
OKLAHOMA STATE UNIVERSITY

COWBOY MARCHING BAND
THE STATE'S BAND

LEADERSHIP HANDBOOK
2019-2020

OKLAHOMA STATE UNIVERSITY COWBOY MARCHING BAND
THE SPIRIT OF OKLAHOMA
LEADERSHIP HANDBOOK
2019-2020

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OKLAHOMA STATE UNIVERSITY COWBOY MARCHING BAND LEADERSHIP HANDBOOK

Great leaders lead by example. They are committed to excellence, and are willing to do whatever it takes to accomplish their goals. Your challenge as a leader will be to contribute your time, talents, and energy into making your section the best ever! High marching standards are achieved through uniformity of style. Please familiarize yourself with all aspects of the marching fundamentals described herein, and be prepared to teach all of the CMB marching fundamentals and traditions.

PREPARING FOR LEADERSHIP RETREAT

As you prepare for the Leadership Retreat and the coming year, consider this: It's not how much you know that matters, but how much you care. Great leaders don't just happen; they are the product of intelligent thought, careful planning, and they seem to possess a clear picture of who they are and what they wish to become.

Before you arrive at the Leadership Retreat, spend a few moments jotting down ideas for the fall: ideas/suggestions that are both specific to your section, and to the entire band. Organize your thinking toward positive solutions, rather than pointing out faults. Be creative – great ideas are often the result of small beginnings.

COMMITMENT serves as the bonding material upon which all great organizations are built.

COMMITMENT is what transforms a promise into reality. It is the words that speak boldly of your intentions, and the actions which speak louder than the words. It is making the time when there is none. Coming through time after time, year after year: Commitment is the stuff of which character is made; the power to change the face of things. It is the daily triumph of integrity over skepticism. Those who are truly committed to anything will someday experience greatness.

EFFECTIVE TEACHING

PRINCIPLES OF EFFECTIVE TEACHING

What Effective Teachers Know

- Have a clear mental image of what the marcher will look like when executing the maneuver properly. Define your goals in terms of explicit, observable behavior.
- Know each of the component parts of a particular maneuver (begin with the details found in the second section of this handbook).
 - The component parts of a maneuver can often be understood by thinking of the individual muscle movements required.
 - Be analytical: How is weight distributed? Where is the center of balance? What are the pivot points? Which muscles must be contracted?
 - When a marcher is having difficulty, break the task into smaller component parts.
- Determine the most logical order in which to present those parts. Create a sequence of steps that must be achieved in order to arrive at your image of an accomplished marcher.
 - Most teaching problems are created when a sequence of steps is presented in a confusing order.
 - When a member is having difficulty, reorder the steps of the sequence.
- Know what it means to do a particular maneuver well. What specific details will be observed when excellence in performance has been achieved?

What Effective Teachers Do

- Communicate these elements with precise language.
 - Precision in language from you will yield precision in thought and action from those you are teaching.
 - A lack of precision is indicated by the use of such terms as “you know,” “now do it better” or even “that was good.” Replace such terms with specific, detailed and targeted information.
- Create habits. Every time a section member does something (marching, playing, or any behavior) they are creating a habit. It is up to the section or squad leader to see to it that mistakes and incorrect actions are not repeated or, even better, avoided in the first place.
 - Teach a logical sequence of small tasks that build toward the final goal (i.e. your vision of the accomplished marcher). This is the only way to guarantee the establishment of desired habits.
 - **Every time you allow a member of your section to perform poorly, you have allowed them to reinforce a habit.**
- Give frequent feedback. Tell your section members how they can increase the quality of their marching or playing, using **as few words as possible**.
 - The smaller the component part you are teaching, the more opportunity you will have to give feedback.

- Feedback must be concise, targeted, and without superfluous information or wordiness.
- **Effective teachers give targeted feedback at a rate of approximately once every 10 seconds.**
- Review your own teaching effectiveness.
 - At the end of each teaching segment, consider how you could have:
 - Broken down the tasks differently
 - Ordered the sequence of tasks differently
 - Provided feedback more precisely or frequently
 - Discuss teaching sequences and feedback with other leaders in your section. Make notes of what you may want to try later, and share those techniques that you found particularly effective or ineffective.

PRACTICAL ISSUES FOR EFFECTIVE TEACHING

- Establish a proper learning environment. Use teaching aids (step size guides, etc.)
- Have a clearly established system for implementing the position of attention.
- Avoid illustrating or explaining while the section is at attention.
- Stand tall; exude confidence via your posture.
- Project your voice. Speak clearly, confidently and with sufficient volume to be understood.
- Always begin rehearsing a new or difficult maneuver at a slow tempo.
Subdivision of the beat is essential.

Teaching Methods

Points to Watch

Carefully read through the fundamentals guide, bullet point by bullet point, and be aware of issues that are likely to arise when teaching to your section. Pay attention to specific minutiae that the Drum Majors and directors address when the fundamentals are being taught during the Leadership Retreat.

