

# *Progression*

Total Show Time 5:35-6:50

Introduction (:30-40)

I - Melodic Progression (1:50-2:00)

II - Harmonic Progression (1:15-1:45)

III - Rhythmic Progression (2:00-2:25)

Keywords: Sequential, Geometric progression, Evolution, Segments, Squads, Domino, Chain Reaction, Cause and Effect

<b>Music</b>	<b>Visual</b>
Melodic Progressions	Sequentials
Melodic fragments that continue to develop	Geometric squad movements that continue to evolve
Fugue episode	Group band with fugue statements
Chromatic Runs up and/or down	Large sequentials
Harmonic Progressions	Main melody with different harmonic treatment
Major/minor chords overlapping	Different shaded flags representing harmonies
Rhythmic Progressions	Small squads
Small rhythmic cells that repeat and overlap - minimilistic in nature	Squads develop and continue to form together

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## Scene 1

### **Introduction**

**:30-40**

#### OPENING SET/SCENE

Band and Guard in parallel lines to set-up the first “progression” or sequential  
Visual Model - Cavies 2001 Four Corners Opening Sequential  
Music Model - SCV “Canyon” Philip Glass Beginning

#### MUSIC BEGINS

Descending mallet runs

Solo snare ostinato

Every 12-16 cts. new group enters facing backfield

Very intense, mysterious and building tension

Crescendo musically and visually

“Fake” impact point (4-8cts. of silence or mallet runs) for sequential moment

Tutti impact

<b>Counts</b>	<b>Musical</b>	<b>Visual</b>
16-20	Keys Eighth/Sixteenth Descending runs	1st Progression (Sequential
12 - 16	Solo Snare ostinato (dreadlocks, one snare stick one dread, or cool rods?)	Snare solo focus, winds scatter out of form
12 - 16	Front ensemble adds in - other snares	
12 - 16	1st group of winds enters - BackField	
12 - 16	2nd group of winds enters - building	
12 - 16	3rd group of winds enters - building	
12 - 16	4th group of winds enters - building	
8	Crescendo and turn to front	
8 -12	“Fake Hit” - Mallet Run	
8 - 12	Tutti Impact	

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## *I - Melodic Progression*

**Melodic Progression 1:50-2:00**

**Main melody (hook) introduced**

<b>Counts</b>	<b>Musical</b>	<b>Visual</b>
16	Percussion/Mallet Transition	
16	Soloist introduces Main Theme	
16	Low Brass repeats main theme or A'	
8	FF - Tutti Rhythmic Impact	
16	Woodwind theme B or A''	
16	Trumpet/FH theme	
16	FF - Chromatic run up and Down Finish with tutti impact	
12	Percussion/Mallet Transition	
64	Fugue Episode - 4 groups 16 counts each	
20	ENDING - Main Theme restated - Tempo Bump at end	

# Progression

## II - Harmonic Progression

Harmonic Progression 1:15-1:45

New chordal vocabulary introduced

Overlapping chordal moment

Time	Musical	Visual
:20	<b>Transition from I to II</b> Start at tempo from I then fades out and overlaps into mvt. II (Cavies). Result should be a seamless transition. Perc. could continue to march at fast speed while winds/pit start new, slower tempo	
:40	<b>Main Melody transformed to minor/modal</b> Melody from Mvt. I changes (progresses). Could utilize soloist here?	
:15	<b>Harmonic Progression Moment</b> Band holds while chords “sweep” around form. (Drum Corp “Space Chords”)	Band holds - Flags with same silk design, but with different colors represent the chordal relationships
:15	<b>End II - Transition to III</b> Melody fragments to one note Battery Tacet Backfield playing	Battery staged to begin Mvt. III

# Progression

## III - Rhythmic Progression

Rhythmic Progression 2:00-2:25

New chordal vocabulary introduced

Overlapping chordal moment

Time	Musical	Visual
:15	<b>Transition from II to III</b> Battery begins quietly at fast tempo underneath last notes or measures on Mvt. II Starts to crescendo and add more battery	
:15	<b>Build to Climax - Winds Added</b> Winds added, build to climax (front field)	
:35	<b>Rhythmic Jigsaw Puzzle</b> Cavies "Four Corners" idea but with notes played rather than shouting the counting 3-4 groups?	
:15	<b>Build to Park and Blow</b> Rhythms come together and build to final ROCK OUT!	
:30	<b>Main Theme Recapped</b> Possible use of augmentation to utilize multiple meters of step (half note vs. quarter note marching)	Brass at half note WW/Battery at quarter
:20	<b>CODA</b> ENDING	