TC 1-19.50

The Army Drum Major

SEPTEMBER 2023

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This publication supersedes TC 1-19.50, dated 15 April 2017.

Headquarters, Department of the Army

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Training Circular
No. 1-19.50

Headquarters
Department of the Army
Washington, D.C., 20 September 2023

The Army Drum Major

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Preface

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

The principal audience for TC 1-19.50 is all Soldiers that are led by, train as, or perform as drum majors. Commanders of Army Bands 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 6-27).

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

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 Bands 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, and TC 1-19.51 respectively. Training videos for drum majors are in the “Resources” section of the Army Bands 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 Army Band. 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.

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Introduction

TC 1-19.50 is designed to be a practical guide for Army Musicians who have little, to no, drum major experience. It provides those Soldiers with materials to help them develop the fundamental skills required to succeed as a drum major in a ceremonial setting. It should be used in conjunction with TC 1- 19.10 as a reference for Soldiers seeking knowledge of drum major responsibilities, movements, and actions.

TC 1-19.50 is the primary drum major training publication of Army Bands and influences various United States Army School of Music course materials.

> ***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 the 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 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 principal responsibility is maneuvering the ceremonial band during performances. The drum major also serves as a drill and ceremonies subject matter expert for the band. The drum major also assists the band's senior enlisted musician in training the marching band and 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 ADP 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, to effectively lead the marching band in ceremonial performances.

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 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, noncommissioned officer (NCO) sash, gauntlets, and bearskin hat, shown in figure 1-1.

1-8. Army Bands 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. 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 a 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 advanced mace techniques with a heraldic mace.

Standard Mace

1-11. Standard maces are available through marching band supply companies and come in various 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 right forearm parallel to the marching surface when standing at the *Position of 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 drumsticks 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. 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. 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.

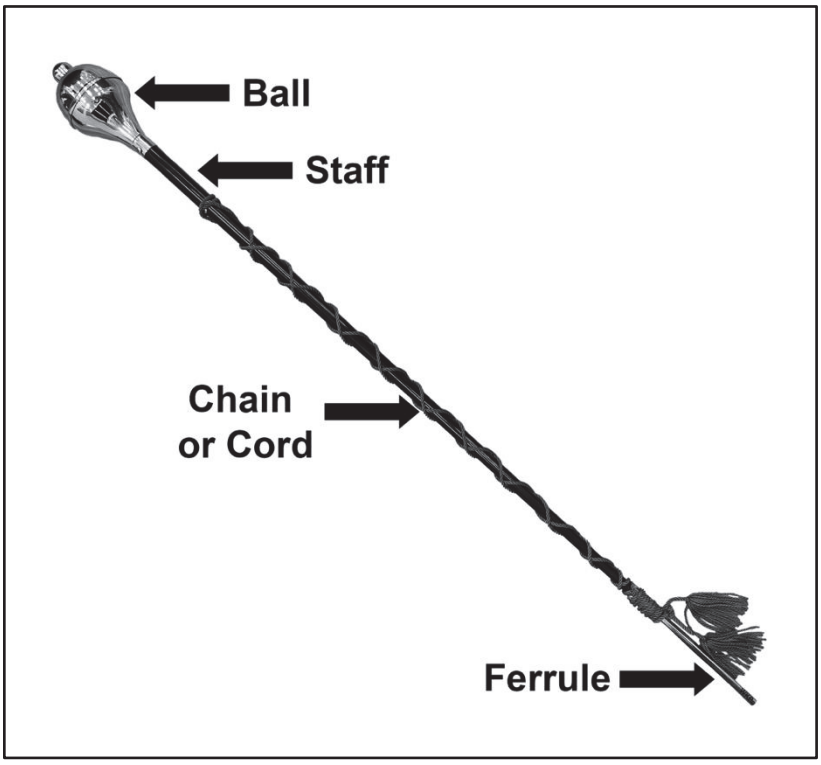


Figure 2-1. Parts of the Mace

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. Commands and mace signals are performed at a tempo between 112 -118 beats per minute, with 116 the preferred tempo for most occasions.

INDIVIDUAL MOVEMENTS

Stationary Positions, Facing Movements, and the Hand Salute

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

Note. The photos used in this publication are not mirrored and show the drum major from the band's perspective.

Position of 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 and align the thumb with the staff as though giving a "thumbs up" to facilitate control. 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° from center. Place the ferrule touching the shoe next to your pinkie toe. If the mace is sized correctly, the right forearm is parallel to the marching surface.



Figure 2-2. Position of 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 the *Position of 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 the *Position of Attention* as described in TC 3-21.5, using the modified *Position of Attention* described in paragraph 2-6 following these procedures simultaneously:

- Move the ferrule up and over the right foot so that the ferrule touches the ground.
- 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 the *Position of Attention* in three counts as shown in figure 2-4 using these procedures:

- **Count 1** — 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 left hand's thumb, index finger, and middle finger 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 the *Position of Attention*. Position the left hand comfortably in front of the body just to the left of center.
- **Count 2** — Silent count (pause).
- **Count 3** — Lower the right hand to the side as at the *Position of Attention*.

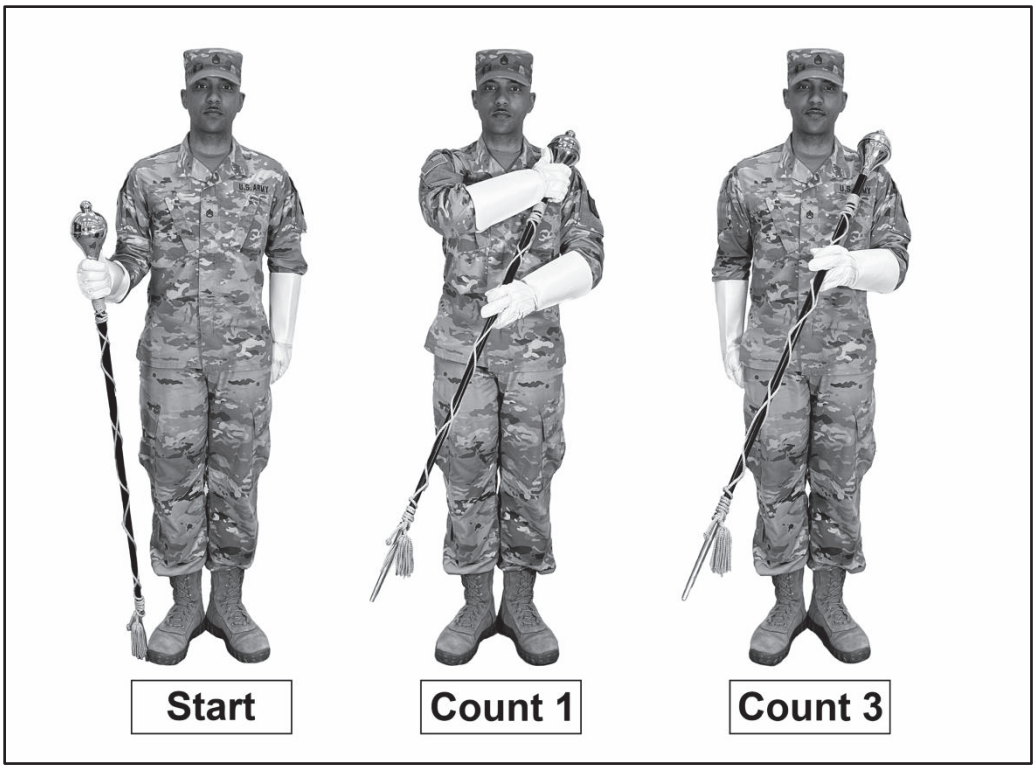


Figure 2-4. Left Carry From Attention

2-11. Assume the *Right Carry* from *Left Carry* in five counts 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.
- **Count 1** — Thrust the mace downward, gripping the ball as it reaches the hand.
- **Count 2** — Silent count (pause).
- **Count 3** — 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 right hand’s thumb, index finger, and middle finger at the balance point, as described in paragraph 2-10. Leave the right elbow next to the body as at the *Position of Attention*. Position the right hand comfortably in front of the body just to the right of center.
- **Count 4** — Silent count (pause).
- **Count 5** — Lower the left hand to the side as at the *Position of Attention*.

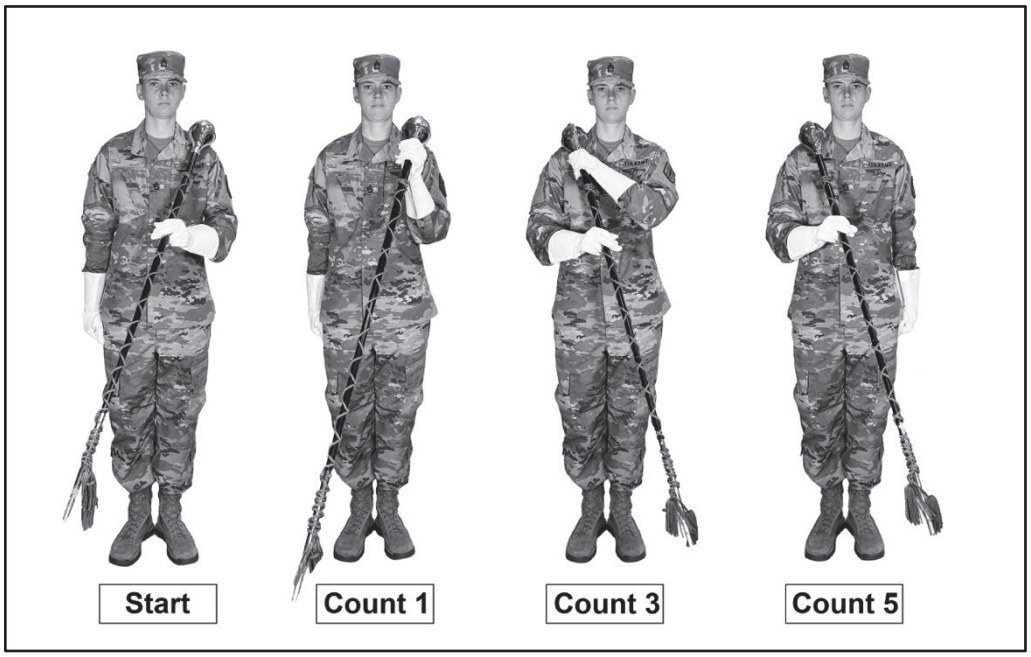


Figure 2-5. Right Carry From Left Carry

2-12. Assume the *Left Carry* from *Right Carry* in five counts 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.”

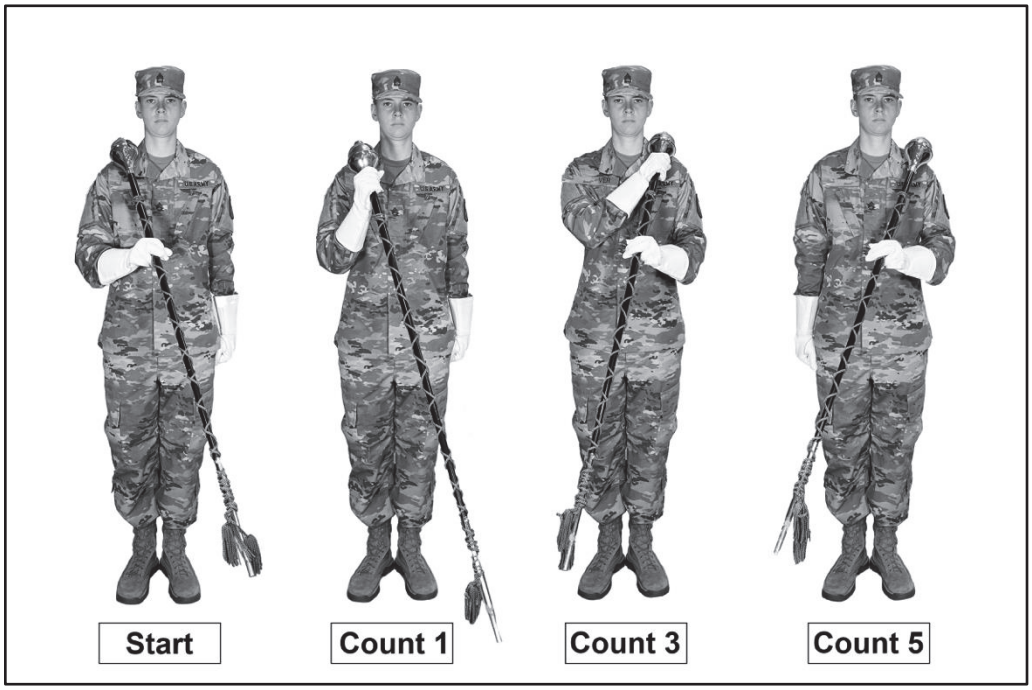


Figure 2-6. Left Carry From Right Carry

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.

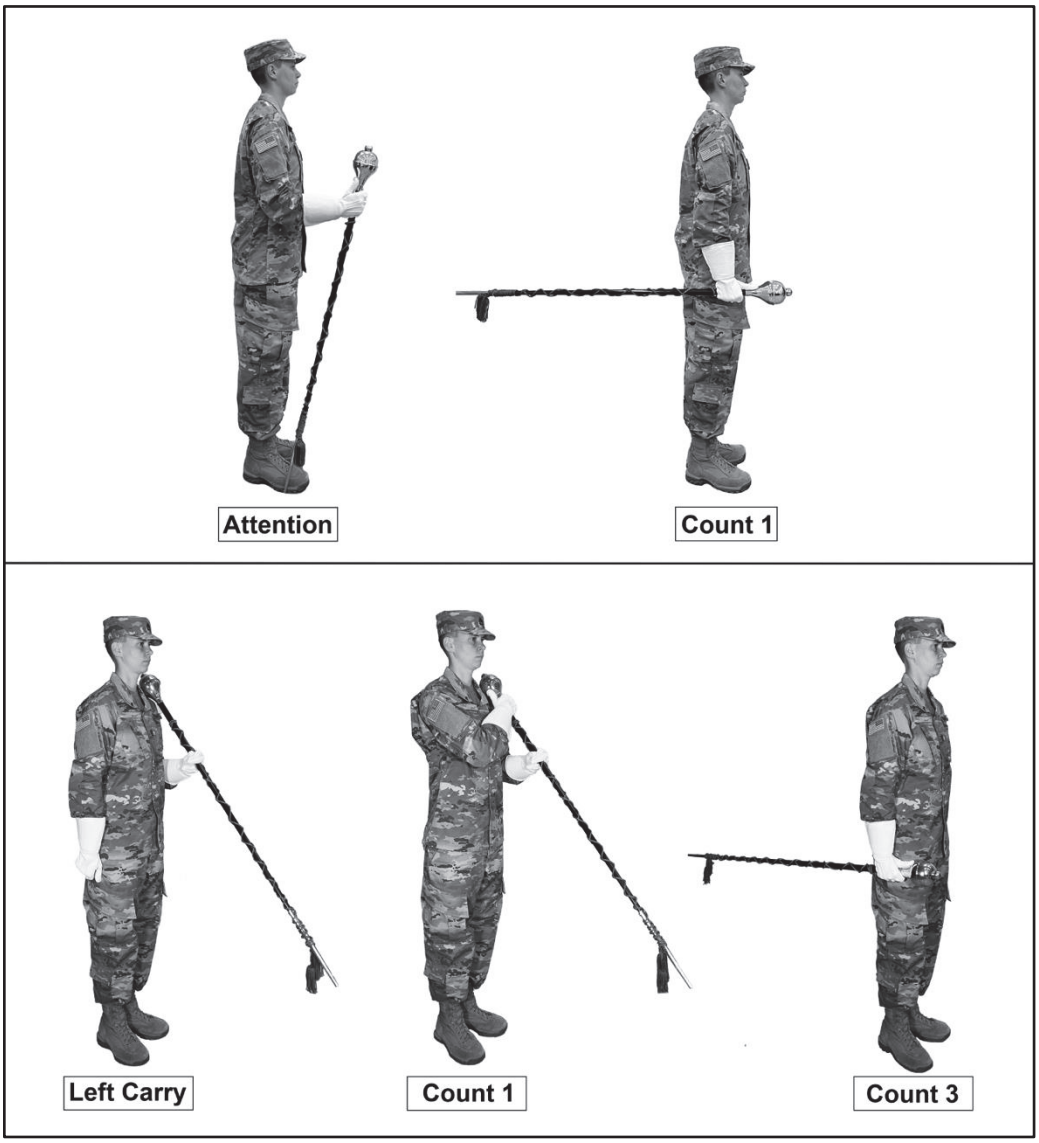


Figure 2-8. Trail Position

Foot Technique, Marching, and Cadence

2-17. Drum majors 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 backward 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. See paragraphs 2-20 through 2-24 for information about the drum major reverse.

Right (Left) Step

2-19. Drum majors *Right (Left) 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 formation 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 the direction of march 180° relative to the formation 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* in three counts as shown in figure 2-9 following these procedures:

- **Count 1** — Step forward and bring the free arm to the side as at the *Position of Attention*.
- **Count 2** — Turn to the left, turning 90° by the time the foot touches the ground on the down beat.
- **Count 3** — Continue turning to the left, completing the turn as the foot touches the ground on the downbeat.
- March backward without an arm swing.

2-22. Move from *Backward March* to *Forward March* as follows:

- **Count 1** — Step backward.
- **Count 2** — Turn to the right, turning 90° by the time the foot touches the ground on the downbeat.
- **Count 3** — Continue turning to the right, completing the turn as the foot touches the ground on the downbeat.
- March forward and resume the arm swing.

