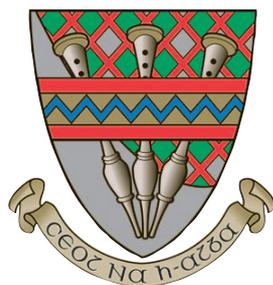


The
Royal Scottish
Pipe Band Association

Drum Major Manual

Published April 2008



The Royal Scottish Pipe Band Association

FOREWORD

The RSPBA Music Board, responsible to the National Council, has a duty to ensure that standards of Piping, Drumming and Drum Majoring are not only maintained but, where possible, continue to reach new levels of performance and professionalism. Over the years this has been achieved successfully for Pipers and Drummers through education and training based on the manuals and certification associated with the Structured Learning Programme, which has enabled many individuals to achieve high standards of playing ability. More recently the Association's involvement in the new Piping and Drumming Qualifications Board is a further illustration of its commitment to setting even higher standards nationally and internationally.

For a long period of time Drum Majors have perhaps been seen as a peripheral, although nevertheless important, part of the Association. Through the interest and drive of a number of individuals, however, the Association is now conscious that the skills and expertise associated with Drum Majoring should be recognised and publicised more prominently.

This manual provides the foundation to enhance Drum Majoring within the RSPBA and world-wide. Its aim is to provide all the basic skills, knowledge and understanding which an individual requires to become a competent Drum Major. It also provides individuals with information and advice to enable them to develop their skills, expertise and competence to the standards required to compete in Drum Major competitions.

The manual has been developed and co-ordinated by Drum Majors who have been Adult World Champions, with assistance from others within the Association who have contributed to its content, presentation and editing. The National Council acknowledges the efforts of all who have been involved as well as their willingness to share their knowledge and expertise for the benefit of others.

Kevin Reilly
Chairman

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Section 'A'

- THE HISTORY OF THE DRUM MAJOR
- DRUM MAJOR'S FUNCTIONS
- THE DRUM MAJOR'S MACE

The History of the Drum Major



Drum Major is a historical title going back many hundreds of years. It was a position of considerable importance, unlike the title holders of today who are acting out an individual role as part of a band formation although generally doing a good job.

The Drum Major has historically held a very significant position in the British Army. In the reign of Charles 1st we find the first mention of a Drum Major, who held the rank of a Staff Officer. To counter this, the French introduced a rank of 'Colonel Drummer'. Not to be outdone, the British gave their Drum Major the rank Drum Major General. This all happened in the 17th century. Such was the importance of the drums within a Regiment due to the part they played in battle formation. The Drum Major would instruct the drummers in certain beatings which would communicate messages to the troops in battle, which in turn would direct fire and concentration at the enemy. He had to get it right first time or the battle might be lost, hence the high rank given to the Drum Major. The drums in all infantry Regiments played their part in the day-to-day duties required of them. Drummers also played the bugle and each instrument complimented the other, eventually leading to the formation of Bugle and Drum Bands.

The Drum Major was the figure head of the Regiment. He carried the battle honours of the Regiment on his regimental sash and the silver head of his mace was embossed with the same titles, of which the Regiment was so proud. He was appointed by the Commanding Officer whose decision to appoint was based on a number of factors, not entirely the ability to instruct drumming. The Drum Major would be a man of outstanding military bearing and be able to control men in difficult battle conditions. Whether or not he was a good instructor for the drummers would, however, play a part in the decision-making process, because this was a very important position on which the Regiment would rely. He would always lead from the front – you cannot be a Drum Major and lead from the rear. Above all else he had to be a leader of men.

The uniform of the Drum Major was always ornate, engaging the talents of the tailor to create a uniform most fitting to the Regiment. Money for band uniforms was always expensive, none more so than that for the Drum Major.

If a mental picture was to be retained of a Regimental parade you would find that the impression left behind would be of the Drum Major in all his colourful glory, at the head of the band. In those early days there would be little or no staff flourishing. This was a most dignified position of authority within the Regiment, identifying all the history of that Regiment in the regalia worn by the Drum Major.

Drum Majors appeared in our towns and cities when the drum again played its part to awaken the residents and to draw their attention to certain happenings of the day. In my small town the town drummer was an important figure. He was paid the sum of 7 pounds Scots annually for his duty. The top job in the town went to the Town Clerk and he was paid the sum of 12 pounds Scots. This in itself, in some way lets you know the importance of the role of drummer within our townships.

The foregoing is a short insight to the Drum Major of yesteryear and the importance of his role within a Regiment or town. The role has been progressively eroded since then over the centuries with the replacement of the drum in favour of the bugle to provide clear commands and all the other telecommunications which have been developed for today's modern Army. Additionally the number of Regiments which exist today has been reduced and fewer Drum Majors are in service. Under Army orders the Drum Major has a very specific role to play and in general they are not encouraged to enter into flourishing the staff on military duties. The Drum Major was responsible for the casing and uncasing of the 'holy of holy', the regimental colours. Just after World War 2 the emergence of a different kind of attitude to staff flourishing was taking place, at least among civilian bands, which became more than the very simple staff flourishing.

We occasionally saw a top class military Drum Major at the Edinburgh Military Tattoo. On a cold Friday evening in the 1950's one attempted to perform a difficult flourish or throw and the mace dropped to the ground. The head broke from the staff and rolled down the Esplanade. This top newsworthy item appeared on the front page of a national daily newspaper which marked the end of any further attempt by Army Drum Majors to do any of the flourishes we see from the civilian Drum Majors today. To this day no military Drum Major at the Edinburgh Military Tattoo flourishes his staff.



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It was only in the late 1940s that things started to change when civilians and some Territorial Army Drum Majors started to try out new swings and throws. Non-military Drum Majors were trying new things without restriction and they were presenting a new image to the general public. Only one contest organiser laid down a rule that the staff should not be thrown above head height, but the judges of the day, who were drumming judges at the contest, were unaware of the rule and in any event they knew little or nothing of the role of the competing Drum Major. They didn't think much of the idea of judging Drum Majors; after all they were there to judge drumming. There were no written rules of competition. These came much later. One prominent Drum Major of the time, a shepherd in his civilian capacity, would practise on the hills with his crook, doing all sorts of throws and flourishes in a very carefree manner, and would then use the same flourishes when out with his band.

There were occasions when his drills did not conform to good military practice, but he did put on a spectacular display for the general public. This was the new role for the Drum Major. He/she did not instruct the drummers (at least not in a civilian band) but took on the role of Drum Major, leading the band from the front. A lot of time was put into practice in order to perfect a flourish or throw. When you are out in front, on your own, all eyes are upon you, sometimes waiting for a mistake to be made. You cannot hide behind anyone, you are on your own and you have to get it right. Drum Majors are, in my opinion, entertainers with little or no part to play in the musical performance of the modern day Pipe Band. They still, however, have to retain a military bearing and decorum in the role of Drum Major.

All drills are based on the British Army Drill Manual. A degree of dignity still has to be maintained. The requirement for today under RSPBA rules is that the Drum Major, in order to gain success in competition, must be dressed correctly, have good posture and deportment and have the ability to flourish the staff in a variety of ways whilst incorporating a number of throws, some of which are very difficult. In general they must provide a good display.

We have moved on since the beginning of the role of the Drum Major but I am sure that today's presentation is a most pleasing affair to watch and in which to participate. If you want to put on a show for the general public then a Drum Major competition and display is hard to beat, because the general public can identify with what the Drum Majors are doing and be able to judge

SECTION A

whom they think is best.. They may not get it right at prize giving but it involves them in a visual way. The public just love a good Drum Major. Not every one will be a good “drummie”, but there are certain characteristics for the job. No-one should be allowed to join a band as a Drum Major if he/she cannot provide added value. Some Drum Majors have been allowed to take on the position to fill a space but this only discredits the title. You have to learn to be a good Drum Major and practise to perfection. If you are unable to do this, then you are not the right person for the job.

There are some very good Drum Majors out there today who are a credit to their band and to themselves. Long may this continue!

Eric M Allan.



