



## **Methods and Strategies for a Winning Marching Band**

**CLINICIANS:**

**Jim Jones, George Little, Steven Moore,  
Ronnie Touchstone, Larry Ward**

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# **Texas Bandmasters Association 2012 Convention/Clinic**



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**JULY 20 – 23, 2012  
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SAN ANTONIO, TEXAS**

**Texas Bandmaster Association Convention**  
**Friday, July 20<sup>th</sup>, 2012**  
**Methods and Strategies for a Winning Marching Band**

*George Little, New Diana High School*

Email: [glittle@ndisd.org](mailto:glittle@ndisd.org) Office Phone: 903-663-7378

### **General Considerations**

- Find some mentors that you trust! Pick the brains of those that have done the job for a long time and have been successful. They can save you a lot of heart ache if you are willing to listen.
- Rehearse outside as much as possible. I generally only use indoor rehearsals to learn new music.
- Have a clinician out to work your band. I am a proponent of having only one or two clinicians teach my band. Too many teachers talking to the same kids will only confuse the students as to what is expected.
- Remember that marching band is your biggest marketing tool. For the most part, a community does not associate concert band with the identity of your school band. Put in the time that it takes to be successful and promote your band!!!
- Try your best not to teach to the test. Statements such as “to get a first division you have to.....” or “you better not do that when a judge is watching” will teach the students that contest is the only thing that matters. We must be advocates for our craft. If students learn to love music, value team work, sacrifice for the greater good, and execute at a high level on a daily basis.....the ratings and rankings will take care of themselves.

### **New Diana Rehearsal Structure**

*The New Diana Eagle Band rehearses from 7:35-8:35 a.m. every week day and from 7:00-9:00 p.m. on Monday nights through UIL Region Marching Contest. Rehearsal schedules vary as needed after UIL Region Marching Contest.*

1. We start each rehearsal with a fundamental marching block. Using this block to review specific elements of posture, carriage, and execution of maneuvers provides a great foundation which we can refer back to during the portion of the rehearsal that focuses on our contest drill.
2. Rehearse playing fundamentals through appropriate warm up materials. While the ensemble sound that I listen for is vastly different than in concert band, most playing concepts remain the same.
  - a. I use the various formations that occur during the drill for our playing warm up. This helps to get the students used to listen for each other while in that specific formation.
  - b. \*\*\*\*MARK TIME during your playing warm up!!! This helps everything.
3. Work the drill.

- a. I make sure that my drill can be taught, and rehearsed, in segments.
- b. I give each segment a name such as Texas Turn, Follow the Leader Countermarch, Diamonds, Mighty Mite Trio, etc.
- c. I ask students to remember their starting coordinates for each segment of the drill in order to facilitate efficient rehearsals. A student should be able to tell me which yard line they are on, or near, as well as how many steps from the sideline, or hash mark, they must be for the starting point of each drill segment.
- d. Rehearsals are “drill segment” oriented. We generally only run through longer portions of the drill at the end of a rehearsal so that we can accurately assess our improvements.
- e. Drill should be rehearsed just like individuals should practice their instrument. Spend the most time practicing the segments of your drill that sound and look the worst. Always do something better.....never just “run it again”. Constantly guide your students’ ears, eyes, and brains during repetitive work on drill segments.

## Music

- The most important aspect of ensemble success is the ability level of individual players. Hold everyone accountable for their level of contribution to the band.
- We do music pass offs for a grade. Please contact me through email if you would like to have a copy of my band handbook that details the manner with which students are graded on their music.
- I try to pick music that will push the students beyond their current playing ability but that also will allow them the chance to succeed.

## Communication

- Send your parents a copy of the marching band calendar at least seven or eight months prior to the first summer rehearsal.
- The use of a band website, band facebook page, mass emails, etc. are usually the best way to communicate schedules and logistics in today’s culture. However, I also send the most important bits information home by “snail mail” for those few families that don’t use the internet.

## Student Leadership

- We do our best to have all student leadership positions filled before we leave for summer break.
- Make sure you give your student leaders the chance to lead. Set the parameters for your student leaders, clearly identify a task, and get out of the way. Even though continued guidance will often times be necessary, students love to feel a sense of ownership in what their band achieves and will often times surprise you with the high level at which they achieve.
- New Diana student leadership positions include Drum Major, Majorette, Loading Crew, Uniform Crew, Band Council, Section Leaders, and Squad Leaders. I will be happy to email anyone an in depth description of expectations for our student leader positions.

## Summer Band

- If possible, hire enough summer band staff to where you can split your band into section rehearsals every day for the first week of rehearsals. Retired band directors, college music majors, and even former standout players are good resources for hiring sectional teachers.
- Start slow. Rote teaching in order to get the music and drill learned as fast as possible will yield less than desirable results.
- Expect perfection from day one but be realistic about the amount of time that it takes to achieve at a high level. A marching season is much more a marathon than a sprint.

## Drill Writing

- Uniform and high level execution of playing, carriage, and marching maneuvers are what judges are looking for when deciding ratings and rankings. Be careful not to set your students up for failure by trying to have the hardest drill in order to “win”.
- My drills begin with the hardest music and maneuvers and end with slightly easier music and maneuvers.
- I like to teach and perform the “easier” ending of my contest drill for the first few football games so as to set up my students for success early on.
- Benefits to teaching the “harder” beginning portion of the contest drill last:
  - Students will have longer to practice and pass off their “harder” music and drill before they must perform it for an audience.
  - Students perform the hardest part of the drill while they are fresh at contest.
  - Students finish strong at contest because they have been performing the end of the drill the longest.

## Performing

- Every performance opportunity must be taken seriously by everyone in the organization.
- Focus on aspects of performing every day. Bands *will* perform how they practice.
- When all of the emphasis is on contest results, students and directors experience a letdown after the “big one” is over. Make it more about the journey. After all, if we don’t enjoy what we do every day, what is the point of doing it?
- Always provide positive and negative feedback on performances. Students need to know what they have done well and what needs to improve.

*I can't possibly list all of the sources that my teaching methods have come from. I steal from everyone! The appropriate band director mentality on getting new ideas is summed up by the following quote.*

*“It is better to take what does not belong to you than to let it lie around neglected.” – Mark Twain*

LINDALE HS BAND  
 NAMMB CLINIC  
 JULY 20, 2012  
 CC 212 2:45 – 3:45

**I. Choosing your march music**

- A. **When:** I usually choose my music in the spring and perform them on the Spring Concert. We put all three concert bands back together for Spring Concert.
- B. **Why:** This allows me to get the marches roughed in and decide if they really fit the band.
- C. **What:** My drill music will include two and a half marches and an opening and closing fanfare. Depending on the march, the opening or closing fanfare may be already included. These marches will feature both woodwind and brass technique and include a softer trio that will provide contrast in the program. In the last several years, we have incorporated a front ensemble into our marching band. Although this is not standard with military marching bands, this allows us to utilize our percussion section students and enhance our performances. All the marches are arranged for the front ensemble and we usually feature them during the drill.

