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U.S. ARMY BANDS

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HEADQUARTERS,
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U.S. ARMY BANDS

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Preface

This manual explains the function of Army bands in both war and peacetime operations within the scope of Force XXI Operations. It also explains the mission, capabilities, responsibilities, operations, training, and sustainment of Army bands. It is the primary doctrinal guide for Army bands. This manual is based on lessons learned from historical experience. Leaders can use this publication as a basis for leading and using bands effectively.

This manual applies to bands of the Active Army, the Army National Guard (ARNG), and the U.S. Army Reserve (USAR). Exception: The Old Guard Fife and Drum Corps is authorized by Table of Distribution and Allowances (TDA) to support the 3rd U.S. Infantry (The Old Guard) and the Military District of Washington, and has a unique mission at the national and international levels which is separate and different from other Army bands. Doctrine for this unit is governed by the dictates of their unique mission.

The proponent of this publication is the U.S. Army Element, School of Music. To comment on this manual or recommend changes, write your comments on DA Form 2028 (Recommend Changes to Publications).

Key each comment to the specific page, paragraph and text line that should be changed. Provide comment on the content's accuracy, relevance, completeness, and timeliness. Avoid editorial corrections unless failure to do so would seriously effect the accuracy and validity of this publication. Give reasons for each recommended change to ensure full understanding and complete evaluation. Send your comments to Commandant, U.S. Army Element, School of Music, ATTN: ATSG-SM-CMT, 1420 Gator Blvd., Norfolk, VA 23521-5170.

Unless otherwise stated, whenever the masculine gender is used, both men and women are included.

Chapter 1

Background

MISSION

1-1. The mission of Army bands in Force XXI Operations is to provide music to enhance unit cohesion and morale and to musically support military operations. Bands provide important support of information operations, and should be integrated into public affairs (PA), civil affairs (CA), and psychological operations (PSYOP) plans. Army bands are assigned secondary missions (except The U.S. Army Band, The U.S. Army Field Band, and The U.S. Army Military Academy Band, which have unique missions). These principal secondary missions are augmentation of security operations for command posts (CP), or augmentation of perimeter security for enemy prisoner of war (EPW)/civilian internee operations.

OVERVIEW

1-2. Bands provide support for ceremonies, troop support functions, concerts, protocol functions, and religious ceremonies, both for US troops and for host nation populations. Army bands are musical performing units composed of trained, manned, and equipped soldiers that provide music for a variety of purposes. (The following bullets are not in a hierarchy.)

- To enhance soldiers' morale and their will to win
- To win the support of the American people
- To support the commander's intent
- To serve as a commander's combat multiplier
- To aid military operations
- To enhance recruiting efforts
- To support civil affairs/community relations operations

EMPLOYMENT

1-3. Army bands are the commander's weapon of peace and provide support in both the garrison and battlefield environments, as evidenced in Operation Desert Shield/Desert Storm, and more recently, Operations Joint Endeavor and Urgent Fury. Bands perform indoors and outdoors in most climatic conditions. Musical support, however, should be withheld when weather conditions would impair or damage musical instruments, or threaten the welfare of the performers. In addition, bands will not perform music or carry instruments while double timing to avoid causing injury to band soldiers or damage to musical instruments. Based upon the specific band mission, bands will provide support to any geographical area of operations.

SUSTAINMENT

1-4. Bands provide support utilizing TOE personnel and equipment. Bands are dependent on appropriate elements of the division or installation for religious, legal, health service, finance, personnel, food service, unit maintenance on organic equipment except musical instruments, and transportation support. Based upon the METT-TC analysis of the parent unit commander, bands will utilize and configure the appropriate personnel, equipment, and musical styles.

LEVELS OF MILITARY OPERATIONS

1-5. Army bands provide support to U.S. objectives at every level of military operations.

ECHELONS ABOVE CORPS (EAC) LEVEL

1-6. At the national level, the high visibility of band operations performed, the geographic location of the activities/interests that are supported, and the unique events that characterize these operations are delineated by several considerations.

- Providing musical support to the U.S. Army Military District of Washington (MDW) and its tenant and supported activities, national U.S. Army recruiting operations, and as directed by Headquarters, Department of the Army.
- Providing national and international musical support to strengthen the ties between the Army and the civilian community for the Office, Chief of Public Affairs, and as directed by Headquarters, Department of the Army.
- Providing musical support for the U.S. Military Academy, its tenant and supported activities, and as directed by Headquarters, Department of the Army.

ECHELONS ABOVE DIVISION (EAD) LEVEL

1-7. At the EAD, bands support parent units that have high protocol visibility, frequency of interaction with host/third nation dignitaries, a distinct presence in CONUS metropolitan centers and/or moderate concentrations of collocated troops. Emphasis will be placed upon music that furthers the parent unit commander's objectives in these areas, as well as music inherent to soldiering and support of troop gatherings. The principal thrust of this organization will be to act as a non-threatening show of force and professionalism for the parent unit commander. It will be employed to support multinational operations, to significantly strengthen the common spirit and pride of Americans, as well as to build a bond between U.S. forces and peoples of other nations.

- CONUS-based bands provide musical support to selected MACOM headquarters, regional and national U.S. Army recruiting operations, and regional musical support to further the parent unit commander's community relations activities.
- Forward-deployed bands provide musical support to their parent unit and its subordinate units, EAD coalition operations, as well as significant host/third nation civil affairs and community relations operations.

DIVISIONAL LEVEL

1-8. At the divisional level, bands perform missions in support of the parent unit commander's intent. They serve as a combat multiplier for the commander by significantly affecting the morale, esprit de corps and the will-to-win of the troops in their area of operations, assist in relations with host nation populations, and provide area support within the geographic location of the parent unit.

- CONUS-based bands provide musical support to their parent unit and its subordinate units, local U.S. Army recruiting operations, and further the parent unit commander's community relations efforts.
- Forward-deployed bands provide musical support to their parent unit and its subordinate units, counterpart-level coalition operations, and local host/third nation civil affairs and community relations operations.
- Both CONUS and forward deployed bands provide tactical support by augmenting CP security and EPW/CI perimeter security operations.

Chapter 2

Band Structure, Capability, and Support

SECTION I - TOE 12113 - DIVISION AND ARMY BAND (DIRECT SUPPORT)

STRUCTURE

PERSONNEL (OFFICER/WARRANT OFFICER/ENLISTED)

2-1. Table 2-1 shows personnel strength for TOE 12113 Division and Army Band (Direct Support) at the different ALO manning levels.

ALO	Officer	Warrant Officer	Enlisted
ALO 1	0	1	40
ALO 2	0	1	39
ALO 3	0	1	29

Table 2-1. Personnel strength by ALO for TOE 12113 Division and Army Band (Direct Support)

EQUIPMENT

2-2. Equipment is authorized based upon the mission of the unit and personnel assigned.

ORGANIZATION

BAND HEADQUARTERS

2-3. The function of the band headquarters is to provide command and control, unit administration, operations, training, and supply within the band during musical support and security augmentation missions.

HIGH BRASS GROUP

2-4. The high brass group consists of trumpet and French horn instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a sergeant first class who also performs additional duties as the administration, operations, training, and/or supply sergeant.

LOW BRASS GROUP

2-5. The low brass group consists of euphonium, trombone, and tuba instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a sergeant first class who also performs additional duties as the administration, operations, training, and/or supply sergeant.

WOODWIND GROUP

2-6. The woodwind group consists of woodwind instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a sergeant first class that also performs additional duties as the administration, operations, training, and/or supply sergeant.

RHYTHM GROUP

2-7. The rhythm group consists of rhythm instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a sergeant first class who also performs additional duties as either the administration, operations, training, and/or supply sergeant.

SECURITY AUGMENTATION ORGANIZATION

2-8. When performing its security augmentation mission, the band forms three sections, each headed by a sergeant first class. Each section is composed of two six-man squads supervised by a staff sergeant. Each squad can be divided into two three-man teams that may be supervised by either a staff sergeant or a sergeant.

EMPLOYMENT

2-9. The Division and Army Band (Direct Support) may be deployed in the Theater of Operations. The band will be employed to embrace the parent unit commander's intent; serve as a combat multiplier for the commander by significantly affecting the morale, esprit de corps and will-to-win of the concentration of troops in its area of operations; provide support to counterpart-level coalition operations on an area basis within its area of operations, as well as to build a bond between U.S. forces and peoples of other nations. The mission of the band is to provide music to enhance unit cohesion and morale and to musically support military operations. The band's principal secondary missions are augmentation of security operations for command posts (CP), or augmentation of perimeter security for enemy prisoner of war (EPW)/civilian internee operations. The band is organized and deployed with a band headquarters, a high brass group, a low brass group, a woodwind group, and a percussion group. There are no separate musical organizations within the band. The instrumental groups, as a whole, perform as a marching band or concert ensemble. In addition, smaller groups made up of instrumentalists from several sections form combos and instrumental ensembles.

SUPPORT

2-10. Bands provide support for ceremonies, troop support functions, concerts, protocol functions, and religious ceremonies. Bands' principal secondary missions are to augment security operations for command posts or to augment perimeter security for enemy prisoner of war (EPW)/civilian internee operations. TOE 12113 Division and Army Bands (Direct Support) provide support to many activities.

- Division Commander
- Installation Commander
- Troop Population
- Tenant Commands
- Tenant Schools
- Civil Affairs Operations
- Public Affairs Operations
- Recruiting Operations
- Civilian Population of Geographical Area of Operation
- Host Nation/Local Nationals
- National/International Dignitaries
- International Heads of State

CAPABILITIES

ALO 1 CAPABILITIES

2-11. ALO 1 capabilities for TOE 12113 Division and Army Bands (Direct Support) are:

- Marching/Ceremonial Band
- Concert Ensemble
- Stage Band
- Small Popular Ensembles
- Combos (Jazz and/or Rock)
- Small Ensembles (Brass Quintet, Woodwind Quintet)
- Solo Instrumentalists
- Augmentation of security operations for command posts, or augmentation of perimeter security for EPW/civilian internee operations

ALO 2 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-12. Reduces the woodwind group and limits the musical styles of the concert ensemble available to components supported in paragraph 2-11. Results in the reduction of Concert Ensemble support from ALO 1.

ALO 3 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-13. Eliminates concert ensemble, and reduces marching band, brass, woodwind, and percussion groups, and further reduces concurrent capabilities available to components supported in paragraph 2-11. Results in the reduction or elimination of the following capabilities from ALO 1 & ALO 2:

- No Concert Ensemble support
- Reduced Marching/Ceremonial Band support
- Does not provide concurrent stage band support with any other ensemble.

Capabilities	ALO 1	ALO 2	ALO 3
Marching/Ceremonial Band	X	X	X
Concert Ensemble	X	X	
Stage Band	X	X	X
Small Popular Ensembles	X	X	X
Combo	X	X	X
Small Ensembles (Brass/WW/Perc Quartets &	X	X	X
Solo Instrumentalists	X	X	X
Augmentation of security operations	X	X	X

Table 2-2. Capabilities by ALO for TOE 12113 - Division and Army Band (Direct Support)

Capabilities for TOE 12113L Division Army Band (Direct Support)

A   **+**   **B**   **=**   **C**
12113L / Division/Army Band   Additional Capabilities   Capabilities Required by Mission

A — 12113L Division/Army Band:
- Marching/Ceremonial Band
- Concert Ensemble
- Stage Band
- Small Popular Ensembles
- Combo
- Small Ensembles (Brass/WW/Percussion Quartets and Quintets)
- Solo Instrumentalists

B — Additional Capabilities:
No variable as relates to constant

C — Capabilities Required by Mission:
- Marching/Ceremonial Band
- Concert Ensemble
- Stage Band
- Small Popular Ensembles
- Combo
- Small Ensembles (Brass/WW/Percussion Quartets and Quintets)
- Solo Instrumentalists

- Division/Army bands also provide support for augmentation of security operations for command post or perimeter security for enemy prisoner of war/civilian internee (EPW/CI) operations

- Very little concurrent support possible

- Bandsmen do all internal support (i.e. admin/operations/supply/training/audio) as collateral duties

Figure 2-1. Capabilities for TOE 12113 – Division and Army Band (Direct Support)

SECTION II - TOE 12733 - ARMY BAND (GENERAL SUPPORT)

STRUCTURE

PERSONNEL (OFFICER/WARRANT OFFICER/ENLISTED)

2-14. Table 2-3 shows personnel strength for TOE 12733 Army Band (General Support) at the different ALO manning levels.

ALO	Officer	Warrant Officer	Enlisted
ALO 1	2	0	63
ALO 2	2	0	56
ALO 3	2	0	51

Table 2-3. Personnel Strength by ALO for TOE 12733 - Army Band (General Support)

EQUIPMENT

2-15. Equipment is authorized based upon the mission of the unit and personnel assigned.

ORGANIZATION

BAND HEADQUARTERS

2-16. The function of the band headquarters is to provide command and control, unit administration, operations, training, and supply within the band during musical support and security augmentation missions.

TRUMPET SECTION

2-17. The group consists of trumpet instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a master sergeant who also performs additional duties as the administration, operations, training, and/or supply sergeant.

TROMBONE/EUPHONIUM SECTION

2-18. The group consists of trombone and euphonium instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a master sergeant who also performs additional duties as the administration, operations, training, and/or supply sergeant.

FRENCH HORN/TUBA SECTION

2-19. The group consists of French horn and tuba instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a master sergeant who also performs additional duties as the administration, operations, training, and/or supply sergeant.

CLARINET SECTION

2-20. The group consists of clarinet instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a master sergeant who also performs additional duties as the administration, operations, training, and/or supply sergeant.

FLUTE/OBOE SECTION

2-21. The group consists of flute and oboe instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a master sergeant who also performs additional duties as the administration, operations, training, and/or supply sergeant.

SAXOPHONE/BASSOON SECTION

2-22. The group consists of saxophone and bassoon instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a master sergeant who also performs additional duties as the administration, operations, training, and/or supply sergeant.

PERCUSSION SECTION

2-23. The group consists of percussion instrumentalists of various skill levels who train and rehearse in support of their musical and security augmentation missions. They may receive on-the-job training to perform as a music arranger, a music copyist, a music librarian, an instrument repair technician, or a recording and/or audio technician. The group is headed by a master sergeant who also performs additional duties as the administration, operations, training, and/or supply sergeant.

SECURITY AUGMENTATIONS MISSIONS

2-24. When performing its security augmentation mission, the band forms seven security components, each headed by a master sergeant.

EMPLOYMENT

2-25. The Army Band (General Support) may be deployed in the Theater of Operations. The band will be employed to support multinational operations, to significantly strengthen the common spirit and pride of Americans, as well as to build a bond between U.S. forces and peoples of other nations. The principal thrust of this organization will be to act as a non-threatening show of force and professionalism for the parent unit commander. The mission of the band is to provide music to enhance unit cohesion and morale and to musically support military operations. The band is assigned secondary missions. The basic secondary missions are augmentation of security operations for command posts, or augmentation of perimeter security for EPW/civilian internee operations. The band is organized and deployed with a band headquarters, a trumpet section, a trombone/euphonium section, a French horn/tuba section, a clarinet section, a flute/oboe section, a saxophone/bassoon section, and a percussion section. There are no separate musical organizations within the band. The instrumental groups, as a whole, perform as a marching band or concert band. In addition, smaller groups made up of instrumentalists from several sections form combos and instrumental ensembles.

SUPPORT

2-26. Bands provide support for ceremonies, troop support functions, concerts, protocol functions, and religious ceremonies. Bands' principal secondary missions are to augment security operations for command posts, or to augment perimeter security for EPW/civilian internee operations. TOE 12733 Army Bands (General Support) provide support to:

- MACOM Commander
- MACOM Chief, Public Affairs (National Tours)
- Installation Commander
- Troop Population
- Tenant Commands
- Tenant Schools
- Civil Affairs Operations
- Public Affairs Operations
- Recruiting Operations
- Civilian Population of Geographical Area of Operation
- Host Nation/Local Nationals
- National/International Dignitaries
- International Heads of State

CAPABILITIES

ALO 1 CAPABILITIES

2-27. ALO 1 capabilities for TOE 12733 - Army Band (General Support) are:

- Marching/Ceremonial Bands
- Concert Band
- Stage Band
- Small Ensembles (Brass/WW/Perc Quartets & Quintets)
- Mixed Instrumental Ensemble
- Small Popular Ensembles
- Combos
- Field Music Group
- Solo Instrumentalists
- Augmentation of security operations for command posts, or augmentation of perimeter security for EPW/civilian internee operations

ALO 2 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-28. Reduces the trumpet, trombone/euphonium, French horn/tuba, clarinet, flute/oboe and saxophone/bassoon sections, limits the musical styles of the concert band, and reduces the concurrent capabilities available to components supported in paragraph 2-27. Results in the reduced Concert Band support capabilities from ALO 1.

ALO 3 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-29. Eliminates field music support, reduces the trumpet, trombone/euphonium, French horn/tuba, clarinet and saxophone/bassoon sections, reduces concert band to concert ensemble, and further reduces the concurrent capabilities available to components supported in paragraph 2-27. Results in the reduction or elimination of the following capabilities from ALO 1 & ALO 2:

- No Field Music Group support
- Concert Band reduced to Concert Ensemble

Capabilities	ALO 1	ALO 2	ALO 3
Marching/Ceremonial Bands	X	X	X
Concert Band	X	X	(1)
Stage Band	X	X	X
Small Ensembles (Brass/WW/Perc Quartets & Quintets)	X	X	X
Mixed Instrumental Ensemble	X	X	X
Small Popular Ensembles	X	X	X
Combos	X	X	X
Field Music Group	X	X	
Solo Instrumentalists	X	X	X
Augmentation of security operations	X	X	X
Note: (1) Concert Band reduced to Concert Ensemble capability.			

Table 2-4. Capabilities by ALO for TOE 12733 - Army Band (General Support)

Capabilities for TOE 12733 – Army Band (General Support)

A 12113L Division/Army Band	+	B Additional Capabilities	=	C Capabilities Required by Mission
• Marching/Ceremonial Band • Concert Ensemble • Stage Band • Small Popular Ensembles • Combo • Small Ensembles (Brass/WW/Percussion Quartets and Quintets) • Solo Instrumentalists		• Concert Band • Mixed Instrumental Ensemble • Combo • Field Music Group		• Marching/Ceremonial Bands • Concert Band • Stage Band • Small Ensembles (Brass/WW/Perc Quartets & Quintets) • Mixed Instrumental Ensemble • Small Popular Ensembles • Combos • Field Music Group • Solo Instrumentalists

• MACOM bands also provide support for augmentation of security operations for command post or perimeter security for enemy prisoner of war/civilian internee (EPW/CI) operations.

• Some concurrent support possible.

• Bandsmen do all internal support (i.e. admin/operations/supply/training/audio) as collateral duties.

Figure 2-2. Capabilities for TOE 12733 – Army Band (General Support)

SECTION III - TOE 12723 - THE U.S. MILITARY ACADEMY BAND

STRUCTURE

PERSONNEL (OFFICER/WARRANT OFFICER/ENLISTED)

2-30. Table 2-5 shows personnel strength for TOE 12723 - The U.S. Military Academy Band at the different ALO manning levels.

ALO	Officer	Warrant Officer	Enlisted
ALO 1	2	1	96
ALO 2	2	1	86
ALO 3	2	1	76

Table 2-5. Personnel Strength by ALO for TOE 12723 - The U.S. Military Academy Band

EQUIPMENT

2-31. Equipment is authorized based upon the mission of the unit and personnel assigned.

ORGANIZATION

BAND HEADQUARTERS

2-32. The function of the band headquarters is to provide command and control for all components of the band during musical support missions.

SUPPORT GROUP

2-33. The function of the support group is to supervise all musical, administrative, operations, supply, and support functions for all components of the band.

Administration and Operations Section

2-34. The function of the administration and operations section is to provide clerical and unit personnel support, and to coordinate and schedule performances for all components of the band.

Supply and Repair Section

2-35. The function of the supply and repair section is to provide logistical support to include: requisitioning, receiving, accountability of band equipment and supplies, and the maintenance of band equipment.

Music Library and Audio Section

2-36. The function of the music library and audio section is to provide musical support to all components of the band, to include: composing original music; creating new arrangements and orchestrations; operating and maintaining an extensive music library; securing copyright approvals; staging productions; sound reinforcement and recording; video production and recording; and on-site audio and video staging.

BRASS/PERCUSSION GROUP

2-37. The function of the brass and percussion group is to provide trained brass and percussion instrumentalists principally for the wind ensemble, marching band, and small ensembles.

WOODWIND GROUP

2-38. The function of the woodwind group is to provide trained woodwind instrumentalists principally for the wind ensemble, marching band, and small ensembles.

FIELD MUSIC GROUP (THE HELLCATS)

2-39. The function of the field music group (The Hellcats) is to provide military ceremonial music.

STAGE BAND GROUP (THE JAZZ KNIGHTS)

2-40. The function of the stage band group is to provide traditional and popular jazz and show music.

EMPLOYMENT

2-41. The United States Army Military Academy Band provides musical support for the U.S. Military Academy; its tenant and supported units and activities; Army recruiting; and community, national, and international public relations activities as authorized and/or directed by Headquarters, Department of the Army. The band is organized and deployed with a band headquarters, a support group, a brass and percussion group, a woodwind group, a percussion group, a field music group, and a stage band group. "The Hellcats" and "The Jazz Knights" are separate musical organizations within The United States Military Academy Band. The instrumental groups, as a whole, perform as a marching band or wind ensemble. In addition, smaller groups made up of instrumentalists from several sections form combos and instrumental ensembles.

SUPPORT

2-42. The United States Army Military Academy Band provides support to:

- State Department
- HQDA
- Superintendent, USMA
- Commandant, USMA
- Dean, USMA
- Installation Commander
- Cadet and Faculty Population
- Army Intercollegiate Athletic Program
- Civil Affairs Operations
- Public Affairs Operations
- Recruiting Operations
- Military Population of Geographical Area of Operation
- Civilian Population of Geographical Area of Operation
- National/International Dignitaries
- International Heads of State

CAPABILITIES

ALO 1 CAPABILITIES

2-43. ALO 1 capabilities for TOE 12723 – The U.S. Military Academy Band are:

- Marching/Ceremonial Bands
- Field Music Group (The Hellcats)
- Buglers and/or Drummers
- Wind Ensemble
- Instrumental Chamber Ensembles
- Solo Instrumentalists
- Vocal Soloist
- Stage Band (The Jazz Knights)
- Combos
- Small Popular Ensembles
- Small Ensembles (Brass/Woodwind/Percussion Quartets/Quintets)
- Support Group

ALO 2 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-44. Reduces The Hellcats, The Jazz Knights, brass/percussion group, music library, and audio section of the support group, limits the musical styles of the wind ensemble, and reduces the concurrent capabilities available to components supported in paragraph 2-43. Results in the reduction or elimination of the following capabilities from ALO 1:

- Reduced Wind Ensemble support
- Reduced Field Music (The Hellcats) support
- Reduced Stage Band (The Jazz Knights) support
- Reduced Support Group

ALO 3 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-45. Eliminates the Jazz Knights; reduces the Hellcats; reduces the brass, percussion, and woodwind groups; reduces administration, operations, supply, and repair sections of the support group; limits the musical styles of the wind ensemble; and further reduces the concurrent capabilities available to components supported in paragraph 2-43. Results in the reduction or elimination of the following capabilities from ALO 1 & ALO 2:

- No Stage Band (The Jazz Knights) support
- Reduced Wind Ensemble support
- Reduced Field Music (The Hellcats) support
- Reduced Support Group

Capabilities	ALO 1	ALO 2	ALO 3
Marching/Ceremonial Bands	X	X	X
Field Music Group (The Hellcats)	X	X	X
Buglers and/or Drummers	X	X	X
Wind Ensemble	X	X	X
Instrumental Chamber Ensembles	X	X	X
Solo Instrumentalists	X	X	X
Vocal Soloist	X	X	X
Stage Band (The Jazz Knights)	X	X	
Combos	X	X	X
Small Popular Ensembles	X	X	X
Small Ensembles (Brass/WW/Perc Quartets/Quintets)	X	X	X
Support Group	X	X	X

Table 2-6. Capabilities by ALO for TOE 12723 - The U.S. Military Academy Band

Capabilities for TOE 12723 – The U.S. Military Academy Band

A
12113L
Division/Army Band

+

B
Additional
Capabilities

=

C
Capabilities
Required by Mission

- Marching/Ceremonial Band
- Concert Ensemble
- Stage Band
- Small Popular Ensembles
- Combo
- Small Ensembles (Brass/WW/Percussion Quartets and Quintets)
- Solo Instrumentalists

- Wind Ensemble
- Instrumental Chamber Ensembles
- Vocal Soloist
- Combos
- Support Group
- Concurrent Mission Requirements
- Field Music Group (The Hellcats)
- Stage Band (The Jazz Knights)

- Marching/Ceremonial Bands
- Field Music Group (The Hellcats)
- Buglers and/or Drummers
- Wind Ensemble
- Instrumental Chamber Ensembles
- Solo Instrumentalists
- Vocal Soloist
- Stage Band (The Jazz Knights)
- Combos
- Small Popular Ensembles
- Small Ensembles (Brass/WW/Perc Quartets and Quintets)
- Support Group

Separate entities within source document provide for complete concurrency between large groups as well as dedicated support personnel.

Figure 2-3. Capabilities for TOE 12723 – The U.S. Military Academy Band

SECTION IV - TOE 12713 - THE U.S. ARMY FIELD BAND

STRUCTURE

PERSONNEL (OFFICER/WARRANT OFFICER/ENLISTED)

2-46. Table 2-7 shows personnel strength for TOE 12713 - The U.S. Army Field Band at the different ALO manning levels.

ALO	Officer	Warrant Officer	Enlisted
ALO 1	3	1	135
ALO 2	3	1	121
ALO 3	3	1	105

Table 2-7. Personnel Strength by ALO for TOE 12713 - The U.S. Army Field Band

EQUIPMENT

2-47. Equipment is authorized based upon the mission of the unit and personnel assigned.

ORGANIZATION

BAND HEADQUARTERS

2-48. The function of the band headquarters is to provide command and control, administrative, and logistical, and resource management functions for all components of the band during musical support missions.

SUPPORT COMPONENT

2-49. The function of the support group is to provide all musical, administrative, logistical, and support functions for all components of the band.

Administration/Supply Section

2-50. The function of the administration/supply section is to provide administrative, personnel, and logistical support functions for all components of the band. Support will include: personnel actions, evaluation reports, SIDPERS transactions, personnel processing, and soldier finance transactions; band supply actions, property book, requisitioning, receiving, storage, maintenance, and repair of musical equipment and uniforms.

Library/Arranger Section

2-51. The function of the library/arranger section is to provide musical compositions, arrangements, and manuscripts for all components of the band, to include: composing original music; creating new arrangements and orchestrations; operating and maintaining an extensive music library; and securing copyright and royalty approvals.

Audio/Stage Support Section

2-52. The function of the audio/stage support section is to provide audio, video, and stage production support for all components of the band, to include: staging productions; sound reinforcement and recording; video production and recording; and on-site audio and video staging, and transportation.

TOUR SCHEDULING/LOCAL OPERATIONS COMPONENT

2-53. The function of the tour scheduling/local operations component is to supervise the tour advance and local operations sections. These sections provide operations support for all components of the band, to include: planning and executing national and international tours; performance scheduling; and coordination with the Office of the Chief, Public Affairs, Secretary of the Army.

CONCERT BAND COMPONENT

2-54. The function of the concert band component is to provide concert band music as an ensemble or in conjunction with the Soldiers' Chorus. It is also the basis of the marching band.

Brass Group

2-55. The function of the brass group is to provide trained brass instrumentalists principally for the concert band, marching band, and small ensembles.

Woodwind Group

2-56. The function of the woodwind group is to provide trained woodwind instrumentalists principally for the concert band, marching band, and small ensembles.

Percussion/Accompanist Group

2-57. The function of the percussion/accompanist group is to provide trained percussion and rhythm instrumentalists principally for the concert band, marching band, choral component, and small ensembles.

CHORAL COMPONENT

2-58. The function of the Soldiers' Chorus is to provide choral music as an ensemble, as several small ensembles, or in conjunction with another performing component.

STAGE BAND COMPONENT

2-59. The function of the Jazz Ambassadors is to provide traditional and popular jazz music and show music. In addition, small jazz ensembles are provided.

COMBO COMPONENT

2-60. The function of the Volunteers is to provide popular idiom music.

EMPLOYMENT

2-61. The United States Army Field Band provides musical support to strengthen ties between the Army and civilian communities nationally and internationally for the Office, Chief Public Affairs, Secretary of the Army, as authorized and/or directed by Headquarters, Department of the Army. The band is organized and deployed with a band headquarters, a support component, a tour scheduling/local operations component, a concert band component, a choral component, a stage band component, and a combo component. The marching band is formed primarily of members from the concert band component, plus members from the other five components. In addition, smaller groups made up of instrumentalists from several components form combos and instrumental ensembles.

SUPPORT

2-62. TOE 12703 – The U.S. Army Field Band provides support to:

- Secretary of the Army
- State Department
- Chief, Public Affairs
- Public Affairs Operations
- Civil Affairs Operations
- Recruiting Operations
- Civilian Population of Geographical Area of Operation
- National/International Dignitaries
- Troop Population
- Tenant Commands

CAPABILITIES

ALO 1 CAPABILITIES

2-63. ALO 1 capabilities for TOE 12713 – The U.S. Army Field Band are:

- Marching/Ceremonial Bands
- Buglers and/or Drummers
- Concert Band
- Instrumental Chamber Ensembles
- Solo Instrumentalists
- Mixed Vocal Ensemble (The Soldiers' Chorus)
- Vocal Soloist
- Stage Band (The Jazz Ambassadors)
- Combos
- Small Ensembles (Brass/Woodwind/Percussion Quartets & Quintets)
- Small Popular Ensembles (The Volunteers)
- Support Component
- Tour Scheduling/Local Operations Component

ALO 2 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-64. Eliminates the Jazz Ambassadors; reduces the tour scheduling and local operations group, and concurrent capabilities available to components supported in paragraph 2-63. Results in the reduction or elimination of the following capabilities from ALO 1:

- No Stage Band (The Jazz Ambassadors) support
- Reduced Tour Scheduling/Local Operations Component

ALO 3 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-65. Eliminates the Volunteers (a combo), all jazz music (Jazz Ambassadors), and local operations of the tour scheduling and local operations group. Reduces support for popular idiom music; reduces audio/stage support and the library and arranging sections of the support group; and further reduces the concurrent capabilities available to components supported in paragraph 2-63. Results in the reduction or elimination of the following capabilities from ALO 1 & ALO 2:

- No Small Popular Ensemble (The Volunteers) support
- Loss of combo
- Reduced Tour Scheduling/Local Operations Component
- Reduced Support Component

CAPABILITIES	ALO 1	ALO 2	ALO 3
Marching/Ceremonial Bands	X	X	X
Buglers and/or Drummers	X	X	X
Concert Band	X	X	X
Instrumental Chamber Ensembles	X	X	X
Solo Instrumentalists	X	X	X
Mixed Vocal Ensemble (The Soldiers' Chorus)	X	X	X
Vocal Soloist	X	X	X
Stage Band (The Jazz Ambassadors)	X		
Combos	X	X	
Small Ensembles (Brass/WW/Perc Quartets & Quintets)	X	X	X
Small Popular Ensembles (The Volunteers)	X	X	
Support Group	X	X	X
Tour Scheduling/Local Operations Group	X	X	X

Table 2-8. Capabilities by ALO for TOE 12713 - The U.S. Army Field Band

Capabilities for TOE 12713 – The U.S. Army Field Band

A	+	B	=	C
12113L Division/Army Band		Additional Capabilities		Capabilities Required by Mission

A — 12113L Division/Army Band
- Marching/Ceremonial Band
- Concert Ensemble
- Stage Band
- Small Popular Ensembles
- Combo
- Small Ensembles (Brass/WW/Percussion Quartets and Quintets)
- Solo Instrumentalists

Separate entities within source document provide for complete concurrency between large groups as well as dedicated support personnel.

B — Additional Capabilities
- Concert Band
- Mixed Vocal Ensemble (The Soldiers' Chorus)
- Support Group
- Tour Scheduling/Local Operations Group
- Concurrent Mission Requirements
- Stage Band (The Jazz Ambassadors)
- Small Popular Ensemble (The Volunteers)

C — Capabilities Required by Mission
- Marching/Ceremonial Bands
- Buglers and/or Drummers
- Concert Band
- Instrumental Chamber Ensembles
- Solo Instrumentalists
- Mixed Vocal Ensemble (The Soldiers' Chorus)
- Vocal Soloist
- Stage Band (The Jazz Ambassadors)
- Combos
- Small Popular Ensembles (The Volunteers)
- Small Ensembles (Brass/WW/Perc Quartets and Quintets)
- Support Group
- Tour Scheduling/Local Operations Group

Figure 2-4. Capabilities for TOE 12713 – The U.S. Army Field Band

SECTION V - TOE 12703 - THE U.S. ARMY BAND (PERSHING'S OWN)

STRUCTURE

PERSONNEL (OFFICER/WARRANT OFFICER/ENLISTED)

2-66. Table 2-9 shows personnel strength for TOE 12703 - The U.S. Army Band (Pershing's Own) at the different ALO manning levels.

ALO	Officer	Warrant Officer	Enlisted
ALO 1	5	1	246
ALO 2	5	1	221
ALO 3	4	1	184

Table 2-9. Personnel Strength by ALO for TOE 12703 - The U.S. Army Band (Pershing's Own)

EQUIPMENT

2-67. Equipment is authorized based upon the mission of the unit and personnel assigned.

ORGANIZATION

BAND HEADQUARTERS

2-68. The function of the band headquarters is to provide command and control for all components of the band during musical support missions.

SUPPORT COMPONENT

2-69. The function of the support component is to supervise all musical, administrative, operations, supply, and support functions for all components of the band.

Soldier Support Group

2-70. The function of the soldier support group is to provide supervision of the supply, budget, and administration sections. These sections provide soldier support for all components of the band, to include: personnel actions, evaluation reports, SIDPERS transactions, personnel processing, soldier finance transactions, band supply actions, property book, requisitioning, receiving, storage, and maintenance and repair of musical equipment and uniforms.

Music Support Group

2-71. The function of the music support group is to provide supervision of the library section and the arranging section. These sections provide musical support for all components of the band, to include: composing original music; creating new arrangements and orchestrations; operating and maintaining an extensive music library; and securing copyright approvals.

Operations Support Group

2-72. The function of the operations support is to provide supervision of the production and publicity section. The function of the production and publicity section is to provide performance scheduling and coordination with the National Capitol Region for all components of the band, to include transportation, facilities logistical support, and public affairs functions.

Technical Support Group

2-73. The function of the technical support group is to provide supervision of the audio section, lighting section, and staging section. These sections provide audio, video, lighting, and staging support for all components of the band, to include: staging productions, sound reinforcement and recording, video production and recording, and on-site audio and video staging.

SYMPHONIC BAND COMPONENT

2-74. The function of the symphonic band is to perform traditional symphonic band, concert band, and wind ensemble repertoire, transcriptions of orchestra music, arrangements of appropriate American patriotic and popular music, and modern compositions. The symphonic band also augments the string group to provide orchestral music for appropriate State or Defense Department functions and provides augmentation support to celebrations in the National Capitol Region. The instrumental groups that comprise the symphonic band are the brass, woodwind, and percussion groups.

CEREMONIAL BAND COMPONENT

2-75. The function of the ceremonial band is to perform military ceremonial music for the Military District of Washington. The instrumental groups that comprise the ceremonial band are the marching and ceremonial trumpet group (The Herald Trumpets).

Marching Group

2-76. The primary function of the marching group is to provide ceremonial musical memorial support to Arlington National Cemetery. The group, when augmented with other groups, also provides musical support for presidential inaugurations and other celebrations in the National Capitol Region.

Ceremonial Trumpet Group (The Herald Trumpets)

2-77. The function of the ceremonial trumpet group (The Herald Trumpets) is to perform ceremonial fanfare music for the Military District of Washington. The group also augments the marching band for presidential inaugurations and other celebrations in the National Capitol Region.

VOCAL MUSIC COMPONENT

2-78. The function of the vocal music element is to provide choral entertainment in the White House and in the personal quarters of the Army Chief of Staff and other military service chiefs as required by the Commanding General, Military District of Washington. The vocal groups that comprise the vocal music element are the tenor, baritone/bass, and chorale group (The Army Chorale).

Tenor, Baritone/Bass Group (The Army Chorus)

2-79. The function of the tenor, baritone/bass group (The Army Chorus) is to sing as a male vocal ensemble, and as part of any musical element of The U.S. Army Band (Pershing's Own) with or without augmentation from other vocal or instrumental groups.

Chorale Group (The Army Chorale)

2-80. The function of the chorale group (The Army Chorale) is to sing as part of a mixed vocal ensemble, stage band, combo, or small popular ensemble with or without augmentation from other vocal or instrumental groups.

SPECIAL MUSIC COMPONENT

2-81. The function of the special music element is to supervise popular jazz, show music, and chamber music for strings in the White House and National Capital Region. The instrumental groups that comprise the special music element are the stage band group (The Army Blues) and string group (The Army Strings).

Stage Band Group (The Army Blues)

2-82. The function of the stage band group (The Army Blues) is to provide traditional and popular jazz music, and show music.

String Group (The Army Strings)

> 2-83. The function of the string group (The Army Strings) is to provide traditional, chamber, and popular string music. The group also, when augmented with the symphonic band, provides orchestral music for appropriate State or Defense Department functions and provides augmentation support to celebrations in the National Capitol Region.

EMPLOYMENT

> 2-84. The United States Army Band (Pershing's Own) provides musical support to troops; for Army recruiting, community, national, and international relations activities; and for official ceremonies and events of the Military District of Washington and its tenant and supported activities as authorized and/or directed by Headquarters, Department of the Army. The band is organized and deployed with a band headquarters; a support group; a technical support group; a brass, woodwind, and percussion/accompanist group; a ceremonial group; a ceremonial trumpet group; a stage band group; a choral group; and a string group. "The Army Chorus", "The Army Strings", "The Herald Trumpets", "The Army Chorale" and "The Army Blues", are separate musical organizations within The United States Army Band. The instrumental groups, as a whole, perform as a marching band or symphonic band. In addition, smaller groups made up of instrumentalists from several sections form combos and instrumental ensembles.

