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CEREMONIAL MUSIC



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This Air Force Manual (AFMAN) implements Air Force Policy Directive (AFPD) 35-1, *Public Affairs Management*, and Air Force Instruction (AFI) 35-110, *Air Force Bands*, and provides specific instruction, information and guidance concerning music and ceremonies. It applies to all Regular Air Force and Air National Guard members of the 3N1X1 and 3N2X1 career fields. Ensure that all records created as a result of processes prescribed in this publication are maintained in accordance with AFMAN 33-363, *Management of Records*, and disposed of in accordance with the Air Force Records Disposition Schedule (RDS) located in the Air Force Records Information Management System (AFRIMS). This publication may not be supplemented or further implemented/extended. The authorities to waive wing/unit level requirements in this publication are identified with a Tier (“T-0, T-1, T-2, T-3”) number following the compliance statement. See AFI 33-360, *Publications and Forms Management*, for a description of the authorities associated with the Tier numbers. Submit requests for waivers through the chain of command to the appropriate Tier waiver approval authority, or alternately, to the requestors commander for non-tiered compliance items. Refer recommended changes and questions about this publication to the Office of Primary Responsibility (OPR) using the Air Force (AF) Form 847, *Recommendation for Change of Publication*, and route AF Form 847s from the field through the appropriate functional chain of command.

SUMMARY OF CHANGES

This document has been revised to reflect changes in ceremonial uniform (**Chapter 2**) and instrument movements (**Chapter 4**). It has also been revised to bring greater clarity to marching movements (**Chapter 3**), and movements of the mace (**Chapter 7**) as well as update the photos throughout. Additionally, it has been updated with waiver authority Tier levels.

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Chapter 1

PROGRAM OVERVIEW

1.1. Overview

1.1.1. Military music in the United States armed forces is as old as the United States itself. Drummers and fifers marched with the Continental Marines during the American Revolutionary War. In more recent history, the armed forces have reorganized the structure of the musical units to reflect the nature of their unique talents and abilities. Air Force bands have the flexibility to fulfill many types of ceremonial missions through a variety of different performing ensembles.

1.1.2. Air Force Instruction (AFI) 35-110, *Air Force Bands*, covers the mission, organization, locations, areas of responsibility, and composition of Regular Air Force and Air National Guard bands.

1.1.3. This document is the ceremonial training and reference manual for the 3N1 and 3N2 career fields. It also provides guidance on the use of ceremonial music when a band is not present. The chapters pertaining to formations and sequences of events, in particular, should be used as a general guideline.

1.2. Roles and Responsibilities.

1.2.1. Headquarters Air Force (HAF). The Secretary of the Air Force Office of Public Affairs (SAF/PA) is the functional manager of Air Force Bands. Secretary of the Air Force Office of Public Affairs Bands Division (SAF/PAB) manages all issues related to the use of Air Force Bands and is the OPR for this publication.

1.2.2. Active Duty and Air National Guard Band Commanders, or their delegate, appoint the drum major, the ceremonial training non-commissioned officer (NCOs), the section leader and the non-commissioned officer in charge (NCOIC.) for their respective units.

1.2.3. The Drum Major is responsible for the execution, bearing, and discipline of the ceremonial performing ensemble. **(T-3)**. See [Chapter 7](#) for more responsibilities of the Drum Major. Also see the Career Field Education and Training Plan (CFETP.)

1.2.4. The ceremonial training NCO (or Drum Major):

1.2.4.1. Instructs all new members in the proper wear and maintenance of the ceremonial uniform, standards of appearance, and basic ceremonial protocol, procedures, and techniques. These include playing and non-playing positions, facing movements, proper marching technique and style, and proper ceremonial sequences. **(T-3)**.

1.2.4.2. Instructs individuals in the proper execution of mace commands and explains commands for executing various turns and countermarches. For more information, see [Chapter 7](#). **(T-3)**.

1.2.5. The Band Officer. For responsibilities of the band officer see [Chapter 8](#).

1.2.6. Section Leaders. Section leaders are responsible for ensuring the standardization of their section's appearance, position, and carriage. Section leaders may also train new members in instrument-specific requirements. **(T-3)**.

1.2.7. Individual Members. In accordance with (IAW) the CFETP or locally developed training requirements, individual members will learn and demonstrate mastery of ceremonial procedures to include: proper wear and maintenance of the ceremonial uniform; standards of appearance; basic ceremonial protocol, procedures, and techniques; playing and non-playing positions; facing movements; proper marching technique and style; and proper ceremonial sequences. (T-3).

1.3. Protocol and Prioritization.

1.3.1. Precedence Lists. There is no single official precedence list used by all agencies and departments of the Federal Government. Consult AFI 34-1201, *Protocol*, or your local protocol office for more information. Additionally, information can be found at the Department of State, Office of the Chief of Protocol, Ceremonials Division website at <https://www.state.gov/s/cpr/ceremonials/index.htm>.

1.3.2. Prioritization of Customers. A list to prioritize Federal government and military performance requests is located on the USAF Bands Shared Resources site at <https://cs2.eis.af.mil/sites/10850/default.aspx>. **Note:** This list does not necessarily reflect the State Department's, the Defense Department's or the Air Force's official order of precedence listings. Do not use this list in lieu of the official listings when determining protocol precedence. See **Paragraph 1.3.1.**

1.4. Environmental Considerations. Cancellations or modifications due to weather should be made no later than one hour prior to a scheduled event to avoid subjecting guests and personnel to adverse weather and unsafe conditions. The drum major and officer or non-commissioned officer in charge (OIC or NCOIC) should make cancellation recommendations and decisions based on thermal injury prevention guidance contained in AFI 48-151, *Thermal Injury Prevention Program*, and after consultation with the local medical unit and Bioenvironmental flight, weather squadron, and/or Installation Command Post, or other available resources. All due consideration should be given to weighing the needs of the customer and mission demands versus protecting manning resources. Extreme temperatures and atmospheric conditions such as lightning, tornadoes, snow, ice, and hail create hazards that endanger the safety and health of personnel and resources. Modifications to event participation may include changing uniform combinations, reducing the number of personnel, or shortening or deleting certain aspects of the ceremony. Modifications should be discussed and coordinated with the host or sponsor prior to the event when at all possible. When on-site calls are necessary, the ranking person in charge of the event in coordination with all affected organizations should use good judgment to ensure the protection of personnel and equipment as conditions dictate. The OIC or NCOIC has the responsibility and authority to employ the full range of protective options available.

1.4.1. Cold Weather Conditions. Cold temperatures can cause malfunction and damage to instruments. When the temperature is 32 degrees Fahrenheit or below (factoring in wind chill), the band may provide a modified musical ensemble (percussion and/or bugler) to render musical honors for outdoor ceremonies.

1.4.2. Hot Weather Conditions. The onset of heat related illnesses can quickly incapacitate a performer. This can be aggravated by additional concerns such as air quality and relative humidity.

Chapter 2

UNIFORMS, ACCESSORIES, AND APPEARANCE

2.1. Ceremonial Uniform Appearance Standards.

2.1.1. The ceremonial uniform is a performance uniform and will only be worn during performances and while in transit to and from or in rehearsals at performance sites. **(T-3)**. It is not to be worn as duty uniform for daily rehearsal or office work, unless time restraints preclude a uniform change.

2.1.2. The ceremonial uniform is the prescribed band uniform for most military ceremonies. A utility uniform may be substituted for use in ceremonies as directed by the unit commander.

2.1.3. Outstanding appearance is essential to the success of all ceremonies. Bands should present the highest professional military image at all times.

2.1.4. Uniforms should be steamed, ironed, or professionally cleaned prior to each performance. When ironing, to avoid creating shiny surfaces on the uniform (scorching), use a cover sheet or other smooth cloth between the iron and the garment.

2.1.5. Avoid wrinkling the uniform as much as possible prior to a performance. Rather than wearing the ceremonial tunic while seated, hang the blouse and outerwear on hangers when possible.

2.1.6. Many pictures in this manual are taken without white gloves for clarity of hand positions, although wear of white gloves is optimal for all ceremonial performances.

2.2. Ceremonial Uniform. (**Figure 2.1.**). **Figure 2.2.** lists all required and optional uniform parts and accessories for the complete band ceremonial uniform. Unit commanders may authorize wear of optional items. When optional items are worn in formation, all members must wear.

Figure 2.1. Ceremonial Uniform.



Figure 2.2. List of Ceremonial Uniform Parts

1.	Ceremonial Blue Service Cap and Service Cap Insignia
2.	Blue Ceremonial Service Cap Cover
3.	Ceremonial Shirts: long-sleeved and short-sleeved (minimum quantity 1 each) and Shoulder Arc
4.	Tie/tab
5.	Name Tag (for ceremonial shirt)
6.	Ceremonial Tunic (sub. Maternity Tunic)
7.	Ribbons (sub. Medals)
8.	Occupational Badge
9.	Ceremonial Blue Trousers
10.	Blue Dress Belt
11.	High-Gloss Poromeric Shoes
12.	Ceremonial Overcoat
13.	Rank (metal and chevrons)
14.	Black performance wear t-shirt (minimum quantity 2)
15.	Lightweight blue jacket
16.	Flight cap (optional)
17.	Thermal underwear (optional)
18.	Black cloth ear protectors (optional)
19.	Cold weather cap (optional)
20.	Black Scarf (optional)
21.	Black Gloves (optional)
22.	White Gloves (optional)
23.	Ceremonial Skirt (optional)
24.	Pumps (optional)
25.	Sunglasses (optional)

2.2.1. Ceremonial Blue Service Cap with visor and Service Cap Insignia. Service hat with silver-trimmed patent leather bill. Enlisted personnel wear chrome wings with lyre and propeller overlay service cap insignia **(T-3)** and officers wear service cap insignia IAW AFI 36-2903. The silver chinstrap is worn on front of cap above the visor. The black chinstrap buckle that is strapped around the rear of the cap is worn on the right side. The visor of the ceremonial cap should be clean and polished. The cap should never be placed down on its top.

2.2.2. Blue Ceremonial Service Cap Cover. Worn in combination with lightweight blue jacket or in combination with the ceremonial overcoat for inclement weather (rain, snow, etc.). The service cap insignia on the ceremonial service cap will be completely hidden by the cap cover and must have a taut appearance on top of the ceremonial cap. **(T-3)**. This item is not for use with the ceremonial tunic.

2.2.3. Ceremonial Shirts and Shoulder Arc. Shirts worn IAW AFI 36-2903, to include accoutrements, tie or tab, and undershirts. **(T-3)**.

2.2.3.1. Shoulder Arc. The shoulder arc reads “USAF BAND” or “THE USAF BAND” as appropriate, and is sewn ½ inch below the seam of the left shoulder. **(T-3)**.

2.2.4. Ceremonial Blue Tunic. Single breasted 100% polyester twill, Air Force shade 1625, fully lined garment with French Fly front closure, banded collar 1 $\frac{7}{8}$ inches at center back; $\frac{3}{4}$ inch at front and four piece back. Eight chrome Air Force buttons evenly spaced down front closure. US insignias without circles are embroidered in silver metallic thread on collar band $\frac{1}{2}$ inch in height, $\frac{3}{8}$ inch in width. $\frac{3}{4}$ inch wide aluminum braid is sewn on sleeves 3 inches up from bottom. **(T-2)**. The maternity tunic may be substituted.

2.2.4.1. Ceremonial Maternity Tunic (**Figure 2.3**). The ceremonial tunic is altered to become a maternity tunic by inserting a pleat at the empire waist level. All other fit requirements remain the same at the ceremonial tunic. Use is at the discretion of the local commander.

Figure 2.3. Ceremonial Maternity Tunic.



2.2.4.2. The following must be worn with the ceremonial or maternity tunic:

2.2.4.2.1. Rank **(T-3)**. Enlisted personnel wear 4-inch blue chevrons. Officers wear metal rank insignia with extended pins. Both are IAW AFI 36-2903.

2.2.4.2.2. Ribbons. **(T-3)**. (**Figure 2.4**). Wear horizontally centered between the center buttons and left-hand edge of the torso portion of the tunic with the bottom edge of the ribbon rack vertically even with the bottom edge of the third button down from the top of the ceremonial tunic. Slight adjustments in placement of ribbons may be authorized by the unit commander to accommodate wear by female members.

Figure 2.4. Ribbon Placement on Tunic.



2.2.4.2.3. Occupational Badge. **(T-3)**. Center the badge $\frac{1}{2}$ inch above ribbons IAW AFI 36-2903.

2.2.4.2.3.1. IAW AFI 36-2903, enlisted members wear the basic badge after completing technical school, which for band members is basic training. They wear the senior badge after award of the 7-skill level and the master badge as a master sergeant or above with five years in the specialty from award of the 7-skill level.

2.2.4.2.3.2. IAW AFI 36-2903, band officers wear the basic badge after graduating from technical school (or bring fully qualified in the Air Force Specialty Code when technical school is not required). They wear the senior badge after seven years in the specialty and the master badge after 15 years in the specialty.

2.2.4.3. The following items are optional for wear with the ceremonial or maternity tunic:

2.2.4.3.1. Unit Designation. Unit designation on the ceremonial tunic may be authorized at the unit commander's discretion. If worn, unit designation is embroidered in an arc pattern on upper left sleeve cap. Each letter is 3/8 inch in height and 1/4 inch in width. Barudan block letters and silver metallic thread is utilized for embroidery.

2.2.4.3.2. Medals. (**Figure 2.5**). Full sized, highly polished anodized metal medals may be worn by Band Officers, Drum Majors, or other personnel as authorized by the unit commander. Wear vertically placed so that the top of the bottom row is in line with the top of the third button and horizontally centered between the center buttons and left-hand edge of the torso portion of the tunic.

Figure 2.5. Medals and Commanders' Insignia Pin in "Up" Position.



2.2.4.3.3. Commanders' Insignia Pin. (**Figure 2.5**. and **Figure 2.6**). If otherwise authorized to wear, the commander's insignia pin is worn IAW AFI 36-2903. When meeting the requirements for wear in the "up" position, wear centered vertically in line with the second tunic button. When meeting the requirements for wear in the "down" position, wear centered vertically between the third and fourth tunic buttons. In either scenario, wear horizontally centered between the center buttons and right-hand edge of the torso portion of the tunic.

Figure 2.6. Medals and Commanders' Insignia Pin in "Down" Position.



2.2.5. Ceremonial Blue Trousers. 100% polyester twill, Air Force shade 1625 and worn with 3/4-inch wide silver piping down side seam of pants as well as a sewn-in crease down the front and back and of each pant leg. **(T-3).**

2.2.6. Blue Dress Belt. Blue dress belt has polished chrome plated buckle and tab. **(T-3).**

2.2.7. Black T-shirt. Moisture-wicking performance wear shirts are optimal, however cotton shirts are authorized. T-shirts will be either plain black or black with unit name and insignia (unit commander's discretion). Shirt will be tucked into the ceremonial slacks and is only worn under the ceremonial tunic, lightweight blue jacket, or ceremonial overcoat. **(T-3)**

2.2.8. Black dress socks are worn with all uniforms. **(T-3).**

2.2.9. High-Gloss Poromeric Shoes. The high-gloss poromeric shoes are to be worn when in formation. **(T-3).** The use of edge dressing to maintain a professional appearance is highly recommended.

2.2.10. Ceremonial Overcoat. **(Figure 2.7., Figure 2.8. and Figure 2.9.).** Ceremonial Overcoat has ten chrome Air Force buttons evenly spaced down front closure giving tapered appearance from collar to waist, optional fleece liner, metal rank and optional rain cap cover. **(T-3.)**

2.2.10.1. Rank. Metal rank for enlisted is worn on the lapel of the collar IAW AFI 36-2903. Officers wear metal rank on the collar. Wear Colonel rank centered, perpendicular to, and 1 inch from the bottom of the collar. **(T-3).** Wear Lieutenant Colonel and Major's rank centered 1 inch from the bottom of the collar with the stem parallel to the ground and pointing away from the wearer's neck. **(T-3).** Wear Lieutenant and Captain rank with the long end of the bars centered 1 inch from the bottom of the collar. **(T-3).**

Figure 2.7. Ceremonial Overcoat with White Gloves.



Figure 2.8. Ceremonial Overcoat with Black Gloves, Ear Protectors and Cap Cover.



Figure 2.9. Ceremonial Overcoat with Black Gloves and Cold Weather Cap.



2.2.10.2. Wear fully buttoned with flaps up at all times. **(T-3.)** A black T-shirt or black thermal underwear is the standard authorized item for wear underneath. Short or long sleeve ceremonial shirts may be authorized with overcoat per the unit commander's discretion. The unit commander may also authorize wear over the ceremonial tunic during transit to and from performance sites. White or black gloves and a scarf may be worn with overcoat as well.

2.2.11. Lightweight Blue Jacket. **(T-3.)** The lightweight blue jacket is authorized to be worn with the ceremonial uniform in place of the ceremonial tunic during transit to performance sites or for rehearsals and/or sound checks at a performance site. When worn over the black t-shirt, the lightweight blue jacket will be completely zipped up. **(T-3.)** Enlisted chevrons should be sewn on IAW AFI 36-2903. Embroidery of the AF Logo, IAW AFI 36-2903, is required. **(T-3.)**

2.3. Optional Uniform Items.

2.3.1. Flight Cap. At the unit commander's discretion, the flight cap is authorized to be worn with the ceremonial uniform during transit to and from performance sites. It is not authorized for wear with the ceremonial tunic.

2.3.2. Thermal Underwear. If worn with the ceremonial uniform, thermal underwear must be black. **(T-3.)**

2.3.3. Black Cloth Ear Protectors. Black cloth ear protectors wrap around the back of the head are a valid replacement for a cold weather cap with the unit commander's consent. When used, black cloth ear protectors must be worn in conjunction with the ceremonial blue service cap. **(T-3.)**

2.3.4. Cold Weather Cap. This item is worn with service cap insignia referenced in [Paragraph 2.1.1](#).

2.3.5. Black Scarf. The black scarf is an optional item worn with the ceremonial overcoat. Fold the scarf in half lengthwise so that the long edges are flush. Drape the scarf around the

back of the neck so that the closed edge of the scarf is on top towards the hairline on the back of the neck. Fold the left side of the scarf over the right side. It should be pulled tightly so that the scarf is smooth and without wrinkles or bunching. To keep it taut, attach a shirt garter to one end of the scarf, string it behind the back and then attach it to the other end of the scarf.

2.3.6. Black Gloves. These are optional items for cold weather use with the ceremonial overcoat.

2.3.7. White Gloves. These are optional items for year-round use.

2.3.8. Ceremonial Skirt. The ceremonial skirts is an optional women's item that may be worn when not in formation, at the discretion of the unit commander. The ceremonial skirt is the same as the service dress uniform skirt and is worn IAW AFI 36-2903. Not authorized for wear with the ceremonial tunic.

2.3.9. Pumps. Pumps are optional women's footwear items that are flat black patent leather shoes with a raised heel not to exceed 2½ inches in height. Pumps may be worn when not in formation at the discretion of the unit commander.

2.3.10. Glasses and Sunglasses. Sunglasses or photosensitive lenses may be worn during outdoor ceremonies and non-ceremonial concerts at the unit commander's discretion. All sunglasses must USAF-issue silver aviator style frames to ensure a uniform appearance. **(T-3)**. For outdoor ceremonial missions not performed standing in formation, wear policy of sunglasses is at the unit commander's discretion. Glasses worn with the ceremonial uniform should be USAF-issue silver aviator style frames or conservative frames approved by the local commander to ensure a uniform appearance.

Chapter 3

MANUAL OF MARCHING

3.1. Basic Stationary Movements.

3.1.1. Reference Air Force Manual (AFMAN) 36-2203, *Drill and Ceremonies* for general details regarding basic stationary movements. Band members should maintain proper military bearing at all times, however posture should always allow for proper breathing, musicality, and instrument technique.

3.1.2. Band-specific stationary movements are addressed in this chapter and instrument-specific carriage positions are addressed in [Chapter 4](#).

3.2. Band-Specific Stationary Movements.

3.2.1. Three-Count About Face. There is no command for this movement. This movement is only performed from the position of Attention (**Figure 3.1.**). Lift the left foot just enough to clear the ground and place it in front (perpendicular) of the right foot forming a "T" with both feet, bending the knees slightly (**Figure 3.2.**). This is the first count of the movement. In the second count, the position of the left foot is not changed; lift the right foot just high enough to clear the ground and pivot 180 degrees, bring the heels together to form a 90-degree angle (an "L") (**Figure 3.3.**), then bring the left foot smartly to the right foot (third count), resuming the position of attention (**Figure 3.4.**). Keep the arms pinned at the side for the entire movement. Head and eyes follow the lead/moving foot on each count.

Figure 3.1. Position of Attention.



Figure 3.2. "T" Position.



Figure 3.3. “L” Position.**Figure 3.4. Resumed Position of Attention.**

3.2.2. Dress. Dress describes the side-by-side alignment of members within a rank. Each member is positioned so that the shoulders are parallel with the rank and perpendicular with the file.

3.2.2.1. Dress Center. The command is **Dress Center, DRESS**. On the command **DRESS**, the guide file does not move; they remain at the position of attention. The guide file is the center file or, in the case of an even number of files, the file one to the right of center from the performers' perspective. This is the file to which all other files dress. Members to the right of the guide file turn their heads quickly to the left (to the center). Members to the left of the guide file turn their heads quickly to the right (to the center). Turn the head at a 45-degree angle, using peripheral vision to determine dress and alignment. The body's alignment or position does not change; only the head changes. The Drum Major aligns the band by looking down each rank, adjusting each rank as necessary, using verbal directions to members in positions as numbered by file; "Second person forward...third person forward, fourth person back." The Drum Major then returns to the front of the formation. Once the band is dressed, the Drum Major brings the band back to the position of attention with the command **Ready, FRONT**. On the command **FRONT**, band members whose heads are turned move their heads quickly back to the front. The band is now dressed and at the position of attention.

3.2.2.2. Dress Left. The command is **Dress Left, DRESS**. On the command of **DRESS**, the leftmost file remains stationary at the position of attention. This is the file to which all other files dress. Members to the right of the left most file turn their heads quickly to the left (**Figure 3.5**). Turn the head at a 45-degree angle, using peripheral vision to determine dress and alignment. Do not change the body's alignment or position; move only the head. The Drum Major aligns the band from the left by looking down each rank, adjusting each rank as necessary, using verbal directions to members in positions as

numbered by file; “Second person forward...third person forward, fourth person back.” The Drum Major then returns to the front of the formation. Once the band is dressed, the Drum Major brings the band back to the position of attention with the command **Ready, FRONT**. On the command **FRONT**, the band members whose heads are turned turn their heads quickly back to the front. The band is now dressed and back at the position of attention.

Figure 3.5. Dress Left.



3.2.2.3. Dress Right. The command is **Dress Right, DRESS**. Use the procedures for dress left, except the rightmost file is the guide file, members turn their heads to the right (**Figure 3.6.**) and the Drum Major aligns the band from the right.

Figure 3.6. Dress Right.



3.2.2.4. If marks are laid on the ground for all band members, members quickly move their heads down after the command **DRESS**, to reference the marks. On the command **FRONT**, band members quickly move their heads up to the position of attention.

3.2.3. Cover. Cover describes the front-to-back alignment of members in file or column. The command is **COVER**. This can also be used after the command **Dress, CENTER (RIGHT or LEFT)**. The forward most rank has no cover responsibility. When properly covered, band members should not be able to see the head of the second person in front of them.

3.2.4. Changing Music. When the band officer or the Drum Major announces a piece, change music with a minimum of motion. This is normally done at Parade Rest. If this is not

possible, music may be changed with instruments up. In these cases, the band officer or Drum Major should allow enough time to change music before the downbeat.

3.2.5. Horns Down. There is no vocal command given for horns down (reference Chapters 7 and 8). The instrument is placed in the carry position as the band officer's or Drum Major's arm is lowered. On the march, the band places the instruments in the carry position immediately after the music is finished as the cadence resumes. Each instrument moves differently (reference [Chapter 4](#)).

3.2.6. Horns Up. There is no vocal command for horns up. The Drum Major gives a preparatory arm signal with his or her hand pointing up (reference Chapters 7 and 8). At this point, the band prepares to bring its instruments to the playing position. The Drum Major's arm then comes down to a position parallel to the ground, allowing the band to get ready. The Drum Major rearticulates the down position and then raises the hand back to the up position (perpendicular to the ground). When the Drum Major's arm comes back up, instruments also come up to the playing position. On the march, instruments come up via a mace command on the roll of a Roll-Off. The horns up motion for band officers is similar to the motion for Drum Majors with the exception that the band officer's arms mirror each other due to the lack of a mace (reference [Chapter 8](#)). Each instrument moves differently during horns up (reference [Chapter 4](#)).

3.3. Basic Marching Movements.

3.3.1. Arm Swing. The arm not involved in holding an instrument swings six inches to the front and three inches to the rear with the opposite foot. The arm should be relaxed and not stiff. A natural arm swing results in a slight break in the elbow on the forward swing. The arm swing should maintain a plane parallel with line of sight and direction of travel ([Figures 3.7. and 3.8.](#)). Arm swings are suspended on the point of flank in any marching maneuver and on all half steps and mark time.

Figure 3.7. Arm Swing Front.



Figure 3.8. Arm Swing Rear.

3.3.2. Mark Time. The command is **Mark Time, MARCH**. This command may be given when marching or at a halt. When at a halt, the first two counts of the mark time motion should bring the toes into a position pointing in the direction of travel with toes and heels being directly adjacent to one another. The left foot is lifted first with the heel of the left foot reaching parallel to the center of the ankle bone of the right leg and the toes staying as close to the ground as possible (**Figure 3.9.**). When marching, or after the first two counts of mark time from a halt, the toes should remain on the ground with the heel striking the ground comfortably and without shock at each cadence pulse. The knee breaks naturally and extends beyond the plane of the opposite leg (**Figure 3.10.**). The upper body maintains the position of attention. The knee bend and heel height should be consistent for all counts of the mark time. Members should not lean toward the lifted foot to maintain balance. The upper body should remain steady at the position of attention. Dig into the ground with each big toe to prevent leaning if necessary. Each foot should remain pointed straight forward without turning out when on the ground (**Figure 3.11.**). At the command of **HALT**, resume the position of attention.

Figure 3.9. Heel Height in Mark Time.

Figure 3.10. Knee Bend in Mark Time.



Figure 3.11. Toe Position in Mark Time.



3.3.3. Halt. The command is **HALT**. This command may be given while marking time or while marching. On the first count after the command **HALT**, the right foot stops at a 22.5-degree angle to the perpendicular plane of the shoulders, turned out to the right. On the second count after the command **HALT**, the left foot stops with the heels touching and the toes apart at 45 degrees. This places the band member in the position of attention. (Figure 3.12.).

Figure 3.12. Feet at Attention.



3.3.4. Forward March. The command is **Forward, MARCH**. This command can be given when marking time or when stationary. If given while marking time, it is called on the last left step, two counts before the step off. This plant of the right foot following the command of execution gives the band member a solid footing from which to take the first full-sized step. If given while stationary, the left knee breaks forward from the plane of the body and the left heel lifts. The foot then moves forward 24 inches from where it began. The left foot

steps first with the heel hitting on the cadence pulse, and the foot rolling through to the toe. The rear foot, as the heel rises up through the roll step, provides the pressure to continue forward motion. The step size is 24 inches, from heel to heel, or toe to toe. Band members should take care that the first step is 24 inches. As the lower body provides forward motion and the upper body maintains the position of Attention, the weight of the body should be centered between the feet on each step. The toes are pointed straight toward the front with no outward turn. Roll through the middle of the foot, not the outside. The feet should move side-by-side like a cross-country skier, not placed one in front of the other like a tightrope walker (**Figure 3.13.**). There should be as little upper body movement as possible for stability while playing an instrument. Heels should not be lifted more than an inch off the ground on each step; this is called "bicycling," and can reduce step size and posture. Keep the feet close to the ground with as little vertical motion as possible.

Figure 3.13. Feet in Forward March.



3.3.5. Step Size. The step size used by the Air Force band career field is a 24-inch step. Step size is also called pace. Intervals may be adjusted to 30-inch step sizes between players to accommodate the spatial needs of the various instruments; however the standard pace of travel should remain 24-inch steps. At times, an adjusted step size may be used to accommodate a variety of situations. On a wheel turn, for instance, the interior files have a shorter step size than the exterior files.

