



**ALONSO HIGH SCHOOL BANDS**  
8302 Montague Street, Tampa, FL 33635

**RAVEN MARCHING &  
LEADERSHIP MANUAL  
2026-2027**

Director of Bands, Joseph Kennedy [joseph.kennedy@hcps.net](mailto:joseph.kennedy@hcps.net)

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## I WENT ON A SEARCH TO BECOME A LEADER

*I went on a search to become a leader. I searched high and low. I spoke with authority; people listened. But alas, there was one who was wiser than I, and they followed that individual.*

*I sought to inspire confidence, but the crowd responded, "Why should we trust you?" I postured, and I assumed that look of leadership with a countenance that flowed with confidence and pride, But many passed me by and never noticed my air of elegance.*

*I ran ahead of the others, pointed the way to new heights. I demonstrated that I knew the route to greatness. And then I looked back, and I was alone. "What shall I do?" I queried. "I've tried hard and used all that I know." And I sat down and pondered long.*

*And then, I listened to the voices around me. And I heard what the group was trying to accomplish. I rolled up my sleeves and joined in the work. As we worked, I asked, "Are we all together in what we want to do and how to get the job done?" And we thought together, and we fought together, and we struggled towards our goal.*

*I found myself encouraging the fainthearted. I sought ideas of those too shy to speak out. I taught those who had little skill. I praised those who worked hard. When our task was completed, one of the group turned to me and said, "This would not have been done but for your leadership."*

*At first, I said, "I didn't lead. I just worked like the rest." And then I understood, leadership is not a goal. It's a way to reach a goal.*

*I lead best when I help others to go where we've decided to go. I lead best when I help others to use themselves creatively. I lead best when I forget about myself as a leader, and focus more on the group...their needs and their goals.*

*To lead is to serve...to give...to achieve together.*

---Anonymous

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## THE LEADERSHIP TRAP

This is a little story about four people named Everybody, Somebody, Anybody, and Nobody.

There was an important job to be done and Everybody was sure that Somebody would do it.

Anybody could have done it, but Nobody did it.

Somebody got angry about that, because it was Everybody's job.

Everybody thought that Anybody could do it, but Nobody realized that Everybody wouldn't do it.

*It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.*

## 1. TEACHING SEQUENCE

1. State the name of the fundamental maneuver and explain its purpose. "The next fundamental is \_\_\_\_\_ and we use it in marching band to \_\_\_\_\_."
2. Give the command in a loud, staccato voice at a slow tempo. (clap hands to emphasize the beat). "The command for \_\_\_\_\_ is..."
3. Give the response in a loud, staccato voice at a slow tempo. (clap hands to emphasize the beat.) "The response is ..."
4. Repeat command and response twice.
5. 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!
6. 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.
7. Have the group begin the execution of the maneuver "by the numbers". Stress point to point snap.
8. Continue "by the numbers" until everyone has correctly performed each count of the maneuver.
9. Sequence the 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.
10. SPEED KILLS!! Too fast a tempo kills precision, makes learning difficult, promotes sloppiness and fatigues the students.
11. 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 "relax".
12. When you begin the "in motion" fundamentals, always relate them to the four areas of responsibility. Check interval, dress, distance, and cover often. Make them think!! Do not let your row members march out of line!
13. As you learn more and more fundamentals, review earlier material.
14. Be positive! Encourage your row. Help those who are having trouble rather than nagging them. Make examples of those who are doing superior work. Reward your group with praise when they accomplish a given task.
15. The purpose of the training session is to TEACH all students to do their best at what needs to be done.
16. Give your group your very best.

## 2. BAND COMMANDS

### Attention

1. **PURPOSE:** One of the most important commands given - used to get the band focused for rehearsals and performances.
2. **COMMAND:** Band - \*Rest - Ten - Hut
3. **RESPONSE:** Pride!
4. **EXECUTION:** *Pride:* Band **snaps** to attention with horns down.
5. **WTWF:** Make sure all movement is on “Pride” and that it is snappy. Make the response short, crisp and LOUD. Feet together, stomach in, chest out, shoulders back, elbows frozen, chin up, eyes **WITH PRIDE**.

### Parade Rest

1. **PURPOSE:** Used to bring the band down from attention to a resting position to await instructions or new command.
2. **COMMAND:** Band - \*Rest - Parade - HESS
3. **RESPOND:** No response
4. **EXECUTION:** Band snaps to parade rest position. Position will vary based on section.
5. **WTWF:** Every member of the section looks uniform. Instruments are all at the proper angle with no variation. Feet are all shoulder width apart. Head is angled downward at a 45-degree angle with eyes focused at the angle of the head.. Silence from all members.

