

Tragic



Tragic

Fannin Musical Productions

Overview

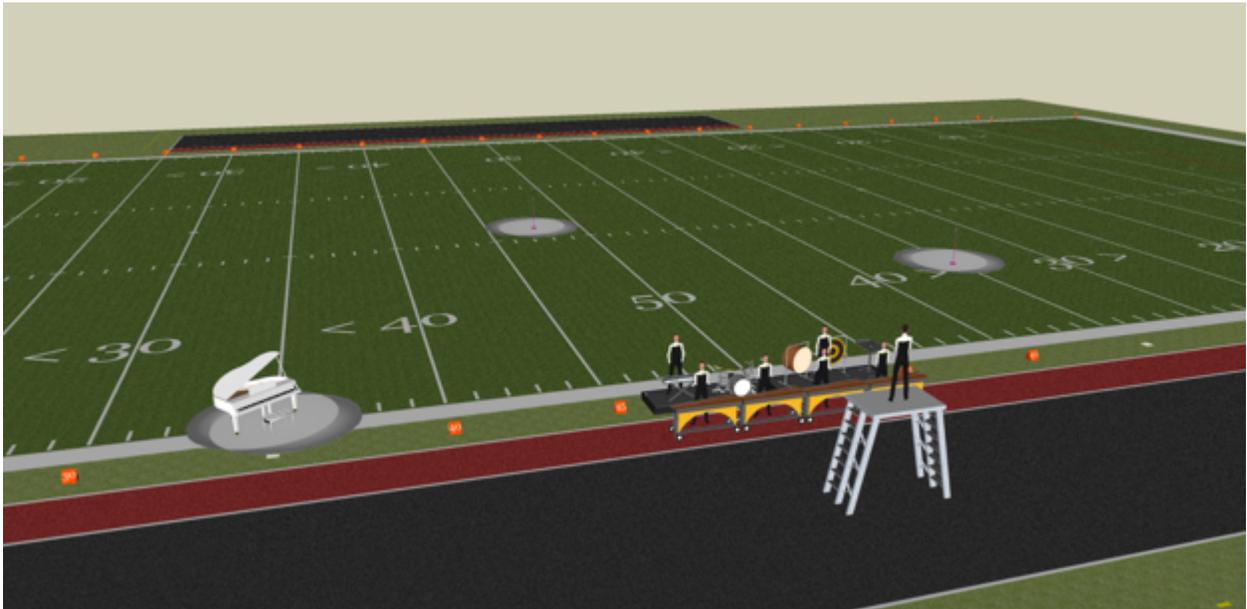
Tragic draws inspiration from the numerous, talented musicians who have been taken from us too young. Utilizing the music of such diverse performers as Blue Oyster Cult, Michael Jackson, John Lennon, and Billy Joel, this show celebrates the lives of the performers who have touched ours. Popular with students, fans, and judges, Tragic is a proven hit.

This show requires copyright clearance to perform.

