

The Hand Dandy Randy Standy Bandy Warm-Up

TEACHER'S GUIDE

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(updated August 2024)

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Introduction

Fellow educator,

From 2001 to 2013, I was the band director in Harrisburg, Arkansas, a small town with a population of around 2,200 people. When I say I was the band director, I mean I was *the* band director, serving as the only instrumental music educator on campus for Grades 5-12 (at least until 2009, when I was joined by my husband, Steven, for the last 4 years). I was tasked every day with teaching 5th grade music, 6th grade beginning band, 7th-8th grade middle school band, and 9th-12th grade high school band. It was a great career which I enjoyed very much, and the fact that I was the only director for many of the years there forced me to look at the overall program and become very quick and efficient with my strategies for warm-ups, music literacy, repertoire preparation, you name it. I don't have to tell you...music education is a demanding profession.

The Handy Dandy Randy Standy Bandy Warm-Ups (patent pending, ha!) are a free resource that I have chosen to create to assist other directors in developing a good foundation for their ensembles. I released the initial version in 2022, and am now moving forward with my plan from the start...providing additional modules and chapters to aid in the education of our young musicians. If you choose to use this, please check back regularly, as I plan to release more content on a regular (or semi-regular) basis. Over time, I hope this resource grows into a comprehensive music program.

In this teacher's guide, you will get my particular thoughts on the "how" and "why" of some of these exercises. Don't worry! I won't be too long winded. I know your time is valuable. However, I believe warm-ups and technical exercises should always be *intentional*. We should never put them on auto-pilot, and I hope this teacher's guide helps with that, even a little.

Anyway, that's my two cents, which is more than you'll ever pay for this warm-up! I hope you find it to be a good tool for enhancing your program.

Just remember who's good to ya.

Peace, Love, and Music

Randall (Randy Standy) Standridge

Daily Literacy Drills

Some of this may seem basic, but...that's the point. I would recommend doing these daily as ritual, especially at the lower grades, but it helps with older students as well. We should never take their music literacy for granted.

1) Music Alphabet

Name the notes, A to G, using a hand placement that ascends from A to G. The name from G back to A, bring the hand back down with each letter.

2) Keyboard Note naming

The piano keyboard is an excellent representation of all of the pitches and provides a wonderful point of reference for intervals and enharmonics. Daily, begin on C and ascend using sharps, then descend using flats. Be sure that students have a piece of paper with the keyboard on it that they can touch.

3) Clef Review

Review the names and functions of the Clef. Here's a sample script:

(draw/project/display treble clef)

What clef is this? (*treble clef*)

What is its letter name? (*G clef*)

What does it do? (*places G on the staff*)

(write/project/display note names)

Repeat for each clef: Bass Clef (F Clef), Alto Clef (C Clef)

4) Note review:

All of our students should understand Treble and Bass clef, even if they don't primarily play in them.

Treble Clef: Review lines (E, G, B, D, F) and Spaces (F, A, C, E) for EVERYONE using your favorite sayings; I favored *Every Good Band Does Fine* and *FACE*

Bass Clef: *Good Bands Do Fine Always* and *All Cows Eat Grass*

5) Review the order of sharps and flats:

Flats: BEADGCF (my saying for this was BEAD! Great Chili Fries!)

Sharps: FCGDAEB (my saying for this was Five Cops Got Donuts At Ed's Backery)

Also, point out to the students they are the reverse of each other. They'll think you're a wizard.

BASE WARM-UP SET

For the Base Warm-Up set, here are a few tips that you might find helpful:

- 1. Long Tones & Long Tone Module:** Long tones are our students opportunity to shape and craft their very best sound. A few things to watch out for:
- Do all of the long tones sound the same, or are there variations in tonal strength? Encourage students to equalize this as much as possible
 - Are the Reed players putting enough reed in their mouths? If not, a true, full tone will not be possible.
 - Are the brass allowing the maximum amount of lip vibration, or are they too pinched?
 - I would encourage this to be performed at a solid mezzo forte.
 - The modules contain more exercises starting at different pitch levels.

2. Blend: To create the most uniform sound, students must be able to *blend* their sound. A good blend is created by 3 primary factors:

- Tone Quality
- Tuning
- Tonal strength/dynamic

In this exercise, divide the ensemble into two groups. One group will hold a steady pitch while the other group follows the dynamics written on the page, crescendoing above and then coming down to match, then decrescendoing and coming back up to match. The idea is to equalize tonal strength and to match tone quality and tuning. Have a few students demonstrate a few times a week. The sounds should "disappear" into one another. Another phrase I used a lot was "play in your trio," to encourage the players to listen to those directly beside them. Another saying was "don't stick out, but don't hide either."

3. Dynamics: Dynamics should be warmed up and worked on just like any other musical skill. One of the words I use for a lot of musical expression ideas is "noticeable," especially in regard to dynamics, phrasing, and articulations. Dynamics should be noticeable and distinct. Also, remember that playing at a louder or softer dynamics are skills that are related to muscular development and muscular control. People at the gym improve their muscles by working them out regularly. We should do the same regarding dynamic effort.

4. Chromatic Scale: The Chromatic Scale and, thus, the full chromatic range of the instrument is one of the most important things a musician can learn. This exercise does not necessarily cover the full range for all instruments, but it will cover most of it. Due to the fact that this is more concerned with instrument range than tonality, you will find that not all of the instruments are on the same pitches.

As a teaching strategy, I would recommend introducing 1 or 2 measures per day until it is totally mastered. Please note that pitches are spelled as sharps going up and flats going down.

5. Scales, Arpeggios, and Leading Tones: This probably needs the least amount of explanation. It's scales. Students should play scales. ~_(\ツ)_/~

However, I also feel an emphasis should be placed on arpeggios, as they assist in learning leaps, partial control for brass, and develop the player's ear for tonality. Similarly, the leading tone really "makes" the pitch center.

Articulations & Articulation Module: Again, the key word here will be "noticeable." Another word would be "consistent." Consistent from moment to moment and from player to player. One problem I encounter frequently is that students don't differentiate their air from regular notes to staccatos. I find that encouraging students to "puff" or create spaces helps with this. Another approach is to have students play different "percents" of the notes. 100%, 75%, 50%, 25%, etc. It's a great way to help them develop control over note length.

Also, Marcato accents and regular accents should sound different. For me, at least, the difference is that marcato accents are more forceful and usually a bit shorter.

The Articulation Module will have many ways to practice this.

6. Chorale & Chorale Module: Chorales are a great way to work on balance, blend, phrasing, and conductor communication. You can find one in the Base Set, and several more in the Chorale Module.

Rhythm Modules:

In the rhythm modules, I want to make it clear; this is not simply about getting the rhythm "right." Many students will be able to play all of the rhythms fine the first time. However, what we are looking for is accuracy, particularly in two regards:

- Ensemble timing
- Finishing the notes properly

For ensemble timing, I encourage you to use a metronome most of time, as well as not insisting on conducting the group at all times. Allow them to develop an internalized sense of pulse.

Regarding note length, students should have their attention drawn to the END of a note. I cannot even begin to tell you how many bands I have heard over the years that cannot play whole note properly, as the individual members ideas of where the note ends differ, resulting in a "torn release" where not everyone finishes a note. Even the lowly quarter note has a specified length and is to often played the actual length of an 8th note. So, remember, the goal here is 100% accuracy in all regards.

The Handy Dandy Randy Standy Bandy Warm-Up

Score

(Base Set)*

Randall D. Standridge (ASCAP)

*look for additional sets: Etudes, Rhythms Studies, Additional Chorales, Educational Videos, etc...

Freebies/Warm-Up Add-Ons



SCAN ME

YouTube Channel



SCAN ME

Website



SCAN ME

1. TONE: Create your best sound.

The musical score is for a warm-up exercise titled "1. TONE: Create your best sound." It is written in 4/4 time and consists of six measures. The score is arranged in a grand staff with the following parts from top to bottom: Flute, Oboe, Bassoon, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, Horn in F, Trombone/Euphonium, Tuba, Mallets, and Percussion. The Flute, Oboe, Bassoon, and Horn in F parts play a melodic line of quarter notes: C4 (half rest), D4, E4, F4, G4, A4, B4, C5. The B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and B♭ Trumpet parts play a harmonic line of quarter notes: B3 (half rest), C4, D4, E4, F4, G4, A4, B4. The E♭ Baritone Saxophone and Trombone/Euphonium parts play a harmonic line of quarter notes: B2 (half rest), C3, D3, E3, F3, G3, A3, B3. The Tuba part plays a harmonic line of quarter notes: C2 (half rest), D2, E2, F2, G2, A2, B2, C3. The Mallets part plays a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The Percussion part is silent throughout the exercise.

The Handy Dandy Randy Standy Bandy Warm-Up

The musical score is arranged in a standard orchestral layout with 15 staves. The instruments are listed on the left side of each staff. The notation includes notes, rests, and slurs across six measures. The percussion staff at the bottom shows a series of rests.

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./Euph.
Tuba
Mal.
Perc.

The Handy Dandy Randy Standy Bandy Warm-Up

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

**2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time.
Match tonal strength on m.'s w/o dynamic movement.**

The musical score is arranged in a standard orchestral layout. It consists of 10 staves for woodwinds and brass, and two staves for mallets and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), and Tuba. The mallets (Mal.) and percussion (Perc.) parts are shown as rests in all measures. The woodwind and brass parts feature a melodic line with a slur over each measure. Dynamic markings are present in the first and second measures of each instrument part, and the word "(match)" is written in the middle of each measure to indicate tonal strength matching. The score is divided into two systems, with measures 17-21 on the first system and measure 22 on the second system.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

The musical score consists of 14 staves, each representing a different instrument. The instruments and their dynamic markings across measures 23 to 28 are as follows:

Instrument	23	24	25	26	27	28
Fl.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Ob.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Bsn.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Cl.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
B. Cl.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
A. Sx.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
T. Sx.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
B. Sx.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Tpt.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Hn.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Tbn./Euph.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Tuba	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Mal.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Perc.	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>

Measure numbers are indicated at the bottom of the page: 23, 24, 25, 26, 27, 28.

The Handy Dandy Randy Standy Bandy Warm-Up

This musical score is for a warm-up piece titled "The Handy Dandy Randy Standy Bandy Warm-Up". It is arranged for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into measures 29 through 35. Each instrument part features a melodic line with dynamic markings: *fp* (fortissimo piano), *f* (forte), and *p* (piano). The dynamics change in a specific pattern across the measures: *fp* to *f* in measure 29, *f* to *p* in measure 30, *p* to *f* in measure 31, and *f* to *p* in measure 32. This sequence repeats in measures 33 and 34. The percussion part provides a rhythmic accompaniment with a consistent pattern of eighth and sixteenth notes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

The musical score is arranged in 15 staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into four measures, numbered 36, 37, 38, and 39 at the bottom. Each instrument part shows a chromatic scale. The Flute, Oboe, Bassoon, Tenor Saxophone, and Baritone Saxophone parts are in treble clef, while the Bass Clarinet, Alto Saxophone, Trombone/Euphonium, and Tuba parts are in bass clef. The Clarinet, Trumpet, Horn, and Mallets parts are in treble clef. The Percussion part features a rhythmic pattern of eighth notes with accents and triplets in measures 38 and 39.

36

37

38

39

The Handy Dandy Randy Standy Bandy Warm-Up

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

The musical score is arranged in a standard orchestral format with 15 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into five measures, numbered 40 through 44 at the bottom. The key signature has one sharp (F#), and the time signature is 4/4. The percussion part features a consistent rhythmic pattern of eighth notes with accents.

The musical score is arranged in a standard orchestral format with 15 staves. The instruments are listed on the left side of each staff: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl. (Clarinet), B. Cl. (Bass Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Tpt. (Trumpet), Hn. (Horn), Tbn./Euph. (Trombone/Euphonium), Tuba, Mal. (Mallets), and Perc. (Percussion). The score spans five measures, numbered 45 to 49 at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The percussion part features a consistent rhythmic pattern of eighth notes with accents (>) throughout the piece.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B_b

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./ Euph.

Tuba

Mal.

Perc.

R R L L R R L L R R L L R R L L R R L L R

Concert E_b

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

R L etc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

R 6 RLR 6 RL R 6 R 6 RLR RLRLRLRLRLRLRLRLRLRLRLRLRL RLRLRLRLRLR

60 61 62 63

Detailed description: This page contains a musical score for a warm-up exercise. It features 14 staves for various instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, and Mallets (Mal.). The percussion part (Perc.) is shown at the bottom with a complex drum pattern. The score is divided into four measures, numbered 60, 61, 62, and 63. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The percussion pattern consists of sixteenth notes and rests, with some measures containing sixteenth-note runs.

Concert A_b

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

R R L L R R L L R R L L R R L L R R L L R R L

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./ Euph.

Tuba

Mal.

Perc.

R L R R L R L L R L R R L R L L R L R L R L R L R L R R L R L L R L R L R

67 68 69 70

Detailed description: This is a page of a musical score for a band. It contains 14 staves for woodwinds and brass, and one staff for percussion. The woodwinds (Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass (Trumpet, Horn, Trombone/Euphonium, Tuba, Mellophone) parts are mostly playing sustained notes or chords. The percussion part features a rhythmic pattern of eighth and sixteenth notes with accents, corresponding to the drum notation 'R L R R L R L L R L R R L R L L R L R L R L R L R L R R L R L L R L R L R' below it. The page is numbered 15 at the top right, and the measures 67, 68, 69, and 70 are indicated at the bottom.

Concert F

The musical score is arranged in a standard orchestral layout with 14 staves. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into three measures, labeled 71, 72, and 73 at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part includes a drum set pattern with a snare drum and cymbal.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

The musical score is arranged in a standard orchestral format with 15 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into four measures, with measure numbers 74, 75, 76, and 77 indicated at the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The percussion part features a consistent rhythmic pattern of eighth notes.

Concert C

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

R L L R L L

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

81

82

83

84

Concert D_b

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Euph.
Tuba
Mal.
Perc.

R L R L R R L R L R L

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

The musical score is arranged in a standard orchestral format. It features 14 staves, each labeled with an instrument. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures, with the first three measures containing rhythmic patterns and the fourth measure containing sustained notes. The percussion part at the bottom features a consistent rhythmic pattern of eighth notes.

Create distinct and noticeable articulations.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./Euph.

Tuba

Mal.

Perc.

R L R L R L R L R

R R R R L L L L R

R R L R R L R

92 93 94 95 96 97

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./ Euph.

Tuba

Mal.

Perc.

R R R L R R L R L L R R R L L R R L L R

98 99 100 101 102 103

Detailed description: This is a musical score for a warm-up exercise. It consists of 13 staves for woodwinds, brass, and percussion. The woodwinds (Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass (Trumpet, Horn, Trombone/Euphonium, Tuba) parts feature rhythmic patterns of eighth and sixteenth notes, often with accents and slurs. The percussion part includes a drum set pattern indicated by 'R' (right) and 'L' (left) below the notes. The score is divided into measures 98 through 103. The key signature has one flat (Bb) and the time signature is 4/4.

6. Chorale

The musical score for '6. Chorale' is arranged for a large ensemble. It features the following instruments and parts:

- Fl. (Flute):** Melodic line in the upper register.
- Ob. (Oboe):** Melodic line in the upper register.
- Bsn. (Bassoon):** Melodic line in the lower register.
- Cl. (Clarinet):** Harmonic accompaniment with chords.
- B. Cl. (Bass Clarinet):** Melodic line in the lower register.
- A. Sax. (Alto Saxophone):** Melodic line in the middle register.
- T. Sax. (Tenor Saxophone):** Melodic line in the middle register.
- B. Sax. (Baritone Saxophone):** Melodic line in the lower register.
- Tpt. (Trumpet):** Harmonic accompaniment with chords.
- Hn. (Horn):** Melodic line in the middle register.
- Tbn./Euph. (Trombone/Euphonium):** Harmonic accompaniment with chords.
- Tuba:** Melodic line in the lower register.
- Mal. (Mallets):** Melodic line in the middle register.
- Perc. (Percussion):** Rhythmic accompaniment with a steady pulse.

The musical score is arranged in a standard orchestral layout with 15 staves. The instruments are listed on the left side of each staff. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into measures, with some measures containing rests for certain instruments. The instruments and their parts are:

- Fl.** (Flute): Melodic line in the upper register.
- Ob.** (Oboe): Melodic line in the upper register.
- Bsn.** (Bassoon): Melodic line in the lower register.
- Cl.** (Clarinet): Harmonic accompaniment with some melodic movement.
- B. Cl.** (Bass Clarinet): Harmonic accompaniment in the lower register.
- A. Sx.** (Alto Saxophone): Melodic line in the middle register.
- T. Sx.** (Tenor Saxophone): Melodic line in the middle register.
- B. Sx.** (Baritone Saxophone): Melodic line in the lower-middle register.
- Tpt.** (Trumpet): Harmonic accompaniment in the upper-middle register.
- Hn.** (Horn): Harmonic accompaniment in the middle register.
- Tbn./Euph.** (Trombone/Euphonium): Harmonic accompaniment in the lower-middle register.
- Tuba**: Harmonic accompaniment in the lower register.
- Mal.** (Mallets): Rested throughout the score.
- Perc.** (Percussion): Rested throughout the score.

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

Flute

Randall D. Standridge (ASCAP)

*look for additional sets: Etudes, Rhythms Studies, Additional Chorales, Educational Videos, etc...

Freebies/Warm-Up Add-Ons



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Website



1. TONE: Create your best sound.

2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time. Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

Two staves of musical notation. The first staff shows an ascending chromatic scale in G major: G4, A4, B4, C5, D5, E5, F#5, G5. The second staff shows a descending chromatic scale in G minor: G5, F#5, E5, D5, C5, B4, A4, G4.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Two staves of musical notation. The first staff shows the ascending scale: B \flat 4, C5, D5, E5, F5, G5, A5, B5. The second staff shows the descending scale: B5, A5, G5, F5, E5, D5, C5, B \flat 4.