Divide and Conquer

Too often, valuable teaching time is wasted when one Section or Squad Leader attempts to instruct a large section. Always divide the section so that all Squad Leaders are actively engaged. Separating teaching fundamentals by ability level is often quite constructive. This approach is also useful for playing sectionals. {e.g. divide by part assignments}

CONDUCTING SECTION WARM-UPS

- Devise a constructive section warm-up. Warm-up may include:
 - CMB Warm-Up Exercises (Lip Slurs and Technical Exercises)
 - Appropriate parade music or show music
 - Stretching
 - Short self warm-up/practice time
- Establish a tuning procedure: What are the best notes for your instrument? This is the most important part of the rehearsal – don't accept inferior pitch.
- Learn to anticipate problems and have rehearsal techniques prepared to solve them. Think of specific music pertaining to your section that will need improvement.
- Avoid simply playing through music. Improve it!
- Have a plan in order to be prepared for a quick and productive warm-up session. Be ready for situations when the band must be ready in a short amount of time.
- Check for appropriate uniform, flip folder and instrument parts during this time (This will only apply at away games or CMB performances).

Cowboy Marching Band activities where section warm-up may be needed:

- Sectionals prior to Saturday home games
- In-state away games
- Parades
- Volunteer events

OKLAHOMA STATE UNIVERSITY COWBOY MARCHING BAND

MARCHING FUNDAMENTALS GUIDE

THE POSITION OF ATTENTION

Definition

The position of attention is the fundamental position from which all marching maneuvers are performed. This position defines the “look” of the Cowboy Marching Band, and must be absolutely uniform. Once called to attention, the performer must remain absolutely motionless and silent.

Note: While Attention is a specific position, it is also a specific state of mind: a call to attention means to prepare yourself for new information, and to be ready to respond in the correct manner. Attention is not, and should not be used as, a mental holding pattern.

Vocal responses should be crisply articulated with high energy, a low vocal pitch with much enthusiasm. This vocal response serves to alert both band and audience. Proper execution of the position of attention sets the standard for the level of excellence of all marching maneuvers.

The Call to Attention

The Drum Major calls the band to attention with one long whistle, followed by three short whistles. The band immediately responds with “O-STATE,” moving quickly to the position of attention.

The Position of Attention (Diagram 1)

- Feet are together with arches of the feet over the middle of the yard line.
- Knees are relaxed but straight.
- Hips over heels and ankles, on the same vertical plane as the sternum.
- The core should always be strong and firm.
- Chest should be pushed out and should have a strong presence.
- Horns should be in playing position, which is 10-degrees above parallel. Arms form a strong 90-degree angle. Position so that the hands are even with the eyes.
- Shoulders should be relaxed with no tension whatsoever, and should be positioned back, causing the chest to be pushed out.
- Head should be elevated slightly above the horizon, 10-degrees.
- Eyes should always be focused up to ensure the students’ ability to dress lines and focus on the drum majors.
- For overall body alignment, there should be a 60-40 weight distribution between the balls of the feet and the heels. The body should be leaned slightly forward.

****Remember: Stand tall and strong! Imagine being pulled up from a string attached to your head. Be careful not to let shoulders roll forward. Be confident and look as though you are ten feet tall!****

Call to attention is given with a half note whistle, followed by 3 short whistles after which the band snaps into position and responds with the phrase “O – STATE”

Call to Attention

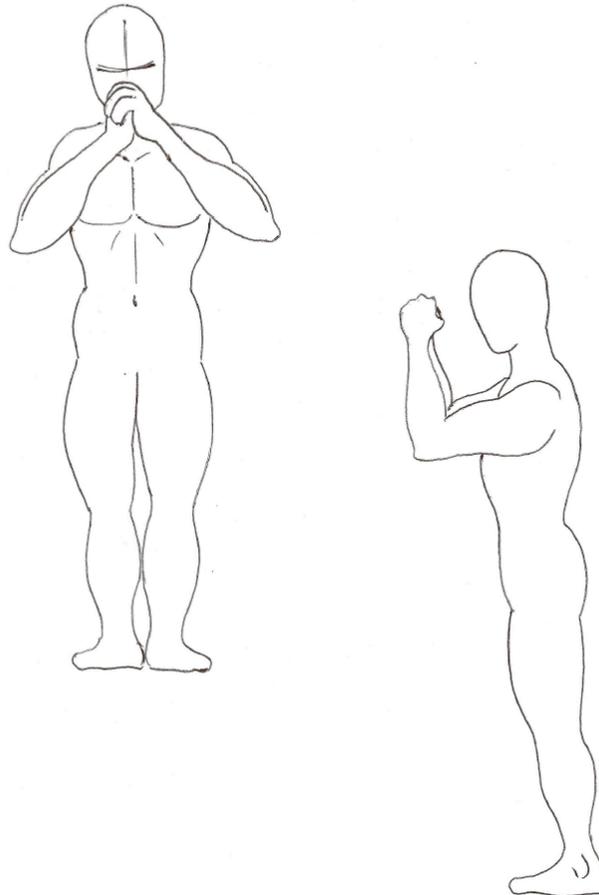


Call to horns up and down is given by a half note whistle followed by a single short whistle with the horn being snapped up or down on count 1 of the following set.

