

CHAPTER 9 Ceremonies

"A ceremonial parade, impeccably performed, can never fail to be a source of inspiration to those who watch it or take part in it. It is the noblest and proudest form of drill. Based on the 'blunt whetstone' of drill instruction to recruits it was for many hundreds of years the foundation of battle discipline in all Armies . . .

"Today once the elements of discipline have been instilled through drill on the parade square, it develops, naturally, into various forms of crew drill, gun drill, and battle drill but the aim of discipline remains unchanged. This aim is the conquest of fear. Drill helps to achieve this because when it is carried out men tend to lose their individuality and are unified into a group under obedience to orders.

"If men are to give their best in war they must be united. Discipline seeks through drill to instill into all ranks this sense of unity, by requiring them to obey orders as one man. A Ceremonial parade, moreover, provides an occasion for men to express pride in their performance, pride in the Regiment or Corps and pride in the profession of Arms."

General Sir Harold Alexander, Ceremonial For
the Army Ministry for Defense, Army Department,
November 1968

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Section I REVIEWS

9-1. General

- a. Reviews can be traced to the Middle Ages when rulers, as a way of showing their strength, were likely to have military ceremonies.
- b. In the American Army, reviews were originally outlined in Baron Friedrich von Steuben's Blue Book and practiced by revolutionary soldiers. A review consisted of four stages: a formation of troops, presentation and honors, inspection, and a march in review. Today's reviews have incorporated three additional stages: honors to the nation, remarks, and a conclusion. The presence of the band represents the significant role that the drum, fife, and other musical instruments have played throughout military history for signaling in camp or on the battlefield. The presence of the Colors at the center of the formation represents their presence at the forefront of the unit during the heat of battle.
- c. At the beginning of the 17th century, armies throughout the world were adopting the regimental system. Regiments were assigned a specific color or number for ease of identification and position on the battlefield. In battle, the color (or flag) party marched at the front and center of its unit as a point for the unit to dress on. By leading the unit in battle, the colors became prime targets, as victories in those days were expressed in terms of the number of enemy colors captured; consequently, the color party bore the brunt of the battle and suffered heavy casualties. Historically, in the American Army, the Colors have been placed in the center of the formation and have been considered to be a part of the company on the immediate right of the Colors. This company is still called the Color unit.
 - (1) In infantry regulations of 1812, the line up of companies from right to left was determined by the seniority of the company commander, with the senior on the right. The manual for US infantry tactics in 1862 placed the senior commander on the right and the second senior on the left with the other eight companies in between. After they were lined up, the companies were then numbered first through tenth from right to left. In the infantry drill regulations of 1892, companies continued to be aligned by seniority. Between 1910 and 1970, companies were designated by letters of the alphabet and lined up from right to left: headquarters company, rifle companies in alphabetical order, then any combat support companies. The Colors, however, remained posted in the center of the formation.
 - (2) Musical elements (usually drums and fifes, and sometimes a band) were used during actual battle and marched 12 to 15 paces to the rear of the formation. By 1892, the infantry drill regulations posted bands and field music on the right of the formation or at the head of the formation when it moved in column.
- d. Honors appear to have originated as musical fanfare and later a gun salute was added. The combination of the two now constitute military honors.

- (1) The custom of announcing the arrival of royalty and heads of state with a fanfare of trumpets or drum rolls had its origin in England. It is ironic that drum *ruffles* and the two-note bugle call *flourishes*, used in this manner today, have all but disappeared in the British Commonwealth while the tradition is still carried on in the United States.
- (2) The colonists brought many of the military customs of their mother country with them when they came to America. At the time of the French-Indian Wars, soldiers were instructed to “rest (present arms) and beat two ruffles” for the Royal Governor of Virginia. In 1776, officers of the Continental Army were advised that “the adjutant is to order a drum and fife to give two ruffles to a major general and one to a brigadier.”
- (3) When Baron von Steuben wrote his manual of discipline, he stated that there were to be “certain ruffles” for generals. It is interesting to note that General George Washington was not accorded ruffles. Instead, his arrival was announced by a march — more than likely “Washington’s March” — that is still played today. In time, this custom was extended to include governors of sovereign states and visiting foreign dignitaries.
- (4) Ruffles were not considered elegant and were used exclusively by the military. In some cases they were even accorded to the officer of the day.
- (5) It was some time before trumpets were added to the drum rolls; it is believed they were so used during the War of 1812. Honors for dignitaries were modified to include a flourish of trumpets called the “Three Cheers.” It is likely that this particular salute evolved into the ruffles and flourishes as they are played today.
- (6) Navy records indicate that the regulations of 1876 stipulated there would be a ruffle of drums to announce the President’s arrival but made no mention of the trumpet flourishes. A later regulation (1893) stated that the chief executive would receive four ruffles and flourishes.
- (7) Gun salutes may be traced back to a period when it took a long time to reload guns. By firing all of its guns at once, the battery or fort was left defenseless. The number of guns fired as a salute to honor a US President was not established until 1841. Prior to that, presidential honors included one gun for every state. It reached at least 24 guns before it was decided that any more guns would be unrealistic and the number of 21 was adopted in 1841. In 1875, the United States adopted 21 guns for the international salute and that number is currently used as honors for all dignitaries of rank equivalent to the President.

9-2. Types of Reviews

- a. A review is a military ceremony used to:
 - (1) Honor a visiting, high-ranking commander, official, or dignitary, and/or permit them to observe the state of training of a command.
 - (2) Present decorations and awards.

- (3) Honor or recognize unit or individual achievements.
- (4) Commemorate events.
- b. Normally, a review is conducted with a battalion or larger troop unit however, a composite or representative element consisting of two or more platoons may serve the same purpose. A review consists of the following steps in sequence:
 - (1) Formation of troops.
 - (2) Presentation of command and honors (although primarily a characteristic of a parade, "sound off" may be included here to enhance the ceremony).
 - (3) Inspection.
 - (4) Honors to the nation.
 - (5) Remarks.
 - (6) March in review.
 - (7) Conclusion.

NOTE: The inspection stage may be omitted for decorations, awards, or individual recognition ceremonies.

- c. Other ceremonial activities, or combinations thereof, that may be incorporated within the framework of a review are:
 - (1) Review with decorations, awards, and individual retirement.
 - (2) Review with change of command, activation, or inactivation of units.
 - (3) Review with retreat.
 - (4) Review with retreat and retirement, decorations, and awards.
 - (5) Review with retreat and change of command, activation, or inactivation of units.
- d. In order that he may review his own command or accompany a visiting reviewing officer, a commander normally designates an officer of his command as commander of troops. The commander of troops is responsible for the preparation of the troops for the review.
- e. The ready line and final line on which the units are to form and the route of march are marked or designated before beginning the ceremony (Figure 9-1). The primary function of the ready line is to enable the unit commander to arrange his unit into the prescribed formation before movement to the final line. The ready line is to the rear of the final line. Flags or appropriate markings are used to designate the post of the reviewing officer and the points where *eyes, right* and *ready, front* are to be commanded (6 steps to the reviewing officer's right and left and from 6 to 20 steps in front of the reviewing officer). Commanders should determine the length of their formation (steps) so that they know how far beyond the ready front marker (6 steps beyond the reviewing officer) they command *ready, front*. This ensures that the last members of their unit are 6 steps beyond the reviewing officer when the command is given. The command **Eyes** is given as the right foot strikes the marching surface, and the command of execution **RIGHT** is given the next time the right foot

strikes the marching surface. The commands **Ready** and **FRONT** are given as the left foot strikes the marching surface.

- f. Any of the formations described for the battalion or brigade may be used; however, the two recommended formations for conducting reviews are:
 - (1) Battalion in line with companies in mass (Figure 9-2).
 - (2) Brigade in line with battalions in mass (Figures 9-3, 8-3).

NOTE: When desired or more appropriate, commands may be substituted for directives.

- g. The formation selected is determined by space available and other desires of the commander. Commanders may alter the formation or prescribed distances to meet local situations. Each unit should be sized uniformly with the tallest men in front and on the right. Commanders should not cause the leaders to change positions because of their size. Officers and key noncommissioned officers, including squad leaders and others equivalent by virtue of their rank and time in service, should participate in their deserved positions of dignity.
- h. If possible, the reviewing officer should arrive at his post (Figure 9-4) after the staff of the commander of troops has reversed and the commander of troops has *faced* the reviewing stand. Upon arrival, the reviewing officer should immediately take his post and refrain from greeting distinguished spectators until after the review has terminated.

NOTE: In battalion mass formation, the platoon leaders form as the first rank of troops. The right flank platoon leader serves as the guide.

- i. The reviewing officer, host or host commander, and distinguished persons invited to attend the review (but not themselves receiving the review), take positions *facing* the troops (Figure 9-4).
- j. When a ceremony is conducted for an individual junior in rank to the host or host commander, the junior takes a position to the left of the host or host commander unless the commander yields the post of honor to him. In all cases, the honor position is the position on the right and is the reviewing officer's post. The host or host commander gives the appropriate directive, **PRESENT THE COMMAND** and **PASS IN REVIEW**, during the conduct of the review.
- k. When a civilian or foreign dignitary receives the review, he takes the honor position to the right of the host. The host or host commander returns all *salutes* when, in his judgment, it would be more appropriate. As a courtesy, the host or host commander should cue the dignitary and inconspicuously explain the procedures during the conduct of the ceremony. The position in which the flags are displayed at the rear of the reviewing party corresponds to the position taken by the individual in the front rank of the reviewing party.
- l. When a ceremony is conducted honoring a foreign official or dignitary entitled to honors, equivalent honors (*salutes*) are rendered in the manner prescribed in AR 600-25.

NOTE: If the honors of the dignitary include his or her nation's anthem, the honors are played in the following order: four ruffles and flourishes, the foreign anthem, an approximate 3-second drum roll, and the US National Anthem.

- m. When the ceremony includes decorations, awards, or retirements, the host or host commander should be senior in rank or position to the highest ranking individual being honored.
- n. An officer from the local staff is designated to escort and brief members of the reviewing party and to show them their positions.
- o. Since all situations or eventualities relative to various services or units (military academies, special honor guard, active Army units, reserve components, Reserve, Officer Training Corps, and training centers) cannot be foreseen, commanders may make minor changes to stated procedures. However, with a view toward preserving Army tradition and maintaining consistency, they should not alter or modify the sequence of events other than stated.

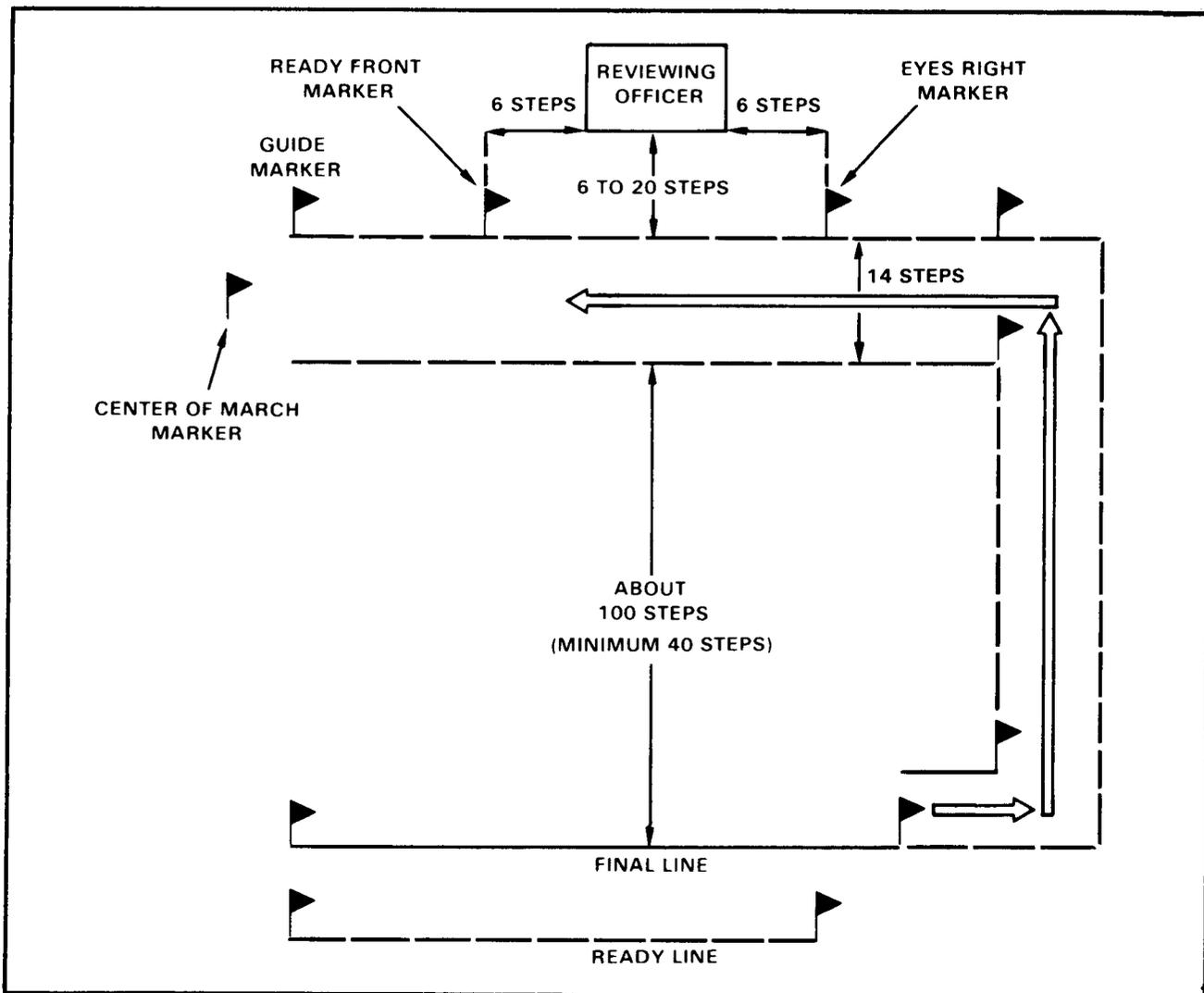


Figure 9-1. Preparation for Review

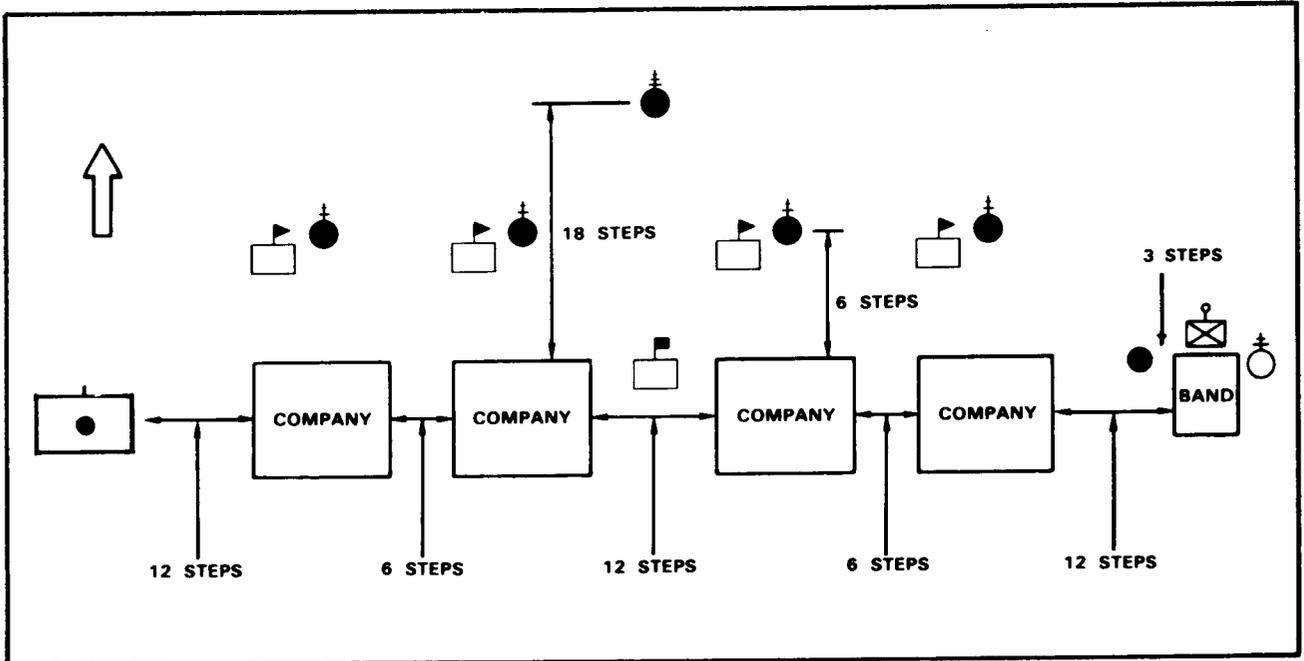


Figure 9-2. Battalion in Line with Companies in Mass

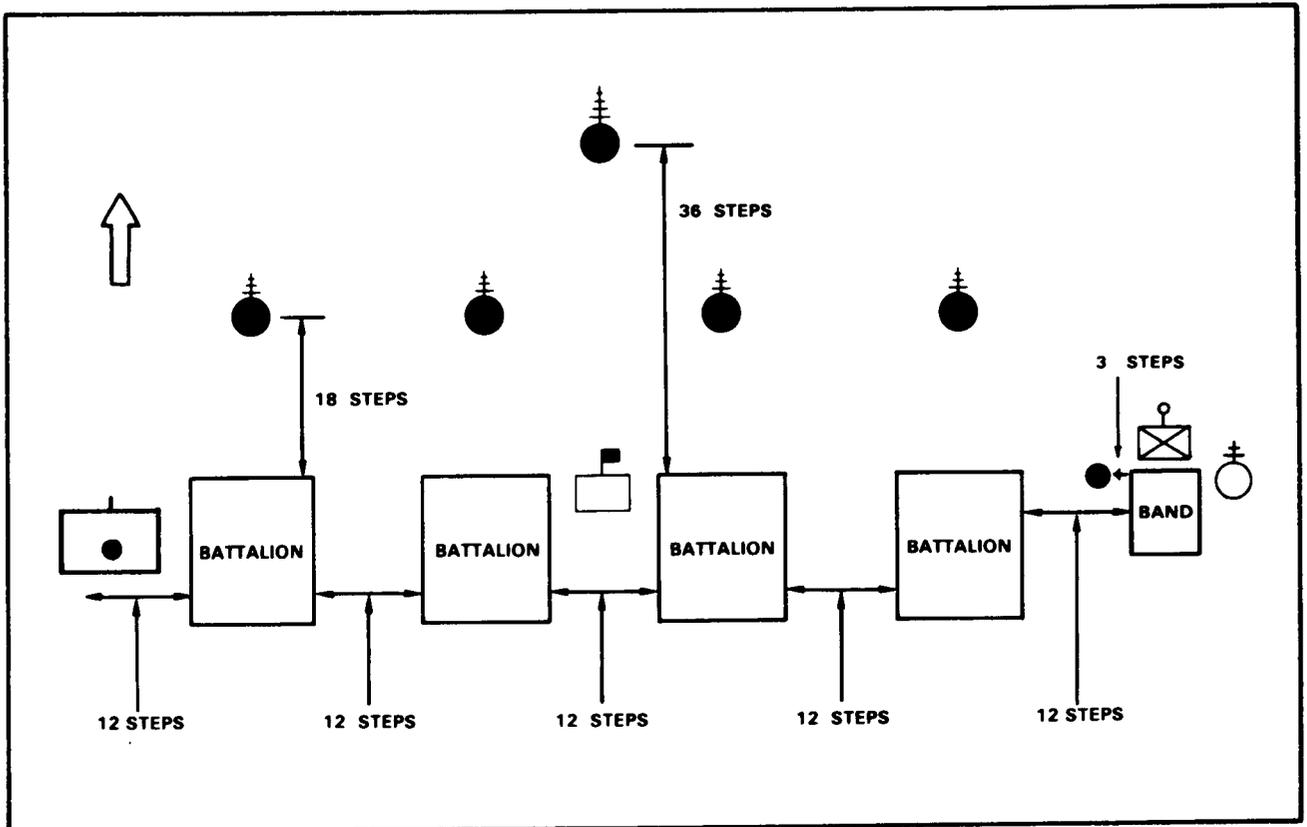


Figure 9-3. Brigade in Line with Battalions in Mass

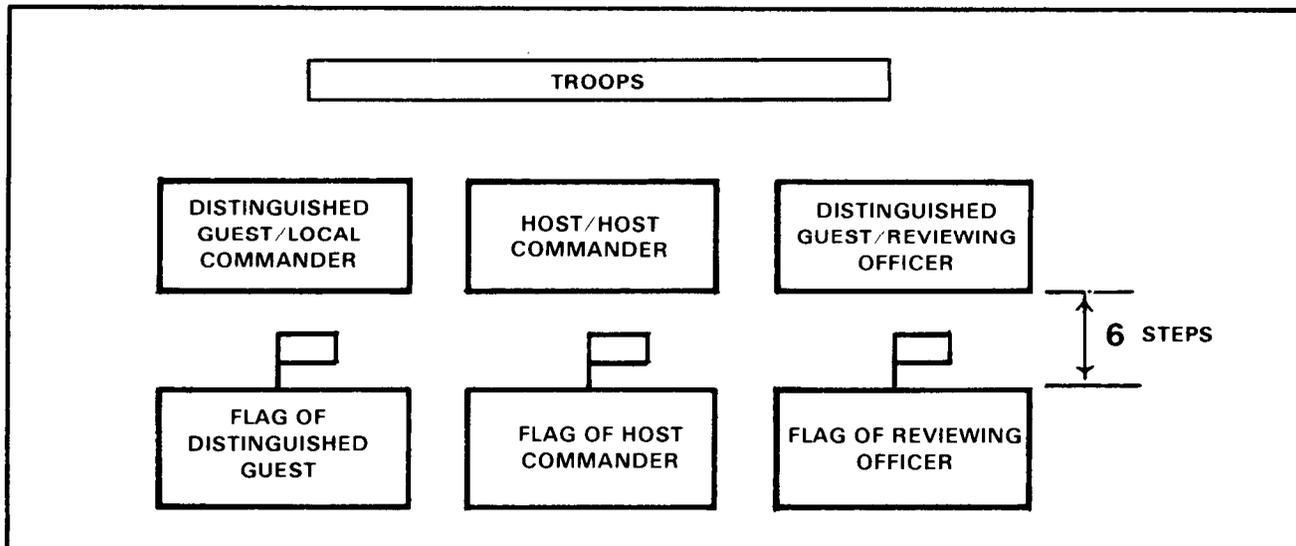


Figure 9-4. Reviewing Party

9-3. Sequence of Events and Individual Actions

a. Formation of Troops.

- (1) Units are moved to their positions on the ready line in the most convenient manner. For a large review, the commander of troops prescribes the routes, sequence, and time of arrival on the ready line.

NOTE: If the ready line is not used, the units form on the final line. They are aligned and given the command **Parade, REST**. To alert the units that the ceremony is to begin, the adjutant (from his position near the band) directs **SOUND ATTENTION**. The band immediately sounds *attention*. Unit commanders immediately *face about* and command their units (in sequence from right to left) to **ATTENTION** and then *face about*. When the last unit is at *attention*, the adjutant directs **SOUND ADJUTANT'S CALL**. The band immediately sounds *adjutant's call*. The adjutant then moves to his post midway between the line of troops and the designated post of the commander of troops and *faced* the commander of troops. When the adjutant has *halted* at his post, the commander of troops *marches* his staff to their post midway between the line of troops and the reviewing officer's post. The ceremony then continues as prescribed in this paragraph.

- (2) In motorized and mechanized units, occupants of vehicles form dismounted in a formation corresponding to that of the other units. Their vehicles remain to the rear of the formation.
- (3) The band takes its position on the final line 12 steps to the right of the right flank unit's marker. The adjutant's initial post is three steps to the left of the band. After verification that all units are positioned on the ready line, the adjutant *faced* down the final line and over his right shoulder directs the band to **SOUND ATTENTION**.
- (4) The band sounds *attention*, pauses, and waits for the directive to **SOUND ADJUTANT'S CALL**.
- (5) Upon hearing *attention*, unit commanders *face about*, bring their units to *attention* and *right shoulder arms*, when appropriate, and *face* to the front. (Supplementary commands are not given in mass formations.)

- (6) When all units are at *attention*, the adjutant directs **SOUND ADJUTANT'S CALL**.
- (7) The band sounds *adjutant's call*, and (without pause) begins playing a march. It continues until the last unit *halts* on the final line.
- (8) Immediately after *adjutant's call*, the following events take place simultaneously:
 - (a) All unit commanders immediately command **GUIDE ON LINE**. The guide of each unit *double times* (*port arms*, unless weapons are to be carried at *sling arms*) to his position on the final line of markers, *halts* with his right foot on the marker, executes *order arms*, and then *faces* (to the right) the adjutant.
 - (b) The adjutant aligns the guides (if necessary) and immediately *marches* to a position centered on the command and halfway between the post of the commander of troops and the final line. He *halts* and *faces* to the left, *facing* the line of troops.
 - (c) As soon as the guides are on line, the unit commanders (in sequence from right to left) command **Forward, MARCH**. As they approach the positions of the guides, commanders command **Mark time, MARCH** so that the rank of squad leaders begins to *mark time* and is on line with the left shoulder of the guide. The commander allows the unit to *mark time* for about eight counts and then commands **Company (Battalion), HALT**. On the command of execution **HALT**, the guide executes *left face*, which places his right foot on the marker. If the unit is at *right shoulder arms*, the unit commanders command **Order, ARMS**. The unit is then aligned by the command **At close interval, Dress right, DRESS**. At the command of execution **DRESS**, the platoon leader of the right platoon moves by the most direct route to the right flank and verifies the alignment of as many ranks as necessary to ensure proper alignment. When he has completed verification, he returns to a position directly in front of his third squad leader, *halts* parallel to the formation, and *faces* to the right. Other platoon leaders, on the command of execution **DRESS**, position themselves directly in line with their third squad by executing one (15-inch) step to the right. The commander then commands **Ready, FRONT** and, immediately, **Parade, REST**. He *faces about* and assumes *parade rest*. For larger reviews, the command **AT EASE** may be substituted for **PARADE REST** throughout the ceremony.

NOTE: If a ceremony is conducted with a company formed in line with platoons in column, the commands **COVER** and **RECOVER** are given to align the platoons.

- (9) When all units are on the final line and are at *parade rest*, the adjutant directs **BRING YOUR UNITS TO ATTENTION**.
- (10) Unit commanders *face about* and (in sequence starting with the right flank unit) command **Company (Battalion), ATTENTION**. For larger formations, the commands may start with the center or right center unit, working toward both flanks. The unit commander then *faces about*.

