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Canadian Armed Forces Music Instructions (Volume 1) Operations and Administration

Issued on Authority of the Chief of the Defence Staff

OPI: DHH

Contact Officer: DHH 7 – Music Policy Advisor

List of Effective Pages

Insert latest changed pages; dispose of superseded ages in accordance with applicable orders.

Note

This is a complete re-write of the previous document. As such, changes are not identified.

Foreword

1. A-DH-202-001/FP-000 Music Instruction, Volume 1, is issued on authority of the Chief of the Defence Staff (CDS). This document was developed to clarify the regulations pertaining specifically to Canadian Armed Forces (CAF) bands.
2. A-DH-202-001/FP-000 is effective upon receipt and supersedes previous versions.
3. This document must be read in conjunction with referenced senior documents (KR&Os, CFAOs, DAODs).
4. Comments and suggestions for changes shall be forwarded through the reporting chain of command to the Director History and Heritage (DHH) at National Defence Headquarters (NDHQ) in Ottawa, Attention: Supervisor of Music.

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Chapter 1

Introduction

Section 1: General

Aim

1. This instruction provides guidance on Canadian Armed Forces (CAF) policy for all CAF personnel with regards to music.

Scope

2. This instruction includes policies on the role, organization, capabilities, limitations and employment of CAF bands and musicians. It is applicable to the Regular and Reserve Forces. It is designed to meet the requirements for war and with modifications as necessary, for peace.
3. In accordance with [DAOD 1000-0](#), Corporate Administrative Direction, the Chief of Military Personnel (CMP) is mandated to provide functional direction for all CAF bands.

Section 2: Mission & Vision of the Music Branch

Mission

1. To support the Canadian Armed Forces and the Government of Canada through the provision of music services in order to promote our heritage, enhance esprit de corps and morale, inspire the support of Canadians and promote our national interests and values both domestically and abroad.

Vision

2. As an organization of excellence, the Canadian Armed Forces Music Branch will place the utmost importance on the professionalism of its musicians so as to proudly offer versatile, innovative and modern musical capabilities in order to engage and inspire those for whom we perform.

Section 3: Responsibilities

Chief of Military Personnel

1. The Chief of Military Personnel (CMP) has the authority to establish and oversee personnel policies, plans and programs for musicians, and promulgate policies and procedures in respect of the performance of ceremonial functions by CAF bands and musicians. CMP is responsible for managing the provision of music support.

Level 1 Commanders

2. Level 1 Commanders exercise command over CAF bands and assigned musicians, including the approval of the provision of music support. They are responsible for employing CAF bands and musicians in accordance with CMP's functional guidance and direction and have the authority to establish temporary or composite CAF bands for specific taskings.

Director of the Directorate of History and Heritage

3. The Director of the Directorate of History and Heritage (DHH) has the authority to advise the staff of level 1 Commanders on the suitability of CAF bands and musicians for public performances at local, national and international events and advises on the release of any CAF band recordings for public distribution. DHH is responsible for staffing policies, plans and procedures to guide the provision of music support, and provides staff assistance visits (SAVs) to CAF bands.

Music Branch Advisor

4. The Music Branch Advisor advises the Assistant Chief of Military Personnel regarding the exercise of occupation authority with respect to the Music Branch. The Branch Advisor provides a focal point for the professional identity and functional employment of musicians in accordance with CAF MIL PERS INSTR 02/08, "Branch Advisors - Roles and Responsibilities".

Supervisor of Music

5. The Supervisor of Music (normally also the Music Branch Advisor) advises the Director of Personnel Generation Requirements (DPGR) on musician qualification and entry standards. The Supervisor of Music's responsibilities are delineated at Chapter 1, Section 5, para 1.

Colonel Commandant

6. A CAF Music Branch Colonel Commandant may be appointed in accordance with CFAO 3-4, Honourary Appointments and Honourary Ranks. The terms of reference of a Colonel Commandant include: fostering esprit de corps throughout the organization, advising NDHQ on matters of significance to the organization they represent, the administration and disposition of appropriate funds and property, liaising between the units of the Regular Force and Reserve Force that are in their organization and advising military associations or unit commanders in order to maintain uniformity in such matters as dress and custom within their affiliations.

Section 4: Organization

Structure

1. The Music Branch is comprised of:
 - a. Directorate of History and Heritage (DHH) Music (DHH 7);
 - b. Canadian Forces Logistic Training Center (CFLTC) Music Division; and
 - c. Canadian Armed Forces bands.

Occupations

2. The Music Branch includes the following occupations:
 - a. MUSC – 00210:
 - i. 00210-01 - Regular Force Music Officers
 - ii. 00210-07 - Primary Reserve Music Officers
 - b. MUSCN – 00166:
 - i. 00166-02 - Brass and Reed Regular Force NCMs
 - ii. 00166-03 - Contemporary Regular Force NCMs
 - iii. 00166-04 - Strings Regular Force NCMs
 - iv. 00166-07 – Brass and Reed Primary Reserve NCMs
 - v. 00166-08 – Contemporary Primary Reserve NCMs
 - c. P&D– 00377:
 - i. 00377-01 - Pipes and Drums Regular Force NCMs
 - ii. 00377-01 - Pipes and Drums Primary Reserve NCMs

Bands

3. There are three main types of CAF bands:
 - a. Regular Force bands;
 - b. Reserve Force bands; and
 - c. Authorized Voluntary bands.

Regular Force Bands

4. Regular Force bands are comprised of 00166 MUSCN and 00210 MUSC occupations. These include bands created for special tasks. These bands are capable of providing music support nationally and internationally. L1s authorize international performances based on technical advice from DHH (see Chapter 2, Section 1, [para 10](#) for details).

Reserve Force Brass and Reed Bands

5. Reserve Force brass and reed bands are comprised of 00166 MUSCN and 00210 MUSC occupations who are members of the Reserves. These include bands created for special tasks and seasonal employment (e.g. the Band of the Ceremonial Guard and the National Band of the Naval Reserve). Reserve bands vary in size and capabilities and therefore consultation with DHH 7 should occur before employing them outside their region. L1s may authorize international performances considering the technical assessment of DHH (see Chapter 2, Section 1, para 10 for details) but normally these taskings are musically supported by Regular Force bands.

Reserve Force Pipes and Drums

6. Reserve Force pipes and drums are comprised of the 00377 P&D occupation who are members of the Reserves. These include bands created for special tasks and seasonal employment (e.g. the Band of the Ceremonial Guard). Reserve bands vary in size and capabilities and therefore consultation with DHH 7 should occur before employing them outside their region. L1s may authorize international performances considering the technical assessment of DHH (see Chapter 2, Section 1, para 10 for details).

Authorized Voluntary Brass and Reed Bands

7. An authorized voluntary brass and reed band is one comprised of members of the CAF authorized to participate as a formed body in performing music, or in other ceremonial activity outside their normal occupation, and training on a voluntary basis. Associate members (civilians) may be authorized by the respective L1 to participate in band activities at unit, base/wing and formation level and to wear a uniform in public performances in accordance with A-DH-265-000/AG-001, CAF Dress Instructions, Chapter 2, [Section 1](#) and Chapter 5, [Section 2](#) and as detailed in L1 Dress Instructions. Voluntary bands are led by a RQ WO qualified Reg F 00166 MUSCN or qualified Reg F 00210 MUSC and provide music support to their base/wing.

Authorized Voluntary Pipes and Drums

8. An authorized voluntary pipes and drums is one comprised of members of the CAF authorized to participate as a formed body in performing music, or in other ceremonial activity outside their normal occupation, and training on a voluntary basis. Associate members (civilians) may be authorized by the respective L1 to participate in band activities at unit, base/wing and formation level and to wear a uniform in public performances in accordance with A-DH-265-000/AG-001, CAF Dress Instructions, Chapter 2, Section 1 and Chapter 5, Section 2 and as detailed in L1 Dress Instructions. Voluntary pipes and drums are led by a Reg F WO or Sgt 00377 and a Reg F MCpl 00377 Pipes and Drums and provide music support to their base/wing.

Volunteer

9. A “volunteer” is a CAF member from another occupation who possesses musical ability and with the permission of the chain of command, volunteers their time to perform with a CAF authorized voluntary band. CAF members maintain the duties and responsibilities and bearing of their actual rank regardless of their position within the band.

Associate Member

10. An associate member is a civilian who possesses musical ability and volunteers their time to perform with an authorized band. Civilians should not normally be tasked to international events.

Musician(s)

11. For the purpose of this instruction, the term “musician(s)” refers to the 00210 MUSC, 00166 MUSCN and 00377 P&D occupations.

CAF Bands

12. [CAF bands](#) are listed in [Annex A](#) to this chapter.

Personnel and Career Management

13. **Regular Force:** Director of Military Careers (D Mil C), in consultation with the Supervisor of Music, staffs CAF bands with Regular Force personnel to their authorized strength and according to instrument specialty. The Supervisor of Music (DHH 7) or a delegate validates the entry level audition for all CAF Reg F musicians, pipes and drums and music officers.
14. **Royal Canadian Navy Naval Reserve:** Naval Reserve Divisions (NRD), in consultation with the NAVRES Senior Staff Officer (SSO) Bands and the unit Director of Music, are responsible for staffing NRD Bands with personnel to their authorized strength and according to instrument specialty. NAVRES Musician career progression is monitored by an assigned NAVRES Career Manager in consultation with SSO Bands. Promotions are done on a national level carried out by a Selection Board and pending Commander NAVRES approval. The Supervisor of Music (DHH 7) or a delegate validates the entry level audition for all NAVRES musicians and music officers.
15. **Canadian Army Primary Reserve:** Primary Reserve Army Units, in consultation with the unit Director of Music and Band Sergeant-Major/Pipe-Major, are responsible for staffing PRes CA Bands with personnel to their authorized strength and according to instrument specialty as well as the rank structure of the Band. The Supervisor of Music (DHH 7) or a delegate validates the entry level audition for all CA PRes musicians, pipes and drums and music officers.
16. **Royal Canadian Air Force Primary Reserve:** Primary Reserve Units, in consultation with the unit Director of Music and Senior Warrant Officer/Pipe-Major, are responsible for staffing RCAF PRes Bands to their authorized strength, in accordance with RCAF Reserve Employment Selection Processes described in [AFO 5006-15](#) (accessible only on the DWAN) and according to instrument specialty as well as the rank structure of the Band. The Supervisor of Music (DHH 7) or a delegate validates the entry level audition for all RCAF PRes musicians, pipes and drums and music officers.

CFLTC Music Division

17. The CFLTC Music Division is responsible for the design, development, and delivery of musical training in accordance with the 00166 Musician, 00377 Pipes and Drums and 00210 Music qualification standards. This is a division of the Canadian Forces Logistics Training Centre (CFLTC).

Section 5: Key Appointments

Senior CAF Music Branch Staff

Supervisor of Music

1. The Supervisor of Music is normally the CAF Music Branch Advisor and advises the Assistant Chief of Military Personnel (Asst CMP), through the Director - History and Heritage, on CMP's functional authority with respect to the Music Branch.

Responsibilities:

- a. validate the technical capability and professional competency of all CAF musicians and bands;
- b. complete staff assistance visits to CAF bands;
- c. provide advice with regards to all CAF Music Branch policy;
- d. recommend Music Branch policy changes to DHH;
- e. screen or audition all new 00210 Music Officer candidates to confirm their conducting abilities;
- f. conduct, coordinate and evaluate technical auditions of prospective musicians, 00210 MUSC, 00166 MUSCN and 00377 P&D, as part of the recruiting process;
- g. review the instrumental configurations of all CAF bands;
- h. carry out Branch duties in accordance with "CAF MIL PERS INSTR 02/08, "Branch Advisors - Roles and Responsibilities";
- i. advise the Director of Personnel Generation Requirements on music qualification standards;
- j. staff recommendations to DHH authorizing official music, marches and calls;

- k. provide recommendations to DHH for CAF band suitability and availability in international engagements;
- l. monitor performances by CAF bands and both national and international;
- m. maintain musical awareness and professional visibility in the Canadian and international military and civilian music communities; and
- n. maintain membership in the International Military Band Inspectors Group.

Music Branch Chief Warrant Officer

- 2. The Music Branch CPO1/CWO is the Sr NCM in the branch and reports to the Supervisor of Music. The Music Branch CPO1/CWO is normally the Senior Occupational Advisor and SME for the MUSCN occupation.

