



**NATIONAL BAND COUNCIL OF AUSTRALIA INC**  
**INCORPORATING THE BRASS AND CONCERT BANDS OF AUSTRALIA**

**DRILL AND MARCHING HANDBOOK**  
**Guidelines for Drum Majors and Bands**

2012



This Handbook has been designed for use by bands which are preparing for an engagement that involves marching and for Drum Majors and drill instructors who are preparing a band for a marching competition. It is intended to provide guidance on drill movements and procedures. It is not a set of Regulations – for the Regulations applying to a contest, bands should refer to the *NBCA Street and Marching Regulations* and special conditions, if any, included in the Contest Schedule for that contest.

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## THE DRUM-MAJOR

To achieve maximum endeavour from the band the drum-major must develop a thorough knowledge of the basic drills and compulsory evolutions, together with the ability to pass this knowledge on to the band members.

The drum-major will know what he/she is talking about and be able to hold the interest of the band members. Self-confidence and knowledge can be gained only by study, **research** and practice in the art of imparting information to others. Vagueness and uncertainty will quickly stifle interest. Be sure of staff and whistle signals. Check all preparation prior to drill parades. Your band will approve of an attitude of enthusiasm and a show of ability.

Correct instructional procedures should be observed. Avoid sarcasm. Remember that your members are 100% voluntary starters. Exercise tact and patience.

It is desirable that a drum-major should develop a personal style but not with exaggerated 'show-pony' mannerisms. The drum-major should work at it. Watch other drum-majors. Deportment is paramount, precision is important. If the drum-major is good, the band members will rise to it.

## LEADERSHIP

**Leadership depends on simple, straightforward human qualities. The drum-major must gain the confidence and respect of the band members.**

This depends on the following qualities:-

SELF CONFIDENCE;  
THOROUGH KNOWLEDGE OF THE DRUM-MAJOR'S DUTIES; and  
THE ABILITY TO EXECUTE THEM;  
A HABIT OF PREPAREDNESS.

## METHODS OF INSTRUCTION

**THE AIM OF DRILL TRAINING** is to develop in the band personnel, the ability to march as a team, to maintain formations and perform evolutions with confidence and precision.

**THE PURPOSE OF PRECISE DRILL** is to build up within the band a sense of pride in its ability to present a picture showing excellent style and precision. These skills attract much public appreciation.

The two main channels for instruction are the EYES and the EARS. There is a strong tendency to train by ORAL instruction rather than by VISUAL methods. The brain retains easier and more firmly that which is seen rather than that which is heard. The band trainer therefore should endeavour to use visual training as much as possible.

DEMONSTRATION	Training by visual methods.
EXPLANATION	Training by oral instruction.
EXECUTION	Testing the results of instruction and correcting errors.
REPETITION	Practice to gain improvement and ultimate precision.

## GUIDING PRINCIPLES

To be competent as a drum-major does not require deep learning.

A good drum-major requires:-

- (a) sympathy with and a knowledge of the band members;
- (b) an exact idea beforehand of the result being aimed for;
- (c) a plan for how that result is to be achieved;
- (d) a sound knowledge of the subject;
- (e) common sense methods;
- (f) the ability to maintain the interest of his/her band during training sessions;
- (g) a clear reason for the work being taught.

No method of instruction will prove fully effective unless it is based on **Simplicity** and **Interest**. The drum-major will ensure simplicity by preparing the training sessions carefully. Anything that might obscure the object of the lesson, and perhaps confuse the band members, must be eliminated.

The enemy of interest is **Monotony**. Care must be taken that practice sessions are varied to relieve the monotony of boring repetition.

## DEFINITIONS

ALIGNMENT	Any straight line on which a band is formed or is to be formed.
BLANK FILE	A front rank person with no person covering him/her.
COVERING	The act of a body placing itself directly to the rear of another.
DEPTH	The space occupied by a band from front to rear.
DRESSING	To take up alignment correctly, in a rank.
DRILL	(a) The training of a bandperson to execute certain movements. (b) The action of a group executing certain movements in concert.
EVOLUTION	A movement by which a band changes direction or formation during a marching performance.
FILE	The front rank person and all persons covering him/her.
FLANK	(Directing) The flank by which the band shall march or dress. (Inner) That nearer to the Directing flank. (Outer) That opposite to the Inner or Directing flank.
FLOURISH	Enhanced staff drill, other than for directing or controlling the progress and/or evolutions of the band, to make a display for effect.
FORMING	A movement by which a band brings forward a flank on a fixed or moving pivot.
FRONT	The direction in which a band is facing or moving at any given time
FRONTAGE	The extent of ground covered laterally by a band.
INCLINE	The movement by which ground is gained to the front and flank simultaneously
INTERVAL	The lateral space between persons or bands on the same alignment or in depth.
JUDGE	(a) The act of assessing a task completed by a band or bands (b) The person appointed to make the assessment.
PACE	(a) A measurement of distance (750 mm) (b) Rate of progress.
RANK	A line of persons side by side.

- SINGLE FILE    A column of files.
- TURNING        A movement by which a band takes up a new alignment.
- WHEELING      A movement by which a band changes direction on a fixed or moving pivot.

