



MANUAL FOR DRILL AND PARADE

Compiled and Edited by P/M William Collins

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GLEN ERIN PIPE BAND MANUAL FOR DRILL AND PARADE

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GLEN ERIN PIPE BAND

MANUAL FOR DRILL AND PARADE

I. INTRODUCTION

Military drill was devised over centuries as a means to instill discipline and professional demeanor in soldiers. For band use, well rehearsed drill builds a sense of confidence between band members and leaders that is essential to high morale, and a professional presentation on parade.

In a civilian pipe band, drill is typically not practiced to the demanding extent it is in the military. Although it may be unreasonable to expect too much of volunteers from diverse backgrounds, the more drill is practiced and the more consistently commands are issued, the better the band presentation will be.

The material here is not a comprehensive treatment of military drill and ceremony. These are notes on drill movements common to band use. Much of this material is amended or adapted from several sources and is intended to reflect drill typically seen in pipe band settings, particularly in North America.

II. DRILL AT THE HALT

This section contains most of the individual positions and stationary movements required in drill. Movements are initiated from the *Position of Attention*. However, some rest movements may be executed from other rest positions.

NOTE: Directional movements are typically given for only one direction in examples. To execute the movement in the other direction, substitute right for left in the explanation. In these notes, preparatory commands are printed in italics, executive commands in capital letters.

A. POSITION OF ATTENTION

Two commands can be used to put personnel at the *Position of Attention*: *FALL IN* is used to assemble a formation or return it to its original configuration. The two-part command *ATTENTION* is used for band members at a rest position. Assume the *Position of Attention* on the command **FALL IN** or the command *Parade (Pipes and drums), ATTEN-TION*.

1. Stand with heels together, toes pointing out equally, forming a 45-degree angle. Rest the weight of the body evenly on the heels and balls of both feet.
2. Keep legs straight without locking the knees. Hold body erect and shoulders square.
3. Keep head erect and face straight to the front.
4. Let arms hang straight without stiffness. Curl fingers so the tips of the thumbs are alongside and touching the first joint of the forefingers. Keep thumbs straight along the sides where the seams of the trousers leg would be.
5. Remain silent and do not move unless otherwise directed.

NOTE: When falling in, bagpipes are held in the *Carry* position. See INSTRUMENT DRILL section and APPENDIX D diagrams.

B. POSITIONS OF REST

Any of the positions of rest may be commanded and executed from the *Position of Attention*.

1. **Parade Rest.** *Parade Rest* is commanded only from the *Position of Attention*. The command for this movement is **Parade, REST**.
 - a. On the command of execution **REST**, move the left foot about 10 inches to the left of the right foot. Keep legs straight without locking the knees, resting the weight of the body equally on the heels and balls of the feet.
 - b. Simultaneously, place hands at the small of the back and centered on the belt. Keep the fingers of both hands extended and joined, interlocking thumbs so the palm of the right hand is outward (If holding instruments, hand and arm positions are held according to the *Instrument Carry* position.)
 - c. Keep head and eyes as in the *Position of Attention*. Remain silent and do not move unless otherwise directed. *Stand at Ease*, and *At Ease* may be executed from this position.
2. **Stand At Ease.** The command for this movement is **Stand at, EASE**. On the command of execution **EASE**, execute *Parade Rest*, but turn head and eyes directly toward the person in charge. *At Ease* may be executed from this position.
3. **At Ease (Rest Easy).** The command for this movement is **AT EASE** (Canadian **REST EASY** or **STAND EASY**). On the command **AT EASE**, band members may move; however, should remain standing and silent with right foot in place. Band members may relax arms with thumbs interlaced.

NOTE: On the preparatory command for *Attention*, immediately assume *Parade Rest* when at the position of *Stand at Ease*, or *At Ease*.

NOTE: Instruments are held in the *Carry* position for all *Rest* positions. See INSTRUMENT DRILL section and APPENDIX D diagrams.

C. FACING AT THE HALT

Three facing movements can be executed from the *Position of Attention*: **Left (or Right), FACE**, and **About, FACE**.

1. *Facing to the Flank* is a two-count movement. The command is **Left (Right), FACE**.
 - a. On the command of execution **FACE**, slightly raise the right heel and left toe, and turn 90 degrees to the left on the left heel, assisted by a slight pressure on the ball of the right foot. Keep the left leg straight without stiffness and allow the right leg to bend naturally.
 - b. On count two, place the right foot beside the left foot, resuming the *Position of Attention*. Arms remain at the sides, as in the *Position of Attention*, throughout this movement.
2. *Facing to the Rear* is a two-count movement. The command is **About, FACE**.
 - a. On the command of execution **FACE**, move the toe of the right foot to a point touching the marching surface about half the length of the foot to the rear and slightly to the left of the left heel. Rest most of the weight of the body on the heel of the left foot and allow the right knee to bend naturally.

- b. On count two, turn to the right 180 degrees on the left heel and ball of the right foot, resuming the *Position of Attention*. Arms remain at the sides, as in the *Position of Attention*, throughout this movement.

NOTE: Throughout these movements, the rest of the body remains as in the *Position of Attention*.

D. SALUTES

In civilian pipe bands, military style hand salutes are not usually necessary or appropriate. There are, however, occasions on parade, or situations involving flags or dignitaries where some awareness of military honors and protocol is appropriate.