Responsibilities:

- a. act as a SME to advise on and manage personnel, including career planning, succession planning and management, and other issues (e.g., technical);
- b. communicate policies and directives to members of the branch and directing dress standards, discipline, and ceremonial protocol;
- c. advise the SoM/Br Advisor, as is appropriate, about personnel concerns and monitor the morale and welfare of branch members;
- d. active in all technical (e.g., music policy, procedures and changes to qualifications), personnel (e.g., promotion boards, posting plots, occupation structure, etc.);
- e. advise on current and emerging music capabilities and its impact on employment of members within the MUSCN occupation;
- f. analyze, advise and report on current and emergent music capabilities;
- g. analyze, advise, and report on operational and strategic MUSCN employment;
- h. evaluate and advise on MUSCN contributions to operational and strategic aims;

- i. represents the welfare of all members of the occupation and promote excellence, professionalism, and teamwork within the occupation;
- j. maintains situational awareness of the health of the occupation and works closely with the career manager, DPGR, Training Authority (CFLTC Borden) as well as the Occupation Authority (DMPPPC 4) to optimize occupational health; and
- k. communicate with NCMs and officers about the state of the occupation and liaise with environmental/branch CPO2/MWO to coordinate occupational requirements with the needs of all three environments and the branch as a whole.

Canadian Armed Forces Music Standards Advisor

- 3. The Canadian Armed Forces Music Standards Advisor reports to the Supervisor of Music and their main task is to control music branch operational standards.

Responsibilities:

- a. advise on band drill, standards, capabilities and readiness;
- b. advise on business plan, music training, performance and branch policies;
- c. evaluate band and music standards;
- d. implement mobilization plan; and
- e. assess music standards, conducting, and music policy compliance and
- f. coordinating and overseeing all Regular Force musician auditions, including liaison with Canadian Forces Recruiting Group.

Canadian Armed Forces Music Policy Advisor

- 4. The Canadian Armed Forces Music Policy Advisor reports to the Supervisor of Music and their main task is to control CAF music policy.

Responsibilities:

- a. advise on music training, policy, auditions, doctrine, establishment, recording and copyright;

- b. advise on American Federation of Musicians Canada agreements;
- c. develop music policy and mobilization plan;
- d. maintain music publications and statistics; and
- e. administer live performance reporting.

Training Administrator

5. The Training Administrator reports to the Commandant of CFLTC and their main task is to control music school training.

Responsibilities:

- a. control music school training, budget and personnel;
- b. advise on music training, policy, personnel and training budgets;
- c. instruct music candidates;
- d. approve initial review board recommendations and training reports;
- e. chair progress review boards;
- f. develop music training and course schedules; and
- g. assess and debrief music performance.

Canadian Armed Forces National Music Advisor (Reserve)

6. The National Music Advisor for Reserves reports to the Supervisor of Music and their main task is to advise nationally on Res F music issues.

Responsibilities:

- a. advise on Res F band capabilities, policies, establishment, and training;
- b. recommend changes to music branch policy;
- c. complete SAVs to all Res F Bands;
- d. evaluating technical auditions for Res F 00166 MUSCN, 00377 P&D and 00210 MUSC.
- e. Liaise with CAF Environmental Music Advisors (Reserve) on all Res F music issues.

Canadian Armed Forces Environmental Music Advisor (Reserve)

7. The Environmental Advisors report to their environmental commanders and are responsive to the National Advisor on technical matters.

Responsibilities:

- a. advise on Res F band capabilities, policies, establishment, funding model, international travel and training;
- b. coordinate Res F band taskings, training, standards visits and reporting; and
- c. draft and maintain Res F band environmental music policy.

Canadian Armed Forces Regional Music Advisor

8. The Regional Music Advisors report to regional commanders and their main function is to advise on the employment of Res F bands. The Regional Advisor is responsive to their respective Environmental Advisor.

Responsibilities:

- a. advise on Res F band capabilities, policies employment of bands and training;
- b. coordinate Res F band taskings, training, recruiting process, standards visits and reporting; and
- c. draft Res F band regional music policy.

Pipes and Drums Senior Occupational Advisor

9. The Pipes and Drums Senior Occupational Advisor is considered a SME for the occupation and reports to the Supervisor of Music. Their main task is the management of the Pipes and Drums Occupation as the technical authority.

Responsibilities:

- a. in conjunction with Supervisor of Music, complete SAVs to all Res F Pipes and Drums;
- b. complete SAVs to all voluntary pipes and drums, and provide advice to voluntary pipes and drums leaders and their chain of command;

- c. address Reg F NCM Pipes and Drums career issues in conjunction with the Career Manager;
- d. act as a SME to advise on and manage personnel, including career planning, succession planning and management, and other issues (e.g., technical);
- e. communicate policies and directives to members of the occupation and directing dress standards, discipline, and ceremonial protocol;
- f. active in all technical (e.g., music policy, procedures and changes to qualifications) and personnel (e.g., posting plots, occupation structure, etc.) aspects of the occupation;
- g. advise on current and emerging music capabilities and its impact on employment of members within the P&D occupation;
- h. represent the welfare of all members of the occupation and promote excellence, professionalism, and teamwork within the occupation;
- i. analyze and advise on occupation training, working closely with the Training Authority (CFLTC);
- j. review and advise on ResF auditions; and
- k. review, advise and manage RegF auditions.

Director of Music

10. A Director of Music (DMus) is a commanding officer or officer commanding a band and is responsible to the chain of command.

Responsibilities:

- a. provide advice to the Regional Joint Task Force Commander;
- b. provide musical leadership of the assigned ensemble;
- c. coordinate the band's engagements;
- d. ensure technical proficiency of all band members is maintained; and
- e. ensure compliance with Music Branch policies.

Band Chief Petty Officer / Band Sergeant Major / Senior Warrant Officer

11. Every CAF band must appoint a Band Chief Petty Officer (BCPO), Band Sergeant Major (BSM) or Senior Warrant Officer (SWO). The BCPO/BSM/SWO will normally be the most senior NCM in the band.

Responsibilities:

- a. act as assistant conductor for the band's ensembles; and
- b. advise the DMus on matters pertaining to NCM personnel issues, succession planning, morale, professional development, dress, drill, discipline and leadership.

Drum Major

12. The Drum Major is appointed by the commanding officer or officer commanding a band. The Drum Major is responsible to the band's Director of Music.

Responsibilities:

- a. lead the band on parade and perform as the unit Drum Major;
- b. organize all ceremonial activities for the unit including the preparation of parade states and rosters.

Pipe Major

13. Each pipes and drums should appoint a Pipe Major, who is normally the senior ranking piper. Bands with only a small number of personnel may not require a Pipe Major but rather the appointment of senior musician.

Responsibilities:

- a. act as the musical director for the pipes and drums;
- b. maintain the highest degree of expertise and proficiency as a soloist;
- c. select, compile, arrange and instruct the bands repertoire;
- d. interpret the music to the drum corps;
- e. coordinate and organize a band training and performance schedule;

- f. recruit and train members of the pipes and drums;
- g. ensure compliance with Music Branch and CAF policies;
- h. advise on procurement of pipes and drums uniforms and instruments; and
- i. advise on all financial considerations for the pipes and drums and their engagements.

Authorized Voluntary Band Leaders and Instructional Cadres

- 14. Authorized voluntary band leaders and instructional Cadres are CAF members in the Music 00210, Musician 00166 or Pipes and Drums 00377 occupations posted to fill positions on CAF bases/wings, units or formations.
- 15. Authorized voluntary band leaders and Instructional cadres are responsible to the base/wing, unit or formation commander for:
 - a. the leadership, organization, administration and musical efficiency of the voluntary band;
 - b. the recruitment and training members for the voluntary band;
 - c. the security, care and maintenance of band property in accordance with King's Regulations and Orders, Article 32.04; and
 - d. the provision of advice on local band and music matters.

Annexes to Chapter 1

[Annex A](#): CAF Bands

Annex A: CAF Bands

Command	Regular Force	Reserve Force		Voluntary	
	Brass and Reed Bands	Brass and Reed Bands	Pipes and Drums	Brass and Reed Bands	Pipes and Drums
Royal Canadian Navy (RCN)	<p>The Maritime Forces Atlantic Band (Halifax)</p> <p>The Maritime Forces Pacific Band (Victoria)</p>	<p>*National Band of the Naval Reserve (Quebec City)</p> <p>The Band of HMCS Montcalm (Quebec City)</p> <p>The Band of HMCS Donnacona (Montreal)</p> <p>The Band of HMCS York (Toronto)</p> <p>The Band of HMCS Star (Hamilton)</p> <p>The Band of HMCS Chippawa (Winnipeg)</p> <p>The Band of HMCS Tecumseh (Calgary)</p>			
Canadian Army (CA)	<p>La Musique du Royal 22e Régiment (Valcartier)</p> <p>The Royal Canadian Artillery Band (Edmonton)</p>	<p>1st Battalion, The Royal Newfoundland Regiment Band (St.John's)</p> <p>The Prince Edward Island Regiment Band (RCAC) (Charlottetown)</p> <p>36 Canadian Brigade Group (Nova Scotia) Band (Halifax)</p> <p>3rd Field Artillery Regiment Band (37 Canadian Brigade Group (New Brunswick) Band) (St.John)</p> <p>La Musique du Régiment du Saguenay (Bagotville)</p> <p>La Musique des Voltigeurs de Québec (Quebec)</p> <p>*La Musique de la Garde en Rouge (Québec)</p>	<p>1st Battalion, The Nova Scotia Highlanders (North) Pipes and Drums (Truro)</p> <p>Cape Breton Highlanders (Sydney)</p> <p>The Black Watch (Royal Highland Regiment) of Canada Pipes and Drums (Montreal)</p> <p>The Stormont, Dundas, and Glengarry Highlanders Pipes and Drums (Cornwall)</p> <p>The Cameron Highlanders of Ottawa Pipes and Drums (Ottawa)</p> <p>The Royal Highland Fusiliers of Canada Pipes and Drums (Cambridge)</p>	<p>Communications and Electronics Garrison Band (Kingston)</p>	<p>5 CDSB Area Support Group Pipes and Drums (Oromocto)</p> <p>2nd Battalion, The Royal Canadian Regiment Pipes and Drums (Oromocto)</p> <p>2 Canadian Mechanized Brigade Group Pipes and Drums (Petawawa)</p>

Command	Regular Force	Reserve Force		Voluntary	
	Brass and Reed Bands	Brass and Reed Bands	Pipes and Drums	Brass and Reed Bands	Pipes and Drums
Canadian Army (CA) continued		La Musique des Fusiliers de Sherbrooke (Sherbrooke)	The Argyll & Sutherland Highlanders of Canada (Princess Louise's) Pipes and Drums (Hamilton)		
		La Musique du 62e Régiment d'artillerie de Campagne du Canada (Shawinigan)	48th Highlanders of Canada Pipes and Drums (Toronto)		
		La Musique du 6e Battalion du Royal 22e Régiment (Drummondville)	The Toronto Scottish Regiment (Queen Elizabeth The Queen Mother's Own) Pipes and Drums (Toronto)		
		Fusiliers Mont-Royal Band (Montreal)	The Lorne Scots (Peel, Dufferin and Halton Regiment) Pipes and Drums (Brampton)		
		Governor General's Foot Guards Band (Ottawa)	The Essex & Kent Scottish Pipes and Drums (Windsor)		
		*The Ceremonial Guard Band (Ottawa)	49th Field Artillery Regiment Pipes and Drums (Sault-St.Marie)		
		The Royal Hamilton Light Infantry (Wentworth Regiment) Band (Hamilton)	The Queen's Own Cameron Highlanders of Canada Pipes and Drums (Winnipeg)		
		7th Toronto Regiment Band (Toronto)	26th Field Artillery Regiment Pipes and Drums (Brandon)		
		The Queen's Own Rifles of Canada Band (Toronto)	The North Saskatchewan Regiment Pipes and Drums (Saskatoon)		
		The Royal Regiment of Canada Band (Toronto)	The Calgary Highlanders Pipes and Drums (Calgary)		
		The Governor General's Horse Guards Band (Toronto)	The Seaforth Highlanders of Canada Pipes and Drums (Vancouver)		
		The Windsor Regiment Band (RCAC) (Windsor)	The Canadian Scottish Regiment (Princess Mary's) Pipes and Drums (Victoria)		
		The Royal Winnipeg Rifles Band (Winnipeg)	The North Saskatchewan Regiment Band (Saskatoon)		
		The King's Own Calgary Regiment (RCAC) Band (Calgary)			
		The Loyal Edmonton Regiment (4th Battalion Princess Patricia's Light Infantry) Band (Edmonton)			
		15th Field Artillery Regiment Band (Vancouver)			
	5th (British Columbia) Field Artillery Regiment Band (Victoria)				

Command	Regular Force	Reserve Force		Voluntary	
	Brass and Reed Bands	Brass and Reed Bands	Pipes and Drums	Brass and Reed Bands	Pipes and Drums
Royal Canadian Air Force (RCAF)	Royal Canadian Air Force Band (Winnipeg)	438 Tactical Helicopter Squadron Band (Montreal)	400 Tactical Helicopter Squadron Pipes and Drums (Borden) 402 Squadron Pipes and Drums (Winnipeg)	14 Wing Band (Greenwood) 8 Wing Band (Trenton) Canadian Forces Base Borden Band (Borden) 22 Wing Band (North Bay) 4 Wing Band (Cold Lake)	12 Wing Pipes and Drums (Shearwater) which includes a satellite Pipes and Drums in Patricia Bay. 14 Wing Pipes and Drums (Greenwood) Royal Canadian Air Force Pipes and Drums (Ottawa) 8 Wing Pipes and Drums (Trenton)
Military Personnel Command (MPC)				Royal Military College of Canada Band (Kingston)	Royal Military College of Canada Pipes and Drums (Kingston) Canadian Forces Base Borden Pipes and Drums (Borden)
Vice Chief of the Defence Staff (VCDS)	The Central Band of the Canadian Armed Forces (Ottawa)				

Note: A [*] beside a name denotes a band that is created for seasonal employment.

