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DEPARTMENT OF THE ARMY FIELD MANUAL

THE MILITARY BAND

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THE MILITARY BAND

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CHAPTER 1

INTRODUCTION

Section I. PURPOSE AND SCOPE

1. Purpose

a. This manual serves as a guide to commanders in the training and utilization of an Army band as a marching, concert, and dance/stage unit in connection with military ceremonies, formal concerts, and recreational activities.

b. Users of this manual are encouraged to submit recommended changes and comments to improve the manual. Comments should be keyed to the specific page, paragraph, and line of the text in which the change is recommended. Reasons will be provided for each comment to insure understanding and complete evaluation. Comments should be prepared using DA Form 2028 (Recommended Changes to Publications) and forwarded direct to the Commanding Officer, U.S. Army Element, School of Music, Naval Amphibious Base (Little Creek), Norfolk, Virginia 23521.

2. Scope

This manual prescribes approved procedures for the overall functioning of an Army band. Commanders will use this manual as a reference for the organization and training of an Army band.

Section II. MISSION AND ORGANIZATION

3. Mission

Army musical organizations have served a distinctive purpose in the Army since 1775. Army bands provide commanding officers with an important and effective means for stimulating and maintaining morale and esprit de corps within their units. The utility of these units and the esteem in which they have been held by field commanders may be deduced easily by considering their permanence for almost 200 years. Through participation in military ceremonies, formal concerts, entertainment, recreational activities, street parades, and other permissible community functions, the band contributes directly to the well-being of the troops and to community relations. Bands, as military units, must maintain the highest standards of military efficiency as well as musical performance. Bands composed of male personnel will perform such combat duties as the exigencies of the situation might demand. This type of duty should be of such a nature that the band can remain organically intact, and should be limited to activities for which personnel of the band have been trained and equipped.

4. Organization

The United States Army has a requirement for three different types of bands. The three types are Special, Organizational, and Separate. These bands are authorized by appropriate tables of organization and equipment approved by the Department of the Army. These TOE's authorize the minimum number and distribution of personnel for adequate and balanced instrumentation and prescribe necessary equipment to accomplish the mission.

a. Special. Special bands are assigned as directed by the Department of the Army and normally are allocated on a basis of one per:

(1) Department of the Army (MDW).
(2) Department of the Army (CINFO).
(3) United States Military Academy.

b. Organizational. Organizational bands are allocated on the following basis: One per Army, corps, field army support command, area support group, division, or as otherwise directed by Department of the Army.

c. Separate. Separate bands are allocated on the following basis: One per training center, installation or group of installations, with a troop population of 5,000 or more, not otherwise authorized a band.

Section III. ADMINISTRATION, PERSONNEL, AND DUTIES

5. Administrative Functions

Administration of the band is both internal and external. All internal administrative duties are accomplished by bandsmen in addition to their musical duties. The band is dependent upon a larger unit for necessary external administration. In general, the administrative functions include:

a. Internal Responsibilities. Internal responsibilities include, but are not limited to, the following:

(1) Preparation of the Morning Report and other personnel reports.

(2) Maintenance of publication files.

(3) Maintenance of required duty rosters.

(4) Maintenance of necessary supply records to insure accountability and care of all property, military and musical.

(5) Maintenance of a band music library.

(6) Administration of non-judicial punishment.

(7) Maintenance of necessary training records.

b. External Responsibilities. Responsibilities normally assumed by the unit to which the band is attached include but are not limited to the following:

(1) Quarters.

(2) Rations.

(3) Transportation.

(4) Courts and boards.

(5) Personnel records.

(6) Operational facilities such as an adequate rehearsal studio, individual practice rooms, storage space, and a drill field.

6. Warrant Officer Bandmaster

As commanding officer and bandmaster, the warrant officer is responsible for administration, military and technical training, and supply of the band. He personally supervises the band's training and may detail qualified noncommissioned officers to act as his staff and/or assistants. He advises and assists appropriate commanders in all technical matters pertaining to his organization. He normally conducts all concerts and attends all drills, parades, and ceremonies that require the presence of the band. He is responsible for the periodic evaluation of the technical proficiency of band personnel under his jurisdiction.

7. Enlisted Personnel

In addition to performing musical duties, certain enlisted personnel of the band are required to perform other duties.

a. Enlisted Bandleader and First Sergeant. A senior enlisted member of each band is designated as the enlisted bandleader and in this capacity is the bandmaster's principal representative in his absence. He may also perform the duties of the first sergeant of the band and other musical duties for the bandmaster as directed or required.

b. Other Key Personnel. The remainder of the bandmaster's staff normally is composed of the duty positions outlined below:

(1) *Group Leaders.* Group leaders (brass, woodwind, and percussion) are the NCO's responsible for the military and technical proficiency of their respective groups.

(2) *Section Leaders.* Section leaders (trumpet, clarinet, saxophone, etc.) are the NCO's responsible for the military and technical proficiency of their respective sections.

(3) *Dance Stage Band Leader.* The dance/stage band leader should be a capable noncommissioned officer who possesses a thorough knowledge of the dance idiom in all of its forms. He is responsible for the rehearsals, musical proficiency, and performance of the dance/stage band.

(4) *Supply Sergeant.* The supply sergeant is responsible for the procurement, care, and accountability of all property required by the band.

(5) *Librarian.* In conjunction with the supply section, the librarian is responsible for procuring, cataloging, filing, issuing, turning-in, and maintaining all music in the band library.

(6) *Drum Majors.* A minimum of two noncommissioned officers should be selected by the bandmaster as drum majors. Drum majors should be chosen for their soldierly appearance, knowledge of formations and ceremonies, and skill in the execution of drum major signals.

(7) *Training NCO.* The training NCO is responsible for insuring that unit training schedules reflect all military and musical training, and that all personnel maintain annual qualifications in accordance with prescribed standards.

(8) *Clerks.* Competent band members should be designated as company clerks. Former typing

experience is advantageous and completion of a locally administered clerk's training course is desirable.

(9) *Musical Instrument Repairman.* The musical instrument repairman is responsible for certain degrees of instrumental maintenance dependent upon the repair equipment authorized the organization to which he is assigned. In separate and organization bands the musical instrument repairman should be trained to provide maintenance for musical instruments through second echelon. Special bands should possess the capability of providing maintenance through third echelon for most musical instruments.

c. Other Personnel and Duties. Local requirements may dictate the appointment of other duty positions. Among these are the following:

(1) Recruiting.
(2) Athletics and Recreation.
(3) Unit History.
(4) Mail.
(5) Publicity.
(6) Reenlistment.
(7) Safety.
(8) Voting.

d. Cadre. Every band must be prepared to provide a nucleus of personnel around which to form a new band. Cadre organization is structured by appropriate Tables of Organization and Equipment. Several cadres should be established and trained continuously until full proficiency has been attained.

CHAPTER 2

TRAINING

Section I. FACILITIES AND EQUIPMENT

8. Facilities

To train for and to perform its mission effectively, the band must have suitable facilities and equipment. All facilities should be located in the same area and organized to permit the most efficient usage.

a. Rehearsal Facilities. Rehearsal facilities will include concert band, group, and individual practice studios. These studios must be acoustically treated and properly lighted, heated, and ventilated. Risers in the concert band studio are highly desirable. Chairs and music stands in sufficient quantity must be available. The concert band studio should contain a conductor's stand and podium, racks and storage lockers for large instruments and percussion items, a well-tuned piano, and a stroboscope for tuning.

b. Band Library. The band library should be accessible to all rehearsal facilities. The library should contain music for all training and performance functions of the concert band, marching band, stage band, small groups and ensembles, and the band chorus. Instrumental methods and text books must be maintained. Suitable file cabinets or shelves should be available for storage of music. Racks for collating individual parts into folders should be constructed. Music publishers' catalogs, record albums, a typewriter, a music-writer, and arranging and copying materials also should be in the library.

c. Recording Facilities. The recording studio should be located and constructed so that visual communication between the recording technician and the concert band conductor always is maintained. Microphone outlets and playback facilities should be located in all rehearsal areas. The quality of the equipment must permit exact reproduction of musical sound to provide for training of bandsmen and the production of materials for release to recruiting broadcasts and community relations activities.

d. Training Aids. To insure efficient and effective use of all available training time, training aids should be utilized and maintained within the band. The minimum stock of training aids should include the following:

(1) A blackboard with superimposed musical staves.

(2) A bulletin board with a calendar of commitments and training.

(3) Fingering, transposition, and rudiment charts.

(4) Charts outlining correct playing positions and instrument care.

(5) Record players and training recordings.

(6) Metronomes and stop watches.

e. Drill Field. A field or outdoor area easily accessible to the band facilities should be designated as the band's drill field. Additionally, an assembly area should be available in the immediate vicinity of the band facilities. The drill field must have a flat, even terrain and be sufficient in size to accommodate marching and drill movements. It is imperative that the drill field be readily available for the band's use so that conflicts with other units will be avoided.

f. Instrument Repair Facilities. A separate, well-lighted room with several electrical outlets for power tools, a work bench, and storage cabinets for parts and tools should be maintained as a repair shop. A sufficient supply of materials should be kept in this room to provide for the routine and periodic thorough cleaning of all instruments.

g. Supply and Storage Facilities. A well-lighted area of sufficient size to permit access to all equipment should be maintained for supply and storage. This area must be designed for maximum security at all times. Sufficient storage rooms with appropriate racks and shelving for storage of all instruments and accessories, uniforms, weapons, and other unit equipment must be provided. Necessary office equipment and adequate space are mandatory for the proper admin-

istration of supply procedures. The supply section should maintain current commercial musical instrument and equipment catalogs and all applicable supply publications and forms.

9. Equipment

a. Quality. The daily, full-time use given musical instruments, equipment, and supplies by Army bands requires that bands be equipped with top-quality professional musical products.

b. Maintenance. The precision mechanism of expensive professional musical instruments requires constant care and maintenance to prevent unnecessary damage or premature wear and tear.

(1) *First echelon.* Each bandsman is responsible for the first echelon maintenance of his instrument. Adherence to the recommendations below will add to the performance of the instrument and will prevent unnecessary repair work.

(*a*) *General rule.* All instruments should be drained, wiped, and properly stored after every performance or rehearsal.

(*b*) *Brass instruments.* The instrument should be disassembled frequently and cleaned thoroughly. The following lubricants are recommended for the usage indicated: high-grade oil for valves, petroleum jelly for tuning slides, and cold cream and water or trombone slide oil for the hand slide.

(*c*) *Woodwind instruments.* In addition to the general rule stated above, all joints should be swabbed out separately, and fingerprints and moisture should be wiped from the key mechanism. The instrument should be cleaned thoroughly, mechanical parts oiled, and corks greased with tallow at frequent intervals.

(*d*) *Percussion instruments.* The hardware always should be kept dry and free from rust. Rusting may be prevented by occasionally wiping all metal parts (except snares) with an oily cloth. All moving parts such as screws and rods may be kept in good working order by oiling sparingly as often as needed. Proper tension on drum and tympani heads should be adjusted after each performance or rehearsal as recommended by technical publications.

(2) *Second echelon.* Minor repairs, within the limitations of the musical instrument repairman and the equipment he is provided, will be performed in the band repair facility. Such repairs usually will be limited to replacing single pads and corks, replacing drum heads, and pulling stuck mouthpieces and slides.

(3) *Third echelon.* Major repairs and overhauling of instruments can be accomplished only by professional repairmen. Such repairs normally are accomplished by commercial facilities and arranged through local supply channels.

Section II. TECHNICAL AND MILITARY TRAINING

10. Individual, Sectional, and Group Training

Technical training prepares the band to perform its musical duties. All skill and knowledge requirements prescribed by AR 611–201 for enlisted personnel are minimal requisites for qualification of personnel as bandsmen since the collective quality of a band depends directly upon the proficiency of the individual players. To achieve and maintain proficiency, continual individual, sectional, and group training is necessary.

a. Individual Practice. Supervised and daily individual practice should be strongly emphasized. Such practice enables the individual to perfect difficult passages encountered during band rehearsals and to increase and maintain his instrumental proficiency. Basic instrumental techniques should be sustained through individual study. Private instruction by professional musicians is encouraged.

b. Sectional Rehearsals. Sectional rehearsals should be conducted by section leaders to work out characteristic difficulties of the specific instruments in the sections.

c. Group Rehearsals. Group rehearsals should be conducted by the brass, woodwind, and percussion group leaders to bind the sections into cohesive ensembles in preparation for full band performances.

d. Cross Training. A cross training program should be established and supervised closely in order to maintain optimum flexibility and instrumental balance, and to assist bandsmen in preparing themselves to meet the requirements of senior enlisted positions as well as to develop mature musicianship. The level of professional competence and performance will be raised and shortages of certain instrumental specialties will be minimized.

11. The Concert Band

a. Rehearsal Schedules and Conditions. Concert band rehearsals should be scheduled daily, preferably during the morning. Rehearsals must be of sufficient duration to insure that a high level of unit proficiency is maintained. Periodic short breaks (approximately 10 minutes) should be

permitted during rehearsals to alleviate undue lip fatigue. Seating should be arranged to permit maximum balance and blend between sections and groups. Outdoor rehearsals prior to outdoor performances assist bandsmen in adjusting to acoustics. In order to achieve maximum use of rehearsal time, music to be rehearsed should be placed in instrument folders by the band librarian in the order prescribed by the conductor or listed on a blackboard in the prescribed order prior to commencement of the rehearsal. Proper rehearsal discipline—i.e., correct posture and position of the instruments, undivided attention to the conductor, and no unnecessary talking, movement, or playing during breaks—produces satisfactory results more promptly.

b. Warm-Up and Tuning. To avoid damage to lips (embouchure), wind instrumentalists should not be expected to play until they are properly warmed up. Warm-up exercises may consist of scales, arpeggios, chords, and chorales. Percussionists should perform exercises which insure wrist flexibility. Tuning should be done only after the instruments are warm. Tuning can be accomplished individually, by sections, by groups, and by the entire band. An instrument of relatively stable intonation should provide the tuning pitch. The electronic tuner, stroboscope, or tuning bar also may be used for tuning. Final tuning can be accomplished through the playing of scales and chords.

c. Rehearsal Techniques. Training of the concert band entails continuous explanation, demonstration, and application of techniques employed in competent instrumental performance. Such performance requires development and refinement of the following:

(1) *Tone.*
- (*a*) Color and quality.
- (*b*) Fullness.
- (*c*) Blend (balance).
- (*d*) Vibrato.
- (*e*) Intonation.
- (*f*) Breath control.

(2) *Rhythm.*
- (*a*) Tempos and tempo changes.
- (*b*) Patterns and note values.
- (*c*) Time signatures.
- (*d*) Simple and compound time.
- (*e*) Metronome markings.

(3) *Expression.*
- (*a*) Interpretation and style.
- (*b*) Articulation.
- (*c*) Attack and release.
- (*d*) Accents.
- (*e*) Flexibility in following conductor.
- (*f*) Dynamic levels and contrasts.
- (*g*) Color changes (tone).
- (*h*) Phrasing.

d. Rehearsal Music. Music for the rehearsal should enable the band to perfect the techniques of ensemble performance. The rehearsal should include the following:

(1) A review of previously prepared numbers.

(2) Preparation of music to be performed.

(3) Sight-reading of new music.

Sight-reading is an indispensable skill of the professional musician which becomes of paramount importance when the band must perform with little or no preparation. Group sight-reading by the entire band is also indispensable as a technique of ensemble training.

12. Dance/Stage Band and Small Groups

a. Dance/Stage Band. The requirement for entertainment, shows, servicemen's dances, and radio and television broadcasts necessitates the development and maintenance of a highly competent dance/stage band. Emphasis must be placed on ensemble, steadiness of tempo, and development of style in the production of dance/stage band music. Men assigned to the dance/stage band must know the modern dance idiom, be versatile in matters of style and interpretation, and have the ability to improvise. All members of the band should receive training to prepare them to perform in the dance/stage band. Specific emphasis should be placed on the development of the characteristic qualities of the dance/stage band:

(1) *Brass section.* The brass section, consisting of trumpets, trombones, and occasionally horns and tuba, must be well-trained in the use of all dance band figurations to include the shake and glissando. A high-quality blend must be developed when using mutes. Trombone players must master all slide uses.

(2) *Reed section.* The reed section, basically composed of saxophone players, must be developed into a single unit. Uniform phrasing and high quality blend must be emphasized. The players must be taught to double on clarinet and should be encouraged to play oboe, flute, or bassoon in order to perform properly stage band and show literature.

(3) *Rhythm section.* The rhythm section, basically consisting of piano, string bass, and drums, may be augmented by guitar and/or vibraphone. The piano player must be trained to read symbols and improvise background for vocal and instrumental solos. The string bass player, usually a tuba player in the concert band, must concentrate on rhythm and chord progressions.

The drummer should have a dependable, consistent sense of rhythm. He must know all characteristics and styles to include modern jazz, Dixieland, and Latin-American rhythms. He should familiarize himself with brass section parts in order to correctly punctuate brass figures.

b. Small Groups. The development of small groups is necessary, both for their training value and for their use where large units are not suitable. Well-trained ensembles, such as the woodwind quintet and the brass quintet, contribute to the development of the desired quality and musical proficiency of the entire band and provide incentive for individual improvement in the classical realm. Combos have proven a major tool in troop entertainment. Successful combos can be developed only through careful and thorough preparation of music. Doubling by bandsmen to achieve desired instrumentation is encouraged. Rehearsal techniques for combos and ensembles are basically the same as for the concert and dance/stage band.

13. Band Chorus

Each Army band should maintain a chorus within its internal organization. A chorus adds variety to the types of musical services which can be provided by the band. Participation of bandsmen in choral activities is an excellent training medium which contributes directly to the ear-training of the individual as well as to the overall improvement of intonation and musical quality of bands. Appropriate music should be selected and rehearsed under the supervision of an individual with a choral training background.

14. The Marching Band and Field Music

Performance as a marching band is one of the most important missions of an Army band. To accomplish this mission, continuous training in this field is necessary. Training to be covered in this area should include but not be limited to the following instruction:

a. Purpose and description of all military ceremonies which include a band.

b. Proper movements and position by individuals or by groups within the marching band.

c. Alinement of individual bandsmen to achieve proper formation and movement of the band.

d. Proper movements of instruments in changing from one position to another.

e. Recognition and response to drum major's signals.

f. Movements of the band in all types of ceremonies and in musical situations.

g. Percussion section cadences to include 2/4 and 6/8 rhythms in order to provide relief for the band while on parade.

15. Music Fundamentals

A thorough knowledge of music fundamentals is necessary for the bandsman to make an intelligent and accurate reading of the musical page. Classes in theory, notation, and rhythm should be held regularly for the continuous improvement of the musicianship of the bandsman and the general efficiency of the band as a whole. The course may be divided into four main groups:

a. Notation. Special attention should be given to the use and meaning of the different signs, marks of expression and dynamics, abbreviations, etc., including the study of notes, rests, and the different clefs and their uses. Bandsmen often are required to transpose, specifically in the case of missing parts on unusual instrumentations. Bandsmen also should receive instruction in all commonly used musical terms.

b. Rhythm. For developing the player's rhythmic sense, exercise in clapping or tapping basic and compound figures is recommended. Various intricate rhythms should be broken down into minute subdivisions so that players may grasp fully the exact structure of the figures. The metronome should be demonstrated and used regularly for the proper study of tempo.

c. Pitch Discrimination. Determination of pitch depends upon the acuteness of the sense of hearing to recognize and distinguish the vibrations of sounds and is the result of ear-training. Melodic dictation, the writing down of melodies while they are played, develops a coordination of ear and eye which is highly desirable.

d. Theory. Bandsmen should be taught to construct all major and minor scales from any given note. They should become proficient in naming, writing, and singing all intervals and their inversions. They should understand triads and simple progressions. Some form analysis may be studied using music being rehearsed for future performances. Senior bandsmen must be trained in advanced harmony and must become proficient as composing, arranging, and transcribing for the concert band, stage band, ensemble, and chorus.

16. Evaluation

Training and proficiency of Army bands and bandsmen are evaluated through such methods as annual proficiency tests, technical inspections, and Army Training Test. Evaluation also should be made on a continuing basis by the bandmaster.

Such evaluation can be made through instrumental auditions, tests in music fundamentals, and through analysis of the proficiency of the band and bandsmen during actual performance.

17. Military Training

Bandsmen appointed as noncommissioned officers must possess outstanding military qualifications in addition to musical abilities since one of their principal duties is to assist the bandmaster in the military training of the band. Emphasis must be placed on those subjects essential to efficient performance as outlined in appropriate ATP. Band participation in field problems will assist in the training of the unit as an efficient team. Army bands participating in field exercises must be prepared to furnish music of various types.

CHAPTER 3

THE CONCERT BAND

Section I. AUTHORIZATION AND INSTRUMENTATION

18. Purpose.

The band proves its primary value as a morale building and community relations factor through its public appearances and concerts both on the military reservation and in the civilian community. The principal importance of the band in concert is to provide good musical entertainment for its audiences and to present programs that will exert some definite influence toward mental relaxation, inspiration, and development of patriotism and esprit de corps in its listeners.

19. Authorization

Strength authorizations of Army bands are predicated on the performance of commercially published standard band literature. To achieve acceptable results, maximum usage must be made of musicians authorized and assigned (particularly in small bands) since most band literature is written and arranged for large bands. Where possible, all parts should be played.

20. Substitution of Instrumentation

When adequate instrumentation is not assigned, certain substitutions are frequently effective. Most effective substitutions are made by having missing parts played by other instruments of the same key and of similar tone quality. The piano player occasionally can be substituted for missing instrumentalists such as flute, oboe, and bassoon players. If more than one part is missing, the piano player can work from a full or condensed score. Other substitutions, such as alto saxophone for alto clarinet, also are effective.

21. Balance

The band must be balanced properly to achieve acceptable results. Balance must be maintained in and between sections and groups. Instruments within sections should be distributed evenly so that a balanced harmonic situation is obtained. The groups also should be balanced so that a desirable blend results. For example, the woodwind group should be matched evenly with the brass and percussion groups. Balance is achieved best when sections are not separated.

Section II. PROGRAM PLANNING

22. Selection of Music

In the selection of music, the type and size of the audience for which the band will play must be of prime consideration. The selections to be played should be left to the discretion of the bandmaster, who must prepare an entertaining, interesting, and well-balanced program. To insure the success of a musical performance, the program must be cohesive and not be a sequence of musical numbers selected at random. The selection of music well suited to the instrumentation of the band and the organization of a program that will capture and maintain the audience's interest are of paramount importance. If material is selected which is too difficult for the players, a ragged performance can result. Music which allows the more proficient musicians to display their skills on solo passages will stimulate the players to work harder and will be of greater interest to the audiences.

23. Music Commemorating Special Events

In programs commemorating any special event, the mood of the chosen selections should conform to the nature of the occasion. Special care should be exercised in the choice of music for such programs.

Section III. PERFORMANCE MECHANICS

24. General

While the success of a band performance depends mainly on the ability and efficiency of the conductor and the quality of technical training given the bandsmen, only detailed preparation and study for each band performance can assure presentation of concerts at professional standards. The first step is the designation of responsible and qualified personnel for the actual presentation. Every public appearance of the band should be marked by an outstanding exhibition of military discipline, showmanship, and musical performance.

25. Special Equipment

Sufficient music stands, chairs, and risers must be arranged in advance. When possible, the band should be seated on risers to avoid loss of balance and sound. Music clips should be readily available for each music stand at all outdoor performances. When a sound reinforcement system is to be used, it should be set up and tested by an individual familiar with its operation. This should be done far enough in advance of the performance to provide adequate time for repair and/or adjustments.

26. Lighting

It is important that one individual be assigned the responsibility of operating the lighting system when turning on and off or varying lighting during the performance is required. A cue sheet should be prepared and the sequence rehearsed prior to the program.

27. Music

All music should be organized properly and passed out to the individual musicians immediately before the scheduled warm-up time.

28. Publicity, Programs, and Announcements

Maximum publicity should be utilized for all concerts and public programs. All publicity should be prepared and edited carefully. Information released to news media should be cleared through local Information Offices. When printed programs are to be used, the bandmaster should insure that they are prepared well in advance of the performance and that the format and design are in keeping with the highest standards. Also, carefully prepared announcements or comments will further enhance the musical performance.

29. Ushers

When prescribed audience seating or protocol is involved, personnel from outside the band should be assigned as ushers and thoroughly instructed as to the prescribed seating arrangement. If a large area is to be occupied by a comparatively small audience, it is preferable to seat the audience in a compact group.

30. Transportation

The orderly transportation of personnel, instruments, and equipment is of extreme importance. Permanent closely supervised distribution of details incident to the loading and unloading of instruments and equipment provides for a more efficient operation.

31. Timing

Concert programs must be timed carefully. Unnecessary lapses between numbers in a program or a too lengthy program can greatly decrease the effectiveness of a performance.

CHAPTER 4

STAGE BAND, ENSEMBLE, AND CHORUS

Section I. THE DANCE/STAGE BAND

32. General

The Army band must be able to provide dance and show music as well as good concert and ceremonial music. Each Army band must have at least one unit capable of providing music for dances and of producing a stage show. When used properly and well rehearsed, this unit can be of inestimable value in stimulating the morale of the troops. In addition, the technique of performing dance and show music idiomatically is an inherent segment of professional musicianship.

33. Organization

The dance/stage band will consist of and/or be supported by the following personnel:

a. Leader. The dance/stage band leader will be a noncommissioned officer with knowledge and experience in the dance band idiom.

b. Instrumentalists. Members will, when possible, be experienced in the performance of dance music.

c. Librarian. A member of the dance/stage band will be appointed as librarian. He will be responsible for the numbering, maintenance, and indexing of all music.

d. Arranger. An arranger who is experienced in the dance band style and who knows the ability of the band members should be available. Special arrangements are valuable in creating an individual sound with which to characterize an organization, in meeting requirements for special occasions, and in exploiting the abilities of instrumental and vocal soloists.

e. Vocalist. A vocalist adds variety to the repertoire of the dance/stage band and should be utilized for the greatest possible effect.

f. Manager. The manager is responsible for transportation, supply, arrangement of the bandstand, and other related activities.

34. Performance Techniques

Details concerning each performance must be worked out in advance. Music must be selected carefully and well rehearsed. Special effects must be coordinated. Lights, music stands, drums, and other settings, must be arranged to most effectively enhance the performance. Above all, the musicians should display an enthusiasm which contributes to the success of the performance. Publicity reflecting the time, place, and type of performance should be distributed widely.

Section II. SMALL GROUPS

35. Combos

Small combos for entertainment provide great flexibility in mobility and in the types of places and audiences which can be serviced. In remote areas such groups have proven to be of great morale building value for troops. Because of its ability to adapt to popular styles, the combo has certain advantages over other musical units.

36. Instrumental Ensembles

Small concert ensembles are frequently more suitable for certain functions (e.g., command receptions and formal luncheons) than other musical units. A vast repertoire of music for winds, including woodwind and brass trios, quartets, quintets, and sextets, is available and should be maintained.

Section III. BAND CHORUS

37. Utilization

The band chorus is an effective performing unit and also can be a valuable performance augmentation of the concert, dance, or stage band. The chorus is particularly effective at performances commemorating special occasions or events (e.g., Founder's Day Banquets and Unit Anniversaries) in that it has the capability to perform unit and service songs.

38. Music

The repertoire of the chorus should include but not be limited to a large stock of service songs and medleys, novelty selections, religious music, and specific occasion music. Music should feature frequently the chorus members in solos, duets, or small groups for maximum audience appeal and as an incentive to its members.

39. Organization

The band chorus should be composed of a chorus leader, four sections (first tenor, second tenor, baritone, and bass), pianist, librarian, and arranger. The chorus leader should be an individual with a strong choral training background. The chorus should have a specific individual designated as librarian who will be responsible for insuring that the choral music is organized properly and distributed at rehearsals and performances.

