

DRILL DOWN COMMANDS

Definitions and Information

UHSAA

STATIONARY COMMANDS (NOT MARCHING):

COMMAND (OR CALL)	ACTION
DRILL TEAM, ATTEN-HUT! (Or atten-tion)	ONE COUNT. (1) Slap at the sides (side seams with straight arms and bladed hands), feet together and DO NOT MOVE! PARTICIPANTS CANNOT MOVE OR LOOK AROUND. Eyes straight ahead with excellent posture.
AT EASE Or PARADE REST	ONE COUNT. (1) Left foot moves out to shoulder width apart, like a second position parallel, hands behind back, placed in the small of the back - hand style variations are acceptable. (Only call that a dancer can execute out of AT EASE is with an ATTEN-HUT.) This is the ONLY COMMAND where a dancer can place her chin/head down.
HAND SALUTE	TWO COUNTS. (1) Right hand comes up to a salute position - right index finger to right eyebrow, palm down, bladed; left hand blade on the hip bone or waist in a blade, palm facing backwards. (2) Both arms return to the sides (or a clean).
DRESS RIGHT DRESS • <i>One of two commands you can adjust on</i> • <i>Adjusting down your rank (row)</i>	TWO COUNTS. (1) Hands pressed together or finger tips touching in a 90 degree shape at LEFT SHOULDER. (2) Right arm out the right side (T position), Left arm down by left side; eye and head looking RIGHT down the line (rank) and adjusting to get in line. Horizontal line.
DRESS CENTER DRESS Or DRESS & ADDRESS • <i>the other command that you can adjust on</i> • Aligning column or file	TWO COUNTS. (1) Slap at sides (side seams) (2) Both arms up to a "T" position and hold. Adjust the body by moving feet to get in line with the column or file.
READY FRONT	TWO COUNTS. (1) Both arms swing up and out in front of the body (parallel to the floor), shoulder height, palms facing one another (bladed). (2) Both hands slice directly down and return to side seams (attention position).
LEFT FACE	TWO COUNTS. (1) Pivot to the left 90 degrees. Tech is weight shifts to the left heel and right ball of the foot. Shoulders and hips turn to the LEFT 90 degrees. Head stays at the original front. (2) Feet close together on the second count. Head back in alignment with the body. (A delayed head snap.)

RIGHT FACE	TWO COUNTS. (1) Pivot to the left 90 degrees. Tech is weight shifts to the right heel and left ball of the foot. Shoulders and hips turn to the RIGHT 90 degrees. Head stays at the original front. (2) Feet close together on the second count. Head back in alignment with the body. (A delayed head snap.)
ABOUT FACE	TWO COUNTS. (1) Touch or dot (no weight change) the right foot tow behind the left heel. (2) Pivot a full 180 degrees, turning to the right or CW. Close feet. <i>Tech: Weight shift is to the right ball of the foot and left heel (as the pivot is executed).</i>
HALF FACE	TWO COUNTS. (1) Pivot 45 degrees (Right or Left whichever is called using the same tech as faces). (2) Feet closed and delayed head snap to be aligned with body. <i>It is acceptable for the caller to say "Half Right Face; or Right Half Face).</i>

Advanced Stationary Commands:

PRESENT ARMS	ONE COUNT. (1) One count salute that stays in the salute position. <i>See Hand Salute definition.</i> (It is used in the military when important officers are passing by.) Salute and do not move. Eyes forward.
ORDER ARMS	ONE COUNT. (1) The ONLY command that can be called to come out of the PRESENT ARMS position. Dancer returns back down to the atten-hut position.

