

SECTION LEADER'S HANDBOOK

PIANO/GUITAR

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The word "he" or "his" in this publication is intended to include both the masculine and feminine genders and any exception to this will be so noted.

PURPOSE AND SCOPE

This book is addressed to the Army band section leader and to the senior instrumentalist training to become a section leader. Its purpose is to provide information useful in your job. Chapter one contains information specifically for your instrument. It was developed by leading instructors at the US Army Element, School of Music. The parts on instrumental maintenance were written under the supervision of the Instrument Repair Branch at the School of Music. Other sections discuss many of your duties. It is information considered important by many successful band NCOs.

Of course, this training circular is not an end; it's a beginning. In all cases, it was designed to help you get a start in the right direction. Each instrumental section lists many commercial texts and methods for you to use in the study of your instrument and in the leadership of your section. Get them and use them. The other sections of the circular often refer to official and unofficial publications that you should find very helpful in your professional growth.

We want this book to be of service to you and to future section leaders. If you have ideas on improvements in content or format, please let us know. Your comments will be invaluable when further editions are published. Please address your remarks to: Commandant, US Army Element, School of Music, ATTN: ATTNG-SM-DTD, Naval Amphibious Base (Little Creek), Norfolk, VA 23521.

*MOSC 02N30: **Supervises Consolidated Piano/Guitar Section.** Plays at sight, moderately easy piano literature of any style. Organizes, tunes, instructs, and rehearses consolidated section. Organizes and leads small instrumental groups. Harmonizes melodies through dominant seventh chords and inversions. Balances chords and volumes, and interprets complex rhythms. Provides technical guidance concerning procurement and maintenance of pianos.*

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Extracts from AR 611-201

The piano and guitar are considered a consolidated section, led by the senior instrumentalist assigned. Information that applies to both instruments is presented herein. This consolidated section frequently works with the percussion section and all guitarists/pianists are encouraged to consult TC 12-02M, *The Percussion Section Leader's Handbook*.

CHAPTER I

Part One

THE PIANO

HISTORY

Development of the piano began with the need for a keyboard instrument capable of dynamic contrasts. The first piano was designed and built by the Italian harpsichord maker Bartolomeo Cristofori in Florence about 1720. It was called *il gravicembalo col piano e forte*, or *the harpsichord with soft and loud*. In shape it was very similar to the harpsichord. Although invented in Italy, the piano was developed in Germany where two different types of action were produced.

In the second half of the eighteenth century (c. 1760), several German piano makers settled in London. Gradually, the square shape of the grand piano they had brought with them was abandoned. This was due, in part, to the fact that the harpsichord, rather than the clavichord, was then the prevalent keyboard instrument in England.

John Broadwood, a leading British piano manufacturer, influenced the changes from German and Italian models to the English grand. It became heavier; two pedals were added; and the keyboard, instead of being recessed between the walls of the case, projected, exposing the performer's hands.

While a more modernized piano was being developed in England, the Austrians were creating a special type of piano: the *Stein-Streicher*, named for the manufacturer. It was a charming, delicate instrument similar in appearance to the harpsichord, with the musical sound and touch of the clavichord. Although excellent in its clarity and rapid response, it could not withstand the power and passion of the music of Beethoven and the later Romantics. For this reason, it was eventually discontinued.

Along with Italy, Germany, and England, Paris was a piano-making center from 1752 to 1831. Piano makers Sebastien Erard in France and Broadwood in England were largely responsible for the creation of the modern piano. Their alterations included heavier, thicker strings, a thicker soundboard, a greatly increased range, and a raised pitch. These developments made the resulting

tension on the strings (c. 20,000 kg.) too great for the piano's wooden frame. Steel bars and metal braces had to be used. Finally, an all cast iron frame was introduced, taking all the weight off the wooden parts.

Concurrently (c. 1821), a more responsive and reliable action the *double escapement*, was created by Erard. The 1st step in the evolution of the grand piano was the creation of the *overstrung scale*. This consisted of a new arrangement of the strings within the case. The treble strings diverged in the form of a fan, spreading across the largest part of the soundboard. The bass strings crossed over them at a slightly higher level. This resulted in a much more powerful piano and a fuller, more resonant harmonic sound, especially when the damper pedal (the right pedal) was depressed. This overstringing arrangement also removed some of the tonal clarity and transparency characteristic of earlier pianos. Consequently, certain full chords played in the middle to lower registers became undesirable because of the harmonic ambiguity or muddiness, especially when the damper pedal was used.

CURRENT USES

The piano has a variety of functions today in the areas of legitimate or classical as well as popular music. It is used as a solo instrument and as part of an ensemble.

Legitimate

Ensemble. As part of a large ensemble, the piano is used in symphony orchestra and wind ensemble. It also plays an important role in chamber music or smaller instrumental ensembles.

Accompanying. An important function of the piano is to accompany vocalists, choral groups, or other instrumentalists.

Solo. As a solo instrument the piano is widely used for recitals and program settings. It is also used to perform concertos, arrangements, or transcriptions with symphony orchestras and wind ensembles.

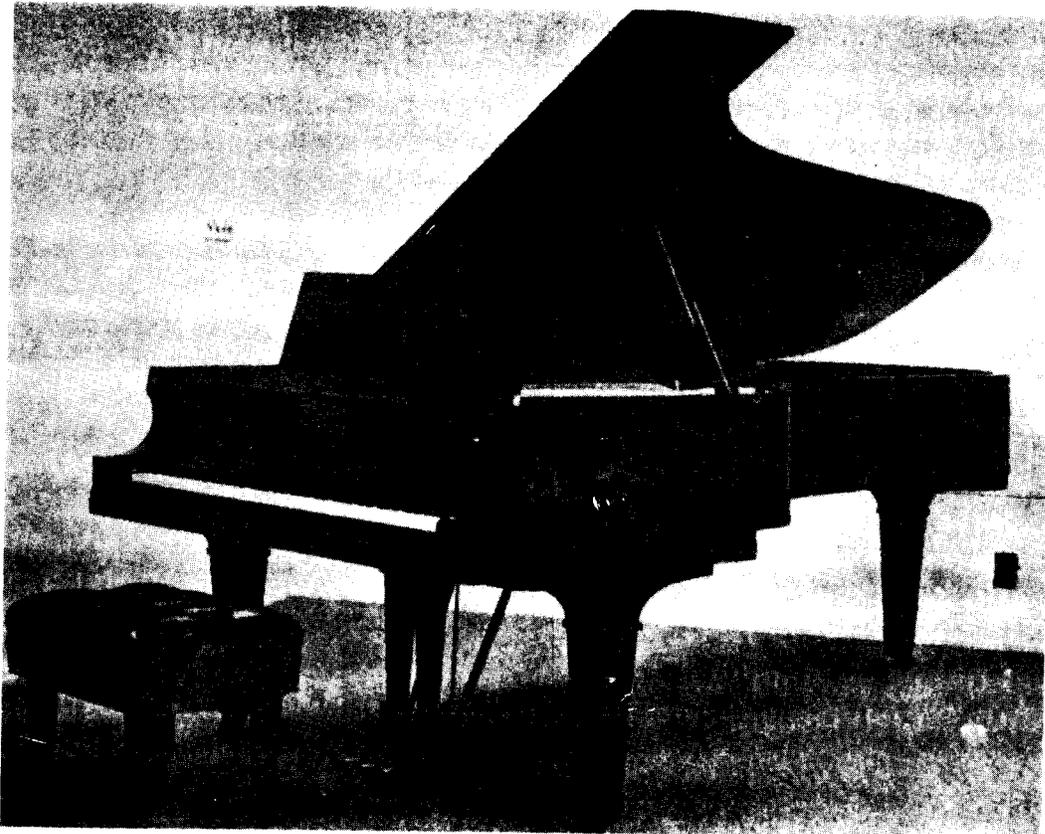
Popular

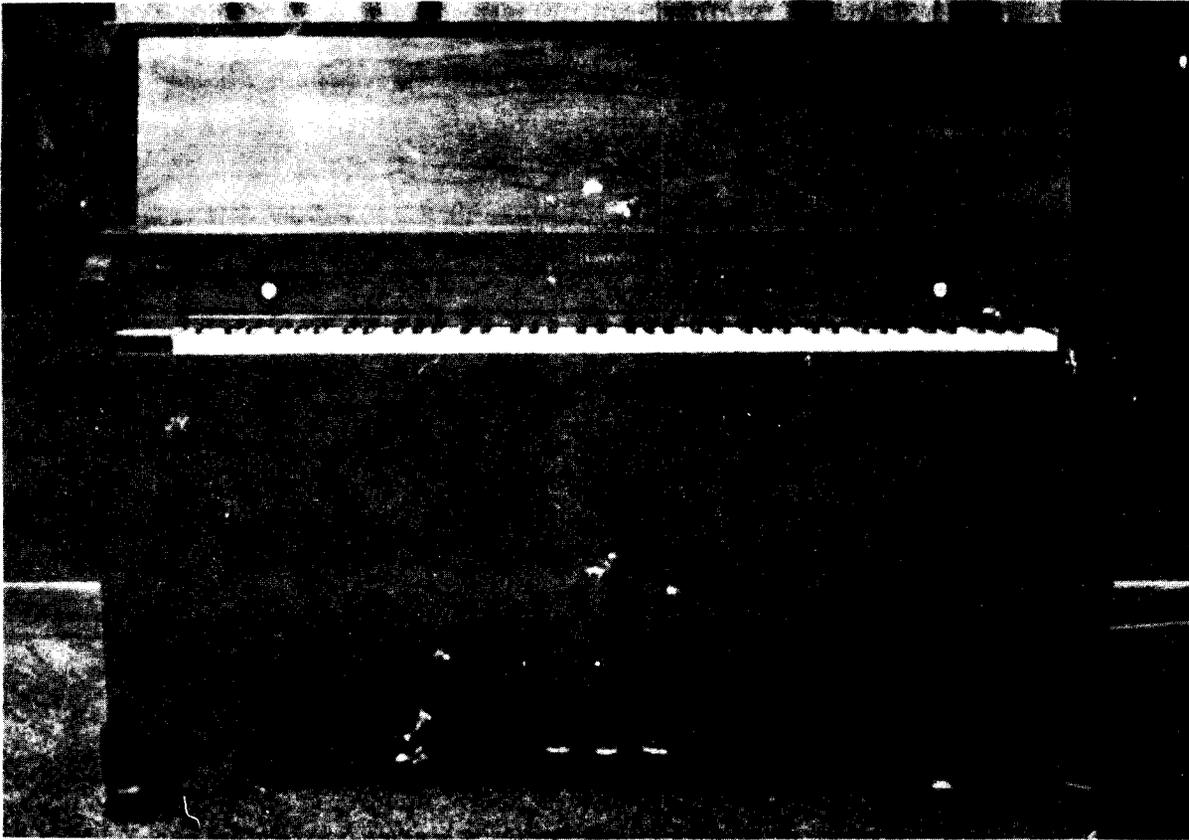
Ensemble. In popular music the piano, especially the electric, is used as a standard part of a combo and as part of the rhythm section of the stage or dance band. It may also be used as part of the band or orchestra for stage plays and musical comedies.

Solo. As a solo instrument the piano can be used to play cocktail or easy listening music, jazz, blues, or ragtime.