SUPPORT

> 2-85. TOE 12703 – The U.S. Army Band (Pershing's Own) provides support to:

- President of the United States of America
- Presidential Activities
- State Department (National & International Heads of State)
- Arlington National Cemetery
- HQDA
- Tenant Commands
- Troop Population
- Civil Affairs Operations
- Public Affairs Operations
- Recruiting Operations
- Civilian Population of Geographical Area of Operation
- National/International Dignitaries

CAPABILITIES

ALO 1 CAPABILITIES

2-86. ALO 1 capabilities for TOE 12703 – The U.S. Army Band (Pershing's Own) are:

- Marching/Ceremonial Bands
- Brass Bands
- Buglers and/or Drummers
- Ceremonial Trumpet Group (The Herald Trumpets)
- Symphonic Band
- Instrumental Chamber Ensembles
- Solo Instrumentalists
- Male Chorus (The Army Chorus)
- Mixed Vocal Ensemble (The Army Chorale)
- Vocal Soloist
- Stage Band (The Army Blues)
- Combos
- Small Popular Ensembles
- Orchestra
- Chamber Orchestra
- String Orchestra (The Army Strings)
- String Quartet
- String Soloist
- Small Ensembles (Brass/WW/Perc Quartets & Quintets)
- Support Element

ALO 2 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-87. Eliminates The Army Strings, The Army Chorus, and the Orchestra; reduces The Army Chorale, vocal soloist, and concurrent capabilities available to components supported in paragraph 2-86. Results in the reduction or elimination of the following capabilities from ALO 1:

- No String Orchestra (The Army Strings) support
- No Orchestra support
- No String Quartet support
- No String Soloist support
- No Male Chorus (The Army Chorus) support
- Reduced Mixed Chorus (The Army Chorale) support
- Reduced Vocal Soloist

ALO 3 IMPACT OF REDUCED LEVEL OF ORGANIZATION

2-88. Eliminates all vocal support (The Army Chorale and vocal soloist); further reduces concurrent capabilities available to components supported in paragraph 2-86. Results in the reduction or elimination of the following capabilities from ALO 1 & ALO 2:

- No Mixed Chorus (The Army Chorale) support
- No Vocal Soloist support

Capabilities	ALO 1	ALO 2	ALO 3
Marching/Ceremonial Bands	X	X	X
Brass Bands	X	X	X
Buglers and/or Drummers	X	X	X
Ceremonial Trumpet Group (The Herald Trumpets)	X	X	X
Symphonic Band	X	X	X
Instrumental Chamber Ensembles	X	X	X
Solo Instrumentalists	X	X	X
Male Chorus (The Army Chorus)	X		
Mixed Vocal Ensemble (The Army Chorale)	X	X	
Vocal Soloist	X	X	
Stage Band (The Army Blues)	X	X	X
Combos	X	X	X
Small Popular Ensembles	X	X	X
Orchestra	X		
Chamber Orchestra	X		
String Orchestra (The Army Strings)	X		
String Quartet	X		
String Soloist	X		
Small Ensembles (Brass/WW/Perc Quartets & Quintets)	X	X	X
Support Element	X	X	X

Table 2-10. Capabilities by ALO for TOE 12703 - The U.S. Army Band (Pershing's Own)

**Capabilities for TOE 12703 – The U.S. Army Band (Pershing's Own)**

A 12113L Division/Army Band	+	B Additional Capabilities	=	C Capabilities Required by Mission

A — 12113L Division/Army Band

• Marching/Ceremonial Band
• Concert Ensemble
• Stage Band
• Small Popular Ensembles
• Combo
• Small Ensembles
(Brass/WW/Percussion Quartets and Quintets)
• Solo Instrumentalists

Separate entities within source document provide for complete concurrency between large groups as well as dedicated support personnel.

B — Additional Capabilities

•Brass Bands
• Ceremonial Trumpet Group
(The Herald Trumpets)
• Symphonic Band
• Instrumental Chamber Ensembles
• Male Chorus (The Army Chorus)
• Mixed Vocal Ensemble
(The Army Chorale)
• Vocal Soloist
• Orchestra
• String Orchestra
(The Army Strings)
• String Quartet
• String Soloist
• Support Element
• Concurrent Mission Requirements
• Marching/Ceremonial Band
• Stage Band (The Army Blues)
• Combo

C — Capabilities Required by Mission

• Marching/Ceremonial Bands
• Brass Bands
• Buglers and/or Drummers
• Ceremonial Trumpet Group
(The Herald Trumpets)
• Symphonic Band
• Instrumental Chamber Ensembles
• Solo Instrumentalists
• Male Chorus (The Army Chorus)
• Mixed Vocal Ensemble
(The Army Chorale)
• Vocal Soloist
• Stage Band (The Army Blues)
• Combos
• Small Popular Ensembles
• Orchestra
• Chamber Orchestra
• String Orchestra
(The Army Strings)
• String Quartet
• String Soloist
• Small Ensembles
(Brass/WW/Perc Quartets and Quintets)
• Support Element

Figure 2-5. Capabilities for TOE 12703 – The U.S. Army Band (Pershing's Own)

12703L
The US Army Band

• Marching/Ceremonial Bands
• Brass Bands
• Buglers and/or Drummers
• Ceremonial Trumpet Group
(The Herald Trumpets)
• Symphonic Band
• Instrumental Chamber Ensembles
• Solo Instrumentalists
• Male Chorus
(The Army Chorus)
• Mixed Vocal Ensemble
(The Army Chorale)
• Vocal Soloist
• Stage Band
(The Army Blues)
• Combos
• Small Popular Ensembles
• Orchestra
• Chamber Orchestra
• String Orchestra
(The Army Strings)
• String Quartet
• String Soloist
• Small Ensembles
(Brass/WW/Perc Quartets and Quintets)
• Support Element

12713L
The US Army Field Band

• Marching/Ceremonial Bands
• Buglers and/or Drummers
• Concert Band
• Instrumental Chamber Ensembles
• Solo Instrumentalists
• Mixed Vocal Ensemble
(The Soldiers' Chorus)
• Vocal Soloist
• Stage Band
(The Jazz Ambassadors)
• Combos
• Small Popular Ensembles
(The Volunteers)
• Small Ensembles
(Brass/WW/Perc Quartets and Quintets)
• Support Group
• Tour Scheduling/Local Operations Group

12723L
The USMA Band

• Marching/Ceremonial Bands
• Field Music Group (The Hellcats)
• Buglers and/or Drummers
• Wind Ensemble
• Instrumental Chamber Ensembles
• Solo Instrumentalists
• Vocal Soloist
• Stage Band
(The Jazz Knights)
• Combos
• Small Popular Ensembles
• Small Ensembles
(Brass/WW/Perc Quartets and Quintets)
• Support Group

12733L
MACOM Band

• Marching/Ceremonial Bands
• Concert Band
• Stage Band
• Small Ensembles
(Brass/WW/Perc Quartets & Quintets)
• Mixed Instrumental Ensemble
• Small Popular Ensembles
• Combos
• Field Music Group
• Solo Instrumentalists

12113L
Division/Army Band

• Marching/Ceremonial Band
• Concert Ensemble
• Stage Band
• Small Popular Ensembles
• Combo
• Small Ensembles
(Brass/WW/Percussion Quartets and Quintets)
• Solo Instrumentalists

Figure 2-6. Recapitulation of Capabilities by TOE

CAPABILITIES	12113 DIV/AB	12733 AB/GEN SUP	12723 USMAB	12713 TUSAFB	12703 TUSAB
Marching/Ceremonial Band(s)	X	X	X	X	X
Stage Band	X	X	The Jazz Knights	The Jazz Ambassadors	The Army Blues
Small Popular Ensembles	X	X	X	The Volunteers	X
Combo(s)	X	X	X	X	X
Small Ensembles: (Brass/WW/Perc Quartets & Quintets)	X	X	X	X	X
Solo Instrumentalists	X	X	X	X	X
Mixed Instrumental Ensemble		X			
Concert Ensemble	X				
Wind Ensemble			X		
Concert Band		X		X	
Symphonic Band					X
Field Music Group		X	The Hellcats		
Mixed Vocal Ensemble				The Soldiers' Chorus	The Army Chorale
Vocal Soloist			X	X	X
Instrumental Chamber Ensembles			X	X	X
Buglers and/or Drummers			X	X	X
Support Element/Group			X	X	X
Tour Scheduling/Local Operations Group				X	
Brass Bands					X
Ceremonial Trumpet Group					The Herald Trumpets
Chamber Orchestra					X
Male Chorus					X
Orchestra					X
String Orchestra					The Army Strings
String Quartet					X
String Soloist					X
Augmentation of Security Operations	X	X			

Table 2-11. ALO 1 Capabilities - CMF 97 TOEs

Chapter 3

Responsibilities

BAND COMMANDER

3-1. The band commander is a warrant officer bandmaster who is responsible for all aspects of command to include discipline, training, administration, budget, operations, security, and supply of the band. The band commander is the primary conductor of the marching band and the concert band. The band commander advises the command on band missions, proper utilization of the band in support of echelon missions, and proactively seeks opportunities to provide musical support for the command and its soldiers. Additionally, the band commander:

- Plans, schedules, conducts, and is responsible for all band training missions.
- Provides musical support to the command, selects and approves music for band performances, and rehearses the band.
- Appoints band personnel to work in band support positions and collateral duties.
- Monitors individual and unit morale and recommends changes in equipment, facilities, schedules, and environment to enhance the training and morale of the band.
- Inventories band equipment and facilities, and monitors the ordering of supplies and equipment.
- Certifies the quality and condition of band instruments, equipment, supplies, and facilities.
- Prepares annual operating budget for the band to purchase, maintain, and replace non-expendable TOE equipment, expendable musical supplies, and CTA items, as well as provide for travel and other funds to accomplish the band's mission.
- Exercises UCMJ authority as authorized by grade and position, unless authority is withheld by a superior commander.
- Auditions bandmembers to evaluate and certify their technical skills, and auditions applicants for Army bands to determine their OJT or entry level qualifications.

BAND SERGEANT MAJOR/FIRST SERGEANT

3-2. The band sergeant major/first sergeant performs as a member of the band, and is responsible for the technical and tactical tasks of all enlisted skill levels. The band sergeant major/first sergeant is the principal enlisted conductor of the band. A sergeant major is only assigned to bands that are authorized a SGM position. The band sergeant major/first sergeant also:

- Advises the band commander on all aspects of band operations.
- Functions as acting band commander in the absence of the band commander.
- Trains band noncommissioned officers while supervising and coordinating activities of all duty positions.
- Maintains all duty rosters.
- Assists the band commander in maintaining unit discipline.

GROUP LEADER

3-3. Group leaders are skill level four instrumentalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. They supervise the band support positions (administration, supply, operations, and training). They also:

- May rehearse and conduct stage band performances.
- Organize, rehearse, and lead instrumental ensembles.
- Assist with concert band training.
- Act as mentors for subordinate soldiers in the accomplishment of their duties.
- Are responsible for training and performing common military tasks.

SECTION LEADER

3-4. Section leaders are skill level three instrumentalists. They perform all skill level three, as well as all lower skill level technical and tactical tasks. They also:

- Organize, instruct, and train a consolidated section of MOS related instrumentalists.
- Instruct section members in marching band movements.
- Supervise operator maintenance in their sections.
- Perform as administration, supply, or operations/training sergeants.
- Arrange music as required.
- Perform as drum major as required.
- Supervise/perform organizational maintenance of equipment.
- Serve as audio/recording technicians, or as music librarians.
- Train and perform common military tasks.
- Supervise all lower skill level duties.

SENIOR INSTRUMENTALIST

3-5. Senior instrumentalists are skill level two instrumentalists. They perform all skill level two, as well as all lower skill level technical and tactical tasks. They also:

- Perform duties in administration, supply, or operations/training
- Perform common military tasks

INSTRUMENTALIST

3-6. Instrumentalists are skill level one instrumentalists. They also:

- Perform on an instrument in military and civilian ceremonies, street parades, and concerts. Trumpet players must also perform bugle calls in ceremonies.
- Are responsible for all skill level one common military tasks.
- Perform operator maintenance.
- Must know how to tune their instrument and apply knowledge of basic music theory. Oboe, bassoon, piano, guitar, and electric bass players must perform on a secondary instrument in marching band. Piano, guitar, and electric bass players are integrated into the percussion section in concert band. Piano and guitar players must be capable of solo performance for small official gatherings and ceremonies.

SECTION II - TOE 12733 - ARMY BAND (GENERAL SUPPORT)

BAND COMMANDER

3-7. The band commander is a commissioned band officer who is responsible for all aspects of command to include discipline, training, administration, budget, operations, security, and supply of the band. The band commander is the primary conductor of the marching band and the concert band. The band commander advises the command on band missions, proper utilization of the band in support of echelon missions, and proactively seeks opportunities to provide musical support for the command and its soldiers. Additionally, the band commander:

- Plans, schedules, conducts, and is responsible for all band training missions.
- Provides musical support to the command, selects and approves music for band performances, and rehearses the band.
- Appoints band personnel to work in band support positions and collateral duties.
- Monitors individual and unit morale and recommends changes in equipment, facilities, schedules, and environment to enhance the training and morale of the band.
- Inventories band equipment and facilities, and monitors the ordering of supplies and equipment.
- Certifies the quality and condition of band instruments, equipment, supplies, and facilities.
- Prepares annual operating budget for the band to purchase, maintain, and replace non-expendable TOE equipment, expendable musical supplies, and CTA items, as well as provide for travel and other funds to accomplish the band's mission.
- Exercises UCMJ authority as authorized by grade and position, unless authority is withheld by a superior commander.
- Auditions bandmembers to evaluate and certify their technical skills and auditions applicants for Army bands to determine their OJT or entry level qualifications.

ASSOCIATE BANDMASTER

3-8. The associate bandmaster is a commissioned band officer and is responsible for several areas to include the following:

- Serves as Acting Commander in the absence of the Commander.
- Serves as operations, administration, and supply officer.
- Personally conducts subordinate ensembles as required by the band commander.

BAND SERGEANT MAJOR

3-9. The band sergeant major performs as a member of the band and is responsible for the technical and tactical tasks of all enlisted skill levels. The band sergeant major is the principal enlisted conductor of the band. The band sergeant major also:

- Advises the band commander on all aspects of band operations.
- Trains band noncommissioned officers while supervising and coordinating activities of all duty positions.
- Maintains all duty rosters.
- Assists the band commander in maintaining unit discipline.

GROUP LEADER

3-10. Group leaders are skill level five instrumentalists (Master Sergeant). They are responsible for the technical proficiency of sections of like and/or related instruments. Group leaders also:

- Organize, rehearse, and conduct instrumental ensembles.
- Supervise the band support positions (administration, supply, operations, and training).
- Assist with concert band training.
- Act as mentors for subordinate soldiers in the accomplishment of their duties.

SECTION LEADER

3-11. Section leaders are skill level four instrumentalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. They also:

- Organize, instruct, and train a consolidated section of related instruments.
- Train section members in marching band movements.
- Supervise operator maintenance in their sections.
- Perform as administration, supply, or operations/training sergeants.
- Arrange music as required.
- Perform as drum major as required.
- Train and perform common military tasks.
- Supervise all lower skill level duties.

SENIOR INSTRUMENTALIST

3-12. Senior instrumentalists are skill level three instrumentalists. They perform all skill level three, as well as all lower skill level tasks. They also:

- Perform duties in administration, supply, or operations/training.
- Serve as instrument repair technician, audio/sound technician, or music librarian.
- Perform as drum major as required.
- Perform duties in absence of the section leader.
- Perform common military tasks.

INSTRUMENTALIST

3-13. Instrumentalists are skill level two instrumentalists. They perform all skill level two, as well as all lower skill level technical and tactical tasks. They also:

- Perform duties in band support positions as required.
- Perform operator maintenance on their instrument.
- Perform on their instrument in various groups and ensembles as required.
- Perform common military tasks.
- Perform on a secondary instrument in marching band (Oboe, Bassoon, Piano, Guitar, and Electric Bass). Piano, guitar, and electric bass players are integrated into the percussion section in concert band.

SECTION III - TOE 12723 – THE U. S. MILITARY ACADEMY BAND

BAND COMMANDER

3-14. The band commander is a commissioned band officer who is responsible for all aspects of command to include discipline, training, administration, budget, operations, security, and supply of the band. The band commander is the primary conductor of the marching band and the concert band. The band commander advises the command on band missions, proper utilization of the band in support of echelon missions, and proactively seeks opportunities to provide musical support for the command and its soldiers. Additionally, the band commander:

- Plans, schedules, conducts, and is responsible for all band training missions.
- Provides musical support to the command, selects and approves music for band performances, and rehearses the band.
- Appoints band personnel to work in band support positions and collateral duties.
- Monitors individual and unit morale and recommends changes in equipment, facilities, schedules, and environment to enhance the training and morale of the band.
- Inventories band equipment and facilities, and monitors the ordering of supplies and equipment.
- Certifies the quality and condition of band instruments, equipment, supplies, and facilities.
- Prepares annual operating budget for the band to purchase, maintain, and replace non-expendable TOE equipment, expendable musical supplies, and CTA items, as well as provide for travel and other funds to accomplish the band's mission.
- Exercises UCMJ authority as authorized by grade and position, unless authority is withheld by a superior commander.
- Auditions bandmembers to evaluate and certify their technical skills and auditions applicants for Army bands to determine their OJT or entry level qualifications.

EXECUTIVE OFFICER/ASSOCIATE BANDMASTER

3-15. The executive officer is a commissioned band officer who is responsible for several areas to include the following:

- Serves as Acting Commander in the absence of the Commander.
- Serves as principal planner and tour coordinator.
- Serves as operations, administration, and supply officer as required.
- Assists the supervision of the separate and distinct musical ensembles.
- Conducts subordinate ensembles as required by the band commander.

ASSOCIATE BANDMASTER

3-16. The associate bandmaster is a band warrant officer and is responsible for several areas to include the following:

- Serves as operations, administration, and supply officer as required.
- Conducts subordinate ensembles as required by the band commander.

BAND SERGEANT MAJOR

3-17. The band sergeant major performs as a member of the band and is responsible for the technical and tactical tasks of all enlisted skill levels. The band sergeant major is the principal enlisted conductor of the band. The band sergeant major also:

- Advises the band commander on all aspects of band operations.
- Trains band noncommissioned officers while supervising and coordinating activities of all duty positions.
- Maintains all duty rosters.
- Assists the band commander in maintaining unit discipline.

DRUM MAJOR

3-18. The drum major is a skill level five instrumentalist (E-9) and is the principal conductor of the marching band on the field. The drum major is responsible for the drill and discipline of the band at all times. The drum major also:

- Trains others to perform duties as drum major in his/her absence.
- Conducts all training and performances of all marching groups within the band.

GROUP LEADER

3-19. Group leaders are skill level five instrumentalists (E-9), and supervise all section leaders within their group. A group leader serves as the support group sergeant major, and supervises all administrative and supply operations. Group leaders also:

- Rehearse multiple sections and rehearse/lead the marching band, concert band, and small ensembles as required.
- Perform as drum major as required.
- Perform on their instrument in various ensembles and groups.

SECTION LEADER

3-20. Section leaders are skill level five instrumentalists (E8), and are the senior NCOs of the instrumental sections. Section leaders also:

- Rehearse the section.
- Lead/rehearse small ensembles as required.
- Perform as drum major as required.
- Supervise the operation, training, and maintenance of the section.
- Perform on their instrument in various ensembles and groups.

SENIOR SUPPORT NCO

3-21. Senior support NCOs are skill level four instrumentalists, and perform duties in direct support of the band. The senior support NCOs serve in any of the following capacities:

- Senior Instrument Repair NCO
- Arranger
- Senior Audio NCO
- Advance Tour Director

SECTION LEADER

3-22. Section leaders are skill level four instrumentalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. Section leaders also:

- Perform duties in direct support of the section leader (E-8).
- Rehearse the section and lead small ensembles as required.
- Perform on primary and secondary instruments.

SENIOR INSTRUMENTALIST

3-23. Senior instrumentalists are skill level four instrumentalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. Senior instrumentalists are principally employed as musicians in concert band, marching band, and small ensembles.

SUPPORT NCO

3-24. Support NCOs are skill level three instrumentalists, and perform duties in direct support of the band. Support NCOs serve as library staff, or as Audio NCOs.

VOCALIST

3-25. Vocalists are skill level three vocalists. They perform all skill level three, as well as all lower skill level technical and tactical tasks. Vocalists are principally employed as vocalists in concert band and small ensembles.

INSTRUMENTALIST

3-26. Instrumentalists are skill level three instrumentalists. They perform all skill level three, as well as all lower skill level technical and tactical tasks. Instrumentalists are principally employed as musicians in the concert band, marching band, and small ensembles.

SECTION IV - TOE 12713 - THE U. S. ARMY FIELD BAND

COMMANDER

3-27. The band commander is a commissioned band officer who is responsible for all aspects of command to include discipline, training, administration, budget, operations, security, and supply of the band. The band commander is the primary conductor of the marching band and the concert band. The band commander advises the command on band missions, proper utilization of the band in support of echelon missions, and proactively seeks opportunities to provide musical support for the command and its soldiers. Additionally, the band commander:

- Plans, schedules, conducts, and is responsible for all band training missions.
- Provides musical support to the command, selects and approves music for band performances, and rehearses the band.
- Appoints band personnel to work in band support positions and collateral duties.
- Monitors individual and unit morale and recommends changes in equipment, facilities, schedules, and environment to enhance the training and morale of the band.
- Inventories band equipment and facilities, and monitors the ordering of supplies and equipment.
- Certifies the quality and condition of band instruments, equipment, supplies, and facilities.
- Prepares annual operating budget for the band to purchase, maintain, and replace non-expendable TOE equipment, expendable musical supplies, and CTA items, as well as provide for travel and other funds to accomplish the band's mission.
- Exercises UCMJ authority as authorized by grade and position, unless authority is withheld by a superior commander.
- Auditions bandmembers to evaluate and certify their technical skills and auditions applicants for Army bands to determine their OJT or entry level qualifications.

DEPUTY COMMANDER/ASSOCIATE BANDMASTER

3-28. The Deputy Commander/Associate Bandmaster is a commissioned band officer who is responsible for several areas to include the following:

- Serves as Acting Commander in the absence of the Commander.
- Serves as operations, administration, and supply officer as required.
- Assists in the supervision of the separate and distinct musical ensembles.
- Conducts subordinate ensembles as required by the band commander.

ASSOCIATE BANDMASTER

3-29. The associate bandmaster is a commissioned band officer and is responsible for several areas to include the following:

- Serves as operations, administration, and supply officer as required.
- Conducts subordinate ensembles as required by the band commander.

BANDMASTER

3-30. The bandmaster is a band warrant officer and is responsible for several areas to include the following:

- Serves as operations, administration, and supply officer as required.
- Conducts subordinate ensembles as required by the band commander.

BAND SERGEANT MAJOR

3-31. The band sergeant major performs as a member of the band (or any of its smaller component ensembles), and is responsible for the technical and tactical tasks of all enlisted skill levels. The band sergeant major is the principal enlisted conductor of the band. The band sergeant major also:

- Advises the band commander on all aspects of band operations.
- Trains band noncommissioned officers while supervising and coordinating activities of all duty positions.
- Maintains all duty rosters.
- Assists the band commander in maintaining unit discipline.

GROUP/SECTION LEADER

3-32. Group/section leaders are skill level five instrumentalists (E-9), and supervise all section leaders within their group. A group leader also serves as the support group sergeant major, and supervises all administrative and supply operations. Group/section leaders also:

- Rehearse multiple sections and rehearse/lead the marching band, concert band, and small ensembles as required.
- Perform as drum major as required.
- Perform on their instrument in various ensembles and groups.

MASTER SUPPORT NCO

3-33. Master support NCOs are skill level five instrumentalists, and perform duties in direct support of the band. Master support NCOs serve in any of the following capacities:

- Band Administration Coordinator.
- Senior Band Supply NCO.
- Music Librarian.
- Section Leader (support group).
- Advance Tour Director.

MASTER INSTRUMENTALIST

3-34. Master instrumentalists are skill level five instrumentalists, and perform duties in direct support of the group or section leader (E-8). Master instrumentalists also:

- Rehearse the section and lead small ensembles as required.
- Perform on primary and secondary instruments.

MASTER VOCALIST

3-35. Master vocalists are skill level five vocalists, and are the senior NCOs of the vocal music element. Master vocalists rehearse and lead the vocal music elements as required.

SECTION LEADER

3-36. Section leaders are skill level five instrumentalists, and are the senior NCOs of the instrumental sections. Section leaders also:

- Rehearse the section.
- Lead/rehearse small ensembles as required.
- Perform as drum major as required.
- Supervise the operation, training, and maintenance of the section.
- Perform on their instrument in various ensembles and groups.

SENIOR SUPPORT NCO

3-37. Senior support NCOs are skill level four instrumentalists, and perform duties in direct support of the band. Senior support NCOs serve in any of the following capacities:l

- Senior Instrument Repair NCO.
- Arranger.
- Senior Audio NCO.
- Advance Tour Director.

SENIOR VOCALIST

3-38. Vocalists are skill level four vocalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. Vocalists are principally employed as vocalists in concert band and small ensembles.

SENIOR INSTRUMENTALIST

3-39. Senior instrumentalists are skill level four instrumentalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. Senior instrumentalists are principally employed as musicians in concert band, marching band, and small ensembles.

SUPPORT NCO

3-40. Support NCOs are skill level three instrumentalists, and perform duties in direct support of the band. Support NCOs serve in either of the following capacities:

- Copyist
- Audio NCO

VOCALIST

3-41. Vocalists are skill level three vocalists. They perform all skill level three, as well as all lower skill level technical and tactical tasks. Vocalists are principally employed as vocalists in concert band and small ensembles.

INSTRUMENTALIST

3-42. Instrumentalists are skill level three instrumentalists. They perform all skill level three, as well as all lower skill level technical and tactical tasks. Instrumentalists are principally employed as musicians in the concert band, marching band, and small ensembles.

SECTION V - TOE 12703 - THE U. S. ARMY BAND (PERSHING'S OWN)

BAND COMMANDER

3-43. The band commander is a commissioned band officer who is responsible for all aspects of command to include discipline, training, administration, budget, operations, security, and supply of the band. The band commander is the primary conductor of the marching band and the concert band. The band commander advises the command on band missions, proper utilization of the band in support of echelon missions, and proactively seeks opportunities to provide musical support for the command and its soldiers. Additionally, the band commander:

- Plans, schedules, conducts, and is responsible for all band training missions.
- Provides musical support to the command, selects and approves music for band performances, and rehearses the band.
- Appoints band personnel to work in band support positions and collateral duties.
- Monitors individual and unit morale and recommends changes in equipment, facilities, schedules, and environment to enhance the training and morale of the band.
- Inventories band equipment and facilities, and monitors the ordering of supplies and equipment.
- Certifies the quality and condition of band instruments, equipment, supplies, and facilities.
- Prepares annual operating budget for the band to purchase, maintain, and replace non-expendable TOE equipment, expendable musical supplies, and CTA items, as well as provide for travel and other funds to accomplish the band's mission.
- Exercises UCMJ authority as authorized by grade and position, unless authority is withheld by a superior commander.
- Auditions bandmembers to evaluate and certify their technical skills and auditions applicants for Army bands to determine their OJT or entry level qualifications.

EXECUTIVE OFFICER

3-44. The executive officer is a commissioned band officer who responsible for several areas to include the following:

- Serves as Acting Commander in the absence of the Commander.
- Serves as principal planner and tour coordinator.
- Serves as administration and supply officer as required.
- Assists the supervision of the separate and distinct musical ensembles.
- Conducts subordinate ensembles as required by the band commander.

OPERATIONS OFFICER/ASSOCIATE BANDMASTER

3-45. The associate bandmaster is a commissioned band officer and is responsible for several areas to include the following:

- Serves as operations officer.
- Conducts subordinate ensembles as required by the band commander.

ASSOCIATE BANDMASTER

3-46. The associate bandmaster is a commissioned band officer and is responsible for several areas to include the following:

- Serves as administration and supply officer as required.
- Conducts subordinate ensembles as required by the band commander.

BANDMASTER

3-47. The bandmaster is a band warrant officer and is responsible for several areas to include the following:

- Serves as administration and supply officer as required.
- Conducts subordinate ensembles as required by the band commander.

BAND SERGEANT MAJOR

3-48. The band sergeant major performs as a member of the band (or any of the smaller component ensembles), and is responsible for the technical and tactical tasks of all enlisted skill levels. The band sergeant major is the principal enlisted conductor of the band. The band sergeant major also:

- Advises the band commander on all aspects of band operations.
- Trains band noncommissioned officers while supervising and coordinating activities of all duty positions.
- Maintains all duty rosters.
- Assists the band commander in maintaining unit discipline.

DRUM MAJOR

3-49. The drum major is a skill level five instrumentalist (E-9) and is the principal conductor of the marching band on the field. The drum major is responsible for the drill and discipline of the band at all times. The drum major also:

- Trains others to perform duties as drum major in his/her absence.
- Conducts all training and performances of all marching groups within the band.

GROUP LEADER

3-50. Group leaders are skill level five instrumentalists (E-9), and supervise all section leaders within their groups. A group leader also serves as the support group sergeant major, and supervises all administrative and supply operations. Group leaders also:

- Rehearse multiple sections and rehearse/lead the marching band, concert band, and small ensembles as required.
- Perform as drum major as required.
- Perform on their instrument in various ensembles and groups.

SENIOR SOLOIST

3-51. Senior soloists are skill level five instrumentalists (E-9), and are the lead solo instrumentalists in the group. Senior soloists also provide instrumental training and mentoring to other musicians in the group.

MASTER SUPPORT NCO

3-52. Master support NCOs are skill level five instrumentalists, and perform duties in direct support of the band. Master support NCOs serve in any of the following capacities:

- Band Administration Coordinator
- Senior Band Supply NCO
- Music Librarian
- Section Leader (support group)
- Advance Tour Director.

MASTER VOCALIST

3-53. Master vocalists are skill level five vocalists, and are the senior NCOs of the vocal music element. Master vocalists rehearse and lead the vocal music elements as required.

SECTION LEADER

3-54. Section leaders are skill level five instrumentalists, and are the senior NCOs of the Instrumental Sections. Section leaders also:

- Rehearse the section.
- Lead/rehearse small ensembles as required.
- Perform as drum major as required.
- Supervise the operation, training, and maintenance of the section.
- Perform on their instrument in various ensembles and groups.

MASTER INSTRUMENTALIST

3-55. Master instrumentalists are skill level five instrumentalists, and perform duties in direct support of the section leaders (E-8). Master instrumentalists also:

- Rehearse the section and lead small ensembles as required.
- Perform on primary and secondary instruments.

SECTION LEADER

3-56. Section leaders are skill level four instrumentalists. They perform all skill level four, as well as all skill level technical and tactical tasks. Section leaders also:

- Perform duties in direct support of the section leader (E-8).
- Rehearse the section and lead small ensembles as required.
- Perform on primary and secondary instruments.

SENIOR SUPPORT NCO

3-57. Senior support NCOs are skill level four instrumentalists, and perform duties in direct support of the band. Senior support NCOs serve in any of the following capacities:

- Senior Instrument Repair NCO
- Arranger
- Senior Audio NCO
- Advance Tour Director

SENIOR VOCALIST

3-58. Senior vocalists are skill level four vocalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. Senior vocalists are principally employed as vocalists in concert band and small ensembles.

SENIOR INSTRUMENTALIST

3-59. Senior instrumentalists are skill level four instrumentalists. They perform all skill level four, as well as all lower skill level technical and tactical tasks. Senior instrumentalists are principally employed as musicians in concert band, marching band, and small ensembles.

SUPPORT NCO

3-60. Support NCOs are skill level three instrumentalists, and perform duties in direct support of the band. Support NCOs serve in either of the following capacities:

- Copyist
- Audio NCO

VOCALIST

3-61. Vocalists are skill level three vocalists. They perform all skill level three, as well as all lower skill level technical and tactical tasks. Vocalists are principally employed as vocalists in concert band and small ensembles.

INSTRUMENTALIST

3-62. Instrumentalists are skill level three instrumentalists. They perform all skill level three, as well as all lower skill level technical and tactical tasks. Instrumentalists are principally employed as musicians in the concert band, marching band, and small ensemble.

Chapter 4

Band Operations

COMMAND AND CONTROL

4-1. The band commander is responsible for unit level command and control of the band. Command above unit level is accomplished by assigning or attaching the band to a higher headquarters. The echelon commander designates which subordinate staff agency will act as the band's mission approval authority. Operational control of the band is normally the responsibility of the G-1/J-1 or equivalent staff position. Regardless of which general staff agency is designated as the approval authority for band missions, it is responsible to receive, review, and approve all band tasking, as well as to schedule band missions in order to preclude conflicts. If conflicting missions or tasks arise, the assigned staff agency is the sole resolution authority, determining which mission will receive priority for band support.

MISSIONS

4-2. All band missions are approved through close coordination between the band commander and the mission approval authority. Band missions are carefully monitored by the command to ensure proper employment of the band within its mission capabilities and to preclude degradation of those capabilities. The band commander is the sole advisor on how the band is used. The staff agency assigned as the band's mission approval authority, in conjunction with the band commander, is the sole committing authority for band missions.

MISSION TYPES

4-3. Because of the fluid conditions on the battlefield, command and control of the band is closely coordinated to ensure the effective use of bands. Bands are prepared to meet mission requirements through both reactive and proactive missions.

REACTIVE MISSIONS

4-4. Bands respond to taskings for mission support by providing music for military ceremonies, troop support functions, concerts, protocol functions, religious ceremonies, civil affairs related activities, and psychological operations (PSYOP). Bands are prepared to respond to missions throughout the area of operations (AO) and under all levels of conflict.

PROACTIVE MISSIONS

4-5. The majority of band performance missions will occur in response to requests from supported organizations. However, band commanders will be required to seek opportunities to perform for supported organizations and activities.

EXECUTING OPERATIONS

4-6. Properly planned and executed band operations will ensure the smooth and coordinated execution of the band's assigned missions and decrease the security risks to which the band is exposed. Failure to properly prepare decreases unit capabilities and can ultimately result in the unit failing to accomplish its mission. Correct and complete information is essential to successfully accomplish assigned missions. To ensure this quality of information, consideration must be given to the key functions of sustainment which are discussed in Chapter 8 (manning, arming, equipping, fueling, fixing, transporting, protecting, and feeding), and to the major activities of operations planning (situation, mission, execution, training, combat service support, command relationships, and communications) which are discussed below and amplified in Appendix C.

OPERATIONAL CONSIDERATIONS

Training and Rehearsal Time

4-7. The band commander is the sole authority to determine how much training is required to complete each musical mission. The training time required for each ensemble to effectively perform its musical mission must be considered by the mission approval authority when scheduling or approving musical missions for the band.

Mobility Of Army Bands

4-8. Mobility issues for Army bands are discussed fully in Chapter 8.

Limitations

4-9. Army bands cannot perform live music in areas contaminated by nuclear, biological, or chemical (NBC) exchange. Although Army bands are not expected to perform in an NBC environment, they still conduct individual and collective NBC training to allow them to perform their secondary missions of security augmentation operations for command posts, or augmentation of perimeter security for EPW/civilian internee operations. Army bands cannot perform live music during periods of direct or indirect fire. Bands will not perform music or carry instruments while double timing.

Environmental Considerations

4-10. The quality of performance may be rendered ineffective, and there is a potential for personal injury and damage to musical instruments when bands perform under extreme climatic conditions. Recordings should be used to provide musical support under these extreme conditions.

4-11. **Weather.** Rain can severely damage woodwinds and percussion equipment. This is especially critical in areas where maintenance facilities are not available. Rain or wet ground present serious safety hazards in popular idiom performances that require electronic instruments and equipment. Performances in such conditions require overhead protection and dry insulating pads beneath all electrical instruments, cords and connections.

4-12. **Climate.** When the temperature or the wind chill factor reaches the freezing point, potential personal injuries include (but are not limited to) frostbite, or freezing of the extremities such as fingers, and lips freezing to the surface of metal mouthpieces. In addition, the warm breath blown through wind instruments creates condensation that immediately freezes valves, keys, and slides, rendering the instruments inoperable.

4-13. **Terrain.** The performance of instrumental music while marching requires terrain that is relatively flat, dry, and free from large rocks, potholes, or other obstacles. Rough terrain may cause band members to trip or stumble, as they cannot see the terrain directly in front of them while performing music and marching in formation. This produces the potential for serious injuries such as sprains, or may cause mouthpieces to strike the pallet, resulting in permanent injury. When ceremonies must be conducted under poor terrain conditions, consideration should be given to placing the band adjacent to the reviewing officer's position. The band would then remain stationary throughout the ceremony.

RISK ANALYSIS

4-14. Band commanders will employ the risk management process to reduce the safety hazards for all band missions and training. This process is discussed in Appendix C.

LOAD LIST/PLAN AND MANIFESTS

4-15. Division and Army Bands, and Army Bands (General Support) will maintain appropriate load lists (inventory of load) and corresponding load plans, as well as personnel manifests tailored to each performing element. These assist the echelon transportation officer in providing personnel and equipment transportation beyond the band's organic transportation capabilities. Load lists/plans and manifests are developed in accordance with echelon guidance and echelon SOPs.

OPERATIONAL PLANNING

4-16. Band missions require proper planning, coordination, and execution. While each mission is different, the planning process is accomplished in a consistent manner that is readily understood throughout the Army. A sample application of this process is provided in Appendix C. To facilitate operational planning, the band commander, sergeant major/first sergeant, and the operations NCO routinely consider and develop answers to these basic questions:

- What is the situation?
- What is the mission?
- How will we execute the mission?
- How will we train for the mission?
- What will our command structure be?
- How will we communicate?

Situation

4-17. The band commander must obtain information and knowledge to understand the command assessment of the current situation. While the command's assessment of the situation is expressed in terms of the operations order, active coordination with the echelon General Staff and the supported unit are required to obtain the details needed to perform the band's mission.

Mission

> 4-18. Army bands derive their mission from the echelon commander's mission analysis, the band commander's own Risk Assessment, the tasking received from the band's mission approval authority, and coordination with the supported unit. This mission statement is a concise expression of the task to be accomplished by the band.

Training

> 4-19. The band commander determines the amount of training required for each musical group to successfully complete its mission.

Execution

> 4-20. The band commander visualizes the execution of the mission from start to finish in the form of a concept of the operation, specific taskings, and internal and external coordination instructions.

Combat Service Support (CSS)

> 4-21. As with all arms of the service, the band requires CSS to accomplish its mission. Band commanders determine their CSS requirements by identifying needs for material and services, medical support, personnel support civil/military coordination, as well as additional security concerns. These are needs beyond the band's organic capabilities that must be fulfilled by other units and agencies in order to accomplish the mission.

Command Structure

> 4-22. The band commander prescribes the command structure for the performing element assigned to the command.

Communication

> 4-23. The band commander coordinates and plans for the means and mode of communication to be used by the band during execution of the operation in accordance with the echelon CEOI and the needs of the mission.

Chapter 5

Band Training

RESOURCES

5-1. FM 25-100, and FM 25-101 have been established as the capstone manuals for the execution of training. These FMs present the Army's standardized training doctrine and are applicable throughout the force. They provide the necessary guidelines on how to plan, execute, and assess training at all levels. The manuals provide authoritative foundations for the individual leader and unit training. These manuals have application for leaders at all levels and for every type of organization. Every senior leader is expected to know, understand, and apply the concepts in these manuals. Appendix D of this manual provides examples of applying these concepts to Army band training.

REHEARSAL

5-2. Sufficient musical training is of primary importance in delivering a professional performance. The band commander must ensure that each ensemble receives the training time it requires to successfully perform its mission.

INSTITUTIONAL TRAINING

5-3. Detailed information and guidance on the following Army band courses is available in DA Pam 351-4.

ENLISTED TRAINING

Initial Entry Training

5-4. **Active Duty**. All potential bandmembers entering the Army for duty with active component Division and Army Bands, or Army Bands (General Support) receive basic training followed by Advanced Individual Training at the tri-service School of Music. Bandmembers entering the Army for duty with The U.S. Army Band (Pershing's Own), The U.S. Army Field Band, The U.S. Military Academy Band, and The Old Guard Fife and Drum Corps report directly to these units for further training upon completion of basic training.

