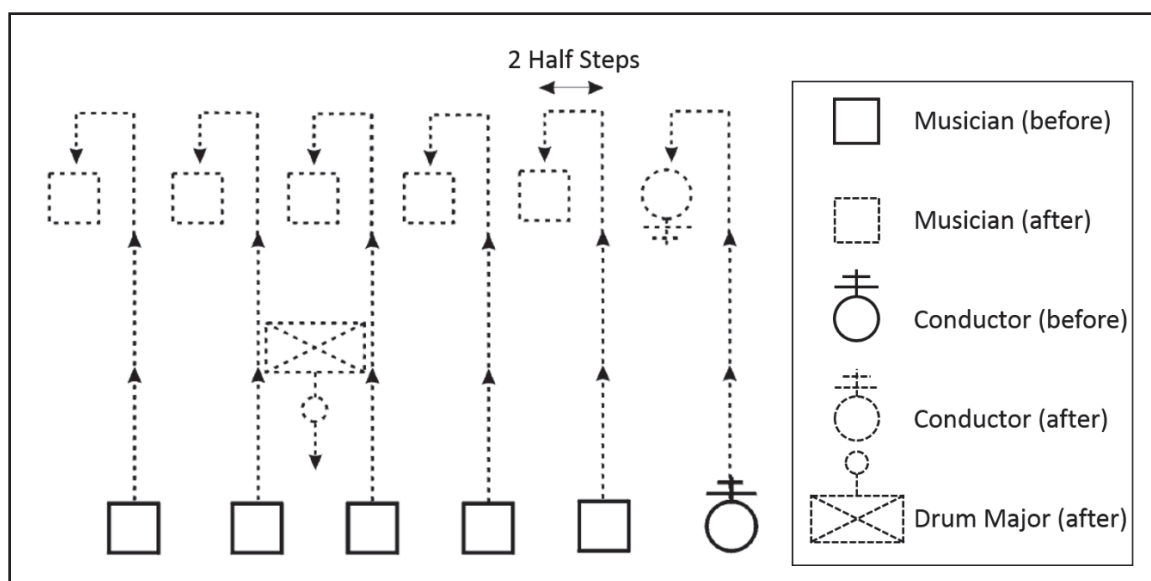


Figure 2-39. Reversible countermarch

Front Rank

2-108. One count after the drum major gives the signal of execution, take one more full step using a roll step. On the next count, flank to the left and, in time, take two half steps using a mid-foot step to march to a position 26 inches to the left of and perpendicular to the rest of the file. Flank to the left again, so that you are now facing to the rear of the formation. Continue marching at a half step until the drum major signals **Forward MARCH**.

Note: Trombone players come to *ready instruments* one count after the signal of execution. One count after completing the second *left flank*, trombone players return to *prepare to play*. Both actions occur on the right foot.

Other Ranks

2-109. One count after the drum major gives the signal of execution, take one more full step using a roll step. On the next count, begin marching forward at the half step until your rank reaches the pivot point, then flank to the left and, in time, take two half steps to march to a position 26 inches to the left of and perpendicular to the rest of the file. Flank to the left again, so that you are now facing to the rear of the formation. Continue marching at a half step until the drum major signals **Forward MARCH**.

Note: Bands with an even number of files continue to guide to the right-of-center file, which is based on the direction of march. When the direction of march changes, so do the personnel in the guide file.

In a *reversible countermarch*, the conductor and senior NCO change positions relative to the formation. Follow the instructions for those positions in this chapter to perform subsequent drill movements.

NONREVERSIBLE COUNTERMARCH

2-110. The *nonreversible countermarch* changes the direction of march 180°, using the most amount of space to execute. Its major positive features are that all musicians continue to play throughout the movement and all Soldiers maintain their original positions relative to the formation. The *nonreversible countermarch* is best used in situations where it is important for all musicians to play continuously for best effect (i.e., indoor arenas, small stadiums, or spaces where the audience is relatively close to the band) if there is sufficient space to complete the maneuver after the signal of execution. The *nonreversible countermarch*, when executed well, also presents an impressive visual effect.

Note: If the lead Soldier in the guide file is playing trombone, they lower their head while playing immediately after the signal of execution in order to continue playing and complete the turn. Immediately after executing the turn, they bring their head and instrument back up to normal playing position.

2-111. When the drum major gives the signal of execution, all Soldiers take one more full step using a roll step. On the next count, follow the procedures below.

Guide File

- All Soldiers begin marching at a half step.
- The first Soldier in the file follows the drum major in a semicircle to the left.
- All other Soldiers follow the first Soldier, beginning the turn at the same location.
- When you are facing in the new direction, continue marching at a half step until the drum major signals **Forward MARCH**.

Other Files

- All Soldiers continue marching at a full step.
- The first Soldier in each file follows the path shown in either figure 2-40 (even number of files) or figure 2-41 (odd number of files), whichever is appropriate.
- All other Soldiers follow the first Soldier, beginning the turn at the same location.
- When your file comes in line with the guide file, take up the half step until the drum major signals **Forward MARCH.**

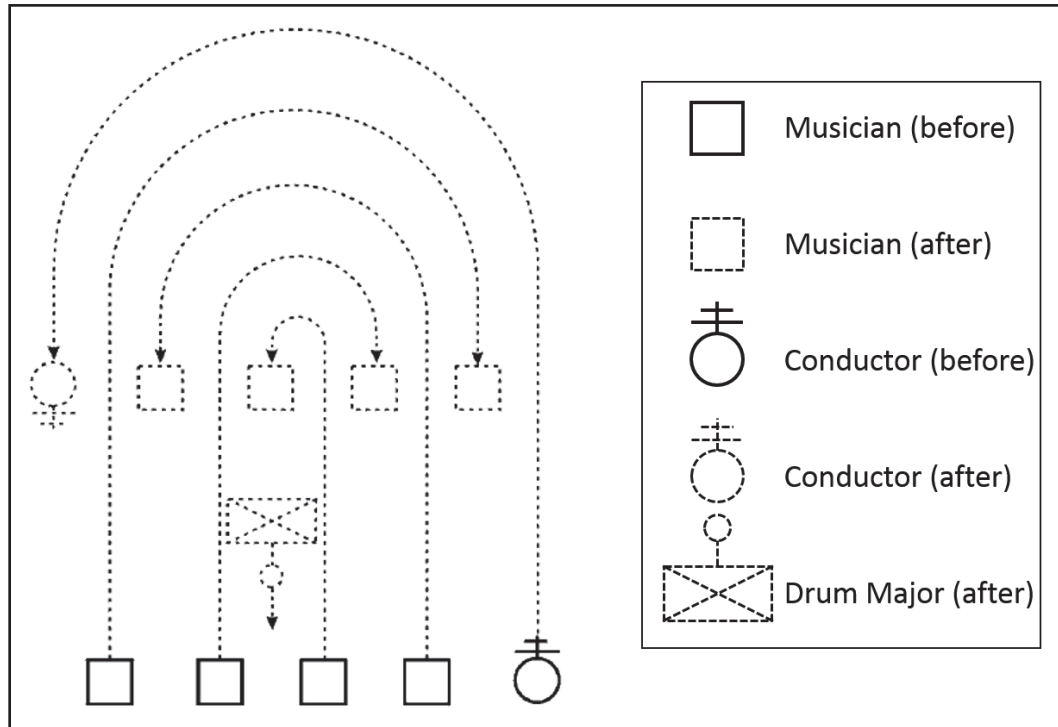


Figure 2-40. Nonreversible countermarch with an even number of files

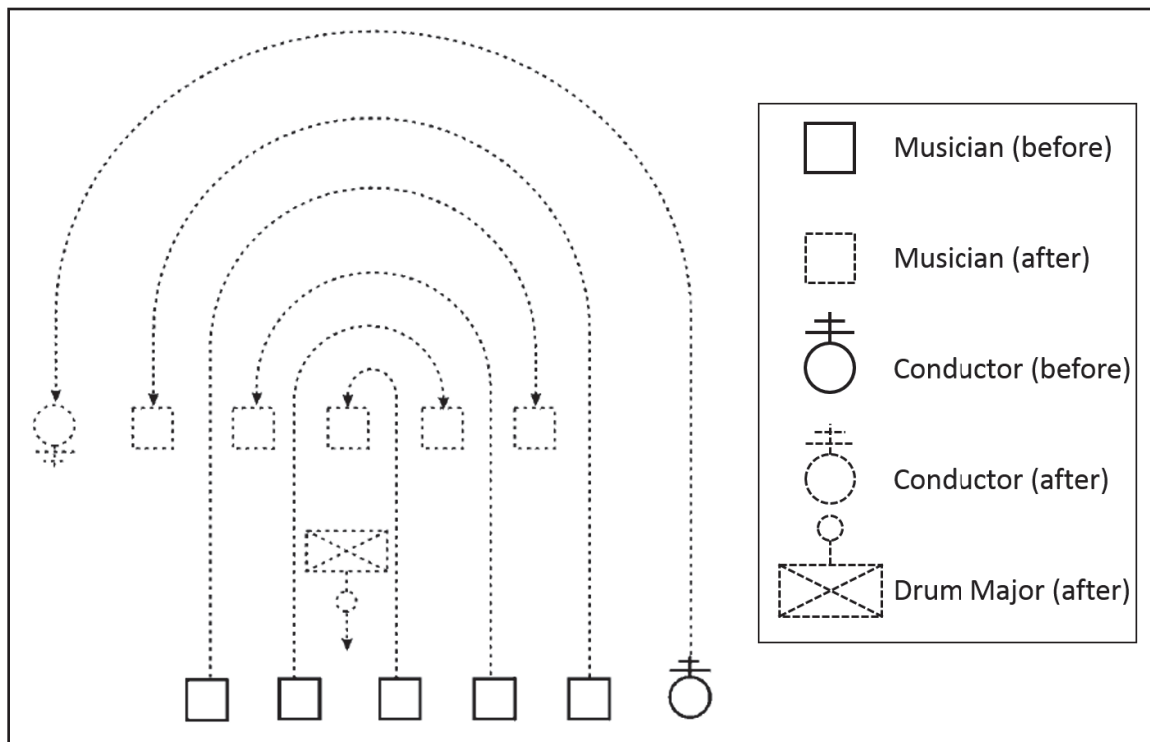


Figure 2-41. Nonreversible countermarch with an odd number of files

CONDENSING AND EXPANDING FORMATION

2-112. While marching, especially in street parades, it may become necessary to change the lateral size of the marching band. There are two ways to accomplish this: decrease and increase the interval by **Condensing (Expanding) FORMATION**, and forming and reforming files and columns of two. Use the procedures in TC 3-21.5 for forming and reforming files and columns of two to maneuver through spaces where a marching band formation will not fit.

CONDENSE (EXPAND) FORMATION

2-113. These movements allow the marching band to change the lateral size of the formation while continuing to play.

2-114. To change from normal to close interval, the drum major signals **Condense FORMATION**. Time the movement to coincide with the drum major's hands. All members of the formation incline slightly to the center of the formation as the drum major begins moving their hands together, maintaining cover and dress. Arrive at close interval when the drum major's hands come together.

2-115. To change from close interval to normal interval, the drum major signals **Expand FORMATION**. Time the movement to coincide with the drum major's hands. All members of the formation incline slightly to the flanks of the formation as the drum major's hands move apart, maintaining cover and dress. Arrive at normal interval when the drum major's hands complete their movement apart.

FORMING AND REFORMING FILES AND COLUMNS OF TWO

2-116. These movements allow the marching band to maneuver through spaces where a marching band formation will not fit. While it allows the formation to reduce lateral size more than *decrease interval*, it requires the marching band to stop playing and *halt* before forming and reforming files and columns of two.

2-117. To form and reform files from a marching band formation, follow the procedures in TC 3-21.5.

2-118. To form and reform columns of two from a marching band formation, follow the procedures in TC 3-21.5.

ROLL OFF

2-119. Two beats after the drum major gives the signal of execution, the percussion section plays the appropriate “Seven-Count Roll Off” (see appendix B) to signal the ensemble to bring instruments to the *prepare to play* position. All musicians, except the percussion section, bring their instruments to the *ready instruments* and *prepare to play* positions on the first and third counts (boom-boom) or the second and fourth counts (crash) of the roll off, as decided by the MPU commander.

TATTOO AND MARCHING SHOWS

2-120. Tattoos are a showcase of military music. Tattoos differ from ceremonial performance in that their primary purpose is to entertain the audience while displaying military musicians’ skills. Tattoos may utilize a variety of non-prescribed formations and drill and ceremony movements to achieve that purpose. Additionally, many different military bands may be combined in one “mass formation” that is outside the scope of this publication. Presented below are some individual drill and formation movements that may be utilized during performance of a tattoo. These are intended for informational purposes only.

INDIVIDUAL DRILL

2-121. Individual drill form the basis of all tattoo drill movements.

Turn in Place

2-122. This movement allows individuals to change direction while marking time. The number of counts required to execute the movement varies, but is usually an even number. Use the fore-foot step to turn while marking time, rotating the body evenly in the desired number of counts. Tell Soldiers to use “checkpoints” halfway through the movements (see figure 2-42) to ensure even rotation.

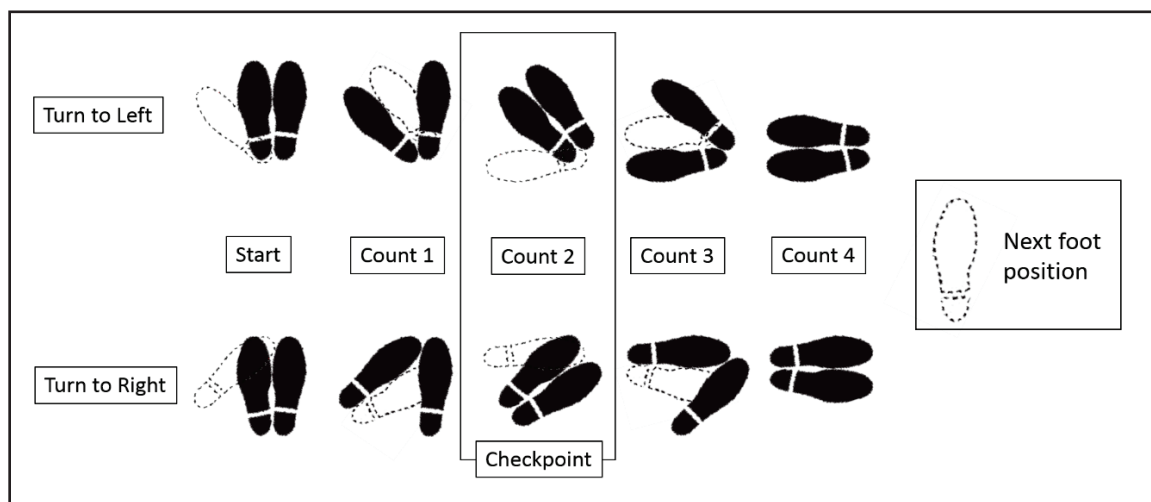


Figure 2-42. Turn in place – 4 count

Rear March

2-123. Perform this movement as described in TC 3-21.5. Army marching bands may adapt it to their use, reversing the foot position described in TC 3-21.5 to turn in the opposite direction. Care should be taken with musicians playing large instruments as their instrument may impede their ability to execute the maneuver correctly. Be aware of trombone slide length when programming this movement.

Swing Turn

2-124. This movement allows a musician to pivot in a new direction on the opposite foot as the flanking movement. Unlike flanking movements, Soldiers must take a shorter step prior to executing the turn to maintain alignment with the formation. Execute as shown in figure 2-43.

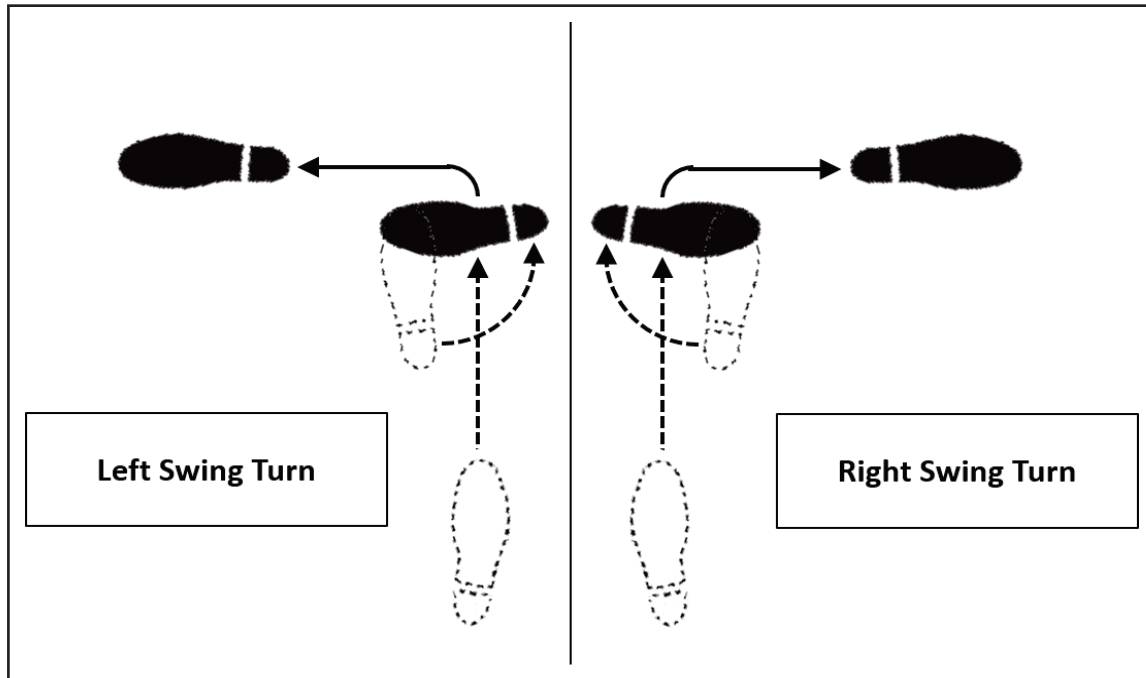


Figure 2-43. Swing turns

Slides

2-125. This movement allows a musician to move laterally up to 90° while facing in the original direction of movement. Percussionists must use the crabbing technique described below because their hips must remain perpendicular to the original direction of march. To slide, the Soldier steps in the desired direction while keeping the shoulders square in the original direction of march (see figure 2-44). The body twists from the shoulders to the feet, and the hips rotate naturally to facilitate the twist. Soldiers may use either forward or backward marching techniques while sliding.

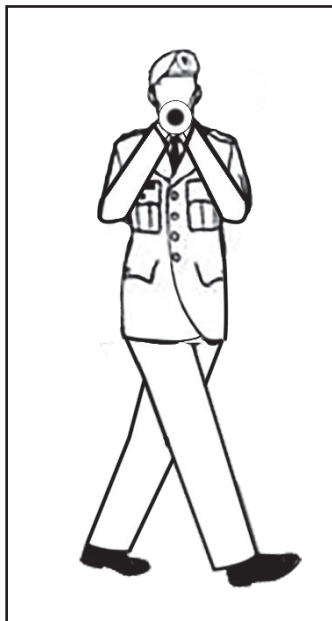


Figure 2-44. Slides

Crabbing

2-126. This movement allows a musician to move laterally while facing in the original direction of movement. Soldiers step in the desired direction with the left foot (see figure 2-45), pushing off with the outside of the ball of the trail foot and placing the lead foot on the ground using a fore-foot step modified so the foot rolls down from the outside to the inside. Knees are slightly bent, while shoulders and hips remain square to the front.

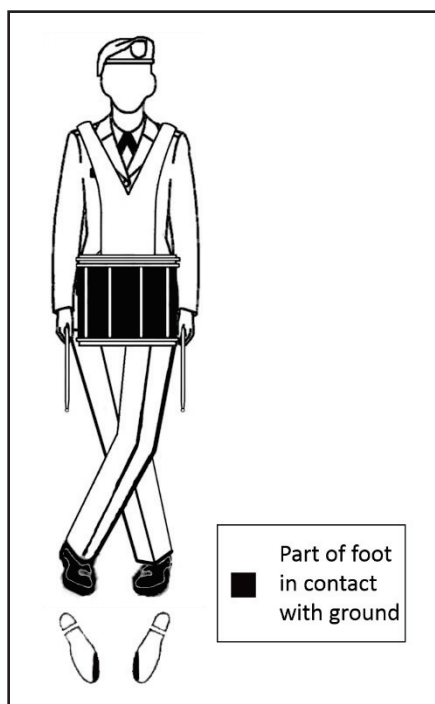


Figure 2-45. Crabbing

2-127. When crabbing, the foot that crosses in front depends on the direction of movement, shown in figure 2-46. Use *forward march* and *backward march* to move straight forward or straight backward.

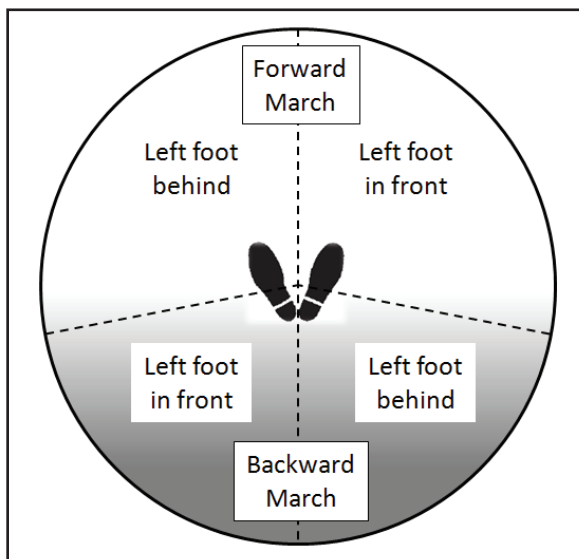


Figure 2-46. Crabbing foot placement

Queen Anne Step

2-128. The “Queen Anne Step” is essentially a stylized half step in half time. On beat one, take a half step forward with the mid-foot step. Next, move the trail foot sharply forward, pointing the foot so that the toe touches the ground on beat two. Remain motionless for all of beat two and keep your weight on the trail foot. On the next beat, roll the lead foot down to the ground while simultaneously pushing forward with the trail foot, transferring weight smoothly from the trail to the lead foot. Allow the heel of the trail foot to rise naturally. Once all weight is transferred to the lead foot, bring the trail foot sharply forward, aligning the ankles as shown in figure 2-47 and pointing the foot so that the toe touches the ground on the next beat. Continue marching forward with a “Queen Anne Step.”

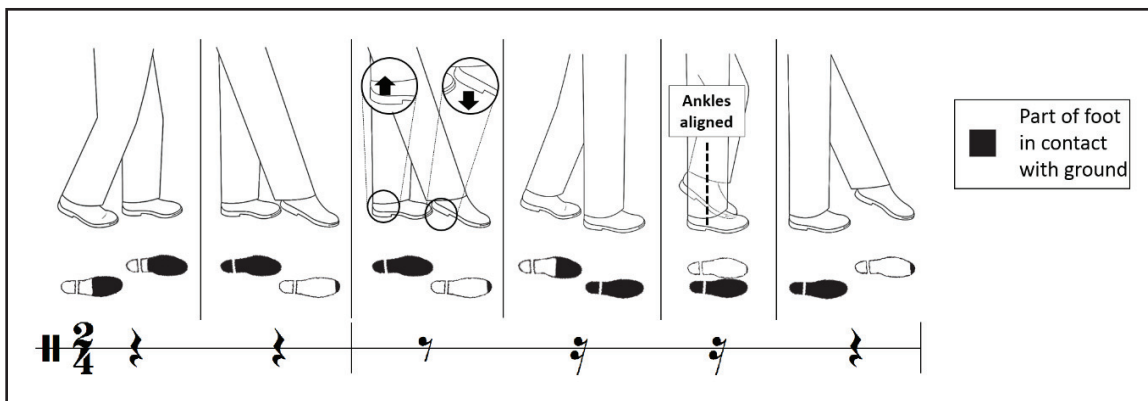


Figure 2-47. Queen Anne step

FORMATION MOVEMENTS

2-129. Formation movements use individual drill to perform tattoo drill movements.

Follow the Leader

2-130. This movement is identical to executing a *guide turn*, except that it involves only the file and alignment is not maintained in a rank. The file leader marches in a rounded path in the desired direction while the other members of the file march forward. When each member of the file reaches the original position of the file leader, they follow the rounded path of the file leader. This movement is useful for moving parts of a block formation into a circular formation in a desired number of counts.

Minstrel Turns

2-131. *Minstrel turns* are a variation of the *square turn*, but only for a widely-spaced single rank. *Minstrel turns* change a rank's direction 90°. As each Soldier flanks in the new direction of march (see figure 2-48), they align to the Soldier beside them marching in the old direction of march.

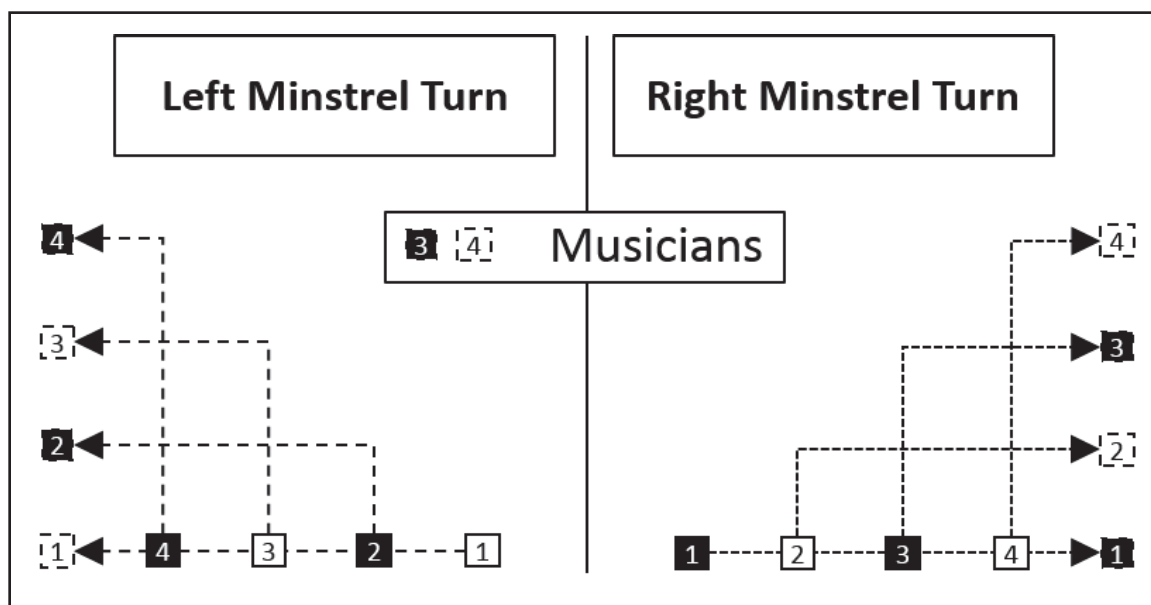


Figure 2-48. Minstrel turns

Pass Throughs

2-132. This movement creates an impressive visual effect. The block shown in figure 2-49 is formed at normal interval. Assign Soldiers to one of two blocks, identified by the white and black squares. The blocks march in perpendicular directions, passing through the open spaces between Soldiers. Interval and distance can be increased to accommodate musicians carrying larger instruments, but must remain equal to each other.

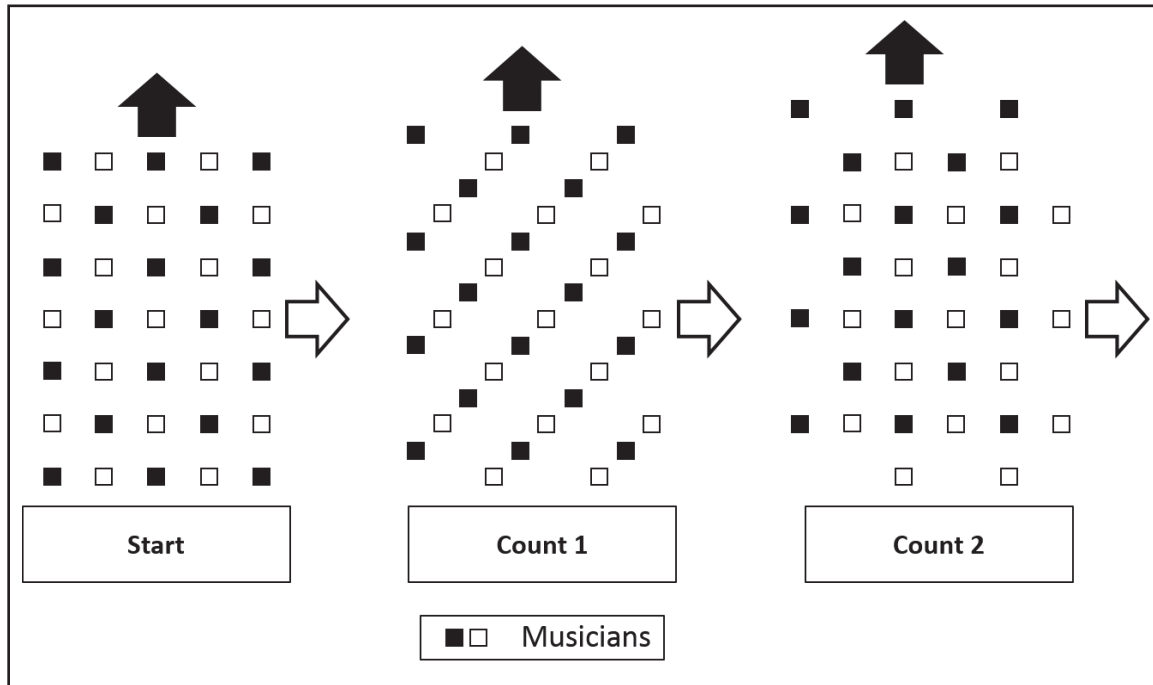


Figure 2-49. Pass through

Flanks

2-133. Flanking movements allow the entire formation to change directions 90° at the same time. Execute flanks as described in TC 3-21.5. If using swing turns, modify the foot positions described in TC 3-21.5 appropriately. Flanks can also be used to execute pass throughs as shown in figure 2-50.

