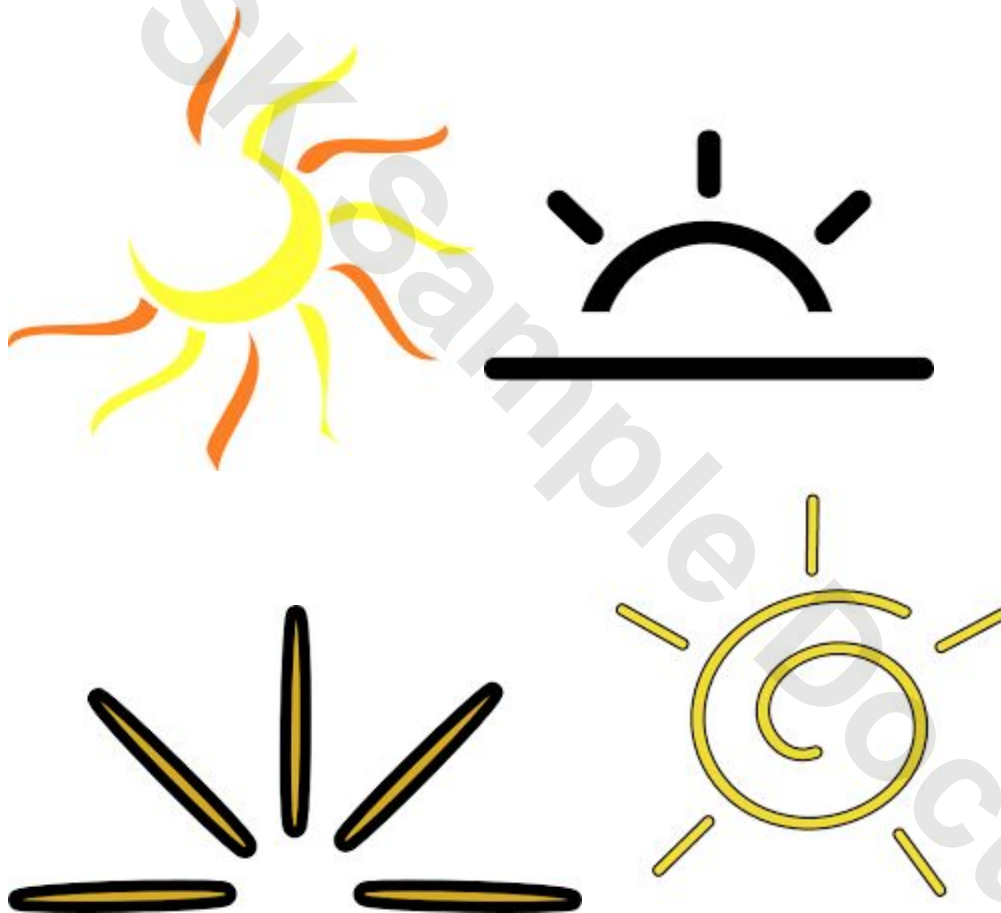


FMP - SK - The Sun, the Moon and the Stars Sample Design Notes

This beautiful show captures the majesty and mystery of the universe's celestial bodies mixing film score-like original composition with hints of well-known themes by Grieg, Beethoven, and Debussy. There is not really a story or plot to this show. The goal is to portray the look, sound and feel of each icon in a modern, new age sort of way. This show is created in the spirit of the formula used for many Cirque du Soleil shows; a comfortable journey of styles and emotions.

Some basic imagery/charictitures for each movement. I would use no more than one or two literal or surreal celestial forms per show segment.

Mvt 1 & 2 - Sun



This is shared as a sample only. The actual document available includes much more detail and imagery.

Mvt 3 - The Moon



MOON AND STAR



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Mvt 4 - The Stars



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Specific Events for The Sun, Moon and the Stars

Pre-show/intro - Mvt 1 (sunrise) The guard should use subtle body choreography (if visible on the field) until measure 25 when they should all be on a bright flag.

Intro Approach Option #1- Using FMP recommended props:

Band members are facing back, swaying out of time, around the Sun prop (extended intervals are recommended) ala stars roaming freely in a solar system. On the downbeat of measure 5 (still considered pre-show), musicians begin to move randomly, building tension and closing up intervals while getting like instruments together for the wind entrance at measure 15.

At measure 15, the musicians should move more in unison, but still facing backfield while also gathering closer to the front sideline for the hit/hello at measure 25 (this could be the first count of the judged portion of the show if you choose to use a pre-show).

The guard starts down on the ground and/or behind the Sun prop as if to appear part of the prop or invisible. Then, at measure 15, the guard begins to appear (using only arms and body movements), randomly out from the Sun prop (no flag showing yet), as if the sun is about to appear on the horizon. They move out to form around the sun prop using easy arm and lower body movements along the way but with no flag showing to this point.

At measure 23, the musicians turn front into a power type form with the Sun prop integrated in the form behind and/or beside them. The guard can take larger steps to create velocity almost running into their set. This will create suspense building to the impact at measure 25 when the flag opens showing a full, bright color flag as if the sun is fully risen.

Intro Approach Option #2 - if no sun prop is used

A drill form/movement portrayal of the sun rising: The winds start on or near the front sideline facing backfield ala a straight line opening subtly to an arc moving backwards as if the sun is rising. For the guard, they can be staged randomly around the field, or, they can start up front with the musicians. Regardless of where they start, we should not really notice the guard until the flags open up at Measure 25 to make the first hit seem like an explosion of bright color.

Other events and staging recommendations for Mvt 1

Measure 23-24 - woodwinds should already be facing front here, staged closer together and using a smaller step size to ensure good clarity and projection of the triplet lines.

