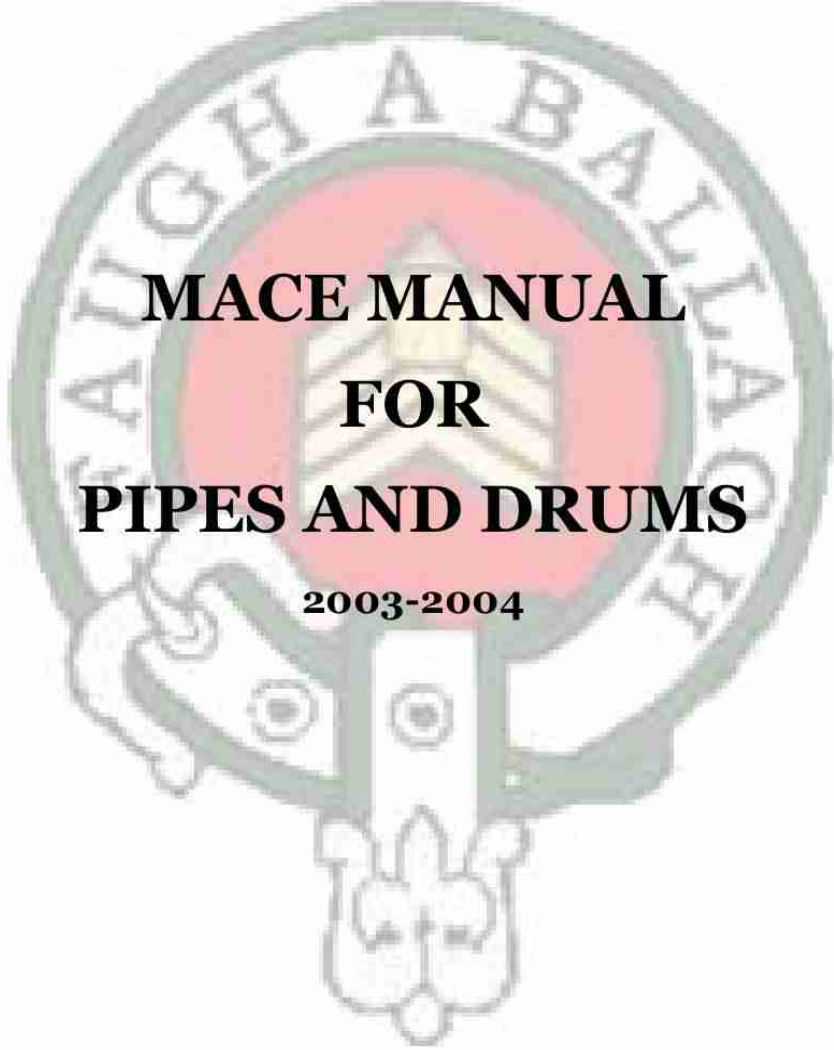


REGIMENTAL DRUM MAJOR ASSOCIATION



MACE MANUAL FOR PIPES AND DRUMS

2003-2004

**by
Drum Major Paul E. Olson**

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The Regimental Drum Major Association (RDMA) expresses its gratitude to Drum Major John Moon and Drum Major Joe MacDonald for their assistance in the review of this manual. Their suggestions and comments have been invaluable for ensuring the accuracy of the information contained within.

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

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

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REGIMENTAL DRUM MAJOR ASSOCIATION

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I. OVERVIEW

The mace has long been associated as a symbol of authority. The drum major uses the mace to convey signals to the pipes and drums. Mace commands vary from regiment to regiment and historically have been handed down from drum major to drum major. Generally, starts, stops, and counter march commands are similar amongst the regiments since these commands are those commonly used with massed bands and tattoos.

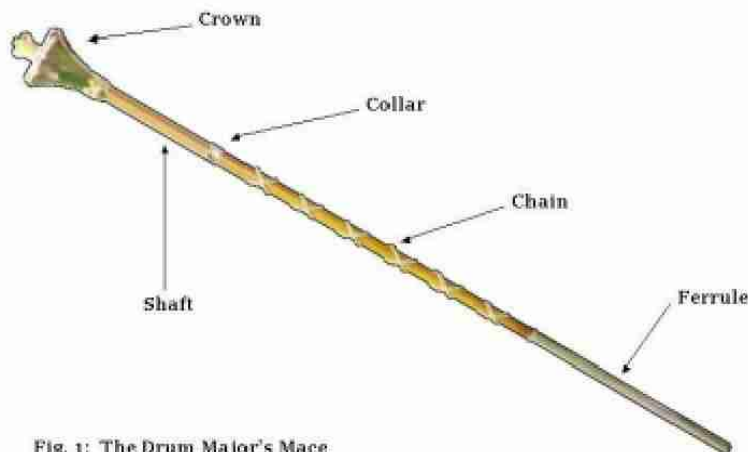


Fig. 1: The Drum Major's Mace

The mace derives from the medieval weapon of the same name. It was composed of a spiked head attached by a chain to a wooden handle. The mace was swung around the head to clear a path or to strike an unhorsed opponent. The basic parts remain, although adapted. The parts of the mace are the finial, crown, crown collar, shaft, chain collar, chain, and ferrule (Fig. 1). The top of the mace is called the crown, ball, or head. The crown may be fashioned from Sterling Silver, chrome, silver-plated or gold plated metal. The crown may be topped with a metal finial that may take the form of a crown, rampant lion, eagle, shamrock, etc. The body or shaft of the mace may consist of Malacca cane, wood, or fiberglass. The shaft may be wrapped in either chain, cord, or be left plain. The ferrule is the tapered cylindrical plated metallic piece at the bottom of the mace. The proper length of the mace is shoulder height from ferrule to finial.

The major military regimental bands use ornate and heavy Malacca cane maces. The crowns are fashioned from Sterling Silver, may have the regiment badge affixed, as well as be engraved or adorned with the battle honors of the regiment. There are lighter cane maces that are favored by world-class competition drum majors. Malacca cane maces tend to be weighted differently and are heavier than fiberglass maces. Malacca cane maces complete "the look" of a pipes and drums or regimental drum major. Unfortunately, they can be quite expensive and hard to come by. The manufacturers of flourishing Malacca cane maces as well as custom regimental maces are George Potter & Co., and Dalman & Narborough, Ltd. of England. Peacock's Marching World carries a line of cane maces as well.

Fiberglass shaft maces are very common, particularly among high school and college drum majors. They are inexpensive, repairable, and there are many easily found distributors. Some feel that fiberglass maces are harder to flourish than Malacca cane maces. The major manufacturers of fiberglass maces are Premier Percussion, Ltd., and Peacock's Marching World.

