

LESSON SIX

HONOR GUARDS, HONOR CORDONS, GUARD MOUNTS, AND FUNERALS,

OVERVIEW

DESCRIPTION:

In this lesson, you will learn the sequence of events and the band's movements for funerals, honor guards, honor cordon ceremonies, and a formal guard mounts.

LEARNING OBJECTIVE:

- OBJECTIVE:** After completing this lesson you will be able to identify the marching band movements for funerals, honor guards and honor cordon ceremonies, and formal guard mounts.
- CONDITIONS:** Given the instruction in this subcourse.
- ACTIONS:** You will be able to identify the sequence of events and the band's movements for funerals, honor guards, honor cordon ceremonies and formal guard mounts.
- STANDARDS:** IAW the information contained in this lesson.

INTRODUCTION

In addition to review ceremonies, you as drum major must also be able to perform in funerals, honor guards, honor cordons and guard mounts, and funerals. This lesson describes the drum major's actions and those of the band in the various sequences of events for each of these ceremonies.

PART A-- HONOR GUARDS

1. Honor Guards. Honor guards are used to render personal honors to military or civilian persons of high rank or position upon their arrival at, or departure from, a military command. Honor guards are not a substitute for those ceremonies appropriate in a review or parade.
2. Formation of Troops and Reception of Honoree.
 - a. The band forms on the line of troops 12 steps to the right of the guard of honor.
 - b. At the approach of the person to be honored, the honor guard commander commands "HONOR GUARD, ATTENTION". The band comes to ATTENTION.
 - c. The honoree takes the position 20 steps in front of and facing the honor guard commander. The honor guard commander faces about and commands "PRESENT, ARMS". When he faces about, the band commander faces the band.
 - d. When the honor guard commander commands "PRESENT, ARMS", the band commander signals INSTRUMENTS UP.
3. Honors.

- a. At the honor guard commander's salute, the band commander conducts the appropriate number of Ruffles and Flourishes, followed by the General's March, the Flag Officer's March, or other music as prescribed by AR 600-25.
- b. After ending the music, the band commander FACES ABOUT, and SALUTES. Instruments remain in the playing position.
- c. On the command "ORDER, ARMS", the band commander and drum major TERMINATE THEIR SALUTES. Bandmembers execute INSTRUMENTS DOWN on the command of "ORDER, ARMS".

4. Inspection.

- a. As the host and honoree march forward and halt in front of the honor guard commander, the band commander faces the band and signals INSTRUMENTS UP.
- b. When the honor guard commander salutes the honoree, the band commander begins conducting appropriate inspection music.

NOTE: *The music used for inspection should be carefully selected. Usually a march is played, but some commanders prefer other types of music.*

- c. After starting the inspection music, the band commander FACES ABOUT.

NOTE: *Since there is likely to be considerable discussion between the host and the honoree, the band commander should maintain a moderate level of volume.*

- d. The inspection begins at the right front of the band. The band commander does not salute but remains facing the front.
- e. After the last member of the reviewing party has passed the left flank of the band, the band commander FACES ABOUT and resumes conducting the inspection music.
- f. After passing in front of the troops, the reviewing party continues along the rear of the troops.
- g. As the reviewing party nears the left flank of the band, the band commander DIRECTS the band to play softly. The band continues to play softly as the reviewing party halts at the right of the band.
- h. When the reviewing party steps off, the band commander FACES ABOUT.
- i. After the reviewing party has passed the front of the band, the band commander faces the band and continues conducting the inspection music.
- j. The band commander DIRECTS the band to return to its normal volume level.
- k. The band continues to play until all members of the reviewing party have returned to their original positions.

5. Honors to the Nation.

- a. When the honor guard commander commands "PRESENT, ARMS" the band commander signals INSTRUMENTS UP. The drum major SALUTES.
- b. As the honor guard commander salutes, the band plays honors to the nation (or nations).

- c. If the honoree is a foreign dignitary, the band plays the national anthem of his country first, followed by a drum roll, followed by the National Anthem. Upon completion of the music, the band commander FACES ABOUT and SALUTES. Instruments remain in the playing position.
- d. On the command "ORDER, ARMS", the band commander and drum major TERMINATE THEIR SALUTES. The bandmembers leave their instruments in playing position.

