

2017

**Visual Technique
Packet**

Created by Michael Weber

Body Posture

1. Stand up straight
 2. Knees straight but not locked
 3. Feet are in first position. Heels together and feet are at a slightly more than a 45-degree angle
 4. Back is straight but not arched. (Engage your core)
 5. Most of your weight should be on the balls of your feet
 6. Imagine straight line connecting your heels, knees, hips, middle of the chest, and your head
 7. Your head should be parallel to the ground
 8. Face is relaxed, showing no expression
 - You should feel comfortable but engaged
 - Imagine a string pulling your head towards the sky to ensure you stand as tall as possible at all times
 9. Shoulders should be back and relaxed, opening up the chest
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Forward Marching (Bent-Leg Technique)

1. Start with body posture as mentioned earlier
 2. Heel “Peels” up but toes remain on the ground (Most of the time you will start with your left foot)
 3. Foot takes shortest distance possible to articulate on the back edge of the heel, on the downbeat
 - Back heel lifts slightly as you shift your weight forward
 - Weight is evenly distributed on both feet
 - Lower body muscles fully engaged. Toes to the sky
 4. As the front foot smoothly rolls down, the back-foot peels up.
 - Front foot is completely on the ground with 100% of your weight on it
 - Back foot peels up to more than a 45-degree angle (around 60 degrees). Only the ball of your foot should be on the ground; muscles engaged
 5. The back foot “passes through” the ankle of the other foot on the “&” count, in a relaxed/neutral position (foot stays close to the ground, but don't drag them as you're doing this movement).
 6. The foot continues to follow through as it flexes and points up, articulating on the beat and landing on the back edge of the heel. TOES TO THE SKY!
 7. Roll through and repeat!
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Backwards Marching (Straight-Leg Technique)

1. For the first step, in one motion, on the "&" count, lift both heels off the ground and push off with the front foot, propelling your motion backwards. Both knees are completely straight and heels remain off the ground, but as low as possible, throughout the whole process.
2. The “pass through” happens on the “&” count, just like w/ forward technique. As you pass through, your foot should be flexed
3. Re-articulate with the balls of your feet on the next count.

Halts/Closing from Forward Movement

1. Going into a close, the technique remains virtually the same.
2. The foot "rolls thru" into the close at a 45-degree angle, heel touching the ground first, followed by the rest of the foot. DO NOT point/stab into the halts!
3. The other foot passes through at the relaxed/neutral position and continues to close at a 45-degree angle, heel touching first. "Roll thru" into the close and stay engaged!

Halts/Closing from Backward Movement

1. Right foot lands, ball of the foot first, at a 45-degree angle, followed by the left foot doing the same thing, keeping the legs straight the whole time.
 2. DO NOT plop down into halt. Stay engaged and lift up as you close.
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Direction Change Forward to Forward

1. Right foot articulates on the heel and rolls through, pointing in the direction you were currently traveling. DO NOT point/stab into direction changes!
2. The left foot peels up and as you pass through on the "&" count your foot changes to the new direction with the same forward technique.
3. Right foot follows with the forward technique in the new direction.

Direction Change Forward to Backward

1. Continue with forward technique up until the "&" count going into the new direction.
 2. The right foot continues with the forward technique. Nothing changes here.
 3. As the front foot "rolls thru" the back foot starts to peel up.
 4. From here you continue with the backward technique, re-articulating on the ball of your back foot and pushing off the front foot.
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Direction Change Backward to Backward

1. Continue with the backwards technique, right foot stays in the same path.
2. Left foot articulates in the new direction. Keep your legs/feet close together (ski-line)
3. Legs remaining straight and heels never touching the ground.

Direction Change Backward to Forward

1. Continue with the backward technique, "lock-up" on the last count (heel does not touch the ground).
2. Flex the left foot and point toes up to re-articulate with the heel on the next count. Toes up!
3. Continue with forward technique.

Slides

1. Shoulders/upper body are always square/flat to the sideline, unless instructed otherwise.
 2. The upper body should not be affected by the direction changes in the feet. Separate the upper body from the lower body
 3. Use the turn of the hips, if necessary, as to not affect the upper body's position.
 4. At extreme slides (90 degrees) turn hips as far as you can and your upper body the rest of the way. If this is a comfortable position, you are probably doing it wrong.
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Carry Position

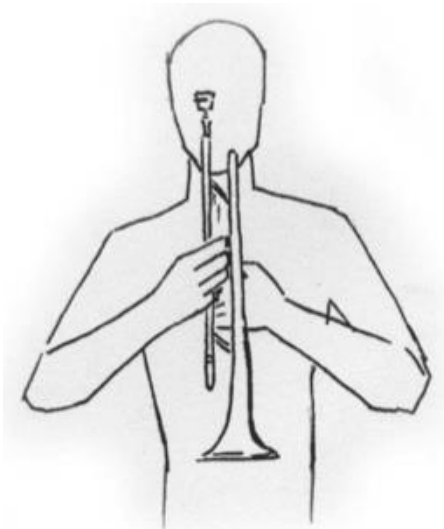
- Mouthpiece eye-level (you should see the back rim of your mouthpiece)
- Both wrists remain straight