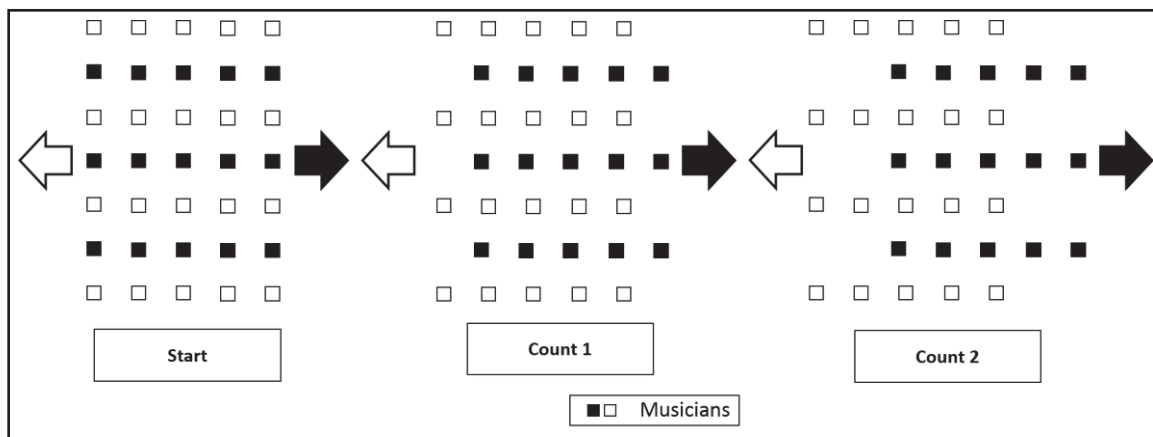


Figure 2-50. Flank pass through

Obliques

2-134. Obliques allow the entire formation to change directions 45° at the same time. Execute obliques like *column half left (right) march* as described in TC 3-21.5, except all Soldiers execute the oblique movement at the same time, rather than in column. If using swing turns, modify the foot positions described in TC 3-21.5 appropriately. Obliques can also be used to execute pass throughs as shown in figure 2-51.

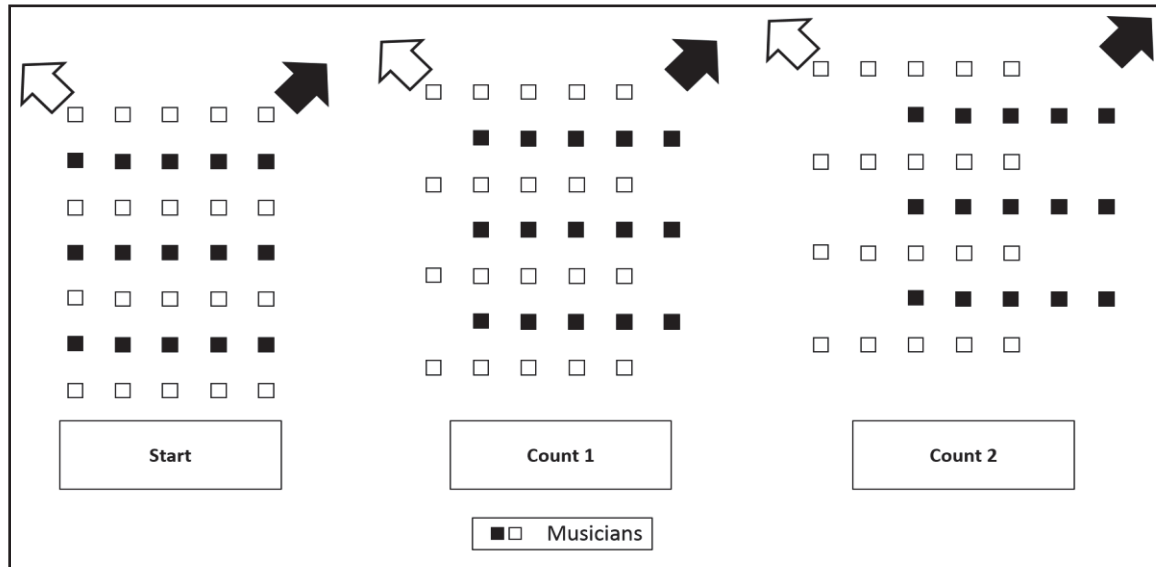


Figure 2-51. Oblique pass through

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Chapter 3

Training

This chapter discusses how to train for ceremonial performances. Commanders and leaders follow regulatory and doctrinal guidance to develop their training. AR 350-1 outlines policy and guidance for Army training and leader development. ADP 7-0 and ADRP 7-0 identify and elaborate on the fundamental principles of training units and developing leaders. TC 3-21.5 describes drill movements and ceremonies, and discusses techniques and procedures to train and execute them. This publication describes drill movements specific to the Army music program and elaborates on the music performance unit's (MPU's) role in ceremonial performance.

PRINCIPLES OF TRAINING

3-1. The principles of unit training outlined below are identified in ADP 7-0 and discussed in-depth in ADRP 7-0.

3-2. **Commanders and other leaders are responsible for training.** The commander provides their intent. The commander and principle trainer develop training in accordance with relevant doctrinal publications. The MPU's principle trainer is the unit's senior noncommissioned officer (NCO) or the commander's designee. The principle trainer identifies and trains assistant instructors, typically music performance team (MPT) leaders or section leaders. Training focus is determined by the mission requirements.

3-3. **NCOs train individuals, crews, and small teams.** All trainers must have a firm understanding of tasks, conditions, and standards, all searchable on the Army Training Network (see URL listed in "references") by task number located in appendix D. Trainers must also understand how to use training techniques, outlined in relevant publications, before effective training can occur. Trainers must then clearly communicate the tasks, conditions, and standards to the Soldiers being trained and ensure understanding. Trainers identify deficiencies, correct them, and evaluate performance. When training the marching band, the drum major leading the formation should not also supervise training, as the performance of both will suffer.

3-4. **Train to standard.** For specific training events, the principle trainer, in consultation with the commander, identifies which tasks will be trained and ensures assistant trainers are prepared to assist with training. Standards for all Army ceremonial music performance tasks are available on the Army Training Network (see URL listed in "references") by searching by task number, listed in appendix D.

3-5. **Train as you will fight.** Army musicians operate in a variety of operational and cultural conditions. Trainers must ensure training accurately replicates those conditions to ensure the unit is prepared.

3-6. **Train while operating.** During periods of high operating tempo (OPTEMPO), the ability to train while operating provides a clear advantage. Continuously evaluating observations, insights, and lessons, and conducting after action reviews, allows leaders to focus limited training time on the tasks that will have the greatest improvement in mission accomplishment.

3-7. **Train fundamentals first.** Individual performance is the foundation of correct unit performance. Most deficiencies in performance have, at their root, improper execution of individual tasks. This is particularly true of drill and ceremony. Trainers must ensure correct performance of all basic individual tasks before training more advanced tasks and collective tasks. While training events can sometimes train individual and collective tasks concurrently, it is not recommended.

3-8. **Train to develop adaptability.** Changes occur rapidly and unexpectedly during missions. Leaders should incorporate realistic "surprise" events into training to develop adaptability in the unit.

3-9. **Understand the operational environment.** Leaders incorporate operational and mission variables into training to ensure the unit is prepared to operate effectively. See ATP 1-19 for information about operational and mission variables.

3-10. **Train to sustain.** In addition to the unit's physical readiness training program, training events that mimic realistic conditions increase resilience and endurance and develop the unit's abilities to sustain itself physically and mentally.

3-11. **Train to maintain.** Equipment maintenance is an integral part of unit capabilities and should have time specifically set aside on the training schedule. Leaders set the example for subordinates.

3-12. **Conduct multiechelon and concurrent training.** Leaders utilize task selections (see appendix D) within the unit's training plan to train and develop capabilities. MPUs nest training events within the next-higher headquarters' training where METLs are mutually supportive. Leaders conduct concurrent training to ensure efficient use of time during training events.

TRAINING THE MARCHING BAND

3-13. Trainers may use the instructional methods described in TC 3-21.5 and this publication to conduct training. These methods are not all-inclusive. Soldiers are encouraged to develop training methods that meet their organization's requirements. Soldiers are also encouraged to share their training methods with the rest of the Army Music program using the Army Music Intranet, milSuite (see URL listed in "references"), and other collaborative resources.

TRAINING AIDS

3-14. Army musicians currently employ a number of training aids to train for ceremonial performance, such as tuners and metronomes. No training aids commonly exist for training the spatial relationships of drill and ceremony. Appendix C introduces and explains two such training aids: the measuring stick and the field grid. Trainers are encouraged to use them, along with metronomes and tuners, to efficiently train drill and ceremony movements.

THE "BUILDING BLOCK" APPROACH

3-15. Trainers, with proper training aids and sufficient time, instruct the basics of individual drill following the procedures outlined in TC 3-21.5 and this publication. Once individual drill movements are mastered, small group instruction occurs to instruct spatial relationships within a formation. Once proficient, small group drill is expanded to train all drill and ceremony movements, with the eventual goal of forming the unit together as a whole and training all relevant drill and ceremonies movements. The practice of forming the band as a whole and using it as an avenue to correct individual or small group drill performance is inefficient and should be avoided except in circumstances where an alternate course of action is not practical.

3-16. Training may be done with or without instruments. Musicians should only play and march after having mastered the movements without playing. Simple drill exercises like playing quarter notes on a concert F while marching may be used to bridge the gap from marching without playing to marching while playing a march. The goal is to train as you will fight, but not attempt to fix too many things at once.

Individual Drill

3-17. ADP 7-0 advocates training fundamentals first. Trainers should first ensure individual drill movements, as described in chapter 2, are performed to standard. Trainers are encouraged to use the field grid or measuring stick to reinforce correct step size at this stage.

3-18. Arrange Soldiers in a file, a rank, or a block formation using intervals and distance described in chapter 2. Keep group sizes small to facilitate instruction. Instruct Soldiers not to guide to one another at this stage; the focus is on individual drill performance, not on their ability to adjust to a formation. If using verbal commands, ensure all Soldiers can hear the instructor. If using mace signals, ensure all Soldiers can see the mace. If the Soldier using the mace is the instructor, ensure that giving mace signals does not interfere with

the instructor's ability to train. Encourage Soldiers to vocalize movements, like "pivot, step" when *flanking*, to ingrain correct performance. Use the squad drill commands in TC 3-21.5 as a guide.

3-19. Executing *square turns* require Soldiers to execute *mark time* and *forward march* on the right foot. To facilitate proper execution, trainers should incorporate right-foot commands for those movements, shown in figure 3-1 and figure 3-2, when drilling to simultaneously reinforce proper execution and the "heavy left" marching cadence.

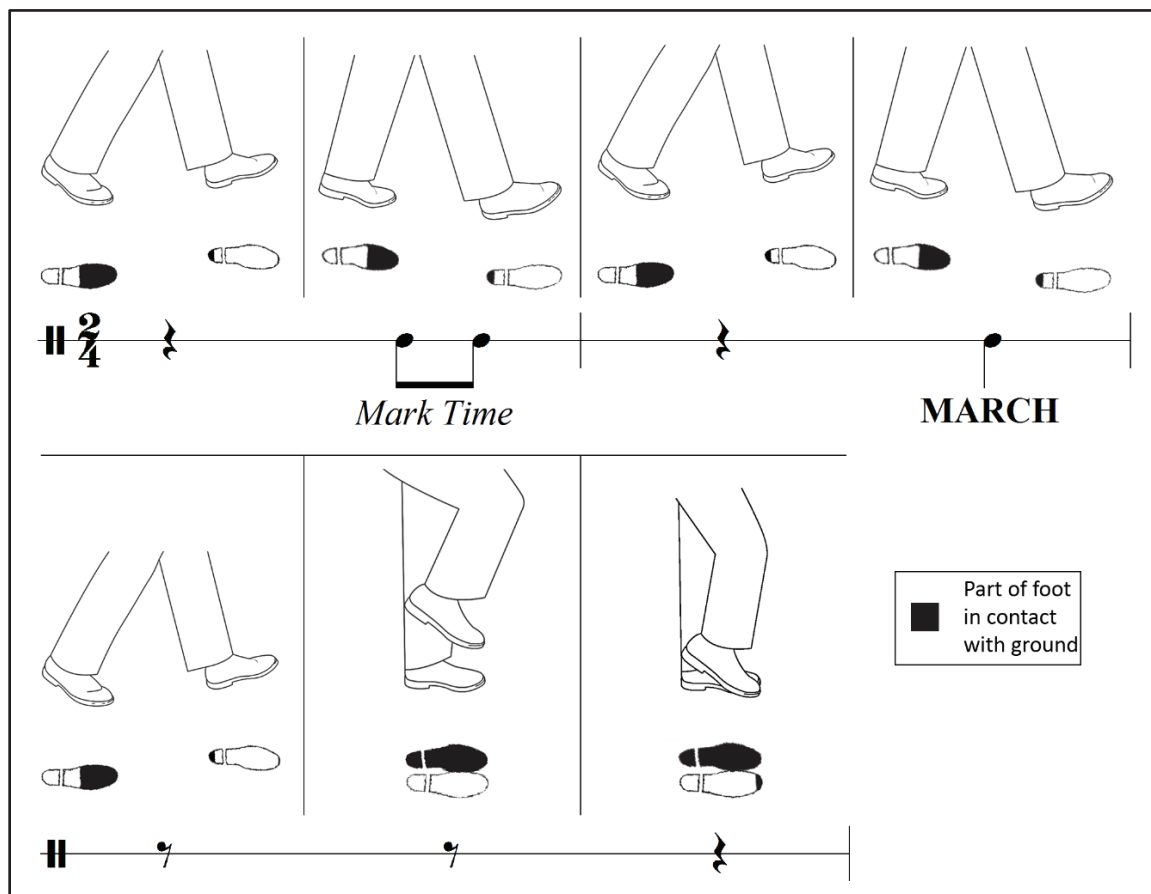


Figure 3-1. Mark time on right foot from forward march

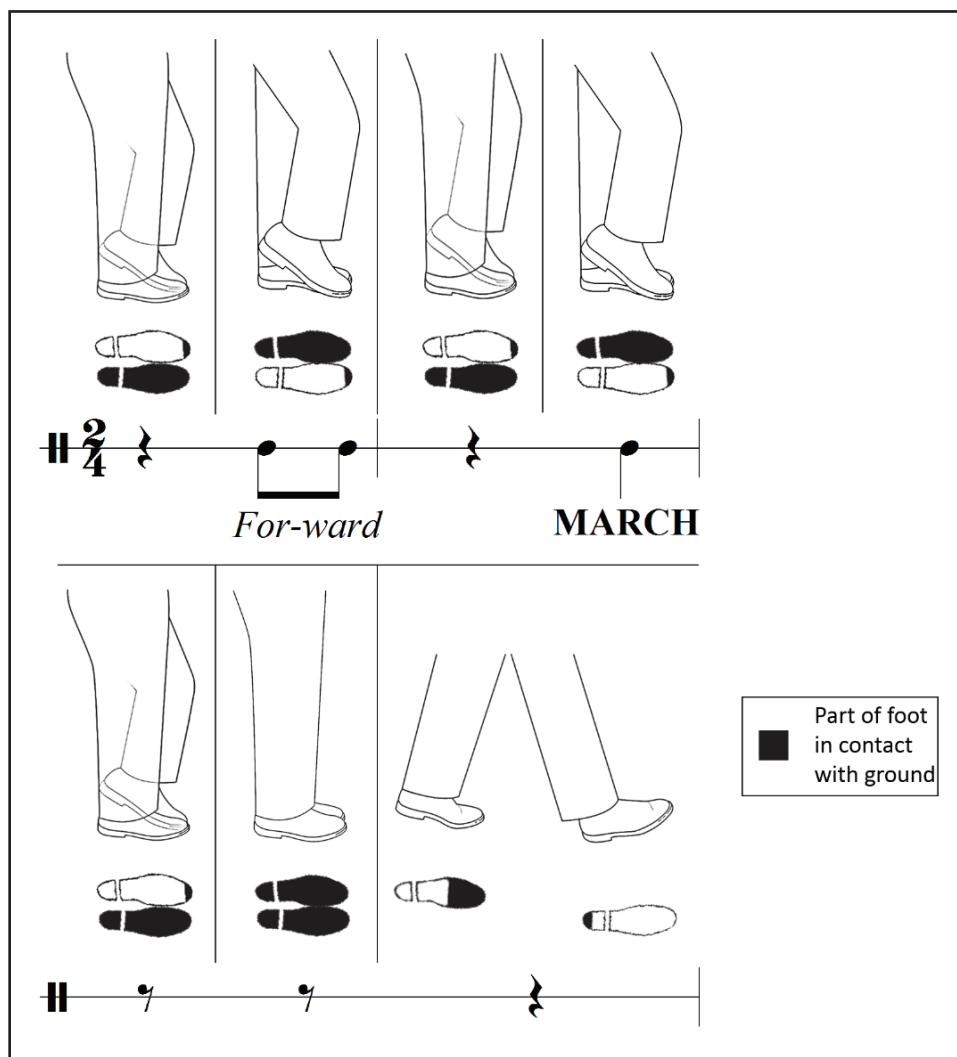


Figure 3-2. Forward march on right foot from mark time

3-20. The following drill exercises are a variation of the step-by-step approach discussed in TC 3-21.5. Trainers can have Soldiers execute the drill exercises as described or modify them to meet their training needs. Drill exercises can be in eight, four, or two counts depending on the level of refinement required. Use a metronome to ensure movements occur in the correct number of counts and in time. Trainers describe how to conduct the drill exercises first, using a demonstrator if desired, before conducting the drill exercise. If deficiencies are discovered while conducting the drill exercise, break down the movements to ensure understanding, and offer coaching as necessary to ensure proper execution of movements. If desired, trainers can use the step-by-step approach. Drill exercises can also be used to train *instruments up* or *instruments down*, if desired.

3-21. **Roll up drill exercise:** The “roll up” drill exercise teaches and reinforces proper posture. Soldiers stand without instruments at the position of *attention*. The instructor begins the drill exercise, saying “One, two, ready, move.” In eight counts, Soldiers lower their chin to their chest. Next, Soldiers roll their shoulders up, then forward in eight counts. Third, Soldiers roll down from the top of the shoulders to the middle of the torso in eight counts. Finally, Soldiers bend over at the waist in eight counts and allow their arms to hang loosely. The instructor allows the Soldiers to hang in this relaxed position, then reverses the drill exercise, saying “One, two, ready, move.” Soldiers roll back up to the position of *attention*, reversing all previous movements and counts, until back at the position of *attention*. The instructor verbally reinforces the checkpoints of correct posture: hips square, spine expanded, shoulders broad and relaxed, head upright and facing straight ahead. One way to reinforce the feeling of an expanded spine is to instruct Soldiers imagine

trying to reach an object suspended directly above the head with feet flat on the ground. The position of *attention* should not feel tight or constrained, but tall and relaxed.

3-22. Roll step drill exercise: The “roll step” drill exercise teaches and reinforces proper roll step technique. Soldiers stand with or without instruments at the position of *attention*. The instructor begins the drill exercise, saying, “One, two, ready, move.” Soldiers step forward at a full step and roll the lead foot forward until it is flat on the ground while simultaneously pushing forward with the trail foot in seven counts. On count eight, the trail foot comes forward so both ankles align before continuing forward to begin the drill exercise again. Each step takes eight counts to complete. The instructor reinforces the following checkpoints: proper step size, proper posture throughout the drill exercise, controlled roll-through with the feet, maintaining balance, and driving forward with the hips.

3-23. Marching in place: This drill exercise teaches Soldiers to march in place. Soldiers stand with or without instruments at the position of *attention*. The instructor begins the drill exercise, saying, “One, two, ready, move.” Soldiers begin raising their left foot in four counts, reaching the apex of the movement on count four. Soldiers then lower their left foot in four counts and shift their weight to the left foot. Soldiers then lift the opposite foot in four counts, reaching the apex as previously described before lowering the foot in four counts and repeating the drill exercise. Instructors reinforce the following checkpoints: proper posture throughout the drill exercise, controlled roll-down and roll-up with the feet, maintaining balance, correct heel height and foot orientation at the apex of the movement, and proper foot placement to avoid drifting.

3-24. Marching backward: This drill exercise teaches Soldiers to march backward. Soldiers stand with or without instruments at the position of *attention*. The instructor begins the drill exercise, saying, “One, two, ready, move.” Soldiers step backward at a half step and roll the trail foot down until it is flat on the ground while simultaneously pushing backward with the lead foot in seven counts. On count eight, the lead foot comes backward so both ankles align before continuing backward to begin the drill exercise again. Each step takes eight counts to complete. The instructor reinforces the following checkpoints: proper step size, proper posture throughout the drill exercise, controlled roll-down with the feet, maintaining balance, and driving backward with the hips.

3-25. Mid-foot step drill exercise: The “mid-foot step” drill exercise teaches and reinforces proper mid-foot step technique. Soldiers stand with or without instruments at the position of *attention*. The instructor begins the drill exercise, saying, “One, two, ready, move.” Soldiers step forward at a half step and roll down the lead foot until it is flat on the ground while simultaneously pushing forward with the trail foot in seven counts. On count eight, the trail foot comes forward so both ankles are aligned before continuing forward to begin the drill exercise again. Each step takes eight counts to complete. The instructor reinforces the following checkpoints: proper step size, proper posture throughout the drill exercise, controlled roll-down with the feet, maintaining balance, and driving forward with the hips.

3-26. Trainers are encouraged to create their own drill exercises as necessary to achieve the desired training effect. Any drill exercise that results in more effective execution is encouraged. For instance, if Soldiers have difficulty correctly executing a *left flank* while at the half step, isolate each technique (half step, pivot, step off) separately, then combine in a drill exercise at a slow speed to ensure proper execution.

Small-Group Drill

3-27. Once Soldiers are proficient in individual drill movements, effective small-group instruction can occur. Focus training at this level on establishing and maintaining correct distance, intervals, cover, and dress. Establishing small groups by section is also useful in evaluating body position and instrument carriage for each instrumental section. Once Soldiers are proficient at these tasks, small-group drill can be used to train and reinforce marching band movements, like turns and countermarches. See paragraph C-4 for information on using the measuring stick and rope to train *guide turns*.

Large-Group Drill

3-28. Once Soldiers are proficient with individual drill and spatial relationships, training can progress to large-group drill. The initial formation recommended for large-group drill is the “T” formation, consisting of a front rank of four or more Soldiers and a guide file positioned as described in chapter 2 (see figure 3-3).

The guide file is of whatever depth the principle trainer deems appropriate. These Soldiers form the framework for the rest of the formation, so their correct performance is of critical concern.

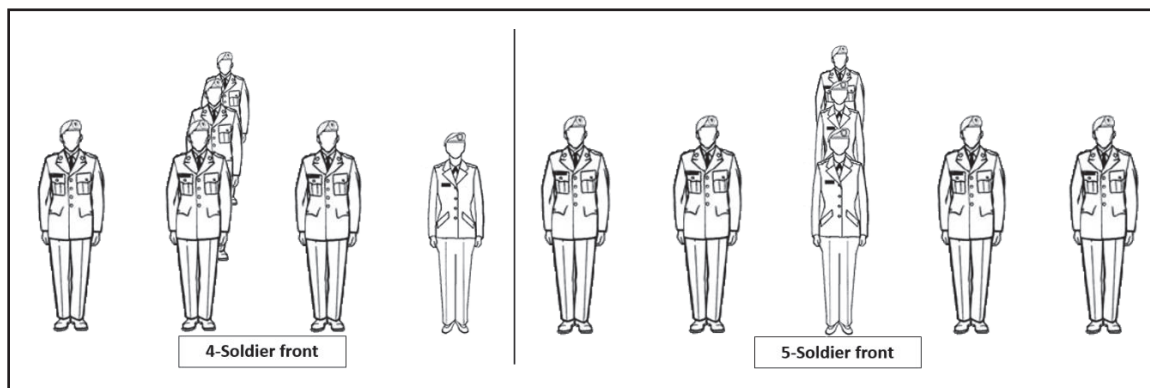


Figure 3-3. The “T” formation

3-29. Trainers use this formation to conduct drill exercises on all movements executed by the full marching band except the *guide turn*. Instruct front rank Soldiers to dress to the guide file for interval and alignment. Instruct guide file Soldiers to guide to the Soldier to their front for distance and cover. If using verbal commands, ensure all Soldiers can hear the instructor. If using mace signals, ensure all Soldiers can see the mace. If the Soldier using the mace is the instructor, ensure that giving mace signals does not interfere with the instructor’s ability to train.

3-30. Once Soldiers within the “T” formation are proficient, instructors can add Soldiers to the ranks or files or both to train additional Soldiers. If desired, instructors can also rotate different Soldiers into the “T” formation to train.

TECHNIQUES FOR TRAINERS

3-31. Isolate the problem, demonstrate, and guide the Soldier to proper performance, then repeat as many times as necessary to ensure consistent, correct performance.

3-32. Make individual corrections whenever possible. Group corrections often fail to identify who made the error or how to fix it, resulting in deficiencies not being corrected.

3-33. Use the least amount of talking possible to make your point. Quickly identify who made the error and explain how to fix it, then run the drill exercise again to check for understanding and corrected performance. This prevents extended lulls in the period of instruction and keeps the ensemble engaged. It also allows the greatest amount of training to occur within a given training period.

3-34. Pick one issue, such as foot technique or correct performance of pivots, and drill that movement until it is correct. Then, add a new principle and drill it until it is correct. Be aware that when you add a new principle, performance of the previous principle will often regress. Constant reinforcement and repetition will allow training to progress.

3-35. When evaluating or correcting step size, tell the Soldier being evaluated or corrected to focus on taking steps of the same size. The Soldier’s focus should be on establishing muscle memory.

3-36. When training Soldiers to maintain space, encourage them to become comfortable using their peripheral vision. Frequently check and correct the distance and interval at the *halt* by using a grid reference, stepping it off, or using a measuring stick. This frequent reinforcement helps Soldiers recognize and reinforce correct spacing. Soldiers who march with correct step size can also use the feet of the Soldier to their front as a reference for distance. This reference complements the ability to visually recognize correct distance but does not replace it. Soldiers using this technique step in the imaginary “footprints” of the Soldier to their front every two counts.

3-37. Train Soldiers to maintain alignment in the same manner as distance. Soldiers should occasionally look out of the corners of their eyes to confirm alignment.

COMMON DEFICIENCIES

3-38. Trainers should be aware of the following common deficiencies and their solutions to effectively train the marching band.

Movement from the Halt or Mark Time

3-39. Soldiers moving from a stationary position to a moving position often reduce the size of their first step. Use the field grid described in appendix C or a marking on the ground to verify the size of the first step. If desired, perform *forward march* using the step-by-step method of instruction described in TC 3-21.5 to evaluate step size.

3-40. Soldiers will also tend to lean into the step off. To correct this, reinforce the idea that movement comes from the hips. If correct posture is observed, the body will move as a vertical unit, with the power for the step off coming from the ball of the trail foot.

Halting or Marking Time from Forward March

3-41. Soldiers stopping their forward momentum by coming to the *halt* or *mark time* sometimes take a reduced step with the lead foot to arrest movement, leading to alignment issues. Soldiers will also lean back approaching a *halt* or *mark time* to arrest their forward momentum. Identify these deficiencies using the techniques described in paragraphs 3-39 and 3-40. Correct it by emphasizing that pushing down on the ball of the lead foot stops the forward momentum. The body should arrive at the *halt* or *mark time* position in a generally straight vertical line.

Pivots

3-42. **Going right (left) to go left (right):** Soldiers preparing to change direction tend to step in the opposite direction of the new direction of march. This has the effect of putting them out of alignment and forcing them to take an exaggerated step in the new direction to make up the difference. Use the field grid described in appendix C to identify this deficiency. Correct by ensuring the Soldier places the lead foot correctly, then pivots correctly, and takes the correct size step in the new direction of march to realign with the formation.