Drum Major Functions

The main responsibility of any Drum Major is to his/her own band; and within the band, to the Pipe Major. The key characteristics which any good Drum Major must have to perform the role efficiently and effectively, are:

- (a) A good foundation of knowledge of music construction and a keen rhythmical sense.
- (b) A bold firm voice to have the ability and authority to give instructions and commands to the band.
- (c) Ability to march properly and smartly, and to perform basic drill movements.

Through having these characteristics Drum Majors have a number of functions, which they have to perform in relation to the band –

- (a) Through various signals and voice commands provide instructions regarding direction while on parade and also when the band should stop playing.
- (b) Provide a good example to the rest of the band members regarding wearing of band uniform and standards of discipline within the band.
- (c) Be aware of times and dates which are relevant to the functions of the band, and ensure that they are clearly communicated to the other members of the band.
- (d) Always know some background information about their band in relation to its history, band members and future engagements.
- (e) Make themselves easily accessible to persons who may be interested in the band to help explain the band's identity.
- (f) Regularly review the band uniforms and how the band members are wearing them; and make them aware of the correct way their uniform should be worn.
- (g) Ensure that marching, deportment and discipline are maintained at a high level, and that band members are aware of what is not being performed correctly.

- (h) Always be accessible to the band, drill the band at practice and make sure you are part of the band. Attending band practice is an excellent way of keeping in touch with the band's itinerary and making sure you are included in anything regarding the band which requires the involvement of the Drum Major.

For those involved in Drum Major competitions, it is important to arrive at the arena at the right time. Times can be found out early on the day of the competition from the National Council official or steward, and this should be the first task for any Drum Major on competition day. Adjudicators should be shown respect and you should not speak when on parade. Make sure that all instructions are listened to, and ask for them to be repeated if they are not understood. Other competitors should be afforded great respect in order to gain respect. Never argue in public as it degrades Drum Majoring as a whole.

SECTION A

The Drum Major's Mace

Drum Major's maces have been in existence since the 17th century, with functional uses in the British Army Regiments. Their main use was to define drill movements and signal commands to the band members.

Modern maces are commonly found to be made out of Malacca cane, or occasionally out of man-made hollow fibreglass spun shaft. This flexibility, along with lightness in weight, helps to enhance the Drum Major's ability to master the intricate movements and spins of modern-day competitive Drum Majoring. However, the mace still retains the characteristics which ensure it maintains the traditional function of defining movements and commands to band members.

Ideally, the highest point of the mace should be at a level close to the top of the Drum Major's shoulder. The main components of the mace are as follows –

(a) Finial

Can be in ornate forms, i.e. crowns, or just a simple screw. These can add extra weight to the top of the mace. but can also prove dangerous if movements don't go according to plan!!!

(b) Head

Can come in various shapes and designs. It should be noted that the more ornate the design, the greater the cost. The vast majority of heads are made out of nickel-plated chrome, with a hollow inside.

(c) Collar (if fitted)

A small fitting approximately three quarters way up the length of the Staff. It is usually around this area that the balancing point of the mace can be found, this being the point whereby maximum control and power can be obtained when performing both flourishes and drill movements.



(d) Staff

Is usually about 25mm (1") thick. Malacca cane gives a soft springy natural movement, and is slightly oval in shape.

(e) Chain or Cord (if fitted)

In order to provide control and grip of the shaft, it is common to place a chain or cord over the shaft and connect this to the collar. This is especially effective in rainy conditions when the staff becomes increasingly slippery and hand control is limited.

A chain provides a more ornate finish to the shaft. However, it greatly enhances the chance of getting cuts and bruises.

A cord appears to be the most preferable by Drum Majors.

(f) Ferrule

Provides a finish to the bottom of the mace.

(g) Transportation

With maces being an expensive commodity to purchase it is vital that they are protected from damage when not in use and/or being transported. Cases specifically for such task are available from manufacturers, but they can prove to be expensive. It is possible to make your own case using suitably thick plastic tubing and decorated by tartan cover. Other alternatives are the cases used by anglers to carry their rods, made out of a durable plastic. It is important that the head is always protected by clothes or other soft material to keep its plating in good condition.

(h) Dangers

The mace can be a dangerous object not only to the individual but also to the viewing public and band members.

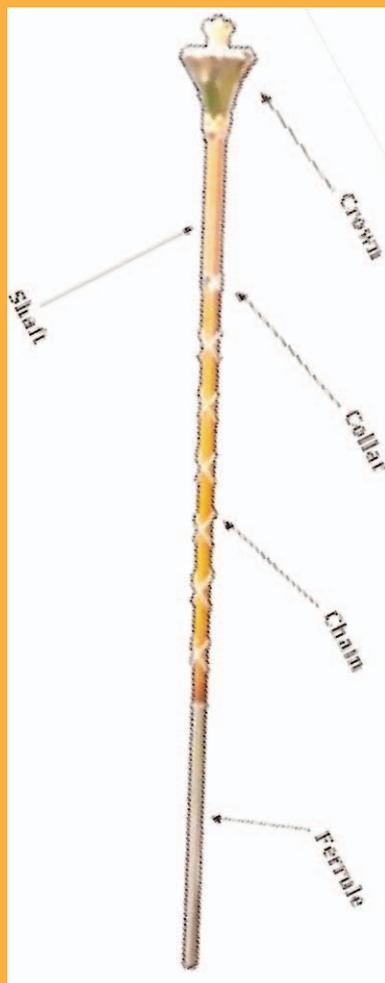


SECTION A

Tips about the mace.

The finial can be changed to alter the balance.

The ferrule can be changed to alter the length of the mace.





Section 'B'

- DRESS CODE

Dress Code for Drum Majors

Introduction

The following provides the Dress Code which all Drum Majors should follow carefully. Due to the fact that the Drum Major is the “Leader” of the pipe band it is extremely important that he/she is turned out to perfection. It is the Drum Major who must set the example to the remainder of the band.

The Drum Majors’ role sets them in front of the band and it is they who will meet the public first. The Drum Major is in fact the band’s Public Relations Officer while on parade. It is a position of great importance and of great discipline; and it is that discipline which must be put on show. One of the best ways to do that is in the perfect wearing of the uniform.

The turnout of Drum Majors is just as important as their marching skills. All it takes is a little time and effort in ensuring that the uniform is worn properly.

Pipe band personnel have a choice of a number of uniforms. This choice carries through to the Drum Major and in fact with the Drum Major there are usually a number of additional items which can be worn. The main categories of uniform available are the following:

The Number One/ Highland Dress Uniform

Hose	Brogues	Spats
Flashes	Sgian Dhu	Kilt/Trews
Sporran	Tunic	Red Sash
Cross Belt	Waist Belt	Baldrick
Plaid	Plaid Brooch	Head Gear

(b) The Number Two/Dress Uniform

Shirt	Tie	Hose
Brogues	Flashes	Sgian Dhu
Kilt/Trews	Sporran	Waistcoat
Jacket	Red Sash	Waist Belt

Head Gear

Read the following section carefully and learn the correct way in which to wear your uniform. Once you have mastered it, then its time to start working on the remainder of the band – its over to you.

SECTION B

Number One - Highland Dress Uniform

HOSE:

The hose/socks should be worn with the tops three fingers distance from the bone on the outside of the knee joint.

The patterns and seams should be vertically straight. The hose tops turndowns should be horizontally even.

The hose/socks should be clean.



BROGUES/BOOTS:

Preferably brogues should be black in colour, although brown brogues are acceptable if they match the remainder of the uniform i.e. black brogues with black belts or brown brogues with brown belts.

Brogues/boots should be clean and polished. (Ordinary plain black shoes would be acceptable)

Brogues/boots can be worn with tartan trews; again they should be clean and polished, with three bottom eyelets showing.

Suede shoes are not acceptable.

SPATS:

Spats should be worn tight to the leg and rear point in line with the centre of the hose seam.

Spats should be buttoned to the outside of the leg and must be fully buttoned.

Spats should be clean and whitened evenly with no cracking marks.

**FLASHES:**

Flashes should be worn on both legs and be of equal length.

The leading edge of the flash should be vertically in line with the front of the leg.

SGIAN DHU: (Optional)

The sgian dhu should be worn inside the hose of the right leg in the centre of the front right portion of the leg.

Only 38mm (1½") of the sgian dhu handle should be visible above the top of the hose.

