



Marching and Fitness Manual



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The "Sound of the South" Statement of Fitness

The "Sound of the South" is an organization committed to excellence in marching, musicianship, and fitness. Each member of the "Sound of the South" is expected to strive for his or her highest potential of physical fitness. The "Sound of the South" will never turn an individual away for being unfit, although each member is expected to strive toward a higher level of fitness throughout the marching season. One's health and fitness is of extreme importance, and the "Sound of the South" will do whatever possible to help an individual in need of assistance.

I. Introduction

The "Sound of the South" Marching Band is a precision collegiate ensemble that has developed a national reputation for its quality musicianship and exciting, innovative music arrangements. Although musicianship is important in the "Sound of the South," it is at times very athletically demanding and measures must be taken to ensure that you, as the performer, remain healthy and able to perform at the height of your ability. This manual is not meant to discourage anyone from being in the "Sound of the South," but to keep its members at the highest level of fitness possible. Remember there's always "a place for you in the "Sound of the South."

Purpose

This manual is designed to provide an introduction to the fitness regimen and marching fundamentals used by the "Sound of the South" throughout the marching season for all new and returning members. This manual is only to be used as a guideline, as some procedures may be changed by the director or other supervising individual at his or her discretion. This manual describes the proper aspects of marching of the "Sound of the South" as well as the fitness and nutritional regimens that will allow you to contribute your best by maintaining a healthy body and mind. Additionally, this manual provides specific suggestions to prepare for the physicality of marching.

II. Fitness

The "Sound of the South" is a very physical activity. To make sure that one is able to perform at the physical level that is needed, one must be physically fit. Physical fitness is the ability to function effectively in physical work, training, and other activities and will help one perform at one's best level.

There are several components of physical fitness:

1. Cardio-respiratory (CR) -the ability of the body to be able to deliver oxygen and nutrients to the needed muscles and transport waste products away from cells
2. Muscular strength- the largest amount of force a muscle or muscle group can exert in a single effort or activity

3. Muscular endurance- the ability of a muscle or muscle groups to perform repeated movements with a sub-maximal force for extended periods of time
4. Flexibility- Ability to move joints through an entire, normal range of motion

The improvement of these components of fitness may have a positive impact on one's body. (Army PFT Manual Chapter 1 Page 3)

Principles of Exercise

A strict set of exercise principles is necessary in order to develop an effective exercise program. These are the exercise principles the "Sound of the South" uses:

1. Regularity - A person must exercise often. Exercise for cardiovascular fitness, strength, endurance and flexibility should be exercised at least three times a week. Infrequent exercise can be more harmful to a person than beneficial. Regularity in other aspects of life such as resting, sleeping, and following a good diet is also important.
2. Progression- The intensity (how hard) and the duration (how long) must increase gradually to improve one's level of fitness.
3. Balance- An effective program should include activities that address all the fitness components. Overemphasizing any one of the components may hurt the others
4. Variety- A variety of activities will reduce the boredom that may ensue from repetition and will increase motivation and progress.
5. Goals- When exercising and training, the activities used must be geared toward specific goals.
6. Recovery-After a day of hard exercising or training a particular component, an easier training day or rest day is needed for that component to permit recovery.
7. Overload- Workloads of an exercise session must exceed the normal demands placed on the body in order to have an effect on your body. (Army PFT Manual Chapter 1 Page 4)
8. Detraining- Regular exercise must be maintained in order to keep fit. Effects of regular exercise are lost gradually or reversed after a few weeks off from training. So one must always be active in order to keep healthy and fit. (Navy Seal PFG page 11)

Conditioning and Deconditioning

Conditioning and deconditioning are responsible for the gains and losses in fitness levels. Conditioning is a gradual process that may take up to six or more weeks for effects to be obvious, whereas deconditioning can occur as fast as one to two weeks. Deconditioning reverses the effect of positive exercise and is detrimental to one's positive performance.

Once deconditioning occurs, retraining is necessary to reverse the performance-reducing effects of deconditioning. Always keep in mind, deconditioning can always be prevented or minimized by maintaining regular exercise intensity during workouts. (Navy Seal PFG page 19-20) Keeping this in mind, it is always important to rehearse at one's maximum ability to ensure that positive steps are being taken and one is not regressing in all of the work that has been put before it.

Flexibility and Stretching

Developing and maintaining flexibility is extremely important. (Army PFT Manual Chapter 4 Page 1) Flexibility is the ability of a limb to move freely around a joint through a full range of motions. (Navy Seal PFG page 110) Good flexibility can help one do physical activities with a lessened risk of injury. Stretching during warm-up and cool-down can help maintain overall flexibility. Stretching should not be painful, but some discomfort should be felt because the muscles are being stretched beyond their normal length. One should not compare flexibility with another person because each person is anatomically different. When one stretches with poor flexibility or control one may injure themselves severely. (Army PFT Manual Chapter 4 Page 1)

Stretching increases flexibility and produces the following benefits:

- Improved performance
- Reduced potential for injury
- Reduced muscle soreness
- Increased agility
- Increased blood flow to joints

Be sure to keep the following in mind when stretching:

- Avoid primarily aerobic exercise, this is very tiring and doesn't help with stretching. These exercises are things such as running or jumping jack.
- Do not do exercises that put strain on joints such as deep knee bends or pushups.
- Be sure to stretch all major muscle groups. These include the neck, shoulders, arms, stomach, back, hamstring, and legs.
- Always keep an understanding of the importance of stretching and how it prevents injury. (Smith, Gary pg. 18)

The Warm-Up

Before one ever starts vigorous physical activity, the body should be prepared. A proper warm-up will increase the blood flow to the muscles and tendons, which will help reduce the risk of injury. It will also increase the joint's range of motion and positively affect the speed of muscle contraction. (Army PFT Manual Chapter 4 Page 2) Short, tight muscles are more likely to be injured from being cold without being properly warmed up than longer muscles. Tendons are also more likely to be protected and not get injured after a proper warm-up. (Navy FTG page 63)

A sequence of warm-up activities, such as follows, should be done for five to seven minutes before any vigorous exercise.

