

# **The Ohio State University Marching Band**



## **Marching Fundamentals** **Revised 2009**

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## **Marching Fundamentals**

### ***Written Reference Guide***

A basic system of marching fundamentals is needed to provide consistency of movement, spacing, and terminology that allows the OSUMB to produce high quality marching performances. The marching style of the band will only improve as each individual member improves. The improvement of the band is thus dependent on each individual member.

It is imperative that each band member completely understands and executes every fundamental in an exemplary manner. The following is a list of marching fundamentals used by The Ohio State University Marching Band. This guide is designed as a reference for new candidates as they familiarize themselves with the marching system used at OSU. Note the following, which apply to all basic moves:

-Fundamental movements such as the measured step, high knee lift, pointed toes, posture, and turns must be mastered before moving to more complicated routines.

-All movements are to be executed with snap, drive and precision, avoiding anticipation (early starting) or hesitation (late starting). Rest when you say "rest."

#### **A. In Place Movements**

1. **AT EASE POSITION:** The right foot stays in place while the left is placed 22.5 inches to the left. Balls of the feet should be on the yard line. The left hand is placed in the small of the back with fingers extended and joined, palm outward. The right hand holds the instrument.
2. **ATTENTION:** The basic posture that should be carried over into all other movements. Stand tall; head up and eyes straight ahead; heels together; feet at a 45 degree angle. Arm hangs straight down; fingers and thumb extended, joined, and touching the leg lightly. Shoulders are not tense. Knees should not be locked. Don't talk. Don't move.
3. **MOVING TO ATTENTION:** On rest, lift left leg high in place. The left leg should be brought down and hit the ground on count 1, bringing the left hand down to the side of the body; as the left foot hits the ground the right leg should kick out slightly above the lateral direction. Heels should touch on count 2. FREEZE! Command: Band, Attention. Response: Rest, 1, 2.
4. **MOVING TO AT EASE:** On rest, bring the left leg up into a chair step and return 22.5 inches to the left while returning the left hand on count 1 to its at ease position described in #1 above. Command: Band, At Ease. Response: Rest, 1.
5. **INSTRUMENT CARRY POSITION:** All brasses are carried in the right hand parallel to the ground and against the body. Maintain uniform horn angle within sections.
6. **INSTRUMENT PLAYING POSITION:** Trumpets, Euphoniums, Flugels, F Horns, and Trombones are parallel to the ground. Watch horn angle. Other brasses maintain uniform horn angle within sections.
7. **INSTRUMENTS UP:** Rest on rest. On count 1, extend horn directly forward. On count 2, grasp instrument with left hand. On count 3, bring the instrument into playing position. Command: Band, Instruments Up. Response: Rest, 1, 2, 3.
8. **INSTRUMENTS UP (verbal or baton signal):** All instruments come up in one count. Command: Verbal or baton. Response: Ready, Up.
9. **INSTRUMENTS DOWN:** All instruments return to carry position in one count. Command: Band, Instruments Down. Response: Rest, Down.

10. **LEFT FACE:** On count 1, pivot sharply on the heel of the left foot and the ball of the right 90 degrees to the left. On count 2, snap the right foot next to the left. Command: Band, Left Face. Response: 1, 2.

11. **RIGHT FACE:** On count 1, pivot sharply on the hell of the right foot and the ball of the left 90 degrees to the right. On count 2, snap the left foot next to the right. Command: Band, Right Face. Response: 1, 2.

12. **ABOUT FACE:** On count 1, place the right toe behind and slightly to the left of the left hell. On count 2, pivot 180 degrees to the right on the toe of the right foot and heel of the left foot. End with heels together. Command: Band, About Face. Response: 1, 2.

13. **STEP FORWARD ABOUT FACE:** On rest, the right foot takes a 22.5 inch step forward and is placed directly in front of the left, hitting the ground on count 1. ON count 2, pivot 180 degrees to the left. On count 3, snap the right foot alongside the left foot. Note that this instruction includes a horn flash. Command: Band, Step Forward About Face. Response: Rest, 1, 2, 3.

