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INTRODUCTION

Information in this handbook has been gleaned from a wide variety of reference materials, and from personal experience, and is geared towards a Highland Drum Major as opposed to a regular band Drum Major or Drum Majorette. Its intent is to help the novice understand the basic requirements of a Drum Major at the head of a band and in competition. It is taken for granted that the trainee has a basic knowledge of army drill.

In Scotland every band has a Drum Major and the standard of Drum Majoring is extremely high; however, in North America Drum Majoring is weak and needs as much encouragement as we can afford to give to the activity. Therefore, in Canada we are trying to encourage the Novice Drum Major to take part in the competitions. In due course, there may even be a novice Drum Majors competition at most Highland Games.

Whether competitor class or not, it is important to support any Drum Majors' competitions as these demonstrate to public the capabilities and necessity of a Drum Major. Join the local Games Committee to give the band a vote in what is happening. Encourage Drum Majors' competitions at the local Highland Games.

In the British Isles many companies sponsor young Drum Majors, the benefits of which include: provision of uniforms, maces, and travelling expenses, to name but a few. Perhaps there is a company that would sponsor the Drum Major or the local band.

I sincerely hope you get as much out of this book, as I did putting it together.

HISTORICAL NOTES

According to documents from the British Army Journals, before the establishment of a standing army in the mid-17th century, the Drum Major held a rank somewhat analogous to that of a present first-class warrant officer.

He was generally the most lavishly dressed man in the regiment, as the clothing regulations and accounts reveal.

His 'staff' has even been considered part of his insignia, and one of the oldest examples of this mark of office is that of the Honorable Artillery Company of London, dated 1671, still extant. Some regiments treasure staves that have been captured from the enemy as trophies.

The Drum Major was required to turn his staff 'with an easy air once round and plant it every fourth pace, so as to keep time.' If this rotating and twirling of the staff was merely a part of the 'pomp' of war, the precise angle at which this emblem of office was held was certainly the 'circumstance', because by this means, no fewer than 17 commands were conveyed without a word being spoken.

As late as 1777 The Rudiments of War, according to which every regiment that had a Drum Major, explained that 'he was always that person who beats the best drum.'

During the whole of the 18th century only the Foot Guards and the Royal Artillery were officially allowed a Drum Major, although most, if not all, infantry regiments had one.

FUNCTIONS OF A DRUM MAJOR

1. Instructs the band when to play and which direction he requires them to march, by use of both voice commands and staff signals.
2. Sets an example to the rest of the band.
3. Band administrator.
4. Public relations.
5. Establishes financial rates for the band.
6. Delegates authority.
7. Occasionally inspects the band members to ensure they are setting the required standard.

**THE THREE 'D'S
OF A DRUM MAJOR**

DRESS

DRILL

DEPARTMENT

HIGHLAND DRESS

As recommended by
the Royal Scottish Pipe Band Association for Drum Majors

SHOES	Preferably black brogues but plain black/brown shoes are acceptable. Must be clean and polished.
SPATS	Worn tight to leg. Rear point at center of hose seam. All parts of spats must be clean.
HOSE	<p>If diced hose worn with spats - three dice showing from top of hose when folded to top of spat.</p> <p>Diced or ordinary hose should be three fingers distance from the bone at the outside of the kneecap.</p>
FLASHES	Both flashes to be worn same equal distance on both legs. Positioned in line with the front seam of the spat.
KILT	Worn evenly. Inside and outside aprons fastened by buckle and resting just above half way mark of knee cap. Ensure pattern correct at front center.
KILT PIN	To be worn 4 inches up and 3 inches in, on the front right hand side of the kilt.
ROSETTES	If worn, these must be pressed flat.
SPORRAN	To be worn so that the cantle of the sporran is one hand's breadth from underside of waist belt (if waist belt is worn).