Concert E \flat

Two staves of musical notation. The first staff shows the ascending scale: E \flat 4, F4, G4, A4, B4, C5, D5, E5. The second staff shows the descending scale: E5, D5, C5, B4, A4, G4, F4, E \flat 4.

Concert A \flat

Two staves of musical notation. The first staff shows the ascending scale: A \flat 4, B \flat 4, C5, D5, E5, F5, G5, A5. The second staff shows the descending scale: A5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.

Concert F

Two staves of musical notation. The first staff shows the ascending scale: F4, G4, A4, B4, C5, D5, E5, F5. The second staff shows the descending scale: F5, E5, D5, C5, B4, A4, G4, F4.

Concert C

Two staves of musical notation for Concert C. The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a bass line with chords and single notes.

Concert D_b

Two staves of musical notation for Concert D_b. The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a bass line with chords and single notes.

Create distinct and noticeable articulations.

Two staves of musical notation for articulation exercises. The first staff features eighth-note patterns with accents and slurs. The second staff features eighth-note patterns with accents, slurs, and breath marks (^).

6. Chorale

Four staves of musical notation for Chorale. Each staff contains a single melodic line with quarter and eighth notes, all in D-flat major.

4. CHROMATIC SCALE (not everyone is on the same pitch)

Two staves of musical notation for a chromatic scale exercise. The first staff shows an ascending scale starting on G4, moving through A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, 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F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G

Concert C

Two staves of musical notation for Concert C. The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a harmonic accompaniment of chords.

Concert D_b

Two staves of musical notation for Concert D_b. The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a harmonic accompaniment of chords.

Create distinct and noticeable articulations.

Two staves of musical notation for articulation exercises. The first staff features eighth-note patterns with slurs and accents. The second staff features eighth-note patterns with slurs, accents, and breath marks (^).

6. Chorale

Four staves of musical notation for the Chorale. Each staff contains a single melodic line with quarter and eighth notes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

Musical notation for a chromatic scale exercise in bass clef, spanning two staves. The first staff shows an ascending scale from G2 to G4, and the second staff shows a descending scale from G4 to G2.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Musical notation for Concert B \flat , showing a scale and arpeggio exercise in bass clef across two staves.

Concert E \flat

Musical notation for Concert E \flat , showing a scale and arpeggio exercise in bass clef across two staves.

Concert A \flat

Musical notation for Concert A \flat , showing a scale and arpeggio exercise in bass clef across two staves.

Concert F

Musical notation for Concert F, showing a scale and arpeggio exercise in bass clef across two staves.

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

B \flat Clarinet

Randall D. Standridge (ASCAP)

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1. TONE: Create your best sound.

Musical notation for exercise 1: TONE. It consists of three staves in 4/4 time. The first two staves show pairs of notes (G4 and A4, then B3 and A4) with slurs and breath marks. The third staff shows a sequence of eighth notes with slurs and breath marks.

2. BLEND: Pt. 1 perform dynamics 1st time, Pt. 2 second time. Match tonal strength on m.'s w/o dynamic movement.

Musical notation for exercise 2: BLEND. It shows two staves with pairs of notes (G4 and A4, then B3 and A4) with slurs and breath marks. The second staff has "match" labels under the notes.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

Musical notation for exercise 3: DYNAMICS. It shows three staves with notes and dynamic markings (*pp*, *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, *p*, *pp*, *fp*, *f*, *p*, *p*, *f*, *p*).

4. CHROMATIC SCALE (not everyone is on the same pitch)

Musical notation for a chromatic scale exercise in B \flat major. The first staff shows the ascending scale: B \flat , C, C \sharp , D, D \flat , E, E \flat , F, F \sharp , G, G \flat , A, A \sharp , B \flat . The second staff shows the descending scale: B \flat , A, A \sharp , G, G \flat , F, F \sharp , E, E \flat , D, D \flat , C, C \sharp , B \flat .

5. Scales, Arpeggios, and Leading Tones (Oh My!)**Concert B \flat**

Musical notation for Concert B \flat . The first staff shows a scale with arpeggiated groups of notes. The second staff shows the corresponding arpeggios for each note of the scale.

Concert E \flat

Musical notation for Concert E \flat . The first staff shows a scale with arpeggiated groups of notes. The second staff shows the corresponding arpeggios for each note of the scale.

Concert A \flat

Musical notation for Concert A \flat . The first staff shows a scale with arpeggiated groups of notes. The second staff shows the corresponding arpeggios for each note of the scale.

Concert F

Musical notation for Concert F. The first staff shows a scale with arpeggiated groups of notes. The second staff shows the corresponding arpeggios for each note of the scale.

Concert C

Concert D \flat

Create distinct and noticeable articulations.

6. Chorale

4. CHROMATIC SCALE (not everyone is on the same pitch)

Two staves of a chromatic scale exercise. The first staff shows an ascending scale from C4 to G4 with sharps for F# and C#. The second staff shows a descending scale from G4 to C4 with flats for F and C.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Two staves of musical notation for Concert B \flat . The first staff shows a scale and arpeggio exercise. The second staff shows a scale and arpeggio exercise.

Concert E \flat

Two staves of musical notation for Concert E \flat . The first staff shows a scale and arpeggio exercise. The second staff shows a scale and arpeggio exercise.

Concert A \flat

Two staves of musical notation for Concert A \flat . The first staff shows a scale and arpeggio exercise. The second staff shows a scale and arpeggio exercise.

Concert F

Two staves of musical notation for Concert F. The first staff shows a scale and arpeggio exercise. The second staff shows a scale and arpeggio exercise.

Concert C

Two staves of musical notation in G major (one sharp). The first staff contains a sequence of eighth notes and quarter notes, with some beamed eighth notes. The second staff contains a sequence of quarter notes and half notes, ending with a whole note chord.

Concert D \flat

Two staves of musical notation in D \flat major (two flats). The first staff contains a sequence of eighth notes and quarter notes, with some beamed eighth notes. The second staff contains a sequence of quarter notes and half notes, ending with a whole note chord.

Create distinct and noticeable articulations.

Two staves of musical notation featuring articulation exercises. The first staff has slurs and accents over groups of notes. The second staff has slurs, accents, and breath marks (v) over groups of notes.

6. Chorale

Four staves of musical notation for a chorale. Each staff contains a sequence of quarter notes and half notes, with some beamed eighth notes. The key signature changes to one sharp in the third staff.

The Handy Dandy Randy Standy Bandy Warm-Up

E♭ Alto Saxophone

(Base Set)*

Randall D. Standridge (ASCAP)

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1. TONE: Create your best sound.

2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time. Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

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4. CHROMATIC SCALE (not everyone is on the same pitch)

Two staves of musical notation for a chromatic scale exercise. The first staff shows an ascending scale from C4 to G5 with accidentals: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The second staff shows a descending scale from G5 to C4 with accidentals: G, G#, F, F#, E, E#, D, D#, C, C#, B, B#, A, A#, G, G#.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Two staves of musical notation for the Concert B \flat exercise. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a harmonic accompaniment with chords and single notes.

Concert E \flat

Two staves of musical notation for the Concert E \flat exercise. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a harmonic accompaniment with chords and single notes.

Concert A \flat

Two staves of musical notation for the Concert A \flat exercise. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a harmonic accompaniment with chords and single notes.

Concert F

Two staves of musical notation for the Concert F exercise. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a harmonic accompaniment with chords and single notes.

Concert C

Musical notation for Concert C in E major, 4/4 time. It consists of two staves. The first staff contains a melodic line starting on G4, moving up stepwise to D5, then down to G4, and ending with a whole note G4. The second staff contains a bass line starting on G3, moving up stepwise to D4, then down to G3, and ending with a whole note G3.

Concert D \flat

Musical notation for Concert D \flat in D-flat major, 4/4 time. It consists of two staves. The first staff contains a melodic line starting on G4, moving up stepwise to D5, then down to G4, and ending with a whole note G4. The second staff contains a bass line starting on G3, moving up stepwise to D4, then down to G3, and ending with a whole note G3.

Create distinct and noticeable articulations.

Musical notation for articulation exercises in E major, 4/4 time. It consists of two staves. The first staff shows eighth-note patterns with accents (>) and slurs. The second staff shows eighth-note patterns with accents (>) and breath marks (^) above notes, and breath marks (v) below notes.

6. Chorale

Musical notation for Chorale in E major, 4/4 time. It consists of four staves. Each staff contains a simple melodic line with quarter and eighth notes, starting on G4 and ending on G4.

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

B \flat Tenor Saxophone

Randall D. Standridge (ASCAP)

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2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time. Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

Concert C

Concert D \flat

Create distinct and noticeable articulations.

6. Chorale

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

E♭ Baritone Saxophone

Randall D. Standridge (ASCAP)

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2. BLEND: Pt. 1 perform dynamics 1st time, Pt. 2 second time. Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

Concert C

Concert D \flat

Create distinct and noticeable articulations.

6. Chorale

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

B \flat Trumpet

Randall D. Standridge (ASCAP)

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1. TONE: Create your best sound.

2. BLEND: Pt. 1 perform dynamics 1st time, Pt.2 second time.

Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

Musical notation for a chromatic scale exercise in B \flat major, consisting of two staves. The first staff shows the ascending scale from B \flat to G, and the second staff shows the descending scale from G to B \flat .

5. Scales, Arpeggios, and Leading Tones (Oh My!)**Concert B \flat**

Musical notation for Concert B \flat , showing two staves of scales and arpeggios.

Concert E \flat

Musical notation for Concert E \flat , showing two staves of scales and arpeggios.

Concert A \flat

Musical notation for Concert A \flat , showing two staves of scales and arpeggios.

Concert F

Musical notation for Concert F, showing two staves of scales and arpeggios.

Concert C

Two staves of musical notation in G major (one sharp). The first staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff contains a bass line with quarter and eighth notes, ending with a whole note.

Concert D \flat

Two staves of musical notation in D \flat major (two flats). The first staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff contains a bass line with quarter and eighth notes, ending with a whole note.

Create distinct and noticeable articulations.

Two staves of musical notation for articulation exercises. The first staff shows eighth and sixteenth notes with slurs and ties. The second staff shows eighth and sixteenth notes with slurs and ties, and includes 'v' marks below the notes to indicate accents.

6. Chorale

Four staves of musical notation for a chorale. The first two staves are block chords, and the last two staves are moving chords with some eighth notes. The key signature has one sharp (F#).

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

Horn in F

Randall D. Standridge (ASCAP)

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1. TONE: Create your best sound.

2. BLEND: Pt. 1 perform dynamics 1st time, Pt. 2 second time. Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Concert E \flat

Concert A \flat

Concert F

Concert C

Two staves of musical notation for Concert C in C major. The first staff contains a melodic line with eighth-note patterns and a final whole note chord. The second staff contains a bass line with eighth-note patterns and a final whole note chord.

Concert D_b

Two staves of musical notation for Concert D_b major. The first staff contains a melodic line with eighth-note patterns and a final whole note chord. The second staff contains a bass line with eighth-note patterns and a final whole note chord.

Create distinct and noticeable articulations.

Two staves of musical notation for articulation exercises. The first staff shows eighth-note patterns with accents (>) and slurs. The second staff shows eighth-note patterns with accents (>) and slurs, with a series of 'v' marks below the notes indicating vibrato or breath marks.

6. Chorale

Four staves of musical notation for a chorale in B-flat major. Each staff contains a single melodic line with a mix of quarter and eighth notes.

The Handy Dandy Randy Standy Bandy Warm-Up

Trombone/Euphonium (Base Set)*

Randall D. Standridge (ASCAP)

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1. TONE: Create your best sound.

2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time. Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

Musical notation for a chromatic scale exercise in bass clef, spanning two staves. The first staff shows an ascending scale from C2 to G4, and the second staff shows a descending scale from G4 to C2.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Musical notation for Concert B \flat , showing an ascending scale on the first staff and an arpeggiated scale on the second staff.

Concert E \flat

Musical notation for Concert E \flat , showing an ascending scale on the first staff and an arpeggiated scale on the second staff.

Concert A \flat

Musical notation for Concert A \flat , showing an ascending scale on the first staff and an arpeggiated scale on the second staff.

Concert F

Musical notation for Concert F, showing an ascending scale on the first staff and an arpeggiated scale on the second staff.

Concert C

Two staves of musical notation in bass clef, one flat key signature. The first staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole note C4. The second staff contains a sequence of quarter notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole note C4.

Concert D_b

Two staves of musical notation in bass clef, two flat key signature. The first staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole note C4. The second staff contains a sequence of quarter notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole note C4.

Create distinct and noticeable articulations.

Two staves of musical notation in bass clef, one flat key signature. The first staff contains eighth notes with various articulations: accents, slurs, and breath marks. The second staff contains eighth notes with various articulations: accents, slurs, and breath marks, including 'v' marks under some notes.

6. Chorale

Four staves of musical notation in bass clef, one flat key signature. The first two staves show a sequence of chords and eighth notes. The last two staves show a sequence of chords and eighth notes, ending with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

TC Euphonium

Randall D. Standridge (ASCAP)

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1. TONE: Create your best sound.

2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time. Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

Two staves of a chromatic scale exercise. The first staff shows an ascending scale from C4 to G5 with various accidentals. The second staff shows a descending scale from G5 to C4 with various accidentals.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Two staves of musical notation for Concert B-flat. The first staff contains an arpeggio and a scale. The second staff contains a scale and a leading tone exercise.

Concert E \flat

Two staves of musical notation for Concert E-flat. The first staff contains an arpeggio and a scale. The second staff contains a scale and a leading tone exercise.

Concert A \flat

Two staves of musical notation for Concert A-flat. The first staff contains an arpeggio and a scale. The second staff contains a scale and a leading tone exercise.

Concert F

Two staves of musical notation for Concert F. The first staff contains an arpeggio and a scale. The second staff contains a scale and a leading tone exercise.

Concert C

Two staves of musical notation for Concert C. The key signature is G major (one sharp). The first staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The second staff contains a bass line with quarter and eighth notes, ending with a whole note.

Concert D_b

Two staves of musical notation for Concert D_b. The key signature is D-flat major (two flats). The first staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The second staff contains a bass line with quarter and eighth notes, ending with a whole note.

Create distinct and noticeable articulations.

Two staves of musical notation for articulation exercises. The first staff shows eighth-note patterns with slurs and accents. The second staff shows eighth-note patterns with slurs and accents, and includes a series of eighth notes with 'v' marks below them to indicate specific articulation points.

6. Chorale

Four staves of musical notation for a chorale. The first staff is a single melodic line. The second and third staves are two-part settings of the same melody. The fourth staff is a four-part setting of the melody. The key signature is G major.

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

Tuba

Randall D. Standridge (ASCAP)

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2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time.

Match tonal strength on m.'s w/o dynamic movement.

3. DYNAMICS: Create noticeable dynamic levels and shapes.

4. CHROMATIC SCALE (not everyone is on the same pitch)

Two staves of a chromatic scale in bass clef. The first staff shows an ascending scale from G2 to G3 with various accidentals. The second staff shows a descending scale from G3 to G2 with various accidentals.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Two staves of musical notation for Concert B flat. The first staff shows an ascending scale with slurs. The second staff shows a descending scale with slurs.

Concert E \flat

Two staves of musical notation for Concert E flat. The first staff shows an ascending scale with slurs. The second staff shows a descending scale with slurs.

Concert A \flat

Two staves of musical notation for Concert A flat. The first staff shows an ascending scale with slurs. The second staff shows a descending scale with slurs.

Concert F

Two staves of musical notation for Concert F. The first staff shows an ascending scale with slurs. The second staff shows a descending scale with slurs.

Concert C

Concert D_b

Create distinct and noticeable articulations.

6. Chorale

The Handy Dandy Randy Standy Bandy Warm-Up

(Base Set)*

Mallets

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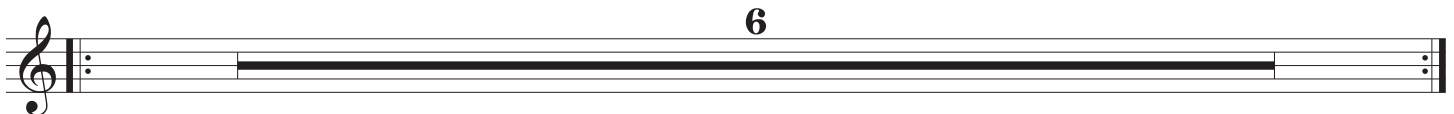


SCAN ME

1. TONE: Create your best sound.



2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time. Match tonal strength on m.'s w/o dynamic movement.



3. DYNAMICS: Create noticeable dynamic levels and shapes.



4. CHROMATIC SCALE (not everyone is on the same pitch)

Two staves of a chromatic scale exercise. The first staff shows an ascending scale from C4 to G5 with various accidentals. The second staff shows a descending scale from G5 to C4 with various accidentals.

5. Scales, Arpeggios, and Leading Tones (Oh My!)

Concert B \flat

Two staves of musical notation for Concert B flat. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with chords and single notes.

Concert E \flat

Two staves of musical notation for Concert E flat. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with chords and single notes.

Concert A \flat

Two staves of musical notation for Concert A flat. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with chords and single notes.

Concert F

Two staves of musical notation for Concert F. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with chords and single notes.

Concert C

Two staves of musical notation for Concert C. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and single notes.

Concert D_b

Two staves of musical notation for Concert D_b. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and single notes.

Create distinct and noticeable articulations.

Two staves of musical notation for an articulation exercise. The top staff contains eighth-note patterns with slurs and accents. The bottom staff contains eighth-note patterns with slurs, accents, and breath marks (^).