CHAPTER 5

THE MARCHING BAND

Section I. GENERAL

40. Uniformity

The marching band formations and movements prescribed herein have evolved through years of traditional usage commensurate with Army needs. They also are considered the most practical from the standpoint of ease of instruction and precision associated with military ceremonies. The marching band formations and movements prescribed herein should be applied uniformly throughout the Army to attain maximum musical and military proficiency in the marching band, to increase the spectator appeal of these units, and to alleviate the necessity for retraining personnel upon transfer from one band to another.

41. Utilization

The military marching band has certain capabilities and limitations which should be understood fully by commanders responsible for its utilization. Any of the following malpractices may result in failure to attain effectiveness in marching band operations.

a. Division of the Marching Band. Personnel and instrument authorizations of a 28- or 42-piece Army band preclude subdivision to provide more than one effective marching unit.

b. Improper Selection of Music for Marching. Parade marches should be neither too difficult of execution nor too extreme in instrumental range. They should be rhythmically and melodically strong and of a character that sounds effective at a marching cadence. The arrangements should be rich and full. Melody, countermelody, harmonies, harmonic rhythm, and metric rhythm should be well defined and properly distributed within the instrumentation. The selection and preparation of music for marching is a prime responsibility of the bandmaster and must be carried out in accordance with the above recommendation for achievement of best results.

c. Performance on Unsuitable Terrain. Proficiency in the performance of the marching band is reduced extremely when the unit is required to perform while marching over terrain which provides insecure footing. Under such conditions, maximum effectiveness in band performance will be achieved by allowing the band to remain stationary while playing. When it is imperative that the band march under these conditions, the percusion section alone should provide the marching cadence.

d. Continuous Performance Without Relief. It is physically impracticable for a bandsman to play a wind instrument for an extended period of time without relief. Excessive embouchure (lip) fatigue may be alleviated somewhat by alternation between bandsmen within sections. If it is required that continuous cadence be provided beyond the time duration of a standard march and one repetition, the bandmaster will cause the drum major to signal the band to cease playing the march while the percussion section continues to maintain the cadence. The time interval between marches will be determined by the bandmaster.

e. Performance During Inclement Weather. The band, being equipped with precision-made instruments, cannot function out-of-doors under certain climatic conditions (e.g., rain, snow, or freezing weather). Such conditions not only preclude the effective performance of the individual bandsman but also will impair seriously the mechanical operation of certain instruments, thus requiring replacements and/or major repairs and overhaul. There are many other factors bearing on the utilization of a band during periods of extremely cold and freezing weather which require consideration. A few of these are:

(1) Extreme temperature changes cause the various and dissimilar band instruments to contract and expand at different rates, thereby creating poor intonation.

(2) Some instruments produce their tones through segmentation of the vibrating air column by means of closing open tone holes with the fleshy portion of the fingertips. IT IS IMPOSSI-

BLE TO PLAY SUCH INSTRUMENTS WHILE WEARING GLOVES. This factor applies to these instruments under any climatic conditions.

(3) It is possible for a brass instrumentalist's embouchure (lips) to become frozen to the mouthpiece of the instrument. This can result in physical injury.

f. Use During Athletic Events. The marching band may be presented effectively at athletic events in most instances. The band should be used in connection with those sports events that permit intermittent band performance. At certain athletic meets, the band may impair the conduct of the event by disrupting announcements of judges, referees, and starter, the timing of athletic participants, and the attention of the spectators (e.g., track, swimming, golf).

g. Musical Distortion. A particularly undesirable practice is that of having the bass drummer of a band accent or emphasize the first (left foot) beat of each measure of music to the extent that musical phrases, dynamic balance, tonal balance, and the continuity of musical context is totally destroyed. Another equally undesirable practice is that of having the band render an entire march at the loudest possible dynamic volume. Still another is requiring the band to render personal honors in such a manner that the last note of the music coincides with the last round of the cannon salute. Such and similar practices not only distort and diminish the musical and martial value provided by the band's presence at a military ceremony, but also are contrary to professionally acceptable standards of musical performance, traditional renditions of ceremonial music, and the intents and desires of the composer.

Section II. FORMATION

42. Interval, Distance, and Formation

In normal playing formation, both interval and distance are 60 inches. When the band is to be in close formation, personnel will fall in facing the drum major in such position that the drum major will be 60 inches in front of the band at a point midway between the flanks. This drum major position is used only as a reference point when the band is to form. Refer to paragraph 44 for the drum major's position after alinement (cover and dress) has been accomplished. In close formation the interval is 9 inches and the distance is 60 inches (para 46).

43. Instrument Placement

Differences in instrumental composition of Army bands preclude any particular pattern of instrument placement. There are, however, certain basic principles which must be followed if the band is to operate effectively as a marching musical unit. These fundamental principles pertain to marching appearance and musical performance alike, and are as follows:

a. One of the most important elements of the marching band is the percussion group. This group derives its importance from its function of providing the cadence to which the band and troops march and establishing and maintaining the tempo at which other instrumentalists in the band will perform. In view of its contribution as the unifying and stabilizing force, it is imperative that the percussion section be placed as near to the center of the band as possible in order that its cadence may be sensed equally well by all instrumentalists within the band.

b. The placement of certain instruments within the marching band is, to some degree, predetermined by their size and construction. Trombones, by virtue of their projecting slides, should be placed in the front rank. Tubas (Sousaphones), whose construction is such that their tones are projected in a forward direction and whose size constitutes a visual obstruction, should be placed in the rear rank or in the flank files of the band. Other instruments, whose construction causes their tones to be projected in a definite direction, should be placed so that their tones will be projected into, rather than away from the band (e.g., French horns and baritones).

c. Placement of instruments not covered by the foregoing recommendations is left to the discretion of the bandmaster, who should be guided by the following principles:

(1) Instrumental sections should not be divided.

(2) Instrumental sections with similar tonal registers and timbre should be grouped in close proximity.

(3) Individual proficiency in musical performance and effectiveness in unit appearance are factors of equal importance when considering placement of instruments in the marching band formation.

d. To preserve a balanced appearance and provide for file and rank guides, the band should be formed so that the center and two flank files and the front and rear ranks are completely filled.

44. Position of Drum Major

The drum major acts as a guide for the band

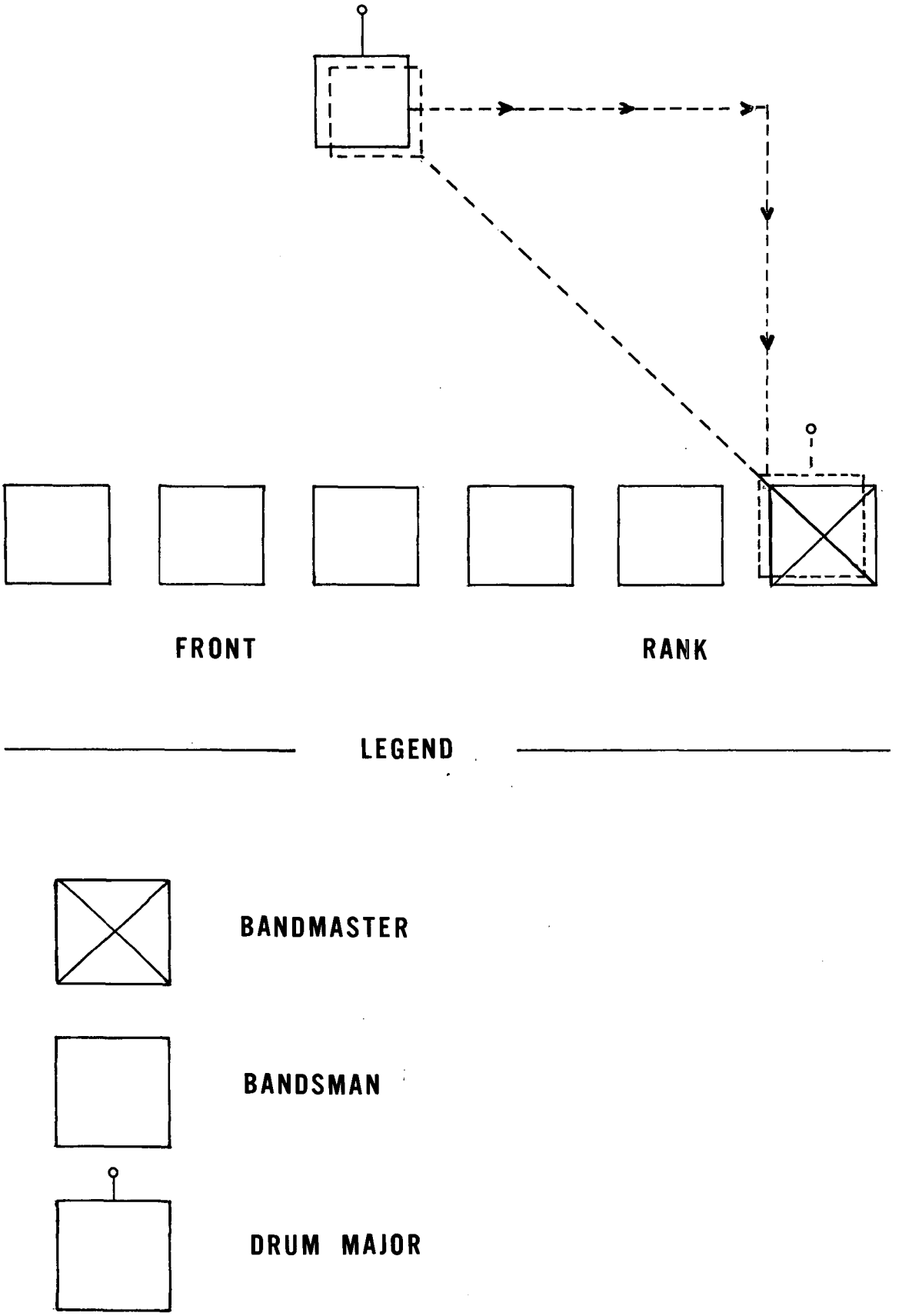


Figure 1. Bandmaster, drum major post change.

when the band is forming or on the march. His position is in front of the band at a point midway between the flanks of the band and forward at a distance equal to one-half its width (fig. 1). When the bandmaster conducts the band, the drum major moves to the position normally occupied by the bandmaster. Upon the oral command CHANGE POST of CHANGE POST, MARCH, given by the bandmaster, the drum major brings the baton to the position of carry baton (para 58) and executes the appropriate movement to face toward the right flank of the band; on the command MARCH the drum major marches smartly to a point in line with a position 60 inches to the right of the front rank of the band, executes a right flank movement, continues to march to a point in line with the front rank (fig. 1), halts, executes an about face, and assumes the position of order baton (para 56). To return to his position in front of the band, the drum major assumes the position of carry baton upon the command CHANGE POST, given by the bandmaster. On the command MARCH, he retraces his movements prescribed above in reverse order, halts, and executes the appropriate facing movement. The foregoing movements are executed in quick time cadence (120 counts per minute).

45. Position of Bandmaster

The bandmaster normally occupies a position 60 inches to the right of and in line with the first rank of the band. When the bandmaster conducts the band during the progress of a ceremony, he must first change post with the drum major. His movements in this interchange are executed as follows: Upon his own oral command CHANGE POST of CHANGE POST, MARCH, the bandmaster executes a half left face movement; on his command MARCH, he marches smartly toward (diagonally across the front of the band) the point occupied by the drum major and upon reaching it executes the halt and half right face (fig. 1). To resume his normal position at the right flank of the band, the sequence of movements begins with the bandmaster facing the band. On his own oral command CHANGE POST, he executes a half left face movement; on his command MARCH, he marches smartly toward (diagonally across the front of the band) his normal position and upon reaching it executes the halt followed by either a half left and left face or a half right and an about face movement at his own discretion. Attention is directed to the fact that although the changing of posts between the bandmaster and the drum major (para 44) commences simultaneously, each completes his movement independently of the other. The foregoing movements are executed in quick time cadence. In conducting bands using an odd number of files it is permissible for the bandmaster to position himself off center (left or right) to insure that his baton movements are visible to bandsmen in the second and succeeding ranks of the center file. When crowded conditions preclude the bandmaster's occupying the position at the right flank of the band while marching, he should place himself in front of the second file from the right.

Section III. MOVEMENTS

46. Formation and Alinement

Correct alinement is of fundamental importance to the proper appearance of the marching band. When forming the band, the drum major is responsible for the correct alignment (cover and dress). The drum major always should cover the band before dressing it. Covering the band usually begins at its left flank. The drum major at alternate carry baton ((2), fig. 8) proceeds by the most direct route to a position two steps in front of, in line with, and facing the left flank file. From this position, he orders the necessary individual adjustments to verify the cover. The use of the drum major's baton as a visible point of reference ((2), fig. 13) is recommended. Upon completing his verification of this file's cover, he assumes the position of alternate carry baton, executes a left face, takes two quick-time steps (to establish normal interval), executes a right face, and proceeds to verify the cover of this and succeeding files in the same manner as prescribed above. When the entire band has been covered, the drum major moves to a position 60 inches to the right of, in line with, and facing the first rank. From this position, he commands, DRESS RIGHT, DRESS. At the command DRESS, each man in the band except the right flank file turns his head and eyes (no arm movement is prescribed for bands in formation) to the right and alines himself on the right flank man of his respective rank. The drum major then verifies the dress of the first rank as prescribed in FM 22–5. The use of the drum major's baton as a visible point of reference is again recommended. Upon completing his verification of the first rank's dress, he assumes the position of alternate carry baton, executes a left face, takes two quick time steps (to establish normal distance), exe-

cutes a right face, and proceeds to verify the dress of this and succeeding ranks in the same manner as prescribed above. When the last rank's dress has been verified, he assumes the position of alternate carry baton, executes a right face, marches smartly to a point two steps ahead of and to the right of the first rank, halts, and executes a left face. From this position, he commands READY, FRONT. At the command FRONT, the bandsmen turn their heads and eyes to the front. The drum major then marches smartly and directly to a point midway between the flanks and two steps (60 inches) in front of the band, halts, executes a right face and order baton, and awaits the arrival of the bandmaster. To complete the band's formation ceremony, the bandmaster takes his position four steps in front of and facing the drum major. When the bandmaster has taken this position, the drum major executes the baton salute (para 61) and reports, SIR, THE BAND IS FORMED. When his salute is returned, the drum major assumes the position of alternate carry baton without command, executes a right face and takes his post at the right flank of the band in a manner similar to that prescribed for changing post (para 44 and fig. 1). When the band is to be formed in close formation, the term "one 9 inch step" will be substituted for "two quicktime steps" as pertains to cover. When the band is marching in playing formation, the center file is the guide in bands using an odd number of files, and the right center file is the guide in bands using an even number of files. On all turns, each rank dresses on the pivot man until the drum major executes the baton signal, FORWARD MARCH, at which time the guide reverts to the center or right center file.

47. Parade Rest

Parade rest should be executed as prescribed in FM 22–5, except that the hand not employed in carrying the instrument is placed behind the body, just below the belt line, thumb and fingers extended and joined, palm outward.

48. Facings

Left and right facings are executed as prescribed in FM 22–5. The about face should be executed by accomplishing two left (right) face movements, each on a separate command. The about face movement as prescribed in FM 22–5 is not a practical movement for bandsmen while carrying instruments.

49. Turns

a. Left and Right Turns. Left and right turns in playing formation while marching should be executed as follows:

(1) The pivot man of the first rank executes a left (right) flank, proceeds in the new direction twice as many steps as there are ranks in the band, and takes up the half step.

(2) The remaining members of the first rank execute two oblique movements in the direction of the turn; the first oblique is executed on the command of execution, the second as each individual arrives at the correct interval and distance for assumption of the new direction of march, at which time each individual takes up the half step.

(3) Each succeeding rank of the band will execute the same movements in like manner at the point where the first rank began the change of direction (fig. 2).

(4) The full step is resumed at the baton signal, FORWARD MARCH, when all ranks have faced in the new direction.

b. Square Turn. Left and right square turns in playing formation while marching should be executed as follows:

(1) The pivot man of the first rank executes a left (right) flank. The first man of each succeeding file will take multiples of two steps and execute the left (right) flank ((1), fig. 3).

(2) When the first man of the left (right) files has completed the left (right) flank movement, he will proceed in the new direction twice the number of steps as there are ranks in the band and take up the half step ((1), fig. 3).

(3) When all ranks have faced the new direction and proper dress to to the left (right) file has been obtained, the full step is resumed at the baton signal for FORWARD, MARCH ((2), fig. 3).

50. March to Flank and Rear

a. The movements, left (right) flank and rear march, are considered impractical for the band while marching and playing since such changes in direction will leave the band without a guide (drum major).

b. Such movements may be executed at the discretion of the bandmaster when it is considered that they will lend color and military precision to certain special functions of displays at athletic events. Baton signals for these movements will be prescribed by the bandmaster.

51. Countermarch

a. Reversible. The execution of the reversible

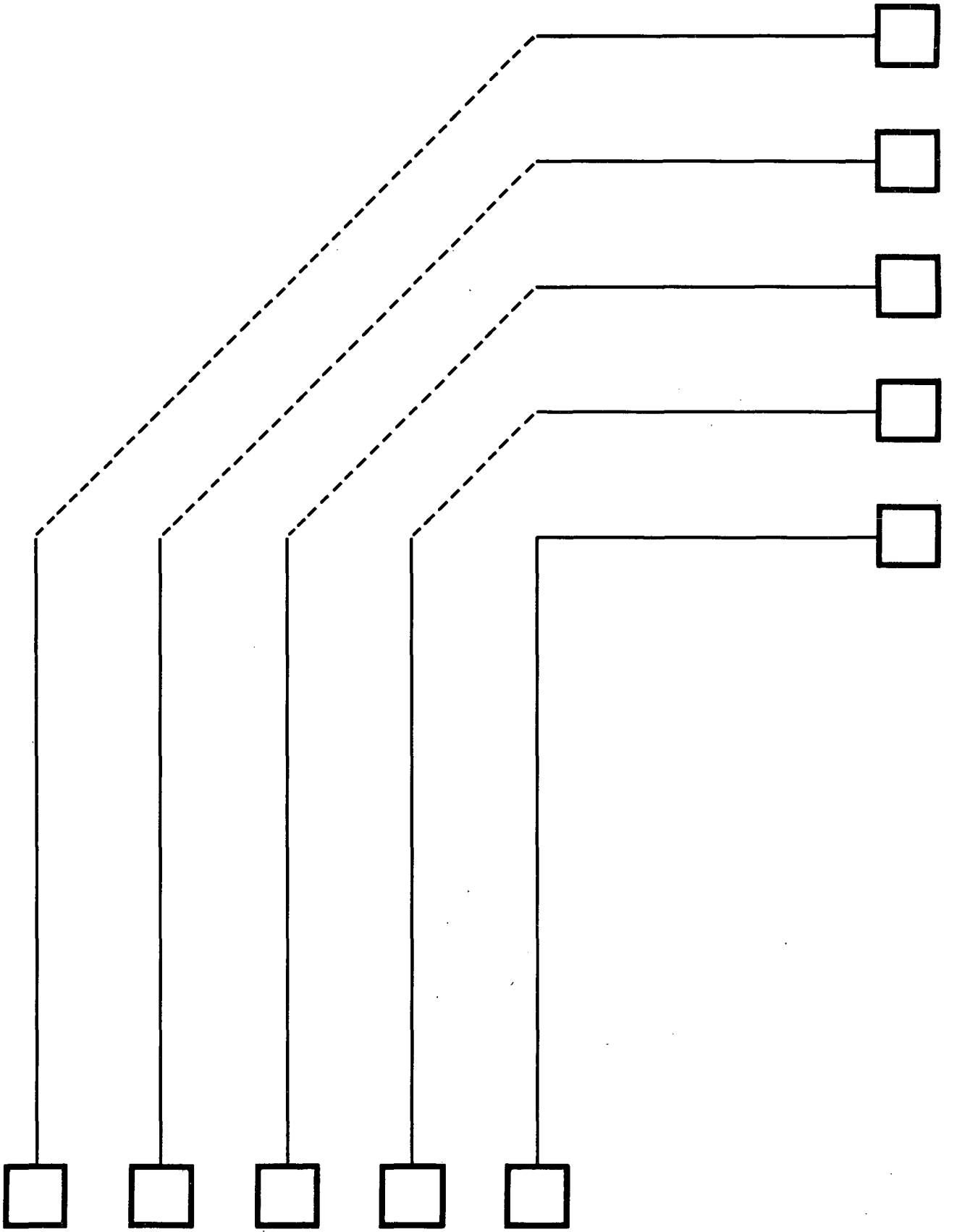
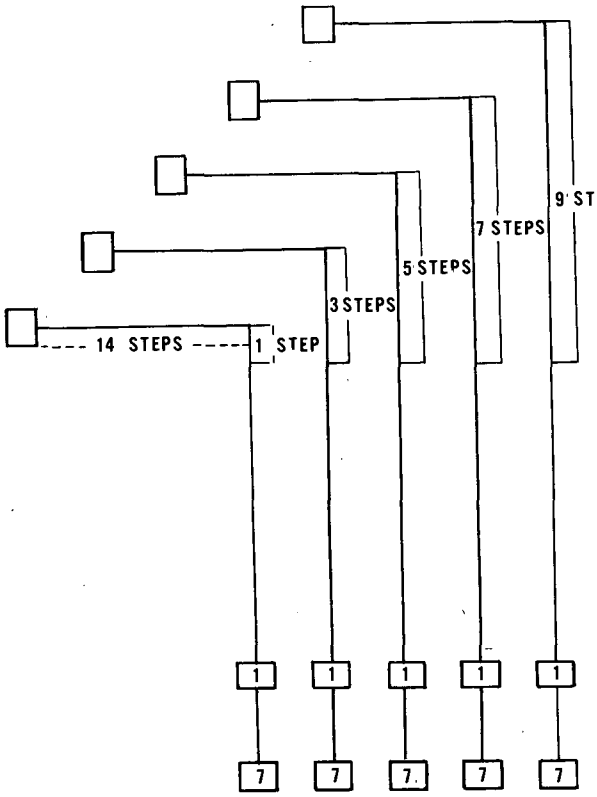
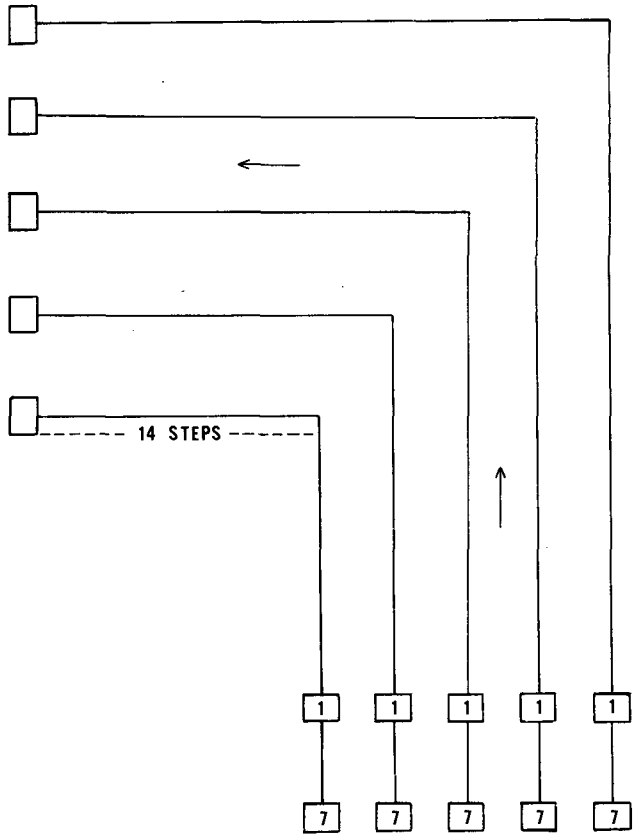


Figure 2. Left and right turns.



(1) Diagonal position



(2) Forward march position

Figure 3. Left (right) square turns.

countermarch by the marching band is accomplished as follows:

(1) On the command of execution, which is given as the right foot strikes the ground, the entire band takes up the half step while the front rank executes two consecutive right flank movements ((1), fig. 4).

(2) Each succeeding rank duplicates these flanking movements upon arrival at the point of turn of the first rank.

(3) When all ranks have assumed the new direction of march, the band will resume the full step at the baton signal, FORWARD, MARCH.

b. Nonreversible. The nonreversible countermarch permits the band to reverse its direction of march without altering its instrumental pattern. This movement is executed as follows:

(1) On the command of execution, which is given as the right foot strikes the ground, the center file takes up the half step and makes a 180° turn to the right.

(2) Files to the right of the center maintain the full step and execute a circular turn to the left so as to pass to the right of the corresponding files to the left of center, which execute a circular turn to the right ((2), fig. 4).

(3) The full step is maintained until each bandsman has come on line with his respective guide man, at which time he will take up the half step.

(4) When all ranks have assumed the new direction of march, the band will resume the full step at the baton signal, FORWARD MARCH.

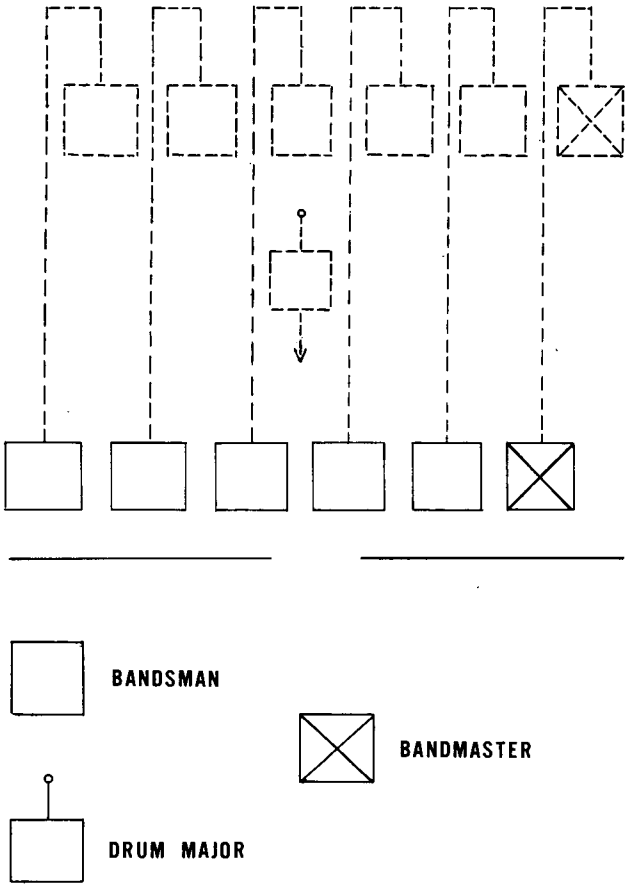
(5) In bands formed with an even number of files, all ranks to the left of center turn to the right; all ranks to the right of center turn to the left.

52. Decrease and Increase Front

Limitation of space may necessitate a reduction in the width of the band. Since such a movement would effect a change in the placement of instruments, it normally is not recommended for use while the band is marching and playing. It is practical for use while the band is marching and not playing. This movement may be executed by both oral commands and by baton signals.

a. Decrease Front, Even Number of Files at the Halt. At the oral preparatory command or baton signal (para 79 and 80) DECREASE FRONT TO THE RIGHT (LEFT):

(1) The guide file and all files to the right (left) of it stand fast.



(1) Reversible countermarch

Figure 4. Countermarch.

(2) Files to the left (right) of the guide file execute right (left) face.

(3) At the oral command of execution or baton signal, MARCH, files to the left (right) of the guide file will execute a half right (left) and a half left (right) movement and parade to the rear of the corresponding file in the right (left) half of their respective rank, halt, face front, dress, and cover ((1), fig. 5).

