



# Drum Major's Manual

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# The Pipe Bands' Association of Southern Africa

## Drum Major's Handbook

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## 1. Contest Rules & Regulations

### a) Arena Size

- The contest field or arena should have a maximum length of 65 metres and a maximum width of 25 metres.
- It is the gathering convenor's responsibility to provide this arena size. It is the adjudicator's duty to define the boundaries of the contest arena on the day of the contest.

### b) Music

- The music to be played for the Drum Major's contest must be a march in 6/8 time signature.
- The tempo should be approximately 90 bpm, although it is at the discretion of the adjudicator on the day to call the tempo for the contest.
- The Band should continue to play until either the adjudicator/s or competing Drum Majors give the relevant signal to cut the music.
- When this music is played, each part is repeated. The first time through each part is known as the 'Piano Forte', and the second time through is known as the 'Double Forte'.
- Bands are to only cut in the 'double forte' of the music.

### c) Heats & Finals

- Prior to the commencement of the contest, the competitors shall be divided into heats for the purpose of adjudication.
- The maximum number of competitors permitted in any one heat shall be 5 (five).
- At the end of the adjudication of all aspects of the heats, a suitable number of the highest placed competitors shall go forward to compete in the final.
- It is at the discretion of the adjudicator/s on the day to decide whether a final is necessary as well as the number of competitors in the final.
- Finals are held in the senior or open drum major contests only.

## 2. Contest Format

### a) Dress Contest

- The Dress contest shall take place at a time designated by the Gathering Convener. This time is to be sent out with the band draw in accordance with the Pipe Band Association Rules.
- All competing Drum Majors are to assemble prior to this time.
- Drum Majors are to form up in their heat and in a position allocated to them by the adjudicator or Band Marshall.
- The Drum Majors will then be marched into the arena either by Adjudicator or by someone elected to do so by one of the adjudicators.
- Once the dress Adjudication is complete, the Drum Majors are to be marched out of the Arena. This will conclude the Dress Contest.

### b) Marching and Flourish Contest

- Adjudication shall commence with the command to the competitors, issued by the adjudicator, to come to attention. Competitors are to stand 'easy' in preparation for this command.
- Both heats and finals shall consist of a minimum length of competition equivalent to 2 ½ lengths of the defined contest field / arena, and a maximum of 8 ½ lengths of the defined contest field / arena.

- The adjudicator/s shall issue instructions to the competitors nominating the boundaries of the contest arena, and defining the points at which competitors are to countermarch, and at which point the competitors are to mark time and halt. If no halt / mark time position is identified, then competitors are to halt in line with the Pipe Major of the accompanying band.
- On the adjudicators command, the competitors are to step off in time to the music. Competitors are required to march directly and in a straight line between the nominated countermarch points. Any deviation from this path shall be viewed as a fault. (No side stepping, about turns etc.)
- Competitors are encouraged to stay in line throughout the competition, but competitors will not be penalized should they not be able to stay in line for the duration of the competition.
- Once stepping off, competitors are required to hold the mace in the 'carry' position for the two three-beat-rolls. Once the Music starts proper, competitors are required to march the first 'Piano Forte' performing the 'carry' drill movement. For each 'Piano Forte' thereafter, the competitors must perform either the 'carry', or the 'walk' drill movement.
- In the 'Double Forte' of the music, competitors are allowed to perform flourish movements of their choice.
- On approaching the turn points, the competitors shall perform the necessary countermarch mace drills to signify the approaching turn, and at the designated point, execute a countermarch. The correct drills are illustrated in the Drill Section of this book.
- On approaching the halt point, after completing the required number of lengths of the contest field, the competitors shall give a mace signal in preparation to mark time and halt. Competitors are to mark time in line with the designated marker until all the competitors in the heat are marking time. Once all the competitors are marking time, then competitors are to signal to halt at the end of the next musical part being played (regardless of it being a 'Piano Forte' or 'Double Forte').
- During the succeeding 'Double Forte' of the music, the competitors shall give the necessary mace signals to cut the band at the end of the part.
- On the completion of the above, the adjudicator/s shall either give the competitors the command to 'stand at ease', or the adjudicator/s will give the command for the Drum Majors to 'dismiss'. This signifies the end of the contest.

