



PELHAM HIGH SCHOOL BAND

visual
handbook



always look great.

posture | perspective | performance

what's inside

posture

how each member looks



perspective

how we look like each other



performance

how we engage the audience





when carrying our instruments or pretending to, we want to create a triangle (brass) and create straight lines away from our instruments (woodwinds).

brass instruments should be held at 10 degrees above parallel to the ground.



when we stand in first position, we place our body weight **60%** on the balls (front) of our feet and **40%** on the heels (back).

when your instrument is in the playing position, your mouthpiece/lip plate should always be on your embouchure so that you could play at any time.

posture

when still

posture is to marching as air is to music.

our marching members align their ankles, knees, hips, shoulders, and ears.

our ankles are where good posture begins. we build the five points of alignment up from the ankles.

we want to maximize the space between our ears and ankles and appear as tall as possible.

at **standby** or **parade rest**, we stand in the five points of alignment with instruments and hands at our sides and not in front of our bodies.

posture

when moving forward

a great first step begins on the count **before** count one.

our movement technique is called the **long step**. we want to make our legs look **as long as possible**.

straight legs look long, so we strive for **straight legs on downbeats** and **10% bent legs when crossing**.

tension is our greatest enemy. when we move, we maintain our five points of alignment and keep our stationary posture perfect at all times.

the perfect marcher is **relaxed and in control, not tense**.



to avoid tension, we only engage the muscles that we need. that means that we **don't** 'engage our core' or strive for 'high toes.'

we keep our **heels low** to the ground all the way through each move. we make the distance between hips and heels as long as possible.

we step off with the left foot first. if the tempo of the music is 132 or below, we initiate our first step on the **last eighth note** of the count off. if the tempo is above 132, we initiate on the last **full beat** of the count off.

the **back foot** moves the full body forward. when we step off, our weight stays **evenly distributed** between our two feet.

posture

when moving forward | continued

all movement is pushing from the **back leg**.

the hardest part of marching is **starting to move**. moving from still takes more energy than we expect.

at no time should we intentionally bend our knees. the only knee bend that occurs is in order to clear the ground on crossing.



when we **jazz run**, we execute a 25% plie and push from the back foot to move forward. we only use jazz runs for 5-to-5 pace sizes or larger.

when we jazz run, we maintain the five points of alignment in the upper body.

a **slide** occurs when the upper body rotates in a different direction than the feet move. to slide, we rotate up from the knees and hips, maintaining the five points of alignment and facing our t-shirt logos to the front sideline.

a proper slide squares the shoulders to the front sideline.



posture

when moving backward

backward movement is just like forward movement, except we push from the front foot.

we maintain the five points of alignment and try to keep our legs straight and heels as low as possible.

backward movement only works when we maintain the five points of alignment and **avoid leaning back** with the upper body.

when we **halt from forward or backward**, we place the platform of our right foot on the ground on the count before we

we do not 'lift' our heels off the ground or try to push our bodies higher. we **glide** across the ground by pushing **from the front foot**.

when halting, we want to **minimize any elevation change**.

after placing the platform of our right foot, we bring our left foot in and close on count one.

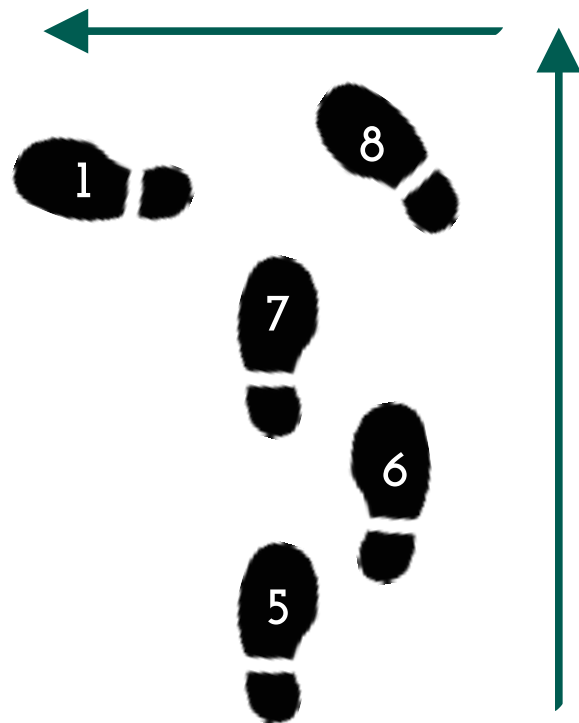
be careful of pushing up then back. we push diagonally up and back to get a slight heel clearance from the ground.