Chapter 2

Operations

Section 1: Music Support Services

Policy

1. The Department of National Defence (DND) and the Canadian Armed Forces (CAF) are committed to providing quality music support services to the DND, the CAF and other government departments and appropriate non-governmental organizations. CAF bands provide music support services to military parades, events and ceremonies, for recruiting purposes, in support of national, provincial and local governments, and public relations activities. In addition, support to civilian engagements foster relationships within the community and afford the CAF the opportunity to connect with Canadians. The following factors must be considered when approving music support services:
 - a. the type of event to be supported;
 - b. the availability of musical resources;
 - c. the technical proficiency of the CAF band as assessed by the functional authority; and
 - d. climatic weather conditions.
2. The DND and the CAF must not provide music support services to an event that:
 - a. is not in keeping with the dignity and prestige of the DND or the CAF;
 - b. has no public relations or recruiting value;
 - c. is organized for or on behalf of a political party, or an organization having controversial aims as determined by the appropriate chain of command;
 - d. is a civilian religious procession or other ceremony, other than a ceremony of a type held on Remembrance Day; or
 - e. results in competition for the employment of private bands or musicians.

3. The decision to provide music support services to an event is a command responsibility. Before an engagement is authorized, consultation with the Director of Music, Bandmaster, Voluntary Band Leader or Senior Pipe Band Musician on technical matters should occur.
4. A Memorandum of Understanding ([MOU – DND # 2004062844](#) dated 27 July 2004) (accessible only on the DWAN) was ratified between the CAF and the American Federation of Musicians of the United States and Canada (AFM). This MOU clarifies the respective position of both organizations and was created to avoid misunderstandings and to facilitate cooperation. It is mutually understood that CAF bands shall not provide any music support services that is in direct conflict or competition with civilian musicians.
5. CAF bands or individuals shall not solicit gifts, hospitality or other benefits nor accept honourariums, gifts, hospitality or other benefits for performance in accordance with DAOD 7021-3, “Acceptance of Gifts, Hospitality and Other Benefits”.

GBA+ Directives and Guidelines

6. Gender Based Analysis Plus (GBA+) is an analytical process used to assess how diverse groups of women, men, and non-binary people may experience policies, programs and initiatives. The process further aims to address the potential for unequal access and impact in the design and delivery of these policies, programs and initiatives. In addition to internal policies, [GBA+](#) (accessible only on the DWAN) shall be applied to all performances to assess how the criteria may cause potential barriers and disadvantages to diverse groups of women, men, and gender diverse members in the CAF, specifically as it pertains to programming.

Categories of Music Support Services

7. In accordance with [DAOD 5041-1](#), there are two categories of music support services provided by CAF bands.
8. Category 1 music support services are defined as the provision of musician support of the CAF and the DND, including activities that foster and develop community relations. Category 1 music support services are provided at public expense. CAF bands that do not have the financial resources within their business plan to perform for military units may provide the musical

support on a “user pay” basis. Although not an exhaustive list, examples of category 1 music support services are:

- a. CAF parades or ceremonies;
 - b. official CAF functions;
 - c. performing a national anthem;
 - d. activities in support of outreach and recruiting; and
 - e. concerts.
9. Category 2 music support services are defined as the provision of music in support of other government departments or appropriate non-governmental organizations. All music support service correspondence must contain a “subject to the exigencies of the service” clause. Support to category 2 music support services must be provided in accordance with the Provision of Services policy. Although not an exhaustive list, examples of category 2 music support services are:
- a. music support to another government department (OGD);
 - b. music support to a charity or not for profit organization when admission is being charged;
 - c. music support to a defence or government related group;
 - d. civilian parades;
 - e. participation in a band festival or tattoo; and
 - f. concerts.

International Music Support

10. All requests for international music support must be vetted by the Supervisor of Music (DHH 7) before sourcing a band through their respective L1. If a CAF band is contacted directly by any international organization they should immediately contact DHH 7. The Supervisor of Music will advise the L1 OPI, via the Director DHH, regarding the capabilities and availability of the musician or ensemble that is being considered for an international performance. This ensures that the L1 is provided critical information by the functional authority, CMP, in order to fulfil the specific technical requirements of the request.

11. A Visit Clearance Request (VCR) must be submitted to Director Foreign Liaison (DFL 2) well in advance of the departure date in accordance with current regulations to ensure the administrative process can be completed. In some situations, travel may only require a Visit Notification (VN). In either situation, direct confirmation from DFL is recommended.

Pipes and Drums Competitions

12. Pipes and drums are encouraged to perform at highland games, however, competition is considered professional development and must be prioritized below category 1 and 2 engagements. CAF bands must not accept prize money, except if given written approval from the appropriate authority as per DAOD 7021-3.

Combined Bands

13. When pipes and drums perform with CAF brass / reed bands, they must use chanters tuned to match the brass / reed band's center of pitch.

Festivals and Tattoos

14. The organization of a large scale event such as a music festival or military tattoo is complex and multifaceted. It is recommended that any DND/CAF organization that intends to organize such an event contact DHH 7 for guidance.

Announcing at Public Performances

15. All public performance announcements must conform to the policy established by the [Official Languages Act](#) and [DAOD 5039-0](#), Official Languages.

Strategic Communication

16. When combining the influence of emotions on the behavior of human beings, with the ability of music to create that emotion, military music is unique in the CAF for its capability to shape the Information Operations (IO) environment. The employment of bands is an effective means of enhancing strategic communication with target audiences by 'proactively informing' audiences of strategic goals through the emotional connection, or "hearts and minds", and can be achieved through public performances domestically, internationally, and on deployed Operations. In essence, band performances can be considered the tactical actions taken to create strategic effects, while

the performances are the lens through which audiences perceive the information.

17. **Musical Support to Domestic Events** (communications strategy and plans)
 - a. Strategic Goal - domestic engagements are a means for proactively informing the Canadian public by enhancing the message of CAF strategic communications.
 - b. performances can be organized by three Lines of Effort (LoE):
 1. recruiting, such as:
 - a. school concerts – provide a means to target a specific audience by providing greater awareness, education and information on employment opportunities;
 - b. music festivals – showcase professionalism, competence and inclusion with the message of instilling pride in belonging to the CAF; and
 - c. fairs/exhibitions/highland games – engage wider audience to proactively inform, educate with opportunities to leverage joint support with local units.
 2. community outreach, such as:
 - a. public concerts – opportunity to support and connect with local communities and to engage public in isolated areas, provides means for commanders to engage local government officials and local authorities.
 - b. street parades – connect with and support the greater community, provides opportunity for joint support with local units.
 - c. fairs/exhibitions/highland games – connect with and enhance strategic communication to a wider audience to inform, educate and strengthen awareness about the military.

3. events that instill national pride, such as:
 - a. Remembrance Day ceremony – stirring emotional connections when communities come together to remember our fallen and honour the sacrifices made by so many Canadians.
 - b. Canada Day celebrations – elevating the atmosphere and national pride connecting Canadians from coast to coast to coast in celebrating what we have achieved as a nation.
 - c. military parades, national commemorations, and state ceremonies – enhancing emotional connections, promoting awareness of our proud history and showcasing ceremonial protocol.
 - d. CAF appreciation events – considered high profile events where professional sports teams across Canada, in front of large audiences and nationally televised, honour and acknowledge the outstanding service and sacrifice of CAF personnel. Music plays a critical role for strategic communication in support of these events.
 - c. Band performances can be used as a very cost-effective and powerful tool for the GoC in reaching remote communities that neither planes, tanks or ships can access. This can increase the uniformed presence in northern communities (Arctic Sovereignty) while increasing morale of the Indigenous populations. Whether specific or non-specific messaging in nature, the effect is that concerts help create a positive perception of the military and its presence in the area.
 - d. performances inspire the pursuit of excellence; they can be further sculpted to capitalize on a variety of public engagements which can be leveraged to support any number of strategic communications strategies in support of LoE.
- 18. Musical Support to International Events**
- a. International performances are powerful opportunities to proactively inform foreign audiences in promotion of national interests. These types of performances provide a means to reassure allies and promote regional

stability in alignment with GoC or CAF activities and strategic objectives for target nations.

b. Support includes, but not limited to:

1. International Military Tattoos – enhance strategic communication to strengthening ties between allies and international partners.
2. International Music Festivals – provide strategic communication for GoC objectives by connecting with organizations outside the military on an international scale.
3. International State Ceremonies – Elevate strategic communication to support GoC/national interests to strengthens ties with our closest allies.

c. Bands are encouraged to program culturally sensitive music that creates good will and a positive view of Canada. Shaping the environment in this manner permits a more receptive audience that may be willing to support Canadian objectives. promoting peace resilience and security.

d. Musicians' role - When performing internationally, musicians take on a role of national representation and are primarily enhancing messages in support of GoC strategic communications and reinforcing relationships with allies to promote national interests abroad.

19. **Musical Support to deployed Operations**

a. Capability - music is a means of communication which speaks to a very broad audience and plays an essential role in community engagement and identity, social development and change, education, and the mental and emotional health of audiences worldwide. Music creates emotional connections with target audiences as a means to deliver a strategic message and proactively inform target audiences.

b. Support includes, but not limited to:

1. Information Operations (IO) Environment – Support to operations such as Op REASSURANCE providing measures to deliver positive influence and support to gain critical acceptance by host nation and partnered allies.

2. Stabilization Force (SFOR) Environment – Support to operations such as Op PALLADIUM providing a means to connect with local population and communities to preserve acceptance and reassure presence within host nation alongside partnered allies.
- c. Effect - On deployed operations the desired effects are different in that music can be used to actively influence target audiences to be more supportive towards CAF objectives, improve perceptions of Canada and sponsoring trust in democracy. Public concerts provide space for an audience to participate in an event with enough length to fully immerse the listener and develop the emotional connection and therefore enhance strategic messaging. Concerts can be programmed for specific or nonspecific messaging.

20. **Strategic Outcome**

- a. Military musicians enhance strategic communications and proactively inform audiences on a domestic/international stage. Whether performing locally or internationally in support of GoC, CAF or a specific environment, the unique capability to create emotional connections with audiences through cultural exchanges of shared values serve to enhance strategic communications and should not be underestimated. Through creative and purpose driven programming, music can be targeted to the audience for recruitment, community outreach and instilling national pride, reassuring allies, promoting regional stability, and influence activities.

Section 2: Employment of Bands in Inclement Weather

General

1. This section outlines the weather conditions under which bands should not be expected to perform efficiently and, if bands must play, the action to be taken to counteract adverse conditions.
2. The goal for musicians will always be to focus on successful support of any engagement, however, the aspects mentioned below must be taken into consideration to ensure that musicians can complete tasks assigned to them safely and to a quality that reflects positively on the CAF.

Musical Instruments

3. **Rain and Sleet:** the effect of rain and sleet on instruments is as follows:
 - a. **Woodwind Instruments:** All woodwind instruments have keys and pads that are precision made. Many of these instruments are made from high quality wood which make them more susceptible to adverse weather. Playing outdoors in other than slight precipitation will impair the functioning of these instruments with a consequent lack of musical efficiency and, possibly, incur large repair expenditures. Therefore, woodwind instruments should not be subjected to rain and sleet.
 - b. **Brass Instruments:** The functioning of brass instruments is not adversely affected by rain or sleet, except for those with upward facing bells (ie. Euphonium and tuba) where bells may accumulate sufficient water and cause gurgling. There can be repair costs associated with prolonged/frequent exposure to rain as the water can accumulate underneath soldering points and lacquer. Even though the effects on the instrument may be minimal, excess water on the player's embouchure (lips) will affect range and performance ability.
 - c. **Percussion Instruments:** Parade percussion most often consists of Bass drum, side drum (snare) and cymbals. In P&D bands, tenor drums are also considered a part of the section. Wet weather conditions may be partially counteracted by the use of all-weather heads or plastic covers. Residual water on the heads of drums will adversely affect the sound and timbre. Cymbals are least affected however cannot perform without Bass and Side drums.
 - d. **Bagpipes:** Precipitation may render drone reeds inoperative and cause hemped joints to swell. Wet weather conditions create difficulties in reed and tuning adjustments and cause splitting of wooden joints and surrounding mounts.
4. **Snow:** The effects of snow on instruments will be in relation to the temperature. When snow melts on contact, the conditions outlined for rain and sleet will apply. Heavy snow could block the tubing of those instruments with upright bells, causing a muffled sound. The most important issue in the event of snow is the cold temperatures that accompany it.

