

## **CHAPTER ONE - INTRODUCTION**

Boys of No. 1 Section age come in all shapes and sizes, are full of energy, interested in learning something new, proud to overcome difficulties and above all are looking for fun.

Figure Marching is a No. 1 Section activity which can take all this into consideration and can be used effectively to interest boys. If imagination, variety and progression are used in planning the Figure Marching periods, then a most entertaining and instructive activity can be included in the program.

### **THE REASONS FOR DOING FIGURE MARCHING**

- i It can be a most enjoyable activity.
- ii It is an activity in which the whole Section can work together.
- iii To march well requires good posture and boys can be encouraged to stand and move well in a controlled but relaxed way.
- iv When marching to music the boy is using his body and mind and it gives an enjoyable opportunity for co-ordination between mind- in listening, and body-in action. He learns to control his pace, be aware of arm movements in relation to the rest of his body and be aware of other people and where he places himself in relationship to them.
- v To march well, the boy needs to learn to listen and to practise this skill carefully and continually.
- vi Some boys are naturally rhythmic, they move with ease and marching in time just happens. Others seem to have no sense of rhythm and this activity gives them an opportunity to develop rhythmic ability.
- vii Figure Marching is a disciplined activity. The boy is learning to be alert and ready for what comes next. All this in an enjoyable atmosphere is good preparation for the further discipline required in the No. 2 Section.
- viii As the series of Figure Marching movements is built up the boy can gain a sense of pride in achievement as his skill, as part of the Figure Marching team, develops.
- ix A good Figure Marching sequence developed throughout the session can be a proudly produced item in the Company Display.

There are ample reasons why Figure Marching is included as a No. 1 Section activity, but a word of warning. Although it can be a lively, interesting activity for boys, it is very easy to make it dull, boring and a waste of time.

### **VARIETY AND PROGRESSION**

The ideas suggested in this book will start you Figure Marching. Keep your Figure Marching periods as varied as possible. Watch out for ideas for new movements and formations on television and at other Company displays.

Start with simple movements, building up a more difficult sequence] as the boys become proficient (see Chapter 4 for details of how to start). Each week practise what has already been taught and progress a little more. Do not work faster than the boys are able to perform but do not go so slowly that it becomes boring. Achieve a good standard and 'polish up' imperfections gradually. Above all keep the boys' interest alive. Aim to have a perfectly polished performance by the end- of-session display.

The suggested length of time for a Figure Marching period in the No. 1 Section evening is 10 minutes but a great deal can be achieved in five minutes.

### **PREPARATION**

As in all No. 1 Section activities adequate preparation is essential. The officer must know exactly what he or she intends to teach. The officer taking the Figure Marching and the pianist need to practise together so that the giving of commands and the pianist's response are correct.

If possible the Figure Marching program for the whole session should be planned, with some idea of how much will be achieved each week. This can be adapted if boys are responding more quickly or more slowly than expected.

### **PRESENTATION**

- Enjoy the confidence that comes with adequate preparation.
- Know exactly what you want the boys to do but be ready to adapt it if necessary.

- Set a good example in the way you stand and as you move about march in time to the music being played.
- Keep the period to 10 minutes or less.
- Make sure all the boys can see you and hear you when explaining movements.
- Keep all instructions as clear and concise as possible - preparation is important here. Teach a little at a time.
- Give praise and encouragement while continually correcting faults and suggesting improvements.
- Show how much you are enjoying the period yourself.

## **CHAPTER TWO - WORDS OF COMMAND**

Before taking part in Figure Marching the boys should be able to do all that is required for the Simple Drill Basic Achievement, i.e.. Attention; Stand at Ease; Stand Easy; Right Turn; Left Turn; About Turn; Quick March; Mark Time; Halt.

These movements can only be performed well if clear and correct words of command are given.

Commands must be given so that all boys can hear them. There are two parts of a command.

### **THE TWO PARTS OF A COMMAND**

CAUTION - which tells the boys what to do.

EXECUTIVE -- which tells them when to do it.

e.g.	<i>Caution</i>	<i>Executive</i>
	RIGHT -	TURN
	STAND AT -	EASE
	ATTEN -	SHUN

The caution should be given deliberately and distinctly. The executive should be given in a short sharp tone to encourage a smart and an immediate response.

As the command ' HALT ' cannot be split into caution and executive parts the word 'SECTION ' should be used as the caution. So the command to halt would be: SECTION-HALT.

### **TIMING OF A COMMAND**

A pause should always be made between the end of the caution and the executive. The length of the pause should be the time of one pace in marching.

e.g.	SECTION		HALT
	Right	Left	Right

Before taking any Simple Drill or Figure Marching with boys it is advisable for the officer to practise giving commands either to himself or to fellow officers

### **SIMPLE DRILL POSITIONS**

#### **STAND EASY**

STAND-EASY Feet should be about 15 cm (6 in.) apart, measured from heel to heel, turned out at an angle of thirty degrees. The limbs, head and body may be moved, but not the feet, so that there will be no loss of dressing when coming to attention.

When standing easy and the command 'SECTION' is given the position of Stand at Ease is assumed.

N.B.- -When coming to the 'Stand Easy' position from 'Stand at Ease the command STAND -- EASY is given.

#### **STAND AT EASE FROM STAND EASY**

SECTION Feet remain as they are, so that the weight of the body rests equally on both feet; the hands are placed behind the back with the arms fully extended, the back of the right hand placed in the palm of the left, with fingers of both hands straight and thumbs interlocked. Head and eyes facing the front; eyes looking their own level.

#### **ATTENTION FROM STAND AT EASE**

ATTEN -SHUN When coming to Attention from the Stand at Ease position, keeping the leg straight the left foot is brought up to the right without stamping and the position of Attention is assumed. Heels together and in line; feet turned out at an angle of about thirty degrees; legs straight; body erect and square to the front; arms hanging easily and as straight as the natural bend of the arm will allow; wrists straight, hands clenched, knuckles outside; thumbs to the front,

close to the forefinger and immediately behind the seams of the trousers; head and eyes facing the front; eyes looking their own level; the weight of the body equally balanced on both feet.

### **STAND AT EASE FROM ATTENTION**

**STAND AT-EASE** Keeping the legs straight, the left foot is moved about six inches directly to the left so that the weight of the body rests equally on both feet; at the same time, the hands are placed behind the back with the arms fully extended, the back of the right hand is placed in the palm of the left, with fingers of both hands straight and thumbs interlocked.

### **RIGHT TURN**

**RIGHT --TURN** Boys are at Attention. This movement should be done in two parts.

1. Keeping both knees straight and the body erect, a turn is made to the right on the right heel and left toe, the left heel and right toe being raised in doing so, and the arms being kept close to the sides. On completion of this preliminary movement the right foot must be flat on the ground, the left heel raised and both knees straight, the weight of the body (which must be erect) on the right foot.
2. The left heel is brought smartly up to the right to assume the position of Attention.

### **ABOUT TURN**

**ABOUT-TURN** Boys will act as for turning to the right, except that they will continue the turn until they face the opposite direction from which they started.

N.B.--Boys must not move their arms to maintain balance, but arms must be kept close to the sides.

### **LEFT TURN**

**LEFT-TURN** When turning to the left, the movements are done in the same way as right turns, but on the left heel and right toe. These positions can be continually practised and polished while the Figure Marching period is in progress.

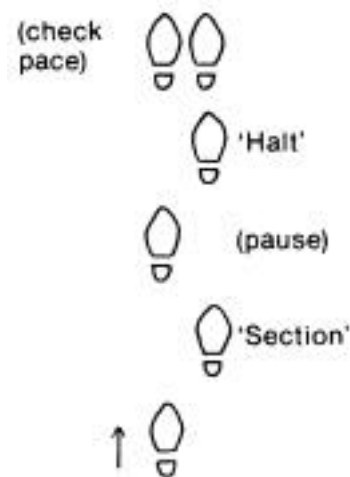
### **MARCHING**

*On the Command:*

**QUICK-MARCH** Boys commence marching by taking a pace with the left foot. The right arm is swung forward from the shoulder as the left foot advances. The left arm is swung back as far as possible. The arms are to be as straight as their natural bend will allow; the wrists are to be straight; the hand is not raised higher than the waist nor in advance of the leading foot nor swung across or away from the body.

### **HALT**

**SECTION - HALT** The word 'SECTION' is given on the right foot; there is a pause in the command as the left foot comes to the ground; the word 'HALT' is given on the right foot; one more pace (check pace) is taken with the left foot, the right foot brought up in line with it, without stamping, in the same time as the marching, and both arms are brought smartly to the sides.



*(check pace)*

*Halt*  
(*pause*)  
'*Section*'

### **CHANGING STEP**

When an individual boy requires to change step the hollow of the instep of the rear foot is brought up to the heel of the front foot and immediately a further pace is taken with the front foot. These two movements are taken in the time of one normal pace.

### **MARKING TIME**

MARK TIME Commencing with the left foot. the feet are raised about 15 cm from the ground; knees to the front, heels kept under the knees, foot parallel to the ground, body steady and arms still at the side.

### **HALT—WHEN MARKING TIME**

SECTION HALT The command is given on the right foot, after which a further two mark-time paces are taken.

### **MARKING TIME FROM QUICK MARCH**

MARK TIME The command is given on the left foot. A further pace is taken with the right foot (check pace) and the marking time commences with the left foot. The arms, which have been swinging during the marching, are brought smartly to the side on the check pace.

### **MOVING FORWARD FROM MARK TIME**

FOR - WARD The command is given on the left foot, and after one more pace with the right foot (check pace) the march commences with a full pace forward with the left foot. The arms, which have been still during the marking time, commence swinging with the left foot.

## **CHAPTER THREE – TURNING**

To achieve a good standard of Figure Marching attention must be given to turning corners.

As each boy reaches the 'turning point' the hands must be brought sharply to the sides and while marking time for two beats he turns the inside foot on the first beat, then the outer foot on the second, stepping off with a full pace on the third, commencing at once to swing the arms.

If during the Figure Marching all the boys need to turn at the same time to a given command—which may be verbal or by accentuated piano cord—the procedure would be as follows.

### **TURNING ON THE MARCH**

**RIGHT -- TURN** The command is given on the right foot. A pace forward is taken with the left foot (check pace) and pivoting on the ball of that foot, a complete right turn is made, moving the right foot forward a full pace in the new direction to complete the turn. The movement is made in the strict tempo of the marching.

**LEFT--- TURN** The command is given on the left foot. A pace forward is taken with the right foot (check pace) and pivoting on the ball of that foot, a complete left turn is made, moving the left foot forward a full pace in the new direction to complete the turn. The movement is made in the strict tempo of the marching.

