

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...

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

Flute

Oboe

Bassoon

B $\flat$ Clarinet

B $\flat$ Bass Clarinet

E $\flat$ Alto Saxophone

B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

B $\flat$ Trumpet

Horn in F

Trombone/Euphonium

Tuba

Mallets

Percussion

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Tone Module 1". It covers measures 7 through 12. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

The instruments and their parts are as follows:

- Fl.** (Flute): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- Ob.** (Oboe): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- Bsn.** (Bassoon): Plays a half note G3, a half note F#3, and a half note E3 in measures 7-9, then a half note D#3, a half note C#3, and a half note B2 in measures 10-12.
- Cl.** (Clarinet): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- B. Cl.** (Bass Clarinet): Plays a half note G3, a half note F#3, and a half note E3 in measures 7-9, then a half note D#3, a half note C#3, and a half note B2 in measures 10-12.
- A. Sx.** (Alto Saxophone): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- T. Sx.** (Tenor Saxophone): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- B. Sx.** (Baritone Saxophone): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- Tpt.** (Trumpet): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- Hn.** (Horn): Plays a half note G4, a half note F#4, and a half note E4 in measures 7-9, then a half note D#4, a half note C#4, and a half note B3 in measures 10-12.
- Tbn./Euph.** (Trombone/Euphonium): Plays a half note G3, a half note F#3, and a half note E3 in measures 7-9, then a half note D#3, a half note C#3, and a half note B2 in measures 10-12.
- Tuba**: Plays a half note G2, a half note F#2, and a half note E2 in measures 7-9, then a half note D#2, a half note C#2, and a half note B1 in measures 10-12.
- Mal.** (Mallets): Plays a series of chords in measures 7-12, including G4, F#4, E4, D#4, C#4, and B3.
- Perc.** (Percussion): Plays a series of chords in measures 7-12, including G4, F#4, E4, D#4, C#4, and B3.

The score is divided into measures 7, 8, 9, 10, 11, and 12. Each measure contains a staff for each instrument, with the notes and rests clearly marked.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Tone Module 1". It is a four-measure piece, with measures 13, 14, 15, and 16. The score is written for a large ensemble of instruments, including 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 key signature is one flat (B-flat major or D minor). The melody is primarily carried by the woodwinds and upper brass, with the mallets providing a rhythmic accompaniment. The percussion part is silent throughout the piece.

The score is organized into four measures, with measures 13, 14, 15, and 16. The instruments are listed on the left side of the page. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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

Musical score for a band warm-up exercise, measures 17-21. The score is written for a 4/4 time signature. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- Ob.** (Oboe): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- Bsn.** (Bassoon): Measures 17-18: G3, A3, Bb3 (half note). Measures 19-20: G3, F#3, E3 (half note). Measure 21: G3 (half note).
- Cl.** (Clarinet): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- B. Cl.** (Bass Clarinet): Measures 17-18: G3, A3, Bb3 (half note). Measures 19-20: G3, F#3, E3 (half note). Measure 21: G3 (half note).
- A. Sx.** (Alto Saxophone): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- T. Sx.** (Tenor Saxophone): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- B. Sx.** (Baritone Saxophone): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- Tpt.** (Trumpet): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- Hn.** (Horn): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- Tbn./Euph.** (Tenor Trombone/Euphonium): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- Tuba**: Measures 17-18: G3, A3, Bb3 (half note). Measures 19-20: G3, F#3, E3 (half note). Measure 21: G3 (half note).
- Mal.** (Mallets): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).
- Perc.** (Percussion): Measures 17-18: G4, A4, Bb4 (half note). Measures 19-20: G4, F#4, E4 (half note). Measure 21: G4 (half note).

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

22 23 24 25 26 27 28

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.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

39 40 41 42 43 44

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Tone Module 1". It covers measures 45 through 48. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is characterized by a steady, rhythmic pattern of eighth notes, often beamed in pairs, with many notes tied across measure boundaries. The woodwind section (Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and the brass section (Trumpet, Horn, Trombone/Euphonium, Tuba) play similar melodic lines, while the Mallets (Mal.) play a more complex, syncopated pattern. The Percussion (Perc.) part is a simple, steady rhythm.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

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

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

49

50

51

52

53

54

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Tone Module 1". It covers measures 55 through 60. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is characterized by long, sustained notes, often beamed in pairs or groups, and held across multiple measures. The instruments are arranged in a standard orchestral layout, with woodwinds on the left, brass in the middle, and percussion at the bottom. The percussion part consists of a simple, steady rhythm of eighth notes.

The instruments and their parts are as follows:

- Fl.** (Flute): Sustained notes, often beamed in pairs.
- Ob.** (Oboe): Sustained notes, often beamed in pairs.
- Bsn.** (Bassoon): Sustained notes, often beamed in pairs.
- Cl.** (Clarinet): Sustained notes, often beamed in pairs.
- B. Cl.** (Bass Clarinet): Sustained notes, often beamed in pairs.
- A. Sx.** (Alto Saxophone): Sustained notes, often beamed in pairs.
- T. Sx.** (Tenor Saxophone): Sustained notes, often beamed in pairs.
- B. Sx.** (Baritone Saxophone): Sustained notes, often beamed in pairs.
- Tpt.** (Trumpet): Sustained notes, often beamed in pairs.
- Hn.** (Horn): Sustained notes, often beamed in pairs.
- Tbn./Euph.** (Trombone/Euphonium): Sustained notes, often beamed in pairs.
- Tuba**: Sustained notes, often beamed in pairs.
- Mal.** (Mallets): Sustained notes, often beamed in pairs.
- Perc.** (Percussion): Simple, steady rhythm of eighth notes.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Tone Module 1". It covers measures 61 through 64. The score is written for a large ensemble, including 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 key signature is B-flat major (two flats). The melody is primarily carried by the woodwinds and upper brass, with the mallets providing a rhythmic accompaniment. The percussion part is silent throughout these measures. The score is divided into four measures, each containing a single melodic line for most instruments, with some instruments playing chords or specific rhythmic patterns. The mallets play a consistent rhythmic pattern of eighth and sixteenth notes. The percussion part is represented by a single line with a double bar line at the beginning of each measure, indicating it is silent.

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

Musical score for a band warm-up exercise, titled "5. Tone Control - Make every note the same volume". The score is written for a 4/4 time signature and spans 12 measures. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.
- Ob.** (Oboe): Treble clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.
- Bsn.** (Bassoon): Bass clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.
- Cl.** (Clarinet): Treble clef, key of C. Notes: C, D, E, F, G, A, B, C.
- B. Cl.** (Bass Clarinet): Treble clef, key of C. Notes: C, D, E, F, G, A, B, C.
- A. Sx.** (Alto Saxophone): Treble clef, key of F. Notes: F, G, A, B, C, D, E, F.
- T. Sx.** (Tenor Saxophone): Treble clef, key of F. Notes: F, G, A, B, C, D, E, F.
- B. Sx.** (Baritone Saxophone): Treble clef, key of F. Notes: F, G, A, B, C, D, E, F.
- Tpt.** (Trumpet): Treble clef, key of C. Notes: C, D, E, F, G, A, B, C.
- Hn.** (Horn): Treble clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.
- Tbn./Euph.** (Trombone/Euphonium): Bass clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.
- Tuba**: Bass clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.
- Mal.** (Mallets): Treble clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.
- Perc.** (Percussion): Treble clef, key of B-flat. Notes: B-flat, C, D, E, F, G, A, B-flat.

The score is divided into two systems. The first system contains the first eight staves (Fl. to B. Sx.), and the second system contains the remaining four staves (Tpt. to Perc.). The notes are written in a way that suggests a specific volume or dynamics, likely to be controlled by the student.

The Handy Dandy Randy Standy Bandy Warm-Up

Flute

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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Freebies/Warm-Up Add-Ons



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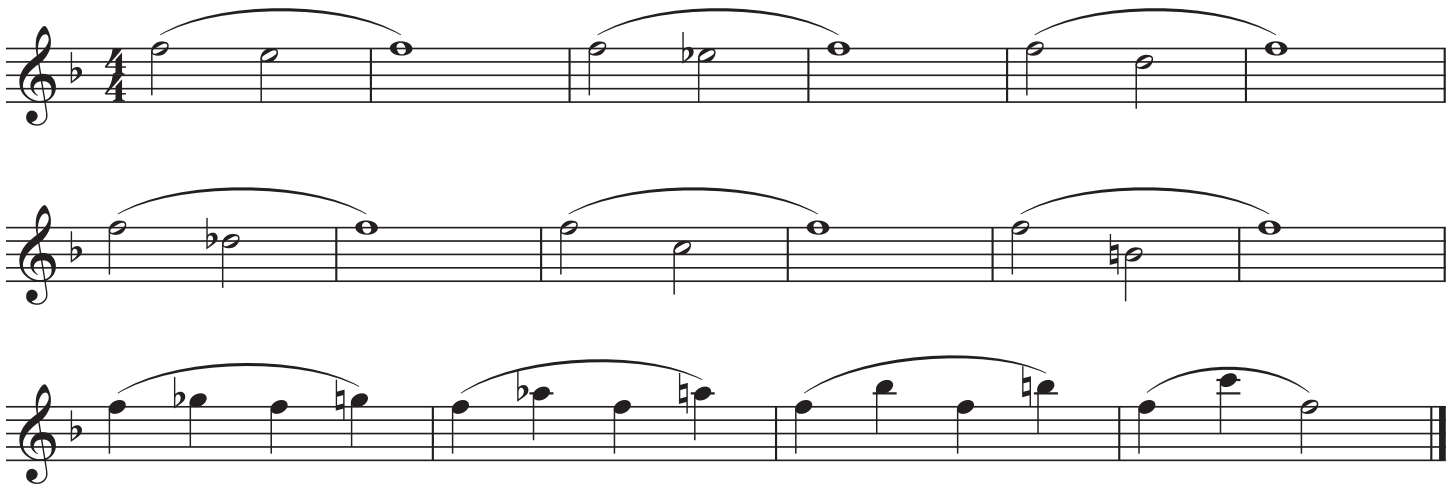
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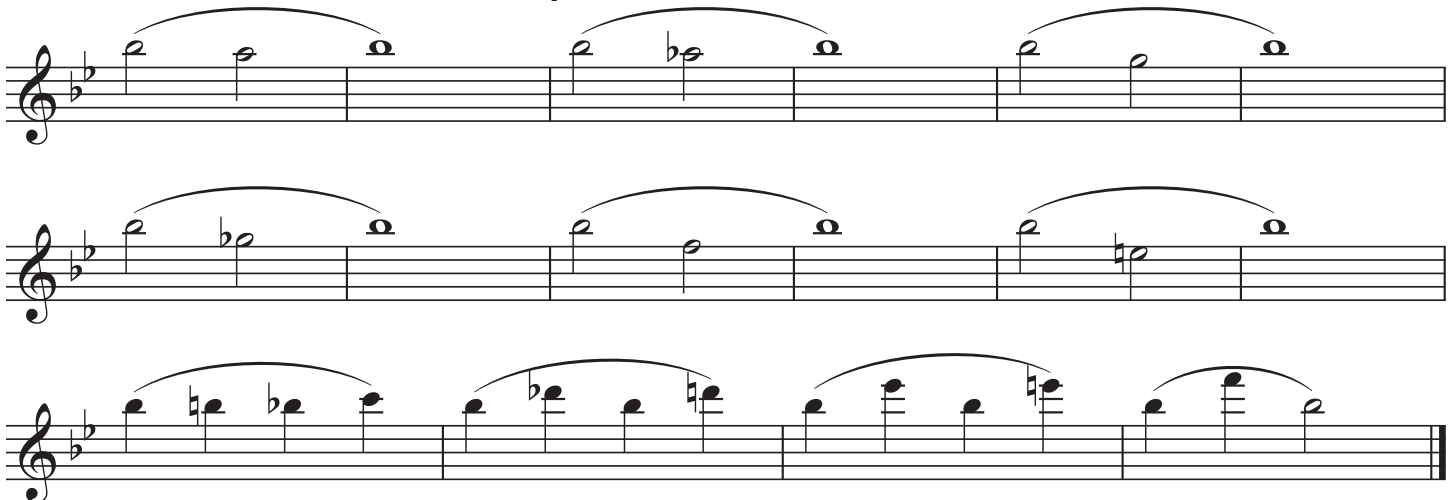


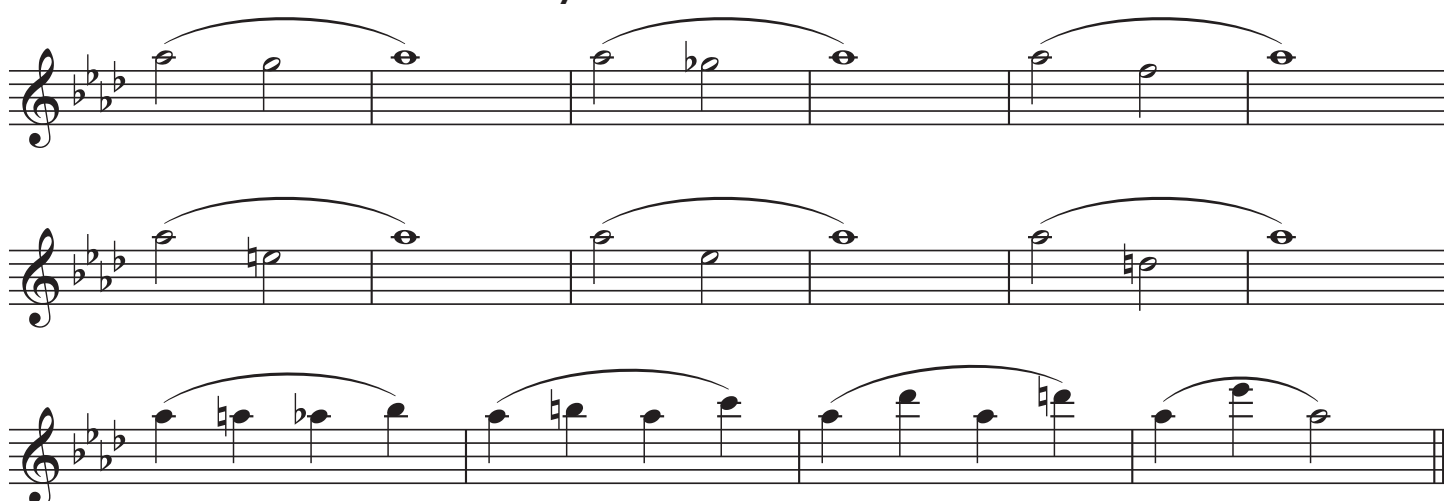
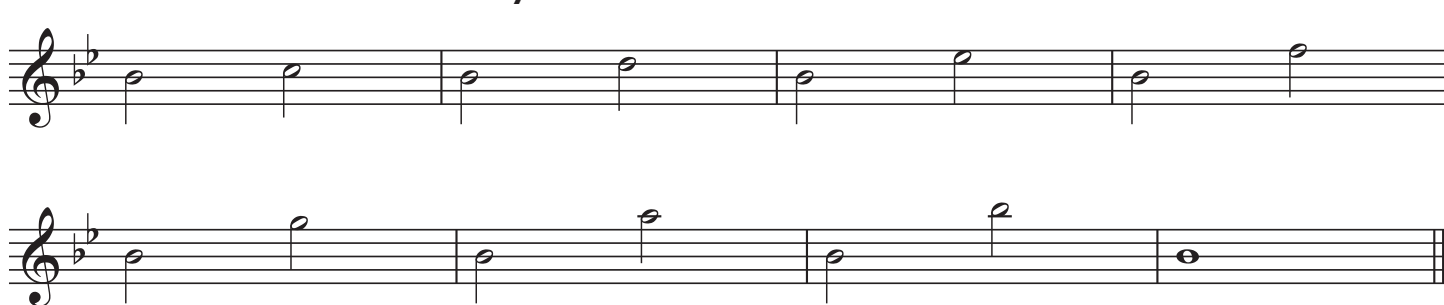
SCAN ME

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**

The Handy Dandy Randy Standy Bandy Warm-Up

Oboe

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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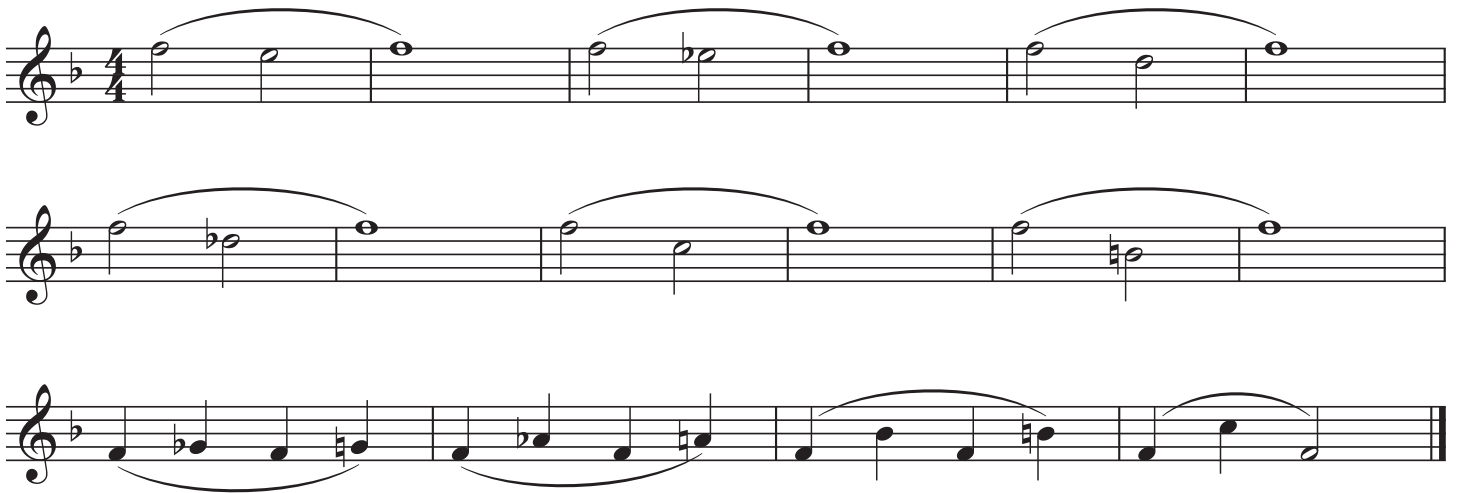
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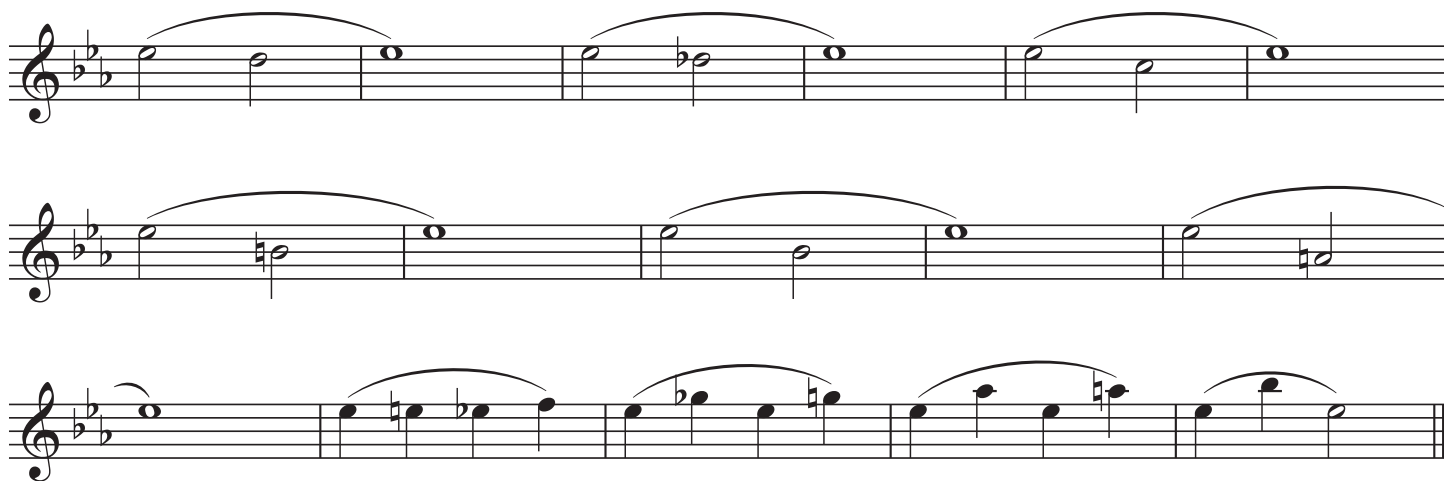


1. TONE - Concert F: Create your best sound.



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



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

The Handy Dandy Randy Standy Bandy Warm-Up

Tone Module 1: Long Tones

Bassoon

Randall D. Standridge
(ASCAP)

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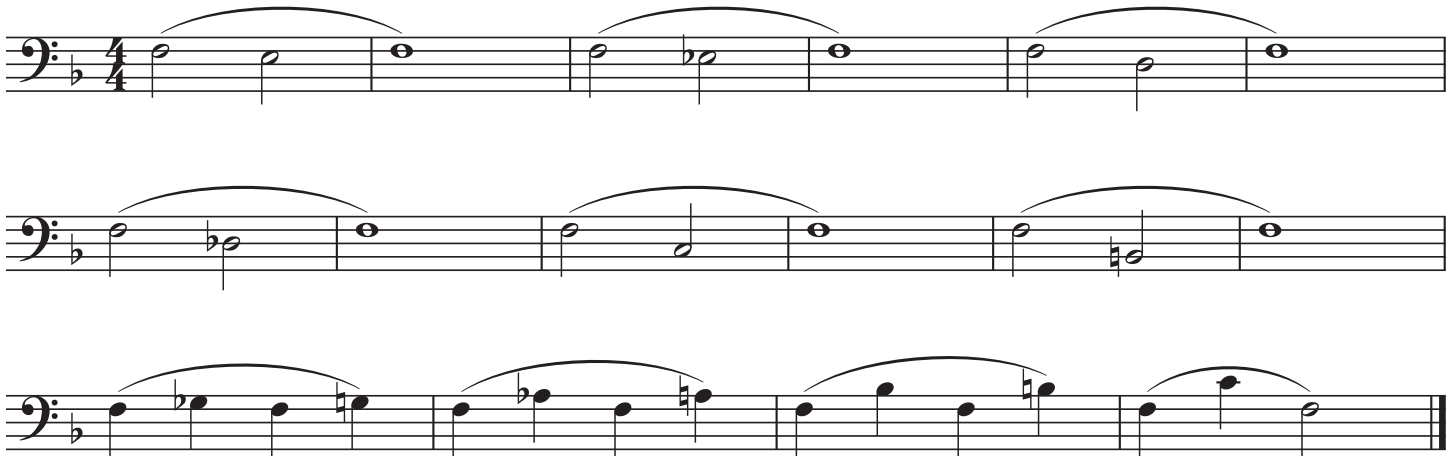
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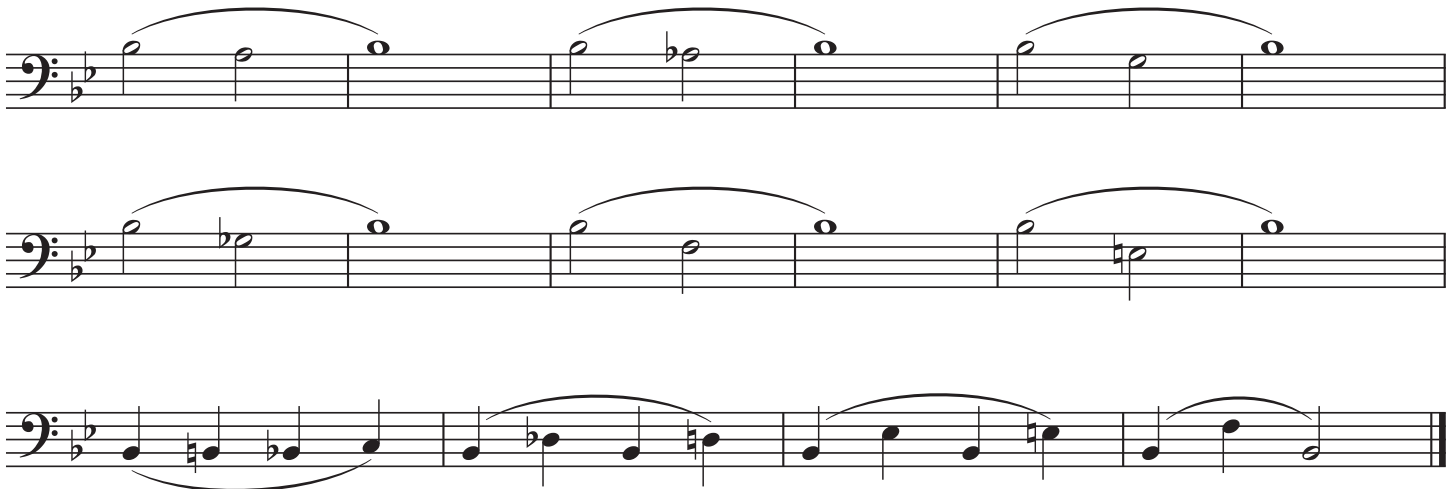
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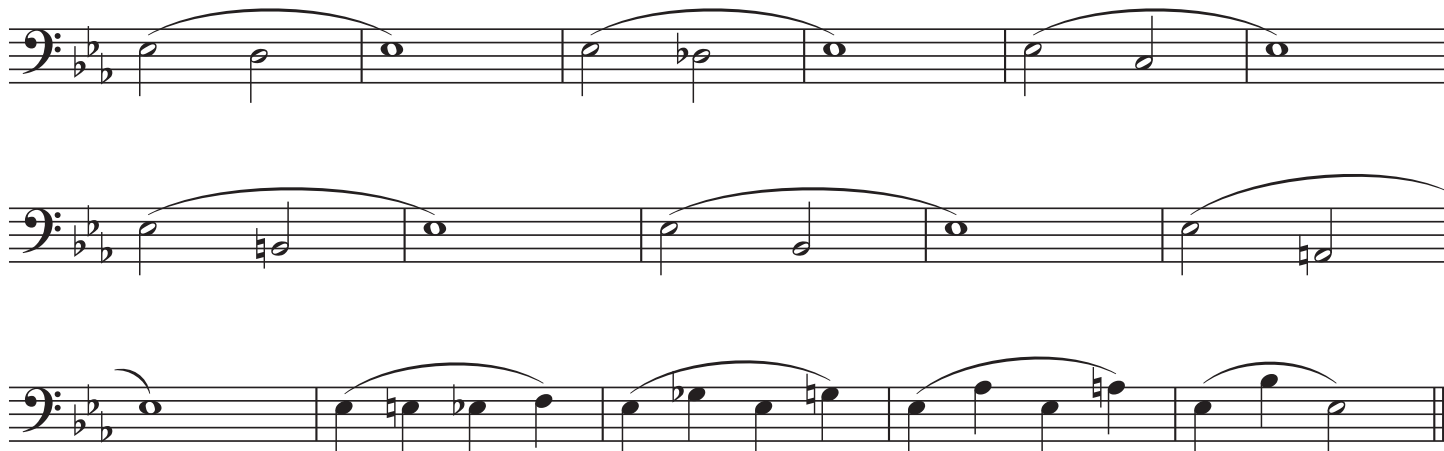
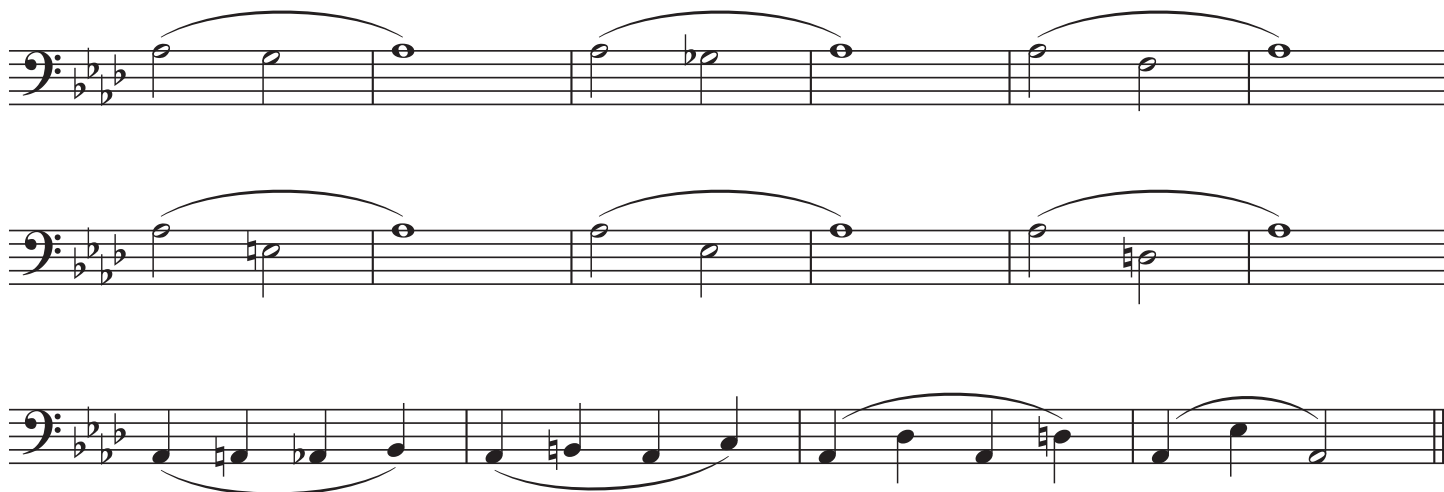


