
The Army Drum Major

April 2017

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The Army Drum Major

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Preface

TC 1-19.50, *The Army Drum Major*, describes ceremonial music performance by Army drum majors. It provides information to standardize ceremonial drum major practices and train drum majors for ceremonial music performances.

The principle audience for TC 1-19.50 is all Soldiers that are led by, train as, or perform as drum majors. Commanders of music performance units (MPUs) should also consult local policies and regulations concerning ceremonial performance.

Commanders, staffs, and subordinates ensure that their decisions and actions comply with applicable United States, international, and in some cases host-nation laws and regulations. Commanders at all levels ensure that their Soldiers operate in accordance with the law of war and the rules of engagement. (see FM 27-10.)

This publication is not the proponent publication for any Army terms.

TC 3-21.5, *Drill and Ceremonies*, prescribes marching standards for Soldiers with or without weapons. TC 1-19.10 adapts selected movements and training techniques from TC 3-21.5 to permit practical use of musical instruments in ceremonial formations. TC 1-19.50 adapts selected movements and training techniques from TC 3-21.5 and TC 1-19.10 to permit practical use of the ceremonial mace in military formations. TC 1-19.50 also provides specific guidance to drum majors when TC 3-21.5 and TC 1-19.10 are not sufficiently descriptive. The techniques and procedures within this publication conform to the best or most common ceremonial practices found in the Army Music program and in the Army ceremonial units that support the Military District of Washington. Marching techniques described in this publication are to be used only by Army drum majors, including Soldiers engaged in on-the-job training, when conducting a ceremonial music performance or training for such a performance. In all other formations, Army drum majors will conform to the standards described in TC 3-21.5.

Information specific to ceremonial music performance and ceremonial conducting can be found in TC 1-19.10, *Army Ceremonial Music Performance*, and TC 1-19.51, *The Army Ceremonial Conductor*, respectively. Training videos for drum majors are located in the “Resources” section of the Army Music Intranet (see URL listed in “references”).

As this publication is a guide, and as all possible situations and eventualities cannot be foreseen or covered by the manual, great reliance must be placed upon the application of sound judgment and common sense by all members of an MPU. In situations not covered by this manual and where doubt arises as to the proper action to be taken, the individual must consider their mission and apply sound judgment in making the required decision(s).

TC 1-19.50 applies to the Active Army, the Army National Guard, the Army National Guard of the United States, and the United States Army Reserve unless otherwise stated.

The proponent of TC 1-19.50 is the United States Army School of Music. The preparing agency is the Directorate of Training and Doctrine, the United States Army School of Music. Send comments and recommendations on DA Form 2028 (Recommended Changes to Publications and Blank Forms) to Commandant, U.S. Army School of Music, ATTN: ATSG-SMZ, 1420 Gator Boulevard, Virginia Beach, VA 23459-2617.

Introduction

TC 1-19.50, *The Army Drum Major*, is the primary drum major training publication of the Army Music program. It reintroduces and updates material previously published in TC 12-45, *The Marching Band*.

TC 1-19.50 makes numerous changes from TC 12-45. The most significant changes are: a discussion of drum major responsibilities, attributes, characteristics, and equipment; updates or changes to *parade rest*, foot technique, *drum major reverse*, dress and alignment procedures, *instruments up*, *forward march*, *roll off*, *cut off*, *square turns* (previously called *left (right) turns*), *guide turns*, *countermarch*, *mace pump* (previously called *ceremonial mace swing*), *sound off* sequence; additions of mace signals or procedures or both for *instruments down*, *half step march*, *condense (expand) the formation*, advanced mace techniques, and concert formation; a discussion of drum major training; and a discussion of drum major performance in specific ceremonies and tattoos.

Text conventions: This publication uses unique text conventions to facilitate understanding: preparatory commands are ***Italicized in Bold***, commands of execution and directives are **CAPITALIZED IN BOLD**, references to positions and movements are *italicized*, and names of music or bugle calls are placed in “*italicized quotations*.”

TC 1-19.50 contains four chapters and one appendix:

Chapter 1 discusses the role of drum major and the history, responsibilities, attributes, characteristics, and equipment thereof.

Chapter 2 identifies the fundamental principles of Army drum major technique, and describes the drum major's associated techniques, procedures, and drill movements necessary to lead the marching band.

Chapter 3 discusses the principles of training as applied to drum majoring.

Chapter 4 provides specific instructions for Army drum majors in the performance of military ceremonies.

Appendix A lists all standard measurements contained in this publication and provides metric equivalents.

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Chapter 1

The Drum Major

This chapter describes the responsibilities, selection criteria, history and equipment of the drum major.

HISTORY

1-1. The history of the drum major has its roots in the traditions of military music. European armies adopted the corps of fifers and drummers as a way to direct military forces across a battlefield. In 1650, King Charles III of England established three regiments of foot, with drummers to be used as signalers. This European tradition spread to the colonies of North America and resulted in their use within colonial militia forces. By the time hostilities with Britain commenced in 1775, fifers and drummers, led by fife and drum majors, were standard in American military forces.

RESPONSIBILITIES

1-2. The drum major's principle responsibility is to maneuver the ceremonial unit during performances. The drum major also serves as a drill and ceremonies subject matter expert for the unit. Additionally, the drum major assists the MPU's senior NCO in training the marching band and training drum major candidates.

ATTRIBUTES AND CHARACTERISTICS

1-3. Drum major candidates are selected by unit leadership based on demonstrated performance and potential. Effective drum majors display the following attributes and characteristics.

An Army Leader

1-4. Drum majors exhibit the leadership attributes and competencies outlined in Army Doctrine Publication (ADP) and Army Doctrine Reference Publication (ADRP) 6-22. The drum major serves as the senior enlisted leader during ceremonial performances. In this capacity, the drum major must exemplify an Army leader at all times.

An Army Musician

1-5. Drum majors must have sound musical knowledge, including an understanding of cadence points and march structure, in order to effectively lead the marching band in ceremonial performance.

Knowledge of Drill and Ceremonies

1-6. The drum major must be a master of all facets of drill and ceremony, including all movements described in TC 1-19.10 and this publication. Drum majors must also exhibit confidence, military bearing, and an effective use of the command voice.

EQUIPMENT

1-7. Drum majors utilize unique equipment in the performance of their duties. These include the mace, baldric, NCO sash, gauntlets, and bearskin hat, shown in figure 1-1.

1-8. MPUs are authorized to procure heraldic unit items, such as the heraldic mace and baldric, by AR 220-90. These heraldic items are designed and regulated by the Institute of Heraldry. As per AR 220-90, request

for approval, design, development, and procurement instructions should be forwarded to the Director, Institute of Heraldry (see AR 220-90 for contact information). Approved heraldic designs are available via the Institute of Heraldry's website (see the URL in the references at the end of this publication). .

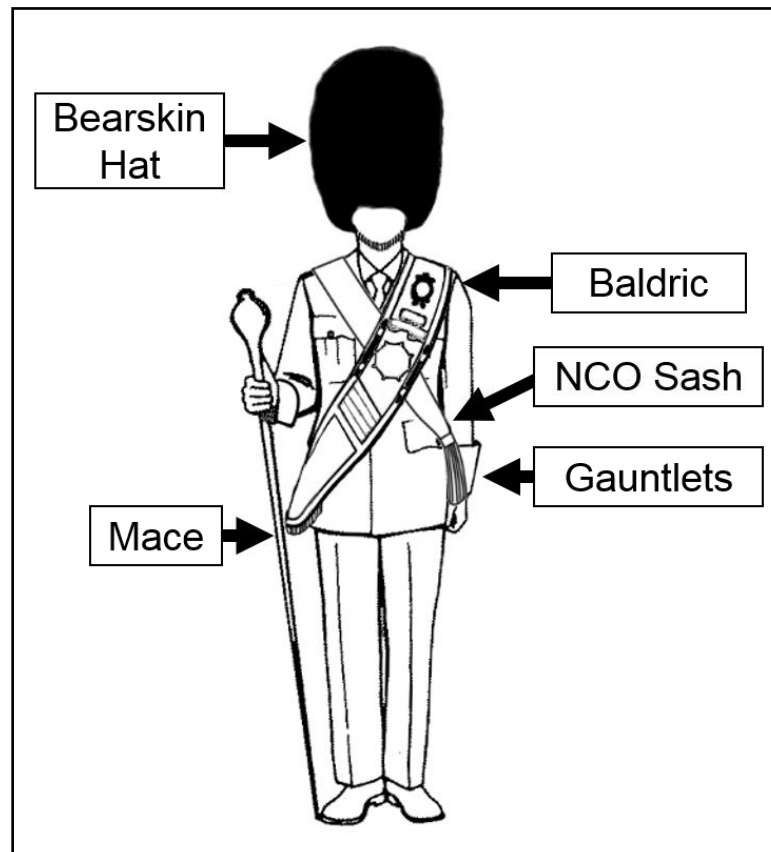


Figure 1-1. Drum major equipment

Mace

1-9. The ceremonial mace is used to signal commands to the marching band. Originally an instrument of war, the mace now serves a ceremonial purpose. Mace staffs are usually wrapped in chain or cord. Drum majors use two basic types of mace: a heraldic mace and a standard mace.

Heraldic Mace

1-10. Heraldic maces are designed and approved by the Institute of Heraldry and are unique for each unit. Most heraldic maces cost a considerable amount of money, and are usually heavier than standard maces. For these reasons, drum majors should exercise extreme caution when performing advance mace techniques with a heraldic mace.

Standard Mace

1-11. Standard maces are available through marching band supply companies and come in a variety of styles and sizes. Construction materials vary, from plastic and fiberglass to wood and metal. Standard maces are generally lighter and less expensive than heraldic maces. Choose a mace with a staff length that positions the upper part of the right arm parallel to the marching surface when standing at *attention* (see paragraph 2-6).

Baldric

1-12. The baldric was originally used to carry the drum major's sword or dirk. Loops were added to hold the drum major's drum sticks when signaling the unit. Eventually, drum majors added their unit names, heraldic symbols, lineage, and battle streamers to the baldric. The baldric is worn across the body from the left shoulder to the right hip.

NCO Sash

1-13. The practice of wearing a colored sash to designate rank or station within an organization originated within the British Army in the early 18th century. General Washington adopted the practice when he assumed command of the Army during the Siege of Boston. The NCO sash is made of red fiber and capped with a tassel. The sash is worn across the body from the right shoulder to the left hip.

Gauntlets

1-14. Gauntlets are stout, protective gloves with a loose wrist that protect the drum major's hands from the chain of the mace. Drum majors traditionally use white gauntlets to help the musicians see hand signals.

Bearskin Hat

1-15. The bearskin hat is worn in only a handful of assignments in the Army Music program. The practice originated with grenadiers in the 18th century and was eventually adopted by some military bands. When worn, the bearskin hat can obscure the drum major's vision and impair the ability to execute some mace commands, so ample practice must occur to ensure it does not negatively impact the drum major's performance.

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Chapter 2

Drill and Ceremony

This chapter describes mace techniques and signals, collectively called the manual of the mace, used by Army drum majors.

FUNDAMENTAL PRINCIPLES

2-1. In order for drum majors to effectively maneuver the marching band around the field, they must master the drill and ceremony principles outlined in TC 3-21.5 and TC 1-19.10 and the manual of the mace. These principles constitute the basics of correct drum major performance. A drum major should only attempt to learn advanced mace techniques after the basics are mastered.

THE MACE

2-2. Drum majors use the mace to signal commands to the marching band. Figure 2-1 details the parts of the mace.

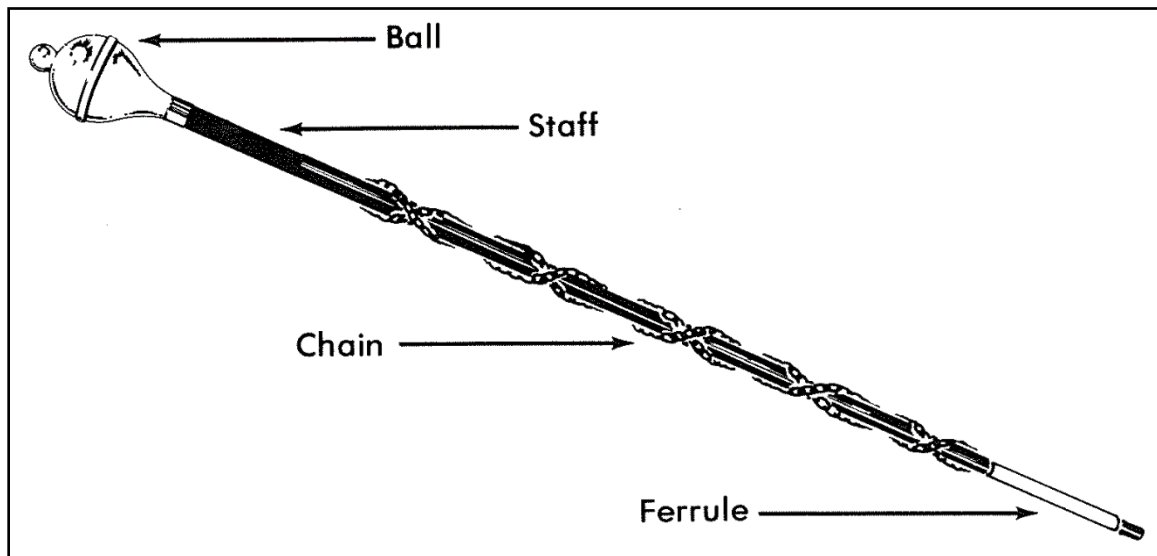


Figure 2-1. The parts of the mace

COMMANDS AND THE COMMAND VOICE

2-3. Drum majors give verbal commands as described in TC 1-19.10 using the command voice described in TC 3-21.5.

MANUAL OF THE MACE

2-4. This section explains how to perform drum major drill movements and mace signals. It consists of two parts: individual movements, and ensemble movements.

INDIVIDUAL MOVEMENTS

Stationary Positions, Facing Movements, and the Hand Salute

2-5. Drum majors execute these positions as follows:

Attention

2-6. Assume the position as described in TC 3-21.5, modified as shown in figure 2-2. Grip the mace with the right hand just below the ball. Keep the right elbow at approximately the same distance from the body as it would be at the position of *attention* without the mace. Angle the right forearm to the right approximately 30 degrees from center. Place the ferrule touching the shoe next to your pinkie toe. If the mace is sized correctly, the upper part of the right forearm is parallel to the marching surface.

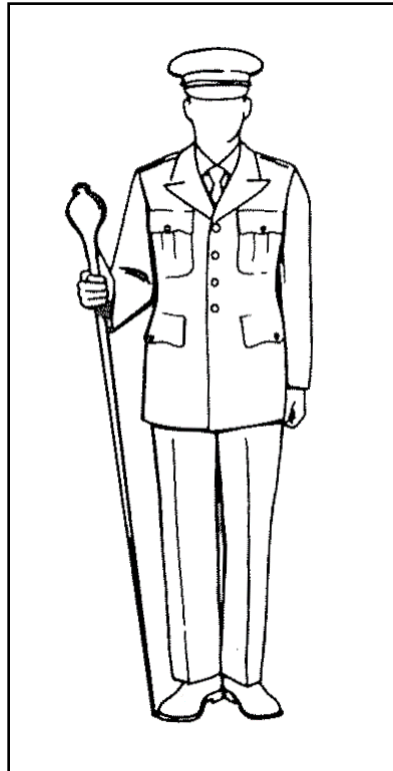


Figure 2-2. Attention

Parade Rest, Stand At Ease, At Ease, Rest

2-7. Assume these positions as described in TC 3-21.5. Modify *parade rest*, *stand at ease*, and *at ease* as shown in figure 2-3. To move from *attention* to one of these rest positions, follow these procedures:

- One count after the command of execution, move the mace to the center of the body, with the ferrule approximately 3 inches above the marching surface. Clasp the right hand with the left, with thumbs next to one another and aligned with the staff of the mace.
- On the next count, lower the mace to the ground in two counts, approximately mirroring the movement of the trombones, so that the ferrule touches the ground centered between and in line with the toes of each foot.

2-8. Resume *attention* as described in TC 3-21.5, using the modified *attention* described in paragraph 2-6 following these procedures:

- One count after the command of execution, perform these three actions simultaneously:

- Move the ferrule up and over the right foot so that the ferrule touches the ground one count after the command of execution.
- Bring the heels together sharply.
- Move the left hand to the side.

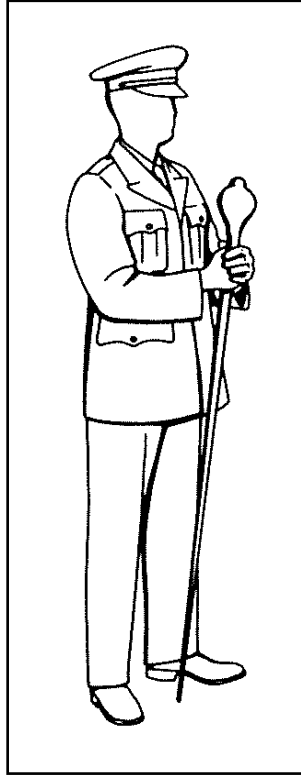


Figure 2-3. Parade rest, stand at ease, at ease, rest

Carry

2-9. Drum majors carry the mace in either the left hand at *left carry* or in the right hand at *right carry*. The position of the ferrule in relation to the body depends on individual body composition. Drum majors may move the mace to *carry* while stationary or while marching.

2-10. Assume the *left carry* from *attention* as shown in figure 2-4 using these procedures:

- On count one, move the mace with the right hand straight across the body so that the ball of the mace touches the left shoulder. Simultaneously, grab the mace with the thumb, index finger, and middle finger of the left hand at the point where weight is evenly distributed between the top and bottom of the mace, called the balance point. Leave the left elbow next to the body as at *attention*. Position the left hand comfortably in front of the body just to the left of center.
- On count three, lower the right hand to the side as at *attention*.

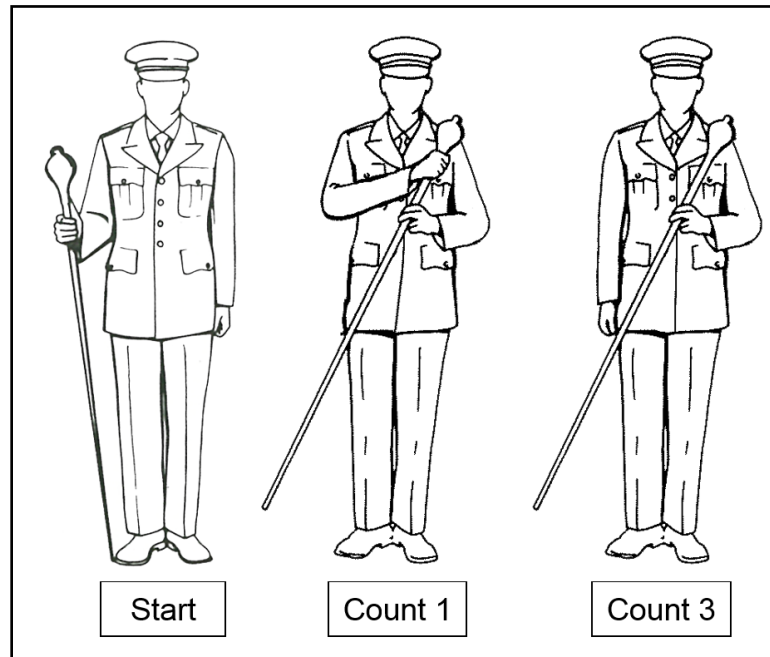


Figure 2-4. Left carry from attention

2-11. Assume the *right carry* from *left carry* as shown in figure 2-5 following these procedures:

- One count before initiating the movement, prepare the mace by moving it upward from the wrist toward the ball.
- On count one, thrust the mace downward, gripping the ball as it reaches the hand.
- On count three, move the mace straight across the body with the left hand so that the ball of the mace touches the right shoulder. Simultaneously, grab the mace with the thumb, index finger, and middle finger of the right hand at the balance point, described in paragraph 2-10. Leave the right elbow next to the body as at *attention*. Position the right hand comfortably in front of the body just to the right of center.

