

KENT STATE UNIVERSITY MARCHING GOLDEN FLASHES

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MARCHING FUNDAMENTALS HANDBOOK

The Marching Golden Flashes style is a blend of the best college marching band tradition, precision, and showmanship. This handbook is the definitive guide to the various marching fundamentals that are used by the MGF. It is meant to serve as a reference during Preseason Training Camp and throughout the season.

Our approach to the visual caption is all about creating a certain look. That look is defined by demonstrating strength, achieving graceful body lines, moving through each phrase with intent and purpose, making the show look easy, and having a presence on the field that's easy to recognize but impossible to describe.

As visual performers, our performance medium is physical in nature. This may seem obvious, but often we place too much emphasis on what we think or feel or believe. However, our audience cannot see into our head, heart, or soul—they can only see what we do and how we do it. Correspondingly, this guide uses a mix of kinesthetic and metaphorical imagery to help convey concepts in a visual and physical way.



HOW TO USE THIS HANDBOOK

This handbook serves three main purposes:

1. To serve as a reference and definitive model for all marching fundamentals of the Marching Golden Flashes.
2. To aid in the establishment of proper and efficient methods of instructing and “cleaning” the marching fundamentals.
3. To serve as a reference and guide for individual members to improve their marching and visual skills.

There is no short cut to establishing great marching technique and every single member of the band CAN be a better marcher tomorrow than they are today. The key to reaching your potential is

1. Embrace the fact that a marching band by definition must be great musicians AND marchers. No “great” band has one without the other.
2. Believe that you can be great and commit to do what it takes to get there.
3. Plan the work and then work the plan. This guide is designed to help you do so!
4. Insist on the highest standards, in rehearsal and in performances, as well as in your own individual preparation. Never take a “rep” and make sure to use proper marching technique all time.
5. Recognize that great marching demands a lot from you physically, mentally, and emotionally. Take care of yourself in all of these areas so that you can perform at the highest level. Push yourself beyond your comfort level so that you can constantly improve.
6. FOCUS ON AND PERFECT THE DETAILS! Good marching technique is built on precise actions, measurements, distances, lengths, timings, activities, etc. Virtually every maneuver requires the marcher to master several individual actions, often just in one count. Be sensitive to the minute details as they are the foundation for good marching technique.
7. Finally, TRUST THE PROCESS! What’s difficult, challenging, and even painful now will become easy and “second nature” in time. Put the work in the RIGHTAWAY, RIGHTAWAY and you will see great results down the road.



INSTRUCTIONAL OUTLINE

Below is a detailed outline with helpful suggestions and examples for teaching the marching fundamentals. It is important to use this Format for Teaching all of the fundamentals so that they are taught correctly and consistently. Remember that almost every member of the MGF has different past marching experiences. Some come from “corps-style” bands and others from “show bands”. Only through unity of technique and attention to detail will we achieve our goals.

A checklist of items that should be covered for each fundamental can be found in [APPENDIX A: MARCHING FUNDAMENTALS CHECKLIST](#)

The order of teaching fundamentals can be found in [APPENDIX B: ORDER OF FUNDAMENTALS](#)

1. **Name the fundamental and state its purpose**
 - a. The purpose for each fundamental is stated in letter “A” of each outline.
 - b. Memorize the purpose for each fundamental and be able to state it “as is” and in your own words.
2. **Demonstrate at an appropriate tempo**
 - a. Show them the entire fundamental.
 - b. Use some sort of tool for keeping tempo
 - i. Clapping
 - ii. Metronome
 - iii. Counting
 - c. Choose a tempo appropriate for the given fundamental
3. **Teach the fundamental one small component at a time**
 - a. This is the most important aspect of teaching (attention to detail).
 - b. Letter “B” of the outline for each fundamental is a list of descriptors that are necessary in teaching the fundamental correctly
 - c. Memorize the list of descriptors and create a list of your own to aid in your own style of teaching.
 - d. Letter “D” of the outline for each fundamental contains “Points of Special Attention”. Learn these and add to them. Remember, people are different:

they learn differently. The more ways you have to explain something, the better teacher you will be.

- e. Some fundamentals require more “breaking down” than others (For example, the “Position of Attention”. Each element should be addressed separately, then integrated slowly.)
- f. Try to use examples and analogies to teach, it will help new members learn and remember how to do the different moves

4. Drill each component separately

- a. This step is taken in conjunction with step 3 above.
- b. As you teach each step of the fundamental, drill it before going on. (Ex. Drill only the left foot going to Parade Rest before worrying about what the hands or the horn do.)
- c. Letter “C” of the outline for each fundamental contains command/response/execution instructions.

5. Demonstrate in tempo again

- a. This is done for the sake of cohesiveness.
- b. Remember, the new members have no frame of reference for many of the fundamentals.

6. Drill the entire fundamental

- a. Only when you have demonstrated, taught and drilled each component should you drill the entire fundamental.
- b. Sequence to the Command
 - i. Practice the movement alone
 - ii. Practice the command and response vocals alone (short and staccato)
 - iii. Make sure all movement happens on the word “Hit!” or the “&” of “Rest”
- c. Use the veterans to assist you (i.e. pair a vet with a new member).
- d. Drill half the section while the other half watches and gives positive feedback.



STATIONARY FUNDAMENTALS

FUNDAMENTAL 1 - ACTIVE LISTEN

A. PURPOSE

This is the position to be used when verbal instructions are being given during the learning/cleaning of drill.

B. DESCRIPTION

It consists of the feet remaining at ATTENTION with the horn carried at the PARADE REST position. There is no command for this fundamental but band members should fall into this automatically when given verbal instructions or feedback from the tower, podium, or field.

D. POINTS OF SPECIAL ATTENTION

1. Raise hand when addressed by an instructor
2. Thumbs up/down or tilt hand to indicate understanding

FUNDAMENTAL 2 - AT EASE

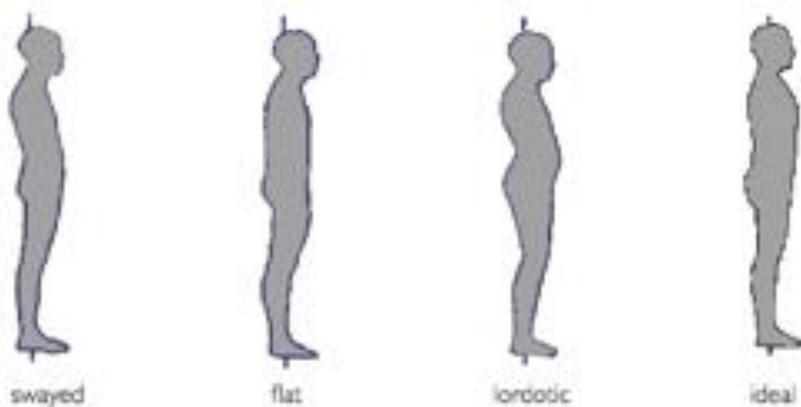
A. PURPOSE

Relaxed posture but remain on your dot. There should be NO TALKING unless told otherwise.

FUNDAMENTAL 3 - POSTURE/POSITION OF ATTENTION

Standing with great posture is the most important thing we do. Each of our exercises is first and foremost a posture exercise. If you don't have great posture, nothing else matters. Begin standing with your feet in wide-open first position (90-degree angle from toe to toe). Make sure your weight is centered between your feet and then slightly forward towards the platform of your foot (about 60% forward), imagining the center of each foot as the bone leading from your ankle to the second inside toe. Don't roll your weight to the outside of your foot where your toes are weaker. Keep ankles and knees soft but straight. Pelvis should be in neutral position, which means held perfectly aligned and flat to the ground. Roll your pelvis under your body slightly, trying to point your tailbone toward your heels. Think of your hips being in a box that sits flat on the ground. Abdominal muscles should be active and "braced," which means sucking in your stomach, trying to press your belly button back toward your spine to have a flat lower back. Imagine an eye in the small of your back – keep that eye wide open. Press your lower abs down to keep your hips flat and stretch your upper abs up to lift your ribcage.

Center the upper body over your abs, stretching away from your hips and not leaning forward or back. Try to take up as much space as possible with your upper body, expanding front to back, left to right, and up. Center your shoulders by slightly pulling them back and down, creating a long neck. Neck should be relaxed and chin lifted. You should be able to move your head around without resistance (bobblehead). Always be conscious of how you carry your body. You should constantly be trying to stretch taller and expand your chest more. **The way you stand is a performance, and it is often the first and last impression you make on audiences.**



Ideal

When standing at attention, the marcher should follow the checklist below:

A. PURPOSE

1. The Position of Attention is the basic position for the band.
2. All movements begin from this position.

B. DESCRIPTION

1. **Feet (First Position toes apart, feet should create a 90-degree angle)**
 - a. Heels together
 - b. Weight centered between both feet, but slightly toward the platform of the feet (not on the toes, arches, or heels) – approximately 60% forward and 40% on the heels
 - c. Stretch the toes forward so that the static energy of your body wants to move in that direction

Too close

Too wide

Ideal



2. **Ankle Bones – Split the dot**
 - a. **Both, should be in center of dot**



3. **Knees – straight but not locked; centered above ankles**



4. **Pelvis** – neutral, as in a box resting on the ground; squeeze the back of your legs together, tucking your tail between your legs, while pointing your tail bone towards your heels
 - a. **Rotate them back, pushing tail bone in** (*NOTE: this will likely feel unnatural and a little uncomfortable at first but will become “second nature” with time and practice*)
5. **Hips** – rolled forward and slightly under; centered above ankles & knees; take weight off hips. Think of your pelvis/hips as a bowl of water that you have to keep balanced and centered above your legs.
 - a. **Weight centered, fix pelvis, fix hips**
6. **Abs** – think of these in three parts: 1) lower abs press down on the hip box, 2) middle abs squeeze the belly button back toward the spine (string pulling belly button back), 3) upper abs lift and support the rib cage (hold it high the entire time you are at attention). Do not allow your core to tense up – you should feel at most only a 20% squeeze
7. **Back/Spine** – starting from the bottom to the top, separate each vertebra so there is as much space as possible between each; keep the hips rolled forward and the abs pressed back so that the spine is as straight as possible, flatten the small of your back so that every inch of your back would touch the ground if you were lying on your back on the floor – you should be not be able to slip your hand between your back and the floor if lying down. (UTILIZE FLOOR EXERCISE). You should also imagine a string on the top of the head that is gently being pulled up until your vertebrae are as widely spaced as possible.
8. **Chest** – expanded and elevated upward from the sternum, but not overly tense (no more than 10% tension). Imagine letting a light from your ribcage shine out as much as possible or a “Come at me, bro!” stance (*NOTE: Similar to pelvis and hips, this will feel unnatural at first*)
9. **Shoulders** – relaxed and rolled back and down with no tension – imagine your shoulder blades sliding down into a slot; try to make your shoulder blades touch each other but with no squeezing or tension; you should feel at most only a 20% squeeze; imagine an eye in the small of your back and between your shoulder blades and keep it wide open. Arms should automatically hang off body.
10. **Arms** – should be hanging off your body, not resting against your torso; this should occur naturally if your posture is correct
11. **“Separate the blocks”** – upper block (chest & shoulder); lower block – hips; spring – abs/core
12. **Neck/Chin** – keep your neck long and straight but not tense – throat should remain open; chin should be lifted 45 degrees. The neck should remain tall.



13. **Head/Eyes** – tilted back 45 degrees but without the chin jutting forward (keep the neck straight and long); eyes lifted high with pride and a “thousand-yard stare”

14. **Face** – expression should be energetic and resolute (think “fierce”) without being tense or angry looking; your facial expression should convey the great pride you feel being a member of the MGF
 - a. **Not emotionless**
 - b. **Not angry**
 - c. **Neutral face**



C. COMMAND/RESPONSE/EXECUTION

Words in “***bold italics***” are verbal commands. Words in “*italics only*” are verbal responses.