Set Design



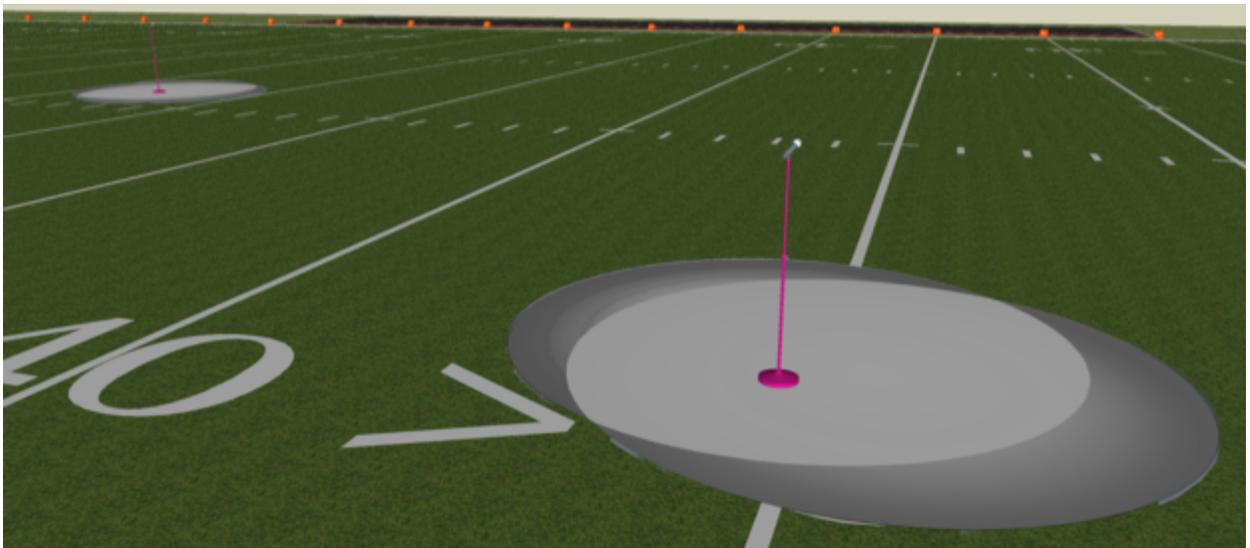
Tragic makes use of a simple set design with straightforward, but effective props. The essential elements are three tarps, cut and painted to represent spotlights where our doomed pop stars perform. These can easily





On one of the tarps, staged front field for a key moment in the ballad a white piano prop evokes John Lennon's iconic look from the *Imagine* period of his musical development. This prop could be entirely non-functional, or it could actually be an electronic keyboard with a faux surround to give it the appearance of a baby grand.

The other two tarps have a simple microphone stand prop with which guard members can dance at key moments of the show. The bright pink color allows for them stand out against the white tarps.



