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SOLDIER'S MANUAL AND TRAINER'S GUIDE

MOS 02B THROUGH 02U

SENIOR INSTRUMENTALIST

Skill Levels 3 and 4

DISTRIBUTION RESTRICTION: Approved for public; distribution unlimited.

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PREFACE

This publication is for skill level 3 and 4 soldiers holding Military Occupational Specialty (MOS) 02B through 02U and for trainers and first-line supervisors. It contains standardized training objectives, in the form of task summaries, to train and evaluate soldiers on critical tasks that support unit missions during wartime. Trainers and first-line supervisors should ensure soldiers holding MOS 02B through 02U skill levels 3 and 4 have access to this publication. It should be made available in the soldier's work area, unit learning center, and unit libraries.

This manual applies to both Active and Reserve Army soldiers. The proponent of this publication is the U.S. Army Element, School of Music, Norfolk, VA 23521-2617. Users of this publication are encouraged to recommend changes and submit comments for its improvement. Comments should be keyed to specific page, paragraph, and line of the text in which the change is recommended. Provide reasons for each comment to ensure understanding and complete evaluation. Send comments and recommendations on DA Form 2028 (Recommended Changes to Publications and Blank Forms) directly to Commandant, U.S. Army Element, School of Music, ATTN: ATSG-SM-TD, Norfolk, VA 23521-2617.

Unless this publication states otherwise, masculine nouns and pronouns do not refer exclusively to men.

CHAPTER 1

Introduction

1-1. General: This manual identifies the individual Military Occupational Specialty (MOS) training requirements for soldiers holding MOS 02B through 02U in skill levels 3 and 4. Commanders, trainers, and soldiers should use it to plan, conduct, and evaluate individual training in units. This manual is the primary MOS reference to support the self-development and training of soldiers.

The tasks related to musical performance in this manual are not meant to teach a soldier to be a musician. The tasks serve as a guide for leaders to evaluate performance and to ensure soldiers in skill levels 3 and 4 understand their musical responsibilities. Other publications in the references will allow soldiers and leaders to learn more about specific technical skills related to musical performance. Units should make every attempt to stock these references in their music library.

Other skill level 3 and 4 critical tasks that are not available for reference in the *Soldier's Manual of Common Tasks* (STP 21-1-SMCT and STP 21-24-SMCT) have been added to this manual. Those tasks are categorized into two areas: administrative tasks and tactical tasks. Use this manual with intent to establish effective training plans and programs that integrate soldier, leader, and collective tasks. *Soldier's Manual of Common Tasks* (STP 21-1-SMCT and STP 21-24-SMCT), *Army Training and Evaluation Programs* (ARTEP) and FM 25-101, *Battle Focused Training* should be referenced during training plan development.

1-2. Commander's Responsibilities: It is the responsibility of the commander to integrate individual and collective training in the unit's training plan. The training plan located in Chapter 2 of this STP should be utilized to support integration, train-up, and sustainment training of all band members in MOS 02B through 02U.

1-3. Trainer's Responsibilities: Training individual tasks to standard and relating this training to collective mission essential tasks is the NCO trainer's responsibility. The first-line supervisors are the principal trainers in the band because they directly supervise the soldiers.

It is the trainer's responsibility to tell the soldiers which tasks they must be able to perform. The trainer must also tell the soldiers which tasks need further training. Trainers use the steps below to plan and evaluate training:

- **Plan the training.** The NCO determines which tasks need to be trained based on the commander's training strategy. Training for specific tasks can usually be integrated or conducted concurrently with other training. The trainer should identify individual tasks that can be trained and evaluated concurrently with collective task training and evaluation.
- **Gather the training references and materials.** This information is listed in each task summary. Additional references are provided in the References section.
- **Train each soldier.** Show the soldier how to do the task to standard and explain step-by-step how to do the task.
- **Check each soldier.** Evaluate how well each soldier performs each task. These evaluations may be conducted during individual training sessions or while evaluating individual proficiency of unit collective task training. An evaluation guide has been provided, for each task in this manual, to help the trainer conduct year-round, hands-on evaluations of critical tasks. The training plan contains information to use as a guide in determining how often to evaluate a soldier's task performance.
- **Record the results.** The leader book referred to in FM 25-101, Appendix B, is used to record task performance, and gives the leader total flexibility with respect to methods of documentation.

- **Retrain and evaluate.** Work with each soldier until he can perform the task to specific standards. Well-planned, integrated training increases the professional competence of each soldier and contributes to the development of an efficient unit. The NCO or first-line supervisor is a vital link in the conduct of training.

1-4. Soldier's Responsibilities: Each soldier is responsible for performing individual tasks. The first-line supervisor identifies individual tasks based on the unit's mission essential task list (METL). The soldier must perform the task to the standard listed in the Soldier's Manual (SM). If a soldier has a question about how to do the task or which tasks in this manual he must perform, it is the soldier's responsibility to ask the first-line supervisor for clarification. The first-line supervisor knows how to perform each task and can direct the soldier to appropriate training materials.

1-5. NCO Self-Development and the Soldier's Manual: Self-development is one of the key components of the leader development program. It is a planned, progressive, and sequential program followed by leaders to enhance and sustain their military competencies. It consists of individual study, research, professional reading, practice, and self-assessment. Under the self-development concept, the NCO, as an Army professional, has the responsibility to remain current in all phases of the MOS. The SM is the primary source for maintaining MOS proficiency.

Another important resource for NCO self-development is the Army Correspondence Course Program (ACCP). For information on enrolling in this program and a list of courses, refer to DA Pamphlet 350-59, www.atsc.army.mil/accp/aipd.htm or write to: Army Institute of Professional Development, U.S. Army Training Support Center, ATTN: ATIC-IPS, Newport News, VA 23628.

1-6. Task Summaries: Task summaries outline the wartime performance requirements of each critical task in the Soldier's Manual. They provide the soldier and the trainer with the information necessary to prepare, conduct, and evaluate critical task training. As a minimum, task summaries include information you must know, and the skills that you must perform to standard for each task. The format for the task summaries included in this SM is as follows:

- **Task Title.** The task title identifies the action to be performed.
- **Task Number.** The task number is a 10-digit number that identifies each task or skill. Include this task number, along with the task title, in any correspondence relating to the task.
- **Conditions.** The task conditions identify all the equipment, tools, references, job aids, and supporting personnel which the soldier needs to perform the task in wartime. This section identifies any environmental conditions such as visibility, temperature, and wind that can alter task performance. This section also identifies any specific cues or events that trigger task performance.
- **Standards.** The task standards describe how well and to what level you must perform a task under wartime conditions. Standards are typically described in terms of accuracy, completeness, and speed.
- **Training and Evaluation.** This section may contain all or part of the following: training information outline, evaluation preparation subsection, and evaluation guide. The training information outline includes detailed training information. The evaluation preparation subsection indicates necessary modifications to task performance in order to train and evaluate a task that cannot be trained to the wartime standard under wartime conditions. It may also include special training and evaluation preparation instructions to accommodate these modifications and any instructions that should be given to the soldier before evaluation. The evaluation guide identifies the specific actions, known as performance measures, that the soldier must do to successfully complete the task. These actions are listed in a "GO/NO-GO" format for easy evaluation. Each evaluation guide contains a feedback statement that indicates the requirements (for example, number of performance measures "passed") for receiving a "GO" on the evaluation.

- **References.** This section identifies references that provide more detailed and thorough explanations of task performance requirements.

Additionally, some task summaries include safety statements and notes. Safety statements (danger, warning, caution) alert users to the possibility of immediate death, personal injury, or damage to equipment. Notes provide a small, extra supportive explanation or hint relative to the performance measures.

1-7. MOS Training Plan: Information necessary for planning training for musicians in MOS 02B through 02U is listed in the training plan in Chapter 2 of this manual. Leaders should use this plan in conjunction with the *Soldier's Manual of Common Tasks* (STP 21-1-SMCT and STP 21-24-SMCT), *Army Training and Evaluation Programs* (ARTEP) and FM 25-101, *Battle Focused Training* to develop an individual training plan for soldiers in their unit. The training plan:

- Identifies subject areas that must be trained.
- Identifies the critical tasks for each subject area.
- Specifies where musicians are initially trained on each task.
- Specifies the references needed to train the tasks.
- Recommends how often each task should be trained to sustain proficiency.

1-8. Training Support: This manual includes the following additional training support information:

- **Appendix A.** Swing Rhythms
- **Appendix B.** Improvisation
- **Glossary.** The glossary, which follows the last appendix, is a single comprehensive list of acronyms, abbreviations, definitions, and letter symbols.
- **References.** Professional references (books and web sites) have been listed to aid in technical skill development. This listing is not intended to be all-inclusive, and some of the sites have extensive links pages. No endorsement by any government agency is implied in the inclusion of any links on this page.

Reserve Components (Army National Guard and Army Reserve): All tasks in this manual are applicable to both the Active and Reserve Army soldiers. However, some tasks may require modification due to differences of equipment, facilities, and available training time.

CHAPTER 2

Training Guide

2-1. General. The training plan identifies the essential components of a unit training plan for individual training. Units have different training needs and requirements based on differences in environment, location, equipment, dispersion, and similar factors. Therefore, the training plan should be used as a guide for conducting unit training and not a rigid standard. The plan is designed to assist the commander in preparing a unit training plan which satisfies integration, cross training, training up, and sustainment training requirements for soldiers in these MOS's. The training plan shows the critical task grouped by task commonality into subject areas.

- **Subject Area column.** This column lists the subject area number and title.
- **Task Number column.** This column lists the task numbers for all tasks included in the subject area.
- **Title column.** This column lists the task title for each task in the subject area.
- **Training Location column.** This column identifies the training location where the task is first trained to soldier training publication's standards. If the task is first trained to standard in the unit, the word "Unit" will be in this column. If the task is first trained to standard in the training base, it will identify, by brevity code (ANCOC, BNCOC, etc.), the resident course where the task was taught. Figure 2-1 contains a list of training locations and their corresponding brevity codes.

ANCOC	Advanced NCO Course
BNCOC	Basic NCO Course
UNIT	Trained in the Unit
AIT	Advanced Individual Training

Figure 2-1
Training Locations

- **Sustainment Training Frequency column.** This column indicates the recommended frequency at which the tasks should be trained to ensure soldiers maintain task proficiency. Figure 2-2 identifies the frequency codes used in this column.

AN	- Annually
MO	- Monthly
WK	- Weekly
DA	- Daily

Figure 2-2.
Sustainment Training Frequency Codes

- **Sustainment Training Skill Level column.** This column lists the skill levels of the MOS for which soldiers must receive sustainment training to ensure they maintain proficiency to Soldier's Manual standards.

2-2. Subject Area Codes.

Skill Level 3

Subject Area 1 - Musical Tasks

Subject Area 2 - Administrative (Admin) Tasks

Subject Area 3 - Tactical Tasks

Skill Level 4

Subject Area 1 - Musical Tasks

Subject Area 2 - Administrative (Admin) Tasks

Subject Area 3 - Tactical Tasks

2-3. Critical Tasks List.

TRAINING PLAN MOS 02B THROUGH 02U

CRITICAL TASKS

Subject Area	Task Number	Title	Training Location	Sust Tng Freq	Sust Tng SL
Skill Level 3					
1. Musical Tasks	514-441-3399	Tune The Section	BNCOC	DA	3
	514-441-3501	Train The Section For Performance In A Marching/Ceremonial Setting	BNCOC	WK	3
	514-441-3601	Lead A Marching Band Drill As Drum Major	BNCOC	WK	3
	514-441-3602	Instruct Section Members In Band Marching Movements/Formation	BNCOC	WK	3
	514-441-3702	Train The Section For Performance In A Non-Marching/Non-Ceremonial Setting	BNCOC	WK	3
	514-442-3733	Perform A Trumpet Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-443-3733	Perform A Euphonium Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-444-3733	Perform A French Horn Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-445-3733	Perform A Trombone Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-446-3733	Perform A Tuba Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-447-3733	Perform A Flute Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-448-3733	Perform An Oboe Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-449-3733	Perform A Clarinet Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	WK	3

	514-450-3733	Perform A Bassoon Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-451-3733	Perform A Saxophone Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-452-3733	Perform A Percussion Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-453-1740	Utilize MIDI Equipment And Software	BNCOC	AN	3
	514-453-3733	Perform A Keyboard Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-454-3733	Perform A Guitar Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
	514-455-4801	Lead A Small Ensemble In Performance	ANCOC	WK	3
	514-466-3804	Perform Mace Signals	BNCOC	MO	3
	514-468-3301	Operate Sound Reinforcement And Recording Equipment	BNCOC	DA	3
	514-480-3733	Perform An Electric Bass Guitar Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level	BNCOC	DA	3
2. Admin Tasks	101-521-1151	Order Supplies And Equipment	UNIT	AN	3
	101-521-1154	Receive Supplies And Equipment	UNIT	AN	3
	101-521-1159	Turn In Supplies And Equipment	UNIT	AN	3
	121-004-1227	Establish Files	UNIT	AN	3
		Coordinate Unit Sponsorship Program	UNIT	AN	3
	514-461-3103	Maintain Soldier Readiness Packets (SRP)	UNIT	AN	3
	514-461-4144	Coordinate Promotion Actions Using ACASP Policy Guidance	BNCOC	AN	3
	514-461-4144	Coordinate Promotion Actions Using ACASP Policy Guidance	BNCOC	AN	3
	514-462-3101	Operate Supply Accountability Software	BNCOC	AN	3
	514-463-4183	Coordinate A Commitment	BNCOC	AN	3
	514-463-4185	Submit Army Band Operations Data	UNIT	AN	3

Subject Area	Task Number	Title	Training Location	Sust Tng Freq	Sust Tng SL
Skill Level 4					
1. Musical Tasks	514-442-4733	Perform A Trumpet Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-443-4733	Perform A Euphonium Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-444-4733	Perform A French Horn Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-445-4733	Perform A Trombone Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-446-4733	Perform A Tuba Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-447-4733	Perform A Flute Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-448-4733	Perform An Oboe Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-449-4733	Perform A Clarinet Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-450-4733	Perform A Bassoon Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-451-4733	Perform A Saxophone Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-452-4733	Perform A Percussion Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-453-4733	Perform A Keyboard Part In A Non-Marching/Non Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-454-4733	Perform A Guitar Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
	514-455-4302	Tune The Ensemble	ANCOC	DA	4
	514-455-4501	Train The Ensemble For Performance In A Marching/Ceremonial Setting	ANCOC	AN	4
	514-455-4502	Train The Ensemble For Performance In A Non-	ANCOC	DA	4

		Marching/Non-Ceremonial Setting			
	514-455-4723	Lead The Stage Band In Performance	ANCOC	DA	4
	514-459-5603	Perform As Bandmaster In A Ceremonial Setting	ANCOC	DA	4
	514-480-4733	Perform An Electric Bass Guitar Part In A Non-Marching/Non Ceremonial Setting At A 2.9 Performance Level	ANCOC	DA	4
2. Admin Tasks	101-521-1163	Prepare And Maintain A Document Register	UNIT	WK	4
	514-462-4170	Supervise Unit Maintenance Program	UNIT	DA	4
3. Tactical Tasks	551-721-4328	Prepare Unit Load Plans	UNIT	AN	4

ADJUTANT GENERAL BRANCH

**NCO CAREER DEVELOPMENT MODEL
CAREER MANAGEMENT FIELD: ARMY BANDS
CMF NUMBER: 97**

RANK	PFC/SPC/CPL	SGT	SSG
DUTY ASSIGNMENTS	Instrumentalist (1)	Sr. Instrumentalist (1)	Section Ldr (1)
	GS Instrumentalist (2)	GS Sr. Instrumentalist (2)	GS Section Ldr (2)
ADDITIONAL DUTY POSITIONS	Asst Squad Ldr	Squad Ldr	Platoon SGT
		Asst ADMIN/OPS/TNG/ SUPPLY	ADMIN/OPS/TNG/ SUPPLY NCOIC
		Recruiter/Drill SGT/USAESOM Staff	
INSTITUTIONAL TRAINING	BCT/AIT		
	PLDC	BNCOC	ANCOC
RECOMMENDED NCOES-RELATED COURSES	PRIOR TO PLDC	PRIOR TO BNCOC	PRIOR TO ANCOC
	English Composition	Comm skills	Principles of Management
	Basic Mathematics	Pers Supervision	Organizational Behavior
	Computer Literacy	Behavioral Science	Information Systems Management
	ACCP Gen Mil Subj	ACCP #514M01 (RC Only- Required)	Technical Writing
		ACCP #514M05 (AC Only)	ACCP #514M03 (RC Only - Required)
			ACCP #514M07 (AC Only)
RECOMMENDED CMF-RELATED COURSES AND ACTIVITIES	SKILL LEVEL 10	SKILL LEVEL 20	SKILL LEVEL 30
	Applied Instrumental Lessons	App Instr Lessons 1	App Instr Lessons 2
	Basic Theory	Intermediate Theory	Basic Comp/Arranging
	Basic Music History	Inter Music History	Basic Conducting
	Basic Sight Singing/	Advanced Sight Singing/	Basic Rehearsal Tech
	Ear Training	Ear Training	Basic Orchestration
		Keyboard Tech (All MOS)	Sight Singing/Ear Tng
		Woodwind Techniques (MOS 02G, H, J, K, L)	Sustainment Training
			Woodwind Techniques (MOS 02G, H, J, K, L)
		Brass Techniques (MOS 02B, C, D, E, F)	
			Brass Techniques (MOS 02B, C, D, E, F)
		Percussion Techniques (MOS 02M, N, T, U)	
			Percussion Techniques (MOS 02M, N, T, U)
RECOMMENDED CMF RELATED CERTIFICATION/DEGREE GOAL	AA/AS in: Music By The 6th Year Of Service		
NOTE	* See DA PAM 600-67. The Army Writing Standard is writing that can be understood in a single, rapid reading; and is generally free of errors in grammar, mechanics and usage		
LEGEND	ACCP - Army Correspondence Course Program		
Notes:	. 1. As member of a Direct Support Band 2. As a member of a General Support Band		
Career Development PVT-SGM MOS offers career progression in TOE/TDA (majority TOE)			
Drill Sergeants:	4	Females Asgn:	1
Recruiters:	15		
Instructors:	24		
First Sergeants:	26		
Equal Opportunity:	0		
CMF 97 (Total) TDA 159 / TOE 1840		8% / 92%	

ADJUTANT GENERAL BRANCH

**NCO CAREER DEVELOPMENT MODEL
CAREER MANAGEMENT FIELD: ARMY BANDS
CMF NUMBER: 97**

RANK	SFC	MSG/1SG	SGM
DUTY ASSIGNMENTS	Group LDR (1)	FIRST SERGEANT (1)	Band SGM
	GS Section LDR (2)	GS GRP LDR (2)	Band SGM
ADDITIONAL DUTY POSITIONS	PLATOON SGT		
	ADMIN/OPS/TNG/SUPPLY Supervisor		
	Recruiter/Drill SGT/USAESOM Staff		
INSTITUTIONAL TRAINING		SERGEANTS MAJOR COURSE	
RECOMMENDED NCOES-RELATED COURSES		PRIOR TO SMC	
		Research Techniques (Statistics)	
		Human Resource Management	
		ACCP #514F11 (RC & AC)	
	RECOMMENDED 1SG Course	ACCP Advanced Military Subjects	
RECOMMENDED CMF-RELATED COURSES AND ACTIVITIES	SKILL LEVEL 40	SKILL LEVEL 50	
	App Instr Lessons 3	App Instr Lessons 4	
	Adv Conducting 1	Adv Conducting 2	
	Adv Rehearsal Tech	Jazz Composition/Arranging	
	Music Harmony	Music Amplification Techniques	
	Music Counterpoint		
	Adv Comp/Arranging		
	Music Literature		
	Sight Singing/Ear Tng		
	Sustainment Training		
Arranging Popular Music			
RECOMMENDED CMF RELATED CERTIFICATION DEGREE/GOAL	BA/BS in: Music by the 10 th year of service.		
NOTE	APPROVED BY: Chief, Army Bands		
	DATE: 10 JULY 2000 UPDATED: 16 JANUARY 2000		

CHAPTER 3

MOS/Skill Level Tasks

Skill Level 3

Subject Area 1: Musical Tasks

Tune The Section

514-441-3399

Conditions: Given a section, warm-up time, and a reference pitch, tune your section to a given pitch.

Standards: Tuned section to within (\pm) 10 cents of the reference pitch, within sixty seconds.

Performance Steps

1. Warm up the section prior to tuning.
 - a. Wind Instruments. The players must be given the opportunity to circulate warm air through the instruments and allow their embouchure time to set.
 - b. Rhythm Instruments. The players must be given the opportunity to warm up necessary muscles and become familiar with the response of the strings and keyboards.
 - c. Percussion Instruments. The players must be given the opportunity to warm up necessary muscles and make final adjustments to head tensions, and equipment set-up.
 - d. Suggested warm up materials include:
 - (1) Scales.
 - (2) Chordal patterns.
 - (3) Music that does not need to be rehearsed.
 - (4) Music that is not being rehearsed for a performance.
2. Tune the section in 60 seconds or less utilizing one of the following methods:
 - a. Triads. The section plays in unison a triad arpeggio, sustaining each note for four beats. This is the quickest method of tuning the section.
 - b. The Sustain System. A designated player sustains the tuning note as directed until the entire section is playing the tuning pitch together. This tuning method is quicker than the Match System of tuning.
 - c. The Match System. A designated player plays the tuning note for a fixed duration and stops. The next player plays the same pitch for the same duration and stops, striving for a match in pitch. This procedure continues throughout the section, with the designated player playing between section players. This is the best method for tuning your section. This method is the slowest tuning method.

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the section leader. Evaluate this task during individual or collective training. The evaluator will need a room free from outside noise, a stopwatch, reference pitch, and a tuner to measure the section's pitch accuracy. Allow the section leader to select a method from Performance Step 2 and continue tuning until the section performs the pitch within (\pm)10 cents of the reference pitch or until time has elapsed. At the end of 60 seconds, ask the section leader to have the section play the reference pitch. Check the tuner to verify that the section is within (\pm)10 cents of the reference pitch.

Brief the soldier: "You will have 60 seconds to tune your section within (\pm)10 cents of the reference pitch. You may adjust each individual member of the section until the pitch matches with the reference pitch or time has expired."

Performance Measures

GO NO GO

- | | | |
|---|-------|-------|
| 1. Warmed up the section prior to tuning. | _____ | _____ |
| 2. Tuned the section by utilizing one of the following methods in 60 seconds or less. | _____ | _____ |
| a. Triads. | | |
| b. The Sustain System. | | |
| c. The Match System. | | |

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

Related

TC 12-41
TC 12-42
TVT 20-1125

Train Section For Performance In A Marching/Ceremonial Setting
514-441-3501

Conditions: Given a section, special instructions, music, marching rehearsal area, and a requirement to train the section for performance in a marching/ceremonial setting. Tuning and musical preparation have been completed.

Standards: Demonstrated and explained stationary movements and positions, marching movements, section members' responses to the drum major's mace signals and band commander's movements, and evaluated section member's performance.

Performance Steps

1. Demonstrate and explain stationary movements and positions.
 - a. Attention
 - b. Parade Rest
 - c. Stand at Ease
 - d. Rest

2. Demonstrate section members' responses to the drum major's mace signals in a ceremonial setting.
 - a. Band Alignment
 - b. Instruments Up/Down
 - c. Forward March
 - d. Mark Time
 - e. Halt
 - f. Cut Off
 - g. Rim Cadence (Drums Only)

- h. Left and right turns
 - i. Roll Off
 - j. Guide Signal
3. Demonstrate all marching movements listed in FM 22-5.
 4. Demonstrate section members' responses to the band commander's movements.
 - a. Instruments up
 - b. Cut off cadence
 - c. Cut off fermata
 - d. Instruments down
 5. Evaluate section performance and correct performance errors.
 - a. Direct the section or each individual to perform movements in steps 1-4.
 - b. Identify performance errors.
 - c. Conduct additional training as required.

Evaluation Preparation:

Set up: Evaluate this task during a section rehearsal and not an actual performance. Evaluate the section leader's ability to train the section.

Brief the soldier: " You will train and evaluate a section while performing in a marching and ceremonial setting. You must demonstrate correct performance of each movement and then evaluate your section's performance. Performance errors must be corrected."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Demonstrated and explained stationary movements and positions.	—	—
2. Demonstrated section members' responses to the drum major's mace signals in a ceremonial setting.	—	—
3. Demonstrated all marching movements listed in FM 22-5.	—	—
4. Demonstrated section members' response to the band commander's movements.	—	—
5. Evaluated section performance and corrected performance errors.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

FM 12-50 (FM 1-19)
FM 22-5

Related

AR 600-25
TC 12-41
TC 12-42
TVT 20-1116

Lead A Marching Band Drill As Drum Major
514-441-3601

Conditions: Given a mission to lead a marching band drill as drum major, prior knowledge of mace signals, a mace, a band, a primary trainer and a location appropriate for conducting drill band.

Standards: Led the marching band through all marching maneuvers in accordance with FM 12-50 (FM 1-19) and the commander's training intent.

Performance Steps

1. Prepare for rehearsal.
 - a. Obtain commander's training intent.
 - b. Identify marching maneuvers that will be conducted during the rehearsal.
 - c. Review mace signals required for rehearsal.
 - d. Select and disseminate required music list for the rehearsal.
2. Form the band.
 - a. Fall the band in.
 - b. Check instrument placement and make adjustments in accordance with FM 12-50 (FM 1-19).
3. Align the band in accordance FM 12-50 (FM 1-19).
4. Tune the marching band.
5. Rehearse the band.
 - a. Conduct marching maneuvers identified by step 1b.
 - b. Receive feedback from the primary trainer on maneuvers that require further training.
 - c. Lead band through maneuvers identified by the primary trainer for further training.

Evaluation Preparation:

Set Up: Ensure that all materials required in the Conditions statement are available to the soldier. This task must be evaluated during collective training.

