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This Department of the Air Force Manual (DAFMAN) implements Department of the Air Force Policy Directive (DAFPD) 35-1, *Public Affairs Management*, and Department of the Air Force Instruction (DAFI) 35-110, *U.S. Air Force Bands*, and provides specific instruction, information and guidance concerning music and ceremonies. It applies to the Regular Air Force, Air National Guard, Air Force Reserve and the United States Space Force. The United States Space Force and the Air Force Reserve do not have bands but rather are supported by Regular Air Force bands. Specific ceremonial requirement supplements may be written for The United States Air Force Band and The United States Air Force Academy Band. All supplements must be routed to the Office of Primary Responsibility listed above for coordination prior to certification and approval. Refer recommended changes and questions about this publication to the Office of Primary Responsibility listed above using the Department of the Air Force (DAF) Form 847, *Recommendation for Change of Publication*; route DAF Forms 847 from the field through the appropriate chain of command. 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 DAFMAN 90-161, *Publishing Processes and Procedures*, Attachment 10 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 Publication OPR for non-tiered compliance items. Ensure all records generated as a result of processes prescribed in this publication adhere to Air Force Instruction 33-322, *Records Management and Information Governance Program*, and are disposed in accordance with the Air Force Records Disposition Schedule, which is located in the Air Force Records Information

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### ***SUMMARY OF CHANGES***

This document has been revised to reflect changes in ceremonial uniform (**Chapter 2**) and instrument movements (**Chapter 4**). Pictures have been deleted and hyperlinks to video training materials have been inserted throughout the document. **NOTE: Video training hyperlinks must be copied and pasted into your browser to view.** Band Officer and Manual of the Mace have been combined into a single chapter (**Chapter 5**). Manual of the Bugle and Manual of Percussion have been combined into a single chapter (**Chapter 6**), which also includes music elements specific to those instruments. Ceremonial Music and Ceremonies have been combined into a single chapter (**Chapter 8**). Accessions procedures have been added (**Chapter 9**). Finally, waiver authority Tier levels have been updated.

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## Chapter 1

### HISTORY, MISSION AND ASPECTS UNIQUE TO BANDS

#### 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 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 performing ensembles.

1.1.2. DAFI 35-110 covers the mission, organization, locations, areas of responsibility, and composition of Regular Air Force (RegAF) and Air National Guard (ANG) bands.

1.1.3. This document is the ceremonial training and reference manual for the 3N1X1, 3N2X1, and 3N3X1 career fields.

#### 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. RegAF and ANG band commanders, or their delegate, appoint the drum major, the ceremonial training non-commissioned officer (NCOs), the section leaders, and the non-commissioned officer in charge (NCOIC) for their respective units.

1.2.3. The Drum Major or Ceremonial Training NCO is responsible for the execution, bearing, and discipline of the ceremonial performing ensemble **(T-3)**.

1.2.3.1. 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)**.

1.2.3.2. Instructs individuals in the proper execution of mace commands and explains commands for executing various maneuvers. See **Chapter 5** and the Career Field Education and Training Plan (CFETP) for additional Drum Major responsibilities **(T-3)**.

1.2.4. The Band Officer. Band officers are subject matter experts on musical performance and are responsible for musical aspects of ceremonies that occur while the band is stationary. For responsibilities of the band officer, see **Chapter 5 (T-3)**.

1.2.5. 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 on instrument-specific requirements **(T-3)**.

1.2.6. 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. Prioritization.** 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. Additional information can be found at the Department of State, Office of the Chief of Protocol, Ceremonials Division website: <https://www.state.gov/kev-topics-office-of-the-chief-of-protocol/>.

**1.4. Environmental Considerations.** Cancellations or modifications due to weather should be made no later than one hour prior to a scheduled event. 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 DAFI 48-151, *Thermal Stress Program*, and after consultation with the local medical unit and Bioenvironmental flight, weather squadron, installation command post, or other available resources. All due consideration should be given to protecting manning resources while meeting the needs of the customer and mission. 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, shortening, or canceling 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, or if the wind chill is 25 degrees or below, band support shall be modified to provide an appropriate music ensemble (bugler and/or percussion) to render musical honors for outdoor ceremonies.

1.4.2. Hot Weather Conditions. Above 90 degrees Fahrenheit, 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. All due consideration must be given to protecting manning resources while meeting the needs of the customer and mission.

## 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 sound checks and performances or for transit to or from performance sites (**T-3**). It is not to be worn as a duty uniform for daily rehearsal or office work unless time constraints 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. Avoid creating shiny surfaces on the uniform (scorching) by using a cover sheet or other smooth cloth between the iron and the garment.

2.1.5. Avoid wrinkling the uniform 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.

2.1.7. Airmen may alter uniform clothing to improve fit; however, alterations will not change the intended appearance or required function of the uniform as designed.

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



**Table 2.1. List of Ceremonial Uniform Items.**

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), short sleeve with shoulder arc
4.	Tie/tab (for ceremonial shirt)
5.	Name Tag (for ceremonial shirt) - not authorized with Ceremonial Band Tunic
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 Band 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, with associated piping in a vertical line down the front of the tunic. U.S. insignias without circles are embroidered in silver metallic thread on the collar band  $\frac{1}{2}$  inch in height,  $\frac{3}{8}$  inch in width. A  $\frac{3}{4}$  inch wide aluminum braid is sewn on the sleeves 3 inches up from the bottom. With arms hanging naturally, sleeves will end  $\frac{1}{4}$  to  $\frac{1}{2}$  inch below the wrist. The bottom of the coat will extend 3 to 3  $\frac{1}{2}$  inches below the top of the thigh. The coat must fit easily and comfortably over the shoulders and chest to allow free use of the arms without pulling or giving discomfort to the wearer. The coat will not be fitted to present a tight or formfitting appearance (T-2). The maternity tunic may be substituted.

**Figure 2.1. Ceremonial Band Tunic.**



**Figure 2.2. Ceremonial Maternity Tunic.**



2.2.1.1. Ceremonial Maternity Tunic (**Figure 2.2**). 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 as the ceremonial tunic.

2.2.2. Ceremonial Shirts and Shoulder Arc. Band commanders may specify short-sleeved blue shirt. Shirts are worn IAW DAFI 36-2903, to include accoutrements, tie or tab (optional), and undershirts (**T-3**).

**Figure 2.3. Short-Sleeved Ceremonial Uniform (Male).**



**Figure 2.4. Short-Sleeved Ceremonial Uniform (Female).**



2.2.2.1. **Shoulder Arc.** The shoulder arc reads “USAF BAND” or “THE USAF BAND” as appropriate, and is sewn  $\frac{1}{2}$  inch below the seam of the left shoulder. The shoulder arc is embroidered in an arc pattern on upper left sleeve cap and must be worn on the short sleeve blue shirt. Each letter is  $\frac{3}{8}$  inch in height and  $\frac{1}{4}$  inch in width. Barudan block letters and silver metallic thread is utilized for embroidery **(T-3)**.

2.2.3. **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 DAFI 36-2903. The silver chinstrap is worn on the front of the 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.

2.2.3.1. Blue Ceremonial Service Cap Cover. Worn during inclement weather only (rain, snow, etc.), the cap cover may be used in combination with the lightweight blue jacket or the ceremonial overcoat. This item is not for use with the ceremonial tunic. 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)**.

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

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

2.2.4.2. Ribbons **(T-3)** **(Figure 2.5)**. 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 the placement of ribbons may be authorized by the unit commander to accommodate wear by female members.

**Figure 2.5. Ribbon Placement on Tunic.**



2.2.4.3. Occupational Badge **(T-3)**. Center the badge 1/2 inch above the ribbons IAW DAFI 36-2903.

2.2.4.3.1. Enlisted band members wear the basic badge after completing basic training. The senior badge is worn upon award of the 7-skill level and the master badge is worn by master sergeants or above after holding the 7-skill level for five years.

2.2.4.3.2. Band officers wear the basic badge after being fully qualified in the Air Force Specialty Code. The senior badge is worn after seven years in the specialty and the master badge after 15 years in the specialty.

**Figure 2.6. Medals and Command Insignia Pin in “Up” Position.****Figure 2.7. Medals and Command Insignia Pin in “Down” Position.**

2.2.4.3.3. Command Insignia Pin (Figure 2.6 and 2.7). The command insignia pin is worn IAW DAFI 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. Slight adjustments in the placement of the commander insignia pin may be authorized by the unit commander to accommodate wear by female members. In either scenario, wear horizontally centered between the center buttons and right-hand edge of the torso portion of the tunic.

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

2.2.6. Blue Dress Belt with 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). T-shirts will be tucked into the ceremonial trousers and are only worn under the ceremonial tunic, lightweight blue jacket, or ceremonial overcoat **(T-3)**.

2.2.8. Black dress socks are worn with the ceremonial tunic. Additional sock and hosiery uniform requirements are worn IAW DAFI 36-2903 **(T-3)**.

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

2.2.10. Ceremonial Overcoat (Figures 2.8, 2.9, and 2.10). The ceremonial overcoat has ten chrome Air Force buttons evenly spaced down the front closure, giving a tapered appearance from collar to waist. Metal rank is required. Fleece liner and blue ceremonial service cap cover are optional (T-3).

2.2.10.1. Rank. Enlisted and officers wear metal rank on the lapel of the collar IAW DAFI 36-2903. Colonel rank is centered, perpendicular to, and 1 inch from the bottom of the collar (T-3). Lieutenant Colonel and Major rank is 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). Lieutenant and Captain rank is worn with the long end of the bars centered 1 inch from the bottom of the collar (T-3). Enlisted metal rank insignia is worn centered 1-inch up from the bottom of the collar and parallel to the outer edge of the collar (T-3).

**Figure 2.8. Ceremonial Overcoat with White Gloves.**



**Figure 2.9. Ceremonial Overcoat with Black Gloves, Ear Protectors, and Cap Cover.**



**Figure 2.10. Ceremonial Overcoat with Black Gloves and Cold Weather Cap.**



2.2.10.2. The ceremonial overcoat is worn fully buttoned with flaps up at all times **(T-3)**. A black t-shirt or black thermal underwear is worn underneath. Short or long sleeve ceremonial shirts may be authorized with the overcoat per commander's discretion. The ceremonial overcoat may be worn during transit to and from performance sites.

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

### **2.3. Optional Uniform Items.**

2.3.1. Flight Cap. The flight cap is not authorized for wear during performances in the ceremonial tunic. The flight cap is authorized for wear with the ceremonial uniform and ceremonial tunic during transit to and from performance sites.

2.3.2. Thermal Underwear. 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 and are a valid replacement for a cold weather cap. When used, black cloth ear protectors must be worn with the ceremonial blue service cap **(T-3)**.

2.3.4. Cold Weather Cap. Worn with the service cap insignia referenced in [paragraph 2.2.3](#).

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 and pull tightly so that the scarf is smooth without wrinkles or bunching.

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

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

2.3.8. Ceremonial Skirt. The ceremonial skirt is an optional item that may be worn by women 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 DAFI 36-2903. The skirt is not authorized for wear with the ceremonial tunic.

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

2.3.10. Eyeglasses and Sunglasses. Eyeglasses and sunglasses must adhere to DAFI 36-2903. Sunglasses, to include photosensitive lenses, may be worn during outdoor ceremonies and non-ceremonial concerts at the unit commander's discretion. Sunglasses will not be worn in formations except for medical reasons IAW DAFI 36-2903.

2.3.11. The Air Force Standard Pullover Sweater. Sweaters may be worn for informal performances at local commander's option IAW DAFI 36-2903.

2.3.12. All-Weather Coat. Shoulder arc ½ inch down from left shoulder sleeve at local commander's option.

2.3.13. Medals. ([Figure 2.6](#)). 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.



## Chapter 3

### MANUAL OF MARCHING

#### 3.1. Posture.

3.1.1. Individual Posture. Long, straight lines in body posture communicate strength and confidence from a distance. Members should avoid any contortion or changes in posture that distort the line of the body.

3.1.2. Position of Feet. Feet remain at a 45-degree angle at the positions of Attention and Parade Rest. Heels are together at Attention, and feet are shoulder width apart at Parade Rest.

3.1.2.1. Mark Time. The band career field utilizes a unique method of marking time to allow for consistent sound. At Mark Time, toes come together so the feet are parallel and next to each other. Toes remain on the ground while heels elevate and strike the ground on each cadence pulse.

3.1.3. Position of Hands. At Parade Rest, hands are held in front of the body with left hand covering right. This is unique for the band career field and allows for greater uniformity given the needs of different instruments. At Attention, free hands are held in fists with thumb along index finger. Hands should rest on the side of the legs with thumbs touching the seam of the pants. When marching, members should maintain an arm swing of 6 inches in front of the body to 3 inches to the rear of the body, similar to the rest of the Air Force. Thumb leads the arm swing, which should be parallel to the line of the travel.

#### 3.2. Timing Concepts and Stationary Movements.

3.2.1. Individual Pulse. Individual motions that are part of movement sequences to Attention, Parade Rest, Horns Up, or Horns Down should occur at 72 beats per minute. Drum majors issue commands at 72 beats per minutes when possible to establish a tempo for stationary movement sequences.

3.2.2. Fine Tuning. Fine tuning the speed of movements is necessary in order to achieve a uniform visual appearance. Individuals should reference the movements of band members to the front and center of the formation and adjust the speed of their own movements accordingly.

3.2.3. Parade Rest to Attention. There are two counts of ready movements that occur after the preparatory command of **BAND**. Motions on these counts are instrument-dependent (see Chapter 4, Manual of Instruments). Motions during the first count are primarily used to position instruments and motions on the second count are primarily used to position free hands at the side. Band members should internalize a sequence of **BAND** (horns, hands). The next command from the Drum Major or commander of troops (COT) is **ATTENTION**, at which point, feet come together.

3.2.4. Attention to Parade Rest. There are no preparatory motions when going from Attention to Parade Rest. Following the command of execution, **REST**, band members perform instrument-dependent motions as discussed in **Chapter 4**, Manual of Instruments.

3.2.5. Horns Up. Horns Up is a visual command that may be given by a band officer or Drum Major. The Horns Up command consists of a ready motion followed by a four-count motion.

3.2.6. [Horns Down](#). Horns Down is a visual command that may be given by a band officer or Drum Major. The entire movement sequence for band members takes four counts, with the visual command from the officer or Drum Major showing only the first two counts of motions. The band members perform the remaining two counts of movement at the tempo established by the conductor.

3.2.7. Facing Movements.

3.2.7.1. Left and Right Face. The Left Face and Right Face movements mirror the rest of the Air Force (reference AFMAN 36-2203, *Drill and Ceremonies*).