(Imagine a long straight line from the elbow, through the forearms, and continuing through the hands and fingers)

- Angle of arms is slightly greater than 90 degrees
- Finger tips on the valves/keys
- Tip of right thumb between 1st and 2nd valve casings

Trumpets: left hand ring finger inserted into 3rd slide ring. No fingers placed underneath 3rd valve slide.

- Horn is a "fist, thumb and a pinky" away from your chest (between valve caps and sternum)
- Trumpet/Mellophone/Baritone: Left hand thumb between 1st & 2nd valve casings



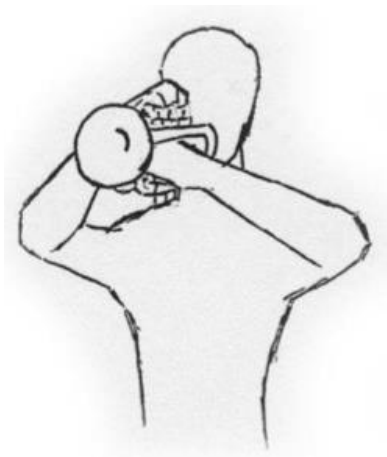
FRONT VIEW



SIDE VIEW

Playing Position

- Space between palms and instrument
- Right hand in open "C" shape (as if holding a tennis ball)
- Angle of arms is slightly greater than 90 degrees
- Wrists remain straight (top of hands form a straight line with the forearms)
- Default horn position is 10 degrees above parallel relative to the ground
- Tip of right thumb rests between the 1st and 2nd valve casings
- Fingertips on valves/keys
- Although left fingers are wrapped around valve casings, there is significant space between the left palm and the instrument



FRONT VIEW

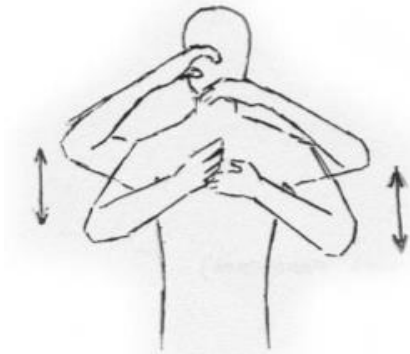


SIDE VIEW

Motion of Arms

- Biceps do most of the work
- Forearms/elbows move with the horn

Axis of Rotation + Arm Movement = VERY LITTLE WRIST ROTATION

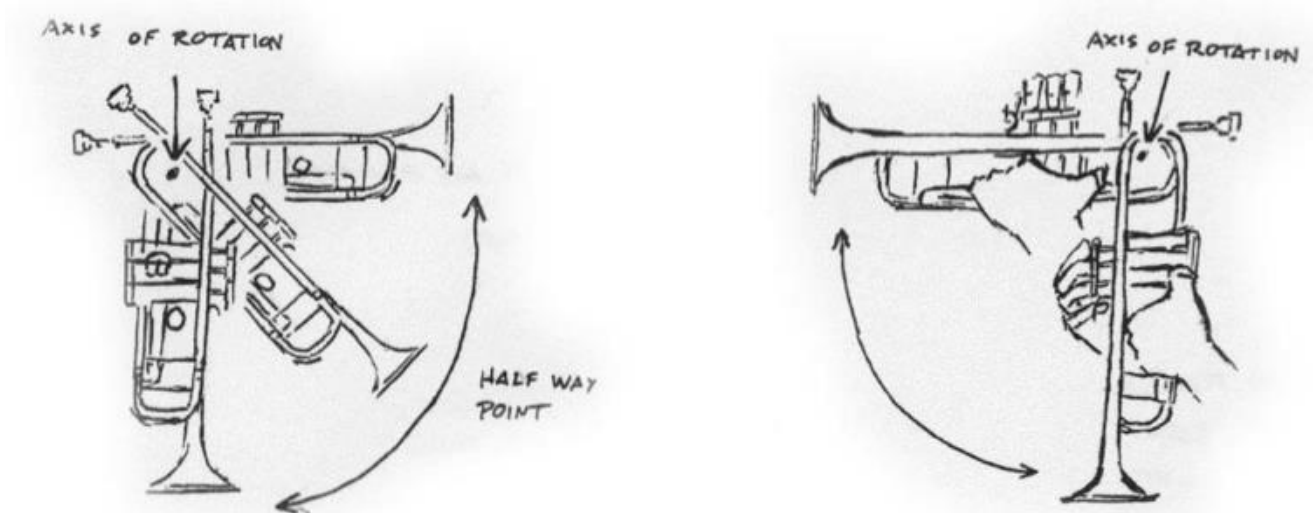


Motion of Horn

- Horn pivots around a point near the crook of the bell
- Horn moves should have a clear beginning and end with even movement between.
- There should be no extraneous movement before or after the horn move
- Horn moves should not create distortion of horn carriage, posture etc.