Horns Up/Horns Down



Diagram 1
Position of Attention



PARADE REST

Definition

Parade Rest is the position of rest prior to being called to attention or while being given instruction. This will also be used during all concert performances with the Cowboy Marching Band and during pregame performances.

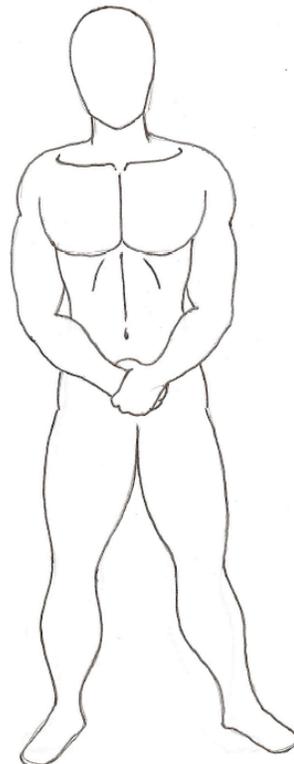
The Position of Parade Rest (Diagram 2)

- Feet 10 inches apart
- Eyes focused forward
- Arms relaxed in the front of body; horn in right hand, left hand on top
- Upper body should remain tall and lifted with ribs away from hips

Call to parade rest is given with 3 short whistles followed by the band executing the parade rest position.



Diagram 2
Parade Rest



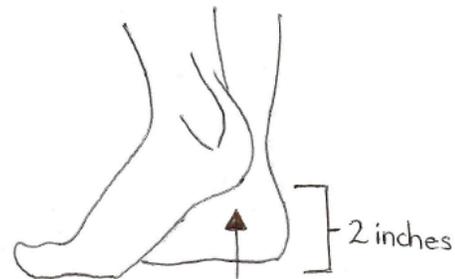
MARK TIME

Definition

The Mark Time is utilized to maintain motion and tempo while the performer is in a fixed position. It is also to subtly dress and adjust forms. (*Diagram 3*)

- Start at the position of attention
- Smooth lift of the heel two inches off of the ground, starting with the left heel on the fourth whistle
- Heel articulates the beat while posture remains strong
- Neither upper body nor head should bounce up and down while marking time