1. Begin with a slow jogging-in-place or walking for one to two minutes. Doing this will increase the heart rate, blood pressure, circulation, and increases temperature of the active muscles.
2. Slow joint exercises are used to increase the joint's range of motion. Each major joint should be worked for 5 to 10 seconds.

3. Slow, static stretching of the muscles that are going to be used during the upcoming rehearsal. This will “loosen up” the muscles and tendons you are about to use so they can achieve greater ranges of motion with a lesser chance of injury. Hold each stretch position for 10-15 seconds. **DO NOT BOUNCE OR BOB, AS THIS WILL INJURE YOU.**
4. Callisthenic exercises are used to increase the intensity level before the next rehearsal. (Army PFT Manual Chapter 4 Page 2)

The Cool Down

The cool-down after a rehearsal is almost as important as the warm-up. One should never stop suddenly after a vigorous rehearsal, as this can be very dangerous to the muscles that were just used during the workout. One should gradually bring the body back to its resting state by slowly decreasing the intensity of the activity. When one stops exercise suddenly, blood can begin to pool in the muscles which decreases the blood flow to the heart and brain. Fainting or abnormal rhythms in the heart can occur and lead to serious health complications.

When cooling down, one should repeat the stretches done in the warm-up to help ease muscle tension and any immediate feeling of muscle soreness. Always be sure not to overstretch. The muscles are still warm from activity and can possibly be overstretched to the point of injury. When stretching, hold the stretches for 30 seconds or more during the cool down to also improve flexibility.

One should not limit stretching to just the warm-up and cool-down. Time during a day that doesn't have a lot of physical activity should be used to work on stretches and other physically non demanding activities. If no time is available during these days, use the mornings, especially if there is no workout in the near future to work on flexibility improvement. One may also schedule a time to work fundamentals at home. Stretching is one form of exercise that takes very little time when compared to the benefits that are gained, so one should always try to work on it regardless of where he or she is. (Army PFT Manual Chapter 4 Page 3)

Overload

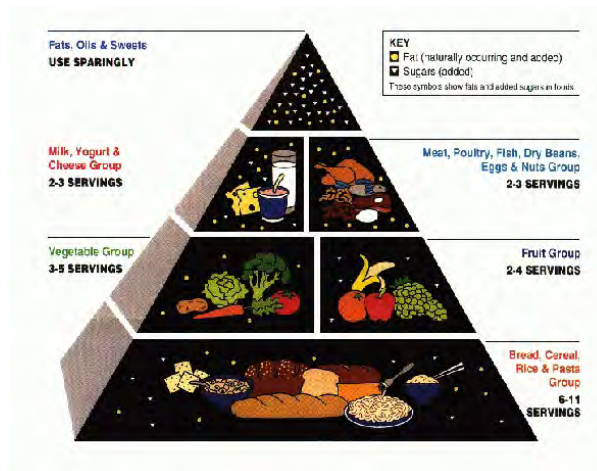
The ultimate goal for any program of training or fitness is ultimately to improve one's performance. Each individual is unique in terms of their physical condition and their dedication to enhance that fitness. Because of this, when one exercises, it must be done at a higher level than usual so the body will be able to adapt to various training conditions. Once the body adapts to a higher level of exercise, it will be able to function more efficiently and effectively. Once the body has adapted to a higher level of exercise it will be able to function more efficiently and effectively. Overload can be maintained by manipulating a variety of exercise including frequency, intensity, duration, and the type of exercise. So when rehearsing, one must always be at his or her “top game” to ensure that in the coming rehearsals there won't be any regression from the previous rehearsal.

Nutrition

In addition to proper exercise, proper nutrition plays a major role in attaining and maintaining total fitness. Healthy eating habits greatly enhance the body's ability to perform at maximum potential. However, a good diet alone does not make up for poor health and exercise habits. A diet, as used here, is the foods, not a weight loss program. One must follow basic nutrition principles if he or she hopes to maintain weight control, as well as achieve maximum physical fitness, good health, and mental alertness.

Here are a few guidelines when planning a diet:

1. Eat a variety of foods (Always keeping in mind daily percentages)
2. Maintain a healthy body weight
3. Choose a diet low in fat, saturated fat, and cholesterol
4. Choose a diet with plenty of vegetables, fruits, and grain products
5. Use sugars only in moderation
6. Use salt and sodium only in moderation (Army PFT Manual Chapter 6 Page 0)



Always be sure to keep daily percentages and servings in mind when choosing a diet. (Picture cited from <http://web.mit.edu/athletics/sportsmedicine>)

The guidelines above should be most closely watched during band camp when physical exertion is at its highest. During band camp, the band will supply three meals a day in the dining hall (SAGA). When dining in SAGA, be sure to eat foods that will help the body function better during this taxing time of year. Here are a few guidelines for dining hall consumption:

- Eat a variety of foods.
 - Remember that no one single food item will provide all of the essential nutrients. Try to consume as much, if not all, of the following:
 - Salad, fruit, entrees, hot vegetables, breads, beverages, and desserts
- Avoid too much sugar.
 - Try using fruit as a dessert alternative
 - Drink unsweetened juices
 - Use sugar substitute rather than granulated sugar
 - Eat unsweetened cereal

