

Beal City Bands

INSTRUMENT CARRIAGE

Flute

- *Attention:* Flute held with both hands grasping the flute at the main hand positions. Top of the head joint at shoulder level and the flute should be centered on the body.
- *Parade rest:* Flute held in a relaxed attention position. Left leg extends to shoulder width.

Clarinet

- *Attention:* Clarinet held with both hands grasping the clarinet at the main hand positions. Mouthpiece at shoulder level and the clarinet centered on the body.
- *Parade rest:* Clarinet held in a relaxed attention position. Left leg extends to shoulder width.

Saxophone:

- *Attention:* Saxophone held horizontally, stabilized by both hands as it hangs from the neck strap.
- *Parade rest:* Saxophone held horizontally in a relaxed attention position. Left leg extends to shoulder width.

Trumpet & Mellophones

- *Attention:* Horn held in the main hand position with the top of the mouthpiece at chest level. Left hand grasps the horn around the valve casing. Right hand resting comfortably on the valves. Forearms are roughly parallel to the ground and are not held against the body.
- *Parade rest:* Horn held in a relaxed attention position. Left leg extends to shoulder width.

Trombone

- *Attention:* Trombone held vertically with both hands in the main hand positions. Top of the tuning slide at shoulder level and the trombone centered on the body. Forearms roughly parallel to the ground and not held against the body.
- *Parade rest:* Trombone held vertically in the right hand. Slide rests on the right foot. Left arm placed at side, hand held in fist. Left leg extends to shoulder width.

Euphonium

- *Attention:* Euphonium held horizontally with the mouthpiece closest to the face. One hand under the euphonium, cradling the instrument against the midsection to support the weight. Other hand should hold the tubing as extra balance and support.
- *Parade rest:* Euphonium held by top of bell with right hand setting the instrument on right foot (or opposite, depending on position of attention/instrument construction). Left foot extends to shoulder width.

Sousaphone

- *Attention:* Tuba itself does not move. Right hand holds the valve casing. Left hand holds the instrument for stability
- *Parade rest:* Tuba itself does not move. Left leg extends to shoulder width.

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STATIONARY COMMANDS

ATTENTION

Command: (1) Band! (2) *rest* (3) Ten (4) Hut!

Verbal Response: (1) GO! (2) BLUE!

Heels together, toes 45 degrees apart. Chest is high as if taking a deep breath. Straight line from ankle to hip to shoulder to top of head. Slight lean forward with the entire body, not from the waist. Proper instrument carriage. Weight on toes and centered on the balls of feet, not on the heels.

PARADE REST

Command: (1) Band! (2) *rest* (3) Parade (4) Rest!

Verbal Response: (1) CH!

Same as attention, except left foot moves to shoulder width apart. No other commands may be given in this position except "attention," including dressing commands and horns up.

RIGHT/LEFT HACE

Command: (1) Band! (2) *rest* (3) Right/Left (4) Hace!

Verbal Response: (1) ONE (2) TWO!

Right Hace – spin on ball of left foot and right heel. Left Hace – spin on ball of right foot and left heel.

ABOUT HACE

Command: (1) Band! (2) *rest* (3) About (4) Hace!

Verbal Response: (1) ONE (2) TWO (3) THREE!

Point left toe, up on right toe; pivot over right shoulder on toes; bring left heel to right heel, close.

DRESS RIGHT/LEFT/SET

Dress Command: (1) Dress (2) Right/Left/Set (3) Dress!

Verbal Response: (1) CH!

Horns in playing position (unless in block band). Snap the head in the direction commanded.

While dressing a set, dress horizontal lines to the center, vertical lines to the front, and curves to the focal point of the arc. Do NOT move until the cover down command is given.

Relief Command: (1) Ready (2) *rest* (3) Front!

Verbal Response: (1) CH!

Snap back to the front and to attention.

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COVER DOWN

Spoken command. Used when dressing lines while at attention. Move entire body into alignment, not just head or horn. You should not be able to see anyone beyond the person next to you.

AT EASE

Spoken command. Attentive quiet, left foot anchored in position. Relaxed movement may be allowed.

ATTENTION POSITION DRILL

Command:

Band, Drill the Position of Attention!

Heels!

Toes!

Stomach!

Shoulders!

Chin! [3 times]

Response:

TOGETHER!

APART!

IN!

BACK!

PRIDE! [3 times]

This provides the verbal checklist for each member to reaffirm their own position of attention in the group. When done as a group with great enthusiasm, it is a very powerful call to attention for band members and for the audience as well.

MOTION COMMANDS

HORNS UP

Command: (1) Band! (2) *rest* (3) Horns (4) Up!

Response: (1) UP!

Horns snap up to playing position with little or no adjusting movement. Horn angle should be appropriate for each instrument. Horns can only be commanded from attention position.