## **CHAPTER FOUR - 'TO START YOU MARCHING'**

In Figure Marching the music plays a vital part and Chapter 5 will tell you all you need to know. It is essential that the boys should be encouraged to listen to the music. Some boys do this easily; others appear to assume that the music is entirely incidental and not related to the marching at all.

### **PRACTISING MARCHING SKILLS**

It is helpful to devise easy 'fun' marching so that the boys can practise the skill of marching without having to concentrate on remembering figures as well. Marching round and round the hall soon becomes extremely boring.

Try these suggestions and then make up some more of your own:

1. The boys are in groups. Each is in a file behind the leading boy. On the command QUICK- MARCH the leading boy leads his file anywhere in the hall. He must keep alert to avoid other files.
2. The boys march singly anywhere in the hall. The officer calls a boy's name. That boy raises his arm as he continues marching and lowers it again. This is to show where he is. The other boys march to get into file behind him. Encourage boys not to change the time of marching or to rush, and to mark time and wait if necessary. When all are in a file marching round the hall, the officer claps hands, shouts 'break' or some other command and the boys march anywhere again. Another name is called.  
This can be a useful way of finding the boys who are able to lead. Some boys are excellent at marching but lose rhythm when in the lead.
3. Space chairs over the floor. The boys march in file in and out the chairs.
4. Half the Section is 'red': the other half is 'blue'. The boys are standing singly anywhere in the hall. When one colour is called, boys of that colour march in and out the other colour. This can give practice in starting to march and halting.

NB: A 'FILE' is formed by boys standing one behind the other, all facing the same way.  
A 'LINE' is formed by boys standing side by side. all facing the same way.

## **CHAPTER FIVE - FIGURE MARCHING AND MUSIC**

Although it is possible to perform Figure Marching without any music, the addition of some form of accompaniment is beneficial for two reasons. Firstly, music adds rhythm and enjoyment to the period, making it more fun. Secondly, it helps to distinguish Figure Marching from No. 2 Section Drill.

Live music is preferable to records or tapes, but these can be used. Live music has the advantage that it can be stopped and started easily and can be adapted to any special features in the figures. It is worth considering other forms of accompaniment which involve boys. The boys may like to whistle as they march, or a recorder player may be used, especially if he is aided by a drummer, or players on other percussion instruments.

Whether live or recorded music is used, the choice of music is all important. The beat must be steady, as variations in speed confuse boys. This is particularly important in relation to records or tapes. Apart from dance music, most other recordings contain surprising variations of tempo. The music must have an even number of beats in each bar (usually 2, 4 or 6). If you are uncertain about this point, ask a musician to help you. If you choose a rhythm with an odd number of beats in the bar the boys will feel uncomfortable. The pace of the music must be suitable for your boys. Excessive speed or a slow beat will prevent the marching from being co-ordinated.

Most music with a martial feel about it will be suitable, but trial and error is the best way of selecting pieces which will go down well.

Some suggestions—

Liberty Bell

Anchors Aweigh

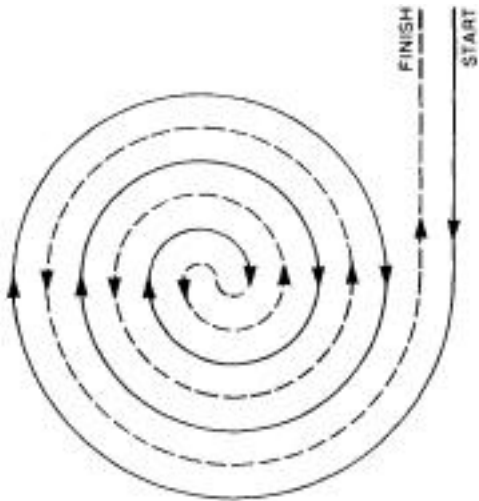
Doh a deer—The Sound of Music

Do not forget the current popular music, some of which may be suitable.



## CHAPTER SIX - THE FIGURES

### CIRCLE MAZE (Diagram 1)



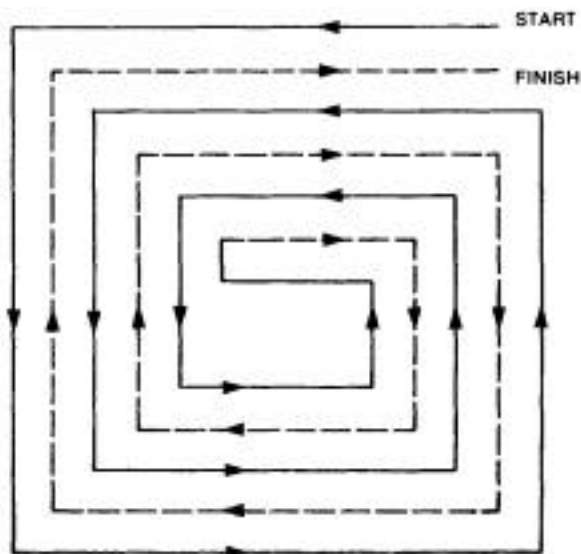
In the Circle Maze the Section is led in decreasing circles until the leading boy reaches the centre; to work his way out from the centre he wheels in the opposite direction and marches out between the files of boys still approaching the centre.

N.B. - If the leading boy is approaching the centre by wheeling right in decreasing circles, to start coming out from the centre he must wheel left. The maze may be performed to the right or left.

#### Teaching Points:

- (a) Good marching must be maintained.
- (b) The final circle must not be too small, so that the boys can turn at the centre without appearing to be in confusion.
- (c) The circles must be made so as to leave sufficient room between the files for the boys returning to be able to march through.

### RECTANGLE MAZE (Diagram 2)



In this Maze the boy leads the Section in decreasing rectangles until the centre is almost reached; this is achieved by taking all turns to the left and on reaching the centre, turning to the right and commencing to increase the size of the rectangles by marching between the files advancing towards the centre, until the whole Section is again free.

The Maze may also be performed by making all turns to the right to reach the centre and then turning left to come out.

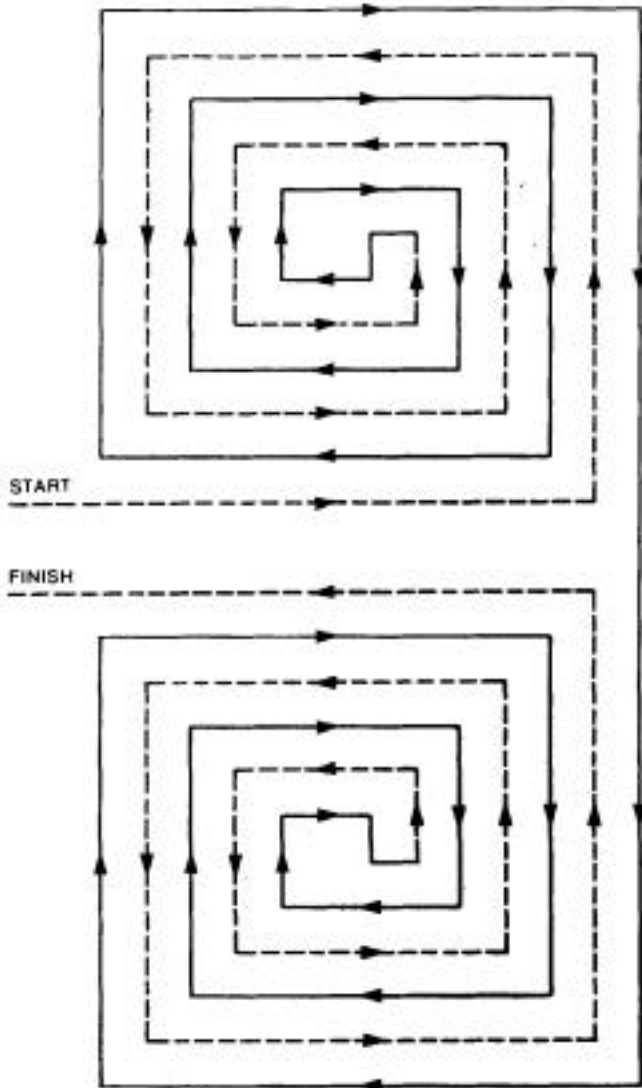
#### Teaching Points:

- (a) Turns at the corners must be executed by a sharp change of direction through 90 degrees (see Chapter 3).
- (b) It is necessary to leave sufficient room between the files so that those returning to the outside can march correctly with arms swinging.
- (c) Care must be taken to avoid making the last rectangle before turning at the centre too small, or else the effect will be spoilt.
- (d) This is much more difficult than the Circle Maze and the floor of the hall may need to be marked to help the boy who is leading to know where to turn.

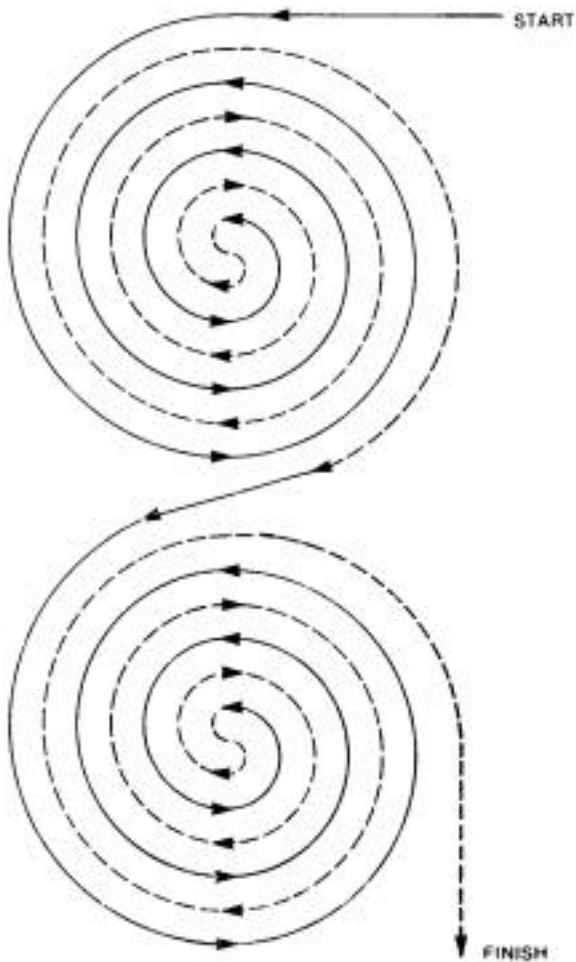
**DOUBLE MAZE**

A Double Circular or Rectangular Maze makes a spectacular movement for a large Section with plenty of floor space available. Whether Circular or Rectangular the Double Maze is made by the leading boy carrying out one maze movement on one half of the floor and commencing a second maze movement on the other half of the floor while the rear boys are still completing the first maze.