3.2.7.2. [About Face](#). The band career field uses a three-count About Face movement in place of the traditional About Face used by the rest of the Air Force. This movement is performed from the position of Attention, and the command is **ABOUT FACE**.

3.2.8. [Dressing Sequence](#). The command is **Dress Left (Right, Center), DRESS**. On the command of execution, the heads of the dress file remain stationary at the position of Attention. Members in the other files turn their heads quickly in the direction of the dress file, stopping at a 45-degree angle from the center of their body. Peripheral vision is used to determine alignment to the dress file and the front of the formation. Members pause slightly after executing the head turn, then make individual adjustments as necessary. If time permits, the Drum Major proceeds to the side of the formation and calls out adjustments rank by rank. Once the band is aligned, the Drum Major commands **Ready, FRONT**, and band members turn their heads quickly back to the center of their body. A variation of Dress Center may occur when marks are laid on the ground. In that variation, all members in formation move their heads down at a 45-degree angle, and individual adjustments are made to the marks rather than the dress file.

### 3.3. Ensemble Marching.

3.3.1. [General Marching Responsibilities in Block Formation](#). Performers are responsible for managing spatial and alignment responsibilities within a block. These responsibilities are known by the acronym DCID.

3.3.1.1. Dress. Dress is side to side alignment towards the guide file.

3.3.1.2. Cover. Cover is front to back alignment towards the front rank.

3.3.1.3. Interval. Interval is the side to side spacing towards the guide file.

3.3.1.4. Distance. Distance is the front to back spacing towards the front rank.

3.3.2. [Individual Block Responsibilities](#). Members are responsible for two of the DCID responsibilities during normal forward motion in block formation.

3.3.2.1. Guide File. The guide file is the center file for block formations with an odd number of files. In formations with an even number of files, the guide file is the file to the right of center. Members in the guide file are responsible for Cover and Distance. Their focus is forward, and they set the front to back spacing for the block.

3.3.2.2. Front Rank. Members of the front rank, with the exception of the front rank member that is also part of the guide file, are responsible for Dress and Interval. Their focus is to the inside, and they set the side to side spacing for the block.

3.3.2.3. Remaining Members. All other members are responsible for Dress and Cover. They have no real spatial responsibilities, but are completely focused on alignment to the spacing set by guide file and front rank.

### 3.4. Turns and Maneuvers.

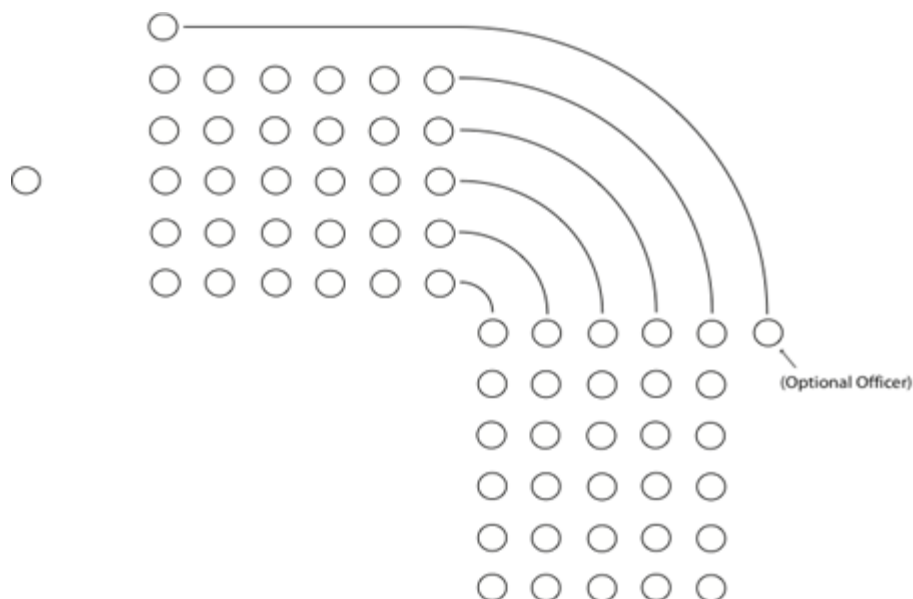
3.4.1. Wheel Turns (Figure 3.1). Wheel Turns are maneuvers that are unique to the band career field. Wheel Turns are versatile, because they may be used for angles other than 90-degrees and do not require exact 24-inch block spacing to mathematically function. Wheel turns require ensemble coordination and knowledge of specific responsibilities, which change through the course of the turn. For blocks with small numbers of files or for turns of smaller angles, the band may simply follow the Drum Major's path without a specific cue. For more aggressive angles, the Drum Major cues the band for the start of the turn process (see Chapter 5, The Band Officer and Drum Major). On the Drum Major's cue, dress moves to the inside file and cover is suspended. Members follow the path of the person in front of them, which may be straight or curved. Step size is reduced for the guide file. The Wheel Turn process is broken into three parts.

3.4.1.1. Preparation for the Turn. All members take small step sizes and straight-line paths for this portion of the turn. Dress is to the inside file.

3.4.1.2. Gating. Gating begins at the point in space where the first rank was cued to turn by the Drum Major. Step sizes are adjusted to maintain dress to inside. Exterior files may use step sizes that are larger than standard 24-inch steps. Interior file members maintain the small step size established in the preparation for the turn. Members follow the curved paths of the rank in front of them. Distance to the rank in front fluctuates for all members other than ones in the guide file.

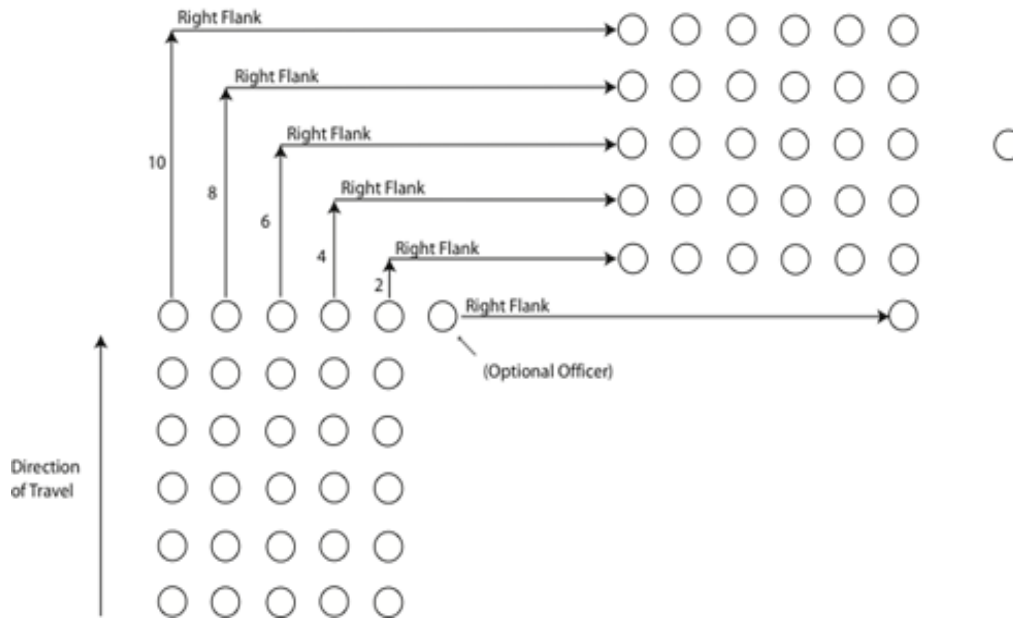
3.4.1.3. Recovery from the Turn. All members use small step sizes and take straight-line paths. Dress remains to the inside file. Members wait for the Drum Major to cue Forward March or Halt.

**Figure 3.1. Wheel Turn.**



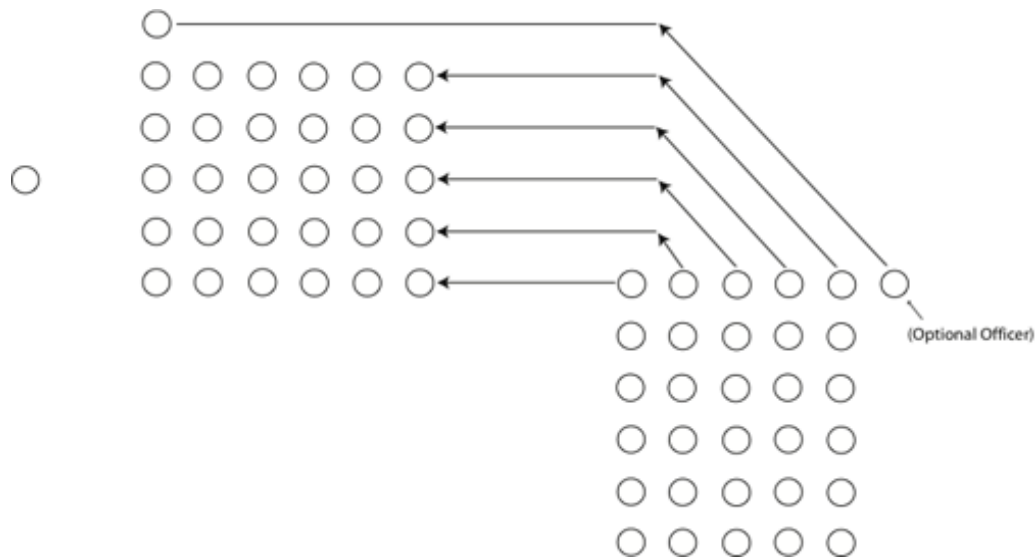
3.4.2. **Square Turns (figure 3.2).** Square Turns are maneuvers unique to the band career field. Square Turns are used to turn the formation 90 degrees. Bands must be spaced at 48-inch intervals (2, 24-inch size steps) to properly execute the turn. The Drum Major cues the execution of the turn (see **Chapter 5**, The Band Officer and Drum Major). Following the signal from the Drum Major, the member on the corner of the front rank and inside file takes one step and executes a flank in the direction of the turn. After the flank, the member takes two steps for every rank in the formation (10 steps for a block with 5 ranks) and marks time. All successive members of the front rank execute flanking movements every two counts and mark time when aligned with the corner member. Each member in subsequent ranks performs flanking movements in the point in space where the front rank did. After flanking, members march forward until aligned to the member previously to their left, then mark time. The Drum Major signals Forward MARCH to cue the step off out of the mark time and resume forward motion. Right and Left Square Turns are similar in function, but the cue for the initiation of a Left Square Turn is given on the left foot and the cue for the initiation of the Right Square Turn is given on the right foot.

**Figure 3.2. Right Square Turn.**

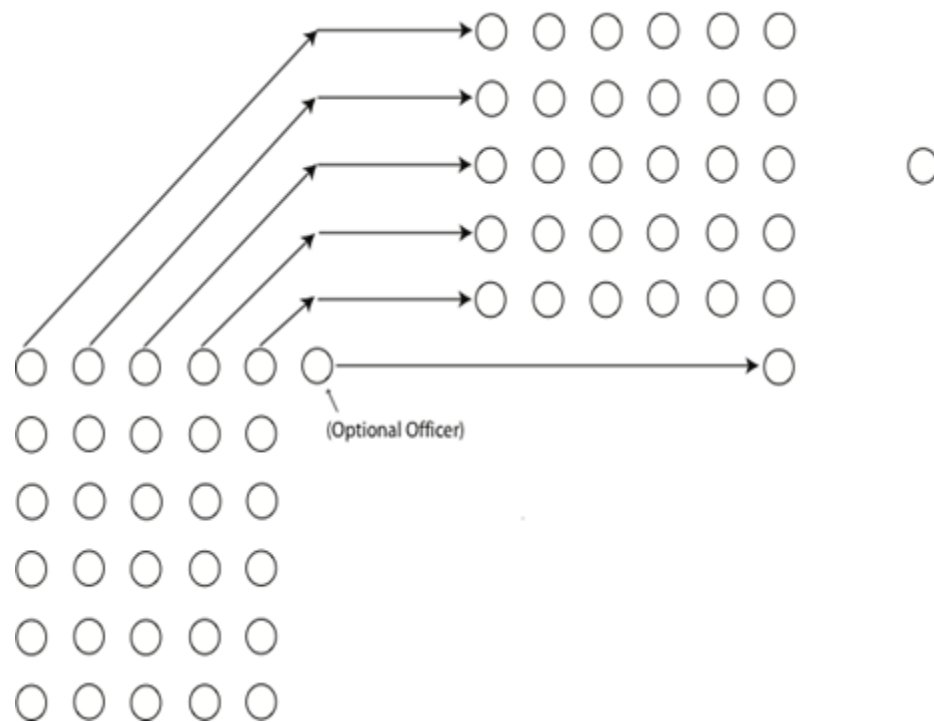


3.4.3. **Column Turns (Figures 3.3 and 3.4).** Column Turns are maneuvers used for turning the block 90 degrees. Bands must be spaced at 48-inch intervals (2, 24-inch size steps) in order to properly execute the turn. The visual cue from the Drum Major is the same cue used to signal square turns, so the Drum Major must brief the band of turn expectations prior to the ceremony. See AFMAN 36-2203 for additional information.

