

REGIMENTAL DRUM MAJOR ASSOCIATION



DRILL MANUAL FOR PIPES AND DRUMS

v. 3.0

2007

By

**Paul E. Olson
Iain D. McGibbon
Michael W. Stewart
James A. Harrington
Kieran G. Boyle**

FOREWORD

This publication is the second major publication of the Regimental Drum Major Association: a drill manual for pipes and drums. The idea for this manual came from **Drum Major John Moon** during the editing of the RDMA Mace Manual for Pipes and Drums. This project turned out to be quite complex.

This manual is targeted for civilian pipe bands, although military Drum Majors will find the information very familiar. Additionally, this manual is designed to be used in conjunction with the RDMA Mace Manual for Pipes and Drums.

Completion of this manual was significantly delayed when I discovered that Commonwealth drill is not necessarily the same among sister countries. For this manual I have included both UK and Canadian drill. Nearly every drill movement is slightly different between the two countries. I included both so that the Drum Major may select the drill that most suits his or her unit.

This manual is not exhaustive. I have included those maneuvers that the Drum Major will most commonly use. Further, this manual is not all-inclusive to any auxiliary units that may be attached to the pipe band. That is not to say there will not be subsequent editions to address these areas.

For this manual I have used the UK's 1965 Drill (All Arms) manual as well as the Canadian Forces Manual of Drill and Ceremonial (A-PD-201-000/PT000) as the primary reference. I have re-written the text to hopefully make the information contained herein more user-friendly.

As with the mace drill, one should use foot drill that the band knows and understands; however, the Drum Major and band should also be knowledgeable in Commonwealth drill should they appear in massed band or tattoo situations.

Paul E. Olson
Drum Major, Stewart Tartan Pipes & Drums of San Francisco
President, Regimental Drum Major Association
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Added: Permission to march band(s) off parade, Page 49

ACKNOWLEDGMENTS

The Regimental Drum Major Association extends its appreciation to those whose expertise have refined many of the finer points of this manual:

Drum Major John Moon has a most impressive resume. A few of the many highlights include: being the youngest drum major (*Scots Guards*) in the history of the Brigade of Guards, being appointed Drummer to the Royal Household, being the Senior Drum Major of the Brigade of Guards and of the British Army, and of bringing the Fifes and Drums of Colonial Williamsburg to national prominence.

Drum Major Joe MacDonald career highlights include eight appearances at the Edinburgh Tattoo (two as the Senior Drum Major) and Senior Drum Major appearances at the Royal Tournament, the Remembrance Service at the Royal Albert Hall, and many other world renowned tattoos and pageants. Joe was Drum Major of the Queen's Own Highlanders, (Seaforth and Camerons) from 1972 –1977 and 1981 - 1984.

Pipe Major Bruce Hitchings joined the Queen's Own Highlanders as a piper in 1978. In 1986 Bruce was appointed Battalion Pipe Major, a position he would hold for six years. He was posted as WO1 Pipe Major, the Senior Pipe Major of the British Army and Chief Instructor at the Army School of Piping over his last eight years of regular service. He has since been commissioned into the Territorial Army and is responsible for TA and Cadet piping.

Philip Brankin has been the Company Sergeant Major of the Chicago Highland Rifles since April 2001. He is responsible for the discipline, drill and deportment of the organization. He spent nearly 11 years in a similar position with the Chicago based Fort Dearborn Highlanders Pipe Band. Phil served six years in the United States Army, reaching the rank of Captain and has nearly 30 years in law enforcement.

The Regimental Drum Major Association further expresses its gratitude to the many contributing authors to this manual:

Drum Major Iain D. McGibbon. Iain signed into the Toronto Scottish Regiment as a boy drummer learning bass, alto, swinging tenor, and side drum. Iain has participated in the Wembley Pageant, The Scottish World Festival Tattoo, The Stone Mountain Tattoo and many others. In 1995, he was transferred to the Lorne Scots Regiment, Canadian Forces Reserve Army, as Drum Major and continues in that appointment today. Currently, Iain is the Senior Drum Major of Pipe Bands for the Hamilton Tattoo and others.

Drum Major Michael W. Stewart. Mick served in several civilian pipe bands from 1988 – 2001 including the Hamilton Pipe Band (Houston, TX), Houston Highlanders Pipe Band, and the Pipes and Drums of Southeast Texas. He was Drum Major of the 401 Air Support Group Pipe Band from 2001 to 2002. Mick has served as Senior Drum Major, Massed Bands at the Texas Scottish Festival (1991, 1993), Houston Highland Games (1990, 1992), and the Celtic Irish Festival in New Orleans, LA (1997, 1999).

Drum Major James A. Harrington. Jim has been a Drum Major since 1967. He started with the Culver Military Academy and then the Capuchino High School Band. He has served as Drum Major for the Dunvegan Pipe Band as well as the Prince Charles Pipe Band, both of California. Jim has been the Senior Adjudicator and Senior Drum Major of the WUSPBA. He has regularly been the coordinator of the Massed Band show of the San Francisco Caledonian Games at Santa Rosa and Pleasanton.

Drum Major Kieran G. Boyle. Kieran joined the Black Watch (Royal Highland Regiment) of Canada in 1985. He was a tenor drummer with the Black Watch Pipes and Drums from 1988 until his retirement from the Canadian Forces Reserve Army in 1998. Kieran has participated as Drum Major in the Virginia International Tattoo and as Lead Drum Major of the Victoria Cross Tattoo. He was Drum Major of Royal Canadian Legion Branch #163, and the Paris Dover Pipes and Drums.

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I. BAND PERSONNEL by Drum Major Iain D. McGibbon, The Lorne Scots

Many pipe bands have adopted the military pipe band hierarchy. This section describes what the function of the various ranks in a military pipe band entails so that pipe bands can make decisions as to what duties and responsibilities should be accorded to officers of their band.

We will assume that the Drum Major and Pipe Major are of equal rank and therefore share equal duties as bandleaders.

In some bands the Drum Major may out rank the Pipe Major or vice versa. Unfortunately in some bands the Drum Major is nothing more than a figurehead or ceremonial position. However, in the true traditions, the following are the duties of the band appointments.

The Drum Major

The Drum Major is responsible for setting the standard or calibre of the Pipes and Drums. When people see the Drum Major they should expect to see a band that looks and carries itself as well as the Drum Major.

The Drum Major is always “ON” whether parading for royalty, the local scout group, at a band meeting, in or out of uniform. The image of the band, the Regiment, or the sponsoring organization, rests on the Drum Major’s shoulders. How people view the Drum Major is how they will remember the event. Hence, the Drum Major must be mindful of their position and of how others perceive them.

I have told several Commanding Officers of my Regiment: “It matters not how many soldiers or companies follow the Pipes and Drums on parade, the crowd will only see the band and, as I lead the band, I am the one they will remember.”

Dress, drill, deportment, and discipline are the major responsibilities of the office. I stress to each Drum Major that they should look at themselves as the ambassador of the band just as one looks at an ambassador of a country. Behaviour, speech, conduct, and appearance should be above reproach, not only in public but also at practice and life in general. The Drum Major is the band and must be the paramount example.

The Drum Major:

- Teaches individual drill and trains band members’ as required.
- Teaches, trains, and maintains the band drill.
- Creates and trains the band drill routines.
- Teaches, trains, and inspects all bandsmen in the proper wearing of the uniform.
- Leads the band on parades and in certain performances as required.
- Coordinates special instructions pertaining to parades, performances, or duties.
- Coordinates communication with the Pipe Major, Drum Sergeant, and Pipe/Drum Corporals to facilitate the passing of instructions through the band during performances.
- Is ultimately responsible for the sound of the drum section.
- Inspects the entire band on regular intervals to maintain high quality of sound and appearance.
- Performs all administrative duties pertinent to the band in the absence of a Band Manager or Quartermaster. This includes: acting as liaison with Regiment or Commanding Units; performing Quartermaster duties; financial and banking duties; and/or acting as the advertising or public outreach contact person.

The Pipe Major

The Pipe Major is responsible for the music of the pipe band.

The Pipe Major should be of good character and conduct oneself in a manner befitting the appointment. The Pipe Major is the senior piper, usually the most experienced and generally the most capable. The Pipe Major is the person that the pipe section tries to most emulate. The Pipe Major is usually the most musically inclined, selects the repertoire of music, and ensures that the repertoire reflects the needs, duties, and responsibilities of the band.

The Pipe Major should know as much as possible about the Great Highland Bagpipe: its history, maintenance, care, upkeep, and of course tuning. Further, the Pipe Major should know the history, meaning, and uses of the tunes that the band plays. The Pipe Major must know the ceremonial aspects of each tune as well as which tunes are to be played on specific occasions.

The Pipe Major should have a good knowledge of the pomp and circumstance surrounding each function to avoid being caught short in any situation requiring music. In military or para-military performances the Pipe Major must know whom to salute, how to address dignitaries, and the duties of piping the “head table” in and out.

On many occasions the Pipe Major will parade solo without benefit of a Drum Major; therefore, he must know when to accord military honours such as salutes during Last Post or Anthems, and to comport with proper decorum.

| The Pipe Major:

- Usually decides tunes to be played at parades, functions, and events.
- Is responsible for maintaining the level of musical proficiency of pipe section.
- Directs the Pipe Sergeant or Pipe Corporal to instruct the pipe section.
- Teaches maintenance and/or modification of bagpipes.
- Controls the selection and teaches the proper care of chanter and drone reeds. Pipers should not shave or otherwise alter reeds unless approved by Pipe Major.
- Is responsible for issues or concerns of the pipe section and, in discussion with Drum Major, arranges for the discussion, documentation, and/or appropriate resolution/discipline when required.
- Addresses supply issues in coordination with the Drum Major.
- Leads the band in the Drum Major’s absence.

The Drum Sergeant

The Drum Sergeant is responsible for the rhythm of the band.

| The Drum Sergeant:

- Sets the example for the drum section.
- Is responsible for maintenance and continuity of the drums.
- Is responsible to the Drum Major for the good order and discipline of the drummers.
- Provides and instructs maintenance on drums and sticks.
- Will usually be the most experienced drummer in the band.
- Is responsible for issues or concerns of the drum section and discusses these with the Drum Major.

The Pipe Sergeant

The Pipe Sergeant is the primary assistant to Pipe Major. Normally the Pipe Sergeant will assist in tuning, teaching, etc. The Pipe Sergeant assumes command of the pipe section when the Pipe Major is absent.

| The Pipe Sergeant:

- Sets the example for the pipe section.
- Is responsible to the Drum Major for the good order and discipline of the pipers.
- Is responsible for tuning the pipe section, chanters, and drones.
- Trains the pipers, especially those not yet on bagpipes.
- Teaches and monitors maintenance of the bagpipes.
- Inspects pipers on parade prior to the Drum Major and discreetly fixes deficiencies.
- Performs duties as directed by the Pipe Major.

The Drum Corporal

The Drum Corporal is the assistant to the Drum Sergeant and is the first level of supervision of drummers in the band. The Drum Major and/or Pipe Major appoint Drum Corporals. This may be done as a special recognition of position, ability, or leadership skill. Corporals will perform duties as directed by Sergeants.

The Drum Corporal:

- Is responsible to the Drum Sergeant for the good order and discipline of the drummers.
- May be tasked to assist with the tuning the drums.
- May be tasked with maintenance duties such as head changing, snare replacement, etc.

The Pipe Corporal

The Pipe Corporal is the assistant to the Pipe Sergeant and is the first level of supervision of pipers in the band. The Pipe Corporal looks after any small jobs that the Pipe Sergeant, Pipe Major or Drum Major have issued. The Drum Major and/or Pipe Major appoint Pipe Corporals usually as a special recognition of position, ability, or leadership skill. Corporals will perform duties as directed by Sergeants.

The Pipe Corporal:

- Is responsible to the Pipe Sergeant for the good order and discipline of the pipers.
- May be tasked to assist with tuning the drones.
- May be tasked with maintenance duties such as bore oiling, tying-in bags, etc.

The Band Manager

The Band Manager handles many of the administrative duties that would otherwise be handled by the Drum Major or Pipe Major. While the Band Manager is not a rank per se, it is a critical position that requires a person that is reliable and trustworthy.

The Band Manager:

- Is responsible for banking, finances, and for payments to band personnel.
- Plans, schedules, and is responsible for all practices.
- Coordinates logistics for band trips, events or functions.

The Quartermaster

The Quartermaster handles the inventory, issuing and ordering of uniforms and equipment. The Quartermaster, like the Band Manager, is not a rank per se, but it is also a critical position that requires a person that is reliable and trustworthy.

The Quartermaster:

- Inventories, issues, and orders band uniform, supplies, and equipment.
- Arranges all purchases and storage.
- Maintains a timetable for replacement of uniforms, instruments and accoutrements.

II. DEPARTMENT

DEPARTMENT

By Drum Major Paul E. Olson

Overview

Department is a nebulous concept that is not easily explained yet is vitally important for the look and professionalism of the band. It is defined as: the manner in which one conducts oneself, behavior. The Drum Major is the exemplar of this invisible standard. Department encompasses many interrelated attributes that include, but are not limited to poise, bearing, confidence, diplomacy, courtesy, awareness of personal limitations, conduct, knowledge, and attitude. Department is the synthesis of these attributes into intra-personal and inter-personal components. The Drum Major must be aware of these components and how they affect the perceptions of a given audience be it spectators, band members, or persons in authority. For the purposes of this chapter we will address the impact of department of the Drum Major; however, this will equally apply to the individual band members.

The Attributes

To assist us in discussing the notion of department, it is helpful to have an understanding of what several of the various attributes mean. Once we have a grasp on these concepts we can assimilate them into how we adapt department into our position and appearance.

- Attitude: Beliefs, feelings, values, and dispositions to act in certain ways.
- Bearing: Dignified conduct or manner.
- Carriage: Characteristic bearing of one's body.
- Composure: Calm, relaxed appearance, and steadiness of mind particularly under stressful situations.
- Conduct: The way a person behaves toward other people.
- Confidence: Self-assurance, belief in your abilities while being free of doubt.
- Courtesy: Well-mannered, polite, noble, generous, elegant, and considerate behavior towards others.
- Diplomacy: Ability to the subtle and skillful handling of a given situation.
- Focus: Concentration of attention on something with maximum clarity or distinctness.
- Knowledge: Understanding and awareness of facts and situations.
- Poise: A person's assurance of manner, confidence in handling situations, and one's composure.