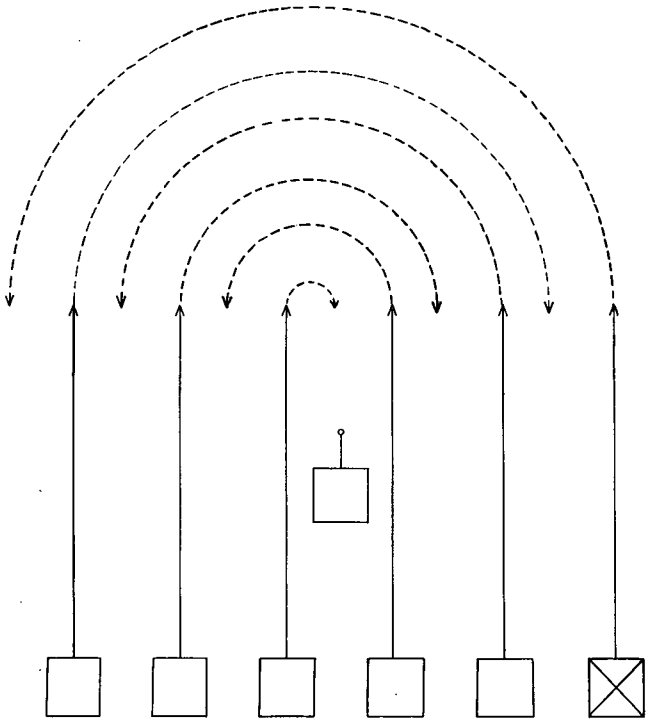
b. Increase Front, Even Number of Files at the Halt (Band Formation). At the oral preparatory command or baton signal (para 81), BAND FORMATION:

(1) The guide file and all files to the right (left) of it stand fast.

(2) Files originally to the left (right) of the guide file execute a left (right) face.

(3) At the oral command of execution or baton signal, MARCH, files originally to the left (right) of the guide file move in a right (left) oblique direction to their original positions, halt, face front, dress, and cover.

c. Decrease Front, Even Number of Files Marching. At the preparatory baton signal (para 79 and 80):



(2) Nonreversible countermarch

Figure 4—Continued.

(1) The entire band maintains the full step.

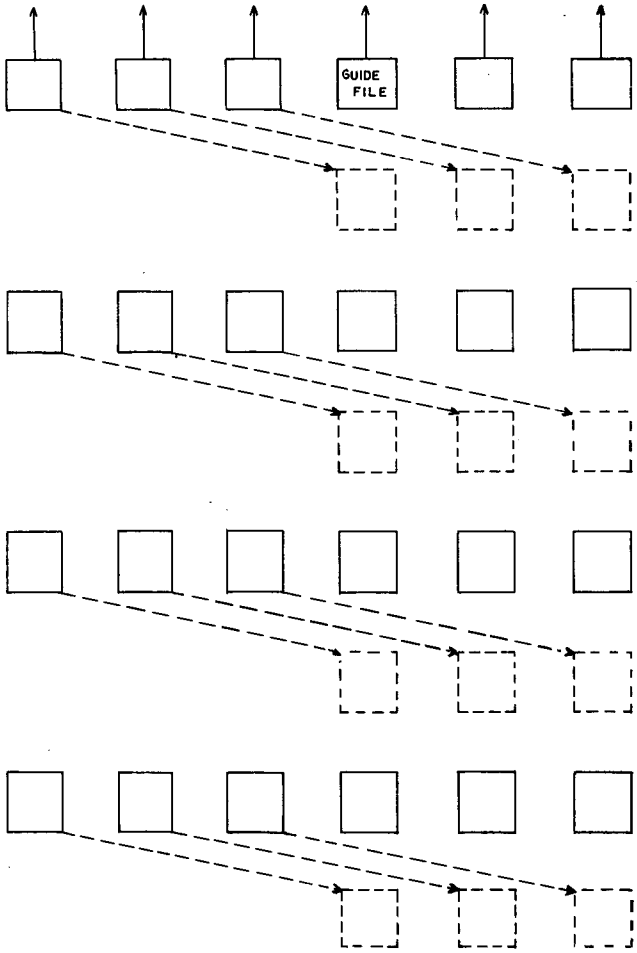
(2) At the baton signal of execution, which is given as the right (left) foot strikes the ground (para 79 or 80), the guide file and all files to the right (left) of it take up the half step. Files to the left (right) of the guide file at the full step oblique to the right (left) as the left (right) foot strikes the ground, move to the rear of their corresponding file in the right (left) half of their respective ranks, oblique to the front, take up the half step, dress, and cover. When the distance is adjusted to the prescribed 60 inches, the drum major executes the baton signal, FORWARD MARCH.

d. Increase Front, Even Number of Files Marching (Band Formation). At the preparatory baton signal (para 81):

(1) The entire band maintains the full step.

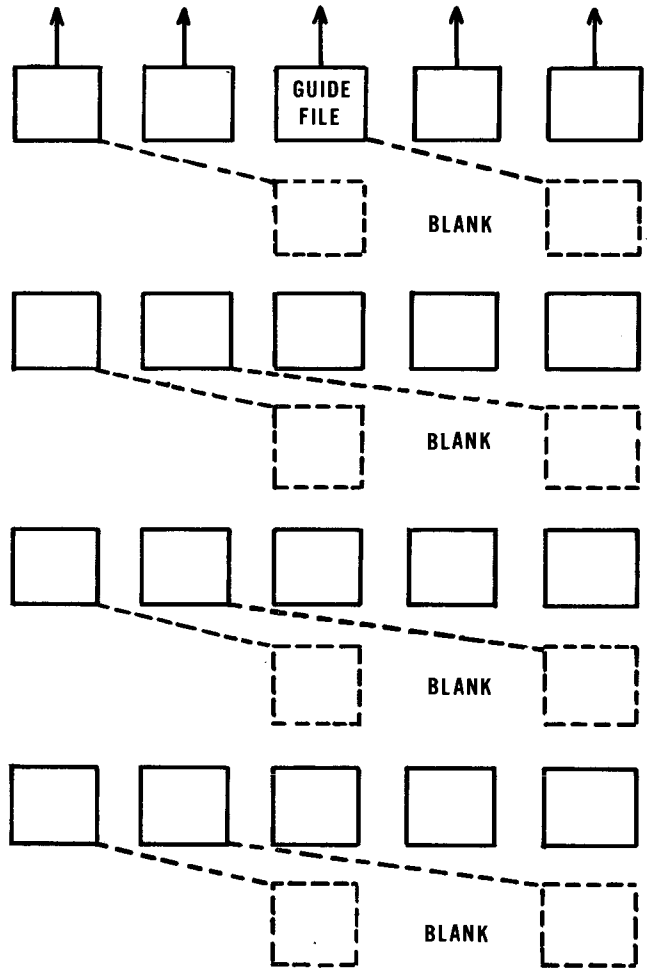
(2) At the baton signal of execution (para 81), the guide file and all files to the right (left) of it take up the half-step. All files originally to the left (right) of the guide file oblique to the left (right) at the full step, assume their original position, oblique to the front, take up the half-step, dress, and cover. When the distance is adjusted to the prescribed 60 inches, the drum major executes the baton signal, FORWARD MARCH.

e. Odd Number of Files. Bands with odd number of files will decrease and increase front in the



(1) Decrease front (even number of files)

Figure 5. Decrease front.



(2) Decrease front (odd number of files)

Figure 5—Continued.

manner prescribed in *a*, *b*, *c*, and *d* above. Since the files which move obliquely will be one less than those which remain stationary or at the half-step, the blank file will be that one to the immediate right (left) of the guide file ((2), fig. 5).

53. Close Formation While Marching

a. To accomplish a reduction in the width of the band while marching and playing, all files execute an oblique to the center or toward the flank files. This movement is executed at the half-step as follows:

(1) *To the center.* At the baton signal of execution ((2), fig. 24), which is given when the right foot strikes the ground, all files to the left of center execute a right oblique (FM 22–5). At the baton signal of execution, all files to the right of center continue two steps and execute a left oblique. Each file simultaneously executes a facing to the front as it attains its appropriate interval.

(2) *To the right.* At the baton signal of execution ((2), fig. 25), which is given when the right foot strikes the ground, all files except the right flank file oblique to the right.

(3) *To the left.* At the baton signal of execution, which is given when the left foot strikes the ground ((2), fig. 26), all files except the left flank file oblique to the left.

b. To return to playing formation, the reverse of the movements described in *a*(1), (2), and (3) above will be executed at the baton signal of execution prescribed in paragraphs 82*b*, 83*b*, and 84*b*.

54. Changing Music

During the progress of a formation or ceremony, music should be changed simultaneously by all bandsmen as directed by the bandmaster or the drum major. All movement within the band should be held to a minimum when other troop elements are at the position of attention.

Section IV. MANUAL OF THE BATON

55. The Baton

The drum major's baton is used to convey command (signals) to the marching band while in formation. Its component parts are the ball, staff, ferrule, cord, and tassels. The drill used for training the drum major in the execution of baton signals is known as the manual of the baton. The following paragraphs prescribe the various phases of this manual.

56. Order Baton

The position assumed by the drum major while the band is at the halt is known as order baton (fig. 6). This position is executed in one count, as follows:

a. The right hand grasps the staff near the ball so that the back of the hand is to the front. The ferrule is placed on a line with and touching the right side of the toe of the right shoe. The right arm is extended diagonally down and to the side of the body at an angle of approximately 45°.

b. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

57. Baton Twirl

The baton twirl is a forward circular motion of the baton designed to attract the attention of the bandsmen so that they may be prepared for the baton signal to follow. When practicable, the twirl should precede all preparatory signals.

a. Starting Position. To assume the starting position of the twirl, the drum major swings the ferrule in an arc upward and back so that the staff rests on the arm midway between the shoulder and elbow, ferrule downward and to the rear, ball upward and to the front. The forearm is held in a near vertical position (fig. 7).

b. The Twirl. To execute the twirl, the drum major holds the baton firmly in the crutch of the hand between the first finger and thumb, fingers supporting the staff loosely. If the wrist is moved downward and outward, the staff will traverse in a circle to the outside of the right arm; the ball will traverse a circle between the right hand and the body. The elbow is held loosely to the side of the body in a vertical line with the shoulder, the forearm forward and to the right, sufficiently raised to cause the ferrule to clear the ground. The final position of the baton twirl will vary slightly with and be determined by whichever signal is to follow. Twirls should be executed rhythmically in two counts.

c. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

58. Carry Baton

The position in which the baton is held by the drum major when marching and not marking cadence is known as carry baton. This position is executed as follows:

a. The staff is held near the ball end with the right hand, staff under the armpit, ball front at head level, with the right arm securing the staff to the side ((1), fig. 8).

b. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

c. When it is necessary for the drum major to execute a series of signals in rapid succession, or when the band is participating in particularly long marches, an alternate carry position may be used interchangeably with the prescribed carry baton. In this alternate position, the baton is grasped as in *a* above, but is held with the ball alongside the right leg, ferrule up, staff resting against the front of the right upper arm ((2), fig. 8).

d. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

59. Port Baton

To assume the port baton position, bring the wrist and arm 6 inches in front of the chest, holding the baton diagonally across the body at an angle of approximately 45° from the vertical with the ferrule up and to the right; the left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body (fig. 9).

60. Cadence Baton

To establish the proper cadence of a march while the band is marching and playing, or to correct discrepancies in tempo, the drum major may execute the movement known as cadence baton. This movement is initiated from port baton and is executed in two counts, as follows:

a. From port baton, the baton is raised diagonally upward and to the right of center smartly and with a thrusting motion (fig. 10).

Figure 6. Order baton.

Figure 7. Starting position of the twirl.

b. Cadence baton is executed by resuming the position of port baton smartly and decisively (fig. 9) on the first beat of the measure. The position described in *a* above is assumed on the second beat in character with the music being performed by the band.

c. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

61. Baton Salute

The baton salute is executed in two counts, as follows:

a. From order baton:

(1) Raise the right arm upward and forward, fully extended, to a horizontal position, holding the baton perpendicular to the ground, ferrule pointing downward ((1), fig. 11).

(2) By bending the right arm at the elbow, carry the baton across the body to the left so that the back of the hand touches the left shoulder. The right arm remains horizontal, the baton verical ((2), fig. 11). Return to the position, order baton, through the reverse of these movements. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

b. From carry baton and cadence baton:

(1) Bring the baton from the carry or cadence position to the starting position of the twirl.

(2) Execute the twirl and, at the completion of the twirl, extend the arm and baton forward and downward to a 45° angle ((3), fig. 11), execute the movement as prescribed in *a*(1) and (2) above, as one continuous movement, with a snap and without pause. Return to the respective baton position, omitting the twirl. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

62. Inspection Baton

The position assumed by the drum major when presenting the baton for inspection is known as

(1) Primary

Figure 8. Carry baton.

(2) Alternate

Figure 8—Continued.

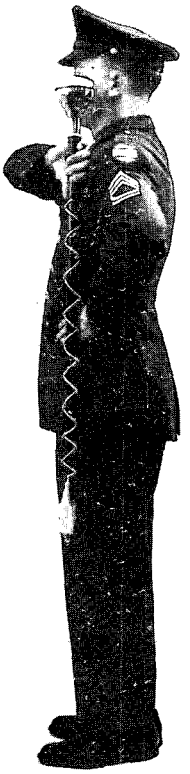
inspection baton. This position is assumed from the position of order baton by extending the right arm forward and upward while at the same time swinging the ferrule to the left and upward until the staff is in a horizontal position at chest level. The left hand grasps the staff near the ferrule, palm up (fig. 12). Return to the position of order baton by the most direct movement.

Figure 9. Port baton.

Figure 10. Cadence baton.

(1) Baton salute from the order

Figure 11. Baton salute.



(2) Baton salute from the order

Figure 11—Continued.

(3) Baton salute from the twirl

Figure 11—Continued.

Figure 12. Inspection baton.

Section V. BATON SIGNALS

63. Purpose

Verbal commands to the marching band are not practical when the band is playing. For this reason, certain signals have been devised for the purpose of transmitting commands to the band through the use of the drum major's baton. Commands so delivered are known as baton signals.

64. Signal Classification

Baton signals are classified as preparatory signals and signals of execution.

65. Whistle Signals

Blasts from a whistle, delivered simultansously with baton signals, may be used to invite the attention of bandsmen to signals from the baton. The preparatory signal is accompanied by a sustained blast from the whistle and the signal of execution by a blast of short duration. The use of the whistle in conjunction with baton signals should be discontinued when the marching proficiency of the band so justifies.

66. Execution Signals

The baton signal is the visible counterpart of the oral command and should be executed in rhythm, with precision and decisiveness. The time interval between the preparatory signal and the signal of execution is as prescribed for oral commands in FM 22–5. As with oral commands, the quality of response is directly dependent on the manner in which the baton signal is executed. The drum major will execute all baton signals while facing front unless otherwise directed.

67. Forward March

The baton signal for forward march is executed as follows:

a. Preparatory Signal. The baton, grasped at the ball end by the right hand, is thrust smartly to full arm extension forward and upward at a 45° angle from the horizontal ((2), fig. 13).

b. Signal of Execution. The baton is withdrawn in cadence but without emphasis, lowered until the ball is at chin level ((1), fig. 13), and then thrust back to the position outlined in *a* above ((2), fig. 13). The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

68. Prepare to Play

The baton signal for prepare to play is executed as follows:

a. Preparatory Signal. The drum major executes port baton (fig. 9), signaling the position Ready Instruments.

(1) Withdrawn position

Figure 13. Forward march.

b. Signal of Execution. The right arm and baton are fully extended overhead and to the right at a 45° angle from the horizontal (fig. 14), signaling the position Prepare to Play. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

69. Down Beat

The baton signal for the down beat is a signal to cause the band to commence playing and is executed as follows:

a. The right arm and baton are fully extended as prescribed in paragraph 68*b*.

b. The down beat is executed from the position described in *a* above by moving the baton in a small downward arc to the left, swinging back upward to a point slightly above head level (fig. 15), and following this by a decisive return in cadence of the baton to the port position (fig. 9). The left hand is placed on the left hip at the waist line, fingers extended and joined to the

(2) Preparatory signal, signal of execution

Figure 13—Continued.

Figure 14. Prepare to play (also count "two" of cut off).

front, thumb to the rear, wrist straight, and elbow on a line with the body.

70. Cut Off

a. The baton signal, cut off, is a signal to cause the band to cease playing and is executed as follows:

(1) *Preparatory signal.* The right arm and baton are fully extended as prescribed in paragraph 68*b* (fig. 14).

(2) *Signal of execution.* At the count of "one," the baton is carried directly to the left (fig. 15); at the count of "two," it is returned to the right (fig. 14); and, at the count of "three," it is lowered decisively to the position, port baton (fig. 9).

b. The baton movements prescribed above are executed in cadence and provide for the band to cease playing on the third count (first beat of the measure in which cut-off is to occur). The cut-off should be executed at the harmonic and metric completion of a phrase. In this connection, marches whose phrases end on weak beats are not recommended for use with marching troops.

71. Drum Major Reverse

When it is required that the drum major reverse his direction of march for the purpose of executing baton signals, this movement will be executed as follows:

a. The drum major starts to pivot to the left as the right foot strikes the ground and completes the reverse in cadence on the left foot. The drum major continues to march backward until the movement of the band is completed.

b. Upon completion of the movement of the band, the drum major resumes the forward march by pivoting to the right as the right foot strikes the ground and completes the reverse on the left foot.

72. The Halt

The baton signal for the halt is executed after the drum major executes the drum major reverse as follows:

a. Preparatory Signal. The baton ferrule is swung toward the left side of the body by the most direct route, grasped by the left hand with the thumb under the staff and to the front, shoulder high; with both hands the baton is thrust horizontally upward, arms fully extended (1), fig. 16).

Figure 15. Down beat, preparatory position (also count "one" of cut off).

b. Signal of Execution. On the second beat prior to that on which HALT is to be executed and as the left foot strikes the ground, the baton is lowered slightly with wrist movement only. On the next succeeding beat the baton is again raised to the position shown in (1), figure 16. On HALT, the baton is lowered smartly to waist level ((2), fig. 16). The HALT is then completed in two more counts as prescribed in FM 22–5. Because of musical considerations, halting the band on the right foot is not recommended.

73. Mark Time

a. The baton signal for marking time is executed as prescribed below after the drum major has reversed himself so that he faces the band.

(1) *Preparatory signal.* The drum major executes the signal prescribed in paragraph 67 ((1), fig. 13).

(2) *Signal of execution.* The right arm is extended horizontally to the right, baton in a vertical position, ferrule end up (fig. 17).

(1) Preparatory signal

Figure 16. The halt.

b. When the band is to resume the full step, the drum major executes the drum major reverse and gives the baton signal, forward march.

74. Half Step

The baton signal for the half step is executed as prescribed below after the drum major has reversed himself so that he faces the band.

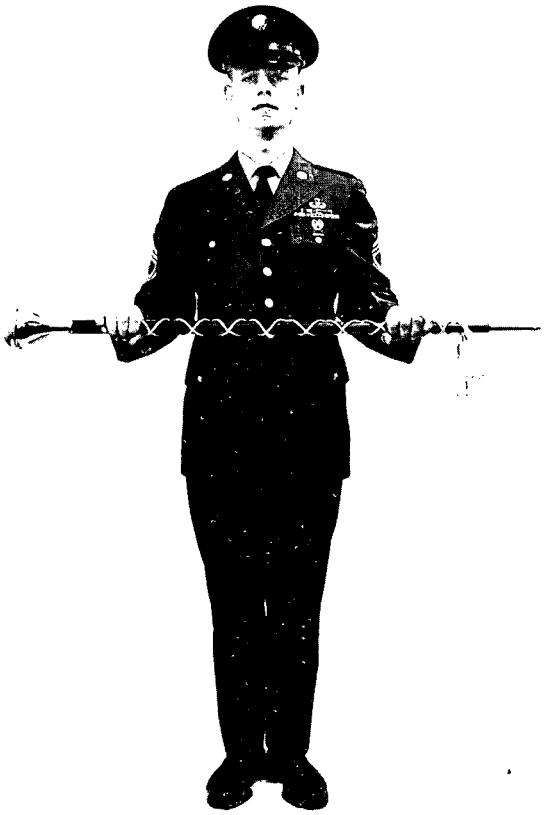
a. Preparatory Signal. The baton, grasped at the ball end with the right hand, is extended upward in a vertical position while the ferrule end traverses an arc to the left until the baton has reached a horizontal position overhead. Simultaneously, the left hand, fingers extended and joined, is raised vertically, palm to the right, with the edge of the palm bisecting the baton at approximately the center of the staff (fig. 18).

b. Signal of Execution. The baton is brought to the position of port baton while the left hand simultaneously drops to the left hip (fig. 9).

c. Resume Full Step. When the band is to resume the full step, the drum major executes the drum major reverse and gives the signal, forward march.

75. Countermarch

The baton signal for the countermarch is executed as follows:



(2) Signal of execution

Figure 16—Continued.

a. Preparatory Signal. The baton is extended at arm's length upward and to the front, ferrule pointing toward the rear ((1), fig. 19). If the band has an odd number of files, the drum major executes one right step and marks time. If the band has an even number of files, the drum major marks time only.

b. Signal of Execution. When the front rank has reached a point in line with the drum major, he brings the baton to shoulder height ((2), fig. 19). Immediately he assumes the alternate carry position and marches backward at the full step until the last rank of the band has passed him. He picks up the half step until the entire band has reversed its direction of march. Then he executes the drum major reverse and gives the baton signal, forward march.

76. Left Turn

a. The baton signal for the left turn is executed as follows:

(1) *Preparatory signal.* The baton and right arm are extended upward in a vertical position while the ferrule end traverses an arc to the left until the baton has reached a horizontal position overhead ((1), fig. 20).

(2) *Signal of execution.* The baton is moved slightly to the right without emphasis, after which it is thrust forcefully to the left ((2), fig. 20).

Figure 17. Mark time, signal of execution.

b. After the signal of execution is given, the drum major executes a left flank movement, proceeds to his normal distance from the front rank, executes a drum major reverse, and at the half step, adjusts the dress and alinement of the band.

c. When the entire band has completed the change of direction, the drum major again executes the drum major reverse and gives the baton signal, forward march, from the half step.

77. Right Turn

a. The baton signal for the right turn is executed as follows:

(1) *Preparatory signal.* The baton and right arm are extended upward in a vertical position while the ferrule end traverses an arc to the right until the baton has reached a horizontal position overhead ((1), fig. 21).

(2) *Signal of execution.* The baton is moved slightly to the left without emphasis, after which it is thrust forcefully to the right ((2), fig. 21).

Figure 18. Half step, preparatory signal.

b. After the signal of execution is given, the drum major executes a right flank movement, proceeds to his normal distance from the front rank, performs the drum major reverse, and at the half step adjusts the dress and alinement of the band.

c. When the entire band has completed the change of direction, the drum major again executes the drum major reverse and gives the baton signal, forward march, from the half step.

78. Half Left (Right) Turn

The baton signal for half left (right) turn is as prescribed below:

a. Preparatory Signal. The arm and baton are positioned at an angle approximately 45° from vertical and horizontal planes (fore and aft, side to side) through the drum major's body and in the appropriate direction (left/right) of the turn ((1) and (2), fig. 22).

(1) Prepartory signal

Figure 19. Countermarch.

b. Signal of Execution. The baton is withdrawn along its axis toward the drum major's body without emphasis, after which it is thrust forcefully to its initial position ((1) and (2), fig. 22).

79. Decrease Front to the Left

The baton signal for decrease front to the left is executed as follows:

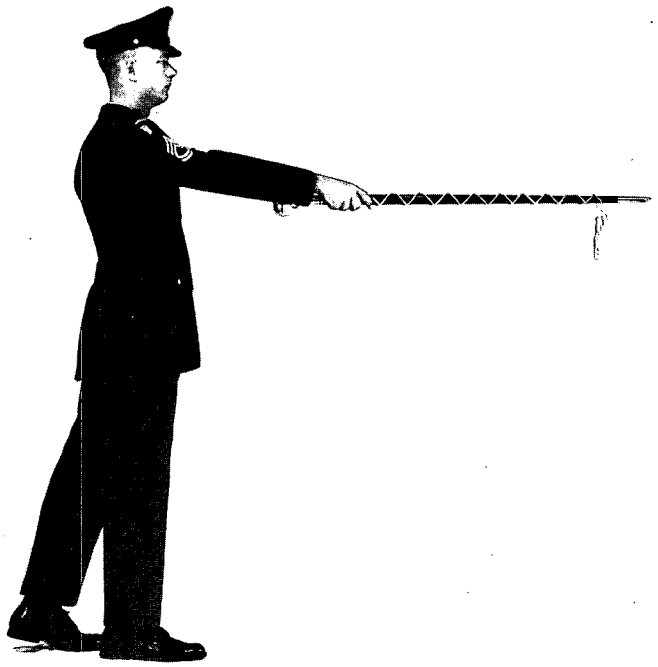
a. Preparatory Signal. The baton ferrule is moved to the left, grasped in the left hand with the thumb under the staff and to the front, and with both hands the baton is thrust horizontally upward, arms fully extended, from which position the ferrule end of the baton is lowered to a 45° angle while the ball end remains stationary ((1), fig. 23).

b. Signal of Execution. From the preparatory position, the baton is thrust to the left and downward ((2) fig. 23).

80. Decrease Front to the Right

The baton signal for decrease front to the right is executed as follows:

a. Preparatory Signal. The movement is executed as described in paragraph 79*a*, except that



(2) Signal of execution

Figure 19—Continued.

from the extended horizontal position, the ball end of the baton is lowered to a 45° angle while the ferrule remains stationary ((2), fig. 23).

b. Signal of Execution. From the preparatory position, the baton is thrust to the right and downward ((4), fig. 23).

81. Increase Front to the Left/Right (Band Formation)

The baton signal for returning the band to its normal front is executed by reversing the movements described in paragraphs 79 and 80, as follows:

a. Preparatory Signal.

(1) *To the left.* Execute the movement shown in (2), figure 23.

(2) *To the right.* Execute the movement shown in (4), figure 23.

b. Signal of Execution.

(1) *To the left.* Execute the movement shown in (1), figure 23.

(2) *To the right.* Execute the movement shown in (3), figure 23.

82. Close Formation to the Center

a. The baton signal for close formation to the center is executed as follows:

(1) *Preparatory signal.* The baton, grasped at the ball end with the right hand, is extended upward and to the right at a 45° angle. Simultaneously, the left arm is extended at the same angle to the left ((1), fig. 24).

(2) *Signal of execution.* The baton and left arm are simultaneously brought to an overhead position, arms fully extended ((2), fig. 24).

b. The baton signal for returning the band to its normal front is executed by reversing the order of movements described in *a* above and figure 24.

83. Close Formation to the Right

a. The baton signal for close formation to the right is executed as follows:

(1) *Preparatory signal.* The baton, grasped at the ball end with the right hand, is moved upward, right arm fully extended in a vertical position. The left arm is extended simultaneously outward to the left in a horizontal position, palm upward ((1), fig. 25).

(2) *Signal of execution.* The left arm is brought to a fully extended vertical position, parallel with the right arm and the baton ((2), fig. 25).

b. The baton signal for returning the band to its normal front is executed by reversing the order of movements described in *a* above and figure 25.

84. Close Formation to the Left

a. The baton signal for close formation to the left is executed as follows:

(1) *Preparatory signal.* The baton, grasped at the ball end with the left hand, is moved upward, left arm fully extended in a vertical position. Simultaneously, the right arm is extended outward in a horizontal position, palm upward ((1), fig. 26).

(2) *Signal of execution.* The right hand is brought to a fully extended vertical position, paralled with the left arm and the baton ((2), fig. 26).

b. The baton signal for returning the band to its normal front is executed by reversing the order of movements shown in *a* above and figure 26.

85. Roll Off

a. The baton signal for the roll off (fig. 27) is executed as follows:

(1) At the count of "one" the baton, ball end grasped in the right hand, is moved to a vertical position, ball downward, 6 inches from the waist,

(1) Preparatory signal

(2) Signal of execution

Figure 20. Left turn.

in line with the center of the body; simultaneously the left hand, inverted, moves to grasp the staff at a point approximately chest high ((1), fig. 28).

(2) At the count of "two," the baton is traversed in a 180° arc (ferrule to the left and downward) so that the ball end is upward ((2), fig. 28).

(3) At the count of "three," the right hand is brought down, grasping the ferrule end of the staff ((3), fig. 28).