Brief the Soldier: "You must lead the drill band through all marching maneuvers as required by the commander's training intent."

Performance Measures

	<u>GO</u>	<u>NO GO</u>
1. Prepared for rehearsal.	—	—
2. Formed the band.	—	—
3. Aligned the band.	—	—
4. Tuned the band.	—	—
5. Rehearsed the band.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

AR 600-25
FM 12-50 (FM 1-19)
FM 22-5
TVT 20-1116

Related

TC 12-41
TC 12-42

Train The Section For Performance In A Non-Marching/Non-Ceremonial Setting 514-441-3702

Conditions: Given a section and a requirement to train the section.

Standards: Performed in sequence all performance measures of this task without error.

Performance Steps

1. Prepare for section rehearsal.
 - a. Obtain ensemble leader's rehearsal objectives.
 - b. Perform score study.
 - (1) Analyze score to identify potential problem areas.
 - (2) Develop possible solutions.
 - c. Plan order of rehearsal.
 - (1) Identify which selections require the most work.
 - (2) Sequence selections requiring the most work first.
2. Establish section rehearsal site.
 - a. Determine space requirements.
 - b. Coordinate with other section leaders to determine rehearsal site.
 - c. Assemble equipment.
3. Train the section.
 - a. Inform section of the rehearsal objectives.
 - b. Warm and tune the section.
 - c. Rehearse the section to identify and correct performance deficiencies in the following areas:
 - (1) Balance and dynamics
 - (2) Intonation
 - (3) Style
 - (4) Articulation
 - (5) Rhythm
 - (6) Phrasing
 - (7) Individual player errors
 - d. Meet all rehearsal objectives
 - e. Identify individuals requiring remedial training

Evaluation Preparation:

Set Up: This task can be evaluated during collective training, however is best evaluated during mission performance.

Brief the Soldier: "You have been tasked to train the section. You must complete all the steps in this task to receive a GO."

Performance Measures

	<u>GO</u>	<u>NO GO</u>
1. Prepared for section rehearsal.	—	—
2. Established section rehearsal site.	—	—
3. Trained the section.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

**References
Required**

Related
FM 12-50 (FM 1-19)
TC 12-41
TC 12-42
TVT 20-1125

Perform Mace Signals
514-466-3804

Conditions: Given a requirement to perform mace signals and a mace.

Standards: Completed all performance measures of this task without error.

Performance Steps

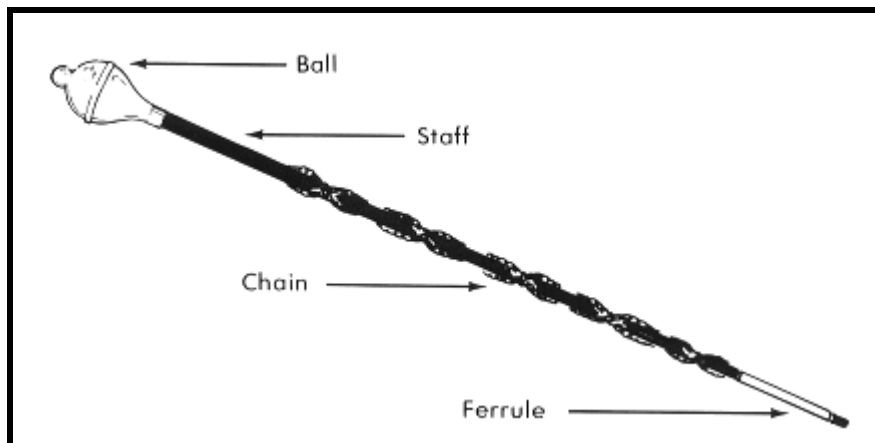


Figure 1
Parts of the Mace

1. Assume the position of Attention (see FM 22-5, paragraph 3-2).
 - a. Grasp the mace with your right hand just below the ball.
 - b. Point your thumb toward the ball.
 - c. Hold your right elbow approximately 3 inches away from your side to match your left elbow.
 - d. Your forearm should be at a 30-degree angle towards the right.
 - e. Place the ferrule in line with and touching the outside of your right shoe, in line with your toes.

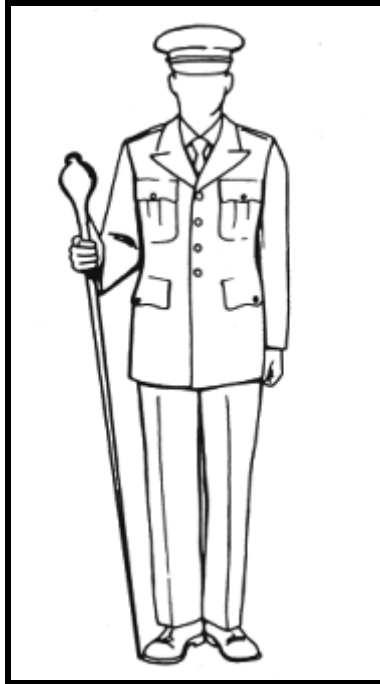


Figure 2
Attention

2. Perform Parade Rest.

- a. Move your left foot ten inches to the left of your right foot. At the same time, place the mace ferrule between your feet in line with your toes.
- b. Place your left hand on the mace so that it covers your right hand. Your thumbs should overlap in a folded position.
- c. Do not move the ball away from your body.



Figure 3
Parade Rest

3. Perform Left Carry.

a. The Left Carry is the primary position used to carry the mace while marching. Assume this position from Attention.

(1) COUNT 1 - Move the ball in an arc across your chest with your right hand. The ball of the mace should touch your left shoulder. The ferrule should point slightly outward. Grasp the balance point of the mace with your left thumb and your index and middle fingers.



Figure 4
Left Carry - Count 1

(2) COUNT 2 - Silent Count.

(3) COUNT 3 - Open your right hand and drop it to your side.



Figure 5
Left Carry - Count 3

4. Perform Right Carry.

a. Use the Right Carry as an alternate to the Left Carry. Use it to do Left Turns and the Left Guide Signal.

(1) COUNT 1 - Start this movement from the position of the Left Carry. Release the grip of your left hand. Allow the mace to slide through your hand. Catch the mace just below the ball, with all four fingers and your thumb wrapped around the staff.



Figure 6
Right Carry - Count 1

(2) COUNT 2 - Silent Count.

- (3) COUNT 3 - Move the mace ball in an arc to your right shoulder. Grasp the mace with your right hand in the Right Carry position (same as Left Carry position).



Figure 7
Right Carry - Count 3

- (4) COUNT 4 - Silent Count.

(5) COUNT 5 - Open your left hand and return it to your side.



Figure 8
Right Carry - Count 5

b. Resume the Left Carry position by repeating the counts. Substitute left for right.

5. Perform Present Arms. Perform Present Arms from the Left Carry. Complete Present Arms and return to the Left Carry without making any additional movements with mace.

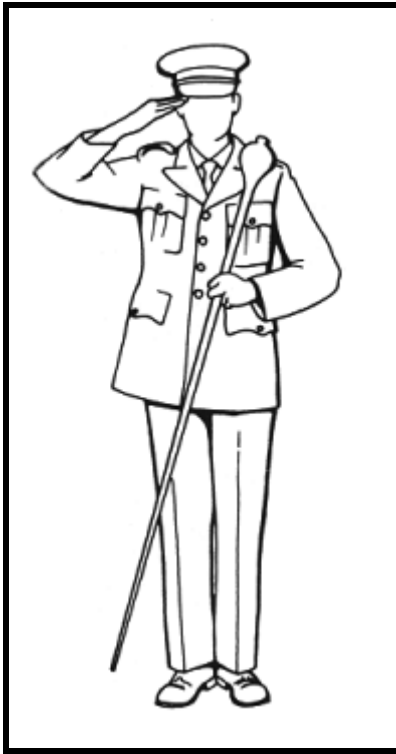


Figure 9
Present Arms

Perform Band Alignment Sequence. Hold the mace in the Left Carry. Maintaining your distance from the band, move to a position four steps in front of the left flank file. Face the file.

NOTE: Refer to FM 12-50 (FM1-19) for the entire band alignment sequence.

- a. COUNT 1 - Grasp the staff with your right hand and your palm facing your body. Your right arm should be fully extended.

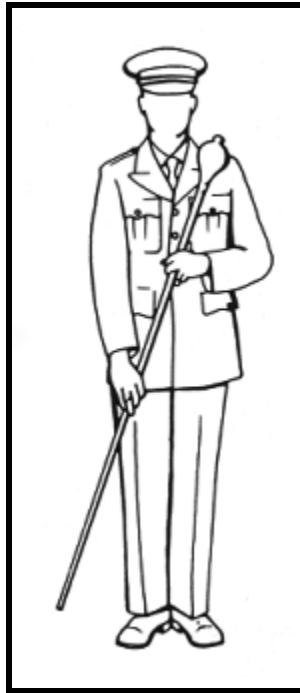


Figure 10
Band Alignment - Count 1

- b. COUNT 2 - Rotate the mace to a vertical position centered on your body. The ball should be at face level.



Figure 11
Band Alignment - Count 2

- c. COUNT 3 - Raise the mace with your right hand. At the same time, return your left hand to your side. Your right hand should be at chin level. The mace should be in a vertical position to the ground. Command Cover. Correct the file alignment, if necessary.

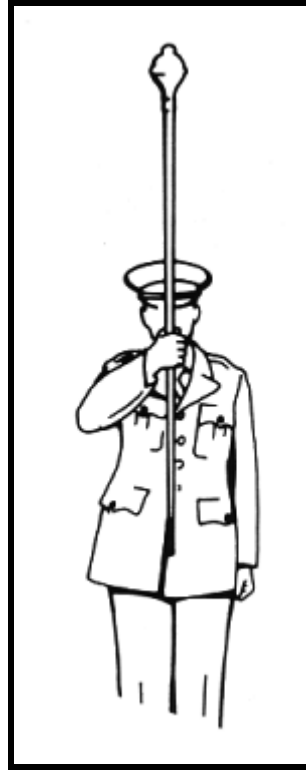


Figure 12
Band Alignment - Count 3

d. Return To Carry:

- (1) COUNT 1 - Thrust the mace downward. Let the mace slide through your fingers. At the same time, drop your right hand to chest level, centered on your body. Grip the mace as the ball reaches your hand.

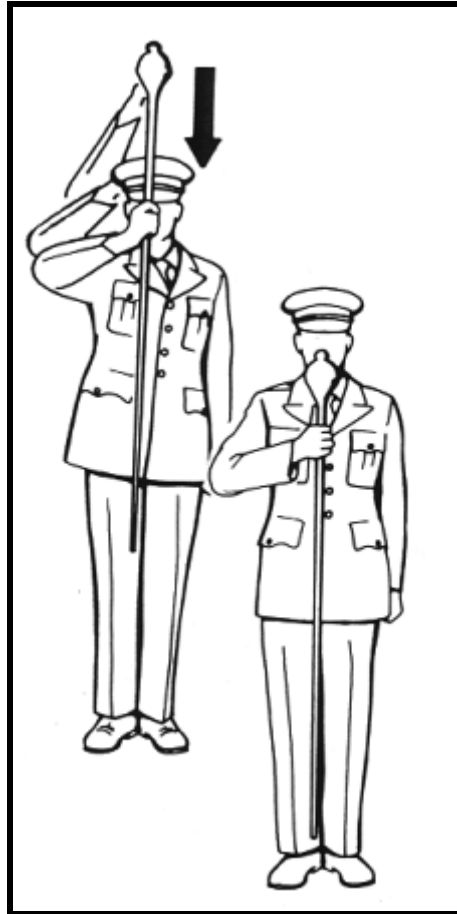


Figure 13
Band Alignment Return to Carry - Count 1

- (2) COUNT 2 - Silent Count.

- (3) COUNT 3 - Move the ball in an arc to your left shoulder. At the same time, grip the mace with your left hand in the Carry position.



Figure 14
Band Alignment Return to Carry - Count 3

- (4) COUNT 4 - Silent Count.

- (5) COUNT 5 - Open your right hand and return it to your side. Do a left face. Continue to align and dress the band as described in Appendix B, paragraph B-11, of FM 12-50 (FM 1-19).



Figure 15
Band Alignment Return to Carry - Count 5

7. Perform Instruments Up.

a. Signal Instruments Up (the Prepare To Play Position) by doing the following sequence from the Left Carry.

- (1) COUNT 1 - Grasp the staff with your right hand. Your palm should face your body. Your right arm should be fully extended.

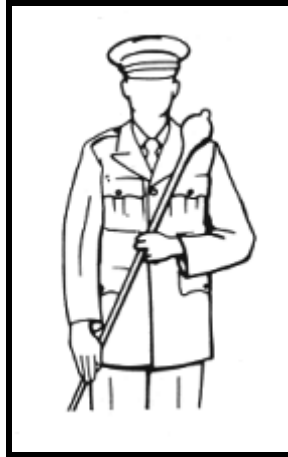


Figure 16
Instruments Up - Count 1

- (2) COUNT 2 - Silent Count.

(3) COUNT 3 - Move the mace in an arc across your chest toward your right. Stop the mace in a vertical position along the right side of your body. Your right arm should be fully extended. Keep gripping the mace with your left hand. Your left palm should be facing your right shoulder. This signals the band members to the Ready Instruments Position.

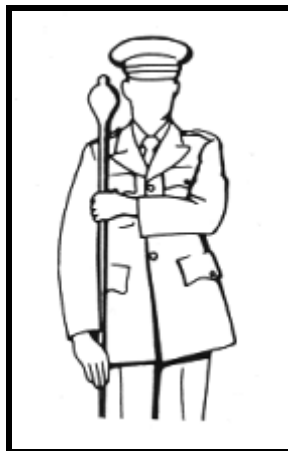


Figure 17
Instruments Up - Count 3

- (4) COUNT 4 - Silent Count.

- (5) COUNT 5 - Open your left hand as you move it to your side. Thrust the mace upward. Keep it vertical. Fully extend your right arm. This signals band members to the Prepare To Play Position.



Figure 18
Instruments Up - Count 5

NOTE: To initiate music prior to the downbeat, move the mace in a small clockwise arc. Thrust the mace downward. Relax the grip of your right hand. Let the mace slide through your fingers as you drop your right hand to chest level and resume the Carry Position.

8. Perform Instruments Up (Alternate).

- a. COUNT 1 - Start this movement from the Left Carry Position. Grasp the staff just below the ball with your right hand. Face your palm toward your chest. Point your thumb towards the ball.

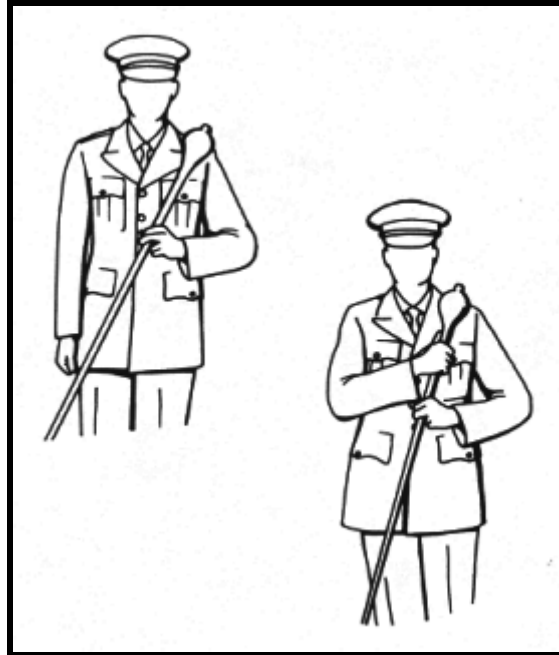


Figure 19
Alternate Instruments Up - Count 1

- b. COUNT 2 - Silent Count.

- c. COUNT 3 - Open your left hand. Return it momentarily to your side as you move your right hand to the front of your right thigh. This brings the mace to a horizontal position with the ferrule to your right.

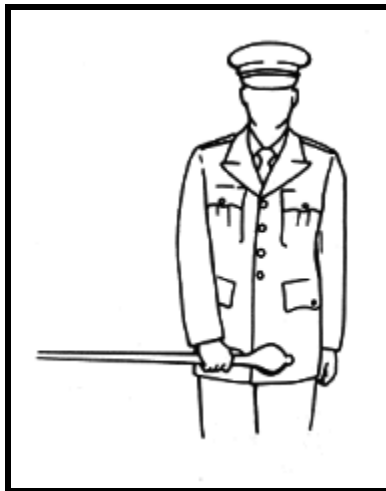


Figure 20
Alternate Instruments Up - Count 3

- d. COUNT 4 - Slightly raise your right hand and begin to move the mace in a clockwise direction in front of your body. At the same time, raise your left hand and grasp the mace between your thumb and index finger. Your left palm should face up. Control the mace with your left hand.

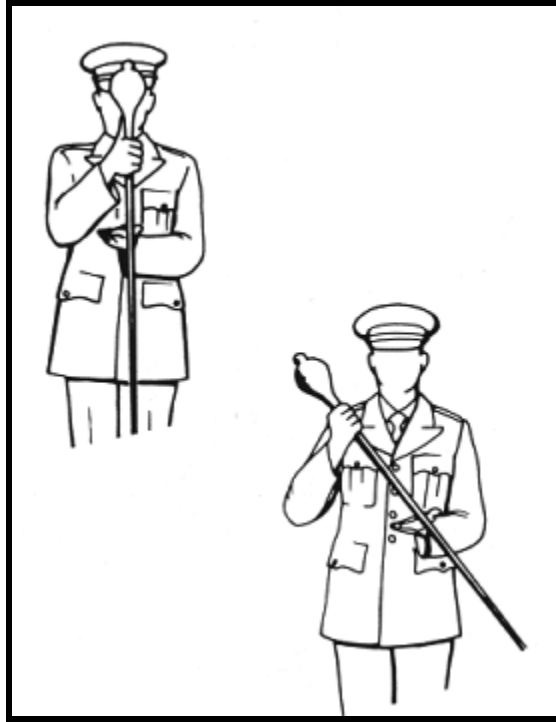


Figure 21
Alternate Instruments Up - Count 4

- e. Continue to rotate the mace in a clockwise direction into Count 5.
- f. As control goes from the right hand to the left hand, the right hand continues to its position by your side.

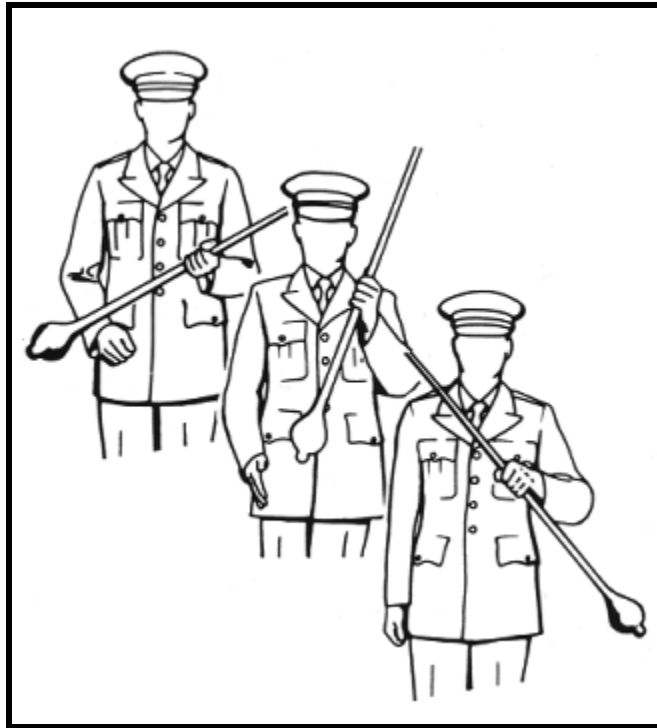


Figure 22
Alternate Instruments Up - Count 4 (continued)

- g. COUNT 5 - After 1-1/4 revolutions, hold the mace in a vertical position along the right side of your body. Grasp the staff with your right hand between the thumb and index finger. Your right arm should be fully extended. The ball of the mace should be pointed up. Your left hand should be grasping the staff with the palm facing forward. This signals band members to the Ready Instruments Position.

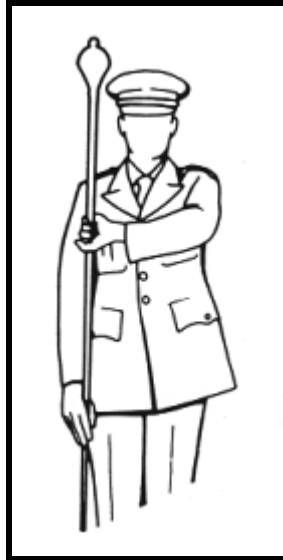


Figure 23
Alternate Instruments Up - Count 5

- h. COUNT 6 - Silent Count.

- i. COUNT 7 - Open your left hand as you move it to your side. Thrust the mace upward. Keep it vertical. Fully extend your right arm. This signals band members to the Prepare To Play Position.



Figure 24
Alternate Instruments Up - Count 7

9. Perform Forward March.

a. Use the Forward March signal to move the band from the Halt, Half-Step, or Mark Time. Begin this sequence from the Left Carry.

(1) COUNT 1 - Grasp the staff with your right hand. Your palm should face your body. Your right arm should be fully extended.

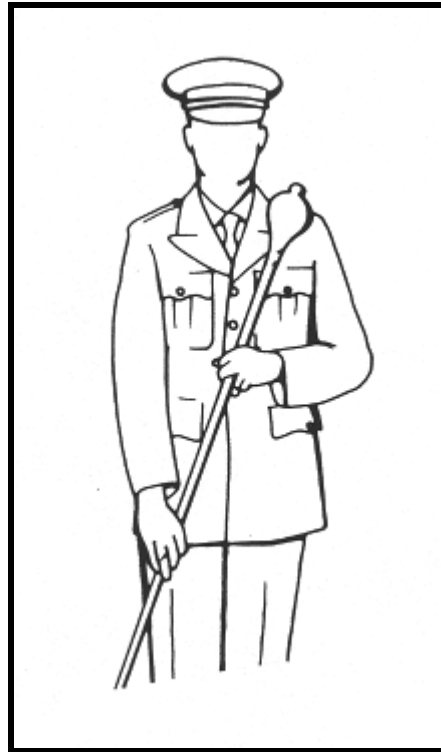


Figure 24.5
Forward March - Count 1

(2) COUNT 2 - Silent Count.

- (3) COUNT 3 - Move the mace in an arc across your chest toward your right. Stop the mace in a vertical position along the right side of your body. With your right arm fully extended, keep your grip on the mace with your left hand. The palm of your left hand should be facing your right shoulder.



Figure 25
Forward March - Count 3

- (4) COUNT 4 - Silent Count.

- (5) COUNT 5 - Open your left hand as you move it to your side. Thrust the mace upward keeping it vertical. Fully extend your right arm.

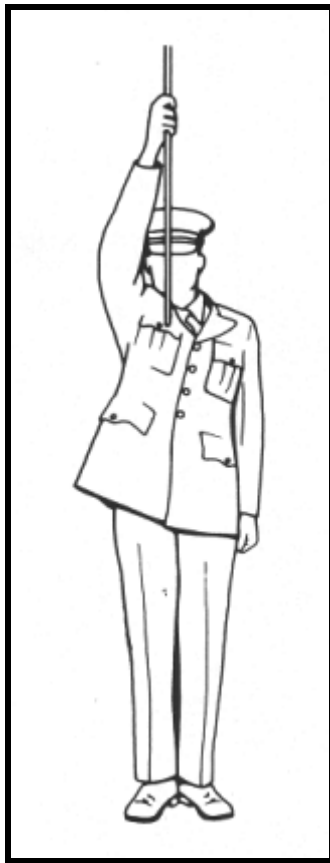


Figure 26
Forward March - Count 5

- (6) COUNT 6 - Move the mace in a small clockwise arc. Immediately thrust it to the extended position. The mace is now centered on your body.

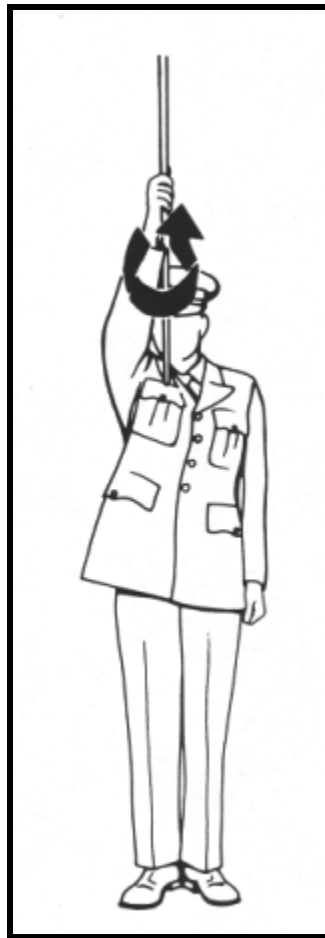


Figure 27
Forward March - Count 6

- (7) COUNT 7 - Thrust the mace downward. Relax the grip of your right hand. Let the mace slide through your fingers as you drop your right hand to chest level. Grip the mace as the ball reaches your hand.

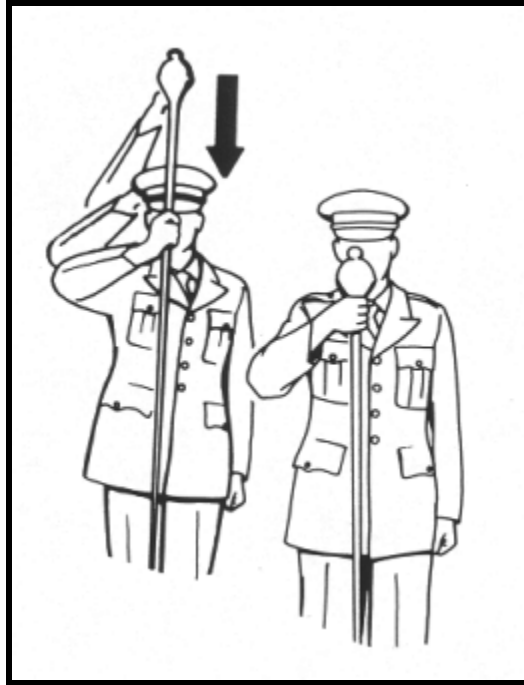


Figure 28
Forward March - Count 7

- (8) COUNT 8 - Silent Count.