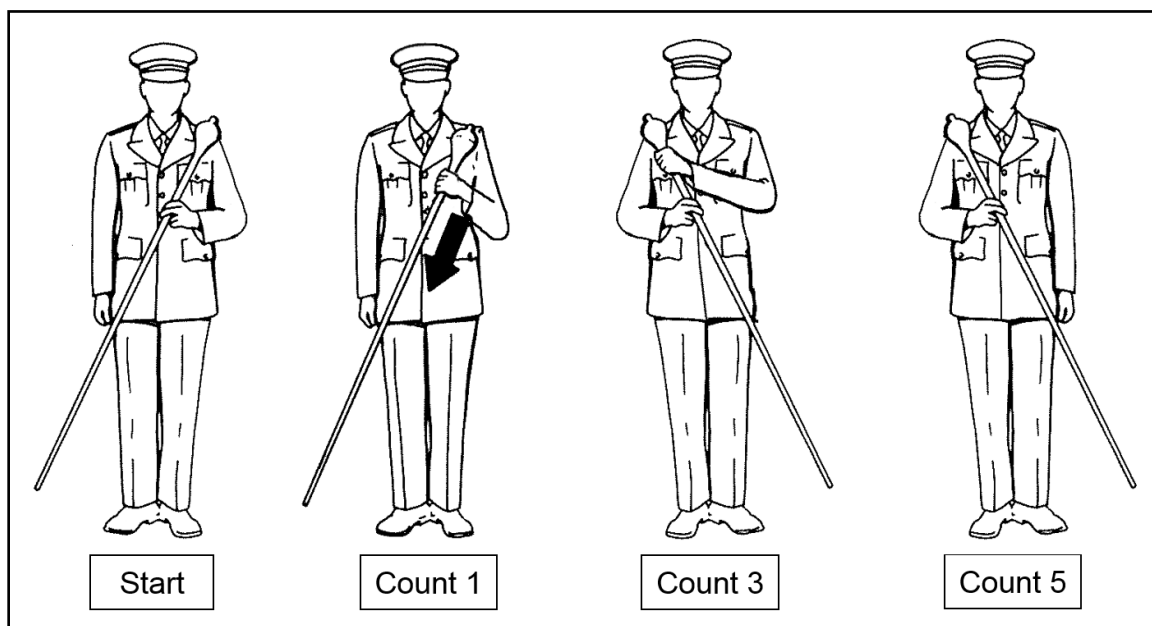


Figure 2-5. Right carry from left carry

2-12. Assume the *left carry* from *right carry* as shown in figure 2-6 using the procedures in paragraph 2-11 modified as follows: replace “right” with “left” and replace “left” with “right.”

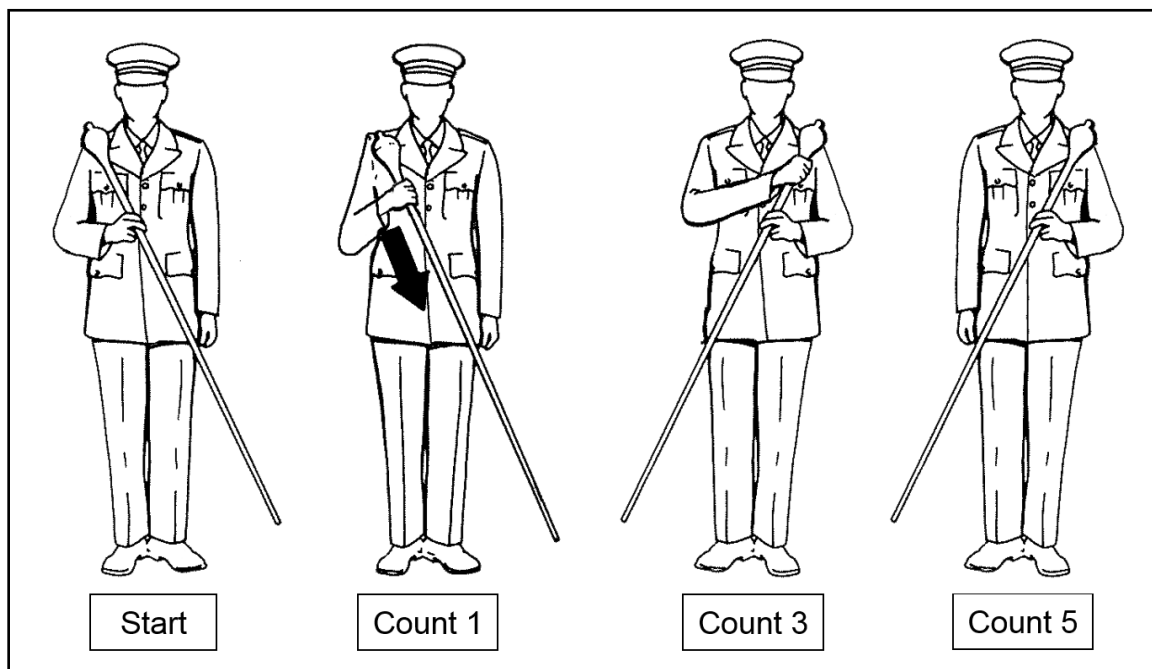


Figure 2-6. Left carry from right carry

Left (Right) Face, Half Left (Right) Face, About Face

2-13. Execute the movement as described in TC 3-21.5 from either *left* or *right carry* (see paragraphs 2-9 through 2-12 for mace carry positions).

Hand Salute

2-14. Drum majors execute the *hand salute* as described in TC 3-21.5. If at the position of *attention*, move the mace to *left carry* (see paragraph 2-10) before executing the *hand salute* as shown in figure 2-7.

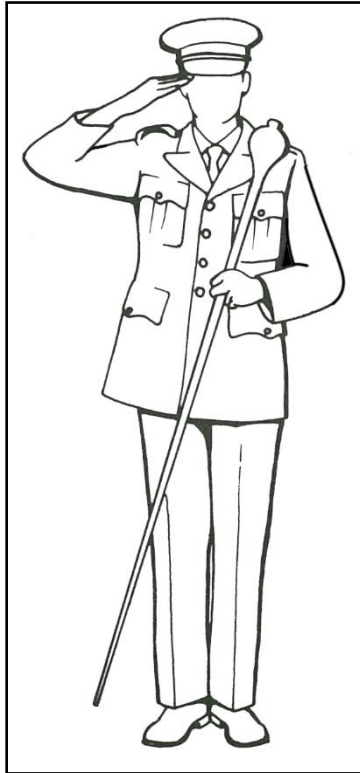


Figure 2-7. Hand salute

Trail

2-15. The *trail* is an alternate carry used primarily to move the mace into position to execute the *countermarch* signal. The *trail* can also be used as an alternate carry for long parades to relieve arm fatigue. Drum majors may move the mace to *trail* while stationary or while marching.

2-16. Assume the *trail* as shown in figure 2-8. When marching, drum majors may either fix the mace at the side or swing the mace as part of the arm swing. Whether fixed or swung, the mace remains parallel to the marching surface.

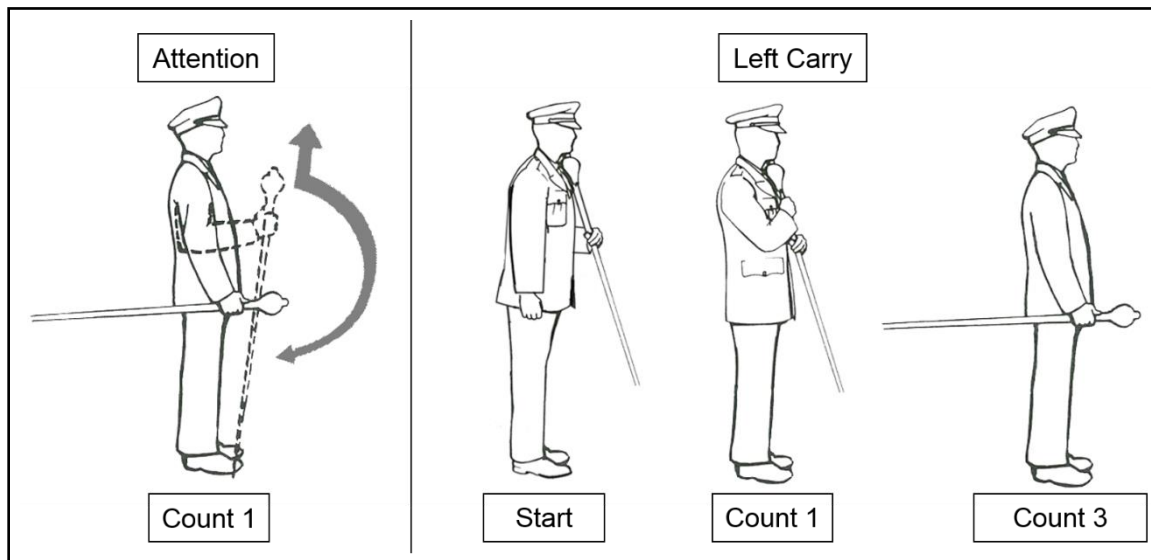


Figure 2-8. Trail

Foot Technique, Marching, and Cadence

2-17. Drum majors march execute foot technique, marching, and cadence as described in TC 1-19.10, except for *backward march* and *right (left) step*. Execute *backward march* and *right (left) step* as described below.

Backward March

2-18. Drum majors sometimes march backwards relative to the marching band formation. When required, drum majors march backward as described in TC 1-19.10 using either a 13-inch or 26-inch step to match the step size of the marching band formation at that time. See paragraphs 2-10 through 2-24 for information about the *drum major reverse*.

Right (Left) Step

2-19. Drum majors step to the side as described in TC 3-21.5, using a 13-inch step. See exceptions for *countermarches* in paragraph 2-65.

Note: Army musicians in a marching band should not be commanded to *right (left) step*. Instead, command a facing movement, march the formation forward, *halt*, and command another facing movement.

Drum Major Reverse

2-20. The *drum major reverse* allows the drum major to change direction of march relative to the formation 180° in order to signal the formation. The movement is completed in one fluid motion from either the *left* or *right carry*. All odd-numbered counts are executed as the left foot touches the marching surface. Figure 2-9 shows the *drum major reverse* with the 26-inch step.

2-21. Move from *forward march* to *backward march* as shown in figure 2-9 following these procedures:

- On count one, step forward and bring the free arm to the side as at *attention*.
- Turn to the left, turning 90° by the time the foot touches the ground on count two.
- Continue turning to the left, completing the turn as the foot touches the ground on count three.
- March backwards.

2-22. Move from *backward march* to *forward march* as follows:

- On count one, step backward.
- Turn to the right, turning 90° by the time the foot touches the ground on count two.
- Continue turning to the right, completing the turn as the foot touches the ground on count three.
- March forward and resume the arm swing.

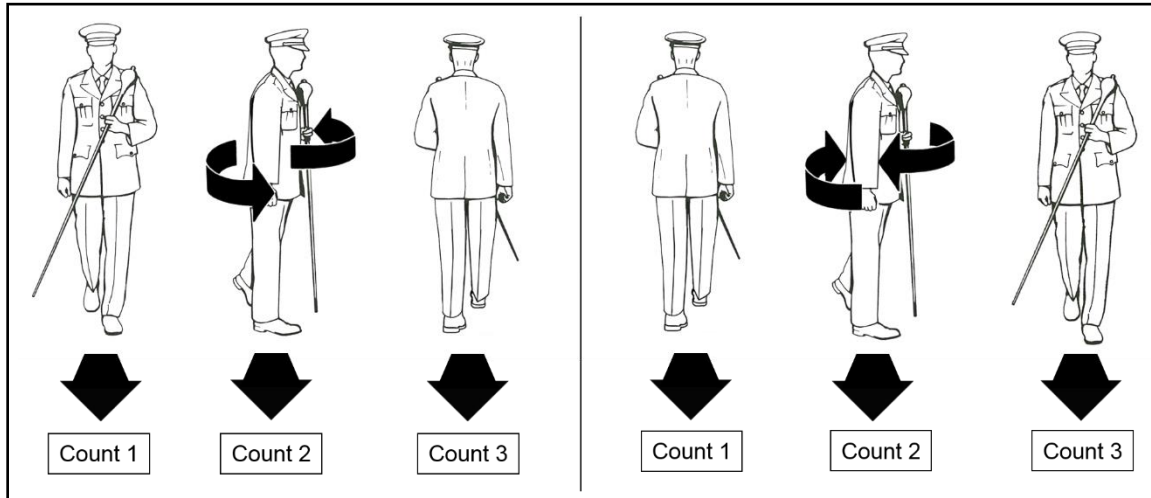


Figure 2-9. Drum major reverse – 26 inch step

2-23. When the band is marching at a half step, execute the *drum major reverse* as shown in figure 2-9, but with a 13-inch step.

2-24. Execute the *drum major reverse* from the mark time as shown in figure 2-10 using these procedures:

- Step forward with the left foot on count one.
- Pivot 180 degrees, as for a *rear march*, completing the pivot on count two.
- Begin marking time.

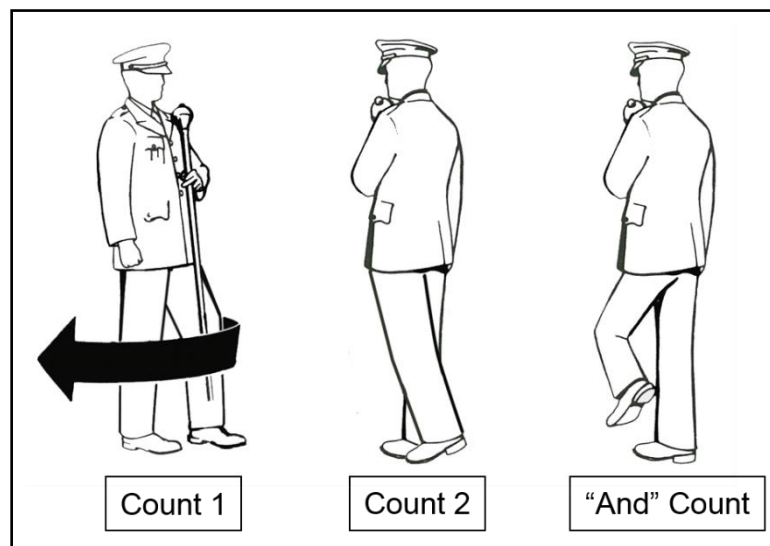


Figure 2-10. Drum major reverse – mark time

Rest Movements

2-25. See TC 1-19.10.

Flanking

2-26. See TC 1-19.10.

ENSEMBLE MOVEMENTS

2-27. The following are mace signals to command specific actions from the ensemble.

Cover

2-28. The signal *cover* is used to command a file to align. Signal *cover* in four counts as shown in figure 2-11 following these procedures:

- On count one, grasp the mace with the “U” formed by the thumb and index finger of the right hand, keeping the fingers extended and joined and the arm straight. The mace and shoulders should remain stationary.
- Between counts one and two, allow the right hand to slide down the staff of the mace as the hand moves in front of the body.
- On count two, position the mace vertically in front of the body, maintaining a three-finger grip with the left hand and a “U-shaped” grip with the right hand.
- On count three, thrust the mace upward, gripping the staff of the mace with the right hand and aligning the thumb directly behind the mace staff. Position the thumb of the right hand directly in front of the eyes.
- On count four, verbally command **COVER** to command the musicians in that file to cover on the Soldier to their front.

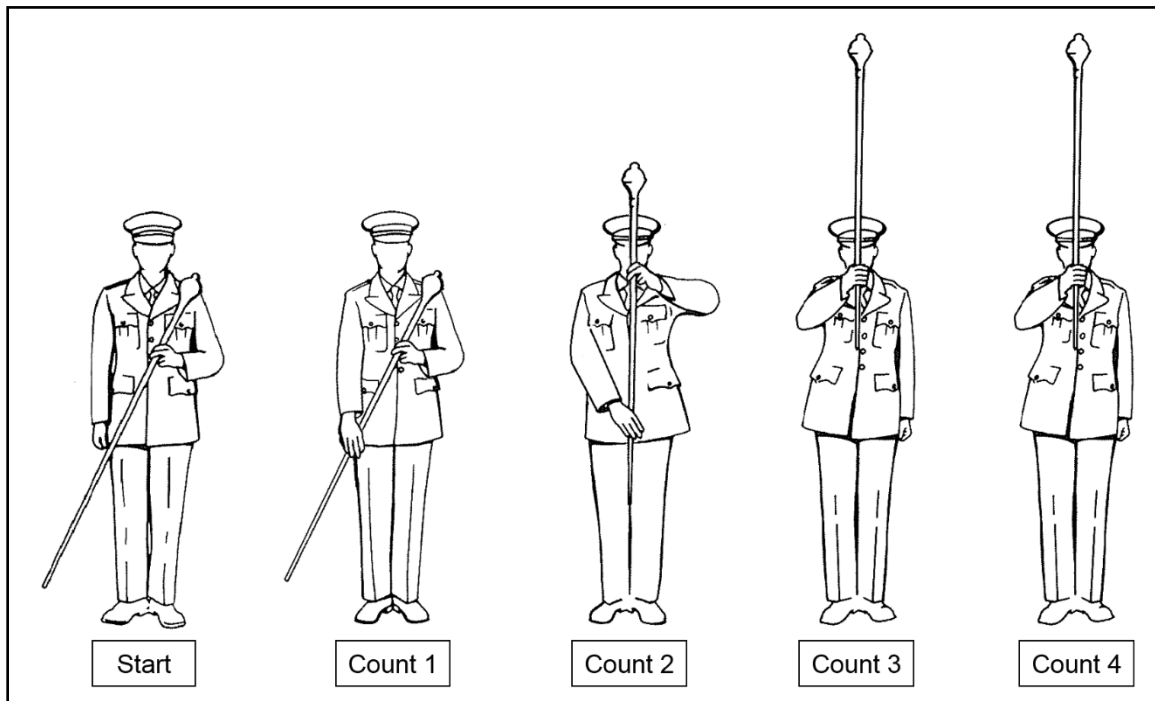


Figure 2-11. Cover

2-29. Return to *left carry* from *cover* as shown in figure 2-12 following these procedures:

- Thrust the mace downward, gripping the mace as the ball reaches the hand on count one.

- Return the mace to *left carry*.

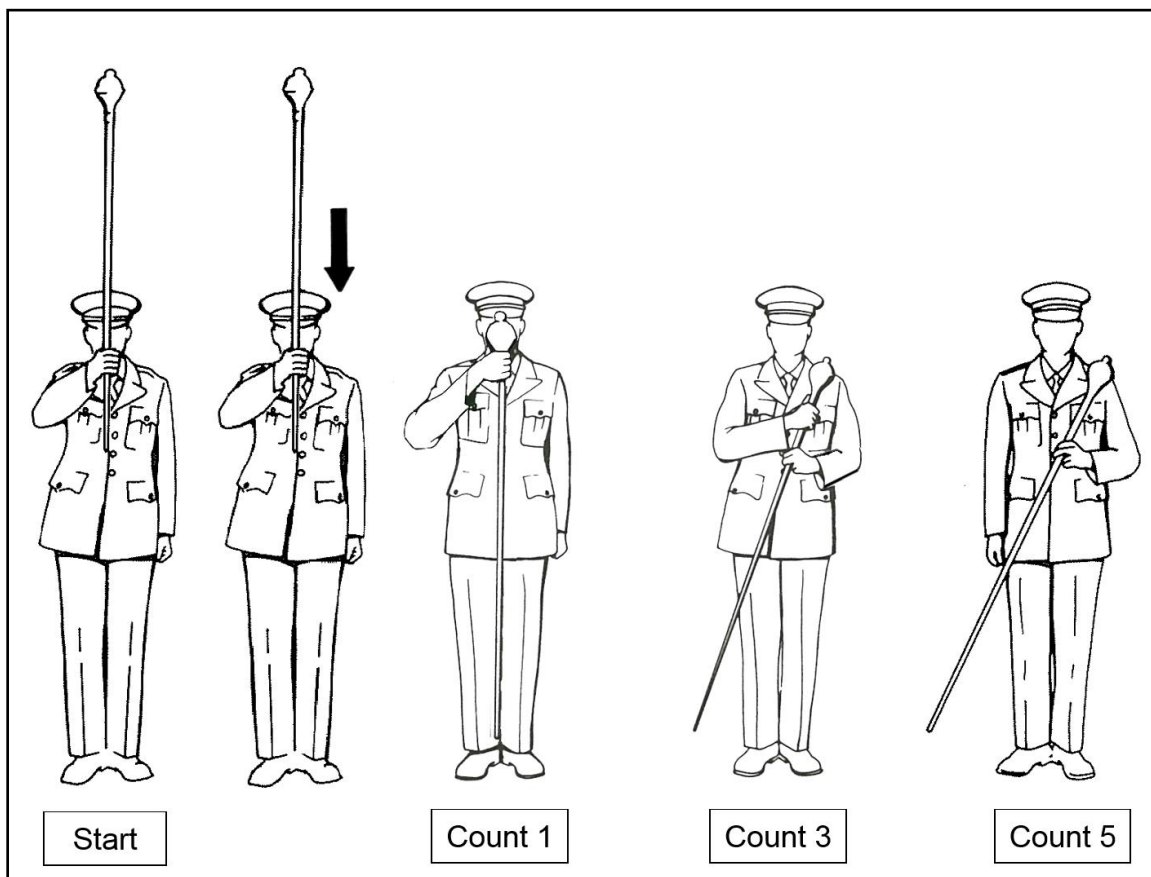


Figure 2-12. Left carry from cover

Dress and Alignment Sequence

2-30. Marching bands align first by file and then by rank as described in TC 1-19.10. The drum major forms the marching band by commanding **FALL IN**. The musicians form in front of the drum major as described in TC 1-19.10. See TC 1-19.10 for information about distance and interval at normal and close interval. Whether formed at normal or close interval, the drum major takes the appropriate number of 26-inch steps between alignment points; the drum major does not march at a half step while dressing and aligning the formation. The drum major first verifies file alignment as follows:

- Face to the right, march to the alignment point in front of the left-most file shown in figure 2-13, face to the left, and signal *cover* (see paragraph 2-28).
- Adjust individual Soldiers, if necessary, as described in TC 1-19.10. If unable to see all the Soldiers in the file, keep the mace extended, take a 13-inch step to the left or right, place the feet as at *attention*, and verify alignment. Make any individual corrections as described above, then step to the side again to realign with the file. If necessary, repeat the maneuver in the opposite direction to verify alignment.
- Once satisfied with the file's alignment, return the mace to *left carry* (see paragraph 2-29), face to the left, march to the next alignment point, face to the right, and repeat the alignment procedures to align the file. Repeat these procedures, moving from left to right across the formation, until all files are aligned.

