

# MirrorriM

## MirrorriM

Fannin Musical Productions

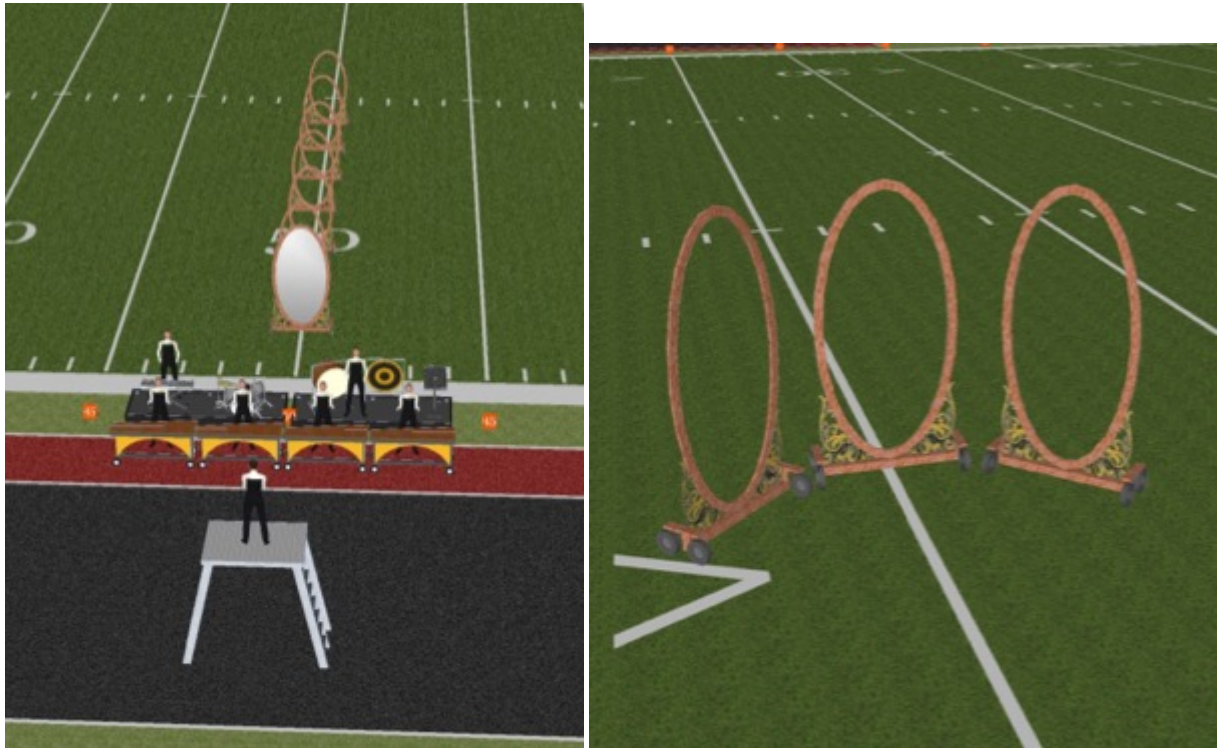
*MirrorriM* explores musical and visual reflection, and mirror images. This original score uses Saint-Saëns' public domain *Aquarium* as a 2nd Movement. The use of mirrored props, mirrored body movement, and mirrored drill forms continually connect this show to its simple, yet highly effective concept. *MirrorriM* is a sophisticated program of surprising depth that will thrill audiences and judges alike.

