



### **Outside the Bachs**

Fannin Musical Productions

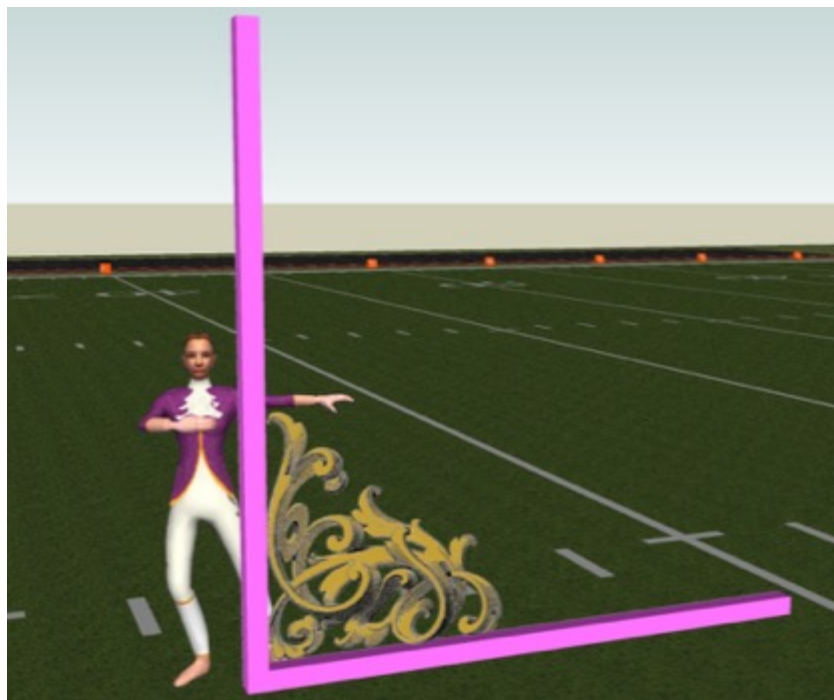
*Outside the Bachs* uses the titular play on words as the starting point for a playful, musical and visual concept which audience, judges, and students will find irresistible. Utilizing new setting of some of the most timeless melodies of the repertoire, this show instantly connects with the listener while remaining cutting edge and contemporary.

## Set Design & Props



The set design for Outside the Bachs features simple, but extremely effective props which can be reconfigured in many ways to vary the look of the field and provide visual interest and variety.

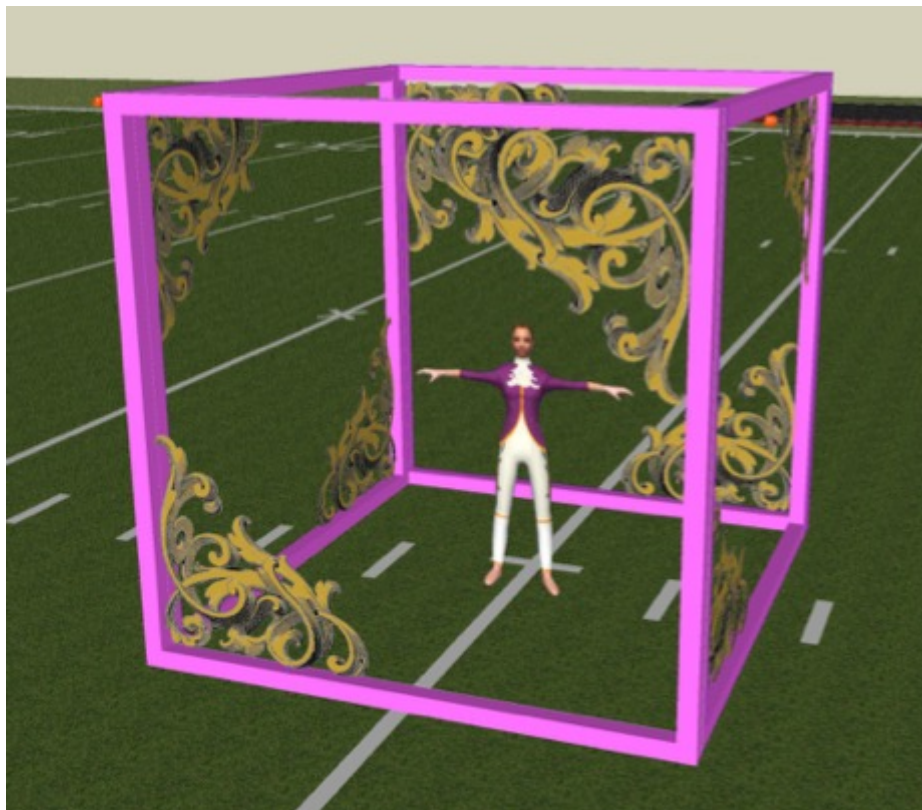
The basic prop is a simple 90 degree angle piece in a light purple or lavender which ties in with the color palette of the guard costuming and silks. A baroque decorative flourish connects to the musical era and theme of the program.

