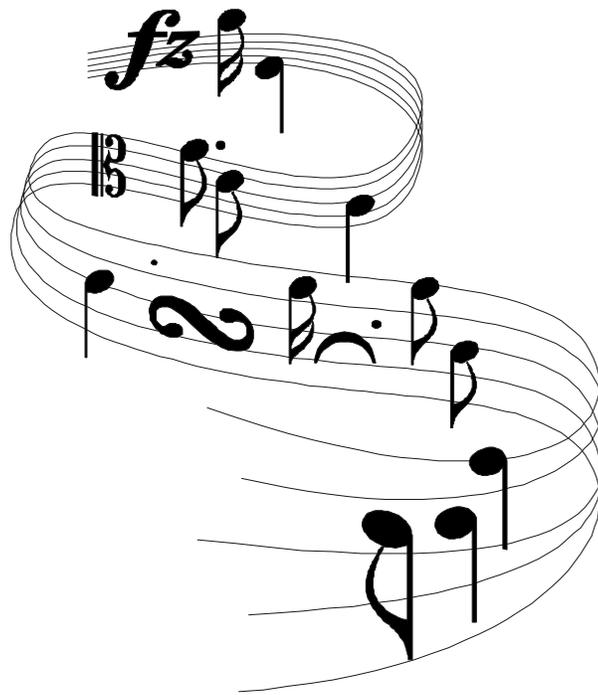


CHAPTER THREE



BAND DRILL

CHAPTER THREE

BAND DRILL

GENERAL

1. The Band Drill utilized in Cadet Band is set in the Canadian Forces Military Bands and Marches Volume 1 Band Instructions. The materials enclosed in the next pages outlines part of the resource that is utilized extensively in the Unit Band.

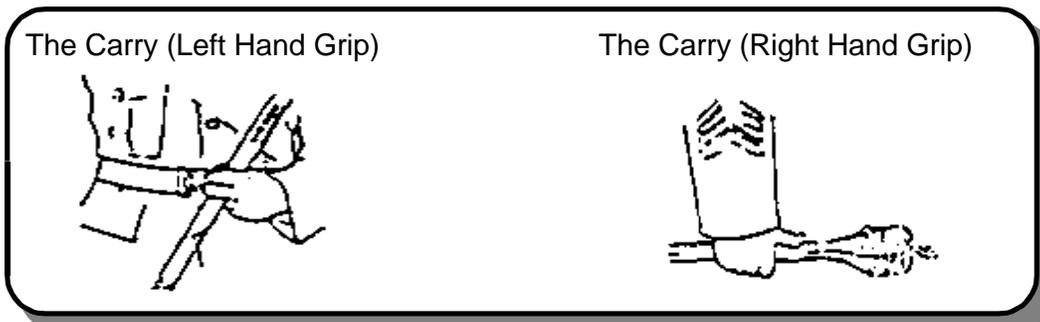
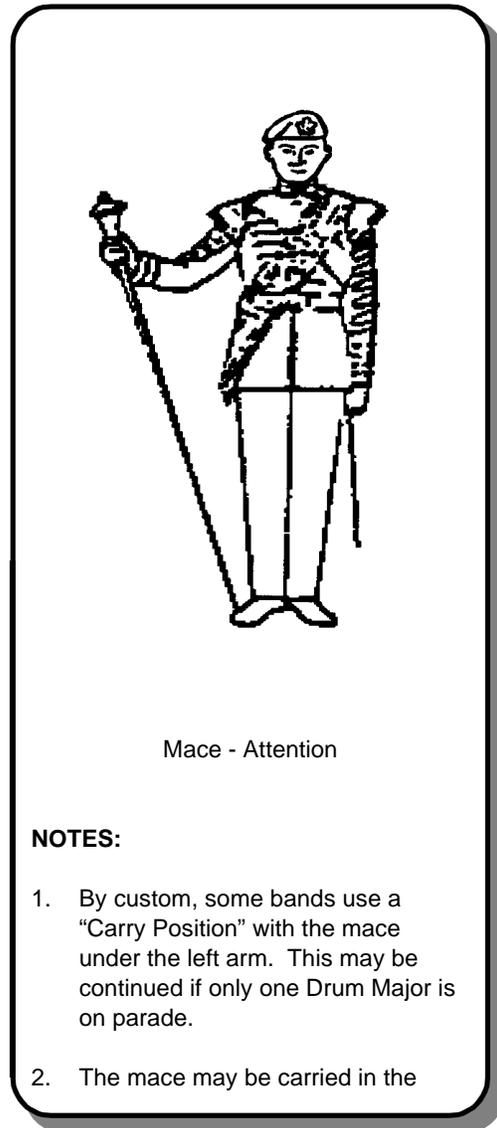
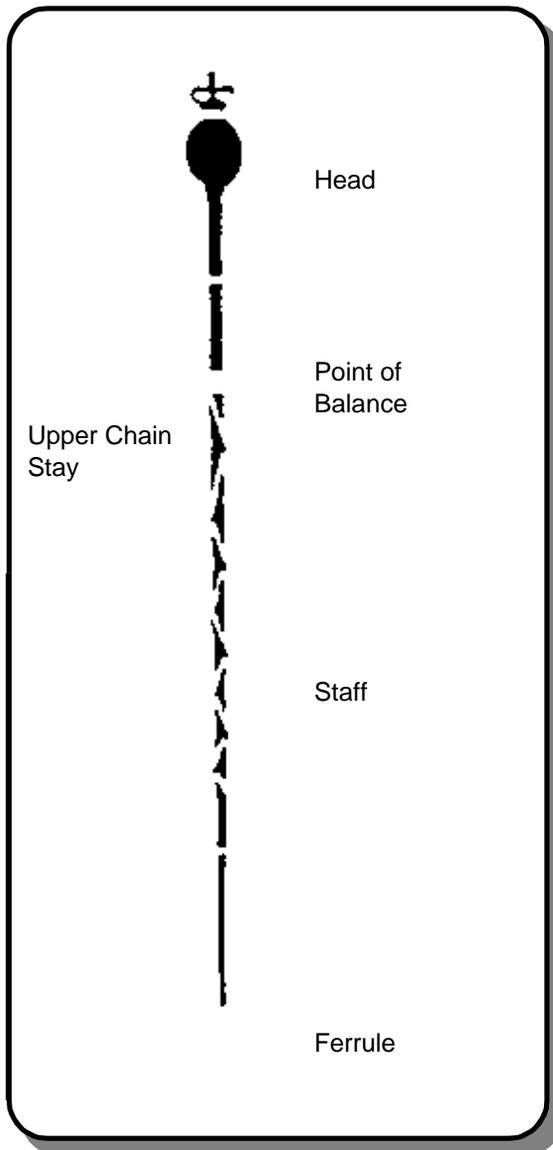
INTRODUCTION TO BAND DRILL AND KEY PARADE APPOINTMENTS

2. A marching band is formed with the louder instruments such as the percussion and brass up front and the quieter woodwinds at the back. This formation creates a good blend of sound as the band marches along. As the woodwinds are in front of the spectator, the brass and drums up front can still be heard even though they have already gone by. It may also be a good idea if you have a number of trombones to put them up front so they can't hit anyone with their slides. If you have a number of drums, it is very impressive to have them up front also. This is up to the director's discretion.

3. The bass drummer should be somewhere in the middle so that it is easier to properly communicate with the drum major through the use of signals. In terms of directing the band, the bass drummer is just as important as the drum major. Proper use of signals between the two positions will result in a more alert and easily managed band.

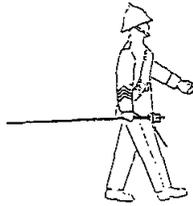


DRUM MAJOR POSITIONS

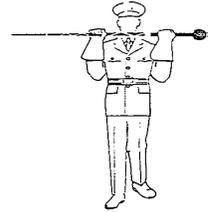




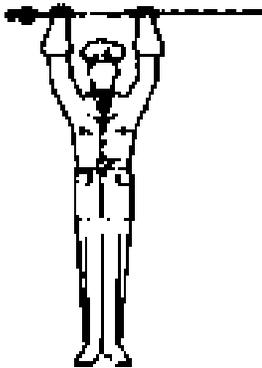
Mace - Carrying Position



Mace - The Trail



The Drum Major adopts this position prior to giving the signal for the "Cease Playing", or Spiral Countermarch.



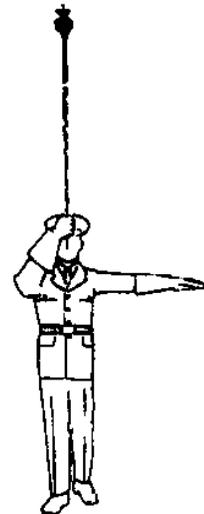
Stepping Off Signal

First Movement: Grip the mace at the top of the ferrule with the right hand.

Second Movement: Bring the mace across the body to a vertical position at the right side, right arm extended, left to the bottom of the right shoulder keeping the mace close to the shoulder.

Third Movement: Raise the staff above the head to the full extent of the right arm, back of the hand to the right, tip of the mace close to the forearm. Cut the left hand to the side.

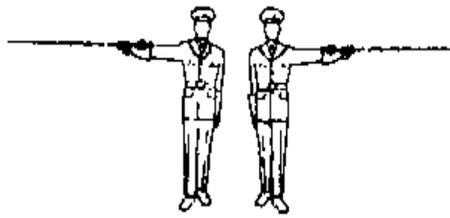
Fourth Movement: Drop the staff to "Attention".



