

Marching & Leadership Manual



ALONSO RAVEN MARCHING BAND

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TEACHING SEQUENCE

State the name of the fundamental maneuver and explain its purpose. “*the next fundamental is _____ and we use it in marching band to _____.*”

Give the command in a loud, staccato voice at a slow tempo. (clap hands to emphasize the beat). “*The command for _____ is*”

Give the response in a loud, staccato voice at a slow tempo. (clap hands to emphasize the beat.) “*The response is ...*”

Repeat command and response twice.

Have learning group respond to your command at least twice. Emphasize: staccato use of voice using diaphragm for support and projection; volume; clarity and tempo!

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.

Have the group begin the execution of the maneuver “by the numbers”. Stress point to point snap.

Continue “by the numbers” until everyone has correctly performed each count of the maneuver.

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.

SPEED KILLS!! Too fast a tempo kills precision, makes learning difficult, promotes sloppiness and fatigues the students.

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”.

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!

As you learn more and more fundamentals, review earlier material.

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.

The purpose of the training session is to TEACH all students to do their best at what needs to be done. Give your group your very best.

AHS BAND COMMANDS

BAND STAND AT READY: Used to get prepared to execute the next series of instructions.

COMMAND: Band stand at ready

RESPONSE: None

Execution: Immediately get to parade rest with instrument at rest position. This position will vary from section to section.

ATTENTION: One of the most important commands given. Used to get the band focused for rehearsals and performances.

COMMAND: Band - *Rest - Ten - Hut

RESPONSE: Pride!

Execution:

Pride: Band **snaps** to attention w/ horns down

What to Watch For (WTWF): Make sure all movement is on “Pride” and that it is snappy. Make response short, crisp, and LOUD. Feet together, stomach in, chest out, shoulders back, elbows frozen, chin up, eyes **WITH PRIDE**.

PARADE REST: Used to bring the band down from attention to a resting position to await instructions or new command.

COMMAND: Prade – Hess – Prade – Hess

RESPOND: Prade – Hess – Hut – Two

Execution:

LEFT FACE: used to turn the band 90o to the left.

COMMAND: Band – *Rest – Left – Hace

RESPONSE: Hut – Two – Three

Execution:

Hut: Right foot extends in a 22 ½ inch step in front.

Two: Pivot on the balls of both feet 90 degrees to the left.

Three: Snap the right foot back into attention.

WTWF: Be sure there is no wobbling during movement. Make sure that the movement is snappy. Don’t anticipate. Right foot ends on the line.

RIGHT FACE: used to turn the band 90o to the right.

COMMAND: Band – *Rest – Right - Hace

RESPONSE: Hut – Two – Three

Execution:

Hut: Left foot extends in a 22 ½ inch step in front.

Two: Pivot on the balls of both feet 90 degrees to the left.

Three: Snap the left foot back into attention.

WTWF: Same as Left face.

ABOUT FACE: used to turn the band 180o to the left.

COMMAND: Band – *Rest – Bout - Hacc

RESPONSE: Hut– Two – Three

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.

Two: Pivot on the ball of the left foot and the toe of the right foot 180o to the left.

Three: Snap right foot back into attention position.

WTWF: Turning to the left. Don't bend knees. No fly away arm. Cross the right foot slightly over the left.

MARK TIME: used to instill tempo in the feet and create a feeling of marching while staying in place.

COMMAND: Mark – Time – Mark

RESPONSE: LIFT

Execution:

Lift: left foot lifts up off the ground

One: Left foot touches the ground and right heel comes up

Two: Right foot touches the ground and left foot comes up
(Continue shouting counts "4" and "8" until Band Halt)

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: Used to stop motion of the band, either from mark time or from moving drills.

COMMAND: Band – Halt – Band – Halt

RESPONSE: BAND – HALT – HUT – STEP – STOP

Execution:

Band: Left foot steps.

Halt: Right foot steps.

