



The Great Hall

Fannin Musical Productions
Show Concept and Planning by Scott Koter
scott@fanninmusic.com

This fresh show uses public domain motifs from early periods of music in authentic and modern settings. Distinctive percussion colors are abundant, and there is ample imagery for creative staging, choreography, and costuming.

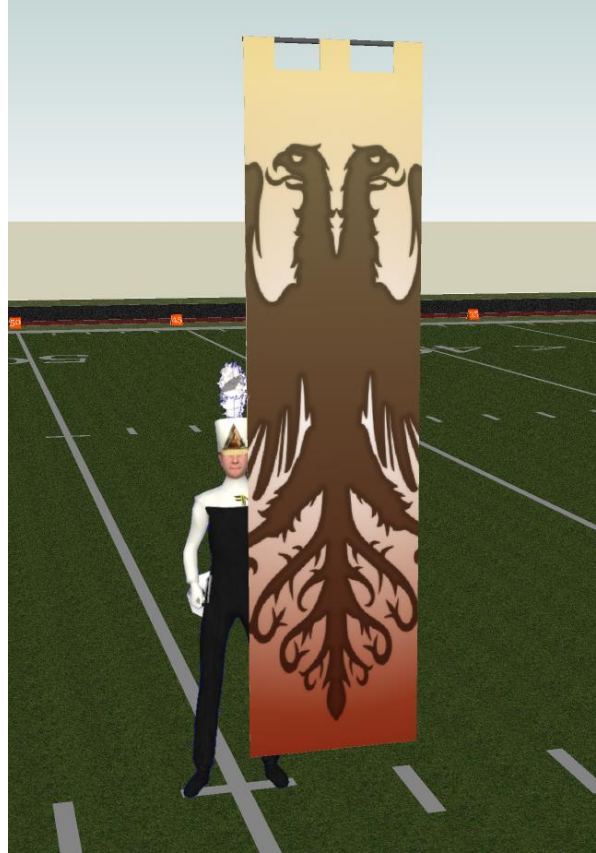
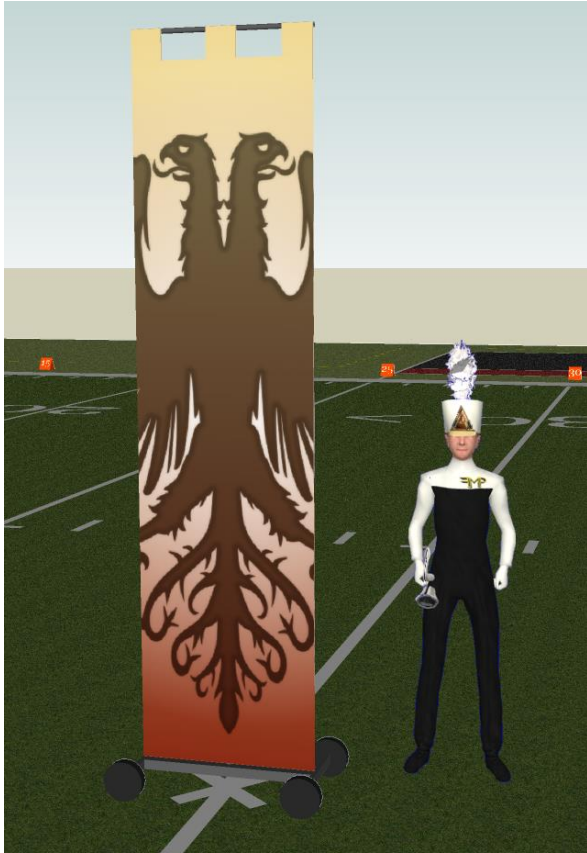
The Great Hall is part of the Scott Koter Signature Series, which includes a one-time video performance assessment by Scott, as well as a detailed storyboard and optional sound design.

Set Design & Props



The set design for *The Great Hall* transports the audience to a High Medieval courtroom utilizing several props. The warm, golden tones of the color palette establish a regal mood, while also allowing the brighter colors of the guard design to stand out and have greater visual impact.



