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**The Marching Band**

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**Headquarters, Department of the Army**

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# The Marching Band

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## Preface

This training circular (TC) discusses the formation and alignment of Army bands and the marching band formations used by Army bands. FM 3-21.5 prescribes marching standards for Soldiers with or without weapons. TC 12-45 adapts selected movements of FM 3-21.5 to permit practical use of musical instruments in military formations. These adaptations conform to the best or most common ceremonial practices found in U.S. Army bands and in the Army ceremonial units that support the Military District of Washington. They are to be used only by officers, warrant officers, and Soldiers in Army bands while carrying musical instruments in marching band formations. In any formation where musical instruments are not required, Soldiers in Army bands will conform to the standards described in FM 3-21.5. This TC suggests principles of instrumental placement which band commanders can use to increase the musical effectiveness of the marching band—followed by an explanation of guide files and the responsibilities of band members marching in the guide files. This TC also addresses the stationary movements used by the band commander in conjunction with the marching band. Instructions and doctrine concerning the drum major can be found in Soldiers' Manual 12-42R9SL 3&4 and TVT 20-1116. Supporting training video products may be downloaded from Army Bands Intranet Resources.

This FM applies to the Active Army, the Army National Guard (ARNG)/Army National Guard of the United States (ARNGUS), and the United States Army Reserve (USAR) unless otherwise stated.

The proponent of this publication is the U.S. Army Training and Doctrine Command (TRADOC). The preparing agency is the U.S. Army School of Music. Send comments and recommendations on DA Form 2028 (Recommended Changes to Publications and Blank Forms) to the Commandant, U.S. Army School of Music, ATTN: ATSG-SM-TD, Naval Amphibious Base (Little Creek), Norfolk, VA 23521.

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# Chapter 1

## Band Formation

Correct interval and alignment are essential to execute any movement by formation of troops. This chapter will describe normal and close interval formation, marching positions for key leaders, and the practice of accurate guide and alignment.

### INTERVALS

#### ARMY BANDS FORMED AT NORMAL INTERVALS

1-1. Army bands march in column formation with a distance and interval of 52 inches (1.32 meters) between ranks and files. (See figure 1-1.)

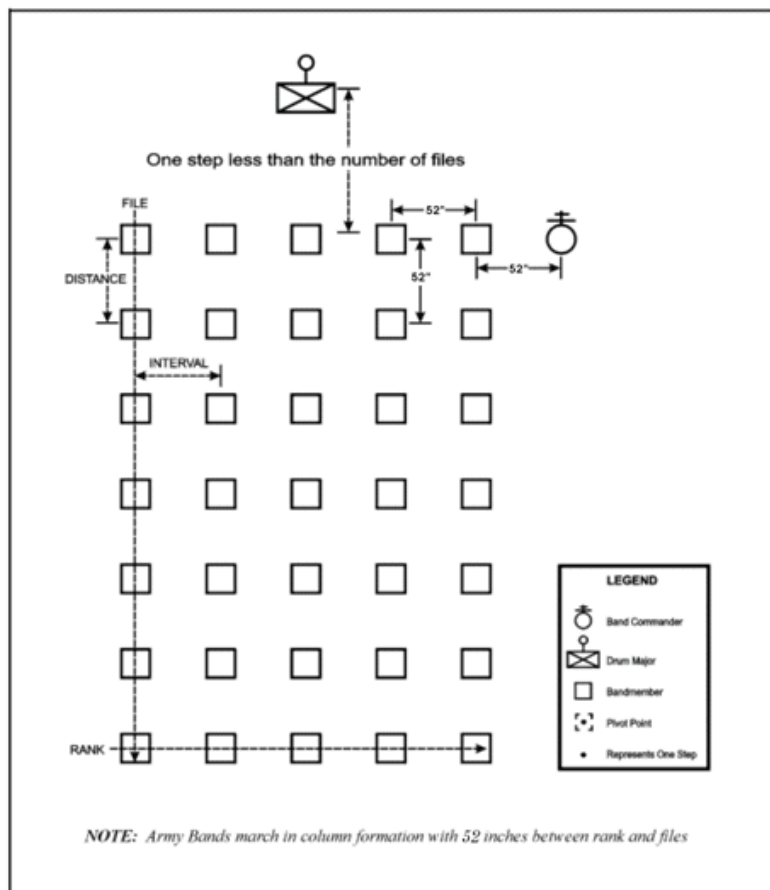
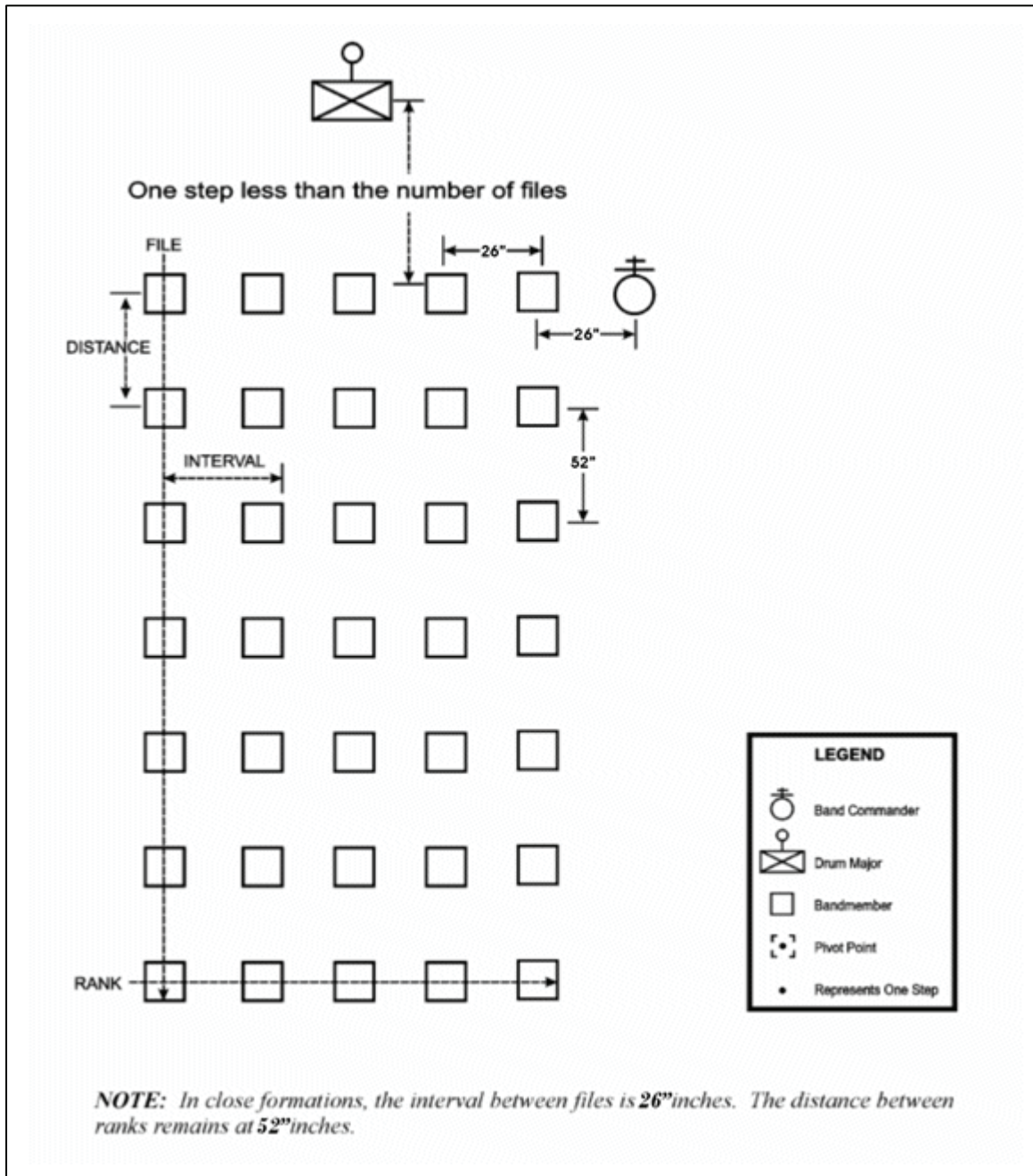


Figure 1-1. Army bands formed at normal intervals

*Note:* Army bands march with a slightly reduced step size of 26 inches (0.66 meter). This is necessary to permit proper execution of maneuvers by all Soldiers while playing music.

**ARMY BANDS FORMED AT CLOSE INTERVALS**

1-2. In close formation, the interval between files is 26 inches (0.66 meter). The distance between ranks remains 52 inches (1.32 meters). (See figure 1-2.)



**Figure 1-2. Army bands formed at close intervals**



## **MARCHING POSITIONS**

### **DRUM MAJOR**

1-3. The drum major stands centered between the flanks of the band. The distance between the drum major and the first rank is one step less than the number of files in the band. If the band has five files, for example, the drum major stands four steps in front of the first rank, or three steps for a four file front, and so on (figure 1-1). Do not include the band commander's position as a file when measuring the band's width. When the band commander is conducting the band, stand 52 inches (1.32 meters) to the right of the first rank of the band.

### **BAND COMMANDER**

1-4. Parades. The band commander marches in the position 52 inches (1.32 meters) to the right of the first rank of the band. (In street parades, there may not be enough room to march with the first rank. When this happens, the band commander will march in front of the second file from the right.)

1-5. Conducting. When conducting the band, the band commander stands in the drum major's marching position. If the band has an odd number of files, the band commander stands off center. This will permit the band members behind the first rank of the center file to see the baton movements. If all band members still cannot see the baton movements, the band commander may modify the position by moving slightly further from the band.

### **BAND SERGEANT MAJOR/FIRST SERGEANT**

1-6. When not acting as the drum major or performing as an instrumentalist, the band sergeant major/first sergeant marches 52 inches (1.32 meters) to the left of the first rank of the band. (In street parades, there may not be enough room to march with the first rank. When this happens, march in front of the second file from the left.)

## **INSTRUMENT PLACEMENT**

1-7. There is no prescribed pattern for positioning instruments within the band. However, band commanders can increase the effectiveness of the marching band by following these basic principles.

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

## **GUIDE AND ALIGNMENT**

### **GUIDE FILES**

1-8. The center file is the guide file if there is an odd number of files in the band. If there is an even number of files, the file to the right of center is the guide file. The right file is the guide file on right turns

and the left file is the guide file on left turns. The guide file has the responsibility of maintaining the correct distance between the ranks within the band and between the first rank and the drum major. The guide file must maintain the two step (52 inch/1.32 meters) interval between ranks. The rest of the files can then maintain the correct interval simply by dressing on the guide file.

## ALIGNMENT

1-9. Accurate alignment is fundamental to the appearance of the marching band. The drum major aligns the band. The band is aligned first by file and then by rank. To align the band at normal intervals (figure 1-1), use the following procedure:

- Drum major—
  - Hold the mace in left carry.
  - Move directly to a point two steps in front of the left flank file.
  - Perform the band alignment signal.
- Band members—Align yourself on the drum major’s mace and the person in front of you.
- Drum major—
  - Check the file’s alignment. If necessary, correct it by telling the persons not aligned to move. Say: “Second (or third, and so forth) person, left (or right).”
  - After aligning the file, return the mace to left carry.
  - Do a left face, march two 26-inch (0.66 meter) steps forward, and halt.
  - Do a right face.
  - Repeat the alignment procedure for each file.
  - After aligning the last file, do a left face.
  - March two steps and halt.
  - Do a right face.
  - Command, “Dress right, dress.”
  - March forward to a position on line with the first rank.
  - Halt, and do a right face.
- Band members—
  - If you are in the right flank file, continue to face forward.
  - If you are not in the right flank file, turn your head and eyes to the right. Do this when the drum major commands “Dress right, dress.”
  - Align yourself on the drum major and the person to your right.
- Drum major—
  - Check the rank’s alignment. If necessary, correct it by telling the persons not aligned to move. Say: “First (or second) person forward (or back).”
  - After the rank has been dressed, do a left face.
  - March two steps and do a right face.
  - Repeat this procedure to align each rank.
  - After aligning the last rank, do a right face.
  - March to a point four steps past the first rank, halt, and do a left face. Command “Ready, front.”
- Band members—At the command “Front,” turn your head and eyes forward.
- Drum major—
  - Return to your position (figure 1-1).
  - Face away from the band and wait for the band commander to arrive. (You may give the band, “Parade rest.”)
  - Call the band to attention as the band commander approaches.

- Band commander—
  - Move to a point three steps in front of the drum major.
  - Halt and face the drum major.
- Drum major—
  - Salute the band commander and report, “Sir (or Ma’am) the band is formed.”
  - Hold your salute until the band commander salutes you.
- Band commander—Return the drum major’s salute and state, “Take your post.”
- Drum major—
  - Execute a right face.
  - March forward until you are two steps past the band’s right flank.
  - Execute a right flank and march until you are aligned with the front rank.
  - Halt and do an about face.

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*Note:* Use the same procedure to align the band at close interval but only take one 26-inch (0.66 meter) step between files.

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## Chapter 2

# Marching Movements

This chapter describes the Army bands marching style and collective marching movements of Army bands. The movements covered are: The forward/half step, marching in place, forward march, changing posts, left turn, right turn, reversible countermarch, nonreversible countermarch, guide around and half turns, and changing music.

## MARCHING STYLE

### POSITION OF ATTENTION

2-1. The position of attention is described in FM 3-21.5.

### PARADE REST

2-2. Soldiers in Army band formations use an adapted position of parade rest. This adapted position permits blood flow to the arms and hands during long periods of standing at parade rest, and enables musicians to bring their instruments to playing positions quickly, in unison, and with appropriate precision. Parade rest is commanded only from the position of attention. The command for this movement is parade, rest:

- On the command of execution **rest**, move the left foot about 10 inches (0.25 meter) to the left of the right foot.
- Keep the legs straight without locking the knees, resting the weight of the body equally on the heels and balls of the feet (figure 2-1).
- Simultaneously, place the right hand over the left hand in front of the body and centered on the belt.
- Form a fist with the left hand and cup the left hand with the right hand, fingers extended and joined (figure 2-2).
- Keep the head and eyes as in the position of attention.
- Remain silent and do not move unless otherwise directed.



**Figure 2-1. Parade rest**



**Figure 2-2. Parade rest hand position**

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*Note:* Stationery movements for Soldiers with instruments can be found in applicable Soldier Training Publications.

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### **THE 26-INCH (0.66 METER) STEP, FORWARD STEP**

2-3. Army bands march with a step length of 26 inches (0.66 meter). This reduced step length has been adopted as a best practice by color guards, honor guards, most U.S. Army bands, and other ceremonial units. Its advantages are—

- Improvement in the unit's ability to establish and maintain distance and interval.
- Improvement in the individual Soldier's posture.
- Stability in the upper body which permits proper performance on a musical instrument.

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*Note:* A step is the prescribed distance from one heel to the other heel of a marching Soldier.

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2-4. To march with a 26-inch (0.66 meter) step from the halt, the mace signal or verbal command is “Forward, march.”

- On the preparatory command **forward**, shift the weight of the body to the right foot without noticeable movement.
- On the signal of execution “March,” step forward 26 inches (0.66 meter) leading with the left foot and continue marching with 26-inch (0.66 meter) steps, keeping the head and eyes fixed to the front.
- March from the waist down to ensure the body does not move from side to side. The arms swing in a natural motion, without exaggeration and without bending at the elbows, approximately 9 inches (0.23 meter) straight to the front and 6 inches (0.15 meter) straight to the rear of the trouser seams.
- Do not permit the arm swing to curve to the front of the body. Keep the fingers curled as in the position of attention so that the fingers just clear the trousers (figure 2-3).



**Figure 2-3. 26-inch (0.66 meter) step**

2-5. The movement of **halt** is described in FM 3-21.5.

### **THE 13-INCH (0.33 METER) STEP, HALF STEP**

2-6. Use the following procedures to execute the 13-inch (0.33 meter) step forward/half step.

- To march with a 13-inch (0.33 meter) step from the **halt**, the command is “Half step, march.”
  - On the preparatory command **half step**, shift the weight of the body to the right foot without noticeable movement.
  - On the command of execution “March,” step forward 13 inches (0.33 meter) (measured from heel to heel) with the left foot and continue marching with 13-inch (0.33 meter) steps.
  - Keep the arms at the sides of the body as in the position of attention (figure 2-4).





**Figure 2-4. 13-inch (0.33 meter) step**

- To alter the march to a 13-inch (0.33 meter) step while marching with a 26-inch (0.66 meter) step, the command is “Half step, march.” This command is given as the left foot strikes the marching surface.
  - On the command of execution “March,” take one more 26-inch (0.66 meter) step and then begin marching with a 13-inch (0.33 meter) step.
  - Keep the arms at the sides of the body as in the position of attention.
- To resume marching with a 26-inch (0.66 meter) step, the mace signal or verbal command is “Forward, march” as the left foot strikes the marching surface.

- On the command of execution “March,” bring the right foot forward alongside the left foot (stop step) temporarily assuming the position of attention.
- Begin marching with a 26-inch (0.66 meter) step.

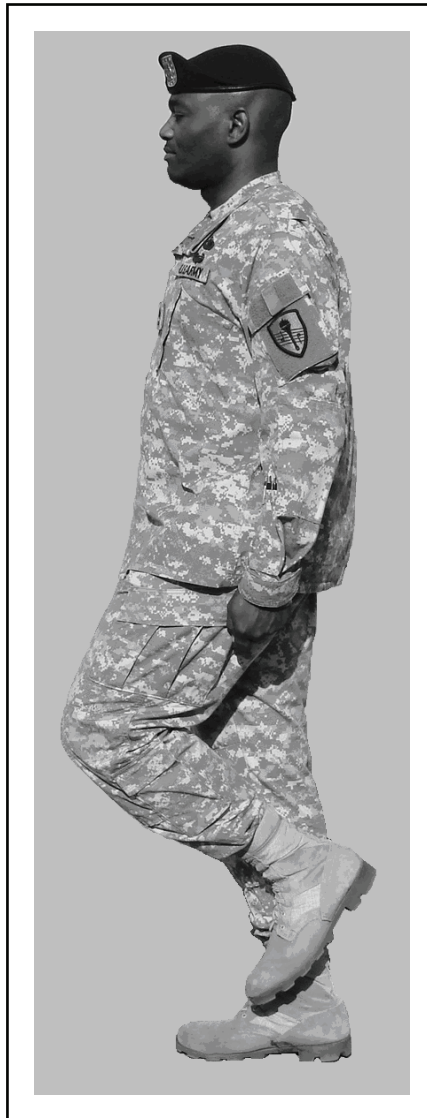
### **MARCHING IN PLACE**

2-7. To march in place, use the following procedures.