3.4. Marching Maneuvers.

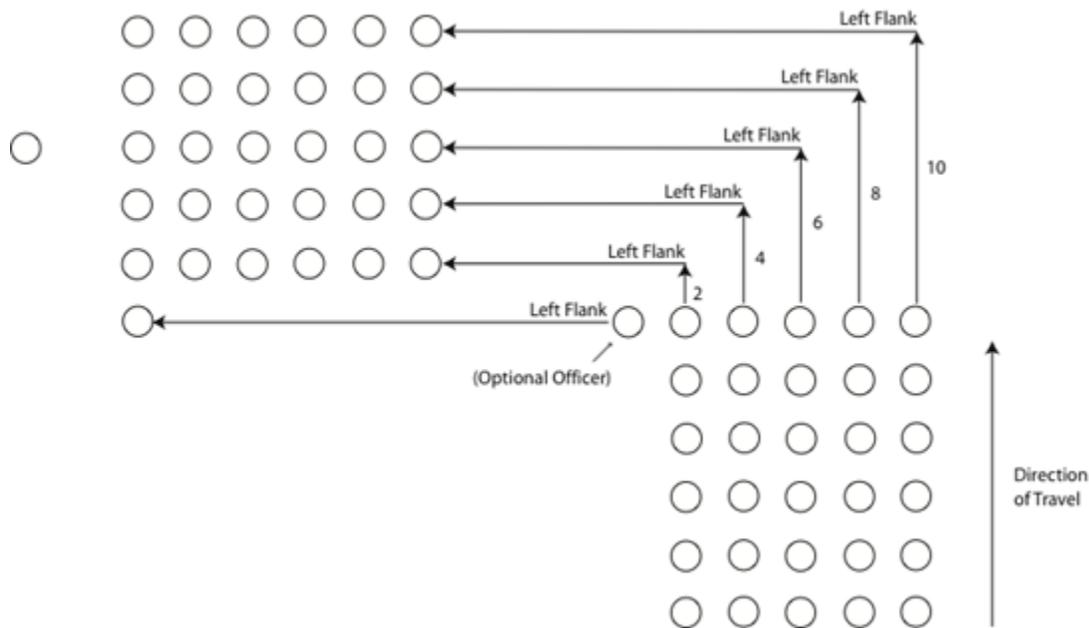
3.4.1. Turns. A turn is a drill sequence used to move the band in a new direction. For drill sequences used to face the band 180 degrees the opposite direction, see **Paragraph 3.4.3.** Each type of turn involves a mace command (see **Chapter 7**).

3.4.1.1. Square Turn. Each file executes a flanking movement with each member of the file performing a flank two steps after the person in front of them.

3.4.1.1.1. Left Square Turn. (**Figure 3.14.**) The vocal command for a left square turn is **Left Turn, MARCH**. On the first count after the mace or verbal command **MARCH**, the left file executes a left flank with each member turning two counts after the person in front of them. The point at which the first person in the file flanks becomes the point at which each person in that file performs a flank. The second file executes the left flank two counts after the first file. Again, each member in the second file executes a left flank two counts after the person in front on them. Each successive file executes the left flank two counts after the file to their left. The left file automatically marks time following the turn and specified number of steps given the number of files in the formation. Finally, the Drum Major then gives the

command **HALT** or **Forward, MARCH**, depending on the circumstance. The dress file while marking time is to the left.

Figure 3.14. Left Square Turn.



3.4.1.1.2. Left Square Turn, Specific Roles.

3.4.1.1.2.1. Drum Major. Shift the mace to a left carry. Cue the execution of the turn (see 7.8.6. Drum Major Turn Signal) two counts before the front of the left file reaches the location where the turn should occur. Lower the left arm to the side, take one step, and flank left. Take two steps for each rank in the band plus two steps for each file in the band. (Twenty-four steps are required for a band with seven ranks and five files.) After marching the required steps, mark time. Turn to face the band. When all band members have turned and aligned themselves, signal **Forward, MARCH** with the mace and a vocal command, and take two steps to the rear, away from the band. Turn back to the front as you move.

3.4.1.1.2.2. Left File. Element leader: take one step and execute a left flank, march forward two steps for each rank in the band, then mark time. When the Drum Major signals **Forward, MARCH**, step off at a full 24-inch step. All others in the left file execute the left flank two steps after the person in front of them and turn in the same approximate spot. March forward two steps for each rank in the band minus two steps for each rank in front. (For example, if the band member is in the third rank of a band with seven ranks, march forward ten steps [14 minus 4].) Mark time. When the Drum Major signals **Forward, MARCH**, step off at a full 24-inch step.

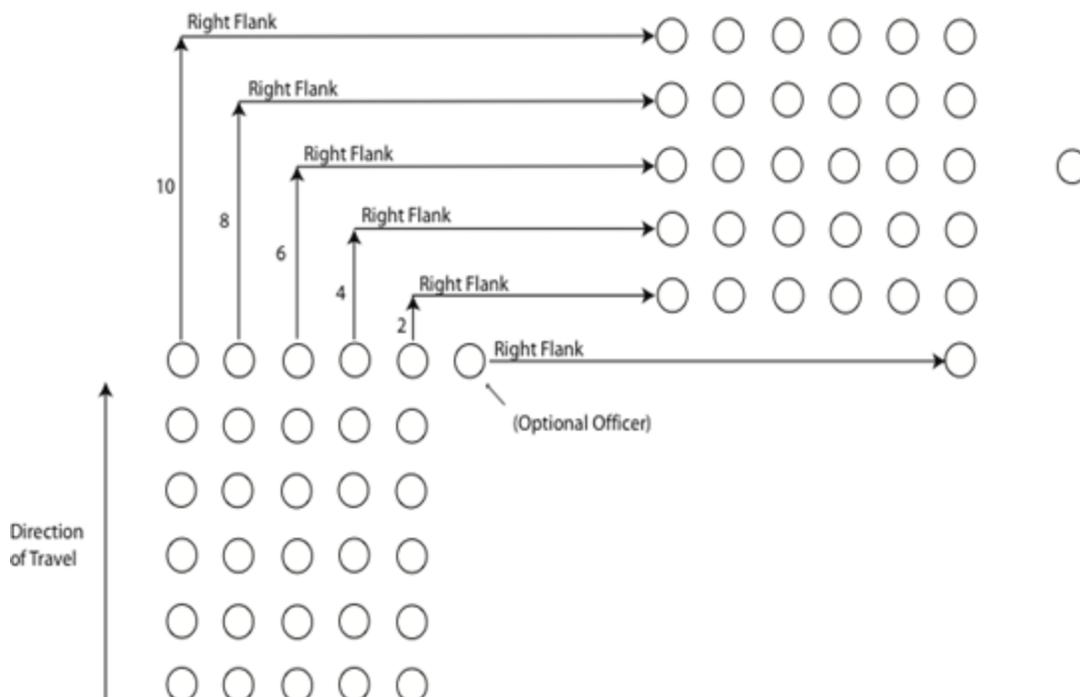
3.4.1.1.2.3. Other Files. Element leader: execute the left flank two steps after the person to the left turns, march forward until aligned with the correct rank (the same person to the left), then mark time. When the Drum Major signals **Forward,**

MARCH, step off at a full 24-inch step. All others turn left two steps after the person in front of them and in the same approximate position. March forward until aligned with the same person to the left, then mark time. When the Drum Major signals **Forward, MARCH**, step off at a full 24-inch step.

3.4.1.1.2.4. Band Officer. Flank left two steps after the person to the left turns. March forward until aligned with the first rank, then mark time. When the Drum Major signals **Forward, MARCH**, step off at a full 24-inch step.

3.4.1.1.3. Right Square Turn. (**Figure 3.15.**) A Right Square Turn is performed in the same manner as a Left Square Turn, except that the command is given on the right foot, the flanking movements are to the right and the dress file is to the right. The vocal command is **Right Turn, MARCH**.

Figure 3.15. Right Square Turn.



3.4.1.1.4. Right Turn, Specific Roles.

3.4.1.1.4.1. Drum Major. Raise right arm and look to the right. Cue the execution of the turn two counts before the front of the right file reaches the location where the turn should occur. Take one step and flank right. Take two steps for each rank in the band plus two steps for each file in the band. (Twenty-four steps are required for a band with seven ranks and five files. Take 14 steps for the seven ranks and ten steps for the files.) After marching the required steps, mark time. Turn to face the band. When all band members have turned and aligned themselves, signal a **Forward, March** with the mace and a voice command and take two steps to the rear, away from the band. Turn back to the front, and continue with a 24-inch step size.

3.4.1.1.4.2. Right File. Element leader: take one step and execute a right flank,

march forward two steps for each rank in the band, then mark time. When the Drum Major signals **Forward, March**, step off at a full 24-inch step. All others in the right file execute a right flank two steps after the person in front of them and in the same approximate position. March forward two steps for each rank in the band minus two steps for each rank in front. (If in the 5th rank of a band with seven ranks, march forward six steps [14 minus 8].). Mark time. On the command **Forward, MARCH**, step off at a full 24-inch step.

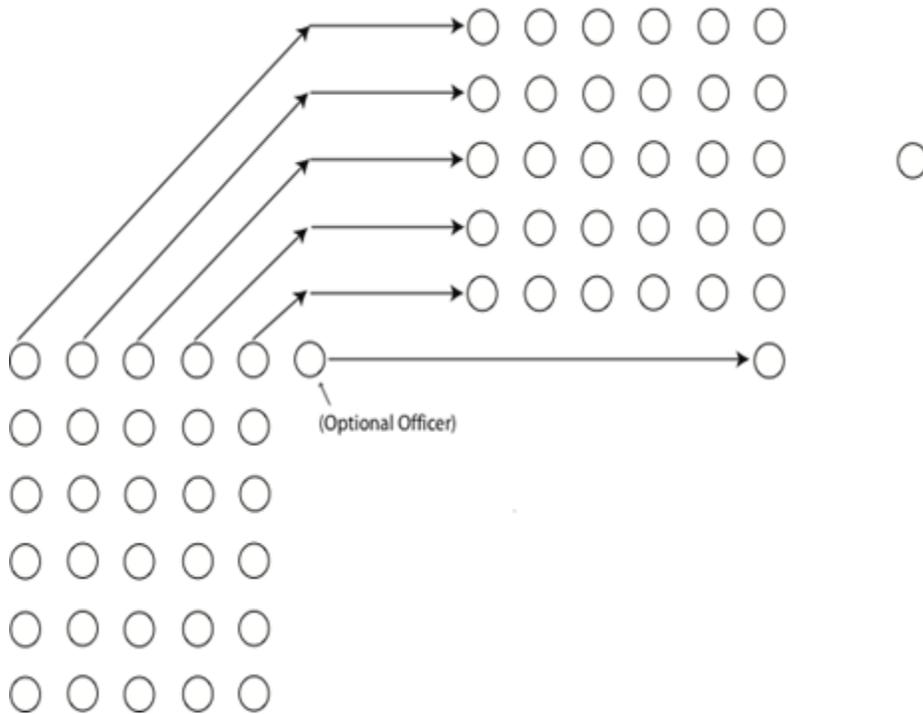
3.4.1.1.4.3. Other Files. Element leader: execute the right flank two steps after the person to the right has turned, march forward until aligned with the same person to the right, then mark time. When the Drum Major signals **Forward, MARCH**, step off at a full 24-inch step. All others flank right two steps after the person in front of them, march forward until aligned with the same person to the right, then mark time. When the Drum Major signals **Forward MARCH**, step off at a full 24-inch step.

3.4.1.1.4.4. Band Officer. When the Drum Major's right arm drops, take two steps backward and flank right. (Pivot on the right foot.) March forward two steps for each rank in the band minus two steps, then mark time march. When the Drum Major signals **Forward, MARCH**, step off at a full 24-inch step.

3.4.1.2. Column Turns. A Column Turn is a turn in which the files of the band perform a flank (square turn) for the interior file and two oblique turns for all other files to change direction to the right or left while marching.

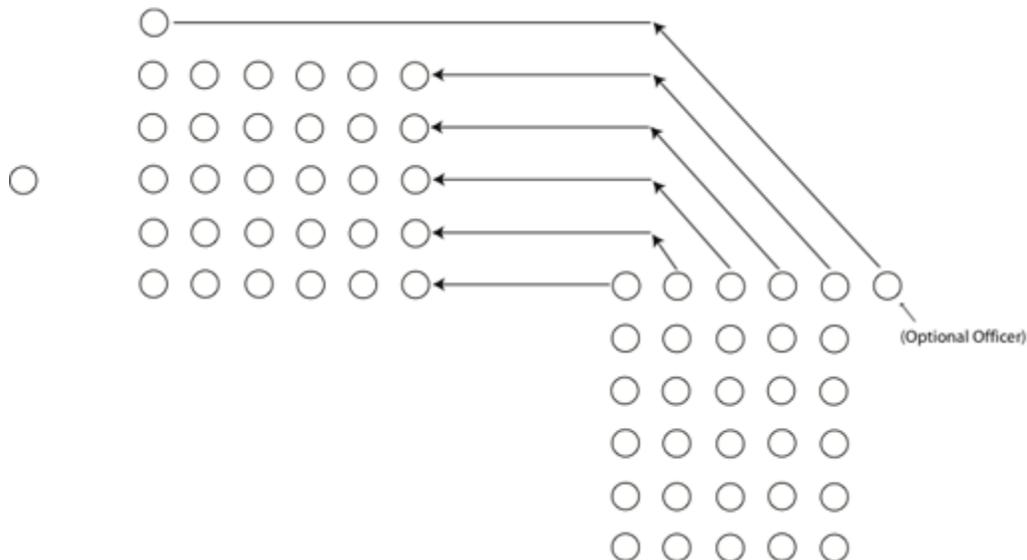
3.4.1.2.1. Column Turn to the Right. The command is **Column Right, MARCH**. On the second count following the command of execution, **MARCH**, the element leader in the right file performs a right flank. Upon completion of right flank, the element leader takes one 24-inch step followed immediately by a half-step march. Each member in that file performs a right flank two steps after the person in front of them. The first person in the second file from the right performs a right oblique turn. After two steps, the first person in the second file from the right performs another right oblique turn so that they are facing 90 degrees to the right of the plane of the previous direction. Each subsequent file add two steps after the first oblique turn, i.e. the third file marches four steps after the first oblique, the fourth file marches six steps after the first oblique and so on. Upon completion of the last oblique turn, all element leaders take 24-inch steps until in alignment with the right file, followed immediately by a half-step march. After each file has come to a 90 degree new direction, the Drum Major gives either a **Mark Time, MARCH** or **Forward, MARCH** (see **Figure 3.16.**). Please note that in **Figure 3.16.**, the officer is the person in the right file, and therefore is the member that performs the right flank.

Figure 3.16. Column Turn to the Right.



3.4.1.2.2. Column Turn to the Left. (**Figure 3.17.**) A Column Turn to the Left is performed in the same manner as a Column Turn to the Right, except that all turns are to the right. The command is **Column Left, MARCH.**

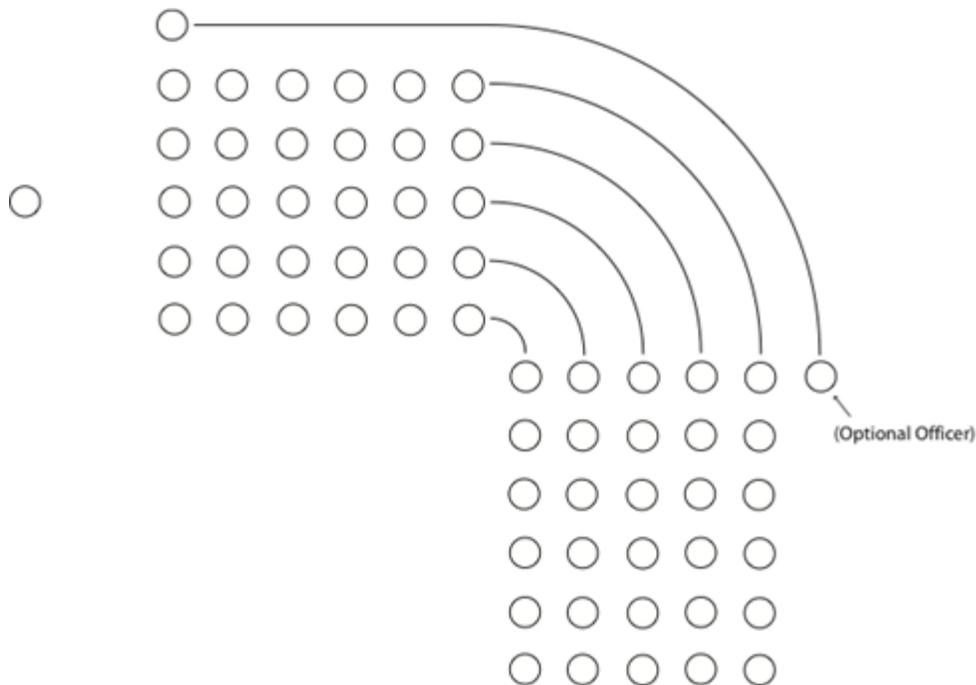
Figure 3.17. Column Turn to the Left.



3.4.1.3. Wheel Turn. There is no vocal command for a Wheel Turn, although the Drum Major may tell the band to **GUIDE AROUND.** The Drum Major signals the execution of the turn by pushing the mace to the exterior file of the turn and pulling the mace in the direction of the turn. Following the mace command, dress moves to the file on the

interior of the turn, cover responsibilities are suspended, and band members take adjusted step sizes. The front rank begins the gate portion of the turn, taking arced paths in the direction indicated by the mace command. Members in subsequent ranks follow the path of the rank in front of them, although they are not directly behind the person in front of them during the gate portion of the turn. Distance responsibilities are maintained by the interior file, but are suspended for all other files due to fluctuating front to back distances that occur in the gate portion of the turn. The interior file of the turn takes adjusted (smaller) –sized steps to accommodate the larger arc being formed by the outside columns. The degree of step size reduction varies depending on the width of the formation and the angle of the turn, however the goal is for the interior file's adjusted step size to be small enough to allow for the exterior file to maintain dress to the inside and still use a step size that is approximately 24 inches during the gate portion of the turn. For most turns of 90 degrees done with formations containing 5 files, a half-sized step (12") from the interior file results in a step size at or slightly below a 24-inch step for the exterior file. When all members have completed the gate portion of the turn, the Drum Major gives a **Forward, MARCH**, allowing all members to resume the standard 24-inch step and traditional dress, cover, interval, and distance responsibilities (see **Figure 3.18.**).

Figure 3.18. Wheel Turn.



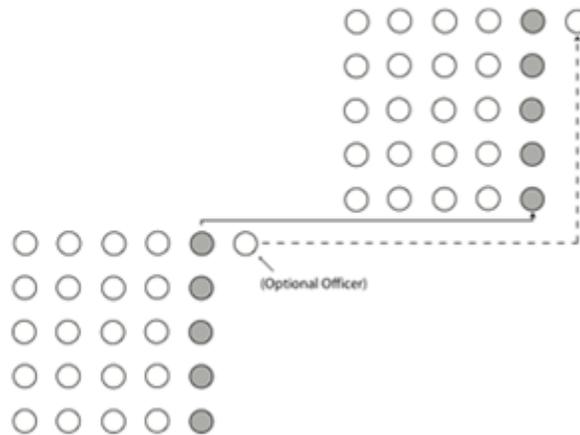
3.4.2. Column of Files. This is a means of moving the band easily without marching in standard formation. Column of Files can be done as a route step (walking forward without regards to tempo) or in cadence.

3.4.2.1. From the Right. The command is **Column of Files, From the Right, Forward, MARCH**. If the Drum Major designates a drum tap, stick tap, or drum cadence, the file furthest to the right marches forward in tempo. If drum tap, stick tap, or drum cadence is not designated by the Drum Major, the file proceeds without regards to tempo, using what is called a route step. As the right file passes the next most right file, the element

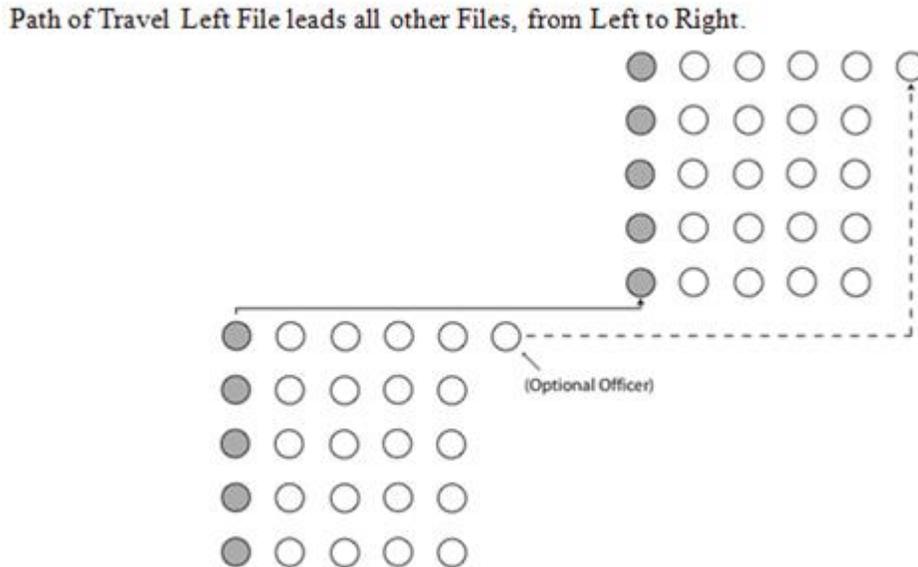
leader in the second file from the right gives the command **Forward, MARCH** over their right shoulder. The second file from the right then follows the first file. Each file consecutively from the right then follows the preceding file in order. When the element leader of first file arrives at the destination, as signaled by the Drum Major, the person stops (or marks time if moving to tap or cadence). Each band member stops in formation behind the element leader. The second file proceeds to the left of the first file to take their place in formation, as it was when they stepped off (see **Figure 3.19**).

Figure 3.19. Column of Files From the Right.

Path of Travel Right File leads all other Files, from Right to Left.

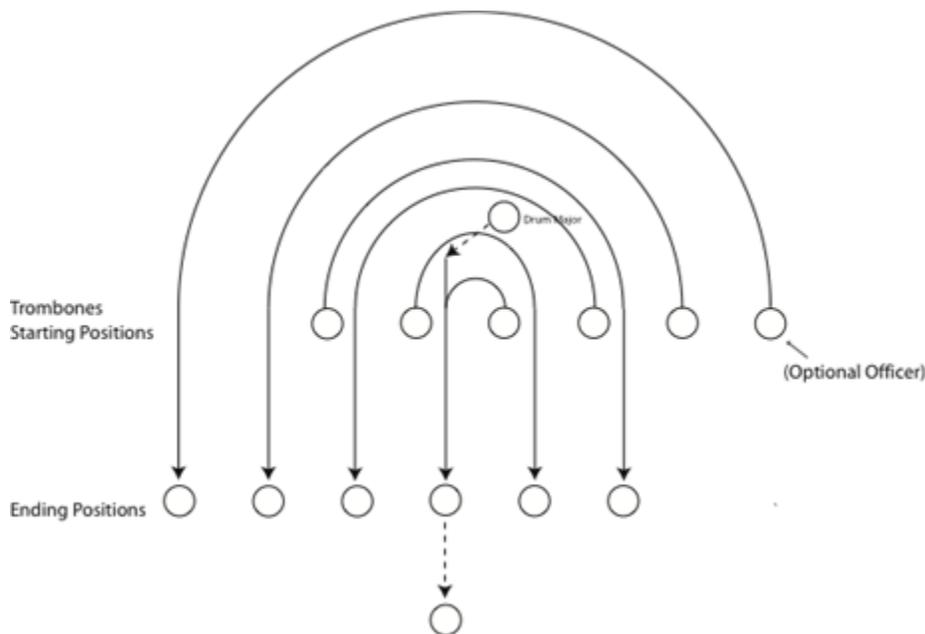


3.4.2.2. From the Left. This is performed in the same manner as a column of files from the right, except the left file leads all other files from left to right in the path of travel. The command is **Column of Files, From the Left, Forward, MARCH**. (**Figure 3.20**.)

Figure 3.20. Column of Files From the Left.

3.4.3. Countermarch. A countermarch is a drill that positions the band facing the opposite direction.

3.4.3.1. Wheel (Non-Reversible) Countermarch (**Figure 3.21.**). There is no vocal command for this drill. The Drum Major faces the band and marches through its center. The mace command is as follows: The mace is held horizontal above eye level, and the ferrule of the mace is brought down so the mace is now vertical with the ball pointing up, centered on the body's vertical alignment (reference [Chapter 7](#)). This is a countermarch where the interior file marches in a small arc to reverse direction. The center file turns counter clockwise to the left. If there are an even number of files, the file right of center acts as the interior file and turn clockwise to the left. Each successive exterior file marches in an arc to the outside of the first (interior) arc. The paths created by these arcs produce a series of concentric arcs that are half-circles. Each file has reversed direction. The Drum Major then gives the command **Mark Time, MARCH** to the interior file and each file marks time when it is aligned with the interior file. The person in the front of the center file should stay a specific number of steps behind the Drum Major, half the number of files plus one. The band is now in formation facing the opposite direction from which it started, and the left file is still on the left, which is why this move is sometimes called a Non-Reversible Countermarch. The files are not reversed as they are on the Box, or Reversible, Countermarch

Figure 3.21. Wheel Countermarch.

3.4.3.1.1. Specific Roles during Wheel (Non-Reversible) Countermarch.

3.4.3.1.1.1. Drum Major. Point the ferrule of the mace upward. Turn and face the band while marching. Lift the mace so it is parallel with the ground (horizontal) and above eye level. Give the signal of execution by moving the ferrule upward on the right step, moving the mace to a vertical position. March forward through the band. Continue marching at a full step until passing the last rank. Turn to face the band and march backwards until giving the command **Mark Time, MARCH**. When the last rank has completed the movement, give the command **Forward, MARCH**. Turn and face away from the band and continue marching.

3.4.3.1.1.2. Guide File. When the Drum Major lowers the ferrule of the mace, the guide file follows the Drum Major by marching in a semicircle to the left. All others follow the person in front of them. On the command **Forward, MARCH**, step off at a full step.

3.4.3.1.1.3. Files to the right of the guide file. When the Drum Major lowers the ferrule of the mace, continue marching at a full step. The element leader marches in a semicircle to the left. All others in the file follow the person in front of them. When the file is aligned with the guide in the rank, mark time. On the command **Forward, MARCH**, step off at a full step.

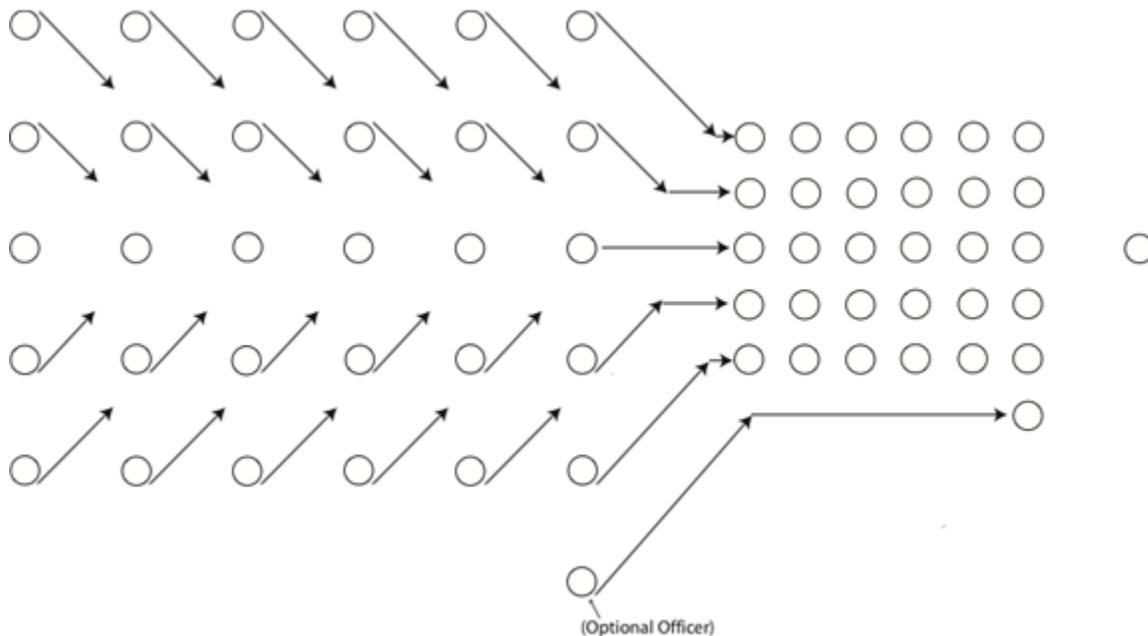
3.4.3.1.1.4. Files to the left of the guide file. When the Drum Major lowers the ferrule of the mace, continue marching at a full step. The element leader marches in a semicircle to the right. All others in the file follow the person in front of them. When the file is aligned with the guide in the rank, mark time. On the command **Forward, MARCH**, step off at a full step.

3.4.3.1.1.5. Band Officer. When the Drum Major lowers the ferrule of the mace, the band officer marches in a semicircle to the left, always marching to the

outside of the left file. When aligned with the first rank, the band officer marks time. On the command **Forward, MARCH**, the band officer steps off at a full step.