5. **Cold:** Woodwind and brass instruments are continually heated by the warm air being blown into them. While this heat raises the temperature inside the instrument and, to a much lesser degree, the temperature of the surrounding air, the presence of wind will disperse such heat and reduce its beneficial effect in the amount proportionate to the velocity of the wind. Furthermore, the performance of a piece of music may require periods of silence by one or more instrumental sections. During these periods of inactivity, and during the interval between pieces, all heat will be dispersed, at which time the moisture blown into the instrument, and condensed on pads and valves, will freeze and render the instrument inoperative. If wind-chill is excessive, the heat of the breath may be insufficient to overcome the wind chill, and the instrument will freeze while being played. The danger area is outlined in [figure 1](#). Other factors to be taken into consideration during cold periods are as follows:
- a. **Woodwind Instruments:** The contraction of metal, because of cold, causes precision-built instruments to function improperly, particularly if they are new. Oil or grease on moving parts will congeal, impeding movement. Condensation build up can freeze pads and keys. Because most woodwind instruments are made from wood, they can crack in cold weather rendering them non-serviceable and requiring high costs for repair or, in some cases, replacement. These factors also have an adverse effect on musical performance.
 - b. **Brass Instruments:** Because of the nature of their construction and method of playing, brass instruments are the first to be affected by low temperatures. Furthermore, the brass instruments that form the basic musical quartet are most susceptible. When the warm air of the breath is blown through brass instruments in low temperatures, the moveable parts of the instruments (such as valves and slides) can become inoperable due to the moisture from the breath freezing within the instrument. Once this occurs, the instrument remains non-functional until it can be placed in a warm environment. Bugles without valves are not affected by cold.
 - c. **Percussion Instruments:** Excessive cold causes drum heads to become brittle, making them susceptible to breakage. However, the danger area involves temperatures that would render playing impossible because of wind chill.
 - d. **Bagpipes:** Prior to performances, it is essential that bagpipes be played for a short period of time for the purposes of warm-up, tuning, and reed

adjustment. The warm-up deposits moisture in the drones and chanter. Exposure of the instrument to freezing temperatures while in a moistened condition may cause splitting of wooden joints and surrounding mounts, and the reeds to freeze and become inoperable.

The Player

6. **Temperature:** Muscular efficiency of the wrists, hands, and fingers is reduced as the temperature of the flesh is reduced. Players of all woodwind instruments, except saxophones, are unable to perform while wearing gloves unless the fingertips of the gloves have been removed. The hands of saxophone and brass players are in continuous contact with metal, causing considerable heat loss through absorption, even when wearing gloves. The playing of a snare drum requires considerable dexterity in the hand and wrists. Therefore, temperature has a direct effect on the ability of musicians to perform (i.e. the lower the temperature, the lower the musical standard). Similarly, the ability to control facial muscles is reduced as the temperature is lowered. Because the playing of all woodwind and brass instruments requires a high degree of control over the muscles of the mouth and jaw, the quality of the music produced will deteriorate with colder temperatures. Injury to the lips will occur, if, at below-freezing temperatures, the mouthpieces of brass instruments are not warmed before playing. The bagpiper is required to have full feeling in their fingertips. Loss of feeling due to cold temperatures will detrimentally affect the ability to properly cover the note holes and perform adequately.
7. **Wind chill:** The temperature of exposed flesh is lowered by dispersal of body heat in the same way that instrument temperature was reduced. The effects of wind chill on exposed flesh are outlined in [figure 1](#).
8. **Heat:** High temperatures can also affect the efficiency of a musician and/or instruments. Players should:
 - a. remain well hydrated prior to engagements in extreme heat;
 - b. ensure they follow public health measures to protect their skin from UV;
 - c. ensure they are aware of their unit policy for feeling unwell on parade and follow protocol in the event they are not able to complete the parade; and
 - d. be aware of how hot weather may affect the tuning of their instrument and adjust accordingly.

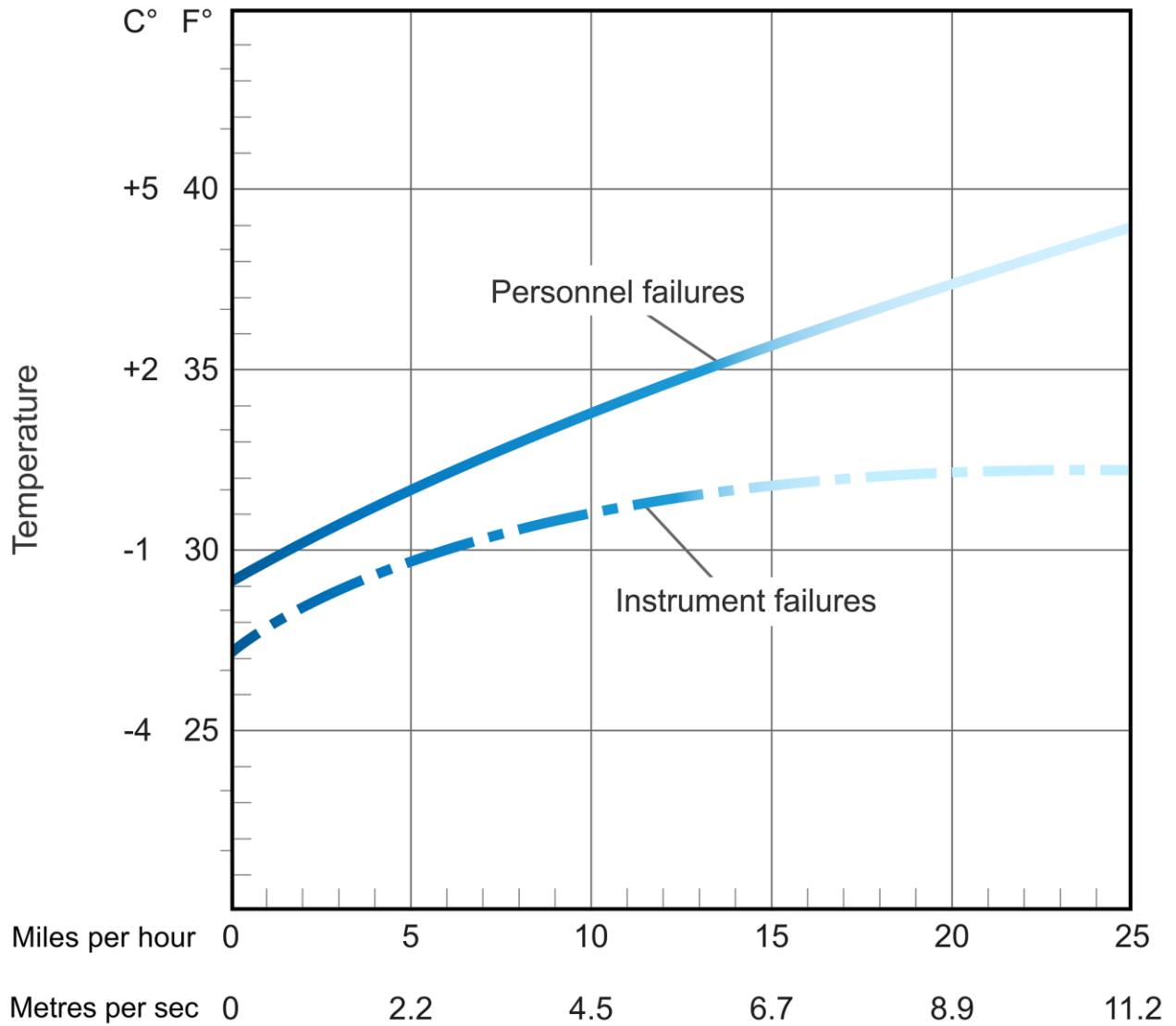
9. **Counteractive Measures:** If musicians must perform under adverse conditions, they should be permitted to move wrists, fingers, face muscles, slides, valves, and keys, keep mouthpieces of instruments in their hands, and blow into their instruments even though the rest of the parade is motionless.
- a. When instruments must be played in freezing temperatures, the following action is necessary:
 - i. ensure that all moisture, particularly on valves and trombone slides, is removed before proceeding outside, mouthpieces and keys;
 - ii. ensure that only oils and greases of low viscosity are employed; and
 - iii. permit improvisation of methods of heating and retaining the heat in valves, mouthpieces, keys, hands, facial muscles, even though the appearance may lack in military department.
 - b. These additional measures can be considered in coordination with parade commanders on case by case basis:
 - i. allow performers and instruments to remain in a warm room until the last possible moment; and
 - ii. permit the wearing of gabardines and gloves and even Yukon hat, even if it means that the band is in a different order of dress than the parade contingent, would greatly improve the musical capabilities and success of the event.

Exposure Time

10. When estimating the effect of cold weather conditions, the total time that a band will be exposed to these conditions must be taken into consideration. The danger areas illustrated below in **Error! Bookmark not defined.** have been based on an exposure of one hour. Therefore, the incidence of personnel and instrumental failures will be reduced as the duration of exposure is reduced. Exposure must be considered in relation to the severity of the cold weather conditions and the importance of the event.

Figure 1: Wind Velocity

Based on an exposure of one hour's duration



Alternative text version for figure 1:

Figure 1: Metric system

**Wind Velocity (metres per second per degree Celsius (m/s °C))
based on an exposure of one hour's duration**

Metres per second (m/s)	0	2.2	4.5	6.7	8.9	11.2
Personnel failures °C	-1.5	0	1	2.2	2.5	4.4
Instrument failures °C	-1.5	0	1	2.2	2.5	4.4

Figure 1: Imperial system

**Wind Velocity (miles per hour per degree Fahrenheit (mph °F))
based on an exposure of one hour's duration**

Miles per hour (mph)	0	5	10	15	20	25
Personnel failures °F	29	32	34	36	38	39
Instrument failures °F	27	30	31	32	33	33

Section 3: Copyright and Music Reproduction Rights

General Copyright

1. This section delineates copyright laws and how they apply to CAF bands. In addition to any regulations, all bands can refer to the departmental “Copyright Guideline on the Reproduction of Musical Works for the Canadian Armed Forces Bands” (Annex A) for further clarification on the application of copyright laws.
2. Bands are encouraged to consult with the CAF Music Policy Advisor and / or Directorate Materiel Policy and Procedures (DMPP) 8, if they have questions about intellectual property.

Copyright

3. A musical work contains four main types of copyright, namely:
 - a. the copyright in the music;
 - b. the copyright in the lyrics;
 - c. the copyright in the sound recording of the musical work; and
 - d. the copyright in a performer’s performance.
4. The rights most pertinent to the daily operations of CAF bands include the right to:
 - a. reproduce sheet music;
 - b. make an arrangement of a musical work;
 - c. perform a musical work;
 - d. record a live performance of a CAF band;
 - e. mechanically reproduce a musical work performed by a CAF band (i.e. make a CD);
 - f. “webcast” via the Internet or another digital device;
 - g. “stream” via the Internet; and
 - h. synchronize a musical work with a film, television program or other audio-visual production.

5. For most work in Canada, the term of the copyright is the life of the author, the remainder of the calendar year in which the author dies, and fifty years thereafter. Therefore, the date of the author's death must be known in order to determine the expiry date of the copyright subsisting in a work. If unknown, assume that copyright subsists in the work and acquire permission from the owner. Copyright in work of joint authorship exists for the life of the author who dies last, the remainder of the calendar year in which the author dies, plus fifty years.
6. Moral rights are protected under the Copyright Act and are aimed at protecting the personality or reputation of an author or performer. The author of a work has, subject to section 28.2 of the Copyright Act, the right to integrity of the work and, in connection with an act as mentioned in section 3, the right, where reasonable in the circumstances, to be associated with the work as its author by name or under pseudonym and the right to remain anonymous. The author's or performer's right to the integrity of a work or performers performance is infringed only if the work or the performance is, to the prejudice of its author's or performer's honour or reputation:
 - a. distorted, mutilated or otherwise modified; and
 - b. used in association with a product, service, cause or institution.
7. Moral rights cannot be assigned or licensed (i.e. cannot be transferred), but they can be waived in whole or in part. For the purpose of CAF band operations, a waiver of moral rights is likely unnecessary, unless the proposed use of the work would potentially infringe one of the moral rights described above. For example, a waiver should be considered if extensive modifications of the work are anticipated, or in cases when the Crown is purchasing the copyright in the work.
8. The Crown occupies a unique position in the Copyright Act in relation to copyright protected works. More specifically, when a work is prepared or published by or under the direction or control of His Majesty or any government department, the Crown owns the work, in the absence any agreement to the contrary. Therefore, copyright in a work created by a DND employee or CAF member in the course of employment belongs to the Crown. Crown ownership may also arise when a work is created by a contractor and the contract is silent on copyright ownership.

