

Australian Federation
of
Pipe Band Associations



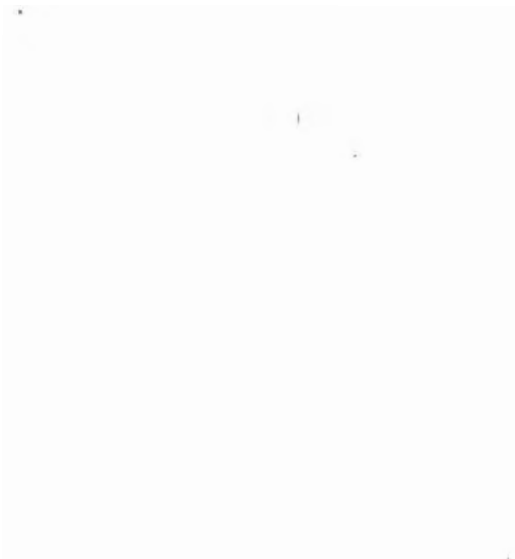
Australian
Pipe Band College

Drill & Dress
Training Manual
1995



CONTENTS

	Page
Contents	1
Foreword	
Principal, Drill & Dress, AFPBA College.	3
Introduction	
Vice - Principals, Drill & Dress, AFPBA College.	4
1 The Instructor	5
2 Band Drill	19
3 Wheeling	24
4 Counter Marches	26
5 Instrument Drill	28
6 The Drum Major	32
7 Mace Drill and Signals	37
8 Flourish	42
9 Drill Displays	44
10 Ceremonial Parades	46
11 Dress	50
12 Adjudication	56



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FOREWORD

For many years there have been Drum Majors and Drill Instructors who have suffered from the lack of appropriate information, particularly in remote country areas where the help of a trained instructor cannot always be obtained.

This manual has been designed to overcome that problem by detailing each area of Drill and Dress clearly for all to understand.

Many hours have been spent in researching, collating, arranging diagrams, art work, and typing the draft.

ACKNOWLEDGEMENTS

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Drum Major Robert Semple BEM, Past College Principal, for his guidance throughout,
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In particular we acknowledge the significant task undertaken and contribution of Drum Major John MacFarland, Past College Principal, who guided this project for several years.

It is hoped that all who use this Training Manual will benefit from the knowledge contained within, and in turn pass that knowledge on.

Drum Major Ian R Morison
Principal Drill & Dress
Australian Pipe Band College.

INTRODUCTION

This Training Manual has been produced to assist instructors, drum majors, adjudicators, band personnel, and all persons interested in upholding and maintaining a high standard of drill and dress in pipe bands.

The information contained within is intended as an aid to training band personnel. It provides the detail to enable them to carry out precision drill, and to develop a high degree of proficiency. It explains in detail how the instructor should plan and present a drill lesson. The dress component describes the various types of traditional highland band uniform - those evolving from both military and civilian customs, and sets out clearly the established manner in which they should be worn. Whilst we shall encounter many variations in the interpretation of dress and the manner worn, the critical factor for bands, as always, must be adherence to uniformity.

All of the mace signals shown are currently utilised for massed band performances and every drum major should become familiar with them. They themselves, or a customised variation may prove helpful when bands are deciding on their visual command structure, or for drum majors seeking to update their repertoire of staff commands. As always, personal modification to a proven standard will provide that essential ingredient which contributes to a 'unique' performance. Also included are some styles of flourish for the drum major, to which personal ideas can be added.

Basic drill display movements have been included to assist. Again, your own innovations will, when added, enhance the band's performance.

It is recommended that this manual be used in conjunction with AFPBA contest rules of current application.

SECTION ONE

THE INSTRUCTOR

HOW TO ACHIEVE THE MAXIMUM FROM YOUR BAND

Human nature being what it is, two things are necessary: First, the goodwill and skill of the instructor and second, since drill is not meant to be easy, ability on the part of the instructor to press the band up to its maximum capacity.

The band will be quick to note your standard and set theirs by yours. They will be quick to sum up your character. They can and should laugh with their instructor. The band will work for you and you can press them as long as your skill as an instructor is good, and only as long as pressure is necessary. As long as you give praise where credit is due, and as long as you press them only when they deserve it, and you know when to let up the pressure. There is no use pressing a band beyond their ability to learn or without continuing instruction, this is bullying them. Your object will be to make your band drill as well as they can, to teach them to be as well drilled as yourself. Correction of faults must constantly be in the mind of the instructor, you must always be on the alert to detect and correct faults in movements or positions already taught.

(THIS IS THE MOST IMPORTANT FACTOR IN DRILL INSTRUCTION).

BEARING OF THE INSTRUCTOR

Since example is usually imitated, the correct bearing of an instructor at all times is of paramount importance. When drilling a band you should stand still and at attention, exaggerated movements of the body, head and hands, when giving a command are bad. When you move you should turn and march as you demonstrate; wandering after the band being drilled is wrong. The dress and turnout of an instructor should at all times be clean and tidy.

ATTITUDE OF AN INSTRUCTOR

Your Band should model itself on your attitude - if you are alert and active your enthusiasm will be communicated to all members.

Be tidy and well turned out. Maintain an easy but correct bearing when instructing.

THE PHYSICAL SENSES AND THEIR RELATIONSHIP TO LEARNING

Instruction by ear alone: 10%

Instruction by ear and eye: 35% to 50%

Instruction by ear, eye and feel: 80% to 90%. More is learnt by seeing and doing.

HINTS TO INSTRUCTORS

- A KNOW your Band drill and Basic drill movements.
- B METHOD Emphasize learning by doing.
- C DRILL AREA Make sure that all Band members can see you when demonstrating any drill movement.
- D AIM for simplicity. Teach a little at a time. (Too many new ideas at any time can confuse).
- E CLARITY Make your explanations clear. Does your Band understand you? Make it definite and brief.

The following KEYWORD may perhaps provide a permanent reminder of some basics which go to make up a good Drum Major, whether it be in Mace Drill or any other duty required by him/her.

KEYWORD

T - TACT

E - ENTHUSIASM

A - AVOID SARCASM AND MANNERISMS

C - CAREFUL PRIOR PREPARATION AND CONTROL

H - HOLD INTEREST

E - ENERGY AND EARNESTNESS

R - RECAPITULATION

EFFECTIVE ORIENTATION OF NEW BAND MEMBERS

The single key to any successful band program is motivation. Motivation must be present for any form of learning to take place. The band instructor must be motivated toward certain goals and standards of achievement or will fail to communicate intentions and expectations to the member. The members must be motivated or their interest will falter and they will quickly accept mediocrity. The band instructor and students must share the goals to be achieved and the musical and behavioural standards that will be met. Certain tangible goals are easy to comprehend and do not need a motivational catalyst. New uniforms, new instruments or new physical facilities provide a built-in motivational factor, but excellence in performance, a good tone quality, precision playing and marching and a high degree of 'esprit de corps' are more difficult to disseminate among the students. These qualities must be accepted and demonstrated by the members at all times.

A highly motivated band does not just happen. In most cases, it is the direct result of a carefully planned and organized program of learning. Each step is carefully analyzed and the results are anticipated before the plan activated. Each step in the motivational process is planned in successive order to build upon the previous step so that the new results augments the total program.

The band instructor must initiate a positive program beginning with the first exposure of the new members. This is applicable whether the band instructor is starting in a new teaching situation or whether they remain in their present position and is meeting the new band member for the first time.

TRADITIONS

One of the most important phases of new members orientation process is the teaching of the traditions of the band. The word 'traditions' is used in lieu of rules and regulations or standard operational procedures. People are more likely to adhere to a standard if they are convinced that the member before them operated in this manner and that by their co-operation they are helping to keep the reputation of the band at an enviable level.

Each step or procedure in the traditions must be thoroughly understood by each band member. It is a good idea to state a tradition, give reasons why it was adopted and then ask for questions or comments. This ensures that the new members understand what is expected of them. The more thoroughly the members understand what is expected of them, the better the chances are of them striving to attain the established level of proficiency. Information about the traditions could be distributed and then discussed one at a time, or could be enumerated in the band handbook. The method used to present the traditions is not as important as the members understanding of the operation and their adherence to the accepted standards.

REHEARSAL TRADITIONS

One of the first procedures with which the new personnel are concerned is the rehearsal. If the procedures are understood, they should function smoothly. Once the procedure becomes a habit, personnel seldom needs reminding or prompting.

METHODS OF INSTRUCTION

PLANNING

With a new class or subject always consider the following factors:

- 1 Aim - is it clear?
- 2 Facts or skills?
- 3 Whom have I to teach? How many?
- 4 How much time available?
- 5 How much can I teach? Essential points class must know or must do to be taught in time available.

PREPARATION

- 1 Knowledge - have I sufficient? If not, where do I get it?
- 2 Equipment
 - (a) What kit must I have?
 - (b) Is it readily available?
 - (c) Do I know how to make best use of it?
 - (d) Diagrams, etc, large enough for all to see.
 - (e) If small, can I get one for each member of class?

THE LESSON

- 1 Preliminaries - check on students' dress and equipment.
- 2 Revision - practice or questions. Link up with previous knowledge.
- 3 Introduction - Aim clear? Is my approach interesting, realistic, to the point?
- 4 Explanations - clear and simple.
- 5 Demonstrations - smart and accurate.
- 6 Mental activity - by reasoning - prepared problems - well framed questions.
- 7 Time - Have I allowed for maximum amount of practice?
- 8 Method of Ending - If a skill lesson, further practice or competition. If a fact lesson - questions or quiz.

FINAL CHECK BEFORE STARTING

- 1 Self - Am I an example of smartness? Notes and lesson plan to hand?
- 2 Equipment - all I need? Blackboard and other aids prepared?
- 3 Class comfort - seating as good as can be? Distractions removed? Position of class? Own position?

GENERAL

Good instruction expects faults, but checks them. Use competition as much as possible. A little praise and encouragement will go a long way.

POINTS AFTER LESSON

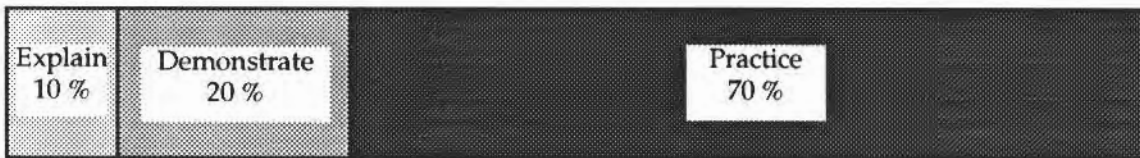
Am I satisfied that the class has learnt what I set out to teach? If not, what went wrong?

- 1 Did I stick to my lesson plan?
 - hold the interest of the class?
 - talk too much?
 - talk too quickly?
 - talk distinctly?
 - use simple language?
 - pause for points to sink in?
 - fail to look at class when talking?
 - check faults sufficiently?
- 2 Was I sarcastic or impatient?
- 3 Were there mistakes in my subject matter?
- 4 Was equipment sufficient?
- 5 Were the explanations/demonstrations simple and clear?
- 6 Was there enough class activity?
- 7 Was there sufficient testing?
- 8 Were questions framed and distributed correctly?

THE THREE GOLDEN RULES OF INSTRUCTION THROUGH THE SENSES

- 1 Use as many of the senses as possible.
 - Hearing, Seeing and Doing is best.
 - Hearing and Seeing is fair.
 - Hearing only is least effective.
- 2 Make them use their own brains.
 - Plan in advance for Mental Activity.
 - Use quotations, quizzes, tests and discussions AT APPROPRIATE TIMES.
- 3 Confirm instruction by stages.
 - Test before you start.
 - Test by stages during instruction.
 - Test again at the end.

A GOOD DRILL LESSON IS MADE UP OF



QUESTION TECHNIQUE

- 1 Were the questions framed correctly?
- 2 Did they produce the answers required?
- 2 Did they make the class think?
- 3 Were the questions from the class well handled?

WHY ASK QUESTIONS ?

- 1 To approach the subject.
- 2 To teach.
- 3 To correct mistakes.
- 4 To maintain interest.
- 5 To revise and confirm knowledge.

VISUAL AIDS

Diagrams, blackboards, charts and posters etc.
"One picture is worth a thousand words."

USE OF BLACKBOARD AND CHALK

- 1 Face what you are writing.
- 2 Keep your arm up and work from the shoulder.
- 3 Hold the chalk with the free end inside the palm of the hand.
- 4 Don't rush your work.
- 5 Use colours which are clearly visible.

ATTRIBUTES OF A GOOD SPEAKER

- 1 Motivates and challenges the listeners - compels their attention.
- 2 Talks directly to the audience.
- 3 Adapts his/her speech to the audience.
- 4 Speaks plain words to plain people.
- 5 Emphasises important points.
- 6 Maintains poise - a smart, easy, but confident and natural bearing, whether on or off parade.

GESTURES AND MANNERISMS

Many otherwise good speakers fail to achieve full effect because they do not appreciate the difference between gestures and mannerisms. Gestures used sparingly are an aid to emphasise and to demonstrate a point. If overdone or repeated too frequently, they become mannerisms which distract the attention of the class and rob the instruction of its value.

THE DRILL LESSON

The following is a well-tried method for successful drill instruction. The example included can be adapted to the teaching of all types of drill lessons.

POSITION OF CLASS

This must be done so that the sun, wind and likely distractions are not going to split the concentration of your class. If wind is strong and you cannot get the class sheltered - have wind blowing against one ear of the students rather than past both ears.

POSITION OF INSTRUCTOR

This will vary for each lesson.

- Carry out a check of the area in which you are to teach the lesson.
- Keep in mind the time of day the lesson is to be taught - the position of the sun will be a big factor.
- Ask yourself : 'What is the best position for the class to see my demonstrations?'

PREPARATORY REVISION

This is a very important component. Preparatory revision for any drill lesson is on those movements which have been taught and are most closely related to those that you are about to teach. It not only 'refreshes' the student's memory, it also 'tunes in'. On completion of revision, the class should be in starting position for the new lesson. **PLAN YOUR REVISION - DO NOT JUST PAY LIP SERVICE TO IT.**

APPROACH

Introduce the lesson. Tell the class what is to be taught and the reason for it.

DEMONSTRATION

Perform a 'silent' demonstration of the complete movement. This allows the class to see what is to be taught and the standard that is required.

INSTRUCTIONAL STAGES

Explain that for the purpose of simplicity of instruction the movement is taught 'BY NUMBERS'.

Demonstrate : 'BY NUMBERS RIGHT TURN ONE'

Act on your word of command - give 'REST' - then explain how you carried out the movement. Keep the talk to the absolute minimum.

Instruct : 'CLASS POSITION BY NUMBERS RIGHT TURN CLASS ONE'

Move to a position whereby you are facing across the class front, and five paces out. You now carry out individual practice and check faults.

Instruct : 'AS YOU WERE' (Class return to last position).

Instruct : 'BY NUMBERS RIGHT TURN CLASS ONE AS YOU WERE ONE AS YOU WERE ONE AS YOU WERE etc.'

The instructor moves across the class front checking each student where required. Make sure you look back at those whom you have passed. This ensures that all are working and that you maintain control throughout. When checking faults do so in a voice loud enough for all of the class to hear. By doing this you should save much valuable time. If students on the left of the class are making the same mistakes as those checked earlier, then there is something wrong.

On reaching left flank instruct : 'CLASS REST'

Move back to your original position. Carry out same procedure for TWO ,THREE, etc. When movement has been completed practise the class by numbers.

Instruct : 'BY NUMBERS RIGHT TURN CLASS ONE CLASS TWO etc.'

Continue this until you are satisfied with the class' progress. CONTINUE TO CHECK FAULTS THROUGHOUT.

Explain that there is a pause equal to two paces in quick time between each movement. Demonstrate correct timing for RIGHT TURN. Perform the demonstration calling the timing : 'RIGHT TURN ONE TWO THREE ONE'

Instruct : 'To assist you I shall call the time once or twice. Move to the right or left each time I call ONE'. Practise the class several times in this manner.

Instruct : 'CALL THE TIME RIGHT TURN ONE TWO THREE ONE;

LEFT TURN ONE TWO THREE ONE;

RIGHT TURN ONE TWO THREE ONE;

LEFT TURN ONE TWO THREE ONE; etc'

The prefix of 'Calling the time' is made only once.

If the class is re-acting well, continue with : 'JUDGING THE TIME RIGHT TURN etc.' You may have to go back to calling the time or even call it yourself.

END OF LESSON REVISION

Question students on when and what movement carried out, and any other important points you want to confirm. Tell them what you think of their standard and how best they can raise same. If you have any time left, assign some final practice.

POINTS TO ASSIST YOU

- Carry out good preparation. This means check area to be used, reading of manual, personal practice, good clothing and equipment, provision of any stores.
- Keep explanation to the absolute minimum.
- Tell them only those facts required to hear. Let them see the others. A scotsman's telegram to a fool sums it up - the less he says the cheaper it is - and yet it must contain enough for the fool to understand.
- Watch your personal drill like a hawk.
- Press the class only when they require it.
- Get the class with you - never against you.
- The odd wise-crack helps provided it is not sarcastic. Have the students laughing with you and never at you.
- It matters not how well you think you may know the detail of a movement. It matters not how well you think you can perform the movement. You must read through the subject matter of a lesson before you teach it. You must practise the movement in front of a mirror before teaching.
- Use correct expression. Avoid the use of things such as:
 - Give a demonstration (Watch a demonstration)
 - Counting the time (calling the time)
 - Broken up into (could be anything)
 - Taught by phases (taught by numbers)
 - Break off (Fall out)
 - Block up (close up)
 - Off the cuff (no preparation)
 - Stand properly to attention (there is no improper attention)
 - Me call the time
 - You calling the time
 - To myself only

All drill lessons are taught by numbers. When judging the time, all movements are made as sharply as possible, counting silently a regulation pause between each movement. (Movements are at 40 to the minute, except in certain funeral exercises). There should not be any movement of the head or body except where specifically ordered.

The most important item in the sequence of drill instruction is the continual checking of faults where they occur. The checking of faults does not finish on the parade ground. Faults must be checked whenever and wherever they occur.

Above all, go for enthusiasm. If due to something outside of your control you are not enthusiastic about a particular lesson you must act enthusiastic - nothing pulls a band down faster than an instructor who does not display enthusiasm.

THE ART OF DEMONSTRATING

AIMS

- 1 List the general rules to observe while demonstrating.
- 2 Outline the five main methods by which the instructor can demonstrate to the class.

GENERAL RULES

The following rules are general to most demonstrating and must be observed if the demonstration is to achieve its aim, which is to give to the student a clear picture of correct actions in correct sequence.