- To march in place, the mace signal or verbal command “Mark time, march” is given as the left foot strikes the marching surface and only while marching with a 26-inch (0.66 meter) or 13-inch (0.33 meter) step forward.
- On the command of execution “March”—
  - Take one more step, bring the left foot alongside the right foot, and begin to march in place.
  - Raise each foot (alternately) so that the bottom of the heel is lifted as high as the point half-way between the ankle and the knee of the other leg. The foot should hang naturally as it is lifted with toes pointed downward.
  - Keep the arms at the sides of the body as in the position of attention (figures 2-5 and 2-6).



Figure 2-5. Mark time



**Figure 2-6. Mark time (side view)**

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*Note:* While marking time in formation, the Soldier adjusts position to ensure proper alignment and cover. The proper distance between Soldiers while marching is 52 inches (1.32 meters).

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- To resume marching the 26-inch (0.66 meter) step, the mace signal or verbal command “Forward, march” is given as the left foot strikes the marching surface. On the command of execution “March,” take one more step in place and then step off with a 26-inch (0.66 meter) step.
- The **halt** from **mark time** is executed in two counts, basically the same as the **halt** from the 26-inch (0.66 meter) step.

## CHANGE POSTS

### DRUM MAJOR AT THE FRONT OF THE BAND

2-8. The band commander and drum major take the actions outlined in figure 2-7 to exchange positions when the drum major is in front of the band. The band commander gives the command to change posts. The band commander and drum major may prearrange visual cues to perform this movement without verbal commands.

#### Preparatory Command (Change Post)

- 2-9. On the preparatory command “Change post,”—
- The band commander executes a **half left**.
  - The drum major brings the mace to **carry** and executes a **left face**.

#### Command of Execution (March)

- 2-10. On the command of execution “March,”—
- The band commander steps off and marches directly to the original position of the drum major (facing away from the band).
  - The drum major—
    - Marches forward until two steps past the band’s right flank.
    - Executes a **right flank** and marches until aligned with the front rank.
    - Halts and does an **about face**.

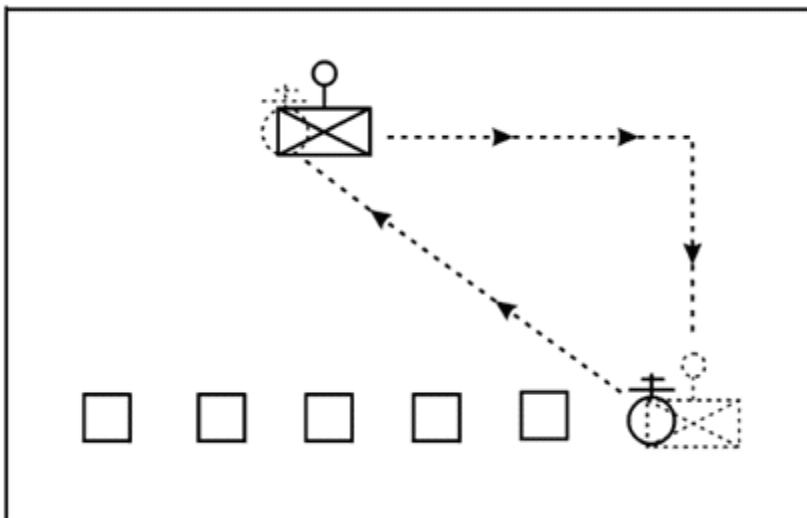


Figure 2-7. Change posts—drum major at the front of the band

### BAND COMMANDER AT THE FRONT OF THE BAND

2-11. The band commander and drum major take the actions outlined in figure 2-8 to exchange positions when the band commander is at the front of the band. The band commander faces the band and gives the command to change posts. In some settings it may be advisable for the band commander and drum major to devise silent signals to execute the change post movement.

### Preparatory Command (Change Post)

- 2-12. On the preparatory command "Change post,"—
- The band commander executes a **half left face**.
  - The drum major brings the mace to **carry**.

### Command of Execution (March)

- 2-13. On the command of execution "March"—
- The band commander—
    - Steps off and marches directly to the original position of the drum major.
    - Halts and does an **about face**.

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*Note:* The band commander may wait to do the final facing movement to coincide with the drum major's final facing movement.

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- The drum major—
  - Marches forward until aligned with the original position of the band commander.
  - Executes a **left flank** and **march forward** until centered on the band.
  - Halts and does a **right face**.

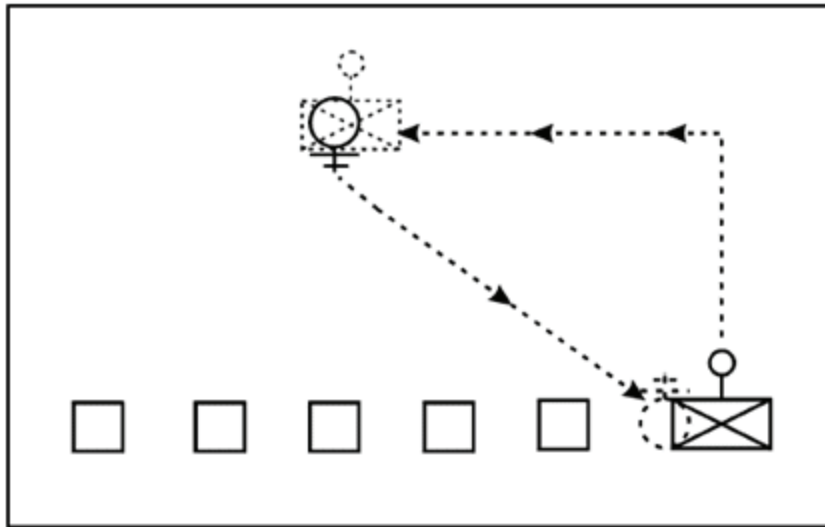


Figure 2-8. Change posts—band commander at the front of the band

## URNS

### LEFT TURN

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*Note:* See figure 2-9 (page 2-13) for left turn diagram.

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- 2-14. The drum major—
- Signals a left turn and pivots to the left on the step after the signal of execution.

- Marches forward until reaching the appropriate number of steps past the first person in the left file. (The appropriate number of steps equals the number of files, minus one. For example, for a five-person front, continue four steps past the first person in the left file; for a four-person front, continue three steps past the first person in the left file.)
- Marks time until the front rank is on line in the new direction of march.
- Steps off with a full step.

2-15. The band commander—

- Continues to march in position two steps to the right of the first person in the band's right flank file.
- Pivots to the left two steps after the first Soldier in the right flank file marks time.
- Continues to march at a full step in the new direction.

2-16. The band sergeant major/first sergeant—

- When the arm is raised by the drum major in preparation for signaling a left turn, takes one step forward with the left foot, rocks back on the right foot, and steps forward with the left foot. (This will put the band sergeant major/first sergeant in line with the second rank.)
- Continues to march in this position until the drum major gives the signal of execution.
- Marks time one step after the signal of execution.
- Pivots to the left on the ball of the right foot two steps after the person on the left flank of the front rank pivots. (This will return the band sergeant major/first sergeant to the original position two steps to the left of and in line with the front rank.)

## Left File

### *First Person in the File*

2-17. -The first person in the file—

- Stops on the right foot one step after the signal of execution.
- Brings the left foot even with the right foot and begins to **mark time**.
- Continues to **mark time** until the person to the right pivots to the left.
- Two steps after the person to the right pivots, pivots to the left on the ball of the right foot.
- Continues to march at a full step in the new direction.

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*Note:* Dress is to the right until the entire rank completes the turn. At that time, the guide reverts to the center.

---

### *Other Members of the File*

2-18. If not the first person in the left file—

- Stop on the right foot one step after the signal of execution.
- Bring the left foot even with the right foot and begin to **mark time**.
- Continue to **mark time** until the file to the right steps off.
- Two steps after the file to the right steps off, step off at a full step.
- Pivot to the left on the ball of the right foot two steps after the person in front of you pivots.
- Continue to march at a full step in the new direction.

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*Note:* Dress is to the right until the entire rank completes the turn. At that time, the guide reverts to the center.

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## Right File

### *First Person in the File*

2-19. The first person in the file—

- Continues to march at a full step on the signal of execution.
- Stops on the right foot two steps after the file to the left stops and begins to **mark time**.
- Brings the left foot even with the right foot and begin to **mark time** (four counts), while the band commander turns.
- Two steps after the band commander turns, pivots to the left on the ball of the right foot.
- Continues to march at a full step in the new direction.

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*Note:* The right file is the guide file until the entire rank has completed the turn. At that time, the guide reverts to the center.

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### *Other Members of the File*

2-20. If not the first person in the right file—

- Continue to march forward at a full step after the signal of execution.
- Stop on the right foot two steps after the file to the left stops and begins to **mark time**.
- Bring the left foot even with the right foot and begin to **mark time** (four counts), while the band commander turns.
- Step off at a full step.
- Pivot to the left on the ball of the right foot two steps after the person in front of you pivots.
- Continue to march at a full step in the new direction.

---

*Note:* Your file is the guide file until the entire rank has completed the turn. At that time, the guide reverts to the center.

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## Other Files

### *First Person in the File*

2-21. The first person in the file—

- Stops on the right foot two steps after the file to the left stops and begins to **mark time**.
- Brings the left foot even with the right foot and begin to **mark time**.
- Continues to **mark time** while the person to the right turns.
- Two steps after the person to the right turns, pivots to the left on the ball of the right foot.
- Continues to march at a full step in the new direction.

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*Note:* The right file is the guide file from the signal of execution until the entire rank has completed the turn. At that time, the guide reverts to the center.

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### *Other Members of the File*

2-22. If not the first person in the other files—

- Stop on the right foot two steps after the file to the left stops and begins to **mark time**.
- Bring the left foot even with the right foot and begin to **mark time**.
- Continue to **mark time** while the file to the right steps off.



- Step off at a full step two steps after the file to the right steps off.
- Two steps after the person in front turns, pivot to the left on the ball of the right foot.
- Continue to march at a full step in the new direction.

*Note:* The right file is the guide file from the signal of execution until the entire rank has completed the turn. When the rank has completed the turn, the guide reverts to the center.

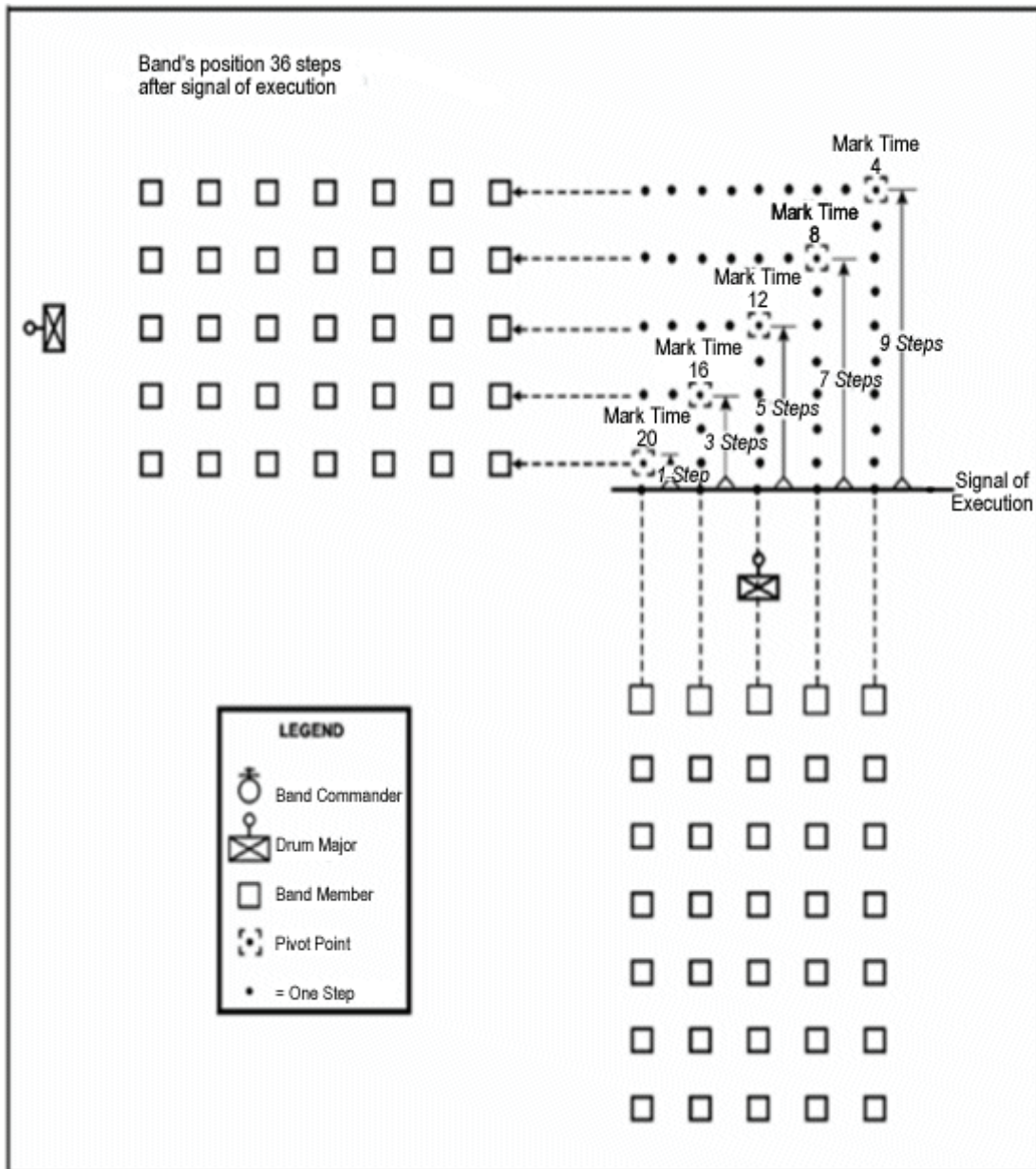


Figure 2-9. Left turn

## RIGHT TURN

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*Note:* See figure 2-10 (page 2-16) for right turn diagram.

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- 2-23. The drum major—
- Signals a right turn.
  - Pivots to the right on the step after the signal of execution.
  - Marches forward until reaching the appropriate number of steps past the first person in the right file. (The appropriate number of steps equals the number of files minus one. For example, for a five-person front, continue four steps past the first person in the right file; for a four-person front, continue three steps past the first person in the right file.)
  - Marks time until the front rank is on line in the new direction of march.
  - Steps off with a full step.
- 2-24. The band sergeant major/first sergeant—
- Continues to march in the position two steps to the left of the first person in the band's left flank file.
  - Pivots to the right two steps after the first Soldier in the left flank file **marks time**.
  - Continues to march at a full step in the new direction.
- 2-25. The band commander—
- When the arm is raised by the drum major in preparation for signaling a right turn, takes one step forward with the left foot, rocks back on the right foot, and steps forward again on the left foot. (This will put the band commander in line with the second rank.)
  - Continues to march in this position until the drum major gives the signal of execution.
  - Marks time one step after the signal of execution.
  - Two steps after the person on the right flank of the front rank pivots, pivots to the right on the ball of the left foot. This will return the band commander to the original position two steps to the right of and in line with the front rank.

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*Note:* After executing the first reversible countermarch during the **sound off** sequence, the band commander will be the outside file for the **right turn**. Band members should execute the turn as normal. The band commander executes the turn and becomes aligned with the second rank. The band commander should assume the original post and halt while the band is marching toward the rear of the formation to perform its final countermarch. The band commander can then serve as a guide point for the drum major and the front rank of the band.

---

## Right File

### *First Person in the File*

- 2-26. The first person in the file—
- Stops on the left foot one step after the signal of execution.
  - Brings the right foot even with the left foot and begins to **mark time**.
  - Continues to **mark time** until the person to the left pivots to the right.
  - Two steps after the person to the left pivots, pivots to the right on the ball of the left foot.
  - Continues to march at a full step in the new direction.

---

*Note:* Dress is to the left until the entire rank completes the turn. At that point, the guide reverts to the center file (or to the right of center in a band with an even number of files).

---

***Other Members of the File***

2-27. If not the first person in the file—

- Stop on the left foot one step after the signal of execution.
- Bring the right foot even with the left foot and begin to **mark time**.
- Continue to **mark time** until the file to the left steps off.
- Two steps after the file to the left steps off, step off at a full step.
- Two steps after the person in front pivots, pivot to the right on the ball of the left foot.
- Continue to march at a full step in the new direction.

---

*Note:* The left flank file is the guide file until the entire rank completes the turn. At that time, the guide reverts to the center file (or to the right of center in a band with an even number of files).

---

**Left File**

***First Person in the File***

2-28. The first person in the file—

- Continues to march at a full step on the signal of execution.
- Two steps after the file to the right stops and begins to **mark time**, pivots to the right on the ball of the left foot.
- Continues to march at a full step in the new direction.

---

*Note:* Your file is the guide file until the entire rank has completed the turn. At that time, the guide reverts to the center file.

---

***Other Members of the File***

2-29. If not the first person in the file—

- Continue to march forward at a full step after the signal of execution.
- Two steps after the person in front turns, pivot to the right on the ball of the left foot.
- Continue to march at a full step in the new direction.

---

*Note:* Your file is the guide file until your entire rank has completed the turn. At that time, the guide reverts to the center file.

---

**Other Files**

***First Person in the File***

2-30. The first person in the file—

- Stops on the left foot two steps after the file to the right stops and begins to **mark time**.
- Brings the right foot even with the left foot and begins to **mark time**.
- Continues to **mark time** while the person to the left turns.
- Two steps after the person to the left turns, pivots to the right on the ball of the left foot.
- Continues to march at a full step in the new direction.

---

*Note:* The left file is the guide file from the signal of execution until the entire rank has completed the turn. At that time, the guide reverts to the center file.

---

*Other Members of the File*

2-31. If not the first person in the file—

- Stop on the left foot two steps after the file to the right stops and begins to **mark time**.
- Bring the right foot even with the left foot and begin to **mark time**.
- Continue to **mark time** while the file to the left steps off.
- Step off at a full step two steps after the file to the left steps off.
- Two steps after the person in front turns, pivot to the right on the ball of the left foot.
- Continue to march at a full step in the new direction.

