MONETT HIGH SCHOOL

CUB PRIDE BAND

Student Leadership Manual

LEADERSHIP COMMITMENT

Probably the single-most negative and destructive action that anyone —but especially anyone in a student leadership position—can take is quitting the program. Our student leaders must be committed to the long-term success and improvement of the ensemble.

This type of long-term commitment and dedication is also a personality trait that is much admired and highly sought-after by colleges and employers alike.

By accepting a Student Leadership position and assuming a clearly visible student leadership role, you are hereby pledging your solid commitment to help lead, promote, build, and improve our band until the day you graduate from high school and beyond!

In accepting a leadership position, you are giving your personal WORD to this commitment. Keep in mind that the integrity of a person's WORD is perhaps a person's most important personal asset.

Students not willing to invest in this level of commitment not only should not but must not accept a student leadership position. This is to be clearly understood by students and parents alike.

WELCOME TO LEADERSHIP!

Dear Student Leaders:

Welcome to another exciting year of band here at Monett High School. Year after your predecessors in the Cub Pride Band have maintained an outstanding tradition of excellence. However, without the work of dedicated student leaders, none of this would have happened. Now—during this current school year—the single most important and influential aspect of our band is YOU!

YOU, the student leaders, will ultimately decide the degree of success and the degree of enjoyment of this band. You are the people that will develop, nurture, and expand new traditions as well as maintain the old. With your knowledge and experience, you have the expertise, the respect of your peers, my confidence in you, and the desire to make this season's results outstanding. As always, it will be a challenging road. All of us need to be focused and prepared. Our rehearsals need to be intense and efficient. In order to play like the best, we have to practice like the best!

The pride in the completion of a highly successful season will be yours to carry forever. Remember, though, that YOU ARE IN CONTROL of your journey to success. Your leadership is steering us—determining and defining the ultimate reaches of our final destination. Let's continue the upward climb—make it your best season yet!

Musically,
Mr. Jordan White

Director of Bands
Monett High School

HANDBOOK CONTENTS

This handbook covers a variety of topics, including:

- Use of Handbook
- Setting Standards
- General Teaching Procedures
- Purpose of Band Camp
- Topics to Discuss with Your Section
- Section Leader Checklists
- 10-Minute Stretches
- Teaching Marching Fundamentals
- Marching Fundamentals to Know
- Marching Fundamentals Drills
- Music Sectionals: Problems to Watch For
- Responsibilities and Guidelines for Maintaining Your Section
- Leadership Expectations
- Leadership Attitudes and Actions
- Schedules

USE OF THE HANDBOOK

The Monett High School Cub Pride Band Student Leadership Handbook is designed to give you ideas, inspiration, expectations, guidelines, and assistant to help carry out the task of being a Student Leader. Also among the goals is improving the teaching abilities of the Student Leaders. Listed below are some general points to follow.

1. Each Student Leader must read the Handbook and have a working knowledge of the contents therein.
2. Demonstration is often the best means of achieving accurate execution from your section, whether playing or marching. As Section Leaders, you must represent the definitive model and example.
3. As you student the Handbook, imagine yourself explaining the concept or the maneuver to a group of freshmen. Develop analogies from your own experiences as a band member to facilitate your teaching.
4. The key to achieving excellence is to continually insist on high standards of performance, both in rehearsal and in front of an audience.

THE PURPOSE OF BAND CAMP

Band Camp provides a concentrated session of conditioning (both mentally and physically) and preparation for performances which take place during the fall season. Since Camp also kicks off an entire new season, it is important that everything gets off to a positive start. Good attitudes and excellent modeling are of the utmost importance, and it is important that we are all "on the same page." Goals of camp include:

- To teach new members the marching and playing fundamentals necessary for participating in and contributing to the Cub Pride Band.
- To help new members establish standards for performance and develop a sense of dedication and commitment to our organization.
- To revitalize returning members by reviewing music and marching fundamentals while focusing their energy toward even higher standards of performance.
- To establish rehearsal attitudes and procedures which will allow maximum accomplishment during a minimal timeframe.
- To prepare music and drill for initial performances.

Band Camp provides us the opportunity to accomplish what would take many weeks of regular rehearsals. Furthermore, after school starts there are a minimal number of rehearsals before our first performance. Therefore, it is quite important that time is not wasted and that we efficiently and competently help members to reach the goals of our camp.

While a great deal of time is obviously spent on developing performance skills, it is important to remember that social developments are taking place as well. New members must feel that they are succeeding and that they are earning a place in the Cub Pride Band through their efforts and accomplishment. In addition, within the band organization there also must be a sense of TEAM and a sense of FAMILY. Every member of the band must feel they are establishing friendships and positive working relationships which make them a part of this unique team. Student Leaders, seniors, and experienced students in general must see to it that every new member is given the attention and the support necessary to help them survive the transition to high school.