3.4.4. Close to the Center. This maneuver can only be performed while marching. There is no vocal command for Close to the Center. The Drum Major faces the band with the mace lifted horizontally above eye level, bringing both hands together on the mace to indicate that the band should close to the center. The center file marches at half step. All other files each perform an oblique turn towards the center file for two counts. The left most and right most files to the center file then perform an oblique turn back to the front after two oblique turns so the files are marching forward again but one step closer to the center file. When they oblique turn back to the front, each file changes to half steps. As the right most and left most files from the center perform the second oblique turn two steps after the first oblique turn, the next two exterior files from them perform a second oblique turn four steps after the first oblique turn to change direction back to the front. Each pair of exterior files adds two steps to the oblique turn past each interior file until all files are marching forward again. Once the band has closed and is marching forward at half step, the Drum Major gives the command **Forward, MARCH**, and the band steps off at a full 24-inch step. **Note:** The band officer always performs the Close to the Center move with the front rank.

Figure 3.22. Close to the Center.

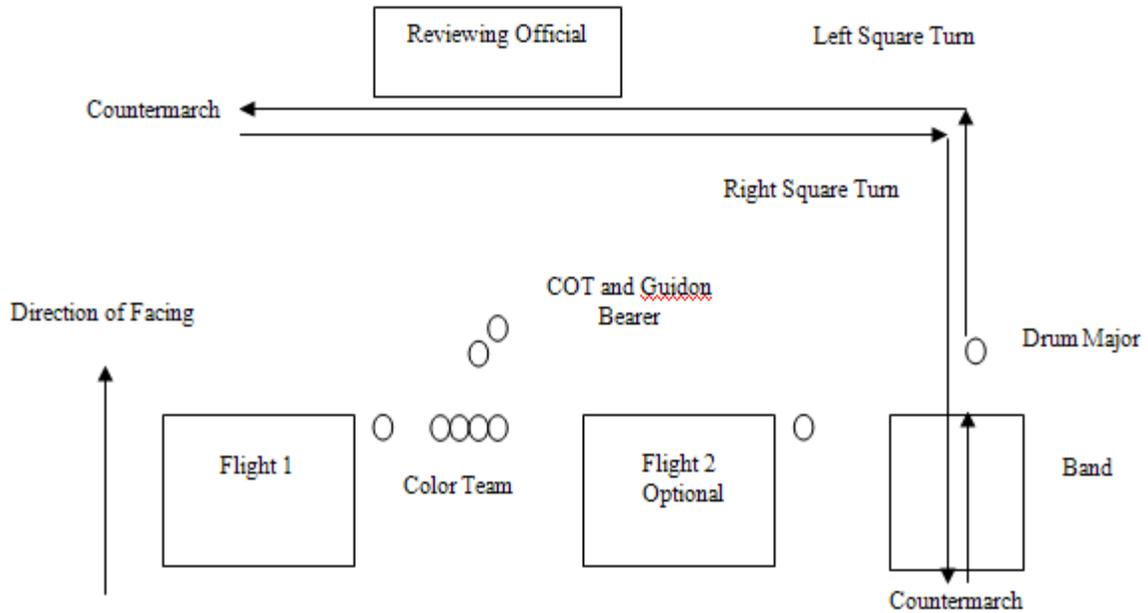


3.4.5. Pass in Review. A Pass in Review, or Review, is performed during retirement ceremonies, Tattoos, changes of command, and certain arrival ceremonies. The band repositions with a right face. The band steps off playing a march such as "Queen City," completes a left square turn, passes before the official party, executes three left square turns and halts before the official party. Alternate Pass in Review maneuvers are discussed in [Chapter 9](#).

3.4.6. Sound Off. This maneuver allows the band to pass before the official party in the same manner as a Pass in Review, but the band returns to its starting position. The band steps off

playing a march such as “Queen City”, completes a left square turn, passes before the official party, executes a countermarch (usually a wheel countermarch), passes before the official party again, completes right square turn and another countermarch and halts in their starting position (see **Figure 3.23.**).

Figure 3.23. Sound Off.



Chapter 4

MANUAL OF INSTRUMENTS

4.1. Appearance. All instruments should have a polished and clean appearance and should be free from major dents and scratches. Instruments should be playable and in good working order. The finish of each group of instruments should present a consistent visual appearance. Metal wind instruments should, if possible, have a silver finish. Wooden instruments such as clarinets should be black in appearance, in either plastic or wood. Piccolos should be silver or, if wooden, have a black appearance. Drums should have a silver, white, or black shell. Mouthpieces may be gold or silver-plated, and plastic rims may be used. Ligatures must have a gold or silver finish. **(T-3)**. Lyres must have a silver or chrome finish. **(T-3)**. Drumsticks should be finished wood or white in color. With the exception of mouthpieces and ligatures, uniformity should exist within each section.

4.2. General Positions.

4.2.1. Parade Rest. The command is **PARADE REST**, or **STAND BY**. Arm positions of the members are different for each individual instrument. See each instrument listing in this chapter for detailed information about arm positions at parade rest.

4.2.2. Ready Position. The command is **BAND**. In the ready position, the feet do not change. See each instrument listing for detailed information about arm positions in the ready position.

4.2.3. Attention. The command is **ATTENTION**. Instrument carriage in the position of attention is different for each instrument and addressed in detail throughout this chapter.

4.2.4. Playing Position. The Drum Major uses a visual command to signal the command Horns Up. There is no vocal command to bring the instruments to playing position. These visual commands are as follows:

4.2.4.1. Stationary Horns Up. Band members first prepare to bring their instruments to playing position; this is the Ready Position. The visual command of Horns Up is executed in four parts. First, the Drum Major gives a preparatory arm signal with the right hand and forearm pointing up. Second, the Drum Major's arm comes down across the chest, parallel with the ground. Some instruments, such as horns, move at this point, while other instruments do not. Third, the Drum Major rearticulates the position parallel to the ground. This movement is necessary for the Drum Major to have the flexibility to delay the last movement of the Horns Up to coincide with a timed event within the ceremony (for example, the timing of Horns Up to occur as the honoree departs a vehicle.) For the fourth movement, the Drum Major's arm comes back to the up position (perpendicular to the ground). All the instruments simultaneously come up to playing position from the Ready position. **Note:** The Horns Up motion for band officers is similar to the motion for Drum Majors with the exception that the band officer's arms mirror each other due to the lack of a mace (see [Chapter 8](#)).

4.2.4.2. Marching Horns Up. When on the march, instruments come up with a mace command on the Roll-Off. The mace is held by the right hand on the staff near the ferrule. The mace is held vertically, centered on the body and lifted with the ball above the Drum Major's head. This signals the band members to prepare for the command of

Horns Up, which follows the Roll-Off upon completion of the cadence sequence. Each instrument is different. See [Chapter 7](#) for more information on mace commands.

4.2.4.3. Stationary Horns Down. There is no vocal command given for Horns Down. At a Halt, the Drum Major lowers his or her arm, making a motion similar to the number 9. At the furthest vertical position of the arm, band members begin to lower their instruments. At the completion of the Drum Major's motion, band members simultaneously complete their movement, placing their instruments in the carry position. **Note:** The Horns Down motion for band officers is similar to the motion for Drum Majors, except that the band officer's arms mirror each other due to the lack of a mace (see [Chapter 8](#)).

4.2.4.4. Marching Horns Down. When on the march, instruments are placed in the carry position immediately after completion of a piece as the cadence resumes. Each instrument assumes a different carriage position. See subsequent sections for specific instrument details.

4.3. Piccolo.

4.3.1. Parade Rest. At the position of Parade Rest, the piccolo is held in the right hand with the head joint extending as a natural extension of the arm. The right arm is placed across the front of the body. The left arm is placed across the front of the body with the left hand resting on top of the right hand. The hands meet in the center of the body with the arms hanging naturally and the palms facing towards the body ([Figure 4.1](#)). The body position otherwise matches the standard position of Parade Rest.

Figure 4.1. Piccolo, Parade Rest.



4.3.2. Ready Position. The feet make no change. The left arm (not holding instrument) moves to the left side of the body matching the standard position of attention. The right arm hangs straight down the right side of the body with the instrument vertical along the seam of the pants perpendicular to the ground.

4.3.3. Attention. ([Figure 4.2](#)). The heels come together. The body position remains the same as the Ready Position and otherwise matches the standard position of Attention.

Figure 4.2. Piccolo, Attention Position.



4.3.4. Horns Up. The piccolo is rotated so that the instrument is in playing position. This happens at the end of the Horns Up sequence.

4.3.5. Playing Position. (**Figure 4.3.**). The piccolo is parallel with the ground. The elbows are open and not closed into the body.

Figure 4.3. Piccolo, Playing Position.



4.3.6. Marching. Both the hand holding the instrument and the left hand assume the proper arm swing.

4.4. Clarinet.

4.4.1. Parade Rest. (**Figure 4.4.**). At the position of Parade Rest, the instrument bell is cradled in the palm of the right hand and the body of the clarinet along the right forearm. The right arm is placed across the front of the body. The left arm is across the front of the body with the left hand resting on top of the right hand. The hands meet in the center of the body with the arms hanging naturally. The palms face toward the body. The body position otherwise matches the normal position of Parade Rest.

Figure 4.4. Clarinet, Parade Rest.



4.4.2. Ready Position. In the Ready Position, the feet make no change. The left arm (not holding instrument) moves to the left side of the body matching the standard position of attention. The right arm hangs straight down the right side of the body, with the instrument bell cradled in the palm of the right hand and the body of the clarinet along the right forearm.

4.4.3. Attention. (**Figure 4.5.**). The heels come together. The body position remains the same as the Ready Position and otherwise matches the standard position of Attention.

Figure 4.5. Clarinet, Position of Attention.



4.4.4. Horns Up. On the initiation of the Drum Major's command of Horns Up, the left hand crosses the body to place both hands on the clarinet. The right hand does not change position. On the completion of the command, the instrument is brought up to playing position.

4.4.5. Playing Position. (**Figure 4.6.**). The clarinet extends from the mouth with the bell away from the body. The elbows are out and not closed into the body.

Figure 4.6. Clarinet, Playing Position.



4.4.6. Marching. The arm holding the instrument remains static as the left hand assumes the proper arm swing.

4.5. Saxophone.

4.5.1. Parade Rest. (**Figure 4.7.**). At the position of Parade Rest, the saxophone rests on the neck strap and in both hands at the center of the body at a 45-degree angle. The body position otherwise matches the normal position of Parade Rest.

4.5.2. Ready Position. No change from the Parade Rest position.

Figure 4.7. Saxophone, Parade Rest.



4.5.3. Attention. (**Figure 4.8.**). The heels come together. Hands and arms make no change from the position of Parade Rest. The body position otherwise matches the normal position of Attention.

Figure 4.8. Saxophone, Position of Attention.



4.5.4. Horns Up. The saxophone is rotated so that the instrument is in playing position. This happens at the end of the Horns Up sequence.

4.5.5. Playing Position. (**Figure 4.9.**). The elbows are out, away from the body.

Figure 4.9. Saxophone, Playing Position.



4.6. Trumpet and Cornet.

4.6.1. Parade Rest. (**Figure 4.10.**). At the position of Parade Rest, the instrument is held by the crook at the rear of the instrument, below the leadpipe, with both hands. The bell hangs straight to the ground, in front of the body, between the legs. The body position otherwise matches the normal position of Parade Rest.

Figure 4.10. Trumpet, Parade Rest.



4.6.2. Ready Position. The instrument is shifted to the right hand. The left hand goes to the left side of the body as it does at the position of Attention. The trumpet or cornet rests in the crook of the right elbow and along the right forearm. The hand grips the instrument under the valve casing. The leadpipe of the instrument should be parallel to the ground when in the ready position.

4.6.3. Attention. (**Figure 4.11.**). The heels come together. The body position remains the same as the Ready Position and otherwise matches the standard position of Attention.

Figure 4.11. Trumpet, Position of Attention.



4.6.4. Horns Up. On the lowering of the Drum Major's arm during the Horns Up command, the left hand crosses the body and grips the valve casing. The left hand brings the instrument up to playing position. The right hand shifts to playing position with the fingers on the valves and the thumb in the first slide saddle.

4.6.5. Playing Position (**Figure 4.12.**). The instrument is held with the leadpipe parallel to the ground.

Figure 4.12. Trumpet, Playing Position.



4.7. Horn.

4.7.1. Parade Rest. (**Figure 4.13.**). At the position of Parade Rest, the instrument is held in a similar manner to Attention, except that the right hand meets the left hand in the center of the body, at the waist. The left hand rests on top of the right. The bell should remain under the right arm.

Figure 4.13. Horn, Position of Parade Rest.



4.7.2. Ready Position. The horn remains under the right arm. The right hand grabs the instrument as the left hand is repositioned to the side of the body.

4.7.3. Attention. (**Figure 4.14.**). The heels come together. The horn does not change position from the Ready position. Body position otherwise matches the normal position of Attention.

Figure 4.14. Horn, Position of Attention.



4.7.4. Horns Up. On the first count of Horns Up (when the Drum Major's arm is up), the left hand is brought across the body and the hand grips the keys (**Figure 4.15.**). On the second count (the Drum Major's hand is down and parallel with the ground), the right hand goes in the bell as the left hand takes the weight of the horn while the horn is brought to the center of the body (**Figure 4.16.**). On the third count (the Drum Major's arm is up), the horn is lifted into playing position (**Figure 4.17.**).

4.7.5. Playing Position. (**Figure 4.17.**). The horn is in a natural position. The left elbow is away from the body.

Figure 4.15. Horn, Horns Up, Count 1.



Figure 4.16. Horn, Horns Up, Count 2.



Figure 4.17. Horn, Playing Position (Horns Up, Count 3.)



4.7.6. Special Marching Carry Position. (**Figure 4.18.**) This is a five-count movement from the position of attention. On the first count, the left hand is moved in a manner similar to Horns Up Count 2. On the third count, while maintaining the left hand and horn position, the right hand is repositioned to a point directly between the lead pipe and the bell. On the fifth count, both the left and right hands are lowered matching the normal position of attention.

Figure 4.18. Horn, Special Marching Carry Position.



4.8. Trombone.

4.8.1. Parade Rest. (**Figure 4.19.**). At the position of Parade Rest, the trombone is perpendicular to the ground while centered to and parallel with the body. The instrument rests with the end of the slide on the ground while being held at the top of the bell flare and the top of the gooseneck near the tuning slide. The body position otherwise matches the normal position of Parade Rest.

Figure 4.19. Trombone, Parade Rest.



4.8.2. Ready Position. The instrument is moved to the right hand in a two-count movement. On the first count, both hands maintain position as the trombone is lifted approximately two inches vertically. On the second count, while maintaining hand position, the right hand rotates and grounds the trombone with the gooseneck, bell, and arm in the same perpendicular plane to the body as the left hand moves to the left side of the body. From the side, the angle of the upper arm and forearm should be 90 degrees. The trombone rests on the ground and is held in vertical alignment with the body.

4.8.3. Attention. (**Figure 4.20.**). The heels come together. The trombone does not change position from the Ready position. Body position otherwise matches the normal position of

Attention. **Note:** This is also referred to as the Grounded Position and should be automatically executed after every halt command.

Figure 4.20. Trombone, Position of Attention, Grounded Position.



4.8.4. Horns Up. This is a four-count movement. On the first count, no trombone movement is performed. On the second count, the trombone is brought to center of the body and the trombone is gripped with the left hand (**Figure 4.21.**). On the third count, the right hand is moved from the top of the gooseneck down to grip the slide (**Figure 4.22.**). On the fourth count the trombone is lifted into Playing Position (**Figure 4.23.**).

Figure 4.21. Trombone, Horns Up, Count 2.



Figure 4.22. Trombone, Horns Up, Count 3.



Figure 4.23. Trombone, Playing Position (Horns Up, Count 4).



4.8.4.1. Horns Down. On the first count, move the trombone to center of the body while grabbing the trombone at the top of the gooseneck with the right hand (**Figure 4.24.**). On the second count, assume the Grounded Position (**Figure 4.20.**).

Figure 4.24. Trombone, Horns Down, Count 1.

4.8.4.2. Horns Down while Marching. Upon completion of a tune on the march, the trombone is returned to the Normal Marching Carry Position in seven counts. All static positions of this sequence occur on the left heel strike or “downbeat” and this sequence begins immediately after the completion of the tune. Counts 1 & 2—lower trombone to front/center. Counts 3 & 4—move the trombone from center to 90-degree initial marching position while the right hand simultaneously moves to the right side of the body in a manner that resembles the position of attention. Counts 5 & 6—the left forearm is lowered from the Special Marching to the Normal Marching Carry Position. Count 7—resume right arm swing.

4.8.5. Playing Position. (**Figure 4.23.**). The trombone should be held with the slide at a universal angle near parallel to the ground.

4.8.6. Marching. Upon the command of **STICK TAP**, **DRUM TAP** or **DRUM CADENCE**, transfer the trombone from the Grounded Position to the Special Marching Carry Position.

4.8.6.1. Marching Carry Position. (**Figure 4.25.**). The trombone is brought to center and then transferred to the left hand. As the left forearm moves to extend at a 90-degree angle from the body with the wrist, elbow and shoulder all in the same perpendicular plane to the body, the right arm returns to the right side. The trombone remains in the 90-degree initial marching position and is never lowered. This is the default carry position.

Figure 4.25. Trombone, Marching Carry Position.



4.8.6.2. Marching Trail Position. (**Figure 4.26.**). This is an alternate carry position that may be used on longer processions, such as street parades or funerals. On the first step of the march, the left forearm is lowered from the 90-degree initial marching position to a comfortable marching carry position with the left arm fully extended. When viewed from the side, the trombone is carried at a 45-degree angle to the body.

Figure 4.26. Trombone, Marching Trail Position.



4.9. Euphonium.

4.9.1. Parade Rest. (**Figure 4.27.**). At the position of Parade Rest, the euphonium rests on the ground, bell down in front of the musician and centered on the body. The euphonium should be set in a stable position, even if this means that it cannot be centered. Hands are folded in front of the body, left hand over the right, with the arms hanging naturally. An alternate position of parade rest may be used when time requirements during a ceremony do not allow for instruments to be grounded. This is done by cradling the instrument with both arms in the center of the body (**Figure 4.28.**). In the case of bell-front baritones and euphoniums, the instrument is held under the left arm.

Figure 4.27. Euphonium, Parade Rest.



Figure 4.28. Euphonium, Alternate Parade Rest.



4.9.2. Ready Position. The arms come to the sides of the body as they are at the position of Attention. Foot position does not change.

4.9.3. Attention. (**Figure 4.29.**). The heels come together. The instrument remains on the ground as in the position of Parade Rest. The body position otherwise matches the normal position of Attention.

Figure 4.29. Euphonium, Position of Attention.



4.9.4. Horns Up. On the first count of the Drum Major's visual command, take hold of the euphonium and lift it into playing position.

4.9.5. Playing Position. (**Figure 4.30.**) With a bell-upright euphonium, the right hand rests on the valves and the left hand sustains the weight of the instrument. The instrument should be held comfortably. Horn angles should be near 35 degrees from the vertical plane of the body.

Figure 4.30. Euphonium, Playing Position.



4.10. Sousaphone.

4.10.1. Parade Rest. At the position of Parade Rest, the sousaphone rests on the ground, bell facing away and to the left, in front of the musician and centered on the body. Both hands rest on the sousaphone, the left hand is in the bell and the right hand is behind the bell opening. The sousaphone should be set in a **sTable** position. The body position otherwise matches that of normal position of Parade Rest. An alternate position of parade rest may be used when time requirements during a ceremony do not allow for instruments to be

grounded. This is done by maintaining the playing position while the feet separate to shoulder-width apart.

4.10.2. Ready Position. The position of the body does not change.

4.10.3. Attention. (**Figure 4.31.**). The heels come together. The sousaphone does not change position from the Ready Position, nor do the hands.

Figure 4.31. Sousaphone, Position of Attention.



4.10.4. Horns Up. On the first count of the Drum Major's visual command, the sousaphone is lifted over the head into playing position. Take care not to disturb the hat as the sousaphone goes over the head.

4.10.5. Playing Position. (**Figure 4.32.**). The bell should face directly in front of the player perpendicular to the line of the shoulders. The right hand rests on the valve section and the left hand grips the neck below the mouthpiece.

Figure 4.32. Sousaphone, Playing Position.



4.11. Percussion. For State Funerals, all drums will be draped in black cloth. (**T-0**).

4.11.1. Snare Drum or Tenor Drum. Snare drums and tenor drums may be worn on straps or carriers. At the discretion of the local commander, the drums can be worn level or on an angle with the player's left side being more elevated than the player's right side. All snare and tenor drums in a section should be worn the same way to provide a uniform appearance.

4.11.1.1. Parade Rest. (**Figure 4.33.**). At the position of Parade Rest, the sticks are held in the right hand with the stick tips opposite of each other. The right hand rests on the rim of the drum nearest the body. The left hand rests on the right hand. The body position otherwise matches that of a normal position of Parade Rest. During periods of prolonged Parade Rest, the drum can be removed and placed on the ground in front of the player. The player holds the sticks in the right hand, with the left hand on top of the right.

Figure 4.33. Snare/Tenor Drum, Parade Rest.



4.11.1.2. Ready Position. The sticks are brought into both hands as they rest on the rim of the drum closest to the body. The sticks remain held together in this position. The foot position does not change. If the drum is on the ground, the player brings their hands to their sides.

4.11.1.3. Attention. (**Figure 4.34.**). The heels come together. The drum and hands do not change position from the Ready position. The body position otherwise matches the normal position of Attention. If the drum is on the ground, the player picks it up after bringing the heels together.

Figure 4.34. Snare/Tenor Drum, Position of Attention.



4.11.1.4. Horns Up. Beginning on the third count and ending on the fourth count of the Horns Up, the sticks go out into playing position, one stick in each hand.

4.11.1.5. Playing Position. (**Figure 4.35.**). Center the tips of the sticks on the drum head.

Figure 4.35. Snare/Tenor Drum, Playing Position.



4.11.2. Bass Drum.

4.11.2.1. Parade Rest. (**Figure 4.36.**). At the position of Parade Rest, the drum is centered on the body with the hands resting on the rim. On occasion, the drum rests on the ground, and the drumhead faces away from the bass drummer. The hands are folded in the center of the body, hanging naturally. The right hand holds the mallets. The body position otherwise matches that of standard position of Parade Rest.

Figure 4.36. Bass Drum, grounded drum, Parade Rest.



4.11.2.2. Ready Position. If the drum is worn, the Ready Position is the same as the position for Parade Rest. If the drum is on the ground, each hand goes to the side of the body as they do in the position of Attention. The foot position does not change.

4.11.2.3. Attention. The heels come together. The drum and hand positions do not change from the Ready Position. The body position otherwise matches that of the standard position of Attention (**Figure 4.37.**). If the drum is on the ground, the player brings the heels together, picks up the drum and assumes the position of Attention (**Figure 4.38.**).

Figure 4.37. Bass Drum, grounded drum, Position of Attention.



Figure 4.38. Bass Drum, Position of Attention.



4.11.2.4. Horns Up. Beginning on the third count and ending on the fourth count of the Horns Up visual command, the mallets move into Playing Position.

4.11.2.5. Playing Position. (**Figure 4.39.**). The tips of the mallets are positioned near the center of the drum.

Figure 4.39. Bass Drum, Playing Position.



4.11.3. Cymbals.

4.11.3.1. Parade Rest. (**Figure 4.40.**). At the position of Parade Rest, the cymbals are held one in each hand, parallel with line of sight. The hands hang along the ceremonial piping of the pants. The arms are relaxed. The body position otherwise matches that of standard position of Parade Rest.

Figure 4.40. Cymbals, Parade Rest.



4.11.3.2. Ready Position. No change is made from Parade Rest.

4.11.3.3. Attention. (**Figure 4.41.**). The heels come together. No other change is made from Parade Rest.

Figure 4.41. Cymbals, Position of Attention.



4.11.3.4. Horns Up. On the fourth part of the visual Horns Up command, the cymbals are brought up into playing position (**Figure 4.42.**).

Figure 4.42. Cymbals, Playing Position.



Chapter 5

MANUAL OF PERCUSSION

5.1. Percussion Positions. See [Chapter 4](#) for descriptions.

5.2. Cadences and Drum Beats. Cadences are played while on the march or while stationary to march troops into position. The tempo should always be quarter note = 112 for ceremonies and funerals. See [Chapter 11](#) for the printed music. Cadences may be played either with snare drum and bass drum, tenor drum and bass drum, or snare drum, bass drum, and cymbals.

5.2.1. If the mace command for a Seven-Count Cut Off is given during a musical selection on the march, play the Seven-Count Cut Off and go to a cadence.

5.2.2. If the mace command for a Roll-Off is given during a cadence, go to a Roll-Off upon completion of the current cadence sequence.

5.3. Roll-Off. A Roll-Off is an eight-count percussion cadence to indicate that the band should bring instruments up and prepare to play at the end of the eight counts. The Drum Major raises the mace by the shaft with the ball in the air, directly in front of the body and perpendicular with the ground. This is the signal for a Roll-Off. When the Drum Major drops the mace, grabbing it just below the ball, the Roll-Off begins. See [Chapter 7](#) for pictures and further descriptions.

5.4. Seven-Count Cut Off. The Seven-Count Cut Off is a musical device used by the percussion section to end a musical selection at any point in the music. The Seven-Count Cut Off can be modified to fit any meter. The only occasion to use a Seven-Count Cut Off in 3/4 time is during the "Inspection Waltz." See [Chapter 11](#) for the printed music.

5.5. Honors. Solo drummers only render honors in the form of a salute during wreath laying ceremonies or at Modified Full Honors Funerals.

5.6. Casing Rolls. A drummer may be required to perform a buzz roll or closed roll to provide musical support to the furling or unfurling of flags during promotion, activation and deactivation ceremonies, or Full Honors Funerals. Casing rolls begin as the flag bearer drops the pole of the personal colors flag level to the ground. The roll ends after the cased or uncased flag is raised to its original position perpendicular to the ground.

5.7. Muffled Ruffles. Muffled ruffles may be played during a wreath laying ceremony. The drummer plays four evenly spaced rolls as part of honors. Following the playing of muffled ruffles, the drummer renders a hand salute. (See [Paragraphs 9.11.](#), [10.12.](#), [11.4.6.](#) and [Figure 11.26.](#))

5.8. Modified Full Honors Funerals. A tenor drummer is used to supply musical support for Full Honors Funerals without a band. The sequence of events mirrors that of a conventional Full Honors Funeral (See [Paragraph 9.5.3.3.](#) for more information). The tenor drummer performs a roll during the transfer of remains from chapel to caisson (if it is a chapel service), hearse to caisson (if there is a transfer service), and caisson to gravesite. The tenor drummer brings sticks out on the commander of troops (COT) command of **Present, ARMS** before any of these rolls and begins to play after the COT's saber completes its downward motion. A funeral cadence is played without a bass drum to march the troops from transfer site to gravesite. During the

rendering of honors the tenor drummer, as the acting Drum Major, salutes. No music is played in place of the Air Force Hymn.

Chapter 6

MANUAL OF THE BUGLE

6.1. Bugle Calls. The music for all bugle calls is included with this manual in **Chapter 11**. Multiple trumpeters/buglers together sound Adjutant's Call, Assembly, Retreat, Reveille, Ruffles and Flourishes, To The Color, and marches. Solo trumpeters/buglers sound other calls as a rule. If resources do not allow for a band to be present, the bugler may play any bugle call as a soloist.

6.2. Bugle Honors.

6.2.1. The Flag Officer's March is used to render Honors to a naval flag officer. Ruffles and Flourishes always precede the Flag Officer's March. Though normally sounded by a band, a modified bugle call may be played if a band is not present.

6.2.2. The General's March is used to render Honors to a general officer. Ruffles and Flourishes always precede the General's March. Though normally sounded by a band, a solo bugler may also play it.

6.2.3. Honors for Visiting Dignitaries. Foreign military and civilian personnel of equivalent U.S. military rank may be accorded Honors. A bugler may be asked to play any Honors calls for visiting dignitaries.

6.2.4. Ruffles and Flourishes is a brief fanfare used in rendering Honors to a designated person. Ruffles, a roll played on a drum, usually accompany Flourishes, but Flourishes can be sounded minus the Ruffles. The number of Ruffles and Flourishes is determined by rank of the distinguished person. One Star equals one Ruffle and Flourish; two Stars equal two Ruffles and two Flourishes; three Stars equal three Ruffles and three Flourishes; and four Stars equal four Ruffles and Flourishes. Ruffles and Flourishes are followed by the corresponding Honors march. Reference Attachment 2 for the number of honors a dignitary, elected official, or military officer is accorded.

6.2.5. Taps, the most solemn of all bugle calls, is performed only at the following ceremonial events:

6.2.5.1. The end of the military day, one hour after Tattoo.

6.2.5.2. Military funerals.

6.2.5.3. Memorial services.

6.2.5.4. Wreath laying ceremonies.

6.2.5.5. Authorized Version of Taps. The official version of Taps is played by a single bugle, and therefore, no other version or arrangement, such as Echo Taps, is authorized. **(T-0)**. See **Chapter 11** for music. It must be played unmuted and unaccompanied on a trumpet, cornet, or regulation or ceremonial bugle. **(T-0)**. Taps should not be performed at ceremonies commemorating members whose current status is defined as Missing In Action (MIA).

