

Orange High School

Marching Panther Band

Visual Instruction Handbook

2008

Preparation for Rehearsal

- Method of Dress
- Physical Preparation
- Equipment Checklist

Method of Dress

In order to put your body in a 'position to succeed' you must dress in a manner which will your body to move freely and aerate itself properly allowing you to allocate your focus on being able to execute the demands of your drill, music, routine, etc while avoiding injury, fatigue and lack of concentration.

Please take in mind the following recommendations when choosing attire for rehearsals:

1) Low-cut tennis shoes

High-tops, sandals, boots, 'solid soled' shoes such as 'skater shoes' which do not allow foot flexibility won't be allowed on the practice field.

2) Socks

3) Shorts

Long pants, especially baggy pants have many disadvantages including, but not limited to not allowing the body to properly cool (the equivalent of wearing a jacket on your upper body), restricting movement, lack of clarity of movement, and lack of uniformity of movement

4) Hats with a brim

Wearing a hat provides your head with a relief of 10 to 15 degrees versus having your head exposed to direct sunlight.

5) T-shirts

Much like pants are a huge disadvantage when being active in warm weather, wearing shirts that aren't designed for 'activity' are a huge disadvantage for the performer. 'Dri-fit' shirts that wick moisture away from the skin are highly recommended.

Physical Preparation

Liquids

Dehydration is the number one focus of attention when preparing for physical activity.

Thirst is a delayed body reaction to dehydration and should not be used as an 'indicator' of the amount of fluid loss one has sustained.

For every one liter of fluid loss that the average body suffers the following reactions are shown to occur.

- a) A rise in heart rate of 8 beats per minute over the normal rise attributed to the raised level of activity.
- b) Cardiovascular output decrease of approximately 1 liter per minute.
- c) Rise in body temperature of 0.5 degrees per liter of fluid lost

Since the risk factors to health are so significant we take the issue of dehydration very seriously and recommend the following 'intake' levels prior, during and after activity. These recommendations are for the "average" person (in terms of weight, level of normal activity, sweat level, etc), please adjust accordingly.

Greater than one hour before activity – 16 to 20 ounces

Immediately before activity – 7 to 10 ounces

Every ten to fifteen minutes of activity – 7 to 10 ounces

Following activity – 16 to 20 ounces

Sports drinks are highly recommended over water since they include essential ingredients to the body's proper functioning.

For instance, there are 24 varieties of Gatorade, find one you like. If you bring a drink that you do not enjoy the taste of you will not keep yourself properly hydrated.

During camps we most often operate in blocks of "7 and 3".

This means we will have 7 minutes of focused activity with 3 minutes of rest during which you can break and use the time to rehydrate yourself.

We have found this approach shows significant gains in level of focus as well as providing regular opportunities during which to help 'recover' the body.

As a result, we ask that during the '7 minutes on' you bring complete focus and effort. Also, during the break periods, do just that. Take the time to rest and rehydrate, do not practice, horse play, or otherwise deprive your body of it's recovery period.

Food

It is imperative that in the hours leading up to rehearsal that you have eaten. During the school year you should never come to rehearsal after having eaten only once during the day. During camps you must eat breakfast and in choosing food, please do so while keeping in mind that foods high on the 'greasy scale' should be avoided at all costs.

Please eat early enough as to have time to have begun the digestion process before starting physical activity. At least an hour is a good rule of thumb. Bananas or other fruits are highly recommended.

While the staff are huge supporters of the Bojangle's brand, the absolute worst thing you can do in preparation for rehearsal is to show up with greasy biscuit in hand quickly consuming it on your way to the field.

Equipment Checklist

The following is a list of the things you need at EVERY REHEARSAL unless EXPLICITLY told otherwise by Andy Carter, Larry Harper or other member of the adult instructional staff.

- Instrument (and all the necessary supplies you might need in the course of it's normal functioning).
This includes all sticks, flags, weapons, tape, fluids, partridges, pear trees, etc.
- Dot Book
- Music -- Not to use in terms of performance, but in terms of reference. Changes to music are most often made 'outside' and a 'mental note' isn't a sufficient enough of a guarantee that those changes will remain in the minds of the performer.
- Pencil with eraser
- Liquids to consume
- Proper attire (as detailed above)
- Your brain and the desire to improve, not 'year to year', not 'week to week', not 'day to day' but 'set to set'

It requires much less effort to run through a 30 second check-list than it takes to run back to the band room, your locker, car, etc.