posture

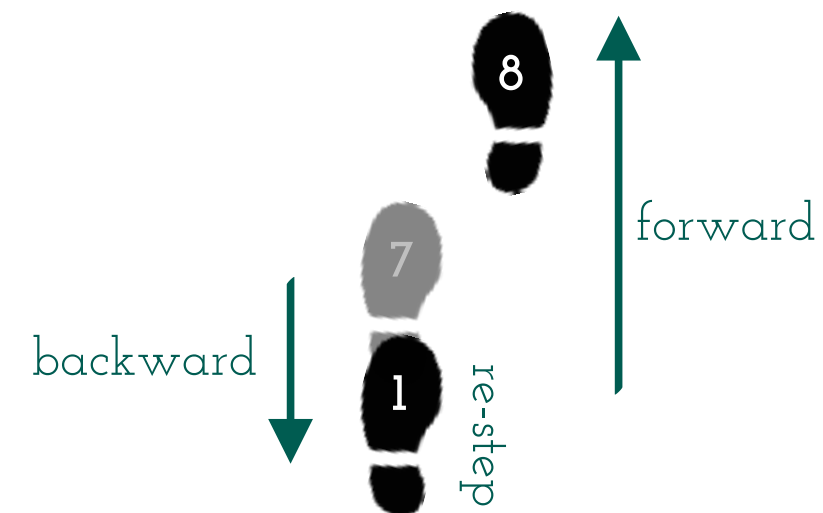
additional notes

direction changes fall into two categories: 90 degrees or less and 180 degrees.

for 90 degree or less direction changes, we place our foot on halfway between where we're coming from and where we're going.



for 180 degree direction changes, we use a **re-step** technique. To execute, we **place the right foot** on the last count of the preceding move and then **lift and re-articulate the left foot** in the new forward or backward direction.



perspective

when still

the space on either side of you should always be the same.



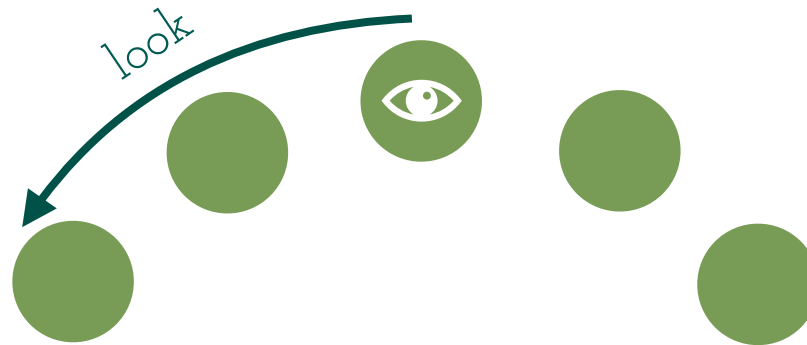
make sure that the space is the same on both sides by looking at each interval

when you 'cover down' to the person in front of you, align your nose with their spine.

if you're covered down, you won't be able to see the second person in front of you



you should be in line **side-to-side and front-to-back.**



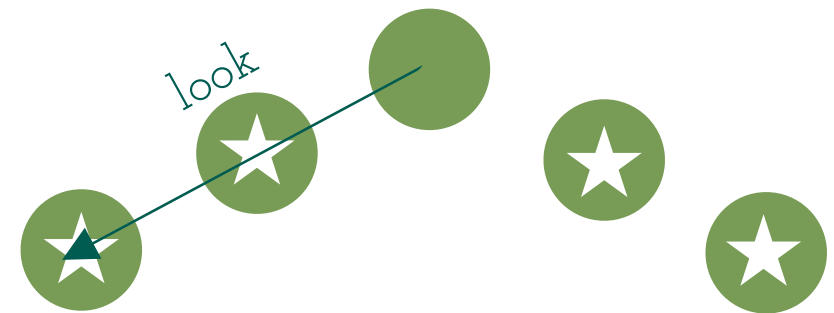
arcs are different. when you're in an arc, you should be **slightly outside** the people to your left and right. **only look down the arc, not back up it.**

when we dress forms, we **prioritize position in the form over our specific dots. get on your dot and then slightly move into the form, about 1/2 a step.**

if you read one thing, read this.



if you feel like someone else is out of the form, **do not say anything** and wait for a staff member to fix him/her.



when we dress diagonals, we only look **down** the diagonal, **not up it.**

the first and second people in a diagonal **set the angle** for the diagonal, so **they must nail their dots and the rest of the diagonal can cover down to them.**

perspective

when moving

staying in the form while moving is **equally as important** as being in the form when you are still.

when we march from dot to dot, we always are aware of how our intervals to the other people around us change.

