



PARADOX

Get ready to take your performers and audience on a thrilling musical journey with Paradox — a show designed to ignite both emotion and intellect on the marching field!

A PARADOX is something that seems impossible — yet true — and this show brings that fascinating tension to life through a bold combination of musical masterpieces. Your students will dive into the raw, primal energy of Stravinsky's *The Rite of Spring*, the elegant complexity of Bach's *Little Fugue in G minor*, and the soaring passion of Rachmaninoff's *Symphony No. 2*.

These contrasting styles intertwine to create a cohesive and powerful production, showcasing your ensemble's ability to shift between moods, styles, and emotions seamlessly. Plus, because all of the music selections are in the public domain, there are no licensing fees required!

With endless opportunities for creative visual representation — light vs. dark, chaos vs. order, strength vs. vulnerability — Paradox provides a dynamic and flexible canvas for bands of all sizes and skill levels.

Embrace the unexpected. Celebrate the contradictions. Create something unforgettable with Paradox!

FANNIN MUSICAL PRODUCTIONS



FIELD SET UPS

Singular ? box could be placed in center of the field or offset

MA
DESIGNS

PARADOX FIELD SET CONCEPT

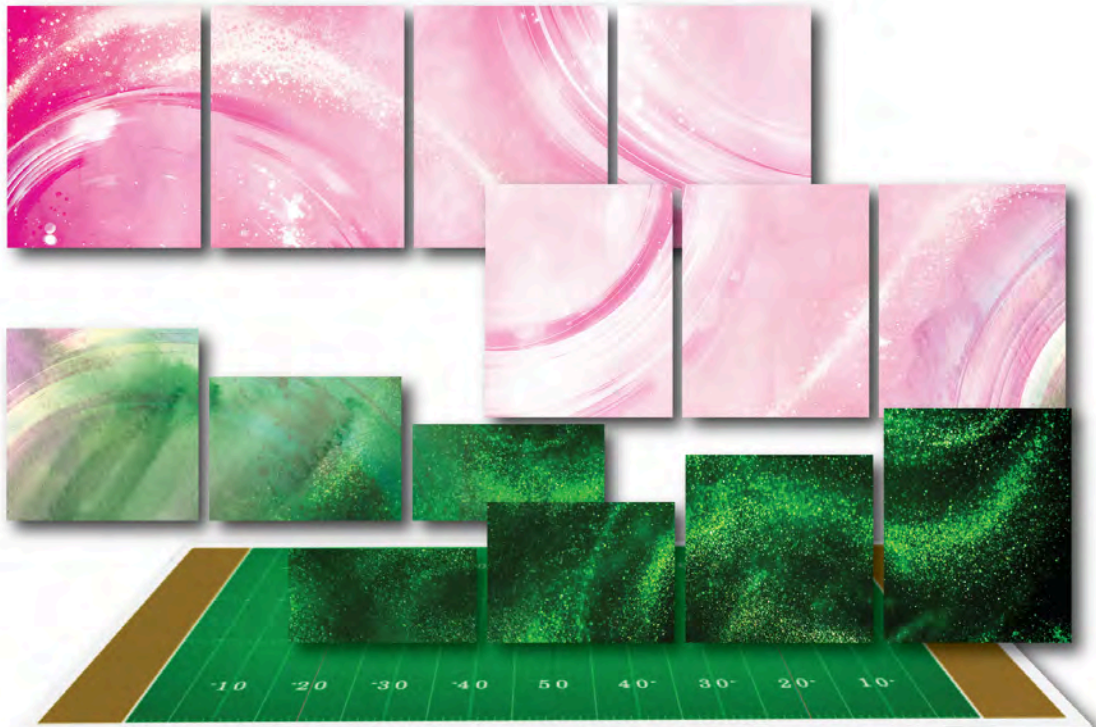
Rosie Queen

FMP

MA
DESIGNS



We show flats with gradating heights to make it interesting. But this could be regular size flats in an arc around the backside.

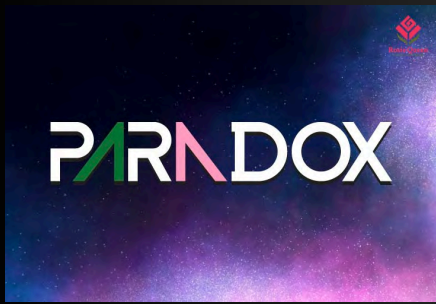


MA
DESIGNS

PARADOX PROP CONCEPT

Rosie Queen

FMP



IDEAS FOR DRILL WRITER

PART 1:

1. Setup in Measures 1–6

- This section provides a prime opportunity to establish the dichotomy between woodwinds and brass.
- Woodwinds should already be positioned in front to set up their legato entrance at measure 7.

2. Costume & Visual Contrast

- Consider using opposing colors for the woodwinds and brass costumes to reflect the musical contrast.
- Since measures 7–26 feature a legato woodwind passage, they should be visually front and highlighted.
- The brass, playing marcato/staccato, should have a contrasting presence, reinforced by their positioning and movement.

3. Brass Movement & Staging (Measures 10–26)

- Brass could face back during measures 10–25, then turn forward at measure 26 to create contrast and anticipation.
- This turn should feel intentional—either as a unified moment or staggered for added effect.

4. Convergence of Musical Ideas (Measures 27–35)

- While opposition remains a key theme, musical unity starts emerging around measures 27, 31, or 35, depending on interpretation.
- Visually, this could be represented by gradual integration of formations, either through spacing changes or directional shifts.
- Even though the musical textures are still opposing, a clearer sense of cohesion should develop in this range.