Halt Signal

NOTE

EACH MOVEMENT WILL BE CARRIED OUT ON THE LEFT FOOT.



Right Wheel Signal

Left Wheel Signal



Standard Countermarch Signal



Spiral Countermarch Signal



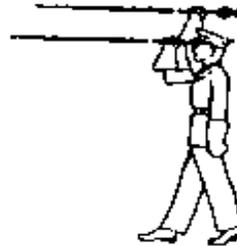
Commence Playing Signal
(On the March)



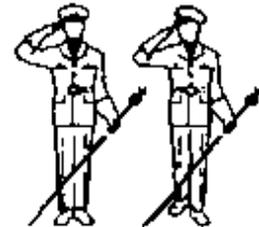
At the Halt



On the March



Change to Slow Saluting at the Halt
(Quick) Time



and on The March

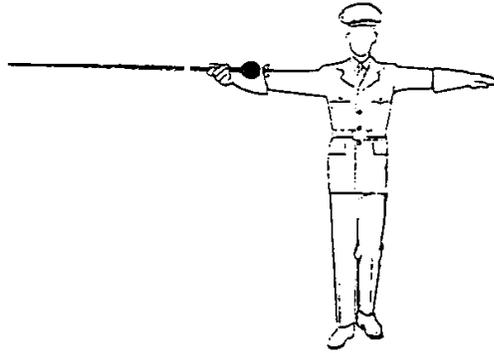
Cease Playing Signal

NOTE: At the halt, allow the mace to drop perpendicularly through the right hand and resume the position of attention.

NOTE: On the march, grasp the mace as it drops about midway and bring it to the trail.



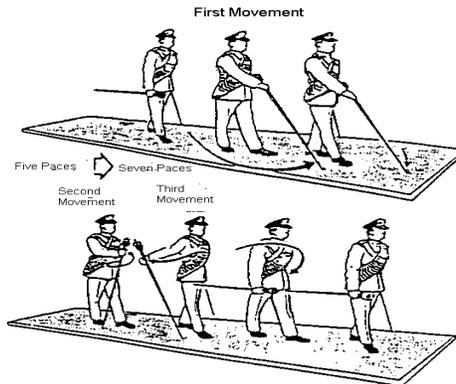
Massed Bands - Warning Signal to Other Drum Majors



Marking Time Signal

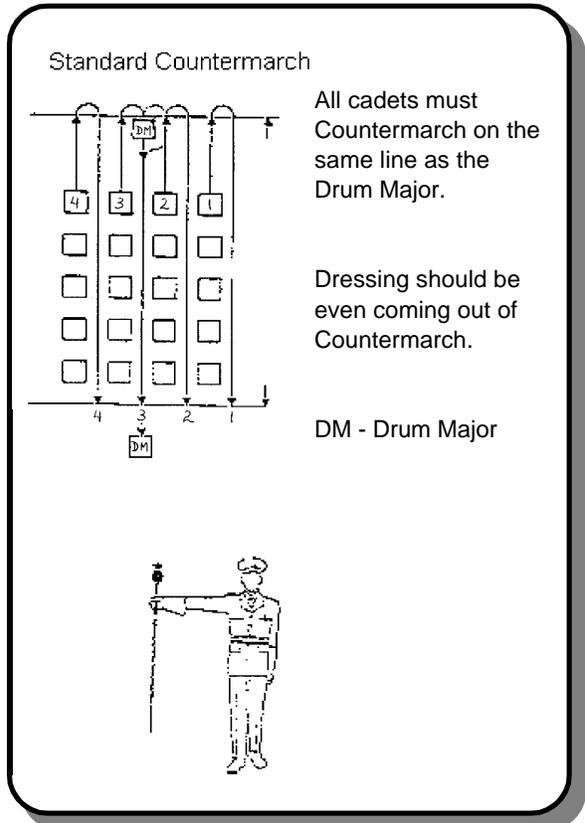
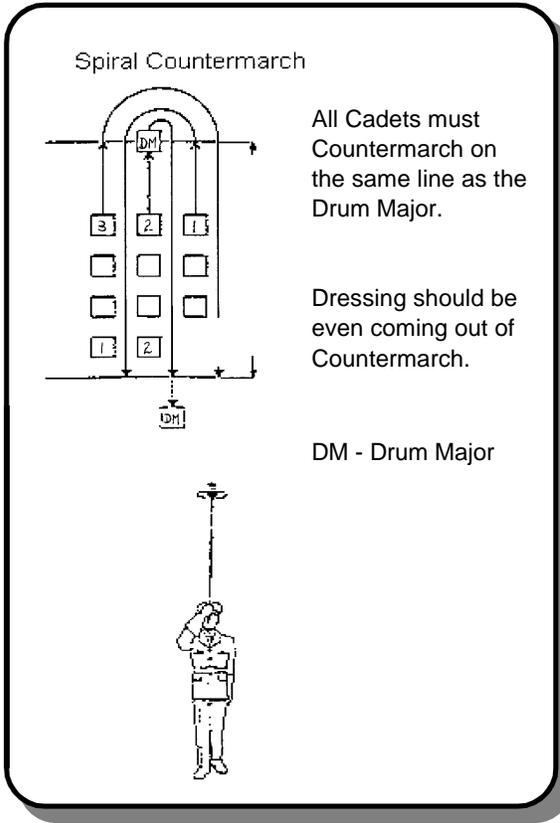
NOTES:

1. This signal will be held for at least six paces. The arm is dropped on the left foot and the movement started on the next left foot.
2. At the halt, the senior Drum Major co-ordinates "Cease Playing" by circling the staff twice keeping the tip on the ground, then bringing it back to attention.



State Walk

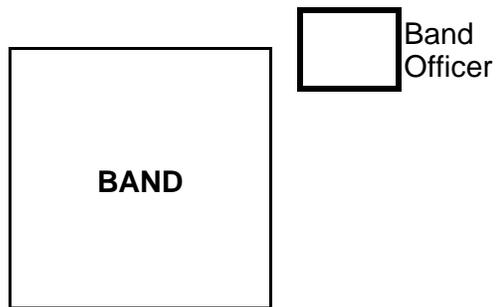
NOTE: It is essential that all movements are made with a continuous and graceful flourish.



KEY PARADE APPOINTMENTS

4. The normal parade set up is as follows:

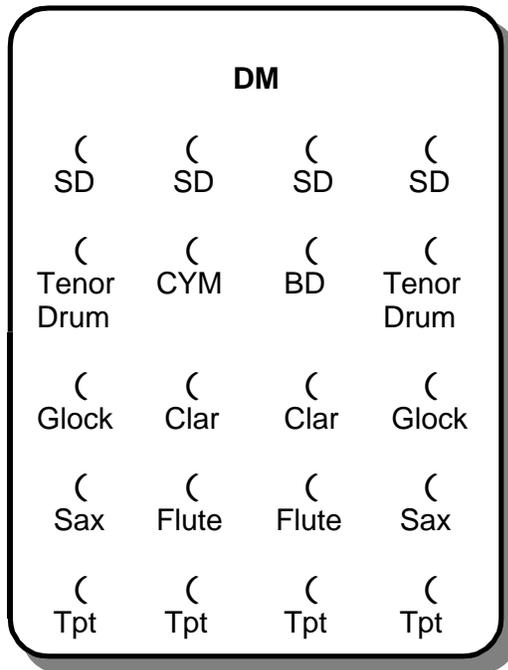
Q DRUM MAJOR (7 PACES)



5. A Band Officer is to carefully place the lead players in the band to best utilize their abilities. There are numerous different set ups for the band:

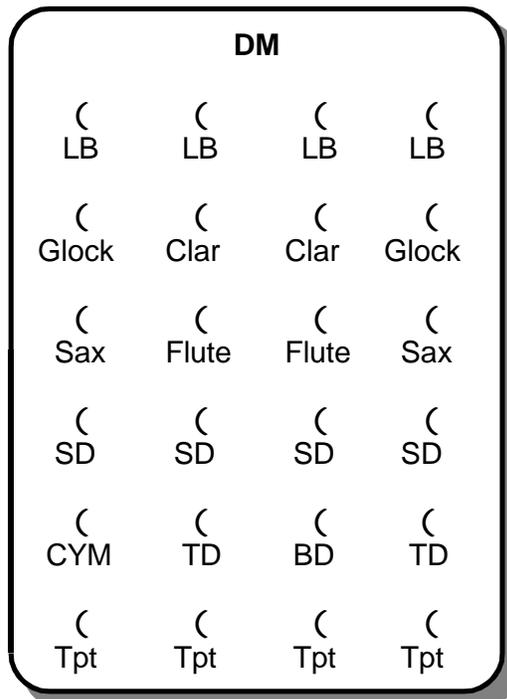
6. A Band Officer is to carefully place the lead players in the band to best utilize their abilities. There are several different set ups for the band:

a. **Suggested Set Up #1:**



DM - Drum Major
 SD - Snare Drum
 CYM - Cymbals
 BD - Bass Drum
 Tpt - Trumpet

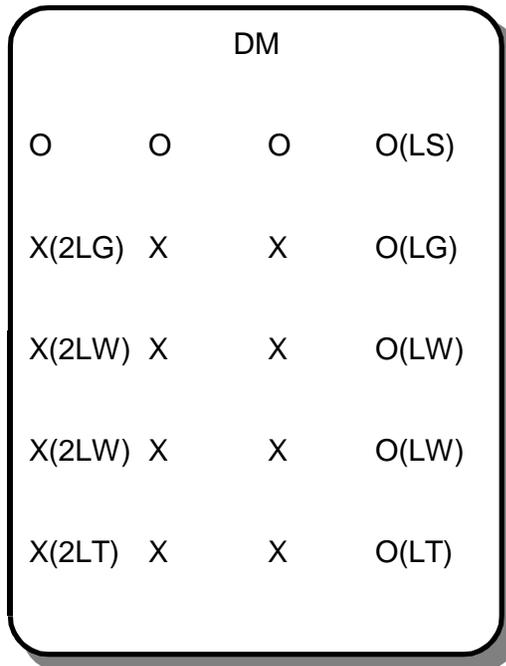
b. **Suggested Set Up #2:**



DM - Drum Major
 LB - Lower Brass
 SD - Snare Drum
 BD - Bass Drum
 Tpt - Trumpet
 TD - Tenor Drum
 CYM - Cymbals

