

# Band Basics

## Warm-Ups

By  
Randall Standridge and Larry Norred

### To the Director:

We are very happy to bring you a comprehensive set of exercises that combine some basic skills necessary for beginning band students. This material will allow you to teach technique, good intonation, section blending, balance and tone quality, etc. The possibilities of what can be accomplished with this material are only limited by your imagination. This will be a wonderful supplement to your first and second year ensemble's curriculum. Below, you'll see a description of and suggestions for each section of the music.

**Scale Studies** - You'll find scales written in three common young band keys. Concert B flat, F and E flat Major. The scales are written in half notes, quarter notes and eighth notes. This allows you to work on the scales as a tone building and pitch exercise and progressing to eighth notes for technique while still maintaining good tone and balance.

**Chromatic Tuning Warm-up** - This exercise begins on a Concert F and moves down chromatically always beginning again with the Concert F. It is fantastic for pitch control and

flexibility. It's also very good for teaching balance and section blend. The exercise concludes with the introduction of root and fifth chord tones in Concert B flat allowing each part an opportunity to play both notes and tune these two foundational tones ending with a solid B flat major chord so they can hear the results of the exercise.

**Harmonic Tuning Exercise** - A big part of tuning is listening to how you sound when you play with someone else and being able to match pitch with that person. This exercise trains kids that simply putting a finger down and playing the right note doesn't always get the job done. This exercise moves students through several notes with several different chord functions so they can begin to hear where they fit in each chord.

**Chorale Number 1** - is "*Duke Street*" by John Hatton (1710-1793). This chorale, which has provided the melody and harmony for a number of different hymns, first appeared anonymously in 1793. John Hatton officially reprinted the piece and named it after a street on which he once lived. The use of chorales such as this, give students an opportunity to put to good use the skills learned in previous exercises. It also begins to develop a good harmonic and melodic vocabulary with your young students.

**Chorale Number 2** - is "*St. Margaret*" by Albert L. Peace (1844-1912) and was written in the late 1800's. It provides the music to the hymn "*O Love That Will Not Let Me Go*". Much like "*Duke Street*," this chorale will utilize all the fundamental concepts your young students will have learned. Don't be afraid to really experiment with dynamic contrast. These chorales will allow you lots of room to see how musically you can get your students to play.

We hope that you enjoy this set of warm-ups. We suggest that you play them at approximately 80 beats per minute, but you are welcome to experiment and play them at any tempo you choose. Hopefully, they will be beneficial to you in your daily rehearsal. Beyond that; however, most of these exercises will be great for student's individual practice, so encourage them to use this as a warm-up at home as well. Good luck!



**Randall Standridge** was born in Little Rock, Arkansas. He attended college at Arkansas State University, where he received a Bachelor of Music Education. During this time, he also studied composition with Dr. Tom O'Connor. Randall Standridge is currently the Director of Bands at Harrisburg Public Schools in northeast Arkansas, where he is in charge of band instruction for grades 6-12. He is also the director of United Vision Winterguard in Jonesboro, AR. He lives in Jonesboro, AR, and is in demand in the northeast Arkansas area as a composer, arranger, clinician, and designer.



**Larry Norred** is a professional keyboardist, composer, arranger and former Vice-President of Production for Jenson Publications in Milwaukee, Wisconsin. He has over 300 published arrangements for jazz ensemble, concert band, choral ensemble and marching band in distribution throughout the United States, Canada, the Far East and Europe.

While at Jenson in the early 1980's, he designed the first totally integrated publishing software in use in a major music publisher. The system and the people who ran it, made possible the print production of over 2500 publications annually for Jenson Publications.

Larry's commercial jazz improvisation software, **Changes** is available on the world wide web <http://www.changes98.com> and is currently in use in scores of Jr. High, High School and College jazz programs all over the world.

He is an owner and managing editor for Jon Ross Music, LLC. This site is a direct result of his publishing experiences with 6 different major world-wide music publishing firms. He is one of the first graduates of Alfred Reed's Music Merchandising program at the University of Miami. Throughout his professional career he has been the editor for composers from Sammy Nestico to John Higgins and has been privileged to work with some of the best writers in the world.