**II. What do you do during Summer Band**

**A. Practice schedule:**

July 30  Band Rehearsal LHS 8:00 am – 3:00 pm  Senior Uniform Checkout 3:00-5:00	July 31  Band Rehearsal LHS 8:00 am – 3:00 pm  Junior Uniform Checkout 3:00-5:00	August 1  Band Rehearsal LHS 8:00 am – 3:00 pm  Sophomore Uniform Checkout 3:00 – 5:00	August 2  Band Rehearsal LHS 8:00 am – 3:00 pm Freshmen Uniform Checkout 3:00 – 5:00 Last Name A-L	August 3  Band Rehearsal LHS 8:00 am – 12:00 pm Freshmen Uniform Checkout 1:00 – 3:00 Last Name M-Z
August 6  Band Rehearsal LHS 6:00 – 8:30 pm	August 7  Band Rehearsal LHS 6:00 – 8:30 pm	August 8  Band Rehearsal LHS 1:00 – 3:00 pm	August 9  Leadership Workshop NO REHEARSAL!	August 10  NO BAND!! ☺
August 13  Band Rehearsal LHS 6:00 – 8:30 pm	August 14  Band Rehearsal LHS 6:00 – 8:30 pm	August 15  Band Pictures LHS 1:00 – 3:00 pm	August 16  Band Rehearsal LHS 6:00 – 8:30 pm	August 17  NO BAND!! ☺
August 20  Band Rehearsal LHS 6:30 – 8:30 pm (new time!)	August 21  Band Rehearsal LHS 6:30 – 8:30 pm Cookout	August 22  Band Rehearsal LHS 1:00 – 3:00 pm	August 23  Meet the Eagles LHS Stadium 6:30 pm	August 24  NO BAND!! ☺
August 27  1 <sup>st</sup> Day of School!  Band Rehearsal LHS Stadium 6:30 – 8:30 pm	August 28	August 29  No Rehearsal 6 <sup>th</sup> Grade Horn Drive	August 30	August 31  Football Game vs. Chapel Hill LHS Stadium

B. **Goals:** We use summer band to build relationships between staff and students, establish good rehearsal fundamentals, rough in and perfect field music, learn stand music, and teach marching fundamentals. In addition, I like to have the first game drill already roughed in. In the past, I have done just a fundamental drill, but last year, I actually incorporated some of the maneuvers I was planning on using in the contest drill.

### III. How do you come up with your Drill Design

A. **Overall concept:** The overall drill concept is a collaborative effort of the high school staff. We try to incorporate traditional elements as the music dictates. However, we do incorporate non-traditional maneuvers into our performance to enhance the visual effect of the drill.

B. **Overall effect:** I love excitement and impact. There is not a lot of down time in our drills. We start and go until we finish the full show. When one maneuver is completed, we move to the next. I purposefully do not halt in the middle of the drill. I believe this takes away from the continuity and flow of the drill and music.

C. **Specific number marched:** Good numbers to march are 48, 60, 72, 96, 120, 144, 168, and 192. I base the number we march upon the number of students in the program. We march everyone for the first two ball games or at least one home performance. When we do cut the band down to “contest block,” we base that number on several factors which include average failure rate, music playoffs, attendance, and ability to march. I want to march as many students as possible but also think that a person must earn his/her right to be on the field. I believe that at a minimum, a student should have great rehearsal attendance and be keeping up with the music playoffs. If a student is really struggling with marching and marching fundamentals, we have an alternate block that works every day on those fundamentals. This gives the struggling student the opportunity to work and develop their marching skills in a low pressure environment. I have found this works really well in helping students develop their marching skills. Most of the time the student who marches in the alternate block as a freshman usually marches in the contest block as a sophomore.

### IV. Contest music

A. **Editing:** We do edit our marches but only for those students who we feel it is necessary.

B. **Cadences:** I use cadences when needed. Some examples:

- To complete a maneuver when a strain or phrase has already finished
- To position the band on the field to begin a maneuver where needed for drill design.
- As a chop break.
- They can be as simple as a roll off or full blown cadences.

C. **Overall effect:** Do not abuse the cadence in a drill. It can break up the flow of the music.

D. **Fitting music to drill:** I believe this phrase should be reversed. Fit your drill to the music. The number one, most important aspect of the performance is the music. At contest, if you do not play well you will not earn a great rating. I believe you can

have some minor errors in marching and play well and still get the top rating. Music is king!

## V. What you do during football season

- A. **Special game performances:** When asked.
- B. **Weekly rehearsal schedule:** Monday Nights 6:30-8:30 pm and Wednesday afternoon 3:30-4:30 pm. We stop extra rehearsals after Region Marching Contest.
- C. **Halftime performances:** Basic drill at the beginning of the season allows everyone to march. After that, we concentrate on UIL Contest. After all contests and in playoffs we put everyone back on the field and try to do something fun.
- D. **Use of alternates:** Our alternates are used to fill in the contest block for those students who fail and become ineligible, become injured, or lose their marching privileges.

## VI. How do you polish for a first division rating?

- A. **Specific methods working your band:** You have to have a plan, time lines, and goals.
  1. **Plan:** what is your ultimate goal and how are you going to get there. Plan out your summer band and what you are going to accomplish at each rehearsal, each day, and each week. When you get to the end of the week, adjust your schedule as needed. This will give you direction and focus!
  2. **Time Lines:** have a time line to measure your progress.
    - a. **Music playoffs** – what and when
    - b. **Marching Fundamentals:** what and when
    - c. **Drill**
      - i. When are you going to begin teaching the drill
      - ii. What is your timeline for teaching each part of the drill
      - iii. Leave yourself time to polish
        - Prioritize your weaknesses both marching and playing and have a plan of attack on how to make the weakness a strength. This is a process and changes all the time if you are really fixing things.
        - Balance your rehearsal between marching and playing. Vary your techniques.
        - Work drill music standing in formation
        - March the maneuver without playing (count or even sing the march; this will save chops)
        - Then put both together.
        - Send weaker marchers off with stronger marchers to work difficult maneuvers or footwork if someone is not getting it. Do not waste the group's time because one or two cannot get it. Use your student leaders.
  3. **Utilize your staff:** Early in the marching season our Jr. High Band Staff does come to marching rehearsals. We have them to our performances on Friday nights to evaluate the progress of the

band from week to week. Once the drill is roughed in and on the field, they come to rehearsals to add their perspective on improving the band's performance.

4. **Hold your kids accountable!**

- B. **Time spent on drill:** Give it the time needed to get the job done!
- C. **Time spent on music:** Give it the time needed to get the job done!
- D. **Direction of horns:** In general, when marching away from the press box and up and down the field, let the band play full (always with good balance and blend). I tell my band that a little edge up and down the field is okay. Just be careful when turning toward the press box that you back away to avoid sticking out during the turn. Always play with good balance and blend.