6. Chorale

Four staves of musical notation for a chorale. Each staff contains a single melodic line with quarter and eighth notes, all in a key with two flats.

The Handy Dandy Randy Standy Bandy Warm-Up (Base Set)*

Percussion

Randall D. Standridge (ASCAP)

*look for additional sets: Etudes, Rhythms Studies, Additional Chorales, Educational Videos, etc...

Freebies/Warm-Up Add-Ons



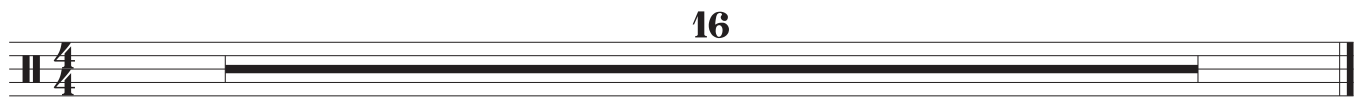
YouTube Channel



Website



1. TONE: Create your best sound.



2. BLEND: Pl. 1 perform dynamics 1st time, Pl.2 second time.
Match tonal strength on m.'s w/o dynamic movement.



3. DYNAMICS: Create noticeable dynamic levels and shapes.



4. CHROMATIC SCALE (not everyone is on the same pitch)



Concert F

Two staves of musical notation for Concert F. The first staff contains four measures of rhythmic patterns, primarily using eighth and sixteenth notes with beams. The second staff continues the patterns, including some measures with triplets and sixteenth-note runs.

Concert C

Two staves of musical notation for Concert C. Below the first staff is a rhythm line with the following sequence: R L L R L L. The musical notation consists of rhythmic patterns using eighth and sixteenth notes.

Concert D_b

Two staves of musical notation for Concert D_b. Below the first staff is a rhythm line with the following sequence: R L R L R R L R L R L. The musical notation consists of rhythmic patterns using eighth and sixteenth notes.

Create distinct and noticeable articulations.

Two staves of musical notation for articulation exercises. The first staff has a rhythm line: R L R L R L R L R R R R L L L L R R R L R R L R. The second staff has a rhythm line: R R L R R L R L L R R L L R R L L R. The musical notation includes various articulation marks like accents and slurs.

6. Chorale

A single staff of musical notation for the Chorale section, consisting of a long horizontal line across the staff.

The Handy Dandy Randy Standy Bandy Warm-Up

Score

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

*look for additional sets: Etudes, Rhythms Studies, Additional Chorales, Educational Videos, etc...

Freebies/Warm-Up Add-Ons



SCAN ME

YouTube Channel



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Website



SCAN ME

1. TONE - Concert F: Create your best sound.

The musical score is for a concert band piece titled "1. TONE - Concert F: Create your best sound." It is written in 4/4 time and consists of six measures. The score includes parts for Flute, Oboe, Bassoon, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, Horn in F, Trombone/Euphonium, Tuba, Mallets, and Percussion. The key signature has one flat (B♭ major or D minor). The melody is a simple, sustained line of notes: F4 (half note), G4 (quarter note), A4 (quarter note), B♭4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (half note). The Mallets and Percussion parts provide a rhythmic accompaniment with chords and patterns.

1

2

3

4

5

6

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The musical score is arranged in a standard orchestral layout. It features 15 staves, each labeled with an instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into six measures, numbered 7 through 12 at the bottom. Each measure contains musical notation for the instruments, including notes, rests, and dynamic markings. The notation is in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The music is primarily composed of quarter and half notes, often beamed together in pairs or groups, and is frequently marked with slurs or breath marks. The percussion part consists of a series of short, rhythmic strokes.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

The musical score is arranged in a standard orchestral layout. It features 13 staves for woodwinds and brass, 1 staff for mallets, and 1 staff for percussion. The woodwinds (Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, and Saxophones) and brass (Trumpet, Horn, Trombone/Euphonium, and Tuba) parts play a melodic line with slurs and ties across measures 13, 14, 15, and 16. The mallets and percussion parts are marked with rests, indicating they are silent during this section.

2. TONE - Concert Bb: Create your best sound.

The musical score is arranged in a standard concert band layout. It consists of 13 staves, each representing a different instrument. The key signature is two flats (Bb) and the time signature is 4/4. The score is divided into five measures, numbered 17 through 21 at the bottom. Each measure contains a single note for most instruments, with some instruments playing chords or specific textures. The notes are: Measure 17 (F4, G4, A4, Bb4, C5, D5, E5, F5), Measure 18 (F4, G4, A4, Bb4, C5, D5, E5, F5), Measure 19 (F4, G4, A4, Bb4, C5, D5, E5, F5), Measure 20 (F4, G4, A4, Bb4, C5, D5, E5, F5), and Measure 21 (F4, G4, A4, Bb4, C5, D5, E5, F5). The percussion staff shows a simple rhythmic pattern of quarter notes.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Tone Module 1". It is arranged for a full orchestra and consists of 14 staves. The instruments included are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is written in 2/4 time and features a key signature of one flat (B-flat major or D minor). The music is characterized by long, sustained notes, often beamed in pairs or groups, and is heavily marked with slurs and breath marks. The percussion part is minimal, consisting of short, rhythmic pulses. The mallet part features a series of chords, some of which are marked with a "p" (piano) dynamic. The overall texture is dense and sustained, typical of a warm-up exercise designed to develop tone and endurance.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

29

30

31

32

3. TONE - Concert Eb: Create your best sound.

The musical score is for a concert in Eb major, 4/4 time. It consists of 12 staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into six measures, with measures 33, 34, 35, 36, 37, and 38. The music is primarily composed of sustained notes with slurs, indicating a focus on tone and phrasing. The percussion part is mostly silent, with some rhythmic markings.

The musical score is arranged in a standard orchestral layout. It features 15 staves, each labeled with an instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into six measures, each containing a single half-note chord. The chords are: Measure 1: F major (F4, A4, C5); Measure 2: G major (G4, B4, D5); Measure 3: A major (A4, C5, E5); Measure 4: Bb major (Bb4, D5, F5); Measure 5: C major (C4, E4, G4); Measure 6: D major (D4, F4, A4). The Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Horn, Trombone/Euphonium, and Tuba parts all play the same half-note chords. The Mallets part plays a rhythmic pattern of eighth notes, and the Percussion part is marked with a vertical bar line.

The image displays a musical score for a warm-up exercise. The score is arranged in a grand staff format with 14 staves, each labeled with an instrument. The instruments are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl. (Clarinet), B. Cl. (Bass Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Tpt. (Trumpet), Hn. (Horn), Tbn./Euph. (Trombone/Euphonium), Tuba, Mal. (Mallets), and Perc. (Percussion). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four measures, with measure numbers 45, 46, 47, and 48 indicated at the bottom. The notation includes various note values, rests, and phrasing slurs. The percussion part is represented by a single bar line in each measure, indicating a steady rhythm.

4. TONE - Concert Ab: Create your best sound.

The musical score is arranged in a grand staff format with 15 staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- Ob. (Oboe):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- Bsn. (Bassoon):** Bass clef, 4/4 time. Part 1: G3, A3, Bb3, C4. Part 2: G3, Ab3, Bb3, C4. Part 3: G3, A3, Bb3, C4.
- Cl. (Clarinet):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- B. Cl. (Bass Clarinet):** Bass clef, 4/4 time. Part 1: G3, A3, Bb3, C4. Part 2: G3, Ab3, Bb3, C4. Part 3: G3, A3, Bb3, C4.
- A. Sx. (Alto Saxophone):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- T. Sx. (Tenor Saxophone):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- B. Sx. (Baritone Saxophone):** Bass clef, 4/4 time. Part 1: G3, A3, Bb3, C4. Part 2: G3, Ab3, Bb3, C4. Part 3: G3, A3, Bb3, C4.
- Tpt. (Trumpet):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- Hn. (Horn):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- Tbn./Euph. (Trombone/Euphonium):** Bass clef, 4/4 time. Part 1: G3, A3, Bb3, C4. Part 2: G3, Ab3, Bb3, C4. Part 3: G3, A3, Bb3, C4.
- Tuba:** Bass clef, 4/4 time. Part 1: G3, A3, Bb3, C4. Part 2: G3, Ab3, Bb3, C4. Part 3: G3, A3, Bb3, C4.
- Mal. (Mallets):** Treble clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.
- Perc. (Percussion):** Percussion clef, 4/4 time. Part 1: G4, A4, Bb4, C5. Part 2: G4, Ab4, Bb4, C5. Part 3: G4, A4, Bb4, C5.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Tone Module 1". It is arranged for a full band and consists of 11 staves, each representing a different instrument. The score is divided into six measures, numbered 55 through 60 at the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs across measures.
- Ob.** (Oboe): Treble clef, playing a similar melodic line to the flute.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with slurs.
- Cl.** (Clarinet): Treble clef, playing a melodic line with slurs.
- B. Cl.** (Bass Clarinet): Bass clef, playing a melodic line with slurs.
- A. Sx.** (Alto Saxophone): Treble clef, playing a melodic line with slurs.
- T. Sx.** (Tenor Saxophone): Treble clef, playing a melodic line with slurs.
- B. Sx.** (Baritone Saxophone): Bass clef, playing a melodic line with slurs.
- Tpt.** (Trumpet): Treble clef, playing a melodic line with slurs.
- Hn.** (Horn): Treble clef, playing a melodic line with slurs.
- Tbn./Euph.** (Trombone/Euphonium): Bass clef, playing a melodic line with slurs.
- Tuba**: Bass clef, playing a melodic line with slurs.
- Mal.** (Mallets): Treble clef, playing a rhythmic pattern of chords.
- Perc.** (Percussion): Two staves, playing a simple rhythmic pattern.

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Euph.
Tuba
Mal.
Perc.

5. Tone Control - Make every note the same volume

The musical score is arranged in a standard orchestral layout with 15 staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, 4/4 time, melodic line with a crescendo.
- Ob. (Oboe):** Treble clef, 4/4 time, melodic line with a crescendo.
- Bsn. (Bassoon):** Bass clef, 4/4 time, melodic line with a crescendo.
- Cl. (Clarinet):** Treble clef, 4/4 time, playing chords that follow the melodic line.
- B. Cl. (Bass Clarinet):** Treble clef, 4/4 time, playing a single-note line.
- A. Sx. (Alto Saxophone):** Treble clef, 4/4 time, playing a single-note line.
- T. Sx. (Tenor Saxophone):** Treble clef, 4/4 time, playing a single-note line.
- B. Sx. (Baritone Saxophone):** Treble clef, 4/4 time, playing a single-note line.
- Tpt. (Trumpet):** Treble clef, 4/4 time, playing a single-note line.
- Hn. (Horn):** Treble clef, 4/4 time, playing a single-note line.
- Tbn./Euph. (Trombone/Euphonium):** Bass clef, 4/4 time, playing a single-note line.
- Tuba:** Bass clef, 4/4 time, playing a single-note line.
- Mal. (Mallets):** Treble clef, 4/4 time, playing a series of chords.
- Perc. (Percussion):** Two staves, 4/4 time, playing a simple rhythmic pattern.

The Handy Dandy Randy Standy Bandy Warm-Up

Flute

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

*look for additional sets: Etudes, Rhythms Studies, Additional Chorales, Educational Videos, etc...

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1. TONE - Concert F: Create your best sound.

Three staves of musical notation for Concert F long tones. The first staff shows a whole note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. The second staff shows a whole note scale: F4, G4, A4, Bb4, C5, D5, E5, F5. The third staff shows a whole note scale: F4, G4, A4, Bb4, C5, D5, E5, F5.

2. TONE - Concert Bb: Create your best sound.

Three staves of musical notation for Concert Bb long tones. The first staff shows a whole note scale: Bb3, C4, D4, Eb4, F4, G4, A4, Bb4. The second staff shows a whole note scale: Bb3, C4, D4, Eb4, F4, G4, A4, Bb4. The third staff shows a whole note scale: Bb3, C4, D4, Eb4, F4, G4, A4, Bb4.

3. TONE - Concert Eb: Create your best sound.

Exercise 3: TONE - Concert Eb. This exercise consists of three staves of music in the key of E-flat major. The first two staves feature chords with slurs, and the third staff features a melodic line with slurs.

4. TONE - Concert Ab: Create your best sound.

Exercise 4: TONE - Concert Ab. This exercise consists of three staves of music in the key of A-flat major. The first two staves feature chords with slurs, and the third staff features a melodic line with slurs.

5. Tone Control - Make every note the same volume

Exercise 5: Tone Control. This exercise consists of two staves of music in the key of E-flat major. The first staff features a sequence of notes with slurs, and the second staff features a sequence of notes with slurs.

The Handy Dandy Randy Standy Bandy Warm-Up

Oboe

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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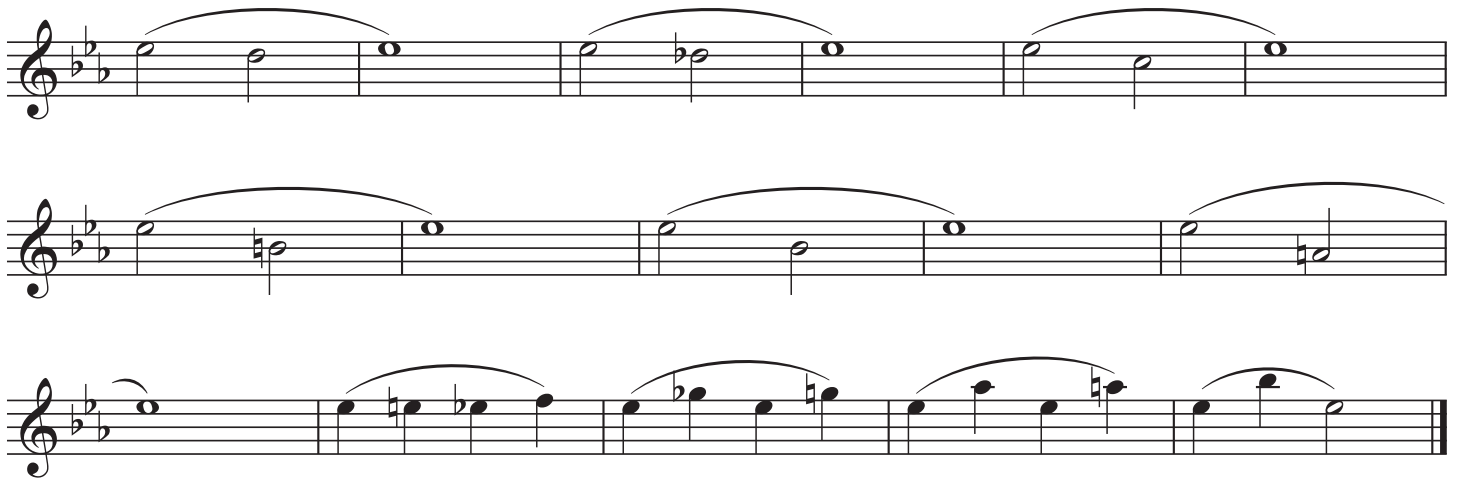
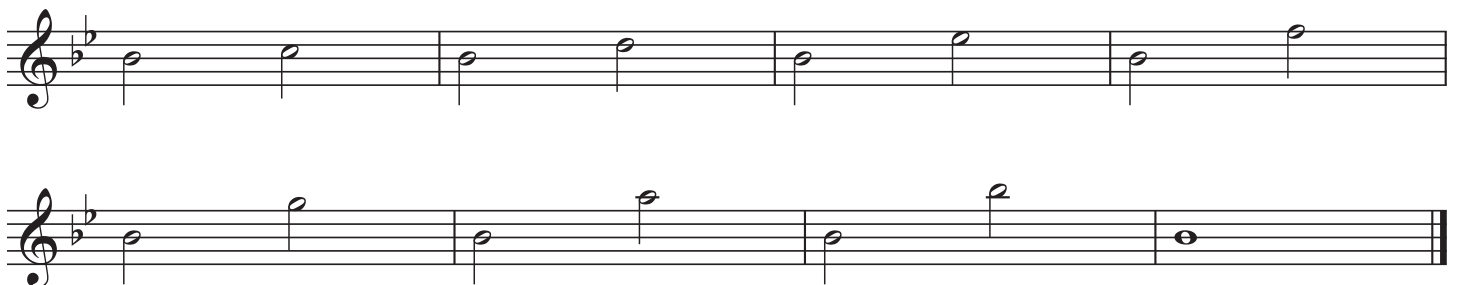
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SCAN ME

1. TONE - Concert F: Create your best sound.

2. TONE - Concert Bb: Create your best sound.

3. TONE - Concert Eb: Create your best sound.**4. TONE - Concert Ab: Create your best sound.****5. Tone Control - Make every note the same volume**

3. TONE - Concert Eb: Create your best sound.

Exercise 3: TONE - Concert Eb. This exercise consists of three staves of music in the bass clef with a key signature of three flats (Eb). The first two staves feature long, arched notes, while the third staff contains a more complex melodic line with slurs and ties.

4. TONE - Concert Ab: Create your best sound.

Exercise 4: TONE - Concert Ab. This exercise consists of three staves of music in the bass clef with a key signature of four flats (Ab). The first two staves feature long, arched notes, while the third staff contains a more complex melodic line with slurs and ties.

5. Tone Control - Make every note the same volume

Exercise 5: Tone Control. This exercise consists of two staves of music in the bass clef with a key signature of three flats (Eb). The first staff contains a sequence of notes with varying dynamics, and the second staff contains a sequence of notes with varying dynamics.

The Handy Dandy Randy Standy Bandy Warm-Up

B \flat Clarinet

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

*look for additional sets: Etudes, Rhythms Studies, Additional Chorales, Educational Videos, etc...