The Synthesis of Attributes

Upon review of the various attributes we can group them into three basic components:

- Knowledge Base
- Personal Discipline
- Presence

A Drum Major exhibiting exemplary department will result in being favorably perceived by others.

Knowledge Base

For the Drum Major or band to exude confidence, poise, and bearing, s/he must be knowledgeable in all aspects of his/her position and the task at hand. This will include the finer points of dress, drill, and music. In addition to being the band expert on dress and drill, the Drum Major must be knowledgeable about the tunes the band plays. S/he should attend every band rehearsal and be proficient on the drums or pipes. This proficiency will cause the Drum Major to intimately know every tune.

Further, the Drum Major must know the dynamic of the band both in how the band operates and of the personalities involved. The Drum Major must know every person in the band. The Drum Major must know the limitations of the band and to avoid, at best, embarrassment or, at worst, physical harm to the band or band member. Moreover, the Drum Major must be knowledgeable and comfortable with executing the task at hand whether it is conducting drill rehearsal, a parade, a tattoo, or a competition. The scope of knowledge is so large that the prudent Drum Major is always learning the craft.

Personal Discipline

The position of Drum Major is one borne from a military heritage. Accordingly, one must adopt a military bearing while in the position. This trait is developed by practice, repetition, and consistency. The Drum Major must rehearse the mace signals so that they are the same every time. The Drum Major must practice personal drill and the handling of the mace so that every movement is deliberate with purpose, forethought, and reason. That is, all extraneous movement is eliminated. If at Attention or At Ease, the Drum Major is motionless. If the Drum Major needs to look to one side, the head is snapped to one side, and after the information is attained, the head is snapped back to its original position. This is done without effect on the shoulders or the rest of the body. When Marking Time, movement is constrained to the hips and below with no movement of the body above the hips. Again, this takes practice.

The Drum Major must display excellent posture with an air of self-assuredness, the chin slightly elevated and eyes fixed. The Drum Major should rehearse as if s/he were performing and should perform as s/he rehearse. This will result in the performance persona to appear effortless and natural when on parade. Properly engrained, it will be second nature.

Similarly, one must lead the band with a clear, thoughtful, and focused mind. The Drum Major must anticipate and have a ready response for any situation that may present itself. Additionally, the Drum Major must factor in how the band will react in any given situation. Adequate preparations will alleviate basic issues such as the proper uniform, the music sets, any special drill, the parade route, the location of the reviewing stand, and the like. The prepared Drum Major may then focus on the unexpected: a band member faints while on parade or a police unit must unexpectedly clear the parade route to respond to an emergency. Calm, direct, and timely responses to such issues are the trademarks of a skilled Drum Major.

Presence

How do we present to others? The Drum Major necessarily has contact with others relating to the band. This puts you in a position of dealing with a variety of personalities. This includes band members, band leadership, the audience, the organizers of a particular event, the parade marshals, among others. Each interaction is a reflection of the Drum Major and of the band s/he represents. Care must be taken to handle every situation with tact, diplomacy, courtesy, and honesty. These interactions may occur in less than ideal circumstances and with tactical or strategic repercussions. Many circumstances may be very stressful, under strict timelines, or detrimental to the group. One must know which issues are of little consequence and which are not. The calm confident conduct and objective thoughtfulness of the Drum Major should help to improve, stabilize, or even defuse a potentially dire situation.

The Drum Major must also be mindful of dress. The uniform should be exemplary and worn appropriately. Dress is one of the band's primary visual presentations. The Drum Major must know the history and purpose of the various uniform parts and how they are correctly assembled when worn.

The uniform is commonly a military uniform such as Full Dress or a common national dress such as Day Wear. It must be worn correctly. To do otherwise is to insult many Scottish military units rich in history and sacrifice. The correct wearing of civilian dress will display a sophistication that those in the know will appreciate. Band members should be clearly instructed in proper dress of the uniform and tactfully and gently corrected if necessary. A Drum Major or band that is smartly dressed will be remembered.

The Drum Major must be punctual to all band gatherings and performances. The Drum Major should have the band staged and ready to perform on time. This will require advance planning with the Pipe Major. The Drum Major should be conservative in his or her personal lifestyle so that embarrassment will not be brought on the unit or the person.

Lastly, accommodate the public as best you can. There are many stories of youngsters meeting the Drum Major and later in life recounting that encounter as being influential in their taking up the pipes or drums. Be gracious in social settings. You will be long remembered for your appearance, demeanor, and what you say.

Summary

If the Drum Major and his/her unit has adopted, worked, and polished an exemplary department, those that view the Drum Major and band will come away with a favorable impression. The band and the Drum Major will develop a reputation as being a professional and quality enterprise, one that will acquire a strong, supportive, and impressed audience base.

DEPARTMENT: The Key to Professionalism

By Drum Major Michael W. Stewart

Introduction

Of “The 3 D’s” (Dress, Drill and Department), the most important is *Department*. Department is the key building block for the other two components. Without department, dress and drill are meaningless.

Department is the foundation on which Dress and Drill are taught. It is the key to understanding leadership, professionalism, and personal conduct and how each can be understood, developed, and exhibited. Department is also the primary incentive behind the motto: “Lead by Example.” What we say and do on parade will be long remembered once we have departed. If we are to lead by example we must know how to conduct ourselves both on and off the parade ground. As a Drum Major, it is necessary to understand this most maligned and often misunderstood trait of the Drum Major.

Without department, we are nothing more than well-adorned showmen playing dress-up. How many times have we witnessed a Drum Major in Full Dress exhibit poor conduct on parade or ham it up in public for laughs? How many times have we seen a bandsman pulled from the ranks, handed a mace and told to “go to it!” Many times the problems are the result of our ignorance or lack of experience. Very often it is the result of poor leadership within civilian bands. *Without* department, we are indeed “peacocks on parade” a characterization that is upsetting but yet, brutally accurate.

Seek out instruction current of former British, Canadian, and U.S. Army Drum Majors, bandsmen, and Senior NCOs whose attention to detail and professionalism are unmatched. The most important things to remember during one-on-one instruction is the constructive and possibly harsh criticism that one may receive. These are designed to make the performer the best as one can be on parade. As a Drum Major we often hear nothing but accolades from the public. Rarely are we given judicious criticism.

Before a novice Drum Major is given the mace and the reins of command of the band, s/he should first be schooled in three areas of Department: *Definition, Characteristics* and *Role*.

Definition

A clinical definition of deportment is:

“\De*port"ment\, n. [F. d[’e]portement; demeanor. See {Deport}.] Manner of deporting one’s self; manner of acting; conduct; carriage; especially, manner of acting with respect to the courtesies and duties of life; behavior; demeanor; bearing.”¹

CWOII S.L. Lumkin, USN (Ret.) defines deportment as:

"The establishment and maintenance of self-discipline and conduct pertaining to a marching aggregation."

Canadian Army regulations for Officer Cadets provide an interesting definition:

para 16. Deportment and Military Bearing. OCdts [Officer Cadets] in uniform shall comport themselves in a manner, which projects a positive military bearing. Behaviour such as chewing gum, slouching, placing hands in pockets, smoking on the street and walking hand in hand is forbidden.²

WOII J.E.E. Smith, former deportment NCO of the Black Watch (RHR) and a Senior NCO of the Edinburgh Tattoo, presents a soldier’s definition:

"...deportment is keeping your mouth shut, your chest out, and your eyes fixed on a point, whilst on parade."

In its basic elements, Deportment is composed of six areas:

- Conduct
- Professionalism
- Leadership
- Demeanor
- Maturity
- Exercise of authority

All six components make up the finite aspect of Deportment by combining a Drum Major's personal conduct (on and off the parade ground), his level of professionalism (technique, knowledge, application of that knowledge), leadership (his ability to work as a leader or a follower within his host band), demeanor (his ability to work well under pressure), maturity (his ability to work well with recalcitrant peers) leading eventually to his exercise of authority (the maturity to make decisions based upon his experience). The Drum Major must possess a portion of these traits if he is to be an effective contributor to his host band.

Another aspect of the definition of Deportment is the phrase: *setting the example*. The Drum Major is the *focal point of the band*. The Drum Major is the first person to be seen as the band marches past the reviewing stand. In many instances, the band is judged based upon its Drum –Major’s dress, drill and skill with the mace. A flustered or inept Drum Major, no matter how well dressed and adorned will not set the example to other bandsmen or be looked upon as the focal point. To set the example, he must exhibit maturity and demeanor (“quiet professionalism on parade”) during a parade or in even more trying circumstances such as during an Annual General Meeting.

¹ Courtesy of Hyper Dictionary Online (www.hyperdictionary.com)

² Canadian Army (Armee Canadienne) Cadet Officer Regulations. Courtesy of Canadian Royal Military Academy (Cadets). www.rma.com

The late Pipe Sergeant Iain MacPherson, Glasgow Highlanders (HLI): "Both on and off the parade field, the Drum Major must be professional. He must exhibit true sincerity of purpose and sound command in dealing both with the musical/parade portion of the band as well as with the business side of it. Both go hand in hand. If he has control of one, but not the other, he will not be effective."

Characteristics

WOII Smith: "*The Brigade of Guards are well known for their deportment on parade. Probably the finest in the world. Certainly the best in the British Army. The Guards have set the standard with Trooping the Colour and their duties at Buckingham Palace.*" The videos Trooping the Colour and the Edinburgh Tattoo help illuminate this point.

Other good examples of deportment are the Canadian Regimental Pipe Bands, exhibited at the Nova Scotia Tattoo, the Hamilton Tattoo and various military band events across Canada.

United States military units provide a unique understanding of American military deportment, especially important and certainly no different from a pipe band. The crack efficiency of the Silent Drill Team of the U.S. Marine Corps (USMC), the "snap" of 3d US Infantry (The Old Guard) Honor Guard at the Tomb of the Unknowns. Yet another excellent display of American deportment is the breathtaking expertise and precision of the 330-member "Fighting Texas A&M Aggie Band" (and its three signal baton wielding Drum Majors). These are all superb examples of American design and efficiency on the definition of deportment.

Drum Corps International (DCI) exhibit excellent *civilian* drum corps deportment on parade. DCI has provided civilian pipe bands with well-trained Drum Majors not to mention well-trained drummers. Many DCI members go onto careers in the U.S. Armed Forces where their prior knowledge, keen attention to detail, and professionalism make them excellent additions to military bands.

Role in Civilian Bands

The understanding of deportment for an all-volunteer, civilian pipe, fife, or brass band is critical. It is vital to the establishment and maintenance of bearing during public parades. Deportment is the glue that cements self-discipline, demeanor and personal conduct when young, *impressionable* players look to the band leadership for example in public.

Drum Major WOII T.E.R. McGrady of the Queen's Own Cameron Highlanders made mention that when he came to the U.S. in 1965, deportment was exceptional. Thirty years later, he made the remark that deportment among bands and Drum Majors had become "*excessively poor*" at the Highland Games that he attended around North America. Drinking on parade, lowering instruments, talking, shuffling about - Drum Majors included - led him to believe that the subject of conduct-on parade was not taken seriously. Pipe-Sergeant MacPherson made mention about the lack of deportment when he said, "*...these bandsmen and Drum Majors may not care, but the paying public in the stands see it. It's really not the bandsmen's fault, it's the leadership's. There must be emphasis on personal conduct; you simply can't talk about it, you must exhibit it whenever you step off.*"

In the early 1990's, a well-known American competition pipe band flew to Scotland to compete in the World Championship in Glasgow. After the Salute to the Chieftain the Senior Drum Major of the Massed Bands, an ex-Black Watch Warrant Officer, approached the leadership of this band and made mention of their excessive talking on parade, complaining, poor turnout and deportment. The Senior Drum Major provided fair warning: If you return next year, your personal conduct must be above reproach!

Scenes such as this should never take place. The root cause is the lack of instruction and preparation into the facets of deportment. All bands, regardless of genre (and competitive ability) should discuss the role of deportment in their corps both at rehearsal and at the Annual General Meeting.

There should be the establishment of deportment standards for public events for all bandmen with everyone held accountable. SSgt Tom White, 40 Commando: *"Most of the American pipers and drummers I have seen are excellent on parade, but many of the host Drum Majors simply lack the very basics. With a good instructor, one can clean this up and present better on parade. Americans are well known for their turn-out. All that's needed is a good scrub-up on the fundamentals and they should be good to go."*

Deportment should be taught directly from the band leadership, whether it be the Drum Major or Pipe Major. When the band leadership places a central focus on conduct and demeanor bandmen have a tendency to take deportment issues seriously.

Resources

The best resource is one-on-one instruction. The search for a Drum Major instructor, especially within one's location and competitive periphery, is the best route. An instructor can also conduct Deportment workshops for the band and critique the band during practice. One-on-one allow instructors to personally correct discrepancies and fix the faults.

The second best resource is videotape or DVD. Where no instructors can be found in remote areas, the novice Drum Major may purchase many different types of videos for instruction. Videos can be purchased from the Edinburgh Military Tattoo and various pipe band suppliers at reasonable prices. Videos of Trooping the Colour, other pipe band or military exhibitions are also outstanding items to review.

Drum Corps International (DCI) is not only a good resource for their summer concerts, but the ticket prices are economical. DCI concerts are excellent visual tools for beginners. Contact DCI for more information.

Conclusion

If we are capable of learning, any person, regardless of ability, can become a suitable Drum Major for their host band. Drum Major McGrady: "Any person who can learn from another can be a good Drum Major!" There is no such thing as a born leader.

Make Deportment an item on your list when you go to practice. Discuss it with your band; give examples of smart conduct and turn out. If your band leadership allows, show a videotape and then have a discussion about how to adapt more professional, military styles of conduct while on parade.

But most importantly, if you are the Drum Major, set the example. Never be in a position where you are told you are not professional enough! Get squared away, learn deportment traits, and get so enamored with professionalism while on parade that others seek you out for advice. The greatest compliment you could ever receive is to have another Drum Major say, *"Look at Smith. Now that is Deportment!"*

III. DRILL CONSTRAINTS

Full Time Military bands have an advantage over Reserve unit or civilian bands in that they have time to devote to drill in addition to perfecting the music. Reserve unit or civilian bands are constrained by several factors:

- Time Availability of Band Members.
- Physical Abilities or Limitations of Band Members.
- Dominance of the Pipe Major.
- Focus of the Band.

