

## LESSON TWO

### THE MANUAL OF THE MACE

#### OVERVIEW

#### **DESCRIPTION:**

In this lesson, you will learn the positions and signals of the mace required for a drum major to lead a marching band.

#### **LEARNING OBJECTIVE:**

**OBJECTIVE:** After completing this lesson, you will be able to identify the positions and signals of the mace necessary to lead the marching band.

**CONDITIONS:** Given the information in this lesson.

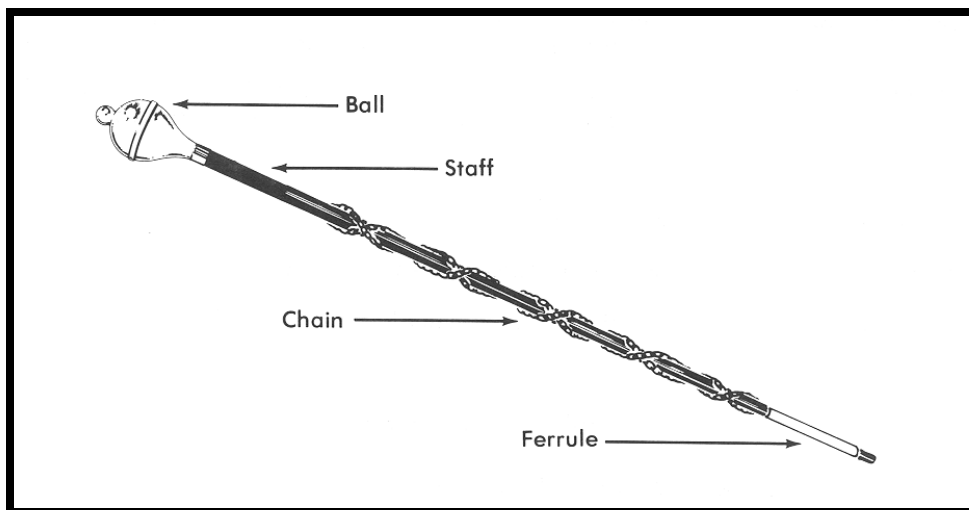
**ACTIONS:** You will identify the positions and signals of the mace.

**STANDARDS:** IAW the information contained in this lesson.

#### **INTRODUCTION**

As drum major you are responsible for the drill and discipline of the band. Your ability to function as the drum major requires the knowledge of mace signals. You must know the signals necessary to lead the band in any ceremony. This lesson includes all the mace signals that you will use while performing in a ceremony.

1. The mace.
  - a. The mace is used by the drum major to convey commands or signals to the marching band.
  - b. The parts of the mace are the ball, staff, chain, and ferrule (Figure 2-1).

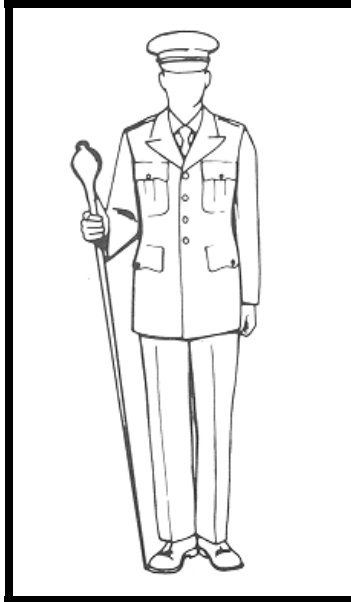


**Figure 2-1. Parts Of The Mace.**

- c. The balance point of the mace is the point at which the mace is balanced when held vertically by two fingers. This point is usually at a position approximately one third of the between the ball and the ferrule.

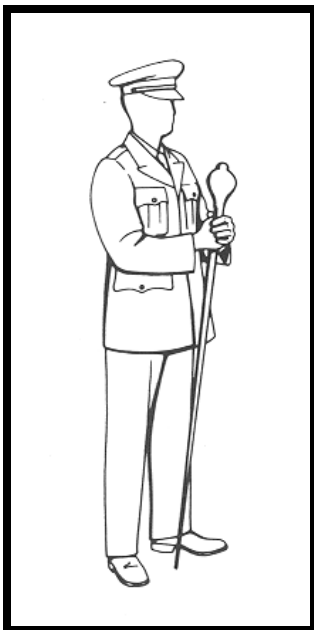
2. Performance of Mace Signals. Mace signals and movements are normally performed in cadence at a tempo between 116 and 120 beats per minute. For signals executed while marching, odd numbered counts occur as the left foot strikes the ground. Mace signals are described and illustrated in Paragraphs 3 through 25, Figures 2-2 through 2-23.

**NOTE:** Words in UPPER CASE with quotation marks (“”) indicate the verbal command used to execute the movement.



**Figure 2-2 ATTENTION**

3. ATTENTION (Figure 2-2) Stand at **ATTENTION** by grasping the mace with your right hand just below the ball. Point your thumb toward the ball. Hold your right elbow approximately 3 inches away from your side to match your left elbow. Your forearm should be at a 30 degree angle towards the right. Place the ferrule on line with and touching the toe of your right shoe.



4. PARADE REST (Figure 2-3) Move your left foot ten inches to the left of your right foot. At the same time, place the mace ferrule between your feet in line with your toes. Place your left hand on the mace so that it covers your right hand. Your thumbs should overlap in a folded position. Do not move the ball away from your body.

**COUNT 1**

**(PARADE)**

No physical movement.

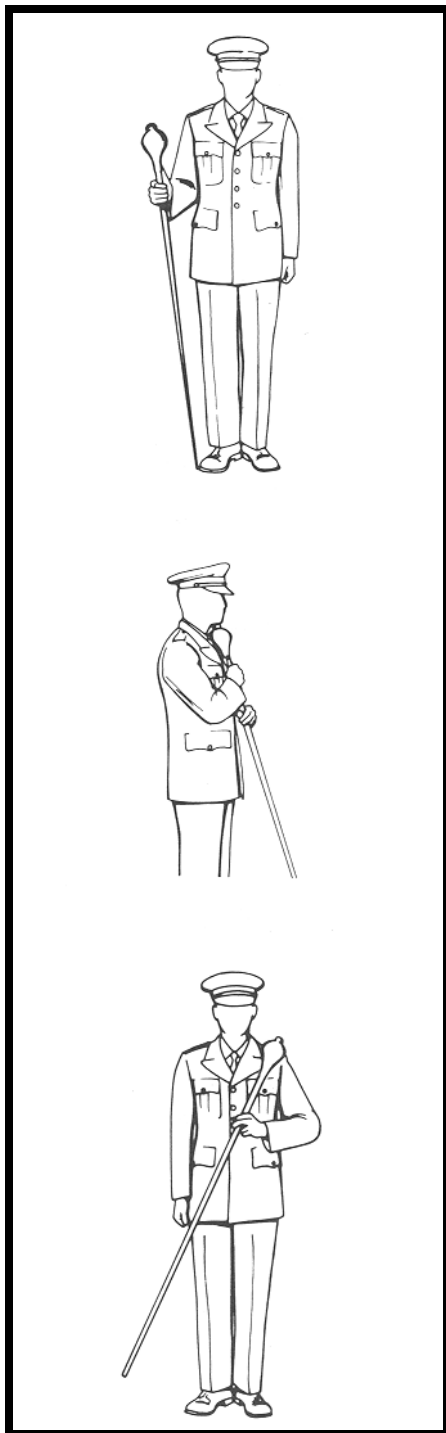
**COUNT 2**

(Silent Count)

**COUNT 3**

**"REST"**

**Figure 2-3 PARADE REST**



5. **LEFT CARRY** (Figure 2-4)

The **LEFT CARRY** is the primary position used to carry the mace while marching. Assume this position from **ATTENTION**.

**COUNT 1**

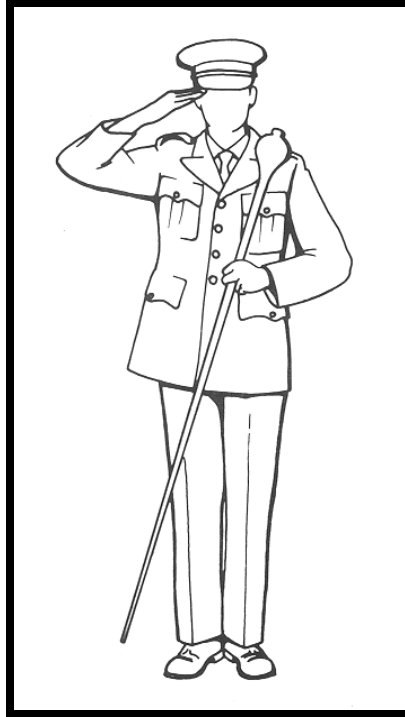
Move the ball in an arc across your chest with your right hand. The ball of the mace should touch your left shoulder. The ferrule should point slightly outward. Grasp the balance point of the mace with your left thumb and your index and middle fingers.

**COUNT 2** (Silent Count)

**COUNT 3**

Open your right hand and drop it to your side.

**Figure 2-4 LEFT CARRY**



**Figure 2-5 HAND SALUTE**

6. HAND SALUTE (Figure 2-5) Execute the hand salute from the **LEFT CARRY**. Complete the salute and return to the **LEFT CARRY** without making any additional movements with the mace.



**Figure 2-6 RIGHT CARRY**

## 7. RIGHT CARRY (Figure 2-6)

Use the **RIGHT CARRY** as an alternate to the **LEFT CARRY**. Use it to do **LEFT TURNS** and **LEFT GUIDE SIGNALS**. Also use it to rest your left arm.

### **COUNT 1**

Release the grip of your left hand. Allow the mace to slide through your hand. Catch the mace just below the ball, with all four fingers and your thumb wrapped around the staff.

### **COUNT 2**

(Silent Count)

### **COUNT 3**

Move the ball in an arc to your right shoulder. Grasp the mace with your right hand in the **RIGHT CARRY** position.

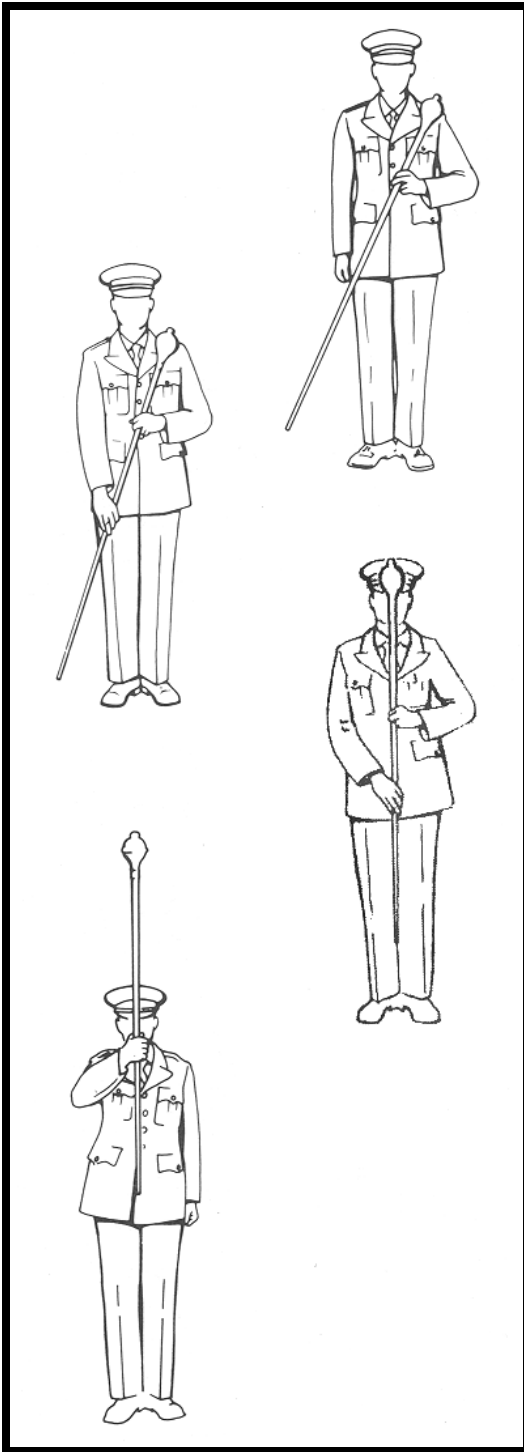
### **COUNT 4**

(Silent Count)

### **COUNT 5**

Open your left hand and drop it to your side.

**NOTE:** *Resume the **LEFT CARRY** by repeating the counts. Substitute left for right.*



**Figure 2-7 BAND ALIGNMENT**

**8. BAND ALIGNMENT (Figure -7)**

Hold the mace in the **LEFT CARRY**.  
Move to a position four steps in front  
of the left flank file. Face the file.

