

**Danzon: Passion, Grace and Fire!**  
*FMP SK Signature Series 2019*

**Mvt 1 - Passion**

Measures 1 - 9

- This phrase introduces the overall mood of the genre and acts as a sort of fanfare
- Guard staging is important to introduce color and weapons (if applicable)
- Recommend little or no movement for the band and staging close to the conductor
  - Think about having everyone halt by measure 6 or at the late measure 8
- Those not playing could march to the 8th note, then moving to the quarter note when they begin to play
- Stage upper woodwinds closest to the front to help projection
- Percussion should be centered to the band and a long or behind the winds for balance
  - This will allow them to be in place for the sax solo with hand clapping part coming up at measure 14
- If the soloist at measure 14 is using a wireless microphone, make sure they are staged in the proximity of where you want them when the solo begins
  - Perhaps stage percussion and a group of colorguard (or the weapons if applicable)
  - If a wired microphone or no microphone is used, stage the soloist on the front sideline for the start of the solo

Measures 10 - 13

- Keep visual focus on the battery percussion and some guard near that same area
  - A guard soloist or small group could emulate hand clapping like motions to create the desired mood of the genre
  - Perhaps those guard members remain halted or they move toward the area where the soloist is located
- The winds can move larger steps to create intensity during this percussion moment since they do not play

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Measures 14 - 31

- The primary visual focus should be the sax soloist with a solo guard member or small group of guard around them, snares performing the hand clapping behind or near them
- The remainder of the battery can be separated or stay with the snares if desired
- The winds could be halted for the first phrase or two of this section and incorporate some hand clapping choreography as well
  - They can pull away from the halted from sequentially or randomly if desired
- If the winds and remainder of the guard do move for measures 14-29 their movement should surround or provide focus to the soloist and hand clapping area of the field
- For upcoming measures 30-38, the woodwinds can halt, adding on and/or surrounding the soloist and hand clapping area of the field
- The remainder of the winds and guard not highlighted should still draw focus to the area where the soloist and later woodwinds and percussion are set up
- If the battery is halted, they should do some type of swaying or feet apart choreography to help communicate the mood

Measures 39 - 50

- This section would be considered the “shout chorus” of the piece. To that end, it should be treated as a mass of motion in visual identity
  - This could be in a “park and play” fashion, halted concert set with guard in focus
  - It could also be treated as a mass drill move. Perhaps something that moves directly toward the audience, on an angle or parallel straight across the field
- When the band does move for measures 39-45, it is recommended that everyone halt for the remainder of this phrase at measures 46-49

Measures 51 - 61 (tempo change)

- The percussion have the musical focus here but they do not need to be halted for the first part of this phrase

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- They should probably halt for measures 58-61 since that is the more technical musical segment of the this phrase
- Consider having the guard in front of, next to or surrounding the percussion for this section
- The winds can face away with their horns down. Their drill movement should be a secondary focus to the the percussion and guard
- Use measures 51-57 to re-stage the winds and treat measures 58-61 as the culmination of this event
  - The culmination could be a mass halted section for the entire band with added choreography. If not the entire band, the guard and percussion should halt and do choreography.

### Measures 62 - 64

- The band could stay halted here allowing the soloist and tenor drums only to move out of the halted from to retake the focus
  - Some guard near the soloist/tenor drum could also move at this time

### Measures 65 - 69

- Woodwinds and upper brass have the focus here
  - Recommend smaller steps for those playing to ensure good quality of sound
  - Recommend some of the guard being staged near the woodwinds to highlight this musical line (perhaps weapons if applicable)
- The remainder of the band can take larger steps to help create visual excitement since they are not playing

### Measures 70 - 77

- This phrase drops volume suddenly and slowly builds to measure 78 and finally, the end of the piece
- Visually, it can be treated in a layering or “add on” type of way
  - It could be treated as one identity that develops in the first 16 counts and then perhaps repositions, rotates or moves laterally across the field for the last 16 counts

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- This phrase should end in something that will allow the band to sound powerful
  - Perhaps a company front or another form that will allow the brass to project volume and intensity toward the audience

### Measures 78 - the end

- This musical phrase should be “felt” in half-time so it would be appropriate to march to the half note (beats one and three of each measure), enhancing the overall energy
- Whatever drill from that developed in the previous phrase could now push straight forward or at an angle toward the audience for maximum communication
- The band should halt from measure 83 to the end
- SPECIAL NOTE: Make sure that most of the guard (at least those that will be changing equipment and/or costume for Part 2, end in front of or outside the musicians so they are in close proximity to a inconspicuous area where they can change in the opening counts of Part 2

## **Part 2 - Grace**

### General Information

- This show segment is based on the tango and features two wind soloists. To that end, it might be effective to highlight two dancers to communicate the Tango and portray the emotion of the two wind soloists.
  - If there is no guard member, a male band member or drum major could serve as one of the two dancers to portray a couple dancing the Tango

### Measures 1 - 6

- It is important to keep focus on a few guard for these introduction measures
- Instructs those guard serving as the featured performers in this show segment end close enough to a place where they can quickly and discreetly discard their equipment from Part 1
  - Another option is leaving a guard member or two on the field handing off their equipment to others around them to take off the field
- Use these counts to change the look of the field and to set up the first event with the first soloist at measure 7