Flags & Costuming

Tragic

COLOR GUARD
CONCEPT

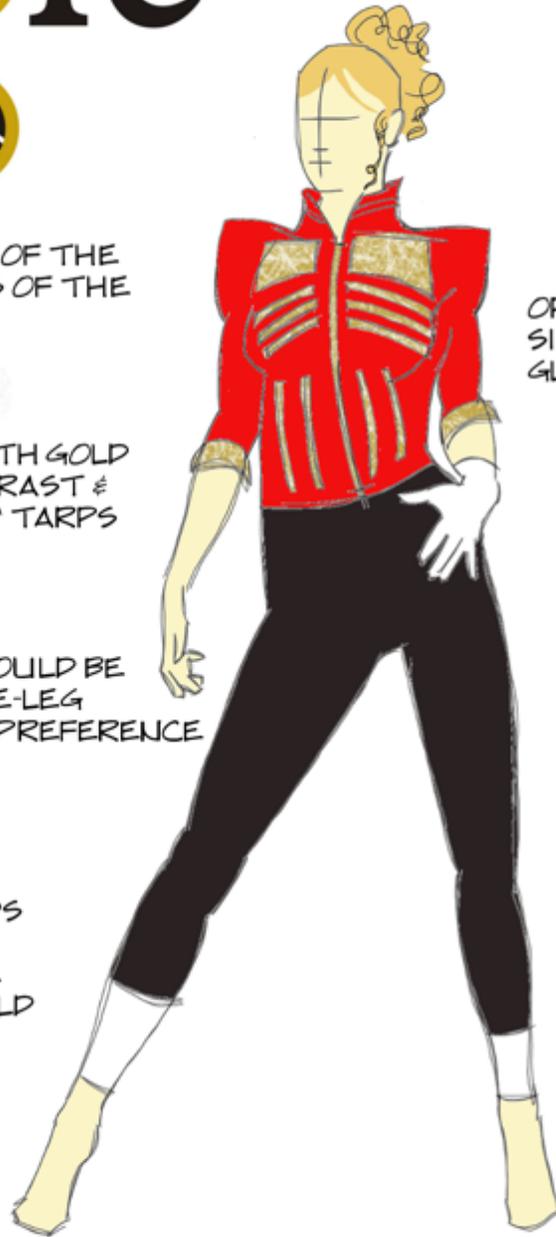
BASED ON SEVERAL OF THE
MOST ICONIC LOOKS OF THE
KING OF POP

3/4 SLEEVE RED JACKET WITH GOLD
ACCENTS PROVIDES CONTRAST &
'POP' AGAINST 'SPOTLIGHT' TARPS

BLACK PANTS COULD BE
TIGHT OR LOOSE-LEG
DEPENDING ON PREFERENCE

SMALL, WHITE BANDS
ON BOTTOM OF
TIGHTS REFERENCE
WHITE SOCKS-WOULD
WORK BEST WITH
BLACK SHOES

OPTIONAL
SINGLE WHITE
GLOVE



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POWERED BY
BAND SHOPPE



OPENER: MJ,
'SMOOTH CRIMINAL'

BALLAD:
LENNON'S IMAGINE

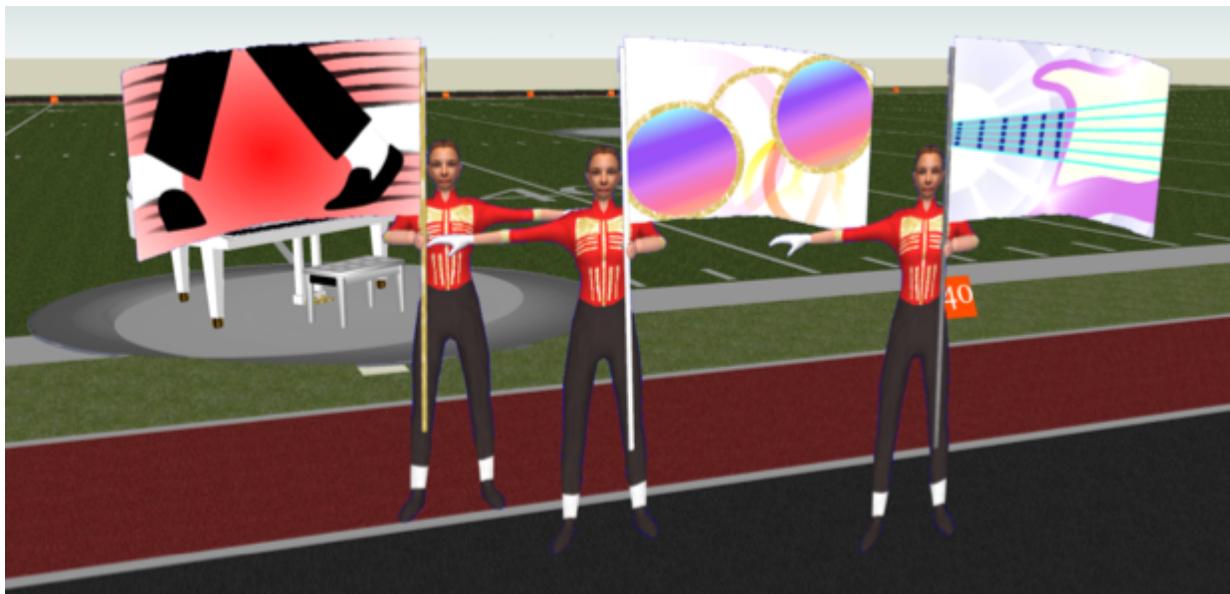
CLOSER:
'ONLY THE GOOD
DIE YOUNG'

TRAGIC: FLAG CONCEPTS
THE LIFE & TRAGICALLY EARLY DEATH OF A POP STAR

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The flag silks evoke the two, tragically lost pop stars which we directly reference musically: Michael Jackson and John Lennon. The final silk, brought out during the sad, but also triumphant final movement of 'Only the Good Die Young,' makes a general statement about the lasting power of music even after the artist is lost to us.