**COUNT 1**

Grasp the staff with your right hand  
approximately 20 to 24 inches  
above the bottom of the staff. Your  
palm should face your body. Your  
right arm should be straight.

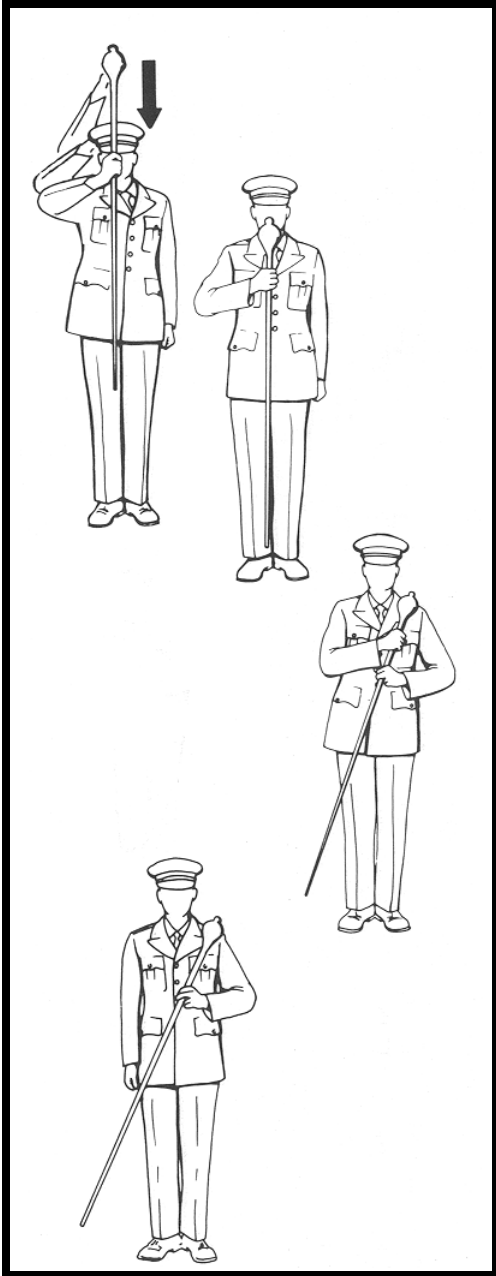
**COUNT 2**

Rotate the mace to a vertical  
position centered on you body. The  
ball should be at face level.

**COUNT 3**

Raise the mace with your right  
hand. At the same time, return your  
left hand to your side. Your right  
hand should be at chin level. The  
mace should be in a vertical  
position to the ground.

Command **COVER**. Correct the  
file alignment, if necessary.



**BAND ALIGNMENT**  
(Continued)

**RETURN TO CARRY**

**COUNT 1**

Thrust the mace downward. Let the mace slide through your fingers. At the same time, drop your right hand to chest level centered on your body. Grip the mace as the ball reaches your hand.

**COUNT 2**

(Silent Count)

**COUNT 3**

Move the ball in an arc to your left shoulder. At the same time, grip the mace with your left hand in the **CARRY** position.

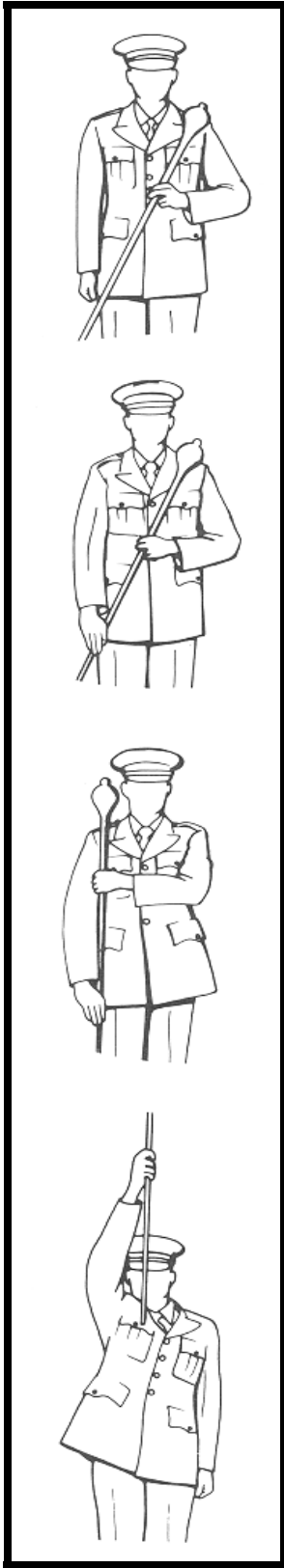
**COUNT 4**

(Silent Count)

**COUNT 5**

Open your right hand and return it to your side. Do a left face. Continue to align and dress the band as described in Lesson Three, paragraph 5, of this subcourse.

**Figure 2-7 (Continued) BAND ALIGNMENT**



## 9. INSTRUMENTS UP (Figure 2-8)

Signal **INSTRUMENTS UP** (the **PREPARE TO PLAY** position) by doing the following sequence from the **LEFT CARRY**.

### **COUNT 1**

Grasp the staff with your right hand approximately 20 to 24 inches above the bottom of the staff. Your palm should face your body. Your right arm should be straight.

### **COUNT 2** (Silent Count)

### **COUNT 3**

Move the mace in an arc across your chest toward your right shoulder. Stop the mace in a vertical position along the right side of your body. Your right arm should be fully extended. Maintain the grip of your left hand. The left palm should face your right shoulder. This signals the bandmembers to **READY INSTRUMENTS**.

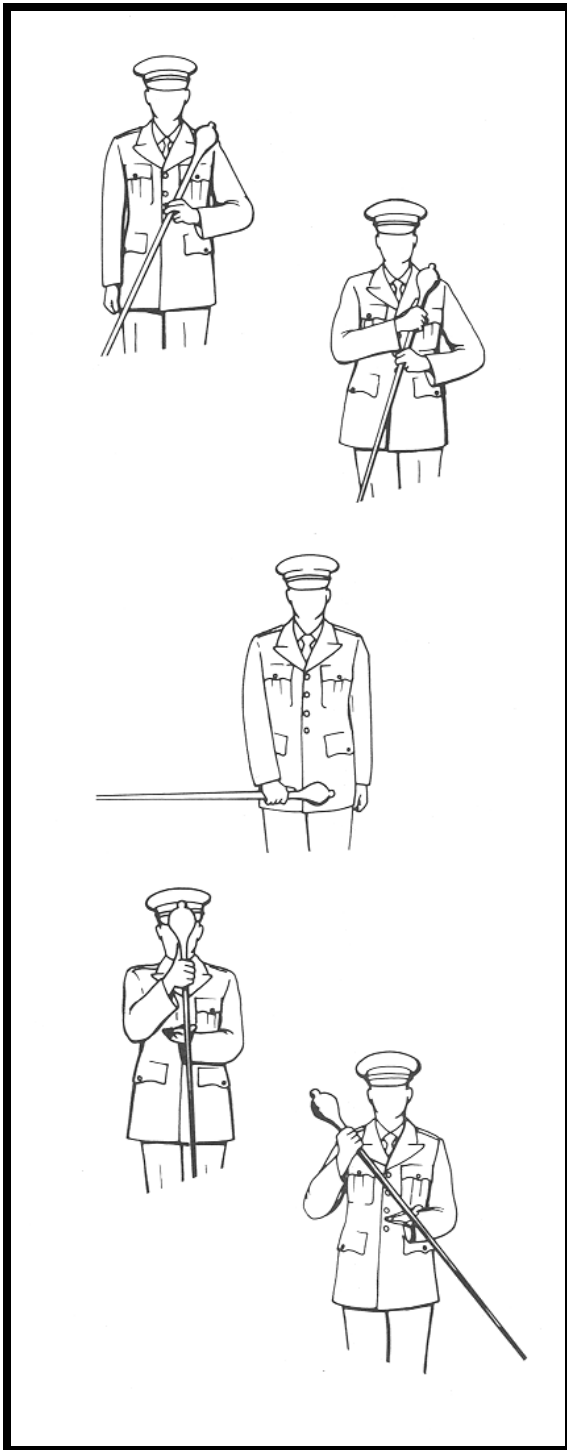
### **COUNT 4** (Silent Count)

### **COUNT 5**

Open your left hand as you move it to your side. Thrust the mace upward. Keep it vertical. Fully extend your right arm. This signals bandmembers to **PREPARE TO PLAY**.



Figure 2-8 INSTRUMENTS UP



Figure

2-9 INSTRUMENTS UP (ALTERNATE)

10. INSTRUMENTS UP  
(ALTERNATE)  
(Figure 2-9)

**COUNT 1**

Grasp the staff just below the ball with your right hand. Face your palm toward your chest. Point your thumb towards the ball.

**COUNT 2**

(Silent Count)

**COUNT 3**

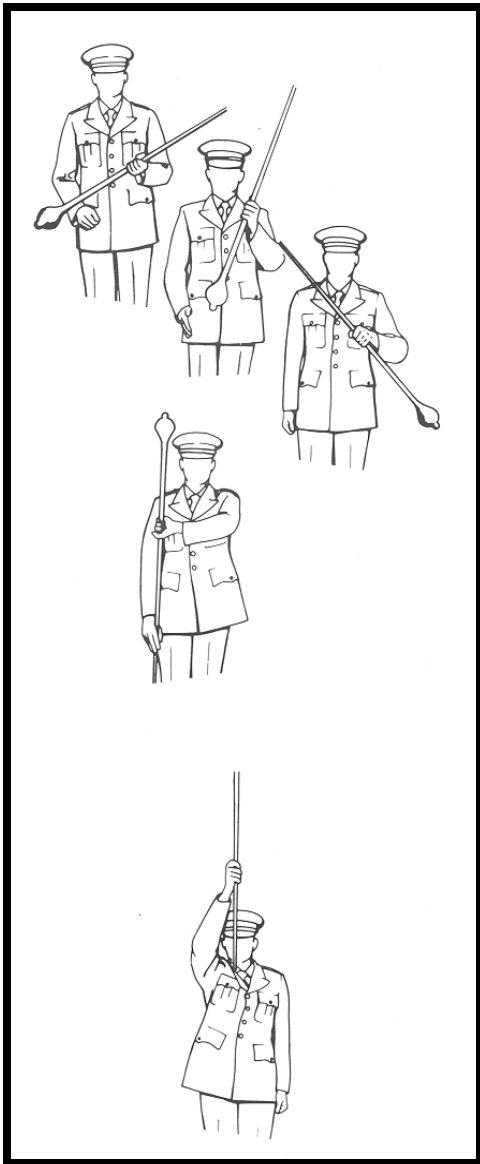
Open your left hand. Return it momentarily to your side as you move your right hand to the front of your right thigh. This brings the mace to a horizontal position with the ferrule to your right.

**COUNT 4**

Raise your right hand and begin to move the mace in a clockwise direction in front of your body. At the same time, raise your left hand and grasp the mace between your thumb and index finger. Your palm should face up. Control the mace with your left hand.

Continue to rotate the mace in a clockwise direction into Count 5.

As control goes from the right hand to the left hand, the right hand continues to its position by your side.



**INSTRUMENTS UP  
(ALTERNATE)  
(Continued)**

**COUNT 5**

**“INSTRUMENTS”**

After 1-1/4 revolutions, hold the mace in a vertical position along the right side of your body. Grasp the staff with your right hand between the thumb and index finger. Your right arm should be fully extended. The ball of the mace should be pointed up. Your left hand should be grasping the staff with the palm facing forward. This signals bandmembers to **READY INSTRUMENTS**.

**COUNT 6  
(Silent Count)**

**COUNT 7**

**“UP”**

Open your left hand as you move it to your side. Thrust the mace upward. Keep it vertical. Fully extend your right arm. This signals bandmembers to **PREPARE TO PLAY**.

Figure 2-9 (Continued)

**INSTRUMENTS UP (ALTERNATE)**



## 11. FORWARD MARCH (Figure 2-10)

Use the **FORWARD MARCH** signal to move the band from the **HALT**, **HALF STEP**, or **MARK TIME**. Begin this sequence from the **LEFT CARRY**.

### **COUNT 1**

Grasp the staff with your right hand approximately 20 to 24 inches above the bottom of the staff. Your palm should face your body. Your right arm should be straight.