Rehearsal

- Beginning of Rehearsal
- Rehearsal Etiquette
- "As the season progresses"

Beginning of Rehearsal

*In order to not waste the collective group's time,
it is imperative that we as individuals operate as efficiently as possible.*

Rehearsal will begin in the 'basics block' (which is a formation established at camp) where a drum major will begin the stretching routine. If you are helping move equipment or otherwise have an excused reason to be arriving to rehearsal after this has started please fall into place while causing as little distraction to others as possible.

While the stretching routine is going on the drum majors not leading the exercises will be taking attendance and confirming that all the members have shown up to rehearsal with all the required materials.

Once the stretching routine has completed we will begin our 'visual warm-up routine' which will carry the same format as in past years in that it will contain several basic marching concepts and drill movements set to music.

If there are particular types of movement that are of particular focus that day the staff may choose to then spend time reinforcing the concepts needed to attain success in those areas.

At this point we can go in many different directions with rehearsal in relation to whether we need to teach drill, clean drill, add in new visual concepts, work passages in the music, etc. The staff will always give you a pretty clear idea of the things that are expected to be addressed during the course of the rehearsal.

Rehearsal Etiquette

“It’s more fun to be good, than it is to be good at having fun”

The staff is much more interested in accomplishing goals as opposed to ‘filling rehearsal time’. As a result, we try to operate as efficiently as possible and ask that you do the same when you’re at rehearsal. We won’t allow for individual waste to become ‘group waste’. The two easiest ways to find yourself wasting the time of those around you is to come to rehearsal unprepared and once there, not focusing on the act at hand.

When rehearsing a section of music or drill,
this will be the process that is followed with each repetition:

- 1) The staff member running the rehearsal will tell you the beginning and end points of the section.
“Let’s run from the beginning of set 14 and end at the beginning of set 20”
- 2) The staff member will inform of you of particular areas of performance to address in particular
“Pay careful attention to the straight lines as they travel across the field, make sure you travel with your body directly behind another person”
- 3) The staff member will repeat the instructions one more time.
“Set 14 to set 20”
- 4) The staff member will ask if there are any questions, call you to Set Position and if there are no either you will be counted off by the metronome or the drum major. If you are started by a staff member or metronome you will be “marching only”, if counted off by a drum major, you will be playing and marching the segment.
“Any questions? Set.”
- 5) The section of drill and or music is performed. At the end of the segment make sure to halt in the proper place, utilizing the proper foot technique as required by the drill demands.
- 6) The staff member running rehearsal will provide feedback on the performed segment.
“Thank you for paying particular attention to your body alignment from the front of the form on back as it travelled. Let’s make sure to make that happen each time.”
- 7) The other staff members will then provide their brief feedback to the group as a whole or their particular group of performers depending on caption.

- 8) At this time if there are any member concerns they should be addressed in the form of raising a hand so that the elevated staff members can see them and call on them at the appropriate moment.
- 9) Only after the staff member in charge of rehearsal says “adjust” will you be given the opportunity to ‘adjust’ your positioning if needed. **Please maintain the position you finish in until told otherwise.**
- 10) You will then either be told to “reset” or given a new set of directions. At that time please move with a sense of purpose towards your next ‘start point’.

We will adhere to the following concepts during rehearsals.

- When the staff is addressing another section of the band for a period of time please ‘default’ to “Parade Rest” position (as always with Parade Rest, make sure to move your left foot only).
- Do not leave your position. Always keep your right foot “constant”. Re-dressing a form after it has been set once already because people did not hold position during work with another section is a tremendous waste of time. Always be able to come back immediately to where your right foot is and know that this IS the spot you’re supposed to be in.
- Please ask any relevant question, any time that you have one. It is very important to the staff to make sure that all the members are on the same page at all times. As a result, always make sure to be paying particular attention so that you don’t have the need to ask a question that a staff member just addressed. The staff would much rather answer a question than see a member do something wrong.
- Please keep in mind that the staff will address issues that are of importance, at the time in which they are important. This concept will be addressed later, but some issues are “August problems” and some are “October problems”. The staff prefers to address the problem during the time frame in which it is appropriate. For example, the staff won’t clean the first three sets of the show to perfection the first day of setting drill. Just because you see a problem doesn’t mean that it’s one that has to be addressed that very moment.
- Put “you” first. This refers to the times during the course of rehearsal you will find yourself in situations where you will feel the need to correct the actions of others. Unless you are somebody who has been instructed to do so, *at that moment* please refrain from doing so. Every ounce of energy you

spend worrying about somebody/something else, you take away from being able to analyze your performance and how to improve it.

