



ROYAL AUSTRALIAN NAVY BAND

ONE OF AUSTRALIA'S PREMIER MILITARY ENSEMBLES



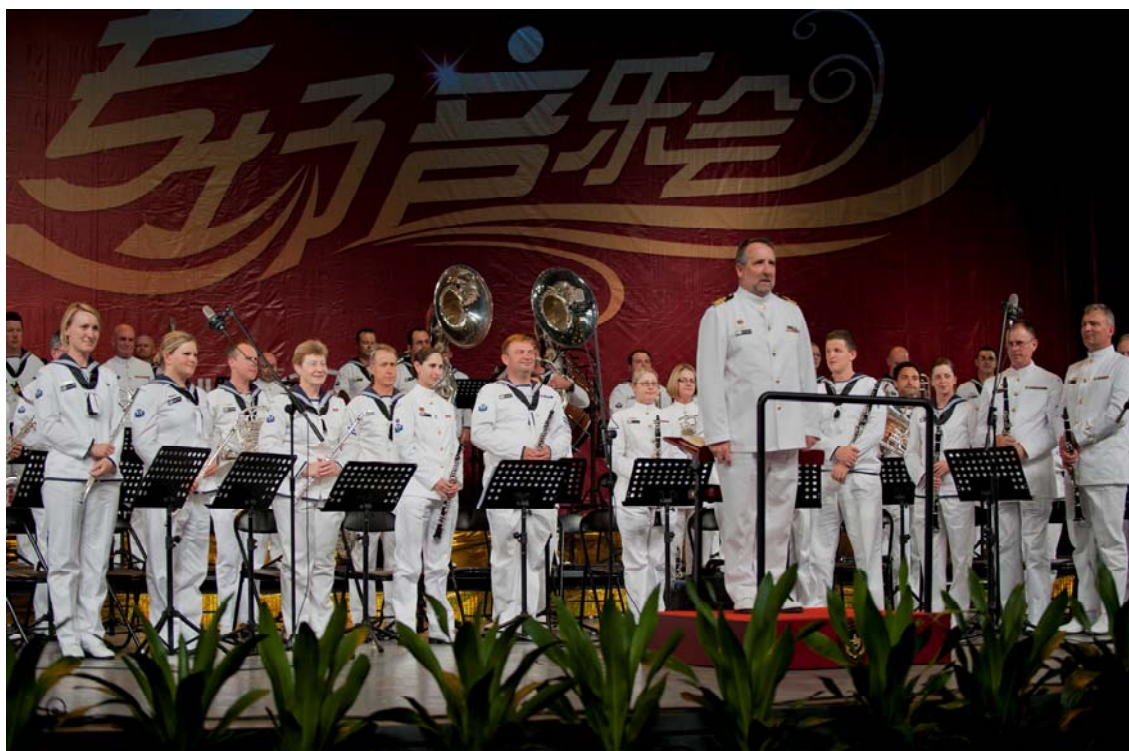
SERVING IN HARMONY

Prepared and designed by
Commander Phillip Anderson OAM RAN
Director of Music Navy





A FLAGSHIP RECITAL FOR THE NAVY'S CENTENARY CONCERT 10 JULY 2011



ON STAGE AT THE NANCHANG RADIO AND TELEVISION CENTRE 24 OCTOBER 2011



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THE SYDNEY DETACHMENT ON PARADE FOR DIVISIONS AT HMAS ALBATROSS IN 2007

Design and content by:
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OUR BUSINESS ETHOS