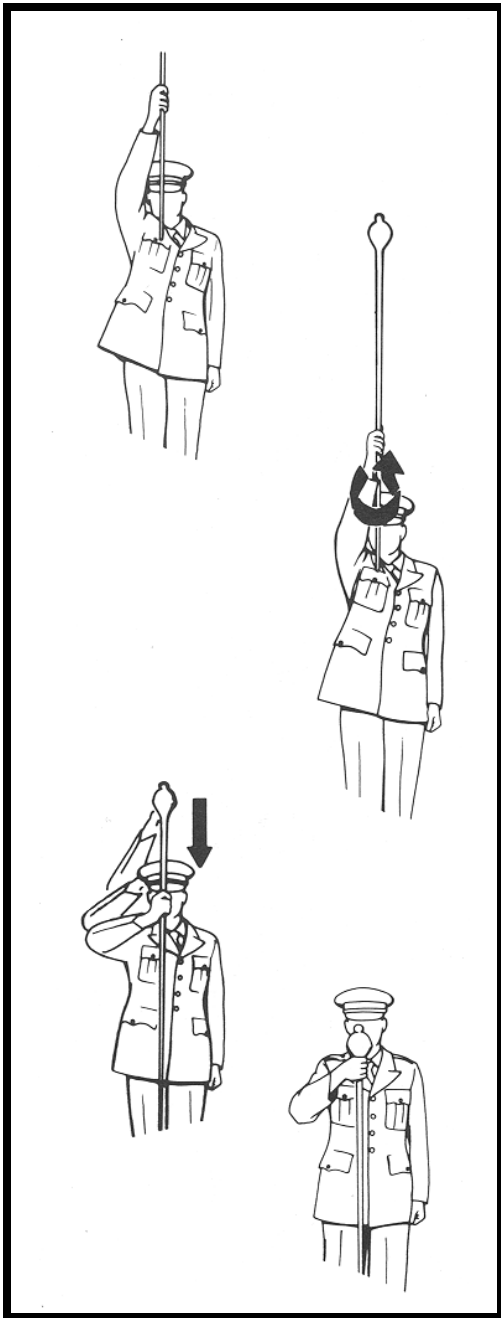
### **COUNT 2** (Silent Count)

### **COUNT 3**

Move the mace in an arc across your chest toward your right shoulder. Stop the mace in a vertical position along the right side of your body. Your right arm should be fully extended. Maintain the grip of your left hand. The left palm should face your right shoulder.

**NOTE:** *This portion of the movement can be held for an indefinite period of time until the appropriate point to off.*

**Figure 2-10 FORWARD MARCH**



**SIGNAL OF EXECUTION**

**COUNT 1**

**“FORWARD”**

Release the mace with your left hand as you move it to your side. Thrust the mace upward. Keep it vertical. Fully extend your right arm.

**COUNT 2**

Move the mace in a small clockwise arc. Immediately thrust it to the extended position.

**SIGNAL OF EXECUTION**

**COUNT 3**

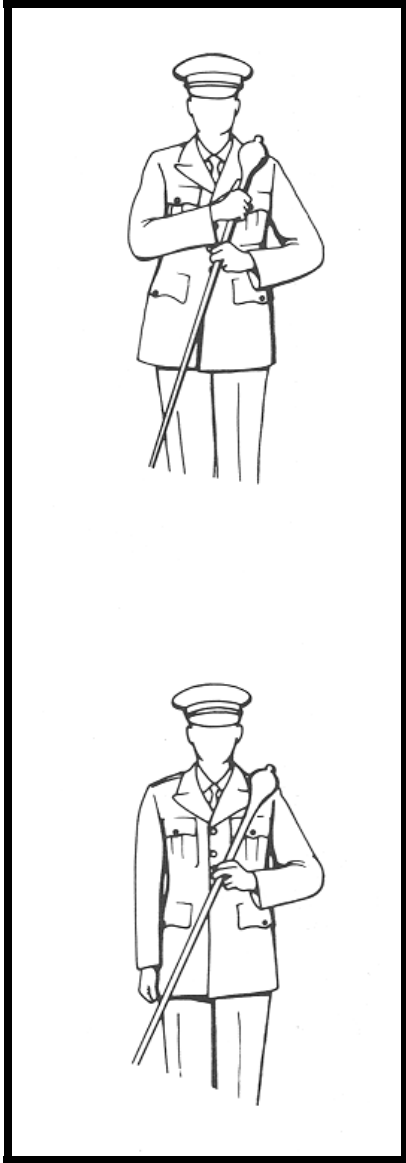
**“MARCH”**

Thrust the mace downward. Relax the grip of your right hand. Let the mace slide through your fingers as you drop your right hand to chest level. Grip the mace as the ball reaches your hand.

**COUNT 4**

(Silent Count)

**Figure 2-10 (Continued) FORWARD MARCH**



**FORWARD MARCH**  
(Continued)

**COUNT 5**

Move the ball in an arc across your chest toward your left shoulder. Grasp the staff with your left hand in the **LEFT CARRY** position. Step off with your left foot.

**COUNT 6**

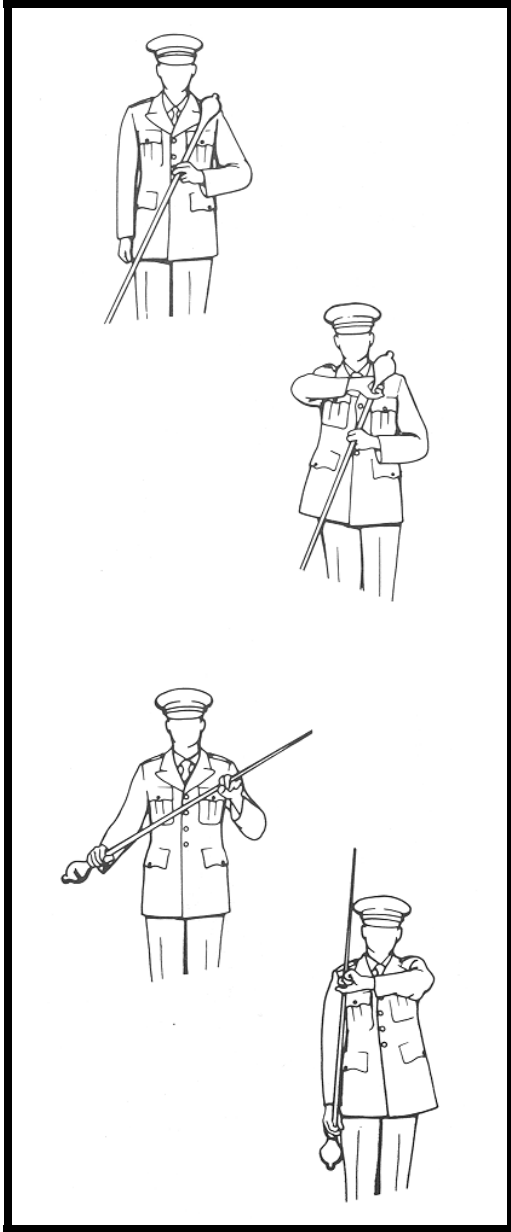
(Silent Count)

**COUNT 7**

Return your right hand to your side. Take up a natural arm swing (9 inches to the front and 6 inches to the rear of the trouser seam) with your right arm.

**NOTE:** *When marching, swing your free arm in a natural motion nine inches to the front of and six inches behind the trouser seam.*

**Figure 2-10 (Continued) FORWARD MARCH**



12. FORWARD MARCH  
(ALTERNATE) (Figure 2-11)

Begin this sequence from the  
**LEFT CARRY.**

**READY POSITION**

**COUNT 1**

Move your right hand across your chest. Grasp the mace just below the ball. Your palm should face forward.

**COUNT 2**

(Silent Count)

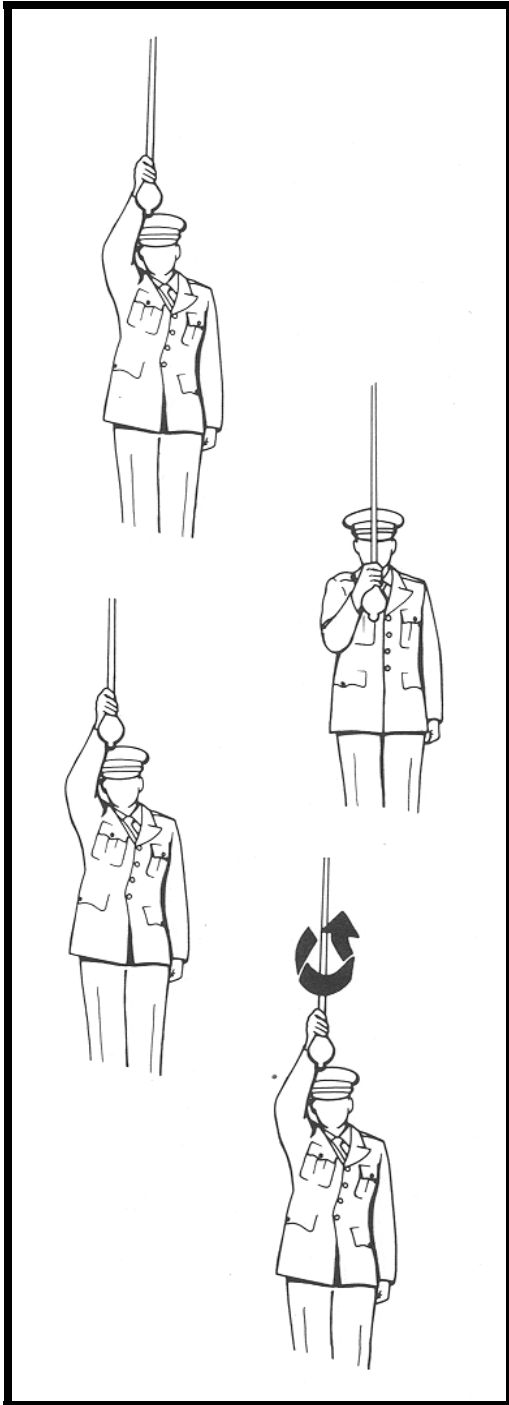
**COUNT 3**

Retain control of the mace with your left hand as you move the ball in a clockwise direction with your right hand. Move the mace to a vertical position along the right side of your body. Allow the mace to slide through the fingers of your left hand. The ferrule of the mace is be pointed up. Extend your right arm downward. Your left hand should be grasping the staff at your right shoulder. Your left palm should face forward.

**COUNT 4**

(Silent Count)

**Figure 2-11 FORWARD MARCH (ALTERNATE)**



FORWARD MARCH  
(ALTERNATE)  
(Continued)

**COUNT 5**

**“FORWARD”**

Open your left hand and return it to your side. At the same time, thrust the mace upward. Extend your right arm fully.

**COUNT 6**

Lower the mace until the ball is at shoulder height.

**COUNT 7**

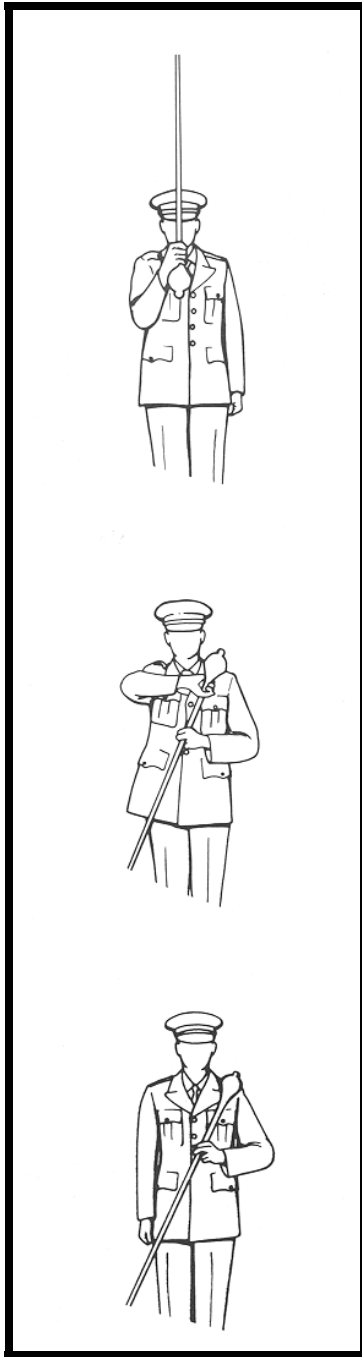
**“MARCH”**

Thrust the mace back to the full extension of your right arm.

**COUNT 8**

Move the mace in a small arc to the left. Return it to the extended position.

Figure 2-11 (Continued) FORWARD MARCH (ALTERNATE)



FORWARD MARCH  
(ALTERNATE)  
(Continued)

**COUNT 9**

Lower the ball decisively to chin level. Step off with your left foot.

**COUNT 6**

(Silent Count)

**COUNT 7**

Rotate the ferrule in a counterclockwise direction as you move the ball toward your left shoulder. Grasp the staff with your left hand in the **CARRY** position.