**Figure 3.3. Column Turn to the Left.**



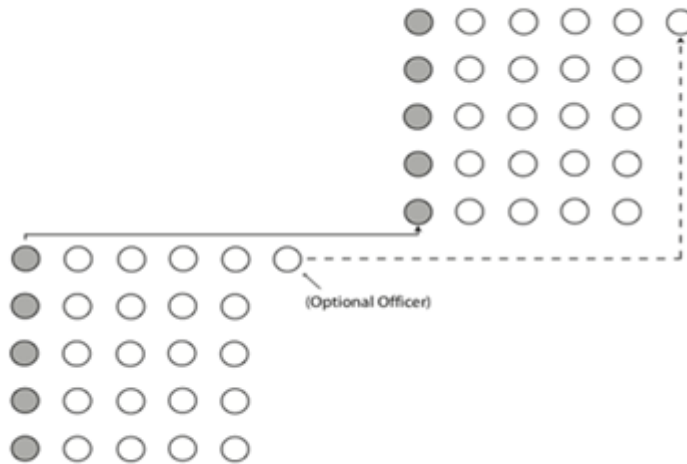
**Figure 3.4. Column Turn to the Right.**



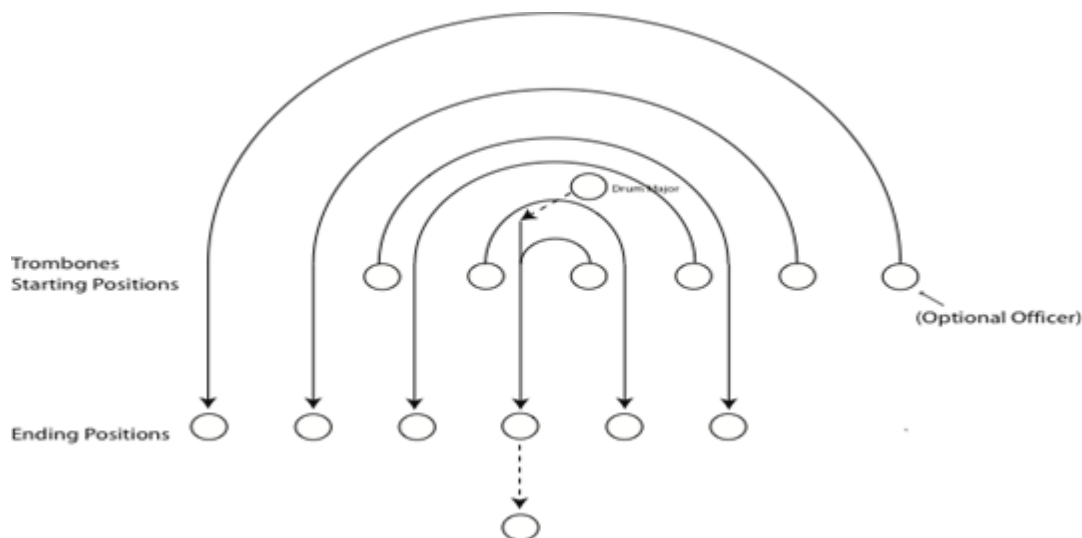
**3.5. Column of Files (Figure 3.5).** This maneuver allows for the band to be moved easily without marching in standard formation. It is especially useful when dealing with spatial restrictions getting into or out of a ceremony site. Column of Files may be performed using a route step (walking forward without regards to tempo) or in cadence. See AFMAN 36-2203 for additional information.

**Figure 3.5. Column of Files from the Left.**

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



3.5.1. **Countermarch** (Figure 3.6). A countermarch is a maneuver unique to the band career field. This maneuver reverses the direction a band is facing without changing the orientation of instruments. To begin the countermarch, the Drum Major turns facing the band and gives the cue for execution (see Chapter 5, The Band Officer and Drum Major) as they march toward the left side (Drum Major's right) of the guide file. The member in the front rank of the guide file takes a curved path and follows the Drum Major. Other members in the front rank take curved paths to the interior of the formation, passing between members from the opposite side of the formation. Band members that are not in the front rank follow the members of their file. The Drum Major signals the guide file to Mark Time and allows all other files to align themselves with the guide file. After all members are in place and at a Mark Time, the Drum Major signals a Forward MARCH or Halt.

**Figure 3.6. Countermarch.**

## Chapter 4

### MANUAL OF INSTRUMENTS

**4.1. Appearance.** All instruments must have a polished and clean appearance and be free from major dents and scratches. Instruments must 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. Instruments such as clarinets must be black in appearance, in either plastic or wood. Piccolos must be silver or, if wooden, have a black appearance. Drums must have a natural wood, silver, white, or black shell. Mouthpieces may be gold or silver-plated. Plastic mouthpieces or plastic rims may be used, but must be neutral in color. Ligatures must have a gold or silver finish. Lyres must have a silver or chrome finish. Drumsticks must 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 (before Attention). The command is **Band**. In the Ready Position, the feet do not change. The arm not holding an instrument moves to the side of the body. See [paragraph 3.2](#) for more information involving timing and movement.

4.2.3. Attention. The command is **ATTENTION**. Feet come together after the command of execution. Description of the basic position of Attention is covered in [paragraph 3.2](#) Upper body definition and instrument carriage at the position of Attention is different for each instrument.

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

4.2.4.1. Stationary Horns Up. Horns Up motions are different for each instrument. See [paragraph 5.6.6](#) for timing and definition of visual commands by band officer or Drum Major.

4.2.4.2. Marching Horns Up. When on the march, instruments come up with a mace command on the Roll-Off. Timing is adjusted slightly from the Stationary Horns Up to accommodate the faster tempo. See [paragraph 5.9](#) for timing and definition of the mace movements by Drum Major.

4.2.4.3. Stationary Horns Down. Horns Down motions are different for each instrument. See [paragraph 5.6.6](#) for timing and definition of visual commands by band officer or Drum Major.

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. For longer marches, certain instruments assume a trail position after completing the motion to a carry position. See subsequent sections for specific instrument details.

#### 4.3. Piccolo.

4.3.1. Parade Rest. The piccolo is held in the right hand. Left hand covers the right hand.

4.3.2. Attention. The instrument moves to the side on the second ready motion. The piccolo is perpendicular to the ground.

4.3.3. Horns Up/Horns Down. Movement to playing position occurs from counts 3 to 4 of the Horns Up. The piccolo moves back to the Attention position on the first two counts of the Horns Down motion.

4.3.4. Marching. Both arms perform arm swing when marching. Arm swing resumes on the first count following the completion of the Horns Down motion.

#### 4.4. Clarinet.

4.4.1. Parade Rest. The bell is cradled in the right hand. The instrument rests along the forearm. The left hand covers the right hand.

4.4.2. Attention. Hands are brought to the sides of the body on the second ready motion. The instrument is perpendicular to the ground.

4.4.3. Horns Up/Horns Down. The left hand moves to the instrument from counts 1 to 2 of the Horns Up motion. The instrument moves into playing position from counts 3 to 4. The instrument moves back to the right side of the body from counts 1 to 2 of the Horns Down motion, and the left hand moves to the side of the body from counts 3 to 4.

4.4.4. Marching. When marching, the right arm holding the instrument remains static. The left arm performs arm swing. Arm swing resumes on the first count following the completion of the Horns Down motion.

#### 4.5. Saxophone.

4.5.1. Parade Rest. The body of the instrument is at a 45-degree angle, with both hands on the instrument.

4.5.2. Attention. The upper body remains in the same position as Parade Rest.

4.5.3. Horns Up/Horns Down. The instrument moves into playing position from counts 3 to 4 of the Horns Up motion. The instrument moves back to the attention position from counts 3 to 4 of the Horns Down motion.

4.5.4. Marching. The upper body remains static when marching, other than the Horns Up and Horns Down motions.

#### 4.6. Trumpet.

4.6.1. Parade Rest. Arms hang down naturally. The index finger, middle finger, and thumb hold the crook of the rear of the instrument near the lead pipe. The leadpipe is perpendicular to the ground.

4.6.2. Attention. The instrument is held in the right hand, resting in the crook of the right elbow and along the forearm. The leadpipe is parallel to the ground. The trumpet is moved to the right arm on the first ready motion. The left hand moves to the side of the body on the second ready motion.



4.6.3. Horns Up/Horns Down. The left hand moves to the instrument from counts 1 to 2 of the Horns Up motion. The instrument moves into playing position from counts 3 to 4. The instrument moves back to the right side of the body from counts 1 to 2 of the Horns Down motion, and the left hand moves to the side of the body from counts 3 to 4.

4.6.4. Marching. When marching, the arm holding the trumpet remains static. The other arm performs arm swing. Arm swing resumes on the first count following the completion of the Horns Down motion.

#### 4.7. Horn.

4.7.1. Parade Rest. The instrument is cradled in the right hand with the bell facing back. The left hand covers the right hand.

4.7.2. Attention. The instrument is in the right arm, perpendicular to the line of the shoulders. The bell faces back. The horn is moved to the right arm and the left hand moves to the side on the second ready motion.

4.7.3. Horns Up/Horns Down. The left hand moves to the instrument on the prep motion from the conductor. From counts 1 to 2 of the Horns Up motion, the right hand is placed into the bell and the instrument is moved to the center of the body. The instrument is lifted into playing position from counts 3 to 4. On the first two counts of the Horns Down motion, the instrument is tucked under the right arm. The left hand moves to the side from counts 3 to 4.

4.7.4. Carry and Trail Positions. The carry position mirrors the position of Attention. The trail position is only used for longer processions. The motion to get to this position from the position of attention takes five counts. Count 1 - the left hand is moved to the instrument. Timing is similar to the left-hand grab in the Horns Up motion. Count 3 - while maintaining the left hand and horn position, the right hand is repositioned to a point directly between the lead pipe and the bell. Count 5 - both the left and right hands are lowered matching the normal position of attention. When a Roll Off is signaled by the Drum Major, the right hand brings the instrument up to the left on the same count as the left-hand grab occurs in the regular Horns Up motion.

4.7.5. Marching. When marching, whether at a carry or trail position, the right arm holding the horn remains static. The left arm performs arm swing. Arm swing resumes on the first count following the completion of the Horns Down motion.

#### 4.8. Trombone.

4.8.1. Parade Rest. The slide is perpendicular to the ground, with the tip of the slide touching the ground. The instrument is centered on the body with braces between slide and bell parallel to the body.

4.8.2. Attention. The instrument is grounded on the right side of the performer. The slide is perpendicular to the ground and parallel to the body. This position is also referred to as the grounded position, and should be automatically executed at every halt. To move from Parade Rest to Attention, the instrument is lifted approximately 2 inches vertically from the Parade Rest position on the first ready motion. Both instrument and left hand are moved to the sides of the body on the second ready motion.

4.8.3. Horns Up/Horns Down. From count 1 to 2 of the Horns Up motion, the instrument is brought to the center of the body and gripped with the left hand. On counts 3 to 4, the right hand is moved to the slide and the instrument is brought into playing position. From count 1 to 2 of the Horns Down motion, the instrument is moved into the center of the body with the bell facing down, and the right hand is moved to the back brace. On counts 3 to 4 the instrument and left hand are moved to the sides of the body.

4.8.4. Carry and Trail Positions. For marching, the instrument is brought to a carry position in the left hand on the command of Drum Tap, Stick Tap, or Drum Cadence. The instrument is perpendicular to the ground with the left forearm extended at a 90-degree angle. For longer marches, the instrument may be dropped from the carry position to a trail position. The left arm hangs naturally with the instrument carried at a 45-degree angle to the body.

4.8.5. Marching. When marching, the left arm holding the instrument remains static. The right arm performs arm swing. Arm swing resumes on the first count following the completion of the Horns Down motion, regardless of whether the motion goes to the trail or carry position.

#### 4.9. Euphonium and Tuba.

4.9.1. Parade Rest, Euphonium. The instrument is grounded. The left hand covers the right hand in front of the body. If the instrument must be held for equipment reasons, the Parade Rest position matches the Attention carry position, but the feet are separated.

4.9.1.1. Attention, Euphonium. The instrument is grounded with hands at the sides of the body. Movement to this position occurs on the second ready motion. The instrument may be brought to a carry position, cradled in the left arm with euphonium perpendicular to the ground.

4.9.1.2. Parade Rest, Tuba. When grounded, the bell faces to the left of the performer. The left hand is in the bell and the right hand rests behind the bell opening.

4.9.2. Attention, Tuba. The upper body remains in the same position as Parade Rest.

4.9.3. Horns Up, Tubas and Euphoniums. Tubas and euphoniums bring horns up with a vocal command from the tuba section leader or with the prep motion of the Horns Up from the conductor. If done by vocal command, euphoniums move to the carry position. To move from a carry to playing position, the right arm moves to the instrument between counts 1 and 2 of the Horns Up motion by the conductor. The euphonium is moved into playing position on counts 3 to 4. If instruments come up with the prep of Horns Up by the conductor, euphoniums go directly to playing position. If euphoniums are moving to a carry position for Horns Down, the instrument is moved to the left arm from counts 1 to 2, and the right arm is moved to the side on count 3 to 4.

4.9.4. Trail Position, Euphonium. For longer marches, euphoniums may move from a carry position to a trail position. The instrument is held in the right hand by the upper bow with the leadpipe facing front.

4.9.5. Marching, Euphonium. When marching, the arm holding the instrument is static for euphoniums, regardless of whether they are at a carry or trail position. The hand that is not holding the instrument performs arm swing. If the player is at a trail position, the right hand moves the instrument to the carry position at the beginning of the Roll Off. Arm swing resumes on the first count following the completion of the Horns Down motion, regardless of whether the motion goes to the trail or carry position.

4.9.6. Marching, Tuba. The upper body remains static for tubas throughout marching.

#### **4.10. Percussion.**

4.10.1. Wear of Instruments. 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 must be worn the same way to provide a uniform appearance. Bass drums may be worn using a strap or carrier. At the discretion of the local commander, stands for bass drums may be used for portions or all of ceremonies with longer stationary periods. For State Funerals, all drums will be draped in black cloth.

##### 4.10.2. [Snare Drum/Tenor Drum.](#)

4.10.2.1. Parade Rest. Both sticks are held in the right hand against the drum, with the left hand resting on top.

4.10.2.2. Attention. The sticks are gripped by both hands on the second ready motion.

4.10.2.3. Horns Up/Horns Down. Sticks are brought into playing position on counts 3 to 4 of the Horns Up motion. Sticks are brought back to the Attention position on counts 1 to 2 of the Horns Down motion.

##### 4.10.3. [Bass Drum.](#)

4.10.3.1. Parade Rest. When using a carrier, hands are at the sides. When using a strap, the right hand is at the performer's side with the mallet perpendicular to the ground and the left hand grips the rim of the bass drum.

4.10.3.2. Attention. When using a carrier, the hands are on the rim of the drum. The mallets are perpendicular to the ground. When using a strap, the right hand rests on the rim of the drum with the mallet parallel to the ground. Movement occurs on the second ready motion.

4.10.3.3. Horns Up/Horns Down. Mallets are brought into playing position on counts 3 to 4 of the Horns Up motion. Mallets are brought back to the Attention position on counts 1 to 2 of the Horns Down motion.

##### 4.10.4. [Cymbals.](#)

4.10.4.1. Parade Rest. Cymbals are at the performer's sides.

4.10.4.2. Attention. The upper body remains in the same position as Parade Rest.

4.10.4.3. Horns Up/Horns Down. Cymbals are brought into playing position on counts 3 to 4 of the Horns Up motion. Cymbals are brought back to the Attention position on counts 1 to 2 of the Horns Down motion.

4.10.5. [Grounding Percussion Instruments](#). Percussion instruments should be grounded when possible to avoid unnecessary strain on the players. As a section, performers should ground instruments after going to Parade Rest and pick up instruments after going to Attention.