- (9) COUNT 9 - Step off with your left foot and move the ball in an arc across your chest. Grasp the staff with your left hand in the Left Carry Position.

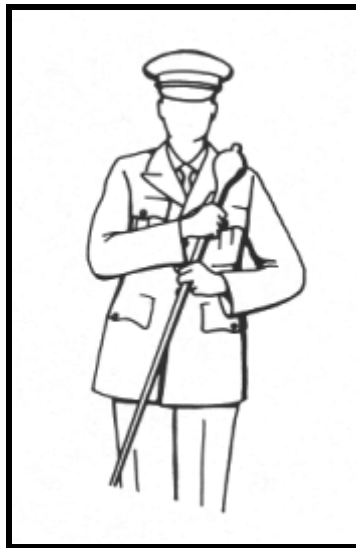


Figure 29
Forward March - Count 9

- (10) COUNT 10 - Take a step with your right foot.
(11) COUNT 11 - Return your right hand to your side while taking a step with your left foot.

10. Perform Forward March (Alternate).

- a. Begin this sequence from the Left Carry.

- (1) COUNT 1 - Move your right hand across your chest. Grasp the mace just below the ball. Your palm should face forward.



Figure 30
Alternate Forward March - Count 1

- (2) COUNT 2 - Silent Count.

- (3) COUNT 3 - Retain control of the mace with your left hand as you move the ball in a clockwise direction with your right hand. Move the mace to a vertical position along the right side of your body. Allow the mace to slide through the fingers of your left hand. The ferrule should be pointed up. Extend your right arm downward. Your left hand should be grasping the staff at your right shoulder. Your left palm should face forward.

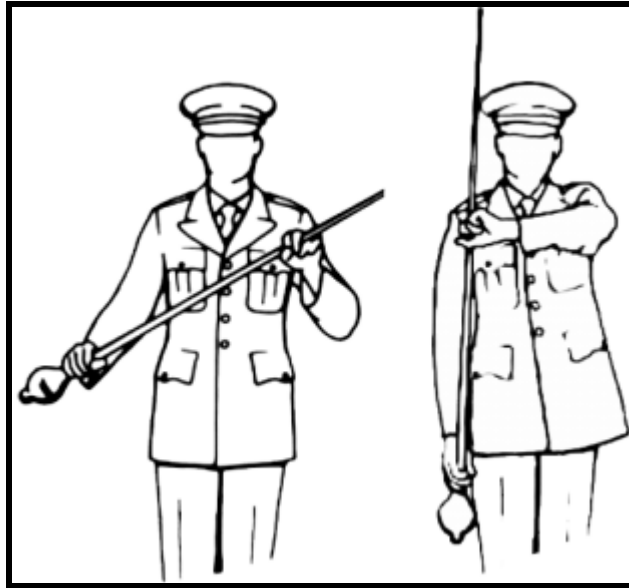


Figure 31
Alternate Forward March - Count 3

- (4) COUNT 4 - Silent Count.

(5) COUNT 5 - Open your left and return it to your side. At the same time, thrust the mace upward. Extend your right arm fully.

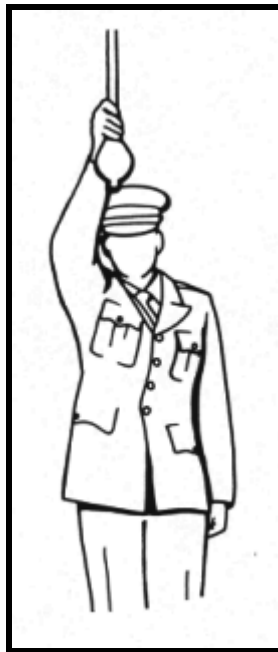


Figure 32
Alternate Forward March - Count 5

(6) COUNT 6 - Lower the mace until the ball is at shoulder height.

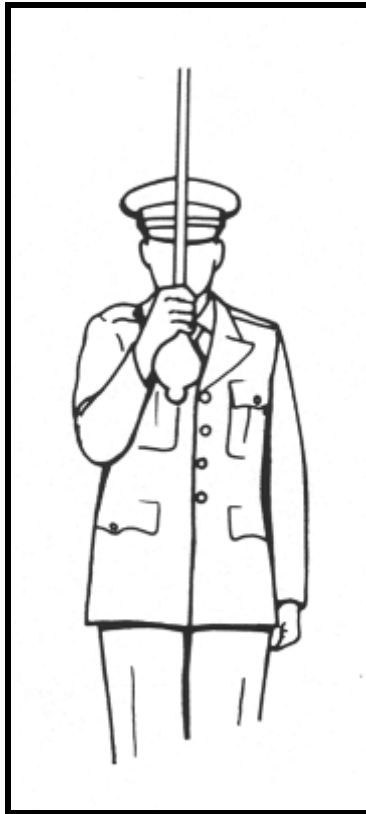


Figure 33
Alternate Forward March - Count 6

(7) COUNT 7 - Thrust the mace back to the full extension of your right arm.

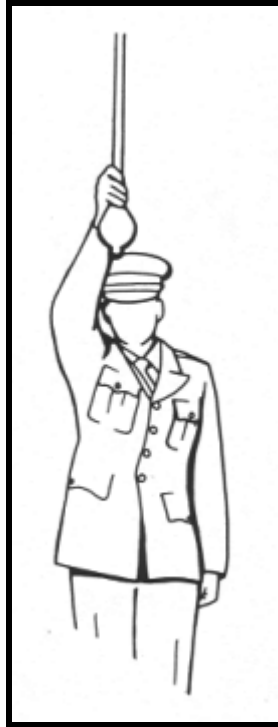


Figure 34
Alternate Forward March - Count 7

(8) COUNT 8 - Move the mace in a small arc to the left. Return it to the extended position.

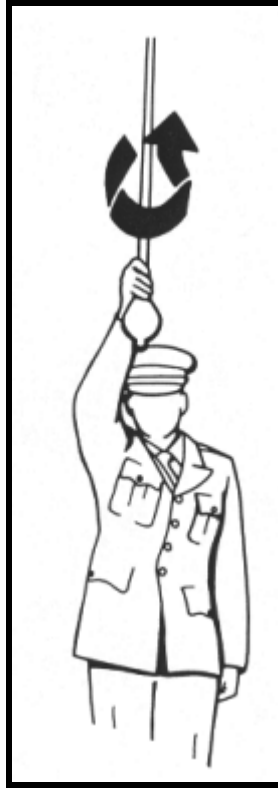


Figure 35
Alternate Forward March - Count 8

(9) COUNT 9 - Step off with your left foot. Lower the ball decisively to chin level.

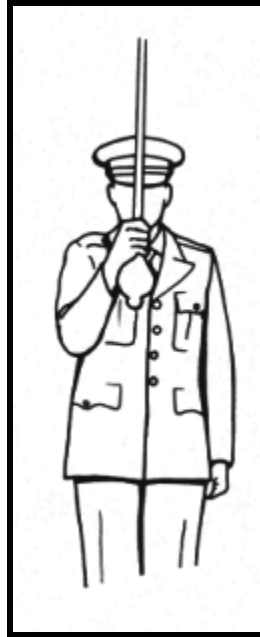


Figure 36
Alternate Forward March - Count 9

(10) COUNT 10 - Silent Count.

b. Return To Carry:

- (1) COUNT 1 - Rotate the ferrule in a counterclockwise direction as you move the ball toward your left shoulder. Grasp the staff with your left hand in the Carry position.



Figure 37
Return To Carry - Count 1

- (2) COUNT 2 - Silent Count.
- (3) COUNT 3 - Open your right hand as you return it to your side. Take up the arm swing.



Figure 38
Return to Carry - Count 3

11. Perform Drum Major Reverse.

a. Do a reverse when you must face the band while the band is marching forward.

(1) COUNT 1 - Left foot strikes the ground.



Figure 39
Drum Major Reverse - Count 1

(2) COUNT 2 - Pivot to the left as your right foot strikes the ground.



Figure 40
Drum Major Reverse - Count 2

- (3) COUNT 3 - Complete the reverse as your left foot strikes the ground in the opposite direction. March backwards at a full step.

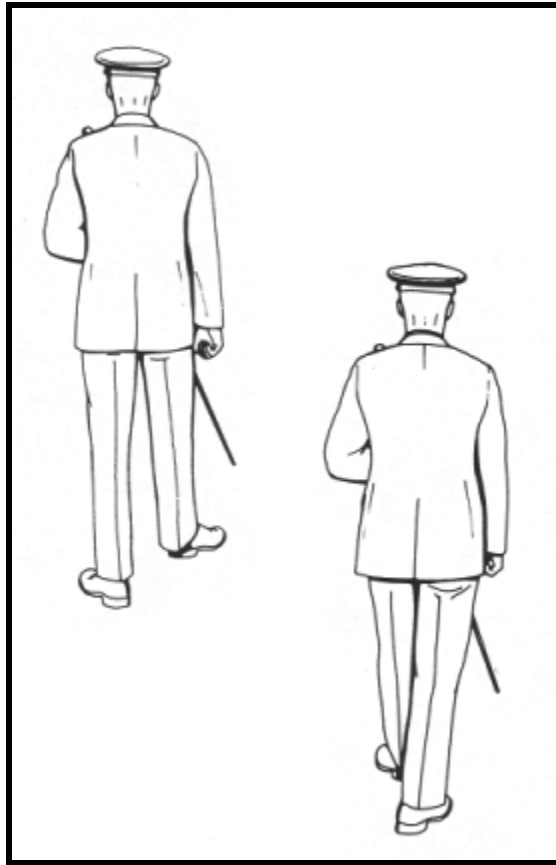


Figure 41
Drum Major Reverse - Count 3

- b. Reverse again to face the direction of march.
 - (1) COUNT 1 - Left foot strikes the ground.

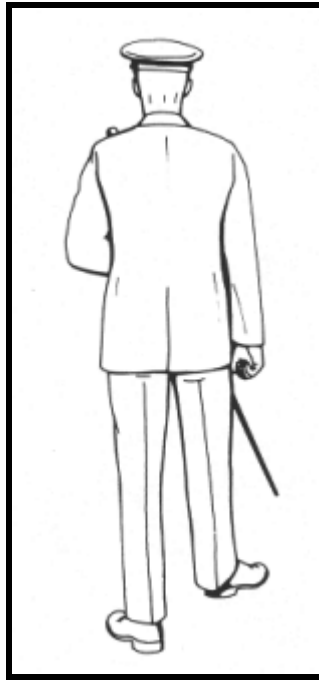


Figure 42
Reverse Facing the Direction of March - Count 1

(2) COUNT 2 - Pivot to the left as your right foot strikes the ground.



Figure 43
Reverse Facing the Direction of March - Count 2

- (3) COUNT 3 - Complete the reverse as your left foot strikes the ground in the opposite direction. March forward at a full step.



Figure 44
Reverse Facing the Direction of March - Count 3

c. Reverse direction while marking time.

(1) COUNT 1 - Step forward with your left foot. Pivot to your right on the ball of your left foot.



Figure 45
Reverse Mark Time - Count 1

(2) COUNT 2 - Your right foot strikes the ground in the new direction. Continue the Mark Time.



Figure 46
Reverse Mark Time - Count 2

12. Perform Mark Time.

NOTE: Signal Mark Time from the Left Carry. Give the signal facing the band when preceding a Halt. Also, give the signal facing the direction of march if the next signal is a Forward March.

- a. Ready Position: From the Left Carry, grasp the mace with your right hand. Your right arm should be fully extended.



Figure 47
Mark Time Ready Position

- b. Preparatory Signal: Raise the mace to a horizontal position above your head and extend your arms while maintaining the position of the left hand. Your hands should be at shoulder width with your right thumb pointed toward the ball of the mace. You may hold the Preparatory Signal for more than one count.

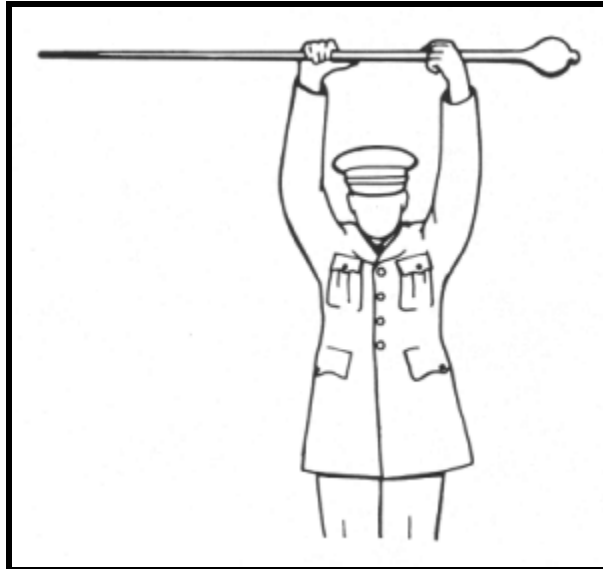


Figure 48
Mark Time Preparatory Signal

- c. Signal Of Execution: Return your left arm to your side. At the same time, move the mace in an arc to a vertical position at the right side of your body. Do this as your left foot strikes the ground. Your right arm should extend horizontally from your shoulder. On the next right step begin to mark time.

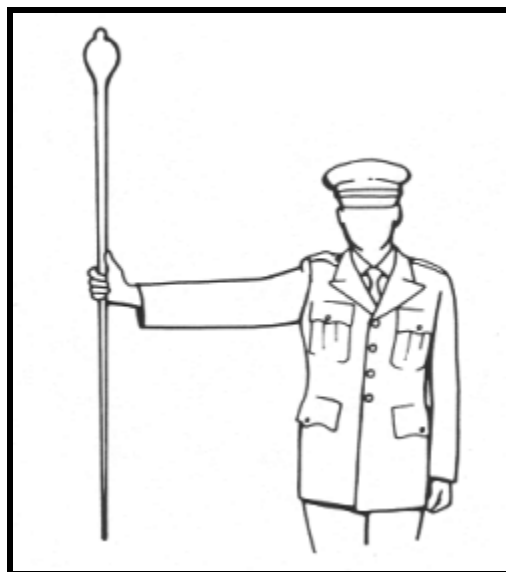


Figure 49
Mark Time Signal Of Execution

d. Resuming march from Mark Time. To resume the march from Mark Time, Return To Carry before signaling Forward March.

(1) COUNT 1 - Lower the mace diagonally across the front of your upper body with your right hand. Bring the left hand to the Left Carry Position. Grasp the balance point of the mace with your left thumb and your index and middle fingers.

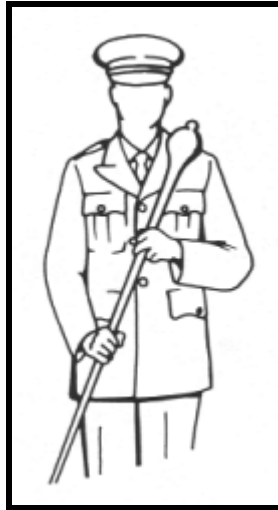


Figure 50
Return to Carry - Count 1

(2) COUNT 2 - Silent Count.

(3) COUNT 3 - Release the grip of your right hand. Drop your right hand to your side.

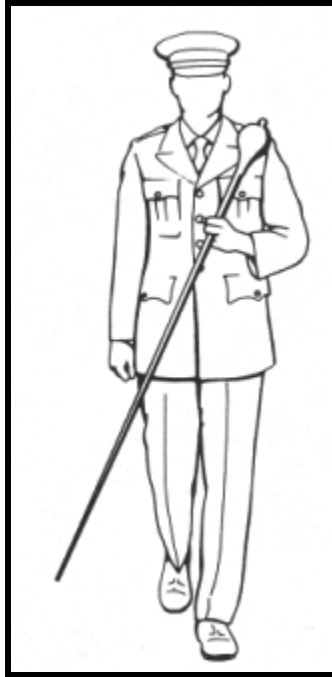


Figure 51
Return to Carry - Count 3

e Signal Forward March. Refer to Performance Step 9 (Perform Forward March).

13. Perform Halt.

- a. To Halt the band after the Mark Time, resume the Ready Position by raising the mace to a horizontal position over your head with your right hand. At the same time, extend your left arm upward grasping the staff near the ball. Your palms should face forward.

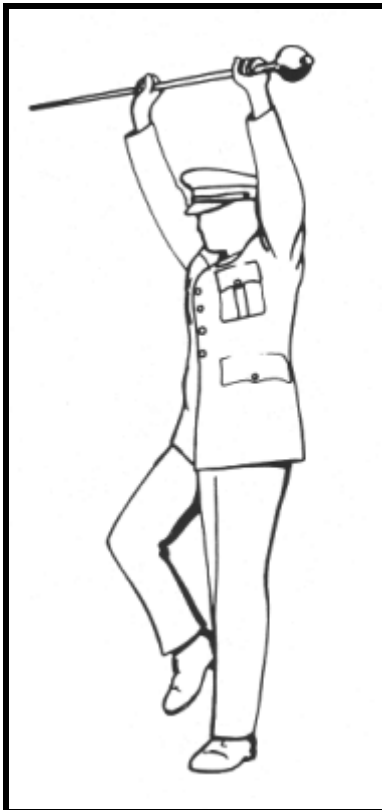


Figure 52
Halt Ready Position

- b. COUNT 1 - Lower the mace in a straight line to chin level by bending your elbows. Do this as your left foot strikes the ground.



Figure 53
Halt - Count 1

c. COUNT 2 - Return the mace to the Ready Position.



Figure 54
Halt - Count 2

d. COUNT 3 - Lower the mace so that your arms are fully extended downward.

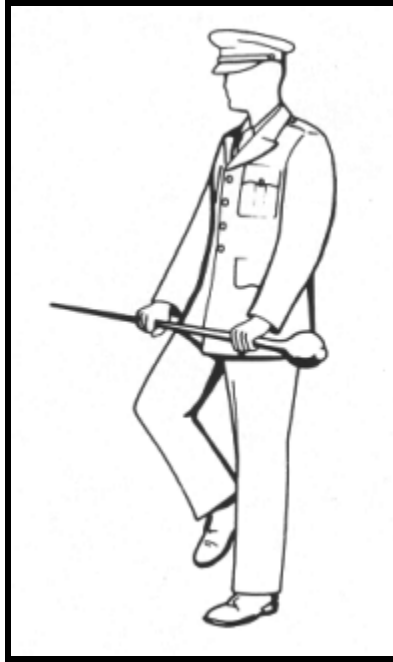


Figure 55
Halt - Count 3

- e. COUNT 4 - Raise the ball to your left shoulder to Return To Carry. Grasp the staff with your left hand in the Left Carry Position.



Figure 56
Halt - Count 4

f. COUNT 5 - Open your right hand, return it to your side and stop marching.

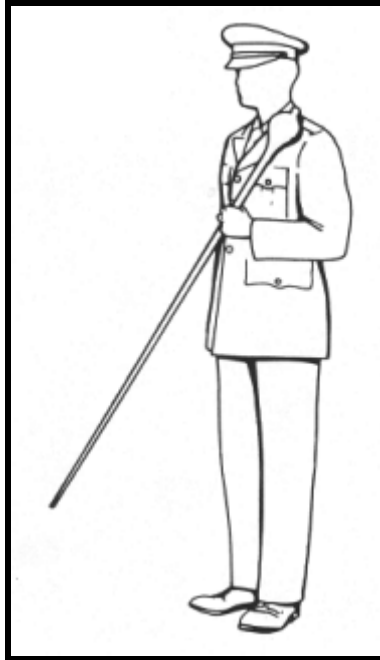


Figure 57
Halt - Count 5

14. Perform Cut Off.

a. Signal the Cut Off from the Left Carry. Use the Cut Off signal to stop the band from playing, to stop a drum cadence, or to return to a drum cadence from a rim cadence. The drums will normally continue playing a cadence after a musical selection until separately cut off.

(1) Preparatory Position:

(a) COUNT 1 - Grasp the staff with your right hand. Your arm should be fully extended.

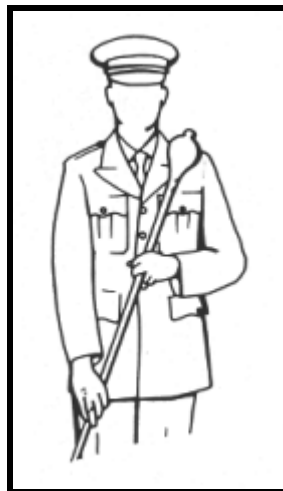


Figure 58
Cut Off - Count 1

- (b) COUNT 2 - Silent Count.
- (c) COUNT 3 - Raise the mace to a horizontal position just above your eyes. Slide your left hand out toward the ball. Your right thumb should point toward the ball.

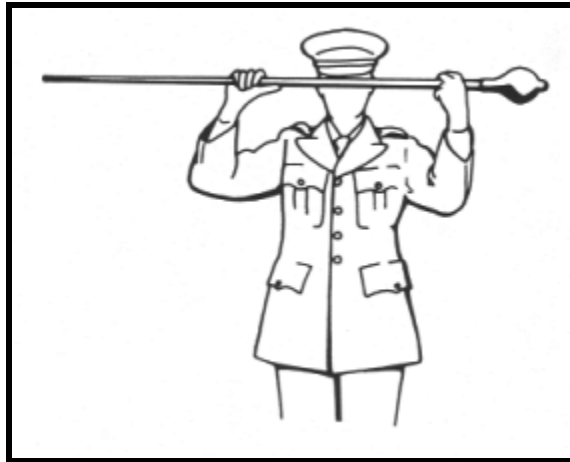


Figure 59
Cut Off - Count 3

- (d) COUNT 4 - Silent Count.
- (e) COUNT 5 - Open your left hand and return it to your side. Extend your right arm outward 45-degrees from your shoulder. Push up with your thumb until the ball is centered over your head.

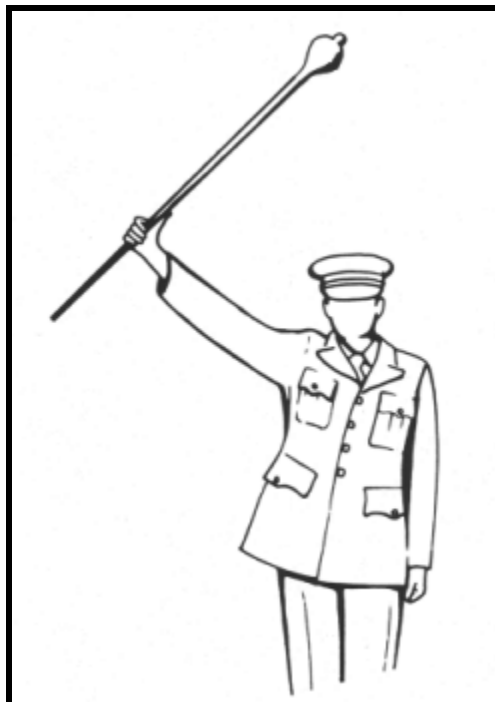


Figure 60
Cut Off - Count 5

- (2) Signal Of Execution: The signal of execution should be timed to coincide with the ending of a phrase. One count before the signal, bend your right elbow. This should be executed on beat two of a given measure.
- (a) COUNT 1 - Return your arm to the Preparatory Position.
 - (b) COUNT 2 - Silent Count.
 - (c) COUNT 3 - Silent Count.
 - (d) COUNT 4 - Silent Count.
 - (e) COUNT 5 - Keeping the ball stationary, move your right hand to a position in front of your chin. Do this, three beats before you want the music or cadence to stop.

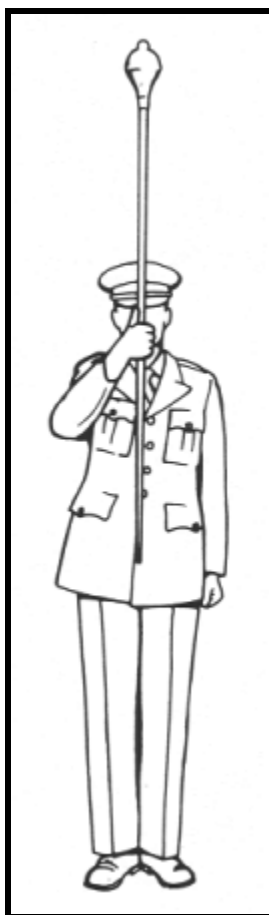


Figure 61
Cut Off Signal of Execution - Count 5

- (f) COUNT 6 - Thrust your arm to a full extension upward. Do this, two beats before you want the music or cadence to stop.



Figure 62
Cut Off Signal of Execution - Count 6

- (g) COUNT 7 - The music or cadence will stop as you thrust the mace downward and release the grip of your right hand. Allow the mace to fall through your fingers as you move your hand to a position in front of your chin. Grip the mace as the ball reaches your hand.



Figure 63
Cut Off Signal of Execution - Count 7

- (h) COUNT 8 - Silent Count.

- (i) COUNT 9 - Move the ball in an arc toward your left shoulder. Grasp the staff with your left hand in the Left Carry position. This signals band members to Ready Instruments.



Figure 64
Cut Off Signal of Execution - Count 9

- (j) COUNT 10 - Silent Count.

(k) COUNT 11 - Open your right hand and drop it to your side. This signals band members to assume the Carry Position.



Figure 65
Cut Off Signal of Execution - Count 11

15. Perform Left Turn.

a. Signal the Left Turn with the left hand while holding the mace in the Right Carry.