Count 1 - “*Tweet*”

Count 1& - “*Tweet!*”

Count 2 - (rest) - mentally prepare to go to attention; no movement

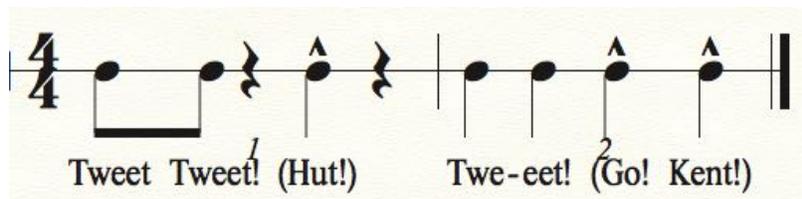
Count 3- “*Hut!*”

Count 4- (rest) - mentally prepare to go to attention; no movement

Count 5-6 - “*Tweet!*”

Count 7 - “*Go!*”

Count 8 - “*Kent!*” - move to position of attention by bringing the left foot into the right while simultaneously bringing the instrument (or equipment) to the “Horn Carriage” position and assuming proper Checklist posture. Movement is initiated from the center of the core.



D. POINTS OF SPECIAL ATTENTION

1. Movement begins and ends with the core. This is where gravity should remain centered and slightly forward on the platform of the foot. Do this and almost everything else will happen naturally.
2. Always think about alignment as checkpoints from the ground up.
3. Be mindful of any areas of tension and stay alert and energized but relaxed at each checkpoint.
4. Be particularly mindful of keeping your weight slightly forward, the small of your back flattened, your spine stretched, your ribcage lifted, your shoulders held back and down with no tension, and your eyes/head lifted at a 45 degree angle as these are the most unnatural feeling positions at first. Remember the “Law of Accommodation” means that it will get easier and natural over time.

5. Keep in mind “eyes with pride chant”
6. Stay “in the toaster” and keep the blocks separated.
7. Remember that marching band is the only legal way to get high.
8. Posture affects how successfully the marcher is able to master every other fundamental as it has to be maintained at all times
9. Be aware of the weight of your instrument and how you have to hold it to play; don’t allow either to affect good posture
10. This position should not look forced or strained. The marcher should look and feel alert and energized but natural and relaxed at all times.
 - a. **Ready for action, prepared. Like before tip-off in a basketball game or kickoff in football**
11. The feet (heels) must touch until a further maneuver mandates otherwise (i.e. Mark Time).
12. Do not lock the knees.
13. Vocal responses must be loud, crisp, and short (think staccato and snappy). Be sure they are in the tempo established by the Field Commander.
14. When not playing, the mouth should be closed.
15. The back should be straight and flat.
16. Proper posture is the most important element of the *Position of Attention*.
17. Band members will assume the position of Attention any time the command “Set” is given by a Director, Field Commander, or Section Leader.
18. There should be NO talking or moving at Attention

Bud Exercise

1. 4 counts – ground to hips
2. 4 counts – hips to shoulders
3. 4 counts – shoulders rolled back
4. 4 counts – shoulders to top of head
5. 4 counts – relevé up onto toes
6. 4 counts – bring arms down
7. 4 counts – bring heels down but keep same height

HORN CARRIAGE POSITION



A. PURPOSE

To put the instrument into proper stowage position when not playing

B. DESCRIPTION

Section Leaders will demonstrate proper hand and instrument (or equipment) positions and set the exact height of each instrument (or equipment).

1. Most sections can position the mouthpiece in line with the eyes (piccolos, flutes, clarinets, saxophones, trumpets, trombones, baritones).
2. Sousaphones should keep right hand on the valves and left hand on the tubing on the left side of the horn (make sure bells are facing forward).
3. Saxophones should keep left arm parallel to the ground.
4. Section Leaders will check height, angle, hand position, and distance from the body (approximately 6 inches) for uniformity.

C. COMMAND/RESPONSE/EXECUTION

Count 1 - *Click*

Count 2 - *Click*

Count 3 - *Click*

Count 4 - *Click*

Count 5 - ***Band***

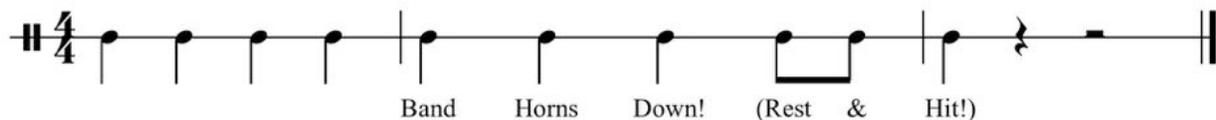
Count 6 - ***Horns***

Count 7 - ***Down!***

Count 8 - *Rest* - mentally prepare to go from *“Horns Up”* to *“Horns Down”*; no movement

Count 8& - *And*

Count 1 - ***Hit!*** - move snappily from *“Horns Up”* to the *“Horns Down”* position; body remains at attention



HORN PLAYING POSITION



A. PURPOSE

To put the instrument into proper playing position

B. DESCRIPTION

Section leaders will demonstrate proper hand, arm, and instrument (or equipment) position as with “Horns Down Position”.

1. Trumpets, mellophones, trombones, baritones – bells 10 degrees above parallel
2. Piccolos/flutes – parallel to the ground
3. Clarinets – centered at 30 degree angle from body
4. Saxes – horn is centered and parallel to the body

The motion into position is instantaneous on the word “hit”

C. COMMAND/RESPONSE/EXECUTION

Count 1 – *Click*

Count 2 – *Click*

Count 3 – *Click*

Count 4 – *Click*

Count 5 – **“Band”**

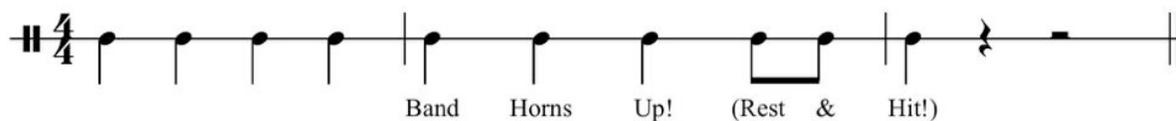
Count 6 – **“Horns”**

Count 7 – **“Up!”**

Count 8 – **“Rest”** - mentally prepare to go from “Horns Down” to “Horns Up”; no movement

Count 8& – **“And”**

Count 1 – **“Hit!”** - move snappily from “Horns Down” to the “Horns Up” position; body remains at attention



D. POINTS OF SPECIAL ATTENTION

1. Horn movement is in tempo.
2. Do not anticipate the motion or execute it late.
3. Match the horn angle of the people on either side.
4. Brass: learn what 10-degrees above parallel is!
 - a. If head is in position horn
5. Once the horns are in the "Up" position, do not wiggle or make even the slightest unnecessary motion

ALIGNMENT



A. PURPOSE

A description of what check points should be used to check vertical, horizontal, and diagonal positioning, alignment, and spacing

B. DESCRIPTION

1. *DOT* refers to the reference point over which the body aligns to the plotted coordinate on the drill chart. In almost every situation, the dot should be evenly split between the ankles. (NOTE: this is sometimes modified for certain drill procedures such as pass-throughs and spread)
2. *DRESS* refers to maintaining equal horizontal distance and alignment between the marchers on either side of you. This also means that you are within the formation (line, arc, etc.) with those on either side of you. To *DRESS LEFT* or *RIGHT*, turn only the head while remaining in attention to check first that the ankles are aligned followed by the core then the shoulders.
3. *COVER* is the same as *DRESS* but refers to the vertical distance and alignment with the performers back to front in a vertical line or down a diagonal. To *COVER* in a straight line from back to front, remain in attention with head forward. Use the eyes to check first that the ankles are aligned followed by the hips, the spine, and then the eyes. To *COVER* down a diagonal, remain in attention with the head turned towards the front of the diagonal. Use the eyes to check first that the ankles are aligned followed by the hips, the spine, and then the eyes.
4. The band will be told to dress either left, right, center, or down a line or diagonal prior to being given the following command:

5. *FOCALIZING* a *CURVE* or *ARC* involves the following process
 - a. All performers turn in towards the focal point of the arc/curve. Each performer should then be the furthest point out from the center and no one should be “inside” the form.
 - b. Once the curve is set, turn your performers again to facing the front sideline. In this position, performers should take note of the vertical spacing (how close are they front to back in relation to the performer in front of them in the form). Performers should also take note of their shoulders. Specifically, the relationship of their shoulder that is inside the form with regard to the outside shoulder of the performer in front of them.

D. POINTS OF SPECIAL ATTENTION

1. *DRESS* and *COVER* should be maintained during EVERY maneuver whether stationary or moving
2. This is not a performance maneuver but is often used in rehearsal to check for alignment.
3. All alignment checks should be checked against the predetermined anchor point closest to you (usually a performer on a line or hash) – think the “Emergency Exit” speech when traveling by plane.
4. All focal points must first check that they are aligned on correct *DOT* before dressing or covering.
5. End points do not turn head when checking *COVER* or diagonal *DRESS*
6. It is important to remain at attention the entire time you are asked to check alignment to maintain the integrity of each checkpoint
7. With the exception of the visual performance coaches, each member is responsible for only his/her alignment and should not try to “correct” someone else. If there is an issue with someone next to you, inform one of the visual performance coaches and/or field staff.
8. When checking *COVER*, it will almost always be towards the direction the line or diagonal is facing.
9. When checking *DRESS*, you will be directed towards which direction to face (left, right, center)
10. When cleaning arcs or curvilinear sets, it is important to remember that arcs are parts of circles (or in some instances within curvilinear forms, parts of ovals or ellipses).

D. POINTS OF SPECIAL ATTENTION

1. Movement begins and ends with the core. This is where gravity should remain centered.
2. All movement happens on the word "hit"
3. Make sure the upper body "stays in the toaster" during and through the movement
4. All movements must be snappy
5. Dot remains just inside right ankle
6. There should be NO talking or moving at Parade Rest

HORN DIRECTION - FLASH



A. PURPOSE

A strong visual move to project sound higher into the audience seats

B. DESCRIPTION

A one-count maneuver placing the playing position approximately 30 degrees higher than normal playing position (10 degrees). This is done by raising the chin to achieve the flash position. Always maintain a proper embouchure and posture. There is no command given for this maneuver but instructions when to do so are indicated in drill dialogue boxes as needed.

HORN DIRECTION - TO THE PODIUM



A. PURPOSE

A visual and aural move to aim the sound to the center of the audience

B. DESCRIPTION

A one-count maneuver in which all performers outboard of the 40 yard line turn their upper bodies at the waist so that the instrument and face is at a 45 degree angle towards the center podium. The feet stay perpendicular to the audience sideline.

HORN DIRECTION - SPREAD

A. PURPOSE

A strong visual move often used at power points in the show

B. DESCRIPTION

The right foot remains stationary while the left foot moves to Second Position (like in Parade Rest). Knees are flexed – body becomes “free” to accent musical passages. If a marching maneuver follows, the right foot should be lifted slightly and replaced on the “&” of the count prior to movement (or on the last count in faster tempos), with a flip on the first count in the new direction (if necessary).

MARK TIME



A. PURPOSE

To aid in keeping time and tempo when stationary. This is the basic foot movement when keeping time in one spot.