SECTION B



KILT:

The kilt is the most important part of your uniform. The kilt is your trademark, it is what makes you part of your band/clan and it is very important that you wear it well and wear it with pride.

The kilt should be clean, neatly pressed and free from creases.

The kilt should fit well; and the bottom of the kilt should rest just above the half way mark of the kneecap.

All tartan kilts have a centre line. This will be found in the pattern, and this line is used to centre the kilt at the front of the body.

The hem of the kilt should be even: front to rear.

The set (pattern) of the kilt should be level from the apron to the pleats.



TREWS:

Trews should be clean, neatly pressed, free from creases and should fit well.

Leg length of the trews should ensure that only three bottom eyelets of the shoes are showing.



SPORRAN:

All parts of the sporran should be clean, tidy and neatly brushed.

The sporran should be worn centrally over the front apron of the kilt (the centre of the sporran in line with the centre line of the kilt) with the cantle (top of the sporran) one hand's breadth* below the buckle of the waist belt.

*(The hand's breadth is that of the Drum Major).

When correctly positioned the bottom of the sporran should be level with (or slightly below at the centre) with the bottom of the kilt.

**TUNIC (or DOUBLET):**

The tunic should be well-cleaned with no dust/fluff etc visible and free from creases.

The buttons should be securely fixed and all present, with the Insignia, if worn, firmly fixed with no loose threads evident.

The front of the tunic should be level with the lower edge of the waist belt.

Shoulder epaulettes on the tunic should be firmly attached with the small tapes pointing forwards.

Collar badges, if worn, should be clean and located at equal distances from the front of the collar (approximately 25mm/1")

**RED SASH: (Optional)**

The sash should be clean and tidy and free from dust, fluff and dirt.

The sash should be worn on the right shoulder to the left side of your waist. It should be under the cross belt and over the top of the waist belt.

Tassels should be placed to the rear of your left hand side when in the 'attention' position.



SECTION B

CROSS BELT:

The cross belt should be clean with the buckle polished.

The belt should be worn over the right shoulder to the left side of the waist and secured by the waist belt being worn over the top at the front and rear.

WAIST BELT:

This belt should be clean and polished (both the leather and the buckle), worn around the waist on the top of the tunic located in the side hooks of the tunic, with the buckle positioned centrally. The centre of the buckle should be in line with the sporran and the centre line of the kilt.

The belt should be either black or brown to match brogues/boots (In some cases depending on the colour and style of uniform a white belt can be worn – this is acceptable).

The belt should be worn firm to the body with sufficient tightness to allow one finger to be inserted between the body and the belt.

The runners of the belt should be pushed tight to the edge of the buckle.

The belt should not interfere with the buttons on the rear of the tunic and must be worn level from the front to the rear of the body.

DIRK: (Optional)

The dirk should be clean with all items polished, worn attached to the waist belt on the right front hip 2 -3” and centred between the waist belt retaining hook and buckle.



BALDRICK (Optional)

The baldrick should be clean and tidy and free from dust, fluff and dirt.

The baldrick should be worn over the left shoulder (under the epaulette) to the right waist, over the cross belt and the waist belt.

**FULL PLAID:**

The plaid should be clean, neatly pressed and free from creases.

The plaid should be worn over the left shoulder and under the right arm, pulled firm to the body.

The edge of the plaid should be level with the top of the left spat point at the rear of the leg with the fringe hanging down below this level.

The lower edge of the plaid should be worn horizontal, parallel with the ground and hanging so that the patterns match with those of the kilt.

The leading edge of the plaid and the front face should be secured with the plaid brooch, which should be level with the top of the knot.

**DRUMMERS PLAID:**

The plaid should be clean, neatly pressed and free from creases.

The plaid should be worn over the left shoulder, tightly secured with a plaid brooch at the front.

The plaid should be secured around the waist at the front and hanging so that the patterns match with those of the kilt.



SECTION B



PLAID BROOCH:

The brooch must be clean and polished and worn on the front left shoulder, tightly fixed/secured to the plaid. The plaid brooch should be level with the top of the knot.



GLENGARRY:

The glengarry should be clean and tidy and free from dust, fluff or dirt.

The tails should be neatly pressed (no creases).

It should be worn with the point of the glengarry in the line with the nose, 25mm/1" above the left eyebrow and 13mm/1/2" above the right eyebrow.



BALMORAL:

The balmoral should be clean and tidy and free from dust, fluff or dirt.

The tails should be neatly pressed (no creases).

The balmoral should be set straight across the forehead $\frac{3}{4}$ " (19mm) above the eyebrows.

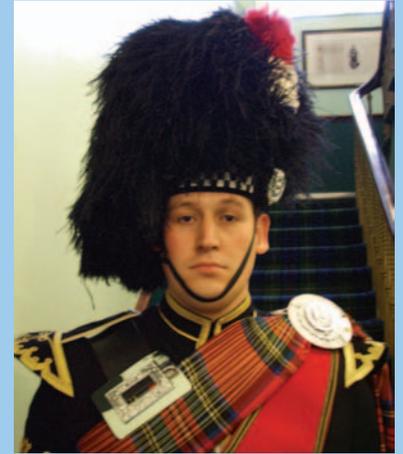
The cloth top part of the balmoral should be pulled over the right side of the head, the tails or bow centred on the rear of the head.

FEATHER BONNET:

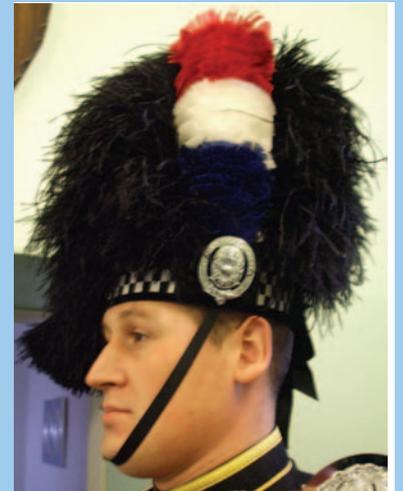
The bonnet should be clean and tidy with the tapes neatly pressed (no creases) with all tails showing.

It should be worn 25mm/1" above the left eyebrow and 13mm/1/2" above the right eyebrow.

The tapes should be centred on the rear of the head and the chinstrap worn on the point of the chin with no loose straps visible.

**HACKLES/FEATHERS:**

Hackles or feathers should be clean and tidy and be firmly secured to the headgear.

**BADGES ON HEADGEAR:**

Badges should be clean and polished and firmly secured to the headgear.

KILT PINS/ROSETTES: (Optional)

Pins or rosettes should be clean and tidy and in the case of the pins they should be polished.

The kilt pin should be worn approximately 4" (100mm) UP and 3" (75mm) IN on the front right side of the front apron of the kilt.



SECTION B



MACE:

The mace, being the most important part of a Drum Major uniform, should also be in good condition. It is important that the mace, which is the 'symbol' of a Drum Major, is clean and polished.

The mace can be decorated with chains or cords; it is of the utmost importance that these be securely fixed and that they are clean.

Number 2 Dress Uniform

SHIRT & TIE

The shirt should be clean, pressed and all buttons fastened.

The tie should be fastened securely around the neck with the knot tight in the centre under the points of the collar.

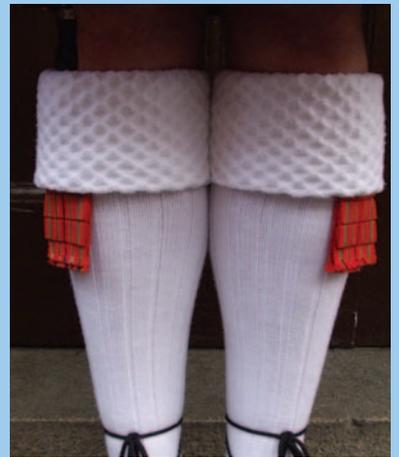
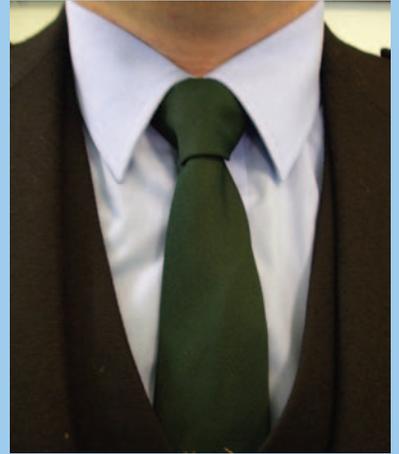
HOSE/SOCKS

The hose/socks should be worn with the tops three fingers distance from the bone on the outside of the knee joint.

