

# **CHAPTER 14**

## **BAND DRILL**

### **SECTION 1**

#### **INTRODUCTION**

##### **GENERAL**

1. Bands provide a regular marching cadence and musical accompaniment which, when combined with high standards of drill and precise manoeuvre, contribute immensely to the success of parades and ceremonial occasions.
2. The hallmarks of Canadian Forces drill are efficiency, precision, and dignity, qualities developed through self-discipline and practice. Standard CF foot, mace and instrument drill must be used by bands of all types, whether performing individually or in combination with others. Routine adherence to standard band drill and control signals should eliminate the need for retraining when bands, corps of drums, trumpets, bugles, and pipes and drums from different units are combined or massed.
3. Instructions on the positioning and actions of bands on parades and in ceremonies can be found elsewhere in this Manual, particularly in Chapter 9, Battalion Ceremonial; Chapter 10, Guards of Honour; Chapter 11, Religious Services and Funerals; and Chapter 12, Miscellaneous Ceremonial.
4. The content of this chapter is limited to drill movements and procedures unique to bands. Deviations from these standards may be necessary, but deviations are not to be accepted as the norm:
  - a. to meet requirements for special ceremonial occasions and duties;
  - b. because of physical and/or acoustic limitations of parade grounds and routes; and
  - c. because of inclement weather.
5. Detailed instructions are in the following sections:
  - a. Section 2 - Instrument Drill;
  - b. Section 3 – Conductor and Drum Major;
  - c. Section 4 - Band Formations and Manoeuvre;
  - d. Section 5 - Visual and Audible Control Signals and Mace Drill; and

e. Section 6 - Parade Procedures and Techniques.

## DIRECTION AND CONTROL – KEY PARADE APPOINTMENTS

6. Bands are either an integral part of the unit or formation on parade or under the operational command of the parade commander. While musicians and bands act on the verbal commands of the parade commander, they also respond to the visual signals of their conductor or drum major, thus reducing the need for separate commands to the band. When bands of different types are combined, the brass-reed band conductor shall normally be in charge of the combined bands.

7. **Conductor.** The conductor is the officer or non-commissioned member (NCM) responsible for directing the musical performance of a band, e.g., director of music, or bandmaster.

8. **Drum Major.** The drum major is the NCM responsible for leading the band on the march and for controlling the drill movements, and the musical action (where it is not practical for a conductor or pipe major to do so) of a band during parades. When there are multiple drum majors on parade, one shall be formally appointed as the principal drum major, responsible to coordinate and control the actions of combined and massed bands and of the other drum majors, all of whom shall signal in unison.

9. **Pipe/Trumpet/Drum/Bugle Major.** The NCM responsible for leading the performance of their band/corps.

10. **Bass Drummer.** The bass drummer is the NCM responsible for establishing and maintaining tempo. The bass drummer acts like an auditory extension of the drum major's or conductor's visual signal, while at the same time maintaining a judicious balance between audible cues and the music being played, according to the mood and tone of the occasion. Drum taps are used as cautionary signals when voice commands are not practical, and may be used as executive commands when visual signals might not be seen clearly by all. However, drum taps need not and should not be routinely employed as executive commands. When there are multiple bass drummers on parade, one shall be appointed to establish and maintain tempo and to use drum signals where necessary.

11. **Leading Side Drummer.** The leading side drummer is the NCM responsible for performing the solo beatings and for providing drum taps to coordinate the actions of other band members when verbal commands do not suit the form of ceremony or duty. They are also responsible to call the patterns, or drum-links, to be performed by the drum section, and provide cadence and audible signals when it is not appropriate for the bass drum to do so, e.g., when the band are marching by themselves and not playing.

## MUSICAL MARCHING DISPLAYS

12. Special drill movements and sequences may be performed during displays such as tattoos or military pageants, often to memorized marching routines and without the normal sequence of

visual or audible signals. Display routines are most effective and are in the best interests of the CF if there is little deviation from standard drill movements.

### **STARTING MUSIC ON PARADE**

13. When playing a quick march for marching troops, it is preceded by two 3-pace rolls (see Figure 14-A-1). Normally, before a slow march is played on parade it is preceded by two bass drum beats (see Figure 14-A-2). In slow time, music may commence without tempo-setting drum beats, e.g., in the “Band Troop” sequence in a Trooping the Colour ceremony.

## SECTION 2

### INSTRUMENT DRILL

#### **BASIC POSITIONS**

1. The basic positions for holding musical instruments are illustrated in Figures 14-2-1 through 14-2-19. These positions may have to be adjusted to allow for differences in instrument size, playing techniques, and the wear of traditional dress accoutrements.
2. The Carrying / Attention position is the normal position for carrying an instrument; it is also used when marching and marking time while not playing. When marching in quick time, the right or disengaged arm shall be swung waist high if the instrument so allows. When standing at attention for a long period of time, an instrument can be held with both hands in front of the body, lowered to the side or, if directed by the conductor or drum major, placed on the ground.

#### **CHANGING POSITIONS**

3. Movement between positions shall be by the most direct route possible with the instrument. On completion of the movement, minor adjustments may be necessary as required by instrument differences.

#### **INTERMEDIATE POSITION**

4. To effect the movement of instruments in unison between carrying and playing positions, a transitory position called the Intermediate Position may be utilized in conjunction with the conductor's or drum major's direction, the tempo-setting rolls in quick time or bass drum beats in slow time. Not all instruments have an Intermediate Position.

#### **PLAYING POSITION FROM THE CARRYING POSITION**

5. To move an instrument to the playing position from the carrying position:
  - a. adopt the intermediate position. In quick time, the movement is made on the beginning of the first part of the drum rolls. In slow time the movement is made on hearing the command "march" (i.e., SLOW – MARCH). (Musicians performing on instruments without an intermediate position shall move their instruments on b., below); then
  - b. bring the instrument into the playing position. In quick time, the movement is made on the silent beat after the first set of drum rolls, or if in slow time, after the first beat of the bass drum.

Notes:

1. For a suspended (cord slung) bugle or natural trumpet, the musician shall simply grasp the instrument as the intermediate position. These instruments will usually be slung by cords from the left shoulder to rest below the right hip at the carrying/attention, stand at ease and stand easy positions.
2. Drummers and pipers shall be in the playing position before the commencement of the rolls or bass drum beats. The leading side drummer will give a double tap to signal “pipes ready” and for all drummers to move to the playing position.
6. To commence playing at the halt without drum rolls/beats, the conductor signals the movement from the carry position to the playing position, all in one motion (see Section 3). Musicians performing on instruments that use Intermediate Positions will move through these positions in one fluid motion in order to get to the playing position.

## **CARRYING POSITION FROM THE PLAYING POSITION**

7. To move an instrument to the carrying position from the playing position when at the halt:
  - a. adopt an intermediate position when the drum major drops the mace, or when the conductor drops their arms (musicians performing on instruments that do not have an intermediate position will adopt the carrying position); then
  - b. adopt the carrying position after one complete second (imagine 2 paces are taken), and move the disengaged arm to the side.
8. The carrying position from the playing position when on the march:
  - a. adopt the intermediate position when the drum major drops the mace; then
  - b. adopt the carrying position on the next left foot; the disengaged arm to the side and, if marching in quick time, swung on the following left foot.

Notes:

1. For a suspended (cord slung) bugle or natural trumpet, when executing the movement described in para 8.a. above, the musician shall simply return the instrument to the ‘slung’ position, it being the intermediate position.
2. In units where the bugle is not slung, and when doubling, the bugle may be carried with the bell on the right hip.
3. When both the trumpet and the bugle are carried slung, the trumpet will be slung across the back and the bugle suspended at one point, bell up.

4. When through long established custom the piston bugle is always carried in the right hand, this practice may continue when the band is the only one on parade or when participating in a street parade.

## **CHANGING MUSIC**

9. Music is changed with a disengaged hand while holding the instrument:
  - a. at the halt, music is changed when at normal attention or at ease, depending on the posture of the parade;
  - b. on the march, changing the music is accomplished over 23 paces starting on the left foot when the instrument is brought down to the intermediate position after ceasing to play. When the music has been changed, the hands and instrument are kept in the intermediate position until the 23<sup>rd</sup> pace. On the 23<sup>rd</sup> pace (left foot) the instrument is brought to the carrying position and the disengaged hand is cut to the side. In quick time the disengaged arm is swung on the following left foot; and
  - c. when there is no rest between musical selections, music cards are changed in the playing position.

## **GROUNDING AND TAKING UP INSTRUMENTS**

10. Excluding heavy instruments (such as tuba and bass drum), instruments shall only be rested or placed on the ground on appropriate occasions when ordered.

11. On being ordered to GROUND - INSTRUMENTS or TAKE UP — INSTRUMENTS the action shall be the same as for rifle drill (see Chapter 4, Section 1, paragraph 19, etc.) The instrument is placed carefully on the ground just in front of the left foot. A standard pause shall be observed between the movements.

12. If the playing position is to be assumed, a cautionary command can be given, i.e., TO THE PLAYING POSITION, TAKE UP — INSTRUMENTS.

13. If a musician is called out of formation to receive an award or other recognition, that individual shall ground the instrument, step back one pace, turn right and march to the award area, and salute as appropriate (see Chapter 1, Section 2, Reporting). On completion, the individual shall re-enter from the left of the band, wheel into position, halt, and take up the instrument.

## **COMPLIMENTS (SALUTING)**

14. The carrying (attention) position for most musical instruments allows the right hand to be used for saluting. Compliments given by formed military groups and individuals are explained in Chapter 1, Section 2, and Chapter 2, paragraphs 36 to 43. Additionally:

- a. formed military groups: when a band or band detachment is in formation (a formed military sub-unit under command) the conductor or the drum major or the senior person in command shall call the band or band detachment to attention (if marching but not playing, order EYES – RIGHT/LEFT) and shall alone salute with the hand. On parade, the conductor and the drum major shall alone salute with the hand when marching past a dignitary/saluting point, although not while simply parading in front, e.g., when performing the band “troop” during a Trooping the Colours ceremony (see Section 3);
- b. individual: when physical incapacity or the carriage of a musical instrument makes a salute with the right hand impractical, individual compliments shall be paid by standing to attention, or turning the head and eyes to the left or right when on the march. The natural trumpet, when carried in the hand, is held so that the bell rests on the right hip, the instruments at a slightly outwards angle. As such, the trumpeter pays compliments by simply coming to attention and turning head and eyes in the required direction;
- c. group of individuals: when marching from one point to another and not part of a formed military group, all members pay individual compliments to an approaching higher ranking officer. When an officer approaches a stationary group of musicians, the senior member of the group shall call the others to attention and shall alone salute with the hand; and
- d. musicians are not normally required to remove headdress when performing musical duties, unless seated indoors. When acknowledging audience applause, conductors wearing headdress shall salute with the hand normally. Similarly, military band soloists wearing headdress shall salute their conductor before acknowledging audience response.

## SECTION 3

### CONDUCTOR AND DRUM MAJOR

#### **GENERAL**

1. A brass-reed band requires a conductor. A band will normally have a drum major (see Section 4).

#### **INDICATIONS FROM CONDUCTOR**

2. When a brass-reed band is static, normally the conductor will indicate the following:
  - a. the start of a piece of music and / or the commencement of the rolls (in quick time) or bass drum beats (in slow time);
  - b. the ending of a piece of music (including the commencement of the bass drum signal);
  - c. the raising of instruments to the playing position; and
  - d. the lowering of instruments to the carrying position.
3. To indicate the start of a march, the conductor raises their left arm such that it is parallel to the ground, and extends the index finger of their left hand while at the same time obtaining eye contact with the bass drummer and other percussionists. On the word of command (QUICK – MARCH, for example), the conductor cues the drums to play the rolls or if in slow time, the bass drum beats (see Figures 14-A-1 and 14-A-2).
4. To indicate the raising of instruments to the playing position from the carry position, the conductor surreptitiously moves their arms in order to get the musicians' attention. At the end of the first set of rolls, the conductor raises their arms in a sweeping motion to their conducting plane, reaching the top on the silent beat (see Figure 14-3-1). All instruments must be in playing positions when the conductor reaches the top of their plane.
5. To indicate the end of a march, the conductor raises their left arm such that it is parallel to the ground, and extends the index and middle finger of their left hand (in a "V" position) while at the same time obtaining eye contact with the bass drummer. (While the music would normally be cut at an appropriate place, there will be occasion where the music must be cut in a non-musical spot.) On the beat before where the conductor wants the bass drummer to play the first double tap (see Figure 14A-4), the conductor executes a "prep" with the left hand, and on the down beat, indicates the "V" to the bass drummer (wherein the bass drummer will play Figure 14A-4). The conductor continues to conduct with the right hand while executing the above. Normally, the conductor then cuts the band on the third beat after the figure (indicated with both hands) (see Figure 14-3-2).

6. To indicate the lowering of instruments from the playing position to the carry position, the conductor gives an upbeat with both hands / arms, and then on the next beat (as if the music were continuing) lowers their arms to their side (see Figure 14-3-2). Instruments are lowered when the conductor's arms are lowered and, if part of the musician's drill, the musician's arm is cut to the side on the next imaginary left foot.

### **BATON CARRIAGE**

7. Band personnel utilize standard foot and sword drills as detailed in Chapters 2, 3 and 6. Swords are hooked-up to keep the left hand free for use. When not conducting, the baton is held in the right hand, or in the left hand with the handle held in the palm of the closed hand, with the shaft of the baton running along the wrist and up the left outside of the sleeve with the point towards the elbow. To transfer the baton to the right hand for conducting, both hands are brought forward to mid-chest and the baton transferred; the procedure is reversed to transfer the baton to the left hand. When marching, the baton, held in the left hand as previously described, moves with the left arm. When marching in quick time both arms are swung. (See Figure 14-3-3.)

### **POSITIONING ON THE MARCH**

8. The drum major marches six paces in front of and centred on the band.

9. The conductor normally marches on the right flank of the band in line with the front rank.

### **EXCHANGING POSITIONS AT THE HALT**

10. When the conductor and the drum major exchange positions on parade, the exchange shall be completed in crisp military fashion.

11. The band having marched into position and halted, with the conductor on the band's right flank:

- a. the drum major signals to the conductor that they will vacate the lead position by turning about to face the band, obtaining eye contact with the conductor, bringing the mace to the carry position and cutting the right arm to the side. The conductor must be able to see the drum major move the mace to the carry position;
- b. after a mental check pace (right foot), the drum major and the conductor both step off at the same time on the following left foot, either with or without music;
- c. the drum major proceeds by a series of wheels around the right flank to take up a position beside the right marker. Similarly, the conductor takes up a position in front of the band from where they can conduct. Both pass each other left shoulder to left shoulder to avoid a collision; and

- d. the drum major and conductor should halt at the same time. The number of paces required will be adapted to the situation and band formation.
12. On the completion of conducted music, or when the band is about to move, the conductor, facing the band, indicates that they will return to their previous position by ceasing to conduct, coming to attention, and looking directly at the drum major:
- a. the drum major initiates the exchange of positions by bringing the mace to the carry position and cutting the right arm to the side;
  - b. same as 11.b.;
  - c. the drum major proceeds to take up a position in front of the band, the conductor proceeding by a series of wheels to take up their original position, passing each other left shoulder to left shoulder to avoid a collision; and
  - d. same as 11.d..
13. If possible, exchanges of positions should be coordinated with the actions of other principals on parade (e.g., wait until a parade commander moves to resume their normal or next position on parade).
14. The exchange of positions is not undertaken with multiple drum majors on parade (i.e., in combined or massed bands). The designated conductor moves on their own.

### **SALUTING ON THE MARCH IN QUICK TIME**

15. In quick time, the drum major first brings the mace to the carry and cuts the right arm to the side, then signals the conductor to salute by rolling the mace once on the left foot (Left, Right). Both the conductor and the drum major salute on the following left foot. (See Massed Bands Salute Coordination in Section 5.)

16. To end the salute, the drum major signals the conductor to return to the position of attention by rolling the mace once on the left foot (Left, Right), returning the mace to the carry. Both assume the position of attention on the next left. They both swing arms on the following left foot, and the drum major can resume rolling the mace. The conductor observes the drum major's movement out of the corner of his eye.

### **SALUTING ON THE MARCH IN SLOW TIME**

17. Occasions of having to salute while marching in slow time are rare. In slow time, the drum major signals the conductor to salute by rolling the mace once on the left foot. If doing the state walk (Section 5), the drum major brings the mace to the carry position on a left foot and cuts the right arm to the side on the next right foot. The drum major rolls the mace once on the next left foot and they both salute on the following left foot.

18. To end the salute, the drum major signals the conductor to return to the position of attention by rolling the mace once on the left foot. They both assume the position of attention on the following left foot. The drum major can then resume the state walk.

## SECTION 4

### BAND FORMATIONS AND MANOEUVRE

#### GENERAL

1. A band's parade presence, efficient manoeuvre, and coordinated interaction with other parading units contribute immensely to the success of a parade or ceremonial occasion. Parade procedures and techniques are described in Section 6.

#### BASIC BAND FORMATIONS

2. Bands shall be formed up in three or more files. The normal interval between files and distance between ranks is equivalent to two 75 centimeter paces. When the depth of a band exceeds the frontage by more than three ranks, the frontage will normally be increased by one file to maintain a balanced rectangular formation (see Figures 14-4-1 to 14-4-4). While drill positions are specified in the accompanying Figures, conductors and drum majors may adopt other positions according to circumstances and the nature of the duty.

3. Bands with frontages of four or less files shall dress by the right, except when changing direction (wheeling) to the left. Bands with frontages of five or more files shall dress by the centre file, except when changing direction to the left or right.

4. A band should be sized by instrument rank with shorter members in the center files and taller ones in the outer files, taking instrumentation into account. Where possible, the centre files should be tiered from shorter members in the front to taller ones at the rear. This will aid in viewing control signals and executing manoeuvres.

5. To meet musical requirements, band members shall be detailed to specific positions before falling in:

- a. in general, military band formations shall be designed for balanced sound projection from all instruments;
- b. in corps of drums and naval bands utilizing drum ranks, it is customary for the drummers to form the front ranks; and
- c. in pipes and drums bands, drummers customarily form the rear ranks.

6. When brass-reed bands and corps of drums and / or pipes and drums are combined, the formation shall be designed to meet projected parade requirements, e.g., concert pieces, the necessity to break off sub-formations during the parade, or the hand-over of music from one band to the other. If no other criteria apply, it is customary for corps of drums to parade their

drums in the front ranks of the combined bands and their bugles or fifes in the rear ranks, and for pipers to form the rear ranks for visual effect. In foot guard regiments, the entire corps of drums and fifes customarily forms the rear ranks of the combined bands.

7. A Scottish or Irish regiment/battalion, on its own parades, may parade its pipes and drums in front of a brass-reed band when the two are combined, as may a light infantry or rifle/voltigeur regiment parade its buglers in similar formation.
8. When combined or massed, bands take precedence within the larger band formation as would their allocated environment, branch, regiment, unit on parade unless there are clear and obvious reasons to do otherwise (see A-DH-200-000/AG-000 The Heritage Structure of the Canadian Forces, Chapter 1, Section 1). The parade commander or chief warrant officer should be advised in the technical aspects by the principal director of music, bandmaster, drum major, or pipe major.

## **ORDERING A BAND ON PARADE**

9. The drum major shall take up position, usually three paces distance from where the front rank will stand, and give the command, BAND, MARKER. The designated marker comes to attention and marches forward, halting three paces in front of and facing the drum major. The drum major then gives the command BAND, FALL – IN. The rest of the band members come to attention, and fall in on the marker, remaining at the position of attention. If time and circumstances permit, the drum major will give the command to dress (either RIGHT – DRESS or INWARDS - DRESS depending on the frontage), dress the band and then give the command EYES – FRONT. Musicians do not take a step forward when dressing. Pipes and drums, unless otherwise directed, dress on the pipe major. The same procedure applies to combined and massed bands with participating drum majors spread evenly across the front of the bands to the right and left of the principal drum major. When bands are massed, musicians take up their own dressing when ordered.

10. When the band has fallen in, the conductor shall fall in. The drum major shall bring the band to attention (if not already at attention), salute if the conductor is an officer, report the band present and ready, and take up their post, normally on the right flank of the front rank should the conductor adopt the conducting position in front of the band.

## **DISMISSING A BAND ON PARADE**

11. The command DIS – MISS signifies the completion of a parade or other duty. The band shall be at normal attention when dismissed. If the director of music is with the band, the drum major shall salute the officer before dismissing the band.

12. On the command DIS – MISS, band members shall turn to the right, observe the standard pause, salute with the hand if an officer is present, observe the standard pause, and march off independently from the place of parade in quick time. Musicians holding instruments that require two hands to hold will not salute.

13. When a band is one component of a larger parade, a director of music might fall out when the other officers are ordered to do so. The drum major would not salute at this point, but would salute (as would all band members) when the parade is ordered dismissed, if officers are still present.

14. If other units or sub-units do not dismiss from the general parade ground, but instead march off to their own parade grounds for dismissal, the band might play them off before themselves being dismissed.

## **WHEELS**

15. In a wheel, each band member wheels around the circumference of a circle following the path of the drum major as indicated by the visual signal (see Figure 14-5-25 and 14-5-26):

- a. the front rank shall wheel at exactly the same point as the drum major and the remaining ranks shall wheel at exactly the same point as the front rank, covering the same ground;
- b. the inner files shall step short and close up to the rank in front of them while the outside files shall step out, without altering the cadence, to enable the ranks to wheel in line without losing their dressing;
- c. dressing is maintained by the inner flank. The speed of the wheel is dictated by the outer flank. Heads shall be kept to the front;
- d. the inner file controls the pivot point thus keeping the band from shifting. To avoid sidestepping, each rank maintains the interval between the left and right files. The distance between files must always be dressed to the inside and the musician must align the inside shoulder of the musician in front, already in the wheel, with the buttons on their tunic to avoid fish tailing; and
- e. the front rank, after completing their wheel, must step short for at least five paces in order to provide time for the rear of the band to complete the wheel and to avoid an accordion effect. Once the entire band has completed the wheel, each rank resumes the normal pace, dressing, and interval front to rear, following the drum major in the new direction.

16. When wheeling in quick time without playing, the disengaged arm is swung normally. When it is desired to wheel less than 90 degrees (a partial wheel), the drum major's arm signal is dropped when the front rank is facing the required direction.

## **STANDARD COUNTERMARCH**

17. The standard countermarch is used when one or more bands are required to retire (change the front without halting). All files countermarch (wheel short round) to the right using four paces to turn about (see Figure 14-4-5). Front rank musicians counter to the right on the spot where the drum major has wheeled about, the remainder following suit rank after rank.

Subsequent ranks begin to countermarch when they are right shoulder to right shoulder with the musician who was in front of them. The front rank must step short after clearing the rear rank of the band in order to avoid an accordion effect.

18. When countermarching while the band is playing, large instruments are brought down and in front of the body while turning about; others continue playing. Heads are not lowered. If not playing, in quick time the right arm is cut to the side at the point of turning about and thereafter swung normally.

19. The centre marker musician may be detailed to raise their instrument for a few paces and lower it smartly at the spot where the drum major has wheeled about as a signal to all in the front rank to counter to the right in unison.

### **SPIRAL COUNTERMARCH**

20. The spiral countermarch (files converging from both flanks) is used when a small to medium size band is required to advance toward its rear, while maintaining its original directing flank and personnel positions, without using the space required for a double wheel (see Figures 14-4-6 and Figure 14-4-7):

- a. the front rank of the band begins the spiral countermarch on the centre marker's signal when the drum major passes through the rank in the opposite direction. Subsequent ranks wheel in the same direction as the musician in front of them;
- b. in bands with an even number of files, all files to the right of the drum major wheel to the left, and all files left of the drum major wheel to the right, as illustrated in Figure 14-4-6. In bands with an odd number of files, the same procedure is followed; the centre file wheels to the right (countermarches normally), as illustrated in Figure 14-4-7. In both cases, the left files wheel on the outside of the right files;
- c. when countermarching in quick time without playing, the disengaged arm is swung normally;
- d. musicians, while playing, should not lower heads when wheeling short round in the countermarch – music and instruments considered; and
- e. the front rank must step short after clearing the rear rank of the band in order to avoid an accordion effect.

### **SPECIAL WHEELING MANOEUVRES**

21. During formation parades and ceremonies like Trooping the Colour, bands, drums and pipes may be massed, so increasing their frontage and depth to the extent that wheeling normally would take time and detract from the overall efficiency of the parade.

22. The following manoeuvres allow massed bands to change direction efficiently, within time and space constraints:

- a. Pivot Wheel - bands wheeling off the line of march, e.g., opposite a saluting base, to make way for troops coming up behind; and
- b. Spin Wheel - bands wheeling from the halt within a restricted space.

23. **Pivot Wheel.** Essentially, the large band pivots on the centre of its front rank. On a rehearsed wheel signal given by the principal drum major:

- a. the outer half of the band executes a normal wheel, its front rank pivoting on the centre musician of the front rank. Musicians in the inner half of the band stop their forward motion and begin marching backwards while still facing their front, pivoting on the centre musician of the front rank;
- b. musicians on the side wheeling normally continue to do so. Those on the other side where front rank musicians are marching backwards have to turn and face the rear in sequence as they begin to crowd into the rank in front of them. Those near the front of the band have to turn 180 degrees about, but those nearer the back can anticipate the pivot wheel occurring to their front and can turn at a 45 degree angle and move diagonally across the back of the band; and
- c. once the front rank has pivoted 90 degrees (achieved its new direction) each rank in succession faces the front and covers off at a normal two pace distance. The principal drum major then gives the forward signal and the band steps off.

24. **Spin Wheel.** Essentially, the large band wheels on its centre. Typically, a spin wheel is executed during a Trooping the Colour ceremony after the massed bands have turned about, backs to the saluting base, awaiting the command of the Lieutenant of the Escort to troop the Colour in slow time.

25. In the example below, massed bands wheel to the left, during which manoeuvre musicians in the outer (right) half of the bands face their front while those in the inner (left) half face the opposite direction. Musicians march and side-step while playing, with those closer to the centre taking very small steps. Directors of music positioned within the massed bands assist control.

26. Before attempting this manoeuvre, the distance between ranks must be decreased to one pace, vice the normal two.

27. On the command SLOW - MARCH, or on the principal drum major's visual signal to wheel (see Section 5):

- a. the right half of the massed bands wheels to the left as in normal squad drill, pivoting on the centre musician of the front rank, until the right half of the front rank reaches its new alignment, whereupon they mark time and the rear files of the right half cover off;
- b. musicians in the left half of the bands (the half on the directing flank) execute four-beat about turns to the left, as follows. The front rank turns 90 degrees to the left (except the left-most musician of the front rank who executes a 180 degree turn to the left). The rear rank of the band executes a four-beat turn, 90 degrees to the right (except the right-most musician in the rear rank who remains facing the front);
- c. the right half of the band continues to face its front;
- d. on beat five all musicians step off. The large band now pivots on its centre, the musicians near the corners of the band moving in toward the centre so that the shape of the band changes from square to oval shaped. Inner musicians (those not in the front or rear ranks or in the two outside files) pivot to the left and manoeuvre around the centre musicians who are taking very short steps either to the left or to the right;
- e. as the band pivots to the left, the four corner musicians start to move outward and this indicates to the remaining musicians that the bands are coming close to pivoting 90 degrees. As musicians see the corner players move out they begin to cover off, half facing the front (those who did not turn about initially) and half facing the rear (those who did turn about initially). During the process of covering off, the centre and outside files now dress back to normal two pace distances between ranks, all other musicians dressing on them;
- f. once covered off, the half of the band which turned about initially executes a four-beat turn 180 degrees to the right on a double tap from the bass drum, or on an elevated baton signal from a designated director of music or bandmaster positioned within the band, bringing the whole of the massed bands and drums facing the same way; and
- g. once all musicians are facing the front, the principal drum major then gives the forward signal and the massed bands step off in the new direction.