7. For the lead players, it can be set up as follows:

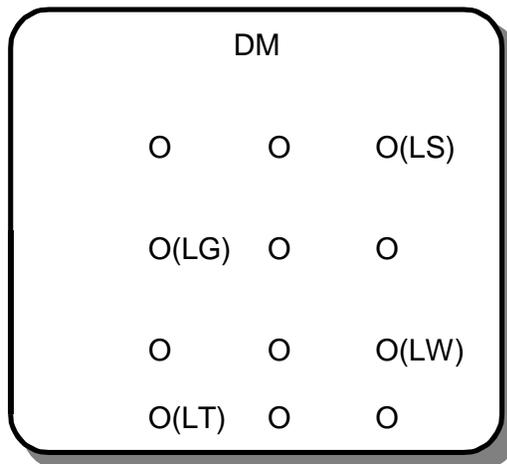
a. **Suggested Set Up #1:**



LS - Lead Snare
 LG - Lead Glock
 LW - Lead Woodwind Player
 LT - Lead Trumpet

2LG - 2nd Lead Glock
 2LW - 2nd Lead Woodwind
 2LT - 2nd Lead Trumpet

b. **Suggested Set Up #2:**



LS - Lead Snare
 LG - Lead Glock
 LW - Lead Woodwind
 LT - Lead Trumpet

INSTRUMENT DRILL

GENERAL

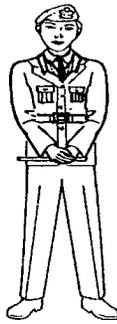
1. Band personnel must receive instructions in the care, maintenance, and handling of delicate musical instruments before instruction in instrument drill is given.
2. The following are basic positions for holding musical instruments: the playing position, the carrying position, and the stand at ease/stand easy position and ground instrument. These positions may have to be varied to allow for differences in size and playing techniques (see the following diagrams).

CHANGING POSITIONS

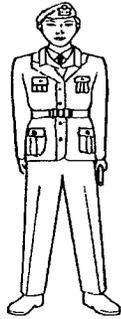
3. Movement between the stand easy, carrying and the playing position shall be by the most direct route possible with the instrument. On completion of the movement, minor adjustments may be necessary as required by instrumental differences. The carrying position will be the normal position of attention when marking time while not playing.

GROUND/TAKING UP INSTRUMENTS

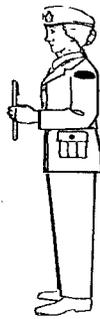
4. On the command "GROUND ____ INSTRUMENTS", band members shall:
 - a. take a half pace forward with the left foot and, by bending the knees, adopt a squatting position;
 - b. place the instrument on the ground as shown in the appropriate diagram;
 - c. assume the position of attention by standing erect, bending the left knee and bringing the left foot smartly back to the right foot.
5. On the command "RETRIEVE UP ____ INSTRUMENTS":
 - a. take a half pace forward with the left foot and by bending the knees, adopt a squatting position with most of the weight on the right foot;
 - b. look down and pick up the instrument so as to readily take up the carrying position;
 - c. resume the carrying position by standing erect, bending the left knee and bringing the left foot smartly back to the right.



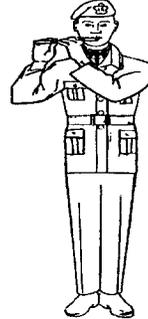
STAND EASY POSITION



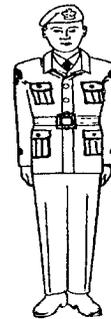
STAND AT EASE POSITION



CARRYING POSITION

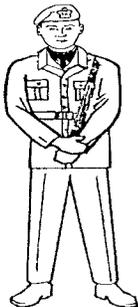


PLAYING POSITION

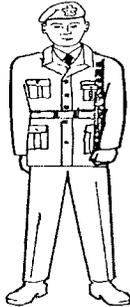


GROUND INSTRUMENT

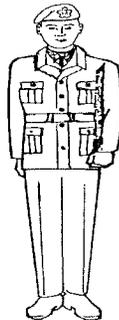
PICCOLO, FLUTE AND FIFE



STAND EASY POSITION



STAND AT EASE POSITION



CARRYING POSITION



PLAYING POSITION



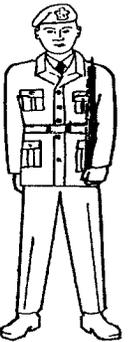
GROUND INSTRUMENT



CLARINET



STAND EASY POSITION



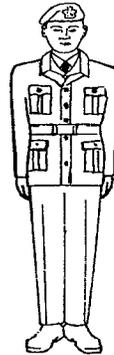
STAND AT EASE POSITION



CARRYING POSITION



PLAYING POSITION



GROUND INSTRUMENT





STAND EASY POSITION



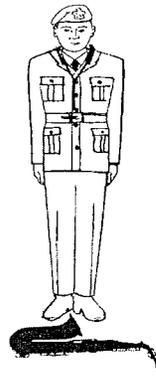
STAND AT EASE POSITION



CARRYING POSITION



PLAYING POSITION



GROUND INSTRUMENT

ALTO SAXOPHONE, ALTO CLARINET & BASS CLARINET



STAND EASY POSITION



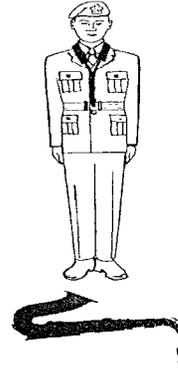
STAND AT EASE POSITION



CARRYING POSITION



PLAYING POSITION

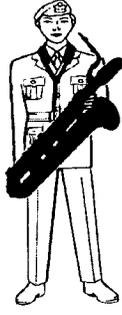


GROUND INSTRUMENT

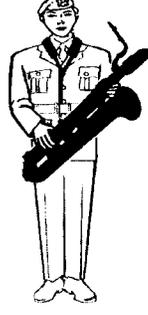
SAXOPHONE, TENOR



STAND EASY POSITION



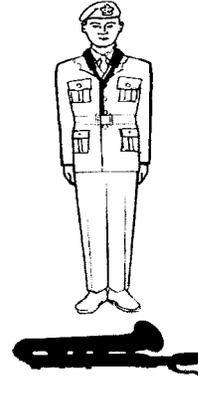
STAND AT EASE POSITION



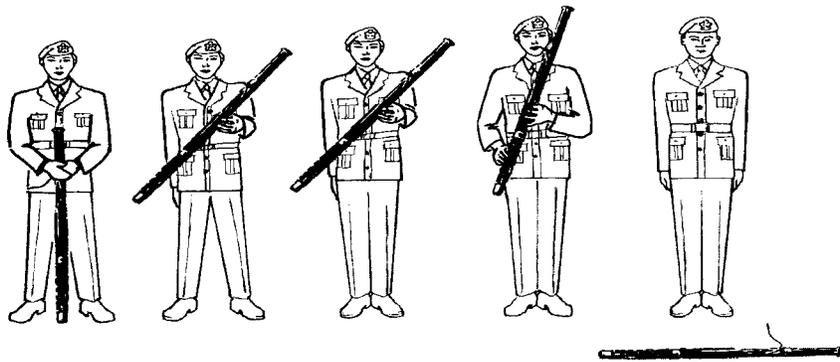
CARRYING POSITION



PLAYING POSITION



GROUND INSTRUMENT



**STAND EASY
POSITION**

**STAND AT EASE
POSITION**

CARRYING POSITION

PLAYING POSITION

**GROUND
INSTRUMENT**

BASSOON

FRENCH HORN AND MELLOPHONE



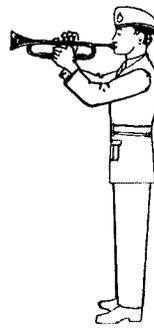
STAND EASY POSITION



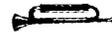
STAND AT EASE POSITION



CARRYING POSITION



PLAYING POSITION POSITION

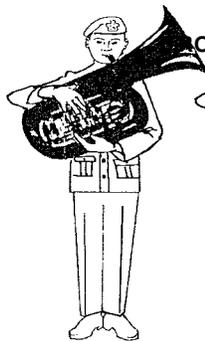


GROUND INSTRUMENT

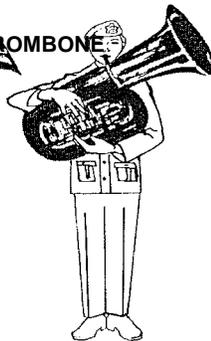
TRUMPET, CORONET & FLUGEL HORN



REST POSITION



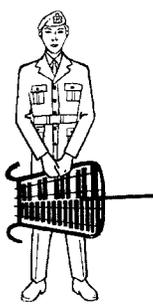
CARRYING POSITION



PLAYING POSITION POSITION



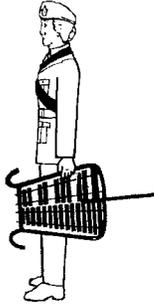
GROUND INSTRUMENT



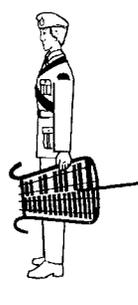
STAND EASY POSITION



STAND AT EASE POSITION (FRONT)



