

Circuit Breaker

For Concert Band and Fixed Media, Grade 1.5
by Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|-----------------------------------|-------------------------------|
| 1 - Full Score | 8 - Bb Trumpet |
| 10 - Flute/Oboe | 6 - F Horn |
| 5 - Bb Clarinet 1 | 8 - Tromb./Euph. B.C./Bassoon |
| 5 - Bb Clarinet 2 (F Horn Double) | 2 - Euphonium T.C. |
| 2 - Bb Bass Clarinet | 2 - Bass |
| 8 - Eb Alto Saxophone | 4 - Tuba |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
- 2 - Synth (optional)
3 - Mallets
2 - Timpani
3 - Percussion 1&2: Hi-Hat/Snare Drum/Ride Cymbal, Bass Drum/Tambourine
2 - Percussion 3: Suspended Cymbal/Crash Cymbals

Additional Materials for Classroom development and the "Fixed Media" may be found at www.randallstandridge.com/circuit-breaker/

Circuit Breaker - Wind Ranges

Flute/Oboe Clarinet B.Clar. Alto Sax. Tenor Sax. B. Sax. Trumpet F. Horn Trombone/
Euphonium/
Bassoon Tuba

*(the lower note indicates the range for the "French Horn Double" Clarinet part)

Full Set - \$60.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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By Randall D. Standridge, Grade 1.5

About *Circuit Breaker*

I have written for young band for many years, and I'm always amazed at the perceived limits of what students and performers at this level can and cannot achieve. While their technical development should certainly be taken into consideration, I have also always felt that well written, well *planned* music can set them up for success with concepts and skills that are considered "too advanced." I set out to write a series of these pieces that began with *Starfire Fanfare* (6/8 Time), *Fanfare for the 16th Empire* (16th Notes), and *Spero* (7/8 Time).

Circuit Breaker is the latest in this intended series, and it is intended to expose young players to 5/4 Time (or 10/8 if you're a theory purist, but why die on *THAT* hill?) and Cut Time. In consideration of this, the ranges have been kept extremely modest and in the lower registers of the instruments, and careful attention was paid to rhythmic repetition to make sure that the students could be successful without being overwhelmed. Doing all of this and creating an aesthetically interesting work was no small task and in this, I hope I have succeeded.

The work also contains the option to be performed with "fixed media" or a "backing track." While this is not required for a successful performance, it will definitely add to the overall experience and help expose students to a developing and evolving aspect of the wind band repertoire. Plus...it's just fun!

Programmatically, *Circuit Breaker* is intended to evoke the sounds of a video game soundtrack or digital movie score. The computers bleep and blip as our players and audience soar above a landscape of circuit boards and transistors. The work should evoke feelings of energy, excitement, and innovation.

Peace, Love, and Music

Educational goals of the work:

- Rhythmic development in 5/4 (3+3+2+2) and 2/2 "Cut" Time.
- Articulations: Staccato, Tenuto, Accents
- This work uses limited ranges and rhythmic repetition to add in the approachability of the work

Additional educational materials, such as the Fixed Media/Backing Track, Rhythm Sheets, and more may be found on *Circuit Breaker's* Website: www.randallstandridge.com/circuit-breaker

Rehearsal suggestions

- The 5/4 sections should be conducted in a modified 4 (3+3+2+2). If you'd like to email me about the theoretical reasons it should be 10/8, let me stop you right there. I made my choice. For the 2/2 - Cut Time section, it may prove beneficial to teach it to the players in 4/4 time initially until they are comfortable and then introduce the concept.
- The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempos, lest the work come off as "boring."
- The clarinets may be assigned the regular part OR the optional French Horn double (or you may split your section as needed).
- The synthesizer part may be used with or without the backing track, or may be played on Mallet instruments.
- The Fixed Media/Backing Track is available in a variety of tempi, and I would also recommend using an additional app to further modify the tempo, if you wish. However, it is strongly recommended that *performance* be at the suggested/intended tempo.
- If you choose to perform the work without the backing track, add in the indicated parts on the mallet/percussion instruments. If you ARE using the backing track, omit them so they may catch the tempo.



About the Composer

Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his

Circuit Breaker

for Concert Band and Fixed Electronic Media

Score

Randall D. Standridge

With Energy ♩=152

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(ASCAP)

Flute
Oboe

B♭ Clarinet 1

B♭ Clarinet 2
(F Horn Double)

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

B♭ Trumpet

Horn in F

Trombone
Euphonium
Bassoon

Low Reeds*
Bass*
Tuba

Electronic Track
(opt. Synth/Mallets)

Mallets

Timpani

Percussion 1 & 2
P1: Hi-Hat/Snare Drum/
Ride Cymbal
P2: Bass Drum/
Tambourine

Only play if fixed media is not being used

mp

*Low Reeds and Bass are written 1 octave above Tuba

Tune: G, B♭, C

Hi Hat

Suspended Cymbal (Yarn Mallets)

Fl. Ob.