TYPES OF PIANOS

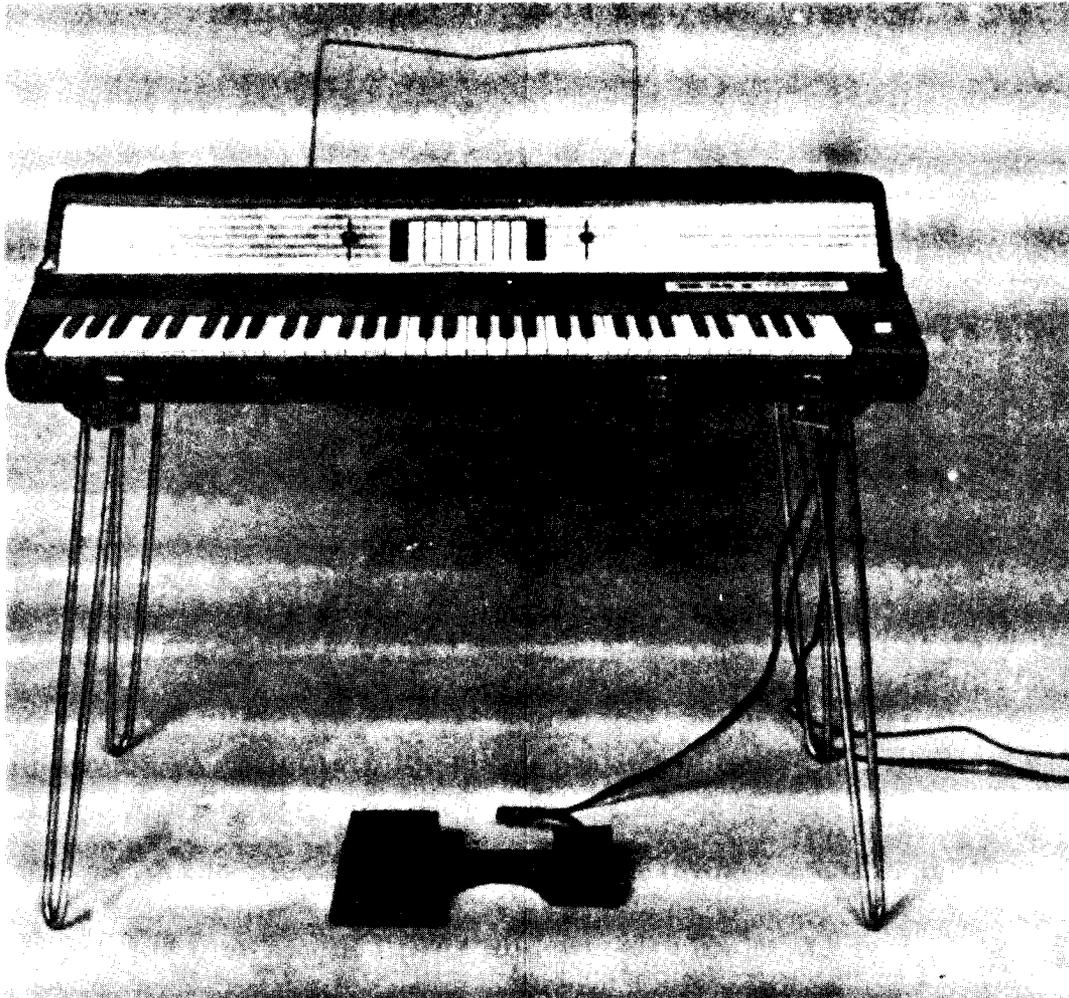
Basically, there are two different types of pianos in use today: the traditional or *acoustic* piano and the *electric* piano.





Acoustic

The acoustic piano is of two types: the grand piano, which ranges in size from 5 feet 7 inches to 8 feet and more, weights from 600 pounds; and the upright piano which technically is from 40 inches to 60 inches high. Depending on the manufacturer, uprights may also be referred to as consoles. Consoles range in size from 37 inches to 44 inches. A smaller form of upright is the spinet which ranges from 30 inches to 36 inches in height, has shorter strings, and a shorter keyboard.



Electric

The electric piano differs from the acoustic piano primarily in its method of tone production. Instead of using hammers, strings, and soundboard, the tone is produced electronically by means of a tone generator (Yamaha, RMI) and then amplified electronically. In others the hammer strikes a mechanism (Wurlitzer - A Sandvik Swedish element. Fender-Rhodes - a tone bar or tuning fork and tine) which vibrates, producing the tone. The tone is then amplified electronically.

Most electric pianos are designed for ease in transporting, assembling, and disassembling. They weigh anywhere from 75 to 125 pounds and range from about 25 to 33 inches in height.

CONSTRUCTION

Acoustic

Frame. The frame helps support the tons of tension exerted by the stretched steel piano strings; it also acts to hold the unit together. It is usually made of oak boards or a combination of boards and iron bars.

Soundboard. The soundboard is a large wooden diaphragm, usually made of spruce, which is vibrated by the strings. The top (or front) is fitted with bridges connected to the strings. Wooden ribs are glued to the back, adding strength to the soundboard and helping to maintain its proper shape.

Pinblock. The pinblock is mounted above the soundboard in a vertical piano and in front of it in a grand. It is made of laminated hardwood and must support the tuning pins without cracking.

Plate. The plate covers the pinblock and the soundboard. It is usually made of cast-iron with holes to allow the tuning pins to protrude.

Tuning Pins. Tuning pins are anchored in the block. The strings are attached at one end to a tuning pin.

Strings. The bass strings are weighted and wrapped with copper or iron wire wound around the core wire. These strings are so thick that one string is loud enough for each note. The higher bass strings are thinner, requiring two strings per note. In the treble, each note has three strings, all tuned in unison. They vibrate together to produce the required volume.

Action. The action is the mechanism of the piano. It consists of a series of levers, starting with the *key* and ending with the *hammer* (the felt-covered piece of wood that strikes the string and produces the tone). It allows the pianist to play as loudly or softly and as quickly or slowly as desired.

For each key and hammer (except in the high treble) there is a *damper* which, when the key is up, rests on the strings and prevents them from vibrating. When the key is depressed, the damper lifts from the strings and allows them to vibrate. When the key is released, the damper returns to the string. In the high treble, the tone dies so quickly that no dampers are needed.

All piano actions also have some types of escapement mechanism, which allows the hammer to be released from the key just before hitting the string. After the hammer is released, it continues under its own inertia, hits the string, and then rebounds. When the key is released, the action returns to its original position and resets itself for another cycle.

Pedals. Most pianos have two pedals; some have three. The pedal on the right is the damper, which lifts all the dampers at once, allowing sounded notes to continue sounding after the keys are released.

The pedal on the left acts to mute or soften the tone and is sometimes referred to as the *una corda* pedal. In most grands this pedal shifts the entire action sideways, causing the hammers to strike only two strings of each triple unison and one of each double.

The third pedal, usually included on most grands and some better quality uprights, is called the *sostenuto* pedal. It sustains only those notes held down at the time the pedal is depressed. It can be used in conjunction with the damper pedal since it does not sustain any notes which are struck *after* depressing it. On many pianos, the middle pedal affects only the bass register. In this case, the pedal is called the bass *sustaining pedal*.

In uprights there is a middle pedal called a practice pedal. This pedal lowers a thick piece of felt between the hammers and the strings, muffling the tone.

Electric

Because of the different designs and types of electric pianos, a detailed discussion of their construction is impractical here. The piano discussed here is the type most commonly found in Army bands.

Action. The action includes keys (same dimensions as on the acoustic piano), hammers, dampers, and escapement; in many respects it is similar to the action of the acoustic piano.

Tone Generator Assembly. This consists of the following:

Tone Bar. A twisted steel bar.

Tine. The bottom leg of the tuning fork consisting of a length of piano wire .075 in diameter, tapered by means of a special process to increase its durability.

Tuning Spring. A coil spring wound around the tine. The spring can be moved in either direction to tune the tine.

MAINTENANCE PROCEDURES

Player maintenance of the piano is essentially confined to proper cleaning. While mechanical problems may be diagnosed, maintenance should be confined to the areas prescribed, unless a trained piano technician in the band has the permission of the bandmaster to exceed them.

Piano Technician Maintenance

Arrange for a competent piano technician to attend to the following areas:

Tuning. Involves adjusting the tension of each string to produce the correct frequency of vibration when sounded.

Regulating. Refers to adjustments of the action to make everything operate properly.

Voicing. The process of changing the tone quality by reshaping the hammers or making them softer or harder.

Repair. Includes gluing broken string, releasing a sticking key, etc.

Refinishing. Refers to restoring the exterior or other parts of the piano.

Rebuilding. Includes major reconditioning tasks such as replacing a set of hammers, recovering the key tops, restringing, restoring a cracked soundboard, etc.

Preventive Maintenance (User)

Preventive maintenance (PM) means taking care of the piano to keep servicing to a minimum. It includes: placing the piano to minimize the effects caused by changes in temperature and humidity by keeping it away from walls and direct sunlight; maintaining a *regular* schedule of tuning; and keeping the piano closed when not in use to protect it from dirt, dust and foreign objects.

Acoustic Pianos

Each week, clean the outside of the piano.

Dust the entire instrument with a clean, soft cloth.

Wipe the black keys with a soft, white cloth slightly dampened with plain water. Rub the keys lightly, avoiding excessive pressure. Do not snag the cloth on the keys.

Clean the white keys with a second piece of soft, white cloth. Follow the same procedure as cleaning the black keys.

Vacuum the keys to remove dust.

Whenever necessary, clean the inside of the piano.

Lift the top and remove the front panel on uprights, consoles, and spinets.

Remove debris from the action and action housing.

Dust the action and the area around it with the blowing nozzle of the vacuum cleaner.

Remove the bottom panel and clean debris from the interior.

Vacuum the interior.

Replace the panels.

Polish the instrument, as necessary, with a good quality furniture polish to remove stubborn spots and restore the finish.

Once a month, perform maintenance on the piano bench as follows:

Ensure that the music storage compartment is free from clutter.

Ensure that the lag bolts or nuts that secure the legs are tight.

Dust the bench.

Polish the bench with a good quality furniture polish.

Ensure that controls move smoothly and quietly.

Never attempt to clean the inside of the electric piano.

Refer suspected internal problems to a repairman.

Exercise care when moving the electric piano. Ensure that the following actions are performed.

Attach all covers firmly.

Remove electrical plugs carefully to ensure that wires remain intact.

Correcting Malfunctions

Simple measures can solve some common mechanical malfunctions.

If keys are sticking and the atmospheric moisture is not excessive, check for liquids or solid objects dropped into the action or keys. If the cause or cure is not obvious, refer the malfunction to a technician.

If a key does not depress, do not use force. Check for foreign objects in the action, under the key, or between the key and the wippen.

If a key depresses but no sound comes forth, check for a broken action part or foreign objects in the action.

If a pedal squeaks, apply graphite to the moving connections. If the squeak persists, report the malfunction to supply for correction.

If the piano is out of tune, report the condition to supply for correction. Ensure that the piano is tuned *at least once every six months*. The optimum is having the piano tuned for each performance in which it is used.

Electric Pianos

Each week, clean the outside of the electric piano as you would the acoustic. Additionally, you should:

Inspect for dents and scratches.

Remove legs and pack them securely.

Secure all latches.

Ensure that the keys are protected. Any object striking the keys can break the tone-producing tines.

Ensure that the piano is not dropped or heavily jarred.

Keep heavy objects off the piano.

Correcting Malfunctions

electric and acoustic pianos can malfunction in similar ways.

Sticking keys are repaired in the same manner as those on the acoustic piano.

A key that does not depress is repaired in the same manner as one on the acoustic piano.

A key that does not produce a sound when depressed can result from an electrical malfunction as well as a mechanical problem. Check for foreign objects in the action and test for electrical continuity.

If a pedal squeaks, apply graphite to the moving connections but keep the graphite off the electrical connections. *Graphite can short electrical circuits.*

If the piano is out of tune, report the problem to supply for correction.

Servicing and maintenance is best done by following the manufacturer's guidelines. Follow the *User's Manual*, not the Technician's Guide and schematic diagrams.

Selection and Maintenance of Pianos, published by United States Army Element, School of Music, contains much useful information on transportation, care, and selection of pianos. Consult this publication for further guidance.

Part Two

THE GUITAR

HISTORY

The guitar originated in The Near East. Nomadic Arabs carried its predecessors across Northern Africa into the Iberian peninsula, resulting in its traditional popularity in Spain and Portugal. Thirteenth century paintings depict various forms of the guitar. It was not until the 16th century, though, that guitar began to appear in Spanish classical music.

The guitar became highly popular in the 17th century. This was partly because the art of the lute was reaching artistic perfection at this time and the guitar was somewhat easier to play. Boccherini, Schubert, and other prominent composers wrote chamber music for the guitar. However, its use in classical music began to diminish until the turn of the 20th century when Francisco Tarrega and Andres Segovia initiated the revival of the classical guitar.

The use of the guitar in folk and popular music has never waned and it remains one of the most widely played instruments.

TYPES

The types of guitars in common use can be generally classified as *acoustic*, *amplified*, *bass*, or *miscellaneous*.