The patterns and seams should be vertically straight. The hose tops/turndowns should be horizontally even.

The hose/socks should be clean.

SECTION B



SECTION B



SHOES:

Shoes should preferably be ghillie brogues. black in colour, although brown ghillie brogues are acceptable if they match the remainder of the uniform i.e. black ghillie brogues with black belts or brown ghillie brogues with brown belts.

Ghillie brogues/shoes should be clean and polished. (Ordinary plain black shoes will be acceptable)

Boots/brogues can be worn with tartan trews; again they should be clean and polished, and only three eyelets should be showing.

Suede shoes are not acceptable.



LACES:

Laces associated with Ghillie Brogues should be tied as follows:

Pull laces tight, twist the laces together three times at mouth of shoe, pull laces around leg, cross once at rear and tie horizontally in the mid point at the front of the leg.

On both legs, laces bows and tails should be symmetrical to each other.



BUCKLES: (If worn)

Buckles should be clean and polished. The buckles can be worn to cover the laces.

FLASHES:

Flashes should be worn on both legs and be of equal length.

The leading edge of the flash should be vertically worn in line with the front of the leg.

SGIAN DHU: (Optional)

The sgian dhu should be worn inside the hose of the right leg in the centre of the front right portion of the leg.

Only 38mm (1½") of the sgian dhu handle should be visible above the top of the hose.

KILT:

The kilt is the most important part of your uniform. The kilt is your trademark, it is what makes you part of your band/clan, and it is very important that you wear it well and wear it with pride.

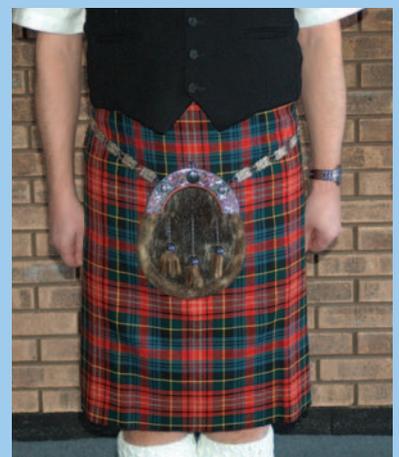
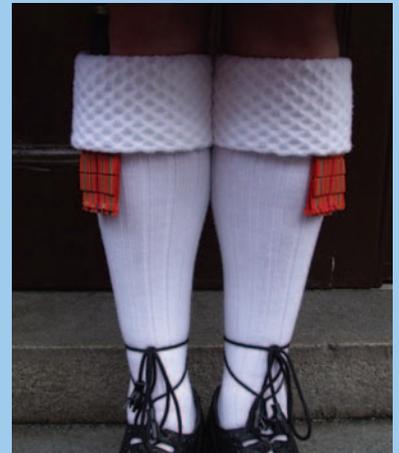
The kilt should be clean, neatly pressed and free from creases.

The kilt should fit well; and the bottom of the kilt should rest just above the half way mark of the kneecap.

All tartan kilts have a centre line. This will be found in the pattern, and this line is used to centre the kilt at the front of the body.

The hem of the kilt should be even front to rear.

The sett (pattern) of the kilt should be level from the apron to the pleats.



SECTION B



TREWS:

Trews should be clean, neatly pressed, free from creases and should fit well.

Leg length of the trews should ensure that only three bottom eyelets of the shoes are showing.



SPORRAN:

All parts of the sporran should be clean, tidy and neatly brushed (as required).

The sporran should be worn centrally over the front apron of the kilt (the centre of the sporrان in line with the centre line of the kilt) with the cantle (top of the sporrان) one hand's breadth below the buckle of the waist belt.

If no waist belt is worn then the sporrان should be one hand's breadth from the bottom button of the waistcoat.



WAISTCOAT: (Optional)

The waistcoat should be clean, tidy and free from dust, fluff or dirt. It should be worn with all buttons closed and fixed in line. The button line of the waistcoat should be in line with the centre line of the kilt.

The waistcoat is an optional extra in the dress uniform but, if worn, it should be in good condition.

JACKET:

The jacket should be clean and free from creases, with no dust/fluff etc visible.

The buttons/link chain should be securely fixed and all present, with the design correctly orientated. They should also be clean.

All buttons must be fastened.

Insignia, if worn, should be firmly fixed with no loose threads evident.

**RED SASH: (Optional)**

The sash should be clean and tidy and free from dust, fluff and dirt.

The sash should be worn on the right shoulder to the left side of your waist.

Tassels should be placed to the rear of your left hand side when in the 'attention' position.

SECTION B



WAIST BELT:

The belt should be clean and polished (both the leather and the buckle) and worn around the waist at the top of the kilt with the buckle positioned centrally (the centre of the buckle in line with the sporran and the centre line of the kilt).

The belt should be either black or brown to match the ghillie brogues. (In some cases depending on the colour and style of uniform a white belt can be worn – this is acceptable).

The belt should be worn firm to the body with sufficient tightness to allow one finger to be inserted between the body and the belt.

The runners to the belt should be pushed tight to edge of buckle.

GLENGARRY:

The Glengarry should be clean and tidy, free from dust, fluff or dirt.

The tails should be neatly pressed (no creases).

It should be worn with the point of the Glengarry in line with the nose, 25mm/1" above the left eyebrow and 13mm/1/2" above the right eyebrow.

SECTION B



SECTION B



BALMORAL:

The Balmoral should be clean and tidy, free from dust, fluff or dirt.

The tails should be neatly pressed (no creases).

It should be set straight across the forehead 19mm/³/₄" above the eyebrows.

The cloth top part of the Balmoral should be pulled over the right side of the head, the tails or bow centred on the rear of the head.

HACKLES/FEATHERS:

These should be clean and tidy and should be firmly secured to the headgear.



BADGES ON HEADGEAR:

These should be clean and polished and should be firmly secured to the headgear.

KILT PINS/ROSETTES: (Optional)

These should be clean and tidy, and the pins should be polished.

The kilt pin should be worn approximately 100mm/4" UP and 75mm/3" IN on the front right side of the front apron of the kilt.

MACE:

The mace, being the most important part of a Drum Major's uniform, should be in good condition. It is important that the mace, which is the 'symbol' of a Drum Major, is clean and polished.

The mace can be decorated with chains or cords. It is of the utmost importance that these are securely fixed and are clean.

CONCLUSION

This is your step by step guide to the wearing of your uniform. As the Drum Major, it is your responsibility to set high standards, wear your uniform properly and most important of all

“WEAR IT WITH PRIDE”.



Section 'C'

- DRILL AT THE HALT
- DRILL ON THE MARCH
- MACE SIGNALS TO THE BAND
- MARCHING & DISCIPLINE
- VOICE COMMANDS
- SALUTING
- MASSED BANDS DRILL

Drill At The Halt

(a) Stand Easy

Elbows into the sides, left hand over the right, fingers closed, thumbs crossed gripping the mace just below the head. Mace vertical, with the point on the ground, centrally between the feet, in line with the seam of the toe caps.

(b) Stand At Ease

Move the mace to the right hand side of the body, held in the right hand, with the point of the ferrule positioned at the front of the right foot, approx 25mm/1" from outside of foot.

At the same time, pull the left arm (fist closed) to the side of the body.

Grip the mace with the fingers curled around it to the front and the thumb extended along the staff at the rear.

The right forearm should be parallel with the ground and the mace should be vertical.

(c) Attention

The left leg is raised to a 90-degree angle, foot slightly angled towards the ground, alongside the right leg, and brought down so that both heels are together.

Feet should be positioned at 60 degrees (5 to 1 relating to clock face). Neither the left arm nor the right arm and mace should move when coming to the position from the stand at ease position.

Your body and head should remain motionless .

(d) The Carry Position

The mace is brought into the carry position in two drill movements.