- Please keep in mind the more energy you contribute to the overall process the further the group will go. The more you drain away, the lower the level of energy the group will possess. Hustling back to your spot contributes energy to the overall effort. Wandering back to your spot with no energy or desire to do better is a drain to yourself and those around you.

“As the season progresses”

As was alluded to earlier, the focus of rehearsal will change according to how far into the season we are. We address the ‘big, huge’ problems early on. Proper technique, setting drill, how forms are supposed to move, etc are dealt with early on.

Once we’re closer to the end of the season (‘contest season’) we pay greater attention to ‘smaller issues’ such as refining body positioning, tweaking visual effects, “cleaning drill” in general, and making changes that would be regarded as ‘small scale’, dynamics during a passage of music for example.

The staff is quite experienced and knows how much attention should be paid to particular concepts at a particular point in the season. Please do not find yourself becoming frustrated with “October problems” early in the season.

Body Mechanics

- Posture
- Body and feet positions
- Holding the instrument
- “Marking Time”
- Initiating movement / Ending movement
- Marching Technique
- Overall concepts

Posture

“The ability to succeed at this activity begins with the ability to stand up with purpose.”

Use the following list to check your posture when not moving.

- Back/spine is extended upward, not compressed to your hips
- Chin is elevated
- Weight is “centered”. Your hips are the center of your body and as a result should feel as they are the center of weight to avoid a ‘top heavy’ or ‘bottom heavy’ feeling.
- Weight is evenly distributed between both feet
- Ears over shoulders, over hips, over ankles. There should be one straight line connecting the top of your body to the bottom.

Body and Feet Positions

“You want us to do WHAT?”

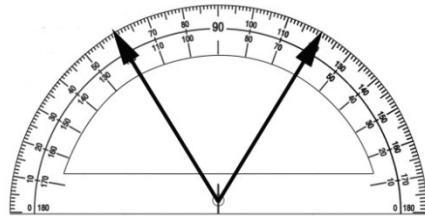
“Attention”

By standing at ‘attention’ we are able to achieve a uniform appearance and also provide a proper platform from which we can move. The following concepts should always be followed when at “attention”.

- The heels of the feet always are touching.
- The toes of the feet are at a 60 degree angle (as illustrated in the pic below).
- Legs are straight through the knee (without ‘locking’ the knee).
- Hands are held at the side of the body, at “pocket height” (arms will be slightly bent)
- The hands are closed into a relaxed fist, with the thumb on top, palms against the hips.
- Also to include all the various concepts addressed earlier in the “Posture” section.

“Set Position”

“Set Position” is identical to “Attention” in terms of physical demands, the difference being the way in which each is used in the course of the activity.



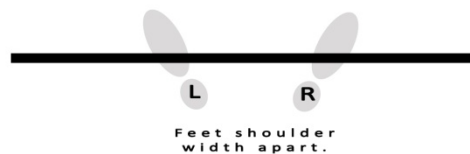
Feet at “Attention”
also referred to as
“First Position”



2nd Position

In 2nd Position the feet are at the same angle as in “1st Position” but they are shoulder width apart. Attention should be made to ensure that they are not so far apart that the look of the member looks ‘labored’.

Feet at “Second Position”



“Parade Rest”

Parade rest is used in a variety of situations, many of which require the ensemble to stand with uniformity for a lengthy period of time without being asked to perform. It is a position that is more ‘relaxed’ in terms of physical demand while not losing group uniformity or mental focus.

Parade rest is achieved by moving from “attention” position over the course of one “count” in the following ways.