- (11) When all units are at *attention*, the adjutant *faces about*. That is the signal for the commander of troops and his staff to move from their positions near the reviewing stand to their posts midway between the line of troops and the reviewing stand and *face* the line of troops.
- (12) When the commander of troops has *halted* at his post, the adjutant *faces about* and directs **BRING YOUR UNITS TO PRESENT ARMS**.
- (13) Unit commanders *face about* and in sequence command **Present, ARMS**. They then *face about* and *salute*.
- (14) After all units are at *present arms*, the adjutant *faces about*, *salutes*, and reports "**Sir, The command is formed.**"
- (15) The commander of troops returns the *salute* of the adjutant and directs **TAKE YOUR POST**. (The members of the staff do not *salute*.) The adjutant takes his post by *facing* to the half left in *marching*, *marches* forward, *halts* at *normal interval* to the right of the right flank staff member, and *faces about*. When the adjutant is in position, the commander of troops directs **BRING YOUR UNITS TO ORDER ARMS**. Unit commanders terminate their *salutes*; *face about*; command **Order, ARMS**; and then *face about*. When all units are at *order arms*, the left flank staff officer commands **Right, Face; Forward, MARCH; Column left, MARCH; Column left, MARCH; Staff HALT**; and **Left, FACE**. At that time, the staff should be centered on, and two steps in front of, the commander of troops (Figure 9-5).

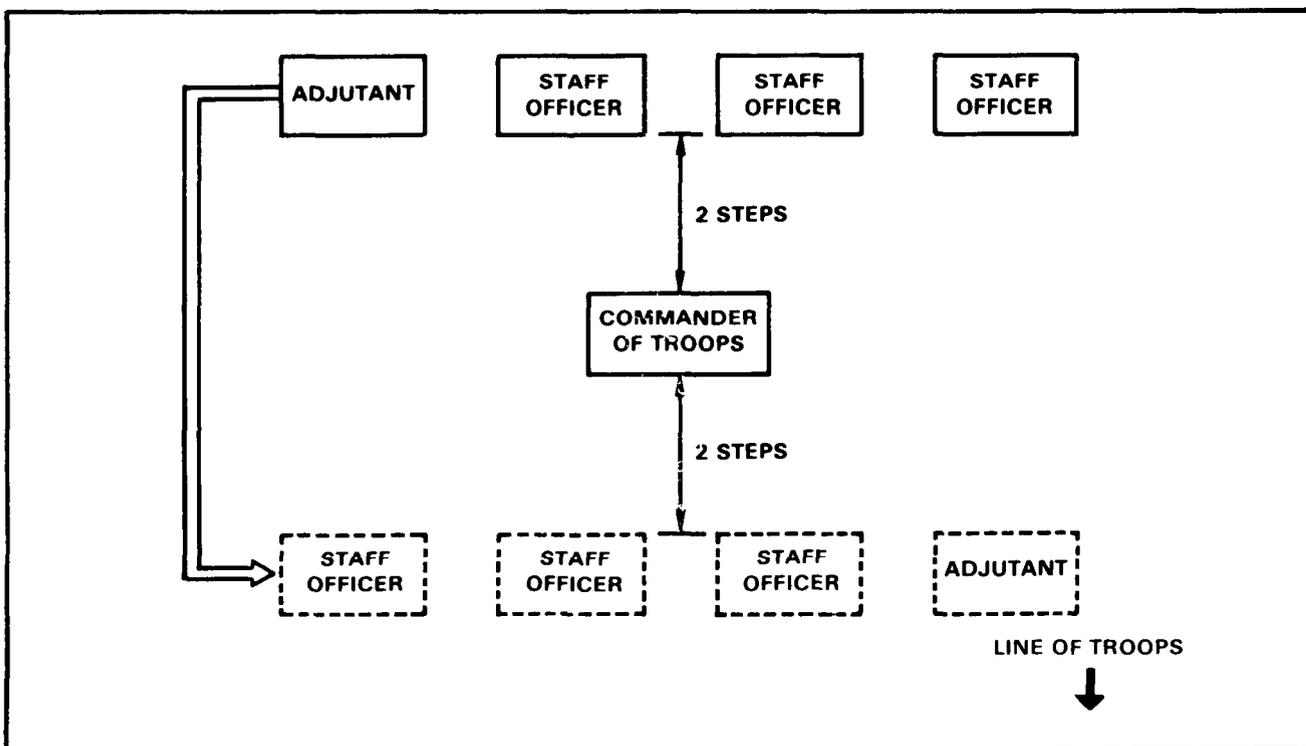


Figure 9-5. Movement of the Staff to the Rear of the Commander of Troops

- (16) When the units have completed *order arms* and the staff has reversed, the commander of troops then *faces* the reviewing stand and waits for the reviewing officer to take his post. If, for some reason, the reviewing officer has been delayed, or if a delay is prearranged, the commander of troops directs the units to **Parade, REST** and then directs them to **ATTENTION** before the reviewing officer's arrival.

b. Presentation and Honors.

- (1) When the reviewing officer has *halted* at his post, the commander of troops *faces about* and directs **BRING YOUR UNITS TO PRESENT ARMS**. Unit commanders *face about*; command **Present, ARMS**; *face* to the front; and *salute*. When the units have completed this movement, the commander of troops *faces about* and commands his staff and himself to **Present, ARMS**.

NOTES: 1. If the reviewing officer is entitled to honors (AR 600-25), the commander of troops should verify that the salute battery (executive officer's right arm is raised) and the band (band master's arms are at the ready-play position) are prepared to render honors before he *faces* the reviewing officer. The *salute* of the commander of troops is the signal for the band and salute battery to render honors, The reviewing party, and all military personnel within sight or hearing, *salute* on the first note of the music and terminate their *salute* when honors have been completed.

2. If the reviewing officer is not entitled to honors, only the reviewing officer returns the *salute* of the commander of troops.

3. During a review, *salutes* (honors) are directed to the reviewing officer's post. In some reviews, it is appropriate for a person (colonel) not entitled honors to participate as the reviewing officer, and a person (general) entitled honors to participate as host or distinguished guest. In that situation, honors (ruffles and flourishes and *cannon salute*) are not appropriate.

- (2) Upon completion of the presentation and/or honors, the commander of troops commands his staff to **Order, ARMS**; *faces about*; and directs **BRING YOUR UNITS TO ORDER ARMS AND PARADE REST**.

- (3) Unit commanders terminate their *salutes*, *face about*, and command **Order, ARMS** and **Parade, REST**. They then *face* to the front and execute *parade rest*.

- (4) When all troops are at *parade rest*, the commander of troops *faces about*. He and his staff remain at *attention*.

NOTE: When scheduled, retreat is integrated into the review at this point, Procedures are outlined in paragraph 9-6.

c. Inspection.

NOTE: The inspection may be omitted for decorations, awards, or retirement ceremonies. If the inspection is omitted, the ceremony continues (paragraph 9-4) immediately following the presentation and/or honors, or following retreat, if it is scheduled.

- (1) When the commander of troops has *faced* the reviewing stand, the reviewing officer and the host or host commander moves forward and *halts* 3 steps in front of the commander of troops. Staffs, aides-de-camp, flag bearers, and orderlies do not normally accompany the inspecting party.

- (2) The commander of troops *salutes* and reports “**Sir, The command is prepared for inspection.**” The band begins to play marching music on the *salute* of the commander of troops and continues to play until the reviewing officer has returned to his post.
- (3) The commander of troops guides the reviewing party to the right flank of the band. The commander of troops and the host or host commander *march* to the right of the reviewing officer. Whether *marching* or riding, the reviewing party passes between the line of brigade commanders and staffs, battalion commanders, and company commanders in division or similar-size reviews. In reviews for a battalion, or units of similar size, the inspecting party passes between the front rank of troops and the line of company commanders, or they pass immediately in front of the platoon leaders when companies are in a line formation.
- (4) When the inspection is made by motor vehicle, the reviewing party enters the vehicle in front of the reviewing stand. The reviewing officer enters first and occupies the left rear position. The host or host commander occupies the right rear position. The vehicle, approaching from the left of the commander of troops, proceeds to the post of the commander of troops and stops. The commander of troops *salutes*, reports, and enters the vehicle, occupying the right front position.
- (5) Upon the departure of the reviewing party, the senior staff officer commands the staff to **Parade, REST**. After the inspection has been completed, the senior staff officer commands **Staff, ATTENTION** before the return of the commander of troops.
- (6) When the reviewing party approaches the right flank of each unit, the unit commander *faces about* and commands **Company, ATTENTION**. He then *faces* to the front and over his right shoulder commands **Eyes, RIGHT**. On the command **Eyes, RIGHT**, the company commander, executive officer, and platoon leaders execute *eyes right* and *salute*. The guidon bearers execute *eyes right* and *present guidons*.

- NOTES:
1. Platoon leaders give the command **Eyes, RIGHT** and *salute* when the company is in a line formation. The company commander *faces* his unit, but neither he nor his guidon bearer *salute*.
 2. When in battalion mass formations, the battalion commander *faces about* and commands **Battalion, ATTENTION** and **Eyes, RIGHT**, but neither he nor his staff *salute* or execute *eyes right*. The unit commanders, executive officers, platoon leaders, and guidon bearers *salute*. The battalion commander remains *facing* his unit, until the reviewing officer has passed the left front of his unit, at which time he commands **Order, ARMS** and **Parade, REST**. He then commands his staff to **Parade REST** but remains *facing* his unit.

Each soldier turns his head to the right and, as the reviewing officer comes into his line of vision, each soldier follows the officer with his head and eyes, until the reviewing officer reaches the front. At that point, the head and eyes of each soldier remain to the front. As soon as the reviewing officer has cleared the unit, the commander commands **Order, ARMS**. He then *faces about* and commands **Parade, REST**, assumes the position himself, and remains *facing* his unit. The left flank unit remains at *attention* until the reviewing party has cleared the right rear of the unit. Other

commanders remain *facing* to the rear and command their units to **ATTENTION** as the party passes to the rear of their units. They then command **Parade, REST, face** to the front, and assume *parade rest*.

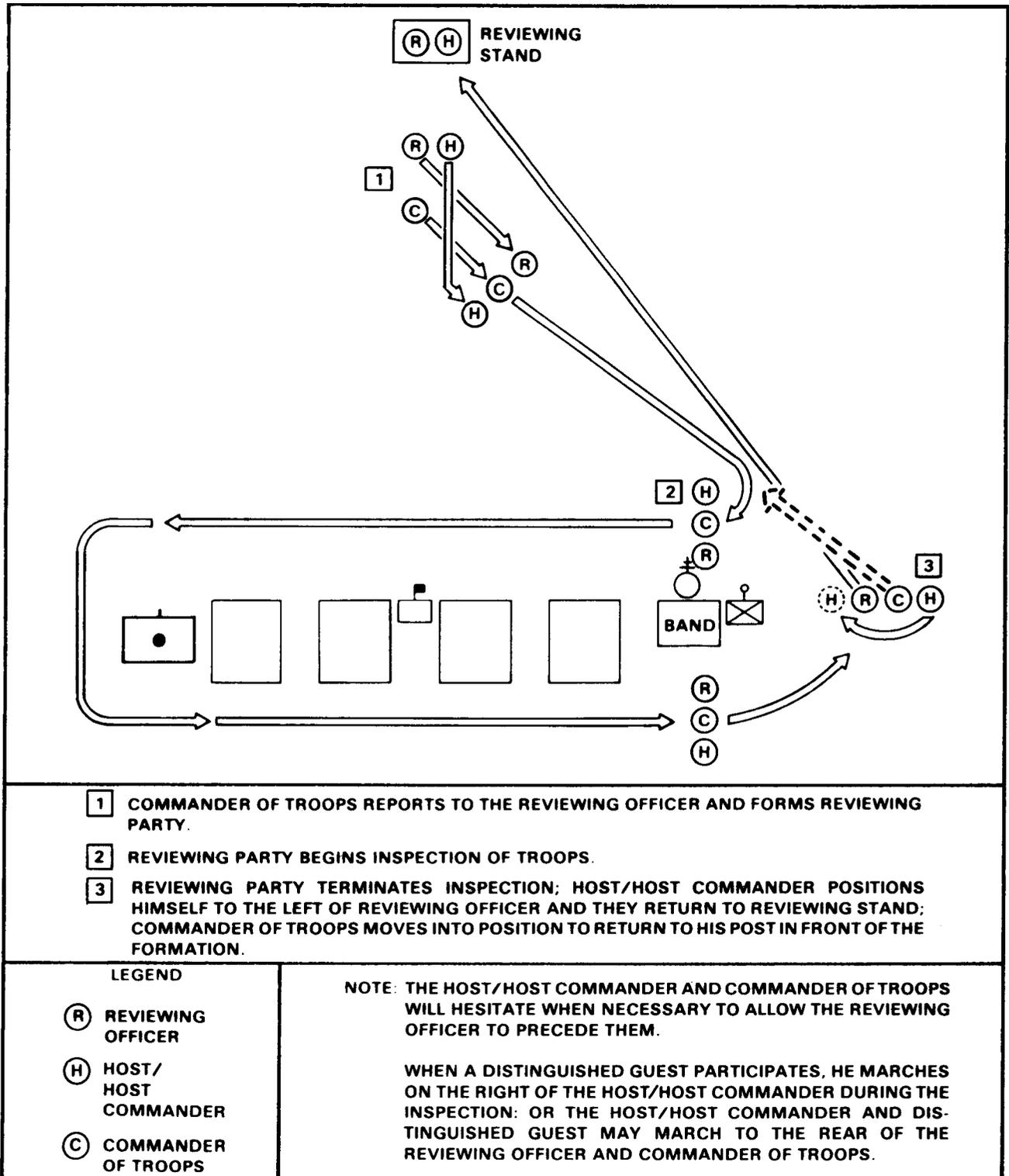


Figure 9-6. Movement of the Reviewing Party

- (7) As the reviewing party approaches the Colors, the commander of troops inconspicuously commands **Present, ARMS** (six steps from the Colors) and **Order, ARMS** (six steps beyond the Colors). They do not *salute* when passing to the rear of the Colors. The Color guard and bearers execute *eyes right*. The organizational color dips (*salutes*).
- (8) After passing in front of the troops (to include the salute battery), the inspection continues along the rear of the troops and terminates at the right flank of the band. The commander of troops commands **Party, HALT**. The bandmaster has the band play softly until the reviewing party members begin *marching* back to their posts. The commander of troops *faces* to the half left in *marching*, takes two steps, *halts*, and *faces about*. The host or host commander repositions himself to the left of the reviewing officer. When the host or host commander is in position, the commander of troops and the reviewing officer exchange *salutes*. Upon termination of the *salutes*, the reviewing officer and host or host commander immediately *face* to the half left in *marching* and return to their posts. The commander of troops hesitates momentarily and then *faces* to the right in *marching* and returns to his post (Figure 9-6).

NOTE: Other ceremonial activities may be integrated into the review at this point. The sequence of events and actions of individuals are discussed in paragraphs 9-4 and 9-5.

d. Honors to the Nation.

- (1) When the reviewing party members have returned to their posts, the commander of troops *faces about* and directs **BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS**. Unit commanders *face about* and command **Company (Battalion), ATTENTION and Present, ARMS**. Each commander then *faces about* and *salutes*. When all units have completed these movements, the commander of troops *faces about* and commands **Present, ARMS** for himself and his staff. On the execution of the *hand salute* by the commander of troops, the band begins to play the National Anthem.
 - (2) The reviewing party and all military spectators *salute* while the National Anthem is being played (Appendix E).
 - (3) Upon completion of the National Anthem, the commander of troops and staff terminate their *salutes* on his command. He then *faces about* and directs **BRING YOUR UNITS TO ORDER ARMS AND PARADE REST**.
 - (4) Unit commanders terminate their *salutes*; *face about*; command **Order, ARMS and Parade, REST**; *face about*; and execute *parade rest*.
 - (5) When the last unit has executed the directive, the commander of troops *faces about* and commands his staff and himself to **Parade, REST**.
- e. **Remarks.** After the commander of troops and his staff have assumed *parade rest*, the reviewing officer, the host or host commander, or the distinguished guest may address the command.

f. March in Review.

- (1) Upon completion of the remarks, the commander of troops commands his staff to **ATTENTION**, *faces about*, and directs **BRING YOUR UNITS TO ATTENTION**. Unit commanders *face about* and command **Company (Battalion), ATTENTION** and *face* back to the front. When the units are at *attention*, the commander of troops *faces* the reviewing officer.
- (2) When the commander of troops has *faced* the reviewing officer, the host or host commander directs **PASS IN REVIEW**.
- (3) The commander of troops *faces about* and directs **PASS IN REVIEW**. The band is then *faced* to the right and *marched* to a position that enables it to move straightforward onto the line of march without an initial *turning* movement, *halts*, and *faces* to the left. The left turn marker should be positioned to minimize the movement of the band (Figure 9-7).

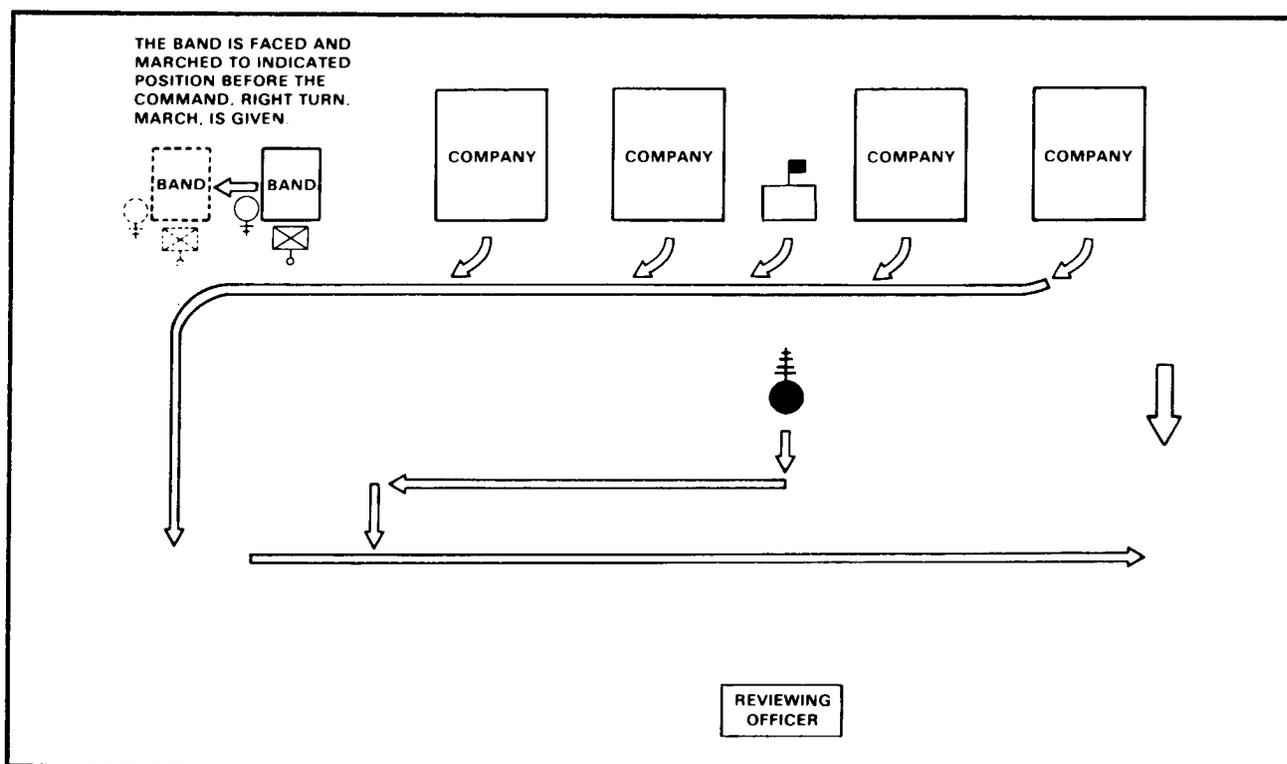


Figure 9-7. March in Review in Column with Units in Mass

- (4) Unit commanders *face* to the right when the commander of troops directs **PASS IN REVIEW**. If weapons are to be carried at *right shoulder arms*, the commander *faces about* and commands **Right shoulder, ARMS**. He then *faces* to the left. The commander next to the band waits until the band moves into position. He then commands **Right turn, MARCH** loud enough for the band to hear. The band takes this command as its signal to begin playing and to *march* forward onto the line of march.

- (5) Other units move out in procession in the same manner and follow in column at the prescribed distance (Figure 9-8). For larger reviews, commanders may command their units (in sequence) to *parade rest* while waiting their turn to move onto the line of march.

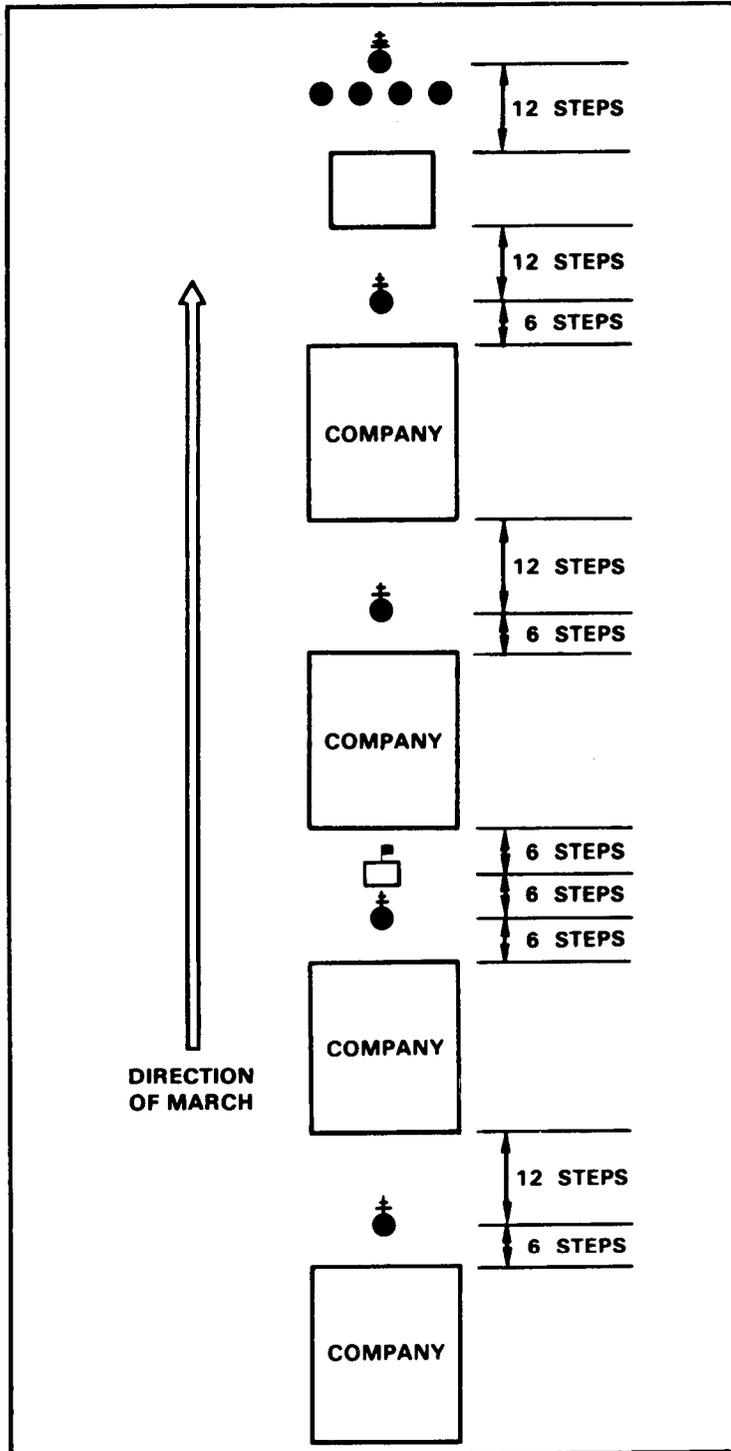


Figure 9-8. Battalion in Column with Companies in Mass

- (6) The band and each following unit change direction at points indicated by markers. The commander commands, **Left turn, MARCH**. The commander *faces about* while *marching* as his unit is making the turn. When his unit has completed the turn, the commander commands, **Forward MARCH**, and *faces* back to the front.
- (7) All commanders, except the commander of troops, move with their staff into positions in the column and at the head of their respective units just before turning onto the reviewing line (Figure 9-9).

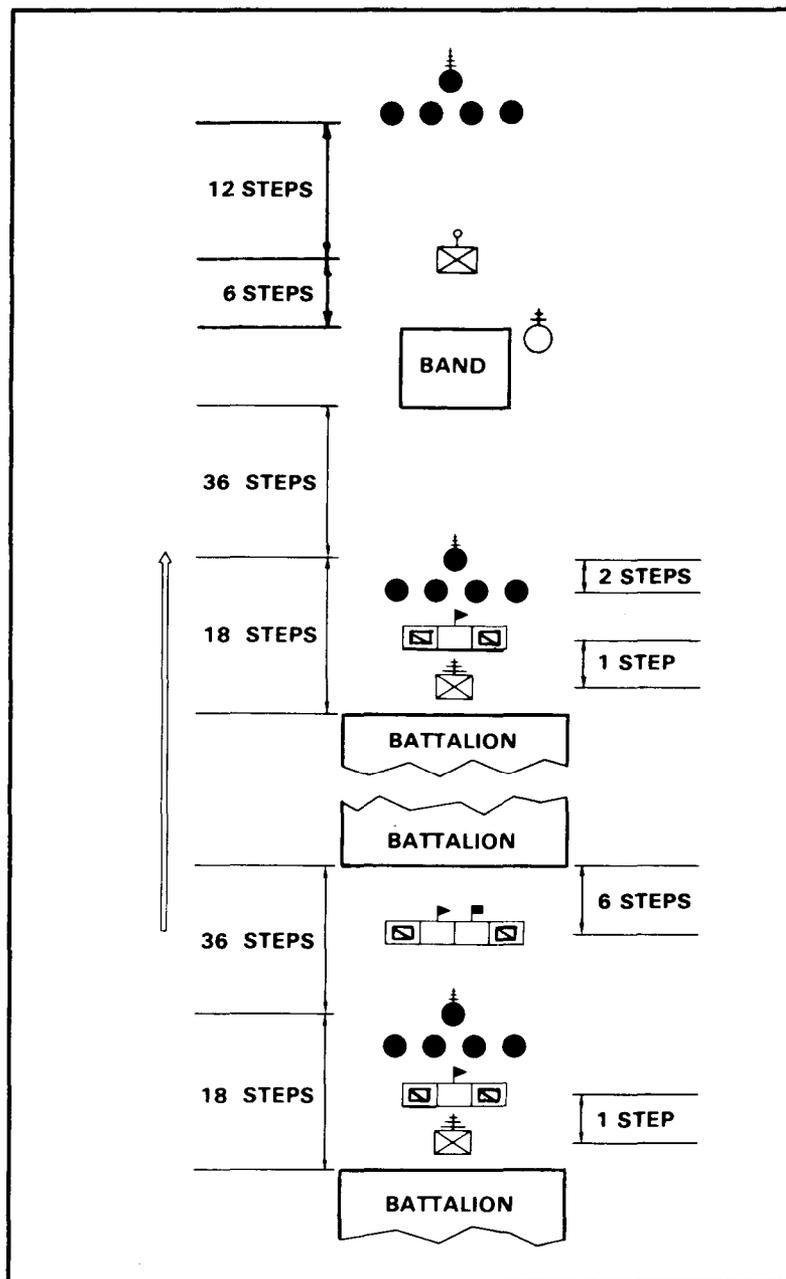


Figure 9-9. Brigade in Column with Battalions in Mass

- (8) The commander of troops and his staff move forward and execute *turning* movements to arrive at a position 12 steps in front of the drum major on the reviewing line.
- (9) On command, the commander of troops, the brigade and battalion commanders, their staffs, and the command sergeant major execute **EYES RIGHT** and *salute* at the *eyes right* marker. The commander commands **Ready, FRONT** and terminates the *salute* when their staffs have reached the *ready front* marker.
- (10) The reviewing officer returns only the *salute* of the commander of troops. (The return of the *salute* by the reviewing officer represents the *salute* for all subordinate commanders. This enables the reviewing officer to observe the review without being interrupted by frequent *salutes*.) The reviewing officer, the host or host commander, their staffs, and military spectators *salute* the National Color when it passes.
- (11) After terminating the *salute*, the commander of troops and his staff (without command) execute three *wheeling* movements and take their post with the commander of troops on line with and to the right of the reviewing officer.
- (12) Troop units execute *eyes right* on command from their company commander or from the center company commander when in battalion mass. Commanders give the preparatory command **Eyes** over their right shoulder two steps from the marker as the right foot strikes the marching surface. The command of execution **RIGHT** is given when the right foot strikes the marching surface again and on line with the marker. On the preparatory command, the guidon bearer executes *raised guidon*. On the command of execution, the company commander, executive officer, and platoon leaders execute *eyes right* and the *hand salute*. The guidon bearer executes *eyes right* and *present guidon*. The right file continues to look straight forward and maintains correct distance. All other members execute *eyes right* and maintain alignment. When the rear of the unit has passed six steps beyond the reviewing officer, company commanders command **Ready** as the left foot strikes the marching surface and **FRONT** the next time the left foot strikes the marching surface. Unit personnel end their *salutes* and turn their heads and eyes to the front. The guidon bearer executes *raised guidon* on the command **Ready** and returns to the *carry* position on the command **FRONT**.
- (13) When passing the reviewing officer, the bandmaster *salutes* and continues to look straight forward, and simultaneously the drum major executes *eyes right* and *salutes*. The other members of the band continue to play marching music without interruption. When the band has passed the reviewing officer, the drum major has the band execute three *left turns* into a position in front of and *facing* the reviewing officer and at least 12 steps from the left flank of the marching troops. As the Colors pass, the bandmaster and drum major *salute* while the band continues to play marching music without interruption.