First movement: bring the mace across the body with your right hand and meet it with the left at a position where the left forearm remains parallel with the ground.

The mace should be diagonally across the body with the head in line with the left shoulder, left elbow close to the body.

Grip the mace with the left hand holding it between the thumb and the first two fingers.

Second movement: after an appropriate pause, usually counted as – up, two, three, four, down, two, three, four – smartly cut the right arm away to the side, with the hand closed, thumb over the top of the closed hand.

To return to the “at ease” position use the drill movements in reverse order.

(e) Right Turn

The move is started from the attention position.

The mace is held vertical from the side of the right foot, with the left arm held to the side of the body.

The body is moved to the right in a 90 degree angle.

The movement of the body is carried out by rotating the feet, and by moving on the right heel and left toe.

The left leg is raised to a 90-degree angle alongside the right leg, foot slightly angled towards the ground, and brought down so that both heels are together.

Feet again should be positioned at an angle of 60 degrees (5 to 1 relating to clock face).

The left arm is kept tightly to the body, and the mace is moved in unison with the flow of the body, held vertical to the ground.

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(f) Left Turn

Movements are similar to that of (e), but obviously the feet movements are left heel and right toe in order to rotate to the left, and the right leg is raised and brought down to meet the left.

(g) About Turn

From the attention position the body is rotated 180 degrees to face the opposite direction.

Left arm is held tight to the body, and mace is positioned vertical to the right foot.

The body moving to the right, using the right heel and the left toe in order to get the rotation in the right direction, performs an about turn.

As the movement is carried out the left arm is held vertical to the ground and flows with the body as the movement is performed.

The left leg is raised at a 90 degree angle, foot slightly angled towards the ground, alongside the right leg, and brought down so that both heels are together.

Feet should be positioned at 60 degrees (5 to 1 relating to clock face).

Drill On The March

(a) Carry

When a Drum Major is out on parade the most common position of which the mace is held is that of the carry.

The way the mace is held in conjunction with the body and hand can be found in part (d) of the previous section. The movement is started by the command 'Quick March', followed by two three pace rolls.

Step off from the position of attention with the left foot.

At the same time bring the mace to the first position of the carry, the mace being held in position on the left hand by the right hand.

The right hand should be opened, ie palm of hand steadying the mace. This position is held for the first of the three pace rolls. However, on the third beat, on the left foot, the right hand is returned smartly, in one movement to the right side of the body.

On the next left foot, the second three pace roll, the right arm is swung to the front, waist high with the hand clenched thumb over the top of the closed hand, the right arm is "swung" through the second three pace roll.

As the right foot goes forward, swing the right arm to the rear. At the start of the music the left arm is fully extended in line with the left hip, maintaining the angle of the mace. As the right arm comes to the front the left arm is returned smartly into the position mentioned and, as the right arm goes back, the left arm is raised back to the carry position maintaining the angle of the mace. The left forearm should be parallel with the ground.

As the right arm swings it must be kept straight, it must not bend, it must also swing to the front of the body but must not move off line, i.e. cross the body or swing away from the body, this move is repeated to give the carry/march.

SECTION C

(a) Pacing (State Walk)

Most common format:

Provides an alternative to the carry and bodywalk.

- (1) Bring mace forward on the left foot and place point on the ground at the same time as the right foot.
- (2) The left arm swings forward with the right foot, and back with the left throughout the movement.
- (3) Bring the mace, with a circular motion, out to the right and back across the body to the left breast, all over the pace of the left foot.
- (4) Carry the staff out to the full extent of the right arm, over one full pace of the right foot.
- (5) Bring the mace up in an arc and back down parallel to the ground, and carry for a left and a right pace.

Repeat the four movements, beginning on the next left foot. The complete movement takes four paces in quick time.

The important thing to remember through the pacing is that at no point in piano timing must the ferrule of the mace be higher than the head of the mace.

Mace Signals

When Drum Majors are on parade with their band, it is their job to ensure that the band gets to the right place at the right time.

For this task to be completed correctly the Drum Major has to provide the band with proper directional and functional signals –

(a) Right Wheel

As the Drum Major is marching along in the carry position the signal begins on the right foot.

As it goes forward, cut the right arm to the side.

On the next left foot bring the forearm across the chest, elbow raised, forearm parallel to the ground. Extend the right arm to the side in a slow semi-circular movement; point the first 2 fingers of the hand just above shoulder height.

As the wheel is completed, drop the right arm to the side and continue to march at the carry, beginning on the left foot.

(b) Left Wheel

Again, the movement is started from the carry position. Firstly the mace is transferred to the right hand, with the left hand extended.

On the next left foot, bring the left arm to the side. On the next left foot, bring the left forearm across the chest in similar fashion to the right wheel. Extend the left arm as before.

On completion of the wheel transfer the staff to the left hand and continue marching at the carry position, beginning on the left foot.

It is important during the movements for the Drum Major to take shorter steps, so as to give the rest of the band a chance to complete the wheel. Only move the mace into the carry position when sufficient wheel has been completed.

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(c) Counter March

For competition the following is required:

The competition arena will be marked as to where the competitors are to counter march/about turn.

If marching in piano time judge the distance required to carry out the required drill movements.

Firstly stop the right arm swinging; this is brought into the right side of the body, on the left foot. At the same time the left arm is made stationery at the middle of the body, ie the carry position.

On the next left the right hand is moved over to the mace, making contact above where the mace is being held by the left hand.

On the next left the right hand moves out to the right shoulder, left hand to the left shoulder; and the mace should now be parallel to the ground at shoulder height.

On the next left foot the right hand turns the mace anti-clockwise to a position where the head of the mace is on the right shoulder and the ferrule is pointing upwards.

At the same time the left hand (fist clenched) is brought smartly to the left side of the body. The left arm and hand should be tight against the side.

On the next left foot the foot drill is completed, usually known as T.L.V.

The first move is to stop the left foot and bring the right foot in line, as the right foot touches the left, the left leg is raised to 90 degrees, foot angled slightly towards the ground.

The foot placed down in the position across the right foot at the right toes, (making a 'T') .

As the left foot touches the right , the right leg is raised to 90 degrees, foot angled slightly towards the ground and placed on the ground with the heels of both feet now touching, (making an 'L').

As the right foot and left foot touch the left leg is raised to 90 degrees, foot angled slightly towards the ground and replaced back to the ground to make a 'V'.

As the 'V' shape is made the right foot "shoots" forward to step out of the counter march.

On the next left foot the mace is brought down by moving the ferrule to a position where it is pointing to the ground.

On the next left the mace is moved into the carry position and on the next left foot the right arm is returned smartly to the right side of the body.

On the next left foot, (you must determine whether it is piano or double forte) either start to march or flourish.

During the whole process the upper body must remain rigid and erect.

If coming to a counter march flourishing, the process is exactly the same. Finish the flourish and commence the drill movements as stated above

Drill movements must be completed as stated even if coming out the counter march onto a double forte. All steps are also taken in time with the music.

(d) Mark Time

For competition the following is required:

If marching in piano time judge the distance required to carry out the required drill movements.

Firstly stop the right arm swinging; this is brought into the right side of the body, on the left foot. At the same time the left arm is made stationery at the middle of the body, i.e. the carry position.

On the next left the right hand is moved over to the mace, making contact above where the mace is being held by the left hand.

On the next left the right hand moves out to the right shoulder, left hand to the left shoulder, and the mace should now be parallel to the ground at shoulder height.

On the next left foot both arms are dropped.

At this point both arms are extended down the left and right hand sides of the body and the mace should be parallel with the ground.

SECTION C

On the next left foot the two arms are extended above the head to show the mark time, simultaneously the left foot checks, the right foot comes in line and the left foot is raised to 90 degrees.

As the left foot drops the right is raised, and continues to the end of the part of music.

On the last beat of the part the mark time stops with the right leg descending to the ground. At this point both arms are dropped back to either side of the body, holding the mace parallel with the ground.

This indicates to stop marking time.

Drum Majors should stop marking time at the end of the first available part.

On the next left beat the mace is positioned to the carry as described above, and on the next left the right hand is brought down to the side of the body.

The Drum Major should be in the carry position.