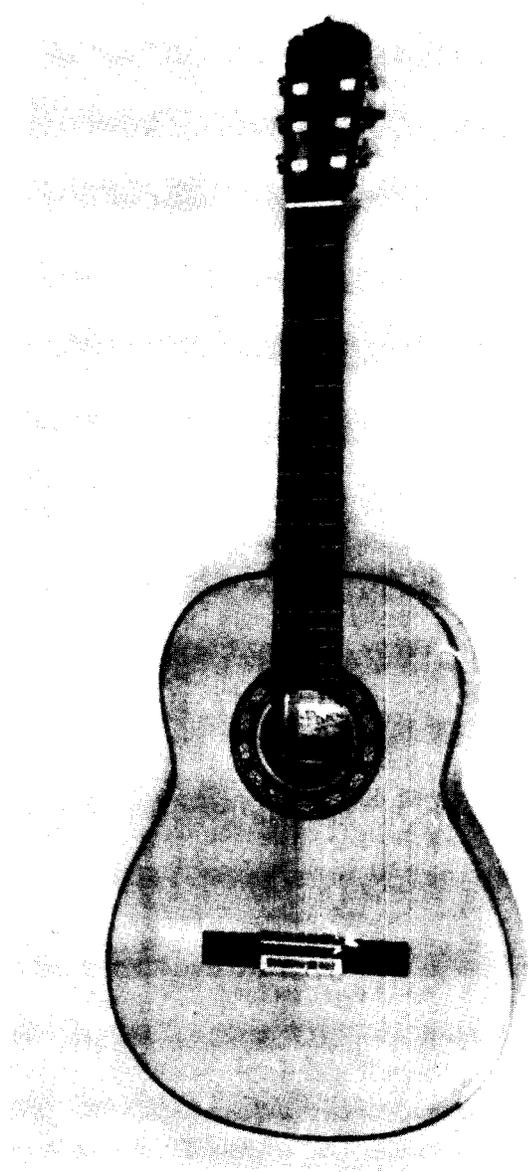
Acoustic

Flattop Spanish. This type includes most flattop round-hole guitars using *gut* or *nylon* strings.

Classic. The basic model. It is used by classical guitarists for solo and ensemble playing. The currently popular models are somewhat larger than those of several hundred years ago. Almost all have metal tuning machines. The better models are constructed largely of Brazilian rosewood, ebony, and spruce.

Flamenco. Very similar to the classic model except that most models have a clear plastic tap plate beneath the sound hole. The tap plate accommodates the percussive effects that flamenco artists use when

accompanying dancers. The trend is toward using machine heads but many flamenco guitars still have solid ebony or rosewood tuning pegs like a violin. The string height may be lower than that of the classic. The sides and back are often made of Spanish cypress instead of rosewood.



Steel String. Country, folk, and blues artists generally play steel string guitars, whether flattop or archtop.

Flattop. Looks much like a classic guitar but has substantial structural differences. The tuning machines are generally single, instead of in threes, and are stronger. The peghead has a simpler shape and many older models use slotted pegheads. The narrower neck allows the player to use his thumb to finger the frets.

Twelve-String Flattop. Used primarily for folk music. It has a wider neck than the six-string with six additional tuning machines and bridge pins. The larger models are the most popular and the most useful. The top two sets of strings (E and B) are tuned in unison and the bottom four sets are tuned in octaves.

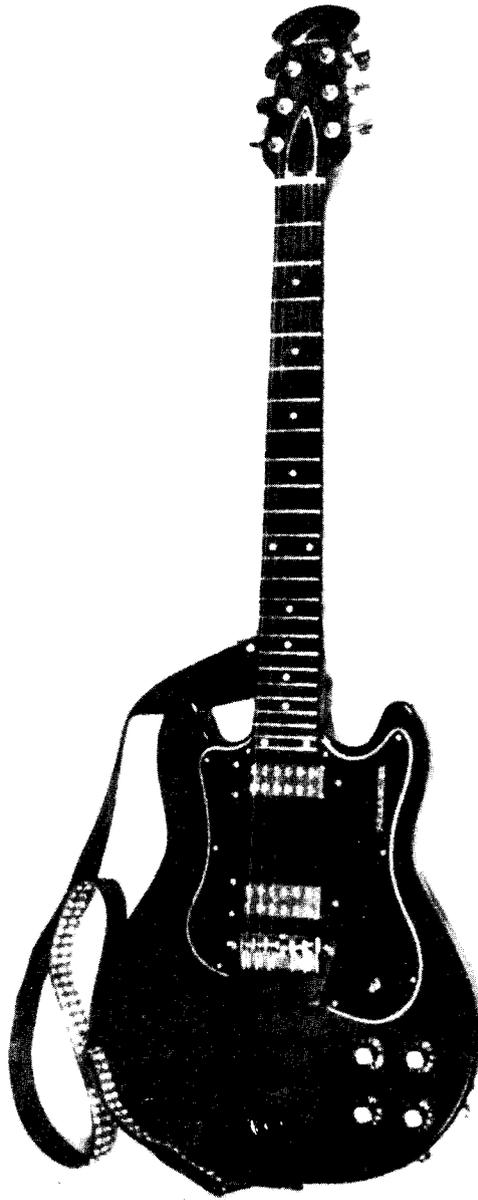
Archtop (plectrum). Now seldom used without amplification. Originally it was used solely as a rhythm instrument, but most jazz artists use it today as a solo instrument, in its amplified version. The strong arch of the top and back, along with F holes, tends to make the instrument more closely resemble a violin. Additionally, it has a tailpiece to relieve the strain of the highly-tensioned strings.

Amplified

This is the class of guitar primarily used by Army bandsmen. The major types are the hollow body and the solid body.

Hollow-Body. Usually of the archtop variety. Magnetic pickups are normally mounted in the top but pickups mounted on the pickguard allow a more acoustic guitar sound. Many hollow body guitars are thin, actually making them semi-acoustic.

Solid-Body. Has little inherent resonance and is dependent on its pickups. The lack of resonance gives the solid body a clean, pure sound preferred by some rock and combo guitarists. The solid wood construction facilitates the addition of various accessories.



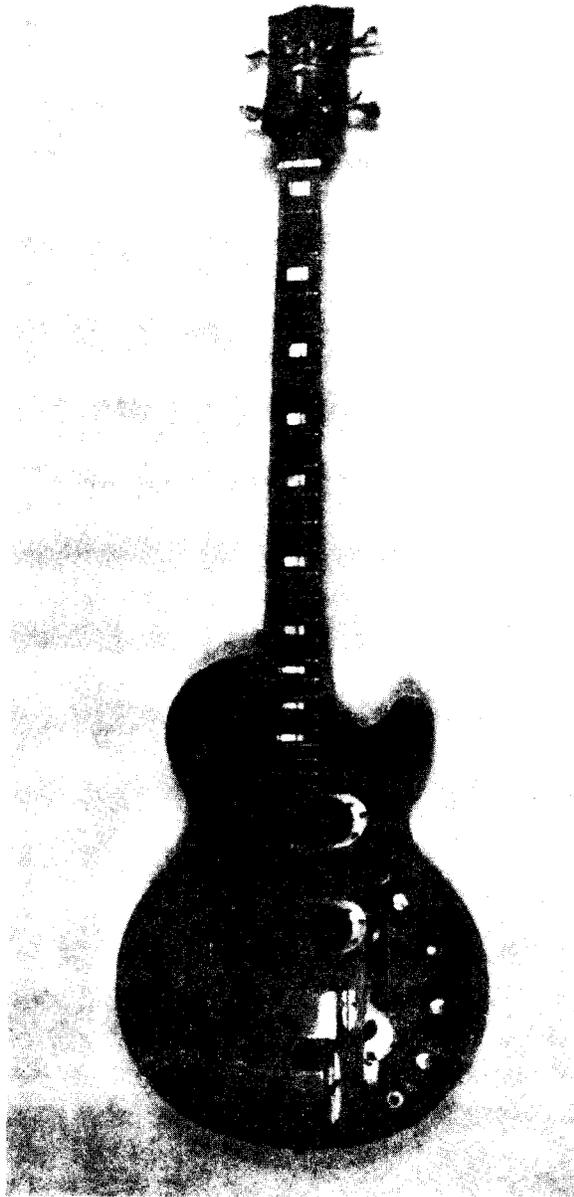
Bass

The third class of guitar includes the acoustic bass, the electric bass guitar, and the electric bass.

Acoustic Bass. Rarely used except in certain Latin bands. It is a huge guitar having six strings and a range an octave lower than the normal six-string guitar.

Electric Bass Guitar. Generally a solid body instrument. It is the best instrument for guitarists learning bass because the neck is about the same size as a guitar neck. It uses the bottom four strings of the guitar, sounding an octave lower.

Electric Bass. Somewhat different from the bass guitar in that the neck is longer and narrower, requiring a different playing technique.



Miscellaneous

The fourth class includes instruments related to the guitar but seldom used by Army bandsmen.

Ukelele. Portuguese in origin. It resembles a miniature classical guitar with four strings. Although it is still popular in Hawaiian folk music, its use is very limited.

Steel Guitar. Used primarily in country bands. It is a box-like apparatus having no acoustical amplification. It is capable of long sustained tones and a characteristic glissando.

Banjo. Once very popular but now generally restricted to Dixieland, bluegrass, or nostalgia groups. The thumb is used in strumming, as well as the fingers, and the highest string (high G) is placed next to the lowest (low G) for this reason. The instrument has little sustaining capacity and requires a completely different playing technique from that of the guitar.

Lute. Still used somewhat in classical literature. Its descendant, the mandolin, is often used in Mediterranean-style music. Its technique is characterized by rapid single-note strumming.

ACCESSORIES

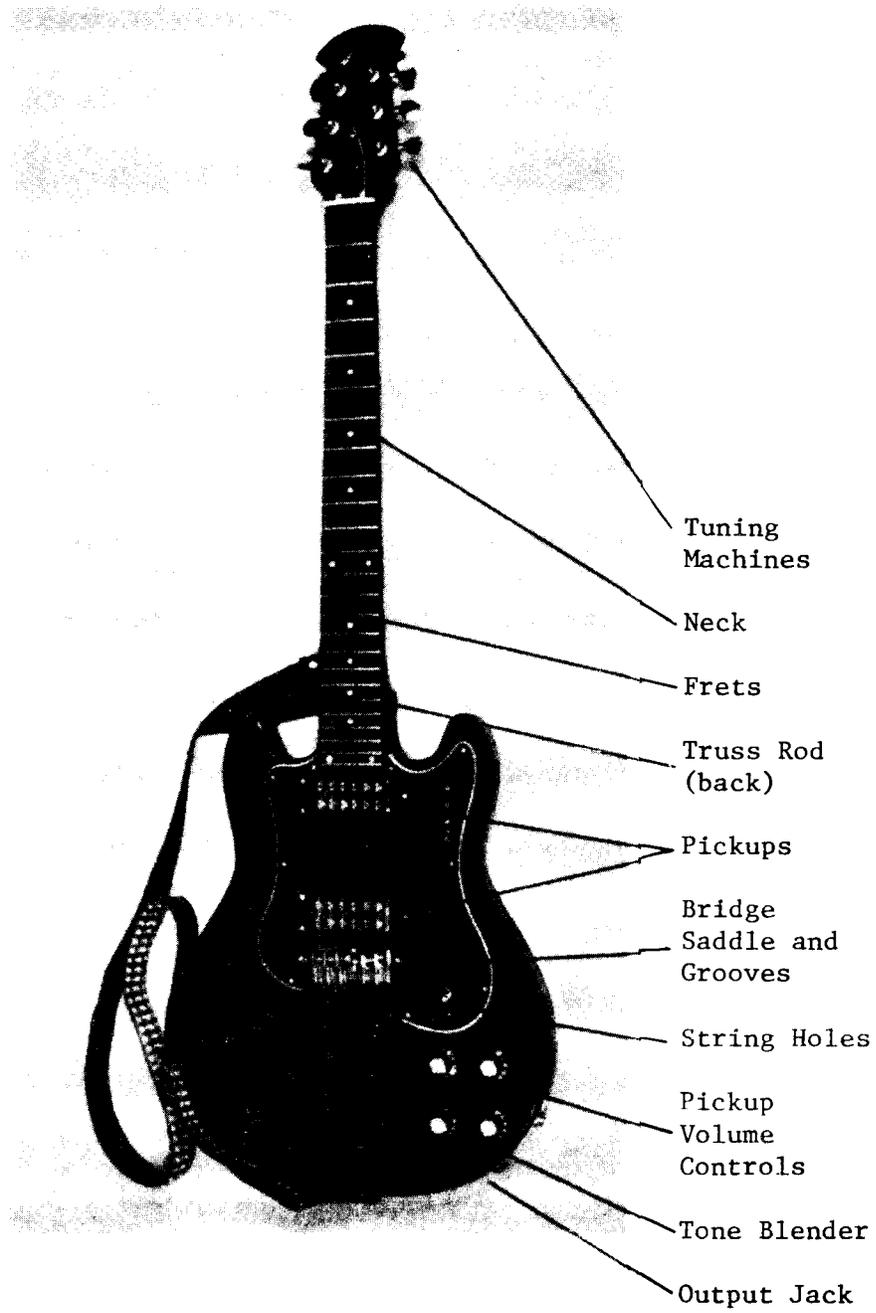
A variety of accessories and special effects are available to the guitarist. While only a few of them are discussed here, investigate all the effects you encounter. Some are worth the price but many are not. Do not purchase any accessory until you know what you want.

