



PRIDE OF THE TRIBE
LEADERSHIP MANUAL

Seminole High School
2701 Ridgewood Ave.
Sanford, FL 32773

Band office: (407)-320-5161

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 should 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. We fought together. We struggled towards the 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 reaching 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 more on the group...their needs, their goals.

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

THE LEADERSHIP TRAP

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

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

Anybody could have done it, but Nobody did it.

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

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

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

Leadership Interview take-aways

Google Maps - Micro to Macro to Micro

Stapler Story - We all have a job (100%) if not, ...

What is in a title? Your actions define your job not the words that describe your title

Shiny Red Button - How do we make things go?

Good Leaders vs. Great Leaders

Section Leaders and Row Leaders: Music, Marching, and Morale (motivation)

Malcolm's Mantras

Communication is the Key to Relationships

Fail to Plan , Plan to Fail

Set yourself your for success

Have you thought about: Goal or objective, is it attainable, what's the set-up, who helps, etc.

Professionals are Professional

Why do we do what we do? Why is the question

Early is on Time, On Time is Late

Like at room without a roof....Happy/no limits

YOU ARE SPECIAL, just like everybody else

You get it out, what you put in

What every do, Give 100 (0) percent

It's not what you say, it's how you say it

Leave the place better than you find

Trashy people do trashy things

History vs. Legacy

It's not the problem, It's how you deal with the problem

Motivation, Dedication, Discipline

Dream Big

TEACHING SEQUENCE

When teaching, be clear and to the point – try to say what needs to be said in the least number of extra words possible. Have good posture and make consistent eye contact for the entire group. Allow group to ask questions and go slow – it's their first time!! Make sure you know ALL the details of ALL the commands.

1. State the name of the fundamental maneuver and explain its purpose.
2. Give command in a loud, staccato voice at a slow tempo (clap hands to emphasize beat).
3. Give response in a loud, staccato voice at a slow tempo (clap hands to emphasize beat).
4. Repeat command and response at least twice.
5. Have group respond to your command at least twice. Emphasize: staccato use of voice diaphragm for support and projection; volume; clarity; and tempo!
6. Demonstrate the COMPLETE maneuver at least twice. Then demonstrate the maneuver “by the numbers.” Use a “teaching” speed – start slower so that your group can catch up.
7. Have group begin the execution of the maneuver “by the numbers”. Stress point-to-point snap.
8. Continue “by the numbers” until everyone has correctly performed the maneuver.
9. Sequence the maneuver several times at a very slow speed while watching the group for individual problems. Don't hesitate to go back “by the numbers” if problems occur during the sequencing.
10. SPEED KILLS!!! Too fast a tempo kills percussion, makes learning difficult, promotes sloppiness, and fatigues the students.
11. At the completion of every maneuver, every time it is done, there should be 4 to 5 seconds of absolute “freeze,” then say, “RELAX.”
12. Be Positive. Encourage your group. Help those who are having trouble rather than “riding” them. Make examples of those who are doing superior work. Reward your group with praise when they accomplish a given task.
13. The purpose of the FUNDAMENTAL TRAINING SESSION is to T-E-A-C-H all students to do their best at what needs to be done. Give your group your very best!

Before you begin teaching

Welcome everyone and introduce yourself. When working with any group, you want to go through the “forming” stage. Get to know them. People like it when you know their name. This is also the time to explain what we do as band at football games. Provide support and enthusiasm for our team and fans, entertain the crowd at halftime, and most importantly entertain ourselves and have fun. Let them know that marching bands come from the military and we carry similar (camaraderie, esprit de corp, disciple to name a few). Go over the chain of command and the relationships of the student leaders. Teach your group that the band is a student run organization. Also, explain the relationship with the directors and instructors.

Explain how a football is set-up and how does it work.

What is “ At Ease “

Lead with Left

Carriage and Posture

BAND COMMANDS

While commands are being called, there is normally clicking or clapping to keep the tempo of the command. The clicking/clapping typically also persists as the response is being made. When a command has no response, there is typically one single follow-up click to indicate the beat that the execution should be made. When a command has a *Rest, the leader says nothing for a beat of the click/clap.

Dress Center (Left and Right)

Purpose: Used to straighten rows towards the center of their lines.

Command: Dress – Center – Dress

Response: No response

Execution: Those to the left and right of the person(s) in the center of the lines rotate their heads 45° to the left/right. They then adjust themselves so that they are now in line with the rest of their line. The person(s) in the center of the line does not move their heads or adjust themselves.