When at the halt

If the next part of music is 'piano timing', bring the mace to the right side of the body as in the 'attention' position (c).

If the next part of music is the double forte, move to 'cut off'.

(e) Cut Off

Once **ALL** Drum Majors are in line and have stopped marking time then give the signal to 'cut off' the band at the next 'double forte'.

If in the attention position return the mace to the 'carry' position (d).

END OF FIRST SESSION.

The mace is grasped at the ferrule with the right hand, and at the point of balance with the left hand.

The mace is raised to an oblique position to the full extension of the right arm, with the left arm cut smartly to the side. At the point where the band is to stop playing, the mace is brought to a vertical position in front of the body. The thumb of the right hand is in line with the mouth, right elbow close to the body. The mace is brought to the carry position. If the band is marching the drills are done on the left foot.

Marching and Discipline

3.4.1 In terms of parading with a band, the Drum Major needs to be aware of the following –

(a) Positioning of Ranks

3.4.2 When considering the band formation, Drum Majors always find themselves at the very front of the band.

The first row of pipers is then 4 to 6 paces behind the Drum Major.

Where there is an even number of pipers the Drum Major is positioned in the middle of the two centre pipers.

In the first row of pipers, the Pipe Major is always on the far right. Where there is an uneven number of pipers, the Drum Major is aligned with the centre piper.

It is responsibility of the front row of pipers to maintain a proper distance between themselves and the Drum Major.

(b) Intervals Between Ranks

3.4.3 Commonly the band formation consists of the Drum Major, rows of pipers, bass/tenor drum section and finally the snare drum section.

There are usually four files in a band, but these can be increased or decreased depending on numbers.

A space of 2.5 paces should be left between each file, and the space between each rank should be left at 2.5 paces.

The Leading Drummer, unlike the Pipe Major, can position him/herself anywhere along the snare rank of the band (but normally extreme right or in the centre).

(c) Direction

3.4.4 Is entirely the responsibility of the Drum Major. When on parade it is useful to focus on an object in the distance to maintain a good line of direction.

It can be useful to use road markings for the same purpose and also to help retain band formation.

(d) Dressing

3.4.5 Is dependent on the command given by the Drum Major. It will dictate the order the band marches in. It can either be by the centre, right or left. When a Drum Major is on parade with a band, the dressing is by the centre. When no Drum Major is present, dressing is by the right, affording respect to the most senior member of the band, namely the Pipe Major.

This dates back centuries where army formation always placed their best man on the right.

Dressing by the left is very rarely used, usually where a movement ends with the Pipe Major on that side of the band.

Voice Commands

3.5.1 The most important point to remember regarding words of command is to ensure that your voice is clear and powerful. If executed correctly the commands will ensure that they get a good reaction from the recipients. Any word of command can be broken down into three parts:

(a) Introductory

3.5.2 This tells the recipients what movement they will be required to perform i.e., 'Move to the right'

(b) Cautionary

3.5.3 This is drawn out and reminds the recipients of the movement i.e., 'right'

(c) Executive

- 3.5.4 This is the high pitched, sharp command i.e., 'turn'
- 3.5.5 On some occasions it may not be necessary to provide an introductory word of command, and there are also some occasions whereby it is not necessary to use a cautionary command i.e. 'forward'.
- 3.5.6 When considering the timing of the words of command the introductory command should be sharp and concise, while the cautionary command should be drawn out over the equivalent of four paces. There should be no pause between it and the executive command.
- 3.5.7 It should be remembered that when marching all commands are carried out on the left foot.

Saluting

- 3.6.1 Saluting offers a form of showing respect or honour towards an important person i.e., the Chieftain at Highland Games.
- 3.6.2 The actual salute is very simple to perform. On the command 'salute', the right arm is raised sideways until it is horizontal, straightening the fingers and the thumb keeping them together, palm facing to the front. The elbow is then bent keeping the wrist and hand straight, until the tip of the forefinger is one inch above the right eye, palm facing to the front.
- 3.6.3 A salute can be performed in various situations, which are as follows –

(a) On The March

3.6.4 The mace is kept in the carry position, and is maintained close to the body. The command for salute is given on the left foot. On the next left foot the free arm is brought smartly into the side of the body. On the next left foot the actual salute is performed. If the head has to be moved to the right or left to face the recipient, it is carried out now as well. Once the salute has been adequately performed the command 'eyes front' is given on the next available left foot. The saluting arm is brought smartly down to the side and marching is resumed on the next left foot. If the person has had to move their head to the right or left to perform the salute, when the saluting arm is being brought down to the side the head is smartly brought to face forward at the same time.

(b) Halt and Salute

3.6.5 The halt is carried out as previously described, with the mace kept in the carry position. The salute is then performed.

(c) Salute at Attention

3.6.6 If the salute command is given at the attention position the drill initially begins with the mace, the mace being smartly brought across the body into the carry position, with the right arm being smartly brought beside the body. The actual salute movement is then carried out. Upon completion of the movement the mace is brought back across the body to the attention position and the left arm kept smartly into the side of the body.

Massed Band Drills

Introduction

Forming up a massed band

Drill for massed bands is the same as described in the previous section except for two differences:

One, is the use of hand signals prior to the start of each drill movement

Second, is the use of another style of counter march.

The only difference between a massed band and a single band is the size. The positioning of the players is the same but there are more of them.

If you are asked to take a massed band you have a few things to do first:

Find out what is required of the band, the parade route, how long to play for, any special information etc.

How many bands you have.

How many Drum Majors you have.

When you come to set up the band, use the other Drum Majors to help; and tell them what you want them to do because it will get it done quicker.

Start at the front and work back from the first rank of pipers to the last rank of side drummers. When the band is formed up position the Drum Majors.

Depending on how many you have you can have any formation you prefer; but remember that you, as senior Drum Major, must be out front in a position where you can be seen. (Fig 1)

Inform the bands what is happening and also what they are required to play.

Be confident in what you are doing.

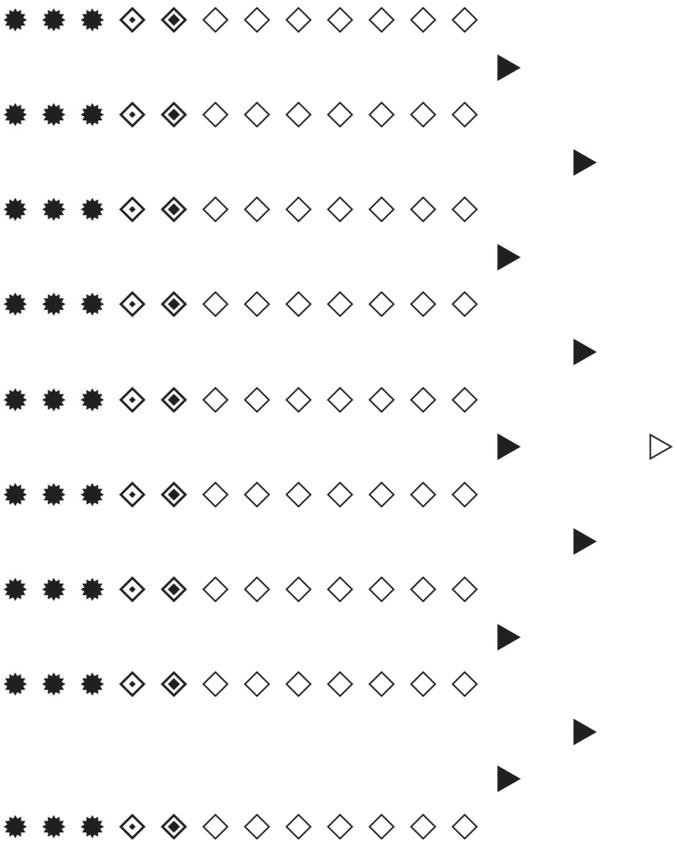
Prior to starting you will have to decide if you are going to do the drill movements yourself, or if all of the Drum Majors are going to use the drill movements. If they are, you will have to tell them what movements you intend using and what order they will be executed.

By following this procedure the Massed Band should go to plan.

SECTION C



Fig. 1 Example of the position of personnel in a massed band.