*Note:* The left file is the guide file from the signal of execution until the entire rank has completed the turn. At that time, the guide reverts to the center file.

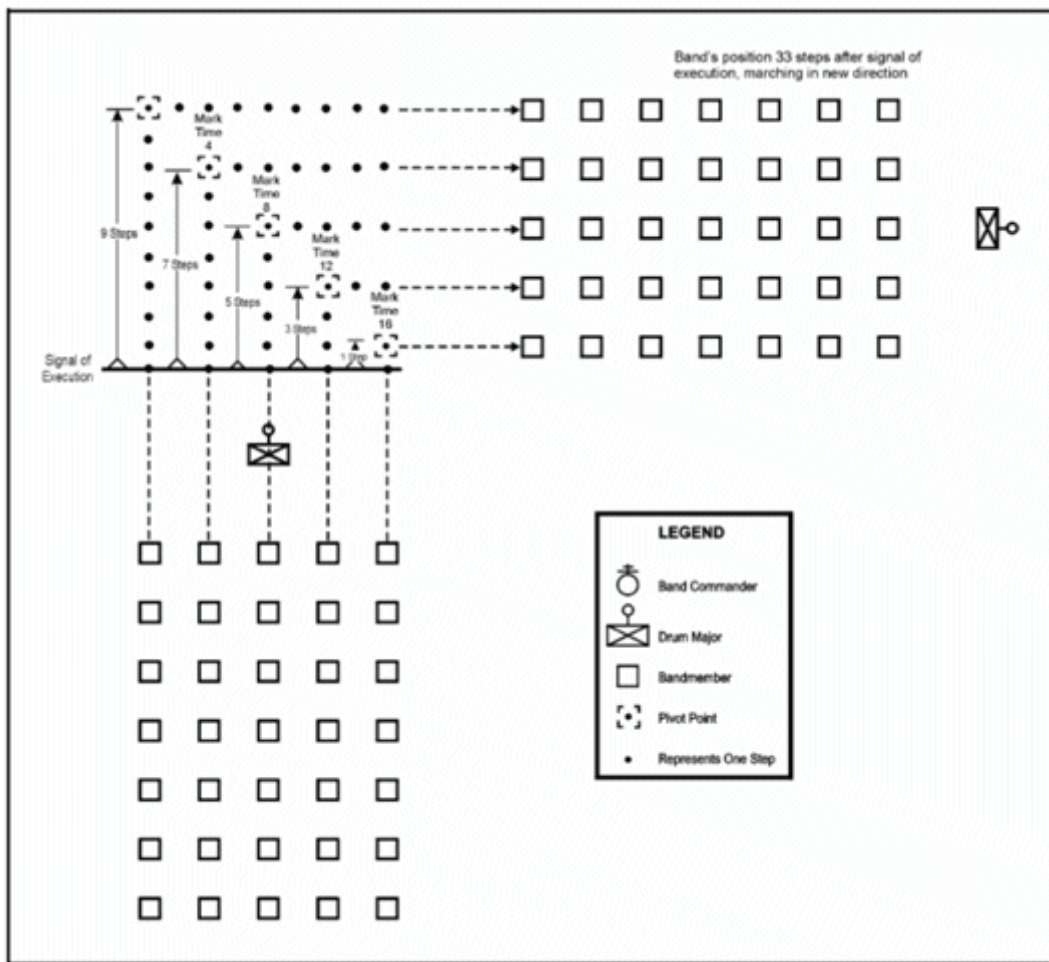


Figure 2-10. Right turn

## COUNTERMARCH

### REVERSIBLE COUNTERMARCH

#### Drum Major

- 2-32. The drum major—
- Gives the preparatory signal.
  - Gives the signal of execution.
  - When the entire band has completed the countermarch, signals **forward march**.

#### All Other Band Members and the Band Commander

##### *Front Rank*

- 2-33. When the drum major gives the signal of execution—
- The front rank will take one more 26-inch (.66 meter) step (full step) and immediately execute two consecutive 13 inch (.33 meter) (half step) **left flanks** to face 180 degrees into the opposite direction.
  - Once the second left flank has been executed, the front rank will assume a half step marching step until the next command is given.

---

*Note:* When executing a countermarch, trombone players will bring their instruments to the **ready instruments** position on the pivot of the first left flank. On the step after completing the second left flank, trombone players return to the **prepare to play** position. Both actions occur on the right foot.

---

##### *Other Ranks*

- 2-34. When the drum major gives the signal of execution—
- All ranks other than the front rank will take one more 26-inch (.66 meter) step (full step) and then assume a **half step** marching step.
  - To turn 180 degrees, the ranks will then turn on the fifth step after the rank in front of them turns executing **left flanks** on the same pivot points as the first rank.
  - The ranks maintain correct dress and alignment guiding on the center file of the band throughout the countermarch.

---

*Note:* In a band that has an even number of files, ranks will guide on the right center file to maintain correct dress and alignment.

---

### NONREVERSIBLE COUNTERMARCH

---

*Note:* See figures 2-11 and 2-12 (page 2-19) for nonreversible countermarch diagrams.

---

#### Drum Major

- 2-35. The drum major—
- Gives the preparatory signal.
  - If the band has an odd number of files, takes one 26-inch (.66 meter) step to the left.
  - Marks time until the first rank comes on line.

- Marches with the first rank until reaching the place to turn.
- Gives the signal of execution.
- Reverses the direction by rocking back on the right foot and pivoting to the right.
- Completes the reverse by pivoting on the next left step.
- Continues marching at a full step until passing the last rank.
- If the band has an even number of files, takes one 26-inch (.66 meter) step to the right.
- After the first rank completes the turn, signals them to **half step**.
- When the entire band has completed the turn, signals **forward march**.

### **Band Commander**

- 2-36. On the signal of execution, the band commander—
- Follows the file beside him or her in a semicircle to the left.
  - When aligned with the front rank, marks time.
  - When the drum major signals **forward march**, steps off at a full step.

### **Guide File**

- 2-37. When the drum major gives the signal of execution, the guide file—
- Marches at a half step.
    - The first person in the guide file follows the drum major in a semicircle to the left (both in bands with an even number of files and those with an odd number of files).
    - If not the first person in the guide file, follow the person in front of you.
  - Begins to **mark time** on the drum major's signal.
  - When the drum major signals **forward march**, steps off at a full step.

### ***Files to the Right of the Guide File***

- 2-38. On the signal of execution, files to the right of the guide file—
- Continue marching at a full step.
    - The first person in the file marches in a semicircle to the left.
    - If not the first person in the file, follow the person in front of you.
  - When aligned with the guide in your rank, begin to **mark time**.
  - When the drum major signals **forward march**, step off at a full step.

### ***Files to the Left of the Guide File***

- 2-39. On the signal of execution, files to the left of the guide file—
- Continue marching at a full step.
    - The first person in the file marches in a semicircle to the right.
    - If not the first person in the file, follow the person in front of you.
  - When aligned with the guide in your rank, begin to **mark time**.
  - When the drum major signals **forward march**, step off at a full step.

### **Band Sergeant Major/First Sergeant**

- 2-40. On the signal of execution, the band sergeant major/first sergeant—
- Marches in a semicircle to the right.
  - Marches to the inside of the band commander.
  - When aligned with the first rank, begins to **mark time**.

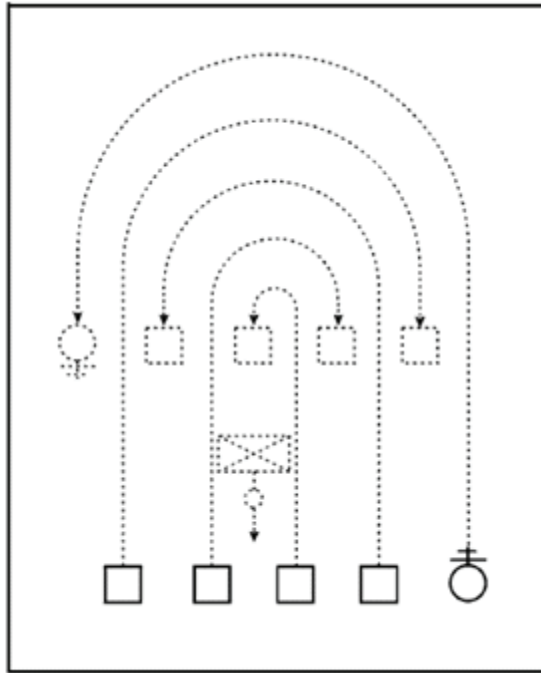


Figure 2-11. Nonreversible countermarch—even number of files

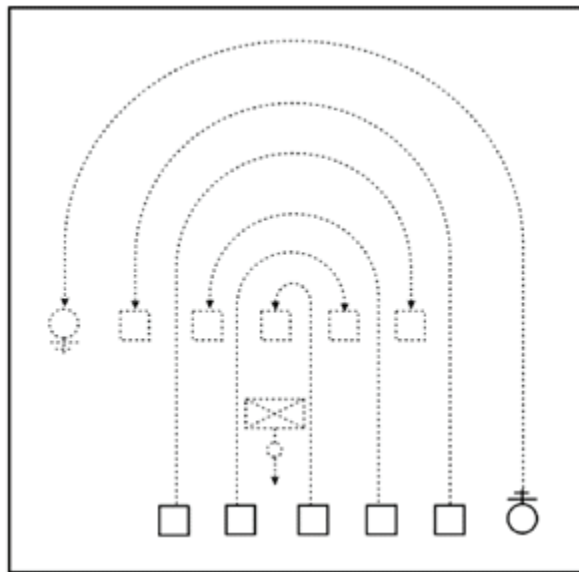


Figure 2-12. Nonreversible countermarch—odd number of files

## GUIDE AROUNDS

### HALF TURNS

#### Drum Major

2-41. The drum major—

- Raises the right arm to guide the band to the right.
- Raises the left arm to guide the band to the left.
  - The arm should extend horizontally outward from the side at shoulder height.
  - The palm should face forward.
- Assumes the new direction of march.
- Keeps the arm in position until the entire band has assumed the new direction of march.
- Adjusts the length of the steps as necessary.
- Once the entire band is through the left/right guide turn, lowers the left/right arm smoothly and out of tempo to the side.

---

*Note:* The full step resumes once the drum major gives the **forward march** signal. Since the **forward march** is not given until the entire band is out of the left/right guide around turn, it will be given on the left foot for both turns.

---

#### Guide File

##### *First Person in the File*

2-42. The file on the pivot side of the guide around (right guide means the right file assumes the guide, left guide around means the left file assumes the guide) becomes the guide file. The guide stays with the pivot file until completing the guide around. The first person in the file—

- Pivots on the ball of the lead foot in the direction indicated when the drum major raises his or her arm.
- Marches at a reduced step size proportional to the acuteness of the turn. (A 90-degree turn will require the pivot file to reduce the step to only inches. A slight guide turn may only require a minor shortening of the step in order to permit the opposite flank file to march at a normal 26-inch (.66 meter) step.)
- Continues to march at the appropriate step size until all members of the rank have assumed the new direction of march.
- Resumes marching at a full step once the drum major gives the forward march signal.

##### *Other Members of the File*

2-43. If not the first person in the file—

- Shorten or lengthen the steps as necessary to pivot at the approximate point that the lead person pivots.
- Continue to march at the appropriate step size until all members of your rank have assumed the new direction of march.
- Resume marching at a full step once the drum major gives the forward march signal.



## Other Files

### *First Person in the File*

2-44. If the first person in the file—

- Pivot on the ball of the lead foot in the commanded direction when the drum major raises his or her arm.
- Shorten or lengthen your steps to stay dressed on the guide file.
- Resume marching at a full step once the drum major gives the forward march signal.

### *Other Members of the File*

2-45. If not the first person in the file—

- Begin turning at the approximate point that the lead person pivoted.
- Shorten or lengthen your steps as necessary to stay dressed on the guide file.
- Resume marching at a full step once the drum major gives the forward march signal.

## Band Commander/Band Sergeant Major/First Sergeant

2-46. If on the outside of the turn—

- Lengthen your steps to stay dressed on the guide file.
- When your rank has assumed the new direction of march, continue marching at a full step.

2-47. If on the inside of the turn—

- Pivot on the ball of the lead foot when the drum major raises his or her arm.
- Shorten or lengthen your steps to stay dressed on the guide file.
- Resume marching at a full step once the drum major gives the forward march signal.

## OBSTACLES

2-48. When guiding around an obstacle, the lead person in the file makes the movements necessary to get around the obstacle. All other file members follow the person in front of them.

---

**Note:** During the guide around, each rank must dress on the guide file. The front to rear distance between Soldiers in each rank will not remain constant at a 52-inch (1.32 meters) interval. The outer file (the one opposite from the guide file) will experience slightly greater front to rear distance. To ensure good appearance, the ranks must dress on the guide file and assume normal front to rear distance as the guide turn completes.

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## Chapter 3

# Band Commander Stationary Movements

For this chapter, the term “band commander” refers to either the band commander or the designated representative when leading a marching or ceremonial band. Signals are performed at a tempo between 114 and 120 beats per minute with 116 the preferred tempo for most occasions. Band commanders perform the stationary movements as described in FM 3-21.5(22-5), chapter 3, with necessary modifications. When carrying a baton, band commanders execute attention and parade rest as illustrated in figures 3-1 and 3-2.

### ATTENTION

3-1. For the command “Attention”—

- Hold the baton in your left hand between the thumb and forefingers with the baton tip pointed upward and parallel to the inside of the forearm.
- Hold your right arm along your side.
- March with the baton in the left hand (figure 3-1).



**Figure 3-1. Attention**



**Figure 3-2. Parade rest**

## PARADE REST

- 3-2. For the command “Parade rest,” the band commander—
- Crosses the hands in front on the body with the right hand over the left hand.
  - Holds the baton with the left hand. See figure 3-2.

---

*Note:* This position (figure 3-2) mirrors the appearance of the drum major and instrumentalists. If the band commander is in a formation but not performing as a bandmaster, he or she will assume the position of parade rest as described in FM 3-21.5.

---

## INSTRUMENTS UP

- 3-3. **Instruments up** is a three-count movement used to bring the instruments to the **prepare to play** position. (See figure 3-3.)
- Count 1: Raise your right hand to a point in front of your chin. Close both hands into a fist around the baton with the palms down and index fingers together. The baton is parallel to the ground. Band members will come to **ready instruments**.
  - Count 2: Silent count.
  - Count 3: Extend your arms out from your body into the **prepare to conduct** position. Close your left hand into a fist. Band members will come to **prepare to play**. After completing **instruments up**, your arms should be in your conducting region ready to give a preparatory beat.



Figure 3-3. Instruments up

## CONDUCTING REGION

3-4. Count 3 of **instruments up** is the starting position for the preparatory beat. The boxed-in area of figure 3-4 indicates the approximate conducting region. Conduct in a motion extending forward from your elbows. Your wrists should be at approximately hat level. You may raise or lower the conducting region to conform to your height. While conducting, you may keep your left arm at your side or held horizontally in front of you.



Figure 3-4. Conducting region and left arm position

### CUTOFF (FERMATA)

3-5. Use a **fermata cutoff** when the last note of the music is a fermata, tenuto, or does not provide a rhythmic three-count ending. Make a counterclockwise and upward loop with your right hand. The left hand will make a clockwise loop. At the point of the **cutoff**, close your left hand into a fist. Your hands should stop in a position that is identical to the third count of **instruments up**. This places your arms in a position ready to execute Count 1 of **instruments down** (figure 3-5).

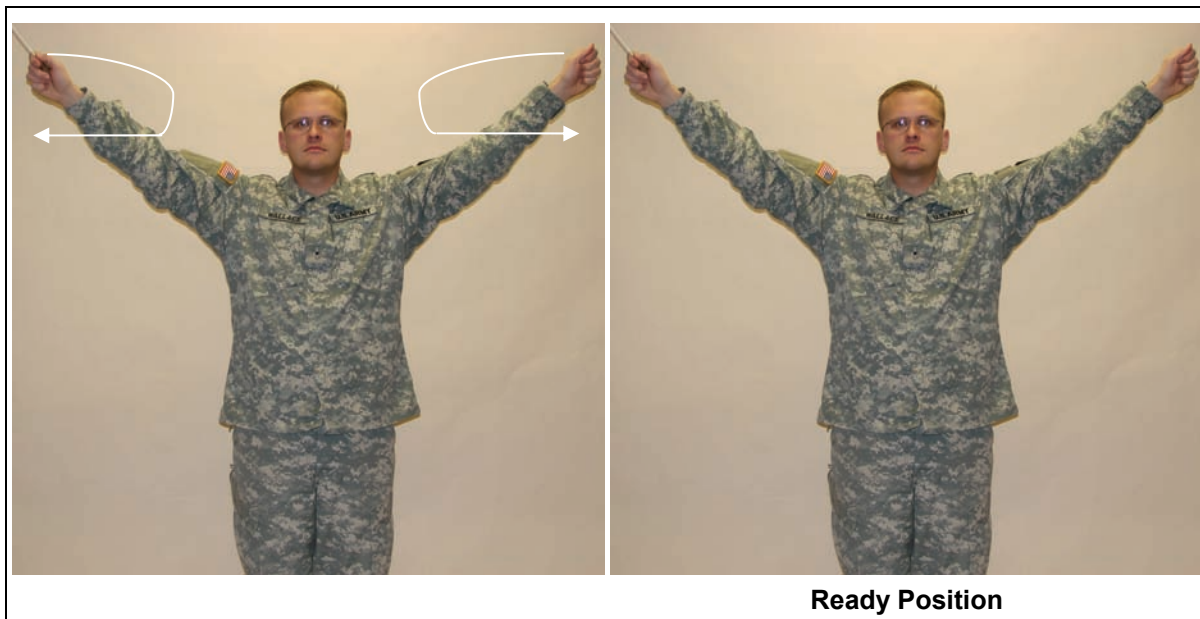


Figure 3-5. Cutoff fermata

## CUTOFF CADENCE

3-5. Use the **cutoff cadence** to signal the end of a march or when the last note of the music provides a rhythmic three-count ending (see figure 3-6).

## READY POSITION

3-6. Four bars before signaling the **cutoff cadence**, fully extend both of your arms with your left hand in a fist. Stop conducting.

## PREPARATORY SIGNAL

3-7. One beat before signaling the **cutoff cadence**, move your left hand sideways to the right by bending your elbow. The preparatory signal must be given in cadence with the signal of execution.