1. The *Hand Salute* is a one-count movement. The command is **Present, ARMS**. The *Hand Salute* may be executed while marching. When marching, only the Parade Commander salutes and acknowledges salutes (Drum Major or Pipe Major).
 - a. On the command of execution **ARMS**, raise the right hand sharply, fingers and thumb extended, palm facing down, and touch the tip of the right forefinger to the forehead near and slightly to the right of the right eyebrow (or to the corner of the frame of eyeglasses). **NOTE:** Canadians salute with the palm outward facing front.
 - b. The outer edge of the hand is barely canted downward so neither the back of the hand nor the palm is clearly visible from the front. The hand and wrist are straight, the elbow inclined slightly forward, and the upper arm horizontal.
 - c. *Order Arms* from the *Hand Salute* is a one-count movement. The command is **Order, ARMS**. On the command of execution **ARMS**, return the hand sharply to the side, resuming the *Position of Attention*.
2. When the band is in formation, salutes on behalf of the formed group are normally given by the Parade Commander (Drum Major or Pipe Major).
 - a. At the halt, the person in command will order the group to attention before saluting.
 - b. On the march, the person in command will personally salute for the band, or when appropriate, shall order EYES RIGHT/LEFT and salute with the hand while turning head and eyes in the required direction. (See EYES RIGHT below.)
3. **Anthems and Salutes** Military personnel in uniform salute during the playing of a national anthem, when a national flag is raised or lowered, and when national flags pass by on parade. Civilians are expected to stand and place right hand over left chest, men removing hats, for flags and anthems. For these purposes, whether band members are treated as military or civilian depends on whether or not the band is in formation.
 - a. When not in formation, band members are civilians and should proceed accordingly, mindful that they wear the uniform of the band and that their actions reflect on the group.
 - b. If formed, the band should be called to attention and the Parade Commander shall salute for the group. Individual band members remain at attention, but do not salute or remove headdress.

E. INSTRUMENT DRILL

The *Position of Attention* and some parade movements are affected by instrument positions.

1. **Carry Position.** The *Carry Position* is used while marching or standing in formation without playing instruments.

- a. The *Carry Position* for bagpipes is cradled in the left arm, with the pipes gathered together, elbow tucked to the side, the bass drone held forward and parallel to the ground. The right arm is held to the side at *Attention*.
 - b. The *Carry Position* for drums is held by the rim on the left hip, drumsticks or mallets held at the side in the right hand.
2. **Playing Position.** The *Playing Position* is used while at the ready and while playing. Typically, playing position is maintained throughout a parade with the command Pipes Up (Down) given only once at the beginning and once at the end of the parade.
- a. The *Playing Position* for bagpipes is with drones laid across the left shoulder, blowpipe in the mouth, and chanter in line directly in front of the body. While on parade and not playing, the blowpipe may be released. The right arm swings near parallel to the ground while the left hand maintains hold on the chanter.
 - b. The *Playing Position* for snare and tenor drums is slung on the front of the left thigh from the right shoulder, or held directly in front of the body on a carrier. The bass drum is mounted in its carrier or harness directly in front of the body. While on parade and not playing, the left hand is held at or near playing position while the right hand swings freely with drumstick or mallet in hand.
3. The commands **Pipes Ready** and **PIPES UP** are used to bring bagpipes to the playing position.
- a. On the preparatory command **Pipes Ready**, pipers reach with the right hand to grab the blowpipe, chanter, and bass drone where they are cradled in the left arm.
 - b. On the command of execution **PIPES UP**, the Drum Sergeant will tap a count of two. On count one, pipers bring the pipes to the shoulder. On count two pipers pass the blowpipe to the mouth with the right hand and lower the chanter to playing position with the left hand. Return the right arm to the position of attention.
4. The commands **Pipes Ready** and **PIPES DOWN** are used to return bagpipes to the carry position.
- a. On the preparatory command **Pipes Ready**, pipers reach with the right hand to bring the blowpipe and chanter together with the bass drone at the shoulder.
 - b. On the command of execution **PIPES DOWN**, the Drum Sergeant will tap a count of two. On count one, pipers bring the pipes to the carry position, cradled in the left arm. On count two pipers return the right arm to the position of attention.

NOTE: The parade commander should ensure that the Drum Sergeant is prepared to tap the count before issuing the command for PIPES UP or PIPES DOWN. If necessary, a drummer may be brought to the ready with the command DRUM READY, or DRUMS READY. If the remainder of the drum section still hold drums at the carry, the drums should be brought to playing position as the pipes are. If at the halt, drummers may bring drums to the carry position as the pipes are brought to the carry with PIPES DOWN. If on the march, drums remain in playing position.

SEE APPENDIX C diagrams for pipe and drum carry and playing positions.

III. MUSIC IN DRILL

Crisp drill on parade should be accompanied by a professional presentation of music. In starting/stopping tunes and band movements, drum and mace signals are used to ensure clean execution and communication.

- A. **Roll-off.** In quick time, marches are typically begun with an eight-count roll off. At the Parade Commander's command the bass drum strikes three beats and one-beat of rest, followed by three beats and one beat of rest. Simultaneously, side drummers roll three beats, one beat rest, roll three

- beats, one beat rest. Pipers begin from playing position at attention. Pipers bring the right hand up to the bag sharply on count three, strike in drones on the fifth beat, and sound chanter E on the eighth beat. The tune commences on the next beat in cadence.
- B. **Slow roll-off.** In slow time for slow marches and airs, tunes are typically begun with a five-beat roll off. At the signal to commence playing, the bass drum strikes five regular beats. Side drummers roll five beats. Pipers strike in drones on beat three and chanter E on beat five. The tune commences on the next beat in cadence.
- C. **Cut-off.** In quick time, at the signal to halt, the bass drum will beat a double-beat halt signal at the appropriate place near the end of a tune. The double-beat varies slightly with musical time signature. In 4/4 time, the double beat consists of two eighth-note beats and one beat of rest, followed again by two eighth-note beats and one beat of rest. Other time signatures are similar. Other drummers and pipers finish playing the tune with a clean cut-off. Typically, double-beat halts are not signaled for slow marches and airs. See APPENDIX D for *Roll-off* and *Cut-off* musical figures.

NOTE: It is imperative the pipers have good control over drones and bag pressure. When striking in, drones should come in cleanly. Chanter E notes should be clear and in unison, with both hands on the chanter in playing position before the E is sounded. When cutting off, final notes should also be cleanly in unison with no trailing drone noises.

NOTE: Tenor drummers may beat roll-offs and cut-offs according to the instructions for bass drummer.

IV. MARCHING AND PARADE DRILL

A. BASIC MARCHING INFORMATION

This basic marching information pertains to all marching movements.