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SCAN ME

1. TONE - Concert F: Create your best sound.

2. TONE - Concert B \flat : Create your best sound.

3. TONE - Concert Eb: Create your best sound.

Musical notation for Exercise 3: TONE - Concert Eb. The exercise consists of three staves of music in Eb major. The first staff contains three measures of a half-note triad (Eb, Gb, Bb) with a slur. The second staff contains three measures of a half-note triad (Eb, Gb, Bb) with a slur. The third staff contains four measures of a half-note triad (Eb, Gb, Bb) with a slur.

4. TONE - Concert Ab: Create your best sound.

Musical notation for Exercise 4: TONE - Concert Ab. The exercise consists of three staves of music in Ab major. The first staff contains three measures of a half-note triad (Ab, Bb, D) with a slur. The second staff contains three measures of a half-note triad (Ab, Bb, D) with a slur. The third staff contains four measures of a half-note triad (Ab, Bb, D) with a slur.

5. Tone Control - Make every note the same volume

Musical notation for Exercise 5: Tone Control. The exercise consists of two staves of music in Eb major. The first staff contains six measures of a half-note triad (Eb, Gb, Bb) with a slur. The second staff contains six measures of a half-note triad (Eb, Gb, Bb) with a slur.

The Handy Dandy Randy Standy Bandy Warm-Up

B \flat Bass Clarinet

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

*look for additional sets: Etudes, Rhythms Studies, Additional Chorales, Educational Videos, etc...

Freebies/Warm-Up Add-Ons



SCAN ME

YouTube Channel



SCAN ME

Website



SCAN ME

1. TONE - Concert F: Create your best sound.

Musical notation for Exercise 1: TONE - Concert F. It consists of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains three measures of whole notes: F4, G4, and A4. The second staff contains three measures of whole notes: B4, C5, and D5. The third staff contains four measures of eighth notes: F4, G4, A4, B4; B4, C5, D5, E5; E5, D5, C5, B4; and A4, G4, F4, E4.

2. TONE - Concert B \flat : Create your best sound.

Musical notation for Exercise 2: TONE - Concert B \flat . It consists of three staves of music in 4/4 time with a key signature of two flats (B \flat). The first staff contains three measures of whole notes: B \flat 3, C4, and D4. The second staff contains three measures of whole notes: E \flat 4, F4, and G4. The third staff contains four measures of eighth notes: B \flat 3, C4, D4, E \flat 4; E \flat 4, F4, G4, A \flat 4; A \flat 4, G4, F4, E \flat 4; and D4, C4, B \flat 3, A \flat 3.

3. TONE - Concert Eb: Create your best sound.

Exercise 3 consists of three staves of music in the key of Eb major. The first staff contains three measures of music, each with a slur over two notes: G \flat (quarter), A \flat (quarter), B \flat (half). The second staff contains three measures, each with a slur over two notes: C \flat (quarter), D \flat (quarter), E \flat (half). The third staff contains eight measures of music, each with a slur over two notes: F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter).

4. TONE - Concert Ab: Create your best sound.

Exercise 4 consists of three staves of music in the key of Ab major. The first staff contains three measures, each with a slur over two notes: G \flat (quarter), A \flat (quarter), B \flat (half). The second staff contains three measures, each with a slur over two notes: C \flat (quarter), D \flat (quarter), E \flat (half). The third staff contains eight measures, each with a slur over two notes: F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter).

5. Tone Control - Make every note the same volume

Exercise 5 consists of two staves of music in the key of Eb major. The first staff contains six measures, each with a single note: G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter). The second staff contains six measures, each with a single note: F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter).

The Handy Dandy Randy Standy Bandy Warm-Up

E♭ Alto Saxophone

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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SCAN ME

1. TONE - Concert F: Create your best sound.

Three staves of musical notation for the Concert F tone exercise. The first staff shows a sequence of notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The second staff shows: F4, G4, A4, B4, C5, B4, A4, G4, F4. The third staff shows: F4, G4, A4, B4, C5, B4, A4, G4, F4.

2. TONE - Concert Bb: Create your best sound.

Three staves of musical notation for the Concert Bb tone exercise. The first staff shows a sequence of notes: Bb3, C4, D4, Eb4, F4, Eb4, C4, Bb3. The second staff shows: Bb3, C4, D4, Eb4, F4, Eb4, C4, Bb3. The third staff shows: Bb3, C4, D4, Eb4, F4, Eb4, C4, Bb3.

3. TONE - Concert Eb: Create your best sound.

Exercise 3 consists of three staves of music in the key of E-flat major (Concert Eb). The first staff contains three measures of music, each with a slur over two notes: a half note followed by a quarter note. The notes are G4, A4, Bb4, and C5. The second staff contains three measures of music, each with a slur over two notes: a half note followed by a quarter note. The notes are G4, A4, Bb4, and C5. The third staff contains four measures of music, each with a slur over two notes: a half note followed by a quarter note. The notes are G4, A4, Bb4, and C5.

4. TONE - Concert Ab: Create your best sound.

Exercise 4 consists of three staves of music in the key of A-flat major (Concert Ab). The first staff contains three measures of music, each with a slur over two notes: a half note followed by a quarter note. The notes are G4, A4, Bb4, and C5. The second staff contains three measures of music, each with a slur over two notes: a half note followed by a quarter note. The notes are G4, A4, Bb4, and C5. The third staff contains four measures of music, each with a slur over two notes: a half note followed by a quarter note. The notes are G4, A4, Bb4, and C5.

5. Tone Control - Make every note the same volume

Exercise 5 consists of two staves of music in the key of D major. The first staff contains five measures of music, each with a single note: D4, E4, F#4, G4, and A4. The second staff contains five measures of music, each with a single note: D4, E4, F#4, G4, and A4.

The Handy Dandy Randy Standy Bandy Warm-Up

E♭ Baritone Saxophone Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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1. TONE - Concert F: Create your best sound.

Musical notation for Exercise 1: TONE - Concert F. It consists of three staves of music in 4/4 time with a key signature of one sharp (F#). The first two staves feature long tones with slurs over groups of three notes. The third staff features a melodic line with slurs over groups of three notes.

2. TONE - Concert Bb: Create your best sound.

Musical notation for Exercise 2: TONE - Concert Bb. It consists of three staves of music in 4/4 time with a key signature of two flats (Bb). The first two staves feature long tones with slurs over groups of three notes. The third staff features a melodic line with slurs over groups of three notes.

3. TONE - Concert Eb: Create your best sound.

Exercise 3 consists of three staves of music in the key of E-flat major. The first staff contains three measures of music, each with a slur over two notes: a half note and a whole note. The notes are E4, F4, G4, and A4. The second staff contains three measures of music, each with a slur over two notes: a half note and a whole note. The notes are E4, F#4, G4, and A4. The third staff contains four measures of music, each with a slur over two notes: a half note and a whole note. The notes are E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, and B5.

4. TONE - Concert Ab: Create your best sound.

Exercise 4 consists of three staves of music in the key of A-flat major. The first staff contains three measures of music, each with a slur over two notes: a half note and a whole note. The notes are A3, Bb3, C4, and D4. The second staff contains three measures of music, each with a slur over two notes: a half note and a whole note. The notes are A3, Bb3, C4, and D4. The third staff contains four measures of music, each with a slur over two notes: a half note and a whole note. The notes are A3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, and Eb5.

5. Tone Control - Make every note the same volume

Exercise 5 consists of two staves of music in the key of D major. The first staff contains five measures of music, each with a single note: a half note. The notes are D4, E4, F#4, G4, and A4. The second staff contains five measures of music, each with a single note: a half note. The notes are D4, E4, F#4, G4, and A4.

The Handy Dandy Randy Standy Bandy Warm-Up

B \flat Trumpet

Tone Module 1: Long Tones

Randall D. Standridge
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1. TONE - Concert F: Create your best sound.

2. TONE - Concert B \flat : Create your best sound.

3. TONE - Concert Eb: Create your best sound.

Exercise 3 consists of three staves of music in the key of Eb major. The first staff contains three measures, each with a slur over two notes: G4 (quarter), A4 (quarter), Bb4 (half). The second staff contains three measures, each with a slur over two notes: G4 (quarter), A4 (quarter), Bb4 (half). The third staff contains six measures with various slurs and articulations: a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); and a slur over G4 (quarter), A4 (quarter), Bb4 (half).

4. TONE - Concert Ab: Create your best sound.

Exercise 4 consists of three staves of music in the key of Ab major. The first staff contains three measures, each with a slur over two notes: G4 (quarter), A4 (quarter), Bb4 (half). The second staff contains three measures, each with a slur over two notes: G4 (quarter), A4 (quarter), Bb4 (half). The third staff contains six measures with various slurs and articulations: a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); a slur over G4 (quarter), A4 (quarter), Bb4 (half); and a slur over G4 (quarter), A4 (quarter), Bb4 (half).

5. Tone Control - Make every note the same volume

Exercise 5 consists of two staves of music in the key of Eb major. The first staff contains six measures, each with a single note: G4 (quarter), A4 (quarter), Bb4 (half), G4 (quarter), A4 (quarter), Bb4 (half). The second staff contains six measures, each with a single note: G4 (quarter), A4 (quarter), Bb4 (half), G4 (quarter), A4 (quarter), Bb4 (half).

3. TONE - Concert Eb: Create your best sound.

Musical notation for Exercise 3, consisting of three staves of music in the key of E-flat major (one flat). The first staff contains three measures of music, each with a slur over two notes. The second staff contains three measures, each with a slur over two notes. The third staff contains four measures of music, each with a slur over two notes, ending with a double bar line.

4. TONE - Concert Ab: Create your best sound.

Musical notation for Exercise 4, consisting of three staves of music in the key of A-flat major (two flats). The first staff contains three measures of music, each with a slur over two notes. The second staff contains three measures, each with a slur over two notes. The third staff contains four measures of music, each with a slur over two notes, ending with a double bar line.

5. Tone Control - Make every note the same volume

Musical notation for Exercise 5, consisting of two staves of music in the key of E-flat major (one flat). The first staff contains five measures of music, each with a single note. The second staff contains five measures of music, each with a single note, ending with a double bar line.

3. TONE - Concert Eb: Create your best sound.

Exercise 3 consists of three staves of music in the bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains six measures of music, each with a single half note under a slur. The notes are: G2, F2, E2, D2, C2, B1. The second staff also contains six measures of music, each with a single half note under a slur. The notes are: B1, A1, G1, F1, E1, D1. The third staff contains six measures of music, each with a single half note under a slur. The notes are: C2, D2, E2, F2, G2, A2.

4. TONE - Concert Ab: Create your best sound.

Exercise 4 consists of three staves of music in the bass clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The first staff contains six measures of music, each with a single half note under a slur. The notes are: G2, F2, E2, D2, C2, B1. The second staff also contains six measures of music, each with a single half note under a slur. The notes are: B1, A1, G1, F1, E1, D1. The third staff contains six measures of music, each with a single half note under a slur. The notes are: C2, D2, E2, F2, G2, A2.

5. Tone Control - Make every note the same volume

Exercise 5 consists of two staves of music in the bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains six measures of music, each with a single half note. The notes are: G2, F2, E2, D2, C2, B1. The second staff contains six measures of music, each with a single half note. The notes are: B1, A1, G1, F1, E1, D1.

3. TONE - Concert Eb: Create your best sound.

Exercise 3 consists of three staves of music in the bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains three measures, each with a slur over three notes: G2, F2, and E2. The second staff also contains three measures with slurs over three notes: G2, F2, and E2. The third staff contains five measures with slurs over groups of notes: the first measure has G2; the second and third measures have slurs over G2, F2, and E2; the fourth and fifth measures have slurs over G2, F2, and E2.

4. TONE - Concert Ab: Create your best sound.

Exercise 4 consists of three staves of music in the bass clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The first staff contains three measures with slurs over notes: G2, F2, and E2. The second staff contains three measures with slurs over notes: G2, F2, and E2. The third staff contains five measures with slurs over groups of notes: the first measure has G2; the second and third measures have slurs over G2, F2, and E2; the fourth and fifth measures have slurs over G2, F2, and E2.

5. Tone Control - Make every note the same volume

Exercise 5 consists of two staves of music in the bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains seven measures, each with a single note: G2, F2, E2, G2, F2, E2, and G2. The second staff contains six measures, each with a single note: G2, F2, E2, G2, F2, and E2.

The Handy Dandy Randy Standy Bandy Warm-Up

Mallets

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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1. TONE - Concert F: Create your best sound.

2. TONE - Concert Bb: Create your best sound.

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Score Chorale Module 1: Eight-Measure Chorales

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1. Chorale 1 (Bb)

Musical score for Chorale 1 (Bb) in 4/4 time, marked *mf*. The score includes parts for Flute, Oboe, Bassoon, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, Horn in F, Trombone/Euphonium, Tuba, Mallets, and Percussion. The score is divided into 8 measures.

1 2 3 4 5 6 7 8

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2. Chorale 2 (Eb)

The musical score is arranged in a standard concert band format. It consists of 16 measures, with a repeat sign at the end of the 16th measure. The key signature is E-flat major (two flats). The instruments and their parts are as follows:

- Fl. (Flute):** Plays a melodic line with some grace notes and rests.
- Ob. (Oboe):** Plays a similar melodic line to the flute.
- Bsn. (Bassoon):** Provides a steady bass line with eighth notes.
- Cl. (Clarinet):** Plays a melodic line similar to the flute and oboe.
- B. Cl. (Bass Clarinet):** Plays a bass line with eighth notes.
- A. Sax. (Alto Saxophone):** Plays a melodic line with some grace notes.
- T. Sax. (Tenor Saxophone):** Plays a melodic line similar to the alto saxophone.
- B. Sax. (Baritone Saxophone):** Plays a bass line with eighth notes.
- Tpt. (Trumpet):** Plays a melodic line similar to the flute and clarinet.
- Hn. (Horn):** Plays a melodic line similar to the trumpet.
- Tbn./Euph. (Trombone/Euphonium):** Provides a steady bass line with eighth notes.
- Tuba:** Plays a bass line with eighth notes.
- Mal. (Mallets):** Has a rest throughout the piece.
- Perc. (Percussion):** Has a rest throughout the piece.

3. Chorale 3 (F)

The musical score is for a 4/4 time piece in the key of F major. It consists of 17 measures. The instruments and their parts are as follows:

- Fl. (Flute):** Plays a series of chords and eighth-note patterns.
- Ob. (Oboe):** Similar to the flute, playing chords and eighth-note patterns.
- Bsn. (Bassoon):** Plays a steady eighth-note accompaniment.
- Cl. (Clarinet):** Plays chords and eighth-note patterns.
- B. Cl. (Bass Clarinet):** Plays a rhythmic eighth-note accompaniment.
- A. Sax. (Alto Saxophone):** Plays a steady eighth-note accompaniment.
- T. Sax. (Tenor Saxophone):** Plays a steady eighth-note accompaniment.
- B. Sax. (Baritone Saxophone):** Plays a steady eighth-note accompaniment.
- Tpt. (Trumpet):** Plays chords and eighth-note patterns.
- Hn. (Horn):** Plays a steady eighth-note accompaniment.
- Tbn./Euph. (Trombone/Euphonium):** Plays a steady eighth-note accompaniment.
- Tuba:** Plays a rhythmic eighth-note accompaniment.
- Mal. (Maracas):** Provides a steady eighth-note accompaniment.
- Perc. (Percussion):** Remains silent throughout the piece.

4. Chorale 4 (Ab)

Musical score for Chorale 4 (Ab) in 4/4 time, featuring a variety of woodwind and brass instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, and Mallets (Mal.). The second system includes Percussion (Perc.). The music is written in the key of A-flat major (three flats) and consists of 8 measures. The woodwinds and brasses play a variety of rhythmic patterns, including eighth and sixteenth notes, while the percussion part is mostly rests.

5. Chorale 5 (Cm)

The musical score is arranged in a standard orchestral layout with 14 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is in 4/4 time and the key signature is C minor (two flats). The music consists of a series of chords and melodic lines across 8 measures. The Flute, Clarinet, and Trumpet parts feature block chords, while the Saxophones and Horns play a melodic line. The Bassoon, Bass Clarinet, Trombone/Euphonium, and Tuba parts play a rhythmic bass line. The Mallets and Percussion parts are marked with a double bar line and a rest, indicating they are silent for this piece.

6. Chorale 6 (Dm)

Musical score for Chorale 6 (Dm) in 4/4 time. The score is arranged for a full band and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Euph. (Trombone/Euphonium)
- Tuba
- Mal. (Mallets)
- Perc. (Percussion)

The score consists of 8 measures, numbered 41 through 48 at the bottom. The key signature is D minor (one flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

6. Chorale 7 (Gm)

Musical score for Chorale 7 (Gm) in 4/4 time. The score is arranged for a full band and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Euph. (Trombone/Euphonium)
- Tuba
- Mal. (Mallets)
- Perc. (Percussion)

The score is written in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments. The key signature is G minor (two flats). The percussion parts (Mal. and Perc.) are marked with a double bar line and a 4/4 time signature, indicating they are to be played as a steady accompaniment.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Flute

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1. Chorale 1 (Bb)

Musical notation for Chorale 1 (Bb) in 4/4 time. The first staff shows a sequence of chords: Bb major, Bb major, Bb major, Bb major. The second staff shows a sequence of chords: Bb major, Bb major, Bb major, Bb major.

2. Chorale 2 (Eb)

Musical notation for Chorale 2 (Eb) in 4/4 time. The first staff shows a sequence of chords: Eb major, Eb major, Eb major, Eb major. The second staff shows a sequence of chords: Eb major, Eb major, Eb major, Eb major.