(4) At the count of "four," the arm and baton are extended upward in a vertical position, ball end up; simultaneously, the left hand returns to the hip ((4), fig. 28).

(5) To return to alternate baton carry, the drum major executes the above movements in reverse order.

b. The roll off (fig. 27) is then performed by the percussion section of the band on the first accented beat following the completion of the street beat being played.

c. On the first beat of the roll off, the drum major executes the baton preparatory signal of prepare to play (para 68*a*).

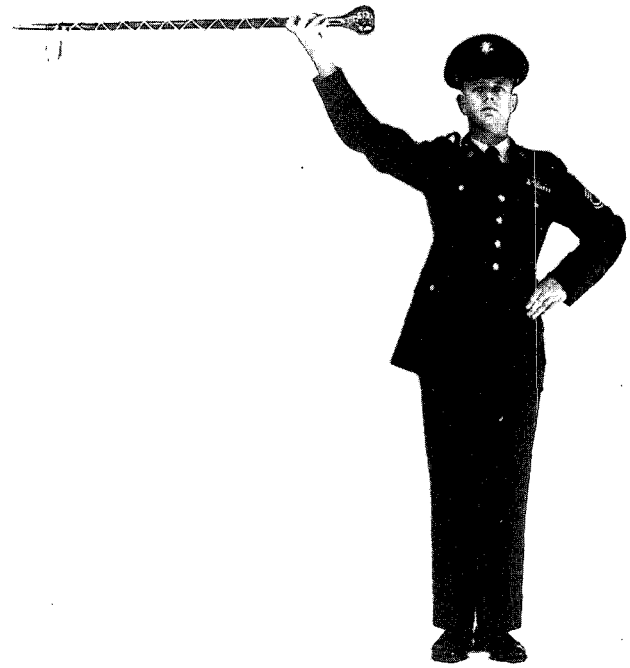
d. On the fifth beat of the roll off, the drum major executes the baton signal of execution of prepare to play (para 68*b*).

e. On the count of "nine" the drum major executes the downbeat (para 69).

86. Sound Off

The sound off chords given in figure 29 represent, primarily, a general distribution of chord tones allotted to the various instruments in the band, including the percussion section, and also the traditional method of performing the sound off. This distribution is not necessarily the only one which may be used since various tonalities will present various problems with respect to instrumental register, timbre, and balance. Neither does it imply that the sound off is to be played in the key given (fig. 29). The recommended procedure is to excerpt the appropriate chords (tonic-dominant-tonic) from the context of the march selected for performance during the sound off ceremony. This

(1) Preparatory signal



(2) Signal of execution

Figure 21. Right turn.

is to insure that the sound off chords are rendered in harmonic agreement with the beginning tonality of the march or the tonality of the strain in which the march is ended. The baton signal for sound off is executed as follows:

a. The drum major faces the band, executes prepare to play (para 68), and verbally commands SOUND OFF. He then executes the down beat (para 69), at which time the band will commence to play the three sound off chords (fig. 29).

b. Cadence baton (para 60) is then executed by the drum major for four counts (two measures). On the fifth count, the drum major executes port baton and faces about; on the seventh count, he executes prepare to play; on the ninth count (next accented beat), he executes the down beat, at which time the drum major and the band step off marching and playing.

c. When the band has halted in its original position after having trooped the line, the drum major, while facing the band, executes the baton signal, cut off (para 70), accomplished cadence baton through four counts of the sound off, and executes the three-count cut off.

87. Sound Off (In Place)

The in-place sound off normally is conducted by the bandmaster. From his position in front of the band, he executes prepare to play ((1) and (2), fig. 31), verbally commands IN PLACE, SOUND OFF, and executes the down beat, at which time the band, while standing fast, will commence playing the three sound off chords.

a. The bandmaster remains facing the band during the entire rendition of the sound off and the subsequent march.

b. The bandmaster directs the band through one strain of a march and on the next accented beat causes the band to play sound off for the second time.

88. Rim Cadence

a. The baton signal for rim cadence is executed as follows:

(1) At the count of "one" the baton, ball end

(1) Half left turn, withdrawn position

(2) Half right turn, preparatory signal and signal of execution

Figure 22. Half left (right) turn.

grasped in the right hand, is moved to a vertical position, ball downward, 6 inches from the waist, in line with the center of the body; simultaneously the left hand, inverted, moves to grasp the staff at a point approximately chest high ((1), fig. 28).

(2) At the count of "two," the baton is traversed in a 180° arc (ferrule to the left and downward) so that the ball end is upward ((2), fig. 28).

(3) At the count of "three," the right hand is brought down grasping the ferrule end of the staff ((3), fig. 28).

(4) At the count of "four," the right arm is extended horizontally to the right, shoulder high, while the left hand is returned simultaneously to the hip, the baton in a vertical position, ball end up (fig. 30).

(5) To return to the alternate carry, the drum major executes the above movements in reverse order.

(*a*) There is no necessity for a signal of execution since the drummers will automatically play on the rim at the completion of the cadence.

(*b*) Whenever it becomes necessary for the drums to play on the rim immediately upon the cut off of the band, the drum major will face the band (para 71), execute the signal for rim cadence followed by the signal for cut off as described in paragraph 70*a* and *b*.

b. The signal for the drummers to resume playing on the head is the same as that described in paragraph 88*a*.

89. Dress and Alinement

There are occasions when the drum major must dress and aline the band while it is marching. Normally, the drum major will execute a drum major reverse and while holding the baton with both hands in a horizontal position across the chest will indicate a correction of the interval by short thrusts of the baton to the left or right. By thrusting or pushing the baton directly at the band or flipping it toward himself, the drum major will indicate a shortening or lengthening of the step.

(1) Preparatory signal (left)

(2) Signal of execution (left)

Figure 23. Decrease front to the left (right).

90. Bandmaster Signals

Other than actual conducting there are two signals given with bandmaster's baton:

a. Prepare to Play. The bandmaster's baton signal for prepare to play is executed as follows:

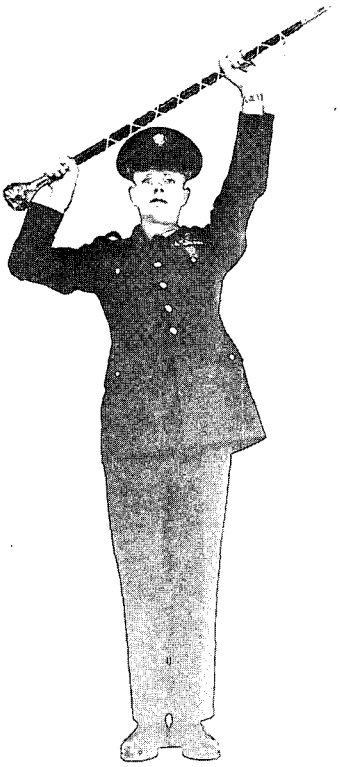
(1) *Preparatory signal.* The arms, hanging naturally alongside the body as at the position of attention, are extended outward and upward in a 180° arc from which point the hands are simultaneously brought together to a position in front of the chest, shoulder high ((1), fig. 31).

(2) *Signal of execution.* From the position of (1) above, both hands are extended outward and upward in a 90° arc and remain at this point ((2), fig. 31) until the preparatory beat for the down beat is executed. Unless cogent reasons dictate otherwise, these movements are executed in unison with commands given either by the leading unit commander, commander of troops, or the parade adjutant.

b. Cut Off. The bandmaster baton signal for cutting off the band is executed as follows:

(1) *Preparatory signal.* Both arms are extended overhead with the left hand formed into a fist ((3), fig. 31).

(2) *Signal of execution.* At the count of "one," both arms are swung inward; at the count of "two," the position prescribed in (1) above, is resumed; at the count of "three," both arms are brought down decisively to the position of attention. Minor variations are permissible if the prescribed cadence is maintained, and if the signal is conservative, effective, and military in appearance. If the bandmaster is required to render a hand salute at this point, two more counts in cadence are added to this sequence, as follows: At the count of "four," the baton is transferred to the left hand simultaneously with the execution of count "one" of about face as prescribed by FM 22–5 ((4), fig. 31); at the count of "five," the about face movement is completed as prescribed by FM 22–5 and the hand salute is executed to coincide with this count. The band executes the manual of instruments to return to the carry (para 104–117) on command.



(3) Preparatory signal (right)

(4) Signal of execution (right)

Figure 23—Continued.

(1) Preparatory signal

(2) Signal of execution

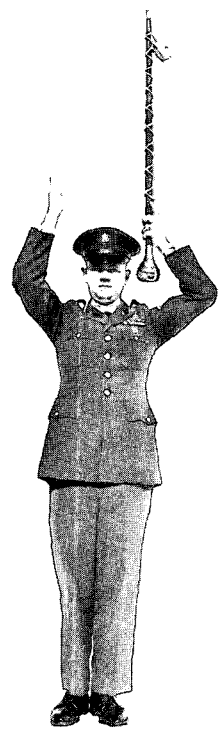
Figure 24. Close formation to the center.

(1) Preparatory signal

(2) Signal of execution

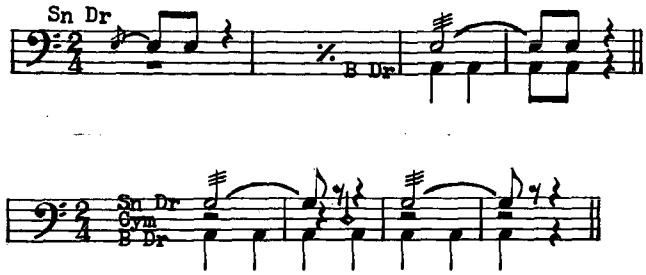
Figure 25. Close formation to the right.

(1) Preparatory signal



(2) Signal of execution

Figure 26. Close formation to the left.



Alternate Roll Off

Figure 27. Roll off music.

(1) Count "one"

(2) Count "two"

Figure 28. Baton roll off signal.

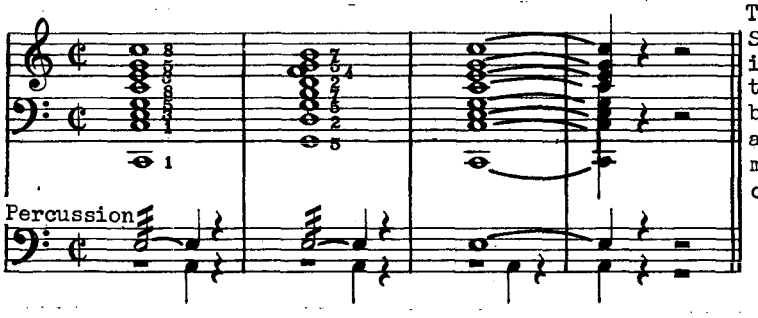
(3) Count "three"

(4) Count "four"

Figure 28—Continued.

SOUND OFF MUSIC

The First Sound Off is in the key of the first strain of the march which follows.

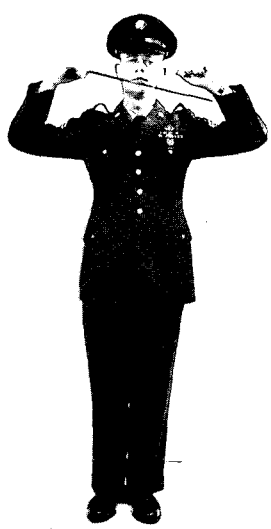


The second Sound Off is in the key of the strain being played as the movement is completed.

Fl. & Pic.	8-7-8	2nd Horn	5-5-5	Bar. Sax	1-5-1	Baritone	3-4-3
1st Clar.	8-7-8	3rd Horn	3-4-3	Oboe	8-7-8	1st Trbn.	1-5-1 3-2-3
1st Clar.	5-5-5 (8va)	4th Horn	3-2-3	1st Cornet	8-7-8	2nd Trbn.	8-7-8
3rd Clar.	3-2-3	Alto Sax	5-4-5	2nd Cornet	5-5-5	3rd Trbn.	5-5-5
1st Horn	8-7-8 (3-4-3)	Tenor Sax	3-4-3	3rd Cornet	3-2-3	Basses	1-5-1

Figure 29. Sound off music.

Figure 30. Rim cadence.



(1) Baton signal (ready, instrument) preparatory signal

(2) Baton signal (prepare to play) signal of execution

Figure 31. Bandmaster baton signals and movement.

(3) Baton signal (cut off) preparatory signal

(4) About face preparatory movement

Figure 31—Continued.

91. The Mace

The drum major's mace, like the baton, is used to convey commands or signals to the marching band. Its component parts are the ball, staff, ferrule, and chain. The mace is derived from the ancient weapon of mace and chain which was swung above the head to clear a path for marching troops to follow. The following paragraphs prescribe the various positions of the mace for Army bands.

92. Order Mace

The position assumed by the drum major while he is at halt is known as Order Mace, which is executed as follows:

a. The right elbow is held close to the side with the right hand grasping the mace just below the ball, fingers together, and thumb perpendicular toward the ball. The ferrule is in line with the right toe-cap, and the right forearm forms a 30° angle to the body (fig. 32).

b. The left arm hangs straight from the shoulder.

Figure 32. Order mace.

93. Parade Rest

This movement and command is executed as prescribed in FM 22–5, except that the drum major moves the mace across the right side of the body, lifting the ferrule over the shoe, and placing it between the feet in line with the toe-caps. The thumb is brought down to the fingers and the left hand crosses to grip below the right hand (fig. 33).

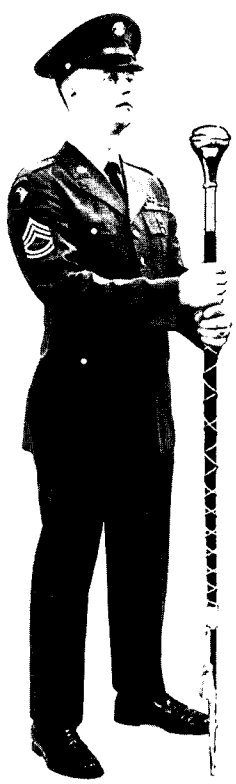


Figure 33. Parade Rest.

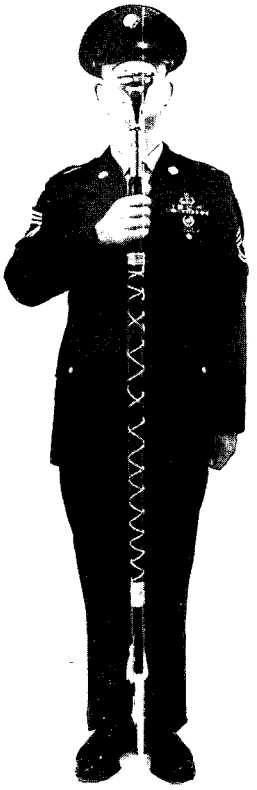
94. Mace Twirl

a. Primary Twirl. The mace twirl is a circular motion of the mace which is performed in front of the body and is designed to attract the attention of the bandsmen in order that they may be prepared for the mace signal to follow. When practicable, the twirl should precede all preparatory signals. It is executed in the following manner:

(1) The drum major moves the mace from the order position or the carry position to a vertical position in front of the body ((1), fig. 34).

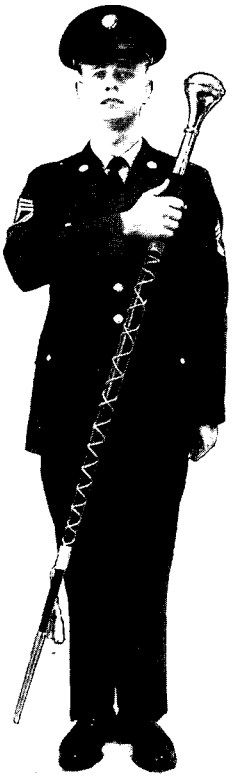
(2) He swings the ferrule in a slight arc to the right and then swings the mace clockwise through one complete circle, using both hands to control and guide the mace ((2), fig. 34).

(3) Upon completion of the circle, the mace should be grasped by the right hand, and the left arm dropped smartly to the side ((3), fig. 34). The mace is then immediately moved to the start-



(1) Vertical position

(2) Completion of circle



(3) Completion of signal

Figure 34. Mace twirl (primary).

ing position for the preparatory signal to follow.

b. Alternate Twirl. The purpose of this twirl is described in *a* above.

(1) To assume the starting position of the alternate twirl, the drum major places the mace in the carry position, then grasping the mace with the right hand, palm to the front, fingers together behind the staff, thumb in front of the staff, the drum major swings the ferrule in an arc upward and back so that the staff rests on the right arm midway between the shoulder and the elbow, ferrule downward and to the rear, ball upward and to the front. The forearm is held in a vertical position. Meanwhile, the left arm resumes the position of the order mace.

(2) To execute the twirl, the drum major holds the mace firmly in the palm of the hand between the first finger and thumb, fingers supporting the staff loosely. If the wrist is moved downward and inward, the staff will traverse a circle to the outside of the right arm. The ball will traverse a circle between the right hand and the body. The elbow is held loosely to the side of the body in a vertical line with the shoulder, the forearm forward and to the right, sufficiently raised to cause the ferrule to clear the ground. Twirls should be executed rhythmically in two counts.

95. Reverse Twirl

The purpose of this signal is described in paragraph 94. The reverse twirl is executed in the following manner:

a. From the trail position, the ferrule is swung down and upward, with the staff in a position parallel to the ground ((1), fig. 35).

b. When the wrist is moved outward and inward, the staff will turn in a reverse circle to the outside of the right arm; the ball will traverse a circle between the right hand and the body. Twirl should be executed rhythmically in two counts ((2), fig. 35).

96. Carry Mace

a. At the Halt. From the order position, the mace is moved in the most direct manner past the left breast with the right hand. Simultaneously, the left hand is moved to the point of balance on the mace, grasping the staff with the left thumb, index, and middle fingers. The third and little fingers drop under the staff immediately in front of the wrist. The right forearm is along the staff as the left elbow is held into the side. This terminates the first movement ((1), fig. 36). The second movement of execution consists of releasing the grasp of the right hand and bringing it smartly to the right side ((2), fig. 36). The two movements are executed in cadence as prescribed for oral commands in FM 22–5.

b. On the March. The first movement, as described in *a* above, is executed as the left foot strikes the ground. Both hands remain on the mace until the left foot strikes the ground again. Then the second movement is performed in cadence.

c. On the March, Reversed. The reverse carry enables the drum major to rest his left arm during a long march. The movements are executed as described in *a* above.

(1) As the left foot strikes the ground the first time, the right hand is brought up to grasp the staff at the point of balance with thumb and fingers as in *a* above.

(2) As the left foot strikes the ground the second time, the mace is canted to the right.

(3) As the left foot strikes the ground the third time, the grasp with the left hand is released and the hand returned smartly to the left side. To resume the carry this procedure is reversed.

97. The Trail

a. At the Halt. From the order position, this position is assumed in the following manner:

(1) The ball is raised slightly so the ferrule is clear of the ground.

(2) A circular motion is used to bring the ball down to the right side with the staff parallel to the ground. The ball is slightly in front of the right hand and the thumb remains on top of the staff pointing toward the ball (fig. 37).

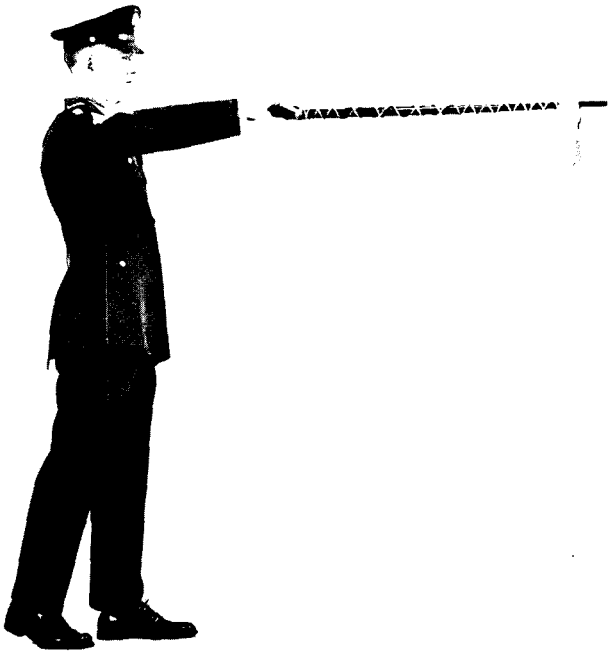
b. On the March. The trail may be used when the band is in motion but not playing and is executed in the following manner:

(1) The right hand moves across the body, grasping the mace just below the ball, fingers together, and thumb perpendicular to the ball as the left foot strikes the ground.

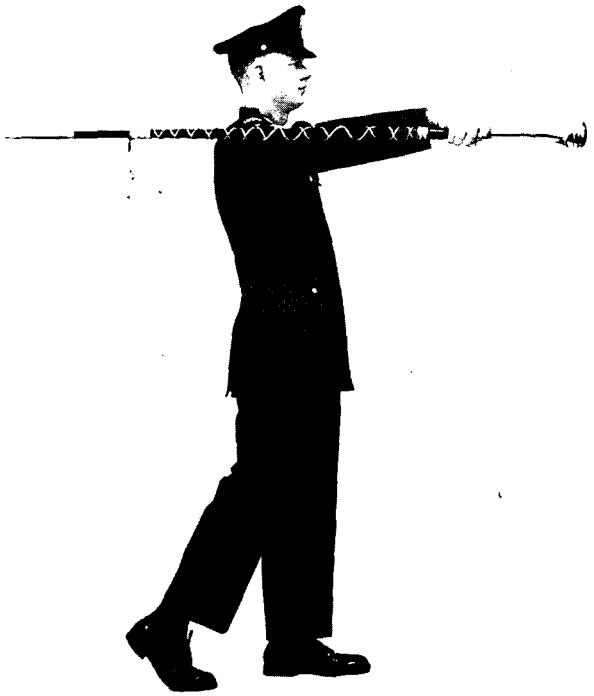
(2) The second movement occurs as the left foot strikes the ground the second time. The arms are then swung in a normal manner with the right thumb pressing down on top of the staff, thereby keeping the staff parallel to the ground.

98. The Swing

This position is used on the march as an alternative to the carry. The swing position may be assumed from the carry or reverse carry. This portion must terminate and a return to the carry must be accomplished prior to giving signals. The first two movements are accomplished as de-



(1) Parallel position



(2) Staff traversing a circle outside the arm

Figure 35. Reverse Twirl.

(1) First movement

(2) Second movement

Figure 36. Carry mace.

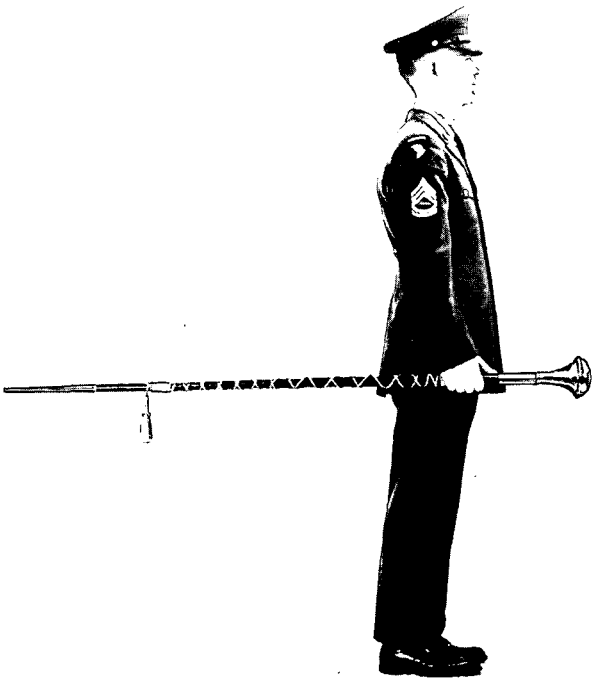


Figure 37. The trail.

scribed in paragraph 96. For the third movement, the mace is brought down to the left thigh, keeping the left elbow into the side, and bending the left wrist downward and outward. At the same time, the right arm swings forward in a natural motion. On the following right foot beat, the mace is brought up to the right breast with the left wrist bending upward and inward. Simultaneously, the right arm swings to the rear in a natural motion. To resume the carry the swinging motion is stopped on any left foot beat.

99. Mace Salute

The mace salute is executed with the mace remaining in the carry position. The drum major executes a hand salute, as prescribed in FM 22–5.

100. Inspection Mace

The position assumed by the drum major when presenting the mace for inspection is known as Inspection Mace. This position is assumed from the position of order mace by extending the right arm fully, swinging the ferrule to the left and upward until it reaches a horizontal position, chest high, and grasping the staff near the ferrule with both palms up. The return to order mace is accomplished by the most direct movement.

Section VII. MACE SIGNALS

101. The Mace

Signals to the marching band are executed with the mace in the same manner as with the baton as prescribed in paragraphs 63 through 90, with the exception of the following signals:

a. General. Prepare to Play, Down Beat, and Cut Off are executed with the ball of the mace in the raised position, i.e., ball up, with the right hand grasping the staff at a position just above the ferrule.

b. Left Arm Position. When not engaged in the execution of a mace signal, the left arm will hang in a normal position at the left side, as in the position of attention. At no time will the drum major place his hand on or at his hip.

c. Countermarch Signal See paragraph 102.

d. Left (Right) Turn Signals. See paragraph 103.

e. The Alternate Cut Off. The alternate mace signal cut off is a signal to cause the band to cease playing and is executed as follows:

(1) *Preparatory signal.* The preparatory signal for the cut off is assumed from the carry position and executed in three counts. On the first movement, grasp the mace with the right hand at the top of the ferrule, between the thumb and fingers. On the second movement, release the grip with the left hand, raise the mace with the right hand horizontally at eye level, replace the left hand at the hand grip, the palm to the front and thumb below the mace, and at the same time grasp the ferrule with the right hand in a similar manner. On the third movement, release the grip with the left hand, pushing upward with the right thumb, and raise the mace with the right hand, right arm extended at an angle to insure that the ball is centered over the head. The right arm is in line with the shoulders, the left arm falling to the side.

(2) *Signal of execution.* This signal is executed in three counts in cadence. On the first movement, the right arm is brought smartly to a position in front of the mouth, keeping the ball upright. On the second movement, the right arm is extended to the position of the third movement of the cut off preparatory signal. The third movement is executed as in the first movement.

(3) *Return to carry.* To resume the carry,

open the right hand allow the mace to fall through the fingers, with the right hand remaining at mouth level. Then, grasp the mace again as the ball reaches the right hand. From this position, assume the carry.

f. Alternate Prepare to Play. The alternate mace signal for prepare to play is executed as follows:

(1) *Preparatory signal.* From the order mace, the right hand takes the mace into the carry position, except that the left hand grasps the mace with the thumb to the front. On the second movement, the left hand reverses the grip with palm outward and thumb downward.

(2) *Signal of execution.* Release the grasp with the left hand and swing the ferrule in an arc upward and to the right to the extent of the right arm at an angle of 45°.

g. Alternate Down Beat. The alternate mace signal for the down beat is executed as follows:

(1) The down beat is executed from the alternate prepare to play position, described in *f* above, by moving the mace in a small arc to the left and downward. The second movement is a return to the position in *f*(2) above.

(2) To return to the carry position, swing the ferrule in an arc downward and to the left, then grasp the mace with the left hand and remove the right hand in cadence.

h. Alternate Roll Off. The alternate mace signal for the roll off is assumed from the carry position and is executed as follows:

(1) From the carry position, the drum major first assumes the reverse mace twirl as described in paragraph 95.

(2) The mace is then traversed in a 180° arc clockwise so that the ball end is upward as described in paragraph 85 ((2), fig. 28).

(3) The mace is then extended with the right hand, upward in a vertical position, ball up, while the left hand returns to the side.

(4) The roll off is then performed by the percussion section as described in paragraph 85.

(5) The prepare to play signal is then executed by the drum major as described in *f* above.

i. Alternate Forward March. The alternate mace signal for forward march is executed as follows:

(1) *Preparatory signal.* From the completion of the preparatory twirl as described in paragraph 94*b*, the mace is extended smartly forward and upward at a 45° angle from the horizontal.