## Chapter 5

### BAND OFFICER AND DRUM MAJOR

**5.1. Band Officer Responsibilities.** Band officers must be 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 serves as an Air Force and Department of Defense representative, often interacting with other mission partners and/or the general public at ceremonies and events. Band officers are subject matter experts on musical performance, and are responsible for musical aspects of ceremonies. 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. Band officers may conduct the entirety of any kind of ceremony with the band seated in concert arcs, including patriotic openers, promotions, and other indoor ceremonies. Unlike Drum Majors, band officers are not required for all ceremonies.

**5.2. Drum Major Responsibilities.**

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

5.2.2. Subject Matter Knowledge. The Drum Major is the ceremonial subject matter expert. They continually review sequences and requirements for ceremonial missions. Drum Majors provide ceremonial and marching training to unit members.

5.2.3. Tactical Decisions and Guidance. Drum Majors survey environmental conditions and make decisions that promote the greatest chance of mission accomplishment. These decisions could include altering the route of the march to deal with physical impediments, adjustments in music, start and stop to respond to movements of dignitaries, troubleshooting personnel, transportation, uniform issues, etc. When a band officer is involved in a ceremony, the Drum Major provides guidance based on experience and subject matter knowledge to aid in tactical decisions by officers. Drum Majors also coordinate with mission partners concerning any ceremony modifications.

5.2.4. Coordination and Communication. The Drum Major coordinates with event hosts, sponsors, band operations, and other mission partners to obtain accurate information about the scope, musical support expectations, and sequence of ceremonies. A primary Drum Major responsibility is the preparation of the unit and band officer (if applicable) to accomplish the mission. Drum Majors communicate music requirements, rehearsal, transportation, mission timelines, and uniform items needed for transit and/or mission performance.

5.2.5. Movement of Band. The Drum Major leads the movement of band members in formation. They give commands and echo commands from a commander of troops (COT). Drum Majors also conduct dressing sequences of the band formation.

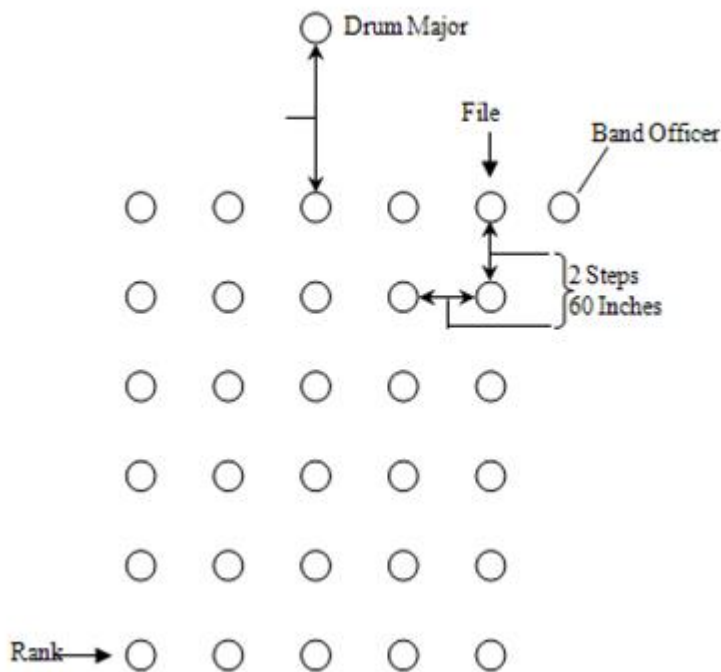
5.2.6. Alignment in Formation. The Drum Major must align him/herself so that the largest number of band members can see the mace and conducting hand. The Drum Major must be in line of sight with the bass drum and the COT. When a band officer is in the band leader position in front of the band, the Drum Major must be in line of sight with the band officer, COT, and advanced position for Colors.

5.2.7. **Conducting Music.** The Drum Major cues the start and stop of all music on the march. They may conduct music of bands standing in formation for certain ceremonial components or when a band officer is not present. Drum Majors may also conduct seated ceremonies if an officer is not present.

5.2.8. **Cuing Officers.** The Drum Major cues band officers to bring Horns Up and to start or stop music during ceremonies.

**5.3. Placement in Formations.** When not conducting, the band officer will always occupy a position 60 inches to the right of the first person in the right file (see [Figure 5.1](#)). The Drum Major and band officer will occupy the same positions, although they are interchangeable during the ceremony when a band officer is present. When conducting, the band officer or Drum Major should position themselves for maximum visibility by the ensemble. This may require an off-center position when conducting formations with an odd number of files.

**Figure 5.1. Normal Ceremonial Band Formation.**



**5.4. Conducting Roles.** The Drum Major conducts all music when a band officer is not present. When both Drum Major and band officer are present, the Drum Major conducts all music when the band is marching, and may conduct certain components such as March On, Officer's Call, or an arrival fanfare when the band is stationary. Band officers traditionally conduct all other music while the band is stationary in formation. This may include pre-ceremony concert, arrival fanfare, Honors, U.S. and foreign anthems, advancement of Colors, posting of Colors, musical tributes, and departure music.

**5.5. Special Uniform Considerations.** When performing missions with troops standing in formation, the Drum Major and band officer wear white gloves, unless colder temperatures necessitate a uniform combination for the band that includes black gloves. The Drum Major wears the baldric ([Figure 5.3](#)) for missions with troops standing in formation. Gauntlets and bearskin hat are optional Drum Major uniform items for ceremonies with troops standing in formation. White gloves (band officer and Drum Major) and baldric (Drum Major) are optional items for ceremonies with band seated in concert arcs. For additional uniform considerations involving medals, commander's insignia pin, etc. See [Chapter 2](#), Uniforms, Accessories, and Appearance.

**Figure 5.2. Band Officer with White Gloves.**

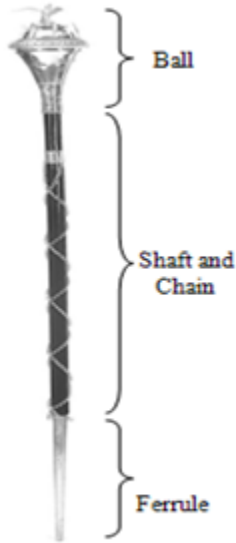


**Figure 5.3. Drum Major with White Gloves and Baldric.**



5.5.1. 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 5.4**).

**Figure 5.4. Mace.**



## 5.6. Positions and Stationary Motions.

5.6.1. [Band Officer Parade Rest and Move to Attention.](#)

5.6.2. [Band Officer Attention and Move to Parade Rest.](#)

5.6.3. [Drum Major Parade Rest and Move to Attention.](#) This video also contains information on the Drum Major mace carry position.

5.6.4. [Drum Major Grounding the Mace.](#) The mace may be grounded on either side. The default side is the Drum Major's right side, because it puts them in position to cue officers. Drum Majors ground the mace to their left when saluting or conducting.

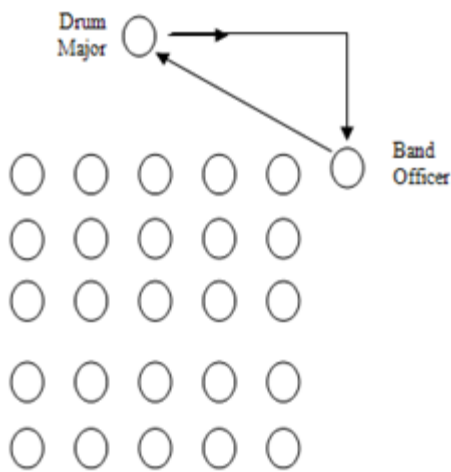
5.6.5. [Drum Major Attention and Move to Parade Rest.](#)

5.6.6. [Horns Up and Horns Down.](#) Horns Up and Horns Down motions are similar in structure for both band officer and Drum Major. The primary difference is that the band officer uses both hands while the Drum Major uses only the free hand that is not holding the mace. The Drum Major can also direct Horns Up with the mace (see **paragraph 5.9.1**).

5.6.7. [Seven-Count Cut Off with Hand.](#) This may be given by either the band officer or Drum Major and is done while facing the band in a stationary position. It is critical to synchronize the seven-count cut motion with the eight-count marching bass drum figure. The Drum Major may also signal the seven-count cut off with a mace when marching in procession or when stationary and facing away from the band (see **paragraph 5.9.5**).

**5.7. Drum Major Marching.** When marching with the mace, the default carry position is in the left hand. The mace may be moved between left-hand carry position (**Figure 5.5**) and a right-hand carry position during extended marches.



**Figure 5.5. Carry Position.****Figure 5.6. Changing Positions, Band Officer Conducting.**

**5.8. Drum Major and Band Officer Position Exchange.** The band officer changes position with the Drum Major during the ceremony in order to conduct music while the band is stationary. The Drum Major initiates the process by turning to salute the band officer. After the band officer returns the salute, the band officer and Drum Major simultaneously march paths as shown in **Figure 5.6** to exchange positions. The band officer moves in a straight diagonal path to assume the Drum Major's position, and the Drum Major assumes the band officer's position using a right flank. When the Drum Major needs to return to take command of the band, the process is the same, but the Drum Major takes the straight diagonal path and the band officer takes the path utilizing the flank. The person taking command always takes the most direct path.

**5.9. Drum Major, Mace Procession Commands.** The following mace commands are used in processions, such as street parades or a march in review sequence.

5.9.1. **Horns Up with Mace.** This mace command signals the band to bring horns up when the band is stationary and not playing. The Horns Up command may be used in static formations or before a **Forward MARCH** command at the beginning of a procession.

- 5.9.2. [Start of Music with Mace.](#) This mace command signals the start of music. This cue is similar to the end of the Roll Off sequence. It may be used at the beginning of a procession after a Horns Up mace command or in stationary formations where it is advantageous for the Drum Major to face away from the band.
- 5.9.3. [Roll Off.](#) This mace command signals Horns Up and the start of music. This cue is given over a drum cadence during a procession.
- 5.9.4. [Mace Body Walk.](#) This mace command is used when music is played on the march by full band. The mace movements are used to represent conducting motions.
- 5.9.5. [Seven-Count Cut Off with Mace.](#) This mace command signals the cut of music. It is primarily utilized in processions, but may be used in stationary formations.
- 5.9.6. [Drum Major Turn to Face Band.](#) This is a four-count movement used by the Drum Major during processions to change orientation from facing away from the band to facing toward the band.
- 5.9.7. [Mark Time.](#) This mace command signals the band to **Mark Time**.
- 5.9.8. [Forward March.](#) This mace command signals the band to **Forward MARCH**. The more common variation is performed facing the band. A secondary variation, which is useful in street parades, may be performed facing away from the band.
- 5.9.9. [Halt.](#) This mace command signals the band to **HALT** and is usually given when the band is marking time.
- 5.9.10. [Wheel Turn.](#) This mace command signals the start of a wheel turn and marks the point in space where the transition between preparation to turn and the gating portions of the turn occur. This command is followed by cues to either **Forward MARCH** or **HALT** once all band members have completed the turn.
- 5.9.11. [Square Turn.](#) This mace command signals the start of a square turn. The command for a left square turn is given on the left foot two counts before the initiation of the turn. The command for a right square turn is given on the right foot two counts before the initiation of a right square turn. This cue may also serve as a cue to trigger a left or right column turn, provided the band has been informed which type of turn they are executing prior to the mission.
- 5.9.12. [Countermarch.](#) This mace command signals the start of a countermarch. This command is given facing the band as the Drum Major moves to their right side of the guide file. **Forward MARCH** or **HALT** commands are given following the completion of the countermarch by all band members.

Chapter 6

SPECIFIC PERCUSSION AND BUGLE CONSIDERATIONS

**6.1. Percussion Responsibilities.** The role of percussion in ceremonial music is distinct from other types of music. Ceremonial percussionists are responsible for audible signaling of starts and stops for movement and musical selections, as well as providing solid, recognizable tempo for marching troops.

**6.2. Eight-Count Marching Bass Drum Figure.** The eight-count marching bass drum figure establishes a simple, clear pulse for marching members. This figure is the foundation of most traditional cadences or signals, including the roll off and seven-count cut off. This figure may be played by the bass drummer under marches or music used to move troops. The bass drummer may also play or emphasize the rhythms of this figure under percussion section cadences.

Figure 6.1. Eight-Count Marching Bass Drum Figure.

**8-Count Marching Bass Drum Figure**



**6.3. Cadences and Drum Beats.** Cadences are played while on the march or while stationary to march troops into position. Cadences may be played with snare drum and bass drum, tenor drum and bass drum, or snare drum, bass drum, and cymbals.

Figure 6.2. 6/8 Drum Cadence.

**6/8 DRUM CADENCE**

(Optional cymbals--col. bass drum)



Figure 6.3. 2/4 Drum Cadence.

**2/4 DRUM CADENCE**

**6.4. Roll-Off.** A Roll-Off is an eight-count percussion figure that signals the band to bring instruments up and prepare to play. The Drum Major gives the Roll-Off cue with the mace during the last sixteen counts of a cadence before Roll-Off initiation. The percussion section proceeds directly into the Roll-Off following the conclusion of that phrase of cadence. A Roll-Off can be modified to fit any meter.

Figure 6.4. Parade and Funeral Roll-Offs.

**PARADE ROLL-OFF**

**FUNERAL ROLL-OFF**

**6.5. Seven-Count Cut Off.** The Seven-Count Cut Off is a percussion figure used to signal the end a musical selection at any point in the music. The band officer or Drum Major indicates the last time through the eight-count marching bass drum figure before cueing the percussion section to play the Seven-Count Cut Off. The Seven-Count Cut Off may be used during processions or when stationary, and can be modified to fit any meter.

**Figure 6.5. Seven-Count Cut Off.**



**6.6. 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 military 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.

**6.7. 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. After the drummer salutes, the solo bugler sounds Taps.

**Figure 6.6. Muffled Ruffles.**



**6.8. Bugle Calls.** Bugle calls can be sounded on trumpets or cornets when bugles are not available. Most calls are used in ceremonial settings and, at times, designated by installation commanders. Bugle calls are classified into three categories: Warning Calls, Formation Calls, and Service Calls. Bugle calls are performed in place. Calls requiring a hand salute are noted in this section. For additional information about bugle calls, contact The USAF Band, Ceremonial Brass at [AF.Band.BABC@us.af.mil](mailto:AF.Band.BABC@us.af.mil).