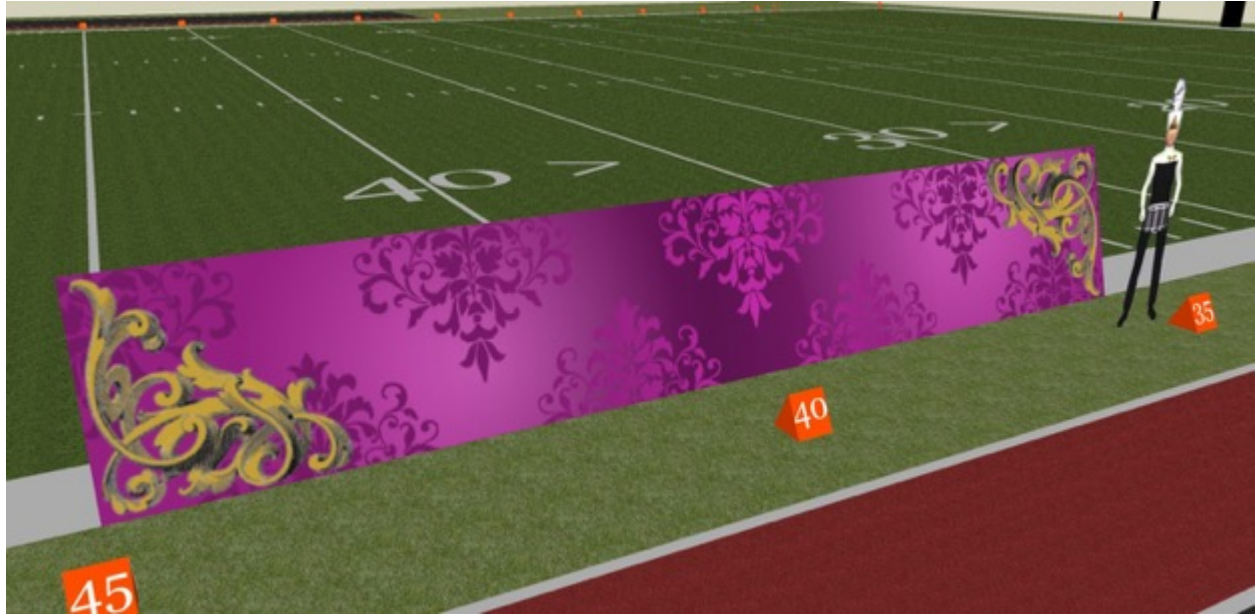




As the program progresses, the angle pieces are snapped together to form frames, a second iteration of the 'box' play on words which drives the program conceptually. In their frame configuration, the props are the perfect method of visually highlighting musical soloists.

Finally, the frames themselves snap together to form a three dimensional cube, suggesting a baroque era music box, the ideal stage for dance and musical solos.