II. GENERAL RULES FOR MANUAL OF THE MACE

NOTE: Please keep in mind that there are no wrong signals unless they are ineffective. We have attempted to depict those signals that are used by the Scottish Regiments. Please use this manual for guidance. It is not our intent to establish the one correct method of mace commands. Feel free to adjust and adapt signals that will make your band perform better.

1. When the band is playing, the signal should optimally coincide with the end of the forte part. Signals that coincide with natural musical breaks improve the quality of drill execution and instill confidence in the musicians.
2. When executing signals, the mace should remain in the imaginary vertical plane in front of the body.
3. Verbal commands and mace signals may be executed simultaneously providing a near fail-safe signal to the band.
4. The verbal command "QUICK MARCH" is preferred over the mace signal when requiring the band to step forward without an established drum tap.
5. While on the march, the signals of execution are given as the left foot strikes the ground.
6. The left foot strikes the ground on odd numbered counts while the right foot strikes the ground on even numbered counts.
7. When the mace extends above shoulder height, a signal is being executed.
8. Signals with the ferrule up are maneuver commands, while crown up signals are music commands.

III. STATIC POSITIONS



A. ATTENTION:

ATTENTION is the position from which all other positions or movements derive. All movements retain some attributes of the ATTENTION position.

There are two main attributes of the ATTENTION position for the Drum Major to take note. First, the Drum Major must be alert and attentive to understand and assess various situations, and to satisfactorily convey subsequent commands in response thereto. Second, the Drum Major must carry out the ATTENTION position with exemplary posture, poise, and bearing.

Cautionary Command:
Count One: "Pipes and Drums"

Preparatory Command:
Count One: "Atten"

Executive Command:
Count One: "SHUN"

Count Two: Grasp the mace with the right hand with the thumb up just below the crown. Place the ferrule in line with and near the toecap of the right shoe. The right elbow is held tight against the body. The mace is vertical and not tilted. Heels are together, feet at a 30° angle, and weight evenly distributed. The free left arm is straight with the left elbow tight against the body. The left hand is clenched in a fist with the thumb on top and is held close to the side of the body. The body is to display good posture with the head level and facing forward.

B. AT EASE:

This is a position of rest for the drum major and the band. It is executed while halted at ATTENTION.

NOTE: Resume the position of ATTENTION prior to attempting any subsequent commands.

Cautionary Command:

Count One: "Pipes and Drums"

Preparatory Command:

Count One: "Stand At"

Executive Command:

Count One: "EASE"

Count Two: The left foot lifts and moves 12 inches from the right foot. There is no other movement of arms or mace. Once the left foot is in position, it should not be moved until resuming the position of ATTENTION.

C. STAND EASY:

This is a position of rest for the drum major and the band. It is executed while the band is in the AT EASE position only. The drum major must be at ATTENTION to call this command.

NOTE: Resume the position of ATTENTION prior to attempting any subsequent commands.

Cautionary Command:

Count One: "Pipes and Drums"

Preparatory Command:

Count One: "Stand"

Executive Command:

Count One: "EASY"

Count Two: At the same time the left foot lifts and moves shoulder width apart from the right foot, move the mace to a vertical position centered to the front of the body. The left hand is placed over the right hand with thumbs crossed: left over right.

Count Three: Lower the ferrule to rest on the ground centered between the feet.

IV. THE CARRY POSITIONS



A. LEFT CARRY:

The LEFT CARRY is the primary position used to carry the mace while ON THE MARCH. It is executed while halted at ATTENTION or while ON THE MARCH. During the Quick March, the right arm executes the FREE ARM SWING; while during the Slow March, the right arm is kept at the ATTENTION position.

NOTE: The grip should be at the balance point of the mace. The recommended grip has the mace grasped at two points: at the cradle between the thumb and forefinger AND between the middle and ring finger with the fore and middle finger wrapped around the staff. Another grip is to grasp the mace at the cradle between the thumb and forefinger and have the remaining fingers supporting the mace from underneath. It is very difficult to maintain a consistent cant while using a full grip (tennis racket grip).

Count One: Move the crown in an arc across the chest with the right hand. Grasp the mace with the left hand at the point of balance. The crown should be visible over the left shoulder. The left hand should be in front of and close to the waist belt buckle. This should present the mace at a 60° cant. Keep the right hand on the mace.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

B. RIGHT CARRY:

The CARRY may also be executed in the right hand in transition to other signals. During the Quick March, the left arm executes the FREE ARM SWING; while during the Slow March, the left arm is kept at the ATTENTION position.

1. WHILE HALTED FROM ATTENTION:

Count One: Move the right hand down the staff to the point of balance.

Count Three: Raise the mace to the carry position. The crown of the mace should be visible over the right shoulder. The right hand should be in front of and close to the waist belt buckle. This should present the mace at a 60° cant.

2. WHILE ON THE MARCH FROM THE LEFT CARRY:

Count One: Move your right hand to the RIGHT CARRY position and with the left hand rotate the mace clockwise 60°. Grasp the mace with your right hand at the point of balance. The crown of the mace should be visible over the right shoulder. The right hand should be in front of and close to the waist belt buckle. This should present the mace at a 60° cant. Keep the left hand on the mace.

Count Three: Release mace with left hand and snap left arm to ATTENTION position.

Count Four: Resume the FREE ARM SWING with the left arm.

Recovery: RIGHT CARRY to LEFT CARRY:

Count One: Return to LEFT CARRY by moving your left hand to the LEFT CARRY position and with the right hand rotate the mace counterclockwise 60°. Grasp the mace with your left hand at the point of balance. This should present the mace at a 60° cant. Keep the right hand on the mace.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

V. THE SALUTE



Count One

A. MACE SALUTE:

This position is used as a form of greeting and recognition presented by the drum major. It is executed from the LEFT CARRY while halted at ATTENTION or while ON THE MARCH.

When executing the MACE SALUTE while ON THE MARCH, head and eyes are smartly turned to the right as the right hand is brought to the SALUTE. If the reviewing stand is on the left, execute the MACE SALUTE with the head and eyes to the left.

Ready the Mace: Move the mace to the LEFT CARRY. Snap the right arm into the ATTENTION position.

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

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

VI. MACE SWINGS

A. FREE ARM SWING:

The FREE ARM SWING is very noticeable and reflects on the professional appearance of the drum major, particularly if not performed correctly. This movement has the elbow locked, fist clenched, thumb resting on top of (not around) the fist, and wrist bent down to keep the elbow straight. The motion between the counts should be very smooth and without hesitated, jerky, or accelerated movements.

NOTE: There is no FREE ARM SWING during the Slow March.



Count One: [Left Arm] The left arm has concluded its rearward swing and will be to the rear of the body at a natural angle. That is to say the conclusion of the swing is *not* the attention position.

[Right Arm] The right arm has concluded its forward swing. The right arm is forward and parallel to the ground.