STAND AT EASE POSITION (SIDE)



CARRYING POSITION

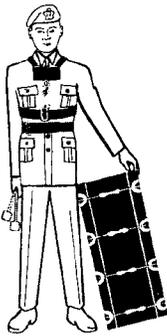


PLAYING POSITION

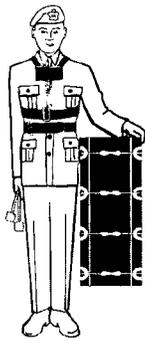


GROUND INSTRUMENT

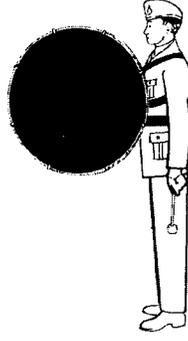
GLOCKENSPIEL



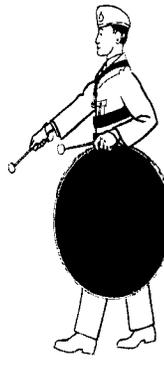
STAND AT EASE POSITION



CARRYING POSITION



PLAYING POSITION

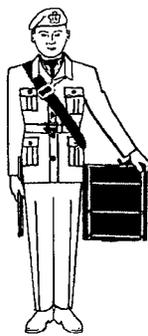


MARCHING POSITION, SHORT MOVE (NOT PLAYING)



GROUND INSTRUMENT

BASS DRUM



CARRYING POSITION (WITH FEET APART, AT EASE)



PLAYING POSITION



MARCHING POSITION (NOT PLAYING)



GROUND INSTRUMENT



STAND EASY POSITION



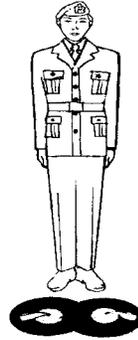
STAND AT EASE POSITION



CARRYING POSITION



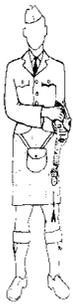
PLAYING POSITION POSITION



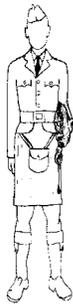
GROUND INSTRUMENT

CYMBALS

NOTE: When expected to march a long distance without playing, both cymbals may be carried under the left arm with the elbow bent and the hand gripping the edge of the cymbal.



Stand Easy Position (The



Stand at Ease Position



Carrying Position



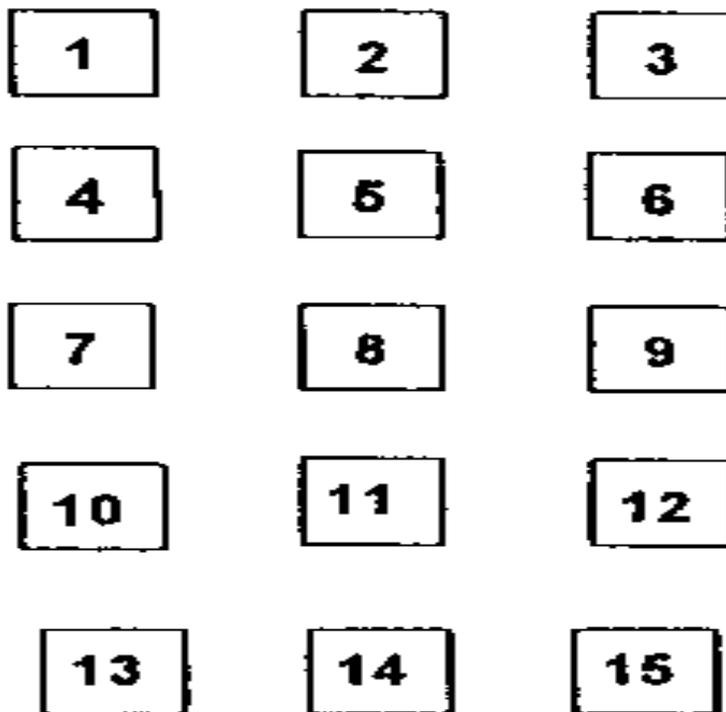
Playing Position

BAGPIPES



BAND FORMATIONS AND MOVEMENTS

STARTING POSITION



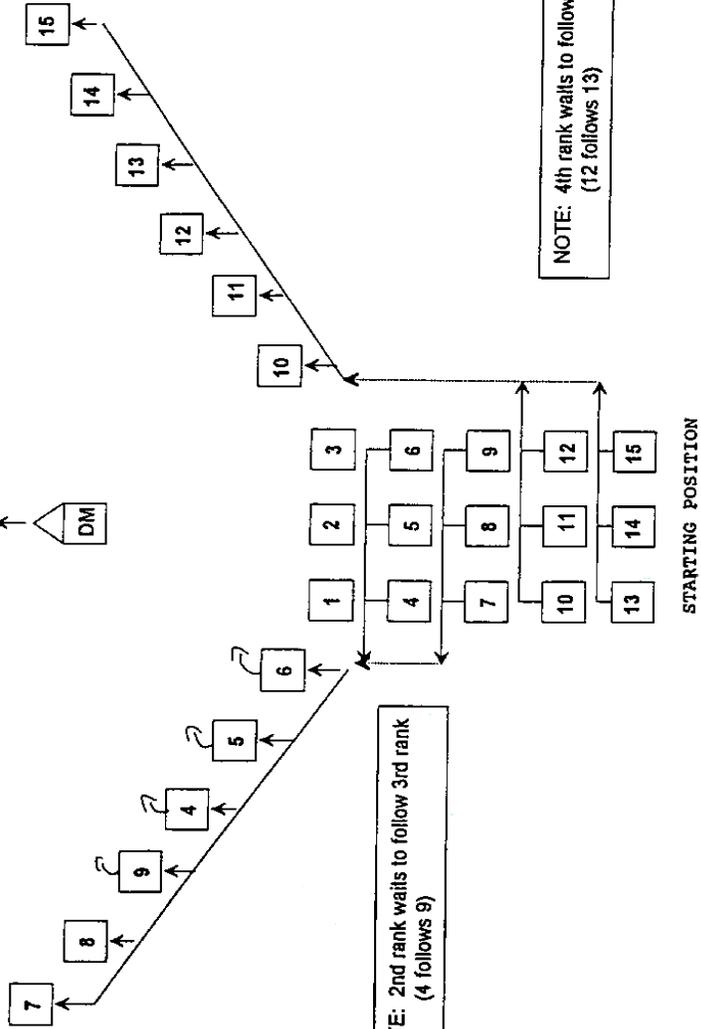
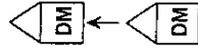
SET UP POSITION

24 Beat drum pattern into concert formation; dress and halt on 24th beat



Band Director takes over Drum Major Position after salute

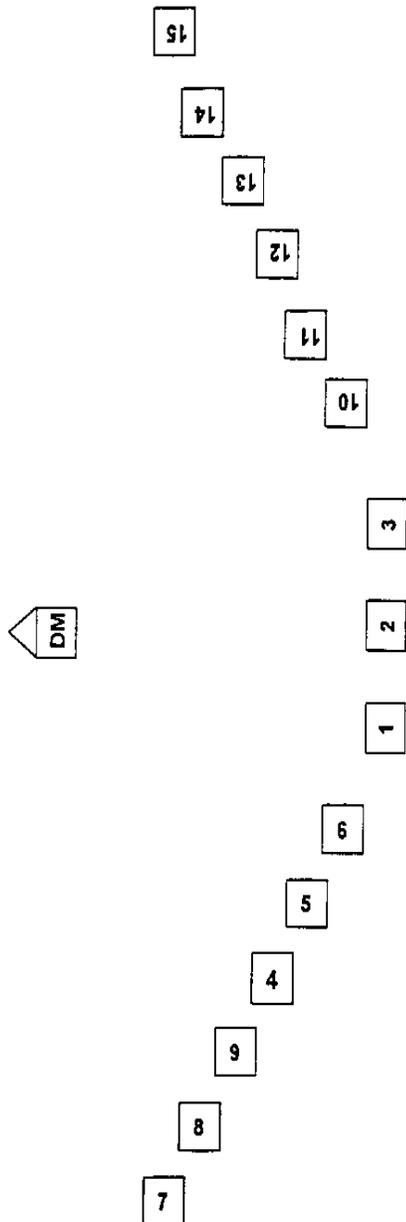
Drum Major takes up a position to do mace demonstration after salute; or



NOTE: 2nd rank waits to follow 3rd rank (4 follows 9)

NOTE: 4th rank waits to follow 5th rank (12 follows 13)