- The left (and only left, never both feet) is moved outward until both feet are shoulder width apart, in ‘2nd Position’.
- The hands shift to behind the member, meeting at the small of the back. The right hand remains unchanged, in a fist, while the left hand opens to meet the right hand. The lower back meets the top side of the left hand and the palm of the left hand meets the top side of the right hand.
- The chin goes from an elevated position to a lowered one.
- The following things DO NOT happen during the execution of “Parade Rest”.
 - a) Leaning forward
 - b) Compressing of the spine towards the hips (“getting small”)
 - c) Loss of mental focus

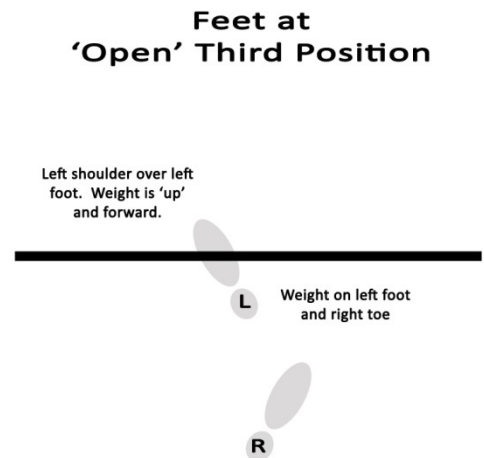
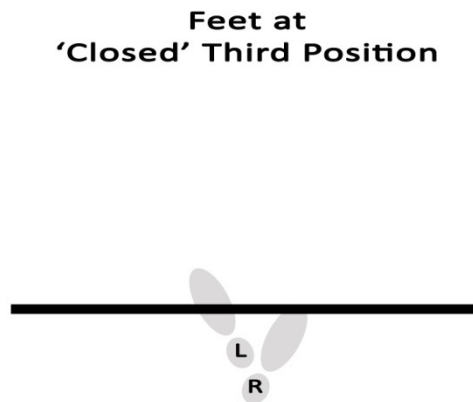
“Relax”

You will often be told “Relax” over the course of rehearsal. This position is for the benefit of your physical well-being, not to suggest that we have relaxed our mental focus. This command is often used when the staff needs to work for a period of time with another section, needs to explain or describe a concept at length, or otherwise would like to give you a physical break while continuing rehearsal.

When this command is used during the course of a visual rehearsal, as was mentioned earlier, please refrain from moving your right foot from its position. By keeping your right foot in place it enables you to come back to your exact drill position quickly without the need to re-assess your position within the form.

Closed 3rd / Open 3rd Position

The following are two feet positions that we will use in the course of performing the half-time show. They are used for visual effect.



Holding the instrument

"Don't HOLD the instrument, PRESENT it!"

One should think of their hands a platform on which their instruments rests as opposed to thinking that their instrument is something that has to be 'carried'.

Each of the various instruments has a position that it is held in at the many various positions we encounter (Attention, Parade Rest, etc) and will be addressed on a sectional level.

It is imperative that all members of a section support their horn in the exact same manner.

Marking Time

*“To play together is to move together,
one is not possible, without the other.”*

The command to “Mark Time” is given while one is at “Attention”.

The command is different depending on what is expected of the member in terms of movement

“Mark Time Mark” is used in situations when the member is expected to mark time in place for an undetermined of counts.

“Mark Time Move” is used when the member has been given a set of instructions regarding where to go after the command is given. The marking of time in this scenario is used as a ‘pick-up measure’ to establish uniform time throughout the ensemble.

Since the feet are at a 60 degree angle at “Attention”, the following four count process must occur whenever one begins marking time.

Count 1 – Left foot rotates to the ‘forward position’.

Count 2 – Right foot rotates to meet the left foot.

Count 3 – Left foot begins normal mark time process.

Count 4 – Right foot follows suit.

The following *basic concepts* must always be followed:

- The left foot **ALWAYS STARTS FIRST**
- The heel of the member **hits** the ground on the downbeat of the proper count (as opposed to **starting** movement on the downbeat).
- Motion is always fluid and continuous
- Motion is never ‘robotic’ or jerky
- Motion is always contained within the lower body. Shoulders do not sway or bounce.

Initiating Movement / Ending Movement

When thinking of the process of marching, one of the most important concepts relating to uniformity of movement (and one of the most uniformly overlooked) is the concept of how movement begins and ends.