VII. **Methods that ensure a winning performance**

- A. **Taping rehearsals:** Taping your rehearsals and performances is important. This allows you to see and hear things you miss. This can be brutal at times, but it is a very important step. It gives you the chance to see both the big picture and the small details you might miss.
- B. **Clinicians:** Clinicians play a vital role to reaching the goal of a winning performance. While you are in the trenches of preparing for your contest performance, you cannot see the forest for the trees. A good clinician will help give you focus on both the good and bad of the band's progress. However, be careful. Too much of a good thing can hurt. Find one or two people you trust and work with them. Too many clinicians can lead to too many opinions and solutions and thus cause too many problems. Ultimately, no matter what a clinician says, you must decide what is right for your program.
- C. **Music pass off:** This is a vital part of a successful performance. This holds each individual accountable for doing their part at the level in which they are able. This is also the time to work in mini private lessons with your students. One unique aspect of our music playoffs is that our squad leaders take a huge role in listening to music playoffs and even doing some sectionals. Be careful with this aspect. You must train your student leaders and they must have high expectations.
- D. **Booster encouragements**

VIII. **Is there something special you do that works for you** (odd or unusual)

- **Nothing replaces quality teaching!**
- **Be a team player in your district!**
  - **They way they view you is the way they will view the program.**
  - **Sometimes you have to do some little things that you don't want to do but it pays off in positive public relations.**
- **Relationships: take the time to build relationships with your students.**



- We allow the kids to eat lunch in the band hall. (This was started by our administration asking if we would let the band kids eat in the band hall to relieve the overcrowding in the cafeteria). We get a chance to visit and talk to them during this time.
- Kids are always in the band halls and in our offices. Take the time to talk with them about non band stuff. Most of the time you just sit and allow them to vent about what's on their minds.
- **Willingness to put in the time to get the job done.**
  - You must have balance with this, but nothing replaces time spent working with the students individually or in small groups.
    - All Region Lessons
    - Solo and Ensemble Lessons
    - Section Rehearsals
    - Music Playoffs
    - However be aware that their time and your time is valuable. So make efficient use of both.
- **Being honest with yourself and kids about where you are as a group and the progress you are making.** Let them know where their strengths and weakness are. If they know, they can be part of the solution.
- **Student Leaders and Training:**
  - **This is the difference maker in our program.**
  - Have a process where you select your student leaders.
  - Train them in how you want them to lead.
    - Get you student leaders to buy into your philosophy
      - We use servant leadership
    - Help them become a team
      - We take a three-day retreat
    - Give them ownership and responsibility
      - Teach the marching fundamentals
      - Help with music playoffs
        - Give them guidelines and limitations
      - Allow them to call section rehearsal for both music and marching.
      - Help serve on work crews such and uniforms, loading crew etc.
      - Support them in their role as servant leaders with the other band students



**National Association  
of  
Military Marching Bands**

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for a  
Winning Marching Band**

**Clinicians: Jim Jones, George Little, Steven Moore,  
Ronnie Touchstone and Larry Ward**

**Texas Bandmasters Association  
July 20, 2012**

**This Handout Prepared by:  
Ronnie J. Touchstone  
Director of Music K-12 and Director of Bands  
Vidor ISD  
500 Orange St.  
Vidor, TX 77662  
Ph. 409-951-8923  
rtouch@vidorisd.org**



# NAMMB TBA Marching Clinic Outline

Ronnie J. Touchstone, Vidor ISD

July 20, 2012

- I. Set up of marching Band (use of computer)
  - A. Create Database
  - B. Labels for student music folders & chairs for seating marching band.
  - C. Computer generated Blocks (old software Adobe Pagemaker; new software Adobe InDesign is almost as good)
  - D. These things allow me to work faster.
  - E. Roll check
  - F. Saves rehearsal time.
  
- II. Music
  - A. Lots of marches in folders
  - B. Choose music that fits this year's band. Mostly it is marches that I like.
  - D. Instrumentation
    1. Some students learn a new instrument for marching band.
    2. Tell of success (Elise, Jacob, Peter & Yotzin)
  - E. Use of technology for music
    1. Finale
      - a. Simplify some music parts.
      - b. All parts of music for entire show
      - c. Print full score for marches & other
      - d. Save to SmartMusic
    2. SmartMusic
      - a. Great practice tool for students.
      - b. Testing
  
- III. Marching Fundamentals
  - A. Fundamental sheet (middle of foot on yardlines not on chart)
  - B. Fundamentals should be your creation; they just need to be done alike by all members!
  - C. Practice & pass off.
  
- IV. Drills
  - A. I like many styles of marching (corp & military); our community has military tradition.
  - B. I have always been more interested in the music than the foot work.
  - C. Homecoming
  - D. First Drill (probably 1/3 of possible full drill). Everyone marches this part at games.
  - E. Fit foot work to music & make adjustments to music.
  - F. Second part of drill is usually more complicated & is started about mid-September.
  - G. Discuss Drill Charts
  - H. Discuss Posted Drills
  - I. Student Drill Charts
    1. Block number
    2. How to fill out chart
  
- V. We film all our halftime performances & show the film Monday during school rehearsal. We have one clinician before region marching contest. We like this clinic to be in the stadium.

6/27/12



**Band Courses 2012-2013**

<b>GR</b>	<b>Chair</b>	<b>Marching Inst</b>	<b>Par</b>	<b>F NAME</b>	<b>L NAME</b>	<b>PHONE</b>	<b>Morning</b>	<b>Afternoon</b>
12	1	01 Flute	1st	Sharice	Fontenot			
11	2	01 Flute	1st	Savannah	Parfait			
12	3	01 Flute	1st	Clair	Green			
11	4	01 Flute	1st	Ashton	McDonald			
12	5	01 Flute	1st	Rachelle	Oldbury			
9	6	01 Flute	1st	Kennedy	LaPray			
12	7	01 Flute	1st	Jessica	Miranda			
11	8	01 Flute	1st	Jessica	Morris			
10	9	01 Flute	1st	Kaitlyn	Medley			
12	10	01 Flute	1st	McKenzie	LaPray			
10	11	01 Flute	1st	Lauren	Balla			
11	12	01 Flute	2nd	Shae	Phillips			
9	13	01 Flute	2nd	Hannah	Odom			
11	14	01 Flute	2nd	Christina	Dykes			
10	15	01 Flute	2nd	Taylor	Buehrle			
10	16	01 Flute	2nd	Katie	Harmon			
9	18	01 Flute	2nd	Hannah	Kilmer			
11	19	01 Flute	2nd	Leika	Rushing			
10	20	01 Flute	2nd	Brittany	Richard			
9	21	01 Flute	2nd	Beth	Percey			
10	22	01 Flute	2nd	Emalee	Janise			
9	23	01 Flute	2nd	McKenzey	Menard			
9	24	01 Flute	2nd	Taylor	Rogers			
12	25	01 Flute	2nd	Shelby	Greene			
9	26	01 Flute	2nd	Hannah	Marlow			
11	27	01 Flute	2nd	Rae	Kesler			
10	28	01 Flute	2nd	Cody	Ware			
10	29	01 Flute	2nd	Hailey	Wright			
12	30	01 Flute	2nd	Deborah	Cooper			
9	31	01 Flute		Jessica	Fant			
12	1	02 Clarinet	1st	Cheyenne	Ross			
12	2	02 Clarinet	1st	Kaitlyn	Roschke			
10	3	02 Clarinet	1st	Alexandria	Poteet			
9	4	02 Clarinet	1st	Michaela Rae	Dozhier			
9	5	02 Clarinet	1st	Mackenzie	Boyett			
12	6	02 Clarinet	1st	Kaitlin	Ricks			
10	7	02 Clarinet	2nd	Taylor	Frazier			
10	8	02 Clarinet	2nd	Madison	Marino			
10	9	02 Clarinet	2nd	Tristen	Thibodaux			
12	10	02 Clarinet	2nd	Kayleigh	Woods			
10	11	02 Clarinet	2nd	Tlara	Burge			
12	12	02 Clarinet	2nd	Gabbie	Dollinger			
9	13	02 Clarinet	2nd	Heidi	Mercer			
12	14	02 Clarinet	2nd	Cullen	Wilgers			
9	15	02 Clarinet	2nd	Erina	Walden			
9	16	02 Clarinet	2nd	Michelle	Fontenot			
9	17	02 Clarinet	2nd	Katherine	Germann			
10	18	02 Clarinet	2nd	Allison (Piper)	Beadle			