Count Two: [Left Arm] The left arm has concluded its forward swing. The left arm is forward and parallel to the ground.

[Right Arm] The right arm has concluded its rearward swing and will be to the rear of the body at a natural angle. That is to say the conclusion of the swing is *not* the attention position.

B. THE MACE SWING:

The MACE SWING is also known as the mace roll, body walk, beating of time, cadence mace, among others. This movement is intended to establish the tempo of the music during the Quick March. It is initiated from the LEFT CARRY. Take care to keep the cant of the mace constant while executing the MACE SWING. The motion between the counts should be very smooth and without hesitated, jerky, or accelerated movements. The grip to hold the mace varies among drum majors. The free (right) arm is executing the FREE ARM SWING during the MACE SWING.

NOTE: The grip should be at the balance point of the mace. The recommended grip has the mace grasped at two points: at the cradle between the thumb and forefinger AND between the middle and ring finger with the fore and middle finger wrapped around the staff. Another grip is to grasp the mace at the cradle between the thumb and forefinger and have the remaining fingers supporting the mace from underneath. It is very difficult to maintain a consistent cant while using a full grip (tennis racket grip).



Count One: While keeping the left elbow locked tight to the body, the left forearm is extended down to waist level.

Count Two: While grasping the mace at the balance point, the left hand is brought up centered on the body to the base of the neck.

For a larger, more elegant swing, count one can come down to the left hip, opening the left wrist; and on count two, up to the right shoulder.

C. THE TRAIL:

The TRAIL is used when ON THE MARCH for long distances without playing. It is executed with the mace in the right hand while halted at ATTENTION or while ON THE MARCH. During the Quick March, the left arm executes the FREE ARM SWING while during the Slow March; the left arm is kept at the ATTENTION position.

NOTE: Signals must originate from the CARRY or from the TRAIL when more than one Drum Major is on parade.



Ready the Mace: Move the mace to the TRAIL position.

Count One: While maintaining the mace horizontal to the ground, swing the right arm as forward as possible.

Count Two: While maintaining the mace horizontal to the ground, swing the right arm as rearward as possible.

Recovery: TRAIL to LEFT CARRY:



Count One: Snap right arm to ATTENTION position while still grasping the mace at the TRAIL, maintaining the mace in a horizontal position.

Count Three: Move the crown in an arc across the chest with the right hand. The crown should be visible over the left shoulder. Grasp the mace with the left hand at the balance point. The left hand should be in front of and close to the waist belt buckle. This should present the mace at a 60° cant. Keep the right hand on the mace.

Count Five: Release mace with right hand and snap right arm to ATTENTION position.

Count Seven: Resume the FREE ARM SWING with the right arm.

D. THE STATE WALK (Quick Time):

The STATE WALK (Quick Time) is also known as "The Walk," the mace walk, the cane walk, the ceremonial walk, among others. The STATE WALK is an alternative to the MACE SWING. It is executed while the band is playing and in a quick march. The mace is held in the right hand with the left arm executing the FREE ARM SWING. Many drum majors customize this with additional mace movements.

NOTE: Commands must originate from the CARRY, or from the TRAIL when more than one Drum Major is on parade.



TRAIL for the initial six counts:

Count One, Three, Five: While maintaining the mace horizontal to the ground, swing the right arm as forward as possible.

Count Two, Four, Six: While maintaining the mace horizontal to the ground, swing the right arm as rearward as possible.



Count Seven, Eleven

Count Eight

Count Nine

Count Ten

- Count Seven: Extend the right arm to the front of the body and swing the ferrule forward.
- Count Eight: Plant the ferrule in front and to the right of the right foot (not more than six inches.)
- Count Nine: While keeping the ferrule planted on the ground, move the crown of the mace outwards across to the left side of the body.
- Count Ten: While keeping the ferrule planted on the ground, move the crown inwards to the right, extending the right arm, and locking the elbow.
- Count Eleven: Repeat COUNT SEVEN and continue the four count sequence.

Recovery: STATE WALK (Quick Time) to LEFT CARRY:



- Count Eleven: Move the crown in an arc across the chest with the right hand. The crown should be visible over the left shoulder. Grasp the mace with the left hand at the point of balance. The left hand is placed in front of the waist belt buckle. This should present the mace at a 60° cant. Keep the right hand on the mace.
- Count Thirteen: Release mace with right hand and snap right arm to ATTENTION position.
- Count Fifteen: Resume the FREE ARM SWING with the right arm.

VII. PREPARATORY MACE COMMANDS

Preparatory mace commands alert the band that a signal is imminent. There are a variety of preparatory commands.

A. THE SPIN PREP:



The SPIN PREP is executed while halted at ATTENTION or while ON THE MARCH. This is a single revolution movement. While ON THE MARCH, each movement will occur when the left foot strikes the ground.

Count One: Grasp the mace by the right hand below the crown.

Count Three: Bring the mace to a vertical position centered to the front of the body. With the right hand being approximately eye level. Simultaneously, bring the left hand to waist level, palm up. Place the mace between the thumb and forefinger.

Count Five: Release the mace with the right hand and allow the mace to rotate clockwise. When the mace has rotated 360°, grasp the mace with the right hand at the union of the ferrule and the shaft. For short ferruled maces, grasp the mace approximately 16" from the tip of the ferrule.

B. THE TRAIL PREP:



The TRAIL PREP is executed with the mace in the right hand while halted at ATTENTION or while ON THE MARCH.

Count One: Grasp the mace by the right hand below the crown.

Count Three: Bring the mace parallel to the ground with the ferrule to the rear.

C. THE HORIZONTAL PREP (Crown to Right)

The HORIZONTAL PREP (Crown to Right) is preferred by the RSPBA in competition, particularly for the prep signal of the Counter March. While ON THE MARCH it is executed from the LEFT CARRY.

1. WHILE HALTED FROM ATTENTION:



Count One: Swing the mace clockwise to the horizontal position, stopping the mace's movement with your left hand. At the conclusion both hands should be slightly wider than shoulder width apart. The mace should be horizontal and between the top of the shoulders and chin.

2. WHILE ON THE MARCH FROM THE LEFT CARRY:



Count One: Cut away right arm to ATTENTION position.

Count Three: Grasp the mace with your right hand midway between the chain collar and the crown.

Count Five: Pull the mace across with your right hand while letting the shaft slip through the left hand. At the conclusion both hands should be slightly wider than shoulder width apart. The mace should be horizontal and between the top of the shoulders and chin.

D. THE HORIZONTAL PREP (Crown to Left):

The HORIZONTAL PREP (Crown to Left) is generally used for the Military Cut Off.

1. WHILE HALTED FROM ATTENTION:



Count One: Lower the position of the right hand while simultaneously grasping the mace between the chain collar and the crown with the left hand.