Time Availability of Band Members

Members of civilian bands often have to consider work, school, and family responsibilities along with band commitments. This often results in limited time available to devote to band rehearsals. Bands may rehearse once, twice, or sometimes three times a week depending on band grade and the emphasis on competition. As a result, drill rehearsal is often postponed until just before a performance.

Any marching unit must have a continuous and regular curriculum of marching drill to stay sharp and instinctively perform well. To delay drill instruction until just before a performance will result in the band appearing tentative in its marching technique and performance. A parade spectator may not be able to tell whether a C doubling or flam is missed; however, they can easily tell whether a rank is dressed or a bandmember is out of step.

Even regular marching instruction of 15 to 30 minutes per week will dramatically improve the appearance and confidence of the pipe band.

This does require planning on the part of the Drum Major or marching instructor. The Drum Major should have a solid understanding of their band's strengths and weaknesses. A proper balance of drill maintenance and remedial drill should be determined. An agenda can then be developed and implemented.

Physical Abilities or Limitations of Band Members:

Many bands have a wide range of member ages. Some bands have children as well as retirees in the same band. This presents its own set of challenges. Depending on your band's demographics, care must be taken that performances are within the capabilities of the band. A five-mile parade may not be appropriate for either end of the age spectrum. Some performances may not be appropriate for members that are minors. Long periods of playing may not be appropriate for new players.

Dominance of the Pipe Major

In civilian pipe bands, the Drum Major must negotiate with the Pipe Major for the amount of time available for drill. Stress that a favorable impression of the band to the public or to the judges is the goal of both the Pipe Major and the Drum Major.

Once an agreement has been reached it is paramount that the Pipe Major supports the Drum Major during drill instruction. Drill rehearsals will be of little value if instruction is undermined by indifference, frivolity, or agitation by the Pipe Major. Should this occur, it is best to discuss this situation with the Pipe Major away from the band and the drill floor.

Focus of the Band

Because of the current method of some pipe band competitions, particularly in North America, the pipe band is more concerned about musical perfection. It follows that a competition band will spend more time working the tunes than drill. Drill may be an afterthought. Judges will tell you those first impressions do have an impact and may affect the way your band is judged. The band that can confidently perform drill into a circle will start with a favorable impression in the judge's mind as opposed to a band that is tentative in its drill.

A street band must drill on a regular basis to maintain its credibility. While a street band may be the equivalent of a grade VI or V band, should the band have impeccable drill they will commonly rate higher than a musically superior band in a parade setting.

IV. DRILL INSTRUCTION

Teaching Method

Teaching drill effectively has evolved over the years into a common protocol. Most people learn by several means including visual, verbal, documentation, imitation, and most effectively a combination of all four. The basic components that consolidate these means of learning drill are:

- Explain
- Demonstrate
- Practice
- Feedback

To facilitate drill instruction, the instructor should explain the position/maneuver and then demonstrate the desired position/maneuver. Drill charts should be prepared and provided to the performers for complicated floor, field, or street drill.

The instructor will have the band mimic easy and comprehensible portions of the drill. These portions or “blocks” may last one count, several counts, or comprise a musical part (i.e. first part, first time through Scotland the Brave.)

After the band has attempted the drill, corrections should be made as immediately, directly, and objectively as possible.

If need be, the instructor may again describe and demonstrate the drill.

The instructor will then have the band repeat the drill, make the corrections, and repeat the cycle until the drill is performed to the instructor’s satisfaction.

As blocks of drill are completed, the instructor will need to execute drill blocks together, make corrections, and ensure that block transitions are smooth. Several repetitions may be required to achieve the desired results.

Eventually as blocks are added, executed, and corrected, the entire drill will be complete and ready to execute.

After several executions of the complete drill, the instructor will identify any areas that need to be corrected or, in extreme situations, re-written.

Once the drill is taught it will need to be reviewed and executed on a regular basis until the target performance. The initiation of drill instruction will depend on the complexity of the drill, the size of the band, and the familiarity of the drill performance of the band. However, the method of instruction is the same.

Be Direct and Objective

In smaller groups, it is far more productive to directly correct those members performing errors in addition to addressing the group in general. Often the offending party will not realise they are performing the drill incorrectly. The key is to make corrections as directly but as objective as possible. Use calm, even tones when making corrections. This method must be used in a consistent manner with all members and not just on a select few.

Remedial Issues

If there is a particular maneuver or drill that the band is having difficulty then break the drill down to its elements. Work on each particular element until flaws are removed. As the elements are corrected, combine portions of the drill and rehearse again. Augment and repeat until the entire drill can be performed satisfactorily. You should find that this method, while appearing to take longer, will be more expedient and less frustrating for all concerned.

For example, when perfecting the slow march, work on the elements of the first step. Work on the first movement (extension of the left leg) by repeating the motion until all are performing in unison. You may find that having the band in a company front for these kinds of training exercises will allow errors to be plainly seen and corrections expeditiously made. Once the first movement is correct then work on the first movement and the second movement (placing the left foot on the ground) combined. Next work on the third movement (extension of the right leg) and so on until the entire movement is complete.

Dedicated Drill Instruction

At some point it may be necessary to plan and implement a drill-only rehearsal. This may result because of a number of new recruits, an up coming event, or as a basic refresher for the entire band.

Most importantly, the Drum Major or marching instructor will need an agenda and a time schedule. This will ensure that all topics are covered. Care must be taken to allow enough time to cover any particular topic. Depending on how adept the band is grasping the drill and maneuvers, flexibility should be built into the agenda so that it can expand or contract accordingly.

During the course of the rehearsal, keep several things in mind:

- Keep it interesting and provide praise when a task is performed satisfactorily.
- Provide the group with sufficient water breaks particularly in hot weather.
- Make sure that rest room facilities are available near the practice site.

The practice surface should mimic the type of surface on which the band normally performs. A large paved area is preferable if the band is normally found on the street or a turf field if the performance is on a lawn, etc. If significant distractions such as noise or bright lights are expected then consideration may be given to replicate the expected environment. This will help desensitize the band so that they may focus on their performance.

The band should dress comfortably. They should wear their normal marching footwear. Heels, open toed shoes/sandals, or bare feet should be strongly discouraged. Proper marching technique cannot be perfected without proper footwear. Some bands have developed a rehearsal “uniform” which could be as simple as a band shirt and black trousers. The wearing of a uniform seems to create a sense of purpose among the members allowing for a more productive rehearsal.

V. DRILL FOR THE BAND

Acknowledgements:

The RDMA acknowledges and expresses its appreciation to Drum Major John Moon, Drum Major Joe MacDonald, Pipe Major Bruce Hitchings, Drum Major Kieran Boyle, Drum Major Michael Stewart, and Drum Major Iain McGibbon for their significant contributions. Their expertise greatly clarified and improved the precision of the following chapter.

A. FUNDAMENTAL CONCEPTS

Introduction

This manual will describe the UK and Canadian technique of foot drill. While the visual and mechanical drill of the two countries is very similar, the timing of the words of command vary considerably when on parade. For those bands adopting the traditional UK foot drill, it must be noted that the timing of vocal commands varies from mace commands. Care must be taken to teach both to your band. The timing of Canadian words of command is generally similar to that of the appropriate mace command.

Vocal commands, along with mace and hand signals, are the means by which the Drum Major has of communicating with the band. Clear, correct, and concise vocal commands will assist your band to perform confidently.

Concise: Direct and to-the-point. Keep the voice command simple.

Correct: Make sure the command being issued is correct! This will keep the band aware of their environment and keep confusion at a minimum.

Clear: The voice command must be given clearly and slowly. Enunciation and elocution are essential.

Further, all commands should be loud and without any hesitation. Commands must be loud enough to be heard by the rear rank of the band in either quiet or noisy settings. Vocal commands with long pauses are poor form and imply that the Drum Major lacks confidence in the drill desired from the band.

Drum Majors must learn to develop their command voice. When giving voice commands the Drum Major must use their diaphragm and not their vocal cords. Otherwise, the vocal cords will become strained and cause the voice to become distorted.

Definitions

Regulation Pause: This is the space of time that separates two drill movements. The length of the space of time is two counts of quick time tempo or two paces of quick time.

Bend the (left or right) knee: While one leg is kept straight with the foot planted firmly on the ground, the other knee is raised so that the foot hangs naturally with the toe in line with and below the knee. The foot is raised six inches above the ground during Quick Time. During Slow Time the thigh is raised to be parallel to the ground.

Straighten the (left or right) leg: The leg is straightened back to the ground. The ball of the foot is placed on the ground first to absorb the impact.

Shoot the (left or right) foot forward: While one leg is kept straight with the foot planted firmly on the ground, the other leg is shot forward, knee braced, ready to carry to body forward.

Words of Command

Words of Command are comprised of three parts: the introductory, the cautionary, and the executive.

- Introductory:** All commands should start with the full name of the band or group to which the command is directed as well as some preliminary information. This is the *Introductory Command*. This performs two functions. First, it announces the name of the band or group to the audience. Second, it alerts the band or group that movement is imminent. Examples include: “Paris Pipes and Drums”, “Pipes & Drums”, “Massed Band”, “Band”, etc. Introductory commands may also include information about the maneuver to be executed. “By the Right” indicates that dress will be to the right, “Mark Time through the Rolls” indicates that the band will Mark Time during the rolls and step off on the first note of the tune, etc.
- Cautionary:** This is the last warning of the impending maneuver before the executive command is given. [NOTE: the Canadian manual combines the *Introductory* and *Cautionary* commands into a single *Cautionary* command.]
- Executive:** All commands are given with the expectation that they will be performed. The triggering portion of the command is the *Executive Command*. Aside from setting in motion the desired movement, the *Executive Command* in conjunction with the *Cautionary Command* may set the tempo as described in the following section.

Components

- Ranks:** In a block formation the rank refers to the band members comprising the breadth or frontage of the block. Ranks are numbered from front to rear.
- Files:** The file refers to the band members comprising the depth of the block. Files are numbered from right to left.
- Intervals:** The interval between members of a rank and a file is two and a half paces. If the band is proficient in it's sound, some bands set the interval at three paces by three paces. Conversely, if there are several weaker pipers to be concerned about, the band may be better suited to intervals of two paces by two paces. The Drum Major is located three paces in front of the block. A Senior Drum Major is located three to five paces in front of the rank of drum major(s).
- Composition:** Generally, pipers are in the front of the block, followed by the bass and tenor line, followed by the side drummers. The Pipe Major (or senior piper if the Pipe Major is unavailable) is in the front right position. The Pipe Major may be in their own file to the right of the block if the number of regular personnel would otherwise form a complete block.

Point of Dress

The point of dress is defined by the quick or slow march command: *By the Center (or Right), Quick, March*

- Center (DMaj):** If the band has a Drum Major, then the dress is through the center file(s). The center file(s) will maintain a three step interval between the Drum Major and the block. The ranks will dress to the center. The center file will maintain the distance between the ranks

Right (PMaj): If the band does not have a Drum Major, then the dress is set to the Pipe Major through the right file. The front rank will dress to the right. The right file will maintain the distance between the ranks.

Left (PMaj): This variation is very rare. This occurs if the band does not have a Drum Major and the Pipe Major (or, if absent, the senior bandmember) is at the uppermost left position of the band block. The dress is set through to the Pipe Major (or, if absent, the Senior Bandmember) through the left file. The front rank will dress to the left. The left file will maintain the distance between the ranks.

Stride

The band's stride while marching must be smooth and consistent. Drill rehearsal should include time devoted to stride control. Methods to reinforce stride control include the use of a pace stick or a lined field or street. The common stride lengths are:

Slow Time:	30 inches
Quick Time:	30 inches
Stepping Out:	33 inches
Stepping Short:	21 inches
Double Time:	40 inches

The common stride tempos are:

Slow Time:	65 paces per minute (Canadian: 60 paces per minute)
Quick Time:	116 Paces per minute (Canadian: 120 paces per minute)
Quick Time for Pipe Band:	N/A (Canadian: 110 paces per minute)
Double Time:	180 paces per minute (Canadian: 180 paces per minute)

Words of Command Timing

Timing of Cautionary Commands:

Cautionary Commands should be given over four paces of quick time
(Canadian: two paces)

Interval between Cautionary and Executive Command:

Executive Commands should be given after the following time has elapsed since the Cautionary Command:

- At the Halt: A Regulation Pause
(Canadian: A Regulation Pause)
- Quick Time: Four paces
(Canadian: two paces)
- Slow Time: Three paces
(Canadian: two paces)

Timing of Executive Commands:

Word of Command	Quick Time	Slow Time
QUICK or SLOW MARCH	“QUICK” on left foot and “MARCH” on successive right foot.	“SLOW” on left foot and “MARCH” on successive right foot.
MARK TIME	“TIME” over entire left pace (when left foot passes right).	“TIME” over entire right pace (when right foot passes left).
FOR WARD while Marking Time	“WARD” when left knee is fully lifted.	“WARD” when right knee is fully lifted.
HALT while Marking Time	“HALT” when left knee is fully lifted.	“HALT” when right knee is fully lifted.
HALT while on the march	“HALT” when right foot passes left.	“HALT” when left foot passes right.

Canadian:

Word of Command	Quick Time	Slow Time
QUICK or SLOW MARCH	“QUICK” on left foot and “MARCH” on successive right foot.	“SLOW” on left foot and “MARCH” on successive right foot.
MARK TIME	“TIME” on the right foot.	“TIME” on the right foot.
FOR WARD while Marking Time	“WARD” on the left foot.	“WARD” on the left foot.
HALT while Marking Time	“HALT” on the left foot.	“HALT” on the right foot.
HALT while on the march	“HALT” on the left foot.	“HALT” on the right foot.

Free Arm Swing

Quick March: The arm is freely swung forward until the arm is parallel to the ground. It is swung back as far back as is comfortable. The arms will reach these points when the heel hits the ground such that the right arm will be as forward as possible and the left arm is back as far as comfortable when the left heel strikes the ground and vice versa.