## Set Design & Props

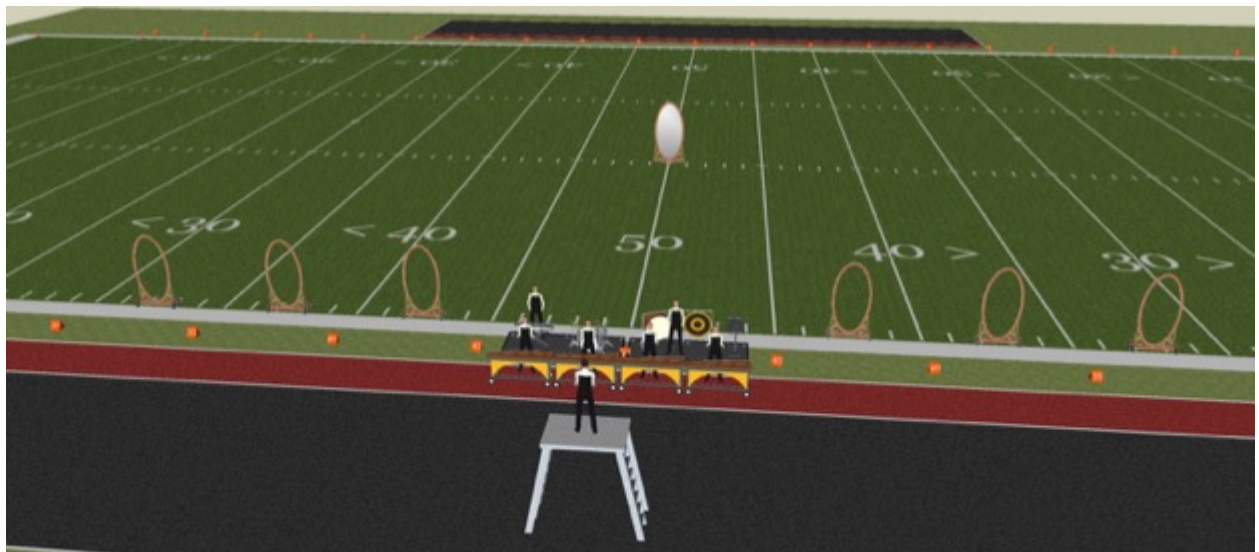


For *MirrorriM*, the stage is set via a series of simple, but infinitely adaptable props which allow for a variety of looks and effects throughout the program. A central, larger mirror prop serves as a focal point for soloists while a set of smaller mirror frames allow performers to 'mirror' each other through them in infinite ways.





Large, caster wheels allow the mirror frames to be continually rearranged to create a series of interesting stages for the visual and musical progression of the show.