N.B.—In Diagram 3 the first Rectangular Maze is started to the left and the second Maze to the right.

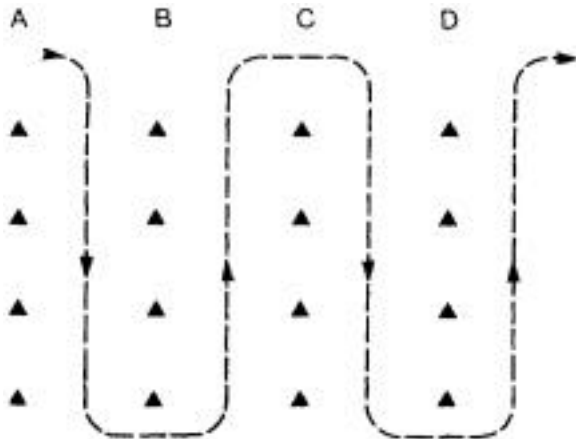


In Diagram 4 the first Circle Maze is started to the left and the second Maze is also started to the left.



### IN AND OUT THE FILES

The Section forms four or more files. On the command QUICK - MARCH File A marches forward and the other files mark time. The boy leading File A wheels right and leads his file down the side of File B, behind the rear boy in File B, down the other side between Files B and C and so on as in Diagram 5.



The boy leading File B follows on behind the last boy in File A as File A marches between Files C and D. Files A and B are now marching.

In the same way File C follows on as the last boy in File B passes him. File D joins on as the whole Section continues to another Figure.

#### Teaching Points:

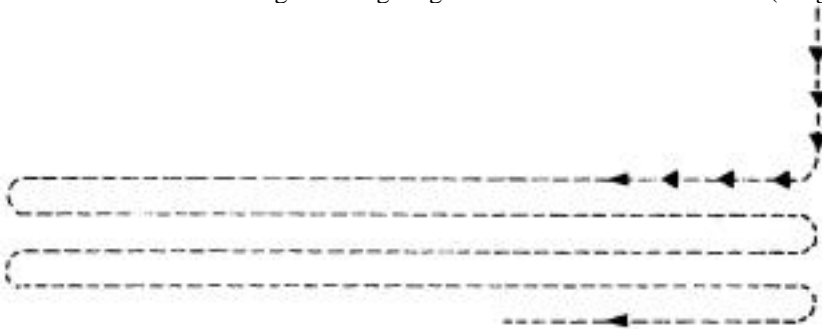
- Make sure that boys in each file take up the correct step when following on—all boys in B, C and D must start marking time on the command QUICK—MARCH.
- Encourage boys to keep their distance from the boy in front.
- When wheeling at the top and bottom of files boys must keep well spaced from the boys in stationary files.

This movement may also be performed with the boys facing towards the side of the hall.

## COUNTER MARCHING

Counter Marching is a good introduction to any marching period as it is easy for boys to follow and looks smart and effective.

The leading boy leads the Section across the hall. wheels left and immediately left again to march back across the hall; at the other side wheels right and right again to march back and so on... (Diagram 6).

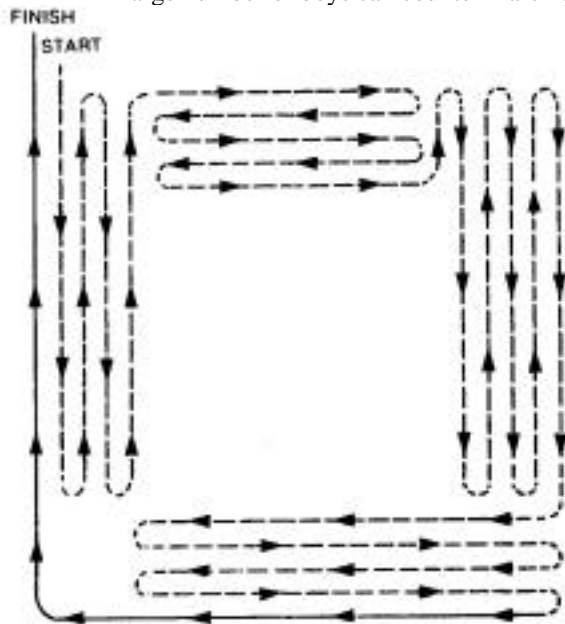


### Teaching Points:

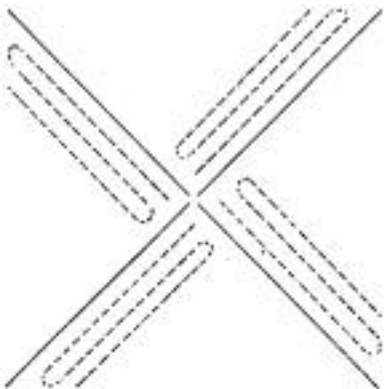
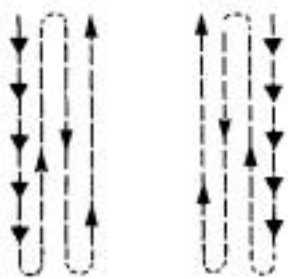
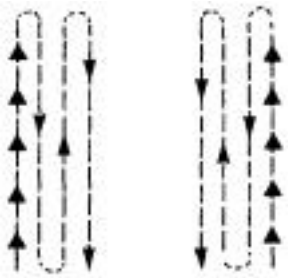
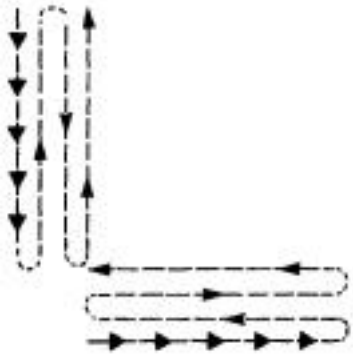
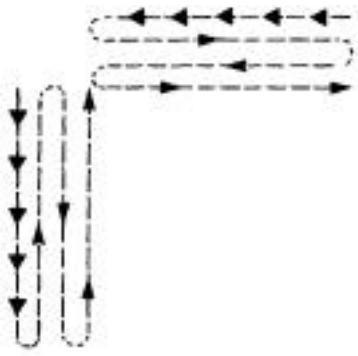
- (a) Boys must keep their distance from the boy in front.
- (b) Care to be taken when wheeling at the top and bottom of the files (see 'wheeling' [page 49](#)).
- (c) Encourage boys to wheel at the correct place so that the files are of the same length.

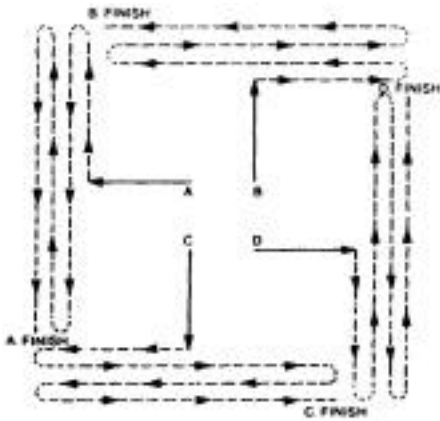
Counter Marching can be used effectively by varying the position of the figure.

- i A large number of boys can counter march as in Diagram 7.



- ii A Figure Marching period can start with boys Counter Marching in groups in the position in which they were left after the last activity. (Diagrams 8, 9, 10 and 11.)





iii At a time in the Figure Marching sequence when the Section is split into separate files, each file can Counter March.

*Teaching Points:*

- (a) Boys leading each file need to be aware of the position of the leader of the other files so that their relative positions are correct.
- (b) When boys are moving in more than one file the officer must know exactly where they are to continue or come together again. Forethought and planning are essential.

Diagram 7.

**PASSING IN FOUR FILES**

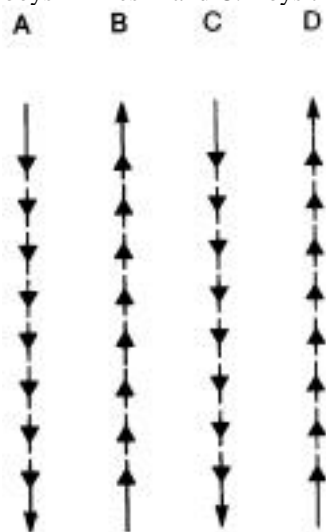
The Section is divided into four files. Files A and C march in one direction and Files B and D march in the opposite direction so that B marches between A and C and C marches between B and D. (Diagram 12.)

This is a very easy movement but must be carried out smartly, enough room being left between the files to allow for correct marching.

Diagram 12.

**VARIATIONS ON ABOVE**

Instead of each file passing the others completely, boys march until they are exactly level across, i.e., the first boys in Files B and D are level with the last boys in Files A and C: the last boys in Files B and D are exactly level with the first boys in Files A and C. Boys then mark time ready for the next movement. (Diagram 13.)



*Teaching Points:*

This is a much more difficult move and boys will need help and practice to get into the correct position).

### WEAVING

The basic idea of one file of boys marching in and out through a stationary file of boys can be used in various ways with great effect in Figure Marching. Here are a few examples to start you thinking:

- i Four files of boys facing the same direction. (Diagram 14.)

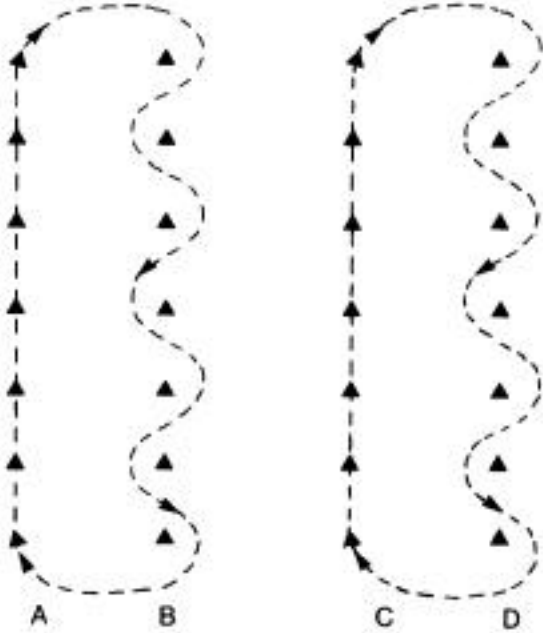


Diagram 14.