14. **THE CHAIR STEP:** The fundamental marching step of the band. The leg is lifted high into a chair position with thigh parallel to the ground, calf vertical to the ground, and toe pointed.

15. **MARKING TIME:** Utilizes the chair position of the chair step. Starting with the left and alternating legs, each leg comes into a chair step and is placed back down in the same place where it started. Practice by utilizing the hell and toe routine:

Raise the left heel of the ground, pointing the toe. (count 1)

Raise left leg into a chair while retaining the toe point. (count 2)

Drop the left leg so the toe is pointed and the left heel is off the ground. (count 3)

Drop the left heel. (count 4)

Repeat the above steps with the right leg.

Work for smooth movement with the toes pointed. Feel the pressure in the ankles. Don't sway.

16. **ARM SWING:** Accompanies 8-to-5 marching, obliques, and marking time. On count 1, the left hand snaps up to the sternum (breast plate) and holds through the count. The fingers and thumb are extended with the fingers joined, and the hand remains straight with the arm. On count 2, the arm is dropped and dangles naturally for counts 2, 3, and 4. Arm relaxes from elbow down.

17. **HALT KICK:** Utilized to terminate a sequence of marching fundamentals organized into a drill. On count 1 the left leg marks time. On count 2, the right leg kicks out to the right side and returns. FREEZE!

18. **HALT KICK DOWN:** Similar to the halt kick ending for a sequence or marching fundamentals. After the kick, instruments come down in 1 count.

19. **HATS-OFF ROUTINE:** A more complex ending for a sequence of movements, utilized for emphasis and to get crowd reaction.

a. Halt, Kick, Down, 2 (grasp instrument with left hand if needed)

b. Hats (grasp hat with right hand at plume holder and hold perpendicular to arm), 2

c. Off (extend right arm 45 degrees up and 45 degrees to the right), 2, 3, 4

d. Down (bow at the waist, back straight and parallel to the ground, extend right arm straight across the body to the outside of the left knee), 2, 3, 4

e. Up (straighten body and extend hand as in "c" above), 2, 3, 4

f. On (jam hat onto head), 2

g. Down (drop right arm and grasp instrument, 2 (place left arm back at your side)