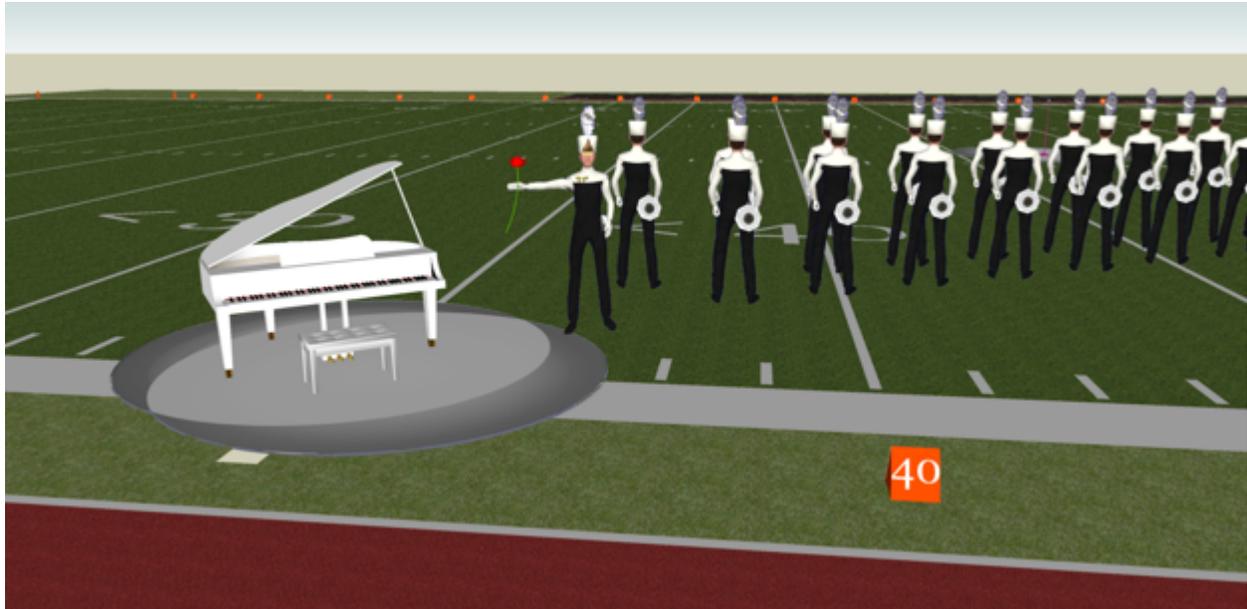
Opener Effects—based on *The Reaper*, and *Smooth Criminal*



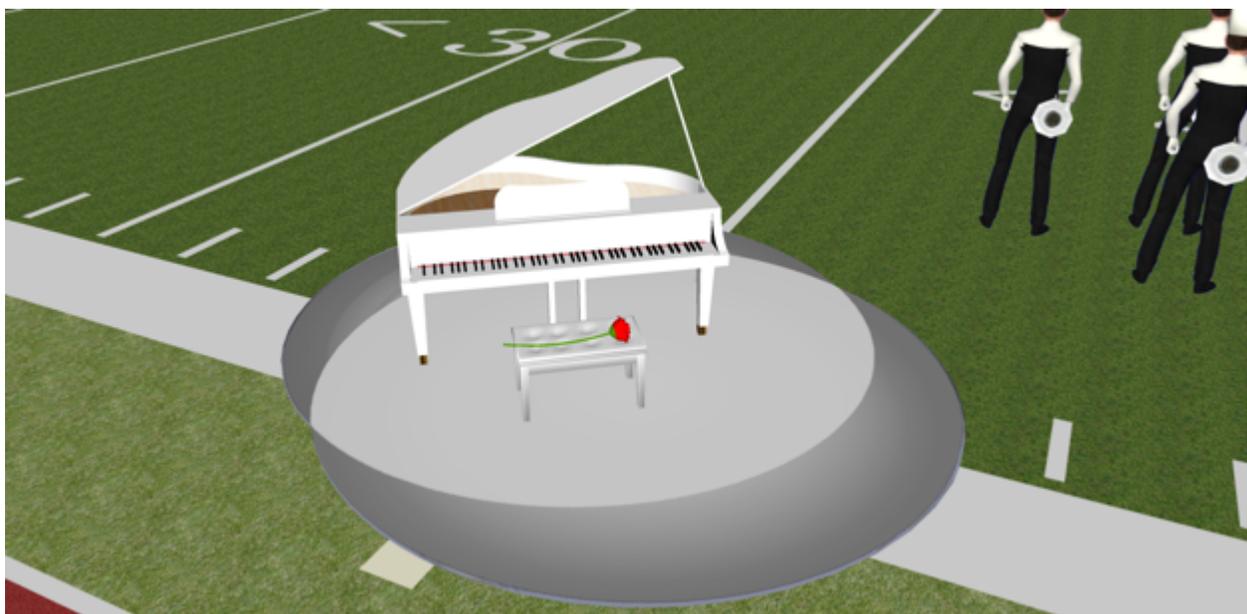
As the show opens, the musicians describe a long diagonal which ends at the piano spotlight at one end and the color guard at the other. The guard is still at this point covered in a long cloak to suggest the character of the 'reaper' referenced in one of our first musical selections.



