

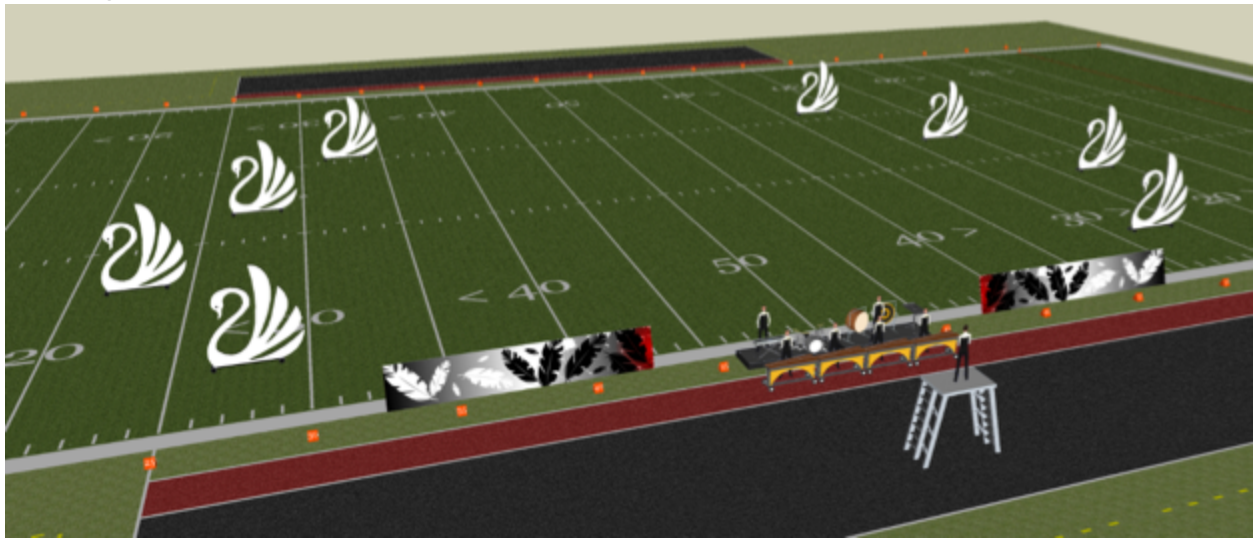


Black Swan

Fannin Musical Productions

Black Swan is a study in contrasting beauty: classical vs. contemporary, timeless & elegant vs. mysterious & intriguing... the light vs. the dark. By marrying Tchaikovsky's *Swan Lake* with Sia's pop hit 'Chandelier,' this program sets up a mesmerizing dichotomy which is reflected in everything the audience sees and hears on the field. At once thoroughly sophisticated and modern while at the same time retaining an elegant simplicity, *Black Swan* will intrigue and delight your students, your audience, and judges in any setting.

Set Design



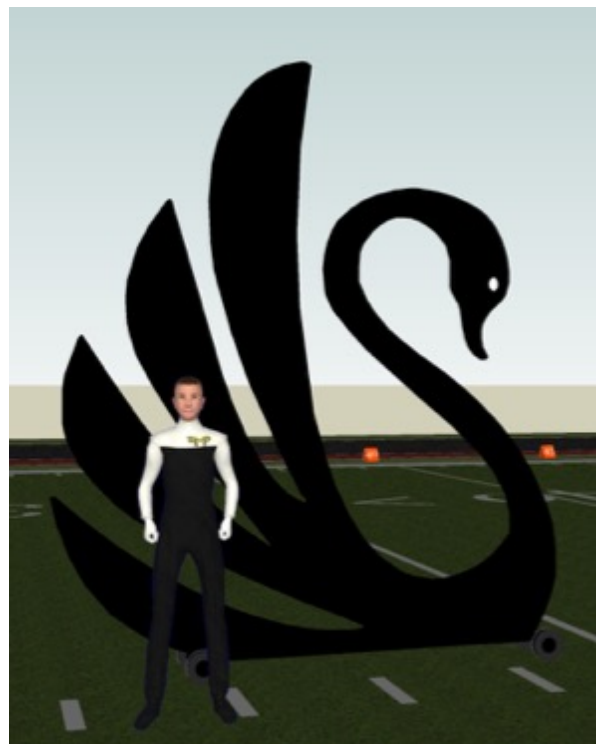
The fieldscape of *Black Swan* immediately draws the viewer in, using simple but evocative props which allow us to completely change the mood as the music evolves. Above, the opening look of the program, below, the transformed appearance during the third movement.