Customer Model and Leadership Style

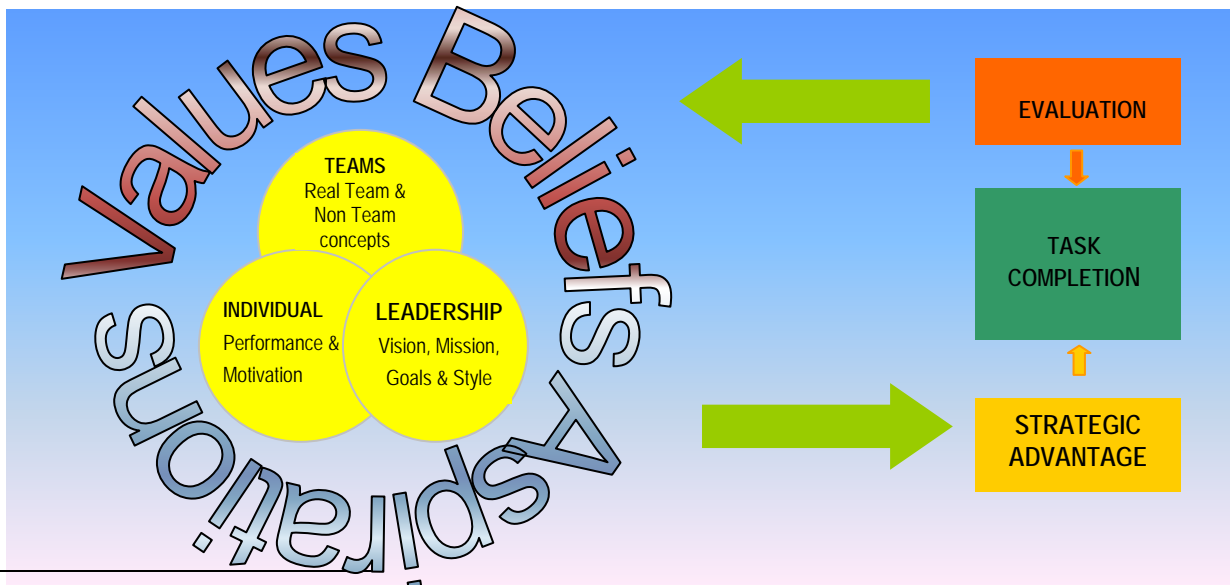
CUSTOMER MODEL AND LEADERSHIP STYLE

Customer Model

The Australian Government has invested significant money in the Defence program and quite rightly expects to receive a satisfactory return on its investment. Navy demonstrates its support for its band by allocating financial and human resources to enable the band to contribute towards Navy's obligation to the Australian Government; and in order to maintain Navy's ongoing support and confidence, the band has an obligation to ensure Navy's expectations are satisfied. To do this effectively—and paramount to the success of its mission—the band relies upon the unique and creative capabilities of each of its musicians who have a strong understanding of the business and who contribute their creative capabilities to the band's output.¹ Importantly, the band aims to 'foster and develop the creativity'² of each of its people. The band's customer model is one that shows a relationship of mutual obligation between the customer and the supplier. In this particular model, the band is the **supplier** of services to the Australian Government as the **owner**, to Navy as the **stockholder**, and to its musicians who are key **stakeholders** and important internal customers.³

Leadership Style

Leadership is defined as the process of influencing others in order to gain their willing consent in the ethical pursuit of missions⁴ and the privilege and obligation shared equally by every person serving in Australia's Navy.⁵ The band's approach to leadership is one that encompasses people-oriented and task-oriented behaviours that balance **concern for its people** and **concern for the task**, and is characterised by three core areas of performance—**leadership**, the **individual**, and the **teams**. These areas of performance are supported by the band's values, beliefs, and aspirations, and along with its broad-range and flexible capabilities give the band its strategic advantage, which in turn leads to high standards of task achievement. This leadership model is an extension to Navy's leadership philosophy as given in the New Generation Navy construct.



¹ Houston, F.S. (1986) 'The Marketing concept: What it is and what it is not', *Journal of Marketing*, Vol. 50, April, p. 86.

² Butler, P. (2000) By Popular Demand: Marketing the Arts, *Journal of Marketing Management*, 16, p. 350.

³ Ewing, M.T., & Caruana, A. (1999) An Internal Marketing Approach to Public Sector Management, *The International Journal of Public Sector Management*, 12 (1), p.18.

⁴ *The Royal Australian Navy Leadership Ethic*, Commonwealth of Australia (2010), p. 17.

⁵ *Navy's Leadership Framework*, Canberra: Department of Defence, p 2.



OUR BAND

Who We Are, What We Stand For, Where We Are Headed and Goals

WHO WE ARE



NAVY FREEDOM OF ENTRY PARADE THROUGH SYDNEY 2009

The Royal Australian Navy Band is a prestigious unit of the Australian Defence Force and '*one of Australia's premier military ensembles*'. The level of services provided by the band is diverse and its profile within Navy and the wider community is high. The band's approach to the marketplace is based on a multiple segmentation strategy⁶ structured around a Directorate of Music with two components comprising six detachments positioned in various locations throughout Australia. This strategy is enhanced by a marketing mix that includes benchmark activities, sea and operational deployments, and maintaining a range of capabilities within each detachment.