## SIGNAL OF EXECUTION

- Count 1: On the first beat of the **cutoff cadence**, return your left arm to the **ready position**. This signals the percussion section to begin playing the **cutoff cadence**.
- Count 2: Bend your right arm at the elbow to the left.
- Count 3: Return your right arm to the **ready position**.
- Count 4: Make a slight inward motion.
- Count 5: Make a slight outward motion returning to the **ready position**.
- Count 6: Move your arms to a position centered over your head with your hands crossed, right hand in front of your left hand. The hand with the baton will be the closest to the band.
- Count 7: Return to the **ready position**. After one silent beat, go to Count 1 of **instruments down** (figure 3-7).

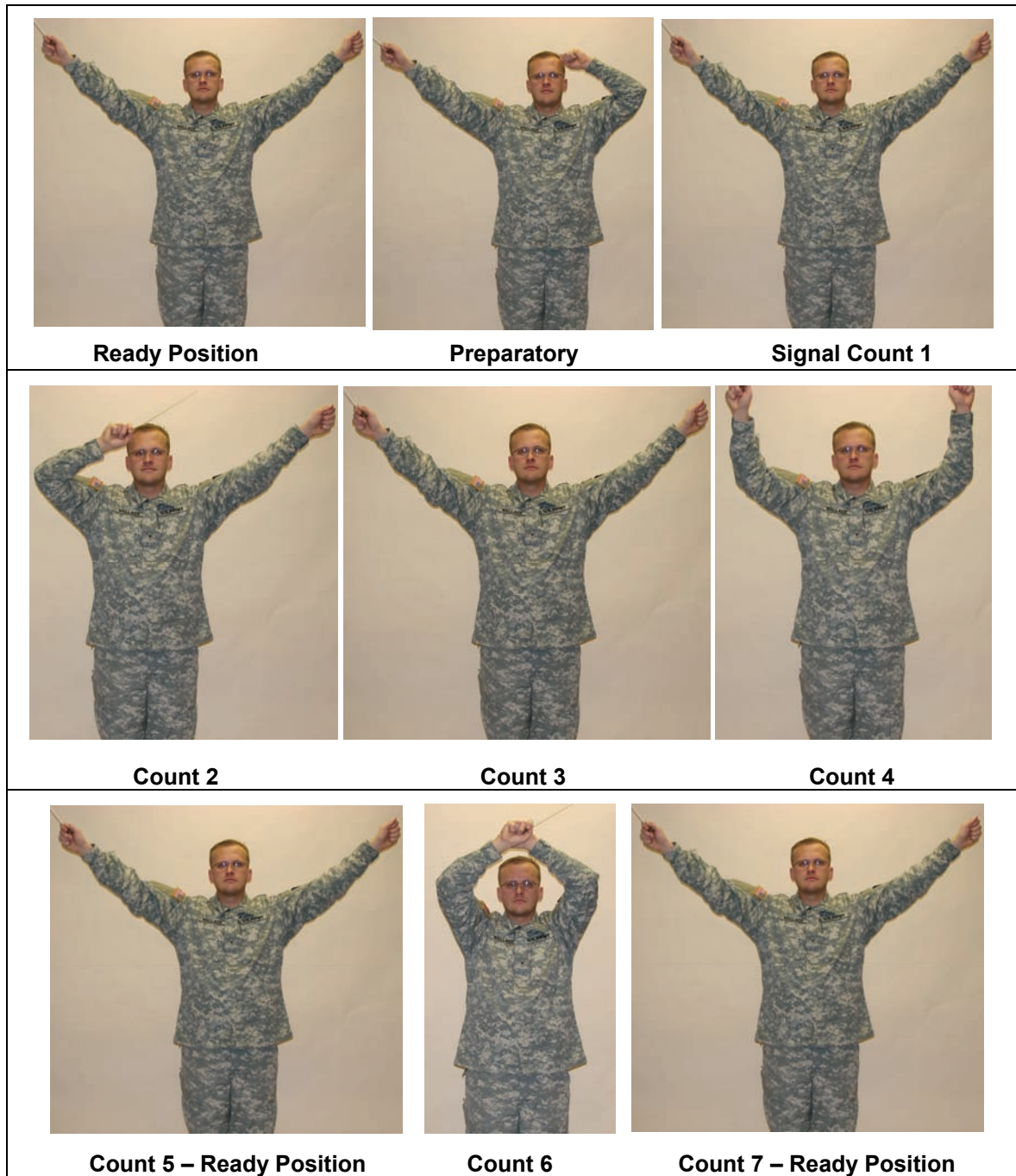


Figure 3-6. Cutoff

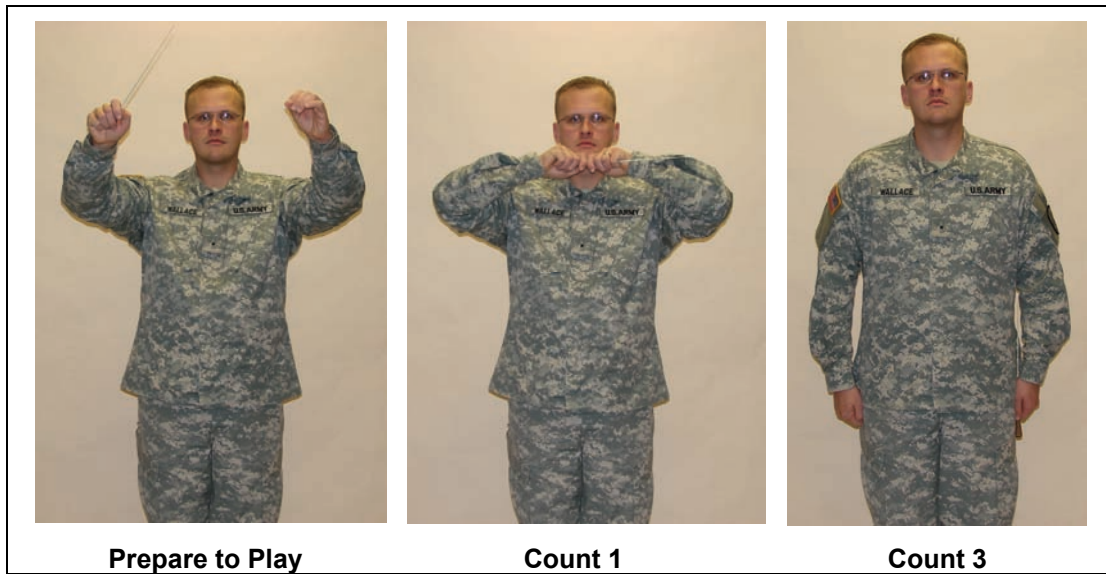
## INSTRUMENTS DOWN

3-8. **Instruments down** is a three-count movement used to bring band members from the **prepare to play** position to the **carry** (see figure 3-7).

- Count 1: Move your arms to a point in front of your chest and level with your chin. Close both hands into a fist around the baton with palms down and index fingers together. The baton should be parallel to the ground. Band members will come to the **ready position**.



- Count 2: Silent count.
- Count 3: Lower your arms back to your sides (**attention position**). Band members will come to the **carry position**.



**Figure 3-7. Instruments down**

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## Chapter 4

# Military Ceremonies

Music performed at military ceremonies supports the overall objectives of the event by reinforcing the common spirit that exists between Soldiers and helping to forge a strong regard for the honor and achievement of the unit. The music helps build enthusiasm, maintain motivation, and increase devotion to duty. Appropriate ceremonial music includes official music (national anthems, honors for dignitaries, and so forth), marches, patriotic selections, and organizational songs. When a ceremony is conducted for a foreign official or dignitary entitled to honors, equivalent honors (salutes) are rendered in the manner prescribed in AR 600-25. The six types of military ceremonies are reviews, parades, honor cordons, honor guards, formal guard mounts, and funerals, and they are rendered as prescribed in FM 3-21.5.

### Text Conventions

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

## REVIEWS

### GENERAL

#### Formation of Troops

##### *Attention*

4-1. The band normally stands on the final line 12 paces to the right of the marker for the right flank unit. The drum major forms and aligns the band. The band commander then receives the band. Prior to the start of the ceremony, the band commander brings the band to **parade rest**. The band commander then faces about, assumes the position of **parade rest** and waits for the adjutant to direct SOUND ATTENTION. The band may play preceremonial music prior to the beginning of the review. In this case, the band commander brings the band to **parade rest** prior to the start of the ceremony. The band commander then faces about, assumes the position of **parade rest** and waits for the adjutant to direct SOUND ATTENTION. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to **attention**. With the band at **attention**, the band commander signals **instruments up** for the trumpet section only. The band commander conducts *Attention* and signals **instruments down**. The unit commanders immediately face about and command their units (in sequence from left to right) to ATTENTION and then face about. On parade fields where the audience and/or the troops marching on are a great distance from the band, the band commander may deem it advisable to have the band execute a half left face when performing preceremony and/or march-on music. Additionally, the band commander may find it advisable to have the bass drummer move to the left flank of the band to facilitate it being clearly heard by marching troops. After directing half left face, the band commander will march to the front left corner of the band to conduct the music. Prior to the band sounding **attention**, the band commander will ensure that the band has executed a **half right face** and has assumed the position at the front of the band.

*Adjutant's Call*

4-2. When the last unit is at **attention**, the adjutant directs SOUND *ADJUTANT'S CALL*. The band commander signals **instruments up**. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his or her post.

*Note:* If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

*Sound Off (Optional)*

4-3. When all units are on the final line at the position of **attention**, the band commander **cuts off** the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of **attention** and the band commander and drum major change posts. Once all troops are at **parade rest**, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to **parade rest**. After the adjutant directs SOUND OFF, the drum major signals **instruments up**. The drum major commands SOUND OFF and conducts the **sound off chords** (tonic, dominant seventh, and tonic). After playing the **sound off chords**, the band steps off playing a march. The drum major signals a **left turn** to march the band in front of the troops (figure 4-1). At the left of the line, the drum major signals **countermarch** and marches the band back down the line of troops. At the appropriate time, the drum major signals a **right turn** and a **countermarch** to return the band to its starting position. When the band has reached its starting position, the drum major signals **mark time** and **halt**. At an appropriate place in the music, the drum major signals **cutoff**, commands SOUND OFF, directs the **sound off chords** again, and signals **cutoff** and **instruments down**. The drum major and the band commander change posts.

*Note:* **Sound off** is an optional part of the review. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

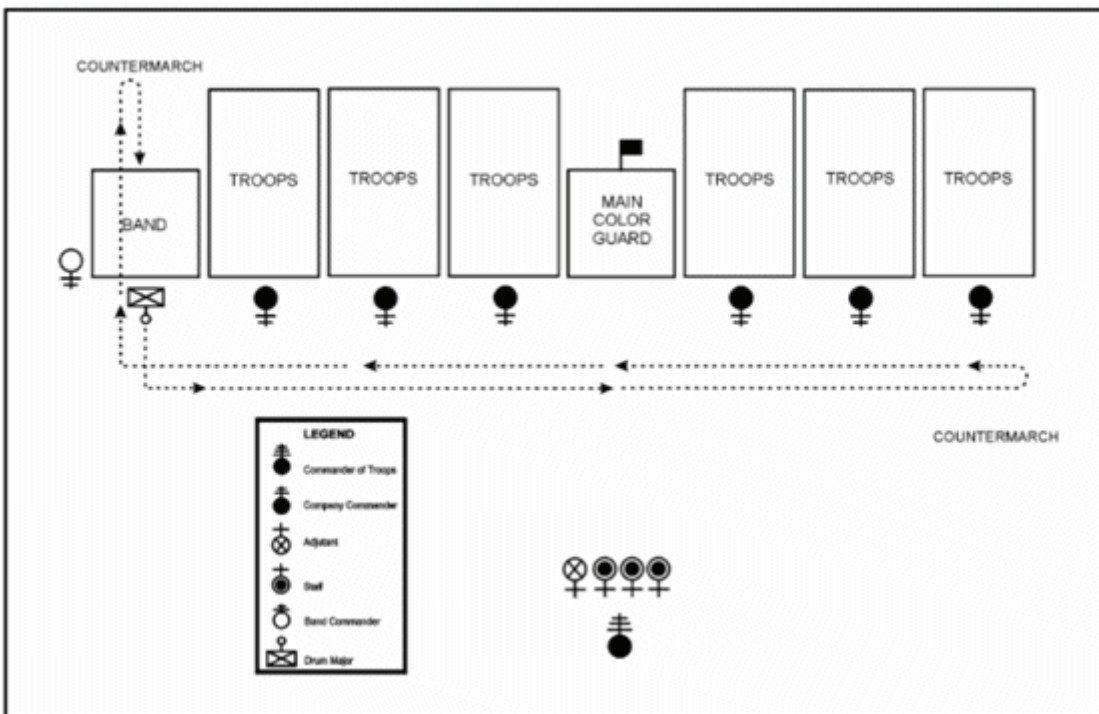


Figure 4-1. Sound off

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*Note:* The band commander may choose not to march with the band during **sound off**, remaining in place to provide a guide point for the drum major to return the band to its original position. If the bandmaster does march with the band during the **sound off**, he or she should assume the original post and halt while the band is marching toward the rear of the formation to perform its final countermarch. The band commander can then serve as a guide point for the drum major and the front rank of the band.

---

### ***Reporting to the Commander of Troops***

4-4. Once the **sound off** has been completed, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander and drum major salute on the command of the unit commander at the immediate left of the band. The adjutant presents the command to the commander of troops and takes his or her post. The commander of troops directs BRING YOUR UNITS TO ORDER, ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his or her post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops then directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

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

---

*Note:* When it is more appropriate, the band commander or drum major may issue verbal commands.

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### **Presentation and Honors**

4-5. When the reviewing officer has halted at his or her post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. Unit commanders face about and command PRESENT, ARMS, face to the front; and salute. If honors are required, the band commander signals **instruments up** when the unit commander at the immediate left of the band commands PRESENT, ARMS. The band commander will indicate the required number of *Ruffles and Flourishes* by holding up the appropriate number of fingers on the left hand. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion), signal **instruments up** on the command of the last unit commander. When all units have completed this movement, the commander of troops faces about and commands the staff to PRESENT, ARMS. The salute of the commander of troops is the signal for the band and the salute battery (if used) to render honors as prescribed in AR 600-25. If the reviewing officer is not entitled to honors, the band commander and drum major salute on the command of the unit commander to the immediate left of the band. Upon completion of the honors music, instruments remain in the playing position (band members should be trained to leave instruments in the playing position unless given instruments down by vocal, baton, or mace commands) and the band commander commands STAND FAST, executes an about face and salutes. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER ARMS, the band commander and drum major terminate their salutes. When honors are played, band members execute **instruments down** in cadence with the command ORDER ARMS.

### **Inspection**

4-6. When the inspection is included, the band remains at the position of **attention** after the completion of the presentation and honors. The reviewing officer and the host commander join the commander of

troops to inspect the command. As the reviewing party approaches the commander of troops, the band commander signals **instruments up**. When the commander of troops salutes the reviewing officer, the band commander begins conducting appropriate inspection music. The commander of troops guides the reviewing party to the right flank of the band. Before the reviewing party passes in front of the band, the band commander stops conducting and faces about. The band commander and drum major execute **eyes right**, and **present arms**. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off again, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

### Honors to the Nation

4-7. When the reviewing party members have returned to their posts, the commander of troops faces about and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and PRESENT, ARMS. The band commander signals **instruments up** and the drum major salutes on the command of the unit commander to the immediate left of the band. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion) signal **instruments up** on the command of the last unit commander. When all units have completed these movements, the commander of troops faces about and commands PRESENT, ARMS for the staff and himself or herself. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the *National Anthem*, instruments remain in the playing position and the band commander commands STAND FAST, executes an about face, and salutes. The commander of troops then commands the staff and himself or herself to ORDER, ARMS, and then faces about and directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. At the command of the unit commander to the immediate left of the band, the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command ORDER, ARMS. At the command PARADE, REST, the band assumes the position of **parade rest**. After the last unit commander has given his or her unit the command PARADE, REST, the percussion section leader will give the directive “Ready, DOWN” in a voice that can be heard by the percussion and sousaphone sections. Upon hearing this directive, the percussion and sousaphone sections will lower their instruments to the ground in unison and remain in position until the percussion section leader gives the directive “Ready, UP.” Upon hearing this directive, the percussion and sousaphone sections will assume the position of **parade rest** in unison.

### Remarks

4-8. After the commander of troops and his or her staff have assumed the position of **parade rest**, the reviewing officer, the host, the host commander, and/or the distinguished guest may address the command. The percussion section leader will listen for indicators of closing comments (for example, "In closing,...") from either the host commander or guest speaker, whomever delivers the last remarks. Upon hearing the closing comments, the percussion section leader will give the directive “Ready, DOWN” in a voice that can be heard by the percussion and sousaphone sections. Upon hearing this directive, the percussion and sousaphone sections will lower themselves to the ground in unison, secure their instruments, and remain in position until the percussion section leader gives the directive “Ready, UP.” Upon hearing this directive, the percussion and sousaphone sections will assume the position of **attention** in unison.

## March in Review

### *Moving the Band onto the Line of March*

4-9. Upon the completion of the remarks, the commander of troops commands the staff to ATTENTION, faces about, and directs, "BRING YOUR UNITS TO ATTENTION." Unit commanders face about and command, "COMPANY (BATTALION), ATTENTION," and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of **attention**. The band commander and drum major change posts. When the units are at **attention**, the commander of troops faces the reviewing officer, who directs, "PASS IN REVIEW," and then faces about and directs, "PASS IN REVIEW." The drum major commands, "AUTOMATIC SEQUENCE, RIGHT, FACE," and "FORWARD, MARCH." The band is marched to a position that enables it to move straight forward onto the line of march without turning (see figure 4-2). The drum major then commands, "MARK TIME, MARCH," and "BAND, HALT." Upon receiving the command of execution "HALT," the band will automatically and in tempo mark time for two counts, execute a **left face** in two counts, and bring **instruments up** in three counts while the drum major simultaneously signals **instruments up**.

### *Stepping Off*

4-10. When the band has completed its movement, the drum major turns his or her head to the left and extends the left arm to signal the first unit commander, to the immediate left of the band, indicating that the band is ready and that the commander can issue his or her command. The unit commander commands RIGHT TURN (the drum major then supplements FORWARD), MARCH, loud enough for the drum major to hear. The drum major, on the command MARCH, signals the downbeat and the band steps off playing. The band follows the prescribed route for the **pass in review** (figure 4-2).

