

“Big and Bold, Blue and Gold”

AKINS EAGLE BAND



VISUAL TECHNIQUE HANDBOOK

Compiled and Edited 2008 by Jeffrey Keyes

*W. Charles Akins High School
10701 South 1st St.
Austin, TX 78748*

1. Posture/Position of Attention

A. Body Line

1. Body Line: Imaginary line through ankles, knees, hips, shoulders, and ears.
2. 60-40 (Forward Projection): Body weight is distributed 60% on the platform (balls of the feet) of the feet and 40% on the heels creating a forward presence. Body weight centered between both feet with bodyline intact.
3. Hips/ Lowest Rib: Separate hips from lowest rib for a tall, strong posture. This will also allow for full upper and lower body flexibility.

B. Upper Body- no tension (relaxed but tall)

1. Chest: Up and out projecting to the press box.
2. Shoulders: Are even, so one is not higher than the other. They are back and down.
3. Neck: Soft and long extending the body line to the ears.
4. Eyes: Intense, above the horizon and active while in movement.
5. Torso: Aligned with hips and ankles.
6. Chin: Up, just above parallel and projected outward.
7. Hips: Rotated down and in so the rear does not stick out.

C. Lower Body

1. Feet: At an “open 45”; Toes apart, heels together in a “V” shape at a 45-degree angle.
2. Knees: Straight, continuing the bodyline from the ankles to the hips.
3. Hips: Inline with anklebone, hips go where lower body goes.
4. Stomach: Firm, but comfortably held in.

D. There are three positions of attention

1. Trail Position: See section 2. Section leaders define how each horn is held.
2. Front Position: See section 3. Section leaders define how each horn is held.
3. Playing Position: See Section 4. Section leaders define how each horn is held.

E. Call to Attention

<u>Command:</u>			<u>Response:</u>
1	2	3	4
<i>Band</i>	<i>Ten</i>	<i>Hut!</i>	tss

2. Trail Position

A. Without Horns

1. Hands/Arms: Both hands in a relaxed fist with the thumb resting on the second knuckle of the middle finger. The thumbnail will be facing toward the body, touching the pant seam. The arms are slightly bent with elbows facing behind the body.
2. All other parts of the body are the same as in section 1.

B. With Horns

1. Hands/Arms: Section leaders will define the way each horn is held.
2. All else is same as in section 1.

C. Trail Command

1. Before being called to attention, the drum major will say, “Band to Trail”, and the band will fall into the trail position instantly.
2. The trail command can only be given from the front position.

<u>Command:</u>			<u>Response:</u>
1	2	3	4
<i>Band</i>	<i>Horns</i>	<i>Trail</i>	tss

3. **Front Position** *Note: Front Position is default when called to attention.*

A. Without Horns

1. Hands: Left fist; right palm. Left hand is in a soft fist, back of palm facing away from body, with left thumb resting on the middle finger, in front of face between the eyes. Right fingers and palm covers back of hand, with right thumb resting between pointer finger and middle finger on top of the area between first and second knuckle. Fingers are together.
2. Elbows: Elbows are bent to form a “Power Triangle”, parallel to the body. The angle created by where the hands meet is a 90 degree angle. This should be soft looking but firm within in order to support the horn.
3. All other parts of the body are the same as in section 1.

B. With Horns

1. Brasses: The bell of the horn is parallel to the ground with the lead pipe at eye level. The horn is held a fist and a half away from the body. The entire weight of the horn is held in left hand with right hand fingers in a “C” shape, fingertips resting on the valve buttons. Pinky rests on top of the pinky ring. Power Triangle remains the same.
2. Woodwinds: Defined by section leader.
3. Horn: Held with the entire body.
 - a. Keep tension out of shoulders by using arms and abdominals to hold the horn.
 - b. The heavier the instrument, the more use of the abdominals is needed.
 - c. Think of the instrument as an extension of body.