- (14) As the Color guard passes the reviewing officer, each member, except the right flank man, executes *eyes right* on the command of the senior Color sergeant. The organizational color is *dipped* in *salute*.

g. Conclusion.

- (1) When the last troop element has passed the reviewing stand and has executed *ready front*, the band goes into an eight-bar drum cadence. On the first beat following the drum cadence, the band begins playing (in place) the official version of "The Army Goes Rolling Along," beginning at the introduction. At the appropriate time, the drum major has the band *march* forward and execute a *left turn* onto the reviewing line while continuing to play until the completion of the chorus.

NOTE: The band may play music representative of the command after the last troop element has passed the reviewing stand and before playing "The Army Goes Rolling Along."

- (2) At the completion of the Army song, the commander of troops and the reviewing officer face each other and exchange salutes, thus officially terminating the ceremony.
- (3) It is appropriate for spectators to rise and stand at *attention* while "The Army Goes Rolling Along" is being played.

9-4. Review with Decorations, Awards, and Individual Retirement (Sequence of Events)

NOTES: 1. If the inspection is omitted, the commander of troops (following *order arms* after the presentation and/or honor, or after "To the Color" is played) commands ***Persons to be honored and colors center*** (pause), **MARCH**. The ceremony then continues (as outlined in paragraph 9-4c through o).

2. The procedures mentioned provide latitude for recognition of one or a group of retirees of various grades. However, the host or host commander should consider it appropriate to have the review conducted in the retiree's honor when only one distinguished individual is retiring and allow that individual to participate as the reviewing officer. When the Colors *halt*, the reviewing officer (retiree) positions himself in front of and centered on the Colors *facing* the reviewing stand. After awards are presented by the host, the retiree returns to the reviewing officer's post. If there are several awardees and/or retirees, it may be desirable to have the host or host commander act as the reviewing officer. In such case, the following sequence will apply.
- a. The procedure for the formation of troops, presentation and honors, and inspection remain the same as previously mentioned.
 - b. When the reviewing officer has completed the inspection and returned to his post, the commander of troops *faces about* and directs ***Bring your units to attention***. Unit commanders *face about*, command ***Company (Battalion), ATTENTION***, and *face* back to the front. The commander of troops then commands (loud enough for the band to hear) ***Persons to be honored and colors center*** (pause), **MARCH**.
 - c. On the command **MARCH**, the band begins to play marching music and continues to play until the detachment *halts* in front of the reviewing officer.

- d. The persons to be decorated and retirees are formed at the ready line at correct distance behind the last rank of the color unit. (An alternate position for these personnel may be six steps to the left and on line with the reviewing officer. They then join the detachment after the Colors are brought forward.) They line up from left to right according to the rank of the decoration to be received. Those persons receiving decorations of the same rank take positions according to their military grade. On the command **CENTER**, persons to be decorated execute *right face*. On the command **MARCH**, they *march* forward to clear the right rear of the unit to their front. They then execute *column left, march* six steps in front of the line of company commanders, execute *column left, halt* in a position centered on the Colors, and execute *right face*. The commands **HALT** and **Right, FACE** are given by the last man in the file.
- e. When unit colors or guidons are to be decorated, each is accompanied by its commander and positioned in a single rank five steps in front of the persons to be decorated according to the rank of decorations to be bestowed (the highest ranking decoration on the right). The senior staff officer (battalion) or platoon leader (company) assumes command in the absence of the commander.
- f. On the command **MARCH**, the Colors *march* forward seven steps and *halt* one step in front of the line of company commanders.
- g. The staff of the commander of troops, on the command **CENTER**, executes *right face*. On the command **MARCH**, the staff *marches* forward far enough to provide clearance for the Colors and persons to be honored. The staff then *halts* and executes *left face* on command of the rear staff officer.
- h. The commander of troops *marches* forward and takes his post five steps in front of and centered on the leading element. He *faces* about and commands **Forward, MARCH**. The commander of troops, persons to be honored, and Colors *march* forward. The commander of troops commands **Detachment, HALT** when he is about six steps from the reviewing officer. He then *salutes* and reports “**Sir, The persons and colors to be honored are present.**” The host/host commander returns the *salute* and directs **PRESENT THE COMMAND**.
- i. The commander of troops *faces* to the right in *marching*, passes around the right flank of the persons being honored, and proceeds directly to his post, two steps in front of and centered on his staff. He then directs **BRING YOUR UNITS TO PRESENT ARMS**. Unit commanders *face about* and command **Present, ARMS**. They then *face about* and execute the *hand salute*. The commander of troops then *faces about* and commands **Detachment present, ARMS**; he and his staff come to *present arms* with the detachment.
- j. Honors to the nation are rendered at that time. At the last note of the National Anthem, the commander of troops commands (for himself, his staff, and the detachment) **Detachment order, ARMS**. He then *faces about* and directs **BRING YOUR UNITS TO ORDER ARMS AND PARADE REST**. Unit commanders terminate their *salutes, face about*, and command **Order, ARMS** and **Parade, REST**. They then *face* to the front and assume *parade rest*. The commander of troops *faces about* and commands **Parade, REST**; the commander of troops and his staff execute *parade rest*.

- k. The reviewing officer advances by the most direct route to the right front of the line of persons to be honored. A command sergeant major or designated soldier carrying the awards or certificates positions himself *one step to the rear* and *one 15-inch step to the left* of the reviewing officer. After the citation is read, the award bearer immediately steps forward and passes the award to the reviewing officer. After the award has been presented, the award bearer returns to his original position to the rear of the reviewing officer. The award bearer moves with the reviewing officer as he moves down the line of awardees. As soon as the reviewing party has *halted* in front of the first awardee, a narrator reads the citation. The narrator pauses between citations to permit the reviewing officer time to pin the medal on the person being decorated and move to the next man, or to fasten the streamer on the staff of the guidon or organizational color. As the reviewing officer approaches the guidon to be decorated, the bearer executes *present guidon* so that the reviewing officer may fasten the streamer. The Color bearer lowers the organizational color to be decorated far enough for the reviewing officer to fasten the streamer. The Color bearer gathers the organizational color around the staff so it will not touch the marching surface. He resumes the *carry position* after the streamer has been attached.
- l. When the last award has been presented, the reviewing officer and his party return to their posts.

NOTE: Remarks are made at this time. In some instances, for special ceremonies, the detachment (Colors, awardees) is posted prior to remarks. In this situation, the units are brought to *attention* before the Colors are moved and returned to *parade rest* when the Colors are in their original position.

- m. Upon completion of the remarks, the commander of troops brings his staff to *attention*, *faces about*, and direct **BRING YOUR UNITS TO ATTENTION**. Unit commanders *face about* and command **Company (Battalion), ATTENTION**, and then *face about*. The commander of troops *faces about* and commands **Detachment, POST** (pause), **MARCH**. On the command **POST**, the following occurs simultaneously:
- (1) Colors *reverse march* and *halt*.
 - (2) Awardees and/or retirees execute a *right face*; guidon bearers and/or commanders execute an *about face*.
- n. On the command **MARCH**, Colors and awardees step off and the band begins to play.
- (1) Persons who were decorated *march* forward, execute two *column lefts* and *halt* on line (six steps to the left of the reviewing officer), and execute a *left face*. The commands **HALT** and **Left, FACE** are given by the last man in the file.
 - (2) Colors step off and return to their original posts.
- o. As the Colors pass his position, the commander of troops *faces* himself and his staff to the left and *marches* his staff back to the center of the field and *faces* them to the right. The commander of troops *faces* to the left; when the Colors are in position he then *faces* the reviewing officer.

- p. The host commander directs **PASS IN REVIEW**.
- q. The procedures from this point on are the same as described in paragraph 9-3 e,f, and g.

9-5. Review with Change of Command, Activation or Inactivation (Sequence of Events)

- a. The procedure for this formation of troops, presentation and honors, and the inspection are the same as described in paragraph 9-3.
- b. When the reviewing officer has completed the inspection, the commander of troops *faces about* and directs **BRING YOUR UNITS TO ATTENTION**. Unit commanders *face about* and command **Company (Battalion), ATTENTION**, then they *face about*. When the command has completed the movement, the commander of troops commands **Colors Center** (pause), **MARCH**.
- c. On that command, the Colors are brought forward in the same manner as previously described. Presenting the command and honors to the nation remain the same as previously described, paragraph 9-3d.
- d. On the completion of honors to the nation, the commander of troops commands **Detachment order, ARMS, faces about**, and directs **BRING YOUR UNITS TO ORDER ARMS AND PARADE REST**. Unit commanders terminate their *salutes, face about* and command **Order, ARMS and Parade, REST**. They then *face about* and assume *parade rest*. The commander of troops *faces about* and commands **Parade, REST**; the commander of troops and his staff execute *parade rest*.
- e. As soon as the commander of troops and his staff have executed *parade rest*, the reviewing party moves forward to within four steps of the Colors and *halts*. As the party *marches* forward, the senior commander positions himself between the old and the new commander. The command sergeant major moves from his post (at the rear of the reviewing party) by the most direct route and *halts* directly in front of the organizational color.

NOTE: At the beginning of the ceremony, the outgoing commander should assume the role of host or host commander. The senior official or commander designated to "pass the organizational color" should assume the role of an honored guest or reviewing officer except during that brief portion of the ceremony wherein he may be called upon to act as a host or host commander for the purpose of passing the organizational color. Since the inspection of troops normally occurs early in the ceremony, the incoming commander is also at that time treated as a guest, and is expected to accompany the outgoing commander and senior official during the inspection. After the organizational color has been passed, the incoming commander should assume the role of host or host commander, and the senior official and outgoing commander both become honored guests or reviewing officers at this point and remain as such for the balance of the ceremony (Figure 9-10).

- (1) **Change-of-command ceremonies.** The outgoing commander positions himself four steps in front of his organizational color; the senior commander is directly to his left. The old and new commanders then take one step forward and execute *facing* movements so that they are *facing* each other.

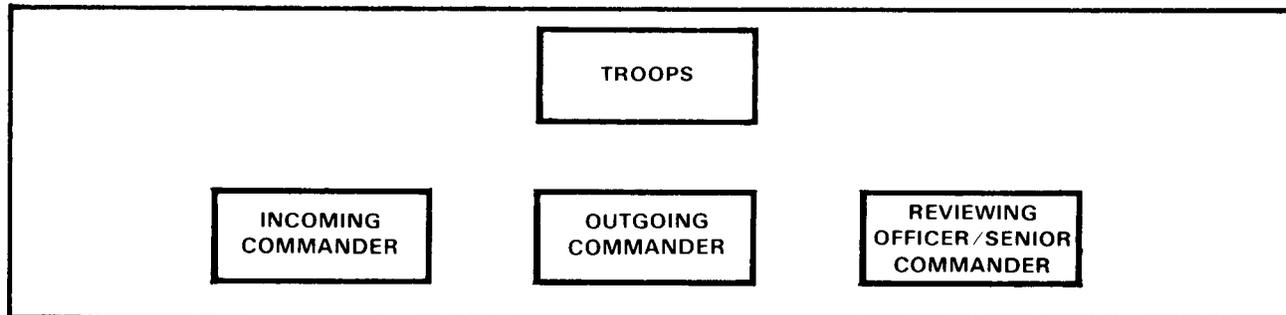


Figure 9-10. Reviewing Party for Change of Command

The command sergeant major removes the organizational color from the Color bearer's sling (with his right hand above his left hand), and *faces about*. The narrator reads the assumption-of-command order. Upon completion of the reading, the command sergeant major steps forward and presents the organizational color to the outgoing commander (1), who grasps the organizational color with the left hand above his right hand. The outgoing commander passes the organizational color to the senior commander (2), who grasps the color with his right hand above his left hand and, in turn, passes the organizational color to the new commander (3), who grasps the organizational color with his left hand above his right hand. The incoming commander passes the organizational color to the command sergeant major (4) who grasps it with his right hand above his left hand, *faces about* and returns the organizational color to the Color bearer's sling (Figure 9-11). As the command sergeant major *faces about*, both commanders then execute *facing* movements back to their original direction *facing* the Colors. The command sergeant major and the reviewing party *face about* and return to their post. Procedures from this point forward are the same as previously described, paragraph 9-4 m-o.

- NOTE: 1. This procedure allows the organizational color to be over the heart of the incoming and outgoing commanders.
2. For a company level change of command, the reviewing party is lined up the same as in larger units. The guidon takes the place of the organizational color and the first sergeant replaces the command sergeant major. The guidon is passed in the same manner as the organizational color. The sequence of events remains the same with modifications made to fit available assets.
- (2) **Activation ceremonies.** The position of the senior commander is four steps in front of the Color bearer (with an empty sling for the organizational color of the unit to be activated) with the unit commander to his left. The command sergeant major moves from his post with the cased organizational color and positions himself in front of and *facing* the senior commander. The narrator reads the activation order. Upon completion of the reading, the command sergeant major presents the cased organizational color to the senior commander and steps backward. The senior commander lowers the cased organizational color to allow the command sergeant major to uncase the organizational color. The command sergeant major folds the case and places it inside the Color bearer's cartridge belt (rear center). With the organizational color uncased, the senior commander rotates the staff

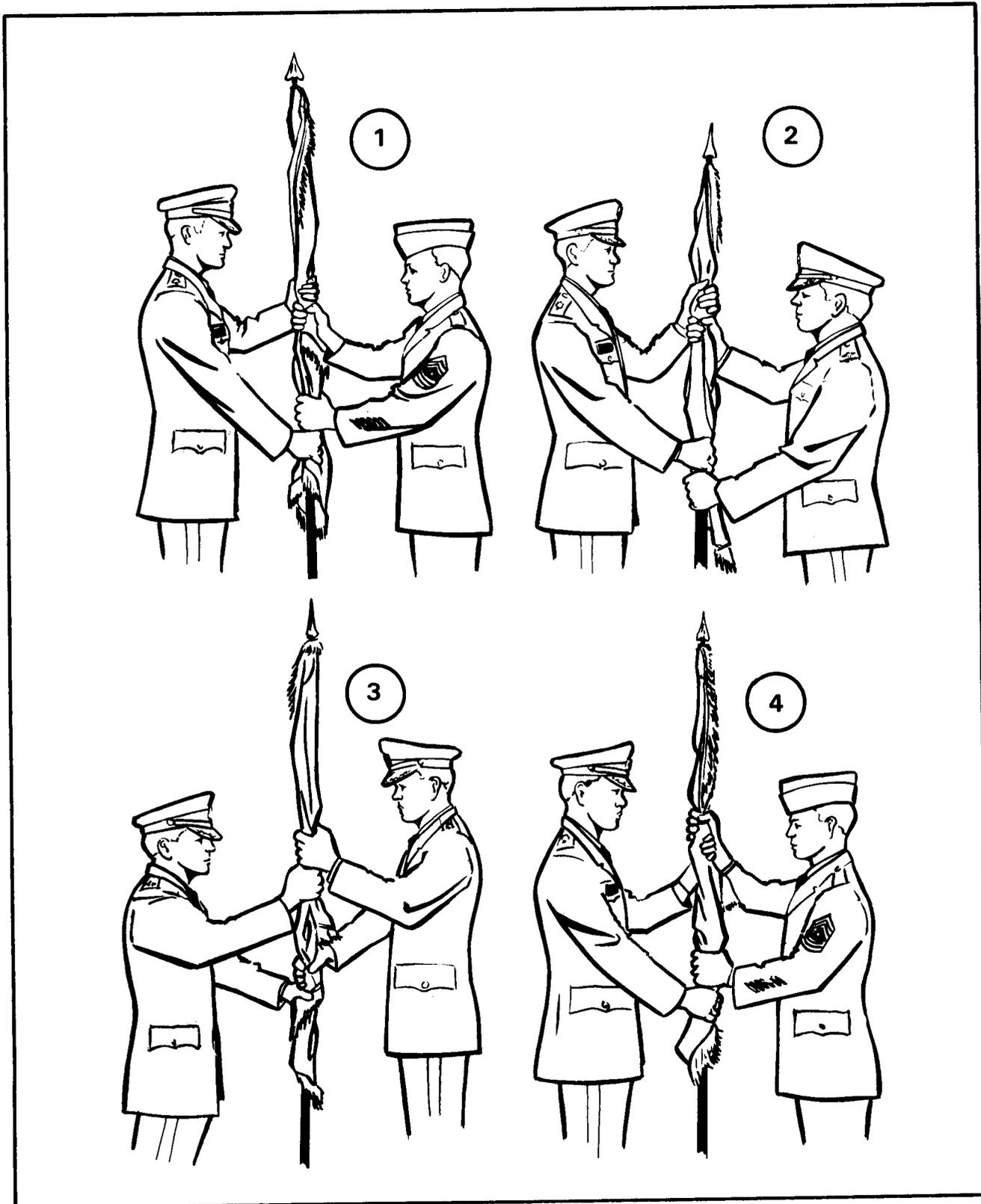


Figure 9-11. Passing of Organizational Color for Change of Command

to allow the organizational color to unfurl and drape freely. The senior commander presents the organizational color to the commander of the unit to be activated. The command sergeant major steps forward and accepts the organizational color from the unit commander and places it in the Color bearer's sling. When the command sergeant major *faces about*, the reviewing party *faces about* and returns to the reviewing stand. The command sergeant major returns to his original post. Procedures from this point forward are the same as previously described in paragraph 9-4, m-o.

- (3) ***Inactivation ceremonies.*** The position of the commander is four steps in front of the organizational color. The command sergeant major moves from his post and positions himself in front of the organizational color. He moves the organizational color from the bearer's sling and *faces about*. The narrator reads the inactivation order. Upon completion of the reading, the command sergeant major presents the organizational color to the commander and steps backward. The organizational color is grasped by the commanders and the command sergeant major as described for change-of-command ceremonies. The commander rotates and lowers the organizational color, allowing the command sergeant major to case the organizational color. Upon completion of the casing, the commander presents the cased organizational color to the senior commander and the command sergeant major steps forward and accepts the organizational color from the senior commander. The reviewing party *faces about* and returns to the reviewing stand. The command sergeant major hands the cased organizational color to a designated soldier who *marches* from the field and the command sergeant major returns to his post. The Color bearer of the inactivated unit *marches* with the Color guard for the remainder of the ceremony with an empty sling. The procedures from this point forward are the same as previously described in paragraph 9-4, m-o.

9-6. Review with Retreat (Sequence of Events)

- a. The formation of troops and presentation and honors are the same as previously described, paragraph 9-2.
- b. At the completion of the presentation and honors to the reviewing officer, the commander of troops commands his staff to **Order ARMS**, *faces about*, and directs **BRING YOUR UNITS TO ORDER ARMS AND PARADE REST**. Unit commanders terminate their *salutes*, *face about*, and command **Order, ARMS** and **Parade, REST**. They then *face about* and assume *parade rest*. The commander of troops directs **SOUND RETREAT**, *faces about*, and commands his staff to **Parade, REST**. As soon as the commander of troops and his staff are at *parade rest*, the band sounds retreat. At the conclusion of retreat, the commander of troops commands his staff to **ATTENTION**, *faces* the troops, and directs **BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS**. When the units have completed these movements, he then *faces* the reviewing officer and commands his staff to **Present, ARMS**. This is the signal for the band to play "To the Color."

- c. When the ceremony is held on an Army post, the cannon is fired on the last note of "Retreat," and the flag is lowered while "To the Color" is played. (See Appendix E regarding appropriate procedures.)
- d. The reviewing officer and his staff stand at *attention* during the sounding of the retreat. On the first note of "To the Color," they *salute* and hold the *salute* until the last note is played.
- e. On the last note of the music, the commander of troops commands **Order, ARMS** for himself and his staff, *faces about*, and directs **BRING YOUR UNITS TO ORDER ARMS AND PARADE REST**. When the units have completed these movements, the commander of troops then *faces* the reviewing officer.
- f. The review then proceeds with the inspection as in a normal review.

9-7. Special Review

- a. A special review is conducted by a composite or representative unit and serves the same purposes as a standard review when a larger formation is not practical. The composite unit normally consists of a band, Colors, two or more platoons, and a salute battery (when appropriate).
- b. The reduced formation is not a reason to eliminate any of the components of a review or change their sequence.
- c. A special review is essentially the same as a battalion or larger unit review, except:
 - (1) The troops are formed on a final line.
 - (2) *Attention* and adjutant's call are not sounded.
 - (3) Neither the adjutant nor a staff participate.
 - (4) Unit guidons are not used in this formation. (Organizational colors represent the unit conducting the review.)
 - (5) The commander of troops gives commands rather than directives.
 - (6) The band positions itself in front of the reviewing officer by executing a *left turn* at a point midway between the final line and the reviewing line, and then *turns right* when on line and centered on the reviewing officer.
 - (7) Platoons pass the reviewing stand in line formation rather than column formation.
 - (8) On the directive **Pass in review** the commander of troops commands **Right FACE (Right shoulder, ARMS, if appropriate); Forward, MARCH**. The band steps off playing a march on the command of **Forward, MARCH**. Platoon leaders remain six steps to the front of and centered on their platoons. Platoon sergeants remain one step to the rear of and centered on their platoon.

- (9) Platoon leaders command **Column left, MARCH** at the first turn marker and **Left flank, MARCH** when centered on the reviewing line.
- d. Indoor ceremonies retain the same sequence as a normal review, excluding elements that are precluded because of space. Normally, a pass in review is not possible indoors.

Section II PARADES

9-8. General

- a. The term parade had various meanings to Continental Army troops camped at Valley Forge. It could mean to form, march, and drill. Present day parade procedures originated from the daily activities conducted then to form, organize, instruct, and issue parole and countersign words to the various guards on duty (outpost, picket, camp, and quarters). Early parades also enabled commanders to give special instructions to subordinate leaders and to make command announcements. In the US Army Regulations of 1863, reviews were a type of parade, and “dress parades” were conducted daily, except on extraordinary and urgent occasions. The parade remains basically the same as the review except that it has retained its original intent — a method whereby unit commanders could inspect troops, present awards, and issue information. The sequence of a parade has the following steps — formation of troops, sound off by a band, honors to the nation, presentation, manual of arms, report, orders published, officers center, pass in review.
- b. Battalion and brigade parades are opened by adjutant’s call sounded on a trumpet. This call has opened parades of the American forces for over 150 years. After some preliminaries, the adjutant directs **SOUND OFF** and the band plays three chords. Having sounded off, the band *marches* in front of the troops and then *countermarches* to its original position. This *march* across the front of the line is said to have originated with the Crusades (A.D. 1095 to 1260). The troops offering themselves for holy service were drawn up in a long formation and the band countermarched only before those chosen to serve. In American ceremonies, the sound off has been handed down as a ceremonial tradition.
- c. After the band sounds off, the commanding officer may, if he wishes, give the troops some facings or movements of the manual of arms. This was the traditional way in which he established control over his command, and it has been practiced in the United States since the revolutionary war.
- d. Parades in the revolutionary army were usually held at “Troops” or about 8 o’clock in the morning and was the time used for sergeants to call the roll and report it to the adjutant.
- e. After the sergeants had returned to their posts, the commander directed that necessary orders and information be reported. After the adjutant had read the orders, he announced “**Parade is dismissed.**” At that time, officers moved

to a position centered on the commanding officer. As the commander gave specific instructions to the officers, the first sergeants would march their units back to their respective company areas where they would be dismissed.

9-9. Preparation

The appearance and movement of troops in formation are the primary characteristics of a parade. The preparation and organization of troops for a parade are similar to that for a review. In a parade, since the commander of troops is also the reviewing officer, the distance between the troops and the commander is greater than that for a review. Other differences are that the band conducts *sound off*, the inspection is omitted, a report is rendered, orders are published, and officers and guidons are *marched* forward and centered on the commander. If retreat is scheduled, honors to the nation are conducted concurrently with retreat.

9-10. Ceremonial Battalion Parade

a. Formation of Troops.

- (1) Units are moved to their positions on the ready line in the most convenient manner. The commander prescribes the routes, sequence, and time of arrival on the ready line. He and his staff take their posts prior to adjutant's call.
- (2) The procedure for moving from the ready line to the final line is the same as for a review.

b. Sound Off.

- (1) After the battalion has been formed, aligned, and given *parade rest* on the final line, the adjutant directs **SOUND OFF** and assumes the position of *parade rest*. He remains *facing* the formation.
- (2) At the directive *sound off*, the band plays three *sound off* chords. At the conclusion of the third chord, the band moves forward playing a march in quick time. The band executes a *left turn* to *march* across the front of the troops. At the left of the line of troops, the band *countermarches* and returns over the same ground to the right of the line. After the band has passed beyond the right of the troops, it executes a *right turn*, *countermarches* again, and *halts* in its original position. When the band has *halted*, it will cease playing at the next convenient place in the music and will again play the three *sound off* chords. (Trooping the line by the band may be eliminated when ceremonies are conducted indoors during inclement weather and space is limited).