### *Eyes Right*

4-11. When the drum major reaches the **eyes right** marker, the band commander salutes and the drum major executes **eyes right** and **salutes**. Honors are not rendered by the band members at anytime during the **march in review**. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes. The drum major executes **ready front**.

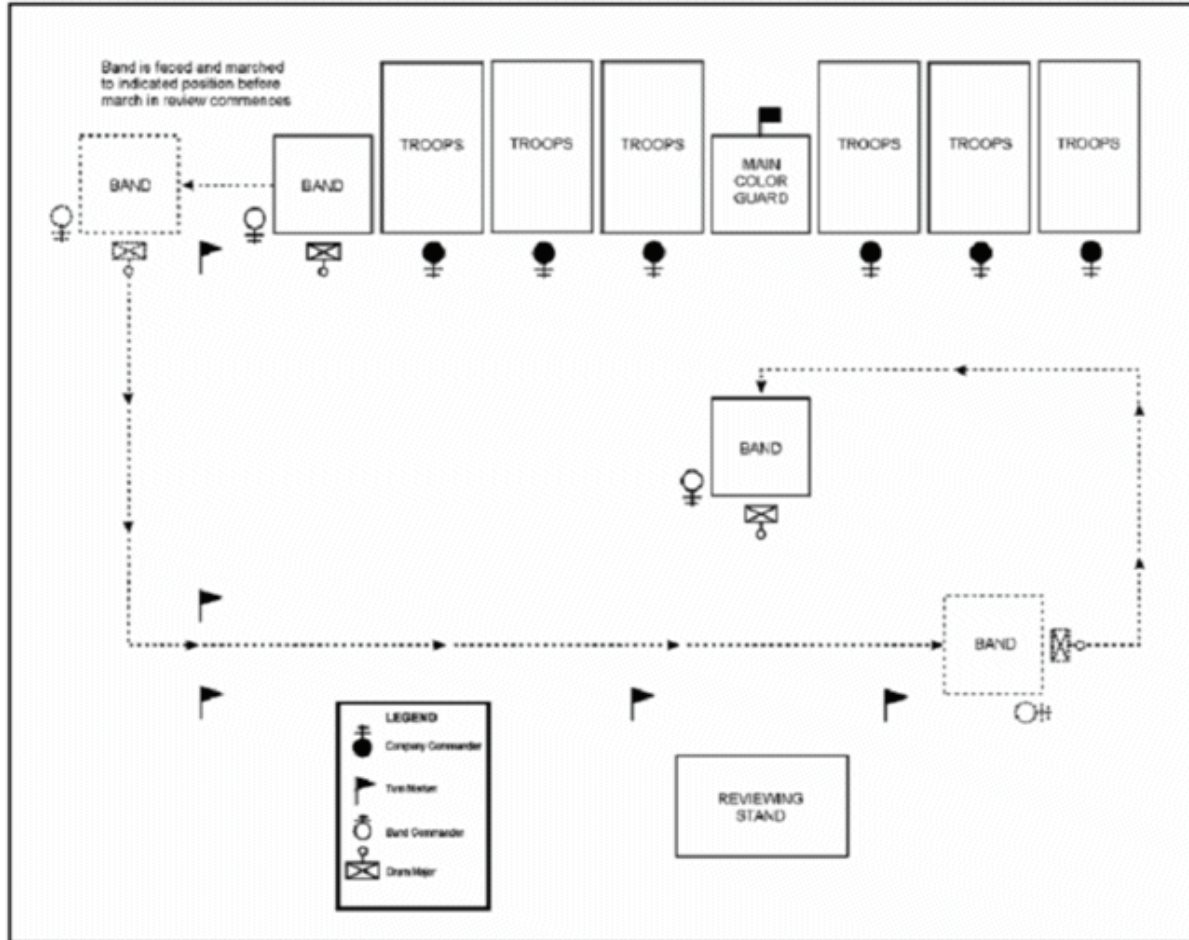


Figure 4-2. Pass in review

### Centering the Band on the Reviewing Stand

4-12. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three **left turns** in sequence. The drum major halts the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption. If time permits, the band commander and drum major change posts and the band commander continues to conduct the band.

### Ending Sequence

4-13. When the last element of troops executes **READY, FRONT**, the drum major or band commander (whichever is in front of the band) signals a **cutoff** and instruments remain in the playing position while the drum section plays an eight-bar cadence. If the drum major is not already in front of the band, the band commander and drum major change posts. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals **forward march**, and **left turn** onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat of the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and



concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

## Conclusion

4-14. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

## REVIEW WITH RETREAT

### Formation of Troops

4-15. The band normally stands on the final line 12 paces to the right of the marker for the right flank unit. The drum major **forms and aligns** the band. The band commander receives the band. Prior to the start of the ceremony, the band commander brings the band to **parade rest**. The band commander then faces about, assumes the position of **parade rest** and waits for the adjutant to direct SOUND ATTENTION. The band may play preceremonial music prior to the beginning of the review. In this case, the band commander brings the band to **parade rest** prior to the start of the ceremony. The band commander then faces about, assumes the position of **parade rest**, and waits for the adjutant to direct SOUND ATTENTION.

### Attention

4-16. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to **attention**. With the band at **attention**, the band commander signals **instruments up** for the trumpet section only. The band commander conducts *Attention* and signals **instruments down** and waits for the adjutant's directive SOUND ADJUTANT'S CALL. Unit commanders bring their units to **attention**.

### Adjutant's Call

4-17. When all units are at **attention**, the adjutant directs SOUND ADJUTANT'S CALL. The band commander signals **instruments up**. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his or her post. If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

### Sound Off (Optional)

4-18. When all units are on the final line at the position of **attention**, the band commander **cuts off** the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of **attention** and the band commander and drum major change posts. Once all troops are at **parade rest**, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to **parade rest**. After the adjutant directs SOUND OFF, the drum major signals **instruments up**. The drum major commands SOUND OFF and conducts the **sound off chords** (tonic, dominant seventh, and tonic). After playing the **sound off chords**, the band steps off playing a march. The drum major signals a **left turn** to march the band in front of the troops (figure 4-1, page 4-3). At the left of the line, the drum major signals **countermarch** and marches the band back down the line of troops. At the appropriate time, the drum major signals a **right turn** and a **countermarch** to return the band to its starting position. When the band has reached its starting position, the drum major signals **mark time** and **halt**. At an appropriate place in the music, the drum major signals **cutoff**, commands SOUND OFF, directs the **sound off chords** again, and signals **cutoff** and **instruments down**. The drum major and the band commander change posts. **Sound off** is an optional part of the **review**. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

### *Reporting to the Commander of Troops*

4-19. Once the sound off has been completed, the adjutant then directs the BRING YOUR UNITS TO ATTENTION. When the commander of troops halts at his or her post, the adjutant directs BRING YOUR UNITS TO PRESENT, ARMS. The band commander and drum major salute on the command of the unit commander to the immediate left of the band. The adjutant presents the command to the commander of troops and takes his or her post. The commander of troops directs BRING YOUR UNITS TO ORDER, ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his or her post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

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

### **Presentation and Honors**

4-20. When the reviewing officer has halted at his or her post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. Unit commanders face about and command PRESENT, ARMS, face to the front; and salute. If honors are required, the band commander signals **instruments up** when the unit commander at the immediate left of the band commands PRESENT, ARMS. The band commander will indicate the required number of *Ruffles and Flourishes* by holding up the appropriate number of fingers on the left hand. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion), signal **instruments up** on the command of the last unit commander. When all units have completed this movement, the commander of troops faces about and commands his or her staff and to PRESENT, ARMS. The salute of the commander of troops is the signal for the band and the salute battery (if used) to render honors as prescribed in AR 600-25. If the reviewing officer is not entitled to honors, the band commander and drum major salute on the command of the unit commander to the immediate left of the band. Upon completion of the honors music, instruments remain in the playing position (band members should be trained to leave instruments in the playing position unless given instruments down by vocal, baton, or mace commands) and the band commander commands STAND FAST, executes an about face, and salutes. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER ARMS, the band commander and drum major terminate their salutes. When honors are played, band members execute **instruments down** in cadence with the command ORDER ARMS.

### **Retreat**

4-21. The commander of troops directs SOUND RETREAT. In a review that contains a **sound off**, the band commander waits for the commander of troops to direct SOUND RETREAT and assume the position of **parade rest** before conducting *Retreat*. The band commander signals **instruments up** for the trumpets. When the commander of troops assumes **parade rest** the trumpets sound *Retreat*. Immediately upon completion of *Retreat*, the commander of troops directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. When the unit commander to the immediate left of the band commands PRESENT, ARMS, the drum major salutes. When the commander of troops salutes, the band commander begins conducting *To The Color*. At the conclusion of the music, the band commander directs STAND FAST, executes an about, and salutes. Instruments remain in the playing position. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command ORDER, ARMS. When the inspection is included, the band remains at the position of **attention** after the completion of *Retreat*.

## Inspection

4-22. The reviewing officer joins the commander of troops to inspect the command. When the commander of troops salutes the reviewing officer, the band commander conducts the band in appropriate inspection music. If it is apparent that the reviewing party will pass in front of the band, the band commander faces about. The band commander and drum major execute **eyes right** and **present arms**. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

## Honors to the Nation

4-23. When the reviewing party members have returned to their posts, the commander of troops faces about and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and PRESENT, ARMS. The band commander signals **instruments up** and the drum major salutes on the command of the unit commander to the immediate left of the band. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion) signal **instruments up** on the command of the last unit commander. When all units have completed these movements, the commander of troops faces about and commands PRESENT, ARMS for the staff and himself or herself. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the *National Anthem*, instruments remain in the playing position and the band commander commands STAND FAST, executes an about face and salutes. The commander of troops then commands the staff and himself/herself to ORDER, ARMS, then faces about and directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. At the command of the unit commander to the immediate left of the band, the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command ORDER, ARMS. At the command PARADE, REST, the band assumes the position of **parade rest**.

## Remarks

4-24. The reviewing officer, host or host commander, and/or guest may address the command at this time.

## March in Review

### *Moving the Band onto the Line of March*

4-25. Upon the completion of the remarks, the commander of troops commands the staff to ATTENTION, faces about, and directs, "BRING YOUR UNITS TO ATTENTION." Unit commanders face about and command, "COMPANY (BATTALION), ATTENTION," and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of **attention**. The band commander and drum major change posts. When the units are at **attention**, the commander of troops faces the reviewing officer, who directs, "PASS IN REVIEW," and then faces about and directs, "PASS IN REVIEW." The drum major commands, "AUTOMATIC SEQUENCE, RIGHT, FACE," and "FORWARD, MARCH." The band is marched to a position that enables it to move straight forward onto the line of march without turning (see figure 4-2, page 4-6). The drum major then commands, "MARK TIME, MARCH," and "BAND, HALT". Upon receiving the command of execution "HALT," the band

will automatically and in tempo mark time for two counts, execute a **left face** in two counts, and bring **instruments up** in three counts while the drum major simultaneously signals **instruments up**.

### *Stepping Off*

4-26. When the band has completed its movement, the drum major turns his or her head to the left and extends the left arm to signal the first unit commander, to the immediate left of the band, indicating that the band is ready and that the commander can issue his or her command. The unit commander commands **RIGHT TURN** (the drum major then supplements **FORWARD**), **MARCH**, loud enough for the drum major to hear. The drum major, on the command **MARCH**, signals the downbeat and the band steps off playing. The band follows the prescribed route for the **pass in review** (figure 4-2, page 4-6).

### *Eyes Right*

4-27. When the drum major reaches the eyes right marker, the band commander and the drum major execute **eyes right** and **salutes**. Honors are not rendered by the band members at anytime during the **march in review**. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes and execute **ready front**.

### *Centering the Band on the Reviewing Stand*

4-28. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three **left turns** in sequence. The drum major **halts** the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption.

### **Ending Sequence**

4-29. When the last element of troops executes **READY, FRONT**, the drum major signals a **cutoff** and instruments remain in the playing position while the drum section plays an eight-bar cadence. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals **forward, march, and left turn** onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat on the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

### **Conclusion**

4-30. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

## **REVIEW WITH DECORATIONS, AWARDS, OR INDIVIDUAL RETIREMENT**

### **Formation of Troops**

4-30. The band normally stands on the final line 12 steps to the right of the marker for the right flank unit. The drum major forms and aligns the band. The band commander receives the band. Prior to the start of the ceremony, the band commander brings the band to **parade rest**. The band commander then faces about, assumes the position of **parade rest** and waits for the adjutant to direct **SOUND ATTENTION**. The band may play preceremonial music prior to the beginning of the review. In this case, the band commander brings the band to **parade rest** prior to the start of the ceremony. The band commander then faces about, assumes the position of **parade rest** and waits for the adjutant to direct **SOUND ATTENTION**.

**Attention**

4-31. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to **attention**. With the band at **attention**, the band commander signals **instruments up** for the trumpet section only. The band commander conducts *Attention*, signals **instruments down**, and waits for the adjutant's directive to SOUND ADJUTANT'S CALL.

**Adjutant's Call**

4-32. Troop commanders bring their troops to Attention. When all units are at **attention**, the adjutant directs SOUND ADJUTANT'S CALL. The band commander signals **instruments up**. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his or her post.

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*Note:* If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

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**Sound Off (Optional)**

4-33. When all units are on the final line at the position of **attention**, the band commander **cuts off** the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of **attention** and the band commander and drum major change posts. Once all troops are at **parade rest**, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to **parade rest**. After the adjutant directs SOUND OFF, the drum major signals **instruments up**. The drum major commands SOUND OFF and conducts the **sound off chords** (tonic, dominant seventh, and tonic). After playing the **sound off chords**, the band steps off playing a march. The drum major signals a **left turn** to march the band in front of the troops (figure 4-1, page 4-3). At the left of the line, the drum major signals **countermarch** and marches the band back down the line of troops. At the appropriate time, the drum major signals a **right turn** and a **countermarch** to return the band to its starting position. When the band has reached its starting position, the drum major signals **mark time** and **halt**. At an appropriate place in the music, the drum major signals **cutoff**, commands SOUND OFF, directs the **sound off chords** again, and signals **cutoff** and **instruments down**. The drum major and the band commander change posts.

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*Note:* **Sound off** is an optional part of the **review**. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

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**Reporting to the Commander of Troops**

4-34. Once the **sound off** has been completed, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander and drum major salute on the command of the unit commander to the immediate left of the band. The adjutant presents the command to the commander of troops and takes his or her post. The commander of troops directs BRING YOUR UNITS TO ORDER ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his or her post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

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

### Presentation and Honors

4-35. When the reviewing officer has halted at his or her post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. Unit commanders face about and command PRESENT, ARMS, face to the front; and salute. If honors are required, the band commander signals **instruments up** when the unit commander at the immediate left of the band commands PRESENT, ARMS. The band commander will indicate the required number of *Ruffles and Flourishes* by holding up the appropriate number of fingers on the left hand. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion), signal **instruments up** on the command of the last unit commander. When all units have completed this movement, the commander of troops faces about and commands his staff and to PRESENT, ARMS. The salute of the commander of troops is the signal for the band and the salute battery (if used) to render honors as prescribed in AR 600-25. If the reviewing officer is not entitled to honors, the band commander and drum major salute on the command of the unit commander to the immediate left of the band. Upon completion of the honors music, instruments remain in the playing position (band members should be trained to leave instruments in the playing position unless given instruments down by vocal, baton, or mace commands) and the band commander commands STAND FAST, executes an about face, and salutes. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER ARMS, the band commander and drum major terminate their salutes. When honors are played, band members execute **instruments down** in cadence with the command ORDER ARMS.

### Inspection

4-36. When the inspection is included, the band remains at the position of **attention** after the completion of the **presentation and honors**. The reviewing officer joins the commander of troops to inspect the command. When the commander of troops salutes the reviewing officer, the band commander conducts the band in appropriate inspection music. If it is apparent that the reviewing party will pass in front of the band, the band commander faces about. The band commander and drum major execute **eyes right** and **salute**. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

### Honored Persons and Colors Forward

4-37. When the reviewing officer returns to his or her post, the commander of troops directs BRING YOUR UNITS TO ATTENTION. The band assumes the position of **attention** on the command of the unit commander to the immediate left of the band. After all units are at **attention**, the commander of troops commands PERSONS TO BE HONORED AND COLORS CENTER, MARCH. On the command PERSONS TO BE HONORED AND COLORS CENTER, the band commander signals **instruments up**. On the command MARCH, the band begins to play a march and continues playing until the detachment halts in front of the reviewing officer. The band commander should **cut off** the band when the detachment halts. If time permits, the band commander faces about.

## Honors to the Nation

4-38. When the reviewing party members have returned to their posts, the commander of troops faces about and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and PRESENT, ARMS. The band commander signals **instruments up** and the drum major salutes on the command of the unit commander to the immediate left of the band. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion) signal **instruments up** on the command of the last unit commander. When all units have completed these movements, the commander of troops faces about and commands PRESENT, ARMS for the staff and himself or herself. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the *National Anthem*, instruments remain in the playing position and the band commander commands STAND FAST, executes an about face, and salutes. The commander of troops then commands the staff and himself or herself to ORDER, ARMS, and then faces about and directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. At the command of the unit commander to the immediate left of the band, the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command ORDER, ARMS. At the command PARADE, REST, the band assumes the position of **parade rest**.

## Ceremony

4-39. The awards, decorations, or retirement ceremony takes place at this time.

## Remarks

4-40. Remarks may be made at this time. In some instances, the detachment is posted prior to the remarks. The units are brought to attention before the colors are moved and returned to **parade rest** when the colors are back in their original position.

## Honored Persons and Colors Post

4-41. Upon completion of the remarks, the commander of troops brings his or her staff to **attention**, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION, and then face about. The band comes to **attention** at the command of the unit commander to the immediate left of the band. The commander of troops faces about and commands DETACHMENT, POST, MARCH. On the command POST, the following occurs simultaneously: the band commander signals **instruments up**; the Colors reverse and halt; awardees and/or retirees execute a **right face**; and guidon bearers and/or company commanders execute an **about face**. On the command MARCH, the band begins to play a march, and colors and awardees step off. When all elements have returned to their positions, the band commander **cuts off** the band and signals **instruments down**. The band remains at the position of **attention**. The band commander and drum major change posts for the **march in review**.