- 1 Instructors position must be such that every member of the class can see the demonstration.
- 2 Never talk and act at the same time. No person can clearly follow your voice and hands at the same time unless your actions are in slow motion, which gives an incorrect picture, so, talk, keeping your hands still, then carry out the necessary actions, pause, talk etc. This allows the class to listen to what you say, absorb it and then follow your actions.
- 3 No unnecessary movement. Only those movements actually required to carry out the job must be made. Do not wave your hands about or place them where they are not required. Briefly, speak, move, then keeping your hands in the finishing position for the last movement, explain the next move. The only exception to this rule is the head. Always turn your face towards the class when explaining the next action, but look to the front when giving yourself orders necessary for the conduct of the demonstration.
- 4 Slightly exaggerate small movement. This is done simply to stress the movement. Don't overdo it.
- 5 If you make a mistake during a demonstration. Stop. Admit the mistake, then start the demonstration from the beginning. Never attempt to conceal an error - you can't.
- 6 Keep explanations brief. This refers to explanations of movements you are going to carry out. This is important because:
 - Too much detail will confuse the students
 - Too much talk is the main cause of mistakes on the part of the demonstrator.
- 7 Speak so that all members of the class can hear. Pitch your voice to reach the most distant from you. Do not speak too quickly. Use plain language that can be understood by all.

METHODS OF PRESENTING A DEMONSTRATION

There are five main methods that instructors should use to demonstrate to a class.

- 1 Explanation - Demonstration - Imitation by stages.
- 2 Explanation - Demonstration by stages.
- 3 Explanation followed by demonstration.
- 4 Demonstration follow by questions.
- 5 Demonstration using class members.

CONCLUSION

The method of demonstration chosen by the instructor will probably be influenced by the following factors:

- The time available to teach.
- The type of lesson taught.
- The standard of training of the class and its ability. Remember that the Art of Demonstrating a phase of Drill training requires careful study and frequent practice to achieve the standard required of a first class instructor.

LESSON PLAN GUIDE SHEET

SUBJECT: Lesson title in detail.

REFERENCES: Detailed reference to Drill Manual, chapter, page, paragraph etc., or other instruction manual.

AIM: What is to be achieved.

AIDS: Complete list of everything needed to teach the lesson.

PLACE AND LAYOUT: Brief description, with alternative position if necessary. Sketch or diagram of layout will help.

TIME	MATTER	METHOD	REMARKS
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BEGINNING (About 5 mins)

Preliminaries:

Arrangement of aids, seating etc., any instructions relating to note taking; any other details which take time after arrival of class and REVISION.

Approach: Lead - in to new subject; emphasis of purpose and importance.

MIDDLE (About 20 mins, depending on length of period)

- Limited phases to be listed in logical sequence here.
- Method of teaching each phase - explanation, demonstration, questions, discussion, practice, etc.
- Any remarks about actions or formation of class; illustration, reference, to aids as required. Examples of questions for reference as needed.

END (About 5 mins)

Final revision of all major points, discussion and/or practice of any weak points, questions to and from class, final summary and 'pointer' to next lesson.

LESSON PLAN

By _____

Title of lesson Turning & Inclines at the halt (Lesson 2, Time 40 min)

PRELIMS Fall in

RECAPITULATION (3 min)

Attention - Stand at ease.

INTRODUCTION TO LESSON & WHY TAUGHT (2 min)

Turning & Inclines at the halt are taught so that Bands on parade can be turned in any required direction.

BODY OF LESSON (26 min)

- 1 Right Turn: Complete demonstration.
Demonstrate and explain two phases.
'By numbers right turn - ONE' practice - check faults.
'By numbers right turn - TWO' practice - check faults.
Explain pause between movements - practice squad.
Instructor calling the time.
- 2 Left Turn: as for 1
- 3 About Turn: as for 1
- 4 Inclines: Explain Inclines are in fact turns through 45 degrees instead of 90 degrees.

COMPLETE PRACTICE (4 min)

Practice all turns.

QUESTIONS TO AND FROM CLASS (2 min)

Questions and answers.

FINAL PRACTICE (3 min)

Practice weak points

NOTE: Remember to position yourself, the instructor, where the whole class can see.

SEQUENCE OF A DRILL LESSON

The sequence as stated below, for 'turnings at the halt' can be applied to any drill lesson. Follow it and
- **DRILL WILL TEACH ITSELF** -

- 1 PREPARATION
Position class in suitable formation (2 ranks) depending on numbers of students.
- 2 REVISION 'ATTENTION' - 'STAND AT EASE'- The class should be at the position of (ATTENTION) then order 'REST'.
- 3 EXPLAIN Why and when turning at the halt are required.
- 4 DEMONSTRATE
Right turn at the halt (complete movement).
- 5 DEMONSTRATE
Turnings at the halt, to the right '1'.
- 6 EXPLAIN Maintain position of '1' and explain what you have done. Emphasise main points.
- 7 PRACTICE By ordering - 'TURNINGS AT THE HALT, TO THE RIGHT CLASS '1'
- 8 FAULTS Check in final position of '1' then order 'AS YOU WERE'.
- 9 INDIVIDUAL PRACTICE
Order 'INDIVIDUAL PRACTICE' - Go On.
- 10 INDIVIDUAL FAULTS
Move round and check all individual faults until you are satisfied with movement and final position, then order 'STEADY' (Class adopts position of '1'. 'REST').
- 11 DEMONSTRATE
Turnings at the halt, to the right (2) repeat sequence from 5 to 10 (follow the procedure for each movement in a given exercise) then -
- 12 PRACTICE Ordering 'TURNINGS AT THE HALT, TO THE RIGHT, Class '1' '2' etc.'.
- 13 DEMONSTRATE
Timings - 1 pause 2
- 14 PRACTICE Calling the time 'CLASS, RIGHT TURN'.
- 15 PRACTICE Judging the time 'CLASS, RIGHT TURN'

DRILL - METHODS AND TIMING

- 1 Most drill lessons lend themselves to a standard method of instruction. A little thought will give the answer to slight modifications which may be required for particular lessons.
- 2 Provided the instructor learns the method and can demonstrate, the lesson will teach itself.

SEQUENCE DRILL LESSON

PREPARATION

- 3
 - Fall in class in two ranks - or in required formation.
 - Revision on last applicable lesson. Ensure that students can carry out movement, correct faults.
 - Bring class to starting position for lesson and order 'Rest'.
- NOTE: Preparation should not take longer than five minutes.

LESSON

- 4
 - a Tell the students the lesson you are about to teach and why you are teaching it.
 - b Give complete demonstration of movement.
 - c Return to start position.
 - d Explain that you will teach by numbers etc.
 - e Demonstrate movement required on order 'One'.
 - f Explain how you got there and main points.
 - g Order 'Class position' - 'Class One'.
 - h Ensure that students have correct position then order 'Individual Practice - Go on'.
 - i Move round and check faults, when satisfied order 'Steady'.
 - j Practice movement collectively ordering 'Class One' - 'As you were'. Finally with squad in position of one, order - 'Rest'.
- 5 Adopt the position of one then repeat the above from e to j.
- 6 Having taught all stages as above numbers, demonstrate complete movement showing timing, call time yourself in doing so.
- 7 Practice 'Class' calling the time. The instructor should lead in early stages to ensure correct timing.

PERSONNEL MANAGEMENT

People have a right to expect from their leaders:

- 1 Honest, just and fair treatment.
- 2 Consideration due to them as mature persons.
- 3 Personal interest taken in them as individuals.
- 4 Loyalty.
- 5 Shielding from harassment from 'higher up'.
- 6 The best in leadership.
- 7 That their needs be anticipated and provided for.
- 8 All the comforts and privileges practicable.
- 9 To be kept 'in the picture' and told the 'reasons why'.
- 10 Clear cut and positive decisions and orders which are not constantly changing.
- 11 That their good work be recognised.

People ordinarily and on their own initiative run only on 35% capacity. The success of a leader is reassured by the extent to which he can 'tap' the other 65%.

Nearly every person wants to do what is expected of them. When they do not do so, it is usually because they have not been properly instructed.

People admire a strict leader if they are also fair.

The person who tries to be a 'good fellow' can never become a good leader.

When taking up an appointment always start as you would wish to continue. Once having set an easy standard it is hard to improve.

People expect their leaders to play their parts according to the rank they hold. They do not begrudge the leaders their rank or privilege if they use them in the interests of the personnel.

When giving orders, give them in a manner that indicates that you expect compliance. Orders must always be clear and positive and the successful leader will always follow them up to ensure compliance, and always be as good as your word.

You should always try to be cheerful in the administration of your job.

Do everything you can to increase the personal pride of your band. Cleanliness, neatness and orderliness are evidences of personal pride. A proud unit is a good unit.

A leader cannot be expected to know everything and you cannot bluff your way through and retain respect. If you don't know, say so. But get the answer as quickly as you can.

Be loyal; criticism of your superiors in front of the Band leaves you open to the same treatment.

Remember that rank alone will never win you the respect of your personnel. They respect only ability and rank can never be a substitute.

When conditions are severe the leader must be there sharing the situation with the personnel setting the example on how to 'take it'.

LEADERSHIP

- 1 You cannot boss a brick or any other inanimate object.
- 2 You cannot even boss a dog or any other animal, unless the beast has been trained to obey and has formed habits or responding to commands, and before you can boss it, you must know what commands it will respond to. The famous seeing-eye dogs can do wonderful things to aid the blind, but both dog and master must first go through a period of training.
- 3 Authority is not power. No amount of legal authority over the lions in the circus would enable you to get yourself obeyed by them.
- 4 Personnel can be commanded only after they have acquired the habit of obeying, and after their leader has learned to give them the commands that make these habits work. All successful leadership thus depends on the habits of those who are to be led.
- 5 The Instructor or D/M standing before his Band is limited in the direct exercise of this authority by what the personnel are able to get through their eyes and ears. And what they do, in response to what their previous training and experience has taught them to do.
- 6 When authority is not obeyed, the fault may lie in the manner or speech of the leader, or else it may be that the personnel are in need of further basic training in obedience, or perhaps it could be that the training in obedience that you have given them is at fault.
- 7 It is often said that a good leader knows how to handle people. Actually, however, it is not possible for any leader to handle people. It is themselves that they handle. The personnel re-act to their deportment and the way in which they re-act depends, in turn, upon their habits of thought and action.

DISCIPLINE

- 1 In a band much of this training on which leadership depends is established by discipline. Discipline is training in the right habits of attention and obedience, without such habits we might have a crowd or a mob, but not a band.
- 2 It is quite possible to lead a mob, yet such leadership is uncertain, depending largely on the accidents of personal appearance and on fortunate timing, and further, upon whether your leadership happens to agree with the mob's idea of what they would like to do. Take an Army, however, there have to be many leaders of many ranks, and they have to be interchangeable. If a leader is killed another must be ready to take his place and lead the men, and the men who lose a leader must be ready to follow without question the commands of a stranger.
- 3 Training in discipline is training in giving attention and obedience to authority regardless of individual personality. This is why Armies are uniformed, why the insignia of rank is standardised, also it is why commands and the manner of giving them are fixed by regulations. Practice in discipline makes it second nature for a soldier to give attention to the insignia of rank and obedience to commands.

OBEDIENCE

- 1 The first requisite of command is attention. What people do not see or hear they cannot obey. Attention means stopping all activity that interferes with looking and listening.
- 2 If this attention did not become second nature through long practice, a leader would in emergency, have to compete for attention by shouting and gesticulating.
- 3 Discipline is calculated to ensure this preliminary attention by placing certain restrictions on behaviour whenever an officer or senior NCO is present or enters the scene. If loud arguments, or occupation with the Band Personnel's own affairs were permitted to occur in the presence of the instructor or band NCO, then the personnel would learn to disregard the instructor or NCO and the leader would lose ability to command attention, and thus the ability to command at all.
- 4 What people do, invariably and repeatedly, is finally drilled into them and becomes second nature. They learn to perform acts or routines in response to commands or orders because the command or order has always been accompanied by the act and the act by the command.
- 5 Unfortunately, bad habits as well as good can be learned. If, on a spoken command, personnel do not respond and the fault is not instantly corrected, they are learning to disobey. Whenever they are ordered to do something they cannot do, they are again being taught to disobey.
- 6 So attention is the first requisite of command, and practice is the second. The leader must see to it that the personnel get the right kind of practice. Practice in the good habits of obedience.

COURSE INSTRUCTION DRESS & DRILL

The following is a guide for drill instructors when conducting courses for drum majors.

Instructors should welcome and brief students on the course outline.

If a student has not done basic drill, then that should be taught first.

For the more advanced student a refresher period in basic drill movements should be conducted to enable the instructor to correct any faults that may be occurring with the individual.

Then continue instruction of the following subjects:-

MACE DRILL:

the positions for attention, stand at ease, carry, stand easy, and all signals for massed bands, ie : counter march, wheel, halt, cease play.

WHEELING:

the form and gate wheel

COUNTER MARCHING:

all types

FLOURISH:

DRESS:

THE FALL IN, FALL OUT, AND DISMISS

Each of the above sections should be explained and demonstrated in detail to the students so that they are made fully conversant with each subject.

If time permits a period of instruction in PERSONNEL MANAGEMENT should be given.

IT IS IMPORTANT THAT DURING EACH LESSON YOU CONDUCT A QUESTION AND ANSWER SEGMENT TO TEST THE STUDENTS KNOWLEDGE AND TO CHECK THAT THEY UNDERSTAND WHAT YOU ARE TEACHING.

SECTION TWO

BAND DRILL

DEFINITIONS

- ALIGNMENT:** Any straight line on which a body is formed or is to be formed.
- COVERING:** The act of a body placing itself directly in rear of another.
- COUNTER MARCH:**
A movement where a band changes, direction 180 degrees and marches through or past its files or ranks.
- DRILL:** The training of band personnel to smartly execute certain movements in unison.
- DRESSING:** The act of taking up alignment correctly.
- DEPTH:** The space between band personnel from front to rear.
- FILE:** Front rank personnel and all covering them.
- FLANK:** Either side of a band as opposed to its front or rear.
- FLANK DIRECTING:**
The flank by which the band marches or dresses.
- FLANK INNER:** The nearest to directing.
- FLANK OUTER:** The opposite flank to inner or directing.
- FRONT:** The direction in which the band is facing or moving at any given time.
- FRONTAGE:** The extent of ground covered by a band laterally.
- INTERVAL:** The lateral space between band personnel on the same alignment measured from flank to flank.
- INCLINE:** A diagonal movement by which ground is gained to the front and flank simultaneously without alteration of the original alignment.
- PACE:** The distance measured from heel to heel, when on the march.
- RANK:** A line of band personnel side by side.
- MARKER:** A person employed in certain circumstances to mark points on which to direct movements.
- TURNING:** A movement by which a band takes a new alignment.
- WHEELING:** A movement by which a band changes direction, each rank pivoting on a fixed or moving inner flank, but retaining its dressing.

WORDS OF COMMAND

Words of command must at all times be given with precision. Indistinct and slovenly commands will only produce slovenly drill, so it must at all times be avoided. Drum Majors and Instructors when giving words of command should adopt a correct bearing, give clear precise and distinct orders DO NOT yell or scream out commands this is bad and will not achieve results, but rather cause ill feeling with the personnel of the band.

Words of command are broken into two sections: the FIRST part, the cautionary; and the SECOND part, the executive, sharp and CLEAR.

For Example:

SLOWLY

SHARP AND HIGH PITCHED

1	B-A-N-D	-----	HALT
2	R-I-G-H-T	-----	TURN
3	B-A-N-D	-----	BY-THE-CENTRE
		-----	QUICK MARCH

Note

- 1 'BY-THE-CENTRE' means - dressing by the centre of the band.
- 2 'QUICK MARCH' is given in the required marching tempo.

ELEMENTARY DRILL MOVEMENTS

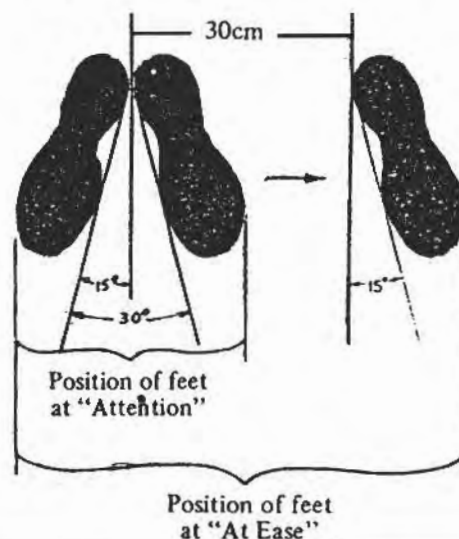
- 1 'ATTEN-TION'. When this command is given the following position is adopted smartly: Heels together and in line; feet turned out to an angle of 30 degrees; knees braced but not locked; body erect with the weight balanced evenly between the balls of the feet and the heels; shoulders down and back (to bring the chest to a normal position without straining or stiffening) level, and square to the front; arms hanging straight from the shoulders; elbows close to the sides; wrists straight; hands closed (not clenched) backs of the fingers close to the thighs; thumbs straight and to the front, head up; neck feeling the collar; eyes open, steady and looking their own height.
- 2 'STAND AT - EASE'. To execute the movement the following is adopted smartly: Keeping the right foot still and the leg braced back, raise the left foot six inches (15cm) above the ground without bringing it forward and carry it to the left of the body so that the heels are twelve inches (30cm) apart and in line, the feet should be the same relative angle as in attention; transfer the weight of the body evenly over both feet; force the arms by the nearest way behind the back, keep them straight and place the back of the right hand in the palm of the left, thumbs crossed, fingers and hands straight and pointing towards the ground. NOTE: When carrying instruments the right arm is kept by the side and not moved behind the body.

To return to the position of 'ATTEN-TION' raise the left foot approximately six inches (30cm) above the ground (without carrying it forward) and carry it sharply to the right and assume the position of attention.

- 3 'STAND - EASY'. The limbs, head, and body may be moved, the feet should not be moved, so that when resuming 'AT - EASE' the dressing of the band will not be lost. On the command 'BAND' resume the position of 'AT - EASE'.

Common Faults -

- a) Failure to carry foot off 30cm and not square to left.
- b) Not maintaining the angle of the feet, and heels not in line.
- c) Movement of right foot and consequent loss of dressing.
- d) Bending forward during movement
- e) Flapping of arms.



ON PARADE PROCEDURE

When a band is marched 'ON PARADE' it is done with the use of a right or left marker, who is the person in the front right or left hand file of a band. The marker is positioned as a guide for the front rank to align on, and when directed by the Drum Major the following should be adopted: The band having been positioned in the band formation and standing easy, the Drum Major will come to attention, march out an odd number of paces, ie (15 paces) to where he/she requires to position the marker, halt, about turn, and give the command 'BAND'. The band will smartly adopt the 'AT EASE' position. The Drum Major will then give the command 'RIGHT MARKER' or if required 'LEFT MARKER' who will come to attention, march out so as to halt two paces from and directly in front of the Drum Major, halt, and stand at ease. The Drum Major will now give the command 'BAND' - 'ON PARADE'. The band including the marker will come to attention, the marker stands fast and the remainder march out the same number of paces as did the marker and halt. The Drum Major having checked the dressing of the band will give the command 'STAND-AT-EASE' and 'STAND-EASY'.