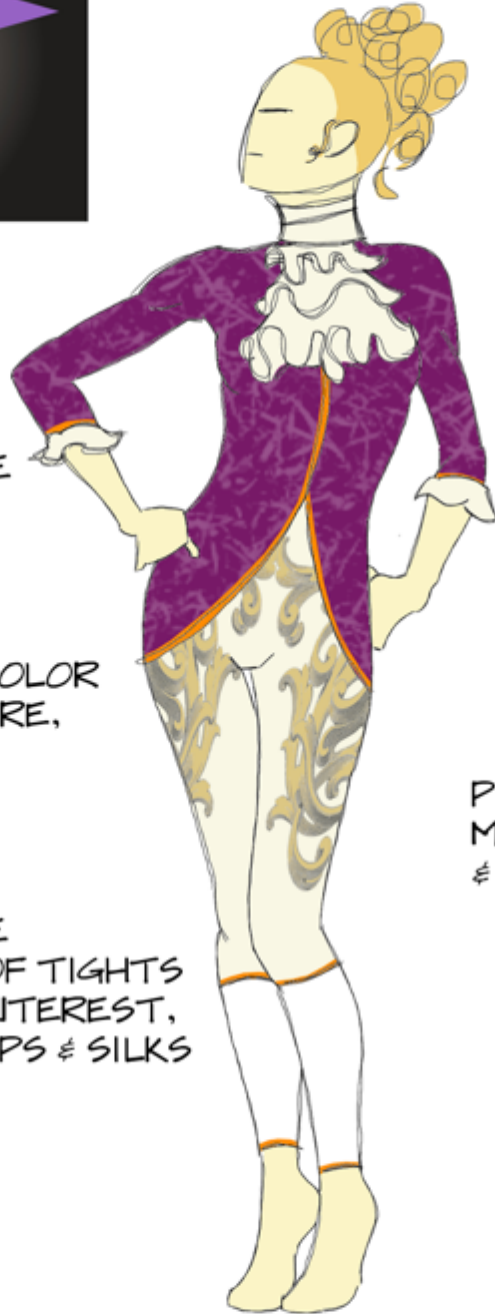


Optional front sideline screens connect graphically and thematically to the frame props, guard costuming, and flag silks while serving as a staging point for equipment exchanges.





## COLOR GUARD CONCEPT SKETCH



SEPARATE  
ASCOT &  
CHOKER

3/4 LENGTH SLEEVE  
JACKET WITH SLEEVE  
DETAIL

ORANGE 'POP' COLOR  
OUTLINES FIGURE,  
CATCHES EYE

OPTIONAL BAROQUE  
PATTERN ON HIPS OF TIGHTS  
PROVIDES VISUAL INTEREST,  
CONNECTS TO PROPS & SILKS

PRINTED TIGHTS  
MIMIC CULOTTES  
& HIGH SOCKS





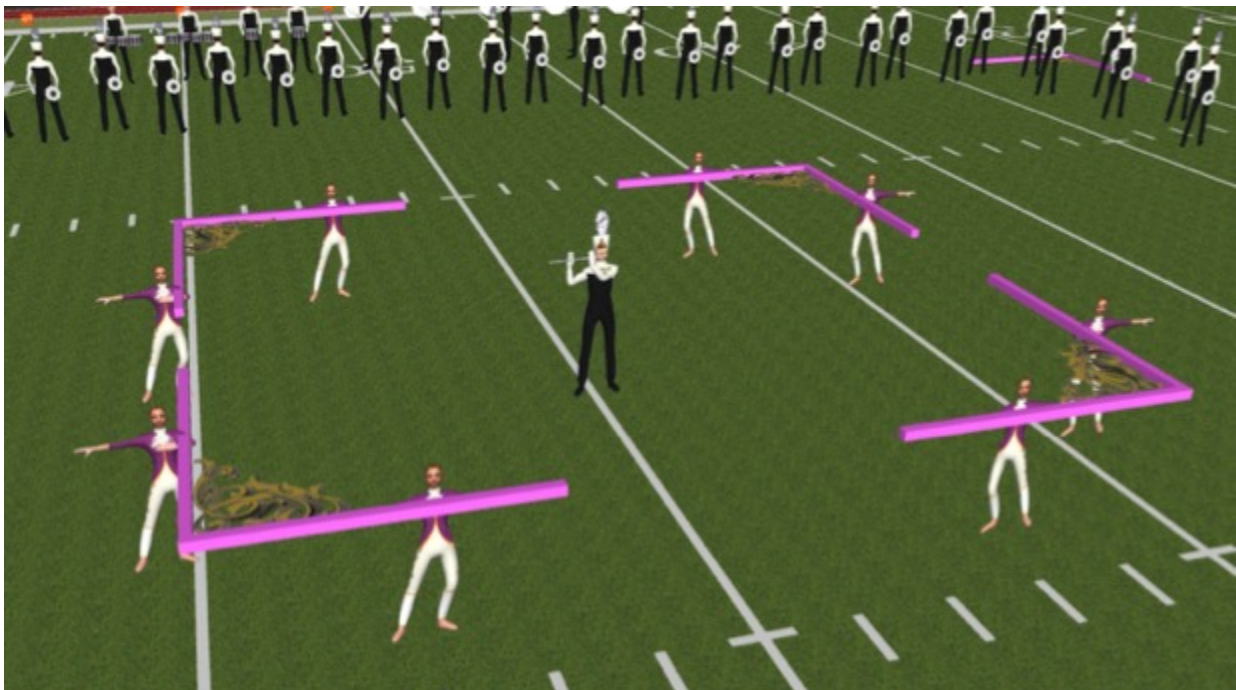
The flag silks for Outside the Bachs establish a baroque visual iconography for the program that contrasts and complements a modern color palette while merging with the theme of conceptual 'boxes' to be overcome.