9. All copyright, appropriate license and permissions must be obtained prior to performance, recording, or arranging of a musical work.

Reproducing Sheet Music

10. Printed music is protected by copyright law. Should reproduction of sheet music be necessary (i.e. photocopies), permission from the copyright holder is required.
 - a. If the musical work is under Public Domain or Crown Copyright, permission is not required, and
 - b. The Crown, through Public Services and Procurement Canada (PSPC), currently has a license agreement with Access Copyright and Copibec. Under the Access/ Copibec Agreement, DND has limited reproduction rights to print music from books/periodicals found in the Access Copyright and Copibec repertoires. It should be noted that at this time, the rights granted to DND are limited to print-to-print. Refer to Annex 1 and 2(a) of “Copyright Guideline on the Reproduction of Musical Works for the Canadian Armed Forces Bands”

Creating Musical Works

11. The DND/CAF will accept or adopt musical works only if:
 - a. the musician received written direction from their chain of command to compose such works by the musical work for the music branch;
 - b. the musician composed the work during the course of their employment i.e. during normal work using tools provided by the department; and
 - c. the musician agrees, at the time the creation of the musical work is assigned, to execute a section 12 acknowledgement upon completion of the musical work which recognizes the Crown’s ownership of their musical composition and waives the moral rights associated with it.

Arranging a Musical Work

12. Individuals desiring to create band arrangements of copyrighted music are required by law to contact the copyright owner (usually the publisher) and request written permission to use the copyrighted material. An arrangement is a derivative work which requires the permission of the author to produce. The

arrangement may itself be protected by copyright but cannot be exploited without a license from the copyright owner of the underlying work.

13. The request should state the desired use of the arrangement (e.g. for bands within the Canadian Armed Forces), emphasizing that it will not be performed for profit, and that such arrangement will not be sold, loaned, or otherwise offered for use by any other musical organization. See Annex 2(c) of “Copyright Guideline on the Reproduction of Musical Works for the Canadian Armed Forces Bands”, for more information.

Live Performance Reporting

14. SOCAN grants the Canadian Armed Forces bands of the Department of National Defence, a non-exclusive license authorizing in Canada performance by the Canadian Armed Forces bands of the Musical Works to: support Canadian Armed Forces operations at government and military concerts, parades, ceremonies and dinner/dances; enhance public awareness of the Canadian Armed Forces; or foster morale & esprit de corps. See below for interpretation of terms contained in the license:
 - a. “Musical Works” means those musical works contained in SOCAN’ s repertoire, that is the musical works to which SOCAN owns or administers the performing rights in Canada;
 - b. “file” means a digital file of a sound recording of a Musical Work performed by a Canadian Armed Forces band and includes a music video.
 - c. “music video” means an audiovisual representation of a Musical Work.
 - d. “a DND virtual platform” means a website managed and operated by the Department of National Defence.
 - e. “on-demand stream” means the transmission of a file that is intended to be copied onto an end user storage medium or device only to the extent required to allow listening to or viewing the file at substantially the same time as when the file is transmitted.
 - f. “non-interactive webcast” means the streaming of a real-time performance of a Canadian Forces band of a Musical Work via an Internet based DND virtual platform to a device, that is intended to be reproduced onto the device only to the extent required to allow viewing the performance at

substantially the same time as when the performance is communicated, and where the end users exercise no control over either the content, or the timing of the transmission, of the file.

- g. “communication to the public by telecommunication by means of a DND virtual platform” means:
 - i. the on-demand, free of charge streaming from a DND virtual platform of a file by an end user; or
 - ii. a non-interactive webcast.
 - h. “Performance by the Canadian Armed Forces bands” means:
 - i. the live public performance by a Canadian Armed Forces band within Canada of a Musical Work; or
 - ii. the communication to the public by telecommunication by means of a DND virtual platform for on demand streaming or non-interactive webcasting.
15. The performance by the Canadian Armed Forces bands of the Department of National Defence referred to in para 14 does not include:
- a. the public performance or communication to the public by telecommunication of Musical Works for any other music uses;
 - b. the public performance or communication to the public by telecommunication of Musical Works at events for which a third -party promoter has engaged the Canadian Armed Forces or Department of National Defence or any of their staff as part of any spectacle or presentation;
 - c. the public performances or communication to the public by telecommunication of Musical Works that take place on the premises of the Canadian Armed Forces or in Canadian Forces’ rooms or halls that have been rented, leased or loaned to a third party; or
 - d. any on-demand stream or non-interactive webcast of a file from a DND virtual platform that is offered to an end user on a for-fee transactional or subscription basis.

16. Performing rights royalties are distributed by SOCAN. Reports should be made after every performance and filed with SOCAN regularly. Musical works owned by the Crown may be reported but will not result in royalty payments. Electronic forms for submission to SOCAN are available by request from DHH
7. Reports will contain the following information:
- a. name of the unit performing (not the small ensemble name);
 - b. date of the concert;
 - c. location of the performance (for online, state “Online – DND platform”, there is no need to report performances that are distributed on Facebook or YouTube as SOCAN has agreements with those organizations);
 - d. title of works performed (works that form part of a compilation book are to be reported individually unless the entire book is attached to the report); and
 - e. composer and arranger of each work performed.

Recorded Live Performance / Licensing of Crown Copyright

17. Third parties recording CAF Band performance must request copyright licenses. Part 4 of “Copyright Guideline on the Reproduction of Musical Works for the Canadian Armed Forces Bands” deals with the licensing of Crown copyrights by detailing the processes that third parties must follow to acquire commercial or non-commercial licenses to use Crown copyrights.
- a. This is pertinent in situations where CAF bands participate in civilian organized tattoos and / or military music festivals and the organisers seek to record the performances of CAF bands with the intent of releasing the recording. In such cases, the band’s director or chain of command should advise the festival’s or tattoo organization’s management that they must first request consent from the Crown by contacting the Directorate Materiel Policy and Procedures (DMPP) 8 or Public Services and Procurement Canada (PSPC).
 - b. A royalty fee will normally be charged if these recordings will be sold for profit and if the anticipated gross annual revenue is over \$10,000.
18. CAF band activities are public activities. Any proceeds generated from public activities (including royalties generated from the licensing of Crown copyright) must be deposited to the Consolidated Revenue Fund, and cannot,

without specific authority, be directed anywhere else (for example, they cannot be directed to a unit non-public fund). Normally, the funds are deposited to general ledger 13995 (miscellaneous revenue), Fund L102 (local revenue), and the unit's cost or fund centre. Units should consult with their local Comptroller staff in order to ascertain the local mechanism for making deposits to the Consolidated Revenue Fund.

19. DHH 7 and DMPP 8 must first be consulted if a third party wants to reproduce copies of CAF band recordings or play the recording in public or online. Applications for permission can be submitted to the following: [Apply for Crown copyright permission](#).

Recording Music for Distribution

20. Since all recordings made by CAF bands are created to represent the CAF, the musical quality must be of the highest possible standard. These recordings are de facto milestones in the history of the CAF Music Branch and mark the evolution of Canadian music. These musical creations denote the present and become artefacts that remain forever.
21. As per [DAOD 5041-0](#), Canadian Forces Music, DHH must be consulted for the release of any CAF band recordings for public distribution. The Supervisor of Music must be consulted early in the planning stage when considering creating a DVD or CD recording of music for distribution. Applications for producing a CAF band recording for public distribution must be sent through the chain of command to DHH – Supervisor of Music.
22. The consultation process will include how the recording will be funded and distributed. Please contact DHH 7 (Music) for more information and advice regarding all recording issues.

Licenses Required for Recording

23. The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) is the main collective agency dealing with mechanical rights licenses in Canada. Bands must request and pay for mechanical reproduction rights before recording. The financial costs of securing mechanical reproduction rights will depend on several factors, such as whether the selections are in the public domain, the author, the publisher, the duration of the selection and the number of produced copies.

24. Bands are responsible to secure all appropriate licenses and permissions prior to recording.
 - a. Check CMRRA's database and CAF contracts/library files to determine ownership. Works not found in the CMRRA database may still be accessible through CMRRA's contacts. If in doubt, email CMRRA directly.
 - b. Contact CAF-contracted composers and arrangers to confirm use of their music (CAF or external). Check wording in original contracts. Emphasize that projects are non-profit and no royalties will result from distribution.
 - c. Include and indicate works owned by the Crown on CMRRA application for the sake of transparency.
25. The folder or case of the recording must contain the copyright symbol (©) and the phrase "all rights reserved".
26. Canadian law provides that copyright automatically exists on a completed work, whether or not it is registered with the Canadian Intellectual Copyright Office.

Post Recording/Production

27. Before a DVD or CD recording of a CAF band is pressed (e.g. before multiple copies are created), the DVD or CD master must be sent to DHH 7 (Music) for consultation.
28. Commanding Officers must send two copies of the finished recording to the National Archives in Ottawa in a timely manner.
29. CDs recorded by CAF bands can be:
 - a. given away as promotional items, but ADM (PA) must be consulted prior to such distribution to ensure the activity in question complies with federal government policy, including the Communications Policy.

Broadcast and Synchronization Rights

30. Bands must refer to the departmental "Copyright Guideline Developed for the Supervisor of Music on the Reproduction of Musical Work for the Canadian Forces Band Operations" for guidance on copyright and musical

work. The guideline is available on the Intellectual Property Community of Practice on the Mat KNet at: [guidance on copyright and musical work](#) (accessible only on the DWAN).

Resource and Copyright Management

31. Maintaining a music library is vital to achieve the Branch mission. The careful selection and diligent safeguard of music publications is particularly important to bands because of the increasing cost of music. Many early band arrangements stored in libraries are no longer in print. All library materials should be maintained with the same care and attention as official records and publications.
32. Bands are also responsible for properly managing the copyrights for which they hold custody by keeping an inventory of those rights and ensuring that the terms of copyright licenses are conformed to.
33. Directors of Music must ensure that all activities respect copyright laws, including, for example, obtaining prior approval from individuals and institutional copyright owners to reproduce music texts or to arrange copyrighted music.
34. The DND/CAF needs to obtain permission from the owner of the copyright to reproduce, produce, adapt or record a copyright protected musical work. In a similar fashion, third parties need to obtain permission from the Crown to exercise the copyright in Crown copyright protected works. DMPP 8 is the departmental IP licensing authority for IP created by or licensed to the DND/CAF (excluding IP generated or licensed by or to the Defence Research and Development Canada (DRDC) or ADM(S&T)). Any 3rd party seeking Crown Copyright or IP licensing should be directed to them.

Chapter 3

Administration

Section 1: Training, Promotions and Band Readiness

Training Standards

1. The Officer Commanding Music Division (OC Music Div) is responsible to the Commandant Canadian Forces Logistics Training Centre (CFLTC) for all CAF Music Branch training. Musician technical training normally occurs at the Music Training Cadre (MTC) at CFB Borden with courses that meet the requirements for Regular and Reserve Force music occupations.

Promotion Policies

2. Promotion policies, including training requirements, are found in CFAO 49-4 and in Defence Administrative Orders and Directives - [DAOD 5002](#) for DAOD 5002-1, DAOD 5002-7, DAOD 5002-8, DAOD 5002-9, DAOD 5002-10 and DAOD 5002-11.

Staff Assistance Visits

3. IAW DAOD 5041-1, Staff assistance visits (SAV) of CAF bands ensure that musical and administrative standards are being maintained. SAV reports will be provided to the chain of command.

Basic Music Requirements

4. All CAF bands must be prepared to play the following from memory at all times:
 - a. the Canadian National Anthem (except for pipes and drums);
 - b. the Royal, Vice-Regal and General Salute; and
 - c. the appropriate Branch/Regimental quick and slow march.

5. CAF pipes and drums do not perform Royal or National Anthems, but play salute music appropriate to their instrument as per A-DH-200-000/AG-000, The Heritage Structure of the Canadian Forces, [Chapter 7](#).