B. DESCRIPTION

All marching maneuvers begin and end with the left foot. During Mark Time, the upper body remains at attention (NO SWAYING OR SWINGING THE HIPS). The toe stays on the ground while the heel lifts 3 inches off the ground (think “tennis ball”). Feet are to stay parallel to each other and side-by-side. Heels lift off the ground on “And” and touch the ground on the beat. There is no command given for this maneuver but instructions when to do so are indicated in drill dialogue boxes as needed. Always initiate on 8 by lifting the left foot, heel-ball-toe, off the ground from first position to parallel – by the downbeat of 2, both feet should be in parallel, heels and toes together. From there, platforms stay on the ground and heels only come up to the ankle of the other leg. The upper body remains perfectly still throughout. When working in fundamentals block, there will be 8 clicks as follows:

C. COMMAND/RESPONSE/EXECUTION

Count 1 - *Click*

Count 2 - *Click*

Count 3 - *Click*

Count 4 - *Click*

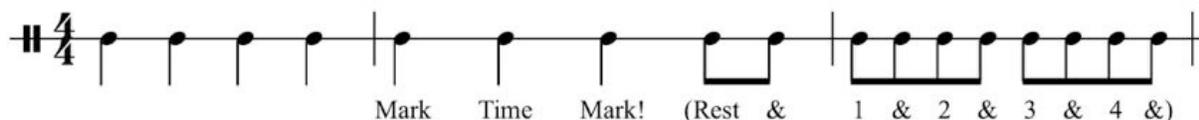
Count 5 - *"Mark"*

Count 6 - *"Time"*

Count 7 - *"Mark"*

Count 8 - *"Rest"*

Count 8& - *"And"* - Lift left heel 3 inches off the ground



D. POINTS OF SPECIAL ATTENTION

1. Movement happens with lift of left heel on the "&" of "Rest"
2. The motion of the Mark Time is fluid, not rigid or "snappy".
3. Be sure the front part of the foot does not move.
4. Vocalize starting on counts 5-8 of the click-off. Count energetically with staccato shortness
5. Pay attention to all points of posture and alignment

Mark Time Exercises

First Step

- Untimed
- Timed

Closing Step

- Untimed
- Timed

Continuous Steps

- Untimed
- Timed

Sequence to the Command

- Practice the click and response vocals alone (short and staccato)
- Movement happens with lift of left heel on the "&" of "Rest"

SLOW TURN LEFT



VIDEO: SLOW TURN LEFT (DOUBLE CLICK TO PLAY)

A. PURPOSE

Slow turns are used to slowly turn left while marking time

B. DESCRIPTION

1. These can be any number of counts (usually four or eight) and can be between 90-180 degrees.
2. There is no command given for this maneuver but instructions when to do so are indicated in drill dialogue boxes as needed.
3. When working in fundamentals block, there will be 4 counts of Mark Time before beginning this drill.
4. There are three factors a marcher must know about a turn ("3 Ds")
 - a. Direction
 - i. Turns are to the left
 - ii. Turns can be designated around the 50 yard-line.
 1. Inboard (everyone turns toward the 50).
 2. Outboard (everyone turns away from the 50).
 - b. Duration
 - i. Turns will be in even-numbered counts (2, 4, 6, 8)
 - c. Degrees
 - i. Turns are usually either 90 or 180 degrees.
 - ii. Sometimes turns are designated to a location where different marchers will have to turn at different degrees in the same number of counts.

C. COMMAND/RESPONSE/EXECUTION

Count 1 - *Click*

Count 2 - *Click*

Count 3 - *Click*

Count 4 - *Click*

Count 5 - *"Mark"*

Count 6 - *"Time"*

Count 7 - *"Mark"*

Count 8 - *"Rest"*

Count 8& - *"And"* - Keep both heels together and on the ground while lifting left toe up one inch off the ground

Count 1 - Bring left toe down 45 degrees from right foot

Count 1& - Keep both heels together and on the ground while lifting right toe up one inch off the ground

Count 2 - Bring right toe down to the ground parallel to and touching left foot in First Position Parallel (facing 45 degrees)

Count 2& - Keep both heels together and on the ground while lifting left toe up one inch off the ground

Count 3 - Bring left toe down 45 degrees from right foot

Count 3& - Keep both heels together and on the ground while lifting right toe up one inch off the ground

Count 4 - Bring right toe down to the ground parallel to and touching left foot in First Position Parallel (facing 90 degrees)

Count 4& - Repeat process as needed with left toe returning to ground on odd counts and right toe on even counts

D. POINTS OF SPECIAL ATTENTION

1. The motion of the Slow Turn is fluid, not rigid or "snappy".
2. Be sure the heel does not leave the ground.
3. Keep heels together at all times
4. Don't allow toes to get too high (one inch off the ground) - think "golf ball"
5. Use all of the counts to evenly move the same distance from count to count.
6. Motion must be smooth and even.
7. Maintain horn angle and posture throughout the turn.
8. Vocalize starting on counts 5-8 of the click-off. Count energetically with staccato shortness
9. Pay attention to all points of posture and alignment
10. Do not anticipate the start of the turn. Be sure to wait until the first count of the turn to actually start turning.
11. Usually on 90 degrees for every 4 counts but can be anywhere between 1-180 degrees (must divide counts and move same angle for each count)

SLOW TURN RIGHT



VIDEO: SLOW TURN RIGHT (DOUBLE CLICK TO PLAY)

A. PURPOSE

Slow turns are used to slowly turn right while marking time

B. DESCRIPTION

1. These can be any number of counts (usually four or eight) and can be between 90-180 degrees.
2. There is no command given for this maneuver but instructions when to do so are indicated in drill dialogue boxes as needed.
3. When working in fundamentals block, there will be 4 counts of Mark Time before beginning this drill.
4. There are three factors a marcher must know about a turn ("3 Ds")
 - a. Direction
 - i. Turns are to the right.
 - ii. Turns can be designated around the 50 yard-line.
 1. Inboard (everyone turns toward the 50).
 2. Outboard (everyone turns away from the 50).
 - b. Duration
 - i. Turns will be in even-numbered counts (2, 4, 6, 8)
 - c. Degrees
 - i. Turns are usually either 90 or 180 degrees.
 - ii. Sometimes turns are designated to a location where different marchers will have to turn at different degrees in the same number of counts.

C. COMMAND/RESPONSE/EXECUTION

Count 1 - *Click*

Count 2 - *Click*

Count 3 - *Click*

Count 4 - *Click*

Count 5 - "*Mark*"

Count 6 - "*Time*"

Count 7 - "*Mark*"

Count 8 - "*Rest*"

Count 8& - "*And*" - Keep both heels together and on the ground while lifting right toe up one inch off the ground

Count 1 - Bring right toe down 45 degrees from left foot

Count 1& - Keep both heels together and on the ground while lifting left toe up one inch off the ground

Count 2 - Bring left toe down to the ground parallel to and touching right foot in First Position Parallel (facing 45 degrees)

Count 2& - Keep both heels together and on the ground while lifting right toe up one inch off the ground

Count 3 - Bring left toe down 45 degrees from left foot

Count 3& - Keep both heels together and on the ground while lifting left toe up one inch off the ground

Count 4 - Bring left toe down to the ground parallel to and touching right foot in First Position Parallel (facing 90 degrees)

Count 4& - Repeat process as needed with right toe returning to ground on odd counts and right toe on even counts

D. POINTS OF SPECIAL ATTENTION

1. The only marching fundamental that leads with the right foot
2. The motion of the Slow Turn is fluid, not rigid or "snappy".
3. Be sure the heel does not leave the ground.
4. Keep heels together at all times
5. Don't allow toes to get too high
6. Use all of the counts to evenly move the same distance from count to count.
7. Motion must be smooth and even.
8. Maintain horn angle and posture throughout the turn.
9. Vocalize starting on counts 5-8 of the click-off. Count energetically with staccato shortness
10. Pay attention to all points of posture and alignment
11. Do not anticipate the start of the turn. Be sure to wait until the first count of the turn to actually start turning.
12. Usually on 90 degrees for every 4 counts but can be anywhere between 1-180 degrees (must divide counts and move same angle for each count)

Slow Turn Exercises

Step by Step first 4 counts

- Untimed
- Timed

Sequence to the Command

- Practice the click and response vocals alone (short and staccato)
- Movement happens with lift of left heel on the "&" of "Rest"

Continuous Slow Turn

- Untimed
- Timed

Alternate Mark Time and Slow Turn

- Untimed
- Timed



NON-STATIONARY FUNDAMENTALS

FORWARD MARCH 8to5

A. PURPOSE

To move forward while projecting sound forward.

B. DESCRIPTION

Hands at horns up

The MGF uses the glide step popular with drum corps and many high school bands. A proper glide step should contain the following:

1. Flowing motion - no jerks or hesitations
2. Foot is rolled from heel to toe (heel hits the ground first) - like squeezing toothpaste
3. Feet should move in parallel motion as if snow skiing.
4. Knee extends but does not lock into a straight line when stepping out
 - o **Slight bending**
 - o **Gliding step**
5. Toes should flex back and point to the sky when stepping out
6. Upper body remains motionless and perpendicular to the ground with weight 60% forward
7. Can be executed from both Mark Time and from Attention
8. The standard step is an 8to5 step which means taking eight equal sized steps to move five yards.
9. Ankles cross on the "And".

NOTE: There is no command given for this maneuver but instructions when to do so are indicated in drill dialogue boxes as needed. When working in fundamentals block, there will be 8 clicks with or without a Mark Time:

Halting forward: the closing step in any Forward March is a tendu step, toe first, just like ballet walks. Shift your weight down into the heel on the downbeat and close in time.

C. COMMAND/RESPONSE/EXECUTION

Count 1 - *Click*

Count 2 - *Click*

Count 3 - *Click*

Count 4 - *Click*

Count 5 - *Click ("Mark")*

Count 6 - *Click ("Time")*

Count 7 - *Click ("Mark")*

Count 8 - *"Rest"*

Count 8& - *"And"* - Lift left heel 3 inches off the ground to begin Mark Time

Counts 1-3 - *"1 & 2 & 3 &"* - Mark Time

Count 4 - *"4"* - Feet come together in first position parallel

Count 4& - “Push” – Step forward with left foot while transferring all lower block energy into the ball of the right foot (heel on the ground); upper block energy should be used to engage the core and move straight forward so that momentum happens from those muscles. Remember to separate the blocks and straighten but do not lock the knee.

Count 1 - Left heel touches the ground with toes pulled up and back towards the leg. Weight, balance, and energy is in the core and slightly forward.