Hut: Left foot steps .

Step: Right foot arrives either on a yard line or exactly halfway between (Or in place for mark time)

Stop: Right foot **snaps** back into place next to the left foot.

HORNS UP: used to put horns in playing position.

COMMAND: Band - *Rest - Horns - Up

RESPONSE: Up - Two - Lock

Execution:

Up: Horns rise to 37 degrees up towards playing position

Two: Horns rise to 74 degrees up towards playing position

Lock: Horns are locked in at a 110-degree angle from the ground.

WTWF: Make sure that horns up is paced 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: used during non-playing sections.

COMMMAND: Band - *Rest - Horns -Down

RESPONSE: Silent

Execution

Down: Horns snap into attention position

WTWF: Snap, wobble.

DRESS CENTER: (*left, right*) used to adjust alignment.

COMMAND: Dress – Center - Dress

RESPONSE: Horns – Heads

Execution:

Horns: Adjust horns angles/lines

Heads: Head Snaps to the called direction

After: Adjust position

WTWF: Head not turned the correct direction, instrument turning with the head, staying in the wrong position.

READY FRONT: used to return the head direction to the front.

COMMAND: Ready - Front

RESPONSE: Front

Execution:

Front: Head snaps to front

WTWF: Movement after command

FORWARD MARCH: used to move the band straight forward

COMMAND: For – ward – For - Ward

RESPONSE: For – Ward – March – Ready Push One

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.

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.

Two: Right foot rolls down on the ground from the heel to the toe while the weight of your body shifting to the right foot. At the same time your left foot lifts progressively from the heel to the toe.

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.

LEFT FLANK: used to turn the band in motion 90o to the left when in motion

COMMAND: Band – (rest) – Left - Flank

RESPONSE: Left – Flank - Hut – Turn – Step

Execution:

Left – Flank - Hut: Continue motion with left and right foot.

Turn: Start to pivot 90o to the left on the ball of the right foot

Step: Take a full-size step with the left foot in the new direction

WTWF: Be sure a full-size step is taken in the new direction. Do not dip the upper body.

RIGHT FLANK use to turn the band in motion 90o to the right when in motion

COMMAND: Band – (rest) – Right - Flank

RESPONSE: Right – Flank - Hut – Turn – Step

Execution:

Right – Flank - Hut: Continue motion with left and right foot.

Turn: Start to pivot 90o to the left on the ball of the right foot

Step: Take a full-size step with the left foot in the new direction

WTWF: Be sure a full-size step is taken in the new direction. Do not dip upper body.

REAR MARCH: used to turn the band into the reverse direction

COMMAND: Rear – March – Rear - March

RESPONSE: Rear – March – Hut – Turn – Step

Execution:

Rear – March – Hut: Continue in original direction

Turn: Turn 180o to the left on the ball of the right foot.

Step: Take a full-size step in the new direction.

WTWF: Be sure to take a full-size step in the new direction. Be sure to keep the upper body under control.

BACKWARDS MARCH: used to move the band backfield without losing sound.

COMMAND: Back – Ward – Back – Ward

RESPONSE: Back – Ward – March – Lift and One

Execution:

Lift - And: Raise your body up on the ball of your right foot.

Step: place the ball of your left foot down on the ground 22 ½ inches behind you keeping your knee straight.

WTTWF: 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:

Commands: Right Slide March, Left Slide March.

Responses are the same as well as lower body maneuvers. Upper body remains parallel to the sideline.

OBLIQUES:

12 to 5 from yard line to yard line

ADJUSTED STEP:

Using equal size steps (other than 22 ½ inches) to get from one spot on the field to another.

DRAG TURN:

Turn in place 45,90,180 degrees.

BY THE NUMBERS

Maneuvers broken down one step at a time.

FOUR AREAS OF RESPONSIBILITY

Dress –from left to right

Cover – from front to back

Alignment – from diagonal front to back

Spacing – distance between each person.