### Band At-The-Ready

1. **PURPOSE:** Used to get prepared to execute the next series of instructions.
2. **COMMAND:** Band At The Ready
3. **RESPONSE:** None
4. **EXECUTION:** Immediately get to parade rest with the instrument at rest position. This position will vary from section to section.
5. **WHAT TO WATCH FOR (WTWF):** Silence from all members, eyes on the director.

### Horns Up

1. **PURPOSE:** Used to put horns in a playing position.
2. **COMMAND:** Band - \*Rest - Horns - UP
3. **RESPONSE:** Up - Two - Lock
4. **EXECUTION:** *Up:* Horns rise to 37 degrees up towards playing position.
5. *Two:* Horns rise to 74 degrees up towards playing position.
6. *Lock:* Horns are locked in at a 110 degree angle from the ground.
7. **WTWF:** Make sure that the horns are spaced out over three counts. Horns should lock in with no shaking, wobbling or other extraneous movements. Eyes should be focused on one point ahead. Horn slightly over 90 degree angle.

### Horns Down

1. **PURPOSE:** Used during non-playing sections.
2. **COMMAND:** Band - \*Rest - Horns -DOWN
3. **RESPONSE:** Silent
4. **EXECUTION:** Down: Horns snap into attention position.

5. **WTWF:** Snap, wobble.

### Left Face

1. **PURPOSE:** Used to turn the band 90 degrees to the left.
2. **COMMAND:** Band – \*Rest – Left – HACE
3. **RESPONSE:** Hut – Two – Three
4. **EXECUTION:** Hut: Right foot extends in a 22 ½ inch step in front.
5. Two: Pivot on the balls of both feet 90 degrees to the left.
6. Three: Snap the right foot back into attention.
7. **WTWF:** Be sure there is no wobbling during movement. Make sure that the movement is snappy. Don't anticipate - wait as long as possible to move. Right foot ends on the line.

### Right Face

1. **PURPOSE:** Used to turn the band 90 degrees to the right.
2. **COMMAND:** Band – \*Rest – Right - HACE
3. **RESPONSE:** Hut – Two – Three
4. **EXECUTION:** Hut: Left foot extends in a 22 ½ inch step in front.
5. Two: Pivot on the balls of both feet 90 degrees to the left.
6. Three: Snap the left foot back into attention.
7. **WTWF:** Same as Left face.

### About Face

1. **PURPOSE:** Used to turn the band 180 degrees to the left.
2. **COMMAND:** Band – (rest) – Bout - HACE
3. **RESPONSE:** Hut- Two – Three
4. **EXECUTION:** One: Point right foot 22 ½ inches in front of the body directly to the left of the left foot with the heel off the ground.
5. Two: Pivot on the ball of the left foot and the toe of the right foot 180 degrees to the left.
6. Three: Snap right foot back into attention position.
7. **WTWF:** Turning to the left. Don't bend the knees. No fly away arm. Cross the right foot slightly over the left.

### Mark Time

1. **PURPOSE:** Used to instill tempo in the feet and create a feeling of marching while staying in place.
2. **COMMAND:** MARK- Time – MARK
3. **RESPONSE:** LIFT
4. **EXECUTION:** Lift: left foot lifts up off the ground
5. One: Left foot touches the ground and right heel comes up
6. Two: Right foot touches the ground and left foot comes up (Continue shouting counts "4" and "8" until Band Halt)
7. **WTWF:** Good tempo in the feet, shifting weight, wobbling, lifting feet off the ground. Be sure to not travel across the field. DON'T RUSH!

### Band Halt

1. **PURPOSE:** Used to stop motion of the band, either from mark time or from moving drills.
2. **COMMAND:** Band – HALT- Band – HALT

3. **RESPONSE:** BAND – HALT – HUT – STEP – STOP
4. **EXECUTION:** Band: Left foot steps.
5. Halt: Right foot steps.
6. Hut: Left foot steps.
7. Step: Right foot arrives either on a yard line or exactly halfway between (Or in place for mark time)
8. Stop: Right foot snaps back into place next to the left foot.
9. **WTWF:**

### **Dress Center (Left, Right)**

1. **PURPOSE:** Used to adjust alignment.
2. **COMMAND:** DRESS– Center - DRESS
3. **RESPONSE:** Horns – Heads
4. **EXECUTION:** *Horns:* Adjust horns angles/lines
5. *Heads:* Head Snaps to the called direction
6. *After:* Adjust position
7. **WTWF:** Head not turned the correct direction, instrument turning with the head, staying in the wrong position.