### 3. Ranking system

The adjudication system used for Drum Majors in the line abreast format is a Rank system. The system works as follows:

#### a) Dress

- Competitors will be allocated Dress Fault points for every item of Dress that is not correct according the Dress Regulations identified in this book.
- Should there be a Final heat for the competition, the dress faults obtained will not be used to determine the overall winner.
- Dress will be judged separately from 'Marching & Department' and 'Flourish'.
- The dress worn in Dress Section may in no way vary from the Dress worn in the Flourish and Marching & Department sections.

#### b) Marching & department

- Adjudicators are to place the Competing Drum Majors in Rank order using the following criteria as a guide.
  - i. **Marching**
    - Movement and control of the "free" arm when marching
    - Movement and control of the "mace" arm when marching
    - Execution of the "walk" when performed

- Mace : If the ferrule of the mace rises above the head of the mace at any time during the “walk”, this shall be classed as a flourish and the competitor will be penalised accordingly.

**ii. Deportment**

- Erectness of body
- General bearing
- Maintenance of “eye-line”

**iii. Foot Drill**

- Coming to Attention
- Stepping off marching
- Countermarch / About turns
- Marking time
- Halting
- Standing at ease at the end of the performance

**iv. Mace Drill**

- About turn signal
- Mark time signal
- Halt signal
- Stopping the band playing

**c) Flourishing**

- Adjudicators are to place the Competing Drum Majors in Rank order using the following criteria as a guide.
- This section shall be sub-divided into the following 3 subjects that are to be used as a guide.

**i. Variety**

- Account shall be taken of the differing flourishes performed by the competitor – the greater the variety of flourishes performed, the higher the points score. The varieties of angles used by the competitor are also to be taken into account.

**ii. Quality**

- Account will be taken of the fluency with which the flourishes are performed, the confidence which the competitor displays whilst flourishing and the level of accuracy attained during the flourishes.

**iii. Degree of difficulty**

- Account shall be taken of the general level of difficulty of the individual flourishes performed.
- The harder the flourish performed, the higher the score awarded.

**d) Tie Breaks**

- In the event of a tie, the competitor who placed highest in the Marching section will be awarded the higher place.

**4. Dress**

**a) Shoes**

- Preferably, black Ghillie Brogues, but ordinary black shoes acceptable. Brown Ghillie Brogues also acceptable if in keeping with the remainder of the uniform.
- Ghillie Brogues are to be tied as follows: Take laces and cross over three times, take the laces around the leg and bring back in front and tie with a simple bow knot in the middle of the leg.

**b) Hose/Hose Tops**

- Worn 2 (two) fingers from bone at outside of knee joint.
- Pattern/seams vertically straight.

**c) Flashes**

- Both flashes to be worn of equal length on both legs.
- Leading edge of front flash to be vertically up front of leg.

**d) Kilt**

- Clean, neatly pressed.
- Inside and outside aprons securely fastened by buckle and resting just above kneecap
- Pattern to be centered at front of body.
- Hem to be even in height from front to rear, and side-to-side.
- Apron pattern to be in line with pleat pattern.

**e) Sporrán**

- All parts clean, tidy and neatly brushed.
- Worn centrally over front of kilt so that cantle is one hand's breadth below waist belt's buckle.

**f) Tunic or Doublet**

- Clean and free from creases.
- All buttons present and firmly attached with design correctly orientated.
- Insignia, if worn, to be firmly attached with no loose threads evident.
- Front of Military tunics to be level with lower edge of waist belt.
- Shoulder epaulettes on Military tunics to be firmly attached with the small tapes pointing forwards.
- Collar badges, if worn, to be clean and located at equal distances from the front of the collar (approximately 1")

**g) Waist belt**

- Clean with buckle polished and centered at front of body and kilt.
- Worn firm to body with sufficient tightness to permit insertion of one finger only between belt and body.
- Runners on belt to be pushed up hard to belt buckle.
- Should not cover buttons on rear of tunic.
- Worn level from front to back of body.