2-31. After aligning the last file, the drum major verifies rank alignment by following these procedures:

- Face to the left, march to the command point shown in figure 2-13, face to the right, turn the head 45 degrees toward the formation, command **Dress right DRESS**, march forward to the alignment point to the right of the front rank, and face to the right.
- Make any individual adjustments required as described in TC 1-19.10. If unable to see all the Soldiers in the rank, keep the mace at the *carry*, step to the side as described above, and make any required individual adjustments.
- Once satisfied with the rank's alignment, face to the left, march to the next alignment point, face to the right, and repeat the alignment procedures to align the rank. Repeat these procedures, moving from front to back, until all ranks are aligned.

2-32. After aligning the last rank, face to the right and march to the command point, halt, face to the left, turn the head 45 degrees toward the formation, command **Ready FRONT**, resume your post, and face toward the formation.

Note: While marching toward the front of the formation, verify cover and dress by turning your head 45 degrees to the left and checking for straight diagonals. If misalignment is discovered, quickly check to see if cover or dress is incorrect, make the necessary corrections, and then resume your post at the head of the formation.

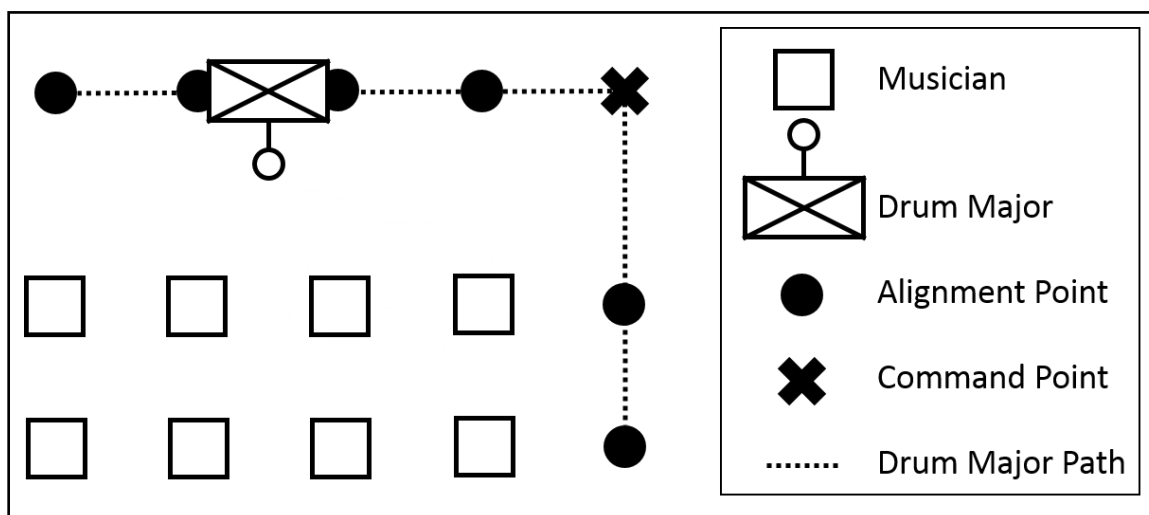


Figure 2-13. Dress and alignment at normal interval

Instruments Up (Down)

2-33. The signal *instruments up* commands musicians to bring their instruments from *carry* to *ready instruments* and *prepare to play*. The signal *instruments down* commands musicians to bring their instruments from *prepare to play* to *ready instruments* and *carry*. Both signals are only given while facing the formation.

2-34. Execute *instruments up* in five counts as shown in figure 2-14 using these procedures:

- On count one, verbally command **Instruments** as the right hand grasps the mace with the “U” formed by the thumb and index finger, keeping the fingers extended and joined and the arm straight.
- On count three, move the mace straight across the body, maintaining the three-finger left hand grip while sliding the right hand down the staff of the mace. This signals the musicians to move to **Ready INSTRUMENTS**.
- On count five, thrust upward with the mace. Align the thumb of the right hand with the staff of the mace to help control the mace. This signals the musicians to move to **Prepare to PLAY**.

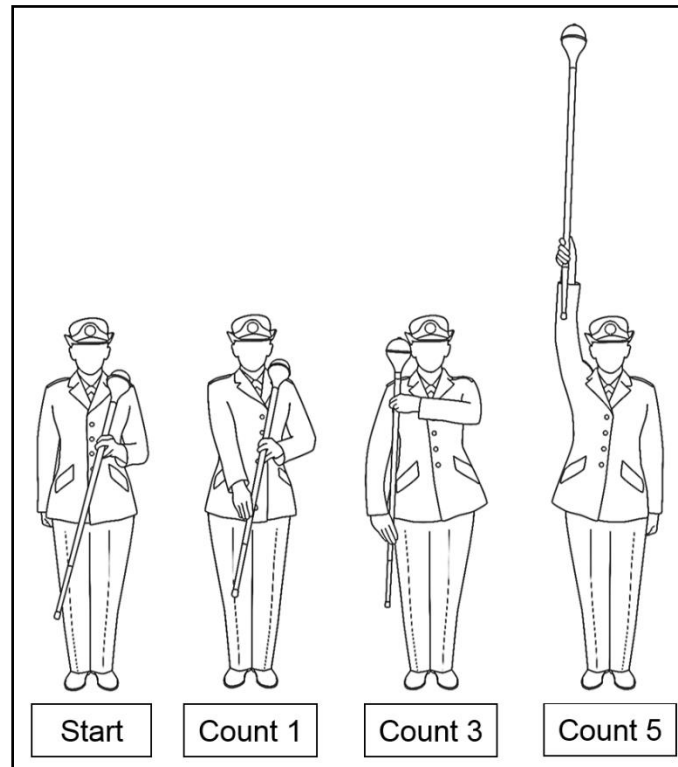


Figure 2-14. Instruments up

2-35. Execute *instruments down* in five counts as shown in figure 2-15 using these procedures:

- On count one, simultaneously thrust downward with the mace and verbally command **Instruments.**
- On count three, move the mace straight across the body, grasping the staff with the three-finger left hand grip as the ball reaches the pocket of the left shoulder. This signals the musicians to move to **Prepare to PLAY.**
- On count five, lower the right hand to the side. This signals the musicians to move to **Ready INSTRUMENTS.**

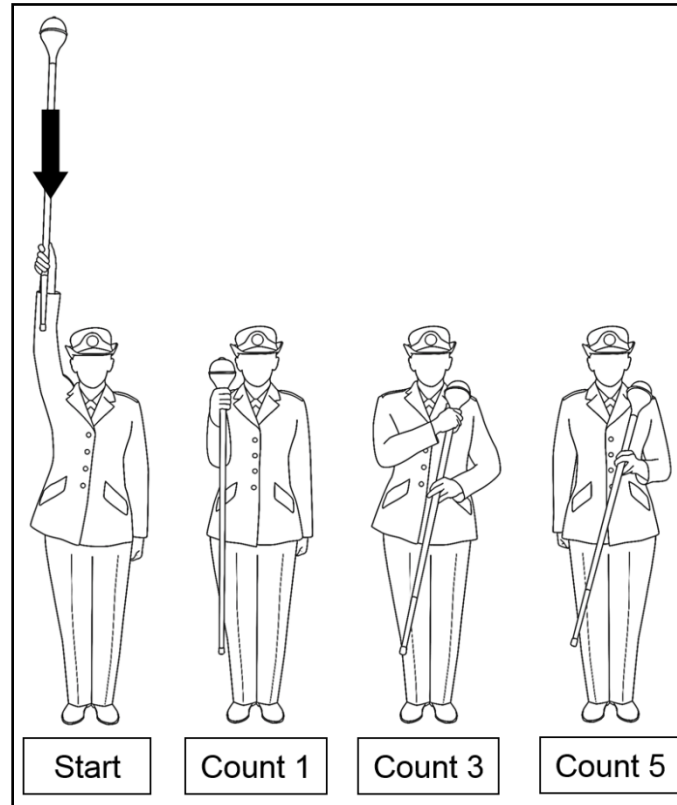


Figure 2-15. Instruments down

Forward March

2-36. The signal *forward march* commands musicians standing at *attention* to begin marching at a full step. It is only given while facing away from the formation. See paragraph 4-10 for a variation used to begin the pass in review. Signal *forward march* as shown in figure 2-16 using the following procedures:

- On count one, grasp the mace with the “U” formed by the thumb and index finger of the right hand, keeping the fingers extended and joined and the arm straight. The mace and shoulders should remain stationary.
- On count three, move the mace straight across the body, maintaining the three-finger left hand grip while sliding the right hand down the staff of the mace. The left upper arm is approximately parallel to the marching surface.
- Thrust the mace upward with the right hand as the left hand returns to the side as at *attention*. The right hand grips the mace with the thumb aligned with and behind the mace. Arrive at the top of the movement on count five.
- Immediately lower the mace in the “U” shape shown and thrust upward again so that the mace arrives at the top of the movement on count six.
- Thrust the mace downward, relaxing the grip of the right hand. Catch the mace just below the ball directly in front of the face on count seven.
- Return the mace to *left carry* as shown. Alternately, you may also immediately begin the next mace signal.

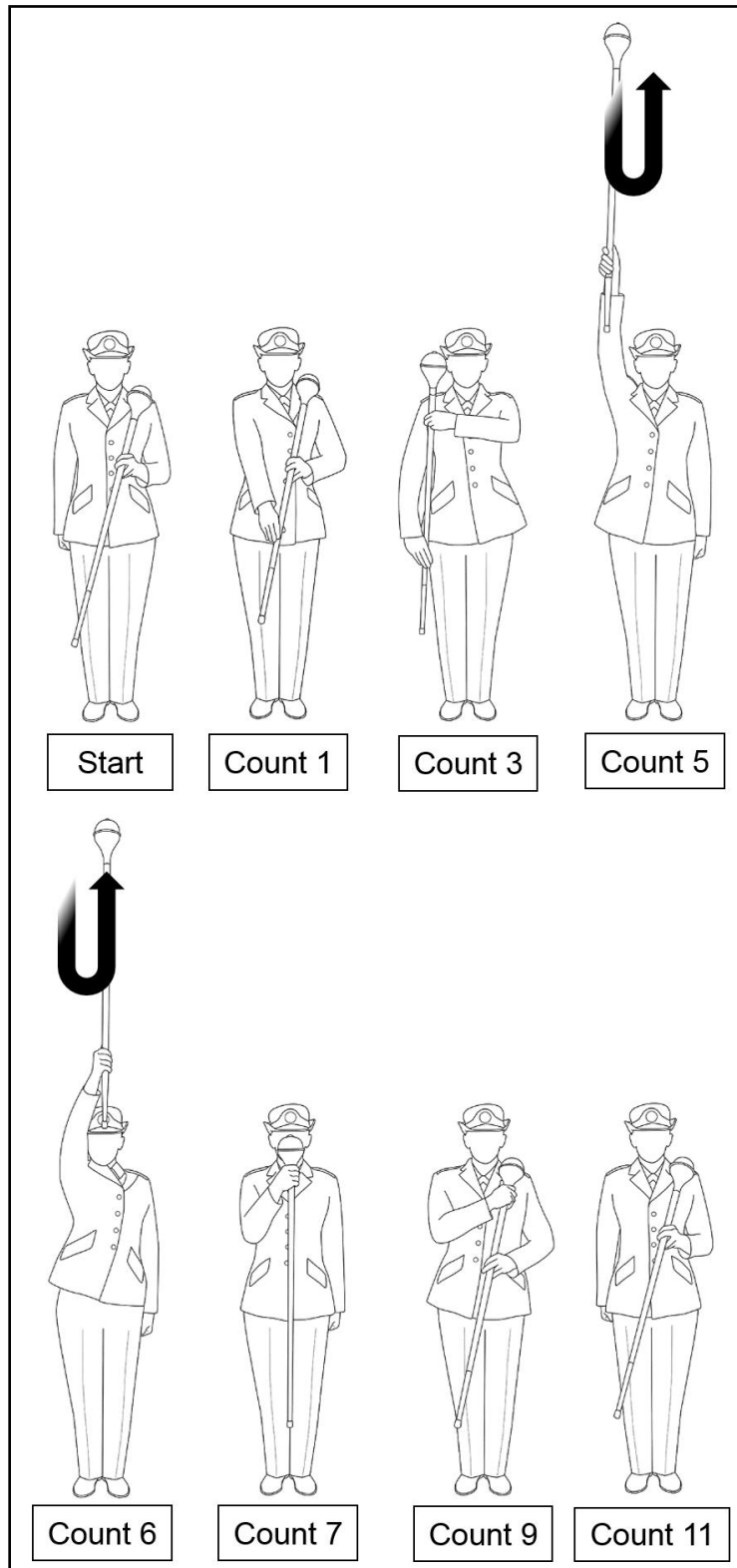


Figure 2-16. Forward march

2-37. To command the marching band to step off playing a march, follow these procedures:

- Signal *instruments up* (see paragraph 2-34).
- Face about while holding the mace in the extended position.
- Signal *forward march* starting on count five (see paragraph 2-36). March forward as described in TC 1-19.10 so that the left foot touches the ground on count nine. See exception for pass in review in paragraph 4-10.
- Begin the arm swing with the right hand on count 13. See exception for pass in review in paragraph 4-10.

2-38. To command the percussion section to step off playing a cadence or a stick tap, follow these procedures:

- Face away from the formation at *carry*.
- Turn the head to the right and command “drummers on the head” or “drummers on a stick tap” over the right shoulder. Drummers assume *prepare to play*.
- Command **Forward MARCH**.
- March forward as described in TC 1-19.10.

Note: If desired, the drum major may verbally command **Forward MARCH** without the mace signal. Use sound judgment – if the marching band will have difficulty hearing, or is taking part in a ceremony, use the mace signal.

Half Step March

2-39. The signal *half step march* commands musicians to begin marching at a half step as described in TC 1-19.10. The signal may be given facing toward or away from the unit. All odd-numbered counts, the preparatory signal, and the signal of execution are all given as the left foot touches the marching surface. Signal and execute *half step march* as shown in figure 2-17 following these procedures:

- On count one, grab the mace with the right hand. Align the thumb of the right hand with the staff of the mace, palm facing outward. Allow the right elbow to point naturally away from the body.
- On count three, move to the preparatory signal. This position may be held indefinitely.
- Give the signal of execution.
- Take one more step with the right foot.
- Begin marching at a half step. Simultaneously, bring the mace to *left carry*.
- Two counts after assuming the half step, bring the right hand back to the side as at *attention*.

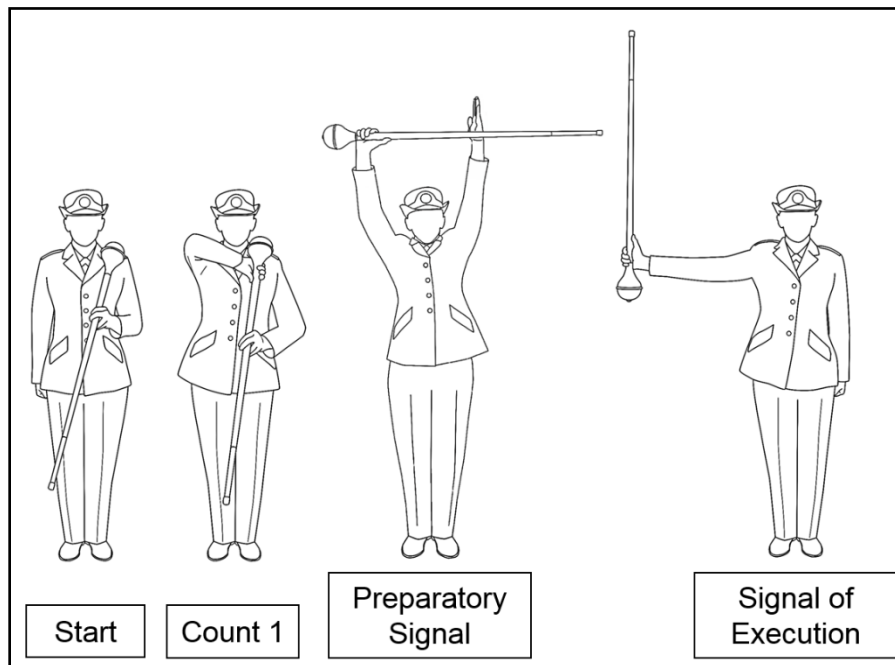


Figure 2-17. Half step march

Mark Time March

2-40. The signal *mark time march* commands the musicians to begin marching in place as described in TC 1-19.10. If the band is to mark time and then march forward, the signal may be given while facing toward or away from the unit. If the band is to mark time and halt, give the signal while facing the unit. All odd-numbered counts, the preparatory signal, and the signal of execution are all given as the left foot touches the marching surface. Signal and execute *mark time march* as shown in figure 2-18 following these procedures:

- If necessary, execute *the drum major reverse* (see paragraphs 2-20 through 2-23).
- On count one, grasp the mace with the “U” formed by the thumb and index finger of the right hand. Keep the fingers extended and joined and the arm straight.
- On count three, give the preparatory signal. The left hand maintains the three-finger grip. Align the thumb of the right hand with the staff of the mace. This position may be held indefinitely.
- Give the signal of execution. The right arm remains fully extended between the preparatory signal and the signal of execution. Move the left hand to the side as at *attention*.
- Take one more step with the right foot.
- Begin marching in place.
 - If next signaling the band to march forward, bring the mace to *left carry* before signaling *forward march* or *half step march*. If *mark time march* was given facing the unit, execute the *drum major reverse* to face away from the unit before signaling *forward march* or *half step march*.
 - If next signaling the band to halt, move directly from the signal of execution for *mark time march* to the preparatory signal for *band halt*: it is not necessary to return to *left carry* between these two signals.

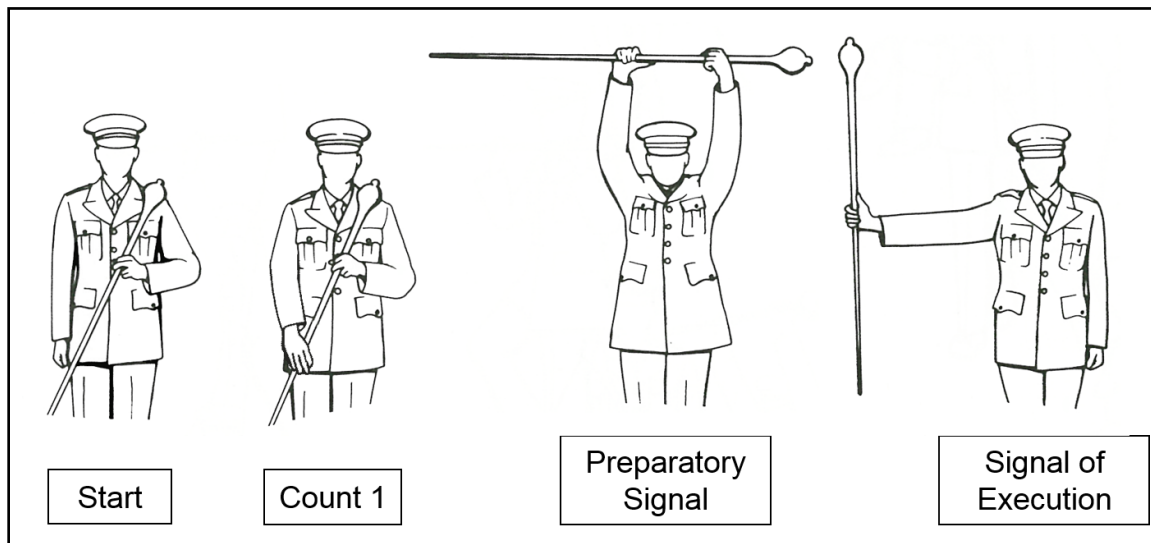


Figure 2-18. Mark time march

Band Halt

2-41. The signal *band halt* commands the musicians to stop marching and come to *attention*. *Band halt* is given while facing the unit and must be immediately preceded by *mark time march*. All odd-numbered counts are given as the left foot touches the marching surface. Signal and execute *band halt* as shown in figure 2-19 following these procedures:

- Bring the mace to the starting position. Both hands grip the mace with the thumbs overtop of the fingers, palms facing the band.
 - If signaling *band halt* from the *left carry*, bring the mace to the starting position as for *mark time march*. Position the hands as described in paragraph 2-40.
- On count one, lower the mace to chin-level when the left foot touches the ground.
- On count two, raise the mace to the starting position as the right foot touches the ground.
- On count three, lower the mace to waist-level. Keep both arms fully extended.
- On count four, position the mace at *left carry* as the right foot touches the ground.
- On count five, lower the right hand to the side at cease marching.