5-5. **Reserve and National Guard**. All potential bandmembers entering the Army for duty with USAR/ARNG bands receive basic training followed by individual orientation training with an active component band. Active component band commanders provide orientation training to USAR/ARNG musicians in the following areas: individual instrumental lessons; marching band; concert band; stage band and/or popular idiom group for applicable instruments. There is no formal AIT requirement or program of instruction to be followed since the remainder of individual training will occur at the home station. The length of individual orientation for USAR/ARNG band personnel not attending POI 450-F1 is governed by NGR 600-200 for ARNG personnel and AR 601-210 for USAR personnel.

Advanced Technical And Tactical Training

5-6. All bandmembers (except MOS 02S)are given the opportunity to further their careers by attending courses that are part of the Noncommissioned Officer Education System (NCOES).

5-7. **Primary Leadership Development Course (PLDC).** Bandmembers who are specialists receive Primary Leadership Development Course training through local NCO Academies. This program of instruction is designed to train soldiers in the skills necessary to lead squads and squad sized elements.

5-8. **Basic Noncommissioned Officer Course (BNCOC).** Qualified bandmembers who are sergeants receive Basic Noncommissioned Officer training. This program of instruction is designed to train soldiers in skill level three military and musical skills.

5-9. **Advanced Noncommissioned Officer Course (ANCOC).** Qualified bandmembers who are staff sergeants receive Advanced Noncommissioned Officer training upon selection by the annual Sergeant First Class/ANCOC selection board. This program of instruction is designed to train soldiers in skill level four military and musical skills.

5-10. **First Sergeants Course.** Qualified bandmembers selected by Department of the Army (DA) for promotion to master Sergeant, and scheduled for assignment as a first sergeant, will attend the First Sergeants Course to receive the "M" MOS identifier (first sergeant).

5-11. **Sergeants' Major Academy.** First Sergeants and Master Sergeants selected by DA for promotion to Sergeant Major will attend the Sergeants' Major Academy course of instruction.

WARRANT OFFICER BANDMASTER TRAINING

Warrant Officer Candidate School (WOCS)

5-12. Prospective Active Component Warrant Officer Bandmasters first attend the Warrant Officer Candidate School which provides training in leadership and management skills, as well as professional development, communicative arts, and basic military subjects.

Bandmaster Warrant Officer Basic Course (BWOBC)

5-13. Bandmembers who complete the WOCS attend the follow-on Bandmaster Warrant Officer Basic Course taught at the U.S. Army Element School of Music. This 21-week certification course teaches the skills that warrant officers need to perform as Army bandmasters and commanders. Prospective USAR/ARNG Warrant Officer Bandmasters must complete a four-step process consisting of a pre-screen evaluation, an application which must be approved by a centralized board, completion of Reserve Component WOCS, and a final evaluation to certify technical skills prior to attending this course.

Bandmaster Warrant Officer Advanced Course (BWOAC)

5-14. Upon selection to CW3, bandmasters attend the Bandmaster Warrant Officer Advanced Course at the U.S. Army Element School of Music.

Warrant Officer Staff Course (WOSC)

5-15. Upon selection to CW4, bandmasters attend the Warrant Officer Staff Course at Fort Rucker, AL.

Warrant Officer Senior Staff Course (WOSSC)

5-16. Upon selection to CW5, bandmasters attend the Warrant Officer Senior Staff Course at Fort Rucker, AL.

ARMY BAND OFFICER TRAINING

5-17. Prospective Army Band Officers must be commissioned officers selected by the Department of the Army (DA) in accordance with procedures established under the Chief, Army Bands. Selected officers attend the Army Band Officer Course at the U.S. Army Element, School of Music. The course provides training in advanced conducting techniques, related musical skills, and in Staff Band Officer duties. Other required courses through Army band officer career progression are the Adjutant General Officer Basic Course (AGOBC), the Adjutant General Officer Advanced Course (AGOAC), the Combined Arms and Services Staff School (CAS3), the Command and General Staff College (CGSC), and the U.S. Army War College (AWC).

UNIT COLLECTIVE TRAINING

5-18. Unit-level musical training programs emphasize individual fundamentals and promote teamwork. If operational commitments or other factors preclude musical training for an extended period of time, the proficiency of the band will deteriorate and the mission will be impaired.

RESPONSIBILITIES

The Band Commander

5-19. The band commander is responsible for training. He plans training events, arranges for support, ensures that training is conducted, and evaluates soldier and unit proficiency. The band commander identifies training objectives, provides guidance, and ensures that necessary resources are available. The band commander leads and commands the band in the execution of its collective tasks, trains the senior noncommissioned officers (NCOs), and manages the unit's resources. The band commander also evaluates training sessions and unit training management procedures. The band commander develops an overall unit training program based on the best combination of resources, materials, guidance, and time to meet specific training needs. The collective skills that bands need to train are listed in the Army Training and Evaluation Program (ARTEP) 12-113 MTP, and in each unit's Mission Essential Task List (METL). The band commander achieves the mission by guiding, supervising, inspecting, and evaluating duties conducted by band NCOs

The Band Sergeant Major/First Sergeant

5-20. The band sergeant major/first sergeant's principal duty is the individual training of enlisted members of the band. The band sergeant major/first sergeant also administers the unit Non-Commissioned Officer Development Program (NCODP). The band senior NCO is also responsible for the NCO responsibilities outlined below.

Band Noncommissioned Officers (NCOs)

5-21. The band NCOs are responsible for the execution of individual training, and the development of individual training programs. NCOs care for individual soldiers and their families, both on and off duty. NCOs lead and train their subordinates in individual tasks including the maintenance of the equipment assigned to the unit, section, or team. NCOs are responsible for supervising physical fitness training, and ensuring that their soldiers comply with the weight and appearance standards of AR 600-9 and AR 670-1. NCOs are also responsible to train sections, squads, teams and crews.

MUSICAL TRAINING

Marching Band Training

5-22. The band commander prescribes the frequency of training for marching band formations and movements. This training is necessary to maintain the precision expected of an Army marching band. Senior noncommissioned officers under the supervision of the band commander or the band Sergeant Major/First Sergeant will conduct marching band drill. This training stresses individual fundamentals, unit precision, and the musical sound of the band while marching.

Concert Band Training

5-23. The band commander prescribes the frequency of concert band training. The time scheduled for concert band is prime unit training time. In Division and Army bands this requires the attendance and participation of the whole unit. The purpose of concert band training is to prepare for concert band missions, conduct concurrent MOS training, and to accomplish multi-echelon training.

Popular Idiom Training

5-24. Popular idiom groups are ensembles such as stage band, rock band, show band, jazz combo, or country and western band. The band commander prescribes the frequency of popular idiom training. A senior NCO will normally conduct training for popular idiom groups in Division and Army bands. Popular idiom training emphasizes individual fundamentals and development of popular styles, interpretation, and improvisation. Section training should be used for correcting technical problems and perfecting difficult passages.

Section/Group Training

5-25. The band commander prescribes the frequency of section and group training. Problems unique to one instrumental section will be referred to section training. Problems unique to one instrumental group will be referred to group training. This saves time in full band training. Section or group training should be used for correcting technical problems and perfecting difficult musical passages. Noncommissioned officers trained in the necessary musical skills and techniques will conduct section and group training.

Small Ensemble Training

5-26. The band commander prescribes the frequency of small ensemble training. Small ensembles include tailored groups such as combos, quartets, quintets, and brass ensembles. Small groups provide sufficient means of satisfying certain performance requirements. Additionally, these groups provide an effective training tool to improve individual proficiency. Operational requirements and personnel availability dictate the number and type of small ensembles in a band. Band commanders will strive to increase individual proficiency by expanding the repertoire of existing ensembles and by organizing new ensembles when needed.

SECURITY AUGMENTATION/DEFENSIVE TRAINING

5-27. As with all Combat Service Support (CSS) units, Division and Army bands (Direct Support), and Army bands (General Support) may be required to temporarily augment local security during periods of increased combat intensity. Division and Army bands (Direct Support), and Army bands (General Support) train collectively for the effective execution of local security augmentation missions. These bands also train for self-defense during movement and self-defense in the event of an attack while performing their musical mission. The band commander will determine the frequency of security augmentation and defensive training.

GENERAL MILITARY TRAINING

5-28. Local commands dictate the areas of emphasis in military training each unit receives. This training takes place in the form of scheduled classes, hands-on-training, and training evaluations. Examples of areas in which all units conduct training are weapons marksmanship and qualification, Uniform Code of Military Justice (UCMJ), Code of Conduct, Geneva/Hague Conventions, Army Programs, and Consideration of Others (CO2) training. Additionally, noncommissioned officers receive training on counseling and leadership techniques. Band commanders will ensure that all bandmembers participate in this required military training.

PHYSICAL FITNESS TRAINING

5-29. An effective physical training program is both musically and militarily important. Personal appearance and military bearing are important to any Army unit, but are emphasized strongly in ceremonial units such as Army bands. In addition, a good physical training program is a morale booster for the unit. With this in mind, band commanders include a regular physical training program in the training schedule. The training will be designed to improve the physical fitness of bandmembers and enable them to better accomplish the mission. Supervision of the unit physical fitness program is the responsibility of the unit NCOs. Physical fitness training guidelines and procedures are outlined in FM 21-20.

UNIT LEVEL INDIVIDUAL TRAINING

5-30. Individual training develops the technical proficiency of both the soldier and the leader. It focuses on the mastery of mission-essential skills and tasks. Leader training consists of individual training to equip leaders to perform leadership tasks associated with the operational mission of the unit. It prepares the leader to lead his unit, make decisions, and develop tactical and technical proficiency. The band NCOs, supervised by the band sergeant major/first sergeant, are responsible for developing and implementing individual training programs to support the unit mission.

INDIVIDUAL PRACTICE

5-31. To maintain proficiency, bandmembers must devote sufficient time to individual practice. Daily individual practice sessions of at least one to two hours should be included in the training schedule. During this time, bandmembers will work to perfect difficult passages in the current musical repertoire. In addition, bandmembers may work on studies and exercises designed to improve instrumental proficiency. Individual practice is normally scheduled during duty hours, reflected on training schedules, and supervised. Bandmembers should be encouraged to further practice after duty hours.

COMMON TASK SUSTAINMENT TRAINING

5-32. The Soldier's Manual of Common Tasks (SMCT) contains the common tasks that are essential to the Army's ability to win on the modern battlefield. Soldiers are required to maintain proficiency in the performance of these tasks for their skill level and below. The tasks specified in the SMCTs should be trained frequently. Unit commanders are responsible for this training, while unit NCOs plan and conduct the training.

COLLATERAL TRAINING

5-33. Selected individuals should be trained through On-the-Job training (OJT) to perform collateral duties in band support positions. NCOs assigned to collateral duties will train assistants to perform these duties in their absence. Local formal and informal training resources should be utilized as available. This will provide a pool of individuals who are trained to assume the various collateral unit duties. Bandmembers should be screened for their experience and aptitude for the various collateral duty positions and then trained to assume those duties before the need arises.

TRAINING MANAGEMENT AND EVALUATION

5-34. Training is based on specific tasks, conditions, and standards. During band training, leaders assess soldier proficiency by evaluating task performance against standards in soldier's manuals and the unit Mission Training Plan.

MISSION TRAINING PLAN FOR UNITED STATES ARMY BANDS (ARTEP 12-113-MTP)

5-35. ARTEP 12-113-MTP is a descriptive, mission-oriented program to help commanders train Army bands to perform critical tasks. This MTP facilitates the planning, preparation, conduct, and evaluation of band unit training as explained in FM 25-100, and FM 25-101.

INDIVIDUAL TRAINING EVALUATION PROGRAM (ITEP)

5-36. The ITEP is an Army-wide program that describes the evaluation of the individual soldiers' knowledge and performance of military and MOS-specific skills. The ITEP evaluates the individual soldier through the Common Task Test (CTT), and the commander's evaluation. For more information on ITEP, refer to AR 350-37.

Chapter 6

Band Supply

To perform their musical mission, bands will be furnished professional quality musical instruments, equipment, supplies, repair parts, and current musical arrangements. These are non-standard supply items. They are procured from commercial vendors through procurement channels and procedures utilizing Federal Supply System Schedules/Contracts as a basis. The band commander must ensure quality control by including sufficient technical specifications. The band commander will approve substitutions before procurement contracts are established and inspect to certify that all new musical equipment meets professional standards before acceptance by the command. The band commander is solely responsible for determining the professional quality of the band's musical instruments. The band commander will establish on-hand levels of expendable supplies and repair parts large enough to ensure that the band can function for at least 90 days without resupply. The band commander will also authorize ordering new sheet music regularly to keep the band current with the changing musical tastes of soldiers and other audiences.

RESPONSIBILITIES

6-1. There are no CMF 92 Supply and Service personnel in any Army band TOE. Therefore, all logistics functions at the unit/property book officer level are accomplished using CMF 97 personnel in collateral (appointed) duty positions.

COMMAND SUPPLY DISCIPLINE PROGRAM (CSDP)

6-2. AR 710-2 outlines the responsibilities of the unit supply personnel/property book officer to comply with the CSDP. All regulatory requirements for unit supply and property book officer are outlined in AR 710-2.

PROPERTY ACCOUNTABILITY

6-3. At the unit level, property accountability is the responsibility of every individual. The unit supply personnel must maintain accountability of property owned, leased, ordered, and received by the unit for use by unit personnel. In non-divisional bands, approved Standard Army Military Information System (STAMIS) platforms will be used. In division bands, STAMIS will be maintained at higher headquarters, and unit-level STAMIS will be used for unit-level property accountability.

ASSET VISIBILITY

6-4. In non-divisional bands, USAESOM is responsible for asset visibility and maintenance of an Army-band specific non-standard catalog for musical support equipment.

BARRACKS FURNITURE/INSTALLATION PROPERTY MANAGEMENT

6-5. Band supply personnel are responsible for unit accountability of all installation property/furniture hand receipted to the unit.

HAZARDOUS MATERIALS (HAZMAT)

6-6. Unit supply supervisors are responsible for implementing and maintaining a unit-level HAZMAT program in coordination with programs at the post/installation level.

MAINTENANCE

6-7. Replacement instruments, weapons, and repair parts may not be readily available on the battlefield. To maintain mission effectiveness, Army bands perform user maintenance on their equipment. The precision mechanisms of musical instruments require constant care to prevent damage and premature wear.

OPERATOR MAINTENANCE

6-8. Operator maintenance for instruments is described in Soldiers' Manuals 12-02B12-SM through 12-02U12-SM. Operator maintenance for TOE equipment other than instruments is described in the appropriate Technical Manual (TM) for each item of equipment.

ORGANIZATIONAL MAINTENANCE

6-9. Bands do not have a formal instrument repair technician position, but the responsibility for maintenance management of MTOE musical instruments rests with the unit logistician. Each Army band will collaterally assign and train a sufficient number of bandmembers as organizational maintenance personnel. Organizational maintenance personnel will perform organizational maintenance of all assigned instruments, and maintain the unit's instrument repair kit and repair parts. For maintenance beyond the capabilities of unit organizational maintenance personnel, instruments are sent to commercial repair facilities. Organizational maintenance of TOE equipment other than musical instruments will be performed as described in the appropriate TM for each piece of equipment, and as dictated by the band commander.

SUPPORT MAINTENANCE

6-10. Professional repairers must perform repairs of musical instruments and musical support equipment that are beyond the capability of the band's organizational maintenance personnel. Commercial vendors contracted through local procurement channels usually perform such repairs. IMPAC credit cards are the most effective means of securing instrument repairs. The band commander is the sole technical advisor to the command on the maintenance and repair of the band's musical instruments. Support maintenance of TOE equipment other than instruments is described in the appropriate TM for each piece of equipment.

SUPPLY AUTOMATION

6-11. Supply automation is discussed in greater detail in FM 10-27-4.

STANDARD PROPERTY BOOK SYSTEM – REDESIGN (SPBS-R)

6-12. The current automated system for property book accountability, SPBS-R, performs the property accountability functions required by AR 710-2 and DA PAM 710-2-1. It is used in all Army bands and is managed by Army band personnel in non-division bands. See ADSM 18-L18-ALV-ZZZ-EM for details on the system.

UNIT LEVEL LOGISTICS SYSTEM-S4 (ULLS-S4)

6-13. ULLS-S4 is designed to manage property at the unit level. ULLS-S4 automates supply, budget, and hand receipt functions at the unit level.

STANDARD ARMY RETAIL SUPPLY SYSTEM (SARSS)

6-14. SARSS is the Supply Support Activity (SSA) standard automated system. It supports both automated and non-automated customers. SARSS manages SSA ASLs and supports customer requisitions for all Class II, III, IV, VII, and IX items.

GLOBAL COMBAT SUPPORT SYSTEM - ARMY (GCSS-A)

6-15. GCSS-A is designed to supersede all previous Army STAMIS. It will be fielded in modules corresponding with the levels of automated support (direct, general, depot, and installation) currently in service. Unit supply personnel will be working with the Supply/Property Module.

Chapter 7

Band Administration

There are no CMF 71 Administration personnel in any Army Band TOE; therefore, all administrative functions at the small unit level are accomplished using CMF 97 personnel in collateral (appointed) duty positions. The band administration section should be comprised of at least three, but no more than five personnel. The duties and responsibilities of the Administration Section are prescribed by the band commander, and are outlined below.

PERSONNEL ACTIONS

7-1. Some of the personnel actions that a band administration section is required to prepare include: elimination, separation, retirement, and transfer documents; leave requests and control logs; reports of suspension of favorable actions; and UCMJ documents. Several of these actions are legal actions prepared or coordinated with the servicing Staff Judge Advocate office.

FINANCE ACTIONS

7-2. The primary role of the band administration section in preparing finance documents is to provide the soldiers with the necessary documents and guidance and direct them to the subject matter experts for resolution of their problem. Finance actions performed by the band administration section include:

- Start and stop Basic Allowance for Housing (BAH)
- U.S. Savings Bond documents
- Pay inquiries, and Direct Deposit
- Documentation to start separate rations for band members
- Travel documents for Temporary Duty (TDY), leave, and Permanent Change of Station (PCS).
- Collection actions, resident tax declaration DD Form 1059, and tax withholding (W-2 form).

SIDPERS-3

7-3. SIDPERS-3 is an integrated automated field military personnel management system designed to serve America's Army during mobilization, war, and demobilization; serve the active Army during peacetime; and provide commanders with a responsive personnel management system that facilitates peacetime readiness management and wartime operations. The five components within this system are accounting, assignments, orders, pay, and promotions. The two components that require attention at the band unit level are accounting and promotion. Below are the components and descriptions of their areas of responsibility.

ACCOUNTING COMPONENT

7-4. The accounting component of SIDPERS-3 has the following work categories and capabilities:

- Classification and reclassification
- Requirements reporting
- Unit personnel accountability updates
- Evaluation reporting
- Suspension of favorable personnel actions
- Routine personnel suspense control
- Casualty reporting
- Personnel accounting reports
- Duty status reporting
- Assigned not joined
- Command and Control Strength Reporting System (C2SRS)

PROMOTIONS

7-5. The promotions component of SIDPERS-3 includes the work categories and capabilities listed below.

- E2-E4 Advancements
- Determine PV2 through SPC/CPL advancement eligibility
- Determine PV2 through SPC/CPL waiver allocations
- Effect PV2 through SPC/CPL advancements
- E5-E6 Promotions
- Determine SGT and SSG promotion eligibility
- Compute SGT and SSG promotion points
- Process established SGT and SSG board recommendations
- Maintain SGT and SSG promotion standing list
- Effect SGT and SSG promotions
- Reductions/Lateral Promotions
- Reduce enlisted soldiers
- Laterally appoint enlisted soldiers
- Reinstate or restore enlisted soldiers

AWARD RECOMMENDATIONS

7-6. The band administration section prepares and initiates award recommendations IAW AR 600-8-22 as well as any local policy that applies to the Army awards program. Normally, once a soldier is recognized by either the commander or another supervisor as being recommended for an award, the administration section begins the process by preparing DA Form 638-1 and submitting it through the proper channels for both internal and external staffing.

NON-COMMISSIONED OFFICER EVALUATION REPORT (NCOER)

7-7. Normally, with the exception of the senior NCOs and above, all NCOERs are staffed in-house, since the rating chain for SGT and SSG is within the band itself. All NCOERs are prepared IAW AR 623-205. If an NCOER needs to be staffed outside the band for any reason, adequate time must be given for preparation and revision of the report to ensure the required suspense dates are met.

OFFICER EVALUATION REPORT (OER)

7-8. OERs for band commanders and other band officers are normally staffed through the command that maintains UCMJ authority over the band (battalion or brigade level). OERs are prepared IAW AR 623-105. The rating chain for an OER may consist of a rater, intermediate rater, and a senior rater.

RATER

7-9. The rater should be the person in the rating chain who is most familiar with the day-to-day performance of the rated officer. The rater is the immediate supervisor of the rated officer and is most responsible for the rated officer's performance.

INTERMEDIATE RATER

7-10. The intermediate rater is usually the rater's immediate supervisor but may be any supervisor between the rater and senior rater in the rated officer's chain of command. The intermediate rater is intended to maintain a link between the rater and senior rater when there is a level of supervision between them. There will not be an intermediate rater when the rating chain has no supervision between the rater and senior rater.

SENIOR RATER

7-11. The senior rater should be the senior rating officer in the rating chain. The senior rater is usually the supervisor above the rater and intermediate rater in the rated officer's chain of command or supervisory chain.

PUBLICATIONS

7-12. It is the responsibility of the publications clerk to ensure that the band has on-hand all required publications, as well as applicable changes and supplements, and that those on hand are up to date. It is the responsibility of the publications clerk to order any publications that are either needed or required by unit members to perform their mission.

FILES MAINTENANCE

7-13. The file clerk is responsible for performing file maintenance duties IAW AR 25-400-2. Some of the duties include ensuring that proper file numbers and disposition instructions are used, preparing file labels correctly, and properly filing documents.

MAIL CLERK

7-14. The primary role of the mail clerk is to provide mail service to the band members. The unit mail clerk performs his duties IAW DOD Manual 4525.6-M as well as any local policy that applies to postal duties. Additionally, the mail clerk is responsible for receiving and delivering unit distribution to its required destination.

GENERAL CORRESPONDENCE

7-15. All correspondence managed and prepared by the band administration section will be done so IAW AR 25-50. Other correspondence that the band administrative section is responsible for includes memorandums, letters, enclosures, attachments, inquiries, and other correspondence as required by the band commander or band sergeant major/first sergeant.

Chapter 8

Sustainment

Bands must have the capability to carry out prolonged operations in order to provide adequate support to their parent units. To do so, sustainment of operations is critical. Threat tactics will force bands (like all Combat Service Support units) to support themselves for extended periods of time. In Military Operations Other Than War (MOOTW), bands may operate in isolated areas with few support facilities available. There are some categories of support for which bands will continue to be dependent upon other organizations. However, each Army band must prepare to sustain operations to the maximum extent possible. FM 100-5 lists six functions that are key to the sustainment effort. These functions are manning, arming, fueling, fixing, transporting, and protecting. This chapter discusses those six functions as they relate to Army bands.

MANNING

AUTHORIZATIONS

8-1. The base TOE establishes the authorized strength for each Army band. When properly manned, bands are capable of providing all of the categories of support outlined in Chapter 2 of this manual. Less than proper manning degrades the band's capabilities.

CROSS-TRAINING

8-2. While history shows that bands located in operational areas (combat zones) should have priority for replacements, conditions of the battlefield may make it difficult to get replacements to the units. For that reason, band commanders must make full use of all assigned personnel. The best way for band commanders to do this is cross training. While not every band commander will be in a situation that necessitates the use of cross training, band commanders must be prepared to ensure that their soldiers are cross-trained. This will help overcome replacement difficulties. Cross training should be continuous and it should encompass the entire band. It must be accomplished prior to deployment. In combat or near-combat environment, band commanders will need to tailor their band to support the requirements of the moment. Cross training will allow the band commander to provide an effective package of support capabilities to the command. Requirements of the mission dictate the first consideration in determining the appropriate instrument on which a soldier should be cross-trained. Another important consideration is the soldier's previous experience on other instruments. Using that previous experience saves training time. Table 8-1 provides a breakdown of appropriate cross training. Cross training requires that each band possess enough equipment to provide instruments and redundancies for both the MOS holder and the soldier being cross-trained.

MOS	Can be cross-trained to perform:	MOS	Can be cross-trained to perform:
02B	Euphonium French Horn	02K	Oboe Clarinet Saxophone Percussion Instruments
02C	Trombone Tuba/Sousaphone	02L	Flute Oboe Clarinet Bassoon
02D	Trumpet/Cornet		
02E	Euphonium Tuba/Sousaphone	02N	Percussion Instruments Guitar Electric Bass
02F	Euphonium Trombone Electric Bass	02T	Percussion Instruments Piano Electric Bass
02G	Oboe Clarinet Bassoon Saxophone	02U	Percussion Instruments Guitar Piano
02H	Flute Bassoon Saxophone Percussion Instruments	NOTE: Bandmembers may be trained and required to sing back-up vocal parts for band performances. Those bandmembers who possess potential may be trained to sing lead vocal parts for band performances.	
02J	Flute Oboe Bassoon Saxophone		

Table 8-1. Cross-Training

ARMING/EQUIPPING

8-3. The band, like a complex weapons system, is comprised of numerous components. Beyond personnel, the main components of each Army band are its musical instruments and accessories. Division and Army bands (Direct Support) and Army bands (General Support) must also be equipped with and proficient in the use of their TOE combat weapons.

MUSICAL EQUIPMENT

8-4. Bands will be furnished with professional quality musical instruments, equipment, supplies, repair parts, and current musical arrangements. These are non-standard supply items. They are procured from commercial vendors through procurement channels and procedures using Federal Supply System Schedules/Contracts as a basis. Expendable supplies, repair parts for musical supplies, and sheet music should be procured with government credit cards (IMPAC). The band commander ensures quality control of all equipment and supplies by including sufficient technical specifications on all procurement requests. The band commander will approve substitutions before procurement contracts are established and inspect and certify all new musical equipment before acceptance by the command.

TACTICAL EQUIPMENT

8-5. Division and Army bands (Direct Support) and Army bands (General Support) must be prepared to defend themselves against enemy attack and to assist in the defense of the sustainment effort. To do so, these bands are armed with an effective array of combat equipment. This equipment is authorized in the base TOE for Army bands. The combat equipment that bands are authorized is standard within the Army. Combat equipment is usually funded by DA when a unit is activated or when such equipment is included as part of a TOE upgrade. Combat equipment is furnished to the band in accordance with the basis of issue plan (BOIP) in each band's TOE.

PRESCRIBED LOAD LIST (PLL)

8-6. The band commander establishes a PLL which dictates on-hand levels of expendable supplies and repair parts. The PLL ensures that the band can function for at least 90 days without resupply of repair parts (for more information, see AR 710-2).

FUELING

8-7. Army bands are not authorized their own petroleum, oil, and lubricant (POL) supplies. For that reason, each Army band will be dependent on the unit to which it is assigned/attached for fueling support. To effectively support the commander, the band must be able to go where the soldiers are. A band that cannot travel due to the lack of fuel cannot provide the requested support.

FIXING

8-8. Replacement instruments, weapons, and repair parts may not be readily available on the battlefield. Maintenance for Army bands is divided into three categories: operator maintenance, organizational maintenance, and support maintenance. These categories are covered in detail in Chapter 6 of this manual. There are no CMF 63 Mechanical Maintenance personnel in any Army band TOE. This requires that another unit determined by the next higher commander responsible for band support provide maintenance support beyond the operator level (PMCS) for vehicles. The maintenance support facilities should be located close to the band's area of support. A Memorandum or Letter of Agreement, which clearly establishes responsibilities and procedures for vehicle support, should be established between the band commander and the commander of the unit providing maintenance support.

TRANSPORTING

8-9. The organic transportation assets authorized each band in the TOE are not adequate to move the band around the battlefield. The band has limited provisions for transporting personnel and equipment. As with fuel and vehicle maintenance, Army bands are dependent on other organizations to provide transportation support throughout the Area of Operations.

MOBILITY OF DIVISION AND ARMY BANDS (DIRECT SUPPORT) - TOE 12113

Organic Transportation Capabilities

8-10. Given the authorized vehicles and trailers, Division and Army bands are capable of transporting a maximum of 748 cubic feet (8,500 pounds) of TOE equipment over the road. When missions dictate cross-country transportation involving rough terrain, the band's capability of transporting TOE equipment is degraded to less than 475 cubic feet (5,400 pounds).

Transportation Shortfalls

8-11. **Personnel.** Division and Army bands have no organic personnel transportation capability.

8-12. **Equipment.** Division and Army bands have 838 cubic feet (1,330 pounds) of TOE equipment, which is beyond their organic transportation capability. When missions dictate cross-country transportation involving rough terrain, the equipment transportation shortfall increases to 1,111 cubic feet (4,430 pounds).

Non-organic Transportation Requirements

8-13. **Personnel.** Division and Army band missions may dictate a 100% personnel transportation requirement. Division and Army band transportation shortfalls are the responsibility of the echelon transportation officer or the supported unit.

8-14. **Equipment.** Division and Army band missions may dictate a 100% TOE equipment transportation requirement. Division and Army band equipment transportation shortfalls are the responsibility of the echelon transportation officer or the supported unit.

MOBILITY OF ARMY BANDS (GENERAL SUPPORT) - TOE 12733

Organic Transportation Capabilities

8-15. Given the authorized vehicles and trailers, Army bands (General Support) are capable of transporting 2,182 cubic feet (24,500 pounds) of TOE equipment over the road. When missions dictate cross-country transportation involving rough terrain, TOE equipment transportation capability is degraded to less than 1,385 cubic feet (15,557 pounds).

Transportation Shortfalls

8-16. **Personnel.** Army bands (General Support) have no organic personnel transportation capability.

_____ FM 12-50

8-17. **Equipment.** Army bands (General Support) have 404.3 cubic feet of TOE equipment, which is beyond their organic transportation capability. When missions dictate cross-country transportation involving rough terrain, this equipment transportation shortfall increases to 1,201.3cubic feet (8,943 pounds).

Non-organic Transportation Requirements

8-18. **Personnel.** Army band (General Support) missions may dictate a 100% personnel transportation requirement. Army band transportation shortfalls are the responsibility of the echelon transportation officer or the supported unit.

8-19. **Equipment.** Army band (General Support) missions may dictate a 100% TOE equipment transportation requirement. Army band equipment transportation shortfalls are the responsibility of the echelon transportation officer or the supported unit.

PROTECTING

8-20. Division and Army band (Direct Support) and Army band (General Support) missions may be under threat of attack and harassment continuously. Given the soldier support imperatives of these bands' missions, these bands can expect to operate frequently in danger areas. These bands are trained and equipped to defend themselves and assist in the defense of the sustainment effort.

FEEDING

8-21. As is the case with fuel and transportation, bands are dependent on other organizations for messing support. When in its administrative area, the band should receive messing support from the unit to which the band is assigned/attached. When the band travels to a performance site away from its administrative area, the band operations NCO should coordinate with the supported unit or sponsor for messing support.

COMBAT HEALTH SUPPORT

8-22. Combat health support (CHS) to include medical treatment and evacuation is provided on an area support basis by the supporting CHS unit (for example, in the corps the area support medical battalion will provide this support).

Appendix A

Official And Ceremonial Music

SECTION I - CEREMONIAL MUSIC

TO THE COLOR

A-1. *To The Color* is the bugle call to render honors to the nation. It is used when no band is available to render honors, or in ceremonies requiring honors to the nation more than once. *To The Color* commands the same courtesies as the *National Anthem.*

Figure A-1. To The Color

NATIONAL ANTHEM

A-2. Army Bands are encouraged to use the arrangement of the *Star Spangled Banner* authorized by the Department of Defense. When a ceremony requires more than one nation's anthem, an approximate three-second drum roll is played between each anthem. The *National Anthem* of the United States is played last. Normally, multiple foreign national anthems are performed in alphabetical order. Forward deployed bands should consider the practices of the host nation in making these determinations.

Figure A-2. The Star Spangled Banner

RUFFLES AND FLOURISHES

A-3. *Ruffles and Flourishes* are sounded to render personal honors and precede prescribed music for personnel being honored. Ruffles (played by the drums) and Flourishes (played by selected brass instruments) are played simultaneously. *Ruffles and Flourishes* are played in the concert key of B Flat when they precede the *National Anthem*, *Hail to the Chief*, and the *General's March*. *Ruffles and Flourishes* are played in the concert key of A Flat when they precede *Hail Columbia* and the *Flag Officer's March*. Table 2-1 of AR 600-25 governs the number of *Ruffles and Flourishes*.

Figure A-3. Ruffles and Flourishes

FUNERAL DIRGE

A-4. Funeral Dirge is the cadence used for the procession from the chapel to the gravesite during a military funeral.

Figure A-4. Funeral Dirge

HAIL TO THE CHIEF

A-5. *Hail to the Chief* is the prescribed honors music for the President of the United States of America. The Department of Defense arrangement of *Hail to the Chief* is played following the completion of *Ruffles and Flourishes*.

Figure A-5. Hail To the Chief

HAIL COLUMBIA

A-6. *Hail Columbia* is the prescribed honors for the Vice President of the United States of America. The Department of Defense arrangement of *Hail Columbia* is played following the completion of *Ruffles and Flourishes*.

Figure A-6. Hail Columbia

GENERAL'S MARCH

A-7. The *General's March* is the prescribed honors music for General Officers of the Army and Air Force. The Department of Defense arrangement of the *General's March* is played immediately following the playing of the appropriate number of *Ruffles and Flourishes*.

Figure A-7. General's March

FLAG OFFICER'S MARCH

A-8. The *Flag Officer's March* is the prescribed honors music for Flag Officer's (Admirals) of the USN or the USCG and General Officers (Generals) of the USMC. The Department of Defense arrangement is played immediately following the playing of the appropriate number of *Ruffles and Flourishes*.

Figure A-8. Flag Officer's March

THE ARMY GOES ROLLING ALONG

A-9. *The Army Goes Rolling Along* is the official song of the United States Army. The Paul Yoder arrangement, © 1961 by Broadcast Music Inc., is recommended for use by Army bands. *The Army Goes Rolling Along* concludes all review, parade, and honor guard ceremonies.

Figure A-9. The Army Goes Rolling Along (Page 1)

Figure A-10. The Army Goes Rolling Along (Page 2)

SOUND OFF

A-10. Sound off is the trooping of the line done by the band during a military parade or review. Sound off music is a three-chord (tonic, dominant seventh, tonic) cadence that precedes and follows the march played for the sound off sequence (Figure A-11). The preceding sound off chord cadence is played in the same key as the beginning of the music. The second sound off chord cadence is played in the key of the music at the time of the cut off. Table A-1 shows the scale degrees for each instrumental part.

Figure A-11. Sound Off Chords

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

Table A-1. Instrumental Scale Degrees

SECTION II - BUGLE CALLS

A-11. Bugle calls are musical signals that announce scheduled and certain non-scheduled events on an Army installation. There are four classes of bugle calls: Warning Calls, Formation Calls, Alarm Calls, and Service Calls. Scheduled calls are prescribed by the commander and normally follow the sequence shown in Table A-2 and A-3. Non-scheduled calls are sounded by the direction of the commander.

1	First Call	14	Assembly
2	Reveille	15	Recall
3	Assembly	16	First Call
4	Mess Call (morning)	17	Guard Mounting (when scheduled)
5	Sick Call*	18	Assembly
6	Drill Call*	19	Adjutant's Call (parade only)
7	Assembly	20	Retreat
8	First Sergeant's Call*	21	To The Color
9	Officer's Call*	22	Mess Call (evening)
10	Recall*	23	Tattoo
11	Mail Call*	24	Call to Quarters
12	Mess Call (noon)	25	Taps
13	Drill Call*	*	Denotes optional items

Table A-2. Daily Sequence Of Bugle Calls

1	First Call
2	Reveille
3	Assembly
4	Mess Call (noon)
5	First Call (retreat)
6	Assembly
7	Retreat
8	To The Color
9	Taps

Table A-3. Sunday Sequence Of Bugle Calls

WARNING CALLS

FIRST CALL

A-12. Sound as a warning that personnel will prepare to assemble for a formation.

Figure A-12. First Call

DRILL CALL

A-13. Sound as a warning to turn out for a drill.

Figure A-13. Drill Call

GUARD MOUNTING

A-14. Sound as a warning that the guard is about to be assembled for guard mount.

Figure A-14. Guard Mounting

ATTENTION

A-15. Sound as a warning that troops are about to be called to attention.

Figure A-15. Attention

FORMATION CALLS

ASSEMBLY

A-16. Signals troops to assemble at a designated place.

Figure A-16. Assembly

ADJUTANT'S CALL

A-17. Signals that the adjutant is about to form the guard, battalion, or brigade. The bugler plays the bugle part of the call.

Figure A-17. Adjutant's Call

FIRST SERGEANT'S CALL

A-18. Signals that the first sergeant is about to form the company.

Figure A-18. First Sergeant's Call

ALARM CALLS

FIRE CALL

A-19. Signals that there is a fire on the post or in the vicinity. The call is also used for fire drill.

Figure A-19. Fire Call

TO ARMS

A-20. Signals all troops to fall in under arms at a designated place without delay.

Figure A-20. To Arms

SERVICE CALLS

A-21. The following calls are classified as service calls. They include, but are not limited to, those calls normally sounded as part of a daily routine.

REVEILLE

A-22. Signals the troops to waken for morning roll call. Used to accompany the daily raising of the National Colors.

Figure A-21. Reveille

MESS CALL

A-23. Signals mealtime.

Figure A-22. Mess Call

FATIGUE CALL

A-24. Signals all designated personnel to report for fatigue duty.

Figure A-23. Fatigue Call

RECALL

A-25. Signals duties or drills to cease.

Figure A-24. Recall

OFFICER'S CALL

A-26. Signals all officers to assemble at a designated place.

Figure A-25. Officer's Call

PAY DAY MARCH

A-27. A bugle call march played to announce that troops will be paid. The sounding of Pay Call will consist of only the first strain repeated.

Figure A-26. Pay Day March

SCHOOL CALL

A-28. Signals school is about to begin.

Figure A-27. School Call

SICK CALL

A-29. Signals all troops needing medical attention to report to the dispensary.

Figure A-28. Sick Call

MAIL CALL

A-30. Signals personnel to assemble for the distribution of mail.

Figure A-29. Mail Call

CHURCH CALL

A-31. Signals religious services are about to begin. The call may also be used to announce the formation of a funeral escort.
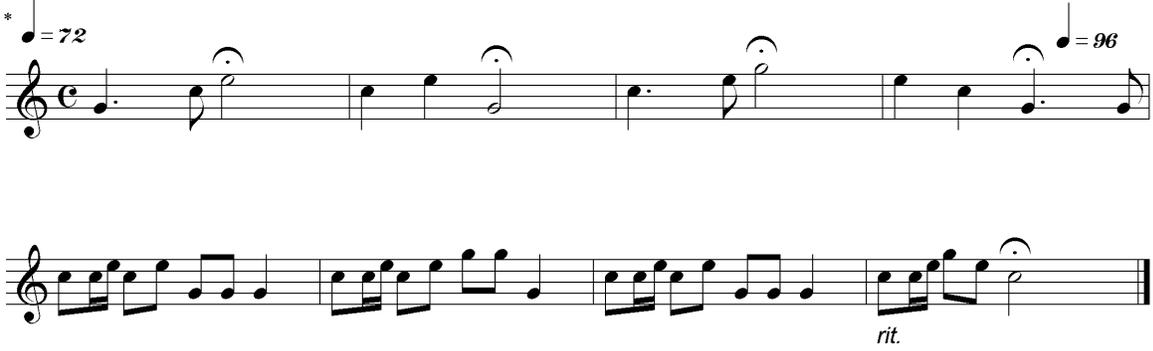
Figure A-30. Church Call

RETREAT

A-32. Signals the end of the official day.