- Eat foods with adequate starch and fiber.
 - Complex carbohydrates are very beneficial to the diet
 - Eat whole-grain breads, cereals, and legumes
 - Fresh fruit
 - Salad bars at lunch and dinner

Hydration

Proper hydration is one of the most important aspects to pay attention to in a healthy marching band. Water is an essential nutrient that is critical to optimal physical performance. It plays an important role in maintaining normal body temperature. The evaporation of sweat helps cool the body during physical activity. As a result of this, fluids lost through sweating must be replaced or poor performance and possible injury can possibly occur. Cool, plain water is the best to drink to replace the fluids lost by sweat. One should drink water before, during, and after exercise to prevent dehydration and help enhance performance. Sports drinks, containing simple sugars and electrolytes, are helpful under certain circumstances, but one should primarily rely on water to help with hydration. When one drinks sports drinks, carbohydrates will enter the blood fast enough to deliver additional glucose to the active muscles. This can help with building endurance. (Army PFT Manual Chapter 6 Page 5)

Here are a few recommendations for fluid intake:

- Drink cool (40 degree F) water. This is the best drink to sustain performance. Fluid also comes from juice, and other beverages.
- Do not drink coffee, tea, and soft drinks even though they provide fluids. The caffeine in these acts as a diuretic which can increase urine production and fluid loss. Avoid alcohol for the same reason.
- Drink large quantities (20 oz.) of water one or two hours before exercise to promote hyper hydration. This allows time for adequate hydration and urination.
- Drink three to six ounces of fluid every 15 to 30 minutes during active activity.
- Replace fluid loss from sweating by monitoring pre-and post- exercise body weights. Drink two cups of fluid for every pound of weight lost. (Army PFT Manual Chapter 6 Page 5)

Heat Acclimation

Adapting to heat can be very difficult in very hot environments. During band camp, the heat will be at its worst. It can take from one to three weeks to adapt to heat. 75 % of heat acclimation occurs in the first week of exposure to heat, so during band camp one must try as best as possible to acclimate while still being safe. During this time extended and sustained physical activity is more difficult and fatigue will occur with minimal physical exertion. When acclimating to heat, there are two parts one must consider:

- Cardiovascular adaptations- This change is gradually felt and leads to a lower heart rate for a given workload or intensity of exercise. This is the most rapid change when acclimating to heat.
- Sweating- Sweating occurs early in physical exertion. The more one acclimates themselves with heat, sweat rates increase and endurance/performance can be sustained for a longer period of time.

A solid base of endurance training should occur before entering a hot environment. This will ease your cardiovascular strain while acclimating. Any form of physical exercise will hasten acclimation, but the level of intensity will be lower than what one would be used to.

When acclimating to heat, sweating will occur earlier and increase the sweating rate. This translates into an increased need of fluids. Drinking at frequent intervals will decrease the risk of heat injuries. (Refer to the hydration section for proper hydration intake)

Some key points to make sure of when acclimating to heat:

- Plan workout to avoid the heat of day.
- Maintain proper hydration
- Keep aware of illness that may predispose to dehydration (diarrhea, vomiting, and fever).
- Be aware of the warning signs of heat illness: Pay attention to your body! The signs of heat illness are:
 - Light-headedness
 - Headache
 - Confusion
 - Nausea/vomiting
 - If these symptoms show up, slow down or rest and if bad enough, seek the nurses help.
- Avoid drugs/substances that predispose to dehydration such as:
 - Caffeine
 - Alcohol
 - Decongestants
 - Antihistamines

Keep in mind that some discomfort will be felt when acclimating to heat. It is almost a guarantee. Please do not use these sign/symptoms as an excuse to sit out of rehearsal. Only do so if you feel you are in dire need of help.

Injuries

Injuries are not uncommon during marching. Safety is always a major concern. If injuries occur, they should be recognized and properly treated in a timely fashion. If a marcher suspects that he or she is injured, he or she should stop what he or she is doing and go to the sideline to rest or ask the nurse for assistance. Many injuries are caused by overuse. Most overuse injuries can be treated with ice, compression, and elevation. Keep in mind that pain will be felt. This is how one will build strength to be able to endure more physical demanding areas of rehearsal. Please do not use the following injuries as an excuse to sit out of rehearsal. Only see the nurse in extreme circumstances.

Common injuries associated with physical activity:

- Hot spot- a hot or irritated feeling of the skin which occurs just before a blister forms. These can be prevented by using petroleum jelly over friction-prone areas.
- Blister- a raised spot on the skin filled with liquid. These can generally be avoided by applying lubricants such as petroleum jelly to areas of friction, keeping footwear in good repair, and wearing the proper size of boot or shoe.
- Shin splints- are painful injuries to the soft tissues and bone in the shin area. These are generally caused by wearing shoes with inflexible soles or inadequate shock absorption, running on the toes or on hard surfaces, and/or having calf muscles with a limited range of motion.
 - Treatment-Apply ice to painful area before and after physical activity; ankle strengthening exercises, calf stretches, arch supports.
- Sprain- a stretching or tearing of the ligament(s) at a joint.
 - Treatment- Apply ice to painful area before and after physical activity.
- Muscle Cramps- a sudden, involuntary contraction of one or more muscles. These are commonly caused by prolonged physical activity, high heat and humidity, and dehydration.
 - Treatment- Immediately rehydrate with electrolyte rich fluids. One should then grasp and apply pressure to the area and stretch until the cramp resolves.
- Strain- a stretching or tearing of the muscles.
 - Treatment-See treatment of sprains.
- Tendonitis- an inflammation of a tendon that produces pain when the muscle contracts. Swelling may not occur.
 - Treatment- Ice for 15-20 minutes every hour when possible.
- Low back problems- caused by poor running, sitting, or lifting techniques, and by failing to stretch the back and hip-flexor muscles to strengthen and abdominal muscles.