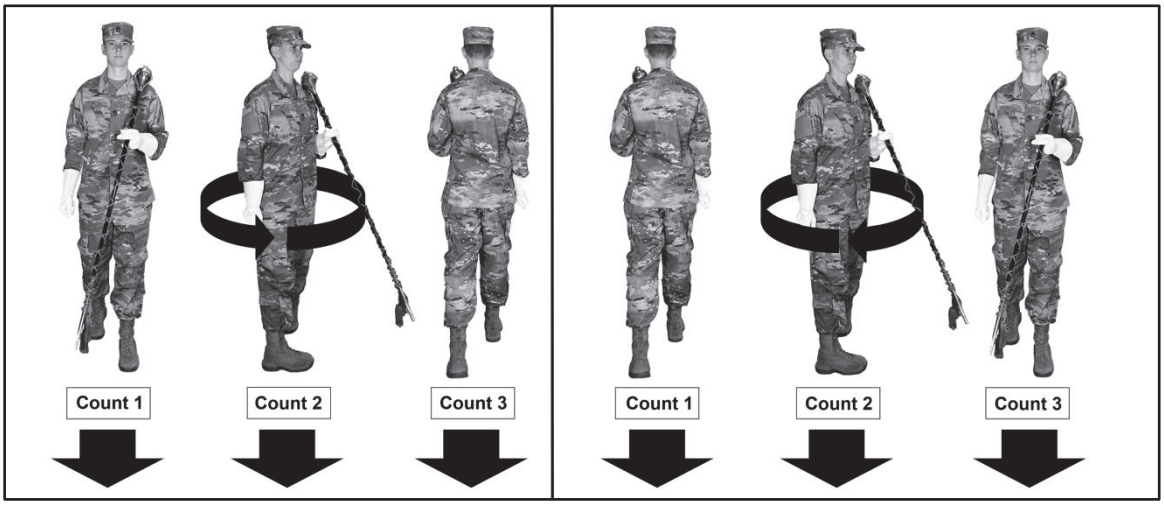


Figure 2-9. Drum Major Reverse – 26-Inch Step

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 in two counts as shown in figure 2-10 using these procedures:

- **Count 1** — Step forward with the left foot.
- **Count 2** — Pivot 180°, as for a *Rear March*, completing the pivot on the down beat.
- Begin marking time.

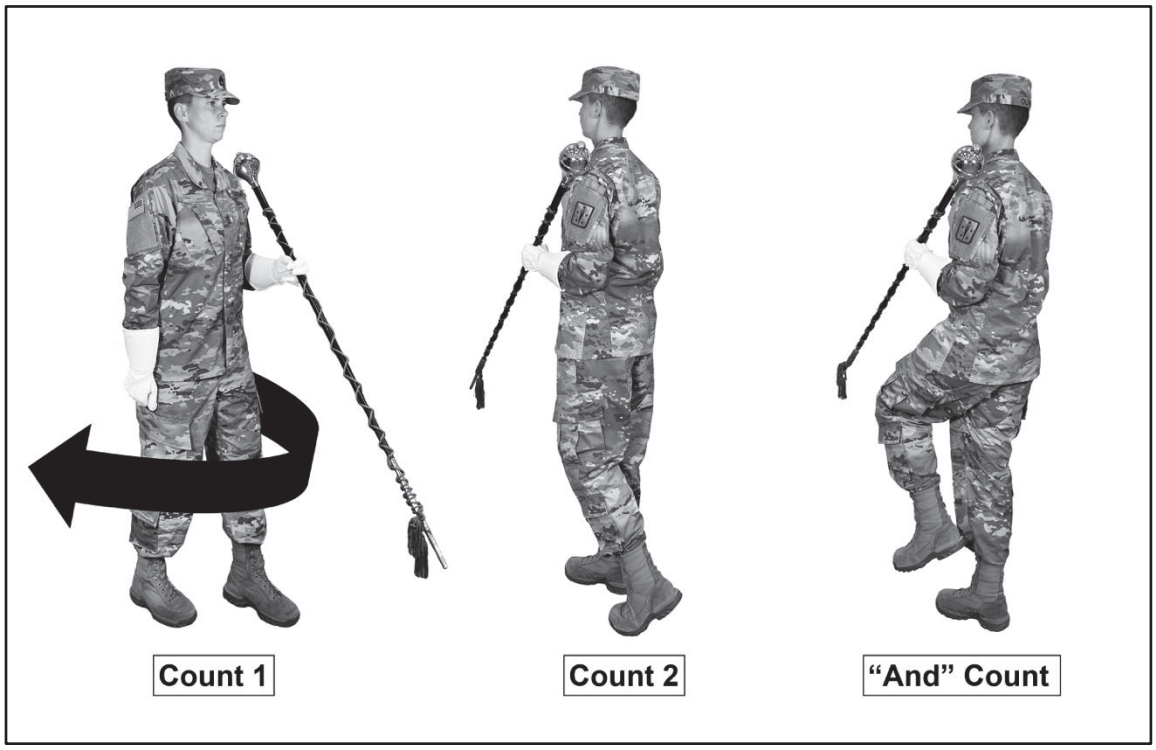


Figure 2-10. Drum Major Reverse – Mark Time

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. *Cover* is a four-count movement as shown in figure 2- 11 following these procedures:

- **Count 1** — 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.
- **Count 2** — 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.
- **Count 3** — Thrust the mace upward, gripping the staff of the mace with the right hand and aligning the thumb directly behind the mace staff, as the left hand returns to the side as at the *Position of Attention*. Position the thumb of the right hand directly in front of the eyes.
- **Count 4** — Verbally command **COVER** to command the musicians in that file to cover on the Soldier to their front.

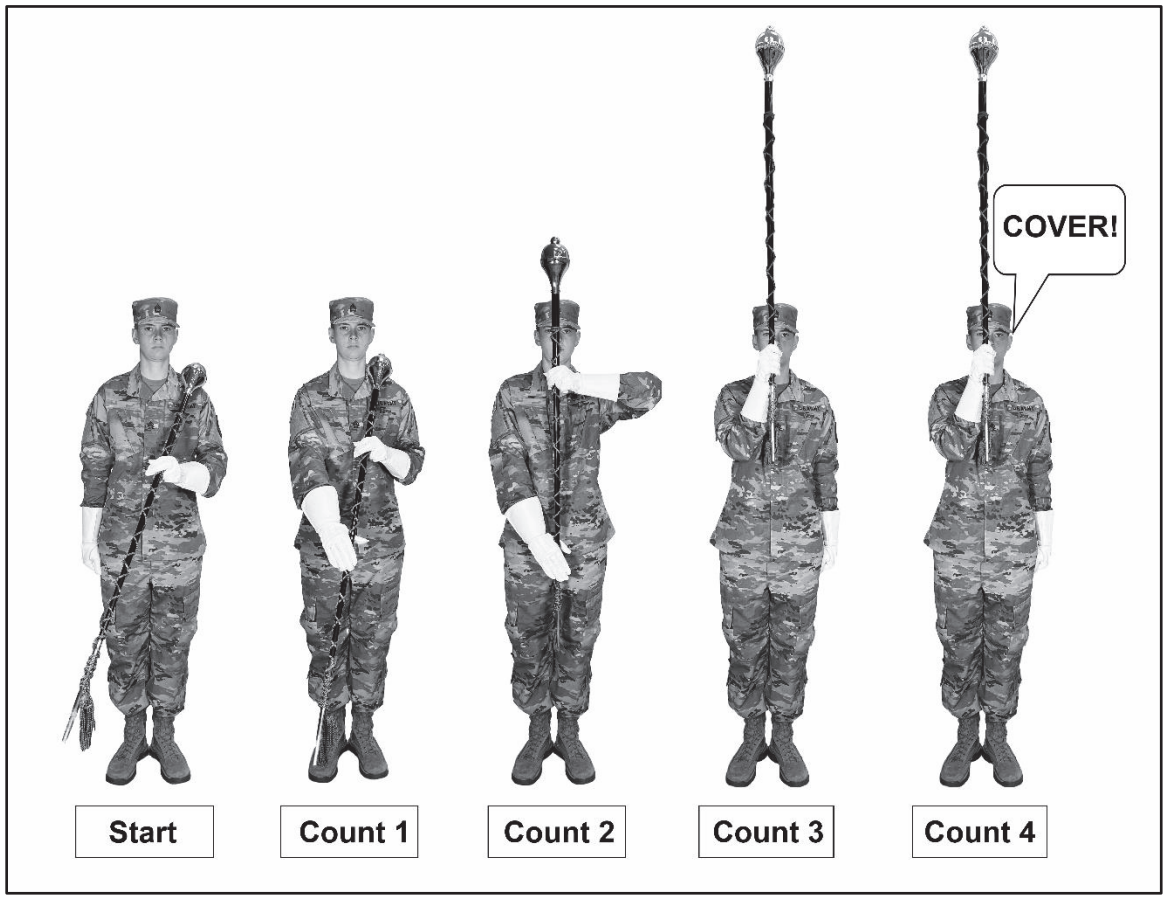


Figure 2-11. Cover

2-29. Return to *Left Carry* from *Cover* in five counts as shown in figure 2-12 following these procedures:

- **Count 1** — Thrust the mace downward, gripping the mace as the ball reaches the hand on the down beat.
- **Count 2** — Silent count (pause).
- **Counts 3, 4, and 5** — Return the mace to *Left Carry* using the procedures outlined in paragraph 2-10.

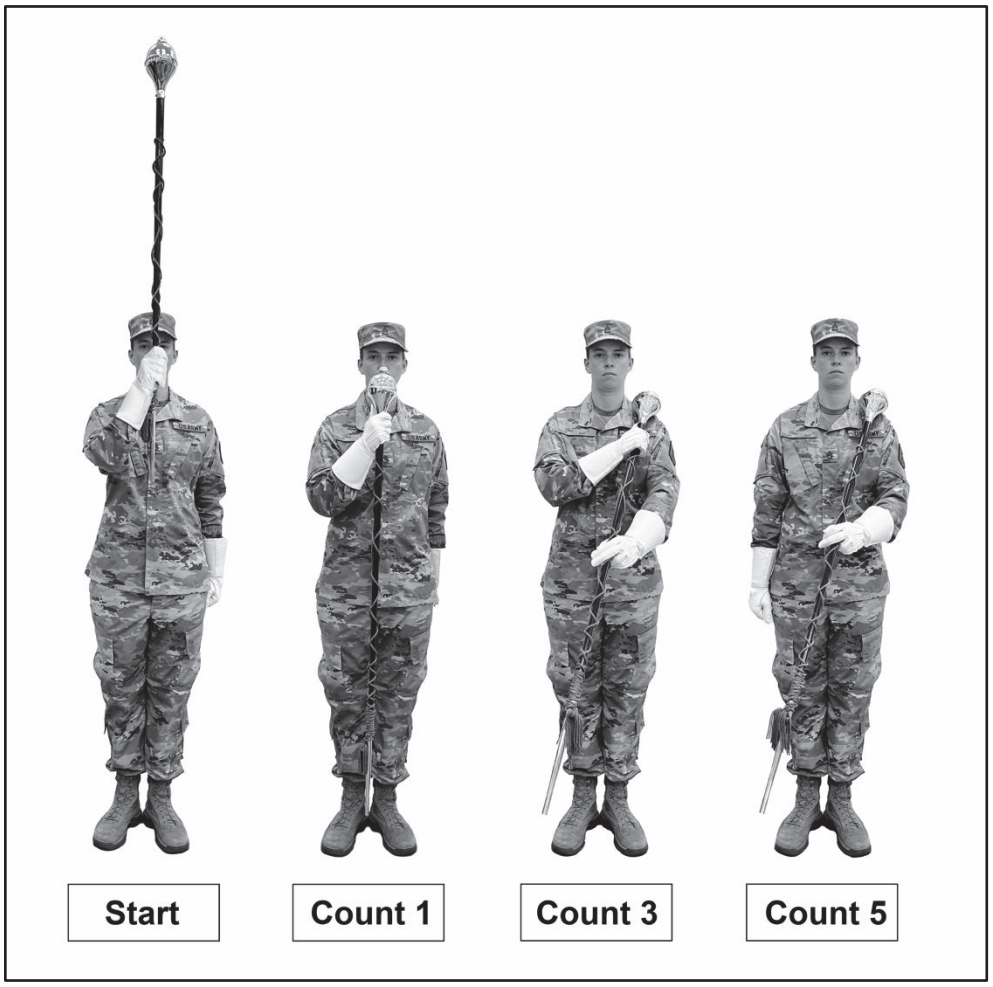


Figure 2-12. Left Carry From Cover

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 intervals. Whether formed at normal or close intervals, 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:

- Execute a *Right Face*, march to the alignment point in front of the left-most file shown in figure 2-13, execute a *Left Face*, 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 the *Position of 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), execute a *Left Face*, march to the next alignment point, execute a *Right Face*, and repeat the alignment procedures to align the file. Repeat these procedures, moving from left to right (as shown in figure 2-13) 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:

- Execute a *Left Face*, march to the command point shown in figure 2-13, execute a *Right Face*, turn the head 45° toward the formation, command ***Dress Right,*** **DRESS**, march forward to the alignment point to the right of the front rank, and execute a *Right Face*.
- 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, execute a *Left Face*, march to the next alignment point, execute a *Right Face*, 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, execute a *Right Face* and march to the command point, *Halt*, execute a *Left Face*, turn the head 45° toward the formation, command ***Ready,*** **FRONT**, resume your post, execute a *Left Face* and face toward the formation.

Note. While marching toward the front of the formation, verify cover and dress by turning your head 45° 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.

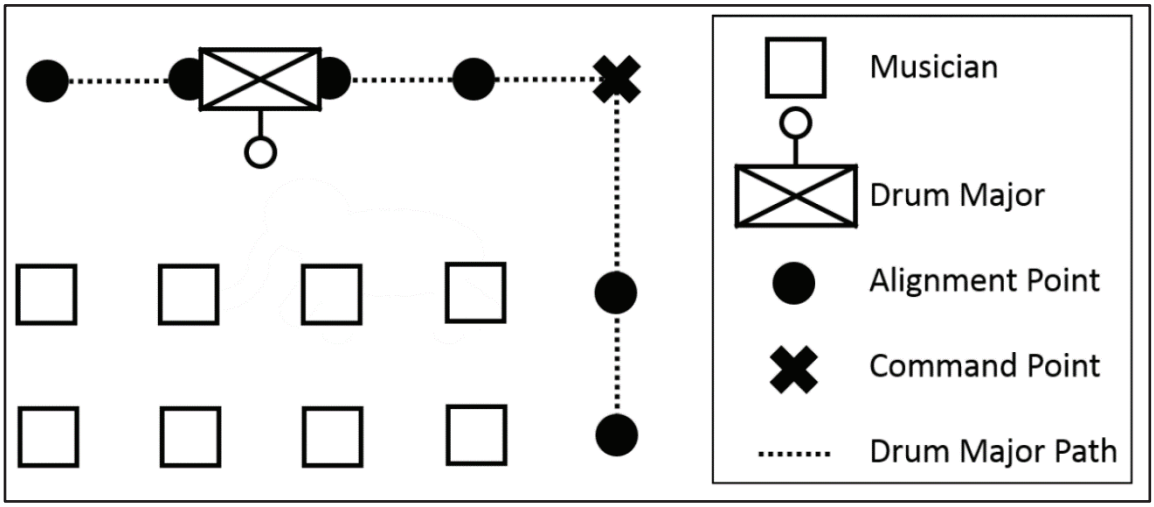


Figure 2-13. Dress and Alignment at Normal Interval

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:

- **Count 1** — 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.
- **Count 2** — Silent count (pause).
- **Count 3** — 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 and fully extending the right arm. This signals the musicians to move to *Ready Instruments*.

- **Count 4** — Silent count (pause).
- **Count 5** — 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*.

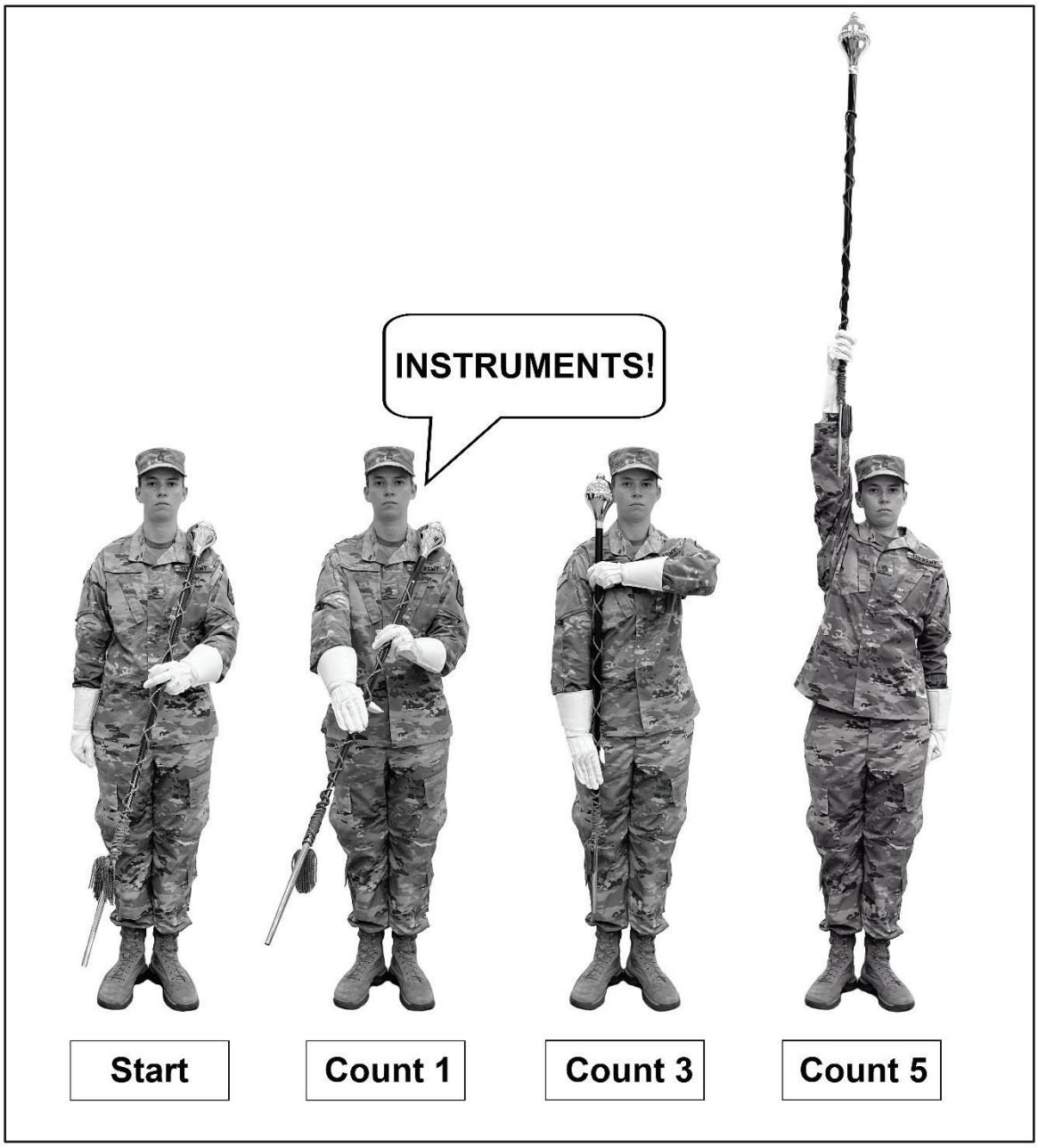


Figure 2-14. Instruments Up

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

- **Count 1** — Simultaneously thrust downward with the mace and verbally command ***Instruments***.
- **Count 2** — Silent count (pause).
- **Count 3** — 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*.
- **Count 4** — Silent count (pause).