Figure A-31. Retreat

CALL TO QUARTERS

A-33. Signals all personnel not authorized to be absent to their quarters for the night.

Figure A-32. Call To Quarters

TATTOO

A-34. Signals that all lights in the squad rooms be extinguished and that all loud talking and other disturbances be discontinued within 15 minutes.

Figure A-33. Tattoo

TAPS

A-35. Signals that unauthorized lights are to be extinguished. This is the last call of the day. The call is also sounded at the completion of a military funeral ceremony. Taps is to be performed by a single bugler only. Performance of "Silver Taps" or "Echo Taps" is not consistent with Army traditions, and is an improper use of bugler assets.
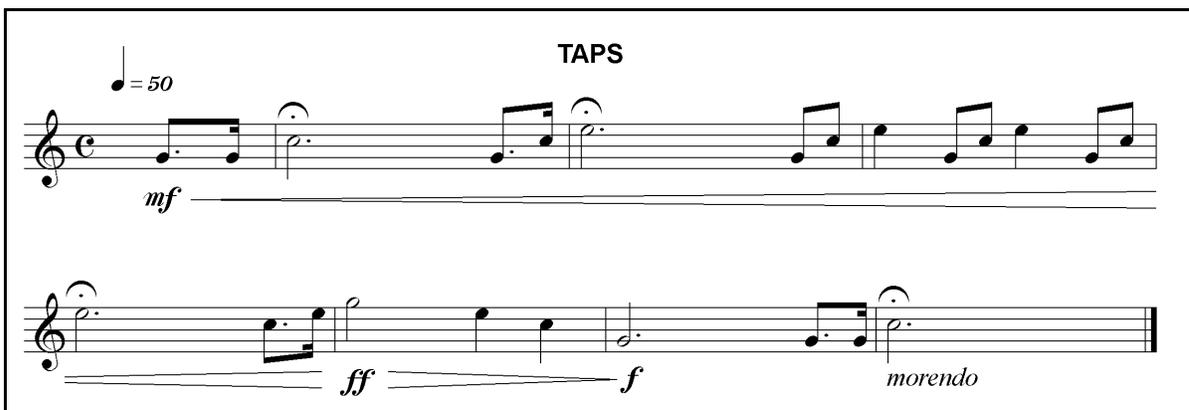
Figure A-34. Taps

CEREMONIAL BUGLE CALLS

A-36. In the conduct of military formations and formal ceremonies, certain prescribed musical selections must be played. What follows is the music that is played by a bugler when a band is not present.

RUFFLES AND FLOURISHES

A-37. A bugler plays the *Flourishes* portion only. *Flourishes* are played in the concert key of B Flat when they precede the *General's March*, and in concert A Flat when they precede the *Flag Officer's March*. The use of *Ruffles and Flourishes* is prescribed in AR 600-25.

Figure A-35. Ruffles and Flourishes

GENERAL'S MARCH

A-38. When required, the *General's March* immediately follows the playing of *Ruffles and Flourishes*.

Figure A-36. General's March

FLAG OFFICER'S MARCH

A-39. When required, the *Flag Officer's March* immediately follows the playing of *Ruffles and Flourishes*.

Figure A-40. Flag Officer's March

Appendix B

The Marching Band

B-1. This section discusses the formation and alignment of Army bands and discusses the marching band formations used by Army bands. This section also suggests principles of instrumental placement which band commanders can use to increase the musical effectiveness of the marching band, followed by an explanation of guide files and the responsibilities of band members marching in the guide files. The last part of this section describes the method for accurate band alignment at normal and close intervals. Instructions and doctrine concerning the drum major can be found in Soldiers' Manuals 12-02B34-SM through 12-02U34-SM, and TVT 20-1116.

FORMATIONS

B-2. Figure B-1 shows the placement and spacing of the band commander, the band sergeant major/first sergeant, the drum major, and band members when the band is formed at normal intervals. Figure B-2 shows the placement and spacing of Army bands when the band is formed at close intervals. The formations depicted in the following illustrations are for demonstration only and do not reflect either suggested or authorized strengths of Army bands.

ARMY BANDS FORMED AT NORMAL INTERVALS

B-3. Army bands march in column formation with 60 inches between ranks and files.

One step less than the number of files

FILE

DISTANCE

INTERVAL

RANK

60"

60"

60"

LEGEND

Band Commander

Drum Major

Bandmember

Pivot Point

Represents One Step

NOTE: *Army Bands march in column formation with 60 inches between rank and files*
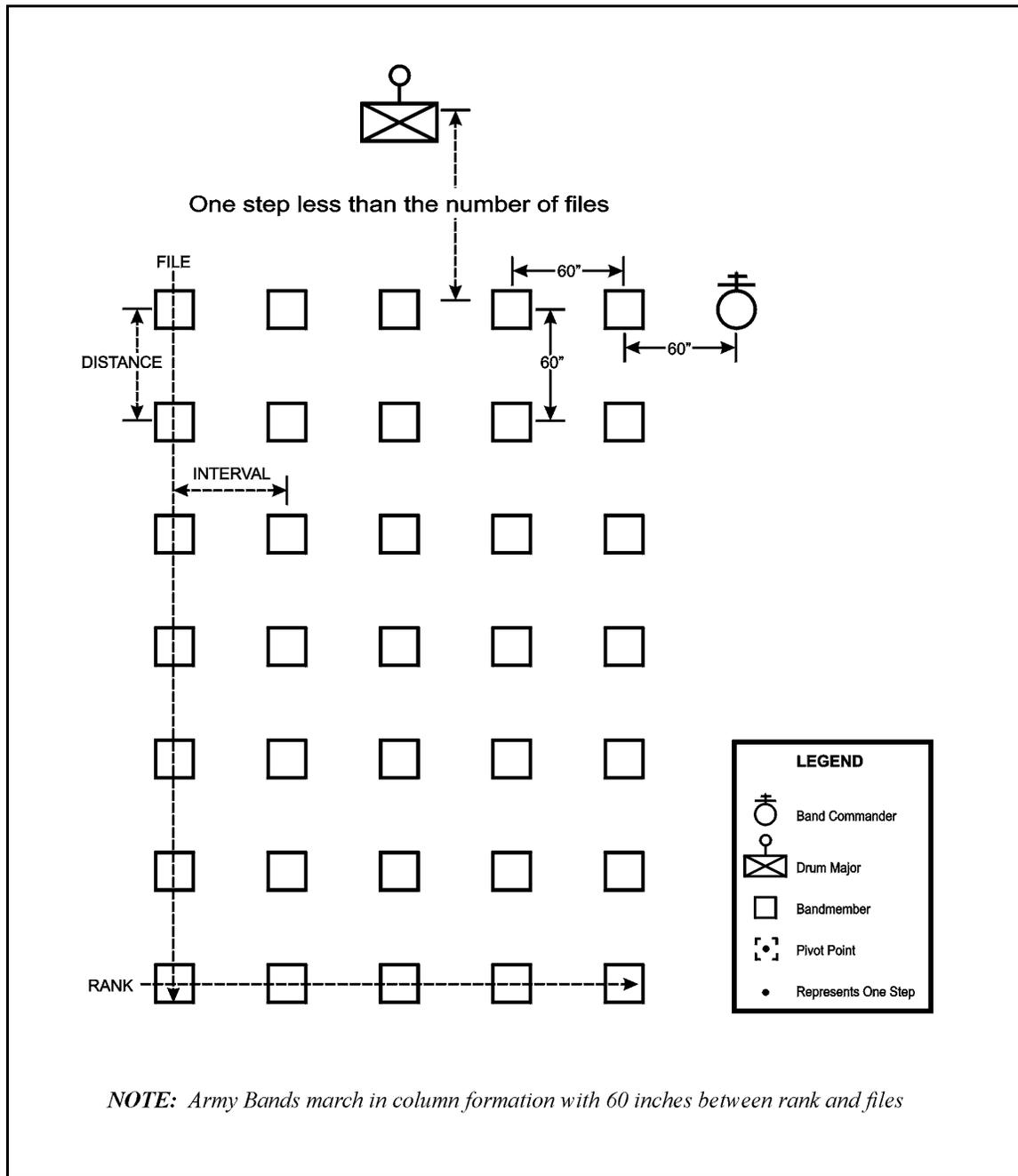
Figure B-1. Army Bands Formed at Normal Intervals

ARMY BANDS FORMED AT CLOSE INTERVALS

B-4. In close formation, the interval between files is 30 inches. There is insufficient room to execute marching facing movements while bands are formed at close intervals. The distance between ranks remains 60 inches.

One step less than the number of files

FILE

|←—30"—→|

DISTANCE

|←—30"—→|

INTERVAL

60"

RANK

LEGEND

Band Commander

Drum Major

Bandmember

Pivot Point

Represents One Step

NOTE: In close formations, the interval between files is 30 inches. The distance between ranks remains at 60 inches.
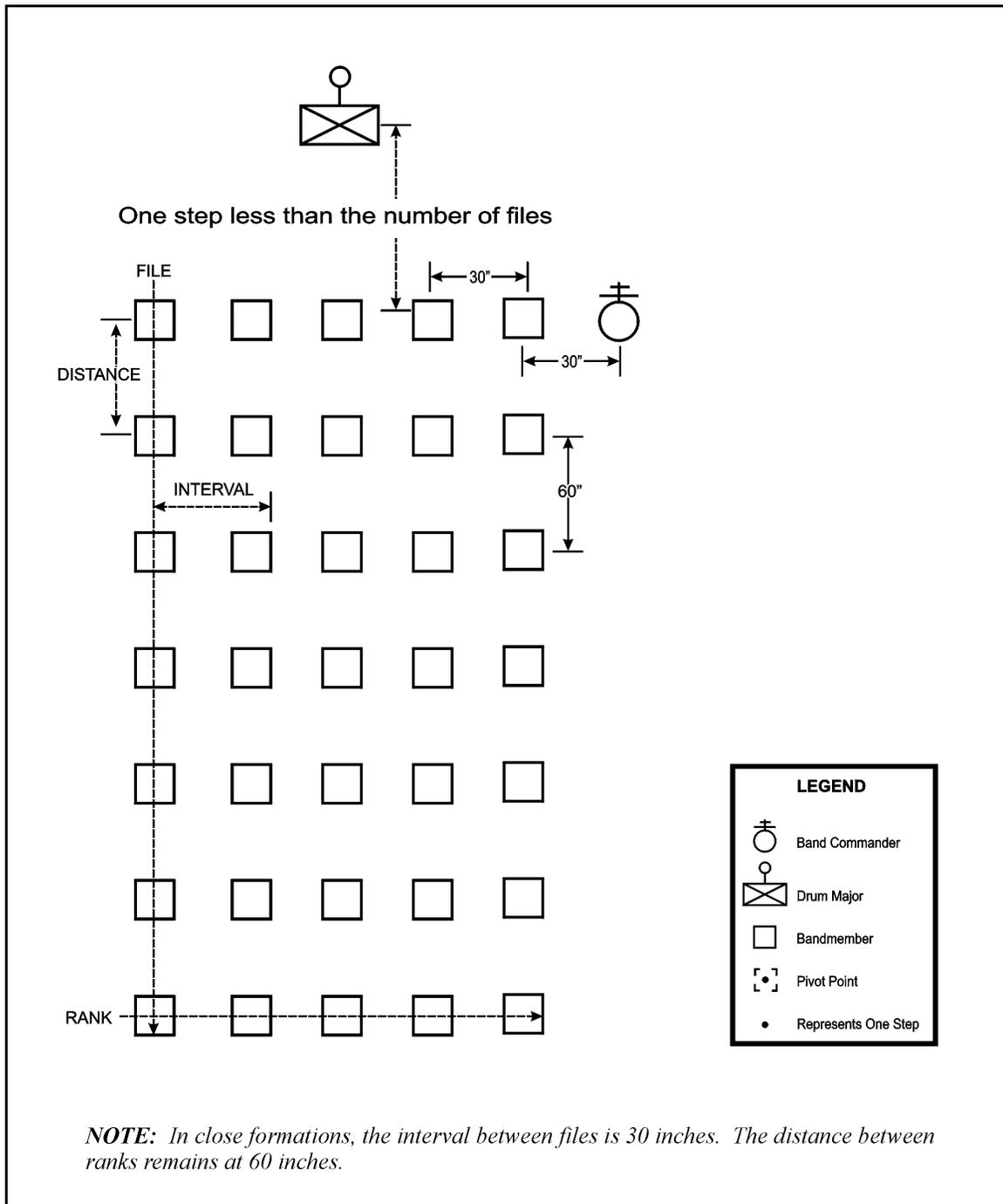
Figure B-2. Army Bands Formed at Close Intervals

BAND COMMANDER, DRUM MAJOR, AND SERGEANT MAJOR/FIRST SERGEANT

Drum Major

B-5. Stand centered between the flanks of the band. The distance between the drum major and the first rank is one step less than the number of files in the band. If the band has five files, for example, the drum major stands four steps in front of the first rank, or three steps for a four file front, and so on (Figure B-1). Do not include the band commander's position as a file when measuring the band's width. When the band commander is conducting the band, stand 60 inches to the right of the first rank of the band.

Band Commander

B-6. **Parades**. March in the position 60 inches to the right of the first rank of the band. In street parades, there may not be enough room to march with the first rank. When this happens, march in front of the second file from the right.

B-7. **Conducting**. When conducting the band, stand in the drum major's marching position. If the band has an odd number of files, stand off-center. This will permit the band members behind the first rank of the center file to see your baton movements. If all band members still cannot see your baton movements, you may modify your position by moving slightly further from the band.

Band Sergeant Major/First Sergeant

B-8. When you are not the drum major or performing as an instrumentalist, march 60 inches to the left of the first rank of the band. In street parades, there may not be enough room to march with the first rank. When this happens, march in front of the second file from the left.

INSTRUMENTAL PLACEMENT

B-9. There is no prescribed pattern for positioning instruments within the band. However, band commanders can increase the effectiveness of the marching band by following basic principles.

- Avoid dividing instrumental sections. As an exception, you may place piccolos on opposite flanks of the band.
- Group instrumental sections with similar tonal registers and timbres together.
- Fill the front rank. Fill the flank and guide files. When necessary, leave open spaces in the last rank. Open positions in the middle of the formation interfere with alignment, and can also complicate turns and other marching movements.
- Place sousaphones (tubas) so that their bells are not obstructing other band members' view of the drum major's or band commander's signals.
- Place French horns so that their sound projects into the center of the band, not away from the band.

GUIDE FILES

B-10. The center file is the guide file if there is an odd number of files in the band. If there is an even number of files, the file to the right of center is the guide file. The right file is the guide file on right turns and the left file is the guide file on left turns. The guide file has the responsibility of maintaining the correct distance between the ranks within the band and between the first rank and the drum major. The guide file must maintain the two step (60 inch) interval between ranks. The rest of the files can then maintain the correct interval simply by dressing on the guide file.

ALIGNMENT

B-11. Accurate alignment is fundamental to the appearance of the marching band. The drum major aligns the band. The band is aligned first by file, then by rank. To align the band at normal interval (Figure B-1) use the procedure in Table B-1.

|	
Drum Major	Hold the mace in left carry. Move directly to a point four steps in front of the left flank file. Perform the band alignment signal.
Band Members	Align yourself on the drum major's mace and the person in front of you.
Drum Major	Check the file's alignment. If necessary, correct it by telling the persons not aligned to move. Say: "Second (or third, etc.) person, left (or right)." After the file is aligned, return the mace to left carry. Do a left face, march two 30-inch steps forward, and halt. Do a right face. Repeat the alignment procedure for each file. After the last file is aligned, do a left face. March two steps and halt. Do a right face. Command, "Dress Right, Dress." March forward to a position on line with the first rank. Halt, and do a right face.
Band Members	If you are in the right flank file, continue to face forward. If you are not in the right flank file, turn your head and eyes to the right. Do this when the drum major commands Dress Right, Dress. Align yourself on the drum major and the person to your right.
Drum Major	Check the rank's alignment. If necessary, correct it by telling the persons not aligned to move. Say: "First (or second) person forward (or back)." After the rank is dressed, do a left face. March two steps and do a right face. Repeat this procedure to align each rank. After the last rank is aligned, do a right face. March to a point four steps past the first rank, halt, and do a left face. Command "Ready, Front".
Band Members	At the command front, turn your head and eyes forward.
Drum Major	Return to your position (Figure B-1). Face away from the band and wait for the band commander to arrive. You may give the band Parade Rest. Call the band to Attention as the band commander approaches.
Band Commander	Move to a point three steps in front of the drum major. Halt and face the drum major.
Drum Major	Salute the band commander and report, "Sir (Or Ma'am) the band is formed". Hold your salute until the bandmaster salutes you.
Band Commander	Return the drum major's salute and state, "Take your post."
Drum Major	Execute a Right Face. March forward until you are two steps past the band's right flank. Execute a right turn and march until you are aligned with the front rank. Halt and do an about face.
NOTE:	Use the same procedure to align the band at close interval, but only take one 30-inch step between files.

Table B-1. Alignment Procedure

SECTION II - MARCHING MOVEMENTS

B-12. This section describes the collective marching movements of Army bands. The movements covered are: Changing Posts, Left Turn, Right Turn, Alternate Left Turn, Alternate Right Turn, Reversible Countermarch, Nonreversible Countermarch, Guide Around and Half Turns, and Changing music.

CHANGE POSTS - DRUM MAJOR AT THE FRONT OF THE BAND

B-13. The band commander and drum major take the actions outlined in Figure B-3 to exchange positions when the drum major is in front of the band. The band commander gives the command to change posts.

PREPARATORY COMMAND (CHANGE POST)

Band Commander

B-14. On the preparatory command Change Post, execute a Half-Left Face (alternate: no movement).

Drum Major

B-15. On the preparatory command Change Post, bring the mace to Carry. Execute a Left Face.

COMMAND OF EXECUTION (MARCH)

Band Commander

B-16. On the command of execution March, step-off (alternate: step off with a Half-Left Turn). March directly to the original position of the drum major. Halt and execute a Half-Right Face. You may wait and perform your final facing movement to coincide with the Drum Major's final facing movement.

Drum Major

B-17. On the command of execution March, march forward until you are two steps past the band's right flank. Execute a Right Turn and march until you are aligned with the front rank. Halt and do an About Face.
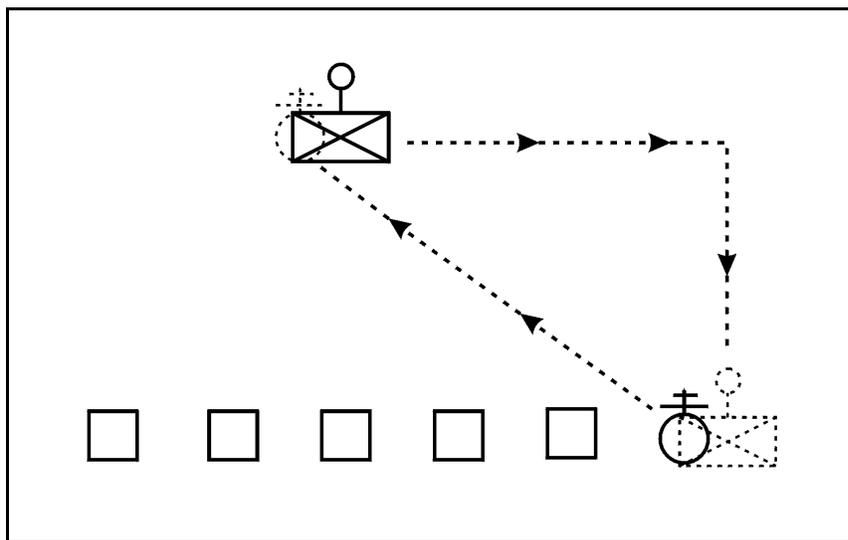
Figure B-3. Change Posts - Drum Major at the Front of the Band

CHANGE POSTS - BAND COMMANDER AT THE FRONT OF THE BAND

B-18. The band commander and drum major take the actions outlined in figure B-4 to exchange positions when the band commander is at the front of the band. The band commander faces the band and gives the command to change posts.

PREPARATORY COMMAND (CHANGE POST)

Band Commander

B-19. On the preparatory command "Change Post", execute a Half Left Face (alternate: no movement).

Drum Major

B-20. On the preparatory command "Change Post", bring the mace to Carry.

COMMAND OF EXECUTION (MARCH)

Band Commander

B-21. On the command of execution "March", step off (alternate: step off with a Half-Left Turn). March directly to the original position of the drum major. Halt and do a Half-Right Face. You may wait to do your final facing movement to coincide with the drum major's final facing movement.

Drum Major

B-22. On the command of execution "March", march forward until you are aligned with the original position of the band commander. Execute a Left Turn, and march forward until you are centered on the band. Halt and do a Right Face.
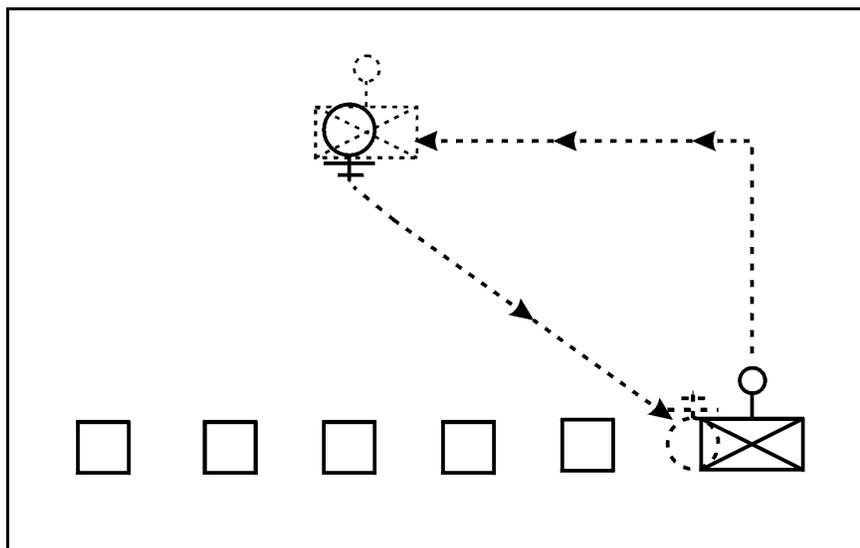
Figure B-4. Change Posts - Band Commander at the Front of the Band

LEFT TURN

B-23. Figure B-5 illustrates the procedures for the band to execute a Left Turn.

DRUM MAJOR

B-24. Perform the Left Turn as it is described in the Manual of the Mace. When the first band member in the left file reaches the place to turn, perform the preparatory signal followed by the signal of execution. March forward until you are even with the first band member in the left file, then continue forward the appropriate number of steps and Mark Time. When all band members have turned and aligned themselves, signal a Forward March.

LEFT FILE

First Person in the File

B-25. If you are the first person in the file, take the following actions when the drum major performs the signal of execution: march one step and turn left. After the turn, march forward two steps for each rank in the band, then Mark Time. When the drum major signals Forward March, step off at a full step.

Other Members of the File

B-26. If you are not the first person in the file, turn left two steps after the person in front of you. Turn where the first file member turns. After the turn, march forward two steps for each rank in the band minus two steps for each rank in front of you: for example, if you are in the third rank of a band with seven ranks, march forward ten steps (14 minus 4). Mark Time. When the drum major signals Forward March, step off at a full step.

OTHER FILES

First Person in the File

B-27. If you are the first person in the file, take the following actions. Turn left two steps after the person to your left turns. March forward until you are aligned with your rank, then Mark Time. When the drum major signals Forward March, step off at a full step.

Other Members of the File

B-28. If you are not the first person in the file, turn left two steps after the person in front of you turns. Turn where the first file member turns. March forward until you are aligned with your rank, then Mark Time. When the drum major signals Forward March, step off at a full step.

BAND COMMANDER

B-29. Turn left two steps after the person to your left turns. March forward until you are aligned with the first rank, then Mark Time. When the drum major signals Forward March, step off at a full step.

BAND SERGEANT MAJOR/FIRST SERGEANT

B-30. When the drum major raises his arm in preparation for signaling a Left Turn, take one step forward with your left foot, rock back on your right foot, and step forward with your left foot. This will put you in line with the second rank. Continue to march in this position until the drum major gives the signal of execution. Mark Time one step after the signal of execution. Pivot to the left on the ball of your right foot two steps after the person on the left flank of the front rank pivots. This will return you to your original position two steps to the left of and in line with the front rank. March forward two steps for each rank in the band, minus two steps, then Mark Time. When the drum major signals Forward March, step off at a full step.

Band's position after 35 steps marching in
new direction, marking time, ready for Step-off

Band's position 15 Steps After Signal of Execution

Mark Time

LEGEND

Band Commander

Drum Major

Bandmember

Pivot Point

Represents One Step

14
Steps

Signal of
Execution

1 Step

3 Steps

5 Steps

7 Steps

9 Steps

11 Steps

Signal of
Execution
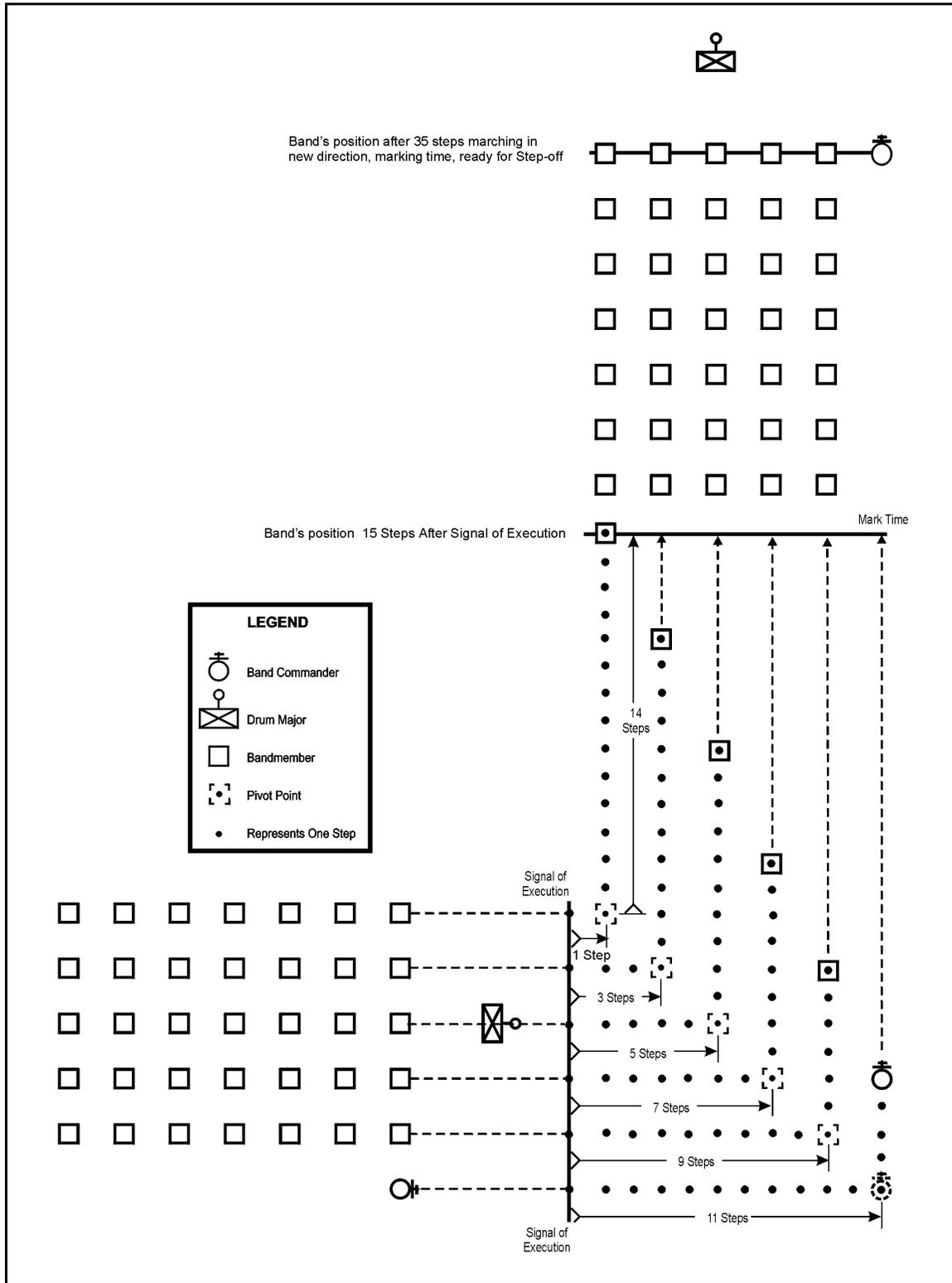
Figure B-5. Left Turn

RIGHT TURN

B-31. Figure B-6 illustrates the procedures for the band to execute a Right Turn.

DRUM MAJOR

B-32. Perform the Right Turn as it is described in the Manual of the Mace. When the first band member in the right file reaches the place to turn, perform the preparatory signal, followed by the signal of execution. March forward until you are even with the first band member in the right file, then continue forward the appropriate number of steps and Mark Time. When all band members have turned and aligned themselves, signal a Forward March.

RIGHT FILE

First Person in the File

B-33. If you are the first person in the file, take the following actions when the drum major performs the signal of execution. Take one step and turn right. March forward two steps for each rank in the band, then Mark Time. When the drum major signals Forward March, step off at a full step.

Other Members of the File

B-34. If you are not the first person in the file, turn right two steps after the person in front of you turns. Turn where the first file member turns. March forward two steps for each rank in the band, minus two steps for each rank in front of you. For example, if you are in the fifth rank of a band with seven ranks, march forward six steps (14 minus 8). Mark Time. When the drum major signals Forward March, step off at a full step.

OTHER FILES

First Person in the File

B-35. If you are the first person in the file, take the following actions. Turn right two steps after the person to your right turns. March forward until you are aligned with your rank, then Mark Time. When the drum major signals Forward March, step off at a full step.

Other Members of the File

B-36. If you are not the first person in the file, turn right two steps after the person in front of you turns. March forward until you are aligned with your rank, then Mark Time. When the drum major signals Forward March, step off at a full step.

BAND COMMANDER

B-37. When the drum major raises his arm in preparation for signaling a Right Turn, take one step forward with your left foot, rock back on your right foot, and step forward again on your left foot. This will put you in line with the second rank. Continue to march in this position until the drum major gives the signal of execution. Mark Time one step after the signal of execution. Two steps after the person on the right flank of the front rank pivots, pivot to the right on the ball of your left foot. This will return you to your original position two steps to the right of and in line with the front rank.

BAND SERGEANT MAJOR/FIRST SERGEANT

B-38. Turn right two steps after the person to your right turns. March forward until you are aligned with the first rank, then Mark Time. When the drum major signals Forward March, step off at a full step.

Band's position after 31 steps marching in new direction, marking time, ready for Step-off

Band's position 15 Steps After Signal of Execution

Mark Time

14 Steps

LEGEND

Band Commander

Drum Major

Bandmember

Pivot Point

• Represents One Step

Signal of Execution

1 Step

3 Steps

5 Steps

7 Steps

9 Steps

Signal of Execution
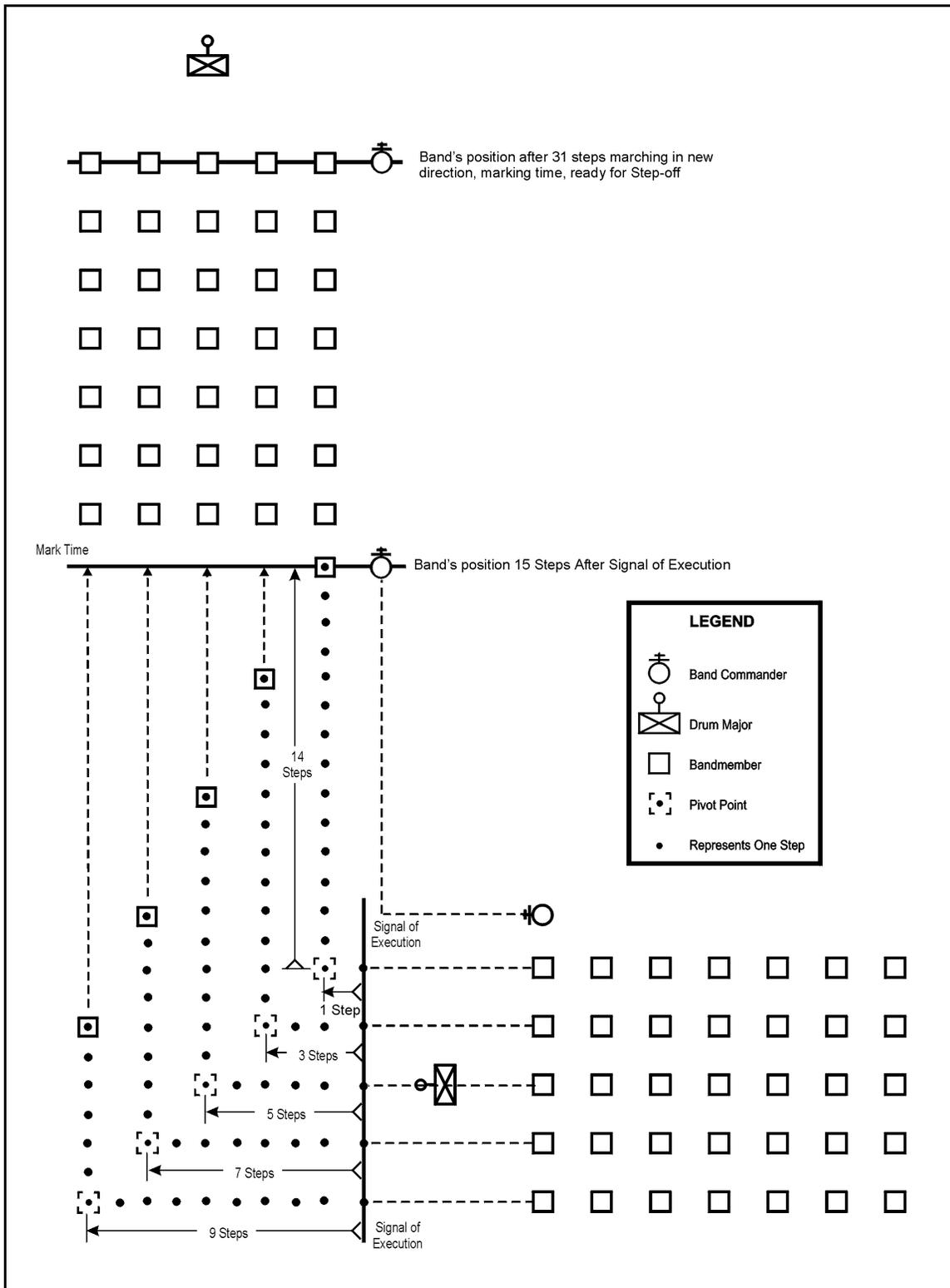
Figure B-6. Right Turn

LEFT TURN - ALTERNATE

DRUM MAJOR

B-39. Signal a Left Turn. (The signal for the alternate left turn is the same as that for the primary left turn.) Pivot to the left on the step after the signal of execution. March forward until you are the appropriate number of steps past the first person in the left file. The appropriate number of steps equals the number of files, minus one. For example, for a five-person front, continue four steps past the first person in the left file; for a four-person front, continue three steps past the first person in the left file. Mark Time until the front rank is on line in the new direction of march. Step off with a full step.

BAND COMMANDER

B-40. Continue to march in your position two steps to the right of the first person in the band's right flank file. Pivot to the left two steps after the first soldier in the right flank file pivots to the left. Continue to march at a full step in the new direction.

BAND SERGEANT MAJOR/FIRST SERGEANT

B-41. When the drum major raises his arm in preparation for signaling a Left Turn, take one step forward with your left foot, rock back on your right foot, and step forward with your left foot. This will put you in line with the second rank. Continue to march in this position until the drum major gives the signal of execution. Mark Time one step after the signal of execution. Pivot to the left on the ball of your right foot two steps after the person on the left flank of the front rank pivots. This will return you to your original position two steps to the left of and in line with the front rank.

LEFT FILE

First Person in the File

B-42. If you are the first person in the file, stop on your right foot one step after the signal of execution. Bring your left foot even with your right foot and begin to Mark Time. Continue to Mark Time until the person to your right pivots to the left. Two steps after the person to your right pivots, pivot to the left on the ball of your right foot. Continue to march at a full step in the new direction. Dress is to the right until the entire rank completes the turn. When the entire band has completed the turn, the dress reverts to the guide file.

Other Members of the File

B-43. If you are not the first person in the left file, stop on your right foot one step after the signal of execution. Bring your left foot even with your right foot and begin to Mark Time. Continue to Mark Time until the file to your right steps off. Two steps after the file to your right steps off, step off at a full step. Pivot to the left on the ball of your right foot two steps after the person in front of you pivots. Continue to march at a full step in the new direction. Dress is to the right until the entire rank completes the turn. When the entire band has completed the turn, the dress reverts to the guide file.

RIGHT FILE

First Person in the File

B-44. If you are the first person in the file continue to march at a full step on the signal of execution. Two steps after the file to your left stops and begins to Mark Time, pivot to the left on the ball of your right foot. Continue to march at a full step in the new direction. The right file is the guide file until the entire rank has completed the turn. At that time the guide reverts to the center.

Other Members of the File

B-45. If you are not the first person in the right file, continue to march forward at a full step after the signal of execution. Two steps after the person in front of you turns, pivot to the left on the ball of your right foot. Continue to march at a full step in the new direction. Your file is the guide file until your entire rank has completed the turn. At that time the guide reverts to the center.

OTHER FILES

First Person in the File

B-46. If you are the first person in the file, stop on your right foot two steps after the file to your left stops and begins to mark time. Bring your left foot even with your right foot and begin to Mark Time. Continue to Mark Time while the person to your right turns. Two steps after the person to your right turns, pivot to the left on the ball of your right foot. Continue to march at a full step in the new direction. The right file is the guide file from the signal of execution until your entire rank has completed the turn. At that time, the guide reverts to the center.

Other Members of the File

B-47. If you are not the first person in the other files, stop on your right foot two steps after the file to your left stops and begins to Mark Time. Bring your left foot even with your right foot and begin to Mark Time. Continue to Mark Time while the file to your right steps off. Step off at a full step two steps after the file to your right steps off. Two steps after the person in front of you turns, pivot to the left on the ball of your right foot. Continue to march at a full step in the new direction. The right file is the guide file from the signal of execution until your entire rank has completed the turn. When your rank has completed the turn, the guide reverts to the center.