## Opener Effects



The show begins musically in the pit, allowing the hornline to begin the program in a large box form performing repetitive, baroque-era inspired body movement to establish the mood and theme immediately. Several guard members quickly pick up the inner four angle props and compress them to draw focus to a musical soloist. Sketched here as a flute, the opening solo could be in several instruments—allow us to customize a score to suit your ensemble's strengths!







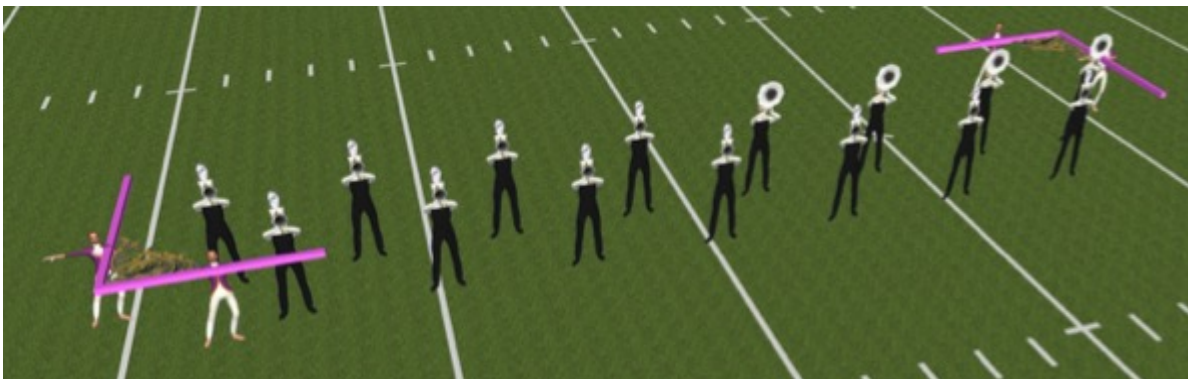
As the hornline layers in, the color guard begins to introduce the opener silk—further referencing baroque design motifs—and the entire ensemble builds to the first impact form: an open, three dimensional cube form that will be a repeated visual theme throughout the show.