count 1



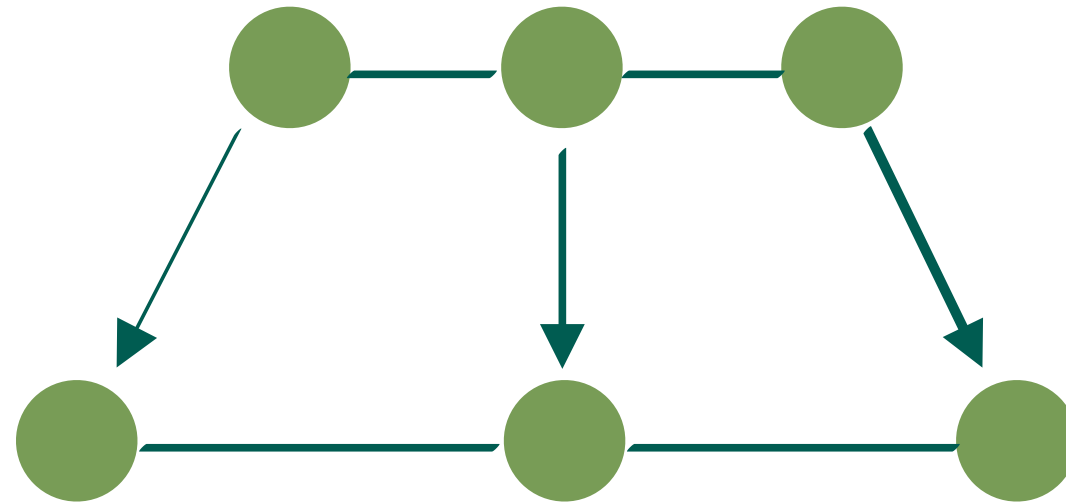
count 5



count 1
(next
move)



2-step intervals



4 step intervals

check out how the interval relationships between the marchers changes **evenly** throughout the whole move.

when we march from dot to dot, we **always take a straight line path and an even step size.**

note how the intervals in the photos to the left expand as the line rotates counter clockwise. **each performer has to be aware of maintaining the form all the way through the move.**

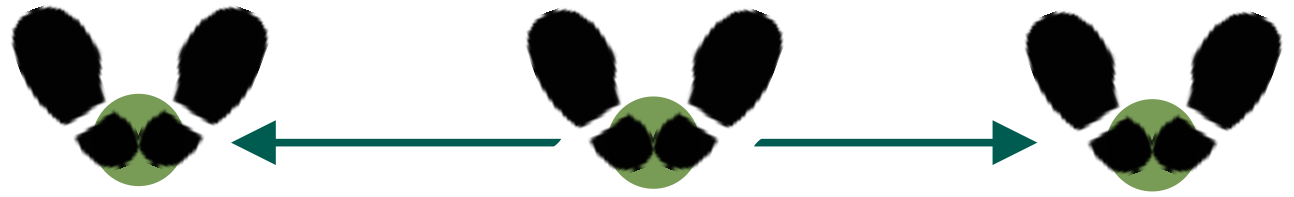
most step sizes that we take will be an 8-to-5 or smaller. **8-to-5 means that we take 8 steps for every 5 yards.** other common step sizes are 6-to-5 and 5-to-5.

perspective

additional notes

we always look out of our
peripheral vision to check
perspective, and we **do not**
move our heads.

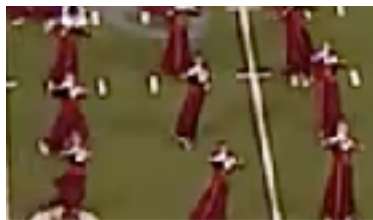
in a **box rotation**, different marchers take different step sizes and keep the box intact the whole time.



we always stand with our **ankle bones on the dot**, as you can see in the graphic above.

when making sure that we're in
the form, we always look at the
ankle bones of people around us,
not their bodies.

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count 1
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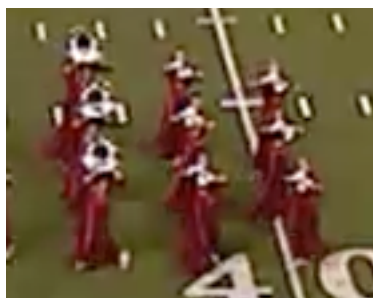
in the **box rotation** to the left,
the marchers on the outside of
the box take the biggest steps
while the marcher in the middle
barely moves!

count 5



we break the field down into
several terms and sections.
outside means toward the end
zone from a yard line, and
inside means toward the 50
from a yard line.

count 1



dots are stated like this: **side 2, on the back hash, 3 steps outside the 35 yard line.** using the field grid, check out the dot on the diagram below.

[illegible]

performance

engage the audience

performance is up to us. we
decide how to engage our
audience through eye contact,
upward expression, and
movement.

perfect practice makes perfect. if
we rehearse with the energy
with which we want to perform,
we will perform that way. if we
rehearse without energy, we will
make mistakes in performance
because of the energy
differential.

it's our responsibility to

always look great.