LEADERSHIP EXPECTATIONS

The Monett High School Band strives to have an outstanding tradition of being a "cut above the rest" in terms of pride, dedication, commitment, and tenacity to the principles of quality and excellence in performance. Strong leadership toward this end and positive examples are expected of all upperclassmen.

POSITIVE LEADERSHIP: A KEY TO SUCCESS

Positive Leadership ..... is NOT easy.

Positive Leadership ..... does not always make you immediately popular.

Positive Leadership ..... builds character. It does require you to make a stand and stick by it.

Positive Leadership ..... leaves you better suited for facing the adult working world, which is getting tougher all the time.

Positive Leadership ..... Improves your image and reputation in the eyes of those who REALLY matter. Those who really matter right now are not your peers. You can't get anywhere in this world today without references and recommendations, and right now those are going to come from adults—mostly teachers and administrators, maybe pastors or civic leaders whose eye you somehow managed to catch. It's best to worry about impressing the RIGHT people.

Positive Leadership ..... is not easy and not always popular, but it really is imperative that you build your leadership skills.

LEADERSHIP DOES NOT ALL COME FROM WELL-GIVEN INSTRUCTIONS AND/OR GREAT LITTLE MOTIVATIONAL SPEECHES AND PEP-TALKS YOU MIGHT GIVE FROM TIME TO TIME. POSITIVE LEADERSHIP IS A RESULT OF YOUR COLLECTIVE LEADERSHIP ATTITUDES (WHICH MUST BE DEMONSTRATED) AND LEADERSHIP ACTIONS.

LEADERSHIP ACTIONS

- Having all music learned precisely (and memorized, if necessary) and having it done in a timely manner. A "timely manner" means immediately so that your playing provides a correct role model for younger players as they try to learn the music.
- Noting and adhering to schedules of rehearsals and performances.
- Stopping ALL unnecessary conversations during rehearsals—first from yourself and then from everyone else.
- Setting about to rehearse and work with a positive and enthusiastic attitude, even if you're not feeling positive and enthusiastic. This also goes for playing.
- Refusing to allow any conduct which impedes our rehearsal efficiency and progress.
- Outwardly refusing to accept attitudes which are not constructive to the improvement of our band.
- MODELING—AT ALL TIMES—correct posture, correct procedure, correct form, correct style, correct playing habits, correct marching, etc. If it's not important for you to practice it, why should anyone else? Conversely, the freshmen really need to keep working and improving BECAUSE even the Seniors very obviously and conspicuously are STILL working hard to further improve themselves.
- Continuously DEMONSTRATING leadership attitudes, as discussed under the "Attitudes" section, and instilling these principles upon the younger members.
- Noting what things need to be taken care of and then seeing that they are done properly.
- Asking what else can be done or needs to be done.
- Maintaining a proper attitude of respect for all school personnel, as well as for any designated sponsors for our various activities.
- Demonstrating proper respect for other performing groups, whether from our school or from other schools, and maintaining proper concert manners, as appropriate to the situation, at ALL performances, everywhere.
- Constantly PUSHING to improve your individual playing skills to the absolute best of your abilities. First, you owe it to yourself to do so. Secondly, your playing ability can sometimes be your strongest contribution of leadership, example, inspiration, and motivation to younger students in the ensemble.

LEADERSHIP ATTITUDES

Leadership attitudes must be DEMONSTRATED. They do no good "hidden" below the surface. There should be no question as to how you feel about the issue. And remember, body language can have a whole lot more to say to others than your words do, so be aware of everything you are doing.

POSITIVE LEADERSHIP ATTITUDES INCLUDE:

A DEMONSTRATED ATTITUDE OF "I CARE."

- Demonstrating the remainder of the attitudes and actions will largely take care of this important NUMBER ONE attitude, but it doesn't hurt to just outright say it occasionally.

A DEMONSTRATED ATTITUDE OF "REHEARSAL TIME IS FOR WORKING."

- Top quality performances require every possible minute of preparation we can salvage. We work NOT waste time.

A DEMONSTRATED ATTITUDE OF "REHEARSAL VS. PRACTICE."

- Class time is for rehearsing. Rehearsing is the act of learning OTHER'S parts in relation to your own. Practice happens at home, with your individual part. This attitude is accentuated by coming to class with your parts learned and prepared.

A DEMONSTRATED ATTITUDE OF "THE GROUP IS GREATER THAN THE INDIVIDUAL."

- Demonstrating and emphasizing that tardiness and absenteeism are NOT ACCEPTABLE, whether it be a rehearsal or performance.

A DEMONSTRATED ATTITUDE OF "NEGATIVITY IS NOT ACCEPTABLE."

- Negativism breeds on itself and multiplies. It is not conducive to improvement in the ensemble nor to good morale.

LEADERSHIP ATTITUDES

A DEMONSTRATED ATTITUDE OF "CORRECTIONS FROM DIRECTORS ARE NOT PERSONAL."

- When something is wrong, it is going to be corrected from the podium, and that IS TO BE EXPECTED. This is what the Directors are hired for. Furthermore, if we've been told about the problem before, we've got it coming, whatever comes from the directors. "If you don't want to hear about it, don't do it wrong!"Corrections from the podium are for the purpose of improvement of the group and/or development of the individual's playing or personal growth.