## SECTION 5

### **VISUAL AND AUDIBLE CONTROL SIGNALS AND MACE DRILL**

#### **GENERAL**

1. Control and coordination of manoeuvre and music combine visual signals with verbal commands and cautionary drum taps. Annex A contains drum signals for use according to occasion and circumstances.
2. The drum major is responsible for leading the band on the march and for controlling the drill movements, and the musical action (where it is not practical for the conductor or pipe major to do so), of the band during parades. When there are multiple drum majors on parade, one shall be formally appointed principal drum major to coordinate and control the actions of combined and massed bands and of the other drum majors, all of whom shall signal in unison.
3. The drum major's parade staff or mace and a shorter parade cane are illustrated in Figure 14-5-1.
4. Brass - reed bands, corps of drums, trumpets, bugles, and pipes and drums bands shall all use the same standard mace drill and visual signals during military performances.
5. For optimum viewing of control signals, a band should be sized by rank with shorter individuals in the centre files and taller individuals in the outer files, instrumentation considered.
6. Since performing musicians must concentrate on their music and the route ahead, a cautionary "double-tap" on the bass or snare drum is normally used to draw band members' attention to the drum major's visual signals. However, musicians must endeavour to watch the drum major for signals just as they would watch a conductor.
7. Bugle majors of light infantry, rifle and voltigeur regiments may use a shorter staff – a parade cane – in lieu of a mace.
8. In the absence of a trumpet major, drum major or bugle major, the conductor shall lead the band on the march using rehearsed baton and hand signals similar to those used with the short parade cane (paragraph 30, below). Trumpet majors of units with mounted traditions may use corresponding hand signals.

#### **DRUM MAJOR - STANDARD MACE DRILL POSTURES AND MOTIONS**

9. Standard mace drill positions for all types of bands are illustrated in Figures 14-5-2 to 14-5-29. Movement of the mace from one position to another shall normally be by the most direct route. The standard pause between movements is one beat of quick time (i.e., movements occur on every second beat). When marching in quick time the disengaged arm is swung waist high. Movements of the mace are normally executed on successive left feet except where a signal is

held over several paces so that musicians may better assimilate its meaning.

### **ATTENTION, STAND AT EASE AND STAND EASY**

10. **See Figure 14-5-2.** When the drum major stands at ease from the attention position, the mace is not moved. When the drum major stands easy, the mace is centred vertically in front of the body, ferrule on the ground equidistant between the feet in a line with the small toes, elbows into the sides, hands gripping the staff just below the head, left hand over the right, fingers closed around the top of the staff, thumbs crossed behind. The body is relaxed in place.

### **THE CARRY**

11. The carry position is the initial stage of many other movements.

12. **Carry Position at the Halt (Figure 14-5-2).** From the halt (attention) position, the mace is brought to the carry position in two drill movements. First movement – cant the mace across the body and meet it with the left hand centred on the body. Grip the mace with the left hand at the point of balance holding it between the thumb and first two fingers. Second movement – after the appropriate pause, cut the right arm to the side.

13. **Carry Position While Marching (Figure 14-5-3).** When the band is playing on the march, the drum major shall adopt the carry position. The subsequent action of the left arm moving the carried mace up and down diagonally across the body is referred to as rolling the mace.

14. When stepping off from the halt position (attention), the mace is moved to the first position of the carry as the left foot goes forward and is held in that position with both hands (Figure 14-5-4). On the final beat of the rolls (left foot), the right arm is cut to the side and as the next left foot goes forward the right arm is swung to the front, and the mace is lowered down across the body so that the left hand is in line with the left hip. As the right foot goes forward, the right arm is swung to the rear and the carried mace is rolled diagonally across the body between the left hip and the right breast, maintaining the correct angle of the mace (across the body) with a firm grip. The motions with both arms are continued while music is being played (see also Walking the Mace, below.)

15. The drill for stepping off and marching in slow time is the same as for quick time, except that the mace is held motionless at the carry (Figure 14-5-5). (See also the State Walk, below.)

### **SALUTING**

16. **Saluting at the Halt (Figure 14-5-6).** The salute at the halt is executed as normal (see Chapter 2), with the mace at the carry. On completion of the salute, the mace is returned to the position of attention using drill movements described in paragraph 12 in reverse order.

17. **Saluting on the March (Figure 14-5-6).** To salute to the right or left, first cut the right arm to the side and bring the left hand to cover the belt buckle as the right foot comes to the

ground. Salute on the left foot and maintain the salute until the band has passed the saluting point. On completion, return to the first position on successive left feet, with arms moving. Saluting is seldom required when marching in slow time (see Section 2, Compliments, Section 3, Saluting on the March, and Massed Bands Coordination Signals, below).

## THE TRAIL

18. The mace is normally trailed when the band is not playing, and when marching at ease.
19. **Stepping Off Into the Trail (Figure 14-5-7).** When stepping off from the halt (attention), the mace is carried slightly upwards, then into the position of the trail, mace down at the right side, parallel to the ground, head to the front, the staff gripped with the fingers around it and thumb extended along it. When marching in quick time, both arms are swung front to rear to waist belt height. When marching in slow time the arms and trailed mace are held motionless at the sides.
20. **Changing from the Carry to the Trail in Quick Time and in Slow Time (Figures 14-5-8 to 14-5-10).** As the right foot goes forward the right arm is cut to the side, and if rolling the mace the left hand is brought to cover the belt buckle at the same time. On the next left foot, the mace is grasped with the right hand just below its head. On the next left foot, the left arm is cut to the side and the mace is brought to the trail position.
21. **Changing from the Trail to the Carry in Quick and Slow Time (Figures 14-5-11 and 14-5-12).** To change from the trail to the carry, drill movements described in paragraph 20 are carried out in reverse order.

## HALTING

22. **Drum Major Halting When Marching at the Carry.** When halting, the mace is retained at the carry (left hand covering the belt buckle); then, depending on the situation, it is brought to the normal position of attention after the appropriate pause.

23. **Drum Major Halting When Marching at the Trail (Figure 14-5-13).** As the drum major bends the right knee to halt, the mace is simultaneously brought from the trail directly up to the normal position of attention.

## MARCHING A BAND OFF PARADE

24. Following a parade or other duty, bands will be dismissed normally along with other parading sub-units (see Section 4). Where traditional drum beatings and bugle sounds constitute the focal point of a ceremony, e.g., Beating Retreat, it is customary for the drum major to request permission of the senior officer or dignitary for the band to march off parade with or without music according to the form of ceremony. The drum major will carry out this duty using the following drill:

- a. turn about to face the band. Stand them properly at ease, then turn about again;
- b. step off towards the senior officer or principal dignitary, adopting the trail directly and swinging both arms. If only a short distance, adopt the carry position when stepping off, and swing the right arm;
- c. on approaching the dignitary, bring the mace to the carry, keeping the left hand at the belt buckle, and swing the right arm;
- d. halt, salute, and request "Permission to march the band off parade, Sir/Ma'am,";
- e. on permission being granted, salute, turn about, step off adopting the trail, and return to the band. Adopt the carry and halt in front of and facing the band. It is not obligatory to adopt the carry prior to halting; an alternative is to halt at the normal position of attention direct from the trail; and
- f. order the band to attention, turn about and order the quick-march, and if not countermarching immediately, salute to the left or right in passing a saluting point as appropriate.

## **THE STATE WALK AND WALKING THE MACE**

25. When marching to music, the state walk in slow time (Figure 14-5-14) and its quick time variant (Figure 14-5-15) may be used to add "éclat" to a ceremonial occasion.

26. **The State Walk (Figure 14-5-14).** On the command SLOW - MARCH, the mace shall be brought directly to the trail and carried in that position for the first six paces and then:

- a. first - as the seventh pace is being taken (left foot), bring the mace forward so that the tip of the ferrule is placed on the ground at the same time as the right foot comes to the ground on the eighth pace;
- b. second - with a circular motion, bring the mace back across the body so that its head is in front of the left breast as the left foot reaches the ground;
- c. third - flowing from the previous movement, carry the mace out to the right to the full extent of the right arm as the next right pace is completed; and
- d. fourth - bring the mace up and forward in an arc and back down to the trail in one flowing motion, carry it there for two paces (left and right feet) and repeat the previous four movements starting as the next left foot comes forward. Thus, the complete movement sequence takes six paces in slow time and no pause will be made between the movements. Repeat the sequence as often as necessary.

27. **Walking the Mace in Quick Time (Figure 14-5-15).** When marching to music in quick time, the mace shall be brought to the trail and carried in that position for the first six paces if

timed to coincide with a five-pace roll, or eight paces timed to coincide with two three-pace rolls and then the movements are the same as for the first three movements of the state walk in slow time but the left arm is swung throughout. Three movements complete the cycle which is repeated from the position of the right arm extended out to the right. Thus, the complete movement sequence takes four paces in quick time and no pause will be made between movements nor will the trail position be part of the movement sequence.

## **DECORUM**

28. **Flourish.** Depending on custom and occasion, the drum major may flourish the mace while marching to music in quick time; among the recognized flourishes are spinning in either hand, and tossing the mace in the air. Mace flourishes shall not be executed while leading massed bands. Rolling the mace and walking the mace are not regarded as flourishes, nor is the state walk.

29. **Solemn Ceremonies and Funerals.** During a funeral procession, the drum major shall not flourish, roll or walk the mace which will be held motionless at the carry (the trail if marching a long distance) to complement the solemn mood and decorum of the occasion. The head of the mace is to be draped in black cloth along with the drums (see Chapter 11, Section 2, Table 11-2-2, Note 4).

## **PARADE CANE**

30. In the normal attention and stand at ease positions, the cane's ferrule is on the ground beside the right toe. The standard positions and visual signals used with the longer mace serve also for the cane except for the trail when the cane is carried with the ferrule forward. When changing from the trail to the carry, the cane is spun so that it describes a circular motion up to the carry position, the cane head uppermost in readiness to present control signals as required. When the cane is brought down, it is brought down directly to the carry position, not dropped.

## **STANDARD VISUAL AND AUDIBLE CONTROL SIGNALS**

31. The standard visual control signals used by all types of bands are illustrated in Figures 14-5-16 to 14-5-29. Audible signals from the drum section normally accompany mace signals (see Annex A). If the band is playing, the bass drum will play the audible signal. If the band is not playing, either the bass drum or snare drum will play the audible signal.

32. Unless otherwise stated, signals given on the march and when marking time are initiated from the carry position. Movement of the mace from one position to another shall normally be by the most direct route. Movements are executed gracefully and in tempo with the music being played. Only the Halt, Cease Playing and Change to Slow or Quick Time signals involve abrupt movement. At no time should it be necessary for a drum major to look at their mace, particularly when dropping it to the centre of the body.

33. The quick march is used as the standard for drill and manoeuvre except where otherwise described below.

## STEPPING OFF AND MARKING TIME

34. The visual signal is the same for stepping off and for marking time (see Figures 14-5-16 and 14-5-17).

### STEPPING OFF

35. The drum major may order the band to step off either verbally or visually. On receipt of a verbal command to step off, the band shall do so as for standard foot drill (Chapter 3).

36. The visual signal to step off is given from the carry position, at the halt (see Figure 14-5-16), or on consecutive left feet when marking time:

- a. the right hand is extended down to grasp the staff just below the midway point;
- b. the mace is raised with both hands to the horizontal, to chin level, the left hand reversed to grasp the staff near its head so that the palms of both hands are to the front, fingers curled over the staff;
- c. after a pause, the horizontal mace is raised above the head, arms fully extended;
- d. the drummer shall play a cautionary “double-tap” on a left foot beat, a signal for all band members to look at the drum major’s signal; and
- e. after a mental check pace (right foot), the drum major brings the mace down to shoulder level (executive) on the left beat as a signal to step off (or mark time). As the band steps off on the next left foot, the drum major, on successive left feet, brings the mace directly to the carry position.

37. Intricacies with this movement:

- a. **Band Not Playing - At the Halt.** The drum major brings the horizontal mace down to shoulders level, band members observe a mental check pace (right foot), and step off on the next left foot;
- b. **Band Not Playing - Marking Time.** The drum major brings the horizontal mace down to shoulders level on the left foot, band members take a check pace with the right foot and step off (resume marching forward) on the next left foot;
- c. **Band Playing - At the Halt.** The drum major brings the horizontal mace down to shoulders level on the first beat of a bar of music, band members observe a mental check pace (right foot), and step off on the next left foot (continuing to play); and
- d. **Band Playing - Marking Time.** The drum major brings the horizontal mace down to shoulders level on the first beat of a bar of music, band members take a check pace

with the right foot and step off (resume marching forward) on the next left foot (continuing to play).

## **MARKING TIME**

38. On receipt of a verbal command to mark time, the band shall do so as for standard foot drill (Chapter 3).

39. The visual signal to mark time is the same as for stepping off (see Figure 14-5-17). Bands will not normally be signaled to commence marking time from the halt unless pre-arranged (see Parade Procedures and Techniques, Section 6). Assuming the band is marching in quick time, the mace is at the carry position. As the right foot goes forward, the right arm is cut to the side and at the same time the left hand is brought to cover the belt buckle. Working on consecutive left feet:

- a. same as 36.a.;
- b. same as 36.b.;
- c. same as 36.c.;
- d. same as 36.d.;
- e. after a slight preparatory movement of the raised mace (an “upbeat” on a right foot beat), the drum major brings the horizontal mace down to shoulder level on the next left foot. Band members take a check pace with the right foot, then a half step with the left foot and then bring the right foot into the left in a straight-legged manner, not scraping the ground, and commence marking time on the next left foot (i.e., when the mace is brought to shoulder level on a left foot, the count is RIGHT – LEFT – IN (RIGHT). When marching in quick time without playing, musicians simultaneously cut the disengaged arm to the side;
- f. on the next left foot, band members commence marking time, bend the left knee as in standard foot drill (Chapter 3) and in tempo with music being played; and
- g. on the following left foot / beat, the Drum Major brings the mace to the carry position.

40. When marking time, the mace is at the carry. If marking time for only a short period of time before stepping off again, the mace can remain at chin level, before being raised again in preparation for the step off signal.

## **HALTING**

41. The same visual and audible signal and process, initiated from the carry position, are used to halt the band when marching or when marking time, either in quick or in slow time (see Figure 14-5-18).

42. Whenever possible, bands should mark time prior to being halted, particularly while playing.

43. On receipt of a verbal command to halt, the band shall halt as detailed in Chapter 3.

44. The visual signal to halt is given from the carry (Figure 14-5-18):

- a. as the right foot goes forward, the right arm is cut to the side and at the same time the left hand is brought to cover the belt buckle;
- b. first, on a left foot, extend the right hand down to grasp the staff at the bottom of the chain;
- c. second, on the next left foot, with the left hand, push the mace across the body to a vertical position at the right side, the left hand at the bottom of the right shoulder, keeping the head of the mace close to the shoulder;
- d. third, on a left foot, with the right hand, raise the mace vertically above the head to the full extent of the right arm, ferrule close to the forearm. Cut the left arm to the side. The drummer shall play a cautionary “double-tap” on the left foot, a signal for all band members to look to the drum major. The drum major’s left arm is not swung;
- e. fourth, on a left foot, the mace is dropped to the right of the body on a left foot and caught just below the mace head (this drop movement is equivalent to a verbal command to halt). The movement should be preceded by a slight preparatory motion (“upbeat”). The band takes a pace with the right foot, a pace with the left foot, and halts on the next right foot; and
- e. the drum major, after an appropriate pause, adopts the normal position of attention.

## **COMMENCE PLAYING**

45. The verbal command for a band to commence playing has two variants. If the requirement is for the band to commence playing and step off immediately, the command is BAND, BY THE CENTRE (or BY THE RIGHT), QUICK – MARCH, or SLOW – MARCH. If the requirement is for the band to commence playing and remain stationary, the command is BAND, AT THE HALT, ROLLS, QUICK – MARCH, or SLOW-MARCH.

46. The visual signal from the drum major for commence playing is an inverted mace (see Figure 14-5-19 and 14-5-20). From the halt position, the commence playing signal shall be displayed as follows:

- a. bring the mace out in front of the body, centered and perpendicular. At the same time, the left hand is brought to the front, grasping the shaft of the mace below the right

- hand (approximately 30 cm); the right hand grip does not change;
- b. the mace is inverted forward and up, the back of the right hand in front of the throat, mace perpendicular to the ground, ferrule uppermost. The left hand can assist raising the mace, increasing its forward momentum by pushing the mace forward before cutting that arm to the side; and
  - c. see drum signal / rolls, below.
47. To display the visual signal for commence playing on the march (Figure 14-5-20):
- a. the mace is first brought to the carry position;
  - b. the mace is brought out in front of the body, centred and perpendicular. At the same time, the right hand is brought to the front, grasping the shaft of the mace just below the head in an overhand grip (palm inwards);
  - c same as 46.b.; and
  - d. same as 46.c..
48. **Returning the Mace to its Original Position.** If the band is at the halt, the drum major returns the perpendicular mace to the centre of the body and then to the attention position. If on the march, in quick time the mace is brought down to the carry on the first beat of the second set of rolls; in slow time on the “third” beat (next left). In both quick and slow time, the mace is brought down perpendicular, centered on the body, and caught at the point of balance in the left hand. On the next left, the mace is brought to the carry and the right arm is cut on the next left pace. If marching in quick time, the drum major swings the right arm and rolls the mace at the commencement of the music.
49. The first movement in bringing the mace down from the inverted position may need to be anticipated, especially when using a heavier mace. The downward movement may have to begin slightly before the left foot hits the ground, the point being that the mace is caught in the left hand as the left foot hits the ground.
50. **Drum Rolls.** On receipt of a verbal command or mace signal to commence playing, the drum section shall play rolls as in Figure 14A-1 if in quick time, or two bass drum beats as in Figure 14A-2 if in slow time. If already playing a drum pattern, drummers will conclude the pattern prior to starting the drum rolls or bass drum beats.
51. The rolls or bass drum beats establish the correct cadence and cue instruments to be moved in unison from carrying positions through intermediate positions, to playing positions at the beginning of the second part of the drum rolls (see Section 2 for details).

## CEASE PLAYING

52. At the halt from the attention position, the drum major displays the cease playing signal (see Figure 14-5-21) as follows:

- a. the right hand is dropped 30 cm down the staff;
- b. the mace is lifted to chin level, parallel with the ground;
- c. the left hand reaches up to grasp the staff at the top of the chain and the right hand is slid over to the right to grasp the staff at the bottom of the chain, palms of both hands forward, fingers curled over the staff;
- d. the right arm is extended out to the right, the mace raised to an oblique position to the full extent of the right arm, to be at an angle of 45 degrees with the horizontal, the head of the mace directly above the drum major's head, the mace at a right angle to the arm. The left hand is cut to the side;
- e. the bass drummer shall play two double-taps (see Figure 14-A-4), for cease-playing, a signal for all band members to look to the drum major's signal;
- f. at an appropriate point in the music the drum major cuts the music by bringing the right hand to the face in a semi-circular movement, the forearm and mace vertical. Although not always possible, the drum major should try to time this signal to coincide with the end of a musical phrase. Musicians cease playing when the drum major cuts the music; and
- g. after the cut-off, on the next imaginary left foot, the mace is allowed to drop perpendicularly through the right hand to the centre of the body, grasped just below the head of the mace, and, after an appropriate pause, the position of attention is resumed.

53. On the march (and when marking time) the cease playing signal is initiated from the carry (Figure 14-5-22). Working on consecutive left feet:

- a. the right hand is extended down to grasp the staff at the bottom of the chain;
- b. the mace is lifted to chin level, parallel with the ground;
- c. same as 52.c.;
- d. with the right arm, the mace is raised above the head and held at an angle of 45 degrees, as in 52.d.. The left arm is cut to the side and is not swung;
- e. the bass drummer shall play two double-taps (see Figure 14A-4);

- f. the right hand is brought to the face in a semi-circular movement (normally on the second left foot after the second double-tap), the forearm and mace vertical; and
- g. on successive left feet, (left) the mace is dropped to the centre of the body and (left) moved directly to the trail, or to the carry if marking time. If being brought directly to the trail, the mace is grasped at the point of balance as it is dropped.

54. When drum majors drop their maces, instruments are brought down to the intermediate position and to the carrying position on successive left feet and the disengaged arm is swung if marching in quick time. If music is to be changed, it shall be changed in the intermediate position (see Section 2, paragraph 9).

### **SIMULTANEOUS CEASE PLAYING WHILE HALTING**

55. There may be occasions where it will be necessary for the band, while on the march, to simultaneously cease playing and halt. In order to effect this “double” event, the drum major shall execute the following (see Figure 14-5-23):

- a. as an intermediate position, the drum major extends the left arm up at a 45 degree angle to the horizontal as the left foot comes to the ground and with the right hand raises the mace to a perpendicular position above the head (like the normal halt signal). The left hand is extended open palmed forward, as for a salute;
- b. the bass drummer shall play two double-taps (see Figure 14A-4);
- c. the left arm is cut to the side indicating the executive “halt”; and
- d. the normal mace cut-off signal is given, followed by the last pace of the 4-pace halt sequence. After the standard pause, the mace is dropped to the side.

### **CHANGING MARCH TEMPO**

56. On occasion, troops will be required to change the cadence of the march whilst continuing to march, e.g., from slow to quick time. Normally this will be executed on word of command (see Chapter 3 for detail).

57. There may be occasions where a band will be required to change cadence of the march whilst continuing to march, and while playing. As such, the change must be executed via visual signal as words of command would not be heard. The visual signal to change marching tempo from quick to slow and vice versa is illustrated at Figure 14-5-24.

58. From the carry position, the mace is pushed forward vertically and grasped with the right hand just above the left. To signal the change to the march tempo:

- a. first position. With the right hand the mace is pushed upwards to a horizontal position above and to the right of the head, right arm fully extended, the ferrule of the mace to the front; then

- b. second position. The right arm is bent abruptly, lowering the mace almost to shoulder level, while maintaining its original plane; and
- c. on the next left foot, the band changes marching cadence from quick to slow or vice versa.

59. On observing the visual signal, the drummer shall play a cautionary double-tap. The drum major's abrupt movement from the first position to the second position (on the left foot) shall be acted upon in the same manner as for the verbal command to march (Chapter 3), except that the change of cadence is to be executed on the next left foot. The drum major returns the mace to the carry position.

Notes:

1. If music is not being played, the drum major may adopt the first position directly from the trail.
2. Parade marching tempos once set shall be maintained consistently, see Section 6.

## WHEEL SIGNALS

60. **Right Wheel Signal (Figure 14-5-25).** From the carry position and on consecutive left feet throughout, the drum major signals a right wheel as follows:

- a. the right arm is cut to the side;
- b. the right forearm is brought across the chest, elbow raised, forearm parallel to the ground;
- c. the right arm is extended out to the right in a graceful semi-circular movement, the first two-fingers of the hand pointed, hand just above shoulder level, at the same time, the head and eyes are turned to the right; and
- d. on completion of the wheel, or partial wheel, and new alignment attained, head and eyes are returned to the front, the right arm is dropped to the side and the drum major continues to march at the carry. The trail may be adopted.

61. **Left Wheel Signal (Figure 14-5-26).** From the carry position and on consecutive left feet throughout, the drum major signals a left wheel as follows;

- a. the right arm is cut the side;
- b. the mace is transferred to the right hand, left hand dropped away;

- c. on the next left foot, the left forearm is brought across the chest, elbow raised, forearm parallel to the ground;
- d. the left arm is extended out to the left in a graceful semi-circular movement, the first two-fingers of the hand pointed, hand just above shoulder level, at the same time, the head and eyes are turned to the left; and
- e. on completion of the wheel, or partial wheel, and new alignment attained, head and eyes are returned to the front, the left arm is dropped to the side, the mace is transferred to the left hand and the drum major continues to march at the carry. The trail may be adopted.

62. Drum majors should step short in the wheel until such time as they estimate that the entire band has completed the wheel, thereby ensuring that the whole movement is completed unhurriedly and in good order.

### **STANDARD COUNTERMARCH SIGNAL AND ACTION**

63. To execute a standard countermarch (see Figure 14-5-27), from the carry position and on consecutive left feet, the drum major completes the following:

- a. the right arm is cut to the side;
- b. on the next left foot, the right hand grasps the mace above the left hand;
- c. on the next left foot, the right arm is extended straight out to the right from the body, with the mace perpendicular to the ground (ferrule pointing down);
- d. the mace is brought in front of the body and grasped by both hands (right above left) with the mace canted;
- e. the right arm is cut to the side;
- f. the right foot is brought in to the left, straight-legged;
- g. the drum major countermarches to the right, four paces short-round;
- h. if the frontage of the band is an odd number, the drum major heads to the left (right shoulder to right shoulder) of the centre marker. If the frontage is an even number, the drum major may head for the space between the centre files; and
- i. the drum major marches through the band in quick time, mace at the carry or if there is insufficient spacing bring in the ferrule to the left in front of the body, and the right arm is swung. The mace is not rolled until the drum major emerges through the rear rank of the band, clear of the musicians.

## **SPIRAL COUNTERMARCH SIGNAL AND ACTION**

64. To execute a spiral countermarch (see Figure 14-5-28), from the carry position and on consecutive left feet, the drum major completes the following:

- a. the right hand is extended down to grasp the staff at the bottom of the chain;
- b. with the left hand the mace is pushed across the body, to a vertical position at the right side, the left hand at the bottom of the right shoulder, keeping the head of the mace close to the shoulder;
- c. with the right hand the mace is thrust up vertically and centred. At the same time, the left hand is removed to grasp the mace just above the right hand, both hands above chest level;
- d. using both hands, the mace is rotated so that the head describes a circle in the air (at least two rotations);
- e. to bring the mace down, it is allowed to slide through the hands until the left hand can grasp it at the point of balance;
- f. the mace is brought to the carry and the right arm is cut to the side. At the same time, the right foot is brought in to the left, straight-legged;
- g. the drum major countermarches to the right, four paces short-round; and
- h. as per paragraph 63.h. and 63.i..

## **PIVOT AND SPIN WHEEL SIGNALS**

65. To signal the start of a pivot or a spin wheel (Section 4), the drum major inverts his mace and moves it in a circular motion, combining movement from commence playing and spiral countermarch signals.

## **MASSED BANDS COORDINATION SIGNALS**

### **66. Coordination Signals From the Principal Drum Major to Other Drum Majors.**

When several bands of the same or different types are massed, their drum majors form a front rank, with the principal drum major, who controls the formation from a central position, positioned six paces in front of the drum majors rank. The format of the parade must be known by all of the drum majors beforehand. The principal drum major will give coordinating signals in order that all drum majors can work in unison to guide the actions of band members. Except where obvious, the following coordination movements are made only by the principal drum major, the remaining drum majors conforming to the standard mace drill.

67. **Common Coordination Signal (Figure 14-5-29).** The common coordination signal is the raising of the right arm straight out to the front. This position is held for at least six paces to ensure that the signal is observed by all of the drum majors. The arm is dropped on the left foot and the desired movement started on the next left foot. When drum majors are advancing at the state walk and it is time to countermarch, mark time, or halt, the principal drum major raises his left arm straight to the front while all continue the state walk motions. On dropping the arm, the desired signal or movement is initiated as rehearsed.

68. **Salute Coordination.** The principal drum major displays the common coordination signal, dropping the arm on the left foot. All drum majors go to the carry, if rolling maces, on the next left foot, and all salute together either right or left on the following left foot. To finish the salute, the drum major on the directing flank “pumps” his mace once to the front (left, right) and on the next left foot all drum majors cut their arms and on subsequent left feet either roll again or remain at the carry.

69. **Marking Time and Stepping Off.** If at the halt, musicians may expect to either step off, or take up marking time and step off.

70. **Marking Time From The Halt.** In absence of a verbal command musicians will usually take up marking time before stepping off. Marking time can be rehearsed and “signaled” by the principal drum major adopting the carry and commencing to mark time, the other drum majors and the front rank of the band taking up marking time, which very quickly makes its way to the rest of the band (see Section 6).