Diagram 3
Mark Time



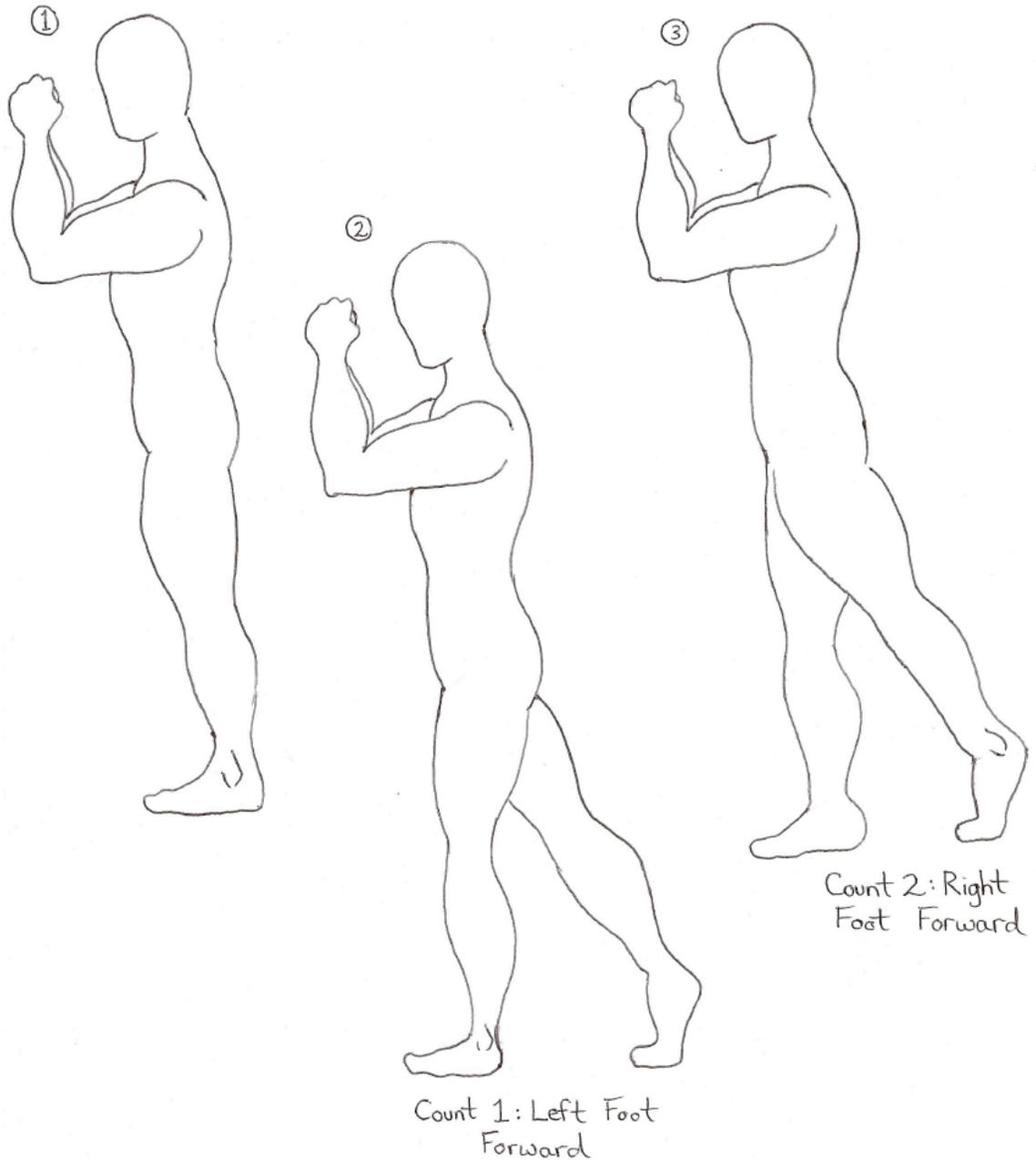
Marching Strides

FORWARD MARCH (*Diagram 4*)

- Movement always begins at the position of attention
- Step off is always with the left foot
- A “prep step” is initiated on the fourth whistle in which the left knee breaks and the heel moves slightly off the ground
- The foot in motion then articulates with the heel on the beat and rolls through smoothly. The opposite foot repeats this process.
- Weight should be evenly distributed between both feet when the heel articulates the beat. Once you have rolled through the step, your weight should be completely over your front foot.
- The upper body should remain tall and open

- The left ankle passes the right ankle on the “and” of the beat.
- Each beat is articulated with the heel keeping the toe as high as possible. Each leg moves forward with as straight of a knee as possible.
- When closing the forward march, the right foot rolls, returning weight to the platform, and the left foot is smoothly brought next to the right foot. Weight should be equally distributed between the feet.