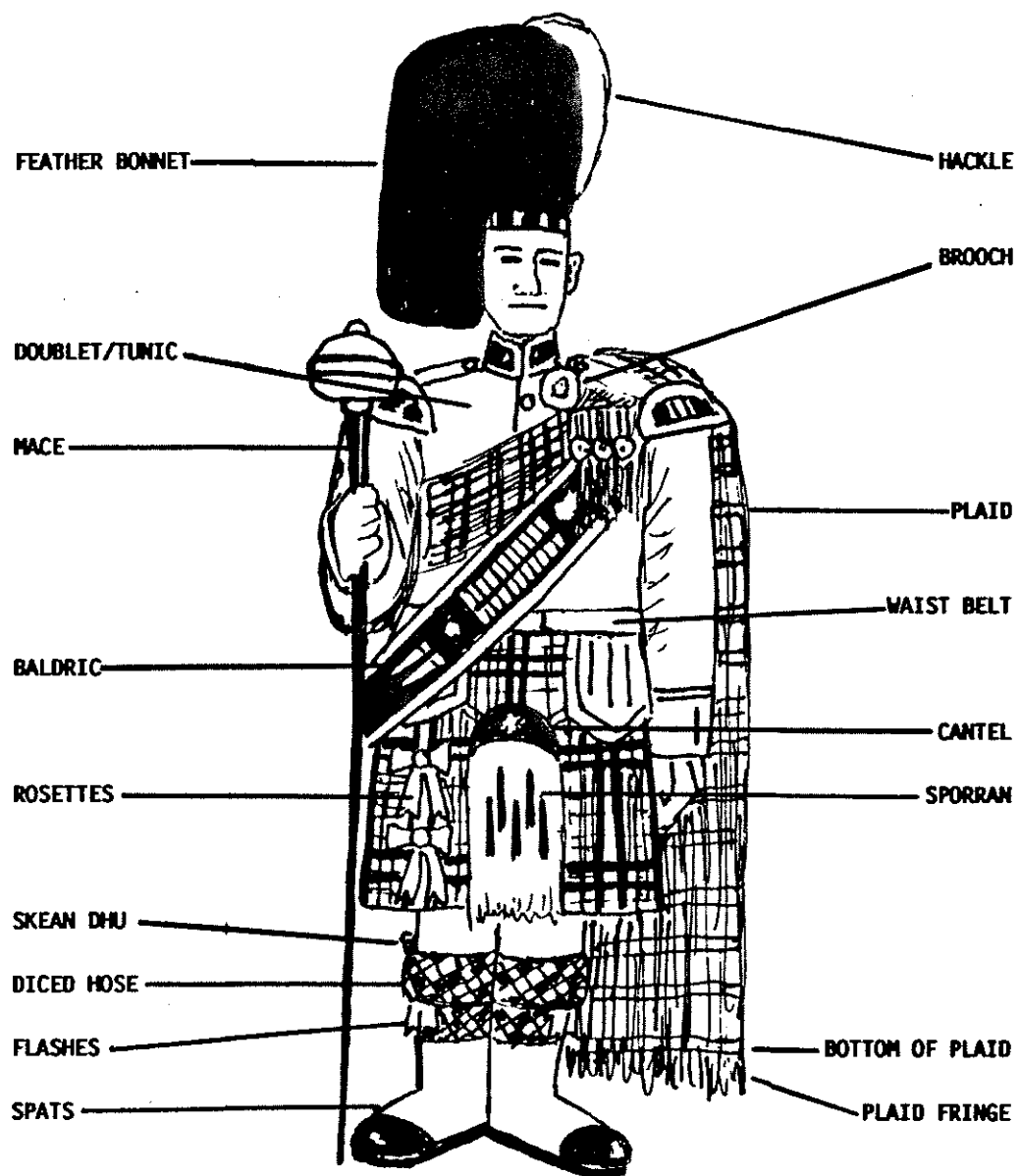


FIG.1

DOUBLET/TUNIC

- . Ensure left and right shoulder epaulettes face outward with small tape pointing forward.
- . Ensure front of tunic does not hang below waist belt (recognizing that some tolerance must be allowed for this if tunic not tailor made for individual).
- . All buttons sewn firm to tunic with insignia of button in upright or vertical position.
- . All insignia or rank sewn properly on right arm of tunic (see details as follows:)

Four reversed chevrons placed 5" above bottom edge of sleeve followed by musical insignia, i.e. drum contained within laurel wreath.

WAIST BELT

- . Should be worn firm to body with sufficient tightness to permit insertion of forefinger between tunic and waist belt and not to be worn loosely on body.
- . Should not cover rear tunic buttons.
- . Leather runners of waist belt should be pushed hard up to belt buckle.

CROSS BELT

Worn on right shoulder to left side of body with plaid worn under cross belt buckle and cross belt slide up against bottom edge of plaid.

DRESS DIRK

To be worn on waist belt. Held by scabbard on right front hip. To be worn 2/3" in front of right side of tunic belt hock.

**DRUM MAJORS SASH
(Baldric)**

Worn from left shoulder to right hand side and outside waist belt.

RED SASH

Worn from right shoulder to left hand side of body, outside and NOT under waist belt, under the cross belt then under plaid, in that order.

FULL PLAID	End of plaid should be in line with top of spat on the rear of the left leg with fringe hanging below this line, parallel to ground. A chain may be attached to the belt so that the plaid remains in place during march. Leading edge of plaid and front face of plaid to be fastened by plaid brooch.
SWORD STRAP	The down strap to be worked in front of tunic hook on left side with the up belt centered on waist belt at rear of body.
PLAID BROOCH	Insert brooch through plaid and secure at shoulder level.
GLENGARRY	To be worn with the point of Glengarry in line with nose, 1 inch above left eyebrow and 1/2 inch above right eyebrow. Make sure tails well pressed.
BALMORAL	Worn level on forehead 1/4" above eyebrows. Cloth top part pulled over the right side of head. Tails or bow centered at rear of head.
FEATHER BONNET	As Balmoral head dress with hackle firmly secured to bonnet. Chin strap on round point of chin.
COLLAR BADGES	Placed at equal distance on collar, about 1" from tunic collar hooks.
CORDS	To be worn clean and tidy in traditional manner and placed over all other apparel.
MACE	To be maintained in good order.
SKEAN DHU	To be worn under hose of right leg with 1-1/2" approximately of hilt showing above top edge of hose or stocking.
TIE	Straight if worn.
DECORATIONS/MEDALS	Must be worn in right order and straight. Usually worn level with second button on tunic (just above the heart). Can be placed on tunic or plaid.

DRILL & DEPORTMENT

ATTENTION

Hold the staff firmly in the right hand at the grip or point of balance below the head. The point of the staff is placed on the ground in line with, and touching the toe of the right foot. The right arm is almost fully extended and slightly in front of the body (FIG.2).

AT EASE

Hold the staff in the position of ATTENTION, the feet in the AT EASE position. On the order 'STAND AT EASE' only the left foot is to be moved to the side (FIG.3).

STAND EASY

Hold the staff with both hands immediately below its head in front of the body. (FIG.4).

FALL OUT

On the command 'DRUM MAJORS, FALL OUT', do a RIGHT TURN, and march off in a serious manner. Mace is held in CARRY position in left hand.

CARRY

CARRY position is used when the band is playing on the march. On the command 'QUICK, MARCH', as the left foot comes towards the ground, throw the staff across the body, grasping it at the point of balance with the left hand. The staff should be diagonally across the body with the head of the staff in line with the left shoulder, left elbow close to the body, wrist and elbow in line and forearm horizontal to the ground. The right hand is taken sharply to the side of the body and then swung in the normal marching manner. In both the piano and forte parts, the CARRY or BODY WALK can be utilized (FIG.5).

Note: In Slow Time there is NO arm movement.



FIG. 2

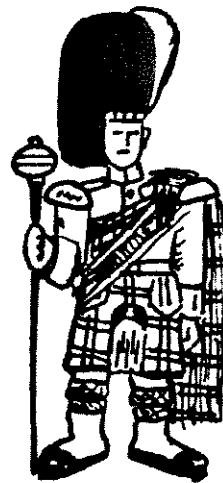


FIG. 3

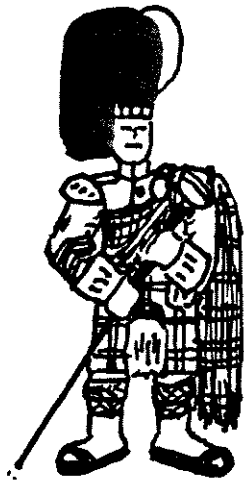


FIG. 4



FIG. 5

DRILL WHILE MARCHING

BODY WALK

This movement is used during QUICK TIME, in both the piano and forte parts and is done in time with the music, and is not considered a flourish.

1. Left leg forward: Hold the staff in the CARRY position in the left hand.
2. Right leg forward: Raise mace diagonally across the body towards the right shoulder to begin the BODY WALK (FIG.6).
3. Left leg forward: Lower the staff towards the left thigh, but no lower than the waist (FIG.7).
4. Right leg forward: Move the mace up towards to the right shoulder (FIG.8).

The mace should move up and down no more than 16 inches (FIG.9).