71. **Stepping Off From Marking Time.** Maces are at the carry. When all musicians are marking time the signal to go forward will be the standard field signal; a full sweep of the right arm, fingers and hand extended, palm to the front, from rear to front, the hand passing close to the side, finishing above the head. The sweep will start on the beat of the left foot and finish on the right. The other drum majors will follow suit. The principal drum major will signal an “upbeat” on a right foot causing all drum majors to drop their hands on the left foot. The bands will step off on the next left foot.

72. **Halting On the March and When Marking Time.** The common coordination signal is displayed twice by the principal drum major; initially, with the right arm forward to get all maces into the halt position; and then, with the left arm forward to signal be dropped together.

73. **Cease Playing at the Halt.** To warn the other drum majors that the signal to cease playing is to be given, the principal drum major circles the mace through 360 degrees twice (from the position of attention through the positions illustrated, then back to the position of attention, ferrule on the ground). On the second turn of the mace, an abrupt forward motion is made and on seeing this motion all drum majors drop their right hands 15 cm down the staffs and lift their maces to chin level (as for standard cease playing). The principal drum major only then dips the mace (to a vertical position centred on the body) as the signal for the next movement and at the appropriate time swings the mace up above the head. As the principal’s mace is lifted from the dip to the “right arm extended, mace at 45 degrees” position, all drum majors lift their maces and execute the remaining movements in unison. For the music

cut off, the principal drum major makes a slight upward motion with the mace causing all of the drum majors to signal the cut off. Musicians react appropriately. After a standard pause, maces are all dropped together and the attention position adopted.

74. **Cease Playing on the March.** The signal to cease playing on the march is preceded by the common coordination signal, given by the principal drum major, right arm forward and dropped on the left foot. After ceasing to roll maces, the cease playing movements are then executed, as above, by all on sequential left feet, the principal drum major dipping and subsequently making an upward motion with the mace at the appropriate moment, all signaling the cut-off in unison and then bringing maces back down to the carry, or to the trail. Musicians react appropriately. Obviously, the format of the parade must be known by all of the drum majors beforehand.

75. **Standard Countermarch.** When two or more drum majors are working together, in order for the massed band to execute a standard countermarch, the principal will give the normal standard countermarch signal (see paragraph 63). The non-principal drum majors will take the extension of the mace movement (as per paragraph 63.c.) from the principal drum major as their executive command to start the standard countermarch signal.

## SECTION 6

### PARADE PROCEDURES AND TECHNIQUES

1. Whenever possible, battalion / unit parades and reviews shall be supported by a band. Unless the form of the ceremony dictates otherwise, the band shall lead the unit on and off parade, and be positioned in the centre rear or on a flank of the unit on parade (Chapter 9, Section 1, paragraphs 20 to 26).
2. In order to maintain the momentum of a parade or ceremony bands may reposition for the next phase while other participants readjust formations and take dressing.
3. When a unit is scheduled to march out of its barracks or lines, the drum major shall ascertain from the unit adjutant or chief warrant officer the route that the commanding officer wishes to take, and is responsible that it is followed. Troops marching behind a band should maintain appropriate distance in the event that the band is forced to halt or form unexpectedly.
4. On the line of march, combined bands can take turns playing so that there is continuous music. One band on ceasing to play can provide the introductory roll-off for the other in order to maintain the ordered tempo consistently throughout the length of the march or march past, regardless of types of bands or traditional marching tempos of some of the units on parade.
5. When playing one or more units past a saluting point, individual bands or combined or massed bands shall be pre-positioned opposite the saluting point (centre of the saluting base), or shall march up fifty paces in advance of the leading unit or sub-unit, wheel directly off the line of march and then countermarch so as to face the saluting point and halt leaving space for the troops to pass.
6. Units march past to their own authorized marches (see A-DH-200-000/AG-000 The Heritage Structure of the Canadian Forces, Chapter 7). The band shall commence playing the appropriate march as soon as the leading unit or sub-unit advances on the saluting point, continuing to play until the rear of the unit has passed, changing to the next march as a following unit approaches. The band shall remain in position if there is to be a second march past, or step-off playing to follow the troops away from the saluting point, or re-position themselves for the next phase of the parade or ceremony. If a unit marches past a second time in the same tempo, but in a different formation, the band should play a neutral march.
7. During recruit training and rehearsals, bands or percussion sections may stress the strong beat on the left foot, but when troops have acquired the ability to distinguish the main pulse, the emphasis can be normalized. (See also Chapter 1, Section 1, paragraph 49.)
8. A band waiting alongside a parade route to lead approaching troops will have a drummer turn to face in their direction in order to obtain their cadence and step. If circumstances preclude drum beats or audible signals, e.g., positioning for a commemorative ceremony, the drum major turns to face the approaching troops and commences to mark time in their step and cadence.

Musicians take up marking time with the drum major who signals the band to turn and step off at an appropriate distance in front of the approaching troops, with or without music.

## **ANNEX A TO CHAPTER 14**

### **GENERAL**

1. Standard drum signals are illustrated in Figures 14A-1 to 14A-4. Drum signals serve to reinforce or confirm visual signals, particularly on occasions when the latter might not be clearly seen or recognized by all band members. The bass drummer may act as an audible extension of the drum major's visual signals while maintaining a judicious balance between audible cues and the music being played. Drum taps need not and should not be routinely employed as executive commands.
2. Drum signals are used according to occasion and circumstances. On occasions such as during state and solemn ceremonies and funerals, the event commander, band conductor, or drum major may determine drum signals to be inappropriate to the tone and decorum of the occasion and order them not to be used. Bands shall routinely practice music and manoeuvre without the aid of drum signals.
3. Pipes and drums and corps of drums musicians shall be acquainted with and use the drum signals in this Annex. March tempos peculiar to specific types of units when on their own parades are explained in Chapter 3, paragraphs 6 to 8. Instructions for funeral duties, including processional tempos, are in Chapter 11, Section 2.

### **QUICK MARCH**

4. When ordered to QUICK - MARCH, the drum section shall play the signal as illustrated in Figure 14A-1.

**Figure 14A-1**



### **SLOW MARCH**

5. When ordered to SLOW-MARCH, the bass drum shall play the signal as illustrated in Figure 14A-2.

**Figure 14A-2**



## STEPPING OFF

6. Upon recognizing the drum major's signal for the band to step off, the bass drum shall play Figure 14A-3. The band shall step off as indicated by the drum major.

**Figure 14A-3**



## MARKING TIME

7. Upon recognizing the drum major's signal for the band to mark time, the bass drum shall play Figure 14A-3. The band shall mark time as directed by the drum major.

## HALTING

8. Upon recognizing the drum major's signal for the band to halt, the bass drum shall play Figure 14A-3, a signal for all band members to look to the drum major. The band shall halt as directed by the drum major. When and where appropriate, the drum major shall bring the mace down (on the left foot). Counting this left foot, the cadence is LEFT-RIGHT-LEFT-HALT.

## CEASE PLAYING

9. Upon recognizing the drum major's signal for the band to cease playing, the bass drum shall play Figure 14A-4, a signal for all band members to look to the drum major. The drum major shall indicate the cease playing point when and where appropriate, normally on a left foot.

**Figure 14A-4**



## CHANGE OF CADENCE

10. Upon recognizing the drum major's signal for the band to change cadence of march (from slow to quick or quick to slow), the bass drum shall play Figure 14A-3, a signal for all band members to look to the drum major. The band shall change cadence as directed by the drum major.

**ANNEX B**  
TO CHAPTER 14



Figure 14-2-1      Drill Positions for Piccolo



Figure 14-2-2 Drill Positions for Clarinet and Oboe

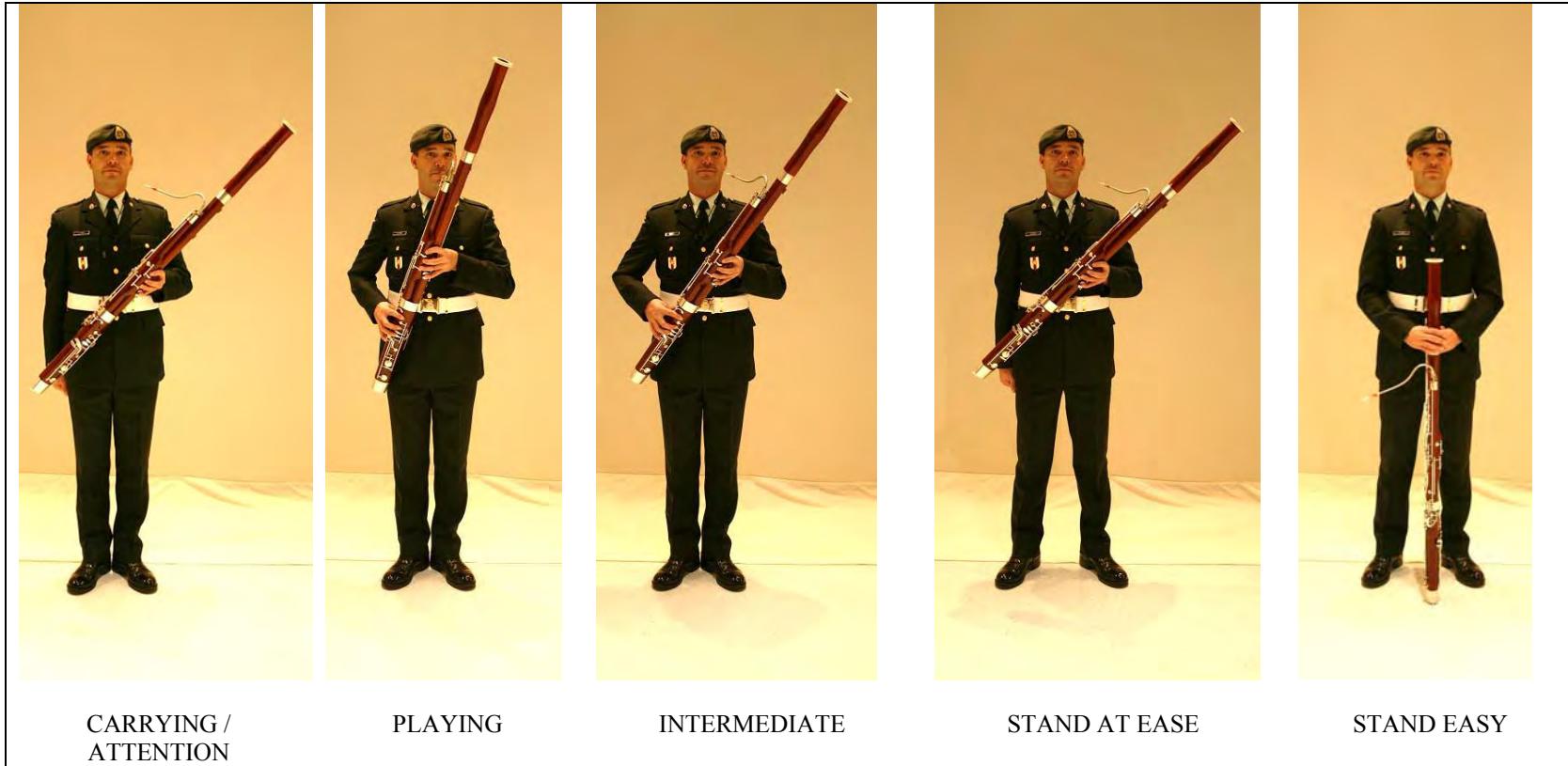


Figure 14-2-3

Drill Positions for Bassoon



Figure 14-2-4 Drill Positions for Alto and Tenor Saxophone

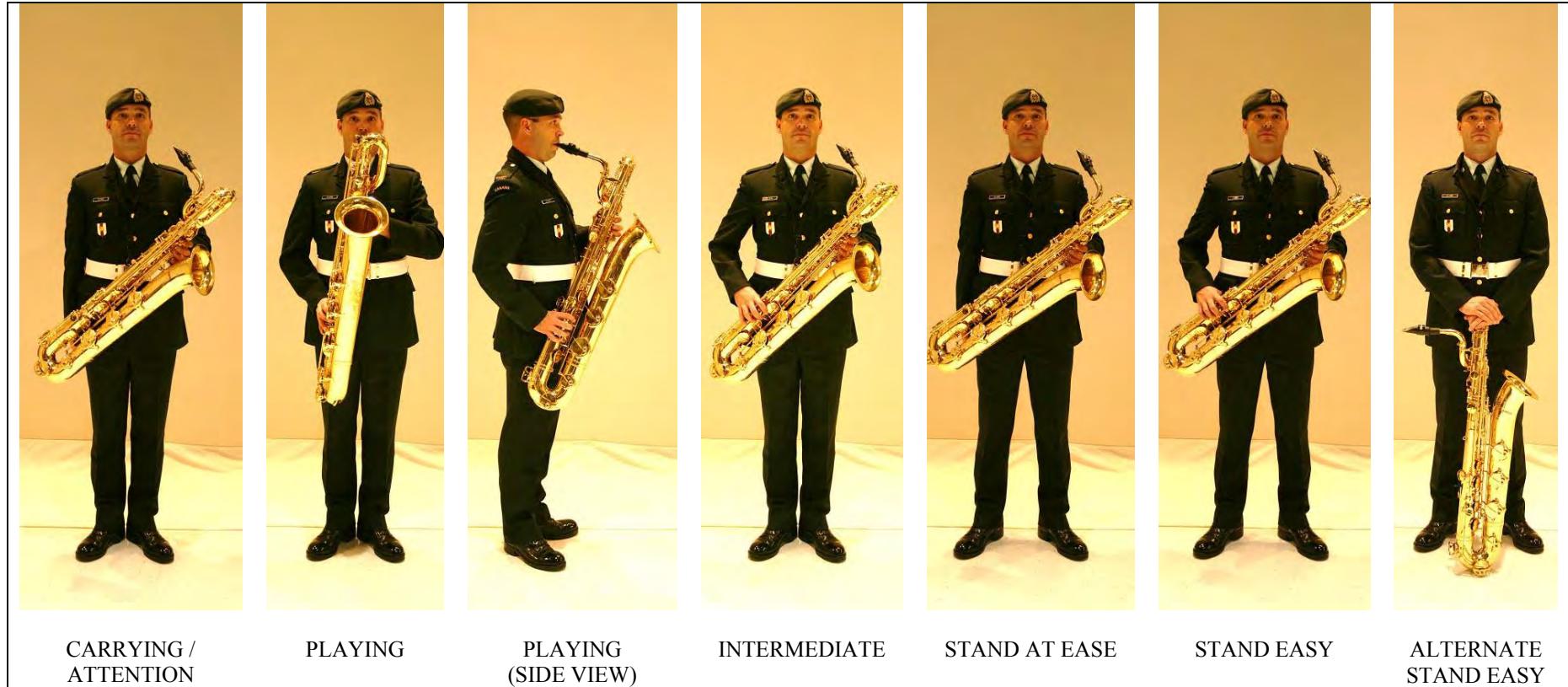


Figure 14-2-5

Drill Positions for Baritone Saxophone



Figure 14-2-6 Drill Positions for French Horn



Figure 14-2-7 Drill Positions for French Horn When Wearing Sword/Bayonet

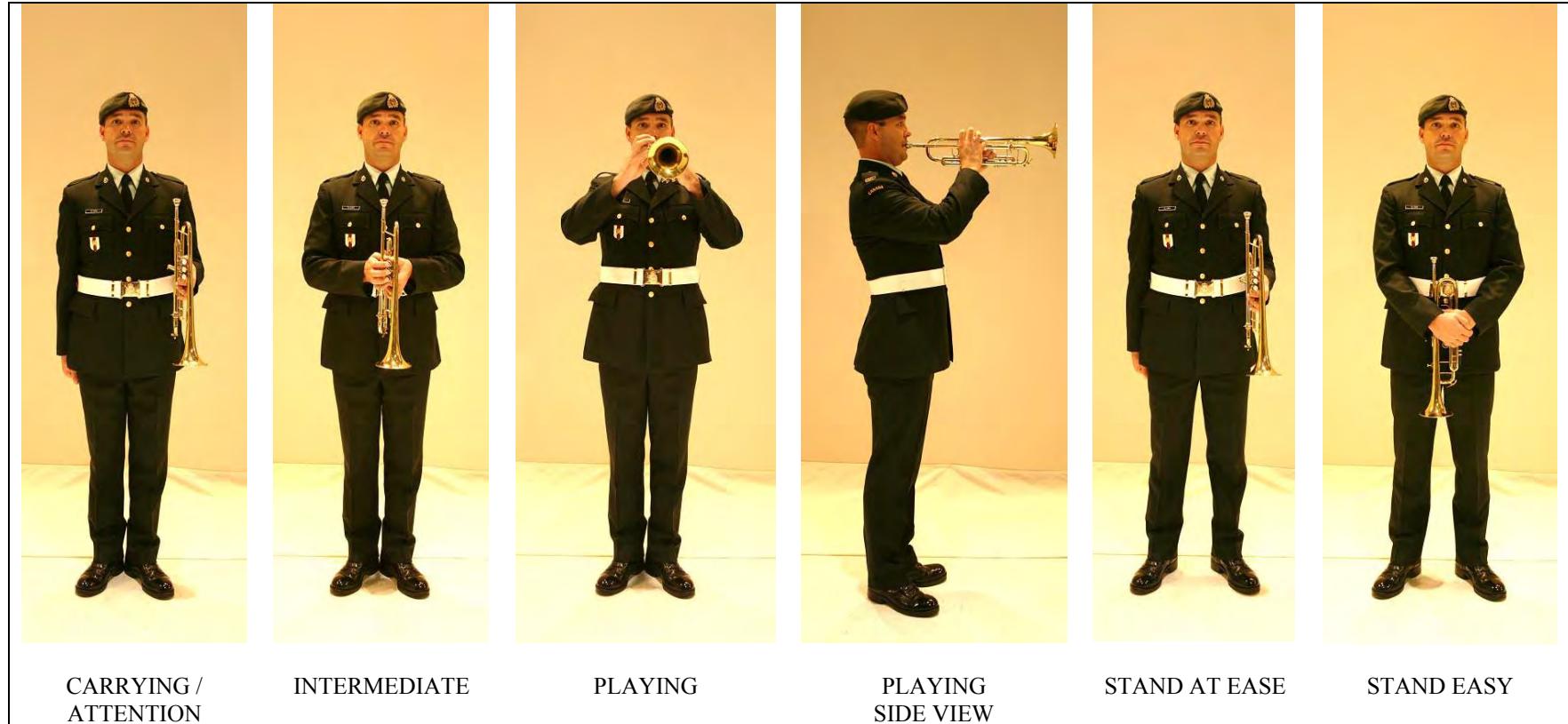


Figure 14-2-8 Drill Positions for Trumpet



Figure 14-2-9 Drill Positions for Trombone



Figure 14-2-10 Drill Positions for Euphonium



Figure 14-2-11      Drill Positions for Tuba



Figure 14-2-12 Drill Positions for Snare Drum and Tenor Drum (Side Slung) (A)



Figure 14-2-12 Drill Positions for Snare Drum and Tenor Drum (Side Slung) (B)



Figure 14-2-13 Drill Positions for Snare Drum (Flat Mount) (A)



Figure 14-2-13 Drill Positions for Snare Drum (Flat Mount) (B)



Figure 14-2-14

Drill Positions for Bass Drum (A)



Figure 14-2-14      Drill Positions for Bass Drum (B)

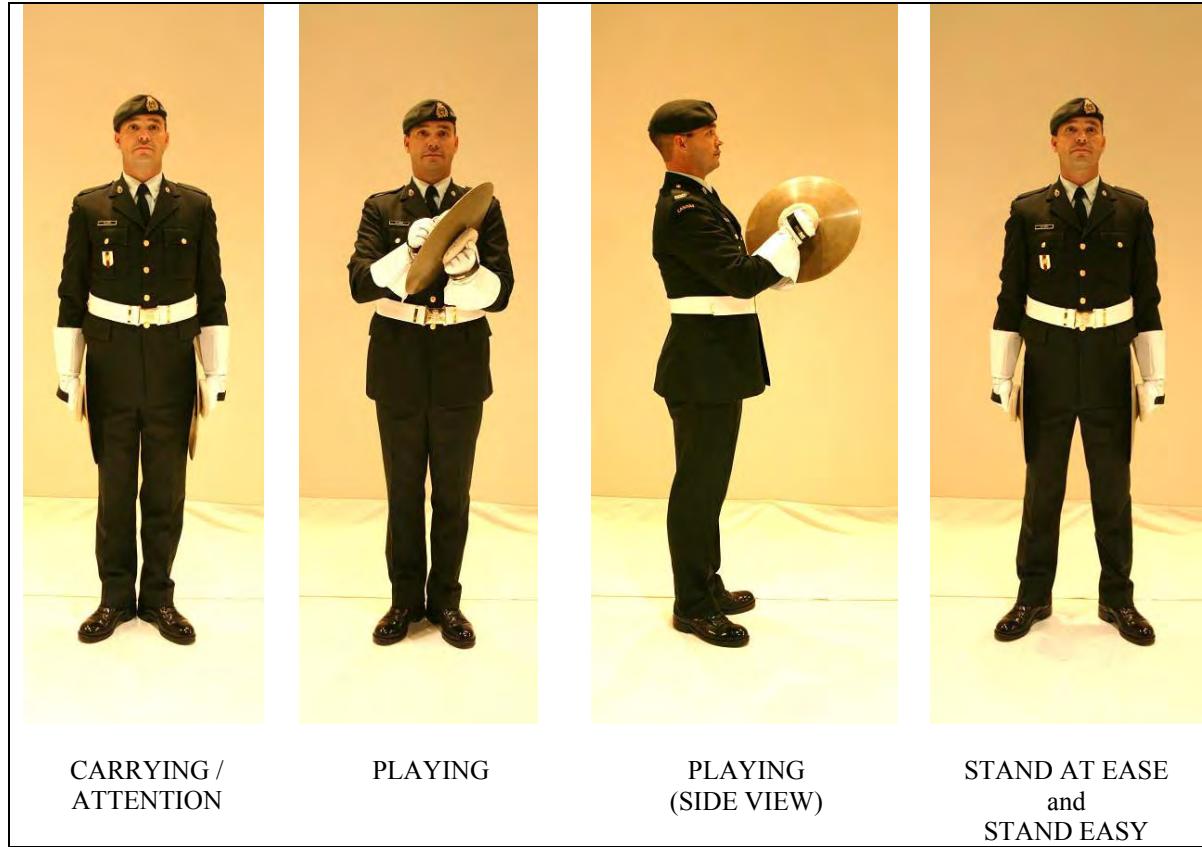


Figure 14-2-15

Drill Positions for Cymbals



Figure 14-2-16

Drill Position for Bagpipes (A)



Figure 14-2-16 Drill Positions for Bagpipes - PIPES - READY (B)

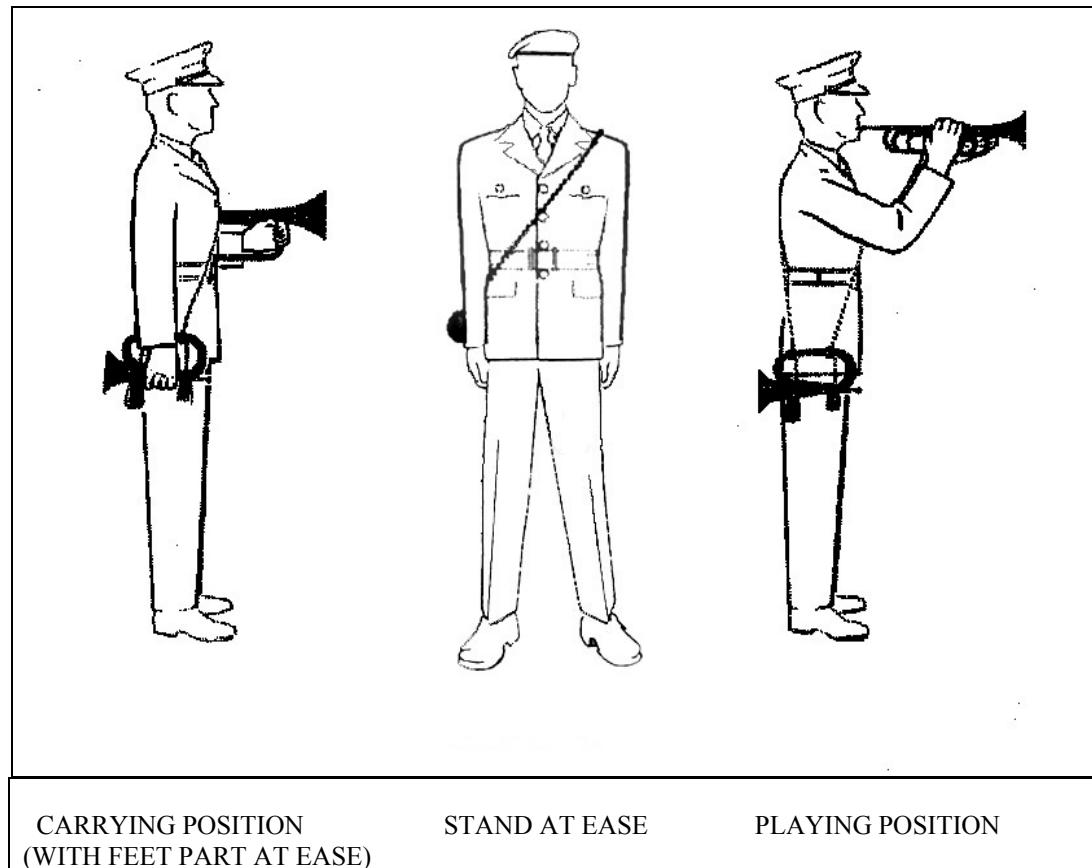


Figure 14-2-17 Drill Positions for Bugle, Piston Bugle and Trumpet (A)

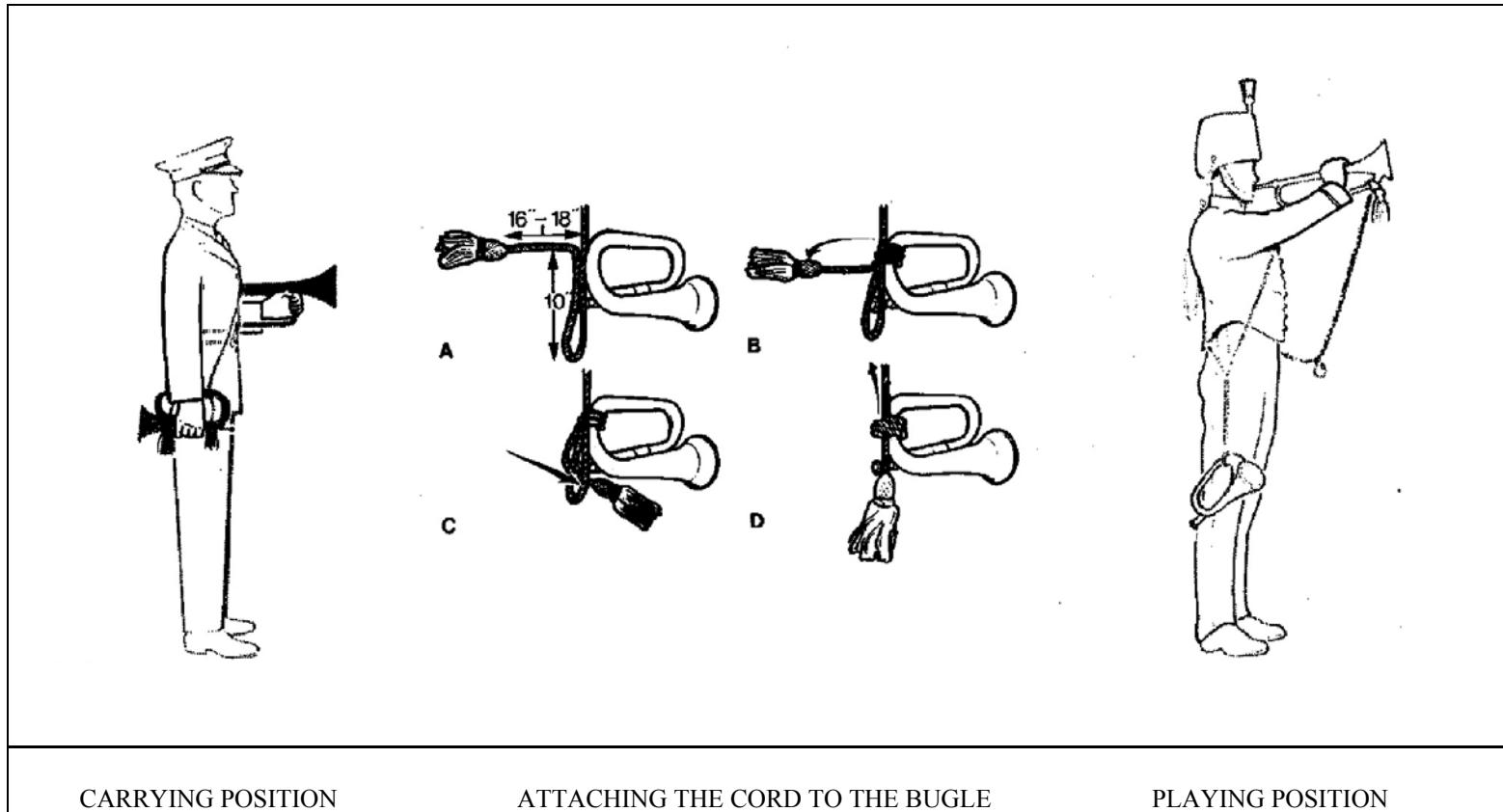


Figure 14-2-17 Drill Positions for Bugle, Piston Bugle and Trumpet (B)