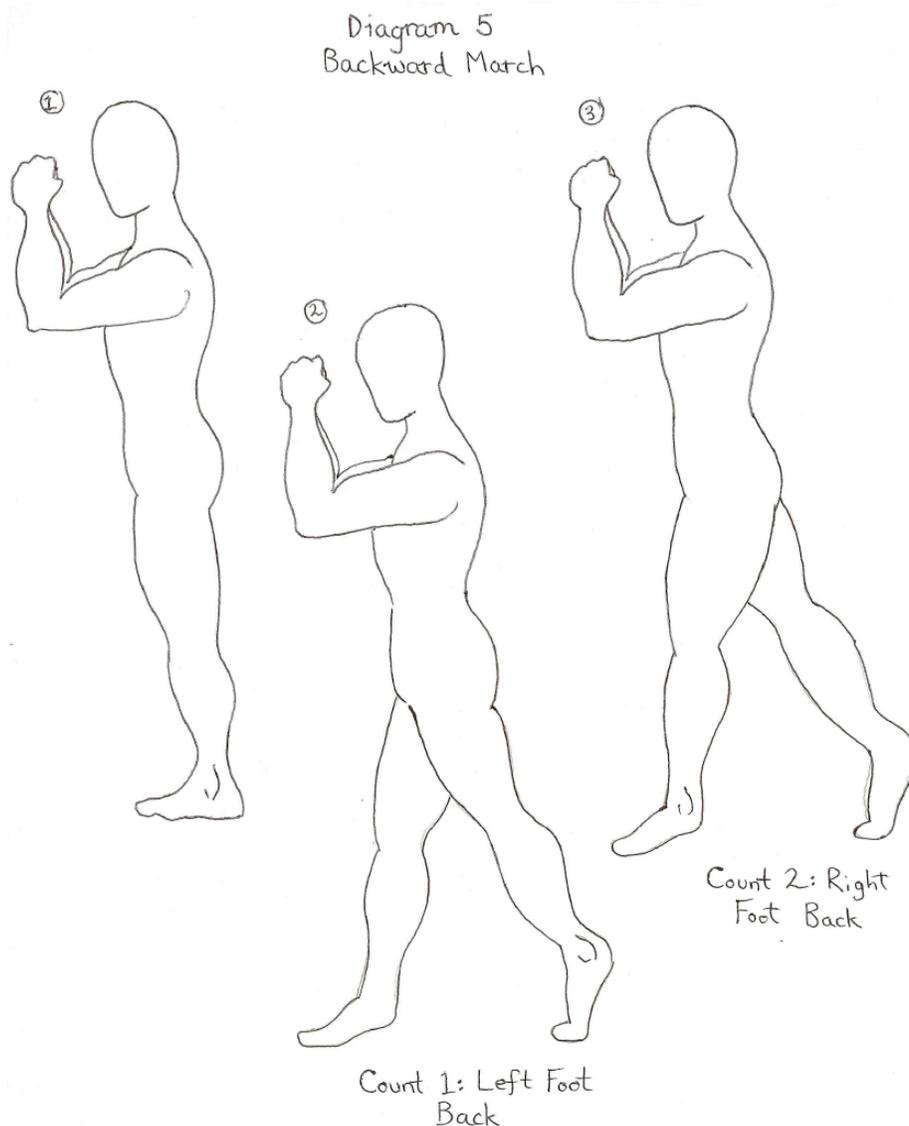
Diagram 4
Forward March



BACKWARD MARCH (*Diagram 5*)

- Movement always begins at the position of attention
- Step off is always with the left foot.
- To begin, bend the left knee, transfer weight to the right foot and take a gliding step back with the left foot, keeping the left heel from touching the ground.
- Knees break just enough to execute the move.
- Once backward movement has been established, neither heel should touch the ground.
- When closing the backward march, the left foot closes to the right foot. Keeping the weight in a forward position, slightly lower heels to the ground on count one.

****Things to remember:** When taking the backwards step, do not let your upper body fall back or slide forwards. Keep a strong, confident set position in your upper body. Reinforce a strong set position and these additional steps will soon fall into place.



SLIDES

Definition

This maneuver allows the performer's lower torso to move in one direction while the upper torso is turned so that his/her instrument faces the front sideline.

- Upper body faces one direction (usually the sideline) and the lower body faces another.
- Hips should be turned halfway toward the desired direction of the upper body (e.g. if the upper body is 90 degrees from lower body, hips should be turned 45 degrees)
- Shoulders and chest should remain square to the sideline
- Upper body should remain tall and lifted off of the hips.
- Back should remain straight.
- Minimal tension should be experienced.
- While executing a forward march, push back on the shoulder in the opposite direction of travel. This maintains a proper slide position and keeps your shoulders from losing their 90-degree placement.
- While executing a backwards march, push back on the shoulder in the same direction of travel.
- Always maintain a Position of Attention.

FLANKS/TO-THE-REAR

Definition

The purpose of the flank is to turn the performer's entire body 90-degrees to the left or right. To-The-Rear (TTR) turns the performer 180-degrees.

Left Flank

- Performer arrives at flanking point with the right foot pointing inward at the 45-degree angle. All weight is shifted to the ball of the right foot.
- On count one of the next move, the upper and lower torsos turn 90-degrees to the left, and the first step should be a full-sized step in the new direction. Weight should be completely over the left foot on count one.

Right Flank

- Executed as per the Left Flank using the ball of the right foot.

- Performer arrives at flanking point with outward at the 45-degree angle. All weight is shifted to the ball of the right foot.
- On count one of the next move, the upper and lower torsos turn 90-degrees to the right, and the first step should be a full-sized step in the new direction. Weight should be completely over the left foot on count one.

To the Rear

- On the last beat of a Forward March, place the right foot directly in front of the left with equal distribution of weight on platforms of each foot. With a swift motion, pivot the body to the left so the body is facing in the opposite direction from where it started.
- Upper and lower torsos must move exactly together. Be careful not to “swing” the upper body around after the lower body has already completed the turn.

GATES

DEFINITION

Squad drill maneuver in which the squad moves around a pivot point in a left or right direction

- The body travels in the direction of the curve, including upper body
- The squad stays in the circular path while moving and intervals remain at two steps
- The person closest to the pivot point takes the smallest step. Step size increases with distance away from the pivot point

RUN-ON (*Diagram 6*)