(Latest Date takes precedence) 6/26/12

1 st Flute 1  
*Sharice Fontenot*

1 st Flute 2  
*Savannah Parfait*

1 st Flute 3  
*Clair Green*

1 st Flute 4  
*Ashton McDonald*

1 st Flute 5  
*Rachelle Oldbury*

Flute 6  
*Kennedy LaPray*

1 st Flute & Twirler 7  
*Jessica Miranda*

1 st Flute & Twirler 8  
*Jessica Morris*

1 st Flute 9  
*Kaitlyn Medley*

1 st Flute 10  
*McKenzie LaPray*

2nd Flute 11  
*Lauren Balla*

2nd Flute 12  
*Shae Phillips*

Flute 13  
*Hannah Odom*

2nd Flute 14  
*Christina Dykes*

2nd Flute 15  
*Taylor Buehrle*

2nd Flute 16  
*Katie Harmon*

Flute 18  
*Hannah Kilmer*

2nd Flute 19  
*Leika Rushing*

2nd Flute 20  
*Brittany Richard*

Flute 21  
*Beth Percey*

# Invictus & Viking

K L King

Flute 1  
Flute 2  
Clarinet in Bb 1  
Clarinet in Bb 2  
Spec Clarinet in Bb 2  
Clarinet in Bb 3  
Spec Clarinet in Bb 3  
Bass Clarinet  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Baritone Sax.  
Solo Cornet  
Cornet 1  
Cornet 2  
Cornet 3  
Horn in F I  
Trombone 1  
Trombone 2  
Trombone 3  
Baritone (TC)  
Baritone (B.C.)  
Tuba  
Cymbals  
Snare Drum  
Bass Drum

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1 2 3 4 5 6 7 8 9 10 11 12



Score

2nd Half 2011: Battle of the Winds, Northwind & 1812

This page of a musical score is for a concert band. It features 22 staves, each labeled with an instrument. The instruments listed are: Flute, 2nd Flute, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Special Clar. in B♭ 2, Bass Clarinet, Alto Sax., Alto Sax 2, Tenor Sax., Baritone Sax., Cornet, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, 1st Horn in F, 2nd Horn in F, 3rd Horn in F, 4th Horn in F, Trombone 1, Trombone 2, Trombone 3, Spec Barit BC & Tromb, Baritone (T.C.), Baritone, Tuba, and Special Tuba. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings such as *mf* and *f*. The page shows a section of the music with a repeat sign at the beginning of the first staff.

# 2011-2012 Marching Fundamentals

## Vidor High School

### Mighty Pirate Marching Band

Learn the fundamentals and terms. Be ready to pass them off for a student leader or director.

#### Stationary Commands

- \_\_\_\_\_ 1. At Ease/Attention/Parade Rest  
(MOST Important-Attention)
- \_\_\_\_\_ 2. Right Face and 1/2 Left Face
- \_\_\_\_\_ 3. Left Face and 1/2 Right Face
- \_\_\_\_\_ 4. About Face
- \_\_\_\_\_ 5. Dress Right/Left/Center
- \_\_\_\_\_ 6. Ready Front
- \_\_\_\_\_ 7. Prep Step (Lock Knee/ Point Toe 1" from ground)
- \_\_\_\_\_ 8. Forward One (follow through Full 30" Stride)
- \_\_\_\_\_ 9. Drag Halt
- \_\_\_\_\_ 10. Forward 6/Drag Halt

#### Movement Commands

- \_\_\_\_\_ 11. Left Flank
- \_\_\_\_\_ 12. Right Stepmover (cross/wrap)
- \_\_\_\_\_ 13. Right Flank
- \_\_\_\_\_ 14. Left Stepmover
- \_\_\_\_\_ 15. Countermarch (Left & Right)
- \_\_\_\_\_ 16. Right Reverse
- \_\_\_\_\_ 17. Left Reverse
- \_\_\_\_\_ 18. Right Oblique
- \_\_\_\_\_ 19. Left Oblique

### Marching Terminology (to understand, know, and use)

Uniformity

Centerline

Bodyline

Guide Right/Left

Guide Center

Right/Left Guide

Peripheral Vision

Recovery

Body Carriage

Alignment

# Steps between yard lines

# Steps from sideline to main hash marks

# Steps from hash mark to hash mark

Field Center

End Zone

Snap of all turns (step in/raise posture/1/4 beat)

Float (glide the stride/roll heel to toe)

Feet - TOGETHER, Stomach - IN, Chest - OUT, Shoulders - Back, Head - UP, Chin - IN, Eyes...  
WITH PRIDE, WITH PRIDE, WITH PRIDE...

Instrument Carriage - Each section is responsible for detailing instrument carriage in down and up positions. Presentation of instruments (instruments up and down) must be uniform throughout band in count sequence.



**2011 Vidor -****P 1**

- I. Drill #1
- II. Drill #2
- III. Drill #3

2nd half

**IV. Drill IV****Rank one leading band to block**

1. Band follows leads out of ill Entrance follow twirler leads and clarinet leads All Turns are on the Right foot

**File 4 & 5 leads** Right foot step over or flank toward center field then Right foot stepover or flank toward goalline then continue foward. Numbers would be the 2 of 2-2 then to go toward center field and the 2 of 7-2 to go toward goal line.

**File 3 & 6 leads** Right foot step over or flank center field then Right foot stepover or flank toward goalline then continue foward. Numbers would be the 2 of 3-2 then to go toward center field and the 2 of 8-2 to go toward goal line.

**File 2 & 7 leads** Right foot step over or flank toward center field then Right foot stepover or flank toward goalline then continue foward. Numbers would be the 2 of 4-2 then to go toward center field and the 2 of 9-2 to go toward goal line.

**File 1 & 8 leads** Right foot step over or flank toward center field then Right foot stepover or flank toward goalline then continue foward. Numbers would be the 2 of 5-2 then to go toward center field and the 2 of 10-2 to go toward goal line.