C. Front Position Command

<u>Command:</u>			<u>Response:</u>
1	2	3	4
<i>Band</i>	<i>Horns</i>	<i>Front</i>	tss

3. **Playing Position**

B. Without Horns

1. Hands: Left fist, right palm. Left hand is in a soft fist, back of palm facing upward (power triangle still intact), with thumb resting on the middle finger, in front of face between eyebrows and nose. The area where the fingers come away from the palm of the right hand lays on top of the knuckle of the left hand. Keep fingers together. Thumb will lie on the center of the “cinnamon roll”.
2. Elbows: Elbows are bent to form a “Power Triangle”, parallel to the body.
3. All other parts of the body are the same as in section 1.

C. With Horns

1. Brasses: The entire weight of the horn is held in left hand with right hand fingers in “C” shape, fingertips resting on the valve buttons. The right palm of the hand will not touch any part of the horn. Pinky rests on top of the pinky ring. Power Triangle remains the same. Left wrist rotates out as if holding a cup. Valves will be perpendicular to the ground.
2. Woodwinds: Defined by section leader.

C. Brasses and woodwinds have two different levels in which they can play.

1. Normal Playing Position
 - a. Brasses: 10 degrees above parallel.
 - b. Woodwinds: Defined by section leader.
2. Horns to the Box
 - a. Brasses and Woodwinds: Head and power triangle slides to this position. Only the head is elevated, and chin is pointed at the press box. The instrument follows the head, while the bodyline stays intact.

D. Playing Position Command

<u>Command:</u>			<u>Response:</u>
1	2	3	4
<i>Band</i>	<i>Horns</i>	<i>Play</i>	tss

5. Mark Time Note: *Mark time should be fluid with minimal movement of the upper body.*

A. Performance of Mark Time

1. **On the “and” of 8**: The left foot is evenly lifted off the ground. Foot will only come off the ground enough to make space between the sole of the shoe and the ground. The foot will stay in an open 45.
2. **Count 1**: Entire left foot (heel and platform) articulates evenly on ground, both feet still at an open 45.
3. **On the “and” of 1**: The right foot is evenly lifted off the ground. Foot will only come off the ground enough to make space between the sole of the shoe and the ground. The foot will stay at an open 45.
4. **Count 2**: The right foot (heel and platform) articulates evenly on ground, both feet still at an open 45.
5. Heel process continues with no swaying of the hips. The weight stays in the center of the body. Imagine a glass plate separating your upper body from your lower body. Only one leg at a time!

6. Mark Time Halt

A. Performance of Mark Time Halt

1. **Count 8**: Right foot evenly articulates on the downbeat at an open 45.
2. **On the “and” of 8**: The left foot is evenly lifted off the ground. Foot will only come off the ground enough to make space between the sole of the shoe and the ground.
3. **Count 1**: Entire left foot (heel and platform) articulates evenly on the downbeat at an open 45. There is no movement after downbeat and weight distribution remains 60/40.

B. Command

1. Three count verbal command given to cease motion from mark time, forward march, and backward march etc.

<u>Command:</u>		<u>Response:</u>	
1	2	3	4
<i>Band</i>	<i>(rest)</i>	<i>Halt</i>	<i>Hit</i>
			<i>Close</i>