3. Chorale 3 (F)

Musical notation for Chorale 3 (F) in 4/4 time. The first staff shows a sequence of chords: F major, F major, F major, F major. The second staff shows a sequence of chords: F major, F major, F major, F major.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Oboe

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1. Chorale 1 (Bb)

Musical notation for Chorale 1 (Bb) in 4/4 time. The first staff shows the melody: Bb4, G4, F4, E4, D4, C4, Bb3, A3. The second staff shows the accompaniment: Bb4, G4, F4, E4, D4, C4, Bb3, A3.

2. Chorale 2 (Eb)

Musical notation for Chorale 2 (Eb) in 4/4 time. The first staff shows the melody: Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3. The second staff shows the accompaniment: Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3.

3. Chorale 3 (F)

Musical notation for Chorale 3 (F) in 4/4 time. The first staff shows the melody: F4, G4, A4, Bb4, A4, G4, F4, E4. The second staff shows the accompaniment: F4, G4, A4, Bb4, A4, G4, F4, E4.

4. Chorale 4 (Ab)

Musical notation for Chorale 4 (Ab) in 4/4 time. The first staff contains the melody: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the accompaniment: A3 (half), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (half).

5. Chorale 5 (Cm)

Musical notation for Chorale 5 (Cm) in 4/4 time. The first staff contains the melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the accompaniment: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

6. Chorale 6 (Dm)

Musical notation for Chorale 6 (Dm) in 4/4 time. The first staff contains the melody: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the accompaniment: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

6. Chorale 7 (Gm)

Musical notation for Chorale 7 (Gm) in 4/4 time. The first staff contains the melody: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains the accompaniment: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Bassoon

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(ASCAP)

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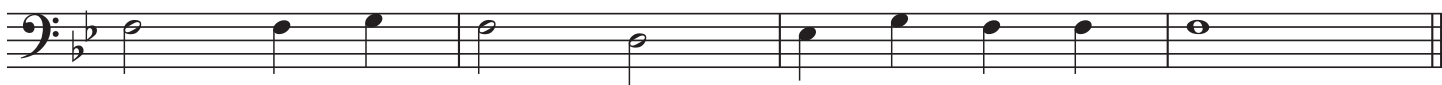
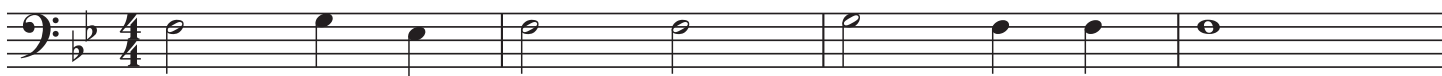
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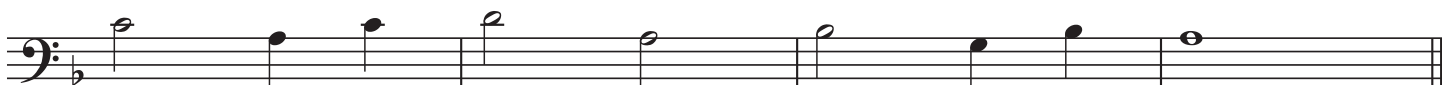
1. Chorale 1 (Bb)



2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (Ab)

Two staves of musical notation for Chorale 4 (Ab). The first staff begins with a bass clef, a key signature of three flats (Ab), and a 4/4 time signature. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the melody with quarter notes: F2, E2, D2, C2, B1, A1, G1, and ends with a double bar line and repeat dots.

5. Chorale 5 (Cm)

Two staves of musical notation for Chorale 5 (Cm). The first staff begins with a bass clef, a key signature of one flat (Cm), and a 4/4 time signature. The melody consists of quarter notes: C2, D2, E2, F2, G2, F2, E2, D2. The second staff continues the melody with quarter notes: C2, D2, E2, F2, G2, F2, E2, D2, and ends with a double bar line and repeat dots.

6. Chorale 6 (Dm)

Two staves of musical notation for Chorale 6 (Dm). The first staff begins with a bass clef, a key signature of one flat (Dm), and a 4/4 time signature. The melody consists of quarter notes: D2, E2, F2, G2, A2, G2, F2, E2. The second staff continues the melody with quarter notes: D2, E2, F2, G2, A2, G2, F2, E2, and ends with a double bar line and repeat dots.

6. Chorale 7 (Gm)

Two staves of musical notation for Chorale 7 (Gm). The first staff begins with a bass clef, a key signature of two flats (Gm), and a 4/4 time signature. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the melody with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, and ends with a double bar line and repeat dots.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

B \flat Clarinet

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1. Chorale 1 (B \flat)

Two staves of musical notation for Chorale 1 in B-flat major, 4/4 time. The first staff contains the first four measures, and the second staff contains the last four measures. The melody is primarily chordal, with some eighth-note movement in the final two measures.

2. Chorale 2 (E \flat)

Two staves of musical notation for Chorale 2 in E-flat major, 4/4 time. The first staff contains the first four measures, and the second staff contains the last four measures. The melody is primarily chordal, with some eighth-note movement in the final two measures.

3. Chorale 3 (F)

Two staves of musical notation for Chorale 3 in F major, 4/4 time. The first staff contains the first four measures, and the second staff contains the last four measures. The melody is primarily chordal, with some eighth-note movement in the final two measures.

4. Chorale 4 (A \flat)

Musical notation for Chorale 4 (A \flat) in 4/4 time. The key signature has two flats (B \flat and E \flat). The melody consists of quarter notes and half notes across two staves. The first staff contains the first four measures, and the second staff contains the last four measures, ending with a double bar line.

5. Chorale 5 (Cm)

Musical notation for Chorale 5 (Cm) in 4/4 time. The key signature has three flats (B \flat , E \flat , and A \flat). The notation consists of chords and single notes across two staves. The first staff contains the first four measures, and the second staff contains the last four measures, ending with a double bar line.

6. Chorale 6 (Dm)

Musical notation for Chorale 6 (Dm) in 4/4 time. The key signature has two sharps (F \sharp and C \sharp). The notation consists of chords and single notes across two staves. The first staff contains the first four measures, and the second staff contains the last four measures, ending with a double bar line.

6. Chorale 7 (Gm)

Musical notation for Chorale 7 (Gm) in 4/4 time. The key signature has two flats (B \flat and E \flat). The notation consists of chords and single notes across two staves. The first staff contains the first four measures, and the second staff contains the last four measures, ending with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

B \flat Bass Clarinet

Randall D. Standridge
(ASCAP)

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1. Chorale 1 (B \flat)

Two staves of musical notation for Chorale 1 (B \flat). The first staff shows the melody in 4/4 time, starting on G \flat and ending on G \flat . The second staff shows the bass line, starting on G \flat and ending on G \flat .

2. Chorale 2 (E \flat)

Two staves of musical notation for Chorale 2 (E \flat). The first staff shows the melody in 4/4 time, starting on E \flat and ending on E \flat . The second staff shows the bass line, starting on E \flat and ending on E \flat .

3. Chorale 3 (F)

Two staves of musical notation for Chorale 3 (F). The first staff shows the melody in 4/4 time, starting on F and ending on F. The second staff shows the bass line, starting on F and ending on F.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

E♭ Alto Saxophone

Randall D. Standridge
(ASCAP)

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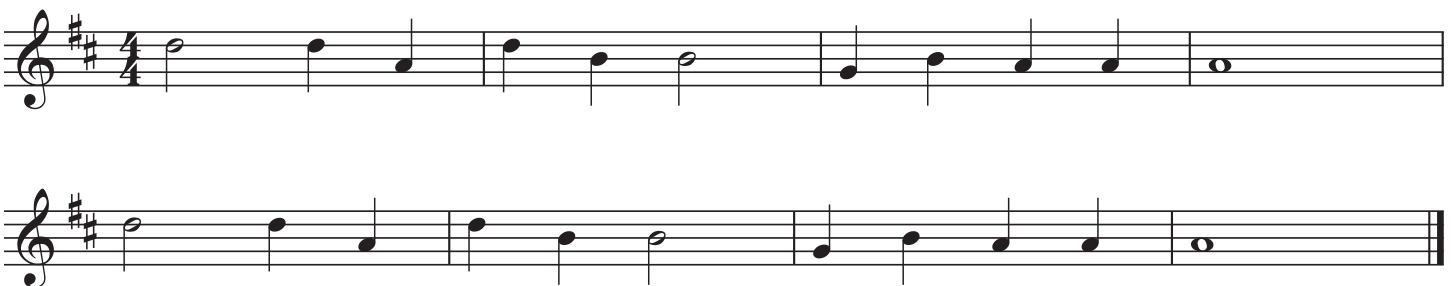
1. Chorale 1 (Bb)



2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (Ab)

Musical notation for Chorale 4 (Ab) in 4/4 time. The key signature has one flat (Bb). The melody consists of two staves. The first staff contains four measures: G4 (quarter), A4 (quarter), Bb4 (quarter), and A4-G4 (quarter). The second staff contains four measures: Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). The third staff contains four measures: E4 (quarter), D4 (quarter), C4 (quarter), and B3 (quarter). The fourth staff contains four measures: A3 (quarter), G3 (quarter), F3 (quarter), and E3 (quarter). The piece ends with a double bar line.

5. Chorale 5 (Cm)

Musical notation for Chorale 5 (Cm) in 4/4 time. The key signature has no sharps or flats. The melody consists of two staves. The first staff contains four measures: C4 (quarter), D4 (quarter), E4 (quarter), and D4-C4 (quarter). The second staff contains four measures: B3 (quarter), A3 (quarter), G3 (quarter), and F3 (quarter). The third staff contains four measures: E3 (quarter), D3 (quarter), C3 (quarter), and B2 (quarter). The fourth staff contains four measures: A2 (quarter), G2 (quarter), F2 (quarter), and E2 (quarter). The piece ends with a double bar line.

6. Chorale 6 (Dm)

Musical notation for Chorale 6 (Dm) in 4/4 time. The key signature has two sharps (F# and C#). The melody consists of two staves. The first staff contains four measures: D4 (quarter), E4 (quarter), F#4 (quarter), and E4-D4 (quarter). The second staff contains four measures: C#4 (quarter), B4 (quarter), A4 (quarter), and G4 (quarter). The third staff contains four measures: F#4 (quarter), E4 (quarter), D4 (quarter), and C#4 (quarter). The fourth staff contains four measures: B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The piece ends with a double bar line.

6. Chorale 7 (Gm)

Musical notation for Chorale 7 (Gm) in 4/4 time. The key signature has one sharp (F#). The melody consists of two staves. The first staff contains four measures: G4 (quarter), A4 (quarter), B4 (quarter), and A4-G4 (quarter). The second staff contains four measures: F#4 (quarter), E4 (quarter), D4 (quarter), and C#4 (quarter). The third staff contains four measures: B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The fourth staff contains four measures: E4 (quarter), D4 (quarter), C#4 (quarter), and B4 (quarter). The piece ends with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

B \flat Tenor Saxophone

Randall D. Standridge
(ASCAP)

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1. Chorale 1 (B \flat)



2. Chorale 2 (E \flat)



3. Chorale 3 (F)



4. Chorale 4 (A \flat)

Two staves of music for Chorale 4 (A \flat) in 4/4 time. The first staff contains four measures: a half note A \flat , a quarter note G \flat , a quarter note F \flat , and a half note E \flat . The second staff contains four measures: a half note D \flat , a quarter note C \flat , a quarter note B \flat , and a half note A \flat . The piece concludes with a double bar line.

5. Chorale 5 (Cm)

Two staves of music for Chorale 5 (Cm) in 4/4 time. The first staff contains four measures: a half note C, a quarter note B \flat , a quarter note A \flat , and a half note G. The second staff contains four measures: a half note F, a quarter note E \flat , a quarter note D \flat , and a half note C. The piece concludes with a double bar line.

6. Chorale 6 (Dm)

Two staves of music for Chorale 6 (Dm) in 4/4 time. The first staff contains four measures: a half note D, a quarter note C, a quarter note B, and a half note A. The second staff contains four measures: a half note G, a quarter note F, a quarter note E, and a half note D. The piece concludes with a double bar line.

6. Chorale 7 (Gm)

Two staves of music for Chorale 7 (Gm) in 4/4 time. The first staff contains four measures: a half note G, a quarter note F, a quarter note E, and a half note D. The second staff contains four measures: a half note C, a quarter note B, a quarter note A, and a half note G. The piece concludes with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

E♭ Baritone Saxophone

Randall D. Standridge
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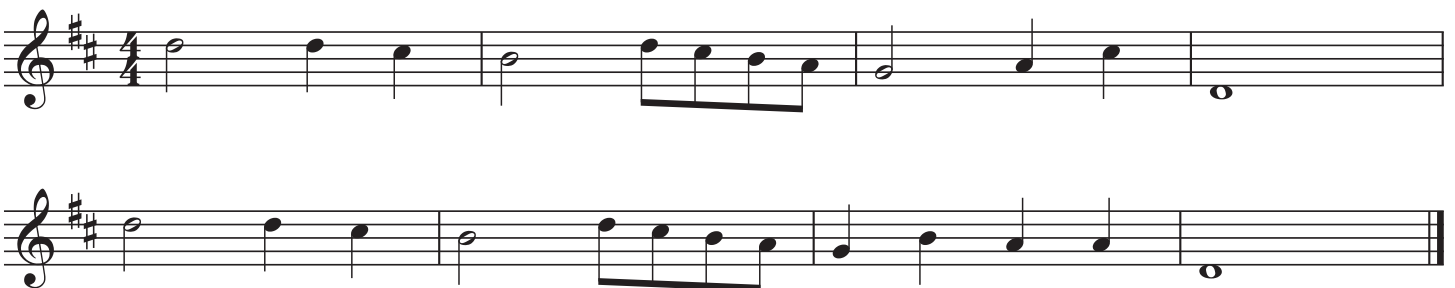
1. Chorale 1 (Bb)



2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (A \flat)

Musical notation for Chorale 4 (A \flat) in 4/4 time. The first staff contains the melody: G \flat 4 (quarter), A \flat 4 (quarter), B \flat 4 (quarter), A \flat 4 (quarter), G \flat 4 (quarter), F \flat 4 (quarter), E \flat 4 (quarter), D \flat 4 (quarter), C \flat 4 (quarter), B \flat 4 (quarter), A \flat 4 (quarter), G \flat 4 (quarter), F \flat 4 (quarter), E \flat 4 (quarter), D \flat 4 (quarter), C \flat 4 (quarter). The second staff contains the accompaniment: G \flat 4 (half), A \flat 4 (half), B \flat 4 (half), A \flat 4 (half), G \flat 4 (half), F \flat 4 (half), E \flat 4 (half), D \flat 4 (half), C \flat 4 (half), B \flat 4 (half), A \flat 4 (half), G \flat 4 (half), F \flat 4 (half), E \flat 4 (half), D \flat 4 (half), C \flat 4 (half).

5. Chorale 5 (Cm)

Musical notation for Chorale 5 (Cm) in 4/4 time. The first staff contains the melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The second staff contains the accompaniment: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), F4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F3 (half), E3 (half), D3 (half), C3 (half).

6. Chorale 6 (Dm)

Musical notation for Chorale 6 (Dm) in 4/4 time. The first staff contains the melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The second staff contains the accompaniment: D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), G4 (half), F4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F3 (half), E3 (half), D3 (half).

6. Chorale 7 (Gm)

Musical notation for Chorale 7 (Gm) in 4/4 time. The first staff contains the melody: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The second staff contains the accompaniment: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F3 (half), E3 (half), D3 (half), C3 (half).

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

B \flat Trumpet

Randall D. Standridge
(ASCAP)

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1. Chorale 1 (B \flat)

Two staves of musical notation for Chorale 1 in B-flat major, 4/4 time. The first staff contains the first four measures, and the second staff contains the last four measures. The melody is primarily chordal, with some eighth-note runs in the final two measures.

2. Chorale 2 (E \flat)

Two staves of musical notation for Chorale 2 in E-flat major, 4/4 time. The first staff contains the first four measures, and the second staff contains the last four measures. The melody is primarily chordal, with some eighth-note runs in the final two measures.

3. Chorale 3 (F)

Two staves of musical notation for Chorale 3 in F major, 4/4 time. The first staff contains the first four measures, and the second staff contains the last four measures. The melody is primarily chordal, with some eighth-note runs in the final two measures.

4. Chorale 4 (A \flat)

Two staves of music for Chorale 4 in A-flat major, 4/4 time. The first staff contains a melody of quarter notes: A \flat 4, B \flat 4, C5, B \flat 4, A \flat 4, G \flat 4, F \flat 4, E \flat 4, D \flat 4, C5, B \flat 4, A \flat 4, G \flat 4, F \flat 4, E \flat 4, D \flat 4, C5. The second staff contains a bass line of quarter notes: A \flat 3, B \flat 3, C4, B \flat 3, A \flat 3, G \flat 3, F \flat 3, E \flat 3, D \flat 3, C4, B \flat 3, A \flat 3, G \flat 3, F \flat 3, E \flat 3, D \flat 3, C4. The piece concludes with a final chord of A \flat 4.

5. Chorale 5 (Cm)

Two staves of music for Chorale 5 in C minor, 4/4 time. The first staff contains a melody of quarter notes: C4, B \flat 4, A \flat 4, G \flat 4, F \flat 4, E \flat 4, D \flat 4, C5, B \flat 4, A \flat 4, G \flat 4, F \flat 4, E \flat 4, D \flat 4, C5. The second staff contains a bass line of quarter notes: C3, B \flat 3, A \flat 3, G \flat 3, F \flat 3, E \flat 3, D \flat 3, C4, B \flat 3, A \flat 3, G \flat 3, F \flat 3, E \flat 3, D \flat 3, C4. The piece concludes with a final chord of C4.