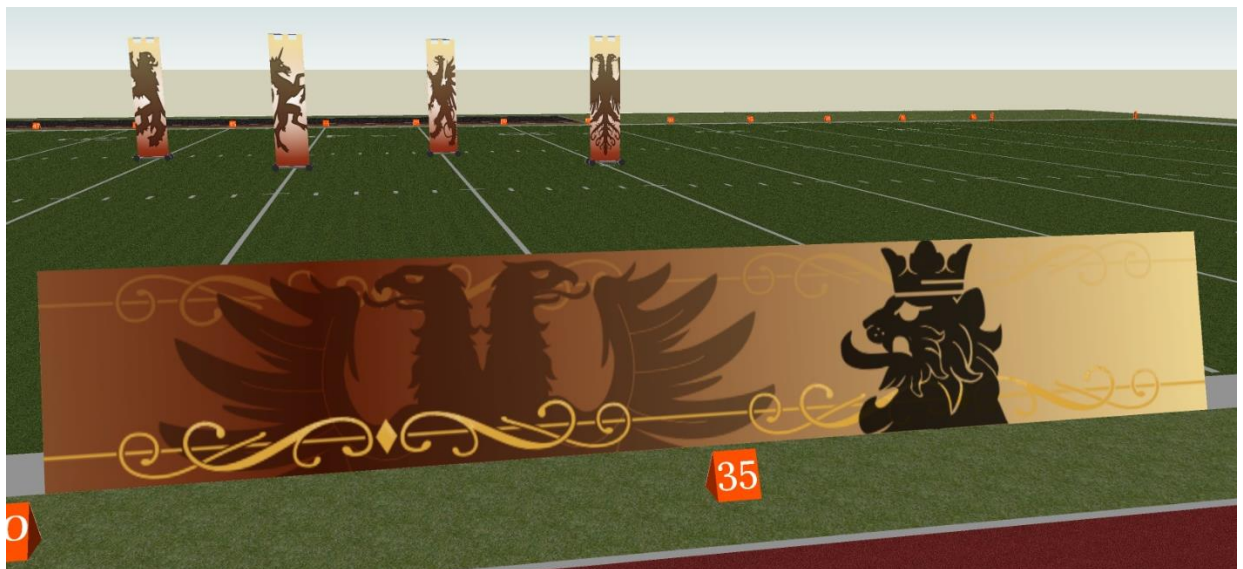


A series of simple banner props define the back border of the performance area. The number of banners and their exact placement can be customized to fit the size and needs of your unique ensemble. Heraldic animal imagery immediately grounds the storyline in time and place. Meanwhile, to the front of the field, an oval tarp and dramatic staircase prop provide a dance floor and staging area for featured moments throughout the program. Prop building plans and high-quality digital printing are available.





Optional front screen props frame the sideline to provide a staging area for guard equipment exchanges while further carrying out the consistent colors and imagery used in the other props and the guard design. Prop building plans and high-quality digital printing are available.