3-43. Soldiers going into and out of a pivot sometimes change step size to prepare for the pivot. Identify with a visual reference on the ground, and correct by reinforcing correct step size into and out of a pivot.

Guide Turns

3-44. **Swinging Out:** Soldiers behind a turning rank will sometimes attempt to stay covered on the Soldier to their front. This causes Soldiers behind the turning rank(s) to move laterally. Identify the problem by using a visual reference on the ground. Correct the problem by reinforcing the idea that Soldiers cover on the Soldier to their front until that Soldier enters the turn.

3-45. **Bunching Up:** Soldiers behind the turning rank tend to bunch up when approaching the turning point. Use the field grid described in appendix C or some other visual marking on the ground to identify the start of the turn. Correct it by first ensuring the turning rank takes the proper size step during the turn, then ensure the subsequent ranks are taking 13-inch half steps until they reach the start of the turn.

Waiting for Command of Execution

3-46. When the time between the preparatory command and the command of execution is longer than one beat, Soldiers sometimes take a reduced step size in anticipation of the command of execution. Identify this deficiency with a grid on the ground. Correct it by reinforcing correct step size until the command of execution.

Square Turns

3-47. Distance and interval issues in *square turns* are generally the result of one or more of the deficiencies listed above. If the interval going into the turn is incorrect, or pivots are performed incorrectly, distance can be affected after the turn. Alternatively, if the distance going into the turn is incorrect, or the Soldier shortens

or lengthens their stride as a result of one of the deficiencies above, interval can be affected after the turn. Bear that in mind when addressing distance and interval issues during *square turn*.

“The Chevron”

3-48. This deficiency results from one or several members of a rank failing to remain dressed to the guide file, as shown in figure 3-4. This deficiency stems from an individual with an incorrect idea of dress, whether consistently too far in front or too far behind. Correct this deficiency by telling the marching members to use their peripheral vision or periodically look out of the corners of their eyes to maintain dress. Performing drill on a grid will quickly reveal this deficiency, allowing the instructor to make individual corrections.

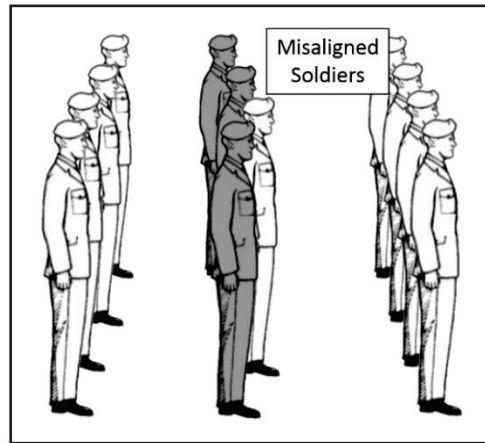


Figure 3-4. “The chevron”

3-49. “The Chevron” is a separate discrepancy from a Soldier in the guide file failing to maintain proper distance. When evaluating a rank, first ensure the guide file Soldier is maintaining the proper distance, then correct the alignment of other members of the rank.

“The Trapezoid”

3-50. This deficiency results from one or several members of a file, usually close to the front, failing to maintain alignment to the front rank, as shown in figure 3-5. If multiple files are affected, interval between files may also be deficient. Identify “the Trapezoid” using the field grid or looking for files that come closer together toward the back of a formation. Determine if alignment, interval, or both caused the deficiency. Correct this deficiency by reinforcing correct alignment and interval.

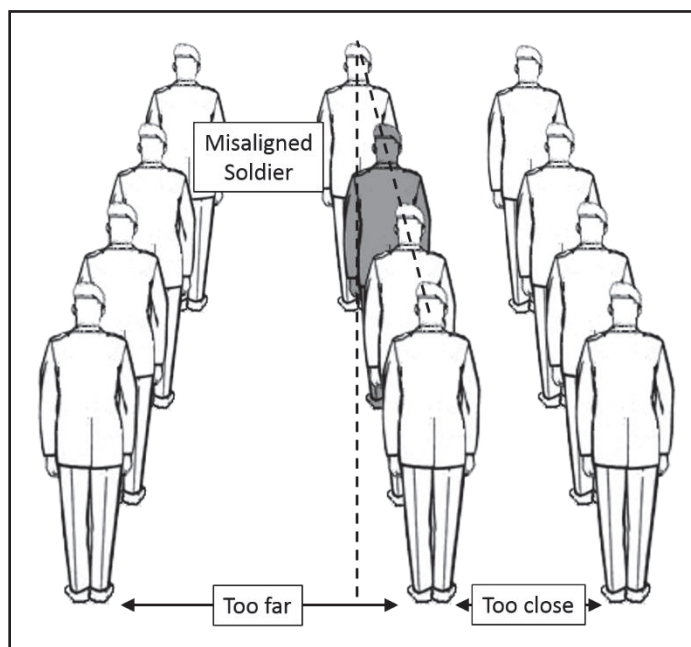


Figure 3-5. “The trapezoid”

3-51. “The Trapezoid” is a separate discrepancy from a Soldier in the front rank failing to maintain proper interval. When evaluating a file, first ensure the front rank Soldier is maintaining the proper interval, then correct the alignment of other members of the file.

“The Accordion Effect”

3-52. This deficiency happens when marchers begin or stop movement. Soldiers either miss step offs, *halts*, or *mark times* due to inattention, or take reduced step sizes into and out of the transition. Identify with a visual reference on the ground. Address inattention and reinforce correct step size into and out of transitions.

“The Light Bulb”

3-53. This deficiency occurs during the *nonreversible countermarch*, especially with Soldiers on the flanks of a formation. Soldiers initially guide toward the inside file as they execute the turn, then aim to split the two approaching files as they come into view. However, unlike a *guide turn*, Soldiers executing a *nonreversible countermarch* turn at different rates, meaning those files towards the inside of the formation will complete the turn faster than those to the flanks. This makes it challenging to maintain interval because Soldiers must dress to the paths Soldiers are marching on rather than the Soldiers on those paths. If Soldiers feel they need more space, they tend to make lateral adjustments toward the outside of the maneuver, creating a “light bulb” shape (figure 3-6).

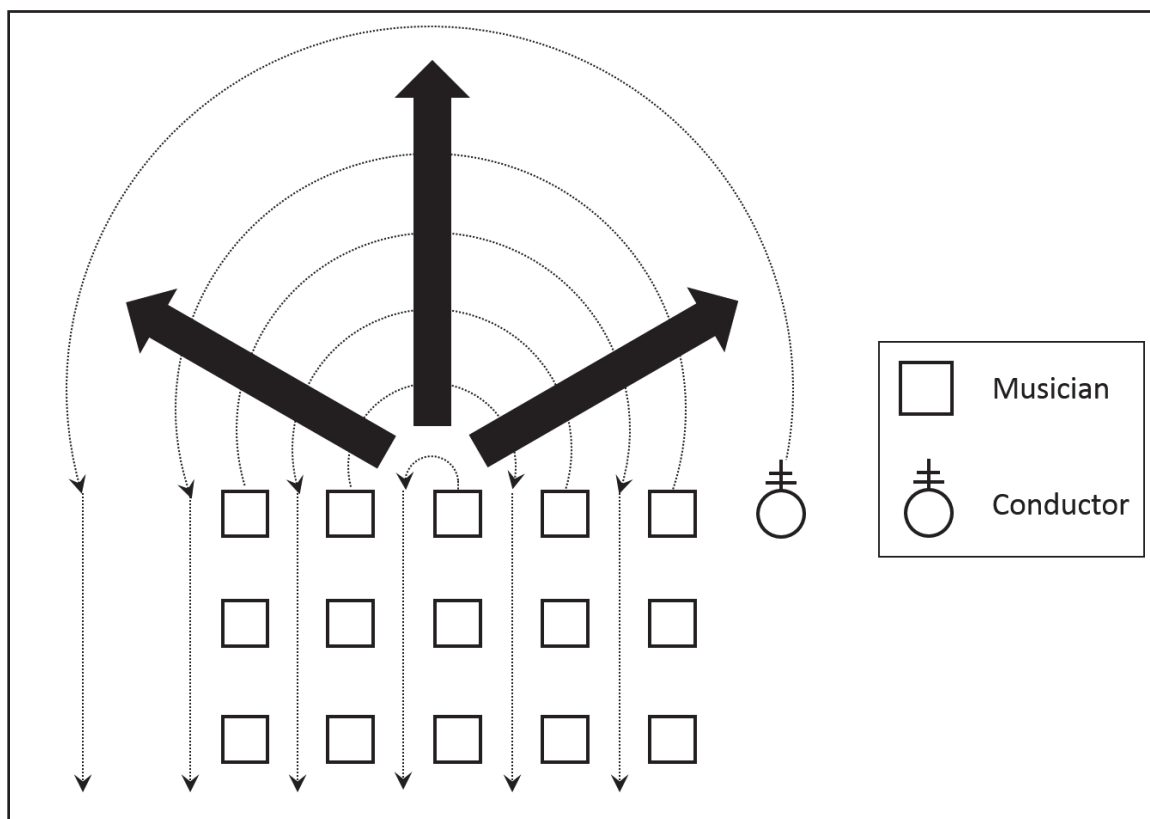


Figure 3-6. “The light bulb”

3-54. Identify this deficiency either with a visual reference on the ground, such as painted lines, or by standing aligned with one of the flanks in order to see the files swing out. Correct the deficiency by reinforcing that Soldiers dress to the path towards the center of the turn. As an additional measure, paint the paths on the ground and have Soldiers march over the paths to get comfortable executing the movement, then move them off of the painted paths and drill until correct.

TRAINING THE CEREMONIAL ENSEMBLE

3-55. Apply the principles outlined in relevant training publications. Training the MPU and the MPT as a ceremonial ensemble is essentially the same as for any other mission. However, specific attention to the following areas will ensure proper execution:

3-56. Train the ceremonial ensemble, if seated, to rise and sit in unison in a military manner. If a national anthem, such as “*The Star-Spangled Banner*,” is to be performed, determine if the ensemble will be seated or standing, and train accordingly.

3-57. Ensure the ensemble is aware of the sequence of events and cues for specific musical events.

Chapter 4

The Command Bugler

The practice of using bugle calls to signal troops is as old as organized warfare itself. Originally a method of communication, it has evolved into a practice that combines ceremonial pageantry and military traditions with musical directives and crisply executed drill movements. This chapter seeks to standardize the practice as it applies to ceremonial music performance. Sheet music for bugle calls is contained in appendix A.

FUNDAMENTAL PRINCIPLES

- 4-1. The following fundamental principles apply in the practice of command bugling.

USES

- 4-2. Command bugle calls are used to pass warnings or commands from the commander of troops (COT) to subordinate units. Ceremonies not supported by a ceremonial ensemble are not authorized command bugler support. The requesting organization notifies the music performance unit (MPU) commander of the desire to use a command bugler. The COT ensures the troops are prepared to execute the movements of each bugle call correctly.

Note: Army musicians should not be detailed to rehearse troops in the performance of command bugle calls. This is a misappropriation of personnel. Recorded bugle calls should be used instead. MPUs should make such recordings available to requesting organizations. As an exception, MPUs typically provide a full band, with command bugler if requested, for rehearsals of ceremonies at the general officer level and higher.

- 4-3. Use of a command bugler is not appropriate:
- When a formation is small enough to easily hear the COT's verbal commands.
 - When executing directives as described in TC 3-21.5 will not significantly lengthen the duration of a ceremony.
 - With honor guards, honor cordon ceremonies, or funerals.
- 4-4. The MPU commander approves the use of command buglers, determines whether the command bugler performs with the COT or within the band, and determines whether bugle calls will be performed solo or as a trumpet section. When approving requests for a command bugler, the MPU commander should answer the following questions:
- Will detaching a trumpeter to perform as a command bugler negatively impact the performance of ceremonial music in any way?
 - Is the command bugler capable of performing the task to standard?
 - Are the remaining trumpet players capable of performing ceremonial music to standard?
 - Is the formation sufficiently large that the use of a command bugler would significantly lessen the length of the ceremony?
 - Will using a command bugler negatively impact the MPU's ability to support funerals?

EMPLOYMENT

4-5. When used as a warning, the command bugler plays only the bugle call, not the signal of execution, or “stinger.” Subordinate commanders give the verbal command indicated after the command bugle has sounded. The bugle call replaces the directive “**BRING YOUR UNITS TO...**” explained in TC 3-21.5. For example, the COT directs **SOUND ATTENTION**; the command bugler sounds “*Attention*” without stinger, and subordinate commanders command **Company ATTENTION** in sequence as though given the directive **BRING YOUR UNITS TO ATTENTION**.

4-6. When used as a command, bugle calls are performed in two parts: the call itself (preparatory signal), and the stinger (signal of execution). Soldiers executing drill and ceremony from a command bugler treat this type of bugle call as a verbal command and execute each drill movement as such. For example, the COT directs **SOUND ATTENTION**; the command bugler sounds “*Attention*” with stinger, and subordinate troops come to *attention* as though the stinger were the command of execution.

Note: When a trumpet section is used instead of a single command bugler, conductors also follow these guidelines for conducting bugle calls.

COMMAND BUGLER POSITION

4-7. Bugle commands may be performed by a single command bugler positioned with the COT, by a single command bugler positioned within the band’s formation on the flank closest to the troops, or by a trumpet section within the band’s formation. If the MPU commander determines there are adequate trumpet players for the marching band’s performance, the preferred position of the command bugler is with the COT. This ensures that the command bugler is not unduly taxed by playing both bugle calls and ceremonial music, that the COT’s directives can be clearly heard and relayed, and that the extreme flanks of the formation are equidistant from the command bugler.

COMMAND BUGLER PROCEDURES

4-8. All command buglers follow these procedures. For specific instructions to command buglers positioned with the COT, see the procedures starting in paragraph 4-19.

GENERAL CIRCUMSTANCES

4-9. When a trumpet section is directed to sound a bugle call, the conductor commands the band to *attention* if not already there, says “Trumpets,” signals **Instruments UP**, and conducts the directed bugle call. Once the bugle call is concluded, the conductor signals **Instruments DOWN**, commands the band to the appropriate position, and if necessary faces in the original direction, and assumes the appropriate position.

Note: If ceremonial music follows a bugle call, such as when the “*The Star-Spangled Banner*” follows **SOUND PRESENT ARMS**, the conductor directs all *instruments up* at the same time, keeps *instruments up* after the bugle call is sounded, and directs all musicians to play when appropriate. The conductor then follows the procedures above starting with “...the conductor signals **Instruments DOWN**...” to bring *instruments down* and continue with the ceremony.

If commanded to sound two bugle calls together, wait until troops have executed the first command before sounding the second. For example, if directed **SOUND ORDER ARMS AND PARADE REST**, the conductor conducts “*Order Arms*,” waits for troops to execute the command, then conducts “*Parade Rest*.” Instruments remain up between bugle calls.

4-10. When a single command bugler is directed to sound a bugle call, the command bugler:

- Comes to the position of *attention* if not already there.
- If necessary, executes a facing movement toward the troops being commanded.
- Brings the instrument to *prepare to play* (see appendix F).
- Sounds the directed bugle call.

- Returns to the position of *attention*.
- If necessary, executes a facing movement to face in the original direction.
- Remains at *attention* or assumes a rest position, whichever is appropriate.

Note: If the command bugler is positioned within the band's formation and ceremonial music follows a bugle call, such as when the "*The Star-Spangled Banner*" follows **SOUND PRESENT ARMS**, the command bugler keeps *instruments up* after the bugle call is sounded, executes any facing movements, if necessary, and plays the ceremonial music when directed.

If commanded to sound two bugle calls together, wait until troops have executed the first command before sounding the second. For example, if directed **SOUND ORDER ARMS AND PARADE REST**, the command bugler sounds "*Order Arms*," waits for troops to execute the command, then sounds "*Parade Rest*."

SPECIAL CIRCUMSTANCES

4-11. The following special circumstances apply to command bugling:

Reviews

4-12. If colors by themselves, or persons to be honored and colors, are brought center during a ceremony, the COT will order them verbally; no bugle call will be used. If the officers and colors of the subordinate units are to move center, the COT directs **SOUND OFFICERS AND COLORS CENTER MARCH**. Execute as described in paragraph 4-9 or 4-10, as appropriate. If using bugle calls as commands, modify as follows:

- Play the first stinger after "*Officers and Colors Center March*," initiating these actions:
 - Subordinate commanders and their colors execute *center face*.
 - The staff executes *right face*.
 - The color detail and command sergeant major, if present, march forward seven steps (or farther if necessary), and *halt*.
- After movement ceases, play the second stinger, initiating these actions:
 - The band begins to play a march.
 - The subordinate commanders and their colors march to the center of the formation, *mark time*, *halt*, and face to the front.
 - The staff marches forward and completes the actions specified in TC 3-21.5.
 - After the staff moves, the COT moves forward and executes all actions specified in TC 3-21.5 to present the colors.

Note: Command buglers positioned within the band's formation execute the appropriate facing movement, if applicable, while the band is playing if music immediately follows a bugle call.

Conductors directing a trumpet section will conduct the second stinger and immediately give the preparatory beat to conduct the march.

4-13. To direct officers and colors to return to their post, the COT directs **SOUND OFFICERS AND COLORS POST MARCH**. Execute as described in paragraph 4-9 or 4-10, as appropriate. If using bugle calls as commands, modify as follows:

- Play the first stinger after "*Officers and Colors Post March*," initiating these actions:
 - Subordinate commanders and their colors face in the direction of their posts.
 - The COT and staff face their posts.
 - The color detail and command sergeant major, if present, execute *reverse march* and *halt*.
- After movement ceases, play the second stinger, initiating these actions:
 - The band begins to play a march.

- The subordinate commanders and their colors march to their posts, *mark time*, *halt*, and face to the front.
- The COT and staff march to their posts and complete the actions specified in TC 3-21.5.
- The color detail and command sergeant major, if present, march to their posts and complete the actions specified in TC 3-21.5.

Note: Command buglers positioned within the band's formation execute the appropriate facing movement while the band is playing and remain at *attention* if music immediately follows a bugle call.

Conductors directing a trumpet section will conduct the second stinger and immediately give the preparatory beat to conduct the march.

Ceremonial Battalion Parades

4-14. Follow the procedures for bringing officers and colors center, omitting "...**AND COLORS**" from the directive and modifying as follows: the adjutant directs **SOUND PARADE REST**. Execute the procedures in paragraph 4-9 or 4-10, as appropriate. The adjutant directs **SOUND OFFICERS CENTER MARCH**. Execute as described in paragraph 4-9 or 4-10, as appropriate. If using bugle calls as commands, modify as follows:

- Sound "*Officers and Colors Center March*" initiating these actions:
 - Officers come to *attention*, and guidon bearers come to *carry guidon*.
- Play the first stinger after "*Officers and Colors Center March*," initiating these actions:
 - Company commanders and guidon bearers face to the center.
 - Officers commanding platoons move one step forward and face to the center.
 - Executive officers move through the interval between units nearest to the center and take their posts in the column formed by the platoon leaders.
- After movement ceases, play the second stinger, initiating these actions:
 - The band begins to play a march.
 - Officers and guidon bearers close to the center, *halt*, individually face to the front, are marched forward, and *halt*.

Note: Command buglers positioned within the band's formation execute the appropriate facing movement while the band is playing and remain at *attention* if music immediately follows a bugle call.

Conductors directing a trumpet section will conduct the second stinger and immediately give the preparatory beat to conduct the march.

4-15. Follow the procedures for posting officers and colors, omitting "...**AND COLORS**" from the directive and modifying as follows: the battalion commander directs **SOUND OFFICERS POST MARCH**. Execute as described in paragraph 4-9 or 4-10, as appropriate. If using bugle calls as commands, modify as follows:

- Play the first stinger after "*Officers and Colors Post March*," initiating these actions:
 - Officers and guidon bearers face about.
- After movement ceases, play the second stinger, initiating these actions:
 - The band begins to play a march.
 - Officers and guidon bearers march to their posts and come to *parade rest*.

Ceremonial Brigade Parades

4-16. Follow procedures for bringing officers and colors center described in paragraph 4-14, modified as follows:

- Sound "*Officers and Colors Center March*" initiating these actions:

- Officers come to *attention*, and guidon bearers come to *carry guidon*.
- Play the first stinger after “*Officers and Colors Center March*,” initiating these actions:
 - Battalion commanders, their staff, their Colors, all other officers, and guidon bearers face to the center.
- After movement ceases, play the second stinger, initiating these actions:
 - The band begins to play a march.
 - Officers, Colors, and guidon bearers close to the center, *halt*, face to the front, are marched forward, and *halt*.

Note: Command buglers positioned within the band’s formation execute the appropriate facing movement while the band is playing and remain at *attention* if music immediately follows a bugle call.

Conductors directing a trumpet section will conduct the second stinger and immediately give the preparatory beat to conduct the march.

4-17. Follow the procedures for returning colors to their post described in paragraph 4-15, substituting “brigade commander” for “battalion commander” and modifying as follows:

- Play the first stinger after “*Officers and Colors Post March*,” initiating these actions:
 - Colors execute *reverse march*.
 - Officers and guidon bearers face about.
- After movement ceases, play the second stinger, initiating these actions:
 - The band begins to play a march.
 - Officers, Colors, and guidon bearers march to their posts.

Pass in Review

4-18. “*Pass in Review*” is only sounded as a command when the command bugler is with the COT. Otherwise, it is performed as described in paragraph 4-5. Command buglers execute as described in paragraph 4-31.

COMMAND BUGLER WITH THE COMMANDER OF TROOPS

4-19. Command buglers positioned with the COT execute unique procedures. For information on how specific ceremonies are conducted, see chapter 5.

REVIEWS

4-20. Perform a mounted review in the same manner as a dismounted review. Follow the directions in TC 3-21.5 if mounting or dismounting a vehicle.

Note: Command buglers will not play while a vehicle is in motion.

Formation of Troops

4-21. The command bugler forms two steps behind and centered on the staff. Take all commands from the COT and the senior staff officer as appropriate. Unless sounding a bugle call toward troops, face in the same direction as the staff.

4-22. The band will perform all music that occurs before the COT moves their staff and the command bugler to their posts in front of the adjutant, including “*Attention*” and “*Adjutant’s Call*.”

4-23. During changes of direction, such as figure 4-1, adjust step size as necessary to maintain position relative to the staff. Execute all directives to sound bugle calls using the procedures in paragraph 4-10.

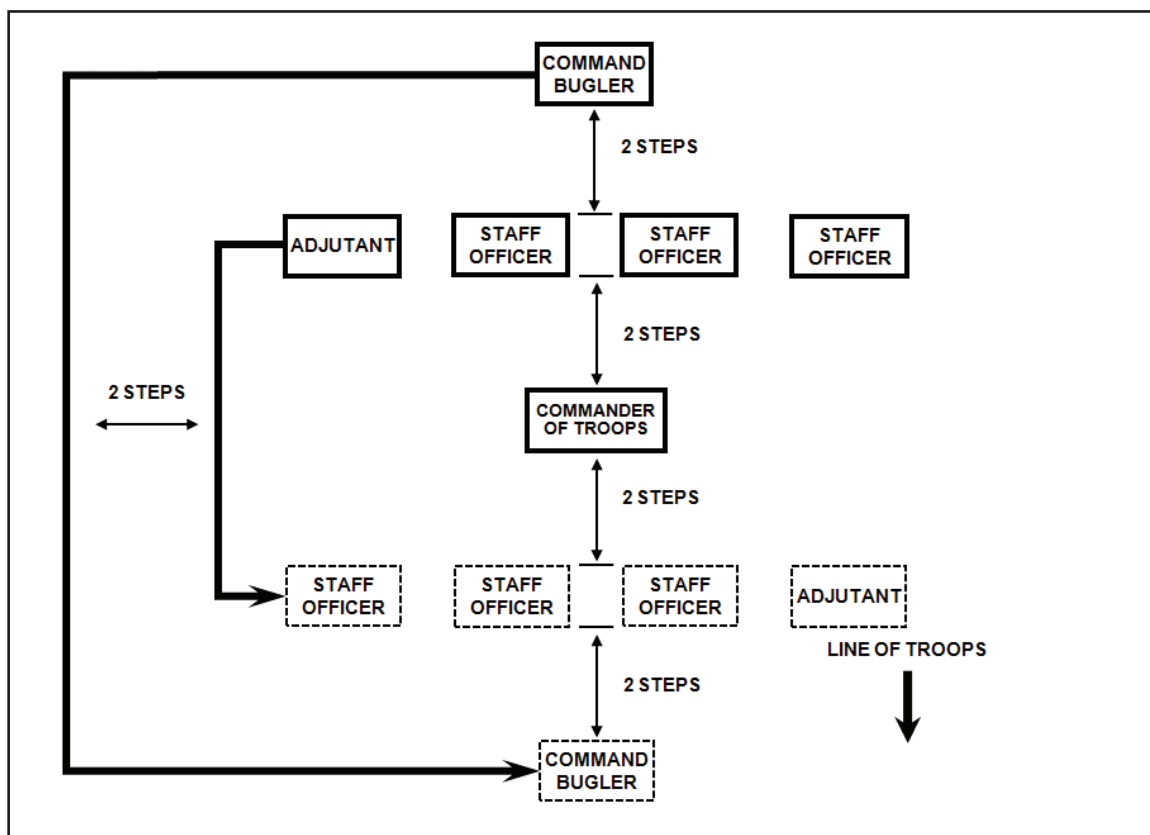


Figure 4-1. Movement of the staff and command bugler around commander of troops

Sound Off (Optional)

4-24. Execute sound off as described in paragraph 5-61 using the procedures for executing directives in chapter 4.

Presentation and Honors

4-25. Execute as described in chapter 5, modified as follows: the band plays honors if the reviewing officer is entitled to them as per TC 3-21.5. When the COT directs **SOUND PRESENT ARMS**, execute the procedures in paragraph 4-10, but bring the instrument to *left carry* when returning to the position of *attention* in order to render the *hand salute* when commanded. If facing about at the same time as the COT, coordinate so as to present a uniform appearance. After the next directive to sound a bugle call, execute the directive, then return the instrument to *right carry*.

Retreat (Optional)

4-26. Retreat is inserted here if scheduled as part of the review. Execute as described in chapter 5, modified as follows: the band plays both “Retreat” and “To the Color.” After the band plays “Retreat,” the COT directs **SOUND ATTENTION AND PRESENT ARMS**. Execute the procedures in paragraph 4-10, but bring the instrument to *left carry* when returning to the position of *attention* in order to render the *hand salute* when commanded. After the next directive to sound a bugle call, execute the directive, then return the instrument to *right carry*.

Inspection (Optional)

4-27. Execute inspection as described in paragraph 5-23 using procedures in chapter 4.

Honors To The Nation

4-28. If retreat is not scheduled as part of the review, the formation will render honors to the nation. Execute as described in paragraphs 5-24 and 5-25. If the officers and colors of the subordinate units are to move center for the presentation of the colors, the COT directs **SOUND ATTENTION AND OFFICERS AND COLORS CENTER MARCH**. Execute as described in paragraph 4-12, modified as follows: execute an *about face* to face the troops being commanded. Immediately after playing the second stinger, simultaneously execute *left flank* and bring your instrument to *left carry* so as to step off with the staff. Follow the commands of the senior staff officer to maneuver to the left front of the reviewing stand.

Remarks

4-29. Execute *parade rest* (before the remarks) and *attention* (after remarks) at the command of the COT. If honors were omitted, as when retreat is performed as part of the review, the COT will direct **SOUND ATTENTION** at the end of the remarks. Proceed to the march in review.

4-30. If honors is not omitted, the COT will direct **Detachment, POST (pause) MARCH**. Follow the COT's commands to the staff. If the officers and colors marched center, the COT instead directs **SOUND ATTENTION AND OFFICERS AND COLORS POST MARCH**. Execute as described in paragraph 4-13, modified as follows: execute *left face* to face the troops being commanded. Immediately after playing the second stinger, simultaneously execute *forward march* and bring the instrument to *right carry* so as to step off with the staff. Follow the commands of the COT to maneuver to your post.

March in Review

4-31. The COT directs **SOUND PASS IN REVIEW**. Execute the procedure in paragraph 4-10, modified as follows:

- Play the first stinger after "*Pass in Review*," initiating these actions:
 - The drum major executes the procedures in paragraph 5-28, marching the band to the right, executing the automatic sequence, and halting.
 - Unit commanders face to the right or give commands to prepare troops to march in review, then face to the right.
- After movement ceases, play the second stinger, initiating these actions:
 - The band steps off playing a march.
 - The COT and staff step off.
 - The first unit steps off.

4-32. Immediately after playing the second stinger, simultaneously execute *left flank* and bring the instrument to *left carry* so as to step off with the staff. Follow the commands of the COT to maneuver onto the line of march. When the COT commands **Eyes RIGHT**, *salute*, but keep head and eyes to the front.

Note: Playing the second stinger and initiating the subsequent movements is awkward and requires practice.

REVIEW WITH DECORATIONS, AWARDS, OR INDIVIDUAL RETIREMENT

4-33. See Review starting in paragraph 4-20.

REVIEW WITH CHANGE OF COMMAND, ACTIVATION, OR INACTIVATION

4-34. See Review starting in paragraph 4-20.