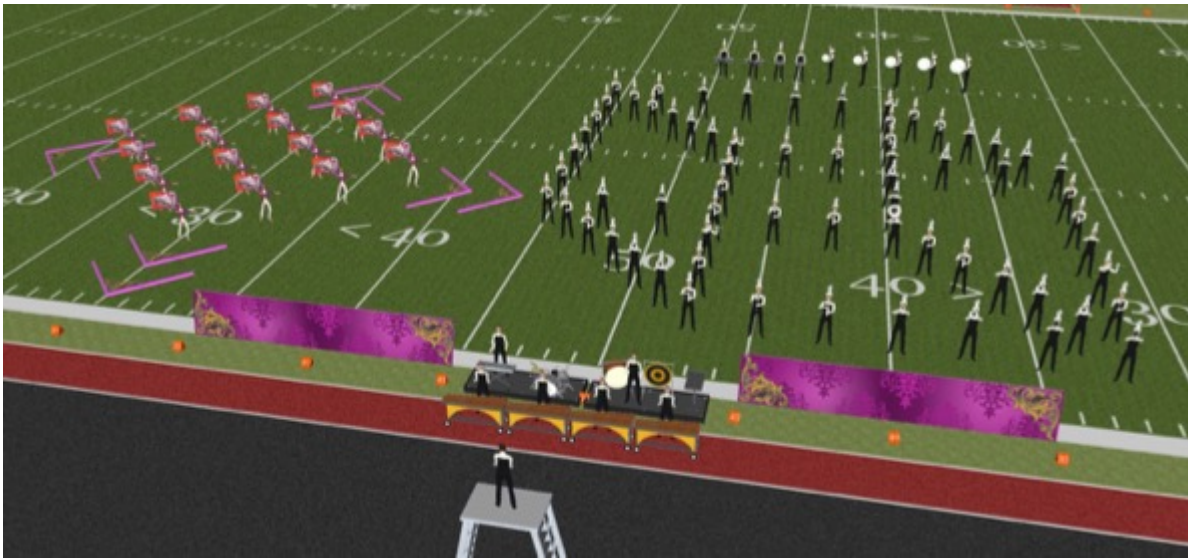






As the familiar melodic ideas begin to develop throughout the first movement, the angle frames are used to draw the eye to different featured groups—first the drumline, then the woodwinds, and finally the low brass. At each step of the way, the musical and visual ideas are coordinated for maximum effect.





As the Opener builds to its final, impactful statement, the drill rediscovers the three dimensional cube form and the guard frames themselves with the props for a huge, effect filled arrival point.



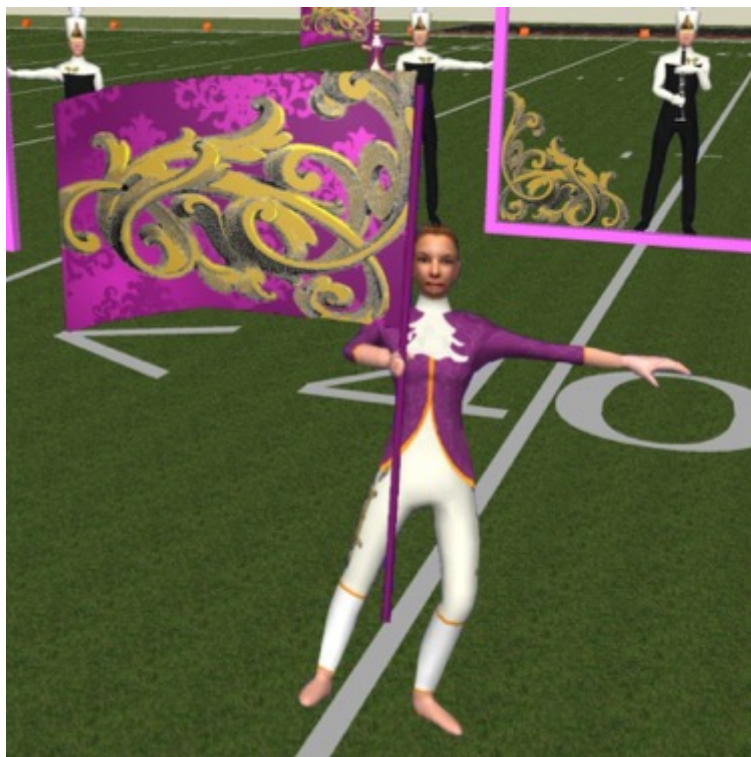


## Ballad Effects



After a brief transition, the ballad segment of the production begins with a beautiful, lyrical solo [sketched here as a flute, but like all features fully adaptable to the strengths of your ensemble]. The baroque angle props are not latched together to form upright frames, drawing the eye to the melody.

Meanwhile, the guard begins to introduce the ballad silk with its rich purple and gold hues.