DRESSING AND COVERING

THE FILES : This movement should be carried out in the following manner: The Drum Major will commence to check the dressing from the marker's file, he/she should about turn, march out approximately five paces from and in line with, turn and face the file, then by substituting the words 'FORWARD' or 'BACK' with 'LEFT' or 'RIGHT' move the personnel so that they are in line and covering one behind the other: 'RIGHT TWO' 'LEFT THREE' and so on. When the Drum Major is satisfied that each person is in line he/she will call 'STEADY'. This is done until each file has been checked. Now check the dressing of the ranks.

THE RANKS : The DRESSING of the ranks should be carried out in the following manner: The Drum Major will march to a position of at least five paces from and in line with the front rank, turn and face the rank, and give the command 'RIGHT-DRESS'. All personnel with exception of the right hand file will turn their head and eyes smartly to the right. when directed by the Drum Major they will take their dressing in line by moving with short quick steps forward or backward as required. As each persons dressing is corrected the Drum Major will call 'STEADY'. When dressing the front rank, carry out the same procedure, and continue to do so until dressing of the rear rank has been completed. The Drum Major will now give the command 'REAR RANK-STEADY', 'BAND-STEADY'. March back to and in line with the front rank, and give the command 'BAND EYES-FRONT'. The band should turn their head and eyes smartly to the front. The Drum Major will now take up his/her position in alignment with the centre and three paces from the front rank, halt, about turn, and give the command 'STAND-AT-EASE' 'STAND-EASY'. When the dressing is correct each person with the exception of the marker should be able to see the chin of the person second from them. When the Drum Major is checking the dressing he/she should carry the mace parallel to and against the left side of the body, do not swing the right arm if marching less than three paces. To carry out a LEFT DRESS substitute 'LEFT FOR RIGHT' and carry out the above movements with the Drum Major dressing from the left of the band.

AUTOMATIC DRESSING

RIGHT DRESS : From the position of attention all personnel except the right person of each rank will turn their head to the right and pick up their dressing using short steps forward or backward as required. The correct dressing is attained when each person can distinguish the chin of the person second from them. Care must be taken to carry the body forward or backward with the feet, shoulders being kept perfectly square as the original position of attention.

LEFT DRESS : Reverse the above procedure.

EYES FRONT: The head and eyes will be turned smartly to the front and the position of attention resumed.

MARCHING AND HALTING

QUICK MARCH : On the command 'MARCH' the band will step off together with the left foot taking a full 30 inch (75cm) pace.

SLOW MARCH : On the command 'MARCH' the band will step off together with the left foot taking a full 30 inc (75cm) pace.

POSITION IN MARCHING

In marching every person must maintain the position of the head and body as directed in the position of 'ATTENTION' with the weight on the forepart of the feet. They must be well balanced on their limbs.

In slow time the arms and hands must be kept steady by the sides when not using instruments. Care should be taken that the arms do not partake of the movement of the legs. Toes should be pointed downwards and glide the foot through with a kick slide movement.

MARK TIME : Will be executed as the left foot strikes the ground a check pace is taken with the right foot and on the next left foot commence marking time by raising each foot approximately six inches (15 cm) keeping the feet almost parallel to the ground, knees raised to the front, arms steady by the sides, and body steady. On the word or command 'FORWARD' 'FOR' given as the left foot strikes the ground take a check pace with the right foot 'WARD' given on the next left, check on the right, then step off on the next left. When the command is given by mace signal the 'FOR-WARD' movement is given as the left foot strikes the ground, a check pace is taken on the right then step off on the next left foot.

HALT : Will be executed in the following manner: If the command is given orally give the cautionary 'BAND' as the left foot strikes the ground, check pace with the right foot, give the executive command 'HALT' as the next left foot strikes the ground. Check pace right and left, halt on the next right foot.

STEPPING BACK FROM THE HALT:

On the command '___ PACES-STEP BACK-MARCH' step back the named number of paces of 0.75 metre straight to the rear, commencing with the left foot, keeping the arms still by the sides. Stepping back should not exceed four paces.

STEPPING FORWARD FROM THE HALT:

On the command '___ PACES FORWARD MARCH' step forward the named number of paces 0.75 metre commencing with the left foot. Stepping should not exceed four paces, the arms are kept still by the sides for one or two paces, but must be swung for three or four paces.

SIDE PACE : On the command '___ PACES-RIGHT (or LEFT) CLOSE-MARCH'. On the word 'MARCH' each person will carry their right (or left) foot 30cm right (or left) and instantly close the other foot to it, thus completing one pace. They will proceed to take the next pace in the same manner, shoulders to be kept square, knees not bent. The direction must be kept in a straight line to the flank. On the word 'HALT', which will only be given when the number of paces has not been specified, the personnel will complete the pace they are taking and remain steady. A band will not take more than eight side paces. For distances greater than eight paces the band is to be turned and marched into position.

LENGTH & TIMING OF PACE :

Normal pace in slow and quick time --- 30 inches (0.75 metres)

Stepping out in quick and slow time --- 33 inches (0.84 metres)

Stepping short in slow and quick time --- 21 inches (53cm)

Side pace ----- 12 inches (30cm)

Time for SLOW MARCH ----- 70 paces to the minute

Time for QUICKSTEP ----- Under present rules this is optional. Normally between 90 - 108 paces to the minute.

Time for SIDE PACE ----- 108 paces to the minute.

TURNING AND INCLINING

AT THE HALT . . .

- **RIGHT TURN :**
Keeping both knees straight and the body erect, turn to the right on the right heel and ball of the left foot. Hands as in the position of attention. On the completion of the preliminary movement the right foot must be flat on the ground and the body raised on the ball of the left foot, both legs braced up. After this first movement lift the left foot up and place it smartly beside the right.
- **LEFT TURN :**
The same as in right turn, substitute the word 'Left' for 'Right' and vice-versa.
- **ABOUT TURN :**
As detailed in right turn, except that the body will be turned about to the right 180 degrees and the left heel placed smartly up to the right.

ON THE MARCH . . .

- **RIGHT TURN :**
On the word 'TURN' which should be given as the left foot strikes the ground, each person will take a check pace with the right foot and a check pace with the left foot placing it in 'stamp style' diagonally in front of the toe on the right foot. The next pace with the right foot will be a full pace of 30 inches in the new direction.
- **LEFT TURN :**
On the word 'TURN' which should be given as the right foot strikes the ground, each person will take a check pace with the left foot and a check pace with the right foot in stamp style' diagonally in front of the toe of the left in front of the toe of the left foot. The next pace with the left foot will be a full pace of 30 inches in the new direction.
- **ABOUT TURN :**
On the word 'TURN' which should be given as the right foot strikes the ground, each person will take a check pace with the left foot and a check pace with the right foot. The following three paces (left, right, left) are at marking time 'style' while the body turns right 180 degrees and faces the new direction. The next pace with the right foot is a full pace of 30 inches in the new direction.
- **RIGHT INCLINE :**
Same as for right turn, but make a half turn only in the required direction.
- **LEFT INCLINE :**
Same as for left turn, but make a half turn only in the required direction.

NOTE: Each person will always turn to the right with the left foot and to the left with the right foot. If the word 'TURN' is not given as the proper foot strikes the ground, the band will take an extra check pace.

- **CHANGING STEP :**
To change step in marching the rear foot will be brought up to the heel of the advanced one which takes another step forward so that time will not be lost - - - two successive steps being taken with the same foot. To change step when marking time two successive beats will be made with the same foot.
- DISMISSING :** On the command 'DISMISS' the band will turn to the right march three paces in quick time and disperse in an orderly fashion. Drum Majors and Instructors should note that when teaching the above movements they should firstly demonstrate them in slow time, have the Band do them in slow time then when proficient do the movement in quick time.

SECTION THREE

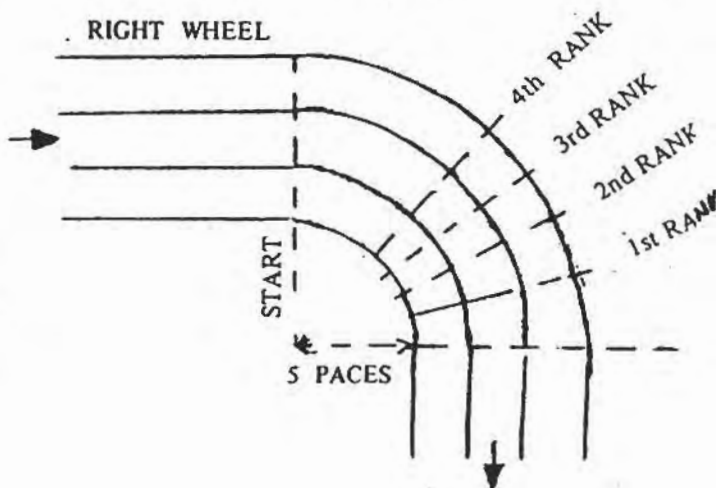
WHEELING

THE GATE WHEEL

The gate wheel is the most practical wheel for massed bands to execute. On the command or signal, the front rank, and each succeeding rank, will, upon reaching the indicated point, commence to wheel around the required radius. The outer file person in each rank will continue to march a full 0.75 metre pace throughout the wheel and each file other than the outer file will reduce the length of pace and lift the foot proportionately to maintain correct dressing in each rank. Each rank will conform to the movements of the front rank and upon completing the 90 degree wheel each rank will resume a full pace in the new direction.

NOTE : To assist in the execution of the movement it is important that the inner file looks towards the outer file and the outer file looks toward the inner file, thus maintaining alignment through the rank.

To ensure a maximum pace of 0.75 metres for the outside file and 0.375 metres for the inner file, the radius for the person on the inner flank will be: 5 paces for a band of 4 files; 10 paces for a band of 8 files; 15 paces for a band of 12 files etc.



THE FORM WHEEL

On the command or signal, the inner flank guide will step short and looking outwards, gradually come around, following the circumference of 1.35 metres radius. The outer flank guide will look inwards, maintaining a pace of not more than 0.75 metres, with the remainder of the rank holding the correct intervals and alignment throughout the Wheel. As soon as the front rank begins to wheel, the remainder of the Band will maintain their forward movement at the same time gaining ground towards the outer flank by a combination of Wheeling and Inclining.

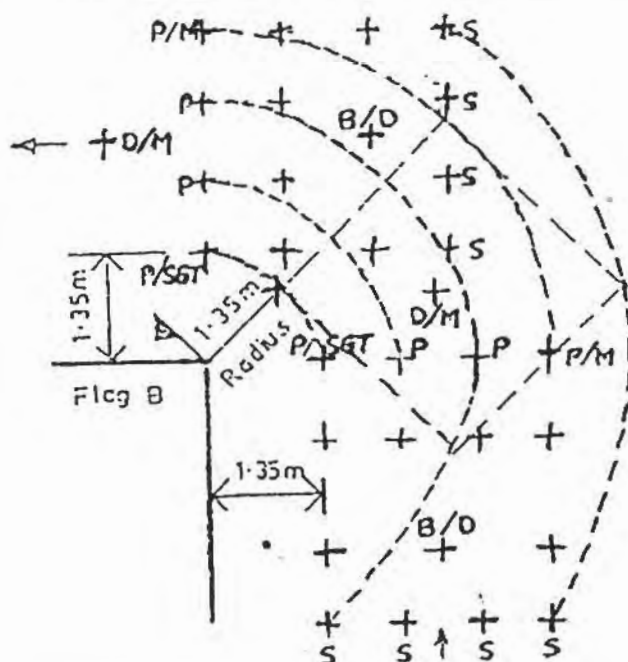
As soon as the front rank is facing the required direction, the signal 'for-WARD' is given and the Band will commence moving in the new direction. The front rank shall not mark time. The Drum Major will maintain his position in front of the Band during the Wheel by gaining ground towards the inner flank.

A Band may take one check pace at the start or end of a movement, and in countermarches may mark time not more than four paces between movements.

The rectangular box indicates the Band approximately half way through the movement.

The broken lines indicate the radius of Band members.

The Band's progress through the Wheel can be traced by placing a match box with the top left hand corner on the wheeling radius and the bottom corners on each of the drummers courses.



THE FORM WHEEL, USING A CHECK PACE

The Drum Major will execute the signal as the right foot strikes the ground. All personnel will take a check pace with the left foot and then bring the right foot to the halt position before stepping off in the direction required on the next left foot. All shoulders should point to the pivot person. For example, if a left wheel is to be executed then the file behind the pivot will turn 90 degrees to the right and each file from there on would turn the required angle so that all left shoulders point to the pivot.

When moving around in the wheel it is important that all distances of dressing are maintained.

To march at a comfortable pace using 12 Pipers, 1 Bass and 4 Sides (5 ranks in all, or 6 including the Drum Major) the wheel can be executed in 21 paces or less.

If the form wheel is used in contest then the front rank must be in line with the flag prior to stepping off in the new direction. At the completion of the wheel the Drum Major will signal 'for-WARD' as the left foot strikes the ground (ie on the 21st pace). The next right foot is a check pace prior to stepping off.

Note : In contests the Drum Major should execute the signal one pace past the flag (see diagram and instructions) so that the front rank of pipers are in line with the flag as the check pace is executed.

SECTION FOUR

COUNTER MARCHES

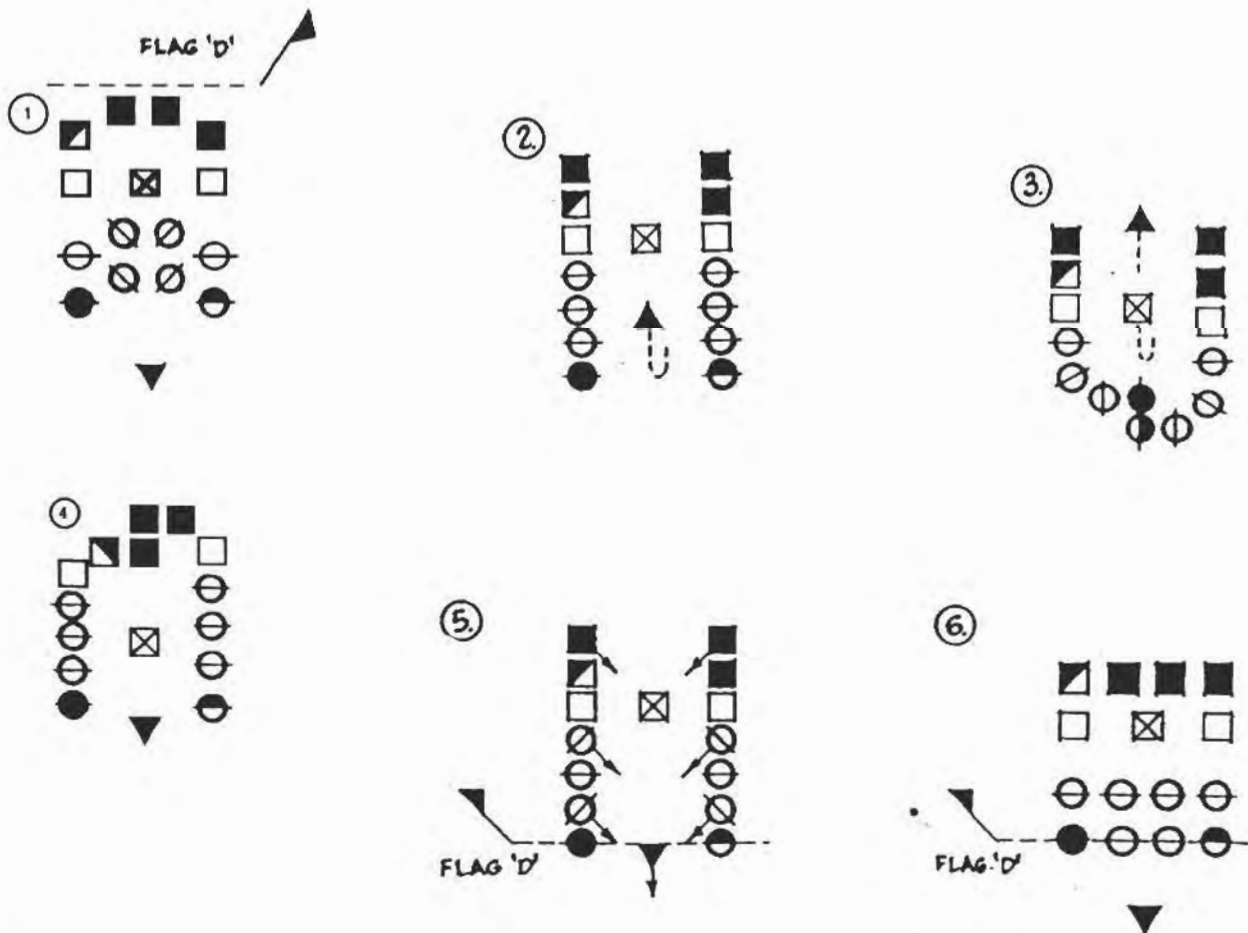
THE CIRCULAR COUNTER MARCH

This movement is used to change direction front to rear and is a simpler and quicker method than the front to rear - flank to flank counter march.

To commence the movement the Drum Major will execute a signal for the band to split files. The inside files will move outward to cover the outside files. The Bass Drummer remains in the centre covering the Drum Major. The Drum Major should right about turn and move to the reforming point. The Bass Drummer veers to the left to allow the Drum Major to pass on the centre line. When the Drum Major has about turned the files will commence to counter march with the Right file on the inside. The leading personnel of each file should cross in line with the Bass Drummer and Drum Major. The Bass Drummer will right about wheel to be in line with the D/M and will mark time until the Tenor Drummers (if any) come up into line before moving forward. On the signal from the D/M the band will reform ranks by inclining toward the centre and marking time until the forward signal is given.

When the band is reforming it is a good idea to do the movements in four beats i.e. mark time (four), reform (four), mark time (four), step off.

The Drum Major should execute the forward signal on the third beat, take a check pace with the right foot and then step off on the next left. In this way everyone should do the movement together.



THE FRONT TO REAR, FLANK TO FLANK COUNTER MARCH

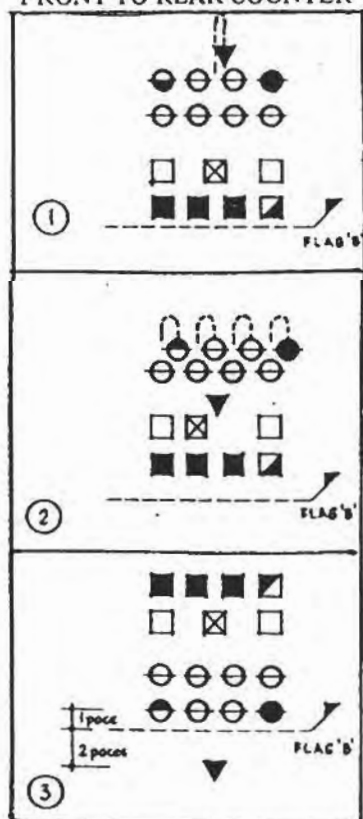
The Drum Major shall execute the signal for the band to counter march, turn right about and move through the centre of the band. The band will proceed, each rank right about wheeling on the line on which the Drum Major turned about, then correcting their alignment on the Drum Major rank by rank as each rank is clear of the rear rank.