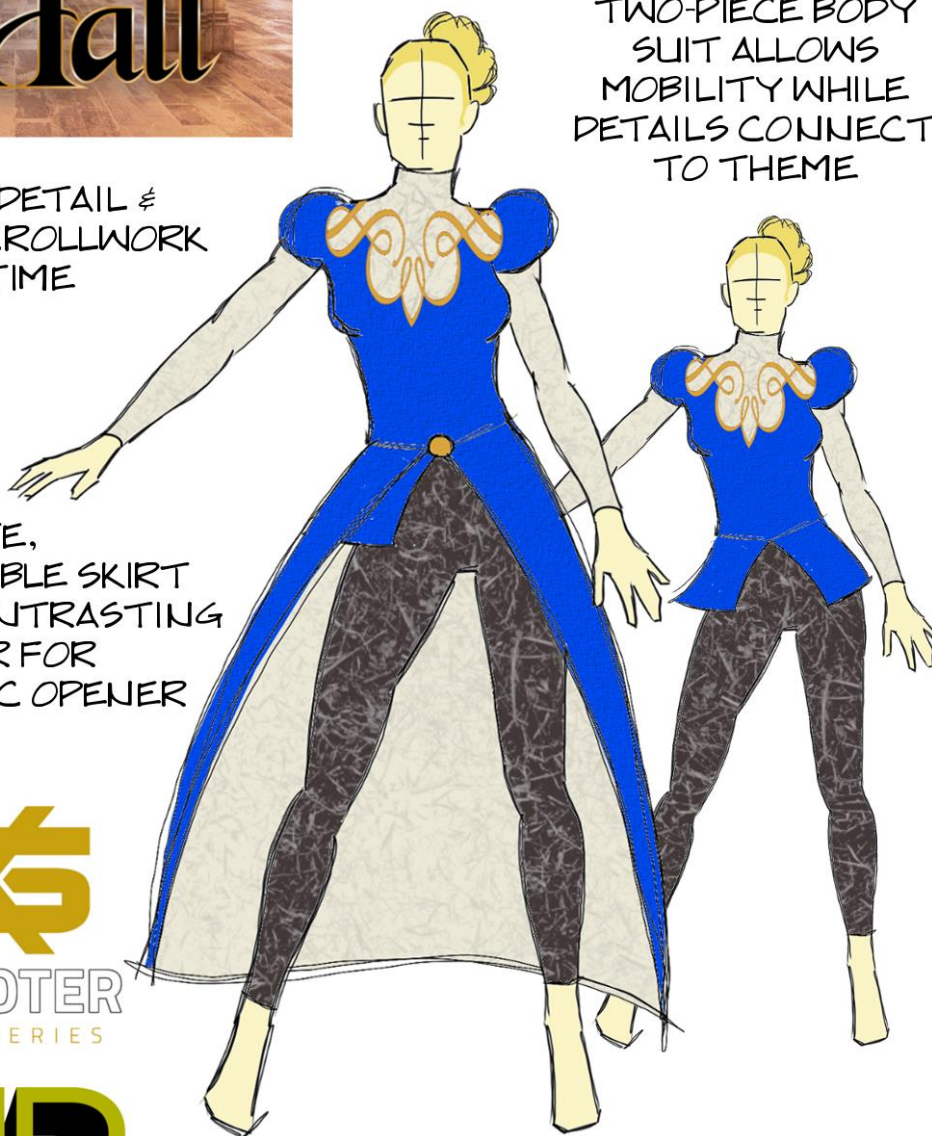


COLOR GUARD CONCEPT SKETCH

TWO-PIECE BODY
SUIT ALLOWS
MOBILITY WHILE
DETAILS CONNECT
TO THEME

SLEEVE DETAIL &
GOLD SCROLLWORK
EVOKE TIME
PERIOD

SEPARATE,
DETACHABLE SKIRT
WITH CONTRASTING
INTERIOR FOR
DRAMATIC OPENER
EFFECT



SCOTT KOTER
SIGNATURE SERIES



POWERED BY

BAND SHOPPE



FLAG CONCEPTS

OPENER

3 SILKS UNIFIED IN REGAL COLORS-- SCROLLWORK & HERALDRY CONNECT SILKS TO EACH OTHER, COSTUMES, & PROPS

BALLAD

BALLAD DOUBLE SWING FLAGS USED IN ONE HAND AT FIRST, THEN SEPARATELY FOR DRAMATIC IMPACT

CLOSER



POWERED BY **BAND SHOPPE**





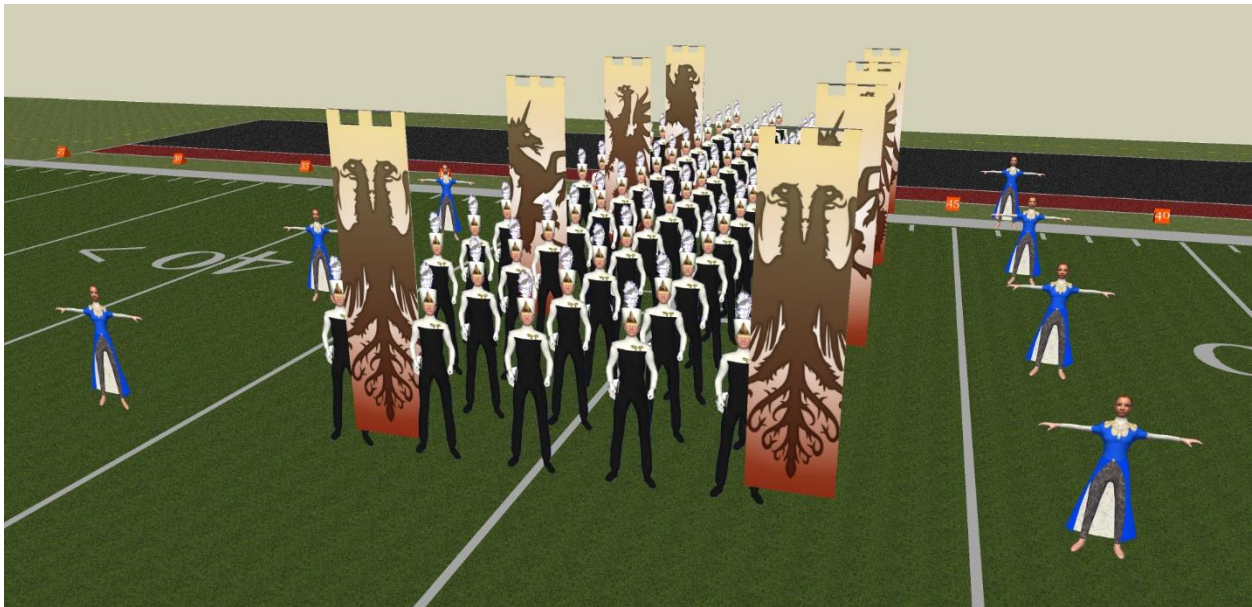
Connected to each other via imagery, pattern, and color palette, the guard designs for *The Great Hall* along with the set design communicate professionalism to judges and audiences immediately. Costuming and flags available through [Band Shoppe](#).