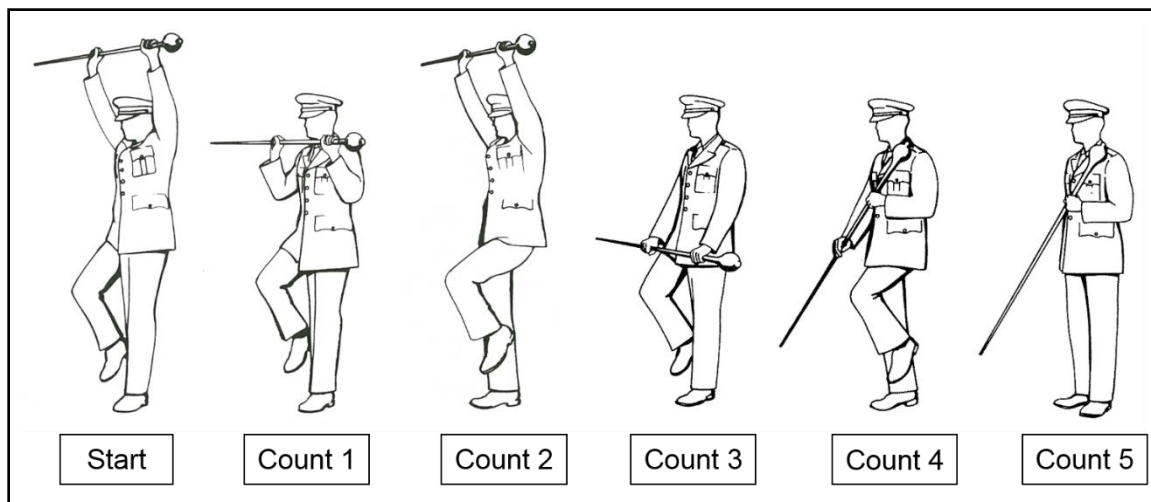


Figure 2-19. Band halt

Roll Off

2-42. The *roll off* signal commands the percussion section to play the “*Roll Off*.” *Roll off* can only be signaled when the percussion section is playing a cadence; see TC 1-19.10 for information on drum cadences and roll offs, including sheet music. Signal and execute *roll off* as shown in figure 2-20 following these procedures:

- On count one, grasp the mace with the “U” formed by the thumb and index finger of the right hand on the downbeat of the seventh bar of cadence. Keep the fingers extended and joined and the arm straight. The mace and shoulders should remain stationary.
- On count three, move the mace straight across the body on the downbeat of the eighth bar of cadence. Maintain the three-finger left hand grip while sliding the right hand down the staff of the mace. The left upper arm is approximately parallel to the marching surface.
- Thrust the mace into the air and return the left hand to the side as at *attention* on the downbeat of the first bar of cadence. Do not resume the arm swing. This is the preparatory signal. Hold this position through the first seven bars of cadence.
- On the downbeat of the eighth bar of cadence, thrust the mace downward, catching the mace with the right hand just below the ball in line with the shoulder. This is the signal of execution.
- On the downbeat of the next measure, return the mace to *left carry*. The percussion begins to play the “*Roll Off*.”
- On the downbeat of the next measure, return the right hand to the side as at *attention*.
- On the downbeat of the next measure, resume the arm swing.

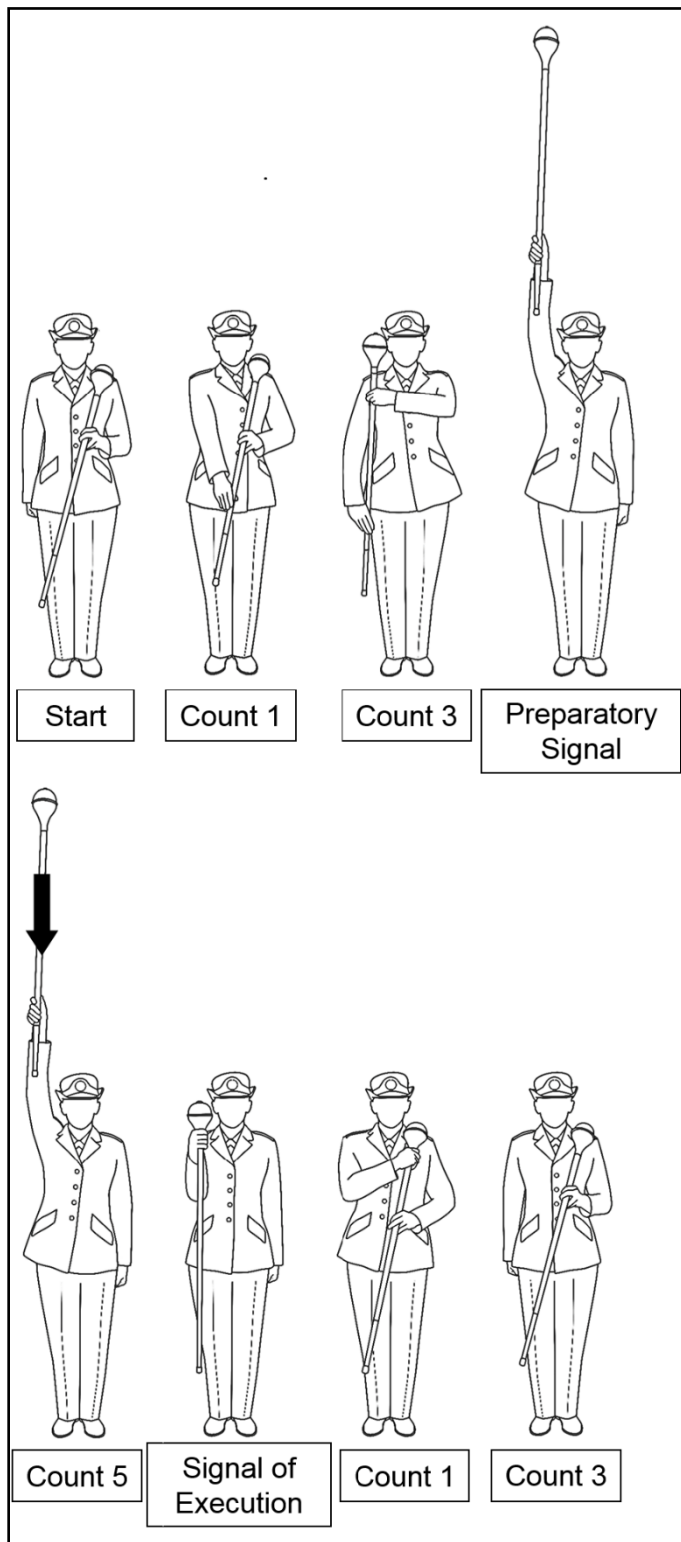


Figure 2-20. Roll off

Special Music Roll Off

2-43. To signal special music, signal a *roll off* as described in paragraph 2-42. Immediately after giving the preparatory signal, rotate the mace at least once as shown in figure 2-21, returning the mace to the vertical position one beat before the signal of execution.

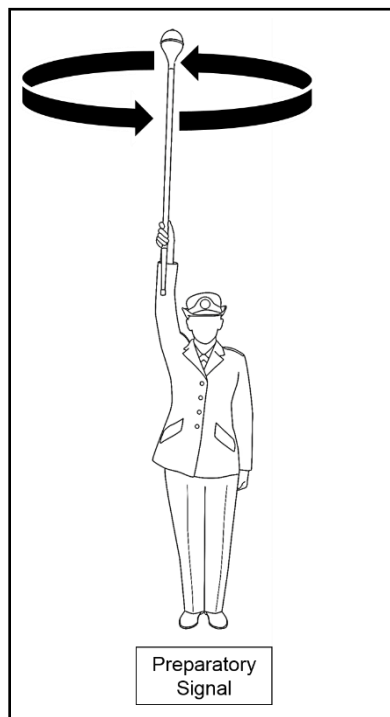


Figure 2-21. Special music roll off

Cut Off

2-44. Drum majors signal different kinds of cutoffs depending on the music being played and the position of the marching band.

2-45. The *7-count cutoff* is used to stop playing a march and begin playing a cadence. It can only be given while the band is playing music. While the signal of execution can occur on the strong beat of any bar, drum majors should signal a cutoff at a natural cadence point if at all possible. Give all odd-numbered counts as the left foot touches the marching surface. Signal and execute a *7-count cutoff* as shown in figure 2-22 using these procedures:

- On count one, grasp the mace with the right hand with the “U” formed by the thumb and index finger, keeping the fingers extended and joined and the arm straight.
- On count three, raise the mace to a horizontal position just above the eyes. Maintain the three-fingered grip with the left hand. If desired, slide the left hand toward the ball of the mace.
- On count five, raise the mace with the right arm and return the left arm to your side. Align the thumb of the right hand with the staff of the mace as though giving a “thumbs up” to facilitate control. Center the ball over your head. This is the preparatory signal and may be maintained indefinitely.
- Eight counts before you want the music to stop, give the preparation for the signal of execution. This movement signals the percussion to prepare to play the “7- count cutoff.” Align the cutoff with the end of a musical phrase whenever possible.
- On the next count, give the signal of execution by thrusting the right arm outward. Keep the ball centered over your head.
- Execute counts five, six, and seven as shown.

- Return the mace to *left carry* on counts nine and eleven as shown.

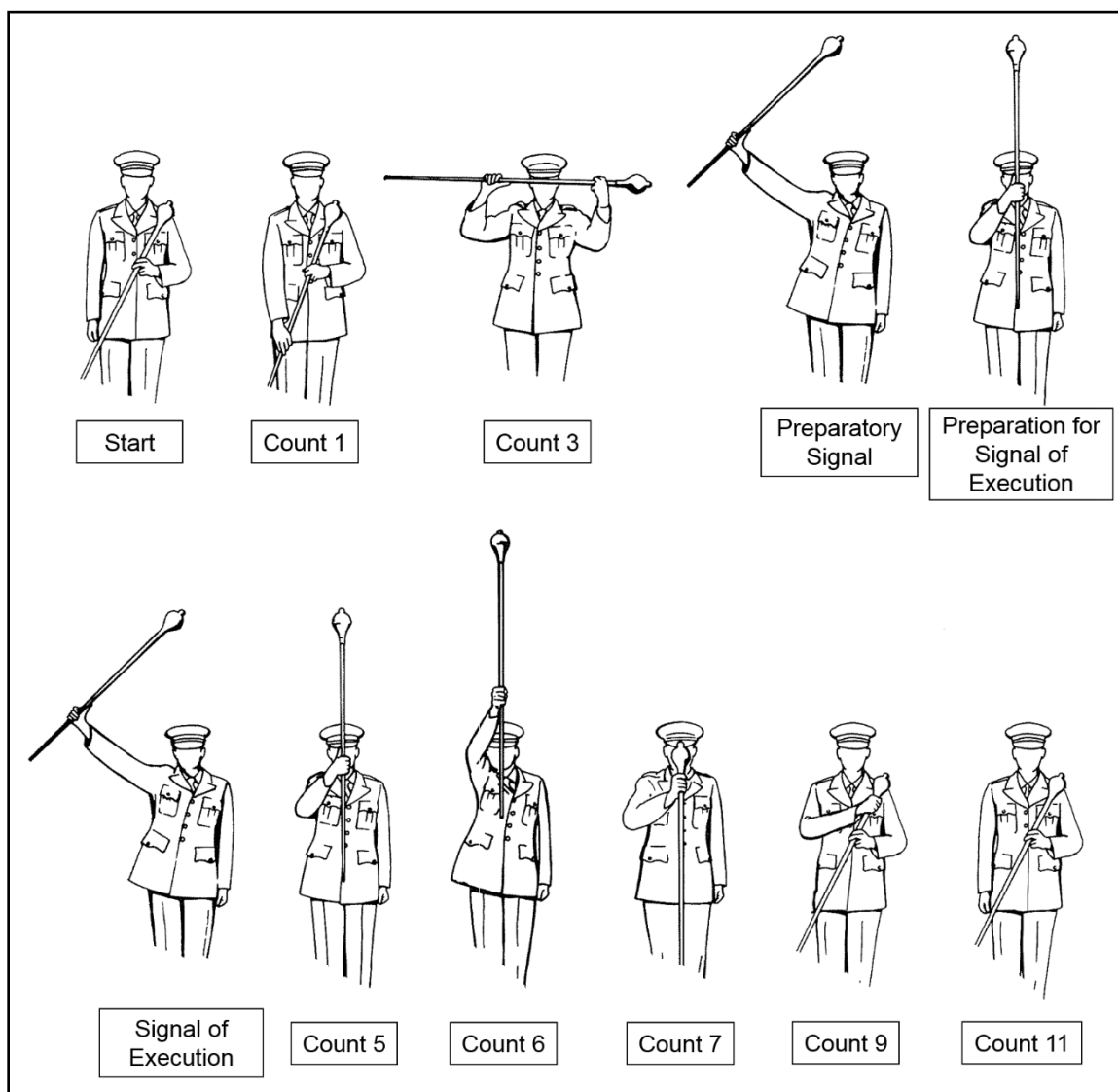


Figure 2-22. 7-count cutoff

2-46. The *cutoff* is used to transition the percussion section from a stick tap to a cadence and from a cadence to a stick tap. Give all odd-numbered counts as the left foot touches the ground.

2-47. Signal and execute a *cutoff* from cadence as shown in figure 2-23 using these procedures:

- On count one, grasp the mace with the right hand with the “U” formed by the thumb and index finger on the downbeat of the seventh bar of cadence. Keep the fingers extended and joined and the arm straight.
- On count three, raise the mace to a horizontal position just above the eyes on the downbeat of the eighth bar of cadence. Maintain the three-fingered grip with the left hand. If desired, slide the left hand toward the ball of the mace.
- On count five, raise the mace with the right arm and return the left arm to your side on the downbeat of the first bar of cadence. Align the thumb of the right hand with the staff of the mace as though giving a “thumbs up” to facilitate control. Center the ball over your head. This is the preparatory signal.
- Give the signal of execution on the downbeat of the seventh bar of cadence.

- On the next count, thrust the right arm upward to full extension.
- On count nine, thrust the mace downward and catch it directly in front of the face with the right hand just below the ball on the downbeat of the eighth bar of cadence. The percussion section ceases playing the cadence.
- On the downbeat of the next measure, return the mace to *left carry* as shown for count 11. The center snare begins playing a stick tap.
- On the downbeat of the next measure, return the right arm to the side as at *attention*.
- On the downbeat of the next measure, resume the arm swing.

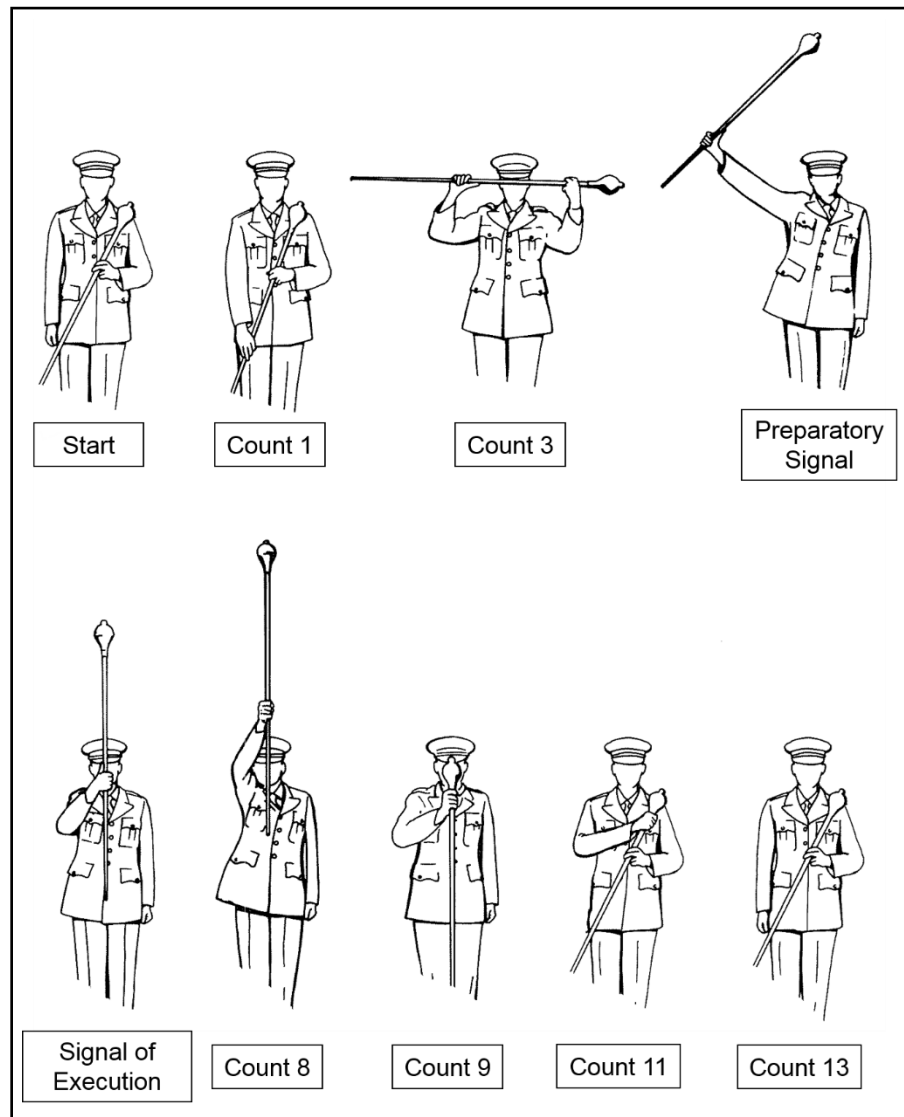


Figure 2-23. Cutoff

2-48. Signal and execute a cutoff from stick tap as described in paragraph 2-47, modified as follows: replace “cadence” with “the stick tap,” replace “stick tap” with “cadence,” and the percussion begins playing the pickups to the cadence on count 10 (not shown in figure 2-23).

2-49. The 3-count cutoff is used to stop the cadence after the band is halted, as at the end of a review or parade. Signal and execute a 3-count cutoff as shown in figure 2-24 following these procedures:

- Raise the right hand to the preparatory signal on the downbeat of the first bar of cadence.
- One beat before the downbeat of the seventh bar of cadence, raise the right hand sharply 9-12 inches.
- On the downbeat of the seventh bar of cadence, lower the hand sharply to the original position.
- Move the hand in a circular motion as shown, rotating the palm down and closing the hand into a fist as the movement is executed.
- Stop the hand as shown on the downbeat of the eighth bar of cadence. This signals the percussion to cease playing.
- Move the right hand in front of the body as shown on the downbeat of the next bar. This signals the percussion to *ready instruments*.
- Return the right hand to the side as at *attention*. This signals the percussion to *carry*.

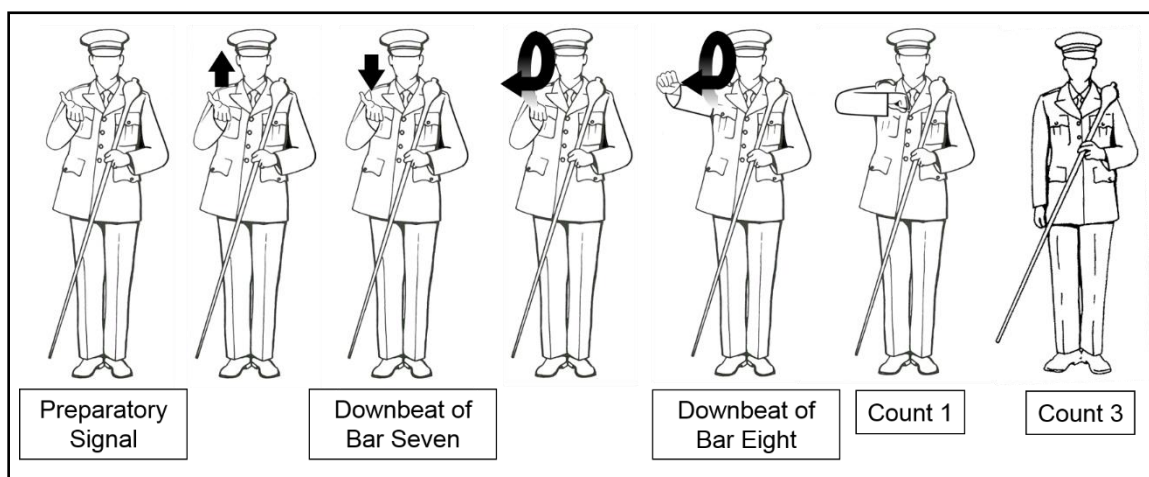


Figure 2-24. 3-count cutoff

Square Turn

2-50. The *square turn* commands the marching band to execute a *left (right) square turn*, depending on the direction the ferrule faces. Give this signal while facing away from the marching band while marching forward at a full step.