7. **Forward March** *NOTE: This is all straight leg technique!!*

A. Performance of Forward March

1. The entire band will subdivide the last four beats before the first step by saying, “dut, dut, dut, dut, dut, dut, push, and, 1”. All “duts” and counting should be staccato.
2. **On Beat 8:** The entire right leg is activated pushing the platform of the right foot into the ground, ready to propel the body forward. The entire left leg is also activated, knee locked ready to take the first step forward with the left leg remaining straight. There is no motion on beat 8.
3. **On the “and” of 8:** The first step is initiated (started) on the “and” of 8. The ball (platform) of the right foot is used to push off from. The upper body begins to move forward as the left heel leads the movement of the left leg forward. The left heel lifts up only enough to skim over ground.
4. **On Beat 1:** Back of the left heel articulates the ground (toes up). Toes naturally rotate in so the entire left foot is now in the ski line. Heel stays as close to the ground as possible at all times. The right heel will naturally leave the ground (right foot still at 45 degrees), with body weight 60/40 over the left heel and the right platform.
5. **On the “e” of Beat 1:** The left foot will begin rolling down. At the same time more weight should continue to transfer to the left foot as the right toes move into ski-line and heel begins to push forward.
6. **On the “and” of Beat 1:** The left foot should be completely rolled through with both ankles inline with each other. Use more energy; you are now covering twice the distance going to count two as you did going to count one.
7. **On the “a” of Beat 1:** All body weight is on the platform of the left foot. The right leg is pushing through in order to articulate next down beat with back of heel.
8. **On beat 2:** The back of the right heel articulates the ground (toes up) with left foot platform on ground (heel up). Weight is 60/40 over the right heel and the left platform.
9. This sequence continues with heels articulating on down beats and ankles crossing on the “and” of the beat.

Note: A normal step size (8 to 5) is 22 1/2 inches. All movement is steady, fluid, and comfortable. Movement specifically comes from center body (sternum to belly button).

8. **Forward March Halt** *NOTE: This is all straight leg technique!!*

A. Performance of Forward March Halt

1. **Count 8:** Right toes point outward at a 45 degree angle in a tondué with right heel and left foot in ski-line. In a forward halt, the platform of the right foot articulates on the downbeat.

2. **On the “and” of 8:** Right heel starts to lower to the ground while left foot toes are rotating outward to an open 45, coming in towards the right foot.
3. **Count 1:** Entire left foot (heel and platform) evenly articulates downbeat as the right heel touches the ground, with the left heel sliding next to right heel. Both feet are now at an open 45 with weight 60/40.

B. Command

1. Three count verbal command given to cease motion from mark time, forward march, and backward march etc.
2. Tondue on beat four, close with left foot on beat one.

<u>Command:</u>			<u>Response:</u>	
1	2	3	4	1
<i>Band</i>	<i>(rest)</i>	<i>Halt</i>	Hit	Close

9. **Backward March** *NOTE: This is all straight leg technique!!*

A. Performance of Backwards March

1. The entire band will subdivide the last four beats before the first step by saying, “dut, dut, dut, dut, dut, dut, push, and, 1”. All “duts” and counting should be staccato.
2. **On Beat 8:** The entire right leg is activated pushing the platform of the right foot into the ground, ready to propel the body backwards. The entire left leg is also activated, knee locked ready to take the first step backwards with the left leg remaining straight. There is no motion on beat 8.
3. **On the “and” of 8:** The platform of the right foot is used to start propel the body backwards and up at the same time (not just up) as the left foot starts to take the first step. The upper body begins to move backwards. The left platform lifts up only enough to skim over ground.
4. **On Beat 1:** The platform of the left foot articulates the ground, with the toes rotating into ski-line, heel off the ground. Right heel will come off of ground slightly varying on step size, with body weight always 60/40. Use all leg muscles; never reach back with foot. Bodyline will stay intact between the hips and the ears.
5. **On the “e” of Beat 1:** Weight will continue to transfer to the left foot as the right leg begins to move backward. Both feet are in vertical ski-line (right toes rotate in naturally).
6. **On the “and” of Beat 1:** Both ankles are inline with each other. All weight is on the left platform (heels never touch the ground), with the left heel still off the ground. Use more energy; you are covering twice the distance to get to count two as you used going to count one. The right platform should be as close to the ground as possible without dragging.
7. **On the “a” of Beat 1:** The right leg will push through in order to articulate next down beat with the platform.
8. **On beat 2:** The right platform articulates on ground (heel up) with left platform still on ground (heel up). Body weight is 60/40.
9. This sequence continues with platforms articulating on down beats and ankles crossing on the “and” of the beats.

Note: A normal step size (8 to 5) is 22 1/2 inches. All movement is steady, fluid, and comfortable coming from center of body. Weight stays 60/40!!