A DEMONSTRATED ATTITUDE OF "NO ONE IS ABOVE SUCH CORRECTIONS."

- No one has reached perfection and needs no further instruction/correction. These corrections do not call for rebuttal or reaction. Temper tantrums and pouting are childish and not acceptable.

A DEMONSTRATED ATTITUDE OF "THE DIRECTORS ARE AN AUTHORITY ON THIS SUBJECT AND KNOWS WHAT TO DO TO FIX THINGS."

- You have every right to expect a director/teacher to be knowledgeable and to be prepared. It might be concluded that this has long been established in our program.

A DEMONSTRATED ATTITUDE OF "THIS MIGHT BE DIFFICULT, BUT IT WILL BE FINE IN THE END."

- We know—we've all been through it all before. However, at the same time, top quality won't just happen, we must constantly work at it.

A DEMONSTRATED ATTITUDE OF "EVERY LITTLE DETAIL IS VITALLY IMPORTANT."

- The small details end up being the HUGE, OBVIOUS parts of the show. We must constantly be paying attention to them in rehearsals. Having them pointed out to the band is NOT being harped at pointlessly. The Directors wouldn't address it if it didn't stick out.

A DEMONSTRATED ATTITUDE OF "ALL RULES AND REQUIREMENTS APPLY TO EVERYONE."

- No one is above the rules. The rules have been made. They will be enforced. From your first day of 9th grade to the last day of 12th grade. NO EXCEPTIONS.

LEADERSHIP ATTITUDES

A DEMONSTRATED ATTITUDE OF "CONSTANTLY STRIVING FOR THE HIGHEST LEVEL."

- This is for both the group and individuals. Mediocrity is absolutely unacceptable. Good enough isn't good enough when it can be better.

A DEMONSTRATED ATTITUDE OF "ENTHUSIASM."

- You have been around; you know what is involved. Not every aspect of the program is everyone's favorite, but it's all part of it. Complaining and half-heartedness simply cause less enjoyment, less efficiency, and often more rehearsal for everyone.

A DEMONSTRATED ATTITUDE OF "RESPECT."

- Respect will be given to EVERY member of the ensemble. Respect will be given to the equipment of the ensemble. Respect will be given to all sites that we visit by keeping our campsites clean and picking up ALL trash, even if it's not ours. This also stretches out to the buildings, grounds, and equipment that belongs to Monett R-1 Schools.

A DEMONSTRATED ATTITUDE OF "PUBLIC RESPECT FOR OTHER SCHOOLS."

- What we discuss for instructional purposes, examples, comparisons, and motivations IS NOT for public distribution.

A DEMONSTRATED ATTITUDE OF "PRIDE FOR THE CUB PRIDE BAND PROGRAM."

- Actions and efforts to see that the reputation of our band is constantly upheld as a first-class band and highest quality in terms of both musicianship and conduct.

A DEMONSTRATED ATTITUDE OF "RESPECT FOR THE DIRECTORS IS EXPECTED."

SETTING STANDARDS

GENERAL PROCEDURE FOR TEACHING

Suppose you don't have any experience teaching anyone something new. Here are a few good steps follow!

1. Name the maneuver and what it accomplishes.
2. Demonstrate the maneuver in tempo.
3. Demonstrate the maneuver in a SLOW tempo, stopping on each count to point out details of hand or foot position, horn angle, or posture.
4. Demonstrate the maneuver for a third time, in tempo.
5. Allow individuals to practice. You might pair them up to help each other.
6. Answer questions.
7. Let half the section watch while the other half demonstrates.
8. Drill the entire section.

Again, the key to achieving outstanding marching execution is to insist on high standards of performance at all times, including during all rehearsals. Every fundamental detail should be challenging and mastered.

WHETHER IN MARCHING EXECUTION OR MUSIC EXECUTION, THE OVERALL PERFORMANCE LEVEL OF YOUR SECTION WILL BE DETERMINED BY THE MINIMUM STAND WHICH YOU WILL ACCEPT. FOR MOST PEOPLE, MINIMUM STANDARDS BECOME MAXIMUM OUTPUT, SO...SET YOUR STANDARD HIGH!

SECTION LEADER CHECKLIST

CONSTANTLY STRESS...

IN MARCHING BAND...

- Limited upper body movement
- Each person should always be halfway between two people
- Each person should check alignment with their eyes—not by moving their head
- Consistent stride
- Consistent marching style
- Rhythmic maneuvers (movements on the correct beats); eliminate anticipation and leaning into a maneuver

IN BOTH MARCHING AND CONCERT BAND...

- Good posture
  - MB: Stand Tall
  - CB: Sit Tall
- A positive attitude
- Section Unity
- Rehearsing with performance effort
- Paying attention to directions

WHAT MAKES A GOOD SECTION LEADER?