Individual Practice

6. To maintain proficiency, musicians must devote time to individual practice.

Band Reports

7. Band reports are mandated by DHH 7 and are to be utilized in conjunction with the SAV process to ensure DHH 7 has a complete overview of current personnel lists, capabilities, engagements, and operational tempo. These reports will allow the Music Branch Advisor to advise CMP regarding the exercise of functional authority with respect to the Music Branch, as well as make recommendations to DHH for policy changes, plans and procedures to guide the provision of music support. A sample report can be found at [Annex D](#) and contains an overview of the requirement. Interactive electronic versions are available on request from DHH 7. Returns will be required as follows:
 - a. Reg F Bands and Authorized Voluntary Bands – Monthly; and
 - b. Res F Bands – Semi-annually to be submitted no later than 31 Oct, covering the period of 1 Apr – 30 Sep, and no later than 30 Apr, covering the period of 1 Oct – 31 Mar.

Civil Employment

8. As per KR&O [19.42](#) “Civil Employment” and “Conflict of Interest and Post-Employment” [DAOD 7021](#), no officer or non-commissioned member on full time service shall engage in any civil employment or undertaking without the consent of their Commanding Officer. Regular Force musicians and music officers must seek and receive permission from their CO prior to performing in their civilian capacity for pay.

Section 2: Duties by Rank

1. Duties by rank are detailed in the Canadian Armed Forces Military Employment Structures Manual available on the Director Personnel Generation Requirement (DPGR) intranet website.
2. For a detailed list of jobs and tasks for each occupation, please refer to the following:
 - a. MUSC occupation: A-PD-055-002/PP-002 MUSC – MOSID 00210;
 - b. MUSCN occupation: A-PD-055-002/PP-002 MUSCN – MOSID 00166;
and
 - c. P&D occupation: A-PD-055-002/PP-002 P&D – MOSID 00377
3. Further to the job descriptions contained in the Military Employment Structure, the following working conditions and situations are considered to be part of normal duties expected of all members of the CAF Music Branch:
 - a. perform live music under often stressful or emotional situations;
 - b. perform live music under adverse climatic conditions (within limitations as already described); and
 - c. perform on audio and/or audio/visual recordings for physical (e.g. compact disc or DVD) or digital distribution (including uploading to a DND or social media site for streaming by users). All recorded performances are considered Crown intellectual property.

Section 3: Instruments and Equipment

Drum Major Ceremonial Shoulder Belt (Sash)

1. Drum major ceremonial shoulder belts (sashes) indicating appointment are authorized for wear with Nos. 1, 1B and 1C orders of dress while on duty in accordance with environmental, branch and regimental policy. The shoulder belt is worn from the left shoulder falling off the right hip. Shoulder belts are worn over waist belts and sword belts, and over greatcoats and topcoats when waist belts or sword belts are worn overall as ceremonial accoutrements (A-DH-265-000/AG-001, CAF Dress Instructions, Chapter 3, [Section 7](#)).

2. The drum major sash must not be worn with other orders of dress, ie. No. 1A and No.3 orders, or operational clothing, and must not be worn over topcoats unless wearing other ceremonial equipment/accoutrements overall (e.g., waist belts or sword belts).

Draping Band Equipment for Funerals

3. Colours, drums, cavalry trumpet and pipe banners are to be draped only at funerals, not at the unveiling of memorials, Remembrance Day services, or other similar ceremonies. Exceptions include occasions connected with the death of the Sovereign, the Governor General. A member of the Royal Family draping may also be ordered for court mourning (KR&O 17.15 and A-DH-265-000/AG-001, CAF Dress Instructions, Chapter 3, Section 7.) Symbolic of mourning, band equipment displaying blazonry (i.e. royal, organizational, and other distinctive devices) is covered or veiled. The drum major's belt (sash) is no longer draped, although the mace head is covered with a black cloth bag (less for those for regiments designated as guards). Parade drums, cavalry trumpet and pipe banners are draped, as are any drums that are not emblazoned for uniformity (see A-PD-201-000/PT-000, CAF Manual of Drill and Ceremonial, Table 11-2-2, Note 4).
4. Parade Drums: When instructions have been received that drums are to be muffled and draped, the snares should be switched off so that the drums are dull and sombre sounding. Drum shells are to be completely covered with black cloth, open ended top and bottom, tied with tape (draw strings or elastic bands), leaving sufficient playing surface to be beaten. Drag ropes should be removed.
5. Band equipment embellishment and emblazonment displays the identifiers and distinctions of the organizations to which bands and musicians are allocated for dress and identity. The emblazonment and embellishment of drums and other band equipment is described in A-DH-200-000/AG-000, The Heritage Structure of the Canadian Forces, Chapter 3, [Section 3](#).
6. Fanfare Trumpet Banners and Pipe Banners: Fanfare trumpet banners and pipe banners are to be draped with black crepe tied in bows where the banner or banner tassels are affixed to the instrument. Fanfare trumpets are not usually used at funerals. However "cavalry" trumpets of "mounted units" could be carried and if so those trumpets' banners would be draped.
7. Other instruments and equipment are not draped.

Fitting Instrument Ropes and Cords

8. Normally, a Corps of Drums and drums in Pipes and Drums will have ropes and cords attached to their drums.
9. Attaching Drag Ropes to Drums: Drag ropes were originally used for carrying side and tenor drums slung on drummers' backs on the line of march when not playing. Drag ropes are not issued and are not usually used in brass-reed bands. Drag ropes are made of white cotton rope. They consist of 56 cm (22 inches) of drummer's plait and 28 cm (11 inches) of plain rope at each end. When the plait is unravelled the length of the rope is approximately 4.57 meters (15 feet). For purposes of fitting the ropes, the tension rods are numbered one through eight starting from the rod in front of the thumb-screw attachment when the drum is in the playing position. A knot is tied at the ends of the rope. The first rope is attached to rods number one and four by means of a half-hitch, and the second to rods number five and eight. The second sling hangs below the first when the drum is in the playing position. The ropes should then hang 15 cm (six inches) from the ground.
10. There are alternate methods of fitting/attaching drag ropes. A simple tool for confirming the length on the drum is a drum stick stood vertically at the centre of the bottom drum head. The centres of the plaited ropes should touch the head of the stick.
11. Field Trumpet and Bugle: Cords should be attached so that the trumpet or bugle, suspended from the shoulder, hangs at arm's length. When mounted the trumpet is slung on the back and the bugle is held in the right hand. The trumpet, when carried in hand is held so that the bell rests on the right hip, the instrument at a slightly outward angle. As such, the trumpeter pays compliments by simply coming to attention and turning head and eyes in the required direction.
12. Bugle: The cord should be attached to allow the bugle to be carried at arm's length. The bugle should not be carried against the hip, except when doubling.

Section 4: Uniforms

1. Entitlement to uniforms (beyond basic issue) is contained in the CFSS Materiel Authorization Document D01311CFS, Clothing – CAF Bands – All

Ranks. Bands should obtain an up-to-date copy of the scale from their supporting base supply section.

2. As per A-LM-007-100/AG-001, Canadian Forces Supply Manual:
 - a. Regular Force musicians are entitled to be issued DEU to match the environment they are posted to. On posting, musicians must maintain their previous DEU for a period of 5 years. Should the 5 year period be exceeded between postings, or, if a musician is posted to an environment for which they have not previously been posted, they will be eligible for an initial issue to match their posting;
 - b. CAF band uniforms may be dry cleaned at public expense;
 - c. associate band members may be issued, at non-public expense, CAF uniforms; and
 - d. CAF uniform requirements for authorized voluntary bands must be staffed to DSSPM 2. If approved, DSSPM 2 will authorize direct liaison between the contractor, Logistik Unicorp, and the band OPI.

Section 5: Financial

Regular and Reserve Force Grants

1. Grants for authorized bands as detailed in KR&O 210.33, 210.335, 210.34, 210.345 must be claimed and accounted for in accordance with:
 - a. CFAO 210-18, Grants to Bands – Uniforms, for providing and maintaining ceremonial uniforms; and
 - b. CFAO 210-19, Annual Grants to Bands – Regular Force, Reserve Force and Canadian Cadet Organizations, for minor band expenditures as detailed in the applicable KR&O.

Authorized Voluntary Bands

2. Grants for authorized voluntary bands shall be claimed and accounted for in accordance with:
 - a. CFAO 210-18, Grants to Bands – Uniforms, for providing and maintaining ceremonial uniforms;

- b. CFAO 210-19, Annual Grants to Bands – Regular Force, Reserve Force, and Canadian Cadet Organizations, for providing and maintaining the sub unit’s equipment; and
 - c. CFAO 210-4, Grants to Units for the Purchase and Maintenance of Kilted Orders of Dress – Reserve Force, for the provision and annual maintenance of kilted orders of dress (see also paragraph 3).
3. Grants for kilted orders of dress are intended for Reserve Force Units authorized to wear kilted orders of dress. As kilted service dress items are issued in lieu of the normal service dress, authorized voluntary bands may request either ceremonial dress or kilted grants, or both, for their voluntary band leader, instructional cadres and CAF serving members.
 4. CAF members may be issued publicly funded uniforms, however, the provision of ceremonial uniforms at public expense is defined in the respective L1 Dress Instructions. Associate members may be authorized to wear the appropriate CAF uniform, but only at non-public expense. CAF members posted to a voluntary band leader or instructional cadre position may be counted for the purpose of ceremonial or kilted grants.

Reimbursing Expenses for Volunteers or Associate Members

5. As per para 7.3 of Treasury Board’s “Special Travel Authorities” policy, “a contract may be entered into where the only consideration for services rendered is payment of all or part of the travelling expenses incurred, and there are no fees paid. This could include volunteers.”

Section 6: Application of Provision of Services

1. Music support to a category 2 engagement must be provided under the auspices of the Provision of Services policy. While it is not the purpose of this chapter to provide exhaustive direction on how to apply this policy with regards to music support, some general guidelines will be provided. Where it is interpreted that there is a difference between this publication and the Provision of Services policy, the latter must prevail.
2. The application of the Provision of Services policy is mandated by Treasury Board. This policy is both an administrative tool (for tracking how DND

resources are being used outside of DND) and a financial tool (in some cases, full or partial costs are recovered).

3. The following procedure must be followed by approving authorities (identified in Annex C of the Provision of Services manual) when providing a service to a non-defence agency. On receipt of a request for service the approving authority must:
 - a. evaluate the request against the conditions for providing services (see below);
 - b. identify the service as one of the four types described in the policy (type 1 is support to an “other government department”, type 2 is support provided “pursuant to an Act, Regulation or agreement”, type 3 is “surplus capacity”, and type 4 is “other requests”);
 - c. estimate the full, incremental, and recoverable costs in accordance with the policy in advance of the provision of service. Assistance in the costing process should be sought from the Comptroller. An electronic worksheet is available on request from DHH 7;
 - d. determine if there are reasons that costs should not be recovered, either in full or in part, in accordance with the policy and prepare the Provision of Services Record if the proposed reduction exceeds the financial limit of the approving authority or if within the approving authority’s level, record the transaction in the Provision of Services Register, identifying the amount of the reduction;
 - e. obtain prior approval from the appropriate authority identified in Annex C of the Provision of Services manual if the service will be provided for less than the recoverable cost, seeking authority to charge less than recoverable cost after the service was provided will be considered only when the service was provided on an urgent basis where circumstances clearly precluded the submission of a request beforehand;
 - f. refer a request to a superior approving authority if the provision of the service has a potential for becoming politically sensitive, the approving authority has reason to believe that cost recovery will not be possible, or providing the service will or may result in a request for funding from a higher authority. If in doubt, advice should be sought through the chain of command;

should consider when making a decision to recover less than the recoverable costs, such as:

- a. is the service for a non-profit or charitable organization? In general, there may be more latitude in charging less than recoverable cost when providing services to non-profit organizations;
 - b. how many people in the community will benefit from the service? Does the service advance the collective welfare of the public rather than the individual welfare of its members? Could the service be seen to convey a special interest on a particular part of the community? In general, there may be more latitude in charging less than recoverable cost when providing a service which benefits a broader sector of the public; and
 - c. is the service provided for a humanitarian purpose which does not fall within the responsibility of the provincial government? Where the service is humanitarian, and the provincial government is not responsible for providing the service, then there is more latitude for charging less than recoverable cost.”
6. As per the Provision of Services manual, “situations may arise when, in the opinion of the approving authority, it is consistent with the purpose of government policy to charge less than the recoverable cost for a service provided. Approving authorities are authorized to charge less than the recoverable cost, within limits determined by the Minister, as indicated in [the Provision of Services manual]. When deciding to provide a service, or charge less than the recoverable cost, approving authorities must respect the general guidance of Treasury Board, the Ministerial Order for the Provision of Services, and the conditions described in this policy. Approving authorities will normally record details of their decisions in the Provision of Services Register. In situations requiring a superior’s approval to charge less than recoverable cost, the details are to be recorded in the Provision of Services Record.”
 7. Regardless of whether a fee is being charged or not, a Provision of Services contract must be drafted and signed (by a representative of the agency receiving the support and the band’s CO).
 8. Annex A to this chapter provides an example letter and contract for a Regular Force band to provide music support to a category 2 engagement with all

costs waived. Note the spreadsheet need not accompany the letter; it is provided herein for information purposes only.