2-51. For the *left square turn*, all odd-numbered counts are given as the left foot touches the marching surface. Signal and execute a *left square turn* as shown in figure 2-25 following these procedures:

- On count one, grasp the mace with the right hand just below the ball.
- On count three, lower the mace as shown. Grip the mace with the left hand in a “thumb over the fingers” grip.
- On count five, raise the mace to the preparatory signal. Keep the arms fully extended and above the shoulders. This position may be held indefinitely.
- Signal the preparation for the signal of execution on the right foot 1 beat before the signal of execution by thrusting the mace to the right and sliding the left hand outward.
- On the next beat, give the signal of execution by thrusting the mace toward the left with the right hand while simultaneously bringing the left hand toward the right.
- On the next beat, take one more step with the right foot.
- On the next beat, flank to the left and move to *left carry* as shown for count one.
- Continue marching forward, returning the right hand to the side as at *attention* on count three.

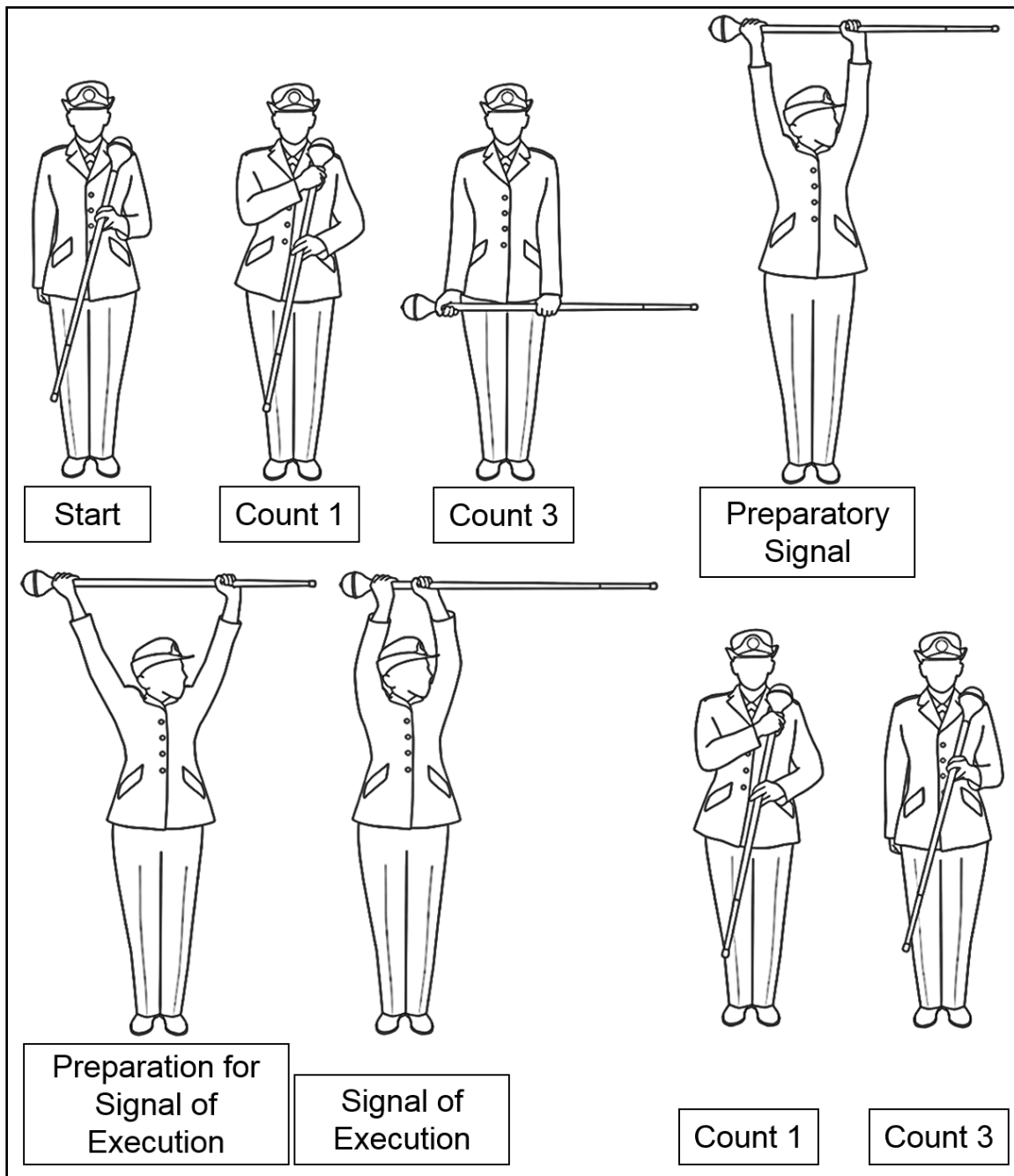


Figure 2-25. Left square turn

2-52. Execute a *right square turn* as for a *left square turn* (described in paragraph 2-51), using the *right square turn* signal shown in figure 2-26 and modified as follows: replace “right” with “left,” and replace “left” with “right.”

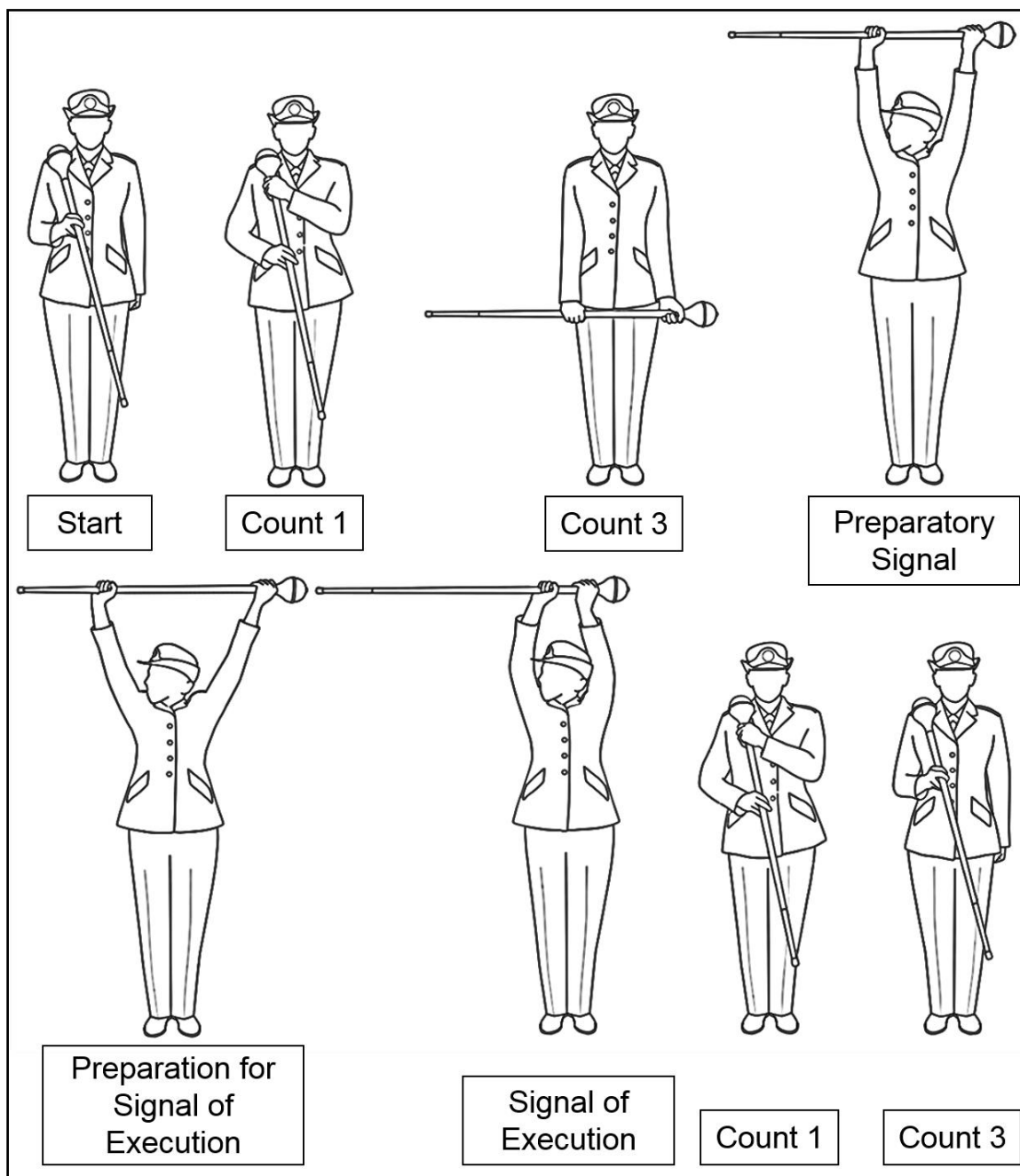


Figure 2-26. Right square turn

2-53. Once executed, a *square turn* requires the drum major to resume their post at the head of the formation by marching forward, marking time, and marching forward again when the front rank completes the turn. The number of counts for each movement depends on how many Soldiers are in the front rank. Use the following equations to calculate the counts required.

2-54. **Number of steps to march forward:** multiply the distance from the front rank (1 step less than the number of files in the marching band) by two. For a 5 Soldier front, the calculation looks like this:

$$4 (5 \text{ files} - 1) \times 2 = 8 \text{ steps}$$

Note: Exclude the conductor or senior NCO from this calculation. For more information on drum major distance from the formation, see TC 1-19.10.

2-55. **Number of counts for front rank to complete the turn:** multiply the number of Soldiers in the front rank (including the senior NCO or conductor unless they are to the inside of the turn) by 4 and subtract 4. For a front rank of 5 Soldiers, the equation looks like this:

$$5 (\text{Soldiers in the front rank}) \times 4 = 20 - 4 = 16 \text{ counts}$$

2-56. **Number of counts to mark time:** subtract the number of steps from paragraph 2-54 from the number of counts from paragraph 2-55. For the examples above, the equation looks like this:

$$16 (\text{number of counts}) - 8 (\text{steps to march forward}) = 8 \text{ counts to mark time.}$$

2-57. Table 2-1 lists calculations of counts for common front rank configurations for reference.

Table 2-1. Square turn calculations

Number of Files	Without Conductor or Senior NCO	With Conductor or Senior NCO
3	March 4 steps & Mark Time 4 counts	March 4 steps & Mark Time 8 counts
4	March 6 steps & Mark Time 6 counts	March 6 steps & Mark Time 10 counts
5	March 8 steps & Mark Time 8 counts	March 8 steps & Mark Time 12 counts
6	March 10 steps & Mark Time 10 counts	March 10 steps & Mark Time 14 counts

2-58. Use these calculations to resume the drum major's post when executing *square turns* as described below.

2-59. When executing a *left square turn*:

- Signal a *left square turn* as described in paragraph 2-51.
- After flanking to the left, march forward the correct number of steps.
- Mark time the correct number of counts.
- March forward as the front rank completes the turn and continue marching forward until the entire marching band has completed the turn.

2-60. When executing a *right square turn*, follow the procedures described in paragraph 2-59, modified as follows: use the *right square turn* signal described in paragraph 2-52 and replace "right" with "left" and replace "left" with "right."

Guide turn

2-61. The *guide* signal commands the formation to execute a wheel turn in the direction indicated by the ferrule of the mace. All odd-numbered counts are given as the left foot touches the marching surface.

2-62. Signal a *left guide turn* as shown in figure 2-27 following these procedures:

- On count one, grab the mace with the left hand. Grip the staff of the mace with a "thumb over the fingers" grip, palm facing outward. Allow the left elbow to point naturally away from the body.
- Move the mace in an arc away from the body toward the new direction of march, arriving at the preparatory signal on count three. Simultaneously, turn the head in the new direction of march.
- Give the preparation for the signal of execution on the right foot one beat before the signal of execution by bringing the ball of the mace to the center of the chest. The left hand rotates so that the palm faces the body.
- On the next count, thrust the mace in the new direction of march. Rotate the left hand to the preparatory signal position.
- Take one more step with the right foot.
- On the next count, begin marching gradually in an arc in the new direction. Simultaneously, bring the ball of the mace back to the pocket of your shoulder.

- Adjust step size to maintain the correct distance from the front rank.
- After completing the turn, begin marching at a half step.
- Continue marching at a half step until all ranks complete the turn, then signal *forward march* as described in paragraph 2-36, executing a “stop step” as described in TC 1-19.10 on count 8.

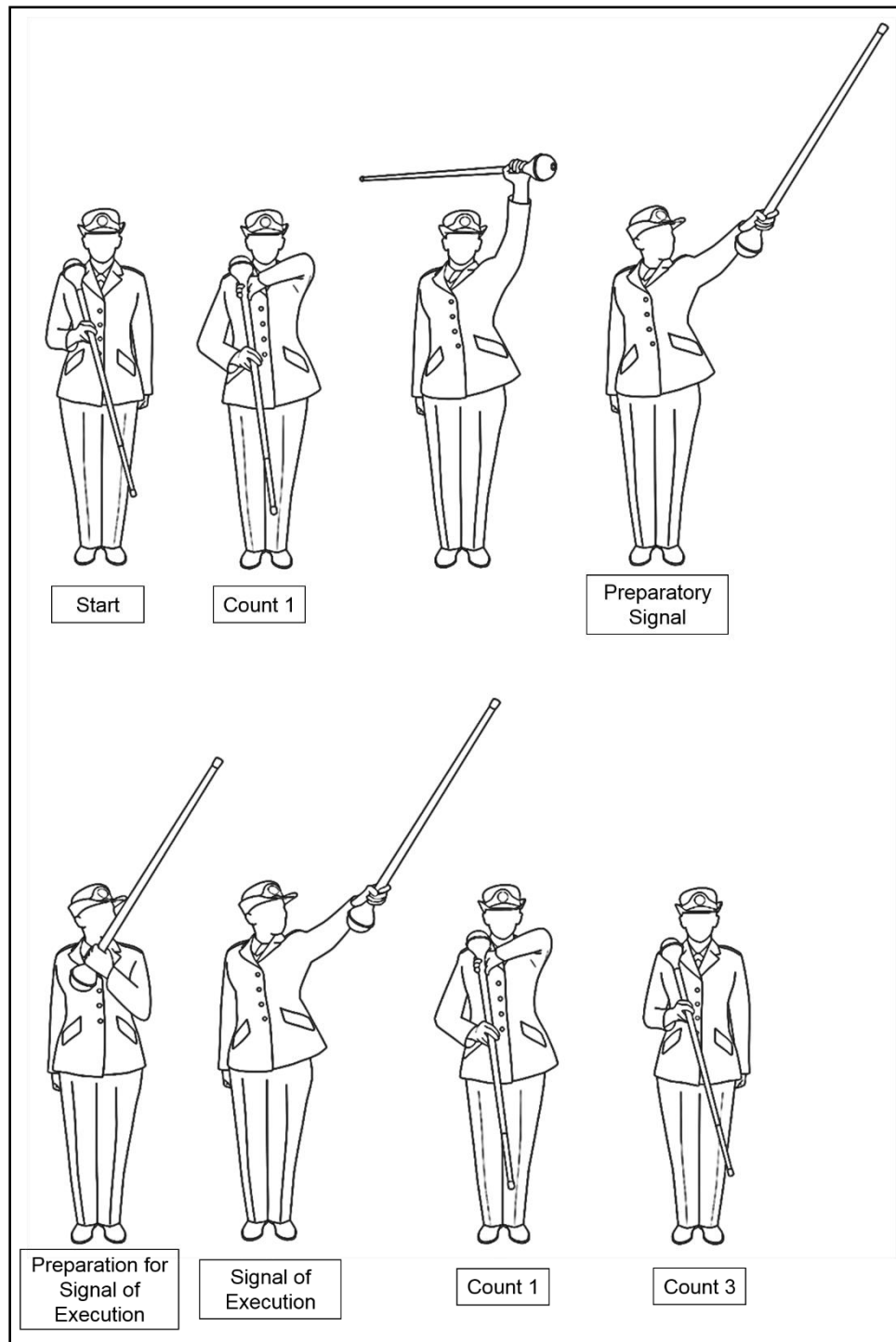


Figure 2-27. Left guide turn

2-63. Signal a *right guide turn* as described in paragraph 2-62, using the *right guide turn* signal in figure 2-28 and modified as follows: reverse references to hands (replacing “left” with “right” and “right” with “left”), but maintain references to feet.

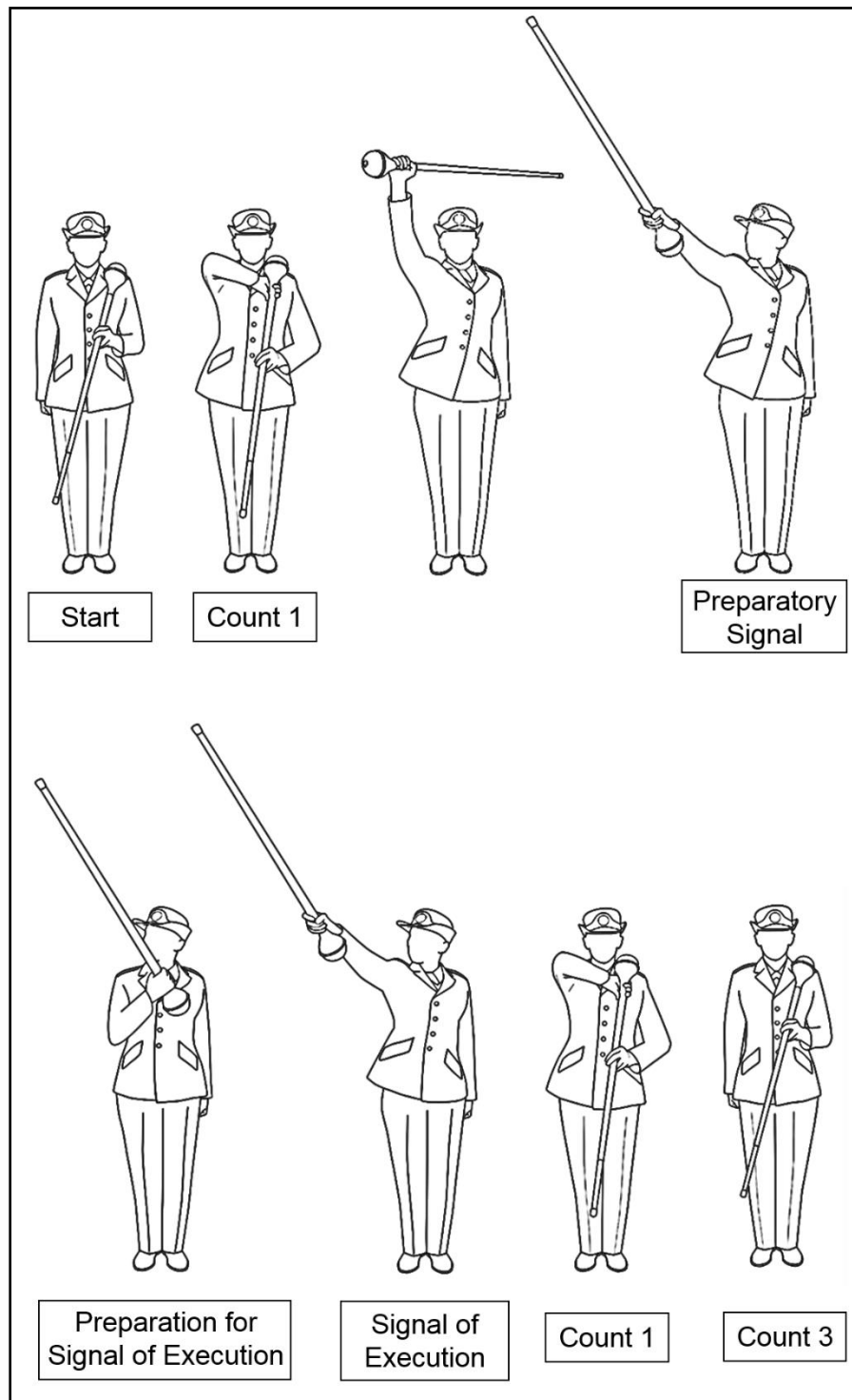


Figure 2-28. Right guide turn

Countermarch

2-64. The *countermarch* signal commands the marching band to execute a *reversible* or *nonreversible countermarch*. Give the *countermarch* signal while facing away from the marching band at a full step. The preparatory signal, signal of execution, and all odd-numbered counts are given as the left foot touches the marching surface (see figure 2-29).