**COUNT 12**

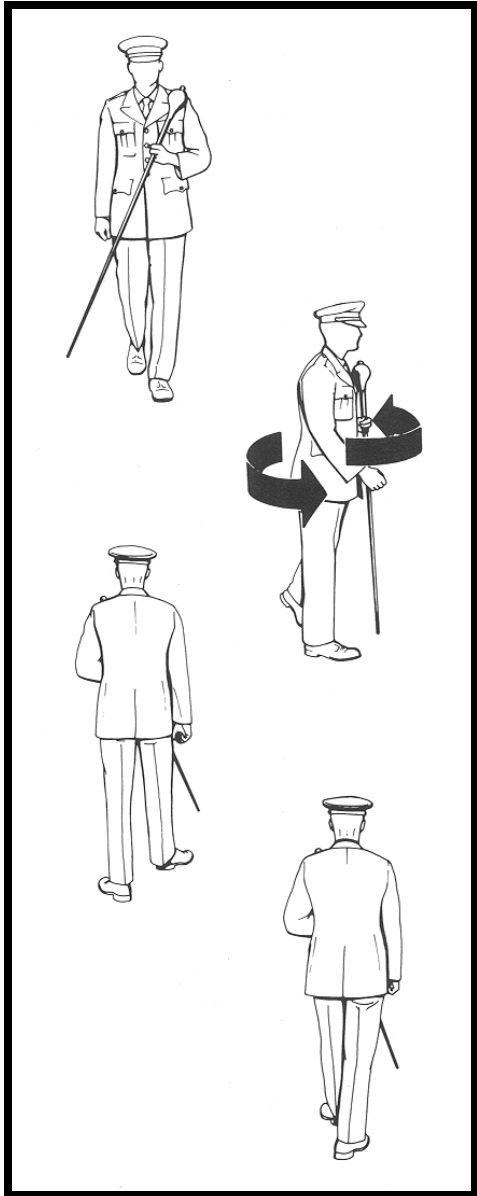
(Silent Count)

**COUNT 13**

Open your right hand as you return it to your side. Take up a natural arm swing with your right arm.

Figure 2-11 (Continued) FORWARD MARCH (ALTERNATE)





## DRUM MAJOR REVERSE

The drum major reverse is used when you must face the band while the band is marching forward.

### COUNT 1

Left foot strikes the ground.

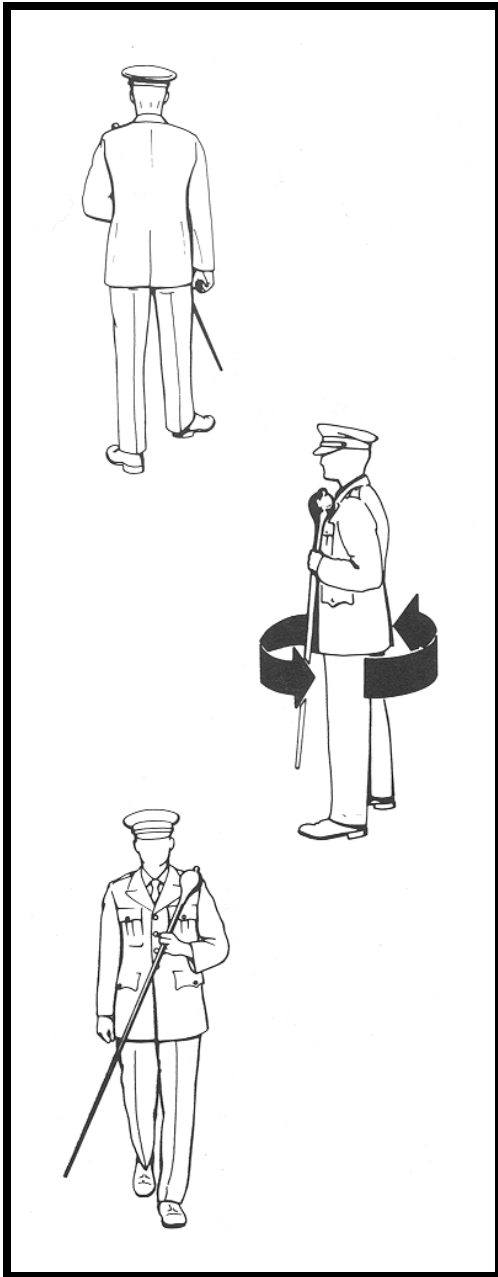
### COUNT 2

Pivot to the left as your right foot strikes the ground.

### COUNT 3

Complete the reverse as your left foot strikes the ground in the opposite direction. March backwards at a full step.

**Figure 2-12 DRUM MAJOR REVERSE**



**DRUM MAJOR REVERSE**  
(Continued)

Reverse again to face the direction of march.

**COUNT 1**

Left foot strikes the ground.

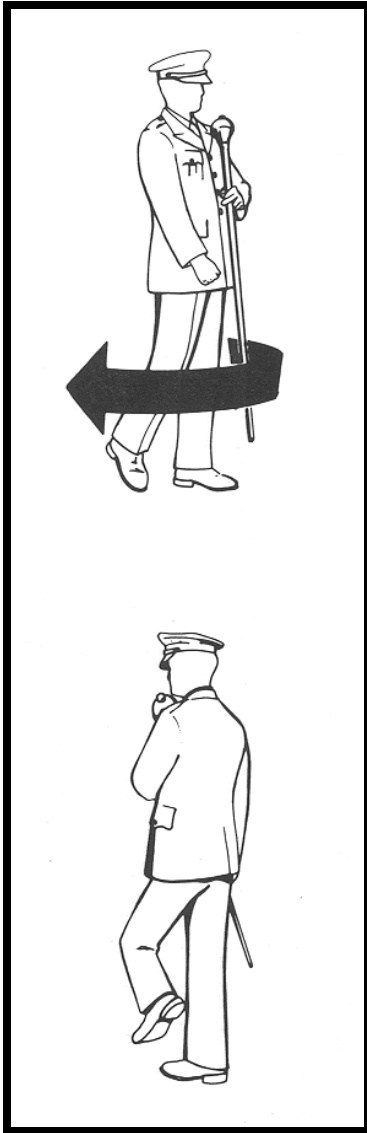
**COUNT 2**

Pivot to the left as your right foot strikes the ground.

**COUNT 3**

Complete the reverse as your left foot strikes the ground in the opposite direction. March forward at a full step.

**Figure 2-12 (Continued) DRUM MAJOR REVERSE**



**DRUM MAJOR REVERSE**  
(Continued)

To reverse direction while marking time:

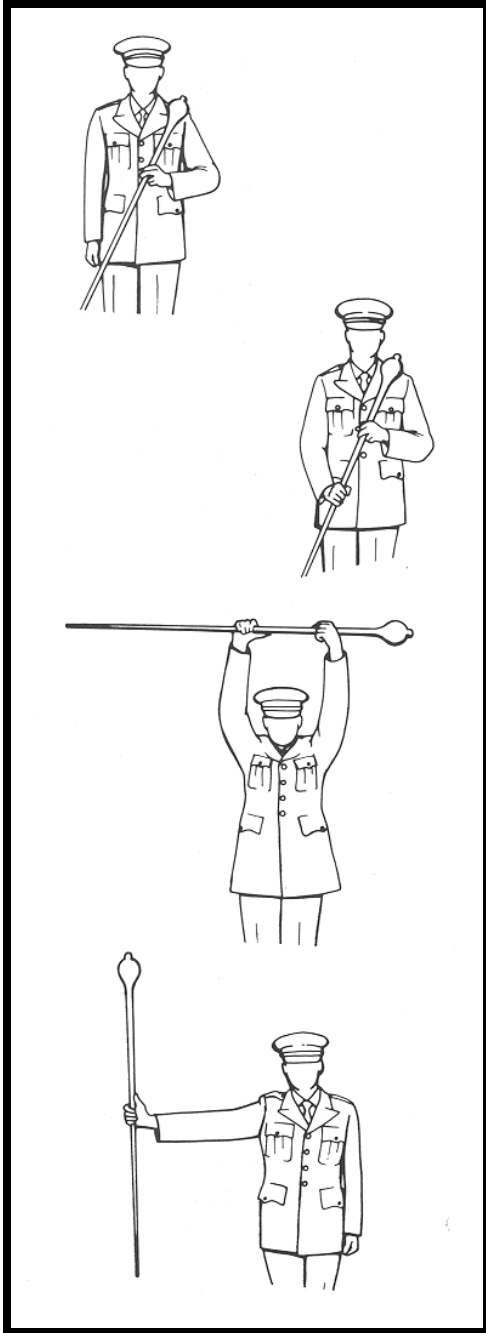
**COUNT 1**

Step forward with your left foot.  
Pivot to your right on the ball of your left foot.

**COUNT 2**

Your right foot strikes the ground in the new direction. Continue the **MARK TIME**

**Figure 2-12 (Continued) DRUM MAJOR REVERSE**



14. MARK TIME  
(Figure 2-13)

Signal **MARK TIME** from the **LEFT CARRY**. Give it facing the band if the signal precedes a **HALT**. Face the direction of march if the next signal is a **FORWARD MARCH**.

**READY POSITION**

Grasp the mace approximately two feet above the bottom of the staff with your right hand.

**NOTE:** *This position can be held for an indefinite period of time.*

**PREPARATORY SIGNAL**

Raise the mace to a horizontal position above your head. Extend your arms. Your hands should be at shoulder width. Point your right thumb toward the ball.

**NOTE:** *You may hold this position for more than one count.*

**SIGNAL OF EXECUTION**

Return your left arm to your side. At the same time, move the mace in an arc to a vertical position at the right side of your body. Do this as your left foot strikes the ground. Your arm should extend horizontally from your shoulder. On the next step begin to mark time.

**Figure 2-13 MARK TIME**



MARK TIME  
(Continued)

**NOTE:** *If you want to resume the march, proceed through **RETURN TO CARRY** in the next three steps.*

**RETURN TO CARRY**

**COUNT 1**

Lower the mace diagonally across the front of your upper body with your right hand. Bring the left hand to the **LEFT CARRY** position. Grasp the balance point of the mace with your left thumb and your index and middle fingers.

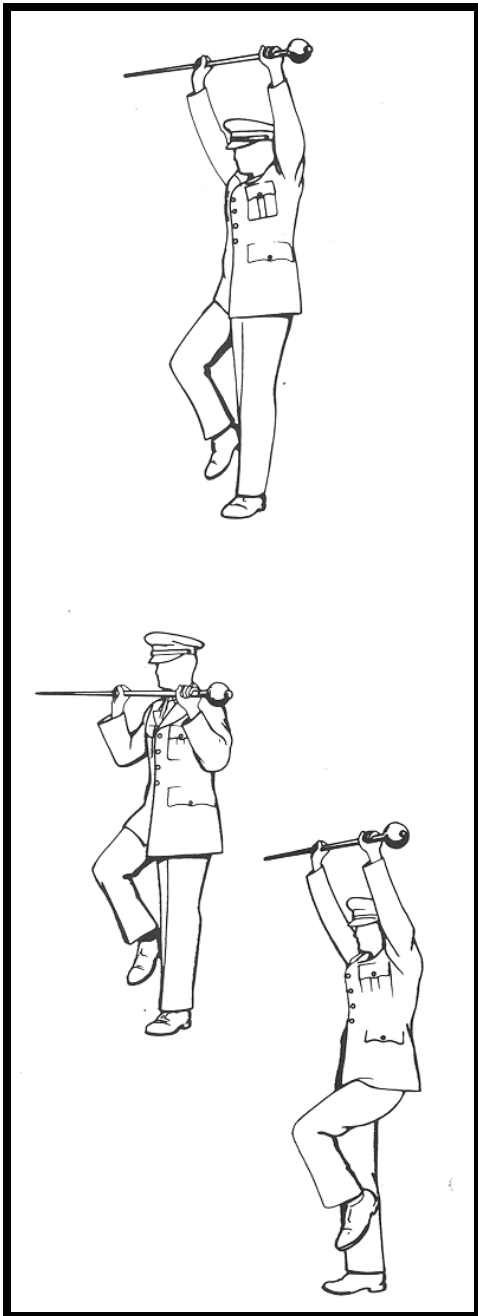
**COUNT 2**

(Silent Count)

**COUNT 3**

Release the grip of your right hand. Drop your right hand to your side.

**Figure 2-13 (Continued) MARK TIME**



15. HALT  
(Figure 2-14)

If you want to **HALT** the band after the **MARK TIME**, go to the **READY POSITION**. (See paragraph 14)

**PREPARATORY SIGNAL**

Raise the mace to a horizontal position over your head with your right hand. Extend your left arm upward. Grasp the staff near the ball. Your palms should face forward.

**NOTE:** *You may hold this position for more than one count.*

**SIGNAL OF EXECUTION**

**COUNT 1**

**“BAND”**

Lower the mace in a straight line to chin level by bending your elbows. Do this as your left foot strikes the ground.

**COUNT 2**

Return the mace to the **PREPARATORY SIGNAL** position.

