

---

**COVERING UNCLASSIFIED**

*The information given in this document is not to be communicated, either directly or indirectly, to the media or any person not authorised to receive it.*

---

**AUSTRALIAN ARMY**

**LAND WARFARE PROCEDURES -  
BAND**

**LWP-BAND 7-8-1**

**ARMY BANDS – PIPES AND DRUMS  
MANUAL**

This publication supersedes *Land Warfare Procedures - Band 7-8-1, Band Drill Manual (Developing Doctrine)*, 2004.

---

*This publication is a valuable item and has been printed in a limited production run.  
Units are responsible for the strict control of issues and returns.*

---

**COVERING UNCLASSIFIED**

---

*Contents*

*Contents*

# AUSTRALIAN ARMY

## LAND WARFARE PROCEDURES - BAND

### LWP-BAND 7-8-1

## ARMY BANDS – PIPES AND DRUMS MANUAL

---

### AMENDMENT LIST NUMBER 1

---

© Commonwealth of Australia (Australian Army) 2007

---

28 September 2010

Issued by command of Chief  
of Army



I. J. McLean  
Lieutenant Colonel  
Director of Music – Army

---

## CONDITIONS OF RELEASE

1. This document contains Australian Defence information. All Defence information, whether classified or not, is protected from unauthorised disclosure under the *Crimes Act 1914* (Commonwealth). Defence information may only be released in accordance with the *electronic Defence Security Manual* and/or *DI(G) OPS 13-4* as appropriate.
2. When this information is supplied to Commonwealth or foreign governments, the recipient is to ensure that it will:
  - a. be safeguarded under rules designed to give it the equivalent standard of security to that maintained for it by Australia;
  - b. not be released to a third country without Australian consent;
  - c. not be used for other than military purposes;
  - d. not be divulged to a non-Defence organisation unless that organisation is sponsored and cleared by an accepted Defence organisation ('sponsoring' means giving an assurance that the organisation has a need to know for Defence purposes; 'clearing' means guaranteeing for security); and
  - e. not be downgraded or declassified without Australian Government approval.

---

Released to: .....

Released by: .....

(Signature)

.....

(Appointment)

Date Released: .....

---

© This work is copyright. Apart from any use as permitted under the Copyright Act 1968, no part may be reproduced by any process without written permission from Doctrine Wing, Doctrine, Simulation, Experimentation and Lessons Group, Land Warfare Development Centre, Tobruk Barracks, PUCKAPUNYAL VIC 3662.

---

## AMENDMENT CERTIFICATE

Doctrine Wing, Army Knowledge Management Group, Land Warfare Development Centre is responsible for the management of this publication. The sponsor of this publication is Director of Music – Army. The doctrine contained herein was approved on 20 September 2007.

1. Proposals for amendments or additions to the text of this publication should be made through normal channels to the sponsor. To facilitate this, there are amendment proposal forms at the back of this publication.
2. It is certified that the amendments promulgated in the undermentioned amendment lists have been made in this publication.

Amendment List		Produced By	Publication Amended By	Date Amended
Number	Date of Endorsement			
1.	28 Sep 2010	LWDC		
2.				
3.				
4.				
5.				

3. All superseded Amendment Certificates should be retained at the rear of the publication for audit purposes.

---

## **DISTRIBUTION**

The distribution list for this publication can be obtained from Doctrine Wing, Army Knowledge Management Group, Puckapunyal.

---

## PREFACE

This publication supersedes *Land Warfare Procedures - Band 7-8-1, Band Drill Manual (Developing Doctrine)*, 2004.

### Aim

1. The aim of this publication is to detail all movements associated with a band while marching and playing or performing at the halt.

### Level

2. The publication is aimed at Officer Commanding/Music Directors, Drum Majors and musicians and Pipes and Drums across Army. It also targets trainers in training environments.

### Scope

3. The publication provides the following:
  - a. an authoritative reference for all parade band drill;
  - b. a detailed description on the range of drill movements conducted by the parade band;
  - c. a detailed description and visual representation on achieving the correct positions in a soldierly manner;
  - d. a quality reference for Director of Music – Army to monitor performance standards of all Army bands during technical inspections; and
  - e. a vital teaching reference for the delivery of all parade training conducted at the Defence Force School of Music.

4. The publication is written in a positive and straight forward style. The use of foreign words and phrases have been avoided where possible.
5. Diagrams and schematics are used to enhance the description of complex procedures and tactics.<sup>1</sup>

## Associated Publications

6. This publication should be read in conjunction with other publications and documents, in particular:
  - a. *Army Ceremonial Manual, Volume 1*, 2010;
  - b. *Army Protocol Manual, Second Edition*, 2001;
  - c. *Army Standing Orders for Dress*, 2010; and
  - d. *Land Warfare Procedures - General 7-7-5, Drill*, 2010.

## On-line Doctrine

7. This and other doctrine publications are available via the Doctrine Online website located at: **intranet.defence.gov.au/armyweb/sites/Doctrine-Online**. Paper copies may be out of date. Doctrine Online is the authoritative source for current doctrine. Users are to ensure currency of all doctrine publications against the Doctrine Online library.

## Photographs

8. All photographs in this publication were taken by Australian Defence Force personnel during military operations or training

---

1. While this manual is not intended for use by Army Cadets, it contains the intent that should be included in training to ensure continuity across the three levels of Army.

---

activities and remain the property of the Australian Defence Force.

### **Gender**

9. This publication has been prepared with gender-neutral language.

---

***This Page Intentionally Blank***

---

## **CONTENTS**

<b>Cover</b>	<b>i</b>
<b>Title Page</b>	<b>iii</b>
<b>Conditions of Release</b>	<b>iv</b>
<b>Amendment Certificate</b>	<b>v</b>
<b>Distribution</b>	<b>vi</b>
<b>Preface</b>	<b>vii</b>
<b>Illustrations</b>	<b>xxiv</b>
<b>Abbreviations</b>	<b>xxix</b>
<b>CHAPTER 1 THE DRUM MAJOR</b>	<b>1-1</b>
<b>SECTION 1-1 INTRODUCTION</b>	<b>1-1</b>
<b>SECTION 1-2 THE CONTEMPORARY AUSTRALIAN ARMY DRUM MAJOR</b>	<b>1-1</b>
<b>CHAPTER 2 DRUM MAJOR DRESS AND EQUIPMENT</b>	<b>2-1</b>
<b>SECTION 2-1 EQUIPMENT</b>	<b>2-1</b>
<b>SECTION 2-2 THE STAFF</b>	<b>2-1</b>
<b>SECTION 2-3 THE SASH</b>	<b>2-2</b>
<b>SECTION 2-4 THE WEARING OF SWORDS</b>	<b>2-3</b>
<b>SECTION 2-5 THE WEARING OF GAUNTLETS</b>	<b>2-3</b>
<b>CHAPTER 3 STAFF POSITIONS</b>	<b>3-1</b>

<b>SECTION 3-1</b>	<b>INTRODUCTION</b>	<b>3-1</b>
<b>SECTION 3-2</b>	<b>THE ATTENTION POSITION</b>	<b>3-1</b>
<b>SECTION 3-3</b>	<b>THE STAND AT EASE POSITION</b>	<b>3-1</b>
	Stand at Ease to Attention	3-1
<b>SECTION 3-4</b>	<b>THE CARRY FROM ATTENTION POSITION</b>	<b>3-5</b>
<b>SECTION 3-5</b>	<b>SHOULDER CARRY POSITION</b>	<b>3-7</b>
<b>SECTION 3-6</b>	<b>TRAIL POSITION</b>	<b>3-8</b>
<b>CHAPTER 4</b>	<b>STAFF SIGNAL POSITIONS</b>	<b>4-1</b>
<b>SECTION 4-1</b>	<b>INTRODUCTION</b>	<b>4-1</b>
<b>SECTION 4-2</b>	<b>SIX CORE STAFF SIGNAL POSITIONS</b>	<b>4-1</b>
<b>CHAPTER 5</b>	<b>STEPPING OFF AND HALTING IN SLOW AND QUICK TIME</b>	<b>5-1</b>
<b>SECTION 5-1</b>	<b>INTRODUCTION</b>	<b>5-1</b>
<b>SECTION 5-2</b>	<b>BAND READY – COMMENCE PLAYING AT THE HALT</b>	<b>5-1</b>
<b>SECTION 5-3</b>	<b>PRELIMINARY MOVEMENTS – BAND READY – STEP OFF IN SLOW OR QUICK TIME</b>	<b>5-2</b>
<b>SECTION 5-4</b>	<b>STEP OFF PLAYING IN SLOW TIME</b>	<b>5-3</b>
<b>SECTION 5-5</b>	<b>PRELIMINARY MOVEMENTS – HALT SIGNAL – SLOW TIME</b>	<b>5-3</b>
<b>SECTION 5-6</b>	<b>HALT SIGNAL – SLOW TIME</b>	<b>5-4</b>
<b>SECTION 5-7</b>	<b>PRELIMINARY MOVEMENTS – STEP OFF IN QUICK TIME</b>	<b>5-4</b>
<b>SECTION 5-8</b>	<b>STEP OFF – QUICK TIME</b>	<b>5-4</b>

<b>SECTION 5-9</b>	<b>PRELIMINARY MOVEMENTS – HALT SIGNAL – QUICK TIME</b>	<b>5-5</b>
<b>SECTION 5-10</b>	<b>HALT SIGNAL – QUICK TIME</b>	<b>5-5</b>
<b>SECTION 5-11</b>	<b>PRELIMINARY MOVEMENTS – HALT/CUT-OUT SIGNAL – SLOW TIME</b>	<b>5-6</b>
<b>SECTION 5-12</b>	<b>HALT/CUT OUT SIGNAL – SLOW TIME</b>	<b>5-7</b>
<b>SECTION 5-13</b>	<b>PRELIMINARY MOVEMENTS – HALT/CUT OUT SIGNAL – QUICK TIME</b>	<b>5-8</b>
<b>SECTION 5-14</b>	<b>HALT/CUT OUT SIGNAL – QUICK TIME</b>	<b>5-8</b>
<b>CHAPTER 6</b>	<b>STEP OFFS, MARKTIME AND FORWARD</b>	<b>6-1</b>
<b>SECTION 6-1</b>	<b>INTRODUCTION</b>	<b>6-1</b>
<b>SECTION 6-2</b>	<b>PRELIMINARY MOVEMENTS – STEP OFF WHILE PLAYING – SLOW TIME</b>	<b>6-1</b>
<b>SECTION 6-3</b>	<b>STEP OFF WHILE PLAYING – SLOW TIME</b>	<b>6-2</b>
<b>SECTION 6-4</b>	<b>PRELIMINARY MOVEMENTS – STEP OFF WHILE PLAYING – QUICK TIME</b>	<b>6-2</b>
<b>SECTION 6-5</b>	<b>STEP OFF WHILE PLAYING – QUICK TIME</b>	<b>6-3</b>
<b>SECTION 6-6</b>	<b>PRELIMINARY MOVEMENTS – MARK TIME – SLOW TIME</b>	<b>6-4</b>
<b>SECTION 6-7</b>	<b>MARK TIME – SLOW TIME</b>	<b>6-4</b>
<b>SECTION 6-8</b>	<b>FORWARD – SLOW TIME</b>	<b>6-5</b>
<b>SECTION 6-9</b>	<b>PRELIMINARY MOVEMENTS – MARK TIME – QUICK TIME</b>	<b>6-5</b>
<b>SECTION 6-10</b>	<b>MARK TIME – QUICK TIME</b>	<b>6-6</b>

---

<b>SECTION 6-11</b>	<b>FORWARD – QUICK TIME</b>	<b>6-6</b>
<b>CHAPTER 7 CUT OUTS – GENERAL</b>		<b>7-1</b>
<b>SECTION 7-1</b>	<b>INTRODUCTION</b>	<b>7-1</b>
<b>SECTION 7-2</b>	<b>PRELIMINARY MOVEMENTS – HALF CUT OUT IN SLOW TIME</b>	<b>7-1</b>
<b>SECTION 7-3</b>	<b>HALF CUT OUT IN SLOW TIME</b>	<b>7-2</b>
<b>SECTION 7-4</b>	<b>PRELIMINARY MOVEMENTS – HALF CUT OUT IN QUICK TIME</b>	<b>7-3</b>
<b>SECTION 7-5</b>	<b>HALF CUT OUT IN QUICK TIME</b>	<b>7-3</b>
<b>SECTION 7-6</b>	<b>PRELIMINARY MOVEMENTS – FULL CUT OUT IN SLOW TIME</b>	<b>7-4</b>
<b>SECTION 7-7</b>	<b>FULL CUT OUT IN SLOW TIME</b>	<b>7-6</b>
<b>SECTION 7-8</b>	<b>PRELIMINARY MOVEMENTS – FULL CUT OUT IN QUICK TIME</b>	<b>7-6</b>
<b>SECTION 7-9</b>	<b>FULL CUT OUT IN QUICK TIME</b>	<b>7-7</b>
<b>SECTION 7-10</b>	<b>CUT OUTS AT THE HALT IN SLOW AND QUICK TIME</b>	<b>7-7</b>
<b>SECTION 7-11</b>	<b>PRELIMINARY MOVEMENTS – DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME</b>	<b>7-7</b>
<b>SECTION 7-12</b>	<b>DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME</b>	<b>7-8</b>
<b>SECTION 7-13</b>	<b>PRELIMINARY MOVEMENTS – DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME</b>	<b>7-9</b>
<b>SECTION 7-14</b>	<b>DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME</b>	<b>7-9</b>

---

---

<b>SECTION 7-15</b>	<b>PRELIMINARY MOVEMENTS – BAND COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME</b>	<b>7-10</b>
<b>SECTION 7-16</b>	<b>BAND COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME</b>	<b>7-10</b>
<b>SECTION 7-17</b>	<b>PRELIMINARY MOVEMENTS – BAND COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME</b>	<b>7-11</b>
<b>SECTION 7-18</b>	<b>BAND COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME</b>	<b>7-11</b>
<b>CHAPTER 8</b>	<b>WHEELS IN SLOW AND QUICK TIME</b>	<b>8-1</b>
<b>SECTION 8-1</b>	<b>INTRODUCTION</b>	<b>8-1</b>
<b>SECTION 8-2</b>	<b>PRELIMINARY MOVEMENTS – LEFT WHEEL IN SLOW TIME</b>	<b>8-1</b>
<b>SECTION 8-3</b>	<b>LEFT WHEEL IN SLOW TIME</b>	<b>8-1</b>
<b>SECTION 8-4</b>	<b>PRELIMINARY MOVEMENTS – RIGHT WHEEL IN SLOW TIME</b>	<b>8-3</b>
<b>SECTION 8-5</b>	<b>RIGHT WHEEL IN SLOW TIME</b>	<b>8-4</b>
<b>SECTION 8-6</b>	<b>PRELIMINARY MOVEMENTS – LEFT WHEEL IN QUICK TIME</b>	<b>8-5</b>
<b>SECTION 8-7</b>	<b>LEFT WHEEL IN QUICK TIME</b>	<b>8-6</b>
<b>SECTION 8-8</b>	<b>PRELIMINARY MOVEMENTS – RIGHT WHEEL IN QUICK TIME</b>	<b>8-6</b>
<b>SECTION 8-9</b>	<b>RIGHT WHEEL IN QUICK TIME</b>	<b>8-7</b>
<b>CHAPTER 9</b>	<b>FRONT TO REAR COUNTERMARCH</b>	<b>9-1</b>
<b>SECTION 9-1</b>	<b>INTRODUCTION</b>	<b>9-1</b>
<b>SECTION 9-2</b>	<b>PRELIMINARY MOVEMENTS – FRONT TO REAR COUNTERMARCH IN SLOW TIME</b>	<b>9-1</b>

---

---

<b>SECTION 9-3</b>	<b>FRONT TO REAR COUNTERMARCH IN SLOW TIME</b>	<b>9-3</b>
<b>SECTION 9-4</b>	<b>PRELIMINARY MOVEMENTS – FRONT TO REAR COUNTERMARCH IN QUICK TIME</b>	<b>9-4</b>
<b>SECTION 9-5</b>	<b>FRONT TO REAR COUNTERMARCH IN QUICK TIME</b>	<b>9-4</b>
<b>CHAPTER 10 DECREASE AND INCREASE FRONTAGE</b>		<b>10-1</b>
<b>SECTION 10-1</b>	<b>INTRODUCTION</b>	<b>10-1</b>
<b>SECTION 10-2</b>	<b>PRELIMINARY MOVEMENTS – DECREASE FRONTAGE IN SLOW TIME</b>	<b>10-1</b>
<b>SECTION 10-3</b>	<b>DECREASE FRONTAGE IN SLOW TIME</b>	<b>10-4</b>
<b>SECTION 10-4</b>	<b>PRELIMINARY MOVEMENTS – INCREASE FRONTAGE IN SLOW TIME</b>	<b>10-5</b>
<b>SECTION 10-5</b>	<b>INCREASE FRONTAGE IN SLOW TIME</b>	<b>10-5</b>
<b>SECTION 10-6</b>	<b>PRELIMINARY MOVEMENTS – DECREASE FRONTAGE IN QUICK TIME</b>	<b>10-5</b>
<b>SECTION 10-7</b>	<b>DECREASE FRONTAGE IN QUICK TIME</b>	<b>10-5</b>
<b>SECTION 10-8</b>	<b>PRELIMINARY MOVEMENTS – INCREASE FRONTAGE IN QUICK TIME</b>	<b>10-6</b>
<b>SECTION 10-9</b>	<b>INCREASE FRONTAGE IN QUICK TIME</b>	<b>10-6</b>
<b>CHAPTER 11 STAFF SIGNALS – SALUTING</b>		<b>11-1</b>
<b>SECTION 11-1</b>	<b>INTRODUCTION</b>	<b>11-1</b>
<b>SECTION 11-2</b>	<b>SALUTING AT THE HALT</b>	<b>11-1</b>
<b>SECTION 11-3</b>	<b>PRELIMINARY MOVEMENTS – SALUTING IN SLOW TIME</b>	<b>11-2</b>

---

<b>SECTION 11-4</b>	<b>SALUTING IN SLOW TIME</b>	<b>11-2</b>
<b>SECTION 11-5</b>	<b>SALUTING IN QUICK TIME</b>	<b>11-5</b>
<b>SECTION 11-6</b>	<b>SALUTING – WAR MEMORIALS</b>	<b>11-6</b>
<b>CHAPTER 12 INSTRUMENT DRILL</b>		<b>12-1</b>
<b>SECTION 12-1</b>	<b>INTRODUCTION</b>	<b>12-1</b>
<b>SECTION 12-2</b>	<b>GUIDELINES FOR INSTRUMENT DRILL</b>	<b>12-2</b>
<b>SECTION 12-3</b>	<b>INJURY PREVENTION</b>	<b>12-2</b>
Fitness		12-2
Posture		12-3
Heat		12-4
Eye Protection		12-4
Manual Handling		12-4
<b>SECTION 12-4</b>	<b>INSTRUMENT DRILL POSITIONS</b>	<b>12-5</b>
Carry Position		12-5
Ready Position		12-5
Down		12-6
Change Music		12-6
Combined Drum Dressing and Music Change		12-6
Trail Instruments		12-7
Stand Easy		12-7
Rest		12-7
<b>SECTION 12-5</b>	<b>MARCHING WITH INSTRUMENTS WHILE NOT PLAYING</b>	<b>12-8</b>
<b>SECTION 12-6</b>	<b>PICCOLO DRILL</b>	<b>12-8</b>
Carry Position		12-8
Ready Position		12-10
Change Music		12-11
Trail Instruments		12-12
Stand Easy		12-14
<b>SECTION 12-7</b>	<b>CLARINET DRILL</b>	<b>12-16</b>
Carry Position		12-16
Ready Position		12-17

---

Change Music	12-18
Trail Instruments	12-21
Stand Easy	12-23
<b>SECTION 12-8 ALTO SAXOPHONE DRILL</b>	<b>12-25</b>
Carry Position	12-25
Ready Position	12-26
Change Music	12-27
Trail Instruments	12-28
Stand Easy	12-30
<b>SECTION 12-9 TENOR SAXOPHONE DRILL</b>	<b>12-32</b>
Carry Position	12-32
Ready Position	12-33
Change Music	12-34
Trail Instruments	12-35
Stand Easy	12-37
<b>SECTION 12-10 BARITONE SAXOPHONE DRILL</b>	<b>12-39</b>
Carry Position	12-39
Ready Position	12-40
Change Music	12-41
Trail Instruments	12-42
Stand Easy	12-45
<b>SECTION 12-11 FRENCH HORN DRILL</b>	<b>12-47</b>
Carry Position	12-47
Ready Position	12-48
Change Music	12-50
Trail Instruments	12-51
Stand Easy	12-53
<b>SECTION 12-12 TRUMPET AND CORNET DRILL</b>	<b>12-53</b>
Carry Position	12-53
Ready Position	12-55
Change Music	12-56
Trail Instruments	12-59
Stand Easy	12-61
<b>SECTION 12-13 TROMBONE DRILL</b>	<b>12-63</b>
Carry Position	12-63
Ready Position	12-64

---

---

Change Music	12-65
Trail Instruments	12-66
Stand Easy	12-68
<b>SECTION 12-14 EUPHONIUM DRILL</b>	<b>12-71</b>
Carry Position	12-71
Ready Position	12-72
Change Music	12-73
Trail Instruments	12-76
Stand Easy	12-78
<b>SECTION 12-15 TUBA DRILL</b>	<b>12-80</b>
Carry Position	12-80
Ready Position	12-80
Change Music	12-82
Trail Instruments	12-85
Stand Easy	12-87
<b>SECTION 12-16 FANFARE TRUMPET DRILL</b>	<b>12-91</b>
Carry Position	12-91
Ready Position	12-91
Stand Easy	12-92
<b>SECTION 12-17 BELL LYRE DRILL</b>	<b>12-92</b>
Carry Position	12-92
Ready Position	12-93
Change Music	12-95
Trail Instruments	12-95
Stand Easy	12-98
<b>SECTION 12-18 MARCHING CYMBALS DRILL</b>	<b>12-98</b>
Carry Position	12-98
Ready Position	12-99
Change Music	12-101
Trail Instruments	12-101
Stand Easy	12-101
<b>SECTION 12-19 SNARE DRUM (HARNESS) DRILL</b>	<b>12-102</b>
Carry Position	12-102
Ready Position	12-105
Change Music	12-106
Trail Instruments	12-106

---

---

Stand Easy	12-110
<b>SECTION 12-20 BASS DRUM DRILL</b>	<b>12-110</b>
Carry Position	12-110
Ready Position	12-112
Change Music	12-113
Trail Instruments	12-113
Stand Easy	12-121
<b>SECTION 12-21 BUGLE/CAVALRY TRUMPET DRILL</b>	<b>12-122</b>
Carry Position	12-122
Ready Position	12-123
Bugler Drill	12-124
<b>SECTION 12-22 BAGPIPE DRILL</b>	<b>12-125</b>
Carry Position	12-125
Ready Position	12-126
Ready from the Carry Position	12-127
Carry from the Ready Position	12-128
Trail Position	12-131
Trail from the Ready Position	12-131
<b>SECTION 12-23 HIGHLAND SNARE TENOR AND ALTO DRUM (SLING) DRILL</b>	<b>12-133</b>
Carry Position	12-133
Ready Position	12-134
Trail Instruments	12-135
<b>CHAPTER 13 BATON DRILL FOR THE OFFICER COMMANDING/MUSIC DIRECTOR</b>	<b>13-1</b>
<b>SECTION 13-1 INTRODUCTION</b>	<b>13-1</b>
Description	13-1
<b>SECTION 13-2 BATON CARRY POSITION</b>	<b>13-2</b>
<b>SECTION 13-3 MARCHING WITH THE BATON</b>	<b>13-4</b>
<b>SECTION 13-4 SALUTING WITH THE BATON</b>	<b>13-6</b>
<b>SECTION 13-5 SALUTE TO THE FRONT</b>	<b>13-6</b>

---

<b>SECTION 13-6 SALUTING TO THE RIGHT OR LEFT</b>	<b>13-7</b>
<b>SECTION 13-7 INSTRUMENTS UP/BAND AND READY</b>	<b>13-7</b>
<b>SECTION 13-8 CEASE PLAYING</b>	<b>13-9</b>
<b>SECTION 13-9 INSTRUMENTS DOWN</b>	<b>13-10</b>
<b>SECTION 13-10 GREETING REVIEWING OFFICERS</b>	<b>13-11</b>
<b>SECTION 13-11 BAND INSPECTIONS</b>	<b>13-12</b>
<b>SECTION 13-12 PARADE UNIFORM AND ACCOUTREMENTS</b>	<b>13-12</b>
<b>CHAPTER 14 OFFICER COMMANDING/MUSIC DIRECTOR OR BANDMASTER AND DRUM MAJOR FORMATIONS AND COORDINATED DRILLS</b>	
	<b>14-1</b>
<b>SECTION 14-1 INTRODUCTION</b>	<b>14-1</b>
Form Up	<b>14-2</b>
<b>SECTION 14-2 BAND FORMATION IN FOURS</b>	<b>14-2</b>
<b>SECTION 14-3 BAND FORMATION IN FIVES</b>	<b>14-3</b>
<b>SECTION 14-4 BAND FORMATION IN SIXES</b>	<b>14-3</b>
<b>SECTION 14-5 WHEELS</b>	<b>14-5</b>
Left Wheel Fours, Fives and Sixes	<b>14-5</b>
Right Wheel Fours, Fives and Sixes	<b>14-6</b>
Countermarch	<b>14-7</b>
<b>SECTION 14-6 SALUTING</b>	<b>14-9</b>
<b>CHAPTER 15 BAND DRILL WHILE MARCHING</b>	
<b>SECTION 15-1 INTRODUCTION</b>	<b>15-1</b>
Dressing File	<b>15-1</b>
<b>SECTION 15-2 LEFT WHEEL FOURS, FIVES AND SIXES</b>	<b>15-1</b>

	<b>Left Wheel – Band</b>	15-1
<b>SECTION 15-3</b>	<b>RIGHT WHEEL FOURS, FIVES AND SIXES</b>	15-3
	Right Wheel – Band	15-3
<b>SECTION 15-4</b>	<b>COUNTERMARCH</b>	15-5
<b>SECTION 15-5</b>	<b>NON-REVERSIBLE COUNTERMARCH</b>	<b>COUNTERMARCH</b> (GATE 15-6)
<b>SECTION 15-6</b>	<b>DECREASE AND INCREASE FRONTAGE</b>	15-7
	Decrease Frontage	15-7
	Increase Frontage	15-7
	Funeral Parade	15-8
	Form Two Files	15-8
	Reforming	15-9
<b>SECTION 15-7</b>	<b>BREAKING FROM SLOW TO QUICK WHILE PLAYING</b>	15-10
	Breaking from Slow to Quick – Band Troop	15-10
	Breaking from Slow to Quick – March Past	15-10
<b>SECTION 15-8</b>	<b>CHANGING MUSIC WHILE MARCHING</b>	15-10
	Changing Music in Quick Time	15-11
	Commence Playing After Sequences	15-11
<b>CHAPTER 16 DRUM CORPS</b>		16-1
<b>SECTION 16-1</b>	<b>INTRODUCTION</b>	16-1
	Words of Command	16-1
	Regulation Pause	16-1
<b>SECTION 16-2</b>	<b>CATAFALQUE PARTIES</b>	16-1
	Mounting and Dismounting	16-1
	Mounting in Slow Time	16-2
	Dismounting in Quick Time	16-2
	Catafalque Party with Self-loading Rifle	16-2
	Catafalque Party with Austeyr	16-4
	Catafalque Party with Swords	16-5
<b>SECTION 16-3</b>	<b>DRILL UNIQUE TO THE ROYAL MILITARY COLLEGE - AUSTRALIA</b>	16-5

---

Dressings	16-5
Double Drum Beats	16-6
Breaking from Slow to Quick Time	16-7
<b>SECTION 16-4 DRILL UNIQUE TO AUSTRALIA'S FEDERATION GUARD</b>	<b>16-7</b>
Dressings	16-7
<b>SECTION 16-5 FUNERALS</b>	<b>16-8</b>
<b>SECTION 16-6 THE DRUMMERS CALL</b>	<b>16-9</b>
<b>SECTION 16-7 BEAT THE ASSEMBLY</b>	<b>16-9</b>

---

**ILLUSTRATIONS**

Figure 2-1:	The Staff	2-2
Figure 2-2:	The Drum Major Sash	2-3
Figure 3-1:	Attention and At Ease Positions	3-3
Figure 3-2:	The Carry Position	3-6
Figure 3-3:	Shoulder Carry Position	3-7
Figure 3-4:	Trail Position – Drum Major	3-8
Figure 4-1:	Staff Drill Position 1 and 2	4-2
Figure 4-2:	Staff Drill Position 3	4-3
Figure 4-3:	Staff Drill Position 4 and 5	4-4
Figure 4-4:	Staff Drill Position 6	4-5
Figure 5-1:	Halt/Cut Out Position	5-7
Figure 7-1:	Half Cut Out	7-2
Figure 7-2:	Full Cut Out	7-5
Figure 8-1:	Left Wheel Signal	8-3
Figure 8-2:	Right Wheel Signal	8-5
Figure 9-1:	Front to Rear Countermarch Signal	9-2
Figure 9-2:	Countermarch Signal – Side View	9-3
Figure 10-1:	Decrease and Increase Frontage	10-3
Figure 11-1:	The Salute	11-4
Figure 11-2:	Recovery from Salute	11-5
Figure 12-1:	Piccolo – At Ease and Attention	12-9
Figure 12-2:	Piccolo Ready	12-10
Figure 12-3:	Piccolo Down	12-11
Figure 12-4:	Piccolo – Change	12-12
Figure 12-5:	Piccolo – Trail	12-13
Figure 12-6:	Piccolo – Trail and Stand Easy Positions	12-15
Figure 12-7:	Clarinet – At Ease and Attention	12-16
Figure 12-8:	Clarinet – Ready	12-17
Figure 12-9:	Clarinet Down	12-18
Figure 12-10:	Clarinet – Change	12-20
Figure 12-11:	Clarinet – Trail	12-22
Figure 12-12:	Clarinet – Carry from Trail and Stand Easy Positions	12-24
Figure 12-13:	Alto Saxophone – At Ease and Attention	12-25
Figure 12-14:	Alto Saxophone – Ready	12-26
Figure 12-15:	Alto Saxophone – Down	12-27
Figure 12-16:	Alto Saxophone – Change	12-28
Figure 12-17:	Alto Saxophone – Trail	12-29
Figure 12-18:	Alto Saxophone – Carry from Trail and Stand Easy Positions	12-31
Figure 12-19:	Tenor Saxophone – At Ease and Attention	12-32