Slow March: There is no free arm swing during the Slow March. Both arms are kept close to the side as in the attention position.

Salutes

A salute is a military courtesy afforded as follows:

Music (execute salute on first note, down on last note):

- At the playing of a national anthem.
- The playing of Last Post.

Colours:

- Always salute a colour party if they parade past you or you parade past the colour party.
- Always salute military colours of a regiment or unit even if they are cased as they pass you.
- Do not salute every posted flag you pass while on the march.

Persons:

- Royalty, President, or Head of State.
- A reviewing officer if s/he comes to inspect your band. A second salute is executed once s/he has concluded the inspection.
- A uniformed senior military officer if his/her path crosses your parade.

Memorials:

- Cenotaphs or other legitimate or authorized war memorials when marching past.

Reviewing Stands:

- When manned by a dignitary who would ordinarily warrant a salute (retired military officer or war veteran.)
- When manned by a designated honorary dignitary (police chief) or civilian public servant when accompanied by a military officer who can return the salute.
- In Commonwealth countries, do not salute unless wearing a headdress. A dignitary should also wear a headdress in order to return the salute.
- The compliment is paid when approaching a reviewing stand. The Drum Major simultaneously snaps the head and eyes to right (or left) and brings the salute up on the left foot. The salute is held until after passing the line of dignitaries or the end of the reviewing stand. The salute is dropped on the next left foot.

Command of the Band

Drum Major: While in formation, while performing static, and while on the march, the Drum Major has command of the band. This includes starting and cutting off the tunes.

Pipe Major: The Pipe Major has musical command of the band while in the circle. This includes calling the tunes or sets, setting the tempo, starting the tunes, and cutting off the tunes. While on the march the Pipe Major will call the tunes or sets. The Pipe Major has full command of the band while in formation and while on the march if the Drum Major is not present.

Colour Sergeant: If the band has an associated Colour Party, the Colour Sergeant will call the March off from a Halt so that the band and colour party are stepping off together.

B. DRILL AT THE HALT

Attention

Bringing the band crisply to the attention position will set your expectations for the band and the tone for the performance. A command performed in a sloppy fashion will tend to make the band's drill look sloppy. Use smart and crisp commands and the band will follow the lead.

Attributes:

- Heels together.
- Toes at a 30° angle.
- Arms straight.
- Elbows close to side.
- Fists Clenched, thumb on top, thumb faces forward, and at imaginary seam-line.
- Shoulders back but relaxed.
- Chest up.
- Chin slightly above level.
- Eyes slightly above the horizon.
- Good posture.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Band (or Parade)
Executive:	Shun

Execution:

Count One: *Bend the left knee and straighten the left leg* next to right foot.

Canadian

Count One: *Bend the left knee and straighten the left leg* next to right foot in double time.

At Ease

This is a position of rest for the Drum Major and the band. It is executed while halted at **Attention**.

*NOTE: Drum Major to resume the position of **Attention** prior to attempting any subsequent commands.*

Attributes:

- As in **Attention** above except:
- Left foot is placed 12" away from planted right foot (Canadian 10".)
- Do not break military bearing (posture and poise) during execution of movement.
- Arms remain at the side (not in small of back), hands are in a fist.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Stand At
Executive:	Ease

Execution:

Count One: *Bend the left knee and straighten the left leg* 12" away from right foot.

Canadian

Count One: *Bend the left knee and straighten the left leg* 10" away from right foot in double time.

Stand Easy

This is a position of rest for the Drum Major and the band. It is executed while the band is in the **At Ease** position only. The Drum Major must be at **Attention** to call this command.

*NOTE: Drum Major to resume the position of **Attention** prior to attempting any subsequent commands.*

Attributes:

- As in **At Ease** above except:
- Stay in place.
- Otherwise may move head, arms, and/or torso.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Stand
Executive:	Easy

Execution:

Count One: Relax while at the **At Ease** position.

Canadian:

Count One: Snap to arms to Attention. Keep feet in **At Ease** position.

Counts Two and Three: *Regulation Pause*

Count Four: May relax but stay in formation. Talking is not permitted.

Fall In

This command alerts the band members to form up and prepare for parade.

Attributes:

- Band members should exhibit a sense of urgency to form the band upon the hearing of the **Fall In** command.
- The Drum Major will establish the Pipe Major's position in the block to facilitate the assembly of the formation.
- Each band member's position should be determined before the performance and the band member should know where this position is.
- Following the **Fall In** command will be **Attention, Center Dress**, etc.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Fall
Executive:	In

Execution:

- Band members will effective, efficiently, and expeditiously form up into their predetermined band formation.
- Upon finding their location Upon constructing the formation the band member shall assume the position of attention and then,
- The band will assume the **At Ease** position.

Center (Right) Dress

Turn the head to the point of dress and make adjustments to the alignment of the rank.

Attributes:

- As in **Attention** above.
- Head is snapped to the point of dress indicated.
- The Drum Major will set the person designated as the dress point. This designee does not adjust their position unless so instructed by the Drum Major
- The person designated as the dress point does not snap their head upon the command.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Center (or Right)
Executive: Dress

Execution:

Count One: Crisply snap the head to the center (or right) dress point.

Count Two and Three: *Regulation Pause.*

Count Four: Adjust alignment of the rank as expeditiously as possible using short brisk steps.

Canadian

Count One: *Shoot the left foot forward*, take a half pace then *bend the right knee and straighten the right leg* next to the left in double time assuming the attention position. Dress file stands fast.

Counts Two and Three: *Regulation pause.*

Count Four: Crisply snap the head to the center (or right). Dress file does not turn head.

Count Five and Six: *Regulation Pause.*

Count Seven: Adjust alignment of the rank to the dress file as expeditiously as possible using short brisk steps starting with the left foot. Dress file stands fast.

Eyes Front

Return the head to front after executing **Eyes Right (Left)** or from **Center (Right) Dress**.

Attributes:

- As in **Attention** above.
- Head is snapped briskly to the front.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Eyes
Executive: Front

Execution:

Count One: Crisply snap the head from the right (or left) to the front.

Dismiss/Fall Out

This command signifies the end of the parade or instruction (**Dismiss**) or a temporary break in action (**Fall Out**.)

Attributes:

- As in **Attention** above.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Dis (Fall)
Executive:	Miss (Out)

Execution:

Count One: Crisply pivot 90° to the right on the heel of your right foot and the ball of your left foot.

Counts Two and Three: *Regulation Pause*.

Count Four: *Bend the left knee and straighten the left leg* next to the right.

Counts Five and Six: *Regulation Pause*.

Count Seven: Initiate **Quick March** off the parade ground.

Canadian

Count Four: *Bend the left knee and straighten the left leg* next to the right in double time.

Counts Five and Six: *Regulation Pause*.

Count Seven: Initiate **Quick March** off the parade ground.

About Turn

Close order drill to change the facing of the band to the rear by 180°.

Attributes:

- As in **Attention** above.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	About
Executive:	Turn

Execution:

Count One: Crisply pivot 180° to the right on the heel of your right foot and the ball of your left foot.

Counts Two and Three: *Regulation Pause*.

Count Four: *Bend the left knee and straighten the left leg* next to the right.

Canadian

Count Four: *Bend the left knee and straighten the left leg* next to the right in double time.

Left Turn

Close order drill to change the facing of the band to the left by 90°.

Attributes:

- As in **Attention** above.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Left
Executive:	Turn

Execution:

Count One: Crisply pivot 90° to the left on the heel of your left foot and the ball of your right foot.

Counts Two and Three: *Regulation Pause.*

Count Four: *Bend the right knee and straighten the right leg* next to the left.

Canadian

Count Four: *Bend the right knee and straighten the right leg* next to the left in double time.

Right Turn

Close order drill to change the facing of the band to the right by 90°.

Attributes:

- As in **Attention** above.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Right
Executive:	Turn

Execution:

Count One: Crisply pivot 90° to the right on the heel of your right foot and the ball of your left foot.

Counts Two and Three: *Regulation Pause.*

Count Four: *Bend the left knee and straighten the left leg* next to the right.

Canadian

Count Four: *Bend the left knee and straighten the left leg* next to the right in double time.

Left Incline

Close order drill to change the facing of the band to the left by 45°.

Attributes:

- As in **Attention** above.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Left, In-
Executive: Cline

Execution:

Count One: Crisply pivot 45° to the left on the heel of your left foot and the ball of your right foot.

Counts Two and Three: *Regulation Pause.*

Count Four: *Bend the right knee and straighten the right leg* next to the left.

Canadian

Count Four: *Bend the right knee and straighten the right leg* next to the left in double time.

Right Incline

Close order drill to change the facing of the band to the right by 45°.

Attributes:

- As in **Attention** above.
- Do not break military bearing (posture and poise) during execution of movement.

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Right, In-
Executive: Cline

Execution:

Count One: Crisply pivot 45° to the right on the heel of your right foot and the ball of your left foot.

Counts Two and Three: *Regulation Pause.*

Count Four: *Bend the left knee and straighten the left leg* next to the right.

Canadian

Count Four: *Bend the left knee and straighten the left leg* next to the right in double time.

Mace (or Hand) Salute

This position is used as a form of greeting and recognition presented by the Drum Major. It is executed from the **Left Carry** while at the **Halt**.

Attributes:

- As in **Attention** above.
- Head, eyes, and hand move in a single simultaneous motion.
- Head is snapped briskly to the side facing dignitary, colours, or ranking officer.
- Wrist and hand are flat and straight.
- The Drum Major only will salute for the unit.
- If no Drum Major is present, then the Pipe Major will represent the unit and salute.
- Canadian: the palm faces down when at salute.

Execution:

Ready the Mace: Move the mace to the **Left Carry**. Snap the right arm into the **Attention** position.

Count One: Execute hand **Salute**. The right arm is brought up in a $\frac{1}{4}$ circular motion to the right side from the **Attention** position. When the arm is parallel to the ground the palm opens to a flat to front position. The rest of the motion occurs with the forearm being brought over towards the head completing the $\frac{5}{8}$ circular movement. The right forefinger should be centered upon and touch the right eyebrow, palm flat, fingers together, palm facing front. The wrist and hand are straight.

Count Two: Right hand is brought straight down to the **Attention** position. Simultaneously, the head is brought to the front.

C. DRILL ON THE MARCH

NOTE:

- Odd numbered counts are on the left foot.
- Even numbered counts are on the right foot.

Quick March

Initiate and maintain forward motion of the band or individual.

Attributes:

- Consistent stride.
- Tempo set by command **Quick** and **March** which are on successive beats.
- Attributes of **Attention** position from hips up.
- Free arm swing consistent (Quick March only.)

Command:

Introductory: Name of Band, Pipes & Drums, etc., By the Center (or Right)
Cautionary: Quick
Executive: March

Execution:

Count One: *Shoot the left foot forward* with a full (30") pace with right free arm extending forward to a position parallel to the ground.

Count Two: Full (30") pace with right foot. Right free arm brought back to a comfortable position extending to the rear.

Canadian

Count One: *Shoot the left foot forward* with a half (15") pace with right free arm extending forward to a position parallel to the ground.

Count Two: Full (30") pace with right foot. Right free arm brought back to a comfortable position extending to the rear.

Slow March

Attributes:

- Consistent stride.
- Tempo set by command **Slow** and **March** which are on successive beats.
- Attributes of **Attention** position from hips up.
- Maintain balance.
- No Free arm swing.

Command:

Introductory: Name of Band, Pipes & Drums, etc., By the Center (or Right),
Cautionary: Slow
Executive: March

Execution:

Count One: *Shoot the left foot forward* a half (15") pace then complete the remainder of the 30" gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.

Count Two: *Shoot the right foot forward* a full (30") pace then complete the gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc., By the Center (or Right),
Cautionary: Slow
Executive: March

Execution:

Count One: *Shoot the left foot forward* a half (15") pace then complete the gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.

Count Two: *Shoot the right foot forward* a full (30") pace then complete the gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.

Slow March to Quick March

Attributes:

- Consistent stride.
- Tempo set by command.
- Attributes of **Attention** position from hips up.
- Maintain balance.
- Resume free arm swing upon **Quick March**.

Command:

Introductory: Name of Band, Pipes & Drums, etc., Break into Quick Time,
Cautionary: Quick
Executive: March (when the right foot strikes the ground)

Canadian

Introductory: Name of Band, Pipes & Drums, etc., Change to Quick Time,
Cautionary: Quick
Executive: March (when the right foot strikes the ground)

Execution:

Count One: *Shoot the left foot forward* with a full (30") pace with right free arm extending forward to a position parallel to the ground.

Count Two: Full (30") pace with right foot. Right free arm brought back to a comfortable position extending to the rear.

Quick March to Slow March

Attributes:

- Consistent stride.
- Tempo set by command.
- Attributes of **Attention** position from hips up.
- Maintain balance.
- Cease free arm swing upon **Slow March**.

Command:

Introductory: Name of Band, Pipes & Drums, etc., Break into Slow Time,
Cautionary: Slow
Executive: March (when the right foot strikes the ground)

Execution:

Count One: *Shoot the left foot forward* with a full (30") pace with right free arm extending forward to a position parallel to the ground.
Count Two: *Bend the right knee* and bring the instep of the right foot behind and touching the left heel. Cut the arms away to the **attention** position.
Count Three: *Shoot the left foot forward* a half (15") pace then complete the remainder of the 30" gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.
Count Four: *Shoot the right foot forward* a full (30") pace then complete the gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc., Change to Slow Time,
Cautionary: Slow
Executive: March (when the right foot strikes the ground)

Execution:

Count One: *Shoot the left foot forward* with a half (15") pace with right free arm extending forward to a position parallel to the ground.
Count Two: *Bend the right knee* and bring the right foot alongside the left foot in double time. Cut the arms away to the **attention** position.
Count Three: *Shoot the left foot forward* and complete a half (15") gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.
Count Four: *Shoot the right foot forward* a full (30") pace then complete the gliding pace with the ball of the foot. Keep the toes pointed down and pointed slightly outwards.

Mark Time

Initiate and maintain the march whilst in a stationary position.

Attributes:

- Knees lifted with feet at a natural angle to a position in line with the top of the spats.
- Consistent height of knee lift.
- Consistent ground placement of feet to avoid moving from stationary position.
- Attributes of **Attention** position from hips up.
- No Free Arm swing.