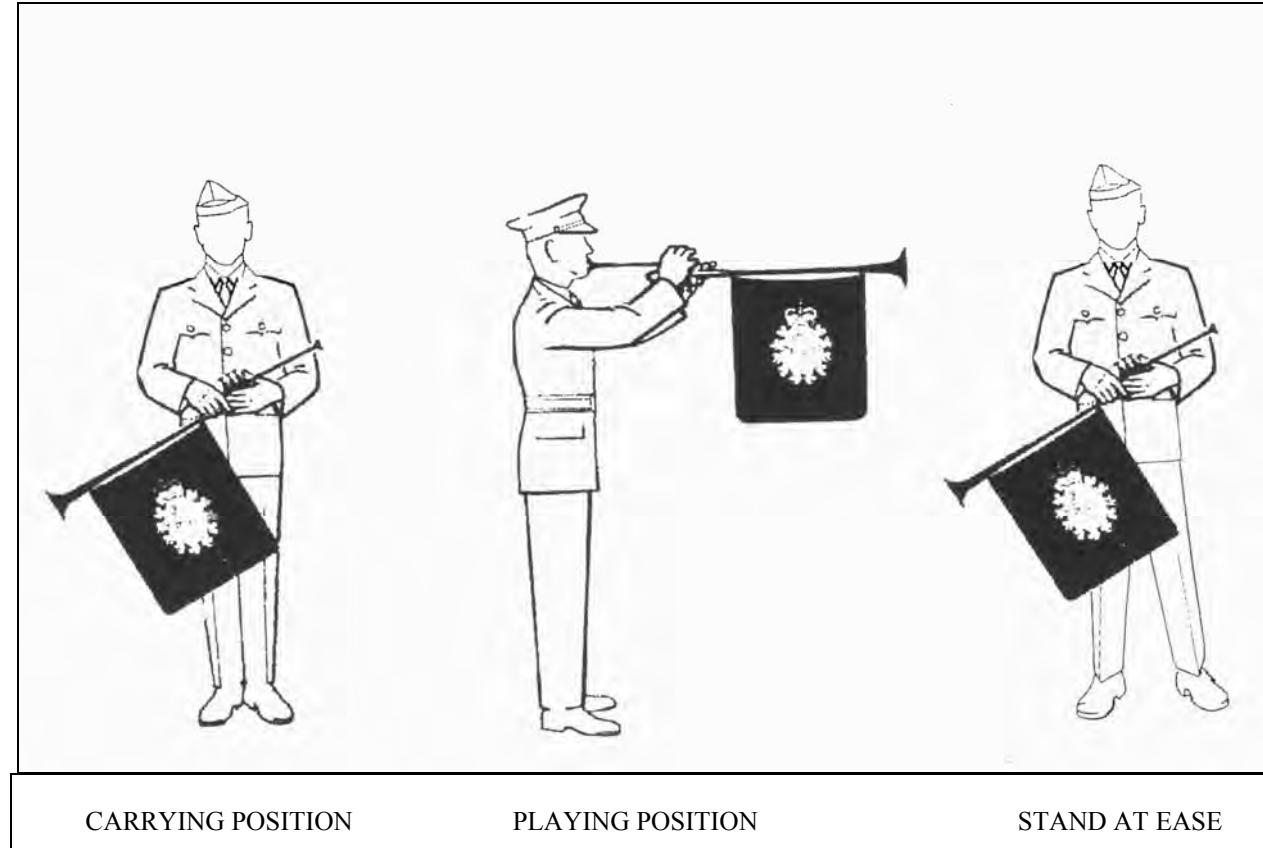


Figure 14-2-18 Drill Positions for Fanfare Trumpet

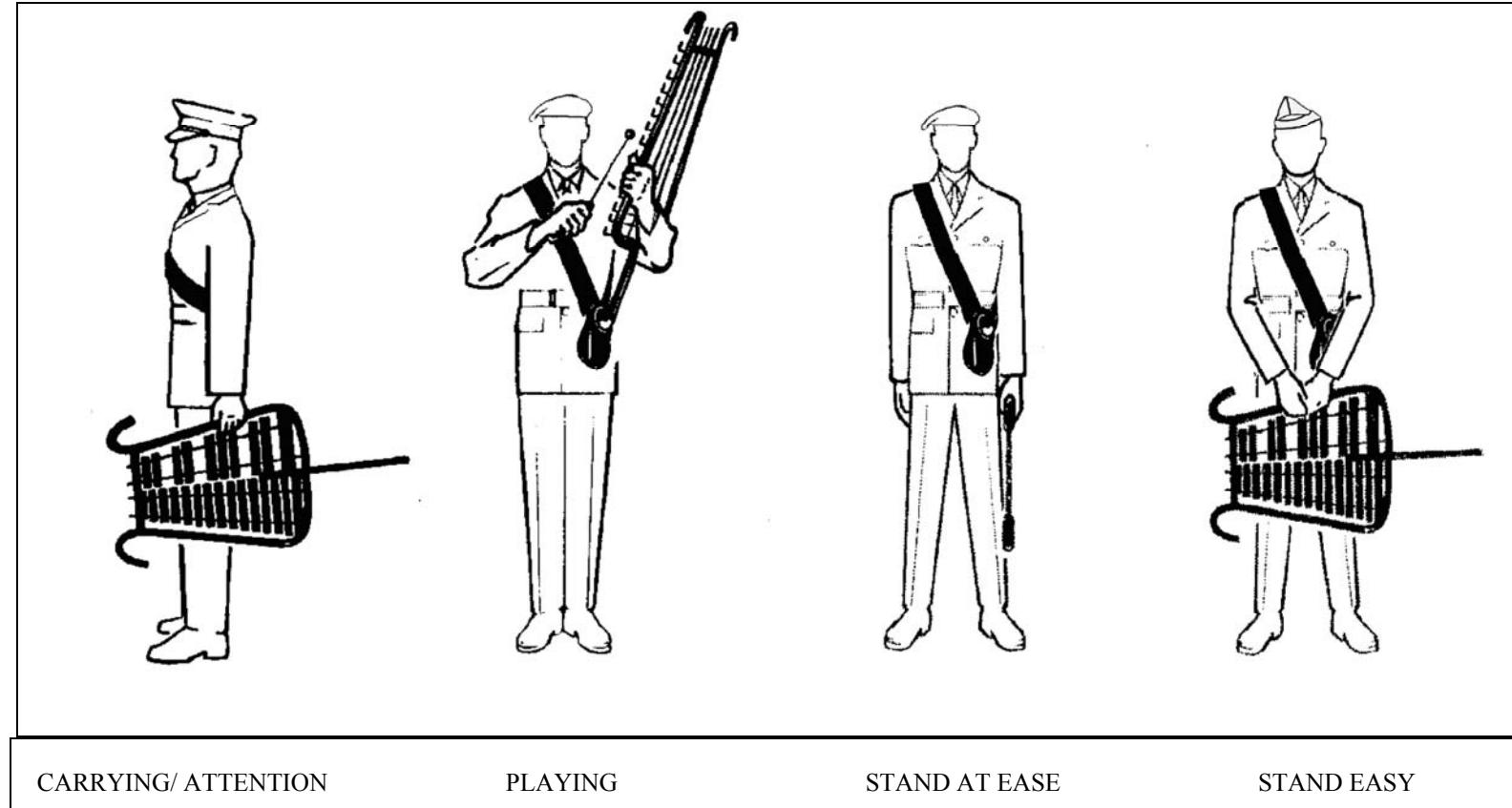


Figure 14-2-19 Drill Positions for Bell Lyre

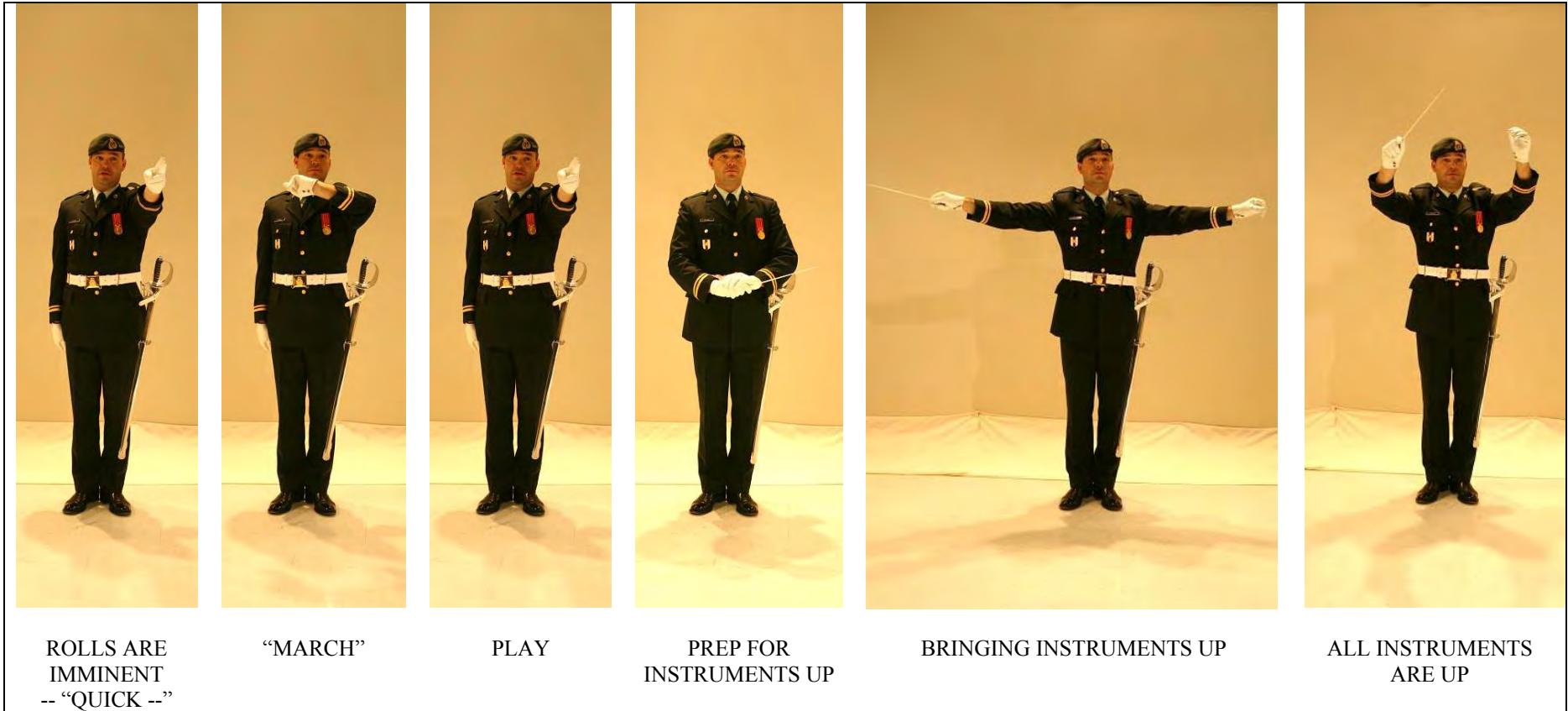


Figure 14-3-1      Conductor – Starting a March at the Halt

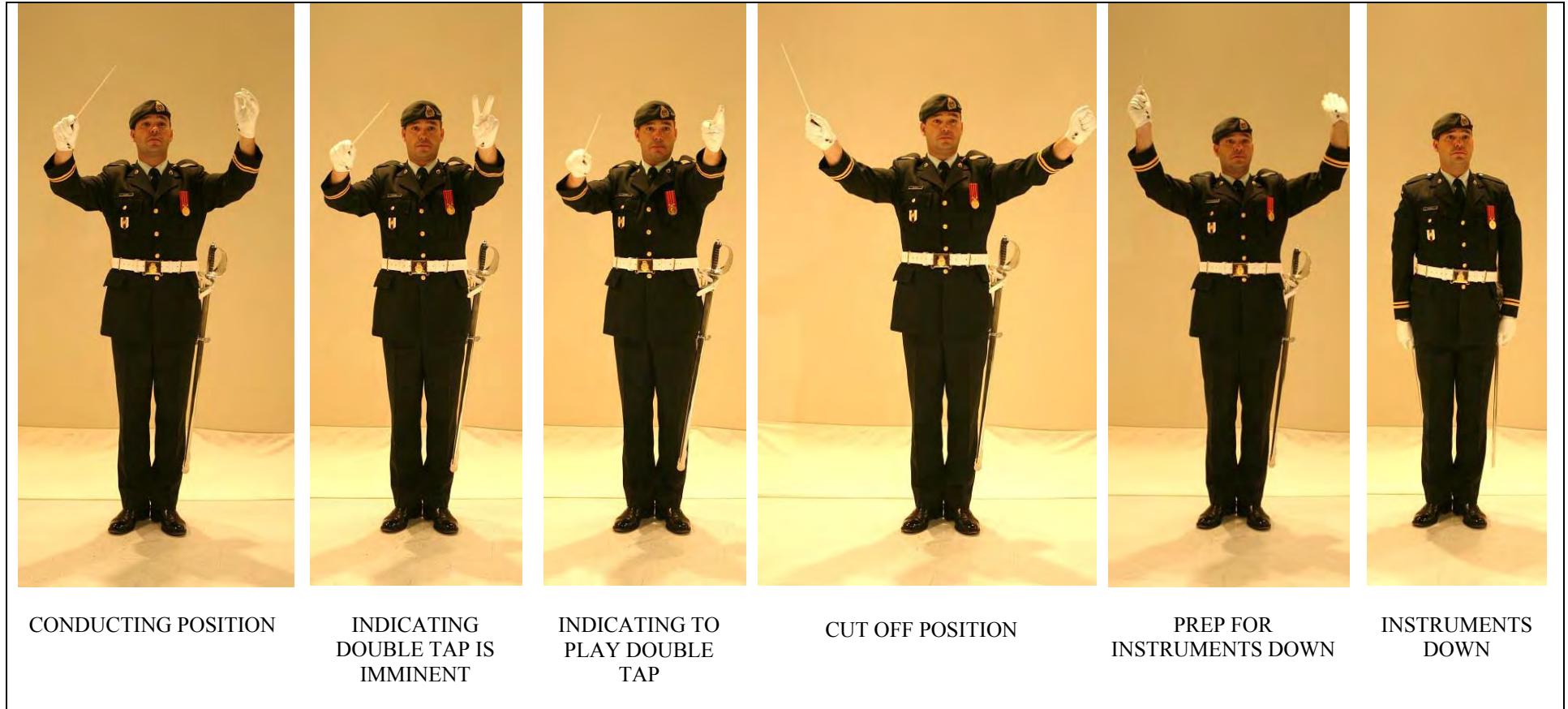


Figure 14-3-2

Conductor – Conducting and Ending a March



Figure 14-3-3      Conductor – Baton Carriage

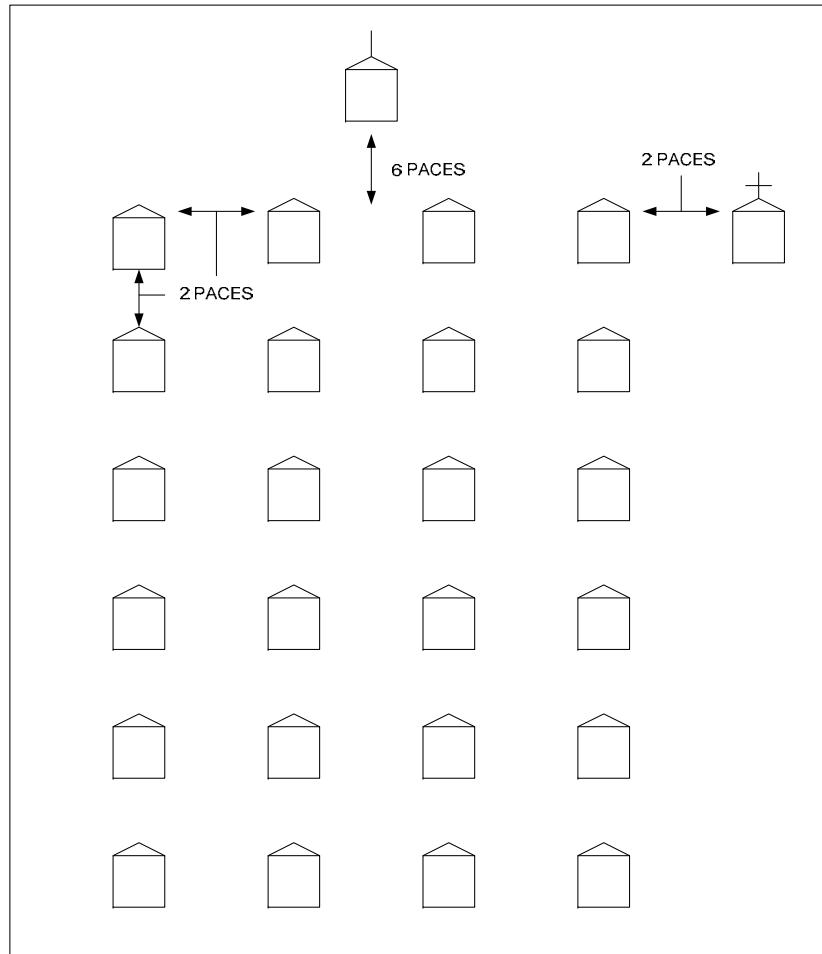


Figure 14-4-1      Basic Band Formation, Even Number of Files

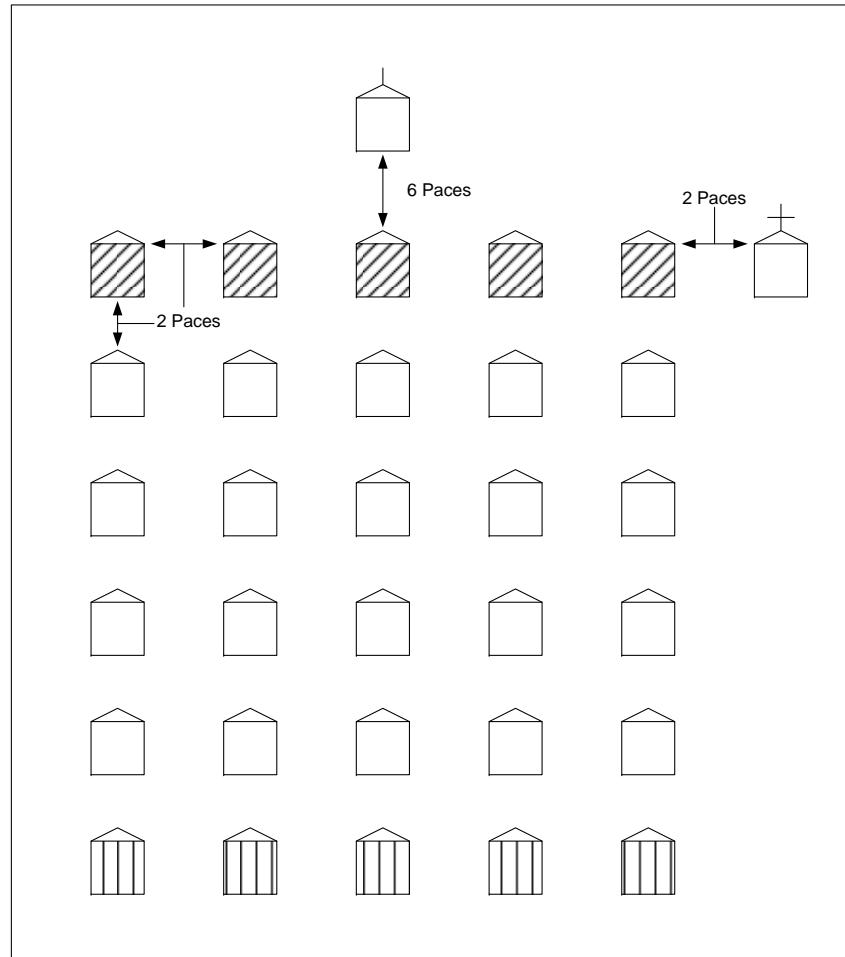


Figure 14-4-2 Basic Band Formation, Odd Number of Files

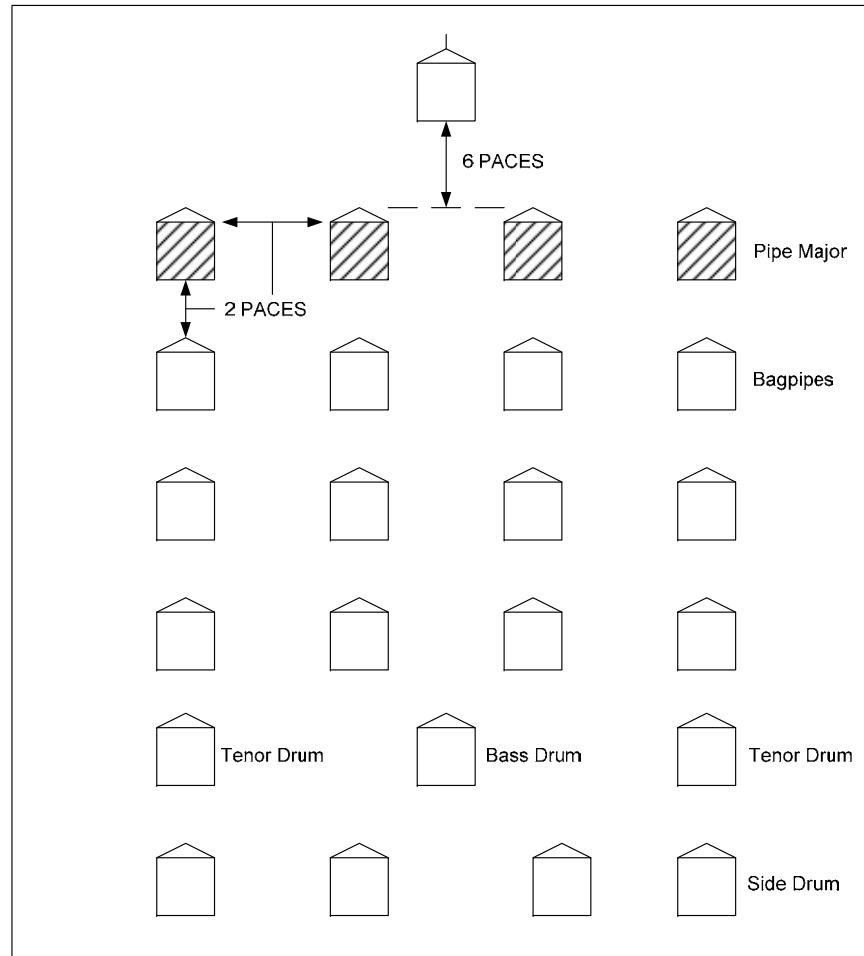


Figure 14-4-3      Band Formation, Pipes and Drums

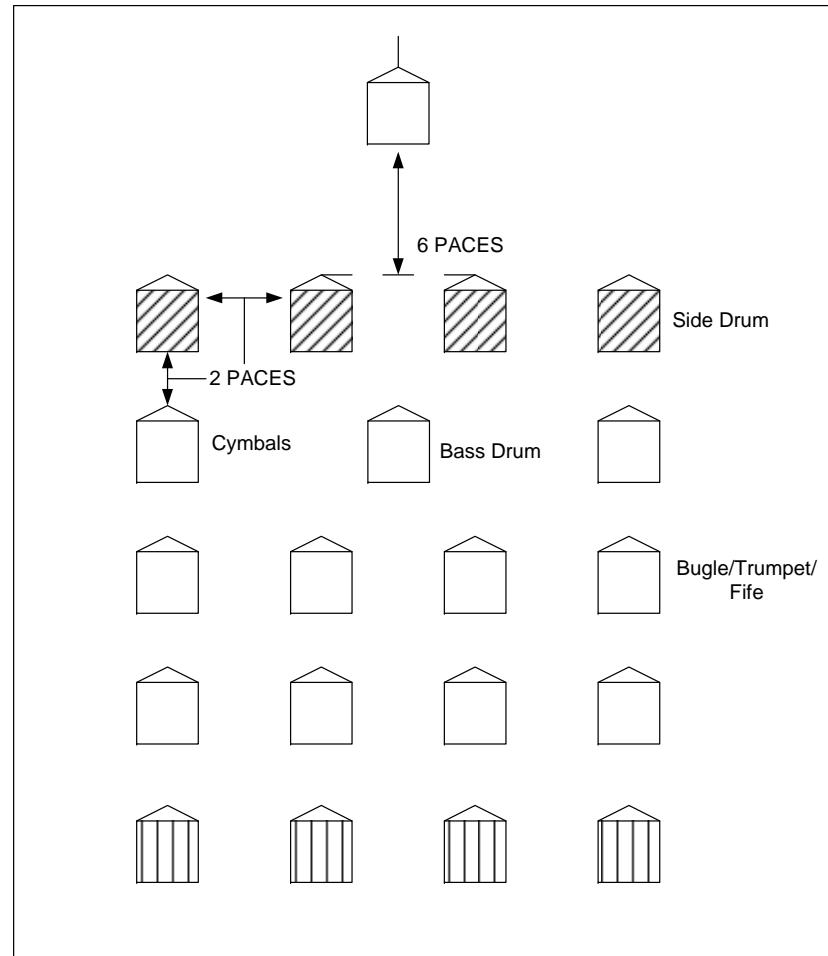


Figure 14-4-4      Band Formation, Corps of Drums/Fifes/Trumpets/Bugles