1. TONE - Concert F: Create your best sound.



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**

The Handy Dandy Randy Standy Bandy Warm-Up

B♭ Clarinet

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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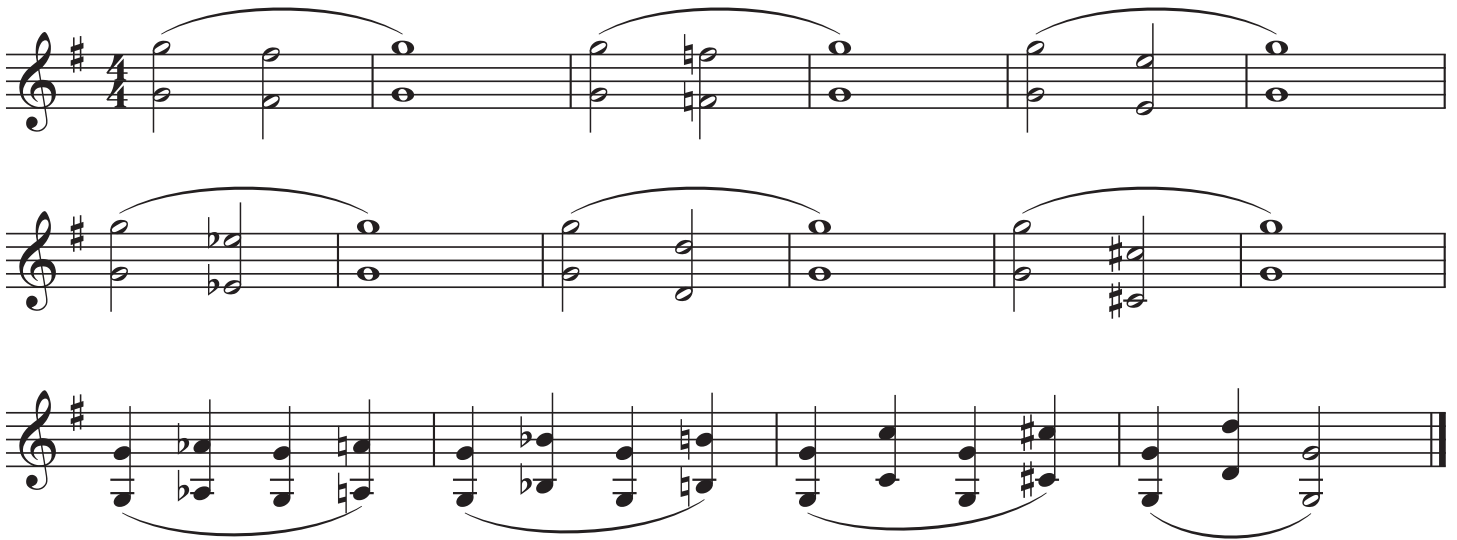
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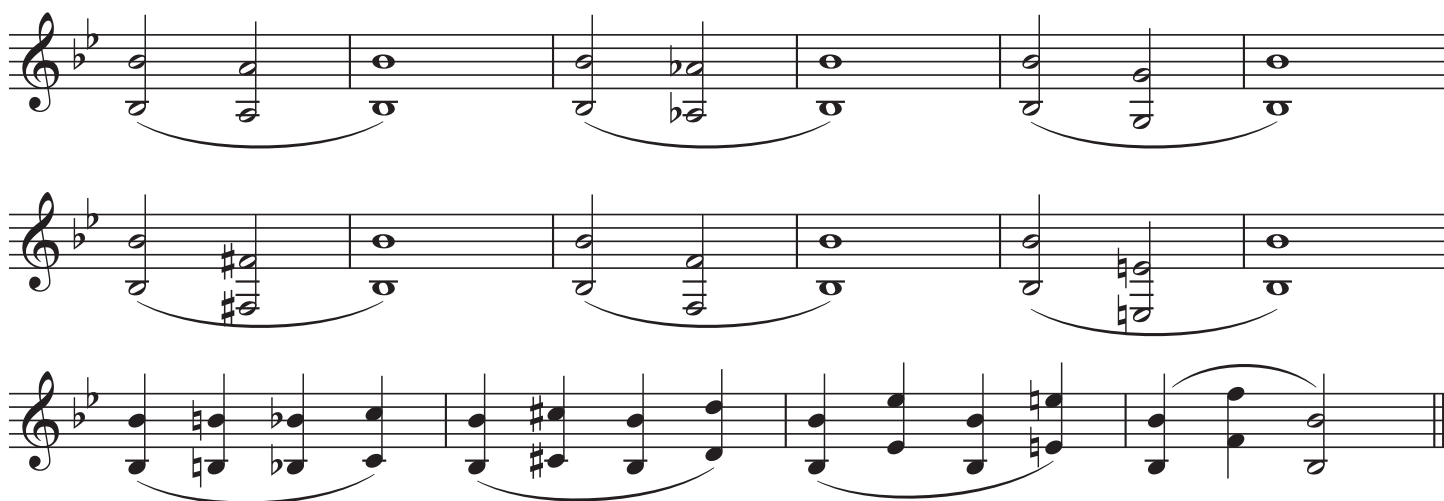


1. TONE - Concert F: Create your best sound.



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**

The Handy Dandy Randy Standy Bandy Warm-Up

B $\flat$ Bass Clarinet

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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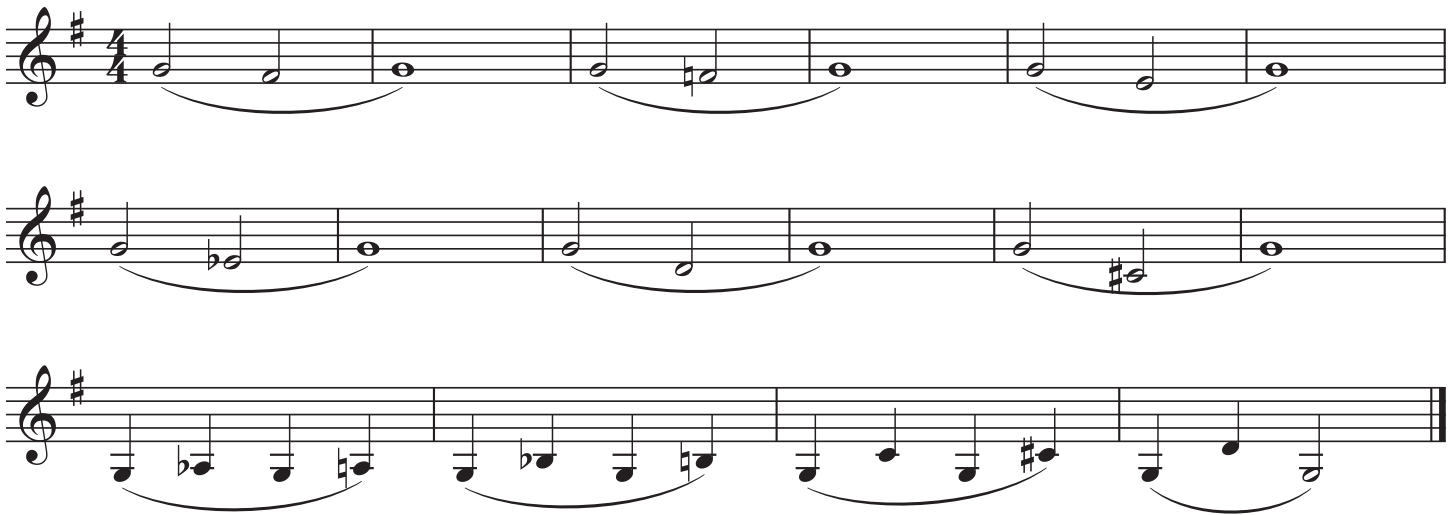
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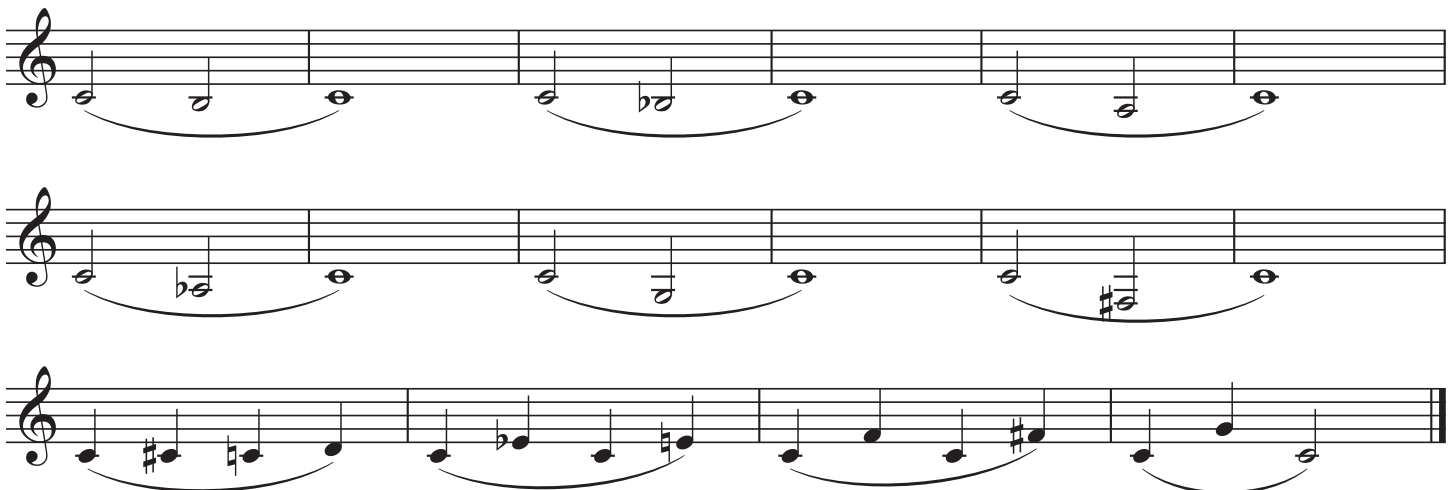
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1. TONE - Concert F: Create your best sound.



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



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

The Handy Dandy Randy Standy Bandy Warm-Up

E♭ Alto Saxophone

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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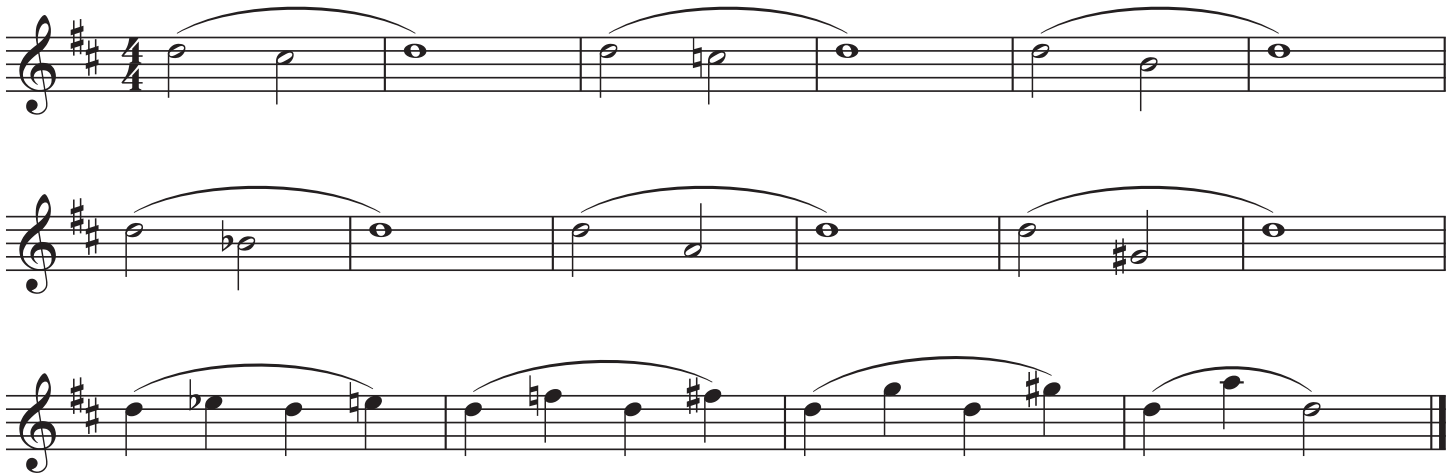
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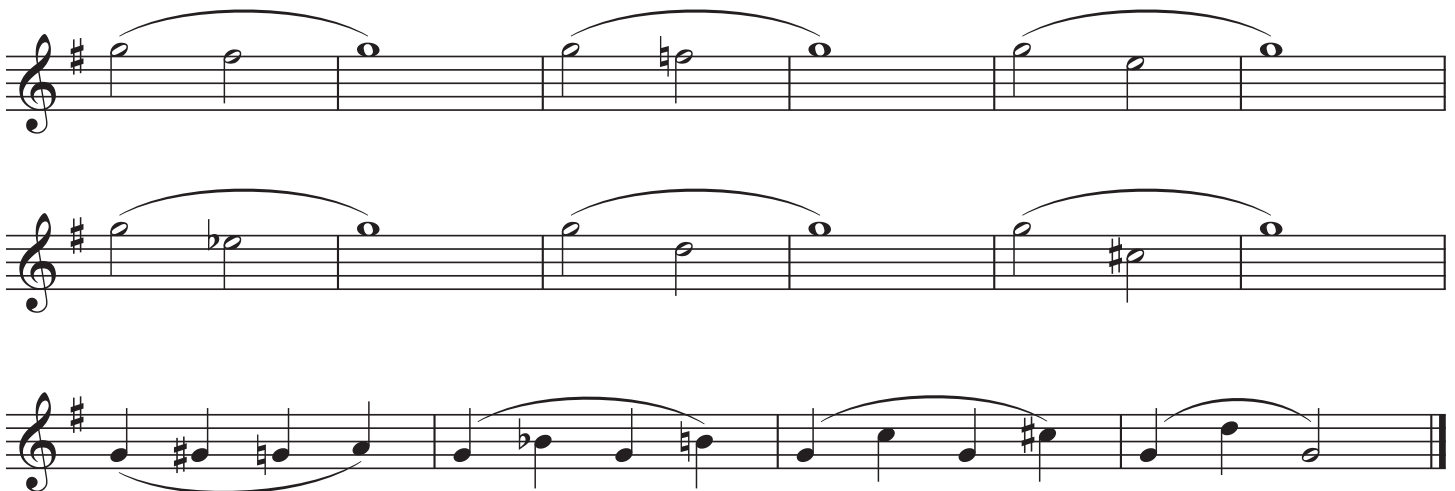


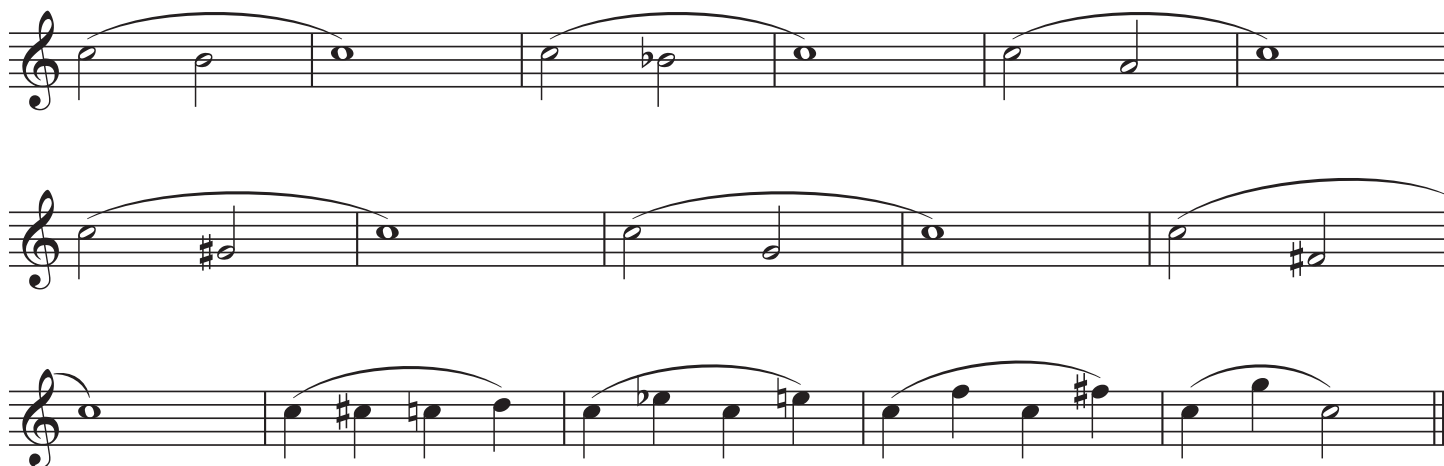
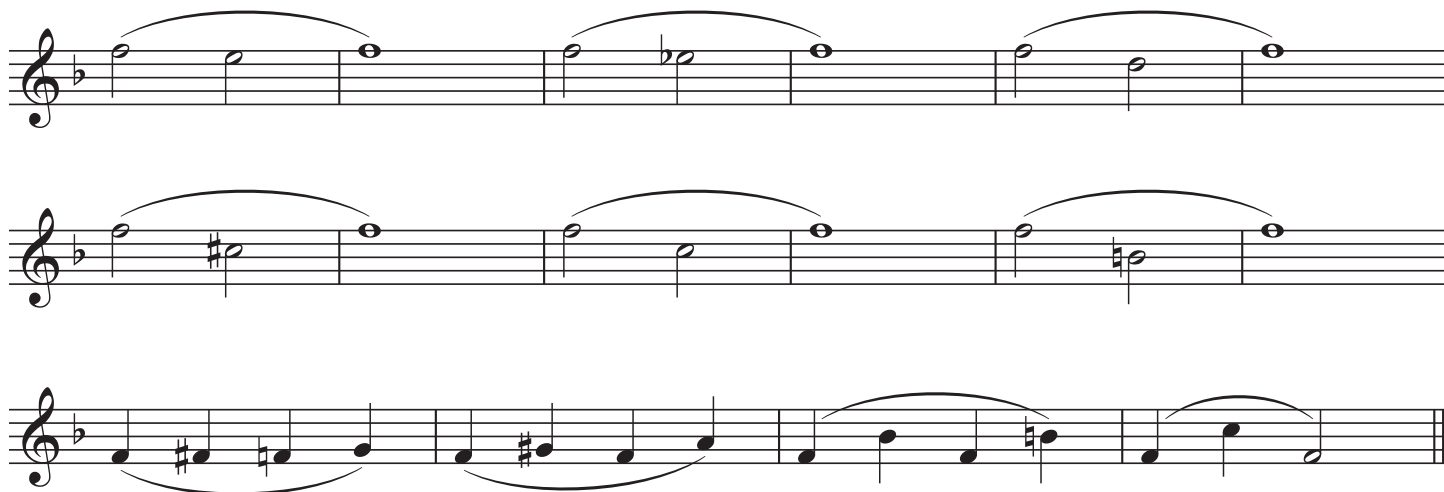
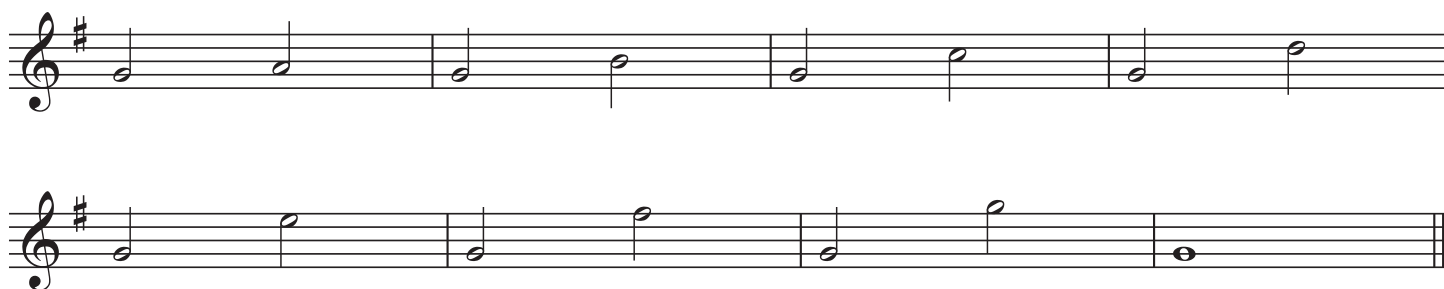
SCAN ME

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**

The Handy Dandy Randy Standy Bandy Warm-Up

B $\flat$ Tenor Saxophone

Tone Module 1: Long Tones

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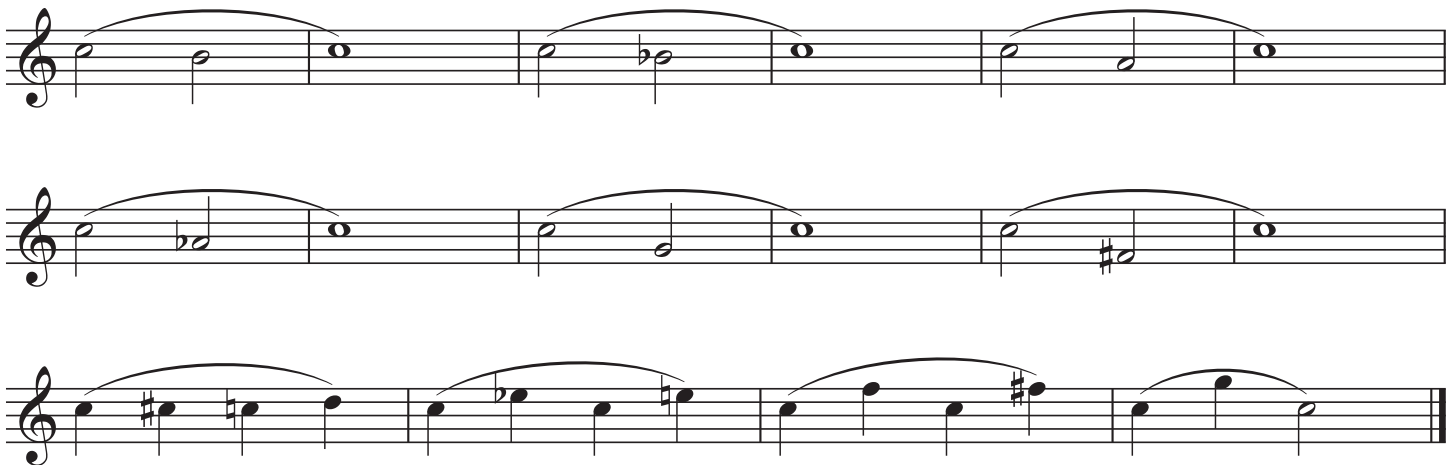


SCAN ME

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



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



The image displays three staves of musical notation for a piece in B-flat major, 4/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features various note values, rests, and phrasing slurs.

Staff 1 (Measures 1-4):

- Measure 1: Quarter rest, followed by a half note G4 (B-flat).
- Measure 2: Quarter note F4 (B-flat), quarter note E4, quarter note D4.
- Measure 3: Half note C4, half note B3 (B-flat).
- Measure 4: Quarter note A3, quarter note G3 (B-flat), quarter note F3 (B-flat).

Staff 2 (Measures 5-8):

- Measure 5: Half note E4, half note D4.
- Measure 6: Half note C4, half note B3 (B-flat).
- Measure 7: Half note A3, half note G3 (B-flat).
- Measure 8: Half note F3 (B-flat), half note E3.

Staff 3 (Measures 9-12):

- Measure 9: Quarter note D4, quarter note C4, quarter note B3 (B-flat), quarter note A3.
- Measure 10: Quarter note G3 (B-flat), quarter note F3 (B-flat), quarter note E3, quarter note D4.
- Measure 11: Quarter note C4, quarter note B3 (B-flat), quarter note A3, quarter note G3 (B-flat).
- Measure 12: Quarter note F3 (B-flat), quarter note E3, quarter note D4, quarter note C4.