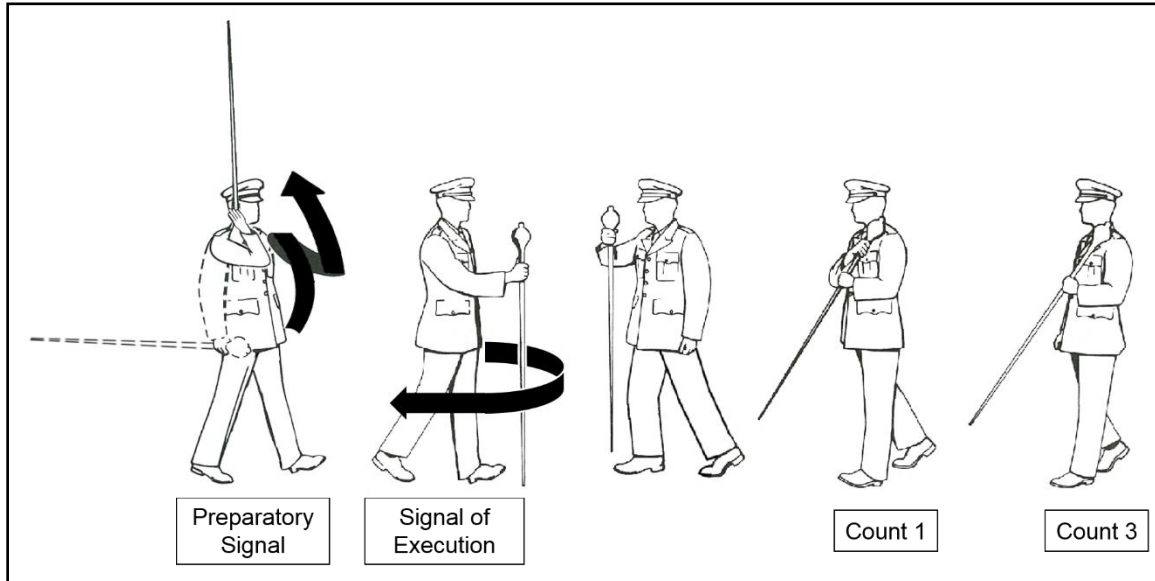


Figure 2-29. Countermarch

2-65. Signal and execute a *reversible* or a *nonreversible countermarch* as shown in figure 2-29 following these procedures:

- Bring the mace to *trail* (see paragraphs 2-15 and 2-16).
- Begin to twirl the mace $1 \frac{3}{4}$ revolutions as the left foot touches the ground by simultaneously raising the right hand and arcing the ferrule forward and up. Ensure the right hand is raised to a sufficient height to allow the ferrule to travel forward and up without striking the ground. The entire mace twirl takes two counts.
- Stop the mace vertically as the left foot touches the ground, with the ball of the mace in the pocket of the right shoulder. This is the preparatory signal and may be held indefinitely.
- Take one more step with the right foot and execute one of the following:
 - If the band has an even number of files, mark time.
 - If the band has an odd number of files, take one 26-inch step to the left while bringing the free arm to your side as at *attention*, then mark time.
- March forward with the front rank as it comes even with the drum major.
- Give the signal of execution by arcing the mace downward, touching the ferrule to the marching surface on the beat.
- Immediately pivot to the right, executing a *rear march* as described in TC 3-21.5, and simultaneously move the mace to the center of the body as shown in figure 2-29.
- On count one, take one 26-inch step with the left foot while bringing the ball of the mace to the pocket of the left shoulder as shown in figure 2-29.
- On count two, take one 26-in step with the right foot.
- On count three, begin marching at a half step. Simultaneously, return the right arm to the side.
- If the band has an even number of files, take one 26-inch step to the right after clearing the formation and resume the half step.

- Signal *forward march* once all musicians have completed the *countermarch*. Execute as described in paragraph 2-36, executing a “stop step” as described in TC 1-19.10 on count 8.

Condense (Expand) the Formation

2-66. The *condense (expand) the formation* signal commands the formation to change interval while marching. Give the signal while facing either toward or away from the formation. The preparatory signal, signal of execution, and all odd-numbered counts are given as the left foot touches the marching surface.

2-67. The *condense the formation* signal commands the formation to reduce interval from 52 inches to 26 inches while marching. Signal *condense the formation* as shown in figure 2-30, following these procedures:

- Raise both arms to approximately 45°, gripping the mace with all fingers of the left hand and aligning the thumb with the staff of the mace.
- Gradually bring the hands together with the arms fully extended, commanding the musicians to begin gradually marching toward the center of the formation. The musicians complete the movement when the hands come together, maintaining the new one-step interval. The entire movement takes four counts.
- Return the mace to *left carry* as shown.

2-68. The *expand the formation* signal commands the formation to increase interval from 26 inches to 52 inches while marching. Signal *expand the formation* as shown in figure 2-31, reversing the procedures in paragraph 2-67.

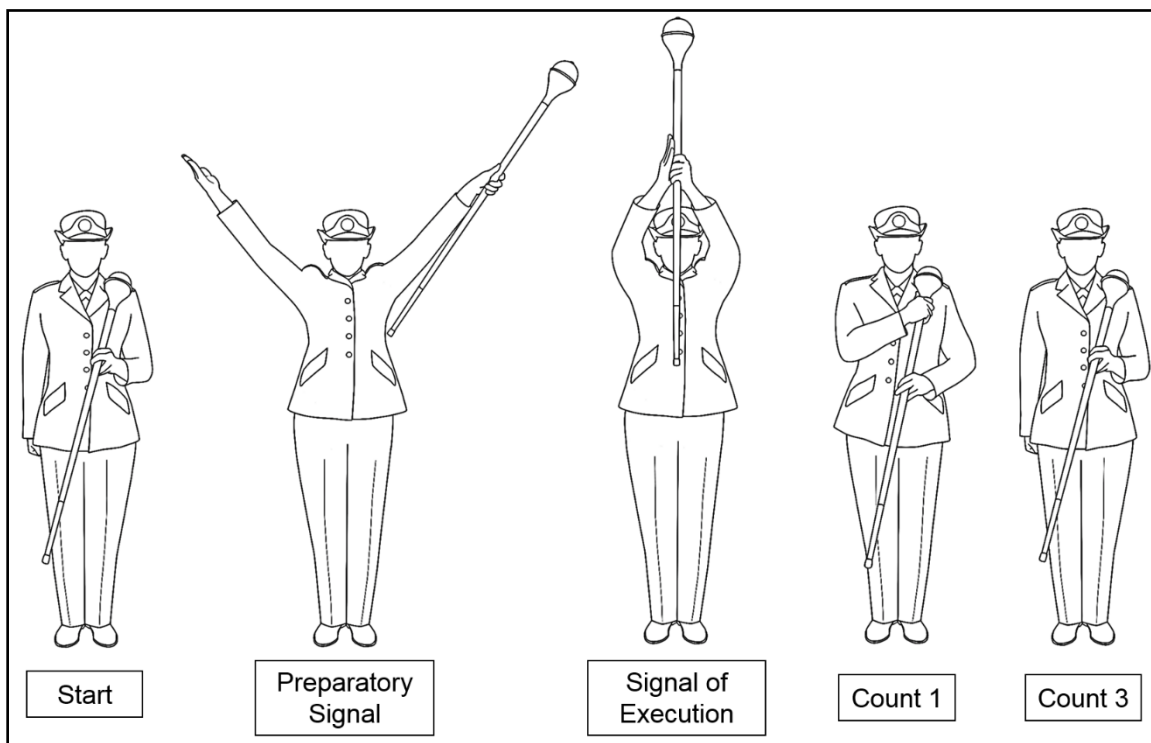


Figure 2-30. Condense formation

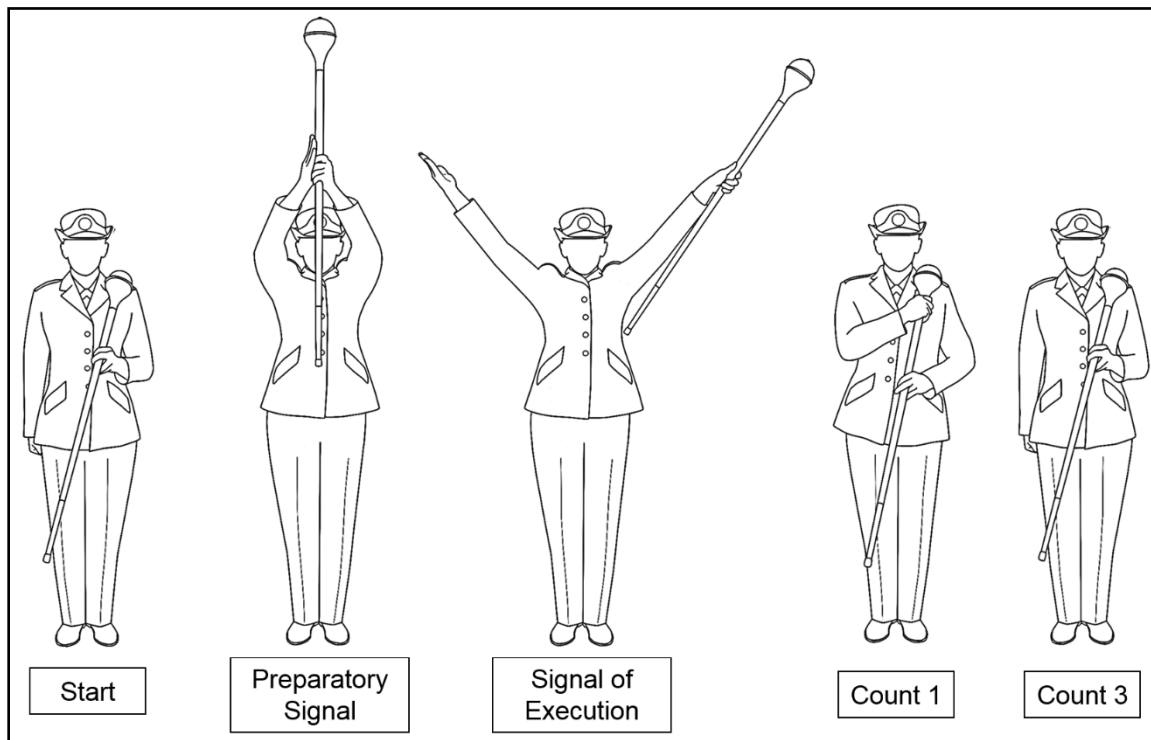


Figure 2-31. Expand formation

Mace Pump

2-69. The mace pump is used to give the marching band tempo while on the march or to add interest to the marching band's performance. The mace pump can be given from either *left* or *right* carry, though *right* carry is preferred when giving the band tempo as the ball is visible on the strong beats of the measure. The odd-numbered counts are given as the left foot touches the ground. Execute the mace pump as shown in figure 2-32 following these procedures:

- Lower the hand holding the mace from the elbow. Keep the elbow at your side. Execute the arm swing as appropriate.
- Raise the hand holding the mace from the elbow until the ball of the mace is visible over the shoulder. Keep the elbow at your side. Execute the arm swing as appropriate.

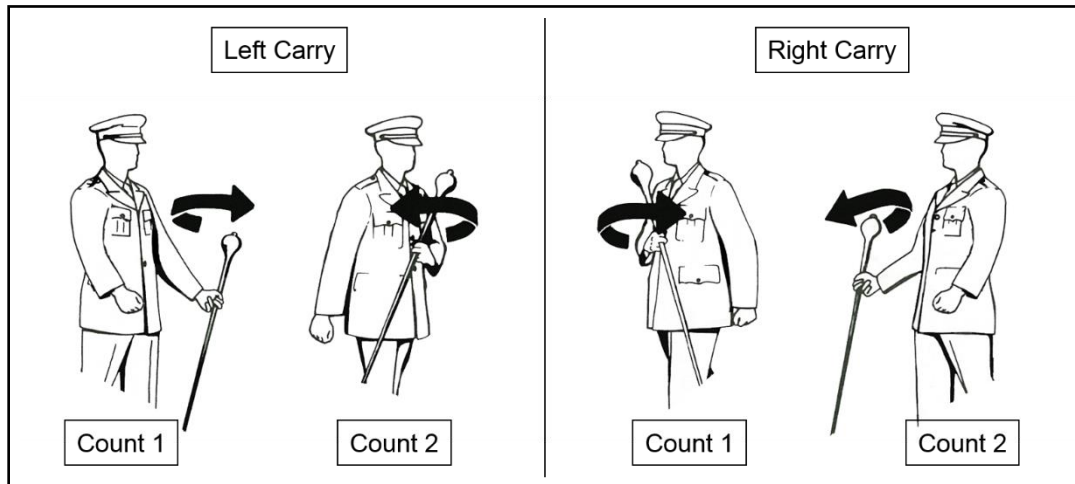


Figure 2-32. Mace pump

Sound Off Sequence

2-70. The sound off sequence is a series of related mace signals used to direct the band at the beginning and end of the sound off. Begin the sound of sequence as shown in figure 2-33 following these procedures:

- Signal *instruments up* (see paragraph 2-34).
- Verbally command **SOUND OFF**.
- On the next count, give the preparation for the signal of execution.
- On the next count (count one), give the signal of execution, signaling the band to play the “*Sound off chords*” described in TC 1-19.10.
- On the next count, execute *about face* in two counts as described in TC 3-21.5, ending on count three.
- On count six, thrust the mace upward. This is the preparatory signal for *forward march*.
- On count seven, thrust the mace downward, catching the ball of the mace as shown. This is the signal of execution for *forward march*.
- On count nine, step march forward while simultaneously returning the mace to *left carry*. Alternately, you may immediately move to signal the *left square turn*.
- On count eleven, complete the movement to *left carry* if applicable.

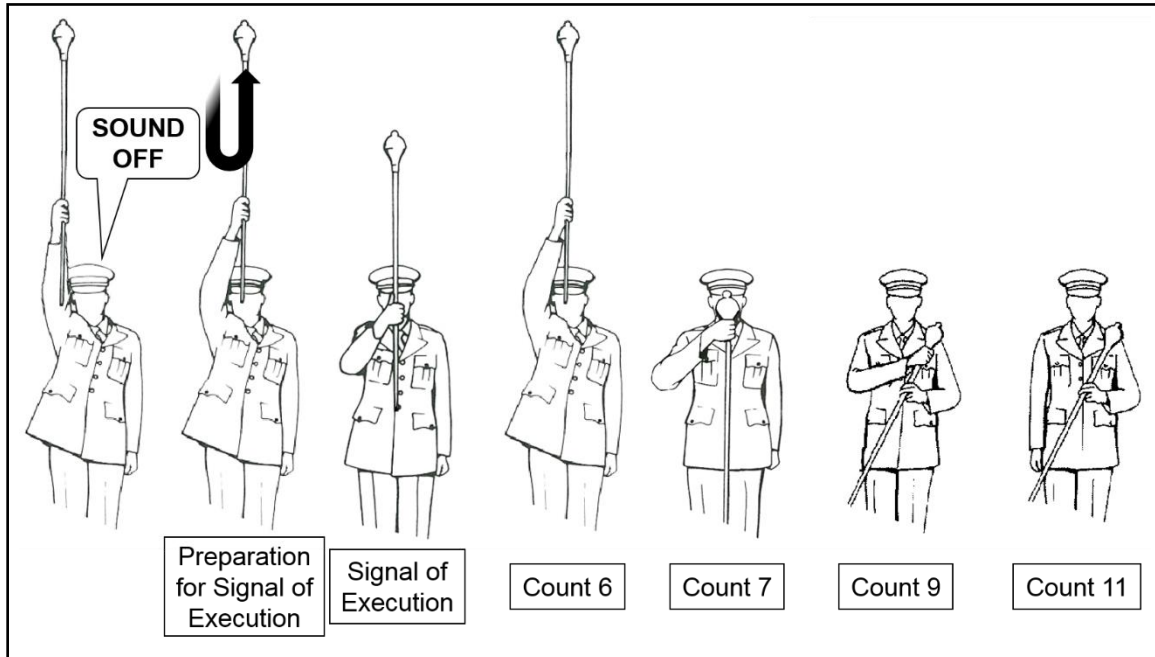


Figure 2-33. Sound off – beginning sequence

2-71. Maneuver the marching band as described in TC 1-19.10. Once the band countermarches and halts, signal the 7-count cutoff as described in paragraph 2-45, but modify count seven as shown in figure 2-34. On the next count, signal the end of the sound off sequence as shown in figure 2-34 following these procedures:

- Thrust the mace upward while simultaneously verbally commanding **SOUND OFF**.
- On the next count (count one), thrust the mace downward, signaling the band to play the "Sound off chords" described in TC 1-19.10.
- Signal counts three, five, and six as shown.
- On count seven, thrust the mace downward, signaling the band to stop playing.
- Return the mace to *left carry* and *change posts* with the conductor as described in paragraph 4-2.

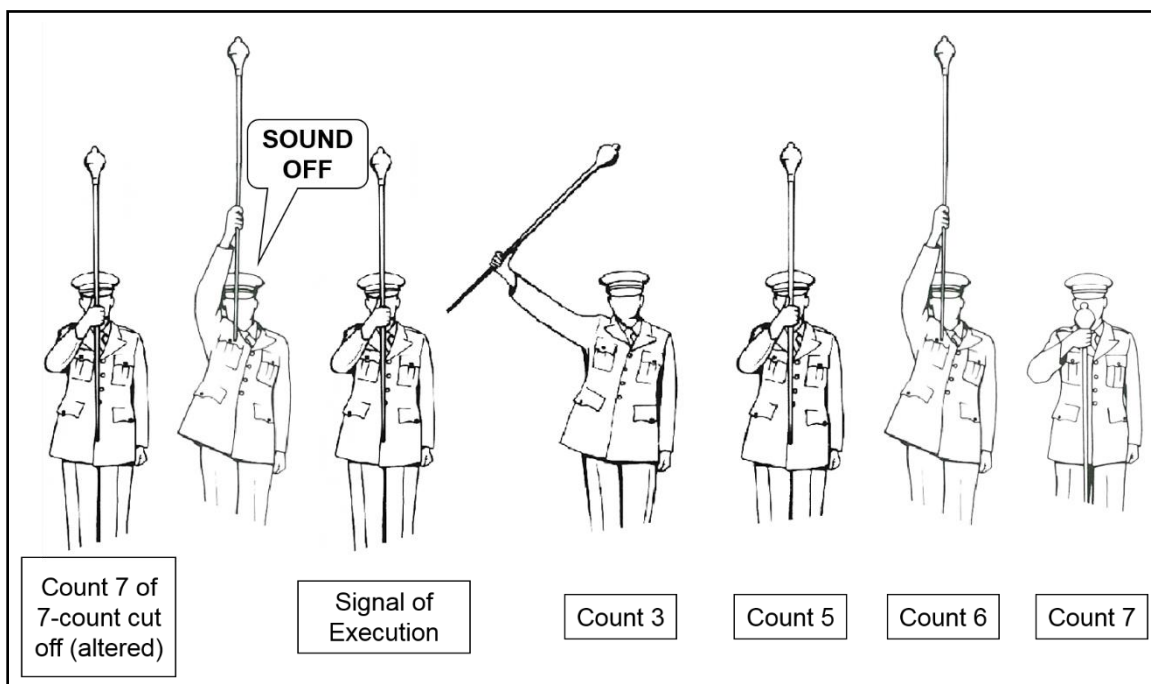


Figure 2-34. Sound off – ending sequence

Concert Formation

2-72. To move from marching formation to concert formation, use the procedures described in TC 1-19.10. March backward to a point centered between the two flanks and approximately even with the Soldier farthest forward. After commanding the band to face center, move to one of the flanks of the band for the performance. If desired, the conductor and drum major may exchange salutes before the drum major moves to the flank of the band.

2-73. To move from concert formation to marching formation, move from the flank of the band to the point described in the previous paragraph, give the necessary commands, march forward until at the original post, mark time, and complete the movement as described in TC 1-19.10.

ADVANCED MACE TECHNIQUES

2-74. The following advance mace techniques add interest to the marching band's performance and serve to define an individual drum major's style. These techniques should not be attempted until the drum major is proficient in the basic techniques and signals outlined earlier in this chapter. Drum majors must take care to maintain proper tempo, step size, and alignment while executing these techniques. Each figure serves as an example, and customization is encouraged.

Ceremonial Mace Swing

2-75. The ceremonial mace swing, or "walking the mace," is used when the drum major will not signal the band for a period of time. Figure 2-35 shows an example of the ceremonial mace swing. Maintain the arm swing throughout. Execute the *ceremonial mace swing* as follows:

- On count four, step with the right foot. Simultaneously, prepare the mace by placing the ferrule on the ground ahead and outside of the right foot. The ball of the mace is angled backward toward the drum major.
- On count one, step with the left foot. Simultaneously, rotate the right hand to the left across the body. The ferrule stays stationary in contact with the ground aligned with the instep of the left foot.

- On count two, step with the right foot. Simultaneously, rotate the right hand to the right away from the body. The ferrule stays stationary in contact with the ground.
- On count three, step with the left foot. Simultaneously, rotate the right hand in line with the right shoulder. The ferrule stays in contact with the ground. The ball of the mace is angled forward, away from the drum major.
- Repeat as necessary.