**File 0 & 9 leads** Right foot step over or flank toward center field then Right foot stepover or flank toward goalline then continue foward. Numbers would be the 2 of 6-2 then to go toward center field and the 2 of 11-2 to go toward goal line.

This should form block band with the two clarinet in ranks 1 on the outside & file 0 & 9 one step outside the hash & files 1 & 8 should be one step past the hash marks toward center field, with the block band line in center field.

Band follows leads out of ill Entrance  
follow twirler & other leads

#### IV. Star drill

**Every turn in this drill is on your right foot.**

**Whistle** when **front rank** reaches **one step past the 35 yardline past the 50** and **back rank** one step after the **35 yard line before the 50.** On signal band does the following by groups.  
Counted by 1,2,3,4,----16; 2,2,3,4,5,----16; 3-----8; 4-----16;5-----16; then **next drill**

#### **Group 1: Ranks 1,2,3,4,5,& 6**

On signal continue foward1 --15

Leads for star on 16 of 1--16 as follows:

File 0 Rank 1 Lead: Left flank 45 degree oblique

File 0 Rank 2 Lead: Right stepover 45 degree oblique

File 0 Rank 3 Lead: Right stepover toward sideline

File 0 Rank 4 Lead: Right stepover toward sideline

**All of Rank 4 reverses on right foot after Right stepover on count 8 of 2----16**

File 0 Rank 5 Lead: Right stepover 135 degree oblique

File 0 Rank 6 Lead: Left flank 45 degree oblique

All other files Right Stepover on 16 of 1---16 to follow lead on oblique on count 16

Other file members of these ranks to follow:

Rank 1: Left flank 135 degree oblique

Rank 2: Left flank 45 degree oblique

Rank 3: Same as lead (Right stepover toward sideline)

Rank 4 Same as lead (Right stepover toward sideline)

Rank 5: Right stepover 45 degree oblique

Rank 6: Right stepover 135 degree oblique

#### **Group 2: Ranks 7,8,9,10,11,& 12**

On signal Left Flank 1 --15

Leads for star on 16 of 1---16 as follows

File 0 Rank 7 Lead: Right stepover 45 degree oblique

File 0 Rank 8 Lead: Right stepover 135 degree oblique

File 0 Rank 9 Lead: Right foot reverse toward center field

File 0 Rank 10 Lead: Right foot reverse toward center field

**All of Rank 10 reverses on right foot after reverse on count 8 of 2----16**

File 0 Rank 11 Lead: Left flank 135 degree oblique

File 0 Rank 12 Lead: Left flank 45 degree oblique

All other files Right foot reverse on 16 of 1---16 to follow lead on oblique

Other file members of these ranks to follow:

- Rank 7: Left flank 135 degree oblique
- Rank 8: Left flank 45 degree oblique
- Rank 9 Same as lead (Right foot reverse)
- Rank 10 Same as lead (Right foot reverse)
- Rank 11: Right stepover 45 degree oblique
- Rank 12: Right stepover 135 degree oblique

**Group 3: Ranks 13,14,15,16,17 & 18**

On signal Right foot reverse 1 --15

Leads for star;

- File 0 Rank 13 Lead: Right stepover 135 degree oblique
- File 0 Rank 14 Lead: Left flank 135 degree oblique
- File 0 Rank 15 Lead: Left flank toward sideline
- File 0 Rank 16 Lead: Left flank toward sideline

**All of Rank 16 reverses on right foot after Right stepover on count 8 of 2----16**

- File 0 Rank 17 Lead: Left flank 45 degree oblique
- File 0 Rank 18 Lead: Right stepover 45 degree oblique

All other files Left flank to follow lead on oblique

Other file members of these ranks to follow:

- Rank 13: Left flank 135 degree oblique
- Rank 14: Left flank 45 degree oblique
- Rank 15: Same as lead (Left flank toward sideline)
- Rank 16: Same as lead (Left flank toward sideline)
- Rank 17: Right stepover 45 degree oblique
- Rank 18: Right stepover 135 degree oblique

ALL GROUPS REVERSE AFTER 8 (Kick on 8) SILENT COUNTS TO CLOSE STAR 4---15

ALL GROUPS RIGHT FOOT REVERSE ON 16 OF 4---16 TO GO BACK TO BLOCK

Group 1: Right foot reverse on 16 of 5---16

Group 2: Left flank on 16 of 5---16

Group 3: Continue foward on 16 of 5---16

Counter march 20 yardline ?????

**V. Drill V**

## V. Drill V

**Front Rank Counter March by two's when you reach one step past the 30???**  
**yardline past the 50 (might have to adjust) !**

**New Numbers begin here**

**This should put the Front Rank at a four pace phase.**

- FILES 0** Rank 1 leads coutermarches on 1-2
- FILES 1** Rank 1 leads coutermarches on 2-2
- FILES 2** Rank 1 leads coutermarches on 3-2
- FILES 3** Rank 1 leads coutermarches on 4-2
- FILES 4** Rank 1 leads coutermarches on 5-2
- FILES 5** Rank 1 leads coutermarches on 6-2
- FILES 6** Rank 1 leads coutermarches on 7-2
- FILES 7** Rank 1 leads coutermarches on 8-2
- FILES 8** Rank 1 leads coutermarches on 9-2
- FILES 9** Rank 1 leads coutermarches on 10-2

**Then Left Flank on your Right foot to lead your file to the other sideline**  
**YOU SHOULD BE ON A YARDLINE OR 2 STEPS AWAY FROM A YARDLINE**  
**AFTER YOU FLANK**

- FILES 0** Left flank toward other sideline 2 steps past 45 yardline past the 50.
- FILES 1** Left flank toward other sideline on the 45 yardline past the 50.
- FILES 2** Left flank toward other sideline 2 steps before 45 yardline past the 50
- FILES 3** Left flank toward other sideline 2 steps past the 50 yardline.
- FILES 4** Left flank toward other sideline on the 50 yardline.
- FILES 5** Left flank toward other sideline 2 steps before the 50 yardline.
- FILES 6** Left flank toward other sideline 2 steps past 45 yardline.
- FILES 7** Left flank toward other sideline on the 45 yardline.
- FILES 8** Left flank toward other sideline 2 steps before 45 yardline.
- FILES 9** Left flank toward other sideline 2 steps past the 40 yardline.