Lower body injuries

Feet, ankles, knees, and legs are the most common injuries associated with running and marching. Although they are hard to eliminate, much can be done to keep them at bay. These include proper warm-up and cool-down, along with extra stretching exercises. Failure to allow recovery between strenuous marching sessions can lead to overtraining and be a major cause of injuries. Many of these injuries can be avoided by wearing proper footwear.

Common lower body problems:

- Black toenails
- Ingrown toenails
- Stress fractures of the feet

- Ankle sprains and fractures
- Achilles tendinitis
- Knee injuries- caused by running on uneven surfaces or with worn out shoes, overuse, and improper body alignment. People who have problems with their knees can benefit from doing leg exercises that strengthen the front and rear thigh muscles.
- Upper leg and groin injuries (which can be prevented by using good technique in stretching. (Army PFT Manual Chapter 13 Pages 1-2)

Shoes

Most injuries in marching can be avoided with a proper pair of shoes. Tennis or running shoes are the best choices for marching. They should fit properly and have flexible, multilayered soles with good arch and heel support. A good pair of shoes will provide shock absorption, cushioning, motion control and durability. One should never buy shoes that do not fit him or her correctly. Always replace worn out shoes in a timely manner. Wearing worn out shoes can lead to injuries and cause knee and hip pain.

When purchasing shoes make sure that they have the following:

- Make sure that there is a major emphasis on shock absorption.
- Know your foot type. What type of arch do you have? What is your foot width? What injuries are you prone to?
- Be sure to not purchase shoes based on name brand. (Navy Seal PFG page 54-58)

Foot hygiene and sanitation are important for preventing injuries. Proper care of feet should happen before and after activities. Foot care includes: cleaning of feet, use of foot powder, wearing properly fitted footwear, and trimmed toenails. Wear clean dry well-fitting socks. Always carry an extra pair of socks. When not marching or in need athletic shoes, always try to wear flip-flops/sandals to let the feet dry out and breathe. During a rehearsal, flip-flops/sandals should never be worn (Navy Seal PFG page 281-282).

III. "Sound of the South" Fitness Regimen

In the "Sound of the South", there are many aspects where physical fitness is needed to achieve success. A normal rehearsal schedule has many options for what the rehearsal may consist of and will be determined at the director's discretion. A normal rehearsal schedule may include but is not limited to the following:

1. Stretching- Warm-up the body for the upcoming rehearsal.
2. Basics block- This will cover the fundamentals that are needed for the upcoming rehearsal.
3. Sectionals- Each section goes to their designated spot on the field and warms up their instruments and practices any musical or marching issues that are needed.
4. Concert Arcs- The full band reassembles and plays through any parts of the show that are needed and to cover any material that needs work. This portion of rehearsal does not include any marching or physical activity.

5. Drill- The full band will assemble in formation on the field and begin rehearsing drill. This may be with or without playing depending on what needs to be worked on during rehearsal.
6. Run through- A run through of the day's completed objectives will be done to solidify the rehearsal.

Occasionally on Saturday mornings before a performance, a rehearsal will be scheduled. Saturday morning rehearsals follow the same basic schedule but will cover more material over a larger time span. Because of this larger span of time, it is essential that one take care of themselves and be sure to have adequate hydration.

Stretching

As stated before, stretching is one of the most important times of the rehearsal. Stretching is done at the beginning of every rehearsal to prepare for the day's marching. Marching can be very taxing on the body and proper stretching and warm-up is necessary to prevent any injuries that can occur while marching. The stretches begin with rotation exercises and end with static exercises. Always be careful when stretching and take care of your body. **Do not make any motions that are unnecessary while stretching such as bobbing or bouncing.** Each stretch will be held for approximately 10 to 15 seconds. Discomfort should be felt, but if it hurts, do not continue. Readjust yourself, then continue.

A normal set of stretches at the beginning of a rehearsal:

Rotation exercises- used to gently stretch the tendons, ligaments, and muscles associated with a joint and to stimulate lubrication of the joint with the synovial fluid. This may provide better movement and less friction to the joint.

Neck Rotations

- Position- Stand with the back straight and the feet shoulder-width apart. Place the hands on the hips.
- Action- Roll the head to the left and stop when it is parallel with the shoulder. Then roll it down across the chest and to the right shoulder until it is parallel with that shoulder. Do this motion three times in each direction. Do not make a complete circle with your neck. This can be dangerous for your neck if not done properly, so only make semi circles.



Hi Jack, Hi Jill

- Position- Stand with one arm elevated above the head, and other arm down slightly away from the body.
- Action-Both arms are pulled backward stretching chest muscles then released. Repeat this once. Then exchange positions and pull the arms toward the back and release as before. Repeat once.



Arm and Shoulder Rotations

- Position - Stand with the back straight and feet shoulder width apart. Extend the arms outward to shoulder height.
- Action - Rotate the shoulders forward, and make a large circular motion with the arms. Repeat the action in the opposite direction. Do this five times in each direction. After the large circles, decrease the size to medium and then to small.



Standing Toe Pointers

- Position - Start at a standing position with the with the body weight over the heels.
- Action - Flex and extend the feet and toes. The stretch should be felt in both calves and muscles in the front of the shins.



Hip Rotation

- Position - Stand in the same manner as for the neck rotation.
- Action- Rotate the hips clockwise while keeping the back straight. Repeat the action in a counterclockwise direction. Do this five times in each direction.



Knee and Ankle Roll

- Position- Stand with the feet together, and bend at the waist with the knees slightly bent.
- Action- Place the hands on the knees, and rotate the legs in a clockwise direction. Repeat the action in a counterclockwise direction. Do this five times in each direction.