One of the basic principles that should be first discussed are the five 'points of movement' of the body.

They are the head, shoulders, hips, knees and ankles.

When standing at 'attention' all five points should be aligned.

Initiating Movement

The process of movement is initiated by a push of the right leg into the right heel, and the right heel into the ground. The resulting movement being the travel of the hips forward and the left ankle swinging forward like a pendulum.

The process of movement is NOT initiated by the left leg swinging out ahead of the center of weight. While the left leg does in fact eventually lead the hips, it does not initiate movement. Doing so would result in the weight not being distributed equally between the two feet which is an absolute requirement for continuous movement.

Along with the hips 'breaking the plane' to begin the movement the head and shoulders also move in concert with the hips in a vertical alignment. "Ears over shoulders, over hips". The initial movement should be a 'burst' of energy not an 'acceleration' up to constant speed. Remember, "**right leg pushes the heel down into the ground**", and 'off ya go'!

Ending Movement

Whereas the beginning of movement is a 'burst' of energy and a unison effort by the upper body, the stoppage of movement is a deceleration of the upper body. If we were to try and stop movement with the middle and upper body in unison the result would be momentum carrying the upper body forward past the stop point and cause the head and shoulders to lean far forward.

When considering how to 'feel' the stoppage of movement we should think of the right foot as being the first part of the body to reach the 'stop point' and the head the last part. Once the right foot arrives, the transfer of weight to the right leg will be very sudden and the right thigh will have to spend a significant amount of energy to now try and decelerate the upper body before it breaks the plane and the member leans forward as a result of moment.

The number one goal of the 'ending movement' sequence is to avoid leaning forward when trying to stop.

You must stop your momentum with your right leg before it pushes you past your stop point.

Marching Technique

We utilize a 'roll-step/corps style' marching technique.

There are many central concepts that, above all else, must be adhered to at all times.

Since we have just talked about beginning and ending movement, this section will deal with the body as it is in motion.

Forward Movement

Once movement has begun the left leg swings out like a pendulum with no bend in the left knee. As the left ankle travels forward, the toe is lifted as far upward as is possible so that when the heel reaches the ground the toe is approximately 7 to 8 inches off the ground. As this process is happening, the right knee bends slightly as the weight of the body travels forward.

The left ankle leads the movement of the leg.

When the right leg travels forward it becomes straight, with NO bend in the knee once it reaches the point where it is perpendicular with the ground (think of the lowest point of a pendulum's path).

The simplest way to think of the process is to remember that once the foot and leg are in front of the hips, the knee is straight, if it's behind the hips it is allowed to bend.

One must also remember to begin picking up the toe as soon as the rear foot is moved. Your hips are closer to the ground when you're in motion as opposed to standing so to bring your leg forward with no bend in the knee and your toe not elevated would result in the toe catching the ground the member falling forward.

The path of the feet is straight forward to their relative position. To be put a simpler way, we do not try and place the path of the feet 'in front' of each other. It's the mental difference between wearing skis as opposed to walking a tightrope.

When marching we must always concentrate on keeping our weight "centered". We want to think of our weight being in our hips as opposed to our upper body. The more we 'center' our weight the more able we are to control the entire body as we march on 'less than perfect' surfaces.

The reason for the various key components of our marching style is to allow the member to be as in control of their body and it's momentum at all times while trying to achieve uniformity of movement as this is a central concept when an adjudicator is considering the proficiency of a band in relation to it's visual performance.

Backward Movement

Backward movement requires a greater focus in terms of controlling the body than does forward movement because of two key factors. We can't see where it is we are going so we have to have blind faith in our movement and also because we don't normally walk backward in the course of everyday life.

One of the most important things to remember while marching backward is , as opposed to travelling forward, when we want the feeling of weight to be centered in the hips, when traveling backward the goal is the feeling of "up" and "straight", meaning that the upper body is always elevated and completely vertical between the hips, shoulders and head. The 'leaning' either forward or backward of the upper body is a recipe for disaster as this causes the weight in the body to no longer be controlled and also results in additional strain for the lower body to try and perform it's task properly.