6.2.5.6. Pre-recorded Music. In situations where a live bugler cannot be present, playing a recorded version of Taps is authorized. A recording can be downloaded from The

USAF Band web site at <http://www.music.af.mil/Bands/The-United-States-Air-Force-Band/Audio-and-Visual/Espirit-de-Corps/>.

6.2.5.7. Performance Guidelines. Sounding Taps at ceremonies is the most sacred duty a bugler can perform. The call should be sounded with conviction and not rushed. Careful attention should be paid to the rhythm of the 7th, 8th, 10th, 11th, 13th and 14th notes of Taps to insure that they are played as straight eighth notes, not as dotted eighth and sixteenth notes.

6.2.5.8. Performance Procedures at Funerals. Buglers report to the officer or non-commissioned officer in charge (OIC or NCOIC) of the funeral detail. In general, the bugler will be placed in a prominent position (**T-0**) such as near the gravesite angled from the firing party, where the sound will carry to the funeral party and where they can be seen. The bell of the instrument should be pointed towards the casket or urn. The bugler renders a hand salute as the remains are carried to the gravesite. The bugler then goes to Parade Rest. When the service is complete, the OIC or NCOIC gives the command **Present, ARMS**. The firing party goes to the position of Attention and fires three volleys. After the third volley, the bugler should bring the instrument up to playing position. The firing party commander will give **Present, ARMS**. When the firing party's commander salutes, the bugler sounds Taps. After sounding Taps, the bugler renders a hand salute and then will Order Arms at the command of the OIC or NCOIC of the firing party. If a firing party is not available, the bugler sounds Taps upon completion of the service at a pre-arranged signal by the OIC, NCOIC, or officiating person. After sounding Taps, the bugler will render a hand salute and Order Arms on his or her own.

6.2.5.9. Performance Procedures at Other Ceremonies. The bugler reports to the OIC, NCOIC, point of contact, or officiating person for the ceremony. The bugler sounds Taps at a pre-arranged signal. After sounding Taps, the bugler renders a hand salute and Order Arms with the formation, color team, or on own if neither is present.

6.3. Drum and Bugle Details. A drummer and a bugler may be required to provide ceremonial music in lieu of a full band. All sequences remain the same. The drummer plays drum rolls for the casing of the flag. The bugler sounds Honors, To The Color, and other necessary bugle calls.

6.4. Funerals. Full Honors Funerals can consist of a chapel service, an optional parade to the graveside using a ceremonial band, an optional remains transfer, or a graveside service. Standard Honors Funerals are usually graveside ceremonies that may include a chapel service. For information on the sequence, refer to **Chapter 9**. The sounding of Taps is required at Full Honors Funerals and Standard Honors Funerals. (**T-0**).

6.4.1. Full Honors Funerals. During a Full Honors Funeral, the bugler is part of the band. After the band plays while the remains transfer from the caisson/hearse to the grave at the gravesite, the band is given the command **Parade, REST**. This is the bugler's cue to step out of the formation. The bugler will be positioned so that line of sight with the chaplain is maintained. (**T-3**). The chaplain's salute is the signal for the escort to render Honors. The bugler assumes the position of attention upon the firing party's command of **ATTENTION**. The firing party then commands **Ready, FACE**, at which point the bugler brings the instrument up to playing position. The firing party then fires three volley followed by the command of **Present, ARMS**. When the firing party's commander salutes, Taps is sounded. At the completion of Taps, the bugler brings the instrument down and salutes. When the

firing party's commander gives **Order, ARMS**, the bugler lowers the salute and assumes the position of Attention. When the firing party departs, the bugler departs.

6.4.2. Standard Honors Funerals. For a Standard Honors Funeral, the bugler is the sole band member. The bugler should arrive before the funeral begins and is required to be in position when the remains are transferred from the caisson/hearse to the gravesite. The bugler stands at Attention or Parade Rest along with the firing party. The bugler should have line of sight to the chaplain as his salute signals the firing party to render honors of three volleys. The chaplain's salute is the signal for the escort to render Honors. The bugler assumes attention upon the firing party's command of attention. The firing party then commands **Ready, FACE**, at which point the bugler brings the instrument up to playing position. The firing party then fires three volley followed by the firing party commander giving **Present, ARMS**. When the firing party's commander salutes, Taps is sounded. At the completion of Taps, the bugler brings the instrument down and salutes. When the firing party's commander gives **Order, ARMS**, the bugler lowers the salute and assumes the position of Attention. When the firing party departs, the bugler departs.

Chapter 7

MANUAL OF THE MACE

7.1. Drum Major . The Drum Major is responsible for the execution, bearing, and discipline of the ceremonial performing ensemble.

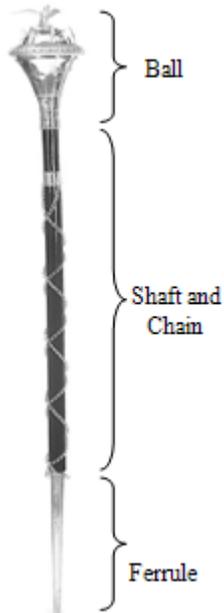
7.2. Uniform Accoutrements . The wear of the uniform for the Drum Major will include the following items (**T-3**). (see **Figure 7.1.**):

- 7.2.1. White gloves with optional gauntlets.
- 7.2.2. Wheel hat or bearskin headpiece.
- 7.2.3. Baldric.

Figure 7.1. Drum Major with White Gloves, Gauntlets, and Baldric.



7.3. The Mace . Drum Majors use a mace to give commands while in formation. The mace is often easier for band members to see while marching or standing in formation (**Figure 7.2.**).

Figure 7.2. Mace.**7.4. Carriage and Marching.**

7.4.1. Carriage of the Mace. Depending upon usage, the mace is carried in either the left or right hand. If the mace is being used to issue commands while marching, then it will be transferred to the right hand at the start of the command sequence. For regular carriage and stationary commands, the left hand is used. When carried in the left hand, the mace grasp the mace at a point approximately one foot below the ball, at the top of the shaft, at the balance point with the first two fingers and thumb gripping the shaft and the other fingers tucked into the palm. This grip looks similar to a traditional style percussion grip. The mace is held at a 60-degree angle from the plane of the ground with the shaft is parallel to an imaginary line that passes through the center of the hips. The ball of the mace maintains an orientation above the shoulder, thus making it visible to the troop formation when changes occur and commands are issued. (**Figure 7.3**).

Figure 7.3. Carry Position.



7.4.2. Arm Swing. The Drum Major's arm swing is similar to that of the instrumentalists. The arm swings six inches to the front and three inches to the rear, reaching the apex of front and rear on each pulse.

7.4.3. Marching. (**Figure 7.4.**). When marching with the mace, the default carry position is in the left hand. The mace may be moved to the right hand carry position for longer marches.

Figure 7.4. Drum Major Marching.



7.4.4. Parade Rest/Ceremonial At-Ease. (**Figure 7.5.**).

Figure 7.5. Drum Major at Parade Rest.



7.4.5. Saluting. (**Figure 7.6.**). Whether marching or stationary, the Drum Major should turn towards the officer in charge to render a salute.

Figure 7.6. Drum Major Saluting.



7.4.6. Conducting. (**Figure 7.7.**). The Drum Major conducts with the right hand, holding the mace in the left hand.

Figure 7.7. Drum Major Conducting.



7.5. Carry and Grounded Positions of Attention. For the grounded position, the ferrule at the base of the mace is grounded one inch from the right corner of the right foot. The mace is positioned at a 45-degree angle to the right relative to the orientation of the body. The arm is slightly bent, relaxed, and not fully extended (**Figure 7.7.**).

7.5.1. Movement to Carry Position. (**Figures 7.7.** and **7.8.**). As the mace is lifted, the Drum Major pushes the ball of the mace in a circular motion in a wide arc away from the body and into the left hand. The right hand then drops to the side of the body assuming the position of attention. The ferrule should remain stationary relative to its initial position.

Figure 7.8. Grounded Position.



Figure 7.9. Carry Position.

7.5.2. Movement to Grounded Position. (**Figures 7.9. through 7.11.**). The right hand moves in a wide arc away from the body to grip the mace in a position between the left hand and the ball of the mace. Keeping the ferrule in a relative horizontal position, the right hand moves the mace in a wide arc to the right, lowering the mace to make contact with the ground an inch from the right foot. The left hand moves simultaneously to the side of the body with the arced movement of the mace. At the point of contact between the ferrule and the ground, the mace should be perpendicular with the ground. The mace then moves to a 45-degree angle to the right relative to the orientation of the body. The arm is slightly bent, relaxed, and not fully extended.

Figure 7.10. Carry Position.

Figure 7.11. Movement of Right Hand.**Figure 7.12. Grounded Position.**

7.6. Attention to Parade Rest. (Figures 7.12. through 7.15.). Begin with the mace in the grounded position of Attention. At the command of execution, the left foot moves to an open position into Parade Rest as the right arm extends forward, pushing the mace away from the body. Then, lift the mace so that it is centered with line of the body, bringing the right hand into the left hand, with the top of the ball of the mace directly in front of the face. Place the left thumb on top of the right thumb with the fingers curled comfortably around the right hand. Slowly lower the mace until it makes contact with the ground, maintaining its parallel position with the line of the body. Center the ferrule between the toes. Then push the ball of the mace away from the body, with the arms slightly bent, relaxed, and not fully extended.

Figure 7.13. Feet Apart From Attention.



Figure 7.14. Mace to Center.



Figure 7.15. Mace Down.



Figure 7.16. Parade Rest.

7.7. Parade Rest to Attention. (Figures 7.16. through 7.21.). Start in the Parade Rest position. At the preparatory command, lift the mace with the right hand so that the right hand is centered over the left breast and the mace is at a 45-degree angle with the ball of the mace relative to the left shoulder and the shaft of the mace passing through the right hip. Simultaneously, move the left hand to the side of the body. Next, simultaneously push the mace down and to the right, following the line of the shaft and turn the head away from the COT. The right arm should be fully extended and the head at a 45-degree angle. Then bring the mace back to the previous position with the ball of the mace centered over the left breast. Grip the mace with the left hand beneath the point of contact with the right hand. The left hand is now in Carry Position. The right arm forms a wide arc to the side of the body, into the Attention position. At the command of execution, the left foot moves into the Attention position.

Figure 7.17. Parade Rest.

Figure 7.18. Mace to Right Hand at a 45-degree Angle.



Figure 7.19. Mace Push Out and to the Right.



Figure 7.20. Mace Transfer to Left Hand.



Figure 7.21. Right Hand to Side.**Figure 7.22. Feet Together.****7.8. Procession Mace Commands.** Processions include parades, funerals, and reviews.

7.8.1. Horns Up. (**Figures 7.22.** through 7.24.). The mace command for Horns Up is given from the stationary position before the command of Forward March is given. Start with the mace in the grounded position, facing away from the band in column formation. Lower the right hand on the mace until the hand is straight. The next motions should be done in a slow, rhythmic four-count motion. On the first count, tap the mace on the ground. The second; lift the mace in a counterclockwise arc until it is relative over the left shoulder and perpendicular to the ground. The right hand should be just below the left shoulder. Third count; lower the mace in a counterclockwise arc then lifting until it is to the right of the right shoulder with the mace at a 45-degree angle in the plane of the body, the ball to the exterior and the ferrule to the interior. The count before the band plays; fully extend the right arm while maintaining the 45-degree angle. On the count that the band plays, bring the mace back into Carry position, following the line of the shaft of the mace. The band plays on the first step.

Figure 7.23. Right Hand Adjustment on Mace.



Figure 7.24. Counts 1 and 2 of Four-Count Motion.



Figure 7.25. Counts 3 and 4 of Four-Count Motion.



7.8.2. Roll-Off. (**Figures 7.25. through 7.30.**). Start in Carry position. Bring the mace into a position centered on the body with the bottom of the ball of the mace at eye level. The right hand grips the mace on the shaft at the furthest reachable point above the ferrule. The right

arm should be fully extended. The left hand grips the mace with the thumb extended upwards along the line of the mace with the fingers curled comfortably along the shaft at the previous point of contact. Simultaneously lift the mace with the right hand directly upwards, following the line of the shaft and bring the left hand to the side of the body. The right hand is curled into a fist around the shaft of the mace, and the right forearm is parallel to the ground. Two counts prior to the Roll-Off, drop the mace by opening the right hand and allowing the shaft to pass through the fist, catching it at the previous point of contact with the left hand. The mace should be perpendicular with the ground. Count one of the Roll-Off; move the mace to the right side of the body. The second and third count; lift the mace in a counterclockwise arc until it is relative to the left shoulder and perpendicular to the ground. The right hand should be just below the left shoulder. Fourth and fifth count; lower the mace in a counterclockwise arc then lifting until it is to the right of the right shoulder with the mace at a 45-degree angle in the plane of the body, the ball to the exterior and the ferrule to the interior. Count six and seven; continue to hold in the same position. Count eight; fully extend the right arm while maintaining the 45-degree angle. On the count that the band plays, bring the mace back into Carry position, following the line of the shaft of the mace. The band plays on the first step.

Figure 7.26. Mace Centered.



Figure 7.27. Mace Lift.



Figure 7.28. Mace Drop.



Figure 7.29. Count 1.



Figure 7.30. Count 2 and 3.



Figure 7.31. Mace Lift.

7.8.3. Seven-Count Cut Off with Mace. (Figures 7.31. through Figure 7.40.). Start in Carry position. This is a timed event, comprising the last 15 counts of a march. On count 1, the mace is brought to the center of the body, perpendicular with the ground, with the ball at eye level and the left hand gripping the shaft just above the ferrule. On count 2, while the mace remains stationary in the left hand, turn the right hand so that the thumb is down and the palm faces to the right. The right hand is in the same place on the mace that it was on count 1. On counts 3 and 4, lower the left hand and rotate the mace with the right hand in a clockwise motion so that it is at a 45-degree angle with the ball down by the left hip and the ferrule up by the right shoulder. On counts 5 and 6, bring the right hand above the left shoulder at eye level as the mace remains on a parallel plane with the body and stationary at the 45-degree angle. On counts 7, 8, and 9, draw a modified letter “J” with the right hand until the mace is lifted to the right of the right shoulder and at eye level with the mace at a 45-degree angle in the plane of the body, the ball to the exterior, and the ferrule to the interior. The mace should not deviate from the 45-degree angle as it moves. For counts 10, 11, and 12, maintain the current position. On count 13, position the mace towards the center line of the body and on a line parallel with the ground towards the center of the body. The right hand should be in front of the face. On count 14, position the mace back to its previous position, following the line of the shaft of the mace. On count 15, position the mace to its position on count 13. The percussion’s Seven-Count Cut Off is played on counts 9 through 15. After this event, lower the mace in a counterclockwise motion so that it ends in the left-handed Carry position. The right hand returns to the side of the body along the seam of the pants. The band’s instruments come down automatically on what would be count 17, and their free hand returns to the side of the body on count 19.

Figure 7.32. Mace to Center.



Figure 7.33. Switch Position of Right Hand.



Figure 7.34. Rotate Mace to 45-degree Angle.



Figure 7.35. Above Left Shoulder and Beginning of J Motion.



Figure 7.36. End of J Motion.



Figure 7.37. First Cut Movement of Mace.



Figure 7.38. Extension of Mace.



Figure 7.39. Retraction of Mace.



7.8.4. Return to Carry Position. (**Figures 7.39.-7.41.**). From the ending position of the Seven-Count Cut, lower and rotate the right wrist so that the mace rotates counter-clockwise from a point in the center of the shaft. The hand passes through a position at waist level. Continue rotating the mace. It will pass through a position with the right hand at neck level, palm facing forward. From this position, move the mace to the left and into the left hand (**Figure 7.40.**). The right hand lowers to the side of the body (**Figure 7.41.**). If in motion, continue arm swing.

Figure 7.40. Return to Carry – Cradle Position.



Figure 7.41. Move Mace into Left Hand.



Figure 7.42. Right Hand Lowered to Carry Position.



7.8.5. Mace Body Walk (Simplified version). (**Figures 7.42.-7.44.**). On count 1 of each measure, from the right handed Carry position, lift the mace so that it is at eye level, still in a 45-degree angle Carry position, but higher (see **Figure 7.42.**). On count 2, bring the mace straight down to chest height, still at a 45-degree angle (see **Figure 7.43.**). On count 3, bring the mace back to the normal carry position at chin height (see **Figure 7.44.**). On count 4, bring the mace down to the same position as count 2. On each motion, there should be a snap at the apex of movement, defining the pulse. Left-hand arm swing continues throughout all repetitions. Continue until ready for Seven-Count Cut.

Figure 7.43. Count 1, Body Walk.



Figure 7.44. Counts 2 and 4, Body Walk.



Figure 7.45. Count 3, Body Walk.

7.8.6.1. Forward March (**Figure 7.45. through Figure 7.48.**) Starting from a left hand carry position, the movement to signal a forward march begins by bringing the mace to vertical on the right side of the body. The right arm is fully extended straight down and is holding the mace just above the ferrule. (**Figure 7.45.**) The movement is completed in a three-count motion and the band begins marching two beats later. Count one; raise the mace straight up while maintaining its vertical alignment. (**Figure 7.46.**) Count two; in a clockwise arc, lower and then raise the mace to arrive at the same height with the same vertical alignment yet now centered in front of the body. (**Figure 7.47.**) The mace arrives in that position on count two. Count three; drop and then catch the mace below the ball (**Figure 7.48.**) to assume the position of a right hand carry upon the 45 degree rotation. The formation begins forward march two beats later.

7.8.6.2. Forward March Facing Band (**Figure 7.49. through Figure 51.**) When facing the band, Forward March is executed with the mace held at eye level at a parallel position to the ground. (**Figure 7.49.**) This is a three-count movement. Count one; as the Drum Major says “Forward,” the mace is given a slight (2”) push towards the formation while maintaining its parallel position to the ground. Count two; the mace is pushed to full arm extension towards the band. (**Figure 7.50.**) Count three; “March” is said and the mace is pulled back towards the Drum Major just above eye level while maintaining its parallel position to the ground. (**Figure 7.51.**) Two beats later, the Drum Major completes a three count about face while marching backwards and rotating the mace to a carry position. The formation also begins a forward march two beats after the command of execution.

Figure 7.46. Relocate Mace to Right Side.



Figure 7.47. Count One of Forward March.



Figure 7.48. Count Two of Forward March.



Figure 7.49. Count Three of Forward March.

7.8.6.3. Drum Major Turn Signal (**Figure 7.52.**). When performing square turns, the Drum Major signals the point of execution. To do so, from the left-hand Carry Position, push the mace to the left side of the body. It should be perpendicular to the ground with the left hand about shoulder height with the thumb placed along the interior of the shaft. Pull the mace straight into the body and back into the original position maintaining the perpendicular orientation.

Figure 7.50. Mace at Eye Level.

Figure 7.51. Count 2. Push Mace Towards Band.



Figure 7.52. Count 3. Retract Mace.



Figure 7.53. Turn Signal.



7.8.7. Drum Major Mark Time (**Figure 7.53.-56.**). When performing mark time, the Drum Major signal the point of execution. The Drum Major's gives the signal facing the formation which may require a 3-Count About Face if marching. From the left-hand Carry Position, rotate the ball of the mace to parallel to the ground. As the ball rotates, the right hand grabs the shaft of the mace a few inches below the ball with the palm facing out as the left hand moves to a position at the top of the ferrule (**Figure 7.53.**). Lift the mace to eye level (**Figure 7.54.**). A three-count command signals the point of execution. Count 1, the Drum Major says **Mark Time** and gives the mace a slight (2 inch) push towards the formation while maintaining its parallel position to the ground. Count 2, the mace is brought approximately 12-18" towards the Drum Major (**Figure 7.55.**). Count 3, the Drum Major says **MARCH** and pushes the mace 12-18" back towards the formation (**Figure 7.56.**). The Drum Major takes one more step backwards and begins mark time on the next left foot while maintaining the mace position.

Figure 7.54. Mace Held Parallel to Ground.



Figure 7.55. Mace Lifted to Eye Level.



Figure 7.56. Count 2. Retraction of Mace.



Figure 7.57. Count 3. Return of Mace to Eye Level.



7.8.8. Drum Major Halt (**Figure 7.57.-60.**). This movement is executed in a five-count command after the completion of Mark Time. Count 1, the Drum Major says, **Band** and lowers the mace approximately 6" while maintaining the parallel position to the ground (**Figure 7.58.**). Count 2, the mace is raised above the head (**Figure 7.59.**). Count 3, the Drum Major says, **HALT** and the mace is lowered to the waist while maintaining a parallel position to the ground (**Figure 7.60.**). Counts 4 and 5, while maintaining the position of the mace, otherwise assume the position of Attention.

Figure 7.58. Mace at Eye Level.



Figure 7.59. Verbal Command of “Band.” Mace Lowered.



Figure 7.60. Mace Raised above head.



Figure 7.61. Mace Lowered to Waist Level.



7.8.9. Countermarch. (**Figure 7.61**) The command of execution is given by the Drum Major. While marching in formation, the Drum Major executes Three-Count About Face as the mace is brought to horizontal above eye level. The Drum Major continues marching backwards until the desired location is reached. To signal the countermarch, on a left step, the Drum Major brings the ferrule of the mace down so the mace is now vertical with the ball pointing up, centered on the body's vertical alignment. (**Figure 7.61.**) The next right step is taken in the forward direction and the band begins the countermarch.

Figure 7.62. Countermarch



7.8.10. Cuing Wheel Turn. (**Figure 7.62**) As the band is in a forward march, the Drum Major executes a Three-Count About Face and brings the mace horizontally to eye level as if signaling Mark Time. When the desired turning location is reached, the mace is then given a slight twitch to indicate movement and then either a push or pull two beats later to corresponding to the direction of the turn. Once the band has begun the turn, the Drum Major may do a Three-Count About Face to resume the forward marching direction.

Figure 7.63. Cuing Wheel Turn**7.9. Formation Commands.**

7.9.1. Horns Up. (**Figures 7.63.-7.65.**). This can be done either with the hand or the mace when facing toward the band. If facing away from the band, use the mace. (See **Paragraph 7.8.2.**). If done when facing the band in stationary position, it happens in a four-count motion. On count 1, lift the right (conducting) hand so that the arm makes a backwards “L” with the fingers fully extended upwards (**Figure 7.63.**). Pause briefly while the euphoniums lift their instruments and the sousaphones and percussion put their instruments on. On count 2, lower the forearm to the left. The forearm should now be parallel to the ground at chin level (**Figure 7.64.**). On count 3, slightly lift the fingers to rearticulate, or tap, while the forearm remains stationary. On count 4, lift the arm so that it is in the same position as count 1 (**Figure 7.65.**). Instrumentalist responsibilities for following this command are listed in **Chapter 4**. After the horns are up, lower the arm into a conducting position.

Figure 7.64. Count 1, Horns Up.

Figure 7.65. Counts 2 and 3, Horns Up.



Figure 7.66. Count 4, Horns Up.



7.9.2. Seven-Count Cut Off with Hand. (**Figures 7.66.-7.69.**). This is done while facing the band in a stationary position. The count structure is 4 counts shorter than that of the Seven-Count Cut Off with the mace; it comprises the last 11 counts of a march. On counts 1 through 4, draw a circle with the right (conducting) hand in a counterclockwise motion until it ends above and to the right of the right shoulder (**Figure 7.67.**). Make a fist with the right hand and do not fully extend the arm. On counts 5 through 8, keep the right hand stationary (**Figure 7.68.**). On count 9, move the fist to the right (outside), on count 10 move the fist back to the left (inside), and on count 11 move the fist back to the right (outside) (**Figure 7.69.**). Briefly hold fist stationary before returning the hand to side of the body along the seam of the pants.

Figure 7.67. Beginning of Seven-Count Cut.



Figure 7.68. Hand Becomes Fist.



Figure 7.69. Count 10 of Seven-Count Cut.



Figure 7.70. Completion of Seven-Count Cut.



7.9.3. Horns Down. (**Figure 7.70.** through **Figure 7.73.**). This can be done either with the hand or the mace when facing toward the band. If facing away from the band, use a Seven-Count Cut Off with the mace (see **Paragraph 7.8.3.**). When facing the band and conducting with the hands, after the Seven-Count Cut Off with hand, pause briefly after the band stops. Then slowly draw the number “9” with the right (conducting) hand until the hand ends at the side of the body along the seam of the pants assuming the position of attention. The horns come down with the motion of the Drum Major’s hand. The free hand comes down to the side of the body along the seam of the pants in a uniform motion after the horns come down and without a motion or command from the Drum Major.

Figure 7.71. Completion of Cutoff.



Figure 7.72. Top of “9”.



Figure 7.73. Side “9”.



Figure 7.74. Completion of Horns Down.



7.9.4. Cuing the Officer. This is a multi-purpose cue by the Drum Major which signals the officer to bring horns up, start a musical selection, or stop a musical selection. The signal is made from the mace grounded with the right hand at the position of attention. At the desired time, the Drum Major lifts the mace to a left hand carry position while still maintaining a grip with the right hand. (Figure 7.74) Once the officer cues the horns up or start/stop of a musical selection, the Drum Major returns the mace to the grounded position.

Figure 7.75. Cuing the Officer



7.9.5. Dressing Sequence. Same as a normal Air Force dressing sequence.

7.10. Drum Major Responsibilities.

7.10.1. Alignment in Formation. The Drum Major should align him/herself so that the largest number of band members can see the mace and conducting hand. The Drum Major should also be in line of sight with the bass drummer and the COT.

7.10.2. Uniform Issues. Ceremony organizers and the COT determine the uniform for the ceremony prior to the event's commencement. It is the Drum Major's responsibility to convey the information to the band in a timely manner before the ceremony.

7.10.3. Chain of Command in Formation. In any ceremony, the COT is at the top of the chain of command. The Drum Major takes commands from the COT. However, the Drum Major has the responsibility to give commands that will allow the band to safely accomplish its mission. In certain circumstances, the Drum Major may give commands that differ from the COT when necessitated by safety, weather, or musical concerns. Instrument weight may cause band members to fatigue faster than other troops. For example, during prolonged periods of Parade Rest, the Drum Major may need to give the command Rest.

Chapter 8

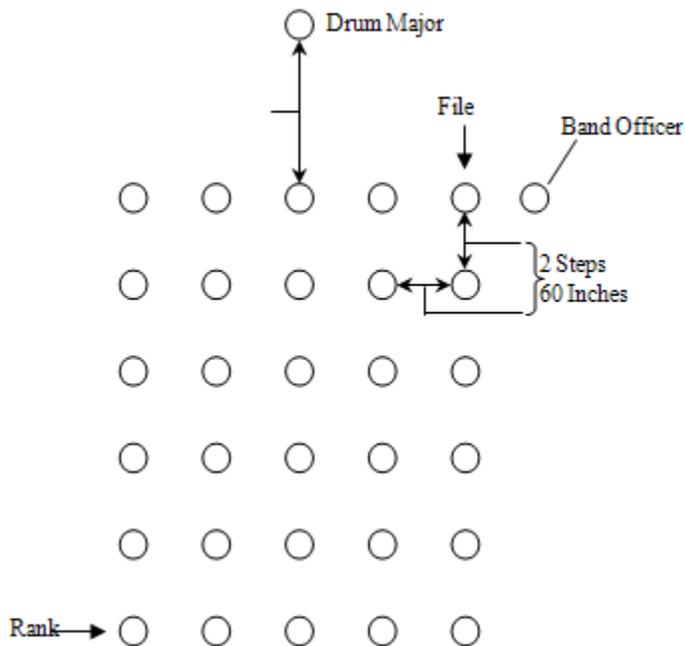
THE BAND OFFICER

8.1. Responsibilities. Band officers are commissioned officers serving in the band career field. It is not appropriate for commissioned officers to serve in the capacity of the Drum Major; this position is reserved for the enlisted corps. The band officer is responsible for musical aspects of ceremonies that occur while the band is stationary. Band officers defer commands involving movement of the band to the Drum Major. During ceremonies, band officers are responsible to bring horns up, conduct music, and bring horns down when they are in front of the band. If the band is in place before a ceremony, the band officer can change places with the Drum Major, and the band officer may conduct the pre-ceremony music (if applicable). The band officer conducts all music until the Sound Off and/or the Pass in Review (if applicable) when the band officer changes places with the Drum Major. If a Pass in Review occurs, the band officer changes places with the Drum Major, and the Drum Major leads the band through the remainder of the ceremony. Band officers may conduct the entirety of any kind of sit down ceremony, including patriotic openers, White House garden tours, promotions, and other indoor ceremonies. Unlike Drum Majors, band officers are not required for all ceremonies.

Figure 8.1. Band Officer with Medals.



