

A high-contrast, black and white graphic of a Maori man's face, showing traditional tattoos (moko) on his forehead and cheek. The man has a serious, intense expression. The background is solid black. At the bottom of the image, the words 'WAR DANCE' are written in a bold, red, jagged, hand-drawn font.

# WAR DANCE

## War Dance

Fannin Musical Productions

*War Dance* was inspired by the *Haka*, a war chant of the Maori people of New Zealand involving vigorous movements and rhythmic shouting. This show takes that idea and uses it to construct a thoroughly modern, highly-aggressive production in which bold, eye-popping visual design blends with exciting music and sound design. Audiences and judges will enjoy watching *War Dance* nearly as much as your students will love performing it.

## Set Design & Props



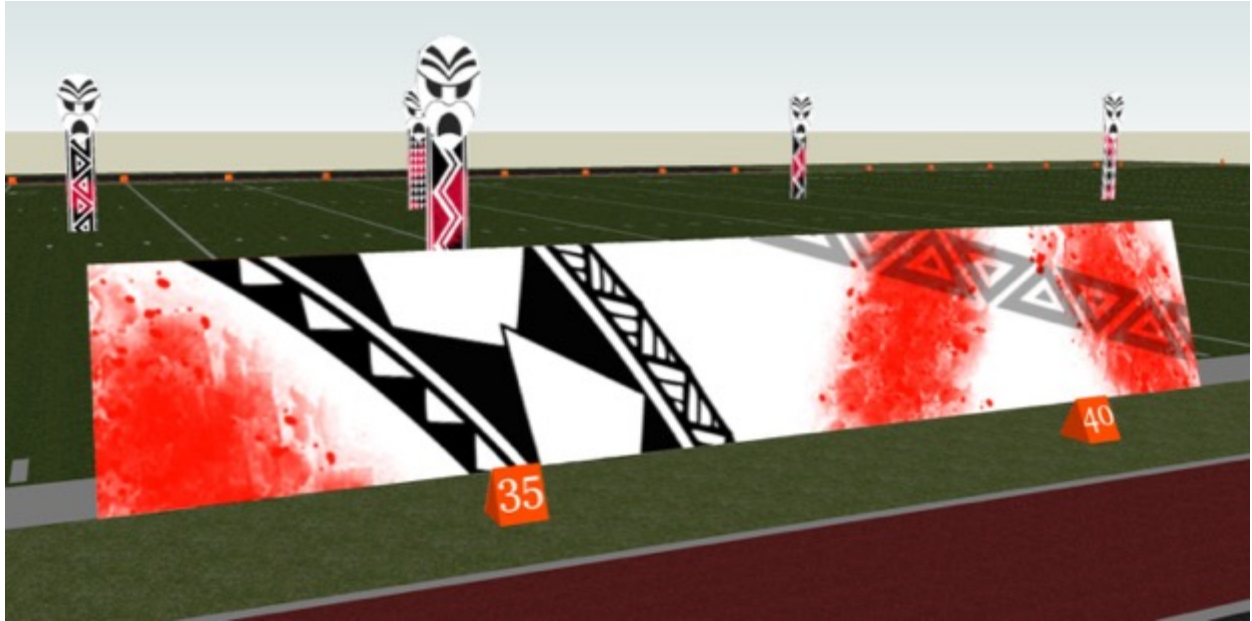
The fieldscape for *War Dance* immediately sets a tone of aggression while intriguing the audience from the moment your band takes the field. A simple, bold color palette of white, black, and red is complemented by the geometric patterns that are part of both Maori and broader Polynesian culture.