Wah- Wah Pedal. Creates the effect described by its name. Rapid use of the pedal results in a short WAH- WAH- WAH sound that can be effective on rock numbers if not overused. Applying the pedal slowly produces an ooo-uh-ah-ah-uh-ooo effect heard mainly on some soul rock tunes.

Phase Shifter. Creates what can best be described as a swirling sound. The speed can be adjusted but not as easily as the Wah-Wah pedal.

Fuzz Box. Creates a fuzzy, distorted sound, characteristic of acid rock.

CONSTRUCTION



Bridge Saddle and Grooves. The strings are run over bridge saddle grooves in the bridge saddle to guide the strings along the neck in proper position. The bridge saddle can be used to adjust string height and harmonics.

Height Adjustment Screws. Used to adjust string height.

Harmonic Tuning Screws. Adjust the bridge saddle to bring the 12th fret octave in tune.

Bridge Saddle Tension Spring. Keeps constant forward tension on the bridge saddle.

Base Plate. The mounting apparatus for the bridge saddle, height adjustment, and harmonic adjustment screws.

String Holes. Strings are attached to the instrument by threading them through these holes.

Output Jack. A receptacle for a quarter-inch phone jack.

Tone Blender. Controls the balance and mix of the bass and treble pickups.

Pickup Volume Controls. Control the front and rear pickup gain.

Pickups. There are generally two pickups: one for bass and one for treble. They have height adjustment screws to regulate intensity.

Frets. Divisions of the fingerboard for note calibration. They may be made of wood or chrome nickel.

Tuning Machines. Adjust the intonation of the strings.

Neck. The fingerboard and frets are mounted on the neck. Its length determines the scale and calibration of the frets in conjunction with the bridge saddle.

Truss Rod. Reinforces the neck.

MAINTENANCE PROCEDURES

Few guitar repairs can be accomplished by the average player without considerable risk to the instrument. Every guitar player should, however, be able to describe the function of each part on the guitar and electric bass and diagnose most malfunctions.

Players can correct these problems:

Worn strings may be indicated by pitting and corrosion. *Replace the strings.*

False strings produce out of tune harmonics. *Replace the strings.*

Mismatched strings produce different tone qualities and may be of different material and color. *Replace unwanted strings with matched ones.*

A dull, lusterless finish; rusted metal parts; or obvious dust and dirt mean you should *clean the instrument.*

Faulty pickup and pole-piece screw adjustment on electric guitars can be checked by pressing the first and sixth strings at the highest fret. *Each string should be about 1/16 inch above the pickup.* Set pole-piece screws *lower for thick, wound strings and higher for thin, unwound strings.*

If switches or knobs are noisy when the volume is up, contacts are probably dirty or corroded. *Apply contact cleaner.*

Loose screws on tuning machines, pickups, bridge, pick plate, output jack, cover, and neck plates may all be *tightened with a screwdriver.*

These problems require a competent guitar repairman for their correction:

Warped necks can be diagnosed by sighting down the neck from the nut to the body. Both neck and strings should be square and even with the body.

The neck can become unglued from the body. Look for a gap between the neck and body.

The neck may bow up. Check the side view of the guitar from the nut to the body.

A bridge starting to pull loose will create a space along one side of the bridge.

Worn frets have grooves caused by string friction.

A nut is badly worn if the grooves are deeper than half the string diameter.

A broken nut has cracks on or around it.

The bridge saddle may be worn or maladjusted if the instrument is in decent condition but the string height on the fingerboard is not close to 1/8 inch.

Any problem not described here should be referred to a repairman. Electrical malfunctions should also be referred because of the danger of electrical shock.

CLEANING

To clean guitars and electric basses, observe the following procedures:

Use a soft, dry cloth to wipe strings, neck, body, and pickups of the instrument.

Apply a furniture or guitar polish to the back of the neck and the entire body. *Do not* get polish on the fingerboard, strings, or electronic parts.

Wipe all grime from the tuning machines, then apply a lightweight oil *sparingly*. Use the same procedure for the bridge adjustment gears. These parts, if clean, may need lubrication only semiannually.

To replace strings, observe the following procedures:

Change one string at a time, beginning with the largest.

Attach the ball end of the string to the tailpiece or bridge.

Insert the other end through the tuning post.

Allow enough excess to wind the string around the post at least three times to bring it up to pitch.

Snip off the surplus with wire cutters.

Bring strings up to pitch very slowly to give them a chance to stretch.

To store the guitar or bass, loosen the strings about a *major third or perfect fourth*. Pack the guitar securely, avoiding extremes of heat and humidity.

CHAPTER II

TRAINING AND LEADING YOUR SECTION

LEADING COMBOS

Although most combos use one or more wind instruments, it is the rhythm instrumentalists who specialize in this idiom. Combo rehearsal technique is somewhat different from ensemble rehearsal technique. If you anticipate the opportunity to form and lead a concert ensemble in a performance, see Chapter III for helpful hints.

PRE-REHEARSAL

Assuming the instrumentation and personnel for your group has been selected, let us examine what you should do before the rehearsal.

Get A Good Rehearsal Site. The main rehearsal hall may be adequate but it is subject to heavy traffic. Many people prefer closed rehearsals since open rehearsals inhibit corrections and can even invite unwanted comments. Try to stay away from office spaces. Check for electrical outlets.

Write Lead Sheet Sketches for the tunes you plan to rehearse. This can be delegated to the man best qualified to do it. If your combo is experienced and the people have good ears, the sketches may not be necessary. You may be able to talk them through the head charts.

Post Or Announce The Rehearsal. List the equipment needed and insist that equipment be set up prior to the rehearsal time.

Set Up Your Rehearsal. Put the bass to the left of the piano so he can watch the pianist's left hand. Put the drummer to the right of the piano so the pianist can watch the hi-hat. Horns and guitars can work to either side or in front for the performance but may face the others for convenience during rehearsal.

The group should stand like they will for the performance during the last few rehearsals so every player gets a clear idea of the sound.

Take Care Of Any Business Right Away. This includes roll call, announcements, instructions for the next job, etc.

REHEARSAL

When the pre-rehearsal business is completed, begin some concentrated rehearsing.

Announce your rehearsal objectives so the group knows what must be done.

If you know any tunes jointly, play through one to warm up and relax.

Talk through new tunes before playing. Make solo and ensemble assignments.

Don't be so specific as to inhibit flexibility and spontaneity.

Play the number all the way through to establish the form. Remember rough spots for work later. Make sure everyone gets the right *feel* for the tune. Discuss the beat with the rhythm players to make sure they agree. Discuss the rough spots. Work them out as well as possible.

Play the tune again as you listen to each player. Players should support each other rather than compete. They should begin to kick together and split chords for background. *Don't let them step on each other's fills.* Listen to rhythm patterns to make certain they complement the melody.

Work out cuing schemes. Eye contact is best, but cues from the drums or hand signals from the frontline might also work.

Work on an easily solved problem first. This will instill confidence and loosen up the group.

Work on high priority problems early while the group is fresh and there is plenty of time.

On tunes that require plenty of technique, slow the tempo down. Check the horns and any other instruments having a melody to make sure they are articulating

together. If there are rhythmic problems, subdivide the beat, clap the rhythms, and then play them slowly.

For balance problems it is best to have another section leader or your group leader come in to listen. He can give you a better idea on your sound than someone in the middle of the group. Keep track of the relative volume settings when you get good balance.

There are two times when you should limit rehearsal time on a number.

The first is when the group is doing well except for one man. If one man holds you up, instruct him to practice privately on the problem sections.

The second is when you reach the point of diminishing returns. If the piece isn't giving you much trouble and there are other tunes that need more work, move on to something else. It is commendable and desirable to polish a number and get it tight, but you cannot play one tune for a four-hour commitment. Additionally, over-rehearsal may make a tune stale and rigid.

Keep a relaxed atmosphere but maintain discipline. Try to imagine that you are paying your group out of your pocket. *Get your money's worth.*

Keep notes on areas you will want to work-on in your next rehearsal. Finish the rehearsal with a complete tune to show your group what they've accomplished.

When you have a good program of music prepared, work on *showmanship*. You can sell a number much more effectively when the group appears to be enjoying the performance, so *smile*. If this is a rock group, don't be afraid to incorporate a few simple dance steps.

Army bands have no vocalists assigned. However, most bands have one or two people with some experience in pop singing. Rock or pop combos are usually more popular if they have a vocalist. Try to recruit one for your group.

THE PERFORMANCE

Relax. If your rehearsals were effective and you have a good repertory, the hard work has been done. Little is left to worry about.

Watch your audience *carefully* and *constantly*. It's their party, so bend with them. If they seem to be enjoying conversation, stick to quiet standard tunes. Try some easy rock every three or four numbers to see if anyone wishes to dance.

The rule for concerts is to vary your style constantly.

The rule for dances is to play what the audience is responding to.

The rule for cocktail background music is to support the scene and remain unobtrusive.

Have your people be cordial in public. You will sell your band much easier if the audience likes you.

MOVING EQUIPMENT

Anytime your band moves equipment, be careful. Avoid injuries, lost equipment, or broken equipment. Establish sensible systems dividing responsibilities and specifying safe handling practices. Write checklists, if necessary.

STAGE BAND TECHNIQUES

CHORD SYMBOLS

Much stage band music for piano and guitar requires reading chord symbols. This practice is nothing new, as figured bass lines were used for keyboard continuo accompaniments as early as the 17th century. Now, as then, it is up to the player to interpret and play these symbols *creatively* and *correctly*.

A uniform system for notating symbols is not universal, but with some experience and common sense, most symbols are easily interpreted.

Consult the following books for clarification of chord symbols you may not understand.

Composing For The Jazz Orchestra. William Russo

Modern Arranging Techniques. Gordon Delamont

The Professional Arranger Composer. Russell Garcia

PIANO VOICING OF CHORDS

Guidelines are as follows:

Do not use the root on the bottom. This will avoid conflicts with the bass.

Stay in the upper and middle registers of the keyboard. This will give a cleaner sound.

Use open voicings when possible. Intervals of a fourth or greater sound best.

Do not use chromatic alterations of a chord unless they are indicated by the arrangement. Your alterations may conflict with notes written for the winds.

The following are sample voicings in the key of C *major*. Consider these as suggestions. Do not be afraid to use imagination and creativity in devising your own.

Minor 7th (ii)

Musical notation for Minor 7th (ii) chords in C major. The first system shows Dm7 and Gm7. The second system shows Dm7 and Gm7. The notation includes treble and bass clefs, and various voicings for each chord.

Dominant 7th (V)

Musical notation for Dominant 7th (V) chords in C major. The first system shows G7 and C7. The second system shows G7 and C7. The notation includes treble and bass clefs, and various voicings for each chord.

Major 7(6) (I)

Musical notation for Major 7(6) (I) chords in C major. The first system shows CMa7 (C6) and FMa7 (F6). The second system shows CMa7 (C6) and FMa7 (F6). The notation includes treble and bass clefs, and various voicings for each chord.

Altered Dominants (V)

$G^7(b9)$ $G^{13}(b9)$ $G^{13}(\#11)$ $G^7(b\#9)$ $G^7(b\#9)$ $C^7(b\#9)$ $C^7(b\#9)$ $C^7(\#11)$ $C^{13}(b9)$ $C^{13}(b\#9)$

GUITAR VOICING OF CHORDS

Guitar voicing can be complex since there can be as many as six notes in the chord and the voicing you choose should lead smoothly to the next chord. The choice of voicing, of course, will be somewhat limited if you are playing chord-melody style. *Chord System for the Modern Orchestral Guitar* by Mel Bay has a table of chord voicings and inversions you will find useful.

Here are some basic guidelines for chord extensions to fit particular styles. *Do not*, however, add extensions or alterations to chord symbols on dance band arrangements or you may conflict with notes written for the winds.

Traditional Blues gets its characteristic sound from the following chords and progression:

Early Rock and Roll, during the 50's, added a *minor seventh* to more of the chords and occasionally used a substitution:

Three staves of musical notation in 4/4 time, each with a treble clef and a key signature of one flat (Bb). The first staff shows a progression of four measures: C, F7 (or C), C, and C7. The second staff shows a progression of four measures: F7, a measure with a slash and a percent sign (representing a substitution), C, and another measure with a slash and a percent sign. The third staff shows a progression of four measures: G7, F7 (or G7), C, and a measure with a slash and a percent sign, ending with a double bar line.