Anytime a member goes from a stationary position (either standing at 'attention' or marking time) before they are able to take the first step backward they must first take a 'prep' step or if thinking in music terms, this would be a pick-up note. One count before motion begins (usually on count 4 of the measure before) both feet press with the toes towards the ground resulting in an upward movement of the entire body and the member is now standing on their toes with the heels being approximately 6 inches off the ground.

Much like in the 'Beginning Movement' section we talked about a sudden blast of movement on count one initiated from the right thigh pushing through the heel into the ground, the right thigh again initiates the movement but instead with a push into the ground through the right toe.

The entire time that a member is in backwards motion they have their heels off the ground. One does not 'roll down' on their heels unless explicitly instructed to do so for effect purposes. At no time during backwards motion does the middle part or heel of the foot intersect the ground until the member has stopped.

When ending a backward movement the toe of the appropriate foot hits the ground, the member then 'rolls down' on the middle and heel of the foot and when the opposing foot 'closes' position it simply places itself flat next to the ground.

Lateral Slides

In order to move laterally (side to side, as opposed to forwards and backwards) we utilize two different types of movement, Lateral Slides and Crab Stepping.

Left Lateral Slide (a.k.a. "Left Slide")

One can either begin a Lateral Slide from a standing position ("attention" for example) or while moving (either forwards or backwards).

To begin a Left Slide from a stationary position one simply turns their left foot out at a 90 degree angle to the direction of their upper body while taking a step. The right leg will when follow suit while the upper body maintains it's existing relationship to the sideline. That relationship is **parallel to the sideline. ALWAYS! No exceptions!**

The shoulders and elbows must remain 'flat to the sideline' and parallel. The tendency is for the performer to not have rotated far enough with either their upper or lower body and one of two things will result. The performer will be taking a path with the lower body which isn't straight, or their horn will be facing the direction of the ten yard line (as opposed to the press box/50 yard line).

When attempting a Lateral Slide always remember to push the 'hip in direction' back as well as the 'opposite shoulder'. For instance, in a Left Slide you must focus on pushing back and left on the left hip and back and right on the right shoulder and vice versa.

This maneuver does require quite a bit of effort and practice to perform successfully because, much like backwards marching, rotating your body 90 degrees to the left and right and walking isn't a skill set you utilize on a normal basis.

Much like forward marching, the path of the performer's feet should be 'straight ahead' as opposed to attempting to 'walk a tightrope' with one foot directly in path in front of the other.

In order to execute a Left Slide while marching forward the performer will put their right foot straight ahead as if they were going to continue marching forward, turn the left foot 90 degrees while taking a step and in the half count between those actions the hips **snap** in the new directions while keeping the upper body straight ahead. For example, if the right foot hits on count 4, and left foot on count 1, the hip rotation would occur on the "and" of count 4.

Right Lateral Slide (a.k.a. "Right Slide")

The same basic concepts described in Left Slide apply to Right Lateral Slides with the exception of the initial execution of the maneuver.

From a stand-still position in order to avoid 'crossing over' the body with the feet, the count before the maneuver, the performer will take a backward step with their right leg, hold the position while staying up on the toe and then proceed on count 1 with the left foot turning to the right 90 degrees while taking a step to the right. The right foot then simply follows the path of the left foot with the upper body remaining in it's original orientation ("**flat to the sideline**").

Crab Step (a.k.a. "Cross Step")

The Crab Step or Cross Step is utilized mainly by percussionist who are unable to rotate their upper body while performing lateral movement due to the fact that the weight of their instrument rests on their shoulders.

This year the tuba section, and other sections at times, will utilize the Crab Step to make lateral movement more efficient when necessary. Therefore the Crab Step isn't just a 'drummer thing'.

There are several important concepts related to effective Crab Step technique.

Whereas when performing lateral slides the upper body is at a 90 degree angle in opposition to the lower body, the plane of the upper body remains at it would during forward and backward movement. It is important when executing the technique not to rotate the upper body back and forth.

Another key concept is the idea that the feet always remain straight forward in relation to the body orientation while taking care not to turn the angle of the feet 'inward' or 'outward'. The sensation should be similar to wearing skis.

When moving, much like in backward movement, only the toes make contact with the ground and the weight and 'stage' of the body is 'up' and controlled.