---

Figure 12–20: Tenor Saxophone – Ready	12-33
Figure 12–21: Tenor Saxophone – Down	12-34
Figure 12–22: Tenor Saxophone – Change	12-35
Figure 12–23: Tenor Saxophone – Trail	12-36
Figure 12–24: Tenor Saxophone – Carry from Trail and Stand Easy Positions	12-38
Figure 12–25: Baritone Saxophone – At Ease and Attention	12-39
Figure 12–26: Baritone Saxophone – Ready	12-40
Figure 12–27: Baritone Saxophone – Down	12-41
Figure 12–28: Baritone Saxophone – Change	12-42
Figure 12–29: Baritone Saxophone – Trail	12-44
Figure 12–30: Baritone Saxophone – Carry from Trail and Stand Easy Positions	12-46
Figure 12–31: French Horn – Attention	12-47
Figure 12–32: French Horn – Ready	12-48
Figure 12–33: French Horn – Down	12-49
Figure 12–34: French Horn – Change	12-50
Figure 12–35: French Horn – Trail	12-51
Figure 12–36: French Horn – Carry from Trail and Stand Easy Positions	12-52
Figure 12–37: Trumpet – At Ease and Attention	12-54
Figure 12–38: Trumpet – Ready	12-55
Figure 12–39: Trumpet – Down	12-56
Figure 12–40: Trumpet – Change	12-58
Figure 12–41: Trumpet – Trail	12-60
Figure 12–42: Trumpet – Carry from Trail and Stand Easy Positions	12-62
Figure 12–43: Trombone – At Ease and Attention	12-63
Figure 12–44: Trombone – Ready	12-64
Figure 12–45: Trombone – Down	12-65
Figure 12–46: Trombone – Change	12-66
Figure 12–47: Trombone – Trail	12-67
Figure 12–48: Trombone – Carry from Trail and Stand Easy Positions	12-69
Figure 12–49: Euphonium – At Ease and Attention	12-71
Figure 12–50: Euphonium – Ready	12-72
Figure 12–51: Euphonium – Down	12-73
Figure 12–52: Euphonium – Change	12-75
Figure 12–53: Euphonium – Trail	12-77
Figure 12–54: Euphonium – Carry from Trail and Stand Easy Positions	12-79
Figure 12–55: Tuba – At Ease and Attention	12-80
Figure 12–56: Tuba – Ready	12-81
Figure 12–57: Tuba – Down	12-82

---

---

Figure 12–58: Tuba – Change	12-84
Figure 12–59: Tuba – Trail	12-86
Figure 12–60: Tuba – Carry from Trail and Stand Easy Positions	12-89
Figure 12–61: Fanfare Trumpet	12-92
Figure 12–62: Bell Lyre – At Ease and Attention	12-93
Figure 12–63: Bell Lyre – Ready and Down	12-94
Figure 12–64: Bell Lyre – Trail	12-96
Figure 12–65: Bell Lyre – Carry	12-97
Figure 12–66: Marching Cymbals – At Ease and Attention	12-99
Figure 12–67: Marching Cymbals – Ready	12-100
Figure 12–68: Marching Cymbals – Down	12-101
Figure 12–69: Snare Drum – At Ease and Attention	12-103
Figure 12–70: Snare Drum – Ready	12-105
Figure 12–71: Snare Drum – Down	12-106
Figure 12–72: Snare Drum – Trail	12-108
Figure 12–73: Snare Drum – Lift	12-109
Figure 12–74: Bass Drum – At Ease and Attention	12-111
Figure 12–75: Bass Drum – Ready	12-112
Figure 12–76: Bass Drum – Down	12-113
Figure 12–77: Bass Drum – Trail	12-115
Figure 12–78: Bass Drum – Lift	12-119
Figure 12–79: Bass Drum – Stand Easy	12-121
Figure 12–80: Bugle – At Ease and Attention	12-122
Figure 12–81: Bugle – Ready	12-123
Figure 12–82: Bugle – Down	12-124
Figure 12–83: Bagpipe – At Ease and Attention Positions	12-126
Figure 12–84: Bagpipe – Ready	12-127
Figure 12–85: Bagpipe – Ready from Carry	12-128
Figure 12–86: Bagpipe – Carry from Ready	12-130
Figure 12–87: Bagpipe – Trail	12-132
Figure 12–88: Highland Snare, Tenor and Alto Drum – Attention and Stand at Ease	12-133
Figure 12–89: Highland Snare, Tenor and Alto Drum – Ready	12-135
Figure 12–90: Highland Snare, Tenor and Alto Drum – Trail Down	12-137
Figure 13–1: Parade-conducting Batons	13-2
Figure 13–2: Holding Grip	13-3
Figure 13–3: At Ease and Attention	13-4
Figure 13–4: Transfer Right to Left and Zoom	13-5
Figure 13–5: Marching Position and Salute to the Front	13-6
Figure 13–6: Band Ready	13-8
Figure 13–7: Cease Playing	13-10
Figure 13–8: Instruments Down	13-11

---

---

Figure 14–1: Officer Commanding/Music Director/Bandmaster Symbol	14-1
Figure 14–2: Drum Major Symbol	14-1
Figure 14–3: Second in Command Symbol	14-1
Figure 14–4: Formation in Fours	14-2
Figure 14–5: Formation in Fives	14-3
Figure 14–6: Formation in Sixes	14-4
Figure 14–7: Drum Major, Officer Commanding/Music Director and Second in Command Positions	14-5
Figure 14–8: Left Wheel	14-6
Figure 14–9: Right Wheel	14-7
Figure 14–10: Countermarch 1	14-8
Figure 14–11: Countermarch 2	14-9
Figure 15–1: Left Wheel – Band	15-2
Figure 15–2: Right Wheel – Band	15-4
Figure 15–3: Countermarch	15-5
Figure 15–4: Non-reversible Countermarch – Fives	15-6
Figure 15–5: Decrease Frontage – Fours, Fives and Sixes	15-7
Figure 15–6: Increase Frontage – Fours, Fives and Sixes	15-8
Figure 15–7: Form Two Files at a Funeral	15-9
Figure 16–1: Mounting in Slow Time	16-2
Figure 16–2: Reverse Arms from the Present	16-3
Figure 16–3: Rest on Arms Reversed from the Reverse	16-4
Figure 16–4: Rest on Arms from the Attention	16-5
Figure 16–5: Royal Military College - Australia Dressing	16-6
Figure 16–6: Forward	16-7
Figure 16–7: Dressings	16-8
Figure 16–8: Funeral Slow March Pattern	16-9
Figure 16–9: Drummers Call	16-9
Figure 16–10: Beat the Assembly	16-10

***This Page Intentionally Blank***

---

## ABBREVIATIONS

1. The principal source for Australian Defence Force abbreviations is the Australian Defence Glossary located at <http://adg.eas.defence.mil.au/adgms>. Abbreviations contained within a publication are to be in accordance with the business rules, guidelines and conventions for the Australian Defence Glossary. All abbreviations not sourced from the Australian Defence Glossary are to be justified by the author, recommended by the Sponsor and forwarded to the Manager of the Land Glossary for subsequent approval. This process also includes abbreviations already contained in the Australian Defence Glossary but which for the purposes of a publication require a different definition. Ranks, staff appointments, corps, units, commonly used measurements, publication titles and commonly used terms are used in their abbreviated format throughout the publication.

<b>BM</b>	Bandmaster
<b>DM</b>	Drum Major
<b>OC/MD</b>	Officer Commanding/Music Director
<b>SDP</b>	Staff Drill Position

---

XXX

***This Page Intentionally Blank***

## CHAPTER 1

### THE DRUM MAJOR

#### SECTION 1-1. INTRODUCTION

- 1.1 During the reign of Edward VI (1547-1553) the position of Master-drummer was identified. By 1591 this position became known as 'Drum Major' (DM).
- 1.2 It was during the reign of Charles I (1625-1649) that the DM first appeared on army establishments.
- 1.3 The tasks performed by DM were many and varied including wielding the cat-o-nine tails at a regimental punishment.
- 1.4 The DM was renowned for wearing flashy uniforms embellished with all manner of trinkets and baubles. During the Peninsular War of 1810, the Army standardised this practice by introducing the DMs' sash.
- 1.5 In the great infantry re-organisation, around 1881, the title of DM was altered to Sergeant-drummer. Despite this, the term DM was still in common usage until 1929 when Army Order 139 formally recognised the common practice.

#### SECTION 1-2. THE CONTEMPORARY AUSTRALIAN ARMY DRUM MAJOR

- 1.6 After World War II, Australian Army DMs were appointed using criterion deemed important by the Bandmaster (BM), but frequently influenced by a superior officer; consequently, many aspirants filled the band vacancy with little more than an imposing stature.
- 1.7 Those recruited from within the band were eminently more suitable, and more often than not made a satisfactory transition, while those from without were less successful. The transition for some was somewhat daunting as it stifled

promotional advancement, since the DM position was capped at SGT. Subsequently, many returned to their former posting to pursue further promotional opportunities.

- 1.8** One such regimental appointment was a former 'Mortar SGT', of 3 RAR, who later brought great prestige and distinction to the band when he won a George Medal while acting in the bandsmen's alternative role as stretcher bearer in North Korea during 1950.
- 1.9** None of the bands during the period 1946-56 used 'standard' staff signals, but an amalgam of civilian and slowly evolving army signals with individual idiosyncrasies, such as the use of whistle blasts which replaced many words of command. It was daunting enough to instruct transferring bandsmen in the intricacies of a new set of signals, but was worse teaching a 'non-musician' these 'aids' and where to place them correctly in the cadence of music.
- 1.10** With the appointment of a British Army-trained Director of Music in 1951, it was only a matter of time before all aspects of banding, including courses, promotion, drill and dress, were standardised. By 1956, the coordination of drill and staff signals became imperative, as for the first time in the post-war era all command bands plus the RAE Band would combine for the XVI Olympiad in Melbourne and its associated events.
- 1.11** WO1 Michael Knight, of the Army School of Music staff and former DM of 2 RAR, School of Music, Southern Command and Western Command Bands, undertook the task of writing the DM's Manual. Courses were conducted for DMs, except those posted to the Regiment, at the Army School of Music, Balcombe. On completion of the two-week course, they returned to their units to train the band personnel in the 'new order of band drill and staff signals'. By the time bands gathered in Melbourne during October 1956, all were conversant with the manual's requirements and able to work with confidence under the command of various DMs.
- 1.12** Nearly 50 years have elapsed since band drill and staff signals were coordinated, and with minor amendments many remain

unchanged, which is a significant tribute to the thought and effort contributed by the forefathers of that era.

---

***This Page Intentionally Blank***

## CHAPTER 2

# DRUM MAJOR DRESS AND EQUIPMENT

### SECTION 2-1. EQUIPMENT

- 2.1** The following equipment is authorised for use by the DM in accordance with *Army Standing Orders for Dress*, 2010:
- a. DM staff;
  - b. DM sash;
  - c. gauntlets white leather; and
  - d. sword officer infantry, with stainless steel scabbard and white slung equipment.

### SECTION 2-2. THE STAFF

- 2.2** The DM staff has always been represented as a symbol of authority due to its links to the mace of medieval times. The mace was swung around the head to clear a path or strike an opponent in battle.
- 2.3** The staff comprises similar parts to the mace that have been adapted over time. [Figure 2-1](#) displays the staff and key points. These parts are as follows:
- a. finial,
  - b. head,
  - c. shaft,
  - d. grip,
  - e. chain, and
  - f. ferrule.

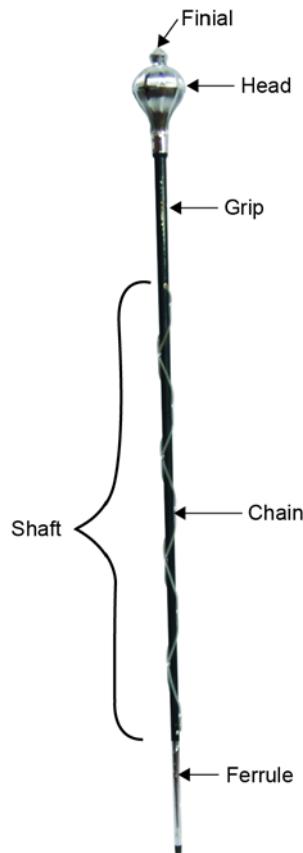


Figure 2–1: The Staff

### SECTION 2-3. THE SASH

**2.4 Drum Major Sash.** The DM sash is to be worn with all forms of ceremonial dress. Medals (as awarded) are to be positioned on the sash as displayed in [Figure 2–2](#).



Figure 2–2: The Drum Major Sash

- 2.5** The DM sash is not to be worn with barracks dress or general duty forms of dress, unless authorised for training purposes.

## SECTION 2-4. THE WEARING OF SWORDS

- 2.6** Swords are to be worn in accordance with *Army Standing Orders for Dress*, 2010.<sup>1</sup>

## SECTION 2-5. THE WEARING OF GAUNTLETS

- 2.7** **Gauntlets White Leather.** The gauntlets are to be all white leather including the palm. The palm area may be reinforced, but white in colour.

---

1. All soldiers that have qualified on the DM course are authorised to perform the duties of DM regardless of rank. All accoutrements worn by the DM (including sword) are to be worn on all ceremonies in accordance with *Army Standing Orders for Dress*, 2010.

---

***This Page Intentionally Blank***

## CHAPTER 3

# STAFF POSITIONS

### SECTION 3-1. INTRODUCTION

- 3.1** The purpose of this chapter is to detail the staff positions that a DM will need to be aware of in order to effectively carry out DM drill in the correct manner.

### SECTION 3-2. THE ATTENTION POSITION

- 3.2** The attention position, as shown in [Figure 3-1\[a\], \[b\] and \[c\]](#), is adopted by placing the ferrule of the staff on the ground to the right front of the right boot, adjacent to the little toe. The staff is grasped firmly around the grip with the right hand, fingers are together and the thumb extended up the head of the staff to the rear. The right elbow is bent in such a manner that allows the staff to be at a slight angle parallel to the body. When wearing the sword, the scabbard should be gripped lightly in the left hand.

### SECTION 3-3. THE STAND AT EASE POSITION

- 3.3** The stand at ease position (see [Figure 3-1\[d\]](#)) is when the left foot is moved to the left, and on the downwards movement the staff is forced to the right front to the full extent of the right arm. The ferule does not move and the left arm remains by the side.

#### Stand at Ease to Attention

- 3.4** As the left foot is moved back to the attention position, on the downward movement of the foot, the staff is also returned to the attention position.

---

***This Page Intentionally Blank***



a. Attention position

b. Attention position with sword

c. Attention position (rear view)

d. At Ease position

Figure 3-1: Attention and At Ease Positions

---

***This Page Intentionally Blank***

## SECTION 3-4. THE CARRY FROM ATTENTION POSITION

- 3.5** The carry position from the attention position is implemented over the following two movements:
- a. *First Movement.* The staff is forced across the body with the right hand and grasped at the point of balance by the left hand. The staff is held with the thumb of the left hand extended up the shaft and grasped by the first and second fingers which are wrapped around the shaft as it sits supported by the third and fourth fingers on the underside (see [Figure 3-2](#)).
  - b. *Second Movement.* The right arm is then cut to the side adopting the attention position.
- 3.6** To adopt the attention position from the carry position the reverse sequence of movements are employed.

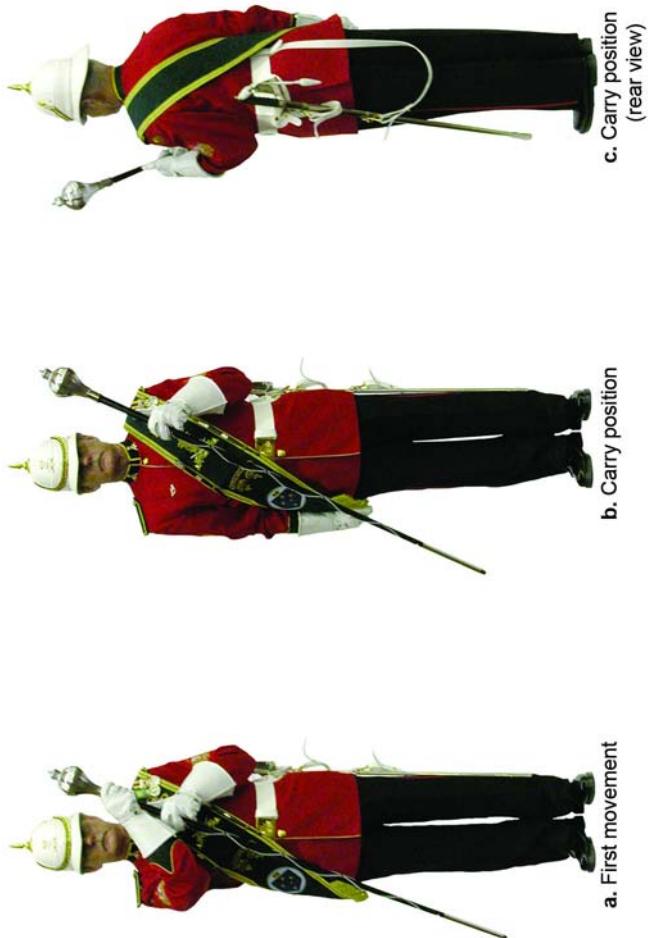


Figure 3-2: The Carry Position

---

## SECTION 3-5. SHOULDER CARRY POSITION

- 3.7 The shoulder carry position originates from the attention position and is completed over the following two movements:
- First Movement.* Thrust the staff to a perpendicular position at the left side of the body, with the head of the staff just above the left shoulder. The staff is held in the left hand with the thumb touching the seam of the trouser and the forefinger extended downwards along the outer edge of the staff (see [Figure 3-3\[a\]](#)).
  - Second Movement.* The right arm is then cut to the side adopting the attention position (see [Figure 3-3\[b\]](#)).



Figure 3-3: Shoulder Carry Position

- 3.8** The shoulder carry position is not used when leading a band. It may be used as an alternative to the carry position for dress inspections and during training activities. When marching without troops/band, the scabbard and staff are held by the left hand.

## **SECTION 3-6. TRAIL POSITION**

- 3.9** Primarily, the trail position is implemented from the step off in slow time. In the trail position the staff is parallel to the ground. It is held by the point of balance, at the right side of the body to the full extent of the right arm with the thumb pointing along the shaft to control the balance and to keep the staff horizontal (see Figure 3-4).



Figure 3-4: Trail Position – Drum Major

## CHAPTER 4

# STAFF SIGNAL POSITIONS

### SECTION 4-1. INTRODUCTION

- 4.1 **Staff Signals.** These are a means for the DM to communicate intention without the use of verbal commands. On the march, staff signals are normally carried out on consecutive left feet.
- 4.2 **Core Positions.** This is a basic staff position that in itself is not a direction for the band but a position from which most staff signals will be made. All movements are conducted in a decisive and drill-like manner.
- 4.3 A core position is designated only as such when it is a primary movement for two or more different staff signals.

### SECTION 4-2. SIX CORE STAFF SIGNAL POSITIONS

- 4.4 Staff signals, words of command or a combination of both may be used to bring the band and drums to the ready position.
- 4.5 The following paragraphs describe the six core positions and are referred to as Staff Drill Positions (SDP).
- 4.6 **Staff Drill Position 1.** In SDP 1, (see [Figure 4-1\[a\]](#)) the staff is brought to a vertical and central position in front of the body by lowering the ferrule from the carry position. Simultaneously, the right arm is brought across the body and the right hand grasps the staff around the grip immediately under the head. The head of the staff is at eye level.
- 4.7 **Staff Drill Position 2.** From SDP 1 the staff is raised to a horizontal position just below the line of sight with the arms bent at a 90-degree angle. The fingers are together and fully extended, the palm of the right hand facing towards the DM and the palm of the left hand facing away. The head of the staff is to the right and the ferrule pointing to the left. [Figure 4-1\[b\]](#) displays SDP 2.



Figure 4–1: Staff Drill Position 1 and 2

- 4.8 Staff Drill Position 3.** From SDP 2 the staff is rotated and raised to a vertical position to the right shoulder in a controlled and deliberate manner. The head of the staff is at shoulder level and the right hand is adjacent to the right ear. The right arm is bent at 90 degrees, the upper arm parallel to the ground. The left hand quits the staff as the staff is rotated and grasps the sword. [Figure 4–2](#) displays the SDP 3.



Figure 4–2: Staff Drill Position 3

- 4.9 Staff Drill Position 4.** From the carry position the staff is brought to a vertical and central position in front of the body by lowering the ferrule from the carry position. Simultaneously, the right arm is brought across the body and the right hand grasps the staff above the ferrule between the thumb and fingers,

which are extended down the shaft. The head of the staff is at eye level. [Figure 4–3\[a\]](#) displays SDP 4.

- 4.10 Staff Drill Position 5.** The staff is raised sharply into a vertical position, the head of the staff uppermost and the ferrule braced against the inside of the forearm. The upper arm is slightly forward and parallel to the ground. Simultaneously, the left arm is cut to the side to adopt the attention position. [Figure 4–3\[b\]](#) displays SDP 5.



Figure 4–3: Staff Drill Position 4 and 5

**4.11 Staff Drill Position 6.** The staff is raised to a horizontal position just below the line of sight with the arms bent at a 90-degree angle. The fingers are together and fully extended, the palm of the right hand facing away and the palm of the left facing towards the DM. The head of the staff is to the left and the ferrule pointing to the right. [Figure 4-4](#) displays SDP 6.



Figure 4-4: Staff Drill Position 6

---

***This Page Intentionally Blank***

## CHAPTER 5

# STEPPING OFF AND HALTING IN SLOW AND QUICK TIME

### SECTION 5-1. INTRODUCTION

- 5.1** During parades there is a requirement for bands to execute drill manoeuvres while marching. To enable this, a series of staff signals were devised so directed movement could commence and cease without the need for verbal commands.

### SECTION 5-2. BAND READY – COMMENCE PLAYING AT THE HALT

- 5.2** Preliminary movements by the DM give warning to the band of the imminent actions to follow. The band does not move during these movements.
- 5.3** To reach the appropriate start position to ready the band prior to playing, the DM performs the following movements from the carry position:
- First Movement.* The staff is brought to SDP 4.
  - Second Movement.* The staff is brought to SDP 6.
- 5.4** The third and fourth movements by the DM will signal to the band that instruments are to be brought to the playing position in a controlled and safe manner as follows:
- Third Movement.* The cautionary signal is given in the form of a slight upward movement of the ferrule. The executive signal is given by bringing the staff to SDP 4. At the same time, the band carries out the first movement of 'band ready'.
  - Fourth Movement.* The cautionary signal is given by lowering the staff to the full extent of the right arm. The executive signal is given by bringing the staff to SDP 5.

At the same time, the band carries out the second movement of band ready.

- 5.5** Regulation timing is used between each stage of these staff signals.
- 5.6** To commence playing at the halt, the following occurs:
- The cautionary signal, in the form of a preparatory beat, is given by raising the staff so that the right arm is almost fully extended.
  - The executive signal is carried out immediately following the cautionary signal by pulling the staff in a downward motion. The staff is then guided through the fingers and grasped at the grip, ensuring the ferrule does not strike the ground. This is the signal for the band to commence playing.
  - The staff is then lowered to the attention position.
- 5.7** This signal is not to be used for step off in quick time.

### **SECTION 5-3. PRELIMINARY MOVEMENTS – BAND READY – STEP OFF IN SLOW OR QUICK TIME**

- 5.8** Preliminary movements for the DM give warning to the band of the imminent actions to follow. The band does not move during these movements.
- 5.9** To reach the appropriate start position to ready the band prior to playing, the DM performs the following movements from the carry position:
- First Movement.* The staff is brought to SDP 1.
  - Second Movement.* The staff is brought to SDP 2.
- 5.10** The third and fourth movements by the DM will signal to the band that instruments are to be brought to the playing position in a controlled and safe manner as follows:
- Third Movement.* The DM brings the staff to SDP 1. This movement begins with a slight upward movement of the

ferrule. At the same time, the band carries out the first movement of band ready.

- b. *Fourth Movement.* The DM brings the staff to SDP 3. The cautionary signal is given with a slight movement of the ferrule to the left. The executive signal is given by bringing the staff to SDP 3. At the same time, the band carries out the second movement of band ready.

## SECTION 5-4. STEP OFF PLAYING IN SLOW TIME

**5.11** To step off playing in slow time, the following occurs:

- a. *First Movement.* The cautionary signal is indicated in the form of two preparatory beats in slow time, by raising the staff in a short sharp movement and returning to SDP 3. The bass drummer is to give a single beat on each preparatory movement.
- b. *Second Movement.* The DM and band step off and commence playing in tempo with the next bass drum beat.
- c. *Third Movement.* Over four paces the staff is rotated and brought to the trail position.

## SECTION 5-5. PRELIMINARY MOVEMENTS – HALT SIGNAL – SLOW TIME

**5.12** The DM performs the following movements:

- a. *First Movement.* The staff is forced across the body from the trail position to the carry position with the right hand and grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.
- b. *Second Movement.* On the next left foot the staff is brought to SDP 4.

- c. *Third Movement.* On the next left foot the staff is raised sharply into SDP 5.

## SECTION 5-6. HALT SIGNAL – SLOW TIME

**5.13** The DM performs the following movements:

- a. *First Movement.* A precautionary signal by forcing the ferrule to the right on a right foot will signal to the bass drummer that a double beat is required on the next left foot. On the next left foot, the executive signal is given by returning the staff to SDP 5.
- b. *Second Movement.* The staff is raised slightly on the next right foot and the executive signal is carried out on the next left foot as the staff is pulled firmly in a downward motion. The staff is guided swiftly through the fingers and grasped at the grip, ensuring the ferrule does not strike the ground. The DM and band commence the four-pace halt.
- c. *Third Movement.* The staff is lowered to the attention position at the completion of the four-pace halt.

## SECTION 5-7. PRELIMINARY MOVEMENTS – STEP OFF IN QUICK TIME

**5.14** These movements are the same as those detailed in [Section 5-3](#).

## SECTION 5-8. STEP OFF – QUICK TIME

**5.15** To step off playing in quick time, the following occurs:

- a. *First Movement.* The cautionary signal is given in the form of a preparatory beat by raising the staff in a short, sharp movement. The executive signal is carried out immediately following the cautionary signal by returning

the staff to SDP 3. This is the signal for the drummers to commence 2 x 3-beat rolls at the halt.

- b. *Second Movement.* The DM and band step off on the next left foot beat after the 2 x 3-beat rolls. On the step off, the staff is rotated forward 360 degrees four times over four paces.
  - c. *Third Movement.* On the fifth pace the staff is brought to the carry position.
  - d. *Fourth Movement.* On the next left foot the right arm is cut to the side.
  - e. *Fifth Movement.* The arm swing is commenced on the next left foot.
- 5.16** The commence playing at the halt signal is not to be used for the step off signal in quick time.

## SECTION 5-9. PRELIMINARY MOVEMENTS – HALT SIGNAL – QUICK TIME

- 5.17** The DM performs the following movements:
- a. *First Movement.* The right arm is cut to the side as the left foot strikes the ground.
  - b. *Second Movement.* On the next left foot the staff is brought to SDP 4.
  - c. *Third Movement.* On the next left foot the staff is raised sharply to SDP 5.

## SECTION 5-10. HALT SIGNAL – QUICK TIME

- 5.18** At an appropriate point, and where possible working in conjunction with the end of a musical phrase, the cautionary signal is given. This is carried out as the right foot hits the ground by sharply forcing the ferrule to the right. On the next left foot the executive signal is given by returning the staff to its original position. This is the signal for the bass drummer to give

a double beat. The staff is raised slightly on the next right foot and the executive signal is carried out on the next left foot as the staff is pulled firmly in a downward motion. The staff is guided swiftly through the fingers and grasped at the grip, ensuring the ferrule does not strike the ground. The staff is lowered to the attention position at the completion of the four-pace halt.

## **SECTION 5-11. PRELIMINARY MOVEMENTS – HALT/CUT-OUT SIGNAL – SLOW TIME**

**5.19** The DM performs the following movements:

- a. *First Movement.* The staff is forced across the body from the trail position to the carry position with the right hand and grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.
- b. *Second Movement.* On the next left foot the staff is brought to SDP 4.
- c. *Third Movement.* On the next left foot the staff is raised sharply into SDP 5. At the same time the left arm is raised and fully extended at a 45-degree angle to the body. [Figure 5-1](#) displays the halt/cut out position.



Figure 5–1: Halt/Cut Out Position

## SECTION 5-12. HALT/CUT OUT SIGNAL – SLOW TIME

- 5.20** To facilitate the coordinated halt and cease playing, the following movements are carried out by the DM:
- First Movement.* A precautionary signal is given as the left foot strikes the ground by executing a downbeat with the extended fingers of the left hand. This must be given

on the second or sixth beat of a musical phrase. This is the signal for a double beat from the bass drummer.

- b. *Second Movement.* The staff is raised slightly on the next right foot and the executive signal is carried out on the next left foot as the staff is pulled firmly in a downward motion. At the same time the left arm is forced down to the attention position. The staff is guided swiftly through the fingers and grasped at the grip, ensuring the ferrule does not strike the ground. The DM and band commence the four-pace halt.

## **SECTION 5-13. PRELIMINARY MOVEMENTS – HALT/CUT OUT SIGNAL – QUICK TIME**

**5.21** The DM performs the following movements:

- a. *First Movement.* The right arm is cut to the side as the left foot strikes the ground.
- b. *Second Movement.* On the next left foot the staff is brought to SDP 4.
- c. *Third Movement.* On the next left foot the staff is raised sharply to SDP 5. At the same time the left arm is raised and fully extended at a 45-degree angle to the body.

## **SECTION 5-14. HALT/CUT OUT SIGNAL – QUICK TIME**

**5.22** To facilitate the coordinated halt and cease playing, the following movements are carried out by the DM:

- a. *First Movement.* A precautionary signal is given as the left foot strikes the ground by executing a downbeat with the extended fingers of the left hand. This must be given on the second or sixth beat of a musical phrase. This is the signal for a double beat from the bass drummer.
- b. *Second Movement.* The staff is raised slightly on the next right foot and the executive signal is carried out on the next left foot as the staff is pulled firmly in a

downward motion. At the same time the left arm is forced down to the attention position. The staff is guided swiftly through the fingers and grasped at the grip, ensuring the ferrule does not strike the ground. The DM and band commence the four-pace halt.

---

***This Page Intentionally Blank***

## CHAPTER 6

### STEP OFFS, MARKTIME AND FORWARD

#### SECTION 6-1. INTRODUCTION

- 6.1** During parades a band may be required to perform complex movements while playing. To signal visual instructions to the band the movements described in this chapter are performed by the DM.

#### SECTION 6-2. PRELIMINARY MOVEMENTS – STEP OFF WHILE PLAYING – SLOW TIME

- 6.2** The preliminary movements of step off while playing in slow time is executed by the DM as follows:
- First Movement.* From the carry position the staff is brought to a vertical and central position in front of the body. Simultaneously, in a swift and sharp movement, the right arm is brought across the body and the right hand grasps the staff, around the grip, immediately under the head. The grip of the staff is at eye level as in SDP 1.
  - Second Movement.* The staff is then pushed forward and rotated through 180 degrees with the right hand, bringing it to a reversed and vertical position to the right side of the head immediately above the shoulder. Simultaneously, the left arm is cut to the side to adopt the attention position as in SDP 3.

