

Chris Creswell Music and Design

Drill Design Interpretations (updated 2021)

The Following are abbreviations and explanations that will assist you in interpreting your drill design by *Chris Creswell*. **Unless otherwise noted in the Dialog / Instruction Boxes, most moves will utilize a variable stride length (other than an 8 to 5 stride) from page to page.**

Float Using an *adjusted step*, all members move together to their next position and arrive together at the same time; each member will use a different stride length to move to their next position. Intervals may also expand or contract while moving to the next position. Moving from an Arc formation with a 3 step interval to a Block with a 4 step interval is a good example. In many cases, a Director may choose to Maintain strict intervals throughout a move. For instance: a form with a 3.0 interval moving to another form with a 3.0 interval, maintaining that interval on every count. Otherwise, members should march using a *straight-line pathway*.

Slide Moving left or right across the field either horizontally or on a diagonal path, with the instrument placement facing the front sideline.

Follow the Leader. Follow the person next to you in the direction of your next placement while maintaining a uniform interval and stride length. This is usually performed facing the front sideline unless indicated otherwise.

Hold Halt in place with no mark time. A hold may be replaced with a Visual. If the hold precedes a tempo change, a Mark Time may be substituted.

Move Most often used with guard but can be used by any group. This can be conveyed as any non-descript movement getting from point A to point B. Utilizing dance, choreography, visual footwork, upper body movement, etc. Performer facings are non-descript also, it could still be facing home, direction of travel, a particular person, etc. Nuance as needed to meet the characterizations needed in the show. This is typically done in tempo which differentiates it from free feet below.

Float/FTL Using an adjusted step, members use a *curved pathway* to move to their next position. Some within the form may use a true follow the leader motion. Often used by one form to move around another, or when individuals need to “veer” off of the FTL pathway to arrive at their next position.

8 to 5 Eight 22 1/2 inch size steps per 5 yards on the football field. 10 steps to 5 yards, 6 steps to 5 yards, etc. are other stride lengths you may see.

Toe Down This is a more fluid step technique where the toe hits before the heel. Used in flutter, free feet, jazz run.

Free Feet Allows members to move to their next position in an un-metered, un-structured style. A less structured movement than “Jazz Run or Float.” Performers should face direction of travel. Trail position in the winds works well with this step style. This is a toe down step.

Flutter Allows members to move to their next position in an un-metered, un-structured style covering large distances. A less structured movement than “Jazz Run or Float.” Performers should face direction of travel. Trail position in the winds works well with this step style. I will sometimes just use the word **Run** also. This is essentially running with style.

Scatter Performers move in a manner that adjusts paths to maintain negative space between each other, but there is no shape or guiding responsibilities. This move is often moving to a scatter set where positions do not need to be exact. You can experiment with individual performers leaving and arriving at different times to create visual layering.

Jazz Run Used mostly by the Auxiliary; a type of movement using extended stride lengths to cover large distances, usually moving directly to the next position and in time with the music (which differentiates it from a flutter).

Sight Ripple This is a move where one person will leave and arrive after the next by visually following the corresponding performers. This should not be done to counts, but out of tempo over a phrase. **Be advised that pyware animation does not properly convey the fluidity desired in this move.** The ripples should occur as quick and as fluid as possible. It is best to take less counts to do this over a phrase, then add in place visuals to any remaining counts vs. slowing down the ripple to fill the phrase.

Sequential This is where performers move sequentially to corresponding counts. This is more rigid than a sight ripple and count structures will typically be spelled out in the instructions.

In Focus / Featured Often used with guard. Indicates that a group should have the most energy from a choreographic standpoint. Used to pull focus to a particular part of the field. Mostly indicated when there are A/B divisions in auxiliaries.

Out of Focus / Secondary Often used with guard. Indicates that a group should have less energy from a secondary standpoint. Used for transitional moments and places where a featured group should not be overshadowed. Will often be accompanied by “body only or no color” indications.

Off-Stage This means the performer should be completely out of focus, kneeling on the sideline, hidden behind a prop, etc. This is akin to being off-stage if performing in a stage show.

Body Only Used primarily with guard. Indicates that choreography should primarily be body work without showing much silk color. A striped flag would be appropriate at these times. Often used just before a color pop at a hit point, or to help facilitate tricky pass-throughs.

No Color The same as flag stripped. Used often during transitional moments and places where a soloist should be in-focus.

Show Color Full silk exposed. Used to indicate big color moments.

Aux This is used to represent multiple auxiliary groups at the same time in instructions such as Guard (G), Dance Team (D), Majorettes (J).

Or Less This is a designation used to indicate that performers can arrive at their position in as few as counts as needed to get there. (Ex: Flutter 16 or less) This is often used when layering scatter moves/sets or clearing the stage to move performers to the peripheries or behind props (guard to equipment change for example). Essentially just get there as soon as possible.

Solo or Move “In Space” Often used with an auxiliary soloist. This means any negative space in the surrounding area can be used for choreography and movement.

Thank you again for choosing *Chris Creswell Music and Design*. Should you need further assistance with your drill, do not hesitate to call. 904-955-8164