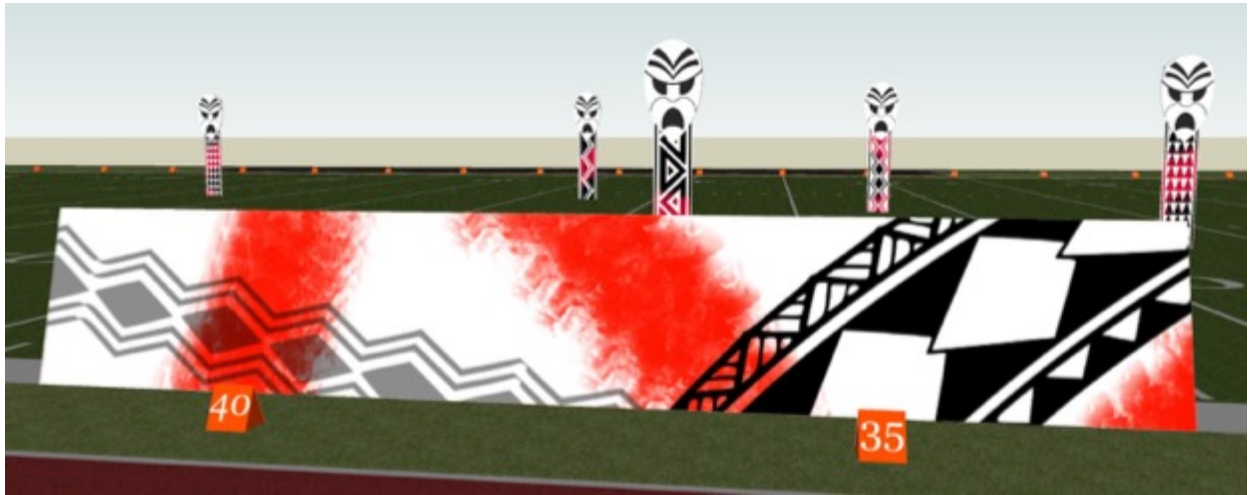


The main props are several upright pillars supporting masks whose expressions connect to the *haka* itself. Digitally printed graphics cover the supporting structure and the wiring which allow for a hidden effect which highlights key moments of the show: bright red, LED lights behind the white masks come on to create a startling effect. Individual uprights can be lit to call attention to featured soloists or sections during the program, and lighting all of them creates a truly memorable display during the most aggressive moments of the program.

The exact number and placement of these props can be tailored to fit the size and needs of your specific ensemble.



Optional front screen props frame the sideline to provide a staging area for guard equipment exchanges while further carrying out the consistent colors and patterns used in the other props and the guard design.





## COLOR GUARD CONCEPT SKETCH



ONE PIECE, PRINTED  
UNITARD WITH DROP  
IN FRONT & BACK

FLESH TONED  
FABRIC PRINTED  
WITH BLACK  
DESIGNS  
REFERENCE  
TRADITIONAL  
TATTOOING

PATTERNS &  
COLORS  
REMAIN  
CONSISTENT  
WITH PROPS,  
FLAG SILKS

**FMP**  
FANNIN MUSICAL  
PRODUCTIONS

POWERED BY  
**BAND SHOPPE**



OPENER

3 SILKS UNIFIED BY  
PATTERN & IMAGERY,  
CONNECT TO EACH  
OTHER, COSTUMES, &  
PROPS--OPENER  
AGRESSIVE, BALLAD  
MAJESTIC, CLOSER  
PREPARED FOR BATTLE