---

## **SECTION 6-3. STEP OFF WHILE PLAYING – SLOW TIME**

- 6.3** Step off while playing in slow time is executed by the DM as follows:
- a. *First Movement.* The cautionary signal is given by moving the head of the staff in a short sharp movement to the right on the second half of the second beat. The executive signal is given by immediately returning the staff to its original position on the third beat, normally the third beat of bar 1 or 3 of a 4-bar phrase. This is the signal for a double beat from the bass drummer. The staff is then raised approximately 25 cm on the next beat in preparation to complete the step off signal. The staff is then lowered and raised over four consecutive beats. Step off is initiated on the first beat of the next bar.
  - b. *Second Movement.* As the step off commences, the staff is moved through 270 degrees over four paces to adopt the trail position, horizontal and parallel to the ground at the right side of the body. The staff is flicked through the fingers and gripped at the point of balance on the fifth pace. The thumb is feeling for the seam of the trouser.
- 6.4** The step off signal in slow time is executed, where possible, in conjunction with the end of a musical phrase. This may not always be possible; however, it is the preferred option.

## **SECTION 6-4. PRELIMINARY MOVEMENTS – STEP OFF WHILE PLAYING – QUICK TIME**

- 6.5** These movements are the same as those detailed in [Section 6-2](#) to [Section 6-3](#).

## SECTION 6-5. STEP OFF WHILE PLAYING – QUICK TIME

- 6.6** Step off while playing in quick time is executed by the DM as follows:
- a. *First Movement.* The cautionary signal is given by moving the head of the staff in a short sharp movement to the right on the second beat of the bar. The executive signal is given by immediately returning the staff to its original position on the first beat of the following bar, normally the first beat of bar 2 or 6 of an 8-bar phrase. This is the signal for a double beat from the bass drummer. The staff is then raised 25 cm on the next beat in preparation to complete the step off signal. The staff is then lowered and raised over four consecutive beats. Step off occurs on the first beat of the next bar.
  - b. *Second Movement.* On step off, the staff is rotated forward four times through 360 degrees over four paces.
  - c. *Third Movement.* On the fifth pace the staff is brought immediately to the carry position. Simultaneously, the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance.
  - d. *Fourth Movement.* On the next left foot the right arm is cut to the side of the body.
  - e. *Fifth Movement.* The arm swing is commenced on the next left foot.
- 6.7** The step off signal in quick time should be executed, where possible, in conjunction with the end of a musical phrase. This may not always be possible; however, it is the preferred option.

## SECTION 6-6. PRELIMINARY MOVEMENTS – MARK TIME – SLOW TIME

**6.8** The preliminary movements of mark time in slow time is executed by the DM as follows:

- a. *First Movement.* The staff is forced across the body, from the trail position to the carry position with the right hand and grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.
- b. *Second Movement.* The staff is brought to a vertical and central position in front of the body by lowering the ferrule from the carry position. Simultaneously in a swift and sharp movement, the right arm is brought across the body and the right hand grasps the staff, around the grip, immediately under the head. The grip of the staff is at eye level.
- c. *Third Movement.* The staff is then pushed forward with the left hand through 180 degrees and guided in a swift upward motion with the right hand, bringing it to a reversed and vertical position to the right side of the head immediately above the shoulder. Simultaneously, the left arm is cut to the side.

## SECTION 6-7. MARK TIME – SLOW TIME

**6.9** Mark time in slow time is executed by the DM as follows:

- a. The cautionary signal is given by moving the head of the staff in a short sharp movement to the right on the appropriate right foot. The executive signal is given by immediately returning the staff to its original position on the following left foot, normally the first beat of bar 2 or 6 of an 8-bar phrase. This is the signal for a double beat from the bass drummer. The staff is then raised approximately 25 cm on the next right foot in preparation for the mark time signal. The staff is then lowered and

raised over four consecutive paces. The mark time commences on the next left foot.

## SECTION 6-8. FORWARD – SLOW TIME

**6.10** In most cases the staff will already be in position for this movement, if not adopt the SDP 3 position as previously taught. Forward in slow time is executed by the DM as follows:

- a. *First Movement.* The cautionary signal is given by moving the head of the staff in a short sharp movement to the right on the appropriate right foot. The executive signal is given by immediately returning the staff to its original position on the following left foot, normally the first beat of bar 2 or 6 of an 8-bar phrase. This is the signal for a double beat from the bass drummer. The staff is then raised 25 cm on the next right foot in preparation to complete the forward signal. The staff is then lowered and raised over four consecutive beats. Step off occurs on the next left foot.
- b. *Second Movement.* As the step off commences the staff is moved through 270 degrees over three paces to adopt the trail position, horizontal and parallel to the ground at the right side of the body. The staff is flicked through the fingers and gripped at the point of balance on the fifth pace. The thumb is feeling for the seam of the trouser.

## SECTION 6-9. PRELIMINARY MOVEMENTS – MARK TIME – QUICK TIME

**6.11** The preliminary movements of mark time in quick time is executed by the DM as follows:

- a. *First Movement.* The right arm is cut to the side as the left foot strikes the ground.
- b. *Second Movement.* On the next left foot, the staff is brought to a vertical and central position in front of the body from the carry position. Simultaneously in a swift

and sharp movement, the right arm is brought across the body and the right hand grasps the staff, around the grip, immediately under the head. The grip of the staff is at eye level.

- c. *Third Movement.* On the next left foot, the staff is then pushed forward with the left hand through 180 degrees and guided in a swift upward motion with the right hand, bringing it to a reversed and vertical position to the right side of the head immediately above the shoulder. Simultaneously, the left arm is cut to the side of the body.

## SECTION 6-10. MARK TIME – QUICK TIME

- 6.12** Mark time in quick time is executed by the DM. The cautionary signal is given by moving the head of the staff in a short sharp movement to the right on the appropriate right foot. The executive signal is given by immediately returning the staff to its original position on the following left foot, normally the first beat of bar 2 or 6 of an 8-bar phrase. This is the signal for a double beat from the bass drummer. The staff is then raised 25 cm on the next right foot in preparation to complete the mark time signal. The staff is then lowered and raised over four consecutive paces. The mark time commences on the next left foot.

## SECTION 6-11. FORWARD – QUICK TIME

- 6.13** In most cases, the staff will already be in position for this movement; if not adopt SDP 3 as previously taught.
- 6.14** The signals and drill for forward in quick time are as per slow time but in quick march tempo.

## CHAPTER 7

### CUT OUTS – GENERAL

#### SECTION 7-1. INTRODUCTION

- 7.1** The staff signal full cut out warns the band that cease playing is imminent for all band members. A modified version is also used to commence the band playing after a side drum tap. The half cut or cut to drums, rests the wind players as the drummers continue playing. The half cut out is again used to signal the band the inclusion of wind players at the end of a drum sequence. A modified version is also used to commence the drum corps playing after a side drum tap.

#### SECTION 7-2. PRELIMINARY MOVEMENTS – HALF CUT OUT IN SLOW TIME

- 7.2** The preliminary movements in half cut out in slow time is executed by the DM as follows:
- First Movement.* The staff is forced across the body, from the trail position to the carry position, in a swift deliberate movement with the right hand and grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.
  - Second Movement.* On the next left foot the staff is brought to SDP 4.
  - Third Movement.* On the next left foot the right arm is raised and fully extended at a 45-degree angle to the body, with the right thumb supporting the weight of the staff. The staff is held at right angles to the arm, with the head of the staff directly above the head of the DM. [Figure 7-1](#) displays the half cut out.



Figure 7-1: Half Cut Out

### **SECTION 7-3. HALF CUT OUT IN SLOW TIME**

**7.3** Half cut out in slow time is executed by the DM as follows:

- a. *First Movement.* At an appropriate place in the music a preparatory signal is given with an inward turn of the wrist so as to affect a short sharp movement of the staff to the left as the left foot passes the right. The cautionary signal is given immediately with the staff returning to its original position as the next left foot strikes the ground,

ideally on the first beat of the fourth or eighth bar of a musical phrase. This is the signal for a double beat from the bass drummer.

- b. *Second Movement.* The executive signal is initiated as the staff is forced swiftly, in tempo, to the left across the body bringing it to a vertical and central position with the right hand at eye level. Cut to drums in slow time is completed as the right foot strikes the ground and the staff is forced swiftly back to its original position.
- c. *Third Movement.* On the next left foot the staff is lowered to the full extent of the right arm, with the fingers extended down the shaft. Simultaneously the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance.
- d. *Fourth Movement.* On the next left foot the right arm is cut to the side.
- e. *Fifth Movement.* On the next left foot the staff is brought to SDP 1.
- f. *Sixth Movement.* On the next left foot the staff is forced to the trail position. Simultaneously, the left arm is cut to the side.

## **SECTION 7-4. PRELIMINARY MOVEMENTS – HALF CUT OUT IN QUICK TIME**

- 7.4** These movements are the same as those detailed in [Section 7-2](#).

## **SECTION 7-5. HALF CUT OUT IN QUICK TIME**

- 7.5** Half cut out in quick time is executed by the DM as follows:

- a. *First Movement.* At an appropriate place in the music, a preparatory signal is given with an inward turn of the wrist so as to affect a short sharp movement of the staff to the left, as the right foot strikes the ground. The

cautionary signal is given immediately with the staff returning to its original position as the left foot strikes the ground, ideally on the first beat of the seventh bar of a musical phrase. This is the signal for a double beat from the bass drummer.

- b. *Second Movement.* The executive signal is initiated as the staff is forced swiftly on the next right foot to the left across the body bringing it to a vertical and central position with the right hand at eye level. Cut to drums in quick time is completed when the staff is forced swiftly back to its original position as the next left foot strikes the ground.
- c. *Third Movement.* On the next left foot the staff is lowered to the full extent of the right arm, with the fingers extended down the shaft. Simultaneously the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance.
- d. *Fourth Movement.* On the next left foot the right arm is cut to the side.
- e. *Fifth Movement.* The arm swing is commenced on the next left foot.

## **SECTION 7-6. PRELIMINARY MOVEMENTS – FULL CUT OUT IN SLOW TIME**

- 7.6** The preliminary movements of full cut out in slow time is executed by the DM as follows:
- a. *First Movement.* The staff is forced across the body, from the trail position to the carry position, in a swift deliberate movement with the right hand and grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.
  - b. *Second Movement.* On the next left foot the staff is brought to SDP 4.

- c. *Third Movement.* On the next left foot both arms are raised and fully extended at 45-degree angles to the body, with the right thumb supporting the weight of the staff and the first two fingers of the left hand extended. The staff is held at right angles to the arm, with the head of the staff directly above the head of the DM. [Figure 7–2](#) displays the position from the front and side view.



Figure 7–2: Full Cut Out

## SECTION 7-7. FULL CUT OUT IN SLOW TIME

**7.7** Full cut out in slow time is executed by the DM as follows:

- a. *First Movement.* The cautionary signal is given as the left foot strikes the ground by executing a downbeat with the extended fingers of the left hand, ideally on the first beat of the fourth or eighth bar of a musical phrase. This is the signal for a double beat from the bass drummer.
- b. *Second Movement.* Both arms are drawn into the centre of the body with the hands making contact at eye level. The complete cut out in slow time is concluded when both arms are forced swiftly back to their original positions on the next right foot.
- c. *Third Movement.* On the next left foot the staff is lowered to the full extent of the right arm, with the fingers extended down the shaft. Simultaneously the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance.
- d. *Fourth Movement.* On the next left foot the right arm is cut to the side.
- e. *Fifth Movement.* On the next left foot the staff is brought to SDP 1.
- f. *Sixth Movement.* On the next left foot the staff is forced to the trail position.

## SECTION 7-8. PRELIMINARY MOVEMENTS – FULL CUT OUT IN QUICK TIME

**7.8** These movements are the same as those detailed in [Section 7-6](#).

## SECTION 7-9. FULL CUT OUT IN QUICK TIME

- 7.9** A full cut out in quick time for the complete band is executed by the DM as follows:
- a. *First Movement.* The cautionary bass drum signal is given with the extended fingers of the left hand. Ideally this signal is given on the first beat of the third or seventh bar of a musical phrase. This is the signal for a double beat from the bass drummer.
  - b. *Second Movement.* As per slow time but in quick time tempo.
  - c. *Third Movement and Fourth Movement.* As per slow time.
  - d. *Fifth Movement.* The arm swing is commenced on the next left foot.

## SECTION 7-10. CUT OUTS AT THE HALT IN SLOW AND QUICK TIME

- 7.10** The drill movements employed by the DM for all cut outs at the halt are as per those used on the march. Tempo for the drill is dependant on whether the marches are in slow or quick time.

## SECTION 7-11. PRELIMINARY MOVEMENTS – DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME

- 7.11** These movements are the same as those detailed in [Section 7-2](#).

## SECTION 7-12. DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME

**7.12** Drum Corps commence playing from a drum tap in slow time is executed by the DM as follows:

- a. *First Movement.* A cautionary signal is given with an inward turn of the wrist so as to affect a short sharp movement of the staff to the left as the left foot passes the right. This is the cautionary signal for a double tap on the side drum.
- b. *Second Movement.* The executive signal is initiated as the staff is forced swiftly, in tempo, to the left across the body bringing it to a vertical and central position with the right hand at eye level. Drums Corps commence playing in slow time is completed as the right foot strikes the ground and the staff is forced swiftly back to its original position.
- c. *Third Movement.* On the next left foot the staff is lowered to the full extent of the right arm, with the fingers extended down the shaft. Simultaneously, the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance. This signals the first movement for drummers ready and the first bass drum beat.
- d. *Fourth Movement.* On the next right foot the right arm is cut to the side. This signals the second movement for drummers ready and the second bass drum beat.
- e. *Fifth Movement.* On the next left foot the staff is brought to SDP 1. Drum sequences commence.
- f. *Sixth Movement.* On the next left foot the staff is forced to the trail position. Simultaneously the left arm is cut to the side.

## SECTION 7-13. PRELIMINARY MOVEMENTS – DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME

**7.13** These movements are the same as those detailed in [Section 7-2](#).

## SECTION 7-14. DRUM CORPS COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME

**7.14** Drum Corps commence playing from a drum tap in quick time is executed by the DM as follows:

- a. *First Movement.* At an appropriate place in the music, a preparatory signal is given with an inward turn of the wrist so as to affect a short sharp movement of the staff to the left as the right foot strikes the ground. The cautionary signal is given immediately with the staff returning to its original position as the left foot strikes the ground, ideally on the first beat of the seventh bar of a musical phrase. This is the signal for a double tap on the side drum.
- b. *Second Movement.* The executive signal is initiated as the staff is forced swiftly on the next right foot to the left across the body bringing it to a vertical and central position with the right hand at eye level. Drum Corps commence playing from a drum tap in quick time is completed when the staff is forced swiftly back to its original position as the next left foot strikes the ground.
- c. *Third Movement.* On the next left foot the staff is lowered to the full extent of the right arm, with the fingers extended down the shaft. Simultaneously, the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance. This signals the first movement for drummers ready.

- d. *Fourth Movement.* On the next left foot the right arm is cut to the side. This signals the second movement for drummers ready.
- e. *Fifth Movement.* The arm swing is commenced on the next left foot and a five-beat drum roll is commenced.

## **SECTION 7-15. PRELIMINARY MOVEMENTS – BAND COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME**

**7.15** These movements are the same as those detailed in Section 7-6.

## **SECTION 7-16. BAND COMMENCE PLAYING FROM A DRUM TAP IN SLOW TIME**

**7.16** Band commence playing from a drum tap in slow time is executed by the DM as follows:

- a. *First Movement.* A cautionary signal is given with an inward turn of the wrist so as to affect a short sharp movement of the staff to the left as the left foot passes the right. This is the cautionary signal for a double tap on the side drum.
- b. *Second Movement.* The executive signal is initiated as the staff is forced swiftly, in tempo, to the left across the body bringing it to a vertical and central position with the right hand at eye level. Band commence playing from a drum tap in slow time is completed as the right foot strikes the ground and the staff is forced swiftly back to its original position.
- c. *Third Movement.* On the next left foot the staff is lowered to the full extent of the right arm, with the fingers extended down the shaft. Simultaneously, the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance. This signals the

first movement for band ready and the first bass drum beat.

- d. *Fourth Movement.* On the next right foot the right arm is cut to the side. This signals the second movement for band ready and the second bass drum beat.
- e. *Fifth Movement.* On the next left foot the staff is brought to SDP 1 and the band commences playing.
- f. *Sixth Movement.* On the next left foot the staff is forced to the trail position. Simultaneously the left arm is cut to the side.

## **SECTION 7-17. PRELIMINARY MOVEMENTS – BAND COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME**

**7.17** These movements are the same as those detailed in [Section 7-6](#).

## **SECTION 7-18. BAND COMMENCE PLAYING FROM A DRUM TAP IN QUICK TIME**

**7.18** Band commence playing from a drum tap in quick time is executed by the DM as follows:

- a. *First Movement.* At an appropriate place in the music, a preparatory signal is given with an inward turn of the wrist so as to affect a short sharp movement of the staff to the left as the right foot strikes the ground. The cautionary signal is given immediately with the staff returning to its original position as the left foot strikes the ground, ideally on the first beat of the seventh bar of a musical phrase. This is the signal for a double tap on the side drum.
- b. *Second Movement.* The executive signal is initiated as the staff is forced swiftly, on the next right foot, to the left across the body bringing it to a vertical and central

position with the right hand at eye level. Band commence playing from a drum tap in quick time is completed when the staff is forced swiftly back to its original position as the next left foot strikes the ground.

- c. *Third Movement.* On the next left foot the staff is lowered to the full extent of the right arm, with the fingers extended down the shaft. Simultaneously, the left arm is brought across the body in a swift and sharp movement, grasping the staff at the point of balance. This signals the first movement for drummers ready.
- d. *Fourth Movement.* On the next left foot the right arm is cut to the side. This signals the second movement for drummers ready.
- e. *Fifth Movement.* The arm swing is commenced on the next left foot and 2 x 3-beat drum rolls commence.

## CHAPTER 8

# WHEELS IN SLOW AND QUICK TIME

### SECTION 8-1. INTRODUCTION

- 8.1** Left and right wheel signals are used by the DM to lead the band in a new direction while marching. The DM movements for left and right wheels are precise visual signals for all members of the band and are not accompanied by an audible warning. Pace numbers used in this chapter are for training purposes only.

### SECTION 8-2. PRELIMINARY MOVEMENTS – LEFT WHEEL IN SLOW TIME

- 8.2** The preliminary movements of left wheel in slow time are executed by the DM as follows:
- First Movement.* The staff is forced across the body, from the trail position to the carry position, in a swift deliberate movement with the right hand and grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.
  - Second Movement.* The staff is brought to SDP 1.
  - Third Movement.* On the next left foot the staff is rotated 90 degrees bringing the staff to SDP 2.

### SECTION 8-3. LEFT WHEEL IN SLOW TIME

- 8.3** A left wheel in slow time is executed by the DM as follows:
- First Movement.* The left wheel is then executed by a short forward flick of the staff on the right foot. The staff is then forced to the right so that the left hand is in front

of the DM's chin as the next left foot strikes the ground. The body is turned through 90 degrees to the left. The right foot is placed down with the instep of the foot immediately in front of the left toe. [Figure 8–1](#) displays the left wheel signal.

- b. *Second Movement.* At the completion of the wheel signal and on the third pace after the turn, the staff is swung through 270 degrees, bringing it to SDP 3.
- c. *Third Movement.* A further four paces are taken and then commence a four-pace mark time.
- d. *Fourth Movement.* As the step off commences, the staff is moved through 270 degrees over four paces to adopt the trail position.



Figure 8–1: Left Wheel Signal

## SECTION 8-4. PRELIMINARY MOVEMENTS – RIGHT WHEEL IN SLOW TIME

- 8.4** The preliminary movements of right wheel in slow time are executed by the DM as follows:
- First Movement.* The staff is forced across the body, from the trail position to the carry position, in a swift deliberate movement with the right hand and grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.
  - Second Movement.* The staff is brought to SDP 4.
  - Third Movement.* On the next left foot the staff is rotated 90 degrees bringing the staff to SDP 6.

## **SECTION 8-5. RIGHT WHEEL IN SLOW TIME**

**8.5** Right wheel in slow time is executed by the DM as follows:

- a. *First Movement.* The right wheel is then executed by a short forward flick of the staff on the left foot. The staff is then forced to the left so that the right hand is in front of the DM's chin as the next right foot strikes the ground. The body is turned through 90 degrees to the right. The left foot is placed down with the instep of the foot immediately in front of the right toe. [Figure 8-2](#) displays the right wheel signal.
- b. *Second Movement.* At the completion of the wheel signal and on the second pace after the turn, the staff is lowered to SDP 1. On the next left foot it is then swung through 270 degrees, bringing it to SDP 3 and the cue for the Officer Commanding/Music Director ( OC/MD).
- c. *Third Movement.* A further three paces are taken by the DM and OC/MD and then they complete a four-pace mark time. This allows time for the band to complete the wheel and resume correct spacing.
- d. *Fourth Movement.* As the step off commences, the staff is moved through 270 degrees over four paces to adopt the trail position.



Figure 8–2: Right Wheel Signal

## SECTION 8-6. PRELIMINARY MOVEMENTS – LEFT WHEEL IN QUICK TIME

- 8.6** The preliminary movements of left wheel in quick time are executed by the DM as follows:
- First Movement.* The right arm is cut to the side as the left foot strikes the ground.
  - Second Movement.* The staff is then brought to SDP 1.
  - Third Movement.* On the next left foot the staff is rotated 90 degrees bringing the staff to SDP 2.

## SECTION 8-7. LEFT WHEEL IN QUICK TIME

- 8.7** A left wheel in quick time is executed by the DM as follows:
- a. *First Movement.* The left wheel is then executed by a short forward flick of the staff on the right foot. The staff is then forced to the right so that the left hand is in front of the DM's chin as the next left foot strikes the ground. The body is turned through 90 degrees to the left. The right foot is placed down with the instep of the foot immediately in front of the left toe. [Figure 8-1](#) displays the left wheel signal.
  - b. *Second Movement.* At the completion of the wheel signal and on the third pace after the turn, the staff is lowered to SDP 1. On the next left foot it is then swung through 270 degrees, bringing it to SDP 3 and the cue for the OC/MD.
  - c. *Third Movement.* A coordinated mark time is carried out as previously taught.
  - d. *Fourth Movement.* On step off the staff is rotated forward 360 degrees four times over four paces.
  - e. *Fifth Movement.* On the fifth pace the staff is brought immediately to the carry position.
  - f. *Sixth Movement.* On the next left foot the right arm is cut to the side.
  - g. *Seventh Movement.* The arm swing is commenced on the next left foot.

## SECTION 8-8. PRELIMINARY MOVEMENTS – RIGHT WHEEL IN QUICK TIME

- 8.8** The preliminary movements of right wheel in quick time are executed by the DM as follows:
- a. *First Movement.* The right arm is cut to the side as the left foot strikes the ground.

- b. *Second Movement.* The staff is brought to SDP 4.
- c. *Third Movement.* On the next left foot the staff is rotated 90 degrees bringing the staff to SDP 6.

## SECTION 8-9. RIGHT WHEEL IN QUICK TIME

- 8.9** A right wheel in quick time is executed by the DM as follows:
- a. *First Movement.* The right wheel is then executed by a short forward flick of the staff on the left foot. The staff is then forced to the left so that the right hand is in front of the DM's chin as the next right foot strikes the ground. The body is turned through 90 degrees to the right. The left foot is placed down with the instep of the foot immediately in front of the right toe. [Figure 8-1](#) displays the left wheel signal.
  - b. *Second Movement.* At the completion of the wheel signal and on the second pace after the turn, the staff is lowered to SDP 1. On the next left foot it is then swung through 270 degrees, bringing it to SDP 3.
  - c. *Third Movement.* At an appropriate point immediately after the previous movement, a four-pace mark time manoeuvre is executed. This manoeuvre allows time for the band to complete the wheel.
  - d. *Fourth Movement.* On step off the staff is rotated forward 360 degrees four times over four paces.
  - e. *Fifth Movement.* On the fifth pace the staff is brought immediately to the carry position.
  - f. *Sixth Movement.* On the next left foot the right arm is cut to the side.
  - g. *Seventh Movement.* The arm swing is commenced on the next left foot.

---

***This Page Intentionally Blank***

## CHAPTER 9

### FRONT TO REAR COUNTERMARCH

#### SECTION 9-1. INTRODUCTION

- 9.1** The front to rear countermarch is used to reverse direction without changing the configuration of the band. To give warning to the band, the DM uses the front to rear countermarch signal.

#### SECTION 9-2. PRELIMINARY MOVEMENTS – FRONT TO REAR COUNTERMARCH IN SLOW TIME

- 9.2** The preliminary movements of front to rear countermarch in slow time are executed by the DM. The staff is forced in a forward and upward movement, from the trail position, to the full extent of the right arm at a 45-degree angle to the body. As the staff is forced forward it slides through the right hand and is grasped firmly at the base of the head. [Figure 9–1](#) and [Figure 9–2](#) displays the signal from the front and side view.



Figure 9–1: Front to Rear Countermarch Signal



Figure 9–2: Countermarch Signal – Side View

### SECTION 9-3. FRONT TO REAR COUNTERMARCH IN SLOW TIME

- 9.3** The DM performs three movements for a front to rear countermarch in slow time which are as follows:
- First Movement.* At the point of countermarch, two right turns in slow time are executed, changing direction through 180 degrees.

- b. *Second Movement.* The staff, with the arm still fully extended, is slowly lowered through 90 degrees as the DM passes through the band.
- c. *Third Movement.* As the DM exits the rear of the band, the staff is flicked forward and returned to the trail position as the left foot strikes the ground.

## SECTION 9-4. PRELIMINARY MOVEMENTS – FRONT TO REAR COUNTERMARCH IN QUICK TIME

- 9.4** The preliminary movements of front to rear countermarch in quick time are executed by the DM as follows:
- a. *First Movement.* The right arm is cut to the side as the left foot strikes the ground.
  - b. *Second Movement.* The staff is then brought to SDP 1.
  - c. *Third Movement.* The staff is then pushed forward with the left hand and guided in a swift upward motion with the right hand resulting in the staff being held at a 45-degree angle to the body at the full extent of the right arm. Simultaneously, the left arm is cut to the side.

## SECTION 9-5. FRONT TO REAR COUNTERMARCH IN QUICK TIME

- 9.5** The preliminary movements of front to rear countermarch in slow time is executed by the DM as follows:
- a. *First Movement.* At the predesignated point, two right turns in quick time are executed changing direction through 180 degrees.
  - b. *Second Movement.* The staff, with the arm still fully extended, is slowly lowered through 90 degrees as the DM passes through the band.
  - c. *Third Movement.* The staff is forced across the body to the carry position in a swift deliberate movement.

9-5

- 
- d. *Fourth Movement.* On the next left foot the right arm is cut to the side.
  - e. *Fifth Movement.* The arm swing is commenced on the next left foot.

---

***This Page Intentionally Blank***

## CHAPTER 10

### DECREASE AND INCREASE FRONTAGE

#### SECTION 10-1. INTRODUCTION

- 10.1** The decrease and increase frontage signal is used on the following occasions:
- to form three files from five files;
  - to form five files from three files;
  - to form four files from six files;
  - to form six files from four files;
  - to form three files from four files (right file only move); and
  - to form four files from three files.

#### SECTION 10-2. PRELIMINARY MOVEMENTS – DECREASE FRONTAGE IN SLOW TIME

- 10.2** The preliminary movements of decrease frontage (see [Figure 10–1](#)) in slow time are executed by the DM as follows:
- First Movement.* The staff is forced across the body, from the trail position to the carry position, with the right hand grasped at the point of balance with the left hand. The right arm is then cut to the side. These movements are carried out on consecutive left feet.
  - Second Movement.* The staff is then brought to a vertical and central position in front of the body from the carry position with the head of the staff at eye level. Simultaneously in a swift and sharp movement, the right arm is brought across the body and the right hand grasps the staff at the grip. The back of the hand is facing inward and the forearm is parallel to the ground.

- 
- c. *Third Movement.* On the next left foot the left hand quits the staff and the staff is rotated clockwise into a vertical and central position in front of the body. As the staff reaches a vertical position the left hand grasps the staff immediately over the right hand. The back of both hands face outward and the grip is at mouth level.

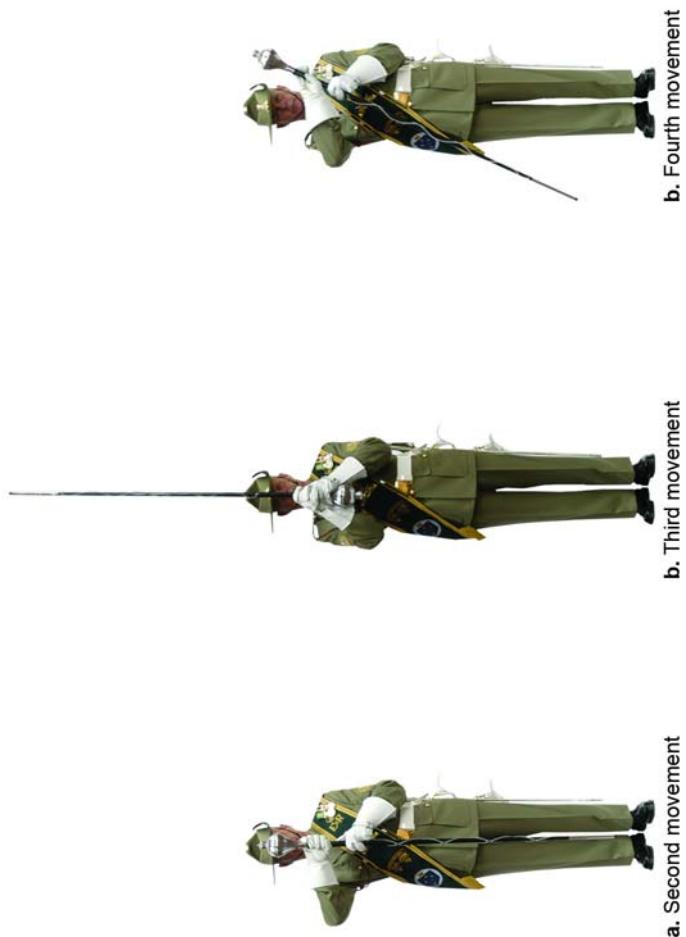


Figure 10–1: Decrease and Increase Frontage

## SECTION 10-3. DECREASE FRONTAGE IN SLOW TIME

**10.3** A decrease frontage in slow time is executed by the DM as follows:

- a. *First Movement.* A cautionary signal is given as the right foot strikes the ground in the form of a short deliberate upward movement. The executive signal is given on the next left foot as the staff is swiftly returned to its original position. This is the signal for the bass drummer (in most cases) to give a double beat.
- b. *Second Movement.* On the completion of the previous movement, a further check pace is taken with the right foot. On consecutive feet over the next two paces the staff is moved from left to right respectively. On the third pace the staff is returned to a vertical and central position and raised slightly.
- c. *Third Movement.* On the next left foot the staff is forced down, returning the grip of the staff to mouth level. This is the signal for the bass drummer to give an accented beat.
- d. *Fourth Movement.* On the next left foot the left hand quits the staff and the staff is rotated anti-clockwise. The staff is then grasped at the point of balance by the left hand in the carry position. On the next left foot the right arm is cut to the side.
- e. *Fifth Movement.* On the next left foot the right arm is cut to the side.
- f. *Sixth Movement.* On the next left foot the staff is brought to SDP 1.
- g. *Seventh Movement.* On the next left foot the staff is forced to the trail position.