(2) *Signal of execution.* This signal is as described in paragraph 67*b*.

(3) *Return to carry position.* The mace is then returned to the carry position by swinging the ferrule in an arc downward and to the left, then grasping the mace with the left hand and removing the right hand in cadence.

102. Countermarch

a. Primary Signal. The mace signal for the countermarch is executed as follows:

(1) *Preparatory signal.* When the alternate twirl, done in two counts from the trail position, is completed, the ferrule is swung upward until the arm is extended in a vertical position, ferrule pointing straight upward ((1), fig. 38).

(2) *Signal of execution.* When the first rank has reached a point in line with the drum major, the mace is brought down in front of the body to a position perpendicular with the ground, ferrule pointing downward ((2), fig. 38).

b. Alternate Signal. The alternate mace signal for the countermarch is executed as follows:

(1) *Preparatory signal.* The preparatory signal for the countermarch is assumed first from the carry position, then from the trail position. In cadence, swing the ferrule in an arc forward and upward with ball moving inside the right wrist. Complete two forward swings. On the third upward swing, halt the mace in an upward position, ferrule up, with right hand at the right shoulder, and palm to the front. If the band has an odd number of files, the drum major executes one right step and marks time. If the band has an even number of files, the drum major marks time only. He then assumes the forward march when in line with the front rank of the band.

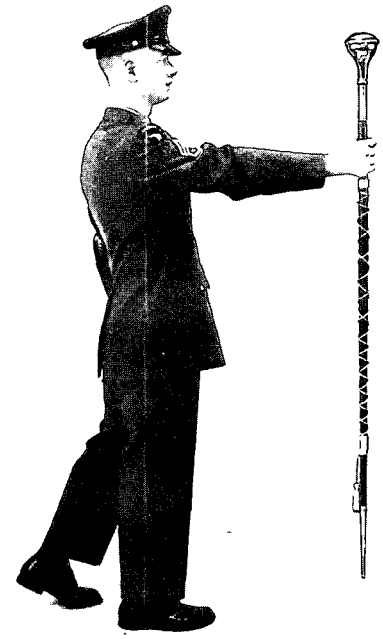
(2) *Signal of execution.* The mace is thrust forcefully upward as the right foot strikes the ground. The drum major executes the drum major reverse in line with and at the same time as the front rank of the band.

(3) *Return to carry position.* When the drum major is clear of the rear rank of the band, the mace is returned to the carry position in cadence by letting the ferrule swing downward to the left, the mace grasped with the left hand at the balance, and the right hand returning to the side. When the entire band has reversed its direction of march, the drum major gives the mace signal, forward march from the half step.

103. Left and Right Turn Signals

a. Turn signals are given with the left (right) hand. To make a left (right) turn, the following movements are executed:

(1). Preparatory signal



(2) Signal of execution

Figure 38. Countermarch.

(1) *Preparatory signal.* The mace is held with the right (left) hand in the carry position, the left (right) hand is held straight out from the side parallel to the ground with the head turned to the left (right) ((1), fig. 39).

(2) *Signal of execution.* When the turning point is reached, the left (right) hand is moved slightly up as the right (left) foot strikes the ground and then is brought smartly down to the left (right) side as the left (right) foot strikes the ground ((2), fig. 39).

b. Alternate Left and Right Turn. The alternate mace signal for the left (right) turn is executed as follows:

(1) *Preparatory signal.* The preparatory signal for the left (right) turn is assumed from the carry position. In cadence on each left (right) foot, first place the right (left) hand on the hand grip of the mace with the palm of the hand to the front, grasping with thumb and fingers. Second, release the left (right) hand and raise the mace with the right (left) hand, moving the ferrule to the left (right) and upward so that the mace is vertical, ferrule up, and right (left) hand in line with the mouth. Third, allow the ferrule end to traverse an arc slowly to the left (right) while the left (right) arm is raised, extended outward and straight, and grasping the ferrule between thumb and fingers extended.

(2) *Signal of execution.* The mace is thrust forcefully to the left (right) as the foot strikes the ground.

(1) Preparatory signal

(2) Signal of execution

Figure 39. Left (right) turn signal.

104. General

The manual of instruments may be defined as an orderly military drill which enables bandsmen to execute essential instrumental positions with military precision. Three positions of the manual, *Carry*, *Ready Instrument*, and *Prepare to Play*, are executed in two counts in the cadence established by the execution of prescribed bandmaster and drum major baton signals. No verbal commands are prescribed for the manual, but, if conditions require such commands, they will be prescribed by the bandmaster. Although *Inspection Instrument* normally is not accomplished by baton signals, it is considered a part of the manual of instruments. The positions of the manual are defined in *a* through *e* below.

a. Carry. The *Carry* position is the prescribed position in which the bandsman secures the instrument when he is not playing or executing other phases of the manual of instruments.

b. Ready Instrument. The position *Ready Instrument* is the first position taken from the position *Carry* when assuming a playing position.

c. Prepare to Play. The position *Prepare to Play* is the second and final position taken in the sequence *Carry* to *Play*. In this position, the instrument is placed on the embouchure in readiness to play.

d. Inspection Instrument. The inspection position is that position in which the instrument is displayed in full view of the inspecting party.

(1) This position will be assumed individually by each bandsman as the inspecting party approaches. The instrument will be returned to carry when the last member of the inspecting party has passed the bandsman.

(2) Lyres will remain on the instruments.

(3) Music will be placed in pouches when the bandsmen are commanded to prepare for inspection.

(4) No baton or oral commands are given for this movement. If it is desired that inspection instrument be executed by ranks or by the entire band simultaneously, the oral command, INSPECTION, MOVE, may be given. When oral commands are given, this movement is executed in the same manner as is prescribed for the manual of instruments except, at the command of execution, the position inspection instrument is assumed instead of the prepare to play position.

e. Return to the Carry. The return to the carry position from the prepare to play position upon completion of a musical number will be executed in cadence by executing in reverse those movements prescribed for the manual of instruments.

105. Flute and Piccolo

a. Carry. The instrument is secured with the keyed end resting between the forefinger and thumb of the right hand and held in a vertical position with the arm at the side. The lyre is secured in the left hand in a vertical position along the left arm ((1), fig. 40).

b. Ready Instrument. The lyre is secured between the upper part of the left arm and the body while the left hand continues to hold the lyre. Instrument remains at the carry ((2), fig. 40).

c. Prepare to Play. The right hand raises the instrument to the playing position as the left hand moves to cover the proper keys of the instrument ((3), fig. 40).

d. Inspection Instrument. Ready instrument should be executed, except the instrument should simultaniously be brought to a diagonal position in front of the chest, fingers of the right hand holding the keyed end, while the left hand moves over to hold the mouthpiece section ((4), fig. 40).

106. Oboe, E-Flat and B-Flat Clarinets

a. Carry. The instrument is secured at the bell end, with the fingers of the right hand hooked into the bell, and held in a vertical position along the side of the body ((1), fig. 41).

b. Ready Instrument. The left hand is moved across the body to grasp the instrument, with the fingers covering the appropriate keys ((2), fig. 41).

c. Prepare to Play. The instrument is brought to the playing position by the left hand with the right simultaneously moving to the correct playing position ((3), fig. 41).

d. Inspection Instrument. The upper barrel of the instrument is grasped with the fingers of the left hand and carried to a position diagonally in front of the chest, right hand retaining its hold on the bell ((4), fig. 41).

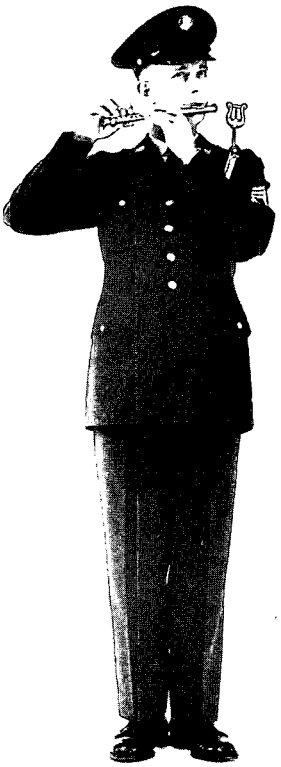
107. Alto, Tenor, and Baritone Saxophones; Alto and Bass Clarinets

a. Carry. The instrument, suspended from the strap, is secured with the right hand grasping the body between the upper and lower key groups, tilted slightly forward and to the left ((1), fig. 42).

b. Ready Instrument. The left hand moves across the body and grasps the instrument; the

(1) Carry

(2) Ready instrument



(3) Prepare to play

(4) Inspection

Figure 40. Flute and piccolo.

(1) Carry

(2) Ready instrument

(3) Prepare to play

(4) Inspection

Figure 41. Oboe, E-flat and B-flat clarinets.

fingers of both hands move to the appropriate keys ((2), fig. 42).

c. Prepare to Play. The instrument is brought to the proper playing position by both hands ((3), fig. 42).

d. Inspection Instrument (Strap Unfastened). The neck joint of the instrument is grasped with the left hand and moved from the carry to a position diagonally in front of the chest with the right hand grasping the boot end ((4), fig. 42).

108. Bassoon

a. Carry. The instrument, suspended from the strap is secured and tilted slightly forward with the right hand grasping the lower half of the key section near the joint holding the instrument against the right side of the body ((1), fig. 43).

b. Ready Instrument. The left hand is moved across the body and the instrument is grasped by the left hand with the fingers covering the appropriate keys ((2), fig. 43).

c. Prepare to Play. The instrument is brought to the playing position by the left hand with the right hand simultaneously moving to the correct playing position ((3), fig. 43).

d. Inspection Instrument (Strap Unfastened). The bass joint of the instrument is grasped with the left hand and moved from the carry position to a position diagonally in front of the chest, right hand grasping the butt joint or boot end ((4), fig. 43).

109. Cornet or Trumpet

a. Carry. The instrument is secured under the right arm in a horizontal position, bell front, valve group up, with the right hand grasping the lower part of the front tubing ((1), fig. 44).

b. Ready Instrument. The left hand moves across the body and grasps the valve casing ((2), fig. 44).

c. Prepare to Play. The instrument is brought to the playing position by the left hand, with the right hand moving to the correct playing position ((3), fig. 44).

d. Inspection Instrument. The left hand moves across the body and grasps the valve casing. The instrument is then brought from the carry position to a position diagonally in front of the chest, bell to the right with the right fingers grasping the lower part of the bell while the left fingers move upward to grasp the rear tubing ((4), fig. 44).

110. French Horn

a. Carry. The instrument is secured against the body under the right arm with the bell to the rear, mouthpiece up, and right hand grasping the bell tubing ((1), fig. 45).

b. Ready Instrument. The left hand moves across the body and places the fingers in the playing position ((2), fig. 45).

c. Prepare to Play. The instrument is brought to the playing position by the left hand with the right hand moving simultaneously to the correct playing position ((3), fig. 45).

d. Inspection Instrument. The left hand moves across the body and places the fingers in the playing position. The right arm is lifted to permit the bell to pass freely between the arm and the body and the instrument is brought to a position in front of the chest, mouthpiece pipe vertical, bell to the right with right hand grasping the lower part of the bell ((4), fig. 45).

111. Euphonium or Baritone

a. Carry. The instrument is secured horizontally against the body under the right arm, bell forward, mouthpiece up, with the right hand grasping the bell tubing ((1), fig. 46).

b. Ready Instrument. The left hand moves across the body and grasps the tubing near the valve casing ((2), fig. 46).

c. Prepare to Play. The instrument is brought to the playing position by the left hand with the right hand moving simultaneously to the correct playing position ((3), fig. 46).

d. Inspection Instrument. The instrument is grasped on the curved upper tubing with the left hand and moved from the carry to a diagonal position in front of the chest with the right hand grasping the booted end of the bell tubing ((4), fig. 46).

112. Trombone

a. Carry. The instrument is held to the front of the body in a diagonal position with the left hand, fingers and thumb, securing the slide and tubing braces ((1), fig. 47).

b. Ready Instrument. The right hand moves across the body and secures the slide brace with the fingers ((2), fig. 47).

c. Prepare to Play. The instrument is brought to the proper playing position ((3), fig. 47).

d. Inspection Instrument. The locked slide is grasped midway with the fingers of the right hand and the instrument is raised to a diagonal position in front of the shoulders ((4), fig. 47).

e. Alternate Carry. On long marches while not being played, the trombone may be carried under the right arm, bell front, with the palm of the

(1) Carry

(2) Ready instrument

(3) Prepare to play

(4) Inspection

Figure 42. Alto, tenor, and baritone saxophones; alto and bass clarinets.

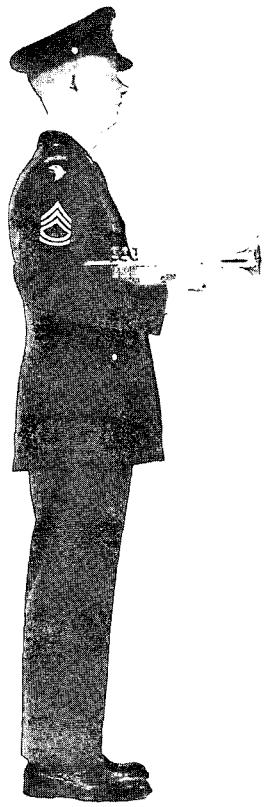
(1) Carry

(2) Ready instrument

(3) Prepare to play

(4) Inspection

Figure 43. Bassoon.



(1) Carry

(2) Ready instrument

(3) Prepare to play

(4) Inspection

Figure 44. Cornet or trumpet.

(1) Carry

(2) Ready instrument

(3) Prepare to play

(4) Inspection

Figure 45. French horn.

(1) Carry

(2) Ready instrument

(3) Prepare to play

(4) Inspection

Figure 46. Euphonium or baritone.

right hand supporting the instrument at the slide lock ((5), fig. 47).

113. Sousaphone

a. Carry. The instrument is placed over the head with the bell tubing resting on the left shoulder, valve group to the right and in front, bell up and forward, with the fingers of the right hand in playing position ((1), fig. 48).

b. Ready Instrument. The instrument remains at the carry position ((1), fig. 48).

c. Prepare to Play. The instrument is moved slightly to the right to bring the mouthpiece to the embouchure ((2), fig. 48).

d. Inspection Instrument. The instrument remains at the carry position ((1), fig. 48).

e. Alternate Carry. On long marches while not being played, the instrument may be moved from the carry position and slung over the right shoulder ((3), fig. 48).

f. Rest. The rest position is assumed by placing the instrument in a vertical position to the right side, booted end on the ground, bell front, and secured at the top with the right hand ((4), fig. 48).

114. Field Snare Drum

a. Carry. The instrument, suspended from the right shoulder by a sling, is secured with the batter head side facing up. The left hand grasps the batter side counter hoop. Drum sticks are held between the thumb and forefinger of the right hand and secured under the right arm ((1), fig. 49).

b. Ready Instrument. The right hand, with sticks, moves to the front of the body at chin level, sticks horizontal and pointing to the left; simultaneously the left hand is moved so that the fingers grasp the proper stick in playing position and both sticks are held in position, at chin level ((2), fig. 49).

c. Prepare to Play. The sticks are separated and lowered to whithin 1 inch of the drum ((3), fig. 49).

d. Inspection Instrument. Executed in the same manner as carry position.

e. Alternate Carry. This position may be used on extended marches when playing is not required ((4), fig. 49).

115. Field Bass Drum

a. Carry. The instrument is secured to the harness and adjusted to a comfortable, vertical position in front of the body. The beater is held in the right hand, arm hanging along the side of the body at the position of attention ((1), fig. 50).

b. Ready Instrument. The right arm moves upward and away from the body with the elbow slightly bent so that the arm is extended to the front and side at approximately a 45° angle while the beater is held in a vertical position ((2), fig. 50).

c. Prepare to Play. The beater is brought down and outward to within 1 inch of the head ((3), fig. 50).

d. Inspection Instrument. The instrument is placed on the ground to the right side of the bandsman while the beater is held in the right hand at the side of the body ((4), fig. 50).

116. Cymbals

a. Carry. Cymbals are secured, one in each hand, concave sides turned toward the body, arms hanging naturally at the sides ((1), fig. 51).

b. Ready Instrument. Each cymbal is raised upward simultaneously to head level, concave sides facing each other, with the upper rim of each cymbal angled slightly outward ((2), fig. 51).

c. Prepare to Play. Cymbals are lowered to a chest level position in front of the body, right cymbal slightly higher than the left, and both tilted to a slight angle to the left ((3), fig. 51).

d. Inspection Instrument. Cymbals are raised to a position in front of the chest with the concave sides turned to the front ((4), fig. 51).

e. Alternate Carry. On long marches while not being played, the cymbals may be carried under the left arm with the concave sides together and secured with the left hand ((5), fig. 51).

117. Bell Lyra (Glockenspiel)

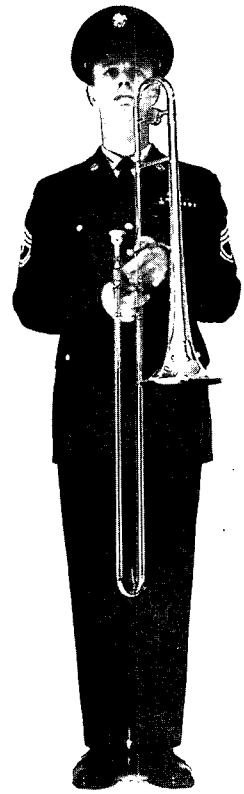
a. Carry. The staff of the instrument is placed in the harness socket and secured with the left hand grasping the staff at the lower part of the frame, bar side facing the player. The mallet is held in the right hand with the arm in line with the body as in the position of attention ((1), fig. 52).

b. Ready Instrument. The right arm is brought upward and away from the body with the elbow slightly bent so that the arm is extended to the front and side at approximately a 45° angle while the mallet is held in a vertical position ((2), fig. 52).

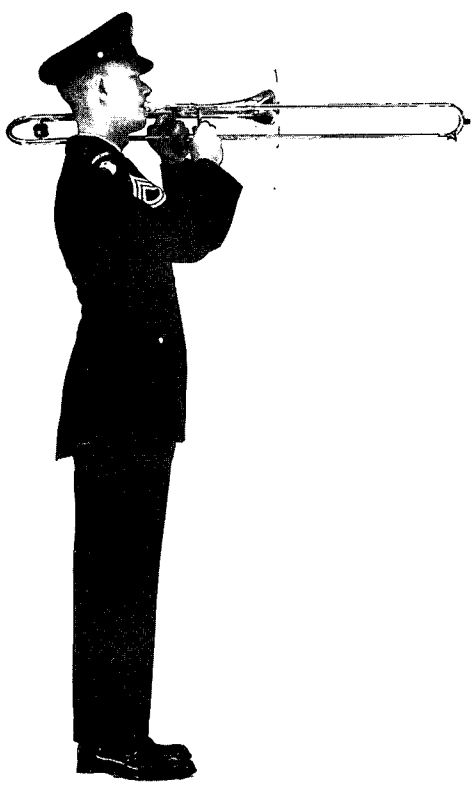
c. Prepare to Play. The right arm is moved to the left and the mallet lowered to within 1 inch of the bars ((3), fig. 52).

d. Inspection Instrument. The left side of the

(1) Carry



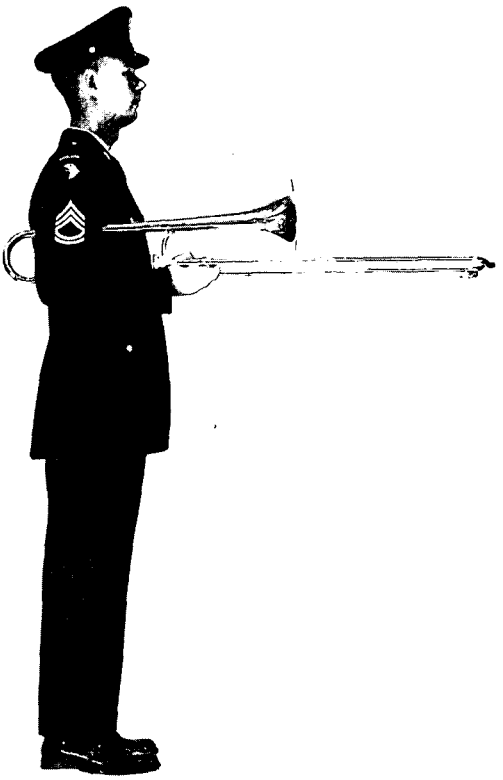
(2) Ready instrument



(3) Prepare to play

(4) Inspection

Figure 47. Trombone.



(5) Alternate carry

Figure 47—Continued.

(1) Carry

(2) Prepare to play

Figure 48. Sousaphone.

(3) Alternate carry

(4) Rest

Figure 48—Continued.

(1) Carry and inspection

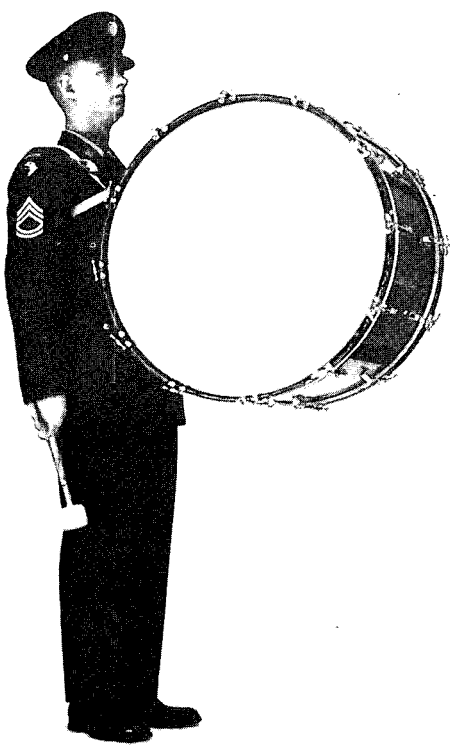
(2) Ready instrument

Figure 49. Field snare drum.

(3) Prepare to play

(4) Alternate carry

Figure 49—Continued.



(1) Carry

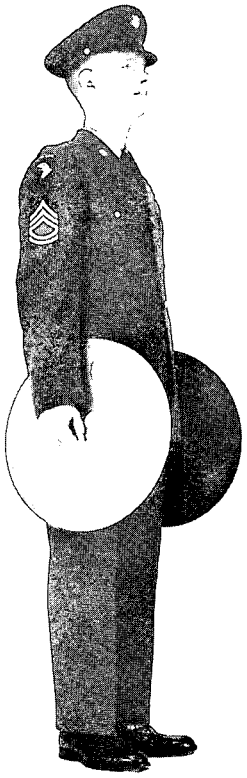
(2) Ready instrument

Figure 50. Field bass drum.

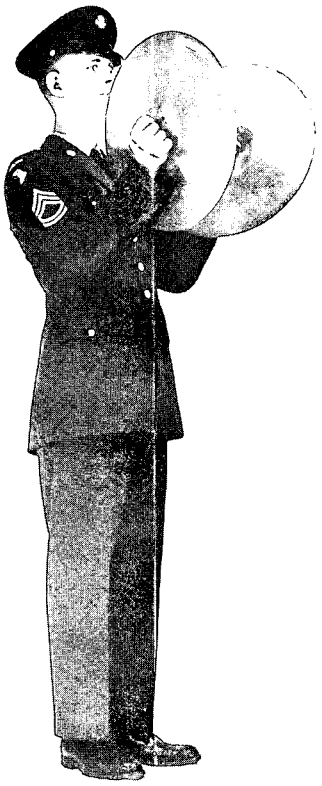
(3) Prepare to play

(4) Inspection

Figure 50—Continued.



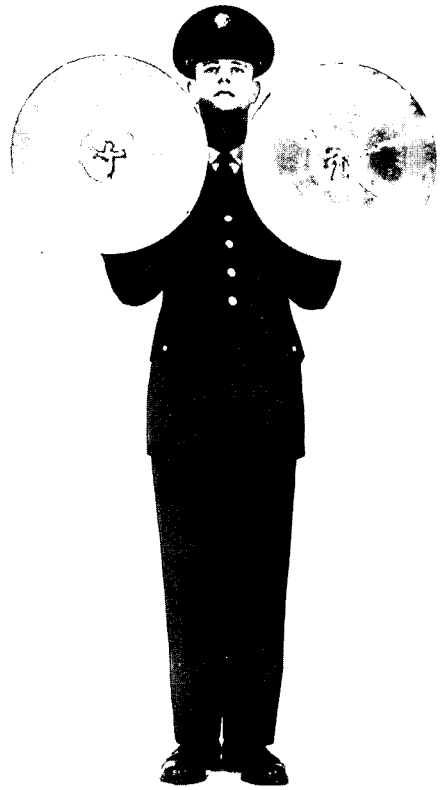
(1) Carry



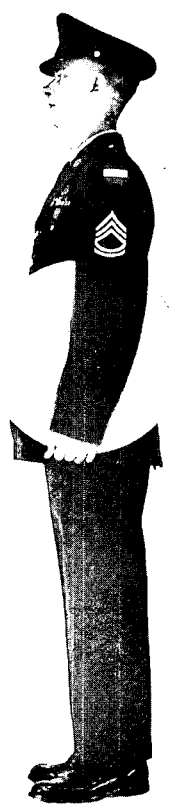
(2) Ready instrument

Figure 51. Cymbals.

(3) Prepare to play



(4) Inspection



(5) Alternate carry

Figure 51—Continued.

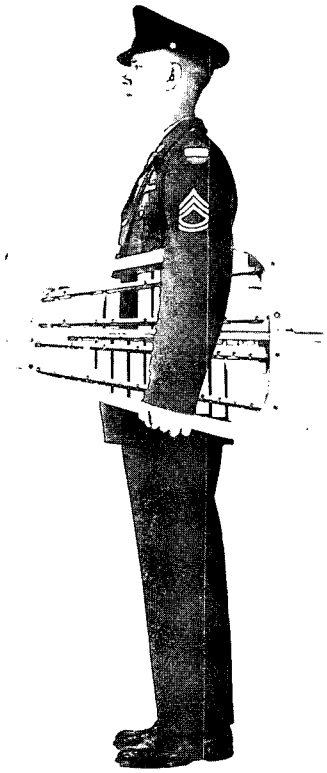
(1) Carry

(2) Ready instrument

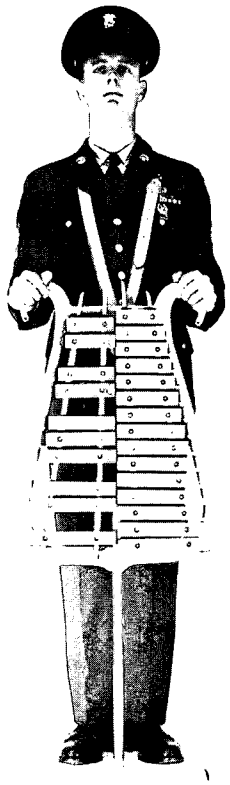
(3) Prepare to play

(4) Inspection

Figure 52. Bell Lyra (Glockenspiel).



(5) Alternate carry



(6) Rest

Figure 52—Continued.

frame is grasped with the right hand and the bars are turned to face front ((4), fig. 52).

e. Alternate Carry. On long marches while not being played, the instrument may be secured under the left arm, bars against the body, left hand grasping the frame ((5), fig. 52).

f. Rest. The rest position is assumed by placing the instrument in front of the body, staff end on the ground, with both hands grasping the upper curved frame ((6), fig. 52).

CHAPTER 6

FIELD MUSIC

Section I. UNIT

118. General

Field music units (drum and bugle corps) may be organized in accordance with the provisions of AR 220–5.

119. Organization

The field music unit may be organized by appropriate commanders as a substitute for the band when no band is authorized the command. It is organized to include qualified buglers and percussionsits who have a primary MOS other than that of a bandsman. Normally, the bugle section will be organized in a ratio of four buglers to each snare drummer. The percussion section normally will include a bass drummer, cymbal player, and field snare drummers in the correct ratio to bugler strength. Since a table of organization is not provided for organizations of this type, all field music duties will be performed in addition to those duties regularly assigned to component personnel.

