

# MARCHING BAND FUNDAMENTALS

**ATTENTION:** (1)"Band (2)-----(3)A-Ten(4)Hut" (1)GO(2)BEARS

Feet together. Chest is high as if taking a deep breath.

Line from ankle to hip to shoulder to top of head.

Imagine being pulled up on a string.

Slight lean forward with the entire body, not from the waist.

Keep the pelvis in. Back of arms are parallel to the ground.

Arms form a triangle.

Weight on toes and centered at the balls of the feet.

not on the heels.

**PARADE REST:** (1)"Band(2)-----

(3)Parade(4)Rest"(1)BEAR(2)PRIDE

Same as attention, except left foot moves to shoulder width apart. Horns can not be commanded up/down from here.

**DRESS RIGHT/LEFT/CENTER:** (1)"Dress(2)\_\_\_(3)Dress"(4)MOVE

While in the attention position ONLY.

Horns can be up or down.

Snap the head in the direction desired.

Snap back front. (1)"Ready(2)-----(3)Front"(4)Move

**COVER DOWN:**

Used when dressing lines while at attention.

Move entire body into alignment, not just head or horn.

Should not be able to see person on other side regardless of direction of dress.

**HORNS UP/DOWN:** (1)"Band(2)Horns(3)\_\_\_\_"(4)Move

Horns snap up to playing position with little or no adjusting movement.

Horn angle should be appropriate for each instrument.

Horns snap back down to attention position with little or no adjusting movement.

Horns can only be commanded from attention position.

**MARK TIME:** (1)"Mark(2)Time(3)Mark"(4)AND

Toes stay on the ground, only the heel rises.

Heel of the foot should touch the ankle of the opposite foot.

Heel should be driven into the ground achieving a hard and snappy mark time.

**MARCHING:** (1)"Forward(2)—(3)March"(4)AND

Push off with the toe of the back foot.

Hands, instrument, and body should lead the feet.

Body is balanced over the feet, not held back.

**BACKWARD MARCH:** (1)"Backward(2)—(3)March"(4)AND

Entire body should rise up on the toes.

Legs are straight, don't bend the knees.

Weight is still forward.

Step-off and stay up on the toes.

**TRAVERSE MARCH:** (1)"Traverse(2) R/L (3)March"(4)AND

Belly button and hips are pointed at 45 degrees and shoulders are parallel to the side line.

Instrument should point to side line.

Hold arms out straight in front, then the arms aim toward side line. To return to forward facings:

(1)Ready (2)—(3)Front (4)AND

**TURNS:** (1)"\_\_\_\_\_(2)Flank(3)March"(4)AND

Flanks are achieved by "spinning" on the ball of the right foot toward the direction of the flank.

This should be a sharp and snappy maneuver.

**FACINGS:** (1) "\_\_\_\_\_" (2) Face (3) turn (4) close

Right face - spin on ball of left foot and right heel.

Left face - spin on ball of right foot and left heel.

**ABOUT FACE:** (1) "About" (2) Face (3) Step (4) Turn

Step forward with right foot, turn to the left on the balls of both feet, close.

**TO THE REAR MARCH:** (1) "To" (2) The Rear (3) March (4) AND

Spin on ball of right foot 180 degrees to the left.

**TENDU:**

Foot on the step before the Tendu (usually the left) does not leave the ground.

Change of direction is achieved by a pause or "fake" step.

**"As You Were, Sir"** is the response used by the band when an illegal command has been given. For instance, calling for "horns up" while at parade rest.