Count Three: Pull the mace across with your left hand while letting the shaft slip through the right hand. At the conclusion both hands should be slightly wider than shoulder width apart. The mace should be horizontal and between the top of the shoulders and chin.

2. WHILE ON THE MARCH FROM THE LEFT CARRY:



Count One: Cut away right arm to ATTENTION position.

Count Three: Grasp the mace with your right hand near the union of the shaft and ferrule.

Count Five: Raise your right hand so that at the conclusion both hands should be slightly wider than shoulder width apart. The mace should be horizontal and between the top of the shoulders and chin.

E. THE VERTICAL PREP:

The VERTICAL PREP is executed in the right hand while halted at ATTENTION or while ON THE MARCH.

1. WHILE HALTED FROM ATTENTION:



Count One: Raise the right hand so the crown is brought to mouth level. Simultaneously, thrust the ferrule forward so that the ferrule is pointing to the ground ahead and slightly right of center.

Count Three: Flick the mace upward, so that the ferrule slips up through the right hand. The right hand will grasp the mace at the union of the ferrule and the shaft with the right hand in line with the mouth.

2. WHILE ON THE MARCH FROM THE LEFT CARRY:



Ready the Mace: Move the mace to the TRAIL position.

Count One: Raise the right hand so the crown is brought to mouth level. Simultaneously, thrust the ferrule forward so that the ferrule is pointing to the ground ahead and slightly right of center.

Count Three. Flick the mace upward, so that the ferrule slips up through the right hand. The right hand will grasp the mace at the union of the ferrule and the shaft with the right hand in line with the mouth.

VIII. MANEUVER COMMANDS

A. FORWARD MARCH:



Given from the ATTENTION position:

Cautionary Command:

Count One: "Pipes and Drums"

Preparatory Command:

Count One: "By The Center"

Executive Command:

Count One, Two: "QUICK, MARCH" (successive beats.)

Count Three: Simultaneously with the step off, move mace to LEFT CARRY on count one. Maintain mace at a 60° cant. Keep right hand on mace.

Count Five: Release mace with right hand and snap right arm to ATTENTION position.

Count Seven: Start FREE ARM SWING with right arm (Quick March only).

B. COUNTER MARCH:

The drill for the drum major will vary depending on whether there is an odd or even number of files in the band. *Remember to STEP SHORT during movements to keep proper spacing between you and the band.*

Preparatory Command:

NOTE: The Scottish Division uses the TRAIL PREP; however, the HORIZONTAL PREP (Crown to Right) is preferred at RSPBA judged competitions.



Count One: Cut away right arm to ATTENTION position.

Count Three: From the CARRY grasp the mace with the right hand below the crown.

Count Five: Take mace to the TRAIL.

1. EVEN NUMBER OF FILES:

Executive Command:



Count One: Release the left hand and snap the left arm to the ATTENTION position. Swing the mace counterclockwise 270° (HORIZONTAL PREP) or forward 270° (TRAIL PREP) to a locked vertical position with the ferrule pointing straight up. The crown should be in the pocket created by the upper arm and shoulder. The right hand should be even with the mouth. Plant the left foot.

Count Two: Slide the right foot up to the left foot.

Count Three – Five: Execute a three count 180° turn.

Count Six: Step off to pass through the band (with the right foot.)

Count Final (odd count): Once you have passed through and cleared the last rank of the band smartly rotate the mace down 180°. The ferrule's initial arc will pass forward and away from the body until the mace comes to rest in a vertical crown up position.

2. ODD NUMBER OF FILES:

Executive Command:



Count One: Release the left hand and snap the left arm to the ATTENTION position. Swing the mace counterclockwise 270° (HORIZONTAL PREP) or forward 270° (TRAIL PREP) to a locked vertical position with the ferrule pointing straight up. The crown should be in the pocket created by the upper arm and shoulder.

Count Two: Slide the right foot up to the left foot.

Count Three -Six: Execute a four count counter march using a semicircular clockwise path (to the right.)

Count Seven: Step off to pass through the band.

Count Final (odd count): Once you have passed through and cleared the last rank of the band smartly rotate the mace down 180°. The ferrule's initial arc will pass forward and away from the body until the mace comes to rest in a vertical crown up position.

Recovery: COUNTER MARCH to LEFT CARRY



Count One: Move the mace to the LEFT CARRY. Maintain mace at a 60° cant. Keep right hand on mace.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

Count Five: Resume FREE ARM SWING with right arm.

C. WHEEL TURNS:

A note on wheel turns. These are the most common turns, but quite difficult to execute properly. There is a tendency for the band to cover during this movement. This causes the rearward ranks to swing out. This will only be rectified with practice and direction. Also, do not execute this turn until you are certain that the front rank has entered the intersection and is centered on the next street of travel. *Remember to STEP SHORT during wheel movements to keep proper spacing between you and the band.* After completing the turn, the Drum Major may elect to execute the ADVANCE to direct the band with a large frontage to resume Full Stride.

*NOTE: The mace command has the ferrule pointing **opposite** the intended direction of turn. This is to remind the outer rank to step out. The head is snapped opposite the direction of turn to keep apprised of the band's progress during the turn.*

1. LEFT WHEEL:

a. Left Wheel Mace Signal:

Preparatory Command:



Count One: Cut away the right arm to the ATTENTION position.

Count Three: Grasp the mace with your right hand near the union of the shaft and ferrule.

Executive Command:



Count One: In an arced motion, lift the ferrule of the mace out to your right, extending your right arm. The head is snapped to the right. The right hand is palm open, facing forward, fingers together, and thumb up, with the shaft resting on top of your forefinger. The left hand is centered on the chest, grasping the mace at the cradle between the thumb and the forefinger. The left palm is open and facing the ground. The left forearm and mace are horizontal. Begin your left turn. Half step until band completes the turn.

Recovery: LEFT WHEEL (mace signal) to LEFT CARRY:



- Count One: The turn is complete (Approximately Count 12, 14, 16 for bands with ranks of three, four, and five, respectively). Snap the head forward. Return to LEFT CARRY by moving your left hand to the LEFT CARRY position and lowering the ferrule with your right hand. This should present the mace at a 60° cant. Keep the right hand on the mace.
- Count Three: Release mace with right hand and snap right arm to ATTENTION position.
- Count Five: Resume FREE ARM SWING.

b. Left Wheel Hand Signal:

Preparatory Command:



Move to RIGHT CARRY:

Count One: Move your right hand to the RIGHT CARRY position and with the left hand rotate the mace clockwise 60°. Grasp the mace with your right hand at the point of balance. The crown of the mace should be visible over the right shoulder. The right hand should be in front of the waist belt buckle. This should present the mace at a 60° cant. Keep the left hand on the mace.

Count Three: Release mace with left hand and snap left arm to ATTENTION position.