NOTE: *At this point the honor guard ceremony may include a march in review or may conclude in place. If a march in review is included, the band executes INSTRUMENTS DOWN in cadence at the command "ORDER ARMS". The march in review sequence then proceeds as outlined for a review ceremony. If the honor guard ceremony concludes in place, follow the sequence as outlined in the following paragraphs.*

- e. When the honor guard commander faces about, the band commander FACES THE BAND.
- f. The band plays one chorus of The Army Goes Rolling Along beginning at the introduction.
- g. At the completion of The Army Goes Rolling Along, the band commander signals INSTRUMENTS DOWN, and FACES ABOUT.
- h. The honor guard commander salutes and announces "SIR, THIS COMPLETES THE CEREMONY".
- i. The honor guard remains at attention until the honoree has departed.
- j. The band may play incidental music while the honoree is being introduced to the staff and other guests.

PART B-- HONOR CORDONS/RAMP GUARD CEREMONIES

6. Honor Cordons/Ramp Guard Ceremonies. Honor cordons (also referred to as ramp guard ceremonies) may be used when welcoming or bidding farewell to distinguished visitors. A select group of soldiers is designated to honor the distinguished visitors and provide security at the immediate arrival or departure site.
 - a. The honor cordon normally consists of two squads, a senior sergeant, a cordon commander, and a host.
 - b. When deemed appropriate, the commander may elect to use a band, Colors, and distinguishing flags. The band plays appropriate music during the ceremony.

PART C-- FORMAL GUARD MOUNTS

7. Formal Guard Mounts. The formal guard mount ceremony is held to
 - inspect the new guard.
 - assign officers and noncommissioned officers according to rank.
 - issue necessary instructions or special orders.
8. Formation of Guard.
 - a. The band stands 12 steps to the right of the marker for the right flank of the guard.
 - b. The drum major FORMS AND ALIGNS the band. The band commander RECEIVES THE BAND.

- c. If the guard is not in the vicinity of the parade grounds, Attention should be sounded at the adjutant's command.
- d. From his post in front of the area where the guard is to be formed, the adjutant signals or commands "SOUND ADJUTANT'S CALL".
- e. The band commander signals INSTRUMENTS UP and conducts Adjutant's Call, followed by an appropriate march.
- f. When the guard has reached a point approximately six steps from its position on line, the band commander CUTS OFF the band so that members of the guard can hear the command "HALT" given by the sergeant of the guard.
- g. The band commander brings the band to PARADE REST, FACES ABOUT, and assumes PARADE REST.

9. Inspection.

- a. When the adjutant completes the assignment of officers and noncommissioned officers, he returns to his post, faces the guard, and commands "POST". At this command, the band commander comes to ATTENTION.
- b. The adjutant commands "PREPARE FOR INSPECTION". At this time, the band commander conducts the band in appropriate inspection music.
- c. The adjutant inspects the guard.

NOTE: *The band is not inspected during a formal guard mount ceremony.*

- d. When the adjutant has completed the inspection and has taken his position, the band commander CUTS OFF the band and CHANGES POSTS with the drum major.
- e. If there are two platoons of guards, the band commander waits until both officers have taken their respective positions before cutting off the band and changing posts with the drum major.

10. Sound Off.

- a. The adjutant, from his position 35 steps in front of and facing the guard, commands "GUARD, ATTENTION; PARADE, REST; SOUND OFF".
- b. At the command "SOUND OFF", the band begins the sound off sequence.

11. March in Review.

- a. After sound off, the adjutant comes to attention and commands "GUARD, ATTENTION; PRESENT ARMS".
- b. The band commander and drum major SALUTE.
- c. The adjutant faces about, salutes, and reports "SIR, THE GUARD IS FORMED".
- d. The new officer of the day returns the salute and directs the adjutant to "MARCH THE GUARD IN REVIEW, SIR".

- e. The adjutant faces about and commands "ORDER, ARMS; RIGHT, FACE".
- f. At the command "FACE", the band executes a RIGHT FACE, and moves to the starting position for the pass in review (See Lesson 3, paragraphs 15d & e).
- g. The adjutant takes his position three steps in front of the commander of the guard, who is the leader of the first platoon.
- h. The adjutant commands "RIGHT SHOULDER, ARMS; FORWARD MARCH". The band steps off playing.
- i. As the band marches past the reviewing officer (new officer of the day), the band commander and drum major SALUTE as described for a review.
- j. After passing the reviewing officer, the drum major signals three LEFT TURNS in succession and then halts the band centered on and facing the reviewing officer.
- k. The first rank should be at least 12 steps from the left flank of the marching troops as in a review.
- l. After the guard leaves the parade ground, the drum major CUTS OFF the music, the drum section picks up a cadence, the drum major CUTS OFF the cadence, and the drum section goes into a rim cadence.
- m. The band marches off the parade ground.