## SECTION 10-4. PRELIMINARY MOVEMENTS – INCREASE FRONTAGE IN SLOW TIME

**10.4** These movements are the same as detailed in [Section 10-2](#).

## SECTION 10-5. INCREASE FRONTAGE IN SLOW TIME

**10.5** An increase frontage in slow time is executed by the DM as follows:

- a. *First and Second Movement.* As detailed in decrease frontage.
- b. *Third Movement.* On the next left foot the staff is forced down, returning the grip of the staff to mouth level. This is the signal for the bass drummer to give an accented beat to commence a four-pace mark time.
- c. *Fourth, Fifth and Sixth Movement.* As detailed in decrease frontage.

## SECTION 10-6. PRELIMINARY MOVEMENTS – DECREASE FRONTAGE IN QUICK TIME

**10.6** The preliminary movements of decrease frontage in quick time are executed by the DM as follows:

- a. *First Movement.* The right arm is cut to the side as the left foot strikes the ground.
- b. *Second and Third Movement.* As per slow time.

## SECTION 10-7. DECREASE FRONTAGE IN QUICK TIME

**10.7** A decrease frontage in quick time is executed by the DM as follows:

- a. *First, Second, Third and Fourth Movements.* As per slow time.

- b. *Fifth Movement.* On the next left foot the right arm is cut to the side.
- c. *Sixth Movement.* The arm swing is commenced on the next left foot.

## **SECTION 10-8. PRELIMINARY MOVEMENTS – INCREASE FRONTAGE IN QUICK TIME**

**10.8** These movements are the same as those detailed in [\*Section 10-6.\*](#)

## **SECTION 10-9. INCREASE FRONTAGE IN QUICK TIME**

**10.9** An increase frontage in quick time is executed by the DM as follows:

- a. *First, Second and Third Movements.* As per slow time.
- b. *Fourth Movement.* The DM and inside files mark time for four paces then step off on next left foot.
- c. *Fifth Movement.* On the step off the right arm is cut to the side.
- d. *Sixth Movement.* The arm swing is commenced on the next left foot.

## CHAPTER 11

### STAFF SIGNALS – SALUTING

#### SECTION 11-1. INTRODUCTION

- 11.1** Saluting with the staff at the halt and on the march are movements made by the DM in paying compliments as required.

#### SECTION 11-2. SALUTING AT THE HALT

- 11.2** Saluting at the halt is executed by the DM as follows:

- a. *First Movement.* From the carry position the staff is forced in a swift and deliberate manner to a position to the left front of the body. The staff is held by the left hand, at the point of balance, in a vertical position at the full extent of the left arm and directly in line with the left shoulder.
- b. *Second Movement.* The staff is then lowered to a horizontal position parallel to the ground at the left side of the body. The thumb is feeling for the seam of the trouser. Simultaneously, the right hand adopts the salute to the front as detailed in *LWP-G 7-7-5, Drill, 2010*.
- c. *Third Movement.* At the completion of the salute the staff is forced in a swift and deliberate movement to the front from the left side of the body. It is held in a vertical position at the full extent of the left arm (the salute continues to be held).
- d. *Fourth Movement.* After a regulation pause, the staff is forced in a swift and deliberate movement back to the carry position. Simultaneously, the right hand quits the salute and is cut to the side.

## SECTION 11-3. PRELIMINARY MOVEMENTS – SALUTING IN SLOW TIME

**11.3** The DM forces the staff across the body, from the trail to the carry position, in a swift deliberate movement with the right hand. The staff is grasped at the point of balance with the left hand. The right hand is then cut to the side. These movements are carried out on consecutive left feet.

## SECTION 11-4. SALUTING IN SLOW TIME

**11.4** Saluting in slow time (see [Figure 11-1](#)) is executed by the DM as follows:

- a. *First Movement.* Immediately before the saluting base or war memorial, the staff is forced in a swift and deliberate movement to the front from the carry position as the left foot strikes the ground.
- b. *Second Movement.* On the next left foot the staff is lowered to a horizontal position parallel to the ground at the left side of the body. The salute (to the left or right) is held until the rear rank has cleared the saluting point or war memorial.
- c. *Third Movement.* As the left foot strikes the ground the staff is forced in a swift and deliberate movement to the front from the left side of the body. It is held in a vertical position at the full extent of the left arm (the salute continues to be held). [Figure 11-2](#) displays the recovery from the salute.
- d. *Fourth Movement.* On the next left foot the staff is forced in a swift and deliberate movement back to the carry position. Simultaneously, the right hand quits the salute and is cut to the side.
- e. *Fifth Movement.* On the next left foot the staff is brought to SDP 1.

- 
- f. *Sixth Movement.* On the next left foot the staff is forced to the trail position.



Figure 11-1: The Salute



Figure 11–2: Recovery from Salute

## SECTION 11-5. SALUTING IN QUICK TIME

- 11.5** Saluting in quick time is executed by the DM as follows:
- a. *First Movement.* The right arm is cut to the side as the left foot strikes the ground.
  - b. *Second Movement.* The staff is forced in a swift and deliberate manner to the front from the carry position (see [Figure 11–1](#)).
  - c. *Third Movement.* On the next left foot the staff is lowered to a horizontal position, parallel to the ground at the left side of the body, as displayed in [Figure 11–1](#). The salute (to the left or right) is held until the rear rank has cleared the saluting point or war memorial.

- 
- d. *Fourth Movement.* As the left foot strikes the ground the staff is forced in a swift and deliberate movement to the front from the left side of the body, as displayed in Figure 11-2.
  - e. *Fifth Movement.* On the next left foot the staff is forced in a swift and deliberate movement back to the carry position. Simultaneously the right hand quits the salute and is cut to the side.
  - f. *Sixth Movement.* The arm swing is commenced on the next left foot.

## **SECTION 11-6. SALUTING – WAR MEMORIALS**

- 11.6** War memorials are to be afforded the appropriate compliment (salute) at all times without exception.

## CHAPTER 12

### INSTRUMENT DRILL

#### SECTION 12-1. INTRODUCTION

- 12.1** The standard of individual and collective drill is a vital element in the impression given by a band and is usually a reliable indicator of the proficiency and morale of a band.
- 12.2** Standard drill movements are established for the following reasons:
- a. to have a visually effective and efficient means of making necessary drill movements;
  - b. to introduce and train musicians during initial employment training in the drill movements used by all bands;
  - c. allow personnel to change units without having to learn new drills and procedures; and
  - d. to have a common drill for all bands.
- 12.3** The instrumental drills detailed in the following sections are designed to be visually effective; while at the same time being designed to be easily learnt, practical and, as much as possible, avoiding the risk of either short-term or long-term injury.
- 12.4** Instrument drills are performed in response to either staff signals or verbal commands.

## SECTION 12-2. GUIDELINES FOR INSTRUMENT DRILL

**12.5** The following general guidelines are given for instrument drills:

- a. *Words of Command.* These are normally given except when such orders may interrupt or distract a parade or be otherwise inappropriate.
- b. *Timing.* For drill movements involving two movements, there is to be a distinct pause of two beats in quick time between each movement.

**12.6** The following points are made on drill movements:

- a. Drill movements are to be smartly performed at all times, except those specified movements in which the risk of injury or damage exists. Care must also be taken that music is not dislodged from lyres as a result of drill movements.
- b. Extraneous equipment noises are to be avoided during drill movements.
- c. There is to be no movement on the completion of drill movements.

## SECTION 12-3. INJURY PREVENTION

### Fitness

**12.7** Military studies have clearly established that the ability of personnel to perform tasks, such as marching and playing a musical instrument and carrying out drill movements at the halt, are directly related to their physical fitness. Army bands regularly perform ceremonial activities where band members parade in a variety of weather conditions for extended periods.

**12.8** To enable band members to fulfil their ceremonial duties to the standard required, bands are to establish a physical training program, in conjunction with local physiotherapists and

physical training instructors, tailored to suit the activities of bands.

- 12.9** Training should be tailored to include load-bearing activities; in particular, load-bearing on the front of the body to simulate the carrying of instruments. Because of the different body types and different instruments, individual musicians should engage the advice of the local physical training instructors for a personally tailored exercise regime to combat their parade fatigue. Army members should be reminded of the accessibility to specialist medical advice from practitioners such as podiatrists and physiotherapists to assist with their individual regime. Current advice received from physiotherapists indicates that post-activity stretching and warm-downs prove most beneficial to the long-term prevention of injuries that may be sustained during marching and parade-type activities. Periods of physical instruction should also be scheduled during various times of the day to assist with the overall acclimatisation of band members to the environment.

### **Posture**

- 12.10** One of the major causes of chronic injury is poor posture adopted by musicians, usually to compensate for carrying heavy instruments for long periods. Section and group leaders must be aware of this tendency and consciously ensure that correct posture is maintained by musicians at all times. Similarly, before commencing a marching band engagement, some muscular warm-up should be undertaken as for any other physical activity.

---

### **CAUTION**

Care must be taken to ensure appropriate lifting and lowering practices are employed when carrying out all drills.

---

## Heat

- 12.11** The impact of heat injury for the soldier musician is further compounded given the high collared and thick material garments worn for ceremonial occasions. The situation is exacerbated with the wearing of sashes and animal skins covering the uniform and restricting heat displacement in aiding body cooling. The OC/BSM must employ appropriate strategies in line with current policy to ensure mitigation against heat injury for the soldier musicians. Failure to fully embrace these responsibilities may lead to either temporary or permanent injuries. A sound understanding of heat injury prevention assists in the reduction of the incidence of heat injuries.
- 12.12** The OIC of band activities is to be conscious of heat-related activities and ensure that regular breaks are taken and, where required, drinks and food are made available. Band activities are to be conducted in accordance with the guidelines detailed in the work/rest cycles against the Wet Bulb Globe Thermometer procedures. Allowing the band to 'stand easy' and if appropriate 'trail instruments' while on long parades will assist in the reduction of heat-related injuries.

## Eye Protection

- 12.13** Commanders are permitted to allow the use of sunglasses, tinted glasses or polarised glasses during rehearsal activities.
- 12.14** During ceremonial activities prescribed glasses may only be worn. Prescribed tinted glasses should not be worn in lieu of normal clear lenses (during outside activities) unless medically recommended for the member.

## Manual Handling

- 12.15** The nature of bands dictates that the handling of equipment is generally the reverse of the broader Defence community in that the majority of load carrying is conducted on the front of the body and not the back. Bands also hold a variety of protective road cases for musical instruments and equipment. Bands are to ensure that road cases for musical instruments are on

wheels with weights clearly defined on the outside of cases and boxes. As a rule, any container over 15 kg in weight is to be labelled with the weight. Large cases should also stipulate the number of personnel required to lift and move them.

**12.16** Bands are to ensure that in conjunction with local physical training instructors, manual handling training and physical training activities are conducted throughout the training year to compliment the activities of bands. Those bands without physical training instructor support are to identify local training providers for such training. Requests for funding to support such training are to be forwarded to DMUS – A at HQ DFSM for approval.

## **SECTION 12-4. INSTRUMENT DRILL POSITIONS**

**12.17** A general description of instrument drill positions is given in this section.

### **Carry Position**

**12.18** Carry is the position in which the instruments are held when not playing while standing at ease or attention. While in this position no movement is permitted.

### **Ready Position**

**12.19** Ready is the playing position for instruments. The position is reached from the carry at attention in two distinct movements: the second being a smooth movement. Once the ready position is reached, there is to be no further movement permitted until playing commences. Water may be emptied during the 2 x 3-beat rolls.

**12.20** On the march drums play 2 x 3-beat rolls in response to a prepare to play signal. The ready is carried out on the last beat of the first three-beat roll and the first beat of the second three-beat roll.

**Down**

- 12.21** Down is the movement used to return to the carry from the ready. It is performed in two movements, the reverse of the ready.
- 12.22** On the march the down movement is carried out in two movements: on the first and fifth beats of a five-pace roll respectively. The arm swing or music change begins on the first beat of the following sequence.

**Change Music**

- 12.23** On the command 'BAND – CHANGE' the following movements are made:
- a. *First Movement.* Lower the head and eyes as the right arm is brought across the body for the right hand to grasp the music.
  - b. *Second Movement.* The music is changed. Upon completion of the change, continue to grasp the music and raise the head and eyes.
  - c. *Band.* Cut the right arm to the side to resume the carry position.

- 12.24** At the halt, not playing, a verbal command 'BAND – CHANGE' is given to execute the movement. The command 'BAND' is the executive order given to return to the carry.

**Combined Drum Dressing and Music Change**

- 12.25** When a music change is combined with a dressing, the dressing is completed first.
- 12.26** On the first bass drum beat the head and eyes are turned in to the dressing file, and the hand is brought smartly across to the music. The dressing is carried out on the side drum roll. When the dressing is completed, the music change occurs.
- 12.27** On completion of the change, head and eyes are raised and the hand remains on the music.

**12.28** On the first bass drum beat after the change, the arm is returned to the attention position.

**12.29 Playing at the Halt or Marching.** When a change of music is required at the completion of a piece, the movement is carried out as follows:

- a. The down movements are carried out on the first and fifth beats of a five-pace roll.
- b. The first movement of the change is carried on the first beat of the drum sequence.
- c. The music is changed during the first drum sequence.
- d. The change is completed on the last beat of the drum sequence.
- e. The arm swing commences on the first beat of the next sequence.

### **Trail Instruments**

**12.30** Trail instruments is a formal movement used during parades to rest instruments during long periods of inactivity.

**12.31** The trail is reached from the carry position when standing at ease. It is performed in two movements in response to the verbal commands 'INSTRUMENTS – TRAIL' and 'BAND'. Instruments are returned to the carry on the commands 'INSTRUMENTS – CARRY' and 'BAND'.

### **Stand Easy**

**12.32** Stand easy is used on ceremonial parades to provide short-term relief to the long muscles while at the at ease position. This drill movement is not to be confused with instruments trail.

**12.33** The command 'BAND' is used to return to the carry position.

### **Rest**

**12.34** Rest is an informal movement. It is used only on rehearsals to ease fatigue. It is adopted when the DM gives the command 'BAND – REST'. The executive command 'BAND' is given by

the DM for the return to the carry. With some instruments it is possible to adopt alternative carry positions to provide rest. Other instruments adopt the trail position.

## **SECTION 12-5. MARCHING WITH INSTRUMENTS WHILE NOT PLAYING**

**12.35** A high standard of drill and discipline is to be maintained when marching while not playing. Instruments are held in the carry position and the free arm is swung to breast pocket height.

## **SECTION 12-6. PICCOLO DRILL**

### **Carry Position**

**12.36** The instrument is held in the palm of the left hand with the fingers wrapped around the upper keys. The left elbow is bent so that the forearm is parallel to the ground, and the hand is held in front of the body approximately 15 cm from the chest. The piccolo is held at an angle across the body. The right arm is held firmly in the attention position. The carry position when at ease and at attention is displayed in [Figure 12-1](#).

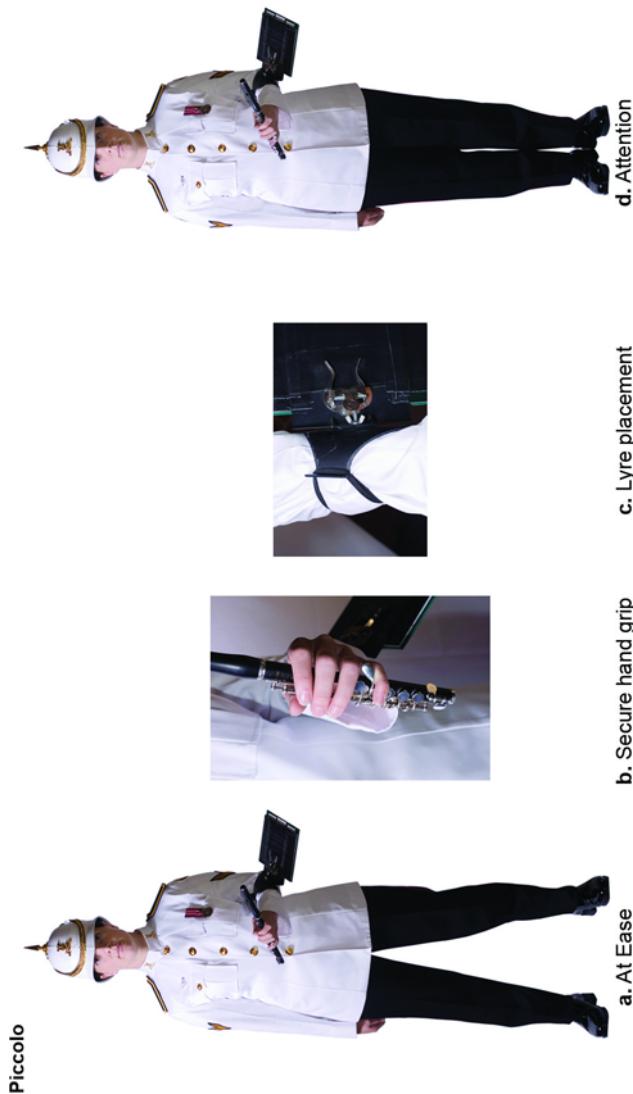


Figure 12-1: Piccolo – At Ease and Attention

## Ready Position

**12.37** On the command ‘BAND – READY’ the following movements are carried out:

- a. *First Movement.* Bring the right hand smartly across to grasp the instrument, fingers covering the lower keys. [Figure 12–2\[a\]](#) displays the position.
- b. *Second Movement.* Raise the instrument smoothly to the playing position with the embouchure hole gently placed against the lips. [Figure 12–2\[b\]](#) displays the position.

**Piccolo**



Figure 12–2: Piccolo Ready

**12.38** To resume the carry position from the command ‘BAND – DOWN’ or at the end of playing, these two movements are reversed as displayed in [Figure 12–3](#).

**Piccolo**

a. First movement

b. Second movement

Figure 12–3: Piccolo Down

**Change Music**

**12.39** On the command 'BAND – CHANGE' the following movements are carried out:

- a. *First Movement.* The head and eyes are lowered as the right hand is brought smartly across to the music. [Figure 12–4\[a\]](#) displays the position.
- b. *Second Movement.* The music is changed. When the change is completed continue to grasp the music and raise the head and eyes as displayed in [Figure 12–4\[b\]](#).
- c. *Band.* Cut the right arm to the side returning the instrument to the carry position.

**Piccolo**



a. First movement

b. Change complete

Figure 12–4: Piccolo – Change

**Trail Instruments**

**12.40** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are carried out:

- a. *Instruments Trail.* Bring the right hand over to grasp the lower joint of the instrument. In a continuous and smooth motion, the instrument is lowered to the full extent of the arms and turned so it is horizontal to the ground and central to the body. Both hands remain on the instrument. The head and eyes are lowered throughout the movement. [Figure 12–5\[a\]](#) and**[b]** display these movements.
- b. *Band.* Raise the head and eyes. [Figure 12–5\[c\]](#) displays the completed trail position.

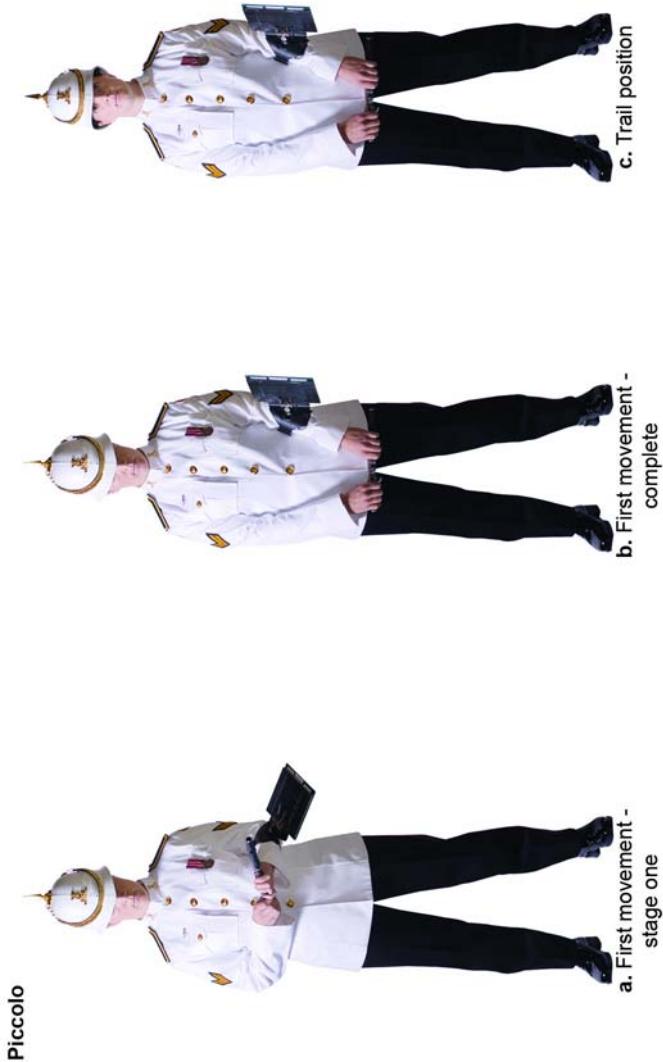


Figure 12-5: Piccolo – Trail

---

**12.41** On the commands 'INSTRUMENTS CARRY' and 'BAND', the following movements are carried out:

- a. *Instruments Carry.* Lower the head and eyes. Return the instrument to the carry position as displayed in Figure 12-6[a].
- b. *Band.* Raise the head and eyes and at the same time the right arm is returned to the side as displayed in Figure 12-6[b].

### **Stand Easy**

**12.42** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* Lower the left hand to the side as the instrument is cradled in the hand in a horizontal position. The arms are to hang in a relaxed position. Figure 12-6[c] displays the Piccolo stand easy position.
- b. *Band.* Resume the carry position.

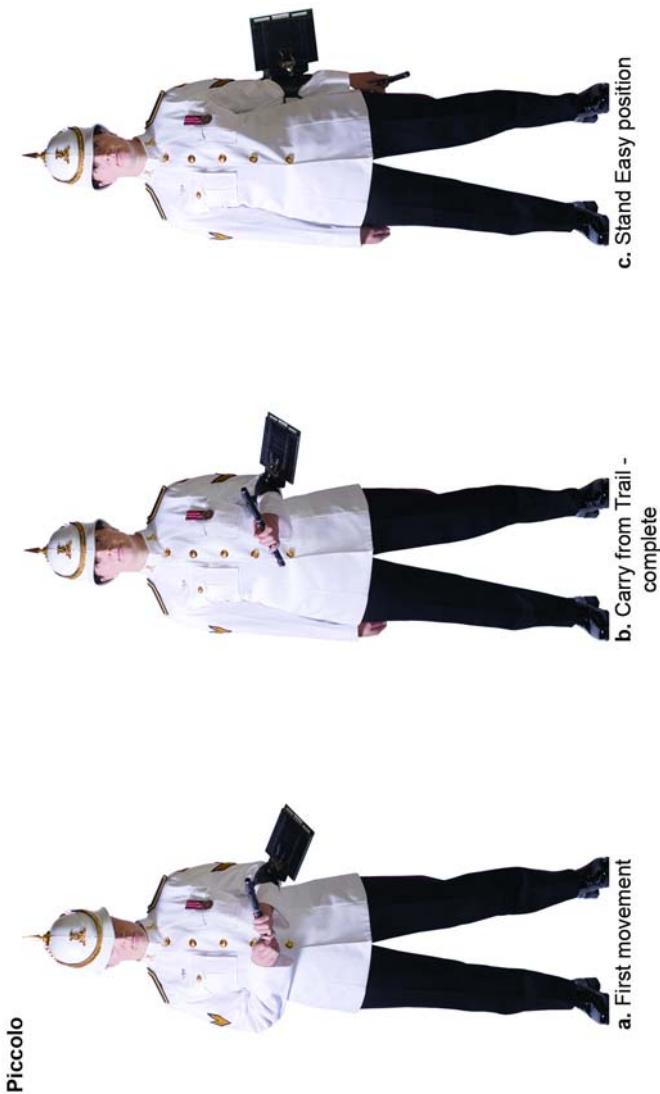


Figure 12-6: Piccolo – Trail and Stand Easy Positions

---

## SECTION 12-7. CLARINET DRILL

### Carry Position

**12.43** The instrument is cradled in the left arm with the left hand grasping the lower joint from underneath. The left forearm is angled slightly downwards with the left hand central to the body. The right arm is held in the attention position. The carry position when at ease and attention are displayed in Figure 12-7.

Clarinet



Figure 12-7: Clarinet – At Ease and Attention

## Ready Position

**12.44** On the command ‘BAND – READY’ the following movements are carried out:

- a. *First Movement.* Bring the right hand smartly across to grasp the lower joint of the instrument, fingers covering the lower tone holes and the thumb plate rest resting on the right hand thumb. [Figure 12–8\[a\]](#) displays the position.
- b. *Second Movement.* Raise the instrument smoothly to the playing position. At the same time bringing the left hand up to grasp the upper joint of the instrument, fingers covering the upper tone holes, and the thumb covering the thumb hole. [Figure 12–8\[b\]](#) displays the position.

Clarinet



Figure 12–8: Clarinet – Ready

---

**12.45** To resume the carry position on the command 'BAND – DOWN' or at the end of playing, these two movements are reversed as displayed in Figure 12–9.

Clarinet



Figure 12–9: Clarinet Down

### Change Music

**12.46** On the command 'BAND – CHANGE' the following movements are carried out:

- a. *First Movement.* The head and eyes are lowered as the right hand is brought smartly across grasping the lyre and music with the little finger supporting the instrument. [Figure 12–10\[a\]](#) displays the position.
- b. *Second Movement.* The music is changed as displayed in [Figure 12–10\[b\]](#). When complete, continue to grasp

12-19

---

the music with the right hand and raise the head and eyes as displayed in [Figure 12-10\[c\]](#).

- c. *Band.* Cut the right arm to the side returning the instrument to the carry position.

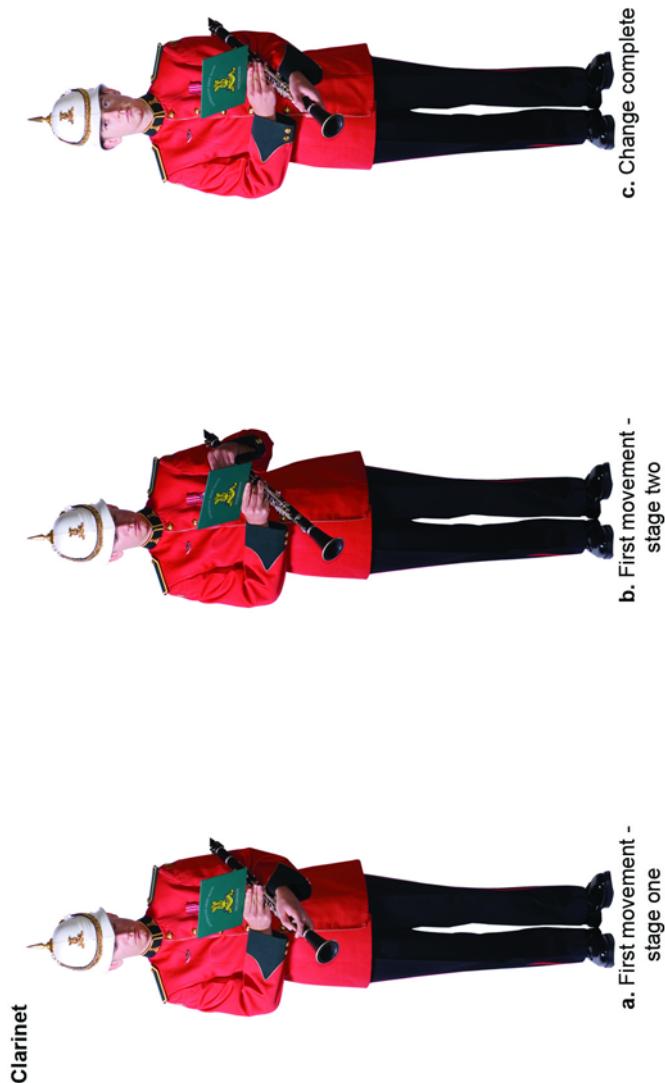


Figure 12-10: Clarinet – Change

## Trail Instruments

**12.47** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’, the following movements are carried out:

- a. *Instruments Trail.* The head and eyes are lowered as the right hand is placed on the left – [Figure 12-11\[a\]](#) displays. After a regulation pause, lower the instrument to a central position in front of the body as displayed in [Figure 12-11\[b\]](#), the arms in a relaxed position.
- b. *Band.* Raise the head and eyes. [Figure 12-11\[c\]](#) displays the completed trail position.

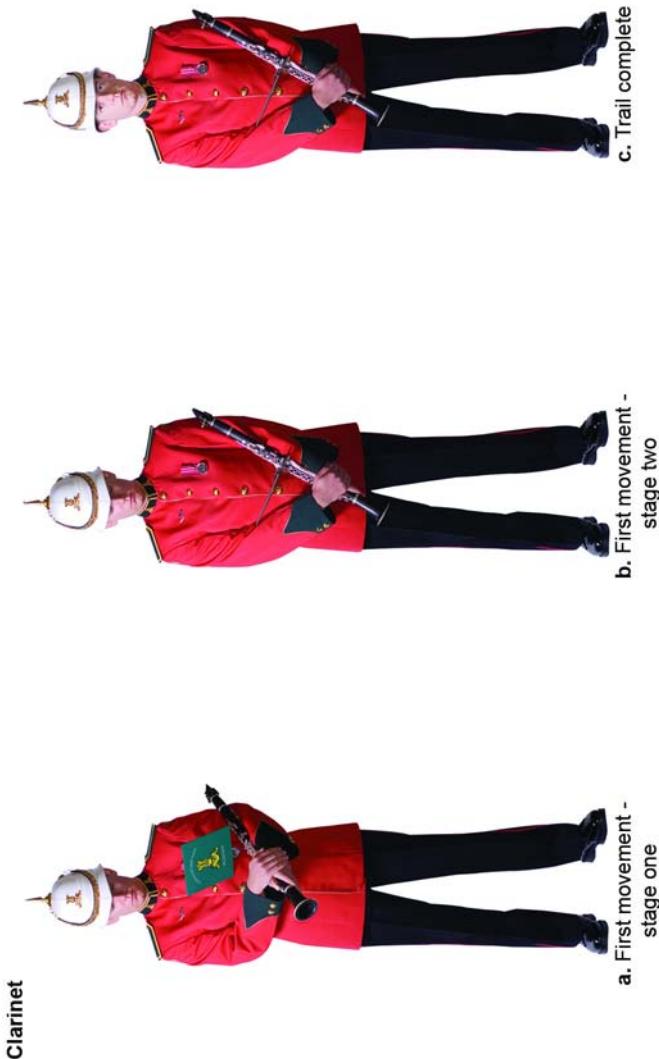


Figure 12-11: Clarinet – Trail

**12.48** On the commands ‘INSTRUMENTS CARRY’ and ‘BAND’, the following movements are carried out:

- a. *Instruments Carry.* Lower the head and eyes. Return the instrument to the carry position as displayed in [Figure 12-12\[a\]](#).
- b. *Band.* Raise the head and eyes and cut the right arm to the side as displayed in [Figure 12-12\[b\]](#).

### **Stand Easy**

**12.49** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* Lower the left hand to a central position in front of the body. Move the right hand across and grasp the left wrist as displayed in [Figure 12-12\[c\]](#). The arms are to hang in a relaxed position.
- b. *Band.* Resume the carry – at ease position.