Band's position 32 steps after signal of
execution, marching in new direction

LEGEND

Band Commander

Drum Major

Bandmember

Pivot Point

• Represents One Step
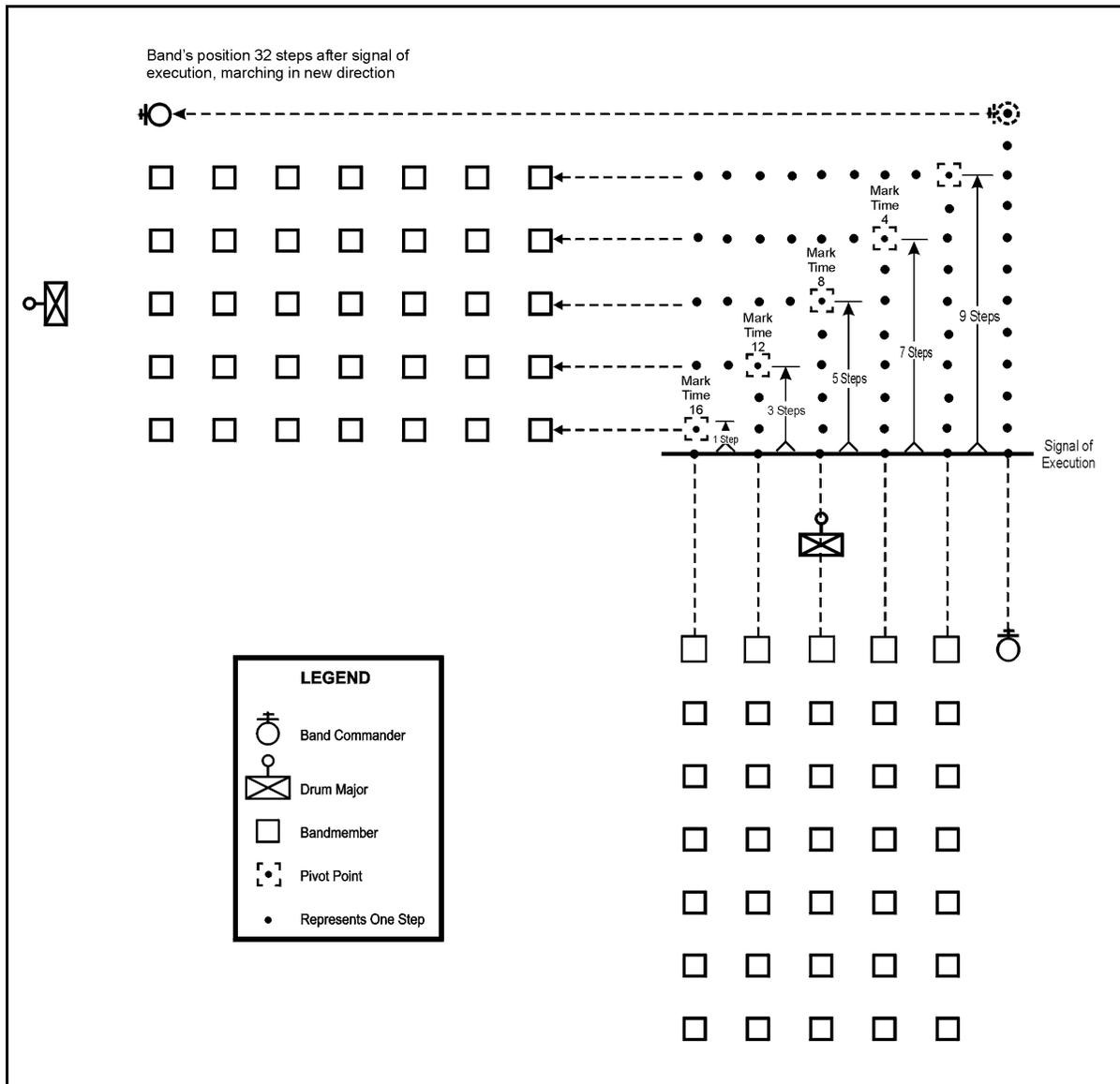
Figure B-7. Left Turn - Alternate

RIGHT TURN - ALTERNATE

DRUM MAJOR

B-48. Signal a Right Turn. The signal for the alternate right turn is the same as that for the primary right turn. Pivot to the right on the step after the signal of execution. March forward until you are the appropriate number of steps past the first person in the right file. The appropriate number of steps equals the number of files minus one. For example, for a five-person front, continue four steps past the first person in the right file; for a four-person front, continue three steps past the first person in the right file. Mark Time until the front rank is on line in the new direction of march. Step off with a full step.

BAND SERGEANT MAJOR/FIRST SERGEANT

B-49. Continue to march in your position two steps to the left of the first person in the band's left flank file. Pivot to the right two steps after the first soldier in the left flank file pivots to the right. Continue to march at a full step in the new direction.

BAND COMMANDER

B-50. When the drum major raises his arm in preparation for signaling a Right Turn, take one step forward with your left foot, rock back on your right foot, and step forward again on your left foot. This will put you in line with the second rank. Continue to march in this position until the drum major gives the signal of execution. Mark Time one step after the signal of execution. Two steps after the person on the right flank of the front rank pivots, pivot to the right on the ball of your left foot. This will return you to your original position two steps to the right of and in line with the front rank.

RIGHT FILE

First Person in the File

B-51. If you are the first person in the file, stop on your left foot one step after the signal of execution. Bring your right foot even with your left foot and begin to Mark Time. Continue to Mark Time until the person to your left pivots to the right. Two steps after the person to your left pivots, pivot to the right on the ball of your left foot. Continue to march at a full step in the new direction. Dress is to the left until the entire rank completes the turn. At that point the guide reverts to the center file, or to the right of center in a band with an even number of files.

Other Members of the File

B-52. If you are not the first person in the file, stop on your left foot one step after the signal of execution. Bring your right foot even with your left foot and begin to Mark Time. Continue to Mark Time until the file to your left steps off. Two steps after the file to your left steps off, step off at a full step. Two steps after the person in front of you pivots, pivot to the right on the ball of your left foot. Continue to march at a full step in the new direction. The left flank file is the guide file until your entire rank completes the turn. At that time the guide reverts to the center file (or to the right of center in a band with an even number of files).

LEFT FILE

First Person in the File

B-53. If you are the first person in the file, continue to march at a full step on the signal of execution. Two steps after the file to your right stops and begins to Mark Time, pivot to the right on the ball of your left foot. Continue to march at a full step in the new direction. Your file is the guide file until the entire rank has completed the turn. At that time the guide reverts to the center file.

Other Members of the File

B-54. If you are not the first person in the file, continue to march forward at a full step after the signal of execution. Two steps after the person in front of you turns, pivot to the right on the ball of your left foot. Continue to march at a full step in the new direction. Your file is the guide file until your entire rank has completed the turn. At that time, the guide reverts to the center file.

OTHER FILES

First Person in the File

B-55. If you are the first person in the file, stop on your left foot two steps after the file to your right stops and begins to Mark Time. Bring your right foot even with your left foot and begin to Mark Time. Continue to Mark Time while the person to your left turns. Two steps after the person to your left turns, pivot to the right on the ball of your left foot. Continue to march at a full step in the new direction. The left file is the guide file from the signal of execution until the entire rank has completed the turn. At that time, the guide reverts to the center file.

Other Members of the File

B-56. If you are not the first person in the file, stop on your left foot two steps after the file to your right stops and begins to Mark Time. Bring your right foot even with your left foot and begin to Mark Time. Continue to Mark Time while the file to your left steps off. Step off at a full step two steps after the file to your left steps off. Two steps after the person in front of you turns, pivot to the right on the ball of your left foot. Continue to march at a full step in the new direction. The left file is the guide file from the signal of execution until the entire rank has completed the turn. At that time, the guide reverts to the center file.
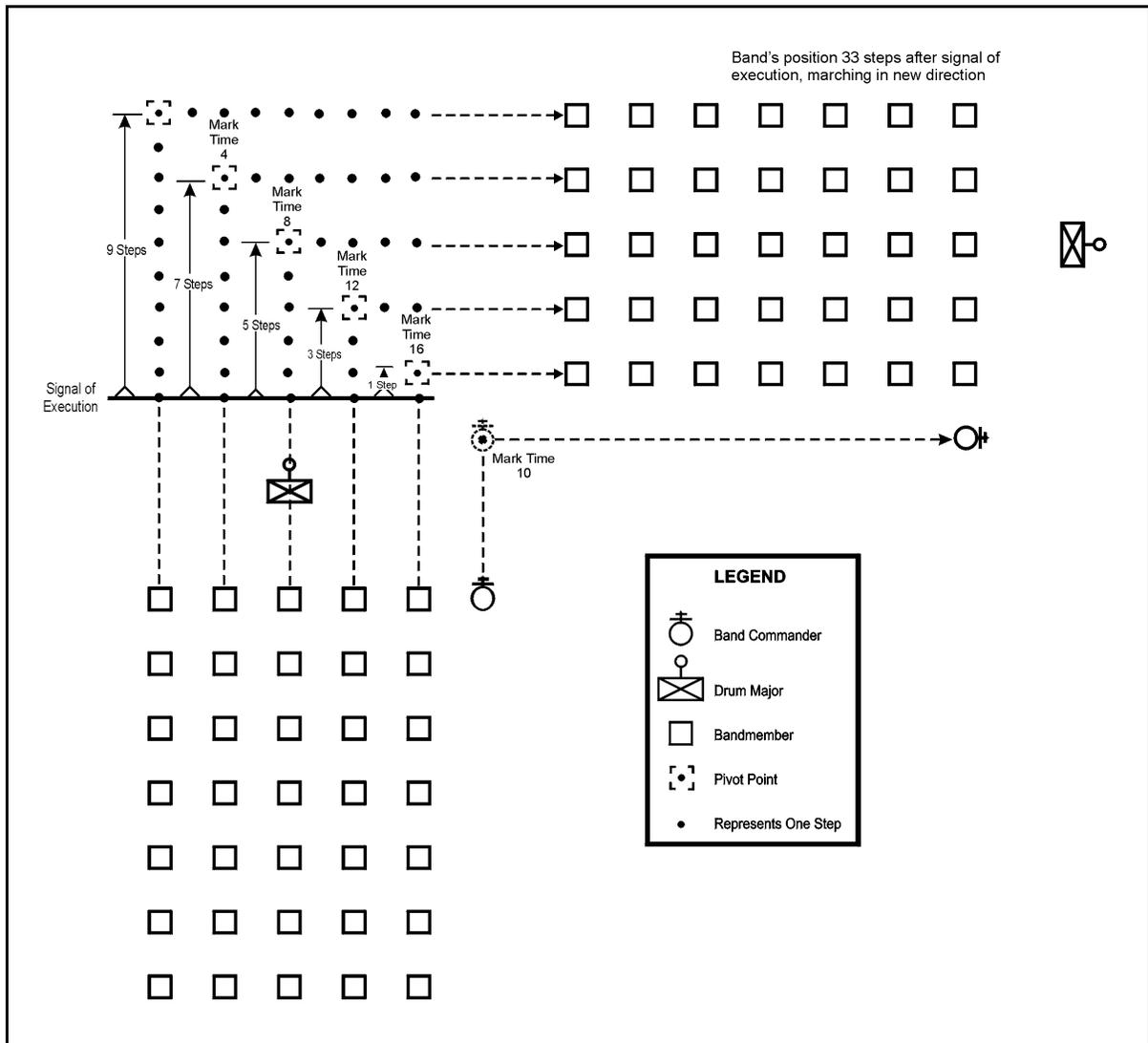
Figure B-8. Right Turn - Alternate

REVERSIBLE COUNTERMARCH

DRUM MAJOR

B-57. Give the preparatory signal. Give the signal of execution. When the entire band has completed the Countermarch, the drum major signals Forward March.

ALL OTHER BAND MEMBERS AND THE BAND COMMANDER

Front Rank

B-58. If you are in the front rank, when the drum major gives the signal of execution take one more fifteen inch step and do two consecutive fifteen inch Left Flanks. Continue to march at a half-step. (Trombone players will bring their instruments to the Ready Instruments position on the pivot of the first left flank. On the step after completing the second left flank, trombone players return to the Prepare To Play position. Both actions occur on the right foot.)

Other Ranks

B-59. If you are not in the front rank, when the drum major gives the signal of execution, immediately take up the half step. Turn on the fifth step after the person in front of you turns. Turn where the first rank turns. Guide on the center file of the band. In a band that has an even number of files, guide on the right center file.

Figure B-9. Reversible Countermarch

NONREVERSIBLE COUNTERMARCH

DRUM MAJOR

B-60. Give the preparatory signal. If the band has an odd number of files, take one 30-inch step to the left. Mark Time until the first rank comes on line with you. March with the first rank until you reach the place to turn. Give the signal of execution. Reverse your direction by rocking back on your right foot and pivoting to the right. Complete the reverse by pivoting on your next left step. Continue marching at a full step until you pass the last rank. If the band has an even number of files, take one 30-inch step to the right. After the first rank completes the turn, signal them to Half Step. When the entire band has completed the turn, signal Forward March.

BAND COMMANDER

B-61. On the signal of execution, follow the file beside you in a semicircle to the left. When you are aligned with the front rank, Mark Time. When the drum major signals Forward March, step off at a full step.

GUIDE FILE

B-62. When the drum major gives the signal of execution, march at a half step. If you are the first person in the guide file, follow the drum major in a semicircle to the left (both in bands with an even number of files and those with an odd number of files). If you are not the first person in the guide file, follow the person in front of you. Begin to Mark Time on the drum major's signal. When the drum major signals Forward March, step off at a full step.

FILES TO THE RIGHT OF THE GUIDE FILE

B-63. On the signal of execution, continue marching at a full step. If you are the first person in your file, march in a semicircle to the left. If you are not the first person in your file, follow the person in front of you. When you are aligned with the guide in your rank, begin to Mark Time. When the drum major signals Forward March, step off at a full step.

FILES TO THE LEFT OF THE GUIDE FILE

B-64. On the signal of execution, continue marching at a full step. If you are the first person in the file, march in a semicircle to the right. If you are not the first person in your file, follow the person in front of you. When you are aligned with the guide in your rank, begin to Mark Time. When the drum major signals Forward March, step off at a full step.

BAND SERGEANT MAJOR/FIRST SERGEANT

B-65. On the signal of execution, march in a semicircle to the right. March to the inside of the bandmaster. When you are aligned with the first rank, begin to Mark Time.
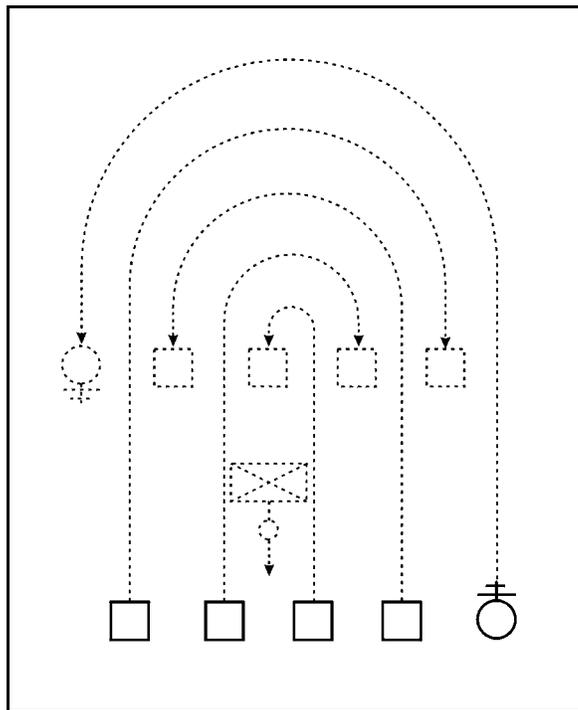
Figure B-10. Nonreversible Countermarch - Even Number of Files
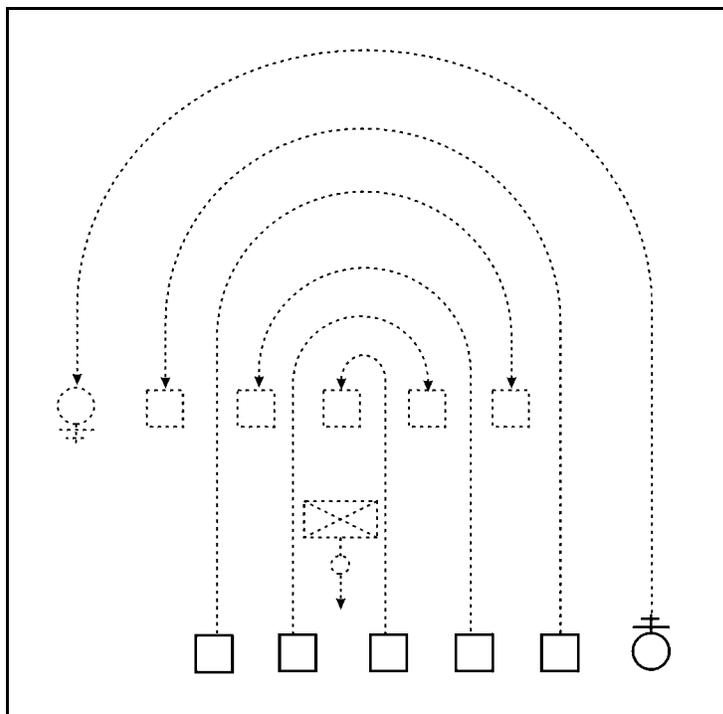
Figure B-11. Non-reversible Countermarch - Odd Number of Files

CHANGING MUSIC

B-72. The band commander or drum major directs "Change your music", while the band is at parade rest. If this is not possible, bring the instruments up, allowing enough time for the band members to change their music before giving the downbeat. Bandmembers will change their music with a minimum of motion.

OBSTACLES

B-73. When guiding around an obstacle, the lead person in the file makes the movements necessary to get around the obstacle. All other file members follow the person in front of them.

SECTION III - BAND COMMANDER MOVEMENTS

B-74. For this section, the term "band commander" refers to either the band commander or his designated representative when leading a marching or ceremonial band. Signals are performed at a tempo between 116 and 120 beats per minute.

STATIONARY MOVEMENTS

B-75. Band commanders perform the stationary movements as described in FM 22-5, Chapter 3, with necessary modifications. When carrying a baton, band commanders execute attention and parade rest as illustrated in Figures B-11 and B-12.

ATTENTION

B-76. Hold the baton in your left hand between the thumb and forefingers with the baton tip pointed upward and parallel to the inside of the forearm. Hold your right arm along your side IAW Chapter 3, FM 22-5. Band commanders march with the baton in the left hand (Figure B-12).
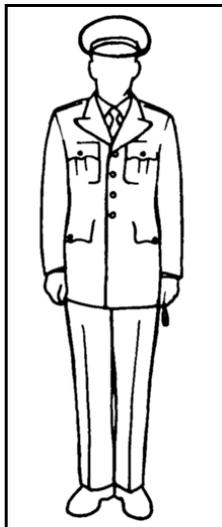
Figure B-12. Attention

PARADE REST

B-77. Place your right hand at the small of your back and centered on your belt. Keep the fingers extended, your palm facing outward. Place your left hand (holding the baton) in your right hand. Hold the baton with the same grip (between the thumb and forefingers) used in Figure B-13.

Figure B-13. Parade Rest

INSTRUMENTS UP

B-78. Instruments Up is a three-count movement used to bring the instruments to the Prepare To Play position. See Figure B-14.

- Count 1: raise your right hand to a point in front of your chin. Close both hands into a fist around the baton with the palms down and index fingers together. The baton is parallel to the ground. Band members will come to Ready Instruments.
- Count 2: silent count.
- Count 3: extend your arms up and out from your body. Close your left hand into a fist. Band members will come to Prepare To Play. After completing Instruments Up, your arms should be in a position to give a preparatory beat.
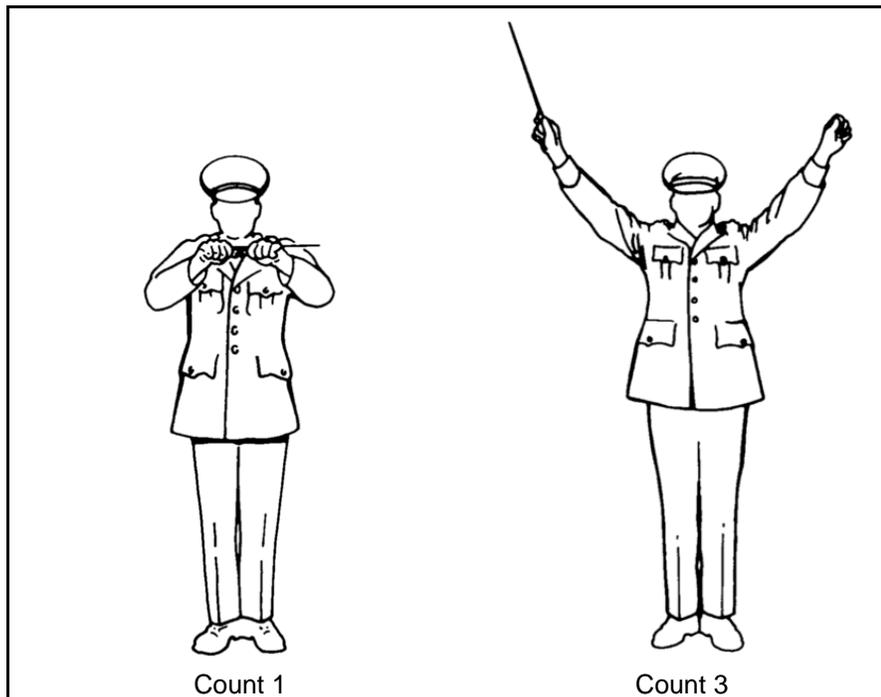
Figure B-14. Instruments Up

CONDUCTING REGION

B-79. Count 3 of Instruments Up is the starting position for the preparatory beat. After giving the preparatory beat, move your arms slightly into your Conducting Region. The boxed-in area of FigureB-15 indicates the approximate conducting region. Conduct in a motion extending forward from your elbows. Your wrists should be at approximately hat level. You may raise or lower the Conducting Region to conform to your height. While conducting, you may keep your left arm at your side, or held horizontally in front of you (see Figure B-15).
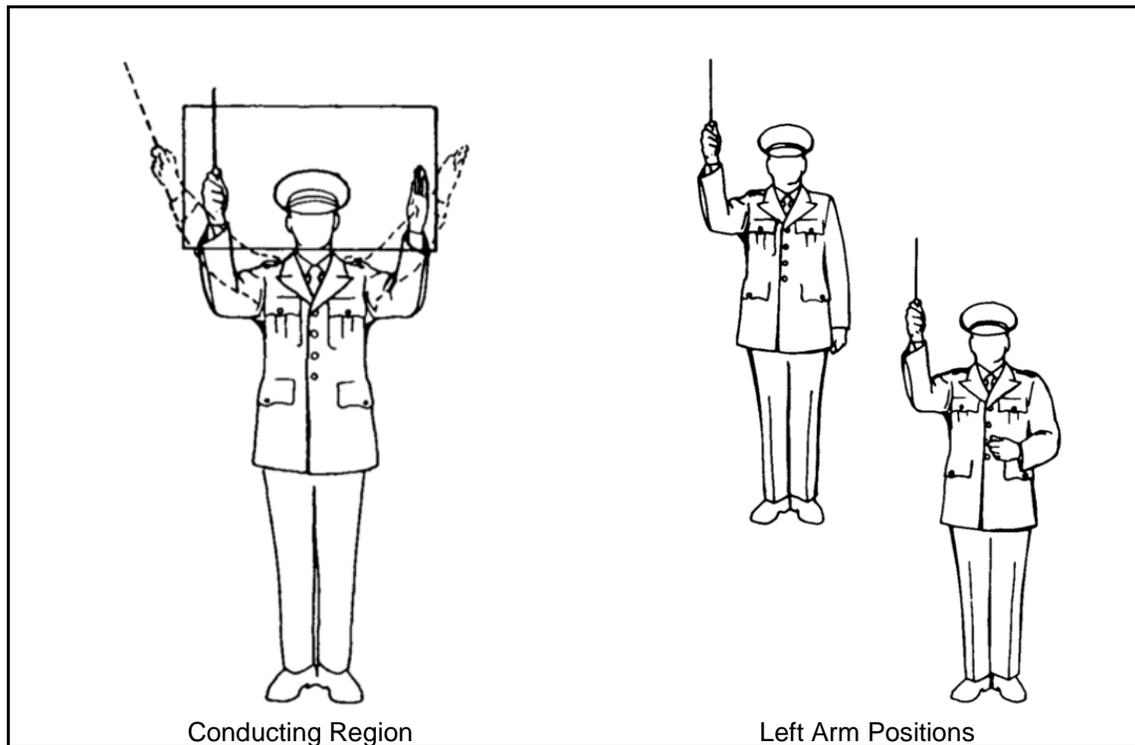
Figure B-15. Conducting Region

CUT OFF CADENCE

B-80. Use the Cut Off Cadence to signal the end of a march or when the last note of the music provides a rhythmic three-count ending (see Figures B-16 and B-17).

READY POSITION

B-81. Four bars before signaling the Cut Off Cadence, fully extend both your arms with your left hand in a fist. Stop conducting.

PREPARATORY SIGNAL

B-82. One beat before signaling the Cut Off Cadence, move your left hand sideways to the right by bending your elbow. The preparatory signal must be given in cadence with the signal of execution.

SIGNAL OF EXECUTION

- Count 1: on the first beat of the Cut Off Cadence, return your left arm to the Ready Position. This signals the percussion section to begin playing the Cut Off Cadence.
- Count 2: no movement.
- Count 3: no movement.
- Count 4: no movement.
- Count 5: move your arms to a position centered over your head with your hands crossed, right hand in front of your left hand. The hand with the baton will be the closest to the band.
- Count 6: return both arms to the Prepare To Play position.
- Count 7: drop your arms to your sides as in the position of Attention, keep the baton in the right hand with the baton tip towards the ground. After one silent beat, go to Count 1 of Instruments Down (Figure B-17).

| Ready Position | Preparatory Signal | Count 1 |
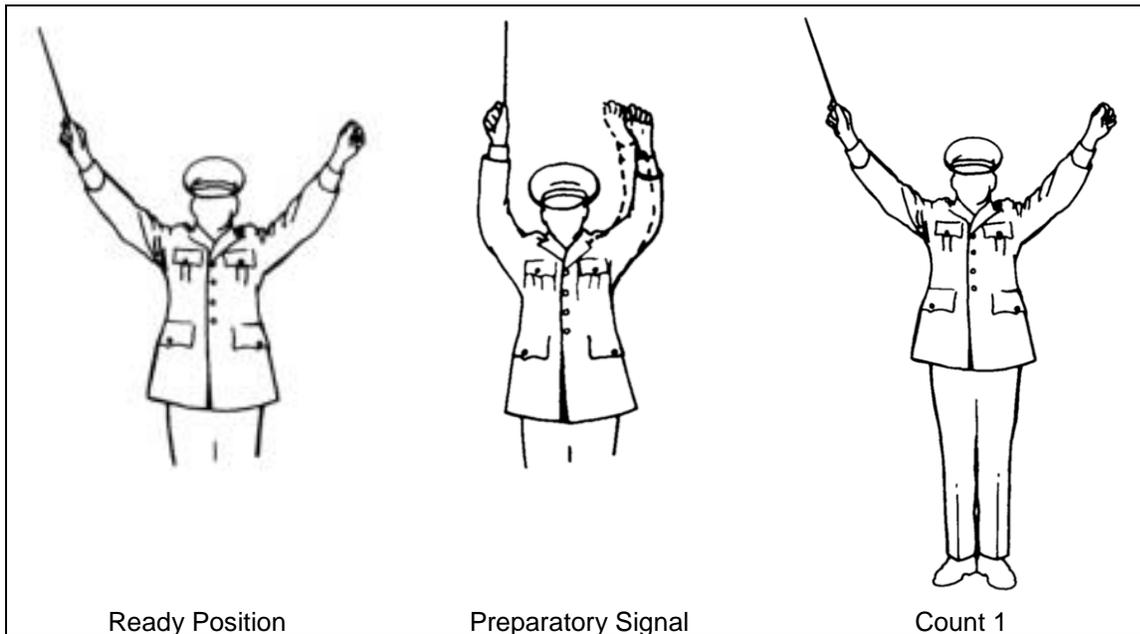
Figure B-16 - Cut Off Cadence

| Count 5 | Count 6 | Count 7 |
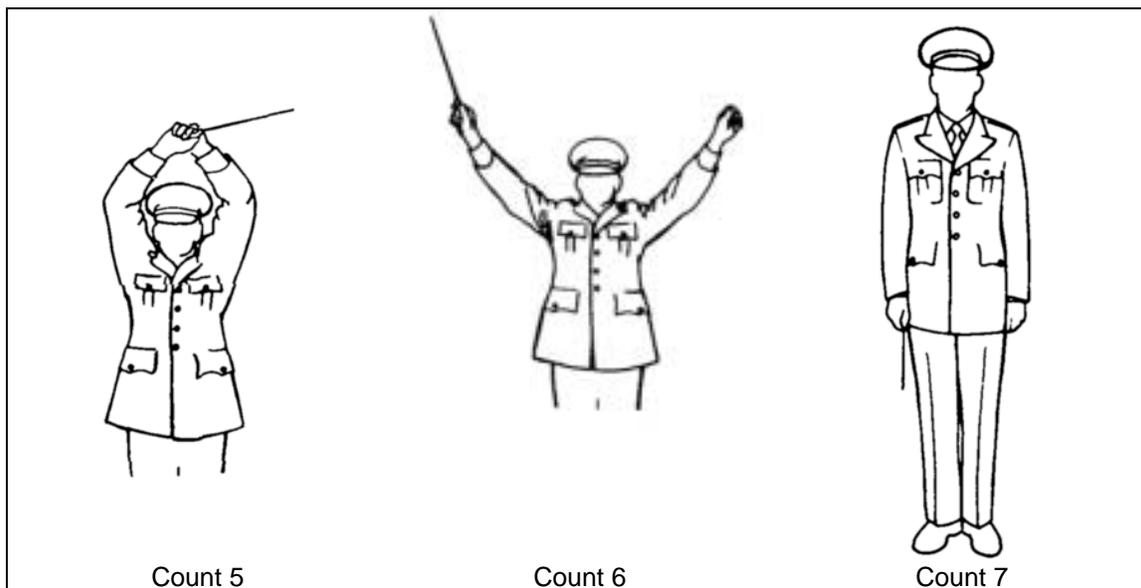
Figure B-17. Cut Off Cadence (continued)

CUT OFF (FERMATA)

B-83. Use a Fermata Cut Off when the last note of the music is a fermata, tenuto, or does not provide a rhythmic three-count ending. Make a counterclockwise and upward loop with your right hand. The left hand will make a clockwise loop. At the point of the Cut Off close your left hand into a fist. Your hands should stop in a position that is identical to the third count of Instruments Up. This places your arms in a position ready to execute Count 1 of Instruments Down (Figure B-18).
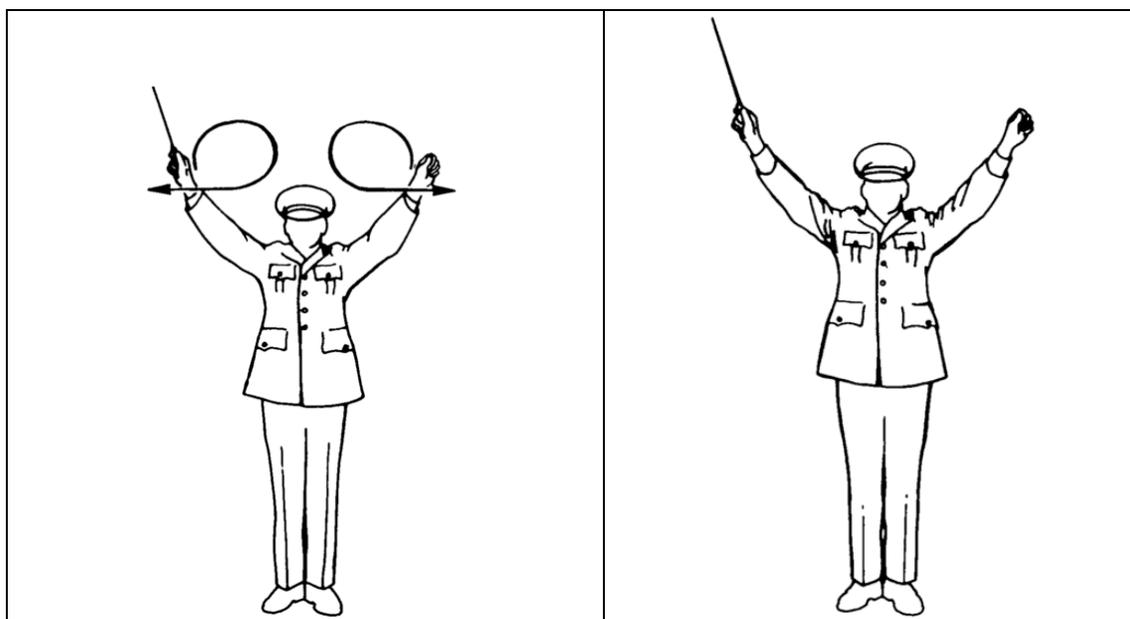
Figure B-18. Cut Off - Fermata

INSTRUMENTS DOWN

B-84. Instruments Down is a three-count movement used to bring band members from the Prepare To Play position to the Carry (see Figure B-19).

- Count 1: move your arms to a point in front of your chest and level with your chin. Close both hands into a fist around the baton with palms down and index fingers together. The baton should be parallel to the ground. Band members will come to the Ready position.
- Count 2: silent count.
- Count 3: lower your arms back to your sides (Attention position). Band members will come to the Carry position.

Prepare to Play   Count 1   Count 3
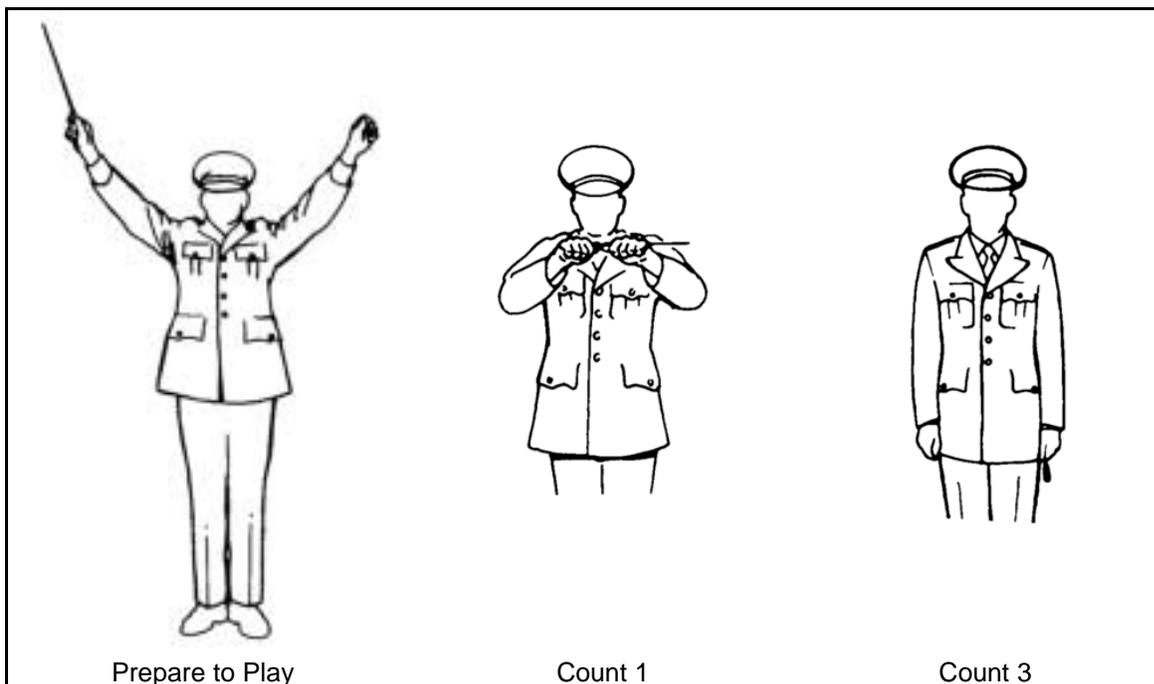
Figure B-19. Instruments Down

SECTION IV - MILITARY CEREMONIES

B-85. Music performed at military ceremonies supports the overall objectives of the event by reinforcing the common spirit that exists between soldiers and helping to forge a strong regard for the honor and achievement of the unit. The music helps build enthusiasm, maintain motivation, and increase devotion to duty. Appropriate ceremonial music includes official music (national anthems, honors for dignitaries, etc.), marches, patriotic selections, and organizational songs. When a ceremony is conducted for a foreign official or dignitary entitled to honors, equivalent honors (salutes) are rendered in the manner prescribed in AR 600-25. The six types of military ceremonies are reviews, parades, honor guards, honor cordons, funerals, and formal guard mounts, and are rendered as prescribed in FM 22-5.

TEXT CONVENTIONS
Words in UPPER CASE indicate actions, commands, or directives given by the commander of troops, the adjutant, or unit commander other than the band commander. Words *italicized* indicate the titles of music.

REVIEWS

FORMATION OF TROOPS

Attention

B-86. The band normally stands on the final line 12 paces to the right of the marker for the right flank unit. The drum major forms and aligns the band. The band commander then receives the band. Prior to the start of the ceremony, the band commander brings the band to Parade Rest. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION. The band may play pre-ceremonial music prior to the beginning of the review. In this case, the band commander brings the band to Parade Rest prior to the start of the ceremony. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to Attention. With the band at Attention, the band commander signals Instruments Up for the trumpet section only. The band commander conducts *Attention* and signals Instruments Down. The unit commanders immediately face about and command their units (in sequence from left to right) to ATTENTION and then face about.

Adjutant's Call

B-87. When the last unit is at Attention, the adjutant directs SOUND ADJUTANT'S CALL. The band commander signals Instruments Up. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his post. If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

Sound Off (Optional)

B-88. When all units are on the final line at the position of Attention, the band commander Cuts Off the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of Attention and the band commander and drum major Change Posts. Once all troops are at Parade Rest, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to Parade Rest. After the adjutant directs SOUND OFF, the drum major signals Instruments Up. The drum major commands SOUND OFF and conducts the Sound Off Chords (tonic, dominant seventh, and tonic). After playing the Sound Off Chords, the band steps off playing a march. The drum major signals a Left Turn to march the band in front of the troops (Figure B-20). At the left of the line, the drum major signals Countermarch and marches the band back down the line of troops. At the appropriate time, the drum major signals a Right Turn and a Countermarch to return the band to its starting position. When the band has reached its starting position, the drum major signals Mark Time and Halt. At an appropriate place in the music, the drum major signals Cut Off, commands SOUND OFF, directs the Sound Off Chords again, and signals Cut Off and Instruments Down. The drum major and the band commander Change Posts. Sound Off is an optional part of the Review. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

Figure B-20. Sound Off

Reporting to the Commander of Troops

B-89. Once the Sound Off is completed, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander and drum major salute on the command of the unit commander at the immediate left of the band. The adjutant presents the command to the commander of troops and takes his post. The commander of troops directs BRING YOUR UNITS TO ORDER, ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops then directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

- If the adjutant or commander of troops gives the command directly, the band commander and drum major move at his command.
- If the adjutant or commander of troops directs the command, the band commander and drum major move at the command of the unit commander to the immediate left of the band.