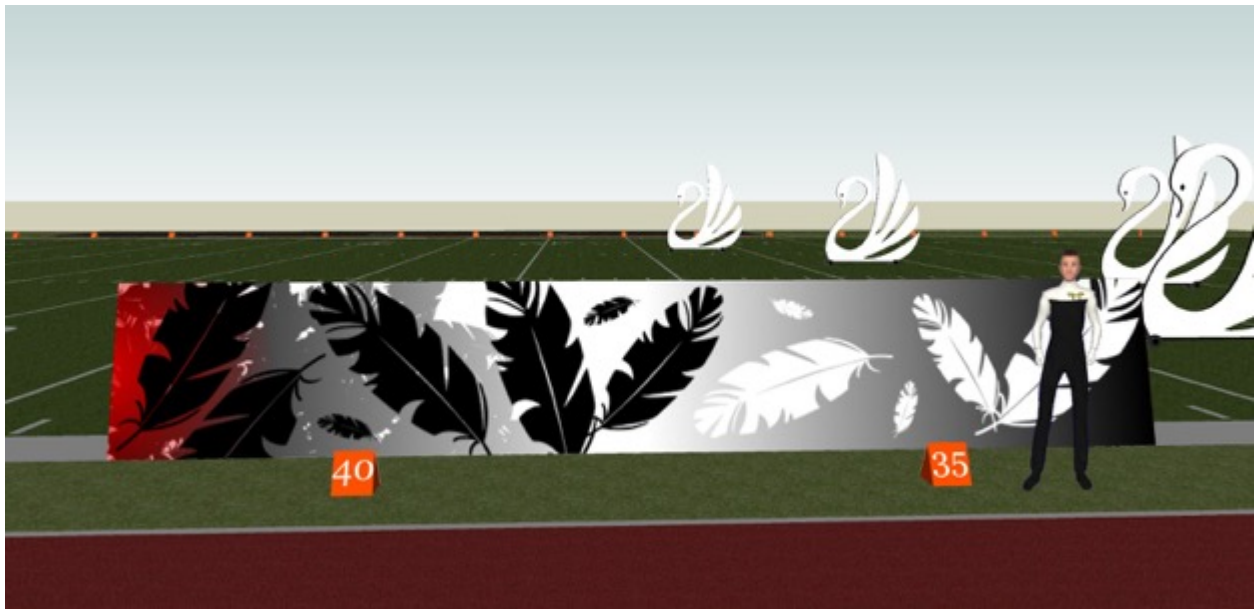
...and the final look, representing the coming together of the light and dark which resolves the program.

The main props are the large upright 'swans' which frame the field. By turning them on their axis, we switch from the light, to the dark, and back again with ease. On the dark side, simple LED lights allow the eye to glow red for a striking effect at a pivotal moment in the program. The exact number of these props can be customized to meet the needs of your unique ensemble.