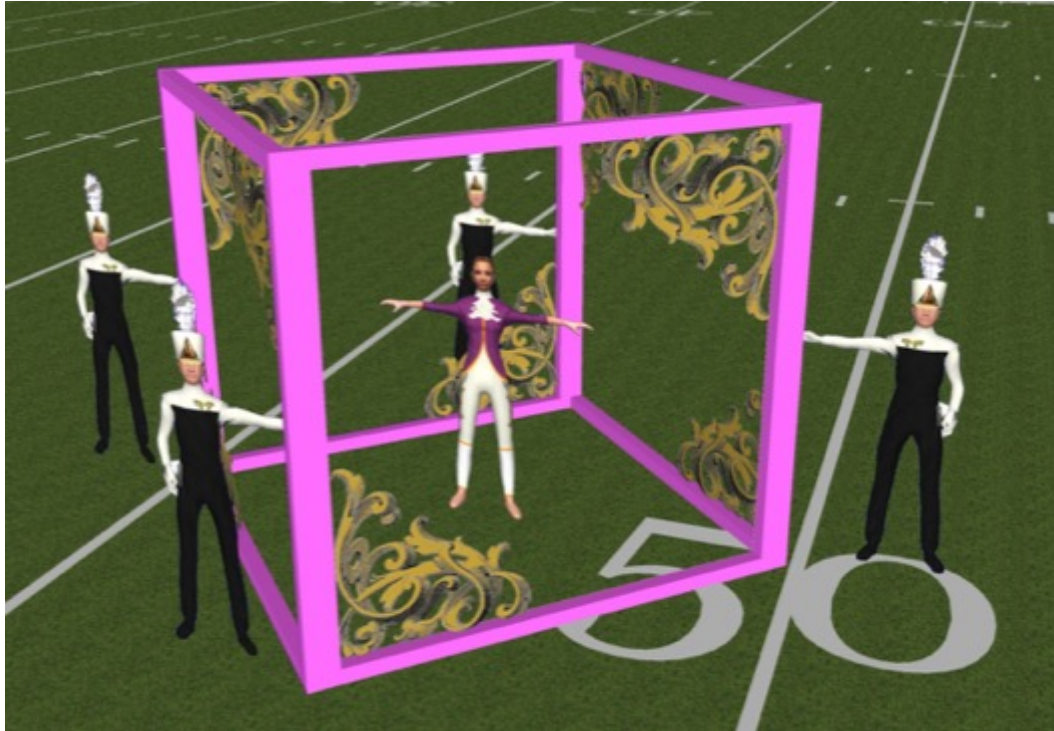
Soon, the soloist is joined by a partner of the same instrument for beautiful duet moment, which in turn leads to a quartet as they are joined by two players of different instruments—here sketched as clarinets.





The remaining hornline layers into the melodic idea as the guard fills the field in purple and gold, all building into the major musical moment of the second movement and the final transformation of the prop. Fully assembled, the frames now become a literal music box.

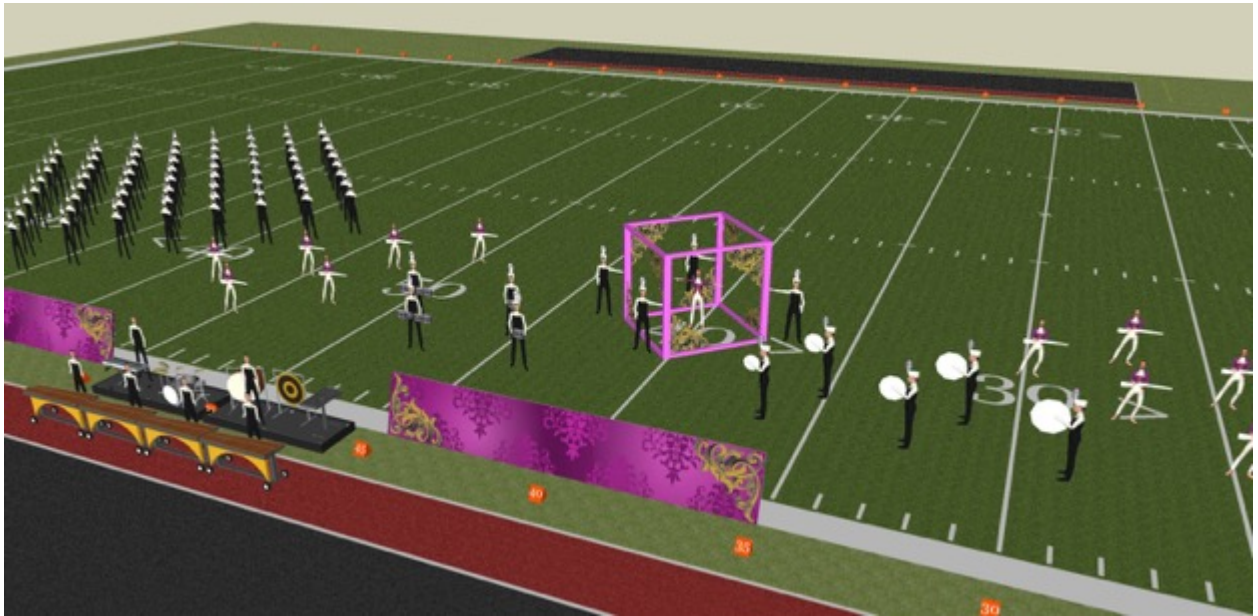




As the ballad begins to transition into our third and final movement, the music box spins as it moves, highlighting a dance soloist while the remainder of the ensemble restages for the closer.