PART D - FUNERALS

NOTE: *The word chapel includes the church, home, or other place where services are held, exclusive of the graveside service. The word casket includes the receptacle containing the cremated remains of the deceased.*

12. Types of Military Funerals.

- a. The first type of funeral is with chapel service. The chapel service is followed by the march to the grave or place of local disposition with the prescribed escort.
- b. The second type of funeral is a graveside service only.

13. Honors.

- a. When present arms is given at a military funeral for a person entitled to personal honors, the band plays the prescribed number of Ruffles and Flourishes followed by the march appropriate to the grade of the deceased.
- b. When honors are rendered, they are played at a tempo which preserves the solemn dignity of the ceremony (MM 80 to 100).
- c. Honors are not played when arms are presented at the close of the benediction at a graveside service.

14. Music Selection.

- a. The music selected for the procession from the chapel to the graveside should be well adapted melodically, harmonically, and rhythmically for marching.
- b. The cadence of the march is approximately 100 steps per minute and should reflect the solemnity of the ceremony.

15. Special Preparations of the Band.

- a. Drum shells should be covered completely with black crepe.
- b. Snare drums should be muffled.
- c. Cymbals should not be used during ceremonial funeral music.
- d. All movements of the mace should be executed in a precise and dignified manner without flash or flourish.
- e. The drum major does not perform the mace swing while the band is marching or playing.

NOTE: *Local conditions may necessitate changes in procedures as outlined for the following ceremonies. As practicable, do the instructions as described in the following paragraphs.*

PART E FUNERAL WITH CHAPEL SERVICE

16. Chapel Formation.

- a. Prior to the time set for the service, the escort and band form in line opposite to and facing the chapel.
- b. The band forms on the flank toward which it is to march.
- c. The elements of the funeral procession are formed in the following line of march:
 - Escort commander
 - Band
 - Escort (including colors, firing squad, and bugler)
 - Honorary pallbearers (if riding in cars)
 - Clergy
 - Caisson and honorary pallbearers (if walking)
 - Active pallbearers
 - Personal color (if appropriate)
 - Family
 - Friends and patriotic or fraternal organizations