Measure 25-38 - Full band Maestoso push ("hello/impact" of Mvt 1), with the musicians coming toward the audience to culminate. The entire band, or at least all the winds could be marching

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in halftime (two steps per measure, marching to the half note). Guard and battery could still be in single time if desired.

- Stay in $\frac{1}{2}$ time until the halt on the sustain at measure 37, or...
- Go to single time at measure 33-36

Measure 37-38 - full band halt: the form should be a subtle curved form, perhaps even using two separate curved forms in the winds. Pasted below is a photo to depict this type of approach.



Meas. 39-42 (full band halt at 43-47) - Whatever form was used at measures 37-38, it now moves forward slowly and majestically (can reshape slightly as it moves forward).

Another option for measures 39-42 could be using two (2) - "S" like curves when halted at 37 with larger intervals between the winds. The two "S" like curved forms move forward in a single time vs. half time march approach with the "S" curve in the back moving faster (in single time), now filling in the windows of the front "S" curve (moving slower in half-time to allow them to catch up) into one tighter intervalled, "S" curve form. This is a pretty standard drill writing technique and will help depict the drama of the closing musical strains.

Regardless of how you treat this culminating push, the battery percussion should be centered and behind whatever form is chosen for the $\frac{1}{2}$ time push and culmination hold at 47 to ensure strong rhythmic anchoring with most wind players being able to listen back to the pulse center.

Guard treatment for these measures:

- If the group is going to use weapons of any type for the upcoming Mvt. 2, then those guard must end Mvt 1 in a place where they can transition to the weapon "stealthily" and quickly during the intro of Mvt. 2.

Koter Guard Transition - "Trick of the Trade"

The guard is often considered the main characters of any band show. To that end, the musicians only doing drill or choreography while we watch guard enter and exit the field is generally not successful. It is a better plan to do "sleight of hand" or "smoke and mirror" techniques where you keep enough guard in focus by staging them strategically for culminations or movement endings. This way, we don't notice other guard members transitioning on off for equipment and/or costume changes. The trick is to make sure that even those guard transitioning has very

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little distance to travel to get to where the exchange occurs. I.e. behind props, scrim, the frontside, backside lines, behind the pit, etc. Note to directors: YOU must plan and account for successful guard transitions on any count sheet/directions you provide to drill writers. Do NOT assume that they will take care of the guard focus and transition requests thoroughly. Regardless of how detailed guard transitions are accomplished by the drill writer, there is always more "tweaking" and producing done by the staff on site to make these transitions as seamless as possible. This is similar to how a director of a play will keep fine tuning actors transitioning on, around and off stage even after the play opened long ago.

Mvt 2 - The Sun - The sun has risen and we are celebrating its' majesty

Guard recommendation: If only one piece of guard equipment is desired for this show segment, then all guard should stay on the same flag as revealed on the impact of Mvt 1. If some of the guard will transition to rifle/saber for this movement, the rest of the guard should stay on the same flag. Do not assume audiences/judges need to see numerous flag changes to be successful.

Measures 5-11 - potential guard event for those transitioning to weapon for Mvt. 2:

There is the potential for a weapon/flag exchange between those guard still on flag and the guard that now has access to the weapons. With those flags tossing to some of the weapons and some of those weapons tossing to the empty handed flags, you have yourself a transition that communicates like an event. This ripple exchange starts on measure 7 and should be finished by measure 11. To cap off this event, guard choreography should be written to feature most, if not all the weapons on unison type work starting at measure 12 with the potential for a unison toss on measure 13 and a unison release on measure 14 if the skills of the weapons allow.

Flute solo staging at Meas. 14 - 22 and 40 - 62 - (you may want to keep the flute soloist separate for this entire movement)

If the band has the resources and they use a Sun prop ala the FMP design, then that player should be located on/in front of the Sun prop with a wireless microphone. This way, visual focus can go to that person AND the prop. If this approach is taken, that soloist should have been dropped off inconspicuously by the drill designer near the end of Mvt. 1 (they also could have been hidden until this point).

If no wireless mic is available, then make sure the flute soloist is staged in front of the band with a clip on microphone or microphone on a stand. *Koter "Trick of the Trade"* - audience members need to see soloists/featured wind players, even if they are on the front sideline. Soloists should be placed accordingly as a judge or audience member can become very distracted and even annoyed when looking for a soloist they hear but can not see. Soloists with poor staging can be downright distracting and greatly reduce the group's effectiveness so don't simply put them in or closely behind the pit performers, the props or the scrim.

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Measure 21-31 - Full band mass halted event (with added choreography)

This section lends itself to a mass/gridded, perhaps even geometric power form utilizing intervals conducive to choreography. One treatment could be having wind members step into the windows (open space) of the form ala an "A vs. B" or into vs. back out again choreographic approach.

- Woodwinds should be close in proximity to the Sun prop (if used), to ensure they can get near and/or in front of the sun prop for the halted flute/w.w. soli coming up at measure 40

Measures 40-61 - A full blown park and play event. Think of this as a ceremony or celebration of a modern, fictitious tribe ala Cirque du Soleil.

- If a Sun prop is used, the form should tie into that prop with the flags integrated as well
 - If the group is also using weapons, they can/should be in front or in a cohesive/integrated focus point to tie into the mass full band choreography event
- If no prop is used, then the flags could possibly frame the winds and the weapons could be in front (or at least, the secondary focus to the flute soloist)
- There is potential for the brass, not playing at first, to halt and do choreography or, to do extended step running around the halted flute/woodwind/guard event

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