The Handy Dandy Randy Standy Bandy Warm-Up

E♭ Baritone Saxophone Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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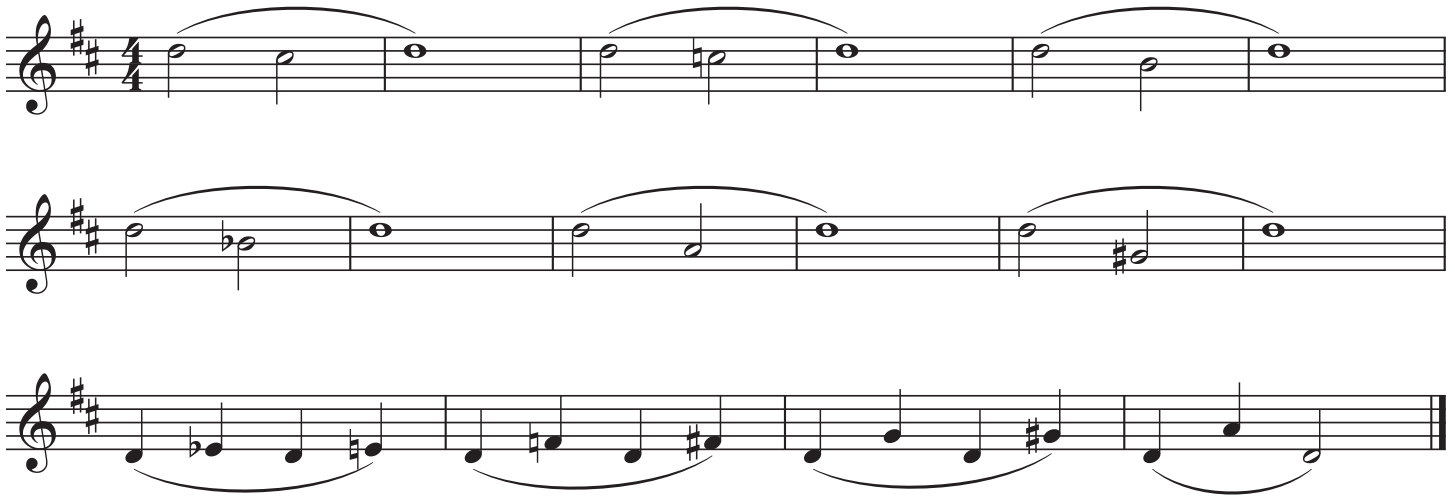
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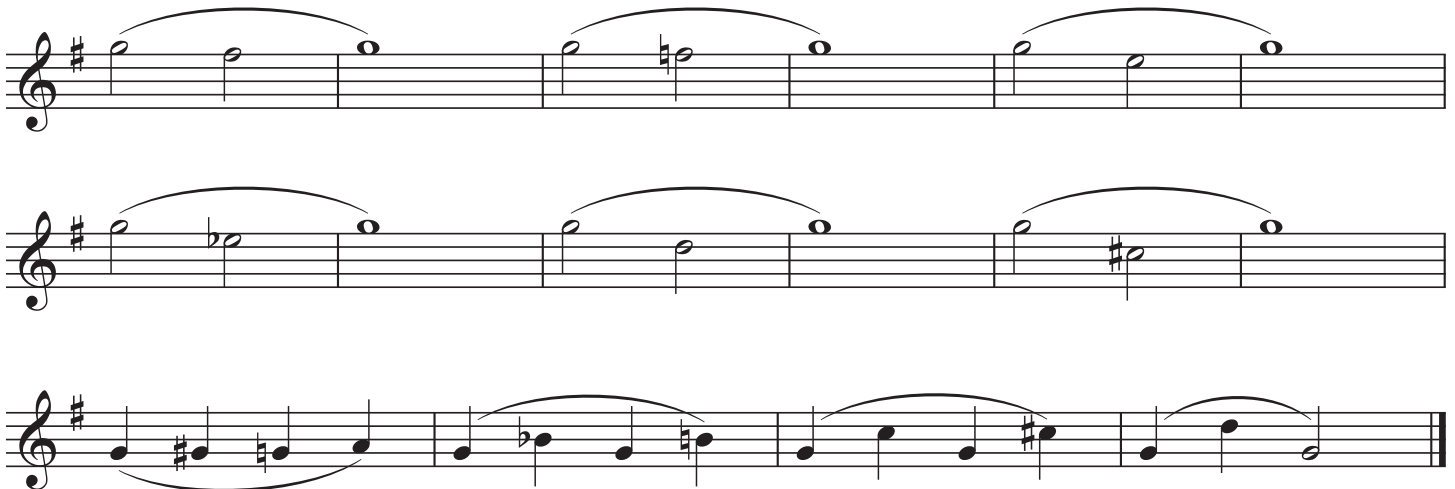
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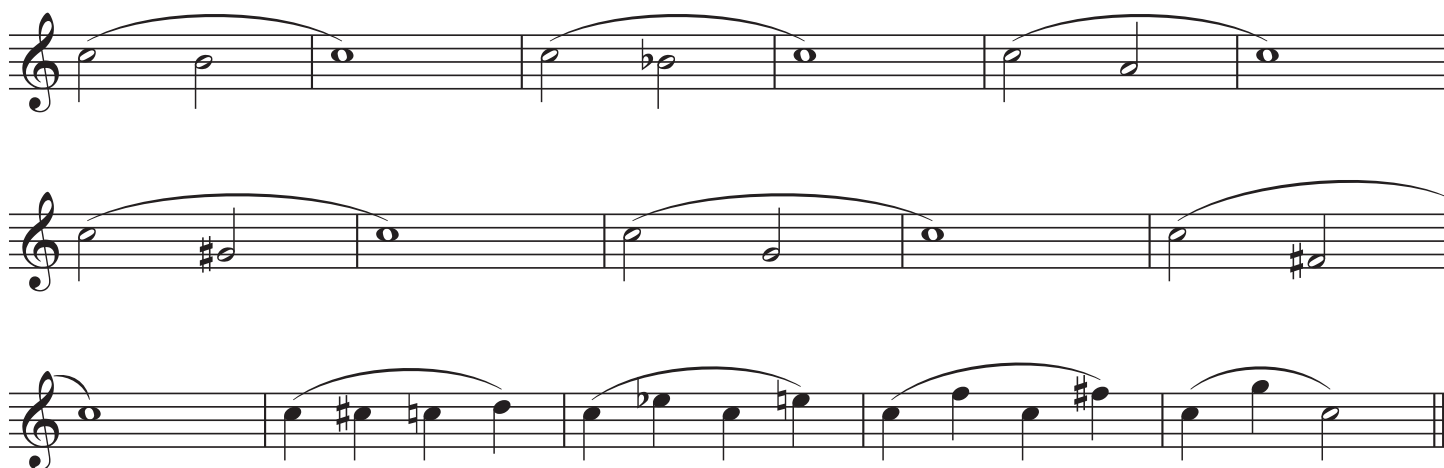


1. TONE - Concert F: Create your best sound.



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



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

The Handy Dandy Randy Standy Bandy Warm-Up

B $\flat$ Trumpet

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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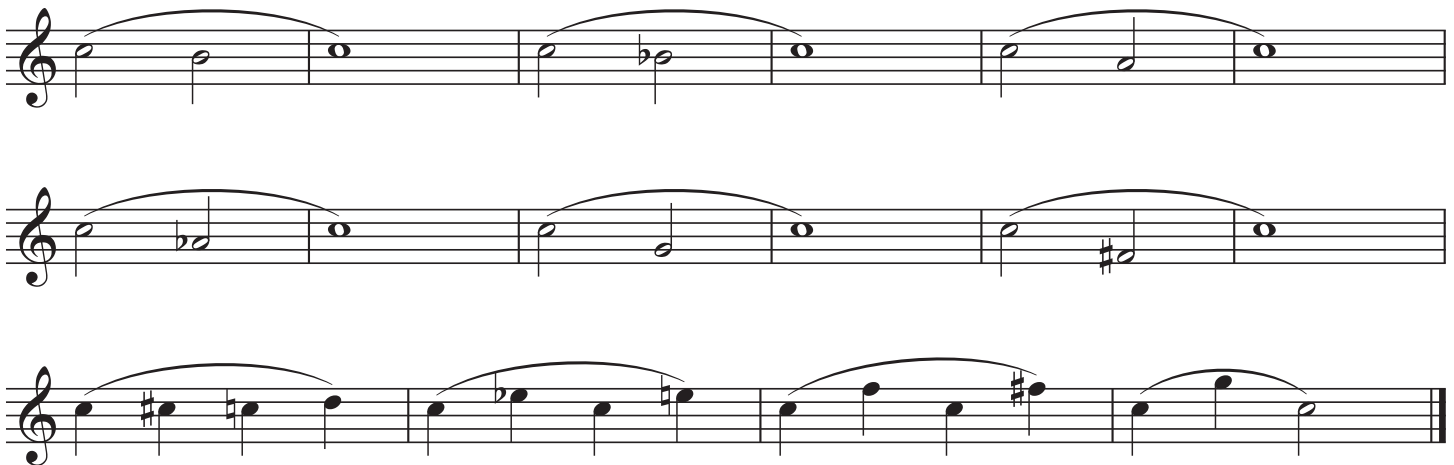
Website



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.

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

5. Tone Control - Make every note the same volume

The first system of the musical score consists of two staves. The top staff is in treble clef and contains a melody of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bottom staff is in bass clef and contains a bass line of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4. The system concludes with a double bar line.

The Handy Dandy Randy Standy Bandy Warm-Up

Horn in F

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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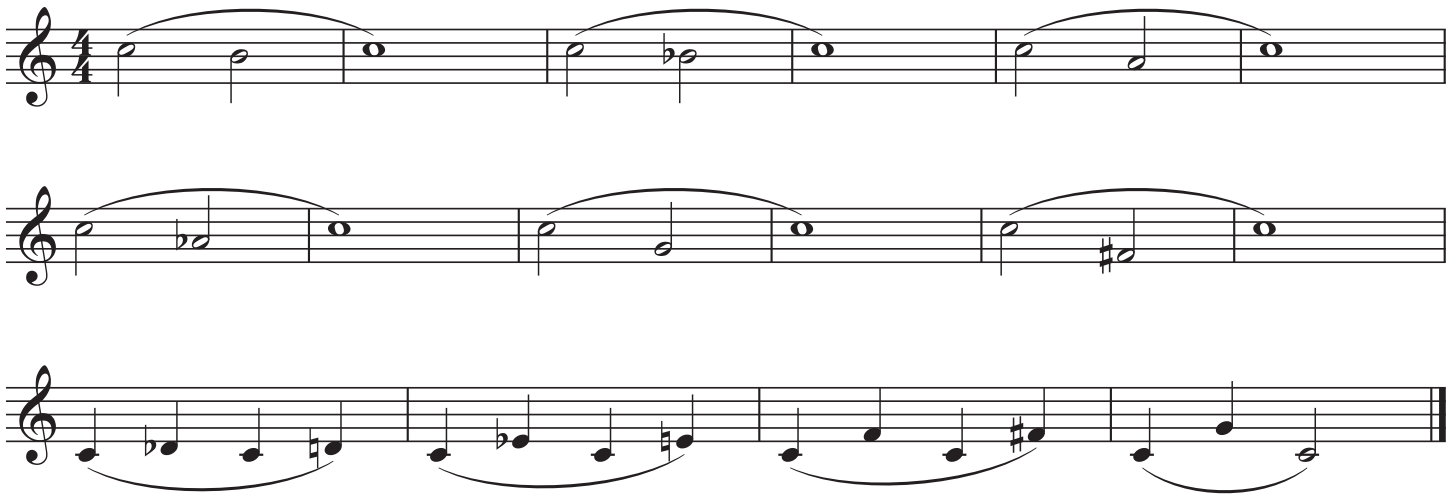
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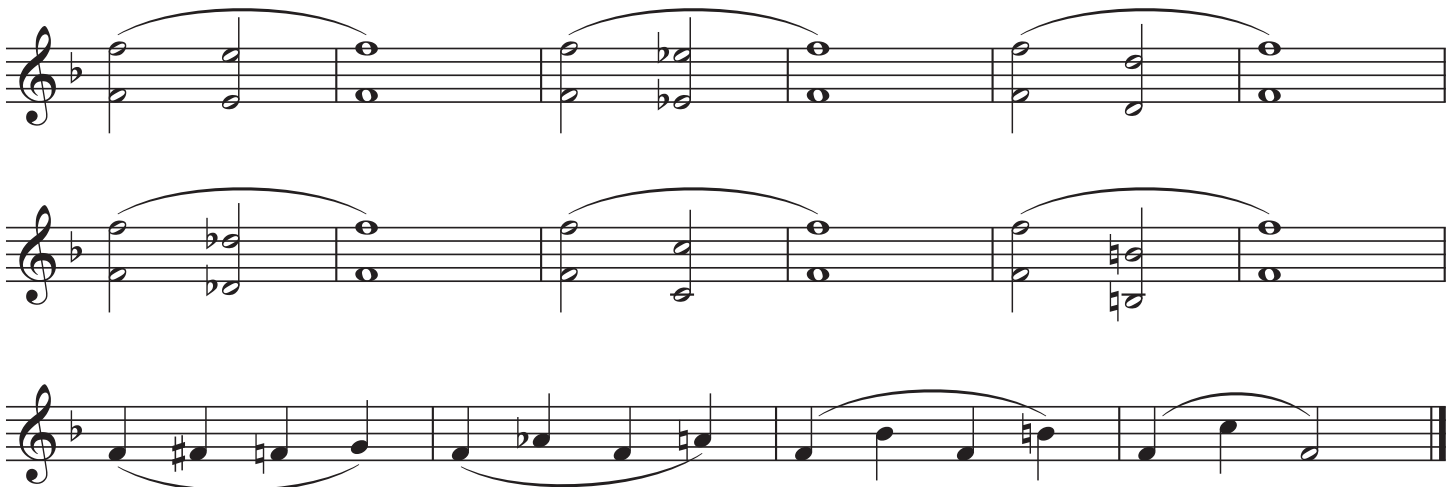
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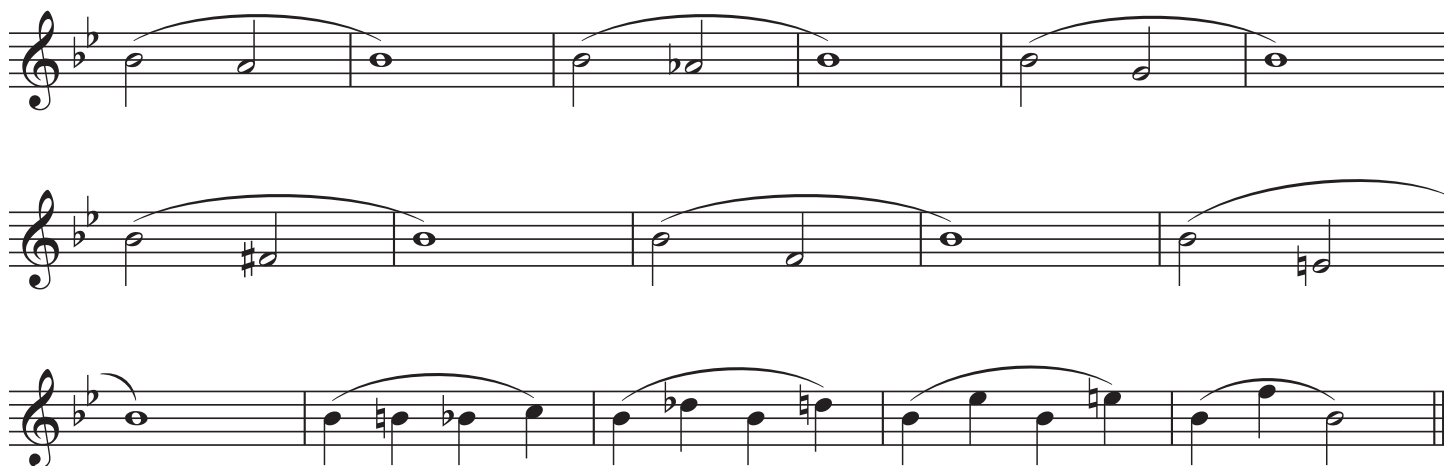


1. TONE - Concert F: Create your best sound.



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

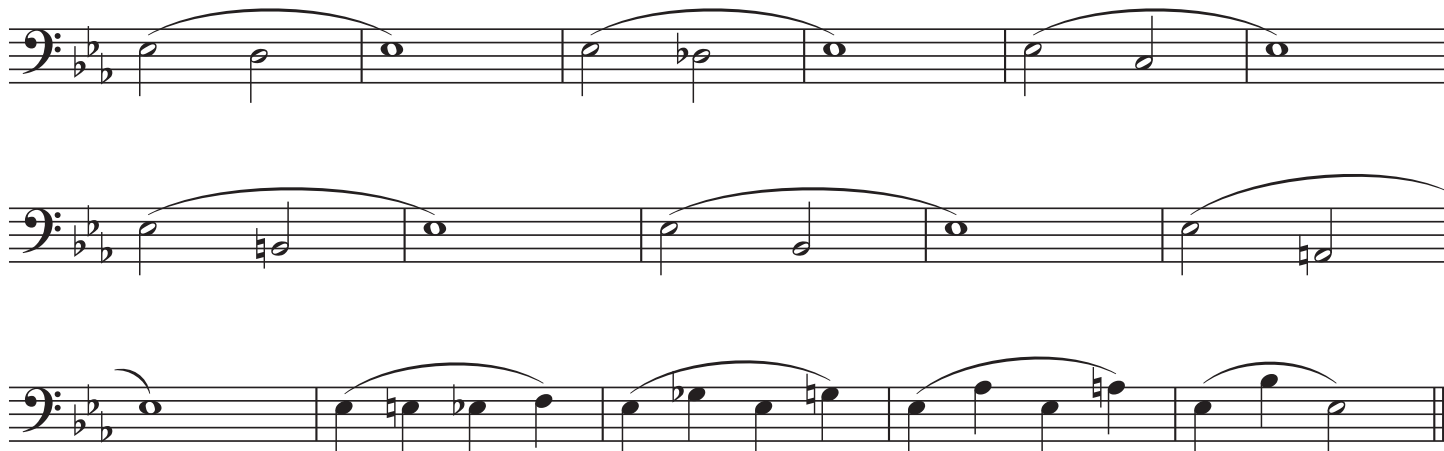
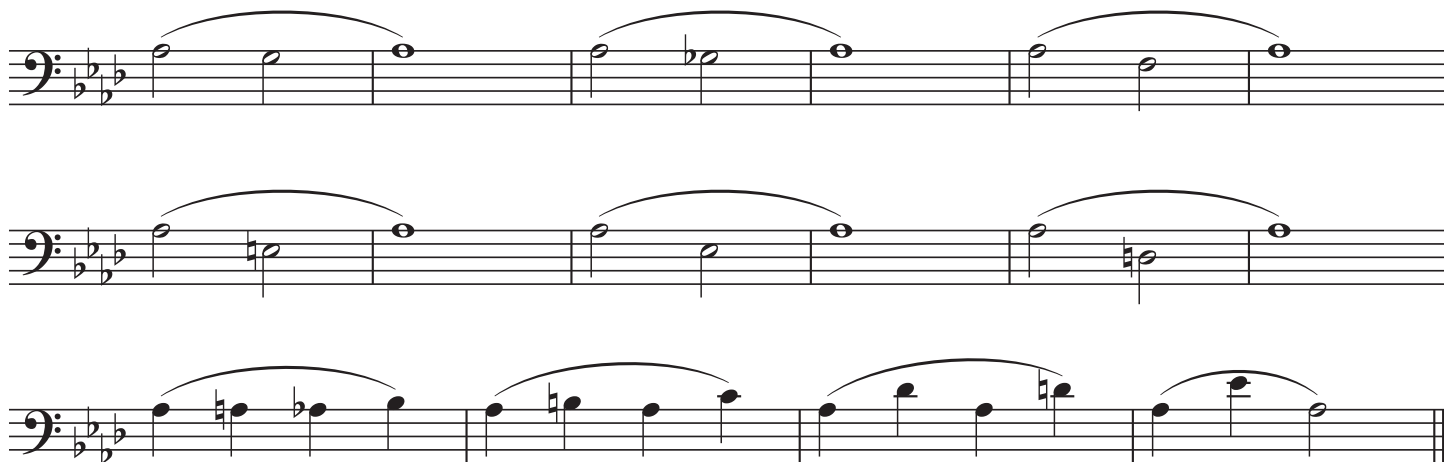


3. TONE - Concert Eb: Create your best sound.**4. TONE - Concert Ab: Create your best sound.****5. Tone Control - Make every note the same volume**

Trombone/Euphonium Tone Module 1: Long Tones

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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**

The Handy Dandy Randy Standy Bandy Warm-Up

Tuba

Tone Module 1: Long Tones

Randall D. Standridge
(ASCAP)

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YouTube Channel



Website



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



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



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

Exercise 3: TONE - Concert Eb. The notation shows three staves of music in bass clef with a key signature of three flats (Bb, Eb, Ab). The first staff contains three measures of music, each with a half note and a whole note connected by a slur. The second staff contains three measures of music, each with a half note and a whole note connected by a slur. The third staff contains six measures of music, each with a half note and a whole note connected by a slur.

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

Exercise 4: TONE - Concert Ab. The notation shows three staves of music in bass clef with a key signature of three flats (Bb, Eb, Ab). The first staff contains three measures of music, each with a half note and a whole note connected by a slur. The second staff contains three measures of music, each with a half note and a whole note connected by a slur. The third staff contains six measures of music, each with a half note and a whole note connected by a slur.

5. Tone Control - Make every note the same volume

Exercise 5: Tone Control. The notation shows two staves of music in bass clef with a key signature of three flats (Bb, Eb, Ab). The first staff contains seven measures of music, each with a half note. The second staff contains seven measures of music, each with a half note.

The Handy Dandy Randy Standy Bandy Warm-Up

Mallets

Tone Module 1: Long Tones

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(ASCAP)

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Website



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**

The Handy Dandy Randy Standy Bandy Warm-Up

Score Chorale Module 1: Eight-Measure Chorales

Randall D. Standridge (ASCAP)

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SCAN ME

YouTube Channel



SCAN ME

Website



SCAN ME

1. Chorale 1 (Bb)

Flute *mf*

Oboe *mf*

Bassoon *mf*

B $\flat$ Clarinet *mf*

B $\flat$ Bass Clarinet *mf*

E $\flat$ Alto Saxophone *mf*

B $\flat$ Tenor Saxophone *mf*

E $\flat$ Baritone Saxophone *mf*

B $\flat$ Trumpet *mf*

Horn in F *mf*

Trombone/Euphonium *mf*

Tuba *mf*

Mallets *mf*

Percussion

1

2

3

4

5

6

7

8

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2. Chorale 2 (Eb)

Musical score for Chorale 2 (Eb), measures 9 through 16. The score is written for a large ensemble, including 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 key signature is E-flat major (three flats). The score is divided into two systems. The first system contains measures 9 through 14, and the second system contains measures 15 through 16. The percussion part is marked with a double bar line and a dash, indicating it is silent throughout the piece.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./Euph.

Tuba

Mal.

Perc.

3. Chorale 3 (F)

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

The musical score for "Chorale 3 (F)" is written for a large ensemble. It consists of 13 staves, each representing a different instrument. The key signature is one flat (F major or D minor), and the time signature is 4/4. The score is divided into measures, with some measures containing a '3' indicating a triplet. 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 Mallets (Mal.). The Percussion (Perc.) staff is at the bottom and contains rests.

4. Chorale 4 (Ab)

Musical score for Chorale 4 (Ab), measures 25 to 32. The score is written for a large ensemble, including 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 key signature is Ab major (three flats). The score shows various musical notations, including eighth notes, quarter notes, half notes, and whole notes, with some measures featuring rests or sustained notes.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./Euph.

Tuba

Mal.

Perc.

5. Chorale 5 (Cm)

Musical score for Chorale 5 (Cm) in 4/4 time. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is one flat (Cm). The score is divided into two systems, each containing eight staves. The first system 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 second system includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score features various musical notations, including whole, half, quarter, and eighth notes, rests, and dynamic markings like '8'.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

6. Chorale 6 (Dm)

Musical score for Chorale 6 (Dm), 4/4 time signature. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is D minor (two flats). The score is divided into two systems of staves. The first system 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 second system includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score features a variety of musical notations, including whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings. The percussion part is marked with a double bar line and a 4/4 time signature, indicating it is to be played in 4/4 time.

6. Chorale 7 (Gm)

Musical score for Chorale 7 (Gm) in 4/4 time. The score is arranged for a large ensemble, including woodwinds, brass, and percussion. The key signature is one flat (Bb). The score is divided into two systems, each containing eight staves. The first system 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 second system includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Euph.), Tuba, Mallets (Mal.), and Percussion (Perc.). The score features a variety of musical notations, including whole, half, quarter, eighth, and sixteenth notes, rests, and chords. The percussion part is marked with a double bar line and a 4/4 time signature, indicating a steady rhythm.