The Bass Drummer shall move into the left inner file to enable the Drum Major to pass. When the whole Band has wheeled about, the Drum Major shall signal to mark time, then signal left turn. The Bass and Tenor Drummers shall continue to mark time, the remainder of the Band turning left.

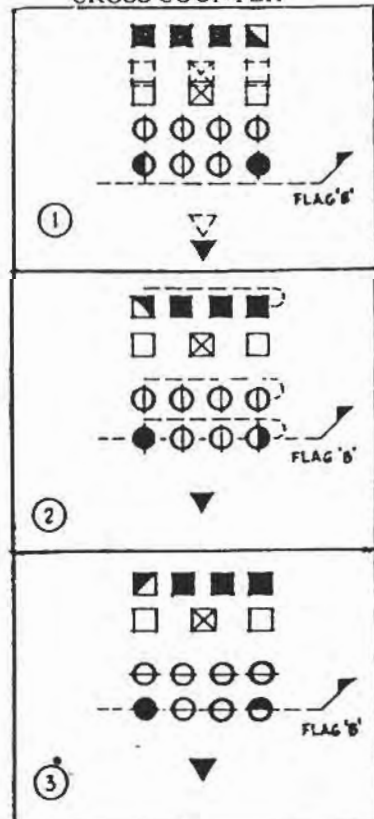
On a further signal by the Drum Major, Pipers and Side Drummers will change flanks, each file right about wheeling and moving to resume their place in Band formation, while the Drum Major, Bass and Tenor Drummers move forward one pace and continue to mark time. The Drum Major, when the leading man of files 1 and 2 passes his/her alignment and marks time, shall signal, turn to the front then signal forward stepping off on the left foot. The Drum Major shall not turn to face the Band while it counter-marches but will look to the front throughout.

In competition, this movement is carried out beyond flag D, and completed with the front rank in alignment with flag D.

FRONT TO REAR COUNTER



CROSS COUNTER



SECTION FIVE

INSTRUMENT DRILL

INSTRUMENT DRILL - PIPERS

It is important that all instrument drill is carried out with precision (all movements executed together in a smart manner). The positions shown and explained can be adopted by any band and are generally accepted as the correct form of instrument drill.

THE CARRY POSITION :

This position is adopted when at 'attention' or 'at-ease'. The pipes are held against the left hip with the left hand holding the chanter, blowpipe and bass drone parallel to the ground. The right arm should remain at the side as at 'attention'.



STAND EASY :

This position is adopted by simply lowering the chanter and drones 20 degrees below the horizontal, at the same time the right arm may be carried smartly across the front of the body and placed on the mouth piece and chanter. On the command 'BAND', smartly resume the position of 'AT-EASE'.

BAND READY or SLOPE PIPES :

On the executive command 'ready' or 'pipes', the pipes will be raised to the shoulder position.

1st Movement :

Carry the right hand smartly across the body grasping the chanter, with the right hand maintaining a firm grip of the bass drone and blowstick with the left hand.



2nd Movement :

Raise the pipes to the left shoulder by rotating the chanter in a backward motion, at the same time allowing the bag to drop back against the body under the left arm.



3rd Movement :

Place the blowstick in the mouth.

4th Movement :

On the signal from the Drum Major, smartly cut the right arm to the side.



TRAIL or SECURE PIPES :

1st Movement :

Carry the right hand smartly up to the blowstick.

2nd Movement :

Move the blowstick across to the bass drone.

3rd Movement :

Take the weight of the pipes with the right hand bringing them down to a position level with the left hip at the same time lift the chanter over with the left hand and grasp bass drone, chanter, and blowstick in left hand.

4th Movement :

On the signal from the Drum Major, cut the right arm smartly to the side.



TIMING OF MOVEMENT :

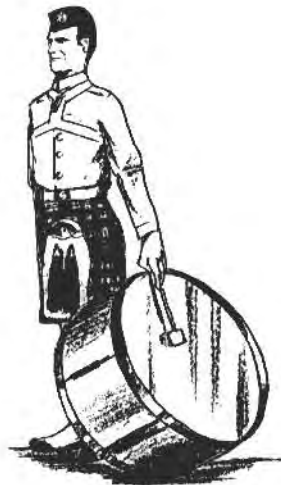
To achieve doing the movements together and in time, count 1-2,3 - 1-2,3 - 1 between each movement. The instructor should call the time aloud until the correct timing has been achieved.

INSTRUMENT DRILL DRUMMERS

BASS DRUMMER

THE CARRY POSITION :

This position is adopted when at 'attention' or 'at-ease'. On the command 'BAND' the drum is lifted to hip level with both hands then smartly cut the right arm to the side.



STAND EASY :

This position is adopted by lowering the bass drum to the ground with both hands smartly cut the right arm away to the side adopting the 'EASY' position.

BAND READY or SLOPE PIPES :

On the executive command 'READY' or 'PIPES' the drum will be raised to the chest position.

1st Movement :

Carry the right arm smartly across the front of the body grasping the inner rim of the drum.

2nd Movement :

Raise the drum up to the chest level and hook into collar.

3rd Movement :

Cut arms smartly to the sides

4th Movement :

On the signal from the drum Major, raise the arms to the playing position.



TRAIL or SECURE PIPES :

1st Movement :

On the command 'PIPES' bring the sticks down to the drum.

2nd Movement :

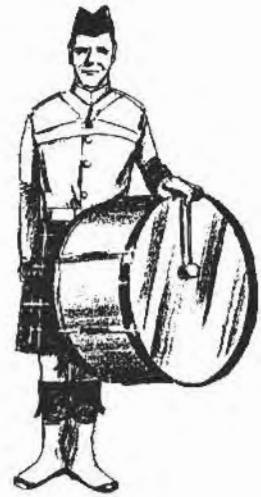
Grasp hoop with one hand and unhook the drum from collar with the other hand.

3rd Movement :

Return drum to left side.

4th Movement :

On the signal from the Drum Major smartly cut the right arm to the side.



TENOR DRUMMERS

THE CARRY POSITION :

This position is adopted when at 'attention' or 'at-ease'.

BAND READY or SLOPE PIPES :

1st Movement :

On the executive command 'ready' or 'pipes' carry the right arm smartly across the body and grasp the top rim of the drum.

2nd Movement :

Swing the drum into the playing position.

3rd Movement :

Smartly place sticks onto drum.

4th Movement :

On the signal from the Drum Major smartly raise the arms up to head level and cross the sticks to form an 'X' above the head.

NOTE:

The position of the drum if a leg guard is used.



SIDE DRUMMERS

THE CARRY POSITION :

This position is adopted when at 'attention' or 'at-ease'.

BAND READY or SLOPE PIPES :

1st Movement :

Holding the bottom rim with the left hand, carry the right arm smartly across the body and grasp the top rim of the drum.

2nd Movement :

Smartly swing the drum into the playing position.

3rd Movement :

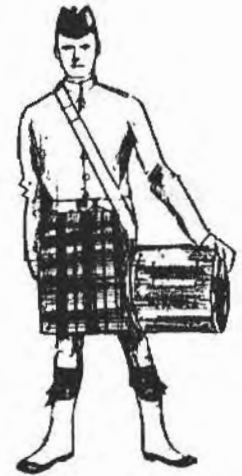
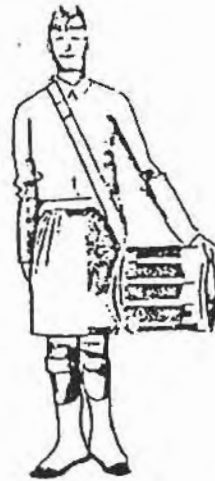
Smartly place left stick on the drum and cut the right arm to the side.

4th Movement :

On the signal from the Drum Major raise the arms upward and bring sticks level with the mouth, acorns almost touching below the nose.

NOTE:

Observe the normal pause between movements. The final movement should coincide with bass, tenors and pipers.



SECTION SIX

THE DRUM MAJOR



A BRIEF HISTORY OF THE DRUM MAJOR

In 1591, Sir John Smithe composed his 'Instructions, Observations and Orders Militaire' in which he discourses on many important military matters, and also finds space for giving instructions regarding 'Drummers and Pipers' and sets out the duties of the 'Sergeant trompetter or trompetter major and the sergeant drummer, or drummer major', which gives the impression that these individuals were of some importance as early as the 16th century.

In the great infantry reorganisation of 1881, for some reason the ancient title of 'Drum Major' was altered to 'Sergeant Drummer', but although this latter title was used officially, the person concerned was nearly always referred to as the 'Drum Major'. In fact the new title never got a grip on the Army and its use was avoided whenever possible. Matters were put right by Army Order 139 of 1928 when the old title 'Drum Major' was restored.

The drum is nearly as 'old as Adam' and, of course, evolved from the Biblical timbrel. In his 'Popular account of the Ancient Egyptians' Sir J Gardener Wilkinson states that the martial music occupied an important place in Egyptian affairs about 1600 B.C., in which the drum would be included. In the Chinese Army of the 5th Century B.C., the drums were used for giving signals during battle and, to ensure that the drummer was in his place in difficult situations and when he was most urgently required, Wu, the Master, advised that the drum should be given 'to the bold'.

The credit for introducing the drum to Europe is generally accorded to the Crusaders, who having observed the fine performances of the Saracens brought the idea home. Originally the drummers stood around the standard to assure the fighting men, that the flag, although perhaps hidden from their view in the din and dust of battle, was still flying. In this we see the origin of our own drummers in the past accompanying the colours in battle.

The first occasion on which the drum was used on service on British soil appears to be at the Battle of Halidon Hill (1333). A few years later Edward III had drummers in the forefront of his triumphal entry into Calais (1347). In the Household account of Henry VII in the 19th year of his reign, there is an item 'to one that played upon the droome - 6s-8d'. Had the account stated whether this was a daily, weekly, etc., rate we could have been able to judge the value placed upon the services of the drummer in those days. When

Henry VIII entered Boulogne in 1544 drummers led the way again, which indicates that they had some important functions to perform in the State Ceremonials of that period.

The earliest evidence of the original ancestor of the Drum Major would appear to be that given by Farmer in his 'History of Military Music in England' wherein he states in this connection 'These officers first appeared in the reign of Edward VI (1547 - 1553) when Benedict Browne was Sergeant - trumpeter and Robert Bruer was the Master-drummer'. According to Sir John Smithe, 'Master-drummer' had become 'Drum Major' by 1591. It is curious that although in these early days there were 'Sergeant Majors', 'Trumpet Majors' and 'Drum Majors', titles which have maintained with varying significance through at least four centuries, yet when the head of the Regimental Band was appointed, he was never given the title of 'Band Major'. He was 'Master of the Band' or 'Master of the Music' or 'Music Master' then 'Bandmaster' which title he still obtains, except in the case of 'Director of Music'. The reason why 'Band Major' never came into use is no doubt due to the fact that the original Bandmasters were not soldiers, whereas those who had the Qualifying 'Major' were soldiers.

Farmer also refers to them as officers and this was the medieval practice, but the expression at this period was used rather loosely as referring not only to commissioned officers but also other persons on the headquarters staff of the Regiment who were not fighting men. The pay list of the Army in Ireland under Lord Essex in 1598 shows that drummers and surgeons received the same rate of pay, viz., one shilling per day, from which it is inferred they were of equal importance and in this category of 'Officers'.

The beating of a march by drummers became so important at the commencement of the 17th century that Charles I, issued the following warrant on the matter:-

'Whereas the ancient custom of nations hath ever bene to use one certain and constant form of march in warres, whereby to be distinguished from one another. And the march of this our English nation, so famous in all honourable achievements and glorious warres of this our kingdom, in forrainge parts (being by the approbation of strangers themselves confest and acknowledge the best of all marches) was through the negligence and carelessness of drommers, and by long discontinuance, so altered and changed from the ancient gravitie and majestie thereof, as it was in danger utterly to have bene lost and forgotten.

It pleased our late deare brother Prince Henry to revive and rectifie the sums by ordaying an establishment of a certaine measure, which was beaten in his presence at Grenwich, anno 1610. In confirmation thereof we are graciously pleased at the instance and humble sute of our right trusty and right well beloved cousin and councellor Edward Viscount Wimbleton, to set down and ordain the present establishment hereunder expressed, willingly and commanding all drummers within our Kingdom of England and the Principallitie of Wales exactly and precisely to observe the same as well in this our Kingdom as abroad in the service of any forrainge Prince or State, without any addition whatsoever. To the end that so ancient famous and commendable a custome may be preserved as a patterne and precedent to all posteritie. Given at our palace at Westminster the seventh day of February 7th year of our raigne of England, Scotland, France and Ireland'.

Subscribed Arundel and Surrey.

It was, possible, this march which the French Marshal Biron commented on to Sir Roger Williams and said, 'The English march being beaten by the dryum was slow, heavy and sluffgish', to which Sir Roger replied shyly 'That may be true, but as slow as it is, it has traversed your Masters country from one end to the other', meaning that it was the march of conquerors. In any case, the wording of the warrant shows clearly that a great deal of pains was taken to revive it in its historic form even to Prince Henry hearing it at Greenwich.

Robert Ward, writing in 1639 sets out very clearly the duties of drummers and Drum Majors in his day. He writes 'A Drumme' is one of the necessariest officers to company, the divers passages of waight and moment hee is to be employed in; for many times they are sent to parlie with theemie, therefore hee ought to be a man of personage, faithful, secret and trusty; Hee ought to speak several languages, especially the Drumme of the Colonels company ought to be thus qualified. Hee hath command of all the Drummers in the regiment, and upon a march hee apoints every drummer his place'. He continues his catalogue of virtues which a Drumme should possess and a paragon he would have been had he had a fraction of them. He also counsels him 'to be very wary that nothing be screwed from him, neither by fayre nor foul means'. As 'screwing' was no mere figure of speech in those days, Ward seems to have expected a good deal from his Drumme.

Grose is of the opinion that the office of Drum Major was not universally admitted into the British service until the end of the reign of Charles I. We have seen that Sir John Smithe mentions him in 1591, Ward in 1639, Hexam in 1641 also given the duties of a 'drumme-Majour', yet it is curious that Sir James Turner

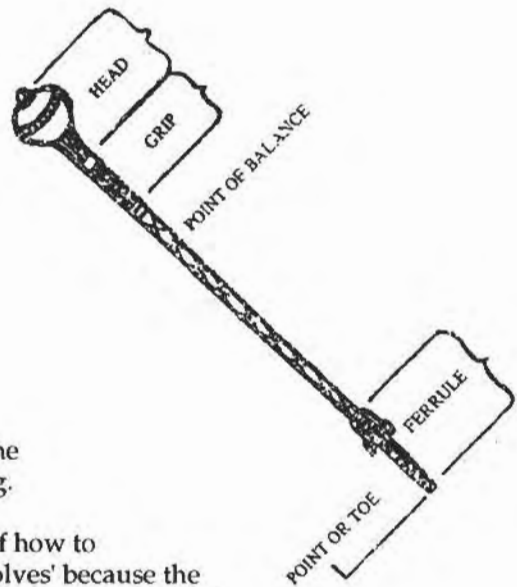
writing in 1683 denies his existence. He says 'There is another inconsiderable Staff Officer in most armies, yet necessary enough to all Regiments of Foot and that is the 'drumme-Major'; The French call him the Colonel Drummer.

In more recent times the Drum Major marches in front of the band, is responsible for Drill Dress and Discipline of the band. Some leading drummers have the rank of 'Drum Major' conferred on them.

THE DRUM MAJORS MACE, or STAFF

EXPLANATION 'Oxford Dictionary'

- MACE : Medieval Hammer like weapon.
Large headed Staff of Office.
- STAFF : Stick or Pole, as weapon or support, or as Symbol of Office.
- AVERAGE LENGTH 4'6" to 5'.



TRAINING THE DRUM MAJOR

It is important that when you wish to, or are asked to become the Drum Major of a Band, that you should seek the proper training.

In the past, many have not been guided in the correct manner of how to become a Drum Major, quite often innocently 'thrown to the wolves' because the band does not have a 'Drummie' and one is urgently require for a contest or parade.

DRILL

The new Drum Major should be trained in Basic Drill i.e. 'ATTENTION' - 'STAND-AT-EASE' - 'STAND EASY', turns right - left and about, Marking time and marching with and without the mace or staff.

The Drum Major should also be taught to execute signals in a smart manner and to keep good deportment throughout any movement. It is important that you develop a good Power of Command, this comes from training to use your voice from the diaphragm not the throat, nor giving an order by yelling or screaming. You should of course have authority and be precise in giving commands. You should not give too many orders at one time, this will only confuse your band members. To train your voice you and your instructor should stand a good distance apart in ear shot of each other and give commands until the instructor is satisfied that they can be heard clearly.

Remember do not force your voice, otherwise, you will find that you will have a sore throat for several days and may even be unable to talk. Do it in stages and let your voice develop gradually.

In training the Drum Major, it is important that he/she is taught the authority that is invested in them as a Drum Major, and that is, the responsibility for Drill, Dress and Discipline of the personnel within the band, and to train any new members to take their place within the band ranks.

The Drum Major must also be aware of the needs of the band when travelling to a contest or engagement away from home, such as transport, times of departure and arrival, accommodation facilities and meals, times that the band is required to play and how often. It is very important that the Drum Major makes sure that the band members are provided with a comfortable situation particularly at a contest i.e. shaded area and a place to hang the uniforms until required. It is also your responsibility for security of your band's equipment, so make sure that you have someone in your allotted area at all times.

DRESS

You must learn how to wear your uniform correctly, always remember, wear it with pride. You should be instructed how to look after your uniform. The Drum Major must at all times be dressed correctly, you must set the example for your band. If your dress is not up to standard, you cannot expect your band members to be up to standard.

NOTES FOR DRUM MAJORS

DRESS :

Correct wearing of all items of dress and equipment.

DRILL :

All drills should be performed in the same style as other members of the band in relation to mark time, arm swing, short pacing.

Arm swing is often too high to the front... and no backswing past the thigh.

Exaggerated mark time... the toe of raised foot should not be put forward beyond the knee, the foot angle should be uniform throughout the band and not excessively high.

Drum-Major not the prescribed distance in front of the band... this should NOT be a penalty against the Drum-Major who sets the pace. The front rank should hold position behind the Drum-Major. Faults are a penalty against the band drill.

Exceptions - Wheels and Counter-Marches.

DEPORTMENT:

Exaggerated movements adversely affect deportment, and could prompt loss of points.

Arms and legs should not be 'stiffened'. This produces the appearance of stiling the natural body movements in marching. Could affect deportment. A relaxed bearing would surely score better.

POWER OF COMMAND :

Oral commands should be loud enough for all of the band to hear. Enunciation should be clear, with distinction between the cautionary and executive words. The words of command should be spaced to give some indication of the tempo of the march time.

Staff signals should be given so that the band may execute the required evolution precisely at the correct site.

FLOURISH :

A smooth and steady routine is recommended. Jerky movements can affect the concentration of the band whilst playing. Introducing some flourish leading into the basic signals for wheels, counter-marches, etc. is admissible.

A Drum Major should develop a natural bearing incorporating the basic style of drills used in the band. Sometimes, when a Drum Major is trying too hard, it could grow into a 'show pony' thing and detract rather than impress. So... work gently and always appear relaxed.

