

Fightin' Texas Aggie Band

Marching Fundamentals

Handbook



GENERAL TERMINOLOGY AND DEFINITIONS

Carriage – the upper body including how you hold your instrument – proper carriage should be maintained at all times.

Stride – the lower body including step size

Pivot Point – the placement of the foot at a direction change

6 to 5 – six 30" steps to every five yards

Drill Card – index card that must accompany you at every drill practice. It is what you will put all applicable information on for you to be successful while learning the drill.

Primary – when the band marches one step off the hash marks. This is the position the band begins each drill, from the North end zone.

Secondary – when the band marches on the hash marks. Counter marches move the band from Primary to Secondary and vice versa.

Block Band – 12 files (North/South) X 30 ranks (East/West)

Spread Band – 12 Company Fronts – Aggie Band begins every drill in the North end zone in this formation

Spread to Block – Maneuver that takes the band from spread band and transforms it into block band

Position of Attention – this is also referred to as 'fall in position'

Parade Rest – another form of attention

At Ease – a casual form of attention

Face movements – turning of the body to the left or right without changing your position on the field.

Counter March – 180 degree turn

To The Rear – another 180 degree turn

Flanks and Crossovers – 90 degree turn

Oblique – Marching at a 45 degree angle with eight 30" steps to each yard line

Minstrel Turn – This advanced maneuver requires two marchers to occupy the same field position.

MARCHING FUNDAMENTALS

The Position of Attention

- This is the position that is used at the beginning of every rehearsal.
- The upper body should be similar to the manner in which you would sit in a chair in a concert band.
- Heels together with the toes apart creating a 45 degree angle
- Stand tall with best posture
- Chin slightly above parallel
- Shoulders back
- Arms should have a relaxed, natural bend
- Fingers curled at the seam of the trousers – as if you were holding a roll of quarters
- Stand still – No movement
- No talking – Members of the Aggie Band will not talk during any portion of marching rehearsal unless specific instructions to do so are given.

Parade Rest

- Vocal command is given from the position of attention
- Right foot remains in place
- Left foot moves 12 inches away from the right foot
- Head up
- Left hand is placed in the small of the back
- Right hand over left hand if no instrument

At Ease

- Vocal command may be given from the position of attention or parade rest
- Remain in your position
- Stand casually without moving your right foot
- Relaxed body

Stride

- 6 to 5 step size (30" step) between yard lines
- "Just Walk" – the leg should be as natural as possible
- March from the waist down – no movement in the upper body
- The steps should be even and smooth
- While on the move, you must be able to play your instrument to the best of your ability without restrictions

Step Off

- Lift left foot from the surface one beat before the initial step (“lift, step”) – NOT on the upbeat
- Simply take a step with normal stride (30” step) – relaxed, normal knee bend
- No “straight” leg or pronounced lift
- Right heel lifts once the left heel places on the ground
- No “Kick Step” or “Toe Roll” – natural knee bend
- Do not lean forward or bend at the waist – carriage should be unaffected by the step off

Marching

- All movement is from the waist down
- Use peripheral vision to check and adjust alignment
- Yard lines are to be hit with the ball of the foot
- Normal, relaxed arm swing

Halt

- Bring left foot up to meet the right in tempo - back to the position of attention
- No drag or delay
- Check alignment BEFORE you halt to eliminate unnecessary movement after the halt

FACE MOVEMENTS

Left Face

- Two count movement (count one - pivot/count two - close)
- Lift the ball of the left foot and the heel of the right foot
- Pivot on the left heel and ball of the right foot 90 degrees to the left
- Close left foot back to the right foot
- Your field position will not change

Half Left Face

- Same as left face but only pivot 45 degrees

Right Face

- Two count movement (count one - pivot/count two - close)
- Lift both heels
- Pivot to the right 90 degrees on the balls of both feet
- Close left foot forward to the right foot
- Your field position will not change

Half Right Face

- Same as right face but only pivot 45 degrees

About Face

- “Lift, 1,2,3”
- Three count movement (count 1 – ½ step forward/count 2 – pivot/count 3 – close)
- One ½ step forward with the left foot
- Turn to the right 180 degrees on the balls of both feet
- The ball of the right foot does not change position on the field
- Bring the left foot to the right to close – back to the position of attention

Three Point Turn - Left

- Three counts (count 1 – step forward/count 2 – pivot/count 3 – close)
- Often used when forming the ‘Block T’
- Take a ½ step forward with the right foot
- Rotate 90 degrees to the left on the balls of both feet
- Bring the right foot in to meet the left foot – back to the position of attention