1. All marching movements executed from the *Halt* are initiated from the *Position of Attention*.
2. Except for *Route Step March* and *At Ease March*, all marching movements are executed while marching at *Attention*. Marching at *Attention* is the combination of the *Position of Attention* and the procedures for the prescribed step executed simultaneously.
3. When executed from the *Halt*, all steps begin with the left foot.

NOTE: Military units are trained to march using a 30-inch step. This is an ideal, but street parade conditions often require shorter steps. The actual step used on parade will vary with circumstances. The 30-inch step should be used whenever possible.

To march from the *Halt*, the most basic command is **Forward, MARCH**. Forward March is usually prefaced with the preparatory command “*By the Right (Left, Center)*”, meaning dress lines to the right (left, center) file.

B. FORWARD MARCH AND HALTING

1. **Forward March.** On the preparatory command **Forward**, shift the weight of the body to the right foot without noticeable movement. On the command of execution **MARCH**, step forward 30 inches with the left foot and continue marching with 30-inch steps, keeping the head and eyes fixed to the front. The arms swing in a natural motion, without exaggeration and without bending at the elbows, approximately 45 degrees straight to the front and 6 inches

straight to the rear of the trouser seams. Keep the fingers curled as in the *Position of Attention* so that the fingers just clear the trousers (kilt).

2. **Halt.** To *Halt* while marching, the command is **Parade, HALT**. The preparatory command **Parade** is given as either foot strikes the marching surface and the command of execution **HALT** is given the next time that **same foot** strikes the marching surface. The *Halt* is executed in two counts. After **HALT** is commanded, execute the additional step required after the command of execution and then bring the trail foot alongside the lead foot, assuming the *Position of Attention* and terminating the movement.

NOTE: British and Canadian units command *Halt* only when the left foot is forward. After bringing the trailing left foot forward on count two, the right knee is raised quickly (in double-time) and placed back down, adding an extra half-count.

C. BAND FORMATIONS

1. The pipe band forms for parade with the pipe section in the front and the drum section in the rear. The Drum Major is the parade commander and is positioned six paces in front of and centered on the band. In the absence of a Drum Major, the Pipe Major is the parade commander. The Pipe Major is positioned at the right front corner of the pipe section.
2. Each band member in the right file behind the Pipe Major maintains the correct spacing down the file. Each of the other band members (glancing out of the corner of the right eye) maintains alignment to the right. (This is the meaning of the preparatory command, "*By the Right*".)
3. The band will normally form in 3 or 4 files (columns front to rear). Each rank (row from left to right) will be comprised of the same number of band members with blank places in the middle rear of the section as necessary to present an aesthetically pleasing formation.
4. Pipe sections and drum sections may form in a different number of files if necessary to evenly distribute band members in parade formation.

NOTE: The correct distance between ranks and files is usually 40 inches. This distance is approximately one arm's length plus 6 inches.

D. DISMISSING THE BAND

1. The command **DISMISSED** signifies the end of a parade or other formation duty.
2. The band shall be in line and at attention when dismissed (with pipes in the *Carry* position).
3. On the command **DISMISSED**, band members shall:
 - a. Turn to the right;
 - b. observe a slight pause;
 - c. march off independently, in quick time, from the place of parade.

NOTE: Alternatively, the command **FALL OUT** may be given. *Fall Out* implies that the group is required to break formation temporarily, but is not dismissed from duty. The *Fall Out* command is usually accompanied by instructions of tasks to be done or when and where the band is expected to form up again.

E. ALIGNING THE PARADE

1. To align the parade the commands are ***Dress Right***, **DRESS** and ***Ready***, **FRONT**. These commands are given from the position of attention.
2. **Dress Right**. On the command of execution **DRESS**, the right flank band member stands fast. Each member, except the right flank person, turns the head and eyes to the right and aligns with the band member on the right. Each member, except the left flank person, extends the left arm laterally at shoulder level, elbow locked, fingers and thumb extended, palm facing down. Ensure the left arm is in line with the body and position by short steps right or left until the right shoulder touches the fingertips of the person on the right.
3. **Front**. On the command of execution **FRONT**, each member returns sharply to the *Position of Attention*

F. MARCHING IN PLACE

1. **Mark Time**. To march in place, the command ***Mark Time***, **MARCH** is given on either foot. On the command of execution **MARCH**, take one more step, bring the trailing foot alongside the leading foot, and begin to march in place. Raise each foot (alternately) 2 inches off the marching surface; the arms swing naturally, as in marching forward.
2. Arms are not swung parallel to the ground while marching in place.

NOTE: While marking time in formation, band members adjust position to ensure proper alignment and cover to (approximately 40 inches).

3. To resume marching forward, the command ***Forward***, **MARCH** is given as either foot strikes the marching surface. On the command of execution **MARCH**, take one more step in place and then step off with a 30-inch step.
4. The *Halt* from *Mark Time* is executed in two counts, basically the same as the *Halt* from marching forward.

NOTE: On parade while playing, commands such as *Mark Time* and *Forward March* are given as mace signals by the Drum Major, rather than vocal commands. In the absence of a Drum Major, the band must take cues from the Pipe Major. These cues should be consistently practiced.

G. WHEELS

The WHEEL maneuver is used to change direction on parade, as in turning a corner.

1. On the command ***Right (Left)***, **WHEEL**, the leading rank wheels around the corner.
2. The inner file steps short, the center file(s) maintains the length of pace and the outside file steps out, without altering the cadence, to enable the rank to wheel in line, like a wheel spoke.
3. Dressing is maintained by the inner file while wheeling. The head is kept to the front.
4. When the leading rank has completed the wheel, it marches in the new direction, resuming the normal pace.
5. The remaining ranks follow the lead rank, wheeling at exactly the same point.