120. Equipment

Nonexpendable items of equipment for field music units are contained in Department of the Army Supply Bulletin No. 700–20, Adopted Items of Material and Army Reportable Items. Expendable equipment and supplies for field music units are contained in Department of the Army Supply Bulletin No. 700–50, Expendable Items.

121. Training

Despite the fact that personnel composing the field music unit should have been trained previously, commanders will find it necessary to allocate time for the conduct of unit training in order to weld individual performers into an effective marching and playing unit. Appropriate commanders should select a noncommissioned officer who, though not a bandsman, is well qualified in all phases of field music operation to conduct this training.

122. Marching Formation, Movements, Baton and Mace Signals, and Manual of the Baton and Mace

Where applicable, the provisions of paragraphs 40 through 54 will govern the formations and movements of the field music unit. Baton or mace signals and the manual of the baton or mace will be executed as prescribed in paragraphs 55 through 103.

123. Instrument Placement

No established rule can be prescribed for the placement of instruments in the field music unit since such placement is dependent on the size of and the groups within the unit. The provisions of paragraph 43 may be used as a guide. Figure 53 shows one possible formation.

124. Manual of the Bugle

The manual of the bugle consists of four positions, executed as follows:

a. Carry. The bugle is secured horizontally under the left arm, bell front, elbow and forearm supporting the rear tubing section ((1), fig. 54).

b. Ready Instrument. From the position of the carry, the right hand moves across the body, grasps the upper tubing of the bugle, and carries it in an upward circular motion to the right, bringing the bell of the bugle to rest against the right hip, tubing horizontally extended to the right ((2), fig. 54).

c. Prepare to Play. The right arm is fully extended to a 45° angle to the right, bell of the bugle front, inscribing two clockwise circular motions, before bringing the mouthpiece of the bugle to the embouchure in playing position ((3), fig. 54).

d. Inspection. From the position of ready instrument, the bugle is brought halfway across the

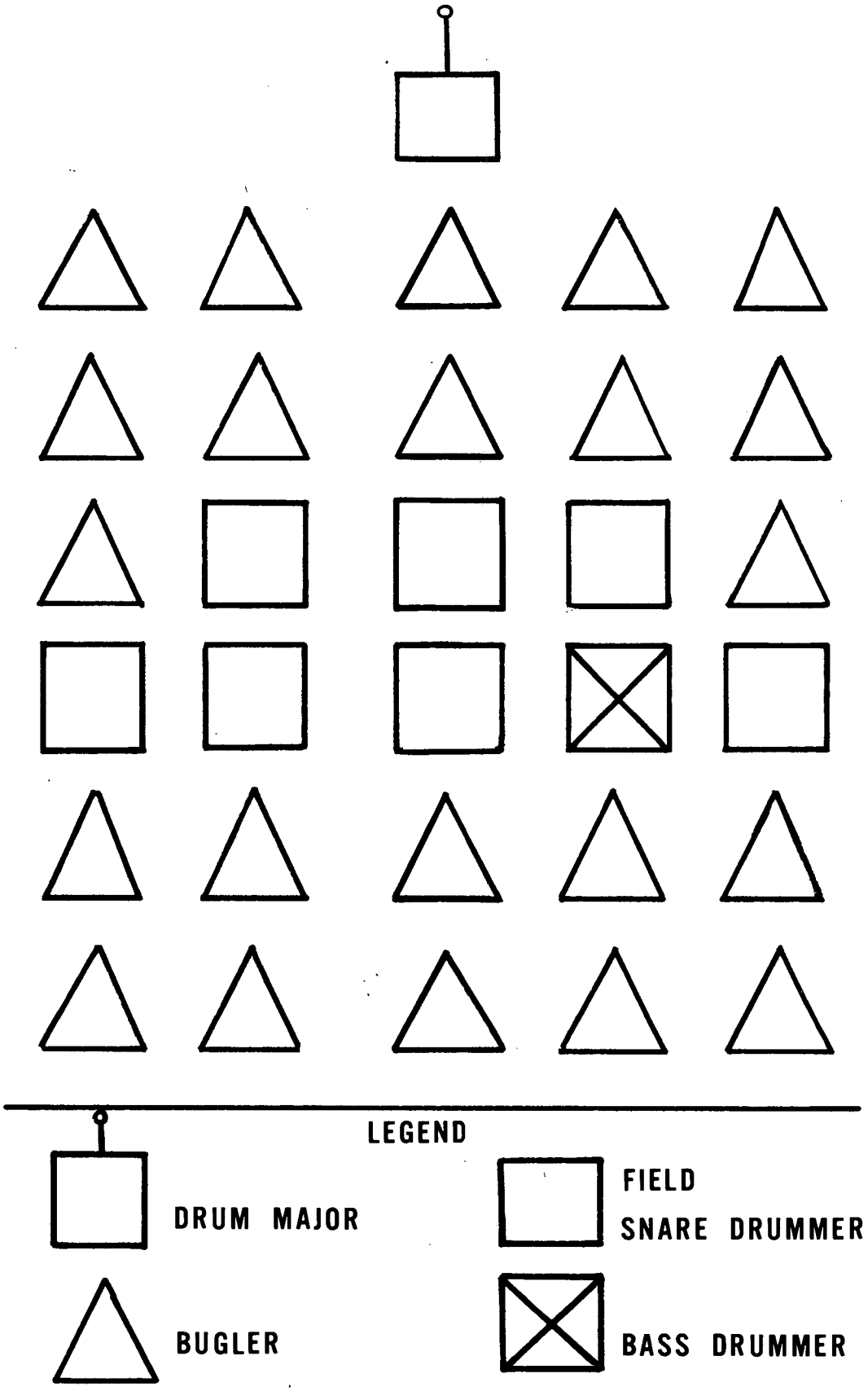


Figure 53. Field music formation.

body, bell toward the right, and is grasped by the rear tubing with the left fingers, right fingers in a diagonal position across the chest and moving to grasp the bell rim ((4), fig. 54).

125. Manual of the Percussion Instruments

The manual for the percussion instruments is the same as described in paragraphs 114 through 116.

Section II. MUSIC

126. Bugle Calls

Bugle calls are musical signals which announce scheduled and certain nonscheduled events on an Army installation. Scheduled calls will be as prescribed by the commander and normally will follow the sequence shown in figure 55. Nonscheduled calls will be sounded by direction of the commander.

Bugle calls fall into four classes: warning calls, formation calls, alarm calls, and service calls.

a. Warning Calls. The following calls are classed as warning calls:

(1) *First call.* Sounded as a warning that personnel will prepare to assemble for a formation ((a), fig. 56).

(2) *Drill call.* Sounded as a warning to turn out for drill ((b), fig. 56).

(3) *Guard mounting.* Sounded as a warning that the guard is about to be assembled for guard mount ((c), fig. 56).

(4) *Attention.* Sounded as a warning that troops are about to be called to attention ((d), fig. 56).

b. Formation Calls. The following calls are classed as formation calls:

(1) *Assembly.* Indicates that troops will assemble at a designated place ((a), fig. 57).

(2) *Adjutant's call.* Indicates that the adjutant is about to form the guard, battalion, or brigade ((b), fig. 57).

c. Alarm Calls. The following calls are classed as alarm calls:

(1) *Fire call.* Indicates that there is a fire on the post or in the vicinity; may also be used for fire drill ((a), fig. 58).

(2) *To arms.* Indicates that all troops will fall in under arms at a designated place without delay ((b), fig. 58).

d. Service Calls. The following calls are classed as service calls and include, but are not limited to, those calls normally sounded as a part of daily routine:

(1) *Reveille.* The signal for morning roll call ((a), fig. 59).

(2) *Mess call.* The signal to announce mealtime ((b), fig. 59).

(3) *Fatigue call.* The signal for all designated personnel to report for fatigue duty ((c), fig. 59).

(4) *Recall.* The signal for certain duties or drill to cease ((d), fig. 59).

(5) *Officers' call.* The signal for all officers to assemble at a designated place ((e), fig. 59).

(6) *Pay day march.* A bugle march played to signify that troops will be paid. The sounding of pay call will consist of only the first strain repeated ((f), fig. 59).

(7) *School call.* Notification that school is about to be held ((g), fig. 59).

(8) *Sick call.* The signal for all troops needing medical attention to report to the dispensary ((h), fig. 59).

(9) *Mail call.* The signal for personnel to assemble for the distribution of mail ((i), fig. 59).

(10) *Church call.* The signal that religious services are about to commence; may also be used to announce the formation of a funeral escort ((j), fig. 59).

(11) *Retreat.* The signal marking the end of the official day ((k), fig. 59).

(12) *Tattoo.* The signal that all lights in squad rooms will be extinguished and that loud talking, noises, and other disturbances are to be discontinued within 15 minutes ((l), fig. 59).

(13) *Call to quarters.* The signal to summon all personnel not authorized to be absent to their quarters for the night ((m), fig. 59).

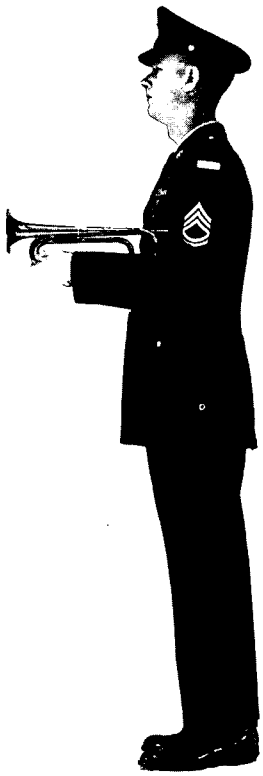
(14) *Taps.* This signal is the last call of the day. It signifies that all unauthorized lights are to be extinguished. This signal is also sounded at the completion of a military funeral ceremony ((n), fig. 59).

127. Ceremonial Music

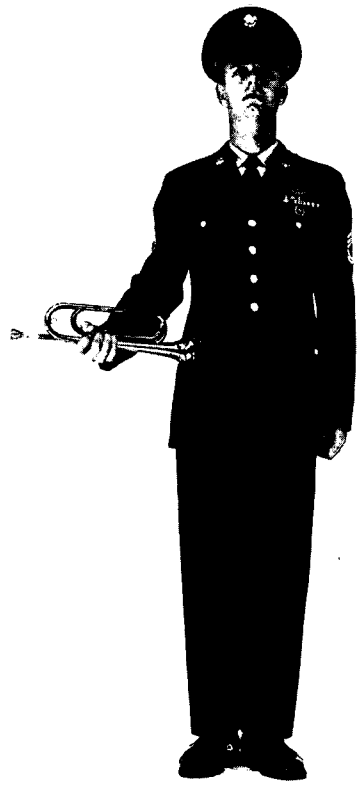
In the conduct of military formations and formal ceremonies, it is necessary that certain prescribed musical selections be performed. In the absence of the band, this music will be performed by a bugler or the field music unit as follows:

a. Ruffles and Flourishes. The ruffles and flourishes are performed as prescribed in AR 600–25 ((a), fig. 60).

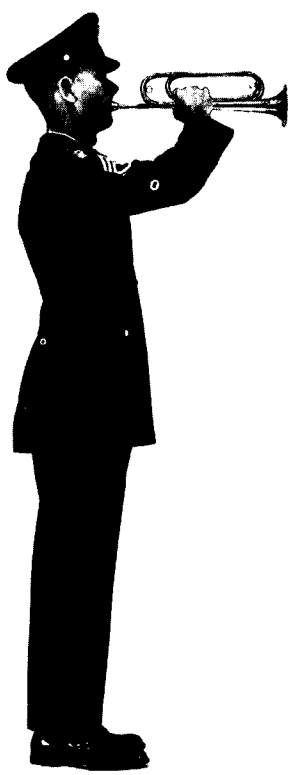
b. General's March. When required, the General's March is played, without pause, immedi-



(1) Carry



(2) Ready instrument



(3) Prepare to play

(4) Inspection

Figure 54. Bugle.

DAILY	SUNDAY
FIRST CALL	FIRST CALL
REVEILLE	REVEILLE
ASSEMBLY	ASSEMBLY
MESS CALL (morning)	MESS CALL (morning)
SICK CALL *	CHURCH CALL
DRILL CALL *	ASSEMBLY
ASSEMBLY	MESS CALL (noon)
FIRST SERGEANTS CALL *	FIRST CALL (Retreat)
OFFICERS CALL *	ASSEMBLY
RECALL *	RETREAT
MAIL CALL *	TO THE COLOR
MESS CALL (noon)	MESS CALL (evening)
DRILL CALL *	TATTOO
ASSEMBLY	CALL TO QUARTERS
RECALL *	TAPS

GUARD MOUNT FORMATION **	RETREAT FORMATION **
FIRST CALL	FIRST CALL
GUARD MOUNTING	ASSEMBLY
ASSEMBLY	ADJUTANT'S CALL (parade only)
ADJUTANT'S CALL	RETREAT
	TO THE COLOR

MESS CALL (evening)

TATTOO

CALL TO QUARTERS

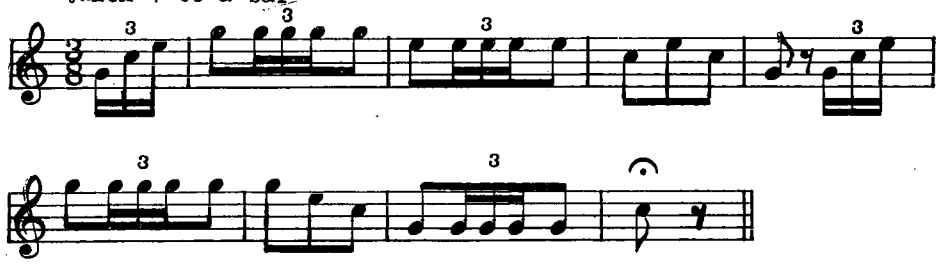
TAPS

* Optional
** When scheduled

Figure 55. Daily sequence of bugle calls.

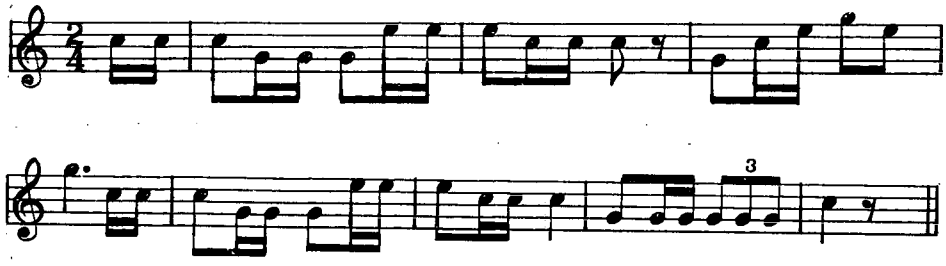
a. FIRST CALL

Quick 1 to a bar



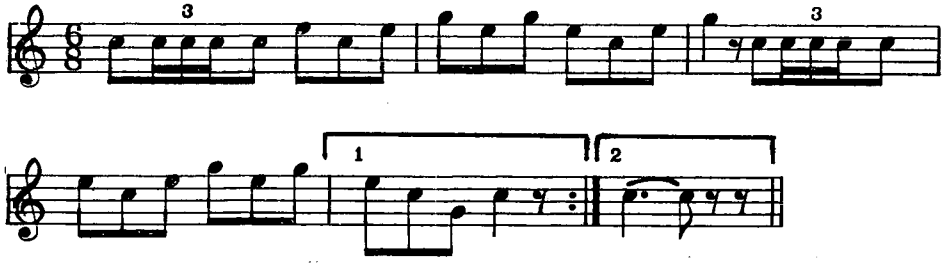
b. DRILL CALL

Moderato



c. GUARD MOUNTING

Briskly



d. ATTENTION

Very Quick

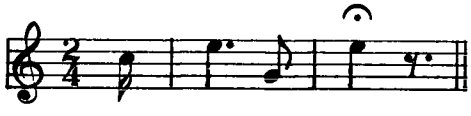
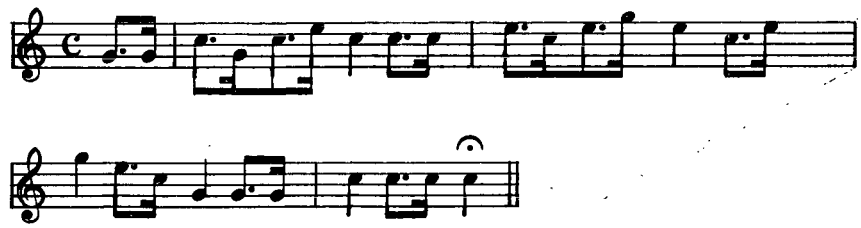


Figure 56. Warning calls.

a. ASSEMBLY

Quick



b. ADJUTANT'S CALL

March Tempo

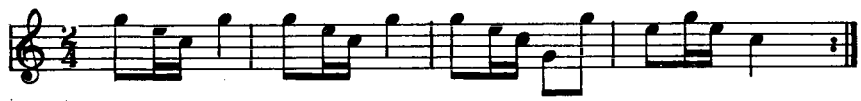
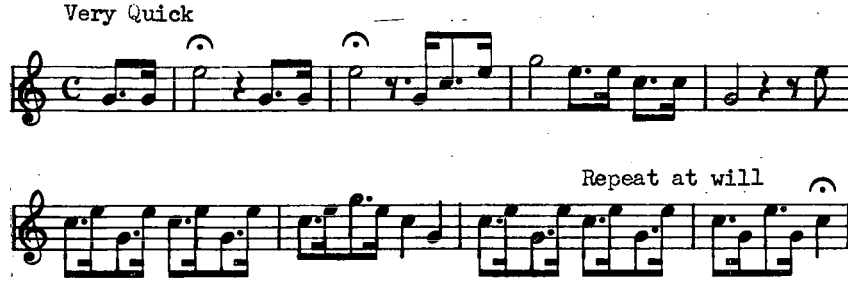


Figure 57. Formation calls.

a. FIRE CALL

Very Quick



b. TO ARMS

Quick

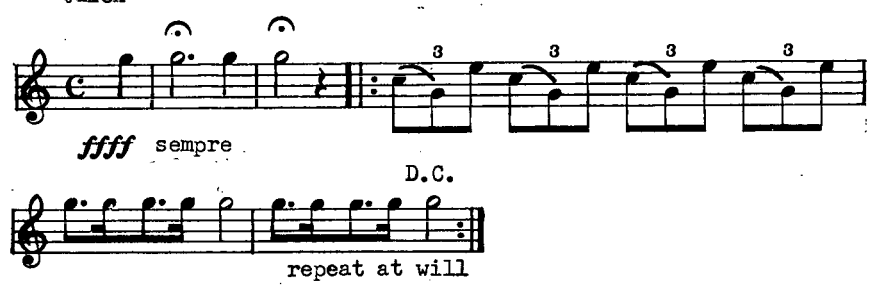


Figure 58. Alarm calls.

a. REVEILLE

Quick

D.C. al

b. MESS CALL

Quick

c. FATIGUE CALL

Moderato

1 to a bar

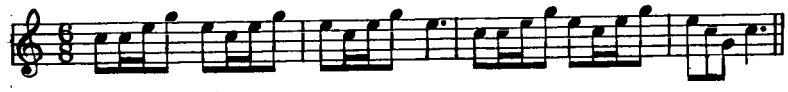
d. RECALL

Moderato

Figure 59. Service calls.

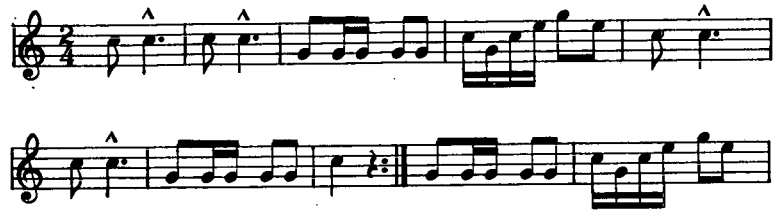
e. OFFICERS' CALL

Moderato

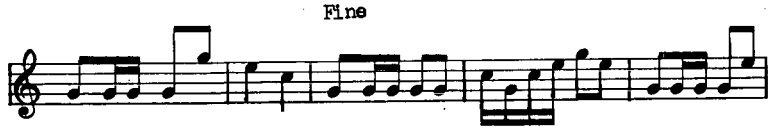


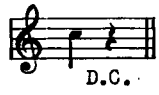
f. PAY DAY MARCH *

Quick



Fine





* PAY CALL is the first strain of the above

g. SCHOOL CALL

Quick

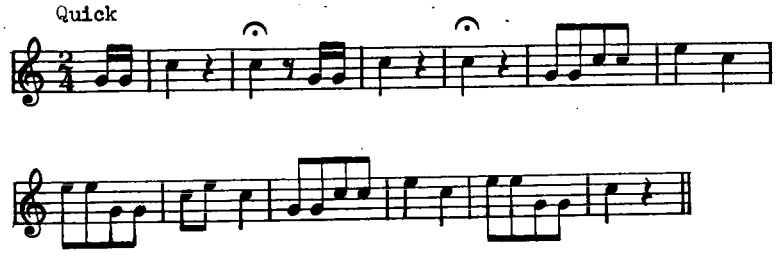
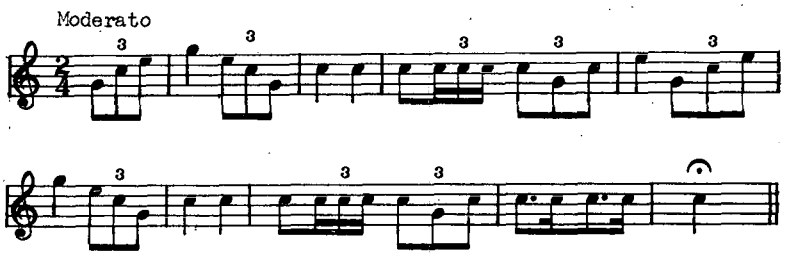


Figure 59—Continued.

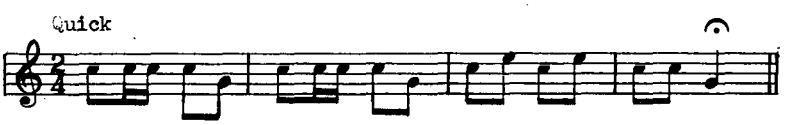
h. SICK CALL

Moderato



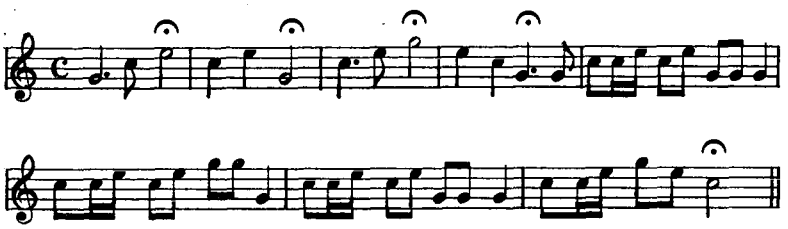
i. MAIL CALL

Quick



j. CHURCH CALL

Andante religioso sempre



k. RETREAT

Moderato but not too fast

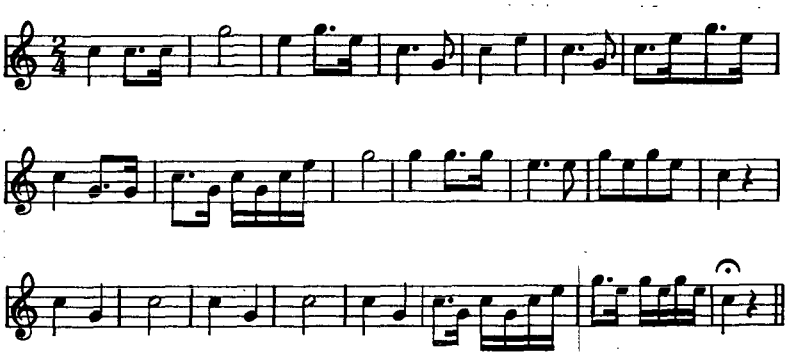


Figure 59—Continued.

l. TATTOO

Quick

m. CALL TO QUARTERS

Moderato but not too fast

n. TAPS

Slow and stately

mf

gradually louder

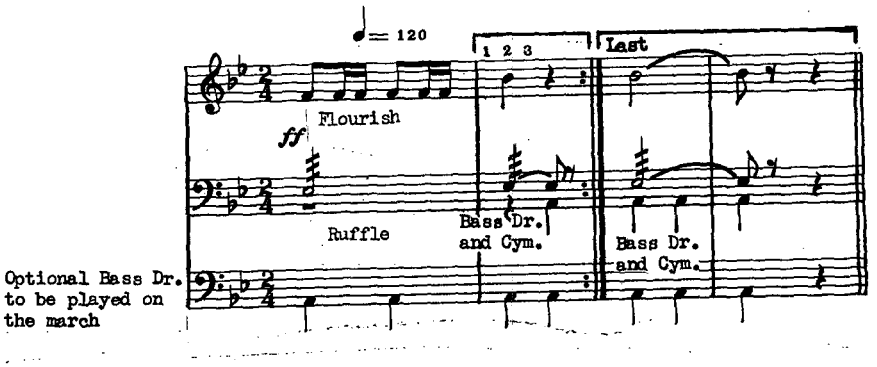
ff *f*

slower - -
dying away

Figure 59—Continued.

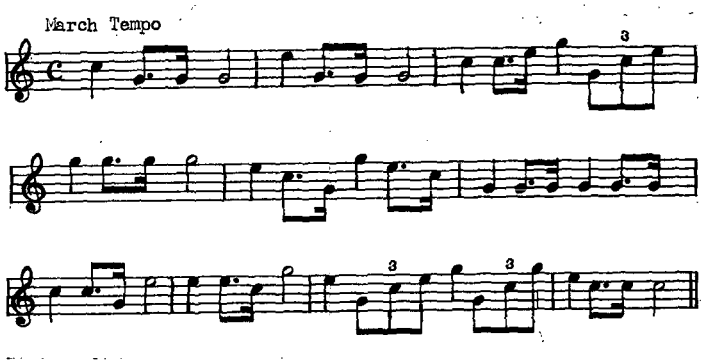
a. RUFFLE AND FLOURISH

March Tempo



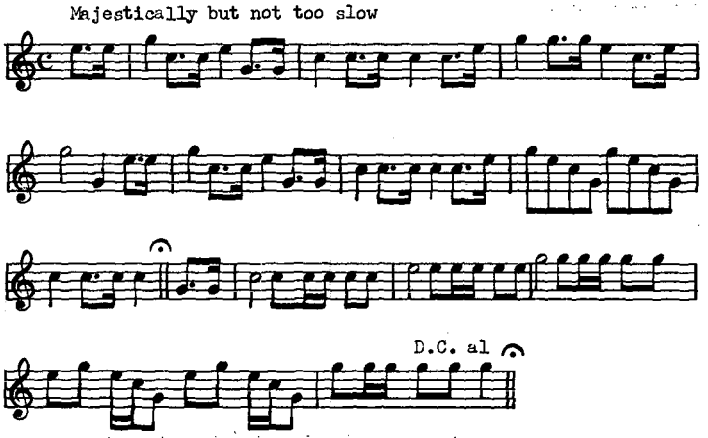
b. GENERAL'S MARCH

March Tempo



c. TO THE COLOR

Majestically but not too slow



d. SOUND OFF FOR FIELD MUSIC UNIT

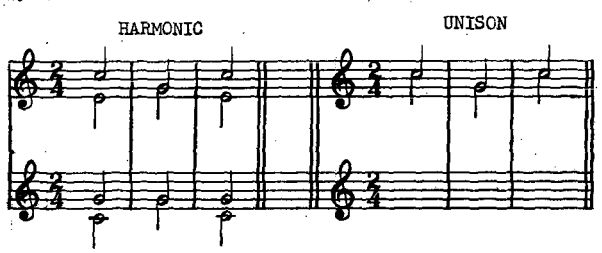


Figure 60. Ceremonial music.