When travelling side to side with this technique one foot always remains behind the other and the determination of which foot is behind depends on the direction being travelled. Whichever direction the performer is travelling, that foot is 'behind'. The feet also travel in 'parallel planes' to one another. In other words, if Crab Stepping to the left, then the left foot travels in a parallel plane to the right foot, only slightly behind.

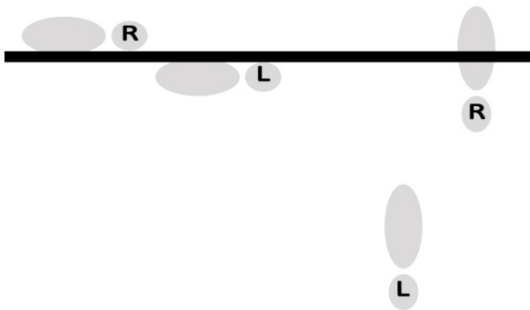
When going from a halted position and initiating leftward movement the left foot simply steps out to the left and slightly behind, with the idea being that the right foot travels slightly 'ahead' of the body position, so that the center of the body is centered on the path that the performer should be travelling.

When going from a halted position and beginning movement to the right, much like when a performer begins backward movement, a 'preparatory step' step on count four previous to the move. The right foot will take a step directly backward on count four, just slightly behind the plane of travel allowing the left foot to cross in front and begin the move on count one.

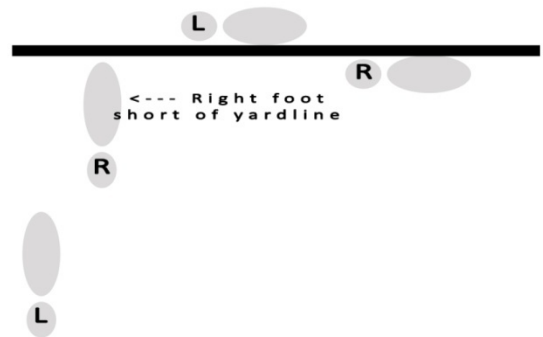
Footwork

In order to maneuver between the various directions of movement there are illustrations on the following page to aid in illustrating the footwork necessary to transition between them all.