## 6.9. Bugle Honors.

6.9.1. Ruffles and Flourishes (Service Call) is a brief fanfare used to render honors to a designated person. Ruffles, a roll played on a drum, usually accompanies Flourishes ([Figure 6.7](#)), but Flourishes can be sounded minus the Ruffles ([Figure 6.8](#)). The number of Ruffles and Flourishes is determined by rank of the distinguished person. One Star equals one Ruffle and Flourish; two Stars equals two Ruffles and two Flourishes; three Stars equals three Ruffles and three Flourishes; and four Stars equals four Ruffles and four Flourishes. Ruffles and Flourishes are followed by the corresponding honors march. Reference AFI 34-1201 for the number of honors a dignitary, elected official, or military officer is accorded. Military members render a hand salute.

Figure 6.7. Ruffles and Flourishes.



Figure 6.8. Flourish.

### FLOURISH (Ruffles and Flourishes)



6.9.2. The General's March (Service Call) is used to render honors to any general officer. Ruffles and Flourishes always precedes the General's March. Though normally sounded by a band, a solo bugler may also play it. Military members render a hand salute.

Figure 6.9. General's March.



6.9.3. The Flag Officer's March (Service Call) is used to render honors to any naval flag officer. Ruffles and Flourishes always precedes 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 6.10. Flag Officer's March.



6.9.4. 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.

6.9.5. To the Color (Service or Formation Call) is sounded as honors to the Nation, 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 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 6.11. To the Color.

**TO THE COLOR**

Quick ♩ = 132

*D.S. al fine*

6.9.6. 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 step off on the downbeat of the march or cadence that follows Adjutant's Call.

Figure 6.12. Adjutant's Call.

**ADJUTANT'S CALL**

Quick ♩ = 120

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



**Figure 6.13. Assembly.**

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

**Figure 6.14. Attention.**

6.9.9. First Call (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 6.15. First Call.**

6.9.10. Taps (Service Call), the most solemn of all bugle calls, is performed only at the following ceremonial events where military members render a hand salute:

- 6.9.10.1. The end of the military day, one hour after Tattoo.
- 6.9.10.2. Military funerals.
- 6.9.10.3. Memorial services.
- 6.9.10.4. Wreath laying ceremonies.

6.9.10.5. Authorized Version of Taps. The only authorized version of Taps is included as **Figure 6.16**. No other version or arrangement, such as Echo Taps, is authorized. Taps must be sounded using a trumpet, cornet, or regulation bugle. It is played unmuted and unaccompanied. A U.S. flag should be present during the performance of Taps. If a color team is present, they should be at the position of Present Arms. Taps is not performed at ceremonies commemorating members whose current status is defined as Missing in Action (MIA).

**Figure 6.16. Taps.**



6.9.10.6. Pre-recorded Music. In situations where a live bugler cannot be present, playing a recorded version of Taps is authorized. Copies can be obtained from The USAF Band at <https://www.music.af.mil/Multimedia/Music/Ceremonial-Music/>.

6.9.10.7. 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 ensure that they are played as straight eighth notes, not as dotted eighth and sixteenth notes.

6.9.10.8. Performance Procedures at Ceremonies. The bugler reports to the officer or noncommissioned officer in charge, point of contact, or officiating person for the ceremony. The bugler sounds Taps at a designated 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.

**6.10. Funerals.** Funerals can consist of a chapel service, an optional procession to the graveside using a ceremonial band, an optional remains transfer, or a graveside service. The sounding of Taps is required at all military funerals.

6.10.1. Performance Procedures at Funerals. Buglers report to the officer or non-commissioned officer in charge (OIC or NCOIC) of the funeral detail. The bugler is positioned near the gravesite angled from the firing party, taking care to position him/herself 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, then goes to Parade Rest once the remains are in position. At the conclusion of the service, the OIC or NCOIC commands **Present ARMS**. The firing party

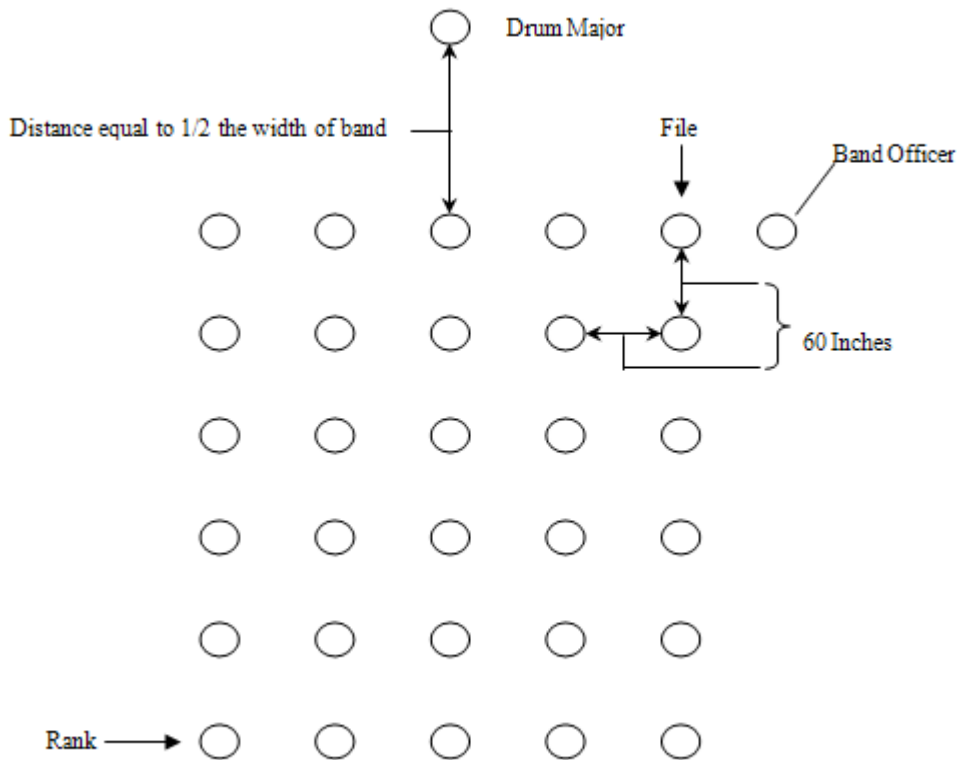
goes to the position of Attention and fires three volleys. The bugler goes to the position of Attention with the firing party, and brings the instrument up to playing position when the third volley is fired. The firing party commander gives **Present ARMS**. When the firing party's commander salutes, Taps is sounded. After sounding Taps, the bugler renders a hand salute, going to **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 an arranged signal by the OIC, NCOIC, or officiating person and renders a hand salute before ordering arms and assuming the position of Attention. The bugler departs the ceremony site when the firing party leaves (if firing party is present) or after the presentation of flag to the next of kin and arranged signal by the OIC, NCOIC, or officiating person.

## Chapter 7

### CEREMONIES

#### 7.1. Normal Ceremonial Band Formation and Instrumentation (Figure 7.1.).

**Figure 7.1. Normal Ceremonial Band Formation.**



7.1.1. In the normal ceremonial band formation, band members are 60 inches or two 30 inch adjusted-size 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.

7.1.2. Instrument Placement. Though band officer(s) and NCOICs decide instrument placement, the following is a suggested formation: Place all 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 7.2** shows a sample grid for a 42-piece band with woodwinds, but the same instrument placement concepts can be applied to other block sizes, including 35 (5x7), 25 (5x5), or 20 (4x5) piece bands.

**Figure 7.2. Sample Grid of 42-piece band with woodwinds.**

<b>Trombone</b>	<b>Trombone</b>	<b>Trombone</b>	<b>Trombone</b>	<b>Trombone</b>	<b>Trombone</b>	<b>Trombone</b>
<b>Trumpet</b>	<b>Trumpet</b>	<b>Horn</b>	<b>Horn</b>	<b>Horn</b>	<b>Horn</b>	<b>Horn</b>
<b>Trumpet</b>	<b>Trumpet</b>	<b>Trumpet</b>	<b>Trumpet</b>	<b>Trumpet</b>	<b>Trumpet</b>	<b>Trumpet</b>
<b>Percussion</b>	<b>Percussion</b>	<b>Percussion</b>	<b>Percussion</b>	<b>Percussion</b>	<b>Euphonium</b>	<b>Euphonium</b>
<b>Clarinet</b>	<b>Clarinet</b>	<b>Clarinet</b>	<b>Clarinet</b>	<b>Clarinet</b>	<b>Clarinet</b>	<b>Piccolo</b>
<b>Tuba</b>	<b>Saxophone</b>	<b>Tuba</b>	<b>Saxophone</b>	<b>Tuba</b>	<b>Saxophone</b>	<b>Tuba</b>

7.1.3. 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.

7.1.4. Concert Seating. Bands may perform seated in concert arcs based on the needs of the ceremony. If concert seating is used, band members will stand for the Advancement of Colors, playing of the U.S. Anthem, and Posting of Colors. Bands may also be directed to stand for performance of Honors at the local commander’s discretion. The concert tubist(s) remain seated when other band members are directed to play standing.

7.1.5. 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 or string quartet 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. Quintet music for ceremonies may be obtained from The USAF Band, Ceremonial Brass ([AF.Band.BABC@us.af.mil](mailto:AF.Band.BABC@us.af.mil)).

## 7.2. Standard Ceremonial Practices.

7.2.1. [Dressing Sequence](#). A dressing sequence often precedes a ceremony in which the band is pre-positioned. 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). For specific information about dressing sequence, refer to [Chapter 3](#), Manual of Marching.

7.2.2. [Changing Music/Clearing Instruments](#). It is standard practice to change music and clear instruments immediately after the conclusion of the Parade Rest motions. If necessary, band members may also clear instruments after the completion of the horns up motion.

7.2.3. Hand Salutes. Hand salutes are rendered by the band leader while facing forward when commanded by the COT, when Colors pass in front, or when the U.S. Anthem is played by another entity from the band, such as a singer or pre-recorded music. The band leader also renders a hand salute following a three-count about face after the band has played Honors or the U.S. Anthem. Hand salutes are lowered on the COT's command of **Order ARMS**.

7.2.4. [Seven-Count Cut](#). A Seven-Count Cut is a percussion figure used to end music and halt troops or Colors.

## 7.3. Ceremonial Components.

7.3.1. March On. A March On is a component of parade ceremonies and certain review ceremonies. The purpose is to march troops to their positions on the final line from their positions in an assembly area or ready line. Bands pre-position to their location for the ceremony and are stationary during the March On. Music for the March On consists of Adjutant's Call immediately followed by a march or drum cadence. Adjutant's Call may be played by trumpets only, trumpets and percussion, or by full band. See [Chapter 5](#) for more information on Adjutant's Call.

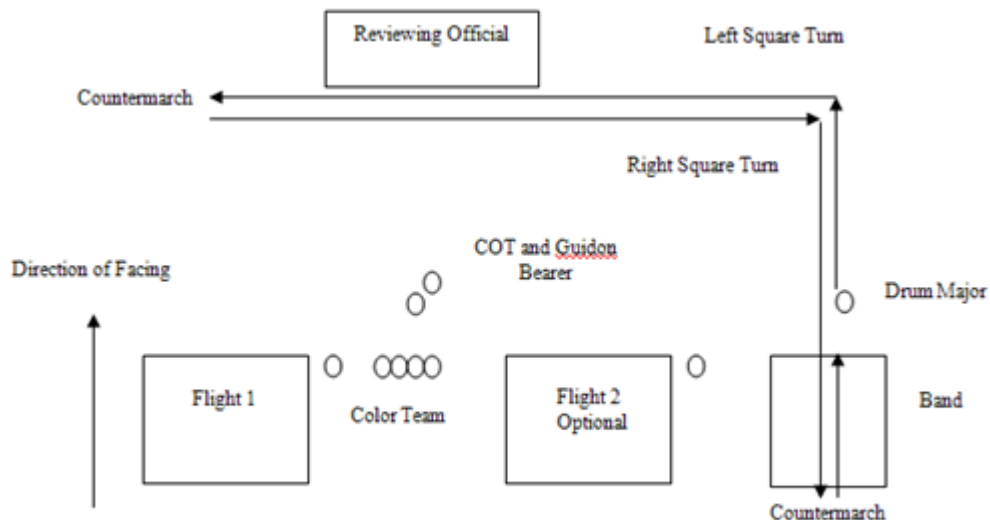
7.3.1.1. Adjutant's Call. The start trigger for Adjutant's Call is either the verbal command by the Adjutant to **SOUND ADJUTANT'S CALL** or a visual signal by the site control officer/NCO. Ceremonies where the trigger comes from the site control officer may require trumpets from the band to sound Attention (see [Chapter 5](#)) prior to Adjutant's Call in order to alert troops to the upcoming March On.

7.3.1.2. The stop trigger for the March On is when all flights have reached their positions for the ceremony (for parades, on the final line) and are marking time or halted.

7.3.2. Sound Off. Sound off is primarily a component of a parade ceremony, but may be used as part of a review to enhance the ceremony. Sound off consists of three sound off chords (I, V, I in the key of the march following), a march, and the three sound off chords. The two variations for Sound Off are Trooping the Line and In-Place Sound Off.

7.3.2.1. Trooping the Line. The start trigger is the command **SOUND OFF** from the Adjutant. The band plays the three sound off chords in place then steps off performing a march. The band executes left turn to march across the front of the troops, midway between the Adjutant and front line of commanders. When the band has passed to the left of the line of troops, it counter marches and returns over the same ground to the right of the line. After it has passed beyond the right of the line of troops, it executes right turn. When the entire band has passed the front rank of the troops, it again counter marches and halts in its original position. When the band has halted, it ceases playing the march at the nearest convenient place in the music and again plays the three sound off chords. This entire movement is called Trooping the Line.

**Figure 7.3. Trooping the Line.**



7.3.2.2. In-Place Sound Off. The start trigger is the command **IN-PLACE SOUND OFF** from the Adjutant. The band remains in place and plays three sound off chords, a portion of a march, and three sound off chords.

7.3.3. Officer's Call. Officer's Call is a component used for Joint Service arrival ceremonies. The purpose is to march joint officer staff into position near the COT. Trumpets perform Officer's Call (see [Chapter 5](#)), after which the full band performs a march (*Standard of St. George*). The bass drummer sets the tempo for the march by playing 2 quarter notes and a half note during the last note of Officer's Call.

7.3.3.1. The start trigger for Officer's Call is the completion of the three-count about face from flight NCOICs following the troop dressing sequence.

7.3.3.2. The stop trigger for the march after Officer's Call is when the officer staff is marking time in position by the COT.

7.3.4. Officer's Center. Officer's Center is a component unique to parade ceremonies. The purpose is to bring flight officers front and center to present arms to the COT, as well as receive information from the commander. Music for Officer's Center could include a drum cadence, a march, or both.