9. Annex B to this chapter provides an example letter and contract with costs partially recovered for a Regular Force band providing music support for a dance. In this case, partial costs are being recovered as per the Memorandum of Understanding between the CAF and the American Federation of Musicians of the US and Canada; the “fair market value” is charged, with partial costs being waived. Monies recovered would be deposited, by the Comptroller, to the CAF Central Fund, and then credited to the unit’s budget; these funds are not to be used to pay the performers. In this example, the Commanding Officer has the authority to waive the fees.
10. Annex C to this chapter provides an example contract with recoverable costs for a Reserve Force band for a large group engagement with fees charged.
11. An updated “Cost Factors Manual” is created yearly by Director Strategic Finance and Costing (DSFC 2), part of ADM(Fin CS). Units must ensure they are using the correct amounts when calculating costs.

Annexes to Chapter 3

[Annex A](#): POS All Fees Waived

[Annex B](#): POS Partial Fees Charged

[Annex C](#): POS Fees Charged

[Annex D](#): Reports

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Annex A: POS All Fees Waived

The Central Band of the Canadian Armed Forces
National Defence Headquarters
MGen George R. Pearkes Building
101 Colonel By Drive
Ottawa ON K1A 0K2

20 September 2022

5050-9315 (MWO Ops)

Director
Military Family Resource Centre
National Capital Region
Uplands Site
Canadian Forces Support Group Ottawa-Gatineau
Ottawa ON K1A 0K2

BENEFIT CONCERT BY THE CENTRAL BAND OF THE CANADIAN FORCES

Reference: Provision of Services Contract (enclosed)

Thank you for your interest in The Central Band of the Canadian Armed Forces. We are pleased to inform you that, subject to the exigencies of the service, we will perform a benefit concert for your organization on 11 November 2022 starting at 1930 hours. This concert will be held at the Billy Bishop Theatre in Nepean, Ontario. You are asked to sign the enclosed contract and return it to the undersigned. We are looking forward to performing and hope to have a full house.

Sincerely,

[original signed]

A. B. Bloggins
Captain
Commanding Officer
613-991-2101

THIS AGREEMENT, dated 20 September 2022

BETWEEN:

HIS MAJESTY THE KING in right of Canada, represented herein by the Minister of National Defence, (hereinafter referred to as “the Minister”)
OF THE FIRST PART;

AND:

THE MILITARY FAMILY RESOURCE CENTRE
NATIONAL CAPITAL REGION
UPLANDS SITE

Canadian Forces Support Group Ottawa-Gatineau, (Hereinafter referred to as “the Applicant”)

OF THE SECOND PART:

WHEREAS the Applicant has requested that the Minister provide the following services:

Perform a fund raising concert from 1930 to 2100 hours 11 November 2022.

NOW THEREFORE the parties mutually covenant and agree each with the other as follows:

1. The Minister hereby agrees to provide the Applicant with the above Services.
2. The Minister does not assume any responsibility for, nor guarantee the Services provided or results thereof.
3. The Applicant shall pay \$0 for the Services – all fees are waived.
4. His Majesty is the sole owner of all copyrights in the performance of the Services, and the Applicant agrees not to record or broadcast the performance unless such is approved by the Minister.
5. The Applicant shall indemnify and save harmless His Majesty, His officers, servants, agents, employees, and members of His Canadian Forces from and against all claims, demands, costs, expenses, damages and injuries in any manner based upon, arising out of or connected with the Services or use of a Defence resource by any person.
6. The Minister in her sole discretion may at any time without cost or liability to His Majesty terminate this Agreement without notice to the Applicant.

1/2

7. This Agreement takes precedence over any oral discussions or exchange of letters between the parties prior to the date of its execution. No variation of the terms herein made subsequent to the date of execution of this Agreement shall be valid, unless set out in writing and signed by both parties.

Signed on behalf Of His Majesty the King in right of Canada, in the presence of:
MINISTER OF NATIONAL DEFENCE

[original signed by]

AB Bloggins, Capt, CO – The Central Band of the CAF

Authorized Representative

SIGNED by or on behalf of the Applicant

[original signed by]

JD Salinger – Director, MFRC Ottawa

Authorized Representative

2022 - 2023 Provision of Service Worksheet

Reg F Band: The Central Band of the CAF
Event: Benefit Concert for NCR MFRC
Date: 11-Nov-22 **OPI:** WO Blue

Instructions: Fill in yellow areas only

Personnel Costs

Rank	Staff	Full Cost	Daily	Hourly	Days	Hours	Cost
Maj/LCdr		\$150,849	\$798.14	\$99.90			\$0.00
Capt/Lt(N)	1	\$128,199	\$678.30	\$84.90		5	\$424.50
Lt/SLt(N)	1	\$99,829	\$528.20	\$66.11		5	\$330.55
CWO/CPO1	1	\$131,601	\$696.30	\$87.15		5	\$435.75
MWO/CPO2		\$120,834	\$590.08	\$80.02			\$0.00
WO/PO1	6	\$111,525	\$543.60	\$73.86		5	\$2,215.80
Sgt/PO2	26	\$102,740	\$516.82	\$68.04		5	\$8,845.20
MCpl/MS		\$97,679	\$516.82	\$64.69			\$0.00
Cpl/S1		\$93,500	\$494.71	\$61.92			\$0.00
Pte/S2		\$74,851	\$396.04	\$49.57			\$0.00
Total Pers Costs (a)							\$12,251.80

Transportation

Military Vehicles	Quantity	Rate	# KM	Cost
BUS 44 PAX DIESEL	0	\$1.66	0	\$0.00
VAN 7 PAX GAS	0	\$0.32	0	\$0.00
AUTO 4 DOOR	0	\$0.43	0	\$0.00
TRUCK 5T	0	\$0.85	0	\$0.00
Sub Total Mill Veh				\$0.00

Others

Other Vehicles	Cost	
BUS 44 PAX DIESEL	\$500.00	
VAN 7 PAX GAS	\$0.00	
AUTO 4 DOOR	\$0.00	
Total Transportation (b)		\$500.00

Accommodations

# of Nights	# of Rooms	Rate	Cost
0	0	\$0.00	\$0.00
0	0	\$0.00	\$0.00
Total Accommodations (c)			\$0.00

Temporary Duty (TD)

	Breakfast	Lunch	Dinner	Incidentals
Cost of each meal	\$14.45	\$13.45	\$38.35	\$17.30
# of Persons	0	0	0	0
Total	\$0.00	\$0.00	\$0.00	\$0.00
Total TD (d)				\$0.00

Band Consumables

# of Persons	Dry Cleaning		Oil/Grease	
	Per pers	Total	Per pers	Total
35	\$2.00	\$70.00	\$2.00	\$70.00
Total Consumables (e)				\$140.00

Administrative Charges

Calculations	Total	
2% of total (a)+(b)+(c)+(d)+(e)	\$259.34	
10% on pers cost (a)	\$1,232.68	
4% on other (b)+(c)+(d)+(e)	\$25.60	
Total Admin (f)		\$1,517.62
Total Estimated Recoverable Cost (a)+(b)+(c)+(d)+(e)+(f)		\$14,409.42

Annex B: POS Partial Fees Waived

The Central Band of the Canadian Armed Forces
National Defence Headquarters
MGen George R. Pearkes Building
101 Colonel By Drive
Ottawa ON K1A 0K2

21 September 2022

5050-9338 (MWO Ops)

President
The Artillery Association of Canada
321 Howitzer Lane
Ottawa ON K1B 0B2

Dear Mr President,

Thank you for your interest in The Central Band of the Canadian Armed Forces. We are pleased to inform you that, subject to the exigencies of the service, we will perform for your dinner dance for your organization's St Barbara's Day celebrations 4 December 2022 starting at 1800 hours. This event will be held at the RA Centre in Ottawa, Ontario. You are asked to sign the enclosed contract and return it to the undersigned. Please note the fee to be paid is \$2,500. We wish you great success for your event.

Sincerely,

[original signed]

A. B. Bloggins
Captain
Commanding Officer
613-991-2101

THIS AGREEMENT, dated 21 September 2022

BETWEEN:

HIS MAJESTY THE KING in right of Canada, represented herein by the Minister of National Defence, (hereinafter referred to as “the Minister”)
OF THE FIRST PART;

AND:

The Artillery Association of Canada
321 Howitzer Lane
Ottawa ON K1B 0B2

(Hereinafter referred to as “the Applicant”)

OF THE SECOND PART:

WHEREAS the Applicant has requested that the Minister provide the following services:

Perform background music during the dinner, regimental marches after the dinner, and dance music for the latter part of the evening (1800 hrs to 0100 hrs 4 December 2022).

NOW THEREFORE the parties mutually covenant and agree each with the other as follows:

1. The Minister hereby agrees to provide the Applicant with the above Services.
2. The Minister does not assume any responsibility for, nor guarantee the Services provided or results thereof.
3. The Applicant shall pay \$2,500 for the Services, including the administrative charge, the basis for which is appended. This fee represents the “fair market value” for this Service; partial costs are waived.
4. His Majesty is the sole owner of all copyrights in the performance of the Services, and the Applicant agrees not to record or broadcast the performance unless such is approved by the Minister.
5. Prior to commencement of the Service the Applicant shall make a deposit, in the form of a cheque payable to the “Receiver General for Canada”, for an amount equal to the estimated cost of the Service.

1/2

6. Should the Applicant request that the Services be terminated, the Applicant agrees to reimburse the Minister forthwith for all costs incurred in providing the Services including costs of termination.
7. The Applicant shall indemnify and save harmless His Majesty, His officers, servants, agents, employees, and members of His Canadian Forces from and against all claims, demands, costs, expenses, damages and injuries in any manner based upon, arising out of or connected with the Services or use of a Defence resource by any person.
8. The Minister in her sole discretion may at any time without cost or liability to His Majesty terminate this Agreement without notice to the Applicant.
9. This Agreement takes precedence over any oral discussions or exchange of letters between the parties prior to the date of its execution. No variation of the terms herein made subsequent to the date of execution of this Agreement shall be valid, unless set out in writing and signed by both parties.

Signed on behalf Of His Majesty the King in right of Canada, in the presence of:
MINISTER OF NATIONAL DEFENCE

[original signed by]

AB Bloggins, Capt, CO – The Central Band of the CAF

Authorized Representative

SIGNED by or on behalf of the Applicant

[original signed by]

CD Simonds – President, Artillery Association of Canada

Authorized Representative

2022 - 2023 Provision of Service Worksheet

Reg F Band: The Central Band of the CAF
Event: Dinner and Dance for the Artillery Association of Canada
Date: 04-Dec-22 **OPI:** WO Green

Instructions: Fill in yellow areas only

Personnel Costs

Rank	Staff	Full Cost	Daily	Hourly	Days	Hours	Cost
Maj/LCdr		\$150,849	\$798.14	\$99.90			\$0.00
Capt/Lt(N)		\$128,199	\$678.30	\$84.90			\$0.00
Lt/SLt(N)		\$99,829	\$528.20	\$66.11			\$0.00
CWO/CP01		\$131,601	\$696.30	\$87.15			\$0.00
MWO/CP02		\$120,834	\$590.08	\$80.02			\$0.00
WO/PO1	3	\$111,525	\$543.60	\$73.86	1		\$1,630.80
Sgt/PO2	12	\$102,740	\$516.82	\$68.04	1		\$6,201.84
MCpl/MS		\$97,679	\$516.82	\$64.69			\$0.00
Cpl/S1	1	\$93,500	\$494.71	\$61.92	1		\$494.71
Pte/S2		\$74,851	\$396.04	\$49.57			\$0.00
Total Pers Costs (a)							\$8,327.35

Transportation

Military Vehicles	Quantity	Rate	# KM	Cost
BUS 44 PAX DIESEL	0	\$1.66	0	\$0.00
VAN 7 PAX GAS	0	\$0.32	0	\$0.00
AUTO 4 DOOR	0	\$0.43	0	\$0.00
TRUCK 5T	0	\$0.85	0	\$0.00
Sub Total Mil Veh				\$0.00

Others

Other Vehicles	Cost	
BUS 44 PAX DIESEL	\$1,000.00	
VAN 7 PAX GAS	\$0.00	
AUTO 4 DOOR	\$0.00	
Total Transportation (b)		\$1,000.00

Accommodations

# of Nights	# of Rooms	Rate	Cost	
0	0	\$0.00	\$0.00	
0	0	\$0.00	\$0.00	
Total Accommodations (c)				\$0.00

Temporary Duty (TD)

	Breakfast	Lunch	Dinner	Incidentals	
Cost of each meal	\$14.45	\$13.45	\$38.35	\$17.30	
# of Persons	0	0	16	0	
Total	\$0.00	\$0.00	\$613.60	\$0.00	
Total TD (d)					\$613.60

Band Consumables

# of Persons	Dry Cleaning		Oil/Grease		
	Per pers	Total	Per pers	Total	
16	\$2.00	\$32.00	\$2.00	\$32.00	
Total Consumables (e)					\$64.00

Administrative Charges

Calculations	Total	
2% of total (a)+(b)+(c)+(d)+(e)	\$200.10	
10% on pers cost (a)	\$832.74	
4% on other (b)+(c)+(d)+(e)	\$67.10	
Total Admin (f)		\$1,099.94
Total Estimated Recoverable Cost (a)+(b)+(c)+(d)+(e)+(f)		\$11,104.89

Annex C: POS Fees Charged

The Band of the Governor General's Foot Guards
National Defence Headquarters
MGen George R. Pearkes Building
101 Colonel By Drive
Ottawa ON K1A 0K2

3 October 2022

5050-9 (WO Ops)

President
The Canadian Association of Defence and Security Industries
13 Green Street
Blackburn Hamlet ON K6Z 1Q2

Dear Mr President,

Thank you for your interest in The Band of the Governor General's Foot Guards. We are pleased to inform you that, subject to the exigencies of the service, we will perform for the opening ceremonies of the Canadian Association of Defence and Security Industries 2022 Convention to be held 12 December 2022 starting at 1930 hours. This event will be held at the Centennial Centre in Ottawa, Ontario. You are asked to sign the enclosed contract and return it to the undersigned. Please note the fee to be paid is \$8,909. We wish you great success for your event.