8.2. Placement in Formations. In a band formation, when not conducting, the band officer occupies a position 60 inches to the right of the first person in the right most file (see **Figure 8.2.**). The Drum Major and band officer will occupy the same positions, although they are interchangeable during the ceremony when a band officer is present.

Figure 8.2. Normal Ceremonial Band Formation.**8.3. Band Officer Movements.**

8.3.1. Horns Up. (**Figures 8.3.-8.5.**). The visual command for Horns Up has four separate movements. First, the band officer brings both hands up as a signal for the sousaphones and euphoniums to pick up their instruments (**Figure 8.3.**). Other instrumentalists move their hands in preparation for Horns Up. In the second part of Horns Up, the band officer brings both hands to chest level (**Figure 8.4.**). This signals the trumpet, horn, and trombone sections to move their hands to their instruments in preparation for the final movement. The third motion of Horns Up is a rearticulation of the position with hands parallel to the ground (also **Figure 8.4.**). No movement from the band members other than horn section should occur on this motion. In the last part of Horns Up, the band officer brings both arms back to the original preparatory position, perpendicular to the ground (**Figure 8.5.**).

Figure 8.3. Position 1, Horns Up.



Figure 8.4. Positions 2 and 3, Horns Up.



Figure 8.5. Position 4, Horns Up.



8.3.2. Horns Down. (**Figures 8.6.—8.9.**). The band officer moves both hands in the same manner as the Drum Major, drawing a number “9” with the right hand and mirroring it with the left hand. Band members begin to bring their instruments down at the uppermost portion

of the motion and complete their movement as the band officer's hands drop down to the side.

Figure 8.6. Beginning of Horns Down.



Figure 8.7. Horns Down-Top of "9".



Figure 8.8. Horns Down-Outer Part of “9”.



Figure 8.9. Completion of Horns Down.



8.4. Changing Positions. The band officer often changes position with the Drum Major during the ceremony in order to conduct music while the band is stationary. The band officer and Drum Major do a facing movement as shown in **Figure 8.10.**, then exchange positions simultaneously. The band officer moves at a straight diagonal to assume the Drum Major’s position, and the Drum Major assumes the band officer’s position using a 90-degree square turn. When the Drum Major needs to return to take command of the band, the Drum Major and the band officer do a facing move as shown in **Figure 8.11.**, then the Drum Major moves back to position using a straight diagonal. The band officer moves back simultaneously using a 90-degree square turn.

Figure 8.10. Changing Positions, Band Officer Conducting.

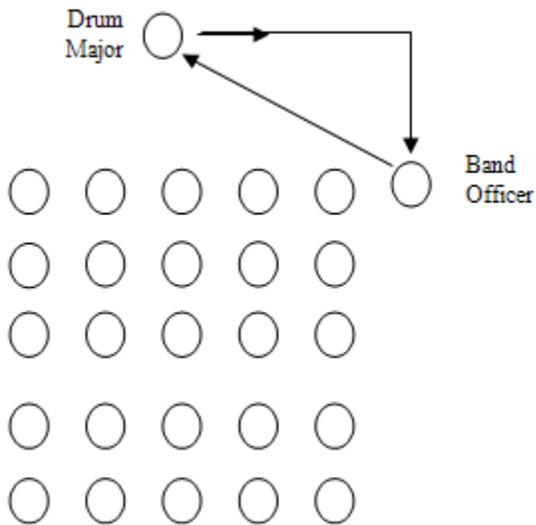
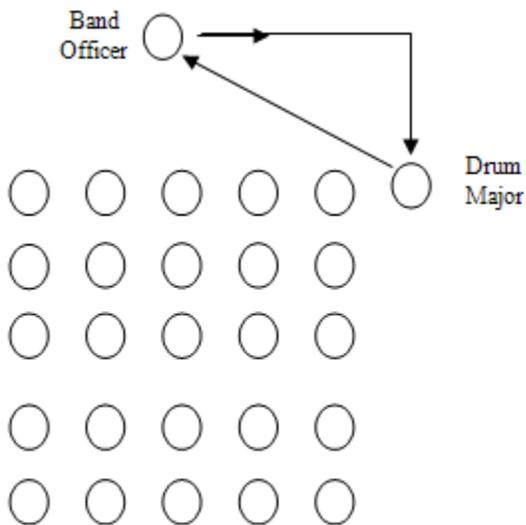


Figure 8.11. Changing Positions, Drum Major Conducting.



8.5. Positions . The band officer, while carrying a baton, is considered to be "under arms" and is therefore subject to the same restrictions and regulations as someone with an instrument or rifle.

8.5.1. Position of Attention. Band officers carry the baton in the right hand unless saluting. The position of Attention is otherwise the same as for other members (**Figure 8.12.**).

Figure 8.12. Position of Attention.



8.5.2. Parade Rest. (**Figure 8.13.**). The hands are crossed in front of the body with the left hand resting on the right. The Baton is held in the right hand.

Figure 8.13. Band Officer at Parade Rest.



8.5.3. Saluting. (**Figure 8.14.**). When using a Baton, Band Officers transfer the baton from their right hand to their left prior to executing a salute. Band Officers then salute normally. During the Salute, the baton is held in the left hand to the side of the body parallel with the seam of the pants.

Figure 8.14. Officer Saluting.



8.6. Seven-Count Cut Off with Hand . (Figure 8.15—8.17.). This is done while facing the band in a stationary position and can be given at any time. However, it is optimal for the Drum Major to signal the officer at the beginning of the last repetition of the repeated bass drum marching Figure beat. The motion comprises the last 11 counts of a march. The OIC raises the left hand in a fist and makes eye contact on count three of the bass drum marching beat to indicate to the percussion section that this is the last repetition before the Seven-Count Cut. On the count prior to the Seven-Count Cut, the OIC moves their left hand in towards their head and back out to the left on the downbeat of the Seven-Count Cut. The left hand stays in a raised fist during the first five counts of the Seven-Count Cut while the right hand continues a normal conducting pattern. On counts six and seven, the OIC performs a cut-off with both hands to stop the band. This process ensures that there is a clear communication from Drum Major to OIC and OIC to drum section, as well as signaling last time before Seven-Count (mace twirl), start of Seven-Count (extension), and band cut (Z-cut) in similar timing to the mace command for a Seven-Count Cut.

Figure 8.15. Officer Conducting Seven-Count Cut.



Figure 8.16. Beginning of Seven-Count Cut Motion.



Figure 8.17. Completion of Seven-Count Cut Motion.

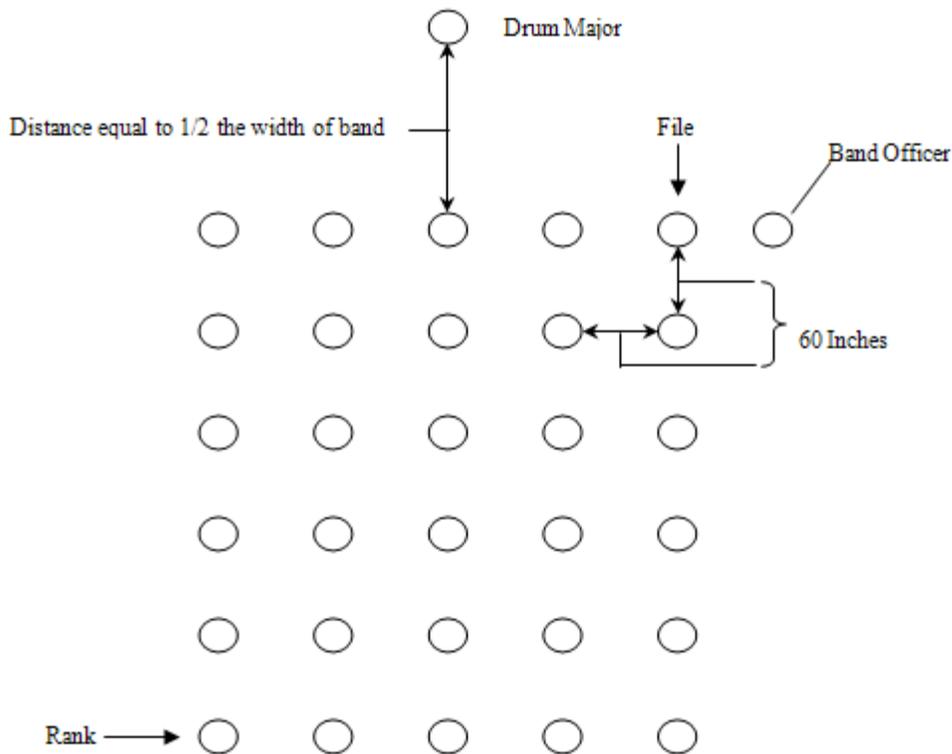


Chapter 9

CEREMONIAL FORMATIONS

9.1. Normal Ceremonial Band Formation. (Figure 9.1.).

Figure 9.1. Normal Ceremonial Band Formation.



9.1.1. In the normal ceremonial band formation, band members are 60 inches or two “6 to 5” steps apart, front to back and side to side. The distance between them is called an interval. The Drum Major stands a distance from the band that is equal to 1/2 the width of the band. The band officer is not included in the width of the band. The band officer stands 60 inches to the right of the right file and is even with the front rank. A band can have as few as 15 members (3 x 5) and a Drum Major or as many as 99 (9 x 11) with a Drum Major. An odd number of files provides a center file on which to dress.

9.1.2. Instrument Placement. Though band officers and NCOICs decide instrument placement, the following is a suggested formation. Place all the trombones in the front rank of the band to allow for the projection of their slides and to reduce the risk of injury when the band halts. Place horns directly behind the trombones, aligned to the right in the second rank for maximum projection. If the horn rank is not filled, add trumpets to the horns' left or place the trumpets behind the horns. Place the percussion behind the trumpets with the bass drum on an exterior file next to the snare (or tenor) drums. Place piccolos, clarinets, and

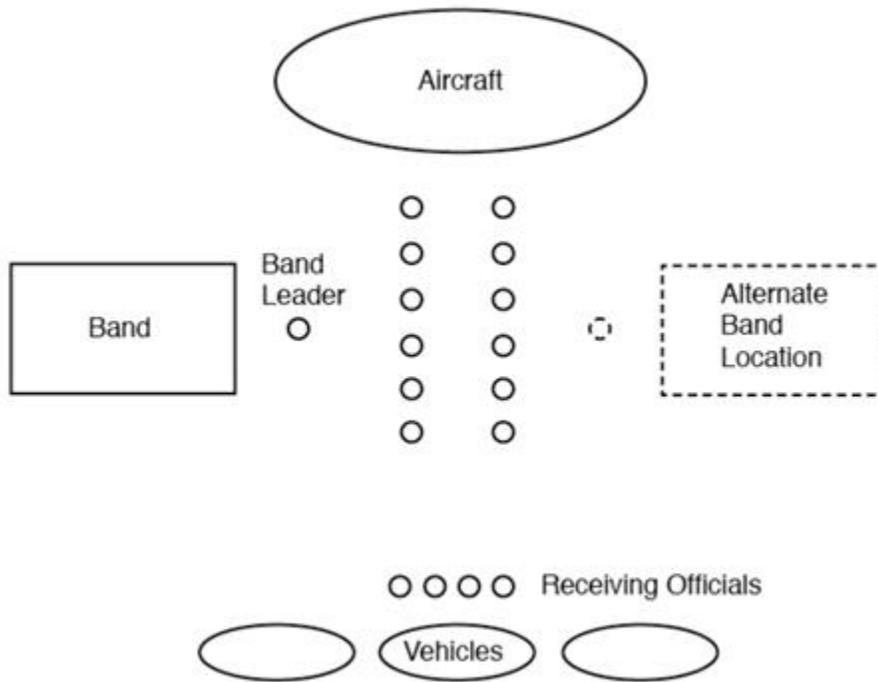
saxophones in score order in any empty spots to the percussion’s right and in ranks behind the percussion. Place euphoniums to the right or behind the percussion and sousaphones in the back rank to avoid obstructing the line of sight to the Drum Major's mace commands. Euphoniums can also fill gaps in the percussion and sousaphone ranks. Avoid dividing instrument groups. When necessary, leave any holes in the band in the back rank.

Figure 9.2. Sample Grid of 42-piece band with woodwinds.

Trombone	Trombone	Trombone	Trombone	Trombone	Trombone	Trombone
Trumpet	Trumpet	Horn	Horn	Horn	Horn	Horn
Trumpet	Trumpet	Trumpet	Trumpet	Trumpet	Trumpet	Trumpet
Percussion	Percussion	Percussion	Percussion	Percussion	Euphonium	Euphonium
Clarinet	Clarinet	Clarinet	Clarinet	Clarinet	Clarinet	Piccolo
Tuba	Saxophone	Tuba	Saxophone	Tuba	Saxophone	Tuba

9.1.3. Guide Files. With an odd number of files, the center file is considered the guide file. All other files maintain side-to-side alignment using the center (or guide) file. With an even number of files, the file right of center becomes the guide file.

9.2. Arrivals. After the band marches into position, the Drum Major takes the band through a dressing sequence. If the arrival is on a flight line, the band should be positioned centered on and facing into the Cordon, as shown (**Figure 9.3.**). Note that the band may be positioned on either side of the Cordon, as long as they are centered and facing into the Cordon. If the arrival is not on a flight line, the band should position itself within line of sight of the cordon COT and the arriving vehicles.

Figure 9.3. Flight Line Arrivals.

9.3. Change of Command Ceremonies. The formation requirements for a change of command ceremony are to be determined by the officer in charge (OIC). The formation may include troops under the command of the transferring officer, other base troops, a band, and an Honor Guard. A color team, a COT, and a guidon bearer are required. A typical formation for a change of command ceremony is shown in **Figure 9.4**. If there is not enough room to complete the maneuver, follow **Figure 9.5**. The dimensions of the flights and the band are dictated by the OIC. The arrows show the band's path on the Pass in Review if required.

Figure 9.4. Pass in Review.

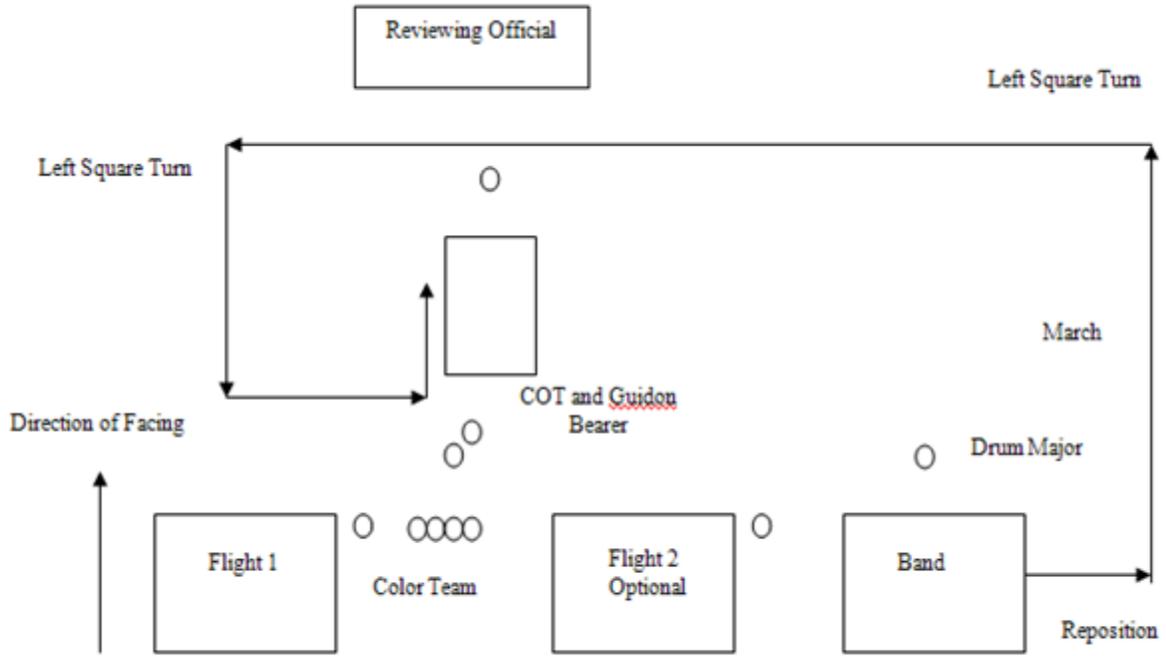
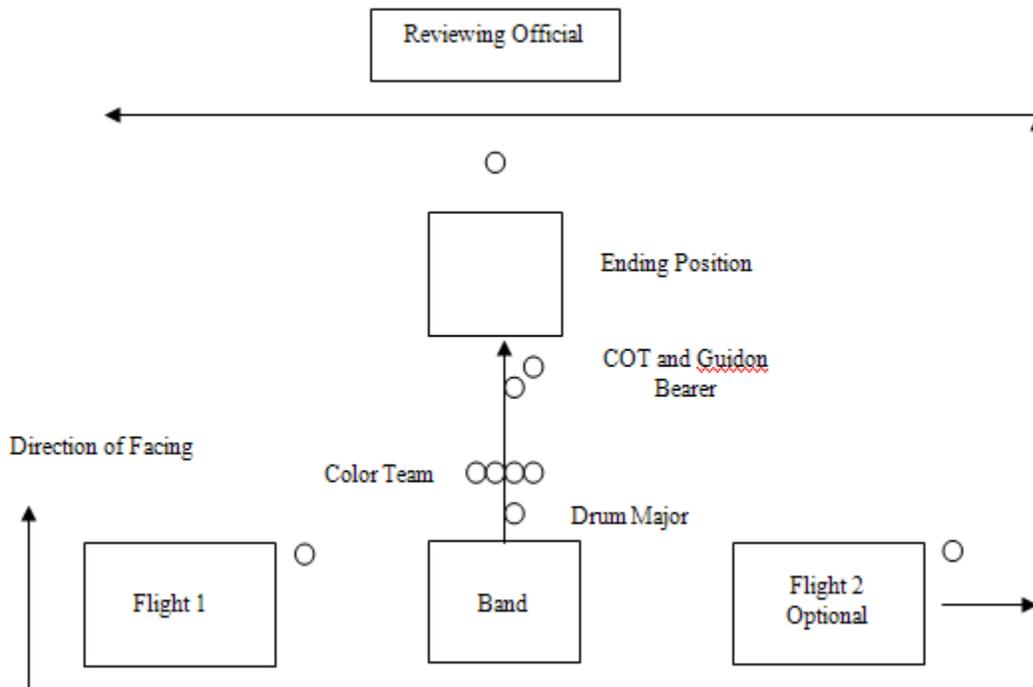


Figure 9.6. Pass in Review with Alternate Band Position.

9.3.2. For more information regarding the band's role in the change of command ceremony and the Pass in Review, see [Chapter 10](#).

9.4. Departures. Departure formations are identical to arrival formations. Only the sequences change (See section 10.5.).

9.5. Funerals. There are two types of funerals, Full Honors Funerals and Standard Honors Funerals. They differ by the type of units involved.

9.5.1. Full Honors Funerals consist of a chapel service with a parade to the graveside, a remains transfer (optional), or just a graveside service. Air Force Full Honors Funerals may include the following elements:

9.5.1.1. Body Bearers.

9.5.1.2. Firing party.

9.5.1.3. Bugler.

9.5.1.4. Chaplain.

9.5.1.5. Arlington Lady, representing the Chief of Staff of the Air Force (Arlington National Cemetery only).

9.5.1.6. Escort for Arlington Lady (Arlington National Cemetery only).

9.5.1.7. Color guard.

9.5.1.8. Honor Guard Flight (number depends on rank of deceased).

9.5.1.9. Band.

9.5.1.10. Army Caisson team.

9.5.2. Standard Honors Funerals contain the basic elements required for a funeral service. Standard Honor Funerals are usually graveside ceremonies that may include a chapel service. Air Force Standard Honors Funerals include the following elements:

9.5.2.1. Body Bearers.

9.5.2.2. Firing party.

9.5.2.3. Bugler.

9.5.2.4. Chaplain.

9.5.2.5. Arlington Lady, representing the Chief of Staff, USAF (Arlington National Cemetery only).

9.5.2.6. Escort for Arlington Lady (Arlington National Cemetery only).

9.5.3. The single difference between Full Honors Funerals and Standard Honors Funerals exists in the formation of troops.

9.5.3.1. Full Honors Funerals. A band for a full honors funeral should have a minimum of 15 members (brass and percussion) and a Drum Major. The core instrumentation consists of four trumpets/cornets, two horns, three trombones, one euphonium, one sousaphone, one tenor drum and one bass drum. **Figure 9.7.** shows a 15-member band facing the gravesite or chapel with the Drum Major in front. **Figure 9.8.** shows an 18-member band with the Drum Major at the top of the column. The Drum Major is four steps from the band (three ranks plus one to create a right triangle). The band members stand at a two-step interval (front to back and side to side). This formation is most convenient as it fits between gravestones in most cemeteries. The bugler for Taps should be in the center file so when he or she falls out to play Taps, the hole will not be as noticeable. These formations are part of the funeral escort and consist of a COT, a guidon bearer, a band, a color team, a flight (or two) of troops (or the Honor Guard), the Body Bearers, a caisson, and a chaplain. If the deceased was a general officer, the formation can also have the deceased's personal colors. The COT marches at the top of the column with the guidon bearer two steps behind and one step to the left. The Drum Major and band are 12 steps behind the COT. The band will be in three files (four steps wide), and the Drum Major stands four steps in front of the band. If more than one flight is in the funeral escort, then the first flight is six or more steps behind the band. If only one flight is present, the color team is six or more steps behind the band. The flight of troops or Honor Guard is six or more steps behind the color team. The flight commander stands four steps in front of the flight, as the flight is three files wide (four steps). When this formation is deployed in front of the grave or chapel, it should be arranged as shown in **Figure 9.9.** This position can be reversed. **Figure 9.10.** shows the order of march in formation. When the escort arrives at the gravesite, the COT leads the escort into position (a pre-arranged position, dictated by the OIC). The COT then performs a right-angle flank in the direction of the grave and Halt. The escort will continue until the color team is directly in front of the COT. The COT will give a Halt and a facing movement to the escort so that it is facing the gravesite.

Figure 9.7. Funerals, File Formation.

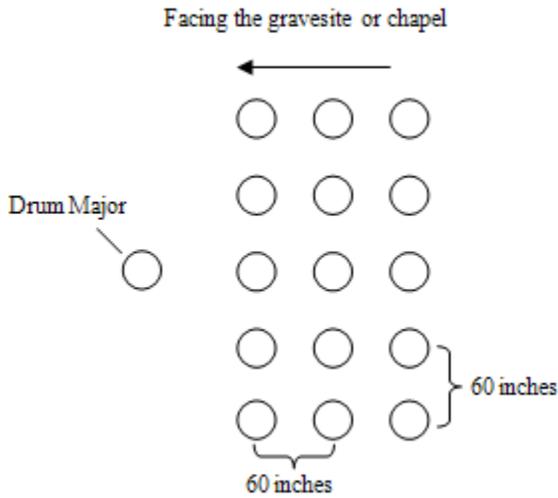


Figure 9.8. Funerals, Column Formation.

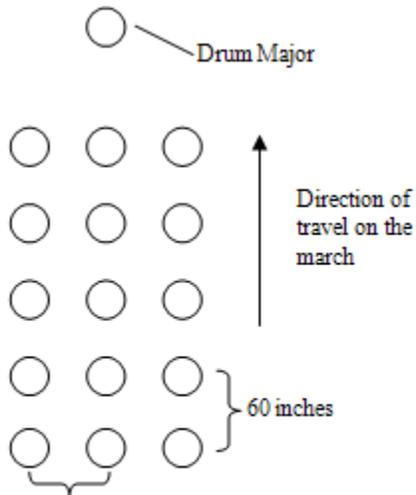


Figure 9.9. Formation with more than one Honor Guard flight in Escort.

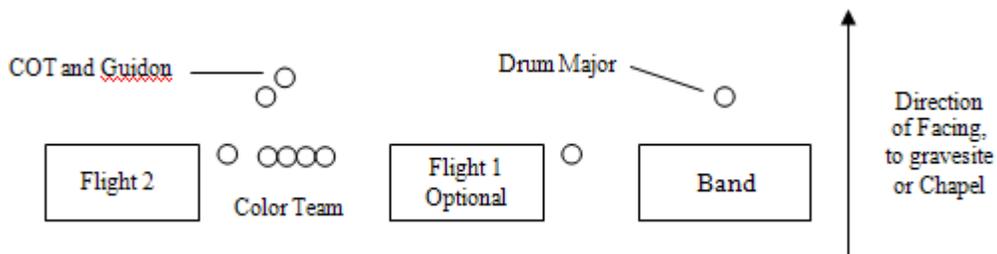
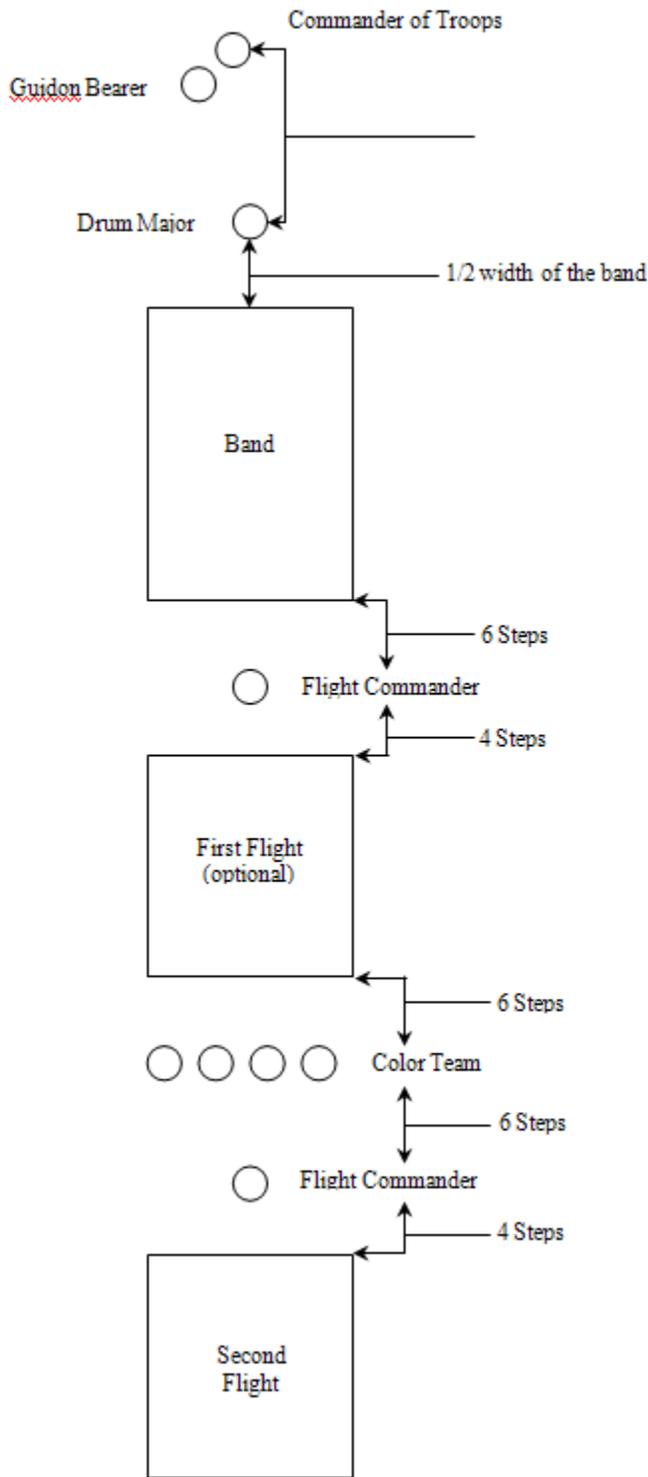


Figure 9.10. Processions, March Order.



9.5.3.2. The formation for a standard honors funeral has no COT, no guidon bearer, no band, and no additional troops or flights. The color team marches at the front of the

procession. The bugler is not part of the procession and will arrive at the gravesite separately from the color team. At the gravesite, the bugler should be in a position to maintain line of sight with the chaplain. See [Chapter 7](#).

9.5.3.3. Modified Funerals. The formation for a modified funeral (transfer or chapel service) may have any combination of aforementioned elements involved. If there is no COT, the Drum Major takes responsibility for the escort. If a band is not present, a tenor drummer serves in the capacity of the band. See [Chapter 5](#) for more information. There should always be a color team. The bugler is not part of the procession. The bugler arrives at the gravesite prior to the event and reports directly to the OIC or NCOIC upon arrival. See [Chapter 10](#).

9.6. Joint Service Ceremonies. These formations are identical to arrivals.

9.7. Parades. The number of personnel for the formation in a parade is determined by the event requirements and the NCOIC or the Drum Major.