THE WALK

On the command 'SLOW, MARCH', the staff is brought to the TRAIL position (FIG.10) and carried in that position for SIX paces. Following which, the following drill will be carried out without pause between movements and repeated as required.

- | | |
|------------|--|
| Pace 7 | On the left foot, bring the staff forward, with the ferrule pointing to the ground 30 inches in front. |
| Pace 8 | Place the ferrule on the ground. |
| Pace 9 | With a circular motion bring the staff across the body towards the left breast. |
| Pace 10 | Continue the movement until the right arm is fully extended out to the side. |
| Pace 11&12 | Take the staff to the TRAIL position (FIG.10). |



FIG. 6

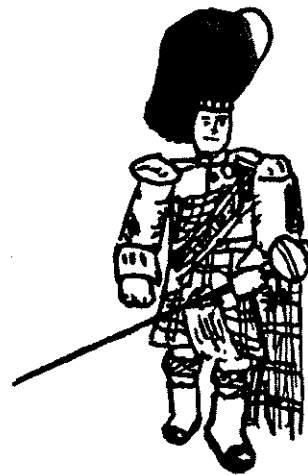


FIG. 7



FIG. 8



FIG. 9

TRAIL

Starting with the mace in the CARRY position with the left hand, grasp the staff with the right hand immediately above the left hand and drop left arm to the side.

With a right arm movement bring the staff to the right side, ferrule to the rear, parallel with the ground (FIG.10). The thumb should be in line with the seam of the trousers (if wearing kilt, imagine where the seam of the trousers would be).

Quick Time The arms are swung in the normal manner.

Slow Time The arms remain motionless.

Note: Except in SLOW MARCHING, this position is only used on the march when the band is silent.

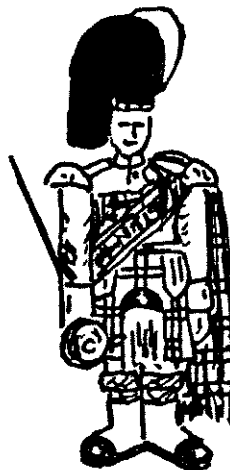


FIG.10

VOICE COMMANDS

The Drum Major gives voice commands to the band and these commands must be SHARP and CLEAR.

There are three parts to the voice command:

1. CAUTIONARY WORD OF COMMAND

PIPE BAND
(very loud)

Command to get the band's attention

2. THE INSTRUCTIONS

BY THE CENTER
(clear and distinct)

Where to look for alignment

3. EXECUTION

QUICK, MARCH
(loud)

How to execute the order

MACE SIGNALS TO THE BAND

RIGHT WHEEL

1. Grasp the staff with the right hand midway between the head and the ferrule.
2. Bring the staff to a horizontal position at chest level.
3. Force the staff out to the fullest extent of the right arm, keeping the head of the staff in the center of the body at chest level (FIG.11). Commence wheeling as this is completed.
4. On completion of the wheel, draw the staff back to the CARRY position on the left foot, check the right arm to the side on the next right foot and swing the arm on the next left foot.

LEFT WHEEL

1. Grasp the staff at the point of balance with the right hand above the left hand.
2. Move the staff in a clockwise direction (from the Drum Major's point of view) until the staff is horizontal, close to the body, the head at chest level.
3. Force the staff out to the fullest extent of the left arm, keeping the head of the staff in the center of the body (FIG. 12). Commence wheeling as this is completed.
4. On completion of the wheel, move the staff anti-clockwise to the CARRY position on the left foot, check the right arm to the side on the next right foot and swing the right arm on the next left foot.

Note: It is important to the Drum Major to take short steps until such time as he estimates that the whole band has completed the right or left wheel, thereby ensuring that the wheel is completed unhurriedly and in good order.

PARTIAL RIGHT OR LEFT WHEEL

When less than a complete wheel is required, the movement of the staff will be the same as for a complete wheel. When the Drum Major moves his staff to the CARRY position this is the signal that sufficient wheel has been made.

TURN ON THE MARCH (WHILE PLAYING)

It is impossible for the Drum Major to use the staff to indicate turning on the march since after the first turn he would be out of position for any further signals with the staff. For special rehearsed occasions some other signal for a right or left turn could be adopted.

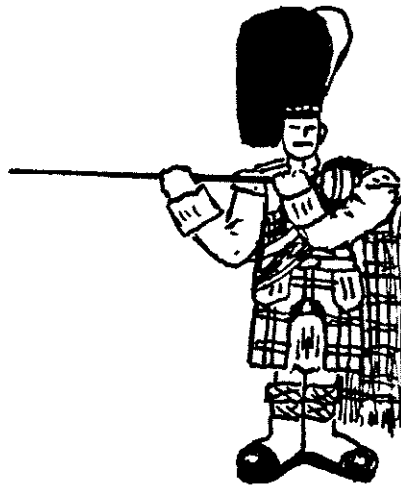


FIG. 11



FIG. 12

ADVANCE (WHILE PLAYING)

Grasp the staff by the ferrule with the right hand, and raise it straight up to a vertical position, with the right hand in front of the face (FIG.13).

Hold this position as a warning to the band. When the Drum Major is ready to ADVANCE, he will drop the staff to the CARRY position in the left hand on the first beat of the bar (FIG.14). The band will ADVANCE on the first beat of the next bar.

Note: Bass Drum taps may be given to attract the band's attention to the Drum Major's staff but when bandmen are sufficiently trained to look to the staff for direction without the use of the bass drum taps, they should be discontinued.

CHANGE TEMPO

When the band is to change tempo, whether from SLOW to QUICK MARCH or QUICK to SLOW MARCH, the Drum Major gives the CHANGE TEMPO signal, which is exactly the same as the ADVANCE (see above), but is carried out on the march.

COUNTERMARCH - WITH STAFF MOVEMENT

At approximately four paces before the point of countermarching, grasp mace close to the head with the right hand and bring it up to a position horizontal to the ground (FIG.15). Swing the staff in the right hand to finish in a vertical position, with the head resting on the fore part of the right shoulder, the elbow pointing forwards (FIG.16).

On reaching the point where the COUNTERMARCH is to be made, the Drum Major will make a right wheel through 180 degrees and march through the band (mace at shoulder position). As each succeeding rank reaches the point of where the Drum Major turned, it will COUNTERMARCH accordingly. As the Drum Major passes the last man, he will return the mace to the CARRY position in the left hand.

COUNTERMARCH - WITHOUT STAFF MOVEMENT

Countermarch as above but do not raise staff at the shoulder, but position it at an angle in front of the body, with the head of the mace close to the chest and the ferrule pointed towards the ground, 30 inches ahead.