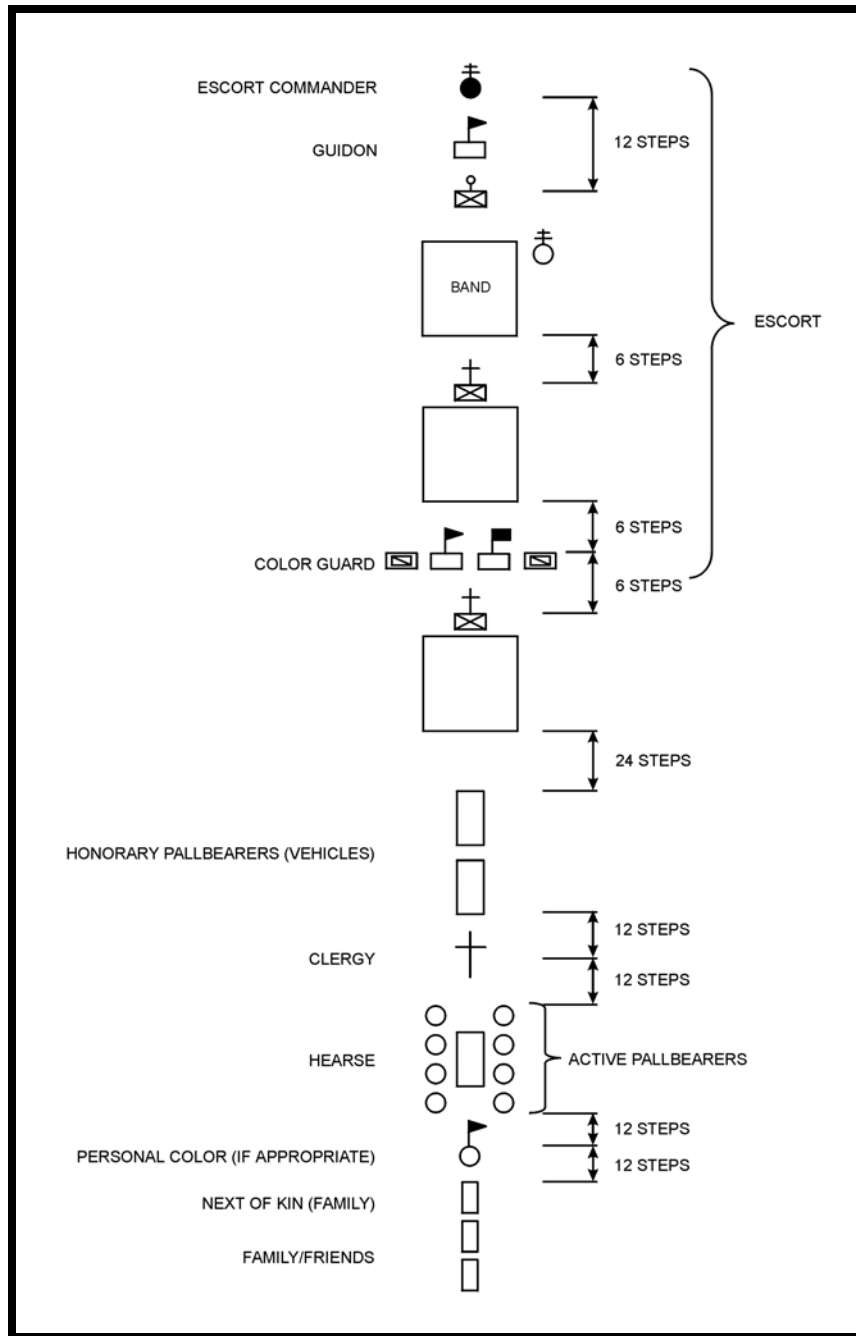


Figure 6-1. Funeral Procession Line of March.

17. Arrival of the Hearse.

- a. When the hearse bearing the casket approaches the chapel, the escort commander brings the band and escort to attention.
- b. The hearse stops directly in front of the chapel entrance to move the casket into the chapel.
- c. When the pallbearers lift the casket from the hearse, the escort commander commands "PRESENT, ARMS". The drum major SALUTES.

- d. The band plays Honors, if required, followed by a hymn or sacred song. The band gradually decreases volume and ceases playing at the end of a phrase when the casket enters the chapel.
- e. The band commander signals FACES ABOUT, and SALUTES. Instruments remain in the playing position.
- f. When the escort commander commands "ORDER, ARMS", the band commander and drum major TERMINATE THEIR SALUTES. Bandmembers execute INSTRUMENTS DOWN in cadence at the command "ORDER, ARMS".
- g. The escort commander commands "AT EASE".

18. Departure of the Hearse.

- a. After the chapel service, the escort commander commands "ATTENTION".
- b. When the casket comes into view, the escort commander commands "PRESENT, ARMS". The drum major SALUTES and the band plays Honors if required.
- c. The band plays a hymn or sacred song until the casket is secured on the hearse.
- d. Upon completion of the hymn, the band commander FACES ABOUT, and SALUTES. Instruments remain in the playing position.
- e. The escort commander commands "ORDER, ARMS". The band commander and drum major TERMINATE THEIR SALUTES and CHANGE POSTS. Bandmembers execute INSTRUMENTS DOWN in cadence at the command "ORDER, ARMS".
- f. On the command of the escort commander the entire formation faces the direction of march.

NOTE: *If for any reason the band has been moved out of the line of march, it must return to the line of march before the funeral procession steps off.*

19. March to the Graveside. The march from the chapel to the graveside is played at a tempo of 100 beats per minute. If the distance from the chapel to the grave is extremely great, the drum section gradually increases the tempo to 120 beats per minute. The escort marches at this cadence until it is a reasonable distance from the grave. The drum section gradually resumes the slower cadence. The band commander will instruct the escort commander and the band on these tempo changes before the ceremony.

- a. The band and escort march on the command of the escort commander.
- b. The band steps off playing a suitable march or the Funeral Dirge drum cadence.
- c. The band stops playing as the procession approaches the grave.
- d. The band moves to its assigned position in line with the escort and in view of the next of kin.
- e. The drum major verifies band alignment. The band commander and drum major CHANGE POSTS.

20. Arrival at Graveside. Upon arrival at the graveside, the funeral procession moves into position for the graveside service. Figure 6-2 shows the position for the graveside service.