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.

Pride – Enthusiasm, Spirit, Positivity, Loyalty, Dedication, Discipline, Accountability to self and your peers.

Purpose – Punctuality, Service, Ability, Growth, Desire to Excel, Self-Control, Discipline, Organization, Commitment.

Professionalism – Punctuality, Physical carriage, Language, Attendance, Care of Equipment, Use of Band Facilities, Uniform, Fundraising/Activity Fee obligations.

Great leaders are not afforded the benefit of the doubt and they do not seek it.
(make a transfer)

2021 LEADERSHIP MISSION STATEMENT

We are...

We believe in...

We strive to...

Through our steadfast and unanimous belief in these ideals, we...

When we accomplish what we set out to do...

“Clear is kind. Unclear is unkind.” – Brene Brown
(make a transfer)

In pencil, write your final mission statement here, then read it out loud.

DUTIES AND RESPONSIBILITIES

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 prior to each performance, working directly with the Director, Percussion Captain, and Guard 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 example for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Responsible to the director.
4. Fill water coolers and bring them to rehearsal area before rehearsal starts.
5. Ensure speaker and director microphone are on, functional and right in front 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 before each away game (or take them to the stadium before home games).
9. Supervise the loading and unloading of band trailer at performances.
10. Record number of chairs/stands needed for each ensemble during dress rehearsals.
11. Ensure 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.

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 example for musicianship, attitude, and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Responsible to the director.
4. Coordinates with all other student officers.
5. Meets with director for briefing before and after each rehearsal.
6. Promotes band activities on- and off- campus.
7. Holds leadership team meetings after performances and after rehearsals as they see fit.
8. Assist band director as necessary.

DRUM MAJOR

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 example for musicianship, attitude, and conduct for the band program.

2. Make all students feel a sense of belonging.
3. Responsible 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 director for briefing before and after each rehearsal.
8. Responsible for assisting with band policies at all functions.
9. Assists band director at all rehearsals.
10. Supervises inspection of band uniforms.

AUXILIARY CAPTAINS

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

1. Set example for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Responsible 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.

SECTION LEADERS

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 example for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Responsible to the director.
4. Warms up and tunes section before rehearsals and performances.
5. Responsible for upholding of 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 section on performance music.
9. Call sectionals when needed.
10. Ensure marching aspects of section are correct.
11. Teach marching fundamentals.
12. Inspect section before each performance.

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 example for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Responsible 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 music library clean and locked. Report any unauthorized personnel in the music library to the band captain.

SPIRIT CAPTAIN:

The job of the Spirit Sergeant 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 Sergeant 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 example for musicianship, attitude and conduct for the band program.
2. Make all students feel a sense of belonging.
3. Responsible 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 band captain and drum majors in scheduling band camp daily themes.
9. Set yourself apart as having 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)

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 I 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 leader and focus on my group...their needs and their goals.

To lead is to serve...to give...to achieve together. ---Anonymous

SECTION LEADER TRAINING

1. Preparation for sectionals

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

2. Personal Music Preparation

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

3. Sectional Time

- a. Create an environment of learning *and* family.
 - i. Be able to maintain your sections focus and attention. Don't confuse attention with efficacy (what does that mean?)
- b. Psychological
 - i. Positive reinforcement.
 - ii. Reflect a positive attitude.
 - iii. Reflect your abilities as a musician. They should trust you know what you're talking about.
 - iv. Radiate confidence, not arrogance (self-awareness).
 - v. Be the best example of how you want others to play/ behave.
- c. Communicate
 - i. Leadership – don't be shy or reluctant
 - ii. Speak up – articulate clearly and loudly; address the entire section.
 - iii. Motivate – don't just tell them to do it correctly. Make them want to do it correctly.
- d. Listen – Respond
 - i. Use your ears
 - ii. Respond to what you hear

