



Mighty Marching Saints
2026-2027
Marching Manual

TEACHING SEQUENCE: How to effectively teach a group of students at once.

State the name of the fundamental and state the purpose.

Give the *command* in a loud, **staccato** voice at a slow tempo. (Clap hands/sticks to emphasize the beat.)

Give the *response* in a loud, **staccato** voice at a slow tempo. (Clap hands/sticks to emphasize the beat.)

Repeat command and response **twice**.

Have the learning group respond to your command at least twice.

Emphasize: **staccato use of voice** using diaphragm for support and projection; volume; clarity and tempo!

Demonstrate the complete maneuver at least twice so that the group can see the maneuver as a whole. Then demonstrate the maneuver “by the numbers.” Use the same speed for your demonstrations that you will be using for teaching.

BY THE NUMBERS: Maneuvers broken down one step at a time.

Have the group begin learning the maneuver “by the numbers.” Stress point to point snap. Show them each position and have them assume that position. Check for accuracy.

Continue “by the numbers” until everyone has correctly learned each count of the maneuver.

*Checking positions in tempo **By The Numbers**- When the maneuver is more than one count, instruct your group to execute “By The numbers” after they have learned each position.*

Example Of Using “By The Numbers” in tempo to check each move of a fundamental:

*You Say - “We will execute Left Face, By The Numbers. You will freeze count one. **Band-(rest)-Left Hace”***

The group moves to count One position and freezes. You will check their position.

*From count one position, say (in tempo) “**Ready Two!**” Check position for count two.*

*From count two position, say (in tempo) “**Ready Three!**” Check position for count three.*

Then “Sequence” the entire maneuver several times at a very slow speed while watching the group for individual problems. Don’t hesitate to go back to the “by the numbers” approach if problems occur during sequencing. Say- “now we will execute **In Sequence.**”

SPEED KILLS!! Too fast a tempo kills precision, makes learning difficult, promotes sloppiness and fatigues the students.

At the completion of every maneuver, every time it is done, there should be a 4 to 5 second period of absolute “freeze,” then say “At Ease.”

Be positive. Encourage your group. Help those who are having trouble rather than “riding” them. Make examples of those who are doing superior work. Reward your group with praise when they accomplish a given task.

The purpose of the training session is to **TEACH** all students to do their best at what needs to be done. Give your group your very best.

COMMANDS:

STAND BY: used to get prepared to do the next series of instructions.

COMMAND: "Stand By!"

RESPONSE: None, all conversations stop and students are ready for instructions

Execution: Immediately prepare for the next command with the instrument at trail. **Left foot** comes out to shoulder width and the left hand is down at the side.

-Trail: Instrument held in right hand, parallel to the ground. Left hand is straight down the pant seam, and in a fist.

PARADE REST: used as a ready position.

COMMAND: "PARADE REST!"

RESPONSE: None

Execution: **Left hand** goes to the small of the back, thumb is against the hand forming a blade, instrument stays at trail.

What to Watch For: Make sure movement is snappy and that the instrument does not "wobble." Be sure feet remain shoulder width and the hand is actually in the small of the back. Hand should be in BLADE. The back should not arch.

ATTENTION: The most formal of ready positions. Usually to start a performance.

COMMAND: (4 claps) "DETAIL ATTEN-HUT!"

RESPONSE: (Clap) "SAINTS!"

Execution:

DETAIL ATTEN-HUT!" – Remain frozen

SAINTS! – **Left heel** snaps to the right heel in open first ("feet together");

Left Hand moves from the small of the back up to the side in a fist. (LEFT TOE SLIDES ON GROUND)

Instrument snaps to the attention position, **or** to "trail."

Describe, in detail, the attention position for your instrument.

What to Watch For: Make sure all movement is on "**one**" and that it is snappy. Make the response short, crisp and snappy. Arms "boxed out."

Heels together, stomach in, chest out, shoulders back, elbows frozen, chin up, eyes WITH PRIDE.

HORNS UP: used to put horns in playing position.

COMMAND: "Band - Horns – Up" (3 claps)

RESPONSE: "UP" - on next clap (4)

Execution:

"Up": Horns snap to playing position on **response** "Up."

What to Watch For: Snap, Horns in proper playing position. Arms should be "boxed out" away from the body in an "A" type position. Horn 10 degrees above parallel. **Posture.**

HORNS DOWN: used during non-playing sections.

COMMAND: "Band - Horns – Down" (3 claps)

RESPONSE: "DOWN" - on next clap (4)

Execution

"Down": Horns snap to attention position on the **response** "Down."

What to Watch For: Snap, wobble. **Posture.**

8 COUNTS IN: used during reps with the metronome to start together.

COMMAND: (8 clicks from the metronome)

RESPONSE: "START-STOP" - on count 4-5

Execution

"Start-Stop": Horns snap to playing position on the **response** "Start" - no movement after "Stop"

What to Watch For: Snap, wobble. **Posture.**

EXPLAIN FOUR AREAS OF RESPONSIBILITY:

Dress – from left to right

Cover down – from front to back

Alignment – from diagonal front to back

Spacing – distance between each person.

MARK TIME: used to create a feeling of motion while staying in place.