FIG. 13



FIG. 14



FIG. 15

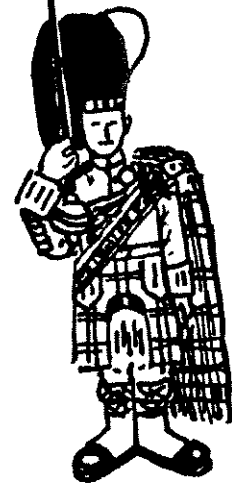


FIG. 16

MARK TIME

This is used mainly by pipe bands to signal the band to stop the advance, and MARK TIME while playing.

Quick Time The Drum Major will bring the mace up so that it is balanced in the crook of the hand and thumb (the hands are in a hand-shake position with the thumbs extended upwards to give good support to the mace), the arms are stretched out in front (FIG.17).

At the point where the Drum Major wants to MARK TIME, he will raise and fully extend the arms above his head (FIG.18), and begin the MARK TIME, bringing the feet up to near knee high level.

When MARK TIME is completed, the Drum Major will give the mace instructions for either the HALT or ADVANCE.

Slow Time The drill will be the same as above, with the exception of the HALT or ADVANCE, which is as follows:

When the Drum Major considers the time has come to HALT or ADVANCE, he will drop the staff into the left hand to the CARRY position as the right foot comes towards the ground. The HALT or ADVANCE is completed after the next left foot comes to the ground.

CUT OFF (STOP PLAYING)

In the case where the band has already stopped marching or marking time but is still playing, the Drum Major has to signal the CUT OFF to stop playing.

The CUT OFF can be demonstrated in two ways.

1. Follow Points 1 - 4 of DOUBLE TAPS (see page 19).
2. Follow Points 1 - 4 of DOUBLE TAPS, but instead of dropping mace to the CARRY POSITION, bring it sharply from the oblique angle (FIG.19), to a vertical position in front of the face, then drop the mace to the CARRY position.

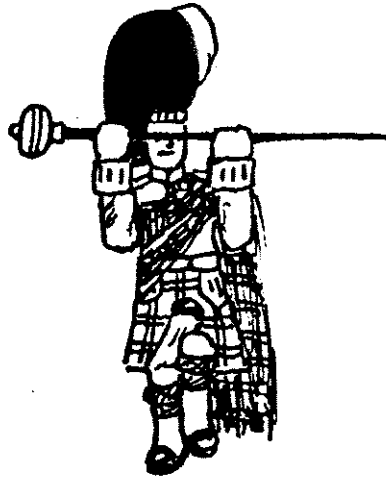


FIG. 17



FIG. 18



FIG. 19

THE DOUBLE TAPS (KEEP MARCHING, STOP PLAYING)

When the signal is to be given by the Drum Major to keep marching but stop playing, on the elevation of the staff, the bass drummer will give the double tap to demonstrate to the band to cut off after the next phrase.

1. Grasp the staff at the ferrule with the right hand and at the point of balance with the left hand.
2. Raise the staff to an oblique position to the full extension of the right arm, and sharply move the left hand to the side (FIG. 19).
3. At the point at which the band is to cease playing, bring the staff to a vertical position in front of the body, the thumb of the right hand in line with the mouth, right elbow close to the body.
4. As the left foot comes towards the ground, drop the staff into the CARRY position in the left hand.
5. As the next left foot comes to the ground, grasp the staff with the right hand immediately above the left hand.
6. As the next left foot comes to the ground, bring the staff down to the TRAIL position.

HALT (STOP MARCHING, CONTINUE PLAYING)

Grasp the staff by the ferrule with the right hand. Raise it to a vertical position to finish with the right hand in front of the face. Hold this position as a warning to the band. Drop the staff to the CARRY position in the left hand as the left foot comes towards the ground. The halt is completed after the next left foot comes towards the ground.

Note: Bass Drum taps may be given to attract the band's attention to the Drum Major's staff, but when bandsmen are sufficiently trained to look to the staff for direction without the use of the bass drum taps, they should be discontinued.

MARCHING DISCIPLINE

POSITION AT HEAD OF BAND

The Drum Major will position himself six paces ahead of the front rank of pipers. While marching, it is the responsibility of the front rank to maintain the distance between the Drum Major and themselves.

When the front rank is composed of an odd number of pipers, the center piper will position himself behind the Drum Major at all times.

When the front rank is composed of an even number of pipers, the two center pipers will position themselves on either side of the Drum Major but six paces back.

INTERVALS BETWEEN RANKS

The interval between files is 2-1/2 paces, between ranks is 2-1/2 paces and between ranks for inspection it is 3 paces.

LINE OF DIRECTION

The Drum Major usually picks a distant object and uses it to maintain his line of direction.

DRESSING

Dressing is the order a band marches in. It is either by the Center, the Right or the Left, which means the ALIGNMENT is taken from that particular direction. A band with a Drum Major, dresses BY THE CENTER.

When a band has no DRUM MAJOR it dresses BY THE RIGHT as the most senior member is on that side. This dates back to the days of the sword and shield, when armies formed a defense line with the shield which the soldier carried in the left hand, therefore the whole right side of the troop was vulnerable. The senior, or best man was always placed on the right hand side to give the best possible defense.

Dressing BY THE LEFT is rarely used, but an example of this would be when the pipe major or band leader, during a formation is placed on the left hand side of the band. Another example would be when a pipe band is wearing Feather Bonnets as the tassels hang from the right and vision is blocked.

SALUTING

ON THE MARCH

The staff is held motionless in the CARRY position. The salute is to be given in the normal manner.

HALT AND SALUTE

After completing the halt, the staff remains in the CARRY position, the salute is given in the normal manner.

AT ATTENTION

1. Transfer the staff from the right hand diagonally across the body to the left hand (canting it) and seizing it with both hands, the right hand on top.
2. Take the right hand sharply to the side.
3. Salute in the normal manner.
4. Seize the staff with both hands as per Step 1 above.
5. Return the staff and the left arm to the position of ATTENTION.

Note: When on parade with troops carrying arms, the Drum Major moves in time with the arms drill. When the PRESENT is completed in only two movements, Step 2 above will not be performed.

When on parade with troops NOT carrying arms, the staff should be transferred to the left hand as per Step 1 above when the band instruments are brought to the playing position. After the salute, the staff will remain in the CARRY position until the next movement of instruments or troops is carried out. At that time the staff is then transferred back to the position of ATTENTION.