PRESENTATION AND HONORS

B-90. When the reviewing officer has halted at his post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. Unit commanders face about and command PRESENT, ARMS, face to the front; and salute. If honors are required, the band commander signals Instruments Up when the unit commander at the immediate left of the band commands PRESENT, ARMS. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion), signal Instruments Up on the command of the last unit commander. When all units have completed this movement, the commander of troops faces about and commands his staff and to PRESENT, ARMS. The salute of the commander of troops is the signal for the band and the salute battery (if used) to render honors. If the reviewing officer is not entitled to honors, the band commander and drum major salute on the command of the unit commander to the immediate left of the band. Upon completion of the honors music, instruments remain in the playing position and the band commander faces about and salutes. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER ARMS, the band commander and drum major terminate their salutes. When honors are played, band members execute Instruments Down in cadence with the command ORDER ARMS.

INSPECTION

B-91. When the inspection is included, the band remains at the position of Attention after the completion of the presentation and honors. The reviewing officer and the host commander join the commander of troops to inspect the command. As the reviewing party approaches the commander of troops, the band commander signals Instruments Up. When the commander of troops salutes the reviewing officer, the band commander begins conducting appropriate inspection music. The commander of troops guides the reviewing party to the right flank of the band. Before the reviewing party passes in front of the band, the band commander stops conducting and faces about. The band commander and drum major execute Eyes Right, and Present Arms. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off again, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

HONORS TO THE NATION

B-92. When the reviewing party members have returned to their posts, the commander of troops faces about and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and PRESENT, ARMS. The band commander signals Instruments Up and the drum major salutes on the command of the unit commander to the immediate left of the band. If a ceremony has a large number of troops participating, the band commander may (at his discretion) signal Instruments Up on the command of the last unit commander. When all units have completed these movements, the commander of troops faces about and commands PRESENT, ARMS for his staff and himself. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. The commander of troops then commands his staff and himself to ORDER, ARMS, then faces about and directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. At the command of the unit commander to the immediate left of the band, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER, ARMS. At the command PARADE, REST, the band assumes the position of Parade Rest.

REMARKS

B-93. After the commander of troops and his staff have assumed the position of Parade Rest, the reviewing officer, the host, the host commander, and/or the distinguished guest may address the command.

MARCH IN REVIEW

Moving the Band onto the Line of March

B-94. Upon the completion of the remarks, the commander of troops commands his staff and himself to ATTENTION, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of Attention. The band commander and drum major Change Posts. When the units are at Attention, the commander of troops faces the reviewing officer, who directs PASS IN REVIEW. The commander of troops faces about and directs PASS IN REVIEW. The drum major commands Right, Face and Forward, March. The band is marched to a position that enables it to move straight forward onto the line of march without turning (see Figure B-21). The drum major then commands Band, Halt and Left, Face, and then signals Instruments Up. The band may also perform the Halt; Left Face, and Instruments Up automatically in cadence.
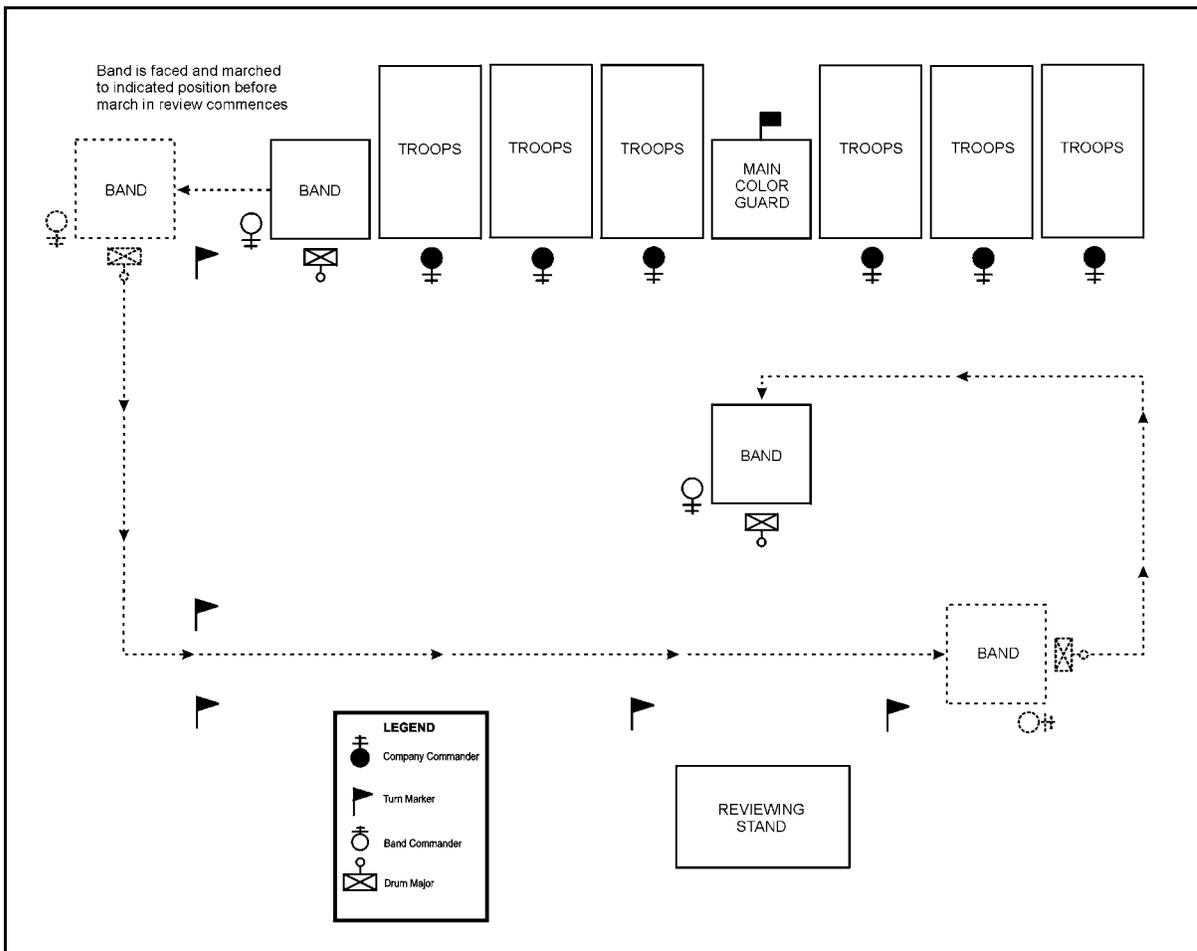
Figure B-21. Pass in Review

Stepping Off

B-95. The unit commander to the immediate left of the band waits until the band moves into position. He then commands RIGHT TURN (the drum major then supplements FORWARD), MARCH, loud enough for the drum major to hear. The drum major, at the first unit commander's command MARCH, signals the downbeat and the band steps off playing. The band follows the prescribed route for the Pass in Review (Figure B-21).

Eyes Right

B-96. When the drum major reaches the eyes right marker, the band commander salutes and the drum major executes Eyes Right and Salutes. Honors are not rendered by the band members at anytime during the March in Review. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes. The drum major executes Ready Front.

Centering the Band on the Reviewing Stand

B-97. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three Left Turns in sequence. The drum major halts the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption. If time permits, the band commander and drum major Change Posts and the band commander continues to conduct the band.

ENDING SEQUENCE

B-98. When the last element of troops executes READY, FRONT, the drum major or band commander (whichever is in front of the band) signals a Cut Off and instruments remain in the playing position while the drum section plays an eight-bar cadence. If the drum major is not already in front of the band, the band commander and drum major Change Posts. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals Forward March, and Left Turn onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat of the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

CONCLUSION

B-99. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

REVIEW WITH RETREAT

FORMATION OF TROOPS

B-100. The band normally stands on the final line 12 paces to the right of the marker for the right flank unit. The drum major Forms And Aligns the band. The band commander receives the band. Prior to the start of the ceremony, the band commander brings the band to Parade Rest. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION. The band may play pre-ceremonial music prior to the beginning of the review. In this case, the band commander brings the band to Parade Rest prior to the start of the ceremony. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION.

Attention

B-101. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to Attention. With the band at Attention, the band commander signals Instruments Up for the trumpet section only. The band commander conducts *Attention* and signals Instruments Down and waits for the adjutant's directive SOUND ADJUTANT'S CALL. Unit commanders bring their units to Attention.

Adjutant's Call

B-102. When all units are at Attention, the adjutant directs SOUND ADJUTANT'S CALL. The band commander signals Instruments Up. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his post. If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

Sound Off (Optional)

B-103. When all units are on the final line at the position of Attention, the band commander Cuts Off the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of Attention and the band commander and drum major Change Posts. Once all troops are at Parade Rest, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to Parade Rest. After the adjutant directs SOUND OFF, the drum major signals Instruments Up. The drum major commands SOUND OFF and conducts the Sound Off Chords (tonic, dominant seventh, and tonic). After playing the Sound Off Chords, the band steps off playing a march. The drum major signals a Left Turn to march the band in front of the troops (Figure B-20). At the left of the line, the drum major signals Countermarch and marches the band back down the line of troops. At the appropriate time, the drum major signals a Right Turn and a Countermarch to return the band to its starting position. When the band has reached its starting position, the drum major signals Mark Time and Halt. At an appropriate place in the music, the drum major signals Cut Off, commands SOUND OFF, directs the Sound Off Chords again, and signals Cut Off and Instruments Down. The drum major and the band commander Change Posts. Sound Off is an optional part of the Review. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

Reporting to the Commander of Troops

B-104. Once the sound off is completed, the adjutant then directs the BRING YOUR UNITS TO ATTENTION. When the commander of troops halts at his post, the adjutant directs BRING YOUR UNITS TO PRESENT, ARMS. The band commander and drum major salute on the command of the unit commander to the immediate left of the band. The adjutant presents the command to the commander of troops and takes his post. The commander of troops directs BRING YOUR UNITS TO ORDER, ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

- If the adjutant or commander of troops gives the command directly, the band commander and drum major move at his command.
- If the adjutant or commander of troops directs the command, the band commander and drum major move at the command of the unit commander to the immediate left of the band.

PRESENTATION AND HONORS

B-105. When the reviewing officer has halted at his post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. Unit commanders face about and command PRESENT, ARMS, face to the front, and salute. If honors are required, the band commander signals Instruments Up when the unit commander to the immediate left of the band commands PRESENT, ARMS. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his discretion), signal Instruments Up on the command of the last unit commander. The salute of the commander of troops is the signal to play the required number of *Ruffles and Flourishes*. This is followed by the *General's March* or other music as prescribed in AR 600-25. If a cannon salute is part of the personal honors, the first cannon is fired when the first note of the music is played. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence at the command ORDER ARMS. If honors are not required, the band commander and drum major salute when the commander of the unit to the immediate left of the band commands PRESENT, ARMS. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes.

RETREAT

B-106. The commander of troops directs SOUND RETREAT. In a review that contains a Sound Off, the band commander waits for the commander of troops to direct SOUND RETREAT and assume the position of Parade Rest before conducting *Retreat*. The band commander signals Instruments Up for the trumpets. When the commander of troops assumes Parade Rest, the trumpets sound *Retreat*. Immediately upon completion of *Retreat*, the commander of troops directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. When the unit commander to the immediate left of the band commands PRESENT, ARMS, the drum major salutes. When the commander of troops salutes, the band commander begins conducting *To The Color*. At the conclusion of the music, the band commander faces about and salutes. Instruments remain in the playing position. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER, ARMS. When the inspection is included, the band remains at the position of Attention after the completion of *Retreat*.

INSPECTION

B-107. The reviewing officer joins the commander of troops to inspect the command. When the commander of troops salutes the reviewing officer, the band commander conducts the band in appropriate inspection music. If it is apparent that the reviewing party will pass in front of the band, the band commander faces about. The band commander and drum major execute Eyes Right and Present Arms. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

HONORS TO THE NATION

B-108. The commander of troops faces the troops and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander signals Instruments Up when the unit commander to the immediate left of the band commands PRESENT, ARMS. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his discretion) signal Instruments Up on the command of the last unit commander. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence at the command ORDER, ARMS. At the command of the unit commander to the immediate left of the band, the band assumes the position of Parade Rest.

REMARKS

B-109. The reviewing officer, host or host commander, and/or guest may address the command at this time.

MARCH IN REVIEW

Moving the Band onto the Line of March

B-110. Upon the completion of the remarks, the commander of troops commands his staff and himself to ATTENTION, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of Attention. The band commander and drum major Change Posts. When the units are at Attention, the commander of troops faces the reviewing officer, who directs PASS IN REVIEW. The commander of troops faces about and directs PASS IN REVIEW. The drum major commands Right, Face and Forward, March. The band is marched to a position that enables it to move straight forward onto the line of march without turning. The drum major then commands Band, Halt; and Left, Face, and then signals Instruments Up. The band may do the Halt, Left Face, and Instruments Up automatically in cadence.

Stepping Off

B-111. When the band is ready to step off playing, the commander of the leading element of troops commands RIGHT TURN (the drum major then supplements Forward), MARCH, loud enough for the drum major to hear. The drum major, at the command MARCH, signals the downbeat and the band steps off playing. The band follows the prescribed route for the Pass in Review (Figure B-21).

Eyes Right

B-112. When the drum major reaches the eyes right marker, the band commander and the drum major executes Eyes Right and Salutes. Honors are not rendered by the band members at anytime during the March in Review. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes, and execute Ready Front.

Centering the Band on the Reviewing Stand

B-113. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three Left Turns in sequence. The drum major Halts the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption.

ENDING SEQUENCE

B-114. When the last element of troops executes READY, FRONT, the drum major signals a Cut Off and instruments remain in the playing position while the drum section plays an eight-bar cadence. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals Forward, March and Left Turn onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat on the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

CONCLUSION

B-115. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

REVIEW WITH DECORATIONS, AWARDS, OR INDIVIDUAL RETIREMENT

FORMATION OF TROOPS

B-116. The band normally stands on the final line 12 steps to the right of the marker for the right flank unit. The drum major forms and aligns the band. The band commander receives the band. Prior to the start of the ceremony, the band commander brings the band to Parade Rest. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION. The band may play pre-ceremonial music prior to the beginning of the review. In this case, the band commander brings the band to Parade Rest prior to the start of the ceremony. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION.

Attention

B-117. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to Attention. With the band at Attention, the band commander signals Instruments Up for the trumpet section only. The band commander conducts *Attention*, signals Instruments Down, and waits for the adjutant's directive to SOUND ADJUTANT'S CALL.

Adjutant's Call

B-118. Troop commanders bring their troops to Attention. When all units are at Attention, the adjutant directs SOUND ADJUTANT'S CALL. The band commander signals Instruments Up. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his post. If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

Sound Off (Optional)

B-119. When all units are on the final line at the position of Attention, the band commander Cuts Off the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of Attention and the band commander and drum major Change Posts. Once all troops are at Parade Rest, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to Parade Rest. After the adjutant directs SOUND OFF, the drum major signals Instruments Up. The drum major commands SOUND OFF and conducts the Sound Off Chords (tonic, dominant seventh, and tonic). After playing the Sound Off Chords, the band steps off playing a march. The drum major signals a Left Turn to march the band in front of the troops (Figure B-20). At the left of the line, the drum major signals Countermarch and marches the band back down the line of troops. At the appropriate time, the drum major signals a Right Turn and a Countermarch to return the band to its starting position. When the band has reached its starting position, the drum major signals Mark Time and Halt. At an appropriate place in the music, the drum major signals Cut Off, commands SOUND OFF, directs the Sound Off Chords again, and signals Cut Off and Instruments Down. The drum major and the band commander Change Posts. Sound Off is an optional part of the Review. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

Reporting to the Commander of Troops

B-120. Once the Sound Off is completed, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander and drum major salute on the command of the unit commander to the immediate left of the band. The adjutant presents the command to the commander of troops and takes his post. The commander of troops directs BRING YOUR UNITS TO ORDER ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

- If the adjutant or commander of troops gives the command directly, the band commander and drum major move at his command.
- If the adjutant or commander of troops directs the command, the band commander and drum major move at the command of the unit commander to the immediate left of the band.

PRESENTATION AND HONORS

B-121. When the reviewing officer has halted at his post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. If honors are required, the band commander signals Instruments Up when the unit commander to the immediate left of the band commands PRESENT, ARMS. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his discretion), signal Instruments Up on the command of the last unit commander. The salute of the commander of troops is the signal to play the required number of *Ruffles and Flourishes*. This is followed by the *General's March* or other music as prescribed in AR 600-25. If a cannon salute is part of the personal honors, the first cannon is fired when the first note of the music is played. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER ARMS. If honors are not required, the band commander and drum major salute when the commander of the unit to the immediate left of the band commands PRESENT, ARMS. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes.

INSPECTION

B-122. When the inspection is included, the band remains at the position of Attention after the completion of the Presentation and Honors. The reviewing officer joins the commander of troops to inspect the command. When the commander of troops salutes the reviewing officer, the band commander conducts the band in appropriate inspection music. If it is apparent that the reviewing party will pass in front of the band, the band commander faces about. The band commander and drum major execute Eyes Right and Salute. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

HONORED PERSONS AND COLORS FORWARD

B-123. When the reviewing officer returns to his post, the commander of troops directs BRING YOUR UNITS TO ATTENTION. The band assumes the position of Attention on the command of the unit commander to the immediate left of the band. After all units are at Attention, the commander of troops commands PERSONS TO BE HONORED AND COLORS CENTER, MARCH. On the command PERSONS TO BE HONORED AND COLORS CENTER, the band commander signals Instruments Up. On the command MARCH, the band begins to play a march and continues playing until the detachment halts in front of the reviewing officer. The band commander should Cut Off the band when the detachment halts. If time permits, the band commander faces about.

HONORS TO THE NATION

B-124. When the commander of troops passes around the right flank of the detachment, the band commander faces about (towards the band). When the commander of troops returns to his post, he directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander signals Instruments Up when the unit commander to the immediate left of the band commands PRESENT, ARMS. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his discretion) signal Instruments Up on the command of the last unit commander. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER, ARMS. At the command of the unit commander to the immediate left of the band, the band assumes the position of Parade Rest.

CEREMONY

B-125. The awards, decorations, or retirement ceremony takes place at this time.

REMARKS

B-126. Remarks may be made at this time. In some instances, the detachment is posted prior to the remarks. The units are brought to attention before the colors are moved and returned to Parade Rest when the colors are back in their original position.

HONORED PERSONS AND COLORS POST

B-127. Upon completion of the remarks, the commander of troops brings his staff to Attention, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION, and then face about. The band comes to Attention at the command of the unit commander to the immediate left of the band. The commander of troops faces about and commands DETACHMENT, POST, MARCH. On the command POST, the following occurs simultaneously: the band commander signals Instruments Up; the Colors reverse and halt; awardees and/or retirees execute a Right Face; and guidon bearers and/or company commanders execute an About Face. On the command MARCH, the band begins to play a march, and colors and awardees step off. When all elements have returned to their positions, the band commander Cuts Off the band and signals Instruments Down. The band remains at the position of Attention. The band commander and drum major Change Posts for the March in Review.

MARCH IN REVIEW

Moving the Band onto the Line of March

B-128. Upon the completion of the remarks, the commander of troops commands his staff and himself to ATTENTION, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of Attention. The band commander and drum major Change Posts. When the units are at Attention, the commander of troops faces the reviewing officer, who directs PASS IN REVIEW. The commander of troops faces about and directs PASS IN REVIEW. The drum major commands Right, Face and Forward, March. The band is marched to a position that enables it to move straight forward onto the line of march without turning. The drum major then commands Band, Halt; and Left, Face, and then signals Instruments Up. The band may do the Halt, Left Face, and Instruments Up automatically in cadence.

Stepping Off

B-129. When the band is ready to step off playing, the commander of the leading element of troops commands RIGHT TURN (the drum major then supplements FORWARD), MARCH, loud enough for the drum major to hear. The drum major, at the command MARCH, signals the downbeat and the band steps off playing. The band follows the prescribed route for the Pass in Review (Figure B-21).

Eyes Right

B-130. When the drum major reaches the eyes right marker, the band commander and the drum major execute Eyes Right and Salute. Honors are not rendered by the band members at anytime during the March in Review. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes, and execute Ready Front.

Centering the Band on the Reviewing Stand

B-131. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three Left Turns in sequence. The drum major Halts the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption.

ENDING SEQUENCE

B-132. When the last element of troops executes READY, FRONT, the drum major signals a Cut Off and instruments remain in the playing position while the drum section plays an eight-bar cadence. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals Forward, March and Left Turn onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat on the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

CONCLUSION

B-133. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

REVIEW WITH CHANGE OF COMMAND, ACTIVATION, OR INACTIVATION

FORMATION OF TROOPS

B-134. The band normally stands on the final line 12 steps to the right of the marker for the right flank unit. The drum major forms and aligns the band. The band commander receives the band. Prior to the start of the ceremony, the band commander brings the band to Parade Rest. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION. The band may play pre-ceremonial music prior to the beginning of the review. In this case, the band commander brings the band to Parade Rest prior to the start of the ceremony. The band commander then faces about, assumes the position of Parade Rest, and waits for the adjutant to direct SOUND ATTENTION.

Attention

B-135. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to Attention. With the band at Attention, the band commander signals Instruments Up for the trumpet section only. The band commander conducts *Attention*, signals Instruments Down, and waits for the adjutant's directive to SOUND ADJUTANT'S CALL.

Adjutant's Call

B-136. Troop commanders bring their troops to Attention. When all units are at Attention, the adjutant directs SOUND ADJUTANT'S CALL. The band commander signals Instruments Up. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his post. If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

Sound Off (Optional)

B-137. When all units are on the final line at the position of Attention, the band commander Cuts Off the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of Attention and the band commander and drum major Change Posts. Once all troops are at Parade Rest, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to Parade Rest. After the adjutant directs SOUND OFF, the drum major signals Instruments Up. The drum major commands SOUND OFF and conducts the Sound Off Chords (tonic, dominant seventh, and tonic). After playing the Sound Off Chords, the band steps off playing a march. The drum major signals a Left Turn to march the band in front of the troops (Figure B-20). At the left of the line, the drum major signals Countermarch and marches the band back down the line of troops. At the appropriate time, the drum major signals a Right Turn and a Countermarch to return the band to its starting position. When the band has reached its starting position, the drum major signals Mark Time and Halt. At an appropriate place in the music, the drum major signals Cut Off, commands SOUND OFF, directs the Sound Off Chords again, and signals Cut Off and Instruments Down. The drum major and the band commander Change Posts. Sound Off is an optional part of the Review. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

Reporting to the Commander of Troops

B-138. Once the Sound Off is completed, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander and drum major salute on the command of the unit commander to the immediate left of the band. The adjutant presents the command to the commander of troops and takes his post. The commander of troops directs BRING YOUR UNITS TO ORDER ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

- If the adjutant or commander of troops gives the command directly, the band commander and drum major move at his command.
- If the adjutant or commander of troops directs the command, the band commander and drum major move at the command of the unit commander to the immediate left of the band.

PRESENTATION AND HONORS

B-139. When the reviewing officer has halted at his post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. If honors are required, the band commander signals Instruments Up when the unit commander to the immediate left of the band commands PRESENT, ARMS. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his discretion), signal Instruments Up on the command of the last unit commander. The salute of the commander of troops is the signal to play the required number of *Ruffles and Flourishes*. This is followed by the *General's March* or other music as prescribed in AR 600-25. If a cannon salute is part of the personal honors, the first cannon is fired when the first note of the music is played. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER ARMS. If honors are not required, the band commander and drum major salute when the commander of the unit to the immediate left of the band commands PRESENT, ARMS. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes.

INSPECTION

B-140. When the inspection is included, the band remains at the position of Attention after the completion of the Presentation and Honors. The reviewing officer joins the commander of troops to inspect the command. When the commander of troops salutes the reviewing officer, the band commander conducts the band in appropriate inspection music. If it is apparent that the reviewing party will pass in front of the band, the band commander faces about. The band commander and drum major do Eyes Right and Salute. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

COLORS FORWARD

B-141. When the reviewing officer returns to his post, the commander of troops directs BRING YOUR UNITS TO ATTENTION. The band comes to Attention on the command of the unit commander to the immediate left of the band. The band commander faces the band. After all units are at Attention, the commander of troops commands COLORS CENTER, MARCH. On the preparatory command COLORS CENTER, the band commander signals Instruments Up. On the command of execution MARCH, the band begins to play a march and continues to play until the detachment halts in front of the reviewing officer. The band commander should Cut Off the band when the detachment halts. If time permits, the band commander faces about.

HONORS TO THE NATION

B-142. The commander of troops faces the troops and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander signals Instruments Up when the unit commander to the immediate left of the band commands PRESENT, ARMS. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his discretion) signal Instruments Up on the command of the last unit commander. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER, ARMS. At the command of the unit commander to the immediate left of the band, the band assumes the position of Parade Rest.

CEREMONY

B-143. The change of command, activation, or inactivation ceremony takes place at this time.

REMARKS

B-144. Remarks may be made at this time. In some instances, the detachment is posted prior to the remarks. The units are brought to attention before the colors are moved and return to Parade Rest when the colors are back to their original position.

COLORS POST

B-145. Upon the completion of the remarks, the commander of troops brings his staff to Attention, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION, and then face about. The band comes to Attention on the command of the unit commander to the immediate left of the band. The commander of troops faces about and commands COLORS POST, MARCH. On the command POST, the following occurs simultaneously: the band commander signals Instruments Up; the Colors reverse march and halt; and guidon bearers and/or company commanders execute an About Face. On the command MARCH, the band begins to play a march until the colors are returned to their original position. The band commander Cuts Off the band, signals Instruments Down, and faces about. The band remains at the position of Attention. The band commander and drum major Change Posts for the March in Review.

MARCH IN REVIEW

Moving the Band onto the Line of March

B-146. Upon the completion of the remarks, the commander of troops commands his staff and himself to ATTENTION, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of Attention. The band commander and drum major Change Posts. When the units are at Attention, the commander of troops faces the reviewing officer, who directs PASS IN REVIEW. The commander of troops faces about and directs PASS IN REVIEW. The drum major commands Right, Face and Forward, March. The band is marched to a position that enables it to move straight forward onto the line of march without turning. The drum major then commands Band, Halt; and Left, Face, and then signals Instruments Up. The band may do the Halt, Left Face, and Instruments Up automatically in cadence.

Stepping Off

B-147. When the band is ready to step off playing, the commander of the leading element of troops commands RIGHT TURN (the drum major then supplements FORWARD), MARCH, loud enough for the drum major to hear. The drum major, at the command MARCH, signals the downbeat and the band steps off playing. The band follows the prescribed route for the Pass in Review (Figure B-21).

Eyes Right

B-148. When the drum major reaches the eyes right marker, the band commander and the drum major executes Eyes Right and Salutes. Honors are not rendered by the band members at anytime during the March in Review. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes, and execute Ready Front.

Centering the Band on the Reviewing Stand

B-149. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three Left Turns in sequence. The drum major halts the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption.

ENDING SEQUENCE

B-150. When the last element of troops executes READY, FRONT, the drum major signals a Cut Off and instruments remain in the playing position while the drum section plays an eight-bar cadence. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals Forward, March and Left Turn onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat on the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

CONCLUSION

B-151. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

MOUNTED REVIEW

B-152. For mounted reviews, the band is formed dismounted and stands 25 yards to the left and five yards to the rear of the reviewing officer. All troops and vehicles form and take position on line before *Adjutant's Call*. When the adjutant has determined that all units are on line, he will command or signal the band commander to SOUND ADJUTANT'S CALL, which is the signal that the review has begun. The band does not play a march after sounding *Adjutant's Call*. The review then proceeds as prescribed for a dismounted review. The rendition of music by the band for sound off, personal honors, retreat, decoration and awards, and pass in review follow the same procedure as outlined for a dismounted review.

SPECIAL REVIEW

B-153. A special review is a review conducted by composite or representative units. This ceremony replaces a standard review when a larger formation is not practical or the field is too small to allow full movement. It is essentially the same as a battalion or larger review, with some exceptions.

- The troops are formed on the final line.
- Attention and Adjutant's Call are not sounded.
- Neither the adjutant nor a staff participate.
- The commander of troops gives commands rather than directives.
- During the pass in review, the drum major positions the band in front of the reviewing officer by signaling a Left Turn at a point midway between the final line and reviewing line (Figure B-22). The drum major signals a Right Turn to center the band on the reviewing officer.

Band is faced and marched
to indicated position before
march in review commences

| BAND | | BAND | TROOPS | TROOPS | MAIN COLOR GUARD | TROOPS | TROOPS |

Band executes
left turn

Band executes
right turn
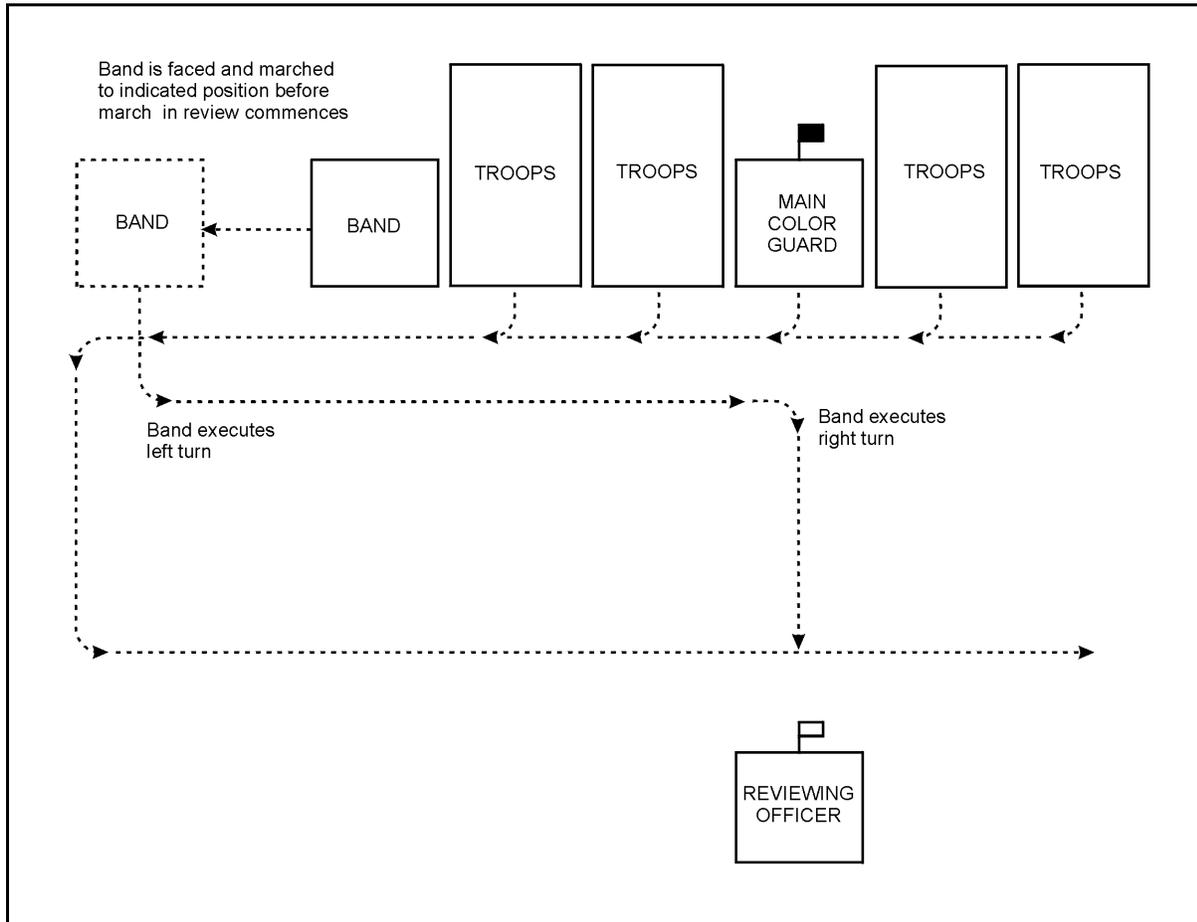
REVIEWING
OFFICER

Figure B-22. Pass In Review - Special Review

PARADES

B-154. Preparing troops for a parade is similar to preparing them for a review. In a parade, however, the troop commander is also the reviewing officer. The band performs a sound off. The inspection is omitted. A report is rendered. Orders are published. Officers and guidons march forward and center on the commander of troops. A parade consists of the following steps in the sequence indicated: formation of troops; sound off; retreat (when scheduled); honors to the nation; reports; publishing of orders; officers center (post); pass in review; and the conclusion. When *Retreat* is part of a parade, honors to the nation immediately follow *Retreat*.

CEREMONIAL BATTALION PARADE

Formation of Troops

B-155. The band forms in the same manner as for a review. *Attention, Adjutant's Call*, and a march to move the battalion forward are performed as in a review.

Sound Off

B-156. Immediately following the march, the band commander and drum major Change Posts. When the battalion is at Parade Rest, the adjutant directs SOUND OFF. After the adjutant directs SOUND OFF, the drum major signals Instruments Up. The drum major commands SOUND OFF and conducts the Sound Off Chords (tonic, dominant seventh, and tonic). After playing the Sound Off Chords, the band steps off playing a march. The drum major signals a Left Turn to march the band in front of the troops (Figure B-23). At the left of the line, the drum major signals Countermarch and marches the band back down the line of troops. At the appropriate time, the drum major signals a Right Turn, and a Countermarch to return the band to its starting position. When the band has reached its starting position, the drum major signals Mark Time and Halt. At an appropriate place in the music, the drum major signals Cut Off, commands SOUND OFF, directs the Sound Off Chords again, and signals Cut Off and Instruments Down. The drum major and the band commander Change Posts. Sound Off may be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.
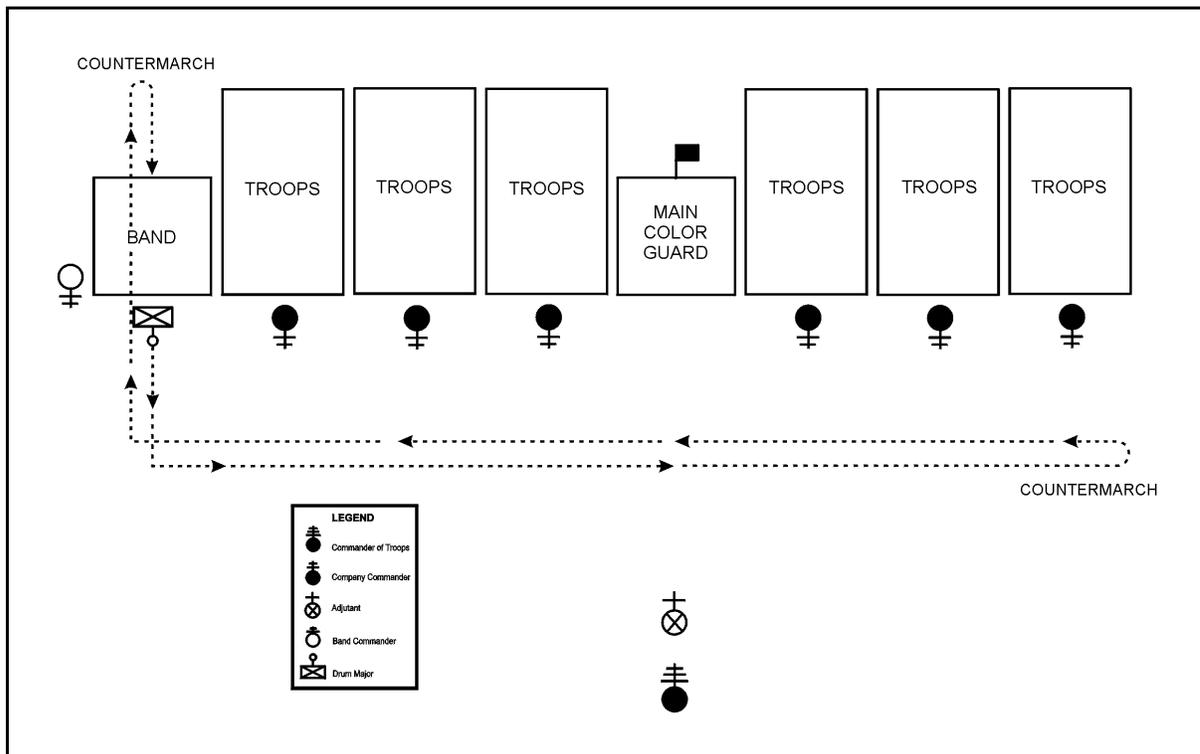
Figure B-23. Sound Off - Parades

Retreat

B-157. When scheduled, retreat will occur at this point. When the adjutant directs SOUND RETREAT, the band commander signals Instruments Up for the trumpet section only and conducts *Retreat*. If the parade does not include sound off, the adjutant directs SOUND RETREAT. When the adjutant assumes Parade Rest, the trumpets sound *Retreat*. Immediately after *Retreat*, the adjutant directs ATTENTION and PRESENT, ARMS. When the unit commander to the immediate left of the band commands PRESENT, ARMS, the drum major salutes and the band commander signals Instruments Up. When the adjutant salutes, the band commander begins conducting *To The Color*. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. The band commander and drum major terminate their salutes on the command ORDER, ARMS, given by the unit commander to the immediate left of the band. Band members execute Instruments Down in cadence at the command ORDER, ARMS.

Honors to the Nation

B-158. If retreat is not scheduled, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS after completion of the Sound Off. The band commander signals Instruments Up and the drum major salutes when the commander of the unit to the immediate left of the band commands PRESENT, ARMS. When the adjutant salutes, the band commander begins conducting the *National Anthem*. Upon completion of the music, the band commander faces about and salutes. Instruments remain in the playing position. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and the drum major terminate their salutes. Band members execute Instruments Down in cadence at the command ORDER, ARMS.

Reports

B-159. The adjutant reports to the commander of troops. The adjutant receives reports from the units. The adjutant reports again to the commander of troops.

Publishing of Orders

B-160. The adjutant reads the orders.

Officers Center (Post)

B-161. Unit commanders command PARADE REST. The band remains at Attention. The band commander faces the band. The adjutant commands OFFICERS CENTER, MARCH. On the command MARCH, the band plays a march until the officers are in front of the commander. The officers salute. The battalion commander gives all necessary instructions and then commands OFFICERS POST, MARCH. On the command MARCH, the band begins to play a march. The band commander ends the music when the last officer assumes Parade Rest. The band commander and drum major Change Posts.

Pass in Review

B-162. The battalion commander directs BRING YOUR UNITS TO ATTENTION. When all units are at Attention, the battalion commander directs PASS IN REVIEW. The pass in review proceeds as in a review.

Conclusion

B-163. The conclusion is the same as in a Review. The completion of *The Army Goes Rolling Along* officially ends the ceremony.

CEREMONIAL BRIGADE PARADE

B-164. The ceremonial brigade parade is a battalion parade with the following changes: brigade commander replaces the battalion commander and brigade replaces battalion in the description; the band troops the line by marching in front of the battalion commanders and the line of troops.

STREET PARADE

B-165. The troop elements are formed as described in FM 22-5. If the band participates as part of its parent organization, it forms behind the organization commander and his staff. If the band marches as a separate unit, it is the leading element of the column. If more than one band participates, the bands should be far enough apart so that their cadences do not conflict.