COMMAND: "Mark – Time – Mark"

RESPONSE: "Push/and – One – Two – Three – Four – Five – Six – Seven – Post – Close"

Execution (from attention, wedge, position):

Push: Transfer weight onto the right platform with legs straight.

and: Begin to propel the left leg by pushing with the right toe and rotate the left foot to parallel position.

One: Left heel comes down and right heel comes up as right toe moves to parallel.

Two: Right heel comes down as right toe moves to parallel and left heel comes up - balls of feet stay on the ground.

"Continue alternating on counts with feet parallel until Post"

Post: Right foot comes down at attention ("wedge or open first") position.

Close: Left foot comes down at attention ("wedge or open first") position.

What to Watch For: Shifting weight. Wobbling. Swaying. Lifting feet off the ground. Be sure to not travel across the field. **Posture.**

FORWARD MARCH: used to move the band straight forward

*COMMAND: "**FO** – ward **FO** – ward"*

*RESPONSE: "**FO** – ward March-Push/and – One/Cross – Two – Three – Hit – Five – Six – Seven – Post – Close"*

Execution:

Push: Transfer weight onto the right platform with legs straight.

and: Begin to propel the left leg forward by pushing with the right toe and rotate the left foot to parallel position. Legs remain virtually straight with a SLIGHT bend at the knee.

One: Left foot **rolls** from the heel (hits on the beat) to the toe, with the weight of your body shifting to the left foot 22 ½ inches in front of the right foot. At the same time your right foot lifts progressively from the heel to the toe.

Cross: Transfer weight through left platform and propel right leg forward in a parallel position with right foot slightly above the ground. **Feet pass each other on "cross."**

Two: Right foot **rolls** from the heel (hits on the beat) to the toe, while the weight of your body shifts to the right foot 22 ½ inches in front of the left foot. At the same time your left foot lifts progressively from the heel to the toe.

3,4,5,6,7, continue steps (counts may be more or less than 8 total)

Post: take another full size step with the right foot placing foot TOE first and turn foot back to open first. Momentum ceases.

Close: Left heel snaps into right heel at Attention position.

What to Watch For: Be sure toes come up on each step. Keep knees close to straight with a SLIGHT bend at the knee as your foot is lifted. Do not bounce as you step. Make sure step size remains constant. Be sure HEEL hits on the beat. **Posture.**

BACKWARD MARCH: used to move the band backfield while playing to the front.

COMMAND: "**BACK** – ward **BACK** – ward"

RESPONSE: "**BACK** – ward March-Push/and – One/Cross – Two – Three – Hit – Five – Six – Seven – Post – Close"

Execution:

Push: Transfer weight onto the right platform with legs straight. *Both heels should be slightly raised from the ground.*

And: Propel left leg backward by pushing with toe of right foot, keeping knees straight, and rotating left foot to parallel position.

One: Place your left platform down 22 ½ inches behind you, keeping knees straight and remaining on platforms of both feet.

Cross: Transfer weight through left platform and propel right leg backward in a parallel position. Both feet remain parallel while the right leg is slightly above the ground. **Feet pass each other on "cross."**

Two: Take a full 22 ½ inch step backwards keeping your knees straight and remaining on platforms of both feet with heels only slightly off the ground.

Continue on counts through 7.

Post: Right foot is placed in open first (wedge), still a full-size step. Momentum ceases.

Close: Left heel snaps into right heel at Attention position.

What to Watch For: Be sure to **not** place the heels on the ground ever - but no more than 1" off of the ground! Balance will be an issue, use your core to center yourself. Be sure to take a full size step in the new direction.

Posture.

****Practice changing directions from backward march to forward march - emphasize RE-placement of left foot on "One" when changing from forward march.****

LEFT SLIDE: used to move to the left while keeping instrument facing the sideline

COMMAND: "*Left – Slide – March*"

RESPONSE: "*Push/and – One/Cross – Two – Three – Hit – Five – Six – Seven – Post – Close*"

Execution:

Push/and: Transfer weight onto the right platform with legs straight while pivoting feet 90° to the left on the platform of the right foot. Lift out of the hips like a spiral staircase with the hips at a 30° angle, abdomen at a 60°, and shoulders at 90°.

One: Take a full size step with the left foot in the new direction as both feet turn 90° to the left while shoulders remain facing the sideline.

Feet continue as Forward March while shoulders remain front.

****Practice with "Field Goal Arms"– Stand with feet facing slide direction in open first. Bring your hands up into position then slowly turn your upper body to front.**

What to Watch For: Shoulders remain parallel to the sideline. 30/60/90. **Posture.**

RIGHT SLIDE: used to move to the right while keeping instrument facing the sideline

COMMAND: "*Right – Slide – March*"

RESPONSE: "*Push/and – One/Cross – Two – Three – Hit – Five – Six – Seven – Post – Close*"

Execution:

Push/and: Transfer weight onto the right platform with legs straight while pivoting 90° to the right on the platform of the right foot. Lift out of the hips like a spiral staircase with the hips at a 30° angle, abdomen at a 60°, and shoulders at 90°.

One: Take a full size step with the left foot in the new direction as both feet turn 90° to the right while shoulders remain facing the sideline.

Feet continue as Forward March while shoulders remain front.

****Practice with "James Bond Hands" and "Field Goal Arms"– Stand with feet facing slide direction in open first. Bring your hands up into position then slowly turn your upper body to front.**

What to Watch For: Upper body remains parallel to the sideline. 30/60/90. **Posture.**