## March in Review

### *Moving the Band onto the Line of March*

4-42. Upon the completion of the remarks, the commander of troops commands the staff to ATTENTION, faces about, and directs, "BRING YOUR UNITS TO ATTENTION." Unit commanders face about and command, "COMPANY (BATTALION), ATTENTION," and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of **attention**. The band commander and drum major change posts. When the units are at **attention**, the commander of troops faces the reviewing officer, who directs, "PASS IN REVIEW," and then faces about and directs, "PASS IN REVIEW." The drum major commands, "AUTOMATIC SEQUENCE, RIGHT, FACE," and "FORWARD, MARCH." The band is marched to a position that enables it to move straight forward onto the line of march without turning (see figure 4-2, page 4-6). The drum major then commands, "MARK

TIME, MARCH,” and “BAND, HALT.” Upon receiving the command of execution “HALT,” the band will automatically and in tempo mark time for two counts, execute a **left face** in two counts, and bring **instruments up** in three counts while the drum major simultaneously signals **instruments up**.

### *Stepping Off*

4-43. When the band has completed its movement, the drum major turns his or her head to the left and extends the left arm to signal the first unit commander, to the immediate left of the band, indicating that the band is ready and that the commander can issue his or her command. The unit commander commands RIGHT TURN (the drum major then supplements FORWARD), MARCH, loud enough for the drum major to hear. The drum major, on the command MARCH, signals the downbeat and the band steps off playing. The band follows the prescribed route for the **pass in review** (figure 4-2, page 4-6).

### *Eyes Right*

4-44. When the drum major reaches the eyes right marker, the band commander and the drum major execute **eyes right** and **salute**. Honors are not rendered by the band members at anytime during the **march in review**. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes and execute **ready front**.

### *Centering the Band on the Reviewing Stand*

4-45. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three **left turns** in sequence. The drum major **halts** the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption.

### **Ending Sequence**

4-46. When the last element of troops executes READY, FRONT, the drum major signals a cutoff and instruments remain in the playing position while the drum section plays an eight-bar cadence. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals **forward, march, and left turn** onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat on the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

### **Conclusion**

4-47. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

## **REVIEW WITH CHANGE OR COMMAND, ACTIVATION, OR INACTIVATION**

### **Formation of Troops**

4-48. The band normally stands on the final line 12 steps to the right of the marker for the right flank unit. The drum major forms and aligns the band. The band commander receives the band. Prior to the start of the ceremony, the band commander brings the band to **parade rest**. The band commander then faces about, assumes the position of **parade rest**, and waits for the adjutant to direct SOUND ATTENTION. The band may play preceremonial music prior to the beginning of the review. In this case, the band commander



brings the band to **parade rest** prior to the start of the ceremony. The band commander then faces about, assumes the position of **parade rest** and waits for the adjutant to direct SOUND ATTENTION.

#### *Attention*

4-49. The adjutant directs SOUND ATTENTION while posted three steps from the left flank of the band. The band commander commands the band to Attention. With the band at Attention, the band commander signals **instruments up** for the trumpet section only. The band commander conducts *Attention*, signals **instruments down**, and waits for the adjutant's directive to SOUND ADJUTANT'S CALL.

#### *Adjutant's Call*

4-50. Troop commanders bring their troops to **attention**. When all units are at Attention, the adjutant directs SOUND ADJUTANT'S CALL. The band commander signals **instruments up**. The band commander conducts *Adjutant's Call*. When the unit commander at the immediate left of the band commands FORWARD, MARCH, the band begins to play marching music. The adjutant moves to his post. If the troops are on the final line prior to the start of the review, a march is not played immediately following *Adjutant's Call*.

#### *Sound Off (Optional)*

4-51. When all units are on the final line at the position of Attention, the band commander **cuts off** the band. The adjutant directs BRING YOUR UNITS TO PARADE, REST. The band stays at the position of **attention** and the band commander and drum major change posts. Once all troops are at **parade rest**, the adjutant directs SOUND OFF. The adjutant remains facing the troops and comes to **parade rest**. After the adjutant directs SOUND OFF, the drum major signals **instruments up**. The drum major commands SOUND OFF and conducts the **sound off chords** (tonic, dominant seventh, and tonic). After playing the **sound off chords**, the band steps off playing a march. The drum major signals a **left turn** to march the band in front of the troops (figure 4-1). At the left of the line, the drum major signals **countermarch** and marches the band back down the line of troops. At the appropriate time, the drum major signals a **right turn** and a **countermarch** to return the band to its starting position. When the band has reached its starting position, the drum major signals **mark time** and **halt**. At an appropriate place in the music, the drum major signals **cutoff**, commands SOUND OFF, directs the **sound off chords** again, and signals **cutoff** and **instruments down**. The drum major and the band commander change posts. **Sound off** is an optional part of the **review**. It may also be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

#### *Reporting to the Commander of Troops*

4-52. Once the **sound off** has been completed, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. The band commander and drum major salute on the command of the unit commander to the immediate left of the band. The adjutant presents the command to the commander of troops and takes his or her post. The commander of troops directs BRING YOUR UNITS TO ORDER ARMS. The band commander and drum major terminate their salutes on the command of the unit commander to the immediate left of the band. If the reviewing officer has not taken his or her post, the commander of troops directs BRING YOUR UNITS TO PARADE REST. The commander of troops directs BRING YOUR UNITS TO ATTENTION before the reviewing officer arrives. When the band commander and drum major move at the command of the adjutant or the commander of troops, the following statements apply:

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

## Presentation and Honors

4-53. When the reviewing officer has halted at his or her post, the commander of troops faces about and directs BRING YOUR UNITS TO PRESENT ARMS. Unit commanders face about and command PRESENT, ARMS, face to the front; and salute. If honors are required, the band commander signals **instruments up** when the unit commander at the immediate left of the band commands PRESENT, ARMS. The band commander will indicate the required number of *Ruffles and Flourishes* by holding up the appropriate number of fingers on the left hand. The drum major salutes. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion), signal **instruments up** on the command of the last unit commander. When all units have completed this movement, the commander of troops faces about and commands his or her staff and to PRESENT, ARMS. The salute of the commander of troops is the signal for the band and the salute battery (if used) to render honors as prescribed in AR 600-25. If the reviewing officer is not entitled to honors, the band commander and drum major salute on the command of the unit commander to the immediate left of the band. Upon completion of the honors music, instruments remain in the playing position (band members should be trained to leave instruments in the playing position unless given instruments down by vocal, baton, or mace commands) and the band commander commands STAND FAST, executes an about face, and salutes. After the completion of the presentation and honors, the commander of troops directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. When the unit commander to the immediate left of the band commands ORDER ARMS, the band commander and drum major terminate their salutes. When honors are played, band members execute **instruments down** in cadence with the command ORDER ARMS.

## Inspection

4-54. When the inspection is included, the band remains at the position of **attention** after the completion of the **presentation and honors**. The reviewing officer joins the commander of troops to inspect the command. When the commander of troops salutes the reviewing officer, the band commander conducts the band in appropriate inspection music. If it is apparent that the reviewing party will pass in front of the band, the band commander faces about. The band commander and drum major do **eyes right** and **salute**. As the reviewing party comes into their line of sight, the band commander and drum major follow the party with their head and eyes. The band commander and drum major turn their heads until the reviewing party passes to their front. At this point, their head and eyes remain fixed. When the last officer of the reviewing party has cleared the left flank of the band, the band commander and drum major terminate their salutes. The band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspection party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off, the band commander faces about. After the reviewing party has passed in front of the band, the band commander faces about to face the band and continues conducting the inspection music. The band commander brings the band back to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

## Colors Forward

4-55. When the reviewing officer returns to his or her post, the commander of troops directs BRING YOUR UNITS TO ATTENTION. The band comes to **attention** on the command of the unit commander to the immediate left of the band. The band commander faces the band. After all units are at **attention**, the commander of troops commands COLORS CENTER, MARCH. On the preparatory command COLORS CENTER, the band commander signals **instruments up**. On the command of execution MARCH, the band begins to play a march and continues to play until the detachment halts in front of the reviewing officer. The band commander should **cut off** the band when the detachment halts. If time permits, the band commander faces about.

## Honors to the Nation

4-56. When the reviewing party members have returned to their posts, the commander of troops faces about and directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS. Unit commanders face about and command COMPANY (BATTALION), ATTENTION and PRESENT, ARMS. The band commander signals **instruments up** and the drum major salutes on the command of the unit commander to the immediate left of the band. If a ceremony has a large number of troops participating, the band commander may (at his or her discretion) signal **instruments up** on the command of the last unit commander. When all units have completed these movements, the commander of troops faces about and commands PRESENT, ARMS for the staff and himself or herself. On the execution of the hand salute by the commander of troops, the band commander begins conducting the *National Anthem*. Upon completion of the *National Anthem*, instruments remain in the playing position and the band commander commands STAND FAST, executes an about face, and salutes. The commander of troops then commands his or her staff and himself or herself to ORDER, ARMS, then faces about, and directs BRING YOUR UNITS TO ORDER ARMS AND PARADE REST. At the command of the unit commander to the immediate left of the band, the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command ORDER, ARMS. At the command PARADE, REST, the band assumes the position of **parade rest**.

## Ceremony

4-57. The change of command, activation, or inactivation ceremony takes place at this time.

## Remarks

4-58. Remarks may be made at this time. In some instances, the detachment is posted prior to the remarks. The units are brought to **attention** before the colors are moved and return to **parade rest** when the colors are back to their original position.

## Colors Post

4-59. Upon the completion of the remarks, the commander of troops brings his or her staff to **attention**, faces about, and directs BRING YOUR UNITS TO ATTENTION. Unit commanders face about and command COMPANY (BATTALION), ATTENTION, and then face about. The band comes to **attention** on the command of the unit commander to the immediate left of the band. The commander of troops faces about and commands COLORS POST, MARCH. On the command POST, the following occurs simultaneously:

- The band commander signals **instruments up**; the colors reverse march and halt; and guidon bearers and/or company commanders execute an **about face**.
- On the command MARCH, the band begins to play a march until the colors are returned to their original position.
- The band commander **cuts off** the band, signals **instruments down**, and faces about. The band remains at the position of **attention**. The band commander and drum major change posts for the **march in review**.

## March in Review

### *Moving the Band onto the Line of March*

4-60. Upon the completion of the remarks, the commander of troops commands the staff to ATTENTION, faces about, and directs, "BRING YOUR UNITS TO ATTENTION." Unit commanders face about and command, "COMPANY (BATTALION), ATTENTION," and face back to the front. At the command of the unit commander to the immediate left of the band, the band assumes the position of **attention**. The band commander and drum major change posts. When the units are at **attention**, the commander of troops faces the reviewing officer, who directs, "PASS IN REVIEW," and then faces about and directs, "PASS IN REVIEW." The drum major commands, "AUTOMATIC SEQUENCE, RIGHT, FACE," and

“FORWARD, MARCH.” The band is marched to a position that enables it to move straight forward onto the line of march without turning (see figure 4-2, page 4-6). The drum major then commands, “MARK TIME, MARCH,” and “BAND, HALT.” Upon receiving the command of execution “HALT,” the band will automatically and in tempo mark time for two counts, execute a **left face** in two counts, and bring **instruments up** in three counts while the drum major simultaneously signals **instruments up**.

### ***Stepping Off***

4-61. When the band has completed its movement, the drum major turns his or her head to the left and extends the left arm to signal the first unit commander, to the immediate left of the band, indicating that the band is ready and that the commander can issue his or her command. The unit commander commands RIGHT TURN (the drum major then supplements FORWARD), MARCH, loud enough for the drum major to hear. The drum major, on the command MARCH, signals the downbeat and the band steps off playing. The band follows the prescribed route for the **pass in review** (figure 4-2).

### ***Eyes Right***

4-62. When the drum major reaches the eyes right marker, the band commander and the drum major executes **eyes right** and **salutes**. Honors are not rendered by the band members at anytime during the **march in review**. The band simply continues to play music without interruption. When the band commander reaches the ready front marker, both the band commander and drum major terminate their salutes and execute **ready front**.

### ***Centering the Band on the Reviewing Stand***

4-63. When the last rank of the band is approximately six steps past the ready front marker, the drum major signals three **left turns** in sequence. The drum major halts the band when it is facing and centered on the reviewing stand. The first rank should be at least 12 steps from the left flank of the marching troops. As the colors pass the reviewing stand, the band commander and drum major salute and return to order arms in cadence with the reviewing officer. The band continues to play marching music without interruption.

### **Ending Sequence**

4-64. When the last element of troops executes READY, FRONT, the drum major signals a **cutoff** and instruments remain in the playing position while the drum section plays an eight-bar cadence. On the first downbeat following the cadence, the band begins to play (in place) the official version of *The Army Goes Rolling Along*, beginning at the introduction. On the second time through letter A, the drum major signals **forward, march** and **left turn** onto the line of march. The band continues to play through the end of the chorus. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat on the second measure before D for three full beats. At the conclusion of *The Army Goes Rolling Along*, the band stops playing and concludes the ceremony with drum cadence only. Bands may play music representative of the command before playing *The Army Goes Rolling Along*.

### **Conclusion**

4-65. At the conclusion of *The Army Goes Rolling Along*, the commander of troops and the reviewing officer face each other and exchange salutes. This officially terminates the ceremony.

### **MOUNTED REVIEW**

4-66. For mounted reviews, the band is formed dismounted and stands 25 yards (22.9 meters) to the left and 5 yards (4.6 meters) to the rear of the reviewing officer. All troops and vehicles form and take position on line before *Adjutant's Call*. When the adjutant has determined that all units are on line, he or she will command or signal the band commander to SOUND ADJUTANT'S CALL, which is the signal that the review has begun. The band does not play a march after sounding *Adjutant's Call*. The review then proceeds as prescribed for a dismounted review.

*Note:* The rendition of music by the band for sound off, personal honors, retreat, decoration and awards, and pass in review follow the same procedure as outlined for a dismounted review.

### SPECIAL REVIEW

4-67. A special review is a review conducted by composite or representative units. This ceremony replaces a standard review when a larger formation is not practical or the field is too small to allow full movement. It is essentially the same as a battalion or larger review, with some exceptions.

- The troops are formed on the final line.
- Attention and Adjutant's Call are not sounded.
- Neither the adjutant nor staff participate.
- The commander of troops gives commands rather than directives.
- During the pass in review, the drum major positions the band in front of the reviewing officer by signaling a **left turn** at a point midway between the final line and reviewing line (figure 4-3). The drum major signals a **right turn** to center the band on the reviewing officer.

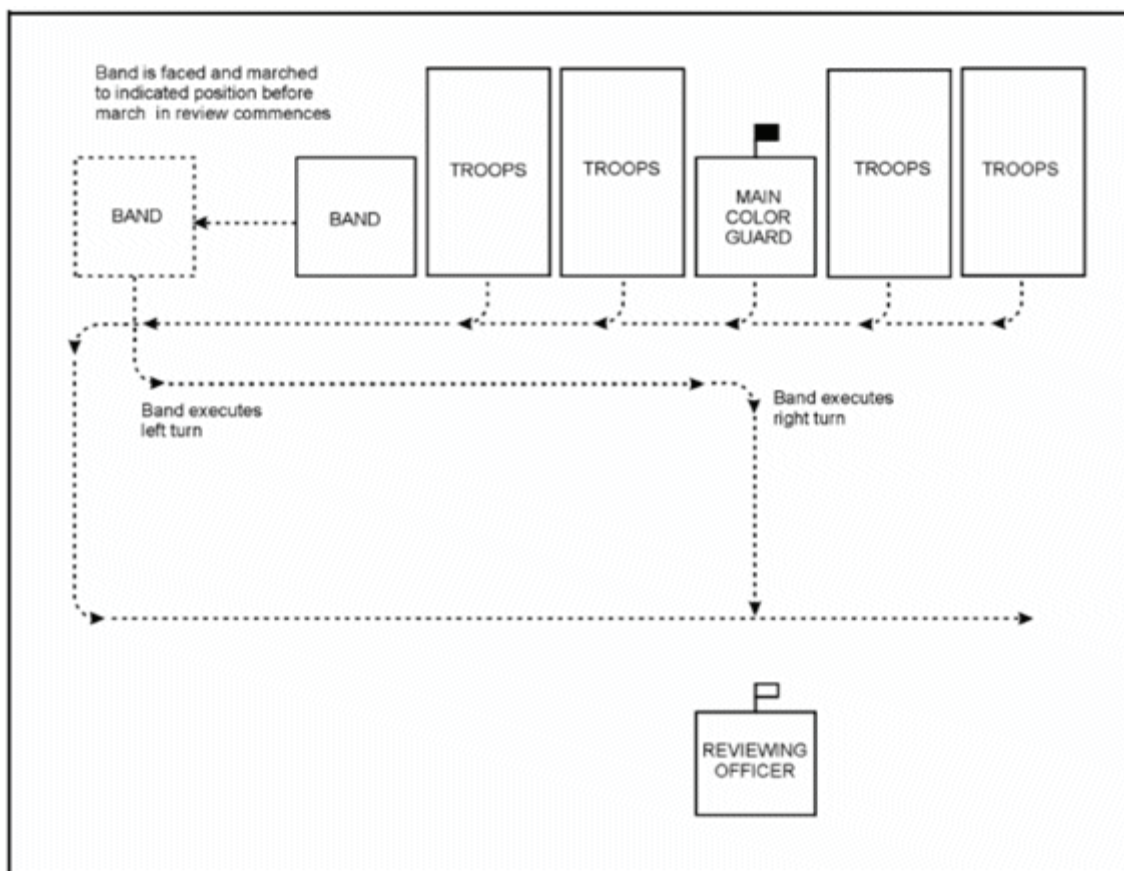


Figure 4-3. Pass in review—special review

### PARADES

4-68. Preparing troops for a parade is similar to preparing them for a review. In a parade, however, the troop commander is also the reviewing officer. If the band performs a sound off, the inspection is omitted. A report is rendered. Orders are published. Officers and guidons march forward and center on the

commander of troops. A parade consists of the following steps in the sequence indicated: formation of troops; sound off; retreat (when scheduled); honors to the nation; reports; publishing of orders; officers center (post); pass in review; and the conclusion. When **retreat** is part of a parade, honors to the nation immediately follow **retreat**.

## CEREMONIAL BATTALION PARADE

### Formation of Troops

4-69. The band forms in the same manner as for a review. *Attention*, *Adjutant's Call*, and a march to move the battalion forward are performed as in a review.