Within the current allowed force structure the band has five officers, 101 full-time musicians and 100 part-time musicians. The band's structure includes a Senior Leadership Group.⁷ The Permanent Component has two full-time detachments and the Reserve Component comprises four part-time detachments with a Reserve Support Element embedded in each of the full-time detachments.

Detachments are positioned in each capital city of Australia excluding Canberra and Darwin:

- Sydney Detachment (full-time)
- Melbourne Detachment (full-time)
- Queensland Detachment (part-time)
- Tasmanian Detachment (part-time)
- South Australian Detachment (part-time)
- Western Australian Detachment (part-time)

⁶ Constantin, J.A., Evans R.E. & Morris M.L (1976) *Marketing, Strategy & Management*, Business Publication Inc. p. 125 and McColl-Kennedy, J.R. & Kiel, G.C. (2000) *Marketing: A Strategic Approach*, Melbourne: Nelson ITP, p. 239.

⁷ The Senior Leadership Group functions similar to a Board of Directors whose job is to 'create tomorrow's [band] out of today's'. See Bloomsbury Publishing, 2002, *Business, The Ultimate Resource*, p. 220.



OUR BAND

Who We Are, What We Stand For, Where We Are Headed and Goals

WHAT WE STAND FOR

Our Vision

We aspire to be an organisation with a worldwide reputation for excellence serving Australia with pride.⁸

Our Mission

Our mission is to promote the Royal Australian Navy as a Navy renowned for excellence in service to the nation.⁹

Our Culture

Human factors are in many ways shaped by the kind of values which an organisation puts forth as being at its core.¹⁰ The Royal Australian Navy Band's culture reflects Navy's values of **honour, honesty, courage, integrity and loyalty**. Honour is the fundamental value on which the Navy and each person's reputation depends. When we consistently behave with honour we gain the trust, respect and support of our shipmates and our community. Honesty is always being true to ourselves, our shipmates and our colleagues. Courage is the strength of character to do what is right in the face of adversity. Integrity is being committed to always doing what is right, no matter what the consequences. Loyalty is being committed to each other and to our duty of service to Australia.¹¹

Our Signature Behaviours

To live the Navy values, we will:

- Respect the contribution of every individual;
- Promote the wellbeing and development of all Navy people;
- Communicate well and regularly;
- Challenge and innovate;
- Be cost conscious;
- Fix problems, take action;
- Drive decision making down;
- Strengthen relationships across and beyond Navy;
- Be the best we can; and
- Make Navy proud, make Australia proud.¹²



NAVY MUSICIAN IN TIMES SQUARE NEW YORK 2009

When we act in accord with these signature behaviours, we demonstrate attention to **People, Performance, and Professionalism**. Our Mission will be achieved through our personal and collective commitment to Navy's Values:

Honour Honesty Courage Integrity Loyalty

⁸ *Serving Australia With Pride*, Canberra: Department of Defence September 2009.

⁹ *ibid.*

¹⁰ *Australian Maritime Doctrine: RAN Doctrine 1 - 2010*, Commonwealth of Australia, 2010, p. 15.

¹¹ *op.cit.*, *Serving Australia With Pride*

¹² Vice Admiral R. Crane 'New Generation Navy Address' onboard HMAS *Arunta* 14 April 2009, p. 5.



OUR BAND

Who We Are, What We Stand For, Where We Are Headed and Goals

WHERE WE ARE HEADED

The Royal Australian Navy Band is one of the few platforms in which Navy can take its message to the people of Australia. Our musicians reflect the quality of Navy's people and the values for which all members of the Royal Australian Navy aspire. Our strengths are our people, our level of individual and organisational expertise, our ability to provide a highly capable and flexible level of service, and our record of service.

Statement of Intent by the Senior Leadership Group

We will honour our heritage.

In achieving this we acknowledge that our band has a strong history, enjoys a very good reputation throughout the nation and within Navy, and plays an invaluable role in keeping Navy in the public consciousness.

We will value each other.¹³

In particular it is vital to look for new ways to recognise the unique skills of our people. We also acknowledge that the quality of our people along with the 'depth of expertise'¹⁴ within the band and our strong history contribute significantly to the band's image as an organisation worthy of the confidence of the people with whom it conducts its business.