- ENTHUSIAISM; Be excited!
- Outdoors? Use a "BIG" voice and speak clearly.
- Be prepared for each rehearsal.
- Be a perfectionist.
- Do NOT expect your section to do something you cannot do! LEAD BY EXAMPLE!
- In sectionals, keep things moving and stress improvement.
- Be genuinely complimentary, as well as critical.
- Avoid embarrassment and personality conflicts.
- Have fun, but be productive.
- Get to know your section.

TOPICS TO DISCUSS

In the "Chain of Command" it is important that you establish a working relationship with those in your section, not only for purposes of better overall communication, but for possible resolution of conflicts as well. Take time to orient new members. Share information with them that will help them feel at home in our band, as well as feel they can survive the rigors of the new season.

These are some topics you should discuss:

A. ATTENDANCE

- Each person is vitally important to the band; an absence diminishes the overall performance of the group.
- Attendance at each rehearsal and performance is required. Every member of the section and the whole band is counting on everyone else's performance. Review the attendance guidelines from the High School Handbook.
- From the VERY FIRST attendance problem, BE ON TOP of the situation. Discuss their contribution and commitment to the group. Be positive, yet very clear on expectations.
- Make sure both veterans and new members are fully aware of the entire Absence/Tardy Procedure. Remember: New members learn more from watching what the older students do and what the attitude is than from what any of us say.

B. STANDARDS OF PERFORMANCE AND REHEARSAL

- Constantly stress the importance of QUALITY playing and marching, not only in performance, but in rehearsal as well. Performances can be no better than the highest level attained in rehearsal.

C. REHEARSAL ATTITUDES

- The goal for rehearsals is to get the most accomplished in the least possible amount of time. However, we are here not only to prepare for the next performance, but to enjoy the process of putting things together and to enjoy sharing the process with dozens of our closest friends. It is important that Student Leaders develop an ability to keep members concentrating and on task while rehearsal is in progress, and yet not appear to be a dictator. Leaders must learn when to push and when to be more easy-going while making things happen.

TOPICS TO DISCUSS

D. PERFORMANCE SCHEDULE

- Remind your section members of the importance of reviewing and staying on top of the Performance Schedule. Both their families and their employers should be given very clear notice of these important dates. The greatest number of conflicts in the program come from the poor management of personal schedules in relation to the master performance schedule. Urge everyone to make their life simpler and more pleasant by being very careful and efficient.

E. UNIFORMS

- Review the Handbook for the required uniform and the correct wearing of uniforms and accessories, especially during our first performance.
- Review the importance of high standards in uniform appearance and personal grooming. All should be aware of point reductions for any inappropriate appearance at performances. These are listed in the Cub Band Handbook.
- Stress the concept of every detail of appearance being important. Remind everyone that unpolished horns give a negative impression to judges. Urge everyone to have horns in top condition—for the sake of appearance as well as peak performing ability.

F. ACADEMIC/TIME PRESSURES

- For the freshmen, the first month of high school can be an eye-opener for some students and great shock for other students (and sometimes for their parents as well). Try to help them be prepared for this by giving them a little idea of what to expect. Marching band itself can be rigorous and for some, a bit intimidating and overwhelming. Help them understand that they will be able to get through everything and get everything done—that everyone has felt this way and survived.
- Give the new members all the help you can—we do not want to lose a single member. On the contrary, we want them to have a good experience and we want them back for the next three years!

10-MINUTE WARM-UPS

We are going to implement the following stretching routine for this marching season. This sequence will be used at ALL rehearsals and ALL competitions. This is a way for us to begin to move our bodies and prepare our minds for the task at hand.

Here are some universal expectations of each of these exercises.

- MUSIC! We will definitely provide music, unless it disrupts other things going on around our group.
- Students will take 3 STEPS between each exercise.
- Students will do 4 reps over 10 yards.
- All excercises must be done in a slow and controlled manner.
- Feel the stretch!

Students are encouraged to hydrate when they return to the line to start the next sequence.

You may want to reference this video as the season goes along to make sure we are doing these warm-ups as correctly as possible!

Marching Band 15-Min Dynamic Warmup

FORTE ATHLETICS

SEQUENCE #1

Knee to Chest

Quad Stretch w/ Lean

Figure 4

JOG BACK

TO START

- Leaning backwards
- Pulling your knee
- Rounded posture

- Knee drifting forward
- Arching your back
- Pulling your leg to the side

- PRESSING down on your knee

SEQUENCE #2

Open the Gate

(Backward)

Close the Gate

(Forward)

Hamstring Sweep

REVERSE JOG BACK

TO START

- Twisting Trunk
- Leaning excessively
- Moving too fas

- Swinging leg
- Rotating shoulders
- Losing balance

- Bending the knee
- Rounding the back
- Bouncing

SEQUENCE #3

Side-to-Side Rockers w/ Pivot

World's Greatest

JOG BACK

TO START

- Rounded Back
- Feet NOT Planted

- Knee is resting on the ground

SEQUENCE #4

Heel Walk

- Leaning forward or backward
- Knees are locked

- BOUNCING!