NOTE: Retreat, when scheduled, is integrated at this point. Upon completion of the *sound off* chords, the band pauses briefly and then plays retreat (by the trumpet section) without a command from the adjutant. Upon completion of retreat, the adjutant comes to *attention* and directs **BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS**. The adjutant *faces about* and *salutes*. At the conclusion of "To the Color" or the National Anthem, the adjutant comes to *order arms* and *faces about* and directs **BRING YOUR UNITS TO ORDER ARMS**. After the last unit comes to *order arms*, the adjutant *faces about*. The commander and his staff assume **PARADE REST, ATTENTION, PRESENT ARMS**, and **ORDER ARMS** with the adjutant. The adjutant's *salute* is the signal for the band to play "To the Color" or the National Anthem.

c. **Honors to the Nation.**

- (1) If retreat is not conducted, the adjutant (after the band has completed *sound off*) assumes the position of *attention* and directs **BRING YOUR UNITS TO ATTENTION AND PRESENT ARMS.**
- (2) Unit commanders assume the position of *attention, face about*, and command **Company, ATTENTION, Present, ARMS.** They *face about* and *salute*.
- (3) When all units are at *present arms*, the adjutant *faces about* and *salutes*. This is the signal for the band to play the National Anthem.
- (4) The battalion commander and his staff execute **Present, ARMS** on his command on the first note of the music.

d. **Presentation.**

- (1) Upon completion of the National Anthem, the battalion commander and his staff execute **Order, ARMS** on his command. The adjutant terminates his *salute, faces about*, and directs **BRING YOUR UNITS TO ORDER ARMS.**
- (2) Unit commanders terminate their *salute, face about*, command **Order, ARMS**, and then *face* (back) to the front.
- (3) When all units are at *order arms*, the adjutant *faces about, salutes*, and reports **“Sir, The parade is formed.”**
- (4) The battalion commander returns the *salute* and commands **POST.** The adjutant *marches* forward, passes by the battalion commander’s right, and takes his post as the right flank member of the staff.

e. **Manual of Arms.**

- (1) After the adjutant has joined the staff, the battalion commander commands such movements in the manual of arms as he may desire.
- (2) When desired, the commander may direct, rather than command, **HAVE YOUR UNITS EXECUTE THE MANUAL OF ARMS.** The unit commanders in sequence from right to left command **Right shoulder, ARMS; Port, ARMS; Left shoulder, ARMS; Order, ARMS.** When the unit on the right has completed all of the movements, the next unit then begins and so on until the last unit has completed the movements.

f. **Report.**

- (1) When all units have completed the manual of arms, the battalion commander then directs **RECEIVE THE REPORT.**
- (2) The adjutant returns to his position at the center of the command and commands **REPORT.** Unit commanders in succession, from right to left, *salute* and report “_____ **Company, All present or accounted for.**” The adjutant returns each commander’s *salute*.
- (3) After receiving the report, the adjutant *faces about, salutes*, and reports **“Sir, All present or accounted for.”**

g. Publishing of Orders.

- (1) The battalion commander returns the *salute* and directs **PUBLISH THE ORDERS.**
- (2) The adjutant *faces about* and directs **ATTENTION TO ORDERS** (he then reads the orders).

h. Officers Center March.

- (1) After reading the orders, the adjutant directs **BRING YOUR UNITS TO PARADE REST.**
- (2) Unit commanders *face about* and command **Parade, REST.** They then *face about* and come to *parade rest*.
- (3) When all units are at *parade rest*, the adjutant commands (loud enough for the band to hear) **Officers** (pause), **Center** (long pause), **MARCH.** He then *faces about* and takes his post with the staff.
 - (a) On the command **Officers**, all officers come to *attention* and guidon bearers come to *carry guidon*.
 - (b) On the command **Center**, when companies are in mass formation, the company commanders and guidon bearers *face* to the center. Officers commanding platoons move one step forward and *face* to the center. Executive officers move through the interval between units nearest to the center and take their posts in the column formed by the platoon leaders.
 - (c) At the command **MARCH**, the band plays marching music and continues to play until the officers have *halted* in front of the commander. Officers and guidon bearers close to the center, *halt*, and individually *face* to the front. Company commanders, when moving to the center, *face* half right or half left in *marching, march* to the front, and close on a line four steps in advance of the line of guidon bearers. The guidon bearers close on their own line, each taking a post to the rear of his company commander. All other officers close on the line of platoon leaders (Figure 9-12).

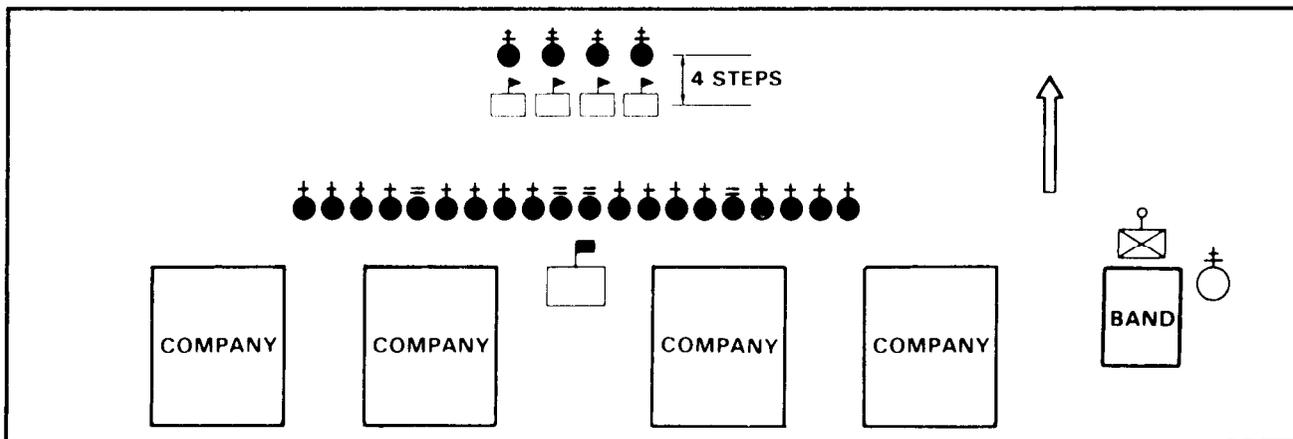


Figure 9-12. Position of Key Personnel After the Command *Officers, Center, MARCH*

- (4) After the officers and guidon bearers have closed and *faced* to the front, the senior company commander commands **Forward, MARCH**. The center officer of the leading rank is the guide. The officers and guidon bearers are *halted* with the leading rank six steps from the battalion commander, and they *salute*. The commands **HALT** and **Present ARMS** are given by the senior company commander. The battalion commander returns the *salute*. On the command **Order, ARMS** by the senior company commander, the officers execute *order arms* and the guidon bearers execute *carry guidon*.
 - (5) The battalion commander gives such instruction as he deems necessary and then commands **Officers, Post** (pause), **MARCH**.
 - (a) At the command **Post**, all officers and guidon bearers *face about*.
 - (b) At the command of execution **MARCH** the band begins to play and officers and guidon bearers step off.
 - (6) The senior commander commands **Officers, HALT**. He *halts* the leading rank in line, three steps from the line of companies. He then commands **Post** (pause), **MARCH**.
 - (a) At the command **Post**, the officers and guidon bearers *face* outward.
 - (b) At the command **MARCH**, the officers and guidon bearers step off and return to their posts and come to *parade rest*. The music ceases when the last officer has taken his post and come to *parade rest*.
 - (7) During the execution of *officers center* and *officers post*, except when *saluting*, all guidon bearers remain at *carry guidon*.
- i. **Pass in Review.**
- (1) When all officers have returned to their posts and the band has stopped playing, the battalion commander directs **BRING YOUR UNITS TO ATTENTION**.
 - (2) Unit commanders assume the position of *attention, face about*, and command **Company, ATTENTION**. Then they *face about*.
 - (3) When all units are at *attention*, the battalion commander directs **PASS IN REVIEW**.
 - (4) The battalion *passes in review* in the same manner as prescribed for a review except the units render honors when six steps to the left of the commander of troops and staff, and terminate honors when the unit is six steps to the right of the commander of troops and staff. The commander of troops and staff then assume the role of the reviewing party at their location on the field.
- j. **Conclusion.**
- (1) When the last element of troops has passed the reviewing stand and executed *ready front*, the band ceases playing and goes immediately into an eight-bar drum cadence. On the first beat following drum cadence, the band begins playing (in place) the official version of "The Army Goes Rolling Along," beginning at the introduction. On the second time through letter

A (or ninth bar), the drum major has the band *march* forward and execute a *left turn* onto the reviewing line while continuing to play until the completion of the chorus.

- (2) The completion of “The Army Goes Rolling Along” terminates the ceremony.
- (3) It is appropriate for spectators to rise and stand at the position of *attention* while “The Army Goes Rolling Along” is being played.

9-11. Ceremonial Brigade Parade

- a. The brigade ordinarily is formed in line with battalions in mass formations. The parade is the same as the ceremonial battalion parade with the following exceptions:
 - (1) The brigade commander is substituted for battalion commander, and brigade for battalion, in the description.
 - (2) In moving across the front of the brigade, the band passes in front of the line of battalion commanders during the *sound off*.
- b. The battalions execute *present arms, order arms, parade rest*, and come to *attention* on the command of execution of their respective commanders. Reports are made by the battalion commanders instead of company commanders.
- c. At the command of execution **MARCH**, of **Officers, Center, MARCH**, the battalion commanders, their staffs, and Colors close on the line of battalion commanders and staffs. The company commanders *face* to the half right or half left in *marching* and close on a line four steps to the rear of the battalion color. The guidon bearers *face* half right or half left in *marching* and close on a line four steps back of the company commanders. The other officers *face* half right or half left in *marching* and close on a line four steps in back of the guidon bearers. The command sergeant major remains in place and assumes command of the battalion.
- d. The officers, guidon bearers, and Colors having closed and *faced* to the front, the senior battalion commander commands **Forward, MARCH**. The center officer of the leading rank is the guide. On the command of the senior battalion commander, the officers, guidon bearers, and Colors are *halted* with the leading ranks six steps from the brigade commander. They *salute* the brigade commander; he returns the *salute*. The commands **Present, ARMS** and **Order, ARMS** are given by the senior battalion commander.
- e. The brigade commander commands **Officers, Post** (pause), **MARCH**. On the command **Post**, the Colors execute *reverse march*. All others execute *about face*. On the command of execution **MARCH**, the officers, Colors, and guidon bearers *march* forward. The senior battalion commander commands **Officers, HALT** so that the rank of battalion commanders is on line with its original position. The senior battalion commander then commands **Post** (pause), **MARCH**. On the command **Post**, the battalion commanders and staffs *face* outward, the battalion Color guard executes *wheeling* movements, and on the command of execution **MARCH** the color guard *marches* back to its original position. The company commanders, guidon bearers, and other officers *face*

to the half right or half left in *marching* and move back to their original positions.

9-12. Street Parades

- a. For street parades, troops are formed and *marched* in the most convenient manner. Street parades may include military vehicles. Towed or transported weapons add to the drama of a street parade. Cargo vehicles are included only when it is desired to increase the size of the display.
- b. Practical formations for street parades are:
 - (1) Columns of threes and fours.
 - (2) Two or more columns of threes and fours abreast.
 - (3) Mass formation.
- c. The vehicles move in a single column or column of twos, threes, or fours abreast, as the width of the street permits.
- d. In order to keep military units in the same cadence, units should not *march* between two bands.

Section III HONOR GUARDS

9-13. General

- a. In the Continental Army, honor guards were used as a protective measure and as a means of showing the improvement in discipline in the newly formed army. They were probably selected specifically for their size and strength and maybe their proven prowess in combat. Today, the honor guard formation is a special courtesy to visiting dignitaries.
- b. Members of the guard are selected for their soldierly appearance and superior discipline. An honor guard consists of a band, Colors, salute battery (when available and appropriate), and a formation of troops. Honor guards render personal honors to persons of high military or civilian rank or position upon arrival or departure from a military command. Honor guards are not a substitute for those ceremonies appropriate in a review or parade.
- c. An honor guard should not be so large as to compromise the exceptional standards required of honor guards. Uniforms will be those prescribed in Army regulations and tables of allowance.
- d. The senior commander or his appointed representative is the host and takes part in the ceremony. He is briefed on the sequence of events and advises the person to be honored of actions that will take place.
- e. Prior to the arrival of the person(s) to be honored, the honor guard commander positions the band, formation of troops, and salute battery from right to left in that order. The troops are formed in line of companies or platoons with

the Colors centered. When conditions dictate, the salute battery may be located separately but its control and purpose must not be impaired.

9-14. Sequence of Events and Individual Actions

- a. At the approach of the person(s) to be honored, the honor guard commander *faces about* and commands **Honor guard, ATTENTION** and then *faces about*. The host welcomes the person(s) to be honored on arrival, escorts him to the position not more than 20 steps in front of and *facing* the honor guard commander, and takes his position on the guest's left. When the person(s) to be honored has *halted* in his position, the honor guard commander *faces about*, commands **Present, ARMS**, *faces about*, and *salutes*.
- b. As the honor guard commander executes the *hand salute*, the band begins the appropriate honors. When a salute battery is employed, the first round is fired simultaneously with the first note of the music and remaining rounds are fired at three-second intervals. All military personnel in the vicinity of the honor guard formation, except those on security duty, *salute* during the firing of the *cannon salute* and the rendering of honors (AR 600-25).

NOTE: If a foreign dignitary's honors include his national anthem, the sequence of the ceremony is: honors, inspection, and the "Army Goes Rolling Along" concluding the ceremony.

- c. On the completion of the honors, the honor guard commander terminates his *salute*, *faces about*, and commands **Order, ARMS**. He then *faces about*.
- d. At this time, the honoree(s) and host *march* forward and *halt* three steps from the honor guard commander. The honor guard commander *salutes* and reports **"Sir, The honor guard is prepared for inspection."** The band begins to play appropriate music upon the *salute* of the guard commander and continues to play until the members of the reviewing party have returned to their posts. The guard commander then guides the honoree(s) and host to the right of the band. The inspecting party passes along the front and rear of the line of troops, to include the salute battery (if used), with the option of omitting the salute battery from the inspection if its distance from the remainder of the honor guard is prohibitive.
- e. The honor guard commander takes a position on the right of the person(s) honored and guides him through the inspection. The host takes a position on the right of the honor guard commander.
- f. The inspection begins at the right of the band. The inspecting party passes along the front rank of troops. Ranks are not opened; the individual members of the honor guard do not come to *inspection arms* or execute *eyes right*.
- g. The members of the inspecting party render *hand salutes* when they pass in front of the Colors.
- h. The inspection terminates at the right flank of the band. The honor guard commander commands **Party, HALT**. The bandmaster has the band to play softly until the reviewing party members begin *marching* back to their posts. The honor guard commander *faces* to the half left in *marching*, takes two steps, *halts*, and *faces about*. The host repositions himself to the left of the

honoree(s). When the host is in position, the honor guard commander and the honoree(s) exchange *salutes*. Upon termination of the *salutes*, the honoree(s) and the host immediately *face* to the half left in *marching* and return to their posts. The honor guard commander hesitates momentarily, then *faces* to the right in *marching*, and returns to his post.

- i. After the inspection is terminated and the honoree(s) and host return to their positions, the honor guard is given **Present, ARMS** and the band plays the National Anthem. If the honoree(s) is a foreign dignitary, the national anthem of his country is played first, followed by an approximate three-second drum roll and the playing of “The Star-Spangled Banner.”
- j. When “The Star-Spangled Banner” ends, the command **Order, ARMS** is given. The honor guard commander *faces about* after the command for *order arms* is given and remains at *attention* while the band plays one chorus of “The Army Goes Rolling Along,” beginning at the introduction. At the completion of “The Army Goes Rolling Along,” the honor guards commander *salutes* and announces “**Sir, This concludes the ceremony.**” The honor guard remains at *attention* until the honoree(s) has departed. The band may play incidental background music while the honoree(s) is being introduced to the staff and other guests.

9-15. Honor Cordon Ceremonies

- a. In addition to a scheduled honor guard ceremony, honor cordon ceremonies may be used when welcoming or bidding farewell to distinguished visitors. The ceremony consists of a select group of soldiers with characteristics associated with honor guards, designated to honor and provide security at the immediate arrival or departure site.
- b. The honor cordon normally consists of two squads, a senior sergeant, a cordon commander, and a host. When deemed appropriate, the commander may elect to use a band, Colors, and distinguishing flags.
 - (1) **Arrival.** Upon arrival of the craft or vehicle, the cordon is *marched* to a position near the exit (ramp) in two columns, centered on the exit, *faced* to the center, and dressed with about three steps distance between the ranks. As the honored guest(s) and greeting party depart the immediate vicinity of the exit, and approach within three steps of the host, the cordon commander commands **Present, ARMS**, and the entire cordon *salutes* simultaneously. After the honored guest(s) and all greeting party members have cleared the formation, the cordon commander commands **Order, ARMS**, and the cordon members come to *order arms* simultaneously (Figure 9-13).
 - (2) **Departure.** The formation for the honor cordon upon departure is basically the same as that described upon arrival, except the cordon commander and the senior sergeant position themselves on the flank of the formation away from the departure site. At the approach (about three steps) of the honored guest(s) and host, the cordon commander commands **Present, ARMS**, and the cordon *salutes* simultaneously. After the honored guest

has entered the conveyance, the cordon commander commands **Order, ARMS** and remains in place until the conveyance has departed. If it is an aircraft, the cordon commander commands **Order, ARMS; Guards, FACE**, and the guards *face* toward the cordon commander. The honor cordon departs the area.

- c. When a band and Colors are a part of the arrival or departure ceremonies, they are positioned as shown in Figure 9-13. The band plays appropriate music during the ceremony. The organizational color is dipped in *salute* when the honored guest(s) approaches to within six steps. After he passes, it is returned to the *carry* position. As soon as the guest(s) has entered the conveyance during a departure ceremony, the Colors and distinguishing flags depart the area with the honor cordon.

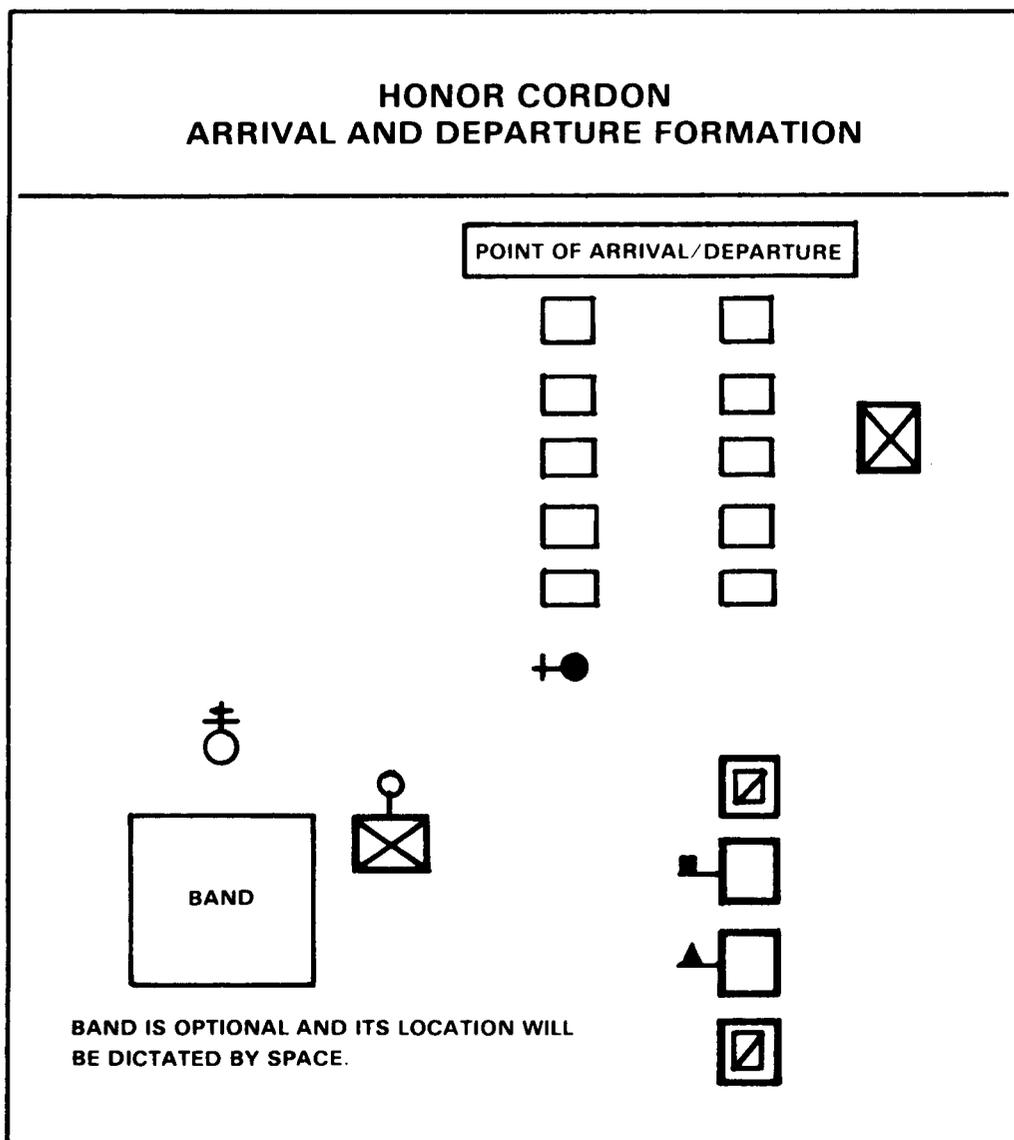


Figure 9-13. Honor Cordon Formations

Section IV

COMMAND RETREAT

9-16. General

In the 18th century, command retreat was a daily occurrence, not to honor the flag but as a signal for units to call the roll as a final accounting before reveille the following morning.

9-17. Meaning

Command retreat is a ceremony conducted with all members of the command present. Normally, it is conducted by a battalion or larger unit.

9-18. Sequence of Events

- a. The unit is formed in line formation *facing* the flag (if possible). Subunits may be in mass formation.
- b. Subunits are brought to *attention* at the approach of the commander and his staff, or at a predesignated signal.
- c. The commander of troops forms his staff in line, takes his position two steps in front of the staff, and *marches* them to a position centered on and in front of the line of troops. He gives the proper commands to have himself and his staff *facing* the line of troops when *halted*.
- d. The adjutant, as soon as the staff is *halted* and without command, moves from his position with the staff to a position midway between the commander of troops and the line of unit commanders.
- e. The adjutant commands **REPORT**. All unit commanders *salute* and report in succession from right to left "**Sir** _____ **company all present or accounted for.**" The adjutant returns each *salute*.
- f. The adjutant then commands **Present, ARMS, faces about, salutes**, and reports to the commander of troops "**Sir, All present or accounted for.**"
- g. The commander of troops returns the *salute* and directs **POST**.
- h. The adjutant moves to his position with the staff.
- i. The commander of troops commands **Order, ARMS**.
- j. The left flank member of the staff gives the commands to move the staff from behind the commander of troops to a position two steps in front of the commander of troops.
- k. The commander of troops commands **Parade, REST**. If a band or field music is to be used, the commander comes to *attention* at the appointed time and commands **SOUND RETREAT**. He then returns to *parade rest*.
- l. On the last note of "Retreat," the evening gun is fired, the commander of troops commands **Battalion, ATTENTION** and **Present, ARMS**. He then executes *about face* and commands himself and his staff to **Present, ARMS**.

The commander's *salute* is the signal for the band to begin playing "To the Color" or the National Anthem as the flag is lowered.

- m. After the last note of music, the commander of troops commands himself and his staff to **Order, ARMS, faces about**, commands **Order, ARMS** and directs **TAKE CHARGE OF YOUR UNITS**. The unit commanders render the *hand salute*. The commander of troops returns all *salutes* with one *salute*.
- n. The commander of troops *marches* his staff away or *dismisses* them at this time.

Section V

COMMAND REVEILLE

9-19. General

Command reveille was conducted as **Troop** in 1812 and designed to muster the unit or for roll call.

9-20. Meaning

Today, command reveille is conducted with all members of the command present. Normally, command reveille is conducted by a battalion or larger unit.

9-21. Sequence of Events

- a. The unit is formed in line formation *facing* the flag, if possible. Subunits may be in mass formation.
- b. Subunits are commanded to *attention* at the approach of the commander and his staff.
- c. The commander of troops takes his post two steps in front of and centered on his staff, commands **Forward, MARCH** and *marches* his staff to a position centered on and in front of the line of troops. The commander of troops gives the proper commands to *halt* his staff in a position *facing* the line of troops.
- d. As soon as the staff is *halted* by the commander of troops, the adjutant *moues* (without command) from his position with the staff to a position midway between the commander of troops and the line of unit commanders.
- e. The adjutant commands **Present, ARMS, faces** the commander of troops, *salutes*, and reports "**Sir, The battalion (brigade) is formed.**"
- f. The commander of troops returns the *salute* and directs the adjutant to *receive the reports*.
- g. The adjutant *faces about* and commands **Order, ARMS** and **REPORT**.
- h. Unit commanders *salute* and report in succession from right to left "**Sir, _____ company, all present or accounted for.**"
- i. The adjutant returns each unit commander's *salute*.
- j. After all unit commanders have reported, the adjutant *facing* the commander

of troops, *salutes*, and reports “**Sir, All present or accounted for.**”

- k. The commander of troops returns the *salute* and directs the adjutant to *publish the orders*.
- l. The adjutant *faces about* without *saluting* and commands **ATTENTION TO ORDERS**. The adjutant then reads any orders or makes any announcements the commander of troops desires to publish.
- m. The adjutant, on completion of the publishing of orders, *faces about* and takes his post with the staff without *saluting*.
- n. When the adjutant is in position, the left flank staff member commands **Right, FACE; Forward, MARCH; Column left, MARCH; Column left, MARCH**. When the staff is centered on the commander of troops he then commands **Staff, HALT; Left, FACE**. About 30 seconds before the sounding of reveille, the commander of troops commands **Present, ARMS**, executes *about face* and commands **Staff, Present, ARMS**. Reveille is then sounded either by record, field music, or band as the flag is raised. At the first note of “Reveille,” the morning gun is fired. After the last note of music, the commander of troops commands **Staff, Order, ARMS**, executes *about face*, and commands **Order, ARMS**; he then directs, **TAKE CHARGE OF YOUR UNITS**. The unit commanders *salute*. The commander of troops returns all *salutes* with one *salute*. He then *marches* his staff away or *dismisses* them. This terminates the ceremony.

Section VI RETREAT

9-22. General

- a. The term “Retreat” is taken from the French word “Retraite” and refers to the evening ceremony. The bugle call sounded at retreat was first used in the French army and dates back to the Crusades. Retreat was sounded at sunset to notify sentries to start challenging until sunrise, and to tell the rank and file to go to their quarters. The ceremony remains as a tradition.
- b. The old cavalry call “To the Standard,” in use from about 1835, has been replaced by the present call of “To the Color.” This remains as music honoring the flag as it is lowered in the evening.

9-23. Meaning

Retreat is a ceremony in which the unit honors the US flag when it is lowered in the evening. This ceremony is conducted at the direction of the unit commanders. The installation commander sets the time for sounding retreat.