FIG. 36

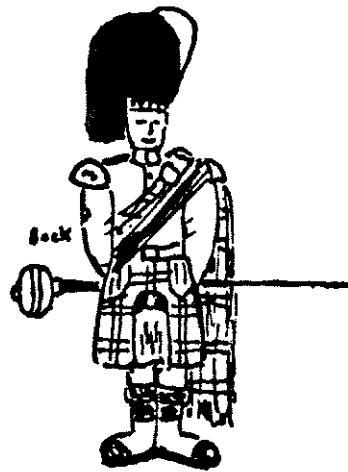


FIG. 37



FIG. 38



FIG. 39

FLOURISHING

Originally Drum Majors used their mace to give commands to the band/regiment following him, as it was not always possible to hear him, but somewhere along the line, Drum Majors began to use flourishes to demonstrate their talent on the parade square.

When marching with your own band there are no set rules as to when and when not to flourish, but in competitions and massed bands there are rules and regulations, to ensure consistency. For example, in competition, the flourish is performed only in the forte part (when all the drummers are playing), and never during the piano tunes, at which time the mace is held in the CARRY position in both Slow or Quick time.

Be inventive and make up flourishes. Remember that a flourish should look smooth and effortless. There should be no body or head movement during the flourish; only the eyes move.

ORDER OF FLOURISH/TUNE.

Choose flourishes that go with a particular tune. Remember to put the easiest flourish first and the hardest last. The first flourish should be light and easy and the last should be impactful, as a finale flourish should be.

1st Part Easy

2nd Part Hard

3rd Part Harder

4th Part Combination of all or part of the above.

5th Part Hardest and best flourish should be saved to the last.

The following flourishes are meant as a training aid to the novice Drum Major. Remember there are no set rules and regulations on what makes up a flourish.

MASSED BAND DRILL

1. BEFORE massed bands, find out what is expected of the Drum Major.
2. Follow the lead Drum Major throughout. Keep behind him and remain in line with the other Drum Majors.
3. Only lead Drum Major gives the voice commands and mace signals to the bands.
4. Make drill movements as simple as possible.
5. Use hand signals if possible.

If chosen to lead the bands off the field, then give the necessary voice commands and mace drill.



FIG. 40



FIG. 41



FIG. 42



FIG. 43

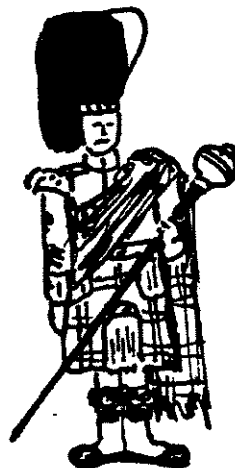


FIG. 44

MACES

The 'Premier' mace is a man made hollow fiberglass spun shaft. It is then covered with a plastic coating. This type of mace is very good for the beginner as it will stand a lot of punishment and parts are replacement through your local music store. It is also inexpensive. If you wish to shorten this type of mace, do so from the top and not from the bottom. The bottom end has too much of a taper to be reinserted into the ferrule.

RUBBER TIP ON FERRULE

If practicing with a mace on a wooden or concrete floor it is good practice to glue a small rubber tip on the bottom of the ferrule. This prevents slippage, when placing the mace on the floor.

FINIALS

Finials on a mace can cause injury to a novice practicing. Many Drum Major's have received a few cuts or bruises because of this. If the finial is sharp, for practice purposes, replace it with a screw and tape over the top.

SHAFTS

Shafts are usually covered by an ornamental chain or cord. Cords are better on a practice mace. but they slow the movement of the mace.

It is advisable that all beginners use a cord on the mace to prevent cuts and bruises. With experience, the cord can be replaced by the chain, by which time the hands will have been used to the movement of the mace.

MALACCA CANE SHAFT

Most cane used is about one inch thick. Malacca cane is a soft springy natural material. There is a male and female type cane, the male cane is slightly oval-shaped. The female cane is more rounded. Flowered malacca cane is very attractive to look at and is used mainly on more expensive maces.