We will balance the needs and aspirations of each other with the requirements of the Service.

We acknowledge that the band's ability to complete its mission is limited by its financial position. However, and despite those funding challenges, we are determined to complete our mission by balancing the needs and aspirations of our people with the requirements of the Service.

We are committed to Navy's values of honour, honesty, courage, integrity and loyalty.

We will demonstrate that commitment by being truthful, by doing what we know is right regardless of the challenge, by displaying honesty and fairness, and by demonstrating a commitment to all of our people and to our duty of service.



BEAT TO QUARTERS IN HMAS ANZAC 2004

¹³ Two key points of New Generation Navy are recognising the 'value of the Australian sailor' and showing 'respect regardless of rank'. Refer to Crane, R. (2008). *State of the Navy: 2008 Video Symposium* [DVD], Canberra: Department of Defence.

¹⁴ *The Navy Strategy – Charting the Course to 2025*, Canberra: Department of Defence, 2007.



OUR BAND

Who We Are, What We Stand For, Where We Are Headed and Goals

GOALS

The most fundamental contributor to Navy's success is its own sense of worth and self esteem, and these are gained, in a large part, through Navy's positive reputation, and Navy's reputation can be impacted by factors such as its visibility among the Australian public.¹⁵ To assist in delivering Navy's positive reputation, the Royal Australian Navy Band will provide quality services over a broad-range of activities, which are focused on the needs of its parent organisation and its people—this strategy is our competitive advantage.

We will 'promote the Royal Australian Navy as a Navy renowned for excellence in service to the nation' by:

- **Delivering high quality musical services to the Royal Australian Navy**

We will achieve this by:

maintaining broad-range cost effective music capability that meets task objectives, and
delivering specialised musical services that support and enhance Navy's activities at home and abroad.

- **Delivering high quality ceremonial services to the Royal Australian Navy**

We will achieve this by:

fulfilling all ceremonial requirements asked of us in support of Navy activities, and
being recognised as the benchmark provider of music ceremonial services within the Australian Defence Force.

- **Delivering high quality public relations support to the Royal Australian Navy**

We will achieve this by:

behaving ethically and demonstrating high standards of personal and professional conduct,
contributing to sustaining Navy's profile at home and abroad by delivering relevant music products for the Australian people, and
informing the Australian community of Navy's mission, activities, values and history.

- **Providing effective divisional and team support to each other**

We will achieve this by:

ensuring administrative and divisional matters are dealt with promptly, and
facilitating personal development and excellence, and demonstrating our personal commitment to Navy's values.

¹⁵ *The Navy Strategic Plan 2010-2015*, June 2010, Canberra: Department of Defence, para 8.



OUR CAPABILITIES

Performance Statements

PERFORMANCE STATEMENTS



THE WIND ORCHESTRA RECORDING 'A FLAGSHIP RECITAL MARK III'
AT THE TRACK DOWN STUDIO IN SYDNEY 2010

The Royal Australian Navy Band's history can be linked to the various bands of the colonial naval forces—which were in existence prior to Federation—and to the bands of Her Majesty's Royal Marine Band Service. Throughout its history, the band has performed for thousands of audiences within Australia and around the world. Today, the band continues a proud tradition of providing musical, ceremonial and public relations support for the Royal Australian Navy.

Navy has positioned fleet units in Sydney and Perth and conducts recruit training in Melbourne; and the band is fully engaged in supporting Navy's public relations and ceremonial activities in those regions.¹⁶ However, significant opportunity exists to enhance Navy's marketing ability by maintaining small musical detachments in other major centres across Australia. These detachments maintain different capabilities sets, and enable the band to extend its reach across the nation.¹⁷



ON PARADE AT THE CENOTAPH,
MARTIN PLACE, 2009

Sydney Detachment

The Sydney detachment has a strong national focus and maintains versatile music capabilities specialising in the delivery of ceremonial music, traditional and contemporary wind repertoire, and popular music products.

Key capabilities of the detachment are its ceremonial ensemble (including its bugle, drum corps, and fanfare capabilities) and its wind orchestra. Built into its scheme of complement and extending its reach is a high-energy show group (*The Admiral's Own*), a wind chamber ensemble (*The Commodores*), and *The Sea Chanters Chorus*:

¹⁶ This presents a geographic segmentation opportunity for the band. See Constantin, J.A., Evans R.E. & Morris M.L (1976) *Marketing, Strategy & Management*, Business Publication Inc. p. 125.