SPECIAL REVIEW

4-35. Use of command bugle is not appropriate for special reviews: their reduced size eliminates the need to use the bugle to give directives or commands over great distances. The COT will give verbal commands as per TC 3-21.5.

PARADES

4-36. See TC 3-21.5 for a description of, and procedures for, conducting parades.

CEREMONIAL BATTALION PARADE

4-37. The following procedures apply to command bugling during a ceremonial battalion parade:

Formation of Troops and Sound Off

4-38. The command bugler forms at the primary position shown in figure 4-2, facing away from the final line. Face about when the adjutant directs **SOUND ADJUTANT'S CALL** and face about again after the band completes the sound off. Execute as described in paragraphs 5-60 and 5-61 using procedures in chapter 4.

Note: Though the command bugler forms on the field, follow the directives in paragraph 4-22 as for a review.

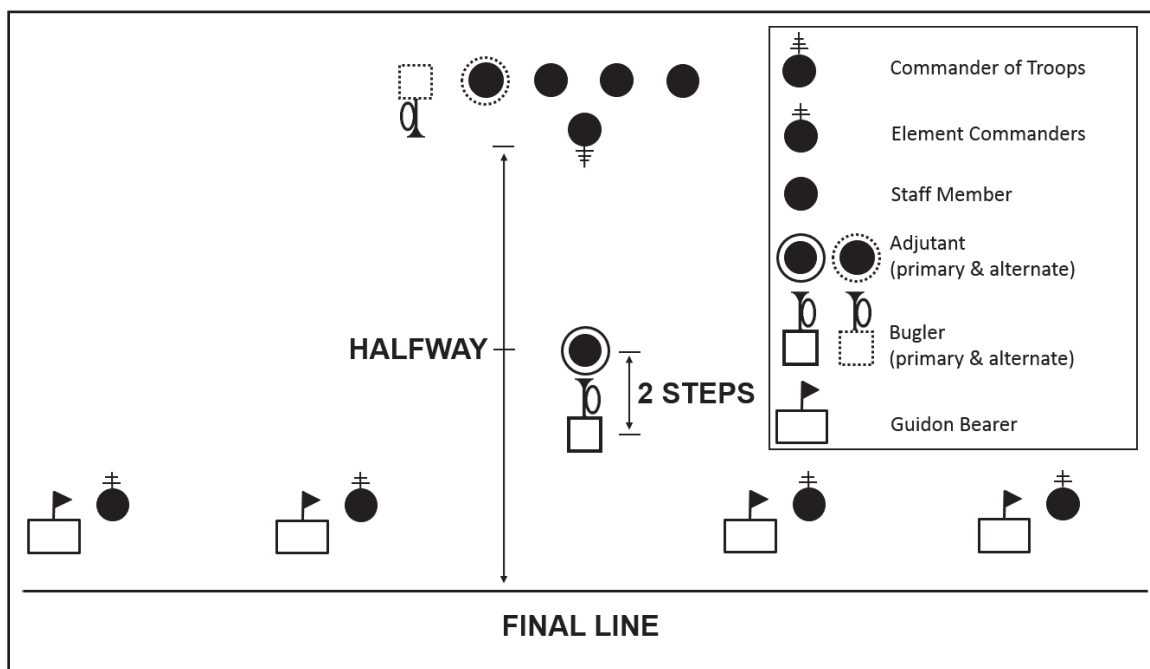


Figure 4-2. Command bugler – ceremonial parade

Retreat

4-39. Execute retreat as described in paragraph 5-62 using procedures in chapter 4, modified as follows: the band plays “*Retreat*” without direction from the adjutant. After “*Retreat*,” the adjutant directs **BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS**.

Honors to the Nation

4-40. Execute honors to the nation as described in paragraph 5-63 using procedures in chapter 4.

Manual of Arms

4-41. The battalion commander may direct or command troops to execute the manual of arms. If so, the COT commands the adjutant to **POST**. When the adjutant marches to join the battalion commander’s staff, follow

the adjutant and march to the alternate position shown in figure 4-2. Do not sound any bugle calls. Follow the directions to the staff.

Reports

4-42. If the adjutant joined the staff, the adjutant moves back to receive the report. Follow the adjutant to the primary position shown in figure 4-2 and follow any directions to the staff.

Publishing of Orders

4-43. Follow the directions to the staff.

Officers Center (Post)

4-44. Execute as described in paragraph 4-14, modified as follows: execute an *about face* to face the troops being commanded. Immediately after playing the second stinger, simultaneously execute an *about face* with the adjutant and bring the instrument to *right carry*, then march with the adjutant to the alternate position shown in figure 4-2.

Note: Playing the second stinger and initiating the subsequent movements is awkward and requires practice.

4-45. To return officers and colors to their posts, execute as described in paragraph 4-15, modified as follows: remain in the alternate position shown in figure 4-2 for the remainder of the ceremony.

Pass in Review

4-46. Execute as described in paragraph 5-68 using procedures in chapter 4.

Conclusion

4-47. Execute as described in paragraph 5-69 using procedures in chapter 4.

CEREMONIAL BRIGADE PARADE

4-48. The ceremonial brigade parade is a battalion parade with the following changes: “brigade” replaces “battalion” in the description, and the band troops the line by marching in front of the battalion commanders and the line of troops. See paragraphs 4-14 and 4-15 for bringing officers center and returning them to their posts.

STREET PARADE

4-49. Use of a command bugler is not appropriate for street parades.

HONOR CORDONS

4-50. Use of a command bugler is not appropriate for honor cordons: their small size negates the need to use the bugle to give directives or commands over great distances. The cordon commander will give verbal commands as per TC 3-21.5.

HONOR GUARDS

4-51. Use of a command bugler is not appropriate for honor guards. The honor guard commander will give verbal commands as per TC 3-21.5.

RETREATS AND REVEILLES

4-52. The following procedures apply to command bugling for retreats and reveilles:

RETREAT AND COMMAND RETREAT

4-53. Retreat is conducted as described in chapter 5. The command bugler forms as for a ceremonial battalion parade. The command bugler does not play "*Retreat*" or "*To the Color*;" the band plays both.

4-54. Command retreat is conducted as described in chapter 5. The command bugler forms and performs as for a review. The command bugler does not play "*Retreat*" or "*To the Color*;" the band plays both.

REVEILLE AND COMMAND REVEILLE

4-55. Reveille is conducted as described in chapter 5. The command bugler forms as for a ceremonial battalion parade. The command bugler does not play "*Reveille*;" the band does.

4-56. Command reveille is conducted as described in chapter 5. The command bugler forms and performs as for a review. The command bugler does not play "*Reveille*;" the band does.

FUNERALS

4-57. The use of a command bugler is not appropriate for funerals.

TATTOOS

4-58. The MPU commander decides whether or not to include command bugling for tattoos.

Chapter 5

Ceremonies

Ceremonial music helps to build enthusiasm, maintain motivation, and increase devotion to duty. Ceremonial music includes official music, marches, patriotic selections, and organizational songs. Honors are rendered as prescribed in AR 600-25. Military ceremonies are conducted as described in TC 3-21.5, and include reviews, parades, honor cordons, honor guards, and funerals. For specific information regarding official military ceremonies and their conduct, see TC 3-21.5. This chapter deals only with actions specific to the ceremonial band and will reference sources of content where appropriate.

GENERAL INSTRUCTIONS

- 5-1. Drum majors and conductors should establish non-verbal signals to execute *eyes right*, *ready front*, *present arms*, and *order arms*. Movements take place as described in TC 3-21.5.
- 5-2. When the band is stationary, the individual in front of the formation gives commands while facing the formation, if time permits. Otherwise, they give commands over the appropriate shoulder as directed in TC 3-21.5.
- 5-3. Circumstances where the drum major and conductor must *change posts* are indicated as a guide. Exercise good judgment in choosing when to *change posts* so that the appropriate individual is in front of the formation at the appropriate time. The drum major and conductor *change posts* as described in TC 1-19.50 and TC 1-19.51.
- 5-4. When the band performs activities outside of the directives given to the rest of the formation, such as marching during sound off while the formation remains at *parade rest*, the individual in front of the band commands the band to whatever position the rest of the formation occupies before the ceremony continues.
- 5-5. When the conductor and drum major must execute two different movements, such as when the conductor prepares to conduct honors to the nation while the drum major *salutes*, strive to perform movements together and in a military manner. Execute *present arms* to coincide with the conductor's signal *instruments up*.
- 5-6. The conductor can choose one of two procedures to bring *instruments down* after honors: the conductor signals **Instruments DOWN** after the music is complete, then faces about and *salutes*; or the conductor commands **STAND FAST** when the music is complete, faces about and *salutes*, and musicians bring *instruments down* in three counts in time on the command **Order ARMS**.
- 5-7. Army musicians perform ceremonial music from the position of *attention*, whether stationary or marching. The individual in front of the band formation ensures that the marching band is at the correct position to perform ceremonial functions independent of what the rest of the formation has been directed to do.
- 5-8. When performed as part of the "Armed Forces Medley," begin playing the official version of "The Army Goes Rolling Along" at measure 33. Otherwise, begin playing at measure one.
- 5-9. Doctrine does not provide clear guidance on the practice of deferring honors. Leaders should follow local guidance on the practice.
- 5-10. If the adjutant or commander of troops (COT) gives commands directly, the band moves at their command. Otherwise, the adjutant or COT issues directives. All directives in this chapter are written as they appear in TC 3-21.5. They are executed one of three ways:

- If given as a verbal directive to the troops, such as **BRING YOUR UNITS TO ATTENTION**, the band follows the commands of the unit commander to the immediate left of the band, hereafter known as the first unit commander. If desired, the conductor or drum major gives supplementary commands, as described in TC 3-21.5, to the first unit commander's commands. On the first unit commander's command of execution, the band executes the command.
- If given as a directive to the command bugler to sound a warning, such as **SOUND ATTENTION**, the appropriate personnel execute the relevant procedure in chapter 4 and the band and all other troops execute as described above as if they were directed to **BRING YOUR UNITS TO ATTENTION**.
- If given as a directive to the command bugler to sound a command, such as **SOUND ATTENTION**, the appropriate personnel execute the relevant procedure in chapter 4 and the band and all other troops execute as if they were given the command **ATTENTION**.

Note: During the planning stages, the music performance unit (MPU) commander confirms with the COT how ceremonial directives will be treated during the ceremony.

INDOOR CEREMONIES

5-11. Conduct indoor ceremonies as described in TC 3-21.5.

5-12. Army musicians customarily play music whenever the flag of the United States of America is posted or retired during an official, indoor military ceremony. A drum roll is typically used, but may be substituted with appropriate martial music if circumstances dictate. This music will be played only while the colors are moving; once the colors have been posted, music is not played for the color guard as they depart, nor as they return to retrieve the colors. This courtesy is extended to all foreign national flags entitled to courtesies as described in AR 600-25.

REVIEWS

5-13. The following procedures apply to conducting reviews:

GENERAL

5-14. See TC 3-21.5 for the history, types, and sequence of events and individual actions during reviews. If not specifically addressed here, default to the description in TC 3-21.5.

Formation of Troops

5-15. Some MPUs perform preceremonial “shows” to entertain audiences before reviews begin. The conduct of these performances varies from unit to unit. Chapter 2 includes concert formations that can be utilized to conduct this type of performance.

5-16. The drum major marches the band onto the field and positions it as described in TC 3-21.5. The drum major dresses and aligns the band as described in chapter 2 and TC 1-19.50. The conductor receives the band: see drum major actions in TC 1-19.50 or conductor actions in TC 1-19.51. The conductor conducts any preceremonial music, if desired, bringing the unit to *parade rest* at the conclusion. When troops march directly to the final line, the MPU may forgo preceremonial music and instead play marches, interspersed with cadences, starting as the troops enter the field and concluding when all troops are on the final line, bringing the unit to *parade rest* at the conclusion. Otherwise, the conductor commands **Parade REST**, faces about, executes *parade rest*, and waits for the adjutant to direct **SOUND ATTENTION**.

Note: While there is no regulatory requirement to provide preceremonial music, it is common practice to play some music as the audience is waiting for the ceremony to start. For ceremonies where the band remains in place at the conclusion, such as a stationary change of command, it is common practice to play postceremonial music as well.

The conductor may order *half left, face* or another appropriate facing movement prior to preceremonial and/or march-on music so the audience or troops can clearly hear the band. If done, the conductor orders the facing movement, marches to a position visible to all musicians, conducts the music, orders a facing movement to return the band to the original direction, and resumes the conductor’s post. The bass drummer can be positioned on the left flank of the band to further assist marching troops, but this will obscure any unit logo on the bass drum during the pass in review. Two bass drummers can also be used, with one positioned on each flank of the drum rank.

5-17. When the adjutant directs the band to **SOUND ATTENTION**, execute as described in paragraph 4-9. The conductor remains facing the band after *instruments down*.

5-18. When the adjutant directs the band to **SOUND ADJUTANT’S CALL**, take the following action:

- If troops are already formed on the final line, the conductor says “Trumpets and Drums,” signals **Instruments UP**, conducts “*Adjutant’s Call*,” then signals **Instruments DOWN**.
- If troops are to be marched from the ready line to the final line, the conductor says “Band,” signals **Instruments UP**, conducts “*Adjutant’s Call*,” immediately gives the preparatory beat, and begins conducting a march. The band continues playing marches, interspersed with cadences, until all troops are on line. When the last unit comes on line, the conductor signals the **Seven-Count CUTOFF**, then signals **Instruments DOWN**. The conductor commands **Parade REST**, faces about, and assumes the position of *parade rest*.

5-19. For mounted reviews, the band forms dismounted and stands 25 yards to the left and 5 yards to the rear of the reviewing officer. All troops and vehicles form and take position on line before “*Adjutant’s Call*.” When all units are on line, the adjutant begins the review by directing **SOUND ADJUTANT’S CALL**. The band does not play a march after sounding “*Adjutant’s Call*.” The review then proceeds, and the band renders music, as prescribed for a dismounted review.

Sound Off (Optional)

5-20. Sound off, if requested, is performed here. See paragraph 5-61, modified as follows: after sound off is complete and the conductor and drum major *change posts*, the conductor commands **Parade REST**, faces about, and assumes *parade rest*.

Presentation and Honors

5-21. See TC 3-21.5 for sequence of events. Execute commands or directives as described in paragraph 5-10. If individual honors will not be played, the conductor and drum major time their *salute* to coincide with the first unit commander’s *salute*. If the reviewing officer is entitled to honors, the drum major *salutes* and

the conductor signals **Instruments UP** when the first unit commander *salutes*. The conductor indicates the required number of “*Ruffles and Flourishes*” by holding up the appropriate number of fingers on the left hand. If commands are given to each element in the formation in sequence, as when executing verbal directives, and if there are a large number of troops participating, the conductor may signal *instruments up* on the command of the last unit commander. The conductor conducts “*Ruffles and Flourishes*” immediately after the COT *salutes*, followed by any other music prescribed by AR 600-25. Upon completion of the honors music, execute one of the procedures in paragraph 5-6. If retreat or inspection follows, the conductor commands **STAND FAST** when the first unit commander commands **Parade REST**.

Retreat (Optional)

5-22. When retreat is scheduled as part of the review, it is inserted here and honors to the nation are omitted. Execute as described in TC 3-21.5. When the COT directs **SOUND RETREAT**, follow the procedures in paragraph 4-9 to perform “*Retreat*” and “*To the Color*.” Bring *instruments down* as described in paragraph 5-6. If inspection follows, the band remains at the position of *attention* after the completion of Retreat.

Inspection (Optional)

5-23. Inspection may be omitted for decorations, awards, or retirement ceremonies. When included, follow these procedures: as the reviewing party approaches the COT, the conductor signals **Instruments UP**. The conductor starts the marching music when the COT and reviewing party renders their *salutes* as described in TC 3-21.5. As the reviewing party approaches the band, the conductor stops conducting and faces about. On the conductor’s signal, the conductor and drum major execute *eyes right*, and *salute* as described in TC 3-21.5. The band continues to play. When the last officer of the reviewing party clears the left flank of the band, the conductor signals again and the conductor and drum major terminate their *salutes*. The conductor faces about, resumes conducting, and follows the procedures in TC 3-21.5. When the reviewing party reaches the left side of the band, the conductor signals the band to play softly. The reviewing party *halts* to the right of the band. When the reviewing party steps off to resume their posts, the conductor faces about. After the reviewing party has passed in front of the band, the conductor faces about again and continues conducting the inspection music, signaling the band to play at its normal volume level. The conductor signals a **Seven-Count CUTOFF** as directed in TC 3-21.5, then signals **Instruments DOWN**. The conductor may then command **Parade REST**, faces about, and assumes *parade rest*.

Honors to the Nation

5-24. If retreat is scheduled as part of the review, honors to the nation are omitted. Otherwise, follow these procedures: the COT directs **BRING YOUR UNITS TO ATTENTION**. After the band comes to *attention*, the conductor faces about and signals **Instruments UP**. When the COT commands **Colors Center MARCH**, the conductor gives the preparatory beat and begins conducting a march. When the COT and color detail have marched forward and halted at the COT’s original post, the conductor signals **Seven-Count CUTOFF**, then signals **Instruments DOWN**. The conductor faces to the front.

5-25. The COT directs **BRING YOUR UNITS TO PRESENT ARMS**. The conductor faces about. The drum major *salutes* at the same time the conductor brings **Instruments UP** with the first unit’s *salute*. If a ceremony has a large number of troops participating, the conductor may signal *instruments up* on the last unit’s *salute*. The conductor begins conducting the “*The Star-Spangled Banner*” as directed in TC 3-21.5. Upon completion of the “*The Star-Spangled Banner*,” execute one of the procedures in paragraph 5-6 to bring *instruments down*, then execute the COTs directives to execute *order arms* and *parade rest* as described in paragraph 5-10.

Remarks

5-26. After the formation assumes *parade rest*, the senior percussionist commands **Ready DOWN** in a voice loud enough for only the band to hear. The musicians with large instruments lower their instruments to the ground in unison and remain in position until the percussion section leader commands **Ready UP**. The musicians with large instruments rise and assume *parade rest* in unison. When the last speaker begins making closing remarks (for example, “In closing...”) the percussion section leader commands **Ready DOWN** in a voice loud enough for only the band to hear. The musicians with large instruments lower themselves to the

ground in unison, secure their instruments, and remain in position until the percussion section leader commands **Ready UP**. The musicians with large instruments rise and assume *parade rest* in unison.

Note: Stick clicks may be substituted for the verbal commands **Ready DOWN(UP)** if desired.

5-27. The COT directs **BRING YOUR UNITS TO ATTENTION**. If retreat was scheduled as part of the review, skip to the march in review. After the band comes to *attention*, the conductor faces about and signals **Instruments UP**. If a ceremony has a large number of troops participating, the conductor may signal *instruments up* on the command of the last unit commander. The COT commands **Detachment POST MARCH**. One beat after the command of execution, the conductor gives the preparatory beat and begins conducting a march. When the COT and color detail have marched back to their posts and halted, the conductor signals **Seven-Count CUTOFF**, then signals **Instruments DOWN**. The conductor and drum major *change posts*. The drum major faces the band, and the conductor faces to the front.

March in Review

5-28. After the COT directs **PASS IN REVIEW**, the drum major commands, **AUTOMATIC SEQUENCE**, **Right FACE**, **Forward MARCH**. The drum major marches the band to the position described in TC 3-21.5, and commands **Mark Time MARCH**, **Band HALT**. On the command **HALT**, the band executes the automatic sequence in tempo: *halt* in two counts, face to the left in two counts, and execute *instruments up* in three counts (omit counts one and two described in paragraph F-1). The drum major signals *instruments up* to correspond to the band's movements.

5-29. The drum major turns their head to the left and extends the left arm to signal the first unit commander. The first unit commander commands **Right Turn (Pause) MARCH**. The drum major gives the supplementary command **Forward** during the pause. One beat after the command **MARCH**, the drum major signals a modified **Forward MARCH** as described in TC 1-19.50. The band steps off playing two beats after the command **MARCH**. The drum major marches the band as shown in figure 5-1, following the directions in TC 3-21.5. The drum major and conductor *salute* the reviewing officer as described in TC 3-21.5, using a signal to initiate and terminate the movement together. Once the band has halted, the conductor and drum major *change posts*. The conductor and drum major render a *hand salute* as the colors pass as described in AR 600-25. If the conductor and drum major cannot *change posts* before the colors pass, render a *hand salute* first, then *change posts* after the colors have passed.

Note: Depending on the length of the march in review, it may be appropriate to program several marches, interspersed with cadences, as the troops march in review.

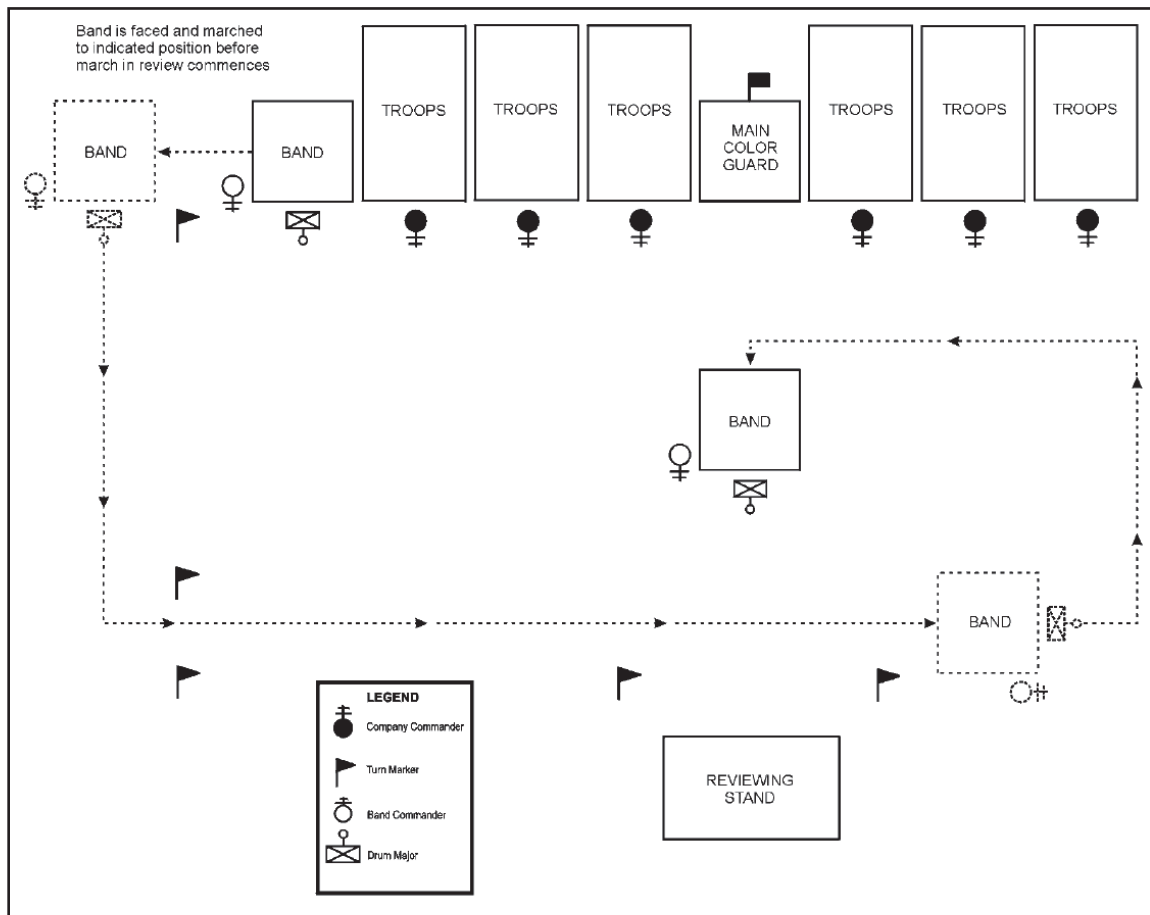


Figure 5-1. Pass in review

Conclusion

5-30. When the last element of troops executes *ready front*, the conductor signals **Seven-Count CUTOFF**, initiating the concluding sequence. If special martial music has been requested, it is played at this time. If multiple musical selections are to be played, it may be appropriate to intersperse the selections with cadence. Before the marching band marches forward to exit the parade field, ensure the drum major is in front of the formation with enough time to signal **Forward MARCH**. When the special music concludes, the conductor signals a **Seven-Count CUTOFF**, the instruments remain at *prepare to play*, and the percussion initiates an eight-bar drum cadence. On the first beat following the drum cadence, the band begins playing (in place) the “Service Medley” or the official version of “The Army Goes Rolling Along” as described in paragraph 5-8. If the drum major is not already in front of the band, the conductor and drum major *change posts*. The drum major signals **Forward MARCH** so that the band steps off on the downbeat of the second time through measure 37. The drum major signals a left *turn* to maneuver the band onto the line of march. The band continues to play through the end of the chorus. The drum major signals a **Seven-Count CUTOFF** so that the band stops playing on the downbeat of measure 62. The percussion section immediately begins playing a stick tap or drum cadence, and the drum major maneuvers the band off of the parade field.

REVIEW WITH DECORATIONS, AWARDS, OR INDIVIDUAL RETIREMENT

5-31. The following procedures apply when conducting reviews with decorations, awards, or individual retirement.

Formation of Troops

5-32. Execute as for a review (see paragraphs 5-15 through 5-19).

Sound Off (Optional)

5-33. Execute as for a review (see paragraph 5-20).

Presentation and Honors

5-34. Execute as for a review (see paragraph 5-21).

Retreat (Optional)

5-35. When retreat is scheduled as part of the review, it is inserted here and honors to the nation are omitted. Execute as for a review (see paragraph 5-22).

Inspection (Optional)

5-36. Execute as for a review (see paragraph 5-23).

Honored Persons and Colors Forward

5-37. The COT directs **BRING YOUR UNITS TO ATTENTION**. Follow the procedures in paragraph 5-10. After all units are at *attention*, the COT commands ***Persons to be honored and Colors center MARCH***. On the preparatory command, the conductor signals ***Instruments UP***. Two beats after the command **MARCH**, the band begins to play a march. The conductor signals ***Seven-Count CUTOFF*** when the detachment *halts* in front of the reviewing officer. The conductor then signals ***Instruments DOWN*** and faces about.

Honors to the Nation

5-38. If retreat is scheduled as part of the review, honors to the nation are omitted. Execute as for a review (see paragraphs 5-24 and 5-25).

Ceremony

5-39. The decorations, awards, or retirement ceremony takes place at this time.

Remarks

5-40. Execute as for a review (see paragraphs 5-26 and 5-27). If the detachment is directed to post prior to the remarks, execute as described in paragraph 5-41, altered as follows: the COT directs the formation to *parade rest* after movement is complete. The band follows the directive, and the conductor and drum major *change posts* prior to the march in review.

Honored Persons and Colors Post

5-41. The COT directs **BRING YOUR UNITS TO ATTENTION**. Follow the procedures in paragraph 5-10. The COT commands ***Detachment POST MARCH***. On the preparatory command, the conductor signals ***Instruments UP***. Two beats after the command **MARCH**, the band begins to play a march. When all elements have returned to their positions, the conductor signals ***Seven-Count CUTOFF*** and ***Instruments DOWN***. The band remains at *attention*. The conductor and drum major *change posts* for the march in review.

March in Review

5-42. Execute as for a review (see paragraphs 5-28 and 5-29).

Conclusion

5-43. Execute as for a review (see paragraph 5-30).

REVIEW WITH CHANGE OF COMMAND, ACTIVATION, OR INACTIVATION

5-44. The following procedures apply to conducting reviews with change of command, activation, or inactivation:

Formation of Troops

5-45. Execute as for a review (see paragraphs 5-15 through 5-19).

Sound Off (Optional)

5-46. Execute as for a review (see paragraph 5-20).

Presentation and Honors

5-47. Execute as for a review (see paragraph 5-21).

Retreat (Optional)

5-48. When retreat is scheduled as part of the review, it is inserted here and honors to the nation are omitted. Execute as for a review (see paragraph 5-22).

Inspection

5-49. Execute as for a review (see paragraph 5-23).

Colors Forward

5-50. Execute as for a review with decorations, awards, or individual retirement (see paragraph 5-37), altered as follows: omit “*Persons to be honored and...*”.

Honors to the Nation

5-51. If retreat is scheduled as part of the review, honors to the nation are omitted. Execute as for a review (see paragraphs 5-24 and 5-25).

Ceremony

5-52. The change of command, activation, or inactivation ceremony takes place at this time.

Remarks

5-53. Execute as for a review (see paragraphs 5-26 and 5-27).

Colors Post

5-54. Execute as for a review with decorations, awards, or individual retirement (see paragraph 5-41).

March in Review

5-55. Execute as for a review (see paragraphs 5-28 and 5-29).

Conclusion

5-56. Execute as for a review (see paragraph 5-30).