As the pit begins to play, the musicians in the long diagonal ripple a repetitive bodywork passage down the diagonal towards the piano. When the ripple reaches the last musician he steps out of the form carrying a red rose to the piano, leaving it on the piano bench in memoriam for the lost performer our show is focused around.



The rose will remain on the piano bench for the rest of the show, and be used in other later visual moments.

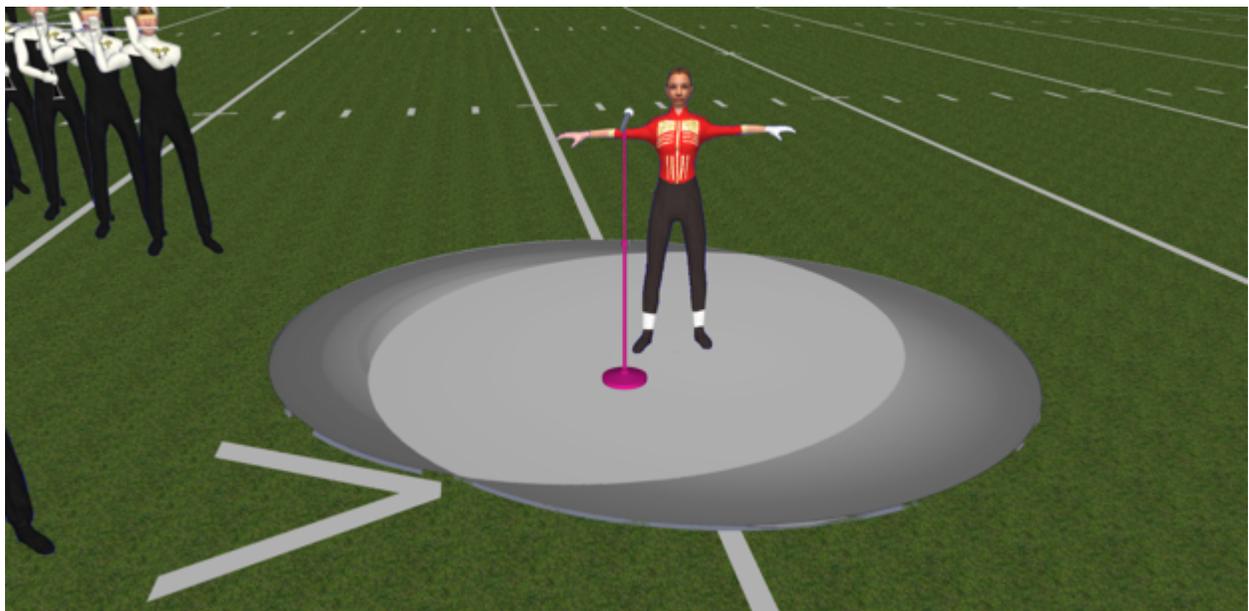


As the rose is laid on the piano bench, the music evolves into the haunting opening motifs of *The Reaper* and the hornline begins drill out of the opening set, layering in as dictated by the arrangement.