Mark Time from Quick March

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Mark
Executive:	Time (over left pace)

Execution:

Count One: Complete full stride with left foot.
Count Two: Take a short pace with the right foot so that right foot is 6" in front of left foot. Cut arms to side. *Bend the left knee.*
Count Three: *Straighten the left leg. Bend the right knee.*
Count Four: Continue **Mark Time**.

Canadian

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Mark
Executive:	Time (right foot)

Execution:

Count One: Take a half (15") pace with the left foot.
Count Two: Bring the right foot next to the left, cut arms to side, assuming the position of **Attention**. *Bend the left knee.*
Count Three. *Straighten the left leg.* Plant the left foot. *Bend the right knee.*
Count Four: Continue **Mark Time**.

Mark Time from Slow March

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Mark
Executive:	Time (over right pace)

Execution:

Count Zero: Complete full (30") pace with right foot. *Bend the left knee* so that Left thigh is parallel to the ground.
Count One: *Straighten the left leg. Bend the right knee* so that right thigh is parallel to the ground.
Count Two: Continue **Mark Time**.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Mark
Executive: Time (right foot)

Execution:

Count One: Take a half (15") pace with the left foot.
Count Two: Bring the right foot next to the left, assuming the position of **Attention**.
Bend the left knee so that the left thigh is parallel to the ground.
Count Three: *Straighten the left leg. Bend the right knee* so that the right thigh is parallel to the ground.
Count Four: Continue **Mark Time**.

Advance

Transition from **Mark Time** to forward march.

Attributes:

- Do not lift the left knee more than is required for a normal first step forward.
- At the end of the part if playing.
- Attributes of **Attention** position from hips up.

Advance from Mark Time (Quick Time)

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: For
Executive: Ward (as left knee is at highest point)

Execution:

Count One: *Straighten the left leg. Bend the right knee.*
Count Two: *Straighten the right leg* to assume the **Attention** position.
Count Three: *Shoot the left foot forward* a full (30") pace to initiate **Quick March** while swinging the right arm forward.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: For
Executive: Ward (left foot)

Execution:

Count Zero: *Straighten the right leg.*
Count One: *Shoot the left foot forward* a half (15") pace to initiate **Quick March** while swinging the right arm forward.
Count Two: Take a full (30") pace with the right foot while swinging the right arm back.

Advance from Mark Time (Slow Time)

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: For
Executive: Ward (as right knee is at highest point)

Execution:

Count Zero: *Straighten the right leg.*
Count One: *Shoot the left foot forward* a full (30") pace to initiate **Slow March**.
Count Two: Continue with the right foot.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: For
Executive: Ward (left foot)

Execution:

Count Zero: *Straighten the right leg.*
Count One: *Shoot the left foot forward* a half (15") pace to initiate **Slow March**.
Count Two: Take a full (30") pace with the right foot.

Halt

Transition from on the march to position of **Attention**.

Attributes:

- As in **Attention** above.
- At end of part if playing.

Halt from Quick March

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (as right foot passes left foot)

Execution:

Count Zero: Complete a full (30") pace with the right foot.
Count One: *Shoot the left foot forward* a half (15") pace. *Bend the right knee.*
Count Two: *Straighten the right leg* while cutting right arm to side assuming the position of **Attention**.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (left foot)

Execution:

Count Zero: Complete a full (30") pace with the right foot, braking the momentum with the heel.
Count One: *Shoot the left foot forward* a half (15") pace. *Bend the right knee.*
Count Two: *Straighten the right leg* in double time while cutting right arm to side assuming the position of **Attention**.

Halt from Slow March

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (as left foot passes right foot)

Execution:

Count One: *Shoot the left foot forward* a half (15") pace (Slow Time). *Bend the right knee.*
Count Two: *Straighten the right leg* in Quick Time and assume of the position of **Attention.**

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (right foot)

Execution:

Count One: *Shoot the left foot forward* a half (15") pace (Slow Time). *Bend the right knee.*
Count Two: *Straighten the right leg* in Quick Time and assume of the position of **Attention.**

Halt from Mark Time (Quick Time)

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (when left knee is at highest point)

Execution:

Count One: *Straighten the left leg. Bend the right knee.*
Count Two: *Straighten the right leg.*

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (left foot)

Execution:

Count Zero: *Straighten the right leg. Bend the left knee.*
Count One: *Straighten the left leg. Bend the right knee.*
Count Two: *Straighten the right leg* in double time and assume the position of **Attention.**

Halt from Mark Time (Slow Time)

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (when right knee is at highest point)

Execution:

Count Zero: *Straighten the right leg* (in Quick Time) and assume position of **Attention**.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Band
Executive: Halt (left foot)

Execution:

Count Zero: *Straighten the right leg* (in Quick Time) and assume position of **Attention**.

Mace Salute

This position is used as a form of greeting and recognition presented by the Drum Major. It is executed from the **Left Carry** while on the March.

Attributes:

- As in **Attention** above.
- Head, eyes, and hand move in a single simultaneous motion.
- Execution and resolution of the **Salute** occurs on the left foot.
- Head is snapped briskly to the side facing dignitary, colours, or ranking officer.
- Wrist and hand are flat and straight.
- The Drum Major only will salute for the unit.
- Canadian: the palm faces down when at salute.

Execution:

Ready the Mace: Move the mace to the **Left Carry**. Snap the right arm into the **Attention** position.

Count One: Execute hand **Salute**. The right arm is brought up in a $\frac{1}{4}$ circular motion to the right side from the **Attention** position. When the arm is parallel to the ground the palm opens to a flat to front position. The rest of the motion occurs with the forearm being brought over towards the head completing the $\frac{5}{8}$ circular movement. The right forefinger should be centered upon and touch the right eyebrow, palm flat, fingers together, palm facing front. The wrist and hand are straight.

Count Odd Number Count: Right hand is brought straight down to the **Attention** position. Simultaneously, the head is brought to the front.

Eyes Right (Left)

Movement of head to acknowledge a dignitary or ranking officer.

Attributes:

- As in **Attention** above.
- Head is snapped briskly to the side indicated in the command.
- Do not break bearing during execution of movement.
- The right (left) guide does not execute movement.

Command:

Introductory:	Name of Band, Pipes & Drums, etc., By the Right (left)
Cautionary:	Eyes
Executive:	Right (left) (on left heel)

Canadian

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Eyes
Executive:	Right (left) (on left heel)

Execution:

Count One: Crisply snap the head to 90° to the right (or left). Right (left) guide does not execute head movement.

Eyes Front

Return the head to Front after executing **Eyes Right (Left)** or from **Center (Right) Dress**.

Attributes:

- As in **Attention** above.
- Head is snapped briskly to the front.
- Do not break bearing during execution of movement.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Eyes
Executive:	Front (on left heel)

Execution:

Count One: Crisply snap the head from the right (or left) to the front.

Wheel (Left or Right)

This maneuver is used to change the direction of the band 90° while maintaining the original dressing. This is best accomplished when limited to ranks comprised of six or fewer persons.

Attributes:

- The Drum Major will need to ensure that the band is sufficiently into the intersection before executing the command so that the band will leave the old path of travel and enter the new path of travel centered on the street or pathway.
- Length of stride will vary depending where in the rank the member is placed.
- Each person on any particular rank will have a path on a concentric ¼ circle on a 90° turn. The size of the concentric paths increases from the inside person to the outside person.
- The person on the outside rank will step out, the inside person will step short.
- The turn initiates on count one. Some may, incorrectly, not begin the turn until several counts into the wheel.
- Free arm swing to remain consistent (**Quick March** only.)
- Maintain steady tempo.
- After any given rank has initiated the turn, the files behind and waiting to turn shall cover on the first available rank that has not initiated the turn.
- When any particular rank is executing the turn, the members of the rank should dress to both the left and right to ensure proper dressing.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Left (Right)
Executive:	Wheel

Execution:

Count One: The front rank will initiate the turn.

- The inside person will adopt a path on an imaginary concentric circle with a radius of two feet [Canadian: four feet] and will step short. The inside person will not reach the end of the concentric path before or after the others in their rank.
- The outside person will step out on their concentric path. Persons in between those two extreme positions will adjust their stride accordingly. The outside person will not reach the end of the concentric path before or after the others in their rank.
- Those positioned between the inside and outside person will adjust their stride to a length between that adopted by the inside and outside person. The length of stride will shorten the closer one is positioned to the inside person and will lengthen the closer one is positioned to the outside person.

NOTE:

- If the band is required to wheel more than 90°, then the command will be given again when the initial 90° turn is about to be completed by the front rank.
- If the band is to complete a turn less than 90°, then the **Advance** command is given as the desired direction of travel is about to be reached by the front rank.
- If the band is to **Mark Time** in the middle of the wheel then the band shall cover on the leading rank. [Canadian: the band will maintain their current position. If given the command **Rear Files Cover** then the band shall cover on the leading rank.
- [Canadian: after the band has completed the turn, dress shall be confirmed by the command: **By the Center (Right, Left.)**]

Counter March

This maneuver is used to change the direction of the band 180°. This maneuver will invert the original dressing.

Attributes:

- The Drum Major establishes the counter-march line at the point the Drum Major turns about.
- Each rank of the pipe band will turn to the right in a four count semi-circular path upon reaching the counter-march line. NOTE: brass/wind bands counter-march to the left.
- After turning about, the Drum Major shall step short to permit the remaining ranks to regain their position and dress.
- No free arm swing during the 180° turn.
- Maintain steady tempo.
- After any given rank has completed the turn, they shall cover on the lead rank.
- NOTE: if, after the **Counter March**, the Pipe Major **must** be on the right side (playing in front of dignitaries, etc.), then consideration may be given to start the band in an inverted position. That is, start with the Pipe Major on the left side so that the Pipe Major will be in the correct position after the completion of the **Counter March**.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Counter
Executive:	March

Execution:

Count One: The Drum Major will initiate an 180° turn to the right thus establishing the counter-march line.

- Each rank of the pipe band will turn to the right in a four count semi-circular path upon reaching the counter-march line.
- After executing its turn, the rank shall step short to permit the remaining ranks to regain its position and dress.

Circle

This maneuver is used to circle the pipe band for competitions or for extended playing while at the halt.

Attributes:

- The Drum Major establishes the center of the **Circle**.
- The method of building the **Circle** differs from band to band.
- A common circle construct is for the Drum Major to be the center of the **Circle**. The bass drum immediately behind the Drum Major with the tenor drums flanking the bass drum. The side drummers stand on the circle and centered behind the bass drum. The pipers and side drummers stand evenly spaced on the circle with the side drums centered behind the bass drum.
- The Drum Major, bass drummer, and Drum Sergeant (Lead tip) should all be able to see the Pipe Major.
- While in the **Circle** the Pipe Major is in command.
- Maintain steady tempo.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Circle
Executive:	March

Execution:

Count One: The Drum Major initiates **Mark Time** thus establishing the center of the **Circle**.

- When the band is in position executing the **Mark Time** and waiting for the **Halt** command, the individual members should adjust their spacing so to be evenly spaced around the **Circle**.
- Once the band is in the **Circle** position, the Drum Major shall give the **Halt** command.

Reform

Transition from **Circle** or other Form to Block formation.

Attributes:

- Do not lift the left knee more than is required for a normal first step forward.
- At the end of the part if playing.
- Attributes of **Attention** position from hips up.

Reform from Mark Time (Quick Time)

Command:

Introductory:	Name of Band, Pipes & Drums, etc., Reform Band, By the Center (right, left)
Cautionary:	Quick
Executive:	March (as left knee is at highest point)

Execution:

Count One: *Straighten the left leg. Bend the right knee.*

Count Two: *Straighten the right leg* to assume the **Attention** position.

Count Three: *Shoot the left foot forward* a full (30") pace to initiate **Quick March** while swinging the right arm forward.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc., Reform Band, By the Center
(right, left)
Cautionary: Quick
Executive: March (left foot)

Execution:

Count Zero: *Straighten the right leg.*
Count One: *Shoot the left foot forward* a half (15") pace to initiate **Quick March** while swinging the right arm forward.
Count Two: Take a full (30") pace with the right foot while swinging the right arm back.

Reform from the Halt

Attributes:

- Consistent stride.
- Tempo set by command **Quick** and **March** which are on successive beats.
- Attributes of **Attention** position from hips up.
- Free arm swing consistent (Quick March only.)

Command:

Introductory: Name of Band, Pipes & Drums, etc., Reform Band, By the Center
(right, left)
Cautionary: Quick
Executive: March

Execution:

Count One: *Shoot the left foot forward* with a full (30") pace with right free arm extending forward to a position parallel to the ground.
Count Two: Full (30") pace with right foot. Right free arm brought back to a comfortable position extending to the rear.

Canadian

Count One: *Shoot the left foot forward* with a half (15") pace with right free arm extending forward to a position parallel to the ground.
Count Two: Full (30") pace with right foot. Right free arm brought back to a comfortable position extending to the rear.

D. INSTRUMENT DRILL

Pipes from Carry to Playing Position

Take the pipes from the **Carry Position** up to the **Playing Position**. This was the method used by the Queen's Own Highlanders (Seaforth and Camerons).

Attributes:

- Make each motion as effectively, efficiently, and expeditiously as possible.
- The pipe section should make each motion simultaneously.
- The Queen's Own Highlanders (Seaforth and Camerons) method will always have at least one hand on the chanter.
- This is executed from the position of **Attention**.

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Pipes
Executive: Up

Execution:

Count One: Simultaneously thrust pipes directly forward and grasp bass drone and chanter with left and right hand. With the right hand grasp the chanter and unwrap from the cord connecting the middle and bass drones. This will also cause the middle drone to hang free. At the conclusion of count one, the left hand will hold the bass drone and the blow pipe while the right hand will hold the chanter.

Count Two: [Drum tap] With the left hand lift the bass drone/blow pipe assembly to the left shoulder as well as place the blow pipe in the mouth. The right hand will take chanter to playing position. Once the bass drone is on the shoulder, place the left hand on the chanter. At the conclusion of count two, the bass drone will rest on the left shoulder and the left and right hands will finger "E" on the chanter.

Count Three: [Drum tap] Cut the right hand away to the **Attention** position.