**FRONT RANK SHOULD COUNTER MARCH ONE STEP PAST THE SIDELINE ON**  
**COUNT \_\_\_\_\_**







# 2nd Entrance

2010

Amy Myers  
Drum Major

8/10/10

Keiran 19 Hargrove Clarinet	Chloe 18 Ross Clarinet	Kellen 17 Swanson Flute	Emma 16 Miranda Twirler	Sarah 15 Moore Twirler	Gabby 25 Fogarty Clarinet	Savannah 35 Parfait Flute	Kimberly 55 Williams Percussion	Leanna 64 Stimpson Percussion	Cheleah 54 Zou A. Sax	Rachelle 44 Oldbury Flute	Ashton 34 McDonald Flute	Cullen 24 Wilgers Clarinet	Kylie 14 Spears Twirler	Jessie 13 Miranda Twirler	Kae 12 Picard Flute	Hamber 11 Beauchamp Clarinet	Kate 10 Greene Clarinet
Kaitlin 29 Ricks Clarinet	Bonny 28 Hastings Clarinet	Nehal 27 Tobias Clarinet	Katie 26 Downs Clarinet	Caylee 36 Landy Flute	Shelby 46 Greene Flute	Jordan 56 McWilliams A. Sax	Josh 70 Leal Percussion	Guiden 74 Cureb Percussion	Deany 73 Smith Percussion	Julia 63 Vandevender Percussion	Jan 53 Cooper A. Sax	Alysa 23 Hamer Clarinet	Melissa 33 Ellis Clarinet	Gabby 22 Dollinger Clarinet	Chloe 21 Kilroy Clarinet	Chloe 20 Woods Clarinet	Kyleigh 20 Woods Clarinet
Clair 39 Greene Flute	Bobbi 38 Borise Clarinet	Shelby 37 Bassell Clarinet	Jordan 47 Jones Bass Cl.	Haley 57 Will Bass Cl.	Paucik 67 Parfait Percussion	Dustin 77 Womack Percussion	Chelise 86 McDonald Trumpet	Joel 84 Boesche French Horn	Lauren 83 Freedman Trumpet	Brooke 82 Nash French Horn	Mendel 72 Chilton Percussion	Alicia 52 Lewis A. Sax	Alicia 52 Lewis A. Sax	Mia 32 Williams Clarinet	Kaitlyn 31 Boesche Clarinet	Shane 30 Fosbrot Flute	Share 30 Fosbrot Flute
Leah 39 Zunker Bass Cl.	Trevor 48 Beason Bass Cl.	Lenz 38 Jordan A. Sax	Fred 68 Smith Bass Sax	Ryan 78 Jones Percussion	Shay 88 Dworette French Horn	Shelby 98 Thurmer Trumpet	Alex 96 Gons Trumpet	Michael 94 Tammey Trumpet	Steph 93 Gosle Trumpet	Madeline 81 Brewer French Horn	Cody 91 Morice Trumpet	Madeline 81 Brewer French Horn	Travis 71 Isenhower Percussion	Ashton 51 Emerson A. Sax	Raees 41 Nash Bass Cl.	Daniele 40 Tucker Bass Cl.	Daniele 40 Tucker Bass Cl.
Nicola 59 Nikolaus A. Sax	Leah 59 Zunker Bass Cl.	Middle 119 Murray Trumpet	Levi 138 Singman Sousaphone	Paige 128 Hess Bartone	Nelda 118 Henshline Trombone	Calet 108 Burns Trumpet	Kristin 106 Hense Trombone	Quincy 104 Lacourse Trombone	Alex 103 Smith Trombone	Randal 111 Robbin Trombone	Blake 101 Packard Trumpet	Holden 121 Charleston Bassone	Andy 131 Kelley Sousaphone	James 110 Bohwell Trombone	Stephane 80 Loe French Horn	Jeremy 50 Moffman A. Sax	Jeremy 50 Moffman A. Sax
Joshua 99 Fred A. Sax	Travis 98 Famaye Trumpet	Travis 129 Block Bartone	Brooke 148 Moore Bartone	Gage 137 Baker Sousaphone	Mare 127 Meyer Bartone	Mare 127 Meyer Bartone	Meg 116 Coleman Bartone	Ashly 114 Smith Bartone	Alie 113 Bivens Trombone	Jacob 132 Zambardino Sousaphone	Taylor 122 Hanson Percussion	Rebecca 142 Carter Bartone	Phallon 141 Smith Bartone	Jacob 120 Safar Bartone	Kaitlyn 90 Hines Trumpet	Brianna 60 Tampayo T. Sax	Brianna 60 Tampayo T. Sax
Kevin 79 Grain Percussion	Branah 109 Tibbitt Trumpet	Ellie 139 Pook Sousaphone	Ashlyn 138 Johnson Bartone	Kahryn 156 Boat Bartone	Sloane 146 Albrecht Bartone	Olivia 126 Winn Bartone	Rachel 125 Moore Bartone	Edgar 124 Burns Bartone	Paige 123 Huffman Bartone	Allison 153 Carter Bartone	Courtney 143 Gilbert Bartone	Raeanne 152 Biffle Bartone	Alia 151 Tobias Bartone	Adam 130 Coleman Sousaphone	Daniel 100 Packard Trumpet	Janey 10 Rust Percussion	Janey 10 Rust Percussion
Kentessa 169 Rae Bartone	Hope 159 Meyer Bartone	Alex 49 Pook Bartone	Shae 167 Phillips Flute	Shelby 166 Cole Clarinet	Channing 165 Laundry Flute	Megan 145 Blood Bartone	Peter 135 Campbell Sousaphone	Jed 134 Conolly Sousaphone	Morgan 144 Kelley Bartone	Lydia 154 Johnson Bartone	Matthew 164 Lacourse Trombone	Leika 162 Robing Flute	Darrah 161 VanDyke Bartone	Nicole 140 Adams Bartone	Christen 150 Kennon Bartone	Jamie 160 Tobias Bartone	Jamie 160 Tobias Bartone