h. (instruments up sequence) 1, 2, 3

OR

h. (instruments remain down) O-HI-O

## **B. Marching Steps**

1. **8-TO-5 MARCHING STYLE:** Utilizing the chair step, eight 22.5 inch steps are taken per every 5 yards. The first step is taken with the left leg, the eighth with the right. The fourth step should fall halfway between the yard lines, and the ball of the right foot should hit the yard line on the eighth step. This marching style utilizes an arm swing when instruments are down. Eliminate bouncing and “bicycling.” Command: One Eight 8-to-5. Response: Up, 1, 2, 3, 4, 5, 6, 7, 8.
2. **6-TO-5 MARCHING STYLE:** Utilizing a stride step, six 30 inch steps are taken per every 5 yards. No knee lift or arm swing is used in conjunction with this style. Command: One Eight 6-to-5. Response: (up-not a full up), 1, 2, 3, 4, 5, 6.
3. **8-TO-5 STRIDE STEP:** A combination of the 8-to-5 and 6-to-5 marching styles in which a stride step is utilized but takes eight counts to move five yards. No knee lift or arm swing is used in conjunction with this style. Command: One Eight using the 8-to-5 Stride Step. Response: (up-not a full up), 1, 2, 3, 4, 5, 6, 7, 8.
4. **OBLIQUES:** Obliques are performed using either an 8-to-5 (22.5 inch) or 6-to-5 (30 inch) step at a 45-degree angle to the yard line. Obliques may be performed to the right or the left, and utilize a half instrument horn flash (see below) on all moves preceding an 8-to-5 step. When utilizing 8-to-5 step, an oblique will take 12 steps to go 5 yards, reaching the halfway point in 6 steps (arm swing is utilized with instruments down). When utilizing 6-to-5 step, an oblique will take 8 steps to go 5 yards, reaching the halfway point at 4 steps. Command (Right or left) Oblique Using the (8-to-5 or 6-to-5) Step. Response: (8-to-5) Up, 1, 2, 3...10, 11, 12. (6-to-5) (up-not a full up), 1, 2, 3, 4, 5, 6, 7, 8.
5. **TRANSITIONS BETWEEN STYLES:** No transition is needed when going from 8-to-5 to 6-to-5. When transferring from 6-to-5 to 8-to-5, the left leg comes up into a chair step on the “and” of count 6 to prepare for 8-to-5. This chair step also occurs when transitioning from any oblique into 8-to-5. Verbalize an “up” as the left leg makes the transition.
6. **BACKWARD MARCHING:** Usually done in the 8-to-5 marching style. Bring each leg up to a chair in turn and then thrust the leg backward to take the step. Eight equal sized steps should be taken, starting with the left leg and ending with the right. The ball of the right foot should hit the yard line. No arm swing is utilized with backward marching.
7. **SWAGGER STEP:** Marching one eight forward with the 8-to-5 step in half tempo, the horn flashes 45 degrees to the left on count 1 and alternates from side to side in a rounded upside down V flash. On the “and” of the eighth count the horn does a whole flash back to the normal playing position and the left leg makes the transition to 8-to-5 (described in #4 above). Verbalize the “up.” Command: One Eight of Swaggers. Response: Swagger, Swagger...Swagger, Up.
8. **STEP KICKS:** An 8-to-5 type move that is performed in half tempo. On count 1 take a step with the left leg. On the “and” of 1 the right leg comes up into a chair step. On count 2 thrust the knee down and extend the foot four inches above the ground. On count 3 drop the right foot and repeat the sequence with the left leg on 3 and 4. After completing the eighth step kick with the left leg, the leg immediately comes back up into a chair in preparation for the next move. Verbalize the transition with an “up.” Command: one Eight of Step Kicks. Response: Step, Kick, Step, Kick...Step, Kick, Up.
9. **MULTIGATE STEP:** Utilized to move from one position to another in a set number of counts. Starting on count 1, the individual moves in a direct line to the new position by taking an even sized step. Halfway through the count the individual should be halfway between the old position and the new position. Arrive at the new position on the last count. This step may be done using either a chair step or a stride step. Example: Move forward 10 yards in 30 counts using the 8-to-5 step. No arm swing is used in conjunction with this style.
10. **STEP TWOS (FOURS, etc):** Utilized with a sequence of movements. Individuals begin the sequence 2 (4, etc) counts after each other, usually starting with an end file.

11. **HORN SLIDE:** Used to redirect the sound toward the stands. As the marcher completes the last count of the previous movement, the upper body (and horn) performs a left or right flank (see below). The lower body remains facing the same direction. The marcher now continues “forward” marching in 8-to-5 with the instrument and upper body facing the left or right. On the “and” of the last count of marching the upper body “flanks” back into the forward position, accompanied by a horn flash.

12. **LATERAL SLIDE:** Used to redirect movement while keeping sound toward the stands. As the marcher completes the last count of the previous movement, the lower body performs a left or right flank (see below). The upper body (and horn) remains facing the same direction. The marcher now proceeds with the “flank,” marching in 8-to-5 with the instrument and upper body facing “forward.” On the “and” of the last count of marching the lower body “flanks” back into the forward position.

## C. Basic Turns

All turns are executed with snap. The turn begins immediately after the ball of the right foot hits the yard line and is completed in less than a count. The left knee should come up into a chair to prepare for the next step as the turn is being executed. Be sure to take a full first step in the new direction upon the completion of the turn. The instrument remains in contact with the lips throughout the turn.

1. **HORN FLASH:** Accompanies turning movements. The horn makes a sharp up-and down motion while following the movement of the body. Note that the head moves up and down with the horn: not just the horn moves. Do not dip the horn below parallel as it returns to normal playing or carrying position.

2. **LEFT FLANK:** Turn 90 degrees to the left, pivoting on the ball of the right foot.

3. **RIGHT FLANK:** Turn 90 degrees to the right, pivoting on the ball of the left foot.

4. **270 SPIN TURN (RIGHT 270):** Usually only done to the right. The marcher does the equivalent of a right flank, but does so by turning 270 degrees to the left. Pivot on the ball of the right foot and keep arms in to maintain a good center of balance.