- **Count 5** — Lower the right hand to the side. This signals the musicians to move to *Ready Instruments*.

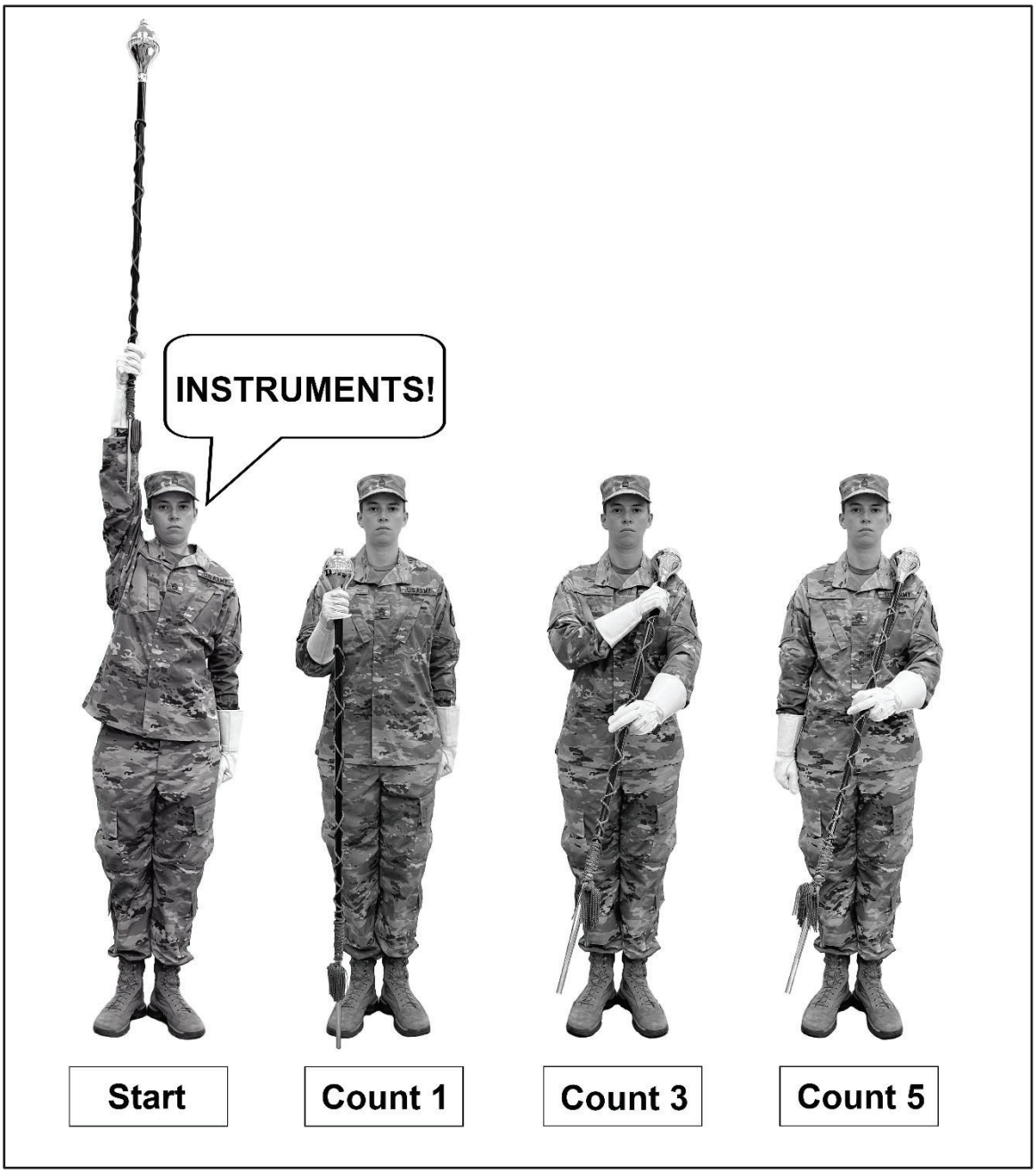


Figure 2-15. Instruments Down

Forward March

2-36. The signal *Forward March* commands musicians standing at the *Position of 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* in 11 counts as shown in figure 2-16 using the following procedures:

- **Count 1** — 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.
- **Count 2** — Silent count (pause).
- **Count 3** — 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.
- **Count 4** — Silent count (pause).
- **Count 5** — Thrust the mace upward with the right hand as the left hand returns to the side as at the *Position of Attention*. The right hand grips the mace with the thumb aligned with and behind the mace. Arrive at the top of the movement on the down beat. Immediately lower the mace to the bottom of the "U" shape shown on the "and" of count 5.
- **Count 6** — Thrust the mace upward again so that the mace arrives at the top of the movement on the down beat.
- **Count 7** — 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 the down beat.
- **Count 8** — Silent count (pause).
- **Counts 9, 10 –** Silent count (pause)**, and 11** — March forward on count 9, and return the mace to *Left Carry* as shown. Alternately, you may also immediately begin the next mace signal.

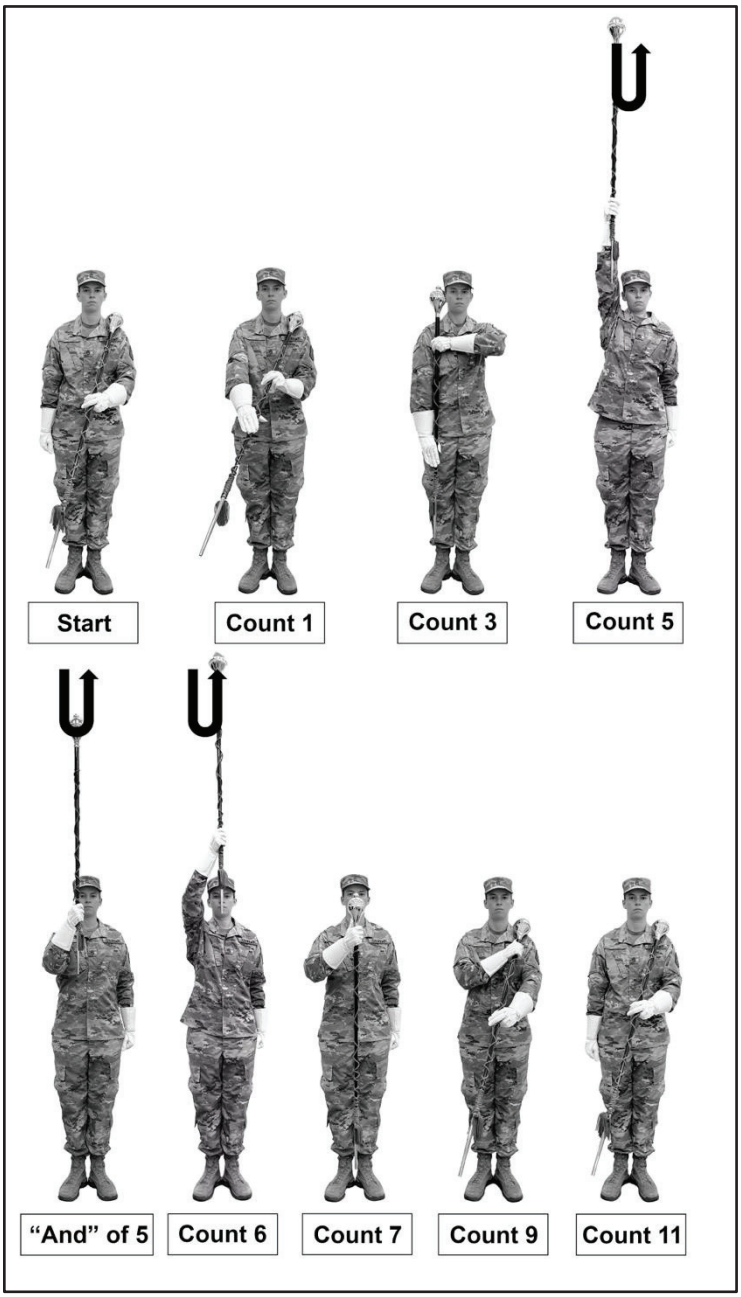


Figure 2-16. Forward March

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.

Note. When signaling the command *Forward March,* the drum major may resume the arm swing with the right hand on count 11 or 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*.
- Signal *Forward March*.
- March forward as described in TC 1-19.10, so that the left foot touches the ground on count nine.

Note. If desired, the drum major may verbally command ***Forward,* MARCH** without the mace signal. If using the verbal command, turn head to the right and give the command ***Forward,* MARCH** over the shoulder. 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 formation. 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* in 5 counts as shown in figure 2-17 following these procedures:

- **Count 1** — 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.
- **Count 2** — Silent count (pause).
- **Count 3: Preparatory Signal** — Lift the mace overhead by extending the right elbow and raising the left arm. Maintain the right-hand grip, but transition the left hand as shown in figure 2-17 with the fingers extended and joined behind the mace.
- **Count 4** — Silent count (pause). Maintain the preparatory signal until ready to execute the signal of execution. This position may be held indefinitely.
- **Count 5: Signal of Execution** — Lower the right arm until it is parallel with the marching surface. Maintain the right-hand grip allowing the mace to stand vertically. Move the left hand to the side as at the *Position of Attention*.
- Take one more step with the right foot.
- Begin marching at a half step with the left foot. Simultaneously, bring the mace to *Left Carry* by returning to count one.
- Two counts after assuming the half step, bring the right hand back to the side as at the *Position of Attention*.

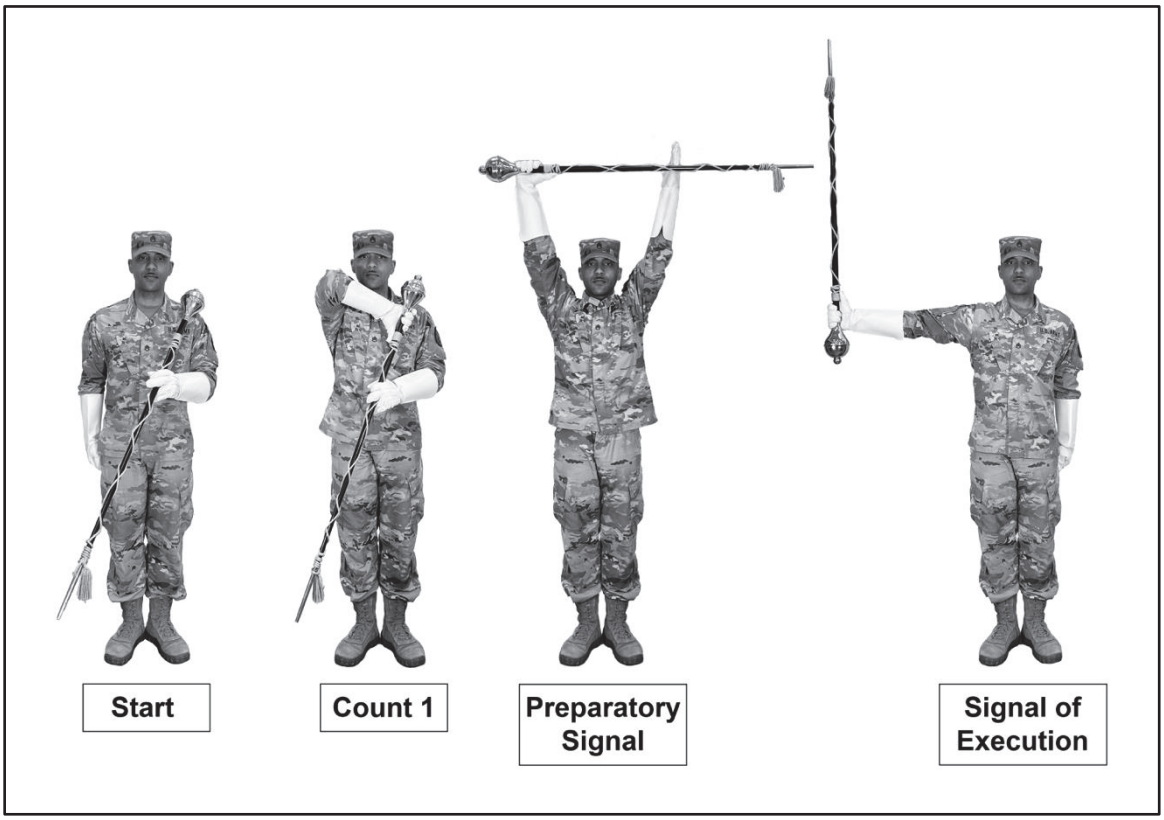


Figure 2-17. Half Step March

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 formation. If the band is to mark time and halt, give the signal while facing the formation. 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:

- **Preparation Movements:**
  - If necessary, execute the *Drum Major Reverse* (see paragraphs 2-20 through 2-23).
  - **Count 1** — 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.
  - **Count 2** — Silent count (pause).
  - **Count 3: Preparatory Signal** — Lift the mace overhead while maintaining the three-finger grip on the left hand. Align the thumb of the right hand with the staff of the mace.
  - **Count 4** — Silent count (pause). Maintain the preparatory signal until ready to execute the signal of execution. This position may be held indefinitely.
- **Mark Time March:**
  - **Signal of Execution** — Lower the right arm until it is parallel with the marching surface. Maintain the right-hand grip allowing the mace to stand vertically. Move the left hand to the side as at the *Position of Attention*.
  - Take one more step with the right foot.
  - Begin marching in place.

- If signaling the band to march forward, bring the mace to *Left Carry* before signaling *Forward March* or *Half Step March*. When returning the mace to *Left Carry*, thrust the mace downward while arm is extended.
- If *Mark Time March* was given facing the band, execute the *Drum Major Reverse* to face away from the band before signaling *Forward March* or *Half Step March*.
- If 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.

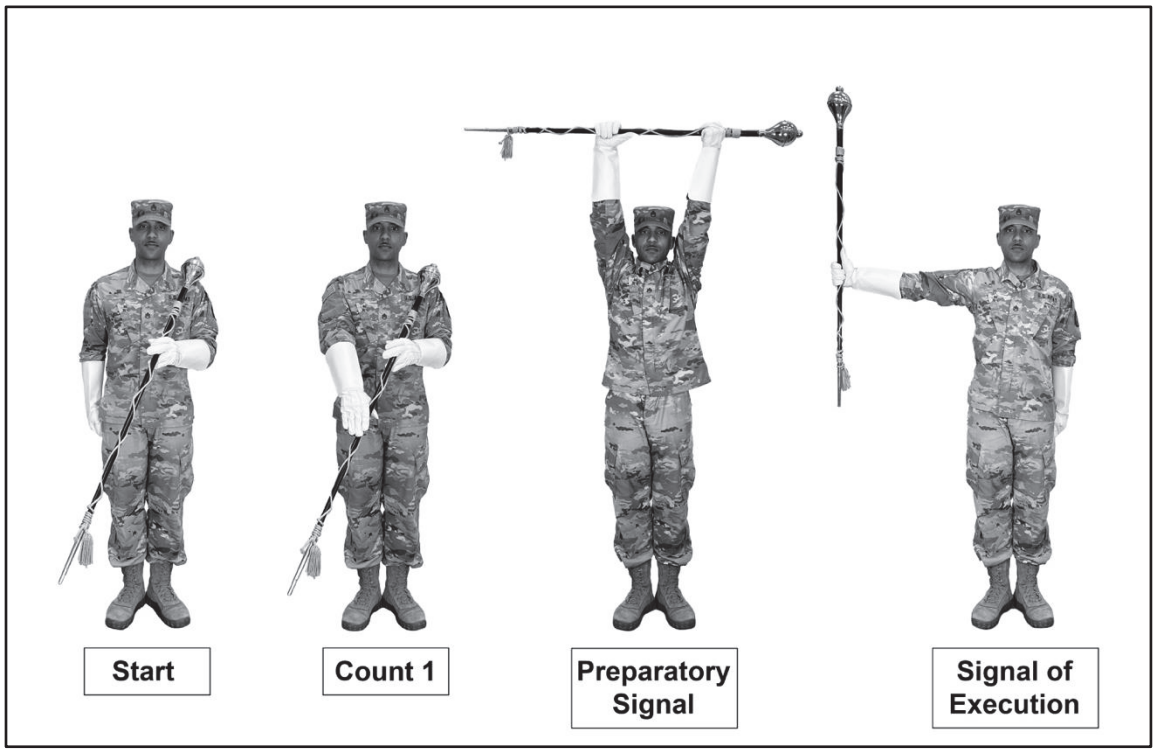


Figure 2-18. Mark Time March

Band Halt

2-41. The signal *Band Halt* commands the musicians to stop marching and come to the *Position of Attention*. *Band Halt* is given while facing the band 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* in five counts 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.
- **Count 1** — Lower the mace to chin-level when the left foot touches the ground.
- **Count 2** — Raise the mace to the starting position as the right foot touches the ground.
- **Count 3** — Lower the mace to waist-level. Keep both arms fully extended.
- **Count 4** — Position the mace at *Left Carry* as the right foot touches the ground.
- **Count 5** — Lower the right hand to the side and cease marching.