**h) Glengarry**

- Clean and tidy with tails neatly pressed (not creased).
- Glengarry Tails must not be frayed.

- Worn with point of Glengarry in line with nose, 1" above left eyebrow and ½ " above right eyebrow.

**i) Balmoral**

- Clean and tidy with tails pressed (not creased).
- Worn level on forehead ¾ "above eyebrows.
- Cloth top part pulled over right side of head, tails or bow centered on rear of head.

**j) Hackles/Feathers**

- Clean and tidy.
- Attached securely to headgear.

**k) Head gear badges**

- Clean and polished.
- Attached securely to headgear.

**l) Kilt pins/Rosettes**

- Clean and tidy.
- Worn approximately 4" up and 3" in on front right hand side of kilt front apron, in keeping with the set of the tartan.

**m) Mace**

- Clean and polished, with cords/chains clean, tidy and securely attached.
- Tape is permitted in order to assist in securing cords/chains.

**n) Sgian Dhu**

- Worn inside hose of right leg in centre of front-right portion of leg with only handle showing and scabbard concealed by hose.

**5. Adjudication**

- In the case of a Championship contest, a minimum of 2 (two) adjudicators must be used. One to adjudicate the 'Marching & Department' and the other to adjudicate the 'Flourish' section of the contest.
- Either of these adjudicators may adjudicate the dress.
- In the case of a regional contest, either one or two adjudicator/s may be used.
- The adjudicator may not touch the competitor while judging dress. In the instance that a competitor's Glengarry tails get blown skew by the wind, the adjudicator may ask the competitor to 'Stamp Out', and fix his/her Glengarry tails, and then "stamp in".
- All Adjudicators must be registered adjudicators of the Pipe Bands' Association of Southern Africa. (PBASA)
- Adjudicators are not permitted to converse with each other regarding the performance of the Drum Majors during events and whilst allocating scores.
- The following is an example of the score sheet to be used by Adjudicators in the Line Abreast Contest held under the auspices of the Pipe Bands Association of Southern Africa.

Competitor:	Comments:	Dress Faults		
Band:		<b>MARCHING &amp; DEPARTMENT:</b>		
Grade:		<i>Marching - Deportment - Foot Drill - Mace Drill</i>		
Contest:		<b>Position:</b>		
Heat No.:		<b>FLOURISH:</b>		
	<i>Variety - Quality - Degree of Difficulty</i>			
	<b>Position:</b>			
	Adjudicator:			

## 6. Drill Section

### a) Drill at the Halt

#### iv. Stand Easy

- Elbows into the sides, left hand over the right, fingers closed, thumb's 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.

#### v. Stand At Ease

- Move the mace to the right hand side of the body with the point of the ferrule positioned at the front of the right foot, approximately 2.5cm from outside of the right 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 upward along the staff at the rear.
- The right forearm should be parallel with the ground and the mace should be vertical.

#### vi. Attention

- The left leg is raised to a 90-degree angle, foot slightly angled downwards, alongside the right leg, and brought down so that both heels are together.
- Feet should be positioned with the toes pointed outward with an approximate angle of 60 degrees created between the feet.
- 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 motion-less.

#### vii. The Carry Position

- The mace is brought into the carry position in two drill movements.
  1. 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 and left elbow close to the body.





- 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, i.e. 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.

**ii. Pacing (State Walk)**

- Most common format: Provides an alternative to the carry and body-walk.
  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.

**iii. 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.

**iv. 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 semicircular 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.

**v. 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. © R.S.P.B.A. 43

**vi. 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, 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 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.

**vii. 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. © R.S.P.B.A. 45 SECTION C 46 © R.S.P.B.A. 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.

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

**ix. 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.

**7. General**

- Competing Drum Majors must be registered members of a band that is registered with the PBASA.
- Drum Majors are to compete in proper Highland Attire, unless special permission has been granted by the Pipe Bands Association of Southern Africa.