## Closer Effects



As the drumline comes forward for their featured moment of the program, the hornline announces an abrupt mood change with the backfield statement of the ominous *Toccata and Fugue*. This statement makes the perfect introduction of weapons in the color guard, if desired.

Meanwhile, as the rifles and drums take the visual focus, the remaining guard layers out and returns with the Closer silk—a vibrant, bright flag which vividly demonstrates the concept of breaking out of the conceptual ‘box.’



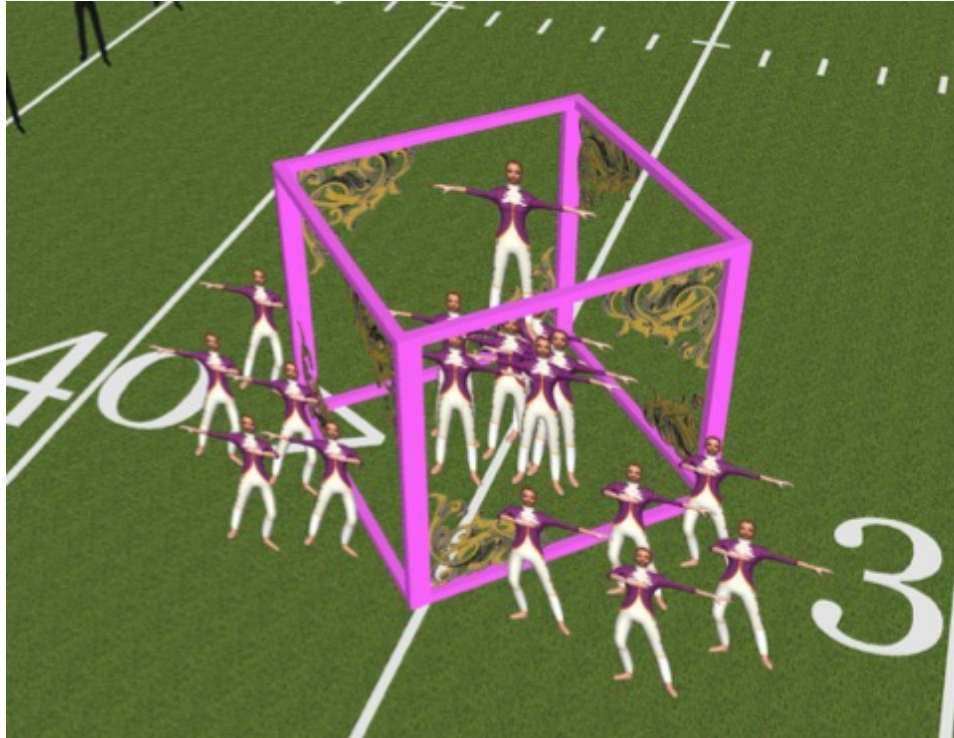


After the drum feature reaches its conclusion the Closer establishes a frenetic pace. The guard entirely translates to the Closer silk and the horns and drums progress through many variations on the theme of 'box' drill.