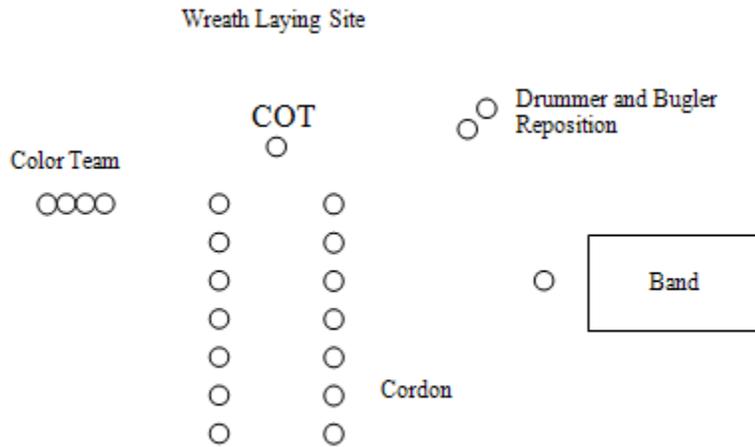
9.8. Patriotic Openers. A concert formation (traditional concert band seating in score order) should be used when possible.

9.9. Retirement Ceremonies. The formation requirements for a retirement ceremony are determined by the OIC. The formation may include troops under the command of the transferring officer, other base troops, a band and an Honor Guard. A color team, a COT and a guidon bearer are required. A usual formation for a change of command ceremony is shown in [Figures 9.4.](#) or [Figure 9.5.](#) If there is not enough room to complete a Pass in Review maneuver, follow the formation in [Figure 9.6.](#) The dimensions of the flights and the band are dictated by the OIC.

9.10. Tattoos. Tattoos are generally different from other ceremonies. There is no standard template for a Tattoo ceremony. There are, however, certain traditional parts of the ceremony including the march-on, presentation of command, inspection, featured troops section, Pass in Review, the retirement of colors, sounding Tattoo bugle call, casing/folding of colors, Taps and march-off. Bearing this in mind, the formation for a Tattoo can have any number of troop formations. The band may even be seated at the site and not march in the ceremony. The formation should include a a color team, a COT (adjutant), and the featured troops.

9.11. Wreath Laying Ceremonies. The formation for an Air Force wreath laying ceremony requires the band be near the site where the wreath is being laid (see [Figure 9.11.](#)). There are sometimes two color teams, one on either side of the cordon. The band should maintain line of sight to the COT at all times.

Figure 9.11. Wreath Laying Site Position.



9.12. The responsibilities of troops and units in formation are detailed in Air Force Manual 36-2203, *Drill and Ceremonies*.

Chapter 10

CEREMONIES

10.1. Ceremonial Standard Practices.

10.1.1. Seven-Count Cut. A Seven-Count Cut is used to end music and Halt troops and the colors.

10.1.2. Dressing Sequence. A dressing sequence will often precede a ceremony in which the band is pre-positioned. The commands are “Dress RIGHT, DRESS” or “Dress LEFT, DRESS” for the alignment of rows (columns cover for alignment during the mark time before the halt), and Ready Front to complete the sequence. It is recommended that marks be put down before the ceremony for the front row and the column to which the band will dress (most often the interior column to the formation).

10.1.3. For performance protocol regarding Honors, see AFI 34-1201.

10.1.4. When a COT is present without a sword, the cue for the first note of music (i.e., Honors) is the apex of his hand salute. When the COT is present with a sword, the cue for the first note of music is the termination of the downward motion of the sword.

10.1.5. Changing Music/Clearing Instruments. It is typical performance practice to change music and clear instruments immediately after the command Parade Rest. When on the march, musicians should change music immediately after Horns Down. Musicians should clear instruments immediately after Horns Up but before playing.

10.1.6. Hand Salutes. Hand salutes should be rendered by the band leader while facing forward when commanded by the COT, when the colors pass in front, or when the U.S. Anthem is played, not by the band, but by a singer or pre-recorded music. After the band has played Honors or the U.S. Anthem, the band leader signals Horns Down, performs a three-count about face, and renders a hand salute. Lower the salute on the COT’s command of Order Arms following Present Arms.

10.1.7. Presentation of Colors. The COT signals the advancement of the colors. The Drum Major gives Horns Up, and the band plays the trio from *National Emblem*. The Drum Major gives Horns Down. A drum cadence may be played in lieu of music.

10.1.8. Posting of Colors. The COT signals the posting of the colors. The band leader gives Horns Up, and the band plays *Grand Old Flag*. The band leader gives Horns Down. The band and troops are placed at Parade Rest. As with the Presentation of Colors, a drum cadence may be played in lieu of music.

10.1.9. Inspection Music. The music (marching tempo) for an inspection of troops begins before the official party steps off to inspect the troops. Inspection music ends when the COT returns to the position by the guidon.

10.1.10. Fanfares. Fanfares are used to honor dignitaries and official parties as they arrive or move into position. The fanfare may not be long enough to fill the time it takes to move them into position. A drum roll is authorized to continue the fanfare before the final cadence as needed.

10.2. Arrival Sequences. See Attachment 3 for the sequences of events.

10.2.1. Arrival Sequence for Dignitaries and Officials, Outdoors with Award.

10.2.1.1. The band forms up on the command **FALL IN**.

10.2.1.2. The band marches to the site. If needed, use the wheel turn or square turn to move into position. The Drum Major gives the command **HALT** when the band is centered on the cordon.

10.2.1.3. The Drum Major takes the band through a dressing sequence. The band then sounds Attention, followed by Adjutant's Call and a march-on selection to signal troops to march into position if they are not already formed up.

10.2.1.4. The band is placed at Parade Rest until the vehicle/official party arrives at the site. If the colors are not pre-positioned, the band may play the colors into position. The Drum Major or band officer exchange may occur here. The band may then play a pre-ceremonial concert of marches.

10.2.1.5. Vehicle/official party arrives. The band is given the command Attention. The band leader gives Horns Up if a fanfare is to be played while the official party moves into position. The band leader then gives Horns Down.

10.2.1.6. The band leader gives Horns Up. Once the official party is in position, the COT gives Present Arms. After the presentation of command, the band renders musical Honors, if appropriate.

10.2.1.7. The band plays an Inspection march.

10.2.1.8. The band leader gives Horns Down.

10.2.1.9. The COT signals the advancement of the colors. The band leader gives Horns Up, and the band plays the trio from *National Emblem*. The band leader gives Horns Down.

10.2.1.10. The band leader may give Horns Up to the trumpet section only in order to play To The Color if appropriate, prior to the COT's command Present Arms. The band leader gives Horns Down.

10.2.1.11. A brief medal presentation may follow To The Color.

10.2.1.12. The COT signals for the posting of the colors. The band leader gives Horns Up, and the band plays *Grand Old Flag*. The band leader may or may not give Horns Down.

10.2.1.13. The COT gives Present Arms. The band leader gives Horns Up, and the band plays the appropriate Anthems, first the foreign anthems and then the U.S. Anthem. The band leader gives Horns Down, and executes a three-count about face. The COT gives Order Arms.

10.2.1.14. The narrator, if used, issues the closing remarks. The band leader gives Horns Up, and the band plays *Air Force Song* (during Air Force ceremonies).

10.2.1.15. As the official party leaves, it may be appropriate to play a march. The band leader gives Horns Down. The Drum Major or band officer exchange may occur here. Once the official party leaves, the Drum Major gives the command About Face or Countermarch if necessary when outdoors.

10.2.1.16. The Drum Major gives a Forward March to leave the site and Halt when the band is sufficient distance away. The Drum Major then dismisses the band.

10.2.2. Arrival Sequence for Dignitaries and Officials Outdoors without Award.

10.2.2.1. The band forms up on the command **FALL IN**.

10.2.2.2. The band marches to the site. If needed, use the wheel turn or square turn to move into position. The Drum Major gives the command Halt. The band will be centered on the cordon.

10.2.2.3. The Drum Major takes the band through a dressing sequence. The Drum Major gives Horns Up and the band sounds Attention, followed by Adjutant's Call and an appropriate march to move troops into position if they are not already formed up.

10.2.2.4. The band is placed at Parade Rest until the vehicle/official party arrives at the site. If the colors are not pre-positioned, the band may play the colors into position. The Drum Major and band officer exchange may occur here. The band may then play a pre-ceremonial concert of marches.

10.2.2.5. Vehicle/official party arrives. The band is given the command Attention. The band leader gives Horns Up if a fanfare is to be played while the official party moves into position. The band leader then gives Horns Down.

10.2.2.6. The band leader gives Horns Up. Once the official party is in position, the COT gives the command Present Arms. After the presentation of command, the band renders musical Honors, if appropriate.

10.2.2.7. The band plays an Inspection march.

10.2.2.8. The band leader gives Horns Down.

10.2.2.9. The COT signals the Advancement of the Colors. The band leader gives Horns Up, and the band plays the trio from *National Emblem*. The band leader gives Horns Down.

10.2.2.10. The band leader may give Horns Up to the trumpet section in order to play *To The Color* if appropriate. Horns Up should occur prior to the COT's command Present Arms. Following Present Arms, the trumpets complete *To The Color*. The band leader gives Horns Down, turns and renders salute.

10.2.2.11. The COT signals for the posting of the colors. The band leader gives Horns Up, and the band plays *Grand Old Flag*. The band leader may or may not give Horns Down.

10.2.2.12. The COT gives Present Arms. The band leader gives Horns Up, if necessary, and the band plays the appropriate anthems, first the foreign anthem and then the U.S. Anthem. The band leader gives Horns Down and executes a three count about face. The COT gives Order Arms.

10.2.2.13. The narrator, if used, issues the closing remarks. The band leader gives Horns Up, and the band plays *Air Force Song* (during Air Force ceremonies).

10.2.2.14. As the official party leaves, it may be appropriate to play a march. The band leader gives Horns Down. The Drum Major and band officer exchange may occur here.

Once the official party leaves, the Drum Major gives the command About Face or Countermarch if necessary and outdoors.

10.2.2.15. The Drum Major gives a Forward March command for the band to leave the site and a Halt when the band is sufficient distance away. The Drum Major then dismisses the band.

10.2.3. Air Force Full Honors Remains Arrival Ceremony Sequence without Remarks.

10.2.3.1. The band forms up with the other services involved in the arrival. The Drum Major has the responsibility of coordinating the logistics of the day with the other services' commanders. The Drum Major gives the command Fall In. The Drum Major may then give the band Parade Rest until the arrival of the aircraft.

10.2.3.2. When the aircraft arrives on site, the Drum Major brings the band to Attention. When the aircraft is at a full stop, the Drum Major echoes the COT's command of Forward March.

10.2.3.3. The band marches into position on a drum tap or drum cadence. The band centers on the cordon. When in position, the Drum Major gives a Halt.

10.2.3.4. The band goes through a dressing sequence. The Drum Major and band officer exchange may occur here. The band will be put at Parade Rest.

10.2.3.5. The band is brought to Attention as the Body Bearers secure the remains.

10.2.3.6. As the Body Bearers position on the cordon, the band leader gives Horns Up.

10.2.3.7. When the Body Bearers reach the top of the cordon, the COT will give Present Arms.

10.2.3.8. Musical Honors are performed.

10.2.3.9. While the bearers move through the cordon, the band plays a hymn. The hymn should begin as the body-bearers step off.

10.2.3.10. When the remains come to rest in the hearse, the hymn ends at the nearest cadence point. The band leader gives Horns Down, performs a three-count about face and renders a hand salute. The COT gives Order Arms.

10.2.3.11. The hearse and official party depart the site. The Drum Major and band officer exchange may occur here.

10.2.3.12. The Drum Major gives the band a Forward March, and the band marches back to the release point with a drum tap or drum cadence. The Drum Major gives a Halt command and dismisses the band.

10.2.4. Joint Service Full Honors Arrival Ceremony.

10.2.4.1. The band forms up with the other services involved in the arrival. The Drum Major has the responsibility of coordinating the logistics of the day with the other services' commanders. The Drum Major gives the command Fall In.

10.2.4.2. The Drum Major gives a command Forward March. The band marches into position on a drum tap or drum cadence. When in position, the Drum Major gives the command Halt.

10.2.4.3. The band goes through a dressing sequence, and goes to Parade Rest.

10.2.4.4. The band is brought to Attention. The Drum Major brings the Horns Up, and the band sounds Attention and Adjutant's Call. The troops are brought into position with a march. The Drum Major gives a Horns Down.

10.2.4.5. Presentation of Colors. The COT signals the advancement of the colors. The Drum Major gives Horns Up, and the band plays the trio from *National Emblem*. The Drum Major gives Horns Down.

10.2.4.6. Officer/NCO Exchange. The Drum Major brings the Horns Up. The band plays *The Standard of St. George* as the officers and NCOs march into position. The Drum Major gives a Horns Down. The Drum Major and band officer exchange may occur here.

10.2.4.7. The troops are put at Parade Rest, and the band performs a pre-ceremonial concert. The band leader gives Horns Up before and Horns Down after each selection.

10.2.4.8. When given the signal from a protocol official, the pre-ceremonial concert ends.

10.2.4.9. When the dignitary arrives, the band leader gives Horns Up, and the band plays a fanfare until the dignitary is in position. The band leader gives Horns Down. A short briefing may follow.

10.2.4.10. The band leader gives Horns Up. Once the official party is in position, the COT gives Present Arms. After the presentation of command, the band renders musical Honors (if appropriate):

10.2.4.11. The band plays an inspection march.

10.2.4.12. The band leader gives Horns Down.

10.2.4.13. The COT signals the advancement of the colors. The band leader gives Horns Up, and the band plays the trio from *National Emblem*. The band leader gives Horns Down. An optional award presentation may take place. The band is authorized to play *To The Color*.

10.2.4.14. The COT signals for the posting of the colors. The band leader gives Horns Up, and the band plays *Grand Old Flag*. The band leader may or may not give Horns Down.

10.2.4.15. The COT gives Present Arms for the playing of the anthem(s). The band leader gives Horns Up. Play either the foreign anthem and the U.S. Anthem or just the U.S. Anthem. The band leader gives Horns Down and performs a three-count about face. The COT will give the command Order Arms.

10.2.4.16. The band may be asked to play a service song medley or the song of the service of the military personnel. The Drum Major and band officer exchange may occur after conclusion of selection.

10.2.4.17. The Drum Major gives Forward March, and the band marches back to the release point with a drum tap or drum cadence. The Drum Major dismisses the band.

10.2.5. Joint Service Full Honors Flight Line Arrival Ceremony.

10.2.5.1. The band forms up with the other services involved in arrival. The Drum Major has the responsibility of coordinating the logistics of the day with the other services' commanders. The Drum Major gives the command Fall In.

10.2.5.2. When the aircraft arrives on site, the Drum Major brings the band to Attention. When the aircraft is at a full stop, the Drum Major echoes the COT's command of Forward March.

10.2.5.3. The band marches into position on a drum tap or drum cadence. The band centers on the cordon. When in position, the Drum Major gives the command Halt.

10.2.5.4. The band goes through a dressing sequence. The Drum Major and band officer exchange may occur here. The band goes to Parade Rest.

10.2.5.5. Upon the arrival of the dignitary, the band is brought to Attention.

10.2.5.6. The band leader gives Horns Up, and the band plays a fanfare as the dignitary moves from the plane to the cordon. The band leader leaves Horns Up.

10.2.5.7. The COT gives Present Arms. The band plays the appropriate anthems, first the foreign anthems and then the U.S. Anthem. The band leader gives Horns Down and executes a three-count about face. The COT gives Order Arms.

10.2.5.8. After the departure of the dignitary, the Drum Major and band officer exchange may occur here. The Drum Major gives a Forward March, and the band marches march back to the release point with a drum tap or drum cadence and the band is dismissed.

10.3. Retirement Ceremony. See Attachment 3 for the sequence of events.

10.3.1. The band forms up on the command Fall In.

10.3.2. The Drum Major gives Forward March, leads the band into position on a drum tap, and gives the command Halt.

10.3.3. The Drum Major takes the band through a dressing sequence. Once finished, the Drum Major gives the band Parade Rest until the retiree is ready to take his or her place. Watch protocol personnel for a cue.

10.3.4. The band is given the command Attention. The Drum Major gives Horns Up, and the band plays a fanfare when the official party arrives on marks, possibly in front of the cordon. The Drum Major gives Horns Down. The cordon commander gives Present Arms.

10.3.5. The Drum Major gives Horns Up, and the band sounds Attention, followed by Adjutant's Call, and an appropriate march to move troops into position if they are not already formed up. The Drum Major gives Horns Down. The troops then go through a dressing sequence. The Drum Major and band officer exchange may occur here. The band may be given Parade Rest while the other troops dress their formations.

10.3.6. If at Parade Rest, the band leader brings the band to Attention, then gives Horns Up. The COT gives Present Arms. After the presentation of command, the band renders musical Honors (if appropriate).

10.3.7. The band plays an inspection march.

10.3.8. The band leader gives Horns Down.

10.3.9. The COT signals the advancement of the colors. The band leader gives Horns Up. The band plays the trio to *National Emblem*. The band leader then gives Horns Down.

10.3.10. Invocation.

10.3.11. The retirement segment and spouse recognition segment follow. The COT gives the troops Parade Rest prior to these events and gives Attention after the segments are completed.

10.3.12. The COT signals the posting of the colors. The band leader gives Horns Up, and the band plays *Grand Old Flag*. The band leader gives Horns Down. The COT gives the troops Parade Rest.

10.3.13. Comments are given.

10.3.14. The COT then gives all troops Attention for the Pass in Review (optional). The Drum Major and band officer exchange may occur here. The Drum Major repositions the band for the Pass in Review.

10.3.15. The Drum Major gives Horns Up as the COT moves to the front of the band in order to lead the Pass in Review. Once in position, the COT gives Forward March, and the band steps off with an appropriate march.

10.3.16. The band positions themselves in front of the official party. The Drum Major gives the command Halt, but the band continues to play as troops march off. Once the troops are gone, the music ends. The Drum Major gives Horns Down, unless a musical tribute is authorized. The Drum Major and band officer exchange may occur during troop march off while band continues to play, prior to music cut. If a musical tribute is authorized, horns stay up to play one tribute selection after which horns come down.

10.3.17. Following Air Force ceremonies, the band leader gives Horns Up, and the band plays *The Air Force Song* one time.

10.3.18. Following most ceremonies, the instruments stay up, and the band plays an appropriate march as the official party departs. The Drum Major and band officer exchange may occur here. Once the official party has departed, the Drum Major gives a Forward March to leave the site and a Halt when the band is sufficient distance away. The Drum Major then gives the command Dismissed.

10.4. Change of Command Ceremony. See Attachment 3 for the sequence of events.

10.4.1. The band forms up on the command Fall In.

10.4.2. The Drum Major gives Forward March, and the band marches into position on a drum tap. Once in position, the Drum Major gives the command Halt.

10.4.3. The Drum Major takes the band through a dressing sequence. Once finished, the Drum Major gives the band Parade Rest until the official party is ready to take their places. Watch protocol personnel for a cue.

10.4.4. The band is given the command Attention. The Drum Major gives Horns Up, and the band plays a fanfare when the official party arrives on marks, possibly in front of the cordon. The Drum Major gives Horns Down.

10.4.5. The Drum Major gives Horns Up, and the band sounds Attention, followed by Adjutant's Call, and an appropriate march to move troops into position if they are not already formed up. The Drum Major gives Horns Down. The troops then go through a dressing sequence. The Drum Major and band officer exchange may occur here. The band may be given Parade Rest while the other troops dress their formations. Bring the band back to Attention prior to the conclusion of dressing the formations.

10.4.6. The band leader gives Horns Up. The COT gives Present Arms. After the presentation of command, the band renders musical Honors (if appropriate).

10.4.7. The band performs an inspection march.

10.4.8. The band leader gives Horns Down.

10.4.9. The COT signals the advancement of the colors. The band leader gives Horns Up. The band plays the trio to *National Emblem*. The band leader then gives Horns Down.

10.4.10. The COT gives Present Arms for the playing of the anthem(s). The band leader gives Horns Up. The band plays the U.S. Anthem. The band leader gives Horns Down and performs a three-count about face. The COT gives the command Order Arms.

10.4.11. Invocation, if authorized.

10.4.12. An award presentation takes place. The band remains at Attention.

10.4.13. The actual change of command takes place.

10.4.14. The COT signals the posting of the colors. The band leader gives Horns Up, and the band plays *Grand Old Flag*. The band leader gives Horns Down. The band and troops are placed at Parade Rest.

10.4.15. Comments may be made by the host commander, the incoming commander, and the departing commander.

10.4.16. The COT then gives all troops Attention for the Pass in Review (optional). The Drum Major and band officer exchange may occur here. The Drum Major repositions the band for the Pass in Review.

10.4.17. The Drum Major gives Horns Up as the COT moves to the front of the band in order to lead the Pass in Review. Once in position, the COT gives Forward March, and the band steps off with an appropriate march.

10.4.18. The band members position themselves in front of the official party. The Drum Major gives the command Halt, but the band continues to play as troops march off. Once the troops are gone, the music ends. The Drum Major and band officer exchange may occur during troop march off while band continues to play, prior to the music cut. If a musical tribute is authorized, horns stay up to play one tribute selection after which horns come down.

10.4.19. Following Air Force ceremonies, the band leader gives Horns Up, and the band plays *The Air Force Song*.

10.4.20. Following most ceremonies, the instruments stay up, and the band plays an appropriate march as the official party departs. The Drum Major and band officer exchange may occur here. Once the official party has departed, the Drum Major gives a Forward

March to leave the site and Halt when the band is sufficient distance away. The Drum Major then gives the command Dismissed.

10.5. Departure Ceremonies. See Attachment 3 for the sequences of events.

10.5.1. Dignitary Departure.

10.5.1.1. The band forms up on the command Fall In.

10.5.1.2. The Drum Major gives Forward March, and the band marches into position on a drum tap. Once in position, the Drum Major gives the command Halt.

10.5.1.3. The Drum Major takes the band through a dressing sequence. Once finished, the Drum Major gives the band Parade Rest. The Drum Major and band officer exchange may occur here.

10.5.1.4. When the official party arrives, the band leader gives the band Attention.

10.5.1.5. The COT moves into position. The COT gives Present Arms. The band leader gives Horns Up. A fanfare is played.

10.5.1.6. The band renders musical Honors, as appropriate.

10.5.1.7. The band leader then gives Horns Down.

10.5.1.8. The COT gives Present Arms for the playing of the anthem(s). The band leader gives Horns Up. The band plays the U.S. Anthem. The band leader gives Horns Down and performs a three-count about face. The COT gives the command Order Arms. The Drum Major and band officer exchange may occur here.

10.5.1.9. Once the official party departs, the Drum Major gives a Forward March to leave the site and a Halt when the band is sufficient distance away. The Drum Major then dismisses the band.

10.5.2. Air Force Full Honors Remains Departure Ceremony.

10.5.2.1. The band forms up on the command Fall In.

10.5.2.2. The Drum Major gives a Forward March, drum tap or cadence to move into position, and Halt.

10.5.2.3. The Drum Major takes the band through a dressing sequence. Once finished, the Drum Major gives the band Parade Rest. The Drum Major and band officer exchange may occur here.

10.5.2.4. When the official party arrives, the band leader gives the band Attention.

10.5.2.5. The COT moves into position. The COT gives Present Arms. The band leader gives Horns Up. A fanfare is played.

10.5.2.6. The band plays Honors (if appropriate).

10.5.2.7. The band leader then gives Horns Down.

10.5.2.8. The band leader gives Horns Up. As the Body Bearers move through the cordon, the band plays a hymn. The hymn should begin as the Body Bearers step off.

10.5.2.9. When the remains come to rest in the vehicle, the hymn ends at the nearest cadence point. The band leader gives Horns Down, performs a three-count about face and renders a hand salute. The COT gives Order Arms. The Drum Major and band leader exchange may occur here.

10.5.2.10. Once the official party departs, the Drum Major gives a Forward March to leave the site and a Halt when the band is sufficient distance away. The Drum Major then dismisses the band.

10.6. Funerals. See Attachment 3 for the sequences of events.

10.6.1. Versions of Full Honors Funerals. There are three versions of Full Honors Funerals: Graveside Service, Chapel Service, and Transfer Service. The chapel service and transfer service have all the segments of the graveside service with a few extra segments intertwined. Since the graveside service is the least complex, its sequence is described first. In all cases, when the COT's command applies to the band, the Drum Major echoes the command.

10.6.1.1. Graveside Service. A graveside service only involves the transfer of the remains from the caisson or hearse to the gravesite.

10.6.1.1.1. Placement and Formation. The escort formation and placement is determined before the ceremony begins. Before the arrival of the remains, the band and Honor Guard fall in at the designated assembly area. The Drum Major determines the proper placement of instruments in the band formation based on available personnel. See [Chapter 9](#) for formation guidelines.

10.6.1.1.2. Posting of Colors. The colors are posted 10 minutes prior to the arrival of the remains. The Drum Major gives the command Stand By to the band. The COT gives the escort formation Attention from Parade Rest. The COT gives the command Advance the Colors, and the colors march to the center of the formation between the band and the Honor Guard, placing them in a rank facing the COT. The band leader and COT salute the U.S. Flag at the COT's order to Present Arms. They return to the position of Attention with the COT's command Order Arms and give the flights a command for Rest while awaiting the arrival of the remains.

10.6.1.1.3. Transfer of Remains to the Gravesite. Once the hearse or other vehicle arrives at the gravesite, the COT gives the escort the command Attention to prepare for the transfer of remains from the caisson to the grave. The band is given Horns Up when the body bearers are ready to transfer the remains from the caisson to the grave. Following Present Arms, the band plays a hymn for the transfer of remains. If the hymn ends while the body bearers are still carrying the remains to the grave, the band leader may either signal the band to repeat the hymn or cue the tenor drummer to play a roll until the remains are placed on the grave. The band leader cues the drummer to end the roll with the saluting hand. The band leader gives Horns Down if a roll is not performed. The COT gives a command for Order Arms after the transfer is complete and the hymn has ended. This may result in a Parade Rest from the COT, if it is determined that Honors are rendered prior to the religious committal. If Honors are rendered first, there should be no Parade Rest. If this is the case, the bugler should leave the formation immediately to be in position for Taps.

10.6.1.1.4. Honors. The chaplain salutes. This is the cue for the COT to give the escort Attention. The band leader and COT then salute, and the firing party fires volleys. The firing party's commander gives Present Arms. This is the cue for the bugler to sound Taps. The firing party performs Present Arms. The bugler then sounds Taps. Once Taps is complete, the COT gives Order Arms. This command ends Honors.

10.6.1.1.5. Completion of Ceremony. The band leader faces the band, gives Horns Up, and the band plays the *Air Force Hymn* while the body bearers fold the flag that was draped over the remains. Once the *Air Force Hymn* is complete, the band leader gives the band Horns Down and faces the grave. When the flag is handed to the family, the body bearers leave the gravesite and march to the dispersal site. The COT gives a command to face the escort toward the direction of the dispersal site. The Drum Major repositions in front of the band. As the COT repositions with the guidon bearer at the top of the column, the Drum Major commands a drum tap. When the COT arrives at the top of the column, he faces the escort and commands Forward March, and the escort marches back to the dispersal area. When the escort arrives at the dispersal site, the COT flanks off the formation and halts to give the escort Mark Time. The COT commands Halt followed by a command to face the escort toward him. The band leader repositions in front of the band. The COT gives Present Arms, Order Arms, Dismiss and Retire the Colors. The COT tells the flight commanders, including the band leader, to take charge of their flights. If the COT is an officer, the Drum Major salutes before giving the command Dismissed.

10.6.1.2. Chapel Service. A chapel service involves the escort beginning the funeral at the chapel where the service for the deceased is held.

10.6.1.2.1. Placement and Formation. The escort formation and placement is determined before the ceremony begins. Before the arrival of the remains, the band falls in at the designated assembly area. The Drum Major determines the proper placement of instruments in the band formation based on available personnel. The band forms up near the chapel with the back row facing direction of travel to the chapel.

10.6.1.2.2. Posting of Colors. The posting of the colors is performed by the Honor Guard while the band is not yet present.

10.6.1.2.3. March to the Chapel. When the COT, colors, and flight are in position in front of the chapel, and have completed their dressing sequence, the Drum Major will give the band Attention and Forward March. The band moves into position by the color team, automatically marks time, and the Drum Major gives the command Halt and is given a facing movement to face the chapel. The band is then put at Parade Rest.

10.6.1.2.4. Transfer of Remains from Chapel to Caisson. When the doors of the chapel open, the COT commands the escort to Attention and gives the command Present Arms as the body bearers begin to move the remains towards caisson from the chapel. The band leader then gives the band a cue for Horns Up, which is followed by a hymn during the transfer of the remains from the chapel to the caisson. The band

leader cues Horns Down following the hymn. After the COT gives Order Arms, the band may change its music for the next selection.

10.6.1.2.5. Procession to the Gravesite. After the bearers secure the remains onto the caisson and the deceased's family is ready, the COT gives the escort Attention followed by a facing movement to face the escort in the direction of the route to the grave. As the COT, the guidon bearer and the Drum Major reposition to the front of the escort, the Drum Major give either Horns Up for a musical selection or the signal for a drum cadence or drum tap. It is traditional to begin the procession with a musical selection. The drum tap is called if the procession is not on pavement. The COT then executes an About Face in order to give the command for Forward March. This command begins the processional of the remains to the gravesite with the drum cadence, drum tap, or musical selection beginning on the step off.