Always our technical papers and instructions tell us what to do, and we do it...our way! Should you be not sure of some detail ask about it, it is important that band drill instructors should have the complete 'know-how' on all drills and contest rules.

THE DRUM MAJORS RESPONSIBILITY PRIOR TO BAND ENTERING THE CONTEST FIELD

- Most essential that the Band Representative is fully conversant with times etc., at which the Band is required at Position 1 (arena entrance), and that the Pipe Major is likewise fully informed so that adequate allowance can be made for tuning and practice etc.
- All Members should be acquainted with these times, and of the position of tuning points allotted to their Band.
- Should a draw for tunes be required, or drum settings have to be submitted, the Drum Major should see that the responsible person has fulfilled the duties in regard to same.
- Drum Major should check all items of dress and equipment before entering contest field. Points deducted in this section can invariably be short circuited by a little effort.
- Observance of above sections will help to ensure good relations between officials and your Band Members toward their Drum Major.

THE DRUM MAJOR'S RESPONSIBILITY ON THE CONTEST FIELD

PUNCTUALITY :

This involves having your band at a position ready to move onto the field when required. Late attendance may result in your Band losing points. The Drum Major should be conversant with the course before leading the band onto the field.

QUICKSTEP:

When directed, the Drum Major will march the Band to flag 'A'. The Drill Judge, when satisfied that the Band and all Judges are ready shall direct the Drum Major to 'carry on'. The judging of Drill commences at this time and finishes on the 'Stand Easy' at the end of the Quickstep Course. Judging of the Drum Major coincides with the judging of drill.

M.S.R. & MUSICAL SELECTION :

When directed, the band will march in band formation to the starting point A-A and await the instruction of the piping judge to proceed.

DISPLAY :

When directed the band will move to the start point and await the direction of the delegate to proceed.

SECTION SEVEN

MACE DRILL AND SIGNALS

DRUM MAJORS MACE DRILL FOR MASSED BANDS

In Massed Band formation it is an advantage to space files 3 paces apart, this allows for ease of movement when Counter Marching. Drum Majors position themselves 3 paces in front of Pipe Majors. The Drum Major in charge, positions himself 6 paces in front of other Drum Majors.

It is most essential that the Drum Major in charge briefs all other Drum Majors on movements which will take place and convey to all Band Members the same.

MACE DRILL :

All Basic Movements, attention, stand at ease, etc., are the same as previously explained. In Massed Bands the Drum Major in charge leads with all movements which are carried out to the beat of 4.

EXAMPLE :

Cease playing - Drum Major in charge brings the Mace to the precautionary position. All other Drum Majors carry out the same movement 4 beats later. After a further 4 beats, the Drum Major in charge, and ALL other Drum Majors complete the movement together.

CHANGE OF MACE MOVEMENTS ON THE MARCH :

Drum Major in charge brings his Mace to the precautionary position. After the beat of 4 all other Drum Majors carry out the same movement and hold that position until the new movement is carried out by the Drum Major in charge, then after the beat of 4 carry on with Movement.

HALTING :

Drum Major in charge must always give a Mark Time signal before giving the Halt signal. The Drum Major in charge is the only person to give these Signals. This eliminates any confusion as to the exact position or part in Halting.

DRESSING :

In Massed and Band formation, Dressing is ALWAYS by the Centre.

COUNTER MARCHING :

Drum Major in charge will give a signal with Mace ferrule uppermost, arm fully extended above shoulder. A reverse swing can be used for this movement if so desired. All other Drum Majors on reaching the ground on which the Drum Major in charge right about wheeled, will raise their Mace ferrule uppermost. On passing last rank of drummers, Drum Majors will smartly bring their Mace to the carry position in two movements. Hold that position until the Drum Major in charge gives a new movement.

MARKING-TIME :

The Drum Major in charge will give a signal with the mace ferrule uppermost, arm fully extended above the shoulder. Hold in this position for 4 beats as a precaution, then on the next 2 successive left beats, lower the mace sharply. Marking time commences on the next left beat.

MACE DRILL

ATTENTION :

The tip of the Mace should be in line with and touching the toe of the right boot. Mace to be held firmly at the grip. Thumb pointing upwards, elbow bent so that the forearm is almost parallel with the ground. Mace to be held to the right front of the body. Heels together and feet pointed at an angle of 45 degrees.

STAND AT EASE :

Carry the left foot out smartly to a comfortable position so that the heels are at least 25cm apart. Right arm extended forward of the body, tip of the mace should be against right boot and in line with the small toe. Left arm braced at the side of the body.





STAND EASY :

As the head of the mace is brought to the centre front of the body the left hand is placed on top of the mace, the right hand is then transferred and placed on top of the left.

CARRY :

Hold Mace diagonally across the body grasping firmly with the left or right hand at the point of balance. Forearm parallel with the ground and Elbow close to body. Elbow, Wrist and Hand in line with the waist belt.



SHOULDER CARRY :

Mace held in perpendicular position on left side of body. Head of Mace approximately shoulder height. Left arm against side of body, forearm fingers extended downwards on outer side of Mace. This adopted whilst band is being inspected.



TRAIL :

Carry Mace at Point of Balance in Left Hand parallel with ground. Ferrule directly to the rear. This position is also adopted when saluting.

COORDINATED MACE DRILL MASSED OCCASIONS

When all Drum Majors are required to execute a given signal the following will apply :

- The senior Drum Major will carry out the first movement of a signal and hold that position for 4 paces.
- The other Drum Majors will adopt the position of the first movement 2 paces later than the senior Drum Major.
- All Drum Majors will work in unison to complete the movements.

NOTE : The sequence of commands to be signalled in this manner will be memorized by all Drum Majors before the parade.



READY :

Holding Mace at Grip with Right hand raise smartly to reversed Vertical position Ferrule uppermost. Head of Mace slightly above Right Shoulder. Right upper arm parallel with ground.

FORWARD :

From position of ready, swing Point of Mace forward and downward completing circular movement several times, control with Right Hand, and recover to the Carry position.

MARK TIME :

Grasping Mace with Right hand raise Vertically Tip Uppermost above the head. Hold in this position for (4) beats as precautions, then lower to shoulder height and raise on the next two successive left beats. Mark time commences on the third left beat.



WHEEL SIGNALS

LEFT WHEEL :

1st Movement :

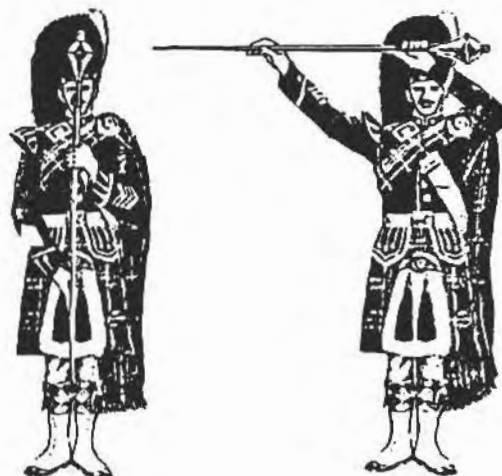
Grasp the mace below the head with the Right Hand, back hand grip.

2nd Movement :

Point the ferrule to the left and slide the Left Hand from the point of balance to near the ferrule. Raise the mace to a horizontal position with the head of the mace directly above the head.

3rd Movement : (Executive Command)

In one fast lateral movement, the mace is shot across to the Right to the extent of the arm, thus controlling the outside flank.



RIGHT WHEEL:

1st Movement :

Grasp the mace near the ferrule with the Right Hand.

2nd Movement :

Point the ferrule to the Right and raise the Mace to a horizontal position with the head of the mace directly above the body.

3rd Movement : (Executive Command)

In one fast lateral movement, the mace is shot across to the Left to the full extent of the arm, thus controlling the outside flank.



DECREASE FRONTAGE SIGNALS

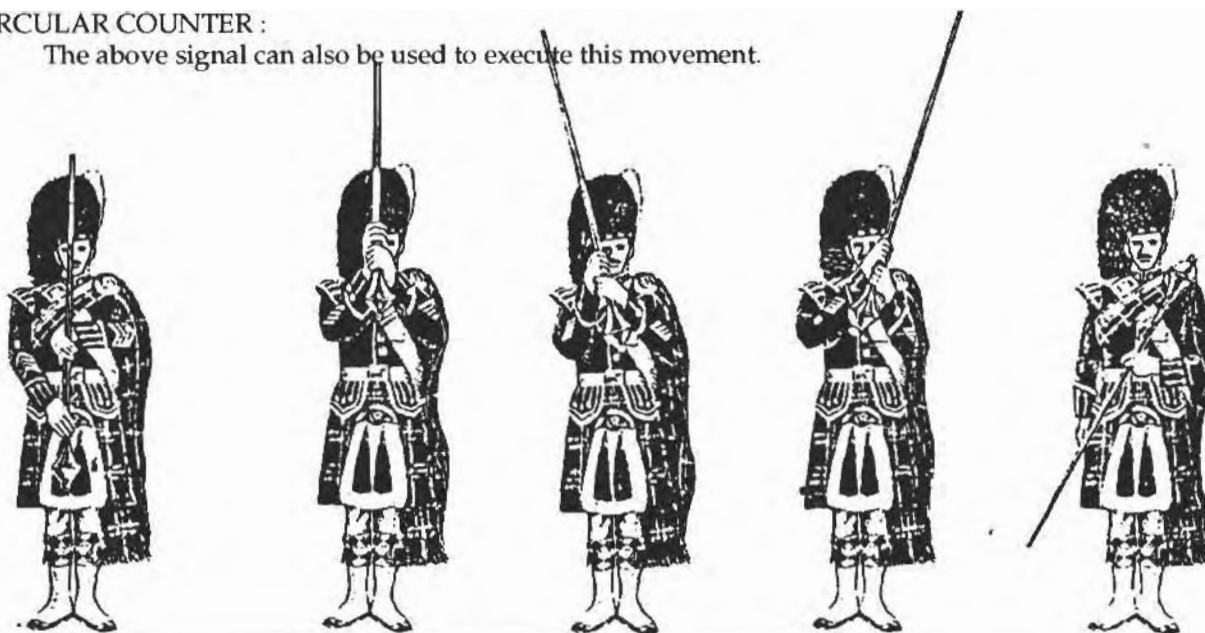
First Movement - Decrease frontage Signal

Second Movement

Third Movement - Decrease Frontage Signal or Forming File

CIRCULAR COUNTER :

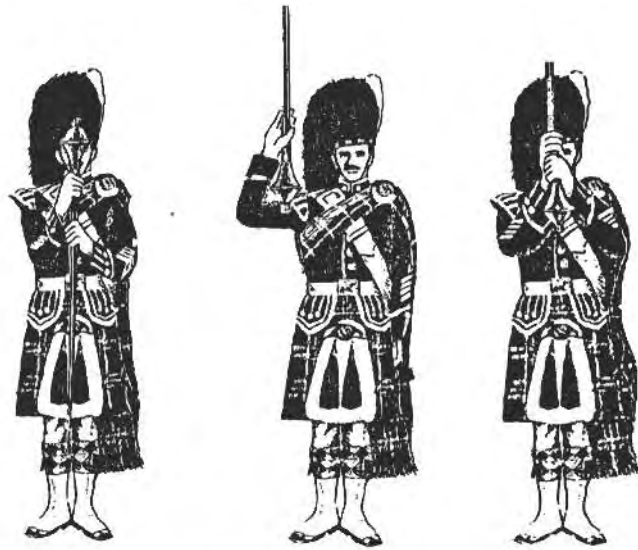
The above signal can also be used to execute this movement.



COUNTER MARCHES

FRONT TO REAR :

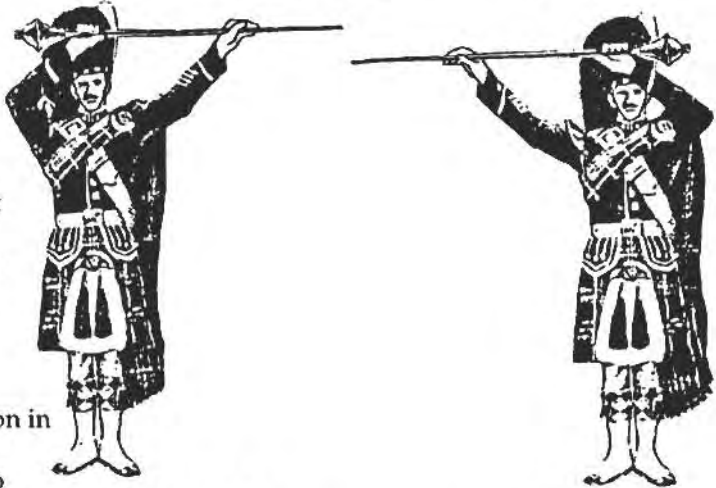
Raise Mace in reversed Vertical position point uppermost Head in line with eyes. Hold in this position until clear of Band then recover etc.



FLANK TO FLANK :

Execute mark time signal then indicate direction of counter march by holding the mace horizontally in front of body at shoulder height. With the point of the mace direct the flank required. As the band begins the movement, take one pace forward and continue to mark time.

When the band has completed this movement a signal to turn to the front is given, on facing the new front the signal to proceed is then executed.



FORM CIRCLE :

Raise Mace vertically in front of body, head uppermost. Rotate several times in small circle. The Band will then move into circle formation.



PRECAUTIONARY SIGNAL :

Raise Mace to Vertical position in Front Centre of Body at Full Arms length. Support at Grip with Right hand, point of balance with Left hand, the Head of Mace at Eye Level. (This signal is perhaps one of the most useful, being the pivot for the main movements as well as the precaution for all bandsmen to observe further indications).

HALT:

From the Carry adopt the Precautionary position, grasp the Mace with the Right hand approximately at top of ferrule, raise vertically with head uppermost in front of the body to full extent of the arm as the left foot strikes the ground bring the mace down, take a further right and left pace and halt by bringing the right foot beside the left. This is known as the four pace halt.



CEASE PLAY SIGNAL:

- 1 Raise the mace to the precautionary position, Fig 1
- 2 Extend the right arm upward, Fig 2
- 3 Extend the right arm outward at 45 degrees and the mace inwards at 45 degrees, Fig 3
- 4 On the second last beat of the tune bring the arm inward so the wrist is in front of your face at eye level
- 5 On the last beat return arm out as in Fig 3
- 6 Return to Fig 2
- 7 On completion of music return to position of Attention.



CEASE PLAY SIGNAL (USING BASS BEAT) :

As in Figs 1-2-3. But extend both arms for cease play, on the fifth and seventh beat of the part (either piano or forte part) signal with a wrist movement two beats in the time of one the Bass Drum will at the same time execute two beats in the time of one. On completion of the music follow above movements.



MACE DRILL - GENERAL

SALUTING :

- When the band is to march past whilst playing, the Drum Major, on reaching the saluting base, will come to the salute in two movements:-
 - 1st MOVEMENT :
Cut the right hand to the side.
 - 2nd MOVEMENT :
From the Carry position, transfer the staff to the Trail in the left hand and, at the same time, bring the right hand up to the salute.
- On completion of the salute, the right hand will be returned to the right side and, at the same time, the staff will be brought from the Trail to the Carry position. On the next left foot the right arm will be swung.
- When the band is to march past without playing, the Drum Major will command 'Eyes - RIGHT', and he will salute.

NOTE : In slow time the staff will be transferred to the Trail and the right hand brought up to the salute in one movement.

Mace signals vary from band to band and from State to State for Massed Bands. A Drum Major may choose to use any signal as long as the band responds and is familiar with each movement. Spins and flourish may be added to enhance the Drum Major's performance and individual styles should be encouraged. However, for Massed Bands, it is essential that all drum majors are familiar and use the signals designated.



SECTION EIGHT

FLOURISH

By courtesy of Drum Major Eric Allan

FLOURISH

The following are some flourish movements that the drum major can practise and put into use. It is important that when applying the various movements they be done in time to the music. Do not try to overdo the flourish, this only results in bad timing and could cost points in contest. Plan your routine and remember too that deportment must be maintained.

FLOURISHES Nos. 1 & 2:-

The staff is held in the right hand at the point of balance in a vertical position, ferrule pointing upwards. The right hand should be in a position just to the right hand side of the head. The head of the staff will now be a few inches above the right shoulder. On the command 'Quick - MARCH' the staff is rotated anti-clockwise to the right hand side of the body. This may be continued for 16 paces, that is, a part of a tune of eight bars in duple time played once and the down swing should be completed as each foot touches the ground. The swing is achieved by using wrist action and incorporating a twist movement in order to allow the staff to move smoothly and freely. The flourish may be modified slightly so that staff rotates to the left as well as the right hand side. The cross over to the left side should commence on the downward swing and moving the right arm across the body the staff continues to flourish to the left hand side, still retained by the right hand. Irrespective of which side the staff is being flourished the downward movement will complete in one pace.

FLOURISH No. 3:-

The staff is again held in position identical to flourish No. 1 at right hand side of head, ferrule pointing upwards. In this flourish the rotation is clockwise and is executed to the front of the body, using both hands alternately. On the command 'Quick - MARCH' the staff is rotated downwards and a circle completed in a clockwise direction finishing with the right hand still in control in a position slightly above the waist belt level, the ferrule pointing upwards. At this point the staff is transferred to the left hand in the following manner. Place the back of the left hand fingers pointing forward, thumb upwards above the right hand on the right hand side of the staff which continues to rotate side rolling over the back of the left hand into the palm where it is grasped and the rotation continued. On the completion of the second circle the right hand is again brought into play by placing it immediately below the left hand, palm against the staff, thumb pointing downwards, fingers leftwards, the staff again passing to the control of the right hand. Keep practising until the hand changing is perfected and the flourish is flowing smoothly and rhythmically in accordance with the music. It is necessary to keep constant check on your actions at this stage as shoulder movement must be kept to a minimum.

FLOURISH No. 4:-

This flourish is an extension of flourishes 1 and 2 and commences from the same starting position, with the staff in the right hand, ferrule pointing upwards. The movement commences with the downward anti-clockwise flourish to the right side of the body - one pace - and passed across the body to the left side for downward flourish to coincide with the second pace. While on the left side, the staff is transferred to the left hand and grasped at point of balance and the rotation continued until the staff is in the upwards portion of the swing with ferrule to the rear and head pointing forward, at which stage the right hand again grasps below the head in the following manner - palm of the right hand facing left, fingers pointing up and thumb to rear. After transfer to the right hand the staff is again brought across to the right side of the body where it is given one complete rotation and then thrown up into the air and slightly forward for either one, two or three complete turns and is caught again at point of balance in such a way that the performance can be repeated. The natural impetus coming from the momentum of the rotating staff is used to minimise the effort required by the performer at the point of throw. The staff as it rotates should be used to assist the throw, not depending entirely on the strength of the performer. Make sure that both hands when released from the staff are dropped smartly to the side of the body until they are required to come into play again. There should be no loose movement of arms as a result of their being momentarily out of action. Body sway should also be reduced to the minimum. Do not mark time during the throw.