### **Ready Front**

1. **PURPOSE:** Used to return your head direction to the front.
2. **COMMAND:** Ready - FRONT
3. **RESPONSE:** Front
4. **EXECUTION:** Front: Head snaps to front
5. **WTWF:** Movement after command

### **Forward March**

1. **PURPOSE:** Used to move the band straight forward
2. **COMMAND:** For – WARD– For - WARD
3. **RESPONSE:** For – Ward – March – Ready Push One
4. **EXECUTION:** Push/and: Left foot moves 22 ½ inches in front of you with heel (1) inch off the ground, toe pointed to the sky, while right foot propels your body forward. Be sure the heel does not touch the ground.
5. One: Left foot rolls down on the ground from the heel to the toe (as if there is a string going through the center of the foot) with the weight of your body shifting to the left foot. At the same time your right foot lifts progressively from the heel to the toe.
6. Two: Right foot rolls down on the ground from the heel to the toe while the weight of your body shifts to the right foot. At the same time your left foot lifts progressively from the heel to the toe.
7. **WTWF:** Do not zip for every step. Be sure toes come up on each step. Squeeze thighs together as your feet switch positions. Do not bounce as you step. Make sure step size remains constant.

### **Backwards March**

1. **PURPOSE:** Used to move the band backfield without losing sound.
2. **COMMAND:** Back – WARD – Back – WARD
3. **RESPONSE:** Back – Ward – March – Lift And Step
4. **EXECUTION:** Lift - And: Raise your body up on the ball of your right foot.

5. Step: place the ball of your left foot down on the ground 22 ½ inches behind you keeping your knee straight.
6. **WTWF:** be sure to not place the heel on the ground ever! Balance will be an issue, use your core to center yourself. Practice changing directions from backwards march. MOST PEOPLE TAKE TOO SMALL OF A STEP WHEN MOVING BACKWARDS. Make sure a proper sized step is still being taken when moving backwards.

### Slides

1. **COMMANDS:** \*to be given on count 5 of forward/backward march execution\* Right Slide Right, Left Slide Left.
2. **RESPONSES:** Check – and – One
3. **EXECUTION:** Check – and: Ball of right foot planted 45 degrees in the direction you are turning. One: Left foot takes a full size step in the new direction while the upper-body is still facing front.
4. **WTWF:** Upper body is facing front with shoulders squared. For the prep step into any slide, they should be on the ball of their right foot with the heel lifted off the ground. Final step before the new direction should be a full size step.

### Left Flank

1. **PURPOSE:** Used to turn the band in motion 90 degrees to the left when in motion
2. **COMMAND:** Band – (rest) – Left - FLANK
3. **RESPONSE:** Left – Flank - Hut – Turn – Step
4. **EXECUTION:** Left – Flank - Hut: Continue motion with left and right foot.
5. Turn: Start to pivot 90 degrees to the left on the ball of the right foot
6. Step: Take a full-size step with the left foot in the new direction
7. **WTWF:** Be sure a full-size step is taken in the new direction. Do not dip the upper body.

### Right Flank

1. **PURPOSE:** Used to turn the band in motion 90 degrees to the right when in motion.
2. **COMMAND:** Band – (rest) – Right - Flank
3. **RESPONSE:** Right – Flank - Hut – Turn – Step
4. **EXECUTION:** Right – Flank - Hut: Continue motion with left and right foot.
5. Turn: Start to pivot 90 degrees to the left on the ball of the right foot
6. Step: Take a full-size step with the left foot in the new direction.
7. **WTWF:** Be sure a full-size step is taken in the new direction. Do not dip your upper body.

### Rear March

1. **PURPOSE:** Used to turn the band into the reverse direction.
2. **COMMAND:** Rear – March – Rear - March
3. **RESPONSE:** Rear – March – Hut – Turn – Step
4. **EXECUTION:** Rear – March – Hut: Continue in original direction.
5. Turn: Turn 180 degrees to the left on the ball of the right foot.
6. Step: Take a full-size step in the new direction.
7. **WTWF:** Be sure to take a full-size step in the new direction. Be sure to keep the upper body under control.