Part 1 Effects: Processional



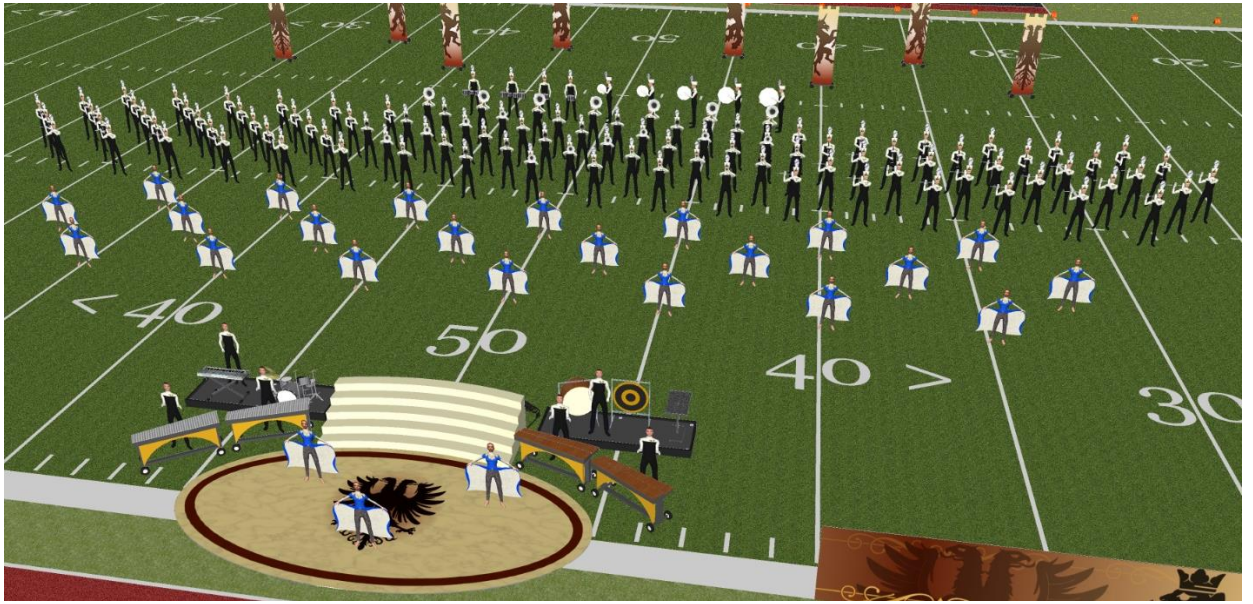
Part One of *The Great Hall* begins even as the band is taking the field. Front field, a small woodwind ensemble staged on the staircase prop plays for several featured guard dancers. Sketched here dancing with musicians, male guard members could serve as another option if available.

Backfield, a literal procession makes its way onto the stage, carrying the banners as though noble houses making a grand entrance at the ball.