H. COUNTERMARCHES

1. **Standard Countermarch.** The *Standard Countermarch* is used when a band is required to change direction 180 degrees. All files countermarch to the right. On the command **Countermarch, MARCH**, or at the mace signal:
 - a. The Drum Major, if present, will execute a four-count turn to the rear.
 - Count One*, pivot on the left toe 90 degrees to the right.
 - Count Two* take one step forward with the right foot.
 - Count Three* pivot again on the left toe 90 degrees to the right (180 degrees from the original forward direction).
 - Count Four* step forward with the right foot, and continue in the new direction.
 - b. The front rank marches forward to the point at which the Drum Major turned, then executes the same four-count turn to the rear. In the absence of a Drum Major, the front rank marks the first turning point, taking cue from the Pipe Major.
 - c. Each rank in turn marches forward to that point and executes the same turn to the rear.

NOTE: It is important for the entire band to leave room between columns for persons at the front of the band to march through the band to the rear after turning.

2. **Spiral Countermarch.** The *Spiral Countermarch* is used when a band is required to change direction 180 degrees while maintaining its original directing flanks and rank positions, without using the space required for a double wheel. In bands with an even number of files, all files right of center move to the left, and all files left of center move to the right. In bands with an odd number of files, the same procedure is followed, and the center file moves to the right as described in *Standard Countermarch*. Inside files execute sharper turns, stepping short and outside files execute broader curves with the outside file stepping long. As the front rank breaks through the rear of the band, it steps short to allow the rest of the band to regroup.

SEE APPENDIX D diagrams for examples of countermarches.

I. REST MOVEMENT ON THE MARCH

Rest movements on the march are used to move the band as a unit when marching at *Attention* is not required (i.e. when covering short distances while staging a parade).

1. **At Ease March.** The command **At Ease, MARCH** is given as either foot strikes the marching surface. On the command of execution **MARCH**, band members are no longer required to maintain cadence; however, silence and the approximate interval and distance are maintained. **Quick Time, MARCH** and **Route Step, MARCH** are the only commands that can be given while marching at ease.
2. **Route Step March.** *Route Step March* is executed exactly the same as *At Ease March* except that band members may talk and shift instruments or equipment.

NOTE: The band automatically resumes marching at *Attention* on the command **Quick Time, MARCH**. If necessary, band members individually execute change step to get back in step.

J. EYES RIGHT

The band renders courtesy during ceremonies or when marching past national flags by executing *Eyes Right*. The commands for this movement are **Eyes, RIGHT** and **Ready, FRONT**.

1. **At the Halt**, on the command **Eyes RIGHT**, all band members turn their heads and eyes to the right at a 45-degree angle while keeping their shoulders parallel to the front,. They focus on and follow the person passing to the front until they are again looking forward, at which time their heads and eyes remain fixed to the front. Only the parade commander (Drum Major or Pipe Major) renders the *Hand Salute*.
2. **When marching**, the preparatory command **Eyes** is given as the right foot strikes the marching surface and the command of execution **RIGHT** is given the next time the right foot strikes the marching surface. On the command of execution **RIGHT**, all band members, except the right file, turn their heads and eyes to the right and align themselves on the right file while continuing to march. Band members in that file do not turn their heads and eyes but continue looking straight to the front and maintain correct distance. Only the parade commander salutes. To terminate the courtesy, the preparatory command **Ready** is given as the left foot strikes the marching surface, and the command of execution **FRONT** is given the next time the left foot strikes the marching surface. On the command of execution, band members turn their heads and eyes sharply to the front and the parade commander terminates the *Hand Salute*.

NOTE: When rendering this courtesy, the direction will typically be to the right. In civilian functions as opposed to military functions, occasionally, courtesy must be rendered to the left.

K. MARCHING TO THE FLANK AND TO THE REAR

1. **To the Flank.** The parade may be marched to the flank for short distances. The command for this movement is *Right (Left) Flank*, **MARCH**. The preparatory command is given as the foot in the desired direction strikes the marching surface, and the command of execution is given the next time the foot in the desired direction strikes the marching surface. On the command of execution **MARCH**, all members take one more step, pivot 90 degrees in the commanded direction on the ball of the lead foot, and step off in the new direction with the trailing foot. As the members begin to march in the new direction, they glance out of the corner of the right eye and dress to the right.
2. **To the Rear.** This movement is used to change the direction of a marching element 180 degrees in a uniform manner. To *March to the Rear*, the command *Rear*, **MARCH** is given as the right foot strikes the marching surface. On the command of execution **MARCH**, take one more step with the left foot, pivot 180 degrees to the right on the balls of the feet, and step off in the new direction taking a 30-inch step with the left foot. Arms must not swing outward while turning.

NOTE: British and Canadian units command *About Turn* on the march in four counts rather than the two-count *Rear March*; on the first count pivoting 90 degrees to the right on the left foot, on the second count pivoting 90 degrees to the right on the right foot, then stepping off with the left.

Neither marching to the flank nor marching to the rear is used frequently. Normally *Counter March* is used instead. *Rear MARCH* differs from *Countermarch* in that the entire band turns simultaneously in *Rear MARCH*.

APPENDIXES

APPENDIX A: GLOSSARY

- At Ease:** A rest position, standing free to move, but maintaining position within the band.
- Attention, Position of:** Position of readiness, feet together at 45 degree angle, legs straight, arms at sides, shoulders square, head straight, eyes looking forward.
- Cadence:** Regular tempo of beats per minute.
- Carry Position:** Instrument position for carrying instruments without playing.
- Covering:** The act of aligning one person or group directly in rear of another.
- Directing Flank:** The flank by which the band marches or dresses.
- Dressing:** The act of taking up correct alignment and covering.
- Drum Major:** The *Parade Commander*. Leads the band, issues commands and mace signals.
- Drum Sergeant:** The leader of the drum section. Leads roll-offs, sets cadence.
- Facing:** Turning in place to the right, left, or rear.
- File:** A single line of band members from front to rear. Also *Column*
- Flank:** Either side of the band, as opposed to its front and rear. Designated as either right or left flank.
- Parade Commander:** Person in charge of the band. Usually *Drum Major*, may be *Pipe Major*.
- Parade Rest:** A rest position, standing with feet apart and hands held right hand in left palm in the small of the back. Head maintains the *Position of Attention*.
- Pipe Major:** The leader of the pipe section and music director. *Parade Commander* in absence of a *Drum Major*.
- Quick March:** Normal march tempo, in cadence
- Playing Position:** Instrument position for playing music or prepared to play.
- Rank:** A line of band members, side by side, from right to left. Also *Row*.
- Route Step:** Marching without cadence. Band members do not march in step with one another, but do maintain band formation.
- Salute:** Hand salute rendered by *Parade Commander* to flags or dignitaries. Individual band members do not generally salute.
- Slow March:** Slow march tempo, in cadence.