<b>STAFF DRILL FOR DRUM-MAJORS</b>
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**The Drum-Major shall carry a Staff/Mace.**

1.    **ATTENTION.** The point of the staff/mace shall be in line with, and touching, the toe of the right foot. The staff/mace shall be held firmly at the grip below the head, elbow bent so that the forearm is parallel with the ground. The staff/mace to be held to the right of the body.
2.    **STAND AT EASE.** As the left foot is carried to the left the staff/mace shall be brought to the right front to the full extent of the right arm.
3.    **STAND EASY.** As the head of the staff/mace is brought to the centre of the body the left hand is placed on top of it. The right hand is then placed on top of the left hand.
4.    **TRAIL.** Carry the staff/mace in the right hand below the head, thumb in line with the seam of the trouser leg. The staff/mace parallel with the ground. *Note* - When marching in 'Slow time' the staff/mace shall be held still. When marching in 'Quick time' the staff/mace shall be swung from front to rear. When moving about the contest field the staff/mace may be carried at the Trail or Carry.
5.    **SHORT TRAIL.** Hold the staff/mace vertically in the right hand at the grip below the head, the elbow bent and close to the right side, the tip of the staff/mace about 100 mm from the ground. *Note* -When preparing the band for Inspection, or on tour of Inspection, the staff/mace shall be carried at the Short Trail.
6.    **CEASE PLAY.** From the Carry or Trail position, grip the staff/mace at the bottom of the chain with the right hand. Raise the staff/mace to an oblique position to the full extent of the right arm. The arm to be at an angle of 45 degrees above the horizontal and the staff/mace at a right angle to the arm. The left arm shall be at the side. As the last note is played bring the staff/mace to the 'Halt' position then allow it to drop through the hand to the position of 'Attention'. The band shall bring their instruments to the position of 'Attention' at the same time.

7. **SALUTING.** When on the march the staff/mace shall be at the Carry in the left hand to enable the Salute to be executed with the right hand. Head and eyes turned toward the Saluting base. The Salute shall be maintained for six (6) paces before and after the Saluting point. The hand salute should only be given when the drum major is wearing head dress
8. **RIGHT or LEFT TURN.** The staff/mace shall be held in a vertical position, ferrule uppermost, head about chin level. (At the first sound of whistle) the staff/mace shall be brought down smartly to a horizontal position in line with the shoulder and with the ferrule pointed in the direction in which the turn is to be made.
9. **ADVANCE or FORWARD.** The staff/mace to be swung over the shoulder from front to rear to front.
10. **ABOUT TURN.** The staff/mace to be swung backwards over the shoulder several times and brought to a vertical position, ferrule upward, the head of the staff/mace at chin level (at the first sound of the whistle).
11. **INCLINE.** The staff/mace to be raised obliquely at an angle of 45 degrees, arms extended above shoulder height, the ferrule of the staff/mace pointing in the direction of the incline.
12. **WHEELING.** Raise the staff/mace above the head to the full extent of both arms, staff/mace to be held horizontally with the ferrule directed to the outer flank. The head of the staff/mace should be directly over the head of the drum-major during the execution of the movement. When the band has completed the wheel and the front rank is facing in the new direction the signal for 'Forward' shall be given.
13. **FRONT-TO-REAR COUNTERMARCH.** When approaching the point for the countermarch the staff/mace shall be raised, ferrule forward, to be held at an angle of 45 degrees above the horizontal. On arriving at the point for the countermarch the drum-major shall make an about-turn/wheel (see P,19) and move through the centre of the band. The staff/mace shall be returned to the Trail or Carry position at the completion of the countermarch unless it is intended to execute the Flank-to-Flank Countermarch in which case the Mark Time signal shall be given and the staff/mace returned to the ferrule upright position.
14. **FLANK-TO-FLANK COUNTERMARCH.** The staff/mace shall be smartly brought down from the ferrule upright to the horizontal position about head level, with the ferrule pointed to the right flank, then immediately reversed to point to the left flank.
15. **MARK TIME.** The staff/mace shall be held horizontally above the head in both hands.