Cl. 1

Cl. 2 (F.H.Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn.

L.R. Bass Tuba

Elec.

Mal.

Timp.

Perc.1/2

mf

mf

mf

mf

mp

Only play if fixed media is not being used

Tambourine

11

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. Ob.:** Flute and Oboe part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- Cl. 1:** Clarinet 1 part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- Cl. 2 (F.H.Dbl.):** Clarinet 2 and Bass Clarinet part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- A. Sx.:** Alto Saxophone part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- T. Sx.:** Tenor Saxophone part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- Tpt.:** Trumpet part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- Hn.:** Horn part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- Trb. Euph. Bssn.:** Trombone, Euphonium, and Bass Trombone part, starting with a *mp* dynamic and moving to *mf* in the second measure.
- L.R. Bass Tuba:** Left and Right Bass Tuba part, starting with a *mp* dynamic, moving to *mf* in the second measure, and returning to *mp* in the fourth measure.
- Elec.:** Electric Piano part, featuring a rhythmic accompaniment with accents.
- Mal.:** Maracas part, playing a rhythmic pattern in the first measure and then resting.
- Timp.:** Timpani part, playing a rhythmic pattern in the first measure and then resting.
- Perc. 1/2:** Percussion 1 and 2 part, playing a rhythmic pattern in the first measure and then resting.

A text annotation in the Trombone part reads: "Only play if fixed media is not being used".

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Fl. Ob.
Cl. 1
Cl. 2 (F.H.Dbl.)
A. Sx.
T. Sx.
Tpt.
Hn.
Trb.
Euph.
Bssn.
L.R. Bass Tuba
Elec.
Mal.
Timp.
Perc.1/2
Snare Drum
Bass Drum

p cresc. *f*

22

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. Ob.
- Cl. 1
- Cl. 2 (F.H.Dbl.)
- A. Sx.
- T. Sx.
- Tpt.
- Hn.
- Trb.
- Euph.
- Bssn.
- L.R. Bass Tuba
- Elec. (Grand Staff)
- Mal.
- Timp.
- Perc.1/2

Key performance markings include *ff* (fortissimo) for most woodwinds and brass instruments, *mp* (mezzo-piano) for the electric piano and maracas, and *mf* (mezzo-forte) for the timpani. The score includes dynamic hairpins, accents, and a section marked with a double bar line and a repeat sign.

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Fl. Ob.

Cl. 1

Cl. 2 (F.H.Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn.

L.R. Bass Tuba

Elec.

Mal.

Timp.

Perc.1/2

Div.