Band Ready Front

Purpose: Used to take band out of dressing and back to attention.

Command: Band – Ready – Front

Response: No response

Execution: Those who had their heads rotated now bring their heads forward, back to attention position.

Attention

Purpose: One of the most important commands given - used to get the band focused for rehearsals and performances.

Command: Band – *Rest – Ten – Hut

Response: Noles!

Execution: Feet in pie wedge, fists creating mountain tops resting on waist. Stomach in, chest out, shoulders back, elbows frozen, chin up, eyes facing forward

Parade Rest

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

Command: Band – *Rest – Parade – HESS

Response: No response

Execution: Feet are shoulder-width apart. Head is angled downward at a 45-degree angle with eyes facing forward. Right hand remains as first on waist while left hand is now behind back with straight fingers.

Left Face (Right Face)

Purpose: Used to turn band 90° to the left.

Command: Band – *Rest – Left (Right) – HACE

Response: 1 – 2

Execution: Keep entire upper body still. (1) Pivot on the heel of your left foot and the ball of your right foot so that your entire body faces left. The toes of your left foot should then be up as well as the heel of your right foot (2) Bring your right foot back to your left so that your feet are back to the pie wedge.

Note: For Right Face the directions are the opposite

About Face

Purpose: Used to turn band 180° around.

Command: Band – *Rest – About – HACE

Response: 1 – 2 – 3

Execution: Keep entire upper body still. (1) Your right foot sticks out in front of your left foot so that they are nearly lined up. The toes of your right foot should anchor into the ground while its heel is up. (2) Pivot on the toes of both your left and right feet so that you now face the opposite direction. Your heels on both feet should be up. (3) Bring your right foot back to your left so that your feet are back to the pie wedge.

Horns Up

Purpose: Used to bring band instruments in playing position.

Command: Band – *Rest – Horns – Up

Response: No response

Execution: Each instrument has a specific orientation for horns up. Make sure to have proper horn angles. However, if without instrument, bring right fist 3 inches away from mouth and unwrap left hand so that is now wraps around right fist. Elbows should form about a 90-degree angle.

Horns Down

Purpose: Used to bring band instruments back to attention position.

Command: Band – Horns – Down

Response: And – Down

Execution: If without instrument, bring fists back to waist. If with instrument, bring instrument back to attention position.

Forward March

Purpose: Used to march band forward.

Command: For – ward – March Backward March

Purpose: Used to march band backward.

Halt

Purpose: Used to end mark time.

Command: Ba – nd – Halt

Response: And – Halt – Sir-Yes-Sir (takes up 2 beats)

Execution: (And) As normal, your left heel should be stomping the floor, and your right heel should go up. (Halt) Your right heel goes down as normal, but this time keep your left heel down. This should recreate the pie wedge.

Backward March

Purpose: Used to march band backward.

Command: Back – ward – March

Response: Up - 1

Execution: (Up) Bring both heels up. (1) Extend your left foot out behind you and keep your knees as straight as possible as you march backward. Make sure to stay on your toes for the entire march backward.

Backward March into a Forward March

Forward March into a Backward March

Right Slide

Purpose: Used to march band to the right.

Command: Right – Slide – Right

Response: Ready-And-Step (takes up 2 beats – sounds like triplets)

Execution: (Step) Extend your left foot out to the right of you so that it crosses in front of your right foot and roll step for each beat. Keep your body forward while your feet face the direction you march.

Backward Slide

Purpose: When in a left/right slide, calling this command has the band march in the opposite direction without changing direction of feet.

Command: Back – Slide – Back

Response: Toe-Toe (takes up 2 beats – sounds like triplets)

Execution: Similar to a “Forward March into a Backward March,” you go on your right and then left toes as you say “Toe” and change directions. Your body still faces forward but your feet now stop roll stepping, your knees are kept straight, and you stay on your toes.

Box Drill

Teach Drill Charts and How to Read Dot Cards

Band Directors

Instructors

LEADERSHIP ROLES AND RESPONSIBILITIES

Band Captain

The Band Captain is the highest-ranking student leader, responsible for overseeing the student leadership team and representing the band's values. They foster unity, discipline, and pride across all sections and ensure smooth coordination between students, leadership, and staff. The Band Captain leads by example, encourages positivity, and steps in wherever leadership is needed.

