

Stained

FMP-SK 2021



This show concept celebrates the look and feel of old Gothic style churches and integrates Thomas Tallis' 16th century Tudor Psalm tune. The vivid musical score imagines the colors, diversity and majesty of stained glass windows and can serve as the primary show design inspiration. Additionally, bands may choose to portray their own mystery story reminiscent of novelist Dan Brown by using narrative scenes depicted on stained glass props, flags, etc. as found in an old Tudor style church.

Musical Description and Guard Equipment Outline

Introduction - Dark, ominous, free in tempo and distant

- Musical Mood - chanting/singing ala Monks in a church - very ancient sounding
- Visual Approach - using choreography and robes/cloaks
 - no flags/equipment

Part 1 - Fast, dark, driving and suspenseful

- Musical Mood - begins distant building to big impact remaining intense to end
- Visual Approach - flags and weapons

Part 2 - Slow, reflective, isolated, somber turning hopeful

- Musical Mood - begins sparse with soloist; layers intensity to hopeful climax
- Visual Approach - Body and perhaps small group choreography to start
 - Layer in members on new flag with all on flag from @19 to 28

Part 3 - Fast, hopeful, celebratory and triumphant

- Musical Mood - begins tuneful and light w/flute soloist
 - layering and building to triumphant/celebratory ending
- Visual Approach - Weapons and flags moving to all flags by end

Stained

FMP-SK 2021

Props

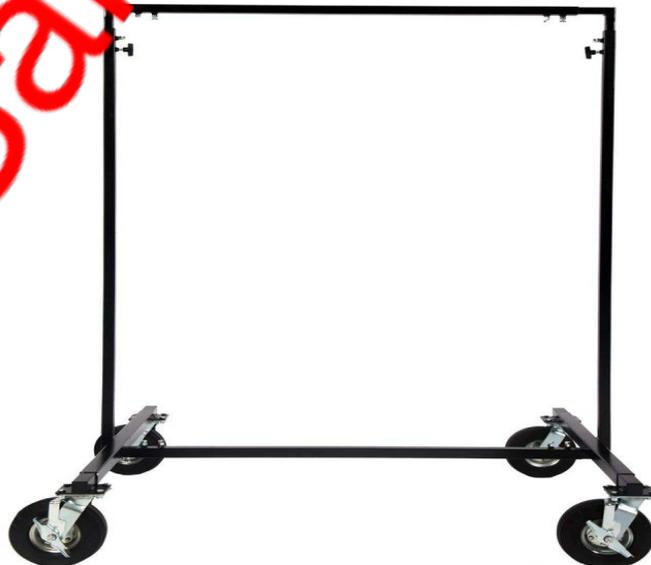
Props for this show can be as simple or complex as desired. Most groups have budget restrictions so simple stained glass panel backdrops could work nicely for this show.

- Reference [suggested images on FMP website](#)



Groups can use the [Corps Design Frame](#) to create stained glass window frames for this show...

- If resources are available, the larger [Media Monster frame](#) would work well as they raise up to 14 feet in height



Window Colors

Groups could have the same color window panel backdrops for the entire show. Or...

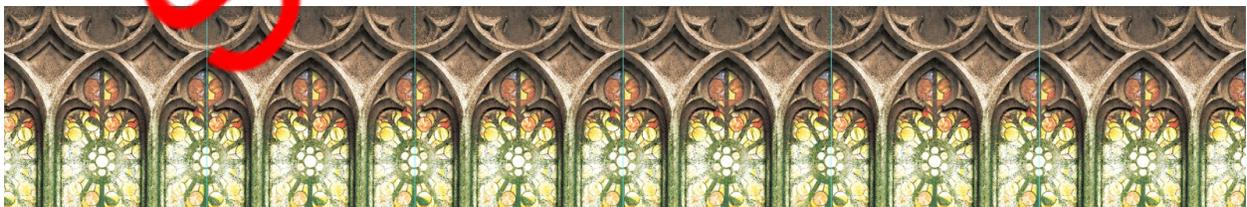
- Start with darker/less colorful ones and flip around to reveal a more colorful look for the end of the show.
 - Reference suggested images on [FMP website](#)