10. Backward March Halt NOTE: This is all straight leg technique!!

A. Performance of Backwards March Halt

1. **Count 8:** Right toes point outward at an open 45 with the right heel and left foot in vertical ski line. In a backward halt, the platform of the right foot articulates count 8.
2. **On the “and” of 8:** Right heel naturally starts to lowers to the ground while left foot toes are rotating outward to a (45 degree angle).
3. **Count 1:** Entire left foot evenly articulates downbeat, with the left heel sliding into ski line. Both heels will touch the ground at the same time on the downbeat. Both feet are now at an open 45 with weight 60/40.

B. Command

1. Three count verbal command given to cease motion from mark time, forward march, and backward march etc.
2. Right platform on beat four, close with left foot on beat one.

<u>Command:</u>				<u>Response:</u>
1	2	3	4	1
<i>Band</i>	<i>(rest)</i>	<i>Halt</i>	Hit	Close

11. Traverse Exercise/Slides

A. Performance of Traverse/Slides

1. Defined as any movement in which the toes are not facing the same direction as the upper body/shoulders.
2. For example, while facing the front side line and marching toward either end zone, feet are facing the direction of movement (end zone), hips at a 45-degree angle, “splitting the difference” and shoulders are flat to the front sideline at a 90 degree angle from the feet.
3. Posture remains strong and unchanged. Shoulders are relaxed.
4. It is important to relax the outside shoulder (shoulder opposite of toes) and pull the inside shoulder (shoulder over toes) forward to achieve shoulders that are “flat” to the front sideline and still relaxed.

12. Direction Changes

A. Forward “Touch and Go” ***without*** the articulation – Occurs when going directly from a forwards march to a backwards march when there is ***no*** change in step size (180 degree direction change).

1. **Count 1 – 7:** Just like normal forwards march.
2. **On the “and” of beat 7:** The left foot rolls down with the abdominals catching all forward momentum. All body weight is on the left foot, with the ankles of the two feet in line.
3. **Count 8:** The right foot articulates the downbeat with the platform, helping the abdominal to stop forward momentum. Body weight will be 60/40 over the left and right platforms. The left heel will naturally roll up into a position that looks like a backwards march.
4. **On the “and” of beat 8:** There is no motion. The abdominals are still activated to stop forward momentum.
5. **Count 1:** There is no motion. There should be energy in the left leg, preparing to propel the body into a backwards march.

6. **On the “and” of 1:** The right foot moves backwards to where the ankles are in line with each other. All body weight is now on the left platform (heel off the ground), with the ankles of the two feet in line, bodyline still intact.
 7. **Count 2:** The right foot takes a full sized step backwards. Count two looks like count two of normal backwards march, body weight 60/40.
- B. Backwards “Touch and Go” *without* the articulation – Occurs when going directly from a backwards march to a forwards march when there is **no** change in step size (180 degree direction change).
1. **Count 1 – 7:** Just like normal backwards march.
 2. **On the “and” of beat 7:** Both ankles are inline with each other. All weight is on the left platform, with the left heel still off the ground. The right platform should be as close to the ground as possible without dragging.
 3. **Count 8:** The right platform articulates the downbeat (heel up) with left platform still on ground (heel up). The abdominals catches all backward momentum with body weight still 60/40.
 4. **On the “and” of beat 8:** There is no motion. The abdominals are still contracted to stop backward momentum.
 5. **Count 1:** There is no motion. There should be energy in the left leg, preparing to propel the body into a forwards march.
 6. **On The “and” of 1:** The right foot moves forwards to where the ankles are in line with each other. All body weight is still on the left foot, with the ankles of the two feet in line.
 7. **Count 2:** The right foot takes a full sized step forwards. Left foot should be on platform (heel up), and right foot should be on heel (toes up), body weight 60/40.
- C. Forward “Touch and Go” *with* the articulation– Occurs when going directly from a forwards march to a backwards march when there **is** a change in step size (180 degree direction change).
1. **Count 1 – 7:** Just like normal forwards march.
 2. **On the “and” of beat 7:** The left foot rolls down with the abdominals catching all forward momentum. All body weight is on the left foot, with the ankles of the two feet in line.
 3. **Count 8:** The right foot articulates the downbeat with the platform, helping the abdominal in stopping forward momentum. Body weight will be 60/40 over the left and right platforms. The left heel will naturally roll up into a position that looks like a backwards march.
 4. **On the “and” of beat 8:** The left platform comes off the ground **as little as possible** while allowing the left foot to adjust to the new step size. The abdominals must be engaged to allow the left foot to adjust to the new step size without the upper body moving.
 5. **Count 1:** The left platform articulates the ground in the new step size. The right heel is still off the ground, with body weight 60/40 over the left and right platform.
 6. **On The “and” of 1:** The right foot moves backwards to where the ankles are in line with each other. All body weight is now on the left platform (heel off the ground), with the ankles of the two feet in line, bodyline still intact.
 7. **Count 2:** The right foot takes a full sized step backwards. Count two looks like count two of normal backwards march, body weight 60/40.