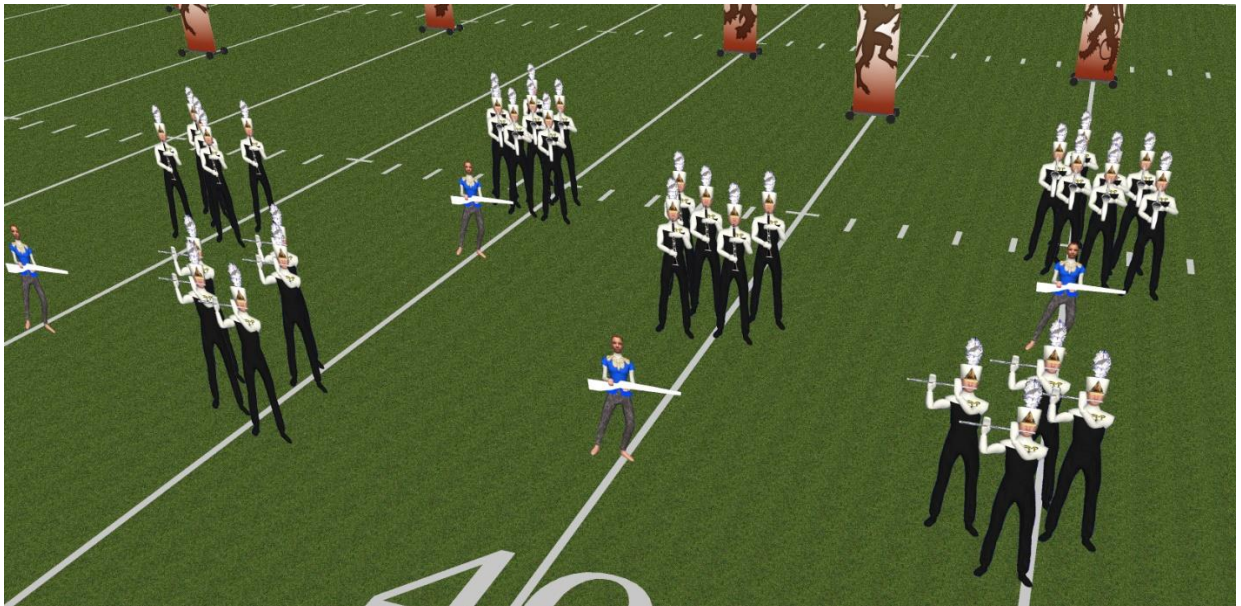
While the brass stage for a regal opening fanfare, the banners are set into their bases backfield while the guard uses their detachable skirts [and their contrasting inner lining] along with dance choreography to produce a dazzling visual effect. The woodwinds then join in, building the first movement to a full-ensemble, triumphant conclusion.



Part 2 Effects: *Bourrée*

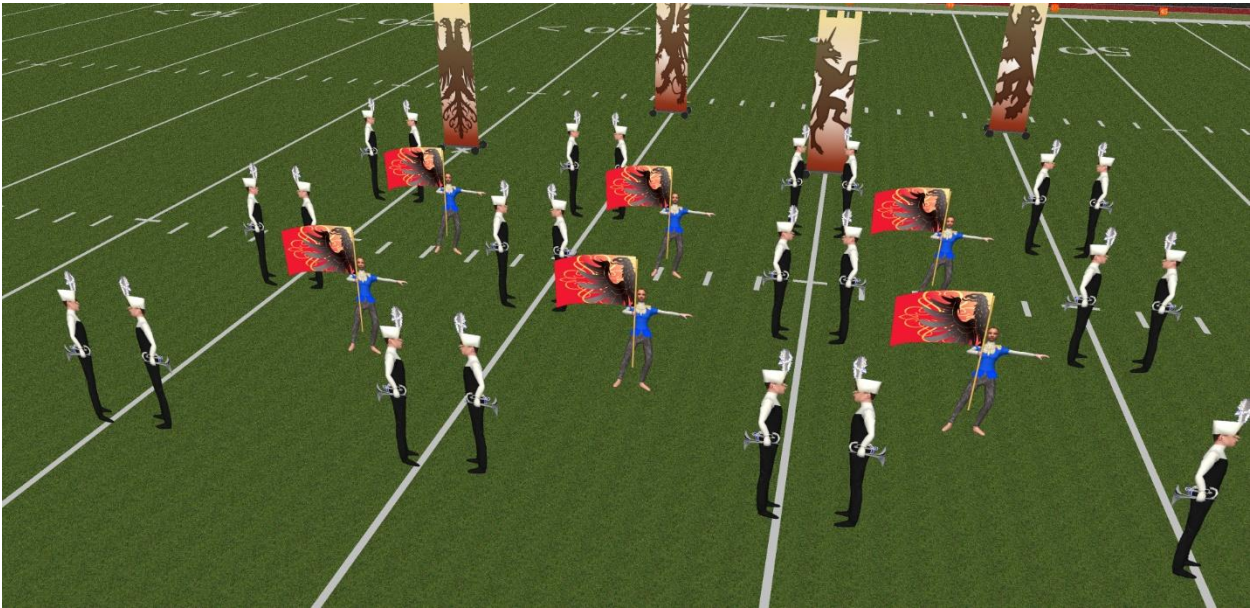


The *bourrée* segment of *The Great Hall* opens with a duet—originally written for trumpet and baritone, but customizable for your group’s needs—while the rest of the ensemble restages for a fun, theme and variations segment which gives different sections a moment in the spotlight. A few guard members maintain interest while the rest begin to translate to new equipment. If possible, two guard groups are preferred to interpret the different musical groups. Here, the woodwinds perform a light, fun feature with rifle accompaniment.