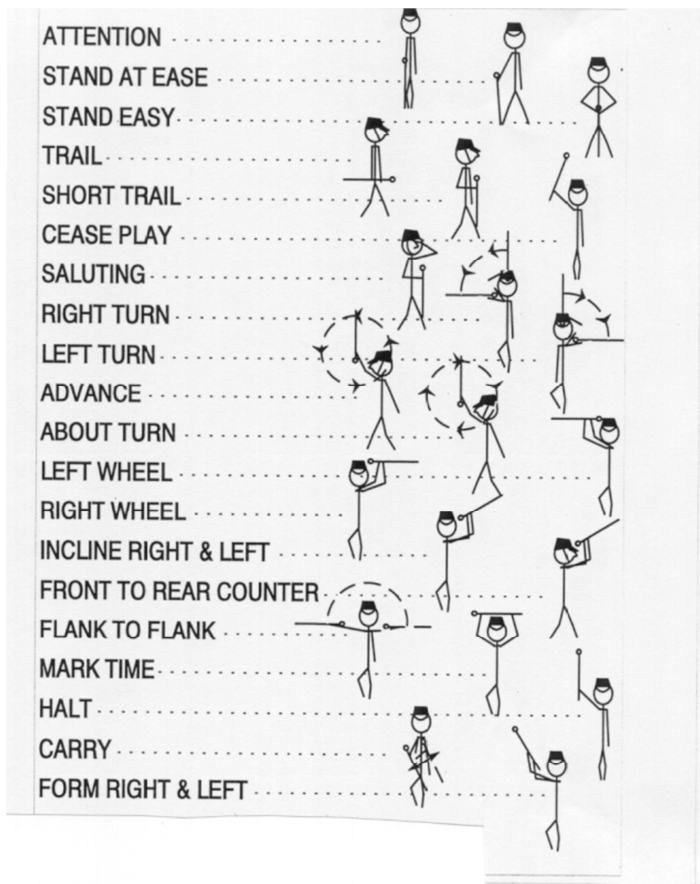


16. **HALTING.** At least three (3) paces before reaching the Halt point the drum-major shall raise the staff/mace above his/her head to the full extent of the right arm. The staff/mace to be perpendicular, head uppermost. On reaching the Halt point he/she shall bring the staff/mace smartly down to the position of Attention in one movement.
17. **FLOURISH.** The accepted procedure for the use of the drum-major's staff/mace is as laid down herein. Once efficient, some drum-majors like to add variety, and 'swing' the staff/mace. This is certainly effective when executed with skill and precision. No rules for this can be laid down. It is a matter of personal practice and natural ability.
18. **CARRY.** Hold the staff/mace obliquely at the point of balance with a firm grip in the left hand, left elbow close to the body, wrist and elbow in line, and the left hand about opposite the left breast. *Note* - When marching in Slow time the staff/mace shall be held still. When marching in Quick time the staff/mace may be moved diagonally across the body between the right breast and the left hip.
19. **SWAGGER MARCH.** With the staff/mace in Slow time - Ceremonial or Massed bands. On the command 'Slow - March' the staff/mace shall be brought to the Trail position for the first six (6) paces, then -
  - i. bring the staff/mace forward on the left foot and place it on the ground at the same time as the right foot;
  - ii. bring the staff/mace, in a circular motion, across the body to the left breast;
  - iii. carry the staff/mace out to the full extent of the right arm;
  - iv. bring the staff/mace back to the Trail position.

Repeat the movement as required.

20. **FORM.** The staff/mace to be raised obliquely at an angle of 45 degrees, arms extended above shoulder height, head of the staff/mace pointing in the direction to which the band will change.

*Drum-majors may perform cautionary signals with the staff/mace without penalty. Signals for Street March and Own Choice Display Marching shall be optional.*



## WORDS OF COMMAND

Words of command should be pronounced distinctly and loud enough to be heard by all concerned.

Commands that consist of one word shall be preceded by a caution which may be part of the word itself. The cautionary part of the command shall be given deliberately and distinctly. The last, or executive part, which as a rule should consist of only one word or syllable shall be given smartly, as Band (slowly) - Halt (sharply and at slightly higher pitch). A pause shall be made between the cautionary and executive words of command.

Some jurisdictions require or encourage precautionary statements – such as “Band will prepare to play” before Band – Ready”. Unless specified in a Regulation or contest condition, such statements are a matter of personal preference.

Commands must at all times be given with precision. Indistinct and slovenly commands produce slovenly movements and must be avoided.

Drum-majors, when giving commands, should stand at 'Attention', adopt a correct bearing, and so be an example of alertness to the band members.

It should be remembered that a command is an order which should be smartly and promptly obeyed.

## **BASIC DRILL MOVEMENTS**

### **POSITION OF ATTENTION**

**Atten-TION** - Heels together and in line, feet turned out at an angle of 30 degrees, knees braced back, body erect and carried evenly over the thighs, shoulders square to the front, down and moderately back. This should bring the chest into its naturally forward position without straining or stiffening. The arms shall hang easily from the shoulders as straight as the natural bend of the arm will allow. Wrist straight. Hand closed but not clenched. Backs of the fingers touching the thigh lightly, thumb to the front and close to the forefinger, thumb immediately behind the leg seam of the trousers. Neck erect, head balanced evenly on the neck and not poked forward. Eyes looking straight ahead and at their own height.

The weight of the body should be balanced on both feet and evenly distributed between the forepart of the foot and the heel. The breathing must not in any way be restricted, and no part of the body should be either drawn in or pushed out.

The position is one of readiness in expectation of the word of command.

### **STANDING AT EASE**

**Stand at - EASE** - Keeping the leg straight, carry the left foot about 300 mm to the left so that the weight of the body rests evenly over both feet. The knee is bent just enough to allow the foot to clear the ground. The hands should remain at the sides as in the position of Attention.

When the band 'falls-in', members should always place themselves in the position of 'Stand at Ease'.

## STANDING EASY

**Stand - EASY** - The arms, head and body may be relaxed but the members shall not move their feet so that when coming to 'Attention' there will be no loss of dressing. Slouching attitudes should not be permitted. If either foot is moved members are likely to lose their dressing. At the caution 'Band' the correct position of 'Stand at Ease' shall be resumed.