Counts 2-8 - Ankles cross on the “&”; heels touch ground on the counts

Note: To HALT, the right foot extends into forward *tendu* with the ankle above the dot (“Hit!”). The left foot closes into First Position on the next count (“Halt!”) when going to a halt or to transition into a Mark Time with the right heel lifting on the 1&

D. POINTS OF SPECIAL ATTENTION

1. All movement begins and ends with engaging the core. There is your center of balance
2. Always lead from your body center. At slow tempos (below 140 bpm) take an “and” count before count 1 to initiate. At tempos above 140, take an entire count to begin moving. Begin shifting weight into your front leg as soon as it leaves the ground – commit to the first step – and make sure posture remains intact and “in the toaster” with the weight 60% forward of the body but NOT LEANING
3. In slow tempo, keep left heel on the ground on count 4 of the initial mark time so that the push off starts from first position parallel on 4&
4. In fast tempo, left foot steps out on count 4
5. The First Step must be drilled separately for extended periods of time before adding the actual step.
6. Nothing looks worse than a sloppy First Step.
7. On the First Step, the left foot must “explode” forward.
8. Keep the toes high and heels low. Leg motion emanates from the body center, so lead with the upper leg and core, using the hip flexor muscles to hinge the femur bone. Technique is defined in two places. First, the crossing count should look like we are standing with feet parallel, but all the weight is in one leg while the traveling foot hovers. Second, downbeats should have weight centered between feet for an instant, stretching from the back platform and to the back of the front heel, and keeping the toes high to roll through the foot. Be sure to pick up the back foot from the entire toe-ball area, not the front of the toes – use the platform to push yourself forward and flex the foot as you release.
9. Keep the leg straight but not locked on the step forward
10. Don’t forget to *tendu* with the ankle above the dot on the last step!!!
11. Make the last closing step snappy. Stop the momentum with your core muscles keeping your body in the toaster and don’t allow your momentum to slingshot your upper half forward on the last step. You should imagine running into a wall for the last step
12. When transitioning into a mark time, do not lift the heel of the left foot on count one. Instead, bring the feet into First Position and lift the RIGHT heel on 1&
13. On the Glide Step, keep the upper body stationary to maintain proper breath support and embouchure – stay in the toaster. You should feel as though someone 3 feet in front of you has a rope tied around your waste pulling you forward.
14. Squeeze the toothpaste from heel to toe!
15. Point the toes! Keep the heels low!
16. Separate the Blocks - The lower body must absorb all shock.
17. Move like skis, not a tight rope
18. All motion is smooth, regardless of step size.
19. For extremely small step sizes (i.e. 16-to-5), keep the heels very low and the toes high.
20. Do not “shuffle” or drag the feet.
21. For extremely large step sizes (i.e. 4-to-5), bend the knees slightly, but be sure to project the upper body.
22. Break down the half-way points to eventually show actual step size.
23. It is crucial that each band member take equal-sized steps on any given “float”
24. Often, a marcher’s initial steps are too big for steps smaller than and too small for steps larger than 8to5
25. Taking initial steps that are too large results in the marcher arriving at the next set too soon. Taking steps too small means the marcher has to “catch up” on the last one or two steps

Breaking Down Forward March Steps Exercise

Isolate count 4 of the Mark Time to check feet position in First Position Parallel

Practice the initial step

- Untimed
- Timed
- Unmeasured
- 22 ½ inches
- Plus one

Practice the closing step *tendu*

- Untimed
- Timed & Measured
 - Halt
 - Transitioning into Mark Time

Practice continuous steps in various sets of 8

- Untimed for execution
- Measured
 - 2X2 (quarter way)
 - 4X4 (half way)
 - 8X8 to halt
 - 8X8 to MT 4
- Untimed for measurement and execution
- Timed sets of 8
 - With MT in between
 - Without MT in between

FORWARD MARCH ADJUSTED STEP

A. PURPOSE

To move forward while projecting sound forward at a step size other than 8to5. Adjusted step sizes can range from very small to as large as 6to5. The ones listed below are the most common.

B. DESCRIPTION

1. 8to5 – a 22.5 inch step size to move 5 yards in eight steps
2. 6to5 – a 30 inch step size to move 5 yards in 6 steps
3. 12to5 – a 15 inch step size to move 5 yards in 12 steps
4. 16to5 – a 11.25 inch step size to move 5 yards in 16 steps

NOTE: for steps smaller than 16to5, there may not be room to roll through the step; in this situation, marchers should stay on heels with toes pointing up and back and legs straight. Shorter legged marchers may need to drop the hips towards the ground to achieve the 6to5 step (staying in the toaster).

D. POINTS OF SPECIAL ATTENTION

1. Follows same rules as *Forward March*
2. Practice keeping toes pointed up and back and legs straight on steps smaller than 16to5
3. Stay elevated on 12to5 and 16to5 to keep legs straight

Breaking Down Forward March Adjusted Steps Exercise

Isolate count 4 of the Mark Time to check feet position in First Position Parallel

Practice the initial step at correct length

- Untimed
- Timed

Practice each step size one at a time

- Untimed
- Timed
- Unmeasured
- Measured

Practice continuous steps in various sets of 6, 12, and 16

- Untimed for execution
- Measured
 - 2X2 (quarter way)
 - 4X4 (half way)
 - 8X8 to halt
 - 8X8 to MT 4
- Untimed for measurement and execution
- Timed sets of 8
 - With MT in between
 - Without MT in between

Step-Size Grid	
step size	measurement
16 to 5	11.25 inches
8 to 5	22.5 inches
7 to 5	25.7 inches
6 to 5	30 inches
5 to 5	36 inches
4 to 5	45 inches

FORWARD MARCH TRANSITIONING CONTINUOUS STEP

A. PURPOSE

To make a sudden transition from one step size to another when executing a *Forward March*

B. DESCRIPTION

1. Begin new step on the “&” before the new step size

D. POINTS OF SPECIAL ATTENTION

1. Isolate and practice the transition steps of various sizes to become comfortable with the adjustment needed to execute these steps (untimed and timed)
2. No *tendu* on the transitions until the last step

Continuous Forward March Steps Exercise

Isolate and practice “8 & 1” in various step size transitions focusing on making the step size adjustment on the “&”

- Untimed
- Timed

Practice 5-yarders with a new step size for each 5 yard

- 10 yards
- 15 yards
- 20 yards
- Small to large
 - Gradual
 - Extreme
- Large to small
 - Gradual
 - Extreme
- Combo
- Untimed
- Timed

BACKWARD MARCH

A. PURPOSE

To move backward while projecting sound forward

B. DESCRIPTION

A variety of the glide step is occasionally used to march backwards.

1. When properly executed, only the toes and balls of the feet touch the ground with the heels about two inches above the ground.
2. The leg remains straight and extended with no bending at the knee.
 - a. Stops bending
 - b. Feel pulling in calf
 - i. Imagine string on back of knee
3. Flowing motion - no jerks or hesitations
4. Both feet remain on platform (toes and balls); heels do not touch the ground
5. Feet should move in parallel motion as if snow skiing.
6. Knees lock in a straight line when stepping out
7. Toes should glide across the top of the grass when moving each foot backwards
8. Upper body remains in the toaster
 - a. No digging
 - b. See skimming
9. Can be executed from both Mark Time and from Attention
 - a. Airplane taking off
 - b. Maintain posture

C. COMMAND/RESPONSE/EXECUTION

Count 1 - *Click*

Count 2 - *Click*

Count 3 - *Click*

Count 4 - *Click*

Count 5 - *Click ("Mark")*

Count 6 - *Click ("Time")*

Count 7 - *Click ("Mark")*

Count 8 - *"Rest"*

Count 8& - *"And"* - Lift left heel 3 inches off the ground to begin Mark Time

Counts 1-3 - *"1 & 2 & 3 &"* - Mark Time

Count 4 - *"4"* - Transferring all lower block energy and weight from the heel to the platform of the right foot while lifting the left foot slightly off the ground (about one inch)

Count 4& - *"Push"* - Keeping the leg straight, slide the left foot backward (heel two inches off the ground) while pushing off with the right foot platform in a 45 degree angle up and back (think airplane taking off or springing off a diving board). Upper block energy should be used to engage the core to move simultaneously up and back (like an airplane, not a helicopter or train) so that all backward momentum happens from the core and right quad muscles. Remember to separate the blocks and keep the knee straight but not locked. You should be elevated about five inches taller than normal and stay in the toaster

Count 1 - Platform of left foot touches the ground with heel two inches off the ground. Weight, balance, and energy should stay lifted high in the core. Remain elevated throughout the maneuver.

Note: To HALT, the right foot stops on the last dot with the ankle above the dot on *"Hit!"* Keep the heel elevated two inches off the ground. The right heel closes into First Position on the next count as the left foot closes into First Position on the next count (*"Halt!"*) when going to a halt or to transition into a Mark Time with the right heel lifting on the 1&

D. POINTS OF SPECIAL ATTENTION

1. All movement begins and ends with engaging the core. There is your center of balance
2. On the First Step, the left foot must “explode” backward
3. Point the toes! Keep the heels low!
4. Always lead from your body center. The initial step begins one count before the new maneuver. Transfer weight into your front, right leg by pushing off with the ball of the foot as if doing a backward dive—commit to the first step—and make sure posture remains intact, not leaning forward or backward. Watch for the tendency to rock forward to get momentum for the first step (“sling-shotting”). Combat this by putting all the energy into the right platform stab and the rebound in the core muscles.
5. Downbeats and crossing counts are nearly identical to forward march, except we stay on the platforms the entire time marching backward. Stretch back and touch with the entire platform on downbeats, not just the toes. There will be a slight elevation change on the crossing count as the heel comes closer to the ground, allowing for more stability. Stretch the shoelaces up when picking up the front foot, pointing the foot as you release each step. Don’t lean forward or backward, but feel your weight up over the platform area the entire time, stretching your posture upward. You should feel five inches taller the entire time with no variation between steps.
6. Do not lean into the first step but keep your weight at the 60-40 distribution – stay in the toaster!
7. Keep the leg straight
8. Don’t bring the heels down until the last count – both heels down together
9. Make the last closing step snappy. Stop the momentum with your core muscles keeping your body in the toaster and don’t allow your momentum to slingshot your upper half backward on the last step. You should imagine backing up into a wall for the last step.
10. When transitioning into a mark time, do not lift the heel of the left foot on count one. Instead, bring the feet into First Position and lift the RIGHT heel on 1&
11. The First Step must be drilled separately for extended periods of time before adding the actual step.
12. Nothing looks worse than a sloppy First Step.
13. Separate the Blocks - The lower body must absorb all shock.
14. Think of leaning forward slightly.
15. As in the Forward March, the upper body remains at Attention – in the Toaster
16. It is crucial that the heels remain elevated two inches from the ground until the very last closing step (“Halt!”)
17. Move like skis, not a tight rope
18. Break down the halfway points to eventually show actual step size.
19. It is crucial that each band member take equal-sized steps on any given maneuver
20. Often, a marcher’s initial steps are too big for steps smaller than and too small for steps larger than 8to5. The dot still stays inside the ankle, which means you have to stretch the heel farther back than you may realize for each step to line up on the dot. Not making this adjustment means that often the first step backwards tends to be too small.
21. Taking initial steps that are too large results in the marcher arriving at the next set too soon. Taking steps too small means the marcher has to “catch up” on the last one or two steps
22. These mistakes create disastrous interval problems

Breaking Down Backward March Steps Exercise

Isolate count 4 of the Mark Time - check feet position (weight shifted to right platform; left foot slightly raised about one inch) followed by count 4& to check the angle of the lift (45 degrees back and up), posture lifted and in the toaster, the absence of "sling-shotting"

Practice the initial step

- Untimed
- Timed
- Unmeasured
- 22 ½ inches
- Plus one

Practice the closing step

- Untimed
- Timed & Measured
 - Halt
 - Transitioning into Mark Time

Practice continuous steps in various sets of 8

- Untimed for execution
- Measured
 - 2X2 (quarter way)
 - 4X4 (half way)
 - 8X8 to halt
 - 8X8 to MT 4
- Untimed for measurement and execution
- Timed sets of 8
 - With MT in between
 - Without MT in between

BACKWARD MARCH ADJUSTED STEP

A. PURPOSE

To move backward while projecting sound forward at a step size other than 8to5. Adjusted step sizes can range from very small to as large as 6to5. The ones listed below are the most common.

B. DESCRIPTION

1. 8to5 – a 22.5 inch step size to move 5 yards in eight steps
2. 6to5 – a 30 inch step size to move 5 yards in 6 steps (rarely used)
3. 12to5 – a 15 inch step size to move 5 yards in 12 steps
4. 16to5 – a 11.25 inch step size to move 5 yards in 16 steps

NOTE: For all backward step sizes, marchers should stay on the platform of each foot with heels two inches off the ground and legs straight.