Definition

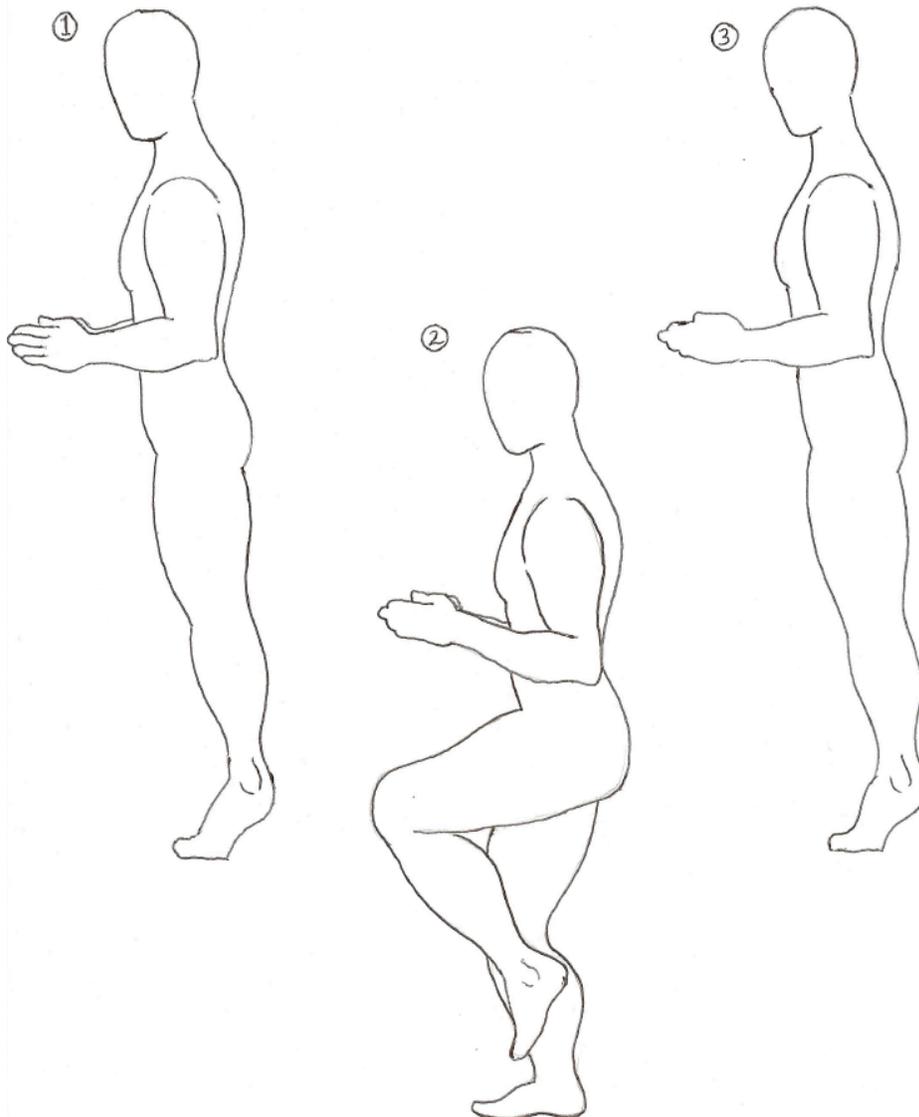
Run-On is a Cowboy Marching Band tradition that serves as the vehicle for entering the field for pregame.

Vocalizations are as follows: Beat 2: GO
Beat 4: STATE

- Run-On begins with a call to attention and a 16-count eighth-note drum sequence.
- It is choreographed in eight eight-note count segments with horn, knee, and hand accents on counts 2 and 4.
- Upper arms and shoulders remain motionless
- Members “march” on their toes, elevated off of their heels. Toes should come approximately two inches off the ground for each step.

- Step-size should be between 6-to-5 and 8-to-5 stride
- On counts 2 and 4, the buttocks drops and the left leg raises to a three-quarter chair position, bends at the knee, while keeping the back, neck, and head completely straight.
- On these counts, the hands and forearms (palms inward and fingers straight) bend up at the elbows to approximately 20 degrees above parallel.
 - Horn carriage will vary between sections (See Section Leaders for proper positions). However, left and right arms must travel the same distance.
- It is important to minimize body movements as you move forward. The motion of the feet should occur directly below the body. Your head should remain still, and upper body posture must be lifted from the hips with shoulders back.
- Shoulders must remain square to the end zone and should NOT lead the upper body towards the sideline on counts 2 and 4.

Diagram 6
Run-On



Counts 2+4

COWBOY MARCHING BAND FORMATIONS

REHEARSAL BLOCK

Section members will be assigned a specific location for easy attendance check. Attendance will be taken at the beginning of each rehearsal. Section Leaders should check roll quickly, and report absences/tardiness to the Teaching Assistant in charge of attendance.

In addition to a warm-up and music rehearsals, a review of marching fundamentals may take place during this phase of rehearsal. This will afford Squad Leaders the opportunity to polish marching fundamentals and to introduce new maneuvers. Positive energy and high standards during this phase will set the tone for the entire rehearsal.

PARADE PROCEDURES

Falling In

- Fall in as quickly as possible.
- Listen for instructions and pass them back through the ranks.
- Play instruments only when directed.
- Fall in as outlined on chart.
- Section Leaders, Squad Leaders and designated veteran members should take the outside positions.
- Listen for the call to attention, and respond with gusto – “O-STATE!!!”

Marching

- Spacing from front to back is 2 six-to-five intervals (60”).
- Maintain proper posture and utilize peripheral vision to guide right.
- Be sure to pass information back (e.g. curb, water, etc.)
- Refrain from returning heckling from spectators. Respond with class: smile and “Go Pokes!”
- After the halt cadence, remain at attention until the “fall out” command is given.