APPENDIX B: SOURCES

U.S. Army manual FM 3-21.5(FM 22-5) Drill and Ceremonies.

Manual A-PD-201-000/PT-000 The Canadian Forces Manual of Drill and Ceremonial.

Manual A-PD-202-001/FP-000 Canadian Forces Military Bands and Marches.

Sgt. E. Burgess. *Drum Majors' Handbook*

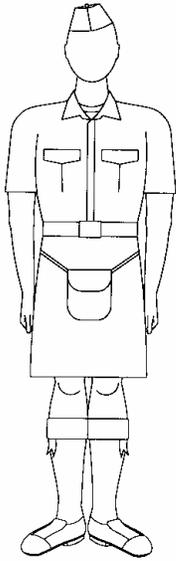
Years and years of practical experience.

APPENDIX C: VOICE COMMANDS AND INSTRUCTIONS

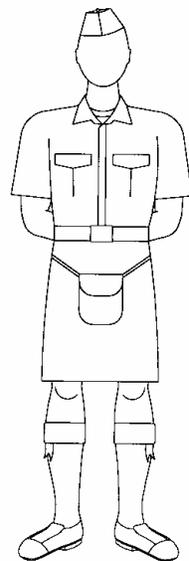
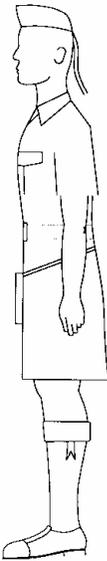
<u>Term</u>	<u>Vocal Command or description</u>
About Face	<i>About</i> – FACE (Canadians use “TURN” in place of “FACE”.)
About Turn (on the march)	<i>About</i> – TURN (British/Canadian in place of <i>Rear - MARCH</i> .)
At Ease	AT EASE
At Ease March	<i>At Ease</i> – MARCH
Attention	ATTEN – TION
By the Right (Left, Center)	Preparatory instruction meaning guide to the right (left, center). Followed by “Quick March”, “Slow March”, “Forward March”, etc.
By the Roll	Preparatory instruction meaning the lead drummer will signal the roll-off. Followed by “Quick March”, “Slow March”.
Countermarch	<i>Countermarch</i> – MARCH
Dismissed	<i>Dis</i> – MISSED
Dress Right	<i>Dress Right</i> – DRESS
Eyes Right	<i>Eyes</i> – RIGHT
Fall In	FALL IN
Fall Out	FALL OUT
Forward March	<i>Forward</i> – MARCH
Halt	<i>Parade</i> – HALT
In Place	Preparatory instruction meaning the band will follow the Pipe Major in place. Followed by “Quick March”, “Slow March”.
Mark Time	<i>Mark Time</i> – MARCH
Order Arms	<i>Order</i> – ARMS
Parade	Preparatory address, followed by a command.
Parade Rest.	<i>Parade</i> – REST
Pipes and Drums	Preparatory address, followed by a command.
Pipes Down	<i>Pipes</i> – DOWN (Prefaced with “ <i>Pipes Ready</i> ”)
Pipes Up	<i>Pipes</i> – UP (Prefaced with “ <i>Pipes Ready</i> ”)
Present Arms	<i>Present</i> – ARMS
Ready Front	<i>Ready</i> – FRONT
Rear March	<i>Rear</i> – MARCH (or “ <i>To the Rear - MARCH</i> ”)
Rest Easy	REST – EASY (Canadian <i>At Ease</i> equivalent)
Right (Left) Face	<i>Right(Left)</i> – FACE (Canadians use “TURN” in place of FACE”.)
Right (Left) Flank	<i>Right (Left) Flank</i> – MARCH (Canadians use <i>Right (Left) Turn</i>)
Right (Left) Wheel	<i>Right (Left)</i> – WHEEL
Route Step March	<i>Route Step</i> – MARCH
Spiral Countermarch	<i>Spiral Countermarch</i> – MARCH
Stand At Ease	<i>Stand at</i> – EASE

APPENDIX D: DIAGRAMS

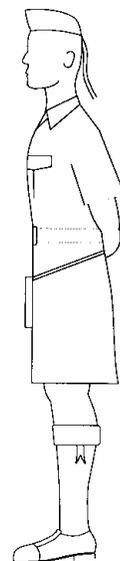
Individual Positions:



Position of Attention



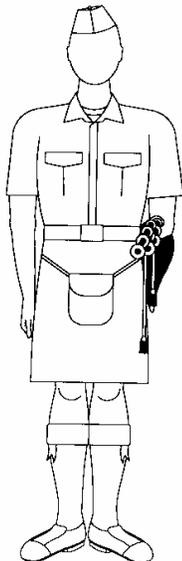
Parade Rest



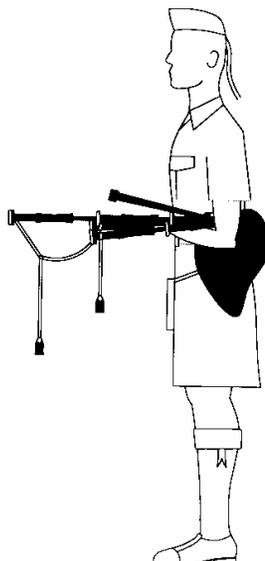
Piper Positions:



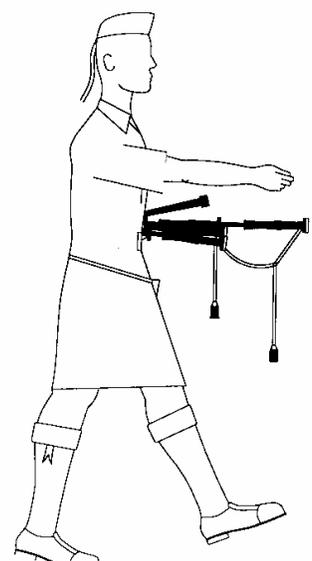
Playing Position



Position of Attention, Pipes Down

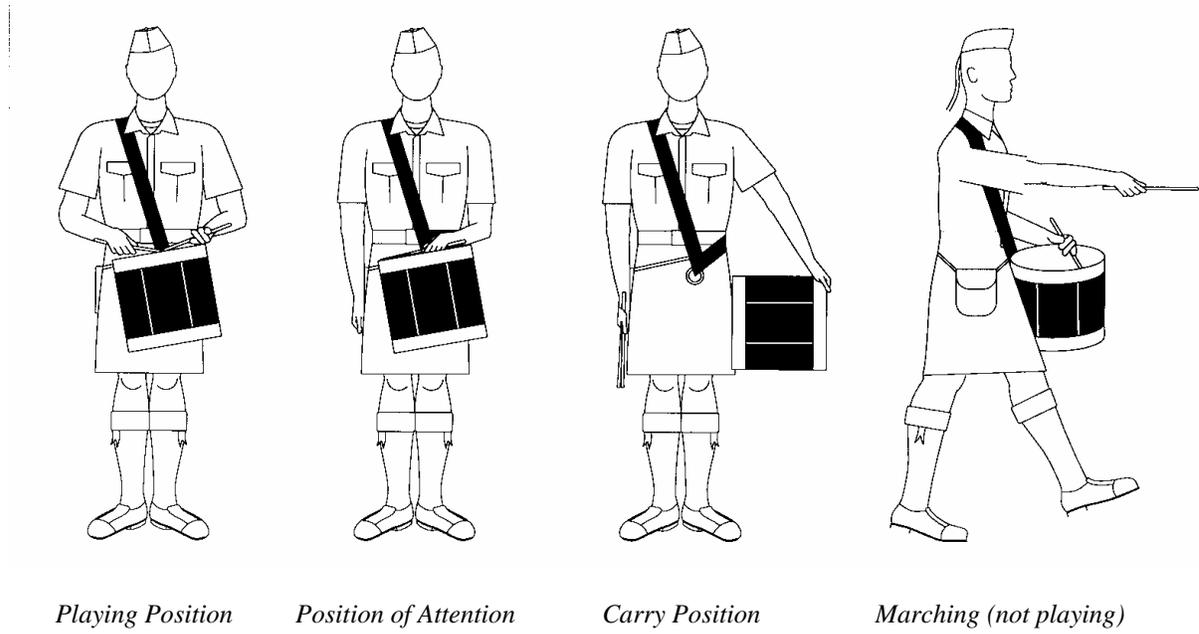


Marching, Pipes Down

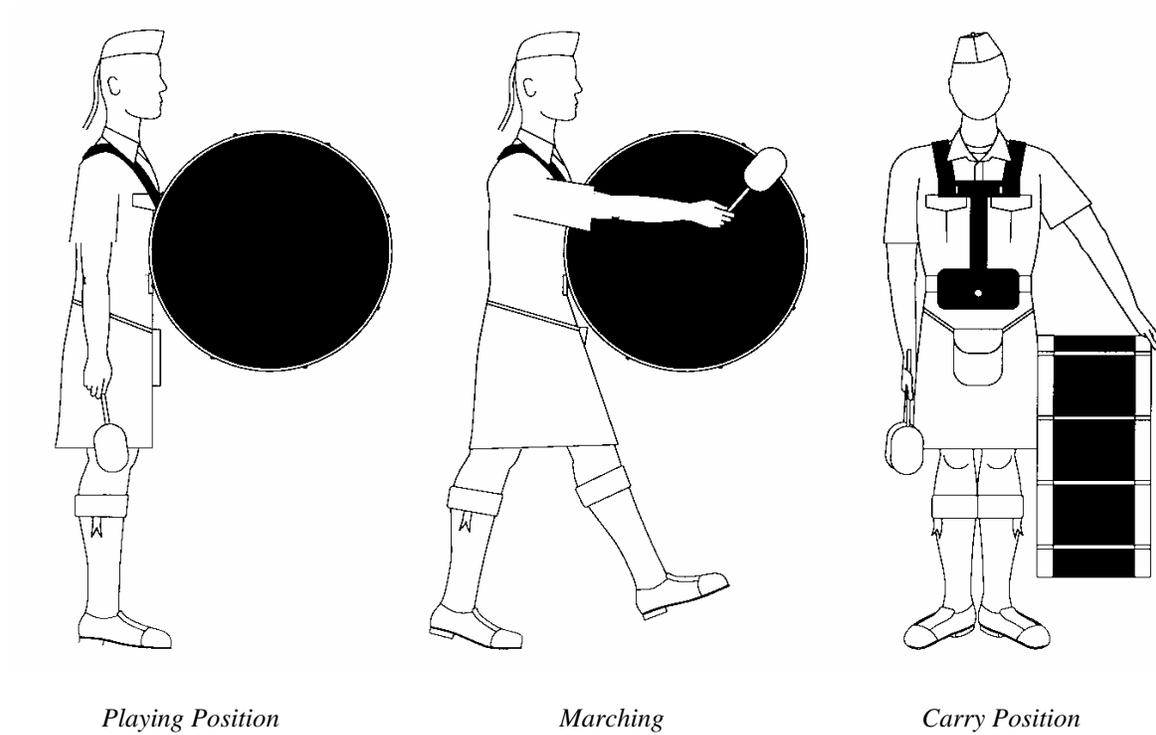


APPENDIX D: DIAGRAMS

Side Drummer/Tenor Drummer Positions:

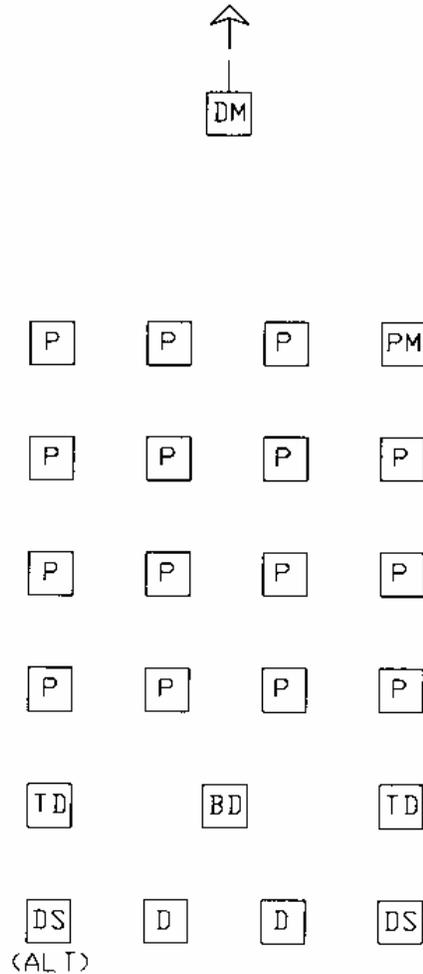


Bass Drummer Positions:



APPENDIX D: DIAGRAMS

Band Parade Formation:



Key: *DM – Drum Major* *PM – Pipe Major* *DS – Drum Sergeant* *P – Piper*
 D – Drummer *TD – Tenor Drummer* *BD – Bass Drummer*

This is a basic parade formation diagram. There are variations. Some variation may be required with different numbers of pipers and drummers. More or fewer files may be required to maintain good proportion in length and width of the formation. Pipers march in front and drummers in the rear.

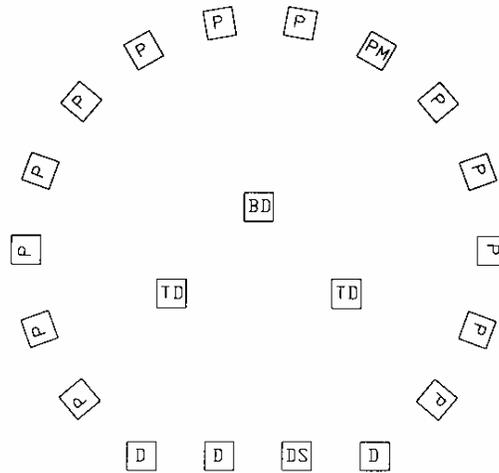
Pipers should be formed so the strongest pipers march in the front rank, ideally with strong pipers also at the rear corners of the pipe section. Side drummers may or may not be able to march in the same number of files as the pipe section, but all side (snare) drummers should march in one rank.

The Pipe Major traditionally marches at the right front corner. The bass drummer should always march in the center of the front rank of the drum section, close to the middle of the band. There should always be a line of sight between the bass drummer and the Drum Major or the Pipe Major.

APPENDIX D: DIAGRAMS

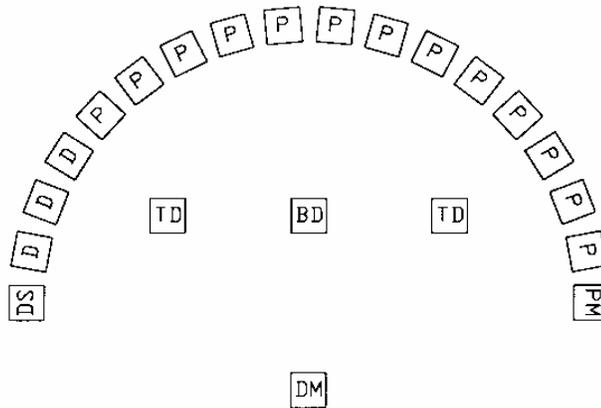
Band Concert and Competition Formations:

These are suggested formations for competition and concert. Different bands in different situations will require variation. As always, the bass drummer should maintain a line of sight to the Pipe Major. Pipers should be spaced so that weaker players are positioned next to stronger players.



Competition Circle

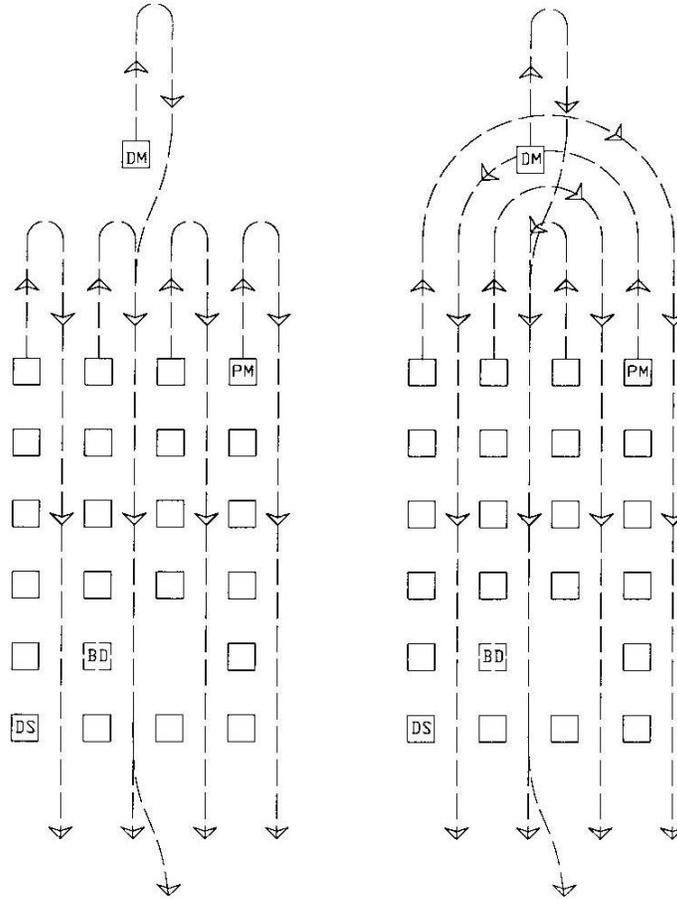
A competition circle is formed from a rectangular parade formation. As the parade formation marches into the circle, the Pipe Major and the front rank of pipers form the top. As the other pipers move out to the sides, the bass and tenor drummers move to the middle of the circle and the side drummers form the bottom of the circle. At the end of the performance, the band members reform the parade formation to march out of the circle.