### Sound Off

4-70. Immediately following the march, the band commander and drum major change posts. When the battalion is at **parade rest** the adjutant directs SOUND OFF. After the adjutant directs SOUND OFF, the drum major signals **instruments up**. The drum major commands SOUND OFF and conducts the **sound off chords** (tonic, dominant seventh, and tonic). After playing the **sound off chords**, the band steps off playing a march. The drum major signals a **left turn** to march the band in front of the troops (figure 4-4). At the left of the line, the drum major signals countermarch and marches the band back down the line of troops. At the appropriate time, the drum major signals a **right turn**, and a **countermarch** to return the band to its starting position. When the band has reached its starting position, the drum major signals **mark time** and **halt**. At an appropriate place in the music, the drum major signals **cutoff**, commands SOUND OFF, directs the **sound off chords** again, and signals **cutoff** and **instruments down**. The drum major and the band commander change posts.

*Note:* **Sound off** may be eliminated or performed in place when ceremonies are indoors, during inclement weather, or when space is limited.

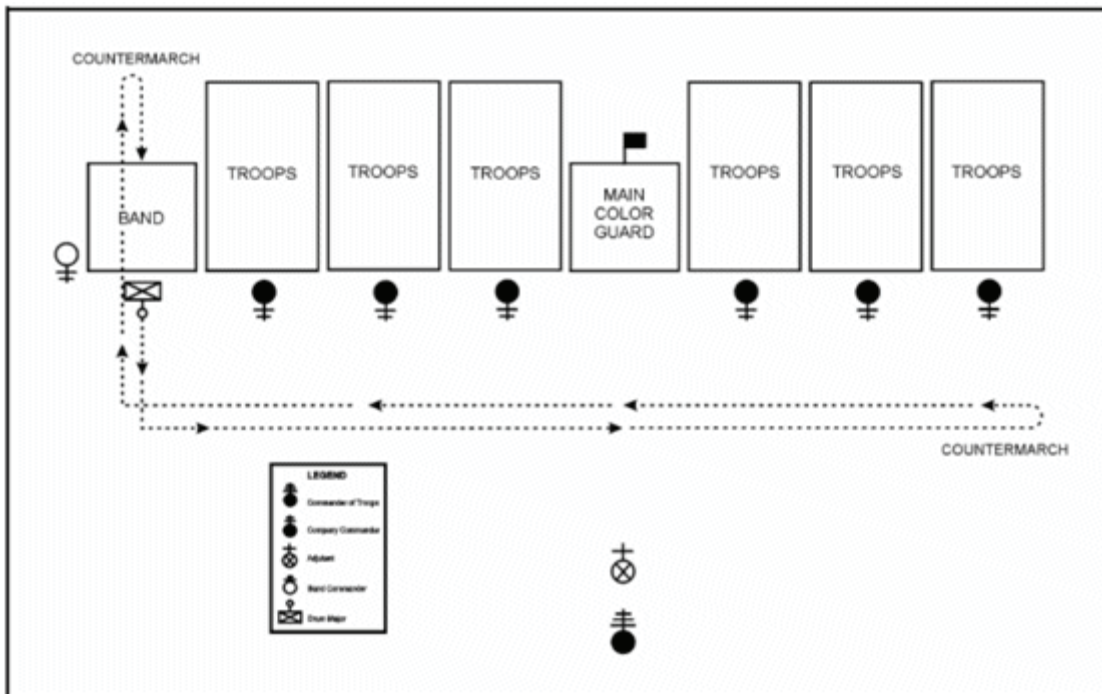


Figure 4-4. Sound off—parades

## Retreat

4-71. When scheduled, retreat will occur at this point. When the adjutant directs SOUND RETREAT, the band commander signals **instruments up** for the trumpet section only and conducts *Retreat*. If the paradedoes not include sound off, the adjutant directs SOUND RETREAT. When the adjutant assumes **parade rest**, the trumpets sound *Retreat*. Immediately after *Retreat*, the adjutant directs ATTENTION and PRESENT, ARMS. When the unit commander to the immediate left of the band commands PRESENT, ARMS, the drum major salutes and the band commander signals **instruments up**. When the adjutant salutes, the band commander begins conducting To The Color. At the conclusion of the music, the band commander directs STAND FAST, executes an about, and salutes. Instruments remain in the playing position. The band commander and drum major terminate their salutes on the command ORDER, ARMS, given by the unit commander to the immediate left of the band. Band members execute **instruments down** in cadence at the command ORDER, ARMS.

## Honors to the Nation

4-72. If retreat is not scheduled, the adjutant directs BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS after completion of the **sound off**. The band commander signals **instruments up** and the drum major salutes when the commander of the unit to the immediate left of the band commands PRESENT, ARMS. When the adjutant salutes, the band commander begins conducting the *National Anthem*. Upon completion of the *National Anthem*, instruments remain in the playing position and the band commander commands STAND FAST, executes an about face, and salutes. When the unit commander to the immediate left of the band commands ORDER, ARMS, the band commander and the drum major terminate their salutes. Band members execute **instruments down** in cadence at the command ORDER, ARMS.

## Reports

4-73. The adjutant reports to the commander of troops. The adjutant receives reports from the units. The adjutant reports again to the commander of troops.

4-74. The adjutant reads the orders.

## Officers Center (Post)

4-75. Unit commanders command PARADE REST. The band remains at **attention**. The band commander faces the band. The adjutant commands OFFICERS CENTER, MARCH. On the command MARCH, the band plays a march until the officers are in front of the commander. The officers salute. The battalion commander gives all necessary instructions and then commands OFFICERS POST, MARCH. On the command MARCH, the band begins to play a march. The band commander ends the music when the last officer assumes **parade rest**. The band commander and drum major change posts.

## Pass in Review

4-76. The battalion commander directs BRING YOUR UNITS TO ATTENTION. When all units are at **attention**, the battalion commander directs PASS IN REVIEW. The pass in review proceeds as in a review.

## Conclusion

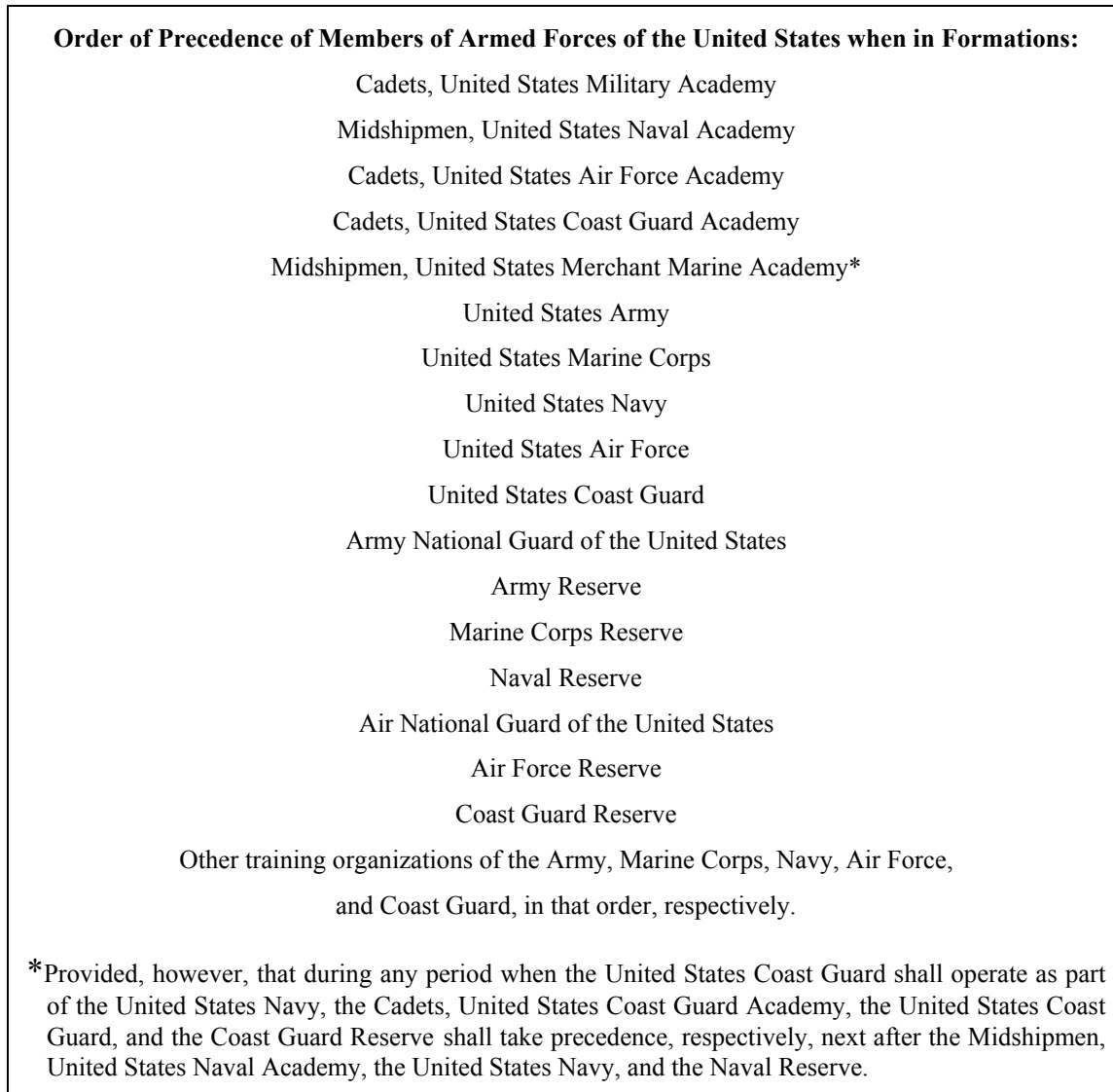
4-77. The conclusion is the same as in a **review**. The completion of *The Army Goes Rolling Along* officially ends the ceremony.

## CEREMONIAL BRIGADE PARADE

4-78. The ceremonial brigade parade is a battalion parade with the following changes: brigade commander replaces the battalion commander and brigade replaces battalion in the description; the band troops the line by marching in front of the battalion commanders and the line of troops.

## STREET PARADE

4-79. The troop elements are formed as described in FM 3-21.5(22-5). If the band participates as part of its parent organization, it forms behind the organization commander and his or her staff. If the band marches as a separate unit, it is the leading element of the column. If more than one band participates, the bands should be far enough apart so that their cadences do not conflict. If the parade contains various troop elements from the DOD, DOD Directive 1005.8 states the order of precedence (figure 4-5).



**Figure 4-5. DoD Directive 1005.8**

## Step Off and March

4-80. Before stepping off on the march the drum major must conduct a site reconnaissance of the prescribed route and location of the reviewing stand. The parade steps off at the command of the first troop element commander. On his or her command, the drum major signals the downbeat. The band steps off playing. For the march, the band commander should select a minimum number of highly recognizable marches. The audience constantly changes so it is perfectly acceptable to do a whole parade alternating *The Army Goes Rolling Along* with an organizational march or *The Stars and Stripes Forever*. On parades with



large audiences, it is advisable to play marches of shorter duration by taking all second endings. In this way, the band can perform more frequently without unduly fatiguing the musicians. This is preferable to having large parts of the audience only hear a drum cadence while the band recovers from a full length march. To signal that the band is approaching the reviewing stand, the drum major extends the mace into the air, grasping it by the ferrule and rotating the ball in a counterclockwise motion. This signals the band that the next roll off will be followed by any special music; for example, *The Army Goes Rolling Along* or an organizational song that is to be played while passing the reviewing stand. To signal the band to play honors at the reviewing stand, the drum major extends the mace into the air, grasping it just below the ball and raising the ferrule, and then rotating the ferrule in a counterclockwise motion. This signals the band that the next roll off will be followed by *Ruffles and Flourishes* followed by a designated march or special music.

## Honors

4-81. If the individual reviewing the parade is entitled to honors, the drum major signals a **cutoff** so that honors will begin as the first rank reaches the eyes right marker. On the next accented beat after the **cutoff**, and without a signal from the drum major, the band plays the required number of *Ruffles and Flourishes*. *The General's March* or *Flag Officer's March* is not played at this time. The band commander and drum major salute. At the conclusion of the honors, on the next accented beat, the band plays a previously designated march or special music. The band plays honors only if the band commander has been officially informed of the requirement.

## At the Reviewing Stand

4-82. After passing the reviewing stand, the band may turn out of the line of march to furnish music for the troop elements (see figure 4-6). The band returns to the line of march when the last of its assigned troop elements has passed the reviewing stand. To accomplish these movements, the drum major signals a **right** (or **left**) **turn** when the last rank of the band is six steps past the reviewing stand. After the band clears the line of march, it **countermarches** and **halts**. The band commander and drum major salute when the National Color passes. *Ruffles and Flourishes* are not played at this time. When the last troop element to which the band has been assigned has cleared the reviewing stand, the band marches on to the line of march, executes the necessary turn, and follows the troop elements.

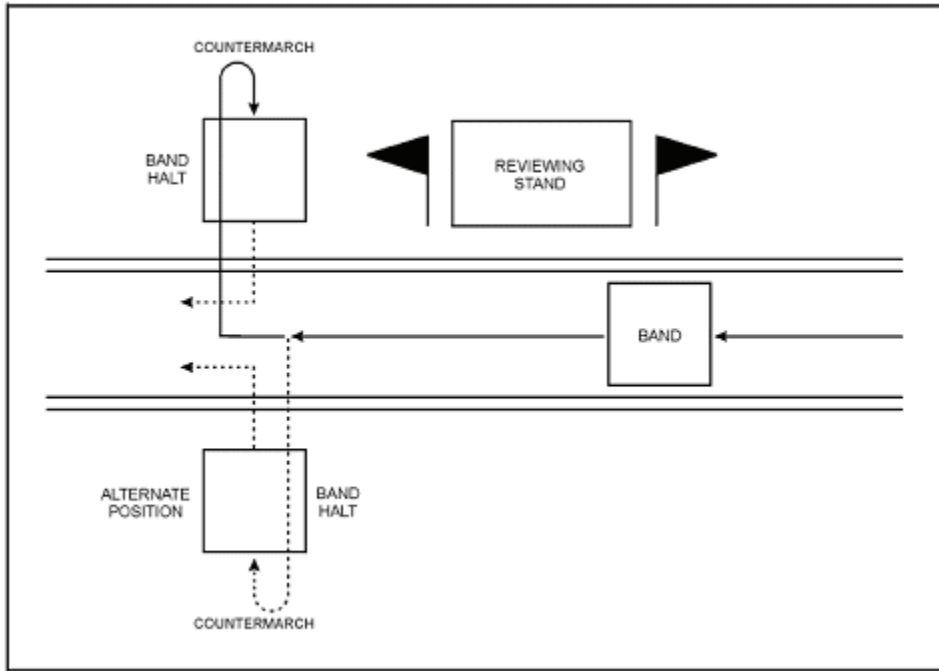


Figure 4-6. Street parade

## HONOR CORDONS

4-83. Honor cordon ceremonies may be used when welcoming or bidding farewell to distinguished visitors. A select group of Soldiers is designated to honor the distinguished visitors and provide security at the immediate arrival or departure site. The honor cordon normally consists of two squads, a senior sergeant, a cordon commander, and a host. When deemed appropriate, the commander may elect to use a band, colors, and distinguishing flags. When a band is part of the arrival or departure ceremonies, it is positioned as shown in figure 4-7. The band plays appropriate music during the ceremony.

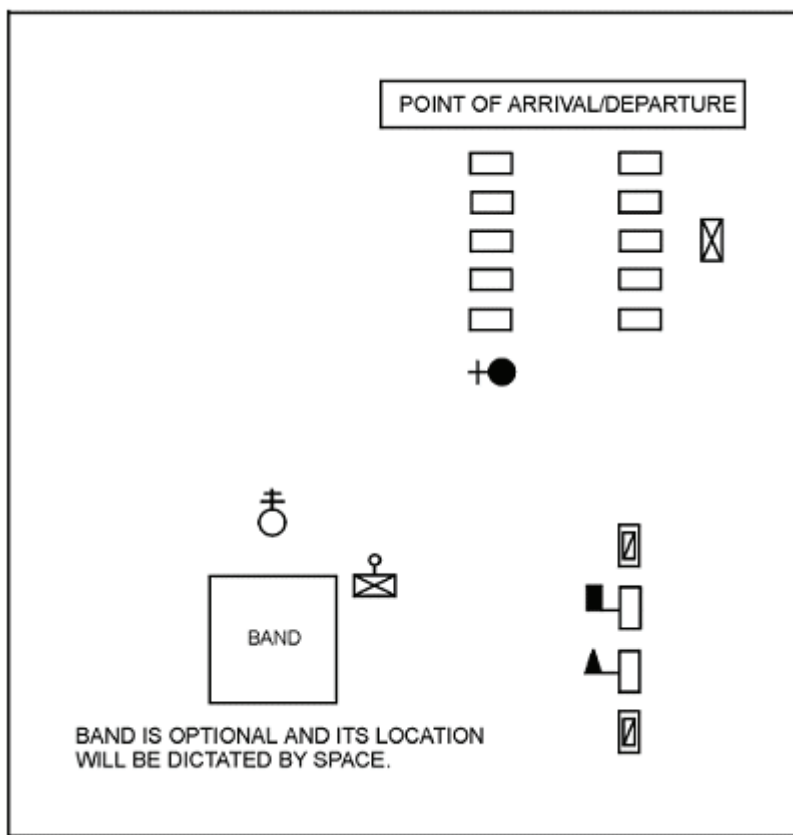


Figure 4-7. Honor cordon arrival and departure formation

## HONOR GUARDS

4-84. Honor guards are used to render personal honors to military or civilian persons of high rank or position upon their arrival at, or their departure from, a military command. Honor guards are not a substitute for those ceremonies appropriate in a review or parade.

### FORMATION OF TROOPS AND RECEPTION OF HONOREE

4-85. The band forms on the line of troops 12 steps to the right of the guard of honor. At the approach of the person to be honored, the honor guard commander commands HONOR GUARD, ATTENTION. The band comes to **attention**. The honoree takes the position 20 steps in front of and facing the honor guard commander. The honor guard commander faces about and commands PRESENT, ARMS. When he or she faces about, the band commander faces the band. When the honor guard commander commands PRESENT, ARMS, the band commander signals **instruments up**.