(1) Ready Position: From the Right Carry, arc your left arm slightly to the left and then right and upward in front of your body. Continue the arc until your arm is extended upward and to the left at a 45-degree angle from your shoulder. Your palm should face forward with your fingers extended and joined while turning your head to the left.

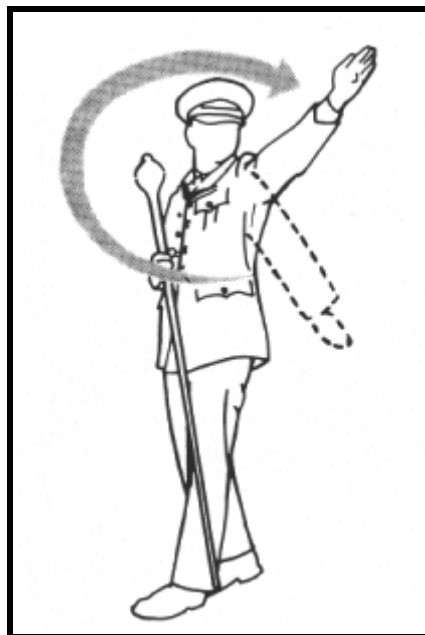


Figure 66
Left Turn Ready Position

- (2) Preparatory Signal: Raise your left forearm slightly by bending your elbow as your right foot strikes the ground. Do this one beat before the Signal Of Execution.



Figure 67
Left Turn Preparatory Signal

- (3) Signal Of Execution: On the next left step, drop your left arm to your side. Do a left turn by pivoting on your right foot as it strikes the ground. Return to Left Carry.



Figure 68
Left Turn Signal Of Execution

16. Perform Right Turn.
- a. Signal the Right Turn with the right hand while holding the mace in the Left Carry.
 - (1) Ready Position: Arc your right arm slightly to the right and then left and upward in front of your body. Continue the arc until your arm is extended upward and to the right at a 45-degree angle from your shoulder. Your palm should face forward with your fingers extended and joined while turning your head to the right.

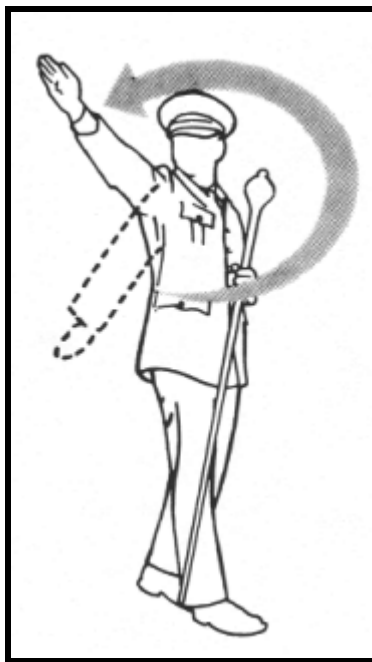


Figure 69
Right Turn Ready Position

- (2) Preparatory Signal: Raise your right forearm slightly by bending your elbow as your left foot strikes the ground. Do this one beat before the Signal Of Execution.



Figure 70
Right Turn Preparatory Signal

- (3) Signal Of Execution: On the next right step, drop your right arm to your side. Do a right turn by pivoting on your left foot as it strikes the ground.



Figure 71
Right Turn Signal of Execution

17. Perform the Trail.

a. Use the Trail at the Halt or on the march. It is the Ready Position for the Countermarch.

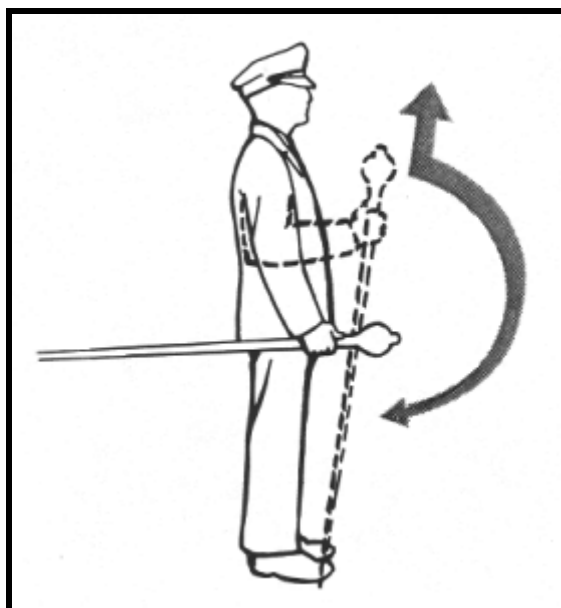


Figure 72
Trail from the Halt

b. From the Left Carry:

- (1) COUNT 1 - Move your right hand in an arc across your body. Grasp the mace just below the ball. Your fingers should be together. Your thumb should point toward the ball of the mace.



Figure 73
Trail from Left Carry - Count 1

- (2) COUNT 2 - Silent Count.

- (3) COUNT 3 - Return your left hand to your side. At the same time, move the ball forward and downward to your right side until the staff is horizontal. The ferrule should point to the rear. Your right arm should be fully extended along your side. If marching, resume the natural arm swing while keeping the mace parallel to the ground.

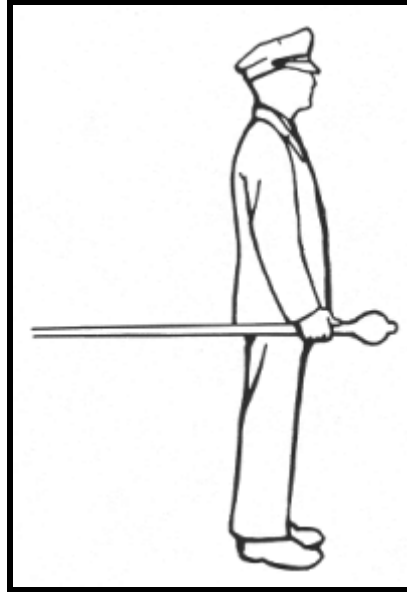


Figure 74
Trail from Left Carry - Count 3

18. Perform Countermarch.
 - a. Give the signal for a Countermarch from the Trail.
 - b. Preparatory Signal:
 - (1) COUNT 1 - Twirl the mace 1-3/4 revolutions. Arc the ferrule down and forward. Raise your right hand to allow the ferrule to clear the ground. This count starts as the left foot strikes the ground.

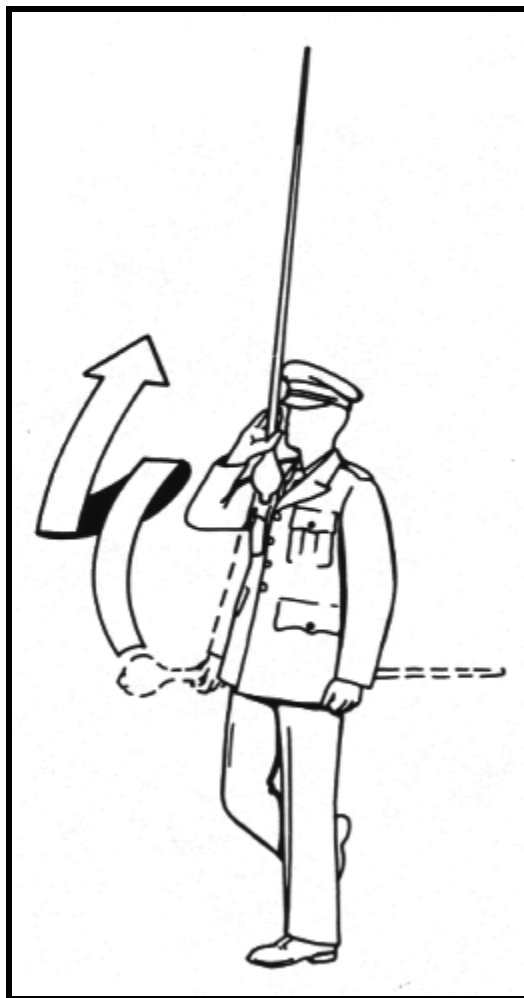


Figure 75
Countermarch - Count 1

- (2) COUNT 2 - This occurs during the process of the twirl.

- (3) COUNT 3 - As our next left foot strikes the ground, stop the mace with the ferrule pointing straight upward. The ball should be in the pocket of your right shoulder. Mark Time until the first rank is in line with you. If the band has an odd number of files, take one 30-inch step to the left before marking time. Step off with the first rank as it comes on line with you.



Figure 76
Countermarch - Count 3

- c. Signal Of Execution: Arc the mace forward to a vertical position in front of your body as your left foot strikes the ground. Withdraw the mace vertically to within three inches of your body while taking one step to the rear. Pivot 180 degrees to the right in the new marching direction (Figure 77a). After clearing the band, return to the Left Carry (Fures 77b and 77c).

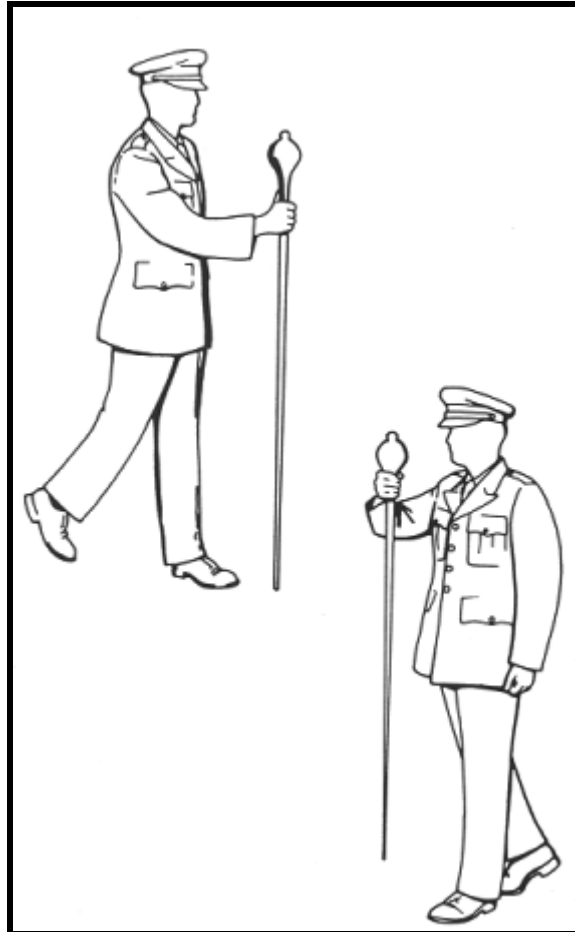


Figure 77a
Counter-march Signal of Execution



Figure 77b
Countermarch Signal of Execution



Figure 77c
Countermarch Signal of Execution

NOTE: If necessary, adjust yourself to the proper distance in front of the first rank. If the band has an even number of files, take one 30-inch step to the right after clearing the band.

- d. Nonreversible Countermarch: When executing the Nonreversible Countermarch, the guide file will automatically pick up a half-step after clearing the last rank of the band. When the band is on line, signal Forward March from the Half-Step.
- e. Reversible Countermarch: When executing the Reversible Countermarch, assume the Half-Step and return to the Carry after clearing the band. After the entire band has completed the turn, signal Forward March.

19. Perform Roll Off.

NOTE: The Roll Off is a four bar introductory figure played by the percussion section to signal the band to play a march. Signal the Roll Off from the Left Carry.

- a. Ready Position: Grasp the staff with your right hand. Your palm should face your body. Your right arm should be fully extended. Move the ball of the mace in an arc across the front of your body until the mace is in a vertical position along the right side of your body.

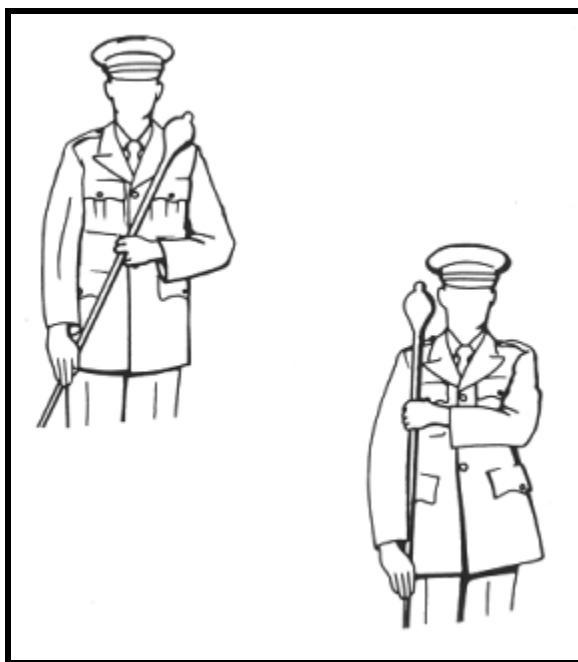


Figure 78
Roll Off Ready Position

- b. Preparatory Signal: On the first beat of an eight-bar cadence, thrust the mace upward until your right arm is fully extended. Return your left arm to your side.



Figure 79
Roll Off Preparatory Signal

- c. Signal Of Execution: On the first beat of the eighth bar, thrust the mace downward while bringing your hand to a point level with your chest. Grasp the mace just below the ball. On the next downbeat, the percussion section will play a Roll Off.



Figure 80
Roll Off Signal of Execution

d. Return To Carry:

- (1) COUNT 1 - Move the ball in an arc across your body to your left shoulder. Grasp the staff with your left hand in the Left Carry Position. Band members will automatically, in response to the drum Roll Off, do the Ready Instruments position.



Figure 81
Roll Off Return to Carry - Count 1

- (2) COUNT 2 - Silent Count.
- (3) COUNT 3 - Return your right hand to your side. Band members will automatically do the Prepare To Play Position.

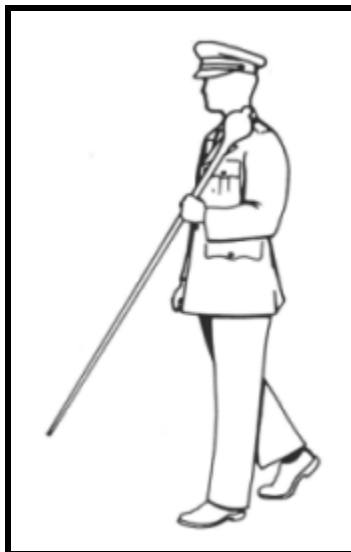


Figure 82
Roll Off Return to Carry - Count 3

20. Perform Guide Signal.

NOTE: Use the Guide Signal to indicate half-turns and to guide the band around obstacles. Raise your right arm to guide the band to the right. Raise your left arm to guide the band to the left.

- a. Raise an arm horizontally outward to your side at shoulder height, palm facing forward, fingers and thumb extended and joined.
- b. Go to the half step and assume the new direction of march.

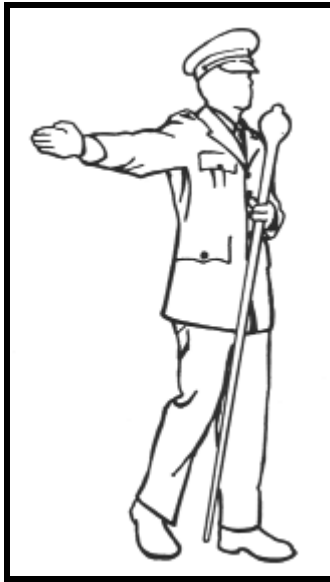


Figure 83
Guide Signal

- c. Keep your arm in position until the entire band has assumed the new direction of march.
- d. Drop your arm and resume the full step. No Forward March signal is necessary.

NOTE: The guide file will maintain the appropriate distance behind you.

21. Perform Ceremonial Mace Swing.

NOTE: Use the Ceremonial Mace Swing on the march as an embellishment to the Carry. Do the Ceremonial Mace Swing from either the Left or Right Carry. Use a smooth motion. Balance the action of the swinging arm with that of the free arm. The Ceremonial Mace Swing is best achieved by supporting the weight of the mace with your forearm rather than with your upper arm. Emphasize your wrist movement to keep the ball constantly rotating. Before giving signals to the band you must resume the Carry. Swing your free arm nine inches forward and six inches to the rear of the trouser seam. An exaggerated arm swing is acceptable, provided it meets the high standards of military appearance and professionalism. Resume the Carry before giving any signal.

a. From The Left Carry:

- (1) COUNT 1 - As your left foot strikes the ground, take the mace down toward your left thigh. Keep your left elbow by your side. Curl your left wrist downward and outward. Swing your right arm forward.



Figure 84
Ceremonial Mace Swing - Count 1

- (2) COUNT 2 - As your right foot strikes the ground, bring the mace up to your chest. Bend your left wrist upward and inward. Swing your right arm to the rear.



Figure 85
Ceremonial Mace Swing - Count 2

b. From The Right Carry:

(1) COUNT 1 - As your left foot strikes the ground, bring the mace up to your chest, bending your right wrist upward and inward. Swing your left arm to the rear.



Figure 86
Ceremonial Mace Swing from Right Carry - Count 1

- (2) COUNT 2 - As your right foot strikes the ground, take the mace down toward your right thigh. Keep your right elbow by your side. Curl your right wrist downward and outward. Swing your left arm forward.

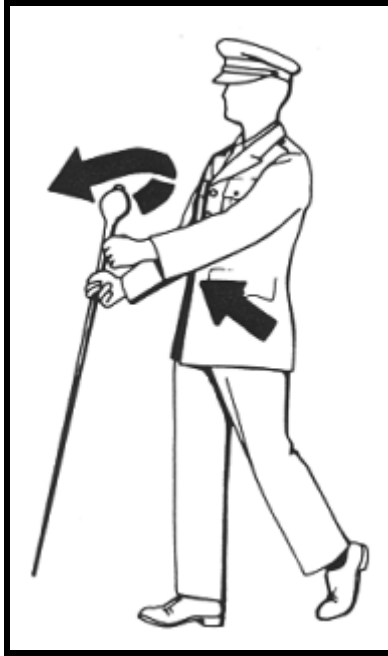


Figure 87
Ceremonial Mace Swing from Right Carry - Count 2

22. Perform Sound Off Sequence.

a. Signal Instruments Up.

b. Perform Sound Off Sequence:

(1) COUNT 1 - Command Sound Off in tempo. On the downbeat of the first chord, move your right hand to a position in front of your chin.

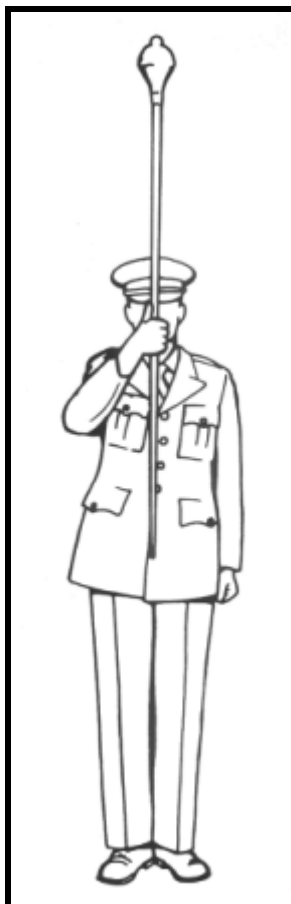


Figure 88
Sound Off - Count 1

(2) COUNT 2 - Silent Count.

(3) COUNT 3 - Do an about face on the downbeat of the second chord.

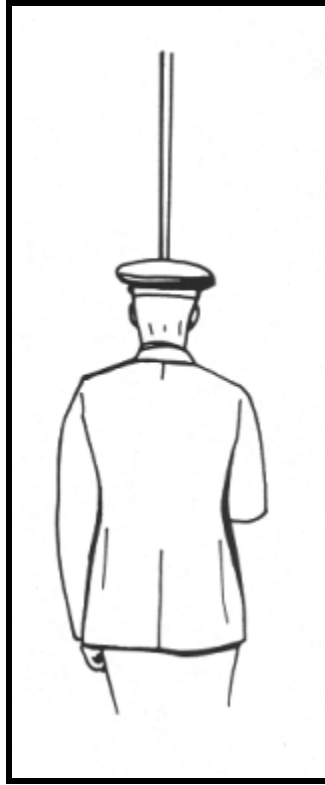


Figure 89
Sound Off - Count 3

- (4) COUNT 4 - Silent Count.
- (5) COUNT 5 - Silent Count.

- (6) COUNT 6 - Thrust your right arm to a full extension upward on the second beat of the third chord.

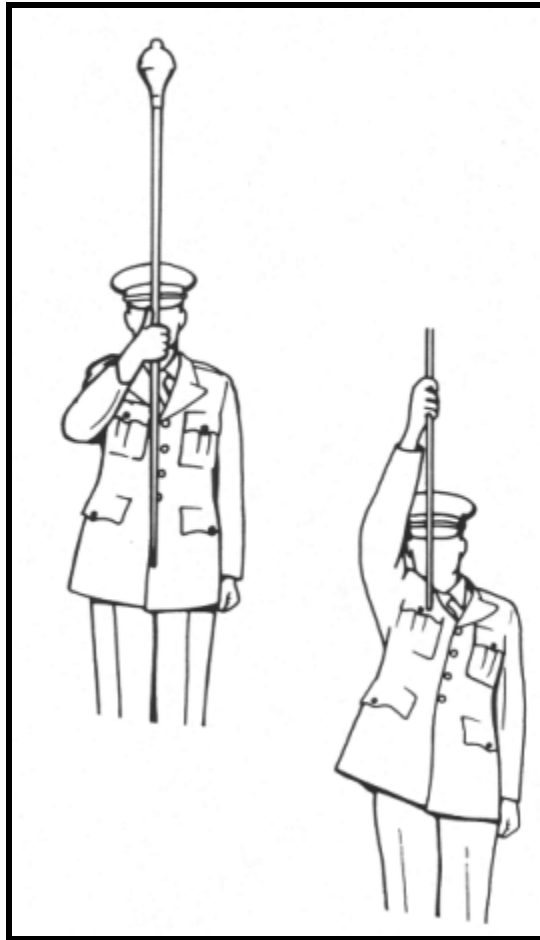


Figure 90
Sound Off - Count 6

- (7) COUNT 7 - On the third beat of the third chord, thrust the mace downward. Release the grip of your right hand and move your hand to chest level. Catch the mace as the ball reaches your hand.



Figure 91
Sound Off - Count 7

- (8) COUNT 8 - Silent Count.

c. Step Off:

- (1) COUNT 1 - Step off with the left foot on the down beat of the march. At the same time, move the ball in an arc to your left shoulder. Grasp the mace with your left hand in the Carry position.



Figure 92
Sound Off Step Off - Count 1

- (2) COUNT 2 - Silent Count.
- (3) COUNT 3 - Open your right hand and return it to your side. At the appropriate locations (see FM 12-50 (FM 1-19), (Appendix B-20), signal the Left Turn, Right Turn, Countermarch, Mark Time, and Halt.

- (4) At the conclusion of Sound Off: Cut off the march. Following the Signal Of Execution, rather than allowing the mace to fall through your fingers, thrust it back into the air (arm fully extended). Command Sound Off.

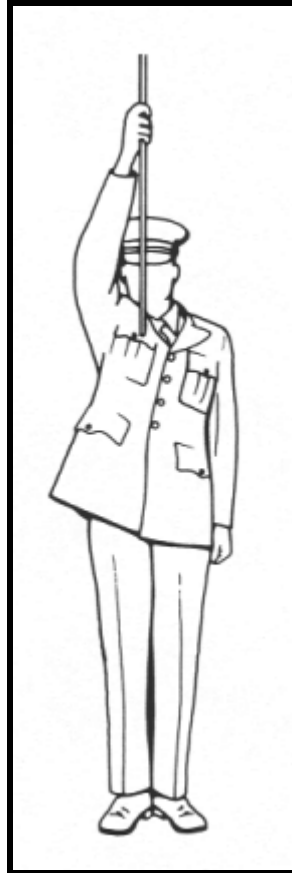


Figure 93
Sound Off Cut Off Ready Position

- (5) COUNT 1 - On the downbeat of the first chord, move your right hand to a position in front of your chin.

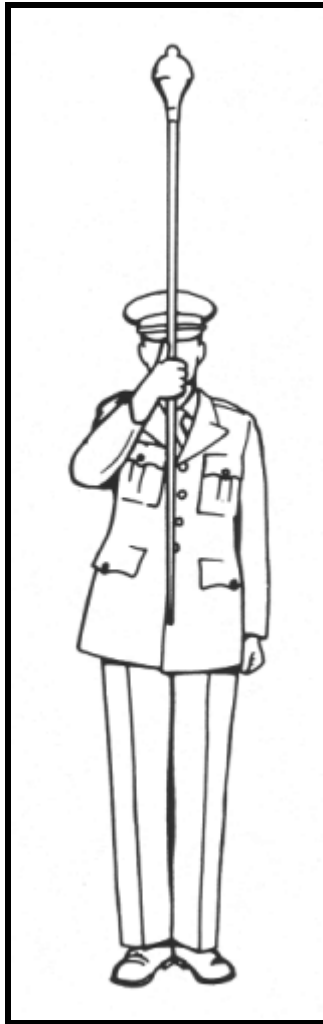


Figure 94
Sound Off Cut Off - Count 1

- (6) COUNT 2 - Silent Count.

- (7) COUNT 3 - On the downbeat of the second chord, extend your right arm out in an arc from your shoulder. Push up with your thumb until the ball is centered over your head.