Static Exercises- Assume all stretching positions slowly until you feel tension or slight discomfort.

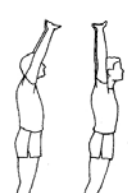
Neck and Shoulder Stretch

- Position- Stand with the feet shoulder width apart and the arms behind the body.
- Action- Grasp the left wrist with the right hand. Pull the left arm down and to the right. Tilt the head to the right. Hold this position for 10 seconds. Repeat the action with the right wrist, pulling the right arm down and to the left. Tilt the head to the left.



Abdominal Stretch

- Position- Stand and extend the arms upward and over the head. Interlace the fingers with palms turned upward.
- Action- Stretch the arms up and slightly back. Hold this position for 10 seconds. Then stretch to the left and right side, holding each for 10 seconds.



Posterior Shoulder Stretch

- Bring arm that is to be stretched across the chest holding at the elbow. Use opposite arm to pull arm being stretched toward chest until stretch is felt in posterior shoulder.

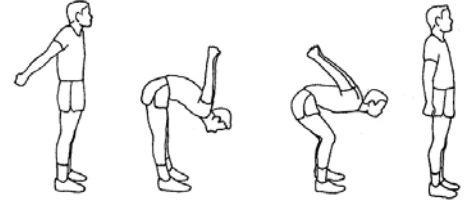


Forearm/Wrist Stretch

- Bring the forearm/wrist that is to be stretched up. Take the opposite hand and grab the fingers of the arm that is to be stretched. Fully extend the arm that is to be stretched while pulling the fingers of the arm. A stretch should be felt through the entire forearm.

Chest Stretch

- Position- Stand and interlace fingers behind the back.
- Action- Lift the arms behind the back so that they move outward and away from the body. Lean forward from the waist. Hold this position for 10 seconds. Bend the knees before moving to the upright position. Return to the starting position.



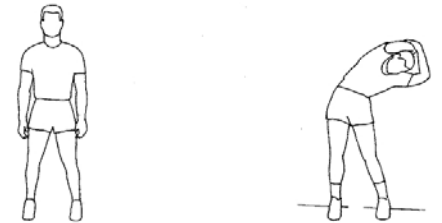
Upper-Back Stretch

- Position- Stand with the arms extended to the front at shoulder height with the fingers interlaced and palms facing outward.
- Action: Extend the arms and shoulders forward. Hold this position for 10 seconds. Return to the starting position.



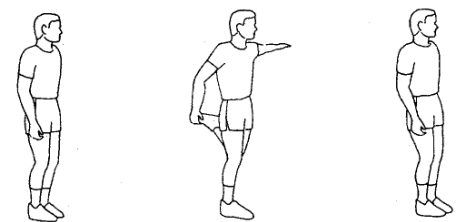
Overhead Arm Pull

- Position- Stand with the feet shoulder width apart. Raise the right arm, bending the right elbow and touching the right hand to the back of the neck.
- Action- Grab the right elbow with the left hand and pull to the left. Hold this position for ten seconds. Return to the starting position. Do the same stretch except pull the left elbow with the right hand for 10 seconds.



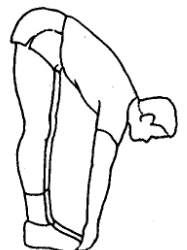
Thigh Stretch

- Position- Stand.
- Action- Bend the left leg up toward the buttocks. Grasp the toes of the left foot with the right hand and pull the heel to the left buttocks. Extend the left arm to the side for balance. Hold this position for 10 seconds. Return to the starting position. Do the same exercise with the right leg.



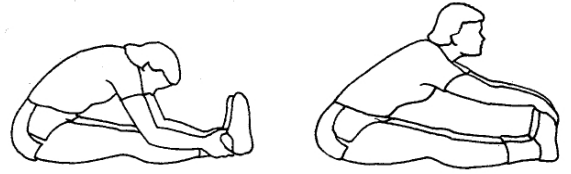
Hamstring Stretch (Standing)

- Position- Stand with the knees slightly bent and feet together.
- Action- Bend forward keeping the head up and reach for the toes. Get as close as you can without hurting yourself. Straighten the legs, and hold this position for 10 seconds.



Hamstring Stretch (Sitting)

- Position- Sit on the ground with both legs straight and extended forward with the feet upright about six inches apart.
- Action- Bend from the hips, keeping the back and head in a comfortable, straight, line. Try to grab the ankles or toes. If toes or ankles can't be reached, grab leg as close as possible. Hold this position for 10 seconds.



Groin Stretch (Standing)

- Position- Stand with the left leg further out from the body
- Action- Lunge slowly over the left leg while stretching the right groin muscle. Hold this position for 10 seconds. Repeat with the opposite leg.



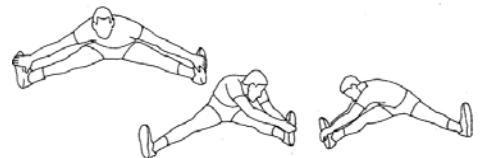
Groin Stretch (Sitting)

- Position- Sit on the ground with the soles of feet together. Place the hands on the feet.
- Action- Bend forward from the hips, keeping the head up. Hold this position for 10 seconds.



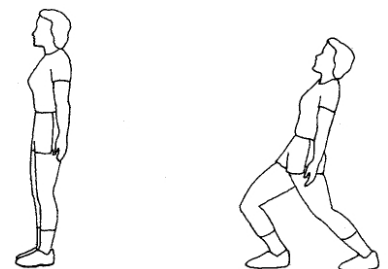
Groin Stretch (Straddle)

- Position- Sit on the ground with the legs straight and spread as far as possible.
- Action- Bend forward at the hips, keep the head up, and reach toward the feet. Hold this position for 10 seconds. Return to the starting position. Stretch to one side while trying to touch the toes of the foot. Then, stretch to the opposite side.