6. Chorale 6 (Dm)

Two staves of music for Chorale 6 in D minor, 4/4 time. The first staff contains a melody of quarter notes: D4, C5, B \flat 4, A \flat 4, G \flat 4, F \flat 4, E \flat 4, D5, C5, B \flat 4, A \flat 4, G \flat 4, F \flat 4, E \flat 4, D5, C5. The second staff contains a bass line of quarter notes: D3, C4, B \flat 3, A \flat 3, G \flat 3, F \flat 3, E \flat 3, D4, C4, B \flat 3, A \flat 3, G \flat 3, F \flat 3, E \flat 3, D4, C4. The piece concludes with a final chord of D4.

6. Chorale 7 (Gm)

Two staves of music for Chorale 7 in G minor, 4/4 time. The first staff contains a melody of quarter notes: G4, F \flat 4, E \flat 4, D \flat 4, C \flat 4, B \flat 4, A \flat 4, G5, F \flat 4, E \flat 4, D \flat 4, C \flat 4, B \flat 4, A \flat 4, G5, F \flat 4, E \flat 4, D \flat 4, C \flat 4. The second staff contains a bass line of quarter notes: G3, F \flat 3, E \flat 3, D \flat 3, C \flat 3, B \flat 3, A \flat 3, G4, F \flat 3, E \flat 3, D \flat 3, C \flat 3, B \flat 3, A \flat 3, G4, F \flat 3, E \flat 3, D \flat 3, C \flat 3. The piece concludes with a final chord of G4.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Horn in F

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1. Chorale 1 (Bb)

Two staves of musical notation for Chorale 1 (Bb). The first staff contains the first four measures, and the second staff contains the last four measures. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody consists of quarter and eighth notes, ending with a whole note in the final measure.

2. Chorale 2 (Eb)

Two staves of musical notation for Chorale 2 (Eb). The first staff contains the first four measures, and the second staff contains the last four measures. The key signature has three flats (Bb, Eb, and Ab), and the time signature is 4/4. The melody consists of quarter and eighth notes, ending with a whole note in the final measure.

3. Chorale 3 (F)

Two staves of musical notation for Chorale 3 (F). The first staff contains the first four measures, and the second staff contains the last four measures. The key signature has one flat (Bb), and the time signature is 4/4. The melody consists of quarter and eighth notes, ending with a whole note in the final measure.

4. Chorale 4 (Ab)

Musical notation for Chorale 4 (Ab) in 4/4 time. The first staff contains four measures: G3 (quarter), A3 (quarter), Bb3 (quarter), and C4 (half). The second staff contains four measures: D4 (quarter), E4 (quarter), F4 (quarter), and G4 (half). The third staff contains four measures: A4 (quarter), Bb4 (quarter), C5 (quarter), and Bb4 (half). The fourth staff contains four measures: A4 (quarter), G4 (quarter), F4 (quarter), and E4 (half). The piece concludes with a double bar line.

5. Chorale 5 (Cm)

Musical notation for Chorale 5 (Cm) in 4/4 time. The first staff contains four measures: C4 (quarter), D4 (quarter), Eb4 (quarter), and C4 (half). The second staff contains four measures: D4 (quarter), Eb4 (quarter), F4 (quarter), and G4 (half). The third staff contains four measures: A4 (quarter), Bb4 (quarter), C5 (quarter), and Bb4 (half). The fourth staff contains four measures: A4 (quarter), G4 (quarter), F4 (quarter), and Eb4 (half). The piece concludes with a double bar line.

6. Chorale 6 (Dm)

Musical notation for Chorale 6 (Dm) in 4/4 time. The first staff contains four measures: D4 (quarter), E4 (quarter), F4 (quarter), and G4 (half). The second staff contains four measures: A4 (quarter), B4 (quarter), C5 (quarter), and B4 (half). The third staff contains four measures: A4 (quarter), G4 (quarter), F4 (quarter), and E4 (half). The fourth staff contains four measures: D4 (quarter), C4 (quarter), B3 (quarter), and A3 (half). The piece concludes with a double bar line.

6. Chorale 7 (Gm)

Musical notation for Chorale 7 (Gm) in 4/4 time. The first staff contains four measures: G3 (quarter), A3 (quarter), Bb3 (quarter), and G3 (half). The second staff contains four measures: A3 (quarter), Bb3 (quarter), C4 (quarter), and Bb3 (half). The third staff contains four measures: A3 (quarter), G3 (quarter), F3 (quarter), and E3 (half). The fourth staff contains four measures: D3 (quarter), C3 (quarter), B2 (quarter), and A2 (half). The piece concludes with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Trombone/Euphonium

Randall D. Standridge
(ASCAP)

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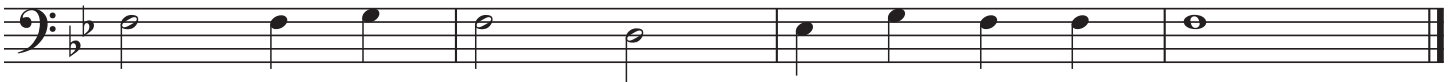
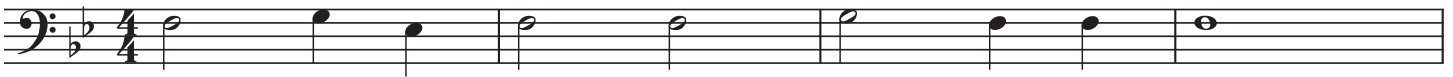
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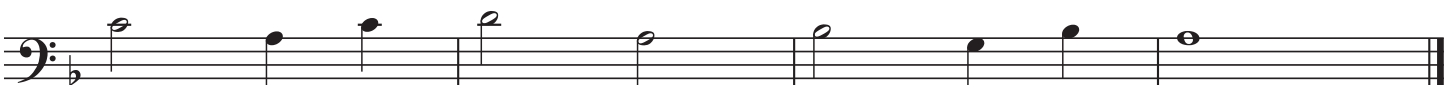
1. Chorale 1 (Bb)



2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (Ab)

Two staves of musical notation for Chorale 4 (Ab). The first staff begins with a bass clef, a key signature of three flats (Ab), and a 4/4 time signature. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the melody with quarter notes: F1, E1, D1, C1, B0, A0, G0, and ends with a double bar line.

5. Chorale 5 (Cm)

Two staves of musical notation for Chorale 5 (Cm). The first staff begins with a bass clef, a key signature of one flat (Cm), and a 4/4 time signature. The melody consists of quarter notes: C2, B1, A1, G1, F1, E1, D1, C1. The second staff continues the melody with quarter notes: B0, A0, G0, F0, E0, D0, C0, and ends with a double bar line.

6. Chorale 6 (Dm)

Two staves of musical notation for Chorale 6 (Dm). The first staff begins with a bass clef, a key signature of one flat (Dm), and a 4/4 time signature. The melody consists of quarter notes: D2, C2, B1, A1, G1, F1, E1, D1. The second staff continues the melody with quarter notes: C1, B0, A0, G0, F0, E0, D0, and ends with a double bar line.

6. Chorale 7 (Gm)

Two staves of musical notation for Chorale 7 (Gm). The first staff begins with a bass clef, a key signature of two flats (Gm), and a 4/4 time signature. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues the melody with quarter notes: F1, E1, D1, C1, B0, A0, G0, and ends with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Tuba

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1. Chorale 1 (Bb)

Two staves of musical notation for Chorale 1 (Bb). The first staff begins with a bass clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody consists of quarter notes: Bb2, Bb2, C3, C3, D3, D3, E3, E3, F3, F3, G3, G3, A3, A3, Bb3, Bb3. The second staff continues the melody with quarter notes: Bb3, Bb3, C4, C4, D4, D4, E4, E4, F4, F4, G4, G4, A4, A4, Bb4, Bb4.

2. Chorale 2 (Eb)

Two staves of musical notation for Chorale 2 (Eb). The first staff begins with a bass clef, a key signature of three flats (Eb), and a 4/4 time signature. The melody consists of quarter notes: Eb2, Eb2, F2, F2, G2, G2, A2, A2, Bb2, Bb2, C3, C3, D3, D3, Eb3, Eb3. The second staff continues the melody with quarter notes: Eb3, Eb3, F3, F3, G3, G3, A3, A3, Bb3, Bb3, C4, C4, D4, D4, Eb4, Eb4.

3. Chorale 3 (F)

Two staves of musical notation for Chorale 3 (F). The first staff begins with a bass clef, a key signature of one flat (F), and a 4/4 time signature. The melody consists of quarter notes: F2, F2, G2, G2, A2, A2, Bb2, Bb2, C3, C3, D3, D3, E3, E3, F3, F3. The second staff continues the melody with quarter notes: F3, F3, G3, G3, A3, A3, Bb3, Bb3, C4, C4, D4, D4, E4, E4, F4, F4.

4. Chorale 4 (Ab)

Two staves of music for Chorale 4 in Ab major, 4/4 time. The first staff contains the melody, and the second staff contains the bass line. The melody consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, 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1. Chorale 1 (Bb)

Two staves of musical notation for Chorale 1 (Bb). The first staff is a treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It contains an eight-measure melody: C4, D4, E4, F4, G4, A4, Bb4, C5. The second staff is a bass clef with a key signature of two flats (Bb) and a 4/4 time signature. It contains an eight-measure accompaniment: C4, Bb3, A3, G3, F3, E3, D3, C3.

2. Chorale 2 (Eb)

Two staves of musical notation for Chorale 2 (Eb). The first staff is a treble clef with a key signature of three flats (Eb) and a 4/4 time signature. It contains an eight-measure melody: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The second staff is a bass clef with a key signature of three flats (Eb) and a 4/4 time signature. It contains an eight-measure accompaniment: C4, Bb3, Ab3, G3, F3, Eb3, D3, C3.

3. Chorale 3 (F)

Two staves of musical notation for Chorale 3 (F). The first staff is a treble clef with a key signature of one flat (F) and a 4/4 time signature. It contains an eight-measure melody: C4, D4, E4, F4, G4, A4, Bb4, C5. The second staff is a bass clef with a key signature of one flat (F) and a 4/4 time signature. It contains an eight-measure accompaniment: C4, Bb3, A3, G3, F3, E3, D3, C3.

2. Staccato Exercise 2: Make a noticeable difference between styles

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./ Euph.

Tuba

Mal.

Perc.

R L R R L R L L R L L R R L R L R R L R L L L R L L R R L

9 10 11 12

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./Euph.

Tuba

Mal.

Perc.

R L R R L R L L L R L R R L R L L R L R R L R L L R

13

14

15

16

3. Staccato Exercise 3: Make a noticeable difference between styles

The musical score is for a 4/4 time piece in B-flat major. It consists of 16 measures across four systems. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- Ob. (Oboe):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- Bsn. (Bassoon):** Measures 1-2: quarter notes G3, A3, Bb3, C4. Measure 3: quarter note G3. Measure 4: quarter note G3.
- Cl. (Clarinet):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- B. Cl. (Bass Clarinet):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- A. Sax. (Alto Saxophone):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- T. Sax. (Tenor Saxophone):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- B. Sax. (Baritone Saxophone):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- Tpt. (Trumpet):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- Hn. (Horn):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- Tbn./Euph. (Trombone/Euphonium):** Measures 1-2: quarter notes G3, A3, Bb3, C4. Measure 3: quarter note G3. Measure 4: quarter note G3.
- Tuba:** Measures 1-2: quarter notes G2, A2, Bb2, C3. Measure 3: quarter note G2. Measure 4: quarter note G2.
- Mal. (Mallets):** Measures 1-2: quarter notes G4, A4, Bb4, C5. Measure 3: quarter note G4. Measure 4: quarter note G4.
- Perc. (Percussion):** Measures 1-2: eighth notes G4, A4, Bb4, C5, G4, A4, Bb4, C5. Measure 3: eighth notes G4, A4, Bb4, C5, G4, A4, Bb4, C5. Measure 4: eighth notes G4, A4, Bb4, C5, G4, A4, Bb4, C5.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Articulation Module 1". It is arranged for a full orchestra and consists of 14 staves. The instruments included are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallet Percussion (Mal.), and Percussion (Perc.). The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The melody is primarily composed of quarter and eighth notes, with some rests. The percussion part features a steady eighth-note pattern. The score is divided into four measures, with measure numbers 21, 22, 23, and 24 indicated at the bottom.

R R L R R L etc.

R L R R L R etc.

4. Slurs and Staccatos 1: Control your style!

The musical score is arranged in 14 staves, each representing a different instrument. The instruments are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl. (Clarinet), B. Cl. (Bass Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Tpt. (Trumpet), Hn. (Horn), Tbn./Euph. (Trombone/Euphonium), Tuba, Mal. (Mallets), and Perc. (Percussion). The score is in 4/4 time and features a variety of articulation techniques, including slurs and staccatos, across four measures. The percussion part consists of a steady eighth-note pattern.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Articulation Module 1". It is arranged for a full orchestra and consists of 12 staves, each representing a different instrument. The score is divided into four measures, with page numbers 29, 30, 31, and 32 corresponding to the first, second, third, and fourth measures respectively. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallet Percussion (Mal.), and Percussion (Perc.). The percussion part features a complex rhythmic pattern with many sixteenth notes. The woodwind and brass parts generally play a sequence of eighth notes, with some instruments having rests in certain measures.

5. Slurs and Staccatos 2: Control your style!

The musical score is arranged in 14 staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is in 4/4 time and features a variety of articulation techniques, including slurs and staccatos, as indicated by the title. The notation includes notes, rests, and dynamic markings.

R R L R R L R R L R R L R L R L

The image shows a musical score for a band warm-up exercise. The score is arranged in a standard orchestral layout with 13 staves. The instruments are listed on the left side of each staff: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cl. (Clarinet), B. Cl. (Bass Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Tpt. (Trumpet), Hn. (Horn), Tbn./Euph. (Trombone/Euphonium), Tuba, Mal. (Mallets), and Perc. (Percussion). The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The percussion part is indicated by a double bar line and a series of rhythmic patterns. The score is divided into measures, with some measures containing articulation markings like slurs and accents.

R R L R L R

R R L R L R

37

38

39

40

41

6. Accents: Make the Accents NOTICEABLE

The musical score is arranged in 14 staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The music is in 4/4 time and consists of four measures. The first two measures feature quarter notes with accents (>) on the first and third beats. The last two measures feature eighth notes with accents (>) on the first and third beats. The key signature is one flat (Bb) for most instruments, while the Saxophone parts are in one sharp (F#).

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Articulation Module 1". It is arranged for a full band and consists of 12 staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score is divided into four measures, labeled 46, 47, 48, and 49 at the bottom. Each measure contains rhythmic patterns with accents (>) and breath marks (v) to guide articulation. The key signature is one flat (Bb) for most instruments, while the Saxophones are in one sharp (F#). The percussion part uses a drum set notation.

7. Accents: Make the Accents NOTICEABLY Different

The musical score is arranged for 13 instruments in a 4/4 time signature. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, and Percussion (Perc.). The score consists of four measures. The first measure contains quarter notes for all instruments. The second measure contains quarter notes with accents (>) on the first and second notes. The third measure contains quarter notes with accents (>) on the third and fourth notes. The fourth measure contains a half note with an accent (>) on the first note. The Percussion part features a rhythmic pattern of eighth notes with accents (>) on the first and third notes of each measure.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Articulation Module 1". It is arranged for a full orchestra and spans four measures, numbered 54 to 57. The score is written in 2/4 time and features a key signature of one flat (B-flat major or D minor). The instruments included are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallet Percussion (Mal.), and Percussion (Perc.). The exercise focuses on articulation, with accents (>) placed over various notes in measures 55, 56, and 57. The percussion part features a rhythmic pattern of eighth notes in measures 54 and 55, followed by a more complex pattern of eighth and sixteenth notes in measures 56 and 57.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

Flute

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

Musical notation for Staccato Exercise 1, 4/4 time, B-flat major. The exercise consists of two staves. The first staff shows a sequence of notes with staccato marks and percentages: 100% (quarter notes), 75% (quarter notes), and 50% (quarter notes). The second staff shows a sequence of notes with staccato marks and percentages: 75% (quarter notes), 50% (quarter notes), and 25% (quarter notes). The 75% notes are labeled "(staccatissimo...no, really!)".

2. Staccato Exercise 2: Make a noticeable difference between styles

Musical notation for Staccato Exercise 2, 4/4 time, B-flat major. The exercise consists of two staves. The first staff shows a sequence of notes with staccato marks and rests. The second staff shows a sequence of notes with staccato marks and rests.

3. Staccato Exercise 3: Make a noticeable difference between styles

Musical notation for Staccato Exercise 3, 4/4 time, B-flat major. The exercise consists of two staves. The first staff shows a sequence of notes with staccato marks and rests. The second staff shows a sequence of notes with staccato marks and rests.

4. Slurs and Staccatos 1: Control your style!

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of eighth-note runs, each with a slur. The second staff contains four measures: the first two have staccato marks, and the last two have slurs.

5. Slurs and Staccatos 2: Control your style!

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of eighth-note runs, each with a slur. The second staff contains four measures: the first two have slurs, and the last two have staccato marks.

6. Accents: Make the Accents NOTICEABLE

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of eighth-note runs, each with an accent (>) on the first note. The second staff contains four measures of eighth-note runs, each with an accent (>) on the first note.

7. Accents: Make the Accents NOTICEABLY Different

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures: the first two have quarter notes, and the last two have quarter notes with accents (>) on the first note. The second staff contains four measures: the first two have quarter notes, and the last two have quarter notes with accents (>) on the first note.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, consisting of two staves in 4/4 time with a key signature of two flats. The first staff features slurs over groups of notes, and the second staff features staccato notes.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, consisting of two staves in 4/4 time with a key signature of two flats. The first staff features slurs over groups of notes, and the second staff features staccato notes.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, consisting of two staves in 4/4 time with a key signature of two flats. The first staff features accents over notes, and the second staff features staccato notes.