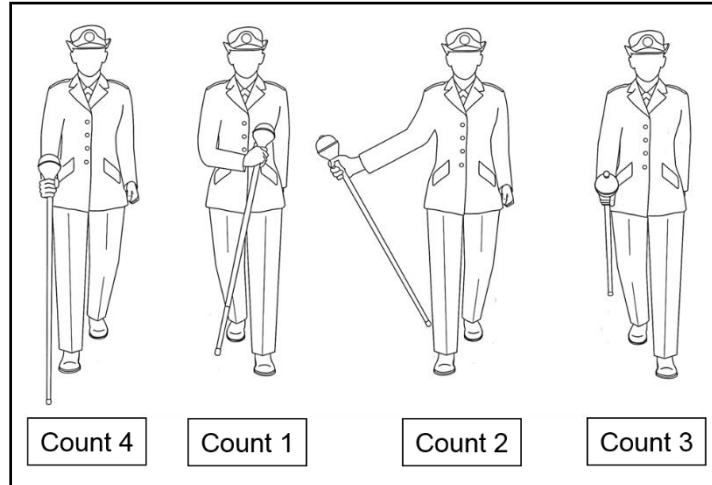


Figure 2-35. Ceremonial mace swing

Mace Twirl

2-76. The mace twirl is used prior to or immediately after executing a mace or hand & arm signal to add visual interest or to catch the attention of the marching band. The mace twirl can be executed from either *left* or *right* carry. Figure 2-36 shows an example of the mace twirl from *left* carry. When executing the mace twirl, the mace only completes one revolution.

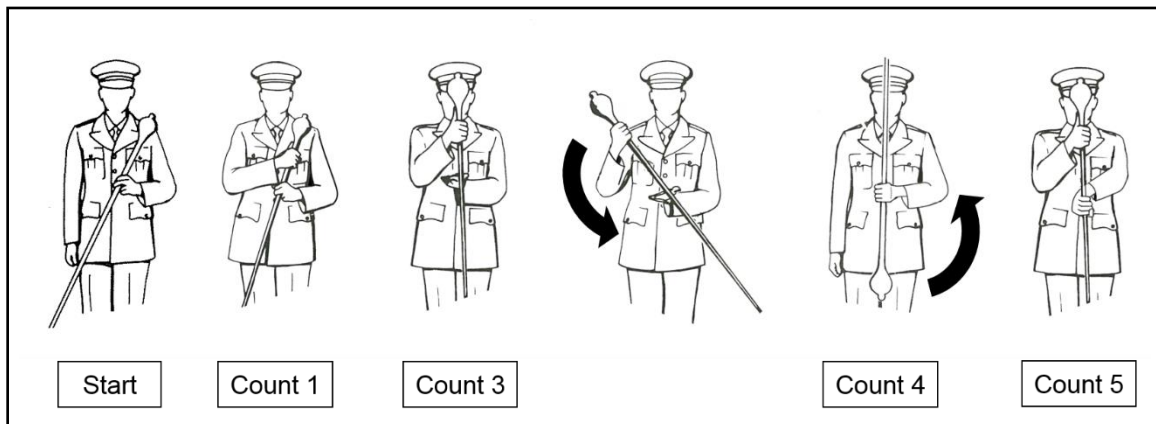


Figure 2-36. Mace twirl

Mace Spin

2-77. The mace spin is similar to the mace twirl in that the mace spin is used prior to or immediately after executing a mace or hand & arm signal to add visual interest or to catch the attention of the marching band. It differs from the mace twirl in that it involves more than one revolution of the mace. The mace may be spun with one or both hands and can be executed from either *left* or *right* carry.

One-Handed Mace Spin

2-78. The one-handed mace spin allows for a faster revolution but less control as the mace must be released from the hand. Spin the mace with one hand as shown in figure 2-37 following these procedures:

- On count one, grasp the mace with the free hand.
- On count three, move the mace vertically in front of the body. Position the bottom hand below the balance point (see paragraph 2-10) with the palm up and the staff of the mace in the “U” shaped webbing between the thumb and index finger.
- On count four, thrust the ball of the mace downward with the top hand and begin to move it to the side as at *attention*.
- Between counts four and five, the free hand completes its movement to the side. Close the spinning hand around the staff of the mace with the thumb aligned with the staff of the mace. Rotate the arm from the elbow to the wrist to spin the mace around. Keep the elbow at your side as at *attention*. When the ball of the mace reaches the vertical position, release the mace with the spinning hand. Rotate the spinning hand 270° to receive the mace on count five.
- On count five, receive the mace below the balance point with the spinning hand and repeat.
- To complete the movement, stop the mace with the free hand as the ball returns to the vertical position. Return the mace to *carry* or move it to the desired signal.

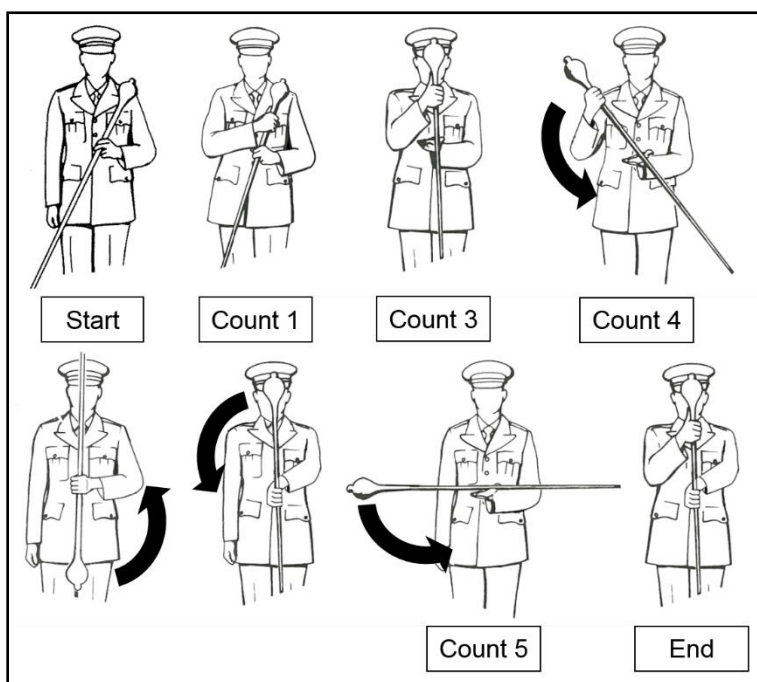


Figure 2-37. One-handed mace spin

Two-Handed Mace Spin

2-79. The two-handed mace spin is a slower spin but with more control as at least one hand holds the mace at all times. Spin the mace with two hands as shown in figure 2-38 following these procedures:

- On count one, grasp the mace with the right hand.
- On count three, move the mace vertically in front of the body. Position the left hand below the balance point (see paragraph 2-10) with the palm up and the staff of the mace in the “U” shaped webbing between the thumb and index finger.
- Thrust the ball of the mace downward with the right hand and begin to move it to the side as at *attention*. As the mace rotates down, close the left hand around the staff of the mace with the

thumb aligned with the staff of the mace. Rotate the arm from the elbow to the wrist to spin the mace around. Keep the elbow at your side as at *attention*.

- The free hand completes its movement to the side as the mace reaches the vertical position (ball down) on count four. Continue spinning the mace around with the left hand as the right hand moves to grasp the mace staff on count five.
- On count five, grasp the mace with the right hand below the left hand. Both hands hold the mace with thumbs aligned with the staff, facing downward.
- Release the mace with the left hand and continue spinning the mace with the right.
- On count six, grasp the mace with the left hand above the right hand. Both thumbs are up and aligned with the staff of the mace.
- Continue spinning, alternating hands as described above.
- To complete the movement, stop the mace with the right hand as the ball returns to the vertical position. Return the mace to *carry* or move it to the desired signal.

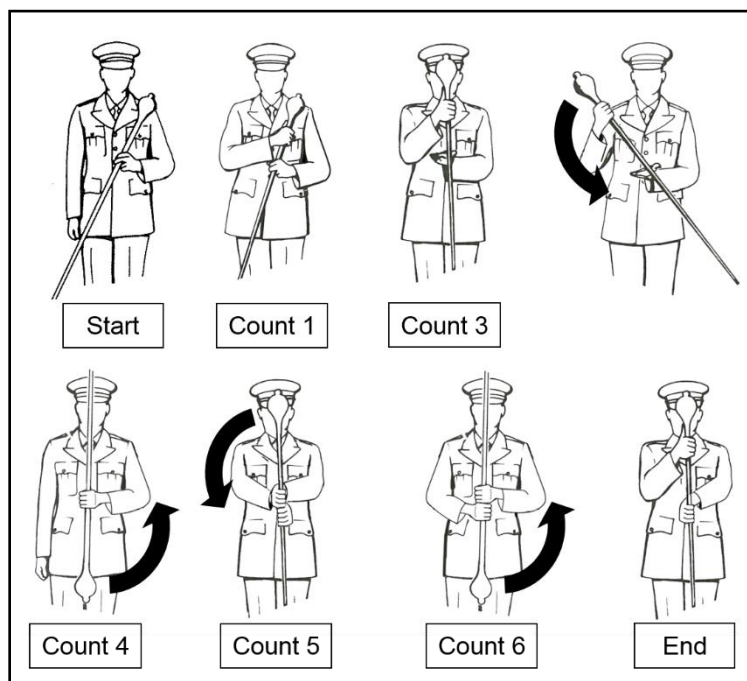


Figure 2-38. Two-handed mace spin

Mace Throws

2-80. Throwing the mace is a hazardous endeavor. If done correctly, it can create an exciting visual effect. If done incorrectly, it can leave the drum major mace-less, embarrassing the individual and the unit and complicating any other mace signals necessary during the performance. Dropping the mace can also cause damage to government personnel and property, which may result in a loss of mission capabilities. Environmental factors, like numbing cold or high winds, also complicate correct performance. For these reasons, throwing the mace should only be attempted when the drum major is supremely confident of correct performance.

Vertical Mace Throw

2-81. The vertical mace throw is used to bring the mace from *left carry* to the vertical position with right arm extended and the ball up. It is executed in 5 counts as shown in figure 2-39, following these procedures:

- On count one, grasp the mace with the right hand just below the ball, palm away from the body.

- On count three, move the right hand down the side while rotating the mace to the vertical position with the left hand.
- Push out with the left hand while thrusting the mace upward with the right hand to cause the mace to rotate 180° to the vertical position, ball up. Move the left hand to the side as at *attention*.
- On count five, catch the mace with the right hand as the left hand completes the movement to the side.

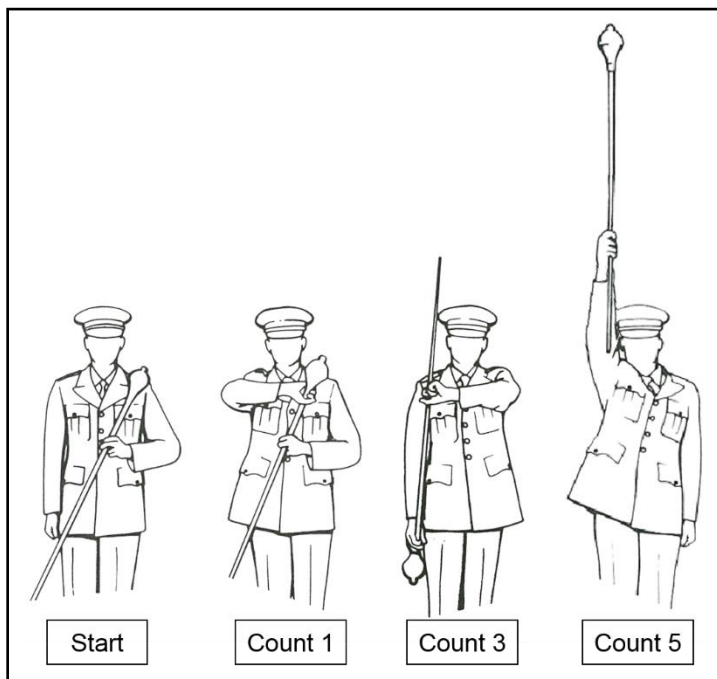


Figure 2-39. Vertical mace throw

One-Handed Mace Throw

2-82. The one-handed mace throw is used to add flair to the drum major's performance. It can be executed from either the *left* or *right carry* or the one-handed mace spin. Execute from the *carry* as shown in figure 2-40 following these procedures:

- On count one, grasp the mace with the free hand.
- On count three, move the mace vertically in front of the body. Position the bottom hand below the balance point (see paragraph 2-10) with the palm up and the staff of the mace in the "U" shaped webbing between the thumb and index finger.
- Thrust the ball of the mace downward with the right hand and move the hand to the side as at *attention*. Simultaneously, grip the mace with the left hand and rotate it as shown, gradually moving the left hand to the release point shown in figure 2-40.
- Release the mace with the left hand, allowing it to spin upward. The number of spins the mace completes in the air depends on the force used to execute the rotation and throw. Focus on the balance point of the mace (see paragraph 2-10), which is also the center of rotation for the mace.
- Position the left hand just below the balance point of the mace to catch the mace as shown in figure 2-40.
- Allow the mace to continue rotating around. Continue spinning the mace using the one-handed mace spin or stop the mace as shown in figure 2-40.
- Return to *carry* or prepare to give the next mace signal.

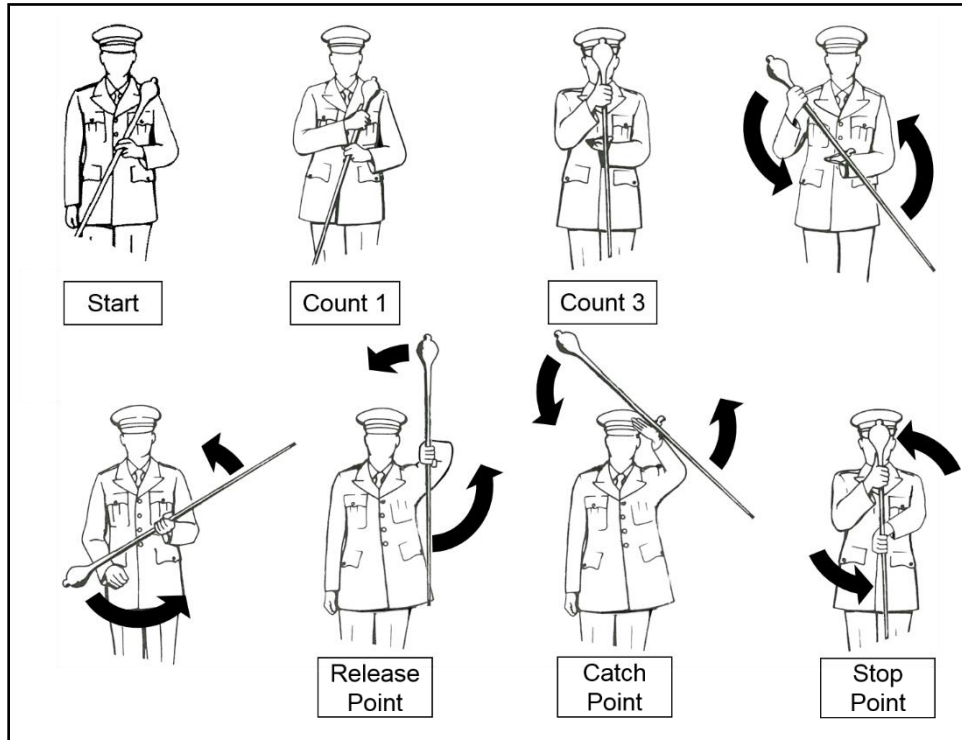


Figure 2-40. One-handed mace throw

Two-Handed Mace Throw

2-83. The two-handed mace throw is used to add flair to the drum major's performance. It can be executed from either the *left* or *right* carry or the one-handed mace spin. Execute from the *carry* as shown in figure 2-41 following these procedures:

- On count one, grasp the mace with the "U" formed by the thumb and index finger, keeping the fingers extended and joined and the arm straight.
- On count three, rotate the mace to vertical as shown, gripping the mace with the right hand. Position the bottom hand below the balance point (see paragraph 2-10) with the palm up and the staff of the mace in the "U" shaped webbing between the thumb and index finger.
- Thrust the ball of the mace downward with the right hand and move the hand to the side as at *attention*. Simultaneously, grip the mace with the left hand and rotate it as shown, gradually moving the left hand to the release point shown in figure 2-41. The release point will vary depending on the weight of the mace and the desired number of revolutions.
- Release the mace with the left hand, allowing it to spin upward. The number of spins the mace completes in the air depends on the force used to execute the rotation and throw. Focus on the balance point of the mace (see paragraph 2-10), which is also the center of rotation for the mace.
- Position the left and right hands to catch the mace as shown in figure 2-41.
- Return to *carry* or prepare to give the next mace signal.

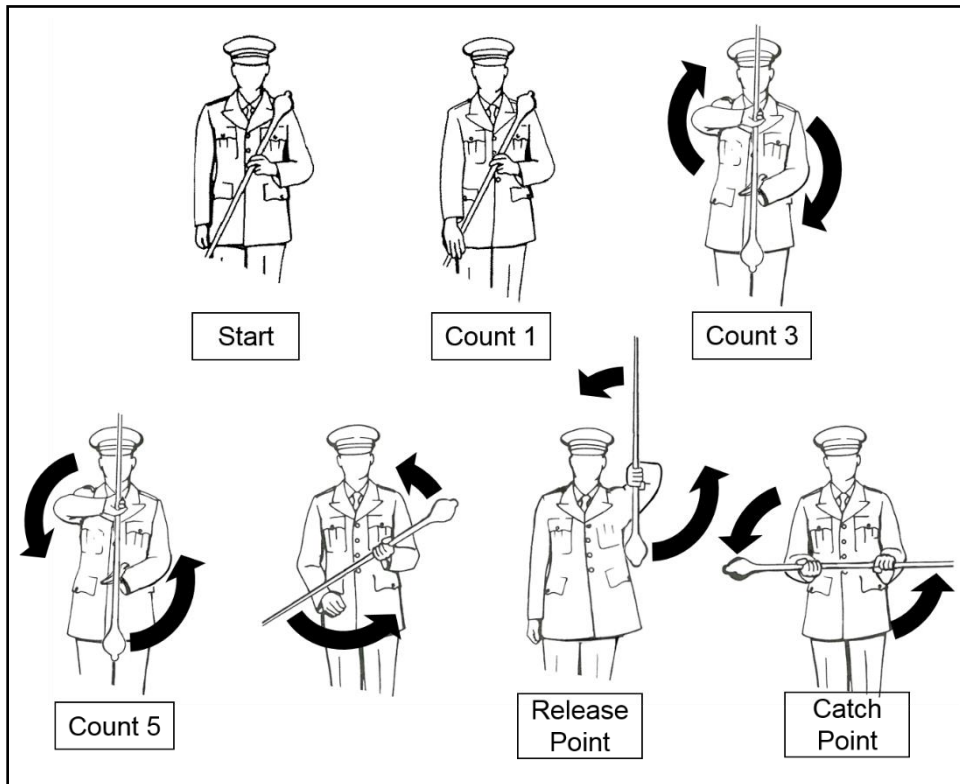


Figure 2-41. Two-handed mace throw

Chapter 3

Training

This chapter describes the principles of training and discusses their application in the training of Army drum majors..

PRINCIPLES OF TRAINING

3-1. The principles of drum major training outlined below are identified in ADP 7-0 and discussed in-depth in ADRP 7-0.

3-2. **Commanders and other leaders are responsible for training.** Training of unit drum majors initially occurs independent of the marching band. Once proficient in the fundamentals, drum majors train advanced techniques with small groups and, finally, concurrently with the entire marching band. Commanders clearly state their intent and empower the unit's principle trainer (see TC 1-19.10) with the responsibility to accomplish the commander's intent. Assistant instructors are typically other unit drum majors.

3-3. **NCOs train individuals, crews, and small teams.** See TC 1-19.10. All trainers must have a firm understanding of tasks, conditions, and standards, all searchable on the Army Training Network (see URL listed in "references") by task number.

3-4. **Train to standard.** See TC 1-19.10. Drum majors must be proficient marchers and leaders with strong command voices who are well-versed in drill and ceremony movements and commands and signals described in TC 3-21.5, TC 1-19.10, and chapter 2. Ceremonial ensembles led by drum majors who cannot meet the standard are seldom effective. Trainers must ensure that drum majors are trained to standard to ensure effective ceremonial performance. Standards for drum major tasks are available on the Army Training Network (see URL listed in "references") by searching by task number.

3-5. **Train as you will fight.** Drum majors are a critical component of effective ceremonial ensemble performance. Drum majors must be trained to operate in a variety of operational and cultural conditions. Trainers must ensure training accurately replicates those conditions to ensure the drum major is prepared.

3-6. **Train while operating.** As a critical component of ceremonial ensemble performance, drum majors must always seek improvement. Continuously evaluating observations, insights, and lessons, and conducting after action reviews, allows drum majors to focus their limited training time on the tasks that will have the greatest improvement in mission accomplishment.

3-7. **Train fundamentals first.** Individual performance of drill and ceremony movements and the manual of the mace are absolutely critical to the correct performance of the drum major and, by extension, the marching band. Trainers must ensure drum majors are proficient in the fundamentals before training advanced tasks.