### HONORS

4-86. At the honor guard commanders salute, the band commander conducts the appropriate number of *Ruffles and Flourishes*, followed by the *General's March*, the *Flag Officer's March*, or other music as prescribed by AR 600-25. Upon completion of the music, instruments remain in the playing position and the band commander commands STAND FAST, executes an about face, and salutes. On the command ORDER, ARMS, the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command ORDER, ARMS.

## INSPECTION

4-87. As the host and honoree march forward and halt in front of the honor guard commander, the band commander faces the band and signals **instruments up**. When the honor guard commander salutes the honoree, the band commander begins conducting appropriate inspection music. The music used for inspection should be carefully selected. Usually a march is played, but some commanders prefer other types of music. Since there is likely to be considerable discussion between the host and the honoree, the band commander should maintain a moderate level of volume. After starting the inspection music, the band commander faces about. The inspection begins at the right front of the band. The band commander does not salute but remains facing the front. After the last member of the reviewing party has passed the left flank of the band, the band commander faces about and resumes conducting the inspection music. After passing in front of the troops, the inspecting party continues along the rear of the troops. As the reviewing party nears the left flank of the band, the band commander directs the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band. When the reviewing party steps off again, the band commander faces about. After the reviewing party has passed the front of the band, the band commander faces about (toward the band) and continues conducting the inspection music. The band commander brings the band back up to its normal volume level. The band continues to play until all members of the reviewing party have returned to their original positions.

## HONORS TO THE NATION

4-88. When the honor guard commander commands PRESENT, ARMS, the band commander signals **instruments up**. The drum major salutes. As the honor guard commander salutes, the band plays honors to the nation. If the honoree is a foreign dignitary, the band plays the national anthem of his or her country first, followed by an approximate three-second drum roll, followed by the *National Anthem*. Upon completion of the *National Anthem*, instruments remain in the playing position and the band commander commands STAND FAST, executes an about face, and salutes. Instruments remain in the playing position. On the command ORDER, ARMS, the band commander and drum major terminate their salutes. When the honor guard commander faces about, the band commander faces about (toward the band). The band plays one chorus of *The Army Goes Rolling Along* beginning at the introduction. Band commanders will modify this arrangement to provide a cadential ending by prolonging the tonic chord on the downbeat of the second measure before D for three full beats. At the completion of *The Army Goes Rolling Along*, the band commander signals **instruments down** and faces about. The honor guard commander salutes and announces SIR, THIS COMPLETES THE CEREMONY. The honor guard remains at **attention** until the honoree has departed. The band may play incidental music while the honoree is being introduced to the staff and other guests.

## FORMAL GUARD MOUNTS

4-89. The guard mount ceremony is held to inspect the new guard, to assign new officers and noncommissioned officers according to rank, and to issue necessary instructions or special orders.

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*Note:* The band's participation in a formal guard mount is outlined in FM 22-6, chapter 6, section VI.

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## FORMATION OF GUARD

4-90. The band stands 12 steps to the right of the marker for the right flank of the guard. The drum major forms and aligns the band. The band commander receives the band. If the guard is not in the vicinity of the parade grounds, *Attention* should be sounded at the adjutant's command. From his or her post in front of the area where the guard is to be formed, the adjutant signals or commands SOUND ADJUTANT'S CALL. The band commander signals **instruments up** and conducts *Adjutant's Call*, followed by an appropriate march. When the guard has reached a point approximately six steps from its position on line, the band commander **cuts off** the band so that members of the guard can hear the command HALT given

by the sergeant of the guard. The band commander brings the band to **parade rest**, faces about, and assumes **parade rest**.

## INSPECTION

4-91. When the adjutant completes the assignment of officers and noncommissioned officers, he or she returns to his or her post, faces the guard, and commands POST. At this command, the band commander comes to **attention**. The adjutant commands PREPARE FOR INSPECTION. At this time, the band commander conducts the band in appropriate inspection music. The adjutant inspects the guard. When the adjutant has completed the inspection and has taken his or her position, the band commander **cuts off** the band and changes posts with the drum major. If there are two platoons of guards, the band commander waits until both officers have taken their respective positions before cutting off the band and changing posts with the drum major. The band is not inspected during a formal guard mount ceremony.

## SOUND OFF

4-92. The adjutant, from his or her position 35 steps in front of and facing the guard, commands GUARD, ATTENTION; PARADE REST; SOUND OFF. At the command SOUND OFF, the band begins the **sound off** sequence as described previously under ceremonial battalion parade.

## MARCH IN REVIEW

4-93. PRESENT, ARMS. The band commander and drum major salute. The adjutant faces about, salutes, and reports, SIR, THE GUARD IS FORMED. The new officer of the day returns the salute and directs the adjutant to MARCH THE GUARD IN REVIEW, SIR. The adjutant faces about and commands ORDER, ARMS and RIGHT, FACE. On the command of execution FACE, the band executes a **right face**. It moves to the starting position as previously described for a **pass in review**. The adjutant takes his or her position three steps in front of the commander of the guard, the leader of the first platoon. The adjutant commands RIGHT SHOULDER, ARMS and FORWARD, MARCH. The band steps off playing. As the band marches past the reviewing officer, (new officer of the day), the band commander and drum major salute as described for a review. After passing the reviewing officer, the drum major signals three **left turns** in succession and halts the band centered on and facing the reviewing officer. The first rank should be at least 12 steps from the left flank of the marching troops as in a review. After the guard leaves the parade ground, the drum major cuts off the music and marches the band to its staging area.

## FUNERALS

4-94. There are two types of military funerals. The first is with chapel service (followed by the march to the grave or place of local disposition with the prescribed escort), and the second is with graveside service only.

## HONORS

4-95. When present arms is given at a military funeral for a person entitled to honors, the band plays the prescribed number of *Ruffles and Flourishes* followed by the march appropriate to the grade of the deceased. This is not done when arms are presented at the close of the benediction at a graveside service. When honors are rendered, they are played at a tempo which preserves the solemn dignity of the ceremony (MM80-100).

## GENERAL

4-96. The music selected for the procession from the chapel to the graveside should be well adapted melodically, harmonically, and rhythmically for marching at a cadence of 100 steps per minute and should reflect the solemnity of the ceremony. All drum shells should be covered completely with black crepe. Snare drums should be muffled with snares off. Cymbals will not be used during ceremonial funeral music. All movements of the mace should be executed in a precise and dignified manner without flash or flourish.

4-97. The drum major does not perform the mace swing while the band is marching or playing. The word chapel includes the church, home, or other place where services are held, exclusive of the graveside service. The word casket includes the receptacle containing the cremated remains of the deceased. Local conditions may necessitate changes in procedures as outlined for the following ceremonies. As practicable, conform to the instructions described in the following paragraphs.

## FUNERAL WITH CHAPEL SERVICE

### Before the Chapel Service

4-98. Prior to the set time for the service, the escort and band form in line opposite to and facing the chapel. The band forms on the flank toward which it is to march. When the hearse bearing the casket approaches the chapel, the escort commander brings the band and escort to **attention**. The hearse stops directly in front of the chapel entrance to move the casket into the chapel. When the pallbearers lift the casket from the hearse, the escort commander commands **PRESENT, ARMS**. The drum major salutes. The band plays **honors**, if required, followed by a hymn or sacred song. The band gradually decreases volume and ceases playing at the end of a phrase when the casket enters the chapel. The band commander faces about and salutes. Instruments remain in the playing position. When the escort commander commands **ORDER, ARMS**, the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command **ORDER, ARMS**. The escort commander commands **AT EASE**.

### After the Chapel Service

4-99. After the chapel service, the escort commander commands **ATTENTION**. When the casket comes into view, the escort commander commands **PRESENT, ARMS**. The drum major salutes and the band plays **honors** if required. The band plays a hymn or sacred song until the casket is secured on the hearse. Upon completion of the hymn, the band commander faces about and salutes. Instruments remain in the playing position. The escort commander commands **ORDER, ARMS**. The band commander and drum major terminate their salutes and change posts. Band members execute **instruments down** in cadence at the command **ORDER, ARMS**. On the command of the escort commander, the entire formation faces the direction of march. If, for any reason, the band has been moved out of the line of march, it must return to the line of march before the funeral procession steps off.

### The Funeral Procession

4-100. The procession forms as shown below in figure 4-8 and is composed of the following elements:

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

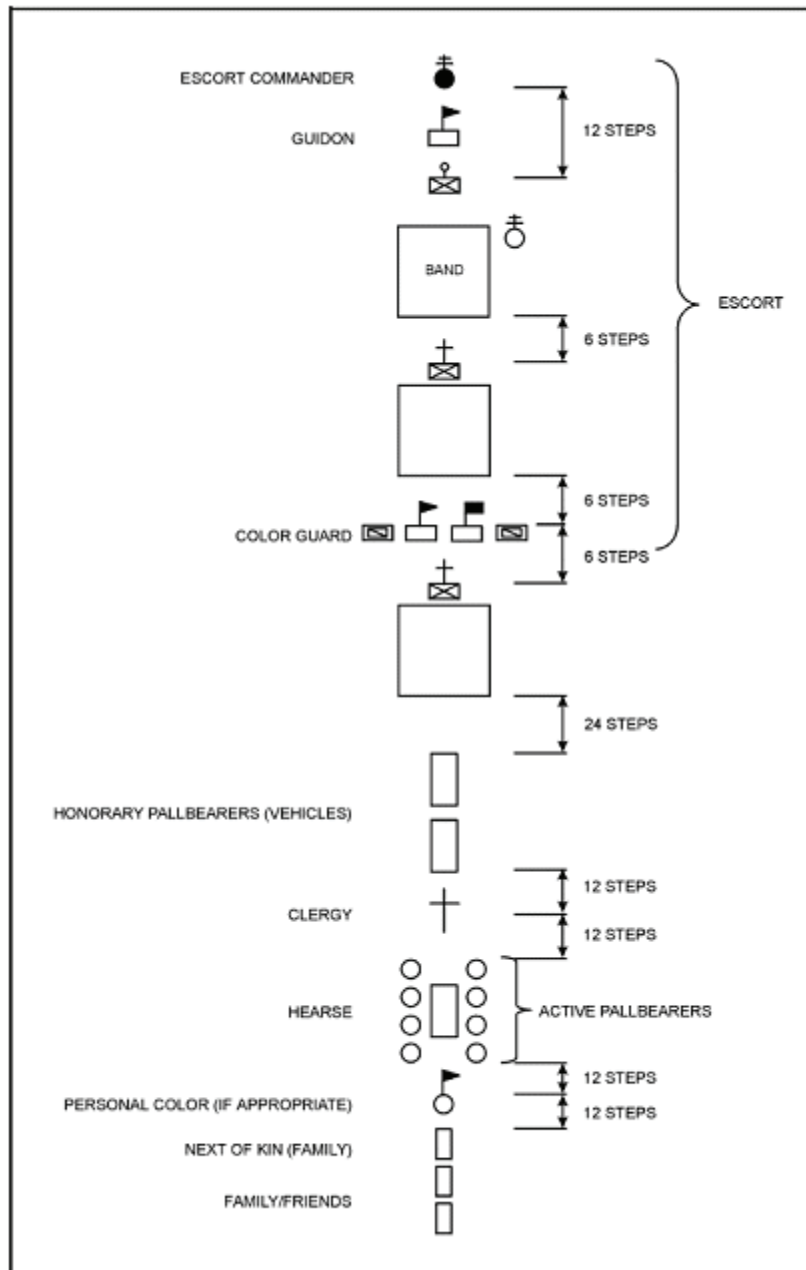


Figure 4-8. Funeral procession

### Marching from the Chapel to the Grave

4-101. The band and escort march on the command of the escort commander. The band steps off playing a suitable march or the *Funeral Dirge Drum Cadence*. The march from the chapel to the grave is played at a tempo of 100 beats per minute. If the distance from the chapel to the grave is extremely great, the drum section gradually increases the tempo to 120 beats per minute. The escort marches at this cadence until it is a reasonable distance from the grave. The drum section gradually resumes the slower cadence. The band commander will instruct the escort commander and the band on these tempo changes before the ceremony. The band stops playing as the procession approaches the grave. The band moves to its assigned position in

line with the escort and in view of the next of kin. The drum major verifies band alignment. The band commander and drum major change posts.

### Moving the Casket to the Grave

4-102. When the casket is ready to be moved from the hearse, the escort commander commands PRESENT, ARMS. The drum major salutes. The band plays **honors**, if required, and a sacred song or hymn as the casket is removed from the hearse. When the casket is placed over the grave, the band commander **cuts off** the band, faces about, and salutes. Instruments remain in the playing position. The escort commander commands ORDER, ARMS and the band commander and drum major terminate their salutes. Band members execute **instruments down** in cadence with the command ORDER, ARMS. The band commander, drum major, and band assume **parade rest** at the command of the escort commander. The bugler takes a position near the firing party.

### Graveside Service

4-103. The graveside service of a general officer may include an artillery gun salute between the service and benediction. When the escort commander commands PRESENT, ARMS, the band commander and drum major salute. After the gun salute, the escort commander commands ORDER, ARMS. The band commander and drum major terminate their salutes.

### Conclusion

4-104. At the conclusion of the graveside service and after the benediction, the escort commander commands ATTENTION, followed by ESCORT, PRESENT, ARMS. The band commander and drum major salute. The firing party fires three volleys and assumes the position of **present arms** at the command of the noncommissioned officer in charge of the party. Honors for general officers may substitute three salvos of artillery guns firing simultaneously for the rifle volleys. Immediately after the firing party has been brought to **present arms**, the bugler—positioned near the firing party and in view of the next of kin (figure 4-9)—sounds *Taps*. At the conclusion of *Taps*, the bugler salutes and holds his or her salute until the firing party is brought to **order arms**. After the command ORDER, ARMS, the band plays appropriate music as the flag is folded. The band and escort remain in position until the family moves from the graveside. On the command of the escort commander, the entire formation faces the direction of march. All units march from the graveside at a rim tap of 120 beats per minute. On the return march, the band does not play (except for the rim tap) in the vicinity of the graveside or when music may disturb other funeral processions.

### GRAVESIDE SERVICE ONLY

4-105. The military elements participating in the graveside service are in position before the arrival of the casket. The sequence of events for a graveside service is the same as a funeral with chapel service beginning with paragraph B-187 above. All elements of a military funeral are present except the caisson or hearse. If the family desires to eliminate other elements, the band may be omitted from the ceremony. In this event, the following elements are used:

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



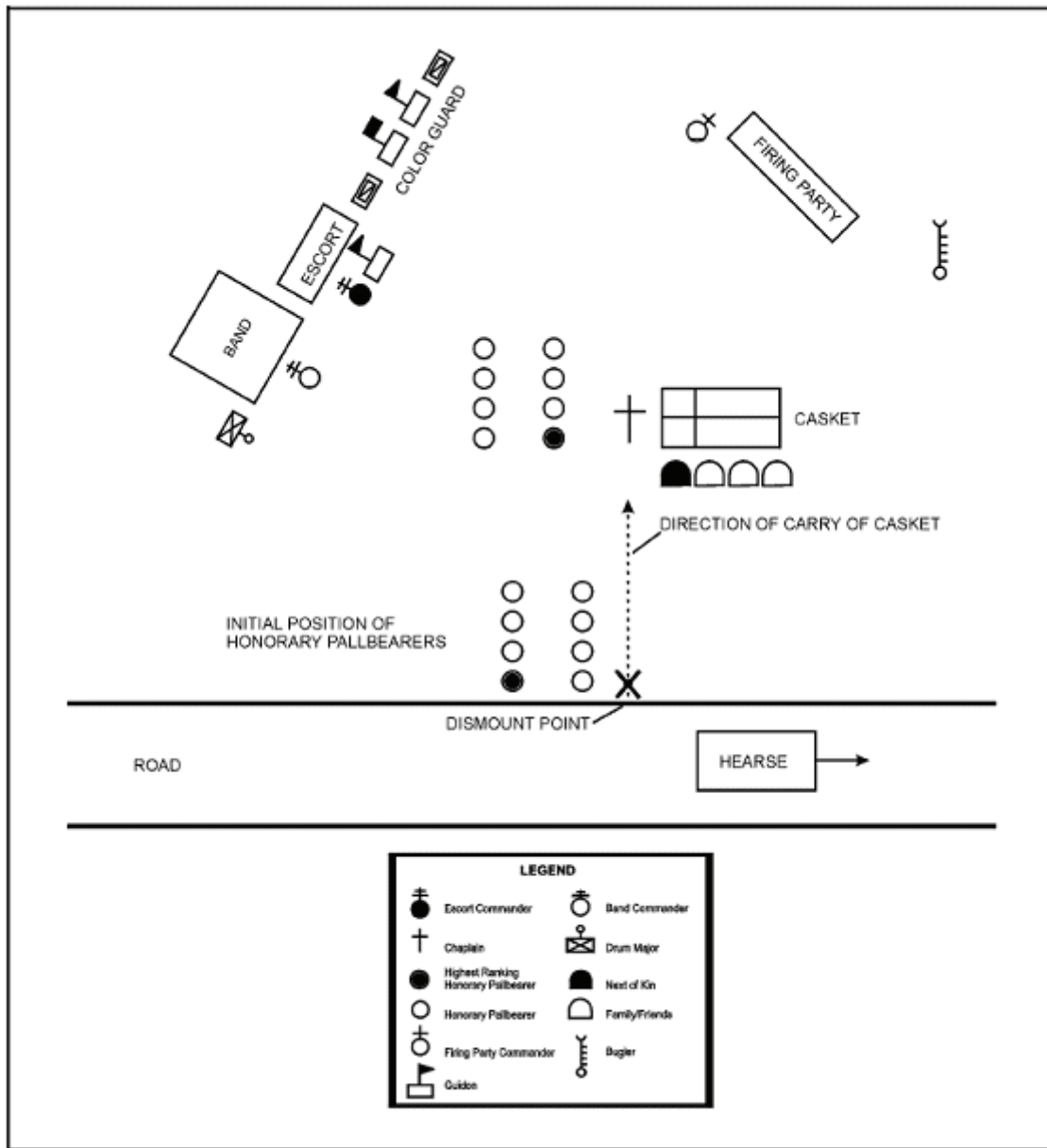


Figure 4-9. Graveside service

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## DOCUMENTS NEEDED

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

None

## READINGS RECOMMENDED

These readings contain relevant supplemental information.

None

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**FM 12-45**  
**12 November 2007**

By order of the Secretary of the Army:

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