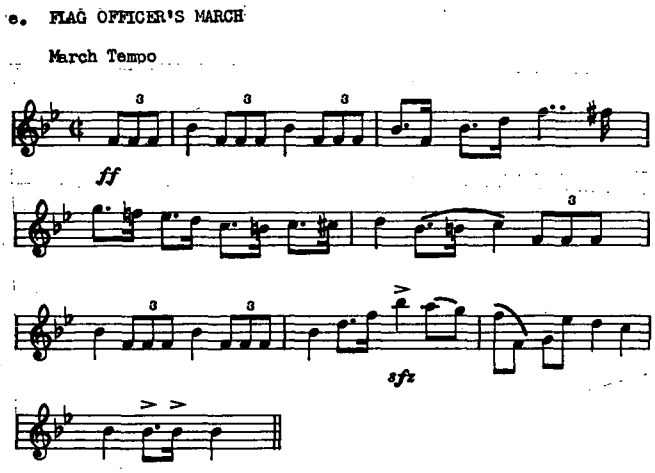


Figure 60—Continued.

ately following the playing of ruffles and flourishes ((b), fig. 60).

c. Flag Officer's March. The Flag Officer's March is played by Army bands when rendering personal honors to flag officers (Admirals) of the United States Navy or the United States Coast Guard. This march will be played in cadence immediately following the playing of ruffles and flourishes ((e), fig. 60). The General's March may be used in lieu of the Flag Officer's March.

d. To the Color. "To the Color" may be sounded by the bugler in lieu of The National Anthem of the United States ((c), fig. 60).

e. Sound Off for Field Music Units. Because of the bugle's limitations, it is not possible for the field music unit to render the sound off using the same harmonic progression of which the band is capable. Accordingly, the field music unit is limited to one progression as indicated ((d), fig. 60).

128. Field Music Marches

The physical characteristics of the bugle impose certain limitations on its performance. Since these characteristics include definite limitations in tonal compass, it is necessary that special music be provided for the field music units.

CHAPTER 7

CEREMONIES

Section I. REVIEWS

129. General

a. The following typographical format has been used to differentiate and clarify individual actions and procedures:

(1) Words in large capital letters indicate commands given by the commander of troops, the adjutant, or unit commander.

(2) Words in small capital letters indicate commands or actions of the bandmaster or drum major, or band maneuvers requiring such actions.

(3) Italicized words in text indicate music requirements.

b. A review is a military ceremony conducted for the following purposes:

(1) To honor a visiting higher commander, official or dignitary.

(2) To present decorations, awards, or honors and/or recognition to members of a command.

(3) Permit a higher commander, official or dignitary to observe the state of training of a command.

c. A review consists of the following steps in the sequence indicated:

(1) Formation of troops.

(2) Presentation and honors.

(3) Inspection (may be omitted for decoration, award, or retirement ceremonies).

(4) Honors to the Nation.

(5) Remarks (when appropriate).

(6) March in review.

(7) Conclusion.

d. The following ceremonial activities may also be incorporated into a review when appropriate:

(1) Retreat.

(2) Decorations, award, or individual retirement with or without retreat.

(3) Change of command, activation or inactivation of units with or without retreat.

e. When the bandmaster and the drum major execute movements at the command of the adjutant or the commander of troops, the following will apply:

(1) If the adjutant or the commander of troops gives the command directly, the bandmaster and the drum major execute the movements at this command.

(2) If the adjutant or the commander of troops directs the command, the bandmaster and the drum major execute the movements at the command of the commander of the organization at the immediate left of the band.

f. When a ceremony is conducted in honor of a foreign official or dignitary entitled to honors, equivalent honors (salutes) are rendered in the manner prescribed in AR 600–25.

130. Sequence of Events

a. Formation of Troops. The band is normally positioned on the final line 12 steps to the right of the marker for the right flank unit. The adjutant may assist in determining this location. The drum major forms, covers, and dresses the band (para 46). The bandmaster receives the band (para 46). In his post near the left flank of the band, the adjutant directs SOUND ATTENTION.

(1) With the band at attention, the bandmaster executes PREPARE TO PLAY ((1) and (2), fig. 31) for the trumpet and percussion sections only, and conducts *Attention* ((d), fig. 56), pauses, and waits for the adjutant's command to sound adjutant's call. A sufficient time interval should elapse in order that troop commanders may have sufficient time to bring their troops to attention. When all units are at attention, the adjutant directs SOUND ADJUTANT'S CALL.

(2) The bandmaster conducts *Adjutant's Call* and pauses until guides are on the final line at which time the unit commander nearest the band will command FORWARD MARCH.

(3) On this command, the band begins to play a *march.*

(4) When all units are on the final line and have been given parade rest, the adjutant, having reached his post, signals the band to stop playing.

(5) The adjutant then directs BRING YOUR UNITS TO ATTENTION. When the commander of troops has halted at his post, the adjutant directs BRING YOUR UNITS TO PRESENT ARMS. The bandmaster and drum major salute at this directive as prescribed in paragraph 129.

(6) The adjutant presents the command to the commander of troops and takes his post.

(7) The commander of troops directs BRING YOUR UNITS TO ORDER ARMS and the bandmaster and the drum major TERMINATE their SALUTES. If the reviewing officer has not taken his post, the commander of troops directs PARADE REST and then directs ATTENTION prior to the reviewing officer's arrival.

b. Presentation and Honors.

(1) When the reviewing officer has halted at his post, the commander of troops directs BRING YOUR UNITS TO PRESENT ARMS.

(*a*) If honors are not required, the bandmaster SALUTES (para 129*d*).

(*b*) If honors are required, the bandmaster gives the baton signals for READY INSTRUMENTS and PREPARE TO PLAY.

(2) The salute of the commander of troops is the signal for the rendition of the prescribed number of *Ruffles and Flourishes*, followed by the *General's March* ((b), fig. 60), or the appropriate music prescribed by AR 600–25. When a cannon salute is to be fired as a part of the personal honors, the first gun is fired at the first note of the music. Upon completion of the honors, the bandmaster FACES ABOUT and SALUTES. Instruments remain in playing position without movement.

(3) Upon completion of the presentation and/or honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. If honors were played, instruments are returned to the carry position in cadence at the command ORDER, ARMS.

Note. When scheduled, retreat will be integrated into the review at this point. Procedures are outlined in paragraph 133.

c. Inspection.

Note. The inspection may be omitted for decorations, awards, or retirement ceremonies. In this event, the ceremony would continue as stated in paragraph 131 immediately following the presentation and/or honors or following retreat if scheduled.

(1) When the inspection is included, the band will remain in the position of attention at the completion of the presentation and/or honors.

(2) The reviewing officer joins the commander of troops to inspect the command. As the inspecting party leaves the post of the commander of troops, the bandmaster conducts the band in appropriate *inspection music.*

(3) If it is apparent that the inspecting party will pass in front of the band, the bandmaster FACES ABOUT. The bandmaster and drum major execute EYES RIGHT, and SALUTE. As the reviewing officer comes into their line of vision, they follow him with their eyes, turning their heads, until the reviewing officer reaches the front, at which point their heads and eyes remain fixed. When the last officer of the inspecting party has cleared the left flank of the band, the bandmaster and drum major TERMINATE their SALUTE. The bandmaster FACES ABOUT and RESUMES CONDUCTING the inspection music. The band continues to play until the reviewing officer has completed the inspection and all members of the inspecting party have returned to their original positions.

Note. Decorations, awards, or retirement activities (para 131); change of command, activation, or inactivation activities (para 132) may be integrated at this point.

d. Honors to the Nation.

(1) When the commander of troops faces the troops and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS, the bandmaster signals PREPARE TO PLAY.

(2) As the commander of troops executes present arms, the bandmaster begins directing the *National Anthem.* The drum major executes the BATON SALUTE at the first note of the music.

(3) Upon completion of the music, the bandmaster FACES ABOUT and SALUTES. Instruments remain in playing position.

(4) When the commander of troops directs BRING YOUR UNITS TO ORDER ARMS, the bandmaster and the drum major TERMINATE their SALUTES as prescribed in paragraph 129 and immediately CHANGE POSTS. Instruments are returned to the carry position in cadence at the command ORDER, ARMS. If remarks are to be made, the commander of troops also directs PARADE REST.

e. Remarks. The reviewing officer, local commander (host) or distinguished guest may address the command at this time.

f. March in Review.

(1) Upon completion of the remarks, the commander of troops faces about and directs BRING YOUR UNITS TO ATTENTION.

(2) Having directed the command to order arms (following Honors to the Nation), if no re-

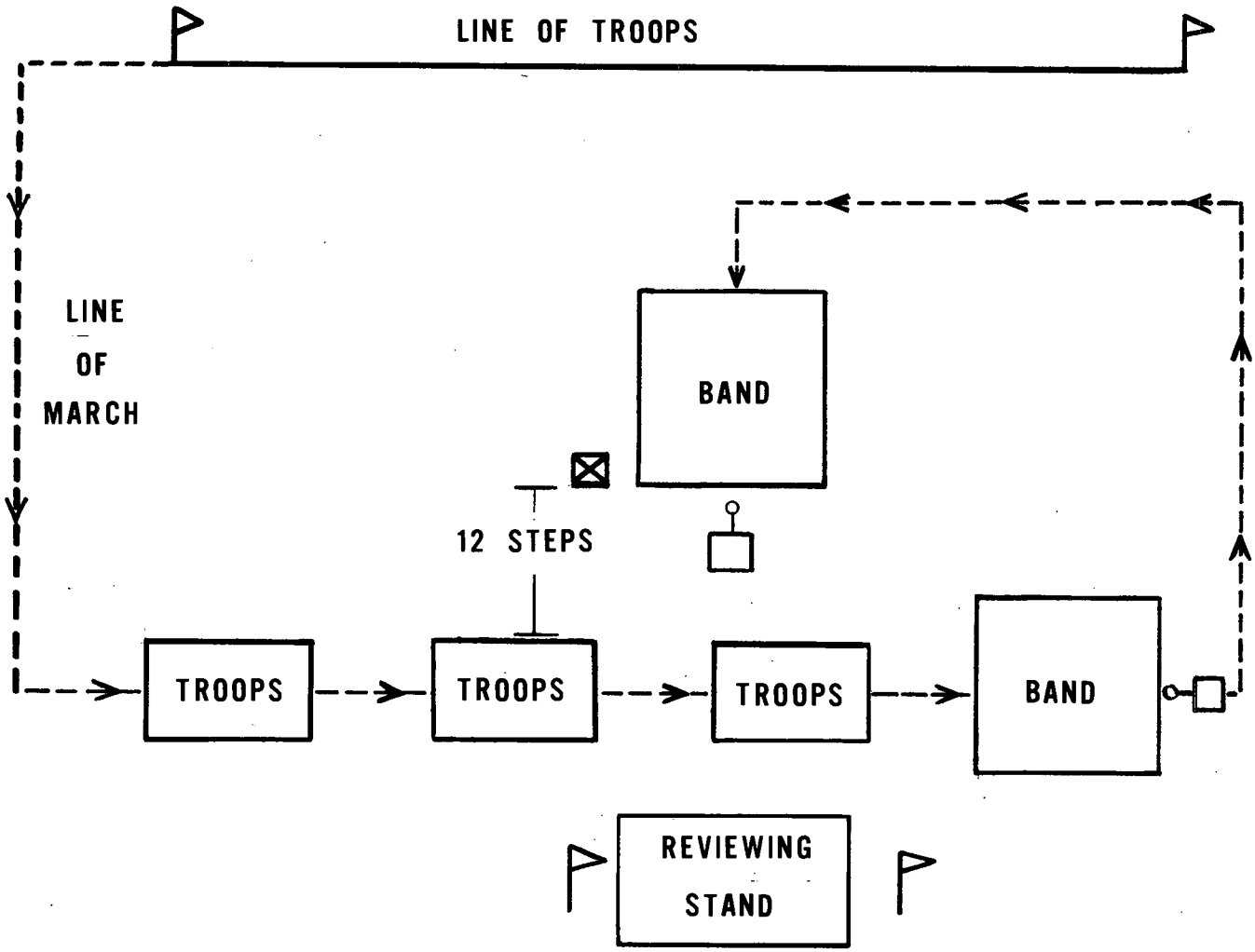


Figure 61. Pass in review position.

marks are to be made, or when the units are at attention after remarks are made, the host (local commander) directs PASS IN REVIEW.

(3) When the commander of troops directs PASS IN REVIEW, the drum major gives the oral command RIGHT, FACE; FORWARD, MARCH. The band is marched to a position that enables it to move straight out on the route of march without changing direction. The drum major HALTS the band and FACES it to the left. He then executes the baton signal, PREPARE TO PLAY (fig. 14).

(4) When the commander of the leading element of troops sees that the band is ready to step off playing, he gives the command RIGHT TURN, MARCH. The drum major, at the command, MARCH, executes the DOWN BEAT (para 69). The band steps off playing a *march.*

(5) The band follows the route prescribed for Pass in Review in FM 22–5.

(6) Honors will not be rendered at any time during the march in review.

(7) The bandmaster and drum major will execute EYES RIGHT and SALUTE when the drum major reaches the "eyes right" marker which is six steps in front of the reviewing officer. The band will continue to play marching music without interruption.

(8) When the last rank of the band has cleared the reviewing stand by approximately six steps, the band executes THREE consecutive LEFT TURNS and HALTS facing and centered on the reviewing stand, allowing at least 12 steps between the front rank of the band and the left flank of the marching troops (fig. 61).

(9) As the colors pass the reviewing stand, the bandmaster and drum major execute the prescribed SALUTES and come to the ORDER in cadence with the reviewing officer while the band continues to play marching music without interruption. For extended parades, note paragraph 41*d.*

g. Conclusion.

(1) When the last element of troops has

passed the reviewing stand and has executed ready front, the band will cease playing and go immediately into an *8-bar drum cadence*. On the second beat of the last bar of drum cadence the band will begin playing (in place) the pickup notes to letter *A* of the official version of *The Army Goes Rolling Along*. On the second time through letter *A* (i.e., 9th bar), the drum major signals the band to FORWARD MARCH and execute a LEFT TURN onto the line of march while continuing to play until the completion of the chorus. This arrangement will be modified by bandmasters to provide a *cadential ending* by prolonging the tonic chord on the downbeat of two measures before letter *D* for three full beats. At the completion of this version of the "Army Song" the band will cease playing and conclude the ceremony with *drum cadence* only.

(2) At the completion of the "Army Song", the commander of troops and the reviewing officer face each other and exchange salutes, thus officially terminating the ceremony.

131. Review with Decorations, Awards, and Individual Retirement (Sequence of Events)

a. Formation of Troops. Same as before. For a detailed description, refer to paragraph 130*a*.

b. Presentation and Honors. Same as before. For a detailed description, refer to 130*b*.

c. Inspection. Same as before. For a detailed description, refer to paragraph 130*c*.

d. Persons To Be Honored and Colors Forward. When the reviewing officer has completed the inspection and returned to his post, the commander of troops directs BRING YOUR UNITS TO ATTENTION. The commander of troops then commands PERSONS TO BE HONORED AND COLORS CENTER, (pause) MARCH.

Note. If the inspection has been omitted, this command is given after the order arms concluding the presentation and/or honors (or after *To The Color* if retreat was included).

(1) On the command march, the band begins to play a *march* and continues to play until the detachment is halted in front of the reviewing officer. The bandmaster should endeavor to CUT OFF the band at the exact time that the detachment halts. If time permits, the bandmaster then FACES ABOUT.

(2) When the commander of troops passes around the right flank of the detachment to return to his post, the bandmaster FACES the band. The commander of troops then directs BRING YOUR UNITS TO PRESENT ARMS.

e. Honors to the Nation. At the salute of the commander of troops, the bandmaster begins directing the *National Anthem*. The drum major executes the BATON SALUTE at the first note of the music. Upon completion of the music, the bandmaster FACES ABOUT and SALUTES. Instruments remain in playing position. Upon completion of the music, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. The bandmaster and drum major TERMINATE their SALUTES and instruments are returned to the carry position in cadence at the command ORDER, ARMS.

f. Remarks. After decorations and awards are presented, remarks may be made.

g. Honored Persons and Colors Post. Upon completion of the remarks, the commander of the troops directs BRING YOUR UNITS TO ATTENTION. The commander of troops then faces about and commands DETACHMENT POST, (pause) MARCH. On the command march, the band plays a *march* until the colors are back in position. The bandmaster then CUTS OFF the band and immediately CHANGES POSTS with the drum major.

h. March in Review. Same as before. For a detailed description, refer to paragraph 130*f*.

i. Conclusion. Same as before. For a detailed description, refer to paragraph 130*g*.

132. Review with Change of Command, Activation, or Inactivation (Sequence of Events)

a. Formation of Troops. Same as before. For a detailed description, refer to paragraph 130*a*.

b. Presentation and Honors. Same as before. For a detailed description, refer to paragraph 130*b*.

c. Inspection. Same as before. For a detailed description, refer to paragraph 130*c*.

d. Colors Forward.

(1) When the reviewing officer has completed the inspection, the commander of troops directs BRING YOUR UNITS TO ATTENTION. When the movement is completed, the commander of troops commands COLORS CENTER, (pause) MARCH.

(2) The colors are brought forward with the band playing and the command is brought to present arms as outlined in paragraph 131*d*(1) and (2).

e. Honors to the Nation. Same as before. For a detailed description refer to paragraph 131*e*.

f. Ceremony. Change of Command, Activation, or Inactivation ceremonies take place at this time.

g. Remarks. Remarks may be made at this time.

h. Colors Post. Upon completion of the remarks, if made, the commander of troops directs BRING YOUR UNITS TO ATTENTION. The commander of troops then commands COLORS POST, (pause) MARCH. On the command march, the bandmaster conducts the band in marching *music* until the colors are back in position. He then CUTS OFF the band and immediately CHANGES POSTS with the drum major.

i. March in Review. Same as before. For a detailed description, refer to paragraph 130*f*.

j. Conclusion. Same as before. For a detailed description, refer to paragraph 130*g*.

133. Review with Retreat (Sequence of Events)

a. Formation of Troops. Same as before. For a detailed description, refer to paragraph 130*a*.

b. Presentation and Honors. Same as before. For a detailed description, refer to paragraph 130*b*.

c. Retreat.

(1) The band remains at attention at the completion of the presentation and honors.

(2) The commander of troops directs, SOUND RETREAT, as soon as he and his staff assume parade rest, the band sounds *Retreat.*

(3) At the conclusion of retreat, the commander of troops directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. When the commander of troops has faced about and presented arms, the bandmaster begins directing *To The Color.* At the completion of the music, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST.

d. Inspection. Same as before. For a detailed description, refer to paragraph 130*c*.

e. Honors to the Nation. Same as before. For a detailed description refer to paragraph 130*d*.

f. Remarks. Remarks may be made at this point.

g. March in Review. Same as before. For a detailed description, refer to paragraph 130*f*.

h. Conclusion. Same as before. For a detailed description, refer to paragraph 130*g*.

134. Mounted Reviews

a. For mounted reviews, the band is formed dismounted and takes position 25 yards to the left and 5 yards to the rear of the reviewing officer (FM 22–5).

b. All troops and vehicles form and take positions on the line of troops before Adjutant's Call. When the adjutant has determined that all units are on line, he will command or signal the bandmaster to SOUND ADJUTANT'S, which is the signal that the review has begun. The band will not play a march after the sounding of *Adjutant's Call.*

c. The review then proceeds as prescribed for a dismounted review.

d. The rendition of music by the band for personal honors, Retreat, decorations and awards, and pass in review will follow the same procedure as outlined for dismounted review.

135. Review With Less Than a Battalion Size Unit

A reduced strength review is essentially the same as a battalion or larger review except:

a. The troops are formed on a final line.

b. Attention and Adjutant's Call are not sounded.

c. Neither the adjutant nor a staff participate.

d. The commander of troops gives orders rather than directives.

e. During the March in Review, the band positions itself in front of the reviewing officer by executing a left turn at a point *midway* between the final line and the reviewing line and a right turn when on line and centered on the reviewing officer.

SECTION II. PARADES

136. General

a. The preparation for and organization of troops for a parade is similar to that for a review. In a parade, however, the troop commander is also the reviewing officer. Other differences are that the band conducts *trooping the line,* the inspection is omitted, a report is rendered, orders are published, and officers and guidons are marched forward and centered on the commander.

b. A parade consists of the following steps in the sequence indicated.

(1) Formation of troops.

(2) Sound off.

(3) Honors to the Nation (concurrent with retreat, if scheduled).

(4) Reports.

(5) Publishing of Orders.

(6) Officers Center March (Post).

(7) Pass in Review.

(8) Conclusion.

c. Retreat may also be incorporated into a parade when appropriate. If retreat is scheduled Honors to the Nation is conducted concurrently.

137. Ceremonial Battalion Parade

a. Formation of Troops. The band is formed for a parade in the same manner as for a review (para 130a). Attention, Adjutants Call, and a *march,* to move the battalion forward, are all performed as in a review (para 130*a*).

b. Sound Off.

(1) Immediately following the march, the bandmaster CHANGES POSTS with the drum major (fig. 1).

(2) When the battalion has been given parade rest, the adjutant directs SOUND OFF.

(3) At this command, the drum major conducts the three *Sound Off Chords.* At the conclusion of the third chord, the band marches FORWARD playing a *march* at quick time. The band executes a LEFT TURN to march across the front of the troops (fig. 62). The bandmaster and drum major do not salute at any time during this phase of the ceremony. At the left of the line of troops, the band COUNTERMARCHES and returns over the same ground to the right of the line. After the band has passed beyond the right of the troops, it executes a RIGHT TURN, COUNTERMARCHES again, and HALTS in its original position. When the band finishes the march, it again plays *Sound Off.* The bandmaster and drum major then *Change Posts.*

(Trooping the line may be eliminated when ceremonies are conducted indoors during inclement weather and space is at a premium.)

Note. Retreat when scheduled will be integrated at this point. The adjutant directs SOUND RETREAT. When the adjutant assumes the parade rest position, the trumpets sound *Retreat.* Immediately upon completion of retreat, the adjutant directs ATTENTION and PRESENT ARMS. The battalion commander's salute is the signal for the band to play the *National Anthem.* The drum major executes the BATON SALUTE on the first note of the music. At the conclusion of the music, the bandmaster FACES to the front and SALUTES; instruments remain in the playing position. The bandmaster and the drum major TERMINATES their SALUTES on the command ORDER, ARMS. Instruments are returned to the carry position in cadence at the command ORDER, ARMS.

c. Honors to the Nation. (If retreat is scheduled in the parade, disregard this para.)

(1) If retreat is not conducted, the adjutant (after the band has completed sound off) directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS.

(2) The battalion commander commands himself and his staff to present arms. This is the signal for the bandmaster to begin conducting the *National Anthem* (para 90). The drum major executes the BATON SALUTE on the first note of the music. At the conclusion of the music, the bandmaster FACES ABOUT and SALUTES; instruments remain in the playing position. At the command ORDER ARMS, the bandmaster and drum major TERMINATE their salutes and bandsmen return their instruments to the carry position in cadence.

d. Reports. The adjutant reports to the commander of troops, receives reports from the units and again reports to the commander of troops.

e. Publishing of Orders. The adjutant reads the orders.

f. Officers Center March (POST).

(1) Units are given PARADE REST. The band remains at ATTENTION.

(2) The adjutant commands OFFICERS, (pause) CENTER, (long pause) MARCH.

(3) At the command march, the band begins to play a *march* and continues playing until the officers are halted in front of the commanding officer. The bandmaster should endeavor to CUT OFF the band at the exact time that the officers halt.

(4) The officers execute present arms and order arms. The battalion commander gives such instructions as he deems necessary and then commands OFFICERS POST MARCH.

(5) At the command march, the band plays a *march* and continues to play until the last officer reaches his original post and assumes parade rest.

(6) Immediately following the conclusion of the march, the bandmaster and drum major CHANGE POSTS.

g. Pass in Review.

(1) The battalion commander directs, BRING YOUR UNITS TO ATTENTION. When all units are at attention, the battalion commander directs PASS IN REVIEW.

(2) The band proceeds as in a review. For detailed description refer to paragraph 130*f*(3) through (9).

h. Conclusion. For a detailed description of the conclusion including *The Army Goes Rolling Along* refer to paragraph 130*g*. The completion

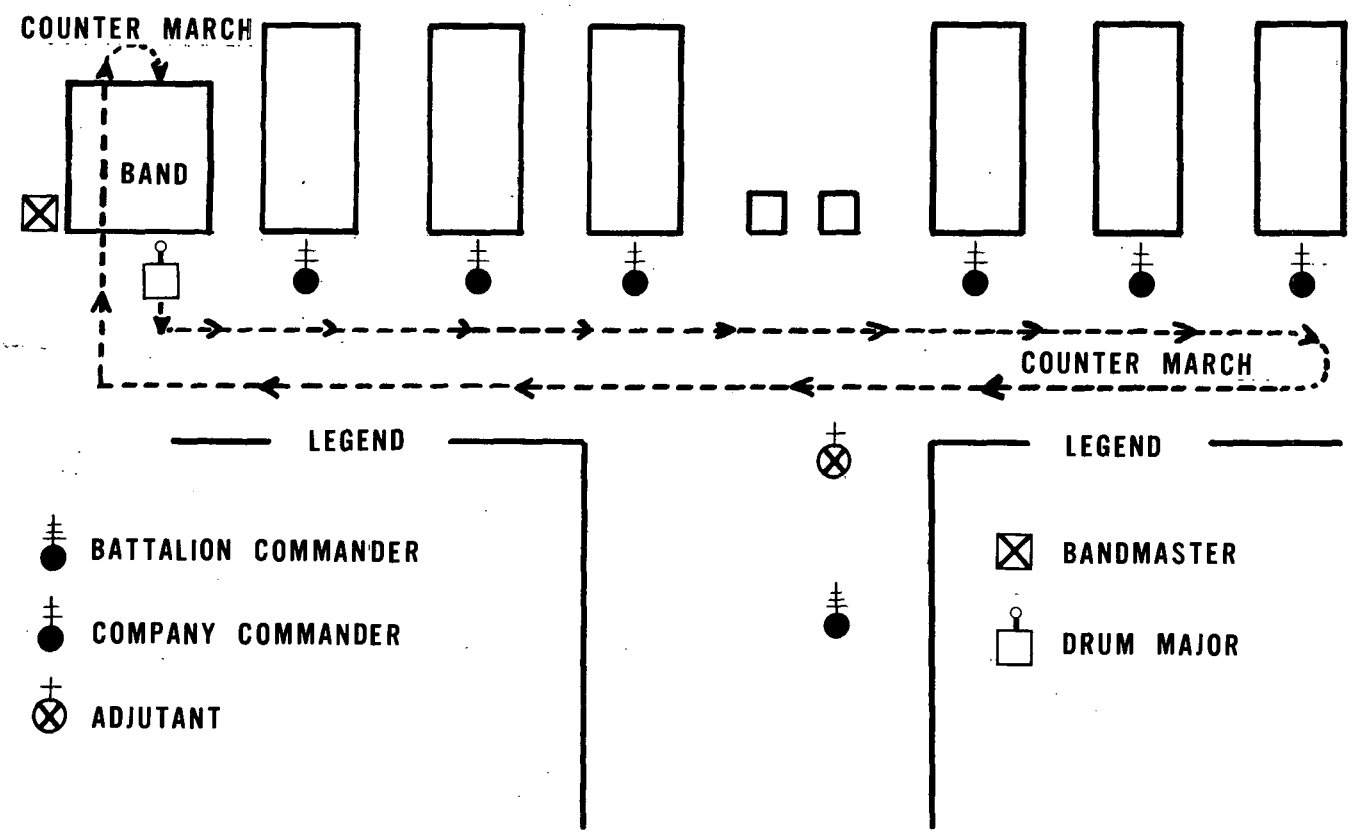


Figure 62. Band route of march for Sound Off.