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, consisting of two staves in 4/4 time with a key signature of two flats. The first staff features accents over notes, and the second staff features staccato notes.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

Bassoon

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75% (staccatissimo...no, really!)

50% 25%

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff contains four measures of quarter notes. The first two measures are marked '100%' and the last two '75% (staccatissimo...no, really!)'. The second staff contains four measures of quarter notes. The first two are marked '50%' and the last two '25%'. All notes have a staccato dot above them.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff has four measures: the first two are eighth notes, the third is a quarter rest, and the fourth is eighth notes. The second staff has four measures: the first two are eighth notes, the third is a quarter rest, and the fourth is eighth notes. All notes have a staccato dot above them.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff has four measures: the first two are eighth notes, the third is a quarter rest, and the fourth is eighth notes. The second staff has four measures: the first two are quarter notes, the third is a quarter rest, and the fourth is quarter notes. All notes have a staccato dot above them.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

B \flat Clarinet

Randall D. Standridge
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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75%
(staccatissimo...no, really!)
50% 25%

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff contains two measures of quarter notes, each with a percentage label below it: '100%' and '75%'. The second staff contains two measures of quarter notes, each with a percentage label below it: '50%' and '25%'. The notes are beamed in pairs. The '75%' and '25%' notes are significantly shorter than the '100%' and '50%' notes. A note in the second measure of the second staff is marked with a staccatissimo hairpin.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes, followed by a measure with a whole rest, then another sequence of quarter notes, and a final measure with a whole rest. The second staff shows a continuous sequence of quarter notes across four measures, ending with a whole rest.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows eighth notes beamed in pairs, followed by a measure with a whole rest, then eighth notes beamed in pairs, and a final measure with a whole rest. The second staff shows quarter notes, followed by a measure with a whole rest, then quarter notes, and a final measure with a whole rest.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, Slurs and Staccatos 1. It consists of two staves in 4/4 time. The first staff features a series of eighth-note chords with slurs over the first two measures and a longer slur over the last two measures. The second staff features eighth-note chords with staccato marks (vertical lines) under the first two measures and eighth-note chords with slurs over the last two measures.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, Slurs and Staccatos 2. It consists of two staves in 4/4 time. The first staff features eighth-note chords with slurs over the first two measures and eighth-note chords with staccato marks under the last two measures. The second staff features eighth-note chords with slurs over the first two measures and eighth-note chords with staccato marks under the last two measures.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, Accents. It consists of two staves in 4/4 time. The first staff features eighth-note chords with accents (>) over the first two measures and eighth-note chords with accents over the last two measures. The second staff features eighth-note chords with accents over the first two measures and eighth-note chords with accents over the last two measures.

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, Accents. It consists of two staves in 4/4 time. The first staff features eighth-note chords with accents (>) over the first two measures and eighth-note chords with accents over the last two measures. The second staff features eighth-note chords with accents over the first two measures and eighth-note chords with accents over the last two measures.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

B \flat Bass Clarinet

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75%
(staccatissimo...no, really!)

50% 25%

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with stems pointing down, grouped into four measures. The first measure is labeled '100%' and the second '75% (staccatissimo...no, really!)'. The second staff continues the sequence, with the third measure labeled '50%' and the fourth '25%'. Vertical tick marks are placed below the notes in the 25% measure to indicate the desired staccato length.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with stems pointing down, grouped into four measures. The first measure is a continuous eighth-note run, the second is a quarter note followed by a quarter rest, the third is a continuous eighth-note run, and the fourth is a quarter note followed by a quarter rest. The second staff continues the sequence, with the first measure being a continuous eighth-note run, the second a quarter note followed by a quarter rest, the third a continuous eighth-note run, and the fourth a quarter note followed by a quarter rest.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with stems pointing down, grouped into four measures. The first measure is a continuous eighth-note run, the second is a quarter note followed by a quarter rest, the third is a continuous eighth-note run, and the fourth is a quarter note followed by a quarter rest. The second staff continues the sequence, with the first measure being a quarter note followed by a quarter rest, the second a quarter note followed by a quarter rest, the third a quarter note followed by a quarter rest, and the fourth a quarter note followed by a quarter rest.

4. Slurs and Staccatos 1: Control your style!

Exercise 4 consists of two staves of music in 4/4 time. The first staff contains four measures of music with slurs over groups of four eighth notes. The second staff contains four measures of music with staccato markings under groups of four eighth notes.

5. Slurs and Staccatos 2: Control your style!

Exercise 5 consists of two staves of music in 4/4 time. The first staff contains four measures of music with slurs over groups of four eighth notes. The second staff contains four measures of music with staccato markings under groups of four eighth notes.

6. Accents: Make the Accents NOTICEABLE

Exercise 6 consists of two staves of music in 4/4 time. The first staff contains four measures of music with accents (>) under groups of four eighth notes. The second staff contains four measures of music with accents (>) under groups of four eighth notes.

7. Accents: Make the Accents NOTICEABLY Different

Exercise 7 consists of two staves of music in 4/4 time. The first staff contains four measures of music with accents (>) under groups of four eighth notes. The second staff contains four measures of music with accents (>) under groups of four eighth notes.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

E♭ Alto Saxophone

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75% (staccatissimo...no, really!)

50% 25%

Detailed description: This exercise consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures of quarter notes. The first two measures are marked '100%' and the last two are marked '75% (staccatissimo...no, really!)'. The second staff contains four measures of quarter notes. The first two are marked '50%' and the last two are marked '25%'. All notes are marked with a staccato dot.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: the first two are eighth notes, the third is a quarter note followed by a quarter rest, and the fourth is eighth notes followed by a quarter rest. The second staff contains four measures: the first two are eighth notes, the third is eighth notes followed by eighth notes, and the fourth is eighth notes followed by a quarter rest. All notes are marked with a staccato dot.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: the first two are eighth notes, the third is a quarter note followed by a quarter rest, and the fourth is eighth notes followed by a quarter rest. The second staff contains four measures: the first two are quarter notes, the third is a quarter note followed by a quarter rest, and the fourth is quarter notes followed by a quarter rest. All notes are marked with a staccato dot.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, Slurs and Staccatos 1. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note followed by a slur over an eighth-note triplet, a slur over a quarter note, a slur over an eighth-note triplet, and a quarter note. The second staff contains four measures: a quarter note followed by a slur over an eighth-note triplet, a quarter rest followed by a slur over an eighth-note triplet, a quarter rest followed by a slur over an eighth-note triplet, and a quarter note.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, Slurs and Staccatos 2. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a slur over an eighth-note triplet, a slur over an eighth-note triplet, a slur over an eighth-note triplet, and a slur over an eighth-note triplet. The second staff contains four measures: a slur over an eighth-note triplet, a slur over an eighth-note triplet, a slur over an eighth-note triplet, and a slur over an eighth-note triplet.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, Accents. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The second staff contains four measures: a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent.

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, Accents. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The second staff contains four measures: a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

B \flat Tenor Saxophone

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75%
(staccatissimo...no, really!)

50% 25%

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with staccato markings. The first four notes are marked '100%', the next four '75%', and the final four '75% (staccatissimo...no, really!)'. The second staff shows a sequence of quarter notes with staccato markings. The first four notes are marked '50%' and the next four '25%'. Vertical lines below the notes indicate the intended duration of each note.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with staccato markings. The first four notes are marked with a staccato symbol, followed by a quarter rest, then another four notes with staccato markings, followed by another quarter rest. The second staff shows a sequence of quarter notes with staccato markings. The first four notes are marked with a staccato symbol, followed by another four notes with staccato markings, followed by another four notes with staccato markings, and finally a quarter rest.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with staccato markings. The first four notes are marked with a staccato symbol, followed by a quarter rest, then another four notes with staccato markings, followed by another quarter rest. The second staff shows a sequence of quarter notes with staccato markings. The first four notes are marked with a staccato symbol, followed by another four notes with staccato markings, followed by another four notes with staccato markings, and finally a quarter rest.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, Slurs and Staccatos 1. It consists of two staves in 4/4 time. The first staff has four measures of eighth-note runs, each with a slur. The second staff has four measures of eighth-note runs, each with a staccato mark.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, Slurs and Staccatos 2. It consists of two staves in 4/4 time. The first staff has four measures of eighth-note runs, each with a slur. The second staff has four measures of eighth-note runs, each with a staccato mark.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, Accents. It consists of two staves in 4/4 time. The first staff has four measures of eighth-note runs, each with an accent mark (>) over the first note. The second staff has four measures of eighth-note runs, each with an accent mark (>) over the first note.

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, Accents. It consists of two staves in 4/4 time. The first staff has four measures of eighth-note runs, each with an accent mark (>) over the first note. The second staff has four measures of eighth-note runs, each with an accent mark (>) over the first note.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

E♭ Baritone Saxophone

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

Musical notation for Staccato Exercise 1, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures of quarter notes: the first measure is labeled '100%', the second '75%', the third '75% (staccatissimo...no, really!)', and the fourth '50%'. The second staff contains four measures of quarter notes: the first is labeled '50%' and the second '25%'. All notes are marked with a staccato dot.

2. Staccato Exercise 2: Make a noticeable difference between styles

Musical notation for Staccato Exercise 2, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: the first two are eighth notes, the third is a quarter note followed by a quarter rest, and the fourth is a quarter note followed by a quarter rest. The second staff contains four measures: the first two are eighth notes, the third is a quarter note followed by a quarter rest, and the fourth is a quarter note followed by a quarter rest. All notes are marked with a staccato dot.

3. Staccato Exercise 3: Make a noticeable difference between styles

Musical notation for Staccato Exercise 3, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: the first two are eighth notes, the third is a quarter note followed by a quarter rest, and the fourth is a quarter note followed by a quarter rest. The second staff contains four measures: the first two are eighth notes, the third is a quarter note followed by a quarter rest, and the fourth is a quarter note followed by a quarter rest. All notes are marked with a staccato dot.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, Slurs and Staccatos 1. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note followed by a slur over four eighth notes, a slur over four eighth notes, a slur over four eighth notes, and a quarter note. The second staff contains four measures: a quarter note followed by a slur over four eighth notes, a quarter rest followed by a slur over four eighth notes, a quarter rest followed by a slur over four eighth notes, and a quarter note.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, Slurs and Staccatos 2. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a slur over four eighth notes, a slur over four eighth notes, a slur over four eighth notes, and a slur over four eighth notes. The second staff contains four measures: a slur over four eighth notes, a slur over four eighth notes, a slur over four eighth notes, and a slur over four eighth notes.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, Accents. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note with an accent (>), a quarter note with an accent (>), a quarter note with an accent (>), and a quarter note with an accent (>). The second staff contains four measures: a quarter note with an accent (>), a quarter note with an accent (>), a quarter note with an accent (>), and a quarter note with an accent (>).

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, Accents. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note with an accent (>). The second staff contains four measures: a quarter note, a quarter note, a quarter note with an accent (>), and a quarter note with an accent (>).

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

B \flat Trumpet

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75%
(staccatissimo...no, really!)

50% 25%

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with a 100% staccato mark above the first note and a 75% mark above the eighth note. The second staff shows a sequence of quarter notes with a 50% mark above the first note and a 25% mark above the eighth note. Vertical tick marks are placed below the notes to indicate the staccato duration.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with a slur over the first four notes and a staccato mark above the fifth note. The second staff shows a sequence of quarter notes with a slur over the first four notes and a staccato mark above the fifth note.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff shows a sequence of quarter notes with a slur over the first four notes and a staccato mark above the fifth note. The second staff shows a sequence of quarter notes with a slur over the first four notes and a staccato mark above the fifth note.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, consisting of two staves in 4/4 time. The first staff contains four measures of music with slurs over groups of four eighth notes. The second staff contains four measures of music with staccato marks under groups of four eighth notes.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, consisting of two staves in 4/4 time. The first staff contains four measures of music with slurs over groups of four eighth notes. The second staff contains four measures of music with staccato marks under groups of four eighth notes.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, consisting of two staves in 4/4 time. The first staff contains four measures of music with accents under groups of four eighth notes. The second staff contains four measures of music with accents under groups of four eighth notes.

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, consisting of two staves in 4/4 time. The first staff contains four measures of music with accents under groups of four eighth notes. The second staff contains four measures of music with accents under groups of four eighth notes.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

Horn in F

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

Musical notation for Staccato Exercise 1, 4/4 time signature. The exercise consists of two staves. The first staff has four measures: the first measure is marked '100%' and contains four quarter notes; the second measure is marked '75%' and contains four quarter notes; the third measure is marked '75%' and contains four eighth notes; the fourth measure is marked '75%' and contains four eighth notes. The second staff has four measures: the first measure is marked '50%' and contains four quarter notes; the second measure is marked '25%' and contains four quarter notes; the third measure is marked '25%' and contains four eighth notes; the fourth measure is marked '25%' and contains four eighth notes. The notes are in the key of B-flat major.

2. Staccato Exercise 2: Make a noticeable difference between styles

Musical notation for Staccato Exercise 2, 4/4 time signature. The exercise consists of two staves. The first staff has four measures: the first measure contains four quarter notes; the second measure contains a quarter note followed by a quarter rest; the third measure contains four quarter notes; the fourth measure contains a quarter note followed by a quarter rest. The second staff has four measures: the first measure contains four quarter notes; the second measure contains four quarter notes; the third measure contains four quarter notes; the fourth measure contains a quarter note followed by a quarter rest. The notes are in the key of B-flat major.

3. Staccato Exercise 3: Make a noticeable difference between styles

Musical notation for Staccato Exercise 3, 4/4 time signature. The exercise consists of two staves. The first staff has four measures: the first measure contains a quarter note followed by a quarter rest; the second measure contains a quarter note followed by a quarter rest; the third measure contains a quarter note followed by a quarter rest; the fourth measure contains a quarter note followed by a quarter rest. The second staff has four measures: the first measure contains a quarter note followed by a quarter rest; the second measure contains a quarter note followed by a quarter rest; the third measure contains a quarter note followed by a quarter rest; the fourth measure contains a quarter note followed by a quarter rest. The notes are in the key of B-flat major.

4. Slurs and Staccatos 1: Control your style!

Exercise 4 consists of two staves of music in 4/4 time with a key signature of one flat. The first staff contains four measures: the first two measures have slurs over eighth-note pairs, and the last two measures have slurs over eighth-note pairs with a staccato marking under the final note of each pair. The second staff contains four measures: the first two measures have slurs over eighth-note pairs with a staccato marking under the final note of each pair, and the last two measures have slurs over eighth-note pairs with a staccato marking under the final note of each pair.

5. Slurs and Staccatos 2: Control your style!

Exercise 5 consists of two staves of music in 4/4 time with a key signature of one flat. The first staff contains four measures: the first two measures have slurs over eighth-note pairs with a staccato marking under the final note of each pair, and the last two measures have slurs over eighth-note pairs with a staccato marking under the final note of each pair. The second staff contains four measures: the first two measures have slurs over eighth-note pairs with a staccato marking under the final note of each pair, and the last two measures have slurs over eighth-note pairs with a staccato marking under the final note of each pair.

6. Accents: Make the Accents NOTICEABLE

Exercise 6 consists of two staves of music in 4/4 time with a key signature of one flat. The first staff contains four measures: the first two measures have accents over quarter notes, and the last two measures have accents over eighth notes. The second staff contains four measures: the first two measures have accents over eighth notes, and the last two measures have accents over eighth notes.

7. Accents: Make the Accents NOTICEABLY Different

Exercise 7 consists of two staves of music in 4/4 time with a key signature of one flat. The first staff contains four measures: the first two measures have accents over quarter notes, and the last two measures have accents over quarter notes. The second staff contains four measures: the first two measures have accents over quarter notes, and the last two measures have accents over quarter notes.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

Trombone/Euphonium

Randall D. Standridge
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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75% (staccatissimo...no, really!)

50% 25%

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat. The first staff contains four measures of quarter notes. The first two measures are marked '100%' and the last two '75% (staccatissimo...no, really!)'. The second staff contains four measures of quarter notes. The first two are marked '50%' and the last two '25%'. All notes have a staccato dot above them.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat. The first staff contains four measures: the first two have quarter notes with staccato dots, and the last two have quarter notes with staccato dots and a fermata. The second staff contains four measures: the first two have quarter notes with staccato dots, and the last two have quarter notes with staccato dots and a fermata.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat. The first staff contains four measures: the first two have eighth-note pairs with staccato dots, and the last two have quarter notes with staccato dots and a fermata. The second staff contains four measures: the first two have quarter notes with staccato dots, and the last two have quarter notes with staccato dots and a fermata.

4. Slurs and Staccatos 1: Control your style!

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff contains four measures: a quarter note followed by a slur over four eighth notes, a slur over four eighth notes, and a slur over a quarter note and a half note. The second staff contains four measures: a quarter note followed by a slur over four eighth notes, a slur over a quarter note and a half note, a slur over a quarter note and a half note, and a whole note.

5. Slurs and Staccatos 2: Control your style!

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff contains four measures: a slur over a quarter note and a slur over four eighth notes, a slur over a quarter note and a slur over four eighth notes, a slur over a quarter note and a slur over four eighth notes, and a slur over a quarter note and a slur over four eighth notes. The second staff contains four measures: a slur over a quarter note and a slur over four eighth notes, a slur over a quarter note and a slur over four eighth notes, a slur over a quarter note and a slur over four eighth notes, and a slur over a quarter note and a slur over four eighth notes.

6. Accents: Make the Accents NOTICEABLE

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff contains four measures: a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent. The second staff contains four measures: a quarter note with an accent, a quarter note with an accent, a quarter note with an accent, and a quarter note with an accent.