## FLAG CONCEPTS



BALLAD

BALLAD OVERSIZED  
SWING FLAG

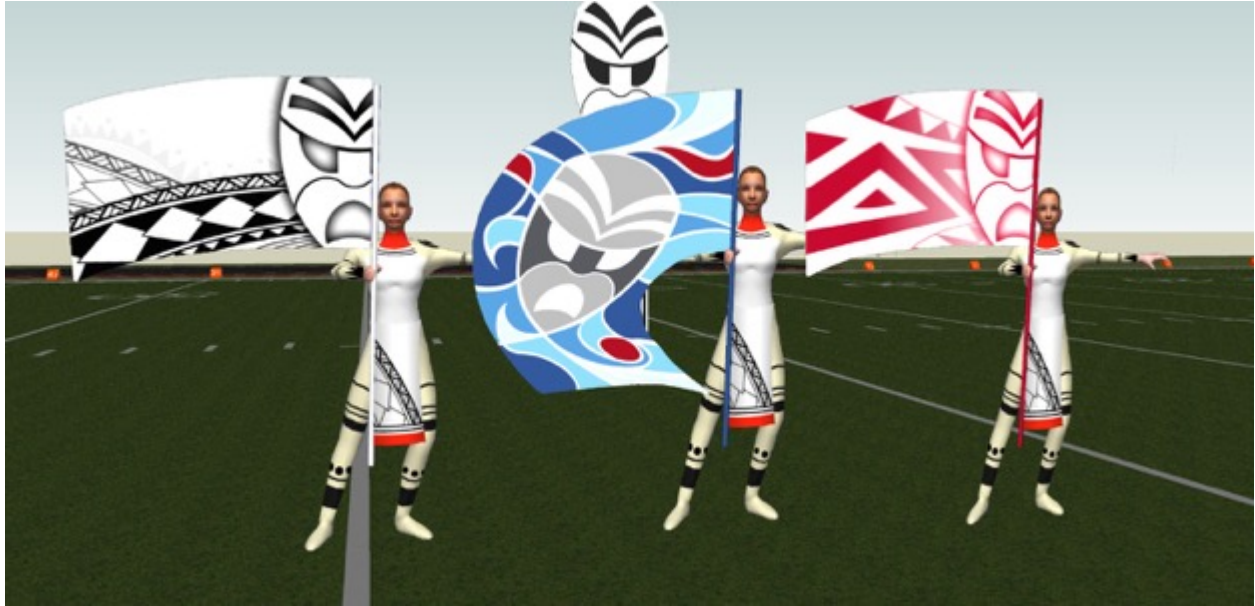


CLOSER



POWERED BY

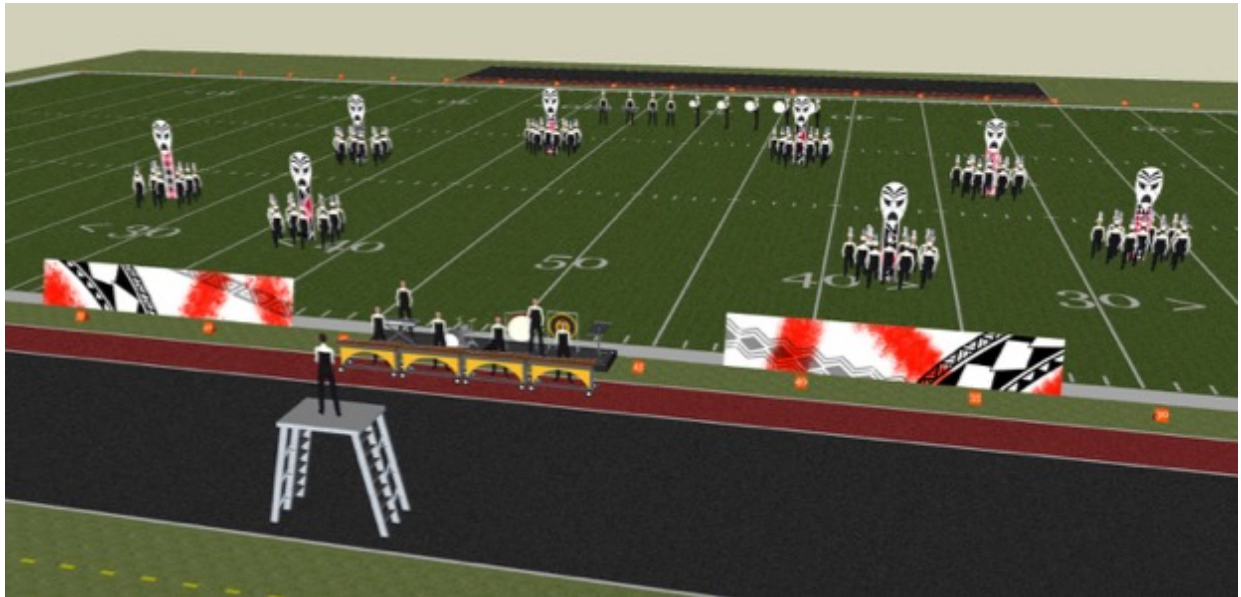




The guard designs for *War Dance* work seamlessly with the props and fieldscape, using a unity of design and color to provide a through-designed, contemporary visual presence for your ensemble. The opener flag silk uses the simple, aggressive black and white of Maori linework, the ballad provides a moment of reflection and visual relief in majestic, flowing shades of blue and gray, before the closer returns to even more aggressive red and white.