Later, sevenths were added to more chords.

Three staves of musical notation in 4/4 time, each with a treble clef and a key signature of one flat (Bb). The first staff shows a progression of four measures: C7, F7, C7, and a measure with a slash and a percent sign. The second staff shows a progression of four measures: F7, a measure with a slash and a percent sign, C7, and another measure with a slash and a percent sign. The third staff shows a progression of four measures: G7, F7, C7, and a measure with a slash and a percent sign, ending with a double bar line.

Funky Blues came about with the addition of *sharp ninths* in addition to the sevenths:

Three staves of music notation in 4/4 time, each with four measures of chords indicated by dashed lines. The first staff has C7+9, F7+9, C7+9, and a repeat sign. The second staff has F7+9, a repeat sign, C7+9, and a repeat sign. The third staff has G7+9, F7+9, C7+9, and a repeat sign.

Contemporary Blues (jazz) added more extensions, and used more substitute chords to vary the progression:

Three staves of music notation in 4/4 time, each with four measures of complex chords indicated by dashed lines. The first staff has CMa7, Bm7 E7^b9, Am7 D7^b9, Gm7 C7^b9. The second staff has F^{Ma}7, F^{#m}7 B7, C^{Ma}7 D^m7, E^m7 A7^b9. The third staff has D^m7, G7^b9, C^{Ma}7, and a repeat sign.

Swing Style Voicings can be created by adding a sixth to both major and minor chords, a minor seventh to augmented chords, and a diminished seventh to diminished chords. The ninth can be added to seventh chords for a more modern sound.

Other Modern Voicings for combo or solo technique, involve more complex alterations and extensions.

Add the seventh to all minor chords along with the ninth or eleventh.

Dominant chords may be modified with a flat fifth, a sharp or flat ninth, and may be modified with a flat fifth, a sharp or flat ninth, an augmented eleventh, or a thirteenth.

Augmented seventh chords can be given a modern sound by adding a lowered ninth and placing a lowered fifth in the bass.

BASS LINES

Whether you are a pianist or guitarist, it is to your advantage to know something of bass line construction. It helps you to relate to the bass player in building a tight rhythm section. Most important to the guitarist is that, in as much as there is no bass MOS, he may find himself in a band with no bass and be tasked to fill in. However, if there is a bass, both the pianist and guitarist should *stay out of his way*.

The first and most obvious method is to play a written part if one exists. *Guitarists should learn to read bass clef*. In many dance band arrangements the bass part is written out. They may not be the most creative lines but most are usable. Guitarists should play the part on the lower strings when possible. The thicker strings will provide a more characteristic sound.

The second method is to play a two-beat pattern. This is especially useful when playing bass/chord patterns in polkas, marches, waltzes, etc. Play roots and fifths on the strong beats. Listen to the part a tuba plays and try to imitate it.

The best bass line for a four-beat pattern is the walking bass. Because it is fairly complex, complete instruction cannot be presented here. Begin by playing roots and fifths on the strong beats. Then try to fill weak beats with passing tones. There are many rules for choosing the passing tones for diminished, augmented, extended, and substituted chords. Find a good jazz bass instruction book to study the system.

RHYTHMS

Rhythm practice for piano and guitar are sometimes identical and sometimes different but they should always complement each other. These examples are common patterns, but variations are often possible.

Piano

Ballads

Standard



Rock



Waltzes

Standard



Jazz



Swing

Two Beat



Straight Ahead Four



Ensemble figures and kicks should be played with the horns.

Shuffle

12/8 Feel

Right and Left Hand

||: $\frac{4}{4}$ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ || ||: ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ||

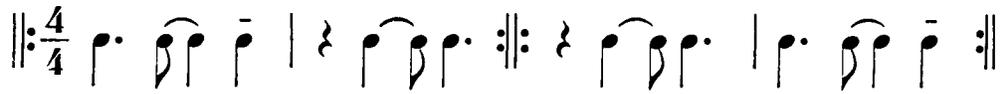
Rock Shuffle

$\frac{4}{4}$ F B \flat F B \flat

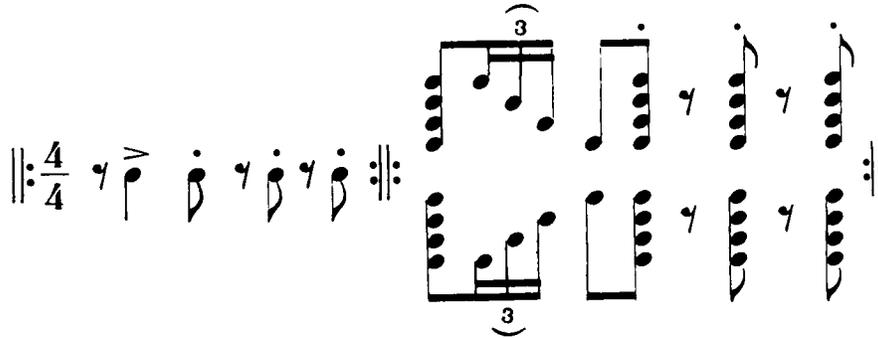
F

F

Bossa Nova



Rhumba



Cha-Cha



Samba



Commercial Rock



Country Rock



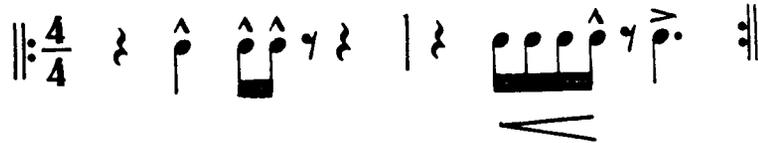
Fills in the manner of a country guitar are very effective with this beat.

Disco Rock



A phase shifter or wah-wah pedal on an amplified instrument is effective with this beat.

Funky Rock



Play an intense four or two-beat drive, but not too fast. Both the *wah-wah* and *phase shifter* work well in this style. The phase shifter is especially effective on sixteenth note patterns between hands.

Jazz Rock

There is no common beat for jazz rock. The best procedure is to play on the drummers strong beats. Odd meters and syncopation are often featured.

Guitar

Shuffle Rock

Use alternating up and down strokes



Disco Rock

Play with a strong *two* feel



Commercial Rock



Funky Rock and Jazz Rock

There are no common patterns for these beats. The best procedure is to begin by playing on the drummer's strong beats, evolving a pattern that complements the tune.

Cha-Cha

Use all down strokes



Rhumba



Samba

Deadened stroke. Down stroke. Up stroke.



Bossa Nova



Swing Rhythms

On straight-ahead swing, the guitar generally plays a four-beat pattern with the volume down. Some older big bands use acoustical guitars for this purpose. Both the piano and the guitar will encounter kicks and ensemble sections that should be played rhythmically as written. It will help your reading if you master some of the more common figures.



Latin Rhythms

There are many other Latin rhythms not shown here. If you encounter one, listen to the drummer for the pattern.

THE PIANO/GUITAR PLAYER AND THE PERCUSSION SECTION

The piano/guitar section spends much of its time as an adjunct of the percussion section. Both members must be able to play bass drum, cymbals, or glockenspiel on the field. In concert band, the pianist usually specializes in keyboard percussion parts and the guitarist specializes in miscellaneous percussion.

The relationship between the piano/guitar section leader and percussion section leader must be one of cooperation and mutual understanding. Both can and must learn a great deal from each other.

Study the instrumental sections of TC 12-02M, *The Percussion Section Leader's Handbook*. It contains detailed descriptions of percussion techniques that can help you become valued members of the percussion section. Practice your marching band instruments and study all cadences and marches your band uses. Learn to play glockenspiel; this will add a valuable melodic voice to the band.

INSTRUCTIONAL TEXTS AND METHODS

The following texts and methods are examples of good material to help you in your study. This list is by no means complete and you should examine any publication for your instrument you may encounter. Also, it is to your advantage to study publications for both instruments. The greater your knowledge of *both* instruments the better section leader you will be.

Composing for The Jazz Orchestra, Russo
University of Chicago Press
11030 S. Langley Ave.
Chicago, IL 60628

Modern Arranging Technique, Delamont
Kendor Music, Inc.
Main and Grove Sts.
Delevan, NY 14042

The Professional Arranger, Composer, Garcia
Barrington House Publishers
Criterion Music Corp.
6124 Selma Ave.
Hollywood, CA 90028

GUITAR TEXTBOOKS

Complete Guitar Repair, Kamimoto
Oak Publication
c/o Music Sales Corp.
33 West 60th St.
New York, NY 10023

GUITAR METHODS AND ETUDES

Modern Method for Guitar, William Leavitt
Berklee Press
1140 Boylston St.
Boston, MA 02215
(Recommended for guided study in all areas.)

Jazz Guitar, Book 2, Mickey Baker

Lewis Music Pub.

39 W. 60th St.

New York, NY 10023

(Recommended for chord melody and block chord study.)

Guitar Manual/Chord Melody, Howard Roberts

Playback Pub. Co.

P.O. Box 4278

N. Hollywood, CA 91607

(Recommended for chord melody, voicings, counterpoint, and block chord study.)

Chord System for the Modern Orchestral Guitar, Mel Bay

Mel Bay Pub. Co.

Pacific, MO 63069

(Recommended for its comprehensive table of chord fingerings and inversions.)

Aids to Technique for Guitar, Smith

Charles Colin

1225 Sixth Ave.

New York, NY 10019

(Recommended for technical study.)

The Guitar Book, Howard Roberts

Playback Pub. Co.

P.O. Box 4278

N. Hollywood, CA 91607

(Recommended for basics, idiomatic devices, improvisation, and picking. Your attention is invited to the discussion of warm-ups.)

Single String Studies for Guitar, Salvador

Belwin-Mills Pub. Corp.

25 Deshon Drive

Melville, NY 11746

(Recommended for reading and melodic line study.)

PIANO TEXTBOOKS

Piano Servicing, Tuning, and Rebuilding, Arthur Reblitz

Vestal Press

Box 97

Vestal, NY 13850

(Recommended for study in the mechanics of the piano.)

Selection and Maintenance of Pianos, Richard Zoller

Commandant

US Army Element, School of Music

ATTN: DTD

Norfolk, VA 23521

(Recommended for maintenance and selection guide.)

The Piano Owner's Guide, Carl D. Schmeckel

Charles Scribner Co.

579 Fifth Ave.

New York, NY 10017

(Recommended for piano maintenance.)

PIANO METHODS AND ETUDES

Daily Essentials in Pianoforte Practice, P. W. Orem

Theodore Presser Co.

Presser Place

Bryn Mawr, PA 19010

(Recommended for technique preservation and warm-ups.)

Czerny School of Velocity, Czerny

G. Shirmer and Sons

866 Third Ave.

New York, NY 10022

Jazz Improvisation, Vol I-IV, John Mehagan

Amsco Music Pub. Co.

1600 Broadway

New York, NY 10019

(Recommended to develop improvisational technique.)

Preludes for Piano, George Gershwin

Warner Bros. Pub. Co.

75 Rockefeller Plaza

New York, NY 10019

INDIVIDUAL PRACTICE TECHNIQUE

'Should certain exercises prove more difficult than others, work on these until they are thoroughly mastered. Do not waste time on those that are easy. Remember that to improve, one must master difficulties each day.'

Herbert L. Clarke

The above quote from Mr. Clarke is especially important to us as working bandsmen. Practice is something we all need, but for which there is seldom time. Therefore, we shall discuss a few approaches to individual practice (IP) and how to make the best use of limited time.

For working bandsmen, there are generally three basic types of IP. All of us use one of them, depending on our present situation. These general types are -

Maintenance

Utility

Developmental

MAINTENANCE

Maintenance practice is for the trained player who has little time for IP but can't afford to lose proficiency. Since an Army bandsman may be performing or rehearsing from 10 to 20 hours a week (actual playing), the normal routine will go a long way towards maintaining proficiency.

The problem is usually one of the *facets* of playing. The brass player may find his endurance slipping during concert season but has no trouble with the expressive playing. The percussionist may find his mallet technique fading during marching season, but easily maintains rudimental snare drum technique.

Analyze your playing. Where have you begun to slip? Concentrate your practice in that area. Find, or write, some practice routines that dwell on this area. Use some of them in your warm-up. Develop some brief routines and stick to them religiously. 10-15 minutes *daily* will be of more benefit in this type of practice than will one or two very long sessions.