NOTE: Unusual marching steps such as 360 spins, exaggerated instrument swings, kicks, etc., will be executed ONLY with Section Leader approval. Unauthorized horn swings, inappropriate marching and/or chants that might be misinterpreted by the general public are expressly prohibited in parade marching (e.g. Homecoming parade, marching to the stadium for Pregame, etc.). More of the general public views CMB “up close & personal” in a parade than in any other venue. Section Leaders should take steps to insure that we are viewed as a first class organization at all times.

CHART READING

ABBREVIATIONS

- TTR – To the Rear
- DT – Drag Turn
- MT – Mark Time
- LF – Left Flank
- RF – Right Flank
- BM – Backward March
- FLT – Foat (adjusted stride)
- FTL – Follow the Leader
- H – Home
- A – Away
- IB – Inboard (toward the 50)
- OB – Outboard (towards the endzone)

PUBLIC APPEARANCES AND TRAVEL

CODE OF CONDUCT

The Cowboy Marching Band is one of the most important goodwill ambassadors for the University, and is one of the most respected and visible performing groups on campus. Membership in the Cowboy Marching Band is a privilege and must not be abused. The following guidelines are designed to establish a code of conduct for all members of the Cowboy Marching Band. Individuals who violate the Code of Conduct may be removed from the performance block or dismissed from the band. It is neither the intent nor the purpose of this code to list every possible rule infringement. It is assumed that members of the Cowboy Marching Band are responsible adults, and will be treated as such.

1. University Rules of Conduct are in effect at all times during rehearsal, performance and travel by the Cowboy Marching Band. For complete information, please see the OSU Student Code of Conduct at: <http://www.okstate.edu/ucs/SCEA/srr.htm>
2. Consumption of alcohol and/or drug use is expressly prohibited during all Cowboy Marching Band rehearsals, travel and performances. Evidence of drug or alcohol use will result in automatic suspension from band activities, possible dismissal from the band, and a failing grade. Any evidence of drug or alcohol use will result in automatic referral to the Vice President of Student Affairs.
3. Band members should remain in full uniform at all times unless otherwise directed. Alternate uniforms may be designated on specific occasions. Smoking in uniform is prohibited.
4. Individual playing in the halls, on the way to rehearsal, and outside busses is not permitted. Instruments should only be played in the band hall, practice rooms, or the rehearsal site.
5. When in the stadium, please observe the following guidelines:
 - a. Remain in assigned stadium seating until instructed to move by a staff member.
 - b. Be alert for time outs and other performance opportunities. Our function in the stands is to support our team. ALL should play, and play well. Careless playing and/or ad-libbing in the stands are unacceptable, and may result in the loss of performance privileges.
 - c. Cheer with the cheerleaders and percussion section. Maintain a high level of support regardless of the score.
 - d. Breaks for rest rooms are permissible under the following conditions:
 - i. Members never leave the stands alone.
 - ii. Food and drink should not be purchased during a rest room break unless authorized by a director on an away trip.

- iii. Members should immediately return to their seats in the stands and not hang out underneath the stands.
 - o Remember that we represent Oklahoma State University at all times. Negative comments are not representative of the behavior that is expected from Cowboy Marching Band members.
 - o If, by standing, we restrict the view of paying fans, you may be instructed to remain seated.
6. Represent your band with pride. It is your charge to maintain our tradition of excellence, and your responsibility to represent the Cowboy Marching Band and Oklahoma State University with the highest possible individual standards. Individuals who violate the Code of Conduct may be removed from the performance block or dismissed from the band.

UNIFORM POLICY

As a section leader you will be responsible for inspecting your section prior to every full band event. Please be sure that you are familiar with all aspects of the uniform policy so that your inspection can be of the highest standard.

1. The Oklahoma State University Cowboy Marching Band maintains an exacting style of uniform wear. Members are required to wear the complete uniform while in public. Unless specifically instructed, the wearing of a partial uniform is not permitted.
2. Each member of the Cowboy Marching Band will be provided a full uniform consisting of two coats, pants, a cowboy hat, gauntlets, garment bag, and hanger. Members of the Colorguard will be issued a separate uniform. Members must provide their own black socks, black band shoes, black gloves, orange T-shirt, orange polo travel shirt, and CMB baseball hat. All items that members must purchase may be purchased from the CMB office via order forms in the newsletter. Marching shoe sizing and purchasing will take place during band week.
3. Each member of the Cowboy Marching Band is required to have a clean, pressed uniform for every performance. There will be an inspection before each performance to ensure that each member maintains the high standards of the Cowboy Marching Band.
4. Members are not to wear sunglasses during any performance or while marching to and from the stadium. Sunglasses may be worn in the stands during football games.
5. Bracelets, wristbands, etc. may not be worn with the uniform.
6. All long hair must be pulled up and worn under the hat. No bandanas may be worn in a visible manner.
7. Only post earrings (one per ear) may be worn with the uniform. No dangle earrings may be worn with the uniform. No other visible piercing jewelry may be worn with the uniform.