35

40

45

50

45

40

35

8/10/10



# Star Drill

Cheyenne Ross  
Drum Major

3rd Block 2011-12

Amy Myers  
Drum Major

9/2/11

**Group 1**

**Group 1**

**Group 2**

**Group 2**

**Group 3**

**Group 3**

Kerstin 19 Clarinet	Kelsey 18 Swanage Flute	Clair 17 Green Flute	Erma 16 Schubert Twirler	Jessica 15 Morris Twirler	Kaitlyn 14 Spears Twirler	Jessica 13 Miranda Twirler	Rachel 12 Moore Twirler	Shawne 11 Pentecost Flute	Kate 10 Green Clarinet
Kaitlin 29 Sax	Tara 28 Burge Clarinet	Nathan 27 Triles Clarinet	Alexandra 26 Pickett Clarinet	Gabby 25 Fagan Clarinet	Cullen 24 Wilges Clarinet	Alyssa 23 Harrell Clarinet	Gabbie 22 Dollinger Clarinet	Taylor 21 Frazier Clarinet	Kaylei 20 Wood Clarinet
Seah 39 Bass	Tristen 38 Thibodeau Clarinet	Shelby 37 Butsell Clarinet	Allison 36 McPhillips Clarinet	Piper 35 Beadie Clarinet	Madison 34 Marino Clarinet	Melissa 33 Cole Clarinet	Shelby 32 Cole Clarinet	Alminda 31 Harder Clarinet	Kaitlyn 30 Roschke Clarinet
Eric 49 Bass	Lauren 48 Balls Flute	Shelby 47 Greene Flute	Caylee 46 Landy Flute	Sesannah 45 Parfitt Flute	Ashlin 44 McDonald Flute	Chris 43 Barnes Clarinet	Katarina 42 Parrish Flute	Shelby 41 Phillips Flute	Kaitlyn 40 Medley Flute
Leika 59 Bass	Christina 58 Pykes Flute	Leah 57 Jones Bass Cl.	Savannah 56 Lane A. Sax	McKenzie 55 Lafay Flute	Rachelle 54 Oldbury Flute	Corey 53 Glover Bass Cl.	Rancy 52 Nash Bass Cl.	Rae 51 Kessler Flute	Hanna 50 Merendino Flute
Tyger 69 Bass	Caitlin 68 Meraz Bass Cl.	Jordan 67 Jones Bass Cl.	Lacey 66 Huffman Brig	Katie 65 Harrison Flute	Shanna 64 Brucia A. Sax	Cryshya 63 Young Brig	Ashlin 62 Emerson A. Sax	Jordan 61 Roschke Bass Cl.	Danielle 60 Tucker Bass Cl.
Jane 79 A. Sax	Joshua 78 Breed T. Sax	Chelsea 77 Dugan Brig	Iva 76 Legrande Bass Cl.	Zach 75 Domac A. Sax	Dakota 74 Ard A. Sax	Alexandra 73 Schmitt Bass Cl.	Britni 72 Shelton Brig	Leah 71 Jordan T. Sax	Nicola 70 Nikola A. Sax
Fred 89 Bass	Kathryn 88 Boat Brig	Jordan 87 McWilliam A. Sax	Patrick 86 Parfitt Percussion	Dylan 85 Van Hyle Percussion	Trenton 84 Schrock Percussion	Tiffany 83 Charleston T. Sax	Alicia 82 Lewis T. Sax	Jamie 81 Dobbs Brig	Aaron 80 Baker Bass
Amanda 99 Bass	Kevin 98 Grass Percussion	Avery 97 Stambrough Percussion	Justin 96 Wunsch Percussion	Juliett 95 Vandevoorde Percussion	Odeon 94 Crump Percussion	Sarah 93 Packard Percussion	Meredith 92 Chilton Percussion	Kimberly 91 Williams Percussion	Sarah 90 Pattley Percussion
Jamaine 109 French Horn	Shay 108 Doucelet French Horn	Charlie 107 Webb French Horn	Kara 106 Robie French Horn	Harley 105 Speyer French Horn	Jordan 104 Speyer French Horn	Yotam 103 Zambrano French Horn	Brooke 102 Nash French Horn	Madeline 101 Brewer French Horn	Stephanie 100 Loe French Horn
Calib 119 Trumpet	Demonic 118 Crump Trumpet	Branch 117 McTurley Trumpet	Jessica 116 Healy Trumpet	Fandy 115 Rolden Trumpet	Liz 114 Johnson Trumpet	Elizabeth 113 Castellanos Trumpet	Larissa 112 Calk Trumpet	Logan 111 Barns Trumpet	Blake 110 Packard Trumpet
Tina 129 Trumpet	Cameron 128 Mayo Trumpet	Michael 127 Morris Trumpet	Chelsea 126 McDonald Trumpet	Alex 125 Gomis Trumpet	Michael 124 Tamayo Trumpet	Lily 123 Zambrano Trumpet	Cody 122 Morace Trumpet	Alexis 121 Ojeda Trumpet	Dadlin 120 Packard Trumpet
Nelda 139 Trombone	Kristian 138 Henson Trombone	Daron 137 Holden Trombone	Haley 136 Will Baritone	Lauryn 135 Freeman Trumpet	Madison 134 Andis Trumpet	Madison 133 Chilton Trumpet	Kristin 132 Poole Trombone	Alex 131 Smith Trombone	Randal 130 Robin Trombone
Middle 149 Trombone	Corby 148 Lee Trombone	Quincy 147 Lacombe Trombone	Scarlett 146 Plunkett Trombone	Phillip 145 Perkins Trombone	Andrew 144 Hinch Trombone	Raymond 143 Speight Trombone	Allen 142 Bivens Trombone	Cody 141 Pridgen Trombone	James 140 Bothwell Trombone
Devin 159 Baritone	Meagan 158 Coleman Baritone	Shelby 157 Barnes Baritone	Gabrielle 156 Smith Baritone	Bonnieann 155 Smallwood Baritone	Ashley 154 Smith Baritone	Krista 153 Porter Baritone	Khrissy 152 Simmons Baritone	Holden 151 Charleston Baritone	Paige 150 Bendall Baritone
Eric 169 Sousaphone	Levi 168 Baker Sousaphone	Gage 167 Baker Sousaphone	Taylor 166 Dorn Sousaphone	Peter 165 Connolly Sousaphone	Jed 164 Connolly Sousaphone	Logan 163 Gould Sousaphone	Jacob 162 Zambrano Sousaphone	Andy 161 Kell Sousaphone	Adam 160 Coleman Sousaphone
Brooke 179 Brig	Destiny 178 Chandler Brig	Ashlyn 177 Johnson Brig	Sloane 176 Albrecht Brig	Ruby 175 Smith Brig	Lydia 174 Johnson Brig	Courtney 173 Gilbert Brig	Ramie 172 Biffle Brig	Phairon 171 Smith Brig	Christen 170 Kennon Brig Capt
Warissa 189 Brig	Aspen 188 Mercer Brig	Danielle 187 Tinkle Brig	Jayanne 186 Compton Brig	Shelby 185 Dryden Brig	Dedra 184 Shafer Brig	Rebecca 183 Morgan Brig	Kennedy 182 Mitchell Brig	Allison 181 Carter Brig	Alex 180 Tennert Brig







# This Exit has the following four numbers:(counted by 2's)

**First number 1** of 1-2 for everyone except back triangle (left foot) either a Right flank toward goalline or Left stepover toward the goalline

**Second number** given by diagonal or front triangles. Either a Right flank toward sideline or Left stepover toward sideline. **The turn is on your number on the Left foot!!**

**Everyone Halts on the 2 of 12-2** except leads continue forward. This should place company front one exactly in center field!!

**Third number** (After you finish playing 1812) Four whistles! Step off number as listed in 2nd part of exit. Kick the 2 before your number, step on your number. This number is listed, it goes out in a series from middle leads on either side of the 50 yardline (Alex Goins and Michael Tamayo)!

Please write your numbers down!!!