CONCERT POSITION



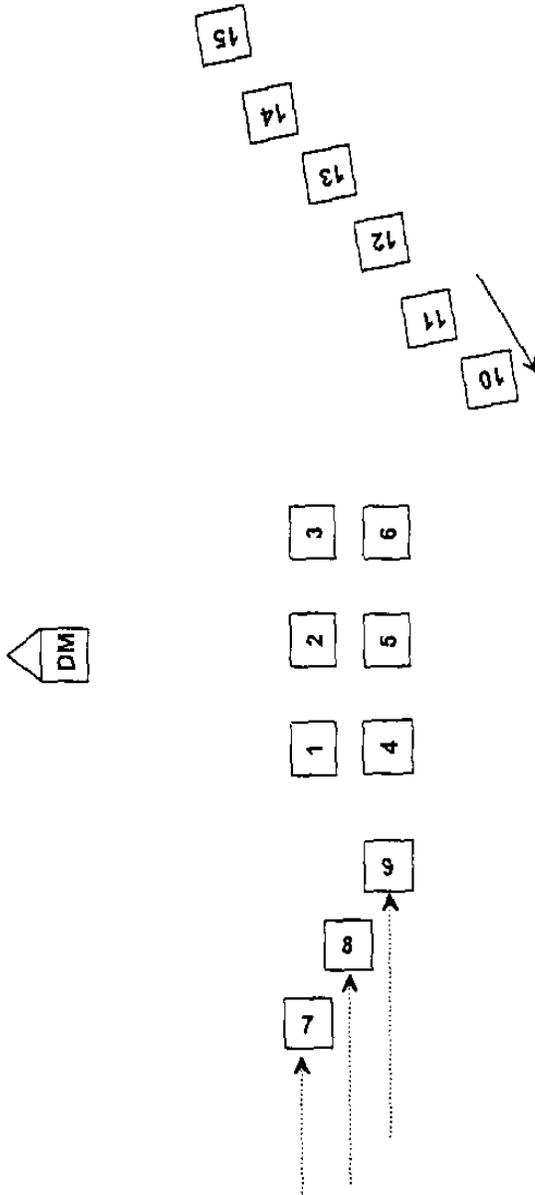
- a. DM verbal commands

Reform Band - Right and Left -
INCLINE 1.

Rolls - Quick - March 1.

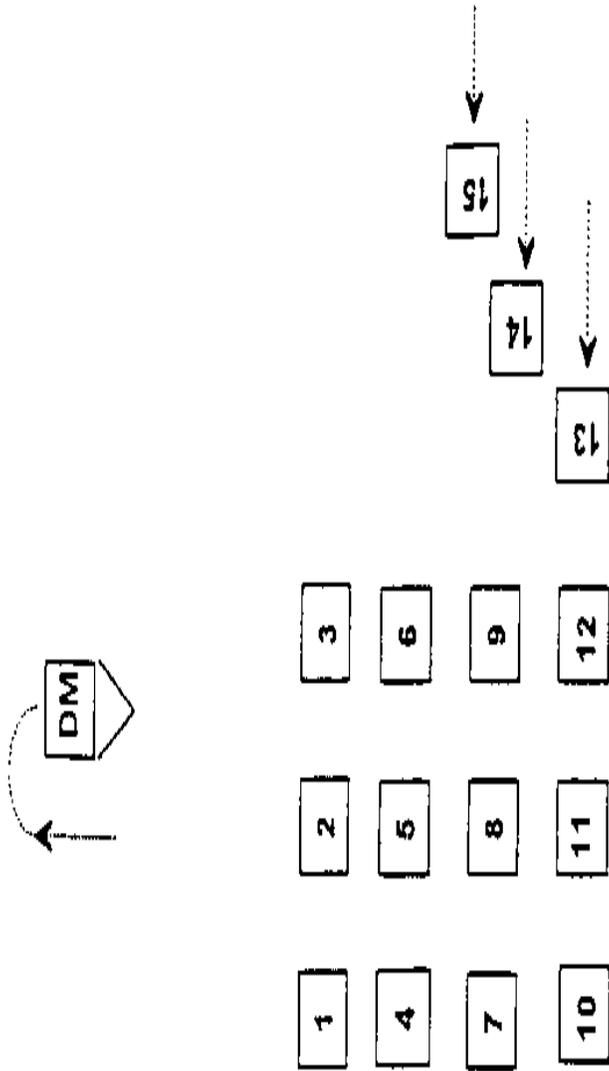
- b. All start marching or marking time.
- c. First rank steps off - short paces.
- d. 6 waits for 1 to clear and marches forward taking up original position two paces behind 3, 5 and 6 do same.
- e. 9, 8 and 7 march forward and wait to take up positions behind 6, 5 and 4.
- f. 10 marks time until 9 clears, then marches to his position behind 7. 11 and 12 do same.
- g. 13, 14 and 15 mark time until 10 stops marking time and marches forward. Then march forward to take up original positions behind 10, 11 and 12.

RETURNING TO RANKS (8 PACES)



- a. 10 marks time until 9 clears, then marches to his position behind 7. 11, and 12 do same.
- b. 13, 14, and 15 mark time until 10 stops marking time and marches forward. Then march forward to take up original positions behind 10, 11, and 12.

RETURNING TO RANKS (20 PACES)



- a. 13, 14, and 15 mark time until 10 stops marking time and marches forward. Then march forward to take up original positions behind 10, 11, and 12.

EMPLOYMENT OF BANDS IN INCLEMENT WEATHER

GENERAL

1. This section outlines the weather conditions under which bands should not be expected to perform efficiently and, if bands must play, the action to be taken to counteract adverse conditions.

MUSICAL INSTRUMENTS

2. **Rain and Sleet.** The effect of rain and sleet on instruments is as follows:

- a. **Woodwind Instruments.** All woodwind instruments, except bagpipes, have keys and pads that are precision made. Playing outdoors in other than slight precipitation will impair the functioning of these instruments with consequent lack of musical efficiency and, possibly, large expenditures for repair. Therefore, woodwind instruments should not be subjected to rain and sleet.
- b. **Brass Instruments.** The functioning of brass instruments (including those lacquered and plated) is not affected adversely by rain or sleet, except for upright tenor horns (altos), euphoniums, and basses, when the bells may accumulate sufficient water to cause gurgling.
- c. **Percussion Instruments.** Calf skin drum heads stretch and become soft when wet, with the result that proper instrumental tone is lost and the heads may be pierced by drumsticks and beaters. Wet weather conditions may be partially counteracted by the use of **all-weather** heads or plastic covers. The playing of cymbals and bell lyra is not affected by rain and sleet, however these instruments, by themselves, do not constitute a musical combination.
- d. **Bagpipes.** Precipitation may render drone reeds inoperative and cause hemped joints to swell. Wet weather conditions create difficulties in reed and tuning adjustments and cause splitting of wooden joints and surrounding mounts.

3. **Snow.** The effects of snow will be in relation to the temperature. If snow becomes water after contact, the conditions outlined for rain and sleet will apply. Heavy snow could block the tubing of those instruments with upright bells, causing a muffled sound; otherwise, the effects of snow are negligible.

4. **Cold.** Woodwind and brass instruments continually are heated by the warm air being breathed into them. While this heat raises the temperature inside the instrument and, to a much lesser degree, the temperature of the surrounding air, the presence of wind will disperse such heat and reduce its beneficial effect in an amount proportionate to the velocity of the wind. Furthermore, the performance of a piece of music may require periods of silence by one or more instrumental sections. During these periods of inactivity, and during the interval between pieces, all heat will be dispersed, at which time the moisture breathed into the instrument, condensed on pads and valves, will freeze and render the instrument inoperative. If windchill (the combination of temperature and wind

speed) is excessive, the heat of the breath may be insufficient to overcome the windchill, and the instrument will freeze while being played. The danger areas are outlined on page 3-18. Other factors to be taken into consideration during cold periods are as follows:

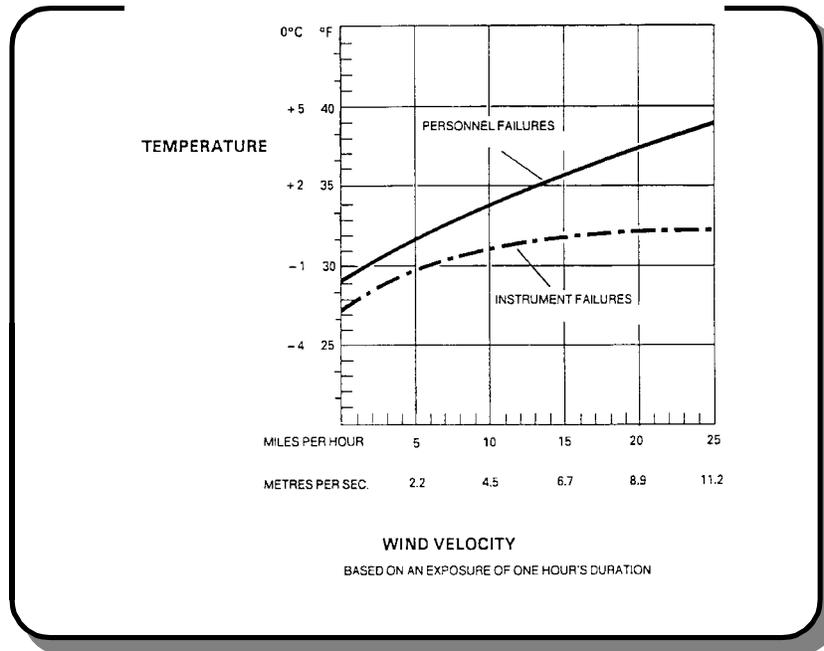
- a. **Woodwind Instruments.** The contraction of metal, because of cold, causes precision-built instruments to function improperly, particularly if they are new. Oil or grease on moving parts will congeal, impeding movement. Both factors have an adverse effect on musical efficiency.
- b. **Brass Instruments.** Because of the nature of their construction and method of playing, brass instruments are the first to be affected by low temperatures. Furthermore, the brass instruments that form the basic musical quartet are most susceptible. Piston bugles, because the valve is placed horizontally, can play in temperatures some 10 degrees colder than the brass instruments referred to previously. Bugles without valves are not affected by cold. When brass instruments must be played in freezing temperatures, the following action is necessary:
 - (1) Leave them in a warm room until the last possible moment,
 - (2) Ensure that all moisture, particularly on valves and trombone slides, is removed before proceeding outside,
 - (3) Ensure that only oils and greases of low viscosity are employed,
 - (4) Permit improvisation of methods of heating and retaining the heat in valves, even though the appearance will be unmilitary.
- c. **Percussion Instruments.** Excessive cold causes drum heads to become brittle and susceptible to breakage. However, the danger here involves temperatures that would render playing impossible because of windchill.
- d. **Bagpipes.** Prior to actual performances, it is essential that bagpipes be played for a short period of time for the purposes of tuning, reed adjustments and warm-up. The warm-up deposits moisture in the drones and chanter. Exposure of the instrument to freezing temperatures while in a moistened condition may cause splitting of wooden joints and surrounding mounts.