## MARKING TIME

**Mark - TIME** - On the signal, given on the left foot (LRL) the right foot shall be brought forward and placed beside the left foot. The time shall be continued without advancing by alternately raising each foot about 150 mm, knees raised to the front, the toe shall come below the line of the knee, the arms shall be held steady at the sides, the body erect and steady.

On the signal for Advance/Forward, given on the left foot (LRL), the right foot shall complete a beat and the forward movement shall be resumed, commencing with the left foot.

## TURNING ON THE MARCH

**Left - TURN** - Signal given on the left foot (LRL). The right foot is brought forward and placed beside the left foot with the toe about 75 mm in front, the body still facing the line of march, THEN pivoting on the right foot the body is turned 90 degrees to the left and at the same time movement is made in the new direction commencing with the left foot.

**Right - TURN** - As for above, reading left for right and *vice versa*.

**About-TURN** - Signal on the left foot (LRL). Bring the right foot forward and place it beside the left foot, mark time with the left foot and as the foot is lowered pivot 90 degrees to the right on the right foot, another mark time with the left foot and pivot 90 degrees to the right on the right foot, a beat of mark time with the right foot and step off in the new direction with the left foot.

**Offstep Right Turn** - This turn is most useful as it meets the need to step into the right turn with the LEFT foot. The signal is given on the LEFT foot. The right foot is brought forward and placed beside the left foot with the toe about 75 mm back, the body still facing the line of march, THEN pivoting to the right on the right foot the body is turned 90 degrees to the right and at the same time a pace is taken in the new direction with the left foot.

## TURNING AT THE HALT

**Right - TURN** - Keeping both legs straight and the body erect, turn 90 degrees to the right on the right heel and left toe raising the left heel and right toe slightly in doing so. On completion of the first movement the right foot must be flat on the ground. The weight of the body is transferred to the right foot. The left leg shall be straight, the left heel shall then be slightly raised. Pause one beat in this mode then bring the left heel smartly into line with the right heel, bending the knee just enough to allow the foot to clear the ground.

**Left TURN** - As for above - reading left for right and *vice versa*.

**About TURN** - as for the right turn except that the turn shall be 180 degrees. Care must be taken that the arms are close to the sides when making the turn.

## CHANGE STEP

**Change - STEP** - The advancing foot shall complete its pace and the ball of the rear foot shall be brought up to the heel of the advanced foot which shall immediately make another step forward so that the time shall not be lost. Two successive steps being taken with the same foot.

To change step when marking time make two successive beats with the same foot.

## SIDE STEPPING

**... Paces Right Close - MARCH.** Carry the right foot 300 mm to the right and instantly close the left foot to it, thus completing the pace. Proceed to make the next pace in a similar manner and continue without pause until the number of paces ordered is completed. Shoulders shall be kept square to the front and direction must be maintained in a straight line to the flank. Knees shall be bent sufficient to allow the feet to just clear the ground. Side-stepping shall be executed at normal march time.

**... Paces Left Close - MARCH.** As above by substituting left for right and *vice versa*.

## STEPPING BACK or FORWARD

**... Paces Step Back - MARCH.** Step back the named number of 750 mm paces direct to the rear, commencing with the left foot and keeping the arms still at the sides. Stepping back should not exceed four (4) paces.

## DISMISSING

**Band Fall OUT/Band Dis-MISS** - The band shall turn to the right and after a pause of four (4) beats duration in quick time, break off. Dismiss is to be used when the band members are no longer required for the day and Fall Out is to be used at all other times when the band is to leave formation

## INSPECTION DRILL

### CONTEST INSPECTION - IN MARCHING FORMATION

This section contains the “standard” approach to preparing a band for Inspection, and was the prescribed method until 2010

- 1 At the direction of the drill judge, the drum-major shall about-turn and give the command ‘Band - Attention’; then give the command ‘Band - Cover’. Bandspersons are required to smartly adjust cover. The drum-major shall then check the covering and intervals of each file, commencing at the right marker.
- 2 The drum-major shall then about turn and march back to take up a position in front of the right marker, right turn, and give the command ‘Band - Right-Dress’, upon which the bandspersons, with the exception of the right-hand person in each rank, shall turn their head and eyes smartly to the right and smartly adjust dressing.
- 3 The drum-major shall then left turn, march out five (5) paces, halt, right turn and move forward to the alignment of the front rank, right turn, dress the front rank and then give the command ‘Front Rank - Steady’.
- 4 The drum-major shall then left turn and step out two (2) paces, right turn and proceed to dress the second rank, then repeat the procedure with this and subsequent ranks.
- 5 After dressing the rear rank, the drum-major shall right turn and march to a position three (3) paces past the right marker, halt, left turn, and give the command ‘Band, Eyes - Front’.
- 6 The drum-major shall then march directly to his/her position three (3) paces in front of the centre of the band. Timing shall then cease.
- 7 The drum-major of the band, after being inspected, **may** be asked to accompany the Inspection Judge during his/her inspection of the band. The Inspection Judge **may** point out any defects noted and the number of points deducted. At the discretion of the Inspection Judge, the drum-major may stand ranks ‘at ease’.

- 8 When the inspection is completed the drum-major shall return to his/her position in front of the band.

### **CONTEST INSPECTION - IN THREE RANKS**

Inspection of a band in three ranks is rarely required but may be useful as a training aid.