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

## Pre-Show & Opener Effects



As the pre-show soundscape begins [contact [Jeremy Thompson](#)] the full ensemble kneels in individual groups around the props. Then, they a single, featured guard performer takes center stage, aggressively challenging the audience as the preshow intensifies and builds into the first movement.

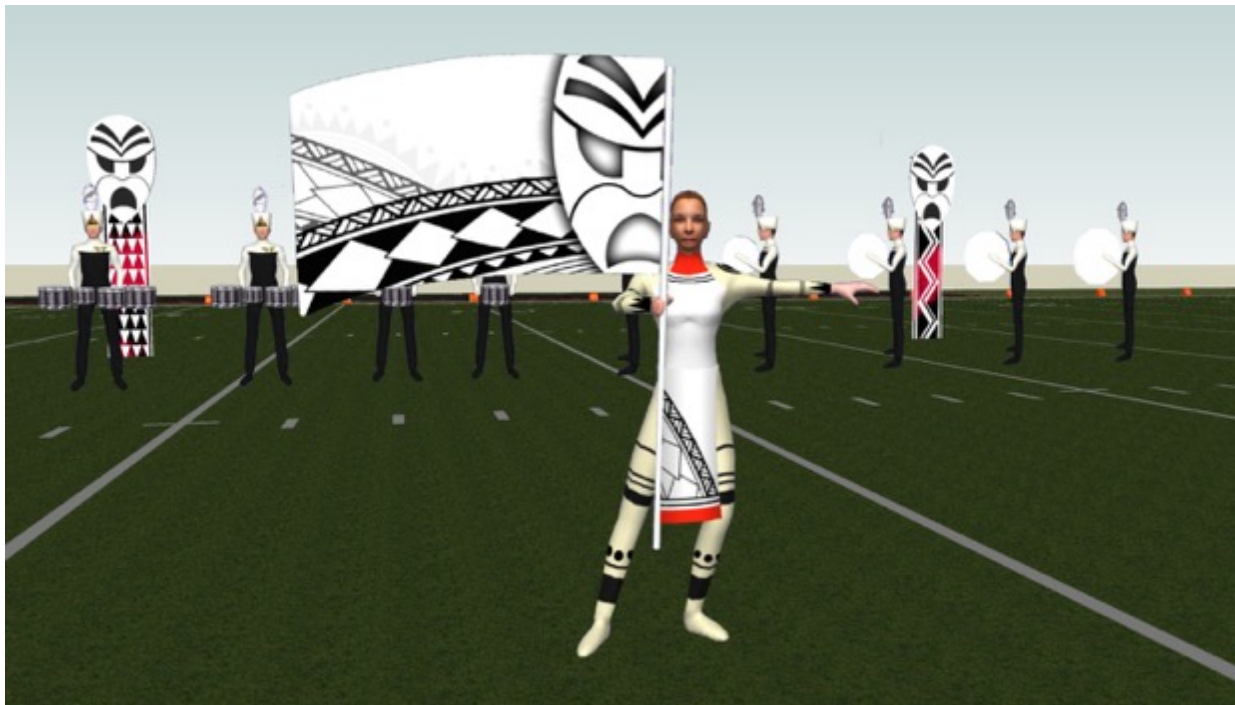






The featured performer gestures to the individual small groups and ‘calls’ them out: the War Dance is about to begin.