- Key:
- ★ Side drummer
 - ◇ Tenor drummer
 - ◆ Bass drummer
 - ◇ Pipers
 - ▶ Drum Major
 - ▷ Senior Drum Major



SECTION C

Hand Signals

The use of hand signals is to indicate to the other Drum Majors that you are going to execute a drill movement; this movement can be added to the start of any of the drill movements.

ALL drill movements are carried out on the left foot and so are the hand signals.

From the carry position on the first left bring the right arm sharply side of the body, the next left extend the right arm up and forward to an angle of about 45° with your hand straight, hold it there for about six or seven paces and then on the next left bring it sharply down to your side. The next left all the Drum Majors should start to execute the drill movement.

The Counter March Movement

After the drill movement is carried out, on the first left extend the left arm up and forward to angle of about 45° with your hand straight and, hold it there for about six or seven paces.

On the next left bring the left arm sharply down to your side.

On the next left all Drum Majors should rotate their maces forward so the ferrule is pointing to the ground.

On the next left move the mace back to the carry position.

Counter March (Full Stab)

The following style of counter march is called the FULL STAB. It is different from the normal counter march described in the last section.

The FULL STAB may be used when the space is tight and if there are a lot of Drum Majors on parade.

As before the movement is carried out on the left foot

On the first left bring the right arm sharply down to the side of the body.

Next left bring the right hand over to the mace above the left hand.

Next left move the mace to the right side of the body so it is parallel to the ground and move the left arm with fist clenched smartly to the side of the body.

Next left bring the head of the mace up and forward in a clockwise motion so that the head is into the right shoulder and the ferrule is pointing upwards.

Next left start to counter march; and at this point instead of using foot drill you shuffle round in time with the tune.

At this point the rank of Drum Majors behind you should be level with you and should now know where to execute their counter march.

March through the band keeping the mace in this position.

Once the first rank of pipers is through the rear rank of drummers, on the next left rotate the mace forward so the ferrule is pointing to the ground.

Next left move the mace back into the carry position.

Massed Band Drills

- 3.7.1 The responsibility of a Drum Major when a large number of band members are present is considerable and the directions given are integral to the overall performance of the assembled personnel. An important objective for a Drum Major in such circumstances is to communicate effectively with those persons involved.
- 3.7.2 Always be aware of what is expected to happen at the massed display. It could be that the Drum Major is given the responsibility of planning the drill movements to be used by the massed bands. The important elements to consider are the number of persons involved, the size of the arena available for the display and the entrances and exits available. Upon planning the display, communicate the arrangements firstly to the Pipe Majors, and then to all the bandsmen involved. It is important to keep movements simple and easy to follow.
- 3.7.3 Where the display has been planned by another person, meet with them and allow them to explain to you all the points concerning the massed band display. As above, it will be the Drum Major's responsibility to ensure that all persons involved are aware of what will happen during the drills.
- 3.7.4 Always be available to answer any questions or listen to suggestions made by persons involved in the Massed Bands.
- 3.7.5 If you are selected as the Adult Drum Major then it is your responsibility to execute all drill movements and voice commands. They should be carried out clearly and efficiently. The simpler they are, then the easier they are to follow.

Where there are a number of Drum Majors, if you are not the Adult Drum Major then follow their instructions.

Keep a good distance behind them and always keep your dressing in line with the other Drum Majors.



Section 'D'

- FLOURISH

Flourishing

Most of the sections of the manual are dependent on following rules and regulations, as dictated over numerous years. However, the flourishing element of Drum Majoring allows the individual to express their own skills and ideas on their role. Flourishing has gradually become an integral part of the role of the Drum Major, additional to the origins of using the mace to give commands and drill movements.

Drum Majors on parade with a band use their own discretion when they should flourish, as no regulations are laid down. However, it is evident when in competitions that there is a clear distinction when to perform a flourish. It should only be carried out in the forte part of the tune, notably a 6/8 tune for Drum Major competitions. *It should be clear that all flourishing must be conducted in time with the music being played.* Flourishing in piano time ensures a severe penalty from the Adjudicators. As flourishing is so individual it is very difficult to teach to individuals. This is due to the fact that everyone has different levels of ability, and individuals also use different hands to execute movements. When watching persons flourishing it can easily be seen that some throw with left hands, while others throw with right hands. This leads to considerable problems when trying to teach movements, so it is better for Drum Majors to try and adapt flourishes to suit their own ability, rather than try to learn exact flourishes.

When a Drum Major is trying to establish a program of flourishes, they should do so by considering their own ability and then ensuring that they can execute the flourishes comfortably. When flourishing Drum Majors should not move their body, with only their eyes moving to watch the mace. There should be no movement off the line of direction and no movement off this to catch throws. Flourishes should be inventive and flow smoothly, with little apparent effort.

Flourishes can be constructed from the following –

Throws

The main point to be aware of is to throw at a height which the individual can execute comfortably. Throws can be high, low, with a lot of spin, or even to the side. To gain height the mace should be thrown with the hand down near its ferrule. The lower down, then the more height can be gained from the rotation of the hand before letting it go. To gain a number of spins or rotations in the mace, then the mace should be thrown near its balancing point. During throwing, the mace should be released from the hand, just as the mace is in a horizontal position. Side throws can be performed either throwing from the ferrule, from which good height can be gained, or by bringing the mace across the body and releasing from near the head of the mace, thus generating good spin. Throws have to be performed without any movement of the body or off the line of direction.

Body Movements

There are a number of variations and movements which individuals perform, and this is where Drum Majors can be very inventive. Front spins are commonly used whereby the mace is rotated 90 degrees in the front of the body either through the fingers or by flicking the mace round the wrist continually. Other movements include the mace being brought round the back, being put round the neck or rotated over the head. In all cases the head of the mace will be the first part of it when the movement is starting, as it ensures enough rotation is gained to complete the movement.

When considering the competition format, it is found that the Drum Majors will have 4-5 flourishes to complete during their performance. A structure needs to be established when considering the contents of each flourish. A suggested structure could be –

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- Flourish 1 – a number of throws
- Flourish 2 – bodywork and a throw
- Flourish 3 – bodywork
- Flourish 4 – a number of throws
- Flourish 5 – bodywork and a throw

It is acceptable to do the above flourishing, but always keep in mind the three important points – never start a flourish before the start of the double forte, always stop at the end of double forte and always flourish in time to the music.

Obviously throws are likely to attract more reward from Adjudicators as they are difficult to perform and make a visual impact, but it must be borne in mind that variety is the most important aspect of flourishing so a good balance needs to be achieved in a performance. The physical demands of throwing a mace are great and at least one flourish in a performance should exclude throws, to conserve energy. A more detailed look at the flourishes would be –

- Flourish 1 – Two four spin front throws, finished with a three spin front throw.
- Flourish 2 - Mace is rotated above head twice and brought round back, rotated through hands to side of body and finished with a three-spin side throw.
- Flourish 3 - One-handed front hand spins start flourish, mace is brought round back, then rotated above head once to complete flourish.
- Flourish 4 - One four spin front throw, a three spin front throw then brought round back to complete flourish.
- Flourish 5 - Mace is rotated round arm and round back, brought to front where two handed front hand rotations are carried out and finished with a three spin front throw.

Once a structure is decided, and the flourishes are agreed the important element is to ensure they are performed confidently and accurately.



Section 'E'

- COMPETITION FORMAT

Competition Format

Participation in competitions can be a large part of a Drum Major's career. The ultimate goal of winning a World Champion title does not come easily. It takes a great deal of hard work, commitment and dedication; and the hard work has to start on the practice ground.

Competitors in RSPBA Drum Major competitions are assessed by Adjudicators using a placings-based process which covers the following three main categories:

Dress

In the Dress category performances are assessed against the required standards and the number of Dress faults, if any, are noted together with relevant comments.

Marching and Department

In the Marching and Department section comments are noted after assessing against the required standards and competitors are then allocated a placing in relation to other competitors.

Flourish

In the Flourish section comments are also noted after assessing against the required standards and competitors are then allocated a placing in relation to other competitors.

The final results of the competition are calculated by adding together the number of Dress faults and the placing awarded for each of the Marching and Department, and Flourish sections, the lowest total being 1st, second lowest being 2nd etc. In the event of a tie the highest Marching and Department placing takes precedence (see example on next page).