- D. Backwards “Touch and Go” *with* the articulation – Occurs when going directly from a backwards march to a forwards march when there is a change in step size (180 degree direction change).
1. **Count 1 – 7:** Just like normal backwards march.
 2. **On the “and” of beat 7:** Both ankles are inline with each other. All weight is on the left platform, with the left heel still off the ground. The right platform should be as close to the ground as possible without dragging.
 3. **Count 8:** The right platform articulates the ground (heel up) with the left platform still on ground (heel up). The abdominals catch the backwards momentum with body weight 60/40.
 4. **On the “and” of beat 8:** The left foot comes off the ground **as little as possible** while allowing the foot to adjust to the new step size. The calf will flex pointing the toes in the air starting the forward march. The right heel is still off the ground and abdominals engaged to allow the left foot to adjust to the new step size without the upper body moving.
 5. **Count 1:** The back of the left heel articulates the ground. The right heel is still off the ground, with body weight 60/40 over the left heel and the right platform.
 6. **On The “and” of 1:** The right foot moves forwards to where the ankles are in line with each other. All body weight is still on the left foot, with the ankles of the two feet in line.
 7. **Count 2:** The right foot takes a full sized step forwards. Left foot should be on platform (heel up), and right foot should be on heel (toes up), body weight 60/40.
- E. Other Direction changes
1. If it is not necessary to change from a forwards march to a backwards march or visa versa, the count before the next move will look like all the other counts.
 - a. When marching forwards, the last count of the previous move will be rolled through “splitting the difference” between the original directions of travel and the new direction of travel. The first step of the next move will be a full sized step in the next direction.
 - b. When marching backwards, the heel will not touch the ground on the last count of the previous move while “splitting the difference” between the original directions of travel and the new direction of travel. The first step of the next move will be a full sized step in the next direction.
 2. If it is necessary to change from a forwards march to a backwards march or visa versa, and the direction change is not at a 180 degree angle a tondué will be performed.
 - a. The last count of the previous move will be a tondué “splitting the difference” between the original direction of travel and the new direction of travel, with the first count of the next move a full sized step in the next direction.
 - b. The abdominals will absorb the momentum and the calves and quadriceps will propel the body in the next direction.