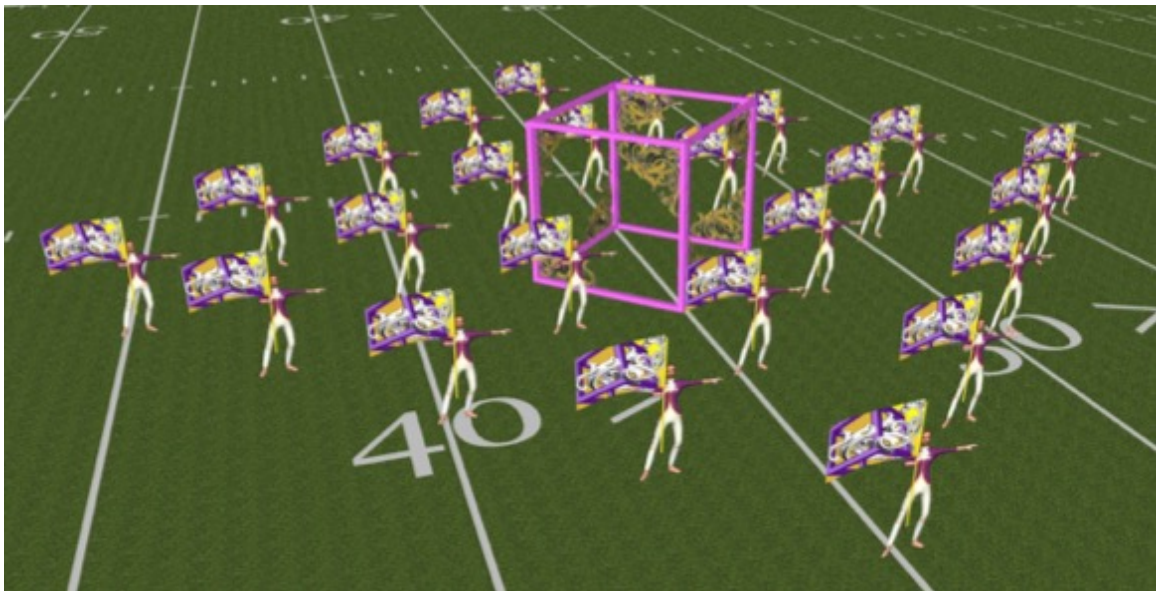
Finally, as the music grandly restates the Toccata theme, the drill returns to the three dimensional box form as the guard compresses into the music box prop to symbolically –and literally—lift a chosen member 'outside the box.'



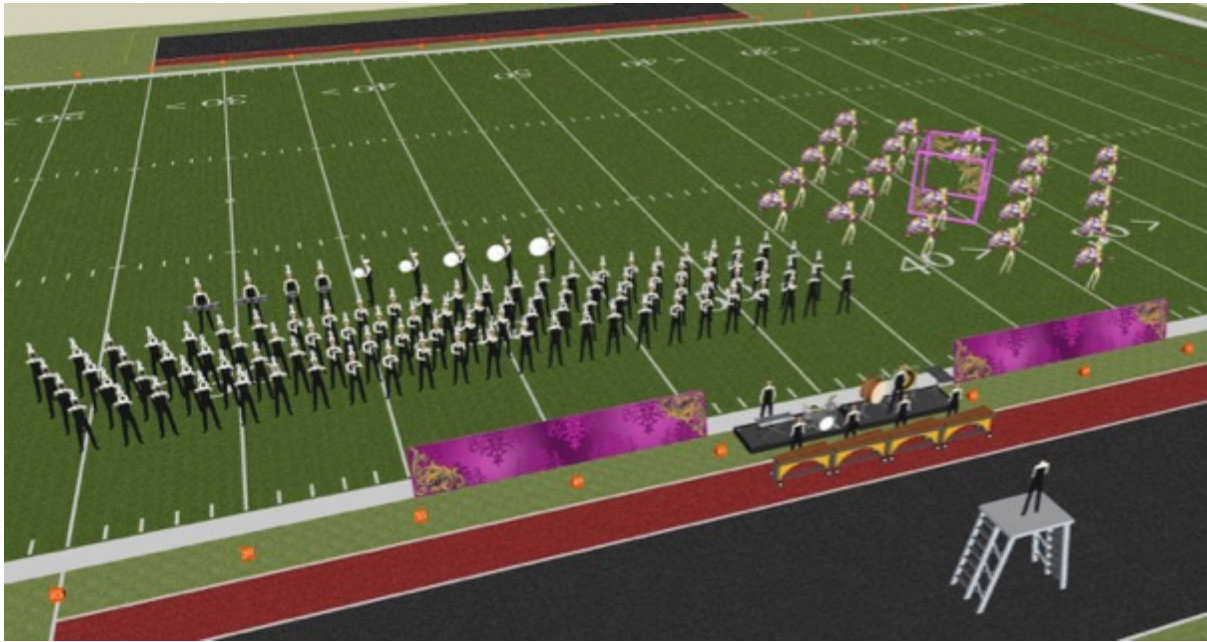




Then, as the music quickly pushes to a final, dramatic conclusion, the guard emerges from the music box for a final flag statement while the musicians push down front for maximum musical impact.







*Fin.*

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