7.3.4.1. The start trigger for Officer's Center is the command **Officers, Center, MARCH** given by the Adjutant.

7.3.4.2. Music may be stopped when officers are front and center to allow for information to be exchanged between commander and officers or for units to be recognized. The stop trigger is all officers and guidons halted in place. If music is cut with officer's front and center, the trigger to restart the music is **Officers, Post, MARCH** by the COT.

7.3.4.3. The stop trigger for Officer's Center is when all officers and guidons have posted, repositioned, and halted by their respective units.

7.3.5. Fanfare. Fanfares are played in a variety of ceremonies for the arrival and/or departure of a dignitary or reviewing official. The performance of a fanfare is dependent on the type of ceremony, the physical limitations of the ceremony site, and the dignitary or reviewing official present. Fanfares should be flexible in length to accommodate different travel times for dignitaries or reviewing officials. A drum roll is often used before the last cadence of the fanfare to allow this flexibility in length.

7.3.5.1. The start trigger for a fanfare is a narrative cue such as the introduction of the official party and the request, "Ladies and gentlemen, please rise." If a Cordon is present, the start trigger is the completion of the Present Arms motion that follows the narrative request to rise.

7.3.5.2. The trigger for the final musical phrase of the fanfare is when the dignitary/reviewing official is in position on the reviewing stand or in front of their chairs for arrivals. The stop trigger for departure is when the dignitary/reviewing official has reached a predetermined exit location, such as a car, doorway, or stage exit.

7.3.6. Honors. Musical Honors are performed for military and national dignitaries that participate in ceremonies. Musical Honors should be rendered for the highest-ranking person in the official party, even if not the host. For more information concerning musical Honors, see AFI 34-1201 Attachment 2. Listed below are various start triggers for musical Honors.

7.3.6.1. Bundled with Fanfare. Narrative cues may include direction for ceremony attendees to "Please rise for the arrival of the official party and the playing of musical Honors." For this scenario, the last cadence of the fanfare is performed when the official party reaches their chairs. Musical Honors are performed following the conclusion of the Fanfare.

7.3.6.2. Following Presentation of Command. After the COT has brought the formation of troops to Attention and commanded them to Present Arms, the COT turns to face the reviewing official, presents arms, and says, "Sir/Ma'am, I present the command" or "Sir/Ma'am, the command is formed." Honors are rendered immediately following the COT's presentation of command to the reviewing official.



7.3.7. Inspection. An inspection is a component used in certain review ceremonies and, less often, in some parade ceremonies. The music performed during inspection is often a march played with percussion using the repeated marching bass drum figure (see [Chapter 6](#), Special Considerations for Percussion and Trumpets) to provide a clear pulse to the inspection party.

7.3.7.1. The start trigger for inspection music is the solo salute from COT to reviewing official as the COT says, “Sir/Ma’am, the command is prepared for inspection.” Following the introduction of the march, the band leader stops conducting and faces the direction of travel of the inspection party (either directly towards or away from the band). The band leader salutes the inspection party as they pass. As the inspection party moves toward the next flight of troops in formation, the band leader drops the salute, faces the band, and resumes conducting. If sabers or swords are used by COT and staff, the band leader does not salute as the inspection party passes.

7.3.7.2. The stop trigger for inspection music is the COT’s return to position by the guidon.

7.3.8. Procession of Colors, General. Procession of Colors is a component in a variety of ceremonies. The degree of musical involvement varies depending on the type of ceremony, physical location/limitations of the ceremony site, and the experience of the Colors team. Music is not required for the procession of Colors, but is often used. Trio from *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. Any musical arrangement should begin with four quarter notes to allow the Colors team a measure of pulse before stepping off. Percussion should use the repeated marching bass drum figure (see [Chapter 6](#), Special Considerations for Percussion and Trumpets) to provide a clear pulse for the Colors team.

7.3.8.1. Advancement of Colors, Start Triggers. There are several variations of start triggers for the advancement of Colors. For ceremonies without a COT, the start trigger is a narrative cue, such as “Please rise for the advancement of the Colors.” For ceremonies with a COT, one start trigger variation is the COT’s command **ADVANCE THE COLORS** (note that the band must wait until the conclusion of any motion or reposition from COT and guidon before beginning music). Another start trigger variation for ceremonies with COT is the command **Colors, Center, MARCH** or **Forward, MARCH** from the COT. This second variation is more common in joint service ceremonies.

7.3.8.2. Posting of Colors, Start Triggers. There are two primary variations of start triggers for Posting of Colors. For ceremonies without a COT, the Colors are often posted immediately following the National Anthem. The start trigger for that variation is the completion of the **Order, ARMS** movement by the Colors team. For ceremonies with a COT, the start trigger is the COT’s command **POST THE COLORS**. The band must wait until the conclusion of any motion or reposition from COT and guidon before beginning music.

7.3.8.3. Procession of Colors, Stop Triggers. Stop triggers, identical for advancement and posting of Colors, are dependent on whether the Colors team is halting themselves (less experienced) or using the Seven-Count Cut from the band to signal their halt (more experienced). If the Colors team is halting themselves, the stop trigger for the band is the Halt by the Colors team. If the Colors team is using the Seven-Count Cut as a cue, the stop trigger is the Mark Time by the Colors team in position.

7.3.9. Honors to the Nation. The official Department of Defense version of the U.S. Anthem, *The Star-Spangled Banner*, is the Bb version that says U.S. 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). Contact The USAF Band, Ceremonial Brass ([AF.Band.BABC@us.af.mil](mailto:AF.Band.BABC@us.af.mil)), 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.

7.3.9.1. To the Color may be used as Honors to the Nation for solo buglers. To the Color is also appropriate, either by solo bugler or trumpet section, in cold weather modification temperatures or if the U.S. Anthem is used during another portion of the ceremony.

7.3.9.2. The start trigger is the cessation of motion following the command of **Present ARMS** by COT or national flag bearer. If played in conjunction with a foreign anthem, the U.S. Anthem starts immediately following the completion of the foreign anthem.

7.3.10. Foreign Anthems. Foreign Anthems may be played to honor the country of a foreign dignitary or official.

7.3.10.1. 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 ([AF.Band.BABC@us.af.mil](mailto:AF.Band.BABC@us.af.mil)).

7.3.10.2. The start trigger for a foreign anthem performed immediately before the U.S. Anthem mirrors the start trigger for Honors to the Nation (see [paragraph 7.3.9.2](#)).

7.3.11. March in Review. The March in Review is a component used in review and parade ceremonies. The turns and marching maneuvers involved are dependent on the location of the band in the formation, the direction and routing of the line of march, etc. The COT gives the command **PASS IN REVIEW**, followed by **Right FACE**. If the ceremony requires the band to reposition to the beginning of the line of march, the band leader will move them into position following **Right FACE**. Two common variations with the band starting from the right side of the formation are shown in figures [7.4](#) and [7.5](#). Music for March in Review may be a march, a drum cadence, or a combination of marches and drum cadence.

Figure 7.4. March in Review.

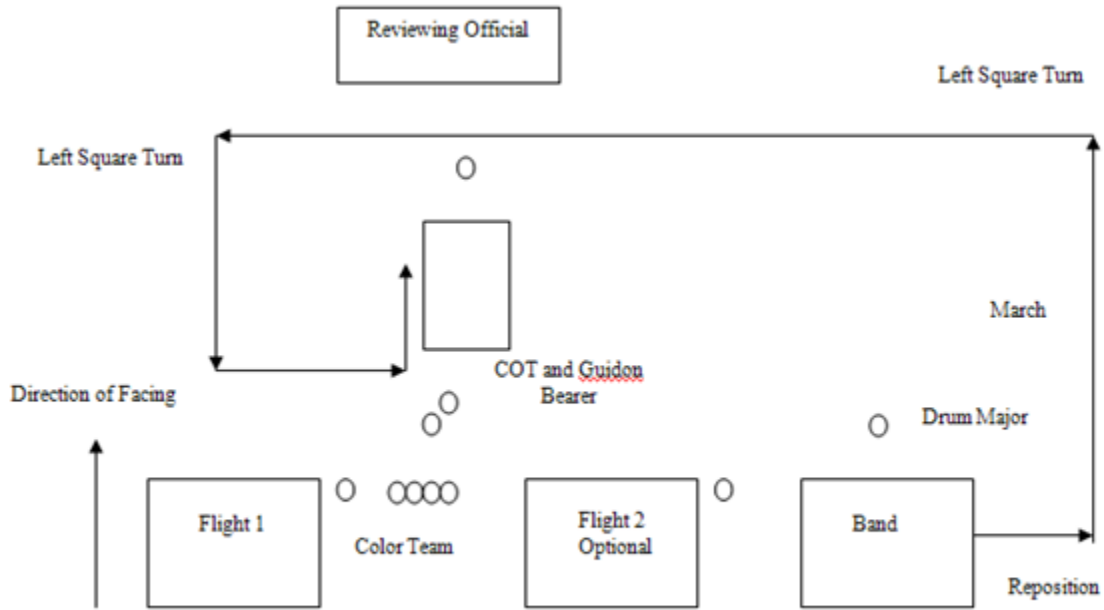
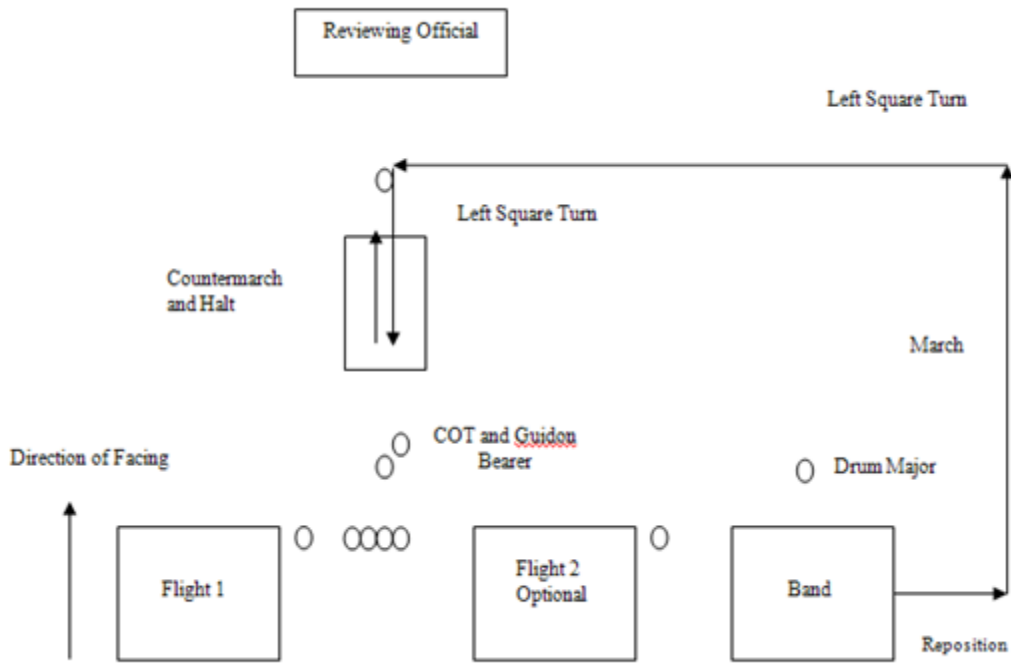
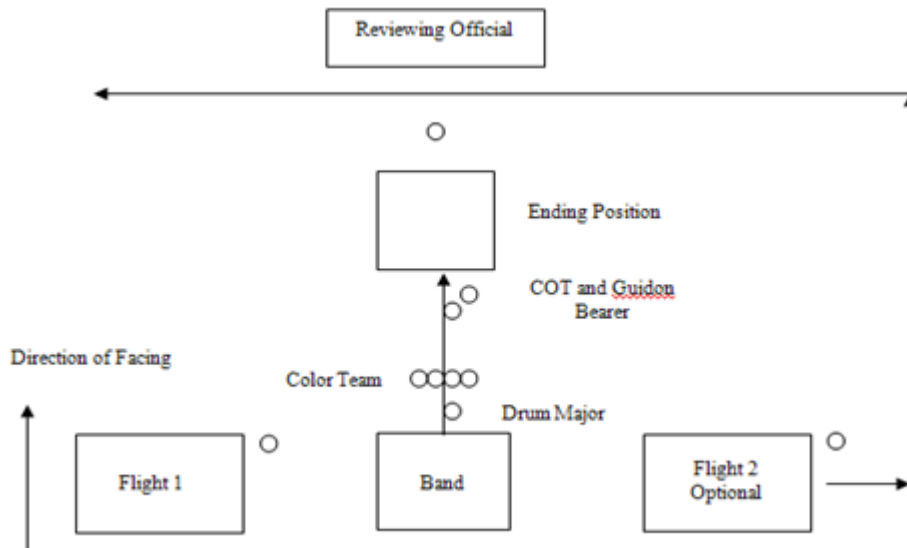


Figure 7.5. March in Review with Countermarch.



7.3.11.1. There is an alternate position for the band in the center of the formation (**Figure 7.6**). The band marches forward and executes a left square turn in the line of march after other flights have finished passing in review.

**Figure 7.6. Pass In Review with Alternate Band Position.**



7.3.11.2. The start trigger for the Pass in Review is **Forward MARCH** from the COT.

7.3.11.3. If the band is passing the reviewing official, the Drum Major and officer perform **Eyes RIGHT**. If the band does not completely pass the reviewing official (**Figure 7.5**) no **Eyes RIGHT** is performed.

7.3.11.4. If the band remains on the ceremony site after the other flights have passed in review, the stop trigger is the reposition of COT and guidon to announce the conclusion of the ceremony.

7.3.12. Musical Tribute. A musical tribute may be authorized during a ceremony to honor the service of an individual or organization. If authorized, only one musical tribute may be performed, regardless of the number of honorees. Please contact The USAF Band Ceremonial Brass ([AF.Band.BABC@us.af.mil](mailto:AF.Band.BABC@us.af.mil)) for current tribute arrangements.

7.3.13. Air Force Song. *The U.S. Air Force Song* is a component of many Air Force ceremonies. The start trigger is a narrative cue, such as “Please rise for the Air Force Song.”

7.3.14. Pre-Ceremony Concert. A pre-ceremony concert consists of marches or other patriotic music. It may be used to establish the environment before a military ceremony such as a patriotic opener or retirement. It may also be used in a review ceremony after the formation of troops and before the arrival of the reviewing official.