10.6.1.2.6. Music Sequence. The sequence for the march includes various marches with a drum cadence played between musical selections. During the drum cadence, the Drum Major gives a mace command for a Roll-Off. Each march ends with a Seven-Count Cut Off cued by the Drum Major with the mace. The bass drummer plays the Seven-Count Cut Off. Following the Seven-Count Cut Off, the percussion section plays a funeral cadence until directed by the Drum Major to play a drum tap or Roll-Off. As a courtesy, the Drum Major should stop the music if another funeral is in close proximity.

10.6.1.2.7. Transition to Drum Tap. Near the end of the march to the gravesite, the COT and the guidon bearer flank off of the formation when the escort is adjacent to the gravesite. This is the percussion section leader's cue to signal the conclusion of the drum cadence. The solo tenor drummer then plays a drum tap to march the band to the gravesite. At the gravesite, the COT gives Mark Time when the formation is in position followed by Halt and a facing movement of Left Face or Right Face to face the escort towards the grave. The Drum Major places the band at Parade Rest. If band members use lyred sheet music, they can change music while at Parade Rest.

10.6.1.2.8. Transfer of Remains to the Gravesite. Once the hearse or other vehicle arrives at the gravesite, the COT gives the escort Attention to prepare for the transfer of remains from the caisson to the grave. The band is given Horns Up when the body bearers are ready to transfer the remains from the caisson to the grave. Following Present Arms, the band plays a hymn for the transfer of remains. If the hymn ends while the bearers are still carrying the remains to the grave, the band leader may either signal the band to repeat the hymn or cue the tenor drummer to play a roll until the remains are placed on the grave. The band leader cues the drummer to end the roll with the saluting hand. The band leader gives Horns Down if a roll is not performed. The COT gives a command for Order Arms after the transfer is complete and the hymn has ended. This may or may not result in a Parade Rest from the COT, if it is determined that Honors are rendered prior to the religious committal. If Honors are rendered first, there should be no Parade Rest. If this is the case, the bugler should leave the formation immediately to position him/herself for Taps.

10.6.1.2.9. Honors. The chaplain salutes; this is the cue for the COT to give the escort the command of Attention. The band leader and COT then salute and the firing

party fires volleys. The firing party's commander gives Present Arms. This is the cue for the bugler to sound Taps. The firing party performs Present Arms. The bugler then sounds Taps. Once Taps is complete, the COT gives Order Arms. This command ends Honors.

10.6.1.2.10. Completion of Ceremony. The band leader faces the band, gives Horns Up, and the band plays the Air Force Hymn while the casket bearers fold the flag that was draped over the remains. Once the Air Force Hymn is complete, the band leader gives the band Horns Down and faces the grave. When the flag is handed to the family, the body bearers leave the gravesite and march to the dispersal site. The COT gives a command to face the escort toward the direction of the dispersal site. As the COT repositions with the guidon bearer at the top of the column, the Drum Major commands a drum tap. When the COT arrives at the top of the column, he faces the escort and commands Forward March, and the escort marches back to the dispersal area. When the escort arrives at the dispersal site, the COT flanks off the formation and stops to give the escort the command for Mark Time. The COT commands Halt followed by a command to face the escort toward him. The band leader repositions in front of the band. The COT gives Present Arms, Order Arms, Dismiss, and Retire the Colors. The COT tells the flight commanders, including the Drum Major, to take charge of their flights. If the COT is an officer, the Drum Major salutes before dismissing the band.

10.6.1.3. Transfer Service. A transfer service involves the escort awaiting the remains at a fixed point in the cemetery to transfer it by caisson to the gravesite.

10.6.1.3.1. Placement and Formation. The escort formation and placement is determined before the ceremony begins. Before the arrival of the remains, the band and Honor Guard fall in at the designated assembly area. The Drum Major determines the proper placement of instruments in the band formation based on available personnel. See [Chapter 9](#) for formation guidelines.

10.6.1.3.2. Posting of Colors. The colors are posted 10 minutes prior to the arrival of the remains. The Drum Major gives the command of Stand By to the band. The COT gives the escort formation Attention from Parade Rest. The COT gives the command Advance the Colors, and the colors march in a route step to the center of the formation between the band and the Honor Guard placing them in a rank facing the COT. The band leader and COT salute the U.S. Flag at the COT's order to Present Arms. They return to the position of Attention with the COT's command Order Arms and give their flights a command to Rest while awaiting the arrival of the remains.

10.6.1.3.3. Transfer of Remains to Caisson. Once the hearse or other vehicle arrives, the escort is given Attention to prepare for the transfer of remains from the vehicle to the caisson. The band is given Horns Up when the body bearers are ready to transfer the remains from the vehicle to the caisson. The COT gives Present Arms, does an about face, and salutes. The band then plays a hymn during the transfer. The COT gives Order Arms after the transfer is complete and the hymn has ended. The band leader gives Horns Down once the remains are on the caisson and the hymn is complete. After the COT gives Order Arms, the band may change its music for the next selection.

10.6.1.3.4. Procession to the Gravesite. After the body bearers secure the remains onto the caisson and the deceased's family is ready, the COT gives the escort Attention followed by a facing movement to face the escort in the direction of the route to the grave. As the COT, guidon bearer and Drum Major reposition to the front of the escort, the Drum Major gives either Horns Up for a musical selection or a signal for a drum cadence or drum tap. It is traditional to begin the procession with a musical selection. The drum tap is called for if the procession is not on pavement. The COT then executes an About Face in order to give the command for Forward March. This command begins the processional of the remains to the gravesite with the drum cadence, drum tap, or musical selection beginning on the step off.

10.6.1.3.5. Music Sequence. The sequence for the march includes various marches with a drum cadence played between musical selections. During the drum cadence, the Drum Major gives a mace command for a Roll-Off. Each march ends with a Seven-Count Cut Off cued by the Drum Major with the mace. The bass drummer plays the Seven-Count Cut Off. Following the Cut Off, the percussion section plays a funeral cadence until directed by the Drum Major to play a drum tap or Roll-Off. As a courtesy, the Drum Major should stop the music if another funeral is in close proximity.

10.6.1.3.6. Transition to Drum Tap. Near the end of the march to the gravesite, the COT and the guidon bearer flank off of the formation when the escort is adjacent to the gravesite. This is the percussion section leader's cue to signal the conclusion of the drum cadence. The solo tenor drummer then plays a drum tap to march the band to the gravesite. At the gravesite, the COT gives the command to Mark Time when the formation is in position, followed by Halt and a facing movement of Left Face or Right Face to face the escort towards the grave. The Drum Major then places the band at Parade Rest. If band members use lyred sheet music, they can change music while at Parade Rest.

10.6.1.3.7. Transfer of Remains to the Gravesite. Once the hearse or other vehicle arrives at the gravesite, the COT gives the escort Attention to prepare for the transfer of remains from the caisson to the grave. The band is given Horns Up when the casket bearers are ready to transfer the remains from the caisson to the grave. Following Present Arms, the band plays a hymn for the transfer of remains. If the hymn ends while the body bearers are still carrying the remains to the grave, the band leader may either signal the band to repeat the hymn or cue the tenor drummer to play a roll until the remains are placed on the grave. The band leader cues the drummer to end the roll with the saluting hand. The band leader gives Horns Down if a roll is not performed. The COT gives a command for Order Arms after the transfer is complete and the hymn has ended. This may result in a Parade Rest from the COT if it is determined that Honors are rendered prior to the religious committal. If Honors are rendered first, there should be no Parade Rest. If this is the case, the bugler should leave the formation immediately to position him/herself for Taps.

10.6.1.3.8. Honors. The chaplain salutes; this is the cue for the COT to give the escort Attention. The band leader and COT then salute, and the firing party fires volleys. The firing party's commander gives Present Arms. This is the cue for the

bugler to sound Taps. Once Taps is complete, the COT gives Order Arms. This command ends Honors.

10.6.1.3.9. Completion of Ceremony. The band leader faces the band, gives Horns Up, and the band plays the Air Force Hymn while the casket bearers fold the flag that was draped over the remains. Once the Air Force Hymn is complete, the band leader gives the band Horns Down and faces the grave. When the flag is handed to the family, the body bearers leave the gravesite and march to the dispersal site. The COT gives a command to face the escort in the direction of the dispersal site. As the COT repositions with the guidon bearer at the top of the column, the Drum Major commands a drum tap. When the COT arrives at the top of the column, he faces the escort and commands Forward March, and the escort marches to the dispersal area. When the escort arrives at the dispersal site, the COT flanks off the formation and halts to give the escort Mark Time March. The COT commands Halt followed by a command for the escort to face the COT. The band leader repositions in front of the band. The COT gives Present Arms, Order Arms, Dismiss, and Retire the Colors. The COT tells the flight commanders, including the band leader, to take charge of their flights. If the COT is an officer, the Drum Major salutes before dismissing the band.

10.6.2. Modified Full Honors Funerals. For a modified Full Honors funeral, during which a band is not present, the tenor drummer serves in the capacity of the band while on the march. A bugler is present to sound Taps. The sequence of events is the same as a Full Honors service, except that in place of the hymns, the tenor drummer plays a drum roll. The tenor drummer plays a continuous drum cadence or drum tap on the march. The Air Force Hymn is not performed at the gravesite. The drummer takes all commands directly from the COT.

10.6.3. General Officer Funeral. Only during a general officer's funeral, military Honors (including Ruffles and Flourishes and the General's March) precede the playing of a hymn for the transfer of the remains, either onto the caisson during a transfer service or into the chapel during a chapel service.

10.6.3.1. Honors In Sequence. The OIC/NCOIC says "Secure". The personal colors are then uncased or unfurled. The body bearers take the remains from the hearse or vehicle. The OIC commands Present Arms and then salutes. If there is a casket, Honors are rendered after the casket is removed from the hearse. If the remains were cremated, Honors are rendered after two body bearers return to their formation with the remains and the U.S. Flag. Musical Honors and the appropriate number of Ruffles and Flourishes are rendered. The body bearers then step off as the band plays a hymn. The sequence continues as normal.

10.6.3.2. Furling of Personal Colors. Once military Honors are completed at the gravesite, the COT commands Order Arms, and the personal colors bearer lowers the flag to horizontal. The personal colors bearer may need to reposition to be in line of sight of the family. The band leader cues a drum roll as the flag becomes horizontal. The flag is then furled and cased. As the flag comes back up to vertical (right shoulder), the roll either stops or fades into *Air Force Hymn* if a band is present.

10.6.3.3. The band may play Ruffles and Flourishes and General's March with no hymn following Honors. A drum roll may be performed in place of a hymn.

10.6.4. Standard Honors Funerals. Standard Honors funerals may include a color team, firing party, chaplain, body bearers, and bugler. The difference between a Standard Honors Funeral and a Full Honors Funeral is the number and makeup of the flights in formation.

10.6.4.1. Standard Honors Graveside Service.

10.6.4.1.1. Placement and Formation. The bugler is pre-positioned at the gravesite before the ceremony.

10.6.4.1.2. Posting of Colors. The colors are posted 10 minutes prior to the arrival of the remains. The bugler is not in the formation.

10.6.4.1.3. Transfer of Remains to the Gravesite.

10.6.4.1.4. Honors. The chaplain salutes; this is the cue for the COT to give the escort Attention. The Drum Major and COT then salute, and the firing party fires volleys. The firing party's commander gives Present Arms. The firing party performs Present Arms. The bugler then sounds Taps. Once Taps is complete, the COT gives Order Arms. This command ends Honors.

10.6.4.1.5. Completion of Ceremony. The bugler may leave with military bearing when the formation departs.

10.6.4.2. If a bugler is unavailable due to mission requirements, an electronic bugle may be used to perform Honors.

10.7. Joint Service Ceremonies. See Attachment 3 for the sequence of events. Joint service arrivals follow the same format as arrivals but may include a Pass in Review. Many parts of joint service reviews are similar to joint service arrivals, but some parts of the ceremony function differently. For instance, for a joint service arrival, the fanfare is for the arriving official, but in a Pass in Review, the fanfare is for the reviewing official, often the local commander of the installation at which the Review is performed.

10.8. Parades. See Attachment 3 for the sequence of events.

10.8.1. The Drum Major commands Fall In, and the band falls in at Attention, after which the Drum Major can command Rest.

10.8.2. When it is time to step off for the parade, the Drum Major gives the band Attention.

10.8.3. The Drum Major gives Forward March, and the band marches onto the parade route to a drum cadence.

10.8.4. To signal the band to play, the Drum Major signals for a Roll-Off.

10.8.5. At the end of the piece (or at any point in the music), the Drum Major gives a Seven-Count Cut Off. At the end of the Seven-Count Cut Off, the Drum Major gives Horns Down, and the drum cadence resumes. Throughout the duration of the parade, the Drum Major repeats the sequence of the following mace commands: Roll-Off, Horns Up, play a musical selection, Horns Down, and the drum cadence.

10.8.6. Air Force bands play *The Air Force Song* while passing the reviewing stand. If a general officer or equivalent is present as a reviewing officer, render the appropriate number of *Ruffles and Flourishes* before playing *The Air Force Song*.

10.8.7. Band members change their music following Horns Down after each musical selection. It is recommended that music be held in place by wind clips attached to the folios.

10.8.8. Once the band has reached the end of the parade route, the Drum Major commands Halt and dismisses the band.

10.9. Patriotic Openers. See Attachment 3 for the sequence of events.

10.9.1. Pre-ceremony music is often played seated. The band should stand for any subsequent music in the ceremony until the posting or retiring of the Colors.

10.9.2. The band plays a fanfare (optional) as the official party enters.

10.9.3. Musical Honors are performed.

10.9.4. The colors are advanced as the band plays the Trio to *National Emblem* or during a drum roll.

10.9.5. The color team gives Present Arms; the band plays the U.S. Anthem.

10.9.6. An invocation may follow at this time. Following the invocation, the colors are either posted or retired with *Grand Old Flag*.

10.9.7. Following the posting or retiring of the colors, the band may be required to play special music, such as *The Air Force Song*, a patriotic tribute, or a medley of service songs. After this special music, the band quickly and quietly departs the performance site.

10.9.8. For a patriotic opener, tubas may be used in place of sousaphones, and percussionists may use concert instruments in place of marching instruments.

10.10. Promotion Ceremonies. See Attachment 3 for the sequences of events. Promotion ceremonies recognize the advancement in rank and responsibility of an individual. Promotion ceremonies are generally conducted indoors. A brass quintet (with optional drummer in the case of promotion to brigadier general or above) normally support a ceremony of this nature, although a small band may support a promotion ceremony if space permits.

10.10.1. There are no formations, maneuvers, or commands of any kind for a brass quintet, which is seated.

10.11. Tattoos. See Attachment 3 for the sequence of events. There is no standard template for a Tattoo ceremony. There are, however, certain traditional parts of the ceremony that are consistently presented: march-on, presentation of command, inspection, featured troops section, Pass in Review, retirement of colors, sound Tattoo, casing/folding of colors, Taps and march-off. Though Tattoo ceremonies are individually designed to meet the needs and criteria for each base or event, a full Tattoo ceremony sequence may include the following:

10.12. Wreath Laying Ceremonies. See Attachment 3 for the sequence of events. An Air Force Full Honor Wreath Laying Ceremony is a ceremony used to honor American dead. If only a drummer and/or bugler are used, they may be prepositioned.

10.12.1. The band prepositions on site or marches into position before the ceremony begins. The drummer and bugler should be on the side away from the spectators, nearest the grave or wreath site. Both are in the same file. The Band is given Parade Rest. The Drum Major and band officer exchange may occur here. The bugler and drummer may be prepositioned.

10.12.2. When ready for the ceremony to begin, a protocol statement may be made. When the official party arrives, the band leader gives the band Attention.

10.12.3. The official party comes forward. The COT gives Present Arms for the playing of the anthem(s). The band leader gives Horns Up. The cue to play the anthem(s) is the placement of the wreath. Play either the foreign anthem and the U.S. Anthem, or just the U.S. Anthem. The band leader gives Horns Down and performs a three-count about face. The COT gives the command Order Arms.

10.12.4. The drummer gives Forward March to the bugler. The drummer and bugler reposition on vocal cadence by the drummer. The drummer commands Halt once both people are in position. The bugler and drummer may be repositioned and separate from the band.

10.12.5. The official party places the wreath. The drummer plays four muffled ruffles and salutes. The bugler sounds Taps. Taps is authorized for a wreath placed in honor of the President of the United States or when a foreign official places a wreath on behalf of their country or at a National Monument. After Taps, the bugler salutes. The bugler and drummer perform to the wreath and not the audience. The drummer and bugler return to the formation.

10.12.6. The official party departs. The Drum Major and band officer exchange may occur here.

10.12.7. Following the ceremony, the band leaves the site on the Drum Major's Forward March. Once the band is sufficient distance away, the Drum Major commands Halt and dismisses the band.

10.13. State Funerals. The Joint Task Force-National Capital Region (JTF-NCR) commander is responsible for coordinating and conducting all of the ceremonies to honor a former president. The Air Force District of Washington, to include The USAF Band, is one element tasked to support the JTF-NCR. Arrival and departure sequences will be determined by the JTF-NCR and the specific plan for the deceased president.

10.14. Different Authorized Instrumentation . A brass quintet, with or without drummer, may substitute for a band if resources do not allow a full ceremonial band to be present. All sequences remain the same, but some marches may need to be replaced by music better suited for a small ensemble. A woodwind quintet may be used instead of a brass quintet in some circumstances (indoor ceremonies only). As the occasion warrants, a vocalist may be used with the brass quintet for the U.S. Anthem. Brass or woodwind quintets primarily perform seated, but may be directed to stand for performance of Honors at the local commander's discretion. In the event that the quintet is directed to perform Honors standing, the concert tubist will still remain seated. **(T-3).** Quintet music for ceremonies may be obtained from The USAF Band, Ceremonial Brass. (See Attachment 3.).

Chapter 11

CEREMONIAL MUSIC

11.1. Anthems.

11.1.1. The U.S. Anthem, *The Star-Spangled Banner*. The official Department of Defense version of the U.S. Anthem is the Bb version which says US Armed Forces Edition and is dated as May 1997. The version performed by The USAF Band, Ceremonial Brass, is also authorized (Werle arrangement, updated for Ceremonial Band by Villanueva-present on Ceremonial Sheet). Contact The USAF Band, Ceremonial Brass, for each version. The U.S. Anthem should be performed only while the colors are stationary. The U.S. Anthem is never used as a processional.

11.1.2. Music is not required but may be used for the procession and retirement of the colors in a dignified manner. The trio to *National Emblem* is traditionally used in DOD and joint ceremonies. *You're a Grand Old Flag* can be used in other ceremonial venues. A drum cadence or drum roll is also acceptable.

11.1.3. Protocol Regarding Foreign Anthems. The Military District of Washington (MDW) determines the anthem precedence (other than the U.S. Anthem). When one or more foreign anthems and the U.S. Anthem are performed, the U.S. Anthem is performed last, except in conjunction with the moving of the colors. For questions regarding anthems, contact The USAF Band, Ceremonial Brass (See Attachment 4.)

11.2. Authorized Musical Tributes. One musical tribute is authorized during a ceremony, regardless of the number of honorees. Choose from the following:

11.2.1. *An American Tribute*

11.2.2. *My Country Tis of Thee*

11.2.3. *America the Beautiful*-arranged by Baker

11.2.4. *God Bless America*-arranged by Baker

11.3. Bugle Calls. Bugle calls can be sounded on trumpets or cornets when bugles are not available. A useful tool for sending communications over a long distance, they were once important in everyday military life. Today most calls are used in ceremonial settings and at times designated by installation commanders. Although troops are no longer maneuvered by the sound of bugles, they remain an essential part of military heritage. Bugle calls are classified into three categories: Warning Calls, Formation Calls, and Service Calls. Sounding bugle calls is an important duty, and every effort should be made to sound perfect calls in keeping with the occasion of a military ceremony. Calls should be sounded with conviction, played musically with good intonation, and should be performed in place. Calls requiring a hand salute are noted in this section.

11.3.1. Assembly, Reveille, Retreat, Adjutant's Call, To the Color, Ruffles and Flourishes, and marches are sounded by multiple trumpeters (or buglers) together. Other calls, as a rule, are sounded by only one trumpeter (or bugler). If resources do not allow for a band to be present, the bugler may play any bugle call as a solo. If resources do not allow for a bugler to

be present for a Standard Honors Funeral, an electronic bugle may be used to perform Honors.

11.3.2. Adjutant's Call (Formation Call) signals the adjutant to take his place in front of the formation before a ceremony. Most often, the Adjutant's Call is used before a March On to establish tempo. Troops will step off after Adjutant's Call on the downbeat of the following march. (T-3).

Figure 11.1. Adjutant's Call.



11.3.3. Assembly (a Formation Call) is a call to assemble troops in formation.

Figure 11.2. Assembly.



11.3.4. Attention (a Warning Call) is a short call to bring the troops to the position of Attention and to await further orders.

Figure 11.3. Attention.



11.3.5. Call To Quarters (a Service Call) is sounded for everyone not on duty to be in their quarters preparing for the extinguishing of lights.

Figure 11.7. Fatigue.

11.3.9. First Call (a Warning Call) is a preparation call for those who are to participate in a formation or ceremony to get ready. It is also used as a signal for all buglers to assemble.

Figure 11.8. First Call.

11.3.10. Flag Officer's March (a Service Call) is used to render Honors to a naval flag officer. Ruffles and Flourishes always precede the Flag Officer's March. Though normally sounded by a band, a modified bugle call may be played if a band is not present. Military members render a hand salute.

Figure 11.9. Flag Officer's March.

FLAG OFFICER'S MARCH

Very fast ♩=188

11.3.11. Flourish (Service Call) is a brief fanfare used to render Honors to a designated person. Flourishes are usually accompanied by Ruffles (a roll) on the drum (See Ruffles and Flourishes.). Military members render a hand salute.

Figure 11.10. Flourish (Ruffles and Flourishes).

FLOURISH (Ruffles and Flourishes)

♩=120

repeat as designated

11.3.12. General's March (a Service Call) is used to render Honors to a general officer. Ruffles and Flourishes precede it. A solo bugler or band may play it. Military members render a hand salute.

Figure 11.11. General's March.

GENERAL'S MARCH

♩=140

11.3.13. Mess Call (a Warning or Service Call) is sounded to announce breakfast, lunch, and dinner.

Figure 11.12. Mess Call.

11.3.14. Officer's Call (a Service Call) is sounded to assemble officers at a designated area.

Figure 11.13. Officer's Call.

11.3.15. Recall (a Service Call) is sounded at times designated by the officer in charge. It signals that drill is over. It is also sounded to end an activity such as a work detail.

Figure 11.14. Recall.

11.3.16. Retreat (a Service Call) marks the end of the official day. It is sounded no later than sundown. The Star-Spangled Banner follows retreat, and the flag is lowered as the anthem plays. If there is no band to play the U.S. Anthem and no recording is available, *To The Color* is sounded in its place. Military members stand at parade rest for retreat and at attention and saluting for the U.S. Anthem, facing the flag or music.

Figure 11.15. Retreat.

RETREAT

Moderato ♩=108

11.3.17. Reveille (a Service Call) signals morning roll call.

Figure 11.16. Reveille.

REVEILLE

♩=142 $\frac{2}{4}$

D.S. al fine

11.3.18. Ruffles and Flourishes (a Service Call) is a brief fanfare used in rendering Honors. The bugles sound the Flourishes, and the drums play the Ruffles. Flourishes may be substituted for Ruffles and Flourishes if drums are not present. The number of Ruffles and Flourishes played is identical to the number of stars in the rank of the general or flag officer. Ruffles and Flourishes are followed by the corresponding Honors march. Military members render a hand salute.

Figure 11.17. Ruffles and Flourishes.

RUFFLES AND FLOURISHES

11.3.19. Sound Off (a Service Call) is a prelude to the band’s “trooping of the line” movement during a parade or review. This tradition dates to the Crusades. The three notes or chords are the musical equivalent of “Three Cheers.” When no band is present, bugles may sound this call in place (stationary) followed by a short march for bugles. Then Sound Off is played again. The pitches for Sound Off are the first and fifth notes of the key and the march following Sound Off is played in (ex. Bb, F, Bb for a march written in Bb major.)

Figure 11.18. Sound Off.

SOUND OFF

11.3.20. Tattoo (a Service Call) signals that all lights are to be extinguished one hour after the call is sounded and that all noises and loud talking is to cease. Tattoo dates from the 17th Century and was used to summon troops back to their garrison for the night roll call.

Figure 11.19. Tattoo.

TATTOO

$\text{♩} = 116$

11.3.21. Taps (a Service Call) became associated with funerals during the Civil War. Taps is used today as the final evening call and as last Honors at military funerals. Taps is performed as a solo bugle call. “Echo Taps” or any variations of non-unison sounds are not authorized. Military members render a hand salute when Taps is used for last Honors.

Figure 11.20. Taps.

TAPS

Andante $\text{♩} = 60$

11.3.22. To the Color (a Service or Formation Call) is sounded as a salute to the National Colors, to the President of the United States, to the Vice-President, former Presidents and foreign chief magistrates. The call can be sounded in unison by one or several buglers. To The Color is sounded in place of *The Star-Spangled Banner* when a bugler is used in lieu of a live band or a taped recording. Military members render a hand salute and face the flag or face the direction of the music if the flag is not in view.

Figure 11.21. To the Color.

TO THE COLOR

Quick
♩ = 132

D.S. al fine

11.4. Cadences and Percussion Music.

11.4.1. Normal march cadences, either in 4/4 or 6/8 time, are played at pulse of 112-116 beats per minute.

Figure 11.22. 2/4 Drum Cadence.

2/4 DRUM CADENCE

The musical score for the 2/4 Drum Cadence consists of four staves. The first staff begins with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *p*. The third staff begins with a dynamic marking of *ff* and ends with a dynamic marking of *sfz*. The fourth staff begins with a dynamic marking of *ff* and ends with a dynamic marking of *mf*. The score includes various drum notations such as eighth and sixteenth notes, rests, and accents, along with dynamic markings and articulation marks.

Figure 11.23. 6/8 Drum Cadence.

6/8 DRUM CADENCE
(Optional cymbals--col. bass drum)

The musical score for the 6/8 Drum Cadence consists of two staves. The score includes various drum notations such as eighth and sixteenth notes, rests, and accents, along with dynamic markings and articulation marks.

11.4.2. Funeral cadences are played slower than march tempo: 104-112 beats per minute.

Figure 11.24. Funeral Cadence.



11.4.3. Roll-Off is an eight-count percussion cadence to indicate that the band should bring instruments up and prepare to play. The Drum Major raises the mace by the shaft with the ball in the air, directly in front and perpendicular with the ground. This is the signal for a Roll-Off. The Drum Major drops the mace and grabs it just below the ball two counts before the Roll-Off begins. The band starts playing after the Roll-Off.

Figure 11.25. Funeral and Parade Roll-Offs.



11.4.4. A drum tap is the simplest of drum cadences. One tenor/snare drummer, rather than the whole section, plays it; the drummer taps the drumhead with the drumstick to mark the stepping tempo in order to keep the troops marching in synchronization. Drum taps are used when quieter cadences are appropriate, such as on leaving the parade ground and marching to the dispersing area.

11.4.5. A stick tap is a quieter substitute for a drum tap. One tenor/snare drummer plays a stick tap.

11.4.6. Muffled Ruffles are played only during wreath laying ceremonies. A solo tenor drum performs Muffled Ruffles. The roll used is a buzz roll or closed roll.

Figure 11.26. Muffled Ruffles.



11.4.7. Seven-Count Cut Off is an aural cue to the band to cease playing.

Figure 11.27. Seven-Count Cut Off.



11.5. Funeral Music.

11.5.1. Hymns. All hymns should be recognizable, standard traditional hymns.

11.5.1.1. The Air Force Hymn, also called *Lord Guard and Guide*, is played at all Air Force Full Honors Funerals when a band is present. It is played after Order Arms following the sounding of Taps.

11.5.1.2. Catholic Hymns. These are hymns that are played specifically at Catholic funerals. Catholic hymns and nondenominational/secular hymns are authorized.

11.5.1.2.1. *Faith of Our Fathers*.

11.5.1.2.2. *My Faith Looks Up to Thee*.

11.5.1.3. Protestant Hymns. These are hymns that are played specifically at Protestant funerals. Protestant hymns and nondenominational/secular hymns are authorized.

11.5.1.3.1. *Nearer My God To Thee*. If repetition is necessary, play the first ending and repeat. Do not use the second ending.

11.5.1.3.2. *Amazing Grace*. It is not repeated.

11.5.1.3.3. *Be Thou My Vision*.

11.5.1.4. Jewish Hymns. These are hymns that are played specifically at Jewish funerals. Jewish hymns and nondenominational/secular hymns are authorized.