Concert Arc

A concert arc is formed with the open space facing the audience. In some variations, drums may be positioned at the top of the arc with a flank of pipers on either side. It is often easier however, especially in smaller groups, for pipers to play together if they are positioned in one section.

APPENDIX D: DIAGRAMS

Countermarch and Spiral Countermarch:*Standard Counter-march**Spiral Counter-march*

In the Standard Counter-march, the band changes direction 180 degrees with each file turning to the right at the same point following the Drum Major's lead. If the formation is comprised of an even number of files, the bass drummer should step from the center into one of the regular files to make room for the Counter-march.

In the Spiral Counter-march, the band changes direction 180 degrees with each file turning in an arc inward toward the center line of the formation. The inner files turn in tighter arcs and the outer files turn in wider arcs maintaining the original right and left flank positions. Pipers in each arc should be careful to march with right shoulder close to right shoulder, leaving room to the left for drones.

APPENDIX D: DIAGRAMS

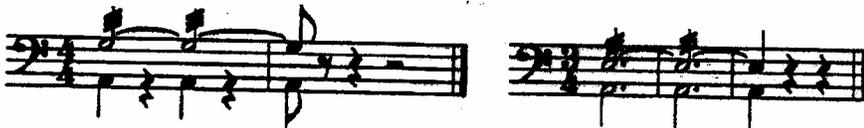
Bass Drum Signals:

1. Commence Playing

Quick March Time Signatures



Slow March Time Signatures

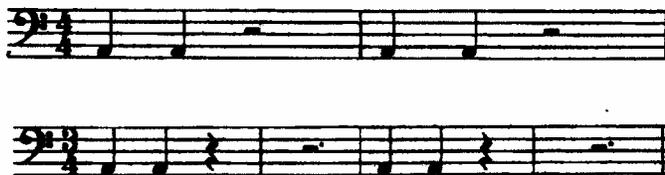


2. Cease Playing

Quick March Time Signatures



Slow March Time Signatures



APPENDIX E: PRACTICAL SCENARIOS

Fall In: When the parade must be formed and ready to step off, the Parade Commander will command “*Fall In*”. Each band member will go to his or her designated position in the band and stand in place at the *Position of Attention*, instruments in the *Carry* position.

Starting A Tune: The Pipe Major or Drum Major will name the tune to be played, ideally designating the time signature, and setting the tempo with the command “*By The Right Quick March*” (or “*In Place...*” or “*By the Center...*”). If marching, the word “right” (or “center”) comes as the right foot falls, “quick” comes as the left foot falls, “march” comes as the right foot falls. On the next beat, as the left foot falls, the drums begin the first beat of the roll-off.

Stepping Off: At the command “*Forward March*”, the band steps off in cadence, leading with the left foot, dressing to the right file. *Pipes Up* must be ordered before the band can play. (*Pipes Up* may be ordered before or after stepping off.) On the command *Pipes Up*, pipers bring pipes to playing position. The Pipe Major or Drum Major may call a tune on the march by naming the tune, and in cadence commanding “*By the Right Quick March*”. Starting from the halt, the band may be ordered to begin a tune and march forward at the same time. In that case, after the command “*By the Right Quick March*”, band members march in place through the roll-off, stepping off on the first beat of the actual tune. While on the march, usually, the Drum Major or Pipe Major will call a tune by naming it and designating the time signature, and then commanding “*By the Roll*”. At this command, the Drum Sergeant, when ready, begins by setting the tempo with two rim shots, and then the drums begin the *Roll-Off* on the next beat. When a tune is completed, the band continues marching forward in cadence and all but the Drum Sergeant swing right arms high, ready for the next tune called.

Marking Time on Parade and Halting: At the Drum Major’s command, or by cue from the Pipe Major, when forward movement must be halted, the band will mark time. If *Mark Time* commences while a tune is being played, the band will continue to play and mark time until instructed otherwise. There are two occasions when the band will begin marking time while playing, and will halt marching.

First, when marching into a concert venue or competition circle, the band will typically play while marching in. Usually the band reaches its position while still playing. When in position, band members continue to mark time until the end of the current part in the music. At the end of that part, all step down and continue playing in place until the end of the tune.

Second, the band may be forced to mark time while playing a tune on parade when forward motion has stopped. If the parade moves forward before the end of the tune, the band simply steps out on cue. However, if it becomes apparent that the tune will end while the band is still marching in place, the band should halt marking time at the end of the tune. This is easiest when the Drum Major is available to give the appropriate mace signal.

Salutes, Anthems, and Prayers: While formed in either a parade block or a concert arc or circle, all band members except the Drum Major or Pipe Major maintain the *Position of Attention* during any form of salute, during the playing of all national anthems, or for the raising or lowering of national flags. During prayers, band members remain at attention, but are permitted to bow heads. While in formation, band headdress is not removed and hands do not cover hearts. The Parade Commander (Pipe Major or Drum Major) renders hand salutes as appropriate. All other band members remain at attention.

It is incumbent on the Parade Commander to call the band to attention before rendering salutes. If the band is not called to attention, but is standing in formation, band members should automatically assume the *Position of Attention* during the above activities. When seated or dismissed from formation, band members are civilians and should behave in an appropriately respectable manner. Headdress may then be removed for prayers or anthems, or individual band members may come to attention and render the hand salute as appropriate. It is often best to take a cue from other uniformed personnel present.