

Pixels

For Concert Band, Grade .5 - .75
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|---------------------------------|--------------------------------|
| 1 - Full Score | 8 - Bb Trumpet |
| 8 - Flute | 6 - F Horn |
| 2 - Oboe | 8 - Trombone/Euphonium/Bassoon |
| 5 - Bb Clarinet | 2 - Euphonium T.C. |
| 5 - Bb Clarinet (F Horn Double) | 4 - Tuba |
| 2 - Bb Bass Clarinet | 2 - Synth/Bass |
| 8 - Eb Alto Saxophone | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
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- 2 - Synth (optional)
 - 2 - Mallets 1: Melody (Metallic)
 - 2 - Mallets 2: Rhythm (Wood/Metallic)
 - 2 - Timpani
 - 3 - Percussion 1&2: P1: Snare Drum/Hi-Hat/Ride Cymbal, P2: Bass Drum (opt. Drumset)
 - 2 - Percussion 3: Triangle/Crash Cymbals
 - 2 - Percussion 4: Two Woodblocks/Anvil

Full Set - \$55.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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By Randall D. Standridge

Program Notes

It's no secret that I'm a lifelong gamer. I've logged more hours with a controller in hand than I care to admit—across Nintendo, Sega, PlayStation, Xbox, and yes, even the elusive TurboGrafx-16 (shoutout to my fellow *Bonk's Adventure* fans, all five of you).

With *Pixels*, I wanted to channel the spirit of those classic 8-bit and 16-bit soundtracks that defined so much of my childhood. The bleeps, the bloops, the heroic themes as you battled pixelated villains and saved princesses or galaxies or whatever needed saving that day—this is my musical love letter to all of it. Because of this, the piece also includes an electroacoustic element in the form of an optional backing track (which you can download from our website); this enhances the work, but is not required for a successful performance.

Structurally, this piece is built around the first six notes typically taught in beginning band, making it approachable for your youngest players. But it also introduces some new accidentals (Concert D $\flat$, E natural, and G $\flat$). The introduction of these notes is divided into "levels," to help ease players into more adventurous tonal terrain, and to provide a logical structure for introducing these notes throughout the weeks in which it is learned. The staccato eighth notes—my musical "pixels"—keep things punchy and fun, creating a sort of digital bounce.

The piece also includes a built-in cut option to help with flexibility—whether you're going to take on the Final Boss or skip to the ending, keeping it short and sweet like a bonus level (skipping m.40-45)

So equip your instruments, press start, and let's play.

Peace, Love, and Music – Randy Standy

Rehearsal suggestions

- The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempos, lest the work come off as "boring."
- Dynamics should be noticeable and taken to extremes.
- Percussion should be on the higher end of dynamic balance. Do not hide them.
- This piece makes use of several repeats. For younger performers, I always find it helpful to have them physically touch their page to follow the "map" of the piece.
- The backing track has a few versions to help out. There are 2 versions that are slower (one with a loud metronome click, and one without) and 2 at the regular tempo. Again, these are not required for a successful performance, but they do add to the retro flair of the piece.

And to help your students tackle those new notes and rhythms, don't forget to grab the **Randy Standy Study Buddy** sheets (also free on our website).

About the Composer



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

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work *Art(isms)* at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. His *Symphony no.1: A Ghost Story* was premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

For more information about Mr. Standridge, visit his website at: www.randallstandridge.com

Score
Grade .5-.75
Duration: 2:00

Pixels

Randall D. Standridge
(ASCAP)

With energy ♩=150

5 LEVEL 1

Play 2nd Time only

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2
(F Horn Double)

E $\flat$ Alto
Saxophone

B $\flat$ Tenor
Saxophone

B $\flat$ Trumpet

Horn in F

Trombone
Euphonium
Bassoon

Low Reeds
Bass*
Tuba

Mallets 1
Melody
(Metallic)

Mallets 2
Rhythm
(Wood/Metallic)