Meanwhile, the remaining guard introduces our first silk—a vibrant, red, burst of new color—while interspersed with the brass who perform paired body choreography which cleverly mimics a dance to connect back to the shows themes.





The high brass then adds onto the musical idea with the woodwinds, and the guard segments also come together. Later, the music takes a fun, surprise turn as a jazzy sax feature takes the musical line. Sketched here as a quartet, this could also feature the full-section if desired. Staged front field on the stair prop, this also gives your best guard performers a chance to shine on the dance floor.





The movement ends with a full-ensemble, 'shout' section and a final, driving musical and drill 'push' designed to bring the audience to its feet.

Part 3 Effects: *Pavane*



The *Pavane* of movement 3—a slower, processional style of dance—serves as our ballad, and opens with beautiful solo. To the flautist's accompaniment, two featured dancers making their way down the staircase while the rest of the ensemble restages. As a baritone joins the flute for a duet, the featured dancers begin a passionate dance.

Sketched here as a specially chosen band member, the male dance partner could also be a guard performer, if one is available.





Behind the featured ballroom staging area, the hornline performs slow, stately drill in pairs, mimicking the style of a *pavane*, while the guard begins to introduce the ballad silk: a pair of swing flags held in one hand to begin, and then pulled apart at the ballad's dramatic impact moment. NOTE: unfortunately, due to technical limitations, the silk is portrayed here on a traditional pole.





As the remainder of the musical ensemble layers in to a lush, full arrival point, the guard fills the field with imperial purple and gold. The entire form drifts forward slowly, another connection to the processional nature of a *pavane*.

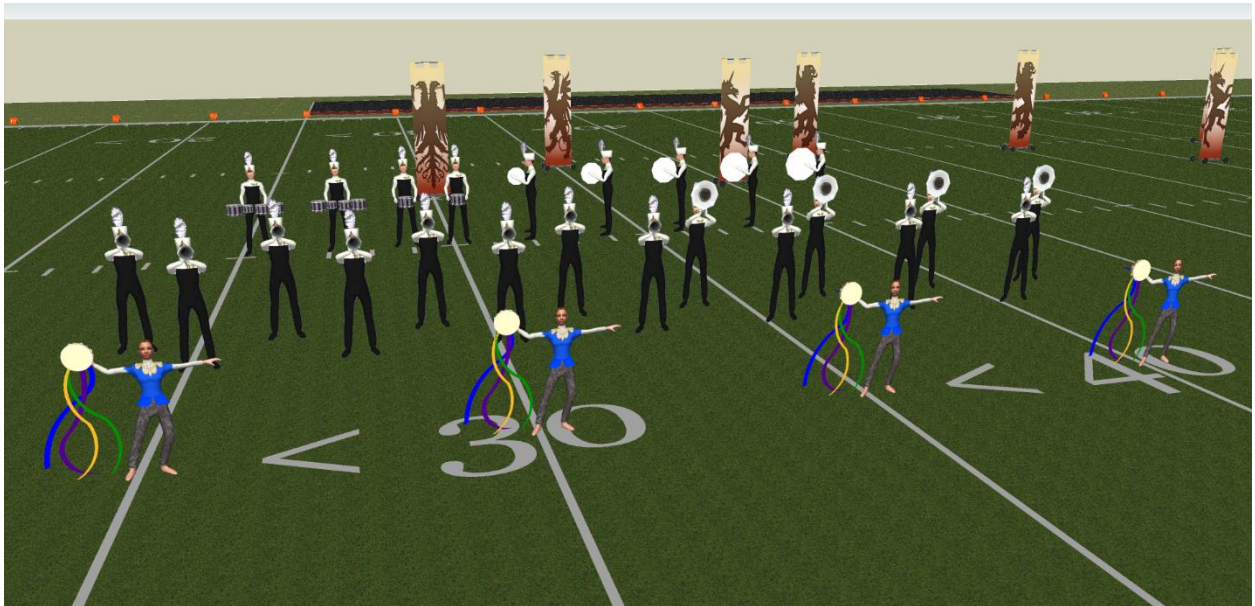
Then, after the release, the focus shifts again to the featured ballroom area where the dance concludes, accompanied once again by the duet.