Responsibilities:

1. Hosts leadership meetings with directors, drum majors, and student leaders.
2. Communicates student concerns, ideas, and updates to the band directors.
3. Relays instructions from directors to leadership and band members.
4. Assists with setup, teardown, and logistics during rehearsals and events.
5. Supports drum majors and field staff in managing rehearsal flow and discipline.
6. Collaborates with all captains and leadership to maintain unity and structure.
7. Assists or leads rehearsals when directors or leaders are unavailable.
8. Promotes spirit, inclusion, and professionalism throughout the program.
9. Represents the band at official functions and leadership forums.
10. Supports onboarding of new members, especially in leadership culture.

Drum Major

The Drum Major is the band's conductor. They ensure musical integrity, clarity of direction, and a high-energy rehearsal environment. They serve as musical role models and are key to maintaining tempo, focus, and professionalism.

Responsibilities:

1. Conducts the band during rehearsals and performances.
2. Maintains tempo, dynamics, and show timing in coordination with directors.
3. Enforces rehearsal focus and field etiquette.
4. Assists in teaching conducting and marching basics.
5. Collaborates with Band Captain and Field Commanders on rehearsal flow.
6. Serves as a liaison between directors and students regarding musical expectations.
7. Steps in to lead in unexpected situations or director absence.
8. Mentors student leaders in musical leadership.
9. Supports transitions, warm-ups, and section coordination.
10. Represents musical excellence on and off the field.

Field Commander

Field Commanders serve as visual leaders, motivators, and assistant conductors. They model marching technique, posture, and performance energy while helping lead both rehearsals and spirit initiatives.

Responsibilities:

1. Assists with conducting as needed during rehearsals or events.
2. Teaches and reinforces visual and marching fundamentals.
3. Assists with drill cleaning and student feedback.
4. Encourages energy, engagement, and a positive environment.
5. Collaborates with drum majors and band captain on field operations.
6. Assists in managing transitions and field alignment.
7. Steps in as a flexible leader across all sections when support is needed.
8. Serves as a hype leader during games and performances.
9. Leads spirit-building activities or traditions.
10. Mentors younger members in visual performance and confidence.

Guard Captain

Guard Captains lead the color guard through choreography, equipment handling, and spirit-building. They promote unity, confidence, and performance excellence.

Responsibilities:

1. Teaches and cleans choreography for flag, rifle, and sabre.
2. Leads guard warmups and technique training.
3. Supports all members in improving equipment and dance skills.
4. Coordinates with staff on expectations and routines.
5. Promotes team bonding and inclusivity.
6. Assists with costume and prop prep.
7. Monitors morale and discipline within the guard.
8. Leads by example in performance energy and rehearsal focus.
9. Welcomes and mentors new guard members.
10. Communicates concerns to staff or Band Captain.

Percussion Captain

The Percussion Captain oversees the entire percussion section, including battery and front ensemble. They ensure musical precision, leadership coordination, and effective communication with staff.

Responsibilities:

1. Oversees both drumline and frontline section leaders.
2. Coordinates with percussion instructors and staff on expectations.
3. Leads full percussion sectionals and assists in full band rehearsals.
4. Reinforces rhythmic consistency, timing, and visual presence.
5. Supports logistics and transitions for percussion equipment.
6. Helps integrate new members into pit or battery.
7. Communicates percussion needs or issues to directors and staff.
8. Models preparation, leadership, and accountability.
9. Promotes unity between battery and front ensemble.
10. Works with other captains to ensure musical cohesion across the ensemble.

Brass and Woodwind Captains

The Brass and Woodwind Captains supports all brass/woodwind section leaders, ensuring strong tone production, visual consistency, and leadership collaboration.

Responsibilities:

1. Supports brass/woodwind section leaders and assists in planning sectionals.
2. Leads brass-specific or woodwind specific rehearsals or warm-ups.
3. Monitors and addresses section performance.
4. Reinforces posture, projection, and ensemble blending.
5. Welcomes and supports new members.
6. Encourages discipline, focus, and positive attitude.
7. Collaborates with the other Captains like (Brass, Woodwind Percussion, and guard).
8. Reports concerns or issues to Band Captain or directors.
9. Supports uniformity in marching and musicianship.
10. Fosters unity and high expectations within the section family.

Office Staff

Supports the directors and leadership team through organization, paperwork, and preparation.

Responsibilities:

1. Takes notes at leadership or director meetings.
2. Organizes rosters, sign-ins, and forms.
3. Distributes paperwork to members.
4. Helps track attendance or sign-outs.
5. Maintains behind-the-scenes organization.
6. Supports directors with clerical needs.
7. Helps plan and prepare event materials.
8. Communicates important reminders.
9. Supports Communications, Equipment, and Librarian teams when needed.
10. Acts as a reliable administrative assistant during the season.