Figure 12-12: Clarinet – Carry from Trail and Stand Easy Positions

---

## SECTION 12-8. ALTO SAXOPHONE DRILL

### Carry Position

**12.50** The instrument is suspended from a neck strap and secured by the left hand, which grasps the upper keys of the instrument. The instrument hangs naturally, slightly inclined to the left. The carry position when at ease and attention are displayed in Figure 12–13.

Alto Saxophone



Figure 12–13: Alto Saxophone – At Ease and Attention

## Ready Position

**12.51** On the command ‘BAND – READY’ the following movements are carried out:

- a. *First Movement.* Bring the right arm smartly across to grasp the instrument at the normal playing position, with the right thumb cradling the lower thumb rest and fingers covering the lower keys. [Figure 12–14\[a\]](#) displays the position.
- b. *Second Movement.* Move the instrument smoothly to the playing position. [Figure 12–14\[b\]](#) displays the position.

**Alto Saxophone**



Figure 12–14: Alto Saxophone – Ready

**12.52** To resume the carry position from the ready position on the command ‘BAND – DOWN’ or at the end of playing, these two movements are reversed as displayed in [Figure 12–15](#).

**Alto Saxophone**

Figure 12–15: Alto Saxophone – Down

**Change Music**

**12.53** On the command 'BAND – CHANGE' the following movements are carried out:

- a. *First Movement.* Bring the right arm smartly across to the music. At the same time lower the head and eyes to look at the music. [Figure 12–16\[a\]](#) displays the position.
- b. *Second Movement.* The music is changed. Continue to grasp the music with the right hand and raise the head and eyes as displayed in [Figure 12–16\[b\]](#).
- c. *Band.* Return to the carry position.

**Alto Saxophone**

Figure 12–16: Alto Saxophone – Change

**Trail Instruments**

**12.54** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’, the following movements are carried out:

- a. *Instruments Trail.* Lower the head and eyes and at the same time the right hand moves to the base of the instrument as displayed in [Figure 12–17\[a\]](#). After a regulation pause, the instrument is swivelled to a position central and parallel to the body. The left hand is placed over the right hand as displayed in [Figure 12–17\[b\]](#).
- b. *Band.* Raise the head and eyes. [Figure 12–17\[c\]](#) displays the completed position.



Figure 12-17: Alto Saxophone – Trail

**Alto Saxophone**

---

**12.55** On the commands 'INSTRUMENTS CARRY' and 'BAND', the following movements are carried out:

- a. *Instruments Carry.* Lower the head and eyes. The left hand moves to resume its normal position over the upper keys and the instrument is swivelled back to its 45-degree angle across the front of the body as displayed in [Figure 12-18\[a\]](#).
- b. *Band.* Raise the head and eyes and at the same time the right arm resumes the attention position as displayed in [Figure 12-18\[b\]](#).

### **Stand Easy**

**12.56** When in the at ease – carry position, the DM may use this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* The right hand moves to the base of the instrument to support the instrument as displayed in [Figure 12-18\[c\]](#).
- b. *Band.* The right hand resumes the carry position.



Figure 12-18: Alto Saxophone – Carry from Trail and Stand Easy Positions

---

## SECTION 12-9. TENOR SAXOPHONE DRILL

### Carry Position

**12.57** The instrument is suspended from a neck strap and secured by the left hand, with the thumb on the thumb rest and fingers on the upper keys. The instrument hangs naturally, on an angle across the body with the mouthpiece to the left. The right hand is in the attention position. The carry position when at ease and attention are displayed in [Figure 12–19](#).

Tenor Saxophone



Figure 12–19: Tenor Saxophone – At Ease and Attention

## Ready Position

**12.58** On the command ‘BAND – READY’ the following movements are carried out:

- a. *First Movement.* Bring the right arm smartly across to grasp the instrument at the normal playing position, with the right thumb cradling the lower thumb rest and fingers covering the lower keys. [Figure 12–20\[a\]](#) displays the position.
- b. *Second Movement.* Move the instrument smoothly to the playing position. [Figure 12–20\[b\]](#) displays the position.

Tenor Saxophone



a. Ready - First movement

b. Ready - Second movement

Figure 12–20: Tenor Saxophone – Ready

**12.59** To resume the carry position, either on the command ‘BAND – DOWN’ or at the end of playing, these two movements are reversed as displayed in [Figure 12–21](#).

**Tenor Saxophone**



a. Down - First movement

b. Down - Second movement

Figure 12–21: Tenor Saxophone – Down

**Change Music**

**12.60** On the command ‘BAND – CHANGE’ the following movements are made:

- a. *First Movement.* Bring the right hand smartly to the music at the same time lowering the head and eyes to look at the music. [Figure 12–22\[a\]](#) displays the position.
- b. *Second Movement.* The music is changed. Continue to grasp the music with the right hand, and raise the head and eyes as displayed in [Figure 12–22\[b\]](#).
- c. *Band.* Return the instrument to the carry position.

**Tenor Saxophone**

Figure 12-22: Tenor Saxophone – Change

**Trail Instruments**

**12.61** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’, the following movements are carried out:

- a. *Instruments Trail.* The head and eyes are lowered as the right hand moves to the base of the instrument. The right hand supports the instrument with the fingers extended towards the bell as displayed in [Figure 12-23\[a\]](#).
- b. *Band.* The head and eyes are raised as displayed in [Figure 12-23\[b\]](#).

**Tenor Saxophone**



a. First movement



b. Trail complete

Figure 12–23: Tenor Saxophone – Trail

**12.62** On the commands ‘INSTRUMENTS CARRY’ and ‘BAND’, the following movements are carried out:

- a. *Carry.* The head and eyes are lowered as displayed in Figure 12–24[a].
- b. *Band.* The head and eyes are raised and the right arm returns to the attention position as displayed in Figure 12–24[b].

**Stand Easy**

**12.63** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* The right hand moves to the base of the instrument. The right hand supports the instrument with the fingers extended towards the bell as displayed in [Figure 12-24\[c\]](#).
- b. *Band.* The right hand resumes the carry position.



Figure 12-24: Tenor Saxophone – Carry from Trail and Stand Easy Positions

---

## SECTION 12-10. BARITONE SAXOPHONE DRILL

### Carry Position

**12.64** The instrument is suspended from a harness and is supported by the left hand in the normal playing position. The instrument hangs naturally at an angle of 45 degrees with the mouthpiece to the left while the right arm remains at the attention position. The carry position when at ease and attention are displayed in Figure 12-25.

Baritone Saxophone



Figure 12-25: Baritone Saxophone – At Ease and Attention

## Ready Position

**12.65** On the command ‘BAND – READY’ the following movements are carried out:

- a. *First Movement.* The right hand is brought across to normal playing position as displayed in [Figure 12–26\[a\]](#).
- b. *Second Movement.* Move the instrument smoothly to the playing position as displayed in [Figure 12–26\[b\]](#).

**Baritone Saxophone**



a. First movement



b. Ready position

Figure 12–26: Baritone Saxophone – Ready

**12.66** To resume the carry position either on the command ‘BAND – DOWN’ or at the end of playing, this movement is reversed as displayed in [Figure 12–27](#).

**Baritone Saxophone**

Figure 12-27: Baritone Saxophone – Down

**Change Music**

**12.67** On the command ‘BAND – CHANGE’ the following movements are carried out:

- a. *First Movement.* Bring the right hand smartly to the music, at the same time lower the head and eyes to look at the music. [Figure 12-28\[a\]](#) displays the position.
- b. *Second Movement.* The music is changed. Continue to grasp the music with the right hand and raise the head and eyes. [Figure 12-28\[b\]](#) displays the position.
- c. *Band.* Return the right arm to the carry position.

**Baritone Saxophone**

Figure 12–28: Baritone Saxophone – Change

**Trail Instruments**

**12.68** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are carried out:

- a. *Instruments Trail.* Lower the head and eyes and at the same time the right hand grasps the key work adjacent to the bell and supports the weight of the instrument as the left hand unhooks the neck strap displayed in [Figure 12–29\[a\]](#). The left hand grasps the U bend (non-pad side) and lowers the instrument to rest on the ground with the bell facing to the left. The left hand remains loosely curled around the gooseneck and the right hand rests on top of the left hand with the fingers curled around the left wrist as displayed in [Figure 12–29\[b\]](#).

12-43

- 
- b. *Band.* Raise the head and eyes as displayed in Figure 12-29[c].



Figure 12-29. Baritone Saxophone – Trail

**12.69** On the commands ‘INSTRUMENTS CARRY’ and ‘BAND’ the following movements are carried out:

- a. *Instruments Carry.* Lower the head and eyes and at the same time the left hand grasps the U bend (non-pad side) and raises the instrument off the ground. The right hand grasps the key work adjacent to the bell and supports the weight of the instrument. The left hand hooks the neck strap as displayed in [Figure 12-30\[a\]](#).
- b. *Band.* The head and eyes are raised and the right hand returns to the carry position as displayed in [Figure 12-30\[b\]](#).

### **Stand Easy**

**12.70** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* The right hand grasps the keys in the normal playing position as displayed in [Figure 12-30\[c\]](#).
- b. *Band.* The right hand resumes the carry position.

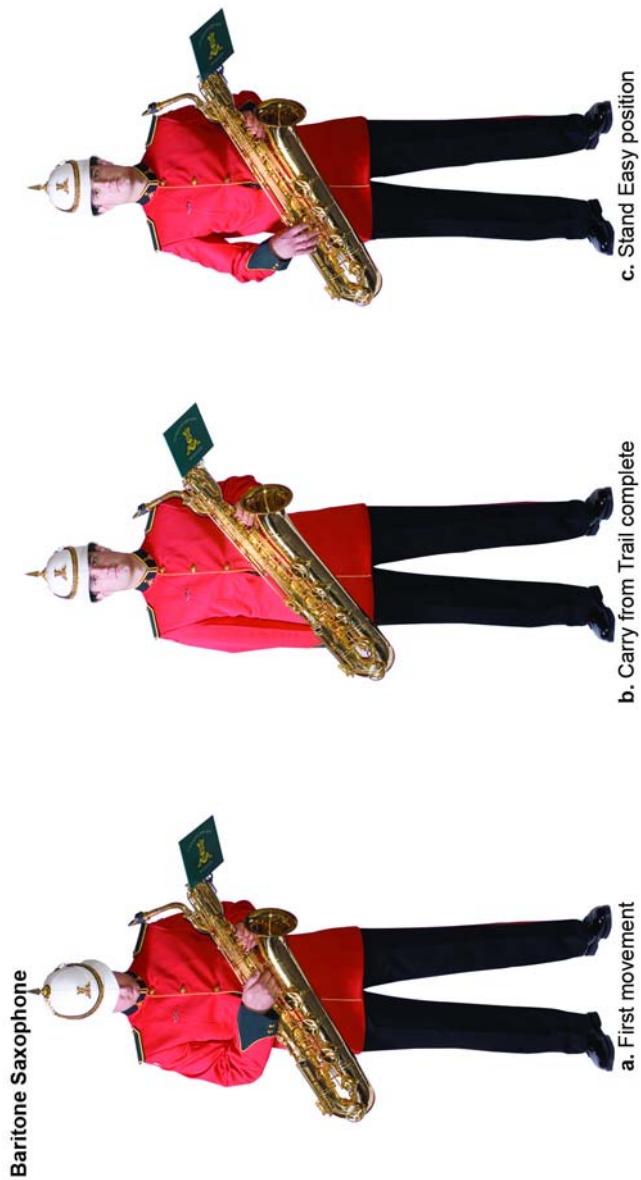


Figure 12–30: Baritone Saxophone – Carry from Trail and Stand Easy Positions

---

## SECTION 12-11. FRENCH HORN DRILL

### Carry Position

**12.71** The instrument is held under the right arm and against the right side of the body. The bell points to the rear and is positioned behind the right arm. The right arm is bent and grasps the tubing beneath the finger hook of the horn. The left arm is held firmly in the attention position as displayed in [Figure 12-31](#).

French Horn



a. At Ease

b. Attention

Figure 12-31: French Horn – Attention

## Ready Position

**12.72** On the command ‘BAND – READY’ the following movements are made:

- a. *First Movement.* Bring the left arm across the body and grasp the handgrip of the horn as displayed in [Figure 12–32\[a\]](#).
- b. *Second Movement.* As the horn is brought to the playing position under the control of the left arm, the right hand is placed in the bell. [Figure 12–32\[b\]](#) displays the position ready second movement.

French Horn



Figure 12–32: French Horn – Ready

**12.73** To resume the carry position from the ready either on the command ‘BAND – DOWN’ or at the end of playing, the following movements are carried out:

- a. *Down First Movement.* Grasping the horn by the grip with the left hand, lower the horn to the right side of the body as displayed in [Figure 12-33\[a\]](#).
- b. *Down Second Movement.* The left hand quits the instrument to the left side as displayed in [Figure 12-33\[b\]](#).

**French Horn**



Figure 12-33: French Horn – Down

## Change Music

**12.74** On the command ‘BAND – CHANGE’ the following movements are carried out:

- a. *First Movement.* Lower the head and eyes as the left hand is brought smartly across to the music. At the same time grasp the instrument lyre with the right hand. [Figure 12–34\[a\]](#) displays change first movement.
- b. *Second Movement.* The music is changed. The head and eyes are raised as the right hand is returned to the tubing. [Figure 12–34\[b\]](#) displays change second movement.
- c. *Band.* The left arm is cut to the side to adopt the attention position.

French Horn



Figure 12–34: French Horn – Change

---

## Trail Instruments

**12.75** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are carried out:

- a. *Instruments Trail.* The left hand is brought across and grasps the tubing at the top of the instrument. The head and eyes are lowered as the instrument is lowered to the full extent of the arm in front of the body. The right hand then grips the tubing next to the left, holding the instrument central to and in front of the body resting against the legs. These movements are displayed in Figure 12–35[a] and [b].
- b. *Band.* Raise the head and eyes as displayed in Figure 12–35[c].

French Horn

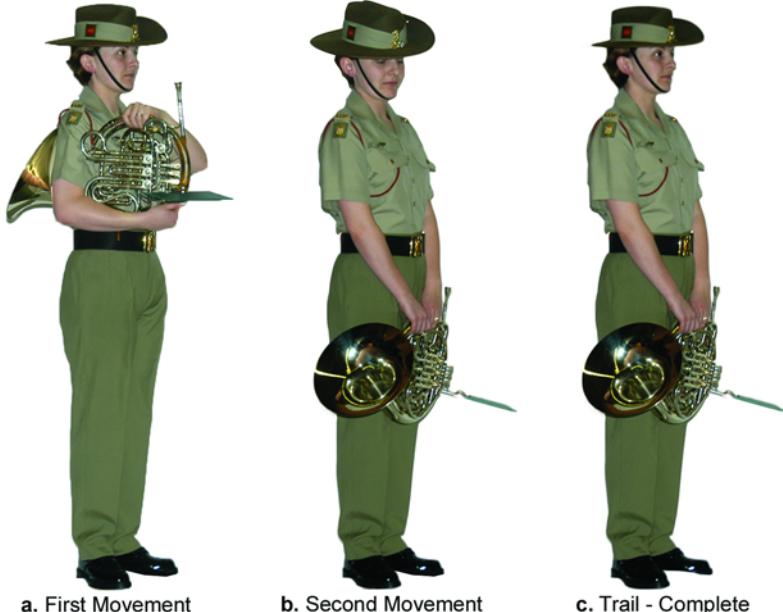


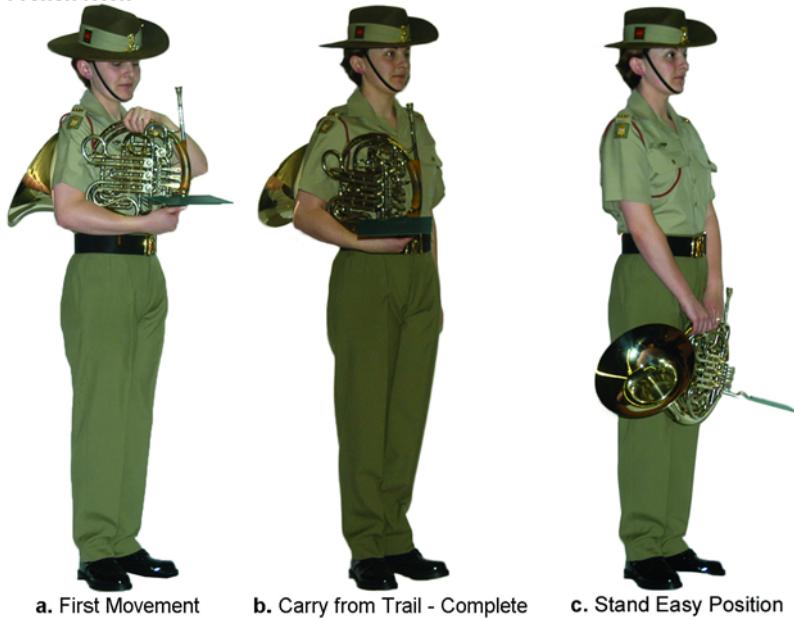
Figure 12–35: French Horn – Trail

---

**12.76** On the commands ‘INSTRUMENTS CARRY’ and ‘BAND’ the following movements are carried out:

- a. *Instruments Carry.* Lower the head and eyes. The instrument is raised by the left arm as the right hand resumes its position as displayed in [Figure 12–36\[a\]](#).
- b. *Band.* Raise the head and eyes as the left arm is cut to the side as displayed in [Figure 12–36\[b\]](#).

**French Horn**



**a. First Movement**

**b. Carry from Trail - Complete**

**c. Stand Easy Position**

**Figure 12–36: French Horn – Carry from Trail and Stand Easy Positions**

### Stand Easy

**12.77** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* The instrument is lowered to the full extent of the arm in front of the body. The right hand then grips the tubing next to the left as displayed in [Figure 12-36\[c\]](#).

- b. *Band.* The instrument is returned to the carry position.

## SECTION 12-12. TRUMPET AND CORNET DRILL

### Carry Position

**12.78** The left hand grasps the valve tubing with the bell facing forward, the left arm supporting the instrument against the body and parallel to the ground. The right arm remains at the side in the at ease and attention positions. [Figure 12-37](#) displays the positions.

**Trumpet**



Figure 12–37: Trumpet – At Ease and Attention

## Ready Position

**12.79** On the command ‘BAND – READY’ the following movements are made:

- a. *First Movement.* Bring the right arm smartly across to the instrument, fingertips resting on the valves as displayed in [Figure 12–38\[a\]](#).
- b. *Second Movement.* Raise the instrument to the playing position. [Figure 12–38\[b\]](#) displays the completed ready position.

Trumpet



Figure 12–38: Trumpet – Ready

**12.80** To resume the carry position from the ready either on the command ‘BAND – DOWN’ or at the end of playing, these two movements are performed in reverse. [Figure 12–39](#) displays the position.

**Trumpet**

Figure 12–39: Trumpet – Down

**Change Music**

**12.81** On the command ‘BAND – CHANGE’ the following movements are made:

- a. *First Movement.* Lower the head and eyes and at the same time bring the right hand smartly across to grasp the instrument around the base of the lyre as displayed in [Figure 12–40\[a\]](#). The left hand is relocated to support the instrument.
- b. Once the music has been changed the right hand returns to grasp the lyre, the left hand resumes its original position and the head and eyes are raised as displayed in [Figure 12–40\[b\]](#).

12-57

- 
- c. *Band.* The right arm is cut to the side to adopt the attention position.

Trumpet



b. Change complete



Figure 12-40: Trumpet – Change



a. First movement



## Trail Instruments

**12.82** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are made:

- a. *Trail.* Lower the head and eyes. The instrument is rotated down and across the body so the U bend can be grasped by the right hand and lowered to the full extent of the left arm in front of the body. The left hand is then positioned on top of the right. [Figure 12-40\[a\]](#) and [\[b\]](#) display these movements.
- b. *Band.* Raise the head and eyes as displayed in [Figure 12-41\[b\]](#).

**Trumpet**



Figure 12-41: Trumpet – Trail

**12.83** On the commands 'INSTRUMENTS CARRY' and 'BAND' the following movements are made:

- a. *Carry.* Lower the head and eyes and at the same time the instrument is returned to the carry position, the right hand placed with fingers on the valves. [Figure 12-42\[a\]](#) displays the position.
- b. *Band.* Raise the head and eyes and at the same time the right arm returns to the carry position as displayed in [Figure 12-42\[b\]](#).

### **Stand Easy**

**12.84** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* The instrument is brought across the front of the body and cradled in the arms as displayed in [Figure 12-42\[c\]](#).
- b. *Band.* The instrument and right arm are returned to the carry position.



Figure 12–42: Trumpet – Carry from Trail and Stand Easy Positions

---

## SECTION 12-13. TROMBONE DRILL

### Carry Position

**12.85** The instrument is held in the left hand. The left elbow is tucked into the side and the instrument is held in a perpendicular position against the body. The right arm remains at the attention position. [Figure 12–43](#) displays the at ease and attention positions.

Trombone



Figure 12–43: Trombone – At Ease and Attention

## Ready Position

**12.86** On the command ‘BAND – READY’ the following movements are carried out:

- a. *First Movement.* Bring the right arm smartly across to grasp the instrument at the slide stay. [Figure 12–44\[a\]](#) displays the position.
- b. *Second Movement.* Move the instrument smoothly to the playing position with the left hand adjusted accordingly. [Figure 12–44\[b\]](#) displays the position.

Trombone



Figure 12–44: Trombone – Ready

**12.87** To resume the carry position on the command ‘BAND – DOWN’ or at the end of playing, these two movements are reversed. [Figure 12–45](#) displays the positions.

**Trombone****a. First movement****b. Second movement**

Figure 12-45: Trombone – Down

**Change Music**

**12.88** On the command ‘BAND – CHANGE’ the following movements are made:

- a. *First Movement.* Lower the head and eyes as the right arm moves smartly across to the music grasping the music at the top of the lyre. [Figure 12-46\[a\]](#) displays the position change first movement.
- b. *Second Movement.* When the music change is completed, raise the head and eyes as displayed in [Figure 12-46\[b\]](#).
- c. *Band.* Cut the right arm to the side to adopt the carry position.

## Trombone



Figure 12–46: Trombone – Change

# Trail Instruments

**12.89** On the commands 'INSTRUMENTS TRAIL' and 'BAND' the following movements are made:

- a. *Trail.* Lower the head and eyes as the instrument is located to a central position, bumper knob resting on the ground. Bend the knees keeping the back as straight as possible when carrying out this movement. [Figure 12–47\[a\]](#) displays the position.
  - b. *Band.* Raise the head and eyes and adopt the trail position. [Figure 12–47\[b\]](#) displays the completed trail position.

**Trombone**

Figure 12–47: Trombone – Trail

**12.90** On the commands ‘INSTRUMENTS CARRY’ and ‘BAND’ the following movements are made:

- a. *Carry.* Lower the head and eyes. Bend the knees keeping the back as straight as possible as the left hand grasps the slide carry grip as displayed in [Figure 12–48\[a\]](#). The movement is completed when the body is upright, head and eyes down with the right hand holding the tuning slide. [Figure 12–48\[b\]](#) displays this position.
- b. *Band.* Raise the head and eyes as the right hand is returned to the right side. [Figure 12–48\[c\]](#) displays this position.

---

## **Stand Easy**

**12.91** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods as follows:

- a. *Stand Easy.* The left arm is lowered to the side so the instrument hangs at a natural angle. [Figure 12–48\[d\]](#) displays the stand easy position.
- b. *Band.* The instrument is returned to the carry position.

**Trombone**

Figure 12–48: Trombone – Carry from Trail and Stand Easy

---

***This Page Intentionally Blank***

---

## SECTION 12-14. EUPHONIUM DRILL

### Carry Position

**12.92** The instrument is cradled upright in the left arm, bell facing up, the left hand grasping the third valve tubing, in line with the fourth valve. The mouthpiece rests on the upper arm and the right arm is held in the attention position. [Figure 12–49](#) displays the at ease and attention.

Euphonium

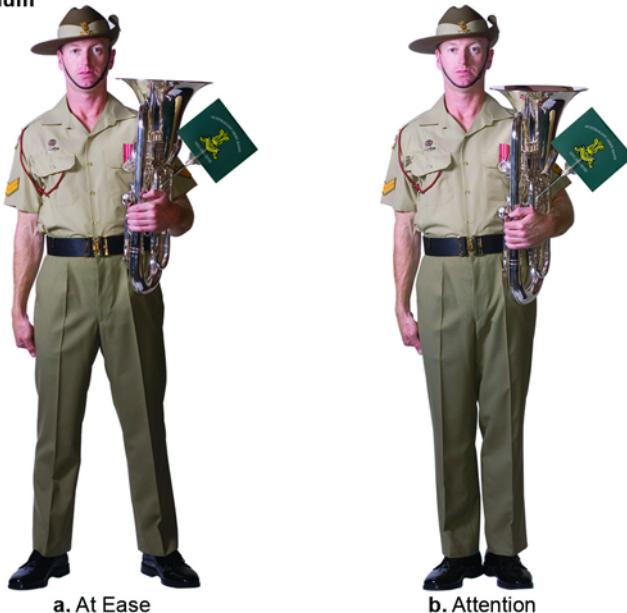


Figure 12–49: Euphonium – At Ease and Attention

## Ready Position

**12.93** On the command ‘BAND’ – ‘READY’ the following movements are made:

- a. *First Movement.* Bring the right arm smartly across to the instrument, fingertips resting on the valves. The left arm is still at the carry position. [Figure 12–50\[a\]](#) displays the position.
- b. *Second Movement.* Raise the instrument to the playing position under control. At the same time bring the left hand to the position of the fourth valve, fingertip on the valve. [Figure 12–50\[b\]](#) displays the position.

Euphonium



Figure 12–50: Euphonium – Ready

**12.94** To resume the carry position from the ready either on the command ‘BAND – DOWN’ or at the end of playing, these two

movements are reversed. [Figure 12–51](#) displays these movements.

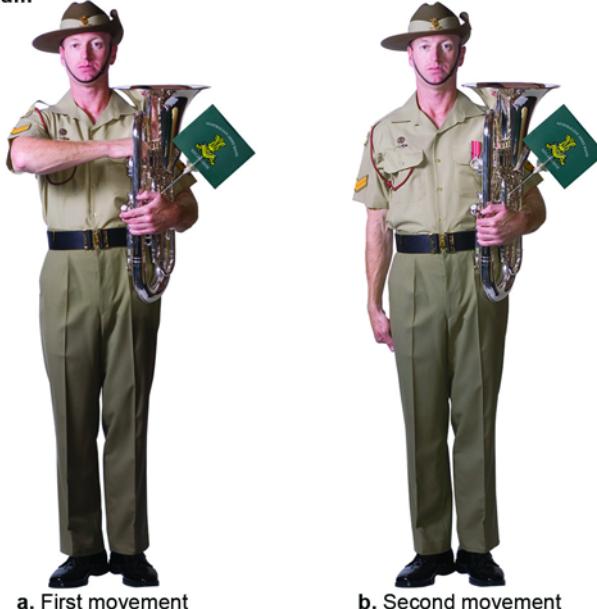
**Euphonium**

Figure 12–51: Euphonium – Down

**Change Music**

**12.95** On the command ‘BAND – CHANGE’ the following movements are made:

- a. *First Movement.* Bring the right hand smartly across to grasp the valves in the normal playing position. At the same time lower the head and eyes. [Figure 12–52\[a\]](#) displays the first stage of the movement.
- b. *Second Movement.* Move the instrument to a central position to change music as displayed in [Figure 12–52\[b\]](#). When the change is completed, return

the instrument to the carry and raise the head and eyes as displayed in Figure 12-52[c].

- c. *Band.* Cut the right arm to the side to adopt the carry position.

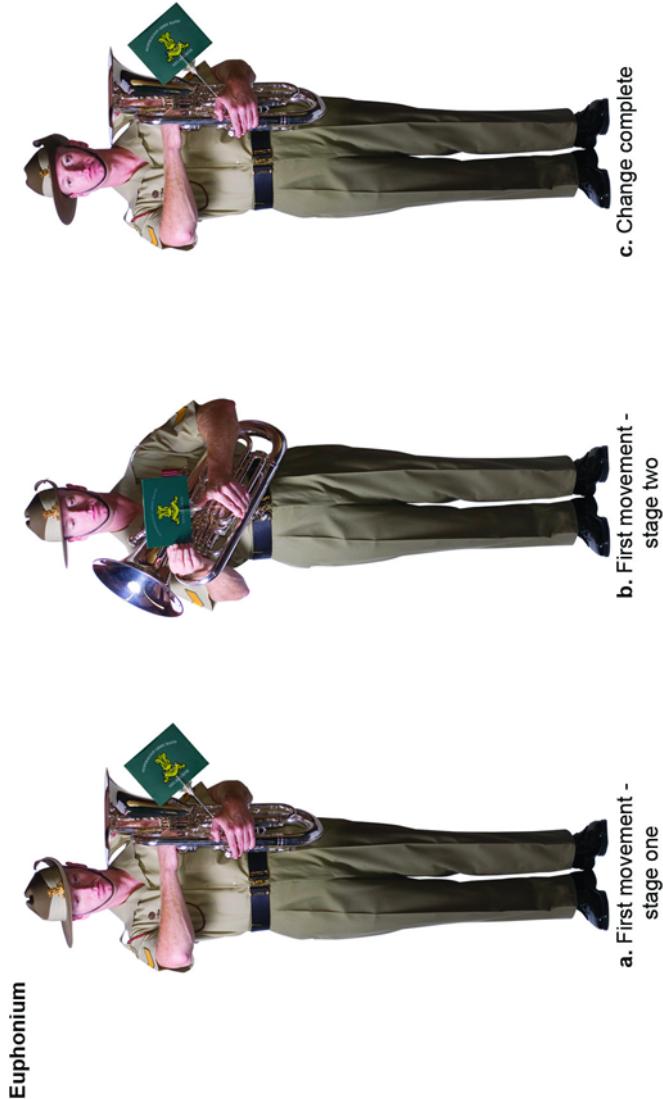


Figure 12-52: Euphonium – Change

---

## Trail Instruments

**12.96** On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are made:

- a. *Trail.* Bring the right arm across to grasp the hand rest immediately behind the valves as the head and eyes are lowered as displayed in [Figure 12–53\[a\]](#). The instrument is lowered to the centre of the body as the left hand is moved across to support the right wrist as displayed in [Figure 12–53\[b\]](#).
- b. *Band.* Raise the head and eyes. [Figure 12–53\[c\]](#) displays the completed movement.