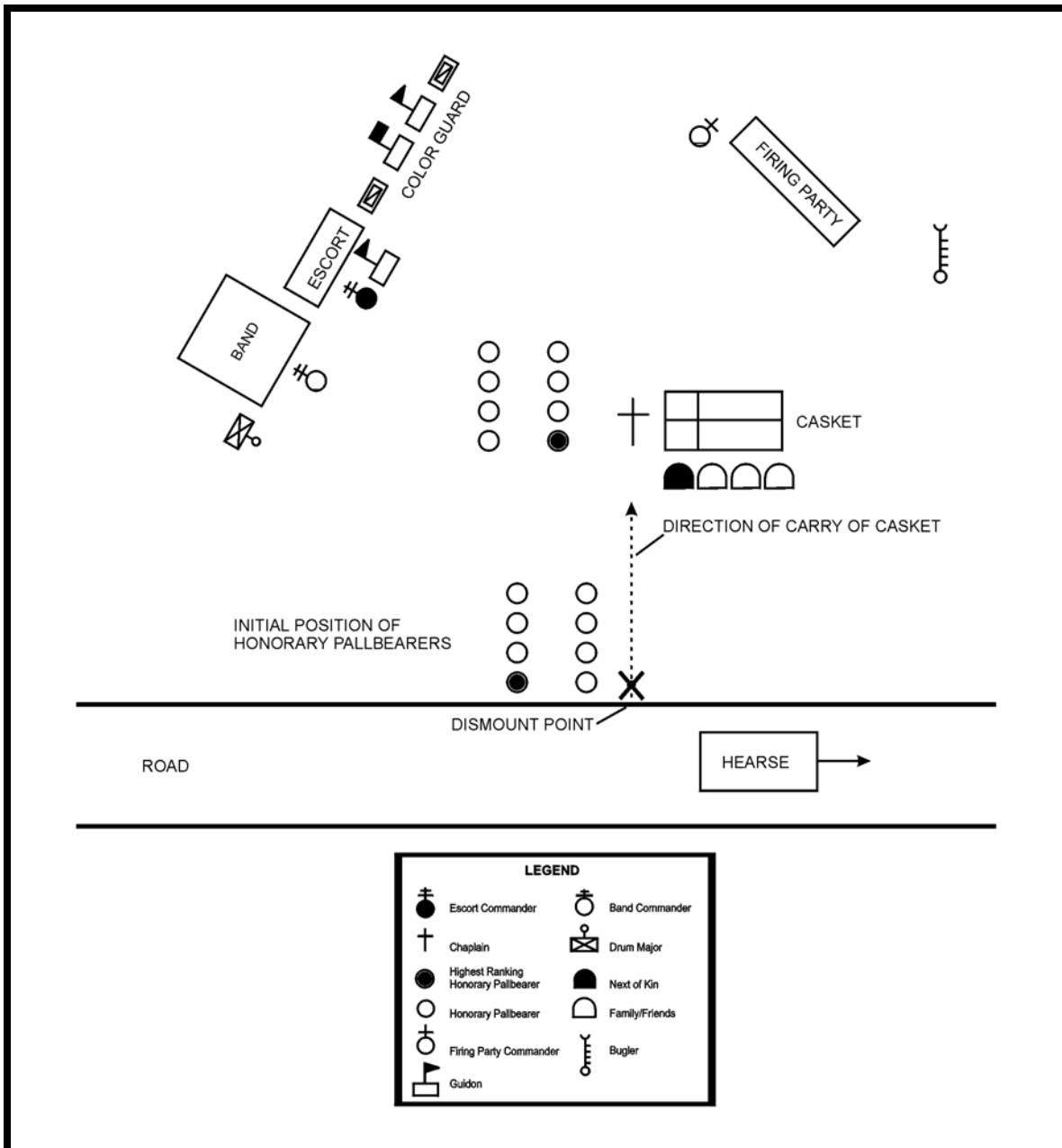


Figure 6-2. Graveside Service.

21. Graveside Service.

- a. When the casket is ready to be removed from the hearse, the escort commander commands "PRESENT, ARMS". The drum major salutes.
- b. The band plays honors, if required.
- c. The band plays a hymn as the casket is removed from the hearse.
- d. When the casket is placed over the grave, the band commander CUTS OFF the band, FACES ABOUT, and SALUTES. Instruments remain in playing position.