D. POINTS OF SPECIAL ATTENTION

1. Follows same rules as *Backward March*
2. Practice pushing off at a 45 degree angle, keeping the heels two inches off the ground, the core elevated, and legs straight on steps larger than 8to5
3. Remember, the dot still stays inside the ankle, which means you have to stretch the heel farther back than you may realize for each step to line up on the dot.

Breaking Down Backward March Adjusted Steps Exercise

Practice the initial step at correct length

- Untimed
- Timed

Practice each step size one at a time

- Untimed
- Timed
- Unmeasured
- Measured

Practice continuous steps in various sets of 12 and 16

- Untimed for execution
- Measured
 - 2X2 (quarter way)
 - 4X4 (half way)
 - 8X8 to halt
 - 8X8 to MT 4
- Untimed for measurement and execution
- Timed sets of 8
 - With MT in between
 - Without MT in between

Step-Size Grid	
step size	measurement
16 to 5	11.25 inches
8 to 5	22.5 inches
7 to 5	25.7 inches
6 to 5	30 inches
5 to 5	36 inches
4 to 5	45 inches

BACKWARD MARCH TRANSITIONING CONTINUOUS STEP

A. PURPOSE

To make a sudden transition from one step size to another when executing a *Backward March*

B. DESCRIPTION

1. Begin new step on the “&” before the new step size

D. POINTS OF SPECIAL ATTENTION

1. Isolate and practice the transition steps of various sizes to become comfortable with the adjustment needed to execute these steps (untimed and timed)
2. Heels and upper body remain lifted through all transitions until the last step

Continuous Backward March Steps Exercise

Isolate and practice “8 & 1” in various step size transitions focusing on making the step size adjustment on the “&”

- Untimed
- Timed

Practice 5-yarders with a new step size for each 5 yard

- 10 yards
- 15 yards
- 20 yards
- Small to large
 - Gradual
 - Extreme
- Large to small
 - Gradual
 - Extreme
- Combo
- Untimed
- Timed

DIRECTION CHANGES

A. PURPOSE

To cleanly execute the last step in a transition to go into a halt, mark time, or a new direction

B. DESCRIPTION

This type of step is used at the last count of each drill set or anytime there is a transition to a new direction, mark time, or halt.

Last step of previous set should split the angle

Hips will follow, HDT

Hips move on and of 1st count

Snap with posture

FORWARD to BACKWARD

Count 8 - Utilize a “touch and go” place step by stabbing the right foot into a *tendu* while keeping the left foot on the platform on the last count of the FORWARD MARCH so that both feet are elevated on the platform. Keep your weight and balance 60% towards the right foot.

Count 8& - Lift the toe of the left foot from the ground one inch while maintaining the 60% weight distribution towards the right foot and keeping the upper body in the toaster (don’t allow your momentum to slingshot your upper body forward). This foot should be shifted so that the ankle is just above the dot for the first count of the new directional step.

Count 1 - Place the platform of the left foot so that the dot of the first new directional step is just inside the left ankle on the first count of the new direction while keeping the platform of the right foot stationary on the ground. The marcher should be on the platform of both feet for this first step backwards.

Count 2-8 - Continue backward marching using proper technique for all successive steps in that direction.

BACKWARD to FORWARD:

Count 8 - Utilize a “touch and go” place step by keeping the heel of the right lifted while keeping the left foot on the platform on the last count of the BACKWARD MARCH so that both feet are elevated on the platform. Keep your weight and balance 60% towards the right foot.

Count 8& - Pull the toe of the left foot up and lower the left heel to one inch off the ground on the “&” of the last count while maintaining the 60% weight distribution towards the right foot and keeping the upper body in the toaster (don’t allow your momentum to slingshot your upper body backward). This foot should be shifted so that the ankle is just above the dot for the first count of the new directional step.

Count 1 - Stab the heel of the left foot so that the dot of the first new directional step is just inside the left ankle on the first count of the new direction while keeping the left toe up and back and the platform of the right foot stationary on the ground. The marcher should be on the platform of the right foot and the heel of the left for this first step forward.

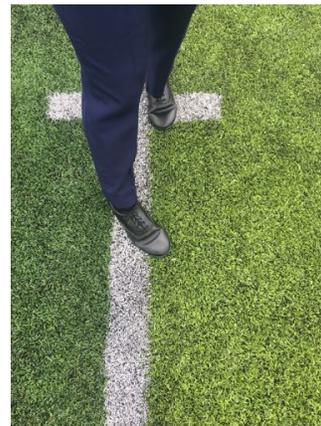
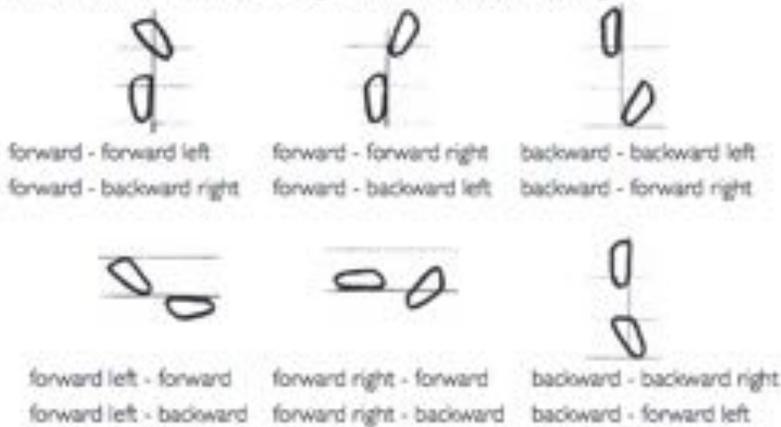
Count 2-8 - Continue forward marching using proper technique for all successive steps in that direction.

TURNING LEFT OR RIGHT

To execute a left or right turn to/from FORWARD or BACKWARD march, follow the protocols as described above but by pointing the right foot into the new direction of travel for the new maneuver or at a 45 degree angle for anything greater than 45 degrees. All initial steps in the new direction follow the same protocols as listed above with the only difference being the angle of the right foot on the last count before the direction change (see diagram below). The first step of the new direction should follow the protocols above with the left foot pointing in the new direction on the first count. Remember to turn the

body by engaging the core muscles as opposed to turning with your feet, lower body, or “whipping” your upper body around.

Foot Placement for 90-Degree Direction Changes



VIDEO: TRANSITION STEP LEFT (DOUBLE CLICK TO PLAY)



VIDEO: TRANSITION STEP RIGHT (DOUBLE CLICK TO PLAY)

D. POINTS OF SPECIAL ATTENTION

1. Isolate and practice the transition steps of various sizes to become comfortable with the adjustment needed to execute these steps (untimed and timed)
2. Be sure to keep the leg straight but not locked when transitioning into a new step direction
3. Mastering these direction changes is dependent on putting the weight and direction change into the core muscles as opposed to the feet or lower body.
4. Be sure to stay in the toaster and make all transitions snappy when transitioning to a new direction

Place Step Exercise 1 – Mastering the Transitional Step

Isolate and practice “8-8&-1” in various step size transitions focusing on making the step size adjustment on the “&”

- Untimed
- Timed

Place Step Exercise 2 – Box Drill

8X8 Touch and Go for Forward to Backward March

- Plus ones
- Full runs

8X8X8X8 Box Drills utilizing the following formats

- Forward March with Horns in Direction of Travel (HDT)
 - Left
 - Plus ones
 - Full runs
 - Right
 - Plus ones
 - Full runs
- Backward March with Horns in Direction of Travel (HDT)
 - Left
 - Plus ones
 - Full runs
 - Right
 - Plus ones
 - Full runs

Place Step Exercise 3 – Follow The Leader

The “follow-the-leader” maneuver is a transition-style drill used by the MGF. In general, the members of the line are in a 2 or 4-step interval, and are marching one behind the other. One of the most important parts of the FTL move is the “control of flow”. That means both sides of the field (when the FTL is used in symmetrical drill) “flow” together (making turns, flips, etc.) in a sequence. All turns in a FTL (or any other drill) are made quickly and snappily, with a sharp 90-degree (no slow or smooth corners) turn in the new direction when turning right or left or 180 degrees when turning “To the Rear”. All turns are made utilizing the procedures for DIRECTION CHANGES with the left foot taking whatever size step is required by the drill (often 8 to 5). When turning during a FTL drill, the turns must be done either 2 or 4 counts after the person in front of you (depending on the spacing required by the drill).

When executing FTL drills in a non-linear formation (such as a curve, arc, circle, etc.), the marcher is to maintain the shape of the drill design. A properly executed non-linear FTL drill requires that the marcher “hits” the spot of the person in front of him/her every 2 or 4 counts (depending on drill instructions).

Practice doing 2-count and 4-count 90-degree turns utilizing the techniques used for box drill turns. These exercises will only be used doing a FORWARD MARCH

SLIDES

A. PURPOSE

To move in one direction while projecting sound to another

B. DESCRIPTION

This is a standard drill maneuver used to march laterally (end zone to end zone) while keeping the instrument facing the sideline.

1. Slides can be done using a variety of step sizes and marching either forward or backward
2. The lower body Forward or Backward Marches in the direction of travel while the upper body faces the audience.
3. To execute, the hips should be at 30 degrees to parallel, the core at 60 degrees, and the shoulders at 90 degrees (see diagram below)
4. The lower block (legs and feet) execute forward and backward march but with the toes pointing 15 degrees towards the sideline and knees pointing in direction of travel
5. Be sure not to lean (stay in the toaster!) and make sure to push the front shoulder forward and pull the back shoulder back to stay parallel to the sideline.
6. The bells of brass instruments, saxes, and clarinets should face the sideline while flutes/piccolos remain parallel to the sideline.

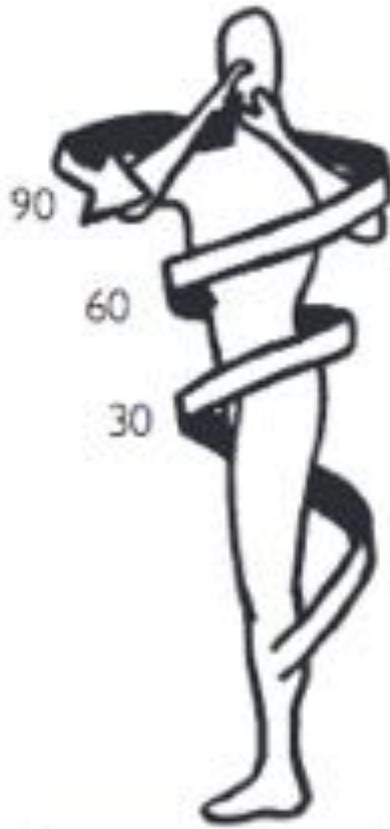
D. POINTS OF SPECIAL ATTENTION

1. 30-60-90
2. Pull the back shoulder back and push the front shoulder forward
3. Toes pointed 15 degrees towards sideline
4. Use visual markers and keep knees pointed in Direction of Travel to march in a straight line
5. Screw up and keep the blocks separated. Use the core muscles to keep the rib cage upper block high and lifted from the lower block
6. Maintain horn angle and posture during the slide.
7. Sometimes, the angle of the slide is achieved gradually during a Turn (i.e. the lower body would execute a turn while the upper body pivoted to the desired angle of the slide).
8. Match horn angles with those around you.

9. One must know the exact duration of the Slide. At the conclusion of the Slide, the upper body will face the new direction.
10. Pay attention to tracking with your feet and take the time to learn what it feels like to march in track with a correct slide and great posture. Do not close down the space you take up with your upper body.