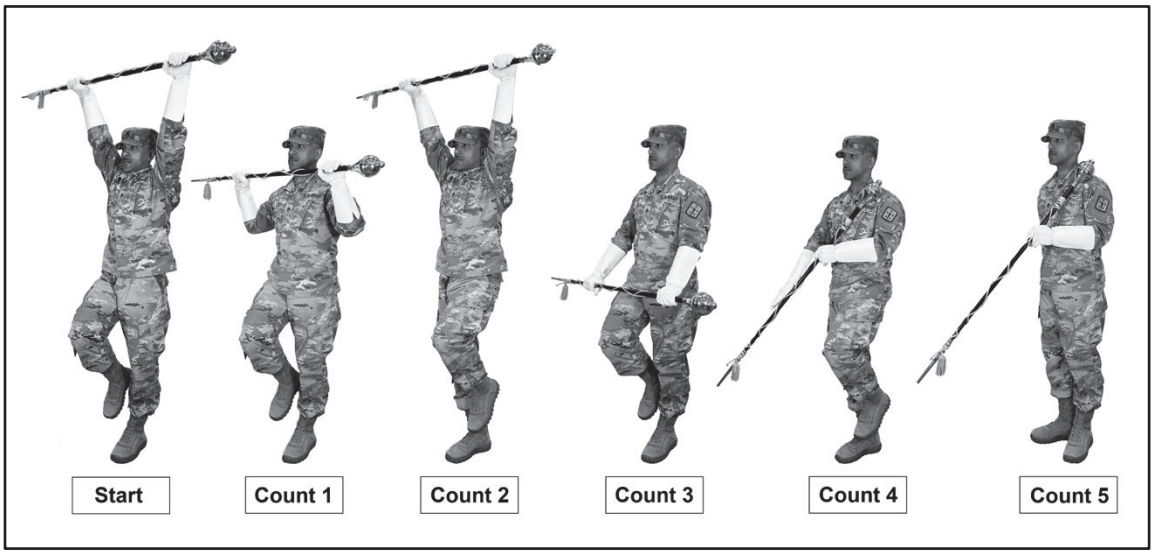


Figure 2-19. Band Halt

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* in 13 counts as shown in figure 2-20 following these procedures:

- **Preparation Movements:**
  - **Count 1** — 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.
  - **Count 2** — Silent count (pause).
  - **Count 3** — 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.
  - **Count 4** — Silent count (pause).
  - **Count 5: Preparatory Signal** — Thrust the mace into the air and return the left hand to the side as at the *Position of Attention* on the downbeat of the first bar of cadence. Do not resume the arm swing. Hold this position through the first seven bars of cadence.
- **Roll Off**:
  - **Count 1: Signal of Execution** — Thrust the mace downward, catching the mace with the right hand just below the ball in line with the shoulder, ending on the downbeat of the eighth bar of cadence.
  - **Count 2** — Silent count (pause).
  - **Count 3, 4, and 5** — On the downbeat of the next measure, return the mace to *Left Carry* as shown. The percussion section begins to play the "*Roll Off*."
  - **Count 6** — Silent count (pause).
  - **Count 7** — Resume the arm swing.

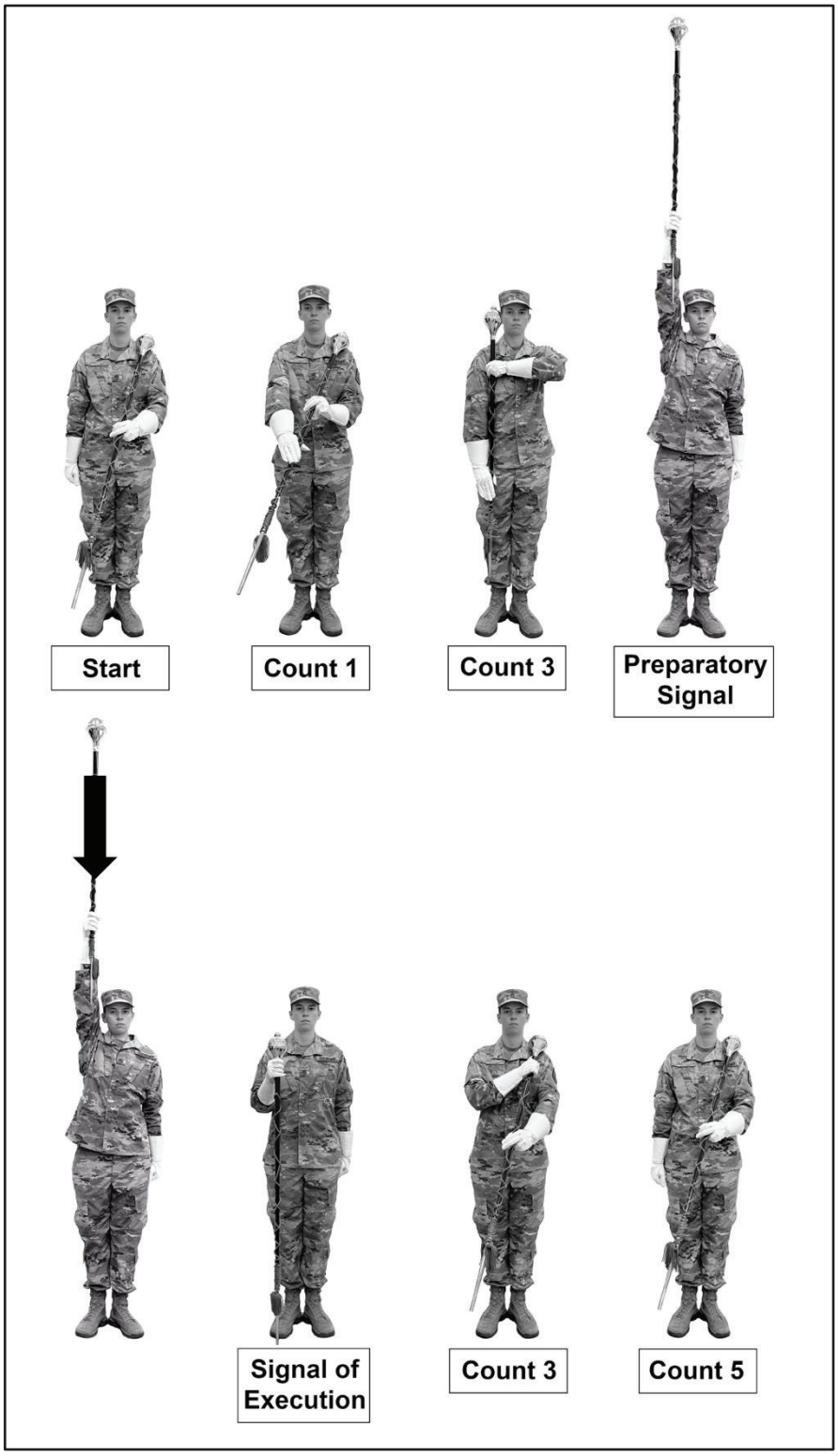


Figure 2-20. Roll Off

Special Music Roll Off

2-43. To signal special music (typically the "*The Army Goes Rolling Along*"), 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.

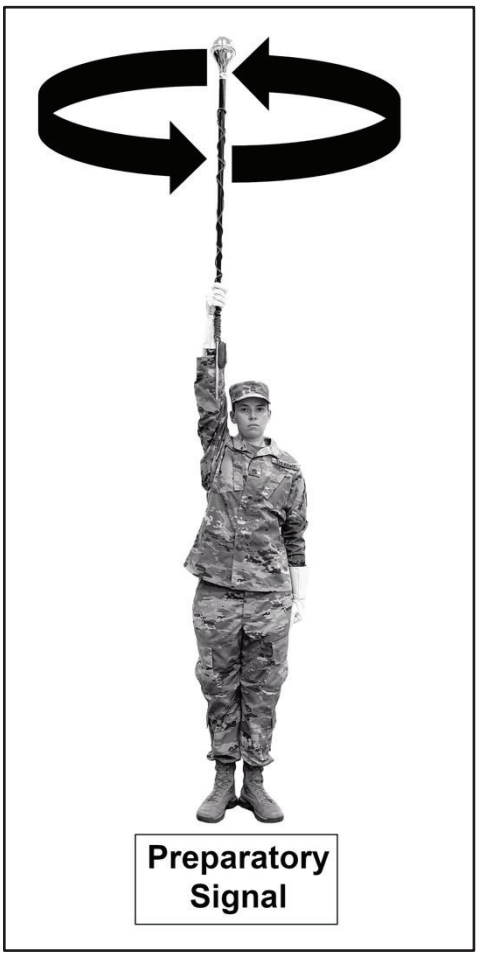


Figure 2-21. Special Music Roll Off

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 *Seven-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 possible. Give all odd-numbered counts as the left foot touches the marching surface. Signal and execute a *Seven-Count Cutoff* as shown in figure 2-22 using these procedures:

- **Preparation Movements**:
  - **Count 1** — 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.
  - **Count 2** — Silent count (pause).
  - **Count 3** — 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.

- **Counts 4 and 5: Preparatory Signal** — Use two counts to 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.

- **Seven-Count Cutoff:**
  - **Preparation for Signal of Execution** — Eight counts before you want the music to stop, give the preparation for the signal of execution as shown. This movement signals the percussion to prepare to play the "*Seven-Count Cutoff*." Align the cutoff with the end of a musical phrase whenever possible.
  - **Count 1: Signal of Execution** — Give the signal of execution by thrusting the right arm outward. Keep the ball centered over your head.
  - **Counts 2, 3, and 4** — Silent counts (pause).
  - **Count 5** — Bring the mace back inward with the right hand in front of the face as shown.
  - **Count 6** — Bring the mace directly overhead as shown.
  - **Count 7** —Thrust the mace downward, relaxing the grip of the right hand. Catch the mace just below the ball, directly in front of the face, signaling the band to stop playing.
  - **Count 8** — Silent count (pause).
  - **Counts 9, 10-** Silent count (pause)**, and 11** — Return the mace to *Left Carry* as shown.

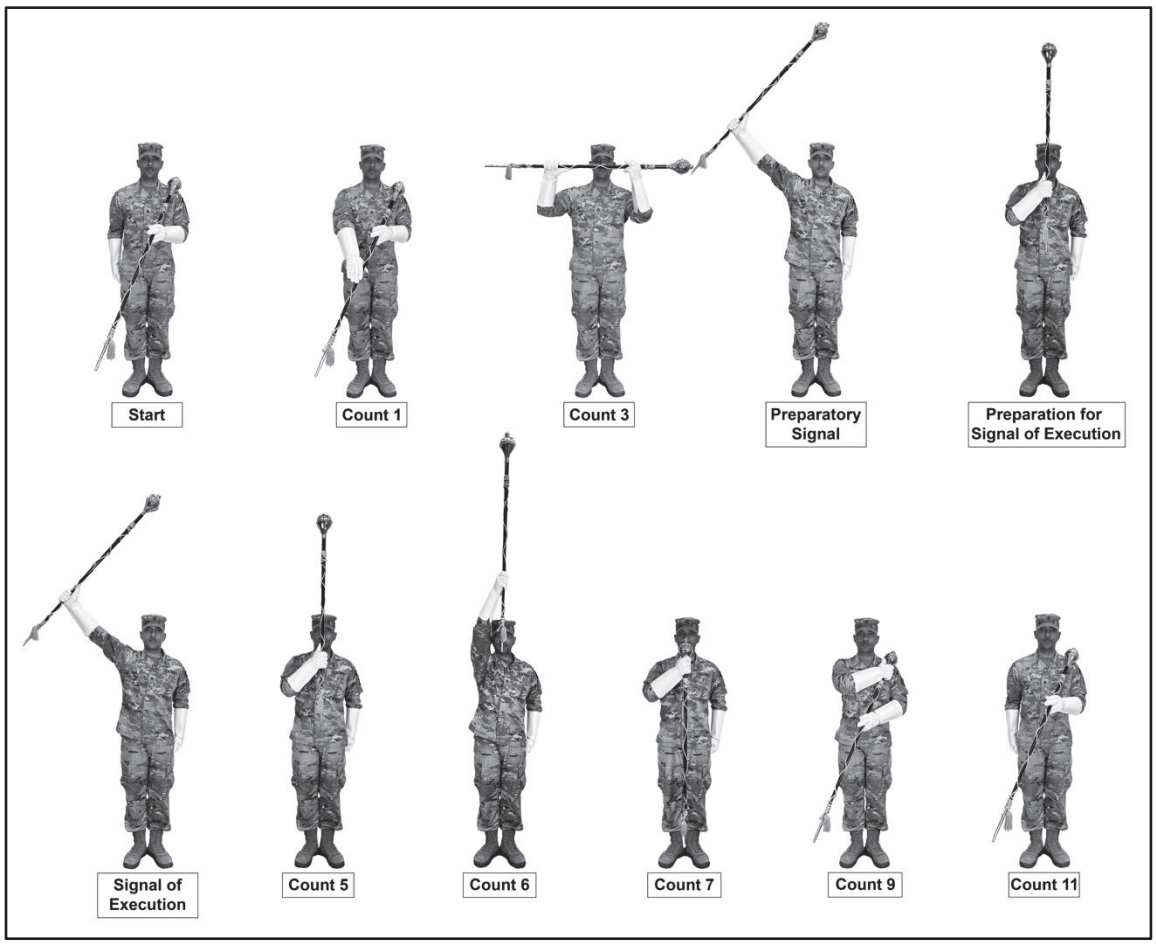


Figure 2-22. Seven-Count Cutoff

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:

- **Preparation Movements:**
  - **Count 1** — 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.
  - **Count 2** — Silent count (pause).
  - **Count 3** — 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.
  - **Count 4** — Silent count (pause).
  - **Count 5 — Preparatory Signal** — 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. Continue holding the mace in the same position for six measures until the signal of execution.
- **Cutoff:**
  - **Count 1: Signal of Execution** — Give the signal of execution on the downbeat of the seventh bar of cadence.
  - **Count 2** — On the next count, thrust the right arm upward to full extension.
  - **Count 3** — 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.
  - **Count 4** — Silent count (pause).
  - **Count 5** — Return the mace to *Left Carry*. The center snare begins playing a stick tap.
  - **Count 6** — Silent count (pause).
  - **Count 7** — Return the right arm to the side as at the *Position of Attention*. Resume the arm swing on the downbeat of the next measure.

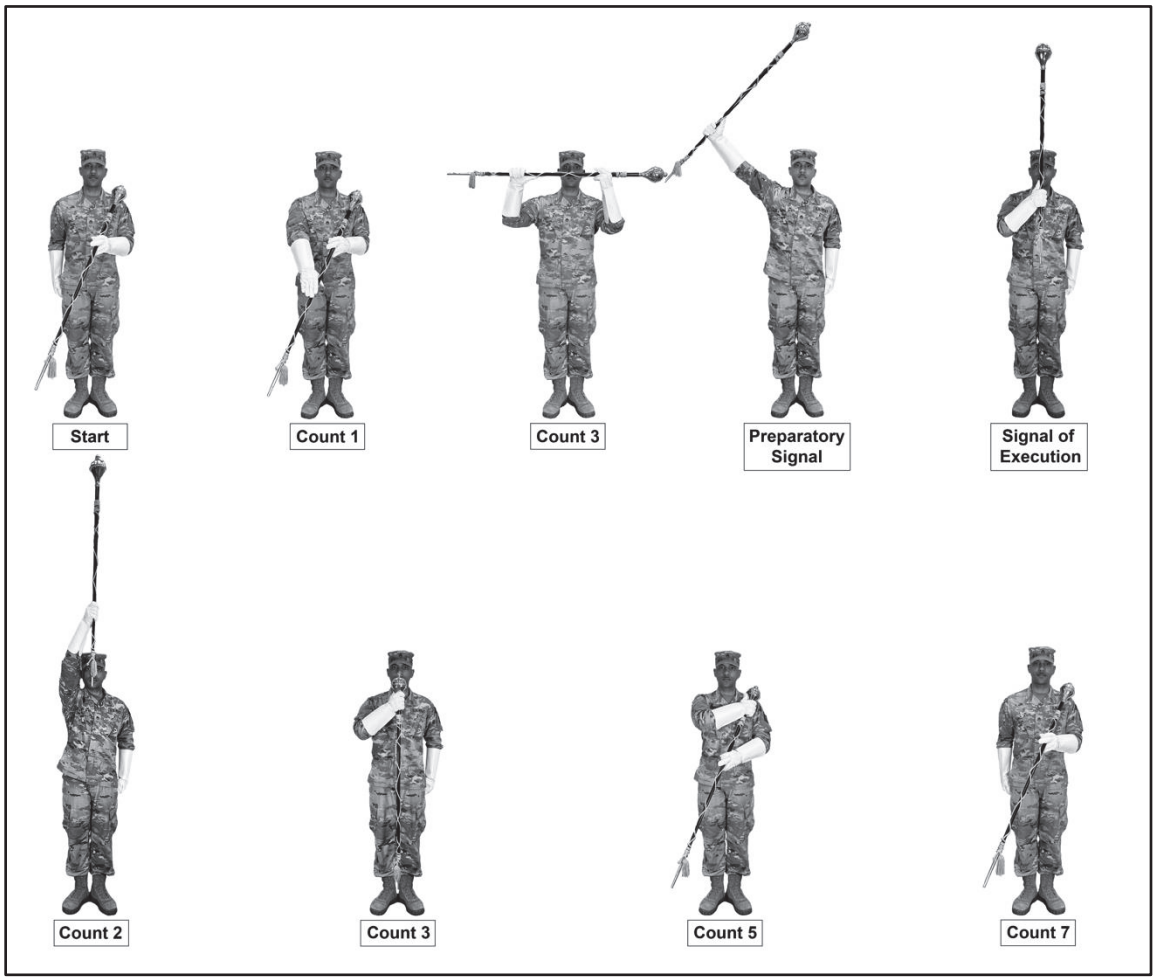


Figure 2-23. Cutoff

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 *Three-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 *Three-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 the *Position of Attention*. This signals the percussion to *Carry*.