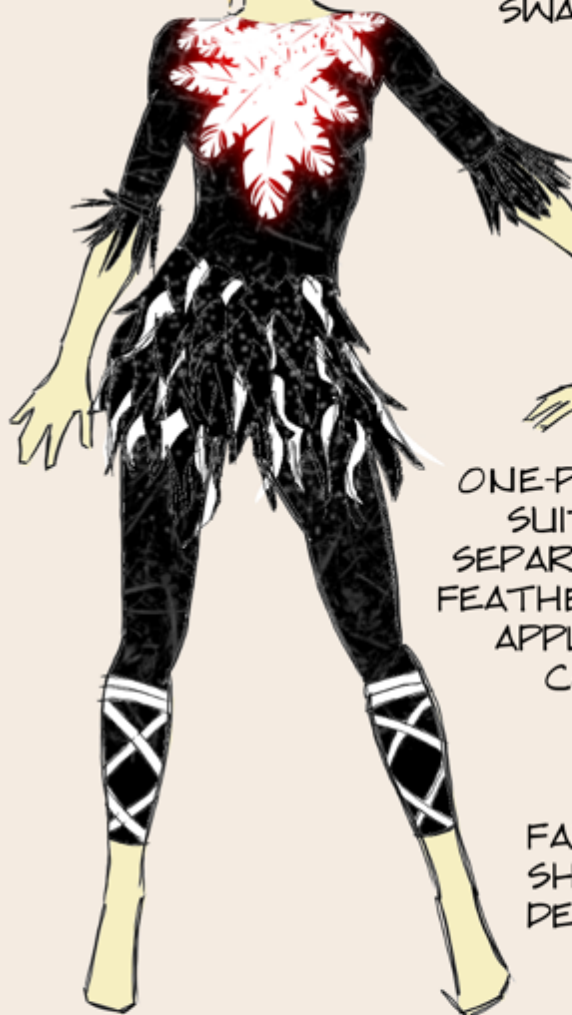
Additionally, optional front screens on the front sideline disguise guard equipment exchanges while also connecting to the theme through imagery and color palette.





COLOR GUARD CONCEPT SKETCH

2 MIRROR IMAGE
COSTUMES--BLACK
SWAN VS WHITE



ONE-PIECE BODY
SUITS WITH
SEPARATE SKIRT,
FEATHER CASCADE
APPLIQUE AT
COLLAR

FAUX BALLET-
SHOE RIBBON
DETAILING



FMP
FANNIN MUSICAL
PRODUCTIONS

POWERED BY
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OPENER A



FLAG
CONCEPTS

IN FIRST 2
MOVEMENTS, WHITE &
BLACK SWANS SPIN
MIRROR IMAGE SILKS--
IN CLOSER, UNIFIED
SILK BRINGS THEM
TOGETHER



OPENER B



CLOSER

IN BALLAD, A
SIMPLE, GLITTERY
BLACK SWING FLAG
IS USED



POWERED BY

BAND SHOPPE



The guard design for Black Swan most clearly represents the dichotomy inherent in the program: one half of the color guard is costumed as the classic white swans, the other the more modern black swans. In the first two movements, they use contrasting equipment which are mirror images of one another. In the ballad, they come together to spin simple, oversized black swing flags, and in the closer a single flag silk which represents the coming together of the contrasting sides.

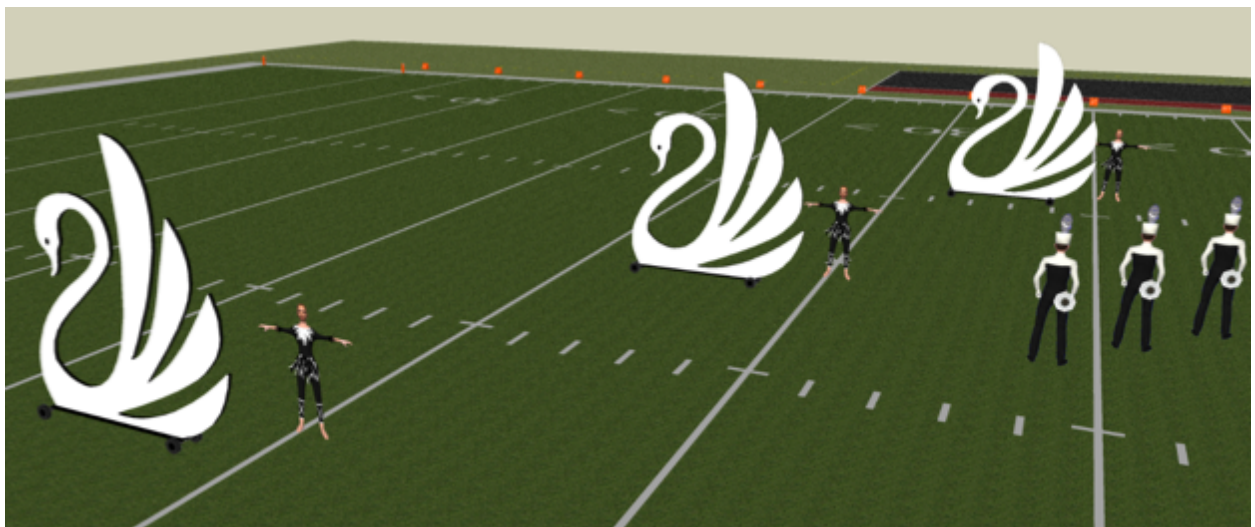
Costuming and flags available through [Band Shoppe](#).