9-24. Sequence of Events

- a. The unit is formed *facing* the flag five minutes (if possible) before the sounding of retreat.

- b. Four minutes before the sounding of retreat, the adjutant or other appointed officer takes his position centered on and *facing* the line of troops and commands **Battalion, ATTENTION** and then **Parade, REST**.
- c. The adjutant *faces about* and executes *parade rest*. On the last note of "Retreat," the evening gun is fired. The adjutant then comes to *attention, faces about*, and commands **Battalion, ATTENTION** and **Present, ARMS** so that the unit is at *present arms* when the first note of "To the Color" or the National Anthem is sounded. The adjutant then *faces about* and executes *present arms*. The adjutant's *salute* is the signal for the band to begin playing "To the Color."
- d. At the last note of "To the Color" or the National Anthem, the adjutant *faces about*, commands **Order, ARMS**, and then directs **TAKE CHARGE OF YOUR UNITS**.
- e. Unit commanders render the *hand salute*. The adjutant returns all *salutes* with one *salute*. This terminates the retreat formation.

NOTE: When subordinate units stand retreat, not as a part of a major command, the sequence is the same except the unit commander gives the commands.

Section VII REVEILLE

9-25. General

Reveille was not originally intended as honors to the flag. In 1812, it was a drum call to signify that soldiers should rise for day duty and sentries should leave off night challenging. As time passed, reveille came to denote when the flag was raised in the morning and honors paid to it.

9-26. Meaning

Reveille is a ceremony in which a unit honors the US flag as it is raised in the morning. This ceremony is conducted at the direction of the commander. The installation commander sets the time for sounding reveille.

9-27. Sequence of Events

- a. The unit is formed *facing* the flag five minutes (if possible) before the sounding of reveille.
- b. Four minutes before the sounding of reveille, the adjutant or other appointed officer (normally the duty officer) takes his position centered on the line of troops, commands the unit to **ATTENTION**, and commands **REPORT**.
- c. All subunits (companies, batteries, or troops) report in succession from right to left, "**Sir, _____ company all present or accounted for,**" or "**Sir, _____ company, _____ men absent.**" *Salutes* are exchanged with each report.

- d. The adjutant commands **Parade, REST** and then assumes parade rest himself. If a band is present, about 30 seconds before reveille, the adjutant commands **ATTENTION**, directs **SOUND REVEILLE**, commands **Present, ARMS**, and then *faces about*. The adjutant's *salute* is the signal for the band to sound reveille and to fire the morning gun. When reveille is sounded by a recording, the call **ATTENTION** is sounded about 30 seconds before reveille. This ensures that the adjutant has sufficient time to command the units to **Present, ARMS** before the first note of "Reveille."
- e. After the last note of "Reveille" has sounded, the adjutant terminates his *salute*, *faces about*, commands **Order, ARMS**, and then directs **TAKE CHARGE OF YOUR UNITS**. The adjutant returns all *salutes* with one *salute*. This terminates the ceremony.

NOTE: When a unit conducts the reveille ceremony not as a member of a major command, battalion, or company, the sequence of events remains the same except the unit commander gives all commands.

Section VIII FUNERALS

9-28. General

- a. Funeral services of great magnificence evolved as custom (from what is known about early Christian mourning) in the 6th century. To this day, no religious ceremonies are conducted with more pomp than those intended to commemorate the departed.
- b. The funerals of soldiers, more than any other ceremony, have followed an old pattern as the living honor the brave dead.
- c. The first general mourning proclaimed in America was on the death of Benjamin Franklin in 1791 and the next on the death of George Washington in 1799. The deep and widespread grief occasioned by the death of the first President assembled a great number of people for the purpose of paying him a last tribute of respect, and on Wednesday, 18 December 1799, attended by military honors and the simplest but grandest ceremonies of religion, his body was deposited in the family vault at Mount Vernon, Virginia.
- d. Several military traditions employed today have been brought forward from the past
 - (1) Reversed arms, displayed by one opponent on the battlefield, signaled that a truce was requested so that the dead and wounded could be carried off and the dead buried.
 - (2) Today's customary three volleys fired over a grave probably originated as far back as the Roman Empire. The Roman funeral rites of casting dirt three times on the coffin constituted the "burial." It was customary among the Romans to call the dead three times by name, which ended the funeral ceremony, after which the friends and relatives of the deceased pronounced the word "vale" (farewell) three times as they departed from

the tomb. In more recent history, three musket volleys were fired to announce that the burying of the dead was completed and the burial party was ready for battle again.

- (3) The custom of using a caisson to carry a coffin most likely had its origins in the 1800s when horse-drawn caissons that pulled artillery pieces also doubled as a conveyance to clear fallen soldiers from the battlefield.
- (4) In the mid to late 1800s a funeral procession of a mounted officer or enlisted man was accompanied by a riderless horse in mourning caparison followed by a hearse. It was also a custom to have the boots of the deceased thrown over the saddle with heels to the front signifying that his march was ended.

9-29. Types of Funerals

- a. Military funerals are divided into the two following classes:
 - (1) Chapel service, followed by movement to the grave or place of local disposition with the prescribed escort.
 - (2) With graveside service only.
- b. A full military funeral normally consists of the following elements:
 - (1) Band.
 - (2) Escort appropriate to the grade of the deceased, including a firing party and bugler (AR 600-25).
 - (3) Colors.
 - (4) Clergy.
 - (5) Hearse (caisson) and active pallbearers.
 - (6) Honorary pallbearers.
 - (7) Personal color (if appropriate).
- c. Upon request, chaplains conduct or arrange for appropriate burial services for interment of members of the military service, active and retired, and for members of their families. The family of the deceased (or its representative) may, however, request some other clergyman to officiate in lieu of a military chaplain. A civilian clergyman can conduct all religious elements of a military funeral or interment. The desires of the family are given the fullest consideration possible in the selection of elements involved, but the funeral is conducted as prescribed in this manual.
- d. The commanding officer or his representative, in coordination with the cemetery superintendent and the funeral director, makes the funeral arrangements and supervises the conduct of the funeral.
- e. When honorary pallbearers are desired, they are selected by the family of the deceased or its representative, or when the family or its representative so desires, by the commanding officer. As a rule, no more than twelve honorary pallbearers should be selected.

- f. At a military funeral, persons in military uniform attending in their individual capacity *face* the casket and execute the *hand salute* at the following times: when honors, if any, are sounded; at any time when the casket is being moved (the exception being when they themselves are moving); during *cannon salutes*, if sounded; during the firing of volleys; and while “Taps” is being played.
- (1) Honorary pallbearers in uniform conform to those instructions when not in motion.
 - (2) Military personnel in civilian clothes in the above cases, and during the service at the grave, stand at *attention*, *uncover*, and hold the headdress over the *left* shoulder with the *right* hand over the heart. If no headdress is worn, the *right* hand is held over the heart.
 - (3) Female military personnel in civilian clothes hold the *right* hand over the heart.
- g. During the religious graveside service, all personnel bow their heads at the words “Let us pray.” All mourners at graveside except the active pallbearers follow the example of the officiating chaplain. If he *uncovers*, they *uncover*; if he remains covered, they remain covered. When the officiating chaplain wears a biretta (clerical headpiece) during the graveside service, all personnel, as indicated above, *uncover*. When the officiating chaplain wears a yarmulke (Jewish skull cap), all personnel remain covered.
- h. The remains of a member of the armed forces, who died while on active duty, may be consigned directly to a national cemetery from a military installation. In such cases, the cemetery superintendent will, regardless of time of arrival, if not otherwise provided for, engage a funeral director to receive the remains at the common carrier terminal, hold the remains at his establishment until the date of the funeral, if necessary, and deliver the remains to the cemetery. The superintendent will not authorize a funeral director to render any other service incident to the interment.
- i. The word chapel is interpreted to include the church, home, or other place where services are held, other than the service at the grave.
- j. The word casket is interpreted to include a receptacle containing the cremated remains of the deceased.

9-30. Funeral with Chapel Service

- a. Before the beginning of the service, the funeral escort is formed in line *facing* the chapel. The band forms on the flank toward which it is to *march*.
- b. Members of the immediate family, relatives, and friends of the deceased are requested to enter the chapel and be seated before the casket is taken in. Members of the immediate family and relatives occupy pews (seats) to the right (front) of the chapel.
- c. The hearse bearing the remains to the chapel should arrive in front of the chapel a few moments before the time set for the service. As the hearse

approaches, the escort commander commands **Escort, ATTENTION** and he *salutes* until the hearse stops in front of the chapel. When all is in readiness to move the casket into the chapel, the commander of the escort brings the escort to **Present, ARMS**. As the escort commander *presents arms*, the band renders the honors prescribed in AR 600-25, if appropriate, followed by a hymn. At the first note of the hymn, the casket is moved from the hearse by the active pallbearers and carried between the ranks of honorary pallbearers, if any, into the chapel. The remains are handled in a dignified, reverent, and military manner, ensuring that the casket is carried level and feet first at all times. As soon as the casket enters the chapel, the band ceases to play, and the escort commander brings the escort to **Order, ARMS** and **AT EASE**.

- d. When honorary pallbearers are present, they are formed in two ranks, each *facing* the other, in order of seniority, most senior closest to the hearse, thus forming an aisle from the hearse to the entrance of the chapel. At the first note of the music, and while the casket is being borne between the ranks of honorary pallbearers, they *uncover* or *salute* as prescribed in paragraph 9-29f. They then follow the casket in column of twos and occupy pews (seats) to the left front of the chapel.
- e. When the casket has been placed on the church truck, two active pallbearers push the truck to the front of the church while the other active pallbearers move to the vestibule and await the termination of the church service. If there is no church truck, the active pallbearers carry the casket to the front of the church as instructed by the chaplain before the service. When no honorary pallbearers are used, and if the active pallbearers are selected friends of the family, they may, if desired by the family, occupy the pews (seats) to the left front of the chapel.
- f. After the chapel service, the honorary pallbearers (if present) precede the casket in column of twos as the two active pallbearers push the church truck to the entrance of the chapel. The honorary pallbearers again form an aisle from the entrance of the chapel to the hearse with the senior closest to the chapel. They *uncover* or *salute* as prescribed. When the casket has been placed in the hearse, the honorary pallbearers enter their vehicles. When *marching*, the honorary pallbearers form columns of files on each side of the hearse, the leading member of each column opposite the front wheels of the hearse.
- g. The casket, followed by the family group, is moved to the entrance immediately behind the honorary pallbearers. As soon as the honorary pallbearers have taken their positions, the active pallbearers carry the casket to the hearse and form a column of twos behind it if the honorary pallbearers *march*. If the honorary pallbearers do not *march*, the active pallbearers form files on each side of the hearse, the leading member of each column opposite the front wheels. The family group remains at the chapel entrance until the honorary pallbearers have broken ranks to enter their vehicles or have taken their positions for *marching*. The members of the family group then are guided to their vehicles.
- h. When the casket appears at the entrance of the chapel at the conclusion of the service, the funeral escort and band repeat the procedure as prescribed

for entering the chapel. The band ceases playing and the escort is brought to the *order* when the casket has been secured into the hearse.

- i. The procession is then formed in the following order (Figure 9-14):
 - (1) Escort commander.
 - (2) Band.
 - (3) Escort, including colors, firing party, and bugler.
 - (4) Honorary pallbearers, if riding in cars.
 - (5) Clergy.
 - (6) Caisson or hearse, and honorary pallbearers, if walking.
 - (7) Active pallbearers.
 - (8) Personal color (if appropriate).
 - (9) Family.
 - (10) Members of the former command of the deceased.
 - (11) Friends and patriotic or fraternal organization.

NOTE: The firing party and bugler will be pre-positioned at gravesite if they are not a part of the escort (AR 600-25).

- j. When the procession has been formed, the escort commander commands **Forward, MARCH**, to the band and escort. The elements in the rear conform. The procession *marches* slowly to solemn music (cadence of 100 beats per minute). When there is considerable distance from the chapel to the grave, the escort, after leaving the vicinity of the chapel, may *march* in *quick time*. The band plays appropriate music throughout the *march*. Care is exercised to avoid disturbing other funeral processions or services that may be passed on the route of *march*. When the escort is in the vicinity of the grave, it resumes a slow cadence to solemn music. Customary music is used.
- k. As the procession approaches the grave, the marching elements move directly to their pre-designated positions. The band and military escort are formed in line in view of the next of kin. The other marching elements are *halted* as near as practicable to the grave. The firing party is positioned so that it fires over the grave, and so that it is in view of the next of kin.
- l. Before the hearse is *halted*, the honorary pallbearers are formed in two ranks, senior closest to the hearse, forming an aisle extending from the hearse toward the grave. When the grave is too near the road to permit this formation, they take their position at the grave before the casket is removed from the hearse.
- m. When all is in readiness to move the casket from the hearse, the escort commander commands **Present, ARMS**. At the command of execution **ARMS**, the escort executes *present arms* and the band renders honors, if appropriate, followed by a hymn. At the first note of the hymn, the active pallbearers remove the casket from the hearse.

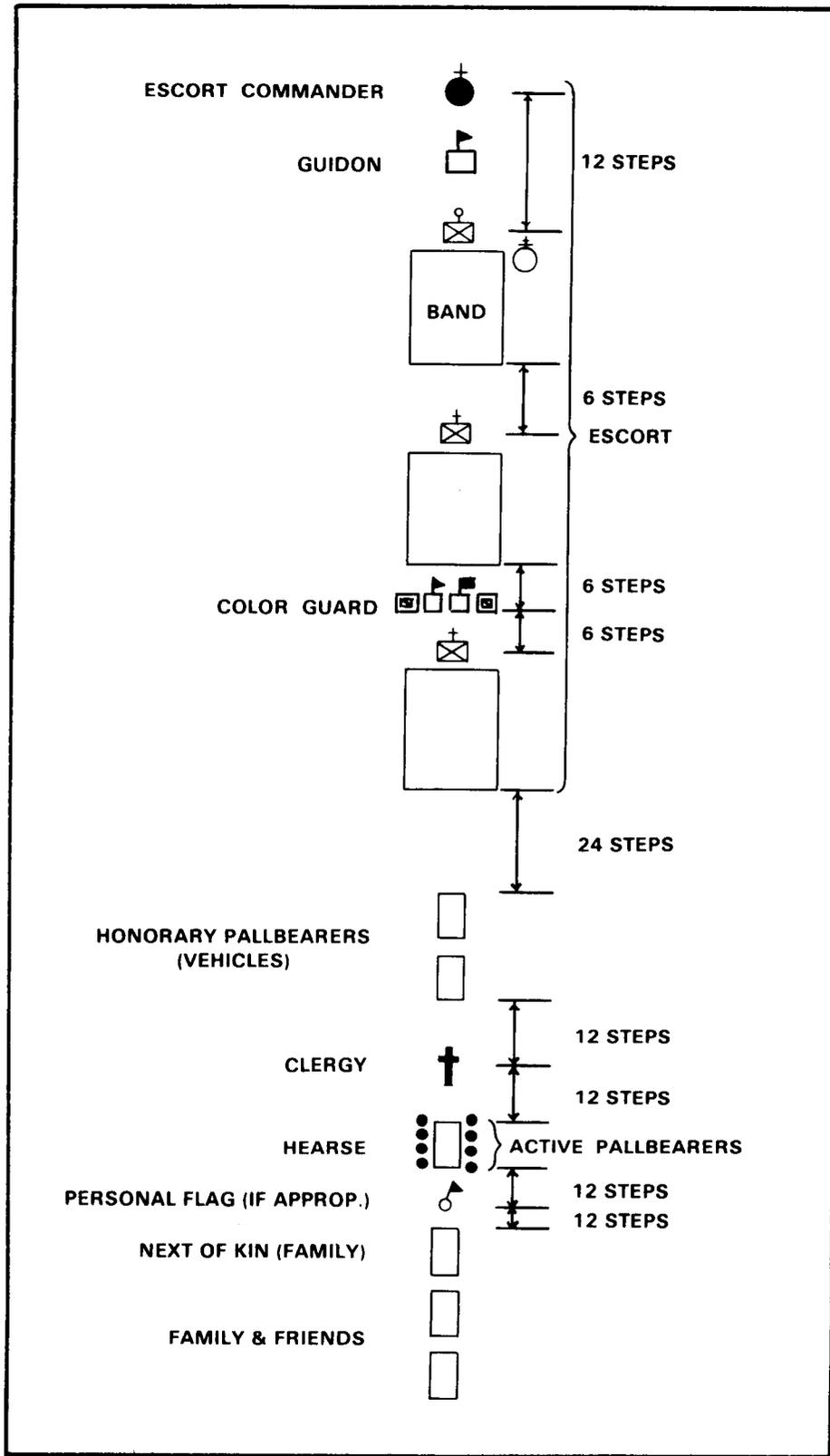


Figure 9-14. Funeral Procession

- n. The chaplain and the cemetery representative or funeral director precede the active pallbearers bearing the casket between the ranks of honorary pallbearers. As soon as the casket has passed, the honorary pallbearers *face* toward the grave and follow the casket in column of twos, followed by personal colors (when appropriate), the family, and friends. The active pallbearers, on reaching the grave, place the casket on the lowering device and remain in place *facing* the casket. Honorary pallbearers move to a predetermined position near the grave. Active pallbearers raise the flag from the casket and hold it in a horizontal position, waist high, until the conclusion of "Taps."
- o. When the casket has been placed over the grave, the band ceases playing, and the escort commander commands **Order, ARMS** and **Parade, REST**.
- p. When the escort has been brought to *parade rest*, the chaplain conducts the graveside service. At the conclusion of the benediction, he moves two steps to the side or rear.

NOTE: If the deceased is entitled to a *gun salute*, the chaplain, before the benediction, moves two steps to the side or rear, the escort commander commands **Escort, ATTENTION** and **Present, ARMS**; the salute battery fires appropriate honors at five-second intervals; at the conclusion the escort commander commands **Order, ARMS**. The chaplain returns to his position and pronounces the benediction, concluding the service.

- q. When the service has been completed, the commander commands **Escort, Present, ARMS; Firing party, FIRE THREE VOLLEYS**. The firing party fires three volleys of blank cartridges, assumes the position of *present arms* at the command of the noncommissioned officer in charge, and remains in this position until the conclusion of "Taps." The bugler, positioned near the firing party and in view of the next of kin, sounds "Taps" immediately after the firing party has been brought to *present arms*. At the first note of taps, and until its last note has sounded, military personnel attending in the individual capacity and honorary pallbearers *uncover* or *salute*.
- r. At the conclusion of "Taps," the rifles of the firing party are locked, and the escort commander commands **Order, ARMS** and **Parade, REST**. The active pallbearers holding the flag above the casket fold the flag into the shape of a cocked hat (Figure 9-16). The band plays appropriate music as the flag is folded. The flag, when folded, is passed to a pallbearer who *faces left* at the head of the grave and places the flag at chest level into the hands of the officer in charge or noncommissioned officer in charge. The pallbearer *salutes* the flag for three seconds and then *faces right* to assume his original position. The active pallbearers *face left* or *right* together and *march* away from the grave in *column of twos*. The officer in charge or noncommissioned officer in charge presents the flag to the next of kin or passes it to the military chaplain for presentation. The presenter uses an expression similar to that which has become standard at Army Funerals: "This flag is presented on behalf of a grateful nation, as a token of our appreciation for the honorable and faithful service rendered by your loved one." The band and escort remain in position until the family begins to move away from the grave. The escort commander commands the band and escort to *march* from the area, at, *quick time*, with a single drum tap; the other elements conform. At the first *halt*, the rifles of the firing party are unloaded and inspected.

NOTE: If a military chaplain is not present the officer in charge or noncommissioned officer in charge will present the flag to the next of kin.

9-31. Graveside Service

For a funeral without chapel service, all elements of a military funeral are present and used as described in paragraph 9-30. However, if troops are not conveniently available, or if the family desires to eliminate other elements, the following are used (Figure 9-15):

- a. Clergy.
- b. Officer in charge or noncommissioned officer in charge, appropriate to the grade of the deceased (AR 600-25).
- c. Active pallbearers.
- d. Firing party.
- e. Bugler.
- f. Personal color bearer (if appropriate).

These elements are in position at the graveside before the arrival of the remains.

9-32. Cremated Remains

- a. When the remains are cremated and the ashes interred with military honors, the provisions of paragraphs 9-29 and 9-30, with necessary modifications, will govern.
- b. For all phases of the funeral, where the cremated remains are carried by hand, one man is detailed to carry the receptacle (casket) containing the ashes and another is detailed to carry the flag, folded into the shape of a cocked hat. The pallbearer carrying the flag is always positioned to the right of the remains (Figure 9-17). When the receptacle is carried from the hearse into the chapel and from the chapel to the hearse, these two men are the only participants in the ceremony. During the procession to the gravesite, the receptacle and flag are carried by the two pallbearers followed by four additional pallbearers. When the receptacle has been placed on the gravesite, all six pallbearers unfold the flag and hold it over the grave.
- c. When the receptacle and flag are placed before the chancel of the chapel or transported to gravesite by vehicle, the receptacle and folded flag are placed side by side. If the pallbearers walk to the gravesite, the two bearers who carried the receptacle and the flag join the other four pallbearers already pre-positioned on either side of the hearse.
- d. When no hearse is used, suitable transportation is provided for the receptacle and flag bearers, and the other pallbearers.
- e. When the remains are moved to a crematory and the ashes are to be interred with military honors at a later time, the ceremony consists only of the escort to the crematory. All personnel *salute* as the remains are carried into the crematory. The firing of volleys and the sounding of "Taps" are omitted. When

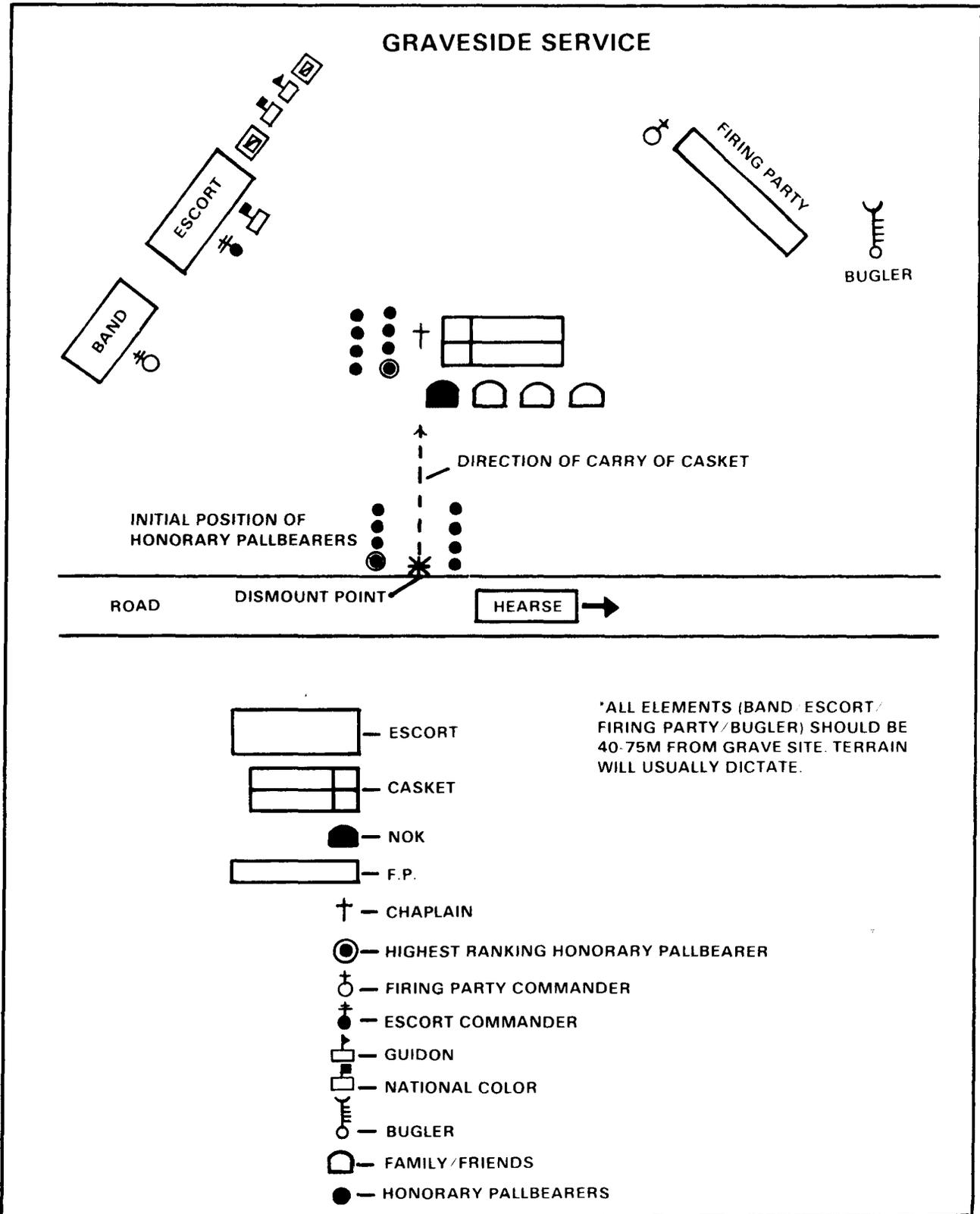


Figure 9-15. Graveside Service

the funeral ceremony is held at the crematory, and when no further honors are anticipated, the volleys are fired and "Taps" is sounded at the discretion of the commanding officer.