VIDEO: SLIDE BODY POSITIONING (DOUBLE CLICK TO PLAY)



Slide Exercise 1 – Torso Twist

Begin with feet parallel, horns up. Keep weight centered and the insides of the feet (over the second toe) down; don't roll to the outside of the foot.

- Start left: turn hips and upper half 30° in two counts (three 8ths) and return in two counts. Then turn to 60° with the hips stopping at 30°, and back. Then turn the shoulders and upper chest to 90° with the center stopping at 60° and the hips stopping at 30°, and return to center. Repeat the 30-60-90 sequence to the right.
- Optional: displace feet, one front, one back, and repeat. Then switch the feet

Slide Exercise 2 – Box Drill

Repeat the same drill as *Place Step Exercise 2 – Box Drill* but this time utilizing slides and backward march to keep horns pointed in the same direction no matter which direction you are marching.

8X8 Touch and Go for Forward to Backward March

- Plus ones
- Full runs

8X8X8X8 Box Drills utilizing the following formats

- Forward March with Horns in Direction of Travel (HDT)
 - Left
 - Plus ones
 - Full runs
 - Right
 - Plus ones
 - Full runs
- Backward March with Horns in Direction of Travel (HDT)
 - Left
 - Plus ones
 - Full runs
 - Right
 - Plus ones
 - Full runs

Slide Exercise 3 – Hip Shifts

Slide forward for 8, then backward for 8, along one pathway. For the direction change, place your right foot 45 degrees in the new direction, toe first (tendu), and platform only, straight leg. For hip-shifts, that direction change foot will be perpendicular (90°) to your direction of travel.

SEQUENTIAL DRILL MANEUVERS

A. PURPOSE

Sequential Drill Maneuvers are a series of moves where a new person is involved in the move every two or four steps. Common uses for this drill include making diagonal lines appear from straight lines, moving from diagonals to straight lines, and creating “flower petal” designs from a circle (using a fixed pic point). These maneuvers utilize 8to5 step sizes only and are executed by marchers either marching to until they arrive at their dot and mark time the rest of the maneuver or vice versa.

B. DESCRIPTION

There are four types of *Sequential Drill Maneuvers* utilized by the MGF:

STRAIGHT TO DIAGONAL LINES

1. *Drop-off*: All marchers move together in a ***straight line*** on count one to reach their dots in sequence every two or four counts to create a ***diagonal***. Each marcher stops and marks time when he/she reaches his/her final position.
2. *Step-2*: All marchers start off marking time in a ***straight line*** then step off sequentially to arrive at their spots every two or four counts to create a ***diagonal***. Each marcher marks time until it is his/her time to step off in order to reach his/her final position by the end of the maneuver

DIAGONAL TO STRAIGHT LINES

1. *Pick-up*: All marchers in a ***diagonal*** move together on count one to reach their dots in sequence every two or four counts to create a ***straight line***. Each marcher stops and marks time when he/she reaches his/her final position.
2. *Stack*: All marchers start off marking time in a ***diagonal*** then step off sequentially to arrive at their spots every two or four counts to create a ***straight line***. Each marcher marks time until it is his/her time to step off in order to reach his/her final position by the end of the maneuver

NOTE: All maneuvers require the use of an 8to5 step size.

D. POINTS OF SPECIAL ATTENTION

1. Each performer must know how many counts of Mark Time and Marching he/she is to utilize as well as in which order.
2. It is imperative to use excellent 8to5 step sizes when executing these maneuvers in order to keep straight lines and diagonals



MARCHING FUNDAMENTALS ASSESSMENT FORM

NAME: _____

SECTION: _____

	Unsatisfactory	Somewhat Satisfactory	Mostly Satisfactory	Satisfactory	Exemplary
<i>POSTURE/POSITION OF ATTENTION</i>					
Feet					
Ankles					
Knees					
Pelvis					
Hips					
Abs/Core					
Back/Spine					
Chest					
Shoulders					
Neck/Chin					
Head/Eyes					
Facial Expression					
Horn Carriage Position					
Execution of Call to Attention					
Horn Playing Position					
Execution of Horns Up					
Execution of Horns Down					
<i>ALIGNMENT</i>					
Dot					
Dress					
Cover					
Diagonal					
Arc/Curve Focalization					
<i>PARADE REST</i>					
<i>MARK TIME</i>					

<i>SLOW TURNS</i>					
Slow Turn Left					
Slow Turn Right					
<i>FORWARD MARCH</i>					
8to5					
6to5					
12to5					
16to5					
<i>FORWARD MARCH TRANSITIONS</i>					
Small to Large					
Large to Small					
Combo					
<i>BACKWARD MARCH</i>					
8to5					
6to5					
12to5					
16to5					
<i>BACKWARD MARCH TRANSITIONS</i>					
Small to Large					
Large to Small					
Combo					
<i>DIRECTION CHANGES</i>					
Forward to Backward					
Backward to Forward					
Left Turns					
Right Turns					
<i>LEFT SLIDES</i>					
Feet Angle					
Knee Angle					
Hips 30					
Core 60					
Upper Chest/Shoulders 90					
Horn Angle & Direction					
Posture					
<i>RIGHT SLIDES</i>					
Feet Angle					
Knee Angle					
Hips 30					
Core 60					
Upper Chest/Shoulders 90					
Horn Angle & Direction					
Posture					

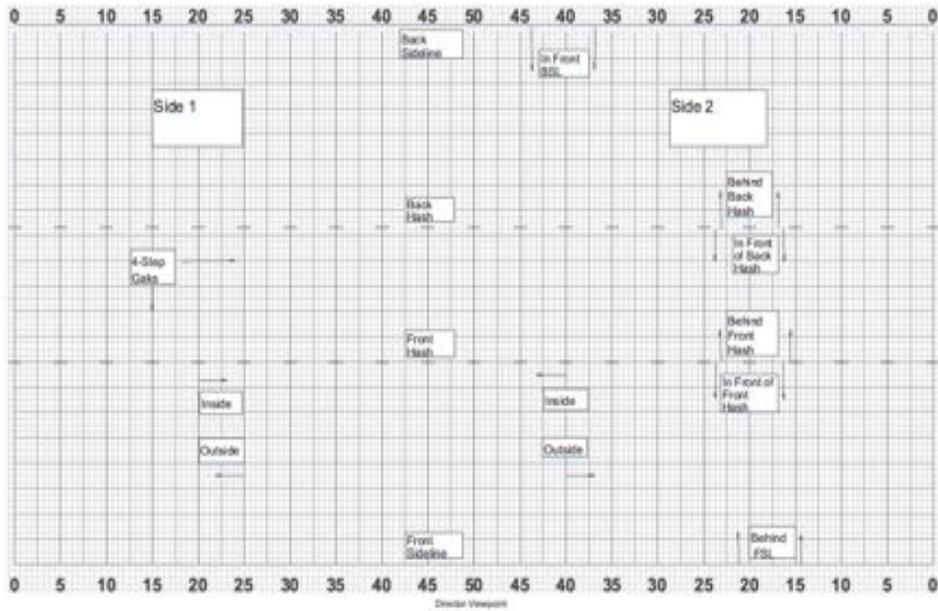


DANCE VOCABULARY

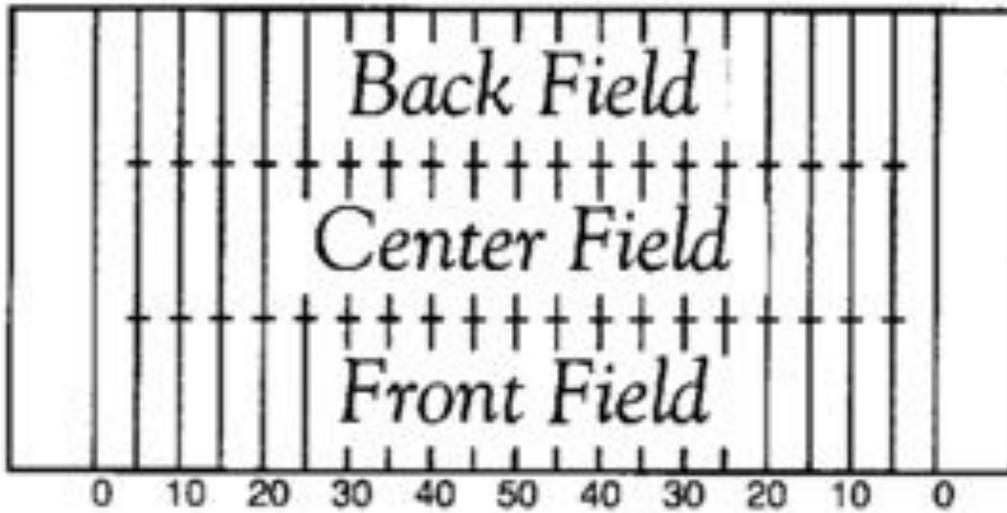
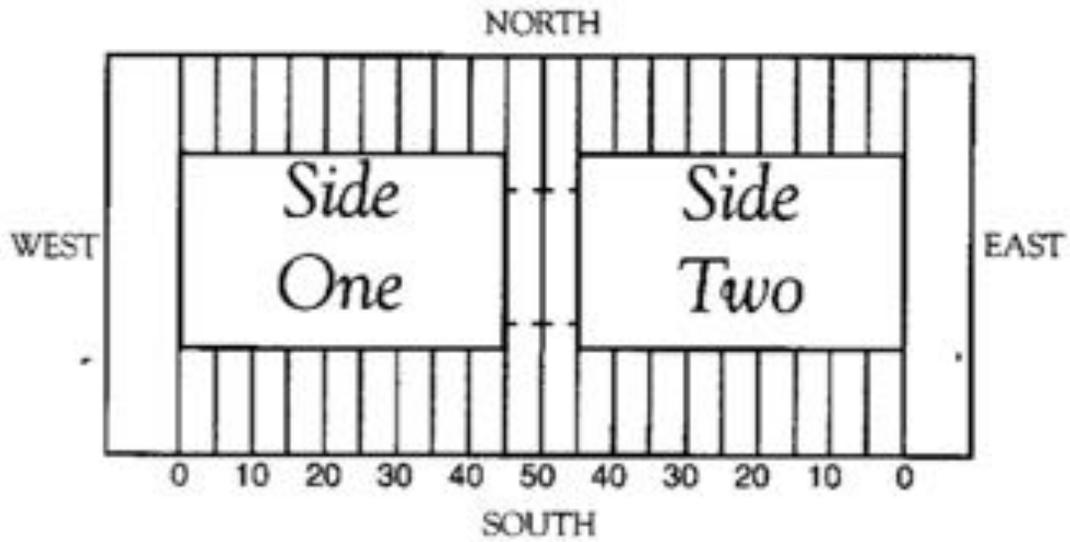
ARABESQUE	<i>The position of the body supported on one leg, with the other leg extended behind the body with the knee straight.</i>
CHOREOGRAPHY	Any movement or visual effect other than drill
COUPÉ	<i>From First Position Turn Out, a bend of the left knee at a 45 degree angle so that the heel lifts from the ground with toe facing down while the bottom of the foot faces the right leg</i>
DANCE POSITIONS	The basic positions of the feet. First position: feet in a straight line, heels touching. Second position: feet in a straight line, heels apart. Third position: one foot in front of the other, parallel to it, with heel of front foot in hollow instep of back foot. Fourth position: one foot in front of the other, parallel, but apart. Fifth position: One foot in front of the other, parallel, with heel in front foot touching toe of back foot.
DEMI Plié	<i>a half bending of the knees, with heels on the floor</i>
FIRST POSITION TURN IN	Feet in a straight line, heels touching
FIRST POSITION TURN OUT	<i>Heels touching, toes in a 90 degree angle</i>
FIFTH POSITION	One foot in front of the other, parallel, with heel in front foot touching toe of back foot
FOURTH POSITION	<i>one foot in front of the other, parallel, but apart</i>
GRAND Plié	A full <i>plié</i> , or bending of the knees. The back should be straight and aligned with the heels, and the legs are turned out with knees over the feet. As a movement, it should be fluid. It may also be in preparation for another movement such as a leap
LUNGE	<i>Any maneuver in which one leg extends straight while the other is slightly bent at the knee (can be back, front, side, or angle). Executed in Tendu</i>
PASSÉ	Like <i>coupé</i> but with the left foot brought up to be even with the knee
PLié	<i>Means "bend", from the verb plier, to bend. A smooth and continuous bending of the knees. A bending of the knees outward by a ballet dancer with the back held straight.</i>
RELEVÉ	Literally "lifted". Rising from any position to balance on one or both feet
RONDE DE JOMBE	<i>A circular or "D" shaped movement of the leg</i>
SECOND POSITION	The performer stands with feet turned out along a straight line as in first position, but with the heels about one foot apart.
TENDU	<i>The working leg is extended to either the front, side or back, gradually along the floor until only the tip of the toe remains touching the floor. Used in all Forward March closing steps</i>
THIRD POSITION	one foot in front of the other, parallel to it, with heel of front foot in hollow instep of back foot