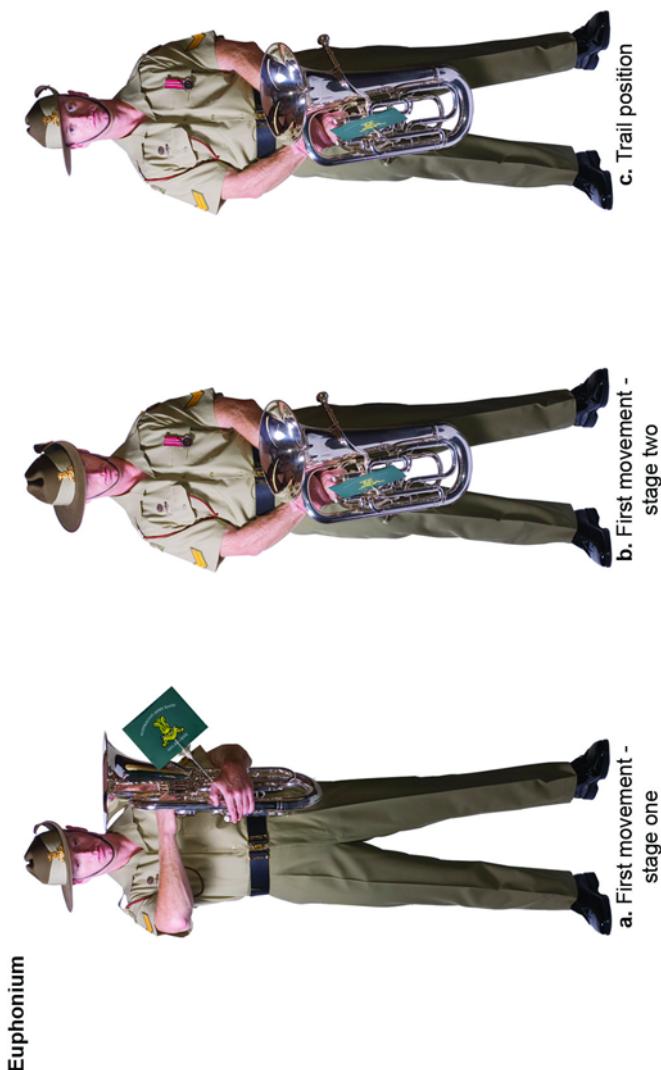


Figure 12-53: Euphonium – Trail

---

**12.97** On the commands ‘INSTRUMENTS CARRY’ and ‘BAND’ the following movements are made:

- a. *Carry.* Lower the head and eyes. Raise the instrument to the carry position as displayed in [Figure 12–54\[a\]](#).
- b. *Band.* Raise the head and eyes as the right hand is cut away to the side as displayed in [Figure 12–54\[b\]](#).

### **Stand Easy**

**12.98** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods, as follows:

- a. *Stand Easy.* The instrument is angled across the body as the right hand is brought around to support the left hand as displayed in [Figure 12–54\[c\]](#).
- b. *Band.* The instrument is returned to the carry position.

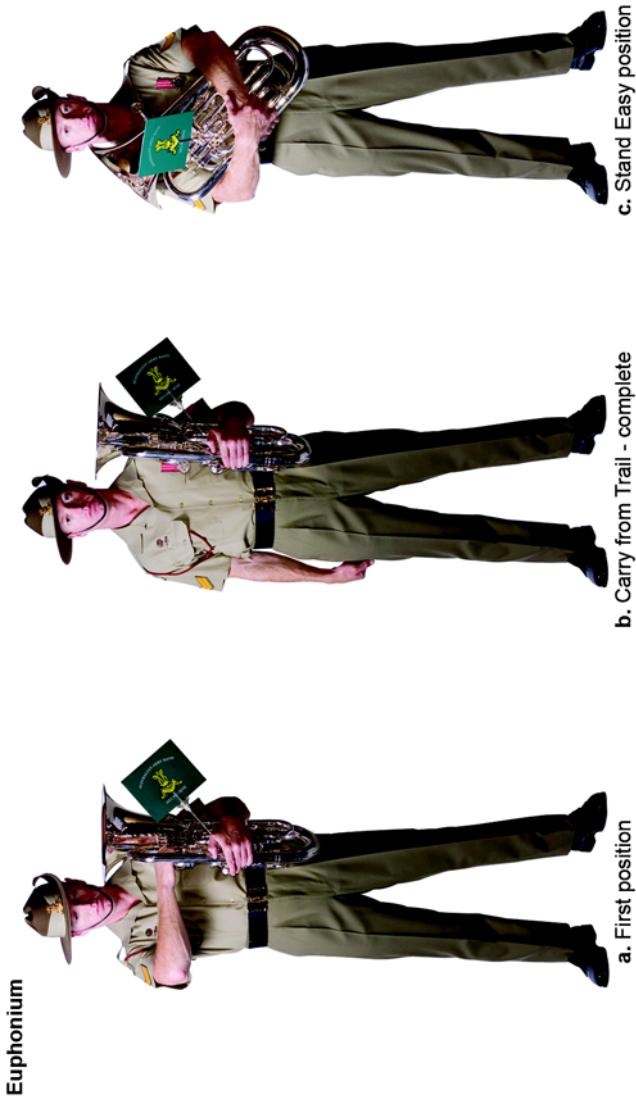


Figure 12-54: Euphonium – Carry from Trail and Stand Easy Positions

---

## **SECTION 12-15. TUBA DRILL**

### **Carry Position**

**12.99** The instrument is cradled in the left arm, bell facing up with the hand grasping the third valve tubing. An appropriate harness is used to support the instrument. The right arm is held at the side. [Figure 12-55](#) displays the positions.

**Tuba**



Figure 12-55: Tuba – At Ease and Attention

### **Ready Position**

**12.100** On the command ‘BAND – READY’ the following movements are made:

- a. *First Movement.* Bring the right arm smartly across to grasp the hand brace as displayed in [Figure 12-56\[a\]](#).

- 
- b. *Second Movement.* Tilt the instrument smoothly across the body to the playing position with fingers located above valves as required. [Figure 12-56\[b\]](#) displays the position.

**Tuba****Figure 12-56: Tuba – Ready**

**12.101** To resume the carry position from the ready position either on the command 'BAND – DOWN' or at the end of playing, these two movements are reversed as displayed in [Figure 12-57](#).

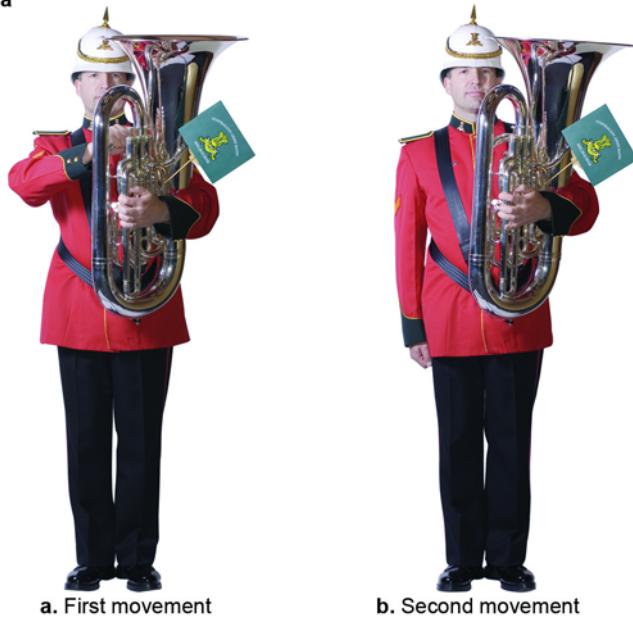
**Tuba**

Figure 12–57: Tuba – Down

**Change Music**

**12.102** On the command 'BAND – CHANGE' the following movements are made:

- a. *First Movement.* The right hand is brought smartly across to grasp the right hand-brace. [Figure 12–58\[a\]](#) shows this position.
- b. *Second Movement.* Tilt the instrument to the right and lower the head and eyes to change the music. [Figure 12–58\[b\]](#) displays the first stage of the movement. When the change is completed raise the head and eyes and return the instrument to an upright position, the right hand grasping the right hand-brace. [Figure 12–58\[c\]](#) displays this position.

- 
- c. *Band.* Cut the right arm to the side to adopt the carry position.

**Tuba**



Figure 12-58: Tuba – Change

## Trail Instruments

**12.103** On the commands 'INSTRUMENTS TRAIL' and 'BAND' the following movements are made:

- a. *Trail.* In a smooth flowing movement, the right arm grasps the hand-brace to support the weight of the instrument. The left hand moves to the base protection knob in preparation for lowering as displayed in [Figure 12-59\[a\]](#). The instrument is lowered by the right hand in conjunction with the left grasping the bell as the instrument touches the ground. At the same time resume an upright stance, with the right hand moved to a position in line with the left on the bell. Head and eyes are down as displayed in [Figure 12-59\[b\]](#).
- b. *Band.* Raise the head and eyes. [Figure 12-59\[c\]](#) displays completed movements.



Figure 12-59: Tuba – Trail

**12.104**On the commands 'INSTRUMENTS CARRY' and 'BAND' the following movements are made:

- a. *Carry.* Bend the knees to prepare to lift. Grasp the tubing behind the valves with the right hand and in a smooth movement lift and locate the base protection knob into the harness as displayed in [Figure 12-60\[a\]](#). Once placed in the harness ring the instrument is returned to the upright position. The left hand adopts the carry position and the uniform is adjusted if required. [Figure 12-60\[b\]](#) displays the position.
- b. *Band.* The right arm is returned smartly to the side as displayed in [Figure 12-60\[c\]](#).

### **Stand Easy**

**12.105**When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods, as follows:

- a. *Stand Easy.* The arms are brought around to cradle the instrument in a relaxed style, palms crossed right over left interlocked at the thumbs as displayed in [Figure 12-60\[d\]](#).
- b. *Band.* The instrument is returned to the carry position.

***This Page Intentionally Blank***

**Tuba**

a. First movement -  
stage one

b. First movement -  
stage two

c. Carry - complete

d. Stand Easy position

Figure 12–60: Tuba – Carry from Trail and Stand Easy Positions

---

***This Page Intentionally Blank***

## SECTION 12-16. FANFARE TRUMPET DRILL

### Carry Position

**12.106**The fanfare trumpet is carried in both hands. It is held on a 45-degree angle with the bell to the right. The fingers of the right hand are on the valves in the playing position, with the second valve slide facing towards the body. [Figure 12–61\[a\]](#) displays the carry position.

### Ready Position

**12.107**Bring the instrument to a position parallel to the ground, mouthpiece almost touching the lips, by means of a slow and dignified circular anti-clockwise motion. This position is usually adopted by direction of a conductor, but may be on direction of the trumpet major. [Figure 12–61\[b\]](#) displays the ready position.

**Fanfare Trumpet**

Figure 12-61: Fanfare Trumpet

**12.108**To resume the carry position the above movement is reversed.

**Stand Easy**

**12.109**When required to stand for long periods fanfare trumpets may be lowered to the full extent of the arms. The bell may rest on the toe of the shoe/boot.

## **SECTION 12-17. BELL LYRE DRILL**

**Carry Position**

**12.110**The movements described in this section are for right-hand dominant players. For left-hand dominant players, right becomes left and left becomes right. The instrument is

suspended from a sling and controlled by the left arm with the left hand grasping the instrument from behind.

**12.111** While in this position, the right hand is in the attention position with the mallet being held in the right hand, running down the seam of the trousers, with the index finger extended down the mallet. The hand positions are the same for at ease. The at ease and attention positions are displayed in [Figure 12–62](#).

Bell Lyre



Figure 12–62: Bell Lyre – At Ease and Attention

### Ready Position

**12.112** The Bell Lyre player only moves on one of the two movements used by the band.

**12.113** On the command 'BAND – READY' the following movements are made:

- a. *First Movement.* Bring the right hand and stick smartly up to the instrument as displayed in [Figure 12–63\[a\]](#).
- b. *Second Movement.* Nil movement required.

**12.114** To resume the carry position from the ready position either on the command 'BAND – DOWN' or at the end of playing, these two movements are reversed as displayed in [Figure 12–63\[b\]](#), as follows:

- a. *First Movement.* Nil Movement required.
- b. *Second Movement.* Adopt the carry position.

**Bell Lyre**



**Figure 12–63: Bell Lyre – Ready and Down**

## Change Music

**12.115**It is normal practice for the Bell Lyre player to play from memory. If a lyre was used the following would apply.

**12.116**On the command ‘BAND – CHANGE’ the following movements are made:

- a. *First Movement.* Lower the head and eyes and change the music.
- b. *Band.* Raise the head and eyes and cut the right arm to the side.

## Trail Instruments

**12.117**On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are made:

- a. *Trail.* The hands are moved to a position where they can both support the weight and control the movement of the instrument. An example of hand positioning is shown in [Figure 12–64\[a\]](#). The instrument is then lifted from the sling and placed on the ground so that the centre support is located in a central position in front of the body as displayed in [Figure 12–64\[b\]](#). The mallet is held horizontally between both hands.
- b. *Band.* Raise the head and eyes as displayed in [Figure 12–64\[c\]](#).

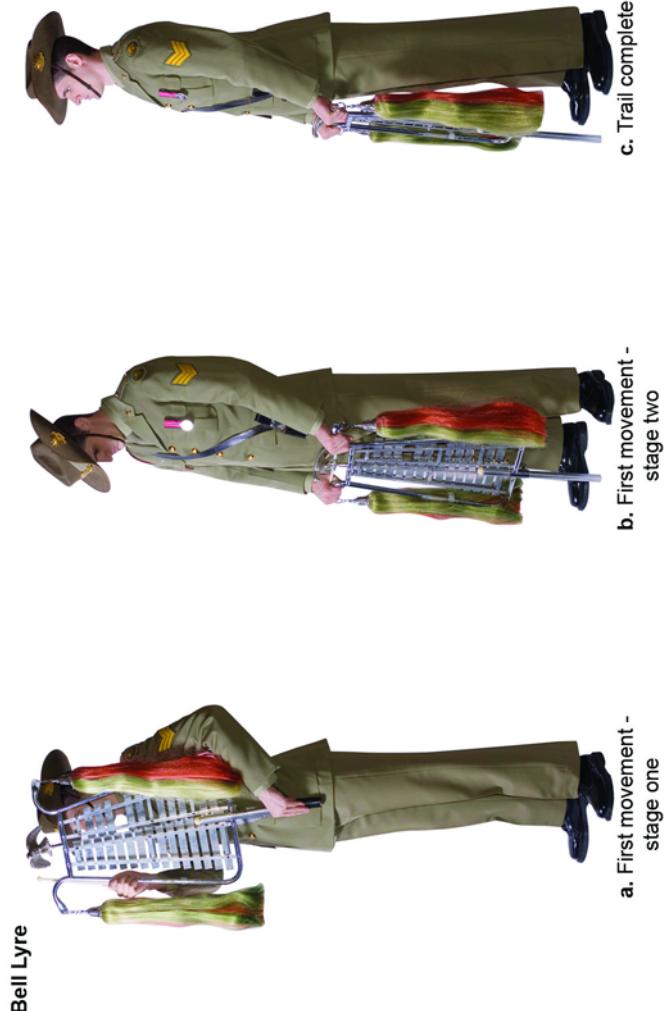


Figure 12-64: Bell Lyre – Trail

---

**12.118** On the commands 'INSTRUMENTS CARRY' and 'BAND' the following movements are made:

- a. *Carry.* Lower the head and eyes. Both hands raise the instrument and position the centre support as displayed in [Figure 12-65\[a\]](#). Once secure the left hand quits the frame and grasps the back of the instrument in the normal carry position.
- b. *Band.* Raise the head and eyes and cut the right arm to the side as displayed in [Figure 12-65\[b\]](#).

Bell Lyre



Figure 12-65: Bell Lyre – Carry

---

### **Stand Easy**

**12.119** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting period, as follows:

- a. *Stand Easy.* Adopt a relaxed position while standing at ease.
- b. *Band.* Adopt the at ease position.

## **SECTION 12-18. MARCHING CYMBALS DRILL**

### **Carry Position**

**12.120** The cymbals are held either side of the body, arms extended. This is also the position for the attention and stand at ease position. [Figure 12–66](#) displays these positions.

**Marching Cymbals**

Figure 12–66: Marching Cymbals – At Ease and Attention

**Ready Position**

**12.121**On the command ‘BAND – READY’ the following movements are made:

- a. *First Movement.* Bring the cymbals smartly up so that the forearms are parallel to the ground. The upper arms remain locked to the sides. [Figure 12–67\[a\]](#) displays this position.
- b. *Second Movement.* The cymbals are moved to the centre of the body, approximately 5 cm apart. [Figure 12–67\[b\]](#) displays this position.

**Marching Cymbals**



a. First movement

b. Second movement

Figure 12–67: Marching Cymbals – Ready

- c. To resume the carry position from the ready either on the command 'BAND – DOWN' or at the end of playing, these two movements are reversed. [Figure 12–68](#) displays this position.

**Marching Cymbals**

a. First movement

b. Second movement

Figure 12–68: Marching Cymbals – Down

**Change Music**

**12.122**Nil movement.

**Trail Instruments**

**12.123**Nil movement.

**Stand Easy**

**12.124**When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods, as follows:

- a. *Stand Easy.* Adopt a relaxed position while standing at ease.
- b. *Band.* Adopt the carry at ease position.

**SECTION 12-19. SNARE DRUM (HARNESS) DRILL****Carry Position**

**12.125**The instrument is suspended from a harness with the left hand held against the side of the drum. The left thumb rests on the rim of the drum with the fingers extended and parallel to the ground. The left upper arm is held into the side of the body. [Figure 12-69\[a\]](#) and [\[b\]](#) displays a close up of the position of the left hand.

**12.126**While the drum is suspended, the right hand is in the attention position, for both attention and stand at ease. The sticks are held by opposing ends in the right hand, running down the seam of the trousers. The forefinger is extended down the sticks. [Figure 12-69\[c\]](#) displays the at ease position. [Figure 12-69\[d\]](#) shows the position of the left hand for both these positions.

**Snare Drum**

a. Attention

b. Attention / At Ease  
hand position

c. At Ease



d. Stand Easy hand position



Figure 12–69: Snare Drum – At Ease and Attention

---

***This Page Intentionally Blank***

## Ready Position

**12.127** On the command ‘BAND – READY’ the following movements are made:

- a. *First Movement.* Bring the right arm smartly across the drum and grasp the sticks with both hands, palms facing down in a position parallel to the drum with the sticks together. [Figure 12–70\[a\]](#) displays the first movement.
- b. *Second Movement.* Open the sticks out to the playing position over but clear of the drum head. [Figure 12–70\[b\]](#) displays the second movement.

**Snare Drum**



a. First movement

b. Second movement

Figure 12–70: Snare Drum – Ready

- c. To resume the carry position from the ready either on the command ‘BAND – DOWN’ or at the end of playing,

these movements are performed in reverse as displayed in [Figure 12–71](#).

**Snare Drum**

Figure 12–71: Snare Drum – Down

**Change Music****12.128**Nil movement.**Trail Instruments**

**12.129**On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are made:

- a. *Trail.* Grasp the harness with both hands. The right hand should be just below the T-piece with the thumb around the harness and the left hand directly below the right as displayed in [Figure 12–72\[a\]](#). The harness is raised clear of the shoulders and lowered towards the ground. As this

movement is carried out, the hands are transferred to the shoulder mounts of the harness left followed by right. Taking one pace forward with the left leg, the drum is placed on the ground as displayed in [Figure 12-72\[b\]](#). On a cue from the lead drummer resume the upright position as displayed in [Figure 12-72\[c\]](#).

- b. When standing at ease at the trail, the sticks are grasped in both hands at either end at full arms length behind the back and parallel to the ground.
- c. *Band.* Nil movement required.



Figure 12-72: Snare Drum – Trail

---

**12.130**On the commands 'INSTRUMENTS CARRY' and 'BAND' the following movements are made:

- a. *Carry.* This movement is a reverse of the trail. Lowering the head and eyes take one pace forward with the left leg, bending at the knee. Grasp the harness by the shoulder mounts and on a cue from the lead drummer lift the drum off the ground, as displayed in [Figure 12-73\[a\]](#). As the drum is lifted towards the shoulders, step back into the at ease position. The hands are transferred to the T-piece, left followed by right, back to the same position as for the trail. The harness is then placed on the shoulders, as displayed in [Figure 12-73\[b\]](#).
- b. *Band.* The left hand returns to the rim and the right arm returns to the attention position in one sharp movement.

**Snare Drum**



Figure 12-73: Snare Drum – Lift

**Stand Easy**

**12.131** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods, as follows:

- a. *Stand Easy.* Adopt a relaxed position while standing at ease.
- b. *Band.* Adopt the carry at ease position.

**SECTION 12-20. BASS DRUM DRILL****Carry Position**

**12.132** The instrument is suspended from a harness with a beater held in each hand. The arms are bent and the hands are grasping the rim of the bass drum closest to the body for the attention and stand at ease position. [Figure 12–74](#) displays these positions.

**Bass Drum**

Figure 12–74: Bass Drum – At Ease and Attention

## Ready Position

**12.133** On the command ‘BAND – READY’ the following movements are made:

- a. *First Movement.* The hands release the grasp on the rim of the drum with the sticks held away from the body in a vertical position as displayed in [Figure 12–75\[a\]](#).
- b. *Second Movement.* Move the beaters out to the playing position on either side of the drum as displayed in [Figure 12–75\[b\]](#).

Bass Drum

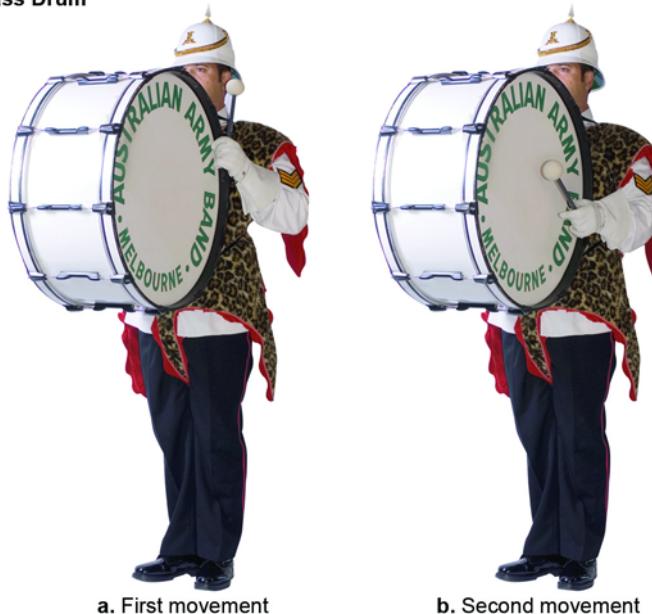


Figure 12–75: Bass Drum – Ready

**12.134** To resume the carry position from the ready position either on the command ‘BAND – DOWN’ or at the end of playing, the two movements are reversed as displayed in [Figure 12–76](#).

**Bass Drum**

a. First movement

b. Second movement

Figure 12-76: Bass Drum – Down

**Change Music**

**12.135**Nil movement.

**Trail Instruments**

**12.136**On the commands ‘INSTRUMENTS TRAIL’ and ‘BAND’ the following movements are made:

- Trail.* Grasp the rim of the drum with the both hands and take the weight of the drum as displayed in [Figure 12-77](#)[a]. As the drum is supported by the left arm, the right hand removes the hook from the eyelet. Both hands then grasp the rim of the drum and raise it out of the lower harness hooks. Lowering the head and eyes, the left foot takes a pace forward ensuring the knees are slightly bent and the drum is lowered to the

ground as displayed in [Figure 12-77\[b\]](#). An upright position is adopted with the beaters grasped in both hands, at full arms length, in front of the body and parallel to the ground as displayed in [Figure 12-77\[c\]](#).

- b. *Band.* Raise the head and eyes as displayed in [Figure 12-77\[d\]](#).

## Bass Drum



Figure 12-77: Bass Drum Trail

---

***This Page Intentionally Blank***

**12.137** On the commands 'INSTRUMENTS CARRY' and 'BAND' the following movements are made:

- a. *Carry.* Lowering the head and eyes, take one pace forward with slight bend in the knees keeping the back straight as displayed in [Figure 12-78\[a\]](#). Lower to a kneeling position and attach the two lower harness hooks and the upper hook as displayed in [Figure 12-78\[b\]](#). Raise the body to take the weight of the drum as displayed in [Figure 12-78\[c\]](#). Keeping the back straight return to the recovery position as displayed in [Figure 12-78\[d\]](#).
- b. *Band.* Raise the head and eyes and adopt the carry position as displayed in [Figure 12-78\[e\]](#).

---

***This Page Intentionally Blank***

**Bass Drum**

Figure 12-78: Bass Drum Lift

---

***This Page Intentionally Blank***

## Stand Easy

**12.138** When in the at ease – carry position, the DM may employ the use of this command to minimise repetitive strain injury during protracted waiting periods, as follows:

- a. *Stand Easy.* Release the grip on the rim of the drum. The hands are raised so the sticks come to rest on the shoulders. The base of the closed hands are brought to a resting position between the rims of the drum. [Figure 12–79](#) displays the position.

- b. *Band.* Adopt the carry at ease position.

Bass Drum



Figure 12–79: Bass Drum – Stand Easy

---

## **SECTION 12-21. BUGLE/CAVALRY TRUMPET DRILL**

### **Carry Position**

**12.139** At attention the instrument is held in the right hand, at a point midway between the mouthpiece and the bell, on the right side of the body at the full extension of the right arm. This is also the carry position when at the at ease. [Figure 12–80](#) displays the position.

**Bugle**



Figure 12–80: Bugle – At Ease and Attention

## Ready Position

**12.140**On the command ‘BAND – READY’ the following movements are made:

- a. *First Movement.* Thrust the instrument forward to the full extent of the right arm, held in line with the right shoulder and parallel to the ground. [Figure 12–81\[a\]](#) displays the position.
- b. *Second Movement.* Bend the right elbow to bring the instrument toward the mouth, the mouthpiece almost touching the lips. [Figure 12–81\[b\]](#) displays the position.

**Bugle**



Figure 12–81: Bugle – Ready

**12.141**To resume the carry position from the ready position on completion of sounding calls, the instrument is returned to the

---

attention position in one smart movement. [Figure 12–82](#) displays this position.

**Bugle**



Figure 12–82: Bugle – Down

## **Bugler Drill**

### **12.142** Additional bugler drill is as follows:

- a. On the march, instruments are brought to the ready on successive left feet.
- b. The bugle cord is worn over the left shoulder.
- c. On the march the bugler adopts the attention position and swings the left arm.
- d. When cornet/trumpet players carry bugles on the march, the bugle hangs naturally at the right side when the band

is playing. When the band is not playing, the bugle is grasped in the right hand to the full extent of the arm.

- e. Buglers do not salute if performing as part of the band. When performing individually, the bugle is forced to a position central to the back so that compliments (salutes) can be performed.
- f. During the silence between Last Post and Reveille/Rouse, the bugle is returned to the carry position.
- g. These drills are to be used by signal buglers and trumpeters when sounding routine calls in camp or barracks.

## **SECTION 12-22. BAGPIPE DRILL**

### **Carry Position**

**12.143**The instrument is held against the left side of the body. The instrument is supported by the left hand with an underhand grip on the bass drone, chanter and blow-pipe. The bass drone is at a slight angle that should not exceed below the top of the sporran. The carry position when At Ease and At Attention are displayed in [Figure 12-83](#).

**Bagpipes**



Figure 12–83: Bagpipe – At Ease and Attention Positions

**Ready Position**

**12.144**In the ready position the bass drone is balanced on the left shoulder with the blow pipe in the mouth. The fingers of the left hand are positioned at E on the chanter. The right arm is at the attention position. The Ready position is displayed in [Figure 12–84](#).

**Bagpipes**

Figure 12–84: Bagpipe – Ready

**Ready from the Carry Position**

**12.145**On the command ‘PIPS AND DRUMS – READY’ given by the DM, the pipers are to perform the following movements:

- a. *First Movement.* The right hand grasps the bass drone and blow-pipe using an underhand grip as displayed in [Figure 12–85](#).
- b. *Second Movement.* The Bass Drone and blow-pipe are rotated to the left shoulder. At the same time the left hand quits the instrument and takes up the E position on the chanter.
- c. *Third Movement.* The blowpipe is placed in the mouth and the right forearm is held parallel to the ground supporting the mouthpiece. The right arm resumes the attention position.

**Bagpipes**

Figure 12-85: Bagpipe – Ready from Carry

**Carry from the Ready Position**

**12.146** On the command ‘PIPS AND DRUMS – READY’ the pipers perform the following movements:

- a. *First Movement.* In a continuous movement the right hand removes the blow-pipe from the mouth and moves to the bass drone as displayed in Figure 12-86[a].
- b. *Second Movement.* The bass drone is rotated to the carry position. The left hand grasps the sole of the chanter and guides the chanter to the carry position. With an underhand grip on the bass drone, chanter and blow-pipe, the left hand takes up the weight and balance of the instrument as displayed in Figure 12-86[b].

12-129

- 
- c. *Third Movement.* The right arm resumes the attention position as displayed in [Figure 12-86\[c\]](#).

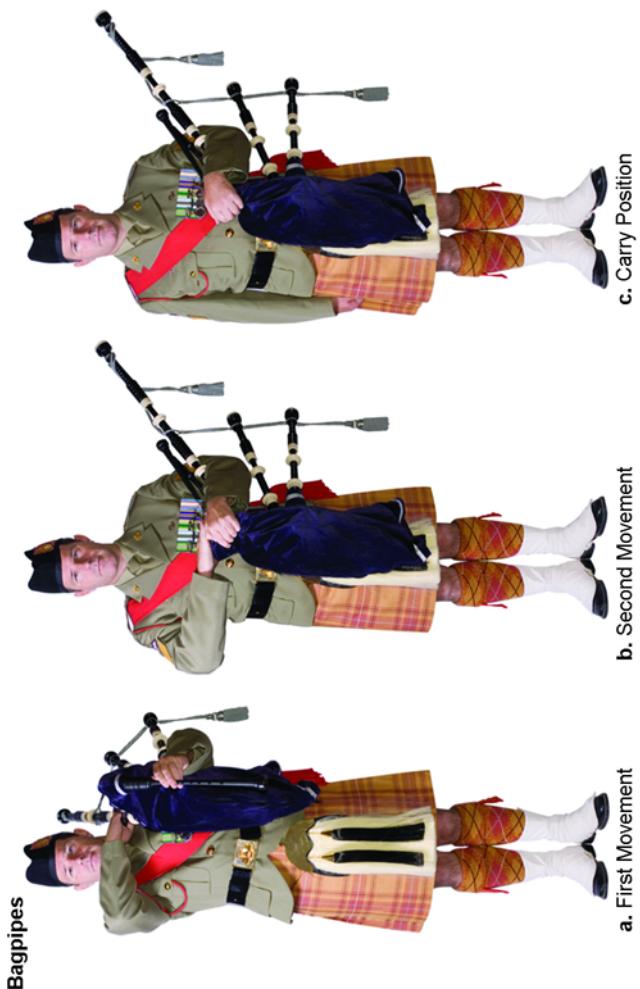


Figure 12–86: Bagpipe – Carry from Ready

## Trail Position

**12.147**The instrument is held against the left side of the body. The instrument is supported by the left hand with an underhand grip on the bass drone, chanter and blow-pipe. The bass drone is at a slight angle that should not exceed below the top of the sporran.

## Trail from the Ready Position

**12.148**On the command ‘PIPS AND DRUMS – TRAIL’ given by the DM, the pipers perform the following movements:

- a. *First Movement.* In a continuous movement the right hand removes the blow-pipe from the mouth and moves to the bass drone as displayed in [Figure 12–87\[a\]](#).
- b. *Second Movement.* The bass drone is rotated to the carry position. The left hand grasps the sole of the chanter and guides the chanter to the carry position as displayed in [Figure 12–87\[b\]](#).
- c. *Third Movement.* With the right hand the instrument is rotated to the left, at the same time the left arm moves between the bass and middle tenor drone to support the instrument in the crook of the left arm. The left hand rests on the chanter stock. The right hand maintains its position on the instrument. [Figure 12–87\[c\]](#) displays the position.
- d. *Fourth Movement.* The right arm resumes the attention position as displayed in [Figure 12–87\[d\]](#).