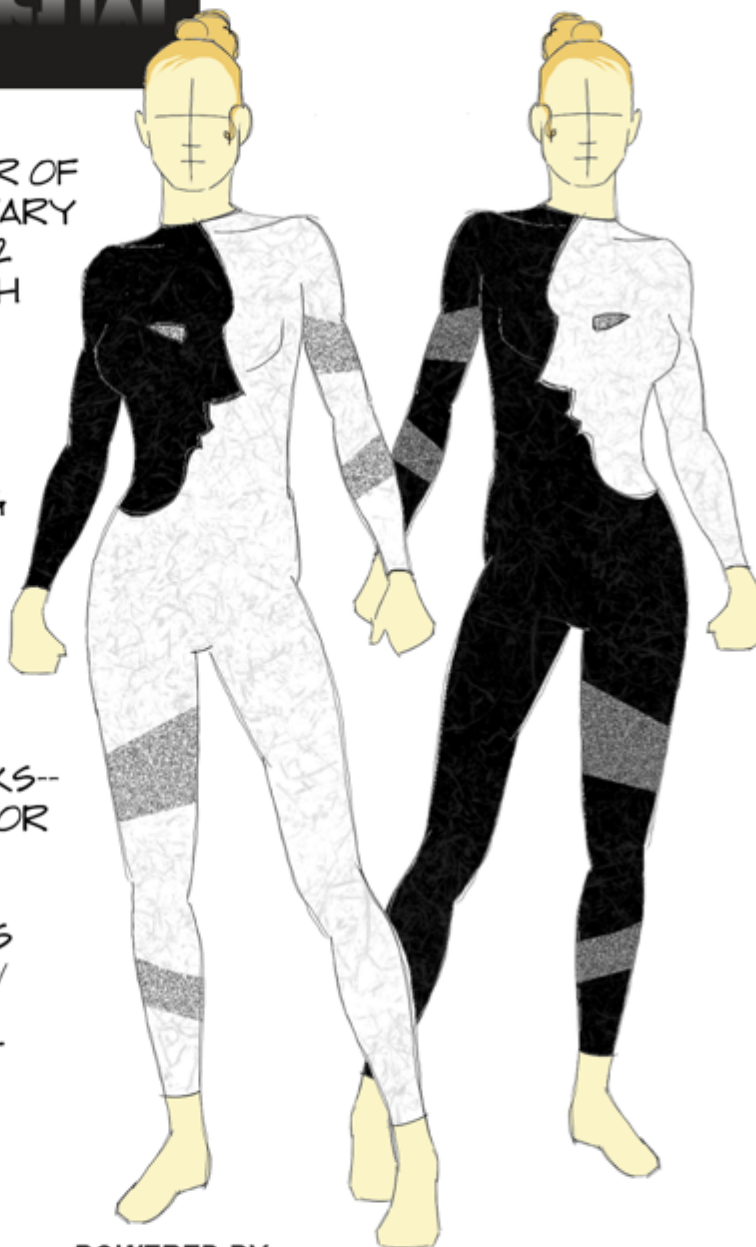
## COLOR GUARD CONCEPT

MIRRORED PAIR OF  
COMPLEMENTARY  
COSTUMES--1/2  
GUARD IN EACH

2 PIECE BODYSUIT--  
PANTS COULD BE  
TIGHT OR LOOSE LEG  
DEPENDING ON  
PREFERENCE

FACE MOTIF  
CARRIED OVER  
FROM FLAG SILKS--  
SUGGEST MIRROR  
THEME

SILVER HIGHLIGHTS  
ON OPPOSING ARM/  
LEG SUGGEST  
MIRROR, CONNECT  
TO BALLAD SILK



POWERED BY





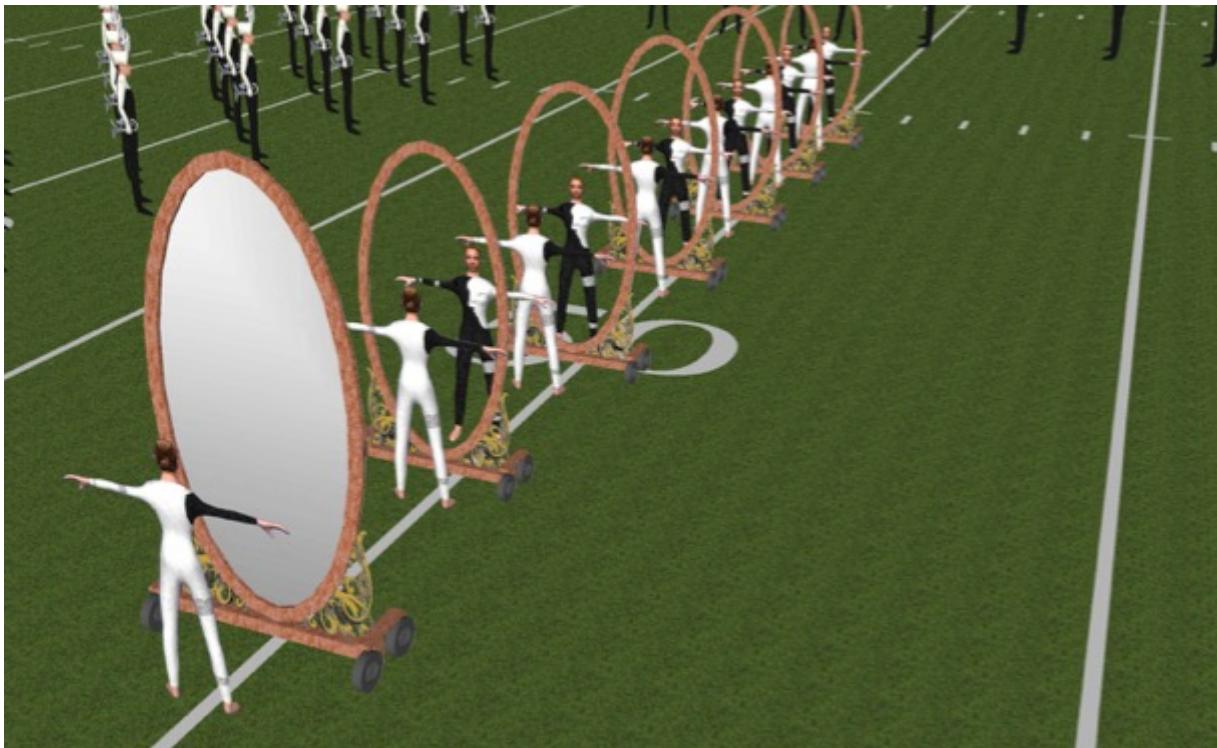
The flag silks for *Mirrorim* connect to the theme of mirroring and the visual iconography of the faces seen on the guard costuming, while also demonstrating the emotional progression of the program. In the Opener, the two differently costumed segments of the guard spin two different, but complementary silks: white faces on a darker background vs. dark faces on a lighter background. In the ballad, a simple, oversized, silver swing flag demonstrates a moment of personal reflection and in the closer the two sides of the guard come together to spin a warm, vibrant silk of personal acceptance.