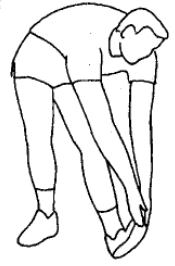
Calf Stretch

- Position- Stand straight with the feet together, arms extended downward, elbows locked, palms facing backward, fingers extended and joined, and head and eyes facing forward.
- Action- Move the right foot to the rear about two feet, and place the ball of the foot on the ground. Slowly press the right heel on the ground. Slowly bend the left knee while pushing the hips forward and arching the back slightly. Hold this position for 10 seconds. Return to the starting position. Repeat with the left foot. Return to the starting position.



Calf Stretch (Toe pull)

- Position- Stand with the feet shoulder-width apart and the left foot slightly forward.
- Action- Bend forward at the waist. Slightly bend the right knee, and fully extend the left leg. Reach down and pull the toes of the left foot toward the left shin. Hold this position for 10 seconds. Return to the starting position. Do the same exercise for the right foot.



Hip and Back Stretch

- Position- Sit on the ground with the right leg forward and straight. Cross the left leg over the right leg while sitting erect. Keep the heels of both feet in contact with the ground.
- Action- Slowly rotate the upper body to the left and look over the left shoulder. Reach across the left leg with the right arm, and push the right leg to your right. Use the left hand for support by placing it on the ground. Hold this position for ten seconds. Repeat the stretch for the other side by crossing and turning the opposite direction.



(Stretches cited from Army PFT Chapter 4 Pages 3-12 and Navy Seal PFG pages 118-131)

Jogging- After a full body stretch has occurred jogging will then take place. This will help get the rest of the body warmed up for the rest of the rehearsal. Depending on the instructor's decision any number of laps may be jogged. When jogging, always remember to run naturally and remain relaxed.

Marching suicides- After the band has completed the essential laps of jogging, straight lines will be formed at the end zone of the field. The band will be at a two step interval and will be stretched the length of the field. Once the band is set, the suicides will begin. After the count off, the band will perform the following (The fundamentals that are used in this section will be further explained in the next section):

- March forward 16 counts at either an 8 to 5 or 6 to 5 step.
- After reaching this mark the band will perform a touch and go and march backward for 8 counts at either an 8 to 5 or 16 to 5 step.
- This will continue for as long as the instructor sees fit.
- The ultimate goal is to be able to go the entire length of the field without stopping.
- Always be sure to use proper marching technique during this time as it is extremely important to build both endurance and to build proper technique.

Marching fundamentals

Marching fundamentals and a proper knowledge of marching technique are perhaps the most crucial part of a marching band. Below are the basic fundamentals that the “Sound of the South” uses. A member of the “Sound of the South” must be knowledgeable and proficient in all of these. Most of these fundamentals will be covered in basics block at the beginning of every rehearsal.

Posture

Correct posture is essential for proper marching and playing. There must be a uniform look throughout the band at all times. (Markworth, Wayne Page 68) Keeping the instrument in the proper playing or resting position is necessary to build strength and endurance in the upper body, especially when learning or marching fundamentals. Building this will help with stamina during performances. (Smith, Gary Page 37)

A good posture consists of the following:

- An elevated chin
- Standing as tall as possible
- Legs straight-Do not lock knees. This can cause one to pass out.
- Chest slightly out
- Shoulders relaxed- Should be pulled down and back
- Eyes straight ahead (Marching Band Techniques Book)

Attention

The position of attention is extremely important. This is the position from which everything starts. One should take great pride at the position of attention. This position is highly scrutinized and must be perfect at all times. The attention position is used for conformity and uniformity throughout the band. The position of attention signifies the band is ready to move on the next objective or portion of rehearsal.

The command for attention is a four count command. The command will be Band – Ten Hut. After the command is given, the position of attention should be set on the following count after Hut.

Some general characteristics of the attention position:

- Good posture is a must
- The toes are angled at a 45 degree angle
- Instrument is held with both hands in front of marcher with the hands in proper playing position
- Each section must have a uniform instrument height

- The elbows should be at about a 45 degree angle and the arms should be relaxed.
- One must maintain a stretched upward feeling as if the body is suspended from the air and the feet barely touching the ground.
- Never lock the knees. This can lead to passing out and injuring oneself.
- At the position of attention, there should be no talking or moving. The marcher should be focused to receive the next command or task that will be given. **Pay attention.** (Markworth, Wayne Page 69)

Horn Carriage

When the horns are not in the playing position, it is important to hold the instrument the proper way. When at attention, one should always keep the instrument about 10" away from the body and the elbows should be at about a 90 degree angle. Each section of the band will be different and section leaders should demonstrate proper technique including hand and instrument positions and the height of each instrument.

Horns Up

Once the band is at attention and ready to play, the horns must be brought up to playing position. This should be one motion that happens almost instantly. This is often the first impression that audience gets, so it must be perfect every time.

The command for horns up is a four count move. "Band horns up" is given and on the fourth count the instrument should snap to the correct position.



Once the horn snaps into position, it should remain motionless at the proper horn angle and position.

Proper horn angles for brass instruments are 10 degrees above parallel. This angle should be kept at all times when marching. Once the instrument is up the elbows should remain also at the 90 degree angle as when the horns are down. (Marching band tech book) Each woodwind section has a different version of the playing position, so the section leader will determine this at the beginning of the year.