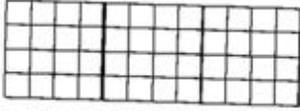
READING DRILL CHARTS



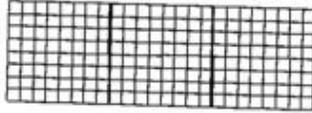
FIELD ORIENTATION



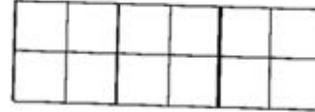
GRID SYSTEM



45° GRID SYSTEM: Divides each 5 yard increment into 4 equal parts, vertically and horizontally.



22.5° GRID SYSTEM: Divides each 5 yard increment into 8 equal parts, vertically and horizontally.



90° GRID SYSTEM: Divides each 5 yard increment into 2 equal parts, vertically and horizontally.

FIELD MEASUREMENTS

Field Measurements		
Front HS Hash	53 ft 4 in	28 steps
Front College Hash	60 ft	32 steps
Front SL to Back HS Hash	106 ft 8 in	56 steps
Front SL to Back College Hash	100 ft	53 1/3 steps
Front SL to Back SL	160 ft	85 1/3 steps
Yardlines	15 ft	8 steps
Gaks	7.5 ft	4 steps



DRILL VOCABULARY

8to5	<i>Eight to Five – drill instructions indicating that a maneuver should be</i>
ADJ	<i>completed using an 8 to 5 (22.5 inch) step size</i> Adjusted Step – drill instructions indicating that a maneuver should be completed using a certain number of equal sized steps
ALIGNMENT	<i>The straightness of a line or the roundness of a curve</i>
AXIS	The point from which a form rotates
BLOCK	<i>An attendance or fundamentals formation in which the band is set in a 4-step block</i>
BM	Backward March
COLD RUN	<i>A drill cleaning/rehearsal technique in which one or more set transitions is marched to counts of 8 and/or Dr. Beat (“on met”) or drum taps (“on drums”)</i>
CONSORT CIRCLE	<i>A warm-up or fundamentals set up in which the band is in a circle (or series of circles) in SATB consorts</i>
CONTROL	Maintaining good tone quality at all dynamic levels
COVER	<i>Vertical alignment (North and South)</i>
CRAB STEP	This step allows one to move from East to West while keeping the upper body forward. Percussionists (and sometimes sousaphones) use this step frequently when moving East to West, allowing them to keep their drums and sound aimed towards the audience. When moving left, step to the left side with the foot on count 1. Cross behind the left foot with the right foot on count 2 (both steps are equal in size). Keep the upper body square and flex the knees to maintain a gliding action. Avoid bouncing or swaying. When moving to the right, cross the left foot behind the right on count 1 and side step with right foot on count 2
DIAGONAL	<i>Two or more individuals placed in an angle</i>
DOT	An individual’s plotted point in the drill
DRESS	<i>Horizontal alignment (East and West)</i>
EAST	The stage left side of any performance area
FLIPS or FLANKS	<i>Can be done to the right, left, (both of which are usually 90 degrees) or to the rear (usually 180 degrees and to the left) with the turn happening on the “&” before the direction change</i>
FM	Forward March
FROZEN RUN	<i>A drill cleaning/rehearsal technique in which one or more sections of music is played while marking time and doing “step outs” in place. Can be performed to a conductor and/or Dr. Beat</i>

FTL	Follow the Leader (single-file marching)
GUIDE	<i>The act of maintaining alignment during drill transitions</i>
HOT RUN	A drill cleaning/rehearsal technique in which one or more set transitions is marched while playing and doing all visuals
HDT	Horns in the Direction of Travel – drill instructions indicating that instruments should face the direction that the marcher is moving
HF	Horn Flash (“To the box”)
HN, HS, HE, HW	Horns (North, South, East, or West) - refers to the direction (North, South sidelines or East, West endzones) where the instrument should point during a given maneuver
HTP	Horns to the podium
INTERVAL	<i>The space between individuals</i>
LF	Left Flank
IN	<i>Inboard Turn (towards the 50-yard line); can be either a slow turn or flank</i>
MT	Mark Time
	<ul style="list-style-type: none"> • MTS - Slow Turn towards the Home Team Stands (can also be used for other directions: MTN, MTW, MTE) • MTD - Slow Turn towards the direction for the next maneuver
OBLIQUE STEP	<i>A 31.8 inch step used to maintain 8to5 while marching at a 45 degree angle from yardline to yardline</i>
OUT	Outboard Turn (away from the 50-yard line); can be either a slow turn or flank
NORTH	<i>The backstage side of any performance area</i>
PLANT	Stationary playing during a song (feet together) – also know as “Park and Bark!”
RANK	<i>A group of 8-10 marchers</i>
RF	Right Flank
SECTION CIRCLES	<i>A warm-up or fundamentals set up in which the band is in a circle (or series of circles) in sections</i>
SIDE 1	The stage right side of the field from the 50-yard line
SIDE 2	<i>The stage left side of the field from the 50-yard line</i>
SLIDE	Lateral marching (Marching side-to-side while keeping horns to the front)
SOUTH	<i>The front stage side of any performance area</i>
SPREAD	Stationary playing with feet shoulder-width apart
TTR	To the Rear - (Flipping in one count)
VOICINGS	Terminology used to describe soprano (flutes, clarinets, trumpets), alto (alto saxes, mellophones), tenor (tenor saxes, trombones, baritones), & bass (sousaphones) wind voices
WARM RUN	<i>A drill cleaning/rehearsal technique in which one or more set transitions is marched while winds sing their parts to Dr. Beat (“on met”) or drum taps (“on drums”)</i>



SECTION DRILL IDENTIFICATION NUMBERS

A,B	Trumpet
C,D	Trombone, Baritone
G	Sousaphone
H	Mellophone
K	Cymbal
L	Tenor Drum
M	Bass Drum
N	Snare
P,Q	Clarinet
R,S	Alto Sax
T	Tenor Sax
X,Y	Flute/Piccolo
V	Colorguard
tw	Twirler



DRILL

The use of the [Ultimate Drill Book \(UDB\) App](#) for drill reading and rehearsing will be an exciting new change for the 2018 season! More details to come during PTC!



APPENDIX A: MARCHING FUNDAMENTALS CHECKLIST

POSTURE/POSITION OF ATTENTION

Feet

- Toes & heels together
- Weight centered between both feet and slightly towards the platform (60%)
- Toes stretched forward

Ankle bones

- Split the dot

Knees

- Straight but not locked
- Centered above ankles

Pelvis

- Neutral position
- Back of legs squeezed together
- Tail tucked between legs
- Tailbone pointed towards heels

Hips

- Rolled forward & slightly under
- Centered above knees & ankles
- Weight lifted off hips

Abs/Core

- Lower abs pressed down on hip box
- Middle abs squeeze belly button back towards spine
- Upper abs lift and support rib cage
- No core tension

Back/Spine

- Vertebrae separated
- Hips rolled forward
- Abs pressed back
- Flattened small of the back
- Spine remains straight

POSTURE/POSITION OF ATTENTION (con't)

Chest

- Expanded and stretched up from sternum
- No more than 10% tension (just enough to keep lifted and expanded)

Shoulders

- Relaxed and rolled back and down
- Shoulder blades trying to touch with no more than a 20% squeeze

Arms

- Hanging off of body
- Not against torso

Neck/Chin

- Neck long and straight with no tension
- Throat open
- Chin lifted 45 degrees from parallel

Head/Eyes

- Head centered above hips but tilted back 45 degrees from parallel
- Chin juts forward
- Eyes in "thousand yard stare" 45 degrees above the horizon

Face

- Resolute, fierce, energetic expression
- No tension
- Convey Flash Pride
- Mouth closed (when not playing)
- No talking

POSTURE/POSITION OF ATTENTION
(con't)

Call to Attention

- No movement until "Hit!"
- Movement is snappy and with conviction
- Left foot moves into right
- Instrument/Equipment goes to Horn Carriage Position
- Loud, staccato vocals in tempo
- Stay in the toaster
- Movement initiated from the center of the core
- Movement is ended by controlling the core
- No movement when at attention

HORN CARRIAGE POSITION

- Mouthpiece in proper alignment with eyes/ground
- Distance of instrument from body approximately 6 inches

Call to Horns Down

- No movement until "Hit!"
- Loud, staccato vocals in tempo
- Movement is snappy and with conviction
- Horn movement is in tempo
- No extra motion after "Hit!"

HORN PLAYING POSITION

- Instrument held at appropriate angle
- Arms held at appropriate angle

Call to Horns Up

- No movement until "Hit!"
- Loud, staccato vocals in tempo
- Movement is snappy and with conviction
- Horn movement is in tempo
- No extra motion after "Hit!"