- Leaning

SEQUENCE #5

Sumo Side Shuffle

Grapevine

- No crossing feet
- No toe drag
- No jumping

- Shoulders twist
- Heads twist

SEQUENCE #6

Mario Jumps

Sprint

- We want more height
- MUST MAKE MARIO SOUND!

- Knee is resting on the ground

TEACHING SEQUENCE

- State the name of the fundamental maneuver and explain its purpose.
- Give the command in a loud, staccato voice at a slow tempo (clap hands to emphasize the beat).
- Give response (if applicable) in a loud voice at a slow tempo (again, clap hands to emphasize the beat).
- Repeat command and response at least twice.
- Have your section respond to your command at least twice. Emphasize staccato use of voice while using the abdominal muscles for support and projection, volume, clarity, and tempo.
- Demonstrate the complete maneuver, then demonstrate the maneuver "by the number."Use the same speed for your demonstrations as you will be using for teaching.
- Have the section begin the execution of the maneuver "by the numbers" (step by step).Stress our style from point to point.
- Continue "by the numbers" until everyone has each count of the maneuver correct.
- Sequence the maneuver at a very slow speed, several times while watching the member for individual problems. Don't hesitate to go back in the approach if sequencing uncovers some problems.
- SPEED KILLS!!! Too fast a tempo kills precision, makes learning difficult, promotes sloppiness, and fatigues your people.
- After the completion of each maneuver, there should be a 4-5 second period of absolutely no movement. Then say, "Relax."
- BE POSITIVE! Encourage your sections. Help those who are having trouble rather than riding them. Make examples of those who are doing superior work. Reward your section with praise when they accomplish a given task.
- If a section member needs individual help for a few minutes, call a drum major to take over your section, if needed; while you give that person the help they need.
    - The purpose of "fundamentals" is to teach each individual member to do their best at what we are doing. Only with each individual member doing their best can our overall group performance be at its best.

MUSICAL SECTIONALS:
Problems to Watch For

- Key Signatures
  - Make sure all members understand what the key signature is telling them!
    - MOST wrong notes occur because we don't read KEY SIGNATURES!
  - Accidentals – especially accidentals that carry through the measure
- Time Signatures
  - Constant or changing?
  - If the Time Signature changes, what is different: Beat or Pulse?
- Rhythmic Inconsistencies
  - Are notes being held too long? Too short?
  - Rushing rhythms
    - Shorter rhythms have the tendency to speed up!
  - Longer rhythms have the tendency to slow down!
- Musicality
  - Tone Quality
  - Intonation
  - Balance & Blend
  - Articulations
  - Dynamics (INCLUDING crescendos and decrescendos)
  - Stylistic Interpretations

When working on musical issues in your section, always think MACRO-MICRO-MACRO. Macro is the OVERALL BIG chunk. Micro is the LITTLE chunk. The little chunk could be just a measure, one beat, one note, whatever. ALWAYS go back and run the big section to check if it got fixed. EVALUATE and REPEAT if necessary.

MARCHING FUNDAMENTALS

IN-PLACE FUNDAMENTALS

Always bstart with the commmand "MARK-TIME-AND MARK"

- Foot Position
  - Feet are in 1st Position (45 degree angle)
- Attention Position
  - Posture Checklist
    - Heels – Together
    - Stomach – In
    - Chest – Out
    - Shoulders – Back
    - Chin – Up
    - Eyes – WITH PRIDE!
- Mark Time "MARK-TIME-AND-MARK"
  - With Halt (Stop Together)
- Mark Time w/ Step Out
  - Every 16 counts take a step out
  - Forward Step Out
  - Backward Step Out
  - Slide Step Out
  - We use this during playing rehearsals
- Holding the Instrument
  - Review with your sections how to hold their instruments.
  - Check your CHIN angles
  - Horns Up
  - Horns Down

MOVING FUNDAMENTALS

Always start with the command "MARK-TIME-AND-MOVE"

- Forward March
  - Technique
    - Heels down/Toes up
    - Roll through the foot
  - Turf
    - Position on the Field
    - On a line or halfway
  - Timing
    - When foot hits the ground
    - Are you counting?
  - Halt
    - Placement of "Halt" foot
    - Placement of "Close" foot
- Backward March
  - Technique
    - Straight legs
    - On platforms
    - Heels never touch the ground
    - Ankle rotation
    - Tap Exercise
      - Tap 4
      - Tap 4 and Go!
  - Turf
    - Position on the field
    - Where are your arches?
  - Timing
    - When does the toe hits the ground
    - Are you counting?
  - Halt
    - Placement of "Halt" foot
    - Placement of "Close" foot