13. Jazz Running (4 to 5)

A. Performance of Jazz Running

1. The entire band will subdivide the last four beats before the first step by saying, “dut, dut, dut, dut, dut, dut, push, and, 1”. All “duts” and counting should be staccato.
2. **On Beat 8:** The entire right leg is activated pushing the platform of the right foot into the ground, ready to propel the body forward. The entire left leg is also activated, ready to take the first step forward. There is no motion on beat 8.
3. **On the “and” of 8:** All the muscles on the right leg are activated, pushing into the platform of the right foot. In a turned out (foot still pointing out at an open 45) tondue, the left foot moves away from the body. The level of the body will start to become lower to the ground as both knees will break. ***One foot will always be on the ground during the “and” count in a jazz run.***
4. **On Beat 1:** The left platform will articulate the ground with the right heel still off the ground. The left heel will *not* touch the ground. Both feet will remain pointed out at an open 45. The height of the upper body is the high that the upper body is at a demi plie, and will remain at that height until the end of the jazz run. Body weight remains 60/40 over both platforms.
5. **On the “e” of Beat 1:** The left knee will bend even more, allowing the upper body to remain at the same height while more weight is transferred to the left foot. The right foot remains turned out in a tondue while moving forward, staying as close to the ground as possible.
6. **On the “and” of Beat 1:** The left knee remains bent, with the entire leg activated, ready to propel the body forward to the next step. The right heel is now next to the left heel, still at a turned out tondue, as close to the ground as possible. Both heels remain off the ground.
7. **On the “a” of Beat 1:** The right leg pushes through, straitening *slightly* in order to articulate next down beat with the platform.
8. **On beat 2:** The right platform will articulate the ground with both heels off the ground. Both feet remain pointed out. The height of the upper body remains low with both knees bent. Body weight remains 60/40 over both platforms.
9. This sequence continues with platforms articulating on down beats and ankles crossing on the “and” of the beat with no height change until the close or count one of the next move.

Note: A 4 to 5 step size is 45 inches (3 ¾ ft). All movement is steady, fluid, and comfortable with the feet staying turned out in a tondue until the close. Movement specifically comes from center body (sternum to belly button).

14. Jazz Run (4 to 5) Halt

A. Performance of Jazz Running Halt

1. **Count 8:** The right platform will articulate the ground with both heels off the ground. Both feet remain pointed out. The height of the upper body remains low with both knees bent. Body weight remains 60/40 over both platforms.
2. **On the “and” of 8:** Both heels remain off the ground while the knees start to straiten, allowing the upper body to become taller. The abdominals are engaged and the right platform begins to push into the ground to stop forward momentum.

3. **Count 1:** The entire left foot evenly articulates downbeat, with the left heel sliding next to right heel. Both heels will touch the ground at the same time on the downbeat while the knees straiten, body becoming as tall as possible. Both feet are now at an open 45 with weight 60/40.

B. Command

1. Three count verbal command given to cease motion from mark time, forward march, and backward march etc.
2. Tondue on beat four, close with left foot on beat one.

<u>Command:</u>			<u>Response:</u>	
1	2	3	4	1
<i>Band</i>	<i>(rest)</i>	<i>Halt</i>	Hit	Close

15. **Dance Terms**

- A. Plie – The knees bend with feet at an open 45 lowering the level of the upper body without breaking the bodyline.
 - a. Demi plie – The knees bend as much as possible without the heels coming off the ground.
- B. Tondue – The leg extends from the body and the foot is pointed as hard as possible with only the platform touching the ground. All body weight is on the foot not extended from the body.
- C. Revele – The heels come off the ground with feet at an open 45, causing the performer to become taller. The heels will be as far off the ground as possible while maintaining balance.

16. **Other Important Information**

- A. The “dot” is the exact position within a form.
- B. When standing in a form, the “dot” is beneath the right foot.
- C. When standing on a yard line, the “dot” or center of the yard line is between the heels.
- D. When performing a direction change, it is necessary to get the center of the body over the “dot” before moving in the new direction. It may be necessary to step over the “dot” in order to get **body center**.
- E. The key to clean drill is taking a **full sized step on the last count of a move**, and **taking a full sized step in the next direction** after a direction change.
- F. Division of pulse is essential to your survival.
- B. Eyes must always be active and looking in the pattern;
Form - Drum Major – Form
- D. After a move is over, there is **NO** movement, even if feet, hands, or position are incorrect.
- E. After an exercise, the position of attention will be assumed until the “*at ease*” command is given.