5. **TO THE REAR (TTR):** Turn 180 degrees to the left, pivoting on the ball of the right foot.

6. **STEP FORWARD BACK TO THE REAR:** A turn that utilizes a sequence of several steps to execute.

Command: Step Forward Back to the Rear. Response:

Step Take a full chair step forward with the left foot.

Forward Take a full chair step forward with the right foot, stopping with the right toe touching the ground.

Back take a full chair step backward with the right foot. Make sure that the balls of the foot touch the yard line.

To the Rear Pivot 180 degrees to the right on the balls of both feet. The turn is accompanied by a horn flash. The next move begins with the left foot or returns to step 1 for a Double or Triple Step Forward Back to the Rear.

7. **BOX TTR:** A turn that utilizes a sequence of several steps to execute. Command: Box TTR. Response:

Box The left leg comes up into a chair step and is placed 22.5 inches to the left.

T The right leg takes a chair step and is placed 22.5 inches directly ahead of the left foot while the body turns 180 degrees to the left with horn flash

T The left leg comes up into a chair step and is placed 22.5 inches to the left.

R The right leg comes into a chair step and is placed back on the yard line, directly in front of the left foot. The next move begins with the left foot or returns to step 1 for a Double or Triple Box TTR.

8. **SLIDE TO THE REAR:** To the rear maneuver, utilizing backward marching. The slide to the rear can be performed on count 2, 4, or 6 by executing a TTR on the specified count and continuing to backward march the difference to 8, starting with left foot.

9. **STEP TURN:** Utilized to turn to any new direction. Take a step in place (mark time with the left foot on count 1). On count 2 turn to the new direction.

## **D. Other Turns and Movements**

1. **SLOW TURNS:** Turn 90 degrees to the left or right in 4 counts or 180 degrees to the left in 4 or 8 counts. Mark time in place on the first count, and then turn at an even rate so that the new direction is reached by the last count. Mark time in place facing the new direction on the last count. Command: Slow Turn (90 or 180) Degrees to the (right or left) in (4 or 8) counts. Response: 1, 2, 3, 4...7, 8.
2. **SIDE STEPS:** A 4 count shift left movement. The left leg raises to a chair and is placed 22.5 inches to the left on count 1. On count 2 the right leg takes a step and is placed next to the left. Repeat for counts 3 and 4. Command: Side Step, Side Step. Response: Side Step, Side Step.
3. **STEP SIDES:** A 4 count shift right movement. The left leg marks time on count 1. On count 2 the right leg raises to a chair and is placed 22.5 inches to the right. Repeat for counts 3 and 4. Command: Step Side, Step Side. Response: Step Side, Step Side.

## **E. Traditional OSUMB Movements**

1. **SLOOPY STEP:** The traditional drill sequence accompanying the playing of “Hang on Sloopy.” The sequence consists of a 4 count leg movement and a horn swing that resembles an upside down U. Practice eliminating drifting and maintaining consistency on the leg and horn movements. Never drop the horn below parallel and keep the back straight (knees should do the bending).
2. **SCRIPT OHIO CROSSOVERS:** Trumpets, Efficers, Flugels, F Horns, and Trombones drop instruments 1 count before the crossover and immediately return them to playing position afterwards. Prepare for each crossover beforehand by spotting the space through which you will pass. Theoretically you should pass in front of the same person each time, but in reality this does not always happen. Be prepared for a change.
3. **RAMP ENTRANCE FACINGS:** A sequence of marking time and turning to face south which precedes the playing of the introduction to “Buckeye Battle Cry.” Know both the forwards and backwards sequences; they are very similar so this should not pose a problem. Trumpets, Efficers, Flugels, and F Horns should practice the horn flourish.
4. **RAMP ENTRANCE SLOW STEP:** The half-time mark time performed during the opening verse of “Buckeye Battle Cry.” Strive for consistency in the height of the step. Stay in phase and practice for the “illusion of smoothness,” although this step will bring the legs up to parallel slightly faster than a normal mark time. Think “Up, Up, Up” in half tempo, not “Down, Down, Down.”