**Figure 2-14 HALT**



HALT  
(Continued)

**COUNT 3**

**“HALT”**

Lower the mace so that your arms are fully extended downward.

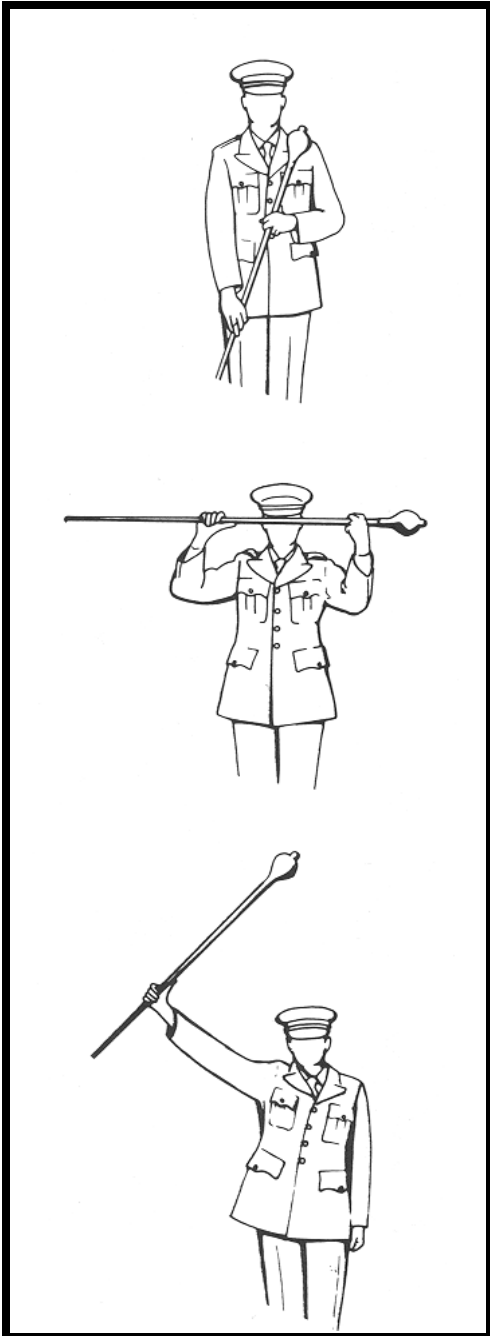
**COUNT 4**

Raise the ball to your left shoulder to **RETURN TO CARRY**. Grasp the staff with your left hand in the **LEFT CARRY** position.

**COUNT 5**

Open your right hand and return it to your side. Stop marching as your right foot strikes the ground.

**Figure 2-14 (Continued) HALT**



16. CUT OFF  
(Figure 2-15)

Signal the **CUT OFF** from the **LEFT CARRY**. Use the **CUT OFF** signal to stop the band from playing or to stop a drum cadence. The drums will normally continue playing a cadence after a musical selection until separately cut off.

**COUNT 1**

Grasp the staff just above the ferrule with your right hand. Your thumb should point toward the ball.

**COUNT 2**

(Silent Count)

**COUNT 3**

Raise the mace to a horizontal position just above your eyes. Slide your left hand out toward the ball.

**COUNT 4**

(Silent Count)

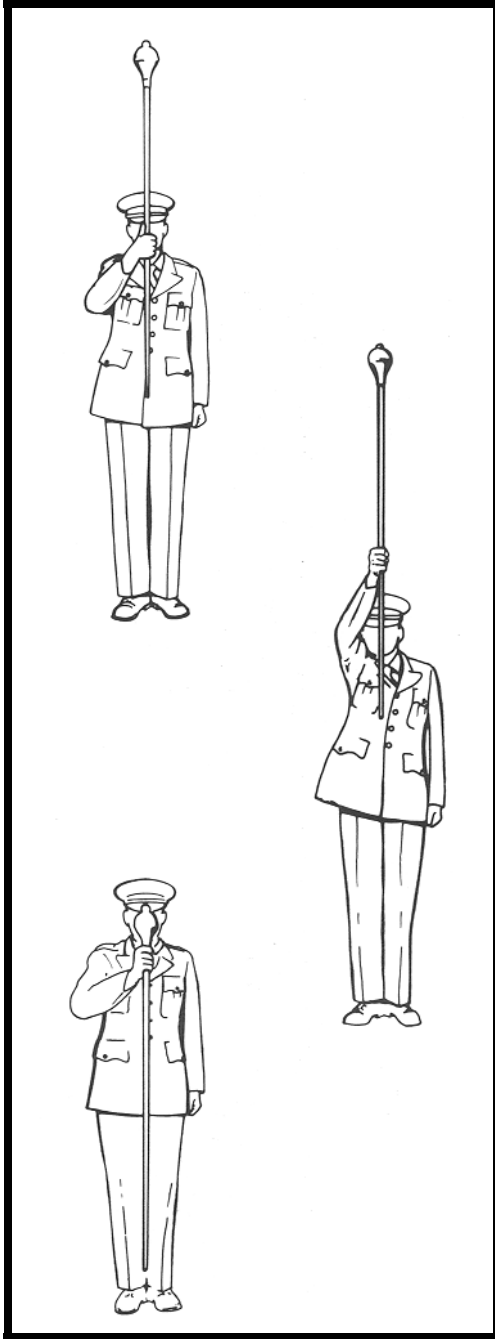
**COUNT 5**

Open your left hand and return it to your side. Extend your right arm outward in an arc from your shoulder. Push up with your thumb until the ball is centered over your head.

**NOTE:** *You may hold the positions in counts 3 and 5 for more than one count.*

Figure 2-15 CUT OFF





**CUT OFF**  
(Continued)

**SIGNAL OF EXECUTION**

**COUNT 1**

Keeping the ball stationary, move your right hand to a position in front of your chin.

Begin this sequence three beats before you want the music or cadence to stop.

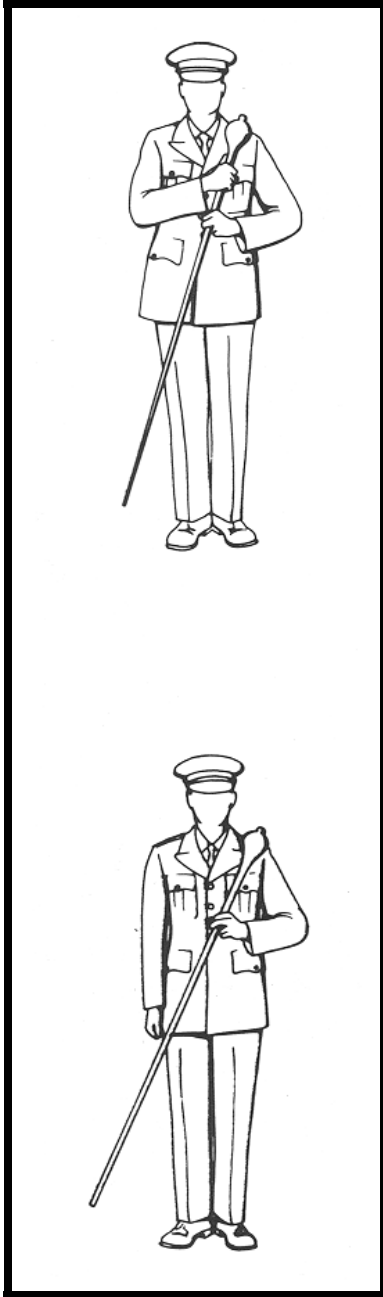
**COUNT 2**

Thrust your arm to a full extension upward.

**COUNT 3**

Thrust the mace downward and release the grip of your right hand. Allow the mace to fall through your fingers as you move your hand to a position in front of your chin. Grip the mace as the ball reaches your hand.

**Figure 2-15 (Continued) CUT OFF**



CUT OFF  
(Continued)

**COUNT 4**

(Silent Count)

**COUNT 5**

Move the ball in an arc toward your left shoulder. Grasp the staff with your left hand in the **LEFT CARRY** position. This signals bandmembers to **READY INSTRUMENTS**.

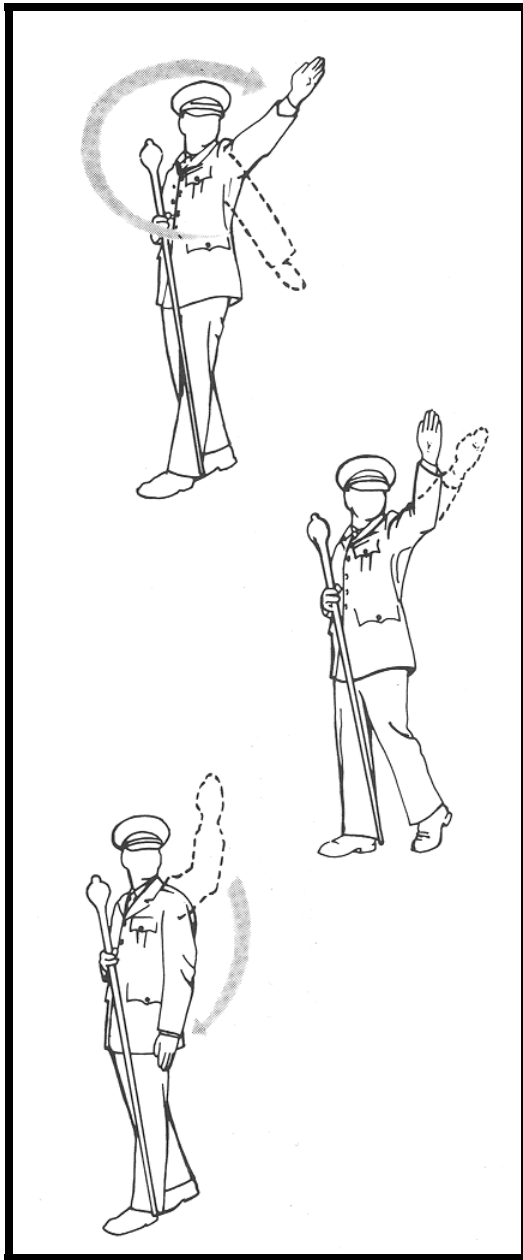
**COUNT 6**

(Silent Count)

**COUNT 7**

Open your right hand and drop it to your side. This signals bandmembers to assume the **CARRY**.

**Figure 2-15 (Continued) CUT OFF**



**Figure 2-16 LEFT TURN**

**17. LEFT TURN**  
(Figure 2-16)

Signal the **LEFT TURN** with the left hand while holding the mace in the **RIGHT CARRY**.

**READY POSITION**

From the **RIGHT CARRY**, arc your left arm slightly to the left and then right and upward in front of your body. Continue the arc until your arm is extended upward and to the left at a 45-degree angle from your shoulder. Your palm should face forward. Turn your head to the left.

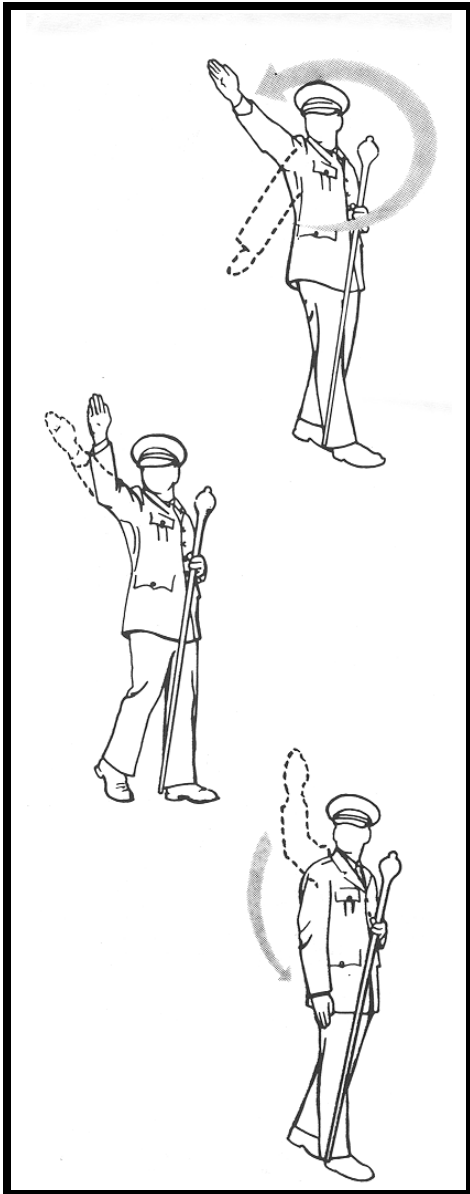
**PREPARATORY SIGNAL**

Raise your left forearm slightly by bending your elbow as your right foot strikes the ground. Do this one beat before the **SIGNAL OF EXECUTION**.

**SIGNAL OF EXECUTION**

On the next left step, drop your left arm to your side. Do a left turn by pivoting on your right foot as it strikes the ground.