- 1 The band shall fall in at the inspection point in three (3) ranks, two (2) paces (1.5m) between ranks measured from the heel of the front rank person to the heel of the rear rank person, three (3) paces (2.25m) between the rear rank and percussionists. Space allowed for each person in the ranks shall be one (1) pace (750mm) measured from right heel to right heel.
- 2 At the direction of the drill judge, the drum-major shall about turn and give the command 'Band - Attention', then give the command 'Band - Open order - March'. The rear rank and percussion players shall step back two (2) paces, beginning with the left foot.
- 3 The next command shall be 'Band - Cover'. The drum-major shall then check the intervals and covering, commencing at the right marker. On completion, he/she shall about turn and march back to a position in front of the right marker, right turn and give the command 'Band - Right - Dress'. He/she shall then left turn, march out five (5) paces, halt, right turn, move forward to the alignment of the front rank and right turn to face the front rank. The drum-major shall dress the front rank, giving instructions as 'Forward No. 3' or 'Back No. 7'. When called upon, members shall move forward or back until the drum-major calls 'Steady'. When satisfied that the rank is properly dressed the drum-major shall give the command 'Front rank - Steady'.
- 4 The drum-major shall then left turn and march four (4) paces, right turn to face the rear rank where he/she shall repeat the procedure of dressing the rank. When satisfied, he/she shall give the command 'Rear rank - Steady'. He/she shall then left turn and march three (3) paces, right turn to face the percussion players and repeat the procedure of dressing. When satisfied he/she shall command 'Drummers - Steady'.
- 5 The drum-major shall right turn and march forward ten (10) paces, halt, left turn, and give the command 'Band, Eyes - Front'. He/she shall then march directly to a position three (3) paces in front of the centre of the front rank, halt, right turn and assume the position of 'Attention'. Timing shall then cease.
- 6 The drum-major of the band, after being inspected, may accompany the Inspection Judge during his/her inspection of the band. The Inspection Judge may point out any defects noted and the number of points deducted.

- 7 While the front rank is being inspected the drum-major shall stand the rear rank and percussion players 'at-ease' and shall stand the front rank 'at ease' while the rear rank and percussion players are being inspected.
- 8 To close the band after inspection the drum-major shall give the command 'Band, Close Order - March'. The rear rank and percussion players shall step forward two (2) paces.

### **CONTEST INSPECTION - IN THREE RANKS - FROM BAND FORMATION**

In years past, it was common to inspect a band in three ranks and then proceed immediately to marching formation, using only drill movements. Again, this may be useful as a training aid.

- 1 The band shall fall in at the inspection point in marching formation in four (4) ranks plus percussion, and five or six files depending on the number of players on parade – The distance between ranks shall be two (2) paces (1.5m) measured from the heel of the front rank person to the heel of the person in the next rank, and three (3) paces (2.25m) between the rear rank and percussionists. The distance between files shall be two paces (1.5m) measured from the right heel to right heel
- 2 At the direction of the drill judge, the drum-major shall about turn and give the command 'Band - Attention', then give the command 'Band – For Inspection "Reform Ranks"'. Players in the front and rear ranks (fourth rank) will take 1 pace to the left. The drum major will then give the command "Close order March – the front rank will take 2 paces back commencing with the left foot whilst the rear rank (fourth rank) and the percussion section will take 2 paces forward commencing with the left foot. Care must be taken when stepping forward or back that players and instruments do no "clash" The drum major will then give the command 'Open order - March'. The rear rank and percussion players shall step back two (2) paces, beginning with the left foot. This now means there is 1 pace between players in the files (either 10 or 12 files/players) and there are four paces between the first and second ranks and three paces back to the percussion section
- 3 The next command shall be 'Band - Cover'. The drum-major shall then check the intervals and covering, commencing at the right marker. On completion, he/she shall about turn and march back to a position in front of the right marker, right turn and give the command 'Band - Right - Dress'. He/she shall then left turn, march out five (5) paces, halt, right turn, move forward to the alignment of the front rank and right turn to face the front rank. The drum-major shall dress the front rank, giving instructions as 'Forward No. 3' or 'Back No. 9 or 11'. When called upon, members shall move forward or back until the drum-major calls 'Steady'. When satisfied that the rank is properly dressed the drum-major shall give the command 'Front rank - Steady'.



- 4 The drum-major shall then left turn and march four (4) paces, right turn to face the rear rank where he/she shall repeat the procedure of dressing the rank. When satisfied, he/she shall give the command 'Rear rank - Steady'. He/she shall then left turn and march three (3) paces, right turn to face the percussion players and repeat the procedure of dressing. When satisfied he/she shall command 'Drummers - Steady'.
- 5 The drum-major shall right turn and march forward ten (10) paces, halt, left turn, and give the command 'Band, Eyes - Front'. He/she shall then march directly to a position three (3) paces in front of the centre of the front rank, halt, right turn and assume the position of 'Attention'. Timing shall then cease.
- 6 The drum-major of the band, after being inspected, may accompany the Inspection Judge during his/her inspection of the band. The Inspection Judge may point out any defects noted and the number of points deducted.
- 7 While the front rank is being inspected the drum-major shall stand the rear rank and percussion players 'at-ease' and shall stand the front rank 'at ease' while the rear rank and percussion players are being inspected.
- 8 To return to marching formation the drum-major will give the command – "For marching Prepare- March" – the even numbers in the front rank and the odd numbers in the rear rank will take two paces forward commencing with the left foot. The drum-major will then give the command "Band - Cover" players in the front and fourth ranks will take one pace to the right. – (the percussion section remains fast during these two movements). The band should now be in marching formation – with two paces between ranks and files and three paces from the rear rank to the percussion section

<b>BASIC MARCHING EVOLUTIONS</b>
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**LEFT FIXED PIVOT WHEEL**

Signal given on the left foot (LRL), staff/mace raised as a caution several paces prior to (the whistle sound and) first beat of signal, ferrule pointed to outer flank of wheel.

