

Stationary Commands/Positions

#1 - POSITION OF ATTENTION (INSTRUMENTS DOWN)

Instrument is held either in:

Position #1 ... Right side under arm carrying position, left hand down to side with fingers naturally curved and tips touching seam or stripe of trousers. or, Position #2 ... Instrument held with both hands in front of body, parallel to and 12" away from the chest. Elbows should be at a 90 degree angle and the mouthpiece should be eye level.

Body (in both positions): Eyes should be forward and head should be perfectly level, chin back and stomach in in both of the above positions. The inside of the heels of the feet will touching and should be centered on the yard line or over "in line" spot. If wearing a hat, check that it is a "snug fit" and square on the head. The bill of the shako should be pulled down to meet the top of the finger resting in the crook of the nose.

#2 - POSITION OF ATTENTION (INSTRUMENTS UP)

Body posture in playing position should be the same as it is in the stationary position except the horn is in playing position. Bells of trumpets and trombones should be parallel with the ground. Horns should be held with the valve section flat and the leadpipe forward and the bell with right hand inserted facing to the rear. Baritones should be suspended by both hands and the instrument should not touch the body so that the arms act as a shock absorber while in motion. Saxes should be centered and parallel with the body with the head fully erect and not tilted. Clarinets should be centered and held at a 45 degree angle to the body. Flutes/Piccolos should be perpendicular to the body and parallel to the ground.

#3 - POSITION OF PARADE REST

The parade rest position is used exclusively as a preparatory position for the position of attention. The position is assumed before the command for "Attention" or when the "Parade Rest" command is given. When the band is given the command to "Fall In" students should find their marching position and assume the position of "Parade Rest" awaiting the command of "Attention". Instruments should be in the "down position" and the body should be in the same position as that of attention (see #1 above) except that the left foot should be moved approximately 18" (or shoulder width) away from the right foot. The right foot assumes the position on the yard line or over the "in line" position. Body weight is distributed evenly on BOTH feet. When the band is called to "Attention" the left foot moves smartly until the left heel contacts the right and the heels are together as in #1 above. Only the left foot moves when going back and forth from parade rest to attention.

#4 - POSTURE CHECK

Head	Level to slightly up
Chin	In (Think of the ears being over the back of the shoulder)
Shoulders	Back (No drooping shoulders!)
Stomach	In
Feet	Positioned over the "in line" spot and heels touching

STATIONARY COMMANDS

There are two parts to every command. (1) "Address" This is usually "**BAND**", but could be "**SQUAD**", "**RANK**", "**COMPANY FRONT**" or even a section "**TRUMPETS**" or "**SAXES**" or even an individual. (2) "Command" This is the action or "what to do".

"FALL IN"

WHISTLE	TWO SHORT BLASTS (Two eighth notes) Note: (The whistle always starts on the "command".)
VOICE	Count 1: " BAND " Count 2: silence Count 3: " FALL IN "

Assume the position of "Parade Rest" and await the command for "Attention"

"PARADE REST"

WHISTLE	TWO LONG BLASTS (Two quarter notes)
VOICE	Count 1: " BAND " Count 2: silence Count 3: " PARADE " Count 4: " REST' " Count 5: Band responds

Stomp the left foot after it moves 18" to the left.

Body weight is equal on both feet.

"ATTENTION"

WHISTLE	ONE LONG and ONE SHORT BLAST (Half note and Quarter note)
VOICE	Count 1: " BAND " Count 2: silence Count 3: " TEN " * ----- Count 4: " HUT' " Count 5: Band Responds

Snap the left foot to the position of attention.

"DRESS RIGHT"

WHISTLE (Voice command only)

VOICE
Count 1: "BAND"
Count 2: silence
Count 3: "DRESS RIGHT"
Count 4: silence
Count 5: "DRESS"
Count 6: Band Responds

This command is used to check horizontal (side to side) alignment. The head is snapped to the right and alignment is checked and adjusted. The person on the right end of the rank does not snap the head to the right.

"EYES FRONT"

WHISTLE (Voice command only)

VOICE
Count 1: "BAND"
Count 2: silence
Count 3: "EYES"
Count 4: "FRONT"
Count 5: Band Responds

The head is snapped forward to the original position.

"RIGHT FACE"

WHISTLE (Voice command only)

VOICE
Count 1: "BAND"
Count 2: silence
Count 3: "RIGHT"
Count 4: "FACE"
Count 5: pivot
Count 6: close

This is a two count maneuver. On count one the right toe is lifted, shifting weight to the heel. At the same time the left heel is lifted shifting weight to the left toe, which pushes against the ground forcing the body to turn to the right. On count two the right toe contacts the ground and the left foot is snapped forward until the heels "click" together.

"LEFT FACE"

WHISTLE (Voice command only)

VOICE
Count 1: "BAND"
Count 2: silence
Count 3: "LEFT"
Count 4: "FACE"
Count 5: pivot
Count 6: close

This is also a two count maneuver. On count one the left toe is lifted, shifting weight to the heel. At the same time the right heel is lifted shifting weight to the right toe, which pushes against the ground forcing the body to turn to the left. On count two the left toe contacts the ground and the right foot is snapped forward until the heels "click" together.

"HORNS UP" (Fast)

WHISTLE Two short blasts (two sixteenth notes)

VOICE
Count 1: "BAND"
Count 2: silence
Count 3: "HORNS UP"
Count 4: silence
Count 5: over (1)
Count 6: out (2)
Count 7: up (3)

(1 "over") Left hand moves to secure instrument. (2 "out") Instrument moves to front and center of body 12" in front of the chest. (3 "up") Instrument is brought to playing position.

"HORNS DOWN" (Fast)

WHISTLE Two short blasts (two sixteenth notes)

VOICE
Count 1: "BAND"
Count 2: silence
Count 3: "HORNS DOWN"
Count 4: silence
Count 5: out (1)
Count 6: down (2)
Count 7: close (3)

(1 "out") Instrument moves to front and center of body 12" in front of the chest. (2 "down") Instrument moves to right side and is held with right hand. (3 "close") Left hand moves to "attention" position with fingers on trouser seam.

"HORNS UP" (Slow)

WHISTLE (only) Three Whistles (Quarter notes with Quarter rest between each)

Count 1: "Tweet"
Count 2: over (1)
Count 3: "Tweet"
Count 4: out (2)
Count 5: "Tweet"
Count 6: up (3)

(1 "over") Left hand moves to secure instrument. (2 "out") Instrument moves to front and center of body 12" in front of the chest. (3 "up") Instrument is brought to playing position.

"HORNS DOWN" (Slow)

WHISTLE (only) Three Whistles (Quarter notes with Quarter rest between each)

Count 1: "Tweet"
Count 2: out (1)
Count 3: "Tweet"
Count 4: down (2)
Count 5: "Tweet"
Count 6: close (3)

(1 "out") Instrument moves to front and center of body 12" in front of the chest. (2 "down") Instrument moves to right side and is held with right hand. (3 "close") Left hand moves to "attention" position with fingers on trouser seam.

"ABOUT FACE"

VOICE

Count 1: "BAND"
Count 2: silence
Count 3: "ABOUT"
Count 4: Plant right toe 4" and 45 degrees outside and behind
heel.
Count 5: "FACE"
Count 6: Raise left toe, shift weight to left heel and right toe
spin 180 degrees to the right. Upon completion the heels
should come together and the toes should be at the
normal 30 degree angle spread. Do not "wobble" as

left

and

you