ALIGNMENT

Dot

- Evenly split between ankles

Dress

- Equal distance left and right
- Ankles aligned
- Core aligned
- Shoulders aligned

Cover

- Head forward
- Ankles aligned
- Hips aligned
- Spine aligned
- Eyes aligned

Arc/Curve Focalization

- Performer furthest point out

PARADE REST

Feet

- Shoulder width apart
- Toes pointing forward
- Dot remains inside right ankle
- Weight centered between both feet and slightly towards the platform (60%)

Knees

- Straight but not locked
- Centered above ankles

Core

- Compressed into spine
- No tension

Hips

- Rolled forward & slightly under
- Weight lifted off hips

Abs

- Lower abs pressed down on hip box
- Middle abs squeeze belly button back towards spine
- Upper abs lift and support rib cage
- No core tension

PARADE REST (con't)

Back/Spine

- Vertebrae separated
- Hips rolled forward
- Abs pressed back
- Flattened small of the back
- Spine remains straight

Chest

- Expanded and stretched up from sternum
- No more than 10% tension (just enough to keep lifted and expanded)

Shoulders

- Relaxed and rolled back and down
- Shoulder blades trying to touch with no more than a 20% squeeze

Head

- "Bowed" 45 degrees
- Eyes staring straight ahead at a dot on the ground three feet in front of you
- Neck lengthened upward

Right Arm

- Hand balls into fist and placed fingers out in small of back
- Arm bent from elbow
- Forearm parallel to the ground

Instruments

- Proper position to body and ground

Call to Parade Rest

- No movement until "Hit!"
- Movement is snappy and with conviction
- Left foot moves away from right
- Instrument/Equipment goes to Parade Rest Position
- Loud, staccato vocals in tempo
- Stay in the toaster
- Movement initiated from the center of the core
- Movement is ended by controlling the core
- No movement when at attention

HORN DIRECTION

Flash

- Instrument lifted 30 degrees from parallel
- No movement until "Hit!"
- Movement is snappy and with conviction

To the Podium

- Instrument, face, & upper body turned 45 degrees towards 50 yardline
- Feet perpendicular to sideline
- No movement until "Hit!"
- Movement is snappy and with conviction

Spread

- Shoulder width apart
- Toes pointing forward
- Dot remains inside right ankle
- Knees flexed and body loose to move around
- No movement until "Hit!"
- Movement is snappy and with conviction

MARK TIME

- Upper body remains in the toaster
- No swaying or swinging of hips
- Toe stays on ground
- Heel lifts 3 inches off the ground (tennis ball) on the "and"
- Heel is on the ground in first position parallel on the number of the count
- Feet parallel and touching each other
- Movement is fluid, not snappy
- Loud, staccato vocals in tempo

SLOW TURN

Slow Turn Left

- Count 8& - "And" - Keep both heels together and on the ground while lifting left toe up one inch off the ground
- Count 1 - Bring left toe down 45 degrees from right foot
- Count 1& - Keep both heels together and on the ground while lifting right toe up one inch off the ground
- Count 2 - Bring right toe down to the ground parallel to and touching left foot in First Position Parallel (facing 45 degrees)
- Count 2& - Keep both heels together and on the ground while lifting left toe up one inch off the ground
- Count 3 - Bring left toe down 45 degrees from right foot
- Count 3& - Keep both heels together and on the ground while lifting right toe up one inch off the ground
- Count 4 - Bring right toe down to the ground parallel to and touching left foot in First Position Parallel (facing 90 degrees)
- Count 4& - Repeat process as needed with left toe returning to ground on odd counts and right toe on even counts
- Movement is fluid, not snappy
- Heels stay together at all times and never leaves ground
- Toes raise only one inch off the ground
- Maintain horn angle and posture
- Don't turn on "8&" - wait until count 1
- Move same angle for each count
- Loud, staccato vocals in tempo

Slow Turn Right

- Count 8& - "And" - Keep both heels together and on the ground while lifting right toe up one inch off the ground
- Count 1 - Bring right toe down 45 degrees from left foot
- Count 1& - Keep both heels together and on the ground while lifting left toe up one inch off the ground

Slow Turn Right (con't)

- Count 2 - Bring left toe down to the ground parallel to and touching right foot in First Position Parallel (facing 45 degrees)
- Count 2& - Keep both heels together and on the ground while lifting right toe up one inch off the ground
- Count 3 - Bring left toe down 45 degrees from left foot
- Count 3& - Keep both heels together and on the ground while lifting left toe up one inch off the ground
- Count 4 - Bring left toe down to the ground parallel to and touching right foot in First Position Parallel (facing 90 degrees)
- Count 4& - Repeat process as needed with right toe returning to ground on odd counts and right toe on even counts
- Movement is fluid, not snappy
- Heels stay together at all times and never leaves ground
- Toes raise only one inch off the ground
- Maintain horn angle and posture
- Don't turn on "8&" - wait until count 1
- Move same angle for each count
- Loud, staccato vocals in tempo

FORWARD MARCH 8to5

Initial Step

- Count 4 - Feel come together in first position parallel
- Count 4& - "Push" - Step forward with left foot while transferring all lower block energy into the ball of the right foot (heel on the ground)
- Upper block movement from the core launching forward
- Straighten but do not lock knee

FORWARD MARCH 8to5 (con't)

Execution

- Flowing motion
- Feet move in parallel motion like skis
- Ankles cross on the "and"
- Foot rolls from heel to toe
- Heel hits ground first and stays low
- No shuffling of feet
- Toe leaves ground last
- Toes flex back and point to sky when stepping out
- Knee straighten but does not lock when moving forward
- Upper body stays in the toaster
- Weight stays 60% forward
- Loud, staccato vocals in tempo
- Equal size steps (22 ½ in.) from beginning to end
- Find halfway points

Closing Step

- Right foot extends for toe to touch ground first in *tendú* on "Hit!"
- Ankle above dot on "Hit!"
- Stop all forward momentum with the core
- Left foot closes in with snap into First Position on "Halt!"
- Right heel lifts on the next "1&" if transitioning into Mark Time

FORWARD MARCH ADJUSTED STEP

6to5

- Initial step isn't too small
- Even step size of 30 inches
- Staying in the toaster (shorter marchers lower hips as needed)
- Smooth motion as with 8to5 step
- Tendú* closing step

12to5

- Initial step isn't too large
- Even step size of 15 inches
- Staying in the toaster (stay elevated to keep legs straight)
- Smooth motion as with 8to5 step
- Tendú* closing step

FORWARD MARCH ADJUSTED STEP (con't)

16to5

- Initial step isn't too large
- Even step size of 11.25 inches
- Staying in the toaster (stay elevated to keep legs straight)
- Smooth motion as with 8to5 step
- Tendú* closing step

Smaller than 16to5

- Stay on heels keeping toes pointed and back and legs straight

FORWARD MARCH TRANSITIONING CONTINUOUS STEP

Small to Large

- Begin new step on the "&" before the new step size
- Execute gradual change
- Execute extreme change

Large to Small

- Begin new step on the "&" before the new step size
- Execute gradual change
- Execute extreme change

Combo

- Begin new step on the "&" before the new step size

BACKWARD MARCH 8to5

Initial Step

- Count 4 - Weight and lower block energy transferred from the heel to the platform of the right foot while lifting the left foot slightly off the ground (about one inch)
- Count 4& - "*Push*" - Keeping the leg straight, slide the left foot backward (heel two inches off the ground) while pushing off with the right foot platform in a 45 degree angle up and back
- Count 1 - Platform of left foot touches the ground with heel two inches off the ground.

BACKWARD MARCH 8to5 (con't)

- Upper block movement from the core launching backward
- Straighten but do not lock knee
- Weight, balance, and energy should stay lifted high in the core.
- Remain elevated throughout the maneuver.

Execution

- Flowing motion
- Feet move in parallel motion like skis
- Ankles cross on the "and"
- Upper body stays in the toaster
- Weight stays 60% forward
- Loud, staccato vocals in tempo
- Equal size steps (22 ½ in.) from beginning to end. Extend the step so ankle lines up with dot
- only the toes and balls of the feet touch the ground with the heels about two inches above the ground.
- The leg remains straight and extended with no bending at the knee.
- Both feet remain on platform (toes and balls); heels do not touch the ground
- Knees lock in a straight line when stepping out
- Toes should glide across the top of the grass when moving each foot backwards
- Upper body remains in the toaster
- All movement begins and ends with engaging the core
- On the First Step, the left foot must "explode" backward
- Point the toes! Keep the heels low!
- Always lead from your body center.
- Transfer weight into your front, right leg by pushing off with the ball of the foot as if doing a backward dive
- Make sure posture remains intact, not leaning forward or backward
- Watch for sling shotting forward
- Make the last closing step snappy.
- Stop the momentum with your core muscles keeping your body in the toaster
- Don't allow your momentum to slingshot your upper half backward on the last step

BACKWARD MARCH 8to5 (con't)

- When transitioning into a mark time, do not lift the heel of the left foot on count one. Instead, bring the feet into First Position and lift the RIGHT heel on 1&
- Separate the Blocks - The lower body must absorb all shock.
- Find halfway points
- Heels remain elevated two inches from the ground until the very last closing step ("Halt!")

Closing Step

- Right ankle above dot on "Hit!"
- Heels stay elevated two inches off ground on "Hit!"
- Left foot closes in with snap into First Position as right heel lowers to ground on "Halt!"
- Right heel lifts on the next "1&" if transitioning into Mark Time

BACKWARD MARCH ADJUSTED STEP

12to5

- Initial step isn't too large or small
- Even step size of 15 inches
- Staying in the toaster (stay elevated to keep legs straight)
- Smooth motion as with 8to5 step

16to5

- Initial step isn't too large or small
- Even step size of 11.25 inches
- Staying in the toaster (stay elevated to keep legs straight)
- Smooth motion as with 8to5 step

BACKWARD MARCH
TRANSITIONING CONTINUOUS STEP
(con't)

Small to Large

- Begin new step on the "&" before the new step size
- Execute gradual change
- Execute extreme change

DIRECTION CHANGES

Forward to Backward

- Count 8 - Touch and go place step by right foot tendu/left foot on platform; weight balanced 60% forward
- Count 8& - Lift the toe of the left foot from the ground one inch while maintaining the 60% weight distribution towards the right foot and keeping the upper body in the toaster (don't allow your momentum to slingshot your upper body forward). This foot should be shifted so that the ankle is just above the dot for the first count of the new directional step
- Count 1 - Place the platform of the left foot so that the dot of the first new directional step is just inside the left ankle on the first count of the new direction while keeping the platform of the right foot stationary on the ground. The marcher should be on the platform of both feet for this first step backwards.

Backward to Forward

- Count 8 - Touch and go place step by keeping the heel of the right lifted while keeping the left foot on the platform; both feet are elevated on the platform; weight and balance kept 60% towards the right foot.
- Count 8& - Toe of left foot pulled up with heel lowered to one inch off the ground on the "&" of the last count while maintaining the 60% weight distribution towards the right foot and keeping the upper body in the toaster (don't allow your momentum

DIRECTION CHANGES

- to slingshot your upper body backward); ankle is just above the dot for the first count of the new directional step
- Count 1 - Stab the heel of the left foot so that the dot of the first new directional step is just inside the left ankle on the first count of the new direction while keeping the left toe up and back and the platform of the right foot stationary on the ground. The marcher should be on the platform of the right foot and the heel of the left for this first step forward.

Turning Left or Right

- Forward - forward left; forward backward right
- Forward - forward right; forward backward left
- Backward - backward left; backward - forward right
- Forward left - forward; forward left - backward
- Forward right - forward; forward right - backward
- Backward - backward right; Backward - forward left
- Turn with core muscles
- No whip turns
- No lower body-led turns
- Stay in the toaster

SLIDES

- 30-60-90
- Back shoulder pulled back
- Front shoulder pushed forward
- Toes pointed 15 degrees toward sideline
- Knees pointed in direction of travel
- Screw up
- Upper block lifted up
- Separate the Block
- Stay in the toaster
- Maintain horn angle and posture
- Bells pointed toward sideline



APPENDIX B: ORDER OF FUNDAMENTALS INSTRUCTION

Active Listen
Hand Up, Thumbs Up/Down/Hand Shake
At Ease
Position of Attention/Posture
Horn Carriage Position
Horn Playing Position
Parade Rest
Horns Up
Mark Time
Slow Turn (left/right/90/180)
Dress, Cover (line and diag), Arc focalization
Tendu & Dance Positions
Forward March First Step/Closing Step/Continuous Step
Forward March 8to5, 6to5, 12to5, 16to5
Backward March First Step/Closing Step/Continuous Step
Backward March 8to5, 6to5, 12to5, 16to5
Place Step

- Forward to Backward/Backward to Forward
- Forward-forward left/Forward -backward right
- Forward-forward right/Forward-backward left
- Backward-backward left/Backward-forward right
- Backward-backward right/Backward-forward left

Box Drill - Forward/Backward/Pivoting
Slides - Forward/Backward/Pivoting
Horn Flash, To the Podium, Spread
Plus/Minus 1
FTL
Sequential Drill Maneuvers

- Drop-off
- Step-2
- Pick-up
- Stack

Obliques
Dance Vocabulary
Drill Vocabulary