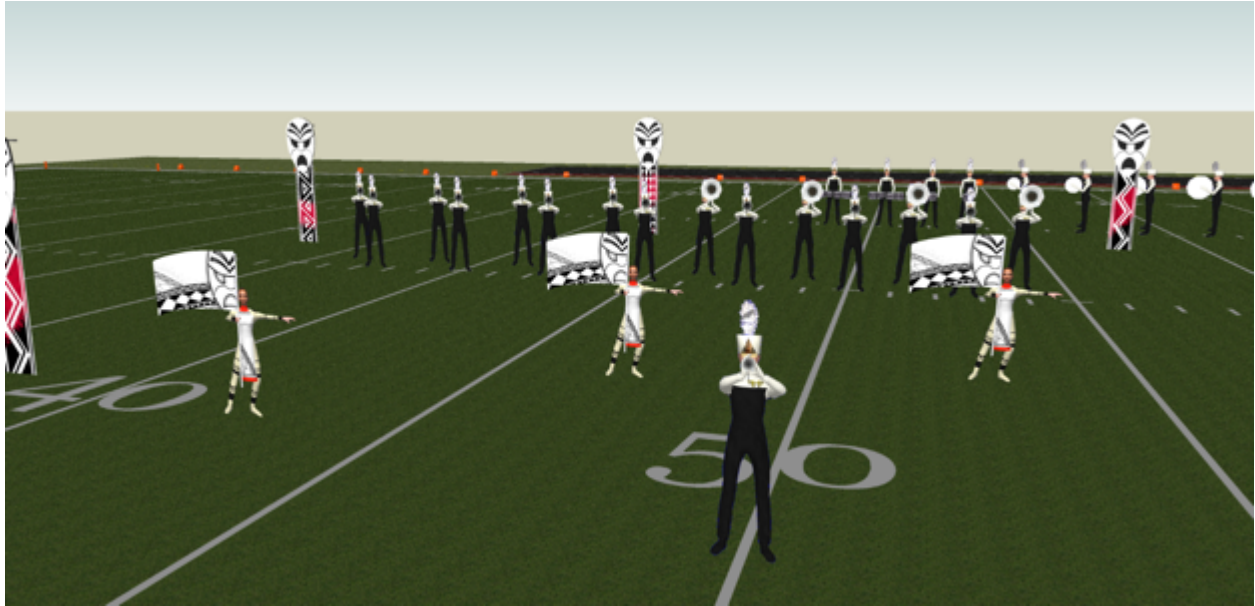
As the percussion enters first, driving the Opener, the rest of the guard begins to introduce the first flag silk: simple, but highly aggressive, black and white to immediately set the tone of the production. Costuming and flags available through [Band Shoppe](#).





The hornline layers in over the opening phrases, building to the programs first major arrival point with full silk for visual impact. Over the course of the phrase, the drill formation condenses around one of the props to draw the eye, and then the first *haka* face is activated on the final power chord of the phrase, eliciting surprise and conveying the aggression that characterizes the program.





From here, the Opener develops the musical ideas, providing opportunities for your students to shine. First, a featured soloist takes the spotlight. Though sketched here as a trumpet, our arrangers can customize the piece to feature your best player.

Later, a woodwind focus moment allows a larger group of students to take the spotlight.





The first movement then drives to a thrilling conclusion in which the entire ensemble pulls to the front and performs a quick, *haka* inspired body choreography moment before the final musical statement...  
...which triggers all the *haka* mask props to light up as a visual exclamation point to the movement.



## Ballad Effects



The ballad for *War Dance* provides a majestic, beautiful moment of repose between the aggression of the Opener and Closer. The guard transitions to an oversized swing flag whose cool blues connect to the ocean's place in Maori culture, while a more muted *haka* mask and hints of red connect it thematically to the other designs. Costuming and flags available through [Band Shoppe](#).