Horns Down

After a particular command of marching is complete, the horns will come down. The horns down is a two count move. Once the task is complete, at whatever the tempo may be, the horns will come off the face on the first count and down on the second back to the position of attention. The horns down should be just as quick as the horns up. Just as the horns up is important, the horns down may be the very last thing the audience see, so it must be perfect every time. Once the horns are down the instrument should return to the horn carriage position that each section leader has deemed correct.

Dress Center

Once the band has finished marching or in a block, the command of dress center will be given. This command is given to check and adjust the alignment of a particular marching/parade block or marching formation. This command allows problems that may have arisen to quickly and efficiently be fixed. Dress center is an alternate form of attention as

should be treated as such. There should be no talking while in dress center as it is a time to adjust/fix any problems and move on with rehearsal.

Dress center is a four count command. "Dress center dress" will be given on the first three counts. On the fourth count, the position of dress center is set.



The position of dress center is as follows:

- Horns should snap to the horns up position
- The head snaps to center to check if line or form is straight or correct. Where the head snaps to check the formation will depend on two different things
 - Straight Line- If the line to be dressed is straight, the head snaps to the center of the line.
- Diagonal/Curve- If the line to be dressed is not a straight line, the line will dress to the nearest endpoint in the front.
- The horn and head snap should happen simultaneously

Once dress center is called, the formation should be adjusted as quickly as possible. If in a block setting, make sure to check both the line you're in horizontally and vertically as well as diagonally. The person in the center of each line/formation should keep his or her head forward and make sure that he or she is in the right spot before any corrections from the rest of the line are made.

Ready Front

After the dress center is complete, the ready front command is given. This returns the band back to the attention position. This should be just as quick as the dress center. Once the command is given, the head and horn return to the position of attention.

The command for ready front is a four count command. "Ready-Front" will be given on counts one and three. On count four, the position of attention should be reached.



Marching

The “Sound of the South” uses the glide step as its basic marching basic marching step. The forward marching step is the basic technique of marching band. Needless to say, marching is necessary for marching band. (Markworth, Mark Page 68) The glide step uses the basic principle that the marching step will go from heel to toe while the marcher’s weight is shifted forward creating a smooth “gliding” step. Proper marching technique is essential for a successful marching band (Smith, Gary page 40). When marching, one must always remember to keep the center of the body firm. The abs and glutes must remain firm while marching to ensure that the body is straight. One must always follow these steps when marching. Below are the common marching steps that are used by the “Sound of the South”

All marching will begin with a mark time. Marching is never called directly from a halt position. A mark time will always be called before marching takes place. The steps to marching are:

1. A mark time will be called
2. Mark time for four counts
3. Take the first step

Mark Time

Marking time is marching in place with no forward motion. This can used before or during marching for various reasons.

The mark time command is a four count command. “Mark time mark” will be given on the first three counts and the fourth count is silent but should be subdivided in half (i.e. 4 and).



- On the “and” of count four the left heel should be raised an inch to an inch and a half off the ground.
- The feet will remain in the 45 degree position.
- On count 1 the left heel will be brought back to the ground and the right heel is raised to the same height as the left was.
- The same motion will continue for the duration of the mark time.
- Make sure that the heels are up on the “ands” of the beat.
- Make sure that both of the balls of the feet remain on the ground.
- Allow the knees to move forward in a natural motion that is continuous and smooth.
- This motion will continue for the full duration of the mark time.
- One could think of this as peeling the feet off the ground while the toes never leave the ground.

Step Size

Before any marching takes place, the step size of the marching will be given. The most common step size is an 8 to 5 step. This means that for every 8 steps, one should travel 5 yards. This is approximately a 22 ½" step. The step size can be changed to fit whatever is needed (i.e. 6 to 5, 4 to 5, 16 to 5, etc.) or "adjusted step". One must constantly be aware of the step size he or she is taking.

Forward March

The forward march is the fundamental step in marching band. This is the step that is most commonly used while marching. The basic step is a 22.5" step or 8 to 5 step, which will be said in a later section. When taking this step, one should think of taking a normal sized walking step except that the toes are pointed upward. While marching forward, the back of the heel should always be the first thing that hits the ground and the foot should roll from the heel to the end of the toes while shifting the weight from one foot to the other. The feeling of stretching upward must be maintained to achieve a good glide step. (Smith, Gary page 40)

As stated previously, the forward march will always be called from a mark time. Here are the fundamentals and characteristics of a good forward march:

- On count four of the mark time the right foot should lock in place.
- On the "and" of count four, the body should begin moving forward leading from the center of the body (Be sure not to lean into it!)
- Simultaneously, on the "and" of count four, the left foot should begin moving forward with the toe raised up and the heel should be down almost touching the ground.
- The left heel should hit the ground on count one and the toe should be as close to a 45 degree angle as possible.
- The right foot, on count one as well, should have its heel up and toes down as if still in a frozen mark time position.
- The feet will be brought back from the attention angle of 45 degrees on counts one and two.
- When marching, the upper body should remain motionless from the waist up.
- Good posture should always be maintained. Never slouch or lean forward. This looks bad and can be unhealthy.
- Head should remain level and facing straight ahead.

Backward March

Backward marching is the basic technique for moving backward. Backward marching is done on the balls of the feet. The heels of the feet should never touch the ground. Doing this requires more balance but reduces the bouncing and stumbling that would happen if one weren't on the balls of the feet. Not only does this help with the marching, but it gets the sound of the marching out of the sound.

Here are the fundamentals and characteristics of a good backward march:

- On the "and" of count four of the mark time, the body will begin the motion of moving backward. One should lead from the center of the body making very sure not to lean.