THE PLAYER

5. **Temperature.** Muscular efficiency of the wrists, hands, and fingers is reduced as the temperature of the flesh is reduced. Players of all woodwind instruments, except saxophones, are unable to perform while wearing gloves unless the finger tips of the gloves have been removed. The hands of saxophone and brass players are in continuous contact with metal, causing considerable heat loss through the absorption, even when wearing gloves. The playing of a snare drum requires considerable dexterity in the hand and wrists. Therefore, temperature has a direct effect on the ability of musicians to perform efficiently, i.e. the lower the temperature, the lower the musical standard. Similarly, the efficiency of facial muscles is reduced as the temperature is lowered. Because the playing of all woodwind and brass instruments requires a high degree of control over the muscles of the mouth and jaws, the quality of the music produced will be

commensurate with the temperature. Injury to the lips will occur, if, at below-freezing temperatures, the mouthpieces of brass instruments are not warmed before playing.

6. **Windchill.** The temperature of exposed flesh is lowered by dispersal of body heat in the same way that instrument temperature was reduced. The effects of windchill on exposed flesh are outlined on page 3-17.



Counteractive Measures. If musicians must perform under adverse conditions, they should be permitted to move wrist, fingers, face muscles, slides, valves, and keys, keep mouthpieces of brass instruments in their hands, and blow into their instruments even though the rest of the parade is motionless.

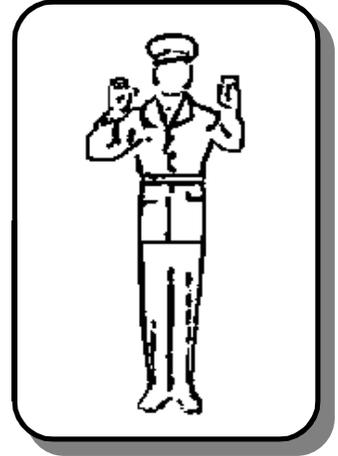
EXPOSURE TIME

7. When estimating the effect of cold weather conditions, the total time that a band will be exposed to these conditions must be taken into consideration. The danger areas illustrated above have been based on an exposure of one hour. Therefore, the incidence of personnel and instrumental failures will be reduced as the duration of exposure is reduced. Exposure must be considered in relation to the severity of the cold weather conditions and the importance of the event.

CONDUCTOR MOVEMENTS

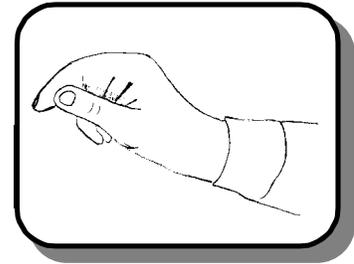
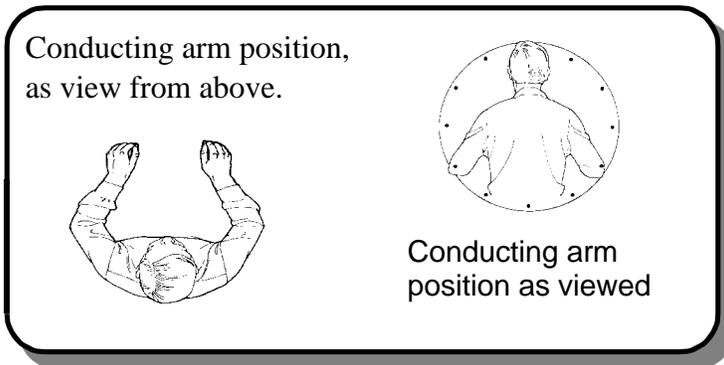
GENERAL

1. Conducting on parade is usually executed with both hands. The right hand holds the baton and the left hand beats a mirror image of the right hand. The left hand is also used to show nuances in the music, such as dynamic levels, second endings, etc.



CONDUCTING STANCE

2. Stand erect with authority but not too rigid. Conduct with the wrist and forearm. The elbow hardly moves and the shoulder is seldom employed.

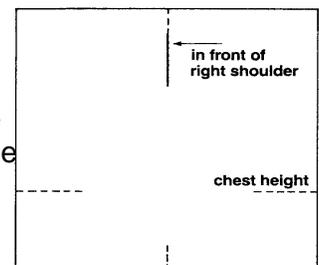


HAND POSITION

3. Turn the palm of the right hand downward (as shown above) with a slight inward roll and lightly touch the thumb against the first finger by the first joint. Curve the remaining fingers inward naturally toward the palm. You may extend the first finger slightly to give the hand a more pointed shape.

CONDUCTING AREA

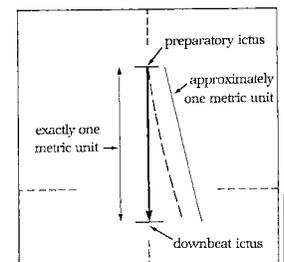
4. Ordinarily, the conducting area extends from the top of the head to the waist (approximately the height to which a conductor's stand is generally raised) for vertical strokes and the full reach of the arms to either side for horizontal strokes. The horizontal center of the beat patterns should be approximately at chest height. The vertical beat patterns should be in front of the body slightly to the right of center for the right hand and slightly to the left of center for the left hand.

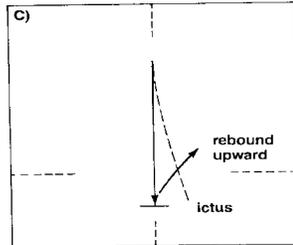
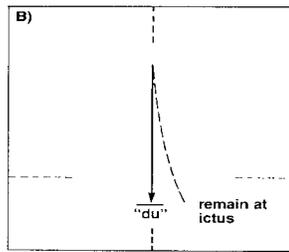
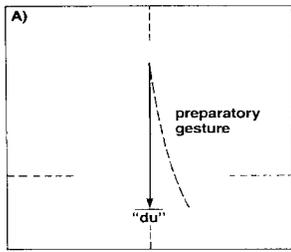


THE ATTACK, DEFINING TEMPO, CUT-OFF AND HOLD (FERMATA)

DEFINING THE TEMPO

5. The tempo can be set by measuring the duration of time between the *preparatory ictus* and the *ictus*.

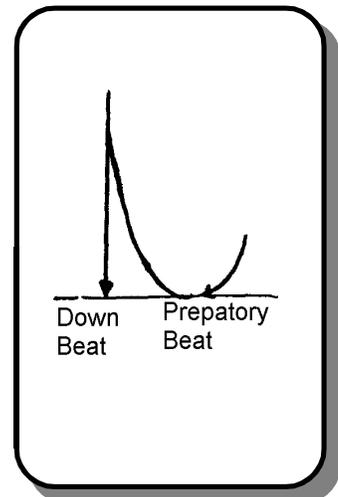




PREPARATORY GESTURES AND DOWNBEATS

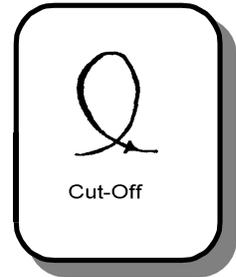
6. **Preparatory Beat:** The attack for the first note of music is prepared by a preparatory beat, just as an executive word of command is prepared by a cautionary command. Flick or rebound the wrist at the arrow points (÷) shown in the figures. The steps to develop a proper attack are as follows:

- a. imagine a circle representing a clock dial with 12 o'clock at eye level and six o'clock at waist level;
- b. the preparatory beat starts with the right hand in a position near four o'clock on the imaginary clock dial and the left hand at the same height;
- c. the hands start in their respective positions at four and eight o'clock and drop to a point level with six o'clock (waist high). They rebound upwards level with twelve o'clock (eye level);
- d. the hands then move straight down to a position level with six o'clock for the downbeat;
- e. the time elapsing between the flick (rebound) of the preparatory beat and the rebound of the downbeat is equal in time to one beat of the music that follows.



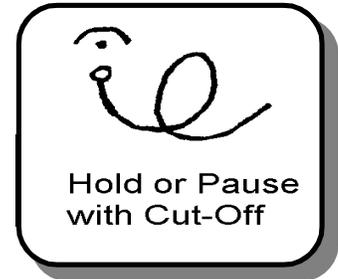
7. **Cut-Off:** There are two methods to cut-off or release the music:

- a. use the cut-off shown in the right margin with the right hand and mirror the motion with the left. The flick defines exactly where the music should stop; and
- b. simply stop beating on the beat the music is meant to stop.