FLOURISH No. 5:-

This is a development of flourish No. 3 and is executed using both hands to the front of the body and involving a throw of 1, 2 or 3 complete revolutions of the staff in a clockwise direction. The movements are exactly the same as in No. 3 up to the point where the staff is first returned to the right hand from the left one. As soon as the right hand is again in control the staff is thrown upwards and slightly forward making full use of the momentum. The using of the natural momentum of the rotating staff is an art in itself and must be acquired at an early stage if good rhythm and minimum body movement is to be achieved. After the throw the staff may be caught by either the left or the right hand and the flourish continued until the end of the part. It should be possible to make three or four throws to each 16 paces which, as has already been stated, is a part of 2/4 for 6/8 tune once through. The actual number of throws achieved is dependent on the ability of the performer.

FLOURISH No. 6:-

This is a more difficult flourish due to the change of plane from vertical to horizontal, and is a continuation of flourish No.3. The main difficulty arises when the staff is in the left hand in front of the body, rotating on a vertical plane and has to be passed round the back while altering the plane to a horizontal one parallel to the ground. This is done by a twist of the left wrist at a point when the staff is moving upwards, the ferrule pointing to the left. As the ferrule comes up into a more vertical position, the twist of the wrist comes into action and the staff is brought forward and down with a sweep to the left altering the plane from vertical to horizontal and passing it round the back where it is transferred to the right hand as follows: The right hand is placed behind the back in preparation to receive the staff, the palm facing outward to the rear, fingers pointing down, thumb to the left. At the point of passing from left hand to right hand, both hands will be on the staff momentarily with the ferrule pointing to the left. When the right hand is in control the twist of the wrist comes into action and the staff is brought again to the front of the body and on to the vertical plane. The right hand position on the staff at this juncture should be slightly below the point of balance and the staff rolled over the back of the hand into the palm, there being sufficient momentum on the staff to complete this action. With the right hand in possession, the clockwise rotation continues and as the ferrule comes up to the left it is thrown up for 1, 2 or 3 complete turns and caught on the return by the left hand at the point of balance and flourishing continued until the end of the tune part. It should be possible to do this flourish using two complete turns of the staff, throwing on 4 occasions during the tune part or 16 paces. It is essential that the flow of the staff during the foregoing movements is smooth, continuous, and not jerky, especially when the changes of plane occur.

SECTION NINE

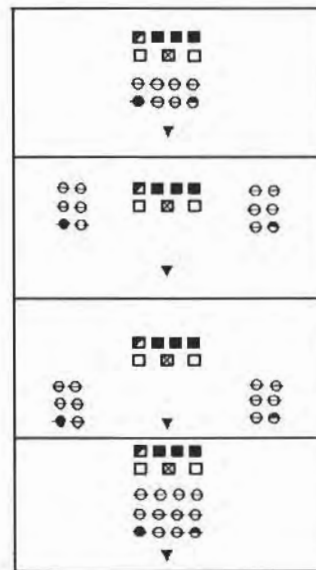
DRILL DISPLAYS

DRILL DISPLAYS

This type of display is becoming very popular with the general public and many types of displays can be done by a Pipe Band. To assist in the training of your band a small display is included from which the instructor or Drum Major can add to and enhance the performance of the band. Movements may be used in competitions - open air displays or in halls for shows, cabarets, etc. Instructors should work out a routine where the movements should be fairly close together, avoid marking time for long periods or marching continually in band formation. Movements can be executed on the Mace signals, whistle or by using the end of parts of the tunes. The following movements are some of the easier to learn. There are many ways in which these can be varied and other movements added. When using music as the 'Silent' signal, execute turns, pivots, changes of pace etc, on the last note of a part (always the right foot) without any check paces, using a checking or twisting foot action. When designing a routine incorporate slow marching and change of direction with change of turn.

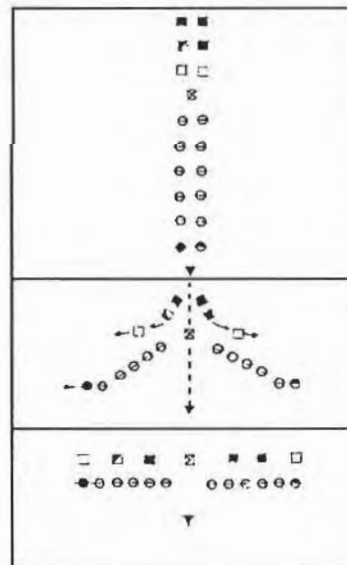
SPLITTING THE FILES

- FIG 1 On the end of a part, 1 and 2 files of pipers turn right, 3 and 4 files turn left, drum corps halt.
- FIG 2 The pipers march out in the new direction for one part (16 paces) then turn to the front.
- FIG 3 The pipers then march forward 16 paces, at the same time the drum corps step off in slow time to quick time tempo. At the end of the next part, the pipers turn inwards and the drum corps continues in slow time.
- FIG 4 After another 16 paces the pipers turn to the front and step off in Band formation. At the same time, the drum corps changes to quick time and follows on. The Band can now execute a front to rear circular counter march.



FORMING LINE FROM DOUBLE FILE

- FIG 1 On the signal, the Band forms two files.
- FIG 2 The pipers will commence wheeling to the right and left on the two leading pivots, the drummer on the two leading personnel, the drummers follow on. The Drum Major and Bass Drummer mark time whilst the remainder of the band form two ranks.
- FIG 3 The band have formed two ranks with pipers in the front rank and drummers in the rear. On the signal the band can advance in slow or quick time.

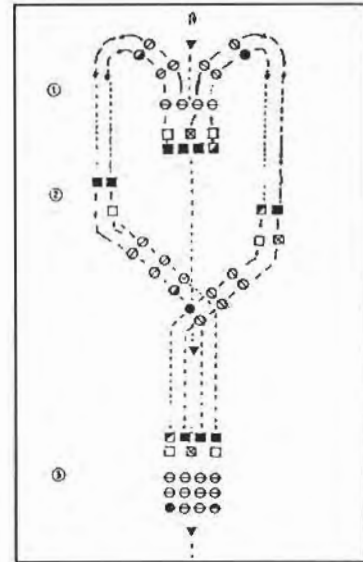


THE CROSS OVER COUNTER MARCH

FIG 1 On the signal to counter march, files one and two will wheel to the right 180 degrees and files three and four will wheel to the left 180 degrees. The Drum Major will right about turn and march through the centre of the band approximately 25 paces and mark time.

FIG 2 The front personnel of each file having passed the Drum corps will now commence to inwards wheel, crossing over behind the Drum Major.

FIG 3 The front personnel having completed the cross over will now wheel towards the front, and adjust the dressing off the Drum Major to form band ranks. The Band having reformed ranks can now execute a circular counter march and form either a circle or crescent formation and play a medley of tunes. From the movements shown many more can be adapted to suit the particular occasion. Remember, don't overdo the performance; it is far better to give a ten to fifteen minute display well rehearsed and presented, than to prolong the same and lose the attention of the audience.



SECTION TEN

CEREMONIAL PARADES

CEREMONIAL PARADES

Should your band be invited to attend a 'Ceremonial Parade' to provide music for the occasion, and the guest of honour is invited to inspect the parade the duties of the Drum Major should be carried out in the following manner:-

- Execute the cease play signal as the Reviewing Officer nears the end of the last rank to be inspected.
- Give the command 'TRAIL PIPES' the band after 'Trailing Pipes' will remain at attention.
- Band stands, fast, Drum Major marches toward Reviewing Party (approximately five paces and halts).
- The Parade Commander will introduce the Drum Major to the Reviewing Officer.
- Drum Major salutes and informs Reviewing Officer that the band is ready for inspection.
- Drum Major moves to the right of the Reviewing Officer (who should remain nearest the band at all times) and escorts him/her to inspect the band.
- Introduce the Pipe Major to the Reviewing Officer and continue along the front rank and around the perimeter of the band until the inspection has been completed.
- The Drum Major will now turn and face the Guest of Honour, take one pace backward, (to allow the Reviewing Party to move forward without breaking their formation) and salute.
- When the Reviewing Party has moved clear of the band the Drum Major shall return to his/her position in front of the band.
- Where there is an inspection of massed pipe bands such as at a Highland Gathering, the Guest of Honour would normally move across the frontage of the parade on foot or in an open vehicle, on this occasion only the senior Drum Major will salute.

MUSICAL SALUTES

When a band is requested to attend an official function such as a Ceremonial Parade, Official Opening, or Garden Party, and the Guest of Honour is a member of the Royal Family, The Governor General, The Prime Minister, The Governor, or Premier of a State, or other Distinguished Dignitary, it is customary that the Guest of Honour be greeted with a musical salute in accordance with their title. The following tunes have been adopted for pipes and drums and should be playing for the Guest of Honour in attendance. If a brass or military band is in attendance and play for the salutes the Drum Major of the pipe band will also salute.

MUSICAL SALUTES FOR PIPES AND DRUMS AT INSPECTIONS AND REVIEWS:

THE ROYAL ANTHEM OF AUSTRALIA IS : 'GOD SAVE THE QUEEN'.

THE NATIONAL ANTHEM OF AUSTRALIA IS : 'ADVANCE AUSTRALIA FAIR'

ROYAL SALUTES:

Scotland the Brave (First 8 bars)

HM The Queen

HRH The Prince Philip Duke of Edinburgh

HM Queen Elizabeth The Queen Mother

Scotland the Brave (Second 4 bars)

Other Members of the Royal Family having the title Royal Highness

Advance Australia Fair (First 4 and last 4 bars)

Vice Regal Patronages:

HE The Governor General

HE The Governor of a State

HE The Lieutenant Governor or Commissioner (if administering a government)

GENERAL SALUTES:

Highland Laddie (First 8 bars)

Prime Minister (or Acting Prime Minister)

Commonwealth and Foreign Heads of Government

President of the Senate

- The Pibroch O' Donald Dhu (First 8 bars)
 - Speaker of the House of Representatives
 - Chief Justice of the High Court
 - Federal Executive councillors
- The Garb of Old Gaul
 - Ambassadors and High Commissioners accredited to the Australian Government
 - Admirals of the Fleet
 - Field Marshalls
- Highland Laddie (First 8 bars)
 - Marshals of the RAAF
 - Admirals
 - Generals
 - Air Chief Marshals
 - The Chiefs of Staff for each of the Services
 - Vice-Admirals
 - Lieutenant Generals
 - Air Marshals
 - Rear Admirals
- The Pibroch O' Donald Dhu (First 8 bars)
 - Major Generals
 - Vice Marshals
- Other General Salutes
 - All the Blue Bonnets (First 8 bars)
 - Commanding Officers
 - Other Distinguished Persons

DUTIES OF A PIPE BAND AT FUNERALS

Set out here below are the duties of a Pipe Band at a funeral. It is pointed out that these duties are subject to alteration, but should be adhered to in principle. For argument sake, if there is no marching group, then the unit next described should of course move forward ONE unit space, if there is no flower car, then the mourning cars will follow the hearse. The Drum Major (DM) should make all drill arrangement in conjunction with the desires of the Funeral Director (FD), and that in fact the next of Kin are desirous of a pipe band being in attendance. The casket carriers should be dressed in Highland attire and if possible, when the deceased is a clansman, wear the dress of his clan. This again is subject to the wishes of the Next of Kin (NOK) and the FD, and the availability of suitable casket carriers. Whether or not the funeral takes place from a church or funeral parlours, the cortege should be formed up in the following manner outside the church or parlours.....

Funeral procession lined up ready to move off from church or chapel

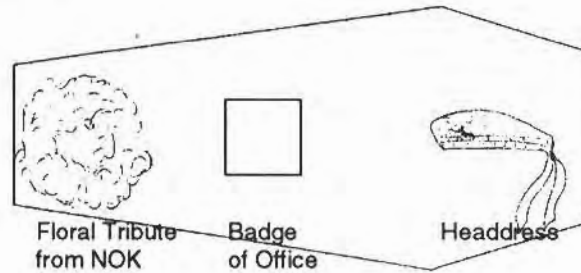
- UNIT 1 Police Motor Cycle Escort. (Where possible the assistance of local Police should be sought from the Officer in Charge of the Police in the town to assist the cortege through intersections and on the route).
- UNIT 2 The Pipe Band.
- UNIT 3 A Marching Group.
- UNIT 4 Officiating Clergyman. (Walking and who may have his vehicle immediately in front of the hearse).
- UNIT 5 Hearse.
- UNIT 6 Flower car.
- UNIT 7 Mourning cars.
- UNIT 8 Private cars.



Should there be sufficient room for the hearse and flower car at the entrance of the church or parlour, the remaining units should form up on the roadway leaving sufficient room in the funeral procession for the inclusion of these units when they come onto the roadway.

Accoutrements carried on the casket

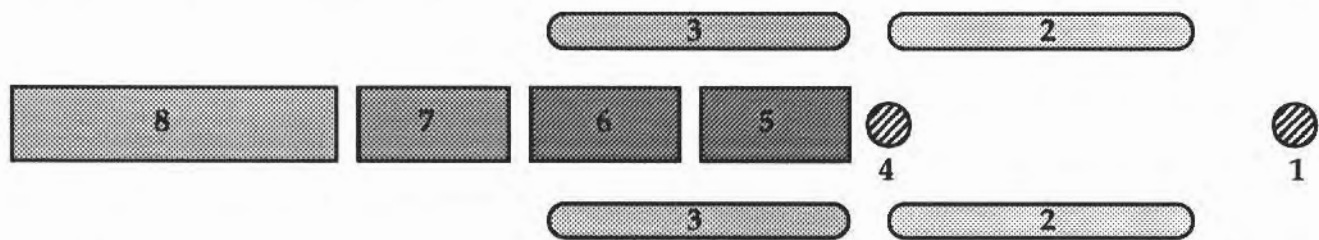
The Australian Flag, if possible, should cover the casket with the union over the left shoulder of the deceased and the headdress and badge of office of the deceased, when applicable, together with the wreath from the NOK should rest on top of the casket. These items should be held in place with large 'kilt' type pins.



Band, marching group and casket carriers lined up & facing inwards with hearse and mourning cars passing between opened ranks

(Some 400 m from church or funeral parlour)

With the cortege formed up facing the direction of march, the DM, on a prearranged signal from the FD will give the command 'Slow.....MARCH'. If a guard is present the Guard Commander on ascertaining that all units are ready will give the command to Slow March. Again, at a predetermined position from the point of commencement, the DM signals 'Form two files' when the band will open, form two files and slow march as near as practicable to the outside edge of the roadway - the DM continues to slow march on the centre of the road. On a signal from the DM, the band will halt. When the DM turns about to face the approaching cortege, the two files of bandsmen, the marching group (who should turn to face the centre of the roadway) and the casket carriers should turn to face the centre of the roadway. The DM smartly moves to the position on the Left File and faces the centre of the roadway. The Files will cover each other.

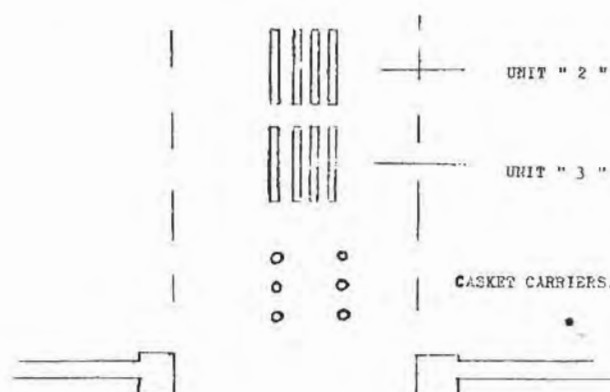


Units 4,5,6 and 7 they should be permitted to pass through between the opened units. Units should be held until the DM has signalled 'end of tune'. The DM gives verbal commands of trail pipes and the 'Parade...fall...out' on which the units will turn either right or left to face the direction in which they had been marching, break off and then if required make their way to the entrance of the cemetery or crematorium by a shorter and faster route than that which is used for the cortege.

N.B. Should a guard be present then the order to fall out will be taken from the Guard commander.

Units lined up at entrance to crematorium or cemetery, ready to receive hearse

On arrival there, the units 2 and 3 and the casket carriers will form up in an identical manner to that in which they were formed at the church, the casket carriers leaving sufficient room in their ranks for the hearse to be driven in between and stop.



The cycle escort, if present, will turn off prior to reaching the casket carriers.

While the Officiating clergyman and the FD have taken up their respective positions, the DM will give the verbal command 'Slow.....MARCH', and the cortege moves off. A similar procedure to the one at the church takes place when the band is about 75 to 100 feet from the crematorium chapel or at a suitable place near the grave and the DM signal 'Form two files' when the band and marching unit ONLY line the street, halt, inwards turn. This time the casket carriers escort the hearse through the ranks followed by units 6 and 7. When unit 7 has cleared the DM, he will signal 'End of tune' and then 'Fall out'. If required the band will move to a suitable position either near the entrance to the chapel or a navigable site near the grave and form up. When the casket is being removed from the catafalque within the chapel or on being lowered into the grave, the band should then play a selected lament.

Although not strictly pipe band duty, the following information is shown for general knowledge.

The Australian Flag should be removed from the casket, prior to being lowered into the grave, by two carriers. The flag should be folded neatly by the carriers moving towards each other after having moved clear of the grave site, the flag should not touch the ground. One carrier should carry the flag folded over his left forearm. Both carriers should move quietly from the graveside.

In the case of a cremation, the casket together with flag, headdress, badge of office and wreath should all be withdrawn from the catafalque and these accoutrements recovered from the Chapel official later.

Should the deceased be a returned serviceman, the 'Last Post' and 'Revellie' may be sounded during the internment followed by the lament. The lament should not be played between the Last Post and Rouse.

Should the deceased be a member of a lodge or RSL and it is desired to hold a short ceremony, it should be held prior to the lowering to the grave or removal from the catafalque. In the case of a lodge service it is appropriate for the person conducting this part of the service to place a sprig of rosemary on the casket. In the case of an RSL service it is quite in order to place a poppy on the casket and recite the 'Ode of Remembrance' in unison.

At the completion of the service, the band should form up and move smartly away in quick time to the sound of a drummer only, playing a single tap.

As pointed out, these notes should be used as a guide and the procedure altered to suit any particular arrangement which may be desired by the NOK or FD.

SECTION ELEVEN

DRESS

DRESS AND THE MANNER WORN

The dress of a Band varies according to climatic conditions. Also the financial position of many organisations limits the amount of uniforms possible or available to its members. The important thing, however, is the correct wearing of such apparel, and it is with this in mind that the following suggestions and guides to wearing have been prepared.

For competition purposes, our Association requires a registration of type of dress worn by member bands, and should alternative dress, such as summer dress shirts, etc.' be a second uniform as apart from say, 'jacket, etc' worn in cooler weather, it is necessary to have same approved by the State Association, thus allowing the judges to be aware of the type of uniform in which the band can present itself on the day of a contest. Some bands have three types of uniform listed, all of which have been approved by the State Association.

Uniformity, both in articles of dress and the manner worn is of fundamental importance, and the need to pay attention to these points, together with cleanliness, is a requirement for all bands. When not wearing your uniform, make sure it is left hanging in a cupboard, not left lying around to become creased.