Movement 1 Effects



As the show begins, our first focus is center stage where the white swans dance around a soloist. The part is originally written for flute but could be customized to meet your ensemble's strengths. With the swan props turned to their white side, the mood is classic, but containing a hint of edge and menace.

As the music and drill begin to develop, the evolving mood is reflected by the entrance of the black swans, emerging from behind the props and making their way towards center stage.





As the musical ensemble layers in, building towards the first arrival point of the show, the guard introduces our first silk. Using the same imagery as the set design, but mirror images of each other, they serve to immediately communicate the theme of contrast and unity. Costuming and flags available through [Band Shoppe](#).

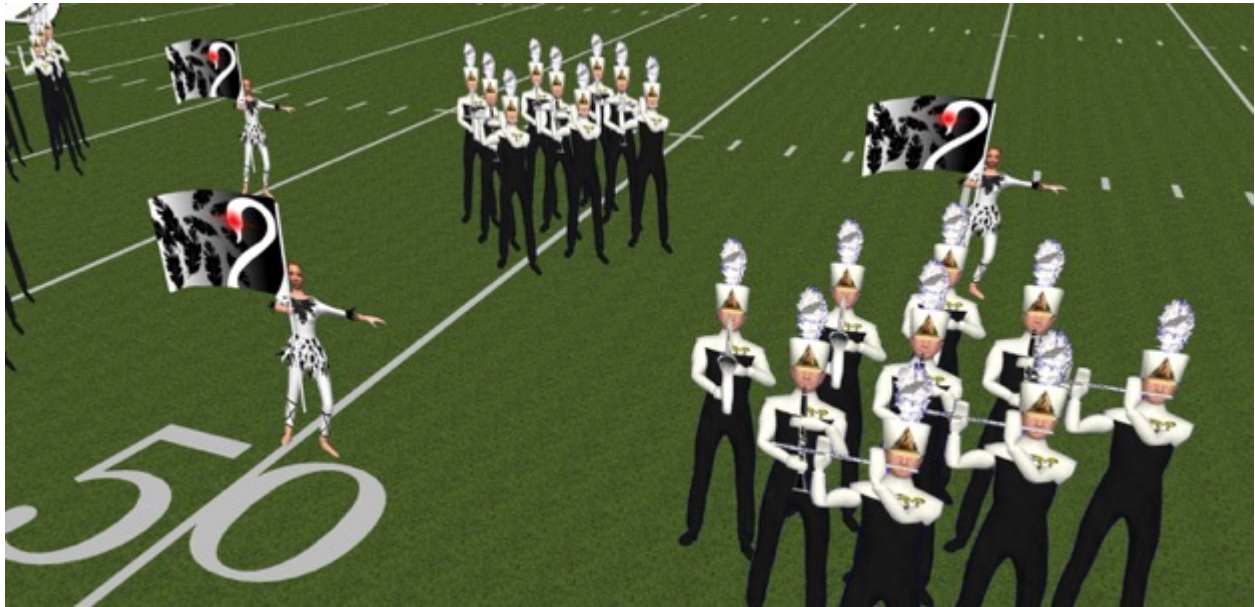




Finally, the musical and visual elements come together to create our first emotional arrival point, a majestic statement of the main theme from *Swan Lake*. The white and black swans, separated by the musical ensemble, make a unified statement while maintaining the contrast.