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Flute

Randall D. Standridge
(ASCAP)

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YouTube Channel



Website



1. Chorale 1 (Bb)



2. Chorale 2 (Eb)

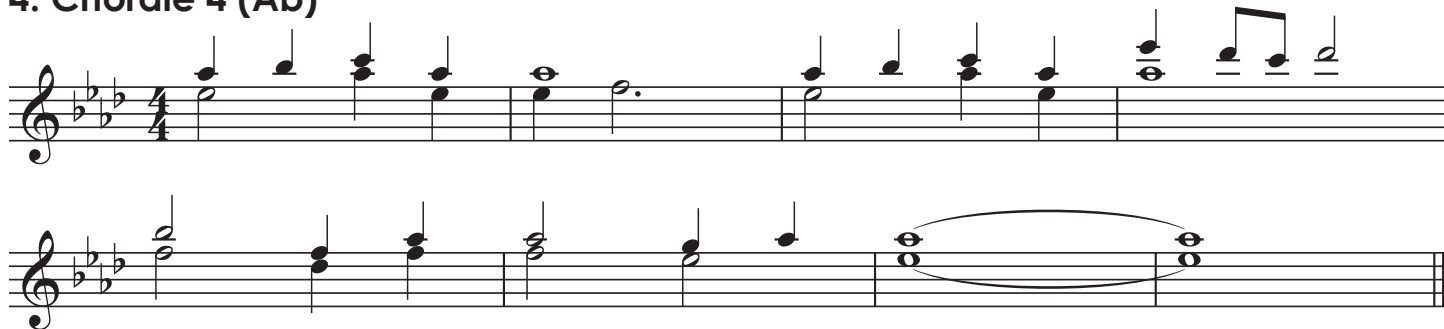


3. Chorale 3 (F)



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4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Oboe

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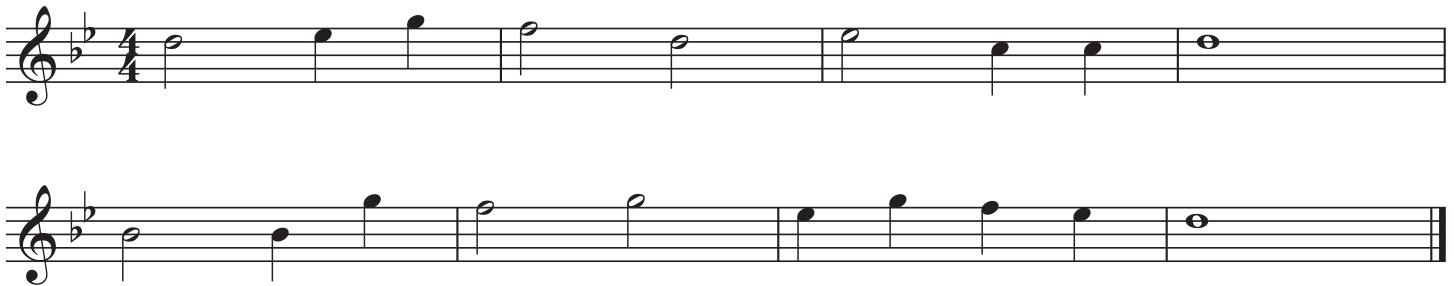
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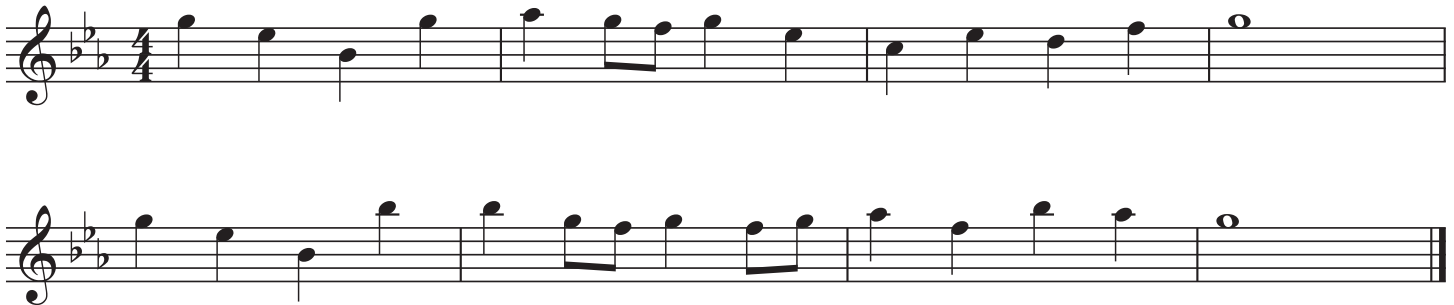
Website



1. Chorale 1 (Bb)



2. Chorale 2 (Eb)

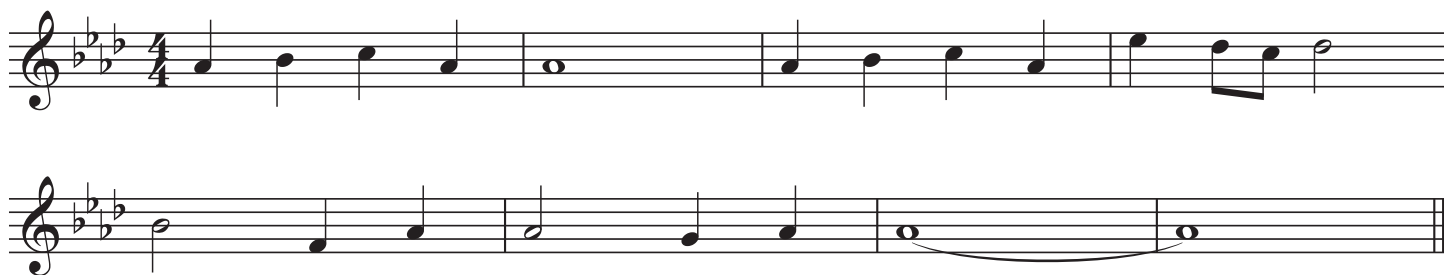
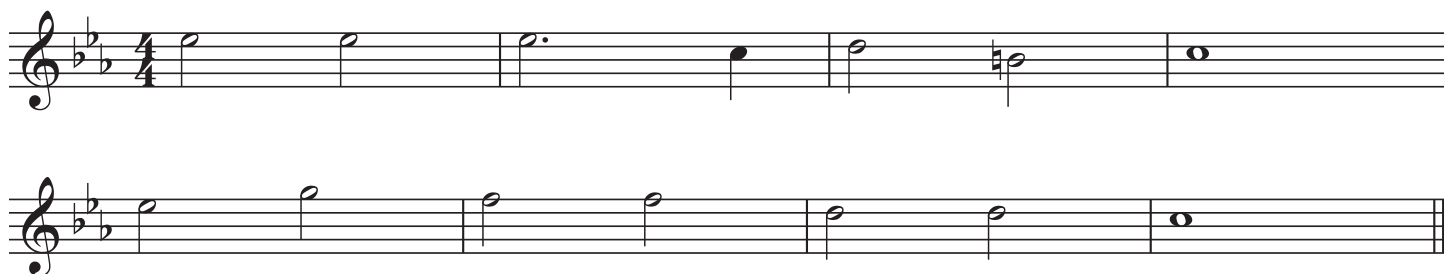
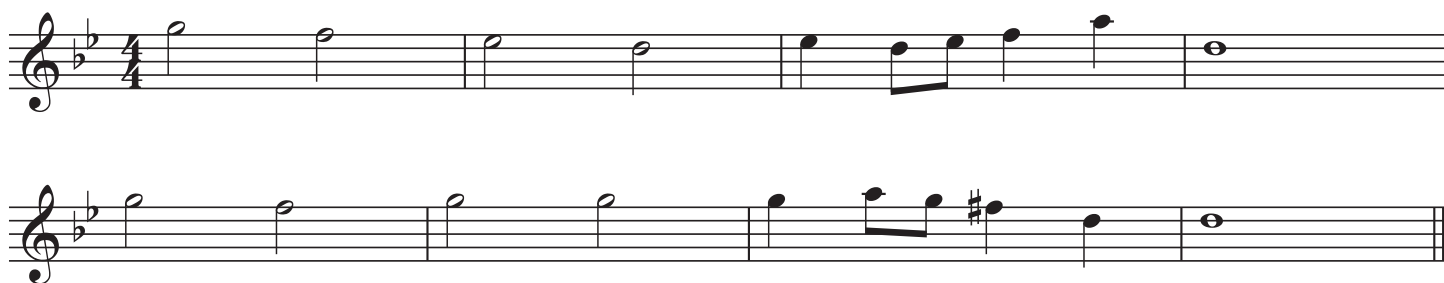


3. Chorale 3 (F)



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4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Bassoon

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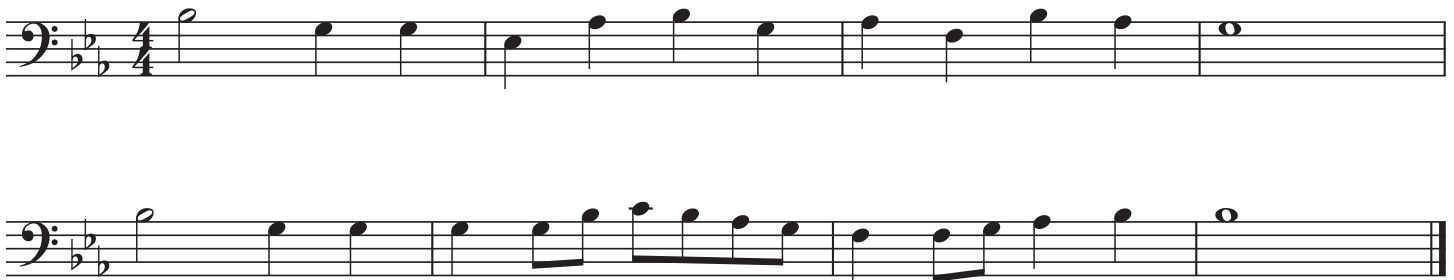
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1. Chorale 1 (Bb)

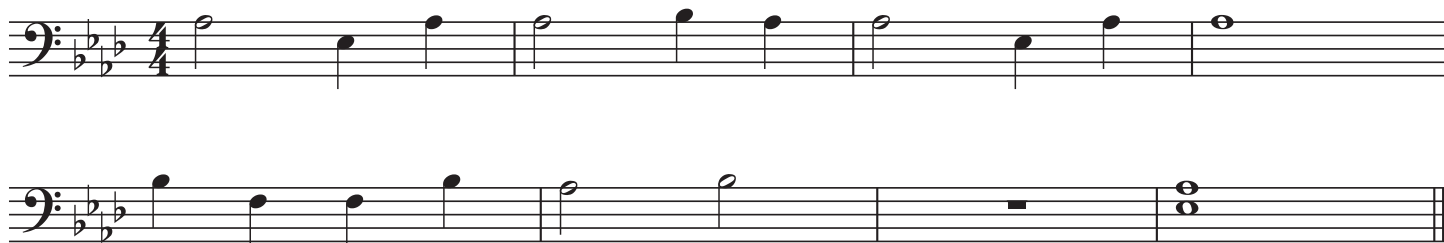
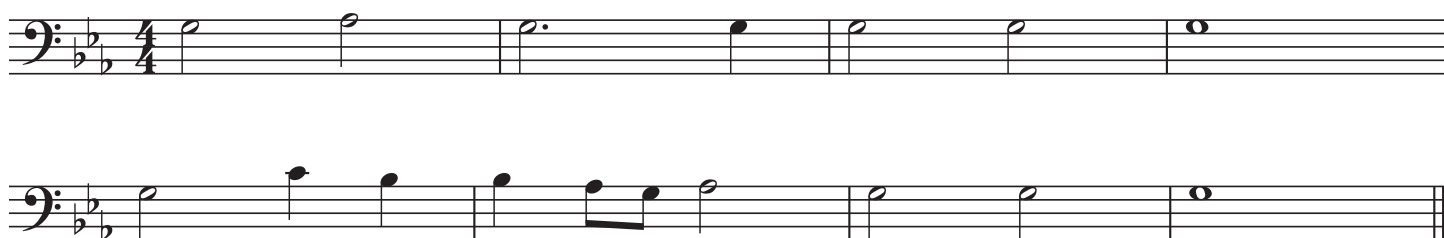
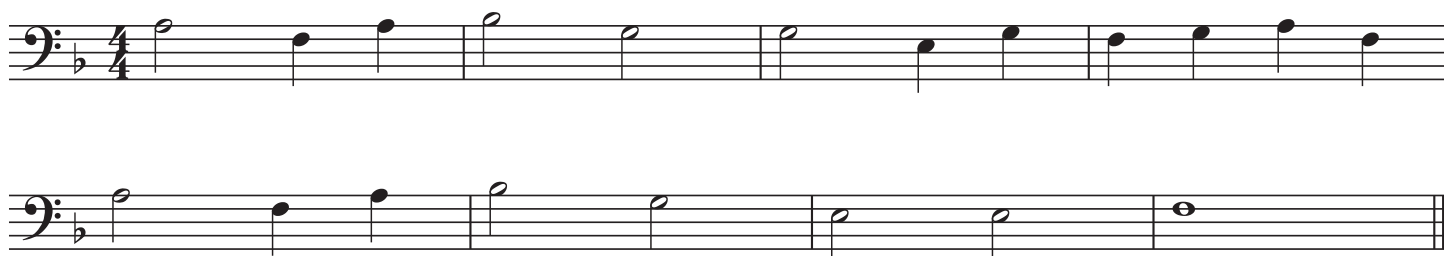
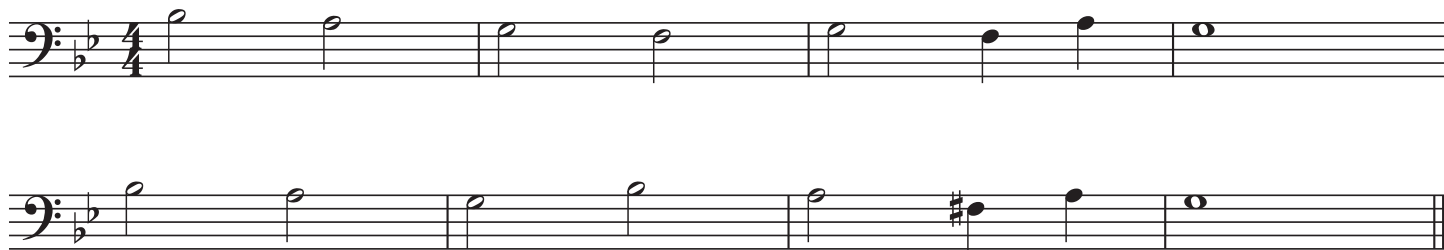


2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

B $\flat$ Clarinet

Randall D. Standridge
(ASCAP)

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YouTube Channel



Website



1. Chorale 1 (B $\flat$)



2. Chorale 2 (E $\flat$)

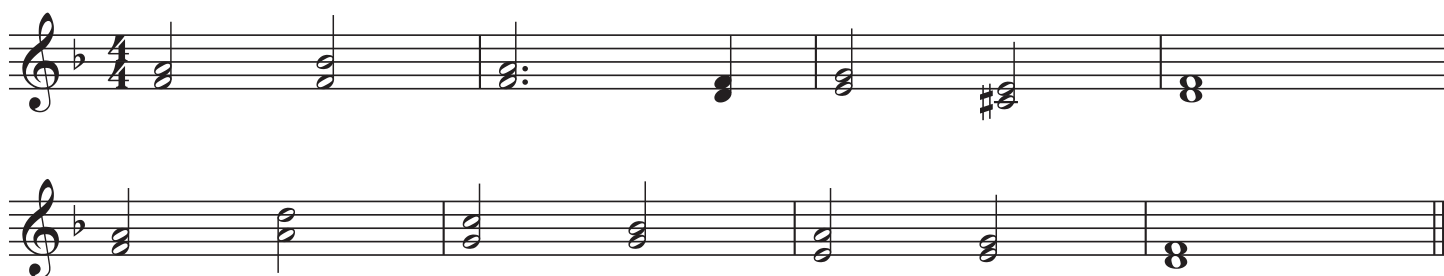
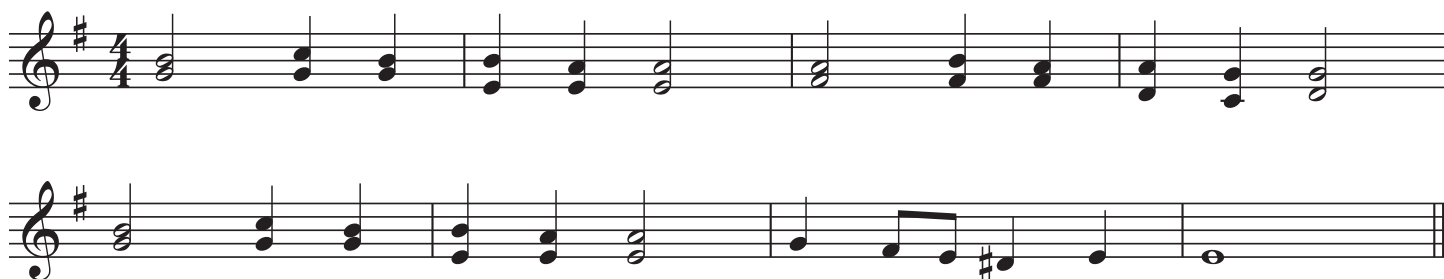
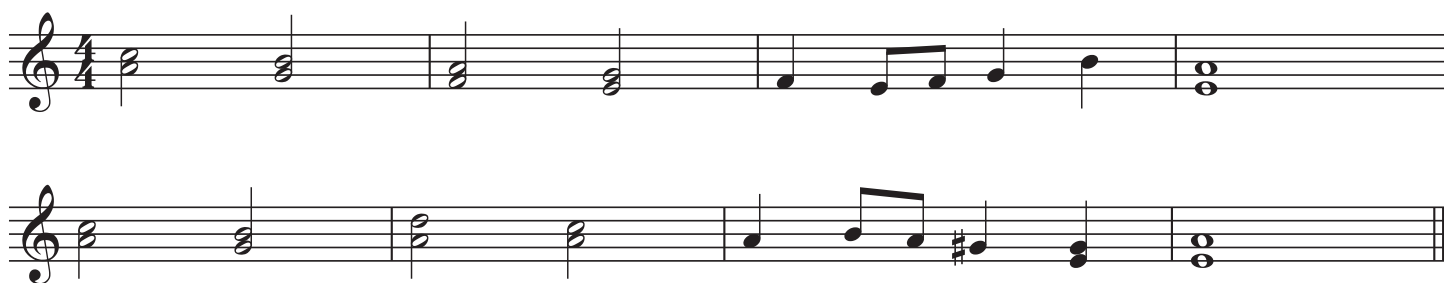


3. Chorale 3 (F)



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4. Chorale 4 (A $\flat$)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

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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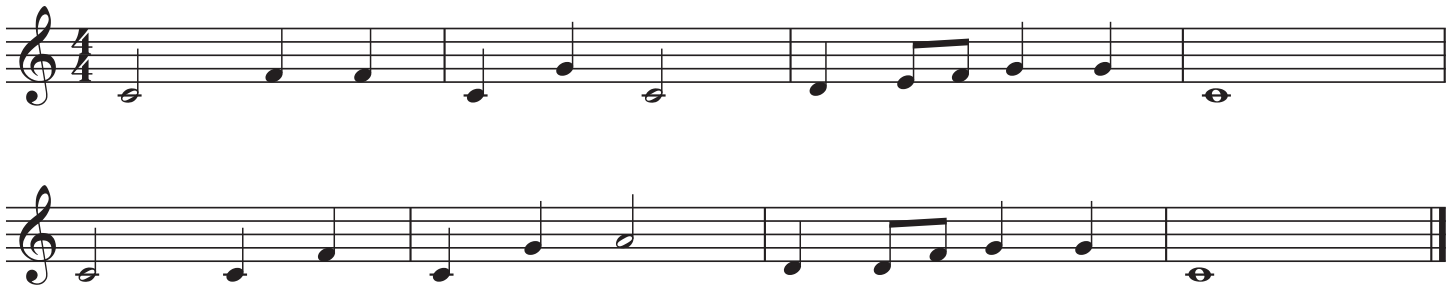
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Website



1. Chorale 1 (B $\flat$)



2. Chorale 2 (E $\flat$)

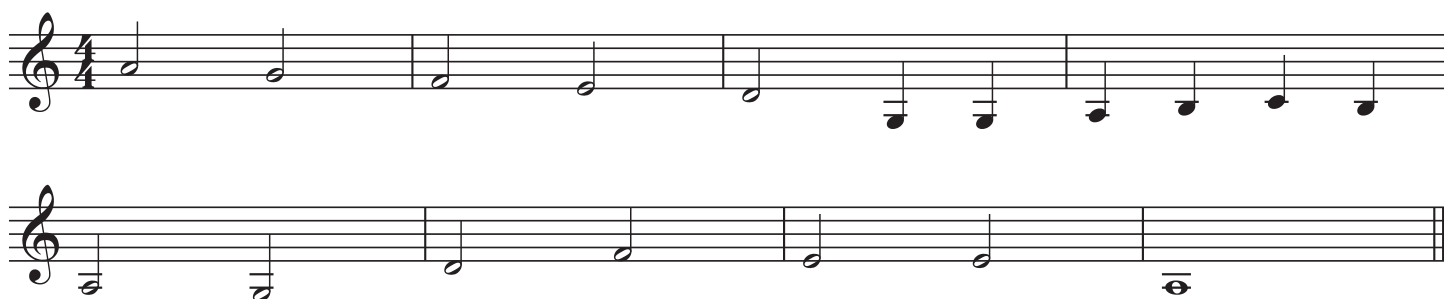


3. Chorale 3 (F)



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4. Chorale 4 (A $\flat$)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

E♭ Alto Saxophone

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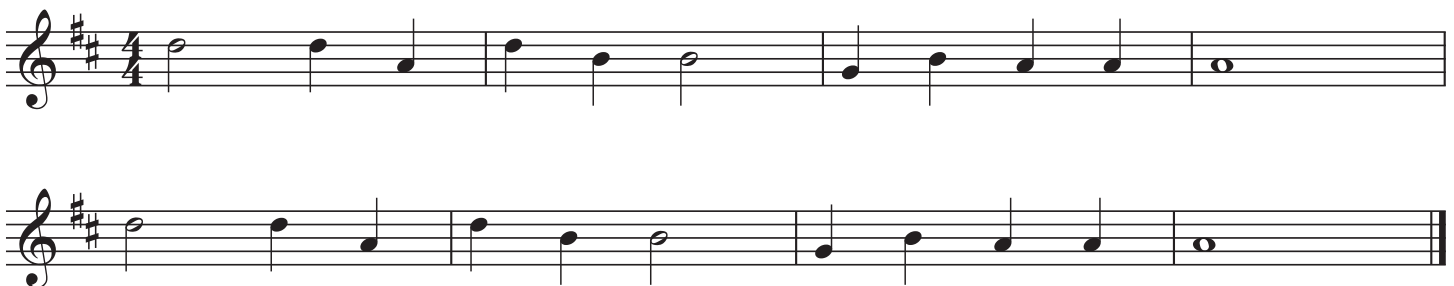
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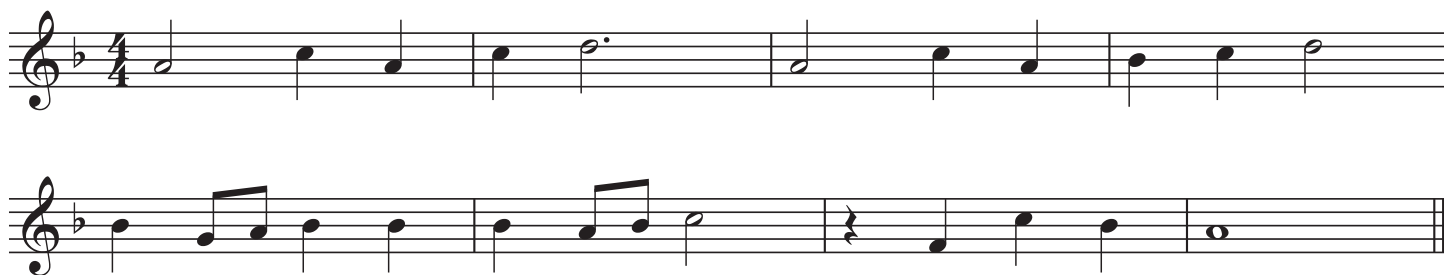


2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

B $\flat$ Tenor Saxophone

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(ASCAP)

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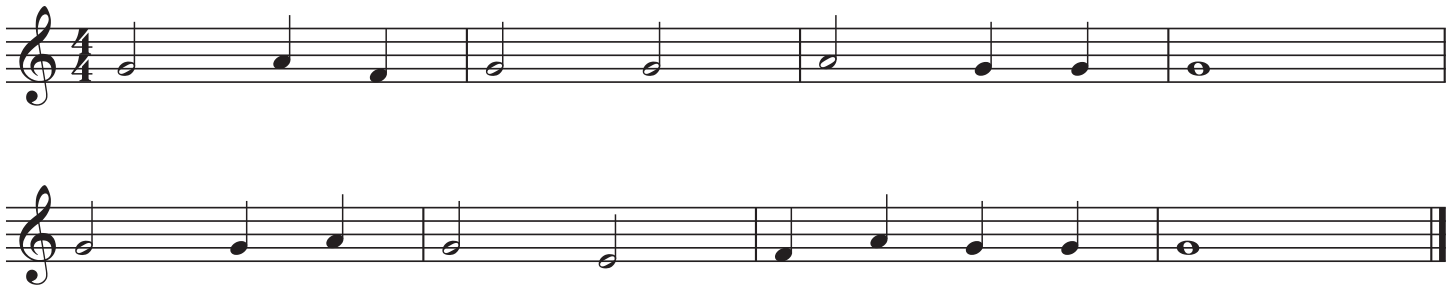
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1. Chorale 1 (B $\flat$)

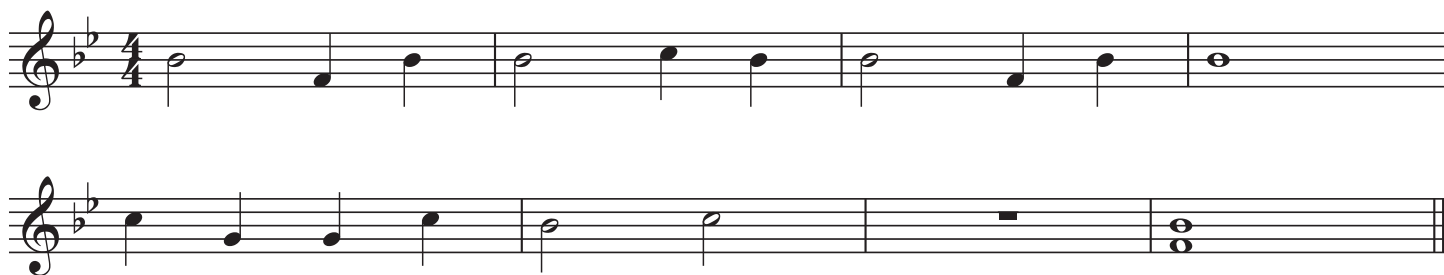


2. Chorale 2 (E $\flat$)



3. Chorale 3 (F)



4. Chorale 4 (A $\flat$)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

E♭ Baritone Saxophone

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Website



1. Chorale 1 (Bb)



2. Chorale 2 (Eb)

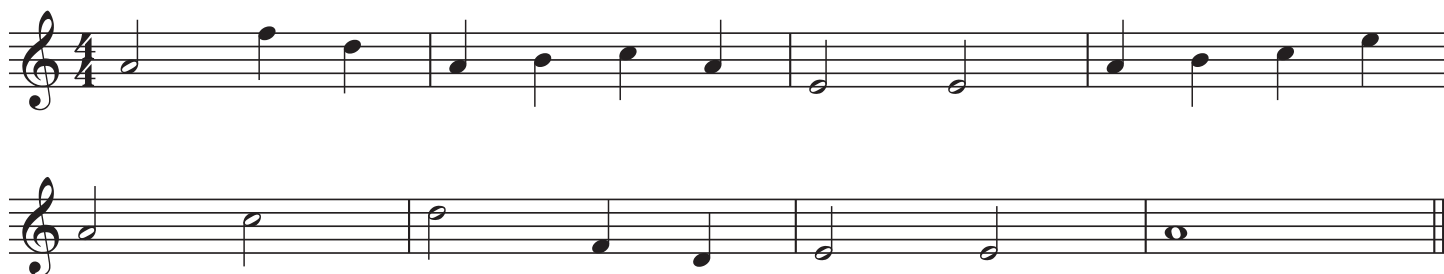
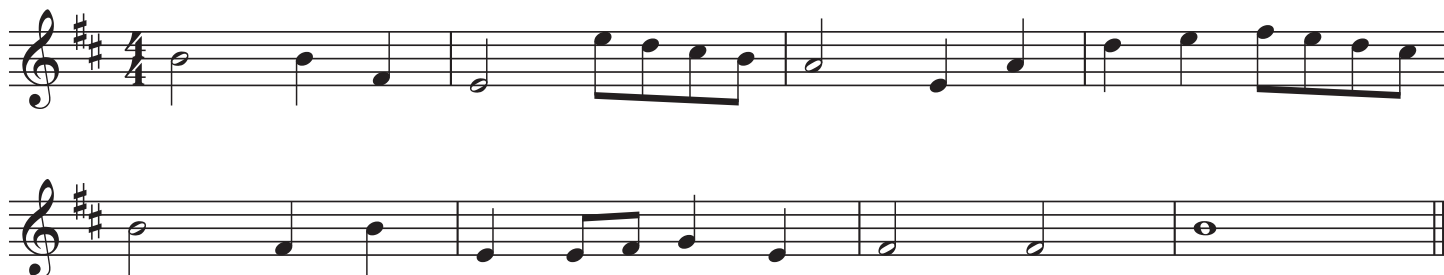
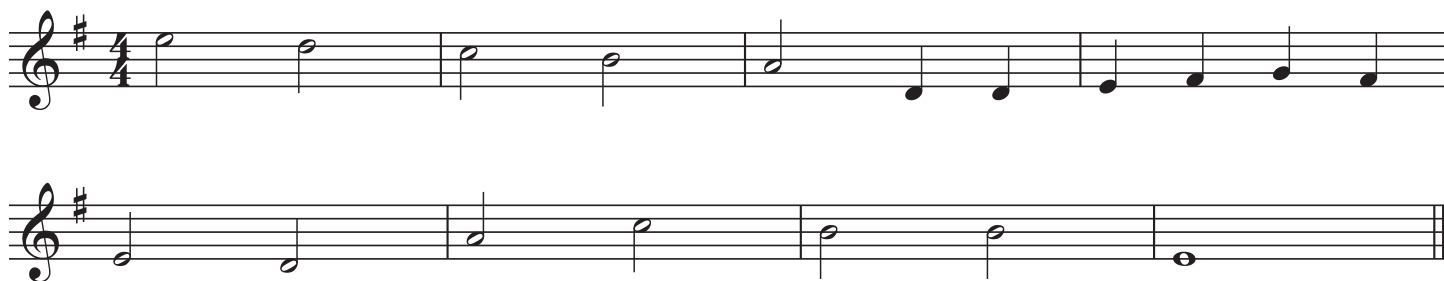