MARCHING FUNDAMENTALS

RIGHT OR LEFT SLIDES

These can be done with the Forward Technique OR the Backward Technique

- Left Slide (Kickout)
  - Get on a line
  - Point your toes down the line
  - Do the twist break down
    - Toes at 0 degrees
    - Hips at 45 degrees
    - Shoulders at 90 degrees
  - Forward Technique
  - Backward Technique
- Right Slide (Pretzel)
  - Get on a line
  - Point your toes down the line
  - Do the twist break down
    - Toes at 0 degrees
    - Hips at 45 degrees
    - Shoulders at 90 degrees
  - Forward Technique
  - Backward Technique

DIRECTION CHANGES

- Forward-to-Backward
  - Forward March Technique
  - Right Toe on count "8" (Rock-and-Roll)
  - LEFT Toe Placement
  - Backward March Technique
- Backward-to-Forward
  - Backward March Technique
  - Right Toe on count "8" (Rock-and-Roll)
  - LEFT Hel Placement
  - Forward March Technique
- Left Slide to Right Slide (Kickout)
  - Forward March Technique
    - Plant Platform of your RIGHT Foot (HIP-PULL-STEP)
    - Flip on your RIGHT Foot to slide the other way (Pretzel)
    - Plant Platform of your RIGHT Foot
    - Twist and Close (make the grass cry)
    - POP YOUR HIPS!
- Right Slide to Left Slide (Pretzel)
  - Forward March Technique
  - Plant Platform of your RIGHT Foot (HIP-PULL-STEP)
  - Flip on your RIGHT Foot to slide the other way (Kickout)
  - Plant Platform of your RIGHT Foot
  - Twist and Close (make the grass cry)
  - POP YOUR HIPS!

MARCHING DRILLS

BOX DRILL

AFTER EACH BOX there is a MARK TIME 4!

- Box 1
  - 8 Steps Forward
  - 8 Steps Left (Forward Slide)
  - 8 Steps Backward
  - 8 Steps Right (Forward Slide)
- Box 2
  - 8 Steps Forward
  - 8 Steps Right (Forward Slide)
  - 8 Steps Backward
  - 8 Steps Left (Forward Slide)
- Box 3
  - 8 Steps Backward
  - 8 Steps Left (Forward Slide)
  - 8 Steps Forward
  - 8 Steps Right (Forward Slide)
- Box 4
  - 8 Steps Backward
  - 8 Steps Right (Forward Slide)
  - 8 Steps Forward
  - 8 Steps Left (Forward Slide)

Teach each box individually. As they start to master the box, add the next box, until ALL four boxes are being executed by your section. To challenge your section, change all of your Slides to Backward Slides.

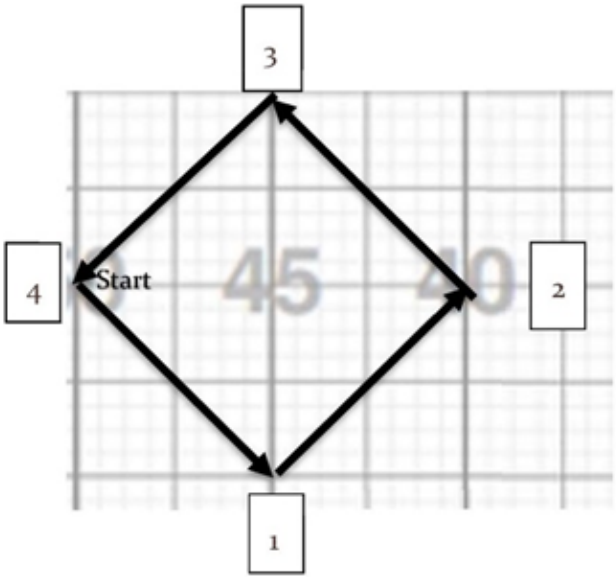
LARGE DIAMOND DRILLS

This is essentially a Box Drill but on the Diagonal.

- 8 steps for each leg
- Move at the 45 Angle

Directions:

1. 8 steps, forward slide to the LEFT DIAGONAL
2. 8 steps, backward slide to the LEFT DIAGONAL
3. 8 steps, backward slide to the RIGHT DIAGONAL
4. 8 steps, forward slide to the RIGHT DIAGONAL



MARCHING DRILLS

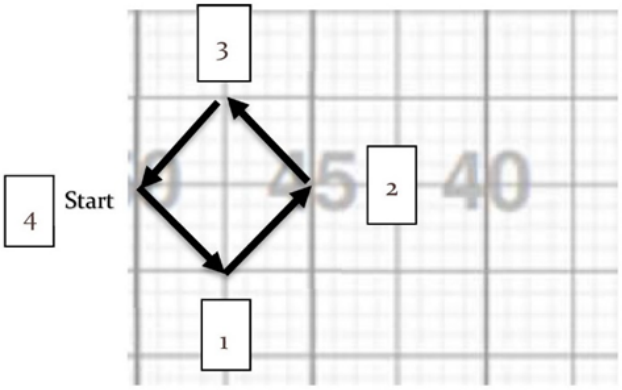
SMALL DIAMOND DRILL

This is essentially a Box Drill but on the Diagonal.