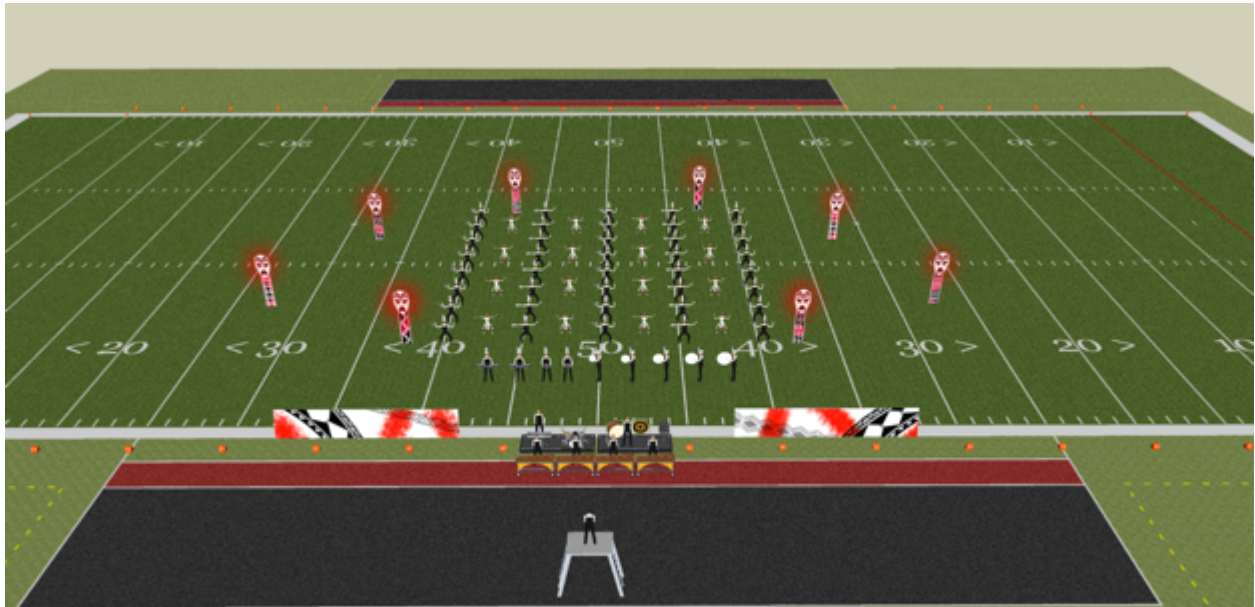
Musically, a beautiful woodwinds moment begins the emotional build...