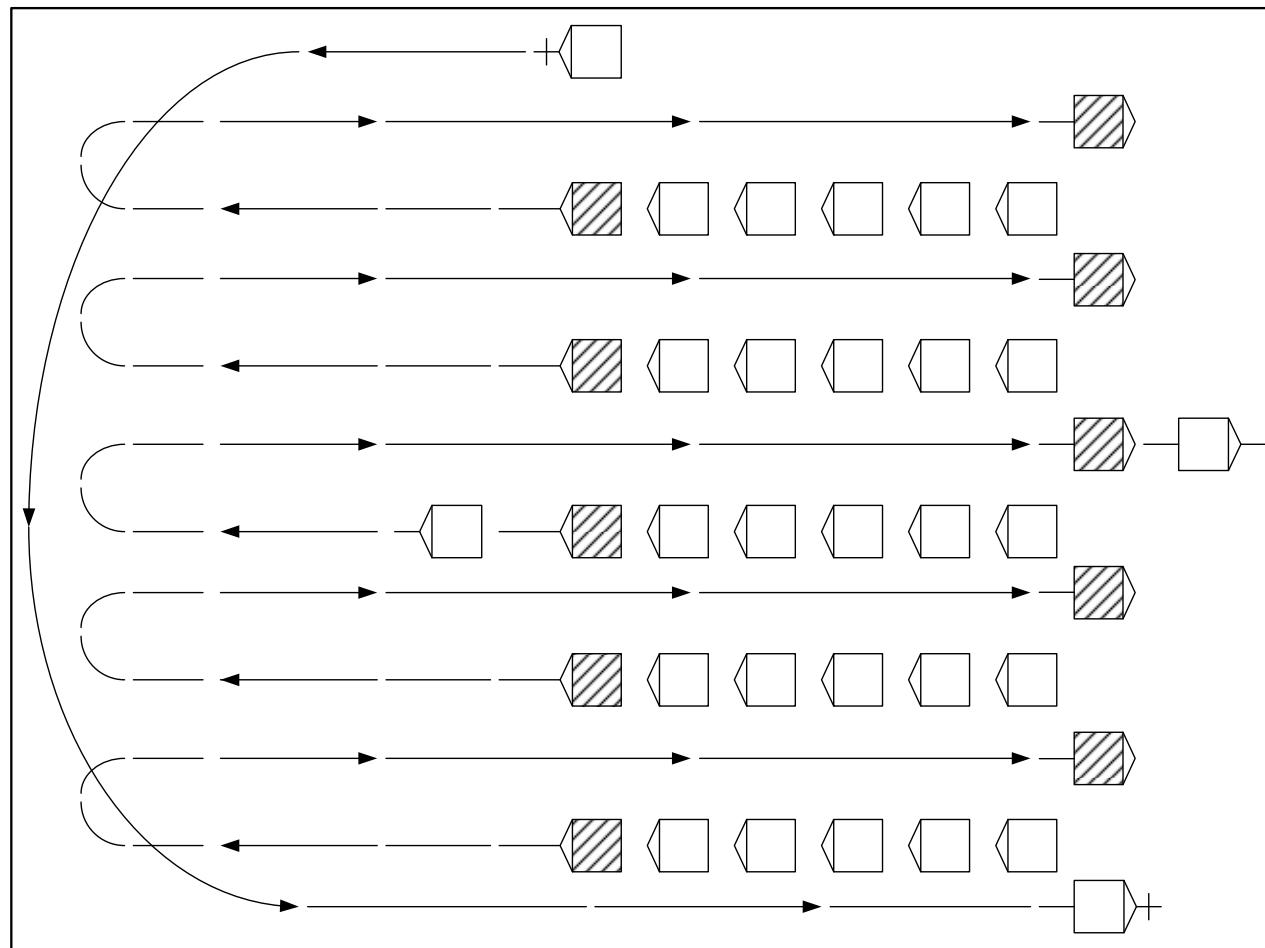


Figure 14-4-5

Standard Countermarch

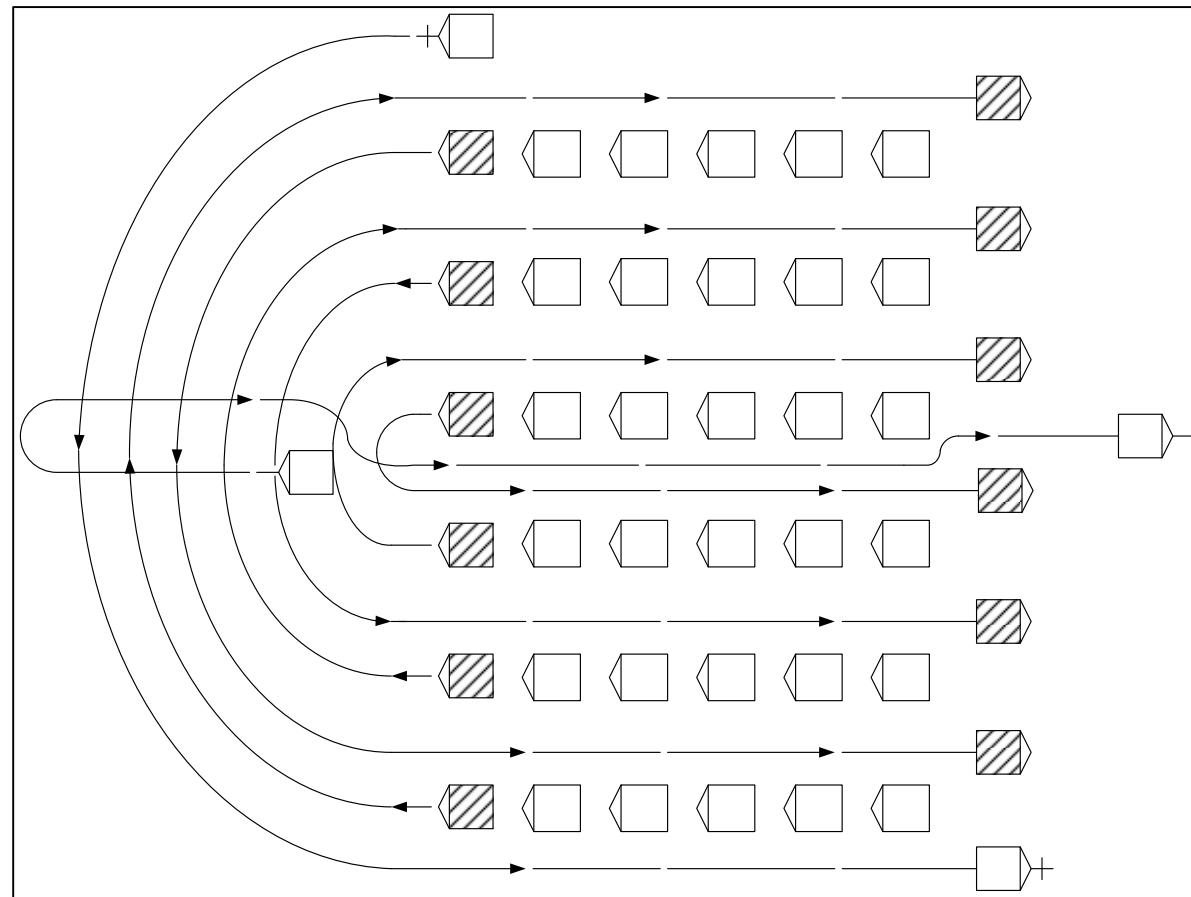


Figure 14-4-6

Spiral Countermarch – Band With Even Number of Files

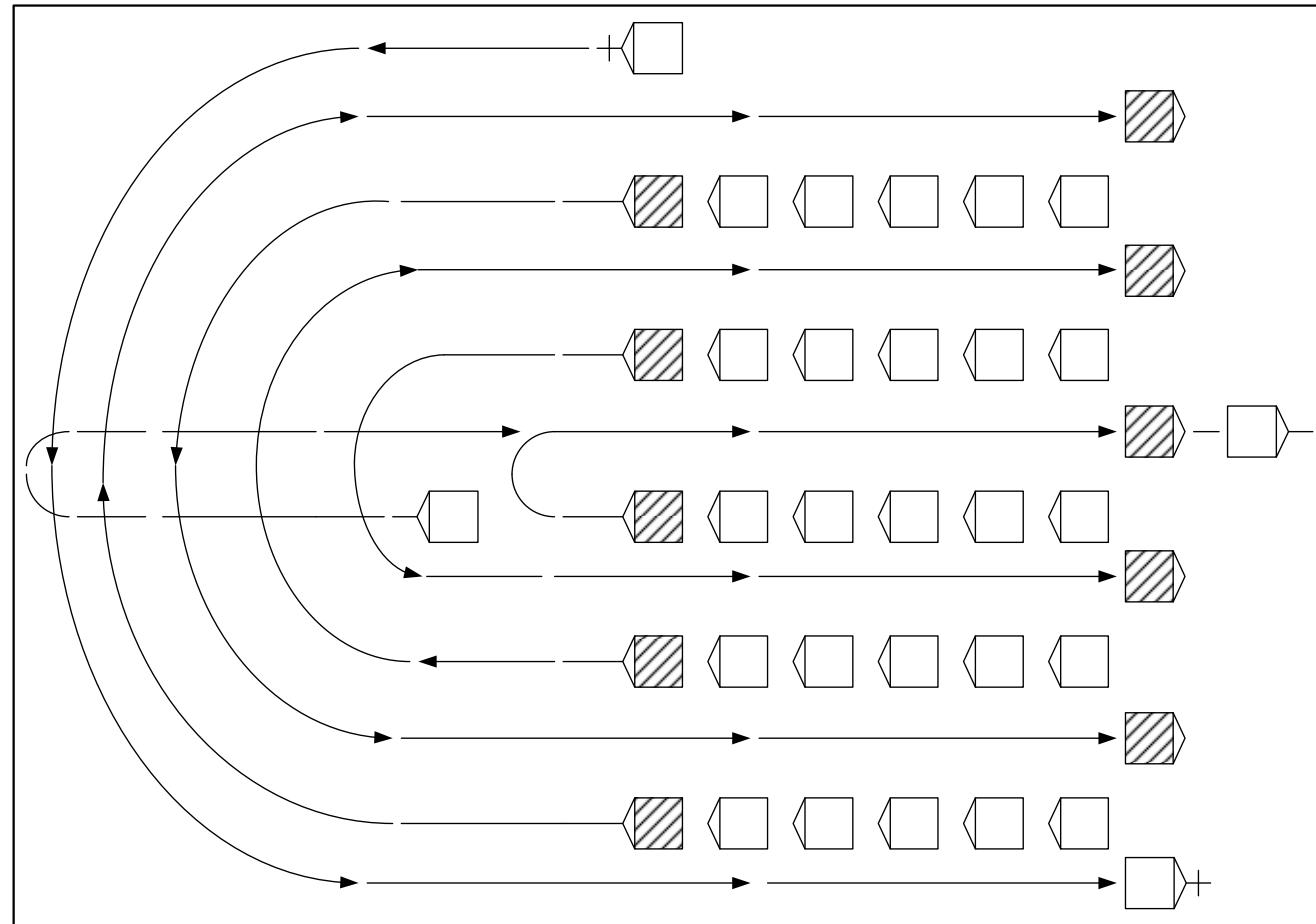


Figure 14-4-7      Spiral Countermarch – Band With Odd Number of Files

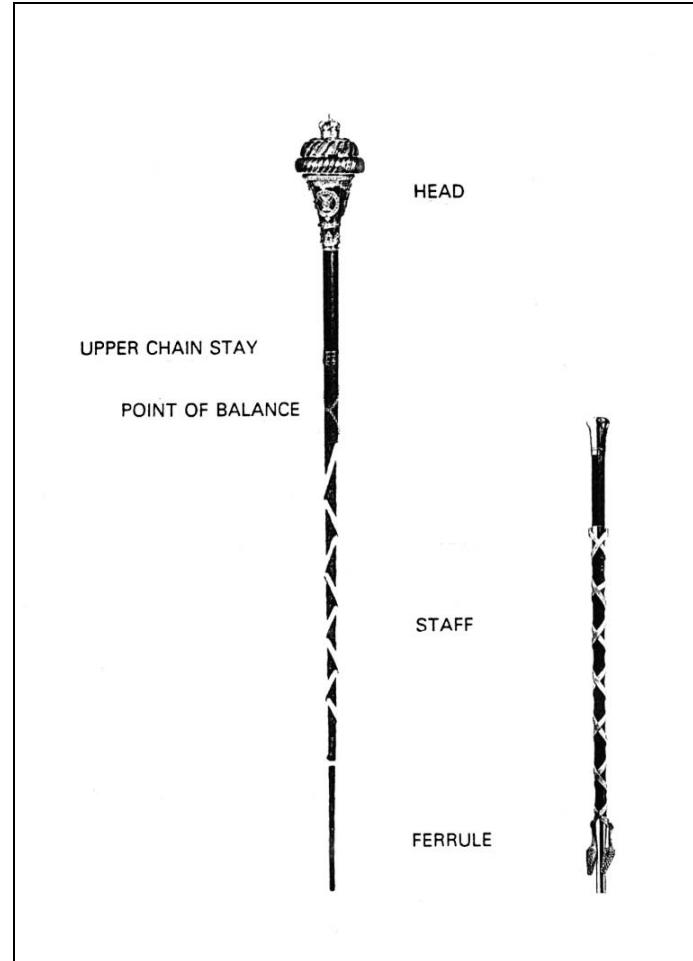


Figure 14-5-1      Drum Major's Mace and Parade Cane

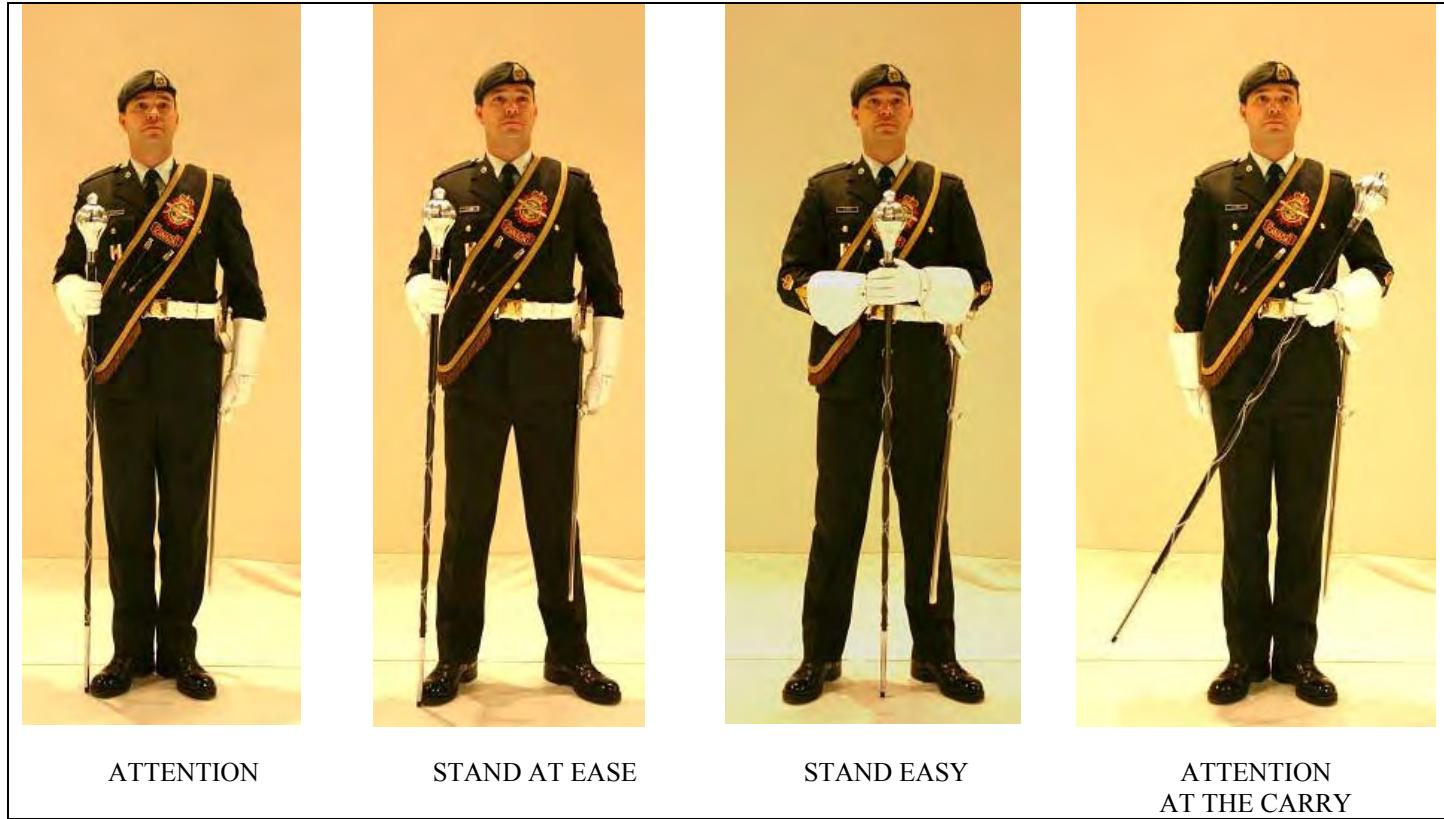


Figure 14-5-2      Drum Major – Basic Positions

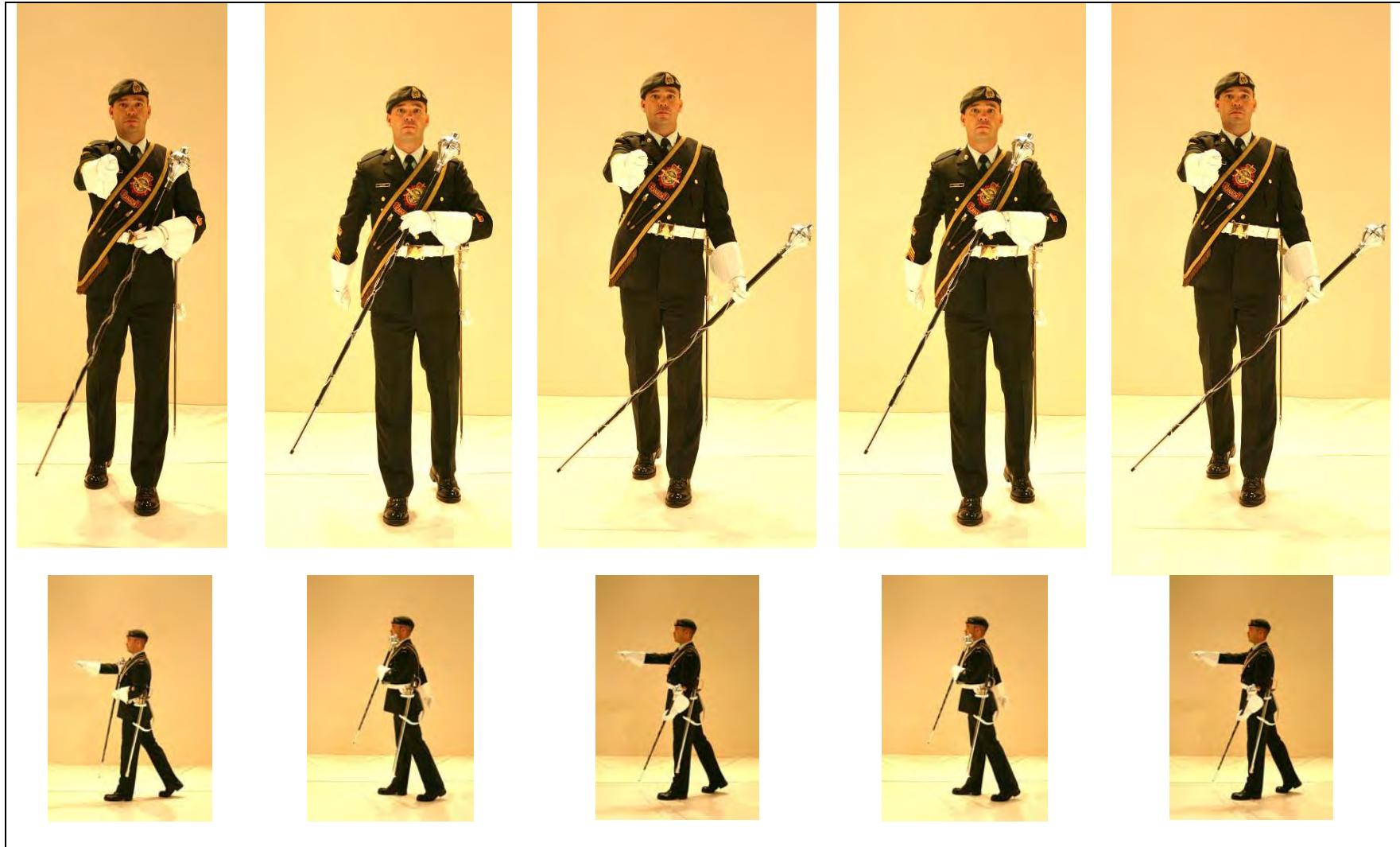


Figure 14-5-3      Drum Major – Carry Position While Marching

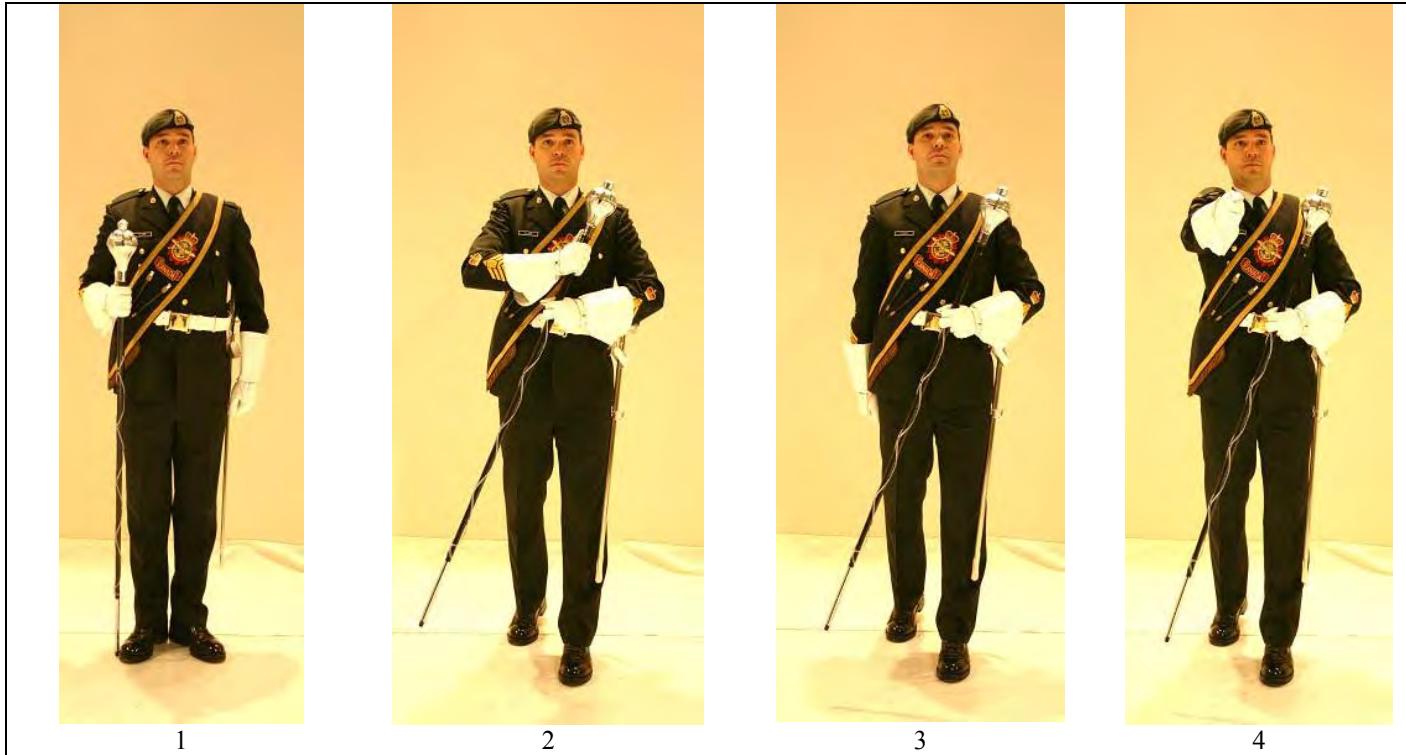


Figure 14-5-4      Drum Major – Stepping Off Into the Carry in Quick Time

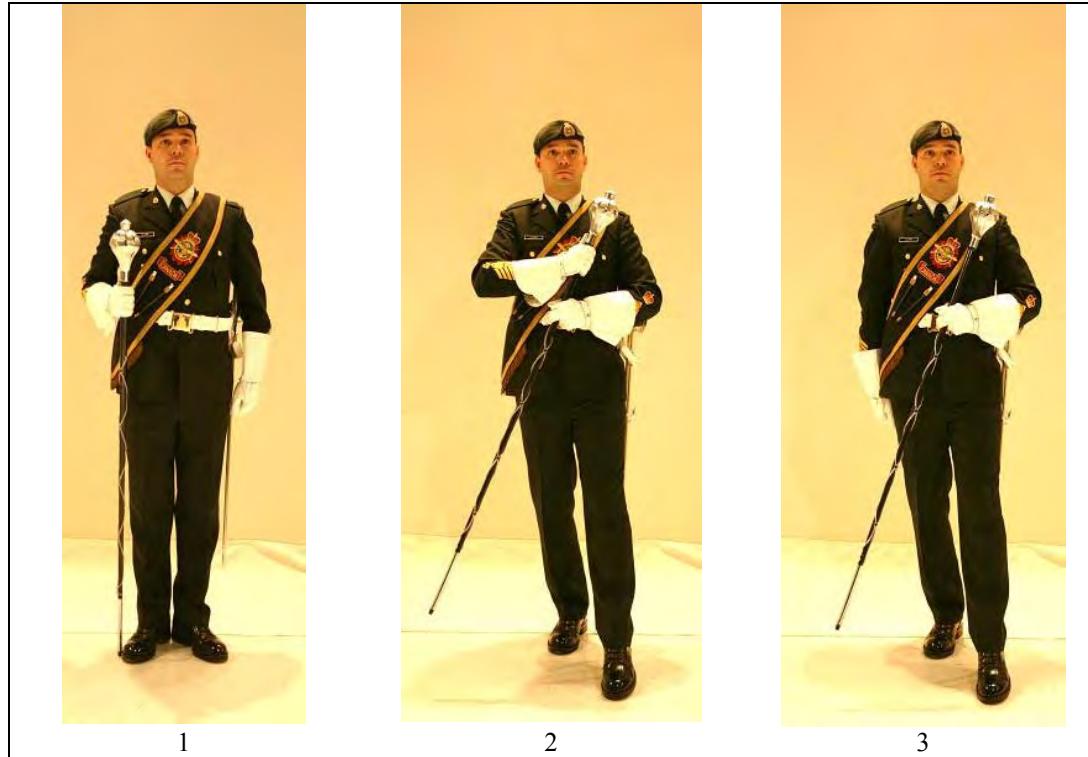


Figure 14-5-5      Drum Major – Stepping Off Into the Carry in Slow Time



