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Collision Theory

Wind Band (grade 4)

By

Stephen Richardson

Electric Guitar, Electric Bass, Synthesizer & Synth Bass

Winds:

1 Piccolo
2 Flute 1&2
1 Oboe
2 Bassoon
1 Clarinet 1 Bb
2 Clarinet 2 Bb
1 Clarinet 3 Bb
1 Bass Clarinet Bb
2 Alto Saxophone 1&2 Eb
2 Tenor Saxophone 1&2 Bb
2 Tenor Saxophone 1&2 Bb
1 Baritone Saxophone Eb
2 Trumpet 1 Bb
2 Trumpet 2 Bb
1 Trumpet 3 Bb
2 Horn 1 F
2 Horn 2 F
1 Trombone 1
1 Trombone 2
1 Trombone 3 (bass trom)
2 Euphonium
2 Tuba

Percussion (6 players):

Timpani
Mallets 1&2 (Xylophone with Wood Block & Marimba)
Percussion 1 (Chopping Board, Drum Kit)
Percussion 2 (Bongos, Bass Drum)
Percussion 3 (Congas, Suspended Cymbal, Tam Tam, Chopping Board)

Composer's Note

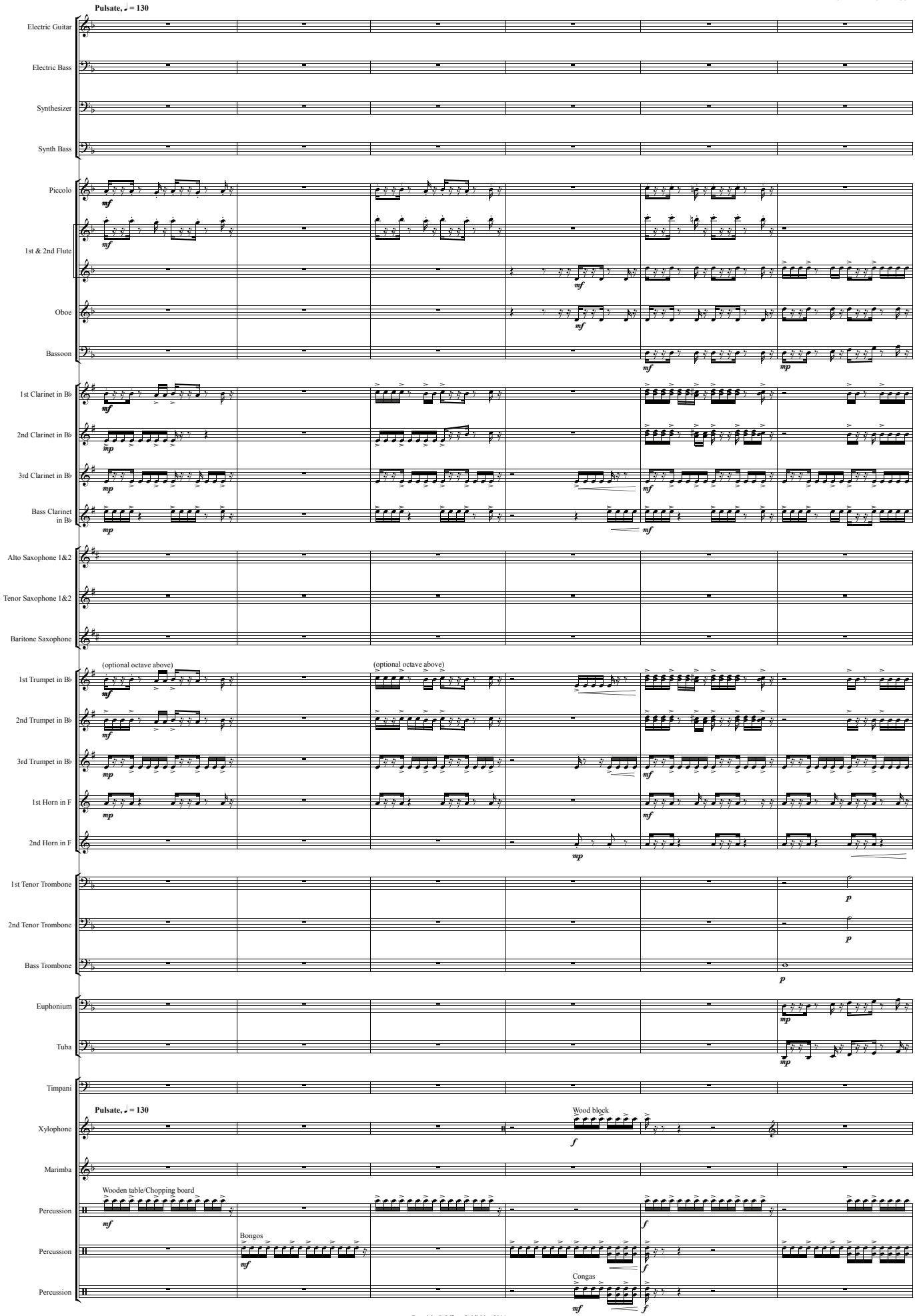
In an age of the large hadron collider pushing the boundaries of science and human understanding, Collision theory was largely inspired by such human endeavours, as well as the desire to bring together several music genres that don't commonly intertwine.

Collision theory seemed a fitting title as it is a fundamental scientific theory. It also goes hand in hand with its combination of several musical genres (brass/rock/electronic), which literally collide together.

The piece's structure most similarly resembles a rondo form, or Arch-shape as there is one section at the centre that does not repeat, followed by altered reiterations of previous sections and themes. Its scalic theme is unrelenting, finding its way into most sections, and comes full circle to bring the piece to a crashing climax.

COLLISION THEORY

STEPHEN RICHARDSON




A
w/fuzz dist. & Whammy (pitch shift) pedal set one octave down
7
E. Gtr.
E. Bass
DWA
Synth.
S. Bass
Picc.
1st & 2nd Fl.
Ob.
Bsn.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
Alto Sax. 1&2
Ten. Sax. 1&2
Bari. Sax.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Hn.
2nd Hn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Tba.
Timp.
A
Xyl.
Mar.
Drum kit
Perc.
Bass drum
Perc.
Suspended cymbal
Perc.