7.3.15. Departure Music. Departure or “chaser” music serves a similar function as the pre-ceremony concert, but the music occurs post-ceremony rather than pre-ceremony. Departure music often consists of marches, patriotic selections, or a fanfare and may be used to cover the exit of an official party or ceremony attendees.

7.3.16. Service Song Medley. A medley of the official songs of the armed services may be performed when supporting certain joint events or patriotic openers.

7.3.16.1. The order of precedence for service songs is:

7.3.16.1.1. Army: *The Army Goes Rolling Along*

7.3.16.1.2. Marine Corps: *The Marine's Hymn*

7.3.16.1.3. Navy: *Anchor's Away*

7.3.16.1.4. Air Force: *The U.S. Air Force Song*

7.3.16.1.5. Space Force: *The Invincible Eagle*

7.3.16.1.6. Coast Guard: *Semper Paratus*

7.3.16.2. The U.S. Air Force song may also be used as the finale for the service song medley. This variation presents the service songs in the following order: Army, Marine Corps, Navy, Space Force, Coast Guard, and Air Force.

7.3.16.3. In cases where all services are not represented, it is permissible to omit the songs of the services not represented. The remaining service songs are presented in their order of precedence, with Air Force being optional in order of service precedence or as the finale.

7.3.16.4. When performing at Veterans' events, the official song of the U.S. Merchant Marine, *Heave Ho! My Lads, Heave Ho!* may optionally be added to the service song medley. If added, it is placed after the Coast Guard's song, *Semper Paratus*.

#### **7.4. Ceremony Descriptions and Sequences.**

7.4.1. Parades and Reviews. A review is a ceremony used to honor a visiting, high-ranking commander, official, or dignitary, and/or permit them to observe the state of training of a command. Reviews may also be used to present decorations and awards, honor unit or individual achievements, or commemorate events (such as a change of command). A parade is similar to a review in that they contain similar sequence components and involve troops in formation. The primary differences are that parade ceremonies often contain a Sound Off (reviews rarely do), a report to the Adjutant, and orders published by the Adjutant.

7.4.2. Special Reviews. A special review is a review ceremony that is conducted by a composite or representative unit and serves the same purposes of a standard review when a larger formation is not practical. The composite unit typically consists of a band, Colors, a COT, and two or more flights of troops. Troops are often pre-posted and an Adjutant is not used for special reviews.

7.4.3. Change of Command Ceremonies. Change of Command ceremonies allow subordinates to witness the formality of command change from one officer to another. A change of command may be the event that a ceremony is built around, or it may be a component of a ceremony with troops in formation, such as a special review, review, or parade. For information regarding indoor Change of Command ceremony sequences, see AFPAM 34-1202, Figure 6.3. For information regarding change of command with troops in formation, see AFMAN 36-2203, Chapter 7, Section D. Refer to AFPAM 34-1202, para 6.5.5. for guidance on Assumption of Command ceremonies.

7.4.4. Retirement Ceremonies. Recognition upon retirement is a long-standing tradition of military service. Retirement ceremonies recognize the service of an individual or multiple service members. Retirements may also be combined with Change of Command ceremonies, recognizing the career of the retiring outgoing commander as well as the passing of command to the incoming commander. Retirement ceremonies may be indoor or part of an outdoor ceremony with troops in formation, such as a special review, review, or parade ceremony. See AFPAM 34-1202 Chapter 6 for information and sequences of Indoor Retirement and Retirement/Change of Command ceremonies.

7.4.5. Promotion Ceremonies. Promotion ceremonies recognize the advancement in rank and responsibility of an individual. Promotions may be part of a special review, review, or parade ceremony, but are typically held indoors. See AFPAM 34-1202 Chapter 6 for promotion ceremony information and sequence.

7.4.6. Activation, Inactivation, and Redesignation Ceremonies. Activation, Inactivation, and Redesignation ceremonies recognize a unit change in status and the mission focus of the unit involved. These ceremonies are often done with troops in formation. See AFPAM 34-1202 Chapter 6 for information and sequences.

7.4.7. Funerals. Military funerals recognize the service of members of the armed forces. Title 10, Section 1491, USC stipulates that a military funeral will, at a minimum, include the folding and presentation of the American flag to the decedent's family and the playing of Taps. Full military honors will include pallbearers and a firing party. Funeral honors, including Taps, are rendered after the religious committal by chaplain or clergy. If a firing party is present, Taps is performed following the completion of three volleys and Present ARMS from the firing party.

7.4.7.1. Arlington National Cemetery uses site-specific nomenclature of Full Honors Funerals without escort, which issue full military honors, and Full Honors Funerals with escort, which adds assets of a full band as well as a Colors team and two flights of Honor Guard. Full Honors Funerals with escort at Arlington National Cemetery include a transfer of remains to a caisson and a procession with caisson to gravesite. For these ceremonies, the band performs hymns during the transfer of remains from hearse to caisson and from caisson to gravesite, as well as a drum cadence and marches for the procession. After full military honors are rendered, the band performs the Air Force Hymn, *Lord, Guard and Guide*, during the folding of the American flag. For more information, contact the USAF Band Ceremonial Brass ([AF.Band.BABC@us.af.mil](mailto:AF.Band.BABC@us.af.mil)).

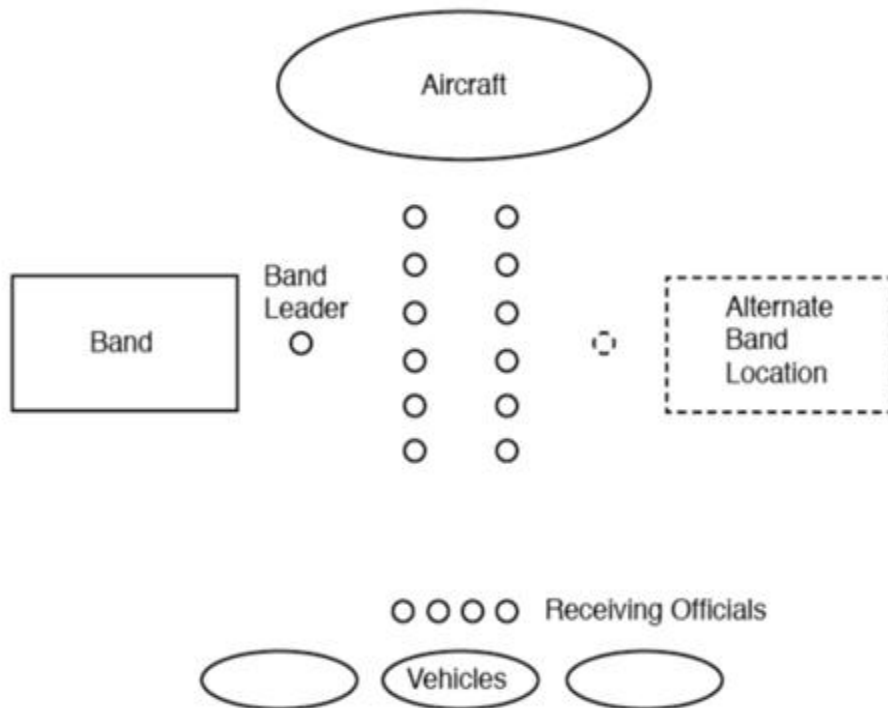
7.4.7.2. Full bands are rarely used for military funerals outside of the National Capitol Region. If a band is required for a specific funeral, musical support should include hymns for transfer of remains to gravesite, Taps, and the Air Force Hymn, *Lord, Guard and Guide*, during the folding of the American flag. For more information on music or sequence for military funerals, contact the USAF Band Ceremonial Brass ([AF.Band.BABC@us.af.mil](mailto:AF.Band.BABC@us.af.mil)).

7.4.7.3. State Funerals are funerals honoring any sitting or past President of the United States. State Funerals may also be directed by the President for other individuals. Specific missions supporting a State Funeral are developed between first families and the Military District of Washington. Air Force units may be assigned roles for these specific missions and tasked through USNORTHCOM in the event of a State Funeral. The USAF Band provides generalized training for these missions, and will act as a liaison between units assigned to State Funeral roles and The United States Army Band (TUSAB). TUSAB is the lead musical agency for State Funerals and provides musical arrangements for these missions.

7.4.8. Arrivals. Arrival ceremonies mark the arrival of an official or dignitary. There are different formats for these ceremonies.

7.4.8.1. Flight Line Arrivals. Flight Line Arrival ceremonies welcome a dignitary or official as they exit a plane on an air base flight line. The band is positioned centered on and facing into the Cordon, as shown ([Figure 7.7](#)). The band may be positioned on either side of the Cordon, as long as they are centered and facing into the Cordon. The band performs a fanfare as the dignitary exits the plane and goes to their position at the top of the Cordon. The band leader leaves Horns Up. The band performs the foreign anthem (if applicable) and the U.S. Anthem. The start trigger for anthems is the arrival of the honoree and the host (if applicable), along with any accompanying foreign/U.S. flags, on their marks at top or bottom of Cordon (dictated by site control officer and dependent on ceremonial site, media location, etc.).

Figure 7.7. Flight Line Arrivals.



7.4.8.2. Motorcade Arrival. Arrival ceremonies may also welcome a dignitary or official as they exit a motorcade. For these arrivals, the band positions itself within line of sight of the Cordon COT and arriving vehicles. The arrival fanfare may be omitted depending on distance the dignitary needs to cover to get to marks. Anthem(s) are performed when honoree and host (if applicable) reach their marks at the top or bottom of the Cordon.

7.4.8.3. National Capitol Region Arrivals. Formats for arrival ceremonies in the National Capitol Region vary. Flight line and motorcade arrival formats are both used, but an arrival format unique to the National Capitol Region is similar to a special review. These special review-based arrivals contain Joint Service and Air Force variations as well as variations based on location and reviewing official, but all special review variations contain multiple flights of troops in formation and use Arrival Fanfare, Honors, and Inspection components as well as foreign and U.S. anthems.

7.4.9. Reveille and Retreat Ceremonies. Reveille, the raising of the Colors for the day's activities, is a ceremony in which the unit honors the U.S. flag when it is raised in the morning. Retreat, the retirement of the Colors from the day's activities, is a ceremony which honors the U.S. flag when it is lowered in the evening. Retreat may also be included as a component of a parade ceremony.

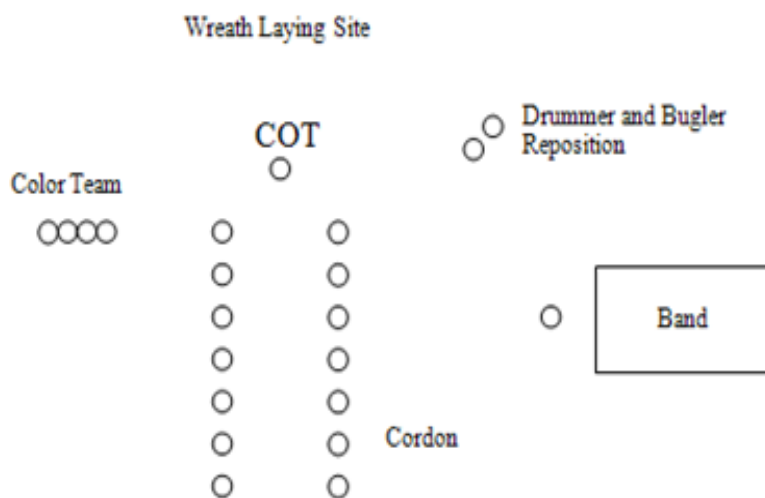


7.4.9.1. Music for Reveille ceremonies includes Reveille (bugler only) and To the Color or the U.S. Anthem (if full band is present). The start trigger for Reveille is the command **SOUND REVEILLE** by the unit commander. After Reveille is sounded, the unit commander brings the formation to attention and gives **Present ARMS**. The start trigger for To the Color or the U.S. Anthem is the solo salute from the commander after they turn to face the flagstaff. For more information on Reveille ceremonies, see AFMAN 36-2203, Chapter 7, section C.

7.4.9.2. Music for retreat ceremonies includes Retreat (bugler only) and To the Color or the U.S. Anthem (if full band is present). The start trigger for Retreat is the command **SOUND RETREAT** by the unit commander. After Retreat is sounded, the unit commander brings the formation to attention and gives **Present ARMS**. The start trigger for To the Color or the U.S. Anthem is the solo salute from the commander after they turn to face the flagstaff. For more information on Retreat ceremonies, see AFMAN 36-2203, Chapter 7, section C.

7.4.10. Wreath Laying Ceremonies. An Air Force Full Honor Wreath Laying Ceremony is a ceremony used to honor American dead. Music for wreath ceremonies includes Taps (solo bugler) and may include Muffled Ruffles if drummer is present and U.S./foreign (if applicable) anthems if full band is present. The band should be positioned centered on and facing into the Cordon (see [Figure 7.8](#)). If only a drummer and/or bugler are used, they may be prepositioned. If a band is used, the formation of the band must have the tenor drummer and bugler on the exterior of the band near the wreath laying. The drummer and bugler will reposition before Muffled Ruffles and Taps. After Muffled Ruffles and Taps, the drummer and bugler will go back into the formation.

**Figure 7.8. Wreath Laying Site Position.**



7.4.11. Awards Ceremonies. An award ceremony provides an opportunity to recognize a member's accomplishments. Many units present awards at a Commander's Call, however separate awards ceremonies also occur. Pre-ceremony concerts are common prior to the start of specific awards ceremonies. For more information regarding awards ceremonies, see AFPAM 34-1202, Chapter 6.

## **7.5. Additional Missions with Ceremonial Components.**

7.5.1. Patriotic Openers. Bands or small ensembles such as quintets are used in these missions to set a patriotic tone before an event that is military-affiliated but may not be Air Force-hosted. A concert formation (traditional concert band seating) should be used for full bands when possible. The NCOIC must be aware of the space at the site before personnel are assigned. Pre-ceremony music is common for these missions. Ceremonial components vary depending on the event and members of the official party, but may include an arrival fanfare, Honors, music for advancement of the Colors, U.S. Anthem, music for posting of the Colors, and Air Force Song.

7.5.2. Tattoos. Tattoos are individualized productions that may involve bands that are seated, in formation, or some combination of the two. Tattoos showcase the capabilities of the unit and are used to entertain rather than recognize a specific achievement or other ceremonial function. Tattoos may contain ceremonial components to reflect the historical role of music in the military. Ceremonial components and sequence in tattoos may mirror portions of the sequence for special reviews.

7.5.3. Street Parades. Street parades utilize a ceremonial band marching in formation, but contain few ceremonial components. The number of personnel for the formation in a parade is determined by the event requirements and the NCOIC or the Drum Major. Air Force bands traditionally play *The U.S. 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 U.S. Air Force Song*.