Figure 14-5-6      Drum Major - Saluting

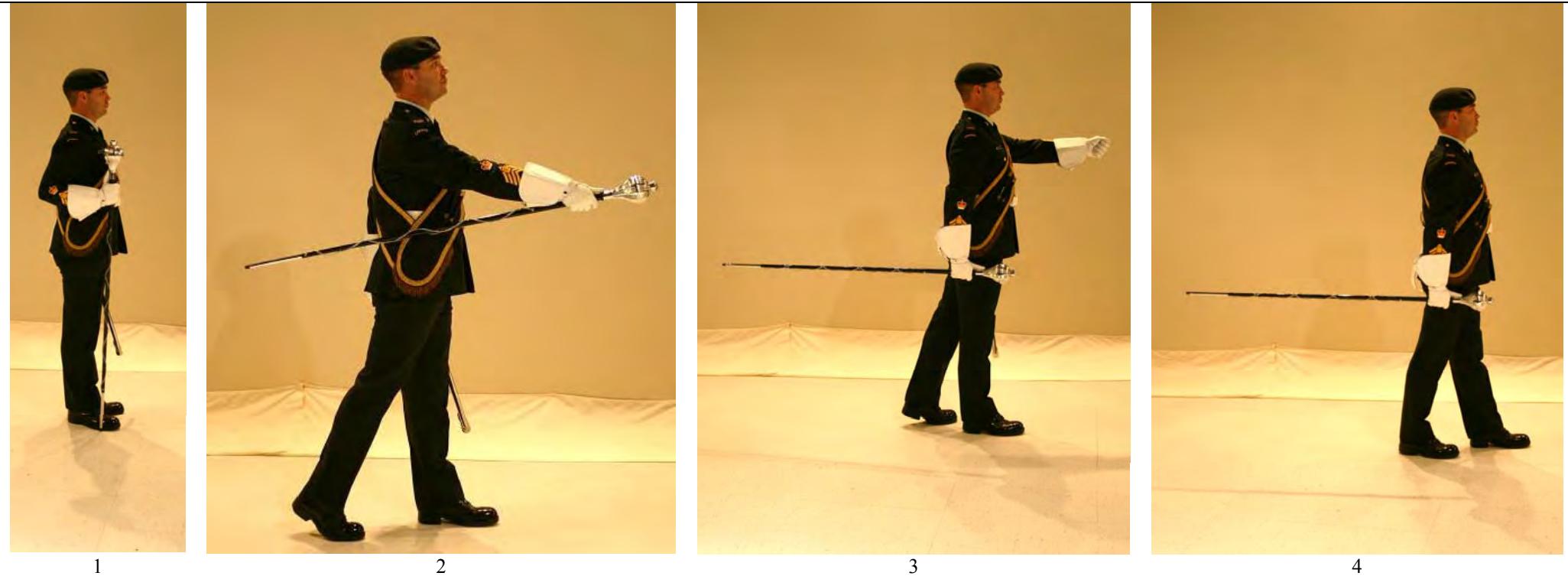


Figure 14-5-7

Drum Major – Stepping Off into the Trail

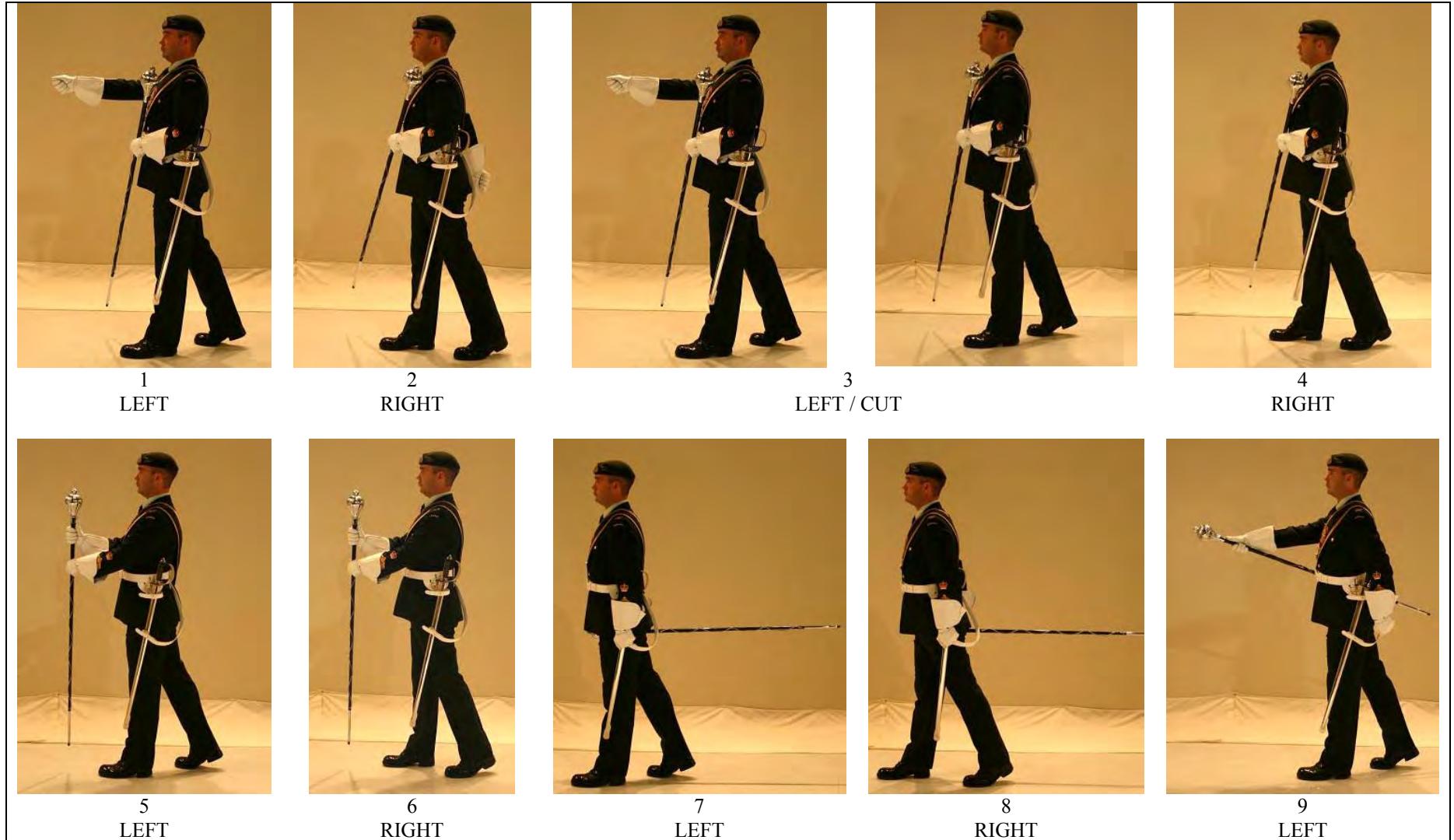


Figure 14-5-8      Drum Major – Changing from the Carry to the Trail in Quick Time: Viewed from the Left

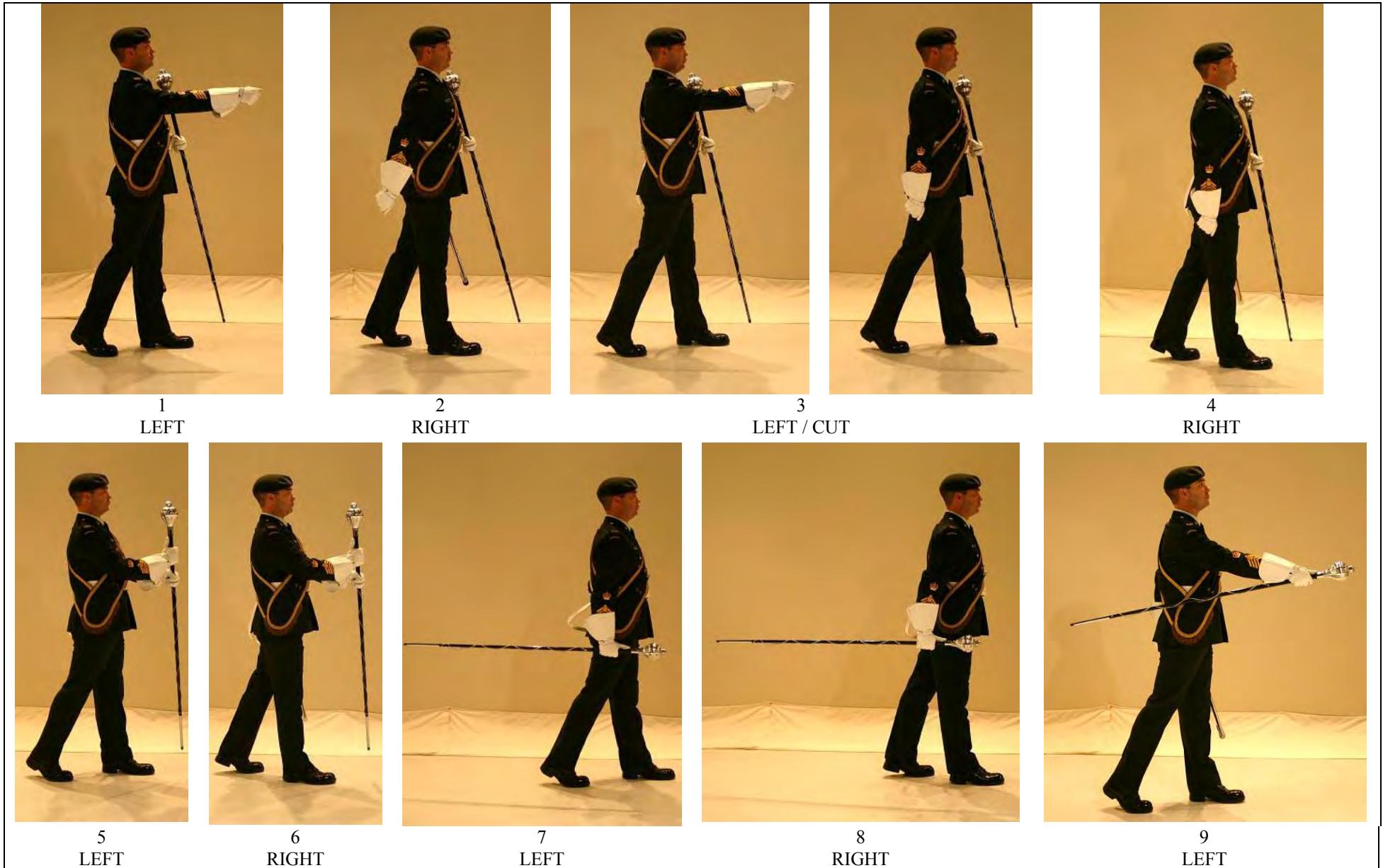


Figure 14-5-9

Drum Major – Changing from Carry to the Trail in Quick Time: Viewed from the Right

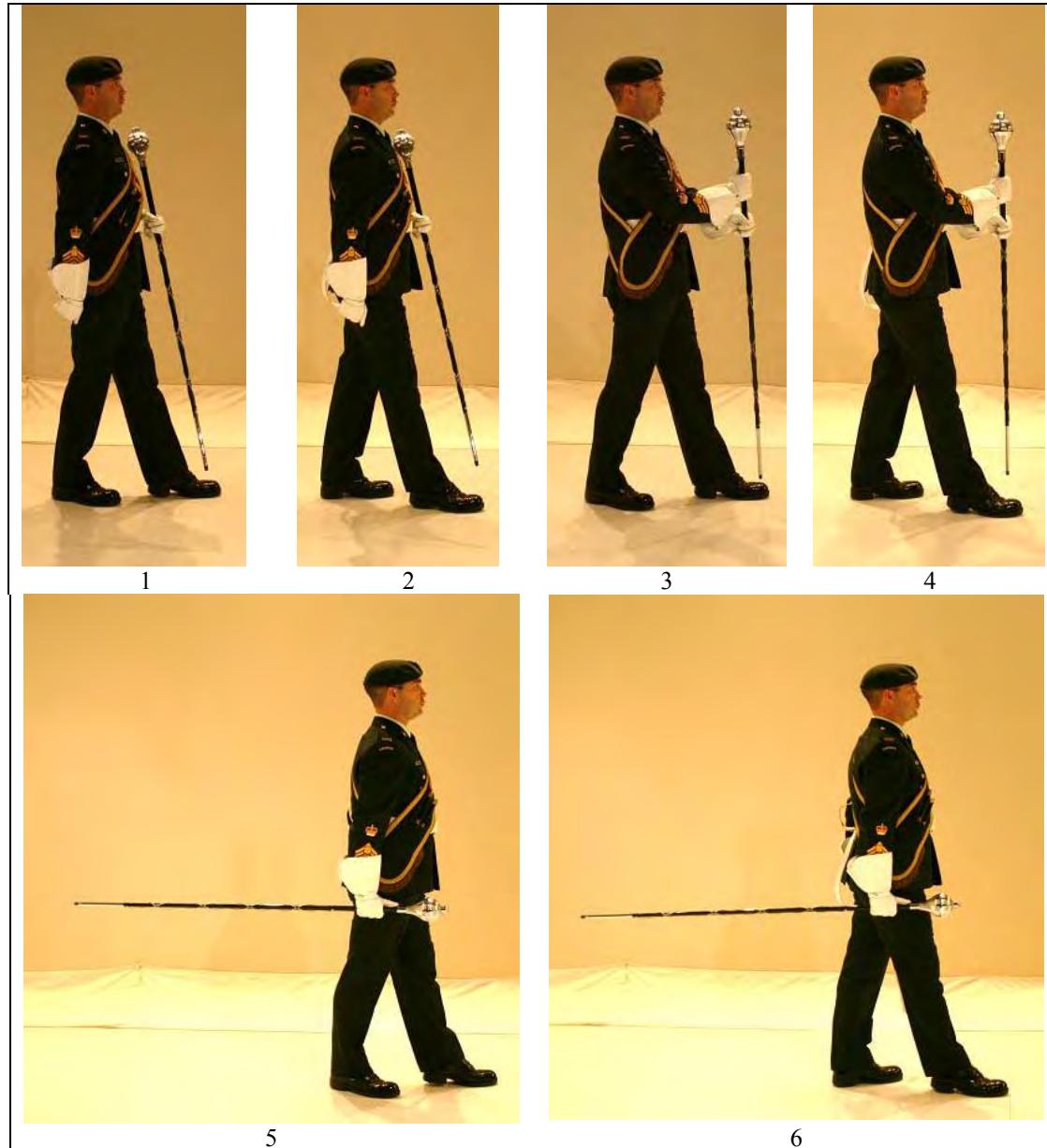


Figure 14-5-10

Changing from the Carry to the Trail in Slow Time

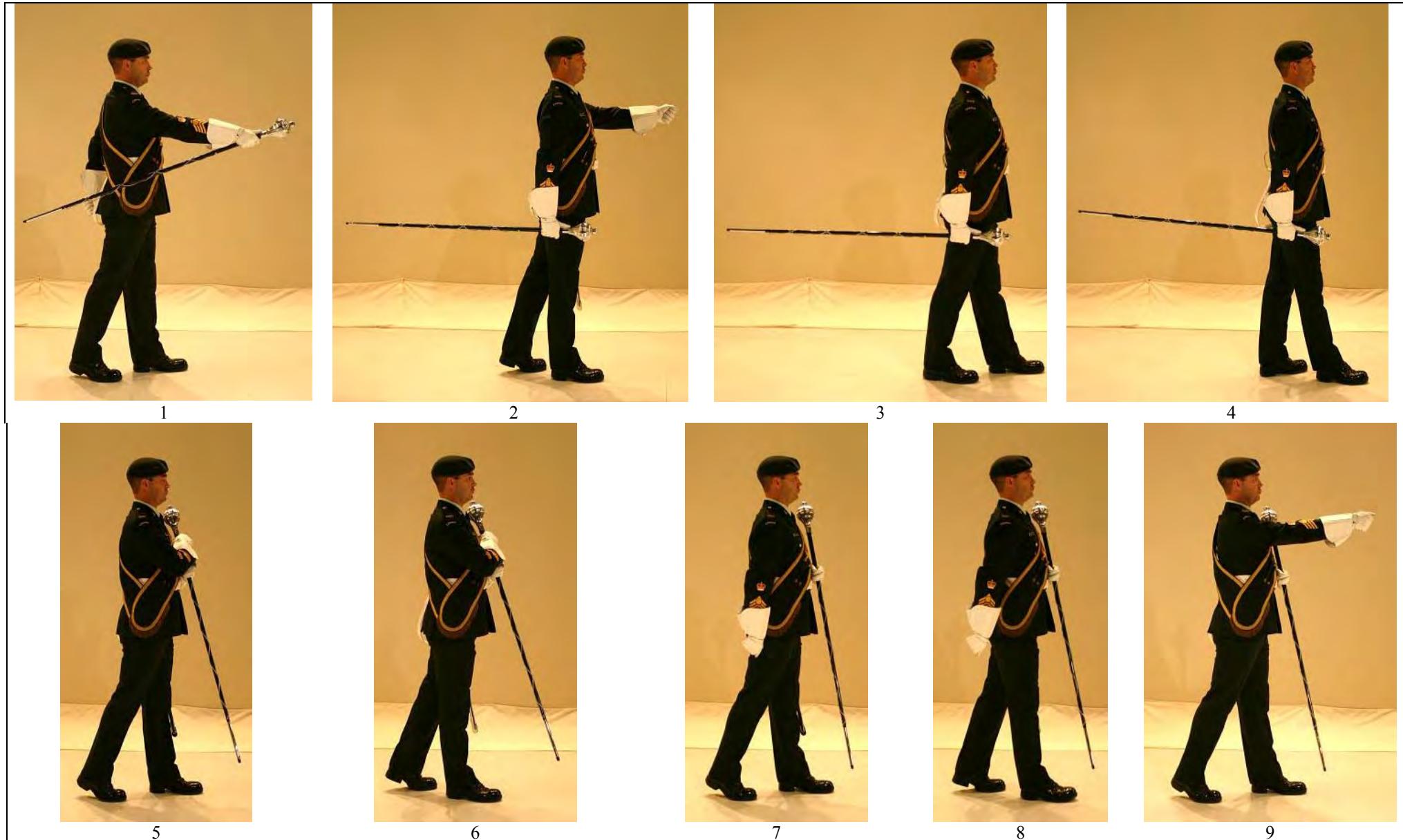


Figure 14-5-11

Drum Major – Changing from the Trail to the Carry in Quick Time

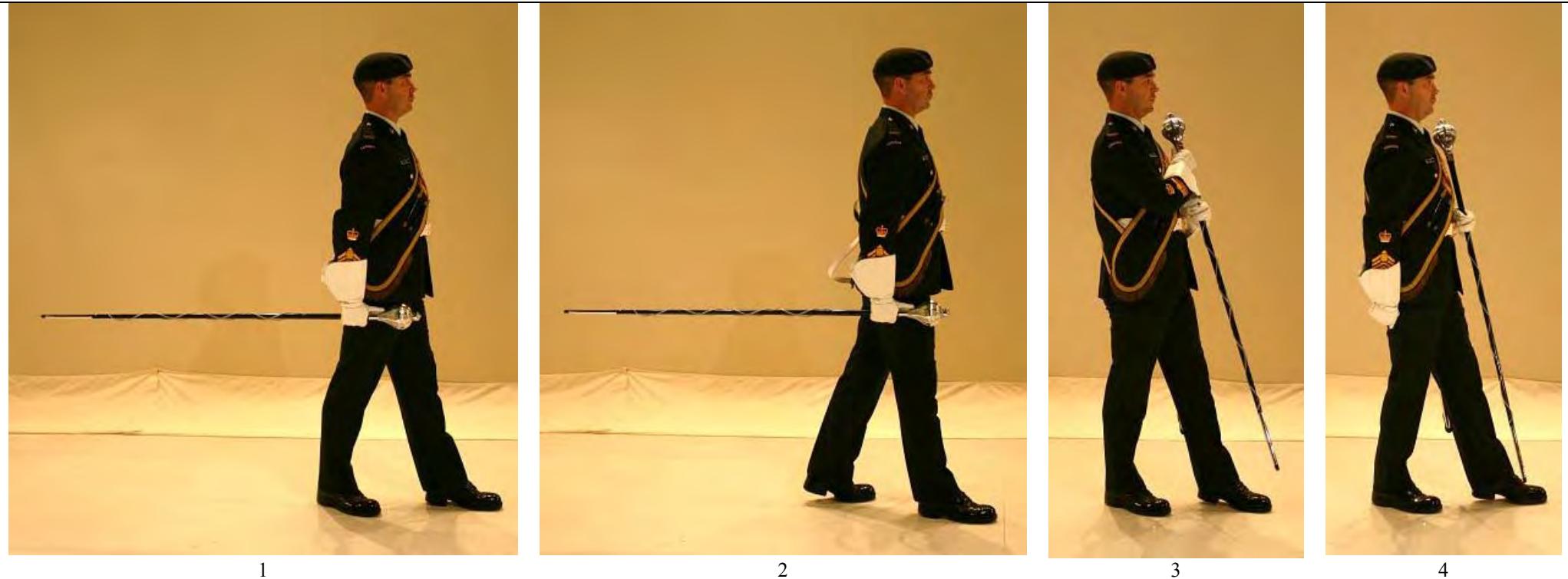


Figure 14-5-12      Drum Major – Changing from the Trail to the Carry in Slow Time