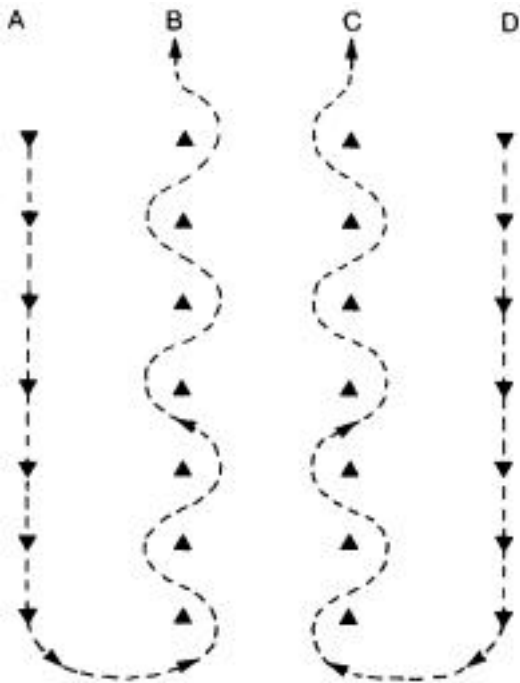
The boy leading File A wheels right and leads his file in and out through the stationary boys in File B, wheeling right when he comes to the end to march down to his original place. At the same time the leading boy in File C wheels right to weave through File D in the same way.

Files B and D then weave through Files A and C in the same way.

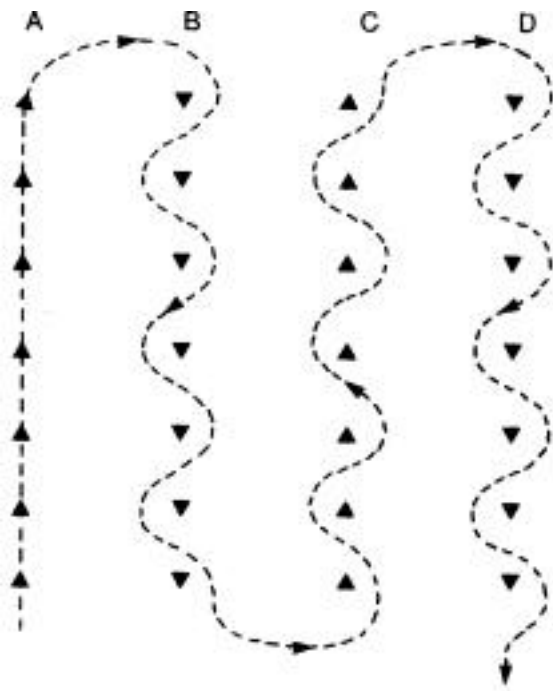
- ii As above, but A weaves through B. and D weaves through C, then B and C weave through A and D.

- iii Four files of boys with Files A and D facing one direction and Files B and C facing the opposite direction. (Diagram 15.) The boy leading File A wheels left and leads his file in and out of the boys in File B. When the leader passes the last boy in File B he continues marching. File B follows on behind File A as the last boy in A passes the leading boy in B.

At the same time File D is carrying out the same movement with File C. The Section is then in two files for the next movement.



iv Four files with Files A and C facing one direction and B and D facing the opposite direction. (Diagram 16.)  
 The boy at the head of File A wheels right and leads his file through File B, wheels left at the end, weaves through File C and so on through File D.  
 As the last boy in A passes the first boy in B, File B follows on behind File A.  
 In the same way C follows behind B and D behind C so that the Section ends up in one file for the next Figure Marching movement.



*Teaching Points:*

- (a) Enough space must be left between boys so that the boys in the marching files can march smartly and correctly.
- (b) In some moves it may be necessary for the boys who are 'standing' to be marking time so that they pick up the correct step when they join in the marching.
- (c) As in all Figure Marching, practice and praise come before perfection!

**THE SNAKE (Diagram 17)**

Once weaving has been practised The Snake is a simple but very impressive movement which can be introduced.



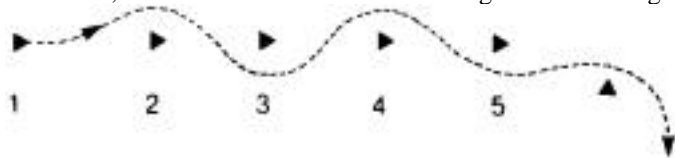
Boys are in a single file marching round the hall. A chalk or tape cross must be marked on the floor where the first boy in the file commences the movement. For ease of teaching, this cross should be about half way along one of the long sides of the hall.

The first boy halts on the cross. The second boy marches to the left of the first boy, takes three paces in front of him and halts. The third boy follows the second boy past the first boy, marches through the gap between first and second boys, passes on the right of the second boy, three paces ahead and halts. The fourth boy will weave between boys 1 and 2, between boys 2 and 3, passing 3 on his left and halts three paces ahead and so on... until all boys in the file have halted.



[showing path 5<sup>th</sup> boy (followed by 6,7, etc) takes as boys 1 to 4 are halting]

At a given signal the first boy to halt commences the second half of the movement (Diagram 18). He marches forward to pass the left side of the boy in front of him; as he passes him he touches him gently on the shoulder and continues weaving in and out down the file. The touch on the shoulder is the signal to the second boy that it is his turn to move; he follows the first boy getting into step with him and touches the third boy on the shoulder as he passes by his right side. The march continues, weaving in this way. When the first boy stops weaving, he marches straight ahead followed by the others, until the whole Section is in a single file marching on to the next movement.



#### Teaching Points:

- (a) Correct marching must be maintained.
- (b) When halting, boys must make sure they do so in front of each boy and not to one side.
- (c) Three paces must be taken or the gap is too small for a boy to march through.
- (d) In the second half of the move each boy must remember to touch the boy in front of him as he passes so that he knows it is his turn to move.
- (e) Each boy only touches ONE boy on the shoulder or else chaos reigns i

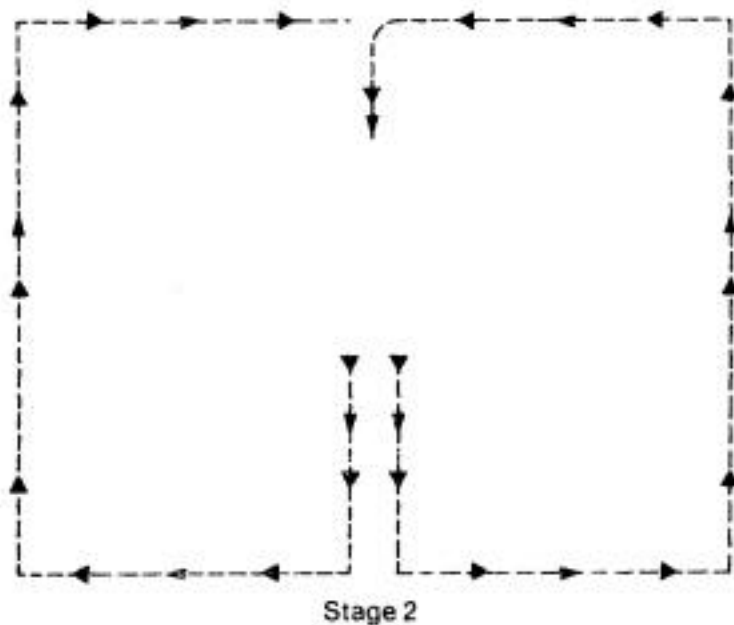
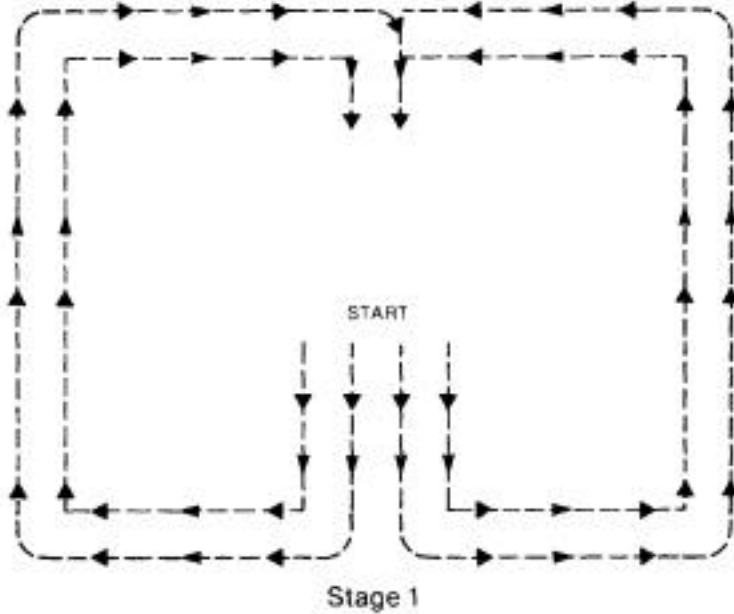
#### THE SNOWBALL (Diagram 19)

The Snowball starts with a single file of boys and ends with four (or eight, or sixteen) files, hence the name.

The Section marches in single file down the centre of the hall. At the end the first boy turns left, the second boy turns right, the third boy turns left, the fourth boy turns right, and so on. The boys, now in two files, continue to march round the outside of the hall until they meet at the centre top. When they meet, each pair turns to march down the centre of the hall. As the boys reach the end, the first pair turns left, the second pair turns right and so on. As the pairs meet at the top of the hall they turn to come down the hall in fours. If the Section is large enough and space permits the fours can join to form eights down the centre.



The boys are now in pairs marching down the centre. As each pair reaches the end the left hand boy turns left and the right hand boy turns right and continues marching round the hall. The single boy acts in the same way as the pairs did in the explanation above, coming down the centre in single file.



*Teaching Points:*

- (a) As they march along the sides of the hall the boys must keep level with their opposite pair on the other side. Similarly when they are marching singly they must regulate their pace and distance to arrive at the centre at the same time
- (b) Judging pace is a matter of practice.
- (c) Officers should occasionally halt the Section to show where the dressing is good and where it could be improved.

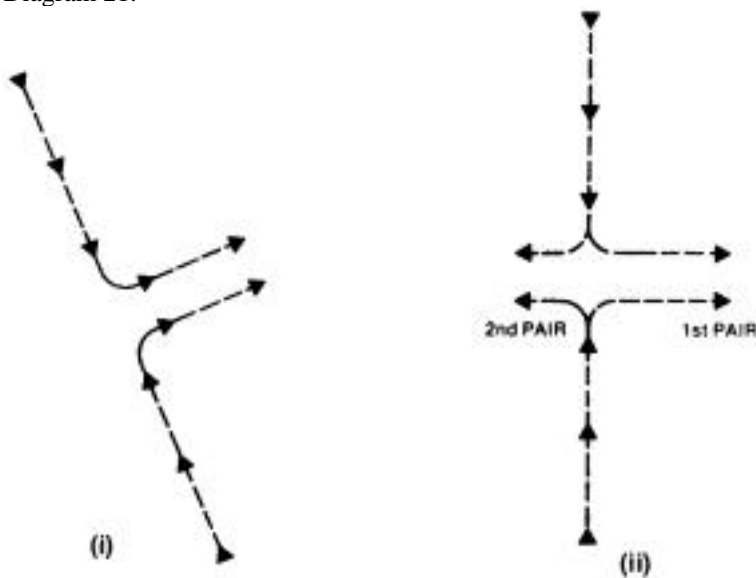
**PICK UP A PARTNER (Diagram 21)**

The basic idea of the Snowball can be used in different ways.