Movement 4 Effects: *Galliard*



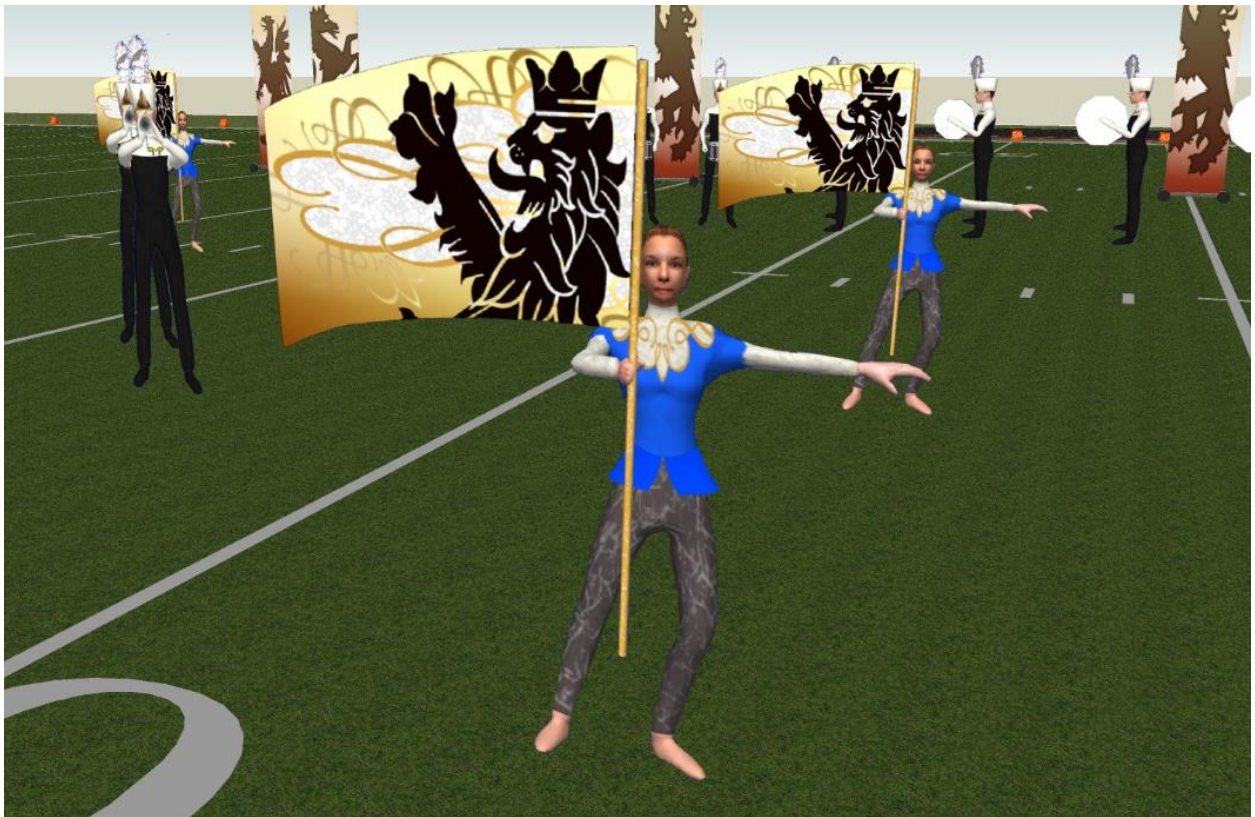
A percussive transition begins the up-tempo *galliard* which drives our closing movement. Guard performers introduce a unique, thematically appropriate piece of equipment: tambourines festooned with bright ribbons. These eye-catching performers serve to highlight section features with their choreography and dance. First, the low brass...





...and then the woodwinds.