7. Accents: Make the Accents NOTICEABLY Different

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note with an accent. The second staff contains four measures: a quarter note, a quarter note, a quarter note with an accent, and a quarter note with an accent.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

Tuba

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

100% 75%
(staccatissimo...no, really!)

50% 25%

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat. The first staff contains a sequence of quarter notes. The first four notes are marked '100%' and the last four notes are marked '75%'. The second staff contains a sequence of quarter notes. The first four notes are marked '50%' and the last four notes are marked '25%'. Vertical lines are placed below the notes in the 25% section of the second staff to indicate the desired staccato length.

2. Staccato Exercise 2: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat. The first staff shows a sequence of quarter notes followed by a whole rest, then another sequence of quarter notes followed by a whole rest. The second staff shows a sequence of quarter notes followed by a whole rest, then a sequence of quarter notes followed by a whole rest.

3. Staccato Exercise 3: Make a noticeable difference between styles

Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat. The first staff shows a sequence of quarter notes followed by a whole rest, then a sequence of quarter notes followed by a whole rest. The second staff shows a sequence of quarter notes followed by a whole rest, then a sequence of quarter notes followed by a whole rest.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, consisting of two staves in bass clef with a key signature of one flat and a 4/4 time signature. The first staff contains four measures of music with slurs over groups of notes. The second staff contains four measures with staccato markings (vertical lines) under the notes.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, consisting of two staves in bass clef with a key signature of one flat and a 4/4 time signature. The first staff contains four measures with slurs over groups of notes. The second staff contains four measures with staccato markings under the notes.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, consisting of two staves in bass clef with a key signature of one flat and a 4/4 time signature. The first staff contains four measures with accents (v-shaped marks) under the notes. The second staff contains four measures with accents under the notes.

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, consisting of two staves in bass clef with a key signature of one flat and a 4/4 time signature. The first staff contains four measures with accents under the notes. The second staff contains four measures with accents under the notes.

4. Slurs and Staccatos 1: Control your style!

Musical notation for exercise 4, consisting of two staves in 4/4 time with a key signature of one flat. The first staff contains four measures of music with slurs over groups of notes. The second staff contains four measures, with the first two measures having staccato marks under the notes.

5. Slurs and Staccatos 2: Control your style!

Musical notation for exercise 5, consisting of two staves in 4/4 time with a key signature of one flat. The first staff contains four measures of music with slurs over groups of notes. The second staff contains four measures, with the first two measures having staccato marks under the notes.

6. Accents: Make the Accents NOTICEABLE

Musical notation for exercise 6, consisting of two staves in 4/4 time with a key signature of one flat. The first staff contains four measures of music with accents (>) under the notes. The second staff contains four measures, with the first two measures having accents under the notes and the last two measures having accents under the notes.

7. Accents: Make the Accents NOTICEABLY Different

Musical notation for exercise 7, consisting of two staves in 4/4 time with a key signature of one flat. The first staff contains four measures of music with accents (>) over the notes. The second staff contains four measures, with the first two measures having accents over the notes and the last two measures having accents over the notes.

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

Percussion

Randall D. Standridge
(ASCAP)

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1. Staccato Exercise 1: Play the length indicated by the %

Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

R L R R L R L L R L R R L R L L R L R R L R L L

R L R L R L R R L R L R L R L L R L R R L L R R L R L L R R L L

2. Staccato Exercise 2: Make a noticeable difference between styles

R L R R L R L L R L L R R L R L R R L R L L R L L R L L R L L R R L

R L R R L R L L R L R R L R L L R L R R L R L L R

3. Staccato Exercise 3: Make a noticeable difference between styles

R R L R R L etc. R L R R L R etc.

4. Slurs and Staccatos 1: Control your style!

5. Slurs and Staccatos 2: Control your style!

6. Accents: Make the Accents NOTICEABLE

7. Accents: Make the Accents NOTICEABLY Different

The Handy Dandy Randy Standy Bandy Warm-Up

Rhythm Module 1: Daily Whole/Half/Quarter/8th Notes

Randall D. Standridge
(ASCAP)

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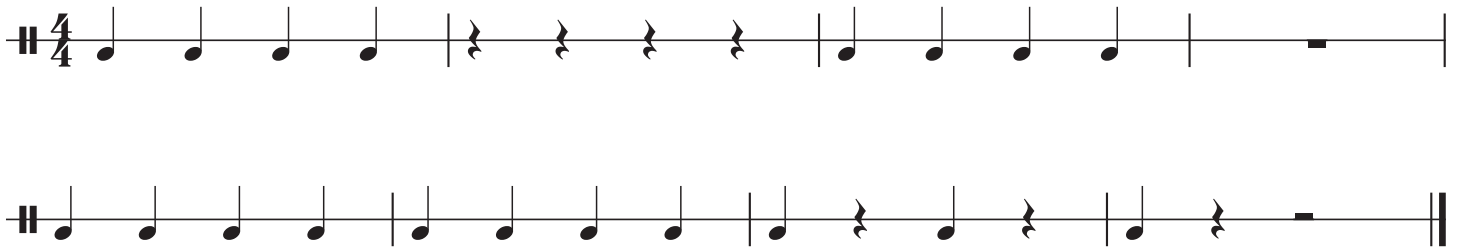


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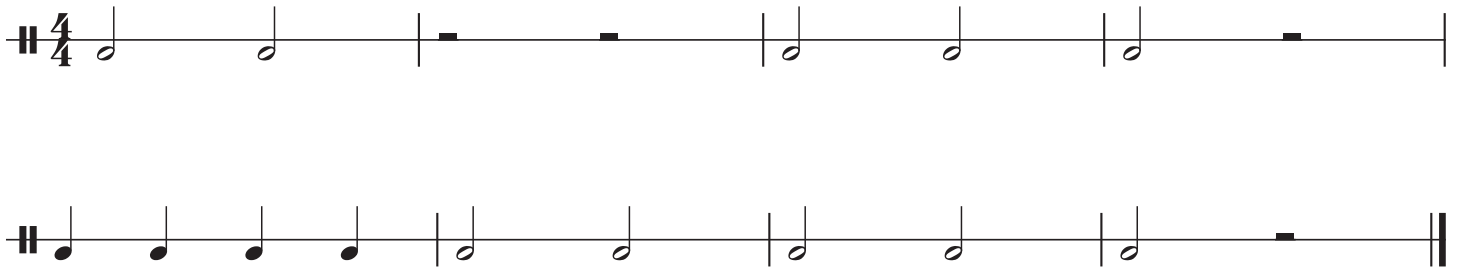


Every Note has a beginning, middle, and end. Be as exact as you can with note length!

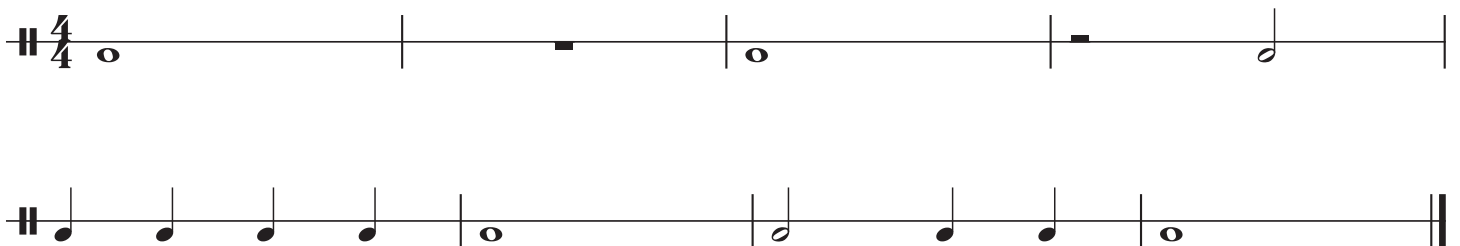
1. Quarter Notes: Make sure you complete the entire note! Listen for the ending!



2. Half Notes: Make sure you complete the entire note! Listen for the ending!



3. Whole Notes: Make sure you complete the entire note! Listen for the ending!



4. 8th Notes: Make sure you complete the entire note! Listen for the ending!

Musical notation for exercise 4 in 4/4 time. The first staff contains two measures of eighth notes, followed by a measure of eighth rests, and a final measure of eighth notes. The second staff contains four measures: the first two are eighth notes, the third is a half note, and the fourth is eighth notes ending with a fermata.

5. Musical Division Exercise

Musical notation for exercise 5 in 4/4 time. The first staff starts with a whole rest, followed by a half note, a quarter note, and a measure of eighth notes. The second staff contains four measures of eighth notes, quarter notes, and a whole note.

6. Common 4/4 Rhythms

Musical notation for exercise 6 in 4/4 time. The first staff shows eighth notes, quarter notes, and eighth notes. The second staff shows eighth notes, quarter notes, eighth notes, and quarter notes.

7. Common 3/4 Rhythms

Musical notation for exercise 7 in 3/4 time. The first staff shows a dotted quarter note, quarter notes, and eighth notes. The second staff shows quarter notes, eighth notes, quarter notes, and a dotted quarter note.

The Handy Dandy Randy Standy Bandy Warm-Up

Rhythm Module 2: 8th Notes/8th Rests & Dotted Quarters

Randall D. Standridge
(ASCAP)

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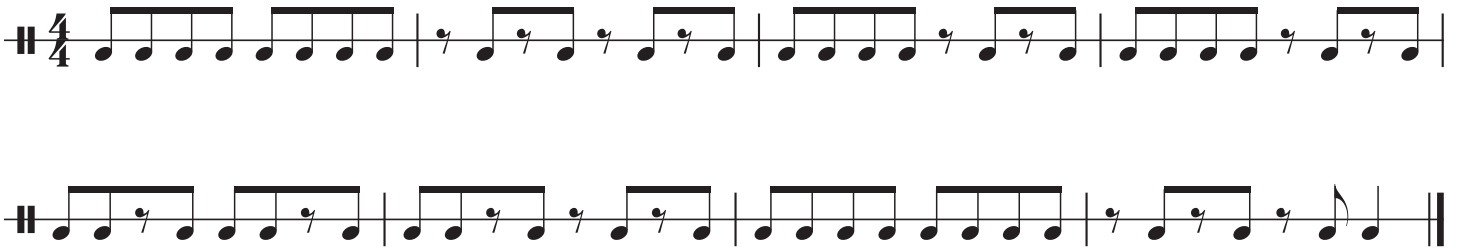
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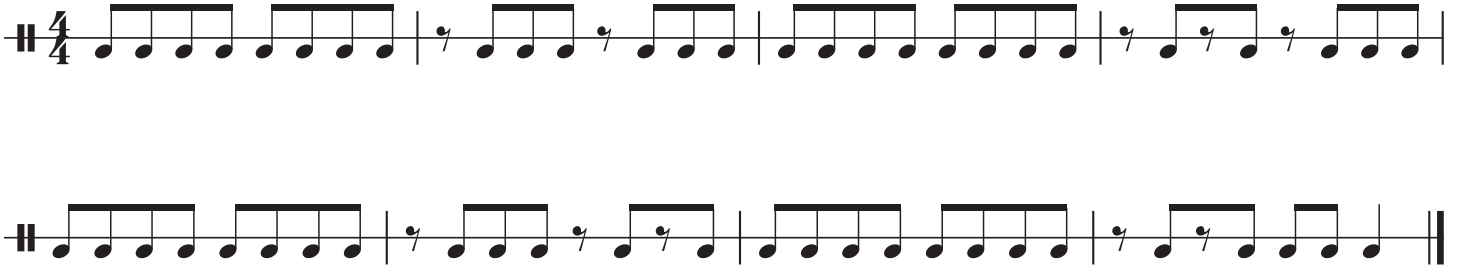
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Professional Musicians practice with a metronome. You should too!

1. 8th notes and 8th Rests



2. MORE 8th notes and 8th Rests



3. 8th Notes and 8th Rests in 3/4 Time



4. 8ths and Dotted Quarters

(finish the half note!)

5. MORE Dotted Quarters

6. Dotted Quarters in 3/4 time

(finish the dotted half note!)

7. Dotted Quarters in 2/4 time

The Handy Dandy Randy Standy Bandy Warm-Up

Rhythm Module 3: 16th Notes

Randall D. Standridge
(ASCAP)

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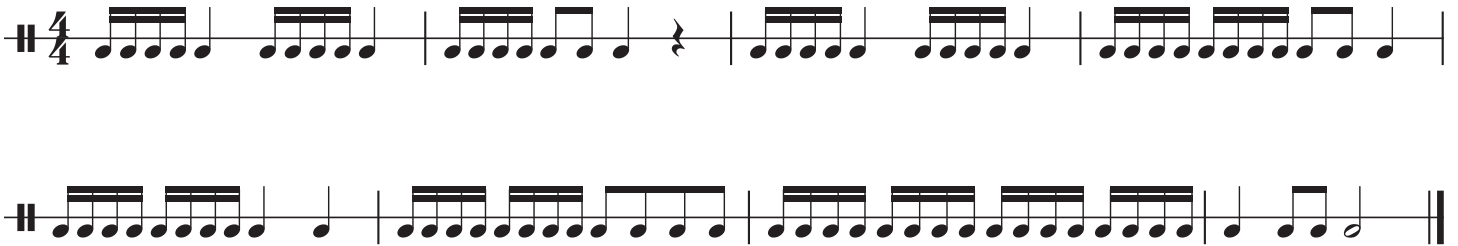
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Like 16th Notes? Check out RSM's 16th Empire Series!

1. 16th Notes



2. 16th Notes and "count your rests!"



3. Two 16ths and One 8th



4. One 8th and Two 16ths

Two staves of musical notation in 4/4 time. The first staff contains four measures: the first two measures each have a quarter note followed by two eighth notes, and the last two measures each have a quarter note followed by four sixteenth notes. The second staff contains four measures: the first two measures each have a quarter note followed by two eighth notes, and the last two measures each have a quarter note followed by four sixteenth notes, ending with a double bar line.

5. 16th Note Combos

Two staves of musical notation in 4/4 time. The first staff contains four measures, each with a quarter note followed by a group of four sixteenth notes. The second staff contains four measures, each with a quarter note followed by a group of four sixteenth notes, ending with a double bar line.

6. 8th rests and Two 16ths

Two staves of musical notation in 4/4 time. The first staff contains four measures: the first two measures each have a quarter note followed by an eighth rest and a quarter note, and the last two measures each have a quarter note followed by an eighth rest and a quarter note. The second staff contains four measures: the first two measures each have a quarter note followed by an eighth rest and a quarter note, and the last two measures each have a quarter note followed by an eighth rest and a quarter note, ending with a double bar line.

7. Dotted 8th-16th Rhythms

Two staves of musical notation in 4/4 time. The first staff contains four measures: the first two measures each have a dotted quarter note followed by an eighth note, and the last two measures each have a dotted quarter note followed by an eighth note. The second staff contains four measures: the first two measures each have a dotted quarter note followed by an eighth note, and the last two measures each have a dotted quarter note followed by an eighth note, ending with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

Rhythm Module 4: Ensemble Timing 1 - 8th Notes & Dotted Quarters

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Freebies/Warm-Up Add-Ons



YouTube Channel



Website



Divide the ensemble into 2 groups. Group 1 plays top line, Group 2 plays Bottom. Play once, then switch lines.

1. 8th Note Timing 1 (Play one line, then switch lines on the repeat)

Musical notation for 8th Note Timing 1. It consists of two staves in 4/4 time. The top staff has a sequence of quarter notes, followed by eighth notes, and then a dotted quarter note. The bottom staff has a sequence of quarter notes, followed by eighth notes, and then a dotted quarter note. The piece ends with a repeat sign and a final measure.

2. 8th Note Timing 2

Musical notation for 8th Note Timing 2. It consists of two staves in 4/4 time. The top staff has a sequence of eighth notes, followed by quarter notes, and then a dotted quarter note. The bottom staff has a sequence of eighth notes, followed by quarter notes, and then a dotted quarter note. The piece ends with a repeat sign and a final measure.

3. 8th Note Timing 3

Musical notation for 8th Note Timing 3. It consists of two staves in 4/4 time. The top staff has a sequence of eighth notes, followed by quarter notes, and then a dotted quarter note. The bottom staff has a sequence of eighth notes, followed by quarter notes, and then a dotted quarter note. The piece ends with a repeat sign and a final measure.

4. 8th Note Timing 4 (March Style)

Musical notation for 8th Note Timing 4 (March Style). It consists of two staves in 4/4 time. The top staff has a sequence of eighth notes, followed by quarter notes, and then a dotted quarter note. The bottom staff has a sequence of eighth notes, followed by quarter notes, and then a dotted quarter note. The piece ends with a repeat sign and a final measure.

5. Dotted Quarters 1 (feel the pulse...don't "guess" where it goes)

Musical notation for exercise 5, Dotted Quarters 1, in 4/4 time. The notation shows two staves. The top staff contains a melody of eighth notes and dotted quarter notes. The bottom staff contains a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

6. Dotted Quarters 2

Musical notation for exercise 6, Dotted Quarters 2, in 4/4 time. The notation shows two staves. The top staff contains a melody of eighth notes and dotted quarter notes. The bottom staff contains a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

7. Dotted Quarters 3

Musical notation for exercise 7, Dotted Quarters 3, in 4/4 time. The notation shows two staves. The top staff contains a melody of quarter notes and dotted quarter notes. The bottom staff contains a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

8. Counting Challenge 1 (Enjoying this? Check out "Groovy-8!")

Musical notation for exercise 8, Counting Challenge 1, in 4/4 time. The notation shows two staves. The top staff contains a melody of eighth notes and dotted quarter notes. The bottom staff contains a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

9. Counting Challenge 2

Musical notation for exercise 9, Counting Challenge 2, in 4/4 time. The notation shows two staves. The top staff contains a melody of eighth notes and dotted quarter notes. The bottom staff contains a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.