11.5.1.4.1. *God of Abraham*.

11.5.1.5. Nondenominational/Secular Hymns. These are hymns that have no denominational affiliation and may be played at any funeral.

11.5.1.5.1. *I Vow to Thee My Country*.

11.5.1.5.2. *Going Home*.

11.5.1.5.3. *On Eagle's Wings*.

11.5.2. Marches.

11.5.2.1. Catholic Marches. These are marches that are played specifically at Catholic funerals. Catholic marches and nondenominational/secular marches are authorized.

11.5.2.1.1. *Crown Him With Many Crowns*.

11.5.2.2. Protestant Marches. These are marches that are played specifically at Protestant funerals. Protestant marches and nondenominational/secular marches are authorized.

11.5.2.2.1. *God of Our Fathers*.

11.5.2.3. Jewish Marches. There are no Jewish marches included in this manual. For Jewish funerals, use nondenominational/secular marches.

11.5.2.4. Nondenominational/Secular Marches. These are funeral marches with no denominational affiliation and may be played at any funeral.

11.5.2.4.1. *God Bless America*.

11.5.2.4.2. *War March*.

11.5.2.4.3. *Hymn of Joy*.

11.6. Honors, Inspections, and Other Music.

11.6.1. Honors. A full band or a solo bugler may render Honors. For complete information on bugle honors, see [Chapter 6](#). See AFI 34-1201, Attachment 2 for the **Table** of honors accorded to distinguished persons.

11.6.1.1. Ruffles and Flourishes. A full band or a solo bugler may perform this.

11.6.1.2. General's March. A full band or a solo bugler may perform this.

11.6.1.3. Flag Officer's March. A full band or a solo bugler may perform this; however the melodic content of the bugle call is different than that of the band piece.

11.6.1.4. *Hands Across The Sea*. Play only the last 16 bars (repeat optional) without pickup or stinger.

- 11.6.1.5. *Stars and Stripes Forever*. Play only the last 32 bars (repeat optional) without pickup or stinger.
- 11.6.1.6. Hail to the Chief, short version (first 8 bars). For the President only.
- 11.6.1.7. Hail to the Chief, long version (complete, repeat optional). For the President only.
- 11.6.1.8. *Hail Columbia*. For the Vice President only.
- 11.6.2. Inspection Music.
 - 11.6.2.1. *Invercargill*.
 - 11.6.2.2. *Inspection Waltz*.
- 11.6.3. March On and Reviews.
 - 11.6.3.1. *Trombones Triumphant*.
- 11.6.4. Officers Center.
 - 11.6.4.1. *Officer of the Day*.
 - 11.6.4.2. *Footlifter*
- 11.6.5. Sound Off.
 - 11.6.5.1. Sound Off, often combined with Air Force Blue in reviews.
- 11.6.6. Air Force Song.
- 11.6.7. Other Marches.
 - 11.6.7.1. *Queen City*.
 - 11.6.7.2. *Bravura*.
 - 11.6.7.3. *The Washington Post March*.

EDWARD W. THOMAS, Brig. Gen, USAF
Director of Public Affairs

Attachment 1**GLOSSARY OF REFERENCES AND SUPPORTING INFORMATION*****References***

Joint Publication 1-02, *Department of Defense Dictionary of Military and Associated Terms*, 12 Apr 2001, amended through September 2010

AFI 34-1201, *Protocol*, 4 Oct 2006

AFI 35-110, *Air Force Bands*, 22 Jan 2010

AFI 36-2903, *Dress and Personal Appearance of Air Force Personnel*, 2 Aug 2006

AFMAN 36-2203, *Drill and Ceremonies*, 3 Jan 1996

Adopted Forms.

Adopted Forms: AF 847, *Recommendation for Change of Publication*

Abbreviations and Acronyms

AFI—Air Force Instruction

AETC—Air Education and Training Command

AFB—Air Force Base

AFMAN—Air Force Manual

AFPD—Air Force Policy Directive

AFSC—Air Force Specialty Code

ANG—Air National Guard

COT—Commander of Troops

IAW—In Accordance With

JFHQ—Joint Force Headquarters

MAJCOM—Major Command

MCO—Marine Corps Order

MDW—Military District of Washington

NCOIC—Non-Commissioned Officer in Charge

OIC—Officer in Charge

OPR—Office of Primary Responsibility

SAF/PA—Secretary of the Air Force Office of Public Affairs

USAF—United States Air Force

USMC—United States Marine Corps

USN—United States Navy

Terms

Alignment— Alignment refers to the proper ordering of personnel to create straight files and ranks with each member facing the proper direction with the appropriate distance, interval, and facing between members, including dress and cover.

At Ease— The command is **At EASE**. Reference AFMAN 36-2203 and **Paragraph 3.3.1.** of this AFMAN for definition and description.

Attention— The command is **ATTENTION**. Reference AFMAN 36-2203 and **Paragraph 3.3.1.** of this AFMAN for definition and description. \

Baldric— A Baldric is an ornamental sash worn over the left shoulder by the Drum Major. Military awards and decorations earned by the band are displayed on the baldric. Drum Majors also carry a mace when wearing the baldric.

Cadence— This can be the uniform step and rhythm in marching and the pulse by which the troops stay in step, the number of steps marched per minute, or, the repetitive music played by the percussion section on the march, otherwise called a drum cadence.

Column— A column is the file, or files, of band members from front to back when facing forward or the position of the formation when in column march. A column can be a group of files or simply one file.

Countermarch— A countermarch is a drill that positions the band facing the opposite direction.

Dismissed— The command is **DISMISSED**. Airmen break ranks from a formation and leave the area.

Distance— The space between band members. The band's distance from front to back is two paces, two 30-inch steps, or 60 inches.

Dress— Alignment of elements side by side or in line maintaining proper interval. The verb is the act of positioning one's self directly beside another band member.

Drum Major— The Drum Major is the band member that conducts and leads the band on ceremonies, parades, and many other events. The Drum Major wears a baldric and carries a mace. The Drum Major is responsible for the band's drill and formation as well as the band's musical performance when a band officer is not present.

Facing— The relative direction of the band or members of the band.

Fall In— The command is **FALL IN**. The band will form up in the location designated Drum Major. Each band member comes to the position of Attention once in formation.

Fall Out— The command is **FALL OUT**. Individuals may relax in a standing position or break ranks. They must remain in the immediate area, but no specific method of dispersal is required. Moderate speech is permitted.

File— A single column of persons placed one behind the other.

Flanking Movement— A drill movement in which a band member or the band as a whole immediately faces left or right while continuing to march.

Formation—. An arrangement of band members positioned in a predetermined grouping for a ceremony. Each ceremony determines what formation is to be used.

Half Step—. A 15-inch step that maintains the style of the roll step. This is normally used coming out of a turn and in a countermarch.

Honors—. Military honors are rendered to any person who has served in the armed forces, including the Army, Marines, Navy, Air Force and Coast Guard. Honors are also rendered for domestic and foreign government officials equivalent to the rank of general officer or civilian equivalent or above. Military honors can include Ruffles and Flourishes, General's March, or other certain marches as prescribed by the DOD (see [Chapter 12](#)).

Interval—. The space between individuals placed side by side, most often measured in steps. For instance, the band is usually spaced at a two-step interval, based on a 30-inch step.

Left Flank—. The command is **Left Flank, MARCH**. The command is given on the left foot during the march. On a left flank, the band member pivots on the ball of the right foot on the first count of the direction change. The left foot will take one step 90 degrees to the left of the direction of travel on the first step of the flank as the right foot pivots.

Mace. The mace is the ceremonial baton carried by the Drum Major. It is a metal or wooden shaft with a sphere on top. It usually contains the image or title of the organization and other ornamentation. The mace is used to guard the colors on the baldric. This is in keeping with the Flag Code of the United States (colors must be guarded). (T—0). The mace is also used to give visual commands to the band for drill and musical instruction. The parts of the mace are the ball, the sphere at the top of the mace, the staff, the chain around the staff and the ferrule, which is the metal covering around the base of the mace. The Drum Major is considered to be under arms when holding the mace.

Oblique—. Also called Column Half Left and Column Half Right. An Oblique is a drill movement that is done while marching. The band member pivots on the ball of the foot opposite the oblique direction to continue marching 45 degrees off the plane of the previous direction. This is most often used with column turns.

Parade Rest—. The command is **Parade, REST**. Reference AFMAN 36-2203, and [Paragraph 3.3.1.](#) and [Chapter 5](#) of this AFMAN for definition and description.

Rank—. A single line of persons placed side by side.

Rest—. The command is **REST**. The same requirements for At Ease apply, but moderate speech is permitted.

Right Flank—. The command is **Right Flank, MARCH**. The command is given on the right foot during the march. On a right flank, the band member will pivot on the ball of the left foot on the first count of the direction change. The right foot will take one step 90 degrees to the right of the direction of travel on the first step of the flank as the left foot pivots.

Roll—Off. An eight-count percussion cadence to indicate that the band should bring instruments up and prepare to play at the end of the eight counts.

Roll Step—. The roll step is the style of marching in use throughout the Air Force and is described in [Paragraph 3.3.1.](#) of this AFMAN.

Route Step— A walking step without cadence. Commonly used with column of files movements. The upper body maintains the position of Attention.

Seven—Count Cut Off. A seven-count percussion cadence used to indicate that the band is to stop playing. The last note played by the band is the seventh count of the Seven-Count Cut Off. This can happen at any point in the music.

Side Step— A side step is a drill maneuver that allows the band to move to the right or left without changing direction.

Side Step Left— The command is **Left Step, MARCH**. This command may only be given from Halt. On the command **MARCH**, the band member lifts the left foot high enough to allow freedom of movement. Keep the leg straight but not stiff. Place the left foot 12 inches to the left of where it began in the position of Attention. The left foot maintains a 22.5-degree turn-out as if at the position of Attention. The foot lift and 12-inch move should be a smooth motion. Lift the right leg and bring it 12 inches to the left to meet the left leg. End the step with the heels touching and the toes open at 45 degrees at the position of Attention. Continue to Side Step Left until the command Halt is given. On the command Halt, take one more Side Step Left and close in the position of Attention.

Side Step Right— The command is **Right Step, MARCH**. This command may only be given from Halt. On the command **MARCH** the band member lifts the right foot high enough to allow freedom of movement. Keep the leg straight but not stiff. Place the right foot 12 inches to the right of where it began in the position of Attention. The right foot maintains a 22.5-degree turn-out as if at the position of Attention. The foot lift and the 12-inch move should be a smooth motion. Lift the left leg and bring it 12 inches to the right to meet the right leg. End the step with the heels touching and the toes open at 45 degrees at the position of Attention. Continue to Side Step Right until the command Halt is given. On the command Halt, take one more Side Step Right and close in the position of Attention. This is the only drill command, other than Column Right, that begins with the right foot.

Stand By— The command is **STAND BY** and is only given from the position of At Ease. The band goes to position of Parade Rest. This command lets the band know that further commands are to follow.

Step Size— The step size is the distance between each step, also called pace. The band will use a 24-inch step, which is used throughout the Air Force. The Drum Major may use a 30-inch step to set the 60-inch intervals between band members, allowing for less dense formations and more space between players. The 30-inch step is also called a “6 to 5”, as six steps equal five yards. While intervals between band members are based on the larger 30-inch step size, it is important to note the standard pace that a band should use is a 24-inch step.

Stinger— A stinger is the last, extra note at the end of a march. Some ceremonies have marches in which the stinger will not be played, such as *Hands Across the Sea* and *Stars and Stripes Forever*. Stingers are not used in marches rendering military honors. These marches are called honors marches.

Turn— A drill sequence used to move the band in a different direction, either to the right or left. For drill sequences used to face the band in the opposite direction, see countermarch. Each type of turn involves a mace command (see [Chapter 8](#)).

Square Turn— A Square Turn is a turn in which each file performs a flanking movement with each member of the file performing a flank two steps after the person in front of them.

2. Wheel Turn. A Wheel Turn is a turn where band members move in an arc to change direction of the band. Band members maintain their side-to-side alignment as they do the turn. Band members on the interior of the turn must adjust their step size to a smaller step to accommodate the larger arc being formed by the exterior arcs. (T—3). The exterior members should maintain a 24-inch step. The step size of each progressively interior file will decrease from the exterior file's 24-inch step so that the ranks resemble spokes of a wheel as they make the turn. (T-3). The dress on a wheel turn is to the outside of the turn.

Attachment 2

HONORS

A2.1. See AFI 34-1201, Attachment 2 for the **Table** of Honors.

Table A2.1. Presidential Arrival/Departure Ceremony Personnel Requirements.

Commander of Troops (COT)	1 Officer
Flight Officers	2 Officers
Band Leader	1 Officer
Honor Cordon Commander	1 NCO
Honor Cordon	20 selected Airmen or NCOs
Flights	28 Airmen each (3 x 9 plus 1 right guide)
Colors	4-person Color Team (2 guards and 2 color bearers)
Band	42 piece band, if available using local resources (7 x 6)

Table A2.2. Presidential Arrival/Departure Ceremony Personnel Positions.

Commander of Troops (COT)	9 paces in front of the colors and 9 paces from the reviewing stand
Flight Officers	6 paces from their respective flights
Band Leader	6 paces from the band
Honor Cordon Commander	6 paces behind and centered on the cordon
Honor Cordon	6 paces from the rear of reviewing stand with 6 paces between files (at two-step intervals)
Flights	6 paces to the right and left of the colors at two-step intervals
Colors	Centered on the reviewing stand, standing

	shoulder to shoulder
Band	6 paces to the right of the honor guard flights at two-step intervals

Attachment 3
CEREMONY SEQUENCES

Table A3.1. Arrivals for Dignitaries and Officials, Outdoors with Award.

<u>Full Honors Arrival with Award (Outdoor)</u> <u>Sequence</u>	<u>Sample Musical Selection</u>
1. Band in Place	
2. Arrival of Dignitary	
3. Official Party Briefing	
4. Opening Remarks	
5. Arrival Fanfare	Fanfare: <i>#1 of 3 Jubilant Fanfares-A. Bliss</i>
6. Troops March On	<i>Trombones Triumphant</i>
7. Presentation of Command	
8. Musical Honors	Musical Honors
9. Inspection of Troops—March or Waltz	Civilian: <i>Inspection Waltz</i> Military: <i>Invercargill</i>
10. Advancement of Colors	Trio to <i>National Emblem</i>
11. Award	<i>To The Color</i>
12. Posting of the Colors	<i>Grand Old Flag</i>
13. Foreign Anthem	Foreign Anthem
14. U.S. Anthem	U.S. Anthem
15. Closing Remarks	
16. Service Song	<i>Air Force Song</i>
17. Departure—Chaser Music	<i>Washington Post March</i>

Table A3.2. Arrivals for Dignitaries and Officials, Outdoors without Award.

<u>Full Honors Arrival, No Award (Outdoor)</u> <u>Sequence</u>	<u>Sample Musical Selection</u>
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1.	Band in Place	
2.	Arrival of Dignitary	
3.	Official Party Briefing	
4.	Opening Remarks	
5.	Arrival Fanfare	Fanfare: <i>#1 of 3 Jubilant Fanfares-A. Bliss</i>
6.	Troops March On	<i>Trombones Triumphant</i>
7.	Presentation of Command	Presentation of Command
8.	Musical Honors	Musical Honors
9.	Inspection of Troops- March or Waltz	Civilian: <i>Inspection Waltz</i> Military: <i>Invercargill</i>
10.	Foreign Anthem	Foreign Anthem
11.	U.S. Anthem	U.S. Anthem
12.	Closing Remarks	
13.	Service Song	<i>Air Force Song</i>
14.	Departure – Chaser Music	<i>Washington Post March</i>

Table A3.3. Air Force Full Honors Remains Arrival Ceremony without Remarks.

<u>Remains Arrival Ceremony Sequence Without Remarks</u>	<u>Sample Musical Selection</u>
1. Pre-Ceremony Formation	
2. Aircraft Arrival	
3. March On/Dressing Sequence	Cadence/Drum Tap
4. Remains Positioning	
5. Musical Honors	Musical Honors
6. Remains Transferred—Hymn	<i>Goin' Home</i>
7. Departure – March Off	Cadence/Drum Tap

Table A3.4. Joint Service Full Honors Arrival Ceremony.

<u>Non-Flight Line Arrival Sequence</u>	<u>Sample Musical Selection</u>
1. Pre-Ceremony Events	
2. Sound Attention	<i>Attention</i>
3. Adjutant's Call	<i>Adjutant's Call</i>
4. March-On	<i>Trombones Triumphant</i>
5. Presentation of Colors	
6. Officer/NCO Exchange	<i>Standard of St. George</i>
7. Pre-Ceremony Concert	Various Selections
8. Arrival of Dignitary	Fanfare: <i>#1 of 3 Jubilant Fanfares-</i> A. Bliss
9. Musical Honors	Musical Honors
10. Inspection of Troops—March or Waltz	Civilian: <i>Inspection Waltz</i> Military: <i>Invercargill</i>
11. Advancement of the Colors	Trio – <i>National Emblem</i>
12. Optional Award	<i>To The Colors</i>
13. Posting of Colors	<i>Grand Old Flag</i>
13. National Anthem(s)	Foreign Anthem (if applicable) U.S. Anthem
15. Departure Sequence	Possibly <i>Air Force Song</i> or <i>Service Song Medley</i>
16. March Off	Drum Tap/Cadence

Table A3.5. Joint Service Full Honors Flight Line Arrival.

<u>Joint Service Flight Line Arrival Sequence</u>	<u>Sample Musical Selection</u>
1. Pre-Ceremony Events	
2. Aircraft Arrival	

3.	March-On/Dressing Sequence	Cadence/Drum Tap
4.	Fanfare	<i>#1 of 3 Jubilant Fanfares-A. Bliss</i>
5.	Anthems	Foreign Anthem (if applicable) U.S. Anthem
6.	Departure – March Off	Cadence/Drum Tap

Table A3.6. Retirement Ceremony.

<u>Retirement Ceremony Sequence</u>	<u>Sample Musical Selection</u>
1. Band in Place	
2. Opening Remarks	
3. Arrival Fanfare	<i>#1 of 3 Jubilant Fanfares-A. Bliss</i>
4. Adjutant's Call	<i>Adjutant's Call</i>
5. March On	<i>Trombones Triumphant</i>
6. Dressing Sequence	
7. Presentation of Command	
8. Musical Honors (general officers only)	Musical Honors
9. Advancement of Colors	Trio— <i>National Emblem</i>
10. Anthem	U.S. Anthem
11. Invocation (when authorized)	
12. Retiree Segment (Awards, Certificates and Letters)	
13. Spouse Segment (Certificates and Flowers)	
14. Posting of Colors	<i>Grand Old Flag</i>
15. Remarks	

- | | | |
|-----|----------------------------------|------------------------------|
| 16. | Pass in Review (when authorized) | |
| 17. | Closing Remarks | |
| 18. | Musical Tribute | <i>God Bless America</i> |
| 19. | Service Song | <i>Air Force Song</i> |
| 20. | Departure of the Official Party | <i>Washington Post March</i> |
| 21. | March Off | Drum Tap |

Table A3.7. Change of Command Ceremony.

<u>Change of Command Sequence</u>	<u>Sample Musical Selection</u>
1. Band in Place	
2. Opening Remarks	
3. Fanfare	<i>#1 of 3 Jubilant Fanfares-A. Bliss</i>
4. Adjutant's Call	<i>Adjutant's Call</i>
5. March On	
6. Dressing Sequence	
7. Sound Off	<i>Sound Off</i>
8. Officers Center—March	
9. Presentation of Command	
10. Musical Honors (general officers only)	Musical Honors
11. Inspection of troops—March or Waltz	Civilian: <i>Inspection Waltz</i> Military: <i>Invercargill</i>
12. Advancement of Colors	Trio – <i>National Emblem</i>
13. U.S. Anthem	U.S. Anthem
14. Invocation (when authorized)	
15. Award Presentation	

16.	Change of Command	
17.	Posting of Colors	<i>Grand Old Flag</i>
18.	Remarks	
19.	Pass in Review (when authorized)	<i>Queen City</i>
20.	Closing Remarks	
21.	Musical Tribute (when authorized, limit to one song from the authorized list)	<i>God Bless America</i>
22.	Service Song	<i>Air Force Song</i>
23.	Departure of the Official Party—March	<i>Washington Post March</i>

Table A3.8. Dignitary Departure.

<u>Dignitary Departure Sequence</u>	<u>Sample Musical Selection</u>
1. Pre-Ceremony Events	
2. March On	Cadence/Drum Tap
3. Fanfare	<i>#1 of 3 Jubilant Fanfares-A.Bliss</i>
4. Musical Honors	Musical Honors
5. Anthems	Foreign Anthem (if applicable) U.S. Anthem
6. Departure – March Off	Cadence/Drum Tap

Table A3.9. Air Force Full Honors Remains Departure Ceremony.

<u>Remains Departure Sequence</u>	<u>Sample Musical Selection</u>
1. Pre-Ceremony Events	
2. March On	Cadence/Drum Tap
3. Arrival of Motorcade	<i>#1 of 3 Jubilant Fanfares-A. Bliss</i>

4. Personnel Positioning
5. Musical Honors Musical Honors
6. Remains Transferred— *Goin' Home*
Hymn
7. Departure – March Off

Table A3.10. Full Honors Funeral Graveside Service.

Full Honors Funeral Graveside Service Sequence

1. Arrival of remains
2. Flyover (when authorized)
3. Musical Honors (general officers only)
4. Transfer of remains to grave (Hymn)
5. Medal Presentation (when authorized)
6. Religious/Interment Service
7. Military Honors (Firing Party and Taps)
8. Personal Color Furling and Casing
(general officers only—drum roll)
9. *Air Force Hymn*
10. U.S. Flag folding and presentation
11. Band and troops depart

Table A3.11. Full Honors Funeral Chapel Service.

Full Honors Funeral Chapel Service Sequence

1. Arrival of Remains
2. Remains Transferred to Chapel (Hymn)
3. Chapel Service

4. Remains Transferred onto Caisson (Hymn)
5. Funeral Procession to Gravesite (March)
6. Arrive at Gravesite
7. Flyover (when authorized)
8. Transfer of Remains to Gravesite (Hymn)
9. Medal Presentation (when authorized)
10. Religious/Interment Service
11. Military Honors (Firing Party and Taps)
12. Personal Color Furling and Casing
(general officer only—drum roll)
13. *Air Force Hymn*
14. U.S. Flag folding and presentation
15. Band and troops depart

Table A3.12. Full Honors Funeral Transfer Service.

Full Honors Funeral Transfer Service Sequence

1. Arrival of Remains
2. Transfer Remains to Caisson (Hymn)
3. Musical Honors (General Officer or equivalent)
4. Flyover (when authorized)
5. March to Gravesite (March)
6. Arrival at Gravesite
7. Musical Honors (General Officer or equivalent)
8. Transfer Remains from Caisson to Gravesite (Hymn)

9. Medal presentation (when authorized)
10. Religious/Interment Service
11. Military Honors (3 Volleys and Taps)
12. Personal Color Furling and Casing for General Officer or equivalent (drum roll)
13. Air Force Hymn
14. U.S. Flag Folding and Presentation
15. Band and troops depart

Table A3.13. Standard Honors Graveside Service.

Standard Honors Graveside Service Sequence

1. Arrival of remains
2. Flyover (when authorized)
3. Transfer of remains to grave
4. Medal Presentation (when authorized)
5. Religious/Interment Service
6. Military Honors (3 Volleys and Taps)
7. Personal Color Furling and Casing (general officer only—drum roll)
8. U.S. Flag folding and presentation and Troops depart

Table A3.14. Patriotic Opener.

Patriotic Opener Sequence

Sample Musical Selection

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Pre-Ceremony Events 2. Fanfare 3. Musical Honors | <p><i>#1 of 3 Jubilant Fanfares</i></p> <p>Musical Honors</p> |
|---|---|

- | | |
|--------------------------|-----------------------|
| 4. Anthem | U.S. Anthem |
| 5. Invocation (optional) | |
| 6. Posting of the Colors | <i>Grand Old Flag</i> |
| 7. Service Song(s) | <i>Air Force Song</i> |

Table A3.15. Promotion Ceremony.

<u>Promotion Ceremony Sequence</u>	<u>Sample Musical Selection</u>
1. Opening remarks	
2. Arrival Fanfare	<i>#1 of 3 Jubilant Fanfares</i>
3. Musical Honors	Musical Honors
4. Advancement of the Colors	Trio – <i>National Emblem</i>
5. U.S. Anthem	U.S. Anthem
6. Posting of the Colors	<i>Grand Old Flag</i>
7. Invocation (if authorized)	
8. Remarks (host)	
9. Pinning of Rank Insignia	
10. Oath of Appointment	
11. Unfurling/Furling of Personal Colors	Drum Roll
12. Remarks (honoree)	
13. Closing remarks	
14. Service Song	<i>Air Force Song</i>
15. Departure	<i>Washington Post March</i>

Table A3.16. Tattoo Ceremony.

<u>Tattoo Ceremony Sequence</u>	<u>Sample Musical Selection</u>
1. Band in position	
2. Adjutant's Call	<i>Adjutant's Call</i>

3. March On	<i>Trombones Triumphant</i>
4. Dressing Sequence	
5. Presentation of Command	
6. Musical Honors (if applicable)	Musical Honors
7. Advancement of the Colors	Trio— <i>National Emblem</i>
8. Anthem	US Anthem
9. Invocation (when authorized)	
10. Posting of the Colors	<i>Grand Old Flag</i>
11. Inspection	Civilian: <i>Inspection Waltz</i> Military: <i>Invercargill</i>
12. Remarks	
13. Featured Troop Segment	
14. Pass in Review	<i>Queen City</i>
15. Retirement of the Colors/Lowering of the Flag	
16. Sound Tattoo	<i>Tattoo</i>
17. Casing/Folding of the Colors	Drum Roll
18. Taps	Taps
19. Closing remarks	
20. Service Song	<i>Air Force Song</i>
21. Post-Ceremony music (one march)	<i>Washington Post March</i>

Table A3.17. Wreath Laying Ceremony.

<u>Wreath Laying Ceremony</u>	<u>Sample Musical Selection</u>
1. Band positioned near site	
2. Opening remarks	

3.	Advancement of the Colors	No music
4.	Dignitary and host into position	
5.	Present Arms	
6.	Foreign Anthem (if required)	Foreign Anthem
7.	U.S. Anthem	U.S. Anthem
8.	Order Arms	
9.	Drummer and Bugler into position	
10.	Wreath placement	
11.	Present Arms	
12.	Muffled Ruffles and Taps (when authorized)	Muffled Ruffles Taps
13.	Order Arms	
14.	Drummer and Bugler back into formation	
15.	Dignitary and host depart	
16.	Posting of the Colors	
17.	Band and troops depart	Drum Tap

Table A3.18. State Funeral Arrival.

<u>State Funeral Arrival Sequence</u>	<u>Musical Selection</u>
1. Security Sweep/Holding Area	
2. Airplane Arrival	
3. Form Up/March On	Drum Tap
4. Dressing Sequence/Band Officer and Drum Major exchange	
5. Bearers into position/Honors	4 Ruffles and Flourishes <i>Hail to the Chief</i>

- | | | |
|----|-------------------|-------------------|
| 6. | Last Cannon/Hymn | <i>Goin' Home</i> |
| 7. | Motorcade Departs | |
| 8. | March Off | Drum Tap |

Table A3.19. State Funeral Departure

<u>State Funeral Departure Sequence</u>	<u>Musical Selection</u>
1. Security Sweep/Holding Area	
2. Form Up/March On	Drum Tap
3. Dressing Sequence/Drum Major and Band Officer Exchange	
4. Motorcade Arrival	
5. Bearers into Position/Honors	Four Ruffles and Flourishes <i>Hail to the Chief</i>
6. Last Cannon/Hymn	<i>Goin' Home</i>
7. Family loads plane	
8. March Off	Drum Tap

Table A3.20. State Funeral Interment.

<u>State Funeral Interment Sequence</u>	<u>Musical Selection</u>
1. Security Sweep/Holding Area	
2. Form Up/March On	Drum Tap
3. Dressing Sequence/Band Officer and Drum Major Exchange	
4. Motorcade Arrival	
5. Bearers into Position/Honors	Four Ruffles and Flourishes U.S. Anthem
6. Religious Committal	

7. 21-Gun Salute/Firing Party

8. Hymn *Eternal Father*

9. Family Departs/Band Departs Drum Tap

Attachment 4

POINTS OF CONTACT REGARDING CEREMONIAL MUSIC

A4.1. Contact Information . For additional information or clarification please contact the Drum Major of The USAF Band, Ceremonial Brass at:

Figure A4.1. USAF Band Contact Information.

The USAF Band
201 McChord Street
Joint Base Anacostia-Bolling
Washington, D.C. 20032

Commercial 202-767-0593/DSN 297-0593

<http://www.music.af.mil/Bands/The-United-States-Air-Force-Band/>