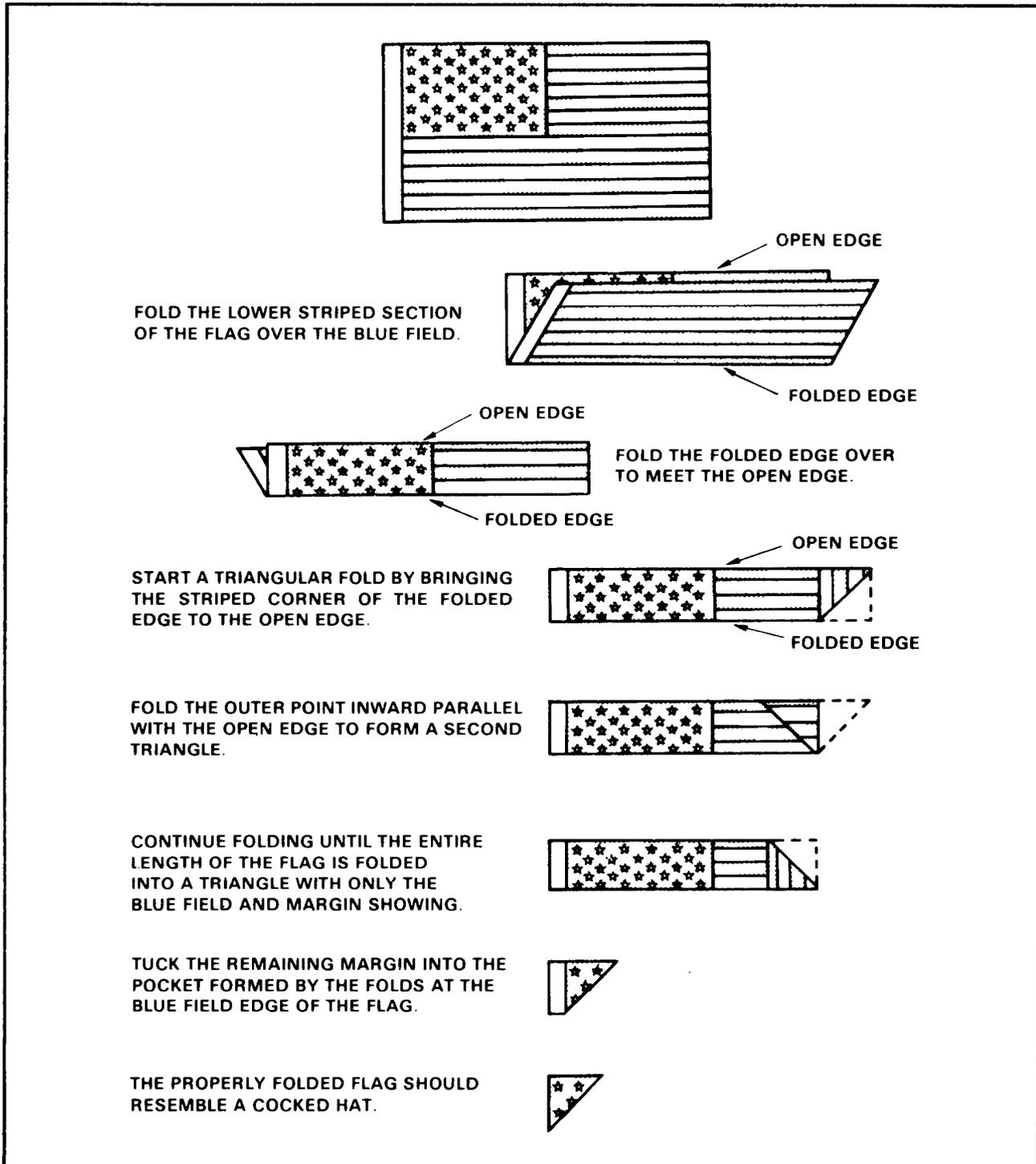


Figure 9-16. Correct Method of Folding United States Flag

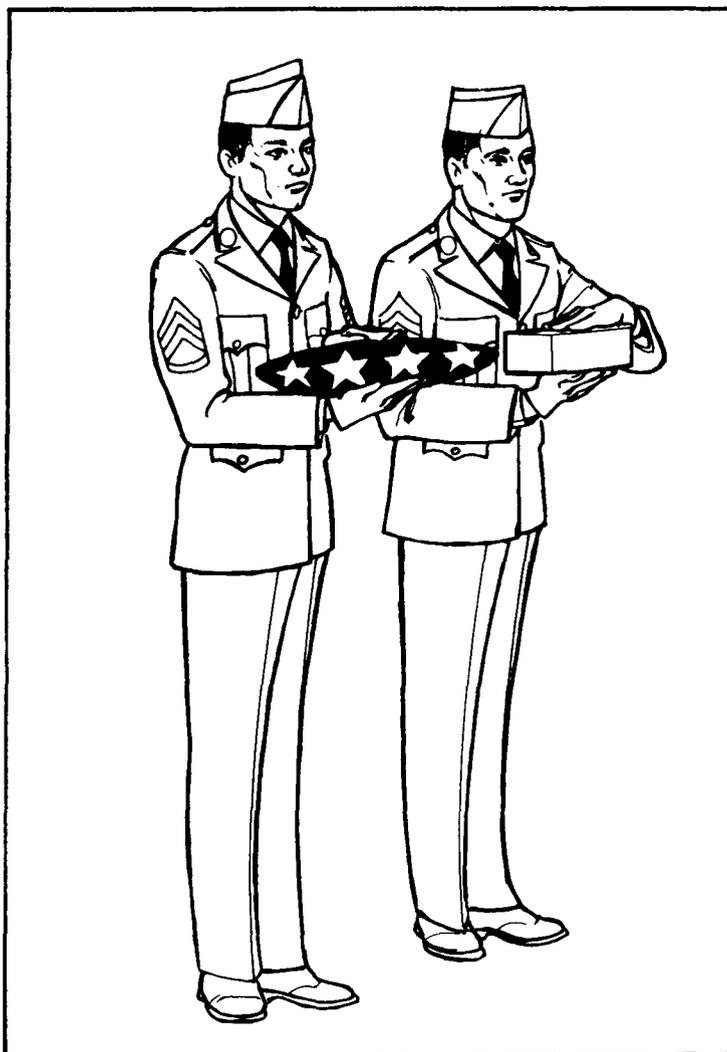


Figure 9-17. Pallbearers for Cremated Remains

9-33. Ceremony Before Shipment of Remains

When the remains of a deceased soldier are moved to a railway station or other point for shipment to another place for interment or final disposition, funeral services are modified as necessary. When no further military honors are anticipated at the place of interment or final disposition, the volleys are fired and "Taps" sounded at the discretion of the commanding officer. When military honors are anticipated at the place of final disposition, the volleys and "Taps" are omitted.

9-34. Cannon Salute

- a. When the funeral of a general officer on the active or retired list, who was entitled to a *cannon salute*, takes place at or near a military installation, guns equal to the number to which the officer was entitled (AR 600-25) may be fired at noon on the day of the funeral. The military installation mentioned in general orders will fire the prescribed *salutes*.

- b. Immediately preceding the benediction, a *cannon salute* corresponding to the grade of the deceased (AR 600-25) is fired at five-second intervals. Following the benediction, three volleys of musketry are *fired*.

9-35. Funerals Off Post

- a. The commander, upon request, provides a funeral detail for deceased active duty or retired Army personnel when the burial is to take place in a civilian or national cemetery off the installation (for veteran funerals, see AR 600-25). The detail is normally composed as follows:

- (1) Officer in charge or noncommissioned officer in charge.
- (2) Six active pallbearers.
- (3) Firing party.
- (4) Bugler.

NOTE: When military pallbearers are not available the firing party will fold the flag.

- b. The arrangements for the funeral are supervised by the survivor assistance officer. The officer in charge or noncommissioned officer in charge of the funeral detail coordinates all aspects of the ceremonies with this officer.
- c. Upon arrival at the city where the funeral is to be conducted, the officer in charge or noncommissioned officer in charge meets the survivor assistance officer and ascertains the sequence of the ceremony. The normal sequence of events is as follows:
 - (1) At the funeral home, on the order of the funeral director, the pallbearers move the casket to the hearse. The pallbearers should be certain to carry the casket feet first and level at all times.
 - (2) At the church:
 - (a) The active pallbearers carry the casket from the hearse into the chapel.
 - (b) When the casket has been placed on the church truck, two pallbearers push the truck to the front of the church while the other pallbearers move to the vestibule and await the termination of the church service. If there is no church truck, the pallbearers carry the casket to the front of the church as instructed by the funeral director or minister concerned. If desired by the family, the active pallbearers may occupy the pews (seats) to the left front of the church.
 - (c) After the church service, the pallbearers, under the direction of the funeral director, move the casket to the hearse. When the casket has been placed in the hearse, the pallbearers enter their vehicles.
 - (3) At the cemetery:
 - (a) The officer in charge or a designated individual commands the pre-positioned firing party and bugler to **Detail, ATTENTION** and **Present, ARMS** as soon as the casket is moved from the hearse. The command **Order, ARMS** is given when the casket, reaches the grave.

- (b) The pallbearers carry the casket, feet first and level, to the grave. On reaching the grave, the casket is placed on the lowering device. The pallbearers raise the flag from the casket and hold it in a horizontal position, waist high, until the conclusion of "Taps."
- (c) The remainder of the ceremony is conducted as prescribed in paragraphs 9-29 and paragraph 9-30 p-r.
- (d) Firing is conducted as outlined in paragraph 9-41.

9-36. Participation of Aviation

When aviation participates in a military funeral, it is timed so that the aircraft appear over the procession.

9-37. Participation of Fraternal or Patriotic Organizations

The family or representative of the deceased may request fraternal or patriotic organizations, of which the deceased was a member, to take part in the funeral service. With immediate family approval fraternal or patriotic organizations may conduct graveside service, at the conclusion of the military portion of the ceremony, signified by the flag presentation to the next of kin and escort departure from the cemetery.

9-38. Duties of the Chaplain

The chaplain takes his position in front of the chapel before the arrival of the remains. He precedes the casket, when it is carried from the hearse into the chapel and from the chapel to the hearse. While the remains are being placed in the hearse, he stands at the rear and to the side *facing* the hearse. When he is wearing vestments, he may, at his discretion, proceed from the chancel to the sacristy (vestry) at the conclusion of the chapel service and divest, joining the procession before it moves from the chapel. He then precedes the hearse to the graveside and precedes the casket to the grave.

9-39. Preliminary Arrangements

The officer in charge of a military funeral, the commander of the escort, the funeral director, and the superintendent of the cemetery or his representative visit the places involved and make careful arrangements before the time set for the funeral. They determine the positions at the grave for the various elements of the funeral and make arrangements for traffic control.

9-40. Floral Tributes

- a. In the absence of the chaplain, the chaplain's assistant helps the funeral director in arranging all floral tributes in the chapel. The commanding officer or his representative coordinates with the funeral director the necessary transportation for prompt transfer of floral tributes from the chapel to the gravesite. The vehicle bearing the floral tributes is loaded promptly at the conclusion

of the chapel service. It precedes the funeral procession, moving as rapidly as practicable to the site of the grave. The funeral procession does not move from the chapel until the vehicle carrying the floral tributes has cleared the escort.

- b. The funeral director or the cemetery representative is responsible for removing cards and making a record that gives a brief description of the floral piece pertaining to each card. After completion of the funeral services, the cards and records are turned over to a member of the family of the deceased.

9-41. Rules for Ceremonial Firing

- a. For ceremonial firing, the firing party consists of not more than eight riflemen and not less than five with one noncommissioned officer in charge (Figure 9-18).
- b. The firing party is normally pre-positioned at the gravesite and *facing* in the direction that allows it to fire directly over the grave. However, care should be taken to ensure that rifles are fired at a 45-degree angle from the horizontal.
 - (1) To load:
 - (a) Magazines or clips are loaded with three rounds and blank adapters are attached before forming the firing party.
 - (b) At the conclusion of the religious services or on the escort commander's command, the noncommissioned officer in charge commands **With blank ammunition, LOAD**. At the command **LOAD**, each rifleman executes *port arms, faces* to the half right, and moves his right foot 10 inches to the right to a position that gives him a firm, steady stance. He then chambers a round, places the weapon in the safe position, and resumes *port arms*.
 - (2) To fire by volley:
 - (a) When the riflemen have completed the movements and the weapons are locked, the commands are **Ready, Aim, FIRE**. At the command **Ready**, each rifleman moves the safety to the fire position. On the command **Aim**, the rifle is shouldered with both hands with the muzzle to the front at an angle of 45 degrees from the horizontal. On the command of execution **FIRE**, the trigger is squeezed quickly, and the weapon is immediately returned to *port arms*.
 - (b) To continue the firing with weapons that function automatically (blank adapter), the commands **Aim** and **FIRE** are given and executed as previously prescribed. To continue the firing with weapons that must be manually operated to chamber another round (without blank adapters), the commands **Ready, Aim, FIRE** are again given. On the command **Ready**, each rifleman manually chambers the next round. The commands **Aim** and **FIRE** are then given and executed as previously prescribed.
 - (c) When the third round has been fired and the riflemen have resumed *port arms*, the noncommissioned officer in charge commands **CEASE FIRING**. The riflemen immediately place the weapon on safe, assume

the position of *attention* (at *port arms*), and *face* to half left. From this position, the firing party is commanded to **Present arms** before the playing of "Taps." After "Taps," they are commanded to *order arms*. The noncommissioned officer in charge executes a *right (left) face* and remains at *attention* until the flag has been folded and *saluted* by the officer in charge or noncommissioned officer in charge of the funeral detail. At this time, the firing party noncommissioned officer in charge executes a *right (left) face* and commands **Right (Left), FACE; Port, ARMS;** and **Forward, MARCH**. The weapons are unloaded and cleared as soon as possible after leaving the gravesite.

NOTE: The noncommissioned officer in charge may position himself on the opposite flank or to the rear of the firing party.

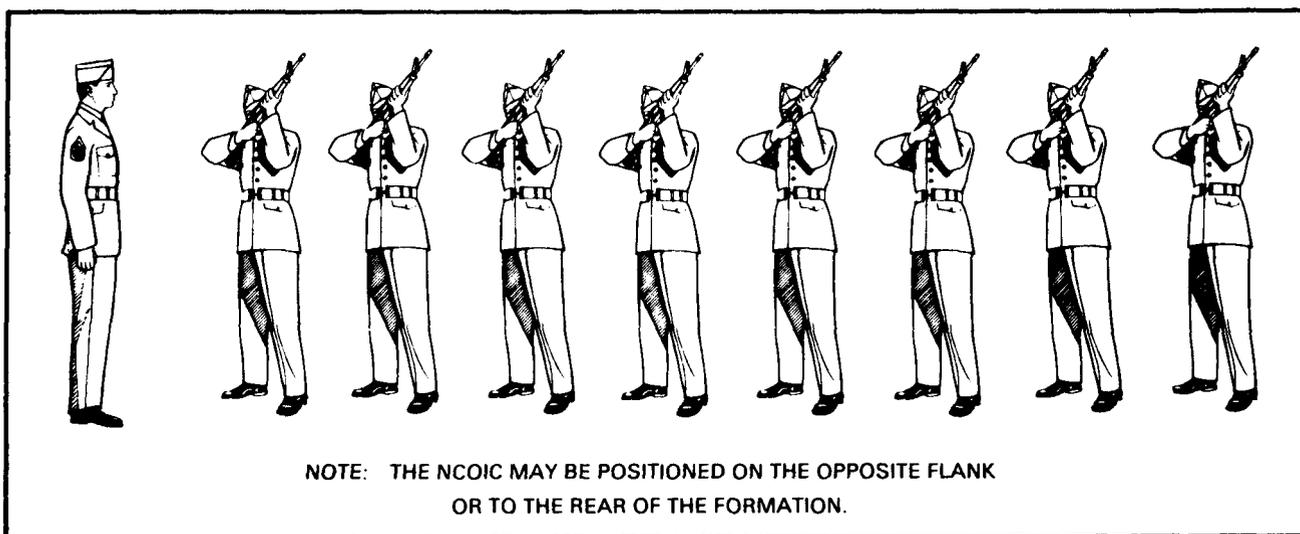


Figure 9-18. Position of Fire, Ceremonial Firing

Section IX COLORS

9-42. General

- a. Flags are almost as old as civilization itself. Imperial Egypt as well as the armies of Babylon, Chaldea, and Assyria followed the colors of their kings. The Old Testament frequently mentions banners and standards. Until comparatively recent years, the flags that identified nations usually were based on the personal or family heraldry of the reigning monarch or ruling nobleman. As autocracies faded or disappeared, dynastic colors were no longer popular and national flags, as thought of today, came into being. These national flags, such as the Union Jack of Great Britain, the Tricolor of France, and the Stars and Stripes, are relatively new to history. Many flags of different designs were present in parts of the American colonies before the Revolution. When the struggle for independence united the colonies, there grew a desire for a single flag to represent the new nation. The first flag borne by the Army as a

representative of the 13 colonies was the Grand Union flag. It was raised over the Continental Army at Cambridge, Massachusetts, on 2 January 1776. That flag had the familiar 13 stripes (red and white) of the present flag, but the blue square contained the Crosses of St. George and St. Andrew from the British flag.

- b. The Stars and Stripes was born on 14 June 1777, two years to the day after the birth of the Army. On that date, Congress resolved that the flag of the United States be 13 stripes, alternate red and white, and that the union be 13 stars, white in a blue field, representing a new constellation. The arrangement of the stars on the blue field was not specified.
- c. According to some historians, the Stars and Stripes was first raised over Fort Stanwix, New York, on 3 August 1777. In that Army version of the flag, the stars were arranged in a circle. (The Navy version had the stars arranged to form crosses similar to the British flag.)
- d. When Vermont and Kentucky joined the Union, the flag was modified so that there were 15 stars and 15 stripes. It was that flag, flying triumphantly over Fort McHenry, Maryland, on 13 and 14 September 1814, inspiring Francis Scott Key to compose the verses of "The Star-Spangled Banner." That flag was the national banner from 1795 until 1818. Thus, when it was raised over Tripoli by the Marines in 1805, it was the first United States flag to be hoisted over conquered territory in the Old World. Later, it was flown by General Andrew Jackson at the Battle of New Orleans.
- e. Realizing that adding a stripe for each new state would soon spoil the appearance of the flag, Congress passed a law in 1818 fixing the number of stripes at 13 and providing for the addition of a star in the Blue Union for each new state. The star is to be added and the new flag to become official on the Fourth of July following the admission of the new state to the Union.
- f. It was not until shortly before the Civil War that the Stars and Stripes actually became the National Color.
- g. From the earliest times, warriors used a banner or other symbol to identify specific units and to serve as a rallying point for troops. In medieval days, the standard or banner was used to signal a general assault, which was generated by a cry of "Advance your banners."
- h. After the Battle of Waterloo, a British sergeant wrote "About 4 o'clock I was ordered to the Colours; this, although I was used to warfare as much as anyone, was a job I did not at all like. But still I went as boldly to work as I could. There had been before me that day 14 sergeants already killed and wounded and the staff and the Colours almost cut to pieces."
- i. Before the Civil War, in lieu of a National Color, the US soldiers carried a blue silk color on which was embroidered the arms of the United States, and an American eagle bearing a shield on its breast, and in its talons an olive branch and arrows, signifying peace and war. After the National Color was authorized, the organizational color with the eagle became the regimental color. Because of the high casualty rate among the members of the Color party, plus the advent of modern weapons, the time-honored practice of carrying the

Colors in battle was discontinued. Today, the Colors, with battle streamers attached, join their unit in formations during ceremonies to signify their presence during past battles.

9-43. The Color and Colors

- a. The National and organizational flags carried by Color-bearing units are called the National Color and the organizational color. When used singularly, the term Color implies the National Color. The term Colors means the national and positional or organizational colors. By regulation, the organizational color is not authorized a *salute*; however, in the past some organizations have observed the custom of *saluting* the organizational color.
- b. In garrison, the Colors are normally kept at the office or headquarters of the commanding officer. They are escorted to and from the headquarters or office by the Color guard. In the field, the Colors are normally displayed from reveille to retreat in front of the commanding officer's tent or command post. During inclement weather, they are cased and placed in the commanding officer's office, headquarters, or tent.
- c. Individuals or units passing or being passed by uncased Colors out of doors render honors. Individuals, not part of a formation, *salute* six steps distance from the Colors and hold the *salute* until they have passed six steps beyond the Colors. The individual in charge of a formation calls the formation to **ATTENTION** and **Present, ARMS**.
- d. The Colors may be carried in any formation in which two or more companies, honor guards, or representative elements of a command participate.
- e. Traditionally, the command sergeant major is responsible for the safeguarding, care, and display of the organizational color. He is also responsible for the selection, training, and performance of the Color bearers and Color guards.
- f. The regulation for individual flags and distinguishing flags for general officers and other dignitaries is the same as that for organizational colors (AR 840-10).
- g. During a review, parade, or honor guard ceremony, ordinarily only one National Color is present. The National Color is given the honor position and is carried on the *marching* right of positional and organizational colors. The United States Army flag or the Army field flag (when authorized) is earned to the immediate left of the National Color. The organizational color of the senior headquarters sponsoring the ceremony is carried to the left of the Army flag or field flag, if present. The Colors belonging to the headquarters conducting the ceremonies are positioned on line with and centered on the command. Subordinate Color-bearing organizations ordinarily carry only their organizational colors (four steps to the rear of their staff).
- h. When desired or considered more appropriate by the local commander, he may also authorize subordinate Color-bearing organizations to carry their National Color with their organizational colors behind their staffs. Consideration must be given as to the number of times the spectators will be required to stand

during the pass in review. Also, consideration must be given to the frequency of *salutes* required by the reviewing officer. Another method in which subordinate Color-bearing units may carry their Colors is to have them participate in a massed Colors formation. Because of many complications caused by massed Colors, units should prescribe a local SOP governing the desired procedures. Examples of complications include: organizational colors lose their identity, order of precedence, resizing of Color guards and bearers, uniformity when the first rank consists of five men rather than four, and presenting a good appearance when returning to the formation after being brought forward while keeping the National Color on the *marching* right.

- i. When Colors are participating in a ceremony they will be received (posted) and dismissed (retired) as described in paragraphs 9-48 and 9-49.

9-44. Salutes

- a. The National Color renders no *salute* (dip). An exception to this rule is followed by naval vessels when, upon receiving a *salute* of this type from a vessel registered by a nation formally recognized by the United States, the compliment must be returned.
- b. The organizational color *salutes* (dips) in all military ceremonies while the National Anthem, "To the Color," or a foreign national anthem is being played, and when rendering honors to the organizational commander, an individual of higher grade including foreign dignitaries of higher grade, but in no other case. The United States Army flag is considered to be an organizational color and as such is also dipped while the National Anthem, "To the Color," or a foreign national anthem is being played, and when rendering honors to the Chief of Staff of the United States Army, his direct representative, or an individual of equivalent or higher grade, but in no other case.
- c. When *marching*, organizational colors *salute* when six steps from the person entitled to the *salute*. They are returned to the *carry* position when six steps beyond the person.

9-45. Color Guard

- a. The Color guard consists of two (three) sergeants and two specialists or privates. It is an honor to be selected as a member of the Color guard. The senior (Color) sergeant carries the National Color and commands the Color guard. He gives the necessary commands for the movements and for rendering honors.
- b. When battalions or brigades carry their organizational colors in a ceremony as part of a larger command, the battalion or brigade color is carried four steps to the rear of the staff. A sergeant acts as Color bearer and two experienced specialist or privates, selected by the battalion or brigade command sergeant major, act as members of the Color guard.
- c. The Color guard is formed and *marched* in one rank at *close interval*, the bearers in the center. They do not execute *rear march* or *about face*. The Color guard *marches* at *right shoulder arms* and executes *facing* movements by

wheeling to the right or left. The command for a *facing* movement is, **Right (Left) wheel, MARCH**. To execute a *wheeling* movement, the guard nearest the direction of turn serves as the pivot point and executes the movement by *marching* in place and simultaneously turning in the new direction. Other members shorten their steps and turn in an arc keeping abreast of each other to maintain alignment. When the movement has been completed, each member automatically *marches* in place until the command **HALT** or **Forward, MARCH** is given.

- d. When passing in review, the Color guard executes *eyes right* at the prescribed *saluting* distance on the command of the Color sergeant. The commands are **Eyes, RIGHT** and **Ready, FRONT**. The organizational color *salutes* at the command **RIGHT**, and resumes the *carry* at the command **FRONT**. The guard on the right flank of the Color guard does not execute *eyes right*.
- e. During ceremonies, the Color guards remain at *right shoulder arms* except (as specified in subparagraph 9-45 g) when *presenting arms*.
- f. When not participating in a ceremony and a situation occurs that warrants a *salute* by the organizational color, the Color sergeant commands **Color, SALUTE**. The return to the *carry* is made at the command **Carry, COLOR**.
- g. When in formation with the Color company, and not during a ceremony, the Color bearers execute *at ease* and *rest*, keeping the staffs of the Colors vertical. The Color guard executes *right shoulder, order arms*, and *present arms* with the Color company. During ceremonies when the Colors are not forward and remarks are to be made, the Color guards and Color bearers execute *order arms* and *parade rest* on command of the Color company commander. During any ceremony when the units are *at ease*, the Color guard and Color bearers are at *parade rest*.
- h. The uniform for Color guards should be the same as prescribed for participating troops.

9-46. Receiving or Dismissing the Colors by the Color Guard

- a. When receiving uncased Colors on display in the commander's office, the Color guard is positioned in a single rank *facing* the Colors. The Color sergeant commands **Present, ARMS** and **Order, ARMS**. On completion of *order arms*, the Color bearers (without command) secure the Colors. The Color guard files outside (guard, National Color, organizational color, guard) and *re-forms* in a line formation. The Color guards execute *right shoulder arms* and the Color bearers assume the *carry position*.
- b. To *dismiss* the Colors, the procedures are basically the same except that the Colors are placed back in their stands before executing *present arms*.

9-47. Casing and Uncasing the Colors

- a. The Color guard is formed in a line formation with the cased Colors at the *carry position* (*order position* when indoors). The command sergeant major

(or his direct representative) positions himself six steps in front of and centered on the formation. He then commands ***Sling, ARMS***. The Color guards immediately adjust their slings and assume *sling arms*. The command sergeant major commands **POST**. The Color guards *face* to the half left (right) in *marching*, take four steps, *halt*, and execute *about face*. The command sergeant major then directs **UNCASE THE COLORS**. The Color bearers lower the Colors (same as *present guidon*). The two guards move forward and untie and unease the Colors. The Color bearers unfurl and immediately return the Colors to the *carry (order) position*. While the Colors are being unfurled, the guards fold the cases and secure them in their left hand. When the Colors are in the *carry position*, the command sergeant major commands **Present, ARMS**. The command sergeant major, Color guards, and the organizational color salute. He commands **Order, ARMS**, and then commands **POST**. On the command of execution **POST**, the Color guards place the folded canvas cases inside the cartridge belts (center rear) of the Color bearers. The Color guards assume their original positions, adjust their slings, and return to *right shoulder arms*. If the command sergeant major or his representative is not present, the senior Color sergeant gives the necessary commands.

- b. To case the Colors, the procedures are basically the same except *present arms* is given before the Colors are lowered.
- c. When casing or uncasing the Colors with the command present, the commander directs **UNCASE (CASE) THE COLORS**. The command sergeant major and Color guards execute the movement (previously stated) except that they execute *present arms* and *order arms* with the Color company. When the Colors are uncased and returned to the *carry position*, the commander directs **BRING YOUR UNITS TO PRESENT ARMS**. After the units have executed this directive, he then directs **BRING YOUR UNITS TO ORDER ARMS**.
- d. If the Colors are to be cased or uncased during the receiving or dismissing by the Color company, the Color guards execute *present arms* and *order arms* on command of the company commander.
- e. The command sergeant major uncases the organizational color when it is displayed by itself. He may also assist the Color guards when uncasing more than two Colors.

9-48. Receiving or Dismissing the Colors by Color Company

The designated Color company receives the Colors as follows:

- a. The Color company should receive the Colors before it forms with the battalion.
- b. The Color company forms at *attention* with the commander *facing* to the front as the Colors near the Color company.
- c. The Color guard, guided by the senior sergeant, approaches from the front and *halts* 10 steps from the company commander.
- d. The company commander then *faces about* and commands **Present arms, faces the Colors and salutes**. He terminates his *salute, faces about* and commands **Order, ARMS**.