SPECIAL REVIEW

5-57. Special reviews are performed as described in TC 3-21.5. When directed to **PASS IN REVIEW**, the drum major positions the band and marches forward as for a review (see paragraphs 5-28 and 5-29), but maneuvers the band as shown in figure 5-2 and does not execute *eyes right* or *ready front*. The band *halts* in front of the reviewing stand and completes the rest of the ceremony as for a review (see paragraphs 5-28 through 5-30).

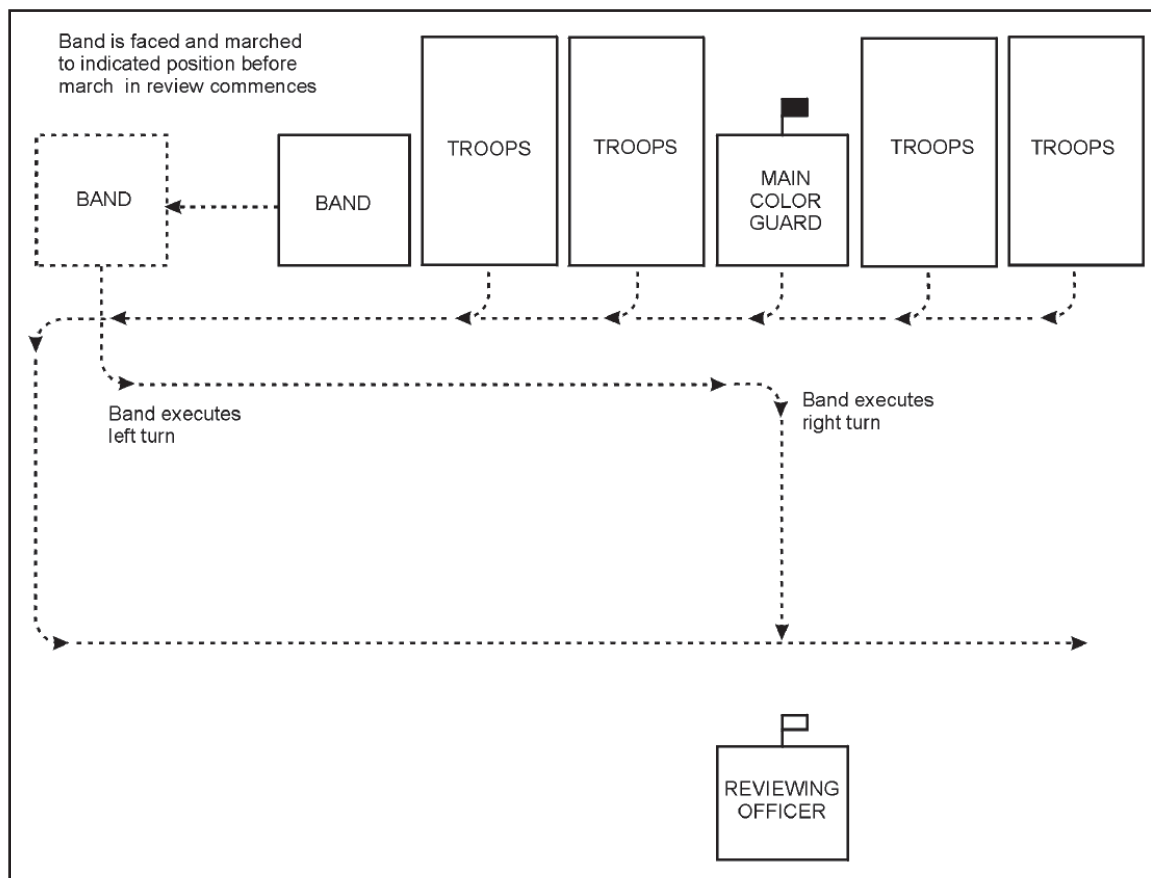


Figure 5-2. Pass in review - special review

PARADES

5-58. See TC 3-21.5 for a description of, and procedures for, conducting parades.

CEREMONIAL BATTALION PARADE

5-59. The following procedures apply to conducting a ceremonial battalion parade:

Formation of Troops

5-60. Execute as for a review (see paragraphs 5-15 through 5-19).

Sound Off

5-61. The adjutant directs **BRING YOUR UNITS TO PARADE REST**. The conductor gives the supplementary command **STAND FAST** when the first unit commander gives the preparatory command of **Parade REST**. The conductor and drum major *change posts*. When the battalion is at *parade rest*, the adjutant directs **SOUND OFF**. The drum major initiates the *sound off beginning sequence* described in TC

1-19.50: the drum major signals **Instruments UP**, commands **SOUND OFF**, and the band plays the “*Sound Off Chords*” in the key of B-flat at the drum major’s direction. The drum major faces about, and signals a modified **Forward MARCH**. The band steps off playing a march. The drum major signals a left *turn* and marches the band as shown in figure 5-3. Both *countermarches* must be of the same kind: either reversible or nonreversible. When the band reaches its starting position, the drum major signals **Mark Time MARCH** and **Band HALT**. At an appropriate place in the music, the drum major signals the **Seven-Count CUTOFF**, and initiates the *sound off ending sequence*: the drum major commands **SOUND OFF**, directs the B-flat sound off chords, signals a modified **Seven-Count CUTOFF**, and signals a modified **Instruments DOWN**, all as described in TC 1-19.50. The drum major and the conductor *change posts*. If retreat follows sound off, the conductor immediately follows the procedures in paragraph 5-62 to conduct retreat.

Note: The conductor may choose not to march with the band during the sound off, remaining in place to provide a guide point for the drum major to return the band to its original position. If the conductor marches with the band, they march with the band for the entirety of the sound off, unless the band performs *reversible countermarches*. If the band performs *reversible countermarches*, the conductor may march with the band for the entirety of the sound off, or may choose to resume the original post after the right *turn* to serve as a guide point for the drum major and the front rank of the band. In that case, the conductor *halts* on the final line as the band marches towards the rear of the formation to perform its final *countermarch*, takes one 26-inch step to the left, and faces about. Sound off may be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

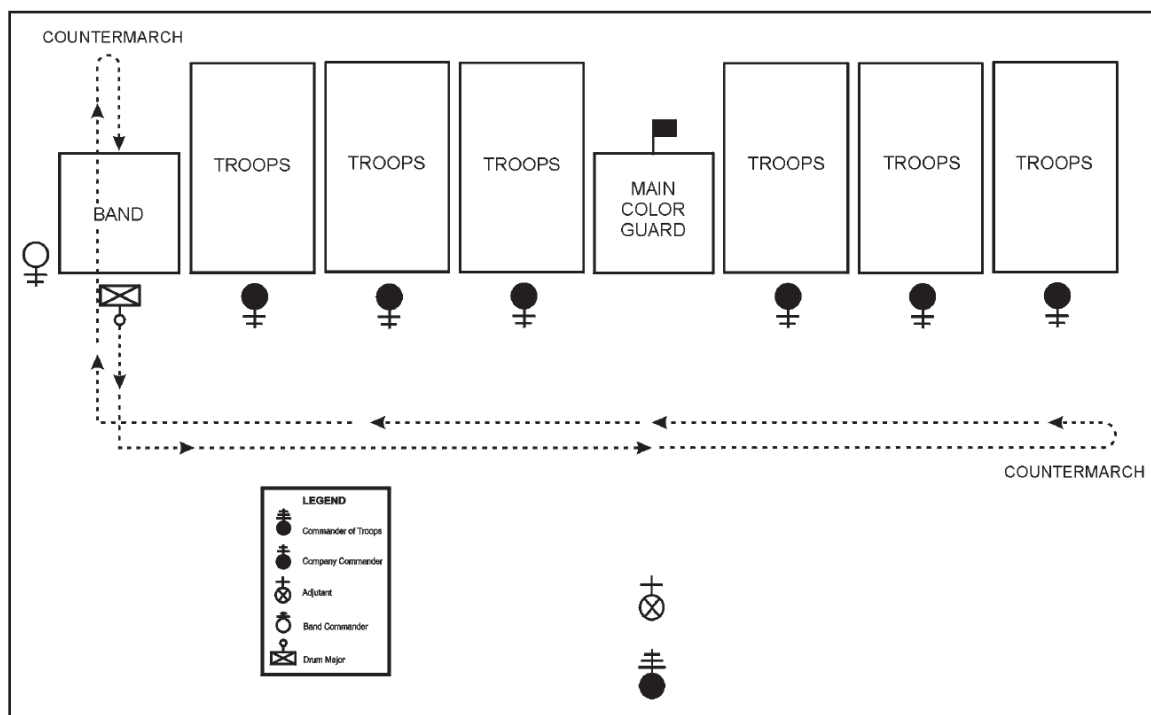


Figure 5-3. Sound off - parades

Retreat

5-62. When retreat is scheduled, it is inserted here and honors to the nation are omitted. Execute as described in paragraph 5-22, except the band remains at *attention*, pauses briefly after the sound off, and then the trumpets sound “*retreat*” without direction from the adjutant. Follow the procedures in TC 3-21.5 to complete this section. If inspection follows, the band remains at the position of *attention* after the completion of Retreat.

Honors to the Nation

5-63. If retreat is scheduled as part of the review, honors to the nation are omitted. Otherwise, execute as for a review, modified as follows: replace “COT” with “adjutant.” The adjutant directs **BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS**, and the adjutant directs **BRING YOUR UNITS TO ORDER ARMS**. The band remains at *attention*.

Manual of Arms

5-64. The band remains at *attention*.

Reports

5-65. Report to the adjutant as described in TC 3-21.5.

Publishing of Orders

5-66. See TC 3-21.5.

Officers Center (Post)

5-67. When the adjutant directs **BRING YOUR UNITS TO PARADE REST**, the conductor commands **STAND FAST** and faces the band. The adjutant commands **Officers Center MARCH**. Two counts after the command **MARCH**, the band begins to play a march until the officers are in front of the commander. The conductor signals **Seven-Count CUTOFF** and **Instruments DOWN**. The battalion commander gives all necessary instructions and then commands **Officers Post MARCH**. Two counts after the command **MARCH**, the band begins to play a march. When the last officer has returned to their post and come to *parade rest*, the conductor signals **Seven-Count CUTOFF** and **Instruments DOWN**. The conductor and drum major *change posts*.

Pass in Review

5-68. The battalion commander directs **BRING YOUR UNITS TO ATTENTION**. When all units are at *attention*, the battalion commander directs **PASS IN REVIEW**. The pass in review proceeds as described in paragraphs 5-28 and 5-29, except *eyes right* and *ready front* are executed six steps from the COT and staff.

Conclusion

5-69. Execute as for a review in paragraph 5-30.

CEREMONIAL BRIGADE PARADE

5-70. The ceremonial brigade parade is a battalion parade with the following changes: “brigade” replaces “battalion” in the description, and the band troops the line by marching in front of the battalion commanders and the line of troops.

STREET PARADE

5-71. Conduct a site reconnaissance before the parade begins, ensuring the drum major and conductor know the route, the location of the reviewing stand, whether honors are to be performed, and any special circumstances.

5-72. The troop elements form as described in TC 3-21.5. If the band participates as part of its parent organization, it forms behind the organization commander and their staff. Otherwise, it is the leading element of the column. If more than one band participates, the bands should be far enough apart so that their cadences do not conflict. If the parade contains various troop elements from the Department of Defense (DOD), the units are positioned within the column in accordance with Department of Defense Directive (DODD) 1005.8 as described in AR 600-25.

5-73. The drum major signals **Forward MARCH** at the command of the first unit commander. The band steps off playing; a stick tap is appropriate if the band must march for a distance to reach the first audience members, otherwise a cadence or a march may be programmed, as appropriate. The conductor should select a small number of easily recognizable marches. Since the audience constantly changes, it is perfectly acceptable to perform the entire parade alternating between two marches. The drum major should balance the audience's desire to hear music with the musicians' level of fatigue and need for recovery between marches. If leaders decide to shorten marches by taking second endings, the cadence length between marches should also be shortened to increase the chances that an audience member will hear march music as opposed to drum cadence.

At the Reviewing Stand

5-74. Army marching bands customarily play special music at the reviewing stand, such as honors, "*The Army Goes Rolling Along*," or organizational music. The band plays honors only if the individual reviewing the parade is entitled to honors and the MPU commander has been officially informed of the requirement. Special music begins on the first accented beat after the end of the "*Seven-Count Roll Off*" or "*Seven-Count Cutoff*," whichever is applicable. If honors are to be played, the appropriate number of "*Ruffles and Flourishes*" are played first, followed by a march or other special music starting on the next accented beat after "*Ruffles and Flourishes*". "*General's March*" or "*Flag Officer's March*" are not played at this time.

5-75. The drum major gives the *special music* signal at an appropriate distance from the reviewing stand. If the band is playing a cadence, the drum major then thrusts the mace down to signal a *roll off* and begin the special music. If the band is instead playing a march, the drum major signals a *seven-count cutoff* to cut the march and begin playing special music on the next bar after the "*Seven-Count Cutoff*."

5-76. The drum major must time the special music correctly. If honors are played, the drum major and conductor *salute* on the first note of "*Ruffles and Flourishes*" as the drum major reaches the *eyes right* marker. If honors are not played, the drum major should time the special music to end just past the reviewing stand.

Past the Reviewing Stand

5-77. After passing the reviewing stand, the band may turn out of the line of march to furnish music for the troop elements (see figure 5-4). To do this, the drum major signals a **Right (Left) TURN** when the last rank of the band is six steps past the reviewing stand. After the band clears the line of march, it *countermarches* and *halts*. If the national colors pass by, as when carried by the color guards of civic and veterans groups, the conductor and drum major *salute*. "*Ruffles and Flourishes*" are not played at this time. When the last troop element to which the band has been assigned has cleared the reviewing stand, the band marches onto the line of march, executes the necessary turn, and follows the troop elements.

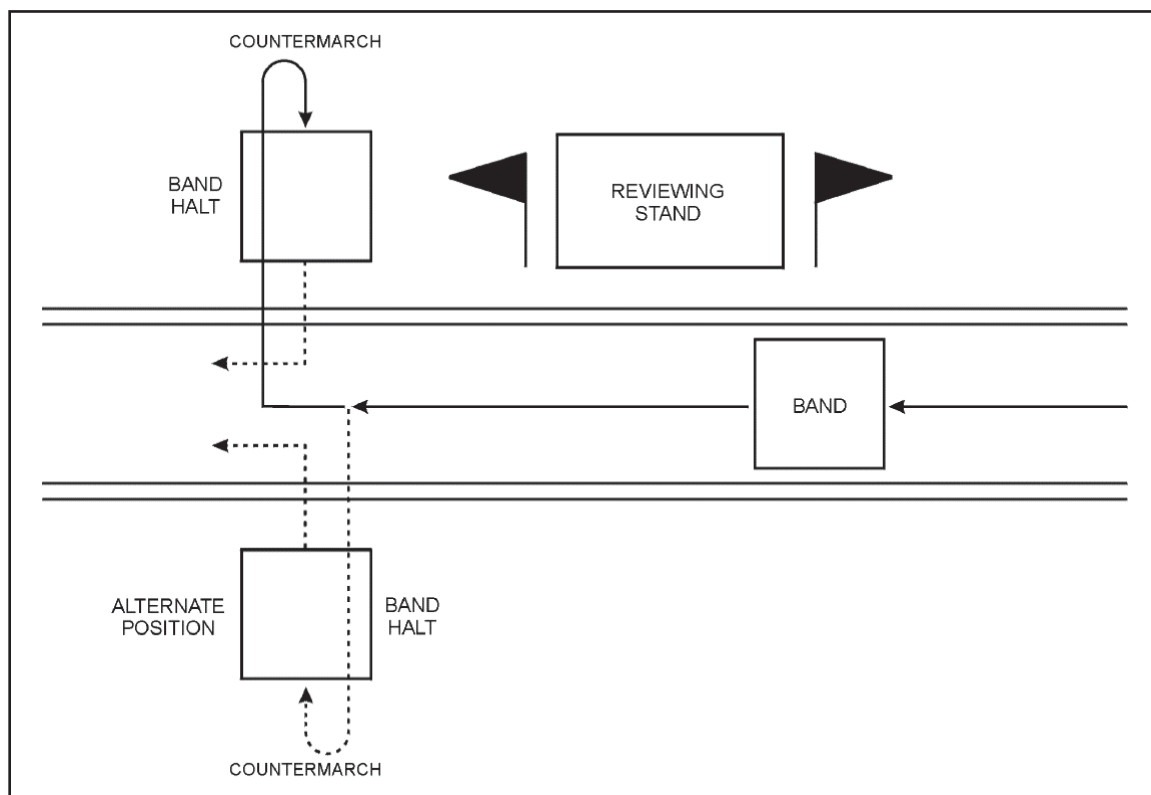


Figure 5-4. Street parade

HONOR CORDONS

5-78. See TC 3-21.5 for a description and the procedures for honor cordons.

HONOR GUARDS

5-79. See TC 3-21.5 for a description of honor guards.

FORMATION OF TROOPS AND RECEPTION OF HONOREE

5-80. The band forms as for a review. See TC 3-21.5 for procedures. When the honor guard commander faces about to *salute* the honoree, the conductor faces the band. Bring *instruments up*, perform honors and any other music as prescribed by AR 600-25, and bring *instruments down*, as for honors during a review, with the following change: the conductor brings *instruments up* on the command of the honor guard commander and does not wait for the last unit commander.

INSPECTION

5-81. Conduct inspection as for a review, modified as follows: inspection may not be omitted. Replace "COT" with "honor guard commander," "host commander" with "host," and "reviewing officer" with "honoree." Marches are usually played for inspection music, but other types of music may be preferred. The band plays at a moderate volume level for the inspection, as the host and honoree will likely engage in discussion during the inspection. Neither the conductor nor drum major execute *eyes right* or *salutes* during the inspection. The band remains at *attention* at the end of the inspection.

HONORS TO THE NATION

5-82. Conduct honors to the nation as for a review, modified as follows: replace “COT” with “honor guard commander.” The honor guard commander gives commands instead of directives. See TC 3-21.5 for actions if the honoree is a foreign dignitary. Instruments remain up at the conclusion of music, and the conductor faces about and *salutes*. When the honor guard commander commands **Order ARMS**, the conductor gives the supplementary command **STAND FAST**. The conductor and drum major terminate their *salutes* with the first unit commander. When the honor guard commander faces about, the conductor faces about toward the band and conducts “*The Army Goes Rolling Along*.” At the completion of “*The Army Goes Rolling Along*,” the conductor signals **Instruments DOWN** and faces about. The ceremony concludes as described in TC 3-21.5.

RETREATS AND REVEILLES

5-83. The following procedures apply to retreats and reveilles:

RETREAT AND COMMAND RETREAT

5-84. When retreat is conducted as a separate ceremony, follow the procedures outlined in TC 3-21.5, modified as follows: the band forms as for a review. If that is not practical, the band forms within view of the flag and the officer conducting the ceremony. The band comes to *attention* with the battalion. The conductor commands **STAND FAST** when the adjutant commands **Parade REST**. If the adjutant directs **SOUND RETREAT**, the conductor follows the procedures of paragraph 4-9. Otherwise, the conductor follows the procedures as though the adjutant had directed **SOUND RETREAT** when the adjutant comes to *parade rest*.

5-85. Command retreat is conducted as described in TC 3-21.5 and paragraph 5-84, except the band forms separately from any mass formation.

REVEILLE AND COMMAND REVEILLE

5-86. Follow the procedures in TC 3-21.5, modified as follows: the band forms as for a review. If that is not practical, the band forms within view of the flag and the officer conducting the ceremony.

5-87. Command reveille is conducted as described in TC 3-21.5 and paragraph 5-86, except the band forms separately from any mass formation.

FUNERALS

5-88. There are two types of funerals: chapel service, followed by movement to the grave or place of local disposition with the prescribed escort; and graveside service only. See TC 3-21.5 for a description of each.

HONORS

5-89. If the deceased was entitled to honors, they are played at a tempo of 80-100 beats per minute to preserve the solemn dignity of the ceremony. Honors are not rendered when arms are presented at the close of the benediction at a graveside service. When ordered to *present arms*, the band plays the prescribed number of “*Ruffles and Flourishes*,” followed by the march appropriate to the grade of the deceased.

GENERAL

5-90. Select music for the procession from the chapel to the graveside that is well adapted melodically, harmonically, and rhythmically for marching at a cadence of 100 steps per minute and that reflects the solemnity of the ceremony. Completely cover all drum shells with black crepe. Snare drums should be muffled with snares off. Do not use cymbals during ceremonial funeral music. The drum major does not perform the *ceremonial mace swing* while the band marches or plays, and executes all movements of the mace in a precise and dignified manner without flash or flourish. Local conditions may necessitate changes in procedures as outlined for the following ceremonies. As practicable, conform to the instructions described.

FUNERAL WITH CHAPEL SERVICE

5-91. See TC 3-21.5 for descriptions of the words “chapel” and “casket.” Prior to the service’s start time, the escort and band form in line opposite to and facing the chapel. The band forms on the flank toward which it is to march. When the hearse bearing the casket approaches the chapel, the escort commander brings the band and escort to *attention*. When the hearse stops directly in front of the chapel entrance to move the casket into the chapel, the conductor faces the band. The conductor signals **Instruments UP** and the drum major *salutes* when the escort commander commands **Present ARMS** as the pallbearers lift the casket from the hearse. The band plays honors, if required, followed by a hymn or sacred song. The band gradually decreases volume and ceases playing at the end of a phrase when the casket enters the chapel. The conductor faces about and *salutes*. Instruments remain in the playing position. When the escort commander commands **Order ARMS**, the conductor and drum major terminate their *salutes*. Musicians execute *instruments down* in cadence with *order arms*. The escort commander commands **AT EASE**.

5-92. After the chapel service, the escort commander commands **ATTENTION**. The conductor faces the band. The conductor signals **Instruments UP** and the drum major *salutes* when the escort commander commands **Present ARMS** as the casket comes into view. The band plays honors, if required, then plays a hymn or sacred song until the casket is secured on the hearse. Upon completion of the hymn, the conductor faces about and *salutes*. Instruments remain in the playing position. The escort commander commands **Order ARMS**. Musicians execute *instruments down* in cadence at the command **Order ARMS**. The conductor and drum major terminate their *salutes*. The conductor faces about and executes *change posts* with the drum major. On the command of the escort commander, the entire formation faces the direction of march. If, for any reason, the band has been moved out of the line of march, it must return to the line of march before the funeral procession steps off.

The Funeral Procession

5-93. See TC 3-21.5 for a description of the funeral procession, including order of precedence and intervals. The band and escort march on the command of the escort commander. The band steps off playing a suitable march or the “*Funeral Dirge Drum Cadence*.” The march from the chapel to the grave is played at a tempo of 100 beats per minute. If the distance from the chapel to the grave is extremely great, the drum section gradually increases the tempo to 112-118 beats per minute. The escort marches at this cadence until it is a reasonable distance from the grave. The drum section gradually resumes the slower cadence. The conductor will instruct the escort commander and the band on these tempo changes before the ceremony. The band stops playing as the procession approaches the grave. The band moves to its assigned position in line with the escort and in view of the next of kin. The drum major verifies band alignment. The conductor and drum major *change posts*.

Moving the Casket to the Grave

5-94. When the casket is ready to be moved from the hearse, the conductor faces the band and signals **Instruments UP** when the escort commander commands **Present ARMS**. The drum major *salutes*. The band plays honors, if required, and a sacred song or hymn as the casket is removed from the hearse. When the casket is placed over the grave, the conductor cuts off the band, faces about, and *salutes*. Instruments remain in the playing position. The escort commander commands **Order ARMS** and the conductor and drum major terminate their *salutes*. Musicians execute *instruments down* in cadence with the command **Order ARMS**. The conductor, drum major, and band assume *parade rest* at the command of the escort commander. The bugler takes a position near the firing party (see TC 3-21.5). The bugler may stand out of view of the funeral if they must leave before the funeral ends, as when supporting multiple funerals in a single day.

General Officers

5-95. The graveside service of a general officer may include an artillery gun salute between the service and benediction. When the escort commander commands **Present ARMS**, the conductor and drum major *salute*. After the gun salute, the escort commander commands **Order ARMS**. The conductor and drum major terminate their *salutes*.

Conclusion

5-96. At the conclusion of the graveside service and after the benediction, the escort commander commands **ATTENTION**, followed by **Escort Present ARMS**. The conductor and drum major *salute*. The firing party fires volleys and the bugler performs “*Taps*” as described in TC 3-21.5. At the completion of “*Taps*,” the bugler brings the instrument to *left carry* and *salutes*. The bugler terminates their *salute* when the firing party is brought to *order arms*. After the command **Order ARMS**, the band plays appropriate music as the flag is folded. The band and escort remain in position until the family moves from the graveside. On the command of the escort commander, the entire formation faces the direction of march. All units march from the graveside at a rim tap of 112-118 beats per minute. On the return march, the band does not play (except for the rim tap) in the vicinity of the graveside or when music may disturb other funeral processions.

GRAVESIDE SERVICE ONLY

5-97. Graveside services are conducted as described in TC 3-21.5 and paragraphs 5-94 through 5-96 above, excluding movement of the caisson or hearse.

Appendix A

Bugle Calls

Bugle calls are musical signals that announce scheduled and certain non-scheduled events on an Army installation. There are five classes of bugle calls: Warning Calls, Formation Calls, Alarm Calls, Service Calls, and Ceremonial Calls. Scheduled calls are prescribed by the commander and normally follow the sequence shown in Table A-1. Non-scheduled calls are sounded by the direction of the commander. Foreign calls are included.

Table A-1. Bugle calls – daily sequence

<i>Daily Sequence</i>				<i>Sunday Sequence</i>	
<i>No.</i>	<i>Bugle Call</i>	<i>No.</i>	<i>Bugle Call</i>	<i>No.</i>	<i>Bugle Call</i>
1	First Call	14	Assembly	1	First Call
2	Reveille	15	Recall	2	Reveille
3	Assembly	16	First Call	3	Assembly
4	Mess Call (morning)	17	Guard Mounting (when scheduled)	4	Mess Call (noon)
5	Sick Call*	18	Assembly	5	First Call (retreat)
6	Drill Call*	19	Adjutant's Call (parade only)	6	Assembly
7	Assembly	20	Retreat	7	Retreat
8	First Sergeant's Call*	21	To The Color	8	To The Color
9	Officer's Call*	22	Mess Call (evening)	9	Taps
10	Recall*	23	Tattoo		
11	Mail Call*	24	Call to Quarters		
12	Mess Call (noon)	25	Taps		
13	Drill Call*	* Denotes optional items			

WARNING CALLS

A-1. Warning calls are sounded to alert troops of upcoming events or to relay directives.

First Call

A-2. See figure A-1. Sound as a warning that personnel will prepare to assemble for a formation.

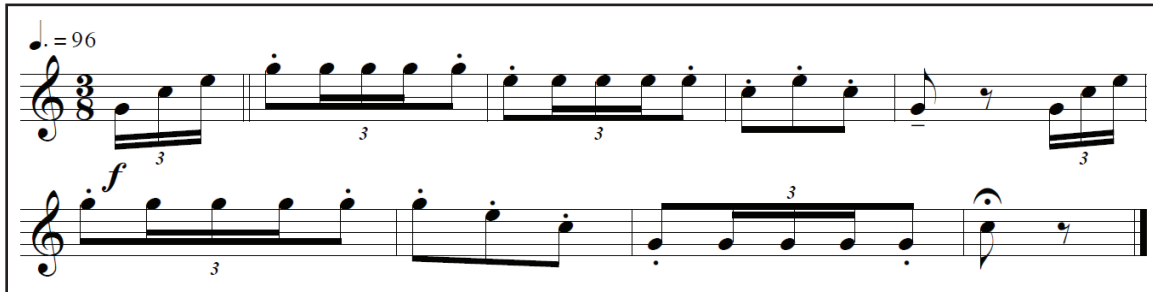


Figure A-1. First call

Drill Call

A-3. See figure A-2. Sound as a warning to turn out for a drill.



Figure A-2. Drill call

Guard Mounting

A-4. See figure A-3. Sound as a warning that the guard is about to be assembled for guard mount.

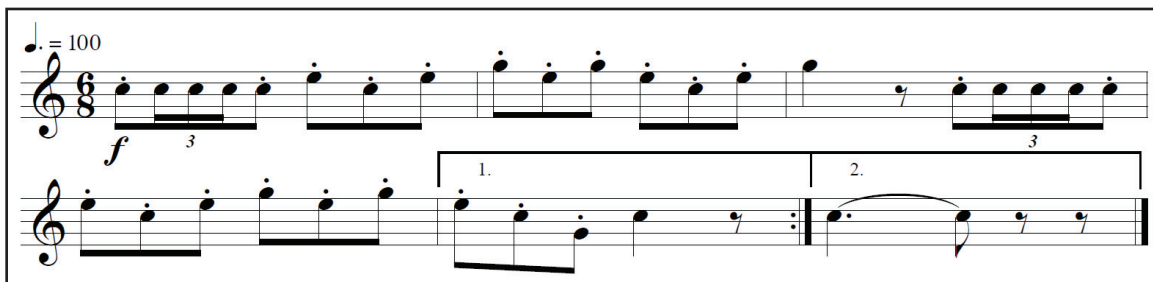


Figure A-3. Guard mounting

Attention

A-5. See figure A-4. Sound as a warning that troops are about to be called to *attention*.

