



# The Dragon Lord

Tales from the Darklands, Part 1 By Randall D. Standridge

## Program Notes

A few years back, I created a narrative work for concert band entitled *The Darklands Symphony*, which told the tale of several characters and places that I have created over the years in my imagination through stories, art, and, finally, music. All of the pieces were at the Grade 2-2.5 level, and were very well received. I thought I was done with the Darklands.

I was wrong.

New stories and new figures have populated that world and I felt drawn to the subject matter again. Thus, we are beginning a whole new volume, titled *Tales from the Darklands*. Unlike the Symphony, the "Tales" series will not be one long story but, rather, small individual tales that give more back story and depth to the Darklands Universe. Also, the entire "Tales" series will be written at the Grade 1-1.5 level, opening up the Darklands to a whole new level of players. Each "Tales" piece will be accompanied by supplemental material online, which may be found at my website (beginning October 2020).

## The Dragon Lord

The Dragon Lord is a mythical figure from the Darklands, who is said to live in the mountains that border the kingdom. His shadow is occasionally glimpsed flying above the clouds, and, more often, his lonely, terrifying roar can be heard echoing from the ebony cliffs where only fools would dare to go. In this piece, we come face to face with this monstrous giant in all of his fury and power.

## Educational goals of the work:

- Rhythmic stability and vocabulary in 4/4 Time
- Articulation differences between: Tenuto, Accents, Staccatos, Slurs
- Navigating Slight Tempo Changes
- Teaching Chromaticism at a basic level and with limited range. Copyable Chromatic exercise sheets have been included with this work and are keyed for all instruments

## 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."
- The percussion should be on the slightly louder side of the balance spectrum. Please do not "hide" them. However, they should not cover the ensemble.
- The sound FX are optional and may be downloaded from my website.
- The clarinets may be assigned the regular part OR the optional French Horn double (or you may split your section as needed).
- Please use the COPYABLE chromatic exercise sheets to help work with your performers with their development of this skill.**
- Some supplemental videos and the entire short story about "The Dragon Lord" will be available on my website by mid-October 2020.



## 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 is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge's music is performed internationally. He has had numerous works selected to 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. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work ***Stonewall: 1969*** was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

In addition to his career as a composer, Mr. Standridge is the owner and editor for Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music arranger, and colorguard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family.

























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This musical score page contains the following parts and markings:

- Fl.:** Starts with a rest, then plays a series of notes with dynamic markings *f* and *fp*.
- Ob.:** Similar to the Flute part, with dynamic markings *f* and *fp*.
- Cl.:** Features a *Div.* (divisi) marking and dynamic markings *fp* and *f*.
- B $\flat$  Cl. (F.H.Dbl.):** Plays a melodic line with dynamic marking *mf*.
- A. Sx.:** Plays a melodic line with dynamic markings *mf* and *f*.
- T. Sx.:** Plays a melodic line with dynamic markings *mf* and *f*.
- Tpt. 1 & 2:** Play a melodic line with dynamic markings *mf* and *fp*.
- Hn.:** Plays a melodic line with dynamic markings *mf* and *f*.
- Euph. Bssn.:** Plays a melodic line with dynamic markings *f* and *fp*.
- L.R. Tub.:** Plays a melodic line with dynamic markings *f* and *fp*.
- Mal. 1 & 2 (opt.):** Play a rhythmic pattern with dynamic marking *f*.
- Timp.:** Plays a rhythmic pattern with dynamic marking *f*.
- Perc. 1/2:** Plays a rhythmic pattern with dynamic marking *f*.
- Perc. 3:** Plays a rhythmic pattern with dynamic marking *f*.
- Perc. 4:** Plays a rhythmic pattern with dynamic marking *f*.
- SFX (opt.):** Features a section labeled "Dragon Roar" with dynamic marking *f*.