*It is recommended that an Offstep Right Turn be employed to commence this wheel.*

The left-hand member of the front rank will become the pivot and shall mark time turning on the spot sufficient at each beat to align with the outer flank. The front rank shall step into the wheel and maintain intervals from the pivot. The remainder of the band shall execute sufficient of an Offstep Right turn to align the left shoulder on the pivot (the inner file will execute a full right turn) and step into the wheel maintaining correct position in the formation. The band shall train so that the outer flank rear rank member is the only member to take a full pace - NOT the outer flank front rank member.

On the signal to complete the wheel, members shall block for the left turn facing the angle of their wheel and turn to the front and step out with the left foot. A six-file band may well train for a 24-beat wheel and a five-file band, a 20-beat wheel.

During the wheel 'short-pace' action should be observed.

### **RIGHT FIXED PIVOT WHEEL**

The Signal shall be given on the left foot (LRL). The detail for the wheel will be similar to that for the Left Fixed Pivot Wheel except that the turn into the wheel shall be a left turn and the right-hand flank front rank member shall be the pivot.

The longest path in this wheel is taken by the player in the Left-hand rear corner. This player is the only member to take a full pace. The band will be training to observe this discipline.

### **THE WHEEL - RIGHT or LEFT**

#### **On a Moving Pivot**

On the signal the band shall step into the wheel. The inner flank member of the front rank shall step short and execute a quarter circle at a radius of at least two (2) metres. The outer flank members shall complete the wheel taking normal paces. The other members of the front rank should maintain correct intervals and dressing between the inner and outer flanks.

The remainder of the band shall step into the wheel adjusting their pace to that of the front rank. The inner flank guides may close the intervals but the outer flank members must observe normal intervals. The inner members shall maintain correct intervals and dressing within their rank and shall follow the path set by their front rank member. *There shall be no side pacing or incline toward the outer flank.*

When the front rank completes the wheel and is facing the new direction the drum-major shall signal 'Forward' so that the rank shall continue without any mark time beats.

The remainder of the band shall follow on and shall correct intervals and dressing in succession.

During the wheel the front rank must not endeavour to keep the drum-major in their centre. Being three (3) paces in front of the band, the drum-major has a different arc to follow.

The number of paces employed in executing the wheel should be decided by the drum-major in practice. The band should be enabled to complete the wheel so that every member is pacing comfortably. Correct 'short pace' action should be strictly observed.

## **FRONT-TO-REAR COUNTERMARCH**

### **Detail for a band of six files**

On approaching the point for the countermarch, the drum-major shall bring the staff/mace into an inclined position of about 45 degrees in front of his/her body, ferrule uppermost and arms fully extended. On reaching the point, he/she shall execute a left about-turn and move through the centre of the band. The front rank, on reaching the point in line with where the drum-major turned, shall execute a left about-wheel and pass down the spaces on their left (see Diagram). Succeeding ranks shall follow the front rank to wheel into the spaces at the same point at which the front rank wheeled.

When the signal to countermarch is given the bass drummer shall move to cover the third file so that he/she will pass the drum-major left shoulder to left shoulder, correcting his/her position after wheeling about.

On completing the countermarch the drum-major may signal 'Mark Time' in preparation for a Flank-to-Flank countermarch.

*NOTE* - Should it be required that the band will continue forward after the Front-to-Rear countermarch there shall be no 'Mark Time' signal and the band will continue until the next signal is given.

### **Detail for a band of five files**

The detail is the same as for a six-file band except that the drum-major shall execute a left about-WHEEL and pass back between the third and fourth files. The bass drummer has no need to change position.

**Please note:** It is acceptable for the evolution to be conducted with the drum major and files turning/wheeling to their right, or for half the files to wheel left and the other half to wheel right.

## **FLANK-TO-FLANK COUNTERMARCH**

On the signal, the right-hand person in each rank (excepting the percussion player) shall mark time two beats then step forward into a left wheel, passing through the spaces toward the opposite flank. When they have gone far enough past the drum-major to bring him/her into the centre of the band they shall mark time. The remaining files shall right turn and follow to make a left about-wheel at the point where the person in front wheeled and pass through the spaces to mark time when reaching proper alignment.

The drum-major and percussion players shall mark time two beats then step forward one pace to continue marking time until the next signal.

When the countermarch is completed the drum-major shall signal for a right turn at which time the band shall turn to the front and step off in the new direction.

In executing this countermarch ranks shall dress on their original front rank members.

