

Marching Fundamentals Recap

Vocabulary

- Rank – lines from side to side
- File – lines from front to back
- Platforms – the part of your foot encompassing your toes to the balls of your feet

Attention Position with Horns Down (without instruments – pictured at left and right)



- 70° Angle in feet – heels ALWAYS together
- Knees – don't lock them, but keep them straight
- Hips – keep them in line with heels and knees
- Back – don't arch; roll hips back to keep back completely straight
- Shoulders – no tension, but pulled back and down (try to push your shoulder blades together as much as you can)
- Hands – closed fist with thumbs on the outside; rest your thumb against your pant seam; should have fingers-side of fist flat against body
- Elbows – should point straight backwards; slightly bent, but not so you look like a chicken ☺
- Chest – pull up and outward with LOTS of pride!
- Chin – should be above parallel and always still
- Eyes – should be at press-box-level/high above the ground; focused on one thing.
 - ALWAYS, ALWAYS, ALWAYS – look up. Keep your eyes high ALL the time. If your eyes wander, it dramatically if not subtly distorts the rest of your previously wonderful attention position.



To the Ready (pictured in bottom right corner on other side)

- Same upper body positioning as Attention Position except hands and feet change
- Hands – right hand stays in a fist and left hand covers right hand in front of you
- Feet – remain in a 70° angle, but with LEFT foot moved out exactly 1 foot (measure it)
 - Eyes – continue to remain focused on one place. Wandering shows lack of focus and confidence. Even when someone talks to you, keep your eyes focused forwards.



Parade Rest (pictured left)

- Same upper body positioning as the Ready except for hands change
- Hands - both in fists with thumbs on the outside; left fist is moved to the middle of your back covering your spine; right fist remains at right side as in Attention Position
- Eyes – continue to remain focused at all times

Attention Horns Up (without instruments – pictured to right)

- Your Attention Position is probably beautiful by now, so do not let moving your arms change ANYTHING about your body
- With fingers together, clasp your hands together in front of you; your hands should be at eye level



- Form three 90° angles – one where your two arms meet and one at each elbow

Left/Right Faces (Mid Count 1 of Left face pictured below at left)



- First Count – Pivot 90° on the heel of the foot in the direction you are turning and the platform of the opposite foot
- Second Count – "Close" your hind foot (bring it forward into the 70° angle) with the foremost foot

About Face (180° turn)

- First count (pictured at right) – place your right platform out in a line in front of your left toe and slightly more to the left; give enough room so your right heel is about an inch in front of your left toe
- Second count – use your hips to snap your weight all the way around on one count, pivoting on both platforms; make sure you turn your left foot around so much that it forms its half of the 70° angle
- Third count – bring your right foot up so that you close into the perfect 70° angle



Dresses (Right dress pictured on top left corner of other side)

- Turn only your head – not your body at all
- Your head should be turned uncomfortably all the way so that it is parallel with the rest of your body
- Don't move your head while you are adjusting until you are commanded to move your head back to forwards



- Chin – keep it at the same level; it should not go higher or lower or be more left or more right than the rest of your head
- Eyes – look at the person directly next to you and adjust with tiny, tiny steps to get in line with them
- If you are the person at the end of the rank in the direction the band is dressing to, do not move your head at all

Forward March (pictured below to right)

- Always, always remember to PULL – on count 8, lift your LEFT foot all the way up to your ankle bone in a smooth, fluid fashion
- Keep your Attn. Position body orientation completely the same – you learned it to use it!
- On count one – push weight forwards, move LEFT foot forward and simultaneously pivot right foot so that it is parallel in “ski tracks” (feet parallel to one another)



- Every upbeat (or “and” of the beat) – your moving foot should be passing the arch of your stationary foot
- Legs – should be straight on every beat, but you can bend your knees some to move them so that you do not waddle
- Toes – should be excruciatingly high every time you take a step
- Roll step – every time you place your foot down, slowly roll it down as if you were trying to squeeze out every last bit of the toothpaste in a tube from the very back to the opening
 - Your roll step helps you when you play; that way you won’t bang your mouthpiece into your face every time you step, and you can play without your sound jolting with every step
- Hips – make sure they do not move; if you do move your hips you will look like you’re waddling
- If you’re doing all of this, you should not be bouncing up and down every time you take a step

Backward March (pictured below)

- Always, always remember to LIFT – on count 8, push all 10 toes into the ground and use calves to push up on both platforms, raising heels as high off the ground as possible; keep heels touching as you lift up
- Keep your Attn. Position body orientation completely the same – you learned it to use it!
 - On count one – push weight backwards, move LEFT foot back, only rolling down platform for a step, and simultaneously pivot right foot so that it is parallel in “ski tracks” (feet parallel to one another)
- Every upbeat (or “and” of the beat) – your moving foot should be passing the arch of your stationary foot
- Legs – should be **STRAIGHT ON EVERY BEAT**, but you can bend your knees some to move them so that you do not waddle



- Roll step – when you place the platform on the ground, roll your platform, slowly rolling from your tips of your toes to the balls of your feet until the whole platform is on the ground
- Heels – should always be as high as possible off the ground, never, never let them touch the ground (yes, it may make your calves sore at first)
- Body – should maintain the same body orientation as the Attn. Position

Forward to Backward Transition

- On Count 8 – instead of touching your right foot on the heel, “stab” (but not violently) your right platform into the ground as you continue to roll through on your left foot. You should end up on both platforms, right foot in front.
- Simultaneously – stop all forward motion as you “stab” your right foot, so that you can prepare to move backwards. However, do not allow your body to sway!
- On Count 1 – You already look like you do on count 1 of the backward march, so do not change anything. Keep all parts of your body entirely still.
- On Count 2 – proceed into the backward march by stepping backwards with your right foot.

Backward to Forward Transition

- On Count 8 – this is exactly like all other backward march steps except that you want to firm your right leg as you make contact with the ground so that you can stop your backward motion and prepare to move forwards.
- On Count 1 – pick your left foot off the ground ever so slightly and place your left heel where your platform was. This way you do not lose any distance on your step-size. However, be careful no to let your body sway in any direction.
- On Count 2 – proceed into the forward march by stepping forwards with your right foot.