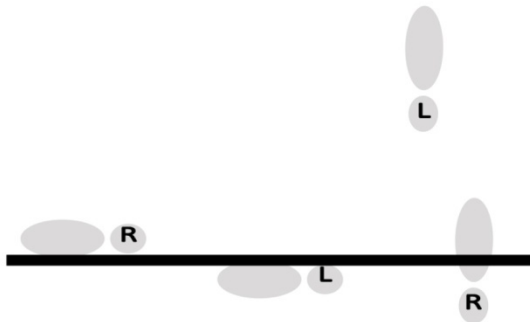
**Forward March to
Left Slide**



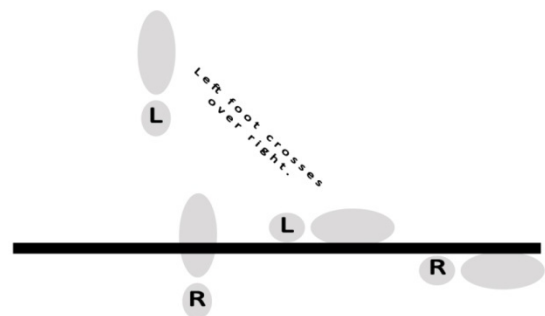
**Forward March to
Right Slide**



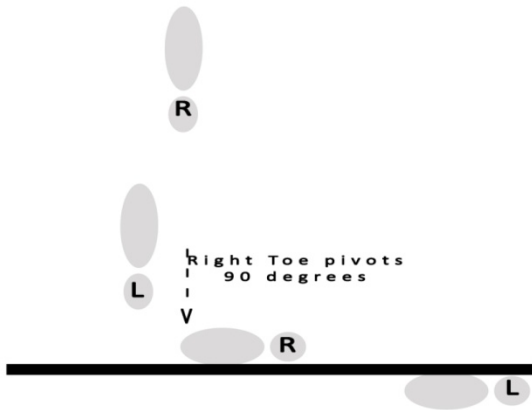
**Backward March to
Left Slide**



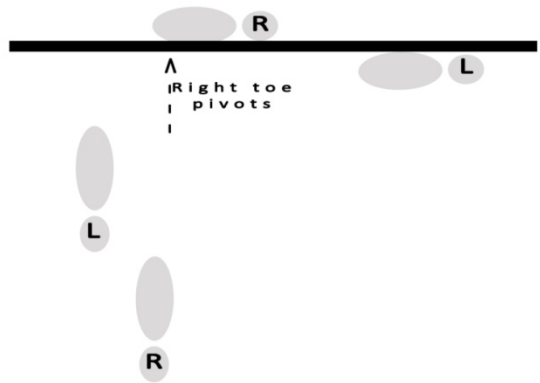
**Backward March to
Right Slide**



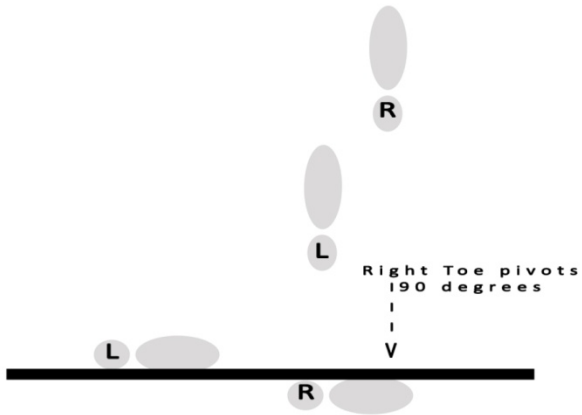
Left Slide to Forward March



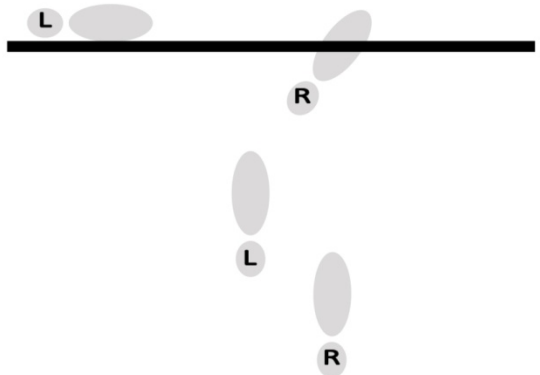
Left Slide to Backward March



Right Slide to Forward March



Right Slide to Backward March



Overall Concepts

"So, who is 'right'?"

There are several basic concepts that need to be adhered to at all times when on the marching field.

1) Spatial Relationships

AT ALL TIMES, you should maintain equal spacing between the members on both your "right and left" in the form. This concept remains the same regardless of how the form is "shaped". (front to back, diagonally, etc).

"Interval spacing" being consistent across the entire form is as important as utilizing proper footwork and body posture and other basic marching concepts. You must always utilize your peripheral vision to confirm your location 'within the form' as it is blatantly obvious to the viewing audience your exact relationship to the other members in the form.

2) Reference Points

When trying to determine your position on the field, especially when setting/learning drill, always fully utilize the tools that are provided to you. Hash marks, yard lines, the front sideline, the position of visual elements (props) are always readily available to you so it's better to use them than rely on where you are in relation to 'the person next to you'. If you're relying on them, who are they relying on?

3) Individual Responsibility vs. Form Responsibility

More important than 'individual spots', and where 'forms begin and end' is the actual movement of the form. This is where spatial relationships and reference points become key. No one person can ever be right if there is a problem with the entire form. If twelve people are in line, the thirteenth is out of position but in their "exact spot" (as per the opinion of the thirteenth person), all thirteen are completely wrong.

4) "Dressing the form"

One of the most important concepts to understand and master in a successful program is learning how to 'dress' and 'clean' a form. One thing to always remember is that you must 'place your body in the form'. NEVER try and fix a form by stepping out of the line and looking 'down the line' to see the other performers in the form. THE way to make sure that you are individually contributing to the form is ensuring that you are placing your body directly between the two performers on either side of you.

A quick and easy reference guide, when stationary, is to look to your left and right and make sure that you can only see the performer directly next to you. *If you can see more than the person standing directly next to you then you are out of the form.* This also applies to trying to determine if you are 'in line' from front to back.

Above everything else is "the whole".