Repeat the analysis process often. Every time your daily playing routine changes, your situation changes. Keep a file of music in various styles that you have played well. Get it out and play through it occasionally. If the top notes don't come as well as they once did, if the runs aren't as clean, if the attacks aren't as precise, or you become fatigued more quickly, *something is slipping and you had better get to work.*

UTILITY

Utility practice is that which you must do to prepare for rehearsals and commitments. This kind of practice is not aimed at a specific area of playing as much as it is at mastering a troublesome piece or passage. This, of course, is the type of *IP* most commonly used by bandsmen.

To be efficient in this type of *IP*, you must know your objectives. Know what specific measures, runs, leaps, etc., are giving you trouble. If you are assigning *IP* to someone in your section, show him *exactly* and *specifically* what you want corrected. Don't spend 20 minutes on the quarter notes and two minutes on 16th notes.

Sometimes an entire piece will give you enough trouble that you must try a different approach. Begin by sorting out the most complex rhythms.

Subdivide them

Clap them

Sing them

Play them on one note

Play them very slowly and gradually increase tempo until you can play them *faster* than the bandmaster expects.

If the key of the piece is difficult, work on scales.

Work on the scale in the key of the

tonic

dominant

subdominant

Master them

Play them in several octaves

Play them beginning on a different note each time

Work on the arpeggios in the same fashion. Work on alternate fingerings. Then go back and try the number. There should be a great deal of improvement.

DEVELOPMENTAL

Developmental practice is the kind of work you do when you're genuinely serious about upgrading your proficiency. It entails engineering a systematic approach and plenty of hard work. Routine is very important to developmental practice, so resolve to muster plenty of self-discipline.

Several texts on the subject are available for most instruments, but don't look for books of randomly ordered exercises. Instead, try to find a book by a successful teacher that discusses good approaches and presents guided study programs. Use these to help your people.

If funds are available, you may be able to get instruction from a qualified teacher. This is certainly the best route to take if you're serious about improving your performance. Ask your enlisted bandleader to look into the possibility of government-funded private instruction.

Listen to professional artists who play your instrument. Work at matching their sounds. Get your colleagues to listen to you occasionally to check your progress. Set goals for your practice sessions. Take your training and commitment schedules into consideration when playing your sessions. Don't skip practice on the weekends, but don't try to cram a week's neglect into six hour sessions either.

Above all, practice intelligently. Results are more important than expended time.

CALIBRATING THE TUNING STROBOSCOPE

INTERNAL CALIBRATION

Plug in the stroboscope.

Place the on-off switch in the *on* position.

Place the calibrate-operate switch in the *calibrate* position.

Allow the stroboscope to warm up for at least 10 minutes.

Locate the portion of the rotating disc marked by a 1 (one) on each side of the disc window. It will be the top number on the seven-sectioned disc. The black square in the top section of the disc will be drifting slowly to the right or left.

Locate the tuning knob in the upper left of the front panel. If the black square on the disc is moving to the right, rotate the tuning knob slowly clockwise until the black square is stationary. If the black square is moving to the left, rotate the tuning knob slowly in that direction until the black square is stationary. It is best to stop the black square in its lowest position, midway between the sides of the disc window.

Grasp the tuning knob with one hand and hold the knob stationary. With the other hand, move the tuning pointer (located beneath the tuning knob) to the 0 (zero) indicator on the scale. With the pointer on 0 (zero) check to make sure the black square is still stationary.

The strobe is now internally calibrated and should be rechecked every 15 or 20 minutes of continuous operation.

EXTERNAL CALIBRATION (*to the tuning bar*)

Place the operate-calibrate switch in the *operate* position.

Plug the microphone into the strobe.

Turn the gain control knob clockwise to an approximate two-thirds position. (The gain control governs the sound volume put into the strobe.) If the black square is not clearly defined when a pitch is sounded, the gain control needs to be turned up. Adjust this control as necessary.

Locate the pitch selector switch in the lower center of the front panel. The indicator marked C is the indicator to be used for this test. Set the indicator to *B-flat* (*A-sharp*) or *A*, and play the tuning bar. The black square in the 4th section of the disc should appear to stop. Due to the temperature of the tuning bar and/or

a variance in line voltage to the strobe, the black square may drift to the right or left. If the black square drifts one way or the other, adjust the tuning knob until the square is stationary.

Once you have stopped the black square, readjust the pointer on the tuning knob to the 0 (zero) marking as was done previously in the internal calibration section.

THE CHROMATIC STROBOSCOPE

The chromatic strobe is a larger tuning instrument than the single disc strobe and consists of two units:

The *scanning unit* contains 12 discs, one for each pitch of the chromatic scale. These discs are read exactly as the disc on the single strobe is read.

The *tuning unit* contains a dial with a pointer and scale of 100 cents (a semitone), 50 cents on each side of 0 (zero), or the center of the pitch.

The chromatic strobe requires a warmup period of 10 minutes, but no internal calibration. Because of the temperature of the tuning bar and/or a variance in the line voltage to the strobe, the tuning dial may have to be offset from 0 (zero) to be calibrated with the tuning bar. Follow the procedures in *External Calibration*.

CHAPTER III

THE NON-COMMISSIONED OFFICER IN THE BAND

THE ARMY BAND PROGRAM

TYPES OF BANDS

Separate Bands

The most common type of Army band is the separate band. Although they are attached to larger organizations for support and control, separate bands are independent organizations and the bandmaster is usually the commander.

Separate bands are allocated to installations by Department of the Army on the basis of local troop population, mission, and other factors. Historically, their authorized strengths have varied from 16 to 60 pieces. Currently their strength, as established by TOE, is 44 musicians plus 1 Warrant Officer Bandmaster.

Separate bands must provide much of their own administrative and logistical support. Supply and administrative specialists are rarely assigned to these bands; hence, each band's NCOs have many additional duties.

Organizational Bands

Organizational bands are, as the name implies, part of a command. For example, division bands are organizational bands.

Organizational bands share the history and pride of their command. Some division bands can trace their roots to regimental bands of a century ago.

Within the past few decades, division bands have been organized as part of Headquarters and Headquarters Company, Division Support Command, and more recently as a part of a division. As such, their administration and supply is usually handled by the parent unit, with the commander of the company being the commander of the band and the bandmaster serving as a musical specialist and leader of the band.

Special Bands

These bands are characterized by larger size, higher organizational level, and stricter entrance requirements. They are commanded by Commissioned Officers. Three Special Bands are currently active:

The United States Army Band, Ft. Meyer, VA

The United States Army Field Band, Ft. George G. Meade, MD

The United States Military Academy Band, West Point, NY

WARRANT OFFICER BANDMASTERS

Most Army bands are led by Warrant Officer Bandmasters and as previously mentioned, the bandmaster is often commander of the band. Bandmasters may also serve as associate leaders of Special Bands and as staff officers at the US Army Element, School of Music.

Warrant Officer Bandmasters are appointed from the ranks of qualified bandmen. The principal prerequisite for appointment is completion of a course of instruction at the US Army Element, School of Music.

ARMY BAND OFFICERS

Army Band Officers are obtained by two methods:

Commissioned Officers with a minimum of a baccalaureate degree in music may be auditioned by a board composed of qualified officers, bandmasters, and senior enlisted bandmen at the US Army Element, School of Music, and if selected by Department of the Army, are assigned as an Army Band Officer.

Warrant Officer Bandmasters meeting certain requirements in experience and education may receive direct commissions as Army Band Officers.

Army Band Officers may serve in several capacities:

Department of the Army Staff Bands Office. This office exercises technical staff supervision over the entire Army Band program for the Adjutant General. It is the coordination agency for Department of the

Army in all matters related to band activities including force development, assignments, and administrative publications pertaining to bands.

Staff Bands Officers of Major Commands. There are currently three major commands with Staff Bands Officers: TRADOC, FORSCOM, and USAREUR. These officers provide technical staff supervision and assistance to bands within their major command.

Staff Bands Officers of Continental US Armies. First, Fifth, and Sixth Armies all have Staff Bands Officers assigned to assist and advise bands of the Reserve Components. The relationship with National Guard is purely advisory since those bands are controlled by the State Adjutant General and the National Guard Bureau.

Bandmasters and Associate Bandmasters of Special Bands. The special bands according to size and organizational structure have from 2 to 4 commissioned officers assigned.

School of Music Staff. Army Band Officers may be assigned as Commandant of the US Army Element, School of Music, Company Commander, or to other staff positions.

RESERVE COMPONENT (RC) BANDS

Both the US Army Reserve and the Army National Guard have bands allocated in a fashion similar to the Active Army. They are organized under Tables of Organization and Equipment (TOE) comparable to their Active Army counterparts. Major differences between RC bands and Active Army are:

Training time is considerably shorter. Reserve components meet for a limited number of drills each month. Those drills are often used for commitments, further limiting rehearsal time.

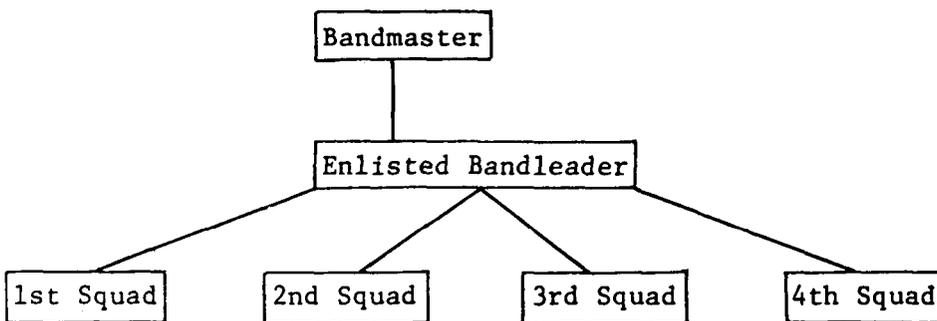
Training modes are usually different. RC bandsmen normally do not attend AIT at the US Army Element, School of Music. NCOs in RC bands have some opportunity for career training, but this is often limited by funding. Bandmasters usually receive direct appointment to Warrant Officer based on civilian schooling and military and civilian experience. RC bands are normally called to active duty for two weeks of training annually.

Career development is more limited. Bandsmen often spend their entire career at a single RC band. Experience in different type bands in different

locales is the exception, rather than the rule. Administrative and supply support is often handled by the full time Admin/Supply Technician (AST) relieving the NCOs from many of the additional duty positions found in Active Army bands. However, most bands do require additional administrative and supply duties from their NCOs.

INTERNAL ORGANIZATION OF ARMY BANDS

Although the following systems aren't formal or standardized, many bands use similar organizations for day to day activities.

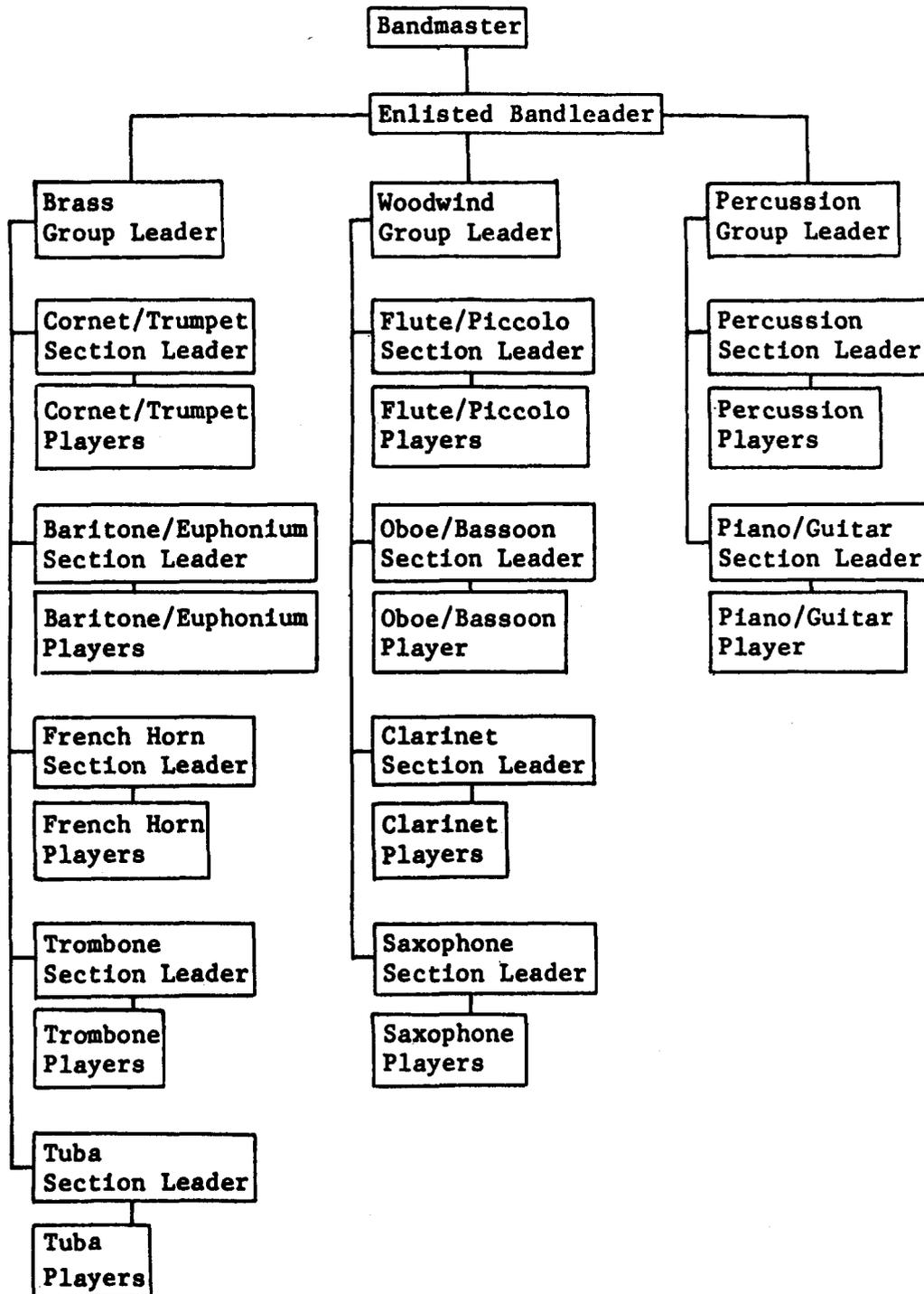


These structures often prove practical for such matters as accountability, morning formation, and housekeeping details. The use of this type of chain of command is established by the unit.