Count Five: Bring the left hand to the right shoulder in a clockwise $\frac{3}{4}$ circular movement. The left hand has the fore and middle finger extended and facing front.

Executive Command:



Count One

Count One: Extend the left arm in a clockwise semicircular movement to your left. The left arm will come to rest horizontal to the left with the left fore and middle finger extended and facing front. Hold out arm until the band has completed the wheel, then

Recovery: LEFT WHEEL (hand signal) to LEFT CARRY:



Count One: Snap the left arm to the ATTENTION position.

Count Three: Return to LEFT CARRY by moving your left hand to the LEFT CARRY position and with the right hand rotate the mace counterclockwise 60°. Grasp the mace with your left hand at the point of balance. This should present the mace at a 60° cant. Keep the right hand on the mace.

Count Five: Release mace with right hand and snap right arm to ATTENTION position.

Count Seven: Resume the FREE ARM SWING with the right arm.

2. RIGHT WHEEL:

a. Right Wheel Mace Signal:

Preparatory Command:



Count One: Cut away right arm to ATTENTION position.

Count Three: Quickly grasp mace with right hand between the crown and chain collar while simultaneously moving the left hand down the shaft by fully extending the left arm. The left hand should grasp the mace between the thumb and forefinger.

Executive Command:



Count One

Count One: In an arced motion, lift the ferrule of the mace out to your left, extending your left arm. The head is snapped to the left. The left hand is palm open, facing forward, fingers together, thumb up, with the shaft resting on top of your forefinger. The right hand is centered on the chest, grasping the mace at the cradle between the thumb and the forefinger. The right palm is open and facing the ground. The right forearm and mace are horizontal. Begin your right turn. Half step until band completes the turn.

Recovery: RIGHT WHEEL (mace signal) to LEFT CARRY:



Count One: The turn is complete (approximately Count 12, 14, 16 for bands with ranks of three, four, and five, respectively). Snap the head forward. Return to LEFT CARRY by moving your left hand to the LEFT CARRY position and with the right hand rotate the mace counterclockwise 135°. Grasp the mace with your left hand at the point of balance. This should present the mace at a 60° cant. Keep the right hand on the mace.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

Count Five: Resume FREE ARM SWING.

b. Right Wheel Hand Signal:

Preparatory Command:



Count One: Cut away the right arm to the ATTENTION position.

Count Three: Bring the right hand to the right shoulder in a counterclockwise $\frac{3}{4}$ circular movement. The right hand has the fore and middle finger extended and facing front.

Executive Command:



Count One Extend the right arm in a counterclockwise semicircular movement to your right. The right arm will come to rest horizontal to the right with the right fore and middle finger extended and facing front. Hold out arm until the band has completed the wheel, then

Recovery: RIGHT WHEEL (hand signal) to LEFT CARRY:



Count One: Snap the right arm to the ATTENTION position.

Count Three: Resume the FREE ARM SWING with the right arm.

D. CIRCLE:

Preparatory command:

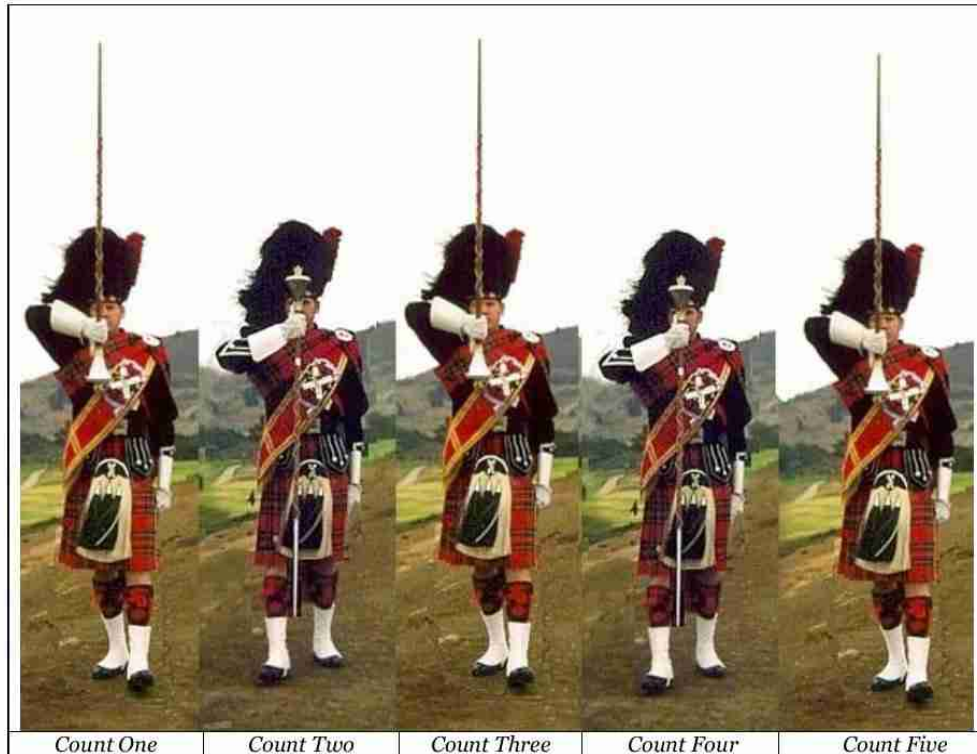


Count One: From the CARRY grasp the mace with the right hand below the crown.

Count Three: Take the mace to the TRAIL.

Count Five: Swing the mace forward 270° so that ferrule is pointing straight up, the right hand is holding the mace just below the crown and the right hand is in front of the mouth with the inside of the wrist facing away from the body.

Executive Command:



Count One: Keeping the right wrist in front of the mouth, allow the mace to describe a 360° counterclockwise single revolution in two counts.

Count Three: Maintaining the right wrist in front of the mouth, allow the mace to continue to describe a second 360° counterclockwise single revolution in two counts.

Count Five: Maintaining the right wrist in front of the mouth, allow the mace to again continue to describe a counterclockwise arc approximately 210° into the LEFT CARRY position.



Count Six: Mace comes to rest in the LEFT CARRY position.

Count Seven: Snap the right arm to the ATTENTION position. Plant left foot.

Count Eight: Slide right foot next to left.

Count Nine: Begin MARK TIME. Band Commences CIRCLE maneuver.

Alternative 1:

Preparatory Command: The VERTICAL PREP or the SPIN PREP.

Executive Command:

Count One – Four: The right hand holds the mace at the union of the ferrule and the shaft. The mace is vertical with the crown up. The right hand is mouth level. With the right hand being held in the same position draw two imaginary counterclockwise circles with the crown of the mace. The left arm is snapped to the ATTENTION position on count one.

Count Five: Loosen your grip on the mace so that the mace will lower, slipping through your hand. Without allowing the ferrule to hit the ground, grasp the mace at the chain collar. Mark time. Band Commences CIRCLE maneuver.