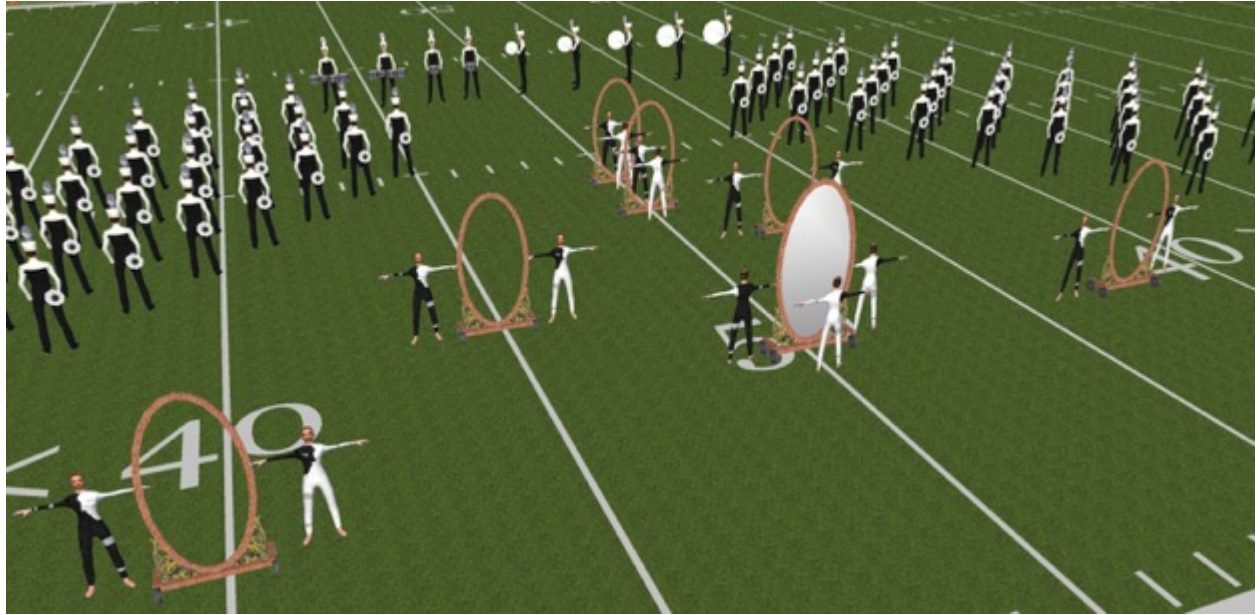
## Opener Effects



As the show opens, the theme of mirrors and reflection is immediately established. One guard member gazes into the larger mirror prop while complementary pairs of guard members look through the smaller frames at each other and the band proper frames the scene in a mirrored pose.

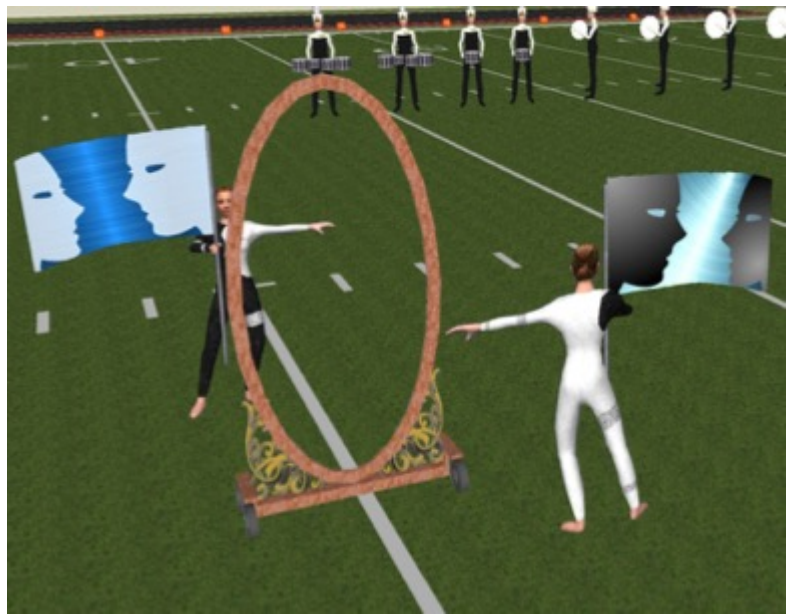






The show begins with the percussion introducing a driving, intriguing mood as the matched pairs of guard emerge and begin to restage the mirror props—the larger mirror moving straight backfield while one performer continues to gaze into it, primping and striking poses as it moves. As the hornline begins to enter musically, the props reach their next staging point as the excitement begins to mount.





As the musical intensity continues to build and the drill develops forward, the color guard continues to develop the show conceptually by first dancing, and then spinning in matched, complementary pairs which mirror each other through the frames. Eventually, we reach our first musical impact moment as the guard reaches full silk behind the musical ensemble.