Three Point Turn – Right

- Three counts (count 1 – step forward/count 2 – pivot/count 3 – close)
- Often used when forming the ‘Block T’
- Take a ½ step forward with the left foot
- Rotate 90 degrees to the right on the balls of both feet
- Bring the left foot in to meet the right foot – back to the position of attention

DIRECTION CHANGES

Left Flank

- 90 degree turn
- With the right foot forward – pivot to the left off of the ball of the right foot
- The left foot should pass closely to the right during the pivot
- Take a full 30” step going into and coming out of the fundamental
- Right flanks are taught only as needed

Right Crossover

- 90 degree turn
- With the right foot forward – pivot to the right off of the ball of the right foot

- The left leg wraps around the right leg tightly
- Avoid leaning into the pivot
- Take a full 30" step going into and coming out of the fundamental
- Left crossovers are taught only as needed

4-step Countermarch

- Ball of the right foot on the yard line
- ½ step (15") forward with the left foot
- Execute a right flank off of the ball of the left foot and slide right foot, down the yard line, a ½ step
- ½ step forward with the left foot
- Execute a right flank off of the left foot and slide right foot, down the yard line, back into your ski line
- After completing the 4-step CM take a FULL step off of the yard line with the left foot
- Movement should be rigid and crisp
- Four distinct movements

2-step Countermarch

- Ball of the right foot on the yard line
- ½ step forward with the left foot
- The right foot should "slide" down the yard line a full 30" step, with the foot in line with the yard line
- Execute a right crossover with a full step in the new direction
- Movement should be rigid and crisp
- Two distinct movements

Marching at the Oblique

- 8 steps between yard lines
- 45 degree turn
- Flank and crossover fundamentals apply
- Always guide toward the direction of the oblique

To The Rear - Left

- One count movement
- Full 30" step with the right foot directly in front of the left
- Pivot of the balls of both feet 180 degrees to the left
- Take a full 30" step in the new direction with the right foot
- Executed on EVEN counts

- **To The Rear – Right**
- One count movement
- Full 30” step with the left foot directly in front of the right
- Pivot of the balls of both feet 180 degrees to the right
- Take a full 30” step in the new direction with the left foot
- Executed on ODD counts

MINSTREL TURNS

If the person that you pass through is approaching from your right:

- Memorize who you cross with and when
- At the point of the cross, twist your carriage 45 degrees to the left – your back should touch with your cross partners as you pass them
- Step in between the feet of the marcher you pass through – slightly shortened step
- Pass IN FRONT of the marcher you cross with

If the person that you pass through is approaching from your left:

- Memorize who you cross with and when
- At the point of the cross, twist your carriage 45 degrees to the left – your back should touch with your cross partners as you pass them
- Step over the left foot of the marchers you cross with – slightly larger step
- Pass BEHIND the marcher you cross with

*****NOTE*****

In the 4 – way cross - you will alternate between both positions.

MARCHING FIELD MARKINGS AND OTHER GENERAL INFORMATION

Sideline to Hash

- Twenty four 30 inch steps

Hash to Hash

- Sixteen 30 inch steps

The Numbers

- Bottom of the numbers – 21 feet from SL
- Top of the numbers – 27 feet from SL
- Eight steps from the SL – 12 inches BELOW the number (Secondary)

- Nine steps from the SL – 18 inches onto the bottom of the number (Primaries)
- Ten steps from the SL – 24 inches below the TOP of the number/12 inches above the center of the number (Secondary)
- Eleven steps from the SL – 6 inches ABOVE the number (Primary)

Tick Marks

- 6", 12", splitting, 12", 6"
- First step off of the yard line – ball of the left foot is 6" before the first tick mark
- Second step from the yard line – ball of the right foot is 12" before the second tick mark
- Third step from the yard line – ball of the left foot is splitting the second and third tick mark
- Fourth step from the yard line – ball of the right foot is 12" passed the third tick mark
- Fifth step from the yard line – ball of the left foot is 6" passed the fourth tick mark
- Sixth step from the yard line – ball of the right foot reaches the next yard line

Goal line/End zone/End zone writing (TEXAS A&M)

- When standing on the goal line – Ball of the foot goes where the goal line meets the playing field NOT the end zone
- When standing at the back of the end zone – Ball of the foot goes where the end line meets the end zone NOT out of the field
- When standing at the bottom of the end zone writing – Ball of the foot goes ONE inch onto the maroon painted portion of the letter
- When standing in the center of the end zone writing – it works out to where you literally stand in the center of the letter
- When standing at the top of the end zone writing – Ball of the foot goes where the white paint meets the maroon paint