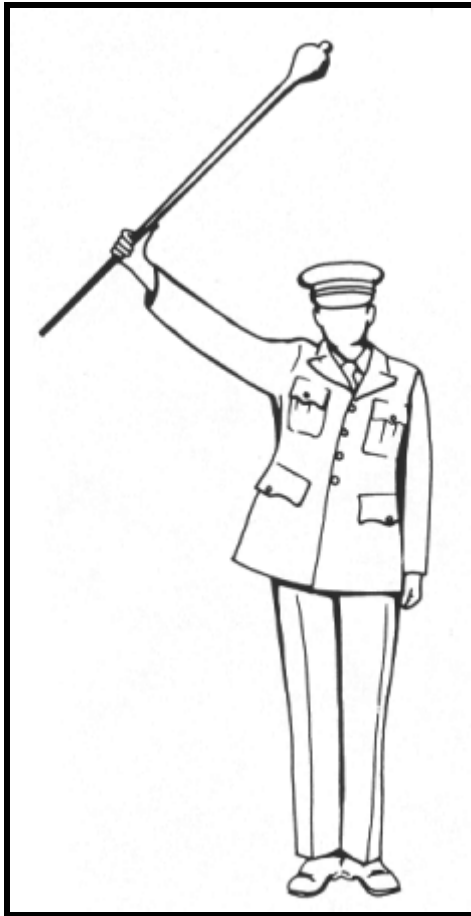


Figure 95
Sound Off Cut Off - Count 3

- (8) COUNT 4 - Silent Count.

(9) COUNT 5 - Signal Cut Off. Keeping the ball stationary, move your right hand to a position in front of your chin.



Figure 96
Sound Off Cut Off - Count 5

(10) COUNT 6 - Thrust your arm to a full extension upward.



Figure 97
Sound Off Cut Off - Count 6

(11) COUNT 7 - Thrust the mace downward. Release the grip of your right hand. Allow the mace to fall through your fingers as you move your hand to a position in front of your chest. Grip the mace as the ball reaches your hand.



Figure 98
Sound Off Cut Off - Count 7

(12) COUNT 8 - Silent Count.

d. Return To Carry:

- (1) COUNT 1 - Move the ball in an arc to your left shoulder. Grasp the staff with your left hand in the Carry Position. This signals band members to the Ready Instruments Position.



Figure 99
Return to Carry - Count 1

- (2) COUNT 2 - Silent Count.

- (3) COUNT 3 - Open your right hand and return it to your side. This signals band members to assume the Carry.



Figure 100
Left Carry

Evaluation Preparation:

Set Up: Ensure soldier has all material required in the Conditions statement. This task can be evaluated during individual or collective training.

Brief the Soldier: " You must complete all Performance Measures of this task without error to receive a GO."

Performance Measures

1. Performed Attention.
2. Performed Parade Rest.
3. Performed Left Carry.
4. Performed Right Carry.
5. Performed Present Arms.
6. Performed Band Alignment Sequence.
7. Performed Instruments Up.
8. Performed Instruments Up (Alternate).
9. Performed Forward March.

<u>GO</u>	<u>NO GO</u>
—	—
—	—
—	—
—	—
—	—
—	—
—	—
—	—
—	—

10. Performed Forward March (Alternate).	—	—
11. Performed Drum Major Reverse.	—	—
12. Performed Mark Time.	—	—
13. Performed Halt.	—	—
14. Performed Cut Off.	—	—
15. Performed Left Turn.	—	—
16. Performed Right Turn.	—	—
17. Performed the Trail.	—	—
18. Performed Countermarch.	—	—
19. Performed Roll Off.	—	—
20. Performed Guide Signal.	—	—
21. Performed Ceremonial Mace Swing.	—	—
22. Performed Sound Off sequence.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

FM 12-50 (FM 1-19)
FM 22-5

Related

TVT 20-1116
AR 600-25

Operate Sound Reinforcement And Recording Equipment

514-468-3301

Conditions: Given a requirement to operate sound reinforcement and recording equipment. All sound reinforcement and recording equipment are available.

Standards: Operated sound reinforcement and recording equipment in accordance with unit SOP and operator's manuals without damage to equipment. Completed Performance Steps 2-7 within 90 minutes.

NOTE: Assess Venue Requirements

When assessing sound reinforcement requirements, (e.g. type of equipment, power verification through sponsor channels, and equipment preparation) coordinate with operations staff to ascertain the availability of on-site sound reinforcement equipment. Ensure compatibility of on-site equipment with performing group's equipment. If no equipment is available or compatible, determine what equipment you need to take for the performance.

Performance Steps

- a. Add Total Wattage of Equipment and divide by 110. If the result is greater than 15 ampere, additional circuits are required.
 - b. The formula used in 1a above is $\text{Amperage} = \frac{\text{Total Wattage}}{\text{Available Voltage}}$.
2. Plan equipment placement.
- a. Concert band speaker location:
 - (1) Ideally, place main speaker set (mains) on each side and ahead of the front of the performing ensemble.
 - (2) Place monitor speakers facing performing ensemble.

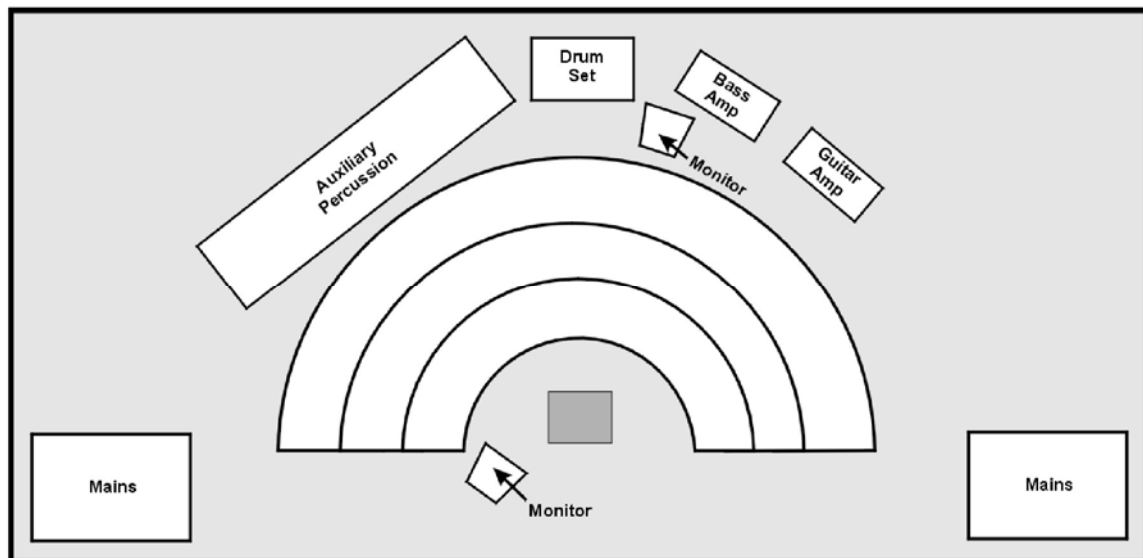


Figure 1
Concert Band Speaker Location

b. Microphones:

(1) Concert Band:

- (a) Place two overhead recording/reinforcement microphones on either side of the conductor at least 6 feet apart.
- (b) Place featured performer microphone(s) in front of the ensemble and behind the main speakers to avoid feedback.

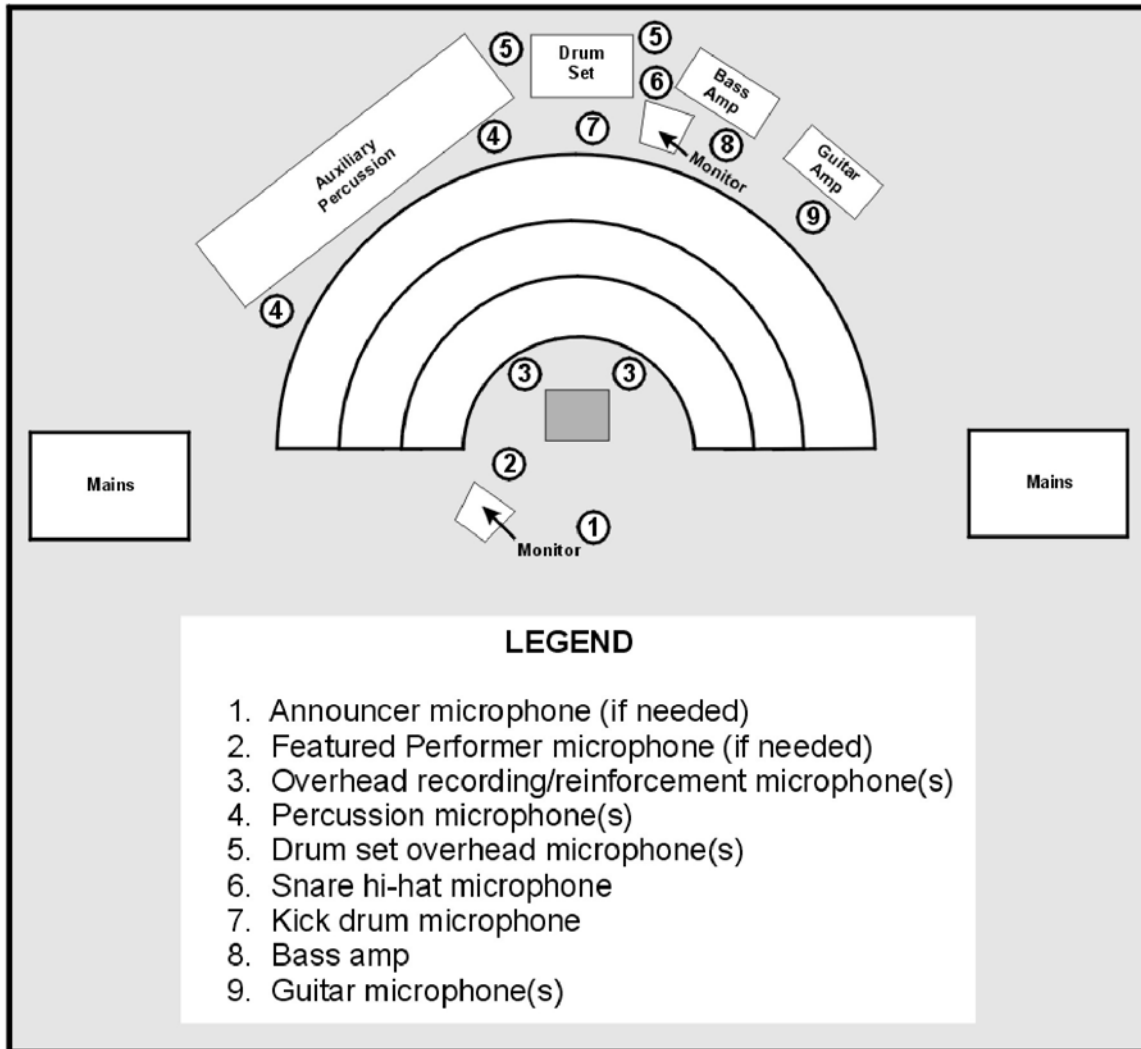


Figure 2
Concert Band Microphone Placement

- (2) Stage Band:
- (a) At a minimum, place three recording/reinforcement microphones for saxophones, two for trombones, and two for trumpets, in front of the respective section.
 - (b) Place one instrument microphone for the bass drum, one for the snare drum, two above the drum set for presence, and one recording/reinforcement microphone for auxiliary percussion as required.
 - (c) Place one instrument microphone in front of the guitar amplifier.
 - (d) Featured performer microphone(s) are placed, and must remain in front of the ensemble and behind the main speakers to avoid feedback.

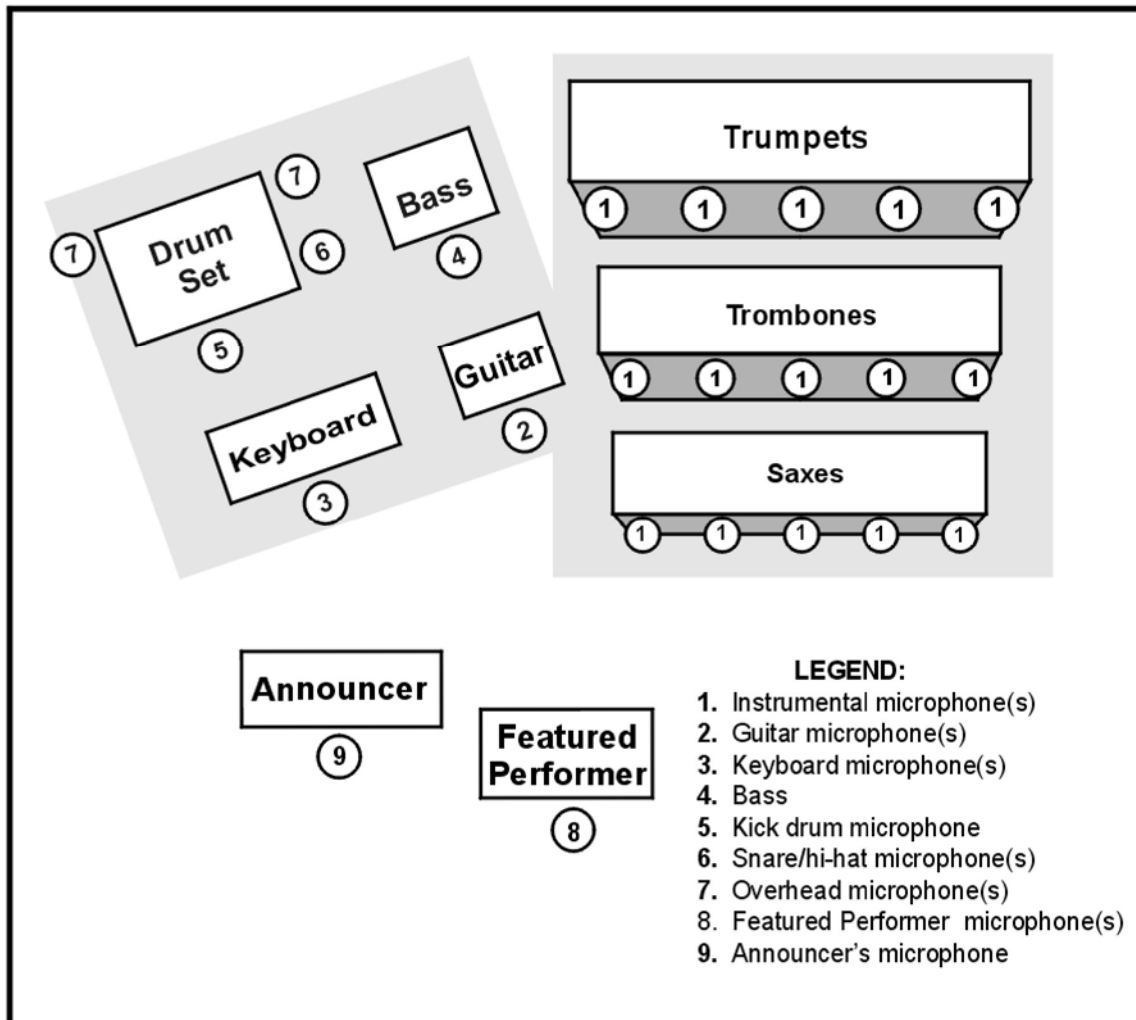


Figure 3
Stage Band Microphone Placement

NOTE: Microphone requirements for small ensembles will follow the same principles as above. However, overhead microphones are seldom needed or used.

- c. Amplifiers - Place amplifier rack on stage behind the percussion/rhythm section.
- d. Mixing Board - Place the mixing board in front of the ensemble at least the distance between the main speakers.

3. Connect system's cables.

- a. Connect speaker cables from the amplifier to the speakers.
- b. Connect microphone cable to snake box.
- c. Connect snake channels to the corresponding mixing board inputs.
- d. Connect the mixing board outputs to the corresponding snake returns.
- e. Connect the snake returns to the associated amplifiers.
- f. Connect auxiliary mixing board outputs to the associated recording devices, as needed.
- g. Connect main power source to the system.

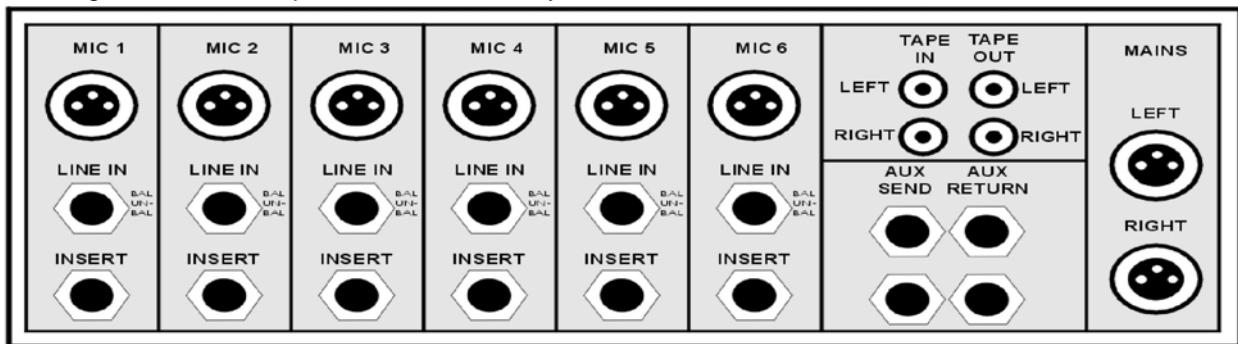


Figure 4
Basic Mixer Rear Panel View

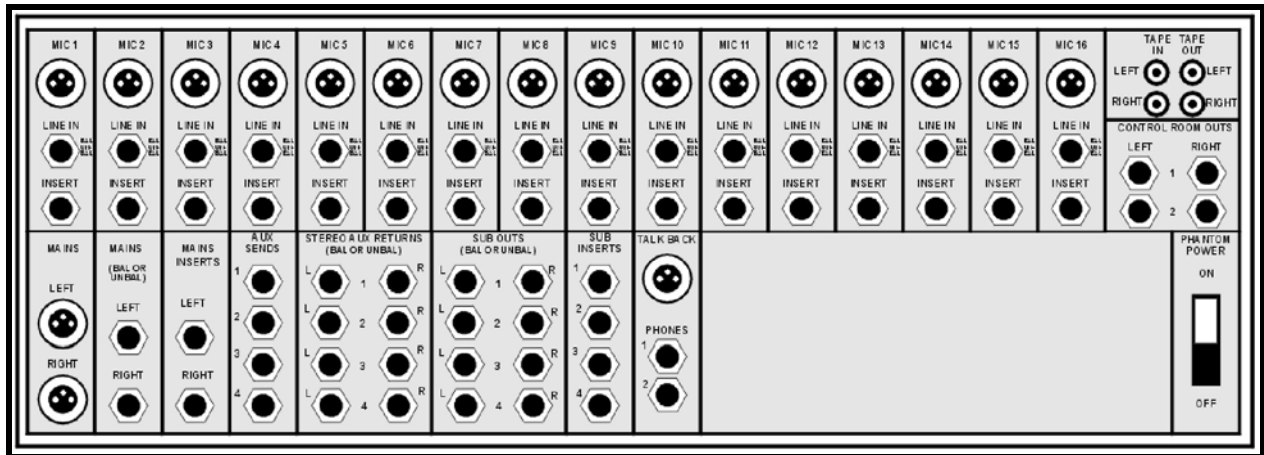


Figure 5
Advanced Mixer Rear Panel View

4. Perform system power up.
 - a. Turn on the mixing board.
 - b. Turn on associated recording devices, as needed.
 - c. Turn on any included processing devices (e.g. reverb, delay, compressors, or equalizers)
 - d. Turn on line level instruments (e.g. keyboard, bass, or sequencers).
 - e. Turn on power to amplifiers.
5. Check for input signal.
 - a. On mixing board, turn on phantom power, if necessary.
 - b. Monitor signal by using headphones, soloing the individual channels, and rotating the gain clockwise, if needed, until a signal is heard.
 - c. Ensure that the gain is returned to the original setting to avoid damaging feedback.
6. Check signal continuity to recording device, if applicable.
7. Perform sound check.
 - a. Turn the main amplifier(s) up to 50% power.
 - b. Push individual channels up to zero.
 - c. Have the ensemble perform the loudest section of music to determine amplifier power setting.
 - d. Push mixing board master output to zero and ensure the system level is heard and not overpowering. If necessary, make adjustments to amplifier power as needed.
 - e. Turn the monitor amplifier(s) up to 50% power.
 - f. Increase monitor return level on mixing board until a comfortable level is achieved for the performer. If necessary, make adjustments to amplifier power as needed.
 - g. Make final balance adjustments to achieve maximum effectiveness.
8. Monitor sound during mission.
9. Perform power down sequence.
 - a. Completely turn down the main returns and the monitor returns at the mixing board.

NOTE: Ensure this is done before the line instruments disconnect ANYTHING.

- b. Stop all recording devices if, used.
 - c. Reduce all amplifier power to full counter clockwise and allow component cool down for approximately one to two minutes.
 - d. Disconnect the main and monitor speaker cables.
 - e. Turn off the amplifier power.
 - f. Turn off the mixing board power and associated devices.
10. Prepare system for storage.
 - a. Wrap cables to avoid stress on the ends.
 - b. Ensure there are no kinks in the snake.
 - c. Handle microphones carefully.
 11. Store equipment as per unit SOP.

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier.
Evaluate this task during individual or collective training.

Brief the soldier: "You will have 2 hours to complete Performance Steps 1-7. You may adjust equipment as often as needed until time has expired."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Assessed the total power requirements.	—	—
2. Planned equipment placement.	—	—
3. Connected system's cables.	—	—
4. Performed system power up.	—	—
5. Checked for input signal.	—	—
6. Checked signal continuity to recording device, if applicable.	—	—
7. Performed sound check.	—	—
8. Monitored sound during mission.	—	—
9. Performed power down sequence.	—	—
10. Prepared system for storage.	—	—
11. Stored equipment as per unit SOP.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

**Perform A Trumpet Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-442-3733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a trumpet part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues

- (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
- b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.

2. Perform according to conductor's directions.
- a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required	Related
MUSCOLINST 1300.1	TC 12-41
	TC 12-42

Perform A Euphonium Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level

514-443-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a euphonium part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing directions.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part and respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures

- | | | |
|--|------------------|---------------------|
| | <u>GO</u> | <u>NO GO</u> |
| 1. Performed a selection without error at the designated performance level IAW
<i>Audition Standards Manual, MUSCOLINST 1300.1.</i> | — | — |
| 2. Performed according to conductor's directions. | — | — |

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A French Horn Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level

514-444-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a french horn part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

**Perform A Trombone Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-445-3733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a trombone part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune

- (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
- b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
- a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
MUSCOLINST 1300.1

Related
TC 12-41
TC 12-42

Perform A Tuba Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-446-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a tuba part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW *Audition Standards Manual*, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

—	—
—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A Flute Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level**514-447-3733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a flute or piccolo part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform An Oboe Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-448-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a oboe part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW
Audition Standards Manual, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

— —
— —

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A Clarinet Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-449-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a clarinet part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A Bassoon Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-450-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a bassoon part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW *Audition Standards Manual*, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

—	—
—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

**Perform A Saxophone Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-451-3733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a saxophone part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A Percussion Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-452-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a percussion part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's direction.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform a musical part on each of the following percussion instruments:
 - a. Snare Drum
 - b. Drum Set
 - c. Mallets (Keyboard Percussion)
 - (1) Bells
 - (2) Chimes
 - (3) Marimba
 - (4) Xylophone
 - (5) Vibraphone
3. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	_____	_____
2. Performed according to conductor's directions.	_____	_____

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required	Related
MUSCOLINST 1300.1	TC 12-41 TC 12-42

**Perform A Keyboard Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-453-3733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a keyboard part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)

- (8) Pop/Rock
- (9) Ballad
- (10) Hymn or Chorale
- b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.

- 2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required	Related
MUSCOLINST 1300.1	TC 12-41
	TC 12-42

Perform A Guitar Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level
514-454-3733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a guitar part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's direction.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW *Audition Standards Manual*, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

— —
— —

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform An Electric Bass Guitar Part In A Non-Marching/Non-Ceremonial Setting At A 2.8 Performance Level**514-480-3733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a electric bass guitar part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.8 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.8 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Correctly respond to conductor's musical or verbal directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond dynamic indications.
 - c. Recognize and respond dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	_____	_____
2. Performed according to conductor's directions.	_____	_____

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
MUSCOLINST 1300.1

Related
TC 12-41
TC 12-42

Utilize MIDI Equipment And Software
514-453-1740

Conditions: Given MIDI equipment, a computer, and MIDI software. You are conducting training for section members.

Standards: Utilized available MIDI equipment, MIDI software, and Internet resources to enhance section training.

Performance Steps

1. Configure a MIDI system.
 - a. Inventory available MIDI resources.
 - b. Connect available resources and test for operability.

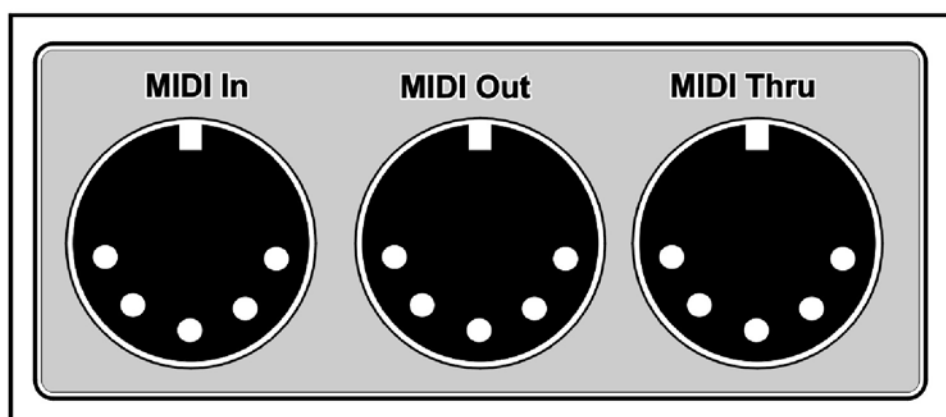


Figure 1

Standard Midi Rear Panel

2. Utilize MIDI equipment and MIDI software to assist in training section members.
 - a. Use music notation software to produce scores and individual parts as required.
 - b. Utilize MIDI software to improve improvisation, ear training, rhythm, sight reading, and music theory skills.
3. Utilize Internet resources to enhance training.
 - a. Access the MIDI software hyperlink for data related to the training.
 - b. Download data.
 - c. Configure data for use in training.