- e. The escort commander commands "ORDER, ARMS" and the band commander and drum major TERMINATE THEIR SALUTES. Bandmembers execute INSTRUMENTS DOWN on the command of "ORDER, ARMS".
- f. The band commander, drum major, and band assume PARADE REST at the command of the escort commander.
- g. The bugler leaves the band formation and takes a position near the firing party and in view of the next of kin.
- h. When the escort commander commands "PRESENT, ARMS", the band commander and drum major SALUTE.
- i. After the gun salute, the escort commander commands "ORDER, ARMS". The band commander and drum major TERMINATE THEIR SALUTES.

NOTE: *Honors for general officers may substitute three salvos of artillery guns firing simultaneously for the rifle volleys.*

22. Conclusion.

- a. At the conclusion of the graveside service and after the benediction, the escort commander commands "ATTENTION" followed by "ESCORT, PRESENT, ARMS".
- b. The band commander and drum major SALUTE. The firing party fires three volleys and assumes the position of present arms at the command of the noncommissioned officer in charge of the party.
- c. Immediately after the firing party has been brought to present arms, the bugler sounds Taps.
- d. At the conclusion of Taps, the bugler SALUTES and holds his salute until the firing party is brought to order arms.
- e. After the command "ORDER ARMS", the band plays appropriate music as the flag is folded.
- f. The band and escort remain in position until the family moves from the graveside.
- g. On the command of the escort commander the entire formation faces the direction of march.
- h. All units march from the graveside at a rim tap of 120 beats per minute.
- i. On the return march, the band does not play (except for the rim tap) in the vicinity of the graveside or when music may disturb other funeral processions.

PART F-- GRAVESIDE SERVICE ONLY

23. Graveside Service. The military elements participating in the graveside service are in position before the arrival of the casket (See Figure 6-2).

- a. All elements of a military funeral are present except the caisson or hearse.
- b. The sequence of events for a graveside service is the same as a funeral with chapel service beginning with "When the casket is ready to be removed from the hearse" (See paragraph 21a).

- c. If the family desires to eliminate other elements, the band may be omitted from the ceremony. In this event, the following elements are used:
- Clergy
 - Officer or noncommissioned in charge
 - Active pallbearers
 - Firing party
 - Bugler
 - Personal color bearers (if appropriate).

LESSON SIX

PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each time. When you have completed the exercise, check you answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson which contains the portion involved.

1. There are _____ types of military funerals.
 - A. one
 - B. two
 - C. three
 - D. four
2. An honor cordon may be used when welcoming or bidding farewell to distinguished visitors.
 - A. True
 - B. False
3. The drum major should NOT perform the _____ while the band is marching from the chapel to the graveside.
 - A. left turn
 - B. mace swing
 - C. instruments up
 - D. instruments down
4. If the honoree on an honor guard ceremony is a foreign dignitary, the national anthem of his country is played _____ our national anthem.

- A. before
 - B. after
5. When a military funeral is for a person entitled to personal honors, the tempo of Ruffles and Flourishes is between ____ beats per minute.
- A. 40 and 80
 - B. 80 and 100
 - C. 100 and 120
 - D. 120 and 140
6. Snare drums shells should be covered with _____ at a military funeral.
- A. green crepe
 - B. unit colors
 - C. black crepe
 - D. red crepe
7. Prior to the time set for the chapel service, the band forms in line opposite to and facing the chapel.
- A. True
 - B. False
8. When the hearse bearing the casket approaches the chapel, the escort commander brings the escort and band to _____.
- A. parade rest
 - B. at ease
 - C. attention
 - D. about face
9. During a graveside service funeral only, the participating military elements are in position at the graveside _____ the arrival of the casket.
- A. after
 - B. before
 - C. during

D. None of the above are correct

10. When leaving the graveside, the band marches off at a rim cadence of _____ beats per minute.

A. 60

B. 70

C. 80

D. 120

LESSON SIX PRACTICAL EXERCISE

ANSWER KEY AND FEEDBACK

Item _____ ***Correct Answer and Feedback***

1. B. two
 (Paragraphs 12a and b)

2. A. True
 (Paragraph 6)

3. B. mace swing
 (Paragraph 15e)

4. A. before
 (Paragraph 5c)

5. B. 80, 100
 (Paragraph 13b)

6. C. black crepe
 (Paragraph 15a)

7. A. True
 (Paragraph 16a)

8. C. attention
(Paragraph 17a)

9. B. before
(Paragraph 23)

10. D. 120
(Paragraph 22h)