NOTE: Although the term *first sergeant* is commonly applied to the enlisted bandleader, it is only because he acts in that capacity. Enlisted bandleaders are master sergeants, rather than first sergeants.

The formal organization of the band, as prescribed by TOE 12-107H, is shown below. You, as the section leader, are a first line supervisor. You answer to your group leader (normally a sergeant first class), then to the enlisted bandleader and finally to the bandmaster.

NOTE: The oboe and bassoon are considered one section, as are the piano and guitar. Since the sections are quite small, only one NCO is authorized. The section leader of each may play either instrument.



MUSICAL DUTIES

LEADING SMALL GROUPS

Taking your first commitment can be quite an experience. Good planning and good rehearsal can give you confidence, so you have a better chance of remaining poised.

Many of the principles of leading a group are similar, no matter what the group. The techniques for leading a combo or permanently established group, however, are a bit different from those discussed here. If you anticipate the opportunity to lead or play in a combo, see TC 12-02M, or TC 12-02NT.

Planning the job

Planning encompasses a great deal. To begin with, you must

Select your ensemble. Assuming the nature of the commitment is known, consider what kind of presentation will best *fill the bill*. Most jobs that would be assigned to a section leader will call for an ensemble of some sort or a small *pep* band, so let us then assume we are selecting people for an ensemble. What is the

Instrumentation of your group. Most ensembles have a standard instrumentation. Select one that will suit the job and that will include you (small ensembles are not conducted). Then consider

People qualified to play in your group. Think of who will have comparable technique, so that the group progresses evenly. Think of who will have compatible sounds. Select your primary candidates and a few alternates. Talk to your enlisted bandleader or bandmaster to clear schedules and get concurrence. Now get all the

Information about the job that you possibly can. See the Operations Sergeant for any additional information he may have.

Find the point of contact for the job and talk to him about the job, if necessary. Operations will generally be able to arrange for transportation, meals, etc., but you should still check any information that will help you plan your concert. Get the answers to the following:

What is the approximate average age of the audience?

How long do they expect you to play?

Are there any specific requests?

Use all the information you have gained to plan your program. Don't plan a heavy program for young audiences. Choose pieces contrasting in style, tempo, and volume. If your group has performed before, check your repertory for numbers that can be used again. Choose some extra numbers, in the event that some of the pieces you want to use don't work out. See the enlisted bandleader to schedule rehearsals. Request at least three rehearsals per week; longer lapses may cause you to lose ground.

Leading the Rehearsals

Leading mixed small group rehearsals is much like leading a sectional rehearsal. Review those techniques before you start. The biggest difference in the two rehearsal approaches is probably the fact that you will have the responsibility of interpreting and putting the complete pieces together.

Select the Music

Play through all of your choices and listen carefully. Estimate the rehearsal time you'll need for each tune. Eliminate numbers you know cannot be prepared in time. Eliminate numbers that don't help *sell* your program. Be certain that your remaining pieces are varied and can be nicely arranged in program sequence.

When your group has worked together before and has a good repertory, you can try a special number that will require plenty of hard work. This kind of challenge can be rewarding, but it can be risky if you don't have a strong selection of standbys.

Form Objectives for your Rehearsals

The first one or two rehearsals are for music selection and to get used to playing together. After that, you should establish a plan for each rehearsal that will lead to the mastery of an objective. Establish objectives much the same way you do for section rehearsals. Remember, though, that your bandmaster is not going to have as much influence on your decisions this time. Your analysis of problems and the consequent objectives must be more thorough.

Form Intermediate Objective

Form intermediate objectives during rehearsals if necessary. Intermediate objectives are the milestones or hurdles that you encounter on your way to a larger objective. By concentrating on each intermediate objective as it occurs,

you save the time you might otherwise spend playing material you've already mastered. The intermediate objective will, of course, often be minor, and a brief correction will be sufficient.

When you encounter a problem, analyze it carefully but quickly. Ask players about problems. If attacks are bad, perhaps they can't see you well enough to anticipate the attack. If crescendos, decrescendos, note values, dynamics, etc., are not together, maybe some of the players don't know where the lead voice is in that passage. The point is that there is a reason for every problem. Rehearsal analysis is the art of finding the reason quickly.

Rehearse each number as intensely as practical. Budget your time carefully. Don't polish one number at the expense of the others. Try to arrange rehearsal plans and objectives so the numbers progress evenly.

As always, *know your own part before the rehearsal*. You can't concentrate on the music and the other players if you are struggling with your own part.

Playing the Job

If rehearsals have been effective and your planning complete then the hardest work is over, so *Relax*. It's natural to be keyed up for an important job, and a little apprehension will keep you alert; however, your people will depend on you to show confidence. Keep the following suggestions in mind and play the job knowing you're going to do well.

Check the appearance and equipment of your group. *You are representing the Army and your band*. You must look good as well as sound good. If you trust your people to have their instruments in top shape, fine. If not, check them. To have a performance ruined by a sticking valve or loose pad would be more than unfortunate; it would be stupid.

Check with your point of contact on last minute changes or instructions. You may need to shorten or modify your concert.

Remind your group to be pleasant and polite to the public. Encourage them to smile and act relaxed on stage.

Audience appreciation may improve if you announce the numbers and give some brief background on them.

If your group is small, introduce the players. Your objective is for your audience to enjoy the concert, so a little showmanship is never out of order.

While playing, watch your audience. If they seem to be getting tired, restless, or bored, modify your program accordingly. You may need to interject a lighter number or even shorten your program.

Follow Up

Thank your host.

Thank your group after the job. A critique is always beneficial, especially if your group may play again.

Prepare an after-action report for the operations file. Let your enlisted bandleader know how the job went.

DRUM MAJORING

Drum majoring is an important role of the Army Band NCO. While not every NCO will have the opportunity to assume this important role, all senior NCOs are required to know the signals and to be able to satisfactorily execute them. It is to your advantage to begin studying now.

Learn The Signals

All authorized baton and mace signals are described in FM 12-50, *The Military Band*. Your band may use the baton or the mace exclusively, so you might not be familiar with both. Study all the signals for both (it is advisable to learn the entire manual of instruments, too).

Practice Drum Majoring

The best way to learn drum majoring is in a small group with an experienced teacher. Gather some of your interested colleagues together for a study group. March in a rank while you take turns drum majoring the rank. Critique each other as each completes his turn. Watch for crisp, precise moves. Watch for execution in cadence. Have your band's drum cadence help you as much as possible. When you've made sufficient progress, ask your enlisted bandleader to let you get some experience in front of the band during drill.

CONDUCTING

Some conducting is required of group leaders. They are required to be able to lead a marching band in ceremonial music and marches. You should begin to study conducting as soon as possible to be proficient when it is required.

Groupleader Conducting Requirement

The Soldier's Manual for groupleaders gives specific requirements. Briefly, they are:

Adjutants Call

Ruffles and Flourishes

Retreat

To The Color

Star Spangled Banner

Additionally you should be able to conduct any march effectively.

Study Conducting

Your band is probably too busy to have time for all of the aspiring conductors to experiment in front of them for extended periods. This is to be expected, but there are other things you can do.

Get a conducting method book and study the basic beat patterns. Stand in front of a mirror and work on developing grace and precision.

Practice with other conducting students. When you've learned the basic beat patterns, form and practice with an ensemble. *The Conductors Workshop* by R. Gerry Long has three-part ensembles specially designed for student conductors. You and three colleagues could easily help one another in this matter.

Ask your bandmaster to help you. He's the best trained conductor in the band, and when he's suitably impressed by your progress, he may invite you to conduct the full band.

ADMINISTRATIVE DUTIES

The support and management of an Army band can be a complex procedure. The requirements vary greatly from band to band, but one thing is always certain: The bandmaster/commander *cannot and should not* do everything himself. NCOs in the band have a responsibility to the unit to do everything possible to aid the smooth running of the band.

COMMON STAFF SECTIONS

As previously stated, admin/support requirements will vary among bands, but there are certain areas of support that are common to most bands.

Supply

The mission of the supply section is to requisition, store, maintain, account for, and issue material property of the band. Although the scope of duties will vary, most supply sections also coordinate building repairs, clothing repair and exchange, laundry, and miscellaneous other tasks.

The scope and mission of the supply shop depends a great deal on the organization to which the band is assigned or attached. Division bands have little accountability for their property. The parent company handles the bulk of supply business. The band will usually sign out all of the band equipment and store it at the band site. An NCO in the band then acts as liaison between the band and the parent company supply.

In some separate bands, supply is operated under the Consolidated Administration, Battalion Level (CABL) concept. The Supply Administration Center (SAC) handles the paperwork for all of the companies (including the band) in the battalion or troop command.

Some bandmasters are the *property book officers* of their bands. The property book officer has accountability for the items (the band's equipment) listed in the book. The individual(s) who have signed for, and have possession of, the property listed in the book have *direct responsibility* for the property. The commander always has *overall responsibility* for all items in the property book. The supply section of a band that has its own property book and property book officer has the greatest amount of work and responsibility.

If you wish to learn more about supply, visit your supply section and study the following references:

AR 700-84, *Issue and Sale of Personal Clothing*.

AR 735-5, *General Principles and Policies and Basic Procedures*.

AR 735-11, *Accounting for Lost, Damaged, and Destroyed Property*.

FM 10-14, *Unit and Organizational Supply*.

(M) TOE 12-107H, *Army Band*.

CTA 50-906, Uniforms, Insignia, and Equipment for Personnel of Army Bands and Selected Honor Guards and Teams.

Your unit SOP.

Band Operations

The generally accepted duty of the operations section of a band is to coordinate the details of commitments. The mission and scope of responsibilities vary greatly among bands. Few standardized directives concerning band commitments exist, and none establishing or governing a band operations section. The bandmaster establishes and defines the job of the section. You will find some bandmasters who prefer to coordinate all commitments personally. Others may prefer to delegate to the section the coordination of all but the most sensitive commitments. In any case, it is the responsibility of the section to operate within the boundaries established by the commander and to carry out his policies.

Procedures for commitment coordination should be established by your band's SOP. The SOP should be developed after thorough research of local command policy, transportation services, annual commitment load and patterns, band capabilities, and any other factors affecting or likely to affect efficient commitment operations.

Task number 875-455-4101 of the Groupleaders Soldier's Manual outlines customary procedures for coordinating public appearances. Military ceremonies on post are generally routine and may not require extensive procedures.

Due to the sensitivity of the job, the operations section is usually headed by a senior NCO. Assistant operations sergeants are sometimes appointed, primarily to assist with commitment reconnaissance. Large special bands have people who specialize in this duty, but for most bands this is not necessary.

When an on-site check of a job is necessary, several actions should precede the trip. Begin by checking with your point-of-contact (POC) on the following:

What are the best routes to the site? Ask for alternates in case of heavy traffic, detours, or other complications,

Ask for an appointment with your POC at the job site.

If it will be necessary for the band to eat enroute, ask your POC for suggestions.