## **FOUR AREAS OF RESPONSIBILITY:**

1. Dress –from left to right
2. Cover – from front to back
3. Alignment – from diagonal front to back
4. Spacing – distance between each person.

### **3. LEADERSHIP ROLES & RESPONSIBILITIES**

#### **1. Drum Majors**

The drum majors serve as the leaders and field conductors of the Raven Marching Band. The highest qualities of both musicianship and leadership must be demonstrated by candidates for this position. The drum major must be as familiar with the music and drill as the director and the staff and ensure that all rehearsals and performances are successful. The drum majors exemplify the spirit and dignity of the entire program and should therefore possess these qualities to the highest degree.

1. Set examples for musicianship, attitude, and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Reports to the director.
4. Leads and conducts the band at performances.
5. Supervises section leaders in training and execution of music and marching.
6. Supervises drill instruction during rehearsals.
7. Meets with the director for a briefing before and after each rehearsal.
8. Responsible for assisting with band policies at all functions.
9. Assists band director at all rehearsals and events.
10. Coordinates with band captains to schedule leadership meetings.
11. Supervises inspection of band uniforms.

#### **2. Band Captain**

The band captain has many tremendously important responsibilities. Most important is working closely with the drum majors and the director in ensuring that all band leaders are carrying out their jobs successfully, and that the band is prepared for every rehearsal and performance. The band captain must also keep track of all absences, whether excused or not. Knowledge of the music and the drill is essential to the role of band captain. The band captain will exemplify the spirit and dignity of the entire band and should therefore possess these qualities to the highest degree.

1. Set examples for musicianship, attitude, and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Reports to the director.
4. Coordinates with and supports all other student officers.
5. Meets with the director for briefing before and after each rehearsal.
6. Promotes band activities on- and off- campus.
7. Coordinates with drum majors to schedule leadership meetings.
8. Assist band director at all rehearsals and events.

#### **3. Ascent Team Captain**

The Ascent team captain(s) has many tremendously important responsibilities. Duties include making sure all members understand their routines and organize sectionals when necessary. The captain(s) are in charge of the Ascent team's attendance and being sure it is reported to the band director and Ascent coach. The captain(s) are the liaison between the Ascent team and each of the other sections of the band. Additionally, the Ascent captain must be a superior performer, holding their section to the highest standards of performance. The Ascent captain will exemplify the spirit and dignity of the entire band and should therefore possess these qualities to the highest degree.

1. Set examples for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Reports to the director.
4. Responsible for the choreography and teaching of routines.
5. Responsible for assisting with band policies within the auxiliary team at all band functions.
6. Assists the director in any way required.

#### **4. Ascent Team Manager**

The Ascent team manager(s) have many tremendously important responsibilities. Duties include making sure all members have all necessary materials and are organized. The manager(s) works alongside the captains in recording attendance and ensuring it is reported to the band director and Ascent coach. The manager(s) must be a superior performer, holding his/herself to the highest standards of performance. The dance manager will exemplify the spirit and dignity of the entire band and should therefore possess these qualities to the highest degree.

1. Set examples for musicianship, attitude and conduct for the band program.
2. Assists in the measuring of members for uniforms and costumes.
3. Maintains accurate record of silk, costume and other inventory items.
4. Maintains the organization and passing out of inventory items.
5. Ensures that all dance inventory items are well-kept and are treated with care by all members.
6. Assists in ensuring overall success of Ascent team members and their team experience.
7. Make all students feel a sense of belonging.
8. Reports to the Ascent instructor and band director.
9. Responsible for assisting captains in the teaching of routines.
10. Responsible for assisting with band policies within the auxiliary team at all band functions.
11. Assists the director in any way required.

#### **5. Section Leader**

The section leader is in charge of, and fully responsible for the results of their section. He/she must lead by example and ensure all section members learn all music and drill in a timely fashion and perform at the highest possible level. The section leader is responsible for reporting the rehearsal attendance of his/her section to the director. A section leader must exemplify the spirit and dignity of the entire band and should always exhibit these qualities both on and off the field.

1. Set examples for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Reports to the director.
4. Warms up and tunes section before rehearsals and performances.
5. Responsible for upholding band policies within their section.
6. Responsible for section members having all equipment for rehearsals and performances.
7. Responsible for instrument inventory after performances.
8. Check the section on performance music.
9. Call sectionals when needed.
10. Ensure marching aspects of the section are correct.
11. Teach marching fundamentals.
12. Inspect section before each performance.