¹⁷ The type of products maintained within each detachment, depends largely upon the market potential. For example, there is significant opportunity to improve effectiveness by maintaining marketing strategies based on market location and tailoring musical support based on local requirements. See McColl-Kennedy, J.R. et.al., op.cit., p. 265.



OUR CAPABILITIES

Performance Statements

- *The Admiral's Own* deliver jazz orchestra and big band repertoire, high energy rock group features, and small jazz ensemble capability.
- *The Commodores* deliver woodwind and brass ensemble repertoire.
- *The Sea Chanters* is a mixed voice chorus comprising instrumentalists from within the detachment who are used as a chorus to enhance major concert performances.

Melbourne Detachment

The Melbourne detachment maintains versatile music capabilities specialising in the delivery of ceremonial music, traditional and contemporary wind repertoire, and popular music products. This detachment has a strong metropolitan and regional focus with its reach extending to national tasks. Key capabilities are its parade band and concert band. Built into its scheme of complement and extending its reach is a high-energy show group (*The Corvettes*) and a wind chamber ensemble (*Pipe the Side*):



ON PARADE AT HMAS CERBERUS IN 2009

- *The Corvettes* deliver big band, rock group, and a small jazz ensemble repertoire.
- *Pipe the Side* deliver woodwind and brass quintet repertoire.

Reserve Detachments

The Reserve detachments are known as the *Scrap Iron Flotilla* and specialise in the delivery of ceremonial, popular music products and small chamber ensembles. These detachments maintain a strong metropolitan focus with reach extending into their local regions. Key capabilities of these detachments are their parade band, popular music ensembles (stage bands and rock groups) and small chamber ensembles.



THE WESTERN AUSTRALIAN DETACHMENT IN KALGOOLIE IN 2007



ASHORE AND AFLOAT

Where We Have Been



A DRUMMER WITH STUDENTS FROM UKHANYO SCHOOL IN MASEPHUMELELE, SOUTH AFRICA, IN 2004

*Music is the universal language of mankind*¹⁸
Henry Wadsworth Longfellow

The Royal Australian Navy Band plays an invaluable role in keeping Navy's image in the public consciousness, and maintains one of Navy's most consistent and significant public engagement profiles. Its musicians promote awareness in the wider community of Navy's critical contribution to the nation and reflect the quality and values of Navy's people.¹⁹

Through ship borne deployments of small elements of musicians, the band provides personnel who are cross-trained in a range of mariner and non-category specific skills—this enables its musicians to make a very meaningful contribution to the capability of the ships that they join, as well as enhancing the Fleet's engagement profile ashore.

Navy's musicians have demonstrated a strong and proud record of service. Prior to and immediately after Federation, music was provided in the various state Navies by volunteer musicians from within the structure of each group.

Whilst records are scarce, there are indications that in 1879 the Fremantle Naval Volunteers (sometimes referred to as the Fremantle Naval Brigade or Naval Artillery Volunteers) formed a fife and drum band.²⁰ In 1893, the New South Wales Naval Brigade Band comprised 22 personnel. Another of the very early naval bands was the Band of the Victorian Naval Brigade. This band deployed to China as part of the naval contingent that assisted in quelling the Boxer uprising,²¹ and was present (as a band of the Commonwealth Naval Force) at the arrival in 1908 of the US Navy's 'Great White Fleet' in Port Phillip Bay.

Some months prior to the commissioning of HMAS *Australia* in Portsmouth on 21 June 1913, six musicians (recruited in Melbourne) were sent to England to join up with a number of ex-Royal Marine and British Army bandsmen. These musicians, who formed the first official band of full-time musicians established under the title 'Royal Australian Navy', were kitted up in the Royal Marine

¹⁸ *Stevenson's Book of Quotations*, Cassell, London, 1964, p. 1362.

¹⁹ R.W. Gates (MCAUST), signal to the RAN Band, 1 July 2003.

²⁰ www.firstaif.info/west-aust/page/05-fremantle.htm

²¹ B. Nicholls, *Blue Jackets and Boxers*, Allen & Unwin, Sydney, 1986, p. 45.