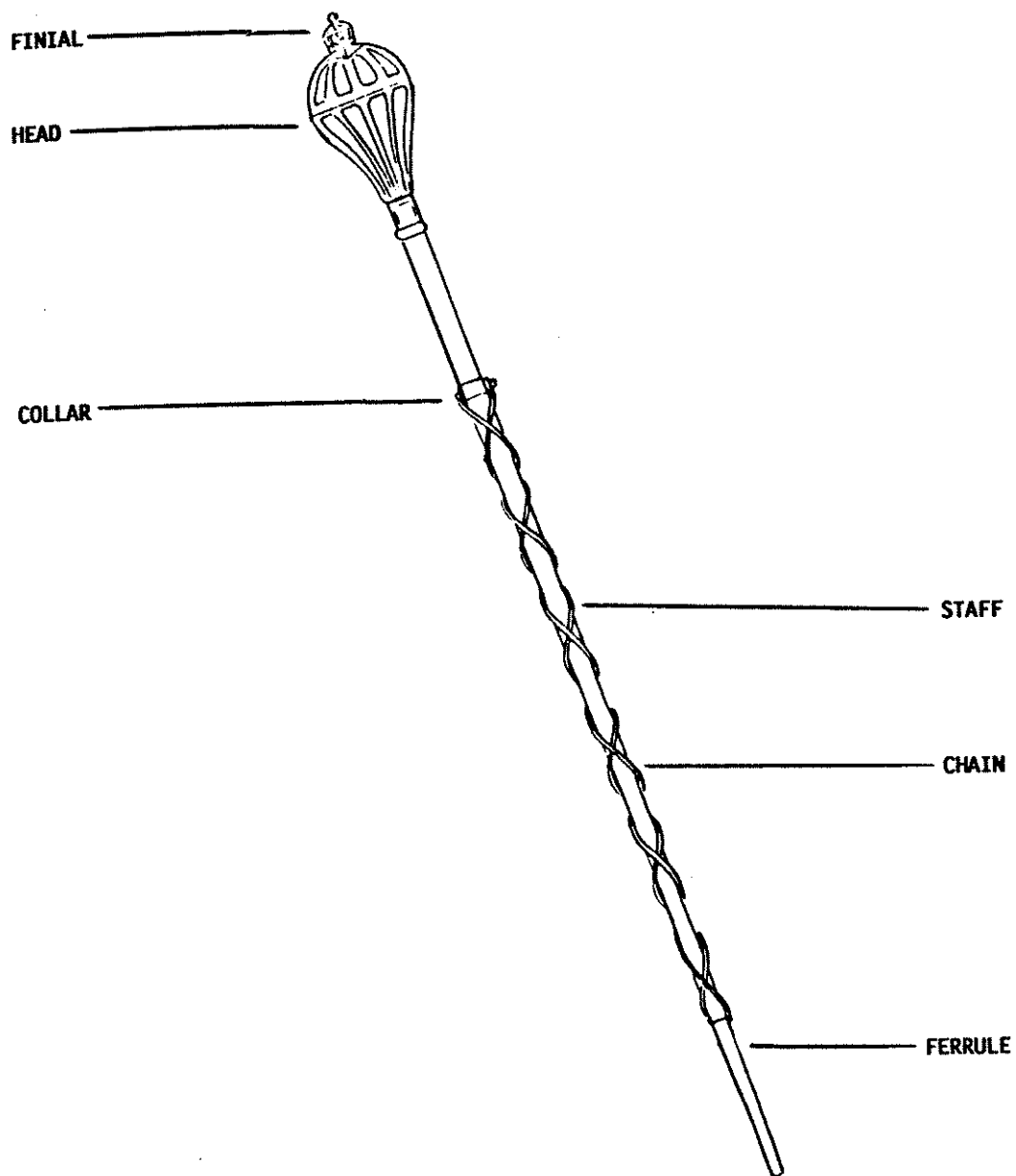


FIG.45

HOW TO TRANSPORT MACE

Wooden box: which can carry a plaid, sword. The disadvantage is it is both heavy and difficult to manoeuvre with other luggage.

Fishing rod case: this is adjustable to any size, inexpensive, sponge coated interior, can be locked, light in weight, has a carrying handle and unbreakable.

Canvas cover: is good as a protective cover during transportation by hand or car.

Another suggestion would be to make your own carrying container from a piece of PVC 4 or 6 inch plastic, cut to length, two screw on adapters glued onto the ends. Then two screw in PVC plugs. This apparatus is inexpensive, made to your own specifications.

Never ship the mace without a protective covering. Remember if shipping the mace unprotected, baggage handlers play golf with it!!!

MACE MANUFACTURERS

ENGLAND

Premier Percussion Ltd. Blaby Road, Wigston, Leicestershire, England. LE8 2DF
George Potter (Musical Instruments) Ltd., Potters Corner, Aldershot, Hants.
Dalman & Narborough Ltd., 38040 Lombard Street, Birmingham, England B12 0QN

PAKISTAN

Imperial Pipe Co., College Road, Sailkot 1, Pakistan

MACE DISTRIBUTORS

NORTH AMERICA

Percan Music, 10 Leith Hill Road, Unit 41, Willowdale, Ontario, Canada. M2J 1Z2
L&M Highland Outfitters, Londonderry, Nova Scotia, Canada. B0M 1M0

TRAINING INFORMATION

PRACTICE

Like many things in life, it takes time and effort to become proficient with a mace. Take 10 to 15 minutes out of each day. In the winter months practice moving the mace between the hands as it is extremely difficult to flourish if a high ceilinged room is unavailable.

WARM UPS

It is necessary to perform some limbering up and stretching exercises before practicing flourishes or tossing the mace. Without correct warm up, even the fittest athlete could injure themselves. Injuries such as: brunitis, sprained wrist, and worst of all tennis elbow, can occur.

Spend two to five minutes warming up, establish your own routine and stick with it. Some Drum Majors start off by doing light exercises with the mace, spins, small flips, etc. for the first ten minutes and then proceed to a harder work out.

STRETCHING AND STRENGTHENING EXERCISES

Weak muscles are the major cause of tennis elbow, therefore below are some suggested exercises.

Elbow Stretch

Stretch the arms out behind the back until elbows are locked. Grasp the left wrist with the right hand. Bend left wrist until fingers point upwards. Keep bending until you feel the forearm muscles stretch. Hold for 10 seconds and relax. Repeat 15 times. Repeat with opposite arm.

Wrist Curls

Hold a tin can. Place forearm on the table with the wrist free over the edge. Do 15 wrist curls with the palm facing up, 15 with the palm facing down. Repeat 3 times.

An alternative to the wrist curl would be to squeeze a rubber ball, instead of the can.

EQUIPMENT

A tape recorder or a walkman tape player.

Use an old broom handle to practice new moves. It is possible to simulate the mace's weight by drilling the ends of a pine pole and placing fishing weights inside. Cover with plastic wood or epoxy glue to keep weights in place.

Keep the expensive mace for competitions and buy a low-priced mace for practice purposes or as a back up mace for use in competitions. Always have a back up.

HINTS FOR HANDS THAT PERSPIRE

There is not much that can be done about this problem, but a few tips to help give you a better grip are:

1. Use some rosin on the hands, the same as baseball players use. This can be obtained in most sports shops.
2. Place a little clear varnish on the upper part of the mace shaft and sprinkle with sand. This may be a little scratchy but it gives a better grip, especially in the summer when the grip gets slippery.
3. Carry a small piece of terry towel in a pocket and before performing, quickly wipe the hands.

SPIN

Spinning the mace in front of the body is accomplished by a **HAND-OVER-HAND** spin. Drum Major's use this movement often. It can be carried out in either direction and is the introduction or ending to many flourishes.

The hand-over-hand movement gives better control of the mace, especially in the Summer, when the hands tend to be wet.

Between the fingers spinning is discouraged because it takes more practice and the staff is harder to control.

1. Start with the mace in the left hand in the CARRY position.
2. Grasp the staff with the right hand below left (Fig 20). Release the left hand.
3. Turn the staff in the right hand and grasp it again with the left hand when it is parallel to the ground, with palms of both hands facing upwards (FIG.21). Release right hand.
4. With the left hand, rotate the mace until the head is to the left of the body, head down (FIG. 22).
5. Continuing to bring the mace up the left side, place the right hand over the left hand (FIG.23). Release left hand.
6. Turn in right hand to finish in the CARRY position (right hand).

To continue the spinning motion (FIG.24) repeat Steps 3 to 5 as many times as required.

On completion of the last SPIN, sharply return the mace to the CARRY position in the left hand.



FIG. 20



FIG. 21



FIG. 22



FIG. 23



FIG. 24

THROW OR TOSS

When attempting this for the first time, start off in the standing position. As proficiency increases, try to throw on the march.