#### **6. Librarian**

Between music for stands tunes, pregame, halftime, parades, homecoming, middle school band night, and various other occasions for which the Raven Band performs, the task of ensuring all students are equipped with the correct music and part is critical. The librarian's job includes working with each section leader to ensure that each member has all necessary music and drill for each rehearsal. The librarian is responsible for keeping and maintaining an organized library and binder of all show music, stands tunes, and drill sheets for each season. This is a huge responsibility, and individuals considered for this position must possess outstanding leadership and musical qualities, as well as superior organizational skills.

1. Set examples for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Reports to the director.
4. Ensure that all members of the band have all necessary music in their folders.
5. Assist section leaders by making copies of any music that is needed.
6. Create and maintain a copy system that minimizes lost rehearsal time.
7. Ensure that music is put back in its proper place in the library.
8. Familiarize yourself with our library system.
9. Record and file new music that is purchased.
10. Keep the music library clean and locked.
11. Report any unauthorized personnel in the music library to the band captain.

## **7. Equipment Manager/Crew**

No aspect of marching band is more essential than that of logistics. The equipment manager's job includes maintenance, inventory, and logistics of all marching band instruments and equipment. This leader must ensure that podiums, field markers, and speakers make it out to the field for each rehearsal, and that all instruments are properly placed, cared for, and repaired. This leader must also help coordinate the loading of the band trailer(s) prior to each performance, working directly with the director, percussion captain, and Ascent captain to ensure everything that needs to be loaded makes it on the trailer. This student must possess superior musical and leadership qualities and display an outstanding ability to work well with others and be proactive, organized, and responsible.

1. Set examples for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Report to the director.
4. Fill water coolers and bring them to the rehearsal area before rehearsal starts.
5. Ensure the speaker and director microphones are on, functional and right in front of the tower before rehearsal starts.
6. Communicate with team members to ensure jobs are completed successfully. Never assume someone else is taking care of something for you.
7. Delegate responsibilities to ensure maximum efficiency and minimize lost rehearsal time to zero.
8. Load drum major podiums onto the trailer(s) before each away game (or take them to the stadium before home games).
9. Supervise the loading and unloading of the band trailer(s) at performances.
10. Record number of chairs/stands needed for each ensemble during dress rehearsals.
11. Ensure the correct number of chairs and stands are available for each ensemble during concert performances.
12. Keep accurate records of school owned inventory.
13. Oversee proper care and treatment of all band equipment. Report any damage or mistreatment of instruments to the band captain.

## **8. Uniform Manager**

No aspect of marching band is more essential than that of logistics. The uniform manager's job includes maintenance, inventory, and logistics of all marching band uniforms and uniform parts. Leaders must ensure that all uniforms are hung properly, maintained and organized. They are also responsible for ensuring proper records are kept with regard to borrowed and replacement uniform items. The uniform and hat room are your domain and should be kept clean/organized, and locked at the conclusion of every performance. Non-leadership members should never enter the uniform or hat room. No exceptions. Band Boosters should be notified in the event of uniform malfunction or if any damage is noticed on a uniform/uniform part. This leader must also help coordinate the measuring and fitting of uniforms in cooperation with Booster volunteers. These students are expected to cooperate with section leaders,

drum majors and the directors to ensure everyone understands proper care, hanging and maintenance uniforms. This student must possess superior musical and leadership qualities and display an outstanding ability to work well with others and be proactive, organized, and responsible.

1. Set examples for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Report to the director.
4. Pass out uniforms and shakos to section leaders in an efficient manner before games
5. Ensure uniforms are hung properly before they are turned in
6. Keep uniforms and shako boxes in proper sections
7. Keep uniform room clean and neat
8. Keep accurate records of school owned inventory.
9. Oversee proper care and treatment of all uniforms and shakos. Report any damage or mistreatment of uniforms or shakos to the band captain

## 9. Spirit Captain

The job of the Spirit Captain is to work directly with the director, staff, and leadership in elevating the pride, spirit, and positive energy of the entire band throughout the entirety of the season. He/she should embody positivity and serve as a liaison between the band and general population of Alonso High School. The Spirit Captain is responsible for selecting the section of the week, leading bonding activities, and ensuring that every member of the Raven Marching Band feels welcome and successful. This student must possess superior musical and leadership qualities and display an outstanding ability to inspire his/her peers and work well with others.