Step-Off

B-166. The parade steps off at the command of the first troop element commander. On his command, the drum major signals the downbeat. The band steps off playing.

Honors

B-167. If the individual reviewing the parade is entitled to honors, the drum major signals a Cut Off so that honors will begin as the first rank reaches the eyes right marker. On the next accented beat after the Cut Off, and without a signal from the drum major, the band plays the required number of *Ruffles and Flourishes*. The *General's March* or *Flag Officer's March* is not played at this time. The band commander and drum major salute. At the conclusion of the honors, on the next accented beat, the band plays a previously designated march. The band plays honors only if the band commander has been officially informed of the requirement.

At the Reviewing Stand

B-168. After passing the reviewing stand, the band may turn out of the line of march to furnish music for the troop elements (see Figure B-24). The band returns to the line of march when the last of its assigned troop elements has passed the reviewing stand. To accomplish these movements, the drum major signals a Right (or Left) Turn when the last rank of the band is six steps past the reviewing stand. After the band clears the line of march, it Countermarches and Halts. The band commander and drum major salute when the National Color passes. No *Ruffles and Flourishes* are played at this time. When the last troop element to which the band has been assigned has cleared the reviewing stand, the band marches on to the line of march, executes the necessary turn, and follows the troop elements.
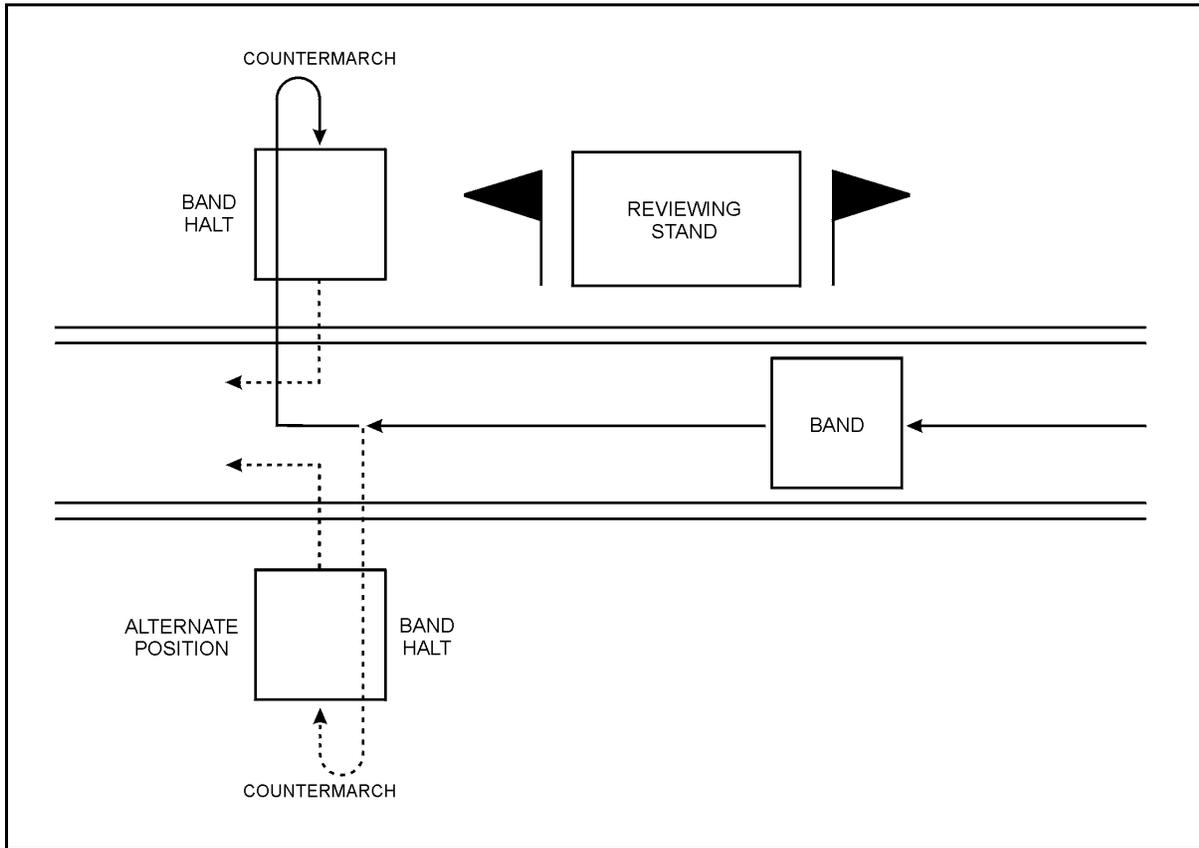
Figure B-24. Street Parade

HONOR CORDON

B-169. Honor cordon ceremonies may be used when welcoming or bidding farewell to distinguished visitors. A select group of soldiers is designated to honor the distinguished visitors and provide security at the immediate arrival or departure site. The honor cordon normally consists of two squads, a senior sergeant, a cordon commander, and a host. When deemed appropriate, the commander may elect to use a band, Colors, and distinguishing flags. When a band is part of the arrival or departure ceremonies, it is positioned as shown in Figure B-25. The band plays appropriate music during the ceremony.

POINT OF ARRIVAL/DEPARTURE

BAND

BAND IS OPTIONAL AND ITS LOCATION
WILL BE DICTATED BY SPACE.
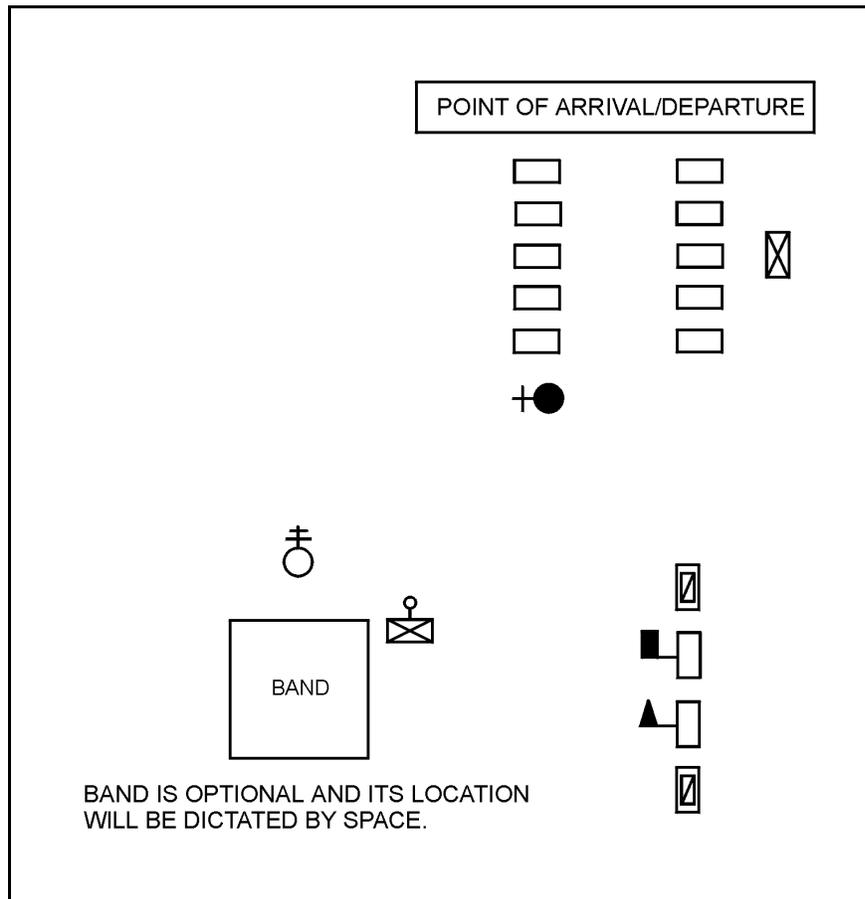
Figure B-25. Honor Cordon Arrival and Departure Formation

HONOR GUARD

B-170. Honor guards are used to render personal honors to military or civilian persons of high rank or position upon their arrival at, or their departure from a military command. Honor guards are not a substitute for those ceremonies appropriate in a review or parade.

FORMATION OF TROOPS AND RECEPTION OF HONOREE

B-171. The band forms on the line of troops 12 steps to the right of the guard of honor. At the approach of the person to be honored, the honor guard commander commands HONOR GUARD, ATTENTION. The band comes to Attention. The honoree takes the position 20 steps in front of and facing the honor guard commander. The honor guard commander faces about and commands PRESENT, ARMS. When he faces about, the band commander faces the band. When the honor guard commander commands PRESENT, ARMS, the band commander signals Instruments Up.

HONORS

B-172. At the honor guard commanders salute, the band commander conducts the appropriate number of *Ruffles and Flourishes*, followed by the *General's March*, the *Flag Officer's March*, or other music as prescribed by AR 600-25. After ending the music, the band commander faces about and salutes. Instruments remain in the playing position. On the command ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER, ARMS.

INSPECTION

B-173. As the host and honoree march forward and halt in front of the honor guard commander, the band commander faces the band and signals Instruments Up. When the honor guard commander salutes the honoree, the band commander begins conducting appropriate inspection music. The music used for inspection should be carefully selected. Usually a march is played, but some commanders prefer other types of music. Since there is likely to be considerable discussion between the host and the honoree, the band commander should maintain a moderate level of volume. After starting the inspection music, the band commander faces about. The inspection begins at the right front of the band. The band commander does not salute but remains facing the front. After the last member of the reviewing party has passed the left flank of the band, the band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspecting party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off again, the band commander faces about. After the reviewing party has passed the front of the band, the band commander faces about (toward the band) and continues conducting the inspection music. The band commander brings the band back up to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

HONORS TO THE NATION

B-174. When the honor guard commander commands PRESENT, ARMS, the band commander signals Instruments Up. The drum major salutes. As the honor guard commander salutes, the band plays honors to the nation. If the honoree is a foreign dignitary, the band plays the national anthem of his country first, followed by an approximate three-second drum roll, followed by the *National Anthem*. Instruments remain in the playing position. On the command ORDER, ARMS, the band commander and drum major terminate their salutes. Instruments remain in the playing position. When the honor guard commander faces about, the band commander faces about (toward the band). The band plays one chorus of *The Army Goes Rolling Along* beginning at the introduction. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat of the second measure before D for three full beats. At the completion of *The Army Goes Rolling Along*, the band commander signals Instruments Down, and faces about. The honor guard commander salutes and announces SIR, THIS COMPLETES THE CEREMONY. The honor guard remains at Attention until the honoree has departed. The band may play incidental music while the honoree is being introduced to the staff and other guests.

FORMAL GUARD MOUNT

B-175. The guard mount ceremony is held to inspect the new guard, to assign new officers and noncommissioned officers according to rank, and to issue necessary instructions or special orders. The band's participation in a Formal Guard Mount is outlined in FM 22-6, Chapter 6, Section VI.

FORMATION OF GUARD

B-176. The band stands 12 steps to the right of the marker for the right flank of the guard. The drum major Forms And Aligns the band. The band commander receives the band. If the guard is not in the vicinity of the parade grounds, *Attention* should be sounded at the adjutant's command. From his post in front of the area where the guard is to be formed, the adjutant signals or commands SOUND ADJUTANT'S CALL. The band commander signals Instruments Up and conducts *Adjutant's Call*, followed by an appropriate march. When the guard has reached a point approximately six steps from its position on line, the band commander Cuts Off the band so that members of the guard can hear the command HALT given by the sergeant of the guard. The band commander brings the band to Parade Rest, faces about, and assumes Parade Rest.

INSPECTION

B-177. When the adjutant completes the assignment of officers and noncommissioned officers, he returns to his post, faces the guard, and commands POST. At this command, the band commander comes to Attention. The adjutant commands PREPARE FOR INSPECTION. At this time the band commander conducts the band in appropriate inspection music. The adjutant inspects the guard. When the adjutant has completed the inspection and has taken his position, the band commander Cuts Off the band and Changes Posts with the drum major. If there are two platoons of guards, the band commander waits until both officers have taken their respective positions before cutting off the band and changing posts with the drum major. The band is not inspected during a formal guard mount ceremony.

SOUND OFF

B-178. The adjutant, from his position 35 steps in front of and facing the guard, commands GUARD, ATTENTION; PARADE REST; SOUND OFF. At the command SOUND OFF, the band begins the Sound Off sequence, as described previously under Ceremonial Battalion Parade.

MARCH IN REVIEW

B-179. After the Sound Off, the adjutant comes to Attention and commands GUARD, ATTENTION, and PRESENT, ARMS. The band commander and drum major salute. The adjutant faces about, salutes, and reports, SIR, THE GUARD IS FORMED. The new officer of the day returns the salute and directs the adjutant to MARCH THE GUARD IN REVIEW, SIR. The adjutant faces about and commands ORDER, ARMS and RIGHT, FACE. On the command of execution FACE, the band executes a Right Face. It moves to the staring position as previously described for a Pass in Review. The adjutant takes his position three steps in front of the commander of the guard, the leader of the first platoon. The adjutant commands RIGHT SHOULDER, ARMS and FORWARD, MARCH. The band steps off playing. As the band marches past the reviewing officer, (new officer of the day), the band commander and drum major salute as described for a review. After passing the reviewing officer, the drum major signals three Left Turns in succession and halts the band centered on and facing the reviewing officer. The first rank should be at least 12 steps from the left flank of the marching troops as in a review. After the guard leaves the parade ground, the drum major cuts off the music and marches the band to its staging area.

FUNERALS

B-180. There are two types of military funerals. The first is with chapel service (followed by the march to the grave, or place of local disposition with the prescribed escort), and the second is with graveside service only.

HONORS

B-181. When present arms is given at a military funeral for a person entitled to honors, the band plays the prescribed number of *Ruffles and Flourishes* followed by the march appropriate to the grade of the deceased. This is not done when arms are presented at the close of the benediction at a graveside service. When honors are rendered, they are played at a tempo which preserves the solemn dignity of the ceremony (MM80-100).

GENERAL

B-182. The music selected for the procession from the chapel to the graveside should be well adapted melodically, harmonically, and rhythmically for marching at a cadence of 100 steps per minute and should reflect the solemnity of the ceremony. All drum shells should be covered completely with black crepe. Snare drums should be muffled. Cymbals should not be used during ceremonial funeral music. All movements of the mace should be executed in a precise and dignified manner without flash or flourish. The drum major does not perform the mace swing while the band is marching or playing. The word chapel includes the church, home, or other place where services are held, exclusive of the graveside service. The word casket includes the receptacle containing the cremated remains of the deceased. Local conditions may necessitate changes in procedures as outlined for the following ceremonies. As practicable, conform with the instructions described in the following paragraphs.

FUNERAL WITH CHAPEL SERVICE

Before the Chapel Service

B-183. Prior to the set time for the service, the escort and band form in line opposite to and facing the chapel. The band forms on the flank toward which it is to march. When the hearse bearing the casket approaches the chapel, the escort commander brings the band and escort to Attention. The hearse stops directly in front of the chapel entrance to move the casket into the chapel. When the pallbearers lift the casket from the hearse, the escort commander commands PRESENT, ARMS. The drum major salutes. The band plays Honors, if required, followed by a hymn or sacred song. The band gradually decreases volume and ceases playing at the end of a phrase when the casket enters the chapel. The band commander faces about and salutes. Instruments remain in the playing position. When the escort commander commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER, ARMS. The escort commander commands AT EASE.

After the Chapel Service

B-184. After the chapel service, the escort commander commands ATTENTION. When the casket comes into view, the escort commander commands PRESENT, ARMS. The drum major salutes and the band plays Honors if required. The band plays a hymn or sacred song until the casket is secured on the hearse. Upon completion of the hymn, the band commander faces about and salutes. Instruments remain in the playing position. The escort commander commands ORDER, ARMS. The band commander and drum major terminate their salutes and Change Posts. Band members execute Instruments Down in cadence at the command ORDER, ARMS. On the command of the escort commander the entire formation faces the direction of march. If, for any reason, the band has been moved out of the line of march, it must return to the line of march before the funeral procession steps off.

The Funeral Procession

B-185. Procession Formation. The procession forms as shown in Figure B-26.

- Escort commander
- Band
- Escort, including Colors, firing squad, and bugler
- Honorary pallbearers (if riding in cars)
- Clergy
- Caisson and honorary pallbearers (if walking)
- Active pallbearers
- Personal color (if appropriate)
- Family
- Friends and patriotic or fraternal organizations
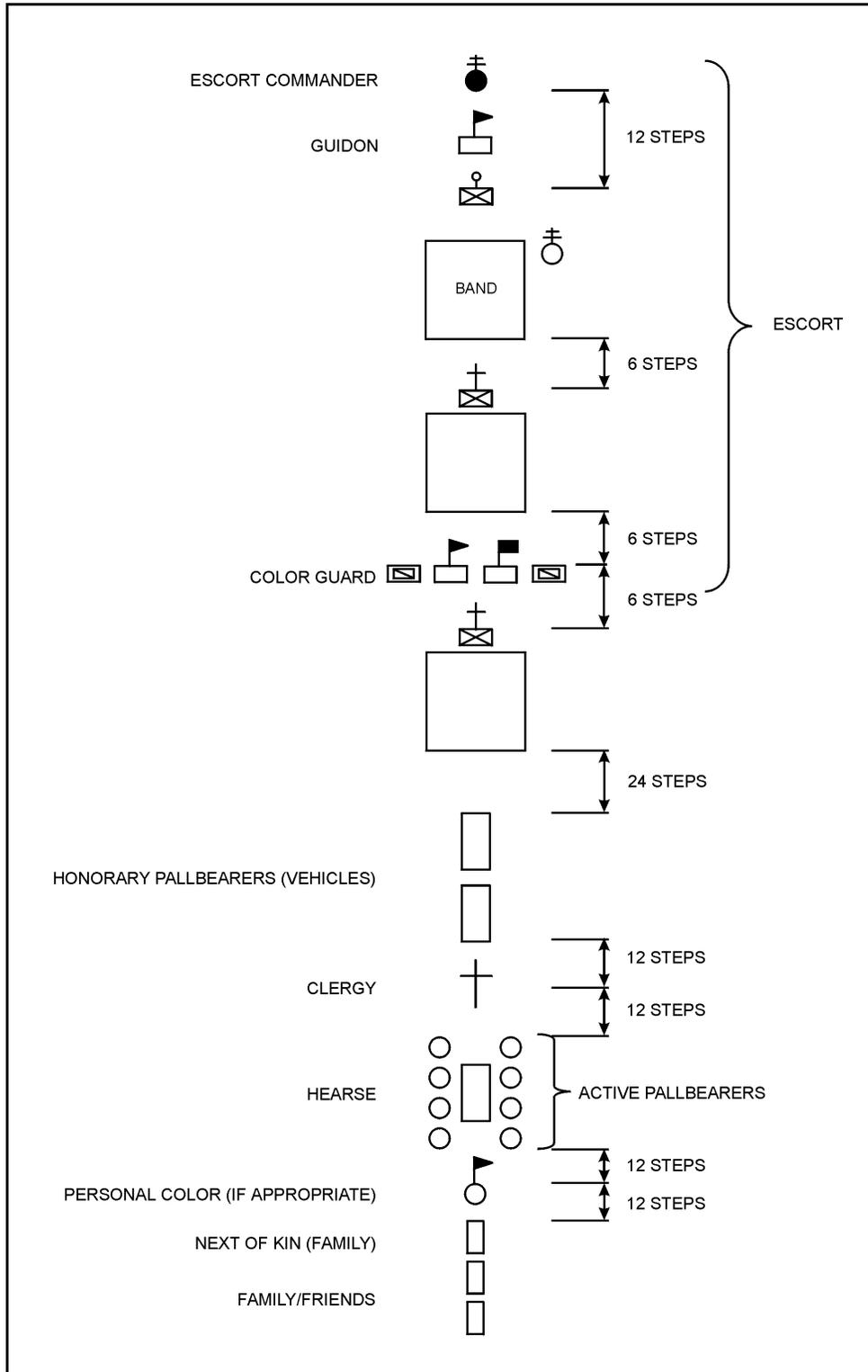
Figure B-26. Funeral Procession

Marching from the Chapel to the Grave

B-186. The band and escort march on the command of the escort commander. The band steps off playing a suitable march or the *Funeral Dirge Drum Cadence*. The march from the chapel to the grave is played at a tempo of 100 beats per minute. If the distance from the chapel to the grave is extremely great, the drum section gradually increases the tempo to 120 beats per minute. The escort marches at this cadence until it is a reasonable distance from the grave. The drum section gradually resumes the slower cadence. The band commander will instruct the escort commander and the band on these tempo changes before the ceremony. The band stops playing as the procession approaches the grave. The band moves to its assigned position in line with the escort and in view of the next of kin. The drum major verifies band alignment. The band commander and drum major Change Posts.

Moving the Casket to the Grave

B-187. When the casket is ready to be moved from the hearse, the escort commander commands PRESENT, ARMS. The drum major salutes. The band plays Honors, if required, and a sacred song or hymn as the casket is removed from the hearse. When the casket is placed over the grave, the band commander Cuts Off the band, faces about, and salutes. Instruments remain in the playing position. The escort commander commands ORDER, ARMS and the band commander and drum major terminate their salutes. Band members execute Instruments Down in cadence with the command ORDER, ARMS. The band commander, drum major, and band assume Parade Rest at the command of the escort commander. The bugler takes a position near the firing party.

Graveside Service

B-188. The graveside service of a general officer may include an artillery gun salute between the service and benediction. When the escort commander commands PRESENT, ARMS, the band commander and drum major salute. After the gun salute, the escort commander commands ORDER, ARMS. The band commander and drum major terminate their salutes.

Conclusion

B-189. At the conclusion of the graveside service and after the benediction, the escort commander commands ATTENTION, followed by ESCORT, PRESENT, ARMS. The band commander and drum major salute. The firing party fires three volleys and assumes the position of Present Arms at the command of the noncommissioned officer in charge of the party. Honors for general officers may substitute three salvos of artillery guns firing simultaneously for the rifle volleys. Immediately after the firing party has been brought to Present Arms, the bugler, positioned near the firing party and in view of the next of kin (Figure B-26), sounds *Taps*. At the conclusion of *Taps*, the bugler salutes and holds his salute until the firing party is brought to Order Arms. After the command ORDER, ARMS, the band plays appropriate music as the flag is folded. The band and escort remain in position until the family moves from the graveside. On the command of the escort commander, the entire formation faces the direction of march. All units march from the graveside at a rim tap of 120 beats per minute. On the return march, the band does not play (except for the rim tap) in the vicinity of the graveside or when music may disturb other funeral processions.

GRAVESIDE SERVICE ONLY

B-190. The military elements participating in the graveside service are in position before the arrival of the casket. The sequence of events for a graveside service is the same as a funeral with chapel service beginning with paragraph B-187 above. All elements of a military funeral are present except the caisson or hearse. If the family desires to eliminate other elements, the band may be omitted from the ceremony. In this event, the following elements are used:

- Clergy
- Officer or noncommissioned officer in charge
- Active pallbearers
- Firing party
- Bugler
- Personal color bearers (if appropriate)

COLOR GUARD

ESCORT

BAND

FIRING PARTY

CASKET

DIRECTION OF CARRY OF CASKET

INITIAL POSITION OF
HONORARY PALLBEARERS

DISMOUNT POINT

ROAD

HEARSE

LEGEND

Symbol		Symbol	
	Escort Commander		Band Commander
	Chaplain		Drum Major
	Highest Ranking Honorary Pallbearer		Next of Kin
	Honorary Pallbearer		Family/Friends
	Firing Party Commander		Bugler
	Guidon		
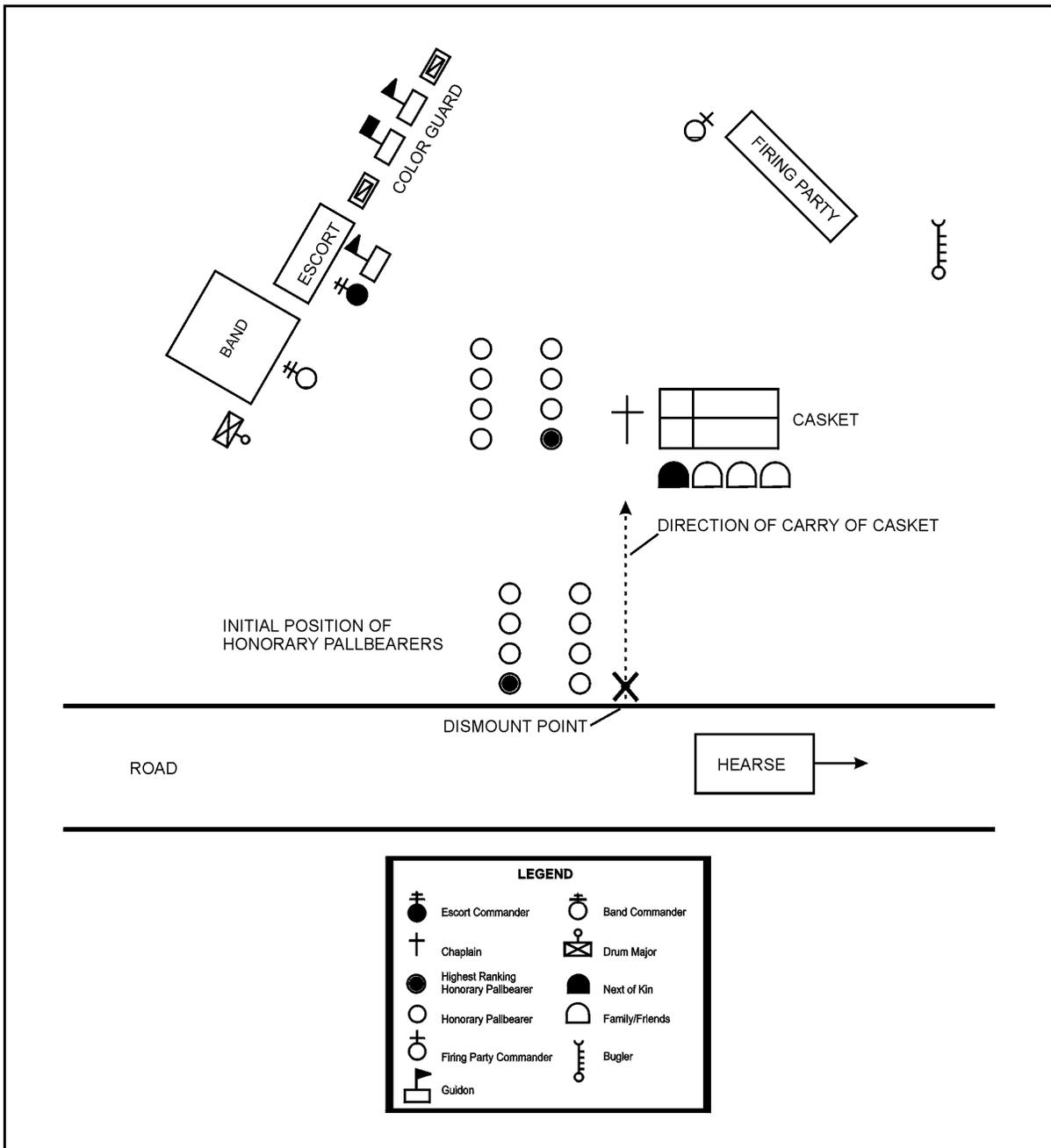
Figure B-27. Graveside Service

Appendix C

Plan Operations

BAND OPERATIONS CHECKLIST

C-1. The band commander and his Operations NCO coordinate with supporting agencies to plan and execute individual missions. The primary tool for this coordination is a band operations checklist and its enclosures. This checklist offers an effective means to help ensure that band commitments are completely coordinated and that all agencies having input, particularly those concerned with transportation and security, are included in the coordination process. Use of a checklist of this type will: help to avoid double-booking, inform all supporting agencies concerned, ensure that the most efficient transportation means are used, and that sufficient planning has been made for security. It also forms the basis for the unit load list/plan as well as the band appendix to the OPCON's annex to the operations order. Though the sample checklist presented here covers most areas of concern to typical band operations, each band should develop a checklist tailored to meet its needs. This appendix also contains topics to be addressed by band Operations NCOs, and sample forms for their use. Figures C-1 and C-2 are sample Band Operations Checklist pages.

BAND OPERATIONS CHECKLIST

Commitment

Date	Time	Commitment

OIC/NCOIC	Performance Group

Formation Time	Load Time	Departure Time	Return Time	Approx. Travel Time

Travel Uniform	Performance Uniform	Meals Furnished ☐ BREAKFAST ☐ LUNCH ☐ SUPPER	Cost to Bandmember $ _____ $ _____ $ _____	Dressing Rooms (Male & Female) ☐ Yes ☐ No Location:	Case Storage Provided ☐ Yes ☐ No Location:

Point of Contact

POC (Name)	Phone (Business)	Phone (Home)
Address	E-mail	Fax

Loading Crew

NCOIC	
Loading Crew	Equipment Needed (check if required) ☐ Stands ☐ Power Source Available ☐ _____ ☐ Chairs ☐ PA System ☐ _____ ☐ Wind Clips ☐ Electrical Outlets ☐ Lights

Sequence of Events

Event	Music	Remarks
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
18.		
19.		Attending VIPs
20.		1.
21.		2.
22.		3.
23.		4.
24.		5.
25.		Anticipated Audience Size

Inclement Weather Plan

Page 1 of 2

Figure C-1. Sample Band Operations Checklist (Page 1)

BAND OPERATIONS CHECKLIST

Transportation

Transportation Provided?   ☐ Yes   ☐ No

Vehicle					Driver
Type	Quantity	Commercial	TMP/GSA	Unit	Name (if unit driver)
☐ Panel Truck	_____	☐	☐	☐	_____
☐ Panel Van	_____	☐	☐	☐	_____
☐ Passenger Van	_____	☐	☐	☐	_____
☐ 22 Passenger Bus	_____	☐	☐	☐	_____
☐ 44 Passenger Bus	_____	☐	☐	☐	_____
☐ Commercial Bus	_____	☐	☐	☐	_____
☐ Sedan	_____	☐	☐	☐	_____
☐ Other	_____	☐	☐	☐	_____

Date Request Submitted	Date Request Verified

Directions

JAG

Is the commitment legal and appropriate (i.e., admission free and open to public, no implied endorsements, etc.)?   ☐ Yes   ☐ No

Lodging

Security

Publicity

Photo support provided?	☐ Yes ☐ No	Agency	
Printed programs?	☐ Yes ☐ No	Date info required	Sponsor
Program information	☐ Yes ☐ No	Date sent	By
Press release	☐ Yes ☐ No	Date sent	By
Photo packet	☐ Yes ☐ No	Date sent	By
After action letter/Certificate of appreciation to Sponsor?	☐ Yes ☐ No	Date sent	By

After Action Review (AAR)

1. Did the commitment begin on schedule?	☐ Yes ☐ No	**Remarks**
2. Was the commitment information accurate?	☐ Yes ☐ No	
3. Actual audience size:	_____	
4. Actual travel time:	_____	
5. Is future participation recommended?	☐ Yes ☐ No	
6. Were adequate meals provided?	☐ Yes ☐ No	
7. Were adequate quarters provided?	☐ Yes ☐ No	
8. Was adequate equipment provided?	☐ Yes ☐ No	
9. Was adequate transportation provided?	☐ Yes ☐ No	
10. Is an after action letter necessary?	☐ Yes ☐ No	

Approval

Prepared By	Date	Authenticated By	Date

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Figure C-2. Sample Band Operations Checklist (Page 2)

CHECKLIST ENCLOSURES

C-2. The enclosures to band operations checklist include, but are not limited to: stage layout, staging requirements list, sound reinforcement support package, press release packet, photo packet, and band member itinerary. With the exception of the last item (the band member itinerary), all enclosures are normally compiled prior to any contact with the supported unit or sponsor and may be used for other missions. While the checklist itself is self-explanatory, some clarification of the enclosures is necessary.

STAGE LAYOUT

C-3. Each sub-element of the unit requires its own number of chairs, number of music stands, number and types of risers (if used), seating arrangement, minimum stage dimensions, and sound reinforcement plan. This enclosure to the checklist is prepared by the sub-element leader and is simply a hand-drawn diagram that details the minimum equipment and space needed by each sub-element. It is used as a reference by operations personnel when contacting sponsoring agencies and by the sub-element when developing its load plan/load list. Figure C-3 is a sample stage layout diagram for a stage.
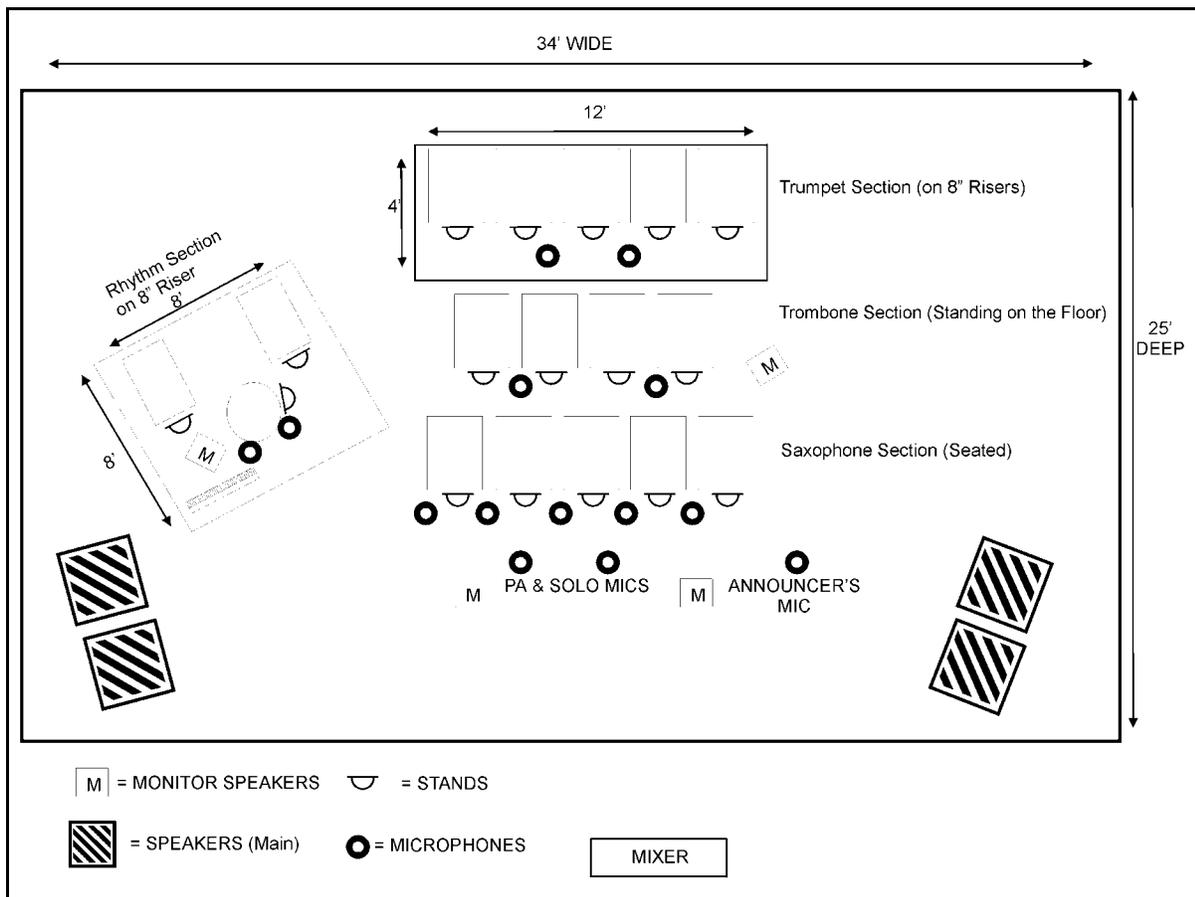
Figure C-3. Sample Stage Layout

STAGING REQUIREMENTS LIST

C-4. As with the stage layout diagram, a staging requirement list is prepared for each sub-element of the band. It is a narrative (rather than pictorial) representation of the minimum equipment, space, and support needed by the sub-element to successfully accomplish its mission. It is used in the same manner as the stage layout diagram; however, it is generally much more detailed. Figure C-4 is a sample staging requirement list.

52D MECHANIZED DIVISION BAND

STAGING REQUIREMENTS

1. Stage Requirements

• Stage Size. A performing area which is a minimum of 34 feet wide by 25 feet deep.

• Risers. The band will provide its own.

• Seating. 19 chairs will be required: 18 on stage, and one for the mixer operator.

• Stands. The band will provide its own.

• Piano. The band will provide its own.

• Podium. There is no requirement for a podium

2. Dressing Rooms. Separate dressing rooms with toilet facilities are required for the male and female soldiers.

3. Lighting Requirements

• Stage Lights. Overhead stage lighting should be bright enough to read music without difficulty.

• Footlights. Footlights are NOT desired.

• Spotlights. (USE WHITE ONLY) If available, spotlights can be used on the announcer, soloists, and to acknowledge applause from the audience.

• Ceiling Spots. If available, ceiling spots are desired.

• Houselights. These should be dimmed or turned off during the performance.

NOTE: The supported unit/sponsor should provide operators for the light system.

4. Audio System. For the best presentation of the stage band, an audio system of the highest quality is required. The band carries a portable audio system specially designed for this purpose. The band requires four electrical outlets (one for the sound system, and three for the electronic instruments), and uses 14 microphones. If there are any restrictions on the use of portable sound units, the band's tour director should be notified prior to the beginning of the tour.

NOTE: The band will operate its own portable sound system.

5. Additional Information. The band operations NCO of the 52d Mechanized Division Band will be in your area in advance of the concert date to complete arrangements for this performance by the stage band. All requirements will be discussed with you at that time. If questions arise prior to or following this visit, please feel free to contact the band at:

COMMANDER

52D MECHANIZED DIVISION BAND

ATTN: OPERATIONS SECTION

(555) 555-XXXX

NOTE: The requirements listed here are provided as an example only, and should be tailored to meet the needs of the specific performing ensemble. This example is for a stage band of 18 performing members and one soldier to run the sound mixer.

Figure C-4. Sample Stage Requirements List

SOUND REINFORCEMENT SUPPORT PACKAGE

C-5. Each performing element of the band has different sound reinforcement requirements. The sound reinforcement support package is a detailed narrative statement of the sub-element's needs. It is used to plan equipment requirements for the mission and to complete the load list/load plan. Figure C-5 is a sample sound reinforcement support package.

NOTE: The quantities and brand names shown in this Sample Sound Reinforcement Package are for training purposes only.

SOUND REINFORCEMENT SUPPORT PACKAGES

1. Full System. (Effective up to approximately 2,000 seat auditorium)
- Eight speakers, full range. (4 ACME 1204s, 4 pr. ACME bass cabinets & HF horns.
- Four monitor speakers.
- Two ACME 1220 mixing consoles.
- One custom processing rack. (Compression, equalization, and notch filtering.)
- 250 ft. multi-purpose cable in spool rack.
- Power amp rack.
- 11 instrument microphones (ACME 650), two front feature microphones, one MC microphone - all with stands.
- AG350-2 ACME recorder.
- ACME PM-400B recording mixer.
- Three intercom headsets.
- Necessary cables.