1. Hand-over-hand spin, until ready to throw (FIG.25).
2. As the mace reaches the point where the head is to the left, the shaft is parallel to the floor at chest level, both hands are holding the shaft with the palms facing downwards (FIG.26), drop the left hand to the side.
3. Make a complete rotation of the mace in the right hand (grip should be low down on the staff) (FIG.27).
4. As the arm and mace travel upwards in front of the body release the mace.
5. Recover mace in either hand (FIG.28), whichever is comfortable, and continue the hand-over-hand spin.

Points to Remember: The lower the grasp on the shaft, the easier it is to toss. Facial expression should not alter because extra effort is required to toss the mace. The head should not move, only the eyes follow the mace.

A smooth spinning effect is obtained with this movement.



FIG. 25

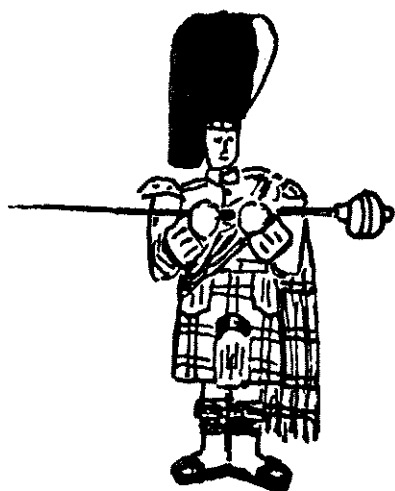


FIG. 26



FIG. 27

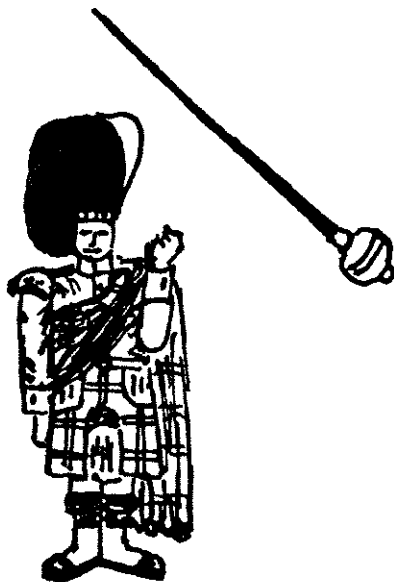


FIG. 28

AROUND THE NECK

1. Hand-over-hand spin.
2. Continue rotation until head is to the left of body (FIG.29). Grasp mace low down on the shaft with the right hand. Place left hand by the side of the body.
3. Swing mace in the RIGHT hand in front of the body (FIG.30), up towards the left side of the neck.
4. Place shaft at the left side of the neck. As mace touches release the shaft and the momentum will carry it to the other side.
5. Collect mace with right hand (FIG.31), and bring it down in front of the body, mace head close to the floor (FIG.32) ready to resume hand-over-hand spin.

If end of flourish, rotate mace until in the upright position (FIG.33)

Points to Remember: Hold mace low down on shaft in Step 2 to ensure enough clearance of the mace head when travelling around the neck.



FIG. 29



FIG. 30



FIG. 31

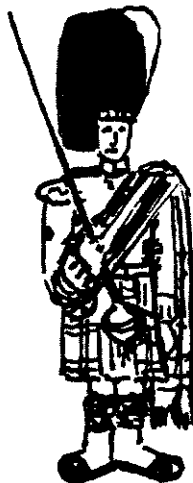


FIG. 32



FIG. 33

BODY ROTATION

1. Start with mace in CARRY position in left hand. Grasp mace with both hands, palms down, and bring to a horizontal position in front of face (FIG.34).
2. Begin hand-over-hand spin at a slight angle above the head, by releasing the left hand, rotating with the right hand and regrasping the mace with the left hand crossed (FIG.35). Take right arm sharply to the side of the body.
3. During the rotation, bring mace down to the left side with the head of mace pointing downwards (FIG.36).
4. Swing mace around the back at waist level (FIG.37).
5. Collect mace at other side of body with the right hand (FIG.38), and bring up smartly in front of body to face level, ready to repeat movement (FIG.39).

If continuing flourish, start as in FIG. 39 and repeat FIG.36 to 39.

Points to Remember: If a plaid is worn, the movement could prove difficult. Use a chain the keep the plaid in place.

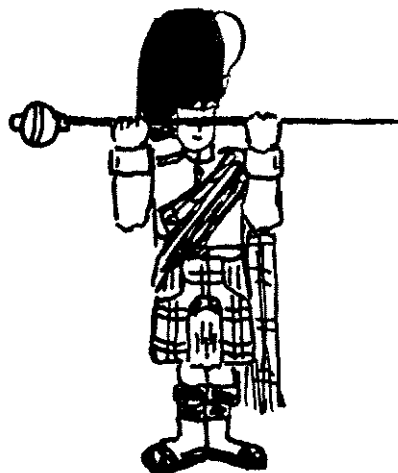


FIG.34



FIG.35

DRUM MAJORS' COMPETITION
 Adjudicator's Mark Sheet

NAME: _____ LOCATION: _____
 P.P.B.S. NUMBER _____ JUDGE: _____

(CIRCLE ASSESSMENT/INFRACTION)					
DRESS INSPECTION (20 POINTS)	shoes	kilt	shirt/tie	hat/tails	MAX. 25 PTS. - 1/2 pt/ infraction - 5 pts for MAJOR infraction TOTAL _____
	hose	sporran	jacket/tunic	decorations	
	flashes	belt(s)	plaid sash	mace other	
(MUST HAVE AT LEAST 12-1/2 PTS. TO PROCEED)					
VOICE COMMANDS (5 POINTS)	clear	distinct	correct timing	incorrect timing	
MARCHING & DEPORTMENT	CIRCLE ASSESSMENT/INFRACTION			COMMENTS	MAX. 35 PTS. TOTAL _____
SLOW MARCH	smart precise flowing	natural hesitant awkward	too loose too stiff out of step		
QUICK MARCH	smart precise flowing	natural hesitant awkward	too loose too stiff out of step		
FLOURISHING					MAX. 40 PTS. (Subtract max. 5 pts) TOTAL _____
CHANGES:	clean	hesitant			
PIANO TO FORTE	very good	early	limited		
VARIETY	acceptable	late			
DEGREE OF DIFFICULTY	difficult	acceptable	basic		
EXECUTION	very good good	fair weak	dropped mace		
TIMING	correct part	incorrect part			
MACE DRILL					TOTAL _____
BREAK	clean	hesitant	early		
SLOW TO QUICK MARCH	well executed	awkward	late		
COUNTERMARCH	clean	hesitant	early		
	well executed	awkward	late		
HALT	clean	hesitant	early		
	well executed	awkward	late		
CUT OFF	clean	hesitant	early		
	well executed	awkward	late		
FALL OUT	clean	hesitant			
	well executed	awkward			

JUDGE'S SIGNATURE _____ TOTAL POINTS _____

COMPETITION FORMAT

INSPECTION

An inspection of dress is carried out by the adjudicator at a designated time before the competition. Each Drum Major stands at ATTENTION and is inspected from head to toe. Every part of his uniform must be immaculate (see Adjudicator's Mark Sheet).