- e. The specialists or privates of the Color guard execute *present arms* and return to *right shoulder arms* on the commands of the company commander (*present arms* and *order arms*).
- f. The senior sergeant then *marches* the Color guard to its position within the company formation. If the company is in column formation, the Color guard forms at the rear of the company. When the company is in line or mass, the Color guard forms at the left of the company. The Color company may join the battalion before the battalion forms at the ceremony site or join with the battalion at the ceremony site. When the Color company joins the battalion, the senior Color sergeant *marches* the Color guard to its appropriate post in the battalion formation.
- g. The Color guard is *dismissed* at the conclusion of the ceremony. This can occur in the vicinity of the ceremony site, in the Color company area, or at the battalion headquarters. At the designated area, the senior sergeant *marches* and *halts* the Color guard 10 steps in front of and *facing* the commander of the Color company. The actions for dismissing the Colors are the same as receiving the Colors. After being *dismissed*, the Color guard *marches* to the office, headquarters, or tent of the commanding officer.
- h. The Colors are received and dismissed from organizations smaller than a company, such as a funeral escort, in a similar manner.
- i. Casing and uncasing the Colors may be scheduled in conjunction with receiving and dismissing the Colors, as described in paragraphs 9-48.

9-49. Posting and Retiring the Colors.

Formal assemblies conducted indoors begin with the presentation of the Colors, referred to as Posting the Colors, and end with the Retirement of the Colors. The following instructions outline the procedures for posting and retiring the Colors, with a head table and without head table. Since indoor areas vary in size, configuration, and intended purpose, these instructions do not apply to all situations. Therefore, persons planning an indoor ceremony can modify these instructions based on their specific floor plan.

a. Posting the Colors.

- (1) The Color guard forms outside the entrance to the dining area, auditorium, or meeting hall.
- (2) The audience is directed to stand until the Colors are posted. If the playing of the National Anthem (or other appropriate music) and the invocation are scheduled, the audience will remain standing until they are completed.
- (a) When the arrangements include a head table, the Color guard enters in a line formation, preferably, or forms in a line immediately inside the room and moves to a position centered on and *facing* the head table. The procedures are as follows:
 - 1. When the Colors arrive at the predesignated position, the Color sergeant commands **Colors, HALT, and Present, ARMS;** and reports **The**

colors are present. The host acknowledges the report and directs, **POST THE COLORS.** The area should be arranged to allow adequate space for the Color guard to move between the head table and the flag stand.

2. The Color sergeant then commands **Order, ARMS; Right, FACE;** and **Forward, MARCH.** On the command of execution **MARCH,** the Color guard *marches* to the rear of the head table (Figure 9-19).
 3. Once the Color guard is centered on the flag stand, they *mark time* and the Color sergeant commands **Colors, HALT** and **Right, FACE.** The Color guard should approach the flag stands from the right to position the National Color bearer in front of the flag holder on the right, *facing* the audience.
 4. The Color bearers, without command, place the colors in the stand.
 5. When the Colors are in the stand, the color sergeant commands **Present, ARMS** and **Order, ARMS.** The guards return to *right shoulder arms;* the Color sergeant commands **Left, FACE** and **Forward, MARCH;** and the Color guard exits the area.
- (b) When a head table is not used, the Color guard enters and moves to a predesignated position centered on and *facing* the audience. This may require the Color guard to move in a column and use *facing* movements. The movement must be planned so that the National Color is always on the right when in line and is leading when in column. The procedures are as follows:
1. When the Colors arrive at the predesignated position, the Color sergeant commands **Colors, HALT; LEFT (right), FACE;** and **Present, ARMS.** If music or the Pledge of Allegiance is scheduled, it occurs at this time. The Color sergeant then commands **Order, ARMS.**
 2. The Color sergeant commands **Right (Left), FACE** and **Forward, MARCH.** On the command of execution **MARCH,** the Color guard *marches* to the flag stand where the actions of the Color guard are the same as described in paragraph (a) 3, 4, and 5, above.
- b. **Retiring the Colors.**
- (1) The audience is directed to stand for the retiring of the Colors.
 - (2) When a head table is used, the Color sergeant moves the Color guard to the head table.
 - (a) The Color sergeant commands **Color guard, HALT; Present, ARMS,** and reports to the host, **“Sir, Request permission to retire the colors.”** The host acknowledges the report and directs **RETIRE THE COLORS.**
 - (b) The Color sergeant commands **Order, ARMS; Right, FACE; Forward, MARCH;** and moves the Color guard until they are centered on the flag stand where they *mark time.*
 - (c) The Color sergeant commands **Color guard, HALT; Right, FACE; Present, ARMS;** and **Order, ARMS.** Upon completion of **Order arms**

the color bearers, without command, retrieve the colors and assume the *carry* position.

- (d) The Color sergeant commands ***Left, FACE*** and ***Forward, MARCH***. The Color guard exits the area.
- (3) When the head table is not used, the Color guard moves directly to the flag stands where the Colors are retrieved, and the Color guard exits as described in paragraph (2) (c) and (d) above.

NOTE: The above procedures will vary when the command sergeant major is in charge of the Colors during a formal dining-in.

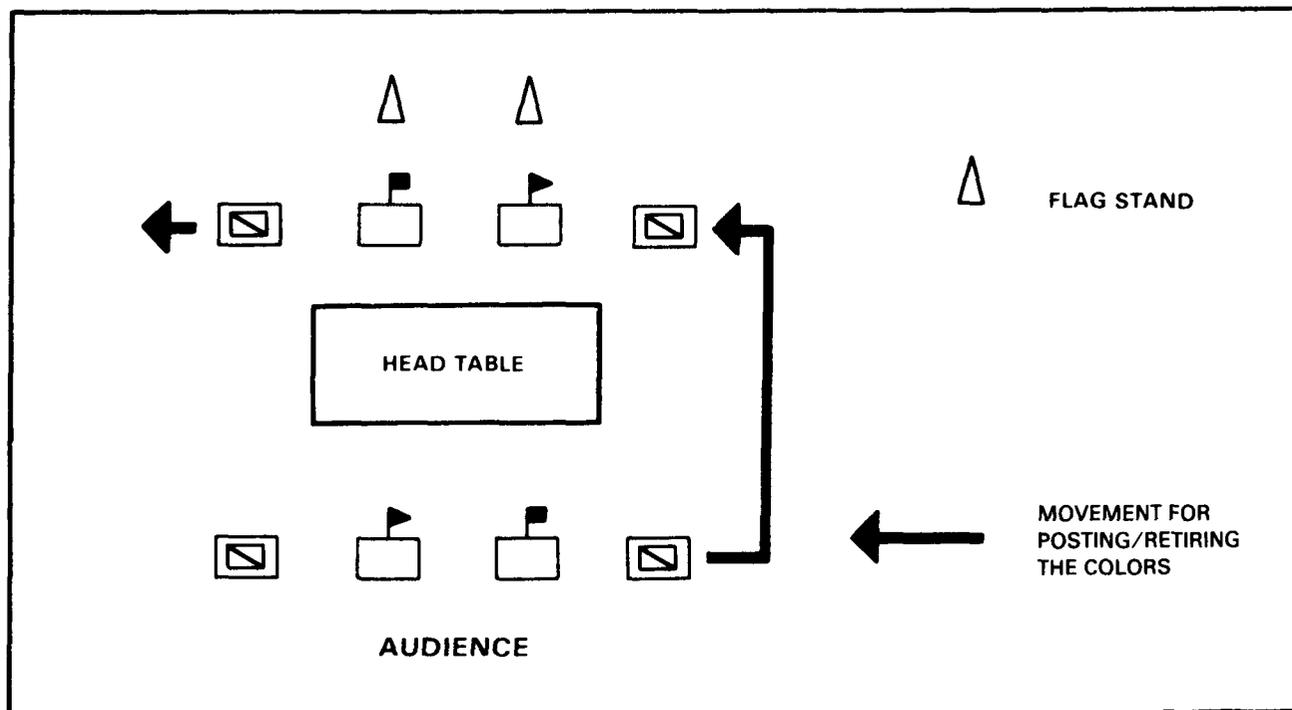


Figure 9-19. Posting and Retiring the Colors.

9-50. Movement of Three-Man Color Guard to the Rear

To *face* a three-man Color guard to the rear, the command is ***Colors reverse, MARCH***, and each man simultaneously executes the following movements:

- Number 1 *faces* left while *marking time*, takes two steps forward, and *faces* to the left while *marking time*.
- Number 2 takes one full step forward, executes *about face* while *marking time*, and takes one full step in the new direction, *marking time*.
- Number 3 takes one full step and two half steps forward, *faces* to the right while *marking time*, takes two full steps, *faces* to the right in *marching*, taking two full steps, and *marks time*.
- When all are abreast of each other, they step off together or *halt*, as commanded (Figure 9-20).

9-51. Movement of Four-Man Color Guard to the Rear

To face a four-man Color guard to the rear, the command is **Colors reverse, MARCH**. At the command **MARCH**, each man simultaneously executes the following movements:

- Number 1 takes two steps forward, *faces to the left in marching*, takes one full step and three half steps, *faces to the left in marching*, and takes two steps in the new direction.
- Number 2 *faces to the left in marching* and *faces to the left while marking time*.
- Number 3 takes one step forward, *faces to the right in marching*, takes two half steps, *faces to the right in marching*, and takes one step in the new direction.
- Number 4 takes one step forward, *faces to the right in marching*, takes one full step and three half steps, *faces to the right in marching*, and takes one step forward in the new direction.

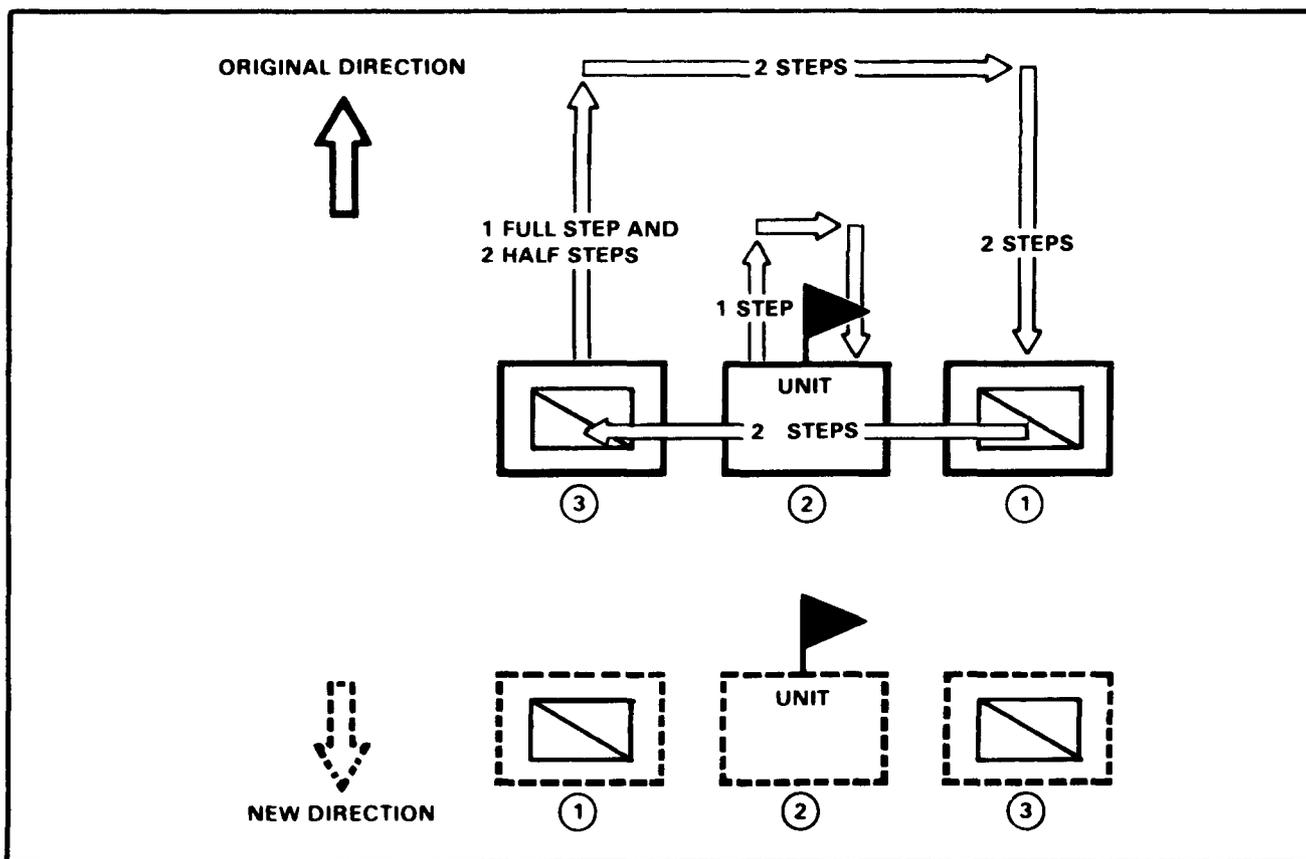


Figure 9-20. Movement of Three-Man Color Guard to the Rear

- Numbers 2, 3, and 4 *mark time* after completing their movements until all men are abreast, then step off together or *halt*, as the situation dictates (Figure 9-21).

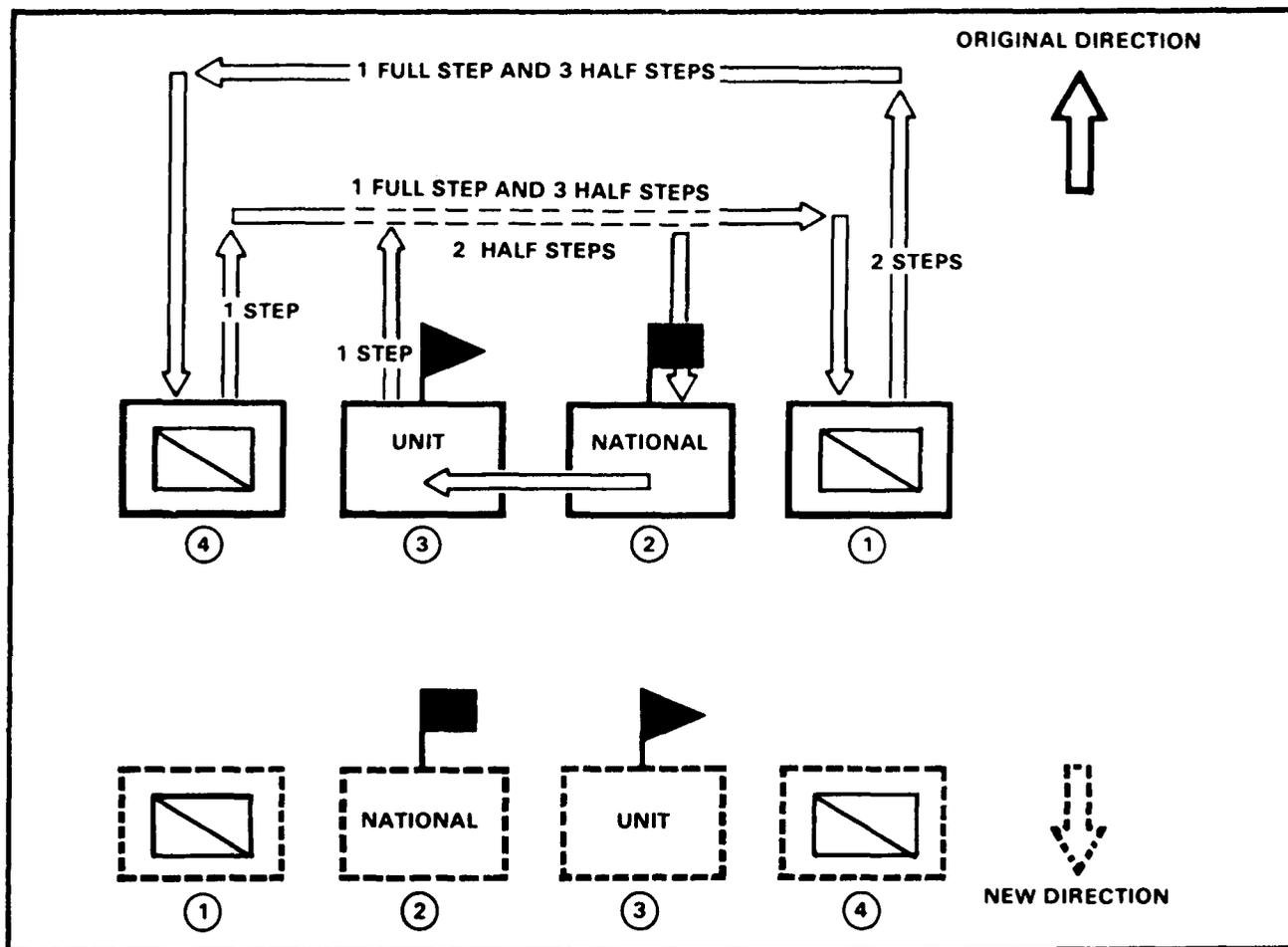


Figure 9-21. Movement of Four-Man Color Guard to the Rear

9-52. Movement of Five-Man Color Guard to the Rear

To face a five-man Color guard to the rear, the command is *Colors reverse, MARCH*. At the command **MARCH**, each man simultaneously executes the following movements:

- Number 1 takes four steps forward, *faces to the left in marching*, takes four full steps forward, *faces to the left in marching*, takes four full steps in the new direction, and *marks time*.
- Number 2 *faces left while marking time*, takes two steps forward, and *faces to the left while marking time*.
- Number 3 takes one full step forward, executes *about face while marking time*, and takes one full step in the new direction, and *marks time*.
- Number 4 takes one full step and two half steps, *faces to the right while marching*, takes two full steps, *faces to the right in marching*, takes two full steps, and *marks time*.
- Number 5 takes three full steps forward, *faces to the right in marching*, takes

four full steps forward, *faces to the right in marching*, takes three full steps forward, and *marks time*.

- f. Numbers 2, 3, 4, and 5 *mark time* after completing their movements.
- g. When all men are abreast of each other, they step off together or *halt*, as the situation dictates (Figure 9-22).

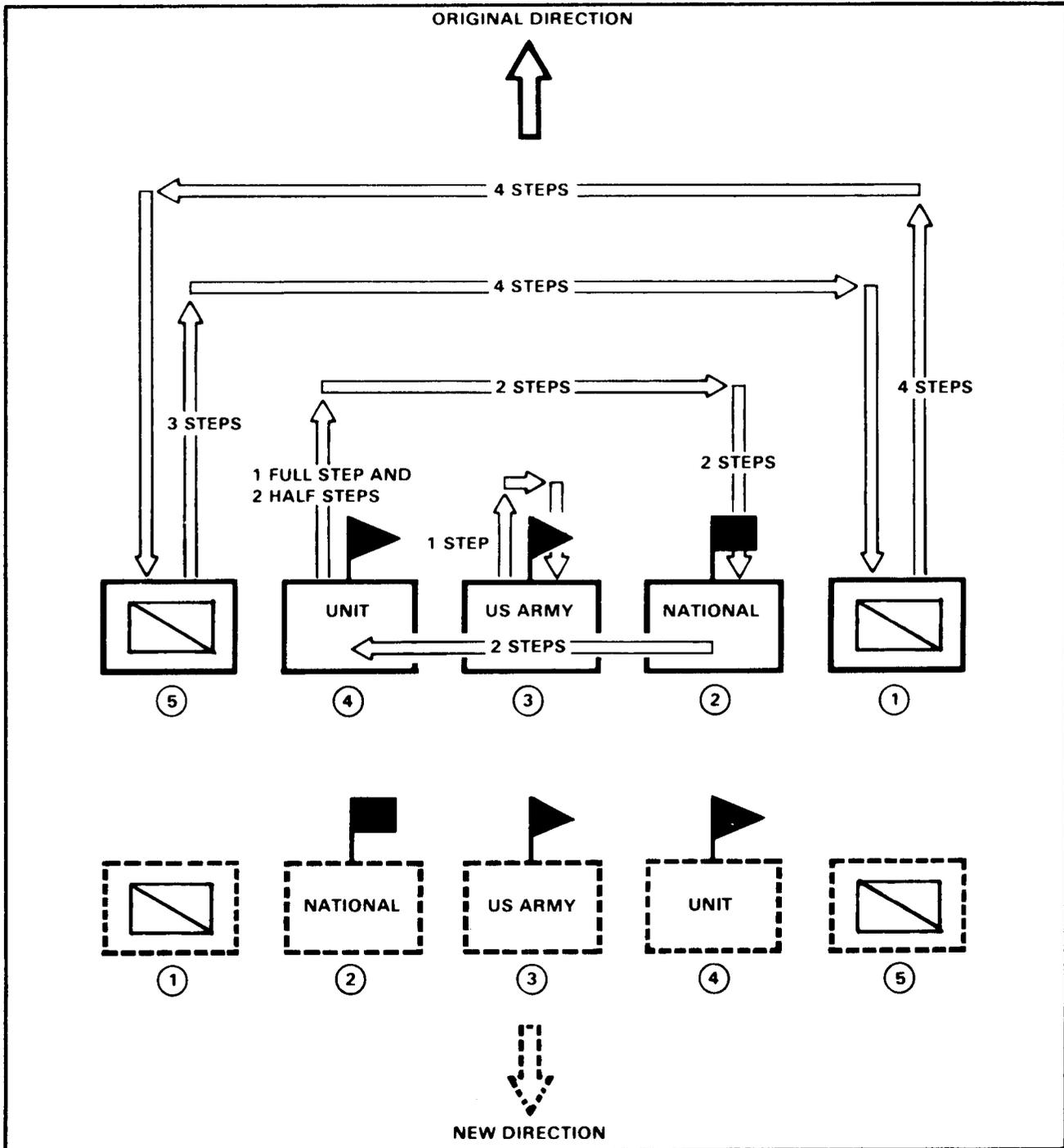


Figure 9-22. Movement of Five-Man Color Guard to the Rear

NOTE: *Left about* may be used in lieu of *colors reverse*. The command for this movement is **Left about, MARCH**. The Color sergeant is the pivot man for the movement. On the command of execution, the Color sergeant *marches* in place and *turns* to the left. Other members shorten their step and turn in an arc keeping abreast of each other and maintaining alignment. When the movement has been completed, each man *marches* in place until the command **HALT** or **Forward, MARCH** is given. This movement may be executed from the **HALT** or while *marching*.

9-53. Movement of Six-Man Color Guard to the Rear

To face a six-man Color guard to the rear, the command is **Colors reverse, MARCH**. At the command **MARCH**, each man simultaneously executes the following movements:

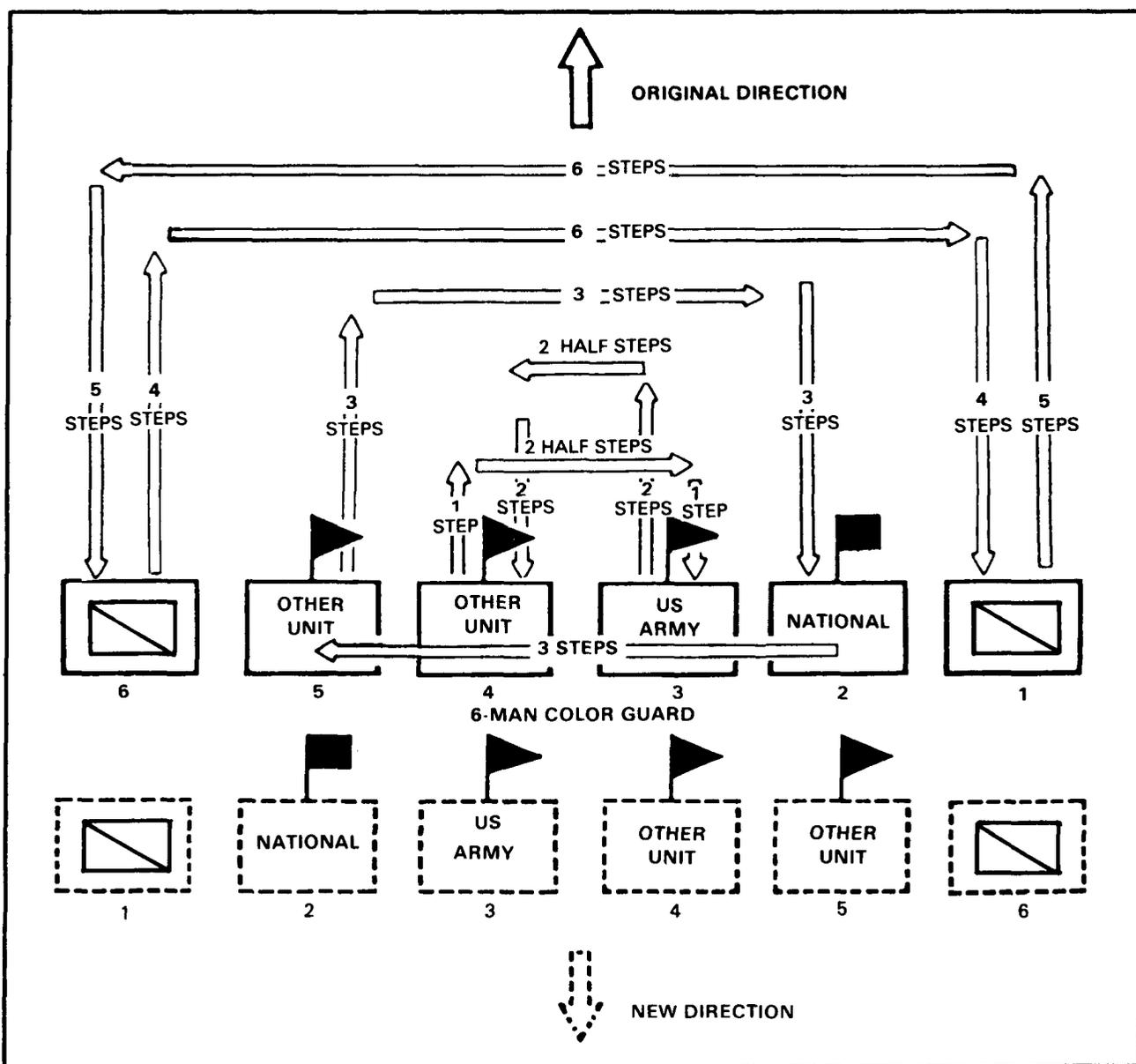


Figure 9-23. Movement of Six-Man Color Guard to the Rear.

- a. Number 1 takes five steps forward, *faces* to the left in *marching*, takes six full steps forward, *faces* to the left in *marching*, takes five full steps in the new direction, and *marks time*.
- b. Number 2 *faces* left while *marking time*, takes three full steps forward, and *faces* to the left in the new direction, while *marking time*.
- c. Number 3 takes two full steps forward, *faces* to the left while *marching*, takes two steps forward, *faces* to the left while *marching*, takes two full steps in the new direction, and *marks time*.
- d. Number 4 takes one full step forward, *faces* to the right while *marching*, takes two half steps forward, *faces* to the right in *marching*, takes one full step in the new direction, and *marks time*.
- e. Number 5 takes three full steps forward, *faces* to the right in *marching*, takes three full steps forward, *faces* to the right in *marching*, takes three full steps in the new direction, and *marks time*.
- f. Number 6 takes four full steps forward, *faces* to the right in *marching*, takes six full steps forward, *faces* to the right in *marching*, takes four full steps in the new direction, and *marks time*.
- g. Numbers 2, 3, 4, 5, and 6 *mark time* after completing their movement.
- h. When all men are abreast of each other, they step off together or *halt*, as the situation dictates (Figure 9-23).

9-54. Position of the Colors at the Order

At the order, the ferrule of the staff is rested on the marching surface and touching the outside of the right footgear opposite the ball of the right foot. Hold the staff in the right hand with the back of the hand facing outward and the fingers wrapped around the staff. Rest the staff against the hollow of the shoulder (Figure 9-24).