Equipment Manager Staff

Leads the organization, transport, and management of all band equipment.

Responsibilities:

1. Plans loading/unloading schedules.
2. Oversees equipment packing and protection.
3. Communicates with directors and logistics leaders.
4. Supervises Equipment Staff.
5. Reports repairs or missing items.
6. Ensures rehearsal and show readiness.
7. Coordinates trailer/truck logistics.
8. Supports percussion and pit equipment needs.
9. Oversees prop and podium movement.
10. Maintains safety and speed during transitions.

Communications

Leads all official band communications and oversees Communications Staff. Manages announcements, digital content, and information flow.

Responsibilities:

1. Manages band-wide announcements and reminders.
2. Coordinates social media posts and content.
3. Oversees the Communications Staff.
4. Designs flyers, graphics, or digital posts.
5. Coordinates with directors and Band Captain for accuracy.
6. Assists in producing slideshows, posters, or presentations.
7. Handles PR-related materials (newsletters, yearbook, etc.).
8. Maintains a consistent voice and brand for the band.
9. Helps keep members and families informed.
10. Reports communication gaps or needs.

Music Librarians

Oversees all music library operations and manages the distribution of sheet music and drill materials.

Responsibilities:

1. Prints, copies, and organizes music parts and drill.
2. Tracks and updates music folders.
3. Coordinates with directors for part assignments.
4. Oversees Librarian team.
5. Collects music at end-of-season or shows.
6. Helps distribute flip folders or printed drill books.
7. Ensures members have current versions.
8. Maintains a clean, organized music space.
9. Supports communications team with music updates.
10. Assists new members with music access.

Quartermasters

Oversees all aspects of uniform organization, distribution, and care.

Responsibilities:

1. Coordinates fittings, sign-outs, and uniform assignments.
2. Tracks missing or damaged items.
3. Oversees Quartermasters and tasks.
4. Maintains uniform storage.
5. Conducts uniform checks before/after events.
6. Handles replacement parts (gloves, plumes, etc.).
7. Works with directors on uniform policies.
8. Helps enforce uniform discipline.

Section Leader

Leads a full instrument section (e.g., flutes, clarinets, trumpets) and provides instruction, support, and guidance.

Responsibilities:

1. Runs sectionals and warmups.
2. Reviews marching commands with veteran members.
3. Supports musical and visual improvement.
4. Promotes accountability and focus.
5. Mentors Row Leaders.
6. Communicates with captains and staff.
7. Assists with uniform and equipment checks.
8. Welcomes and integrates new members.
9. Tracks attendance and preparedness.
10. Leads by example in every aspect of band life.

Row Leader

Leads a single row within a section and focuses on mentoring new members and enforcing marching basics.

Responsibilities:

1. Teaches marching commands and technique to incoming freshmen.
2. Models strong marching posture and discipline.
3. Assists Section Leader with sectionals and warmups.
4. Supports uniform checks and logistics.
5. Serves as a role model and go-to for questions.
6. Encourages growth, discipline, and pride in younger members.

Drumline Section Leader

The Drumline Section Leader leads the battery percussion section, focusing on performance accuracy, marching technique, and peer mentorship.

Responsibilities:

1. Leads drumline-specific sectionals and warm-ups.
2. Assists in teaching music and marching technique.
3. Helps maintain timing, consistency, and clean visuals.
4. Supports new drumline members with onboarding.
5. Communicates with Percussion Captain and staff on concerns.
6. Promotes discipline and focus within the drumline.
7. Coordinates with logistics for equipment movement.
8. Offers feedback during full ensemble rehearsals.
9. Supports performance preparation and transitions.
10. Encourages a team-oriented and respectful drumline culture.

Frontline Section Leader

The Frontline Section Leader leads the front ensemble, focusing on technique, coordination, and preparation for performances.

Responsibilities:

1. Leads pit sectionals and coordinates part assignments.
2. Assists with warm-ups and technical instruction.
3. Reinforces visual engagement and consistency.
4. Helps with setup and instrument movement.
5. Supports new pit members in learning music and expectations.
6. Collaborates with percussion staff and logistics coordinator.
7. Communicates with Percussion Captain and staff.
8. Ensures members are prepared and equipment is performance-ready.
9. Promotes strong teamwork and efficiency.
10. Maintains a positive and professional pit environment.