2. Modified System 1. (Up to 1,500 seat auditorium.)
- Four ACME speaker systems.
- Four monitor speakers.
- Two ACME 1220 mixers.
- One custom processing rack. (Compression, equalization, and notch filtering.)
- 250 ft. multi-purpose cable in spool rack.
- Power amp rack.
- 11 instrument microphones (ACME 650), two front feature microphones, and one MC microphone - all with stands.
- Necessary cables.

3. Modified System 2. (Up to 500 seat auditorium.)
- Four ACME 1204 speakers.
- Four monitor speakers.
- One ACME 1220 mixer.
- One custom processing rack.
- 250 ft. multi-purpose cable in spool rack.
- Power amp rack.
- 11 instrument microphones (ACME 650), two front feature microphones, and one MC microphone - all with stands.

4. Skeletal Reinforcement System.
- Two ACME 1204 speakers.
- Two monitor speakers.
- ACME PM-400B mixer.
- Power amp rack.

5. Skeletal MC System.
- Two ACME 1204 speakers.
- ACME PM-400B mixer.
- Backup power amp.
- One MC microphone.

Figure C-5. Sample Sound Reinforcement Support Package

PRESS RELEASE/PHOTO PACKET

C-6. This enclosure contains information concerning the unit's history, mission, composition, soloists, conductors, parent unit, and specific program notes. It also contains high-resolution photos and/or slides of the unit that are suitable for reproduction by print media. It may also contain posters that are provided to the supported unit or sponsor to aid in publicizing a specific performance. This enclosure to the checklist is developed in close coordination with the parent unit public affairs officer (PAO). The PAO has the expertise and knowledge to ensure that this packet meets both the parent unit's need and the professional level of work demanded by the media. Before any advertising and press releases are disseminated, consult organizational, installation, and area security analysts to make sure that release of the information or advertising band commitments would not adversely effect Operational Security (OPSEC).

BAND MEMBER ITINERARY

C-7. This enclosure is a simple method of ensuring that individual unit members are informed and are able to adequately prepare for commitments. Unlike other checklist enclosures, it is completed after coordination with the supported unit or sponsor and will usually contain information gleaned from several checklists. The length of the commitment determines the basic format for the itinerary. A local mission of short duration would predicate a copy of the checklist posted on the unit bulletin board, while a lengthy tour would require a day-to-day training schedule format. As with the other checklist enclosures, this is a matter for the commander to decide; however, experience shows that timely and accurate commitment information is a critical factor in band member morale.

UNIT RISK ASSESSMENT

C-8. FM 100-14 explains the principles and application of risk management in detail. Band commanders and leaders at all levels of the band will employ the three risk management principles to reduce potential hazards to their units, equipment, and soldiers.

- Integrate risk management into mission planning, preparation, and execution: identify hazards and controls early in the planning process.
- Make risk decisions at the appropriate level in the chain-of-command. The band commander should address risk guidance in leadership guidance for all subordinates.
- Accept no unnecessary risk. Accept risk only if the benefit outweighs the potential cost or loss. Boldness and force protection are both necessary for decisive victory: do not let one outweigh the other.

RISK MANAGEMENT PROCESS

C-9. The risk management process involves five steps.

- Identify the hazards.
- Assess the hazards.
- Develop controls and make risk decisions.
- Implement controls
- Supervise and evaluate.

SAMPLE RISK MANAGEMENT FORMS

C-10. Figure C-6 will assist band leaders to determine which hazards to risk manage. Figure C-7 will assist band leaders to determine risk levels for risk managed hazards. Figure C-8 provides a sample risk assessment worksheet.

DETERMINE WHICH HAZARDS TO RISK MANAGE

	YES	NO
SUPPORT Is the support available (personnel, equipment, supplies, facilities) adequate to control the hazard?		
STANDARDS Is guidance or procedure adequately clear, practical, and specific to control the hazard?		
TRAINING Is training adequate to control the hazard?		
LEADER Are leaders ready, willing, and able to enforce standards required to control the hazard?		
INDIVIDUAL Is soldier performance sufficiently self-disciplined to control the hazard?		

- If all answers are "yes", then no further action is required.
- If one or more answers are "no", then this hazard must be risk managed.

Figure C-6. Risk Management Hazard Determination Worksheet

INDIVIDUAL HAZARD RISK ASSESSMENT MATRIX

Hazard Severity	Hazard Probability				
	Frequent	Likely	Occasional	Seldom	Unlikely
Catastrophic	E	E	H	H	M
Critical	E	H	H	M	L
Marginal	H	M	M	L	L
Negligible	M	L	L	L	L

RISK LEVELS:

E **Extremely High Risk** - Loss of ability to accomplish the mission.

H **High Risk** - Significantly degrades mission capabilities in terms of required mission standard.

M **Moderate Risk** - Degrades mission capabilities in terms of required mission standards.

L **Low Risk** - Little or no impact on mission accomplishment.

NOTE: The matrix can be a useful tool, but it is not a replacement for a detailed and careful analysis.

Figure C-7. Individual Hazard Risk Assessment Matrix

RISK MANAGEMENT WORKSHEET

Mission or Task	Date/Time Group Begin: End:	Date Prepared:

Prepared By: (Rank, Last Name, Duty Position)

Task	Identify Hazards	Assess Hazards	Develop Controls	Residual Risk	Implement Controls ("How To")

Overall risk level after controls are implemented (circle one)

LOW (L)   MODERATE (M)   HIGH (H)   EXTREMELY HIGH (E)

Figure C-8. Risk Management Worksheet

NBC RISK ASSESSMENT

C-11. The process of performing a unit NBC vulnerability assessment is covered thoroughly in FM 3-14. Band commanders will incorporate NBC risk assessments as part of their risk analysis process to analyze the impact of NBC attack on their unit and its mission.

THREAT VULNERABILITY ASSESSMENT

C-12. The threat vulnerability assessment provides unit commanders with a tool to estimate the vulnerability of their units to enemy and terrorist threats. Army bands frequently perform in public, and before large audiences. Risk factors continually change throughout Army band missions. Factors such as location, unit activity, accommodations, and visits by VIPs require the threat vulnerability assessment to be continually updated, like all risk assessments. The threat vulnerability assessment includes a terrorist risk assessment. Threat vulnerability assessments are provided by the G2 (or equivalent staff agency) through coordination by both human intelligence (HUMINT) and counter intelligence (CI).

BAND INPUT TO AN OPERATIONS ORDER

C-13. The band commander may be tasked by the OPCON to provide input to a written or oral Operations Order (OPORD). This input will be provided in a format understood throughout the Army. The band commander's plan ensures the coordination, planning, and execution of the band's support to the overall operation. It addresses the five operational planning factors mentioned in Chapter Four. It provides a mission statement, addresses critical facts, provides centralization of mission, and allows decentralization of execution necessary to accomplish the mission. The following figures (Figures C-11 and C-12) are examples of a written band appendix to the OPCON's annex for an operations order. They follow the principles outlined in FM 101-5.

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APPENDIX 4 (Band) to ANNEX D (G-1) to OPERATIONS ORDER 91-52D Mech Div

REFERENCES: Map series V791, SWA, Sheet 1477 IV, 1:50,000

TIME ZONE USED THROUGHOUT THE ORDER: Zulu

1. SITUATION:

    A. Enemy Forces. Annex A (Intelligence) to OPORD 91.

    B. Friendly Forces.

        (1) 1st Bde, 52d Mech Div (-CSB).

        (2) 2d Bde, 52d Mech Div (- 3d BN).

        (3) 52d Mech Div Color Guard.

        (4) 3d Bde, 52d Mech Div.

    C. Attachments and Detachments. None.

2. MISSION: A 52d Mechanized Division review is scheduled for 011100Z Mar 03 at the Div Rear dispersal area (AD567899). The band will provide musical support consisting of pre-music, music for the ceremony, and a short concert immediately following the ceremony.

3. EXECUTION:

    A. Concept of Operation.

        (1) Concept. A rehearsal and site reconnaissance will be performed by the Band Operations NCO and a rehearsal team on 28 Feb 03. The full band will arrive at the site at H-45 minutes to verify the sequence of events, perform a final site inspection, and conduct warm-up/tuning.

        (2) Phases of Operation. A rehearsal is scheduled for 281500Z Feb 03 at the Div Rear dispersal area (AD567899). The Band Operations NCO and a rehearsal team (bugler and drummer) will attend. Upon arrival, the band OPS NCO will meet with the G-3 OPS representative, and review the details previously coordinated with the band. The band OPS NCO will perform a site inspection. The band OPS NCO and rehearsal team will provide technical assistance, and simulate all music necessary to conduct the rehearsal.

        Band arrives at the job site at H-45 minutes. Band Commander and Drum Major verify the sequence of events, perform a final site inspection, and prepare the band for the commitment.

        Band arrives back at the band cantonment area at approx. 011600Z Mar 03.

    B. Sequence of Events. See Tab B.

    C. Specific Taskings. Marching band with appropriate equipment. The sponsor has requested the following special music for the Inspection: "Over the Top"

    D. Coordinating Instructions.

        (1) Routes. Primary route and secondary route, as per strip map attached at Tab A.

        (2) POC at Venue. Primary POC is G-3 OPS. Alternate POC is G-3 OPS NCOIC.

        (3) Other Coordinating Instructions. This annex is effective for planning on receipt, and implementation on order.

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Figure C-9. Sample Band Input to an Operations Order (Page 1)

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4. COMBAT SERVICE SUPPORT:

    A. Materiel and Services. Band is dependent upon 1st BN, 2d BDE, 52d Mech Div for messing support. Band is dependent upon 502d S&S BN for fueling support.

    B. Transportation Support. 44 passenger bus with undercarriage storage, and commercial 5-ton enclosed cargo truck with hydraulic lift will be provided by the Division Transportation Officer.

    C. Combat Health Support. Band is dependent upon the _____ Medical Company for medical treatment and evacuation support.

    D. Religious Support. Religious support for the band members must be planned per soldier Constitutional requirements.

    E. Personnel Support. None.

    F. Civil/Military Cooperation. None.

    G. Additional Security Concerns. See Annex A (Intelligence) to OPORD 91.

5. COMMAND AND SIGNAL:

    A. Command. Command will be collocated enroute and on site.

    B. Signal. CEOI index 101 in effect.

Tabs: A - Maps.

       B - Band Operations Checklist.

J. J. SMITH
CW3, USA
Commanding

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Figure C-10. Sample Band Input to an Operations Order (Page 2)

Appendix D

Plan Training

Battle focus is a concept used to derive peacetime training requirements from wartime missions. It guides the planning, execution, and assessment of each organization's training program to ensure that its members train as they are going to fight. The training management approach is used to implement the battle focus. In this Appendix, we will discuss the four steps of the training management cycle: developing the Mission Essential Task List (METL), planning training, executing training, and assessing training.

MISSION ESSENTIAL TASK LIST (METL) DEVELOPMENT

D-1. Peacetime training is based on wartime requirements that are derived from the band's next higher headquarters' battle tasks. Band commanders must selectively identify the tasks that are essential to accomplishing the band's wartime mission. Commanders use the four step METL development process to identify and select these mission essential tasks.

WAR PLANS

D-2. War plans consist of the units' anticipated wartime missions, operations plans, and contingency plans. The missions and related information provided in these plans are key in determining essential training tasks.

EXTERNAL DIRECTIVES

D-3. External directives are additional sources of training tasks that relate to an organization's wartime mission. Some examples are mission training plans, mobilization plans, force integration plans, and installation wartime transition and deployment plans. In some instances, these directives identify component tasks that make up the wartime mission (MTP's). In others, they specify additional tasks that relate to the wartime mission.

COMMANDER'S ANALYSIS

D-4. Commanders select for training only those tasks essential to accomplish their organization's wartime mission by analyzing the applicable tasks contained in their external directives. This process reduces the number of tasks to be trained and concentrates on the most important collective training tasks required to accomplish the wartime mission. The compilation of tasks critical for wartime mission accomplishments is the organization's METL.

METL

D-5. Mission essential tasks must apply to the entire organization and must support and compliment higher headquarters' METL. The availability of resources does not affect METL development. Organizations that conduct daily support functions, such as bands, must address differences between peacetime and wartime operating conditions. (See Table D-1 for an example of an Army band's METL).

PLAN TRAINING

D-6. Planning links the unit METL and the execution of battle focused training. It is a centralized process that aligns training priorities with wartime requirements at all levels within the unit. Battle focus allows the commander to narrow his scope of planning to both wartime and musical mission essential tasks.

COMMANDER'S INPUT

D-7. The commander provides two principal inputs at the start of the planning process: the METL (discussed above) and the training assessment. The training assessment compares the organization's current level of training proficiency with the desired level of war fighting and musical proficiency.

PROFICIENCY DETERMINATION

D-8. Commanders determine the current levels of training proficiency by analyzing training evaluations. Commanders will use these evaluations to develop an assessment of the organization's overall capability to accomplish each mission essential task.

QUARTERLY TRAINING BRIEF (QTB)

D-9. A tool that is used to discuss past, present, and future training expectations is the Quarterly Training Briefing (QTB). Band commanders brief the QTB two command levels above the unit, usually to their battalion or brigade commander. The QTB is conducted prior to the lock-in window after drafting the Quarterly Training Guidance (QTG) and Quarterly Training Calendar (QTC). Some topics that should be briefed include the unit's METL assessment, next quarter's training, assessment of soldier and leader training, and long-range training update. The band SGM or 1SG normally briefs after the band commander. They provide an analysis of the unit's soldier training proficiency and discuss the unit's proposed soldier training and education plans. Overall, the QTB allows the commander and their SGM or First Sergeant to highlight their unit's strengths, weaknesses, initiatives, and priorities.

THE PLANNING PROCESS

D-10. The training planning process begins with the assessment of training. Commanders use their subordinates to assess the training level on mission essential tasks. They rely on subordinate leaders' feedback to determine their unit's or soldiers' proficiency level. Commanders then analyze all evaluations and use them to identify the sub-tasks for each mission essential task that may require further training. In-depth assessment determines a strategy to improve training proficiency on weaknesses and plan sustainment training on strengths. Assessment links the evaluation of training executed to the planning of upcoming training.

Long-Range Planning

D-11. Long-range planning is the first step in converting command goals into individual and unit performance. It is the mix of individual, leader, and collective training that best improves and maintains a unit while making the best use of resources. In developing a training strategy, the commander selects the training events and activities that focus on specific unit training needs. Long-range training plans extend out at least one year and are based on the Command Training Guidance (CTG) from the band's higher headquarters (battalion, brigade, or division). The long-range planning calendar is published concurrently with the CTG and graphically depicts the schedule of events in the CTG. In addition to the one-year projection, any known major training events scheduled beyond the normal planning window should appear on the long-range planning calendar. Upon approval and publication by the band's higher headquarters, the long-range calendar is "locked in" to provide planning stability to subordinate organizations. The band commander then coordinates with these subordinate units, as well as support units, and any other organizations that might generate training detractors if not fully integrated into the band's long-range plan. Some examples of the types of training events that might appear on a band's long-range calendar might include: ARTEPs, Technical Inspections, Weapons Qualifications, and/or Field Training Exercises (FTX).

Short-Range Planning

D-12. Short-range training plans define in greater detail the broad guidance on training events and other activities contained in the long-range calendar. They refine the allocation of resources to supporting agencies and provide a common basis for preparing near-term training plans. After receiving guidance from higher headquarters, band commanders publish their QTG. The QTG is usually published about 6 weeks prior to the start of the quarter, which allows sufficient time for near-term planning before the start of the quarter. The commander's guidance provides the detail from which training schedules can be developed. It also lays out the sequence of training to be accomplished and includes the who, what, when, and where to train. Senior NCO's play an important role in the QTG development process. They provide planning recommendations on the unit's individual training program. They identify individual tasks that must be integrated into collective mission essential tasks during the short-range period. Short-range planning calendars are published along with the QTG and graphically depict the schedule of events. These calendars should be posted where soldiers can see them. Some examples of what might be seen on a band short-range planning calendar include diagnostic and record APFTs, Battalion QTBs, and upcoming band concerts.

Near-Term Planning

D-13. Near-term planning defines specific actions required to execute the short-range training plan. It is the final phase of planning prior to the execution of training. Near-term planning covers a six to eight week period prior to the conduct of training for bands. Formal near-term planning culminates when the band publishes its training schedule. Events that are depicted on the training schedule are organized through the use of training meetings. At the small unit level, such as in bands, training meetings focus on the specifics of the training to be conducted. Information that is passed out at band training meetings must reach every soldier through the platoon chain of command. The training schedule provides this detailed information. Participants for training meetings include the band commander, first sergeant, platoon sergeants, squad leaders, section supervisors (training NCOIC, operations NCOIC, etc.), and any other key personnel specified by the commander. Near-term planning conducted at the training meeting results in detailed training schedules. The training schedule is the band's primary management tool to ensure training is conducted on time and by qualified trainers with the necessary resources. Once the training schedule is approved and signed by the band commander, it constitutes an official order. It can only be changed by the approving authority. Leaders must ensure that daily training is conducted to standard and adheres to the training schedule. Training schedules should specify the date and time training starts and ends, personnel to be trained, subject to be trained, location of training, names of the trainers, training references, uniform and equipment required, and any comments or remarks concerning these specifics. Informal planning and detailed coordination (pre-execution checks) continue until the training is performed. To conduct effective, meaningful training for soldiers, preparation is essential. Proper preparation gives leaders confidence in their abilities to train. To prepare trainers to conduct performance-oriented training, commanders and leaders must: provide training guidance, resources, and references; provide preparation time; schedule rehearsals for the trainer; conduct rehearsals; and prepare training and evaluation outlines.

EXECUTE TRAINING

PREPARATION

D-14. In order to conduct effective training, the trainer must be thoroughly prepared. In order to be thoroughly prepared, the trainer must know how to perform the task being trained, know how to train others to perform the task, and also know how to conduct an After Action Review (AAR). The trainer must demonstrate that he has mastered the task that he is training. This requires the study of appropriate publications as well as hands-on practice. Preparation of a training outline and rehearsal will enable the trainer to become more familiar and confident with the material to be presented. The trainer must be able to train others to perform the task. The best way to train others in performance oriented training is through hands-on training. This type of training reinforces the proper method of task execution in soldiers' minds. The trainer must also conduct himself in a confident manner in front of soldiers. Confidence is gained through study and rehearsal. A confident trainer will inspire soldiers and assist them in assimilating the training experience. Self-confidence is demonstrated when a trainer can easily and accurately answer questions. Any questions that are not answered are researched and answered at another time. The last step in preparation is the ability to conduct an AAR. This subject will be covered in the last part of this Appendix.

PRESENTATION

D-15. Presentation of training provides soldiers with specific training objectives (tasks, conditions, and standards) to be trained and evaluation methods to be used. The three methods for presenting training are lectures, demonstrations, and conferences.

Lectures

D-16. Lectures present information with little discussion. They are the least preferred method of instruction and are used only when there is a large group and no performance activities are required, training time is limited, soldiers know very little about the subject, or trainers want to emphasize material with one preferred method

Conferences

D-17. In conferences, soldiers are able to discuss the information that is presented. Conferences work best when there is more than one correct procedure, when soldiers have some knowledge of the task, or when time is not critical. Conferences do not require hands-on performance. They encourage a free exchange of information. Trainers must know the subject well and must have the ability to control a discussion.

Demonstrations

D-18. Demonstrations are the preferred method of presentation used at the company level and below. The visual impact of a brief demonstration on the proper method of performing the task greatly assists the learning process. Seeing a task performed correctly provides greater understanding than any amount of explanation. Overall, demonstrations save time by showing the soldiers the correct way to perform a task, use the leader as the primary trainer whenever possible, present information that properly motivates, and conclude when the soldiers understand the task well enough to perform it.

PERFORMANCE

D-19. For training to be effective, it must be practiced once it has been presented. This technique is known as performance-oriented training. Early and repetitive performance of training tasks effectively reinforces newly acquired skills. The key to conducting performance-oriented training is by making it "hands-on". "Hands-on" means that the soldier actually practices what they have been taught. Physical contact is the key to learning the task. The soldier must participate to receive the full benefit. Leaders must emphasize accomplishing training to standard by identifying the Army standard and demanding that it be achieved. If soldiers cannot meet the Army standard, additional time must be allotted to retrain the task until it can be performed correctly. There are three stages of training: initial, refresher, and sustainment. Each stage occurs separately or in combination. The best training adheres to the seven keys to successful training.

- Focus on fundamentals.
- Incorporate live fire exercises.
- Conduct night and adverse weather training to increase realism.
- Use battle and crew drills.
- Incorporate lane training.
- Use competition to stimulate interest and morale.
- Always conduct Post Operations checks at the conclusion of training.

Initial Training

D-20. Initial training is conducted when soldiers have little or no familiarity with the task. During initial training, soldiers practice each task step, then practice all steps in sequence, and practice the complete task until it's done correctly.

Refresher Training

D-21. Refresher training is conducted when soldiers require training on certain subtasks. During refresher training, soldiers practice training to the Army standard. Conditions are modified to enhance training. Leaders and trainers modify conditions by increasing complexity and using more realism. Regardless of how demanding the conditions are, the standard remains constant.

Sustainment Training

D-22. Sustainment training is conducted when soldiers or units meet the Army standard but lose proficiency without practice. This type of training is conducted with increased realism and added complexity. During the sustainment phase of training, soldiers practice tasks collectively to maintain proficiency.

ASSESS TRAINING

D-23. Training assessment is an integral part of the training management cycle. Information obtained as a result of a thoroughly planned evaluation provides the basis for the commander's and leader's assessment of his unit and training program. Throughout, leaders benefit through the leadership assessment and development program that occurs concurrently with the training and evaluation process. Ultimately, adjustments are made in resources, personnel, training methods, and other areas to refine the training program focus.

EVALUATIONS

D-24. Training evaluations measure the ability of soldiers, leaders, and units to perform a task against Army standards. An evaluation is a snapshot, at any given time, of whether or not the task was conducted to standard under the prescribed conditions. There are four types of evaluations: informal/internal, informal/external, formal/internal, and formal/external. The four types of evaluations can be combined to meet the particular needs of the units or soldiers being evaluated. Regardless of the type of evaluation, leaders must be present at all training to personally supervise and evaluate.

Formal Evaluations

D-25. Formal evaluations are resource intensive and are usually scheduled on the long-range and short-range calendars. Formal evaluations require an observer controller (OC) and are used for unannounced training events (Army Band Technical Inspection).

Informal Evaluations

D-26. Informal evaluations are continuous evaluations conducted by all leaders in the chain of command and provide immediate feedback on training proficiency (section leader checking for instrument maintenance).

Internal Evaluations

D-27. Internal evaluations are planned, resourced, and conducted by the unit undergoing the evaluation. These evaluations are a function of unit leadership whenever training is conducted. This type of evaluation is best suited for squad-sized elements to document results of training (section leaders evaluate their section's collective tasks IAW MTP T&EO's).

External Evaluations

D-28. External evaluations are planned but are normally conducted by the headquarters unit two levels up from the unit being evaluated (Command Inspection i.e., the brigade inspects the band).

AFTER ACTION REVIEW (AAR)

D-29. The AAR is a tool used to review soldier, leader, and unit performance on specific tasks and missions. The purpose of the AAR is to actively involve soldiers and leaders in a discussion process to discover three aspects of training: what happened, why something happened, and how to improve on weaknesses and sustain strengths in the future. AARs also provide commanders with information and insight necessary to develop a unit training assessment. AARs encourage multiple views from soldiers and leaders that may have an observation, insight, or idea that will improve future task performance. AARs are conducted during or immediately after the training event, focus on training objectives, focus on performances, involve all participants, use open-ended questions, judge neither success or failure, determine strengths and weaknesses, and link performance to subsequent training. The real benefit of an AAR is taking the AAR results and applying them to training. If the results of the training are positive, the information from the AAR is used to plan future events. If the training did not achieve the Army standard, the unit must immediately retrain. If retraining is delayed, soldiers must understand that the training did not meet the Army standard and they will be retrained later. There are two types of AARs: formal and informal.

Informal AAR

D-30. Informal AARs are used at the platoon level and below. These AARs may be scheduled or may be done on the spot during training as required. The main benefit of an informal AAR is that it provides immediate feedback while the training is still fresh in the soldiers' minds.

Formal AAR

D-31. Formal AARs are held at the company level and above. Formal AARs are completed during finalization of the near-term training plan.

AAR Sequence

D-32. The AAR sequence is broken down into four steps: planning, preparation, execution, and the use of AAR results.

D-33. **Planning**. The AAR plan is part of the overall evaluation plan. Leaders conducting an AAR must ensure that it accomplishes its objective to promote learning. At a minimum, AAR plans should include:

- AAR Objectives
- Designated qualified observer controllers
- Review the training and evaluation plan
- Identify the participants
- Identify AAR site
- Select training aids
- Review the unit's training objectives and plans

D-34. **Preparation**. Thorough planning reduces preparation time. AAR preparation includes pre-positioning of training aids, building of sand tables, and deciding on general layout. The AAR discussion must be fully developed and organized. The leader takes notes from the training event and puts them in chronological sequence, then selects the more critical events for discussion.

D-35. **Execution**. The actual AAR begins with an introduction and discussion of the ground rules. The sequence of events may include the following actions:

- Review training objectives
- State commander's mission/intent
- State OPFOR's mission/intent
- Discuss key issues
- Discuss safety issues
- Summary

Provide Ceremonial Support	▪ Conduct Drill Band ▪ Integrate official, ceremonial, and martial music into rehearsals at all levels
Troop Support Functions	▪ Organizational Days ▪ Troop departures and arrivals ▪ Dining In/Dining Out ▪ Installation/Division Run
Concerts	▪ Conduct individual and collective training frequently and regularly ▪ Conduct Christmas/Holiday Concert ▪ Perform 4th of July Salute to the Union ▪ Prepare Show Band for 2 month recruiting tour ▪ Brass Quintet performance at Easter sunrise service
Protocol Functions	▪ Commanding General's Lawn Party ▪ Battalion/Brigade Dining In/Dining Out ▪ Army Birthday Ball ▪ Adjutant General's Corps Ball
Religious Functions	▪ Post-wide prayer breakfast ▪ Funeral support (duty bugler) ▪ Full band military funeral ▪ Special worship service support
Command Post Security Operations	▪ Conduct weapons training & qualification ▪ Conduct CTT training ▪ Conduct NBC battle drills ▪ Conduct quarterly STC
Enemy Prisoner of War/Civilian Internee Operations	▪ Conduct weapons training & qualification ▪ Conduct CTT training ▪ Conduct NBC battle drills ▪ Conduct quarterly STX
Support Installation Contingency Plans	▪ Conduct weapons training & qualification ▪ Conduct CTT training
Train Reserve Component Bands	▪ Conduct individual tasks ▪ Conduct collective tasks ▪ Evaluate performance

Table D-1. Example of an Army Band METL

Appendix E

Facilities

To train and perform at maximum levels, bands must have training facilities that meet standards in the Corps of Engineers DG 1110-13-119. Facilities have a direct impact on the quality of mission accomplishment. Therefore, every effort should be made at the local level to ensure adequate facilities are available to the band. To that end, the Design Guide (DG) addresses both new construction and renovation of old facilities to allow numerous, innovative means for providing adequate facilities. Furthermore, the facility should present a distinctive, attractive, and identifiable image for the band, the unit, and the post.

LOCATION OF THE BAND FACILITY

E-1. The band command and support element areas must be near the training area. They should be organized to permit maximum and efficient use. Because bands perform in ceremonies, the band facility should be near the post ceremonial parade field. The band facility site should be in a quiet area away from noisy areas such as truck routes and flight paths. Whenever possible, the band facility should be located near the band troop living area. The site of the band facility should be large enough to accommodate several separate space requirements.

- Band rehearsal building(s)
- Band administrative area to include office space
- Band supply
- Marching band practice area
- Loading dock with ramp
- Parking areas for all band members and visitors
- Bus and truck load/unloading area

TRAINING FACILITIES

E-2. All indoor rehearsal facilities will be acoustically treated to reduce unwanted sounds between rooms, reduce outside noises, lower the decibel level, and keep the clarity of sound needed in rehearsals. All indoor training facilities must be well-lighted and ventilated. Heat and air conditioning helps avoid damage to musical instruments and equipment. Musical instruments are sensitive to temperature/humidity changes. Extreme temperature/humidity can damage instruments beyond repair. Training facilities must include room for simultaneous rehearsals in separate areas.

- Concert Band Training Area
- Large Group Training Area
- Small Group Training Area
- Marching Band Training Area
- Individual Training Area

CONCERT BAND TRAINING AREA

E-3. The concert band training area is a room large enough to seat the entire band in concert band formation with all concert percussion equipment in place. The room must meet acoustic and ear safety requirements, have a high ceiling, and be sound-proofed. A spacious room lets the band's sound blend. This lets each soldier hear and blend his sound with that of others, making training rehearsals more effective and performances more precise. Also, a spacious soundproofed room will prevent sound levels from rising high enough to cause permanent ear damage. Risers used to seat sections of the band at different heights may assist in technical training. Other equipment in the room includes chairs and music stands for the band, a conductor's stand, a podium, a piano, and a tuning aid/device.

LARGE GROUP TRAINING AREA

E-4. The large group training area is a room large enough to seat an entire stage band in stage band formation with all rhythm and percussion equipment in place. The room must have a high ceiling and be soundproofed in order to meet acoustic and ear safety requirements. A spacious room lets the band's sound blend and soundproofing will prevent the decibel level of the stage band from rising high enough to cause permanent ear damage.

SMALL GROUP TRAINING AREA

E-5. The small group training area is a room large enough to hold 10 to 15 band members. Small performing groups and mixed ensembles train here. The room must have a high ceiling and be sound-proofed in order to meet acoustic and ear safety requirements. A spacious room lets the small group's sound blend and soundproofing will prevent the decibel level of the small group from rising high enough to cause permanent ear damage.

MARCHING BAND TRAINING AREA

E-6. The marching band training area must be an outdoor area easily accessible to the band facility. It must be a flat field of sufficient size to accommodate marching and drill movements. An area with an all-weather surface will decrease the effect of climatic conditions on the training of the marching band. There should be no closely spaced buildings near the marching band rehearsal area. Buildings that are close together (especially those with parallel walls) create an echo effect. This makes it difficult for the musicians to hear. The field must be readily available for the band's use so that conflicts with other units will be avoided and training flexibility can be maintained.

INDIVIDUAL TRAINING AREAS

E-7. Four large and eight small individual training rooms should be available. The large training rooms should hold up to four band members and be used for group or sectional rehearsals. The small training rooms should hold up to two soldiers and be used for duet or individual practice. One practice room should be equipped with a piano.

ADMINISTRATIVE FACILITIES

E-8. The administrative facilities in a band hall must include a Recording Room, a Supply and Storage Room, an Instrument Repair Area, a Music Library, Office Space, and a Charge of Quarters Area.

RECORDING ROOM

E-9. The recording room must be located next to the concert band training area. The room should be arranged to allow the recording technician and conductor to see each other at all times. Both the full band and large group rehearsal rooms should have microphone outlets and playback speakers. All sound reinforcement and reproduction equipment must be of high quality. High quality equipment helps train soldiers and permits the band to make professional quality recordings to release to recruiters and civil affairs activities.

SUPPLY AND STORAGE ROOM

E-10. The supply and storage areas are designed for high security. All entrances should have metal doors with locks. The supply area should be well-lighted and easily accessible from all parts of the band facility. At least two work stations should be provided. The storage area must be large enough to move equipment easily and store extra supplies, expendable music supplies, non-issued instruments, uniforms, and equipment. The supply and storage areas should be heated and air conditioned to prevent equipment damage.

ORGANIZATIONAL MAINTENANCE AREA

E-11. The purpose of this area is to repair and maintain the band's TOE equipment, including musical instruments. The organizational maintenance area should be well ventilated and must be designed to be secured so that equipment and parts left in the work area can be secured.

MUSIC LIBRARY

E-12. The music library must be accessible to all rehearsal areas. There must be sufficient music, reference books, method books, and various recordings for band training and performance functions. File cabinets and/or shelves of suitable size should be available for storage. Racks for sorting music should be available. Music publisher's catalogs and arranging and copying materials should also be available.

OFFICE SPACE

E-13. The administrative facilities of a band will include office space for the band commander, band sergeant major/first sergeant, administration, and operations/training. The offices for the band commander and band sergeant major/first sergeant are separate and capable of being closed off for privacy and meetings. In addition, the unit Retention NCO will need a separate office that can be closed-off for privacy. Administration and operations/training sections will be in a larger area. This area should be partitioned for privacy. All offices should be well-lighted, ventilated, and attractive. Offices must be placed away from the training areas of the band hall, due to the high decibel levels produced by musical training.

CHARGE OF QUARTERS AREA

E-14. The charge of quarters (CQ) is responsible for the security of the entire band facility. Because of this, the CQ area must be located to give that individual direct view of the main entrance, as well as an overview of the supply/storage area and rehearsal facilities.

Glossary

AAR	after action review
AGOAC	Adjutant General Officer Advanced Course
AGOBC	Adjutant General Officer Basic Course
ALO	authorized level of organization
ANCOC	Advanced Noncommissioned Officer Course
AO	area of operations
APFT	Army Physical Fitness Test
AR	Army Regulation
ARNG	Army National Guard
ARTEP	Army Training and Evaluation Plan
AWC	Army War College
BAH	basic allowance for housing
BNCOC	Basic Non-commissioned Officer Course
BOIP	basis of issue plan
BWOAC	Bandmaster Warrant Officer Advanced Course
BWOBC	Bandmaster Warrant Officer Basic Course
C2SRS	command and control strength and reporting system
CAS3	Combined Arms and Services Staff School
CGSC	Command and General Staff College
CHS	Combat Health Support
CI	civilian internee
CMF	career management field
CO2	consideration of others
CONUS	Continental United States
CP	command post
CQ	charge of quarters
CSDP	Command Supply Discipline Program
CSS	combat service support
CTA	Common Table of Allowances

CTG	command training guidance
CTT	Common Task Test
DA	Department of the Army
DG	Design Guide
DOD	Department of Defense
EAC	echelon above corps
EAD	echelon above division
EPW	enemy prisoner of war
FM	Field Manual
FTX	field training exercise
GCSS-A	global combat support system - Army
HAZMAT	hazardous materials
HQDA	Headquarters, Department of the Army
IAW	in accordance with
ITEP	Individual Training and Evaluation Plan
MACOM	Major Army Command
MDW	Military District of Washington
METL	Mission Essential Task List
METT-TC	mission, enemy, terrain, troops, - time available, civilian considerations
MM	metronome marking
MOS	Military Occupational Specialty
MTP	Mission Training Plan
NBC	nuclear, biological, or chemical
NCOER	Non-commissioned Officer evaluation report
NCOES	Non-commissioned Officer Education System
NGR	National Guard Regulation
OC	observer/controller
OCONUS	outside of the continental United States
OER	officer evaluation report
OJT	On the Job Training
OPCON	Operational Control
OPFOR	opposing forces
OPORD	operations order
OPSEC	operational security

PAO	Public Affairs Office
PCS	permanent change of station
PLDC	Primary Leadership Development Course
PLL	prescribed load list
PMCS	preventative maintenance checks and services
POI	program of instruction
POL	petroleum, oil, and lubricants
PSYOP	psychological operations
QTB	quarterly training brief
QTC	quarterly training calendar
QTG	quarterly training guidance
SARSS	standard army retail supply system
SIDPERS	Standard Installation Division Personnel System
SM	Soldier's Manual
SMCT	Soldier's Manual of Common Tasks
SOP	standard operating procedure
SPBS-R	standard property book system redesign
STAMIS	Standard Army Military Information System
STX	situational training exercise
TDA	Table of Distribution and Allowances
TDY	temporary duty
TM	Technical Manual
TOE	Table of Organization and Equipment
TVT	television video tape
UCMJ	Universal Code of Military Justice
ULLS	unit level logistics system
USAESOM	United States Army Element School of Music
USAR	United States Army Reserve
USCG	United States Coast Guard
USMA	United States Military Academy
USMC	United States Marine Corp
USN	United States Navy
WOCS	Warrant Officer Candidate School
WOSC	Warrant Officer Staff Course

WOSSC   Warrant Officer Senior Staff Course

A

AG Adjutant General.

AIT Advanced Individual Training.

ALIGNMENT The arrangement of several elements on the same line.

ANCOC Advanced Noncommissioned Officer Course.

ARNG Army National Guard.

ARTEP Army Training and Evaluation Program.

B

BAND An Army TOE musical organization.

BAND COMMANDER The commissioned or warrant officer commander of an Army band.

BANDMEMBER Any enlisted soldier classified in, and performing duty in, a band MOS.

BNCOC Basic Noncommissioned Officer course.

C

CADENCE The uniform rhythm in which a movement is executed, or the number of steps or counts per minute at which the movement is executed.

CEREMONIES Formations and movements in which a number of troops execute movements in unison and with precision. Their primary value is to render honors, preserve tradition, and stimulate esprit de corps.

CG Commanding General.

CONUS Continental United States.

COVER Aligning yourself directly behind the person immediately in front of you while maintaining correct distance.

CP Command Post.

CQ Charge of Quarters.

CSS Combat Service Support.

CTA Common Table of Allowance.

D

DG Design Guide..

DTOC Division Tactical Operations Center.

DISTANCE The space between elements when the elements are one behind the other.

DIVISION BAND Army bands assigned to Army divisions.

DRILL Certain movements by which a unit (or individual) is moved in an orderly, uniform manner from one formation to another, or from one place to another.

DRUM MAJOR A noncommissioned officer in the band who has the responsibility to lead the band with the mace in military ceremonies.

E

EPW Enemy prisoner of war.

F

FILE A column which has a front of only one element.

FLANK The right or left side of any formation as observed by an element within that formation.

FORMATION The arrangement of elements of a unit in a prescribed manner.

FTX Field training exercise.

G

G1 Assistant Chief of Staff, G1 (personnel).

GP Guard Post.

GUIDE The person responsible for maintaining the prescribed direction and rate of march.

I

IAW In accordance with.

INTERVAL The lateral space between bandmembers.

ITEP Individual Training Evaluation Program.

J

JTR Joint Travel Regulations.

L

LCE Load carrying equipment.

M

MACOM Major Command.

MOPP Mission Oriented Protection Posture.

MTP Mission Training Plan.

N

NBC Nuclear, biological, chemical.

NCO Noncommissioned officer.

NCOES Noncommissioned Officer Education System.

NGR National Guard Regulation.

O

OPCON Operational Control.

OPORD Operations Order.

P

P&A Personnel and Administration.

PLDC Primary Leadership Development Course.

POI Program of Instruction.

POST The correct place for an officer or noncommissioned officer to stand in a prescribed formation.

PT Physical Training.

R

RANK A line which is only one element in depth.

RC Reserve Component.

S

SEPARATE BANDS Army bands assigned to a major command, Army Corps, support group, training center, installation or as otherwise directed by Department of the Army.

SM Soldier's Manuals.

STEP The prescribed distance measured from heel to heel of a marching soldier.

STX Situational training exercise.

SUPPORTING COMMANDER The commander of the organization to which the band is attached for support.

T

TC Training circular.

TDY Temporary duty.

TOE Table of organization and equipment

TRADOC United States Army Training and Doctrine Command.

U

UCMJ Uniform Code of Military Justice.

USAR United States Army Reserve.

W

WOCS Warrant Officer Candidate School.

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A required publication contains additional information necessary for a thorough understanding of this publication.

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