<i>Competitor</i>	<i>No of Dress Faults</i>	<i>Marching & Department Placing</i>	<i>Flourish Placing</i>	<i>Total</i>	<i>Final Result</i>
A	0	1	3	4	1st
B	3	2	1	6	2nd (M&D Preference)
C	1	3	2	6	3rd
D	4	4	4	12	4th
E	2	6	5	13	5th
F	3	5	6	14	6th

In summary Drum Major competitions are assessed under the standards of dress; marching; department; foot drill; mace drill; and variety, quality and degree of difficulty of flourishing which are set out in this manual.

Pre-Contest Preparation

Drum Majors, before competing in any competition, must prepare themselves for the event. Good preparation and planning are the keys to success.

Areas to be considered are as follows:

Uniform:

This is probably one of the most important areas for pre-contest preparation. The uniform has got to be clean, in good order and ready to be **'worn with pride'**.

There is absolutely no point leaving the preparation of the uniform to the morning of the event. It has to be checked carefully on the days leading up to the contest, i.e. shoes polished, kilt pressed, all buttons secure etc. (See Dress section for the full requirements for Dress).

Once the uniform is in order it must then be transported to the contest in a sensible manner (this means you **do not** wear it while travelling to the event – no sitting on your kilt while driving in the car, on the bus etc).

A sensible approach to the uniform is necessary.

It should be every Drum Major's first priority to be well presented and to attempt to obtain no dress faults.

Practice:

Practising is what makes a good Drum Major; everyone knows the statement that “Practice makes perfection”.

You must be well prepared for the event, know what you have to do, and visit the arena you have to compete in prior to the commencement of the competition.

It is very important to have a warm up session to get yourself up and running. It is necessary to warm the muscles up before proceeding into a lot of flourishing. After all, you do not enter any sport without warming up properly.

This may mean a few stretches with the mace, and some simple flourishes and spins. Take approximately 10 minutes and when you feel right proceed by practising your competition routine.

Warm-up routines and pre-contest practice should be done after the Dress has been assessed.

Competition

Dress:

The inspection for dress is always the first part of the competition. It is carried out at a designated time and area

It is very important to be in the designated area so that you can get a final check on your uniform prior to entering the arena for the dress inspection.

If you are not there for your heat then you may not be adjudicated for dress.

Drum Majors are placed in the heats (this is the group of

Drum Majors as detailed on the Contest Programme with whom you will compete) and then inspected for dress.

Maximum number of Drum Major per ‘heat’ is FOUR.

While being adjudicated for dress the Drum Major must stand “At Attention”.

SECTION E

Any faults discovered will be noted on the critique sheets.

Uniform/mace cannot be altered or changed in any way between the dress section and the flourish section.

Marching & Department (M&D) and Flourishing

This is the largest part of the competition. The M&D and flourishing has two sections. In each section the competitor is awarded a placing assessed against specific standards. M&D is assessed on marching, foot drill and mace drill; and flourishing is assessed on variety, quality and degree of difficulty.

Drum Majors are positioned in their heats in the arena to deliver their respective displays. What happens is as follows:

They are placed in starting position, standing properly at ease

On the command of the Adjudicator they come to attention.

They then start marching following the Adjudicator's command "By the right or centre QUICK MARCH" (The command will be determined by the number of competitors in the heat).

The Drum Majors then start to march on the rolls of the drums of the Pipe Band playing. The rolls are two 3-beat rolls in quick march tempo with the band playing a 6/8 March.

The competitor should step off with the left foot, placing the mace into the left hand with the right hand. (Refer to carry position)

The 6/8 march, like all tunes, has piano time (sometimes known as single time) and double forte time (sometimes known as double time).

M & D is adjudicated throughout the entire performance.

Flourishing is only adjudicated during the double forte.

The ideal size of the competition arena should be 50 metres long by 40 metres wide.

Adult Drum Majors are required to perform 4.5 lengths of the arena (64 paces) and Junior Drum Majors are required to perform 2.5 lengths. The number of lengths for Juvenile Drum Majors is determined at the discretion of the Adjudicator but should not exceed 4.5 lengths.

After the three pace rolls the Drum Major should have the mace in the carry position and during piano forte should execute the body walk or the state walk.

It is essential that all drill movements are carried out on the left foot.

Flourishing is only carried out during the 'double forte' (double time).

The flourishing section of the performance is the most eye-catching for the watching public.

There are no laid down guidelines on exactly what type of flourishes should be part of the display but one important factor to remember is that **M & D** is adjudicated throughout the entire contest so any flourishes used must not damage or spoil your M & D.

It is important to have the flourishing part of the performance well planned and practised. It must flow together and fit nicely in the double forte parts. It should be noted that each piano or double forte part is 16 paces long.

All mace drill movements at the end of the flourish **MUST** be carried out on the left foot.

All flourishing must be carried out in time to the music.

At the end of each length an about turn must be carried out.

At the end of the designated competition lengths, at the point determined by the Adjudicator, the Drum Major must enter into the 'mark time' position, firstly by carrying out the drill movement as previously detailed.

In the next available double forte part, after all the Drum Majors have halted, the Drum Major must give the Band the 'cut off' signal.

All Drum Majors must remain in line until the Adjudicator in charge dismisses them from parade.

There is a need for all competing Drum Majors to have a full knowledge and understanding of what is expected of them.

SECTION E

It is not always possible to be competent in all aspects of Drum-Majoring.

Always remember there will be winners and losers, but with sheer hard work and dedication nothing is impossible and one day you may reach the top and become World Champion.



Section 'F'

- TIPS & ADVICE

Tips to Remember:

Transportation

With maces being an expensive commodity to purchase it is vital that they are protected from damage when not in use and/or being transported. Cases specifically for such task are available from manufacturers, but they can prove to be expensive. It is possible to make your own case using suitably thick plastic tubing which can be decorated by tartan cover. Another alternative is the cases that anglers use to carry their rods, made out of a durable plastic. It is important that the head is always protected by clothes to keep its plating in good condition.

Dangers

The mace can be a dangerous object not only to the individual but also to the viewing public and band members.

Preparation

Always give yourself a few minutes before commencing, to steady yourself, and get a final check over to ensure everything is sitting in its place.

Carry a duster at all times to clean shoes or mace when necessary and also a clothes brush which will keep the uniform free from fluff, dust and dirt.

When in position for the dress inspection at a competition always try to stand at attention on a level piece of ground. Standing on uneven ground can distort quite a few pieces of the uniform.

When marching choose an object directly in front of you and use it as a marker to ensure you march in a straight line.

Keep the swinging arm straight. It must not bend at the elbow or swing too high.

Ensure that you warm up properly before competing.

Practice a routine of flourishes so that it becomes second nature but it is very important that you always have a reserve sequence of flourishes for a windy day. Weather conditions play a very big role on what type of flourishes can be performed.

If you make a mistake try to remain calm and composed. If the mace has been dropped simply pick it up and continue as if nothing has happened. One tip to remember is that it can, and has, happened to the best, so you are not alone.

Carry a hand towel in your 'kit bag' as it may be needed to dry your hands – either when it is extremely hot or when it is wet.

Always do whatever you are most comfortable with, particularly in flourishing. If it is simple and done well it looks a lot better than something really difficult which goes completely wrong and messes up the entire performance.

It is essential that all Drum Majors know their own limits.

Carry out all drills smartly and correctly. Marching and Deportment is very important; and, while the flourishing may look good and please the crowd, it is the M & D that makes a Drum Major stand out from the rest. Looking the part is essential.

SECTION F

With regards to competitions:

The main function is to arrive at the arena, at the right time. Times can be found out early on the day of the competition from the steward or National Council Official and this should be the first task for any Drum Major on competition day.

With regards to Adjudicators:

Show them respect and do not speak when on parade. Make sure all instructions are listened to, and ask for them to be repeated if they are not understood.

Other competitors should be afforded great respect, in order to gain respect.

Never argue in public as it degrades Drum Majoring as a whole.

Competing Drum Majors must plan and prepare well for competition work. They must have their routines well practised. Above all enjoy what they are doing – remember

“it’s the taking part that counts”,

*“accept defeat in the same
grace as victory”.*

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