In diagram marching it may be planned to continue marching to a flank. In such an event the band shall continue the flank-to-flank action until the next signal is given.

## **GATE COUNTERMARCH**

Gate countermarches should be practised and perfected without instruments so that the chance of a collision between passing files might be eliminated.

### **Detail for a band of six files.**

Signal is the same as for a Front-to-Rear countermarch.

After executing a RIGHT about-turn the drum-major shall march forward nine (9) paces (*or if performing set diagram No. 8, march three (3) paces past CC*) and mark time until the next signal. At the signal the front rank shall immediately step into the wheels. The right-hand files 1, 2 and 3 shall wheel to the left to complete a 180 degree semi-circle. The left-hand files 4, 5 and 6 shall wheel to the right to pass through the spaces between the right-hand files.

There shall be no attempt to retain dressing during the wheels. Files 3 and 4, after completing the wheel shall march forward to mark time upon reaching correct position three (3) paces to the rear of the drum-major. The remaining files shall successively march forward to mark time upon reaching correct alignment.

When the band has reformed facing the new direction the signal 'Advance/Forward' shall be given.

**Detail for a band of five files.**

The action is the same as for a band of six files except that the drum-major shall execute a Right About-WHEEL.

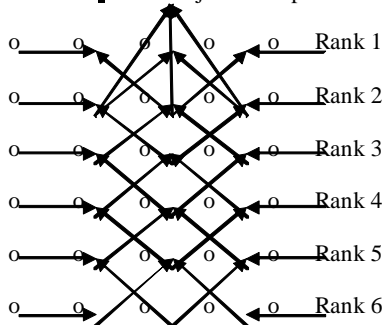
Left-hand files 3, 4 and 5 shall wheel to the right to complete a 180 degree semi-circle. Right-hand files 1 and 2 shall wheel to the left to pass through the spaces. After completing the wheel file 3 shall lead forward to mark time in the correct position in relation to the drum-major. The remaining files shall successively march forward to mark time upon reaching correct alignment.

<p><b>SQUARING A BAND</b></p>
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The following three pages provide some advice on an approach that could be used to train a band in techniques to establish and maintain correct dressing and spacing

**How to maintain precise spacing between ranks for a band of 5 files**

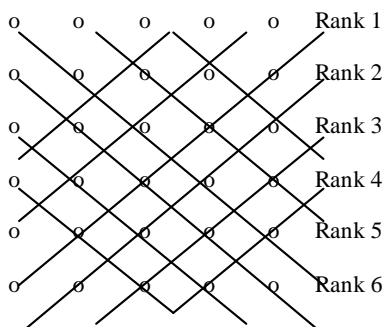
file5 file4 file3 file2 file1  
 = Drum Major 3 or 5 paces to front rank



➔ The base of shaft indicates the player and the tip of the arrow shows where they should look to maintain spacing and dressing. The front rank must maintain a 3 or 5 pace interval from the Drum Major. The players in files 2, 3, & 4 do this by observing the point where the DM's left heel leaves the ground, then 3 or 5 paces later their right heel must hit the ground in alignment with that spot. It is easier to keep a 3 pace interval than 5 paces.

**Diagonal Alignment** Drill adjudicators use diagonal alignment to identify problems of covering and spacing. Players from ranks, 3,4,5,6 etc can check diagonals to keep correct alignment.

File5 file 4 file 3 file2 file1



The front rank should site lines to maintain a 1.5 metre interval between files. The following ranks need to glance to their front and keep directly behind the player in front of them. Covering the front to the rear should be straight.

**Squaring a band when marching in 5 files. The following may help with training.**

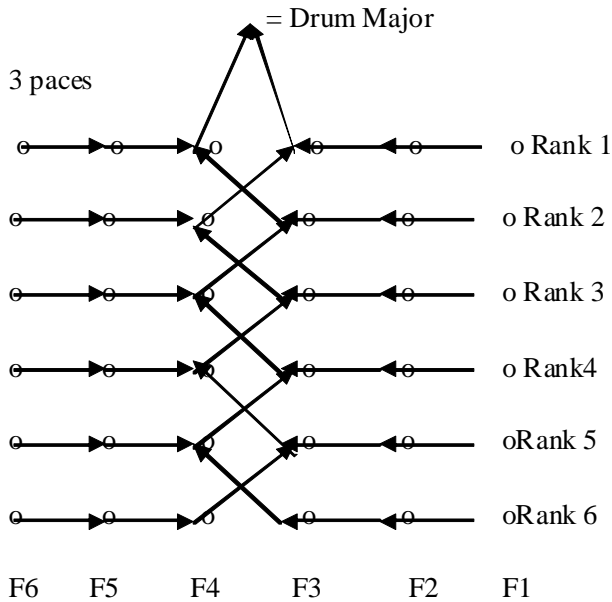
The method of squaring a band in 5 five files is more complex than 6 files.

In order to have good dressing it is essential to have the correct spacing between ranks that is 1.5 metres between ranks. (2 paces) It is permissible to have a 2.25 metres space for percussion and trombone ranks. 3 paces are more difficult to maintain and reduces the effect of diagonals.


**The technique required to square a band in 5 files is as follows.** The centre 3 files form the core of the band. This is the practice of marching by the Centre.