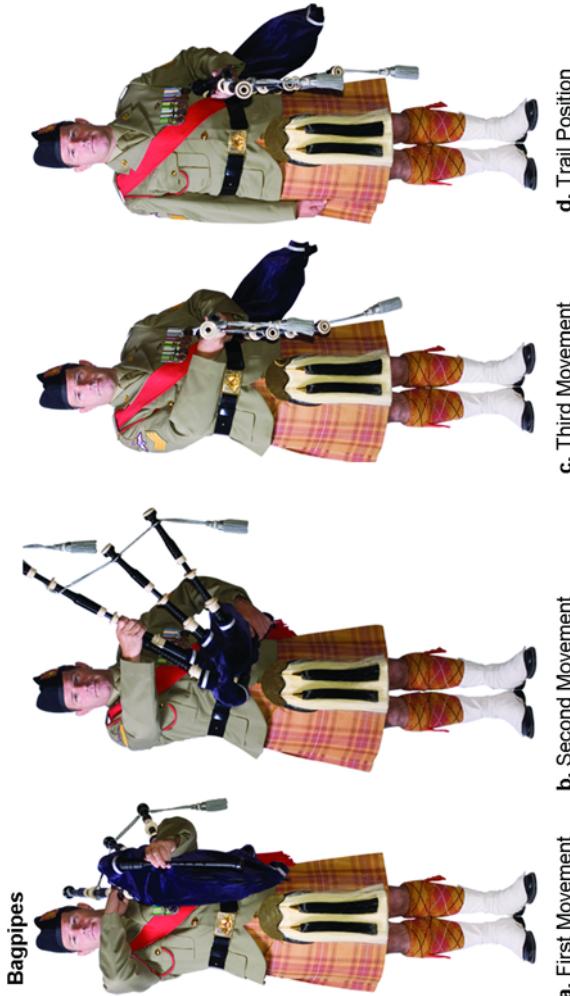


Figure 12-87: Bagpipe – Trail

---

## SECTION 12-23. HIGHLAND SNARE TENOR AND ALTO DRUM (SLING) DRILL

### Carry Position

**12.149**The instrument is suspended from a sling. The left thumb is resting on the rim of the drum. The fingers are extended and parallel to the ground.

**12.150**While the drum is suspended, the right hand is in the attention position, for both attention and stand at ease. The sticks are held in the right hand and parallel to the right leg. The forefinger is extended down the sticks. [Figure 12-88](#) displays the attention and at ease.

Highland Snare, Tenor and Alto Drum



Figure 12-88: Highland Snare, Tenor and Alto Drum – Attention and Stand at Ease

---

## Ready Position

**12.151** On the command ‘PIPS AND DRUMS – READY’ given by the DM, the snare, tenor and alto drummers are to perform the following movements:

- a. *First Movement.* At the attention position bring the right arm smartly across the drum and grasp the sticks with both hands, palms facing down in a position parallel to the drum with the sticks together. [Figure 12–89\[a\]](#) displays the first movement.
- b. *Second Movement.* Open the sticks out to the playing position over the drum head. [Figure 12–89\[b\]](#) displays the second movement.
- c. To resume the ‘Carry’ position from the ‘Ready’, these two movements are reversed.

**Highland Snare, Tenor and Alto Drum****a. First Movement****b. Second Movement**

Figure 12–89: Highland Snare, Tenor and Alto Drum – Ready

**Trail Instruments**

**12.152** On the command ‘PIPS AND DRUMS – TRAIL DOWN’ given by the DM, the snare, tenor and alto drummers are to perform the following movements:

- a. *First Movement.* The drum sticks are transferred to the right hand as displayed in [Figure 12–90\[a\]](#).
- b. *Second Movement.* The top shell of the drum is grasped with an overhand grip using the right hand and raised slightly to take the weight off the drum sling. At the same time, the drum is rested on the left leg as displayed in [Figure 12–90\[b\]](#).
- c. *Third Movement.* The carry hook is released from the drum with the left hand and the left hand is returned to

the top shell using an underhand grip to steady it. The drum is removed from the left leg and is held central to the body as displayed in [Figure 12-90\[c\]](#)

- d. *Fourth Movement.* The drum is smartly lowered to the ground, ensuring that the knees are bent and the back is kept straight. The head and eyes are open, steady and looking directly to the front. The drum is positioned on the ground, to the left side of the body, without causing damage to the instrument as displayed in [Figure 12-90\[d\]](#)
- e. On the command ‘ATTENTION’, the Drum Corps is to return smartly to the attention position. The drill performed for ‘TRAIL UP’ is the reverse movements for ‘TRAIL DOWN’.

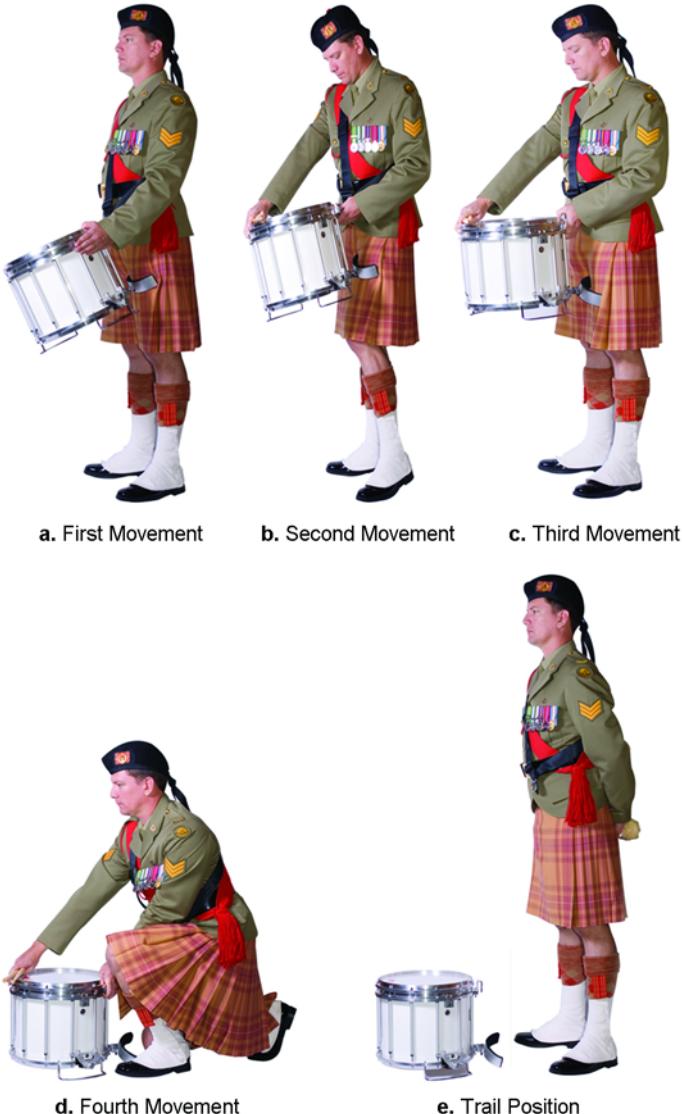
**Highland Snare, Tenor and Alto Drum**

Figure 12–90: Highland Snare, Tenor and Alto Drum – Trail Down

---

***This Page Intentionally Blank***

## CHAPTER 13

# BATON DRILL FOR THE OFFICER COMMANDING/MUSIC DIRECTOR

### SECTION 13-1. INTRODUCTION

- 13.1** The OC/MD or BM uses the baton on parade to communicate visual intention with the band without the use of dialogue. In a parade environment it is necessary to carry out baton movements in an authoritative manner. Baton drill in this manual is specific for OC/MD's and BM's and is not aligned with any other baton used by Army, so any similarity is by name alone.

#### Description

- 13.2** The parade-conducting baton is of substantial size to aid clear visibility and intention for band members. The baton needs to be of a weight and size that feels good in the hand and is the correct length for the user. The parade baton should be of a length that can be clearly seen by members of the band. [Figure 13-1](#) displays parade-conducting batons of varying length.

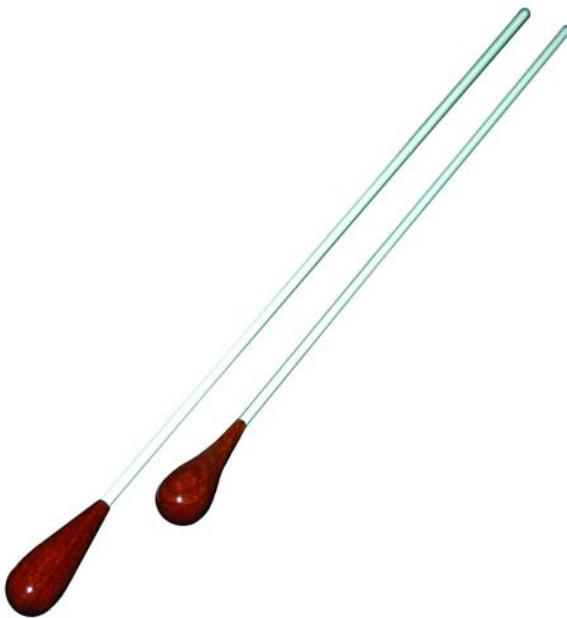


Figure 13–1: Parade-conducting Batons

## **SECTION 13-2. BATON CARRY POSITION**

- 13.3 The baton is held in the right hand with an overhand grip as displayed in [Figure 13–2](#). As an extension of the right arm the baton is positioned in a central location against the right leg. The carry position when at ease and attention is displayed in [Figure 13–3](#).



Figure 13–2: Holding Grip

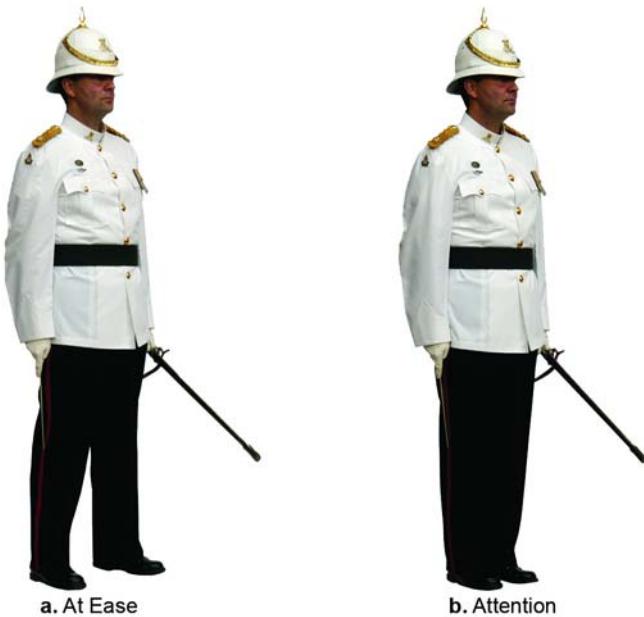
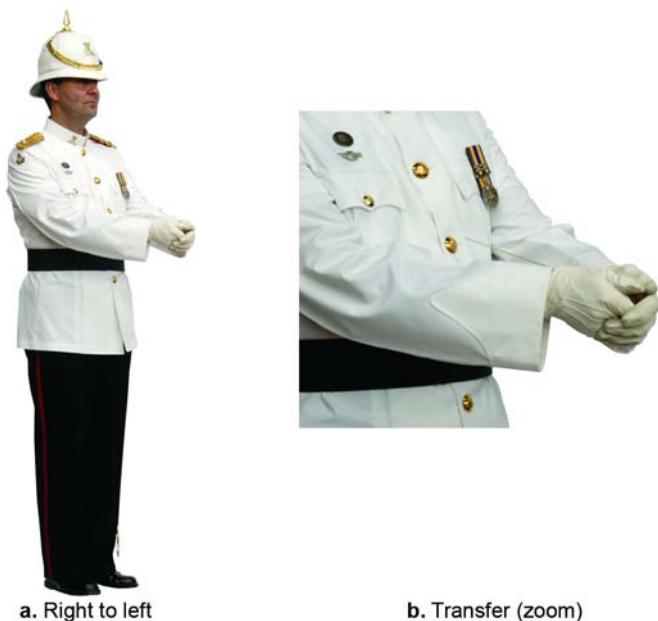


Figure 13-3: At Ease and Attention

### **SECTION 13-3. MARCHING WITH THE BATON**

- 13.4** The baton is transferred from the right to the left hand over two movements on consecutive left feet. [Figure 13-4](#) displays the first movement as the baton is positioned in the left hand. The second movement involves the baton reversed with the handle grasped in the palm of the left hand, with the shaft pointing upwards as both arms are cut to the side on the next left foot. The baton is secured along the inside forearm, and against the body. The left arm is not swung and, if slung with sword, controls any movement of the scabbard as displayed in [Figure 13-5\[a\]](#).



a. Right to left

b. Transfer (zoom)

Figure 13–4: Transfer Right to Left and Zoom



a. Baton marching position

b. Salute to the Front

Figure 13–5: Marching Position and Salute to the Front

## SECTION 13-4. SALUTING WITH THE BATON

- 13.5 Baton Transfer to Left Hand.** Prior to saluting with the baton, it will be necessary to transfer the baton from the right to the left hand as displayed in [Figure 13–4](#). When wearing sword equipment, the baton is held as displayed in [Figure 13–5\[a\]](#). For other non-ceremonial forms of dress the baton is held in the same manner.

## SECTION 13-5. SALUTE TO THE FRONT

- 13.6** On stepping off, the baton is passed in a deliberate manner across to the left side on consecutive left feet as displayed in

[Figure 13-4](#) and [Figure 13-5\[a\]](#). The right arm is cut to the side and swung as normal.

- 13.7** After halting, a regulation pause is observed and the salute is carried out as displayed in [Figure 13-5\[b\]](#).

## SECTION 13-6. SALUTING TO THE RIGHT OR LEFT

- 13.8** Compliments are paid while on the march to both flanks. The baton is secured in the left hand as displayed in [Figure 13-5\[b\]](#) when compliments are paid. If working in conjunction with a DM, movements are coordinated with the DM and synchronised on consecutive left feet.

## SECTION 13-7. INSTRUMENTS UP/BAND AND READY

- 13.9 Movement Description.** The movement is carried out in the following three distinct stages, facilitating instruments being brought from the carry position to the playing position in a safe and controlled drill movement:

- a. *Band Ready – Position 1.* Both hands are raised in a deliberate manner to a position in front of the chin, as displayed in [Figure 13-6\[a\]](#).
- b. *Band Ready – Position 2.* Simultaneously, the hands are drawn swiftly to the perimeter of the beat pattern zone. This position is held until the OC/MD ascertains that all is well to proceed.
- c. *Band Ready – Position 3.* With a preparatory flick and an outward sweeping movement, both arms are raised up and out from the body. The left hand adopts the point position and the baton is held to the full extension of right arm. The arms should be in a position to enable a preparatory beat as shown in [Figure 13-6\[c\]](#).

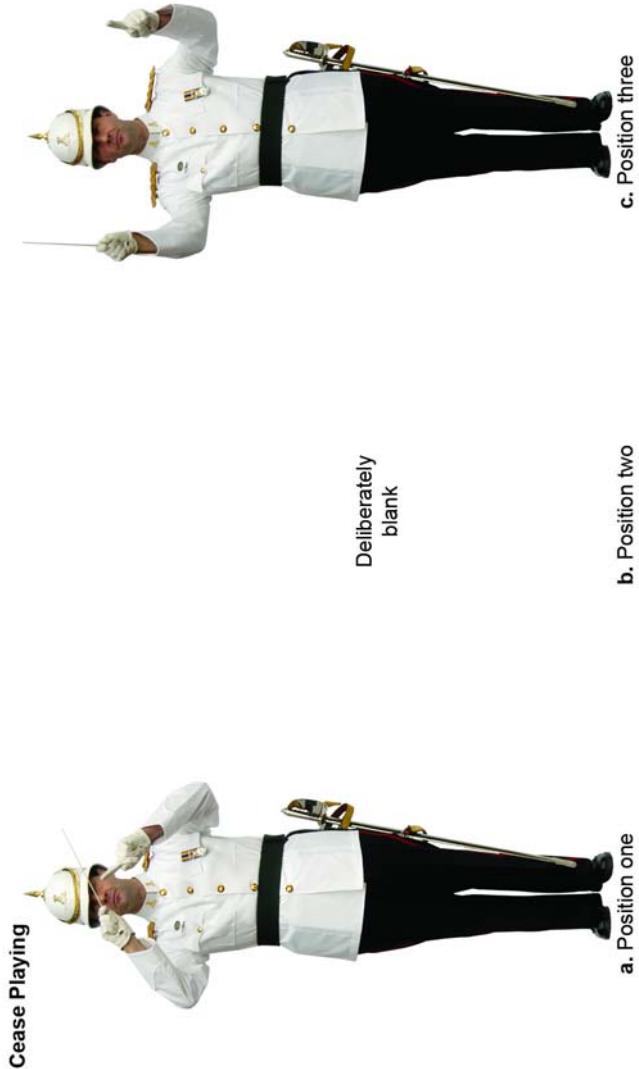


Figure 13-6: Band Ready

## SECTION 13-8. CEASE PLAYING

**13.10 Movement Description.** Cease playing involves the band over two movements bringing down their instruments from the playing position to the attention position. As the full attention of the band has been drawn to the imminent action, the OC/MD can gesture the impending cut off. At a time convenient in the music, the OC/MD will cease conducting and will focus in on the bass drummer with the left hand for a double tap.

- a. *Preliminary Movements.* Arms are positioned as displayed in [Figure 13-6\[a\]](#). The left arm is then moved to a central position with the left hand positioned in front of the left breast and indicating toward the bass drummer at eye height as displayed in [Figure 13-7\[a\]](#).
- b. *Cease Playing.* At the appropriate time in the music the OC/MD will signal the bass drummer by rotating the left-hand forward 90 degrees. This is preceded by a one beat preparatory. Minimal movement takes place with the conducting hand in anticipation for the cut out. [Figure 13-7\[b\]](#) displays the first stage of the movement. The cut off is initiated by a one beat preparatory from the baton hand concluding with an 'in tempo' cutting gesture across the front of the body.

**Cease Playing**

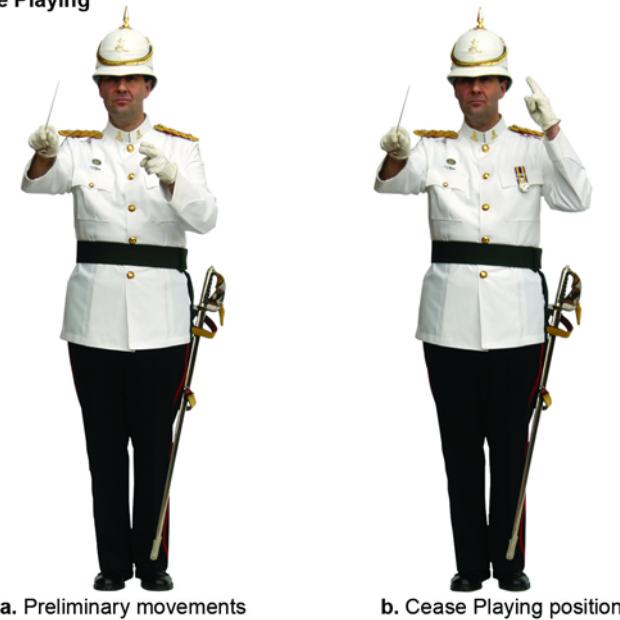


Figure 13–7: Cease Playing

## **SECTION 13-9. INSTRUMENTS DOWN**

**13.11 Instruments Down.** In a deliberate manner the arms are lowered to the position in front of the body as displayed in Figure 13–8[a]. After a regulation pause, the arms are cut to the side, the baton is secured in the right hand by the handle and held against the seam of the trousers as displayed in Figure 13–8[b].



Figure 13–8: Instruments Down

## SECTION 13-10. GREETING REVIEWING OFFICERS

- 13.12** To aid the smooth flow of the parade, it is important that the OC/MD or BM be cognisant of the strategies required to facilitate the inspection of the band by the Reviewing Officer.
- 13.13 Reviewing Officer Approaches from the Left Flank.** In conjunction with bringing the band down to the attention position, the OC/MD or BM transfers the baton to the left hand over the two movements. After a regulation pause, the OC/MD or BM completes a right turn at the halt to await the arrival of the Reviewing Officer.
- 13.14 Reviewing Officer Approaches from the Right Flank.** When the band is at the attention position, the OC/MD or BM

completes a left turn and moves to take up a position five paces in front of the DM facing right awaiting the Reviewing Officer.

**13.15 Greeting Salute.** When the Reviewing Officer is approximately three paces from and facing the OC/MD or BM, pre-empt the arrival with a salute to the front.

**13.16 Greeting for a Morning Parade.** The greeting for a morning parade may be 'GOOD MORNING SIR/MADAM, THE KAMORIAN BAND IS READY FOR YOUR INSPECTION.'

## **SECTION 13-11. BAND INSPECTIONS**

**13.17** Band inspections are an opportunity for the Reviewing Officer to assess the overall standard of the band. Dialogue should be open but initiated by the Inspecting Officer.

**13.18 Route.** The inspection commences at the DM and proceeds anti-clockwise around the perimeter of the band. It is not customary for the Reviewing Officer to inspect each rank; however, they may choose to do so.

**13.19 Completion of Inspection.** As the inspecting party passes the DM, the OC/MD or BM intimates a request to take their leave. After halting, the Reviewing Officer and OC/MD or BM salute and the inspection party move through to return to the parade dais. The OC/MD or BM then resumes the position at the front of the band.

## **SECTION 13-12. PARADE UNIFORM AND ACCOUTREMENTS**

**13.20** Orders of dress for OC/MD and BM are clearly defined in *Army Standing Orders for Dress*, 2010. OC/MD and BM are to be cognisant of the requirements and comply accordingly.

## CHAPTER 14

# OFFICER COMMANDING/MUSIC DIRECTOR OR BANDMASTER AND DRUM MAJOR FORMATIONS AND COORDINATED DRILLS

### SECTION 14-1. INTRODUCTION

- 14.1 This section details the positioning and coordinated drill movements of the OC/MD or BM and the DM.
- 14.2 The symbol used to identify the OC/MD and/or BM is displayed in [Figure 14–1](#). The symbol used to identify the DM is displayed in [Figure 14–2](#). The symbol used to identify the 2IC is displayed in [Figure 14–3](#). The numerals used in [Figure 14–4](#) to [Figure 14–6](#) indicate the number of paces between ranks or appointments.



Figure 14–1: Officer Commanding/Music Director/Bandmaster Symbol



Figure 14–2: Drum Major Symbol



Figure 14–3: Second in Command Symbol

## Form Up

- 14.3** The form up position for the OC/MD will vary according to the band formation. These positions are shown in [Figure 14–4](#) to [Figure 14–6](#).
- 14.4** When the OC/MD and 2IC parade with the band, the OC/MD takes the pre-eminent position to the right rear of the DM. These positions are shown in [Figure 14–7](#).

## SECTION 14-2. BAND FORMATION IN FOURS

- 14.5** When in this formation, dressing is maintained from the file to the right of centre. A band formation in fours is displayed in [Figure 14–4](#).

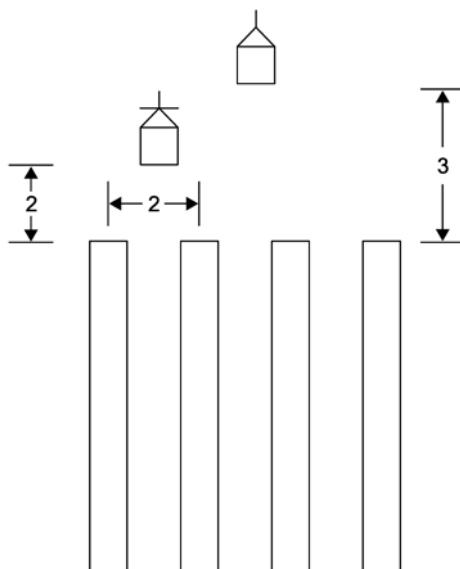


Figure 14–4: Formation in Fours

---

## SECTION 14-3. BAND FORMATION IN FIVES

- 14.6** When in this formation, dressing is maintained from the centre. A band formation in fives is displayed in [Figure 14-5](#).

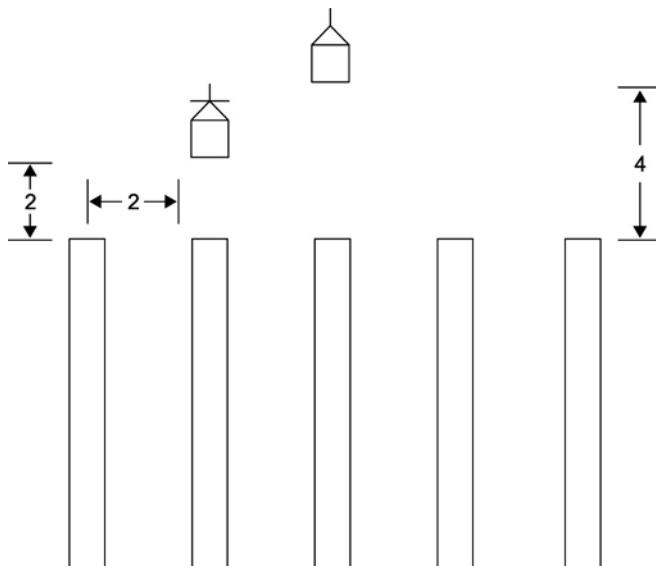


Figure 14-5: Formation in Fives

## SECTION 14-4. BAND FORMATION IN SIXES

- 14.7** When in this formation dressing is maintained from the file to the right of centre. A band formation in sixes is displayed in [Figure 14-6](#).

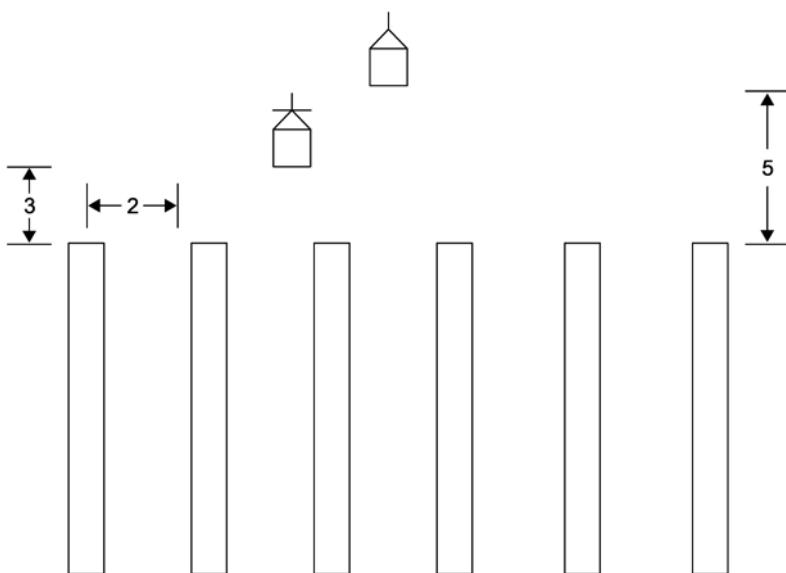


Figure 14–6: Formation in Sixes

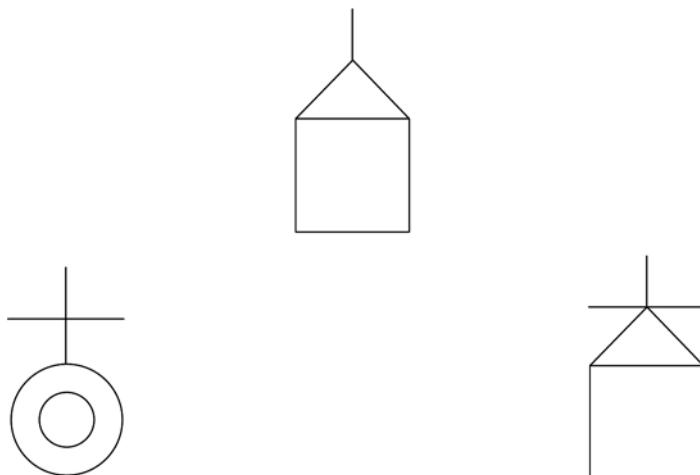


Figure 14–7: Drum Major, Officer Commanding/Music Director and Second in Command Positions

## SECTION 14-5. WHEELS

### Left Wheel Fours, Fives and Sixes

- 14.8** On the executive signal for left wheel given by the DM, the OC/MD or BM marks time for four paces pivoting on the spot to face the new direction. The OC/MD or BM steps off to resume their position, marking time to the left rear of the DM. The OC/MD or BM then steps off on a signal from the DM. The number of paces marking time will depend on the frontage of the band. [Figure 14–8](#) displays a left wheel by a formed band.

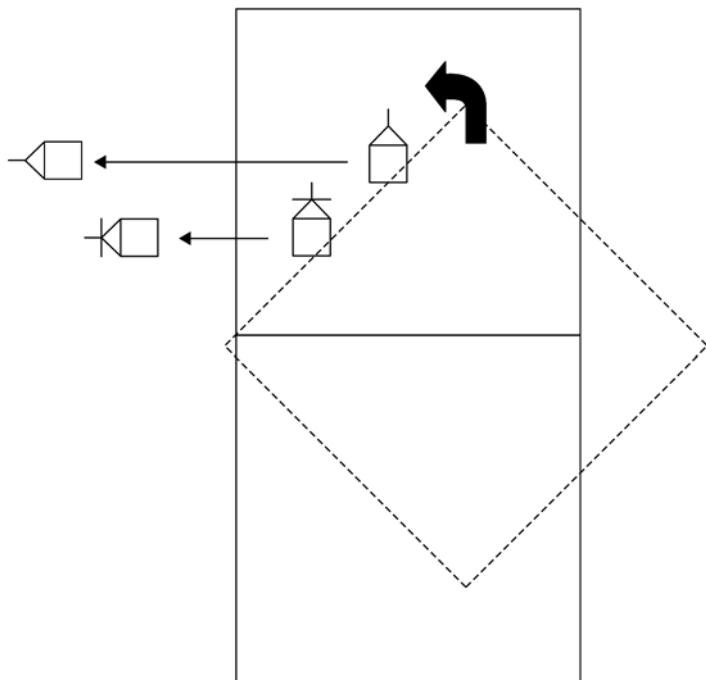


Figure 14–8: Left Wheel

- 14.9** Alternatively, the mark time and step off for both left and right wheel may be coordinated by the DM bouncing the staff, which is held in a reversed and vertical position to the right side of the DM's head immediately above the shoulder.

#### Right Wheel Fours, Fives and Sixes

- 14.10** On the executive signal for right wheel given by the DM, the OC/MD or BM performs a right incline and steps off on a curved path to resume their position, marking time to the left rear of the DM. The OC/MD or BM then steps off on a signal from the DM. The number of paces marking time will depend on the frontage of the band. [Figure 14–9](#) displays a right wheel by a formed band.

**14.11** Alternatively, the mark time and step off for both left and right wheel may be coordinated by the DM bouncing the staff, which is held in a reversed and vertical position to the right side of the DM's head immediately above the shoulder.