Several phrases of musical and drill development follow. The form opens up as the robed guard makes their way increasingly front field, spinning scythe props in reference to the tune. Finally, another framing form draws all eyes to the guard.

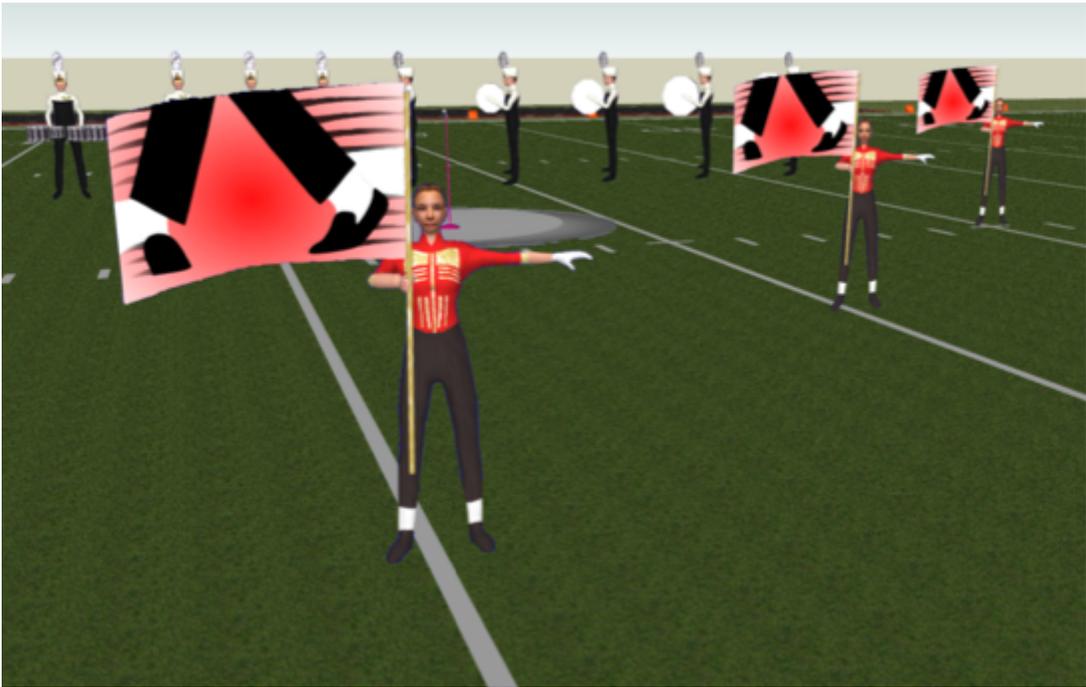


At this arrival, all moving members of the ensemble [guard & musicians] have a grand pause and visual bringing the eye over to the Side B tarp where a lone guard member is the first to remove her cloak, revealing the MJ inspired guard uniform.



She performs a brief dance solo [choose an excellent performer for this] as the pit introduces the groove from *Smooth Criminal*, which causes a simple bit of dance-like body work to 'reply' from the musicians and the rest of the guard who remove their robes as well.

From here, the color guard cycles through an equipment change and introduces our opener silk.



Finally, the Opener arrives at its largest statement as the guard reaches full silk and the musicians reach an impact form.