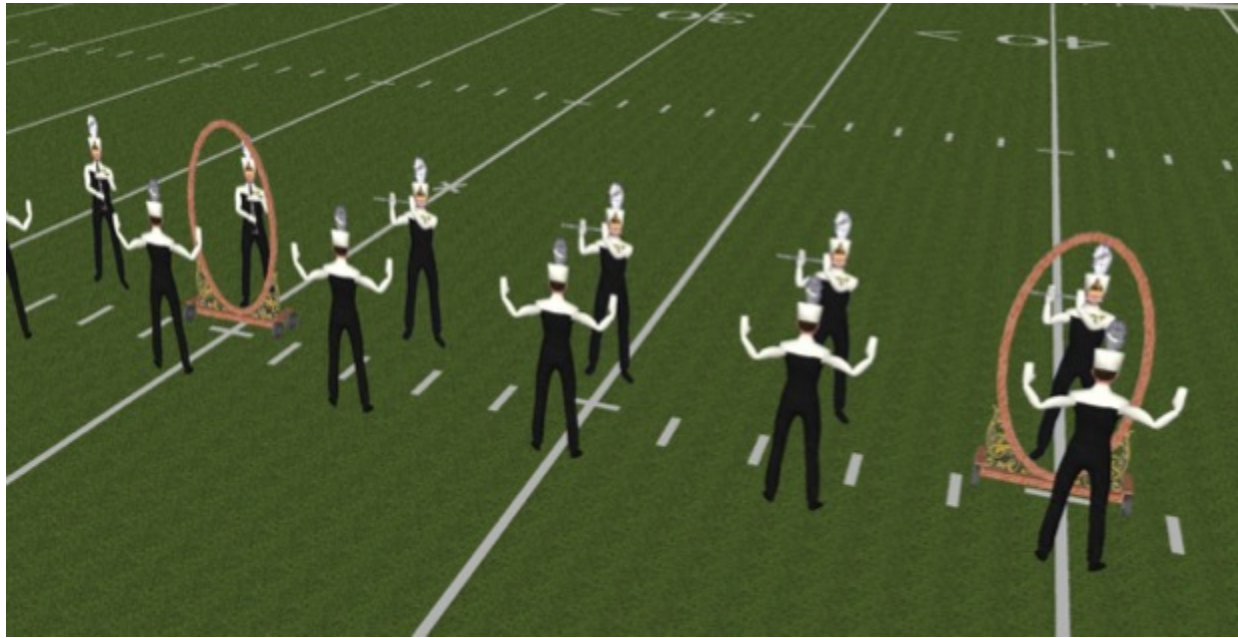




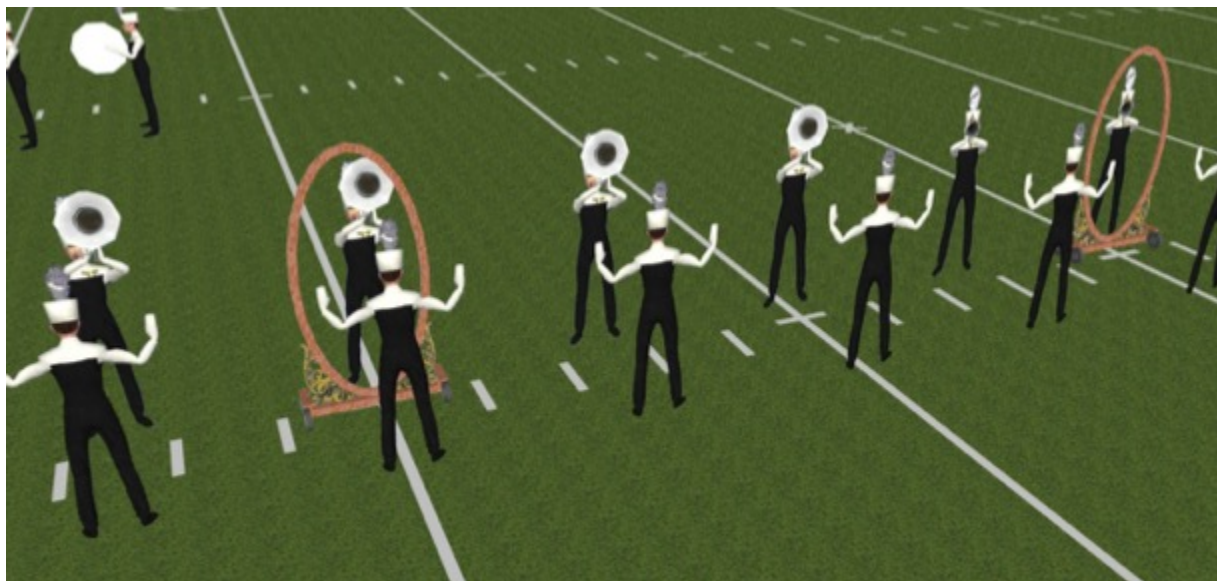


After this first musical impact, a percussion transition allows for the props to be restaged again, this time by the hornline, in preparation for our next large, set-piece effect. Meanwhile, the remaining hornline keeps visual interest by mirroring one another in paired choreography, a theme which we will return to throughout the show.