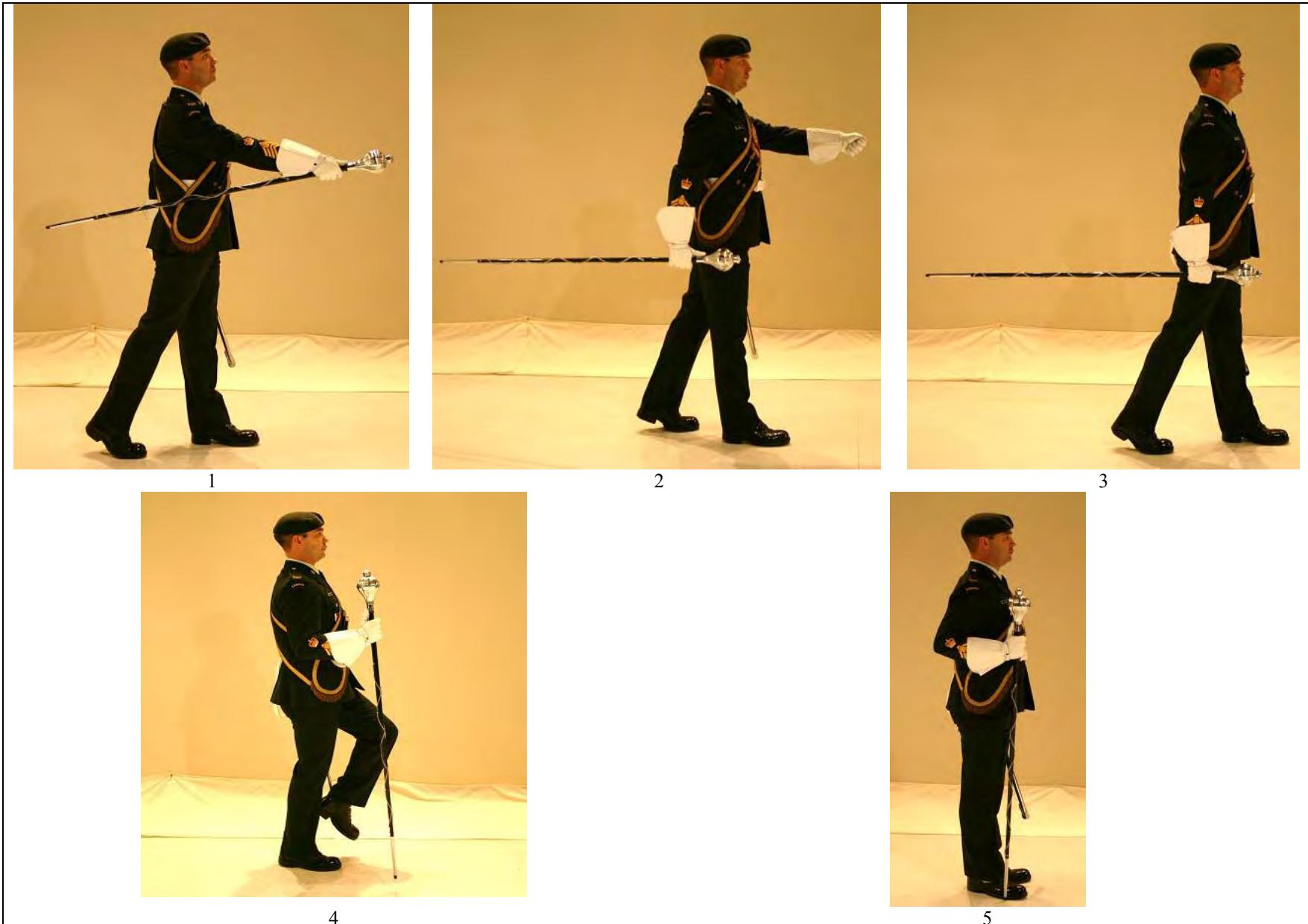


Figure 14-5-13      Drum Major – Halting When Marching At the Tail

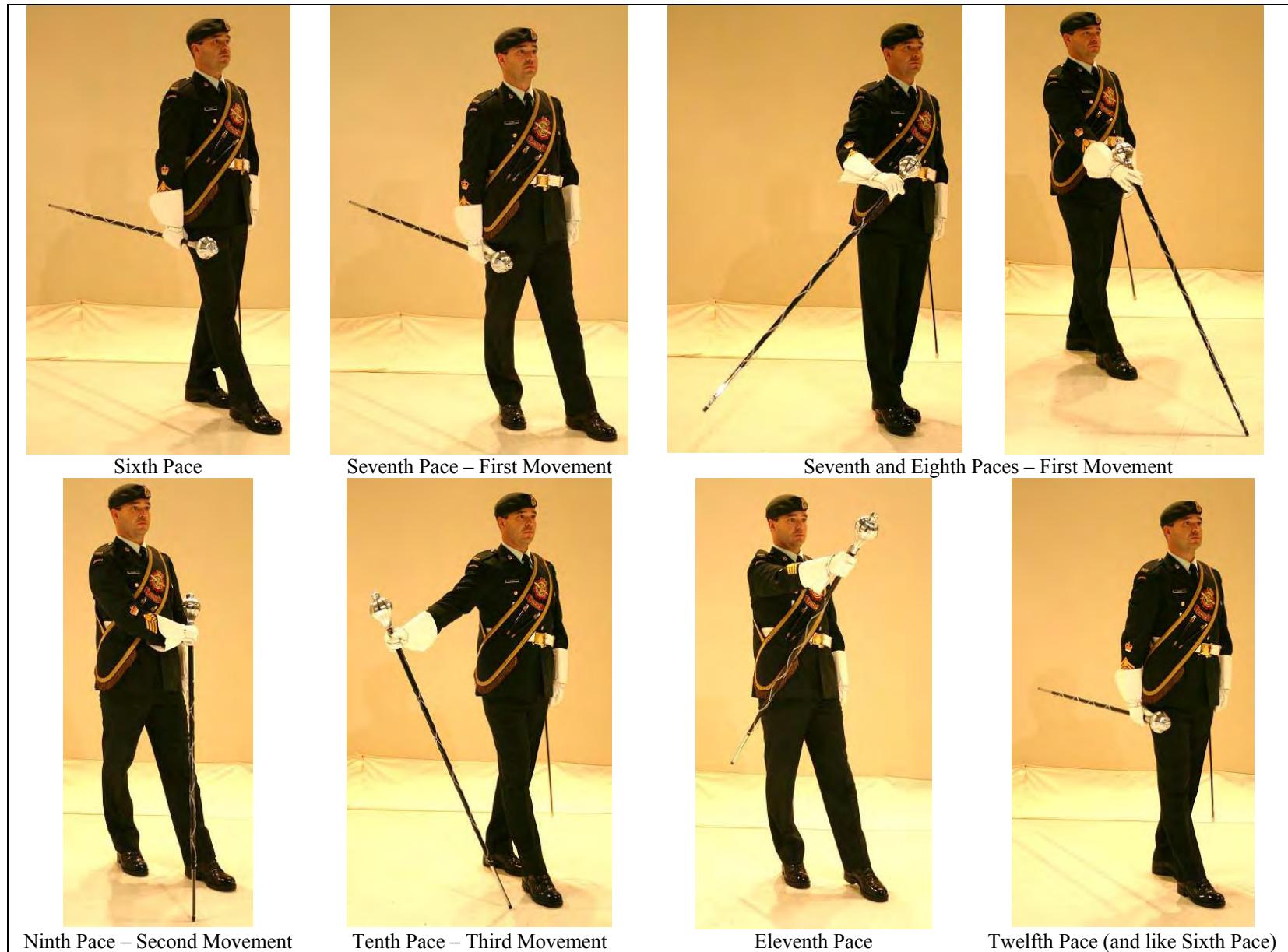


Figure 14-5-14      Drum Major – The State Walk in Slow Time

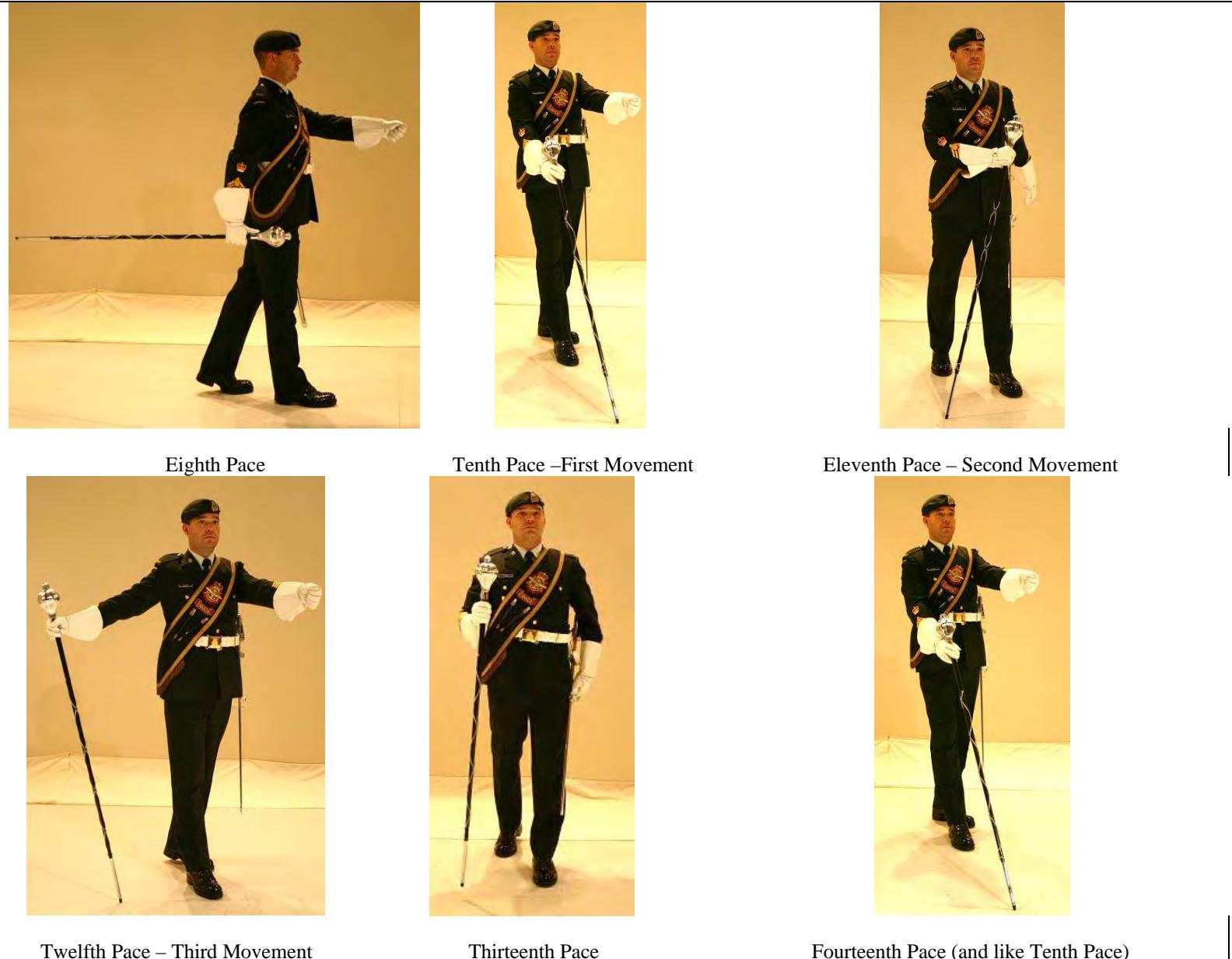


Figure 14-5-15      Drum Major – Walking the Mace in Quick Time



Figure 14-5-16      Drum Major – Stepping Off From the Halt

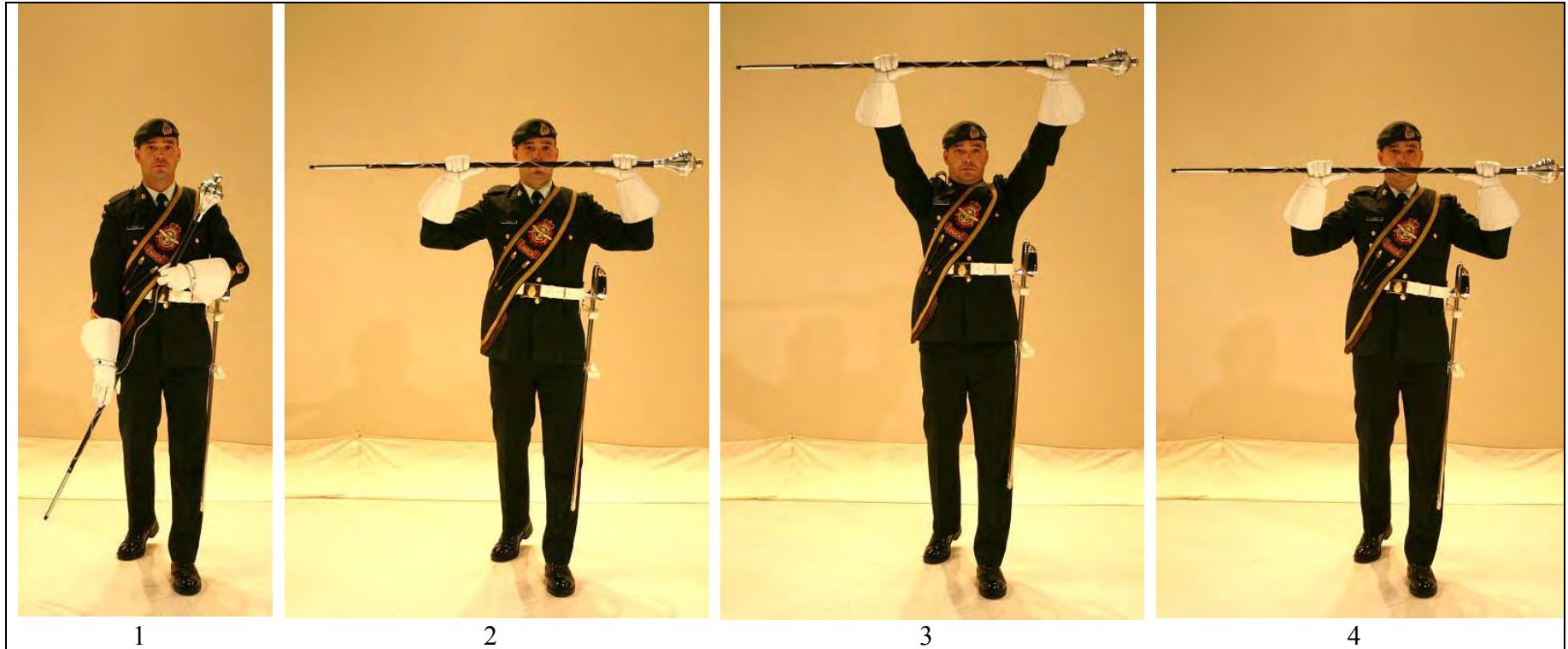


Figure 14-5-17      Drum Major – Mark Time (A)

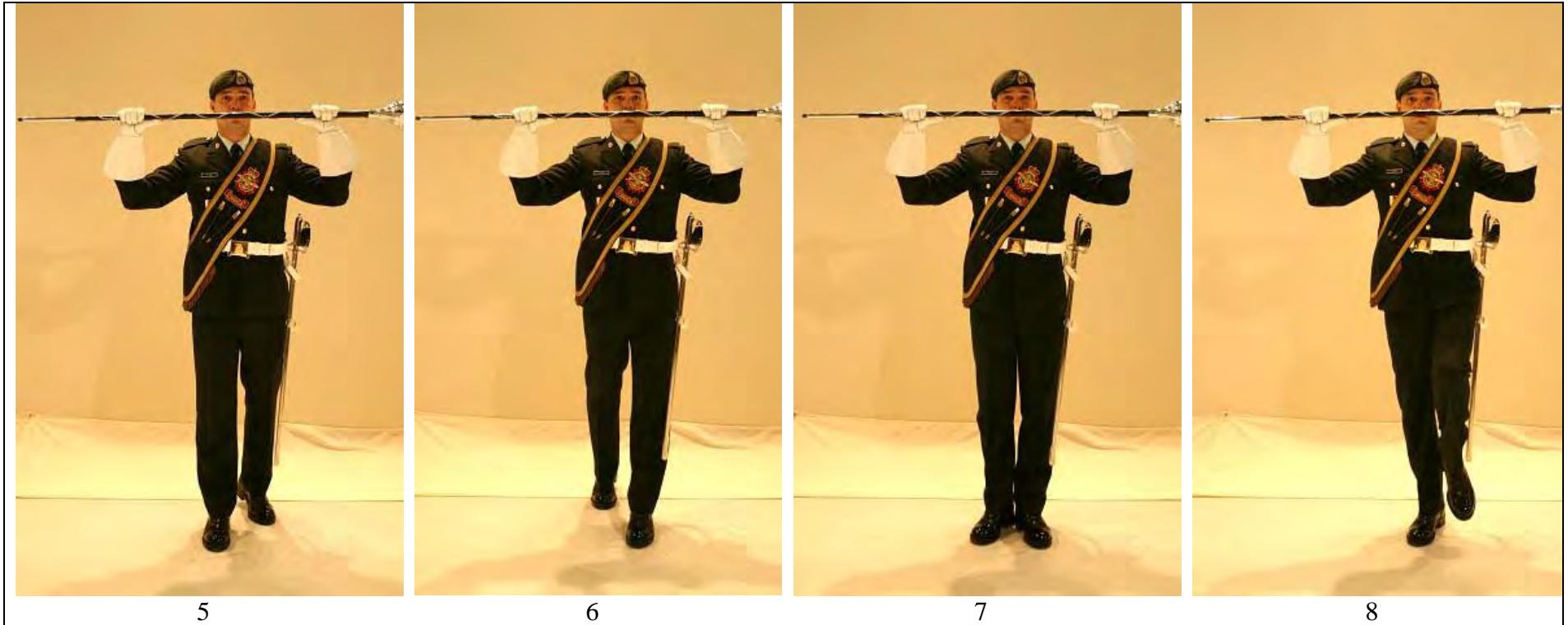


Figure 14-5-17      Drum Major – Mark Time (B)

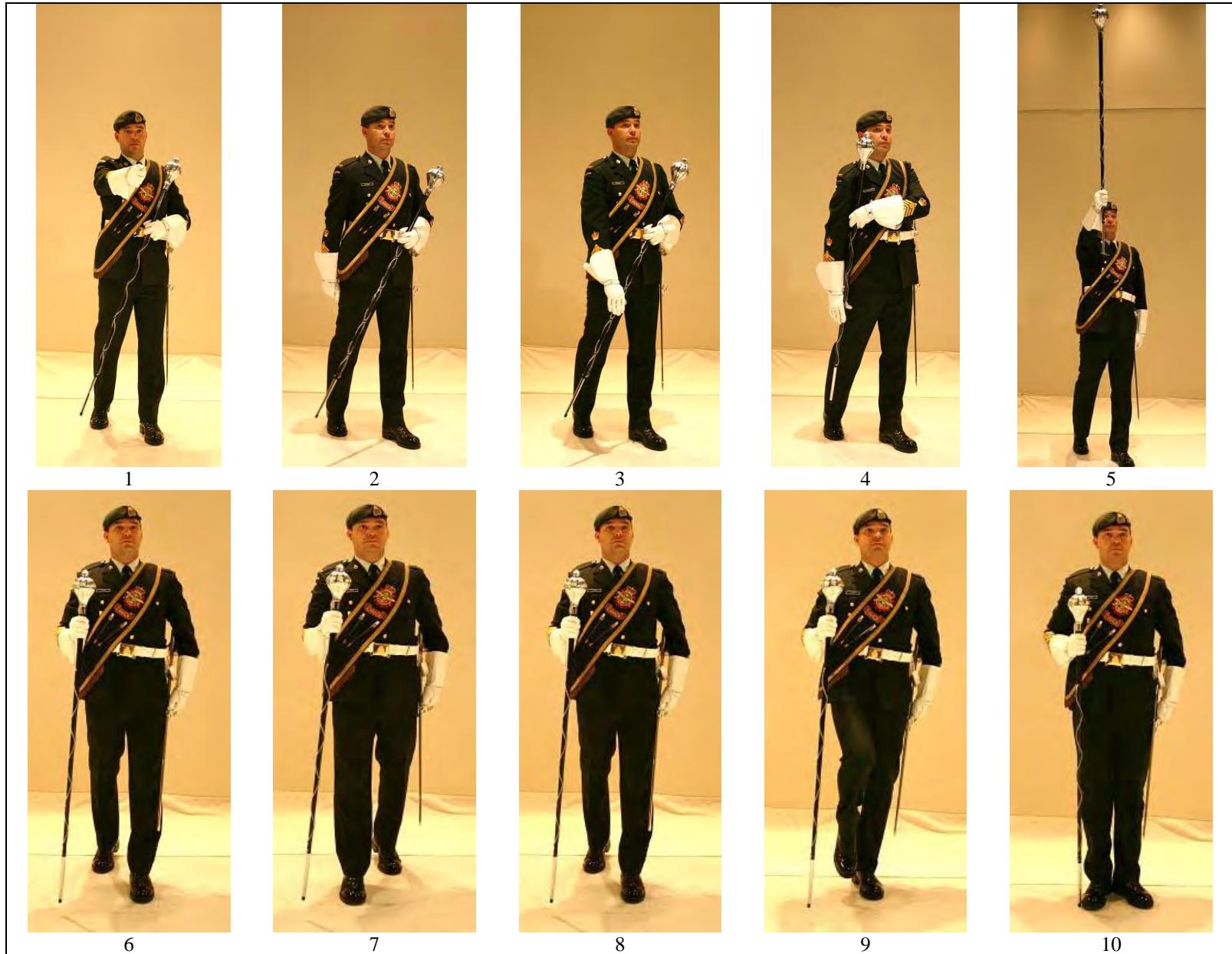


Figure 14-5-18      Drum Major – Halting a Band

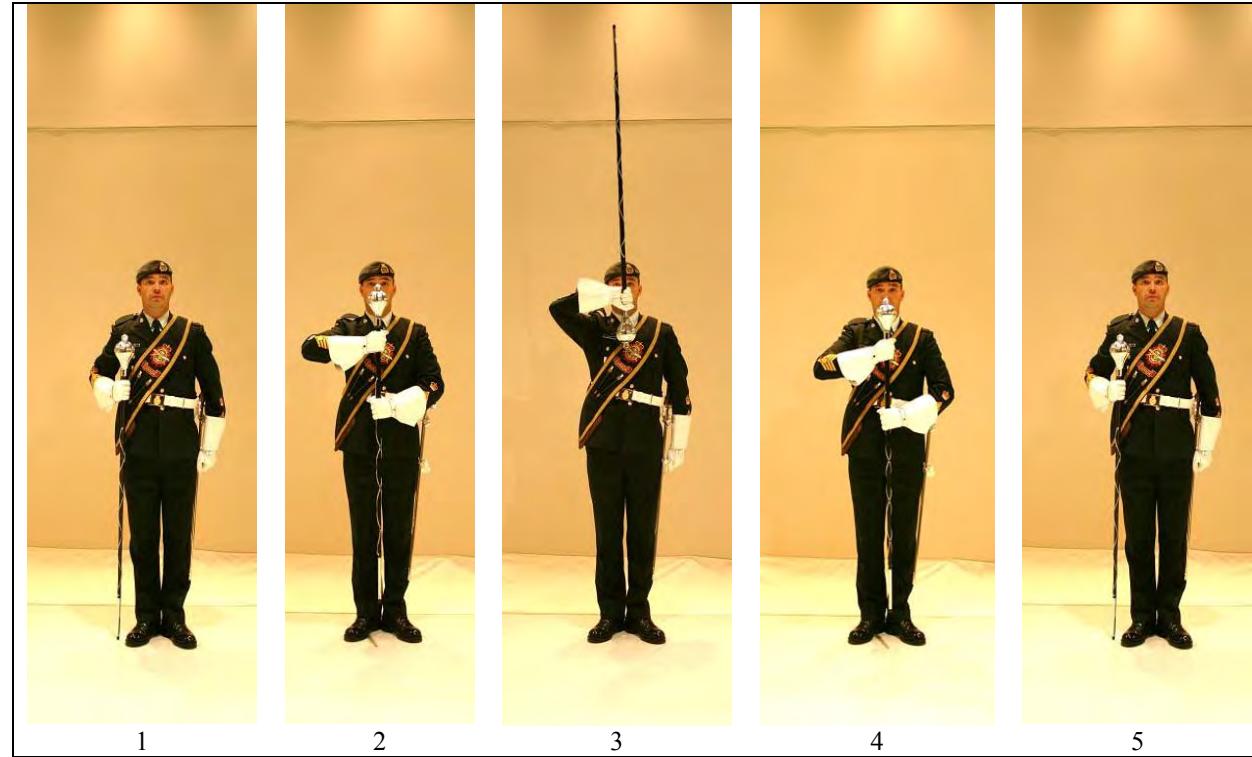


Figure 14-5-19      Drum Major – Commence Playing at the Halt

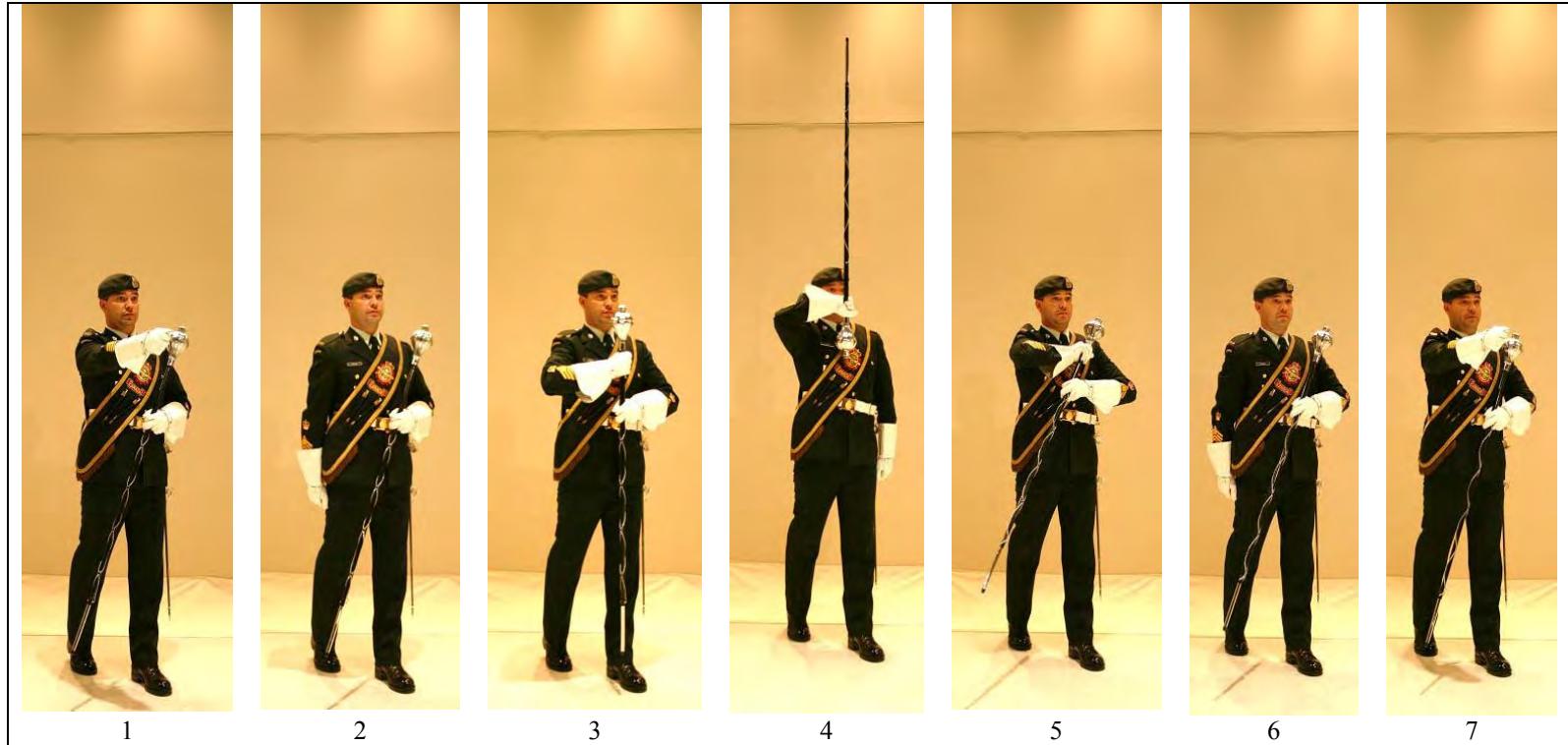


Figure 14-5-20      Drum Major – Commence Playing on the March

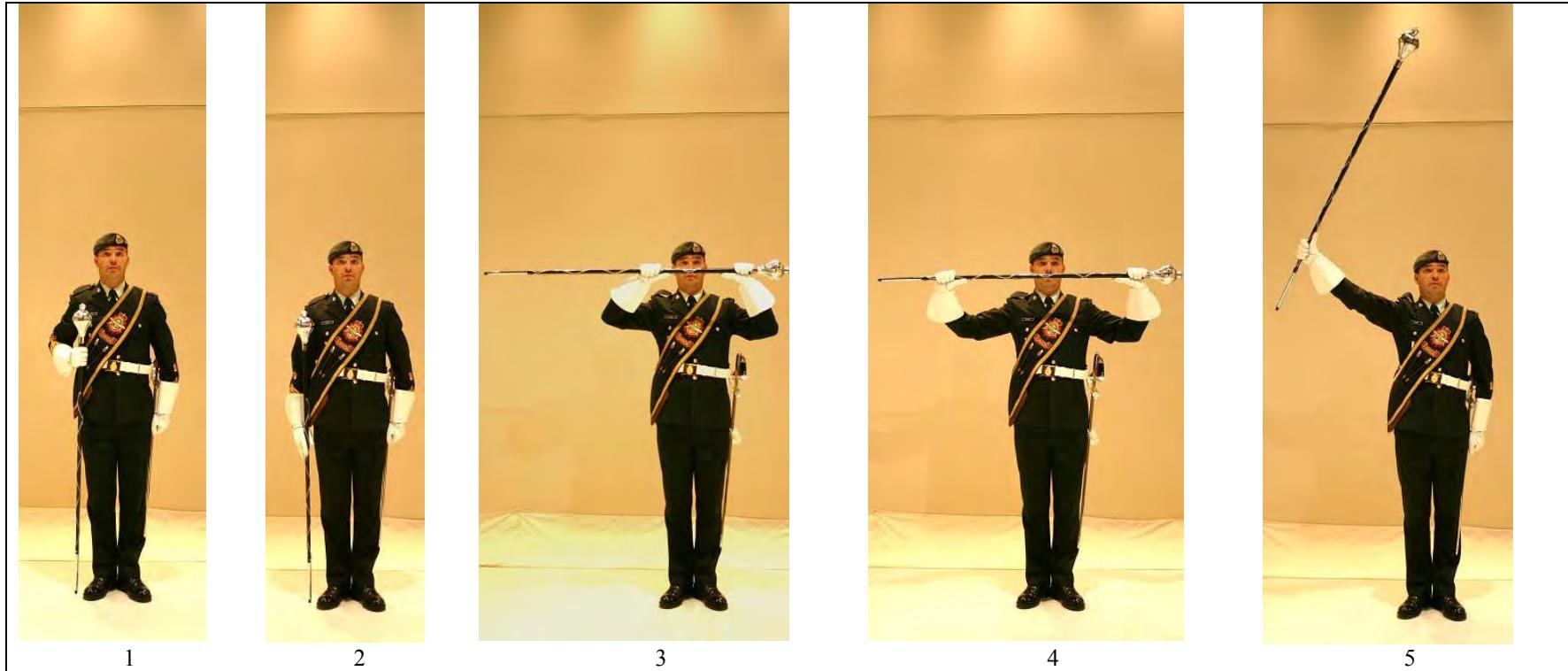


Figure 14-5-21      Drum Major – Cease Playing at the Halt (A)



Figure 14-5-21      Drum Major – Cease Playing at the Halt (B)



Figure 14-5-22      Drum Major – Cease Playing on the March (A)

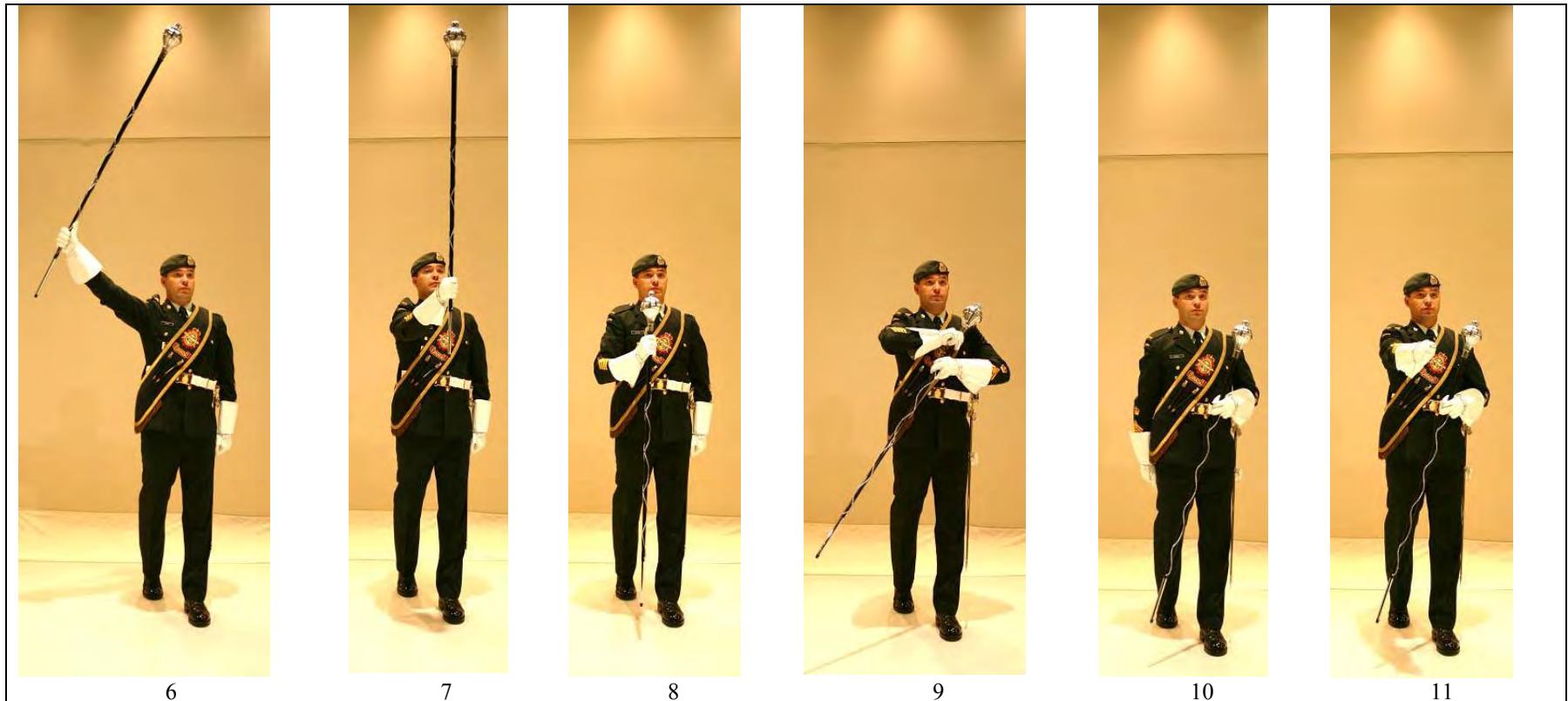


Figure 14-5-22      Drum Major – Cease Playing on the March (B)