8. **Hold or Pause:** Sometimes the music ends on a PAUSE or HOLD where the last note is held until the conductor cuts off the band. The musical sign used is the FERMATA (). To conduct the fermata or hold:

- a. at exactly the instant the music is to hold, interrupt the beat pattern and position the hands directly in front of the body at the same level as two and ten o'clock; and
- b. at the appropriate instant, use the cut-off motion to cut off or release the music. A strong wrist flick is required for an effective cut-off.
- c. mirror the right hand with the left.



THE BEAT PATTERNS

9. The position of the hands in the beat patterns should:

- a. be slightly above the waist level for beat one (see arrows);
- b. rise no higher than eye level; and
- c. be at shoulder width for the beats preceding the next downbeat (i.e. beat two in 2/4; beats two and three in 3/4; and beats 3 and 4 in 4/4 time).

10. The precise beat (ictus) is defined with a flick or rebound at the arrow points in the diagrams.

TWO BEAT

11. The TWO BEAT Pattern is used for most marches. Frequently used time signatures: 2/4, 6/8, Cut Common (C).

THREE BEAT

12. The THREE BEAT Pattern is used in “God Save The Queen”, which is written in the 3/4 time signature. Even in slow tempo a slight flick of the wrist is used at the arrow points.

FOUR BEAT

13. The FOUR BEAT Pattern is used for the 4/4 time signature, also known as COMMON TIME (C). The “Maple Leaf Forever” is an example of a march in 4/4 time.

DYNAMICS (VOLUME LEVELS)

14. Music may be soft (piano - *p*) or loud (forte - *f*):

15. Piano - *p*:

- a. piano is indicated by holding the left hand at the 10 o'clock position with the palm facing the band;
- b. the right hand continues beating a smaller than normal pattern; and
- c. an appropriate facial expression is used, such as raised eyebrows.

16. Forte - *f*:

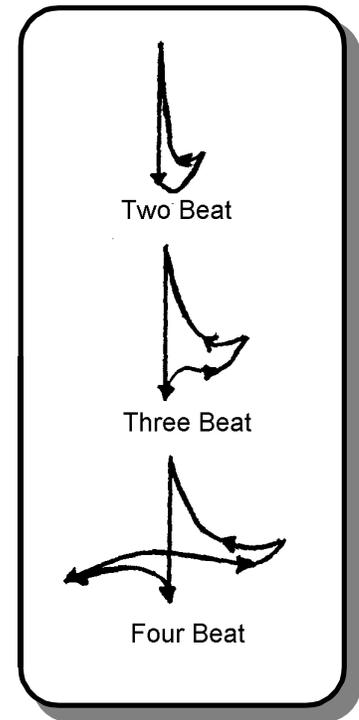
- a. to indicate loud (*f*) beat a larger pattern than normal and be forceful with the wrist and forearm. Use less rebound (flick);
- b. hold the left hand rigidly in the 10 o'clock position with the knuckles facing the band; and
- c. use a forceful facial expression.

INSPECTION

17. The cadet band normally performs inspection music while the Reviewing Officer inspects the unit.

18. The first inspection song can be slow or reflective or even a “Theme Song” for the unit. The roll off for the first song is done after the Reviewing Officer has reported to the first division/platoon/flight, and has inspected the first cadet.

19. The music should be cut off upon the completion of the Reviewing Officer in the division/platoon/flight.



20. There should be a brief silence while the Reviewing Officer approaches the second group, to ensure the commands for attention, stand at ease and close order march, are clearly heard.

SAMPLE PARADE PROCEDURES - ANNUAL INSPECTION

SERIAL	WHO	COMMAND
1	CSM	Parade, Attention
2	CSM	Parade, Open Order March
3	CSM	Parade, Right Dress
4	CSM	Parade, Eyes Front
5	CSM	Parade, Stand at Ease
6	CSM	Parade, Stand Easy, Prepare for Parade
7	CSM	(When Reviewing Officer Arrives) Bugler, Sound the Alert
8	CSM	(When the Reviewing Officer is at Dias) Parade, General Salute (CSM & DM's Salute)
9	CSM	(Approach the Reviewing Officer and say) Welcome to (eg. #1234 Corps 1997 Annual Inspection), I am (Name) and there are XX number of cadets on parade, do you wish to inspect, Sir or Ma'am?
10	CSM	#1 (or name) Platoon/Flight/Band Stand Fast, Remainder Stand at Ease
11	#1 Platoon Commander	#1 (or name) Platoon ready for Inspection, I am _____ with _____ Ranks on parade, Do you wish to Inspect?
12	DM	Band plays Inspection Tunes while #1 Platoon is inspected
13	#2 Platoon Commander	#2 Platoon, Attention (When #1 Platoon is finished inspection)
14	#1 Platoon Commander	#1 Platoon, Stand at Ease
15	DM	Band plays Inspection Tunes while #2 Platoon is inspected
16	#2 Platoon Commander	(When inspection is complete) #2 Platoon, Stand at Ease

CSM = Cadet Sergeant Major (or Squadron Commander, etc.)

DM = Drum Major

SAMPLE PARADE PROCEDURES - ANNUAL INSPECTION (CONTINUED)

SERIAL	WHO	COMMAND
17	CSM	Parade, Attention
18	CSM	(Approach the Reviewing Officer) 1234 Corps requests permission to march past
19	CSM	Parade will march past in column of route, Parade Right Turn
20	CSM	Parade, By the Left, Quick March (Band may begin playing March Past from step off or shortly thereafter)
21	CSM	Parade, In succession by platoon, Eyes Right
22	#1 Platoon Commander	#1 Platoon, Eyes Right
23	#2 Platoon Commander	#2 Platoon, Eyes Right
24	CSM	Parade, in succession by platoon, Eyes Front
25	#1 Platoon Commander	#1 Platoon, Eyes Front
26	#2 Platoon Commander	#2 Platoon, Eyes Front
27	CSM	(Band should cut music after completion of March Past) Parade, Halt
28	CSM	Parade will advance into line, Parade, Left Turn
29	CSM	(Approach the Reviewing Officer) March Past Complete, Request Permission to carry on with displays?
30	CSM	Parade, Stand at Ease (Proceed with displays)
31	CSM	(Displays are completed) Parade, Attention
32	CSM	(Approach the Reviewing Officer) Displays complete, do you wish to address the Parade, Sir or Ma'am?
33	CSM	Parade, Stand at Ease
34	CSM	(After Reviewing Officer Talks) Parade, Attention

CSM = Cadet Sergeant Major (or Squadron Commander, etc.)

DM = Drum Major

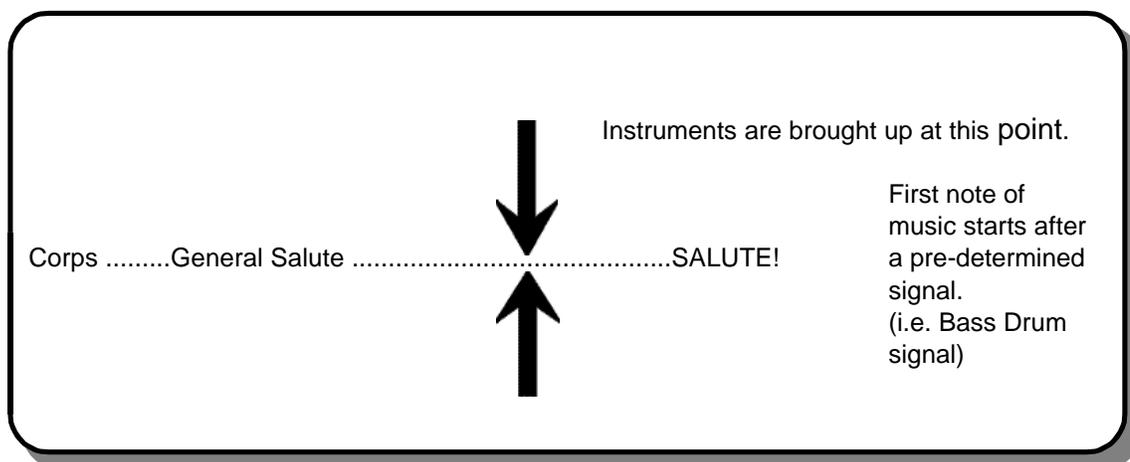
SAMPLE PARADE PROCEDURES - ANNUAL INSPECTION (CONTINUED)

SERIAL	WHO	COMMAND
35	CSM	(Approach the Reviewing Officer) Thank you for your comments, Permission to carry on with the Parade
36	CSM	Parade will advance in Review Order, By the Left, Quick March (Band will play the applicable elemental Advance
37	CSM	Parade, General Salute, Salute
38	Reviewing Officer	Reviewing Officer Departs
39	CSM	Address cadet about a successful Parade

CSM = Cadet Sergeant Major (or Squadron Commander, etc.)
DM = Drum Major

GENERAL SALUTE

21. This section describes conducting procedures for parade music played in a static position. The the band is standing at attention with instruments in the carrying position.
22. Either the Band Director (BD) or the Drum Major (DM) will be positioned at the front of the band. If the DM is saluting, the band commences playing after a pre-determined bass drum signal.
23. Usually a verbal word of command from the Parade Commander will act as cue for the band to enter a sequence of actions leading to the playing of the required music. Refer to the diagram below:



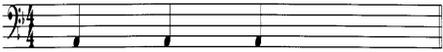
24. The first note of music starts after a pre-determined signal played by the bass drummer or conducted by the conductor, and ends at a pre-determined point or when the conductor stops the band.