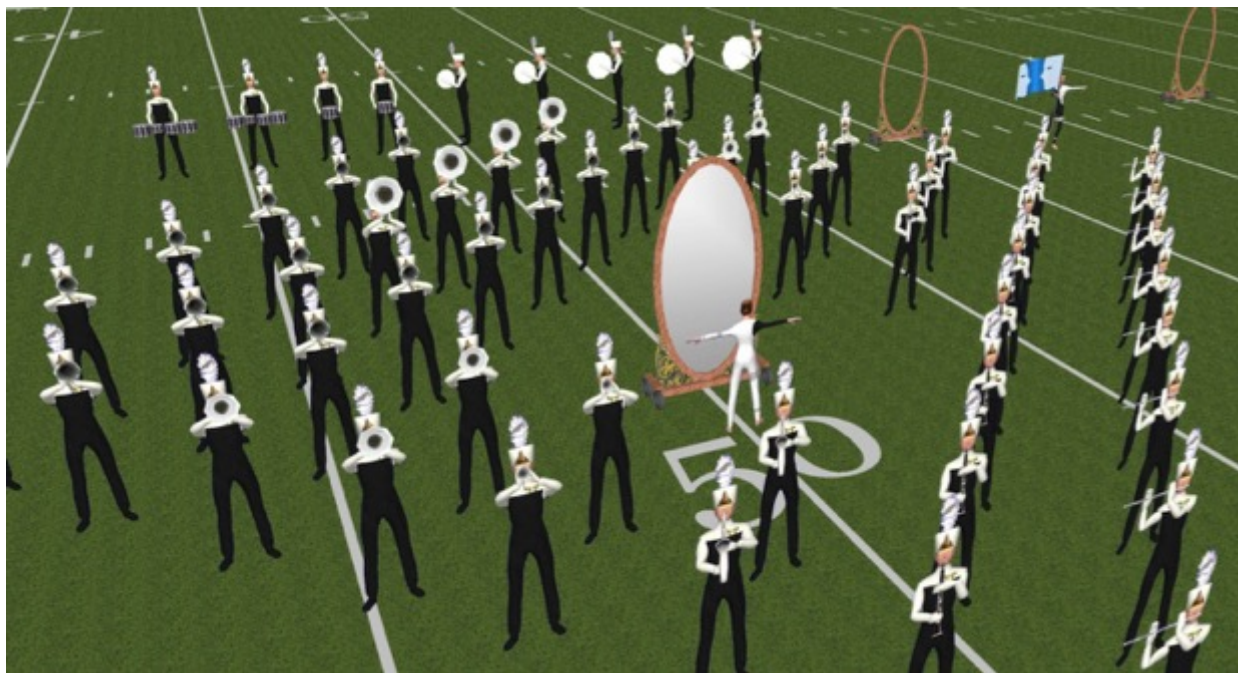
With the props in their new configuration, we continue to play on the theme of mirroring or reflection as musical ideas are passed from section to section. First, the high woodwinds plays a soli while performing simple bodywork which is 'mirrored' by the saxophones, and then the two group switch places both musically and visually as the theme is passed off. Next, a very similar idea plays out low brass to high brass, and then vice versa. Musician body choreography packages available.





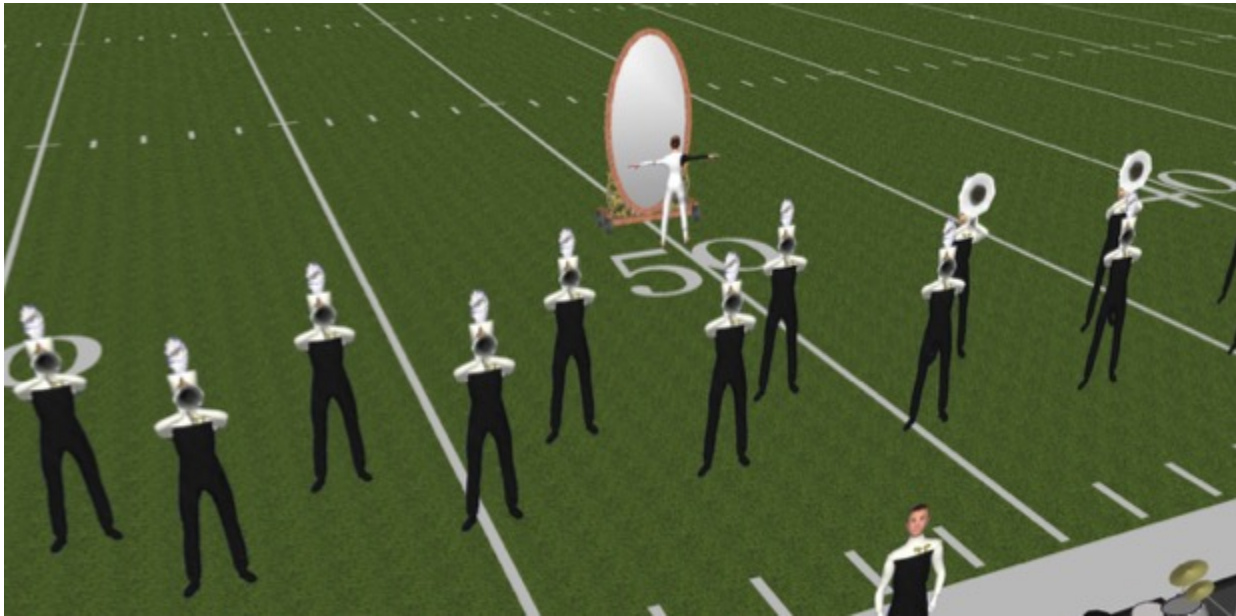


After building back to full-ensemble playing, the Opener then pushes forward towards its final major arrival point and impact moment. The entire visual ensemble draws the focus back to the large prop where a single guard member is once again gazing deeply into the mirror contemplatively. All aspects of the form are mirrored across center field symmetrically.