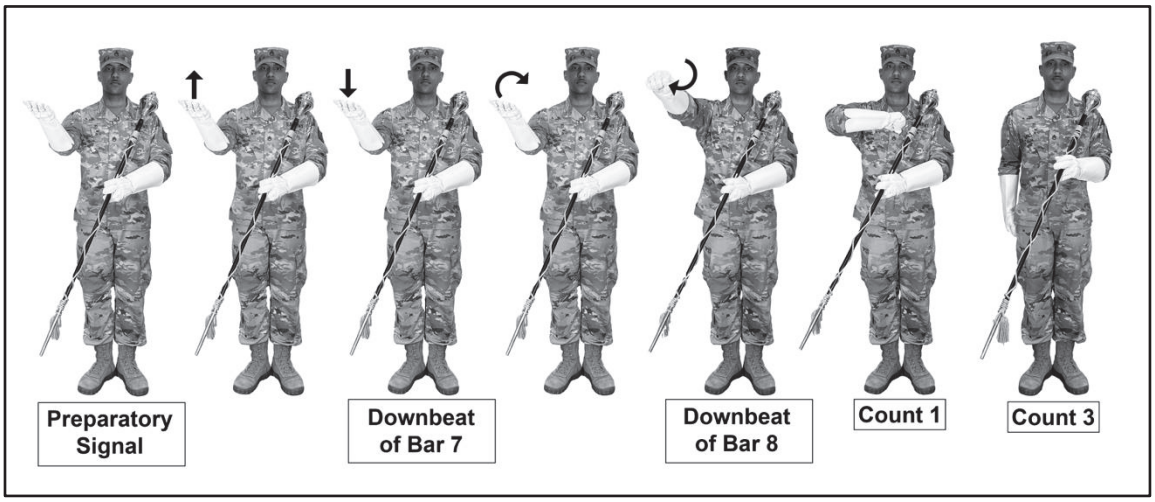


Figure 2-24. Three-Count Cutoff

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:

- **Preparation Movements:**
  - **Count 1** — Grasp the mace with the right hand just below the ball.
  - **Count 2** — Silent count (pause).
  - **Count 3** — Lower the mace as shown. Grip the mace with the left hand in a "thumb over the fingers" grip.
  - **Count 4** — Silent count (pause).
  - **Count 5: Preparatory Signal** — Raise the mace as shown. Keep the arms fully extended and above the shoulders. This position may be held indefinitely.
- **Square Turn:**
  - **Preparation for Signal of Execution** — Signal on the right foot one beat before the signal of execution by thrusting the mace to the right and sliding the left hand outward.
  - **Count 1: Signal of Execution** — 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.
  - **Count 2** — Take one more step with the right foot.
  - **Count 3** — *Flank* to the left and move to *Left Carry*.
  - **Count 4** — Silent count (pause).
  - **Count 5** — Continue marching forward, returning the right hand to the side as at the *Position Attention*.

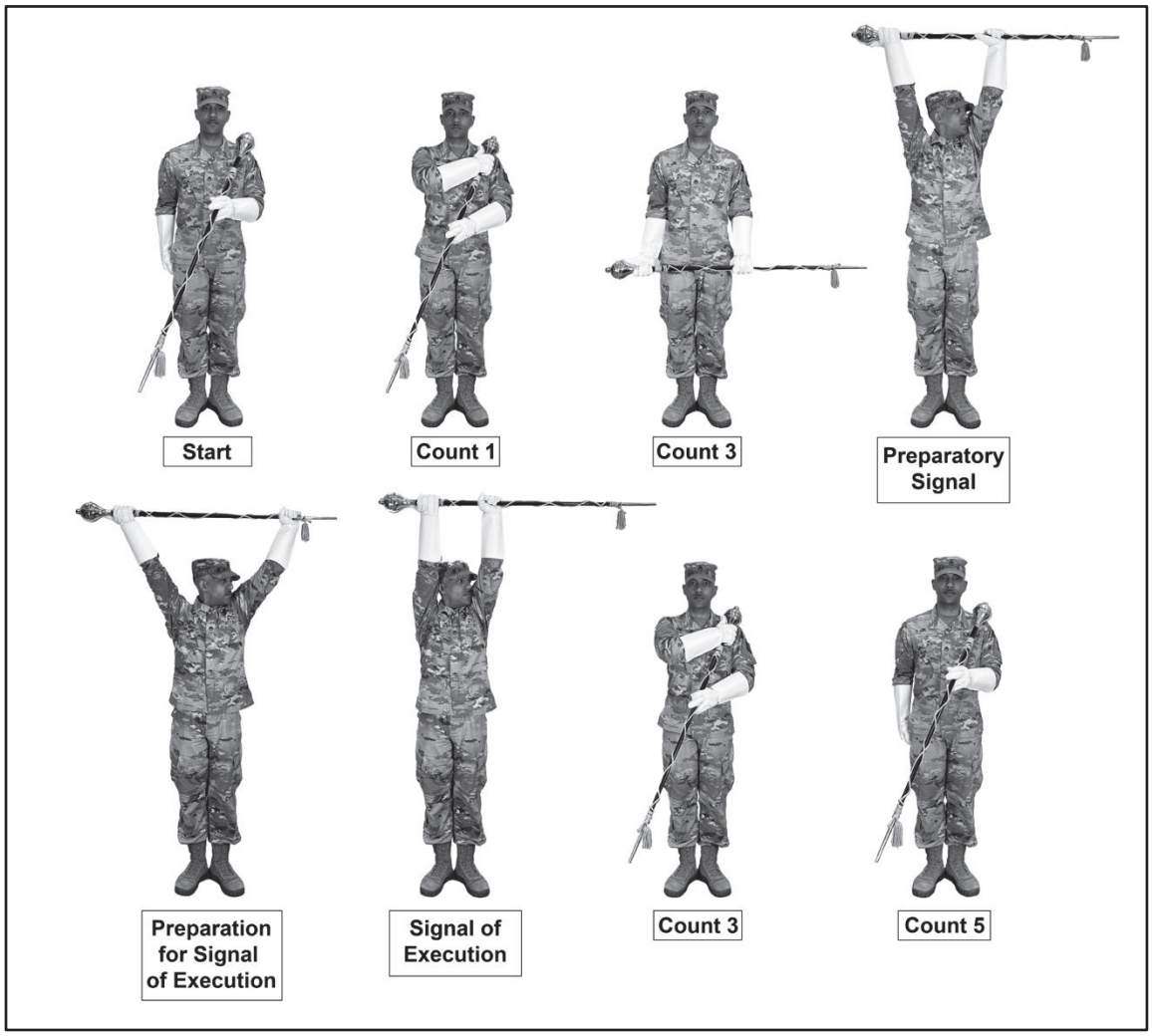


Figure 2-25. Left Square Turn

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.”

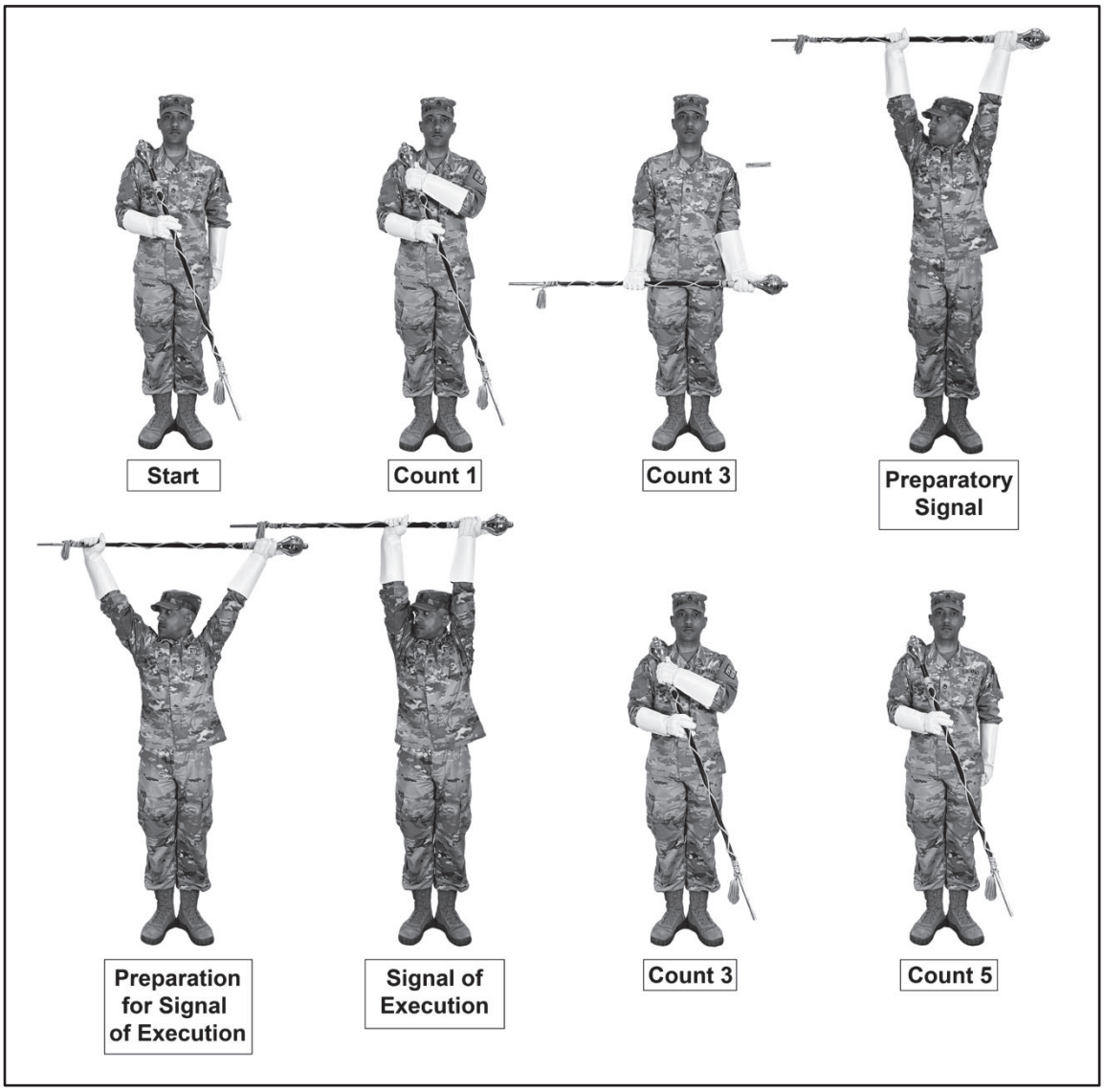


Figure 2-26. Right Square Turn

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 files – 1) X 2 = 8 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 (Soldiers in the front rank) X 4 = 20 – 4 = 16 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 (number of counts) – 8 (steps to march forward) = 8 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 Turn* signal commands the formation to execute a *Guide 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, starting from *Right Carry,* following these procedures:

- **Preparation Movements:**
  - **Count 1** — 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.
  - **Counts 2 and 3: Preparatory Signal** — 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. This position may be held indefinitely.
- **Guide Turn:**
  - **Preparation for Signal of Execution** — Give 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.
  - **Count 1: Signal of Execution** — Thrust the mace in the new direction of march. Rotate the left hand to the preparatory signal position.
  - **Count 2** — Take one more step with the right foot.

- **Count 3** — 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 and return to *Right Carry*.
- 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.

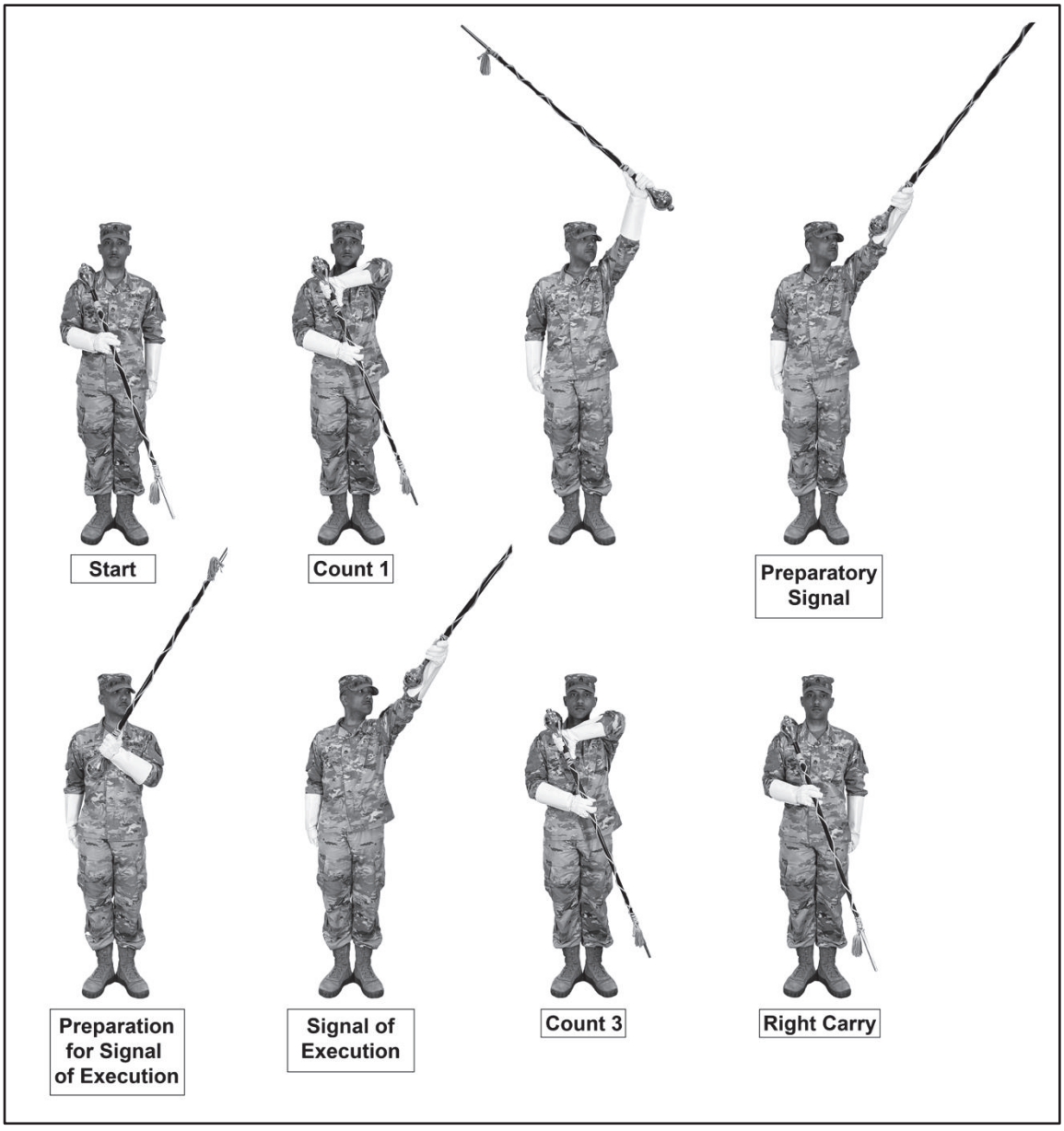


Figure 2-27. Left Guide Turn

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.

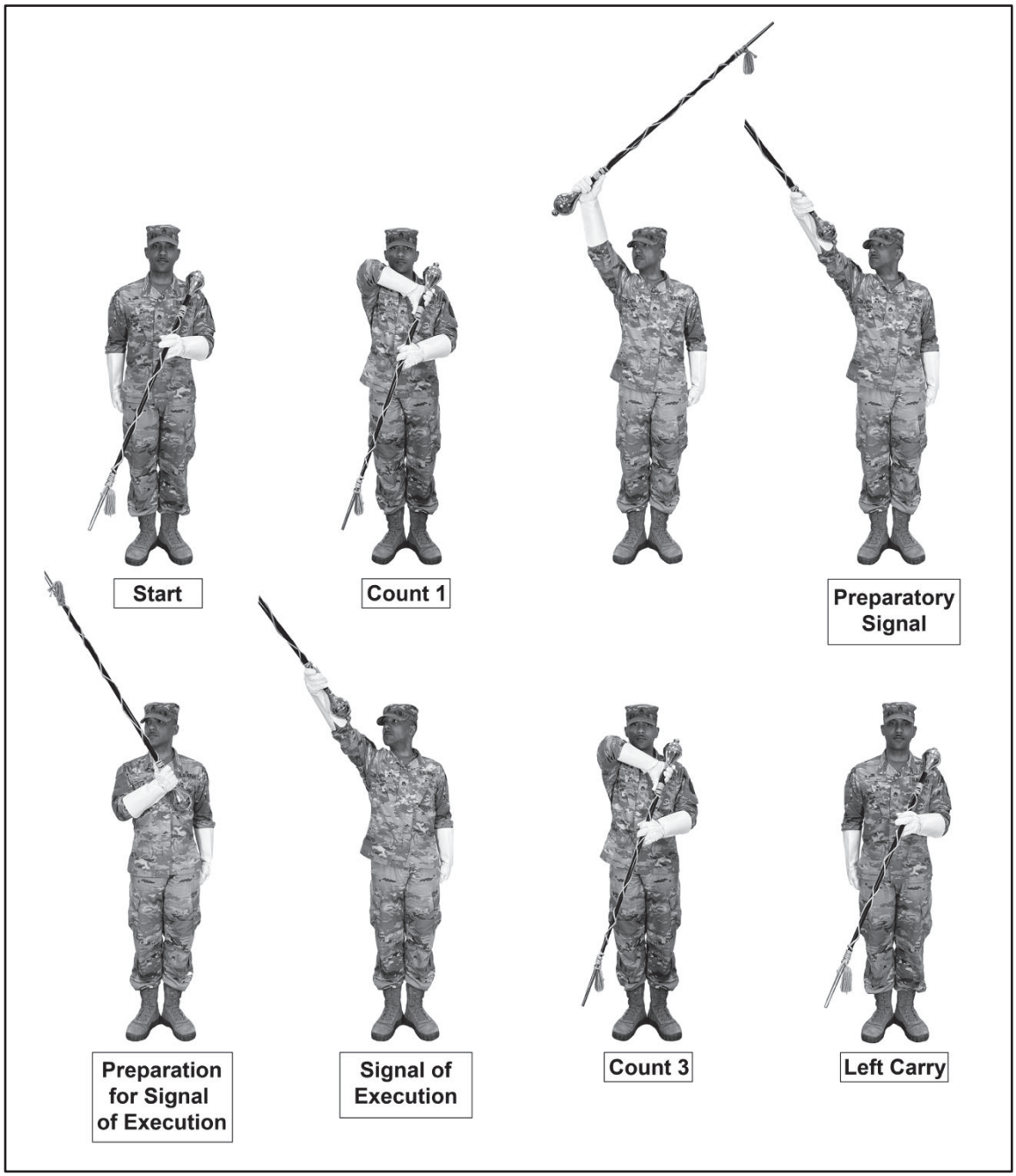


Figure 2-28. Right Guide Turn

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).