Motion of Hands

- Right hand rotates and remains open
- Wrists should not bend when moving the horn
- Left arm controls speed
- Practice tip: perform horn moves with the left hand/arm only to refine speed/control



How to Write Coordinates in Shorthand

1. Abbreviations are not optional. Know the correct ones:

Coordinate Sheet Words	Correct Abbreviation
On Front Sideline	FS
Behind Front Sideline	BFS
In Front of Front Hash	FFH
On Front Hash	FH
Behind Front Hash	BFH
In Front of Back Hash	FBH
On Back Hash	BH
Behind Back Hash	BBH
In Front of Back Sideline	FBS
On Back Sideline	BS
Side 1	S1
Side 2	S2
Inside	in
Outside	out

2. Be sure to write left-to-right coordinates in the correct order:

Coordinate Sheet Version	Correct Shorthand Order
Side 1: 2.0 stps inside 45 yd ln	3 in 45 S1
Side 2: 3.0 stps outside 30 ys ln	2 out 30 S2

Steps → In/Out → Yardline → Side

3. Always use decimals:

Coordinate Sheet Version	Correct Shorthand
Side 1: 3.25 stps inside 25 yd ln	3.25 in 45 S1
6.5 behind stps behind Front sideline	6.5 BFS

Dot Book Basics

Dot Book Materials

At a minimum, you'll need the following materials to get your dot book started:



Spiral Bound Index Cards

- Oxford brand are best
- 4"x6" is better than 3"x5"



Mechanical Pencil

- Never write coordinates in ink. No pens allowed.



Cloth Cord

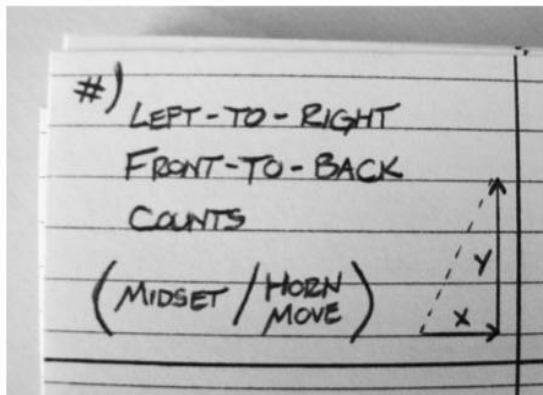
- Shoelaces work great

Dot Book Basics

Writing in Your Dot Book

Set	Left-to-Right	Front-to-Back
1	3.0 stps inside Side 1 45 yd In	7.0 stps in frnt of Front Sideline hash (NCAA)
2	1.0 stps outside Side 1 45 yd In	2.0 stps behind Front Sideline hash (NCAA)
3	On the Side 1 40 yd In	4.5 stps behind Front Sideline hash (NCAA)
4	2.5 stps inside Side 1 35 yd In	6.0 stps in frnt of Back Sideline hash (NCAA)

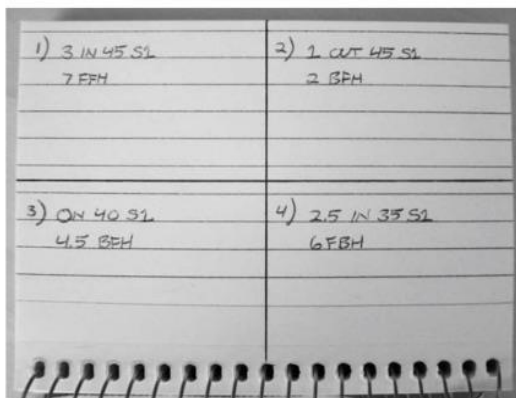
When we start to learn drill, you'll receive a printed sheet of coordinates that looks something like this.



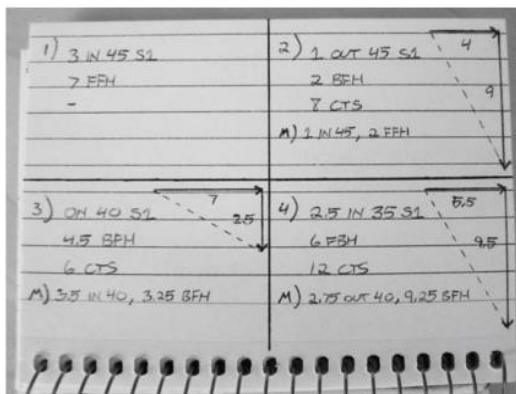
When you transfer these to your dot book:

- Make sure you're writing with the spiral on the bottom
- Only write on the lined side of each card
- Write exactly 4 coordinates per page
- Use correct shorthand

Each quadrant should follow the format in this picture.