Canadian

Command:

Introductory: Name of Band, Pipes & Drums, etc.
Cautionary: Pipes and Drums
Executive: Ready

Execution:

Count One: Simultaneously thrust pipes directly forward and grasp bass drone and chanter with left and with the right hand grasp the chanter.

Count Two: [Drum tap] With the left hand lift the bass drone to the left shoulder and release the chanter with the right hand. Grasp the bass drone and blow pipe with the right hand while the left hand grasps the chanter in the "E" position.

Count Three: [Drum tap] Cut the right hand away to the **Attention** position.

Pipes from Playing to Carry Position

Take the pipes from the **Playing Position** down to the **Carry Position**. This was the method used by the Queen's Own Highlanders (Seaforth and Camerons).

Attributes:

- Make each motion as effectively, efficiently, and expeditiously as possible.
- The pipe section should make each motion simultaneously.
- The Queen's Own Highlanders (Seaforth and Camerons) method will always have at least one hand on the chanter.
- This is executed from the position of **Attention**.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Pipes
Executive:	Down

Execution:

Count One: With the right hand grasp the blow pipe and take it down to the chanter. Also grasp the chanter with the right hand and take the blow pipe and chanter assembly up to the bass drone. Simultaneously, place the left hand on the bass drone. At the conclusion of count one, the left hand will hold the bass drone and the right hand will hold the blow pipe and chanter next to the bass drone.

Count Two: [Drum tap] With the left and right hands take the pipes off the left shoulder so the bass drone is parallel to the ground, the blow pipe and chanter are next to the bass drone and the tenor drones hang free. With the right hand place the sole of the chanter under the pipe cord connecting the middle and bass drones. Then move the chanter around the bass drone in a counterclockwise, semi-circular manner. This will wrap the cord around the bass drone and keep the chanter secure while the blow pipe will rest on top of the chanter. Move the pipes toward the left side of the body with the bass drone, middle drone, chanter, and blow pipe assembly pointing forward and the outer drone hanging free. Place the left arm around and under the bass drone assembly and the outer drone. At the conclusion of count two the bass drone assembly will rest cradled on the left forearm, the left hand in a fist and resting on the waist belt buckle. The right hand remains on the bass drone assembly.

Count Three: [Drum tap] Cut the right hand away to the **Attention** position.

Canadian

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Pipes and Drums
Executive:	Down

Execution:

Count One: With the right hand grasp the chanter, blow stick and bass drone.

Count Two: [Drum tap] With the right hand take the pipes off the left shoulder and into the carry position with the right hand on the bass drone.

Count Three: [Drum tap] Cut the right hand away to the **Attention** position.

Drummers Stick Drill

Stick drill is generally only used on ceremonial occasions. It is sometimes used to begin and end a drum salute.

Drummers Ready Up

Attributes:

- The drum section should make each motion simultaneously.
- This is executed from the position of **Attention**.

Command:

Introductory:	Name of Band, Pipes & Drums, etc.
Cautionary:	Drummers Ready [Side and tenor drummers cross and touch sticks (right stick over left stick) over the center of the drum. Tenor drummers have the backs of both hands uppermost]
Executive:	Up [Canadian: Sticks up]

Execution:

Count One:	Side Drummers – Bring heads of sticks to the mouth with the heads of the sticks together and the sticks parallel to the ground.
	Tenor Drummers - Bring the sticks, still crossed in front of the face. The point of the cross in front of the mouth. Sticks remain right stick over left stick.

Stick Drill for the Rolls

Attributes:

- Foot Drill is consistent with **Quick March** above.
- Tempo set by command **Quick (or Slow)** and **March** that are on successive beats.
- Attributes of **Attention** position from hips up.
- If not given **Drummers Ready Up**, then Drummers will have their sticks up on the introductory word: (By the) **Center**, (by the) **Right**, or (at the) **Halt**.

Command:

Introductory:	Name of Band, Pipes & Drums, etc., By the Center (or Right) [or At the Halt.]
Cautionary:	Quick (Slow)
Executive:	March

Execution:

Count One: Commence the initial three-count roll.
Count Four: Sticks are brought to the **Up** position.
Count Five: Commence the second three-count roll.
Count Eight: Sticks are brought to the **Up** position.
Count Nine: Start tune beatings.

Stick Drill at the End of the Tune

Execution:

Last Note of Tune (Count Zero): Sticks are brought to the **Up** position.
Count One: Sticks are brought down to the **Attention** position.

Attack while in Formation

Attack while at the Halt

This command will be given if the band will strike in and initial attack of the tune by the pipes and drums while at the halt (i.e. the band will not march off.)

Attributes:

- Pipes are in playing position.
- Can be in Band Formation or **Circle**.
- Efficient, effective, and expeditious strike in.
- Tempo set by command **One** and **Two** which are on successive beats.
- Attributes of **Attention** position maintained.

Command:

Introductory:	Name of Band, Pipes & Drums, etc., At the Halt, Rolls
Cautionary:	One
Executive:	Two

Execution:

Count One: Drums initiate the rolls. Pipers maintain the **Attention** position.
Count Five: Place right hand on bag and strike in pipes.
Count Six: Place right hand on chanter in "E" position.
Count Seven: Sound "E" with the chanter.
Count Eight: Continue to sound "E" with the chanter.
Count Nine: Start tune.

Attack with Eventual March Off

Strike in and initial attack of the tune by the pipes and drums at the halt with the intent to step off at some point during the tune.

Attributes:

- Pipes are in playing position.
- Efficient, effective, and expeditious strike in.
- Tempo set by command **Quick (or Slow)** and **March** that are on successive beats.
- Attributes of **Attention** position maintained.

Command:

Introductory:	Name of Band, Pipes & Drums, etc., [<i>If Applicable</i> : Reform Band], At the Halt
Cautionary:	Quick (or Slow)
Executive:	March

Execution:

Count One: Drums initiate the rolls. Pipers maintain the **Attention** position.
Count Five: Place right hand on bag and strike in pipes.
Count Six: Place right hand on chanter in "E" position.
Count Seven: Sound "E" with the chanter.
Count Eight: Continue to sound "E" with the chanter.
Count Nine: Start tune.

- Step off with **Advance/Reform** signal at the end of a part.

Attack with Immediate March Off

Strike in and initial attack of the tune by the pipes and drums while stepping off from the halt.

Attributes:

- Foot Drill is consistent with **Quick March** above.
- Pipes are in playing position.
- Efficient, effective, and expeditious strike in.
- Tempo set by command **Quick (or Slow)** and **March**, which are on successive beats.
- Attributes of **Attention** position from hips up.
- Free arm swing consistent upon march off (**Quick March** only.)

Command:

Introductory: Name of Band, Pipes & Drums, etc., [*If Applicable*: Reform Band], By the Center (or Right)
Cautionary: Quick (or Slow)
Executive: March

Execution:

Count One: Step off with the rolls (30" stride UK, 15" stride Canadian.) The right free arm extending forward to a position parallel to the ground.
Count Two: Full (30") pace with right foot. The right free arm brought back to a comfortable position extending to the rear.
Count Three: Full (30") pace with left foot and right free arm extending forward to a position parallel to the ground.
Count Four: Full (30") pace with right foot. Cut right free arm to **Attention** position.
Count Five: Full (30") pace with left foot. Place right hand on bag and strike in pipes.
Count Six: Full (30") pace with right foot. Place right hand on chanter in "E" position.
Count Seven: Full (30") pace with left foot. Sound "E" with the chanter.
Count Eight: Full (30") pace with right foot. Continue to sound "E" with the chanter.
Count Nine: Full (30") pace with left foot. Start tune.

Attack with Delayed March Off

This command will allow the band to strike in and sound "E" during the **Mark Time** through the rolls. The band will then step off on the first note of the tune. This permits the pipes and drums to get comfortable with the tempo and increases the likelihood of a crisp step off.

Attributes:

- Foot Drill is consistent with **Mark Time** and **Quick (or Slow) March** above.
- Pipes are in playing position.
- Efficient, effective, and expeditious strike in.
- Tempo set by command **Quick (or Slow)** and **March** which are on successive beats.
- Attributes of **Attention** position from hips up.

Command:

Introductory: Name of Band, Pipes & Drums, etc., [*If Applicable: Reform Band*], Mark Time for the Rolls, By the Center (or Right)
Cautionary: Quick (or Slow)
Executive: March

Execution:

Count One - Four: **Mark Time** with the rolls. The right arm remains at the **Attention** position.
Count Five: During **Mark Time**, place right hand on bag and strike in pipes.
Count Six: During **Mark Time**, place right hand on chanter in "E" position.
Count Seven: During **Mark Time**, sound "E" with the chanter.
Count Eight: During **Mark Time**, continue to sound "E" with the chanter.
Count Nine: While stepping off with left foot (30" initial stride UK, 15" initial stride Canadian), start tune.

Attack while on the March

Strike in and initial attack of the tune by the pipes and drums while on the march.

Attributes:

- Foot Drill is consistent with **Quick March** above.
- Pipes are in playing position.
- Efficient, effective, and expeditious strike in.
- Tempo set by command **Quick (or Slow)** and **March**, which are on successive beats.
- Attributes of **Attention** position from hips up.
- Free arm swing consistent (**Quick March** only).

Command:

Introductory: Name of Band, Pipes & Drums, etc., Rolls
Cautionary: Quick (or Slow)
Executive: March

Execution:

Count One: Drummers initiate the rolls. Full (30") pace with right foot. The right free arm extending forward to a position parallel to the ground.
Count Two: Full (30") pace with right foot. The right free arm brought back to a comfortable position extending to the rear.
Count Three: Full (30") pace with left foot and right free arm extending forward to a position parallel to the ground.
Count Four: Full (30") pace with right foot. Cut right free arm to **Attention** position.
Count Five: Full (30") pace with left foot. Place right hand on bag and strike in pipes.
Count Six: Full (30") pace with right foot. Place right hand on chanter in "E" position.
Count Seven: Full (30") pace with left foot. Sound "E" with the chanter.
Count Eight: Full (30") pace with right foot. Continue to sound "E" with the chanter.
Count Nine: Full (30") pace with left foot. Start tune.

Tune Change

Attributes:

- This signal is used for changes between tunes of like tempo.
- Always at the end of a part, but preferably on the second time through (also called the repeat or forte section.)
- The **Tune Change** signal is by the bass drummer providing **two** heavy double taps to the band.
- The Drum Major is in control when in formation and while in motion or whilst performing static as in a circle; however, the Pipe Major usually sets tempo when in the circle.
- After double taps there will be four counts (beats) to the end of the tune.
- The end of the tune will be on the right foot or even numbered beat. The beginning of the next tune will be on the next left foot.

Tune Change while at the Halt

Command:

Drum Major: Mace Signal (Band in Formation)
Pipe Major: Step out and/or visual signal (Band in Circle)

Execution:

Count Minus Seven: First set of Double Taps by Bass Drum.
Count Minus Five: Second set of Double Taps by Bass Drum.
Count Zero: End of Tune.
Count One: Start next tune.

Tune Change while on the March

Command:

Drum Major: Mace Signal

Execution:

Count Minus Seven: First set of Double Taps by Bass Drum.
Count Minus Five: Second set of Double Taps by Bass Drum.
Count Zero: End of Tune.
Count One: Start next tune.

Tempo Change

Attributes:

- This signal is used for musical tempo changes (for example: between a Quick March and a Slow March or from march to strathspey, etc.)
- Always at the end of a part, but preferably on the second time through (also called the repeat or forte section.)
- The **Tempo Change** signal is by the bass drummer providing a **single** heavy double tap to the band.
- The Drum Major is in control when in formation and while in motion or whilst performing static as in a circle; however, the Pipe Major usually sets tempo when in the circle.
- The Bass Drummer is signaled either by the Drum Major (mace signal) or by the Pipe Major (visual contact.)
- After double taps there will be four counts (beats) to the end of the tune.

Tempo Change while at the Halt

Command:

Drum Major: Mace Signal (Band in Formation)
Pipe Major: Step out and/or visual signal (Band in Circle)

Execution:

Count Minus Five: Single set of Double Taps by Bass Drum.
Count Zero: End of Tune and old tempo.
Count One: Start new tune and tempo.

Tempo Change while on the March

Command:

Drum Major: Mace Signal

Execution:

Count Minus Five: Single set of Double Taps by Bass Drum.
Count Zero: End of Tune and old tempo.
Count One: Start new tune and tempo.

Cut Off

Attributes:

- Always at the end of a part, but preferably on the second time through (also called the repeat or forte section.)
- The **Cut Off** signal is by the bass drummer providing **two** heavy double taps to the band.
- The Bass Drummer is signaled by either by the Drum Major (mace signal) or by the Pipe Major (visual contact.)
- Do not stop playing until after the double taps are given by Bass Drummer.
- After double taps there will be four counts (beats) to the end of the tune.
- The end of the tune will be on the right foot or even numbered beat.

Cut Off while at the Halt

Command:

Drum Major: Mace Signal (Band in Formation)
Pipe Major: Step out and/or visual signal (Band in Circle)

Execution:

Count Minus Seven: First set of Double Taps by Bass Drum.
Count Minus Five: Second set of Double Taps by Bass Drum.
Count Zero: End of Tune.
Count One: Cut right hand away to right side at the **Attention** position.

Cut Off while on the March

Command:

Drum Major: Mace Signal

Execution:

Count Minus Seven: First set of Double Taps by Bass Drum.
Count Minus Five: Second set of Double Taps by Bass Drum.
Count Zero: End of Tune.
Count One: Cut right hand away to right side to the **Attention** position.
Count Two: Hold right arm at side at the **Attention** position.
Count Three: Resume free arm swing with right hand (**Quick March** Only.)

F. MASSED BAND/TATTOO DRILL

Permission to March Off Parade

If there is a reviewing officer or dignitary at a performance (stage, floor, or field show), it is proper to request permission to march the band or bands off parade. Before the last tune, the Senior Drum Major will approach the reviewing officer, salute, request permission to march off parade, salute, and then return to their normal position in formation. As the band(s) pass the reviewing officer as they retire, the reviewing officer is again saluted.

Sequence Immediately Prior to Request:

- Senior Drum Major Approaches the Reviewing Officer.
- Senior Drum Major Salutes Reviewing Officer.
- Reviewing Officer returns the salute.
- Senior Drum Major requests permission to march band(s) off parade.