When you arrive at the job site, investigate the following points:

Where is the most convenient parking area?

Where is the best place to park the truck for unloading?

Is there convenient access for large and heavy equipment?

Is the stage large enough to accommodate the full band?

Will there be any lighting or public address problems?

Are there secure storage areas?

Are there facilities for changing clothes?

Are there rules concerning smoking, safety, etc.?

If the host is feeding the band, is the facility large enough?

Are there any other factors that may affect a smoothly run commitment?

Is there anything that your supervisor or bandmaster asked you specifically to check out?

When you return, prepare a complete report for your supervisor and the bandmaster. These reports may be used for future commitments.

Loading and Staging

Loading and staging details are often under the supervision of the operations section. If the duty is rotated among the NCOs, all should know how to complete the detail safely and efficiently.

Unless there is a standard system, such as a duty roster or squad rotation, you must *request your detail from the duty sergeant or enlisted bandleader*. It is not as efficient to use the entire band as it is to use from six to ten well organized men. One of your people should be a percussionist.

Have the truck positioned so the least amount of lifting, rather than walking, is required. The percussion section should have disassembled and packed their equipment prior to loading. All instruments being loaded should have been securely cased and left at a convenient and *specified* spot.

Double check with Operations or the enlisted bandleader on the equipment needed: podium, wire stands, P.A. system, lights, etc.

Plan Your Load

First, it is more convenient to pack equipment so that it can be unloaded in the order needed for set-up. This is not possible in every case, but is certainly worthy of consideration when loading.

Try to pack so that the load won't shift. This includes packing bulky but substantial cases, such as timpani cases, first. Smaller cases can then be packed tightly to the top of a closed truck or van.

Pack wood cases, vulcanized fiber cases, and soft cases separately. This will help prevent crushing in the event the load shifts.

Long, heavy cases, such as chimes and contrabass clarinet, should go on the floor and sides of the truck.

Stands and music cases should usually be packed last, both for safety and convenience.

A tarpaulin should *always* be used on open trucks. It is also a good idea to use a tarpaulin in a van or closed truck. Unexpected rainstorms and leaks can cause damage to equipment.

Organize your detail in a good work-flow pattern. A great deal of this is common sense and some experience. Observe and do what works. It is probably best for you to stand at the door and call for equipment as it is needed. When space is cramped, designate an *in* path for people to bring equipment to the truck and an *out* path for the people returning. Two people in the truck are plenty. Four to eight people carrying equipment to the truck will keep the truck men busy. Your percussion player should be responsible for insuring that all percussion equipment is properly packed, but he may need some assistance.

Drive Safely

Take Corners and Stops Easily

Unload Systematically at the Job Site

Find the best access before you start.

Find doors that accommodate the timpani and other wide equipment.

Find an unloading site that requires the least lifting.

Find sites that avoid narrow hallways, doors, or other congested bottlenecks.

Park the truck accordingly.

Have your detail place instruments out of the way, for the bandsmen to pick up later. *Keep the path clear.*

Send stands and percussion equipment directly to the stage. 'The percussion section can set up their own equipment but should make certain their cases are moved off the stage quickly.

One or two of your men should setup the stage as the equipment arrives.

Stress Safety

Keep non-workers away from the truck during loading and unloading.

Load timpani cases *and then* the timpani to prevent muscle strain.

Lift with the knees instead of the back.

Watch for frayed wires or cords.

Keep equipment and debris out of the path to prevent tripping.

Training

The training section in a band is generally responsible for helping the commander implement and monitor training. It is usually tasked with maintaining a training publications library, preparing school applications, keeping training records, advising the commander of training needs, filing lesson plans, and other miscellaneous duties associated with training.

The training NCO should get to know the people in the battalion S 2/3 section or the post Directorate of Plans, Training, and Security. Close liaison with these people will help keep the band training straight. You will need to submit requests for the rifle range, the P.T. course, and the CBR range through these people. They will also help you establish a training library. They can be a tremendous help when you are preparing for an inspection. They are full time training specialists and you should utilize their services.

Formal training records for weekly military training have not been required since the master training schedule was abolished several years ago. Many

commanders find it convenient, however, to maintain some sort of informal record within the unit. You may be asked to keep a personal training file on the bandsmen. Additionally, some mandatory subjects must be posted to individual DA Form 20s.

The first sergeant or commander may wish you to help with the weekly training schedule. In most instances they will need only coordination, lesson plans, and facilities for general military training from you and will prepare the schedule themselves.

Performance-oriented training is an area in which training NCOs must become experts. Study FM 21-6 intensively. It provides guidance in military training techniques. Learn to construct a good lesson plan. Write and file lesson plans for all key areas of general military training.

Library

The library is a shop found in every band. No matter what the status of the band (CABL, division, or separate), a smooth running library is the responsibility of the band. Its mission is the procurement, storage, accountability, and issuance of music and instructional materials.

The library is usually managed by an NCO assisted by one or more soldiers. The number of people assigned should depend on the amount of music routinely issued. All should be trained in filing and accountability procedures.

Chapter eight of FM 12-50 discusses library procedures. You should use it as your principal reference. It is a good idea to develop a library SOP that adapts those procedures to your particular needs.

Administration

The admin section handles correspondence, publications maintenance, and reports. It acts as a liaison to the organization/installation personnel authorities. The enlisted bandleader, acting as first sergeant, may elect to supervise this section himself. In most cases, though, the shop is headed by a senior NCO with one or more clerks and assistants.

The admin section's workload depends somewhat on the strength of the band, the volume of correspondence, the volume of reports required, and, to a large degree, the competence of the staff. A good typist will get typed copy correct on the first try, but a mediocre typist may require several tries.

Admin shops in division and CABL bands have a relatively light load. Generally, the shop assembles information for reports and communicates it

informally to the parent company or battalion. The parent organization may also type correspondence and handle filing for the band. The actual working relationship between the parent organization and the band will be somewhat different with every organization and commander.

Highlights of the duties of the admin shop are:

Correspondence

Reports

Publications

Filing

Personnel Liaison

Most Correspondence of the band is by Disposition Form, DA Form 2496, or by military letter. The Disposition Form (DF) is used for most correspondence within the installation. It can be overprinted with routine formats for high volume correspondence to speed preparation. The military letter is used for more formal correspondence and to address another command. Uses and formats of both types are discussed in AR 340-15.

The amount of routine *Reports* depends a great deal on the command. The one most commonly found is actually a series of reports involved with the SIDPERS (Standard Installation/Division Personnel System). SIDPERS is a complex system of reporting personnel actions. The information your unit provides to SIDPERS is fed into a computer system. This information is then extracted by various agencies such as Force Development, Finance, and Personnel as needed. This diminishes the number of month-end reports that were previously required.

Publications needed by the band come by the 'pinpoint' system. Blank forms and publications are ordered on the DA Form 12 series directly from the Baltimore or St. Louis Publication Centers. Changes and revisions are mailed automatically to units with pinpoint accounts. See DA Pam 310-10 for information on posting publications.

Filing is an easy task for the admin shop if the unit files are properly setup and the files are kept current. Since bands are TOE units, they use AR 340-2 as their authority for filing. Task 875-030-3204 in your Soldier's Manual discusses filing. See your enlisted bandleader or the admin NCO for help.

Personnel Liaison must be established and maintained since personnel records are not maintained at the band. The primary concerns of the band admin section

are to provide the personnel section of the organization or installation the information needed and to coordinate personnel actions.

ASSUMING AND PERFORMING ADDITIONAL DUTIES

NCO's in hands often find themselves with new additional duties. It is very important to the efficiency of the unit that these duties be learned as quickly as possible.

Learning by Apprenticeship

It is easiest to learn a new job when the man you're replacing is still on the job. To make the transition as speedy and efficient as possible, you should try to get information from your colleague systematically. Here are some tips:

Find out what the mission of the job is.

Find out how this shop relates to other sections and determine the key elements of the job.

Read the SOP. A well written SOP will give you the concept of the job immediately. You may not absorb everything initially so take notes while you read. Memorize main subjects and where to find certain information. Ask your colleague any questions you may have about the SOP.

Ask your colleague to introduce you to company, battalion, and installation staff officials that involve your shop.

Observe the daily routine of the office. Ask questions. Take notes. Get phone numbers.

Don't be too concerned with changes you may wish to make. There will be plenty of time for that after you assume responsibility for the shop.

Acquaint yourself with all publications directing the job.

Learning On Your Own

This may be necessary when the former job holder is gone. In other instances, it may be a new requirement for which there is very little precedent. In any case, you will need to do plenty of research and use initiative. Taking over a new shop isn't easy, but the challenge should be exciting. The first thing you must do is find the purpose of your job. Assuming there is no SOP, you must start from scratch.

Ask the commander (or enlisted bandleader) why you were appointed, what directive prompted the appointment, and if there are any publications prescribed.

Use DA Pam 310 series to research any publications pertaining to the job. Task 875-030-3201 in your Soldier's Manual will help you learn to do this; also, see your admin NCO for assistance.

Consult your AG library for publications not maintained by your orderly room. If this mission is to be permanent in nature, you may wish to order the publications.

Check the installation staff directory. The monograph of the command organization can usually guide you to some office or agency that can help. If you don't understand the functions of the agencies from their names, ask your enlisted bandleader to help you.

Common installation and organization staff section areas are shown below. The scope of their activities may vary from place to place and from time to time, but this is a good starting point.

S-1. Personnel matters.

S-2/3. Operations, training, intelligence, and security. These sections are often combined but might be split if their workload warrants.

S-4. Logistics (supply). This may also include transportation.

S-5. Civil affairs. This section is not always present, depending on the command and the situation.

DPTSEC. *Directorate of Plans, Training, and Security.* This staff element of an installation command is often the committing authority for the band.

G-1 thru 5. Same as the S series, but on the staff of a general officer.

DIO. *Directorate of Industrial Operations.* This element usually includes most supply business involving the band.

DPCA. *Directorate of Personnel and Community Affairs.* This directorate is similar to S1 and G1 and also may be designated as the committing authority of the band.

Other directorates will usually have the mission their name implies. These are staff agencies of the installation command, rather than the organization.

DCSPER. *Deputy Chief of Staff for Personnel.* This is a staff agency of a major command. Other parallel agencies will generally have the mission that the name implies, such as **DCSLOG** (*Deputy Chief of Staff for Logistics*), or **DCSOPS** (*Operations*). You will seldom have reason to consult staff agencies at this level.

LEADERSHIP AND READINESS TRAINING FOR THE BAND NCO PRIMARY LEADERSHIP COURSE (PLC)

The US Army Administration Center has developed the Primary Leadership Course in Combat Support and Combat Service Support for first line supervisors. This course is intended to train new leaders in the skills necessary for effective subordinate supervision in mission-related activities.

This course may be available at your installation. If so, see your enlisted bandleader about attending.

TACTICAL SUBJECTS

Over the years, the mission statement of bands has often alluded to certain defensive combat capabilities. In deployed and deployable bands, a certain amount of basic tactical training is often required. When these situations occur, the command will normally provide unit training. It is important, however, for individual skills needed for battlefield survival. Among those absolutely necessary are:

Being qualified on your individual weapon.

Being physically fit.

Being trained in the four lifesaving steps.

Being able to correctly use your protective mask.

Also recommended for NCOs are:

Being able to use a tactical map. FM 21-26, *Map Reading*, discusses the essentials of using a tactical map. You should be able to move your squad from point to point using a map. This may be necessary during combat, even if only to move to safety.

Being able to use a tactical radio. Even if you are untrained in basic small unit maneuvers, you should be able to communicate with those who are trained. Tactical radios are often used in perimeter defense, and as commander of the relief or sergeant of the guard, you should be able to use them. If your band's parent company or battalion is authorized tactical radios, ask for instructions in their use.

Being familiar with basic perimeter and command post defense. Learn how to place and construct defensive positions. It is not difficult to learn and you may find it interesting. The knowledge could save your life, under combat conditions. Study FM 12-4 and TCs 7-1, 7-3-1.

Being familiar in basic NBC protective procedures. Rear areas are as susceptible to nuclear, biological, and chemical attacks as forward areas. Also, NBC protective measures apply more to the individual soldier than they do to squad or platoon-oriented measures. All soldiers should have some knowledge in this area. See FMs 21-40 and 21-41 for guidance.

Being familiar with field sanitation procedures. In addition to combat readiness considerations, many bands participate in field training exercises. Such participation requires a thorough knowledge of field sanitation. Consult AR 40-5, FM 21-20, and TC 8-3 for information on the subject.

TC 12-02N/T

14 JUNE 1978

By Order of the Secretary of the Army:

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