Return to the **LEFT CARRY**.



**Figure 2-17 RIGHT TURN**

**18. RIGHT TURN**  
(Figure 2-17)

Signal the **RIGHT TURN** with the right hand while holding the mace in the **LEFT CARRY**.

**READY POSITION**

Arc your right arm slightly to the right and then left and upward in front of your body.

Continue the arc until your arm is extended upward and to the right at a 45-degree angle from your shoulder. Your fingers are extended and joined. Your palm should face forward. Turn your head to the right.

**PREPARATORY SIGNAL**

Raise your right forearm slightly by bending your elbow as your left foot strikes the ground. Do this one beat before the **SIGNAL OF EXECUTION**.

**SIGNAL OF EXECUTION**

On the next right step, drop your right arm to your side. Do a right turn by pivoting on your left foot as it strikes the ground.

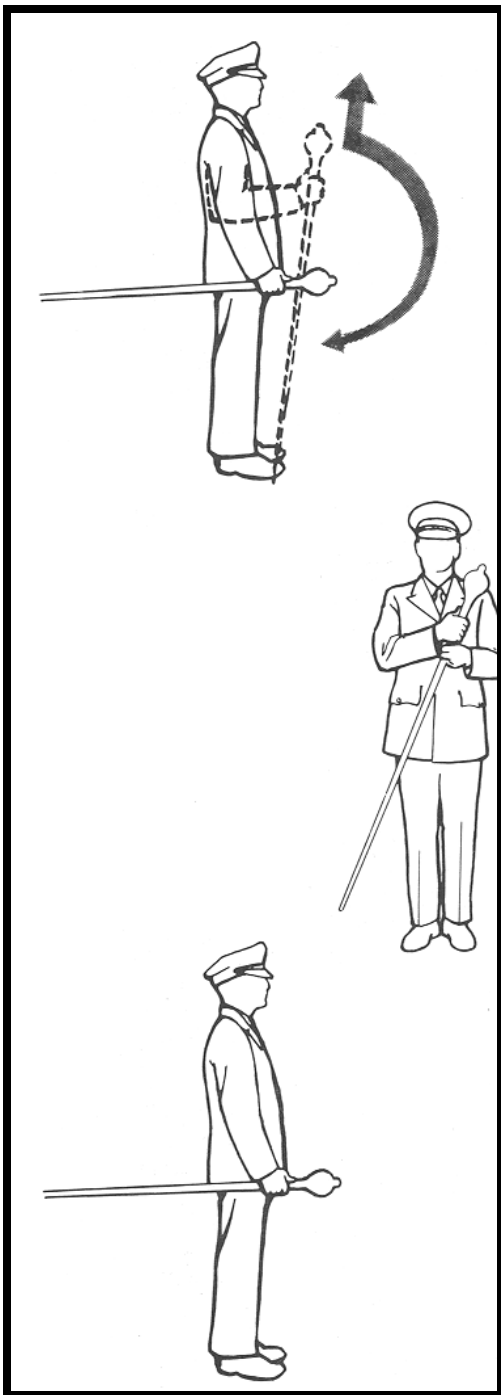


Figure 2-18 THE TRAIL

19. THE TRAIL  
(Figure 2-18)

Use the **TRAIL** at the **HALT** or on the march. It is the **READY POSITION** for the **COUNTERMARCH**.

**FROM ATTENTION**

Raise the mace slightly so the ferrule clears the ground. Bring the ball forward and downward to your side in a circular motion until the staff is horizontal. The ferrule should point to the rear. Normally this is used in situations requiring an immediate **COUNTERMARCH** following a verbal **FORWARD MARCH**.

**FROM THE LEFT CARRY**

**COUNT 1**

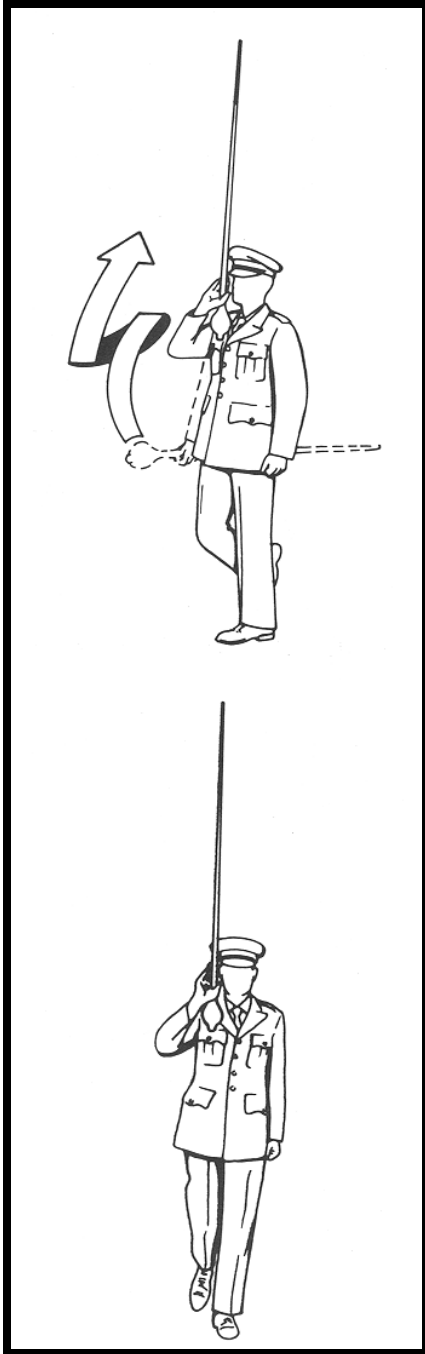
Move your right hand in an arc across your body. Grasp the mace just below the ball. Your fingers should be together. Your thumb should point toward the ball of the mace.

**COUNT 2**

(Silent Count)

**COUNT 3**

Return your left hand to your side. At the same time, move the ball forward and downward to your right side until the staff is horizontal. The ferrule should point to the rear. Your right arm should be fully extended along your side. Resume the natural swing of your left arm. Swing your right arm with a natural motion while keeping the mace parallel to the ground.



20. COUNTERMARCH  
(Figure 2-19)

Give the signal for a **COUNTERMARCH** from the **TRAIL**

**PREPARATORY SIGNAL**

**COUNT 1**

Twirl the mace 1-3/4 revolutions. Arc the ferrule down and forward. Raise your right hand to allow the ferrule to clear the ground. This count starts as the left foot strikes the ground.

**COUNT 2**

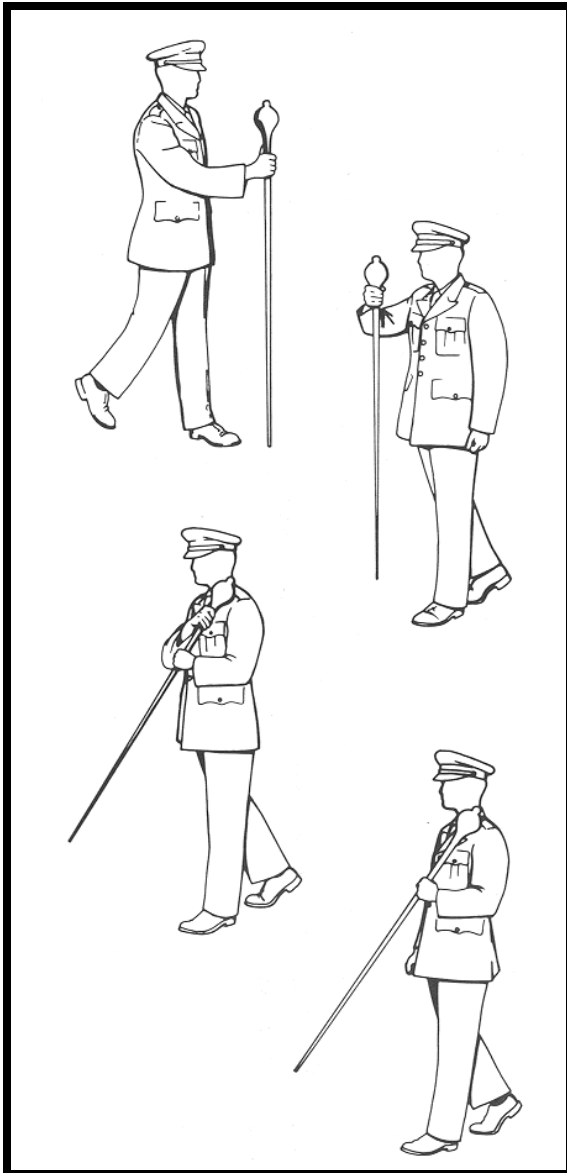
This occurs during the process of the twirl.

**COUNT 3**

As your next left foot strikes the ground, stop the mace with the ferrule pointing straight upward. The ball should be in the pocket of your right shoulder. **MARK TIME** until the first rank is in line with you.

If the band has an odd number of files, take one 30-inch step to the left before marking time. Step off with the first rank as it comes on line with you.

**Figure 2-19 COUNTERMARCH**



COUNTERMARCH  
(Continued)

**SIGNAL OF EXECUTION**

Arc the mace forward to a vertical position in front of your body as your left foot strikes the ground. Withdraw the mace vertically to within three inches of your body while taking one step to the rear. As your left foot strikes the ground, pivot 180 degrees to the right. Complete the pivot by the next left step. March at a full step. After clearing the band, return to the **CARRY**. If necessary, adjust yourself to the proper distance in front of the first rank. If the band has an even number of files, take one 30-inch step to the right after clearing the band.

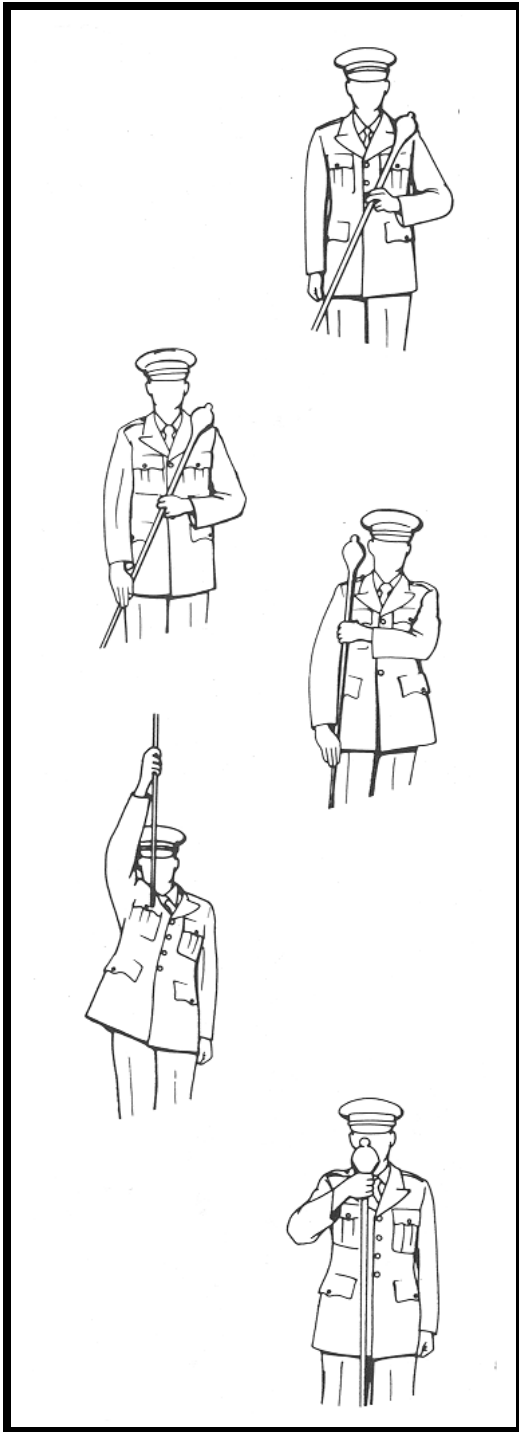
a. **NONREVERSIBLE COUNTERMARCH**

When executing the **NONREVERSIBLE COUNTERMARCH**, signal the guide file to **MARK TIME** when they have completed the turn. When the band is on line, signal **FORWARD MARCH**.

b. **REVERSIBLE COUNTERMARCH**

When executing the **REVERSIBLE COUNTERMARCH**, assume the half-step and return to the carry after clearing the band. After the entire band has completed the turn, signal **FORWARD MARCH**.

Figure 2-19 (Continued) COUNTER MARCH



**ROLL OFF**  
(Figure 2-20)

The **ROLL OFF** is a four bar introductory figure played by the percussion section to signal the band to play a march. Signal the **ROLL OFF** from the **LEFT CARRY**.

**READY POSITION**

Grasp the staff with your right hand approximately 20 to 24 inches above the bottom of the staff. Your palm should face your body. Your right arm should be straight. Move the ball of the mace in an arc across the front of your body until the mace is in a vertical position along the right side of your body.