ASHORE AND AFLOAT

Where We Have Been

uniform²² of the period and arrived in Sydney aboard HMAS *Australia* on 4 October 1913. On 5 August 1914, after war was declared, *Australia* sailed with orders to seek out the German Pacific Fleet—Navy's musicians, who were embarked in *Australia* during this deployment and throughout the Great War, were utilised as medical attendants.



THE VICTORIAN NAVAL BRIGADE BAND DEPLOYED TO CHINA WITH THE NAVAL CONTINGENT DURING THE BOXER UPRISING

A second band was formed in 1927 for Flinders Naval Depot (now HMAS *Cerberus*). This band consisted of permanent musicians assisted by volunteers from all branches within the depot. By the late 1930's, in addition to bands in shore establishments, there was a rapid expansion in musician recruitment with a total of five bands at sea serving in the cruisers *Australia*, *Canberra*, *Hobart*, *Perth* and *Sydney*.

During WWII, musicians served with distinction in HMA Ships in all theatres of war. To supplement their musical duties, they worked as gun crews, shell bearers in magazines, in transmitting stations, as first aid parties and as lookouts through day and night watches. Fatalities occurred; and given the fact that cruisers were prime enemy targets, musicians were among those unfortunate sailors who lost their lives in HMA Ships *Perth*, *Australia*, *Penguin*, *Canberra* and *Sydney*. A particular point of reflection can be noted in Kathryn Spurling's *Cruel Conflict*:

*Few men attended more burials than Ordinary Seaman Elmo Gee. Playing these days was restricted to the haunting melancholy lament 'The Last Post'. Gee would play that 1500 times—one day he played it 33 times.*²³

Ordinary Seaman Gee was one of *Perth's* buglers. As a prisoner of War, he laboured on the infamous Burma-Siam

Railway. Able Seaman Jim Nelson, the first bugler in HMAS *Perth*,²⁴ recalls at the burial at sea service for 13 of his ship mates after an enemy attack in the Mediterranean:

*As the bodies were committed to the sea, I had to sound the Last Post and Reveille. When the Chaplain nodded to me to sound off I was overcome with emotion, my lips went dry and for a moment I could not raise a note. I closed my eyes and by mind transportation took myself away from the ship and played as if I were back in harbour at a routine Sunset. I played as I had never played before. Every feeling in my body went through that instrument. I made the strident bugle tones as mellow and sweet as I could and lost myself in the production. I am only nineteen years old! What is expected of me? How much more can I give?*²⁵

In the midst of that ceremony, four more enemy aircraft swooped low towards the ship and released a brace of bombs off to port, happily with no damage.²⁶

Musicians also saw action aboard the carrier HMAS *Sydney* in Korean waters in 1953, and 172 musicians served aboard HMA Ships *Sydney* and *Melbourne* during the Vietnam conflict—these two bands performed separate concert tours of South Vietnam in 1970. By 1973, the only band remaining afloat was serving aboard HMAS *Melbourne*, and this band transferred to HMAS *Stalwart* on the decommissioning of the ageing carrier in 1982.

Without a carrier, the ability of musicians to serve at sea was very limited for a short while after 1982. Although Navy's larger ships possessed some spare capacity when not conducting operations, the majority of the Fleet consisted of ships of frigate size and smaller, with little excess accommodation above the requirements of their crews. Nonetheless, after a brief absence, the band successfully reconfigured itself to take account of the changed environment and re-established its links with the Fleet by regularly embarking small musical ensembles. Now, as in the previous decades of naval service, musicians assist in establishing strong morale within the ship in which they are embarked, and also make a valuable contribution to promoting Navy's interests ashore and afloat.

During sea deployments, Navy's musical seafarers are employed in a variety of roles including for general duties in

²² The band changed from Royal Marine uniform to RAN uniform in 1960.

²³ Kathryn Spurling, *Cruel Conflict: the triumph and tragedy of HMAS Perth*, New Holland Publishers, 2008, p 258.

²⁴ Mike Carlton's *Cruiser: The Life and Loss of HMAS Perth and Her Crew*, first published by William Heinemann, Random House Australia Pty Ltd, 2010, p 628.

²⁵ *ibid*, pp 294-5.

²⁶ *ibid*, p 268.



ASHORE AND AFLOAT

Where We Have Been

cafe and laundry parties and in the galley, on watch in the bridge, on the helm, and as members of ship force protection teams. During Gulf War II, as part of OPERATION SLIPPER and OPERATION FALCONER, the musicians worked as members of a Flight Deck Team whilst embarked in HMAS *Kanimbla*.