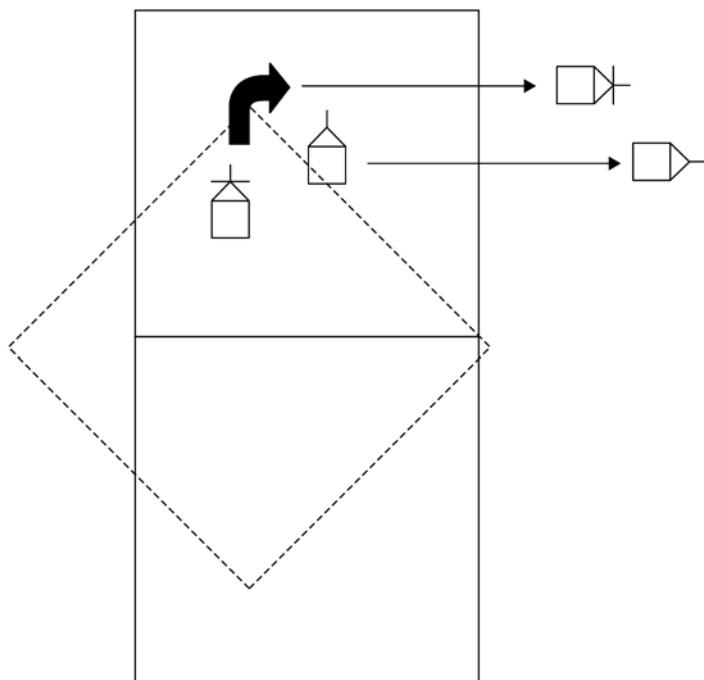


Figure 14–9: Right Wheel

### Countermarch

**14.12** On the executive staff signal, the DM performs two right turns. When the OC/MD or BM reaches the point where the DM turned, the OC/MD or BM commences a right wheel to be positioned behind the DM, as the OC/MD or BM marches back through the band. [Figure 14–10](#) displays the countermarch and the route taken by the DM and OC/MD or BM through the band.

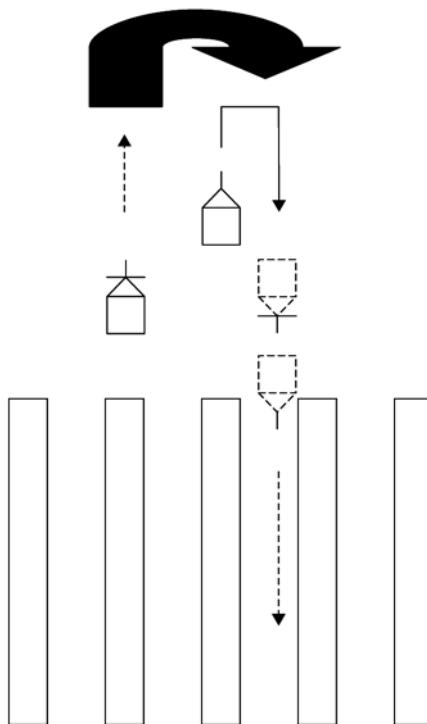


Figure 14–10: Countermarch 1

**14.13** When the OC/MD or BM is clear of the band, the OC/MD or BM veers across to the left and resumes their original position in front of the band. [Figure 14–11](#) displays the route take to resume the band formation.

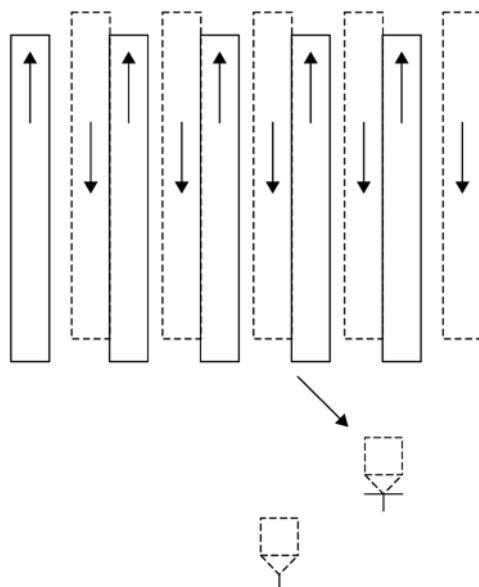


Figure 14–11: Countermarch 2

## SECTION 14-6. SALUTING

**14.14** Synchronisation of the salute for the OC/MD or BM and the DM is imperative given the significance of the action and is detailed in the following:

- a. *First Movement.* The DM cuts the right arm to the side as the left foot strikes the ground. This is the cautionary for the OC/MD or BM to cut their right arm to the side.
- b. *Second Movement.* The DM forces the staff in a swift and deliberate movement to the front from the carry position as the next left foot strikes the ground. The staff is held in a vertical position by the left hand at the point of balance with the forearm parallel to the ground. This is the executive signal for the OC/MD or BM to cut their right arm to the side.

- c. *Third Movement.* On the next left foot, the DM lowers the staff to a horizontal position, parallel to the ground on the left side of the body. Simultaneously, the right hand adopts the salute to the left, right or front as required. The OC/MD or BM adopts the salute with the DM. The salute is held until the rear rank of the band has passed the saluting point or war memorial.
- d. *Fourth Movement.* As the left foot strikes the ground, the DM forces the staff in a swift and deliberate movement to the front from the left side of the body. It is held in a vertical position with the forearm parallel to the ground (the salute continues to be held). This is the cautionary for the OC/MD or BM to cut their right arm to the side.
- e. *Fifth Movement.* On the next left foot, the DM moves the staff back to the carry position. Simultaneously, the right hand quits the salute and is cut to the side. This is the executive signal for the OC/MD or BM to quit the salute and cut their right arm to the side.
- f. *Sixth Movement.* On the next left foot, both the DM and the OC/MD or BM commence to swing their right arm.

**14.15** When saluting to the left is required, the OC/MD or BM is to be positioned to the right rear of the DM.

## CHAPTER 15

### BAND DRILL WHILE MARCHING

#### SECTION 15-1. INTRODUCTION

- 15.1** The need to manoeuvre a band formation left, right or front to rear is vital to the DM positioning the band on the parade ground. Of equal importance is dressing and covering while carrying out the movements.

##### Dressing File

- 15.2** In fives the dressing is taken from the centre file.
- 15.3** In fours and sixes dressing is taken from the file immediately right of centre.

#### SECTION 15-2. LEFT WHEEL FOURS, FIVES AND SIXES

##### Left Wheel – Band

- 15.4** On the executive signal for left wheel given by the DM, members of the band turn their body so that their left shoulder points towards the pivot point (first person on the inside file of the front rank), and commence the wheel maintaining their covering with dressing off the outside file who maintain a normal pace (see [Figure 15-1](#)).

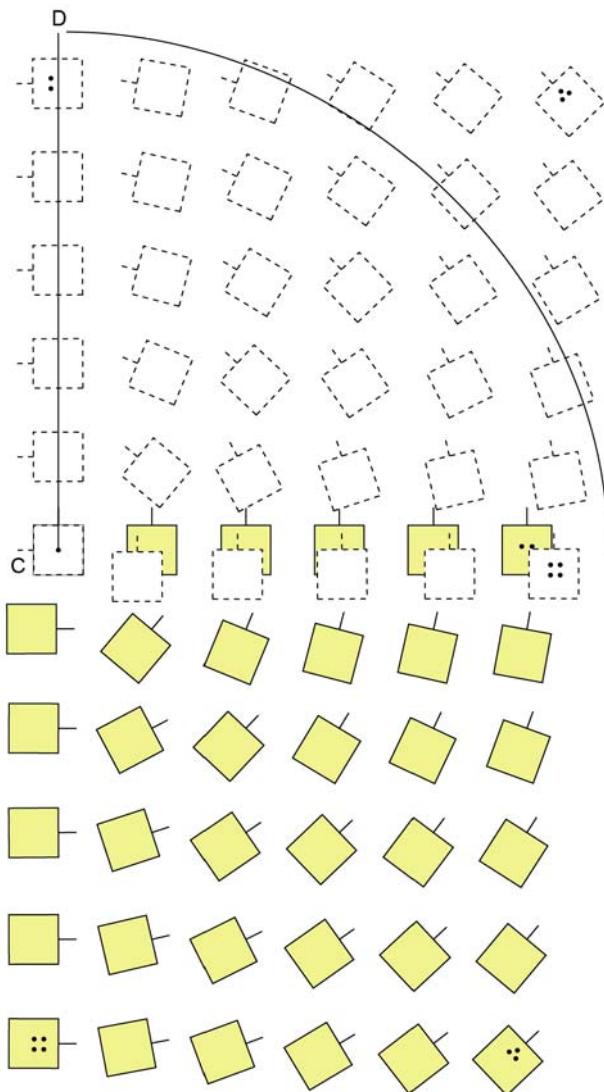


Figure 15–1: Left Wheel – Band

## SECTION 15-3. RIGHT WHEEL FOOURS, FIVES AND SIXES

### Right Wheel – Band

- 15.5** On the executive signal for right wheel given by the DM, members of the band turn their body so that their right shoulder points towards the pivot point (first person on the inside file of the front rank), and commence the wheel maintaining their covering with dressing off the outside file who maintain a normal pace (see [Figure 15–2](#)).

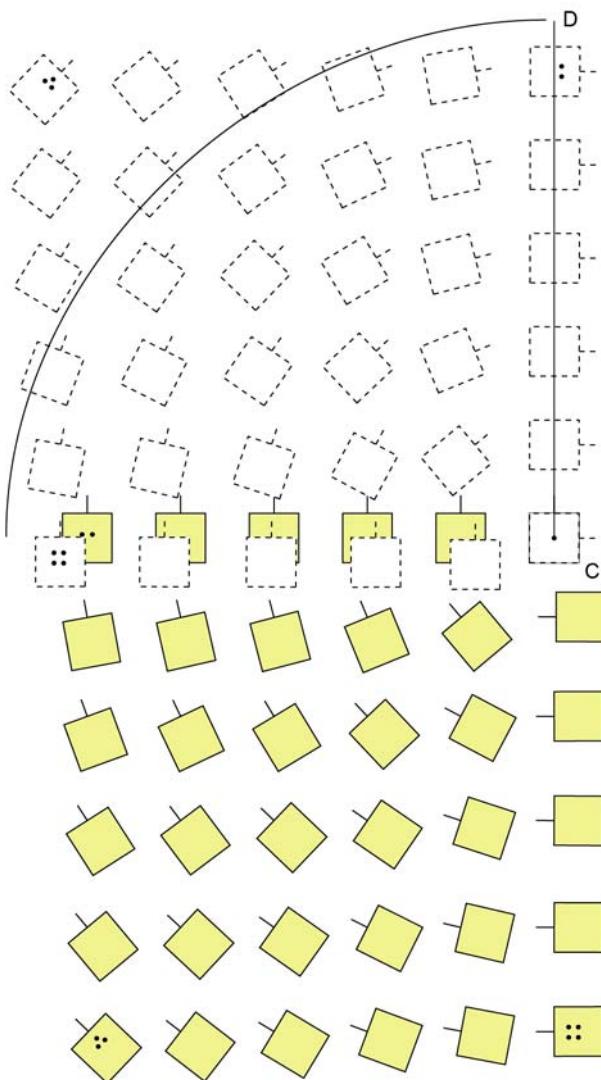


Figure 15–2: Right Wheel – Band

---

## SECTION 15-4. COUNTERMARCH

- 15.6** The front rank of the band commences the countermarch with each file performing two 90 degree right turns at the point where the DM turned, or where the OC/MD and/or BM passes shoulder to shoulder with the front rank. Trombones are to lower their instruments when carrying out the two turns to avoid following ranks. Each subsequent rank carries out the right turns as the preceding rank passes shoulder to shoulder (see Figure 15–3).

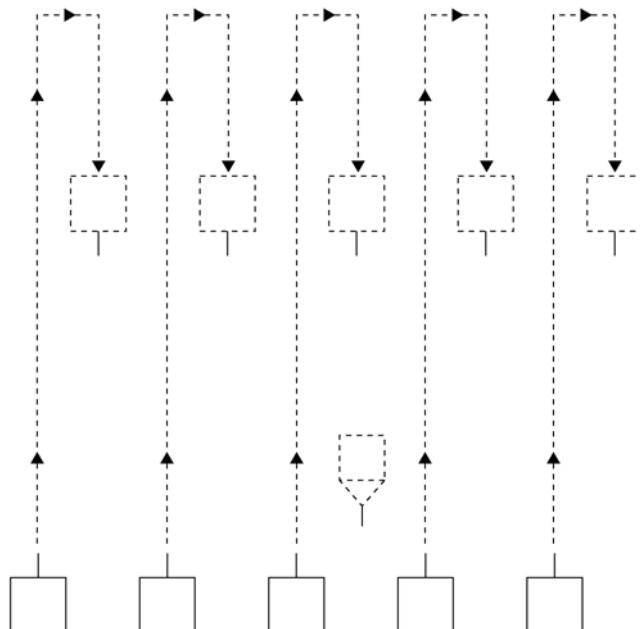


Figure 15–3: Countermarch

---

## SECTION 15-5. NON-REVERSIBLE COUNTERMARCH (GATE COUNTERMARCH)

- 15.7 On the executive staff signal, the DM performs two right turns. The OC/MD and/or BM makes a right-hand semicircle and proceeds between the file on the immediate right of the centre file and the right outside file.
- 15.8 The centre file of the band follows the DM, similar to a countermarch. Remaining files on the left, wheel to the right and files on the right wheel to the left. Covering and dressing are maintained throughout. The left flank moves on the extreme outside of the semicircular movement. Once each rank is in line facing the new direction, they step off (see [Figure 15-4](#)).

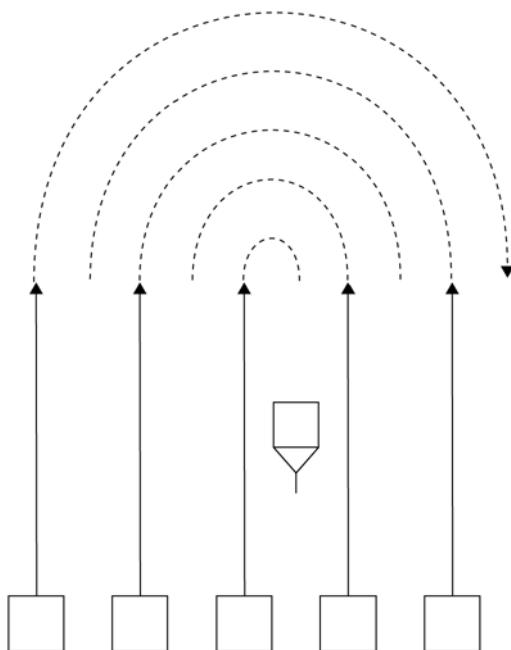


Figure 15-4: Non-reversible Countermarch – Fives

- 15.9** In Fours and Sixes, the right flank moves on the extreme outside of the semicircular movement.

## SECTION 15-6. DECREASE AND INCREASE FRONTAGE

- 15.10** The decrease and increase frontage is used to manoeuvre the band through confined areas. This drill can be carried out when the band is in Fours, Fives or Sixes.

### Decrease Frontage

- 15.11** On the executive signal given by the DM, the two outside files move into the inside file directly behind the person next to them. The inside files are to maintain the dressing during the decreased frontage (see [Figure 15–5](#)).

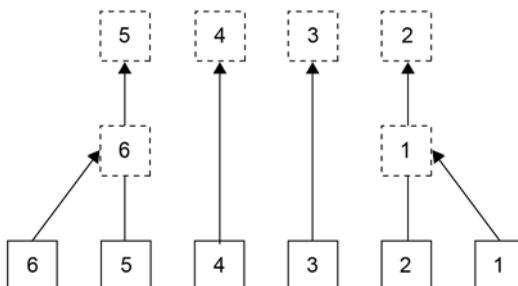


Figure 15–5: Decrease Frontage – Fours, Fives and Sixes

- 15.12** When decreasing frontage in Fours, only the right hand file moves into the inside file directly behind the person next to them.

### Increase Frontage

- 15.13** On the executive signal given by the DM, the centre files mark time for four paces. At the same time, the two outside files move back to their original positions. On the fifth pace the band steps off (see [Figure 15–6](#)).

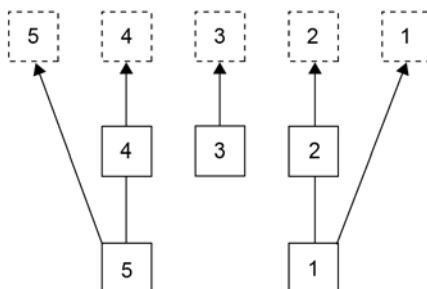


Figure 15–6: Increase Frontage – Fours, Fives and Sixes

### Funeral Parade

**15.14** On the occasion of a military funeral the band is required to form two ranks at the open order to allow for the gun carriage and official mourners to pass through at the cemetery. The band is to form up in four ranks on these occasions. The formation of the funeral party is contained in *Army Ceremonial Manual, Volume 1*, 2010.

**15.15** The DM's staff and drums are to be shrouded. Drums are to be muffled (snares off).

### Form Two Files

**15.16** On the executive signal from the DM, the two inside files move into the outside file directly behind the person next to them. The DM moves to the front of the right-hand file and the OC/MD and/or BM moves to the rear of the left-hand file. The bass drum moves to the opposite file to the DM (see [Figure 15–7](#)).

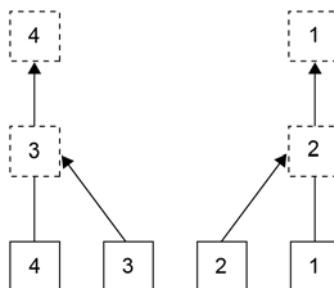


Figure 15–7: Form Two Files at a Funeral

- 15.17** On the executive signal given by the DM, the band performs a four-pace halt. On the first and third beat of the next bar, the band completes an inwards turn (left or right). All these movements are carried out with the band still playing.
- 15.18** Once the gun carriage and official mourners have passed through the band, the DM will give a complete cut out. Members of the band will have to listen for the double beat of the bass drum. The band brings their instruments to the carry position in two movements at the same tempo as the funeral march. The bugler joins the rear of the firing party as it moves through the band.

### Reforming

- 15.19** The DM in an subdued voice gives the command 'BAND OUTWARDS TURN'. The band carries out a left and right turn as required. The DM then gives the command 'QUICK MARCH'.
- 15.20** Files 1 and 4 mark time for four paces. At the same time Files 2 and 3 step off and reform. On the next left foot the band steps off in formation.
- 15.21** The band then moves to a pre-determined position under the direction of the DM for the service at the grave site. At completion of the rouse, all shrouds are to be removed and

snares on in preparation for the march off playing the member's corps march.

## **SECTION 15-7. BREAKING FROM SLOW TO QUICK WHILE PLAYING**

**15.22** On ceremonial occasions such as the band troop on a Beating Retreat Parade, there will be a requirement for the band to break from slow to quick. This needs to be done with precision as the band will be the focal point of the parade at this time.

### **Breaking from Slow to Quick – Band Troop**

**15.23** On the executive signal to cut to drums from the DM, the drum corp plays 2 x 3-beat rolls in slow time. The band continues slow marching and changes their music to the quick march.

**15.24** At the completion of the 2 x 3-beat roll, the band steps off playing in quick time.

**15.25** This method is not to be used at any other time.

### **Breaking from Slow to Quick – March Past**

**15.26** When parades break from slow to quick during a march past six bass drum beats are used, except for RMC which uses four bass drum beats.

## **SECTION 15-8. CHANGING MUSIC WHILE MARCHING**

**15.27** While marching, it is necessary to change from one march to another. Specific drills have been developed to maintain uniformity.

## Changing Music in Quick Time

**15.28** On the executive signal given by the DM, drummers commence a five-beat roll. Band members carry out the following actions on the five-beat roll:

- a. *First Movement.* On the first beat of the drum roll, the instrument is brought to the first position of the instrument carry.
- b. *Second Movement.* On the fifth beat of the drum roll, the band completes the movement to the carry position.
- c. *Third Movement.* On the first beat of the drum sequence, the music is changed.

**15.29** The right arm resumes the attention position on the last beat of the sequence and the arm swing commences on the first beat of the next sequence.

## Commence Playing After Sequences

**15.30** On the executive signal given by the DM, the drum corps plays 2 x 3-beat rolls. Band members carry out the following movements to bring their instruments to the playing position:

- a. *First Movement.* On the third beat of the first roll, the arm is brought across to the first movement of the ready position.
- b. *Second Movement.* On the first beat of the second roll, the instrument is brought smoothly to the playing position, and playing commences on completion of the 2 x 3-beat roll.

---

***This Page Intentionally Blank***

## CHAPTER 16

### DRUM CORPS

#### SECTION 16-1. INTRODUCTION

- 16.1** When performing as a single snare drum, the drummer is responsible for keeping and maintaining the timing of all drill movements and troops should react accordingly.

##### Words of Command

- 16.2** When only one snare drum is present, all cautionary and executive words of command are to be given verbally. For example, 'SLOW – MARCH', on this command, troops are to commence marching in slow time and the drummer will continue to maintain the cadence. If a band or a drum corps is present the executive word of command is not used. For example, when stepping off in slow time, the executive 'MARCH' is not used but replaced by two bass drum beats in slow time.

##### Regulation Pause

- 16.3** Drummers should be aware that the length of a regulation pause differs from unit to unit. At RMC-A, the regulation pause is 'RMC' and for Australia's Federation Guard (commonly referred to as AFG) it is 'AFG'. Drummers should be sympathetic to the length of the regulation pause.

#### SECTION 16-2. CATAFALQUE PARTIES

##### Mounting and Dismounting

- 16.4** Catafalque Parties for Anzac Day and Remembrance Day activities mount in slow time and dismount in quick time. All other Catafalque Parties mount and dismount in slow time.

## Mounting in Slow Time

- 16.5** The Catafalque Party and drummer step off in slow time after the command 'SLOW – MARCH'. A continuous slow march pattern, with snares off, is played until the command 'HALT' or 'MARK TIME' is given as displayed in [Figure 16–1](#).



Figure 16–1: Mounting in Slow Time

## Dismounting in Quick Time

- 16.6** The Catafalque Party and drummer step off in quick time after the command 'QUICK – MARCH'. A continuous left foot tap is played, with snares on, until the command 'HALT' is given.

## Catafalque Party with Self-loading Rifle

- 16.7 Reverse Arms from the Present.** There are four movements involved in the Reverse Arms:

- a. The rifle is thrust to a position in front of the body.
- b. The rifle is rotated over eight beats in slow time to the inverted position.
- c. The position of the hands is swapped.
- d. The rifle is thrust under the left arm and the barrel gripped by the right hand behind the body.

- 16.8** The drum sequence to coordinate these movements is displayed in [Figure 16–2](#).

**Notes:**

Letters refer to the above sub-paragraphs

Figure 16–2: Reverse Arms from the Present

**16.9** For a detailed description of these movements see *LWP-G 7-7-5, Drill*, 2010.

**16.10 Rest on Arms Reversed from the Reverse.** There are eight movements involved in the Rest on Arms Reversed from the Reverse:

- a. The rifle is lowered by the left hand until the muzzle is on the left boot; this movement is carried out over eight beats in slow time.
- b. The right hand is thrust out to shoulder height and the head is turned to the right.
- c. The right arm is brought around the front of the body until the hand rests on the butt plate; this movement is carried out over eight beats in slow time.
- d. The head is returned to the centre.
- e. The left hand is thrust out to shoulder height and the head is turned to the left.
- f. The left arm is brought around the front of the body until the hand rests on top of the right hand the butt plate; this movement is carried out over eight beats in slow time.
- g. The head is returned to the centre.
- h. The head and elbows are lowered over four beats in slow time.

**16.11** The drum sequence to coordinate these movements is displayed in [Figure 16–3](#).

**Notes:**

Letters refer to the above sub-paragraphs

Figure 16-3: Rest on Arms Reversed from the Reverse

**16.12** For a detailed description of these movements see *LWP-G 7-7-5, Drill*, 2010.

**Catafalque Party with Austeyr**

**16.13 Rest on Arms from the Attention.** There are five movements involved in the Rest on Arms:

- a. The first movement of Present Arms is carried out.
- b. Over eight beats in slow time, the rifle is lowered by forcing it across and down the front of the body with the right hand.
- c. The left hand is placed on the rifle over the optic sight.
- d. The right hand is placed on top of the left.
- e. The head and elbows are lowered over four beats in slow time.

**16.14** The drum sequence to coordinate these movements is displayed in [Figure 16-4](#).

**Notes:**

Letters refer to the above sub-paragraphs

Figure 16–4: Rest on Arms from the Attention

**16.15 Rest on Arms from the Attention.** For a detailed description of these movements see *LWP-G 7-7-5, Drill*, 2010.

#### Catafalque Party with Swords

**16.16 Rest on Arms from the Reverse Arms, Officers on Parade Without Armed Troops.** There is no involvement from the drummer on the Reverse Arms, all subsequent drills are as per the self-loading Rifle drill (see [paragraph 16.7](#)).

**16.17** For a detailed description of the drill movements see *LWP-G 7-7-5, Drill*, 2010.

**16.18 Rest on Arms from the Reverse Arms, Officers on Parade With Armed Troops.** There is no involvement from the drummer on the Reverse Arms, all subsequent drills are as per Austeyr drill (see [paragraph 16.13](#)).

**16.19** For a detailed description of the drill movements see *LWP-G 7-7-5, Drill*, 2010.

### SECTION 16-3. DRILL UNIQUE TO THE ROYAL MILITARY COLLEGE - AUSTRALIA

**16.20** Unique to RMC-A, in particular the Corps of Staff Cadets, are drill movements that have been adopted for traditional and practical reasons and practiced only at RMC-A.

#### Dressings

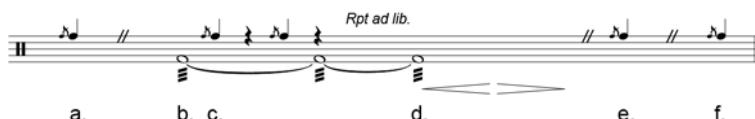
**16.21** Although the drummers are an aid to maintaining the cadence, they should be sympathetic to the cadets' natural tendency to

increase the cadence during the mark time. The dressing is played by two snare drummers; however, if two are not available the bass drummer may be substituted and plays the top part.

**16.22** There are six parts to the RMC-A dressing:

- a. heads are turned to face the nominated dressing file,
- b. cadets raise their left leg ready to commence marking time,
- c. cadets begin to mark time,
- d. last file halts,
- e. eyes front conducted by cadets, and
- f. turn completed by the key appointments.

**16.23** The drum sequence to coordinate these movements is displayed in [Figure 16–5](#).



**Notes:**

Letters refer to the above sub-paragraphs

Figure 16–5: Royal Military College - Australia Dressing

**16.24** For a detailed description of the drill movements see *LWP-G 7-7-5, Drill*, 2010.

### Double Drum Beats

**16.25** Double drum beats are routinely used at RMC-A as an alternative to vocal commands. The commands are given by use of double drum beats for the following:

- a. 'FORM SQUAD' – as used during the march on for the CO's and Graduation Parades;

- 
- b. 'LEFT FORM' – as used for the front rank while marking time during the CO's and Graduation Parade march on, and at the completion of the march past in quick time; and
  - c. 'FORWARD' – as used during the CO's and Graduation Parades, when moving out of the left form, towards the inspection line. This is used during the march on, and at the completion of the march past in quick time. This sequence is displayed in [Figure 16–6](#).



Figure 16–6: Forward

### **Breaking from Slow to Quick Time**

**16.26** Breaking from slow to quick time is used during parades at RMC-A. A double bass drum beat is used to signify the change from slow to quick time. While the Army uses six beats to break into quick time (the soldiers step off, in quick time, on the seventh pace), RMC-A uses the double drum beat and only four beats (the cadets step off, in quick time, on the fifth pace).

## **SECTION 16-4. DRILL UNIQUE TO AUSTRALIA'S FEDERATION GUARD**

### **Dressings**

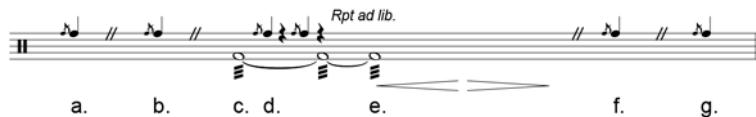
**16.27** Although the drummers are an aid to maintaining the cadence, they should remain sympathetic to the ADG's natural tendency to increase the cadence during the mark time.

**16.28** There are seven parts to the AFG dressing, as follows:

- a. on the command 'INTO OPEN ORDER – INWARDS', the guard moves into open order;
- b. heads are moved to face the nominated dressing file;

- c. guard members raise their left leg ready to commence marking time;
- d. guard members begin to mark time;
- e. last file halts;
- f. eyes front conducted by the guard; and
- g. turn completed by the key appointments.

**16.29** The drum sequence to coordinate these movements is displayed in [Figure 16-7](#).



**Notes:**

Letters refer to the above sub-paragraphs

Figure 16-7: Dressings

**16.30** This dressing is based on the RMC-A dressing with the addition of the Open Order. For a detailed description of the drill movements see *LWP-G 7-7-5, Drill*, 2010.

## SECTION 16-5. FUNERALS

**16.31** For funerals, all drums are to have black shroud fitted to them. Shrouds are to be removed prior to the march off in quick time at the cemetery.

**16.32** When marching away from the grave site a single snare drum tap is used until the firing party and band are clear of the grave site. Once clear, the band breaks into the appropriate regimental march.

**16.33** A slow march pattern is played continuously, with snares off, by drummers during a funeral. This pattern is displayed in [Figure 16-8](#).



Figure 16–8: Funeral Slow March Pattern

**16.34** For a detailed description of these procedures see the *Army Ceremonial Manual, Volume 1*, 2010.

## SECTION 16-6. THE DRUMMERS CALL

**16.35** The ‘Drummers Call’ is used as a warning that the Colour is about to be Trooped and that a change in command of the Escort to the Colour is about to take place. This pattern is displayed in Figure 16–9.



Figure 16–9: Drummers Call

**16.36** For a detailed description of these procedures see *Army Ceremonial Manual, Volume 1*, 2010.

## SECTION 16-7. BEAT THE ASSEMBLY

**16.37** ‘Beat the Assembly’ is played on a Trooping of the Colour Parade. The adjutant orders the band to Beat the Assembly. On the Assembly the officers draw swords, then march along the Passing Line and halt independently opposite their respective guards. The Assembly is played four times to correspond to the movements of drawing swords, and each movement is carried out on the bass drum beat.

- 
- 16.38** At RMC-A Beat the Assembly is only played three times as the Guard Commanders remain at the ‘Recover’ then march on to take command of their respective companies. This pattern is displayed in Figure 16–10.



Figure 16–10: Beat the Assembly

**16.39** For a detailed description of these procedures see *Army Ceremonial Manual, Volume 1*, 2010.

**16.40** For a detailed description of the drill movements see *LWP-G 7-7-5, Drill*, 2010.

---

## **AMENDMENT LIST NUMBER 1 TO LWP-BAND 7-8-1, ARMY BANDS – PIPES AND DRUMS MANUAL, 2007**

1. As this publication has been extensively amended, a comprehensive amendment list is unable to be created. A refamiliarisation with the complete publication is highly recommended.

*Contents*

*Contents*