Movement 2 Effects



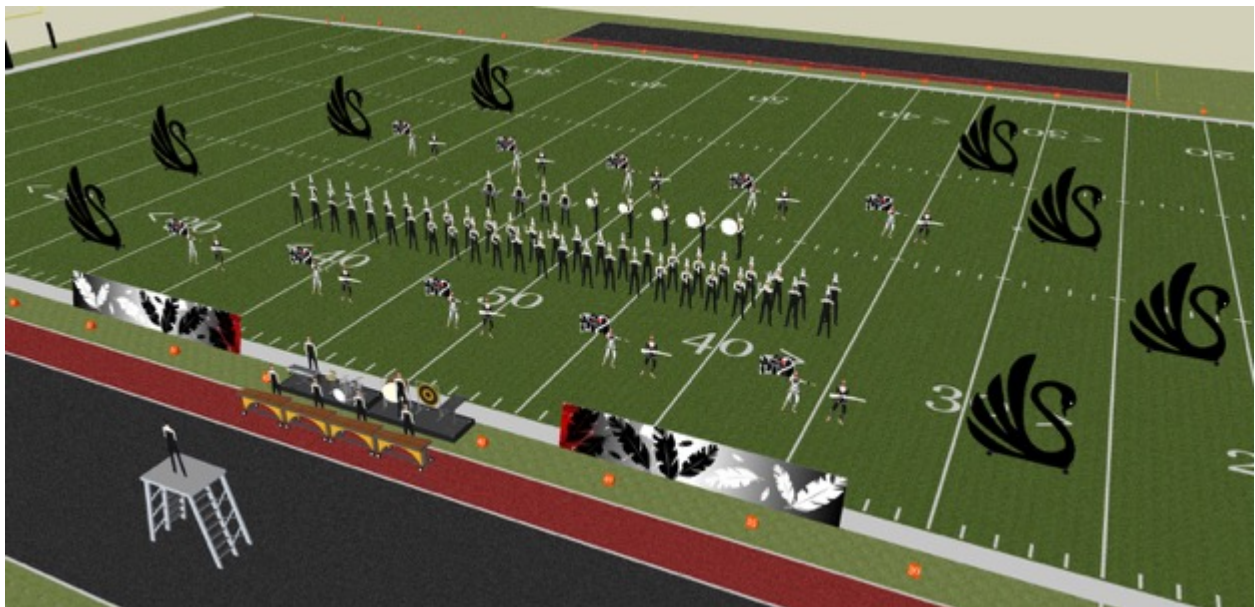
Movement 2 is a more playful, technical part of the program which allows your students musicianship to shine. The visual program reflects this by using two different pieces of equipment in the color guard. If using weapons, the black swans should be played by those guard members. If weapons are not being used, then the black swans could also continue to use their opener silk.

As the woodwinds take the focus, the white swans spin with them, and when the focus shifts to the brass, the black swans visually accentuate that change.





Then, as the musical ideas become less segmented and come together, so does the drill become more unison and the guard come together in pairs whose work complements one another. The flags and weapons trade visual ideas back and forth, before the black swans 'win' their duel... a mood change made clear in the music, and visually made obvious by the turning of the props to their black side to finish the movement.



Movement 3 Effects



As the program transitions moods, a new soloist takes center stage surrounded by dancing black swans, an inverted reference to the way in which the program began. Originally written for French horn, and sketched here as a mellophone, the part can be rescored as needed for your group.

From here, the ballad quickly builds into a powerful, majestic musical impact, made all the more powerful by the use of oversized swing flags to fill the field with silk, and the lighting of the LED eyes on the swan props.





After the musical release, the main ensemble retreats from the stage while the black and white swans come together. As the optional sound design lays down the classic 1, 2, 3 of a waltz—but in a decidedly modern, almost techno way—they dance together and frame a musical duet. The two previous soloists play together now, symbolizing yet again the reconciliation of complementary opposites.



Movement 4



The final movement begins with a focus on percussion, and a more uplifting tone befitting the theme of joyous coming together. Half the swan props return to their white side, setting up a dichotomy. The two guard elements perform as one, using a flag silk perfectly reflecting the same concept. Costuming and flags available through [Band Shoppe](#).





As the musical intensity drives toward the final, exciting statements of the show, the black and white swan props are pushed together center stage, mimicking the flag graphics and adding one more touchstone for the conceptual motif of the movement. All elements of the design—music, drill, choreography, costuming, and set design—come together to maximize visual and musical effect.





And as the last, powerful musical moments arrive, the contrasting concepts of beauty—dark and light—have come together and been revealed as two sides of the same underlying unity.

Fin.

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