There is no doubt that a massed pipe band, properly set up together and having good deportment is a magnificent spectacle and has enormous public appeal. With this in mind, dress and deportment cannot be separated as one enhances the other. To portray a band at its best, good deportment is essential. This can suffer equally among pipers and drummers and is often caused by ill-fitting instruments. Possible causes being incorrect blowpipe length, oversized bag, or poorly fitted stocks, any of which will result in poor posture. Drummers also have problems, examples commonly seen being the drooping forward, leaning back too far and over excessive arm movement causing the uniform to look ill-fitting.

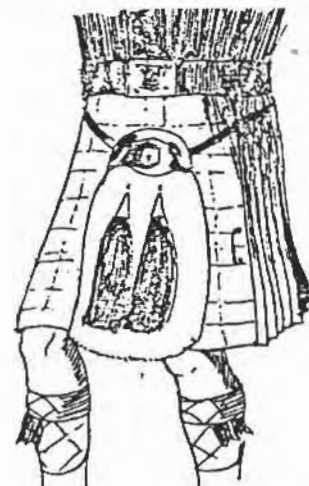
It should be the constant care and aim of every member of a band to strive for UNIFORMITY, TIDINESS, CLEANLINESS, and a general PRIDE in its turnout, as to perform to its fullest musical ability.

ORIGIN OF THE KILT

The ancient dress of the Highlander, was not the kilt but a belted plaid, (the feileadh-mor or breacan=feile, - great wrap) which was a generous length of tartan cloth about 16 - 18ft long. The upper portion covered the wearer's shoulders. It was belted at the waist and the lower portion hung down to the knees. By the early part of the 18th century, the lower half of the belted plaid (the feileadh beag or 'little wrap') was in general use as a kilt and since then the kilt has been the traditional garb of the Highlander.

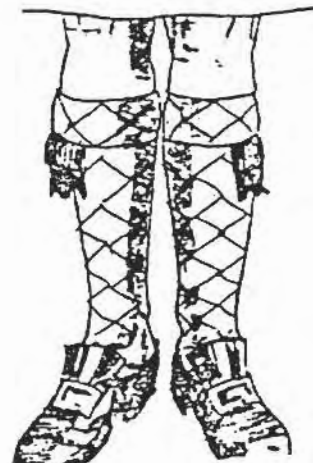
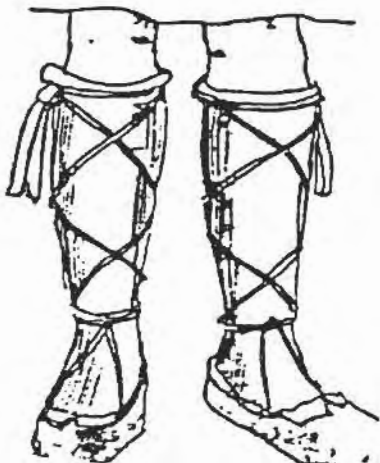
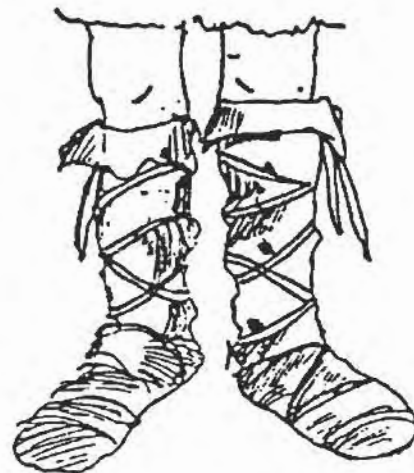
THE PLEATED KILT OF TODAY.

Worn slightly above the centre of the knee cap.



FOOT WEAR AND HOSE TYPES

- 1 ANCIENT
- 2 1600's Coloured ribbon Legs and feet wrapped in hide and bound by thongs or leather. Moccasin type footwear. Leather thong cord (for support). Coloured ribbon for holding woven hose in position.
- 3 1800's
- 4 1900's Buckled brogues. Knitted hose ribbon Turned over hose. tied around the leg Broad decorative flashes. for support.



TYPES OF UNIFORM AND MANNER WORN

FULL CEREMONIAL UNIFORM

- 1 FRONT VIEW
- 2 BACK VIEW
- 3 SIDE VIEW



PRINCE CHARLIE COATEE AND VEST



HIGHLAND DRESS DOUBLET

STANDARD DAY WEAR DRESS



CROSS BELT

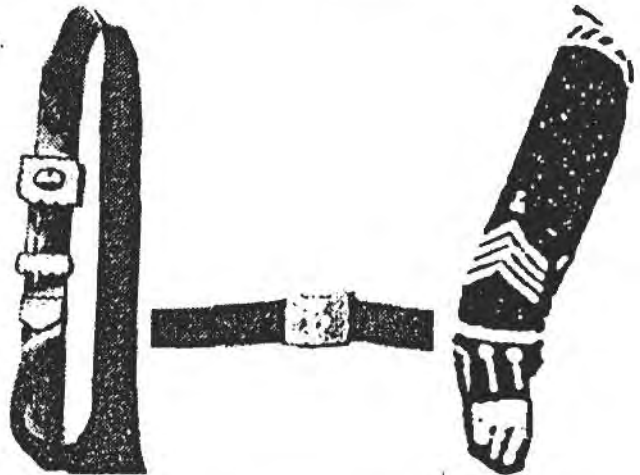
Buckles should all be in same position. Keepers should fit tightly so as not to slip. End keeper should be pinned when belt is put together so it does not fall off.

WAIST BELT

Waist belt should fit firmly around body. Keepers should all be in same position. Buckle should be in centre and in line with buttons on jacket.

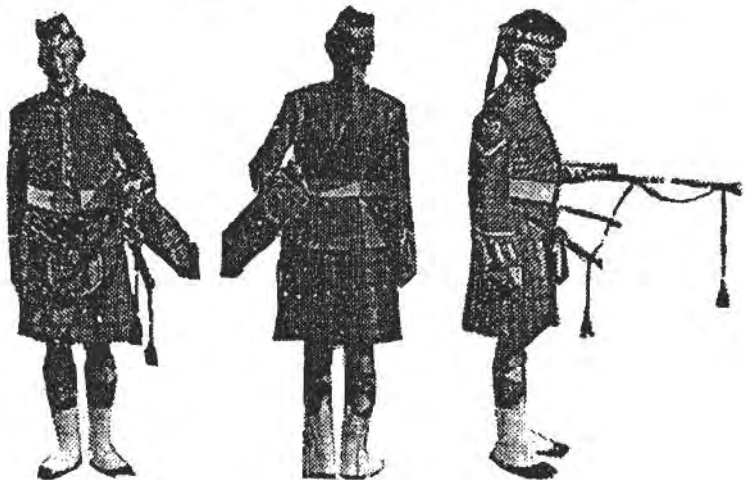
CHEVRONS

Chevrons should all be in the same position for P/M and D/M.



WINTER UNIFORM

FRONT VIEW
BACK VIEW
SIDE VIEW

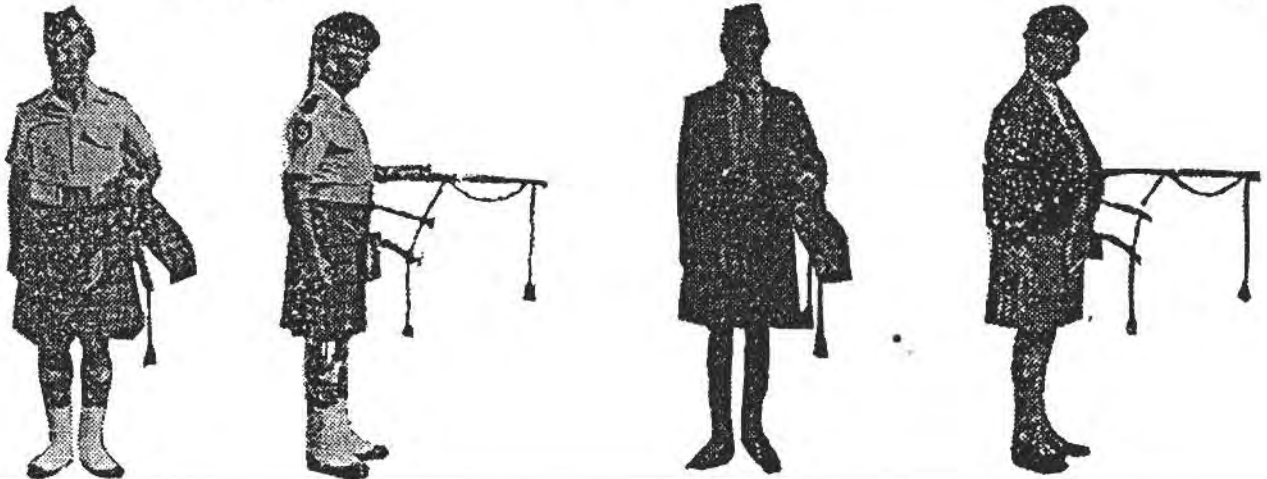


SUMMER UNIFORM

FRONT VIEW
SIDE VIEW

DAY WEAR UNIFORM

FRONT VIEW
SIDE VIEW



KILT:

Lower edge to just cut the knee cap. When kneeling the lower edge should be one inch from the floor. Care must be taken that the kilt hangs evenly all round, not up or down at the front or back. The centre of the apron should be centred on the body. Kilts having a stripe in the centre of the apron form a useful guide and should of course line up with the centre of the sporran and waistbelt buckle.

SPORRAN:

Defined by the height of the wearer. The sporran strap must fit snugly into the groin. Adjust according to size to ensure that the sporran hangs below the kilt not more than one inch. Ensure that the chain or straps are not twisted and that the straps are polished. Surplus strap lengths should be secured in a keeper.

JACKET OR TUNIC:

Should fit the wearer fairly snugly. Not too long or too short. Flaps neat. Belt hooks showing. Ensure that all buttons are firmly attached.

CHEVRONS:

Should be worn on the sleeve in the same position for each rank.

SHOULDER SHELL:

Ensure that the method of attachment to the doublet is (Epaulet) secure. Always remove at the conclusion of a parade and store flat.

PLAID, FULL:

Lowest point of the fringe to reach the top of the spats at the back hose seam. Generally worn over cross belts passing under the right arm and fastened at the left shoulder by a shoulder brooch.

PLAID, HALF:

From its belt at the waist hang to the bottom of the kilt (Belted). and attach at the left shoulder with a brooch. Avoid wearing the plaid too long. Aim for the right hand edge at the rear to be in the centre of your back. Also the tip of the fringe at the front should just touch the waist belt. The plaid should be under the shoulder tab of the doublet.

SHOULDER BROOCH:

Worn on the left shoulder. Top edge no higher than line with buttons shoulder level.

CROSS BELT:

Worn over the right shoulder and under the right shoulder tab. Aim to have the buckles in the same relative position on all people.

WAIST BELT:

Generally over the cross belt. Buckle in the centre at the front. Belt in belt hooks if provided on the doublet. Ensure that the belt is tight enough to avoid drooping and that the keepers are properly *positioned*.

HEAD DRESS

Always keep headdress free from sweat. Press ribbons. Make sure that ribbon ends are not frayed. Store safely. To protect the tails fold inside glengarry or balmoral. When not using store in a plastic bag.

FEATHER BONNET:

Worn straight on the head, but a slight cant to the right is permissible. Do not wear on the back of your head - keep well down on the forehead. Ensure that the ribbons are pressed, hang down at the back and have no frayed ends and that the tails are out. The chin-strap should be firm. Hackle should be clean and fastened at the top.

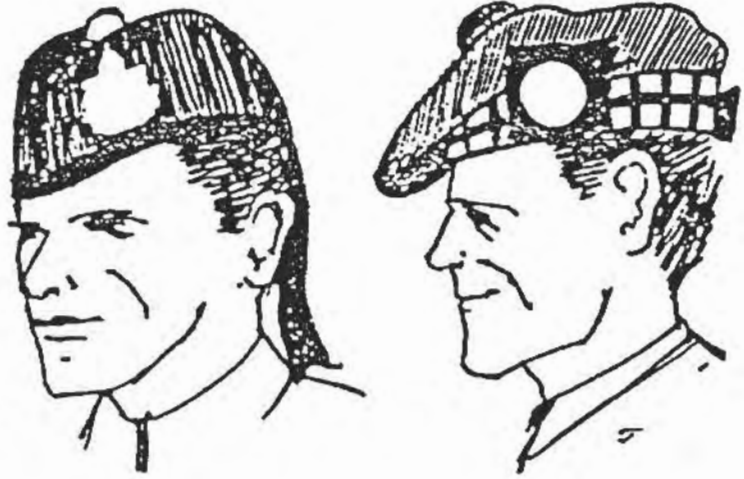


GLENGARRY :

Fall to the right side, approximately half inch above the right ear with the front one inch above the right eyebrow.

BALMORAL:

Fall to the right side, badge in line with the left temple which will also ensure that the ribbons or bow at the rear of the balmoral will be in the centre of the head at the back. The band should be one inch above the right eyebrow. The balmoral may also be worn one inch above both eyebrows. i.e. parallel to the ground. Avoid pulling the balmoral down at the back as is common practice amongst highland dancers.



A general acceptance of standard items by Associations throughout Australia is known, and it is with this in mind that attention must be given to the following items:-

HAT BADGE:

Worn as indicated in the sketches. Ensure that the badge is securely attached.

SKEAN DHU:

Worn in the hose on the outside of the right leg with its handle protruding above the hose some 2 or 3 inches.

KILT PIN:

Fastened to the lower right hand corner of the front flap on the sett of the tartan (wearer's right). Approximately five inches up from the foot of the flap and three inches in from the edge.

DIRK:

Worn on the right hip bone suspended from the waistbelt.

CLAYMORE:

Worn on the left side.

SHIRTS:

Should be a proper fit. Ensure that all buttons are firmly attached, buttonholes not too large and that all buttons are done up.

JABOT & CUFFS:

Should be a proper fit. They should be starched and FIRMLY AROUND cleaned. Jabots should be stored in a hat box with white tissues inserted between each layer of lace.

TIES:

Windsor knot is preferred. Aim for the bottom tip of the tie to just touch the waist belt buckle when standing at attention. Insert underneath portion of the tie inside your shirt between the two top buttons. Alternatively wear a tie pin but ensure that all members wear them in the same position. The pins may be troublesome if worn by drummers due to the drum sling.

SASHES:

- Drum Major and Band Sgts (Red) Sash : A woven, scarlet sash based on the Military Colour or Staff Sergeant's Ceremonial Sash, should be worn under the shoulder tab on the right side with the tassle hanging from the left hip, however when wearing a cross-belt it should be worn on the opposite shoulder. The sash should be under the waist-belt at the back but over at the front.

- Drum Major and Military Drummers (Baldrick) Sash : A belt, normally of ornamented leather, worn as a support mechanism for the sword or bugle whilst on duty or a ceremonial parade. It should be worn under the right shoulder tab when supporting the sword at the left thigh, or under the left shoulder tab to compliment the bugle which rests on the right hip.

- **Drum Major's Sash** : Usually a heavily embroidered, ornamental sash, bearing heraldics or replicas organic to the traditions of the Unit or Band of the wearer. It should be worn under the left shoulder tab and over all other dressage items except the shoulder plaid.

BROGUES:

Of uniform type, usually black or brown. Tongues same type, worn with plain, coloured knitted socks or hose. Where ghillie brogues are worn as band uniform, the tying of the laces must conform with the conventions of uniformity regardless of the method of tying used.

BOOTS & SHOES:

Of uniform type, must be black and preferably of plain pattern. Try to avoid pointed toe shoes as they are unsuitable for the general design of spats. Black or brown brogues, with or without flaps, may be worn with day dress.

BUCKLES:

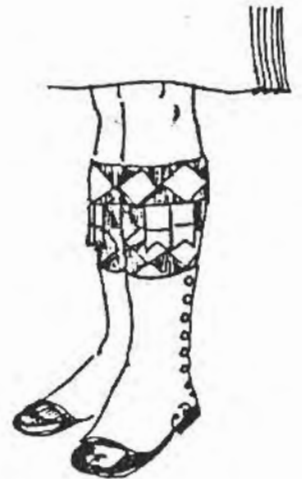
Ensure that they are securely attached, clean and free from shoe polish.

SOCKS:

When wearing half hose, wear any comfortable socks, bearing in mind that thick socks may make it difficult when putting on your spats.

HOSE:

In keeping with the tartan in the kilt. Correct height is 3 fingers below the protruding bone on the side of the leg. Seam, at the back of the leg, to be in line with the seam of the spats. This should ensure that the point of the diamond, front edge of the flashes and seam of the spats at the front are in line. Ensure that the hose are worn uniformly on each leg. Some tartan hose have a left and right. Ensure that the stripes run in the same direction. e.g. Bruce tartan-yellow stripe runs from top front downwards to the outside of the leg.

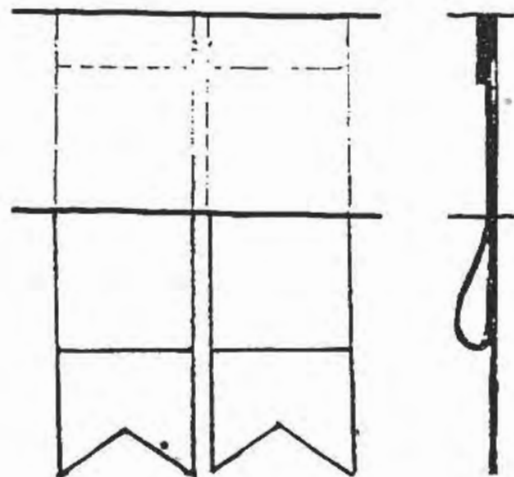
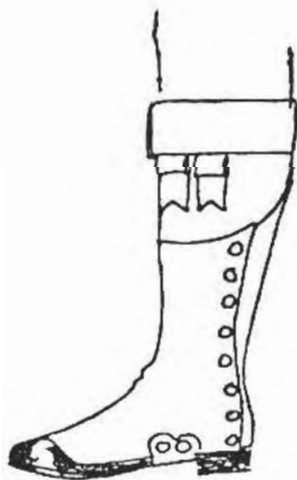


SPATS:

Close fitting to the leg, avoid wrinkles, buttons uniform. Strap under the shoe to be clean and firm. Point at the back to be in line with the seam of the hose. White buttons are generally used but black buttons are optional. Ensure that buttons are firmly attached and unbroken and that the side seam stiffener does not protrude.

FLASHES:

Ensure that the uppermost top edge is at the top of the hose. This will ensure that all flashes are the same length which should be approx 6cm below the turn-over of the hose. Allow for approx 4 - 5cm turnover of hose tops. The leading edge should cut the shin bone or point of the diamond at the front of the leg, or if worn at the side of the leg, should be uniform throughout.