3. Chorale 3 (F)



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4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

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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Website



1. Chorale 1 (B $\flat$)



2. Chorale 2 (E $\flat$)

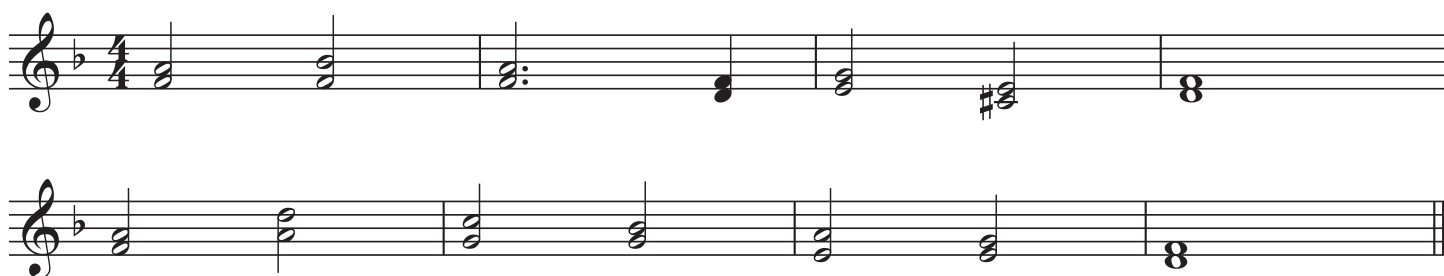
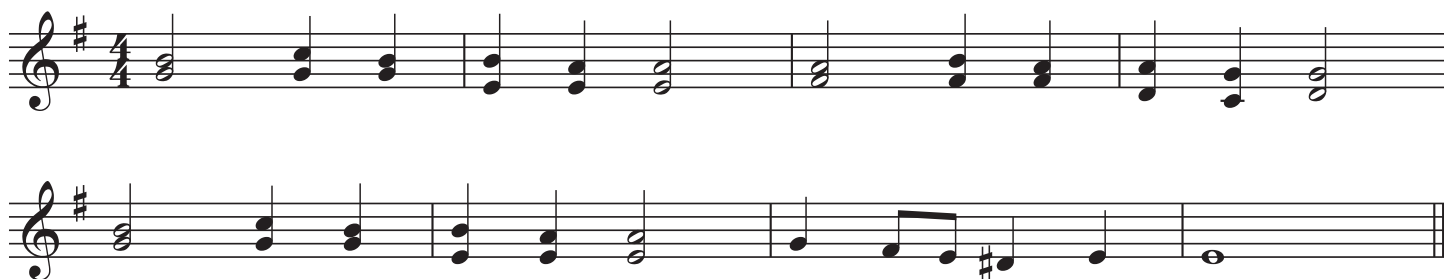
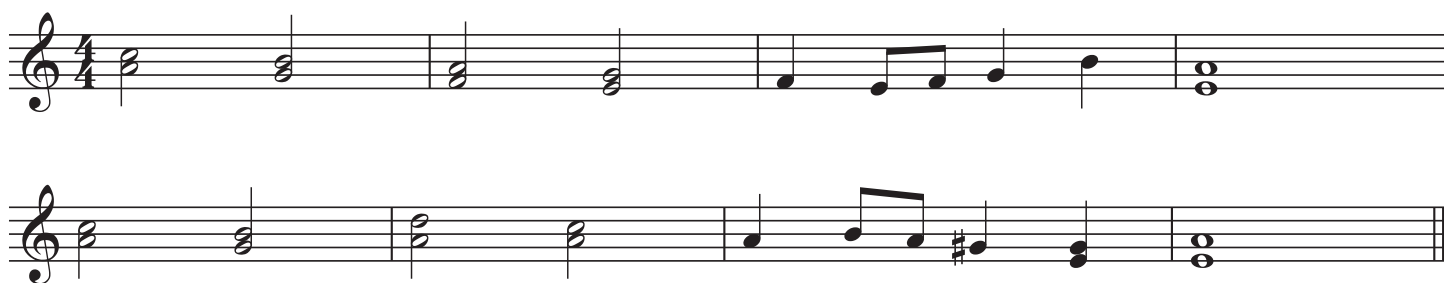


3. Chorale 3 (F)



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4. Chorale 4 (A $\flat$)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Horn in F

Randall D. Standridge
(ASCAP)

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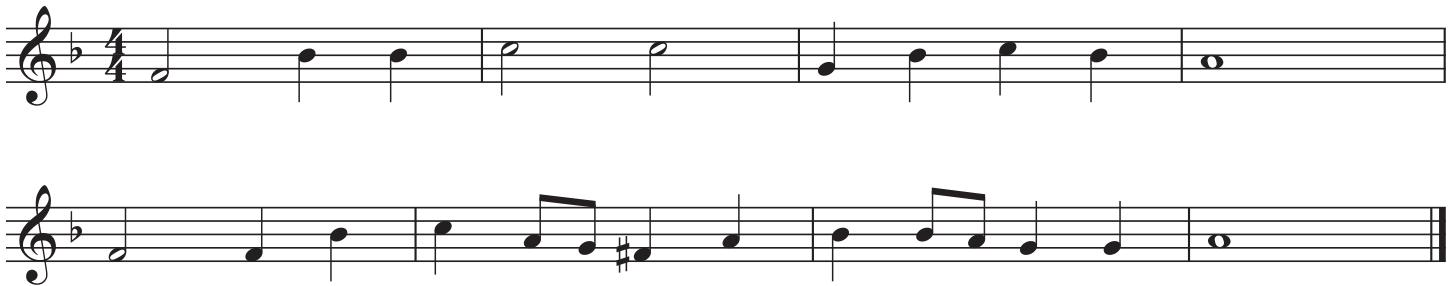
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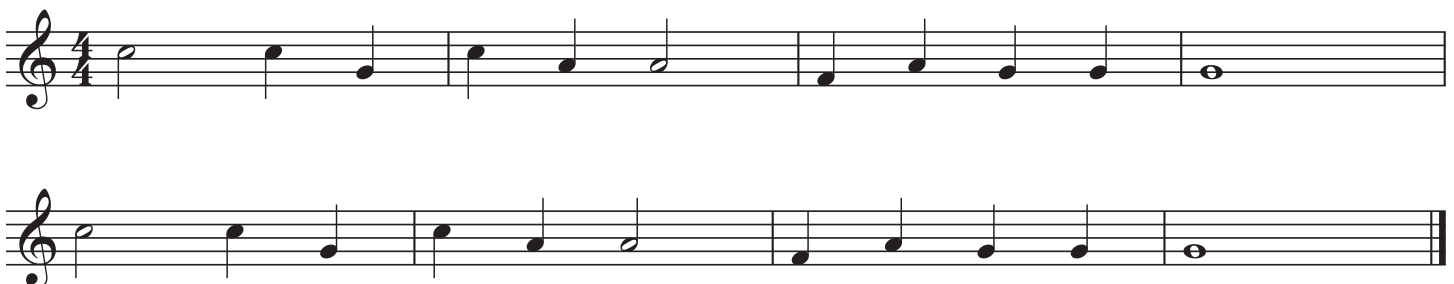
1. Chorale 1 (Bb)



2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Trombone/Euphonium

Randall D. Standridge
(ASCAP)

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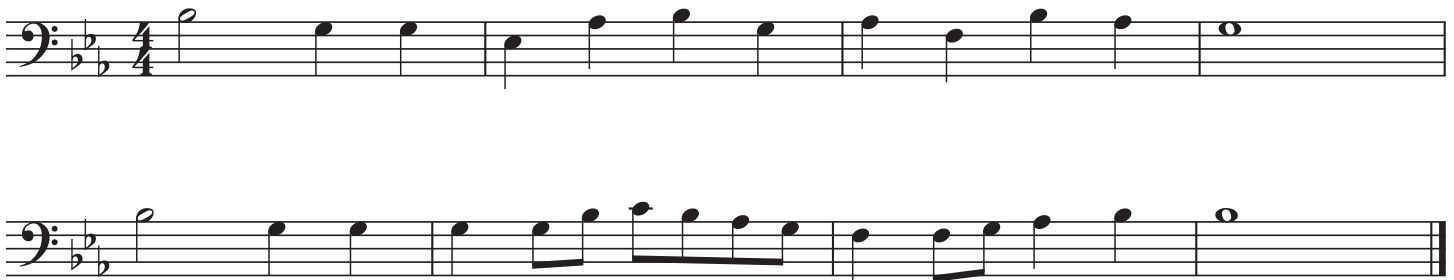
Website



1. Chorale 1 (Bb)

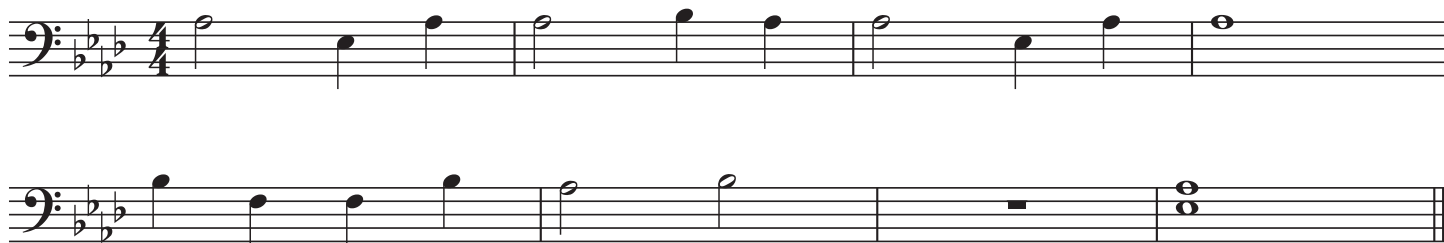
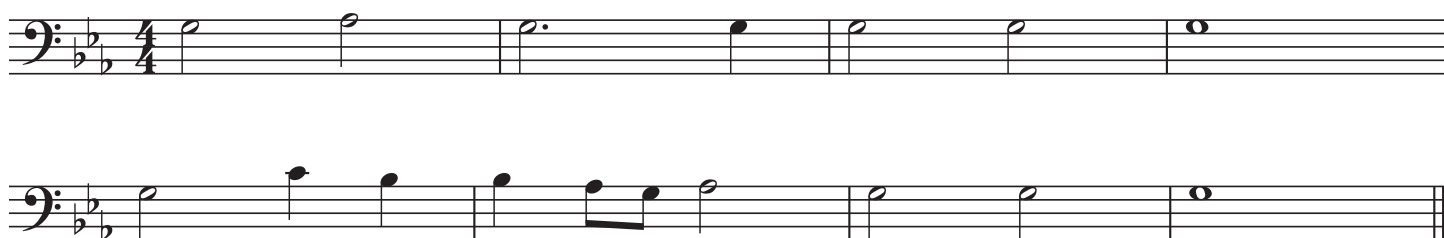
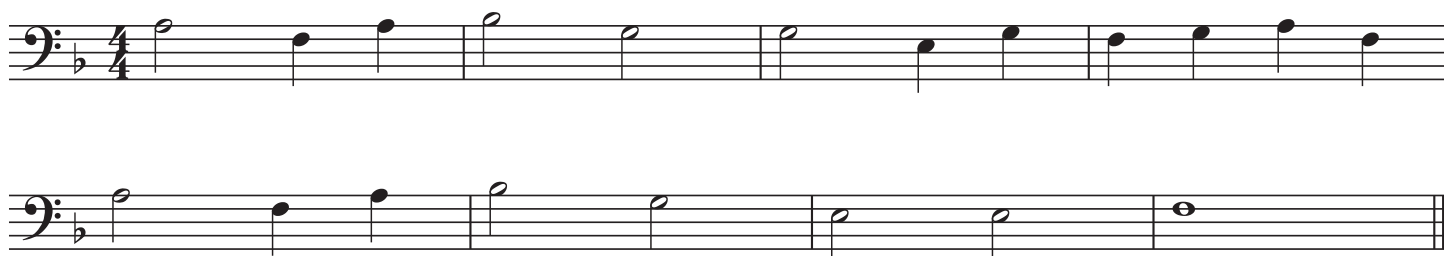
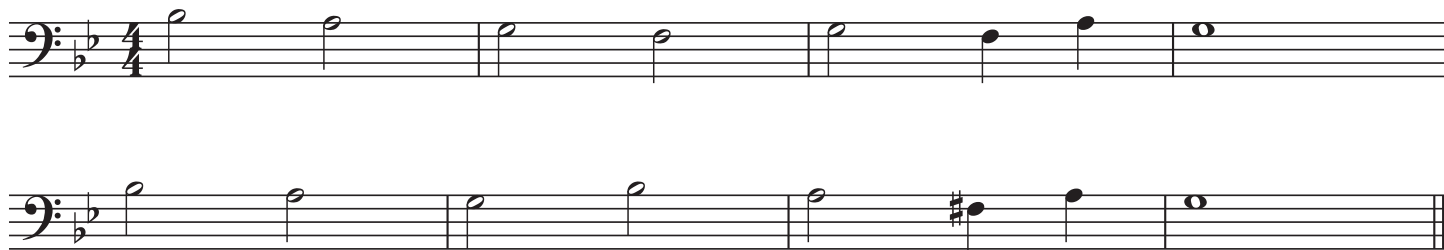


2. Chorale 2 (Eb)



3. Chorale 3 (F)



4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Tuba

Randall D. Standridge
(ASCAP)

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

Freebies/Warm-Up Add-Ons



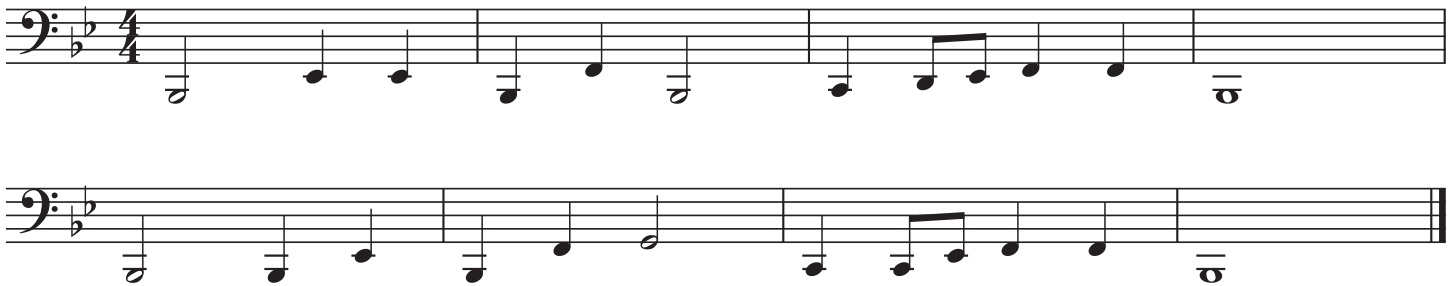
YouTube Channel



Website



1. Chorale 1 (Bb)



2. Chorale 2 (Eb)

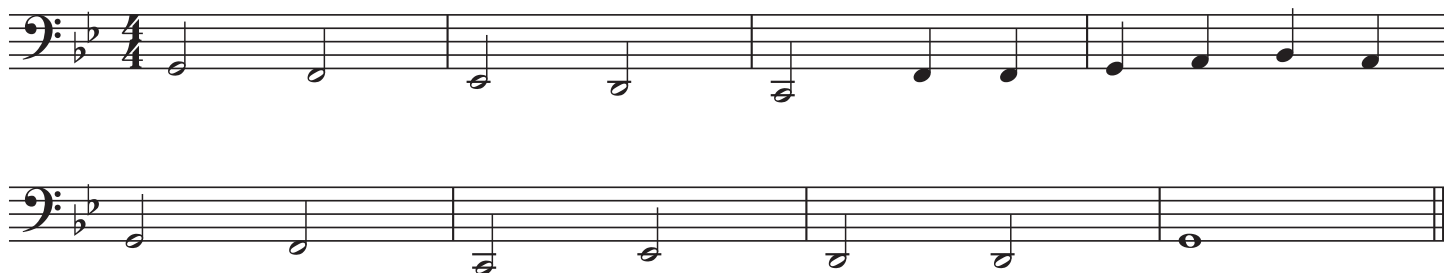


3. Chorale 3 (F)



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4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

The Handy Dandy Randy Standy Bandy Warm-Up

Chorale Module 1: Eight-Measure Chorales

Mallets

Randall D. Standridge
(ASCAP)

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

Freebies/Warm-Up Add-Ons



YouTube Channel



Website



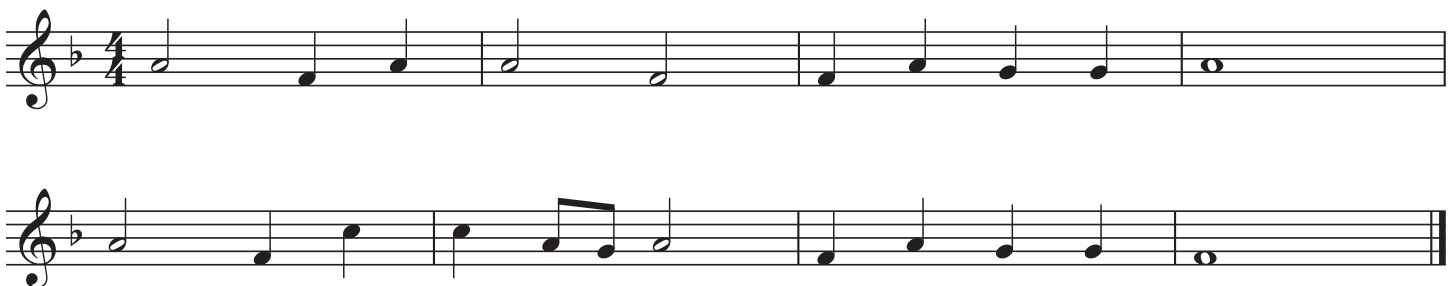
1. Chorale 1 (Bb)



2. Chorale 2 (Eb)

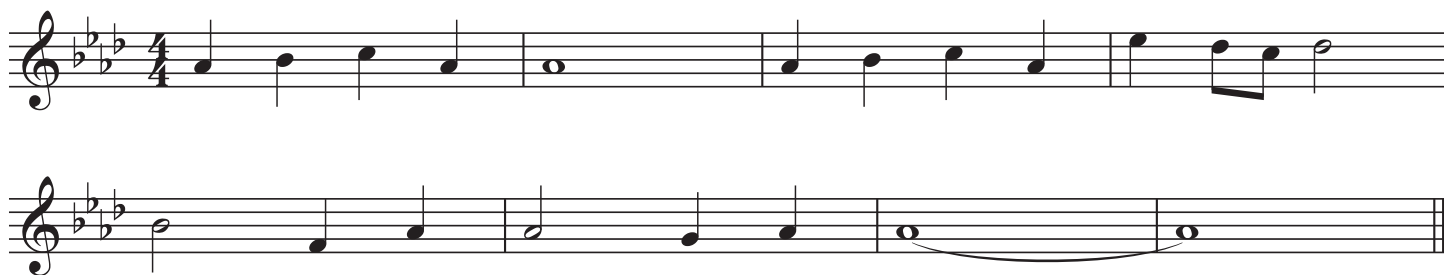
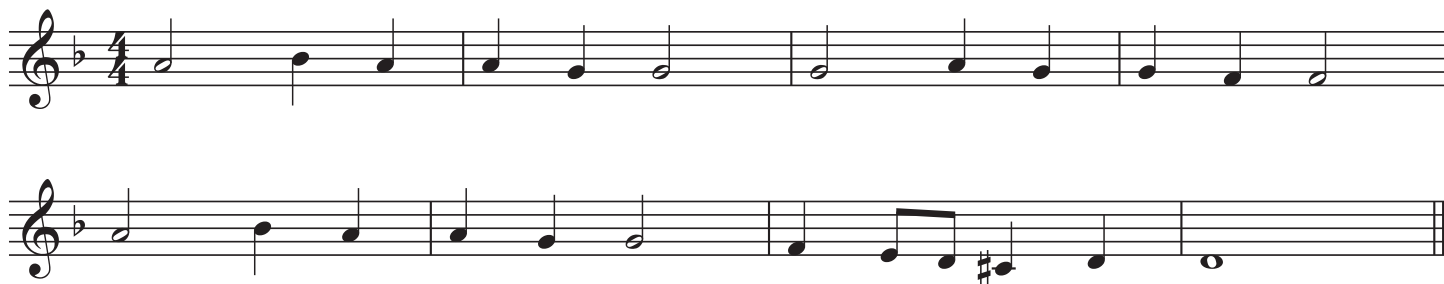
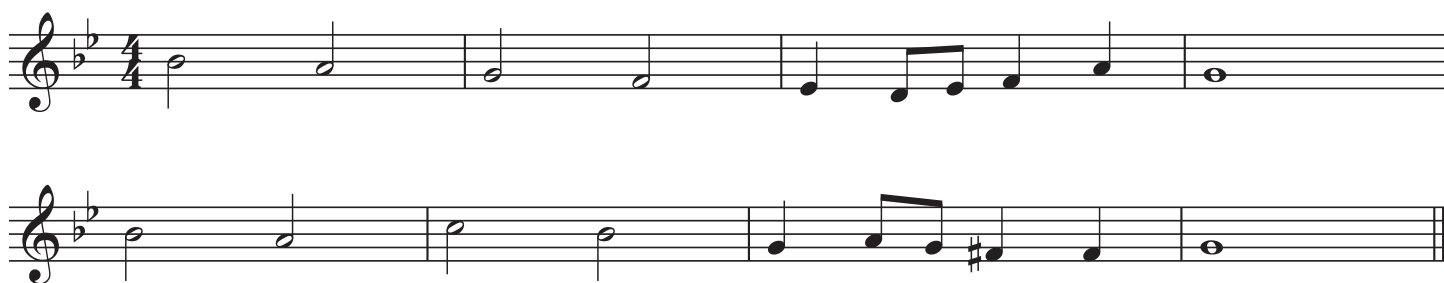


3. Chorale 3 (F)



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4. Chorale 4 (Ab)**5. Chorale 5 (Cm)****6. Chorale 6 (Dm)****6. Chorale 7 (Gm)**

Score Articulation Module 1: Staccatos, Slurs, & Accents

Articulation Module 1 primarily uses Bb Major. Module 2 expands into other key centers.

Website



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

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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 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 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

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Articulation Module 1". It is a 4-measure piece in 2/4 time, featuring a key signature of one flat (Bb). The score is arranged for a full band, with 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 melody is primarily carried by the woodwinds and upper brass, with the flute, oboe, and bassoon playing a sequence of eighth and quarter notes. The clarinet and bass clarinet provide harmonic support with chords. The saxophones and tuba play a steady eighth-note accompaniment. The percussion part features a rhythmic pattern of eighth and sixteenth notes.

The score is divided into four measures, with a double bar line at the end of the fourth measure. The percussion part is marked with a double bar line at the beginning of the first measure.

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 a grand staff format with 14 staves, each representing a different instrument. The instruments are listed on the left: 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 exercises, including slurs and staccatos, across four measures. The key signature is one flat (Bb) for most instruments, while the Saxophone section is in one sharp (F#). The percussion part is marked with a double bar line and a 4/4 time signature.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

5. Slurs and Staccatos 2: Control your style!

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

R R L R R L R

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.

R R L R L R

R R L R L R

37

38

39

40

41

6. Accents: Make the Accents NOTICEABLE

This musical score is for a warm-up exercise titled "6. Accents: Make the Accents NOTICEABLE". It is written for a 15-piece band and is in 4/4 time. The instruments are listed on the left: Fl., Ob., Bsn., Cl., B. Cl., A. Sx., T. Sx., B. Sx., Tpt., Hn., Tbn./Euph., Tuba, Mal., and Perc. The score is divided into four measures, each spanning two pages (42, 43, 44, and 45). The first two measures (pages 42 and 43) feature a melody with accents on the first and third beats. The last two measures (pages 44 and 45) feature a melody with accents on the first and second beats. The percussion part (Perc.) is a simple drum pattern that follows the same accent pattern as the melody.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

42

43

44

45

This musical score is for a warm-up exercise titled "The Handy Dandy Randy Standy Bandy Warm-Up - Articulation Module 1". It is a 4-measure piece in 2/4 time, featuring a variety of woodwind, brass, and percussion instruments. The key signature is B-flat major (two flats). The score is divided into four measures, with measures 1, 2, and 3 containing continuous eighth-note patterns, and measure 4 containing quarter notes. Accents (>) are placed above every eighth note in measures 1, 2, and 3. Measure 4 features a variety of articulation marks, including accents, staccato (>), and slurs, depending on the instrument.

The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Ob.** (Oboe): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Bsn.** (Bassoon): Bass clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Cl.** (Clarinet): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- B. Cl.** (Bass Clarinet): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- A. Sx.** (Alto Saxophone): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- T. Sx.** (Tenor Saxophone): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- B. Sx.** (Baritone Saxophone): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Tpt.** (Trumpet): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Hn.** (Horn): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Tbn./Euph.** (Trombone/Euphonium): Bass clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Tuba**: Bass clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Mal.** (Mallets): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.
- Perc.** (Percussion): Treble clef, eighth-note patterns in measures 1-3, quarter notes in measure 4.