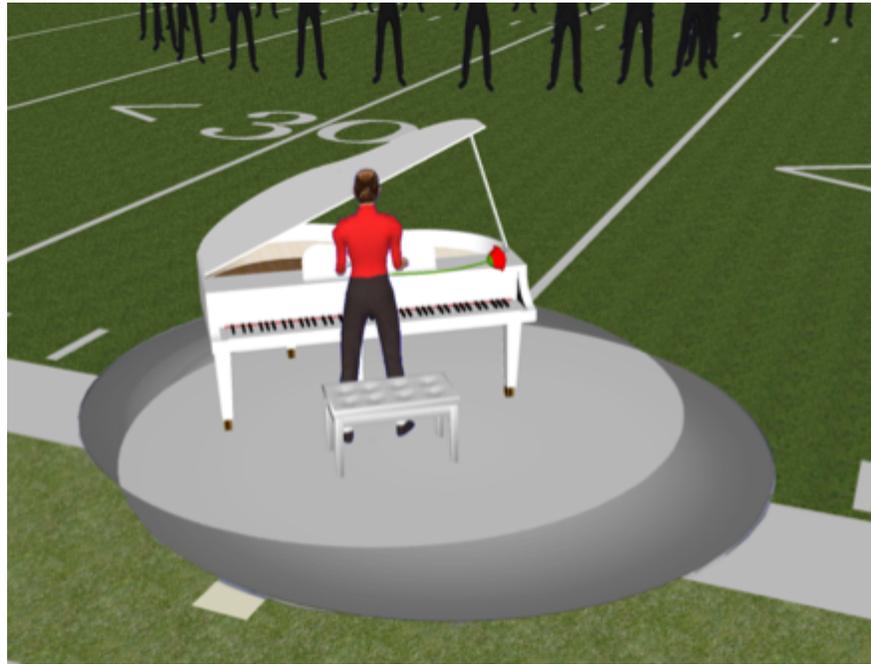


After the final impact moment of the Opener the main Reaper motif returns in the pit as the moving ensemble restages into a curvilinear form which ends at the piano, returning us to where the movement began emotionally.



As the last notes are played in the pit, a guard soloist picks up the rose, looks sadly at the piano, and then sets it back down. As the rose is set gently back down onto the piano bench, the first piano notes of *Imagine* begin, transitioning to the Ballad.

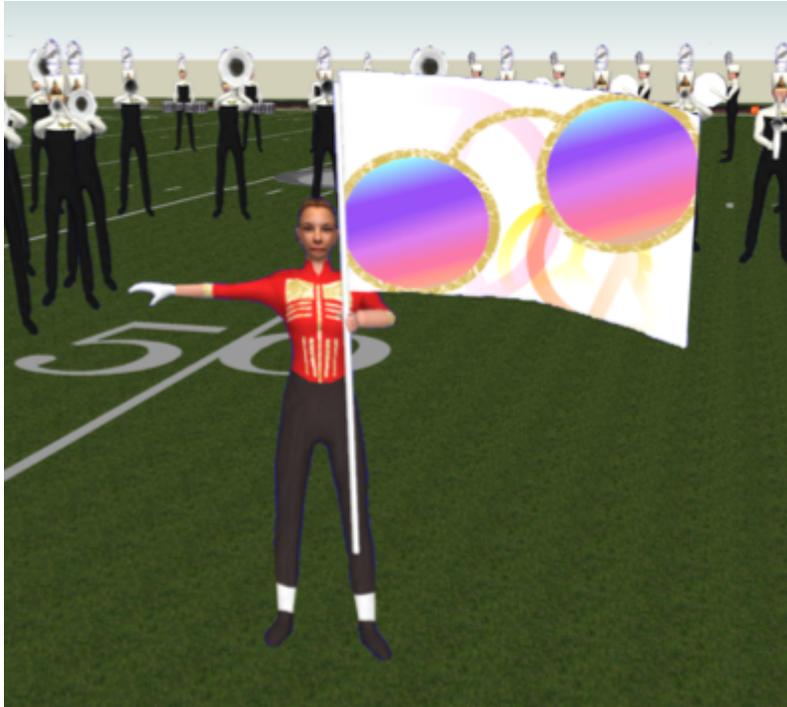
Ballad—based on *Imagine*



Our ballad begins with the instantly recognizable piano line from *Imagine*. If a performer with the right set of abilities exists, the guard performer who placed the red rose on the piano playing is ideal. If this is not possible, then the performer could either pantomime playing, or instead collapse onto the piano and pantomime crying as the song begins with a separate player in the pit.