1. Set examples for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Reports to the director.
4. Serve as a liaison between the band and general student body.
5. Oversee spirit and morale during marching band rehearsals.
6. Work with Alonso SGA and senior committees to connect the band with students on campus.
7. Create and contribute to social media posts to increase awareness of band events.
8. Work with the band captain and drum majors in scheduling band camp daily themes.
9. Set yourself apart by having a superior attitude, spirit, and positivity daily.

***Remember, leaders are in charge of goals, not people. Never allow the situation to become more important than the person. (make a transfer)***

#### 4. PRIDE - PURPOSE - PROFESSIONALISM

As a member of the Alonso Raven Band Leadership team, you are expected to go above and beyond the known expectation of your fellow band members. Leaders are expected to be consistent, communicative, and attend all band functions throughout the year – no excuses.

<b>Pride:</b> <ul style="list-style-type: none"><li>● Enthusiasm</li><li>● Spirit</li><li>● Positivity</li><li>● Loyalty</li><li>● Dedication</li><li>● Discipline</li><li>● Accountability to self and your peers.</li></ul>	<b>Purpose:</b> <ul style="list-style-type: none"><li>● Punctuality</li><li>● Service</li><li>● Ability</li><li>● Growth</li><li>● Desire to Excel</li><li>● Self-control</li><li>● Discipline</li><li>● Organization</li><li>● Commitment</li></ul>	<b>Professionalism:</b> <ul style="list-style-type: none"><li>● Punctuality</li><li>● Physical Carriage</li><li>● Language</li><li>● Attendance</li><li>● Care of Equipment</li><li>● Use of Band Facilities</li><li>● Uniform</li><li>● Fundraising/Activity Fee Obligations</li></ul>
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*Great leaders are not afforded the benefit of the doubt and they do not seek it.  
( make a transfer - what is a REALISTIC scenario you might encounter this year where you have a choice between entitlement or humility after a mistake? )*

## 5. SECTION LEADER TRAINING

### **Preparations for Sectionals**

- 1. Know what is to be rehearsed and in what order (communicate with your director).**
  - a. Create goals and objectives for each sectional and WRITE THEM DOWN.
- 2. Know the strengths and weaknesses of the players in your section.**
  - a. Anticipate problem areas and solutions.
- 3. Develop a plan! Don't just wing it.**
  - a. Read through.
  - b. Fix as you go.
  - c. Rehearse specific sections.
  - d. Develop plans for overcoming problems in the music.
  - e. Create exercises that utilize keys and rhythms from the music you are playing. Include these in your warm-up!
- 4. Develop techniques to accomplish your rehearsal/performance goals.**
  - a. Slow it down, slowly speed up when successful.
  - b. Note by note.
  - c. Play and hold (listening to tune chords).
  - d. Count/sing/scat it.
  - e. Linking/chaining
  - f. Bop it!
  - g. Play the rhythm on just one note.
  - h. Simply the rhythm/change the rhythm.
  - i. Meaningful repetition.
  - j. Modeling (I play, you play)
  - k. Many More!

### **Personal Music Preparation**

- 1. Be able to count all rhythms in all parts within your section.**
  - a. Make sure to get trumpet 1, 2, and 3 parts, etc.
- 2. Know all fingerings/locate accidentals.**
- 3. Identify the key(s).**
- 4. Identify the time signatures and any tempo changes.**
- 5. Prepare a vocabulary of articulations (especially for jazz/swing music).**
- 6. Observe dynamic markings.**
- 7. Practice basic beat patterns for conducting or find another method of keeping everyone together.**
  - a. Beware of overusing these methods.
- 8. Be able to PLAY all of your music BEFORE you teach it.**

### **Sectional Time**

- 1. Create an environment of learning and family.**
  - a. Be able to maintain your sections focus and attention. Don't confuse attention with efficacy (what does that mean?)
- 2. Psychological**
  - a. Positive reinforcement
  - b. Reflect a positive attitude.
  - c. Reflect your abilities as a musician. They should trust you know what you're talking about.
  - d. Radiate confidence, not arrogance (self-awareness).
  - e. Be the best example of how you want others to play/behave.
- 3. Communicate**

- a. Leadership – don't be shy or reluctant
- b. Speak up – articulate clearly and loudly; address the entire section.
- c. Motivate – don't just tell them to do it correctly. Make them want to do it correctly. Make them want to do it correctly.

**4. Listen – Respond**

- a. Use your ears and respond to what you hear.
- b. Encourage, correct, appreciate.