Recovery: CIRCLE (**alternative 1**) to the LEFT CARRY:

Count One: Move the mace to the LEFT CARRY. Keep right hand on mace.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

E. REFORM:

This command will reform the band block from the circle.

NOTE: if the band is to REFORM on a march, but while at the CIRCLE the ending set tune is a reel or a jig, then CUT OFF and REFORM by Word of Command.

1. REFORM (BAND NOT PLAYING):

Cautionary Command:

Count One: "Pipes and Drums"

Preparatory Command:

Count One: "Reform Band, By the Centre"

Executive Command:

Count One, Two: "QUICK MARCH" (successive beats)

b. REFORM (BAND PLAYING):

See Chapter X. Music Commands; Section C. Advance/Reform

F. MARK TIME:

Preparatory Command:



Count One: Cut away right arm to ATTENTION position.

Count Three: Grasp the mace with your right hand midway between the chain collar and the crown.

Count Five: Pull the mace across with your right hand while letting the shaft slip through the left hand. At the conclusion both hands should be slightly wider than shoulder width apart. The mace should be horizontal with arms fully extended downward. Adjust grip so that mace is gripped in the cradle between the thumb and the forefinger in both hands, hands open, fingers together, and palms facing each other.

Executive Command:



Mark Time Preparatory

Count One



Count Two

Count One: Raise mace by bending both elbows so that upper arms are parallel to the ground and the forearms are perpendicular to the ground. The mace should still be parallel to the ground and above eye level.

Count Two: Slide right foot next to left and raise left knee to commence the Mark Time.

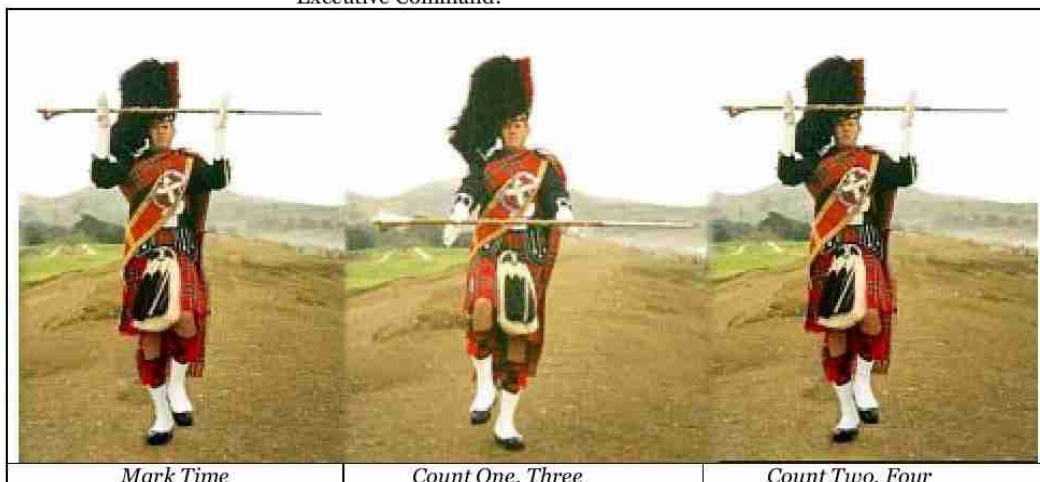
G. HALT:

1. HALT FROM MARK TIME:

Preparatory Command: MARK TIME

a. Band not Playing:

Executive Command:



Count One, Three: While keeping mace parallel to the ground dip mace while maintaining grip established in the MARK TIME.

Count Two, Four: Return the mace to the original horizontal position.

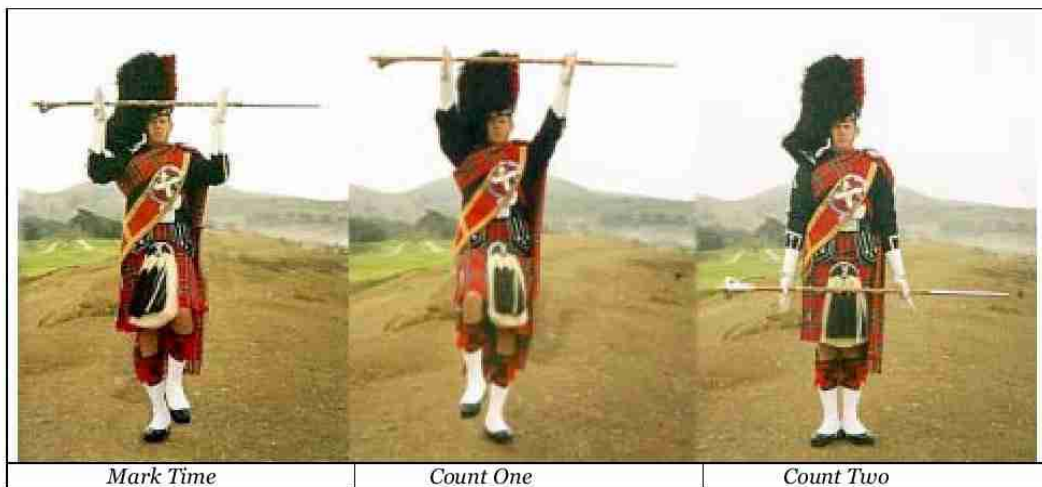
Count Five: Plant the left foot.

Count Six: Lower mace downward, fully extending arms, maintaining the grip established in the MARK TIME. Place right foot next to left in ATTENTION position.

Count Eight: Move mace to ATTENTION position.

b. Band Playing:

Executive Command:



The HALT should occur at the end of a piano or forte part, preferably the forte.

Count One: While keeping mace parallel to the ground, raise the mace by fully extending the arms. Maintain the grip established in the MARK TIME. Plant left foot.

Count Two: Lower mace downward, fully extending arms, maintaining the grip established in the MARK TIME. Place right foot next to left in ATTENTION position.

Count Four: Move mace to ATTENTION position.

2. HALT WHILE ON THE MARCH (BAND NOT PLAYING):

Cautionary Command:

Count One: "Pipes and Drums"

Executive Command:

(Six to eight steps past Preparatory Command)

Count One "HALT"

Count Two: Step short with right foot.

Count Three: Step short and plant the left foot.

Count Four: Place right foot next to left in ATTENTION position.

Count Six: Move mace to ATTENTION position.

IX. SLOW MARCH

A. THE STATE WALK (Slow Time):

The STATE WALK (Slow Time) is used as an alternative to the LEFT CARRY when performing the Slow March. As with the LEFT CARRY during the Slow March, the free arm is locked to the ATTENTION position.

NOTE: Commands must originate from the CARRY or from the TRAIL when more than one drum major is on parade.



