

OSUMB Marching Fundamentals 2004 (Third Draft)

Attention - The attention position has several purposes. It is used to focus the ensemble, start exercises, and most importantly to define the posture that is the basis for the rest of our marching technique. This position should never be rigid but should always project a relaxed intensity.

The command for attention is:

1 2 3 4
Band Ten Hut *Beavs!*

*Commands in bold are verbalized, commands in italics are movements.

KEY FEATURES:

- Toes at 60 degree angle (imagine equilateral triangle)
- Arches of feet on dot
- Hips aligned with knees, which are aligned with ankles (do not lock the knees!)
- Spine lengthened (pull string out of the top of your head straight up)
- Rib cage expanded
- Shoulders relaxed and aligned with hips, knees, and ankles
- Chin very slightly raised (imagine brass horn angle, but without any tension in the throat)
- Eyes straight ahead
- Bring mind into focus

STAND BY:

- All body positions remain the same as attention, but head follows whomever is speaking and hands/horn held at waist.
- The stand by position is used in rehearsal while waiting for instructions. There is no command for this position, the instructor will simply say "Stand by" or the section will follow the section leader into the position.

HORNS UP:

- The command for horns up is:

1 2 3 4
Band Horns Up *State!*

- Arms rotate up from shoulders, hinging at elbow (90 degrees), hands left over right in a fist in front of mouth (without instruments)
- With instruments, horn snaps to proper horn angle (12 and 13 for brass, parallel for flutes/pics, other instruments as defined by section leader)
- Be sure not to jam horn into mouth!
- Posture attained in attention position is maintained.

-All of these positions (attention, stand by, and horns up) may not always be commanded by the instructor. Ideally, the section will wordlessly follow the lead of the section leader into all of these positions. The section leader should anticipate the instructor whenever possible to save time.

Mark Time - Mark time is used to keep time while stationary. It is not meant to be a large visual effect. Upper body attention position should be maintained at all times, separating the upper and lower bodies.

The command for attention is

5 6 7 8 1
Mark Time Mark *Lift Scoot*

KEY FEATURES:

- The move is initiated on the 8th count (for tempos > 150) or the & of 8 (tempos <150) with a very slight lift of the left foot.
- On 1, the left foot shifts to parallel, followed by the right on count 2.
- The mark time continues, keeping the tempo in the heels, lifting them 1 inch off the ground.
- To halt, the right foot returns to attention position on count 8, followed by the left on count 1.

Forward March - Fundamental movements within this system are all designed to maintain perfect body alignment, allowing the player to maneuver efficiently while playing.

The command for forward march is:

5 6 7 8 1
Forward March *Push and Go*

KEY FEATURES:

- The body must start perfectly aligned and this must be maintained throughout the motion.
- Initializing the motion is key. For tempos above 150, the movement starts on count 8. At tempos below 150, it begins on the & of 8.
- The body is lead forward by the hips and shoulders in perfect alignment. On 8, there is an invisible push from the platform of the right foot and a very slight break in the left knee (heel approx 1 in. off the ground).
- The left foot continues forward, the heel never getting higher than it was initially, toes curling towards the sky.
- On the beat, both legs are straight with left toe up and right heel up, weight evenly distributed between them (shoulders and hips aligned!)
- As the weight rolls through the left foot, the knees cross on the & count, back knee slightly bent to continue motion into next count.
- To continue the movement, the left platform pushes the body forward, and the legs switch roles for each count.
- The motion should never be rigid, but should maintain alignment without tension.

- To halt, the right platform touches (at 60 degrees) on 8 with weight equally distributed between the feet. On the & of 8, forward motion stops and the right heel hits the ground as the left foot travels to count 1, stopping heels together.

The command to halt is:

5	6	7	8	1
Band	Ready	Halt	<i>Toe</i>	<i>Heel</i>

Backwards March –

The command for backwards march is:

5	6	7	8	1
Backwards	March	<i>Lift</i>	<i>Reach</i>	

KEY FEATURES:

- The motion must begin with perfect body alignment and this must be maintained throughout the movement.
- The motion initiates with a slight lift on count 8 (tempo > 150) or & of 8 (< 150), bringing the marcher up to the platforms (balls) of the feet.
- On 1, the left hamstring pulls the left foot back, so that the weight is equally distributed between both platforms. At all times, the legs should be moving in a straight line, as if in tracks.
- On subsequent beats, the legs switch roles. On each beat, legs are straight and weight is evenly distributed. The knees cross on the & counts, the forward knee bending slightly as they pass to maintain fluidity. Height of rise must be the same throughout the movement. Avoid bouncing.
- Halting is the same as forward marching. The platform of the right foot moves into position (60 degrees) on count 8. The right heel hits on the & of 8, stopping the weight as the left foot travels to count 1, stopping heels together.

Transitioning forwards to backwards and vice versa-

KEY FEATURES:

- Controlling your weight distribution is most important. Use your core muscles to control your center of gravity. Proper body alignment must be maintained.
- Going forward to backwards, the left foot lands on the platform on count 7. The heel hits on the & of 7, stopping the weight. The right foot touches the dot on 8, but no weight is transferred to it.
- Count 1 of the movement backwards is a dead count. There is no motion at all.
- Knees cross on the & of 1 using proper backwards technique. On count 2, weight is evenly distributed to both platforms and motion continues using backwards technique.

- Backward to forwards, left foot stays on platform on count 7. On the & of 7, the left heel hits the ground, stopping the weight. The right foot touches the dot, applying no weight.
- Count 1 is dead and knees cross on & of 1. On count 2 weight is evenly distributed in proper forwards technique.
- Be sure to keep legs straight during the transition, using the right leg like a pendulum.

Slides - Slides are any movement where the feet and shoulders are not perpendicular. Most of a field show is marched using slides of some sort.

KEY FEATURES:

- Shoulders and horn are parallel to sideline regardless of the direction of movement.
- Body alignment is most important. Imagine rotating on a rigid pole (your spine).
- When sliding straight across the field, hips are at 30, torso at 60, and shoulders at 90.
- Lower body technique is the same as marching forwards or backwards (separate lower and upper bodies).
- Never move the shoulders past parallel with feet. If you do so, just switch your feet.

Transitioning into and out of slides –

KEY FEATURES:

- The right foot (on platform) splits the angle between the change in motion (at 45 degrees for a 90 degree change).
- The transition step (count 8) should always be directly in front of you and count one of the new movement should be exactly in the new direction. Use the platform of the right foot to push in the new direction.
- There are two types of motion, forwards and backwards. Transitioning into a forward motion, the toe points in the direction of the motion (splitting the angle).
- Transitioning into a backwards motion, the heel points in the direction of the motion (splitting the angle).