7. Accents: Make the Accents NOTICEABLY Different

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Euph.

Tuba

Mal.

Perc.

54

55

56

57

The Handy Dandy Randy Standy Bandy Warm-Up

Articulation Module 1: Staccatos, Slurs, & Accents

Flute

Randall D. Standridge
(ASCAP)

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YouTube Channel



Website



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 block contains musical notation for Staccato Exercise 1. It consists of two staves in 4/4 time, key of B-flat major. The first staff shows a sequence of notes with staccato marks, with percentages 100% and 75% indicated below. The second staff continues the sequence with percentages 50% and 25% indicated below. A note at the 75% mark is specifically labeled '(staccatissimo...no, really!)'.

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

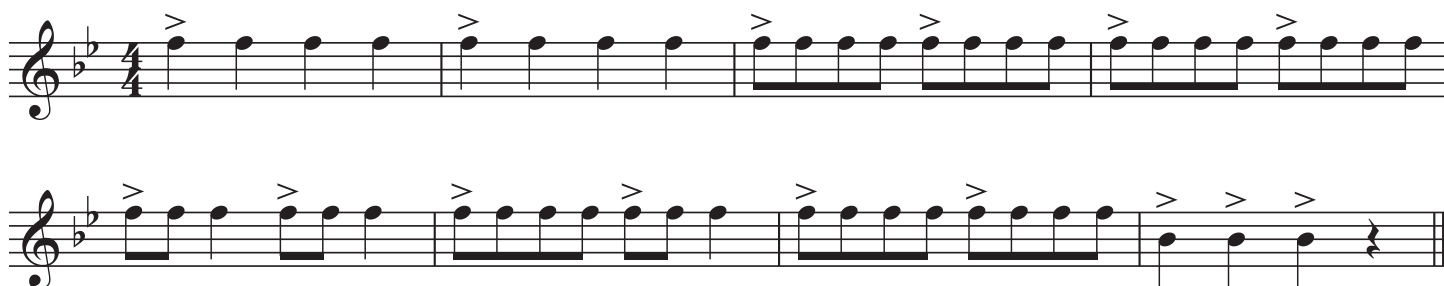
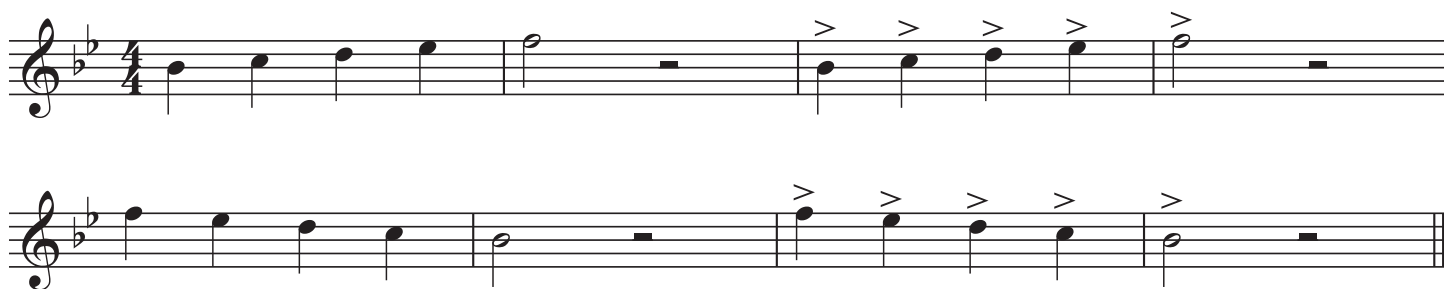
Detailed description: This block contains musical notation for Staccato Exercise 2. It consists of two staves in 4/4 time, key of B-flat major. The first staff shows a sequence of notes with staccato marks, followed by a rest. The second staff continues the sequence with staccato marks and rests.

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

Detailed description: This block contains musical notation for Staccato Exercise 3. It consists of two staves in 4/4 time, key of B-flat major. The first staff shows a sequence of notes with staccato marks, followed by a rest. The second staff continues the sequence with staccato marks and rests.

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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

Articulation Module 1: Staccatos, Slurs, & Accents

Oboe

Randall D. Standridge
(ASCAP)

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

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Website



SCAN ME

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 block contains musical notation for Staccato Exercise 1. It consists of two staves in 4/4 time with a key signature of one flat (Bb). The first staff shows a sequence of eighth notes with staccato marks, divided into four measures. The second staff shows a sequence of eighth notes with staccato marks, also divided into four measures. Percentages (100%, 75%, 50%, 25%) are placed below the notes to indicate the duration of the staccato. A note with 75% is labeled '(staccatissimo...no, really!)'.

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

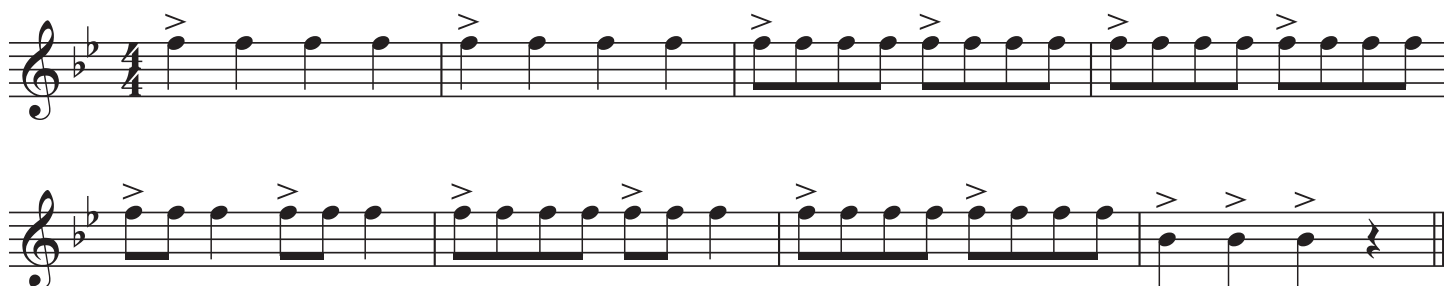
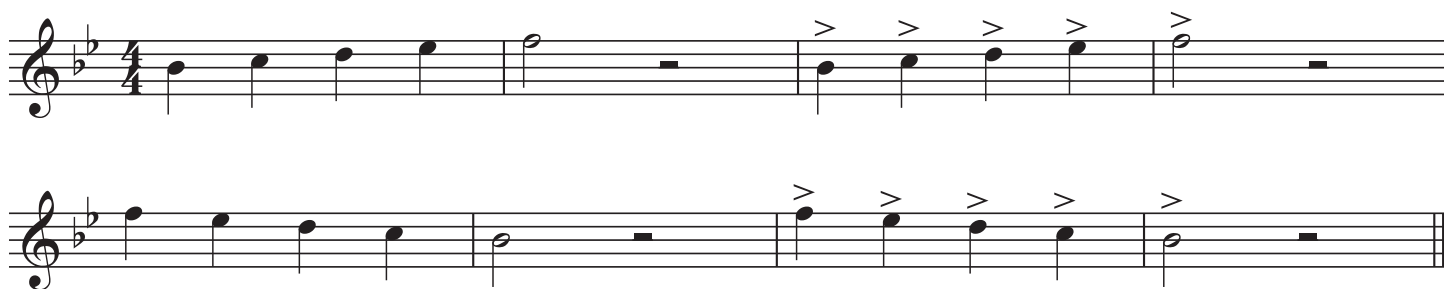
Detailed description: This block contains musical notation for Staccato Exercise 2. It consists of two staves in 4/4 time with a key signature of one flat (Bb). The first staff shows a sequence of eighth notes with staccato marks, divided into four measures. The second staff shows a sequence of eighth notes with staccato marks, also divided into four measures. The exercise focuses on making a noticeable difference between styles.

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

Detailed description: This block contains musical notation for Staccato Exercise 3. It consists of two staves in 4/4 time with a key signature of one flat (Bb). The first staff shows a sequence of eighth notes with staccato marks, divided into four measures. The second staff shows a sequence of eighth notes with staccato marks, also divided into four measures. The exercise focuses on making a noticeable difference between styles.

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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

Articulation Module 1: Staccatos, Slurs, & Accents

Bassoon

Randall D. Standridge
(ASCAP)

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

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YouTube Channel



Website



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 (Bb). The first staff contains four measures of quarter notes, each with a staccato mark above it. The second staff contains four measures of quarter notes, each with a staccato mark above it. The notes are G2, F2, E2, and D2. The percentages 100%, 75%, 50%, and 25% are placed below the first four notes respectively. A note with a staccatissimo mark is placed below the 75% label with the text "(staccatissimo...no, really!)".

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

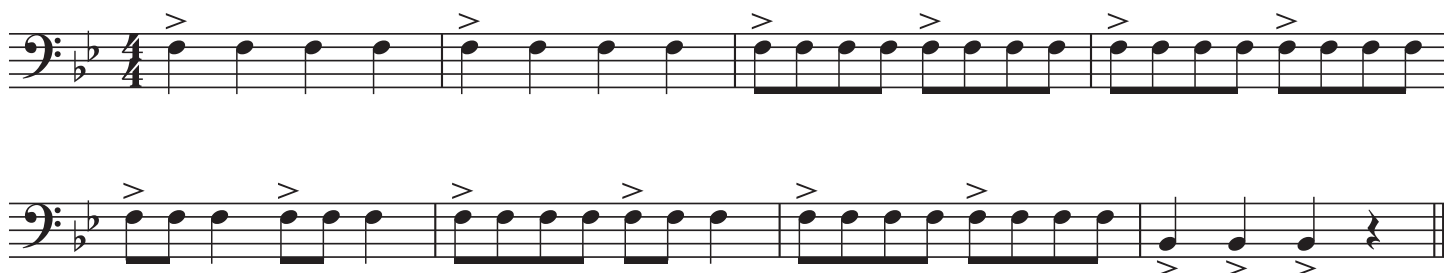
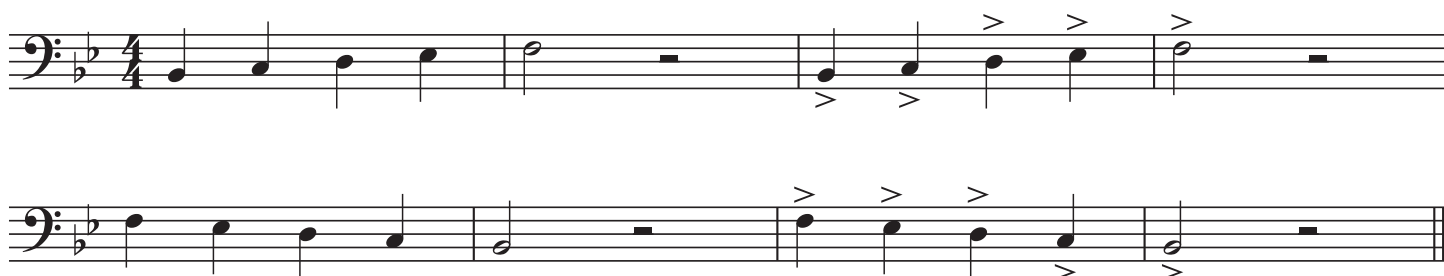
Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat (Bb). The first staff contains four measures of quarter notes, each with a staccato mark above it. The notes are G2, F2, E2, and D2. The second staff contains four measures of quarter notes, each with a staccato mark above it. The notes are G2, F2, E2, and D2. The exercise is designed to show a noticeable difference between styles.

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 (Bb). The first staff contains four measures of quarter notes, each with a staccato mark above it. The notes are G2, F2, E2, and D2. The second staff contains four measures of quarter notes, each with a staccato mark above it. The notes are G2, F2, E2, and D2. The exercise is designed to show a noticeable difference between styles.

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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

Articulation Module 1: Staccatos, Slurs, & Accents

B $\flat$ Clarinet

Randall D. Standridge
(ASCAP)

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

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Website



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

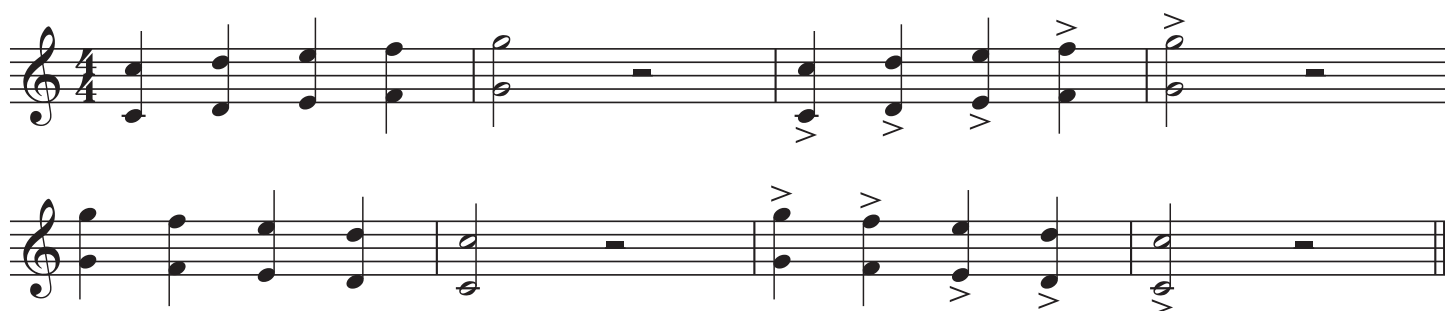
Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

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

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

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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

Articulation Module 1: Staccatos, Slurs, & Accents

B $\flat$ Bass Clarinet

Randall D. Standridge
(ASCAP)

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

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Website



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%

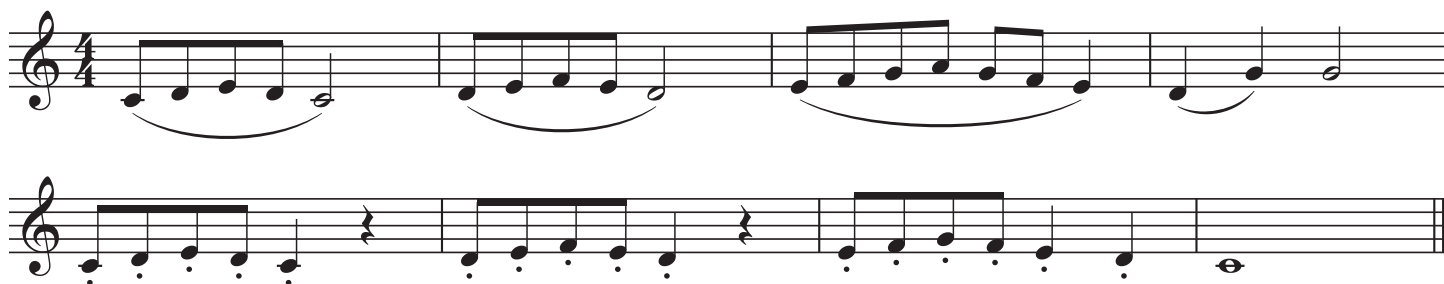
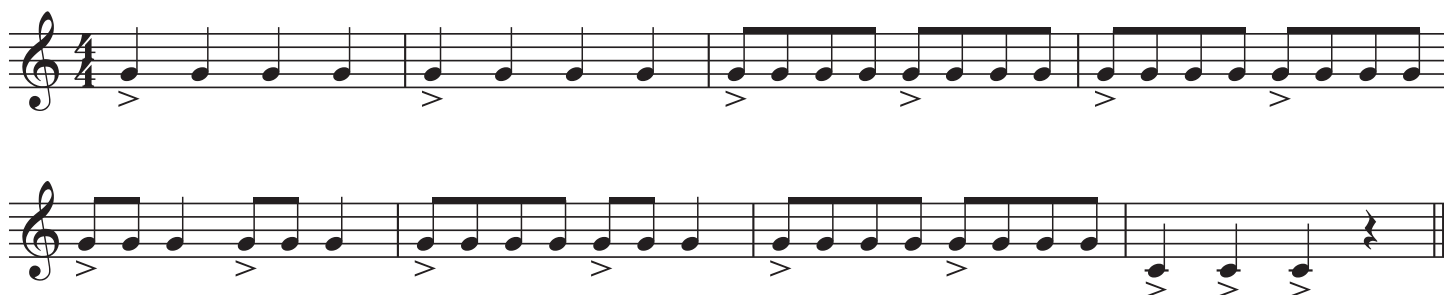
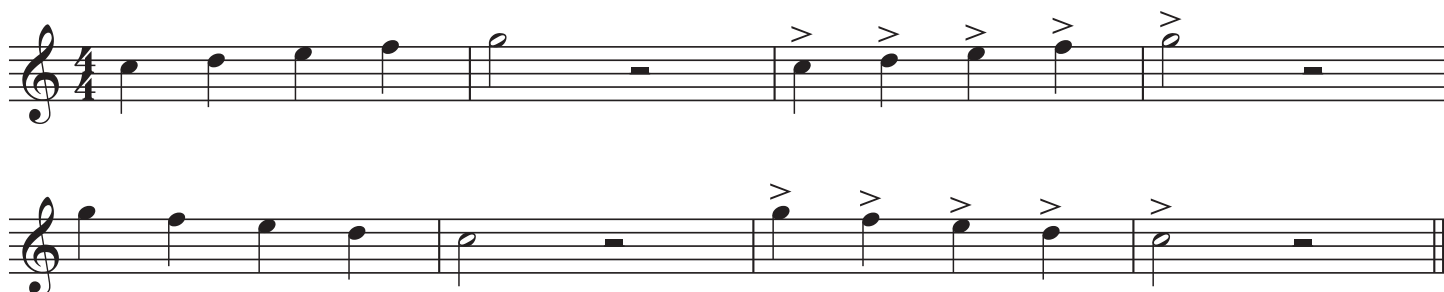
Detailed description: This block contains two staves of musical notation in 4/4 time. The first staff shows a sequence of eighth notes with staccato marks (dots) below them. The notes are grouped into four measures, each containing two eighth notes. The second staff continues the sequence, also with staccato marks. Percentages (100%, 75%, 50%, 25%) are placed below the staves to indicate the duration of the staccato notes. A note with a staccato mark is labeled '75%' and '(staccatissimo...no, really!)'. Notes with staccato marks are labeled '50%' and '25%'.

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

Detailed description: This block contains two staves of musical notation in 4/4 time. The first staff shows a sequence of eighth notes with staccato marks (dots) below them. The notes are grouped into four measures, each containing two eighth notes. The second staff continues the sequence, also with staccato marks. The exercise is designed to help the player make a noticeable difference between styles.

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

Detailed description: This block contains two staves of musical notation in 4/4 time. The first staff shows a sequence of eighth notes with staccato marks (dots) below them. The notes are grouped into four measures, each containing two eighth notes. The second staff continues the sequence, also with staccato marks. The exercise is designed to help the player make a noticeable difference between styles.

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

Articulation Module 1: Staccatos, Slurs, & Accents

E♭ Alto Saxophone

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. 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.

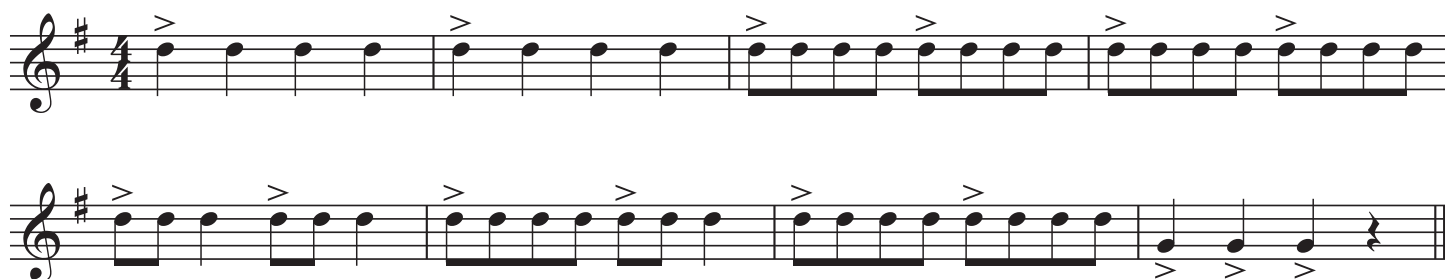
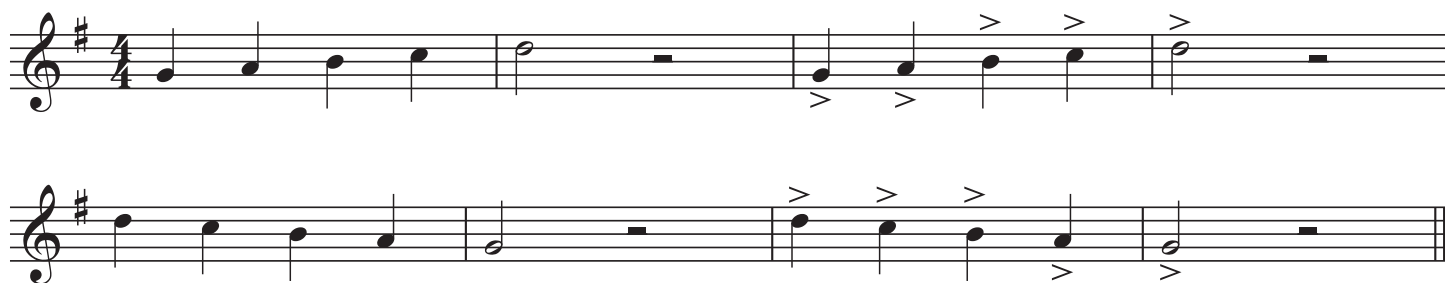
Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures of quarter notes, each with a percentage label below it: 100%, 75%, 50%, and 25%. The second staff contains four measures of eighth notes, each with a percentage label below it: 100%, 75%, 50%, and 25%. The 75% label is followed by the text "(staccatissimo...no, really!)" in parentheses.

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

Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The second staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest.

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

Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The second staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest.

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

Articulation Module 1: Staccatos, Slurs, & Accents

B $\flat$ Tenor Saxophone

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. 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%

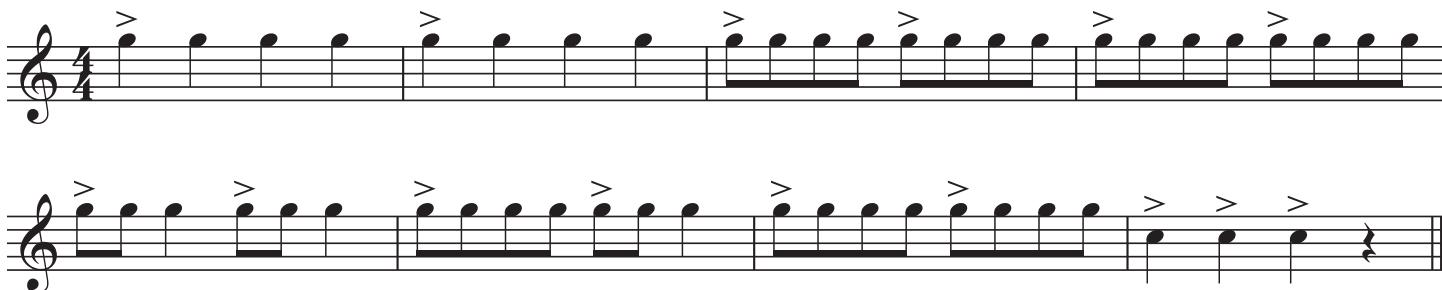
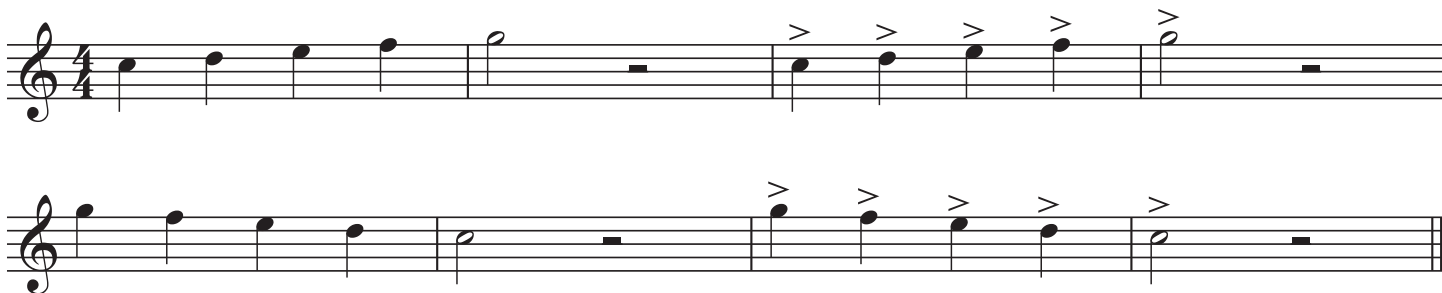
Detailed description: This exercise consists of two staves of music in 4/4 time. The first staff contains two measures of quarter notes, followed by two measures of eighth notes, and then two measures of sixteenth notes. The second staff contains two measures of quarter notes, followed by two measures of eighth notes, and then two measures of sixteenth notes. The notes are marked with staccato dots. Percentages (100%, 75%, 50%, 25%) are placed below the notes to indicate the duration of the sound. A note with a 75% mark is labeled '(staccatissimo...no, really!)'.

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 contains two measures of quarter notes, followed by two measures of eighth notes, and then two measures of sixteenth notes. The second staff contains two measures of quarter notes, followed by two measures of eighth notes, and then two measures of sixteenth notes. The notes are marked with staccato dots.

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 contains two measures of quarter notes, followed by two measures of eighth notes, and then two measures of sixteenth notes. The second staff contains two measures of quarter notes, followed by two measures of eighth notes, and then two measures of sixteenth notes. The notes are marked with staccato dots.

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

Articulation Module 1: Staccatos, Slurs, & Accents

E♭ Baritone Saxophone

Randall D. Standridge
(ASCAP)

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Freebies/Warm-Up Add-Ons



YouTube Channel



Website



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.