A wind soloist [sketched here as a mellophone, let us customize the arrangement to match your groups strengths] walks over to the piano and the guard soloist [whether playing or weeping] places a hand on her shoulder, then turns to introduce the main melodic line of *Imagine*.



Meanwhile, as voices layer in musically behind the pit and soloist, the remaining guard performers transition to the ballad silk and layer in as well. Drill, music, and increasing silk build towards the major musical arrival point of the ballad, a lush statement of the major musical motif where the guard fills the field with silk.



From here, the musicians layer out again, bringing the movement back to where it began: with the piano mournfully playing the repetitive, poignant motif that opens the piece.

Closer Effects—based on *Cry Me a River* and *Only the Good Die Young*



As the piano finishes out the ballad, the musicians restage to field spreading form and drop down a level to bring attention to the drumline who have moved to center stage. While most of the guard transitions for new equipment, two featured performers [chosen for dance skills] take up position on the remaining spotlight tarps.

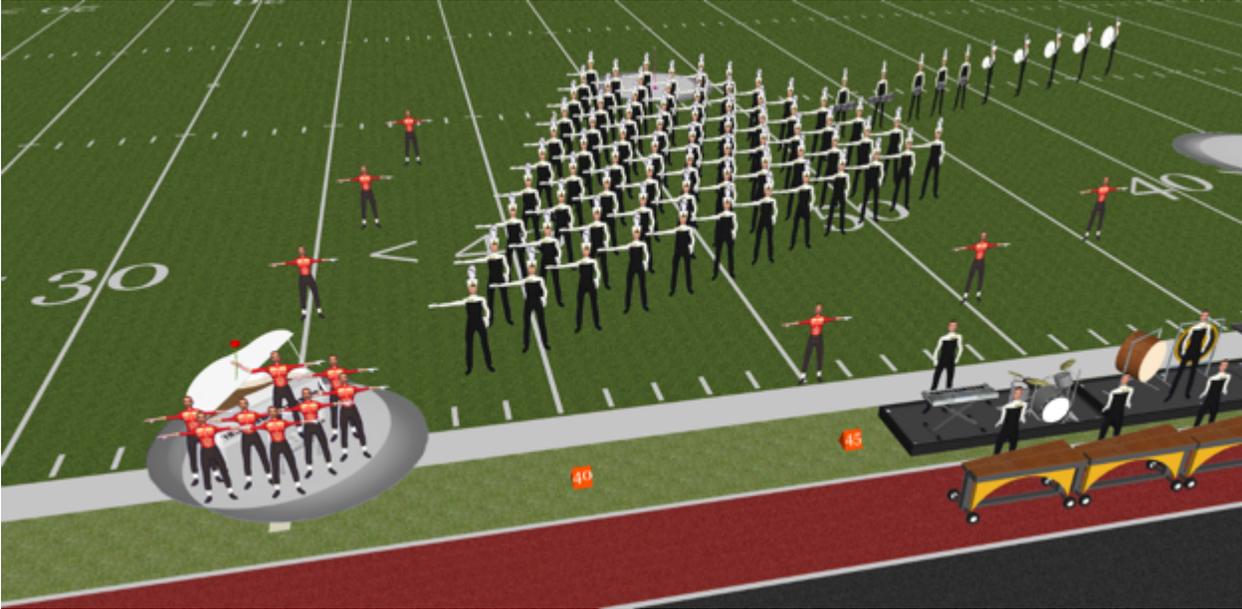




Meanwhile, the guard begins to introduce the closer silk and the opening piano bars of *Only the Good Die Young* lead us into the Closer proper. This piece evolves towards a fast paced ending call back to several of our previous themes, and a final arrival point.



Finally, after the briefest of applause breaks, the pit picks back up in a quiet, poignant medley of several previous ideas as the musicians and guard condense the form down towards the piano prop for a final time. A guard soloist climbs the piano bench and holds the rose aloft as the others reach up to her in remembrance of the lost artists who have inspired us.



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