MUSIC REVIEW - GENERAL SALUTE

25. To better understand the options available in the sequence leading from the verbal command to the commencement of the music, let us examine the General Salute referred to in the above diagram. First the options with the DM saluting:

a. DM Saluting:

- (1) on the cautionary word of command - "General Salute", the band is at attention in the carrying position and the DM is facing front ready to salute,
- (2) at the arrow (above) points the band brings their instruments up to the playing position,
- (3) on the executive command - "SALUTE", the DM salutes and the bass drummer plays the introductory signal,
- (4) there are two possible introductory signals for the General Salute:
 - (a) with pick-up notes,

Introductory Signal	Band Plays
	
Bass Drum or Snare Drum	

- (b) without the pick-up notes; and

	
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- (5) instruments are brought down smartly to the carrying position.

b. DM or BD (Conducting):

- (1) on the cautionary word of command - "General Salute", the band is at the carrying position and the conductor is facing the band,
- (2) at the arrow points the conductor brings the band instruments up with a counterclockwise motion,
- (3) on the executive command - "SALUTE", the conductor conducts the drummer as he plays the introductory signal,

- (4) the band commences playing at the appropriate beat in the conductor's pattern,
- (5) when the music finishes on the third beat of the last measure, the band members remain absolutely still in the playing position until the command - "Attention" is given; at which time the conductor brings the instruments down to the carrying position.

MUSIC REVIEW - O CANADA

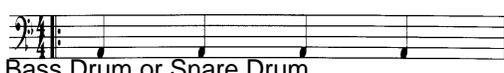
26. "O Canada" may be played as a SALUTE or as a National Hymn intended to be sung. The differences between the two are:

- a. as a "SALUTE" the tempo is kept brisk (♩ = 120 mm);
- b. the ritard at the end is less pronounced;
- c. as a National hymn the tempo may be slower (♩ = 100 mm);
- d. the ritard at the end is more pronounced.

27. If "O Canada" is played as a SALUTE, the options available in the sequence if the DM is saluting are as follows:

a. **DM Saluting:**

- (1) on the cautionary word of command - "General Salute", the band is at attention in the carrying position and the DM is facing the front ready to salute,
- (2) at the arrow points the band brings their instruments up to the playing position,
- (3) on the executive command - "SALUTE", the DM salutes and the bass drummer plays the introductory signal,
- (4) the bass drum introductory signal for "O Canada" as a salute follows:

Introductory Signal	Band Plays
 <p style="text-align: center; margin-top: 5px;">Bass Drum or Snare Drum</p>	

- (5) the band commences playing after the drum signal,
- (6) no ritard or slowing of the tempo is used at the end if the music is not conducted, and

- (7) when the music finishes on the fourth beat of the last measure, the band members remain absolutely still in the playing position until the command - "Attention" is given; at which time the instruments are brought down smartly to the carrying position.

b. **DM or BD (Conducting):**

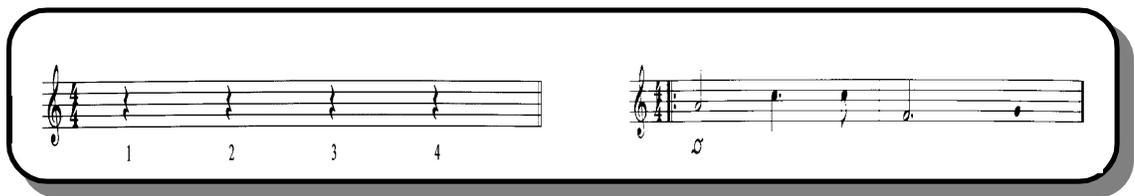
- (1) on the cautionary word of command - "General Salute", the band is at the carrying position and the conductor is facing the band,
- (2) at the arrow points the conductor brings the band instruments up with a counterclockwise motion,
- (3) on the executive command - "SALUTE", the conductor conducts the drummer as he plays the four beat introductory signal,
- (4) the band commences playing after the drum signal,
- (5) the music ceases when the conductor cuts off the last note of music, and
- (6) after the music is cut off, the conductor and band members remain absolutely still until the command - "Attention" is given; at which time the conductor brings the instruments down to the carrying position.

28. If played as the National Anthem, "O Canada" will differ from "O Canada" as a salute in the following ways:

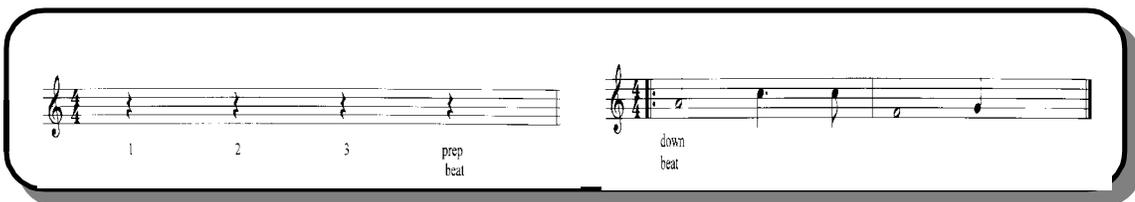
- a. the tempo is slower (♩ = 104 mm);
- b. the ritard at the end is more pronounced; and
- c. it is usually conducted.

29. The first note of music may be prepared in several ways by:

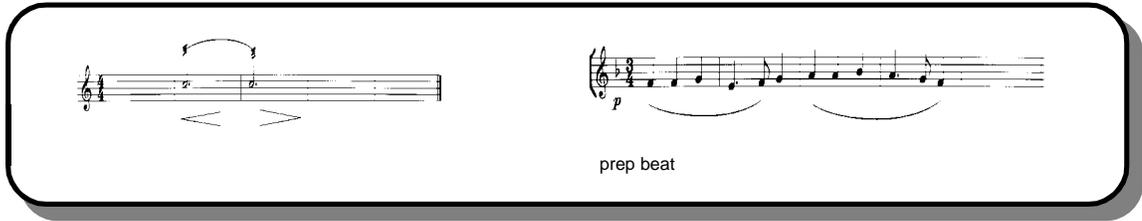
- a. conducting four silent beats;



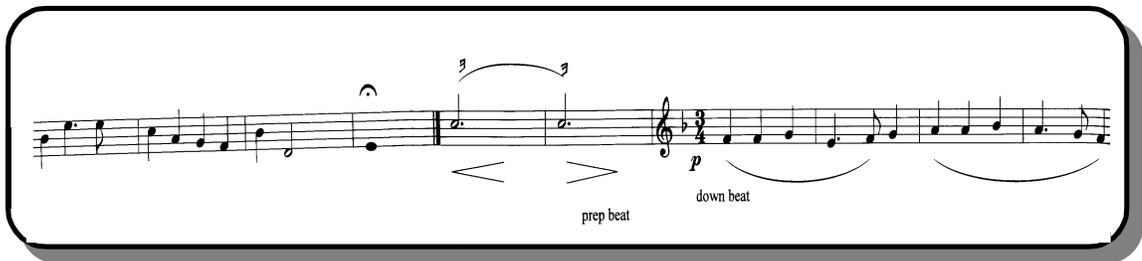
- b. conducting a single preparatory beat;



c. with a drum roll, crescendo - decrescendo and a preparatory beat.



31. On some occasions “God Save The Queen” will be played immediately after “O Canada”. In this case the two pieces of music are joined together by a drum roll. When the last note of “O Canada” is cut off, the drum section continues rolling as the conductor indicates a crescendo - decrescendo similar to letter (c.) above. The music then begins after a preparatory beat.

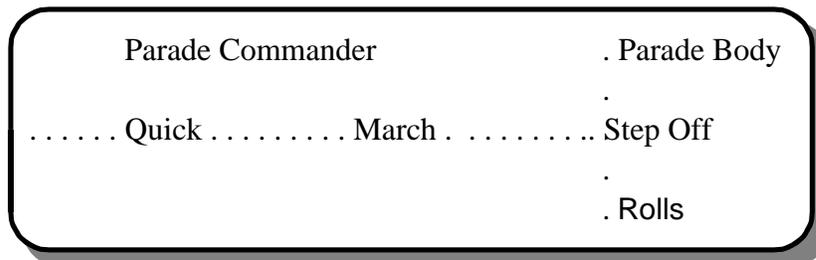


MUSIC REVIEW - THE MARCH PAST

32. The traditional “March Past” music pieces for the three military elements are:

- a. Sea - “Heart of Oak”;
- b. Land - “Scotland and the Brave”; and
- c. Air - “The RCAF March Past”.

33. In all cases the music for the “March Past” begins with two 3 beat rolls which coincide exactly with the first pace executed by the parade body. Refer to the diagram below:



34. The music is ended with a cease playing signal from the Drum Major.

- d. if no conductor is present, the band acts on its own as shown in the diagram in sub-paragraph b above. It is imperative to listen for and to follow the bass drum exactly; and
- e. as the last note of music ends, all members remain absolutely still until the conductor or Parade Commander indicates the next action to be taken.

38. When insufficient space is available for the parade to advance a full 15 paces, a shortened seven pace "Advance" is used. The traditional music for each element is shown below. Shortened versions are indicated by the dotted lines.

Sea



Land



Air