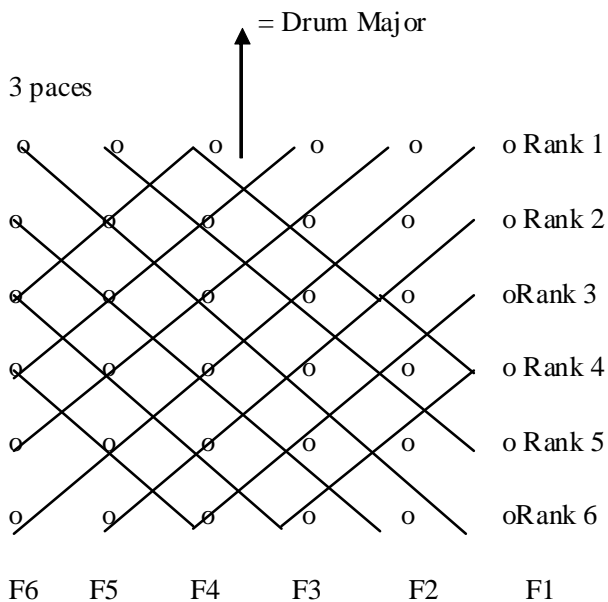
The players in files 2 and 4 to take their spacing from the people in file 3 (the centre) in the rank in front of them. The problem arises when a player in the centre does not keep accurate spacing. It is difficult for them to space off the person directly in front of them. The centre file has to judge space from the person to the left front or right front of them. For the centre file (file 3) the technique is to check spacing to the front alternatively to the right front, then left front players. The players in file 4 look to their right front and file 2 looks to their left front for spacing. The spacing technique for the centre three files of the band is to watch where the right heel of the person they are checking off, leaves the ground and you place your heel in line with that spot. The outside files (files 1&5) need to keep level with the square centre three files(files 2,3,4 ).When playing it is advisable to check your position every 4<sup>th</sup> bar. Players should work in pairs to coordinate when to look for covering, spacing or dressing. The entire band should not be checking position on the same bar, this should be staggered.

**6 file band showing the core and the direction to look to maintain spacing between ranks The bottom of the shaft is the player and the tip of the arrow shows where to look. The core of the band is the reference point for matching by the Centre**

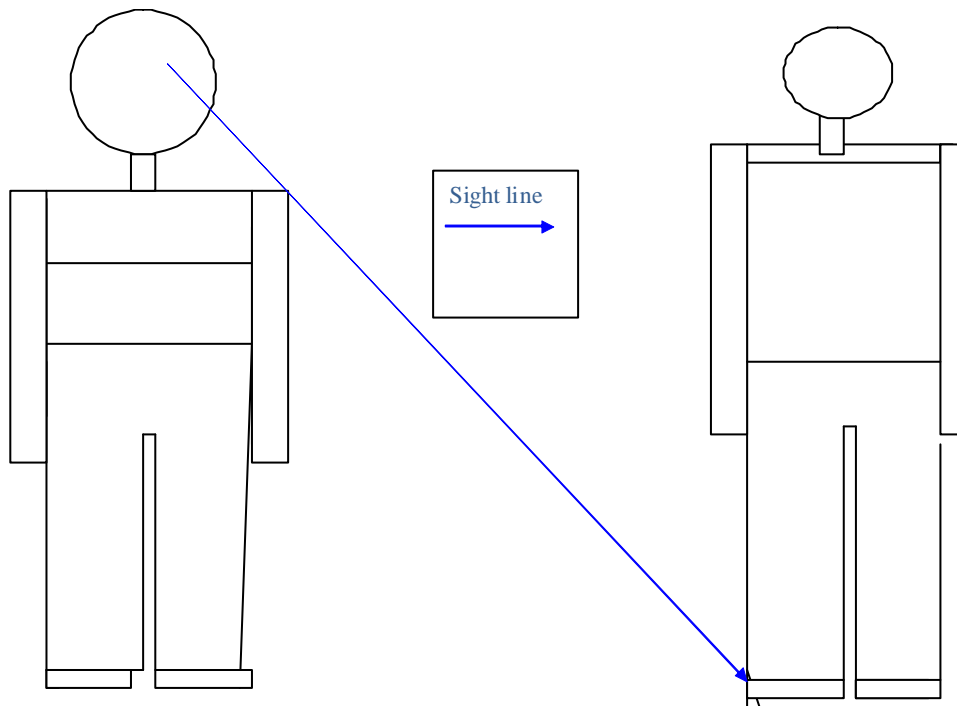


**DRESSING AND SPACING OF BAND IN 6FILES**

spacing reference points 



If all players are at 2 pace intervals diagonals are the easiest way to check the dressing and spacing of a band. Any player from the Ranks 3, 4, 5, & 6<sup>th</sup> rank, can check their position by looking at the diagonals. The diagrams show the band at 2 pace (1.5 metre intervals). 3 paces is permitted for percussion and trombones.



The front rank players need to look inwards using peripheral vision to establish the correct (1,50m) interval between files. With your head erect you need to take a line over your shoulder to the lower leg of the player in the front rank towards the centre of the band. This is done when the DM has covered you in the correct position. It is then done every four bars to maintain your file's correct Interval