17. Outline of Exercises

- A. Hindu
- B. Horns Up/Down Drill
- C. Slide Drill (stationary)
- D. Forwards and Backwards march in the block
 - 1. 1st Step
 - 2. 2 Steps
 - 3. 8steps
 - 4. 8s and 8s
- E. Across the Floor
 - 1. 8s and 8s
 - a. Forwards
 - b. Backwards
 - 2. Continuous
 - a. Forwards
 - b. Backwards
 - 3. 8s and 8s at a Slide
 - a. Forwards
 - b. Backwards
- F. Adjusted Stride Drill
 - 1. 16 to 5, 12 to 5, 8 to 5, 4 to 5
 - a. Forwards
 - b. Backwards (w/no 4 to 5)
- G. Touch and Go Drills
 - 1. Forwards, Backwards, Forwards at an 8 to 5 without the articulation.
 - 2. Forwards, Backwards, Forwards at an 8 to 5 with the articulation.
- H. Diamond Drill

18. Exercises

- A. Hindu

Posture will be broken down and then build back up isolating each part of the body. Each part of the body will break down of build back up evenly over 4 counts. The order is as follows.

 - 1. Head, shoulders, upper back, lower back, legs, *hold*.
 - 2. Legs, lower back, upper back, shoulders, head, *releve*, *hold*.
 - 3. Down, arms out, arms in, *hold*
- B. Horns Up/Down Drill *Note: Always starts at Trail Position*

The band is called to the following positions using the appropriate command in the following order.

 - 1. "*Band to Trail*"
 - 2. Front Position
 - 3. Playing Position
 - 4. Front Position
 - 5. Trail Position
 - 6. Repeat steps 2-5.

C. Slide Drill *Note:* Always starts at Front Position.

1. Up, 2, Lock, (*Breathe*)
2. Left, 2, 3, Lock
3. Hold, 2, 3, 4
4. Right, 2, 3, half, 5, 6, 7, Lock
5. Hold, 2, 3, 4
6. Front, 2, 3, Lock
7. Down, 2, Lock, Hit, Close

D. Forwards and Backwards March in the Block

During the tap off, “dut, dut, dut, dut, dut, dut, push, and 1”.

1. 1st Step
2. 2 Steps
3. 8 steps
4. 8s and 8s

E. Across the Floor *Note:* Lines will always step off every 16 counts.

1. 8s and 8s Forwards and Backwards
2. Continuous Forwards and Backwards (Count to 8 and repeat)
3. 8s and 8s at a Slide Forwards and Backwards

The tap off starts as each line steps off. The first line will start the exercise after the tap off.

- i. Up, 2, Lock, (*Breathe*)
- ii. Left, 2, 3, Lock
- iii. 1, 2, 3, Half, 5, 6, 7, Hit
- iv. Right, 2, 3, Half, 5, 6, 7, Lock
- v. 1, 2, 3, Half, 5, 6, 7, Hit
- vi. Left, 2, 3, Half, 5, 6, 7, Lock
- vii. *Repeat* steps 3-6

F. Adjusted Stride Drill

1. 16 steps at a 16 to 5
2. 12 steps at a 12 to 5
3. 8 steps at an 8 to 5
4. 8 steps at a 4 to 5 (no 4 to 5 when going backwards)

G. Touch and Go Drills

1. “***without*** the articulation”
 - i. Forwards, Backwards, Forwards at an 8 to 5
2. “***with*** the articulation”
 - i. Forwards, Backwards, Forwards at an 8 to 5

H. Diamond Drill

1. 8 Counts diagonal forward and right (dot is 8-8 to 5 steps forward and 8-8 to 5 steps to the right)
 - i. On count 8 a tondue with the foot pointed towards the front side-line, parallel to the yard-lines.
2. 8 Counts diagonal back and right (dot is 8-8 to 5 steps back and 8-8 to 5 steps to the right)

- i. On count 8 a tondue with the foot pointed towards the front side-line, parallel to the yard-lines.
3. 8 Counts diagonal back and left (dot is 8-8 to 5 steps back and 8-8 to 5 steps to the left)
 - i. On count 8 a tondue with the foot pointed towards the front side-line, parallel to the yard-lines.
4. 8 Counts diagonal forward and left (dot is 8-8 to 5 steps forward and 8-8 to 5 steps to the left)
 - i. Hit Close at the end, with a tondue out to an open 45.