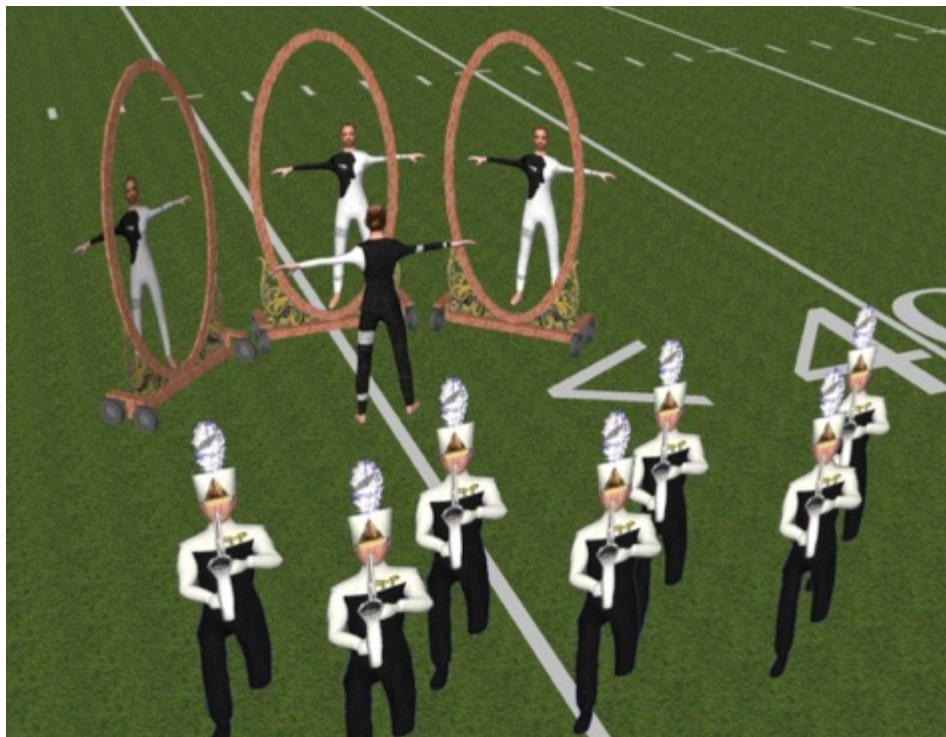




## Ballad Effects



As the ballad opens, the focus remains center stage with one featured guard performer contemplating her image in the mirror. The musical focus is also here, with the low brass, which allows the rest of the hornline to restage the remaining props. In their new formation, the mirror frames suggest vanities—a thematic connection to the darker side of mirrors: self-obsession, and self-judgment. The mood set by Saint-Saëns' *Aquarium* perfectly fits this new idea.





The melodic ideas are passed through the ensemble with various voices layering in towards the lush major statement of the piece. The color guard layers out and then returns with a gigantic, oversized, silver swing flag which fills the field with shimmering, mirror-like reflection.



## Closer Effects



With the Closer, the mood becomes immediately more hopeful and forward looking as the drumline makes its way forward. If using weapons, this would be the ideal spot for those performers to be featured as well. Meanwhile, the small mirror frames are restaged by the hornline to their final setting.