Timpani

Percussion 1 & 2
P1: Snare Drum/Hi-Hat/
Ride Cymbal
P2: Bass Drum
(opt. Drumset)

Percussion 3
Triangle/
Crash Cymbals

Percussion 4
Two Woodblocks/
Anvil

Synth

Hi-Hat

Triangle

Anvil (stick or hard mallet)

2 Woodblocks (sticks or hard mallets)

Synth
(this part may be played by Synth or
Synth and Bass. It is the same as the electric track)

1 2 3 4 5 6 7 8

RSMC092

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9

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. 1 *cresc.* *f*

Cl. 2 (F. H. Dbl.) *cresc.* *f*

A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

Tpt. *cresc.* *f*

Hn. *cresc.* *f*

Trb. Euph. Bssn. *cresc.* *f*

L.R. Tuba *cresc.* *f*

Mal.1 *cresc.* *f*

Mal.2 *cresc.* *f*

Timp. *p* *f*

Perc.1/2 *cresc.* *f* *p* *f*

Perc.3

Perc.4 *cresc.* *f* *p* *f*

Synth

14

Fl.

Ob.

Cl. 1

Cl. 2
(F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Mal.1

Mal.2

Timp.

Perc.1/2

Perc.3
Crash Cymbals
f

Perc.4

Synth
f

14

15

16

17

18

19

24 LEVEL 2

Fl. (release on beat 1) *mf*

Ob. (release on beat 1) *mf*

Cl. 1 (release on beat 1) *mf*

Cl. 2 (F. H. Dbl.) (release on beat 1) *mf*

A. Sx. (release on beat 1) *mf*

T. Sx. (release on beat 1) *mf*

Tpt. (release on beat 1)

Hn. (release on beat 1)

Trb. (release on beat 1)

Euph. (release on beat 1)

Bssn. (release on beat 1)

L.R. Tuba (release on beat 1)

Mal.1 *mf*

Mal.2 *mf*

Timp. *mf* *p* *f*

Perc.1/2 *mp* Triangle *p* *f*

Perc.3 *mp*

Perc.4 *mf* *p* *f*

Synth *mf*

33

Opt. skip to m.46

Fl. *p* *f* *mp* *mf* *f*

Ob. *p* *f* *mp* *mf* *f*

Cl. 1 *p* *f* *mp* *mf* *f*

Cl. 2 (F. H. Dbl.) *p* *f* *mp* *mf* *f*

A. Sx. *p* *f* *mp* *mf* *f*

T. Sx. *p* *f* *mp* *mf* *f*

Tpt. *f*

Hn. *f*

Trb. Euph. Bssn. *f*

L.R. Tuba *f*

Mal.1 *p* *f* *mp* *mf* *f*

Mal.2

Timp. *p* *f* *mf* *f*

Perc.1/2 *p* *f* *mf* *f*

Perc.3

Perc.4 *p* *f* *mf* *f*

Synth *f*

34 35 36 37 38 39

42

LEVEL 3: BOSS BATTLE

Fl.

Ob.

Cl. 1

Cl. 2
(F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Mal.1

Mal.2

Timp.

Perc.1/2

Perc.3

Perc.4

Synth

Play 2nd Time only

Play 2nd Time only

Play 2nd Time only

Play 2nd Time only

Play 2nd Time only

Ride Cymbal (dome)

Crash Cymbals

f

46

50 LEVEL 4: THE END

Fl.

Ob.

Cl. 1

Cl. 2
(F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Mal.1

Mal.2

Timp.

Perc.1/2

Perc.3

Perc.4

Synth

Fl.

Ob.

Cl. 1

Cl. 2
(F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Mal.1

Mal.2

Timp.

Perc.1/2

Perc.3

Perc.4

Synth

mf

f

mf

60

Play 2nd Time only

Fl.

Ob.

Cl. 1

Cl. 2
(F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.
Euph.
Bssn.

L.R.
Tuba

Mal.1

Mal.2

Temp.

Perc.1/2

Perc.3

Perc.4

Synth

60 61 62 63 64 65 66 67