2-65. Signal and execute a *Reversible* or a *Nonreversible Countermarch* as shown in figure 2-29 following these procedures:

- **Trail** — Bring the mace to *Trail* (see paragraphs 2-15 and 2-16).
- **Preparatory Signal** — Begin to twirl the mace 1 ¾ 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 for three beats.
  - 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 for three beats.
- March forward with the front rank as it comes even with the drum major.
- **Signal of Execution** — Give the signal of execution by arcing the mace downward, touching the ferrule to the marching surface on the odd beat with the left foot.
- 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.
- **Count 1** — 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.
- **Count 2** — Take one 26-in step with the right foot.
- **Count 3** — Begin marching at a half step. Simultaneously, return the right arm to the side.

Note. If preferred, leave the arm and mace partially extended after the signal of execution until clearing the band. Use the reflection in the mace as a guide to determine when the band has completed the *Countermarch*. Return to *Left Carry* before signaling *Forward March*.

- 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.

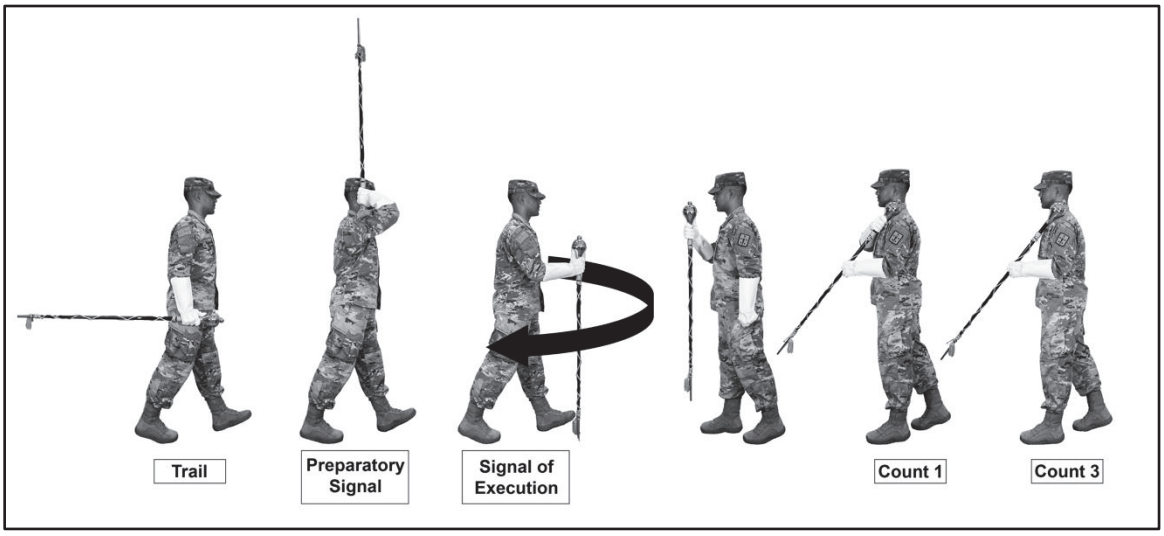


Figure 2-29. Countermarch

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 the 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.

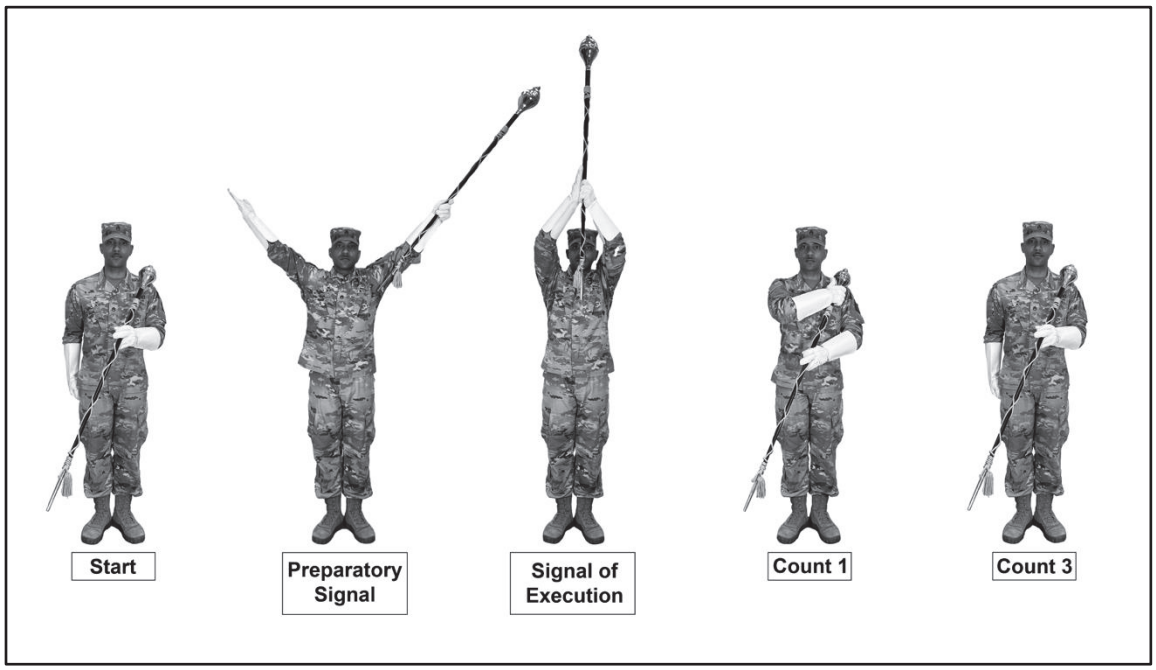


Figure 2-30. Condense Formation

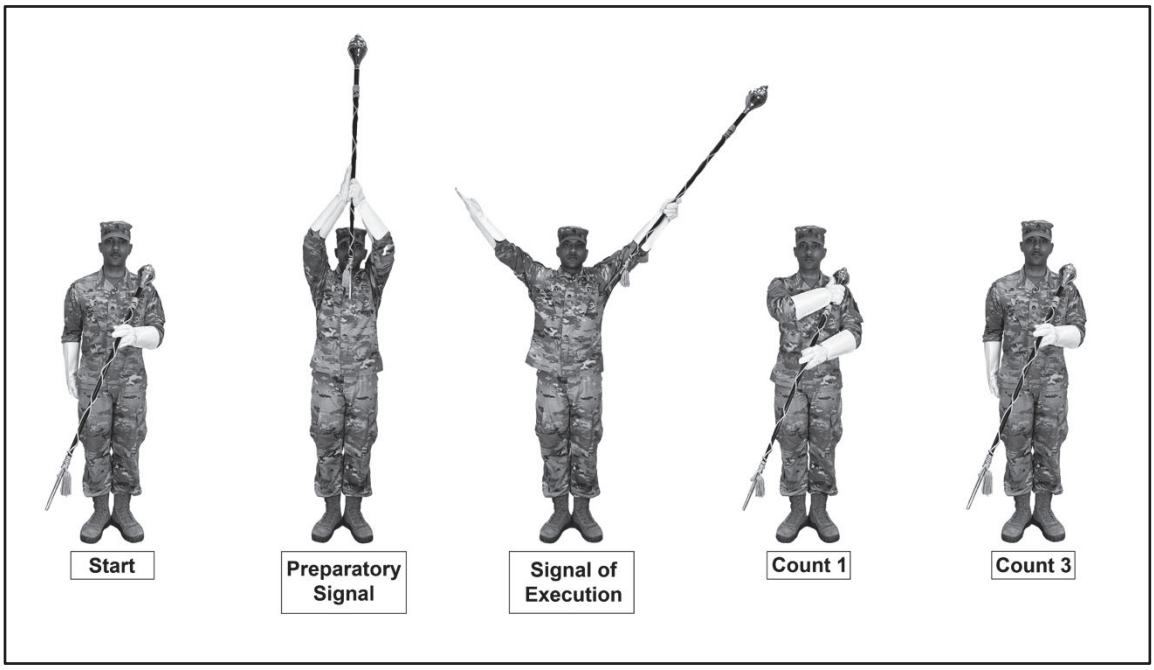


Figure 2-31. Expand Formation

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.

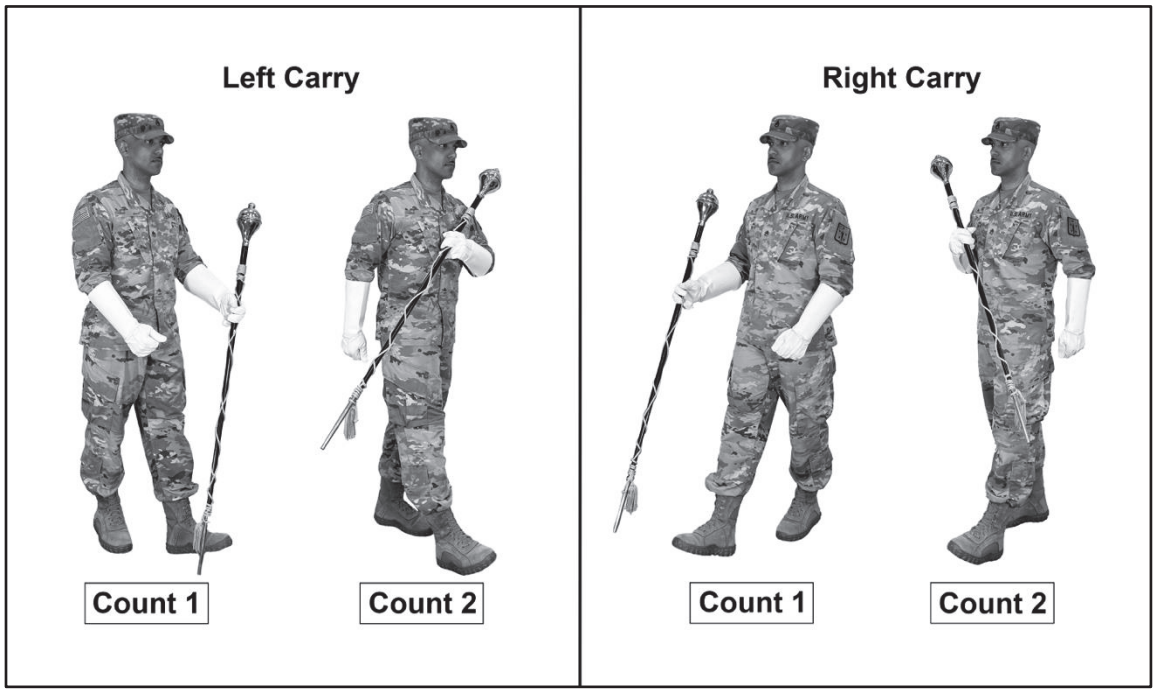


Figure 2-32. Mace Pump

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**.
- **Preparation for Signal of Execution** — Bring the mace directly overhead using a "U-shaped" path as shown.
- **Count 1: Signal of Execution** — Lower the mace to where the right hand is directly in front of the face, signaling the band to play the "*Sound Off Chords*" as described in TC 1-19.10.
- **Count 2 and 3** — Execute an *About Face* in two counts as described in TC 3-21.5.
- **Counts 4 and 5** — Silent counts (pause).
- **Count 6** — Thrust the mace upward. This is the preparatory signal for *Forward March*.
- **Count 7** —. Thrust the mace downward, relaxing the grip of the right hand. Catch the mace just below the ball, directly in front of the face. This is the signal of execution for *Forward March*.
- **Count 8** — Silent count (pause).
- **Count 9, 10 –** Silent count (pause)**, and 11** — Step forward while simultaneously returning the mace to *Left Carry* as shown. Alternately, you may immediately move to signal the *Left Square Turn*. The drum major may resume the arm swing with the right hand on count 11 or 13.

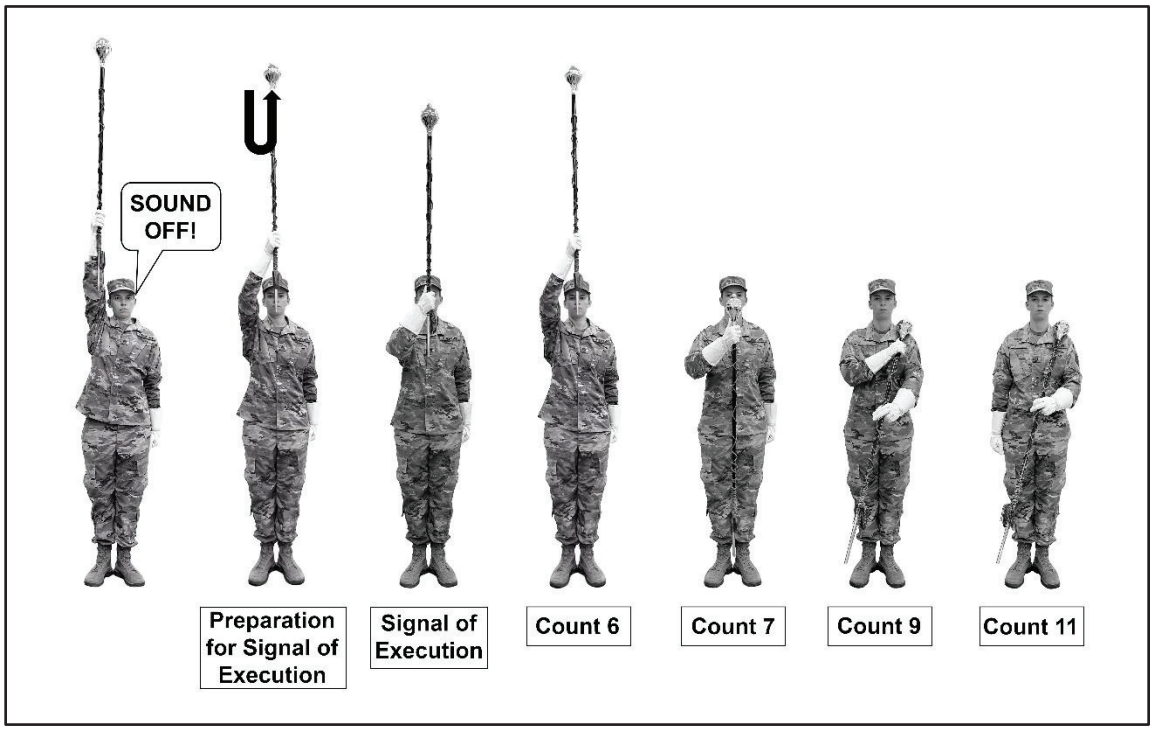


Figure 2-33. Sound Off – Beginning Sequence

2-71. Maneuver the marching band as described in TC 1-19.10. Once the band countermarches and halts, signal the *Seven-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:

- **Preparation for Signal of Execution** — Simultaneously thrust the mace upward and verbally command **SOUND OFF**.
- **Count 1: Signal of Execution** — Thrust the mace downward, signaling the band to play the *"Sound Off Chords"* as described in TC 1-19.10.
- **Count 2** — Silent count (pause).
- **Count 3** — Raise the mace outward with the right arm, aligning the thumb with the staff as though giving a "thumbs up" to facilitate control. Center the ball over your head.
- **Count 4** — Silent count (pause).
- **Count 5** — Bring the mace back inward with the right hand in front of the face as shown.
- **Count 6** — Bring the mace directly overhead as shown.
- **Count 7** —Thrust the mace downward, relaxing the grip of the right hand. Catch the mace just below the ball, directly in front of the face, signaling the band to stop playing.
- Return the mace to *Left Carry* and change posts with the conductor as described in paragraph 4-2.

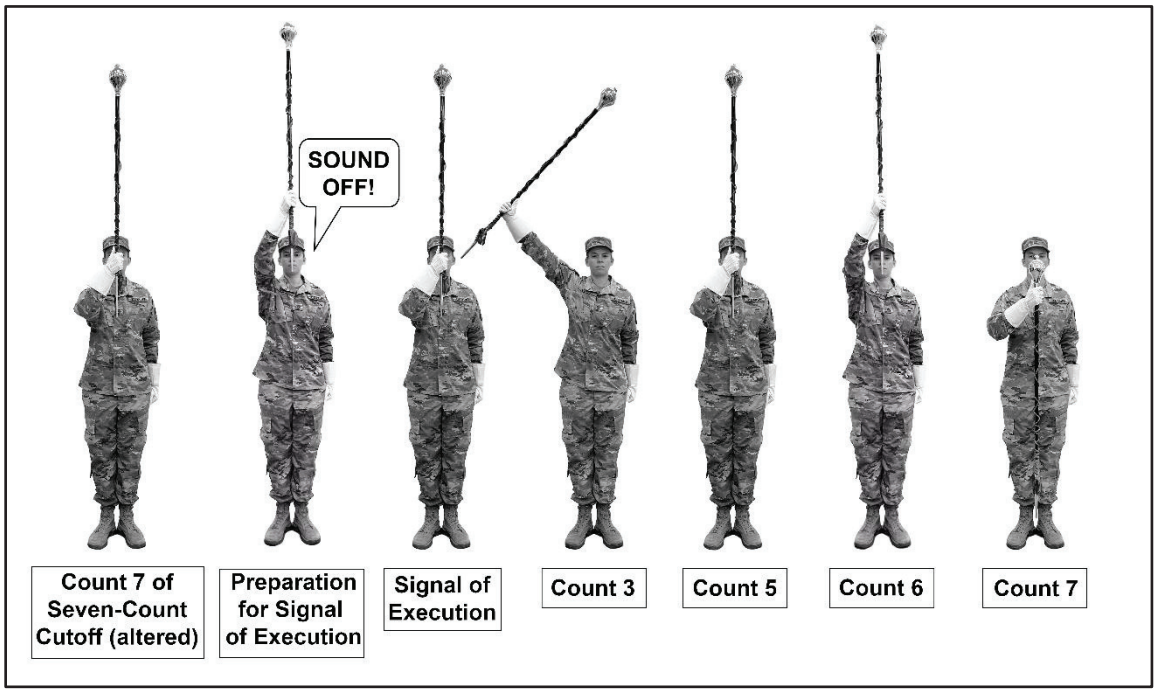


Figure 2-34. Sound Off – Ending Sequence

Concert Formation

2-72. To move from marching 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:

- **Count 4** — 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.
- **Count 1** — 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.