8. Raincoats will be issued to each member if inclement weather is imminent. No other outerwear is permitted while in uniform. Exceptions may be made by the director in the case of extreme weather.
9. The following are helpful hints for the care of the uniform:
 - a. Do not iron the uniform, as it will burn the material.
 - b. Hang up the uniform on the provided hanger once it is taken off.
 - c. Shoes should be polished prior to each public appearance.
10. Make sure any uniform problems are taken care of before Saturday morning. There is no time on Saturday to find uniform parts. If you do not have the proper items on game day, or if you do not pass inspection, you will need to purchase needed items from the band office.
11. Once members receive a uniform they are responsible for its complete return. They will be charged for any missing or damaged parts. Failure to pay will result in a charge to the student's bursar account.

TRAVEL

Bus and Rooming Lists:

- Each student will sign up during the specified sign-up period.
- Once the bus and room sign-up registration has closed, additions, deletions and changes from the lists will not be allowed. Students who do not sign up will be assigned bus and rooming positions by the staff. All bus and rooming lists are final.
- Per diems will not be issued to any student who fails to follow the proper travel registration procedure.

Driving Your Own Vehicle:

- Plan to arrive well in advance of the rehearsal or performance. Parking for personal vehicles is often difficult and expensive, so it is highly recommended that students travel via official university transportation.
- When following the buses, remain behind the last bus at a safe distance.
- Problems arising from the use of personal vehicles will NOT be considered extenuating circumstances for the purposes of attendance.
- Moving violations, parking citations, or vehicle damages are neither the responsibility of the CMB nor OSU.

BUS TRAVEL:

- On travel days, be on the bus for roll check 15 minutes before scheduled departure time.
- Follow packing instructions. Luggage is generally loaded on one side, instruments on the other side of under-bus storage.

- Keep the bus clean, and help remove all trash and belongings when we return to the Seretean Center.
- Be considerate of the driver and fellow bus passengers.
- Do not get off of the bus until instructed to do so.

SECTION UNITY

A section united with a commitment to excellence can generate an energy that is exponential. High standards, pride in accomplishment and the ability to admit to error and to learn from one's mistakes are integral to section unity. The fundamental precept of section unity is to treat everyone with understanding and respect.

Firm, yet calm correction is far superior to angry yelling or joking about a mistake. Intent should mediate action.

A spirit of friendly competition should be encouraged, but a leader should never demean another section.

Vets should contribute leadership, not exploit it. Utilize your talents of your section; one need not be a Section or Squad Leader in order to teach and/or assist the section.

The email and website announcements are designed to convey pertinent information. Insist that all section members read announcements!

Special section meetings should be called during water breaks, or immediately following rehearsals. Avoid meetings of more than 5 minutes after rehearsals.

Develop goals and unique qualities to give your section a positive, inspiring image. Section features are encouraged.

Section shirts are also encouraged. Shirts that indicate membership in the Cowboy Marching Band must have director's approval.

Build on prior positive traditions; eliminate those that convey a negative message or demean others.

EXPECTATIONS

A good leader should:

- Be early to rehearsals.
- Be prepared for all rehearsals with proper attire, equipment and attitude.
- Be prepared to teach drill through advance planning.
- Set the definitive musical and marching standard.
- Be prepared to give 110% to be the hardest worker in the section. Rarely will followers outwork the leader!
- Exude self-confidence and demonstrate a high level of integrity.
- Be positive. Cynicism and skepticism can destroy a program.
- Be willing to accept constructive criticism.
- Be a sensitive and caring listener (“we-us” rather than “I-me”).
- Have a sense of humor, and develop an instinct for using it.
- Not be afraid to demand what is right.

*The measure of a man's real character
is what he would do if he knew he
would never be found out.*

SOME THOUGHTS ON LEADERSHIP

Before one may become a leader, he/she must learn to follow.

Many would-be leaders try very hard to be liked, and accomplish that task. However, few have the courage to earn the respect of their peers.

Leadership is often a lonely occupation. Not all leadership tasks are glamorous nor do they yield instant gratification. Gratification is not in the form of adulation from other band members, but in the realization that there is value in one's personal contribution. Great leaders must develop a strong sense of self-worth.

Great leaders are independent thinkers who take the initiative to get things done.

No one ever attains very eminent success by simply doing what is required of him; it is the amount and excellence of what is over and above the required, which determines the greatness of ultimate distinction

Charles Kendall Adams

The student leader who thinks his/her position will be all fame and glory with instant acceptance is destined for disappointment. Leadership is hard work, and the rewards for that hard work lie in the privilege of having the ability to make a positive difference.

The credit belongs to the man who is actually in the arena: whose face is marred by dust and sweat and blood; who strives valiantly; who errs and comes up short again and again; who knows the great enthusiasms, the great devotions, and spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement; and who at the worst, if he fails, at least fails while daring greatly...

Theodore Roosevelt