Two files of boys approach each other from opposite directions to meet in the centre of the floor. The files may start from opposite sides, ends or corners of the hall. As the leading boys meet they turn to march in a given direction as a pair. The next two boys meet and —

- i follow the leading pair so that a double file develops, or
- ii turn in the opposite direction, the third pair following the first, the fourth following the second and so on, so that two double files develop, marching away from each other.

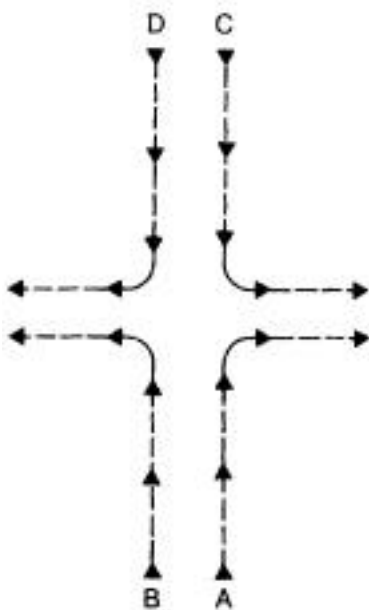
Diagram 21.



**CHANGE PARTNERS (Diagram 22)**

Two double files of boys march to meet each other from opposite directions. When the four leading boys meet they 'change partners' and march away in the new direction with a new partner. The boys in File A turn right to join a partner from File C who are turning left, while the boys in File B turn left to join a partner in File D turning right. The new double files formed march away in opposite directions.

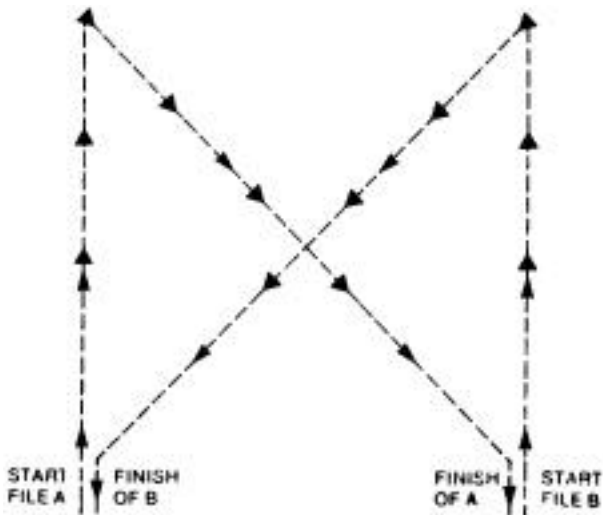
Diagram 22.



**CROSSING—THE PLAIN CROSS**

The Crossing movement starts with the boys in two files, and on each side of the hall marching in the same direction (Diagram 23). On reaching the top each leading boy turns inwards through 135 degrees to march diagonally to the far corner of the hall. The files will cross at the centre with boys going alternately from one tile and then the other. On reaching the corners the boys can wheel right and left in file returning to the top and repeat the crossing. In this case each file will be starting the cross from the other side.

Diagram 23. Crossing



Teaching Points:

- (a) Files must march straight for the far corners, each boy passing through an imaginary mark in the centre of the floor and must not swerve out when passing through the other file.
- (b) Each boy must so judge his pace and distance that he arrives at the centre at the right moment to cross. This is difficult and needs practice.
- (c) When turning in towards the centre to make the diagonal march, each boy must make a definite turn and not wheel as if going round an obstacle.
- (d) When crossing, boys should march with arms swinging and look straight to the front.
- (e) When going up the side of the hall, each boy should keep on level with his opposite number on the other side.

**FIGURE OF EIGHT (Diagram 24)**

The leading boy leads the Section diagonally across the hall, then wheels to the right, and to the right again, so as to cut through the Section in the centre of the hall; after the crossing he wheels to the left and left again so that he completes the figure of eight and is following the last boy in the Section.

Diagram 24. Figure of Eight



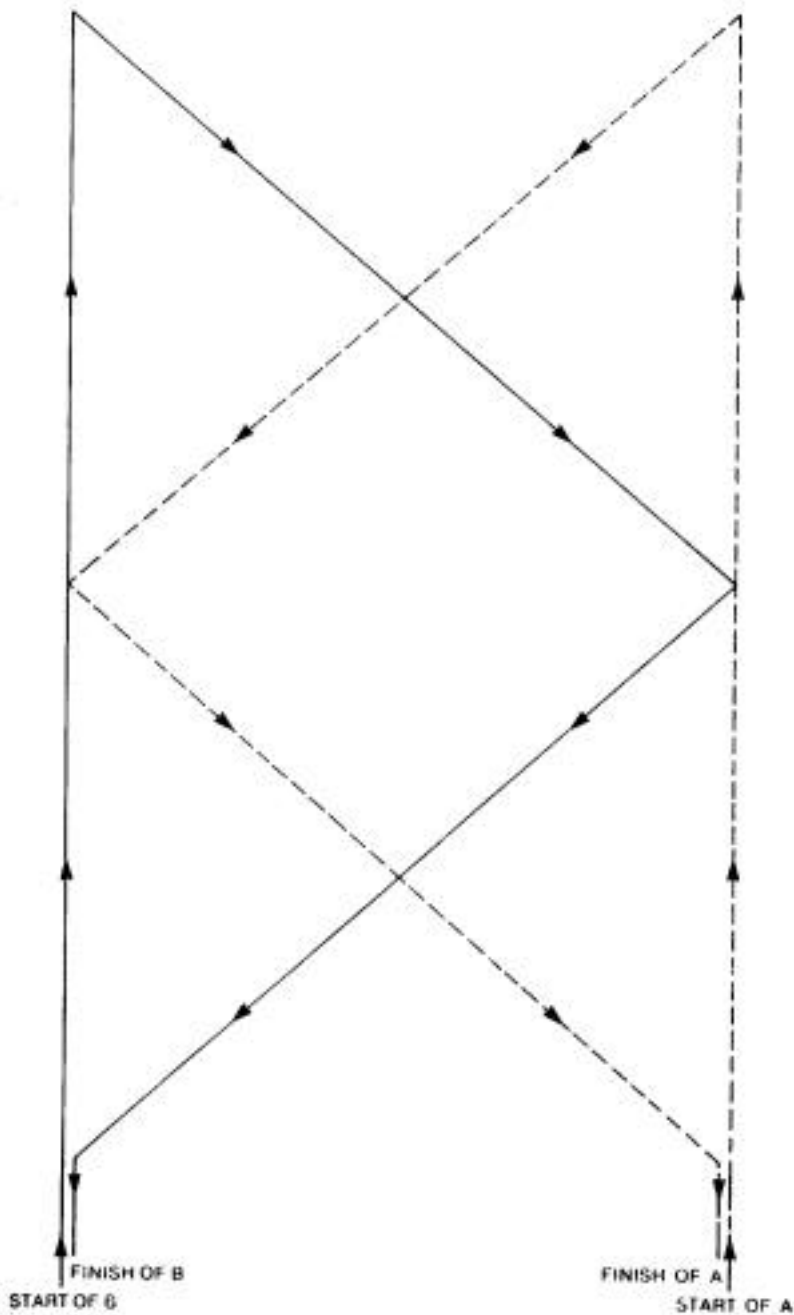
*Teaching Points:*

- (a) Each boy must keep on his course and not deviate when crossing.
- (b) The pace must be so judged that a space through which a boy is to pass is in front of him at the right time.

**THE DIAMOND (Diagram 25)**

This is a movement combining two crossings, and is fairly simple once the art of crossing has been mastered. It is useful for part of a Display item and is more suitable for larger Sections. As for a Plain Cross, the Section is in two files both marching in the same direction. The boys in the lead on reaching the end of the hall, turn inwards and march towards a point about half-way down and on the opposite side of the hall, the files crossing in the process. On reaching the side of the hall the leading boy of each file turns inwards towards the corner. The files again cross. On reaching the corners they turn right and left and are back in their original positions.

To obtain the best visual results the leading boy should have joined up with the rear of his file, so that two unbroken triangles are formed.



*Teaching Points:*

- (a) It is important to keep the distance between each boy constant
- (b) All the points in simple Crossing apply.
- (c) It will help, at first, to mark the centre of each side of the hall with a chair.

**THE KNOT (Diagram 26)**

The Knot is a difficult movement and should not be attempted until the boys have had plenty of practice in plain Crossing.

The Section march in single file. To perform the Knot the leading boy makes a double right wheel to cut through the Section behind the sixth boy. He then continues marching in the direction he was originally going; the second boy cuts behind the seventh; the third boy cuts behind the eighth and so on.

Diagram 26. The Knot

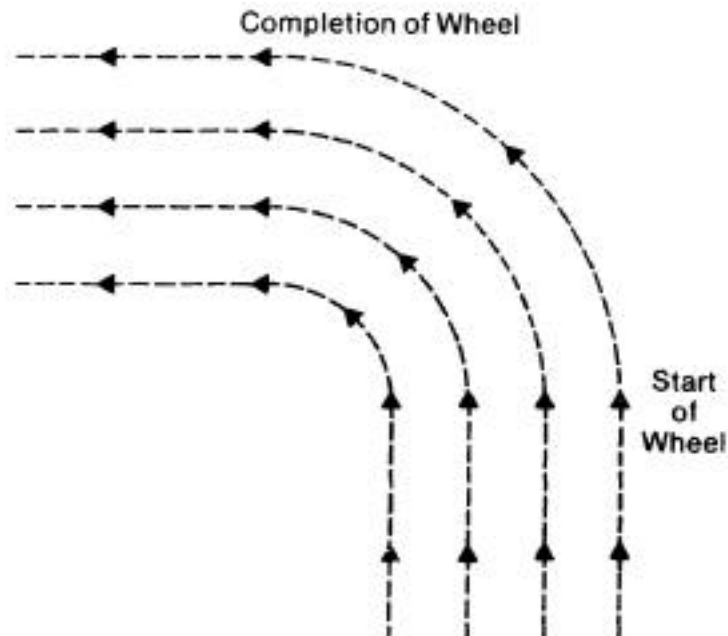




## WHEELING (Diagram 28)

Wheeling is changing direction when marching in a file or in a line of two, three, four or more abreast. To perform the Wheel the boys or lines of boys march successively round the same point. Inner boys (or a single boy) march round a quarter of a circle of about 60 cms (2 ft.) radius looking to the front throughout. Outer boys conform to these movements, maintaining dressing by looking inwards during the Wheel, heads being turned to the front when the Wheel is completed. Outermost boys will not vary their pace but the two inner boys will step short as necessary. When they are all facing the new direction they march forward resuming normal length of pace.