9-55. Position of the Colors at the Carry

At the *carry*, the ferrule of the staff is rested in the socket of the sling. The socket is below the waist and adjusted to ensure that the finials of all Colors are of equal height (Figure 9-25). The staff is grasped with the right hand (even with the mouth) and inclined slightly to the front with the left hand securing the ferrule in the socket. The left hand may be positioned immediately below the right hand to more firmly secure the Colors on windy days.

9-56. Position of the Colors at Parade Rest

- a. *Parade rest* with the Colors is executed with staffs vertical.
- b. The *order* and *parade rest* are executed with the Color company except during ceremonies when the Colors remain at the *carry position* (Figure 9-26).

9-57. Position of the Organizational Color at Color Salute

- a. This position is assumed from the carry by slipping the right hand upward about 4 inches and then thrusting the arm forward shoulder high and horizontal

to the marching surface forming an approximate 45-degree angle. When the Colors *salute* with troops who execute *present arms* from the order, the Color bearers assume the position of *carry* at the command **ARMS** and then execute the Color *salute* (Figure 9-27).

- b. When casing or uncasing Colors indoors (at the *order*), the organizational Color bearer *salutes* (dips) by slipping his right hand upward and grasping the staff firmly, with the forearm horizontal and the staff thrust forward until the arm is fully extended.

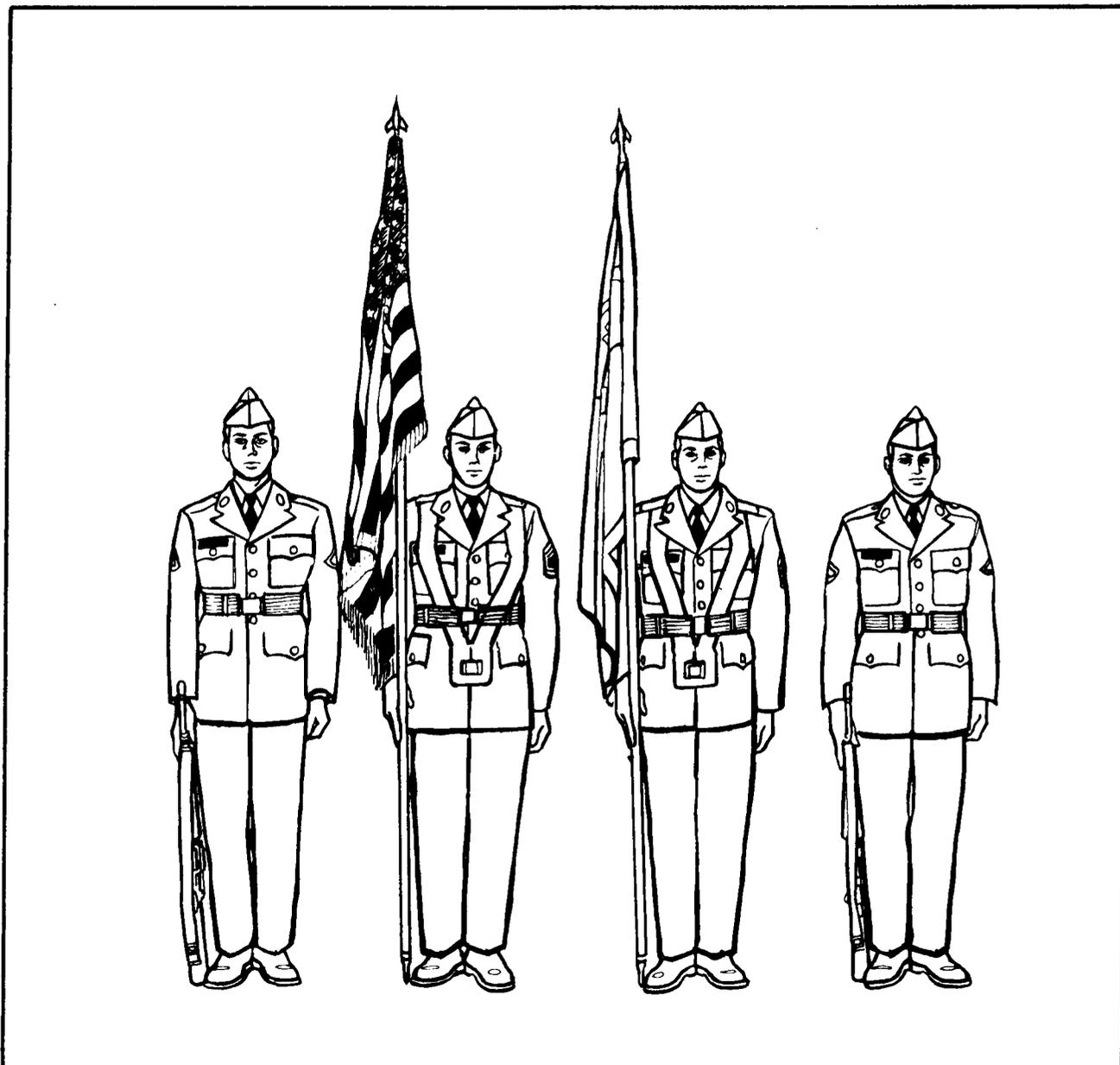


Figure 9-24. Position of the Colors at the Order.

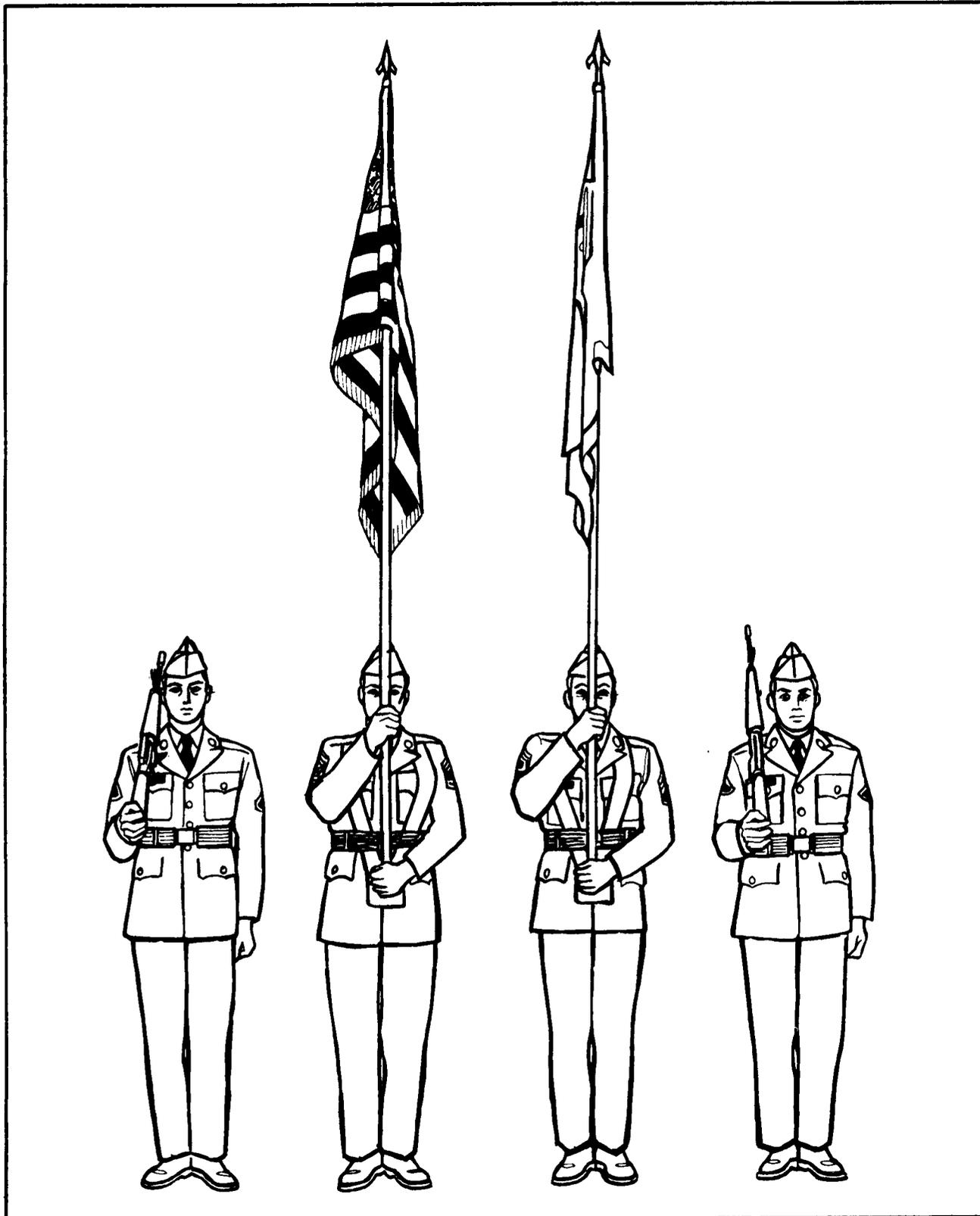


Figure 9-25. Position of the Colors at the Carry.

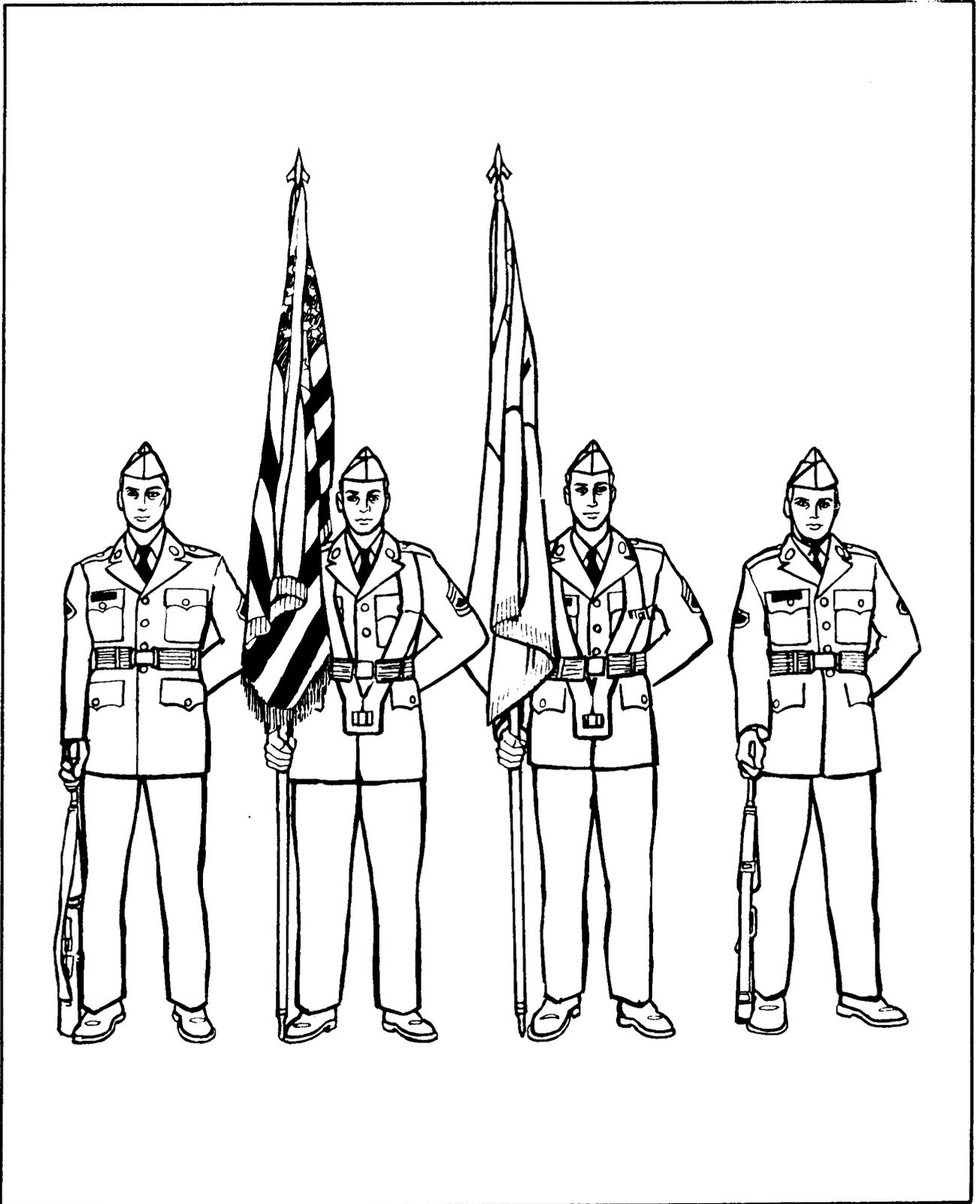


Figure 9-26. Position of the Colors at Parade Rest

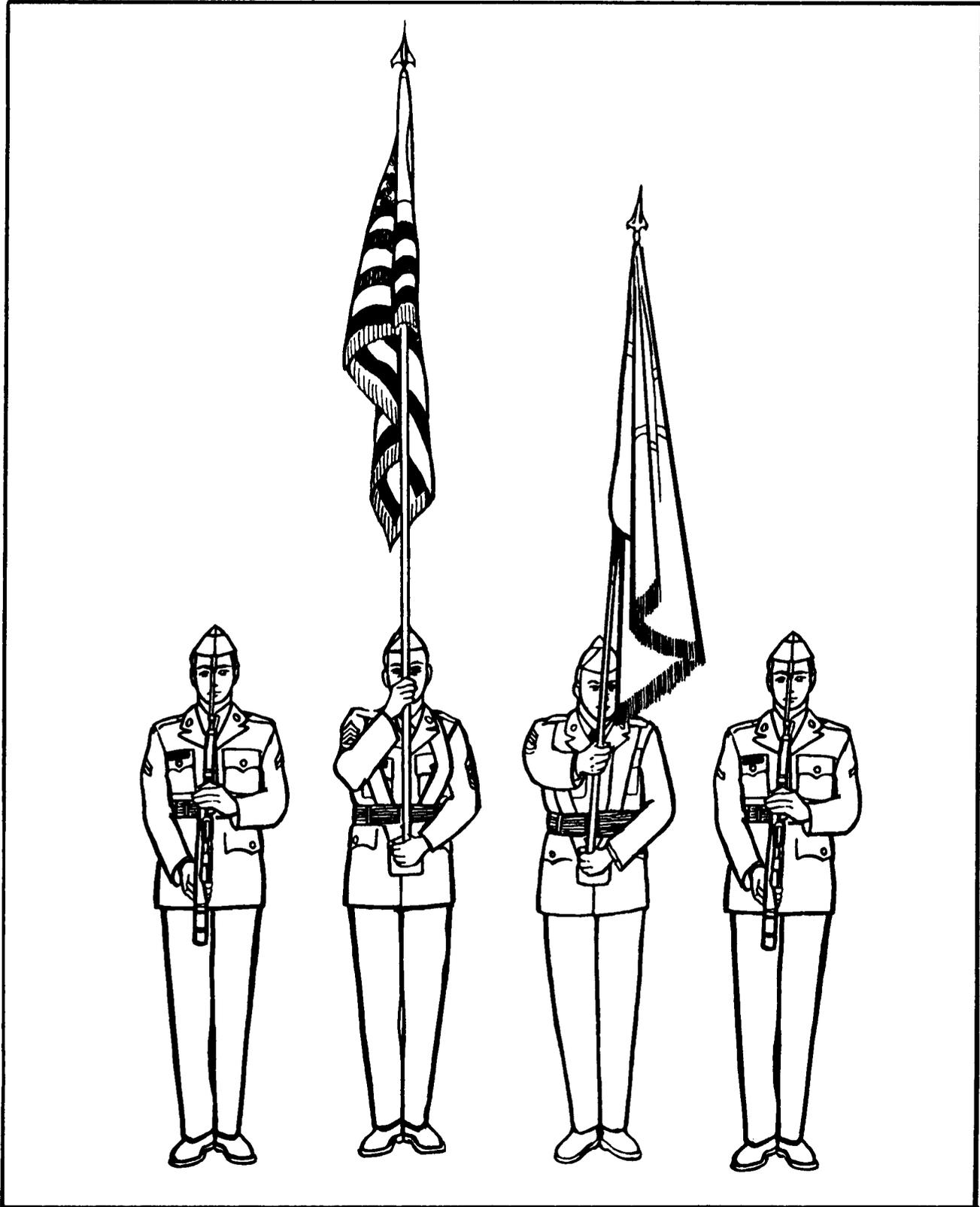


Figure 9-27. Position of the Organizational Color at Color Salute.

Section X
SALUTE BATTERY

9-58. General

Ceremonies did not originally use field artillery as a salute battery. In the 19th century, branches of service were lined up from right to left: infantry, field artillery, and cavalry, respectively. Field artillery lined up their guns but did not fire them. When honors began to be fired in ceremonies, the guns were moved out of the formation to avoid injury to other elements of the formation.

9-59. Preparation

- a. The salute battery should arrive at the ceremonial site early enough to position their pieces before the arrival of units on the ready line.
- b. The pieces are positioned downwind from the ceremony site with the muzzles pointing away from the reviewing stand. When possible, the opened trails are two steps to the rear of the final line and the number six piece is positioned twelve steps from the left flank unit. Other pieces are positioned about four steps apart (measure from inside wheels) and on line with number six.
- c. Once the pieces are in position, the battery is formed to the left of the number one piece and in front of the line so that the number six and three sections are on the final line (Figure 9-28).

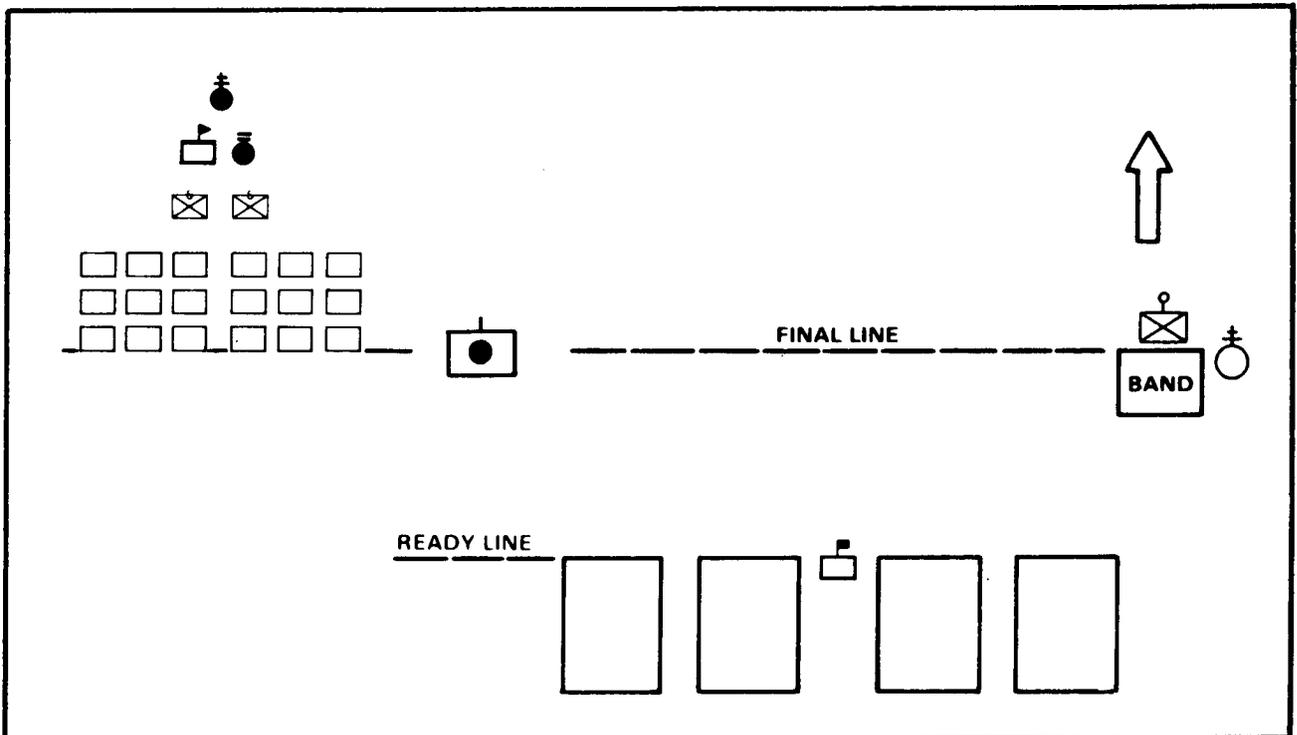


Figure 9-28. Position of Salute Battery and Personnel Before the Review.

9-60. Sequence of Events and Individual Actions

a. Formation of Troops.

- (1) On hearing the band sound *attention*, the battery commander *faces about*, commands **Battery, ATTENTION**, and again *faces about*.
- (2) On completion of adjutant's call, the battery commander *faces about* and commands **Right, FACE**. He then commands **Section, POST**.
- (3) The section chiefs in sequence (6, 5, 4, 3, 2, 1) command **Forward, MARCH** or **Column half right, MARCH**. The sections *march* forward along the final line and *halt* when centered on the piece.
- (4) The battery commander *faces* to the left and commands (himself and his staff) **Column half right, MARCH**. They *march* forward (*inclining* as necessary) so that when *halted* the battery commander is six steps from and centered on the firing battery. The section chief and the counter should be centered and three steps to the rear of the commander. The executive officer is on line with the guidon bearer.
- (5) When the battery commander has *halted* his staff, he *faces* to the right and commands **Left, FACE**. Then he commands **Dress right, DRESS; Ready, FRONT**, and **Parade, REST** (for large reviews, the command **AT EASE** may be substituted for **Parade, REST**). The commander then *faces about* and executes *parade rest*.

b. Presentation of Honors.

- (1) When the commander of troops has directed *order arms* (adjutant has taken his post), the battery commander *faces about* and commands **Order, ARMS**. He then directs **FIRE THE SALUTE** and *faces about*.
- (2) The battery commander quietly commands (himself and the guidon bearer) **Present, ARMS** and **Order, ARMS** as appropriate.
- (3) The executive officer, counter, and chief of firing battery *face about*. The executive officer commands **Cannoneers, POST**.
- (4) The cannoneers immediately move to their firing positions.
- (5) The executive officer commands **With blank ammunition** (pause), **LOAD**. He then commands **STAND BY, NUMBER ONE**.
- (6) As each piece is ready to fire, the section chief raises his arm (nearest the executive officer) and looks at the executive officer.
- (7) When all section chiefs have indicated they are ready (arm raised), the executive officer raises his right arm and looks at the commander of troops.
- (8) The commander of troops takes the raised arm as the signal that the battery is ready to fire. He then *faces about* and commands (himself and his staff) **Present, ARMS**.
- (9) As the commander's hand touches his headgear, the executive officer signals the first piece to fire.

- (10) The executive officer drops his arm to a horizontal position and then raises it back to a vertical position for each round. Rounds are fired at three-second intervals for normal honors and five-second intervals for funerals (AR 600-25).
 - (11) During the *salute*, as the second to last round is fired, the counter *faces about* and announces **ELEVEN**.
 - (12) As the next to last round is fired, the chief of the firing battery *faces about* and announces **TWELVE**. This is the signal for the executive officer to fire one more round.
 - (13) During the firing, each section immediately reloads after each round is fired and is prepared to fire in case of a misfire.
 - (14) When the last round has been fired, the executive officer signals **CEASE FIRE** and then signals **UNLOAD**.
 - (15) When all pieces are unloaded and the cannoneers are at *attention*, the executive officer commands to the rear of the piece, **FALL IN** (cannoneers automatically *fall in* at *dress right*); he then commands **Ready, FRONT** and **Parade, REST**.
 - (16) When all sections are back in position on the final line, the executive officer *faces about*.
- c. **Inspection.**
- (1) As the reviewing party approaches piece number six, the battery commander *faces about* and commands **Battery, ATTENTION**. He then *faces* to the front and (over his right shoulder) commands **Eyes, RIGHT**.
 - (2) The battery commander and executive officer execute *eyes right* and *salute*.
 - (3) The guidon bearer executes *eyes right* and *present guidon*.
 - (4) All others execute *eyes right* and follow the reviewing officer, turning the head until *facing* to the front.
 - (5) When the reviewing party has passed the last piece, the battery commander commands **Order, ARMS** for himself, the executive officer, and the guidon bearer. He then *faces about*. When the reviewing party has cleared the right rear of his unit, he then commands **Parade, REST, faces about**, and assumes *parade rest*.
- d. **Honors to the Nation.** The battery executes appropriate movements on command or directives by the commander of troops.
- e. **Remarks.** Reference honors to the nation.
- f. **March in Review.** On the command or directive to **PASS IN REVIEW**, the battery commander *faces about* and commands **Parade, REST**. He then *faces about* and assumes *parade rest*.
- g. **Conclusion.**
- (1) When the band begins the eight-bar drum beat (before “The Army Goes Rolling Along”) the battery commander *faces about* and commands **Battery ATTENTION**. He then *faces about*.

- (2) When the band has finished playing the music, the battery commander *faces about* and commands **REST**.

Section XI

CIVILIAN PARTICIPATION IN MILITARY CEREMONIES

9-61. General

Since its inception at the beginning of the American Revolution, the US Army has always seen the importance of civilian control of the military and participation of civilians in military activities. As a result, military ceremonies are frequently held to honor civilians.

9-62. Purpose

This section serves as a guide for commanders in planning and conducting military ceremonies with civilian participation.

9-63. Types of Ceremonies

Civilians may participate in three general categories of military ceremonies:

- a. Civilians present awards.
- b. Civilians receive awards.
- c. Civilians are honored.

9-64. Civilians Presenting Awards

This category includes occasions when an award is made to another civilian and occasions when awards are presented to military personnel by a civilian. These ceremonies are conducted as outlined in paragraph 9-4 with the following exceptions:

- a. The host or reviewing officer is accompanied to the reviewing stand by the civilian. The reviewing officer may relinquish the place of honor to the civilian.
- b. The reviewing officer accompanies the civilian throughout the sequence of events.
- c. Because of lack of familiarity with military ceremonies, it may be necessary to brief the civilian before and during the conduct of the ceremony.

9-65. Civilians Receiving Awards

- a. Conduct of these ceremonies should be guided by paragraph 9-4 with the following exceptions:
 - (1) Civilians should be initially positioned to the left of the reviewing stand and not *marched* forward with the military personnel, if any, to receive awards.
 - (2) When the Colors are brought forward, civilians move to a position five steps in front of and centered on the Colors. When military and civilians

receive an award at the same time, they are aligned from right to left with the highest award on the right.

- (3) When the awardees are posted, they remain in the same order. If there are no military awardees, the civilians move to the left of the reviewing stand, as stated in paragraph 9-4.

NOTE: If there is only one awardee, he may be the reviewing official.

- b. When this ceremony is conducted for presenting posthumous awards, other types of awards are not incorporated. A carefully selected escort officer should accompany relatives of persons receiving posthumous awards.

9-66. Reviews in Honor of Civilians

- a. Government employees, private citizens, and local, state, national, or foreign officials may be honored by a review.
- b. Consult AR 600-25 for special honors due certain officials. Other civilians may be honored, as noted above, by participating in the place of or with the reviewing officer.