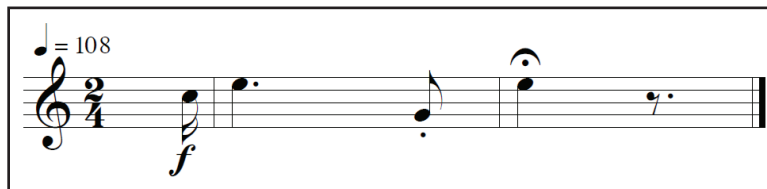


Figure A-4. Attention

Parade Rest

A-6. See figure A-5. Sound as a warning that troops are about to be called to *parade rest*.

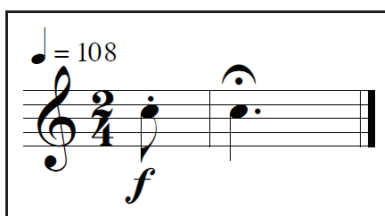


Figure A-5. Parade rest

Present Arms

A-7. See figure A-6. Sound as a warning that troops are about to be called to *present arms*.

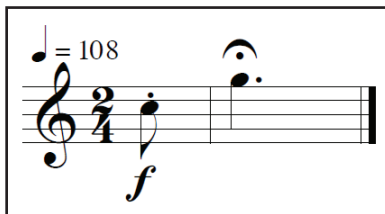


Figure A-6. Present arms

Order Arms

A-8. See figure A-7. Sound as a warning that troops are about to be called to *order arms*.

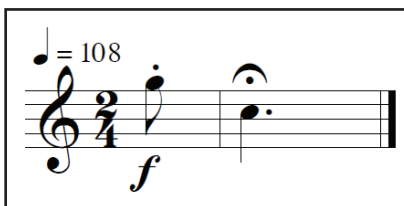


Figure A-7. Order arms

Officers and Colors Center (Post) March

A-9. See figure A-8. Sound as a warning that officers and colors are about to be called to center march. When officers and colors are already centered, the same call warns them to prepare to return to their posts.

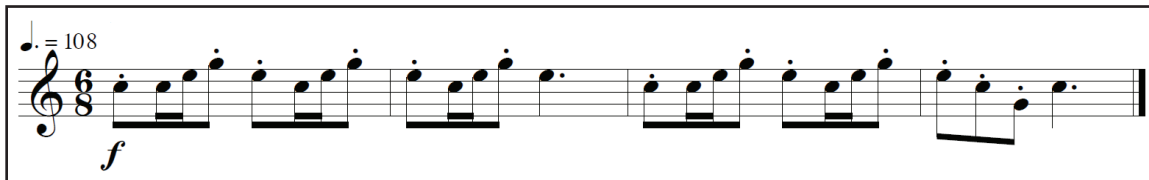


Figure A-8. Officers and colors center (post) march

Pass In Review

A-10. See figure A-9. Sound as a warning that troops are about to pass in review.



Figure A-9. Pass in review

Fix Bayonets

A-11. See figure A-10. Sound as a warning that troops are about to fix bayonets.

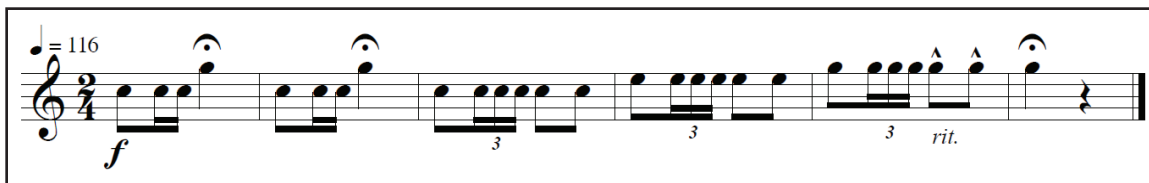


Figure A-10. Fix bayonets

Unfix Bayonets

A-12. See figure A-11. Sound as a warning that troops are about to unfix bayonets.

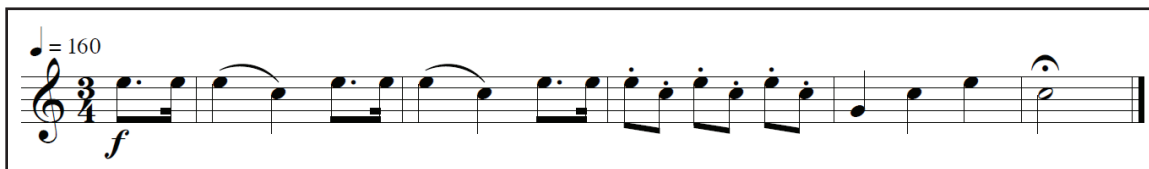


Figure A-11. Unfix bayonets

FORMATION CALLS

A-13. Formation calls alert troops that they are about to be formed.

Assembly

A-14. See figure A-12. Signals troops to assemble at a designated place.

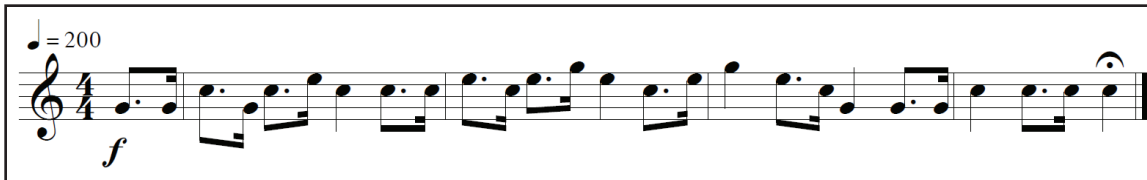


Figure A-12. Assembly

Adjutant's Call

A-15. See figure A-13. Signals that the adjutant is about to form the guard, battalion, or brigade.

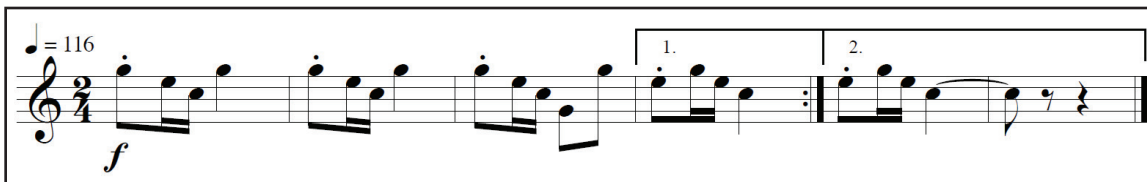


Figure A-13. Adjutant's call

First Sergeant's Call

A-16. See figure A-14. Signals that the first sergeant is about to form the company.

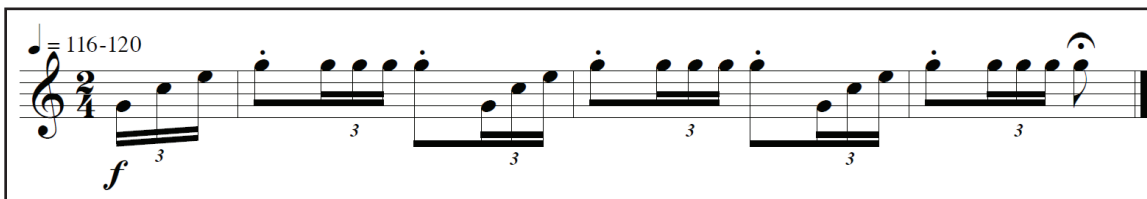


Figure A-14. First sergeant's call

ALARM CALLS

A-17. Alarm calls alert troops of emergencies.

Fire Call

A-18. See figure A-15. Signals that there is a fire on the post or in the vicinity. The call is also used for fire drill.

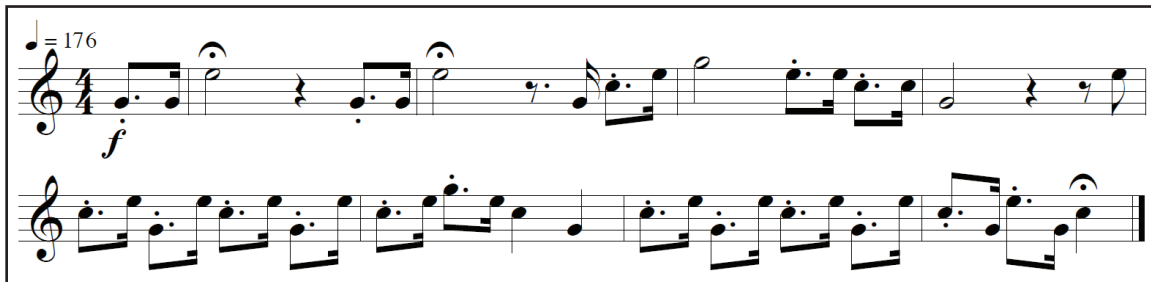


Figure A-15. Fire call

To Arms

A-19. See figure A-16. Signals all troops to fall in under arms at a designated place without delay.

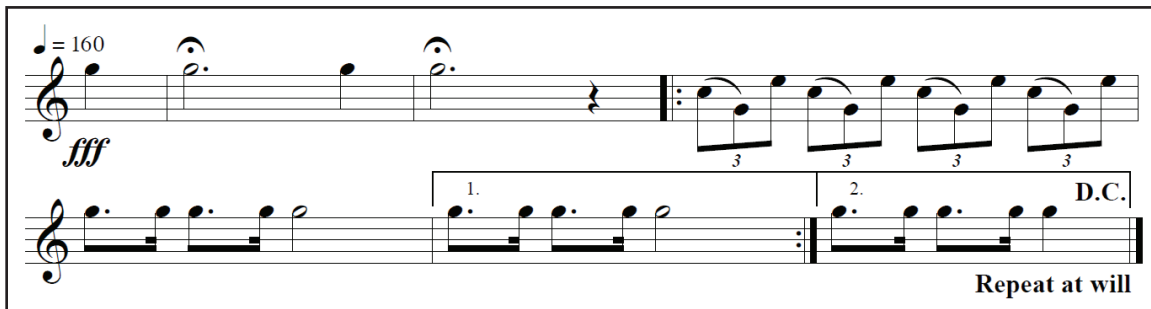


Figure A-16. To arms

SERVICE CALLS

A-20. Service calls alert troops of upcoming activities.

Reveille

A-21. See figure A-17. Signals the troops to waken for morning roll call and used to accompany the daily raising of the national colors. Buglers may play the arpeggios slurred or tongued as shown, but may not play both ways during a single performance.

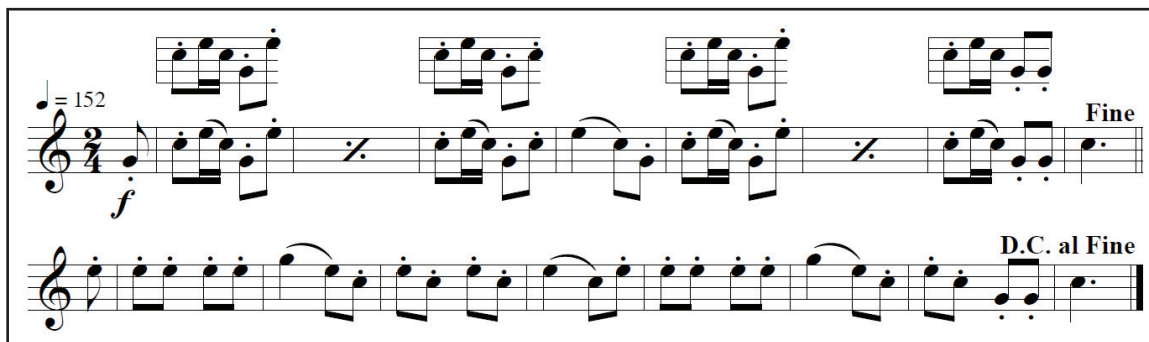


Figure A-17. Reveille

Mess Call

A-22. See figure A-18. Signals mealtime.

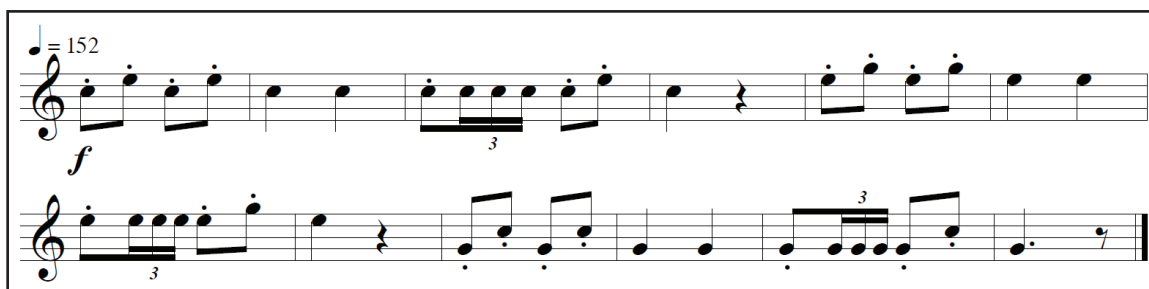


Figure A-18. Mess call

Fatigue Call

A-23. See figure A-19. Signals all designated personnel to report for fatigue duty.



Figure A-19. Fatigue call

Recall

A-24. See figure A-20. Signals duties or drills to cease.

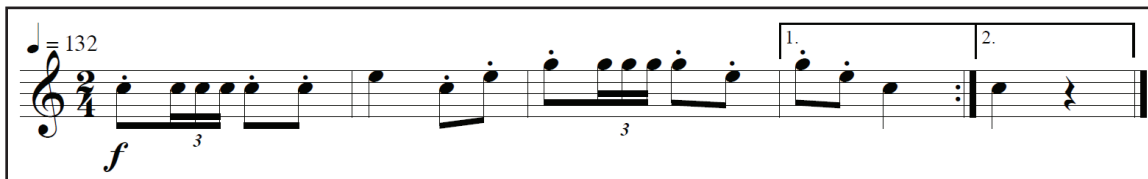


Figure A-20. Recall

Officer's Call

A-25. See figure A-21. Signals all officers to assemble at a designated place.

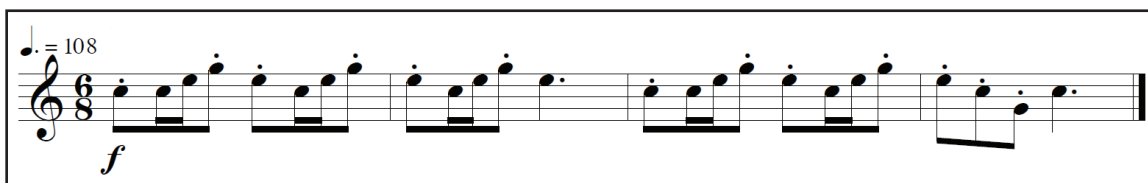


Figure A-21. Officer's call

Pay Day March

A-26. See figure A-22. A bugle call march played to announce that troops will be paid. The sounding of "Pay Call" will consist of only the first strain repeated.



Figure A-22. Pay day march

School Call

A-27. See figure A-23. Signals school is about to begin.

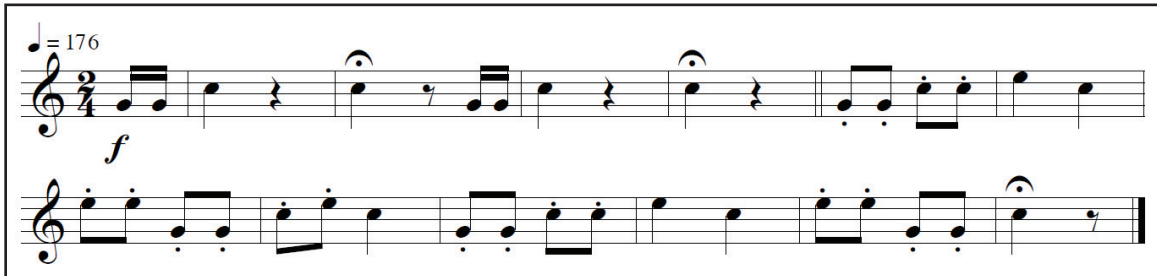


Figure A-23. School call

Sick Call

A-28. See figure A-24. Signals all troops needing medical attention to report to the dispensary.



Figure A-24. Sick call

Mail Call

A-29. See figure A-25. Signals personnel to assemble for the distribution of mail.

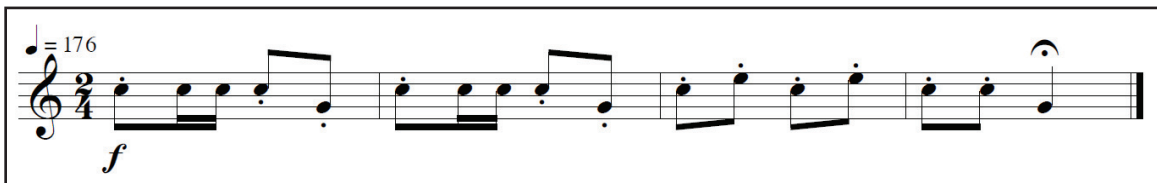


Figure A-25. Mail call

Church Call

A-30. See figure A-26. Signals religious services are about to begin. The call may also be used to announce the formation of a funeral escort.



Figure A-26. Church call

Retreat

A-31. See figure A-27. Signals the end of the official day.



Figure A-27. Retreat

Call To Quarters

A-32. See figure A-28. Signals all personnel not authorized to be absent to their quarters for the night.



Figure A-28. Call to quarters

Tattoo

A-33. See figure A-29. Signals that all lights in the squad rooms be extinguished and that all loud talking and other disturbances be discontinued within 15 minutes.



Figure A-29. Tattoo

Taps

A-34. See figure A-30. Signals that unauthorized lights are to be extinguished. This is the last call of the day. The call is also sounded at the completion of a military funeral ceremony. Taps is to be performed by a single bugler only. Performance of "Silver Taps" or "Echo Taps" is not consistent with Army traditions, and is an improper use of bugler assets.

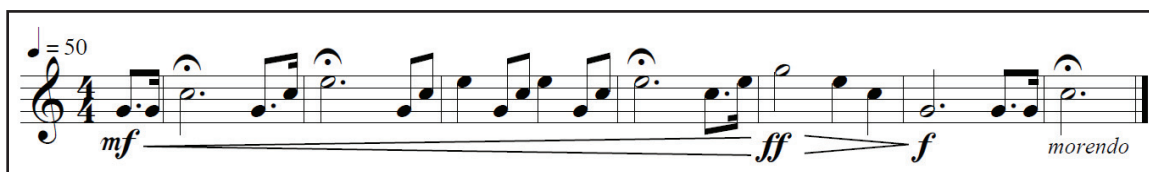


Figure A-30. Taps

CEREMONIAL CALLS

A-35. In the conduct of military formations and formal ceremonies, certain prescribed musical selections must be played.

SUBSTITUTING FOR A BAND

A-36. The following bugle calls are played when a band is not present.

Ruffles and Flourishes

A-37. See figure A-31. Flourishes are played in the concert key of B-flat when they precede the "General's March," and in concert A-flat when they precede the "Flag Officer's March." The use of "Ruffles and Flourishes" is described in AR 600-25.



Figure A-31. Ruffles and flourishes

General's March

A-38. See figure A-32. When required, the “*General’s March*” immediately follows the playing of “*Ruffles and Flourishes*.”

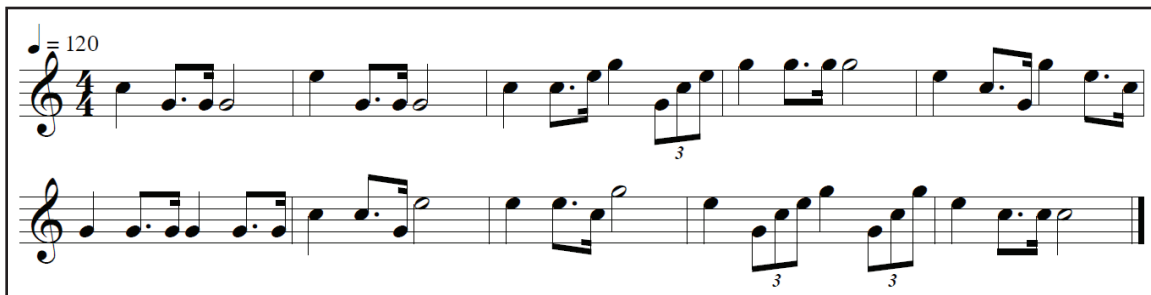


Figure A-32. General's march

Flag Officer's March

A-39. See figure A-33. When required, the “*Flag Officer’s March*” immediately follows the playing of “*Ruffles and Flourishes*.”

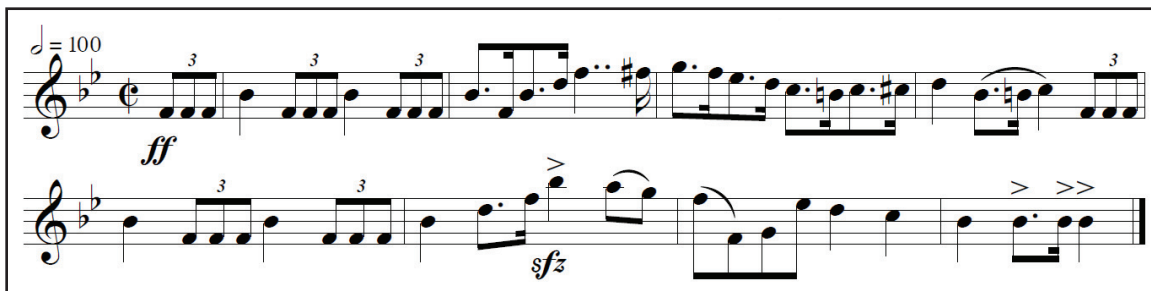


Figure A-33. Flag officer's march

To the Color

A-40. See figure A-34. “*To the Color*” is played in place of the “*The Star-Spangled Banner*” to render honors to the nation when no band is present or when honors to the nation are required more than once in a ceremony. “*To the Color*” is afforded the same courtesies as the “*The Star-Spangled Banner*.”



Figure A-34. To the color

COMMAND BUGLE CALLS

A-41. The following bugle calls are sounded as commands by the command bugler during ceremonies.

Attention

A-42. See figure A-35. Orders troops to *attention*.

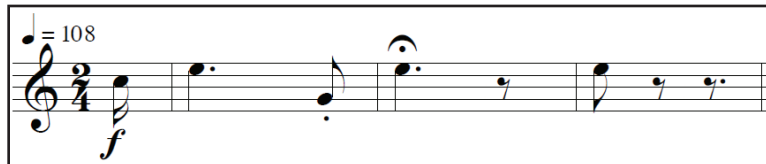


Figure A-35. The command of attention

Parade Rest

A-43. See figure A-36. Orders troops to *parade rest*.

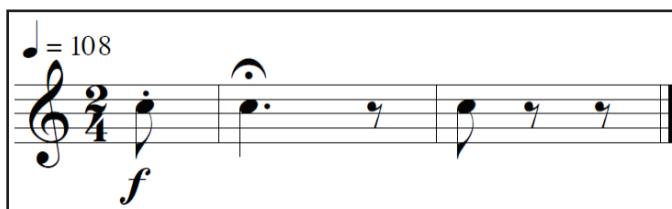


Figure A-36. The command of parade rest

Present Arms

A-44. See figure A-37. Orders troops to *present arms*.

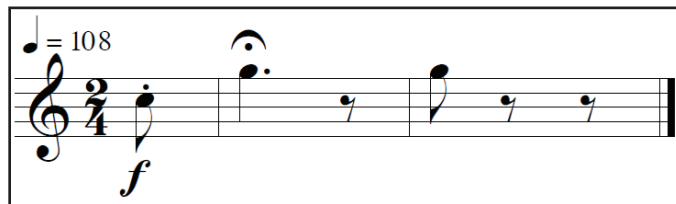


Figure A-37. The command of present arms

Order Arms

A-45. See figure A-38. Orders troops to *order arms*.

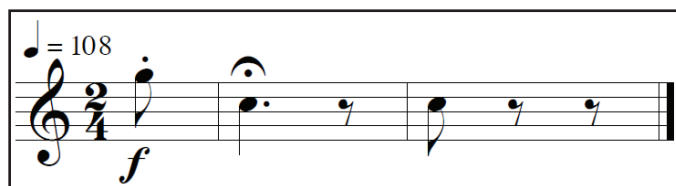


Figure A-38. The command of order arms

Officers and Colors Center March

A-46. See figure A-39. If played when officers and colors are posted in front of their units, it orders officers and colors to prepare to march toward the center. If played when officers and colors are centered, it orders officers and colors to return to their posts in front of their units.

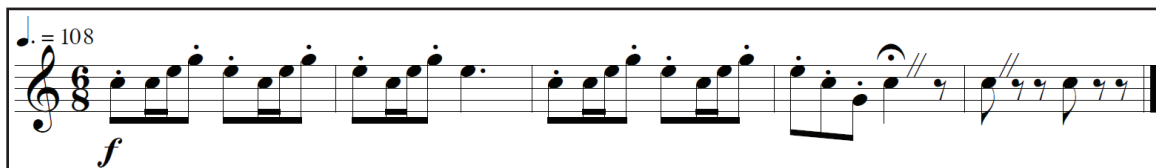


Figure A-39. The command of officers and colors center (post) march

Pass in Review

A-47. See figure A-40. Orders troops to pass in review.



Figure A-40. The command of pass in review

Fix Bayonets

A-48. See figure A-41. Orders troops to fix bayonets.



Figure A-41. The command of fix bayonets

Unfix Bayonets

A-49. See figure A-42. Orders troops to unfix bayonets.



Figure A-42. The command of unfix bayonets

FOREIGN CALLS

A-50. Army musicians are sometimes called upon to perform in ceremonies for coalition partners. The following are some commonly-used bugle calls.

COMMONWEALTH COUNTRIES

A-51. The following bugle calls are from the British manual Trumpet and Bugle Calls for the Army. They are commonly used by the armies of the United Kingdom of Great Britain and Northern Ireland, Canada, the Commonwealth of Australia, and New Zealand.

Reveille

A-52. See figure A-43. Used by Household Cavalry, Royal Armoured Corps, Royal Artillery, Royal Engineers, and Royal Corps of Transport in camp and quarters. Signals the troops to waken for morning roll call. It is used at all formal funerals and Remembrance occasions and is traditionally played on E-flat bugle. It is the only bugle call in this manual that requires valves to play if performed on B-flat trumpet.



Figure A-43. Reveille

Long Reveille

A-53. See figure A-44. Used by Infantry and Mounted Infantry in camp and quarters. Signals the troops to waken for morning roll call. While the official name is “*Reveille*,” it is commonly called “*Long Reveille*” to distinguish it from “*Reveille*” shown in figure A-43.

The musical score for "Long Reveille" consists of six staves of music in treble clef, with various time signatures and tempo markings:

- Staff 1:** Tempo *Largo* (♩ = 76), time signature 2/4. The melody is slow and features dotted rhythms.
- Staff 2:** Tempo *Allegro* (♩ = 152), time signature 6/8. The melody is faster and more rhythmic.
- Staff 3:** Tempo *Vivace* (♩ = 101), time signature 6/8. The melody is lively and features eighth-note patterns.
- Staff 4:** Tempo *Moderato* (♩ = 108), time signature 2/4. The melody is moderate and features a repeat sign with two endings.
- Staff 5:** Tempo *Presto* (♩ = 132), time signature 2/4. The melody is fast and features sixteenth-note patterns.
- Staff 6:** Tempo *rall.* (rallentando), time signature 2/4. The melody slows down and features a triplet of eighth notes.

Figure A-44. Long reveille

Rouse

A-54. See figure A-45. Signals troops to wake. It is sometimes played instead of “*Long Reveille*” on Remembrance Day events, following the two minutes of silence.

The musical score for "Rouse" consists of a single staff of music in treble clef, with a tempo marking and a "slower" section:

- Staff 1:** Tempo *♩ = 108*, time signature 2/4. The melody is moderate and features a repeat sign.
- Staff 2:** Tempo *slower*, time signature 2/4. The melody slows down and features a triplet of eighth notes.

Figure A-45. Rouse

Tattoo (Last Post)

A-55. See figure A-46. Signals that the duty officer has returned from the tour of the camp and quarters. This is the last call of the day. It is often played at funerals, also.



Figure A-46. Tattoo (Last Post)

Appendix B

Ceremonial Music

This section contains commonly-used ceremonial music, including cadences.

ENSEMBLE MUSIC

B-1. The following is ceremonial music performed by more than one section of the band.

Adjutant's Call

B-2. See figure B-1. Signals that the adjutant is about to form the guard, battalion, or brigade. The bugler plays the trumpet part of the call. Variety exists in performance of the bass drum and cymbal parts. The written bass drum and cymbal parts provided here represent one way to perform "*Adjutant's Call*."

The musical score for "Adjutant's Call" is presented in a 2/4 time signature with a tempo marking of quarter note = 116. The score consists of four staves: Trumpet, Snare Drum, Crash Cymbal, and Bass Drum. The Trumpet part begins with a forte (*f*) dynamic and features a melody with two endings. The Snare Drum, Crash Cymbal, and Bass Drum parts are played together, with the Snare Drum and Crash Cymbal parts marked with a forte (*f*) dynamic. The Snare Drum part includes a "Choke" instruction at the end. The score is enclosed in a rectangular box.