Diagram 28. Wheeling

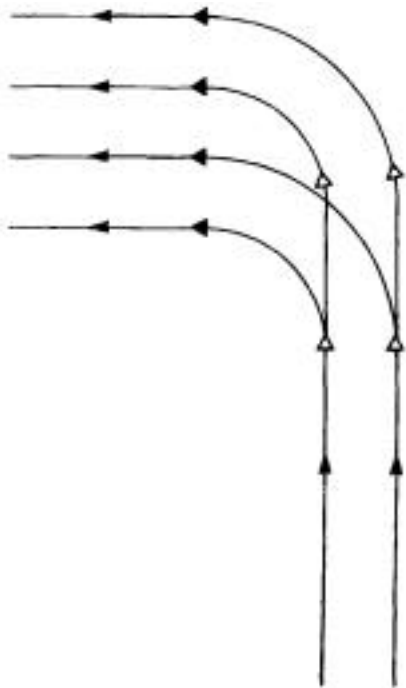


### Teaching Points:

- (a) Dressing must be kept throughout the movement.
- (b) Dressing must be taken from the boy on the inside of the Wheel.
- (c) When wheeling the swinging of the arms is maintained.
- (d) The inner boys must shorten pace to allow the outer boy to maintain normal pace.
- (e) The officer must ensure that the boys are able to perform the wheeling movement before attempting the following more complicated movements.

## WHEELING FROM TWOS TO FOURS (Diagram 29)

The Section is marching in twos and on a given signal or at a marked point in the hall, the first two pairs wheel simultaneously until all four are facing the new direction and in line. They then continue marching forward, leaving the positions where they wheeled clear for the next two pairs to wheel in the same manner.



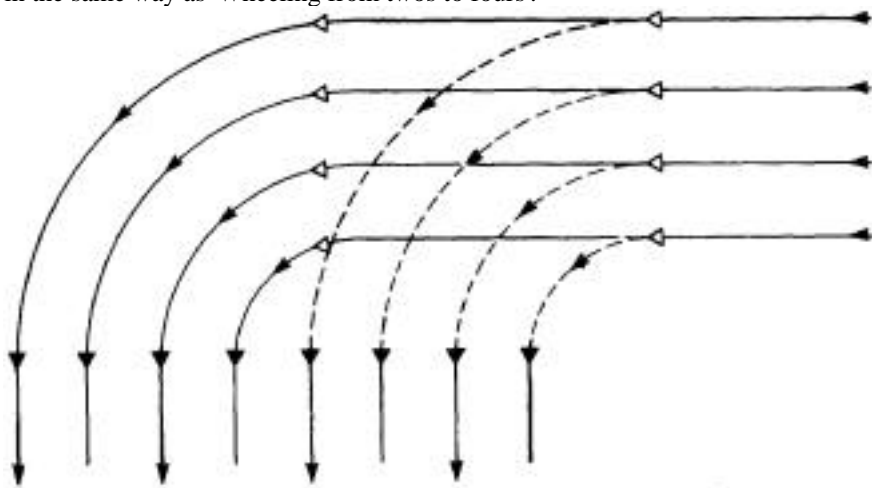
*Teaching Points:*

- (a) There must be sufficient room between the first and second pair for the wheel to be executed.
- (b) But the space between the two pairs must not be too great or the line of four when formed will have a gap in the middle.

Diagram 29. Wheel from twos to fours

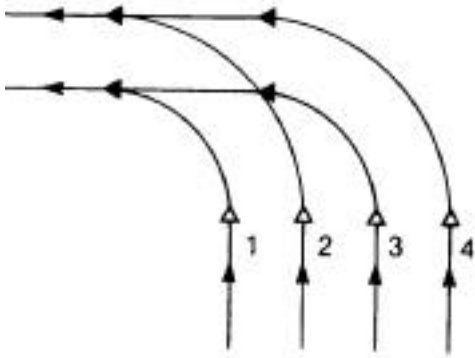
**WHEELING FROM FOURS TO EIGHTS (Diagram 30)**

The Section marches in fours and on a given signal or at a marked point two fours wheel to form one line of eight boys, in the same way as 'Wheeling from twos to fours'.



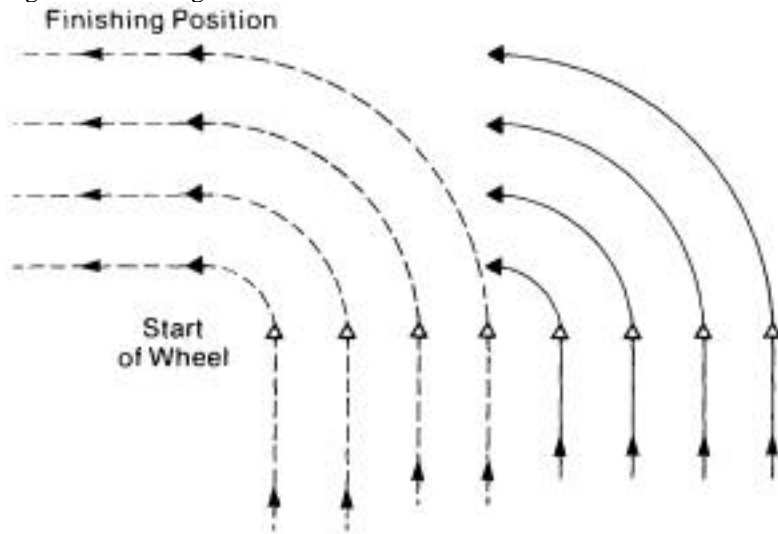
**WHEELING FROM FOURS TO TWOS (Diagram 31)**

The Section marches in fours and on a given signal the boy on the left of the first line and the boy next to him (Nos. 1 and 2 in Diagram) wheel to the left. At the same time the other boys in the first line (Nos. 3 and 4) wheel to the left with No. 3 as the inside boy of the wheel. When the wheel is completed the boys march forward in the new direction as two pairs and the next line of four boys wheels in the same way.



**WHEELING FROM EIGHTS TO FOURS (Diagram 32)**

In the same way as 'Wheeling from fours to twos', wheeling can be used to change the formation of boys marching in eights to marching in fours.

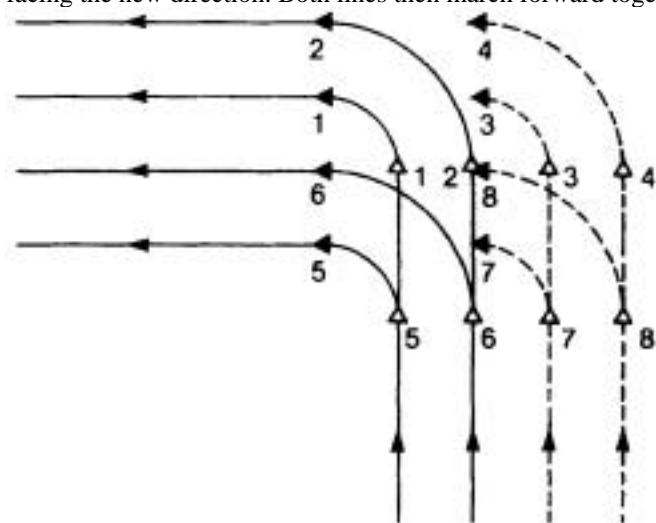


*Teaching Points:*

- (a) Make sure that sufficient room is left at the end of the hall for the wheel to be carried out correctly.
- (b) Continually encourage correct dressing and marching.

**WHEELING FROM FOURS TO FOURS (Diagram 33)**

Boys are marching in fours. On the signal the first and second fours wheel simultaneously to form into new fours. Nos. 1 and 2 in the first line and Nos. 5 and 6 in the second line wheel left and become the first line facing the new direction. At the same time Nos. 3 and 4 in the first line and Nos. 7 and 8 in the second line wheel left to form the second line facing the new direction. Both lines then march forward together while the next two lines perform the wheel.



### WHEELING (OR TURNING) FROM TWOS TO TWOS

Boys are marching in twos. On the signal or at a marked point in the hall, the first two pairs wheel (or turn) simultaneously, and individually to form two new pairs and march forward in the new direction.

### WHEELING ABOUT

This movement is the same as the ordinary Wheel except that it is continued through another quarter circle so that the Section is facing the opposite direction from which it started. Dressing and correct pacing need a great deal of practice.

### COMBINING WHEELING MOVEMENTS

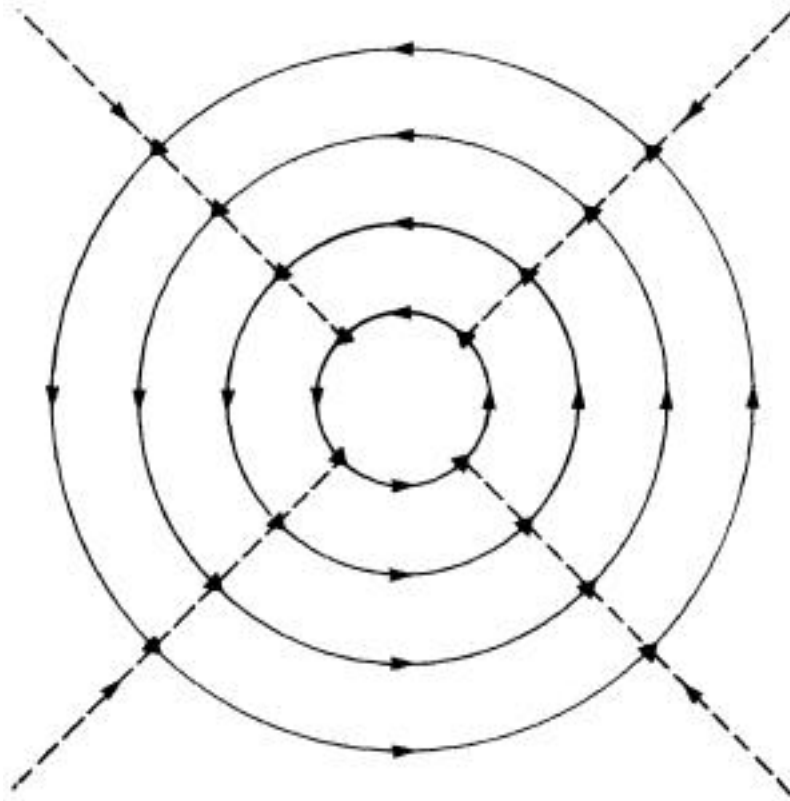
Various combinations of some of the above wheeling movements can be built up, e.g.,

- Wheeling left from fours to eights, march ten paces forward, wheeling left from eights to fours.
- Wheeling right from fours to twos, six paces forward, wheeling left from twos to fours.