IMPORTANT STATIONARY INFORMATION:

- Dancers can only move or execute the command on the word **FACE**.
- Most callers use the word **FACE**; occasionally you may hear **HACE**.
- Dancers cannot cross fingers or make some noticeable cue on one side of the body to distinguish for themselves, Right and Left.
- Dancers **CANNOT LOOK AROUND** during commands until the caller allows them to move to the center or forward in transition.
- Only on stationary commands (without by the numbers) do the participant need to acknowledge if the caller calls two consecutive commands that cannot be executed. (For example, the dancer can only do an atten-hut from parade rest. If the dancer is in a parade rest and a right face is called, then the dancer can say, "As you were ma'am or sir")

By-The-Numbers (delayed commands):

- *By the numbers* applies to stationery commands **ONLY**.
- Once *by the numbers* has been announced by the caller, it is **NOT CANCELED** until the caller cancels it.
- Calls are called first and can be in succession; then the movement is executed with the numbers of **ONE &/or TWO** only!

- Marching and by-the-numbers stationary commands can also be interspersed. Marching commands never use by-the-numbers.
- Dancer must execute the actions called in order they are called.
- The caller can call a sequence and then cancel one or a series of commands of the called sequence. (For example, if a Left Face, Right Face, About Face is called—sequence of three or “stacked” commands, the call can cancel the 1st, 2nd, or 3rd command. Then the participant will only perform the commands not deleted and in order.
- Cancel the INSIDE COMMAND means to cancel or delete the MIDDLE command.
- If a caller tests the participants and has only called two commands, but continues calling more numbers - the caller is testing concentration and recall. There is no need for the “as you were ma’am/sir, as you were” exchange.

MARCHING COMMANDS:

COMMAND (call)	ACTION
MARK TIME MARK	Marching in place. Command to begin marching in place. Dancer begins marching on their LEFT foot. If you are counting, left is on the odd count.
FORWARD MARCH	Traveling march forward. Dancer begins marching on the LEFT FOOT. Dancers must MOVE on this command and not march in place. Odd counts are on the LEFT foot. (If in <i>mark-time-march</i> , you call the word MARCH on the right foot.)
TO THE LEFT FLANK MARCH (can be doubled)	90 degree pivot step to the left. Command is given and MARCH is called on the LEFT foot, dancer steps forward with their RIGHT foot and pivot 90 degrees to the left and continue to march.
TO THE RIGHT FLANK MARCH (can be doubled)	90 degree pivot step to the right. Command is given and MARCH is called on the RIGHT foot, the dancer steps forward on their LEFT foot and pivots 90 degrees to the right and continues to march.
TO THE REAR MARCH (can be doubled)	180 degree pivot step CW. Command is given and MARCH is called on the RIGHT foot; dancer steps forward with the left foot and pivots 180 degrees to now be facing ½ turn from the original front.
TO THE RIGHT OBLIQUE MARCH (can be doubled)	45 degree pivot step CW. Command is given and MARCH is called on the RIGHT FOOT. Step forward on the Left foot and & pivot 45 degrees to the right and keep marching.
TO THE LEFT OBLIQUE MARCH (can be doubled)	45 degree pivot step CCW. Command is given and MARCH is called on the LEFT FOOT. Step forward on the Right foot and & pivot 45 degrees to the left and keep marching.

SQUAD HALT or Company Halt	TWO COUNT stop or halt. Command is given and the word HALT is called on the Right Foot. (EXAMPLE: If you are calling on cadence & in succession, the caller would call COMPANY or SQUAD on the LEFT FOOT, AND HALT ON THE RIGHT FOOT . Then the dancer would stop marching Left (count 1), close Right to left. (count 2)
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Advanced marching commands.

IN PLACE SQUAD HALT	Stop marching at the diagonal or oblique. The word HALT is called on the RIGHT FOOT.
IN-PLACE HALT	Same as an <i>In Place Squad Halt</i> . Stop marching (2 ct) and finish on the diagonal/oblique. Call is syncopated and HALT is called on Right Foot.
IN PLACE MARK TIME MARCH	Start marching at the diagonal or oblique if body facing is at the diagonal or oblique (from a half-face or oblique call).
RESUME MARCH	If dancers were marching and were called to an <i>in place squad halt</i> (on the oblique). RESUME MARCH can be called to start marching again, staying at the oblique. Dancers start with the LEFT foot to resume marching.