Evaluation Preparation:

Set Up: Ensure that the materials required in the Conditions statement are available. This task should be evaluated during section training.

Brief the Soldier: "You must use the available MIDI resources to enhance section training. Emphasis should be placed on incorporating MIDI devices to remediate individual performance deficiencies and to demonstrate training techniques."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Configured a MIDI system.	—	—
2. Utilized MIDI equipment and MIDI software to assist in training section members.	—	—
3. Utilized Internet resources to enhance training.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

Lead A Small Ensemble In Performance **514-455-4801**

Conditions: Given the requirement to lead a small ensemble in a performance. A small ensemble, necessary equipment, selected music, and a performance site will be provided.

Standards: Completed a small ensemble mission in accordance with mission requirements. Correctly completed all performance measures for this task.

Performance Steps

1. Receive mission from band operations section.
 - a. Identify date and length of performance.
 - b. Identify performance site.
 - c. Coordinate performance details with operations staff as necessary.
2. Program appropriate music for the performance.
 - a. Identify type of event being supported.
 - b. Identify target audience.
 - c. Select music appropriate for the target audience and length of performance.
 - d. Plan program flow and narration.
 - (1) Research and develop program notes on selections being performed.
 - (2) Establish selection timing and narration script with assigned narrator.
3. Schedule training time.
 - a. Identify the training time required to prepare for the mission.
 - b. Schedule the required training time through the unit training office.
4. Rehearse the ensemble (See Task # 514-455-4502, Train the Ensemble for Performance in a Non-Marching/Non-Ceremonial Setting, in this book).

5. Execute the mission.
 - a. Coordinate on site additional requirements with point of contact.
 - b. Supervise set up.
 - c. Tune the ensemble.
 - d. Conduct sound check as necessary.
 - e. Brief band on performance sequence prior to initiating performance.
 - f. Perform the mission.
 - g. Supervise tear down.
6. Conduct mission after action review.

Evaluation Preparation:

Set Up: This task can be evaluated during collective training, however, it is best evaluated during mission performance.

Brief the Soldier: "You have been tasked to lead a small ensemble for a mission. You must complete all the performance measures in this task to receive a GO."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Received mission from band operations section.	—	—
2. Programmed appropriate music for the performance.	—	—
3. Schedule training time.	—	—
4. Rehearsed the ensemble.	—	—
5. Executed the mission.	—	—
6. Conducted mission after action review.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

Related

- TC 12-41
- TC 12-42
- TVT 20-1125

Subject Area 2: Administrative Tasks

**Order Supplies And Equipment
101-521-1151**

Conditions: The supply sergeant tells you to prepare a request for supplies. Materials required: AR 710-2, DA Pam 710-2-1, authorization documents, blank request forms, AMDF, DA Pam 25-30, SB 700-20, and document register.

Standards: Prepare a supply request without rejection from the supply support activity (SSA).

Evaluation Preparation:

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Screens items requested for proper authorization.	—	—
a. The Army Authorized Document System (TAADS) is an Army wide system designed to centralize the control of personnel and equipment required by the authorized Army units or organizations.		
b. Examples of authorization documents are:		
(1) Modification Table of Organization and Equipment (MTOE).		
(2) Tables of Distribution and Allowances (TDA).		
(3) Common Tables of Allowances (CTA).		
Note: Table of Organization and Equipment (TOE) is a requirements document.		
c. Each unit or organization has an authorization document that is used to identify personnel and equipment authorizations.		
2. Compiles identification data on items to be requested. For information on compiling data on the requested items, refer to task 101-521-1133.	—	—
3. Selects appropriate request forms. DA Pam 710-2-1, table 2-3.	—	—
4. Prepares a request for a single or multiple line item request. DA Pam 710-2-1, Chapter 2.	—	—
5. Enters the request on a document register. DA Pam 710-2-1, Section III and Figure 2-6.	—	—
6. Enters document number on request document. DA Pam 710-2-1, Figure 2-1.	—	—
7. Forwards the request form to the SSA. Refer to the unit SOP for procedures.	—	—

Evaluation Guidance: Score the soldier GO if all steps are passed (P). Score the soldier NO-GO if any step is failed (F). If the soldier fails any step, show what was done wrong and how to do it correctly.

References

Required
AR 710-2
DA Pam 710-2-1

Related

Receive Supplies And Equipment
101-521-1154

Conditions: The supply sergeant directed you to go to the SSA and pick up supplies and equipment. Materials required: document register, receipt documents, and due-in status file.

Standards: Receive supplies without losing accountability of supplies or signing for supplies that do not belong to your unit.

Evaluation Preparation:

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Verifies type, quantity, condition, and ownership of material received. DA Pam 710-2-1, Chapter 2, Section V.	—	—
2. Posts receipt document to document register. DA Pam 710-2-1, Chapter 2, Section III and Figure 2-6.	—	—
3. Removes from due-in status file all status cards for items totally received and destroys the cards. DA Pam 710-2-1, Chapter 2, Section V.	—	—
4. Sends receipt documents for non-expendable items to the property book officer (PBO). DA Pam 710-2-1, Chapter 2, Section V.	—	—
5. Destroys receipt documents for an expendable or a durable item. DA Pam 710-2-1, Chapter 2, Section V.	—	—

Evaluation Guidance: Score the soldier GO if all steps are passed (P). Score the soldier NO-GO if any step is failed (F). If the soldier fails any step, show what was done wrong and how to do it correctly.

References

Required
AR 710-2
DA Pam 710-2-1

Related

Turn In Supplies And Equipment
101-521-1159

Conditions: The supply sergeant tells you that the unit has equipment on hand to be turned in. Materials required: property records, turn-in forms, document register, and DA Pam 738-750.

Standards: Complete all performance measures and turn in excess or unserviceable supplies and equipment.

Evaluation Preparation:

Performance Measures	<u>GO</u>	<u>NO GO</u>
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NOTE: Refer to DA Pam 738-750 for Performance Measure 2.

- | | | |
|---|---|---|
| 1. Collects items to be turned in. DA Pam 710-2-1, Chapter 3, Section 1. | — | — |
| 2. Determines the serviceability code of items by reviewing the technical inspection form received from the local maintenance activity. | — | — |
| a. When the DA Form 2407 (Maintenance Request) is used for Estimated Cost of Damage (ECOD), keep copy number 4 (organization copy) and associated correspondence until released by the investigator at the completion of the investigation. | | |
| b. When the DA Form 2407 (Maintenance Request) is not used for an ECOD, attach copy 4 to the 2765-1 (Request for Issue or Turn-In) to support turn-in of property book items. | | |
| 3. Prepares turn-in documents. DA Pam 710-2-1, Chapter 3, Section II. | — | — |
| 4. Enters the turn-in documents on the document register. DA Pam 710-2-1, Chapter 3, Section II. | — | — |
| 5. Turns in items to the SSA. DA Pam 710-2-1, Chapter 3, Section II. | — | — |
| 6. Receives a signed copy of the turn-in documents. DA Pam 710-2-1, Chapter 3, Section II. | — | — |
| 7. Completes posting of turn-in documents to document register. DA Pam 710-2-1, Chapter 3, Section II and Figure 2-6. | — | — |
| 8. Sends turn-in documents for non-expendable items to the PBO. Disposes of documents for expendable or durable turn-in items according to local procedures. DA Pam 710-2-1, Chapter 3, Section II. | — | — |

Evaluation Guidance: Score the soldier GO if all steps are passed (P). Score the soldier NO-GO if any step is failed (F). If the soldier fails any step, show what was done wrong and how to do it correctly.

References

Required
AR 710-2
DA Pam 710-2-1
DA Pam 738-750

Related

ESTABLISH FILES

121-004-1227

Conditions: Given. The requirement to establish an annual filing system and access to: a. AR 25-400-2. b. AR 310-50. c. AR 25-55. d. AR 380-5. e. An approved list of file numbers. f. Local directives. g. Standard office supplies and equipment.

Standards: Establish the files on an annual basis IAW AR 25-400-2.

Evaluation Preparation: Supervisors may evaluate task performance by two methods. They can have the soldier perform the task on the job or take the performance test. The supervisor may evaluate the soldier by either or both of these methods. a. To evaluate a soldier's performance on the job, the soldier should perform the task, using the materials which appear in the above CONDITIONS statement. When the soldier completes the task, the supervisor uses the evaluation guide to score the soldier PASS (P) or FAIL (F) on each performance measure. b. If the soldier does not perform the task on the job, the supervisor may conduct an evaluation by having the soldier take the performance test.

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Ensure that the list of file numbers for the files being established is current and approved by the local records management official (RMO).	—	—
2. Submit any unidentified files currently in the files area to the RMO for subsequent numbering.	—	—
3. Properly prepare all "event" disposition file folder labels. a. File number. b. File title. c. Privacy Act system notice number (if applicable). d. Disposition instructions, such as-- (1) Destroy when superseded or obsolete. (2) Destroy when no longer needed for current operations.	—	—
4. Properly prepare all "time" disposition file folder labels. a. File number. b. File title. c. Privacy Act system notice number (if applicable). d. Year of accumulation (can be calendar year (CY) or fiscal year (FY)). e. Disposition instructions, such as-- (1) Cut off. (2) Transfer to records holding area (RHA) or overseas RHA. (3) Retire to Federal or National Records Center. (4) Destroy. (5) Permanent.	—	—
5. Properly prepare all "time-event" disposition file folder labels. HDR: (ACTIVE file label). a. File number. b. File title. c. Privacy Act system notice number (if applicable). d. ACTIVE. e. Disposition instructions, such as-- (1) Place in an inactive file when last entry is made on form. (2) Place in an inactive file after transfer or separation of individual. HDR: (INACTIVE file label). f. File number.	—	—

- g. File title.
 - h. Privacy Act system notice number (if applicable).
 - i. Year of accumulation (CY or FY).
 - j. INACTIVE.
 - k. Disposition instructions.
6. Properly prepare any desired "dummy" file folder labels with full label entries when there are several folders under one file number. —— —
 - a. Label "dummy" file folder IAW Performance Measure 3, 4, or 5 as appropriate.
 - b. Tape shut the "dummy" file folder.
 - c. Label subsequent folders with only file number, contents identification, and year of accumulation (when appropriate).
 7. Properly position all file folder labels on left side of folders or as otherwise prescribed by local directives. —— —
 8. Properly prepare any desired file guide card labels. —— —
 - a. To divide files.
 - b. To identify subdivisions.
 - c. To use as a "dummy" instead of using a folder (labeled IAW Performance Measure 3, 4, or 5 as appropriate).
 9. Arrange the file guide cards in a correct numerical sequence. —— —
 10. Arrange the file folders in correct numerical sequence. —— —
 11. Arrange folders in annual blocks. —— —
 - a. Cut off folders at the end of the year (CY or FY).
 - b. Set up new folders for the new year.
 - c. Continue folders with no year of accumulation ("event" files) from the previous annual block to the new annual block.
 - d. File current and previous annual blocks in separately marked drawers or, if interfiled in the same drawer, separate the annual blocks with year-dated file guide cards.
 12. Provide for expanded files when a file folder reaches capacity. —— —
 - a. Prepare additional folders.
 - b. Divide the material between the folders in an alphabetic, date, or numeric arrangement.
 - c. Make a notation on each file label to indicate the dividing point.
 13. Properly label binders. —— —
 - a. With full label entries for a single binder or the first binder in a series under the same file number.
 - (1) File number.
 - (2) File title.
 - (3) Contents identification.
 - (4) Disposition instructions.
 - b. With subsequent binder labels containing only file number and contents identification.

14. *Properly label file containers and/or drawers.
 - a. With beginning and ending file numbers and year of accumulation.
 - b. With full label entries when a drawer contains one (and only one) file number record series and contains all of that series (label IAW Performance Measure 3, 4, or 5 as appropriate).
 - c. With full label entries when a drawer contains only part of one record series (label IAW Performance Measure 3, 4, or 5 as appropriate and Performance Measures 12b and 12c).

File the list of file numbers IAW file number 1a, AR 25-400-2.

NOTE: *Utilize a lockable file receptacle for FOUO material IAW AR 25-55 if there are no after hours internal building security and the room and building are not locked. Utilize a security container for classified material IAW AR 380-5.

Evaluation Guidance: Score a GO if the soldier passes (P) all applicable performance measures. Score a NO GO if the soldier fails (F) any performance measure. If the soldier fails any step, show what was done wrong and how to do it correctly.

References

Required
AR 380-5

Related

Coordinate Unit Sponsorship Program 514-460-3102

Conditions: Given a requirement to coordinate unit sponsorship program using Army Regulation 612-11 and the Department of the Army Pamphlet 612-1.

Standards: Coordinated unit sponsorship program IAW AR 612-11 and DA Pam 612-1.

Performance Steps

1. Sponsor individual prior to arrival IAW AR 612-11 and DA PAM 612-1.
 - a. Prepare DA Form 5434 (Request for Sponsorship).
 - b. Inform service member of actions being taken as result of their request.
 - c. Send welcome packet to incoming service member.
 - d. Initialize contact with incoming service member.
 - e. Keep Commander and 1SG informed of incoming service member's status.
 - f. Maintain contact with incoming service member, answering questions or inquiries.
 - g. Coordinate temporary housing arrangements.
 - h. Coordinate all necessary arrangements to meet service member on arrival.
2. Sponsored individual after arrival IAW AR 612-11 and DA PAM 612-1.
 - a. Escort service member during inprocessing.
 - b. Introduce service member to immediate chain of command and supervisors.
 - c. Acquaint service member with unit and locale.
 - d. Satisfy spouse/family member's request for need-to-know information.

NOTE: To aid in performing this task, you may use the checklist provided in Appendix C of AR 612-11.

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier.
Evaluate this task during individual or collective training.

Brief the Soldier: "You must complete the task without error IAW AR 612-11 and DA Pam 612-1."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Sponsored individual prior to arrival IAW AR 612-11 and DA PAM 612-1.	_____	_____
a. Prepared DA Form 5434.		
b. Informed service member of actions being taken as result of their request.		
c. Sent welcome packet to incoming service member.		
d. Initialized contact with incoming service member.		
e. Kept commander and 1SG informed of status of incoming service member.		
f. Maintained contact with incoming service member, answered questions or inquiries.		
g. Coordinated temporary housing arrangements.		
h. Coordinated all necessary arrangements to meet service member on arrival.		
2. Sponsor individual after arrival IAW AR 612-11 and DA PAM 612-1.	_____	_____
a. Escorted service member during inprocessing.		
b. Introduced service member to immediate chain of command and supervisors.		
c. Acquainted service member with unit and locale.		
d. Satisfied spouse/family member's request for need-to-know information.		

Evaluation Guidance: Score a GO if the soldier passes all applicable performance measures. Score a NO-GO if the soldier fails any performance measure. If the soldier fails any step, show what was done wrong and how to do it correctly.

References

Required
AR 612-11
DA Pam 612-1

Related

Maintain Soldier Readiness Packets (SRP)

514-461-3103

Conditions: Given a requirement to maintain Soldier Readiness Packets (SRP), AR 220-10, AR 600-8-101, AR 608-1, DA PAM 608-47, and TC 12-17.

Standards: Maintained Soldier Readiness Packets IAW AR 220-10, AR 600-8-101, AR 608-1, DA PAM 608-47, and TC 12-17.

Performance Steps

1. Assemble all necessary resources required for Soldier Readiness Packet (SRP).
 - a. DA Form 523-1-R, Dec 92.
 - b. Utilize the checklist outlined in DA Form 5123-1-R and assemble the following:
 - (1) DA Form 2A/ERB or 2B, (Personnel Qualification Record)
 - (2) DA Form 2-1, Personnel Qualification Record
 - (3) Officer Record Brief (ORB)
 - (4) DD Form 93, Record of Emergency Data
 - (5) Serviceman's Group Life Insurance Election (SGLV-8286)
 - (6) Two identification tags with metal necklace
 - (7) A current DD form 2A, Identification Card
 - (8) Official passport
 - (9) Medical:
 - (a) Obtain required immunizations
 - (b) Obtain two pair of glasses and one pair protective mask lens inserts, if needed
 - (c) Obtain a hearing aid and extra batteries, if needed
 - (d) Obtain two medical warning tags, if needed
 - (e) Current shot records
 - (10) Dental - Soldiers must obtain a duplicate pantographic x-ray and record of the dental category.
 - (11) Provost Marshal - Soldiers will ensure prior registration and storage of privately owned weapons.
 - (12) Finance:
 - (a) Soldiers must be enrolled in SUREPAY.
 - (b) Soldiers will have the opportunity to initiate or change allotments prior to movement.
 - (13) Security - Soldiers must meet security clearance requirements for the duty position currently held and for the deployment area of assignment.
 - (14) Legal:
 - (a) Power of Attorney
 - (b) Current will
 - (15) Family Care Plan, if applicable.
2. Coordinate with the squad leaders and platoon sergeant to gather documentation.
3. Initiate SRP by compiling gathered information.
4. Review SRP bi-annually for current data.
5. Correct SRP deficiencies, as necessary.

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier.
Evaluate this task during individual or collective training.

Brief the Soldier: "You must complete the task without error IAW AR 220-10, AR 600-8-101, AR 608-1, DA PAM 608-47, and TC 12-17."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Assembled all necessary resources required for Soldier Readiness Packet (SRP).	—	—
2. Coordinated with the squad leaders and platoon sergeant to gather documentation.	—	—
3. Initiated SRP by gathering information.	—	—
4. Reviewed SRP bi-annually for current data.	—	—
5. Corrected SRP deficiencies, as necessary.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required	Related
AR 220-10	
AR 600-8-101	
AR 608-1	
DA PAM 608-47	
TC 12-17	

**Coordinate Promotion Actions Using ACASP Policy Guidance
514-461-4144**

Conditions: Given a requirement to coordinate promotion actions using Army Civilian Acquired Skills Program (ACASP) policy guidance IAW AR 601-210, AR 600-8-19, and Unit Enlisted Promotion Report (AAA-294).

Standards: Coordinated promotion actions using ACASP policy guidance IAW AR 601-210, and AR 600-8-19.

Performance Steps

1. Determine if MOS falls under ACASP.
 - a. Check the soldier's enlistment contract for enrollment in the ACASP program.
 - b. Check in AR 601-210, Table 7-1 for the list of MOS's to see if soldier qualifies for the ACASP program.
2. Adjust BESD IAW AR 601-210 and AR 600-8-19.
 - a. Follow steps of AR 601-210, Chapter 7, paragraph 7-11(e).
 - b. Follow steps of AR 600-8-19, Chapter 2, Section II, paragraph 2-3 (I).
3. Monitor manual input of ACASP soldier on the Unit Enlisted Promotion Report (AAA-294).
 - a. Review the Unit Enlisted Promotion Report when received on a monthly basis.
 - b. Manually input all qualified ACASP soldiers that are not listed on the report.

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training.

Brief the Soldier: "You must complete the task without error IAW AR 601-210, and AR 600-8-19."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Determined if MOS falls under ACASP.	—	—
2. Adjusted BESD IAW AR 600-8-19 and AR 601-210.	—	—
3. Monitored manual input of ACASP soldier on the Unit Enlisted Promotion Report (AAA-294).	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
 AR 601-210
 AR 600-8-19

Related
 AR 600-8-1

Coordinate A Commitment
514-463-4183

Conditions: Given a requirement to coordinate a commitment, band commitment worksheet, FM 12-50 (FM 1-19), AR 220-90, AR 600-25, and AR 360-61.

Standards: Correctly completed all performance measures ensuring mission accomplishment.

Performance Steps

1. Receive request for band support from committing authority.
2. Review request to determine support requirements.
 - a. Check the date and time of commitment.
 - b. Ensure no scheduling conflicts.
 - c. Determine logistic requirements.
3. Brief commander and obtain commander's guidance.
4. Staff, as appropriate, to final approval/disapproval authority.
 - a. Inform commitment authorities of commander's recommendation.
 - b. Resolve legal, security, and logistic concerns through appropriate agencies.
5. Coordinate with ensemble NCOIC/OIC.
6. Coordinate with point of contact to determine further commitment details.
 - a. Address mission requirements:
 - (1) Type of event
 - (2) Time, date, and location
 - (3) Sequence of events

- (4) Uniform
- (5) Inclement weather plan
- (6) Publicity
- b. Address budget concerns:
 - (1) Transportation
 - (2) Lodging
 - (3) Meals

- 7. Coordinate with transportation NCO.
- 8. Implement final coordination the day prior to the commitment.
- 9. Conduct after action review.

Evaluation Preparation:

Set Up: Ensure that all materials required in the Conditions statement are available to the soldier. This task should be evaluated during individual or collective training. Actual mission coordination is another method of evaluating this task.

Brief the Soldier: "You have been tasked to coordinate a commitment. You must correctly complete all performance measures in this task and ensure that the mission is completed."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Received request for band support from committing authority.	—	—
2. Reviewed request to determine support requirements.	—	—
3. Briefed commander and obtained commander's guidance.	—	—
4. Staffed, as appropriate, to final approval/disapproval authority.	—	—
5. Coordinated with ensemble NCOIC/OIC.	—	—
6. Coordinated with point of contact to determine further commitment details.	—	—
7. Coordinated with transportation NCO.	—	—
8. Implemented final coordination the day prior to the commitment.	—	—
9. Conducted after action review.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required	Related
AR 220-90	
AR 360-1	
AR 600-25	
FM 12-50 (FM 1-19)	

Submit Army Band Operations Data

514-463-4185

Conditions: Given a requirement to submit an Army Band Operations Data Report, access to AR 220-90, access to Army band Intranet site, electronic submission instructions, and a completed DA Form 4172.

Standards: Submitted Army Band Operations Data Report on a monthly basis IAW AR 220-90 and the performance steps of this task to submit the report electronically.

Performance Steps

1. Determine when to complete the DA Form 4172.
 - a. Complete DA Form 4172 after each musical performance.
 - b. Use one DA Form 4172 when performance requires more than one musical element for the same audience.
 - c. This form only applies to active duty bands.
2. Complete DA Form 4172.
 - a. State the designation of the Army band's performance in the unit block.
 - b. Enter the month when the performance occurred in the month block.
 - c. Enter the calendar year when the performance occurred in the year block.
 - d. Mark the proper block to indicate where the performance was held in Section A.
 - e. Indicate in the proper block the category of the performance in Section B.
 - f. Check the proper block to indicate the type of performance in Section C.
 - g. Mark the proper block to indicate the purpose of the performance in Section D.
 - h. Enter the correct number of performing elements in Section E.
 - i. State the total number of hours and minutes associated with the performance in Section F.
 - j. Enter the total number of band personnel that participated in the performance in Section G.
 - k. Mark the date of the performance in Section H.
 - l. Initial the appropriate block in the Initials block after completing the DA Form 4172.
 - m. Clarify entries, as appropriate, in the Remarks block.
 - (1) Indicate to show band leave period.
 - (2) Report activities that might benefit other bands.
3. Compile completed forms from the previous month.
4. Submit electronic DA Form 4172 to the appropriate authority.
 - a. Log on to the internet and go to the Army bands Intranet.
 - b. On the left side of the page, click on "Reports". This takes you to "Reports Central Login".
 - c. Select your unit's UIC and enter your unit's password. The operations supervisor or unit commander will have the appropriate password.
 - d. After the UIC and password are entered, click on the "Go To Database Main Page" button. This brings you to the "Staff Bands Officer Report" menu.
 - e. Click on the "Go to main menu" button. This brings you to the "Army Bands Interactive Database".
 - f. On the "Reports" line, click on "ABOR." This will take you to the "Army Bands Operations Report".
 - g. Under "Add/Edit ABOR data" select the appropriate month and year.

NOTE: The program will not allow you to enter data for a particular month until that month has ended. For example, if it's 30 November and you want to enter November's data, you must wait until 1 December before submission will be accepted.

- h. When the month and year are selected, click on the "Go" button, which brings you to the "Edit ABOR Data" page.
- i. Enter the correct numbers in the appropriate blocks. There are spaces for both the uncommitted requests and the completed missions.
- j. After all data is entered, click the "Submit Changes" button. The message, "The database has been successfully updated," should appear.
- k. Click the "Back to Army Bands Operations Reports" page, then the "Back to Main Menu" button, then the "Log out to Army Bands Intranet!" button.

Evaluation Preparation:

Set Up: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training.

Brief the soldier: "You must complete all the performance steps IAW AR 220-90 and complete the performance steps of this task to submit the report electronically, without error."

Performance Measures

	<u>GO</u>	<u>NO GO</u>
1. Determined when to complete the DA Form 4172.	_____	_____
2. Completed DA Form 4172.	_____	_____
a. Stated the designation of the Army band's performance.		
b. Entered the month when the performance occurred.		
c. Entered the calendar year when the performance occurred.		
d. Marked the proper block to indicate where the performance was held.		
e. Indicated in the proper block the category of the performance.		
f. Checked the proper block to indicate the type of performance.		
g. Marked the proper block to indicate the purpose of the performance.		
h. Entered the correct number of performing elements in the appropriate block.		
i. Stated the total number of hours and minutes associated with the performance in the correct block.		
j. Entered the total number of band personnel that participated in the performance in the correct block.		
k. Marked the date of the performance in the correct block.		
l. Initialed the appropriate block after completion of the form.		
m. Clarified entries, as appropriate, in the correct block.		
3. Compiled completed forms from the previous month.	_____	_____
4. Submitted electronic DA Form 4172 to the appropriate authority.	_____	_____
a. Logged on to Army Bands Intranet.		
b. Arrived at "Reports Central Login".		
c. Selected unit's UIC and password.		
d. Arrived at "Staff Bands Officer Report" menu.		
e. Arrived at "Army Band's Interactive Database".		
f. Selected "Army Bands Operations Report".		
g. Selected the appropriate month and year.		
h. Arrived at "Edit ABOR Data" page.		
i. Entered the correct numbers in the appropriate blocks.		
j. Submitted changes to the database successfully.		
k. Logged off the "Army Bands Intranet".		