Command:

Introductory:	Sir,
Cautionary:	May I have your permission to march massed bands (or band name) off parade
Executive:	SIR, PLEASE

Canadian

Introductory:	Sir,
Cautionary/Executive:	May I have your permission to march off the massed bands

Sequence Immediately After Request:

- Reviewing Officer grants permission (Carry on, Drum Major).
- Senior Drum Major Salutes Reviewing Officer.
- Reviewing Officer returns the salute.
- Senior Drum returns to his position in band formation.
- Band(s) march off parade.
- As band(s) pass reviewing officer, a salute is given.

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VI. BAND PERFORMANCES

A. PARADES

Parades are a staple of most pipe band performances. The following are issues to keep in mind in preparation of and while on parade:

What to do at Rehearsal(s) prior to the Parade

- Read the rules and regulations, if provided.
- Note any timing requirements in review area.
- Confirm with the Pipe Major the sets/tunes to be played.
- Coordinate with the Pipe Major where individual pipers will be placed in band formation. Pay particular attention to placement of the weaker pipers (interior positions, if possible).
- Set the band formation.
- Ensure that all members satisfactorily perform any street drill and maneuvers to be utilized.
- Note placement of band staging area, check-in area report time.
- Provide the band members with directions to the site and the report time.

When the Drum Major Arrives at the Parade Site

- Arrive early enough to drive or walk the route.
- Identify the location of the reviewing stand, media stands, and any obvious obstacles.
- Check-in with the Parade marshal, if required.
- Ensure that the band is at the staging area at the appropriate/required report time.

During Staging Time and Prior to Step Off

- Inspect band and adjust uniforms.
- Review the sets/tunes with the band.
- Review the parade route, any maneuvers or special drill with the band.
- Meet and confer with the Pipe Major and Drum Sergeant to ensure band is ready for performance.
- Have the band Fall In and set the alignment.

Whilst on Parade

- Keep alert as to progress of parade, stopped units and other obstacles.
- Keep alert for unforeseen emergencies/incidents.
- Make eye contact with parade marshals you approach along the parade route – be alert for any instructions.
- Anticipate maneuvers before execution (Mark Time, Wheels, Salutes, etc.)
- Heed notices such as “Quiet Zone,” “Start Line,” “Finish Line,” etc.
- Stop front rank of band on start line. Set alignment if time permits.
- Salute at reviewing stand.
- NOTE: Counter motion usually results in Disqualification.
- At conclusion of the parade, halt the band with sufficient room behind the band for other units or bands to exit or halt without impeding the flow of the parade.
- If extended halts are expected, try to keep band out of major intersections, in shade (if hot and only if available on the actual parade route), and set At Ease or Stand Easy.

B. MASSED BANDS

HOW TO RUN A MASSED BAND

by Drum Major James A. Harrington, Senior WUSPBA Drum Major Adjudicator

Games Committee Instructions:

1. Please make sure that pipe band competition ends one full hour before the massed band finale. The reason is that a lot of bands like to watch the higher grade bands compete. This hour gives them enough time to collect their instruments and tune up before the massed band show. It also gives the Senior Drum Major enough time to line everyone up before the show begins.
2. Limit the time the massed bands are performing. Do all of the introductions of dignitaries, prayers, anthems, athletic and dancing awards, and any other miscellaneous prizes prior to the bands entering the field.
3. The maximum time for any massed band show is 20 minutes. This is enough time to allow for four to five tunes as well as the pipe band competition awards. Create a timed out performance schedule for the final show and stick to it. Pipe band members who have competed individually as well as collectively (with their band) are usually exhausted by the end of the day and don't want to stand around waiting.
4. Have the games announcers announce (throughout the games site) one half hour before the final show starts, to have the pipe bands begin forming up.
5. Hire a Senior Drum Major (preferably the Drum Major Judge) who will coordinate and execute the massed band show. This person should be knowledgeable of all the games approved massed band tunes. The Senior Drum Major should also be made aware of the location of the arena (or designated area) where the massed bands are to be held.
6. One week before the games, inform the Senior Drum Major as to:
 - a. How many bands will be performing in the massed band show(s)
 - b. The grade of each pipe band performing in the show
 - c. The breakdown of each pipe band performing (number of pipers, sides, tenors, and bass)

This information will allow the Senior Drum Major to plan out (in advance) formations and instructions prior to the games which can be printed and handed out to each Pipe Major in the morning before the competitions begin.

Senior Drum Major Instructions

1. Work with the games committee in obtaining the information mentioned above.
2. Draw out the design of the massed band show the week before the games begin. When designing the layout of the massed bands, make sure that you spread out your higher grade bands (grades 1, 2, or 3) amongst your grade 4 (and juvenile) bands. Also, line up the larger bands next to the smaller bands in order to make the "squaring off" of the massed band easier.
3. Plan out the tunes and the order they are to be performed and inform the announcers in advance of the show. Any marching instructions should be written out as well and kept as simple as possible eliminating as many countermarches as possible. This avoids "smashed bands", damaged drones, and flared tempers. Write up the entire performance and give a copy to each Pipe Major at the Saturday morning before the solo events begin. This then gives you time to go over the instructions with the PM before he/she gets busy with their students and their bands.

4. Your job is to execute this plan and this show. If you don't know how to field direct.....learn. All massed band participants (and the audience) enjoy participating in a well run, well executed massed band show. Good attacks and clean finishes are the trademarks of a good show and add to the pleasure and pride of performing.
5. Finally, coordinate and train all of the other drum majors to help assist you in the formation of the massed bands. How else will they learn if you don't show them?

Pipe Band Instructions

1. Show up on time (and be sober).
2. Be dressed properly. Pipe Majors (and/or Drum Majors) should police their own bands.
3. Go over the massed band instructions (given to you) with all of your band members. Pipe Majors: work with the Senior Drum Major. The quicker he/she is able to get the bands formed up, the quicker the show begins....and ends.
4. All Bass Drummers should use "single beats" only when performing in the massed bands. This helps eliminate the tunes (and bands) from breaking apart.
5. All pipe band members: watch the Senior Drum Major's field direction. This will help insure good attacks and clean cut-offs.

Bottom line, the spectators who pay at the gate rate the massed band show as the number one attraction at the Highland games. These people are for whom we are working. They pay our travel money and prize money and they allow us to get together four to ten times a year and have fun. A 20 minute massed band performance is not asking a lot in return. Remember, it takes everyone (games committees, drum majors, and pipe bands) to put on a good show.

MASSED BAND

by Drum Major Michael W. Stewart

Pre-Event Briefing

The most important component to a well-run Massed Band is the Pre-Massed Band Briefing. This is a meeting in which the Senior Drum Major and subordinate briefs participating Drum Majors on drill and expectations pertaining to the Massed Band event. Topics should include the following:

- Time of Event
- The 3 D's (Dress, Drill, Department)
- Music (tunes)
- Walk-through and Choreography
- Voice Commands
- The Step Off
- Mace/Hand Signals
- The Counter March
- The Left/Right Wheel
- The Double Taps
- The Salute to the Chieftain
- The March Off
- The Halt & Dismiss
- Miscellaneous (weather, etc.)

At the briefing, the Senior Drum Major will present, with specificity, all pertinent and germane aspects of the Massed Bands show to all participating Drum Majors. If it is possible, the Senior Drum Major should use a chalkboard for visual demonstrations. The briefing is also a time when participating Drum Majors can ask questions as well as help coordinate the choreography of the show. Suggesting changes, troubleshooting specific points of the show, and discuss all aspects of the activity with the Senior Drum Major and his subordinate should occur at this time. It is anticipated that coordinating officials from the Highland Games (or Irish Feis) Committee will be present for the briefing to answer questions. In short, the objective of the briefing is for the Senior Drum Major to relay the plan for the Massed Band show to the individual bands in addition to answering any questions the Drum Majors may have. When the meeting has concluded, all details should have been worked out and bandsmen ready to assemble.

Another key to a smooth running Massed Band is the KISS principle (Keep It Simple). The Massed Band is not an evening Tattoo, a drill spectacular, or a place to showcase intricate maneuvers. The inclusion of second or third party elements into the show for "fluff" should be quietly removed (if possible). As has been said for many years around the Games circuit: "The Massed Band pays the bills." The Massed Band reflects not only the professionalism of the Senior Drum Major, but of each participating Drum Major, his band, and the Highland Games (or Irish Feis) Committee.

Time of Event

The time for marshalling the bands to the staging area and the step off time will be dictated by the Highland Games (or Irish Feis) Committee. The Senior Drum Major will relay the start times to all participating Drum Majors emphasizing the need to arrive early in the staging area. Drum Majors should impress upon their bands and their Pipe Majors, that arriving early to the staging area to tune, coordinate, align, and "hurry up and wait" is of vital importance. Timing is key to keeping the Massed Bands show running on time.

The 3 D's (Dress, Drill and Deportment)

The dress, drill and deportment of the Senior Drum Major should be impeccable. The participating Drum Majors should arrive on time, alert, and ready to go. Dress should be clean and pressed. Drum Major drill should be fluid, sharp, distinct, and correct. The Drum Major should maintain his/her professionalism throughout the day. *Flawless deportment is key to the professionalism of Massed Bands.* Drum Majors should never break ranks, chat amongst themselves during the performance, or do anything that isn't choreographed into the show. Deportment is self-discipline: the key to professionalism while on parade. Fix your eyes on a point and remained focused on the job at hand.

Tuning

Tuning is key to maintaining the integrity of the sound of the pipes. Although the Drum Major does not take part, all bands should tune to the Senior Pipe Major. This is a good time for Drum Majors to coordinate drill specifics.

Music

The Massed Bands repertoire should be *mailed four to six weeks prior* to the Highland Games (or Irish Feis). The music should have been approved by the Games Day Committee with tunes that are simple enough for all bands to play, but relevant to the program. Games Day officials that request a music change should be discouraged from doing so. The Pipe Major and respective Drum Major should know the requested tunes and understand when and where the cut-offs and tempo changes occur. The Pipe Major should address any questions about the music with the Games Day Officials.

Walk Through and Choreography

After the briefing, the Senior Drum Major should take all participating Drum Majors on a walk-through of the intended march route for the Massed Band. The walk-through will allow Drum Majors a first and second opportunity to become familiar with the intended march route. During this time, the Senior Drum Major should have all Drum Majors execute (in unison) the following movements they will be performing live:

- The Walk
- The Countermarch
- The Double Taps (or cut off)
- The Hand Salute (if conducted)

The walk-through will allow everyone to acclimate to the actual route itself. Are there power cords crossing the route? Are they taped down? Where is the line of departure for the countermarch? Are there any chalked lines? How far do we have to countermarch?

The Senior Drum Major should stress the need to maintain distance, alignment, and rank during the performance. The Senior Drum Major should also stress choreography points during the walk through: playing of the National Anthem, saluting, deportment toward the crowd, timing of the music, etc. No changes should be made once the walk through has been completed.

Voice Commands

All band members should remain quiet in anticipation to the voice command from the Senior Drum Major. The voice command is composed of an *Introductory Command*, a *Cautionary Command* and the follow through, or *Executive Command*.

Command:

Introductory:	Massed Band, By the Center
Cautionary:	Quick
Executive:	March (Quick and March are on successive beats)

The Senior Drum Major brings the mace to the carry (with all Drum Majors participating in concert) and steps off, with the Massed Band behind him.

The Step Off

All Drum Majors should bring the mace to *the carry position* when the voice command for the Quick March is given. The step off and resulting movements should be sharply executed. Stay in step!

Mace and Hand Signals

The Senior Drum Major should have briefed all participating Drum Majors about what mace and hand signals s/he intends to use. During the walk through, these positions should be executed and practiced (many times if necessary.) Only the Senior Drum Major will give hand signals. The participating Drum Majors will execute the following (Executive Command) mace signals.

The Countermarch

Watch the Senior Drum Major for the *Counter March* signal. Do not anticipate this movement!

The Left/Right Wheel

Watch the Senior Drum Major for the *Left/Right Wheel* signal. Do not anticipate this movement! During the maneuver, the Drum Majors at the pivot point will have a very small step when compared to the outside Drum Major who will maintain a 33 inch stride. All strides in between these two points will vary according to the dress of the line. All participating Drum Majors should step short after executing the *Left/Right Wheel* until the Senior Drum Major has given the appropriate signal to begin resumption of a 30 inch stride. All Drum Majors should maintain a proportional hand swing while wheeling.

The Double Taps

When the Massed Band has come to the *Mark Time* and have *Halted*, the Senior Drum Major (with execution from the Drum Majors) will give the mace signal for "double taps", the two successive bass drum beats signaling the end of the music. This occurs two measures before the end of the tune. The Senior Drum Major may dictate that s/he be the only one executing the mace signal for double taps or s/he may have all Drum Majors execute the signal. The Senior Drum Major may use the Guards Division or the Scottish Division mace manual, depending upon his taste and experience. In any event, do not anticipate the signal for double taps! All Drum Majors should execute a fluid and sharp mace movement. Do not look up when bringing the mace down.

The Salute to the Chieftain

During the Salute to the Chieftain, all bandsmen and Drum Majors should be at the position of *Attention*. There should be no talking, no unnecessary movement, and nothing that would be distracting to the officials on the dais. The Senior Drum Major may salute for the Massed Band or require all Drum Majors render a hand salute at the appropriate time per briefing instructions. Listen for the Senior Drum Major's voice command and do not anticipate.

The March Off

Listen for the Senior Drum Major's voice command to bring the Massed Bands to the *Quick March*. Watch for the Senior Drum Major's signal for the countermarch.

The Halt and Dismiss

Watch for the Senior Drum Major's signal to *Mark Time*. Watch for the Senior Drum Major's signal for the *Double Taps*. When the music has ended, do not move. Wait for the Senior Drum Major to give the *Dismiss Command*:

Command:

Introductory:	Massed Band
Cautionary:	Dis
Executive:	Miss

On the Executive Command, all Bandsmen should execute a right turn and then quickly depart the Massed Band staging area.