- 8 steps for each leg
  - This will help with adjusted step sizes
- Move at the 45 Angle

Directions:

1. 8 steps, forward slide to the LEFT DIAGONAL
2. 8 steps, backward slide to the LEFT DIAGONAL
3. 8 steps, backward slide to the RIGHT DIAGONAL
4. 8 steps, forward slide to the RIGHT DIAGONAL



PLUS SIGN

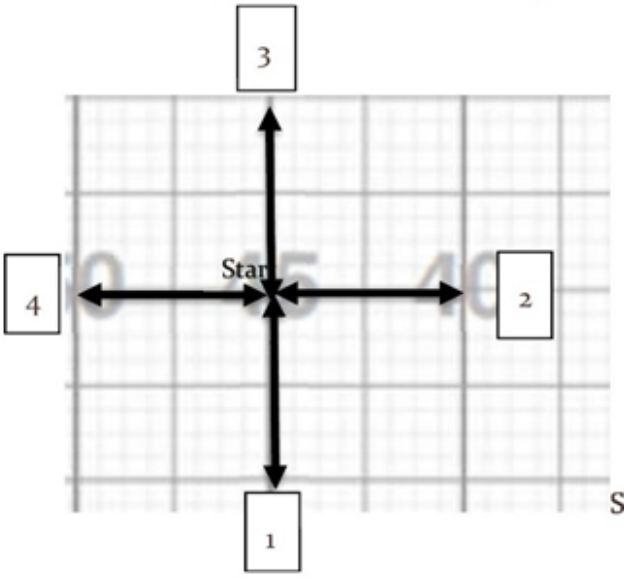
All transitions are "Rock-and-Roll"

- Forward out, Drag back

This exercise should be done with a Mark Time 4 between each step FIRST, then do it without the Mark Times.

Directions:

1. 8 steps FORWARD, stab, 8 steps BACKWARD
2. 8 steps LEFT FORWARD SLIDE, stab, 8 steps RIGHT BACKWARD SLIDE
3. 8 steps BACKWARD, stab, 8 steps FORWARD
4. 8 steps RIGHT FORWARD SLIDE, stab, 8 steps LEFT BACKWARD SLIDE



MARCHING DRILLS

SUNBURST

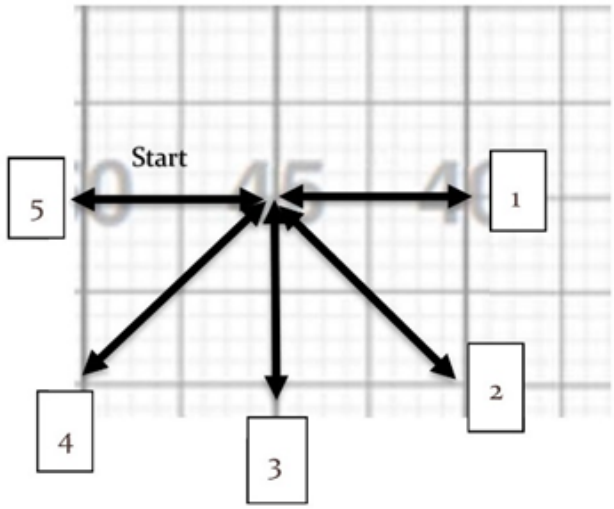
All transitions are "Rock-and-Rolls"

- Forward out, Drag back

This exercise should be done with a Mark Time 4 between each step FIRST, then do it without the Mark Times.

Directions:

1. 8 steps to the LEFT, 8 steps to center
2. 8 steps to the LEFT DIAGONAL, 8 steps to center
3. 8 steps to the FORWARD, 8 steps to center
4. 8 steps to the RIGHT DIAGONAL, 8 steps to center
5. 8 steps to the RIGHT, 8 steps to center



ASTERISK

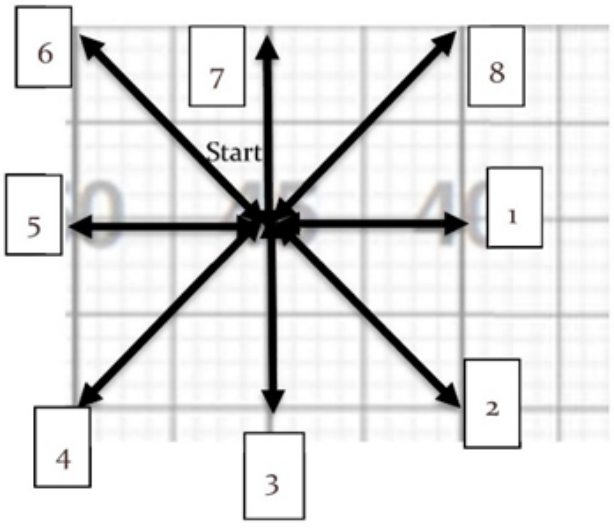
All transitions are "Rock-and-Rolls"

- Forward out, Drag back

This exercise should be done with a Mark Time 4 between each step FIRST, then do it without the Mark Times.