IMPORTANT MARCHING INFORMATION:

- When marching the feet need to leave the floor with each marching motion. Marching on the ball of the foot is acceptable as well as marching flat footed. Very small weight shifts with feet barely moving are not acceptable.
- Dancer **CANNOT** move after **COMPANY HALT** is called. They stand at attention. Eyes forward and not looking around the arena.
- Halting a march or starting marching (begins/ends on a face - exception in place/resume):
 - When a **HALT** happens and you are moving from an oblique to the RIGHT at a home base, it is a three count halt. Or when starting from an oblique and returning to the right homebase, you also begin with a three count start. (To be demonstrated.)
 - Moving from an oblique to the LEFT at a home base, it is only a two count halt or two count start. (To be demonstrated.)
- **KEY WORD** is **MARCH**. (Some callers say **HARCH**.)
 - Multiple calls can be called and then the dancer begins the series when the **MARCH** is called (on the correct foot, depending on first command).

OTHER MISC RULES AND DIRECTIVES:

- **AS YOU WERE MA'AM or SIR. AS YOU WERE.** This applies to **STATIONARY** calls only without *by the numbers*. The call and response of the participants with the caller is invoked when the caller calls two consecutive movements that cannot be executed legally (example right face from a parade rest):
 - “As you were Ma’am/Sir” is spoken by dancers; the caller then clears the call that cannot be executed by responding: “As you were.”
 - If the dancers say another command without saying, “As you were!” and the dancers continue, they are out.
 - **NOT ALL CALLERS DO THIS RULE - ASK YOUR CALLER DURING PRACTICE.**
- Teams should (usually an officer) designate a member that can go to the caller (during the practice DD) to clarify anything their team members do not understand or need clarified **BEFORE** the official DD competition begins.
- Different teams execute these precision military skills with different styles. Marching, head flips and pivots can all be executed with stylistic differences. Whatever the tradition of the team, is fine.
- All NFHS and UHSAA rules apply to the Drill Down competition.
 - No jewelry is allowed. No Gum. Shoes tied. No Hair ties or twists on wrists. ETC.
- Flinching, executing the movement before or after the call (early or late), can make the participant ineligible. (Meaning they can be called out or they should self-eliminate if they know they flinched, were early or late.)
- Dancers must adapt to the cadence and tempo of each caller. Every caller will have their own style, voice inflection or emphasis, and cadence.
- Dancers are on their HONOR. Thus, if they know they are out, they should fall out quietly and discreetly so they do not interfere with the other dancers.
- If a judge determines participants are out - they’ll tap them lightly on the shoulder.
 - Helpers or callers should **DISCREETLY** and briefly explain the reason for being tapped out.

- **Respect should be used by both the judges and the team members.**

GOOD INFO FOR CALLERS:

- 1. Remember, the Drill Down portion of a competition is the great equalizer. It is the ONE time all teams and participants have the chance for individual recognition and can hone/display skill, concentration, focus, discipline, military tech that are unique to the sport of drill team.**
- 2. The purpose for drill down is NOT to see how FAST a caller can get dancers to fall out, but it is and should be a progression.**
- 3. If a caller is unsure which dancers are correct and incorrect and judges do not know then the caller should have the dancers start again. Refresh.**
- 4. If a caller does happen to call a march on the wrong foot, they should have the dancers' squad halt and start again.**
- 5. Judges should be actively engaged with assisting drill down.**
- 6. FYI some veteran callers believe the CALLER should not be calling dancers out . . . that is the judges job. The philosophy is that the caller should focus on the cadence of the commands, unless it occurs right in front of the caller.**

This document is not a comprehensive guide to every scenario a caller or participant will encounter. The caller has complete discretion and authority while calling.

The intent and content is meant to clarify and provide a consistent resource for coaches, dancers, spectators, callers, and competition directors.

This document is a collaboration of Lauralyn Kofford, Robin McClellan, Nikki Wardle, and Jan Whittaker. Thank you to all those that have passed on their wisdom and traditions. (All the former coaches and directors who have taught us!)

***Drill Down Gurus from the past/present: Toni Bauman, Shari Bradley, Jan Hoch,
Lori Rupp.***