Miscellaneous

There are many problems that a Massed Bands may encounter. Here are a few:

- *Drum Major Problem.* The greatest problem affecting Massed Bands is the "Drum Major Problem." Some bands, including some competition bands, place untrained or novice Drum Majors who have never participated in Massed Band event in the front of their band. A Drum Major's inexperience may cause confusion and disarray among all participants surrounding him/her, particularly in a massed band setting.
- *Ineffective Pre-Event Briefing.*
- *Poor Communication between Senior Drum Major and the participating Drum Majors.*
- *Wheeling problems.* Most novice Drum Majors may not be able to effectively maintain their distance and alignment correctly as the Massed Band begins the slow process of marching the arc.
- *Flourishing.* There should be no flourishing in Massed Bands. The Senior Drum Major may flourish, but that is the opinion of the author.
- *Mace/Hand Signals.* Signals should be consistent and understood by all.
- *Alcohol.* Avoid during the games.

C. THE TATTOO

by Drum Major Iain D. McGibbon, The Lorne Scots

A Tattoo is a display of music, marching, deportment, dancing, pageantry, and appropriate entertainment assembled to entertain and thrill an audience, be it military or civilian. It is a theatrical performance of the highest quality.

Tattoo is derived from a Dutch word meaning to “close the tap.” This referred to the beer kegs in the saloons of the Napoleonic eras. A drummer was sent to beat the “close tap” so that innkeepers knew it was time to shut for the night and send the soldiers back to camp. Eventually, bands were pressed into service and they would perform in town squares while waiting for troops to muster behind them for the march back to camp. And so the early “tattoo” was created.

Today, Tattoos are run by the Military, by Civilian Production Committees, and by other groups that decide to put on a spectacle for people to enjoy.

The Hierarchy of a Tattoo

Director of Music

The Director of Music is hired and appointed by the Tattoo committee. This person is responsible for the selection of music, possibly in consultation with the Senior Pipe Major and others, but not necessarily. He decides settings, arrangements, and order of play for the entire show. Usually this person is the Senior Conductor, but he may appoint such person in his stead if he chooses to sit out the performance. The Director of Music has final say on all things musical in the tattoo and usually is responsible for the appointments of the persons listed below. In civilian productions, these duties may fall to the various participants to sort such things out themselves.

Tattoo Drum Major

The Tattoo Drum Major is hired/appointed or selected by the producers of the show. This is usually done when the show requires a “master” manager to cobble the acts together or when there is anticipation of problems with acts not co-operating with each other. Additionally, a Tattoo Drum Major may be selected when the producers or the Director of Music is not satisfied with the selection of Drum Majors available to him from the participants of the show.

The Tattoo Drum Major only appears in front of the combined or massed acts of the show such as entrance, set piece, and finale. This person can be serving, retired, brass, pipe band, military, or a civilian. During the massed bands or combined acts, he is the lead Drum Major and will parade four paces in front of all other Drum Majors or may chose to take the bands on himself without the other Drum Majors.

The Tattoo Drum Major should be completely conversant in methods of drill; know the various mace, hand, and verbal commands; and look the part! Other Drum Majors in the show should look to this person with respect and with the understanding that the Tattoo Drum Major “knows his stuff.”

Senior Drum Major: Brass/Reed

The Tattoo Committee and/or Director of Music should appoint this person based on seniority, both from the bands in the show and/or from the individuals present.

Generally, the Senior Drum Major - Brass/Reed will be three paces in front of all other Brass/Reed Drum Majors. He is responsible for giving all signals, including cut offs for the massed brass/reed acts.

In combined Brass/Reed - Pipes and Drums acts, the Senior Drum Major - Brass/Reed and the Senior Drum Major - Pipes and Drums may be three paces behind the Tattoo Drum Major and have all other Drum Majors in line three paces behind them. Alternatively, The Senior Drum Major - Brass/Reed and the Senior Drum Major - Pipes and Drums may fall into line with the other Drum Majors when the Tattoo Drum Major is on parade.

Senior Drum Major: Pipes & Drums

The Tattoo Committee and/or Director of Music should appoint this person based on seniority, both from the bands in the show and/or from the individuals present.

Generally the Senior Drum Major- Pipes and Drums will be three paces in front of the other Pipes and Drums Drum Majors. He is responsible for giving all signals, including cut offs for the massed Pipes and Drums acts.

In combined Brass/Reed - Pipes and Drums acts, the Senior Drum Major - Brass/Reed and the Senior Drum Major - Pipes and Drums may be three paces behind the Tattoo Drum Major and have all other Drum Majors in line three paces behind them. Alternatively, The Senior Drum Major - Brass/Reed and the Senior Drum Major - Pipes and Drums may fall into line with the other Drum Majors when the Tattoo Drum Major is on parade.

Senior Pipe Major

The Tattoo Committee and Director of Music usually appoint the Senior Pipe Major based upon seniority, rank, time in rank or, in cases of civilian band only shows, the most qualified by virtue of musical ability. This person assists the Director of Music with musical issues pertaining to pipe music.

Lead Bass Drum

The Senior Drum Major - Pipes and Drums selects the Lead Bass Drummer. This is the only bass that should be heard by the bands. He will set tempo as directed by Senior Pipe Major and is positioned dead centre of the drum section regardless of where his own drum corps may be located.

Lead Side Drummer

The Senior Drum Major - Pipes and Drums selects the Lead Side Drummer. He will set beatings in consultation with Senior Pipe Major and is positioned dead centre of the drum section regardless of where his own drum corps may be located.

Lead Drum Section

The Lead Drum Section is often the section from which the lead side drummer is selected, but not necessarily. They should be positioned dead centre of the drum section for balance and they are the lead. They should play to the "weakest link" so that the drum section sounds together.

Drill

A Tattoo, band display or concert is generally performed to audiences comprised of veterans, military or para-military people, as well as to civilians, and they usually have paid good money to watch the show. Drill routines are created by a producer or director of the show and may be explained, demonstrated or taught by that person, or his designate. Designates may include a Drum Major, a Drill Sergeant Major or some other person. The amount of time available to teach and practice these things may vary but participants are expected to be co-operative and willing to learn.

It is incumbent on the performers to put on a great show that exemplifies drill, dress, deportment, colour, and musical skills. A tattoo will require military standard and precision of drill. The details of the standard are defined by the host organization. All performers should emulate military precision. In massed band situations, guest bands should plan to conform to the host band methods of drill. This can be covered in advance or ironed out in rehearsal.

Expected Drill and Maneuvers

Personal prerequisites include the ability to perform the military standards of drill (Staying in step, marking time, and form alignment and spacing.) Essential maneuvers will include the counter march, left and right wheels.

These issues are well explained in the host country's military drill manual. Participating bands are encouraged to learn and be familiar with this material.

Normally, pipers will be required to follow marching routines that will create patterns on a parade floor such as, but not limited to the St. Andrew's Cross, a circle, or other such patterns which will be visible to the audience. Anything that is out of the ordinary will be practiced and explained to participants. Drummers usually remain in static blocks but will also rehearse any planned movements.

Rehearsal Protocol

Each show will be unique in its rehearsal times. Some rehearsals start weeks in advance while some start the morning of an evening show. It is important for participants to note that they must arrive at the rehearsal ready to be productive. Generally, rehearsal will start with the finale, with all show participants on the floor. The rehearsal will then proceed in reverse order down to the first act.

It is standard for pipes and drums and other bands to break off into their own segments to practice. Massed pipes and drums and massed brass bands will sort out their combined music and practice their acts either on the actual show floor, on an attached parking lot, or at another space.

Be aware that set up of lighting and sound equipment, as well as scenery, may be going on during this time. The technicians performing these jobs are unionized and have strict rules covering work periods.

There will likely be civilian participants such as dancers, singers, gymnasts, and even animal acts that have never been part of such a show before. They are likely going to be amazed, confused, awed, or frightened by the volume and intensity of noise, lighting, and activity. Patience and professionalism will be required to assist these people.

Generally the "full dress" rehearsal is a thing of the past, it is very hard on uniforms and makes for an incredibly long day for the performer. Lighting crews are very professional today and do not require the set up methods of the past. It is strongly recommended that all rehearsals be done in 'civvies' or in fatigues.

Your Band's First Tattoo

If this is your band's first tattoo, you must arrive knowing the music, ready to play, and have instruments that are tuned, playable and in good order. You should be in the right frame of mind with teamwork as your number one goal of the day. Be professional, polite, and open to instruction from those around you who may have more experience than you at such things.

Remember that some of the participants are military personnel and that they have done this before, don't be afraid to ask for advice or guidance. The common goal is to produce a professional show that the paying public will appreciate and that you will have been proud to have been a part.

Mace Drill

The Tattoo Drum Major or, if none is appointed, the Senior Drum Major will establish the style of mace drill to be used in the show. Most Pipe Bands conform to some style of the British Army methods of mace or hand signals, typically either Guards Division or Scottish Division mace drill. This will provide common ground for co-operation amongst participants.

However, it is imperative that the Tattoo Drum Major, the Senior Drum Major, or both hold instruction sessions prior to any show to ensure synchronization of the Drum Majors. The Tattoo Drum Major should take the Drum Majors out on the floor and rehearse mace drill, foot drill and salutes so that come show time it all works together.

Seniority of Bands

Military Bands

Order of parade, or seniority is determined by the "Order of Battle." Commonwealth countries list military units in the order of when they were raised. A unit formed in 1756 takes seniority over a unit formed in 1836 and so on. Naval unit bands are senior to any other service in Commonwealth Service. Naval units are followed by Army units, and then Air Force units. The unit with seniority takes the right flank or place of honour whether it be a brass, reed, or pipe band. However, if a tattoo producer has a set program or static display set up which has brass bands en bloc and pipes en bloc, then participating bands should accommodate such plans whenever possible.

In a civilian tattoo, military bands hired to perform, especially in massed bands, should remember that civilian bands may not know of these traditions and honours. Some gentle education or deference to the host band may be suggested.

The seniority of service is sorted out well in advance by the tattoo producers and is not generally an issue.

Civilian Bands

When there are no military bands on parade, but are bands sponsored by police, fire, ambulance or other para- military organization, the order of parade is based on seniority of service. Normally, Police Forces are senior to Fire units and would take the right flank position. Alternatively, all bands may defer to the Senior Pipe Major so that his band is on the right.

Colour Parties / Guards

Guard Commander

The guard is normally a commissioned officer of the armed services and is generally chosen or appointed by the tattoo committee.

In lieu of that, military personnel on scene can establish this position. It is imperative that when the guard and or colours are in the show that the words of command to move on or off the floor come from the guard commander. This will ensure that when the music begins, all bands, guards, and/or parties will step off together.

Seniority of colours, and units carrying is established by armed service protocol in the country hosting the tattoo.

D. COMPETITION CIRCLE

By Drum Major Kieran G. Boyle

The Drum Major's duties for a competition band are limited. It is essential that the Drum Major communicate with the Pipe Major as to what areas s/he can provide assistance. The Pipe Major is, and will be, the only person in charge of the competition band. S/he is solely responsible for the sound, tuning, music, and positioning of players in the competition circle.

The Drum Major can be a huge asset to the Pipe Major if he/she assumes the burden of handling travel orders, meals, transportation to and from the Highland Games, and entry fees. The pressure that the Drum Major can take away from the Pipe Major will allow the Pipe Major to more completely focus on his/her task of preparing the band for the competition circle. Drill that would assist the band in competition is limited, but extremely important. Top grade pipe bands are exceptional, smart, crisp, and precise. They have a swagger about them. Many bands that are good, or play well together are lacking these critical components.

One of the most basic things that a Drum Major can do is ensure that the pipers and drummers hands all react in unison. These are small details that the Pipe Major might overlook while s/he calls out the quick march command. The drummer's hands should react on the cautionary word "Pipes and Drums." It is the preference of the band as to when the drummer's hands get into the "ready" position to commence the three beat roll intro. The Drum Major may determine that the drum corps hands move on the word "Drums" since "Drums" pertains to the corps. The striking of the bag, tucking into the under arm, lower hand hitting the chanter are visual cues that make the band appear precise. All hand movements must be sharp, clean and in unison. The pipers need to be concerned with and avoid any early chanter notes or drones noise. Extraneous noise, chirps, roars may result in points lost even before the band starts its competition set.

Forming the circle can sometimes be awkward depending on numerous conditions. It is important that the band practice forming the circle on a regular basis. The Drum Major may add or subtract players so that the band can get accustomed to the feeling of performing next to different people. This will eliminate any comfort zones that may otherwise develop. Further, this forces the band members to focus on the Pipe Major and think of what task is next. The uniform will not usually have any consequence on the scoring of the ensemble. Moreover, most judges do not obviously subtract points for poor deportment of a band while in competition. That is not to say that dress and deportment are entirely lost on the judges. These are areas where the Drum Major can provide some guidance to the band. If uniforms are in order, pressed and clean, and the band executes its drill smartly, then your band will not only be remembered for its skilled playing abilities, but as appearing professional as well.

On the competition circuit there may be three to five judges at every grade level. The Highland Game circuit normally has the same stable of judges. It is prudent to study the judges and read the reports that are given to each band. This is an excellent way to learn what each judge listens for while judging. The judges will evaluate the drum sections, the ensemble, the musical score, and tuning. The Drum Major can provide valuable information to the Pipe Major by asking questions of the judges as to their individual judging criteria. Obviously, this must be done well in advance of the competition, but this will assist your Pipe Major in having the band perform at its highest potential.

Candid advice from a past competition band Pipe Major is that the Drum Major is a support person that, without any accolades, assists in making the band perform as a cohesive unit. The competition band is exactly that: competing members that want to excel at and will be judged for their *musical* talents. The Drum Major behind the scenes can ensure that the band will enter the competition circle confident in their drill, deportment, and discipline.

VII. SUMMARY

I hope that you have found this manual helpful. Many people contributed many hours to write, compile, and edit this manual. But, I believe we have put together a quality product. This manual was designed to be used in conjunction with the RDMA Mace Manual for Pipes and Drums.

Drill and deportment is what the audience will see during your performance. A band with strong drill and deportment will leave a lasting impression and may mean the difference between being sought after for additional performances. We have tried our best to explain some difficult topics such as deportment, internal band politics, and drill instruction.

As you will have noticed this manual does not cover every potential topic or situation; however, there is enough information contained herein that you should be able to adequately train your band and properly present for parade.

As with all our publications, if you see an area that you would like expanded upon or an area that needs further clarification, please let us know. We will release updated editions as new information is incorporated into the manual.