mf

mp

p

mf

p

mf

p

mf

p

mf

p

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

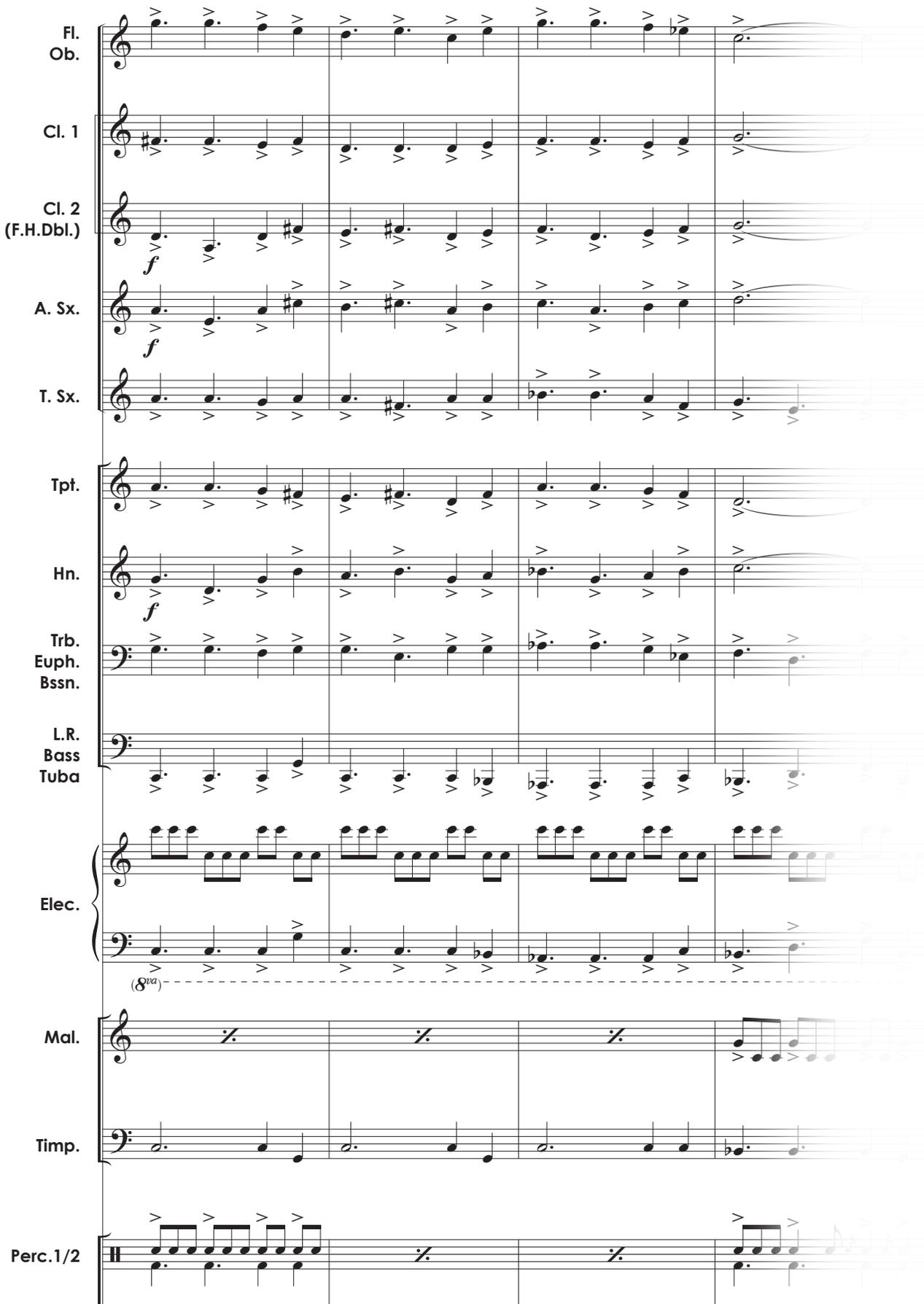
- Fl. Ob.
- Cl. 1
- Cl. 2 (F.H.Dbl.)
- A. Sx.
- T. Sx.
- Tpt.
- Hn.
- Trb. Euph. Bssn.
- L.R. Bass Tuba
- Elec. (Grand Staff)
- Mal.
- Timp.
- Perc.1/2

Key performance markings include *f* (forte) and *Div.* (divisi) for several instruments. The score is divided into four measures, with some instruments (Mal., Timp., Perc.1/2) having rests or specific rhythmic patterns in the second and fourth measures.

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The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. Ob.** (Flute/Oboe): Starts with a *fp* dynamic, then changes to *f*. It features a melodic line with accents and a final phrase.
- Cl. 1** (Clarinet 1): Starts with a *fp* dynamic, then changes to *f*. It plays a rhythmic accompaniment with accents.
- Cl. 2 (F.H.Dbl.)** (Clarinet 2 / Bass Clarinet): Remains silent throughout this section.
- A. Sx.** (Alto Saxophone): Remains silent throughout this section.
- T. Sx.** (Tenor Saxophone): Starts with a *fp* dynamic, then changes to *f*. It plays a rhythmic accompaniment with accents.
- Tpt.** (Trumpet): Starts with a *fp* dynamic, then changes to *f*. It plays a rhythmic accompaniment with accents.
- Hn.** (Horn): Remains silent throughout this section.
- Trb. Euph. Bssn.** (Trombone/Euphonium/Bass Trombone): Starts with a *fp* dynamic, then changes to *f*. It plays a rhythmic accompaniment with accents.
- L.R. Bass Tuba** (Low/Right Bass Tuba): Starts with a *fp* dynamic, then changes to *f*. It plays a rhythmic accompaniment with accents.
- Elec.** (Electric Piano): Features a complex rhythmic pattern in the right hand and a bass line in the left hand. Dynamics range from *f* to *gta* (grace notes).
- Mal.** (Maracas): Plays a rhythmic pattern in the first two measures, then rests.
- Timp.** (Timpani): Starts with a *fp* dynamic, then changes to *f*. It plays a rhythmic accompaniment with accents.
- Perc. 1/2** (Percussion 1/2): Plays a rhythmic pattern in the first two measures, then rests.



The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. Ob.
- Cl. 1
- Cl. 2 (F.H.Dbl.)
- A. Sx.
- T. Sx.
- Tpt.
- Hn.
- Trb. Euph. Bssn.
- L.R. Bass Tuba
- Elec. (Grand Piano)
- Mal.
- Timp.
- Perc.1/2

The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and performance instructions like *(Sua)* under the piano part.

Full Miniscore on request.
Vollständige Miniscore auf Anfrage.