TRAIL for the initial six counts:

- | | |
|-------------------------|---|
| Count One, Three, Five: | While maintaining the mace horizontal to the ground, swing the right arm as forward as possible. |
| Count Two, Four, Six: | While maintaining the mace horizontal to the ground, swing the right arm as rearward as possible. |



Count Seven: Extend the right arm to the front of the body and swing the ferrule forward.

Count Eight: Plant the ferrule in front and to the right of the right foot (not more than six inches.)

Count Nine: While keeping the ferrule planted on the ground, move the crown of the mace outwards across to the left side of the body.

Count Ten: While keeping the ferrule planted on the ground, move the crown inwards to the right, extending the right arm, and locking the elbow.

Count Eleven: Take mace to TRAIL position.

Count Twelve: Hold at the TRAIL.

Count Thirteen: Repeat COUNT SEVEN and continue the six count sequence.

NOTE: the slow walk does not naturally fit the piano and forte eight measure sections of slow marches.

Recovery: STATE WALK (Slow Time) to LEFT CARRY:



Count Thirteen: Move mace to the LEFT CARRY. This should present the mace at a 60° cant. Keep the right hand on the mace. If at the HALT, then simultaneously step off.

Count Fifteen: Release mace with right hand and snap right arm to ATTENTION position.

Count Seventeen: Resume FREE ARM SWING with right arm.

B. OTHER CONSTRAINTS

Recall that there is no FREE ARM SWING or MACE SWING during the Slow March.

X. MUSIC COMMANDS

A. TUNE CHANGE:

Tune changes from 4/4, to 2/4, to 6/8, to 3/4, to jig, to strathspey, to reel, or any combination thereof, should be signaled at the end of the forte section of the tune.

Preparatory Command:



Count One: Grasp the mace by the right hand below the crown.

Count Three: Bring the mace to a vertical position centered to the front of the body. With the right hand being approximately eye level. Simultaneously, bring the left hand to waist level, palm up. Place the mace between the thumb and forefinger.

Count Five: Release the mace with the right hand and allow the mace to rotate clockwise. When the mace has rotated 360°, grasp the mace with the right hand at the union of the ferrule and the shaft. For short ferruled maces, grasp the mace approximately 16" from the tip of the ferrule.

Count Seven: Raise mace up so that the right hand is in front of and level with the mouth. Cut the left arm away to the ATTENTION position.

Executive Command:



Count One of the New Tempo:

Loosen your grip on the mace so that the mace will lower vertically, slipping through your hand.

NOTE: Take care to move the mace slightly to the right after the drop to avoid hitting the mace with your right leg on Count Two.

Alternatively, some Drum majors will move the mace to the right before dropping the mace on count one.

Recovery: TUNE CHANGE to LEFT CARRY:



Count One: Move mace to the LEFT CARRY. This should present the mace at a 60° cant. Keep the right hand on the mace. If at the HALT, then simultaneously step off.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

Count Five: Resume FREE ARM SWING with right arm.

B. TEMPO CHANGE:

Tempo changes from Quick March to Slow March or vice versa should be signaled while in the forte section of the part.

Preparatory Command:



Count One: Grasp the mace by the right hand below the crown.

Count Three: Bring the mace to a vertical position centered to the front of the body. With the right hand being approximately eye level. Simultaneously, bring the left hand to waist level, palm up. Place the mace between the thumb and forefinger.

Count Five: Release the mace with the right hand and allow the mace to rotate clockwise. When the mace has rotated 360°, grasp the mace with the right hand at the union of the ferrule and the shaft. For short ferruled maces, grasp the mace approximately 16" from the tip of the ferrule.

Count Seven: Raise mace up so that the right hand is in front of and level with the mouth. Cut the left arm away to the ATTENTION position.

Executive Command:



This procedure initiates eight counts before the end of the tune.

Count Minus Seven: While keeping the crown centered to the body, thrust the right arm out to the right at eye level. Steady the mace by using a firm grip and extended thumb along the shaft. Snap the left arm to the ATTENTION position. [This movement signals the double taps of the bass drum.]

Count Minus One: While keeping the crown centered, slightly dip the right hand while maintaining the mace angle.

Count Zero: While keeping the crown centered, smartly move the right hand to center, mouth level. This brings the mace to a vertical position. This is the cut off of the music.

Count One: Loosen your grip on the mace so that the mace will lower, slipping through your hand. Without allowing the ferrule to hit the ground, grasp the mace at the chain collar.

NOTE: Take care to move the mace slightly to the right after the drop to avoid hitting the mace with your right leg on Count Two.

Alternatively, some Drum majors will move the mace to the right before dropping the mace on count one.

Recovery: CHANGE TEMPO to LEFT CARRY:



Count One: Move mace to the LEFT CARRY. This should present the mace at a 60° cant. Keep the right hand on the mace. If at the HALT, then simultaneously step off.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

Count Five: Resume FREE ARM SWING with right arm.

C. ADVANCE/REFORM (band is playing):

This command is given while the band is playing while either at the HALF STEP, MARK TIME, or at the HALT to resume FORWARD MARCH. This signal may also be used to REFORM the band block from the CIRCLE.

NOTE: if the band is to REFORM on a march, but while at the CIRCLE the ending set tune is a reel or a jig, then CUT OFF and REFORM by Word of Command.

1. MACE SIGNAL:

Preparatory Command:



Count One: From the CARRY grasp the mace with the right hand below the crown.

Count Three: Take the mace to the TRAIL.

Count Five: Swing the ferrule forward and up into a locked vertical position with the ferrule pointing straight up. The crown should be in the pocket created by the upper arm and shoulder. The right hand should be even with the mouth. Snap the left arm to the ATTENTION position.

Executive Command:



This procedure initiates eight counts before the end of the tune.

- Count Minus Seven: Keeping the right wrist in front of the right shoulder, allow the mace to describe a 360° forward spin (single revolution) in two counts.
- Count Minus Five: Keeping the right wrist in front of the right shoulder, allow the mace to describe a 360° forward spin (single revolution) in two counts.
- Count Minus Three: Keeping the right wrist in front of the right shoulder, allow the mace to describe a 360° forward spin (single revolution) in two counts.
- Count Minus One: Keeping the right wrist in front of the right shoulder, allow the mace to describe a 180° forward spin (half revolution) in one count.
- Count Zero: Keeping the right wrist in front of the right shoulder, stop the mace so that it is perpendicular to the ground.

Recovery: ADVANCE/REFORM to LEFT CARRY:



Count One: Move mace to the LEFT CARRY. This should present the mace at a 60° cant. Keep the right hand on the mace. If at the HALT, then simultaneously step off.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

Count Five: Resume FREE ARM SWING with right arm.