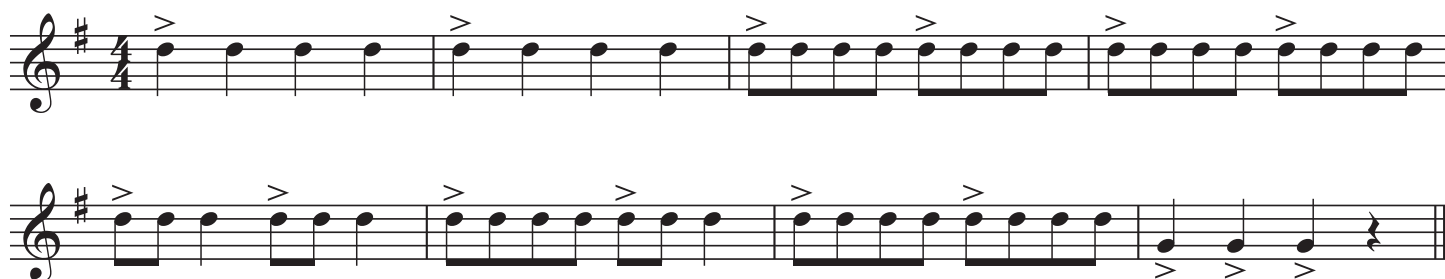
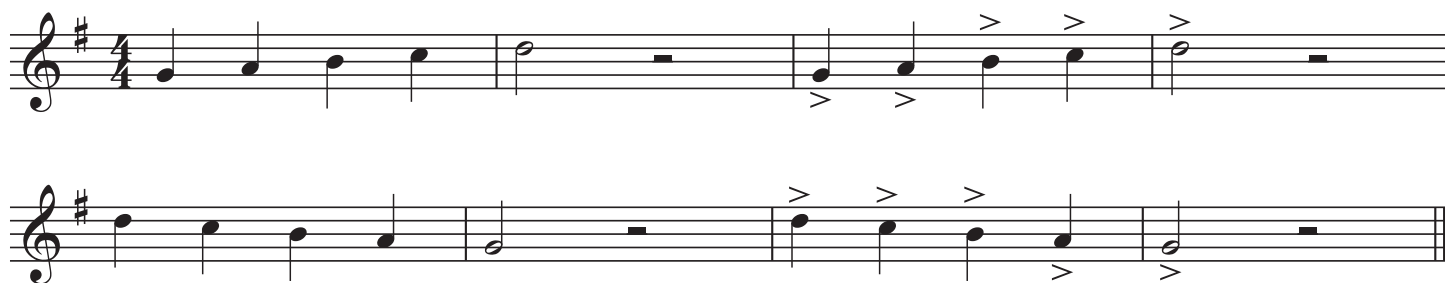
Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures of quarter notes, each with a percentage label below it: 100%, 75%, 50%, and 25%. The second staff contains four measures of eighth notes, each with a percentage label below it: 100%, 75%, 50%, and 25%. The 75% label is followed by the text "(staccatissimo...no, really!)" in parentheses.

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

Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The second staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest.

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

Two staves of music in G major (one sharp) and 4/4 time. The first staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The second staff contains four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest.

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

Articulation Module 1: Staccatos, Slurs, & Accents

B $\flat$ Trumpet

Randall D. Standridge
(ASCAP)

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Freebies/Warm-Up Add-Ons



YouTube Channel



Website



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 block contains two staves of musical notation in 4/4 time. The first staff shows a sequence of quarter notes with staccato marks (dots) below them. The first four notes are labeled '100%' and the next four are labeled '75%'. Below the staff, the text '(staccatissimo...no, really!)' is written. The second staff continues the sequence, with the first four notes labeled '50%' and the next four labeled '25%'. All notes have staccato marks below them.

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

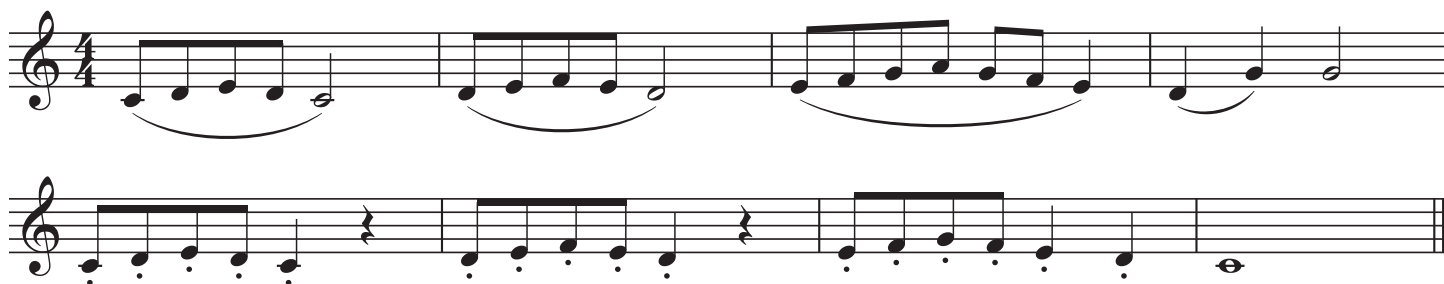
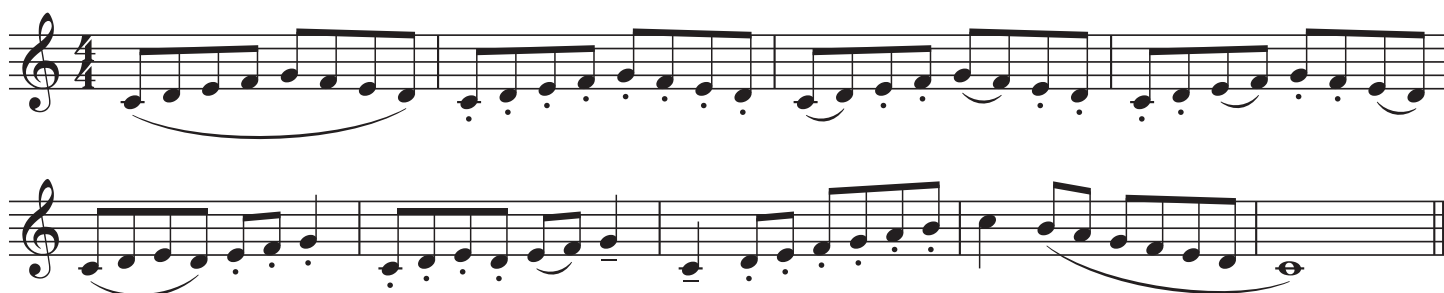
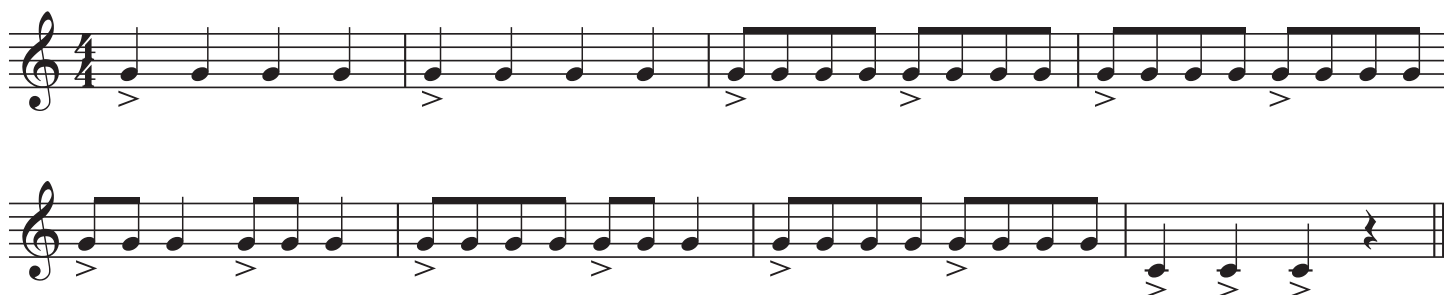
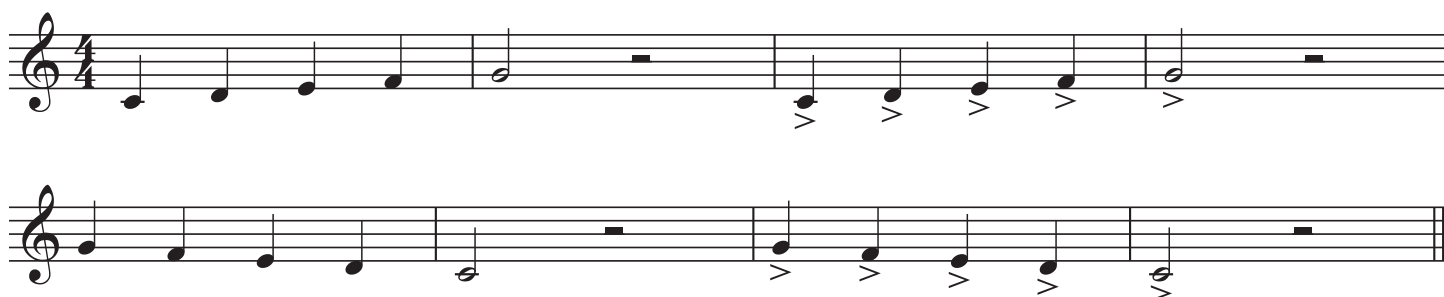
Detailed description: This block contains two staves of musical notation in 4/4 time. The first staff shows a sequence of quarter notes with staccato marks (dots) below them, followed by a half rest, then another sequence of quarter notes with staccato marks, followed by a half rest. The second staff continues the sequence, with a final half rest at the end.

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

Detailed description: This block contains two staves of musical notation in 4/4 time. The first staff shows a sequence of quarter notes with staccato marks (dots) below them, followed by a half rest, then another sequence of quarter notes with staccato marks, followed by a half rest. The second staff continues the sequence, with a final half rest at the end.

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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

Articulation Module 1: Staccatos, Slurs, & Accents

Horn in F

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. 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%

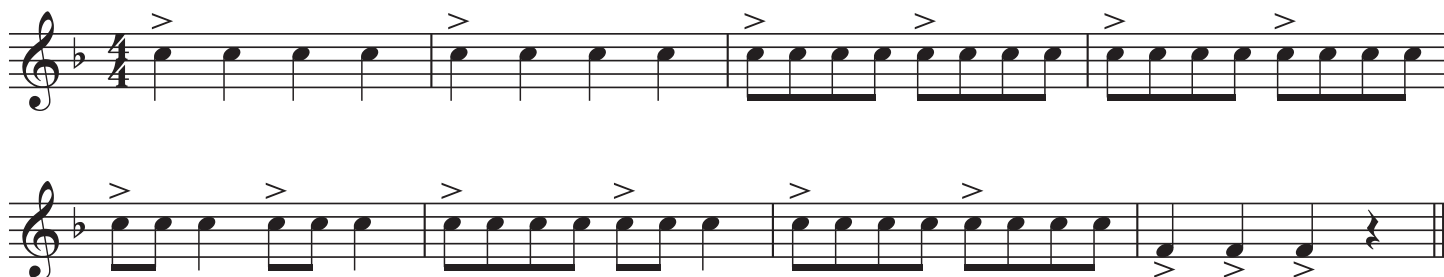
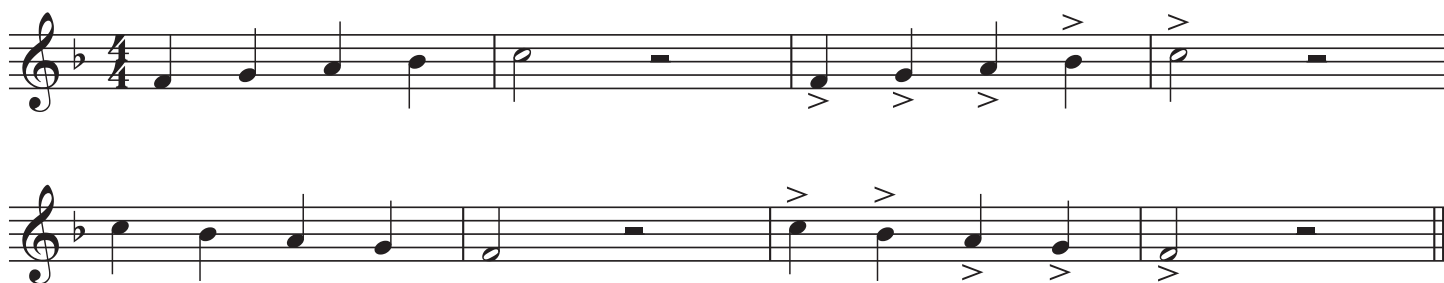
Detailed description: This block contains musical notation for Staccato Exercise 1. It consists of two staves in 4/4 time, key of B-flat major. The first staff has four measures of quarter notes, each with a percentage label below it: 100%, 75%, 50%, and 25%. The second staff has four measures of quarter notes, each with a percentage label below it: 100%, 75%, 50%, and 25%. The notes are B-flat, A, G, and F. The 75% measure is labeled with the text "(staccatissimo...no, really!)" below it.

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

Detailed description: This block contains musical notation for Staccato Exercise 2. It consists of two staves in 4/4 time, key of B-flat major. The first staff has four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The second staff has four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The notes are B-flat, A, G, and F.

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

Detailed description: This block contains musical notation for Staccato Exercise 3. It consists of two staves in 4/4 time, key of B-flat major. The first staff has four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The second staff has four measures: a quarter note, a quarter rest, a quarter note, and a quarter rest. The notes are B-flat, A, G, and F.

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

Articulation Module 1: Staccatos, Slurs, & Accents

Trombone/Euphonium

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. 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%

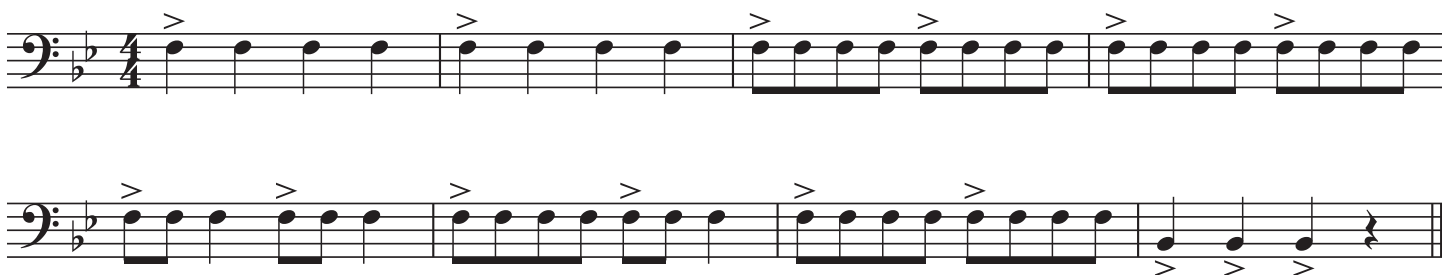
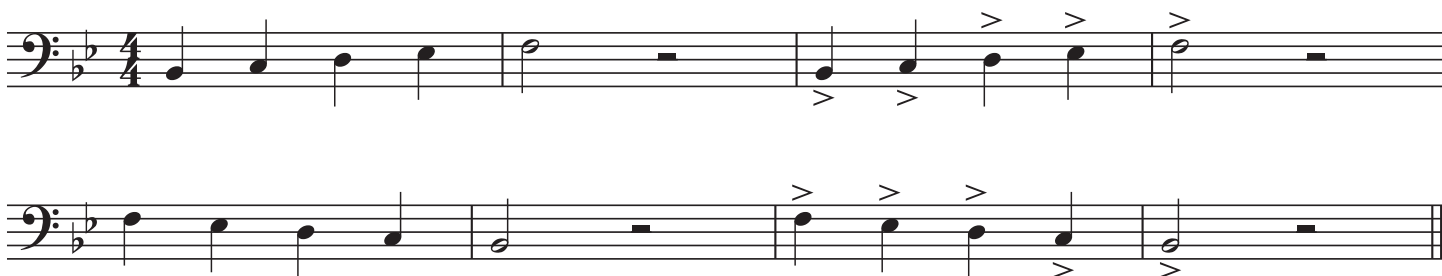
Detailed description: This exercise consists of two staves of music in bass clef, 4/4 time, with a key signature of one flat (Bb). The first staff contains four measures of quarter notes, each with a staccato mark (a dot above the note). The second staff contains four measures of quarter notes, each with a staccato mark. The notes are: G2, F2, E2, D2 in the first measure; C2, B1, A1, G1 in the second; F1, E1, D1, C1 in the third; and B0, A0, G0, F0 in the fourth. The staccato marks are placed above the notes. The first measure is labeled '100%' and the second '75% (staccatissimo...no, really!)'. The third measure is labeled '50%' and the fourth '25%'.

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 (Bb). The first staff contains four measures of quarter notes, each with a staccato mark. The notes are: G2, F2, E2, D2 in the first measure; C2, B1, A1, G1 in the second; F1, E1, D1, C1 in the third; and B0, A0, G0, F0 in the fourth. The staccato marks are placed above the notes. The second staff contains four measures of quarter notes, each with a staccato mark. The notes are: G2, F2, E2, D2 in the first measure; C2, B1, A1, G1 in the second; F1, E1, D1, C1 in the third; and B0, A0, G0, F0 in the fourth. The staccato marks are placed above the notes.

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 (Bb). The first staff contains four measures of quarter notes, each with a staccato mark. The notes are: G2, F2, E2, D2 in the first measure; C2, B1, A1, G1 in the second; F1, E1, D1, C1 in the third; and B0, A0, G0, F0 in the fourth. The staccato marks are placed above the notes. The second staff contains four measures of quarter notes, each with a staccato mark. The notes are: G2, F2, E2, D2 in the first measure; C2, B1, A1, G1 in the second; F1, E1, D1, C1 in the third; and B0, A0, G0, F0 in the fourth. The staccato marks are placed above the notes.

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

Articulation Module 1: Staccatos, Slurs, & Accents

Tuba

Randall D. Standridge
(ASCAP)

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Freebies/Warm-Up Add-Ons



YouTube Channel



Website



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.

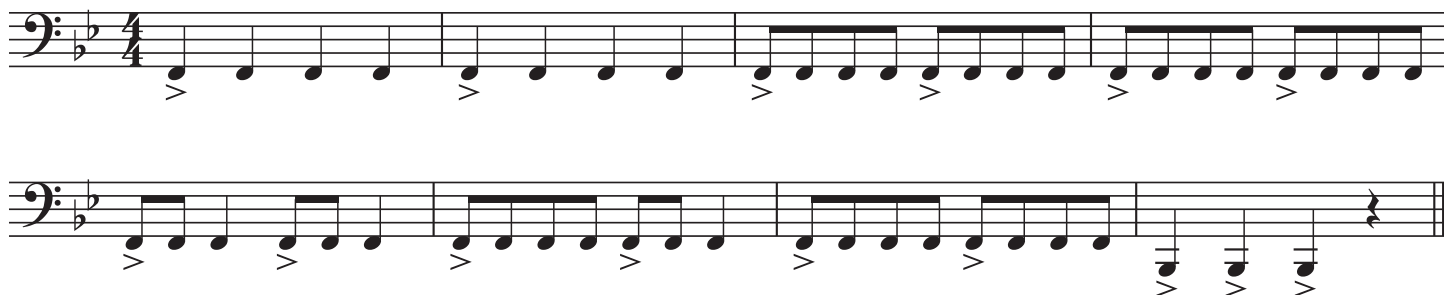
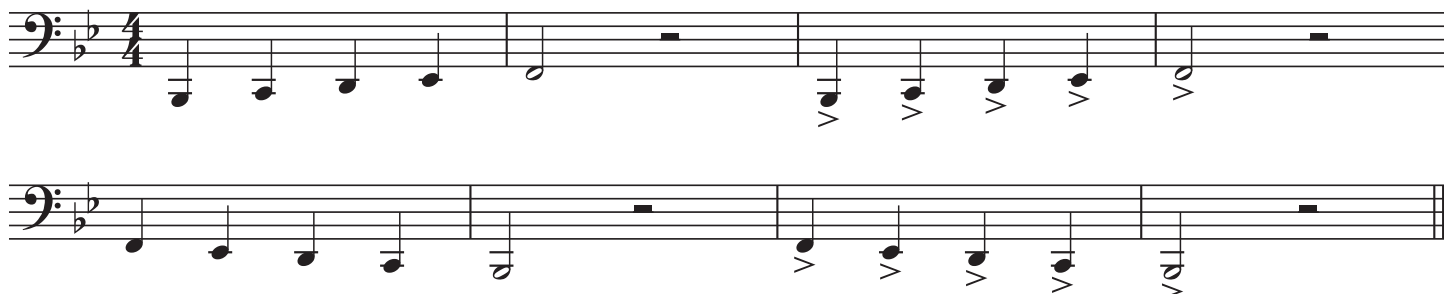
Two staves of music in bass clef, 4/4 time. The first staff shows a sequence of notes with staccato markings. The first four notes are marked 100%, and the next four notes are marked 75% (staccatissimo...no, really!). The second staff continues the sequence, with the first four notes marked 50% and the next four notes marked 25%.

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

Two staves of music in bass clef, 4/4 time. The first staff shows a sequence of notes with staccato markings, followed by a rest. The second staff continues the sequence, with notes and rests.

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

Two staves of music in bass clef, 4/4 time. The first staff shows a sequence of notes with staccato markings, followed by a rest. The second staff continues the sequence, with notes and rests.

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**

Articulation Module 1: Staccatos, Slurs, & Accents

Mallets

Randall D. Standridge
(ASCAP)

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

Freebies/Warm-Up Add-Ons



YouTube Channel

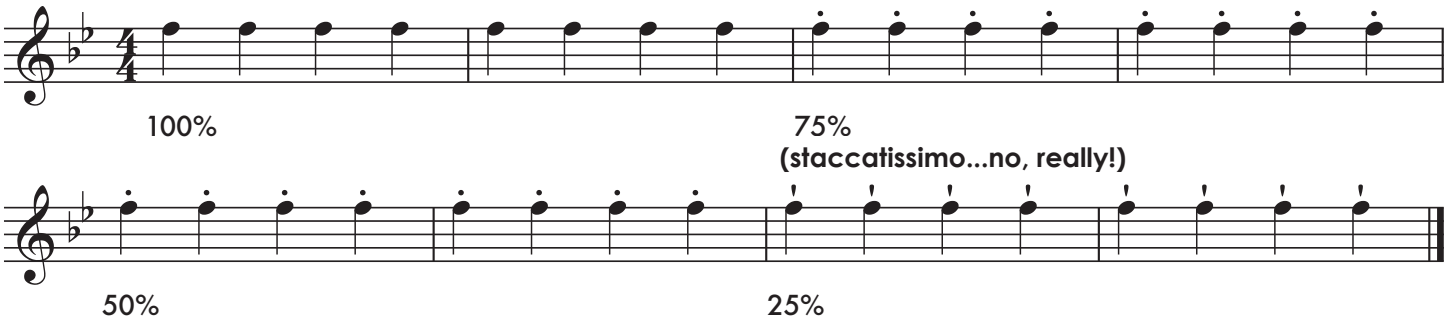


Website

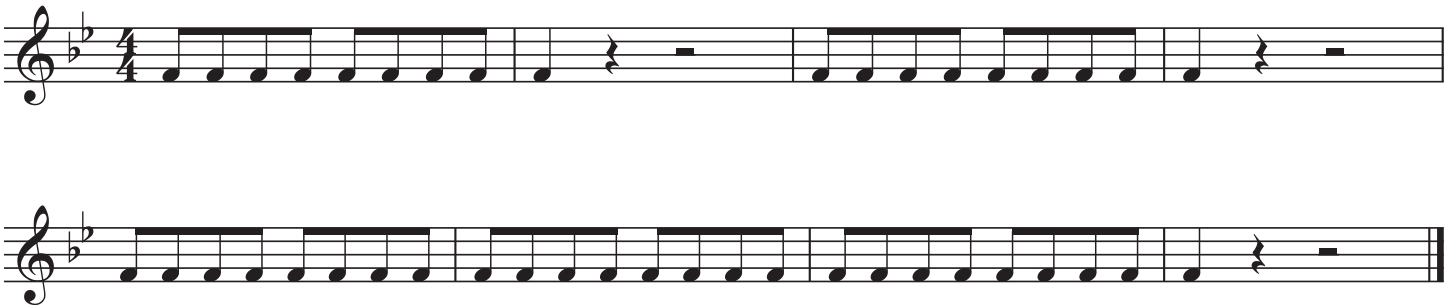


1. Staccato Exercise 1: Play the length indicated by the %

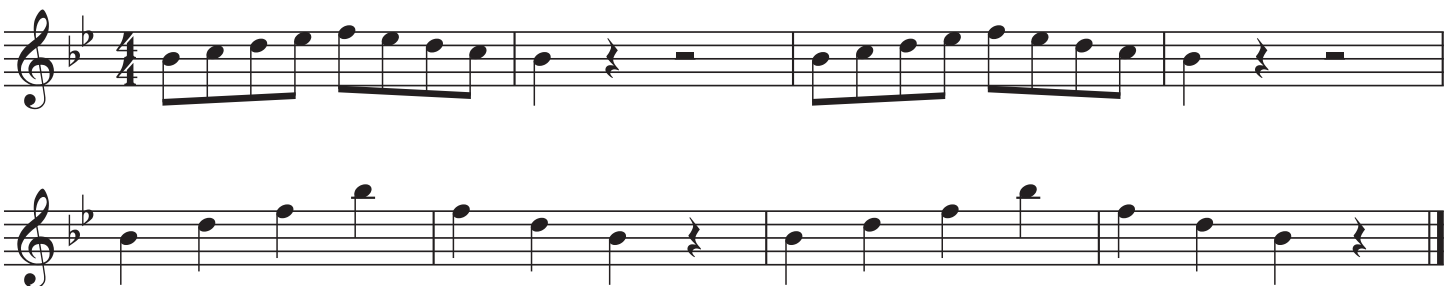
Staccatos should be played with a separation of air. Think individual "puffs" for each note, and learn to control the length of sound.

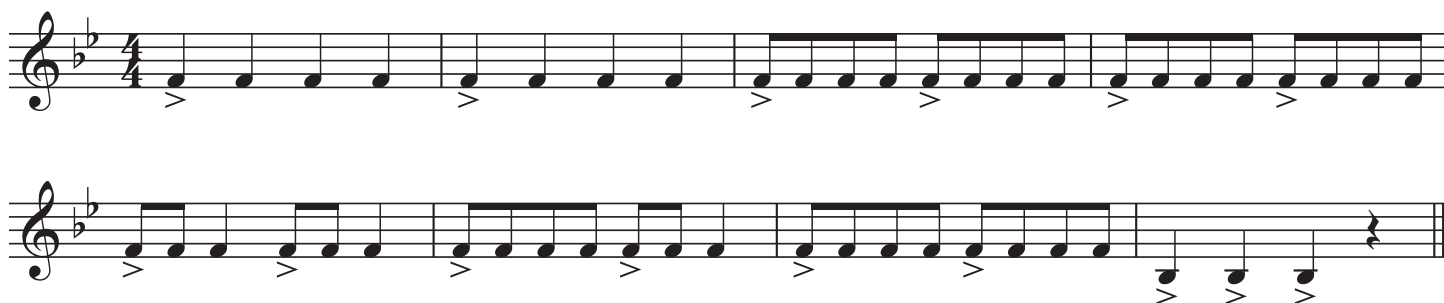
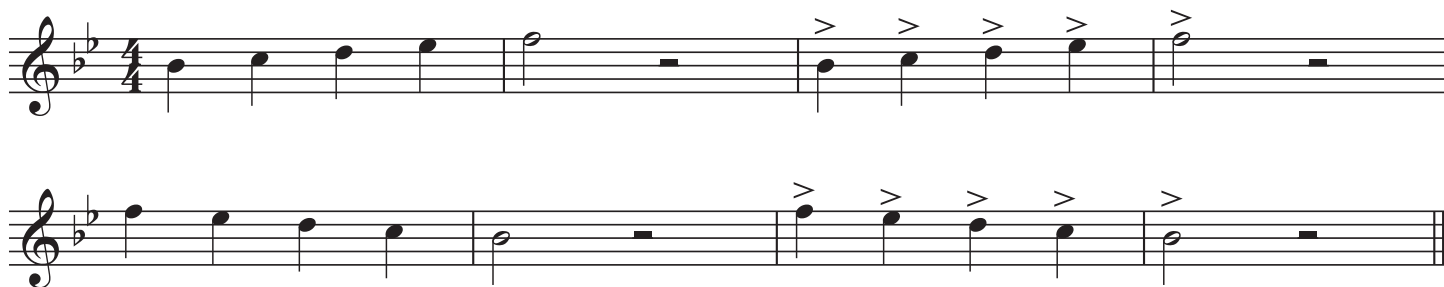


2. Staccato Exercise 2: Make a noticeable difference between styles



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



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

Articulation Module 1: Staccatos, Slurs, & Accents

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. 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 L R 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 L R L L R R L

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

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

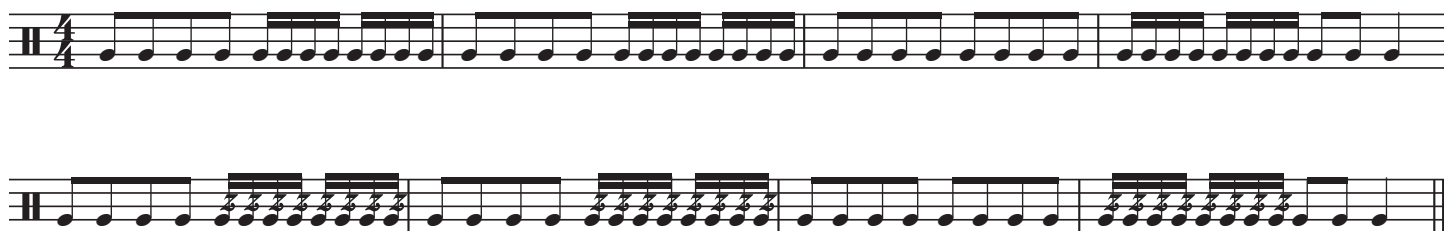
R R L R R L etc.