- **Count 2** — 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.
- **Count 3** — 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.

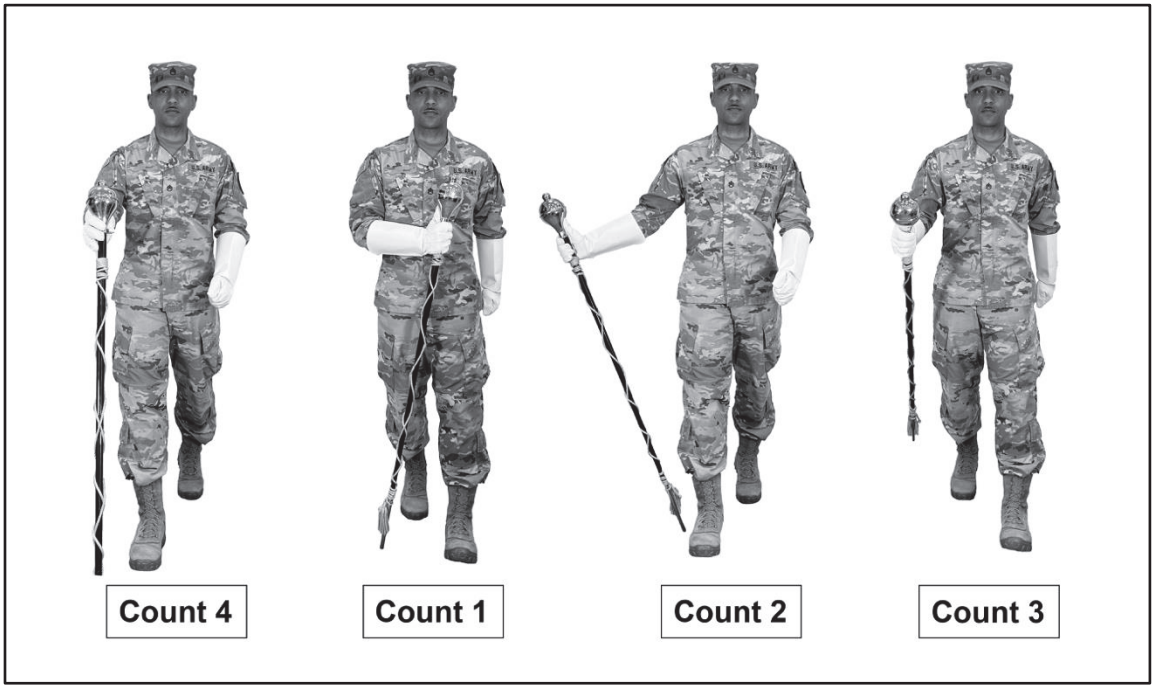


Figure 2-35. Ceremonial Mace Swing

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.

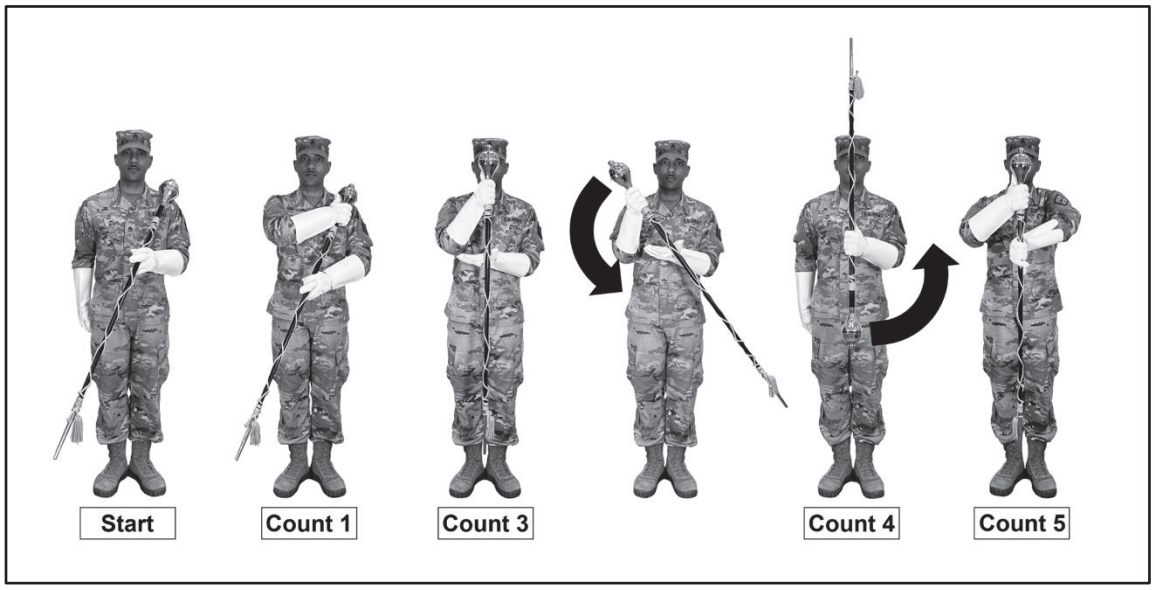


Figure 2-36. Mace Twirl

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:

- **Count 1** — Grasp the mace with the free hand.
- **Count 2** — Silent count (pause).
- **Count 3** — 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.
- **Count 4** — Thrust the ball of the mace downward with the top hand and begin to move it to the side as at the *Position of 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 the *Position of 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.
- **Count 5** — Receive the mace below the balance point with the spinning hand and repeat.
- **End** — 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.

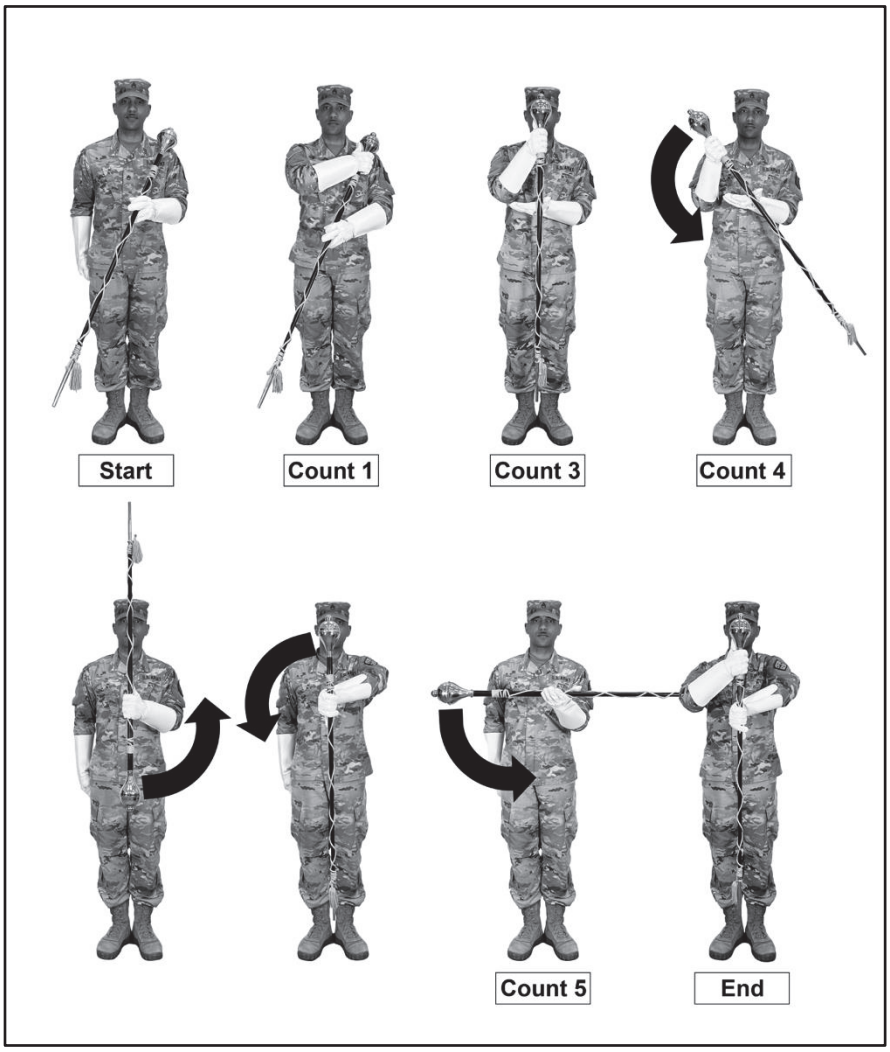


Figure 2-37. One-Handed Mace Spin

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:

- **Count 1** — Grasp the mace with the right hand.
- **Count 2** — Silent count (pause).
- **Count 3** — 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 the *Position of 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 the *Position of Attention*.
- **Count 4** — 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.

- **Count 5** — 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.
- **Count 6** — 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.
- **End** — 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.

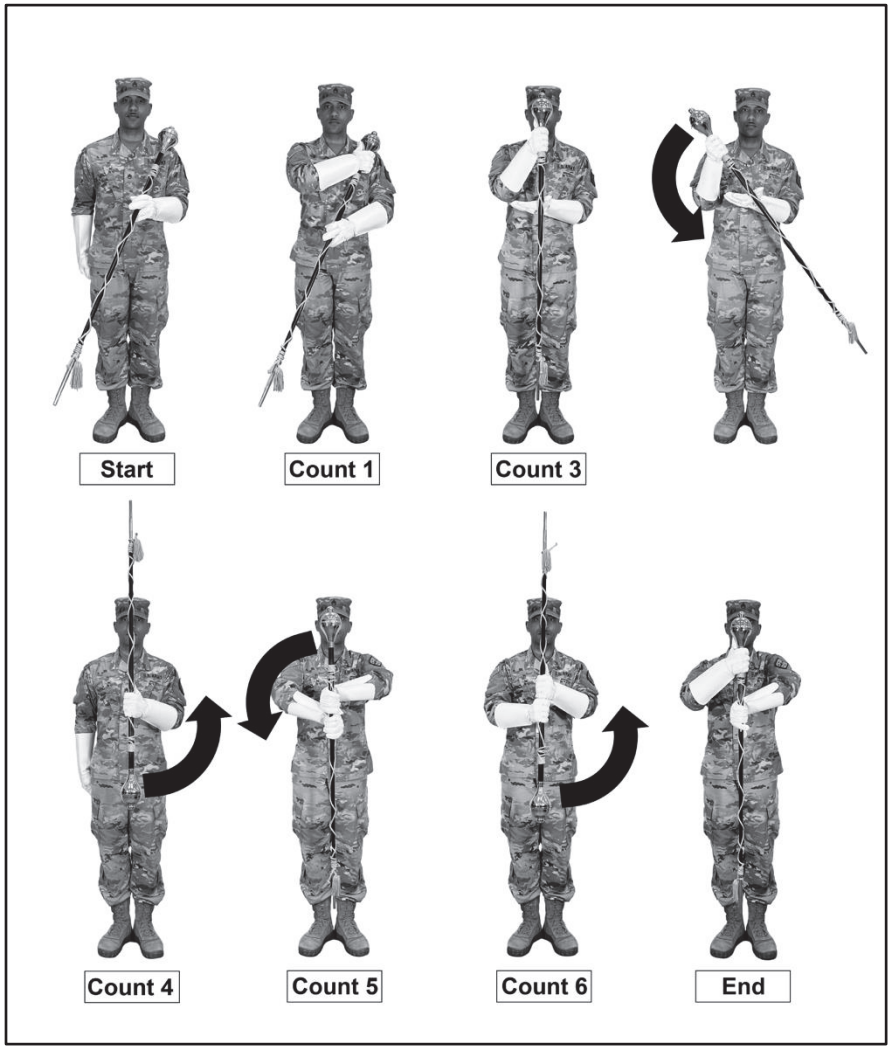


Figure 2-38. Two-Handed Mace Spin

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 the right arm extended and the ball up. It is executed in 5 counts as shown in figure 2-39, following these procedures:

- **Count 1** — Grasp the mace with the right hand just below the ball, palm away from the body.
- **Count 2** — Silent count (pause).
- **Count 3** — Move the right hand down the side while rotating the mace to the vertical position with the left hand.
- **Count 4** — 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 the *Position of Attention*.
- **Count 5** — Catch the mace with the right hand as the left hand completes the movement to the side.

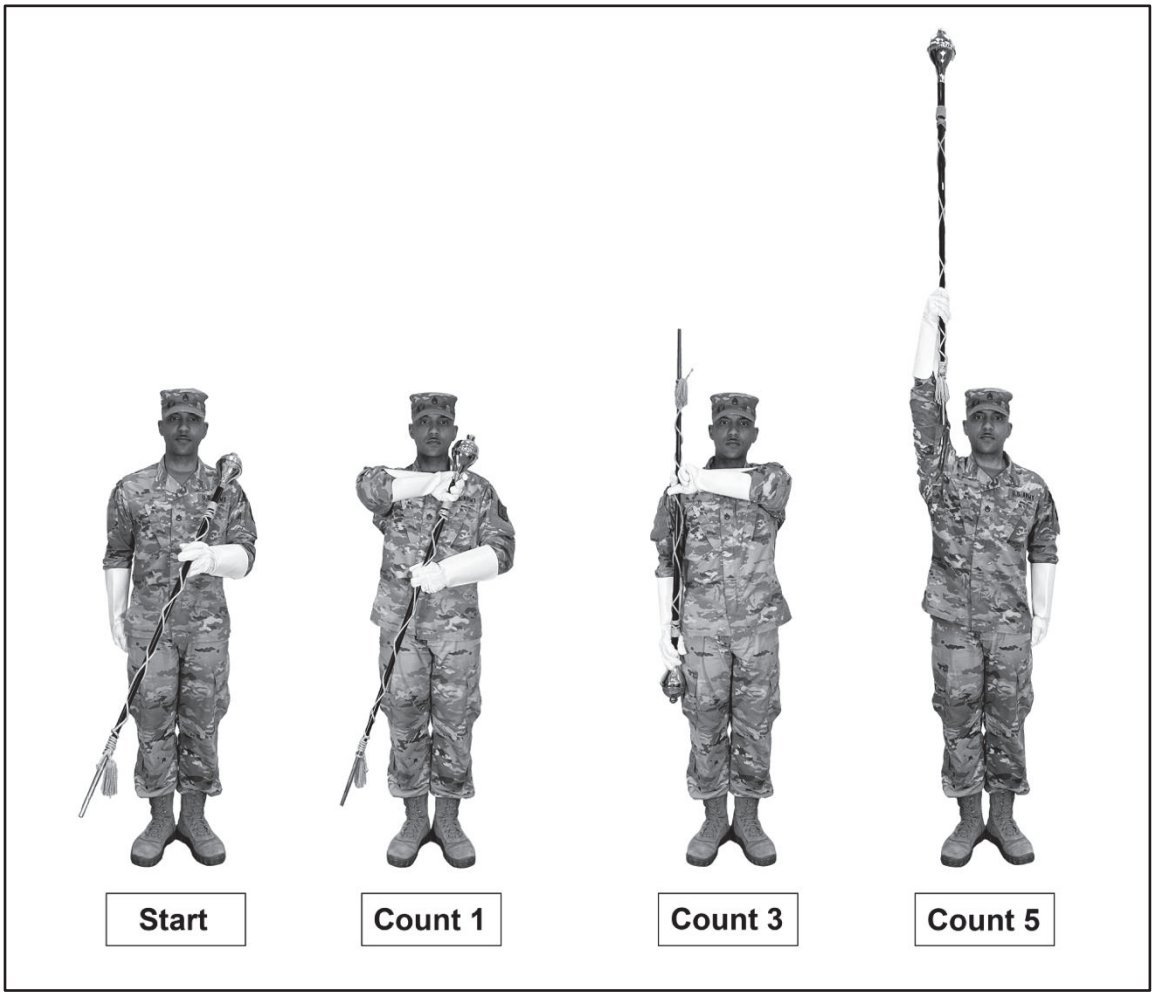


Figure 2-39. Vertical Mace Throw

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:

- **Count 1** — Grasp the mace with the free hand.
- **Count 2** — Silent count (pause).
- **Count 3** — 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 the *Position of 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 Point** — 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.
- **Catch Point** — Position the left hand just below the balance point of the mace to catch the mace, as shown in figure 2-40.
- **Stop Point** — 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.