In 2003, the Commanding Officer HMAS *Arunta* reported that his detachment of musicians 'significantly contributed to the Task Group achieving its goals of representing Australia to the nations of South East Asia'.²⁷ He added further that 'in a Navy of pressing operational imperatives the detachment has proved a powerful weapon in winning the hearts and minds of the people in which they have been in contact'.²⁸ His report is reflective of many other reports attesting to the value of embarking a detachment of musicians. During HMAS *Anzac's* visit to South Africa, one of the band's musicians sang the Australian National Anthem at the Rugby Union match in Cape Town between the Wallabies and the Springboks. This performance was broadcast around the world and significantly raised *Anzac's* profile.

The deployment of 17 musicians to the Middle East Area of Operations (MEAO) during Christmas 2003 and the New Year 2004 demonstrated to Australian and coalition forces the calibre of Navy's musicians as well as the band's impressive musical capability—this was the first deployment to the MEAO by an Australian Defence Force Band. For Anzac Day 2004, the band deployed 15 musicians to Anzac Cove and one of its buglers also performed at the Dawn Service in Baghdad. The band's role in supporting Australia's Regional Assistance Mission to the Solomon Islands in 2005 and its redeployment to the MEAO for Christmas 2005 further strengthened its record of contribution to operational service.



CHRISTMAS EVE CONCERT AT CAMP SMITTY IRAQ 2005

The 2005 deployment to the Solomon Islands was sponsored by the Forces Advisory Council for Entertainment (FACE) and was a resounding success. The highlight of the deployment was a concert in Honiara in

front of more than 20,000 people. The band contingent comprised musicians from the Melbourne and Sydney detachments who presented a high energy program performed entirely from memory.

The success of the band's second deployment to the MEAO during Christmas 2005 and the New Year 2006, also sponsored by FACE, should not be understated. The 19 strong contingent comprising members from the Sydney and Melbourne detachments along with Navy musicians from the Defence Force School of Music and the Directorate of Music. The contingent completed 25 performances over a 16 day period in eight separate locations moving more than three and a half tonnes of equipment for each performance—this was in addition to four days of in theatre military training. There were twelve major concerts (where civilian artists joined the band) with performance times ranging from one and a half hours to three hours. The entire program was performed from memory with a high level of choreography. An additional three and a half hours were required for the set up and pack down. Once again, Navy's musicians made a truly magnificent contribution in support of Australian and Coalition Forces during an important holiday season.

The band returned to the Solomon Islands in 2007 for a second tour and to the MEAO in 2008 for its third tour; this time travelling within Afghanistan as well as throughout Iraq. Additionally, small technical teams deployed to East Timor in 2009 and 2010, and the Solomon Islands in 2008, 2009 and 2010.

Of the 106 members of its permanent component, the band has 45 musicians entitled to wear the Australian Active Service Medal—12 of whom also wear the Iraq campaign medal. Furthermore, a high percentage of its people have served at sea and the band continues to provide a very impressive level of output for Navy at home and abroad. In Australia each year, the band completes more than 500 missions with audience numbers in the many hundreds of thousands. Importantly, the band is able to keep Navy's image alive in communities far removed from any naval presence. Tasks range from supporting local community groups and ex-Service associations to supporting ceremonial, public relations and social activities for the wider naval family. The Commander Australian Navy Systems Command, Rear Admiral Steve Gilmore, wrote in acknowledgment of the band's role in the Thanksgiving Service for HMAS *Sydney* II held at St Andrew's Cathedral, Sydney, 'the RAN Band was (as usual) a first class centrepiece to the service and again showed that it is second to none'.²⁹

²⁷ Commanding Officer, HMAS *Arunta*, message dated 4 November 2003, para. 1.

²⁸ *ibid.*, para. 4.

²⁹ S.R. Gilmore, CANSC, email to the executive 27 April 2008.