The number of boys and the size of the hall will determine how these movements are built up.

### THE WHEEL (Diagram 34)

The Wheel is a very difficult figure to perform. The Section starts the Wheel from four files, one file in each corner. The files march towards the centre. When the boys in the lead are about two feet from the centre the boys mark time and on a signal turn right and commence wheeling.



#### Teaching Points:

- (a) Dressing must be taken up before the wheel starts.
- (b) Each spoke of the wheel must keep in line with the spoke on the opposite side of the wheel.
- (c) Distances between spokes and intervals between boys must be constant throughout.
- (d) The wheel movement should not be continued for too long, or loss of effect will result.
- (e) Remember the outside boys are marching with normal length pace and the inside boys with very short paces.

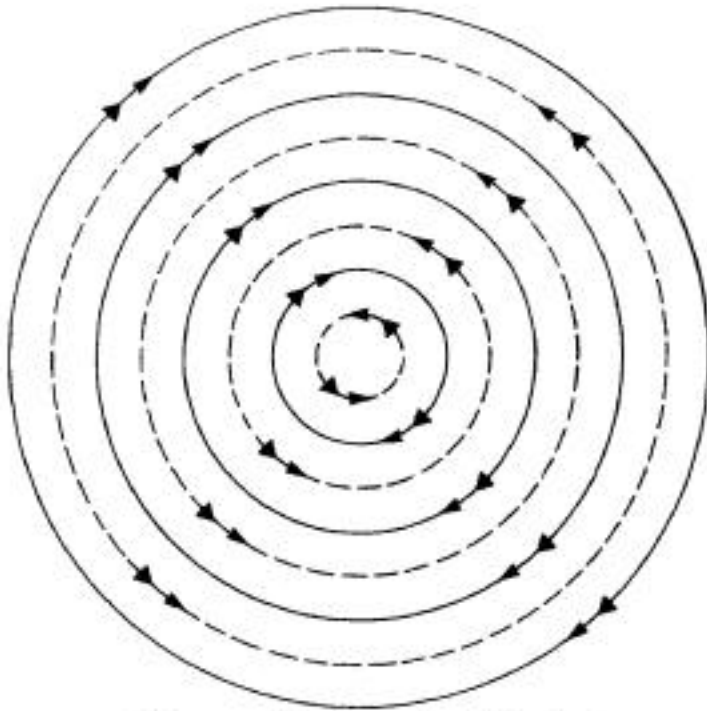
### THE WHEEL CROSS (Diagram 35)

Perfection can only be expected in the Wheel and the Wheel Cross if they are performed by an experienced and proficient Figure Marching team.

Two files march towards the centre from opposite points and mark time when the leading boys are about two feet from the centre point. On a signal the two leading boys and every alternate boy turns right, while the remainder turn left and the Wheel begins. The interval between each boy must be kept constant so that after wheeling a quarter circle the whole Section is again in line with space to pass each other.



Starting Position



After marching through eighth circle

*Teaching Points:*

- (a) Careful attention must be given to spacing and length of pace.
- (b) Encourage good marching throughout.

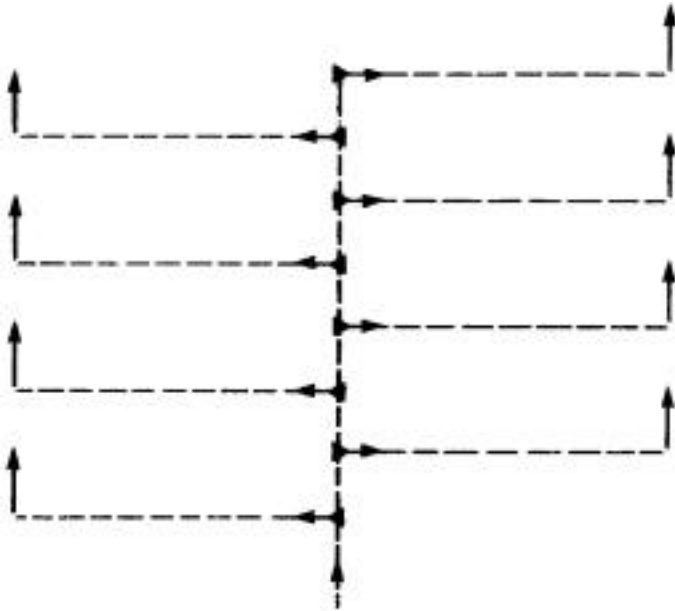
**SPLITTING INTO TWO FILES BY TURNING (Diagram 36)**

Before attempting this move the boys must be able to carry out correctly 'Turning on the March' (see Chapter 3). The Section marches down the centre of the hall in single file. At a given signal all the odd numbers turn to the right and the even numbers turn to the left and both march in opposite directions to the sides of the hall. Here, the odd numbers turn left and the even numbers turn right and continue marching in the same direction as the original single file.

Variations can be introduced in the direction in which the two files turn at the side of the hall:

- i both files can continue marching in the same direction as the original file, as above.
- ii both files can march in the opposite direction from the original file.
- iii one file can march one way, and one the other, so that they end up at opposite corners of the hall.

Diagram 36. Splitting by Turning



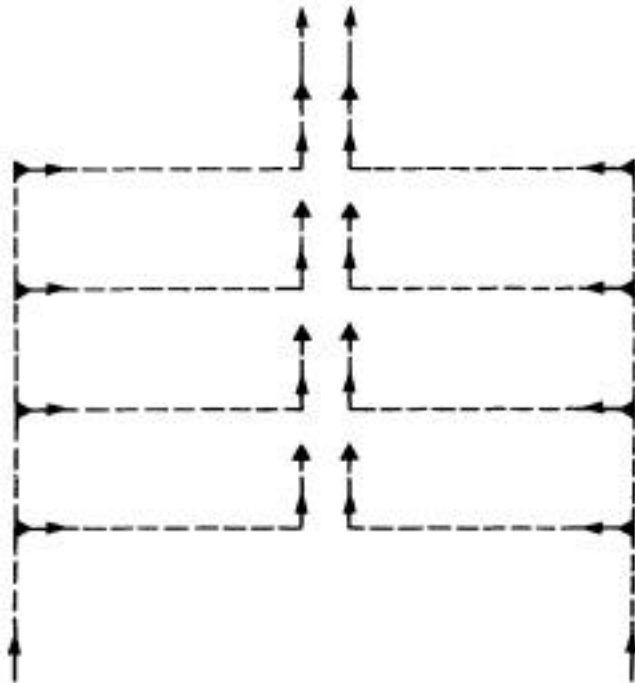
*Teaching Points:*

- (a) The turn to the right and left must be carried out together.
- (b) The turn to go up the hall must be carried out at the same second.
- (c) The signal can be given as a heavy chord on the piano. This is not as obvious to the spectators as a verbal command.

**COMBINING TWO FILES BY TURNING INTO A DOUBLE FILE**

The Section is in two files marching in the same direction, one on each side of the hall. On a signal the files turn towards the centre and continue marching. When they meet, the files turn right and left to continue marching in pairs in the same direction. (Diagram 37.)

Diagram 37.

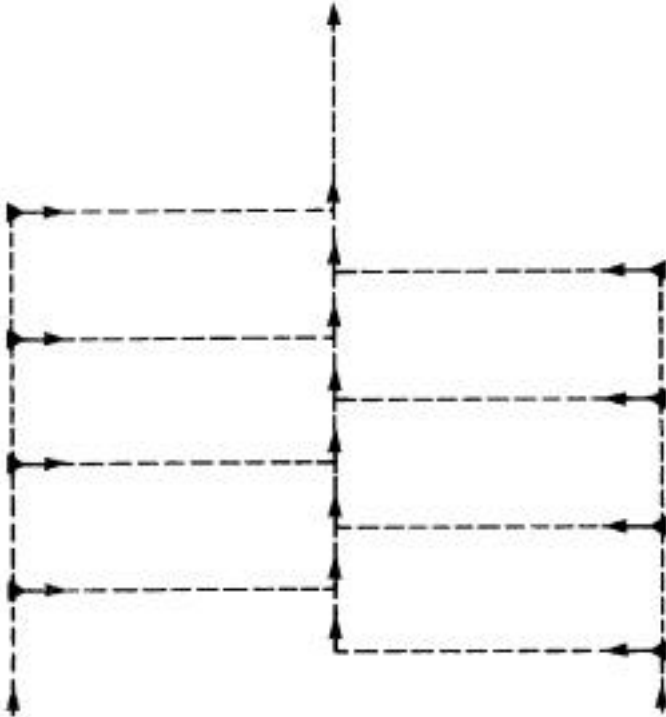


*Teaching Points:*

- (a) Dressing is very important. Each boy must be level with a boy in the opposite file as they march down the hall.
- (b) Turns must be made at the right moment and together.
- (c) Dressing must be maintained as the boys march in towards the centre.

### COMBINING TWO FILES BY TURNING INTO A SINGLE FILE (Diagram 38)

Diagram 38. Combining by Turning

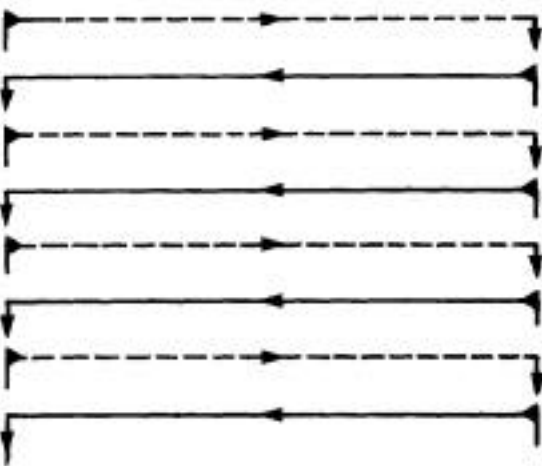


This is very difficult and spacing is important. The Section is in two files marching in the same direction, one on each side of the hall, with the distance between each boy double the normal distance. Each boy must be in line with a space in the opposite file. On a signal the files turn inwards and march towards the centre. When the two files come into line one file turns right and the other turns left so that they are in a single file facing the same direction, and they march forward.