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
AR 220-90

Related

Subject Area 3: Tactical Tasks

Establish/Supervise A Dismount Point
191-377-4201

Conditions: Given individual and crew-served weapons, ammunition, flashlight with filtered lens, communications equipment, night-vision devices, and access to unit SOP and Straggler Control Plan.

Standards: 1. Select a location for the dismount point that allows maximum security for the command post. 2. Do all necessary steps to establish and maintain communications and security. 3. Ensure that all necessary steps are taken to control military traffic and the movement of refugees, local civilians, and stragglers.

Evaluation Preparation: Setup: You may train this task either in the classroom or in a walk-through mode. Reinforce both methods with hands-on training to perform the task to standard. To evaluate the task, schedule a field training exercise requiring soldiers to establish and supervise a discount point. The exercise should have a CP and vehicles to enter the area.

Performance Measures

	<u>GO</u>	<u>NO GO</u>
1. Selects location for dismount point based on the following:	_____	_____
a. Dismount point should be located within or close to the outside perimeter.		
b. It should be easily accessible from the road.		
c. It should be easy for drivers to find.		
d. It should afford cover and concealment.		
e. Parking area should be level with a grassy or paved surface.		
f. Parking area must be within walking distance of the CP but not so close that direct fire will endanger the CP.		
g. If possible, select a site where terrain can be used as a buffer between the parking area and CP.		
2. Establishes security.	_____	_____
a. Direct emplacement of crew-served weapons.		
b. Ensure that weapon is covered and concealed.		
c. If natural cover and concealment are not available, have the weapon camouflaged.		
3. Establishes communications IAW unit SOP.	_____	_____

- 4. Assigns team members to the following positions: _____

 - a. Team leader will provide leadership, maintain communications, and provide security for the dismount point operation.
 - b. One MP will control movement at the dismount point.
 - c. One MP will provide additional security and relieve the MP operating the dismount point.

- 5. Supervises the operation of the dismount point. _____

 - a. Provide leadership and advice as needed.
 - b. Ensure team members perform their duties IAW Task 191-376-4108.
 - c. Have refugees and local civilians directed away from the dismount point area.
 - d. Ensure stragglers are processed IAW Straggler Control Plan.

Evaluation Guidance: Score the soldier GO if all steps are passed (P). Score the soldier NO-GO if any step is failed (F). If the soldier fails any step, show what was done wrong and how to do it correctly.

Skill Level 4

Subject Area 1: Musical Tasks

Tune The Ensemble

514-455-4302

Conditions: Given an ensemble, adequate warm-up time, and a reference pitch, tune your ensemble to a given pitch.

Standards: Tuned ensemble to within (\pm) 10 cents of the reference pitch, within sixty seconds.

Performance Steps

- 1. Warm up the ensemble prior to tuning.
 - a. Wind Instruments. The players must be given the opportunity to circulate warm air through the instruments and allow their embouchures time to set.
 - b. Rhythm Instruments. The players must be given the opportunity to warm up necessary muscles and become familiar with the response of the strings and keyboards.
 - c. Percussion Instruments. The players must be given the opportunity to warm up necessary muscles and make final adjustments to head tensions, and percussion equipment set-up.
 - d. Suggested warm up materials include:
 - (1) Scales.
 - (2) Chordal patterns.
 - (3) Music that does not need to be rehearsed.
 - (4) Music that is not being rehearsed for a performance.

2. Tune the ensemble by utilizing one of the following methods in 60 seconds or less.
 - a. Triads. The section plays in unison a triad arpeggio, sustaining each note for four beats. This is the quickest method of tuning the ensemble.
 - b. The Sustain System. A designated player sustains the tuning note as directed until the entire section is playing the tuning pitch together. This tuning method is quicker than the Match System of tuning.
 - c. The Match System. A designated player plays the tuning note for a fixed duration and stops. The next player plays the same pitch for the same duration and stops, striving for a match in pitch. This procedure continues throughout the ensemble, with the designated player playing between section players. This is the best method for tuning your ensemble. This method is the slowest tuning method.

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the ensemble leader. Evaluate this task during collective training. The evaluator will need a room free from outside noise, a stopwatch, reference pitch, and a tuner to measure the ensemble's pitch accuracy. Allow the ensemble leader to select a method from Performance Step 2 and continue tuning until the ensemble performs the pitch within (\pm)10 cents of the reference pitch or until time has elapsed. At the end of 60 seconds, ask the ensemble leader to have the ensemble play the reference pitch. Check the tuner to verify that the ensemble is within (\pm)10 cents of the reference pitch.

Brief the soldier: "Using one the three methods listed in Performance Step 2, you will have 60 seconds to tune your ensemble within (\pm)10 cents of the reference pitch. You may adjust each individual member of the ensemble until the pitch matches with the reference pitch or until time has expired."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Warmed up the ensemble prior to tuning.	—	—
2. Tuned the ensemble by utilizing one of the following methods within 60 seconds or less.	—	—
a. Triads.		
b. The Sustain System.		
c. The Match System.		

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

**References
Required**

Related
TC 12-41
TC 12-42
TVT 20-1125

Train The Ensemble For Performance In A Marching/Ceremonial Setting
514-455-4501

Conditions: Given an ensemble, music, marching rehearsal area and a requirement to train the ensemble for performance in a marching/ceremonial setting. You have rehearsed the music and the section is in tune.

Standards: Demonstrated marching movements and evaluated ensemble member's performance IAW FM 22-5 and task # 514-466-3804, Perform Mace Signals.

Performance Steps

1. Demonstrate stationary movements/positions.
2. Demonstrate all mace signals in accordance with task #514-466-3804, Perform Mace Signals.
3. Demonstrate all marching movements listed in task # 514-441-3501, Perform in a Marching /Ceremonial Setting.
4. Demonstrate ensemble members' responses to the following band commander's movements:
 - a. Instruments up
 - b. Cut off cadence
 - c. Cut off fermata
 - d. Instruments down
5. Evaluate ensemble performance.
 - a. Identify performance errors.
 - b. Conduct additional training as required.

Evaluation Preparation:

Set up: Evaluate this task during an ensemble rehearsal and not an actual performance. Evaluate the ensemble leader's ability to train the ensemble.

Brief the soldier: " You will train and evaluate the ensemble while performing in a marching/ceremonial setting."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Demonstrated stationary movements/positions.	—	—
2. Demonstrated all mace signals in accordance with task # 514-466-3804, Perform Mace Signals.	—	—
3. Demonstrated all marching movements listed in task # 514-441-3501, Perform in a Marching /Ceremonial Setting.	—	—
4. Demonstrated ensemble members' responses to the band commander's movements.	—	—
5. Evaluated ensemble performance.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

AR 600-25
FM 12-50 (FM 1-19)
FM 22-5

Related

TVT 20-1125

Train The Ensemble For Performance In A Non-Marching/Non-Ceremonial Setting 514-455-4502

Conditions: Given the requirement to train the ensemble for a performance in a non-marching/non-ceremonial setting. An ensemble, rehearsal facility, necessary equipment, and a music library will be provided.

Standards: Correctly performed in sequence all performance measures of this task.

Performance Steps

1. Prepare the ensemble for rehearsal.
 - a. Obtain the commander's guidance and objectives.
 - b. Perform score study.
 - (1) Analyze score to identify potential problem areas.
 - (2) Develop possible solutions.
 - c. Plan order of rehearsal.
 - (1) Identify which selections require the most work.
 - (2) Sequence selections requiring the most work first.
2. Train the ensemble.
 - a. Inform ensemble of the rehearsal objectives.
 - b. Warm and tune the ensemble.
 - c. Rehearse the ensemble to identify and correct performance deficiencies in the following areas:
 - (1) Balance and dynamics
 - (2) Intonation
 - (3) Style
 - (4) Articulation
 - (5) Rhythm
 - (6) Phrasing
 - (7) Individual player errors
 - d. Meet all rehearsal objectives.
 - e. Identify individuals/sections requiring remedial training.

Evaluation Preparation:

Set Up: Ensure that all materials required in the conditions statement are available to the soldier. Evaluate this task during collective training.

Brief the Soldier: "You have been tasked to train the ensemble for performance in a non-marching/non-ceremonial setting. You must complete all the Performance Measures in this task to receive a GO."

Performance Measures**GO** **NO GO**

1. Prepared the ensemble for rehearsal.
2. Trained the ensemble.

— —
— —

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required****Related**TC 12-41
TC 12-42**Lead The Stage Band In Performance****514-455-4723**

Conditions: Given the requirement to lead the stage band in a performance. A stage band, necessary equipment, selected music, and a performance site will be provided.

Standards: Completed a stage band performance in accordance with mission requirements and correctly performed all performance measures for this task.

Performance Steps

1. Receive mission from band operations section.
 - a. Identify date and length of performance.
 - b. Identify performance site.
 - c. Coordinate performance details with operations staff as necessary.
2. Program appropriate music for the performance.
 - a. Identify type of event being supported.
 - b. Identify target audience.
 - c. Select music appropriate for the target audience and length of performance.
 - d. Plan program flow and narration.
 - (1) Research and develop program notes on selections being performed.
 - (2) Establish selection timing and narration script with assigned narrator.
3. Schedule training time.
 - a. Identify the training time required to prepare for the mission.
 - b. Schedule the required training time through the unit training office.
4. Rehearse the ensemble (See task # 514-455-4502, Train The Ensemble For Performance In A Non-Marching/Non-Ceremonial Setting, in this book).

5. Execute the performance.
 - a. Coordinate on site additional requirements with point of contact.
 - b. Supervise set up.
 - c. Tune the ensemble.
 - d. Conduct sound check as necessary.
 - e. Brief band on performance sequence prior to initiating performance.
 - f. Perform the mission.
 - g. Supervise tear down.
6. Conduct performance after action review.

Evaluation Preparation:

Set Up: This task can be evaluated during collective training, however, it is best evaluated during mission performance.

Brief the Soldier: "You have been tasked to lead the stage band for a mission. You must complete all the steps in this task to receive a GO."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Received mission from band operations section.	_____	_____
2. Programmed appropriate music for the performance.	_____	_____
3. Scheduled training time.	_____	_____
4. Rehearsed the ensemble.	_____	_____
5. Executed the mission.	_____	_____
6. Conducted mission after action review.	_____	_____

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

Related

- TC 12-41
- TC 12-42
- TVT 20-1125

Perform As Bandmaster In A Ceremonial Setting

514-459-5603

Conditions: Given the requirement to perform as bandmaster in a ceremonial setting. A ceremonial ensemble, baton, selected music, and a performance site will be provided.

Standards: Completed the ceremonial band mission in accordance with mission requirements and FM 12-50 (FM 1-19). Correctly executed all performance measures for this task.

Performance Steps

1. Receive mission tasking.
 - a. Identify date and length of performance.
 - b. Identify performance site.
 - c. Coordinate performance details with operations section as necessary.
2. Program appropriate music for the ceremony.
 - a. Identify the type of ceremony.
 - b. Identify special music requirements (honors, etc).
3. Schedule training time.
 - a. Identify the training time required to prepare for the mission.
 - b. Schedule the required training time through the unit training office.
4. Rehearse the ensemble.
5. Execute the mission.
 - a. Coordinate on site ceremonial requirements and sequence with point of contact
 - b. Tune the ensemble (For marching ceremonies, the drum major should tune the ensemble prior to reporting to the bandmaster).
 - c. Brief band on performance sequence prior to initiating performance.
 - d. Perform the ceremony.
 - (1) Perform ceremony in the correct sequence.
 - (a) Initiate ensemble performance at the correct time(s) during the ceremony.
 - (b) Conclude ensemble performance at the correct time(s) during the ceremony.
 - (2) Perform bandmaster movements in accordance with FM 12-50 (FM 1-19).
6. Complete mission after action review.

Evaluation Preparation:

Set up: This task can be evaluated during collective training, but is best evaluated during actual mission performance.

Brief the soldier: "You have been tasked to perform as bandmaster in a ceremonial setting. You must complete all performance measures in this task and conduct the mission without error."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Received mission tasking.	—	—
2. Programmed appropriate music for the ceremony.	—	—
3. Scheduled training time.	—	—
4. Rehearsed the ensemble.	—	—
5. Executed the mission.	—	—
6. Completed mission after action review.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

- AR 600-25
- FM 12-50 (FM 1-19)
- FM 22-5

Related

- TC 12-41
- TC 12-42
- ACCP MU 4200

**Perform A Trumpet Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-442-4733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a trumpet part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.

2. Respond according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
MUSCOLINST 1300.1

Related
TC 12-41
TC 12-42

Perform A Euphonium Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level

514-443-4733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a euphonium part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing directions.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part and respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW *Audition Standards Manual*, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

—	—
—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A French Horn Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level

514-444-4733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a french horn part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

MUSCOLINST 1300.1

Related

TC 12-41
TC 12-42

**Perform A Trombone Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-445-4733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a trombone part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune

- (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
- b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
- a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures

	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

<p>Required MUSCOLINST 1300.1</p>	<p>Related TC 12-41 TC 12-42</p>
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Perform A Tuba Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-446-4733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a tuba part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW *Audition Standards Manual*, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

—	—
—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A Flute Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level**514-447-4733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a flute or piccolo part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

MUSCOLINST 1300.1

Related

TC 12-41
TC 12-42

**Perform An Oboe Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-448-4733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a oboe part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop

- (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
- b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.

2. Perform according to conductor's directions.
- a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	_____	_____
2. Performed according to conductor's directions.	_____	_____

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
MUSCOLINST 1300.1

Related
TC 12-41
TC 12-42

Perform A Clarinet Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-449-4733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a clarinet part in a non-marching/non-ceremonial setting, perform individually or as a member of a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW *Audition Standards Manual*, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

—	—
—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform A Bassoon Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level**514-450-4733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a bassoon part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

**Perform A Saxophone Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-451-4733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a saxophone part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop

- (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
- b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.

2. Perform according to conductor's directions.
- a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
MUSCOLINST 1300.1

Related
TC 12-41
TC 12-42

Perform A Percussion Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-452-4733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a percussion part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's direction.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Perform a musical part on each of the following percussion instruments:
 - a. Snare Drum
 - b. Drum Set
 - c. Mallets (Keyboard Percussion)
 - (1) Bells
 - (2) Chimes
 - (3) Marimba
 - (4) Xylophone
 - (5) Vibraphone
3. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

**Perform A Keyboard Part In A Non-Marching/Non Ceremonial Setting At A 2.9 Performance Level
514-453-4733**

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a keyboard part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)

- (8) Pop/Rock
- (9) Ballad
- (10) Hymn or Chorale
- b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.

- 2. Perform according to conductor's directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond to dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required	Related
MUSCOLINST 1300.1	TC 12-41
	TC 12-42

Perform A Guitar Part In A Non-Marching/Non-Ceremonial Setting At A 2.9 Performance Level
514-454-4733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a guitar part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's direction.

Performance Steps

1. Perform a selection at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.
2. Correctly respond to conductor's musical or verbal directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble and correctly perform a selection from a designated musical style. You must follow all musical indicators on the assigned part, respond to the conductor's musical or verbal directions without error the first time through."

Performance Measures**GO** **NO GO**

1. Performed a selection without error at the designated performance level IAW *Audition Standards Manual*, MUSCOLINST 1300.1.
2. Performed according to conductor's directions.

—	—
—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References**Required**

MUSCOLINST 1300.1

Related

TC 12-41

TC 12-42

Perform An Electric Bass Guitar Part In A Non-Marching/Non Ceremonial Setting At A 2.9 Performance Level

514-480-4733

Conditions: Given an instrument, assigned music, and all the necessary accessories required to perform a electric bass guitar part in a non-marching/non-ceremonial setting, you will perform individually or in a musical ensemble. Tuning and musical preparation have been completed.

Standards: Performed designated selections at a 2.9 level while recognizing and responding to the conductor's directions.

Performance Steps

1. Perform a selection without error at the designated performance level.
 - a. Perform a selection from each of the following styles (2.9 LEVEL):
 - (1) Concert or Stage Band March
 - (2) Concert or Stage Band Popular Literature
 - (3) Concert or Stage Band Show Tune
 - (4) Swing/ Bop
 - (5) Concert Band Transcription of an Orchestral Piece
 - (6) Funk/Soul/Blues
 - (7) Latin: Afro-Cuban (Cha-Cha, Rumba, Mambo); Brazilian (Bossa, Samba)
 - (8) Pop/Rock
 - (9) Ballad
 - (10) Hymn or Chorale
 - b. Perform individual part while maintaining section balance, blend, intonation, style, articulation, rhythm, and phrasing.

2. Correctly respond to conductor's musical or verbal directions.
 - a. Recognize and respond to baton or body cues.
 - b. Recognize and respond to phrasing direction.
 - c. Recognize and respond dynamic indications.
 - d. Recognize and respond to style interpretations.

NOTE: Throughout the performance you must maintain proper military bearing and stage presence. Display confidence while remaining alert and attentive during the performance. Do not react outwardly if unexpected errors occur. Remember to react professionally to any recognition from the audience (e.g. soloist).

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training. To aid in evaluating this task, you may use a separate copy of the performer's music to mark errors or comments. Additionally, the soldier may be required to perform a separate audition in accordance with the *Auditions Standards Manual*, MUSCOLINST 1300.1 to verify musical proficiency.

Brief the Soldier: "You must perform your part as a member of a musical ensemble. You must correctly perform a selection from a designated category and/or musical style. You must follow all musical indicators, gestures, and cues given by the conductor, without error the first time through, and maintain appropriate stage presence."

Performance Measures

	<u>GO</u>	<u>NO GO</u>
1. Performed a selection without error at the designated performance level IAW <i>Audition Standards Manual</i> , MUSCOLINST 1300.1.	—	—
2. Performed according to conductor's directions.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required
MUSCOLINST 1300.1

Related
TC 12-41
TC 12-42

Subject Area 2: Administrative Tasks

Prepare And Maintain A Document Register

101-521-1163

Conditions: The supply sergeant tells you to prepare supply transaction documents that must be posted to the document register. Materials and information required: organization designation, activity address code, unit identification code (UIC), document register, and documents containing information requiring entry on the document register.

Standards: Prepare and maintain the document register without losing accountability of due-ins and supplies received.

Evaluation Preparation:

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Prepares document register. DA Pam 710-2-1, Chapter 2, Section III and Figure 2-6.	—	—
2. Completes entries on document register. DA Pam 710-2-1, Chapter 2, Section III and Figure 2-6.	—	—
3. Files document register.	—	—
a. Placed under file number 710-2b.		
b. Disposition instructions; destroy after 2 years.		
(1) At the end of the year, fiscal or calendar, the register becomes inactive and a new register is started.		
(2) The old register is held in the CFA for 2 years; during that 2 years, any open transactions that are completed are closed out, or posted, on the old inactive register.		
(3) At the end of the 2 year retention period the open numbers (if any still exist) are transferred to the new document register, and the old, inactive register is then destroyed.		

Evaluation Guidance: Score the soldier GO if all steps are passed (P). Score the soldier NO-GO if any step is failed (F). If the soldier fails any step, show what was done wrong and how to do it correctly.

References

Required

AR 710-2

DA Pam 710-2-1

Related

Supervise Unit Maintenance Program

514-462-4170

Conditions: Given the requirement to supervise unit maintenance program in a garrison or field environment. You have full access to maintenance reports, references, personnel, tools and equipment, and unit level logistics system (ULLS).

Standards: Supervised unit maintenance program so the unit met or exceeded the established maintenance standards IAW AR 750-1.

Performance Steps

1. Review soldier's individual instrument maintenance records maintained by Section and Group leaders at a quarterly minimum.
2. Verify preventive maintenance checks and services (PMCS) and repair services have been performed or referred to the correct level.
3. Review Army Oil Analysis Program (AOAP) with Transportation NCO.
 - a. Review sampling procedures using DA Pam 738-750 and DA Pam 750-1.
 - b. Determine if oil analysis results require maintenance actions.
 - c. If indicated, send DA Form 2408-20, DD Form 3254-R, and DA Form 2407-5990-E to the direct support unit.
4. Coordinate with internal or external sources for maintenance actions.
 - a. Coordinate Motor Pool support for unit vehicles.
 - b. Coordinate Department of Public Works Support (DPW) from post or similar maintenance facility for unit buildings.
5. Ensure unit armorer and NBC NCOs are school trained and follow all applicable TM's for weapons systems and NBC assets assigned to the unit.
 - a. Ensure unit is IAW with all -10/-20 inspections for serviceability and safety.
 - b. Ensure a 90% pass rate for full mission capable status.
6. Review Unit Status Reports.
 - a. Review Unit Status Report Worksheet (DA Form 2715).
 - b. Review Material Condition Status Reports (DA Form 2406).
 - c. Review equivalent ULLS IAW AR 220-1.
7. Ensure proper licensing of operators.
 - a. Check operator's OF346 to ensure validity.
 - b. Spot-check the DA Form 348 for accuracy and completeness.
 - c. Cross-check the OF 346 with the DA Form 348 to ensure accuracy and completeness.
8. Supervise Prescribed Load List (PLL).
 - a. Ensure that items are on hand or on order for repair of unit equipment.
 - b. Review Commander's Exception Report.
 - c. Review Army Material Supply System Report.
 - d. Review Demand Analysis Report and make required changes.
 - e. Review Zero Balance Report for accuracy.

9. Enforce safety standards and regulations.
 - a. Appoint safety officer to write the unit's safety SOP, and to see to the administration of the unit safety program.
 - b. Verify that the safety SOP is publicized and posted in a public area.
 - c. Verify soldiers are trained on safety standards and regulations.
 - d. Spot-check to ensure safety standards are being practiced.
10. Conduct risk management IAW AR 385-10 and local policies.
 - a. Ensure unit members adhere to all safety and occupational health standards applicable to routine unit operations.
 - b. Incorporate risk management techniques into all unit operations.
 - (1) Identify hazard
 - (2) Assess risk
 - (3) Determine controls
 - (4) Make decision
 - (5) Supervise and evaluate

Evaluation Preparation:

Setup: Ensure that all materials required in the Conditions statement are available to the soldier. Evaluate this task during individual or collective training.

Brief the Soldier: "You must complete all Performance Measures IAW AR 750-1, AR 200-1, AR 220-1, FM-43-5, DA Pam 738-750, and DA Form 2715 to receive a GO."

Performance Measures	<u>GO</u>	<u>NO GO</u>
1. Reviewed soldier's individual instrument maintenance records maintained by Section and Group leaders at a quarterly minimum.	—	—
2. Verified preventive maintenance checks and services (PMCS) and repair services have been performed or referred to the correct level.	—	—
3. Reviewed unit's Army Oil Analysis Program (AOAP) with Transportation NCO.	—	—
4. Coordinated with internal or external sources for maintenance actions.	—	—
5. Ensured unit armorer and NBC NCOs are school trained and followed all applicable TM's for weapons systems and NBC assets assigned to the unit.	—	—
6. Reviewed Unit Status Reports.	—	—
7. Ensured proper licensing of operators.	—	—
8. Supervised Prescribed Load List (PLL).	—	—
9. Enforced safety standards and regulations.	—	—
10. Conducted risk management IAW AR 385-10 and local policies.	—	—

Evaluation Guidance: Score the soldier GO if all steps are performed correctly. Score the soldier NO-GO if any step is performed incorrectly. If the soldier fails any step, explain the error to correct performance.

References

Required

- AR 750-1
- AR 200-1
- AR 220-1
- AR 385-10
- AR 600-55
- DA Pam 738-750
- DA Pam 750-1
- DA Pam 710-2-1
- FM-43-5

Related

- AIMS-25-L3Q-AWC-ZZZ-CG
- 10/-20 TM's

Subject Area 3: Tactical Tasks

Prepare Unit Load Plans

551-721-4328

Conditions: You are required to prepare unit load plans. Given the requirement to prepare a unit load plan as a part of the unit contingency plan or deployment, DD Form 1387, DD Form 1387-2, and DD Form 1387-2c.

Standards: You must prepare unit load plans, and ensure that equipment and other requirements are available for the unit to function both during and after the deployment.

Evaluation Preparation:

Performance Measures

	<u>GO</u>	<u>NO GO</u>
1. Reviews deployment requirement/needs.	—	—
2. Determines the type of plan requirement.	—	—
a. Mobilization.		
b. Deployment.		
c. Contingency/exercise.		
d. Change of station.		
3. Determines deployment equipment requirement/list.	—	—
4. Determines unit supply requirement for deployment.	—	—

- 5. Determines vehicle requirements by knowing the following: _____ _____
 - a. Equipment to accompany troops.
 - b. Cube, weight, and cargo compatibility.

NOTE: You must plan for and ensure that all safety requirements and correct cargo loading procedures are followed.

- c. Unit capabilities.
 - d. Containers and pallet requirements.
- 6. Assigns personnel areas of responsibility. _____ _____
 - a. Unit requirements.
 - b. Movement and unit organization.
 - c. Planning of the testing and conducting for load plans.
 - d. Acquiring, blocking, bracing, packing, crating and tie down of equipment.
- 7. Checks vehicle load plans for the following: _____ _____
 - a. Weight, cube, and cargo compatibility.
 - b. Placement of cargo.
 - c. Method of securing equipment.
 - d. Weatherproofing of cargo (as required).
- 8. Documents the load plan. _____ _____
- 9. Reviews/validates the vehicle and container packing list DD Form 1387 (Military Shipment Label), DD Form 1387-2 (Special Handling Data Certification), DD Form 1387-2c (Special Handling Data Certification [Continuation Sheet])(as required). _____ _____
- 10. Submits load plans to the unit commander, higher headquarters, and installation as required. _____ _____
- 11. Maintains unit movement files to provide updated and current data for use in unit movement planning and evacuation. _____ _____

Evaluation Guidance: Score the soldier GO if all steps are passed (P). Score the soldier NO-GO if any step is failed (F). If the soldier fails any step, show what was done wrong and how to do it correctly.