When you write in coordinates for the first time, leave the "counts" line blank. You'll be filling that in as we learn drill together on the field.



As we learn drill together, you'll write in the counts for each phrase.

After that first rehearsal, you'll also need to:

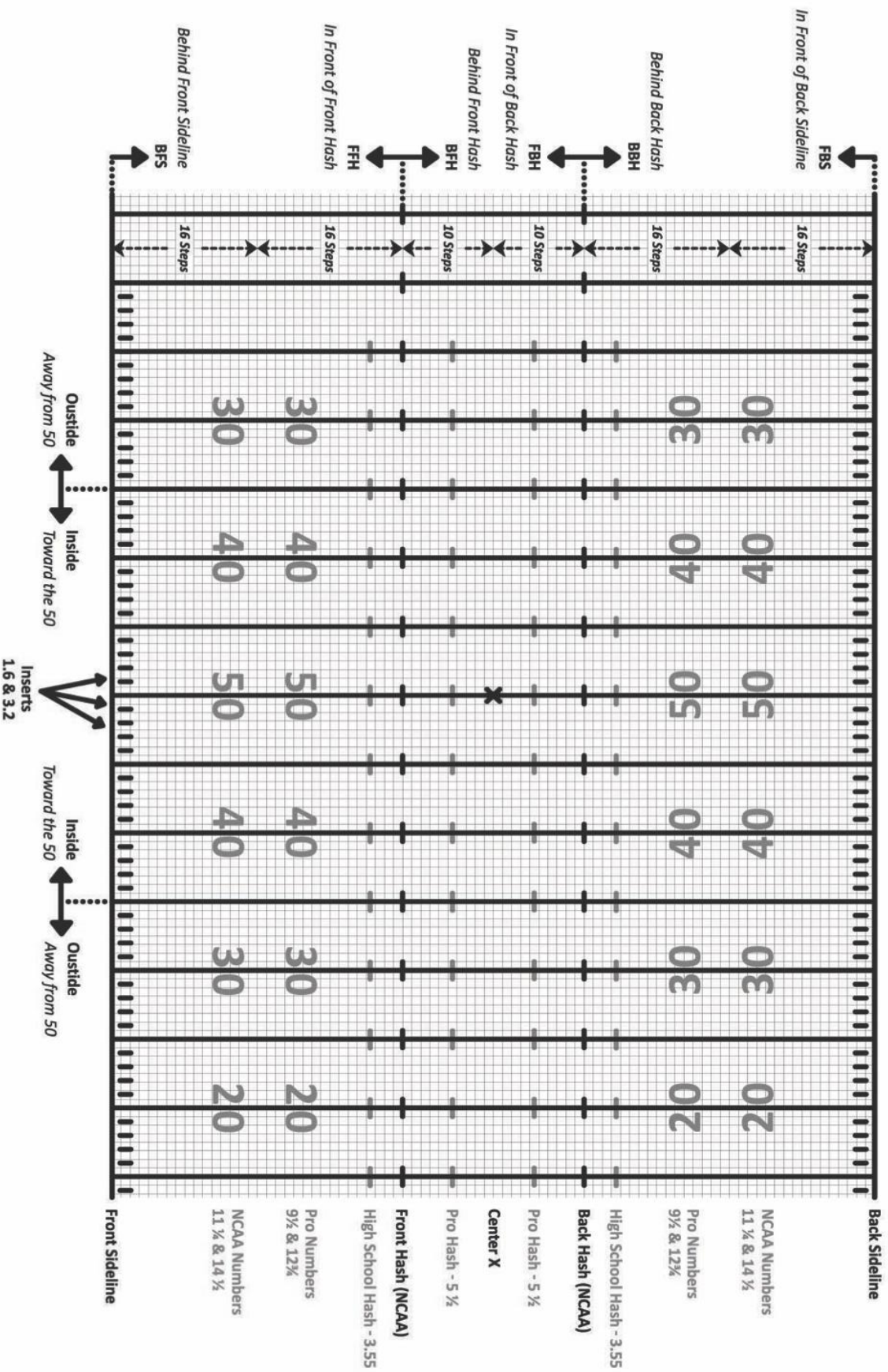
- Sketch each move, and indicate the total front-to-back, and left-to-right distance that you cover
- Subdivide each set and write down midsets, yard line crossings, and other important references

VISUAL REFERENCE

Subdividing the Field

Side 1

Side 2



Front Stands / Audience