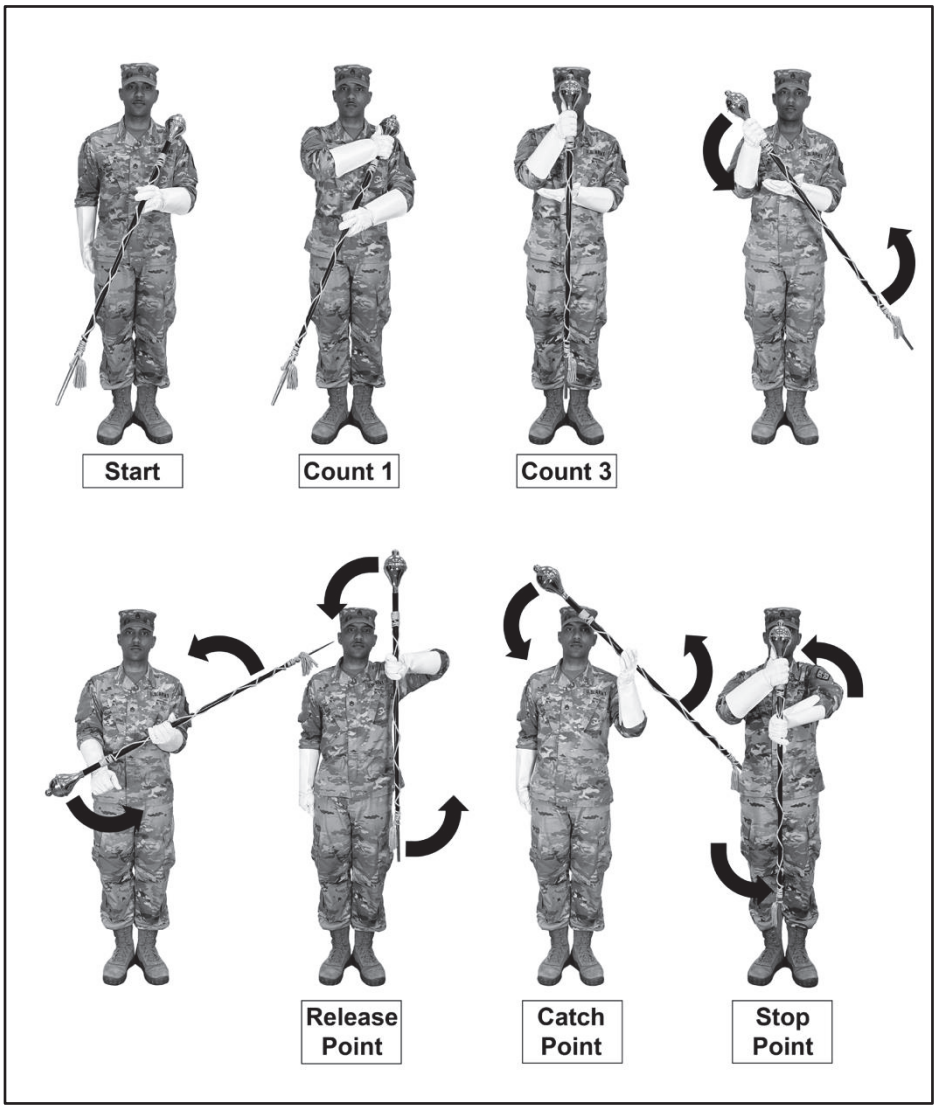


Figure 2-40. One-Handed Mace Throw

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:

- **Count 1** — Grasp the mace with the "U" formed by the thumb and index finger, keeping the fingers extended and joined and the arm straight.
- **Count 2** — Silent count (pause).
- **Count 3** — 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 the *Position of 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 Point** — 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.
- **Catch Point** — 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.

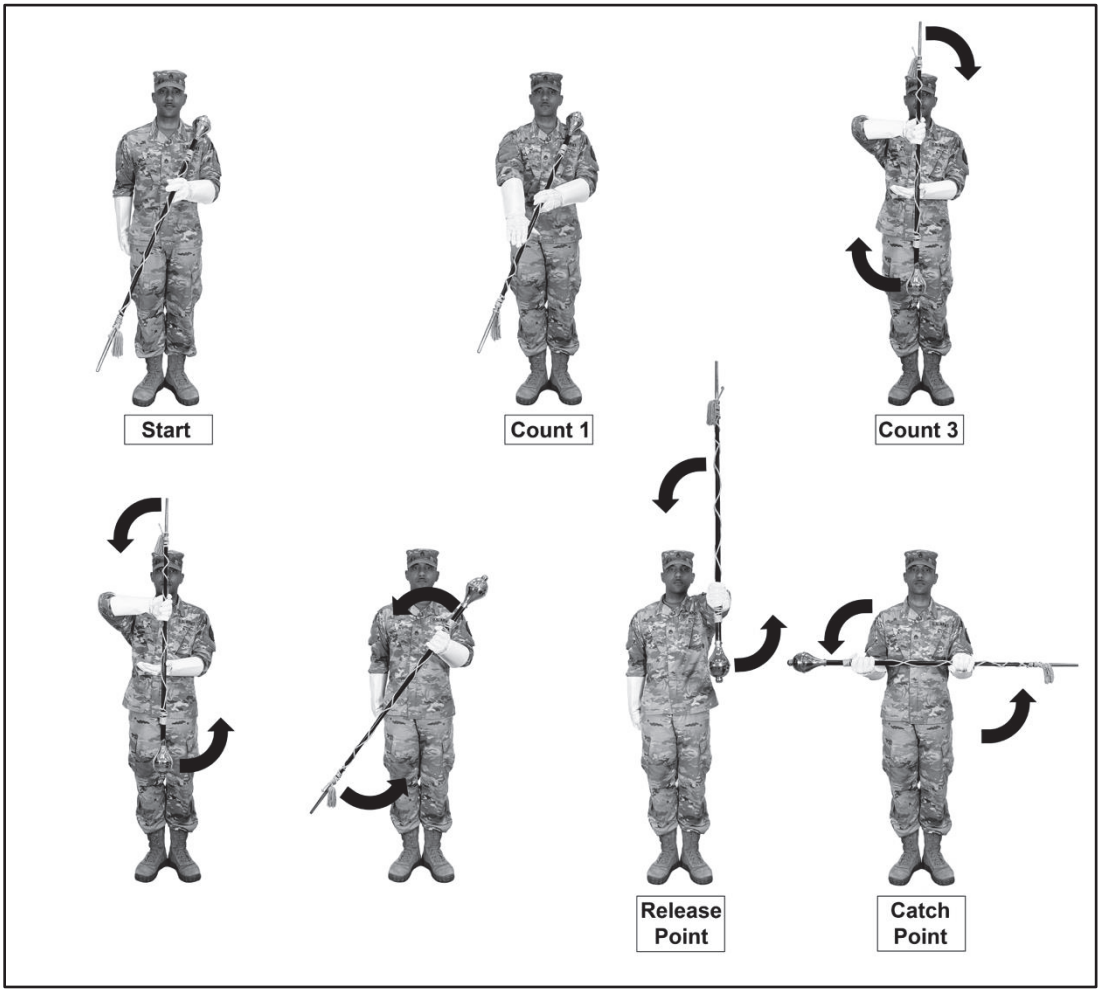


Figure 2-41. Two-Handed Mace Throw

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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 training provide foundational direction for all commanders and leaders (FM 7-0). For a detailed breakdown of the principles, refer to ADP 7-0 and FM 7-0. Effective training for ceremonial performance embodies the following principles:

- Commanders are the primary trainers.
- Noncommissioned officers train individuals, crews, and small teams; advise commanders on all aspects of training.
- Train using multiechelon techniques to maximize time and resource efficiency.
- Train as a combined arms team.
- Train to standard using appropriate doctrine.
- Train as you fight.
- Sustain levels of training proficiency over time.
- Train to maintain.
- Fight to train.

TRAINING THE DRUM MAJOR

3-2. 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 field using the Army Bands Intranet, milSuite (see URL listed in "references"), and other collaborative resources.

TRAINING AIDS

3-3. Use training aids listed in TC 1-19.10 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

3-4. 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

3-5. This phase focuses on introducing, correcting, and reinforcing correct performance of the manual of the mace described in chapter 2. The goal is to be proficient and confident in executing all drum major movements described in chapter 2.

3-6. 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

3-7. 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 to control and maneuver the small group effectively around the parade field through all required ceremonial and parade sequences.

3-8. 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.

3-9. 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.

3-10. 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.

3-11. 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 the music, and expanding on the spatial awareness created during the previous stage.

3-12. 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

3-13. 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.

3-14. 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.

3-15. 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.

3-16. Once the drum major candidate is proficient in maneuvering the full band around the field, trainers may incorporate training to develop adaptability as described in paragraph 3-12.

TECHNIQUES FOR TRAINERS

3-17. Use the techniques for trainers listed in TC 1-19.10 to train drum majors.

COMMON DEFICIENCIES

3-18. Since the drum major establishes 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.

3-19. 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.

3-20. 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.

3-21. 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.

3-22. 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.

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Chapter 4

Ceremonial Performance

The drum major plays a critical role in the execution of ceremonies. As the individual responsible for maneuvering the band 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. 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 where appropriate.

GENERAL INSTRUCTIONS

4-1. Give mace signals and maneuver the band 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.

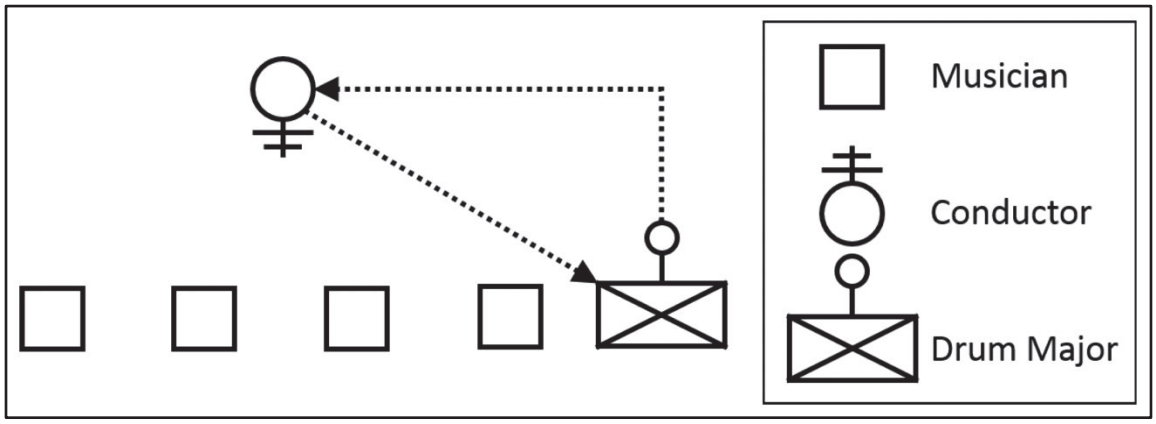


Figure 4-1. Change Posts

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 a unit representative, (the drum major, operations NCO, or both) attend at least one rehearsal, or "dry run," prior to the day of the ceremony. Unit representation is essential to:

- Confirm the parts and sequence of the ceremony.
- Coordinate with key leaders to ensure understanding of the band's role in their ceremony.
- Confirm the position of any markings on the field relating to the band, ensuring corrections are made if required.

4-6. The unit's representative participates in the rehearsal, acting as the band element, to facilitate understanding among all ceremonial participants.

4-7. If time permits, the drum major or operations NCO will reconfirm any field markings and key leader instructions prior to the start of the ceremony itself.

FORMATION OF TROOPS

4-8. 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 the *Position of 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)

4-9. 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

4-10. 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 the *Position of Attention*.

MARCH IN REVIEW

4-11. 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.

Note. The drum major may resume the arm swing with the right hand on count 5 or 7.

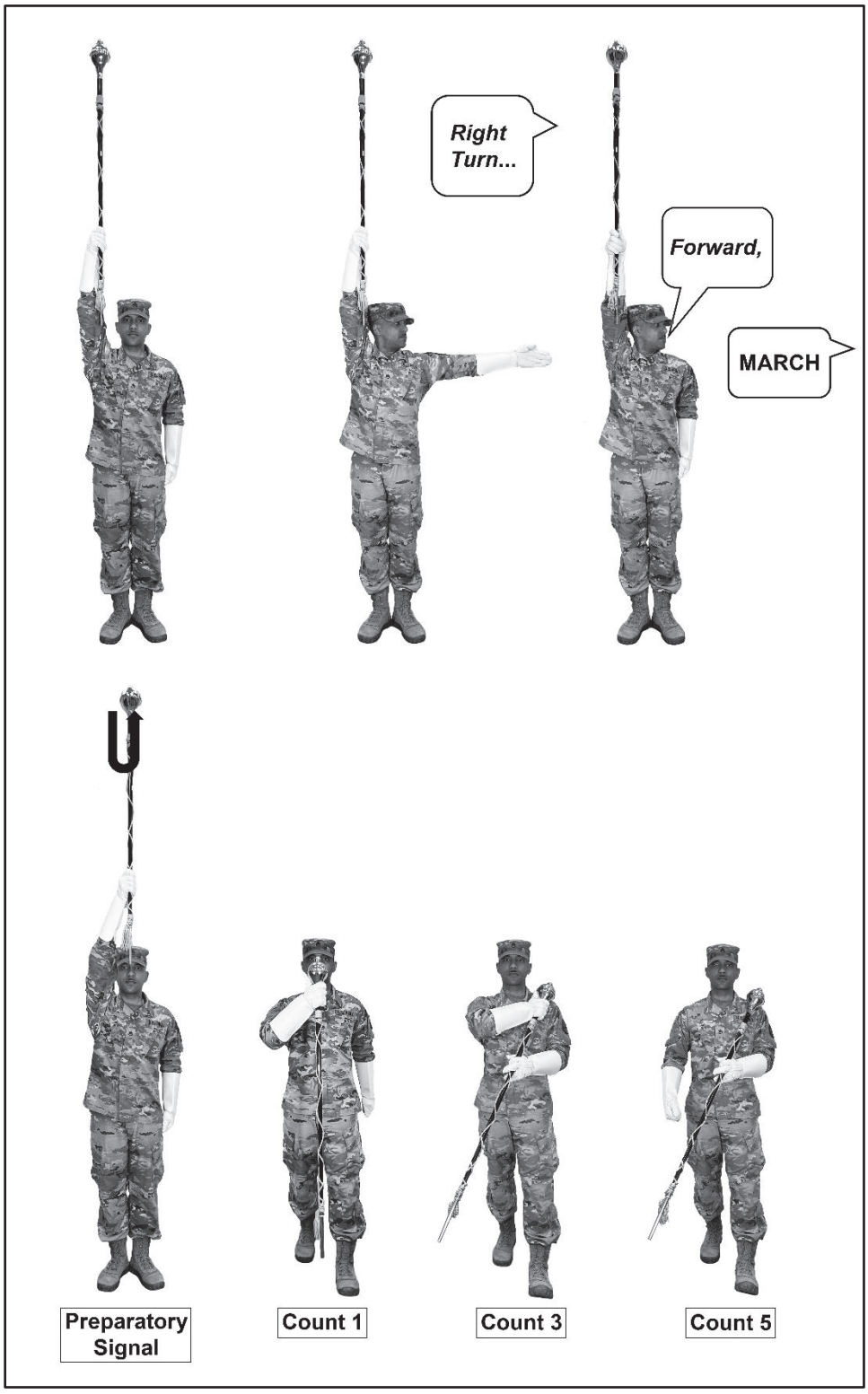


Figure 4-2. March in Review Forward March

CONCLUSION

4-12. 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*.

4-13. After maneuvering the band off the parade field, the drum major signals *Mark Time March* and *Band Halt*. If the percussion is playing a cadence, signal the *Three-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

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

REVIEW WITH CHANGE OF COMMAND, ACTIVATION, OR INACTIVATION

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

SPECIAL REVIEW

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

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

4-17. Execute as described in TC 1-19.10 using the signals described in chapter 2.

TATTOOS

4-18. 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.

4-19. The drum major will fulfill two roles; to lead your band as a part of the massed bands formation, and to lead your band during its individual performance. During massed band performances, the band 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 key to a successful tattoo.

4-20. During massed band performances, the tattoo organizers will likely have chosen a senior drum major to lead the massed bands formation. Coordinate with the senior drum major, to understand which signals will be used to direct the massed bands formation. Some mace commands or signals may be unfamiliar to you; you must become accustomed to them quickly to effectively signal your band. The drum major should instruct the band to follow their commands, rather than attempting to teach and perform the senior drum major's commands.

4-21. When preparing your band for a performance, make note of your band's position in the performance order. Use this information to form your band in time to prepare and stage for your own performance.

4-22. 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

Standard	*Metric*
13 inches	0.33 meters
26 inches	0.66 meters
52 inches	1.32 meters

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Glossary

The glossary lists acronyms and terms with Army or joint definitions. Where Army and joint definitions differ, (Army) precedes the definition. The proponent manual for terms is listed in parenthesis after the definition.

SECTION I – ACRONYMS AND ABBREVIATIONS

ADP	Army doctrinal publication
AR	Army regulation
DA	Department of the Army
FM	field manual
NCO	noncommissioned officer
TC	training circular
U.S.	United States

SECTION II – TERMS

This section contains no entries.

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All URLs accessed on 01 May 2023.

REQUIRED PUBLICATIONS

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Most Army doctrinal publications are available online: http://armypubs.army.mil.

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ADP 7-0. *Training.* 31 July 2019.

AR 220-90. *Army Bands*. 09 November 2016.

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DOD Dictionary of Military and Associated Terms. August 2023.

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TC 3-21.5. *Drill and Ceremonies*. 03 May 2021.

RELATED PUBLICATIONS

These documents contain relevant supplemental information.

ARMY PUBLICATIONS

Most Army doctrinal publications are available online: https://armypubs.army.mil.

FM 6-27/MCTP 11-10C. *The Commander's Handbook on the Law of Land Warfare.* 07 August 2019.

WEB SITES

Army Bands Intranet — Resources:
https://abi.army.mil/resources/default.asp?group=257&category=1070.

The Institute of Heraldry — Band Heraldic Items:
https://tioh.army.mil/Catalog/HeraldryList.aspx?CategoryId=10&grp=2&menu=Uniformed%20Services.

milSuite: https://login.milsuite.mil/.

PRESCRIBED FORMS

This section contains no entries.

REFERENCED FORMS

Unless otherwise indicated, DA forms are available on the Army Publishing Directorate (APD) website at http://armypubs.army.mil/.

DA Form 2028. *Recommended Changes to Publications and Blank Forms.*

TC 1-19.50
20 September 2023

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PIN: 201567-000