## Chapter 8

### AUDIO AND VIDEO RECORDINGS

#### 8.1. Audio Recording Projects.

8.1.1. In the planning stages of recording projects, RegAF bands coordinate with SAF/PAB and ANG bands coordinate with the Chief, ANG Bands.

8.1.2. Coordination includes a short description of the strategy and content. If the recording project includes packaging and distribution, the coordination includes an overview of the graphic design and distribution plan. Note the required elements listed in [paragraph 8.5](#).

**8.2. Video Recording Projects.** Policy guidance for video recordings is located in DAFI 35-101, *Public Affairs Operations*, Chapter 7. Depending on the type of video recording being created, requirements may vary significantly from audio recordings. Early coordination with the installation and/or MAJCOM Public Affairs offices or the Chief, ANG Bands, as appropriate, is highly encouraged to ensure all requirements are met.

#### 8.3. Social Media Use.

8.3.1. Grass Roots Lobbying. Air Force Bands ensure that none of their advertisements or communications, including Facebook posts and Twitter tweets, can be perceived as making (either by asking or encouraging) a direct or indirect appeal to the public to contact members of Congress with regards to any pending legislation. Air Force bands should not use advertisements or communications in a manner that could be perceived as appealing to the public to encourage increases in federal funding or to affect other congressional action for Air Force band activities. Additionally, when using hyperlinks to external websites in its communications and advertising, Air Force bands should be vigilant in checking the information on the linked websites for potential violations of the grassroots lobbying prohibition, as they will be responsible for the messages they endorse through such hyperlinks **(T-0)**.

8.3.2. Covert Propaganda. All information disseminated by Air Force bands must clearly identify the Air Force band as the author and/or sponsor of the messages being disseminated **(T-0)**.

8.3.3. Self-Aggrandizement. Air Force bands should not use advertisements to primarily emphasize their own importance. For example, a social media post advertising an upcoming 4th of July concert focuses on inspiring patriotism, as opposed to solely showcasing the band **(T-0)**.

8.3.4. Partisan Communication. Air Force bands should ensure advertisements are not political in nature **(T-0)**.

8.3.5. Anti-Deficiency Act. Violating the prohibitions on grass roots lobbying, publicity, or propaganda also trigger potential purpose statute issues and Anti-Deficiency Act (ADA) violations. The purpose statute requires appropriations to be applied only to the objects for which the appropriation is made, except as otherwise provided by law. The ADA prohibits an agency from making or authorizing an expenditure or obligation that exceeds available budget authority. Because the Air Force receives no appropriation for the purpose of prohibited lobbying, publicity or propaganda, any expenditure of funds for these purposes would violate the purpose statute and constitute a potential ADA violation (T-0).

**8.4. Video and Audio Project Planning Guidelines.** A careful, effects-based approach to reaching key audiences significantly increases the degree to which recordings and video projects augment a band's mission. Planning should involve the following:

8.4.1. Communication Planning Process. In the earliest stages of the recording process, RegAF bands should coordinate with senior leadership and their local public affairs team to identify the key audience and desired effects for each project. ANG bands may develop this plan internally and/or with their local or state public affairs team. Once the audience and effects have been identified, the band should utilize the Communication Planning Process (Research, Plan, Execute, and Assess) to develop the programming, design, and distribution elements of the project.

8.4.2. Effects-Based Musical Programming. Bands should select, arrange, organize, and perform music in such a way as to create a series of specific effects in support of combatant command, HAF, MAJCOM, and local commander priorities.

8.4.3. Effects-Based Graphic Design. The artistic pairing of music and graphic design is a critical element of the recording project. Bands should ensure music and graphic art are complementary in style and quality, and are designed to achieve desired effects. Regardless of artistic style, each project should reflect the professionalism and corporate image of the Air Force. See [paragraph 8.5](#) for more information.

8.4.4. Effects-Based Product Distribution. Bands should design distribution strategies based on demographic studies of their key audience. As playback technologies and the listening habits of consumers become more diverse, so should distribution methods. Bands should be prepared to utilize innovative, cost-effective, and practical methods of distribution to effectively reach audiences.

## **8.5. Graphic Design.**

8.5.1. Graphic designs that accompany any recorded product should prominently feature the Air Force logo on the front cover and comply with trademark and licensing guidance found at the following website: <https://www.trademark.af.mil/>.

8.5.2. The ANG logo is also prominently displayed on the exterior of any graphic art associated with an ANG band recording. See the following authorized logo: <https://www.ang.af.mil/Media/Art/igphoto/2000162687/>.

8.5.3. The graphic design should creatively represent some aspect of the following attributes associated with the Air Force corporate image: Technologically advanced guardians of new security domains; capable of winning against complex threats; highly professional and empowered thinkers; skilled innovators; compassionately human.

8.5.4. The following disclaimers should be included on the back case or sleeve of compact discs (CDs) and digital versatile discs (DVDs). Exceptions and variations are approved by SAF/PAB.

8.5.4.1. Air Force Motto: “To fly, fight, and win ... Airpower anytime, anywhere”.

8.5.4.2. “This recording is approved for Department of the Air Force use and is not for sale.”

8.5.4.3. “The United States Air Force is wholeheartedly committed to reflecting the diversity of our great nation. Individuals from all cultural and ethnic backgrounds are actively encouraged to learn about and seek positions in the Air Force. For more information, contact Air Force Recruiting via <https://www.airforce.com/> or call 1-800-423-USAF.”

8.5.4.4. “For more information on United States Air Force bands, contact (*insert local band information here*).”

8.5.4.5. Recruiting Statement for ANG band recordings: “Always on Mission”; “Contact Air National Guard Recruiting via <https://www.goANG.com> or call 1-800-TO-GO-ANG.”

**8.6. General Guidance Recording Benefits and Justification.** Air Force bands are highly encouraged to record. Recording plays an important and multifaceted role in band operations and in promoting proficiency and readiness. Quality recorded products serve as a clear demonstration of Air Force excellence and professionalism and are used to support Airmen, render honor to the nation and its heroes, connect with public audiences at home and overseas, and support Air Force recruiting efforts.

8.6.1. Air Force bands produce, utilize, and distribute audio and video recordings as powerful communication tools to strategically affect audiences around the globe.

8.6.1.1. Efficiently Communicate Key Air Force Messages. Through the creative synergy of words, images, and/or sounds, recordings communicate key Air Force messages in highly memorable formats.

8.6.1.2. Foster Morale and Enhance Public Trust. Band recordings harness the effects of music to foster and enhance the morale and esprit de corps of Air Force personnel, and strengthen public trust and support from the nation they serve.

8.6.1.3. Communicate Excellence. Quality recordings clearly communicate Air Force excellence to radio, television, and internet audiences. This excellence inspires and educates audiences of all ages and attracts potential recruits, sponsors, and event coordinators.

8.6.1.4. Bridge Cultural Barriers. Recordings bridge language, cultural, societal, and socio-economic barriers, and can be an effective part of relationship building.

8.6.2. Air Force band recordings serve as force multipliers.

8.6.2.1. Expand Reach. Due to their small size and the abundant methods of playback, recordings are a cost-effective way to multiply a band’s ability to reach audiences and thereby increase its effectiveness.

8.6.2.2. Re-usable Outreach Tools. Recordings are a permanent representation of the Air Force's corporate image. Due to their ease of use (and re-use), recordings have the potential to not only reach a wider variety of audiences, but reach them numerous times.

8.6.2.3. Helpful Recruiting Tools. As industry-standard demonstrations of musical excellence in a commercially accepted format, recordings not only provide musical support to the Air Force's broader recruiting efforts, but help attract and encourage highly skilled musicians to consider a career in the Air Force.

8.6.3. The recording process provides highly effective musical training for Air Force musicians. Whether performing, leading, or producing, the recording process challenges, tests, and improves a wide variety of skills necessary to maintain musical proficiency and readiness.

## **8.7. Distribution.**

8.7.1. Bands should make every effort to maximize legal public access to their recordings.

8.7.2. Send one copy of each recording to Air Force Public Affairs Agency (AFPAA), Air & Space Forces Intellectual Property Management Office, 555 E Street East, JBSA-Randolph, TX 78150.

8.7.2.1. AFPAA provides digital recordings of original compositions for streaming and download at <https://www.music.af.mil>.

8.7.2.2. Any additional questions about appropriate reproduction, distribution, and licensing of music should directed to AFPAA.

## Chapter 9

### ACCESSIONS

#### 9.1. Officers.

9.1.1. Pre-screen. Applicants for Air Force band officer positions undergo a two-step pre-screen process: First, candidates must pass an initial qualification review by a current Air Force band commander. Portfolios include a resume, official college transcripts, repertoire list, letters of recommendation, and a 15 to 30-minute video demonstrating their conducting skills. Second, candidates meet with an Air Force recruiter to determine any potential disqualifiers for enlistment. Individuals who clear both pre-screen steps are invited to audition.

9.1.2. Audition. RegAF officer audition panels consist of the Chief, Air Force Bands Division, two or more band officers, and at least one regional band Chief Master Sergeant. ANG officer audition panels consist of the ANG, Chief of Bands, one ANG band officer, ANG Career Field Manager, and at least one ANG Senior Enlisted Leader. Audition requirements for RegAF and ANG band officers may be found at <https://www.music.af.mil/Auditions>.

9.1.2.1. Audition panels will, to the extent practicable, be composed of diverse panel members under the DAF definition of diversity per AFI 36-7001, *Diversity & Inclusion*.

9.1.2.2. Audition Panel OPRs will establish and codify procedures that support inclusive processes in an effort to increase the level of diversity of candidates that are nominated to the board. The goal for candidate pools for each board should be to have at least 30% of the pool coming from underrepresented groups.

9.1.2.3. Consistent with Federal law, no consideration of race, sex or ethnicity of the candidates is permissible in the board's selection decision and, as directed by Department of Defense Instruction (DoDI) 1020.05, *DoD Diversity and Inclusion Management Program*, no metric may be used in a manner that conflicts with the merit-based processes of the DoD.

9.1.3. Accession. Qualified candidates receive a Band Officer Qualification/Certification memorandum from the Chief, Air Force Bands Division and contact an Air Force recruiter to initiate formal entrance procedures into the United States Air Force. Qualified candidates for ANG bands receive a Band Officer Qualification/Certification memorandum from the ANG, Chief of Bands and contact an ANG recruiter to initiate formal entrance procedures into the United States Air Force.

#### 9.2. Enlisted.

9.2.1. Pre-screen. Air Force regional band (AFSC: 3N1X1) and premier band (AFSC: 3N2X1 and 3N3X1) candidates undergo a two-step pre-screen process: First, candidates must pass an initial qualification review by Air Force musicians. Portfolios include a pre-recorded CD, DVD, or digital file and performance resume. Second, candidates meet with an Air Force recruiter to determine any potential disqualifiers for enlistment. Individuals who clear both steps are invited to audition.

9.2.2. Audition. Premier, regional, or ANG band commanders or Senior Enlisted Leader (SEL) must be present at a live audition to musically qualify a candidate for accession (T-2). Applicants must meet 3-skill level requirements in the 3N1 Career Field Education and Training Plan (CFETP) to be considered for acceptance into a regional or Air National Guard band. Comparable substitutions to the posted music list (as determined and approved by band commanders or SELs) are authorized. Premier band applicants must meet the highest standards of performance as determined by the commander.

9.2.2.1. Audition panels will, to the extent practicable, be composed of diverse panel members under the DAF definition of diversity per AFI 36-7001.

9.2.2.2. Audition Panel OPRs will establish and codify procedures that support inclusive processes in an effort to increase the level of diversity of candidates that are nominated to the board. The goal for candidate pools for each board should be to have at least 30% of the pool coming from underrepresented groups.

9.2.2.3. Consistent with Federal law, no consideration of race, sex or ethnicity of the candidates is permissible in the board's selection decision and, as directed by DoDI 1020.05, no metric may be used in a manner that conflicts with the merit-based processes of the DoD.

9.2.3. Accession into RegAF Bands. In reference to AFMAN 36-2032, *Military Recruiting and Accessions*, upon successful completion of an audition, qualified applicants receive an AF Form 485, *Application for Enlistment – U.S. Air Force Band*, signed by the band commander or band SEL. A scanned copy is forwarded to the Assistant Career Field Manager, Air Force Bands. Qualified applicants then contact their Air Force recruiter to initiate formal entrance procedures into the United States Air Force.

9.2.4. Accession into ANG Bands. Upon successful completion of an audition, applicants receive a memorandum of qualification from the band commander or Senior Enlisted Leader written on official letterhead. Qualified applicants then contact an ANG recruiter to initiate formal entrance procedures into the ANG.

9.2.5. Prior Service. Individuals who have served in Reserve, National Guard, or active components of the armed forces may qualify to audition. Prior Service authorizations are limited, so are confirmed by the Assistant CFM prior to audition.

9.2.6. Retraining. Airmen who wish to retrain into the band career field must audition and receive a signed AF Form 485 confirming their qualifications. Normal military service requirements apply.

PATRICK S. RYDER, Brig Gen, USAF  
Director of Public Affairs



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

AFI 33-322, *Records Management and Information Governance Program*, 23 March 2020

AFI 34-1201, *Protocol*, 18 August 2020

AFI 36-7001, *Diversity & Inclusion*, 19 February 2019

AFMAN 36-2032, *Military Recruiting and Accessions*, 27 September 2019

AFMAN 36-2203, *Drill and Ceremonies*, 10 June 2018

AFPAM 34-1202, *Guide to Protocol*, 8 May 2019

DAFI 35-101, *Public Affairs Operations*, 20 November 2020

DAFI 35-110, *U.S. Air Force Bands*, 2022

DAFI 36-2903, *Dress and Personal Appearance of United States Air Force and United States Space Force Personnel*, 7 February 2020, Certified Current 3 December 2021

DAFI 48-151, *Thermal Stress Program*, 2 May 2022

DAFMAN 90-161, *Publishing Processes and Procedures*, 15 April 2022

DoD Dictionary of Military and Associated Terms, March 2022

DoDI 1020.05, *DoD Diversity and Inclusion Management Program*, 9 September 2020

***Adopted Forms***

AF Form 485, *Application for Enlistment – U.S. Air Force Band*

DAF Form 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

**DAFI**—Department of the Air Force Instruction

**DAFMAN**—Department of the Air Force Manual

**DoDI**—Department of Defense Instruction

**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

**SEL**—Senior Enlisted Leader

**USAF**—United States Air Force

**USMC**—United States Marine Corps

**USN**—United States Navy