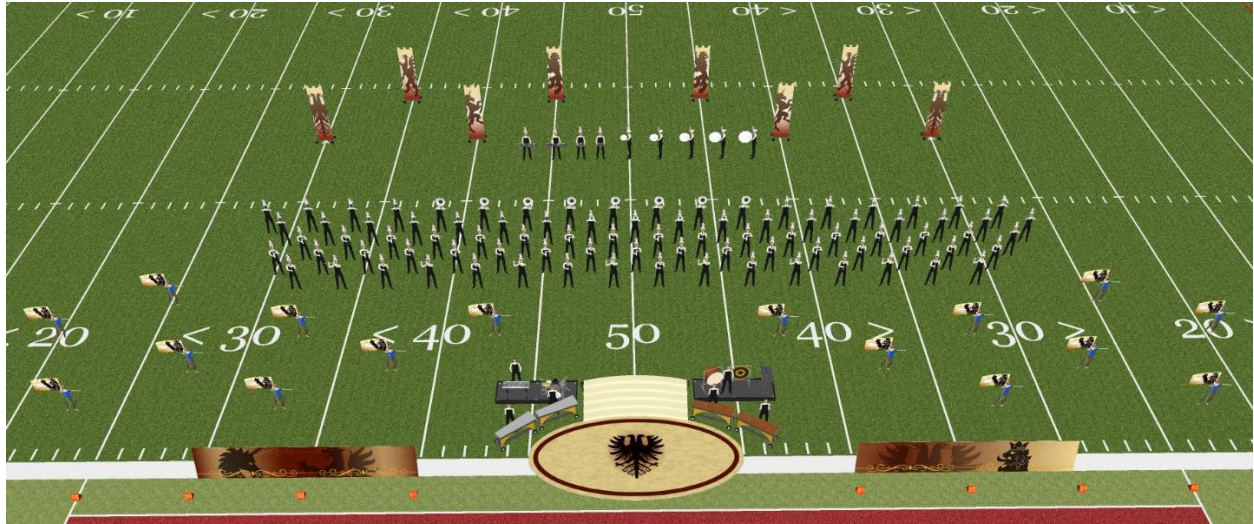
Meanwhile, the remaining guard transitions out onto the field with our closing silk: a bright, unmistakably noble, gold and cream.



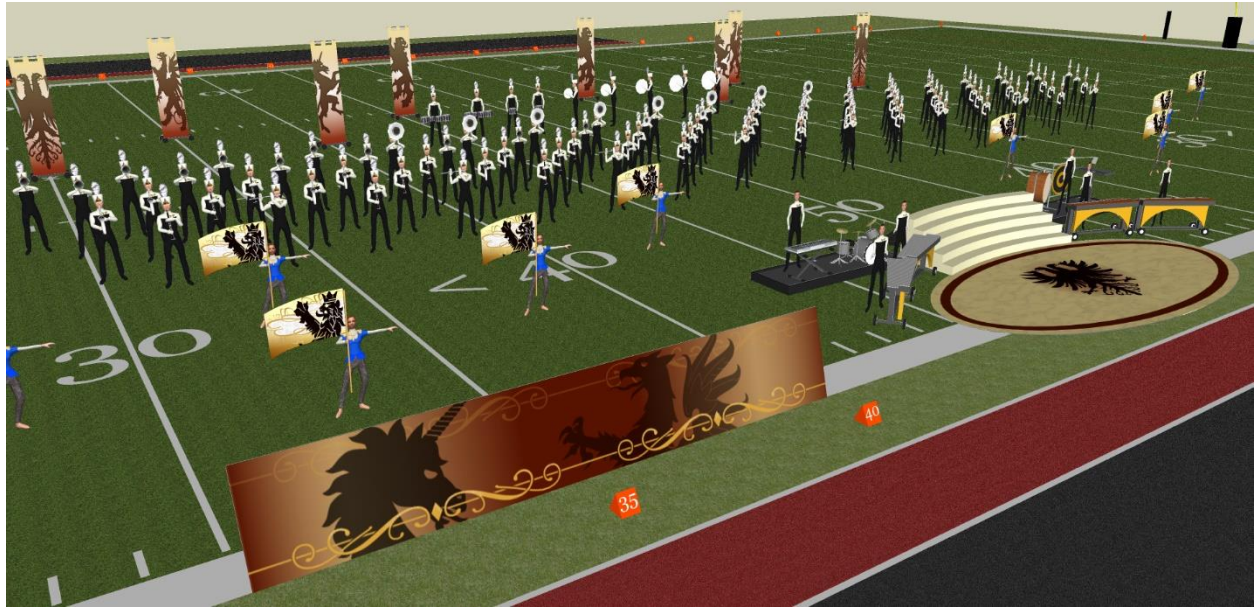


...which serves to highlight and frame the full-brass as they pick up the melodic focus. After another brief musical transition, the entire guard transitions to flag for a massed equipment statement around which the hornline drill evolves and swirls.





From here, full-ensemble musical and visual development drives the program to an exciting, majestic finish certain to bring the audience to their feet.



Optional Post-Show Effect: Recessional



...but the program contains a final, clever twist: following the release and a quick applause break, an optional recessional begins with the original woodwind quartet from the pre-show and Movement 1. As the rest of the ensemble turns to exit the field these performers are joined by a single guard member who has returned to the skirt to bring the entire production full-circle.

Fin.

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