Sincerely,

[original signed]

C. D. Howe
Lieutenant-Colonel
Commanding Officer
613-555-1234

THIS AGREEMENT, dated 3 October 2022

BETWEEN:

HIS MAJESTY THE KING in right of Canada, represented herein by the Minister of National Defence, (hereinafter referred to as “the Minister”)
OF THE FIRST PART;

AND:

The Canadian Association of Defence and Security Industries
13 Green Street
Blackburn Hamlet ON K6Z 1Q2

(Hereinafter referred to as “the Applicant”)

OF THE SECOND PART:

WHEREAS the Applicant has requested that the Minister provide the following services:

Perform during the opening ceremonies of the Canadian Association of Defence and Security Industries 2022 Convention.

NOW THEREFORE the parties mutually covenant and agree each with the other as follows:

1. The Minister hereby agrees to provide the Applicant with the above Services.
2. The Minister does not assume any responsibility for, nor guarantee the Services provided or results thereof.
3. The Applicant shall pay \$8,909 for the Services, including the administrative charge, the basis for which is appended. This estimate is for planning purposes only and the applicant agrees to reimburse the Minister for all costs incurred should the actual cost of providing the Service, as determined by the Minister, exceed this estimate.
4. His Majesty is the sole owner of all copyrights in the performance of the Services, and the Applicant agrees not to record or broadcast the performance unless such is approved by the Minister.
5. Prior to commencement of the Service the Applicant shall make a deposit, in the form of a cheque payable to the “Receiver General for Canada”, for an amount equal to the estimated cost of the Service.

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6. Should the Applicant request that the Services be terminated, the Applicant agrees to reimburse the Minister forthwith for all costs incurred in providing the Services including costs of termination.
7. The Applicant shall indemnify and save harmless His Majesty, His officers, servants, agents, employees, and members of His Canadian Forces from and against all claims, demands, costs, expenses, damages and injuries in any manner based upon, arising out of or connected with the Services or use of a Defence resource by any person.
8. The Minister in her sole discretion may at any time without cost or liability to His Majesty terminate this Agreement without notice to the Applicant.
9. This Agreement takes precedence over any oral discussions or exchange of letters between the parties prior to the date of its execution. No variation of the terms herein made subsequent to the date of execution of this Agreement shall be valid, unless set out in writing and signed by both parties.

Signed on behalf Of His Majesty the King in right of Canada, in the presence of:
MINISTER OF NATIONAL DEFENCE

[original signed by]

CD Howe, LCol, CO – GGFG

Authorized Representative

SIGNED by or on behalf of the Applicant

[original signed by]

ED White, President, Canadian Association of Defence and Security Industries

Authorized Representative

2022 - 2023 Provision of Service Worksheet

Reg F Band: GGFG Band
Event: Opening Ceremonies of the Canadian Association of Defence and Security Industries
Date: 09-Dec-22 **OPI:** MWO Kinkland

Instructions: Fill in yellow areas only

Personnel Costs

Rank	Qty	Class A	Days	Class B	Days	Cost
Maj/LCdr		\$329.03	0	\$320.09	0	\$0.00
Capt/Lt(N)	1	\$285.52	1	\$278.01	0	\$285.52
Lt/SLt(N)		\$217.65	0	\$212.37	0	\$0.00
2Lt/A/SLt(N)		\$185.64	0	\$181.40	0	\$0.00
CWO/CPO1		\$283.98	0	\$276.52	0	\$0.00
MWO/CPO2	1	\$263.71	1	\$256.92	0	\$263.71
WO/PO1	1	\$243.85	1	\$237.70	0	\$243.85
Sgt/PO2	6	\$225.37	1	\$219.84	0	\$1,352.22
MCpl/MS	5	\$213.64	1	\$208.49	0	\$1,068.20
Cpl/S1	15	\$203.94	1	\$199.10	0	\$3,059.10
Pte/S2	6	\$163.23	1	\$159.73	0	\$979.38
Total Pers Costs (a)						\$7,251.98

Transportation

Military Vehicles	Quantity	Rate	# KM	Cost
BUS 44 PAX DIESEL	0	\$1.66	0	\$0.00
VAN 7 PAX GAS	0	\$0.32	0	\$0.00
AUTO 4 DOOR	0	\$0.43	0	\$0.00
TRUCK ST	0	\$0.85	0	\$0.00
Sub Total Mil Veh				\$0.00

Others

Other Vehicles	Cost	
BUS 44 PAX DIESEL	\$0.00	
VAN 7 PAX GAS	\$0.00	
AUTO 4 DOOR	\$0.00	
Total Transportation (b)		\$0.00

Accommodations

# of Nights	# of Rooms	Rate	Cost	
0	0	\$0.00	\$0.00	
0	0	\$0.00	\$0.00	
Total Accommodations (c)				\$0.00

Temporary Duty (TD)

	Breakfast	Lunch	Dinner	Incidentals	
Cost of each meal	\$14.45	\$13.45	\$38.35	\$17.30	
# of Persons	0	0	35	0	
Total	\$0.00	\$0.00	\$1,342.25	\$0.00	
Total TD (d)					\$1,342.25

Band Consumables

# of Persons	Dry Cleaning		Oil/Grease		
	Per pers	Total	Per pers	Total	
35	\$2.00	\$70.00	\$2.00	\$70.00	
Total Consumables (e)					\$140.00

Administrative Charges

Calculations	Total	
2% of total (a)+(b)+(c)+(d)+(e)	\$174.68	
10% on pers cost (a)	\$725.20 N/A	
4% on other (b)+(c)+(d)+(e)	\$59.29 N/A	
Total Admin (f)		\$174.68
Total Estimated Recoverable Cost (a)+(b)+(c)+(d)+(e)+(f)		\$8,908.91

Annex D: Reports

Submitted monthly by Regular Force Directors of Music, Bandmasters, and Pipe Majors
Submitted semi-annually by all Reserve Force Brass and Reed Band and Pipe and Drums

Type of Engagement	Date	Location	Ensemble/Number of Musicians	Estimated Audience	Provision of Services
Category 1 (see note ¹)					
CAF parades/ceremonies					
CAF functions:					
- Mess Dinner					
- Funeral – CAF					
- Funeral – Veteran					
- Reception					
- Ball					
National Anthems					
Support to recruiting					
Concerts:					
- Public concert					
- School concert					
- Online/Virtual Performance					
Miscellaneous/Other Category 1					
Category 2 (see note ²)					
Support to OGD					
Support to charity					
Support to Defense/Government					
Civilian parades					
Band Festival/Tattoo:					
- Music festival					
- Military tattoo					
- Pipes and Drums competition					
Concert					
Miscellaneous/Other Category 2					

¹ Category 1 engagements are events that are in support of the CAF and the DND, including activities that foster and develop community relations. Category 1 engagement support is provided at public expense.

² Category 2 engagements are events in support of other government departments or appropriate non-governmental organizations. Support to category 2 engagements must be provided in accordance with the Provision of Services policy.

Chapter 4

Entry Standards

Section 1: Policy

The Supervisor of Music is responsible for the validation of entry standards for the Music Branch, Regular and Reserve Force, for all three occupations, as per [DAOD 5041-1](#). Entry standards for all occupations can be found on the [DPGR](#) (accessible only on the DWAN) site.

Section 2: Regular Force

Regular Force Musician (00166) and Pipes and Drums (00377)

1. Validation of the music competency portion of the Regular Force entry standard follows a 3-step audition process. This is independent of all other Canadian Armed Forces (CAF) entry requirements.

Step 1 is a recorded submission which assesses a portion of the entry standard and is intended to determine the potential for candidates to proceed to the live audition. All step 1 submissions are assessed using a blind audition process with a panel of subject matter experts, under the authority of the Supervisor of Music. Those selected will be invited to step 2.

Step 2 is a live audition which is a comprehensive audition process in order to select candidates that meet the music competency portion of the entry standard as determined by the Supervisor of Music. The live audition assesses instrumental capabilities and musicality, music theory and aural skills (as required), and suitability for employment in the CAF Music Branch. Successful candidates will advance to step 3.

Step 3 is the final step in the audition process. Candidates who meet the music competency entry standard will continue their respective applications either through the Canadian Forces Recruiting Centre or

the Component Transfer Broker depending on instrument requirements and exigencies of the CAF. All successful candidates will be further assessed and provided enrolment offers in accordance with Performance Incentives and Recruitment Allowances (PIRA).

Regular Force Music Officer (00210)

2. Validation of the music competency portion for Regular Force entry standards follows a single step process. This is independent of all other CAF entry requirements. Candidates will be assessed as holding a valid WO RQ (or equivalent) or requiring an audition. The single step live audition, as determined by the Supervisor of Music, will assess the candidates conducting experience and potential to be a Music Officer.

Section 3: Reserve Force

Reserve Force Musicians (00166) and Pipes and Drums (00377)

1. Validation of the music competency portion of the Reserve Force entry standard follows a single step audition process. This is independent of all other CAF entry requirements.
2. Step 1 is a recorded submission which assesses the entry standard and is intended to determine the potential for candidates to reach occupation functional point (OFP).
3. Candidates who meet the music competency entry standard will continue their respective applications either through the unit recruitment centre based on instrument requirements and exigencies of the CAF.

Reserve Force Music Officer (00210)

4. Validation of the music competency portion for Reserve Force entry standards follows a single step process. This is independent of all other CAF entry requirements. All candidates will be validated through a live audition, as determined by the Supervisor of Music, which will assess the candidates conducting experience and potential to be a Music Officer.

Additional References

References

1. [KR&O: Volume I - Chapter 1 - Introduction and Definitions](#)
2. [KR&O: Volume I - Chapter 32 - Bands](#)
3. [DAOD 1000-0, Foundation Framework for Defence Administrative Orders and Directives](#)
4. [DAOD 3008-0, Intellectual Property](#)
5. [DAOD 5041-0, Canadian Forces Music](#)
6. [DAOD 5041-1, Canadian Forces Music Support](#)
7. [5039-0, Official Languages](#)
8. [A-DH-200-000/AG-000, The Heritage Structure of the Canadian Forces](#)
9. [A-DH-201-000/PT-000, Canadian Forces Manual of Drill and Ceremonial](#)
10. [A-DH-265-000/AG-001, Dress Instructions for the Canadian Forces](#)
11. [Canadian Army Dress Instructions](#)
12. [Travel on government business](#)

Accessible only on the Defence Wide Area Network (DWAN)

1. [CFAO 210-18, Grants to Bands - Uniforms](#)
2. [CFAO 210-19, Annual Grants to Bands Regular Force, and Canadian Cadet Organizations](#)
3. [CFAO 210-4, Grants to Units for the Purchase and Maintenance of Regulatory Clothing with Kilt – Reserve Force](#)
4. [The Directorate of History and Heritage \(DHH\)](#)
5. [DPGR, Military Employment Structure \(MES\) and Specifications](#)
6. [A-LM-007-100/AG-001, Canadian Forces Supply Manual \(SAM\)](#)
7. [B-GS-055-000/AG-001, Provision of Services](#)
8. [Cost Factors Manual \(CFM\)](#)