ASHORE AND AFLOAT

Where We Have Been

Rear Admiral Raydon Gates, a previous Fleet Commander, commented that the presence of the band at Departure and Welcome Home Ceremonies for ships deploying to and returning from operations adds 'immeasurably to the importance of those occasions for our people and their loved ones.'³⁰ It is interesting to note that in 1900, on the eve of Federation, the bluejacket New South Wales Naval Brigade Band farewelled Australia's Naval Expedition to the Boxer uprising. The expedition comprised members of the New South Wales, Victorian and South Australian colonial naval forces, and sailed from Cowper Wharf at Woolloomooloo.³¹ Today's Navy Band continues the tradition established by the bluejacket band; however, instead of playing 'Sons of the Brave', as was the case in 1900,³² today's musicians perform the popular tunes 'I Am Australian', 'My Country' and Australia's national song, 'Waltzing Matilda.'

The Royal Australian Navy Band has performed on the shores of Gallipoli and in the bunkers of Vietnam, throughout Iraq, Afghanistan and the Middle East, at the Royal Tournament in England, in Disneyland, at the Popes summer palace (Castel Gandolfo), in the "Big Egg" Stadium in Japan, and in many other countries throughout the world. It supports Navy's regional engagement profile overseas whilst continuing to maintain a strong commitment schedule across Australia. These performances, throughout Australia and the four corners of the world have created the proud traditions upheld by Navy's current generation of musicians, and have established the Royal Australian Navy Band as '*one of Australia's premier military ensembles*'.



AT THE TENG WANG PAVILION
NANCHANG, 2011

³⁰ R.W. Gates, loc.cit., para. 3.

³¹ B. Nicholls, op.cit., p. xi.

³² *ibid.*

HMAS <i>Kanimbla</i> (2002)	Five musicians OPERATION RELEX II
HMAS <i>Sydney</i> (2002)	Eight musicians North East Asia deployment
HMAS <i>Kanimbla</i> (2003)	Three musicians OPERATION SLIPPER
HMAS <i>Adelaide</i> (2003)	Eight musicians South East Asia deployment
HMAS <i>Warramunga</i> (2003)	Eight musicians South Pacific deployment
HMAS <i>Tobruk & Arunta</i>	Seven musicians North East Asia deployment
FACE (2003/2004)	17 musicians OPERATION CATALYST
Gallipoli Pilgrimage (2010)	15 musicians
HMAS <i>Parramatta</i> (2004)	Four musicians EXERCISE RIMPAC
HMAS <i>Anzac</i> (2004)	Eight musicians North East Asia deployment
HMAS <i>Tobruk</i> (2004)	Eight musicians South Pacific deployment
HMAS <i>Anzac</i> (2005)	Eight musicians NORTHERN TRIDENT
FACE (2005)	16 musicians OPERATION ANODE
HMAS <i>Stuart</i> (2005)	Eight musicians South Pacific
FACE (2005/2006)	19 musicians OPERATION CATALYST
HMAS <i>Manoora</i> (2006)	12 musicians EXERCISE RIMPAC
Chief of Defence Force (2006)	66 musicians 60 th Birthday Celebrations for the Sultan of Brunei
HMAS <i>Tobruk</i> (2006)	11 musicians South East Asia deployment
Tour de Force (2007)	16 musicians OPERATION ANODE
Gallipoli Pilgrimage (2007)	15 musicians
HMAS <i>Adelaide</i> (2007)	Six musicians Indian South Asia deployment
HMAS <i>Parramatta</i> (2007)	10 musicians North East Asia deployment
HMAS <i>Sydney</i> (2007)	10 musicians North America deployment
Tour de Force (2008)	12 musicians OPERATION CATALYST
HMAS <i>Tobruk</i> (2008)	11 musicians EXERCISE RIMPAC
Chief of Navy (2008)	34 musicians Coronation of King Tupou V
HMAS <i>Anzac</i> (2009)	12 musicians NORTHERN TRIDENT
Gallipoli Pilgrimage (2010)	17 musicians
HMAS <i>Darwin</i>	Six musicians South East Asia deployment
HMAS <i>Kanimbla</i> (2010)	12 musicians EXERCISE RIMPAC
FACE (2010)	Four musicians OPERATION SLIPPER
Chief of Navy (2011)	33 musicians OP SLIPPER

SEA AND MAJOR DEPLOYMENTS SINCE JULY 2002





THE CEREMONIAL ENSEMBLE DURING A DEPLOYMENT TO BRUNEI IN 2006



BRUNEI INTERNATIONAL TATTOO 2011



NANCHANG INTERNATIONAL TATTOO 2011





ROYAL AUSTRALIAN NAVY BAND

ONE OF AUSTRALIA'S PREMIER MILITARY ENSEMBLES