1. Encourage, correct, appreciate
- e. Focus – **PURPOSE**
 - i. Keep goals and objectives in mind
 - f. Pacing – the most important aspect of a sectional
 - i. Don't waste time.
 - ii. Don't move too slowly – boredom and loss of focus ensue
 - iii. Don't move too quickly – frustrating and unsuccessful
 - iv. Stop for specific purposes – get back to playing
 - v. Involve other players as much as possible.
 1. Don't work with just 1st part or 3rd part all the time.
 - vi. Use your other members of your section if some players need more remedial help!
 - g. Positive reinforcement
 - i. Avoid being cynical or condescending
 1. Sarcasm is not an effective teaching tool.
 - ii. Don't dwell on mistakes or criticize individuals
 - iii. Compliment and encourage – acknowledge good playing as well as hard work.
 - h. Eye Contact
 - i. Look at your players
 1. Avoid gazing into space or closing your eyes
 - ii. Use parts for reference.
 - i. Everyone makes mistakes – EVEN YOU!
 - i. Don't dwell.
 - ii. Don't gloss over them or blame someone else.
 - iii. Admit it and move on.
 - j. Things to avoid
 - i. Looks of embarrassment (Condescension)
 - ii. Gestures of insecurity (Not prepared)
 - iii. Lack of confidence (_____)
 - iv. Overly apologetic (_____)
 - v. Unnecessary questions (_____)
 - vi. Nervous habits. (_____)
 - k. Closure
 - i. Conclude with a feeling of accomplishment
 - ii. Set practice goals based on outcome of sectional
 - iii. Evaluate yourself
 1. Accomplishment of goals
 - a. Successful/Unsuccessful techniques
 - b. Goals for next time
 2. Did you waste time?

There is freedom in preparation. With discipline comes inner peace. (make a transfer)

SECTIONAL CHALLENGES (Band should be FUN!):

Musical elimination – “prize” for winner
 Section Drill Downs (just music, just drill, music+drill, drill+visuals-music, etc.)
 Incentives (“if we’re all early to rehearsal then...”)
 Section chants/stand dances
 Section dinners
 Section spirit shirts/themes
 Play in pairs
 Bonding activities
 Rehearse somewhere new!

“Team unity and chemistry is by far more important than talent.” – Rob Colbert

The Human Emotional Bank Account

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

Write down the name of the person in your life with whom you have the lowest, most negative bank account. What have they done over the years to make so many “withdrawals”?

Write down one aspect you feel is the MOST important quality of a good leader.

Now write three OBSERVABLE behaviors related to this trait.

- 1.
- 2.
- 3.

No words speak louder than your physical actions.

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. 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. Veteran band member late to rehearsal not once, but twice early on in the season. Always runs out to join the band but doesn’t apologize for being late. Seems to try her best most of the time but doesn’t socialize as much as others.
3. Flute player is overheard vaping in the bathroom during 3rd quarter break. Even though you can’t see him, you recognize his voice and the voice of his friend who is not in band. You consider this person a close friend and you always sit together at Steak and Shake after games.
4. Fellow bandmate comes to you and says they are being bullied by another band member. Bully-in-question has been calling her names on the bus and makes fun of her with her friends during class time. Suspect is very sneaky about it, so the band director hasn’t noticed. Bully-in-question is a highly respected member of the band, and you find this accusation hard to believe.
5. Saxophonist in your section texts you and says she won’t make it to rehearsal because her mother is in the hospital. You then see her on Snapchat at Zaxby’s with her friends.

HOW DO YOU WANT TO BE REMEMBERED? HOW WILL YOU SPEND YOUR DASH?

Leadership Compass: Your Communication Style

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

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

Follow Up Questions:

1. Discuss with your fellow Norths/Souths/Easts/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/Easts/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)*

*HOW DO YOU WANT TO BE REMEMBERED? HOW WILL YOU SPEND YOUR DASH?
Humility, Service, Effectiveness, Passion
Only do good things. Never do bad things. GO RAVENS!*