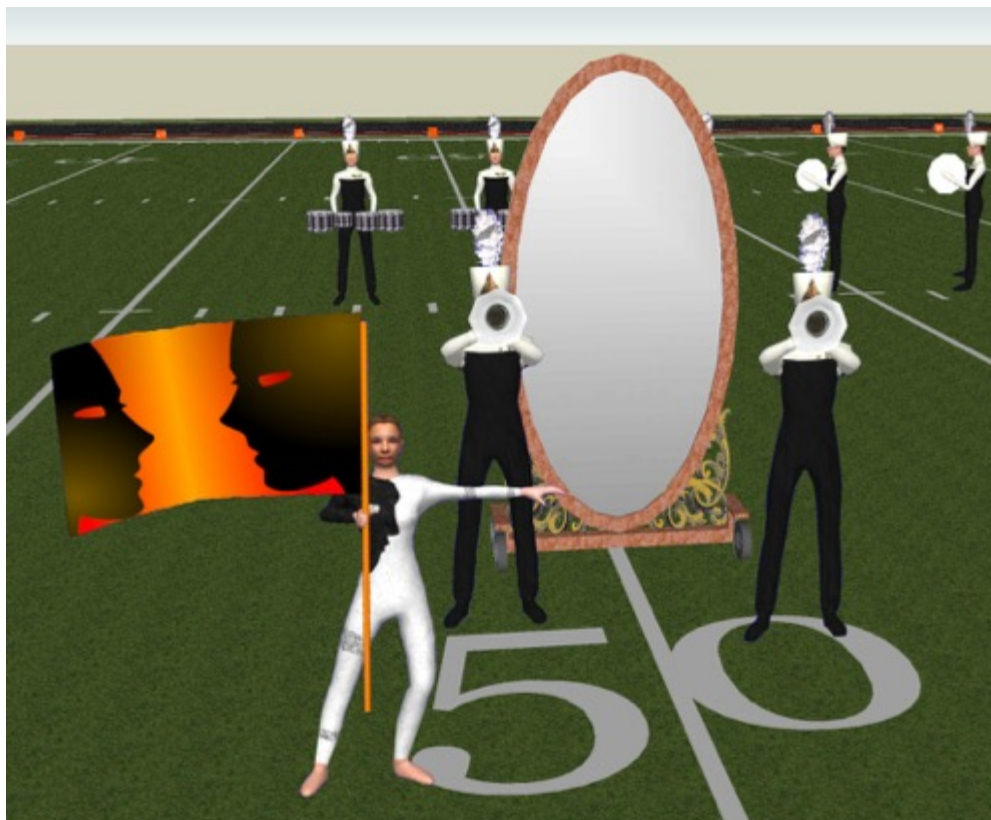






This builds towards a large, drum and rifle focused set-piece wherein the guard performs through the mirror frames while the hornline pairs up again for mirrored choreography.

As the drumline begins to translate backfield, a lyrical duet rings out near the large mirror. [Sketched here as two mellophones, many instrumentations are possible. Let us customize a score to highlight your best players.] Simultaneously, the remaining guard introduces the Closer silk, whose warmth breaks the cool color palette and demonstrates the acceptance of self needed after the ballad.





After a large unison moment, we progress via a percussion transition to one of the largest effects of the Closer: a call and response between the high woodwinds on Side A of the field and the saxophones on Side B. When each side takes the motif, they perform simple body through the frames and are mirrored by the associated rifles in front of them. After several passes of the idea back and forth, the brass enter behind to bring the idea to an impactful and effective finish.



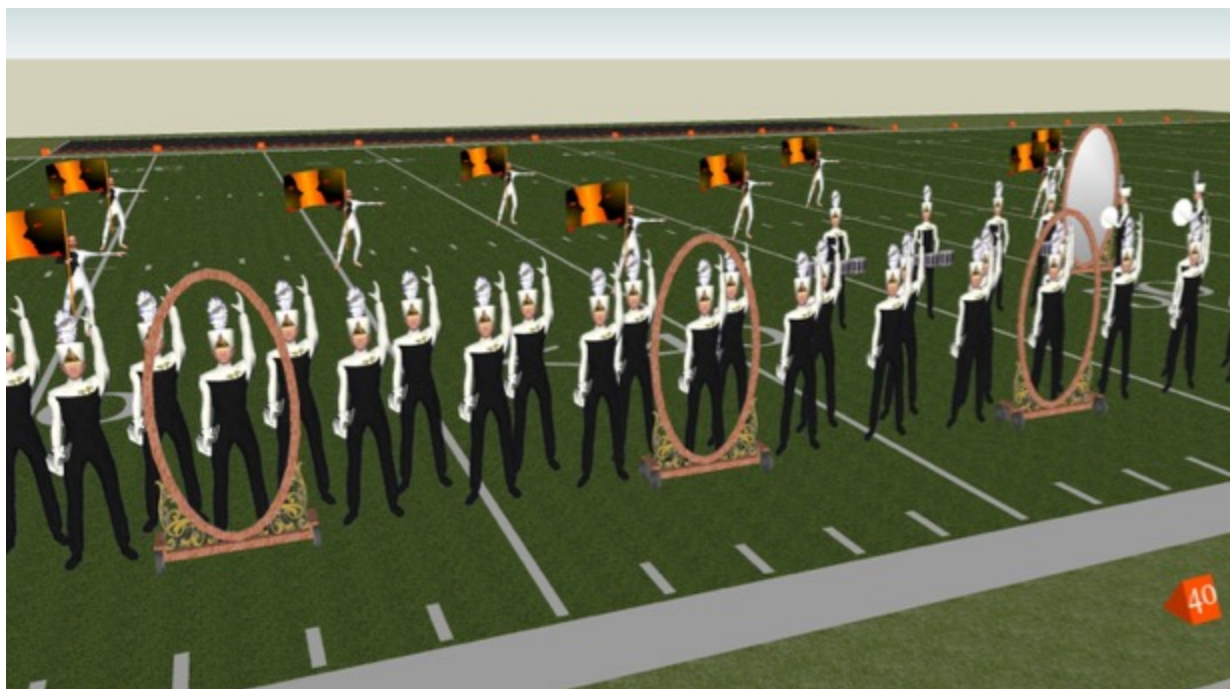




The drill then progresses rapidly forward, building musical and visual momentum as the entire ensemble is propelled forward towards the mirror frames. Meanwhile, the entire guard has now translated onto the Closer silk, filling the field with color that strikes the eye after the cool palette which has defined the earlier movements.







Finally, after the musical release, the full hornline poses behind the mirror frames, looking up at the audience as though they were themselves the final reflection and a mirror of what has occurred on the field.

*Fin.*

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