HORNS DOWN

Command: (1) Band! (2) *rest* (3) Horns (4) Down!

Response: (1) DOWN!

Horns snap back down to attention position with little or no adjusting movement. At the end of a selection, no command is given, but horns down is performed on beat one of the measure following the conclusion of the piece.

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MARK TIME

Command: (1) Mark (2) Time (3) Mark! (4) *prep*

Verbal Response: (&) AND (1) ONE (&) AND (2) TWO!

Toes stay on ground, only the heel rises. Heel of the foot should touch the ankle of the opposite foot. Heel should be driven into the ground, achieving a hard and snappy mark time. Move on count one.

FORWARD MARCH

Command: (1) Forward (2) rest (3) March! (4) *prep*

Response from Stationary: (&) AND (1) ONE!

Response from Backward March: (4) ROCK (&) AND(1) ROLL!

Push off with the toe of the back foot. Hands, instruments, and body should lead the feet. Body is balanced over the feet, not held back. Move on count one.

BACKWARD MARCH

Command: (1) Backward (2) *rest* (3) March! (4) *prep*

Response from Stationary: (&) AND (1) ONE!

Response from Forward March: (4) ROLL (&) AND (1) PUSH!

Entire body should rise up on the toes. Legs are straight; don't bend the knees. Weight is still forward. Step-off and stay up on the toes. Toes should graze the surface. Move on count one.

FLANKS

Command: (1) Right/Left (2) Flank (3) Move!

Response: (4) ROLL (&) AND (1) ONE!

Flanks are achieved by "spinning" on the ball of the foot toward the direction of the flank. This should be a sharp and snappy maneuver. Move in new direction on count one.

TO THE REAR MARCH

Command: (1) To the rear! (2) *rest* (3) Move!

Response: (4) ROLL (&) AND(1) ONE!

Spin on ball of right foot 180 degrees to the left. Move in new direction on count one.

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IMPORTANT TERMS & DEFINITIONS

8 to 5 step: Steps at a length of 22.5 inches; every 8 steps is equal to a distance of 5 yards

About Face: Turning the body 180 degrees to face in the opposite direction, without moving from the spot

Adjusted step: Taking equally sized steps between point A and point B

Arc: Curved drill formation; part of a circle

Attention: Performance posture; feet together, head slightly upwards, and instrument in proper position (as previously outlined); no talking, moving

Backwards marching: The reverse of forward marching, executed on the balls of the feet with gentle gliding motions and minimal upper body movement

Block band: Formation used for parade marching and attendance in which the band lines up in a block by sections

Cadence: Rate of marching steps per minute; song played by the drum line to establish the marching tempo

Column: A line of band members directly behind each other

Command: An instruction or order given to the band

Company front: Drill formation in which the entire band or most of the band lines up horizontally across the field

Cover: To adjust in alignment or form

Dress: To adjust in alignment or form

Drill chart: Paper on which the position of every band member is notated for each set put on the field

Fall in: To get into the position of a form or into block band

Fall out: Permission for band members to leave the form or block band

File: A line of band members directly behind each other; a column

Follow the leader: Way of moving between drill sets in which one band member moves to the designated spot and the rest follow the same path to their spots

Formation: Arrangement of band members in assigned positions at a specific location in a design or set

Forward march: Moving forward with a roll step

Guide: Member to whom other band members look for correct alignment and dressing

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Halt: Stopping of all movement

Hold: A pause used for effect; to stop in place and not mark time

Horns up: Command given to bring horns into playing position from attention

Interval: Space between ranks or files; space between band members on the field

Left dress: Guiding to be in line with band members on the left

Left Hace: Turning the body 90 degrees to the left while staying in place

Left flank: An abrupt, 90 degree change in direction of movement to the left

Left guide: Band member in the furthest left position in a rank

Lunge: stepping in a specified direction and bending the moving leg over toes, similar to a plie.

Maneuver: The act of executing the drill on the field

Mark time: Marching in place

Parade rest: Rest posture to be undertaken when not at attention, with the feet shoulder with apart

Phasing: A fluctuation in tempo or step caused by one or more band members being slightly behind or ahead of the drum major

Pivot: Axis or point of rotation

Rank: A line of band members directly beside each other

Rear: Direction toward the back of the band or away from the home audience

Releve: Being balanced just on the balls of your feet

Right dress: Guiding to be in line with the band members to the right

Right Hace: Turning the body 90 degrees to the right while staying in place

Right flank: An abrupt, 90 degree change in direction of movement to the right

Right guide: Band member in the furthest right position

Roll step: Method of marching in which the heel hits the ground first and the foot is rolled along the ground, as if squeezing

Rotation: Moving a form as a unit around any point or axis

Set: Each formation of the drill, in which each band member has an exact position on the field

Spacing: The distance between band members