2. HAND SIGNAL:

a. Advance (Hand Signal) from the Mark Time:

Preparatory Command:



Counts One - Three: Lower mace downward, fully extending arms, maintaining grip established in the MARK TIME.

Count Five: Move the crown in an arc across the chest with the right hand. Grasp the mace with the left hand at the point of balance. The crown should be visible over the left shoulder. The left hand should be in front of and close to the waist belt buckle. This should present the mace at a 60° cant. Keep the right hand on the mace.

Count Seven: Release mace with right hand and snap right arm to ATTENTION position.

Count Nine: Move right arm in a semicircular motion to the right coming to rest with the arm pointing forward and at 45° above horizontal. The palm is open, fingers together, with palm facing to the left.

Executive Command:



Count One



Count Two

Count Three

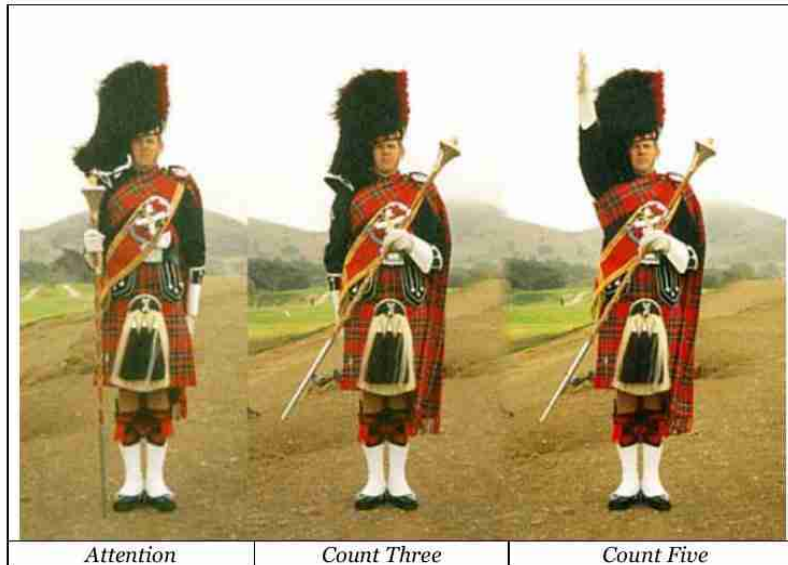
Count One: Dip the right arm to a front horizontal position and back to position 45° above horizontal.

Count Two: Snap right arm to ATTENTION position.

Count Three: Step off and resume the FREE ARM SWING with the right arm.

b. Advance (Hand Signal) from the Halt:

Preparatory Command:



Count One: Move the crown in an arc across the chest with the right hand. Grasp the mace with the left hand at the point of balance. The crown should be visible over the left shoulder. The left hand should be in front of and close to the waist belt buckle. This should present the mace at a 60° cant. Keep the right hand on the mace.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

Count Five: Move right arm in a semicircular motion to the right coming to rest with the arm pointing forward and at 45° above horizontal. The palm is open, fingers together, with palm facing to the left.

Executive Command:



Count One



Count Two

Count Three

Count One: Dip the right arm to a front horizontal position and back to position 45° above horizontal.

Count Two: Snap right arm to ATTENTION position.

Count Three: Step off and resume the FREE ARM SWING with the right arm.

D. THE CUT OFF:

1. THE CUT OFF AT THE HALT:

Preparatory Command:

NOTE: The Scottish Division uses the SPIN PREP, while the Household Division uses the HORIZONTAL PREP (Crown to left.)



Count One: Grasp the mace by the right hand below the crown.

Count Three: Bring the mace to a vertical position centered to the front of the body. With the right hand being approximately eye level. Simultaneously, bring the left hand to waist level, palm up. Place the mace between the thumb and forefinger.

Count Five: Release the mace with the right hand and allow the mace to rotate clockwise. When the mace has rotated 360°, grasp the mace with the right hand at the union of the ferrule and the shaft. For short ferruled maces, grasp the mace approximately 16" from the tip of the ferrule.

Count Seven: Raise mace up so that the right hand is in front of and level with the mouth. Cut the left arm away to the ATTENTION position.

Executive Command:



This procedure initiates eight counts before the end of the tune.

Count Minus Seven: While keeping the crown centered to the body, thrust the right arm out to the right at eye level. Steady the mace by using a firm grip and extended thumb along the shaft. Snap the left arm to the ATTENTION position. [This movement signals the double taps of the bass drum.]

Count Minus One: While keeping the crown centered, slightly dip the right hand while maintaining the mace angle.

Count Zero: While keeping the crown centered, smartly move the right hand to center, mouth level. This brings the mace to a vertical position. This is the cut off of the music.

Count One: Loosen your grip on the mace so that the mace will lower, slipping through your hand. Without allowing the ferrule to hit the ground, grasp the mace at the chain collar.

Count Three: Return to ATTENTION.

2. CUT OFF WHILE ON THE MARCH:

NOTE: This is the same command as CHANGE TEMPO.

Preparatory Command:



Count One: Grasp the mace by the right hand below the crown.

Count Three: Bring the mace to a vertical position centered to the front of the body. With the right hand being approximately eye level. Simultaneously, bring the left hand to waist level, palm up. Place the mace between the thumb and forefinger.

Count Five: Release the mace with the right hand and allow the mace to rotate clockwise. When the mace has rotated 360°, grasp the mace with the right hand at the union of the ferrule and the shaft. For short ferruled maces, grasp the mace approximately 16" from the tip of the ferrule.

Count Seven: Raise mace up so that the right hand is in front of and level with the mouth. Cut the left arm away to the ATTENTION position.

Executive Command:



This procedure initiates eight counts before the end of the tune.

Count Minus Seven: While keeping the crown centered to the body, thrust the right arm out to the right at eye level. Steady the mace by using a firm grip and extended thumb along the shaft. Snap the left arm to the ATTENTION position. [This movement signals the double taps of the bass drum.]

Count Minus One: While keeping the crown centered, slightly dip the right hand while maintaining the mace angle.

Count Zero: While keeping the crown centered, smartly move the right hand to center, mouth level. This brings the mace to a vertical position. This is the cut off of the music.

Count One: Loosen your grip on the mace so that the mace will lower, slipping through your hand. Without allowing the ferrule to hit the ground, grasp the mace at the chain collar.

NOTE: Take care to move the mace slightly to the right after the drop to avoid hitting the mace with your right leg on Count Two.

Alternatively, some Drum majors will move the mace to the right before dropping the mace on count one.

Recovery: CUT OFF (On the March) to LEFT CARRY:



Count One: Move mace to the LEFT CARRY. This should present the mace at a 60° cant. Keep the right hand on the mace. If at the HALT, then simultaneously step off.

Count Three: Release mace with right hand and snap right arm to ATTENTION position.

Count Five: Resume FREE ARM SWING with right arm.

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