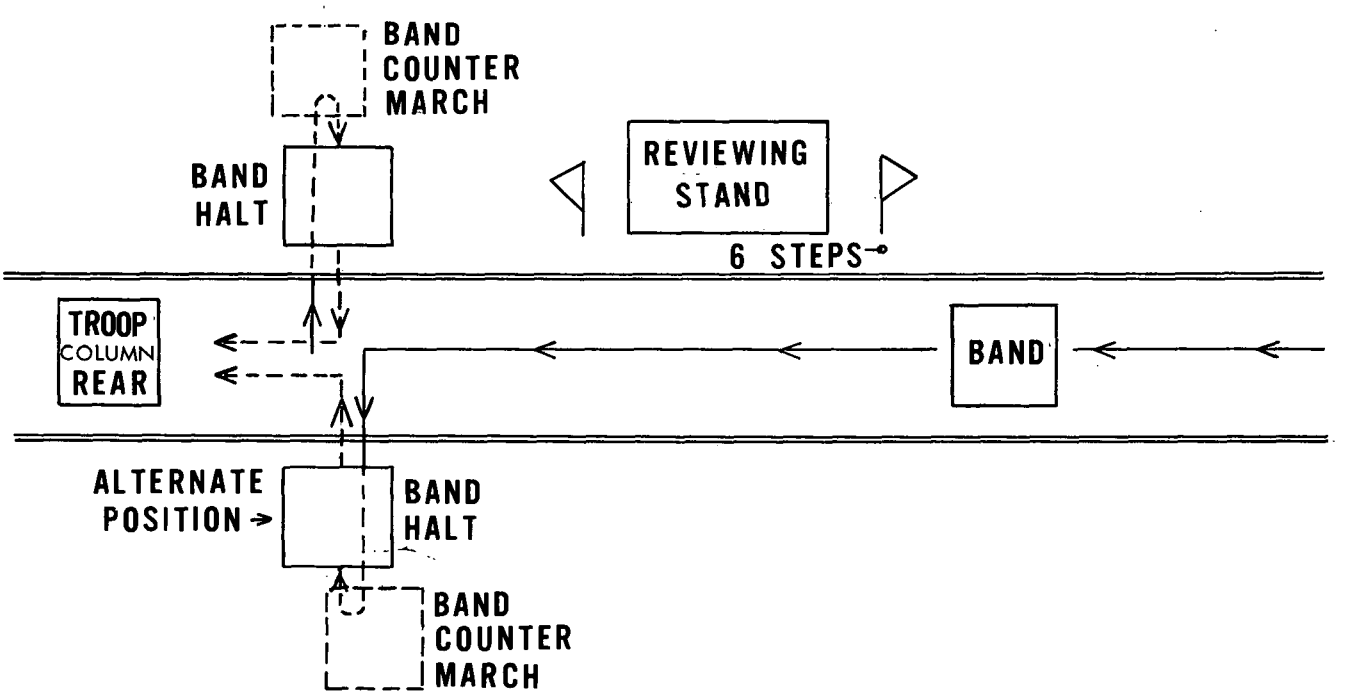


Figure 63. Street parade.

of "The Army Song" officially terminates the ceremony.

138. Ceremonial Brigade Parade

The brigade ceremonial parade is the battalion parade with the following exceptions:

a. Brigade commander is substituted for battalion commander and brigade for battalion in the description.

b. In Trooping the Line, the band passes in front of the line of the battalion commanders.

139. Street Parade

a. For a street parade, troop elements are formed in the order prescribed in AR 600–25. When the band is participating as a part of its parent organization, it will form immediately to the rear of the organization commander and his staff. If the band is marching as a separate unit in a parade, it should be the leading element of the column or troop unit. When more than one band participates, the bands should be sufficiently apart to avoid conflicting cadences.

b. The parade should move off at the command of the commander of the first troop element. The drum major executes the DOWN BEAT so that the band steps off marching and playing with the troops on the command of the first element.

c. If the grade or rank of the individual reviewing the parade entitles him to honors, the drum major executes the baton signals, CUT OFF, so as to begin the honors as the first rank reaches the "eyes right" marker or six steps from the front of the reviewing officer, and on the next accented beat after the cut off, the band without signal from the drum major renders the prescribed number of *Ruffles And Flourishes.* The General's March or Flag Officer's March is not played at this time. The bandmaster and the drum major execute the appropriate SALUTES. At the conclusion of the honors and on the next accented beat, the band resumes playing a previously designated *march.* Honors are sounded only if the bandmaster has been officially informed of the requirement.

d. When more than one band participates in a street parade, it is permissible for each band to move out of the line of march after clearing the reviewing stand in order to furnish marching music for the troop elements to which it has been assigned. When its assigned troop element(s) has/have passed the reviewing stand, the band moves out of its position and follows the element. These movements may be accomplished as follows:

(1) When the last rank of the band has cleared the reviewing stand by approximately six steps, it executes a LEFT (RIGHT) TURN, moves in the new direction at a point so as to clear the line of march, then COUNTERMARCHES and HALTS (fig. 63).

(2) When the band is in the position prescribed in (1) above, the bandmaster and the drum major execute the appropriate SALUTE whenever the National Color passes by. No ruffles and flourishes will be rendered at this time regardless of the rank of the reviewing officer or personage.

(3) When the last of the troop element(s) to which the band has been assigned has/have cleared the reviewing stand, the band MOVES FORWARD into the line of march, executes a RIGHT (LEFT) TURN, and follows the troop element without playing.

Section III. Honor Guards

140. General

a. Honor guards are employed to render personal honors to persons of high military or civilian rank or position upon arrival or departure from a military command. Honor guards are not a substitute for those ceremonies appropriate in a review or parade.

b. Prior to the arrival of the person to be honored, the honor guard commander positions the band, formation of troops, and salute battery from right to left in that order.

141. Sequence of Events

a. Formation of Troops and Reception of Honoree.

(1) The band forms on the line of troops 12 steps to the right of the guard of honor. Movements of the bandmaster and drum major will be as prescribed in paragraph 129*a*.

(2) At the approach of the person to be honored, the honor guard commander commands HONOR GUARD, ATTENTION. After the band comes to attention at this command, the bandmaster FACES the band in preparation for rendering the prescribed musical honors.

(3) When the honoree has taken his position 20 steps in front of and facing the honor guard commander, the honor guard commander faces about and commands PRESENT, ARMS, faces about and salutes.

b. Honors. As the honor guard commander salutes, the bandmaster conducts the prescribed

number of *Ruffles And Flourishes,* followed by the *General's March, Flag Officer's March,* other appropriate *music,* after which the bandmaster FACES ABOUT and SALUTES. At the command ORDER, ARMS, the bandmaster and drum major TERMINATE their SALUTES and bandsmen return their instruments to the carry position in cadence.

c. Inspection.

(1) As the host and honoree march forward and halt in front of the horor guard commander, the bandmaster FACES the band. As soon as the honor guard commander comes to order arms after reporting to the honoree that the honor guard is ready for inspection, the bandmaster begins conducting appropriate *inspection music.* In this connection, it is pointed out that the music to be used for inspection should be carefully selected. Usually, a march is played, but some commanders prefer to have some other type of music played for this purpose. The bandmaster should bear in mind that there is likely to be considerable discussion between the host and the honoree; therefore, the volume should be controlled accordingly.

(2) After starting inspection music, the bandmaster FACES ABOUT. The inspection begins at the right front of the band. The bandmaster remains facing the front until the last member of the inspection party has passed the left flank of the band, after which the bandmaster FACES ABOUT and RESUMES CONDUCTING the inspection music. If the inspection music requires directing, the bandmaster does not salute or execute eyes right when the honoree passes in front of the band.

(3) When the honoree has completed the inspection and returned to his original position, the bandmaster CUTS OFF the band and FACES ABOUT.

d. Honors to the Nation.

(1) The honor guard commander commands PRESENT ARMS, faces about, and salutes. As the honor guard commander salutes, the band plays honors to the nations. If the honoree is a foreign dignitary, the *national anthem of his country* is played first followed by a *drum roll* and the playing of the *Star Spangled Banner.*

(2) The drum major executes the BATON SALUTE on the first note of music. The bandmaster FACES ABOUT and SALUTES immediately following the play of the Star Spangled Banner. Instruments remain in playing position.

(3) On the command ORDER, ARMS, the bandmaster and drum major TERMINATE their SALUTES and the bandsmen return their instruments to the carry position in cadence.

e. March in Review/Conclusion. At this point, the honor guard may use one of two procedures, a conclusion or a pass in review followed by a conclusion.

(1) If a march in review is not desired, the honor guard commander will face about. The band then plays *one chorus (32 bars) of the "Army Song".* At the completion of the "Army Song," the honor guard commander will salute. The band may play incidental *backgound music* while the honoree is being introduced to the staff and other guests as appropriate.

(2) If a pass in review is desired, the bandmaster and drum major CHANGE POSTS after the command order arms which concludes honors to the nation. When the host directs PASS IN REVIEW, the drum major gives the oral command RIGHT, FACE; FORWARD, MARCH. The band is marched to a position that enables it to move straight out on the route of march without changing direction. It is then HALTED and FACED to the left. The drum major executes the baton signal, PREPARE TO PLAY (fig. 14). When the band is in position, the honor guard commander commands FORWARD, MARCH. At the command march, the drum major executes the DOWN BEAT and the band steps off playing a *march.* The band executes a LEFT TURN at a point *midway* between the line of troops and the honoree and a RIGHT TURN when on line and centered on the honoree.

f. Conclusion. Same as before. For a detailed description, including *The Army Goes Rolling Along,* refer to paragraph 130*g* (1).

g. The completion of the "Army Song" officially terminates the ceremony.

Section IV. FUNERALS

142. General

a. Military funerals are divided into three classes:

(1) With chapel service, followed by the march to the grave or place of local disposition with the prescribed escort.

(2) Without chapel service, with the funeral procession forming at the entrance to (or at a point within a reasonable marching distance of) the cemetery.

(3) With graveside service only.

b. Whenever arms are presented at a military

funeral for a person entitled to personal honors, the prescribed number of *Ruffles and Flourishes*, followed by the *General's March, Flag Officer's March*, or *march* as prescribed for the grade of the deceased (AR 600–25), is sounded, except when arms are presented at the close of the benediction at the graveside service.

c. Whenever personal honors are rendered at a military funeral, they should be played at a tempo in keeping with the solemn dignity of the ceremony (MM quarter note = 80 to 100). Personal honors should never be played so slowly that they lose the brilliance inherent in musical honors for high-ranking officers and dignitaries.

d. The *march* selected to be played by the band for the procession from the chapel to the graveside should be well adapted melodically and harmonically for marching at a cadence of 80 to 100 steps per minute and should be characteristic of the solemnity appropriate to a ceremony of this type.

e. The word "chapel" as used herein is interpreted to include the church, home, or other place where the services are held, exclusive of the service at the graveside.

f. The word "casket" as used herein is interpreted to include the receptacle containing the cremated remains of the deceased.

g. The shells of all drums should be covered completely with black crepe. Snare drums should be muffled. The cymbals should not be used during the playing of ceremonial funeral music.

h. The drum major's baton should have a large bow on black crepe tied to it where the ball joins the staff. All movements of the drum major's baton should be executed in a precise and dignified manner without flash or flourish, although it is permissible for the baton to be twirled slowly without flourish during a funeral ceremony. The drum major does not mark cadence while the band is marching and playing. The baton habitually is carried under the right arm as in carry baton with the left hand grasping the staff from the back, waist high, back of the hand to the body. The whistle is never needed during a military funeral.

i. Local conditions naturally will necessitate changes in procedures outlined for the following ceremonies. So far as practicable, the instructions in the following paragraphs will govern.

143. Funeral With Chapel Service

a. Prior to the time set for the service, the escort and the band form in line opposite to and facing the chapel. The band forms on the flank toward which it is to march. Movements of the bandmaster and drum major are as prescribed in paragraph 130*a* except that attention is not sounded.

b. When the conveyance bearing the remains approaches the chapel, the escort and the band are brought to attention at the command of the escort commander.

c. The conveyance comes to a stop directly in front of the entrance to move the casket into the chapel.

d. The moment the pallbearers lift the casket from the conveyance, the escort is brought to present arms. The drum major executes the BATON SALUTE.

e. If the rendition of *honors* is required (para 142*b*), they should be sounded when the escort executes PRESENT ARMS. Upon completion of the honors the band plays a *hymn or sacred song*. If no honors are required, the band starts playing the hymn or sacred song when the escort presents arms. The band continues to play until the casket has been carried into the chapel. As soon as the casket enters the chapel, the band CEASES TO PLAY. The volume of the band should be gradually decreased and a stop made at the end of a phrase, preferably ending on the *tonic* if the hymn cannot be played through to its completion. After the casket is carried into the chapel and the band has ceased playing, the bandmaster FACES ABOUT AND SALUTES. The escort commander commands ORDER, ARMS, at which time the bandmaster and the drum major terminate their SALUTES. The escort and the band are given AT EASE by the escort commander.

f. The escort and band are brought to ATTENTION by the escort commander at the conclusion of the chapel service and as the casket comes into view the escort is brought to PRESENT ARMS. At this command, the drum major executes the BATON SALUTE and the bandmaster starts the band playing a *hymn or sacred song*. If *honors* are prescribed, they should be rendered immediately prior to the performance of the hymn or sacred song. The band continues to play until the casket is secured on the conveyance. Upon completion of the hymn, the bandmaster FACES ABOUT and SALUTES. The bandmaster and the drum major TERMINATE their SALUTES at this command of the escort commander. At the termination of the salute, the bandmaster and the drum major CHANGE POSTS.

g. The drum major then MANEUVERS the band so that it faces in the direction toward which the escort is to march. The escort should be faced in the proper direction behind the band. If it is possible for the band and escort to form by executing

facing movements, the band takes the facing command from the escort commander. The procession is then formed behind the escort as follows:

(1) Escort Commander.

(2) Band.

(3) Escort, including colors, firing squad, and bugler.

(4) Honorary pallbearers, if riding in cars.

(5) Clergy.

(6) Caisson and honorary pallbearers, if walking.

(7) Active pallbearers.

(8) Personal Flag.

(9) Caparisoned horse, if the deceased was a member of a mounted unit.

(10) Family.

(11) Friends, patriotic and/or fraternal organizations.

h. When the procession has been formed, the band and escort are put in march upon the command of the escort commander. The band steps off playing a suitable *march* or a modified *drum cadence.*

i. The march from the chapel to the grave is made at a cadence of from 80 to 100 steps a minute. If the distance from the chapel to the grave is extremely great, the escort may, while the band is changing *music* and the percussion is maintaining the *cadence,* be instructed to march in quick time until within a reasonable distance from the grave, at which time the escort resumes the slower step. This change of cadence should be accomplished by means of the percussion section's *gradually increasing or decreasing the tempo.* The bandmaster will explain the necessary instructions to the band and the commander of the escort so that this procedure is thoroughly understood. The escort should always start and end the procession by marching in slow cadence.

j. The procession marches over the prescribed route. The band and the escort form in line in view of the next of kin. It is customary for the band to CEASE PLAYING prior to taking its place in line at the grave, as the band usually has to walk over sidewalks and other obstacles in order to reach its proper position on line. After checking the alinement of the band, the drum major CHANGES POSTS with the bandmaster.

k. The band and escort being in line, the commander of the escort gives the command, PRESENT, ARMS. As the escort commander comes to present arms, the pallbearers remove the casket from the conveyance. The drum major executes the BATON SALUTE at this command.

l. When the escort has presented arms, the bandmaster starts the band playing a *hymn or sacred song* (*e* above). If *honors* are required, they should be sounded immediately prior to the playing of the hymn.

m. The band continues to play until the casket is placed over the grave, at which time the band master CUTS OFF the band, FACES ABOUT and SALUTES The bandmaster and the drum major TERMINATE their SALUTES at the command, ORDER, ARMS, given by the escort commander; the bandmaster, drum major, and the band come to the position of PARADE REST at the command of the escort commander.

n. At the conclusion of the service (after the benediction) the escort commander brings the escort and the band to ATTENTION and commands ESCORT, PRESENT, ARMS; FIRING SQUAD, FIRE THREE VOLLEYS.

o. At the command, PRESENT ARMS, the bandmaster SALUTES and the drum major executes the BATON SALUTE.

p. The bugler designated to sound *Taps* takes his position near the firing party. Immediately after the three volleys the firing squad comes to present arms. The bugler then sounds *Taps* after which he SALUTES. After the command, ORDER, ARMS, he resumes his normal position with the band or escort.

q. At the conclusion of the service (preceding the benediction) and if the individual being interred is entitled to a gun salute, the escort commander commands ESCORT, PRESENT, ARMS. The bandmaster and the drum major execute the appropriate SALUTES at this command; the bugler takes his position near the firing party. When the escort has presented arms, the prescribed gun salute is fired. Neither personal honors nor a hymn or sacred song should be sounded or played by the band during or after the gun salute. At the completion of the gun salute and while the escort is still at present arms, the escort commander commands FIRING SQUAD, FIRE THREE VOLLEYS. Immediately after the three volleys have been fired, the bugler sounds *Taps,* after which he SALUTES, and on the command, ORDER, ARMS, resumes his normal position with the band or escort. In accordance with AR 600–25, the three volleys of the firing squad may be substituted by three salvos of artillery guns firing simultaneously, in which case the firing squad comes to present arms at the command of the escort commander.

r. At the conclusion of *Taps,* the escort commander commands ORDER, ARMS. At this command, the bandmaster and the drum major TERMINATE their SALUTES. The band plays *appro-*

priate music as the flag is folded. The band and escort remain in position until the family moves away from the grave. The band and the escort are FACED in the proper direction by the escort commander and are MARCHED away from the graveside at quick time without music. On the return march, the band does not play in the vicinity of the grave, or when the music may disturb other funeral processions. In a small cemetery, this is considered as within the cemetery limits.

144. Funeral Without Chapel Service But With Procession and Graveside Service

a. For this ceremony, the band and escort form in line opposite the entrance to the cemetery or at a point within a reasonable walking distance from the grave as prescribed in paragraph 143.

b. As the conveyance bearing the remains approaches, the escort and the band are brought to ATTENTION. If the circumstances require that the casket be transferred from one conveyance to another, the escort commander gives the command, PRESENT, ARMS, and the band plays a *hymn or sacred song* as outlined in paragraph 143*e*. If the casket is not transferred, music is not required and the escort is not presented.

c. The procession is now formed as outlined in paragraph 143*g* and the ceremony proceeds as prescribed in paragraph 143*h* through *r*.

145. Graveside Service

a. For this type funeral (without chapel service) all elements of a military funeral except the caisson or hearse and caparisoned horse are present and used as described in paragraph 143. However if the family desires to eliminate other elements, the band may be omitted from the ceremony. In this event, the following are used:

(1) Clergy.

(2) Officer in charge or noncommissioned officer in charge.

(3) Active pallbearers.

(4) Firing party.

(5) Bugler.

(6) Personal flag bearers (if appropriate).

b. The military elements participating in the graveside service are in position before the arrival of the remains.

Section V. FORMAL GUARD MOUNT

146. General

The guard mounting ceremony (FM 22–6) is held for the purpose of inspecting the new guard, assigning officers and noncommissioned officers according to rank, and issuing necessary instructions or special orders.

147. Procedure

The bandmaster must coordinate with the adjutant in reference to the signal, if any, for playing the march to bring the guard on line.

a. The band is normally positioned 12 steps to the right of the marker for the right flank of the guard (the distance may be modified for small guards). The drum major forms, covers, and dresses the band (para 46). The bandmaster receives the band (para 46). From his post in front of the area where the guard is to be formed, the adjutant signals or commands SOUND ADJUTANT'S CALL.

b. With the band at attention, the bandmaster executes PREPARE TO PLAY ((1) and (2), fig. 31) for the trumpet and percussion sections only and conducts *Adjutant's Call.* If the guard is in area removed from the vicinity of the parade ground, *Attention,* ((d) fig. 56), should be sounded prior to having the trumpets sound adjutant's call. A sufficient time interval should elapse between sounding the two calls in order that the sergeant of the guard may have sufficient time to bring the guard to attention.

c. When the guard has reached a point approximately 6 steps from its position on line, the bandmaster CUTS OFF the band so that the members of the guard may be able to hear the command HALT, when given by the sergeant of the guard. The bandmaster then gives the command PARADE, REST to the band, FACES ABOUT, and assumes the position of PARADE REST.

d. When the adjutant has completed the assignment of officers and noncommissioned officers, he returns to his post, faces the guard, and commands POST. At this command, the bandmaster COMES TO ATTENTION, FACES ABOUT, and commands BAND, ATTENTION. The adjutant commands PREPARE FOR INSPECTION, at which time the bandmaster gives the PREPARE TO PLAY signal and conducts the band in playing appropriate *inspection music* while the adjutant inspects the guard. When the adjutant has completed the inspection and has taken his position, the bandmaster CUTS OFF the band and CHANGES POSTS with the drum major. If there are two platoons of guards, the bandmaster waits until both officers have taken their respective positions before causing the band to cease playing and changing posts with the drum major. The band is

not inspected during a formal guard mount ceremony.

e. The adjutant, from his position 35 steps in front of and facing the guard, gives the command GUARD, ATTENTION; PARADE, REST; SOUND OFF.

f. At the command sound off, the band performs the movements and music as prescribed in paragraph 137*b*.

g. The adjutant comes to attention and commands GUARD, ATTENTION; PRESENT, ARMS. The bandmaster and the drum major SALUTE at this command. The adjutant faces the new officer of the day, salutes, and reports: "Sir, the guard is formed." The new officer of the day returns the salute and directs the adjutant: MARCH THE GUARD IN REVIEW, SIR.

h. When the adjutant in directed to march the guard in review, he faces about, brings the guard to order arms, and commands RIGHT, FACE.

i. At the command right face the band changes direction as prescribed in paragraph 130*f* (3).

j. The adjutant, having taken his position 3 steps in front of the commander of the guard, who is the leader of the first platoon, gives the command RIGHT SHOULDER, ARMS; FORWARD, MARCH.

k. On the command march, the drum major executes the DOWN BEAT.

l. The band marches past the reviewing officer, and the bandmaster and the drum major execute the appropriate SALUTES according to the principles of a parade or review.

m. After passing the reviewing officer (new officer of the day), the band executes three consecutive LEFT TURNS and comes to a HALT directly opposite and facing the reviewing officer and 18 steps from the point which the left flank of the guard passes. It continues to play until the guard leaves the parade ground, at which time the drum major FACES ABOUT and gives the CUT OFF signal. The band is then marched to its area with or without *music*, as appropriate.

n. If *music* is used for the ceremonies at the guard house (FM 22–6), the band, instead of executing three left turns, remains in front of and ESCORTS the new guard to the guard house after passing the reviewing officer.

o. The bandmaster and the drum major do not execute the salute as they pass the old guard formed at the guard house.

p. When the new guard is 6 steps from the left flank of the old guard, the new guard commander commands EYES, RIGHT. On the command, READY, FRONT, the band CEASES PLAYING so that the new guard will hear the command to execute a right flank (FM 22–6).

q. The band executes a RIGHT TURN and a COUNTERMARCH and comes on line with and 3 steps to the right of the new guard and HALTS. After the command, DISMISS THE GUARD by the old officer of the day, the band PLAYS the old guard to the company (batallion) area. The band then proceeds to its own area with or without *music*, as appropriate.

r. If music is not required to march the old guard to its area, the band, after the baton signal CUT OFF continues to marhh to its area without music.

CHAPTER 8

THE BAND LIBRARY

Section I. PROCUREMENT AND CARE OF MUSIC

148. General

The music material available for selection by a band is most important and every band must maintain an adequate library of suitable literature for training and performance purposes. Careful accountability of all music must be established. One missing part from a band arrangement destroys the usefulness of the entire arrangement. All music must be kept in good condition at all times. Missing parts should be replaced immediately and all torn music kept in good repair. The procedures for cataloging and filing of music as outlined here are for use by all Army bands. A band library that is operated efficiently is a distinct asset to the administration of the band in addition to being a timesaving factor to the bandmaster in selecting suitable music for every type of band commitment. Authority for procurement of music is contained in AR 220–90.

149. Administration

The librarian must be thoroughly familiar with the procedures for procurement of music and coordinate this function closely with the bandmaster and supply sergeant. Accurate records pertaining to items ordered and received must be maintained; these must compare and balance with tallies, packing slips, and the number of parts in each set or arrangement. All records should be kept on file to support and complete the record of expenditures of the quarterly allowance for the procurement of music.

150. Music Publishers

Each band should establish communication with major band music publishers and make arrangements to be included on their mailing lists in order to receive catalogs, sample scores, and educational materials. Publishers' music catalogs should be arranged alphabetically by name of publisher; sample reference scores of new publications should be arranged alphabetically by type of composition. Generally, the purchase of arrangements for symphonic or full band will be more economical than buying standard sets plus additional or extra parts.

151. Requisition of Official Music

Official Music includes the National Anthem of the United States, national anthems of foreign governments, and other Department of Defense music arrangements. Request for official music should be prepared on DA Form 17 (Requisition for publications and blank forms) and forwarded to the U.S. Army Adjutant General Publications Center, 2800 Eastern Boulevard, Baltimore, Maryland 21220. Notification of publications available for requisition will be accomplished periodically through technical channels.

Section II. CATALOGING AND FILING

152. General

An accurate record of music on hand can be maintained only through the use of an effective system of classification and filing.

153. Classification of Music

Band music may be classified in, but not limited to, the following categories:

a. Functions.
b. Overtures.
c. Fantasies, rhapsodies, and suites.
d. Selections from operettas.
e. Selections from operas.
f. Symphonies.
g. Marches.
h. Concert marches.
i. Waltzes.
j. Patriotic music.

k. Popular selections.
l. Novelties.
m. Solos, duets, etc., with band accompaniment.
n. Sacred.
o. Miscellaneous.

154. Filing Music

Normally, concert and marching band arrangements are published in three sizes: march, octavo, and quarto (concert) size. Accordingly, each of these sizes should be filed separately. The band library filing system prescribed in this paragraph not only provides an orderly method of storage and protection but also permits expansion as new arrangements are purchased. Each new band arrangement received should be filed in alphabetical and numerical sequence in its proper file by size (march, octavo, quarto). Each arrangement should be identified in the library files by three symbols: (1) the size, i.e., quarto—"Q," or march —"M;" (2) the alphabetical sequence, i.e., "A,", "B," "C," etc.; and (3) the numerical order in which it was received, i.e., "1," "4," "35," "64", within its alphabetical sequence. For example: a quarto size arrangement of "Military Overture" received as the 32d selection under "M" would be marked Q–M–32. A fourth classification listed under the lead symbol "MP" or simply "P" to separate march size arrangements of popular ("pops") selections for marching band from marches is recommended. Music for the dance/stage bands, instructional methods, and other media should be filed in similar manner. Suitable folders or envelopes should be used to protect all music stored in files. A locally produced form containing an instrumental part list to indicate the number of parts available and other pertinent information should be included with each band arrangement. This list will assist the bandmaster materially in program planning and will avoid unnecessary delays during rehearsal.

155. Card Catalog

Band arrangements shoulds be cataloged in three separate card files identifying each arrangement alphabetically by title of composition, composer's name, and category (para 148). A differently colored card is recommended for each classification. Each band arrangement received will be identified and marked as prescribed in paragraph 149. Each card should contain the following information:

a. Title.
b. Library File Number (para 149).
c. Composer.
d. Arranger.
e. Publisher.
f. Performance Time.
g. Grade of Difficulty.
h. When Performed.
i. Other Pertinent Data as Desired.

156. Issuing and Collecting of Music

All members of the band should be issued music pouches and music folders containing selections to be used in rehearsal, concert, and on the field. March size folders containing appropriate music or books containing collections of suitable selections are recommended for field work. The library should contain upright racks for sorting music. This will facilitate the distribution and collection of music by the librarian. Folders should be lined up in the standard order of instrumentation. Folders will be kept in their assigned places on the folder racks when not in actual use by the band. Instrumental instructional methods, solos, books, and other appropriate materials should be available to the bandsman upon request. The use of an individual card file for each bandsman should show the library file number, date the music was issued, date returned, and a remarks column. Each bandsman should initial each entry on his file card. These cards should be filed alphabetically by name of the borrower and kept in the library.

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By Order of the Secretary of the Army:

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