Figure B-1. Adjutant's call

Ruffles and Flourishes

B-3. See figure B-2. “*Ruffles and Flourishes*” are the first part of honors to persons. The ruffles are played by the percussion, while the flourishes are played by the trumpets alone or with other brass instruments. They are followed by appropriate music as prescribed in AR 600-25. Play flourishes in the concert key of B-flat when they precede the “*General’s March*,” and in concert A-flat when they precede the “*Flag Officer’s March*.” Variety exists in performance of the bass drum and cymbal parts. The written bass drum and cymbal parts provided here represent one way to perform “*Ruffles and Flourishes*.”

The musical score is for the piece "Ruffles and Flourishes" in 2/4 time, with a tempo of 112-118. It consists of four staves:

- Trumpet in B \flat** : The first staff. It begins with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). The first flourish is a quarter note G4, followed by a quarter rest, with a first ending bracket labeled "1, 2, 3." and a final flourish labeled "Last".
- Snare Drum**: The second staff. It begins with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). The first flourish is a quarter note G4, followed by a quarter rest, with a first ending bracket labeled "1, 2, 3." and a final flourish labeled "Last".
- Crash Cymbal**: The third staff. It begins with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). The first flourish is a quarter note G4, followed by a quarter rest, with a first ending bracket labeled "1, 2, 3." and a final flourish labeled "Last".
- Bass Drum (while marching)**: The fourth staff. It begins with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). The first flourish is a quarter note G4, followed by a quarter rest, with a first ending bracket labeled "1, 2, 3." and a final flourish labeled "Last".

The score includes a tempo marking of 112-118 and a key signature of one flat (B-flat). The first ending bracket for each instrument is labeled "1, 2, 3." and the final flourish is labeled "Last". The Crash Cymbal part includes a "Choke" instruction at the end of the first ending.

Figure B-2. Ruffles and flourishes

General's March

B-4. See figure B-3. The General's March is the prescribed honors music for General Officers of the Army and Air Force. The Department of Defense arrangement of the "General's March" is played immediately following the playing of the appropriate number of "Ruffles and Flourishes."

Brisk March Tempo (in four)

Snare Drum
Crash Cymbal
Bass Drum

Figure B-3. General's March

Sound Off Chords

B-5. See figure B4. Played immediately before and after the marching band sounds off. See table B-1 for individual instrumental instructions.

The musical score for Figure B-4, titled "Sound Off Chords", is written for a marching band. It features four staves: a grand staff (treble and bass clef) for the melody and harmony, and three individual staves for the percussion section. The tempo is marked as ♩ = 112-118. The key signature has two flats (B-flat and E-flat). The melody consists of four measures of chords. The first measure has a treble staff chord (F4, A4, C5) and a bass staff chord (B2, D3, F3). The second measure has a treble staff chord (G4, B4, D5) and a bass staff chord (C3, E3, G3). The third measure has a treble staff chord (A4, C5, E5) and a bass staff chord (D3, F3, A3). The fourth measure has a treble staff chord (B4, D5, F5) and a bass staff chord (E3, G3, B3). The percussion section includes Snare Drum, Crash Cymbals, and Bass Drum. The Snare Drum part has a single note in the first measure. The Crash Cymbals part has a single note in the first measure. The Bass Drum part has a single note in the first measure. The percussion section ends with a "Choke" instruction in the fourth measure.

Figure B-4. Sound off chords

Table B-1. Sound off chords – instrumental scale degrees

<i>Instrument</i>	<i>Scale Degrees</i>	<i>Instrument</i>	<i>Scale Degrees</i>
Flute/Piccolo	8-7-8	3 rd Trumpet	3-2-3
Oboe	8-7-8	1 st Horn	8-7-8 or 3-4-3
1 st Clarinet	8-7-8	2 nd Horn	5-5-5
2 nd Clarinet	5-5-5	3 rd Horn	3-4-3
3 rd Clarinet	3-2-3	4 th Horn	3-2-3
Alto Saxophone	5-4-5	Baritone/Euphonium	3-4-3 or 1-5-1
Tenor Saxophone	3-4-3	1 st Trombone	3-2-3
Baritone Saxophone	1-5-1	2 nd Trombone	8-7-8
1 st Trumpet	8-7-8	3 rd Trombone	1-5-1
2 nd Trumpet	5-5-5	Basses	1-5-1

PERCUSSION-SPECIFIC MUSIC

B-6. The following are musical selections specific to the percussion section.

Simple Duple Cadence

B-7. See figure B-5. Percussion sections play a simple duple cadence when preceding a march in the same meter. If no march is programmed, the simple duple cadence is the default cadence.

Figure B-5 shows a musical score for a simple duple cadence in 2/4 time, with a tempo of 112-118. The score is written for four percussion parts: Snare Drum, Crash Cymbal, Bass Drum, and Snare. The Snare Drum part features a series of eighth notes with accents. The Crash Cymbal and Bass Drum parts provide a rhythmic accompaniment. The score includes a 'Repeat' section and an 'End' section, with a '(Choke)' instruction for the Crash Cymbal at the end.

Figure B-5. Simple duple cadence

Compound Duple Cadence

B-8. See figure B-6. Marching band percussion sections play a compound duple cadence when preceding a march in the same meter. Play dotted quarter and eighth note rolls as shown in measures one and two.

Figure B-6 shows a musical score for a compound duple cadence in 2/4 time, with a tempo of 112-118. The score is written for four percussion parts: Snare Drum, Crash Cymbal, Bass Drum, and Snare. The Snare Drum part starts with a 5-measure rest, followed by a series of eighth notes with accents. The Crash Cymbal and Bass Drum parts provide a rhythmic accompaniment. The score includes a 'Repeat' section and an 'End' section, with a '(Choke)' instruction for the Crash Cymbal at the end.

Figure B-6. Compound duple cadence

Seven-Count Roll Off – Simple Duple

B-9. See figure B-7. Marching band percussion sections play this “*Seven-Count Roll Off*” one beat after the *roll off* signal is given preceding a march in simple duple meter.

Figure B-7. Seven-count roll off – simple duple

Seven-Count Roll Off – Compound Duple

B-10. See figure B-8. Marching band percussion sections play this “*Seven-Count Roll Off*” one beat after the *roll off* signal is given preceding a march in compound duple meter. Play dotted half note rolls as shown in measure three.

Figure B-8. Seven-count roll off – compound duple

Seven-Count Cutoff – Simple Duple

B-11. See figure B-9. Marching band percussion sections play this “*Seven-Count Cutoff*” when given the *seven-count cutoff* signal while playing a march in simple duple meter. Immediately following the “*Seven-Count Cutoff*,” play the pickups into a cadence in the same meter as the next programmed march. If no march is programmed, stay in simple duple.

Figure B-9. Seven-count cutoff – simple duple

Seven-Count Cutoff – Compound Duple

B-12. See figure B-10. Marching band percussion sections play this “*Seven-Count Cutoff*” when given the *seven-count cutoff* signal while playing a march in compound duple meter. Play dotted quarter and dotted

half note rolls as shown in measures one and three. Immediately following the “*Seven-Count Cutoff*,” play the pickups into a cadence in the same meter as the next programmed march. If no march is programmed, stay in the compound duple.

Figure B-10 is a musical score for a seven-count cutoff in compound duple meter (6/8). The tempo is indicated as quarter note = 112-118. The score is written for three parts: Snare Drum, Crash Cymbal, and Bass Drum. The Snare Drum part features half-note rolls in measures 1 and 3, followed by a cutoff. The Crash Cymbal part has a choke in measure 4. The Bass Drum part provides a steady accompaniment.

Figure B-10. Seven-count cutoff – compound duple

Funeral Dirge Drum Cadence

B-13. Marching band percussion sections play the “*Funeral Dirge Drum Cadence*” shown in figure B-11 as described in paragraph 5-93. Cymbals are not played.

Figure B-11 is a musical score for a funeral dirge drum cadence in 4/4 time. The tempo is indicated as quarter note = 100. The score is written for two parts: Snare Drum and Bass Drum. The Snare Drum part is muffled and features a specific rhythm pattern: L RR LL R R, followed by a double bar line, and then R R L L R. The Bass Drum part provides a steady accompaniment.

Figure B-11. Funeral dirge drum cadence

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Appendix C

Training Aids

This appendix describes how to construct and use two types of training aids for training an Army marching band. The following symbols are used in the text and graphics: (') for feet, (") for inches.

MEASURING STICK

C-1. The measuring stick is a training aid with marks every 52". When disassembled, each PVC pipe can be used by trainers to quickly check distance and interval. When assembled, the measuring stick can be used to teach *guide turns*. Figure C-1 shows a completed measuring stick.

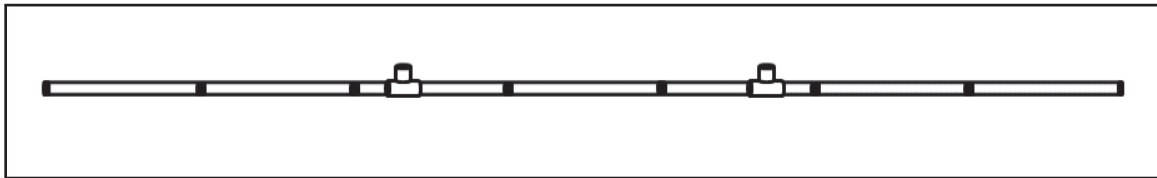


Figure C-1. Measuring stick

Materials and Construction

C-2. Figure C-2 shows the necessary construction material. PVC pipes measure 10' in length and ½" in diameter; ensure the PVC connectors fit ½" PVC pipe. The tape measure should measure at least 31'. Ensure the color of the electrical tape and marker stands out from the PVC pipe color.

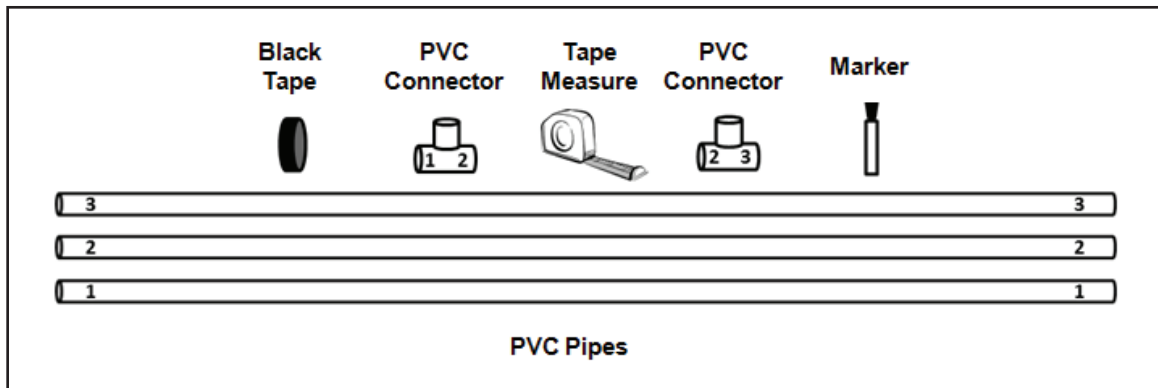


Figure C-2. Measuring stick construction materials

C-3. Using the marker, mark each PVC pipe and connector with numbers as shown in figure C-2. Assemble the PVC pipes and connectors as shown in figure C-3, putting the numbered ends into like-numbered connectors. Ensure the pipes are firmly seated inside each connector. Lay the measuring tape next to the assembly and place a mark at the following measurements: 0', 4'4", 8'8", 13', 17'4", 21'8", 26', and 30'4". Place tape over each mark.

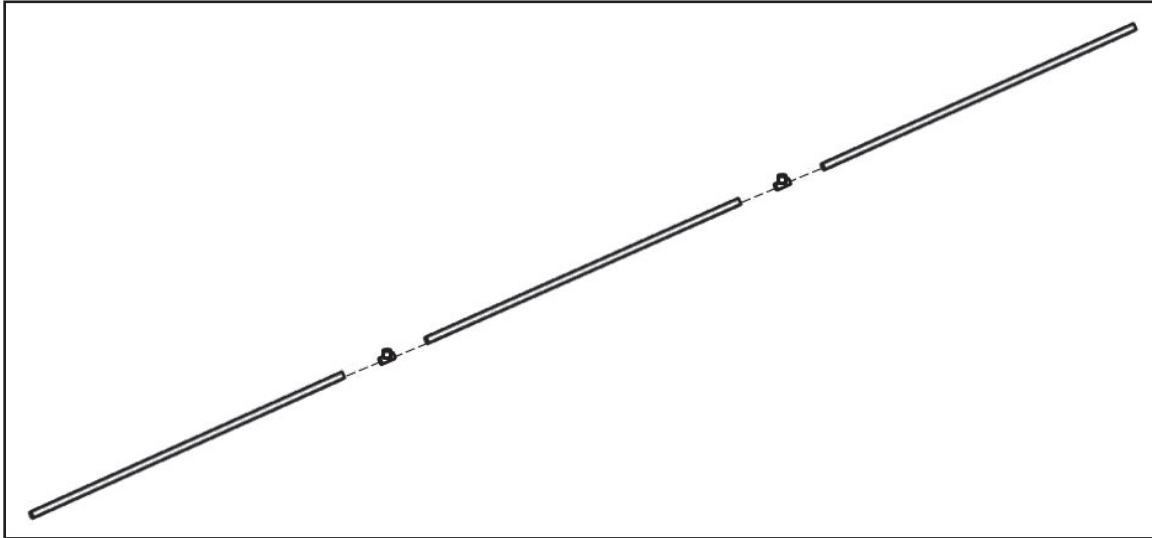


Figure C-3. Measuring stick assembly

Uses

C-4. Train *guide turns* by having one trainer hold the end of the training aid to act as the pivot point. Each member of the rank grasps the pipe on the tape, centering the mark on their chest. Soldiers hold the training aid as they execute the turn, using the training aid to maintain alignment and interval. The rigid nature of the training aid helps Soldiers maintain interval and alignment as they learn the movement. Once Soldiers are comfortable using the measuring stick to execute the maneuver, trainers can increase the difficulty by replacing the measuring stick with a rope marked in a similar manner. The rope will help Soldiers to maintain interval but will not help them maintain alignment.

C-5. Check intervals by disconnecting the pipes from the connectors to make three measuring sticks. Place the measuring stick on the ground in front of a rank or to the side of a file to check intervals. Measure from the instep of each Soldier, shown in figure C-4, to ensure proper distance and interval. Continue in this manner until all Soldiers in the rank or file have been checked.



Figure C-4. The instep

C-8. **The Zero Lines:** Refer to figure C-7. The first Soldier places the beginning of the tape measure at the zero line mark on the front sideline, side A. The second Soldier measures out 175.5' and holds it on the "X" to the left of the center line, on Side A. The third Soldier holds the 78' mark and walks away from the first Soldier onto the field until both sides are taut. The third Soldier then places an "X" on the ground at the 78' mark. This is the back sideline of the zero line on side A. Follow the front sideline painting procedures above to paint the Side A zero line as shown in figure C-7, then repeat for the Side B zero line and the center line.

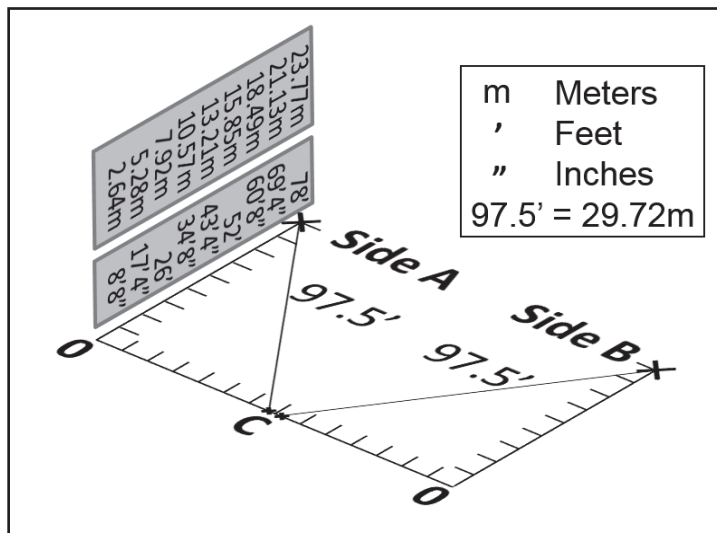


Figure C-7. Zero lines

C-9. **The Back Sideline:** Use the procedures in paragraph C-7 to paint the back sideline, using the marks on the zero lines as guides.

C-10. **The Reference Lines:** Paint a line from each mark on the front sideline (excluding Xs) to its corresponding mark on the back sideline using the rope. Ensure the rope is taut and straight prior to painting. Repeat the procedure from zero line to zero line to complete the grid.

C-11. If a 2-step-by-2-step grid is desired, paint additional reference lines 52" from the existing reference lines along the front and back sidelines and the zero lines, then connect using the procedures above. All reference lines are now two 26-inch steps apart.

Appendix D

Army Music Tasks and Training

This appendix describes where to find all individual tasks, collective tasks, and task selections that support Army ceremonial music performance.

D-1. All Army Music tasks and associated training are located on the Army Training Network and the Central Army Registry (see URLs in “references”)

D-2. Task selections provide a base strategy for unit commanders to plan, prepare, and assess training to provide a flexible training strategy. Task selections describe specific missions and capabilities, and include collective tasks that support training those capabilities. Task selections are trained utilizing a progressive series of events. Events provide options to commanders to accommodate training at the appropriate level of difficulty based on their training readiness assessment. Each event provides recommendations for whom and how to train, and the resources that support that training. They are available in combined arms training strategy on the Army Training Network and also on the Central Army Registry (see URLs in “references”)

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Appendix E

Standard to Metric Conversions

This appendix contains all conversions from standard measurements to metric measurements used in this publication.

CHAPTERS 1-5

E-1. Table E-1 contains all conversions from standard to metric measurements used in all chapters of this publication.

Table E-1. Drill and ceremony conversions

<i>Standard</i>	<i>Metric</i>
13 inches	0.33 meters
26 inches	0.66 meters
52 inches	1.32 meters
5 yards	4.57 meters
25 yards	22.86 meters

APPENDIX C

E-2. Table E-2 contains all conversions from standard to metric measurements used to construct the measuring stick in appendix C.

Table E-2. Measuring stick conversions

<i>Materials and Construction</i>		<i>Measuring Stick Intervals</i>	
<i>Standard</i>	<i>Metric</i>	<i>Standard</i>	<i>Metric</i>
0.5 inches	1.27 centimeters	4 feet 4 inches	1.32 meters
52 inches	1.32 meters	8 feet 8 inches	2.64 meters
10 feet	3.05 meters	13 feet	3.96 meters
31 feet	9.45 meters	17 feet 4 inches	5.28 meters
		21 feet 8 inches	6.60 meters
		26 feet	7.92 meters
		30 feet 4 inches	9.24 meters

E-3. Table E-3 contains all conversions from standard to metric measurements used to construct the field grid in appendix C.

Table E-3. Field grid lining conversions

<i>Standard</i>	<i>Metric</i>	<i>Standard</i>	<i>Metric</i>	<i>Standard</i>	<i>Metric</i>
26 inches	0.66 meters	10 feet	3.05 meters	137 feet	41.76 meters
52 inches	1.32 meters	78 feet	23.77 meters	175.5 feet	53.49 meters
1 foot	0.30 meters	117 feet	35.66 meters	200 feet	60.96 meters

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Appendix F

Manual of Instruments

This appendix contains procedures for executing instrumental movements during ceremonial performances, collectively called the Manual of Instruments.

GENERAL INSTRUCTIONS

F-1. Musicians execute ***Instruments UP*** in five counts as follows:

- On count one, the conductor or drum major commands ***Instruments***.
- On count three, move to ***Ready INSTRUMENTS*** as the conductor or drum major gives the third count of ***Instruments UP***.
- On count five, move to ***Prepare to PLAY*** as the conductor or drum major gives the fifth count of ***Instruments UP***.

Note: Execute *instruments up* for a *roll off* as described in paragraph 2-119.

F-2. Musicians execute ***Instruments DOWN*** in five counts as follows:

- On count one, the conductor or drum major commands ***Instruments***.
- On count three, move to ***Prepare to PLAY*** as the conductor or drum major gives the third count of ***Instruments DOWN***.
- On count five, move to ***Ready INSTRUMENTS*** as the conductor or drum major gives the fifth count of ***Instruments DOWN***.

F-3. Musicians not playing percussion automatically bring *instruments down* after a *seven-count cutoff* unless directed otherwise, such as during the conclusion of a review (see paragraph 5-30). Execute ***Instruments DOWN*** after a *seven-count cutoff* as described in paragraph F-2, modified as follows: execute the movement in three counts, omitting count one (the command ***Instruments***) and count two (silent count).

F-4. Percussionists begin playing a cadence after a *seven-count cutoff* as described in paragraphs B-10 or B-11 unless directed to stop playing, in which case they execute *instruments down* as the rest of the musicians do as described in paragraph F-3.

BRASS INSTRUMENTS

F-5. Musicians playing brass instruments execute the manual of instruments as described in this section.

BUGLE

F-6. Execute the manual of instruments for bugle as shown in figure F-1.

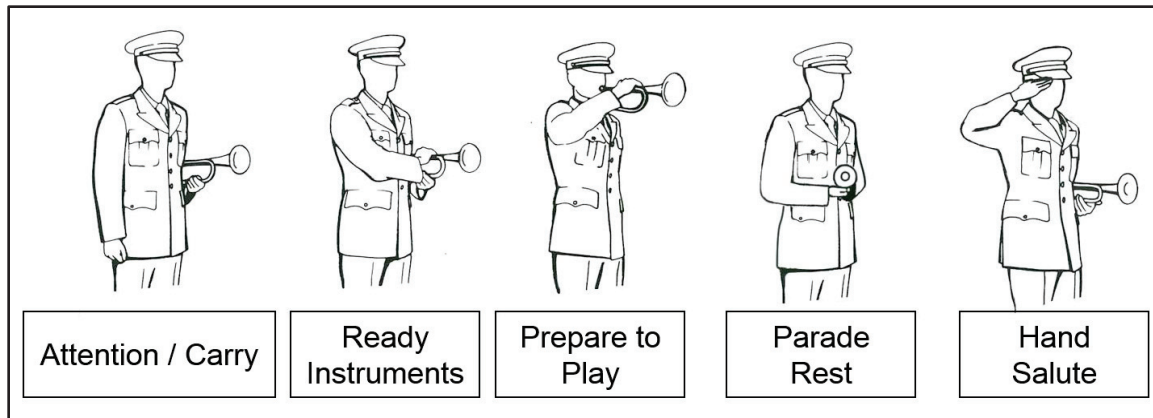


Figure F-1. Bugle

TRUMPET AND HERALD TRUMPET

F-7. Execute the manual of instruments for trumpet and herald trumpet as shown in figure F-2. When directed to bring the trumpet to *left carry*, use the *ready instruments* and *carry* positions shown in figure F-1.

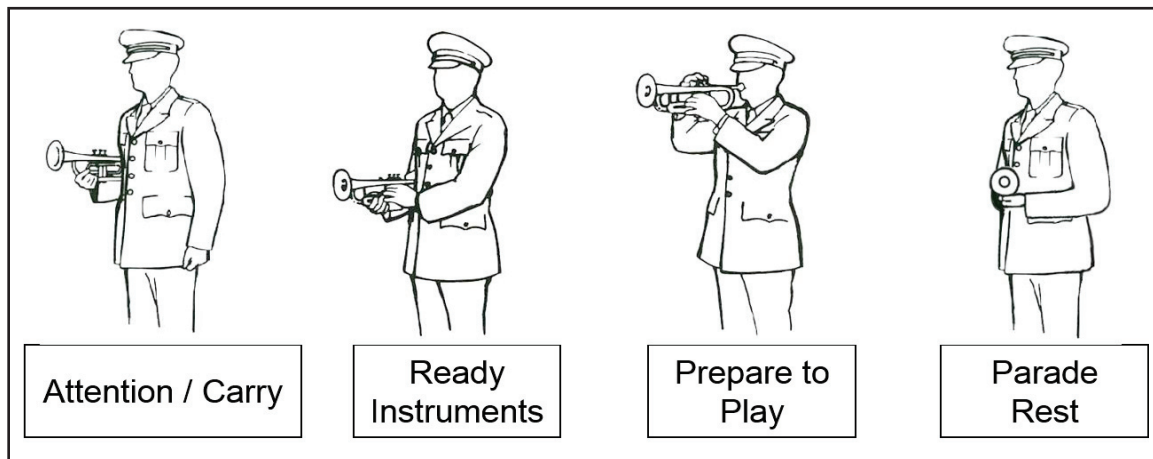


Figure F-2. Trumpet

EUPHONIUM

F-8. Execute the manual of instruments for euphonium as shown in figure F-3. The “rest” position shown may be executed, when directed, from any of the *rest* positions described in paragraph 2-14.

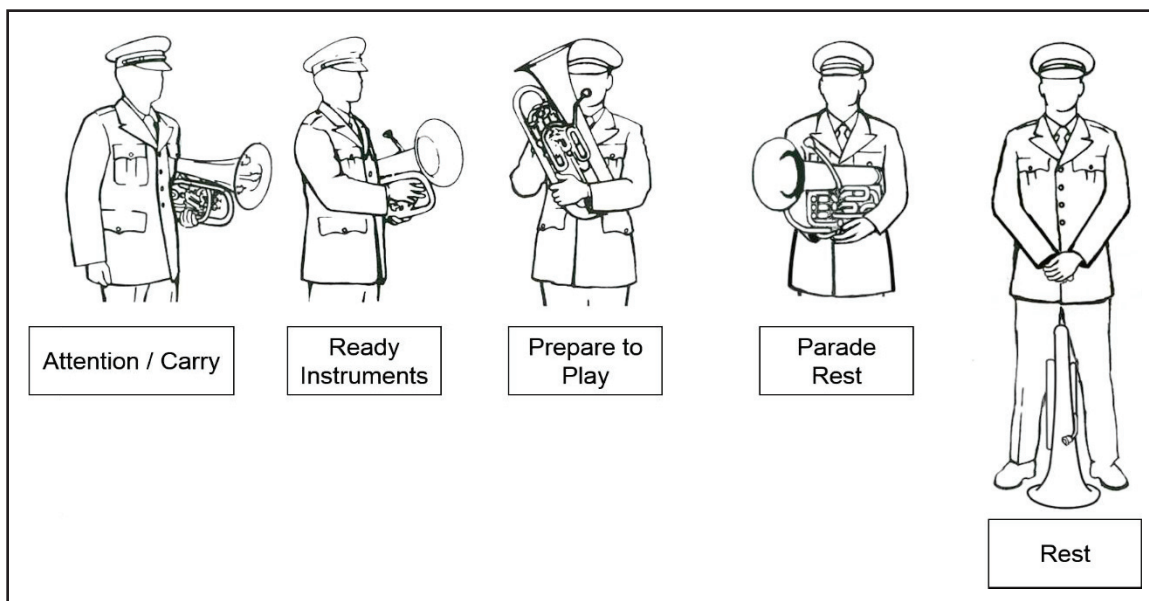


Figure F-3. Euphonium

FRENCH HORN

F-9. Execute the manual of instruments for French horn as shown in figure F-4.

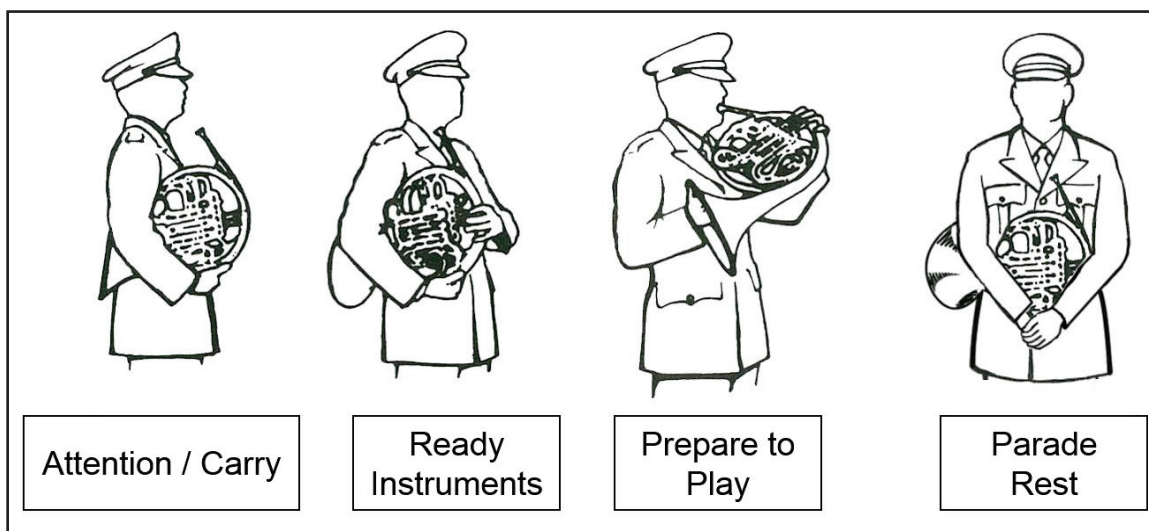


Figure F-4. French horn

TROMBONE

F-10. Execute the manual of instruments for trombone as shown in figure F-5. Execute **Parade REST**, **Stand at EASE**, **AT EASE**, and **REST** as described in paragraph 2-14, but in four counts and modified as follows:

- On count one, move the feet. Simultaneously, come to *ready instruments*, but grasp the trombone with the right hand near the point where the main tuning slide meets the instrument.
- On counts two and three, slowly lower the trombone with the right hand while holding the left hand motionless.
- On count four, simultaneously rest the trombone on the ground and grasp the trombone with the left hand as shown in figure F-5 to assume the rest position.