The adjudicator notifies all competing Drum Majors what he wants them to do: how many parts, how many drum rolls, where he wants them to halt, etc.

STARTING POSITION

Stand in an easy position:

- . Feet apart
- . Body relaxed
- . Head down
- . Left arm straight down side of body with fist clenched.
- . Mace should be in right hand (with the thumb of the right hand pointed straight upwards to support the mace and not around the mace).

AT THE COMMAND:

"DRUM MAJORS"

- . Brace the body
- . Lift the head

"ATTENTION"

- . Bring left leg towards the right leg: bend the left leg at the knee, and raise the leg slightly off the ground.
- . Keep body straight
- . Head is held high
- . Left arm is held straight down by side of body fist clenched.
- . Mace in right hand

- | | | |
|-----------------------------|---|---|
| 'BY THE LEFT*, QUICK MARCH' | } | . Shoot out the left leg. |
| RIGHT*, QUICK MARCH' | | . Transfer the mace to left hand |
| CENTER*, QUICK MARCH' | | . Swing right arm, waist belt high (do not bend at elbow) |

* DRESS by whichever side is called out.

START

At the drum rolls, all Drum Majors begin. The drum rolls can be either 3-beat, 5-beat or two 3-beat rolls, the two 3-beat rolls being the most common.

After a predetermined number of parts, the CHANGE TEMPO signal is given.

During the Quick March, the Drum Major demonstrates his flourishing skills, remembering to only flourish during the forte parts.

A correct MARK TIME and HALT must be given at a pre-arranged stopping point, which is usually when the Drum Major reaches the Pipe Major of the Duty Band.

CUT OFF

The Drum Major signals the CUT OFF and drops the mace to the CARRY position on the last note.

FINISH

Stand at ATTENTION until the command is given to STAND AT EASE or to FALL OUT.

FLOURISHING IN COMPETITION

- Practice at least 6 different flourishes. Variety of flourishes is important. There are at least 20 throws and flourish movements, so there are plenty to choose from. Work on them during the winter months, and in the summer, practice the competition set over and over again until it becomes second nature.
- Flourishes can be great to watch and the public love them when they are done well. Do not try a flourish that has not been mastered, after all it is not the most difficult flourish that wins the prize, it is the one that is performed well, no matter how easy.
- Do not toss the mace up high, although a crowd pleaser, it can put you off balance and points can be lost as well as maybe a place in the competition.
- Both the mace and dress should be in good order, a few patches on the doublet does not matter, just as long as it is well pressed. A few dents and scrapes in the mace are also expected, but make sure it is clean and all metal parts shine.

POINTS TO REMEMBER

- . Take some rosin for your hands and a cloth to wipe off the dirt from the shoes.
- . Get another Drum Major to assist with dress. It is impossible to check the back of the socks, etc. Everyone needs help.
- . DO NOT bend the arm at the elbow.
- . Keep in a straight line by picking a spot ahead, above eye level to keep the head still.
- . Learn to march smoothly with mace in CARRY position.
- . Learn to use both hands to carry mace, so as not to tire one arm during a long march.
- . Walk with mace for 8 bars (piano), and flourish for 8 bars (forte).
- . Points are taken off for
 - flourishing in the piano part (-4)
 - stopping the band on piano part (-4)
 - dropping the mace (-5)

COMPETITION RULES AND REGULATIONS (U.K.)

Where possible the following rules shall apply.

- a. The contest will be in heats as determined by the 'Music Board' and approved by the National Council.
- b. Dress will be judged separately from March and Department and Flourish and the dress worn in all sections must in no way vary. Neatness, cleanliness and how it is worn to be the determining factors.
- c. At all major championships two adjudicators shall be used, one for March and Department, and one for Flourish. Either may adjudicate the dress.
- d. Points shall be awarded as follows: M & D 35 points. Flourish 40 points. Dress 20 points, Commands 5 points.
- e. Any competitor receiving a minimum number of points (12-1/2) for dress as determined by the Music Board and approved by the National Council, shall be disqualified.
- f. Dress points awarded in the heats shall be carried forward into the final.
- g. The finalists shall be the competitors with the highest points (not necessarily heat winners).
- h. In a tie - First preference M & D, Second preference - Flourish (if still a tie, prize may be shared).
- i. Points sheets will be handed out as in band contests.
- j. At all major championships there will be Adult and Juvenile sections. Juvenile age will be in accordance with current ruling and Juveniles will be confined to their own section.
- k. The number of competitors in each heat will be determined by the Advisory Committee subject to the approval of the National Council.
- j. All Drum Majors must be in membership of the Association. Drum Majors in membership of any other Drum Majors' Association within the United Kingdom will not be permitted to take part in any Association activities.

No grade of band contest to be interrupted by any part of a Drum Majors' contest, except at the discretion of the National Council.

Marching and Discipline Contests: where possible, adjudicators should be drawn from H.M. Forces.

SPIN BEHIND THE BACK

This movement is extremely difficult and would therefore suggest practicing this with a small stick to get the general idea, progressing to a practice stick, practice mace, etc. The stick may be dropped many times before mastering this movement!!

1. Hand-over-hand spin. Stop the spin with the mace head facing downwards, grasping mace right below the head with the right hand (FIG.40). Drop left arm to the side.
2. Release the grip on the shaft, turn the hand to the left to allow the shaft to roll over the back of the hand.
3. Quickly recover mace and make a complete 360° rotation in the right hand (FIG.41).
4. At the end of this complete rotation the mace is in an upright position, held between the thumb and fingers, palm of the hand facing upwards. Arm is out to the side and pushed towards the rear, parallel to the ground.
5. Twist the wrist to the left (allowing the head to drop to the right) (FIG.42).
6. Spin the mace once behind the back (FIG.43).
7. At the end of the rotation, grasp the shaft and swing the arm bringing the mace up behind the back, parallel to the floor at waist level (the head of the mace is to the left).
8. Grasp the staff with the left hand, just below the head and swing the arm forwards, mace is in front of the body (FIG.44).

Points to Remember: In Step 4, push the arm as far back as possible so as to avoid hitting the ankles or heels during the spin behind the back.