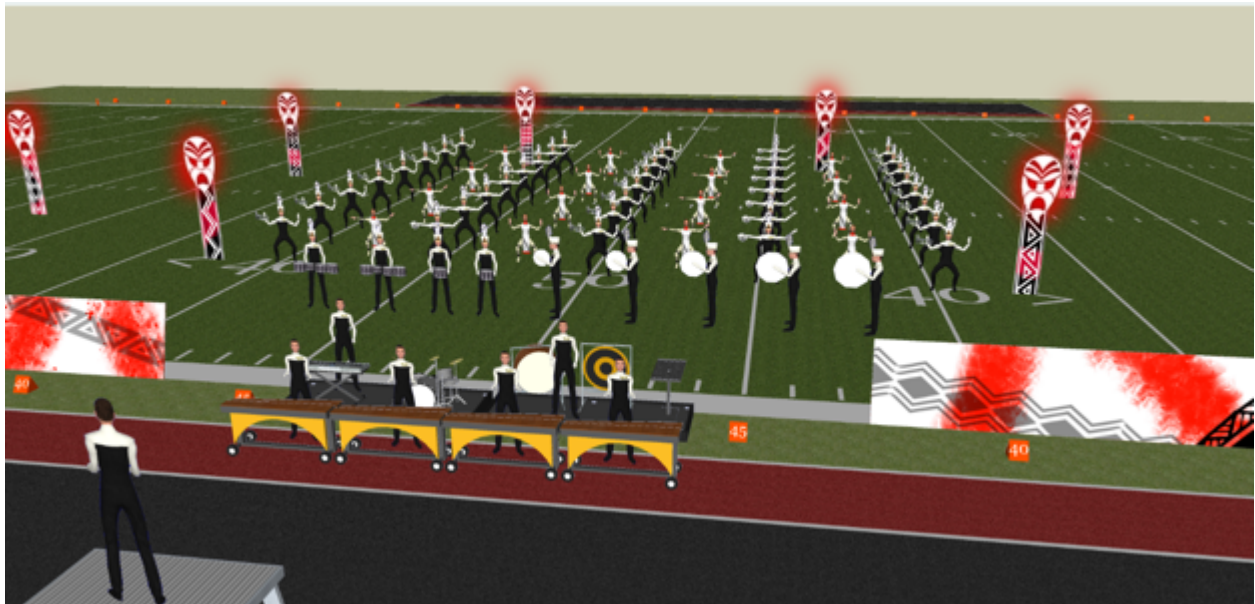


Which culminates in a majestic, full ensemble arrival point in which the voluminous, blue silks rise and fall like the waves which surround New Zealand.

## Closer Effects



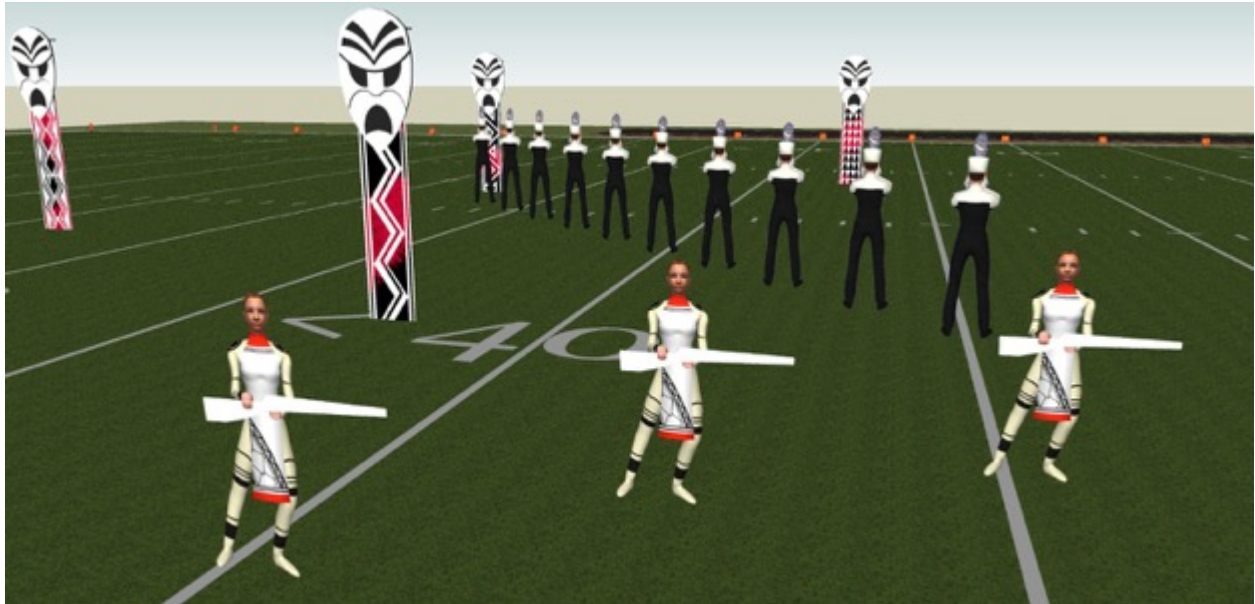
The final movement of *War Dance* begins with the show's most important set piece: a percussion driven, chanted vocal performance of *haka* inspired choreography in the guard and hornline. As the props light up bright red, a literal war dance challenges the viewer before the driving climax of the production.





The mood of the piece is perfectly portrayed by the closer flag silk in which the traditional Maori linework has gone red and practically jumps out with aggression. Costuming and flags available through [Band Shoppe](#).

The martial, war-like mood also makes this final movement the perfect time to use weapons with the color guard, if desired.







All the elements of *War Dance* come together in the end to provide a dizzying, thrilling final moment: music, drill, sound design, props, costuming, and silks seamlessly working together to bring the crowd to its feet.



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