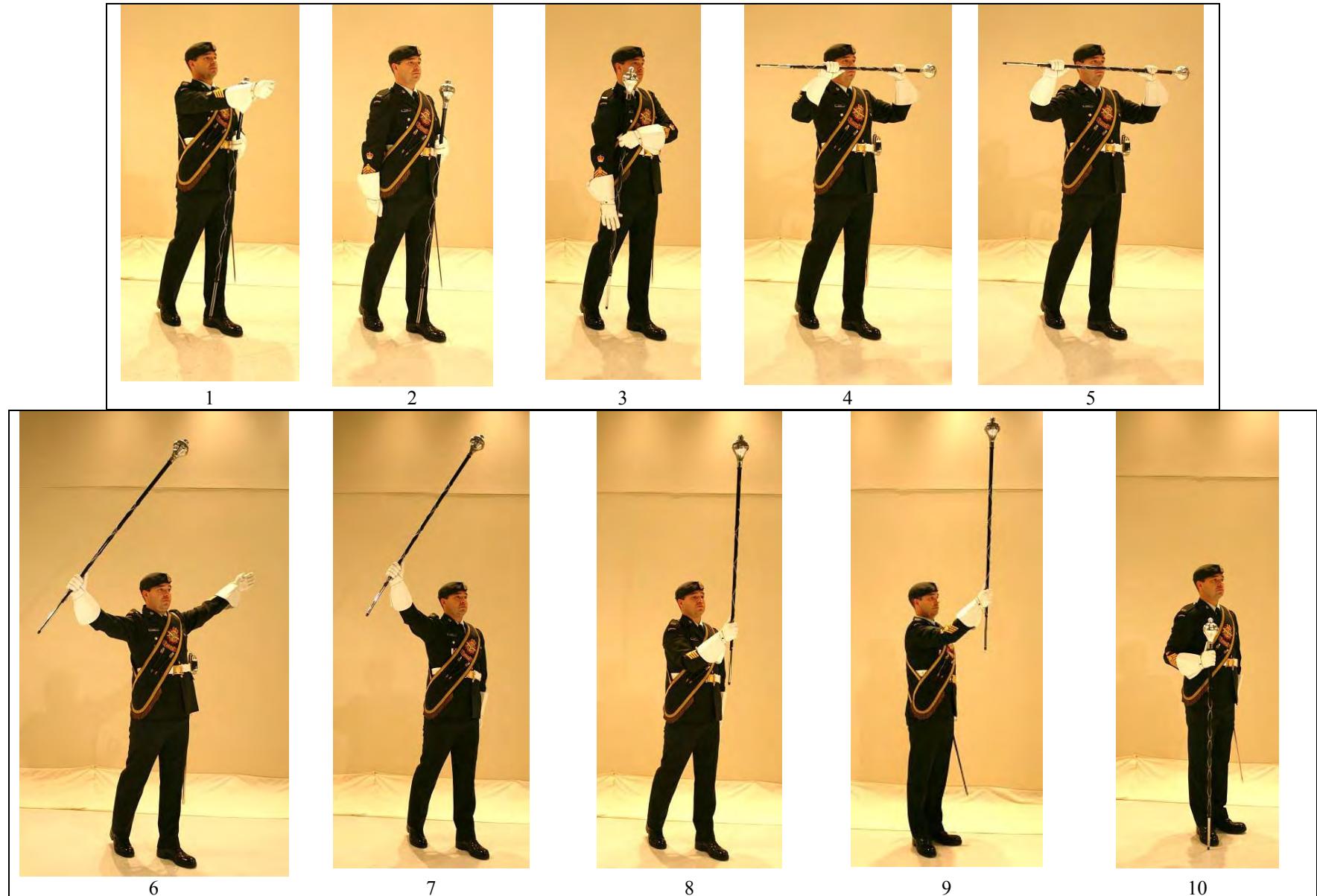


Figure 14-5-23

Drum Major – Simultaneous Halt and Cease Playing

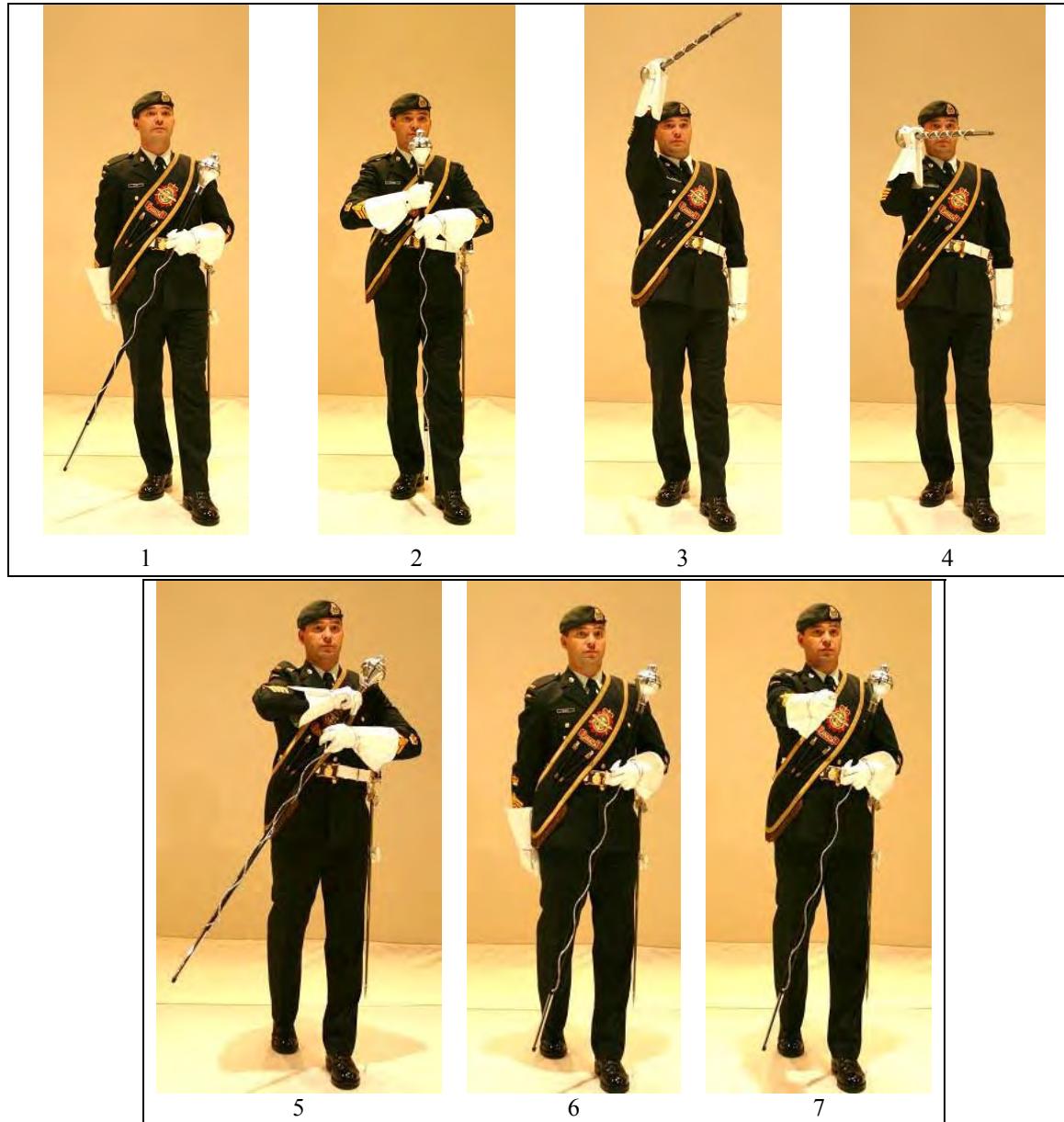


Figure 14-5-24

Drum Major – Changing March Tempo

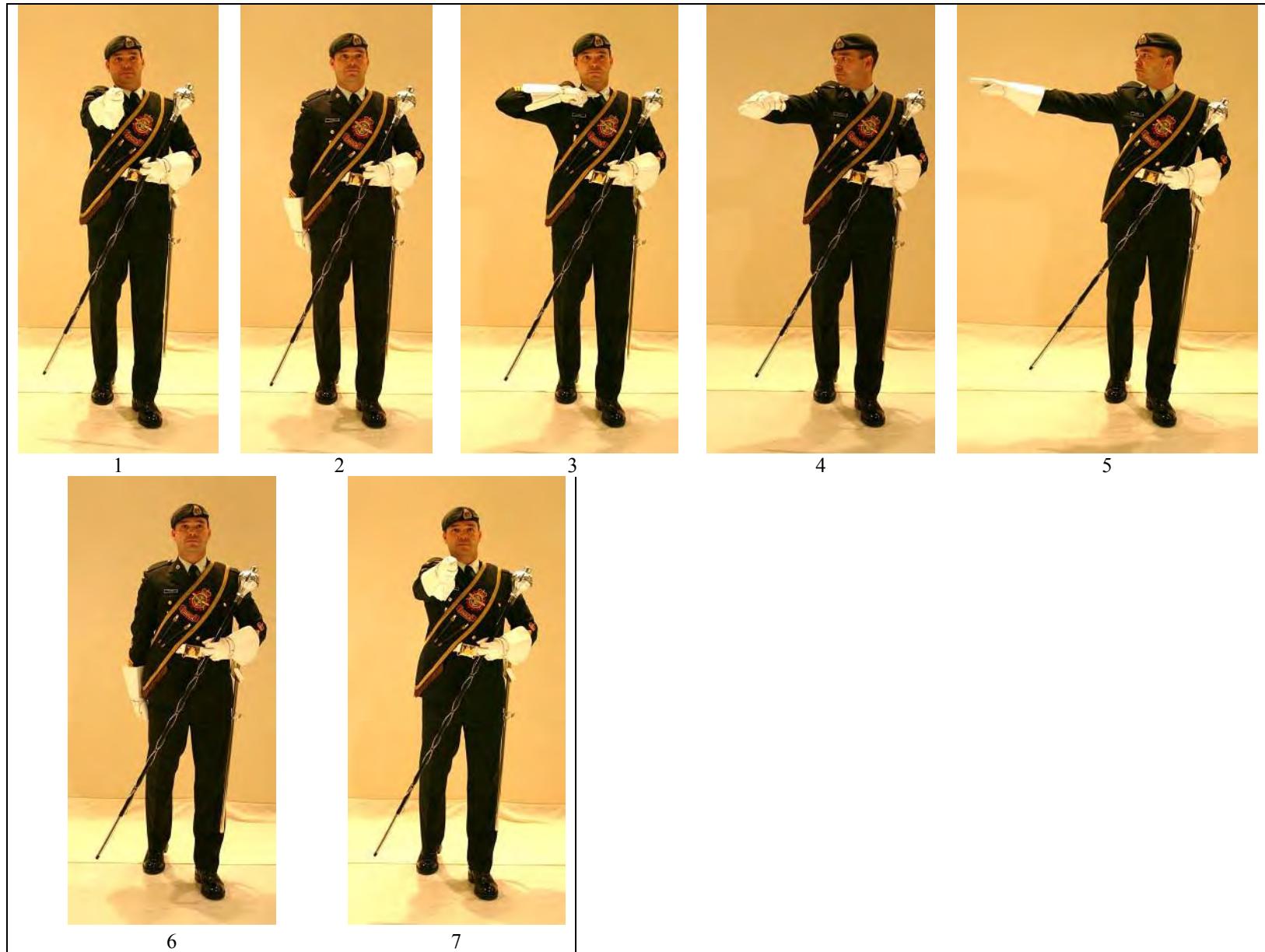


Figure 14-5-25

Drum Major – Right Wheel

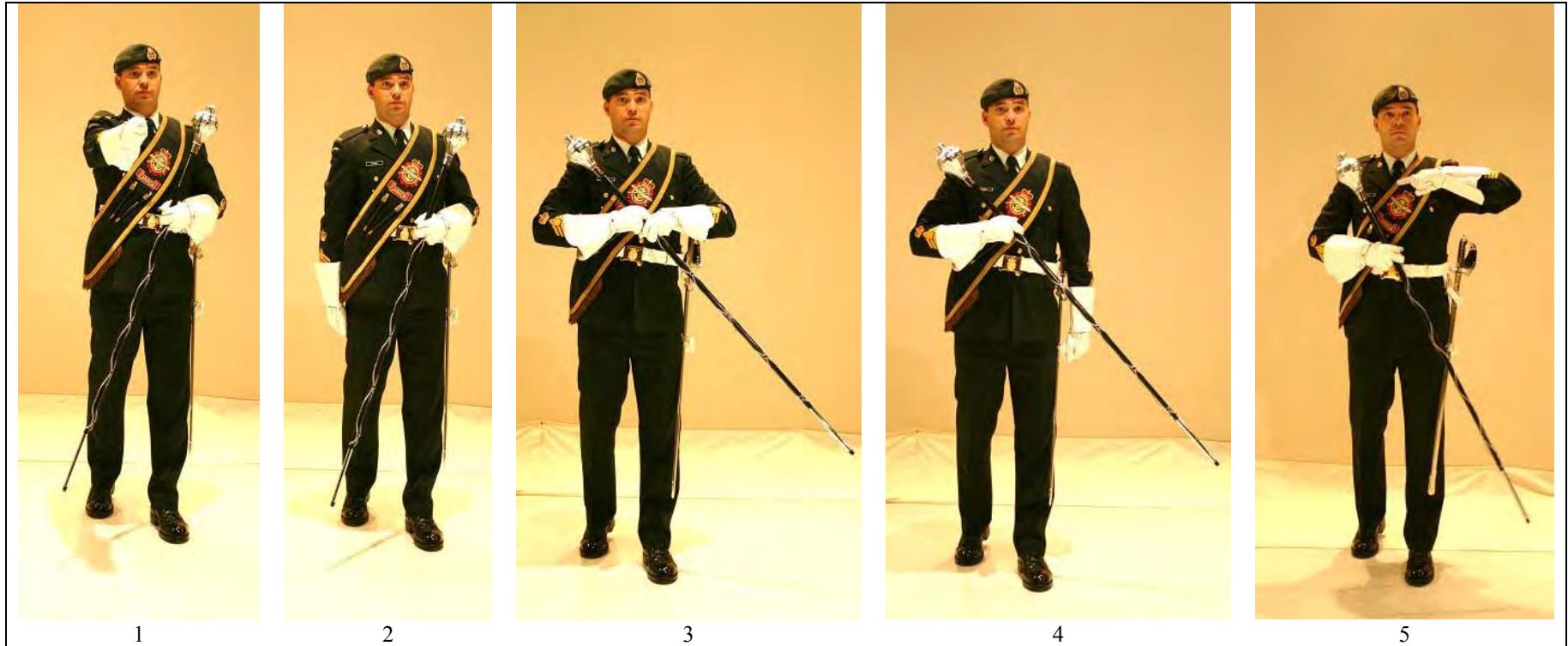


Figure 14-5-26      Drum Major - Left Wheel (A)

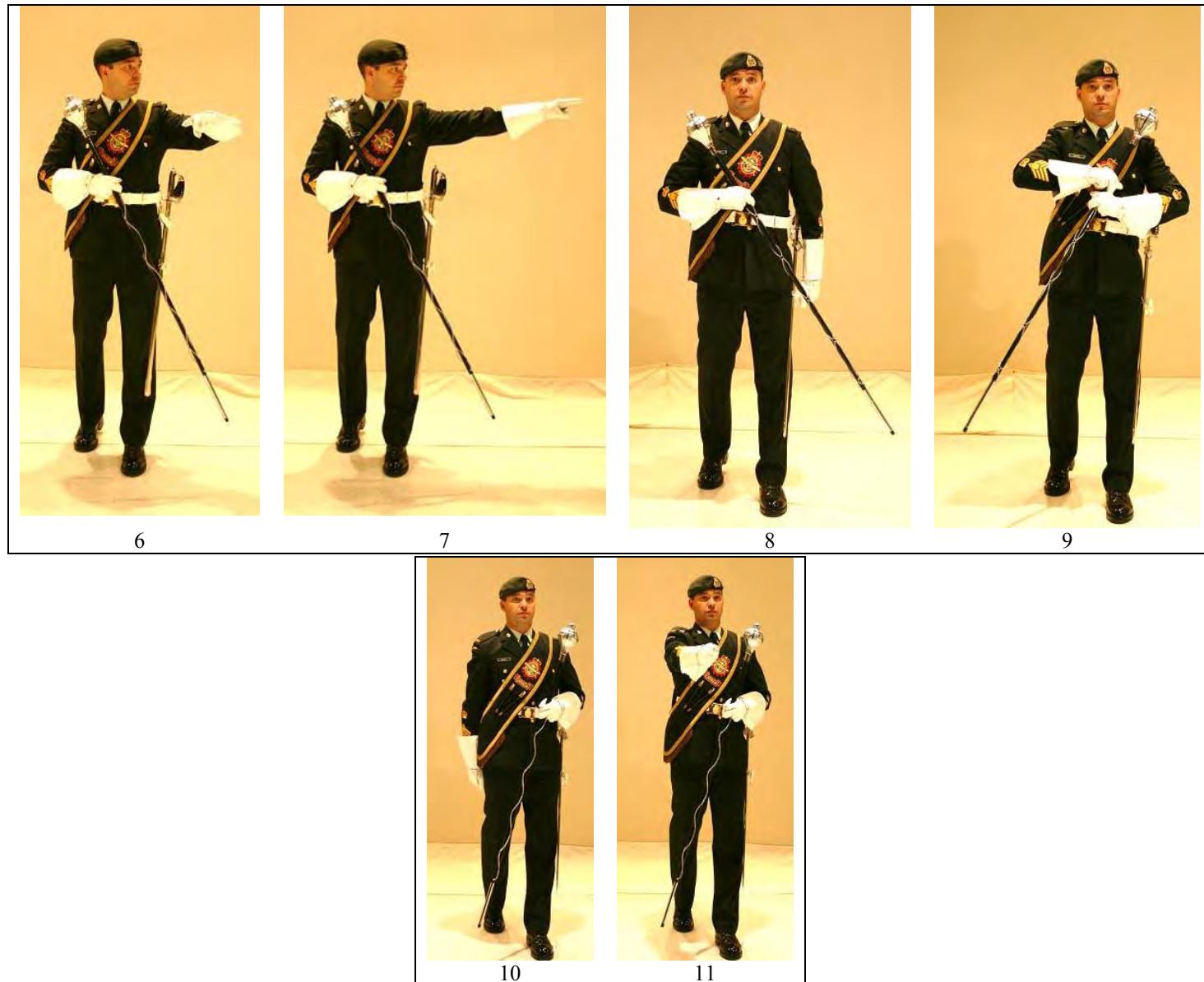


Figure 14-5-26

Drum Major – Left Wheel (B)

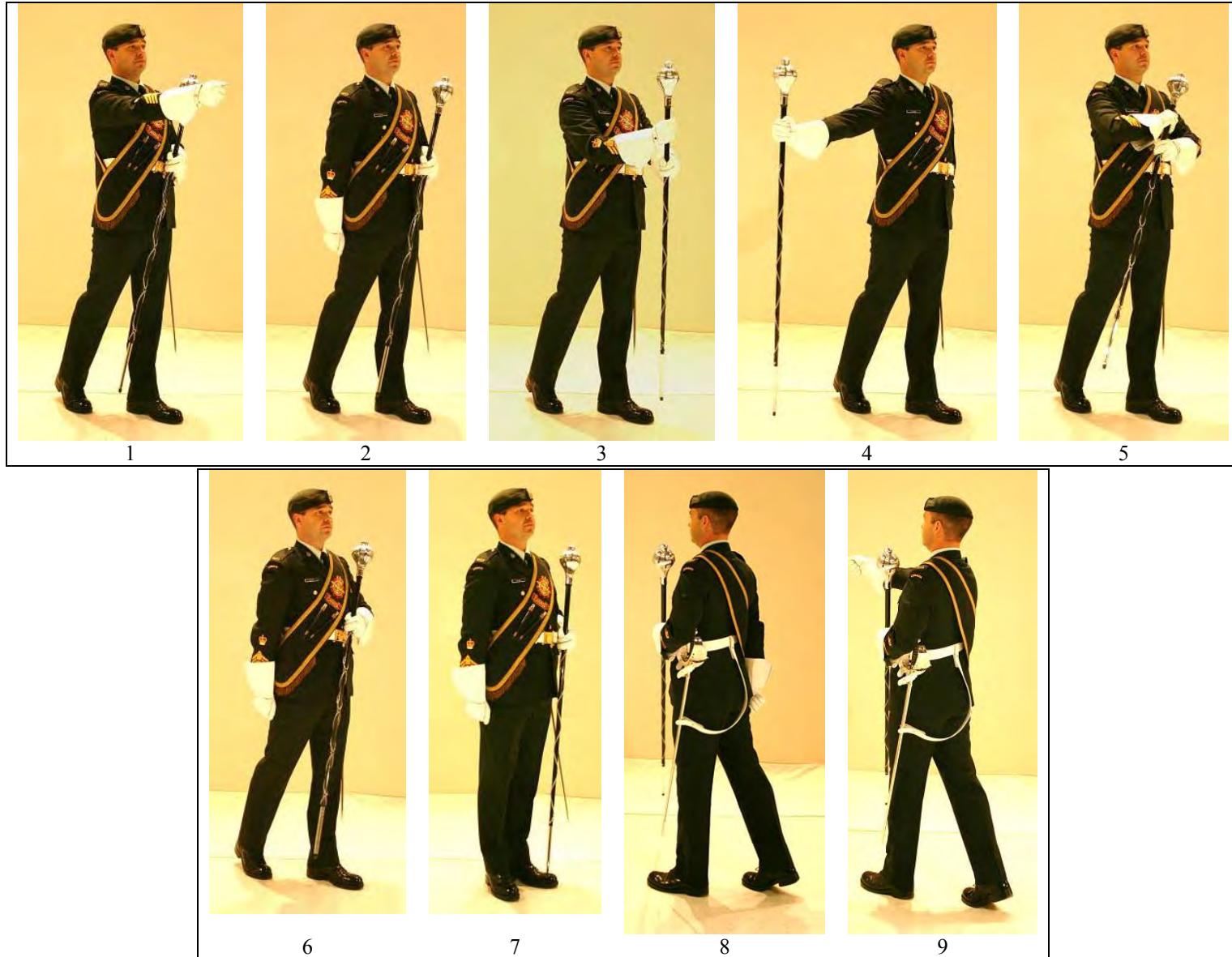


Figure 14-5-27

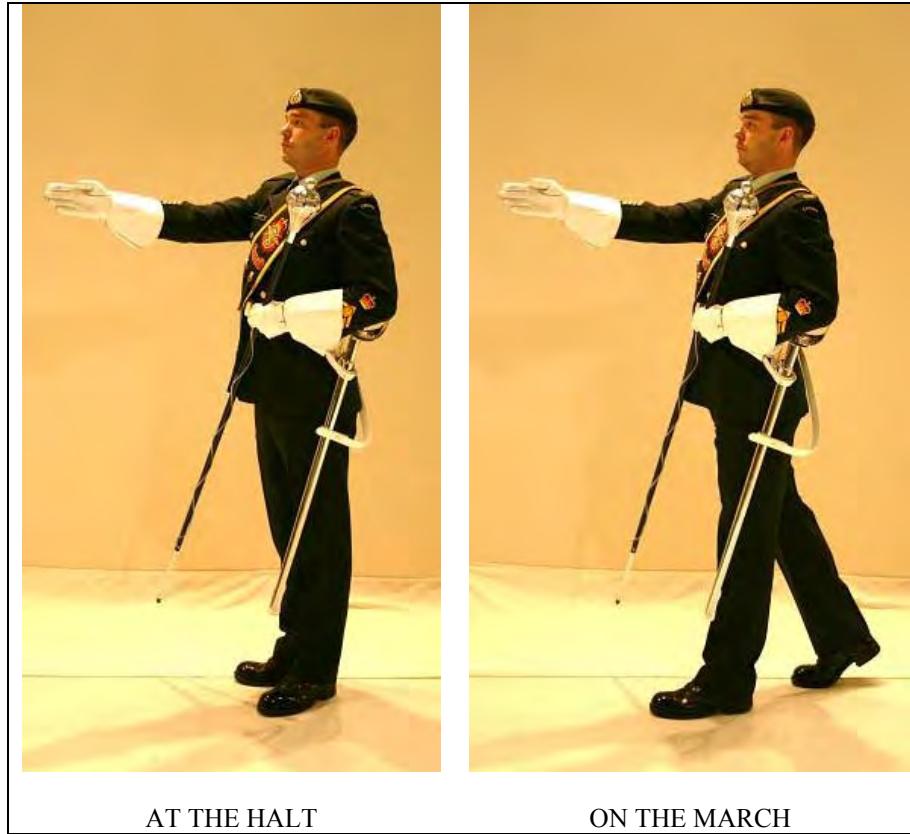
Drum Major – Standard Countermarch



Figure 14-5-28      Drum Major – Spiral Countermarch (A)



Figure 14-5-28      Drum Major – Spiral Countermarch (B)



### Figure 14-5-29 Drum Major – Common Coordination Signal

## FIGURES

14-2-1 Drill Positions for Piccolo

14-2-2 Drill Positions for Clarinet and Oboe

14-2-3 Drill Positions for Bassoon

14-2-4 Drill Positions for Alto and Tenor Saxophone

14-2-5 Drill Positions for Baritone Saxophone

14-2-6 Drill Positions for French Horn

14-2-7 Drill Positions for French Horn When Wearing Sword/Bayonet

14-2-8 Drill Positions for Trumpet

14-2-9 Drill Positions for Trombone

14-2-10 Drill Positions for Euphonium

14-2-11 Drill Positions for Tuba

14-2-12 Drill Positions for Snare Drum and Tenor Drum (Side Slung) (A) (B)

14-2-13 Drill Positions for Snare Drum (Flat Mount) (A) (B)

14-2-14 Drill Positions for Bass Drum (A) (B)

14-2-15 Drill Positions for Cymbals

14-2-16 Drill Positions for Bagpipes (A) (B)

14-2-17 Drill Positions for Bugle, Piston Bugle and Trumpet (A) (B)

14-2-18 Drill Positions for Fanfare Trumpet

14-2-19 Drill Positions for Bell Lyre

14-3-1 Conductor – Starting a March at the Halt

14-3-2 Conductor – Conducting and Ending a March

14-3-3 Conductor - Baton Carriage

14-4-1 Basic Band Formation, Even Number of Files

14-4-2 Basic Band Formation, Odd Number of Files

14-4-3 Band Formation, Pipes and Drums

14-4-4 Band Formation, Corps of Drums/Fifes/Trumpets/Bugles

14-4-5 Standard Countermarch

14-4-6 Spiral Countermarch – Band With Even Number of Files

14-4-7 Spiral Countermarch – Band With Odd Number of Files

14-5-1 Drum Major's Mace and Parade Cane

14-5-2 Drum Major – Basic Positions

14-5-3 Drum Major – Carry Position While Marching

14-5-4 Drum Major – Stepping Off Into the Carry in Quick Time

14-5-5 Drum Major – Stepping Off Into the Carry in Slow Time

14-5-6 Drum Major – Saluting

14-5-7 Drum Major – Stepping Off Into the Trail

14-5-8 Drum Major – Changing from the Carry to the Trail in Quick Time: Viewed from the Left

14-5-9 Drum Major – Changing from the Carry to the Trail in Quick Time: Viewed from the Right

14-5-10 Drum Major – Changing from the Carry to the Trail in Slow Time

14-5-11 Drum Major – Changing from the Trail to the Carry in Quick Time

14-5-12 Drum Major – Changing from the Trail to the Carry in Slow Time

14-5-13 Drum Major – Halting When Marching at the Trail

14-5-14 Drum Major – The State Walk in Slow Time

14-5-15 Drum Major – Walking the Mace in Quick Time

14-5-16 Drum Major – Stepping Off From the Halt

14-5-17 Drum Major – Mark Time (A) (B)

14-5-18 Drum Major – Halting a Band

14-5-19 Drum Major – Commence Playing at the Halt

14-5-20 Drum Major – Commence Playing on the March

14-5-21 Drum Major – Cease Playing at the Halt (A) (B)

14-5-22 Drum Major – Cease Playing on the March (A) (B)

14-5-23 Drum Major – Simultaneous Halt and Cease Playing

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14-5-24 Drum Major – Changing March Tempo

14-5-25 Drum Major – Right Wheel

14-5-26 Drum Major – Left Wheel (A) (B)

14-5-27 Drum Major – Standard Countermarch

14-5-28 Drum Major – Spiral Countermarch (A) (B)

14-5-29 Drum Major – Common Coordination Signal