3-8. As the leader responsible for maneuvering the marching band around the parade field, individual drum major performance is the foundation of correct unit performance. Most deficiencies in performance have, at their root, improper execution of individual tasks. This is particularly true of drill and ceremony. Trainers must ensure correct performance of all basic individual tasks before training more advanced tasks and collective tasks. While training events can sometimes train individual and collective tasks concurrently, it is not recommended.

3-9. **Train to develop adaptability.** Drum majors must be flexible, adaptable, and able to think quickly on their feet. Changes occur rapidly and unexpectedly during missions. Trainers should incorporate realistic "surprise" events into training to develop and evaluate adaptability in the drum major.

3-10. **Understand the operational environment.** Leaders incorporate operational and mission variables into training to ensure the unit is prepared to operate effectively. See ATP 1-19, *Army Music*, for information about operational and mission variables.

3-11. **Train to sustain.** In addition to the unit's physical readiness training program, trainers must ensure training events mimic realistic conditions to increase the drum major's resilience and endurance and develop the drum majors' ability to self-sustain physically and mentally.

3-12. **Train to maintain.** Equipment maintenance is an integral part of unit capabilities and should have time specifically set aside on the training schedule. Leaders set the example for subordinates.

3-13. **Conduct multiechelon and concurrent training.** Drum majors are often called upon to act on behalf of the commander or operations NCOIC on ceremony rehearsals, or "dry runs." Leaders utilize task selections within the unit's training plan to train and develop capabilities. MPUs nest training events within the next-higher headquarters' training where mission essential tasks are mutually supportive. Leaders conduct concurrent training to ensure efficient use of time during training events.

TRAINING THE DRUM MAJOR

3-14. Trainers may use the instructional methods described in TC 3-21.5 and TC 1-19.10 to conduct training. Those methods are not all-inclusive. Soldiers are encouraged to develop training methods that meet their organization's requirements. Soldiers are also encouraged to share their training methods with the rest of the Army Music program using the Army Music Intranet, milSuite (see URL listed in "references"), and other collaborative resources.

TRAINING AIDS

3-15. Use training aids listed in TC 1-19.01 to ensure drill and ceremony fundamentals are secure and to reinforce proper execution while instructing drum majors. If possible, use a reflective surface, such as a mirror or window, to allow drum majors to observe and correct individual performance.

THE "BUILDING BLOCK" APPROACH

3-16. Trainers should utilize the "building block" approach, outlined in TC 1-19.10, to develop and execute drum major training. This approach consists of three phases: individual drill, small group drill, and large group drill.

Individual Drill

3-17. The focus of this phase is on introducing, correcting, and reinforcing correct performance of the manual of the mace described in chapter 2. The goal is an individual that is proficient and confident in executing all drum major movements described in chapter 2.

3-18. Ensure the drum major candidate is proficient in all marching fundamentals described in TC 1-19.10 by following the procedures therein. Once fundamental marching proficiency is established, training can progress to learning the manual of the mace. When training mace signals that have accompanying drill movements, first isolate and instruct the mace signals, then add the movements. When training the marching aspects of the manual of the mace, focus only on the basic aspects of individual movements. For example, when training the *left square turn*, focus training only on moving from the starting position, through the preparatory signal and the signal of execution, to the return to *left carry*. Drum major candidates can learn the rest of the marching aspects of *left square turn* in the next phase.

Small Group Drill

3-19. Once the drum major candidate has mastered individual drill, training may progress to small group drill. This phase bridges the gap between executing the individual drill movements taught in the individual drill phase and commanding and maneuvering the full marching band around the parade field in the large group phase. The goal is an individual that can control and maneuver the small group effectively around the parade field through all required ceremonial and parade sequences.

3-20. Trainers should utilize a formation consisting of the drum major candidate and a rank of four or more Soldiers arranged as the marching band front rank described in TC 1-19.10. This configuration allows the drum major candidate to apply what they have learned to a small formation. For maximum training efficiency, the Soldiers in formation should be proficient marchers to accommodate for the inevitable mistakes and missteps the drum major candidate will make while learning in this phase. Using a group of drum major candidates in formation is a good solution.

3-21. Begin small group drill with stationary movements and commands. Once those are proficient, training can progress to marching movements and commands. Isolate individual movements, as with the individual drill phase, and ensure they are proficient before progressing.

3-22. Once individual movements are secure, training can progress to a series of related movements, such as *forward march*, *mark time march*, and *band halt*. Once drum majors are comfortable executing these movements, training should begin to incorporate awareness of how the formation maneuvers through space, especially how much front-to-back and left-to-right space is required for the formation to execute turns.

3-23. Once the drum major is comfortable maneuvering the formation around the field, trainers can incorporate ceremonial and parade sequences into training. Focus training on memorizing the ceremonial and parade sequences, developing an understanding of how to start, stop, and control the tempo of music, and expanding on the spatial awareness created during the previous stage.

3-24. Once the drum major candidate is comfortable with those aspects, small group drill training can culminate in training the drum major candidate to maneuver the group in restricted space (for example, between the “chutes” during the pass in review) and to hit specific targets (such as repositioning the band at the conclusion of the sound off sequence). Once proficient, the drum major is ready to progress to large group drill.

Large Group Drill

3-25. Once the drum major candidate has mastered small group drill, training may progress to large group drill. This phase builds upon the training of the previous phases, using the “T” formation described in TC 1-19.10 and progressing to training with the full marching band. The goal is a fully-trained and confident drum major, capable of leading the marching band in all required ceremonies and parades.

3-26. Begin large group drill with the ceremonial and parade sequences utilized in the previous phase. Using the “T” formation allows the drum major to learn how formation depth affects the time necessary to execute maneuvers. All movements, except *guide turns*, can be executed using the “T” formation.

3-27. Once the drum major is comfortable maneuvering the “T” formation around the parade field through the ceremonial and parade sequences, assemble the full marching band and repeat the training. Special attention should be paid to dress and alignment procedures at this point, as this is the first opportunity the drum major candidate has had to align multiple files and ranks. Ensure the drum major candidate is proficient in dressing and aligning the formation, including making corrections when deficiencies are discovered, before progressing. *Guide turns* can now be trained, utilizing the full marching band.

3-28. Once the drum major candidate is proficient maneuvering the full band around the field, trainers may incorporate training to develop adaptability as described in paragraph 3-9.

TECHNIQUES FOR TRAINERS

3-29. Use the techniques for trainers listed in TC 1-19.10 to train drum majors.

COMMON DEFICIENCIES

3-30. Since the drum major sets the step size for the formation, correct step size is critically important for correct drum major performance. Identify incorrect step size with a grid or other visual reference on the ground. Correct using the techniques listed in TC 1-19.10.

3-31. Strong marchers who have mastered the drill and ceremony movements mentioned in TC 1-19.10 may regress when adding mace signals. Identify individual drill deficiencies, and correct them, as described in TC 1-19.10.

3-32. Drum majors can sometimes drift laterally while marching forward or backward, while executing the *drum major reverse*, and while executing *left (right) square turns*. Trainers identify this deficiency by having drum majors walk along a straight line or on a grid while executing the maneuver. Correct this deficiency by telling the drum major to focus on an object in the distance aligned with the direction of march and repeat until they can maintain a straight path.

3-33. Drum majors sometimes alter step size into and out of the *drum major reverse*. Identify this deficiency with a grid or visual reference on the ground. Correct by breaking down the movement, correcting performance, and drilling until correct performance is mastered.

3-34. Most drum majors are unfamiliar with dressing and aligning a formation. The natural tendency is for the Soldiers closest to the drum major to be aligned correctly, with Soldiers farther away being aligned incorrectly. Train drum majors to visually verify interval and distance between files and ranks in addition to stepping them off. Alert drum majors to check how the farthest ends of files and ranks compare to other files and ranks to identify potential deficiencies.

Chapter 4

Ceremonial Performance

The drum major plays a critical role in the execution of ceremonies. As the individual responsible for maneuvering the unit around the parade field, the drum major must be well schooled in all aspects of ceremonial performance. Honors are rendered as prescribed in AR 600-25, *Salutes, Honors and Visits of Courtesy*. Military ceremonies are conducted as described in TC 3-21.5, and include reviews, parades, honor cordons, honor guards, and funerals. The ceremonial ensemble's role in military ceremonies is described in TC 1-19.10. This chapter deals only with actions specific to the drum major during the preparation and execution of ceremonies and will reference sources of content where appropriate.

GENERAL INSTRUCTIONS

4-1. Give mace signals and maneuver the unit as described in chapter 2. In unusual circumstances not covered by this manual, use the following guidelines to control the formation:

- Use a verbal command.
- If a verbal command will not work or does not exist, use a mace command.

4-2. When the drum major and conductor must *change posts*, the drum major marches the outside “square” path and the conductor marches the inside “oblique” path shown in figure 4-1. The drum major and conductor execute appropriate marching movements to *change posts* in a military manner. The conductor either verbally commands ***Change posts MARCH***, or uses a predetermined signal to initiate the movement.

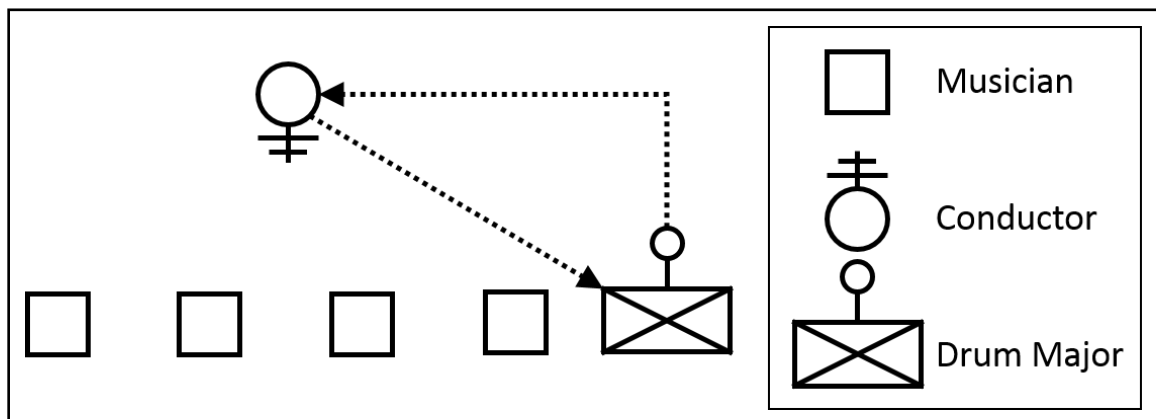


Figure 4-1. Change posts

INDOOR CEREMONIES

4-3. Conduct indoor ceremonies as described in TC 1-19.10. If using a marching band indoors, ensure event organizers understand that certain marching band movements will be impractical in an indoor setting. The drum major should ensure adequate space is available for the movements.

REVIEWS

4-4. The following procedures apply to conducting reviews. See TC 1-19.10 and TC 3-21.5 for more information on reviews.

GENERAL

4-5. Customarily, the drum major or operations NCO or both attend at least one rehearsal, or “dry run,” prior to the day of the ceremony. The objective is for the unit’s representative to confirm the parts and sequence of the ceremony, and to coordinate with key ceremonial leaders to ensure everyone understands how the band is to support their ceremony. The unit’s representative confirms the position of any markings on the field relating to the band, ensuring corrections are made if required. The unit’s representative participates in the rehearsal, acting as the band element, to facilitate understanding among all ceremonial participants.

4-6. If time permits, the drum major or NCOIC will reconfirm any field markings and key leader instructions prior to the start of the ceremony itself.

Formation of Troops

4-7. The drum major forms the band in the staging area, verifies tuning, then marches the band onto the field and positions it as described in TC 1-19.10. The drum major dresses and aligns the formation as described in chapter 2. Once complete, the drum major posts at the front of, and facing away from, the formation. If desired, the drum major may command the formation to an appropriate rest position, then bring the formation back to *attention* as the conductor approaches. The conductor marches to a point two steps in front of and facing the drum major. The drum major *salutes* and reports, “Sir (Ma’am, Sergeant), the band is formed.” The conductor returns the *salute* and directs the drum major to “Take your post.” The drum major and conductor terminate their *salutes*. The drum major faces to the right and marches as described in paragraph 4-2 to assume the post on the right flank of the formation. The conductor takes two steps forward and assumes control of the formation.

Sound Off (Optional)

4-8. Normally a part of ceremonial parades, sound offs may be performed as part of a review. Execute as described in TC 1-19.10. When approaching the *right turn*, use either the right flank of the first unit (positioned 12 paces away from the band) or the conductor (if they remained posted during the sound off) to judge the correct place to turn. Be aware when deciding where to turn that the *countermarch* after the right turn moves the band 1 step further away from the first unit.

Remarks

4-9. If desired, the drum major may move from their post on the right flank of the formation to the rear of the formation to watch for signs of fatigue or other safety concerns among the musicians. Move from the primary position to the rear of the formation in a military manner, and return to the primary position similarly before the formation assumes *attention*.

March in Review

4-10. Follow the procedures described in TC 1-19.10. Signal the first unit commander as shown in figure 4-2 and as described in TC 1-19.10. Execute *forward march* as shown in figure 4-2.

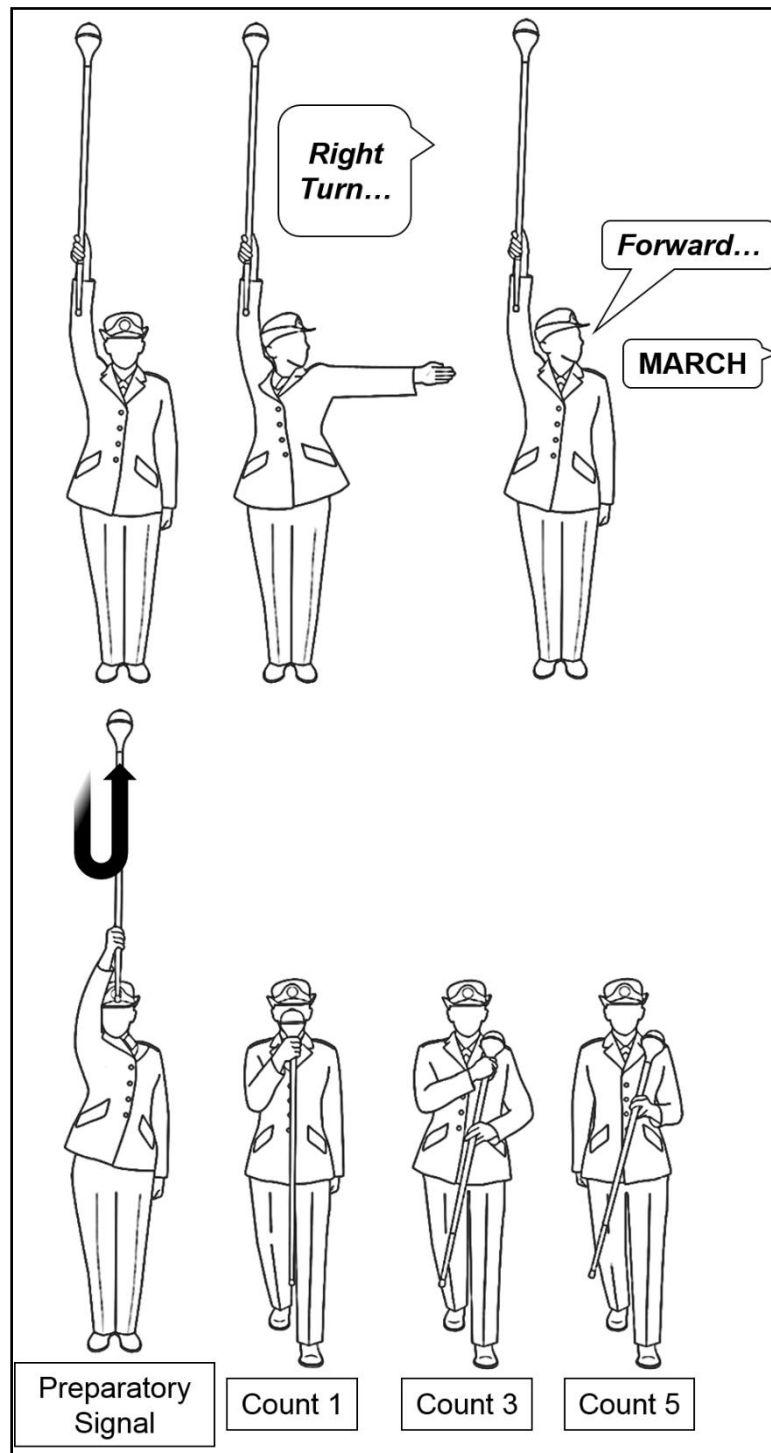


Figure 4-2. March in review forward march

Conclusion

4-11. Conclude the ceremony as described in TC 1-19.10. If desired and time permits, the drum major and conductor may render and terminate the *hand salute* to the reviewing officer before the drum major signals *forward march*.

4-12. After maneuvering the band off of the parade field, the drum major signals *mark time march* and *band halt*. If the percussion is playing a cadence, signal the *3-count cutoff* as described in paragraph 2-49. Execute a *half left face*, *salute* the conductor, and say “Sir (Ma’am, Sergeant), this completes the ceremony.” The conductor returns the *salute* and gives any directives as appropriate. The drum major and conductor terminate their *salutes*. The drum major executes a *half right face* and commands **FALL OUT**.

REVIEW WITH DECORATIONS, AWARDS, OR INDIVIDUAL RETIREMENT

4-13. Execute as described in TC 1-19.10 using the signals described in chapter 2.

REVIEW WITH CHANGE OF COMMAND, ACTIVATION, OR INACTIVATION

4-14. Execute as described in TC 1-19.10 using the signals described in chapter 2.

SPECIAL REVIEW

4-15. Execute as described in TC 1-19.10 using the signals described in chapter 2.

PARADES, HONOR CORDONS, HONOR GUARDS, RETREATS, REVEILLES, AND FUNERALS

4-16. Execute as described in TC 1-19.10 using the signals described in chapter 2.

TATTOOS

4-17. Most military tattoos consist of three main parts: an opening massed band performance, individual performances by each participating organization, and a closing massed band performance. This pattern may also serve as the daily performance schedule as well.

4-18. As drum major, your role will be to lead your element as a part of the massed bands formation, as well as to lead your organization during the individual performances. During massed band performances, the MPU may form with a front of only a few Soldiers, and may also form at close interval to accommodate all the other performers. Flexibility and resilience are the keys to a successful tattoo.

4-19. During massed band performances, the tattoo organizers will likely have chosen a senior drum major to head the massed bands formation. Coordinate with the senior drum major, working out what signals will be used to direct the formation. Some mace may be unfamiliar to you, so you will have to become accustomed to them quickly in order to effectively brief your MPU.

4-20. When preparing your MPU for performance, make note of where the performances occur in relation to other organizations. Use this information to form your organization in time to prepare and stage for your own performance.

4-21. Ensure all personnel are in place before proceeding onto the performance space.

Appendix A

Standard to Metric Conversions

This appendix contains all conversions from standard measurements to metric measurements used in this publication.

A-1. Table A-1 contains all conversions from standard to metric measurements used in all chapters of this publication.

Table A-1. Drill and ceremony conversions

<i>Standard</i>	<i>Metric</i>
13 inches	0.33 meters
26 inches	0.66 meters
52 inches	1.32 meters

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Glossary

SECTION I – ACRONYMS AND ABBREVIATIONS

ADP	Army Doctrine Publication
ADRP	Army Doctrine Reference Publication
AMI	Army music intranet
AR	Army regulation
ATP	Army techniques publication
DA	Department of the Army
JP	Joint publication
MPU	music performance unit
NCO	noncommissioned officer
NCOIC	noncommissioned officer in charge
TC	training circular
U.S.	United States
USASOM	United States Army School of Music

SECTION II – TERMS

Army Music Intranet

Army music intranet (AMI) (<https://ami.army.mil>) is a Web-based system of communication that connects Army MPUs in restricted technical channels. AMI serves the internal unclassified technical needs of Army MPUs and includes reporting systems, news, message board, and a variety of downloadable resources important to Army Music operations.

Collective Task

Collective tasks are clearly defined, observable, and measurable activities or actions that require organized team or unit performance, leading to the accomplishment of a mission or function. Collective task accomplishment requires the performance to standard of supporting individual or collective tasks.

Individual Task

An individual task is a clearly defined, observable, and measurable activity accomplished by an individual. It is the lowest behavioral level in a job or duty that is performed for its own sake. An individual task supports one or more collective tasks or drills and often supports another individual task.

Mission Essential Task

A collective task a unit must be able to perform successfully to accomplish its doctrinal or directed mission.

Music Performance Unit

A modular music unit in Army Music force structure. This term may be used synonymously with “Army band.” It refers to groups of MPTs that are assigned to a “music headquarters” in the continental United States, overseas, or in overseas contingency operations.

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TC 1-19.50
15 April 2017

By Order of the Secretary of the Army:

MARK A. MILLEY
General, United States Army
Chief of Staff

Official:

A handwritten signature in black ink, appearing to read "Gerald B. O'Keefe". The signature is fluid and cursive, with the first name "Gerald" being the most prominent.

GERALD B. O'KEEFE
Administrative Assistant to the
Secretary of the Army
1710007

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