**5. Focus – PURPOSE**

- a. Keep goals and objectives in mind

**6. Pacing – the most important aspect of a sectional**

- a. Don't waste time.
- b. Don't move too slowly – boredom and loss of focus ensue
- c. Don't move too quickly – frustrating and unsuccessful
- d. Stop for specific purposes – get back to playing
- e. Involve other players as much as possible.
- f. Don't work with just the 1st part or 3<sup>rd</sup> part all the time.
- g. Use your other members of your section if some players need more remedial help!

**7. Positive Reinforcement**

- a. Avoid being cynical or condescending
- b. Sarcasm is not an effective teaching tool.
- c. Don't dwell on mistakes or criticize individuals
- d. Compliment and encourage – acknowledge good playing as well as hard work.

**8. Eye Contact**

- a. Look at your players
- b. Avoid gazing into space or closing your eyes
- c. Use parts for reference.

**9. Everyone makes mistakes – EVEN YOU!**

- a. Don't dwell.
- b. Don't gloss over them or blame someone else.
- c. Admit it and move on.

**10. Things to avoid**

- a. Looks of embarrassment ( Condescension )
- b. Gestures of insecurity ( Not prepared )
- c. Lack of confidence ( \_\_\_\_\_ )
- d. Overly apologetic ( \_\_\_\_\_ )
- e. Unnecessary questions ( \_\_\_\_\_ )
- f. Nervous habits. ( \_\_\_\_\_ )

**11. Closure**

- a. Conclude with a feeling of accomplishment
- b. Set practice goals based on outcome of sectional
- c. Evaluate yourself
- d. Accomplishment of goals
- e. Successful/Unsuccessful techniques
- f. Goals for next time

**12. Did you waste time?**

## Sectional Challenges - Band Should Be Fun!

1. Musical Elimination - "Prize" for winner
2. Section Drill Downs (just music, just drill, music + drill, drill + visuals - music, etc.)
3. Incentives ("if we're all early to rehearsal then...")
4. Section chants/stand dances
5. Section dinners
6. Section spirit shirts/themes
7. Play in pairs
8. Bonding activities
9. Rehearse somewhere new!

*"Team unity and chemistry is by far more important than talent." - Rob Colbert*

### 6. INSPIRING LEADERSHIP LANGUAGE

"It's not human nature to be great. It's human nature to survive, to be average and do what you have to do to get by. That is normal. When you have something good happen, it's the special people that can stay focused and keep paying attention to detail, working to get better and not be satisfied with what they have accomplished." -**Nick Saban**

"Winners and losers have the same goal. The systems differentiate champions, not goals." -**James Clear**

"Daring leaders work to make sure people feel a sense of belonging." -**Dr. Brené Brown**

"If everyone in our organization thought or acted as you are right now, what would our organization look like?"

"Diamonds are nothing more than chunks of coal that are consistent." - **Malcolm Forbes**

"People buy into the leader before they buy into the vision." —**John Maxwell**

"Great leaders are almost always great simplifiers, who can cut through argument, debate, and doubt to offer a solution everybody can understand." - **General Colin Powell**

"Is it other people that bother me? Or the judgment I make about other people? -**Oliver Berkeman**

"The way to maximize outcomes is to focus on your process." -**Seth Klarman**

"A leader is best when people barely know they exist, when his work is done, their aim fulfilled, the people will say: we did it ourselves." —**Lao Tzu**

"I rent my title... I own my character." - **Thasunda Brown Duckett**

"To share your weakness is to make yourself vulnerable; to make yourself vulnerable is to show your strength." - **Criss Jami**

## **7. THE HUMAN EMOTIONAL BANK ACCOUNT**

*Write down the person in your life with whom you have the biggest, most positive bank account? What have they done over the years to make so many “deposits”?*

Think of a person or scenario in your life where you experienced an “overdraw” into a negative bank account. What have they done over the years to make so many “withdrawals”?

Write down one quality you feel was the most impactful trait of your most memorable leader (something you would like to emulate in your own leadership style).

Now write three OBSERVABLE behaviors related to this trait.

1.

2.

3.