### PASSING IN TWO LINES (Diagram 39)

As in the last movement the Section is in two files marching in the same direction, one on each side of the hall, with the double distance between each boy. Each boy must be in line with a space in the opposite file. On a signal, the boys turn inwards and march towards the centre and the lines pass each other, each boy marching through a space in the other line. At the side of the hall the boys turn to form two files again and march on in whichever direction is previously decided.

Diagram 39. Passing

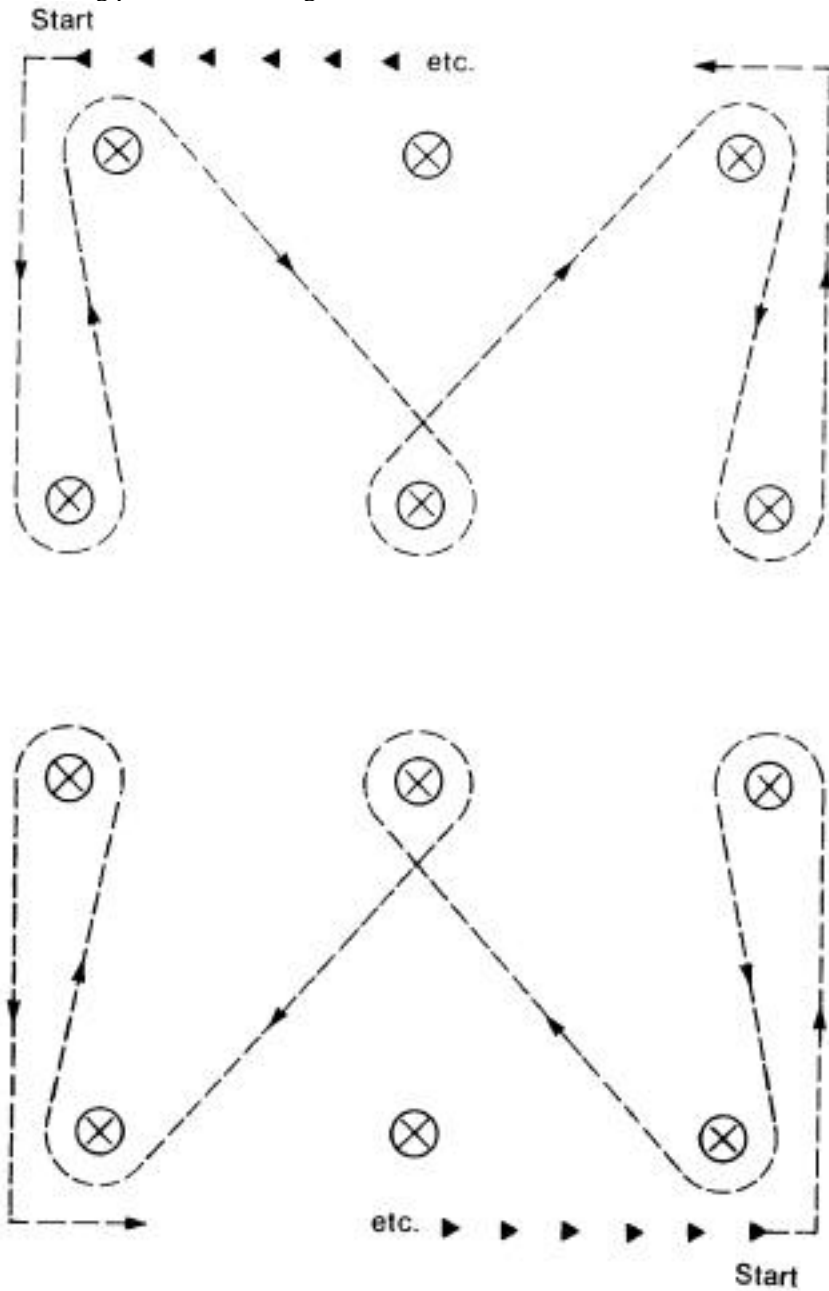


#### Teaching Points:

- (a) Boys must keep correct spacing so that files can combine into one file or pass with enough space to march properly.
- (b) Correct dressing must be encouraged.

**A FIGURE ROUND SIX CHAIRS**

Six chairs are placed as in Diagram 40. The boys numbered in twos, in single file down the centre of the hall. To start this figure the boys perform SPLITTING INTO TWO TURNING (Variation iii page 52) so that they arrive in the starting position as in Diagram 40.



Both files march simultaneously in the directions indicated by the arrows and finish in the positions in which they started.

When the figure is finished and the boys are in the positions indicated, the two files can combine as in COMBINING TWO FILES BY TURNING (page 53) or in some other way.

Note: Only one set of chairs is used. Two diagrams are shown in order to indicate more clearly the whole of the figure and the route taken by each file.

*Teaching Points:*

- (a) Care must be taken that one file does not rush ahead of the other.
- (b) If the boys find Splitting into Two Files by Turning too difficult, an easier method of reaching the starting positions can be worked out.
- (c) When the figure is known, the chairs can be replaced by marks on the floor so making the movement even more effective.



## CHAPTER SEVEN - FIGURE MARCHING SEQUENCES

1. Counter Marching down hall (p. 21, Dia. 6). Rectangular Maze (p. 16, Dia. 2). March diagonally from one corner to the other. Repeat using other corners (this may produce a Crossing (p. 36, Dia. 23) depending on the number of boys marching).  
March down centre to halfway point.  
Snowball (p. 31, Dia. 19) to split into two files. At sides of hall, both files turn left and march into two separate Rectangular Mazes each using a quarter of the floor space; they will therefore be in opposite diagonal corners. When each file comes out of the Maze the leaders meet in the centre of the hall and join into a single file (see The Snowball Reversed, p. 32).
2. Starting from square fall-in position, groups Counter March (p. 23, Dia. 8) a given number of times and then join into one file, each group joining on to the back of the one in front.  
March once round hall.  
Snowball into two files (p. 30). Crossing (p. 36, Dia. 23).  
Start second Cross but join into single file at centre (Snowball Reversed p. 32) to march down centre.  
Snowball at end until in fours (p. 30).  
Mark Time (p. 12) in fours.  
On signal, left turn while marking time. Lead off into single file.  
Circle Maze (p. 17, Dia. 1).
3. Circle Maze (p. 17, Dia. 1).  
March round hall in single file. Snowball into twos (p. 30).  
March round hall in twos.  
Wheeling from Twos to Fours (p. 43, Dia. 29).  
Wheeling in Fours down the centre keeping well spaced. Mark Time (p. 12).  
On signal, two alternate files About Turn (p. 10) while marking time. Weaving (Variation iv, p. 26, Dia. 16).
4. This sequence is planned for a square hall or an area marked in a square.  
March round hall.  
Diagonal file from one corner towards the opposite corner but split into two files at centre (Snowball, p. 30).  
At corners. files turn left, march along sides of hall to the next corner and turn sharply left to march diagonally to meet at centre of hall.  
Pick Up a Partner (p. 34, Dia. 21, ii).  
As each double file reaches a corner of the hall files turn right and left into four separate files and march to mid-point of sides of hall.  
Turn in towards centre in four spokes of wheel.  
Wheel Movement (p. 48, Dia. 34) rotating a given number of times.  
On signal. one line marks time. other lines continuing rotating until they are behind first line, with correct spacing.  
Lines turn left (or right) and mark time ready to march off in single file. one file at a time.
5. Single file round hall.  
The Snake (p. 28, Dia. 17).  
March down centre and split into two files at end.  
The Diamond (p. 38, Dia. 25).  
Down centre into single file (Snowball Reversed p. 32).  
The Knot at specified points (p. 40, Dia. 27).  
Circle Maze (p. 17, Dia. 1).

## **CHAPTER EIGHT - FIGURE MARCHING AS A DISPLAY ITEM**

The Display provides an opportunity for an excellent climax to the Figure Marching work of the No. 1 Section. With steady work and an imaginative approach a first class item will be ready to slot into the Display program.

Any of the sequences already suggested could be used and officers will no doubt have ideas of their own. Remember it is better to have a simple, well executed sequence than a complicated item too difficult for boys to master.

The attractiveness of the Display marching will depend to some extent on the way in which the boys are dressed. Aim for a high standard of uniformity and give great attention to detail.

If the boys are marching in uniform make sure they are all dressed as perfectly as is possible. If the Display has been planned around a central theme, the boys can be dressed to fit in with that theme. Here are a few ideas to start you thinking:

### **TOY SOLDIERS.**

Dark, long trousers; BB jersey with yellow or gold epaulettes pinned to shoulders; red paper or material bands worn on shoulders and crossing at front and back (wide enough to hide BB badge); white paper or plastic belt fixed with 'Velcro'; bright blue cardboard cap (this can be made by fixing a peak to the centre of a long strip of card with brass-headed paper fasteners, and joining the ends with paper fasteners to fit each boy; the caps can then be taken to pieces and kept for another year). black shoes.

### **CRUSADERS.**

Dark, long trousers or jeans with lacing criss-crossed below the knee; BB jersey; white tabard made from old sheeting with large red cross in paint or felt pen on front and back; different brightly coloured balaclava helmets knitted in wool (you will need to duplicate the pattern and ask the ladies of the church to help knit; wool from jumble garments unpicked; a good public relations exercise!); black shoes.

### **ROBIN HOOD.**

Dark football shorts; black plimsoles, no socks; men's shirts (from rummage sale) dyed green, and made ragged at the bottom, sleeves cut short and ragged. collar cut off and neck laced loosely with brown shoe lace; narrow belt of string, leather, plastic, etc; green paper hat (made in simple paper folding way) with coloured cockade.

### **OLYMPIC GAMES.**

White shorts and white plimsoles; different coloured vests or tee shirts.

### **POLICEMEN.**

Long, dark trousers; black shoes; white shirt (or BB jersey); policemen's helmets can be bought from toy or theatrical shops, or buy one and use it as a base for making the others from paper mache.

## **CHAPTER NINE - FIGURE MARCHING CAN BE FUN**

And so, to sum up:

- Make sure that the boys enjoy it.
- Prepare thoroughly.
- Know exactly what you want the boys to do. but—
- Be ready to adapt if things don't seem to work.
- Be imaginative.
- Vary the movements and presentation.
- Progress week by week.
- Make sure boys can see you and hear you.
- Teach a little at a time.
- Use suitable music.
- Look out for ideas on T.V. and at other Displays.
- Correct faults without grumbling at the boys.
- Learn by your mistakes.
- Continually praise and encourage the boys - and yourself!
- Enjoy it with the boys.