- A minimum of six (6) windows/frames would work best. If possible using more than six could close down the stage and enhance the field especially for smaller and younger groups
- Although the images above show windows placed symmetrically, a more asymmetrical approach is also viable
 - If personnel allowed to move frames inconspicuously, consider repositioning during the show to change the overall look
- Panel and Color Design #1 for Intro, Part 1, Part 2 and Part 3 (measures 1-51)



- Panel and Color Design for Finale (measures 51 to end)



Flag Colors and Costume Ideas



- Intro of Show - Black, dark red or maroon cape/cloak or robe with hood is recommended at least for a group of guards
 - The twirl and “swish” of fabric” w/simple choreography is what matters
 - Perhaps when opened up, the cloak could reveal a brighter color
 - If bright inside color is used, it could be revealed at measure 42
- Part 1- Part 3 - Robe/cloak is removed revealing a modern treatment of an English Tudor type of look
 - The main color could be ruby or maroon matching the use of that color on the Part 2 and Part 3 flag chosen
 - Reference [suggested images on FMP website](#)
 - The design can also incorporate some burnt orange/subtle gold that exists in Part 1 flag above?
 - Ruffles and upper body ornamentation could work well for this show
 - No skirt or fabric on lower half of body except for the intro of the show
 - It would be cumbersome for equipment work/drill responsibilities

Specific Staging Recommendations

Intro (*Meas. 1-65*)

1-14 - All hold for guard choreography focus (with hooded robes if possible)

- A smaller group of guard can be featured to start
 - With other guard posed layering on as the phrase builds measures 1-31
 - If robes are used, fabric motion should be considered in choreography
- A more compact form with musicians framing guard may be effective
 - Musicians frozen or using simple choreography to enhance guard
 - Facing in towards guard or backfield will help focus

15-31 - Guard can stay halted and more involved as this phrase builds

- Guard staff can take liberties in staging from what drill writer provides
- Musicians can begin to peel away from opening set here
 - Not all need to move right at 15
 - The use of single-time AND half-time marching can be used here
 - Trumpets and L.B. Truitt move in half-time to portray their musical line
 - All winds should be facing in towards guard or backfield but not directly at audience
 - As the phrase builds, more intensity and velocity can occur

32-39 - Very suspenseful with more motion from all including guard

- If robes are used, arm movement will enhance effectiveness
- Everyone moving in single time with guard still main focus
 - Musicians still facing away from audience
 - Musicians condensing in towards guard may be effective
 - As an option, guard form can be opening up while musicians move with them toward the audience
 - If robe has bright fabric inside, they should show it at 42
 - If robes are not used, guard should move out to where pre-grounded equipment is set for the impact 42

40-41 - All can halt for body choreography or continue to move here

- Winds should turn toward audience at this time as well
- Guard could do some type of sequential movement here with musicians enhancing that choreography

42-49 - The first big impact of the show

- It would be appropriate to halt for these measures
 - If halted, easy wind choreography could be added if desired

Stained

FMP-SK 2021

50-59 - Most, if not all should move here

- Phrase breakdown: 50-52 (8 cts.), 53-59 (20 cts.)
 - Saxes and low brass might remain for 50-52 but if they do move, small steps are recommended
- 53-59 - Guard staging most important with the band opening up and moving toward audience for ultimate impact at 60

60-65 - All halt for final Intro culmination

- Musicians placed parallel to audience in subtle curve or arc-like form
 - Perhaps guard placed in front of musicians to facilitate easy transition of robes or equipment
 - Trumpet and sax soloist should be positioned to easily be in place for their upcoming solos
- 64-65 - No movement here to generate applause

Part 1 (*Meas. 66-127*)

66-72 - Percussion interlude to new feel

- If guard uses robes for Intro, keep some in focus while the remainder transition to equipment
- Opportunity for visual event here, do not treat this as a transition
 - Winds can use extended step-size since they do not play
 - Facing away from audience until @82 will also enhance

74-79 - Trumpet soloist portrays a calm but suspenseful mood

- This section and what follows has a single-time AND half-time feel that can be portrayed with a duality mindset. Some individuals moving in half-time while others in single-time
 - Snare drums anchor the pulse here and can be a secondary visual focus to soloist/guard
- Make sure there is guard support for this soloist; perhaps weapons halted near where the soloist is staged

80-87 - Alto sax soloist feature building in intensity

- Mostly all should be moving in single-time now
 - At 82-87 upper woodwinds should be staged closer to the audience for projection
 - They also can be halted and posed

96-97 - Intense percussion setup