***Positives come and go, negatives accumulate. - Dr. Cliff Madsen***

## 8. WHAT WOULD YOU DO?

1. You notice a new band member eating alone during dinner break. He seems fine, he's just playing on his phone with his airpods in his ears. He looks up to observe everyone eating every once in a while. He's tapping his feet on the ground...must be listening to music or something...
2. A veteran band member is late to rehearsal not once, but twice early on in the season. He always runs out to join the band but doesn't ever follow up for being late. Seems to try his best most of the time but doesn't socialize as much as others.
3. You overhear a dancer in the bathroom stall during 3<sup>rd</sup> quarter break. Even though you can't see her, you recognize her voice and the voice of her friend who is not in band. You see smoke coming out above the stall and smell something cherry-flavored. You consider this person a close friend and you always sit together at Steak and Shake after games.
4. A fellow bandmate comes to you and says she is being bullied by another band member. The bully-in-question has been calling her names on the bus and makes fun of her with her friends during class time. The suspect is very sneaky about it, so the band director hasn't noticed. The bully-in-question is a highly respected member of the band, and you find this accusation hard to believe.
5. A saxophonist in your section texts you and says he won't make it to rehearsal because his mother is in the hospital. You then see him on Snapchat at Zaxby's with his friends.
6. It's the beginning of September. A student who attended band camp and rehearsals shows poor attitude and effort. When you speak with him one-on-one, he informs you that he's only in band because his mom and dad met in HOTS Band at USF and are making him participate. He doesn't really want to be there, but he has to.
7. You notice that a trombone player's bell is newly dented and bent. You are certain it wasn't that way a week ago.

***Lead with Kindness - Act with Grace - Respond with Integrity - Execute with Intention***

***Be the Example***

## 9. LEADERSHIP COMPASS: YOUR COMMUNICATION STYLE

**Go to the corner of the room that you think best identifies you as a leader.**

<p><b>NORTH - Action</b></p> <ol style="list-style-type: none"><li>1. Assertive, Active, Decisive.</li><li>2. Like to determine the course of events and be in control.</li><li>3. Quick to act, expresses a sense of urgency for others to act now.</li><li>4. Enjoys challenges presented by difficult situations and people.</li><li>5. Like a quick pace and fast track.</li><li>6. Perseveres, not stopped by hearing NO!</li><li>7. Like variety, novelty and new projects.</li><li>8. Comfortable being in front.</li><li>9. Can be heard to say, "Do it now!" "I'll do it!" "What's the result?"</li></ol>	<p><b>EAST - Vision</b></p> <ol style="list-style-type: none"><li>1. Visionary who sees the big picture.</li><li>2. Generative and creative thinker, able to think outside the box.</li><li>3. Very idea oriented, focuses on the future, imagines.</li><li>4. Insight into mission and purpose.</li><li>5. Looks for overarching theses, ideas</li><li>6. Adept at problem solving.</li><li>7. Like to experiment, explore.</li><li>8. Appreciates a lot of information</li><li>9. Look for options, possibilities.</li></ol>
<p><b>SOUTH - Empathy</b></p> <ol style="list-style-type: none"><li>1. Feeling based, trusts own emotions and intuition, regarded as truth.</li><li>2. Integrates others input in determining the direction of what's happening.</li><li>3. Seeks to accomplish tasks by working together, interaction is primary.</li><li>4. Supportive to colleagues and peers</li><li>5. Willingness to trust others' statements at face value.</li><li>6. Receptive to others' ideas, team player, builds on ideas of others, non-competitive.</li><li>7. Able to focus on the present moment.</li><li>8. You think about what is right and fair.</li></ol>	<p><b>WEST - Analytical</b></p> <ol style="list-style-type: none"><li>1. Seen as practical, dependable and thorough in task situations.</li><li>2. Helpful to others by providing planning and resources, comes through for the team.</li><li>3. Moves carefully and follows procedures and guidelines.</li><li>4. Uses data analysis and logic to make decisions.</li><li>5. Weighs all sides of an issue; maintains balance.</li><li>6. Introspective, self-analytical.</li><li>7. Careful, thoroughly examines people's needs.</li><li>8. Maximizes existing resources.</li><li>9. Skilled at finding flaws in an idea or project.</li></ol>

### **Follow Up Questions:**

1. Discuss with your fellow Norths/Souths/Earths/Wests the strengths of your personality type.
2. What other direction do you think you work best with and why?
3. What other direction do you feel compliments your personality style and why?
4. What direction do you feel will take conscious effort to understand and be open to?
5. Discuss with your fellow Norths/Souths/Earths/Wests the weaknesses of your personality type.
6. Within your group, come up with one statement that exemplifies what you want the other directions to know and understand about you.

***"Don't allow your narrowness to become a virtue." – Clifford Madsen (make a transfer)***

***Humility, Service, Effectiveness, Passion.....Only do good things. Never do bad things.***

**GO RAVENS!**