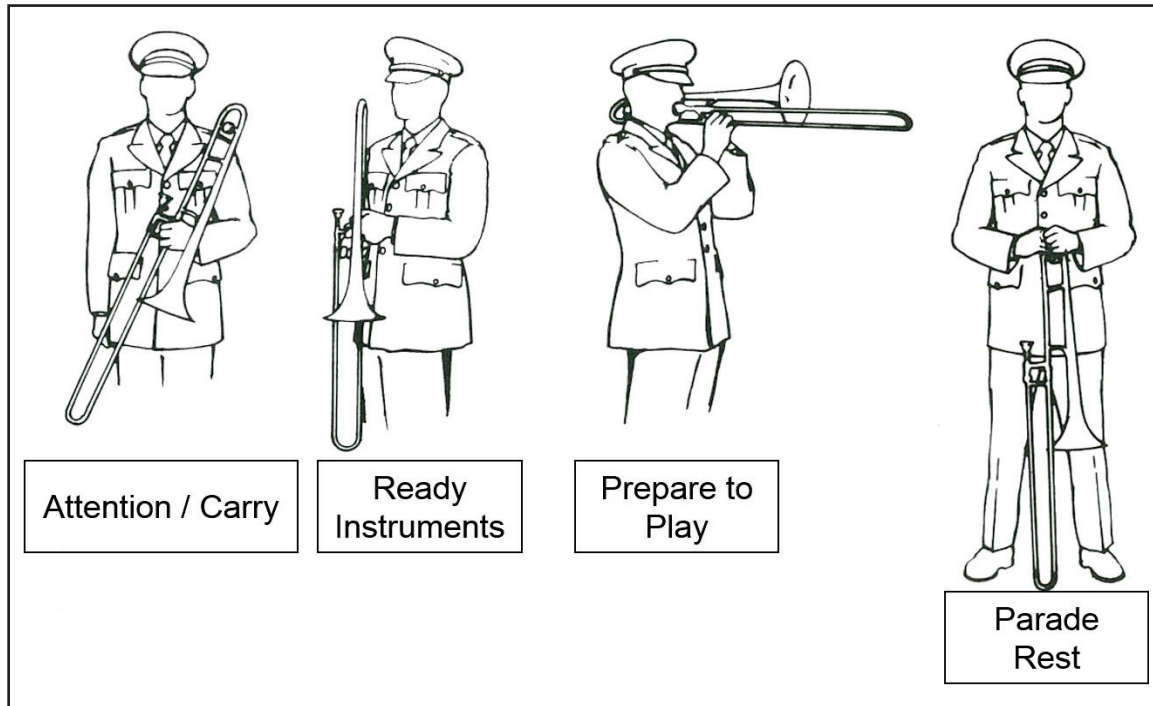


Figure F-5. Trombone

SOUSAPHONE

F-11. Execute the manual of instruments for sousaphone as shown in figure F-6. The “rest” position shown may be executed, when directed, from any of the *rest* positions described in paragraph 2-14.

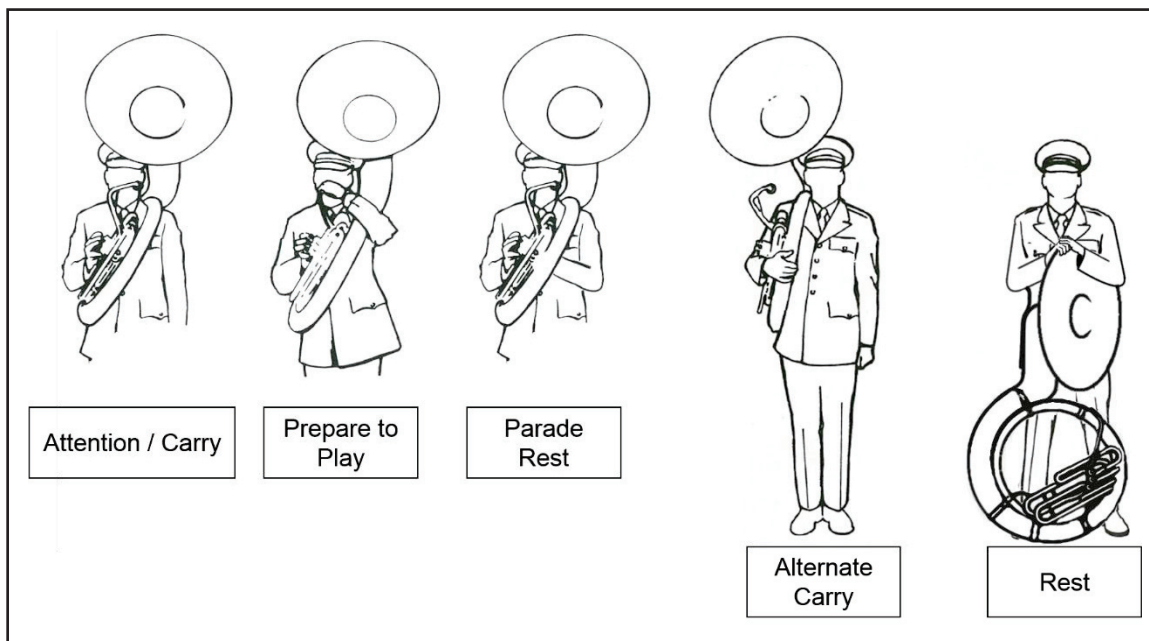


Figure F-6. Sousaphone

WOODWINDS

F-12. Musicians playing woodwind instruments execute the manual of instruments as described in this section.

PICCOLO (SPOON LYRE)

F-13. Execute the manual of instruments for piccolo with a spoon lyre as shown in figure F-7.

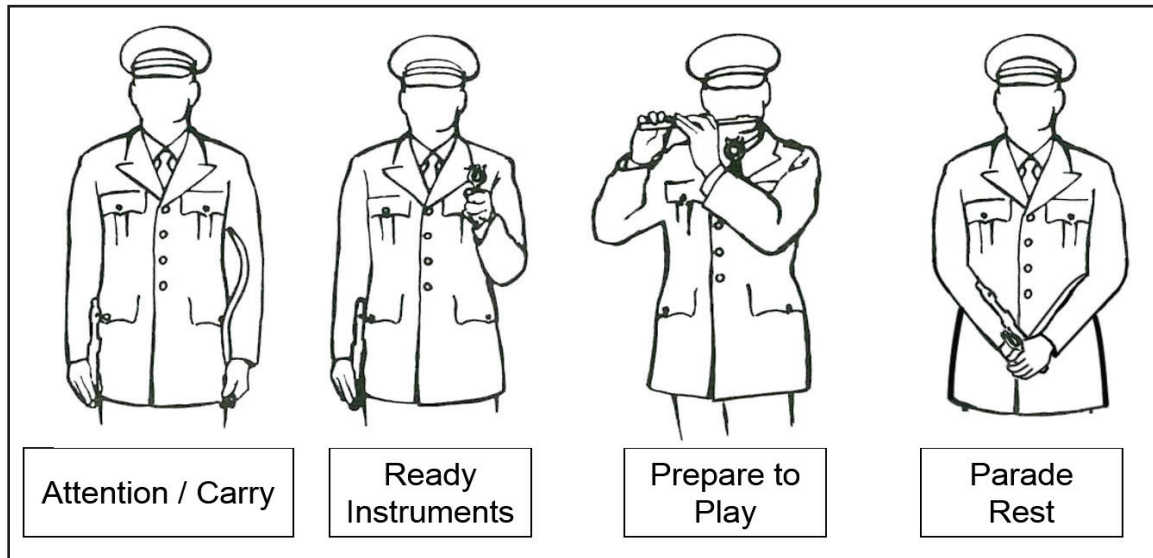


Figure F-7. Piccolo – spoon lyre

PICCOLO (WRIST LYRE)

F-14. Execute the manual of instruments for piccolo with a wrist lyre as shown in figure F-8.

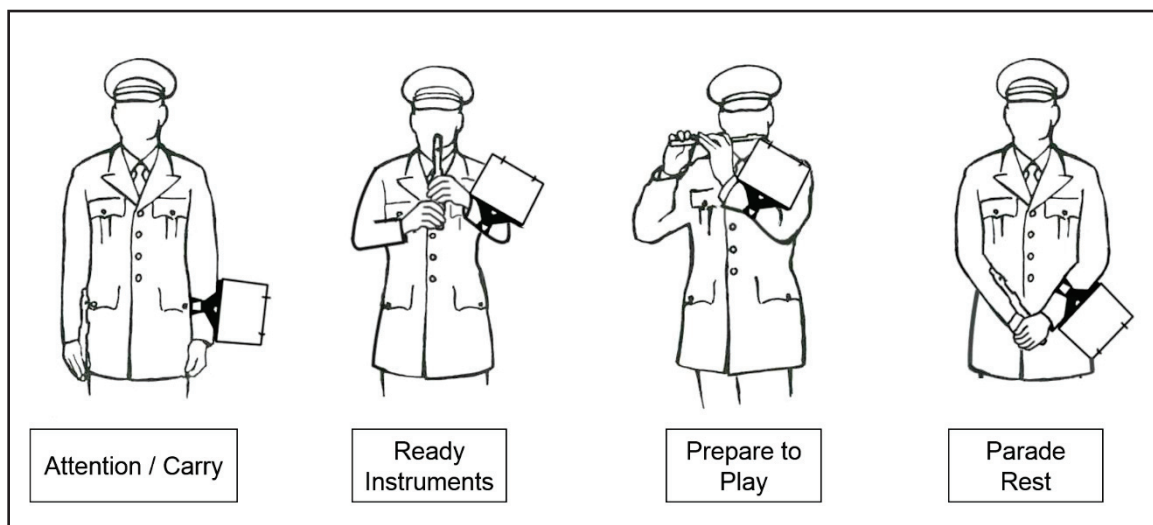


Figure F-8. Piccolo – wrist lyre

CLARINET

F-15. Execute the manual of instruments for clarinet as shown in figure F-9.

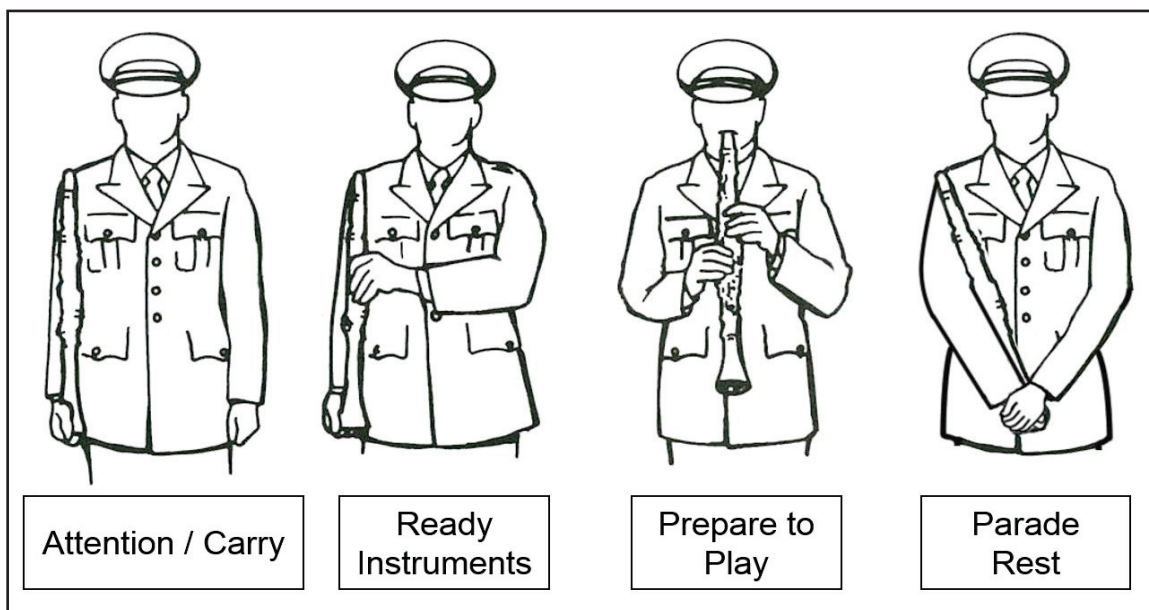


Figure F-9. Clarinet

SAXOPHONE

F-16. Execute the manual of instruments for saxophone as shown in figure F-10.

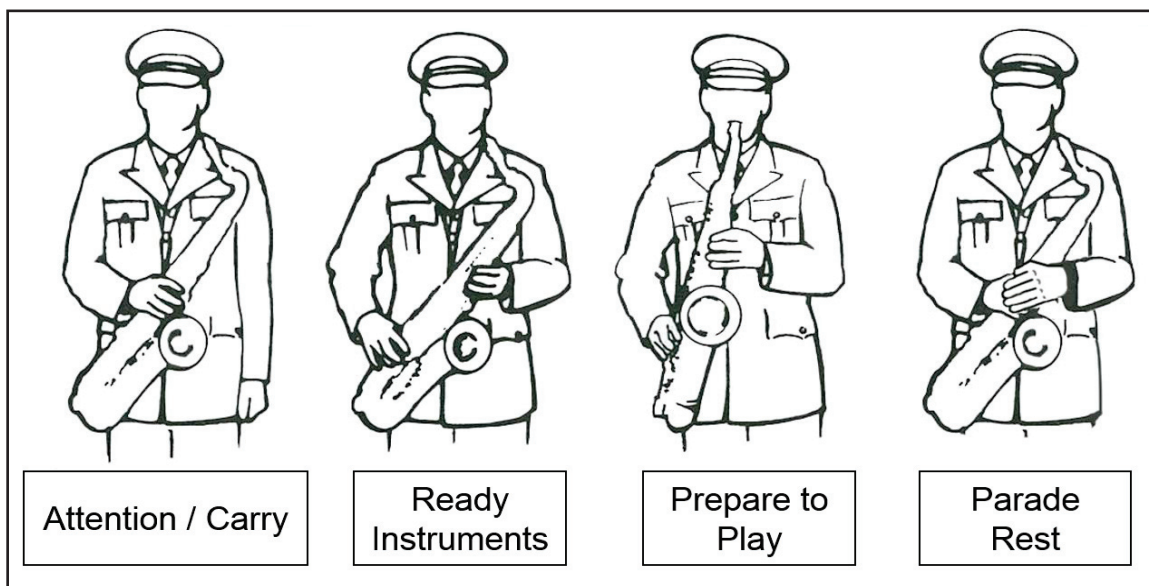


Figure F-10. Saxophone

PERCUSSION

F-17. Percussionists execute the manual of instruments as described in this section.

MARCHING SNARE DRUM

F-18. Execute the manual of instruments for marching snare drum as shown in figure F-11. Snare drummers may use matched grip (as shown) or traditional grip, but the drum sticks should remain parallel to the ground at *attention/carry*, and *ready instruments*.

F-19. The “rest” position shown may be executed, when directed, from any of the *rest* positions described in paragraph 2-14. Alternately, marching snare drummers may rest the instrument on the body to prevent damage to the snares in austere environments.

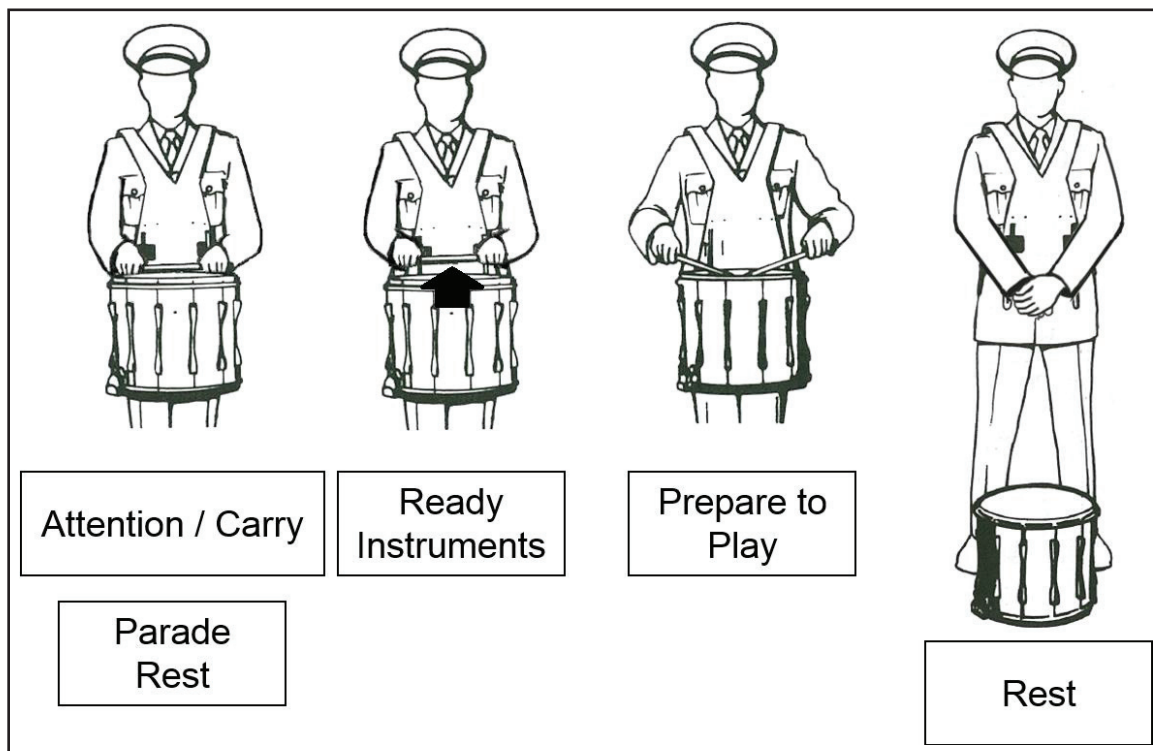


Figure F-11. Marching snare drum

FIELD SNARE DRUM

F-20. Execute the manual of instruments for field snare drum as shown in figure F-12. Snare drummers may use matched grip (as shown) or traditional grip, but the drum sticks should remain parallel to the ground at *attention*, carry, and ready instruments.

F-21. The “rest” position shown may be executed, when directed, from any of the *rest* positions described in paragraph 2-14. Alternately, field snare drummers may rest the instrument on the body to prevent damage to the snares in austere environments. The *alternate carry* can also be used when marching without playing for a period of time. Grip the sticks with the right hand as at *attention*, and swing the arm naturally.

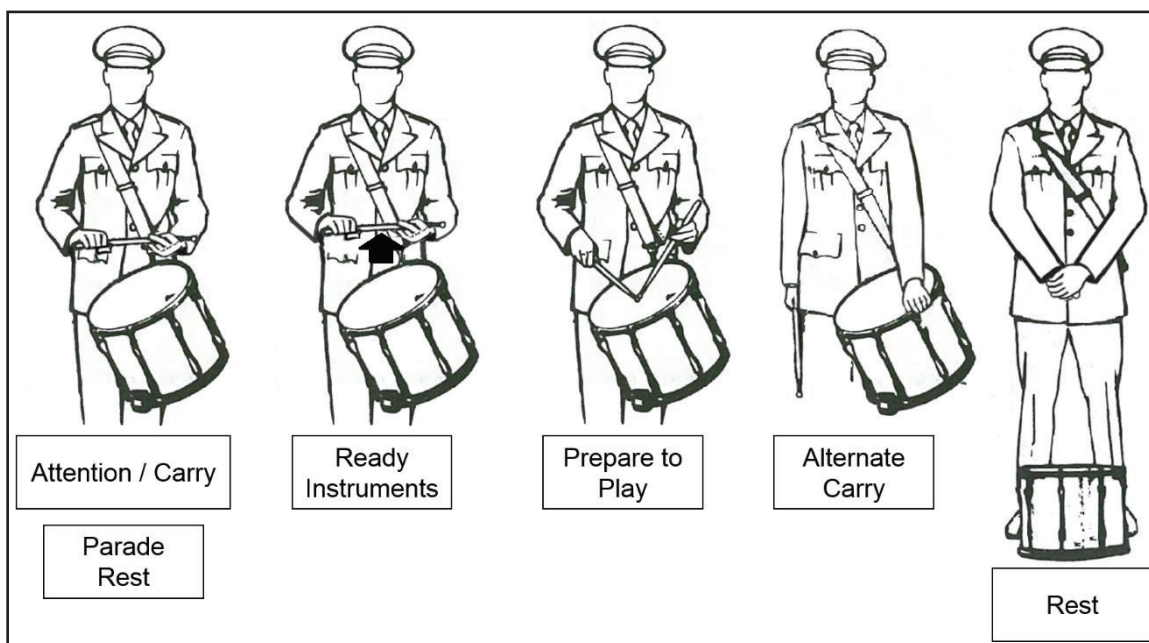


Figure F-12. Field snare drum

CYMBALS

F-22. Execute the manual of instruments for cymbals as shown in figure F-13.

F-23. Cymbal players may rest the instrument on the ground (not shown) when directed, such as during speeches in a ceremony. Position the cymbals neatly on the ground and assume the rest position as described in paragraph 2-14. The *alternate carry* can also be used when marching without playing for a period of time.

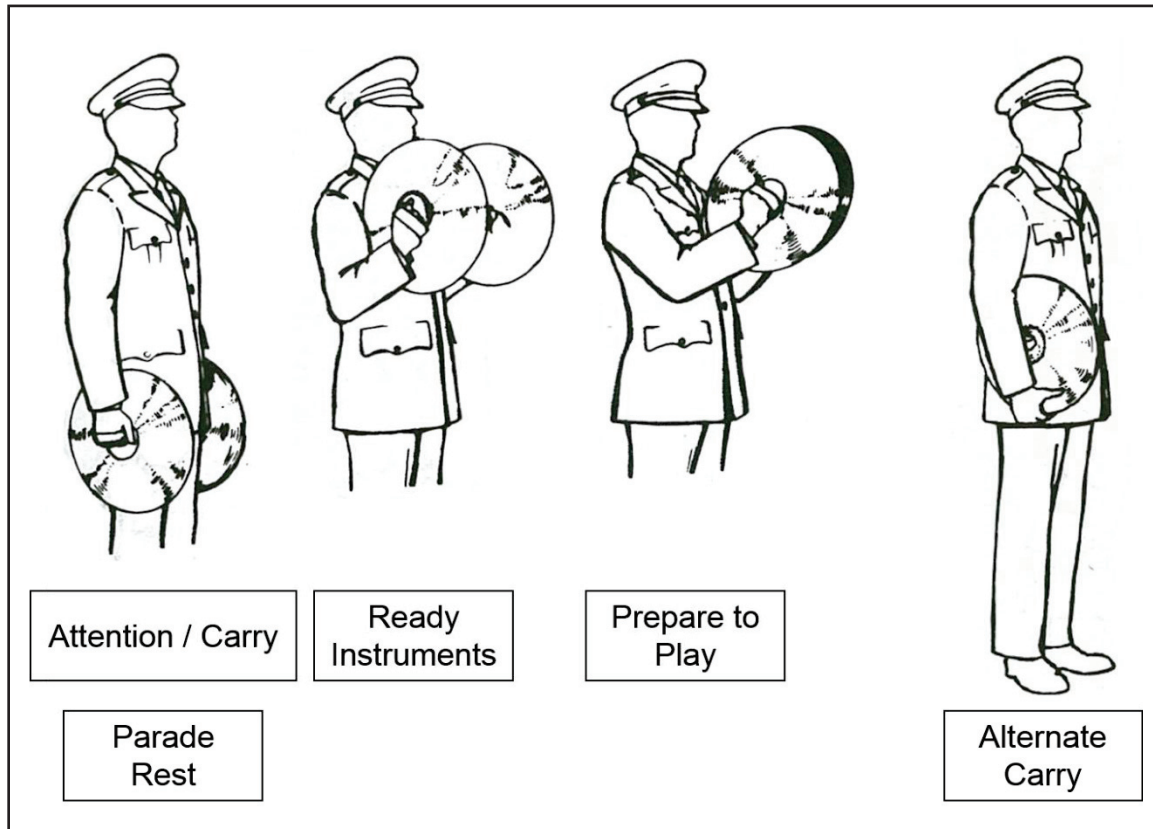


Figure F-13. Cymbals

BASS DRUM

F-24. Execute the manual of instruments for bass drum as shown in figure F-14. Bass drum players remain at *attention* for *ready instruments*. The “rest” position shown may be executed, when directed, from any of the *rest* positions described in paragraph 2-14.

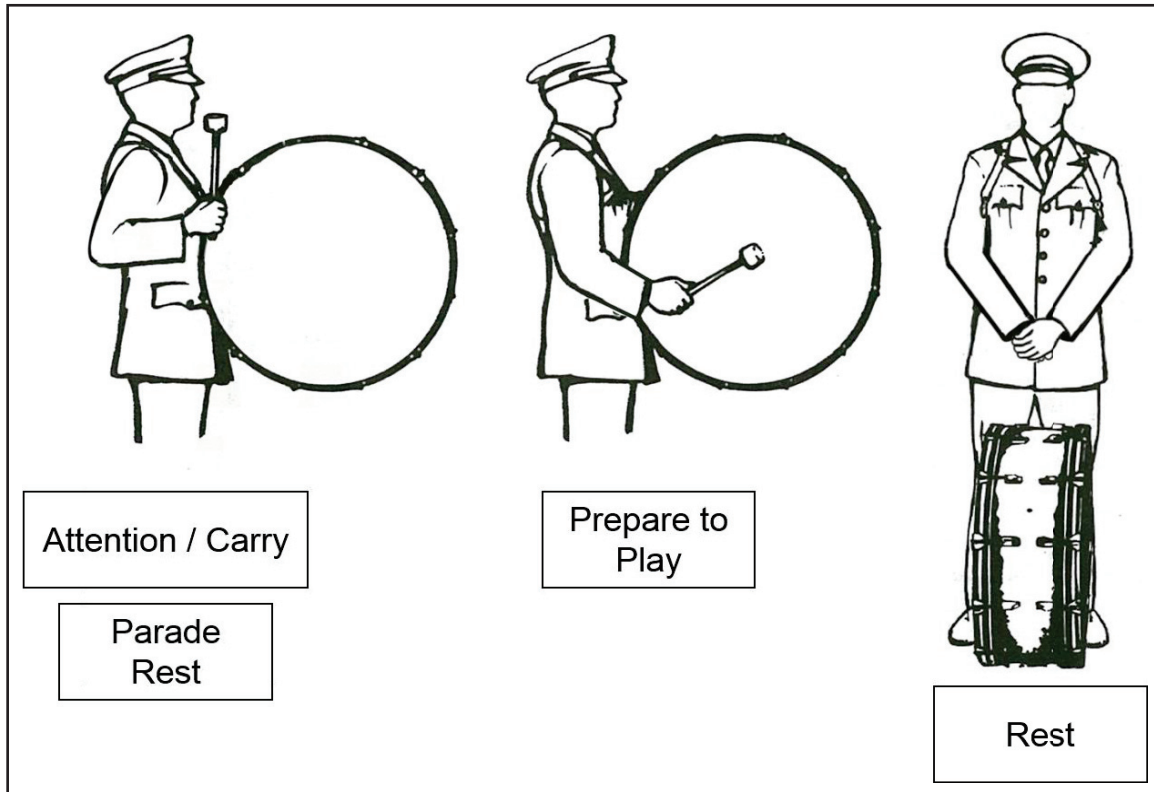


Figure F-14. Bass drum

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Glossary

The glossary lists all acronyms and terms with Army or joint definitions.

SECTION I – ACRONYMS AND ABBREVIATIONS

AR	Army regulation
ADP	Army Doctrine Publication
ADRP	Army doctrine reference publication
ATP	Army techniques publication
COT	commander of troops
DA	Department of the Army
DOD	Department of Defense
DODD	Department of Defense directive
FM	field manual
IPR	in-progress review
JP	joint publication
MPT	music performance team
MPU	music performance unit
MTOE	modified table of organization and equipment
NCO	noncommissioned officer
OPTEMPO	operating tempo
SOP	standard operating procedure
TC	training circular
TDA	Table of Distribution and Allowance
TRADOC	United States Army Training And Doctrine Command
U.S.	United States

SECTION II – TERMS

This section contains no entries.

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These documents must be available to intended users of this publication.

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TC 1-19.10
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MARK A. MILLEY
General, United States Army
Chief of Staff

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