SECTION TWELVE

ADJUDICATION

ADJUDICATION

Over the years adjudicators have been a target for open comment by bands, if at a contest the result goes the wrong way, particularly in the Drill Section, when the statement has been made that if a Drill Judge knew what he was about we would have received better points. Judges are therefore reminded of their obligation when adjudicating band contests. If a band attempts a particular movement, such as a wheel, then the adjudicator is required to give points for what was attempted. If the band makes errors, then that band should be penalised, but not to the extent of receiving no points at all. This will only lead to unfavourable comment toward the Judge. Also, if points are deducted, fair comment as to why the points were lost must be made on the judging sheet. This will enable the band to see exactly where and when the errors were made. By following the guide in this manual, you, as an adjudicator, will be able to carry out your duties in a proper manner. Also, to assist you is a section on the fundamentals of judging, and a Drill Judges Work Sheet to enable you as an adjudicator to know where to position yourself when judging.

GUIDE FOR ADJUDICATORS

1. Judges are expected to judge on performance only i.e. that Band or competitor for that performance on that day only, no other extraneous factors are to be considered, such as reputation, past performance etc.
2. Criticism should be brief and confined to important points only. You are NOT there to criticise the Band or competitor personally, his tutor, Band Organisation etc., and you are NOT there to teach him/her to perform - that is another person's responsibility.
3. You are NOT there to write a book on a performance.
4. DO not say 'You are wrong' or 'Your organisation, Band, Tutor etc., is wrong'.
5. Do say 'I do this differently from you' or 'I liked your performance, but practice is needed to perfect that movement' or 'I think you could execute all movements a little more sharply' etc.
6. COURTESY should be expected from performers and you are expected to reciprocate.
7. You will NOT allow any other person to approach you with the object of influencing you and you should make it plain to spectators, that their COMMENTS will have NO INFLUENCE on your decisions.
8. If you have not been instructed on how to fairly apportion points, do NOT leave a wide variation of points between the winner and the last placegetter.

PREPARATION FOR ADJUDICATION

The objective of this instruction is to provide new adjudicators with a guide on how to prepare themselves for adjudication. In the past people haven't been properly prepared and have found out most of the points below through experience.

1. ITEMS REQUIRED FOR ADJUDICATION:

- 1.1 Bring from home:- Two pencils Brief case Sharpener Cape One black pen Hat Clip-board Umbrella Summary sheets
- 1.2 Obtain from secretary at contest:- Contest program (marked up to date). Pad of adjudicator's sheets A4 size thick cardboard.

2. PRELIMINARY ACTION:

- 2.1 Ensure that you know the following well in advance:- Where you have to adjudicate, the directions to the venue and how you are going to get there. The time you are required to be there. The fee and travelling allowance. The grades you are judging. Your contact at the contest.
- 2.2 Two days before the contest contact the secretary and confirm the above details.

3. ON THE DAY OF THE CONTEST

- 3.1 Report to the contest secretary (in uniform) 30 minutes before the contest begins. (Be well fed and watered beforehand if you haven't been invited for a meal!!).
- 3.2 Ask for the following:- Adjudicator's sheets and A4 piece of card Contest program (showing cancellations etc). Fee slip.
- 3.3 Go to the toilet before you start to adjudicate - if there are a large number of bands in the grade you are adjudicating it may be hours before you get the chance again.

OTHER USEFUL POINTS TO KNOW BEFORE YOU START TO ADJUDICATE

Adjudication sheets are two-part carbonated sheets. The top sheet is the original and the second sheet is a carbon copy which is retained by the association. Place a piece of thick A4 cardboard after the second sheet to prevent other sheets being soiled. Don't write continuously whilst the band you are judging is playing. You cannot concentrate 100% whilst writing and you can easily miss something. Use short concise statements to explain what you mean - not full sentences. You are not writing a book.

NB: It is a good idea to write out on a piece of paper short statements that you can use to describe certain types of performance. (Be specific - not general).

Don't walk inside the outer circle when adjudicating outdoor competitions.

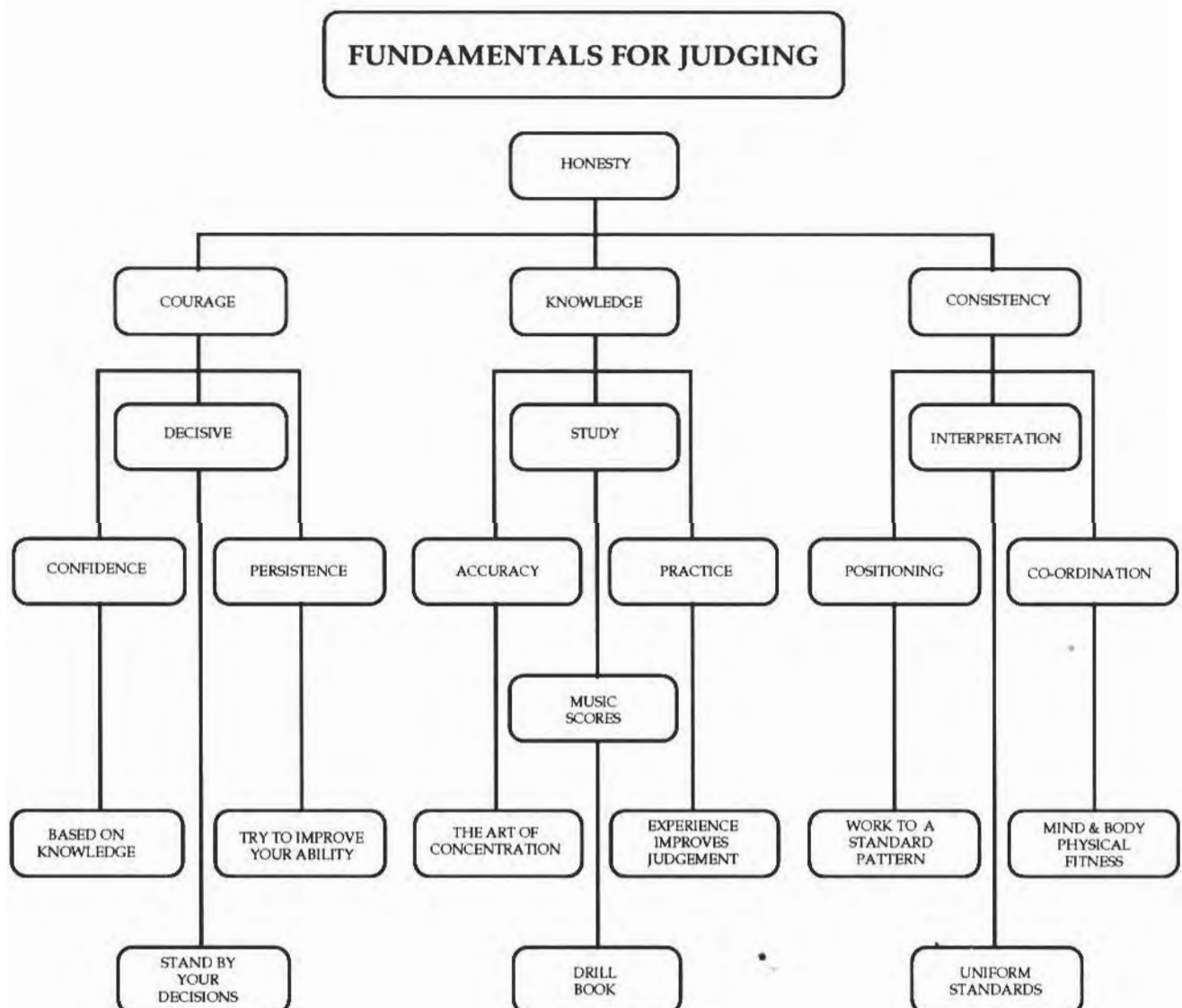
Don't talk to anyone in the crowd whilst adjudicating.

Don't take alcoholic drinks before you adjudicate.

Don't base your judgement on likes and dislikes.

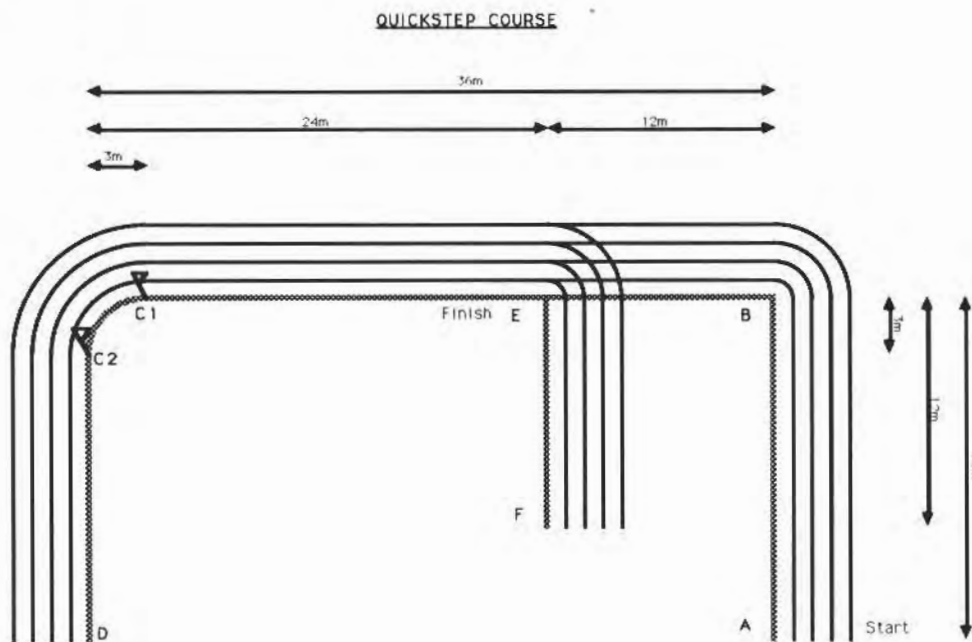
Do not get involved in arguments - be careful what you say.

These fundamentals apply to both music and drill adjudication with slight physical variations.



JUDGING DRILL

THE QUICKSTEP



DRESSING & COVERING

Position: This should constantly be checked from side and rear.

Common Faults:

Spacing between ranks and files - individuals. Front rank NOT THREE paces from DM. Basic rank NOT THREE paces from last piper rank. Band wandering on course. Dressing and covering out at the halt.

Remember that judging commences when the Drum Major is ordered to 'Carry On'. DO NOT include Dressing and Covering faults in Wheels and Counter Marches.

WHEELING

Position: Approximately 8 paces inside flags.

Common Faults:

Ranks bowing, individuals not dressing. Bandspeople side stepping, not inclining. Spacing incorrect. Radius of pivot not correct, outside flank too wide. Step off not together.

Remember that bands may check pace at start and end of wheel. Penalties should be awarded if band not together.

COUNTER MARCHES

CIRCULAR:

Position: Approximately 6 - 8 paces inside Flag to check that the band is past Flag before Executive Mace Signal.

Move to front of Flag to check cross-over of P/M and P/Sgt and band coming up to reform.

Move to original position to check D/M, P/M, and P/Sgt level with flag, reform and step off.

Common Faults:

Band not past flag before Executive Mace Signal. Inner files not moving together to outer files. B/D not turning on D/M's point. P/M, P/Sgt, D/M and B/D not in line at cross-over. Files not covered returning to reforming line. B/D not waiting for T/D alignment. P/M, P/Sgt and D/M not in line with Flag D. Inner files not reforming together. Step off not together.

FRONT TO REAR :

Position : Approximately 6 - 8 paces to side of band to check that the band is past Flag before Executive Signal. Move to D/M turning point to check all ranks turn on this line.

Common Faults :

Band not past flag before Executive Signal. Ranks not turning on D/M's point. Dressing out on movement through band. Ranks not gaining their original alignment after passing rear rank. D/M not 2 paces from Flag, Front Rank not one pace in rear of flag. Covering and Dressing out.

FLANK TO FLANK :

Position : Move to front of band to check cross-over. Move to side to check step off.

Common Faults :

Members not turning together. Dressing and covering out. Bandspeople not turning on outer flank line. Not dressing on T/D's. Step off not together.

DEPORTMENT

Position : This should be constantly checked throughout the whole course.

Common Faults :

Sloppy drill movements. Heads not erect. Slouching or crouching over instruments. Excessive swagger.

DISCIPLINE

Position : Again, check throughout course.

Common Faults :

Not responding to mace or verbal commands. Unsteadiness at start and halt.

OTHER POINTS TO REMEMBER :

Bands must not mark time more than FOUR PACES in one rudiment. Judging commences on order to Drum Major to proceed and ceases when band is ordered to 'Stand EASY'.

SUGGESTED SCORING :

Deduct 0.1 for each minor infringement, 0.2 for major infringements.

THE MEDLEY

Position : 6 - 8 paces at side - give order to Drum Major to proceed and march level with band.

Common Faults :

Step off not together. Dressing and Covering out. Forming Circle untidy, not working together. Faults in deportment while marching and at the Halt. Feet tapping while playing. Unsteadiness while playing. Faults in Drill at 'Stand at EASE' and 'Stand EASY'.

THE DISPLAY

Position : At a vantage point outside arena preferably above bands.

Judging: Account should be taken of variety of movements, precision, public appeal, progress of evolutions. Balance should be struck between standard of movements, complexity and overall drill. Judging commences when delegate on arena orders Drum Major to proceed and ends when band ceases playing. Band must commence and end at the position of attention with instruments ordered. No allotment of points is necessary, but a score should be kept for listing bands in order of merit.

STREET MARCH

Position : Preferably at a vantage point above bands.

Common Faults :

Dressing and Covering out. Deportment faults, slouching, excessive swagger. Bandspeople out of step.

JUDGING : NO allotment of points are given, but it is advisable to keep a score to determine bands in order of merit.

STREET DISPLAY

Position : Preferably at a vantage point above bands.

Judging: Account should be taken of variety of movements, precision, dressing and covering and public appeal. NO allotment of points are given, but it is advisable to keep a score to determine bands in order of merit.

JUDGING DRESS

UNIFORMITY BOTH IN ARTICLES OF DRESS AND IN MANNER WORN

This is the main feature of Dress Judging and requires no specific instructions. Rule 7 (2) states that 'The uniform of all members shall be same except in ... minor details'. Judges should be mindful that Pipe Majors, Pipe Sergeants and Drum Sergeants do not always march in their traditional positions and as such may wear additions i.e. epaulettes, skean dhus. (Refer page 8)

CLEANLINESS AND SMARTNESS OF UNIFORM

This is self explanatory. Allowances should be made for age of uniforms as all bands are not financial enough to continually provide new uniforms. However, any repairs must be neat and points must be deducted for items requiring attention or repairs badly done. Points must also be deducted for items not clean and fitting. Shirts must be ironed, collars clean and tie knots uniform.

CLEANLINESS AND SMARTNESS OF BANDSMEN

Points should be deducted for dirty fingernails, untidy hair, untidy beards or not clean shaven (where applicable). Watch for hair showing under bonnets.

CLEANLINESS AND SMARTNESS OF INSTRUMENTS

Points should be deducted for dirty pipe bags, under-covers showing under pipe covers, dirty ivory or silverware, cords and ribbons. Watch for scratches, finger marks, chipped paint, unclean chrome and heads on drums.

SUGGESTED SCORING: Deduct 0.1 for minor infringements, 0.2 - 0.5 for major blemishes.

JUDGING DRUM MAJORS

DRILL AND DEPARTMENT

Judging should take into account the Drum Major's personal drill, bearing and mace movement. Points will be deducted for excessive swagger, sloppy basic foot drill, exaggerated movements, bent elbow, unclenched free hand, sloughing, excessive body movement with mace signals plus any faults particularly relating to drill movements. The following points should be particularly watched:- All signals are given at correct time:- i.e. Wheels signals NOT given too early or too late. Counter March signals given before band is past flag. Drum Major about turns and NOT about wheels on Counter Marches. Drum Major DOES NOT wander and keeps correct distance from all flags. Drum Major lines up with Flag on Circular C/M. Drum Major is 2 paces past Flag on Front to Rear C/M. Drum Major's position at the Halt.

POWER OF COMMAND

This section encompasses both voice and mace control. Words of command should be distinct, not rushed nor drawn out, loud enough for band and judges to hear, (not excessive), 'Quick MARCH' to be in tempo and with the word 'MARCH' slightly higher pitched than 'Quick'. Attention should be paid to the band's response to both verbal and mace commands.

DRESS

This should be judged as the Dress Inspection, but with greater detail, particularly to sashes, gauntlets, gloves and any other accoutrements.

FLOURISH

Judging for the flourish should be taken over the whole course and relates to all mace movements. Points should encourage the 'Flourish' unless poorly executed. Clear and precise signals should be the main factor, but unless the Drum Major adds to the display, full points should not be given. Watch that the flourish does not interfere with executive signals.

SUGGESTED SCORING:

DRILL AND DEPARTMENT :

Deduct 0.5 - 1.0 for drill faults and bad deportment. This also includes 'about turns' and final position of attention. Watch that heels are together, hand clenched, arm held at side.

POWER OF COMMAND :

Deduct to 1.0 for each of voice commands faults. deduct to 1.0 for lack of band's response to Mace signal.

DRESS :

Deduct 0.5 - 1.0 for each dress blemish.

FLOURISH :

Deduct 0.5 to 1.0 for bad signals. Allow at least 5 points to award for extra flourishing apart from basic signals.

AUSTRALIAN PIPE BAND COLLEGE : DRESS AND DRILL

CERTIFICATES OFFERED

1. **ELEMENTARY CERTIFICATE:** For learner Drum Majors and students who have no qualification, and who are desirous of progressing to Intermediate Level.
2. **INTERMEDIATE CERTIFICATE:** For Drum Majors and students who have passed the Elementary Certificate and who are desirous of progressing to Advanced Level.
3. **ADVANCED CERTIFICATE:** For Drum Majors and students who have passed the Intermediate Certificate and are desirous of becoming an adjudicator.
4. **INSTRUCTORS CERTIFICATE:**
For Drum Majors and students who have passed the Advanced Certificate and who are desirous of becoming an Instructor. The holder of this Certificate will be entitled to teach and prepare Candidates for all levels of College Dress and Drill Examinations as well as instruct at College and State Association Seminars. The minimum requirement for the applicant for this Certificate Course Examination shall be the Advanced Certificate Dress and Drill or its equivalent qualification approved by the College Principal and confirmed by the College Board.

All Certificate Examinations are of a comprehensive nature and consist of three phases

1. Written
2. Practical
3. Oral.

The pass mark for each phase is 75%. Successful Candidates will be awarded a Certificate from the College and this will be forwarded to the respective State Association for presentation. A Candidate who fails part of the Examination need only resit for that particular Phase. The re-examination must take place within twelve months otherwise the whole examination will have to be undertaken and a further fee paid.

The following is a guide for Candidates who wish to under take College examinations

- A. Candidates should apply in writing to their State secretary stating that they are desirous of sitting for a particular level of examination and request the current syllabus for the level, at the same time pay the required fee.
- B. The Vice-Principal will set and confirm the date and venue for the examination and inform the College Principal who shall forward the necessary papers.
- C. On completion of any examination, the V/P will mark it, sign the pink form and forward them on to the Principal for checking and awarding of any certificate.
- D. The Principal will forward certificates to the State Secretary for official presentation to the Candidate.