- Also, on the “and” of four, the left foot moves backward with the heel raised and the toe down. As the left foot is stepping back, the right foot should also begin to rise on the toes.
- On count one; the left ball should be on the down.
- The right foot will continue on count two.
- The balls of the feet should hit the ground on the beat and the heels should never touch the ground.
- The legs should remain straight and not bend throughout.
- The upper body should remain motionless.
- Be sure to keep good posture and not lean forwards or backwards. (Marching Band Tech Book)
- When the feet slide back, they should always lightly touch the ground.
- The back and upper body should always remain erect and straight.

There are three types of backward steps or variations on this step.

1. When taking small step sizes, both legs should be kept very straight. The weight should be distributed on the tip of the toes.
2. When taking moderately sized steps, the knees should be bent slightly. The weight will then be placed on the toes as well as the balls of the feet. Because of this, the heels will be slightly closer to the ground, but still should never touch.
3. When taking very large steps the knees should be bent even further than in the previous step. The weight is still placed on the balls of the feet but the step is so big that the heel should come very close to the ground. Only in the case of extremely large steps, the heel may touch the ground when stepping back. When this is the case, it should only touch the ground, the heel should never rest on the ground between steps. (The System page 42)

First Step Exercise

The first step is the most important part of marching. You must have a proper first step for the band to move uniformly as a unit. This is a basic exercise used to unify the step-off to ensure that everyone is using the same technique and step size. The step size will depend on what is called (i.e. an 8 to 5 step will be 22 ½”)

Once the first step exercise is given, a mark time will be called. Mark time for four counts and take the first step of either a forward or backward march and freeze on count one.

Once frozen on count one, the following characteristics should be seen:

- Depending on which direction is called, either the left heel is out and down and the toe is raised to a 45 degree angle during a forward position, or the left foot should be behind and be standing during the backward position. During both directions, the marcher should remain on both balls of the feet.
- On both directions, the body weight should be evenly distributed and centered on both feet.
- While remaining motionless in this position, good posture should be used.

- Check to make sure that foot is in the same as other marchers around you. It should be the same distance, toe angle and balance.

Slides

Slides are done when the band is not marching straight ahead, but the horns need to face the sidelines. It keeps the full upper body and shoulders with instrument facing forward. The slide is used to change direction 90 degrees in the band by snapping and turning the lower half of the body, while the top half of the body remains fixed in the original direction, and glide stepping in the new direction.

Characteristics to be seen in a proper slide:

- The shoulders and horn should be facing the sideline regardless of the direction of travel.
- When sliding straight across the field, the hips should be at 90 degrees, the torso at 60 degrees, and the shoulders at 90 degrees.
- The lower body should stay exactly the same as during forward and backward marching. The only difference is the turn at the hips of the upper body.
- One should never move the shoulders past parallel with the feet. When this is done, just switch the direction of the feet and slide.

Crab Step

The crab step can be used as a substitution for a slide if the drill calls for it or the director so chooses to change a slide to a crab step in certain situations. It is usually used by percussion as a substitute for a slide. Crab stepping is a form of marching sideways that keeps the body oriented to the sideline without performing a slide. The feet will move across one another rather than the traditional one foot behind the other. When one crab steps, one foot will reach out while the other foot is crossed either in front of or behind the other. Because of the feet moving in this form, the step size will always be inconsistent with one step being larger than the other. There are two forms of crab stepping, each of which is described below:

Left to Right Crab

Since we always step off with the left foot, the first step when moving to the left is with the left foot "reaching out". The right foot then crosses in front of the left. The left leg should move slightly behind the center of the body and the right should move slightly ahead so that the feet may pass without making any contact.

Right to Left Crab

Again, since we always step off with the left foot, the first step when moving to the right is with the left foot this time crossing in front of the right foot. From a starting position, this will always be the smallest step. Make up the distance on the first right step, which reaches out to the right. The next left step will be slightly larger due to the momentum gained from the movement.

When crabbing, there is a tendency to gradually move "forward" in the direction of the crossing foot (right foot when moving left, left foot when moving right). This is usually caused by allowing the crossover foot to establish a new forward position and not moving the reach foot slightly backwards from center. Always use the hips as the guide for body position. (<http://www.wadrumline.org/marching.html>)

High Mark Time

The High Mark Time is a mark time that has an exaggerated leg lift. This mark time is occasionally used in shows to add an extra effect.

Here is a basic high mark time:

- Once the mark time is initiated, on the “and” of count four, the arch of the left foot is raised to the right knee and the left toe is pointed to the ground.
- On count one, the left foot will hit the ground and on the "and" of count one, the right foot is raised to the left knee as before.
- On count two, the right foot is back on the ground

Touch and Go

Touch and Go is how one reverses direction when the body orientation does not change (i.e. going from backwards to forwards).

The Touch and Go is done as follows:

- On the last count of the forward or backward march, raise up on the balls of the feet.
- On count one of the new direction your right foot will freeze.
- On the “and” of count one, the right foot will begin to move backward.
- On count two, the step is redirected to the new direction.
- Be sure to maintain proper upper body posture the entire time.

Hip Shift

The hip shift is used to change directions when sliding while maintaining the same direction of motion (i.e. going from a forward march to a backward march both sliding toward the sideline.)

A proper hip shift from forward to backward is done as follows:

- While marching the slide, the last step is a “stab step” (toe down and heel up) and it will freeze.
- From the last count of the first slide to the first count of the change of direction, the hips will rotate to the right, while the left foot changes from forward to backward. This should be a smooth and seamless motion.
- The shoulders and instrument should remain facing the sideline during the move.
- On count two, the body is now facing the opposite direction and the slide can continue.
- The change in direction for backward to forward is done using the same procedure.

Conclusion

Each "Sound of the South" member must have a thorough knowledge of the fitness and marching fundamentals described in this manual. Both of these aspects are extremely important to the success and future of the band.

Resources

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