Directions:

1. 8 steps to the LEFT, 8 steps to center
2. 8 steps to the front LEFT DIAGONAL, 8 steps to center
3. 8 steps FORWARD, 8 steps to center
4. 8 steps to the front RIGHT DIAGONAL, 8 steps to center
5. 8 steps to the RIGHT, 8 steps to center
6. 8 steps to the back RIGHT DIAGONAL, 8 steps to center
7. 8 steps BACKWARD, 8 steps to center
8. 8 steps to the back LEFT DIAGONAL, 8 steps to center



GUIDELINES FOR MAINTAINING YOUR SECTION

As with any leadership position, part of the territory that comes with the position is the obligation to SERVE.

To serve the organization itself by seeing that it flourishes and endures, and to serve the other members of the organization.

You need to lead your section and "serve" by carrying out responsibilities, which include but are not limited to the following.

BEGINNING OF THE YEAR

- Make sure everyone feels welcome.
- Demonstrate enthusiasm. Be positive.
- Make sure everyone in the section knows each other's names.
- Make sure younger members have music, charts, drill sheets, handbooks, schedules, etc.
- Make sure younger members understand and have all necessary equipment and accessories, including shoes, flip-folders, chips, etc.
- Explain procedures that may not be understood.
- Make sure everyone understands the attendance policy of the school and performances.
- Make sure everyone knows where announcements are posted. Remind everyone to check for important announcements, especially as performances and deadlines approach.
- Provide lots of encouragement. Offer assistance to anyone struggling with marching maneuvers and/or music.
- Remind everyone to get uniforms checked at the end of every performance.
- Be sure everyone understands where and how to store equipment properly, in the band room, trailer, etc.
- .Advise, as necessary, of any conduct deemed inappropriate for the situation at hand.

Make sure that EVERYONE feels VALUED and NEEDED, no matter what their playing level.

GUIDELINES FOR MAINTAINING YOUR SECTION

THROUGHOUT THE SEASON

- Demonstrate enthusiasm. Be Positive.
- Continue to offer support and help as necessary.
- Offer any playing tips you know to help younger members perform as effectively as possible.
- Encourage participation in solo/ensemble events. Provide almost an atmosphere of "expectation." Participation in these events is vital to maintaining the quality of level of our band.
- Show interest in their solos and ensembles. Remind them to get ready in time. Encourage them to excel. Push them to win competitive events.
- Remind younger members to prepare in a timely manner for our concerts; routinely suggest they take home material that needs practice.
- Watch for members who may be struggling with parts. Help and encourage as you are able. Advise the Directors of any concerns you may have.
- Watch for members having conflicts with other members. Intervene if you feel you can help. Advise the Directors of any concerns you may have.
    - Better to be safe than sorry on advising a Director. If a situation blows up without the Directors knowing something has been going on, you may be questioned as to "how this happened."
- Watch for members who may appear to be losing interest, are overwhelmed, or are distancing themselves from the others in the section. Please, DO try to talk to the student, but, regardless, you need to ADVISE THE DIRECTORS.
- Demonstrate outstanding conduct, appropriate to the situation, at all times. Demonstrate outstanding posture and rehearsal techniques at all time. Demonstrate outstanding musical preparation so you can always demonstrate outstanding musicianship and musical leadership through your personal playing.

See that EVERYONE feels VALUED and NEEDED.

GUIDELINES FOR MAINTAINING YOUR SECTION

CONTINUING INTO THE SECOND SEMESTER

We are ALL continually building for the next year and the years to follow. One of YOUR most important tasks is to virtually replace yourself and perpetuate your section.

- Demonstrate enthusiasm. Be Positive.
- Pass on as much of your "know-how" as possible to the fellow members of your section.
- You must be continually concerned with building your section for the following season.
- Keep talking about plans for "next year." Keep everyone "on-board" for those plans. Watch for anyone who balks. Talk to them if you can, but if you have any worries at all, tell a Director immediately.
- As enrollment time approaches, try to get a verbal commitment from every member of your section for membership next year. Tell the Directors immediately if you encounter any concerns or problems.
    - They never have to know you talked to the Director. It can be done discreetly.
- Follow through and make sure they are enrolled.
- Find out who is coming up from the younger band in your section. Talk to them and make sure they know we NEED them and are looking forward to having them in our organization next year. Casually try to get a verbal commitment.
- If you are graduating, be ready to encourage members to apply for your position. Once a leader has been named, make sure they know as much as possible about running the section.
- See that EVERYONE feels VALUED and NEEDED.
- Encourage the Middle School band members every opportunity you get.

THE SECTION YOU BUILD AND LEAVE BEHIND MAY BE ONE OF YOUR MOST OUTSTANDING CONTRIBUTIONS TO THE BAND PROGRAM. YOUR INFLUENCE MAY WELL HAVE AN EFFECT ON THE BAND—EITHER POSITIVELY OR NEGATIVELY —FOR UP TO THREE YEARS AFTER YOU ACTUALLY GRADUATE.