2nd Part of Exit

Counted by 2's

20	30	40	50	60	70	80	90	100	110	120	130	140	150	160	170	180	190	200
Colton 24 Majors Claret	Mason 14 Claret	Abner 44 Claret	Buchheit 54 Flute	Shane 64 A Sax	Daniel 74 A Sax	Trenton 84 Percussion	Gideon 94 Percussion	Glenn 04 Percussion	Justin 104 Percussion	Liz 114 Trumpet	Michael 124 Trumpet	Alex 134 Trumpet	Benji 144 Trumpet	Hardy 154 Trumpet	Julie 164 Trumpet	Mike 174 Trumpet	John 184 Trumpet	Greg 194 Trumpet
Chis 43 Bass Claret	Copy 53 Bass Claret	Crymes 63 Bass Claret	Alex 73 Bass Claret	Tracy 83 Bass Claret	Yohan 93 Bass Claret	Yohan 03 Bass Claret	Yohan 103 Bass Claret	Yohan 113 Bass Claret	Yohan 123 Bass Claret	Yohan 133 Bass Claret	Yohan 143 Bass Claret	Yohan 153 Bass Claret	Yohan 163 Bass Claret	Yohan 173 Bass Claret	Yohan 183 Bass Claret	Yohan 193 Bass Claret	Yohan 203 Bass Claret	Yohan 213 Bass Claret
Alison 22 Eflon A Sax	Brian 32 Bass Claret	Copy 42 Bass Claret	Copy 52 Bass Claret	Copy 62 Bass Claret	Copy 72 Bass Claret	Copy 82 Bass Claret	Copy 92 Bass Claret	Copy 102 Bass Claret	Copy 112 Bass Claret	Copy 122 Bass Claret	Copy 132 Bass Claret	Copy 142 Bass Claret	Copy 152 Bass Claret	Copy 162 Bass Claret	Copy 172 Bass Claret	Copy 182 Bass Claret	Copy 192 Bass Claret	Copy 202 Bass Claret
Julie 81 Bass Claret	Julie 91 Bass Claret	Julie 101 Bass Claret	Julie 111 Bass Claret	Julie 121 Bass Claret	Julie 131 Bass Claret	Julie 141 Bass Claret	Julie 151 Bass Claret	Julie 161 Bass Claret	Julie 171 Bass Claret	Julie 181 Bass Claret	Julie 191 Bass Claret	Julie 201 Bass Claret	Julie 211 Bass Claret	Julie 221 Bass Claret	Julie 231 Bass Claret	Julie 241 Bass Claret	Julie 251 Bass Claret	Julie 261 Bass Claret
Julie 271 Bass Claret	Julie 281 Bass Claret	Julie 291 Bass Claret	Julie 301 Bass Claret	Julie 311 Bass Claret	Julie 321 Bass Claret	Julie 331 Bass Claret	Julie 341 Bass Claret	Julie 351 Bass Claret	Julie 361 Bass Claret	Julie 371 Bass Claret	Julie 381 Bass Claret	Julie 391 Bass Claret	Julie 401 Bass Claret	Julie 411 Bass Claret	Julie 421 Bass Claret	Julie 431 Bass Claret	Julie 441 Bass Claret	Julie 451 Bass Claret

All of Group  
Step off No 12

All of Group  
Step off No 11

Kick 2 before number  
Step on number

Kick 2 before number  
Step on number



Name \_\_\_\_\_ Block Number \_\_\_\_\_ Company Front Number \_\_\_\_\_

**Drill 1**  
**Drill 2**  
**Drill 3**

Kick last note of intro of Invictus

Everyone reverses on 1. then 1-2 through 8-2 and begin 1-2, 2-2, again

Reverse number \_\_\_\_\_ Lead number (members of Company Front I only) \_\_\_\_\_

All Reverses on the left foot (Left foot reverse & then left flank to lead or follow the leader toward goalline)

**Couter march begins at the 20 yardline by company fronts number by skip 2s (1-2, 3-2, ect.)**

**Counter march on your. Number \_\_\_\_\_**

**Counter march fast break begins at 30 yardline. Fast break no. \_\_\_\_\_**

**Close at 20 yardline**

All members Counter March at the 10 yardline Company Front I halt at the 20 yardline

**Star Drill (Back)**

**Group No. \_\_\_\_\_ File No. \_\_\_\_\_ Rank No. \_\_\_\_\_**

**Exit**

First number 1 **Left foot** stepover or right flank toward goal line (everyone except back triangle continues forward)

Second number \_\_\_\_\_ Everyone halts on the 2 of 16.

Front

Step off number \_\_\_\_\_ (Kick the 2 before your number Left foot) Step on your number

Halt number \_\_\_\_\_

**IV. Star drill**

Every turn in this drill is on your right foot.

Whistle when front rank reaches one step past the 35 yardline past the 50 and back rank one step after the 35 yard line before the 50..

On signal band does the following by groups:  
Counted by 1,2,3,4,----16; 2,2,3,4,5,----16; 3-----8; 4-----16;5-----16; then next drill

**Group 1: Ranks 1, 2, 3, 4, 5, & 6**

On signal continue toward 1 --15

Leads for star on 16 of 1--16 as follows:

- File 0 Rank 1 Lead: Left flank 45 degree oblique.
- File 0 Rank 2 Lead: Right stepover 45 degree oblique
- File 0 Rank 3 Lead: Right stepover toward sideline
- File 0 Rank 4 Lead: Right stepover toward sideline

All of Rank 4 reverses on right foot after Right stepover on count 8 of 2----16

- File 0 Rank 5 Lead: Right stepover 135 degree oblique
- File 0 Rank 6 Lead: Left flank 45 degree oblique

All other files Right Stepover on 16 of 1--16 to follow lead on oblique on count 16

Other file members of these ranks to follow:

- Rank 1: Left flank 135 degree oblique
- Rank 2: Left flank 45 degree oblique
- Rank 3: Same as lead (Right stepover toward sideline)
- Rank 4: Same as lead (Right stepover toward sideline)
- Rank 5: Right stepover 45 degree oblique
- Rank 6: Right stepover 135 degree oblique

**Group 2: Ranks 7, 8, 9, 10, 11, & 12**

On signal Left Flank 1--15

Leads for star on 16 of 1--16 as follows:

- File 0 Rank 7 Lead: Right stepover 45 degree oblique
- File 0 Rank 8 Lead: Right stepover 135 degree oblique
- File 0 Rank 9 Lead: Right foot reverse toward center field
- File 0 Rank 10 Lead: Right foot reverse toward center field

All of Rank 10 reverses on right foot after reverse on count 8 of 2----16

- File 0 Rank 11 Lead: Left flank 135 degree oblique
- File 0 Rank 12 Lead: Left flank 45 degree oblique

All other files Right foot reverse on 16 of 1--16 to follow lead on oblique

Other file members of these ranks to follow:

- Rank 7: Left flank 135 degree oblique
- Rank 8: Left flank 45 degree oblique
- Rank 9: Same as lead (Right foot reverse)
- Rank 10: Same as lead (Right foot reverse)
- Rank 11: Right stepover 45 degree oblique
- Rank 12: Right stepover 135 degree oblique

**Group 3: Ranks 13, 14, 15, 16, 17 & 18**

On signal Right foot reverse 1 --15

Leads for star:

- File 0 Rank 13 Lead: Right stepover 135 degree oblique
- File 0 Rank 14 Lead: Left flank 135 degree oblique
- File 0 Rank 15 Lead: Left flank toward sideline
- File 0 Rank 16 Lead: Left flank toward sideline

All of Rank 16 reverses on right foot after Right stepover on count 8 of 2----16

- File 0 Rank 17 Lead: Left flank 45 degree oblique.
- File 0 Rank 18 Lead: Right stepover 45 degree oblique

All other files Left flank to follow lead on oblique

Other file members of these ranks to follow:

- Rank 13: Left flank 135 degree oblique
- Rank 14: Left flank 45 degree oblique
- Rank 15: Same as lead (Left flank toward sideline)
- Rank 16: Same as lead (Left flank toward sideline)
- Rank 17: Right stepover 45 degree oblique
- Rank 18: Right stepover 135 degree oblique

Back