R L R R L R etc.

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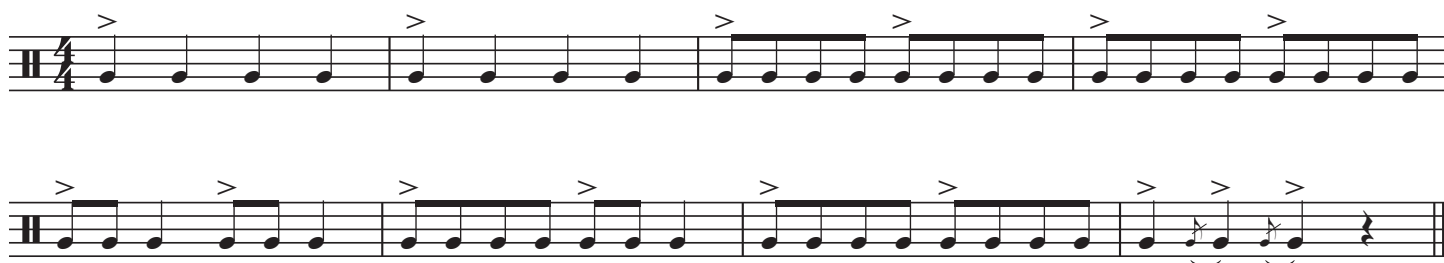
4. Slurs and Staccatos 1: Control your style!



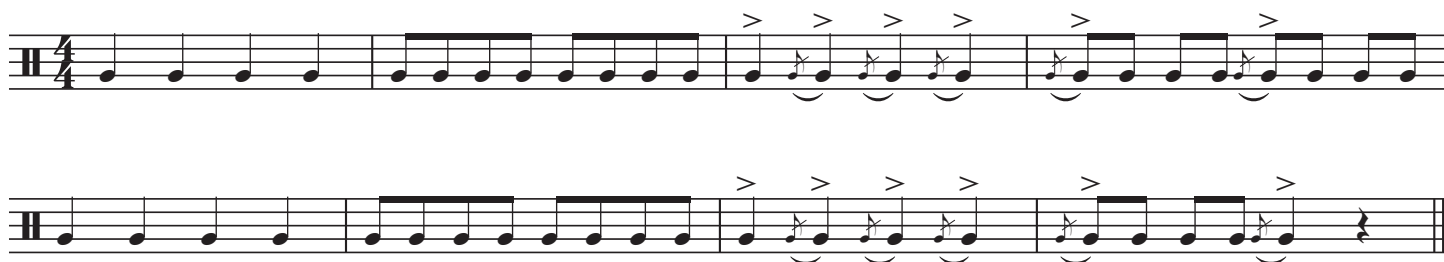
5. Slurs and Staccatos 2: Control your style!



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)

Freebies/Warm-Up Add-Ons



YouTube Channel

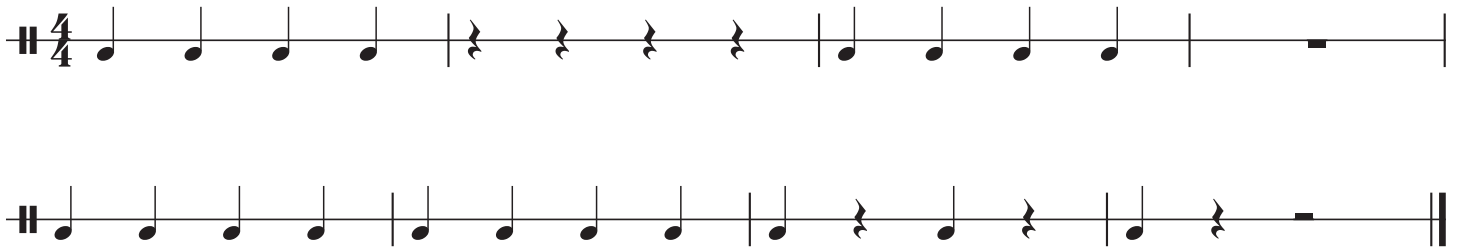


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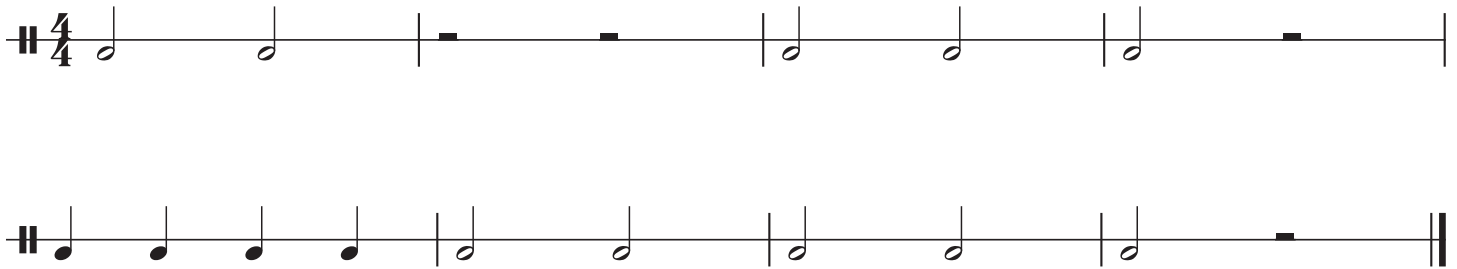


Every Note has a beginning, middle, and end. Be as exact as you can with note length!

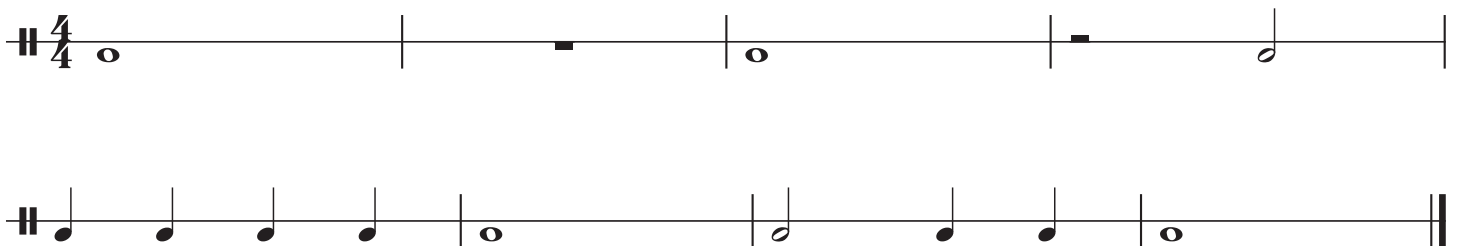
1. Quarter Notes: Make sure you complete the entire note! Listen for the ending!

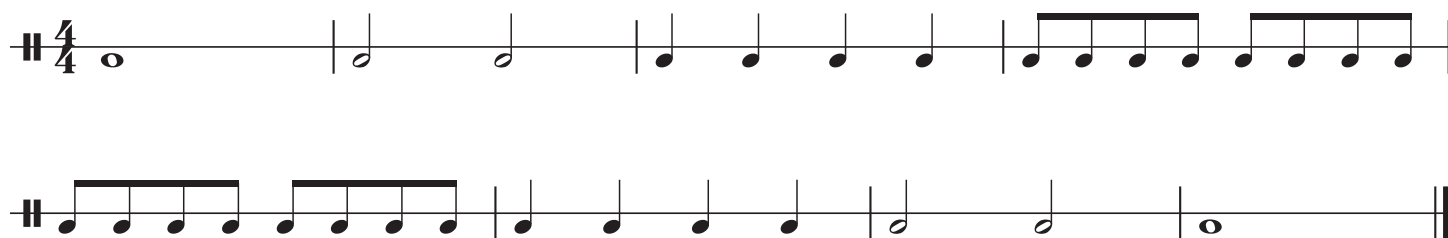


2. Half Notes: Make sure you complete the entire note! Listen for the ending!



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!**5. Musical Division Exercise****6. Common 4/4 Rhythms****7. Common 3/4 Rhythms**

The Handy Dandy Randy Standy Bandy Warm-Up

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

Randall D. Standridge
(ASCAP)

Freebies/Warm-Up Add-Ons



YouTube Channel

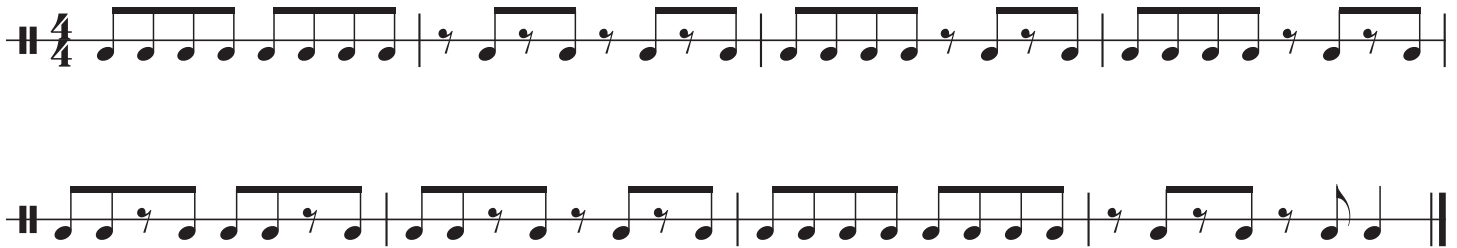


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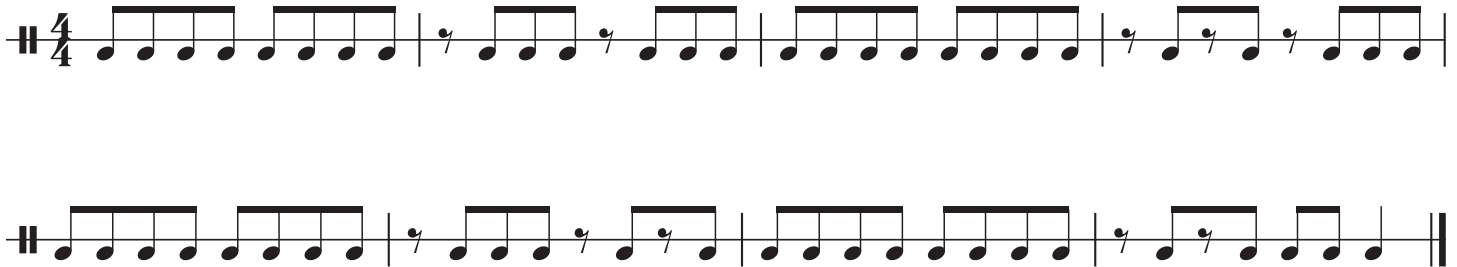


Professional Musicians practice with a metronome. You should too!

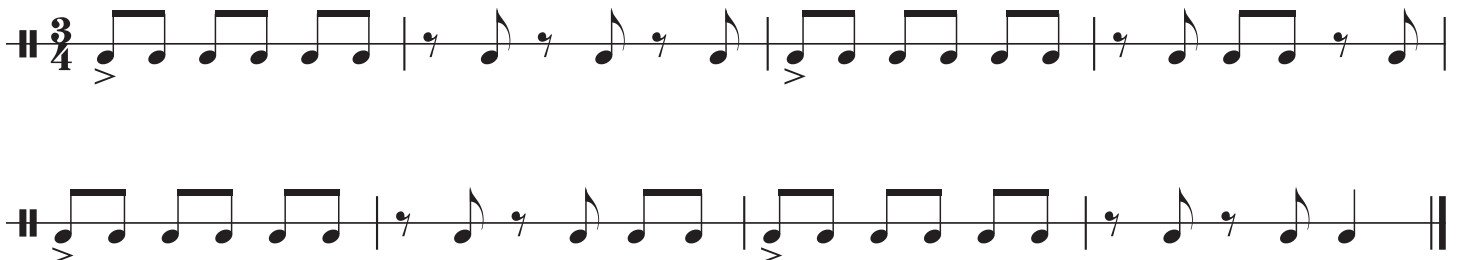
1. 8th notes and 8th Rests



2. MORE 8th notes and 8th Rests



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



4. 8ths and Dotted Quarters



5. MORE Dotted Quarters



6. Dotted Quarters in 3/4 time



7. Dotted Quarters in 2/4 time



The Handy Dandy Randy Standy Bandy Warm-Up

Rhythm Module 3: 16th Notes

Randall D. Standridge
(ASCAP)

Freebies/Warm-Up Add-Ons



YouTube Channel

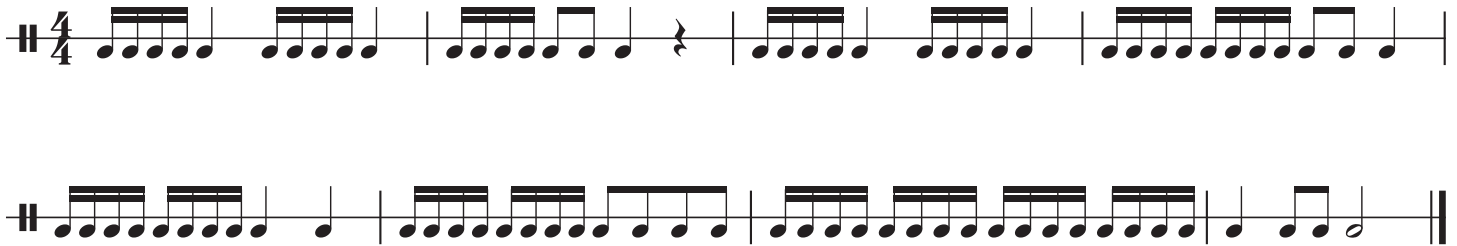


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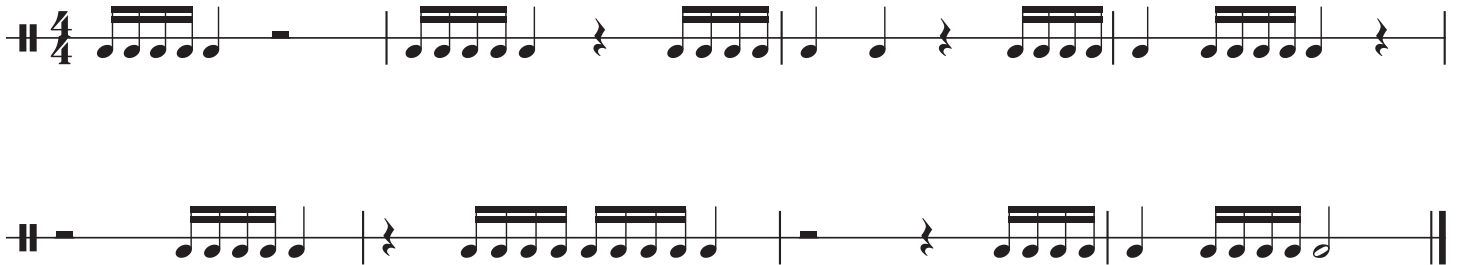


Like 16th Notes? Check out RSM's 16th Empire Series!

1. 16th Notes



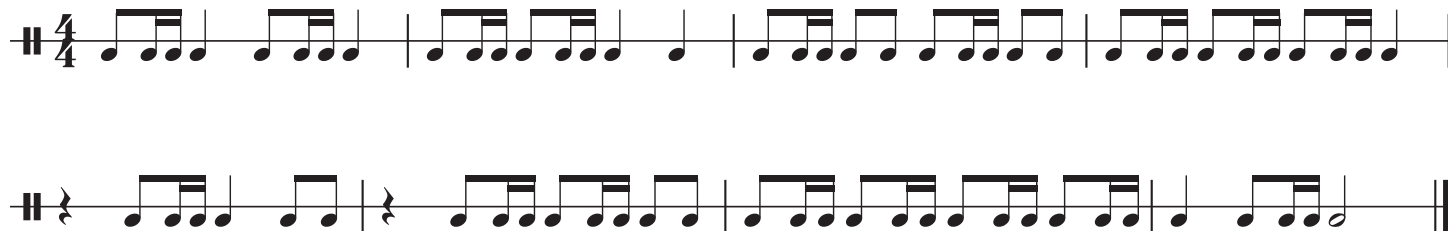
2. 16th Notes and "count your rests!"



3. Two 16ths and One 8th



4. One 8th and Two 16ths



5. 16th Note Combos



6. 8th rests and Two 16ths



7. Dotted 8th-16th Rhythms



The Handy Dandy Randy Standy Bandy Warm-Up

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

Randall D. Standridge
(ASCAP)

Freebies/Warm-Up Add-Ons



SCAN ME

YouTube Channel



SCAN ME

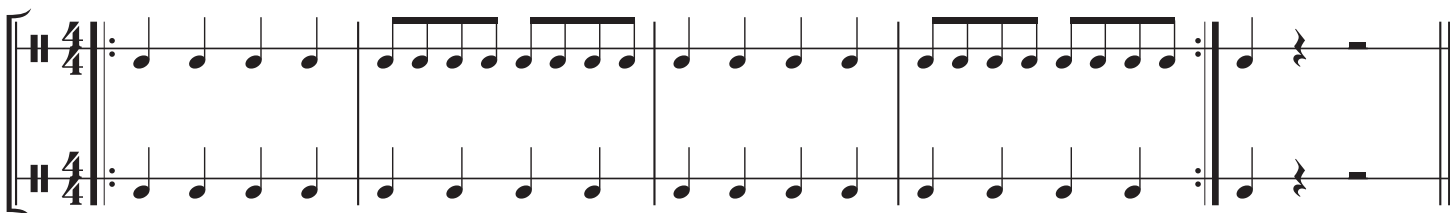
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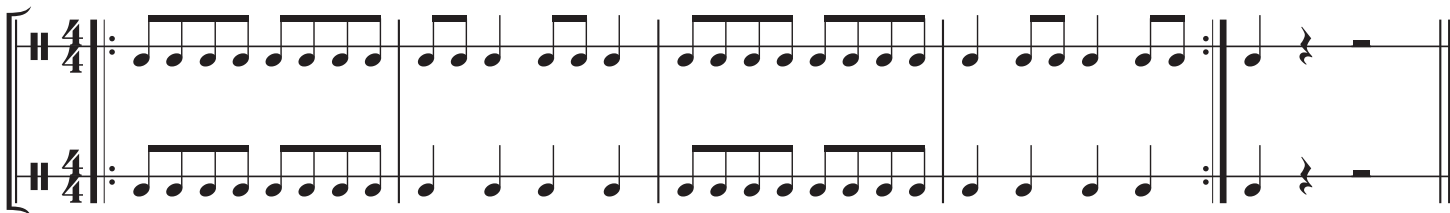
SCAN ME

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

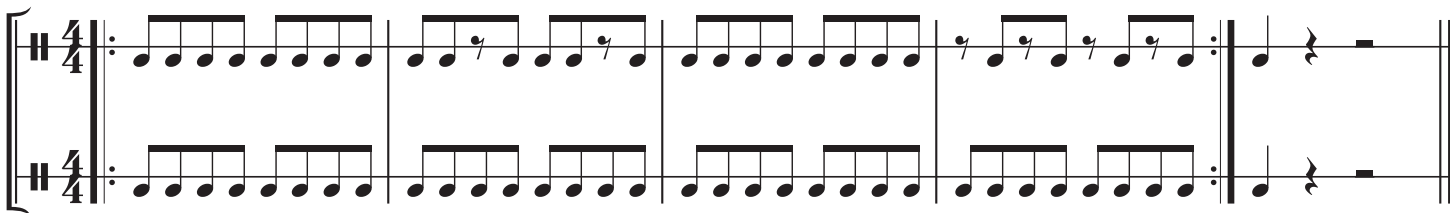
1. 8th Note Timing 1 (Play one line, then switch lines on the repeat)



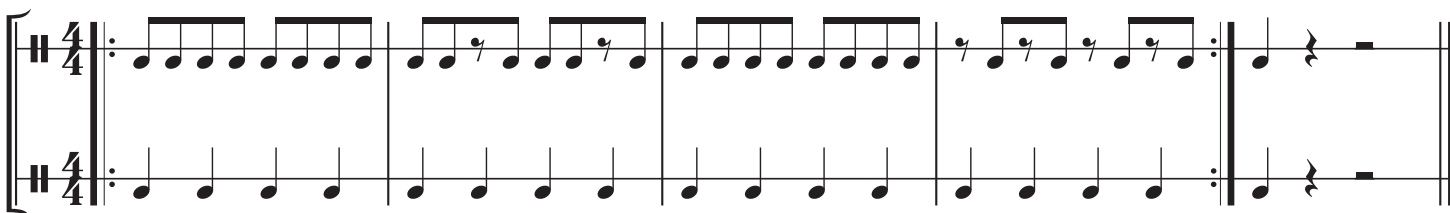
2. 8th Note Timing 2

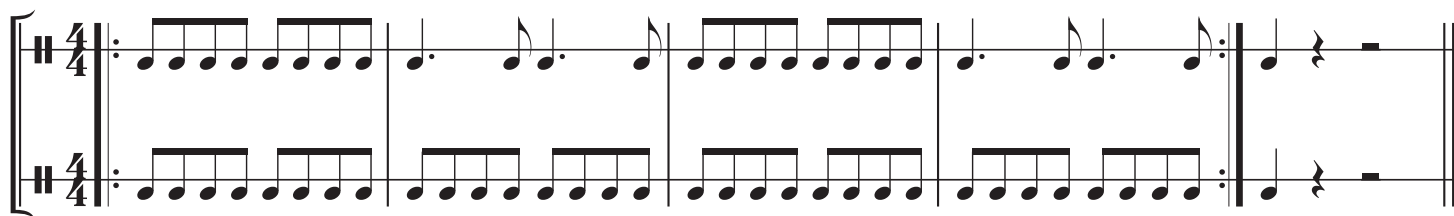
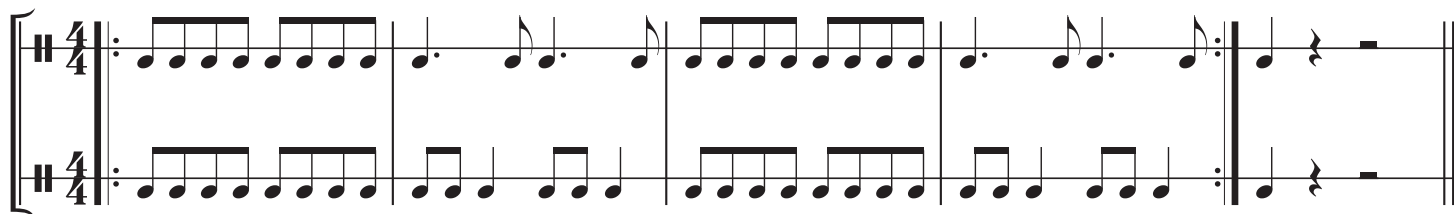
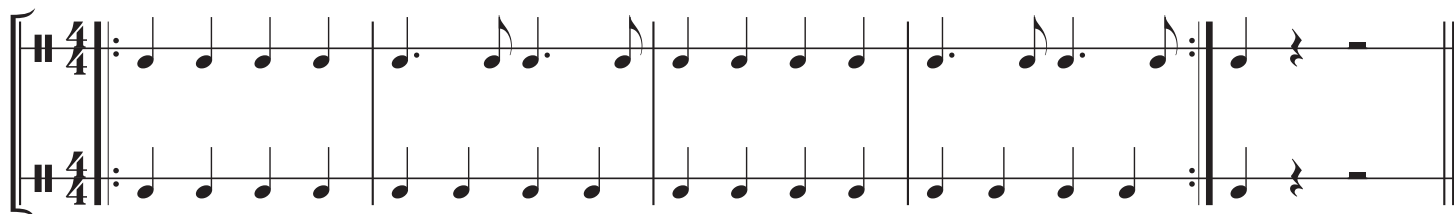
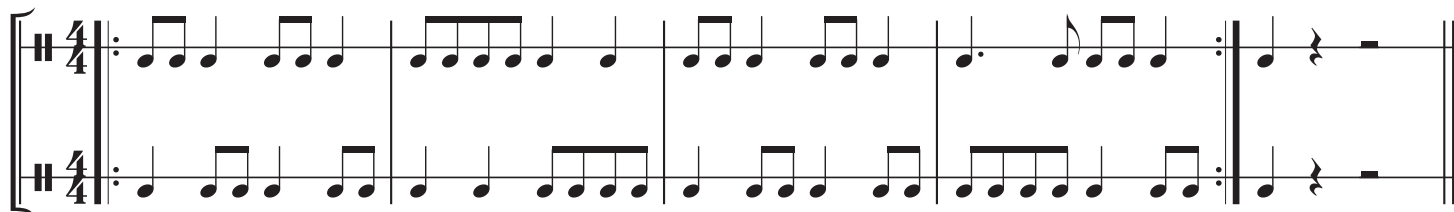


3. 8th Note Timing 3



4. 8th Note Timing 4 (March Style)



5. Dotted Quarters 1 (feel the pulse...don't "guess" where it goes)**6. Dotted Quarters 2****7. Dotted Quarters 3****8. Counting Challenge 1 (Enjoying this? Check out "Groovy-8!")****9. Counting Challenge 2**