**PREPARATORY SIGNAL**

On the first beat of an eight-bar cadence, thrust the mace upward until your right arm is fully extended. Return your left arm to your side.

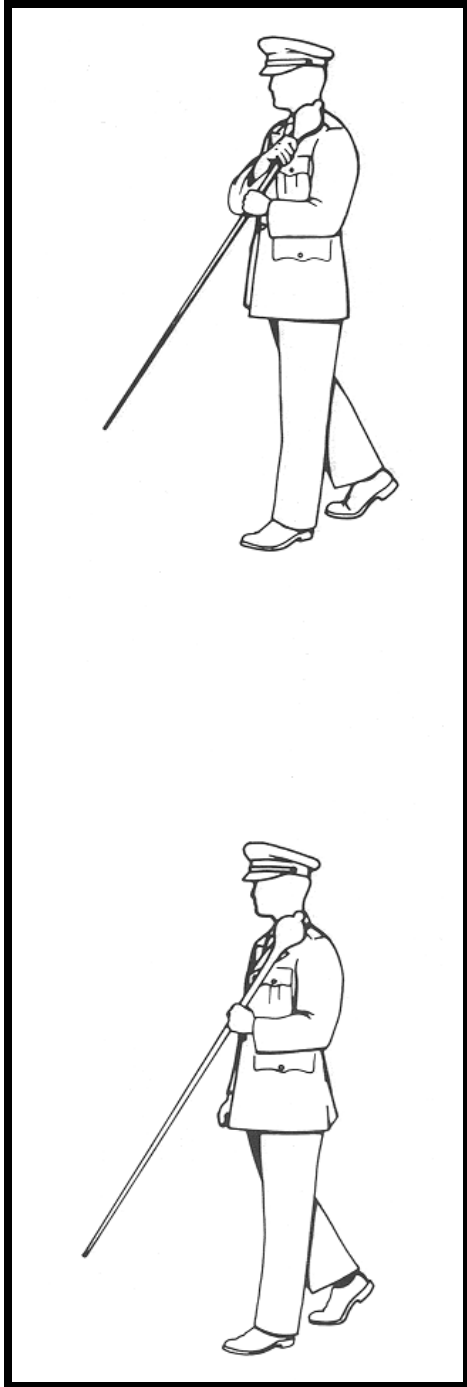
**SIGNAL OF EXECUTION**

On the first beat of the eighth bar, thrust the mace downward while bringing your hand to a point level with your chest. Grasp the mace at a point just below the ball.

On the next downbeat, the percussion section will play a **ROLL OFF**.

**Figure 2-20 ROLL OFF**





ROLL OFF  
(Continued)

**RETURN TO CARRY**

**COUNT 1**

Move the ball in an arc across your body to your left shoulder. Grasp the staff with your left hand in the **LEFT CARRY** position. Bandmembers will automatically, in response to the drum **ROLL OFF**, execute the **READY INSTRUMENTS** position.

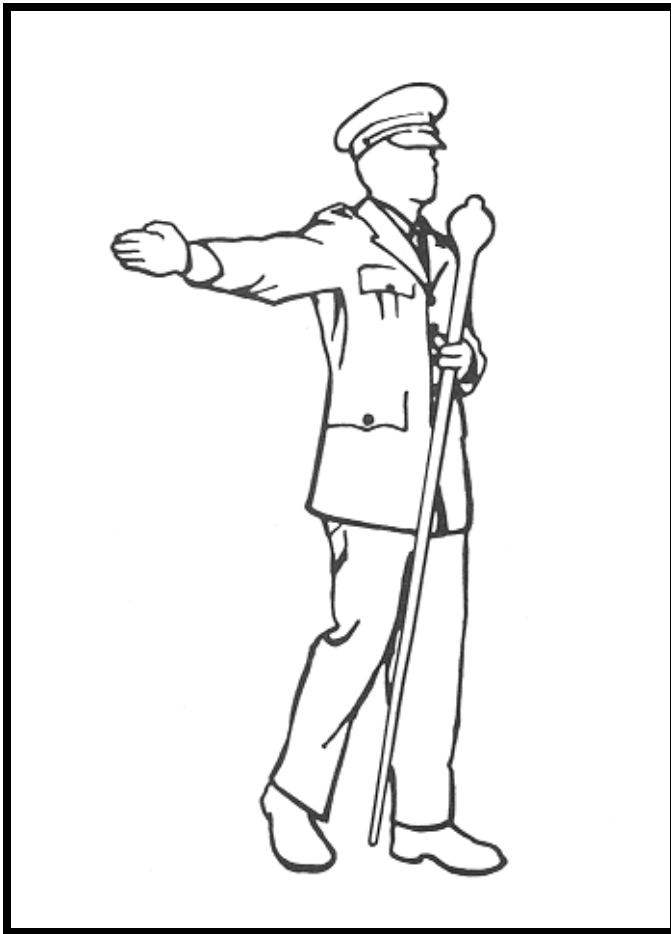
**COUNT 2**

(Silent Count)

**COUNT 3**

Return your right hand to your side. Bandmembers will automatically execute the **PREPARE TO PLAY** position.

**Figure 2-20 (Continued) ROLL OFF**



**Figure 2-21 GUIDE SIGNAL**

**22. GUIDE SIGNAL**  
(Figure 2-21)

Use the **GUIDE SIGNAL** to indicate half-turns and to guide the band around obstacles.

Do the **GUIDE SIGNAL** by raising your left or right arm horizontally outward to your side at shoulder height. Raise your right arm to guide the band to the right. Raise your left arm to guide the band to the left. Your palm should face forward. Your fingers should be extended and joined. First you assume the new direction of march. Keeping your arm in position, wait until the **entire band** has assumed the new direction of march, then drop your arm and resume the full step. No **FORWARD MARCH** signal is necessary. The guide file will maintain the appropriate distance behind you.

### 23. RIM CADENCE

Signal for a **RIM CADENCE (TAP)** by executing a **CUT OFF** (See paragraph 16, Figure 2-15) on the last three beats of a drum cadence. A previously appointed drummer will take up the **RIM CADENCE**.

If you wish the drum section to resume playing on the head, execute a **CUT OFF** on the last three beats of a **RIM CADENCE**. The drum section will then begin playing a drum cadence.

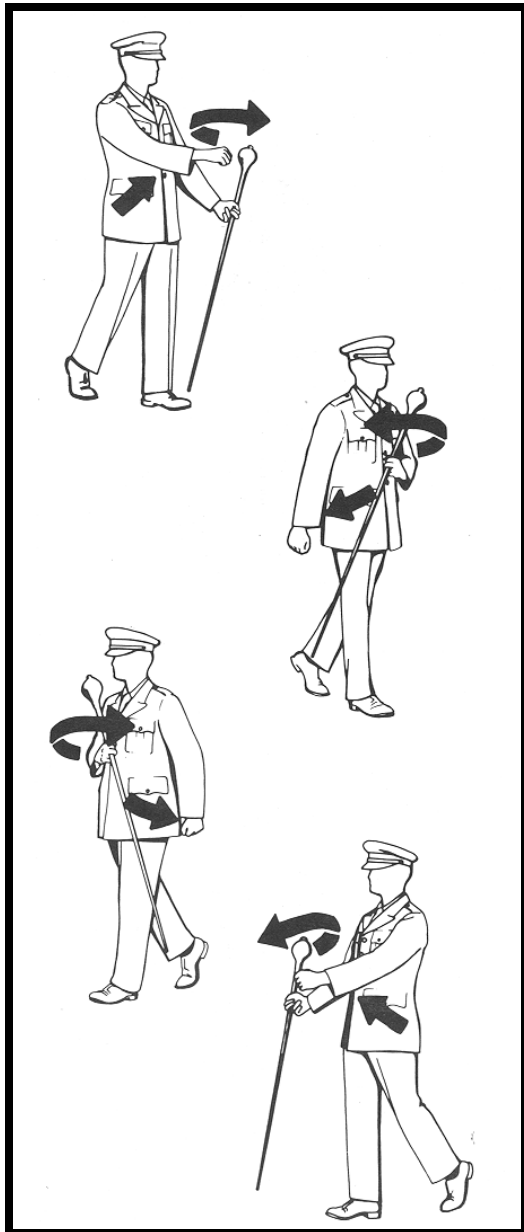
### 24. THE CEREMONIAL MACE SWING (Figure 2-22)

Use the **CEREMONIAL MACE SWING** on the march as an embellishment to the **CARRY**. Do the **CEREMONIAL MACE SWING** from either the **LEFT** or **RIGHT CARRY**. Use a smooth motion. Balance the action of the swinging arm with that of the free arm.

The **CEREMONIAL MACE SWING** is best achieved by supporting the weight of the mace with your forearm rather than with your upper arm. Emphasize your wrist movement to keep the ball constantly rotating. Before giving signals to the band you must resume the **CARRY**.

Swing your free arm nine inches in front of and six inches behind the trouser seam. An exaggerated arm swing is acceptable, provided it meets the high standards of military appearance and professionalism.

Resume the **CARRY** before giving any signal.



THE CEREMONIAL MACE SWING  
(Continued)

**FROM THE LEFT CARRY**

**COUNT 1**

As your left foot strikes the ground, take the mace down to your left thigh. Keep your left elbow by your side. Curl your left wrist downward and outward. Swing your right arm forward.

**COUNT 2**

As your right foot strikes the ground, bring the mace up to your chest. Bend your left wrist upward and inward. Swing your right arm to the rear.

**FROM THE RIGHT CARRY**

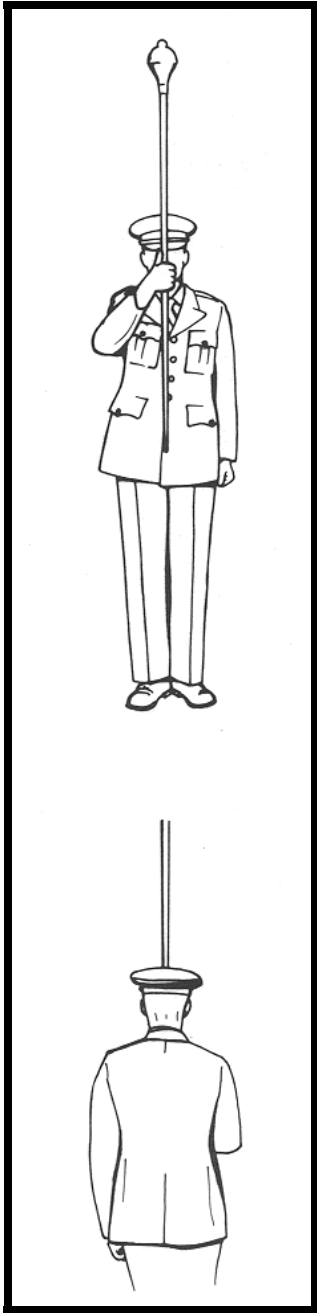
**COUNT 1**

As your left foot strikes the ground, bring the mace up to your chest, bending your right wrist upward and inward. Swing your left arm to the rear.

**COUNT 2**

As your right foot strikes the ground, take the mace down to your right thigh. Keep your right elbow by your side. Curl your right wrist downward and outward. Swing your left arm forward.

Figure 2-22 THE CEREMONIAL MACE SWING



25. SOUND OFF SEQUENCE  
(Figure 2-23)

Signal **INSTRUMENTS UP**

**COUNT 1**

Command **SOUND OFF**

Signal the downbeat of the first chord by moving your right hand to a position in front of your chin.

**COUNT 2**

(Silent Count)

**COUNT 3**

Execute an about face on the downbeat of the second chord.