References

Required
AR 220-10
FM 55-65

Related

APPENDIX A - SWING RHYTHMS

This data is designed to provide the musician with a phonetic system to sing swing rhythms and to provide proper interpretation of long percussive and short percussive notes in the swing idiom.

A-1. Anticipation: Anticipation occurs when a note normally played on the beat is attacked a half beat early. The result is melodic, harmonic, and rhythmic syncopation.

Figure A-1
Anticipation

A-2. Long Percussive Notes: A long percussive note is defined as any note longer than a quarter note. A quarter note or it's tied equivalent that is marked with a legato marking (-) is considered a long percussive note. On beat long percussive notes, anticipated notes, and quarter notes or their tied equivalents marked long (-) all have the duration of their written value.

Phonetics are:

- Say DOO on long percussive notes.
- Say DOO on quarter notes marked long.

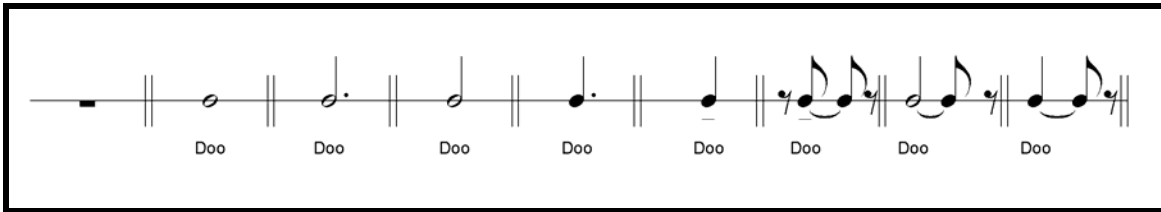


Figure A-2
Long Percussive Notes

A-3. Short Percussive Notes: A short percussive note is defined as any quarter note or its tied equivalent (eighth note tied to an eighth note), or any note shorter than a quarter note. A short percussive note is performed with the duration of the first portion of the subdivided swing quarter note, or 2/3 of a beat. The second portion of the beat (last 1/3 of the beat) is silent as if it were a rest. Articulation markings, (>, ^) do not effect the value of the short percussive note. A short percussive note receives 2/3 of the beat unless marked with a legato marking (-) or a staccato marking (.).

Phonetics are:

- Say DOT on short percussive notes.
- Say DOT on off- beat eighth notes followed by a rest.
- Say DOT on all tied eighth notes unless marked long.

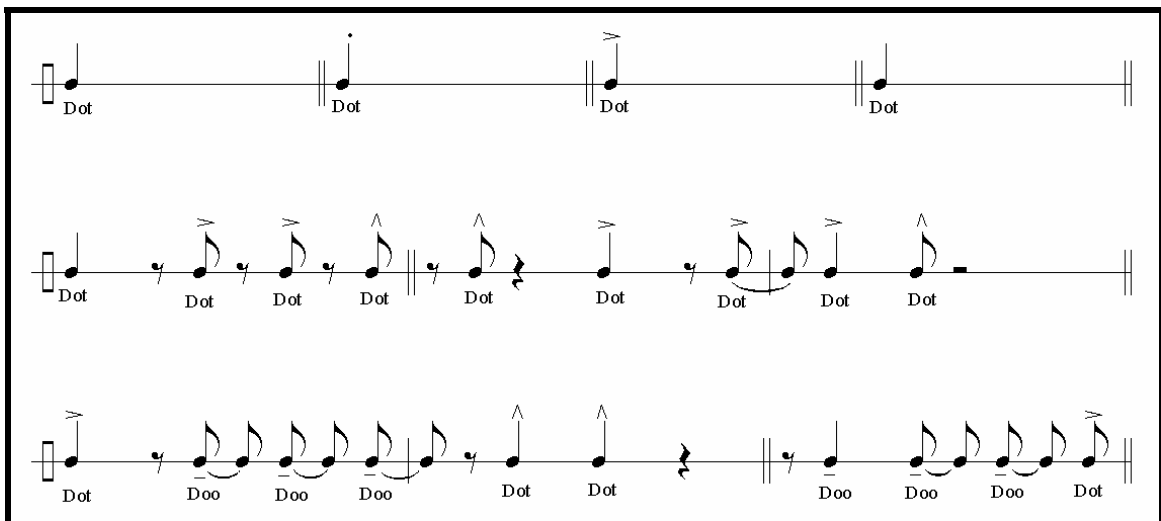


Figure A-3
Short Percussive Notes

APPENDIX B - IMPROVISATION

Improvisation is a highly creative, spontaneous, and imaginative art form. It can be compared to instant composing. This musical art form lets you compose music instantly using only chord symbols as a guideline. It is used in all types and styles of music, but mainly in swing, jazz, blues, rock, and country. There are many ways to approach improvisation. In this section you will be presented with just one of those ways. Anyone can improvise. You are strongly encouraged to read related books and magazines. Ask players who improvise to describe their method of improvisation. Reviewing chapters 6-11, 13, 15-19 of the *Basic Music* book will help build the foundation that you need for improvisation. Playing scales, in all variations and rhythms, will also help build your playing foundation.

B-1. Diatonic Seventh Chords in Major. The figure below shows all the diatonic seventh chords in C major. Each chord is named according to its quality and function.

Figure B-1a shows a musical staff with seven diatonic seventh chords in C major. The chords are labeled above the staff: CMaj7, Dmin7, Emin7, FMaj7, G7, Amin7, and Bmin7(b5). Below the staff, the Roman numerals I, ii, iii, IV, V, vi, and vii are aligned with their respective chords. The chords are represented by vertical lines and dots on the staff, indicating the notes of each chord.

Figure B-1a
Diatonic Seventh Chords in C Major

The ii/V7 progression comes from the strong root progression of a fourth interval leading to the I chord. Using a piano, first play a D, then a G above, and then back down to the one chord or C. Now that you know the root of each chord and its root progression, play it again. The progression in the key of C will look like this: Dmin7 to G7 to C Maj7. You will hear how the ii/V7 pulls towards the I chord. You will eventually learn to recognize this progression easily on sight and with your ears. Since the II chord and V chord are diatonic, you can then simply play in the diatonic key or, like the example that follows, play the C major scale. This example can be transposed to all other major keys.

Figure B-1b shows a musical staff with the C major scale. The notes are: C, D, E, F, G, A, B, C. Above the staff, the chords Dmin7, G7, and CMaj7 are indicated. The Dmin7 chord is positioned above the D and E notes, the G7 chord is positioned above the G and A notes, and the CMaj7 chord is positioned above the C and B notes.

Figure B-1b
ii/V7/I in C Major

It's important to remember that the ii/V7 progression is not always written to lead to its I chord. Sometimes it is followed by another ii/V7 progression in another key, often called „the key of the moment.“ To find the key or scale, simply go down a whole step from the root of the minor seventh chord, or go up a fourth from the root of the dominant chord, whichever is the fastest way of thinking for you. This method can only be used when the chords are being played in root position.

Always use the fastest thought process to think of which scale to use. In a fast tempo song, you don't have much time to think about what you want to do. There is a faster way to play over the ii/V7 chord progression which will fit the chords better and sound better. Simply play the mode that corresponds to that scale degree. The mode on the second scale degree is dorian and on the fifth scale degree is mixolydian. For more information, review chapter 16 (Chord Scales) of the *Basic Music* book.

Look at this example to see how much better the scales fit the chords.

The image shows a musical staff with three measures. The first measure is labeled 'Dmin7' and contains a scale of notes: D, E, F, G, A, B, C, D. Below it is the label 'D dorian'. The second measure is labeled 'G7' and contains a scale of notes: G, A, B, C, D, E, F, G. Below it is the label 'G mixolydian'. The third measure is labeled 'CMaj7' and contains a scale of notes: C, D, E, F, G, A, B, C. Below it is the label 'C major'.

Figure B-1c
Chord Scales in Major

B-2. Diatonic Scales in Minor. The below figure shows the diatonic 7th chords in C minor. Notice that the chords are built on a harmonic minor scale. The harmonic minor scale is needed in order to give us a true dominant chord built on the fifth degree. This dominant chord would be hard to distinguish from the same dominant chord in major so another chord tone is added above the seventh. This becomes the flat 9 of the chord.

The image shows a musical staff with seven chords. Above each chord is its name and below it is its Roman numeral. The chords are: Cmin(Maj7) (i), Dmin7(b5) (ii), EbAug7 (III), Fmin7 (iv), G7(b9) (V), AbMaj7 (VI), and Bdim7 (vii).

Figure B-2a
Diatonic Seventh Chords in C Harmonic Minor

The ii/V7 progression in C minor will look like this: Dmin7(b5) to G7(b9) to C minor. The min7(b5) chord is also called the half-diminished chord and is quite often seen using the insert symbol (\circ). The quick method for minor ii/V7 progression is similar to the one for major. Simply go down a step from the ii min7(b5) chord or up a fourth from the V7(b 9) chord and play that harmonic minor scale (only if you are playing these chords in root position). See Figure B-2b.

Figure B-2b
ii/V/I in Minor

Notice that the harmonic minor scale works well over the I chord if it is a min/Maj7 chord. This chord is seldom used. Usually the I chord will be either a min6 or min7 chord. In other words, not all min7th chords will use the dorian scale. By using your analyzing skills, you will notice that those chords are sometimes acting as minor tonic chords (e.g. „Blue Bossa“ and „Summertime“) and should use the natural minor scale. The natural minor scale can also be used over the ii min7(b5) chord if the tempo is slow or if the minor ii/V7 progression is spread out over several bars. You would then switch to the harmonic minor on the V7(b9) chord.

Remember, as jazz players we are always looking for the fastest way to think of a scale for a chord. Another way to think of the ii min7(b5) chord is to use the locrian approach borrowed from the major. Play the major scale up a half step from the root of the ii chord. This is the same thing as playing the natural minor scale down a step from the ii chord, because the major scale up a half step is the relative major of the key. This thought process might be a faster way of thinking for some players. You will see this minor progression many times, even in songs that are in major keys.

The minor ii/V7 progression is also seen using a V7(#9). This can be found in volume 3 of the Aebersold collection. The example below that shows the recommended chord scales as seen in this volume.

Figure B-2c
Chord Scales for Minor ii/V

The scale used over the ii chord is D locrian, as mentioned above, and the scale used over the V7(#9) chord is the G super locrian scale. The super locrian is constructed using the melodic minor scale up a half step from the root of the chord. For example, G7(#9) uses the A flat melodic minor scale starting on G. This scale is also called the diminished, whole tone or altered scale (these scales will be discussed later). The fastest thinking process for the player would be to use the melodic minor up a half step from the root of the chord. Remember that ascending melodic minor is simply a major scale with a flat third. These new scales can be practiced with "Blue Bossa" and "Summertime" which are recorded on Volume 54 of the Aebersold jazz play-a-longs.

Modal Scales

B-3. Dorian and Mixolydian Scales. These modes are important scales in jazz improvisation. You will grow immensely by learning these scales. You must practice them just like the major and minor scales. Don't be overwhelmed. You could spend the whole day just practicing scales, but this is not very practical. Spend a couple of days getting the modes under your fingers and then alternate them with your other scales. Some scales might be harder than others, so always put more practice time into those scales that give you the most trouble. Remember, not all songs are in the key of C major.

The following exercises will help you gain knowledge and experience with modes and scales. Play up the dorian scale one octave, then the mixolydian scale up one octave and finish with the major scale creating your own ii/V7/I chord progression. Do this in all keys and with different root movements. Make up your own root movements (be creative) and do a different one everyday.

To gain flexibility, try using a different articulation everyday or play a different articulation every time you switch scales. For a more advanced exercise, play the ii/V7 progression without going to the I chord. Volume 3 of the Aebersold collection is a good one to practice with for ii/V7's. For an applied song to work on, play along with "Satin Doll" in Volume 12 of the Aebersold collection.

B-4. Blues Scale. The blues scale is a very important song form in jazz. The example below gives a simplified version of the F blues scale.



Figure B-4a
Blues Scale

A quick method to play over these changes is to simply use the blues scale of the key you are in. If the first chord is F7, use the F blues scale. The formula for the blues scale is 1, b3, 4, #4 or b5, 5 and b7. You could also use the F minor pentatonic scale, which has the same notes except the b5. For further information, refer to chapter 16 of the *Basic Music* book.

Notice that the blues scale does not really fit well over some of the chords. Look at the very first chord. The F7 chord does not contain an Ab which is a part of the F blues scale. The Ab is considered a blue note, and can be said to give a bluesy sound to the F7 chord. Remember that the blues scale is a quick method and is not meant to be the only scale played. It is always better to mix the blues scale with other scales. The blues scale can be very effective when used occasionally for color during a solo, but can be very boring if used exclusively.

A better way to play over the blues is to use the chord scale that belongs with that chord, (e.g. F7 = F mixolydian). The following example shows a more complex version of the blues and its appropriate scales.

Figure B-4b
Chord Scales Over Blues Progression

Practice the blues using both modal and blues scales. Try playing the blues in all twelve keys using only your metronome. If you would like to practice with a rhythm section, Volume 42 of the Aebersold collection contains blues in all keys.

B-5. Whole Tone and Diminished Scales. The whole tone scale is for use over the augmented 7 or Aug7 chord. The scale is symmetrical and is constructed of whole steps with no half steps. Because of its construction, there are only two whole tone scales. It doesn't take long to memorize this scale. Although there are only two, try practicing them as if there were twelve using different root movements. You want to be able to see an Eb Aug7 and think of the Eb whole tone scale instead of trying to think of which of the two whole tone scales fit Eb. Once again, use the fastest thought process.

You can also use the whole tone scale over dominant chords. This will place a #4 and #5 over the chord. This is an advanced application and the beginner's ear may not accept it. This is called playing "outside the key" or "outside". Using this application mixed with the normal mixolydian approach will help color the solo. This is very helpful in solos which present the dominant chord for several measures. This "outside" method is better for more modern songs and not very appropriate in older swing or big band tunes.

The diminished scale can be constructed two ways:

- 1) Whole step/half step or 21212121.
- 2) Half step/whole step or 12121212.

No matter which method you use, only three diminished scales can be constructed. The diminished 7 or dim7 chord is the preferred method for this scale, using the 21212121 version.

This scale can also be used with altered dominant chords. The half step/whole step fits best with dominant 7(b9) chords because the alterations #9 and #4 are implied. The whole step/half step works with dominant 7(#9) chords because b9, #4, and #5 are implied. The example below gives an illustration of this. This adds yet another scale you can use over the V7(b9) or V7(#9) chord, (e.g. „Blue Bossa“).

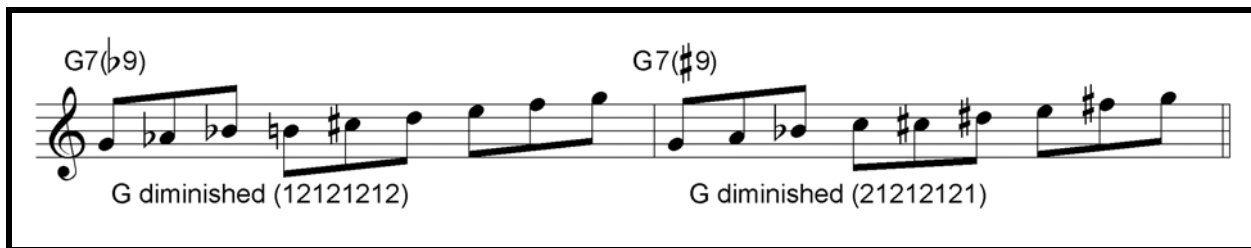


Figure B-5a
Diminished Scales

Some players learn both forms of the diminished scale, while others learn just one form and apply it to the appropriate chords. Although there are only three diminished scales, a good exercise is to practice them as if there were twelve.

As with the whole tone scale, the diminished scale can be used over normal or unaltered dominant chords. Again, you would be playing "outside", but this application can be very colorful and is used by many professionals in the field. Remember to mix this sound along with the appropriate mixolydian scale.

When you analyze songs to perform, you will notice that not all V7 chords are acting in a dominant relationship, and not all major 7 chords are acting in a tonic relationship. In this case, you should play the lydian versions of these chord scales.

As an example, look at the chord progression example. The G7 is definitely not the V7 of E flat minor. The better choice for scale use would be the G lydian seventh scale or G mixolydian with a raised fourth. The DMaj7 chord doesn't look like it really belongs (there are no ii/V7 progressions or any dominant chords pulling towards it). The better scale would be D lydian or D major with a raised fourth. For further information, refer to chapter 16 of the *Basic Music* book.

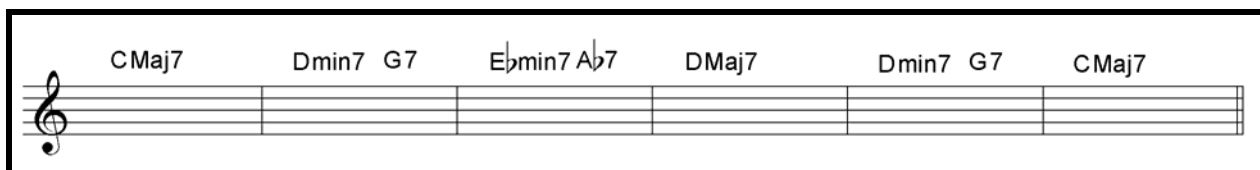


Figure B-5b
Chord Progression Example

Never quit

Remember that a jazz soloist is creative and skilled. Jazz improvisation is an ongoing process of constant learning, researching, and growing.

GLOSSARY

Section I **Abbreviations**

1SG	first sergeant
AA	antiaircraft
AC	Active Component
ACASP	Army Civilian Acquired Skills Program
ACE	American Council on Education
ack	acknowledge
AI	Area of Interest
AL	Alabama
amp	amputated
an	annually
AO	area of operations
AP	Antipersonnel
app	appendix
AR	Army Regulation
AS	Australia; area security
ASP	ammunition supply point
AT	Anti-Tank
AWC	Army War College
BC	Branch Code
BL	low battery
C	centigrade
CA	civil affairs
CAS	Close Air Support
CE	command element
Certification	Written verification of proficiency in a given task or tasks.

CF	Correlation Factor
CG	Commanding General
CH	chaplains
civ	civilian
cm	centimeter
CO	Commissioned Officer
COL	colonel
Con	control
cont	continued
CP	command post
CS	combat support
CTA	Common Table of Allowances
DA	Department of the Army
DA Form	Department of the Army Form
DA Pam	Department of the Army Pamphlet
DD	Defense Department
DD Form	Department of the Defense Form
DE	directed energy
DP	Dual Purpose
DS	direct support
E	east
e.g.	for example
Ea	Each
EAD	echelon above division
EN	Corps of Engineers
ER	evaluation report
etc	et cetera
etc.	et cetera

F	Fahrenheit
FA	Functional Area
fig	figure
FM	Field Manual
FO	Forward Observer
G	nerve agent
GN	grid north
H	blister agent
HE	High Explosive
hr	hour
i.e.	that is
IAW	in accordance with
ID	identification
IG	Inspector General
IL	Illinois
IN	Infantry
Inf	Infantry
Instr	Instruction
ITO	Installation Transportation Office
L	left
lab	laboratory
lb	pound
lc	light case
LIN	line item number
M	meter
MA	marshalling area
MAC	Maintenance Allocation Chart
MARC	Manpower Requirements Criteria

MC	Medical Corps
MD	Military Deception
MI	Military Intelligence
MIDI	musical instrument digital interface
min	minute
mo	monthly
MOS	Military Occupational Specialty
MP	Military Police
MTOE	Modified Table of Organization and Equipment
N	north
NA	not applicable
NBC	nuclear, biological, or chemical
NCO	Non-commissioned Officer
NCOIC	Non-commissioned Officer In Charge
NG	National Guard
No	number
OD	olive drab
OF	Observed Fire
OIC	officer in charge
OP	Observation Post
OT	Observer Target
OVE	on vehicle equipment
P	pass
Pam	Pamphlet
para	paragraph
PB	particle beam, property book
PL	preservative lubricant
PLL	prescribed load list

PM	Program Manager
PMCS	preventive maintenance checks and services
prep	prepare
PW	prisoner of war
R	right
RA	Regular Army
rad	roentgens
RC	Reserve Component
Reg	Regiment
RM	reparable management
RP	release point
RSI	Rationalization, Standardization, and Interoperability
S	safe
SA	Saudi Arabia
SB	Supply Bulletin
SC	Signal Corps
sec	second
SGL	Small Group Leader
SI	Skill Identifier
SIG	Signal
SM	Soldier's Manual
SOP	Standard Operating Procedure
SP	start point
SR	Supply Route
SRP	soldier readiness processing
SSA	supply support activity
Suppl	Supplement
TA	target analysis

TAADS	The Army Authorization Documents System
Tab	Table
TC	Training Circular
TD	Training Development
TDA	Table of Distribution and Allowances
TIO	training information outline
TM	Technical Manual
TOE	Table of Organization and Equipment
TR	TRADOC Regulation
U	up
ULLS	Unit Level Logistics System
unk	unknown
US	United States
USC	United States Code
V	nerve agent
W	wire mode
Z	Zulu time (Greenwich Mean Time)

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DA PAM 612-1
DA PAM 608-47
TC 12-17
AR 601-210
AR 600-8-19
AR 360-61

Required Publications

Required publications are sources that users must read in order to understand or to comply with this publication.

Army Regulations

AR 220-10	Preparation for Oversea Movement of Units (POM)
AR 220-90	Army Bands
AR 380-5	Department Of The Army Information Security Program
AR 600-25	Salutes, Honors, and Visits of Courtesy
AR 600-8-101	Personnel Processing (In and Out and Mobilization Processing)
AR 608-1	Army Community Service Program
AR 710-2	Supply Policy Below the Wholesale Level

Department of Army Pamphlets

DA Pam 710-2-1	Using Unit Supply System: Manual Procedures
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Field Manuals

FM 12-50 (FM 1-19)	U.S. Army Bands
FM 22-5	Drill and Ceremonies
FM 55-65	Strategic Deployment by Surface Transportation

Other Product Types

DA Pam 738-750	The Army Maintenance Management System (TAMMS)
MUSCOLINST 1300.1	Audition Standards Manual
TVT 20-1116	DRUM MAJORING AND "THE MANUAL OF THE MACE" 24 June 1998
TVT 20-1125	SECTION REHEARSAL TECHNIQUES 22 February 2000

Training Circulars

TC 12-41	Basic Music
TC 12-42	Harmony

Related Publications

Related publications are sources of additional information. They are not required in order to understand this publication.

Army Regulations

AR 220-90	Army Bands
AR 600-25	Salutes, Honors, and Visits of Courtesy
AR 600-8-1	Army Casualty Reporting And Memorial Affairs And Line Of Duty Investigations

Field Manuals

FM 12-50 (FM 1-19)	U.S. Army Bands
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INSTRUMENTAL WEB SITES

These are web sites that include many links to other sites:

02B Trumpet Web sites:

Trumpet Player Online----<http://www.trb.ayuda.com/~dnote/Trumpet.html>

International Trumpet Guild----<http://192.189.65.5/~itg/>

Bugle Calls; Printed & audio----<http://www2.acc.af.mil/music/ceremonial/tunelist.html>
<http://bands.army.mil/bugle/default.asp>

02C Euphonium Web sites:

Euphonium/Baritone WebRing----<<http://www.webring.org/cgi-bin/webring?ring=btone;list>>

T.U.B.A Web site-----<http://www.tubaonline.org/>

02D French Horn Web sites:

International Horn Society----<http://www.horndoggie.com/horn/>

French Horn WebRing---<http://www.webring.org/cgi-bin/webring?ring=paulhh&id=1&list>

02E Trombone Websites:

Trombone WebRing----<http://nav.webring.org/cgi-bin/navcgi?ring=trombone;list>
<http://www.trombone.org/>

02F Tuba Web sites:

T.U.B.A. Web site---- <http://www.tubaonline.org/>

TubeNet-----< <http://www.chisham.com/>>

02G Flute Websites:

Flute WebRing---- <http://www.webring.org/cgi-bin/webring?ring=fluteman;list>

Flute Links-----<http://www.zyworld.com/Devina/Flute%20Page.htm>

02H Oboe Websites:

Oboe & Bassoon----<http://alcor.concordia.ca/~smw/kcb/english/instruments/oboe.html>

Double Reeds WebRing----<http://www.webring.org/cgi-bin/webring?ring=doublereed;list>

02KBassoon Websites:

WebRing-----<http://www.webring.org/cgi-bin/webring?ring=bassoon;list>
Gail Warnaar Double Reeds----www.DoubleReedShop.com

02L Saxophone Websites:

Saxophone WebRing----<http://nav.webring.org/cgi-bin/navcgi?ring=saxappeal;list>
Single Reed WebRing---<http://nav.webring.org/cgi-bin/navcgi?ring=clarisax;list>

02M Percussion Websites:

Drummer's Web----<http://www.drummersweb.com/>
Cyber-Drum---<http://www.cyberdrum.com/>
Latin Percussion links----<http://www.cam.org/~raybiss/rhythms/4conga.html>
<http://www.percussion-world.com/links.shtml>

02N Keyboard Websites:

Keyboard Magazine----<http://www.keyboardmag.com>
Korg Websites--- <http://www.korg.com>
Midi Websites---- <http://www.midi.org>
<http://www.midiworld.com>

02T Guitar Websites:

Guitar Fox----<http://www.guitarfox.com/>
Major Guitar Websites----<http://www.guitarfox.com/guitarmajorsites.htm>

02U Bass Guitar Websites:

BassPlace----<http://www.bassplace.com>
www.bassplayer.com
Guitar tabs---<http://www.guitarsite.com/tab3.htm>
www.jazclass.aust.com

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By Order of the Secretary of the Army:

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ERIC K. SHINSEKI
General, United States Army
Chief of Staff



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Administrative Assistant to the
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