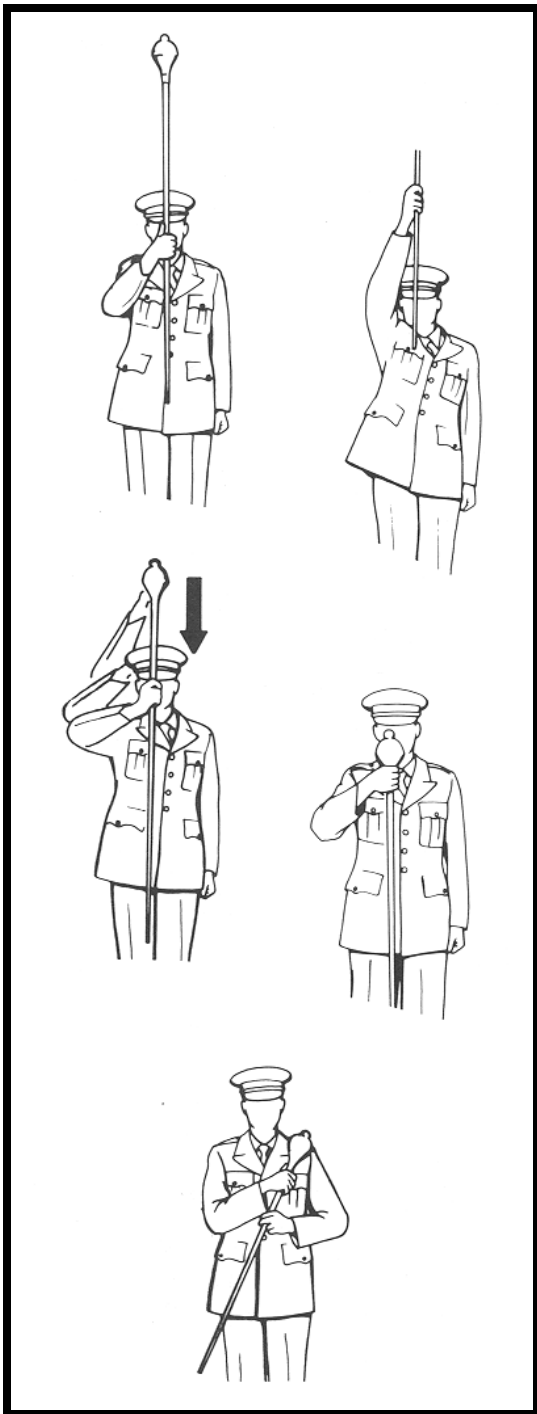
**COUNT 4**

(Silent Count)

**COUNT 5**

(Silent Count)

**Figure 2-23 SOUND OFF SEQUENCE**



**SOUND OFF SEQUENCE**  
(Continued)

**COUNT 6**

On the second beat of the third chord, thrust your right arm to a full extension upward.

**COUNT 7**

On the third beat of the third chord, thrust the mace downward. Release the grip of your right hand and move your hand to chest level. Catch the mace as the ball reaches your hand.

**COUNT 8**

(Silent Count)

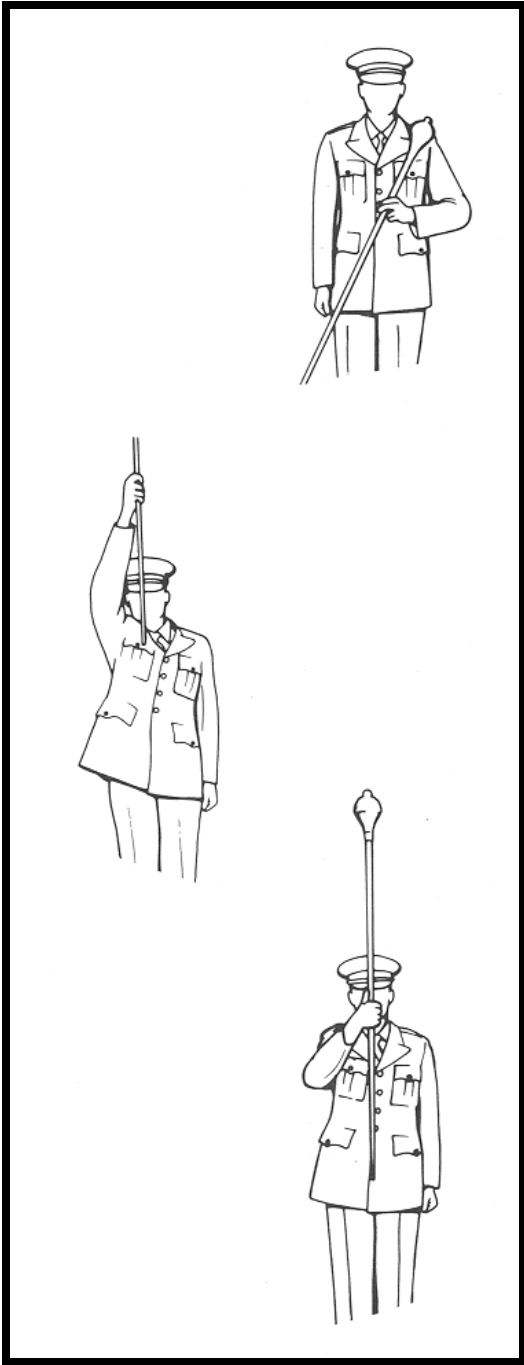
**COUNT 9**

Step off with the left foot on the downbeat of the march. At the same time, move the ball in an arc to your left shoulder. Grasp the mace with your left hand in the **CARRY POSITION**.

**COUNT 10**

(Silent Count)

**Figure 2-23 (Continued) SOUND OFF SEQUENCE**



**SOUND OFF SEQUENCE**  
(Continued)

**COUNT 11**

Open your right hand and return it to your side.

Signal the **LEFT TURN** and **FORWARD MARCH**, **COUNTERMARCH**, **RIGHT TURN** and **FORWARD MARCH**, **COUNTERMARCH**, **MARK TIME**, and **HALT**.

To conclude the sound off sequence:

**CUT OFF** the march.

Following the **SIGNAL OF EXECUTION**, rather than allowing the mace to fall through your fingers thrust it back into the air (arm fully extended). Command **SOUND OFF**.

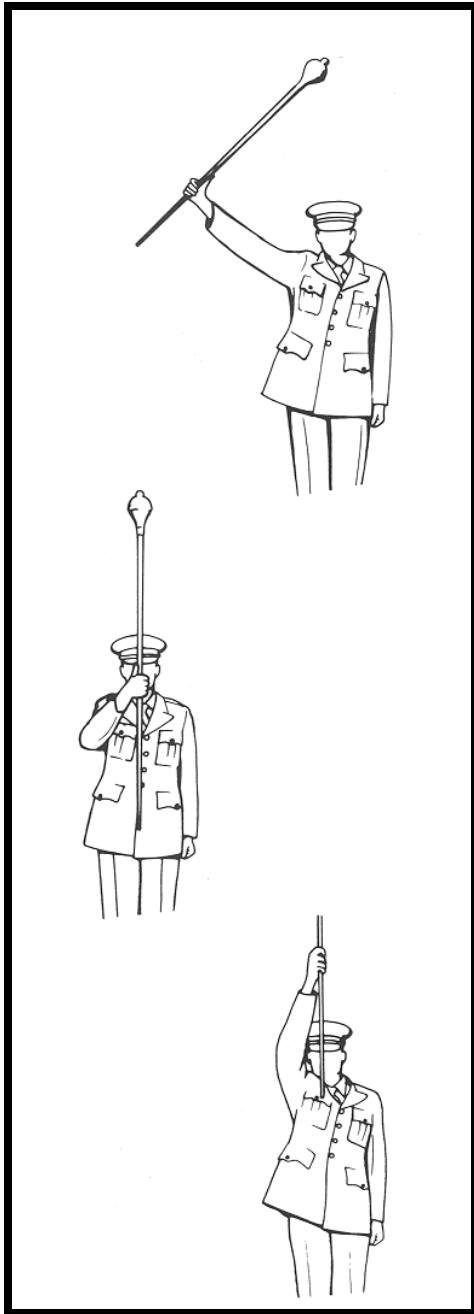
**COUNT 1**

Signal the downbeat of the first chord by moving your right hand to a position in front of your chin.

**COUNT 2**

(Silent Count)

**Figure 2-23 (Continued) SOUND OFF SEQUENCE**



**SOUND OFF SEQUENCE**  
(Continued)

**COUNT 3**

On the downbeat of the second chord, extend your right arm out in an arc from your shoulder. Push up with your thumb until the ball is centered over your head.

**COUNT 4**

(Silent Count)

**COUNT 5**

Signal **CUT OFF**.  
Keeping the ball stationary, move your right hand to a position in front of your chin.

**COUNT 6**

Thrust your arm to a full extension upward.

**Figure 2-23 (Continued) SOUND OFF SEQUENCE**





SOUND OFF SEQUENCE  
(Continued)

**COUNT 7**

Thrust the mace downward. Release the grip of your right hand. Allow the mace to fall through your fingers as you move your hand to a position in front of your chest. Grip the mace as the ball reaches your hand.

**COUNT 8**

(Silent Count)

**COUNT 9**

Move the ball in an arc to your left shoulder. Grasp the staff with your left hand in the **CARRY** position. This signals bandmembers to **READY INSTRUMENTS**.

**COUNT 10**

(Silent Count)

**COUNT 11**

Open your right hand and return it to your side. This signals bandmembers to assume the **CARRY**.

Figure 2-23 (Continued) SOUND OFF SEQUENCE

## LESSON TWO

### PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key that follows. If you answer any item incorrectly, review that part of the lesson which contains the portion involved.

1. The parts of the mace are the ball, staff, chain, and ferrule.  
A. True    B. False
  
2. The mace is used by the drum major to  
A. convey commands in signals to units, other than the band, that are marching on the field.  
B. draw attention to the band as it is marching.  
C. convey commands or signals to the marching band.  
D. Both A and B are correct.
  
3. When marching, the drum major swings the free arm in a natural motion from approximately \_\_\_\_\_ inches forward to \_\_\_\_\_ inches behind the trouser seam.  
A. 6, 9  
B. 9, 6  
C. 5, 10  
D. 10, 5
  
4. The hand salute is performed while at the left carry position.  
A. True    B. False
  
5. While standing at attention, the drum major holds the mace with the  
A. right hand on top of the ball.  
B. left hand just below the ball.

- C. right hand just below the ball.
  - D. left hand on top of the ball.
6. While standing at attention, the drum major places the ferrule of the mace
- A. on line with, and touching, the toe of his left shoe.
  - B. touching the heel of his right shoe.
  - C. on line with, and touching, the toe of his right shoe.
  - D. touching the heel of his left shoe.
7. When the drum major is moving from attention to the position of parade rest, he should
- A. move his right foot ten inches to the right of his left foot.
  - B. move his left foot ten inches to the left of his right foot.
  - C. Both A and B are correct.
  - D. Neither A nor B is correct.
8. The left carry position is assumed from the position of
- A. attention.
  - B. parade rest.
  - C. mark time.
  - D. None of the above are correct.
9. When marching, the drum major is permitted to use an exaggerated arm swing if it is in good taste and conforms to the high standards of military professionalism.
- A. True
  - B. False
10. To assume the left carry from the position of attention, on count one of the movement
- A. moves the ball of the mace across your chest with your left hand until it is touching your right shoulder.
  - B. moves the staff of the mace across your chest until it is touching your right shoulder.
  - C. moves the staff of the mace across your chest until it is touching your left shoulder.

- D. moves the ball of the mace across your chest with your right hand until it is touching your left shoulder.
11. The mace is \_\_\_\_\_ with your arm(s) extended  
\_\_\_\_\_ for the preparatory signal of the mark time signal.
- A. in a horizontal position, above your neck and six inches apart
  - B. in a vertical position, to your right side parallel to your body
  - C. in a horizontal position, to your left side parallel to your body
  - D. None of the above are correct.
12. When giving the right GUIDE signal, the drum major's arm should extend
- A. diagonally down from his side with his palm facing backward.
  - B. straight downward with the palm facing inward.
  - C. vertically from the shoulder with the palm facing outward.
  - D. horizontally outward from the side with the palm facing forward.
13. Two of the signals that may be given from the right carry position are
- A. cut off and halt.
  - B. forward march and roll off.
  - C. left turn and guide to the left.
  - D. instruments up and mark time.
14. When giving the guide around signal, the drum major holds the signal
- A. until the band commander has faced the new direction of march.
  - B. until the front rank of the band has assumed the new direction of march.
  - C. for eight counts only.
  - D. until the entire band has reached the new direction of march.
15. The trail is the ready position for the drum manor reverse.
- A. True
  - B. False

## LESSON TWO

## PRACTICAL EXERCISE

### ANSWER KEY AND FEEDBACK

<u>Item</u>	<u>Correct Answer and Feedback</u>
1.	A. True (Paragraph 1b)
2.	C. convey commands or signals to the marching band. (Paragraph 1a)
3.	B. 9, 6 (Paragraph 11, Count 7 NOTE)
4.	A. True (Paragraph 6)
5.	C. right hand just below the ball. (Paragraph 4)
6.	C. on line with and touching the toe of his right shoe. (Paragraph 3)
7.	B. move his left foot ten inches to the left of his right foot. (Paragraph 4)
8.	A. attention. (Paragraph 5)
9.	A. True (Paragraph 24)
10.	D. move the ball of the mace across your chest with your right hand until it is touching your left shoulder. (Paragraph 5)
11.	D. None of the above are correct.

(Paragraph 14)

12. D. horizontally outward from the side with the palm facing forward.  
(Paragraph 22)
13. C. left turn and left guide.  
(Paragraph 7)
14. D. until the entire band has reached the new direction of march.  
(Paragraph 22)
15. B. False  
(Paragraph 19)