In Memory of My First Composition Teacher, Dr. Paul Yoder,
And His Tireless Crusade for Music Education Through the Concert Band

Developing Band Clinic

A Warm-Up and Fundamental Sequence for Concert Band

Robert W. Smith (ASCAP)

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INSTRUMENTATION

1 Conductor
8 C Flute
2 Oboe
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
2 Bassoon
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 Horn in F
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
4 Mallet Percussion
(Bells, Xylophone, Vibraphone, Marimba)
1 Timpani
3 Percussion I
(Snare Drum, Bongos, Bass Drum)
3 Percussion II
(Wood Block, Cowbell, Suspended Cymbal)

WORLD PARTS
Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

GENERAL DESCRIPTION

Developing Band Clinic is the second in a series of four warm-up and musical development exercise sets designed for use in the context of a regular band rehearsal. Consisting of four main segments including Tone, Technique, Theory/Composition, and a Chorale, each *Band Clinic* was written to introduce and/or reinforce musical concepts and technical skills in a full band setting. Published as a set of single band parts, each *Band Clinic* is designed to be included in student folders facilitating instruction and reinforcement in any concert band warmup situation.

The four sequential sets include:

First Band Clinic
Developing Band Clinic
Concert Band Clinic
Symphonic Band Clinic

I have used these exercises in various forms throughout my teaching career as part of my band rehearsal warm-up procedure. I continue to use variations of these exercises in each honor band setting that I am fortunate enough to participate. It is my hope that you will find each Band Clinic to be a valuable supplement to your teaching and a useful tool in your rehearsals. I wish you success in all of your teaching endeavors.

Robert W. Smith

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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NOTES TO CONDUCTOR

I. TONE

Long tones are essential to the development of a quality sound both as individual performers as well as an ensemble. In addition, percussion students need the opportunity for a daily dexterity regime.

I would suggest beginning the rehearsal with a series of breathing exercises with careful attention given to proper breathing technique. As an example, begin with a series of breaths using four counts to inhale and four counts to exhale (4 and 4). Gradually decrease the number of counts of the inhale while extending the number of counts of the exhale. Other options include using a hissing sound during the exhale to provide resistance.

I suggest introducing the notated exercise as part of the daily routine with a variety of dynamic levels and shaping. In the initial rehearsals, repeat the exercise three times with varied dynamic shapes as follows:

1. Sustain each note at a mezzo forte
2. Begin each note at a piano. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from piano to forte

As the band progresses, create a variety of dynamic shapes to sustain interest and provide additional developmental opportunities. In addition, please feel free to adjust the sticking pattern in the percussion section. I would suggest writing a "sticking pattern of the day" on the board for reading and use by the percussion section. Please note that the instrumentation notated is very flexible. Please assign instruments based upon the actual equipment available and the number of performers in the rehearsal. The technique development of striking the instrument is the priority.

As a pre-composition/arranging exercise, you may wish to ask students to create a dynamic shape and/or sticking pattern for the band to perform. Additional options include directing the brass section to play the exercise on the mouthpiece only to increase breath support and focus the pitch.

II. TECHNIQUE

A. Lip Flexibilities are essential for brass player development. Finger dexterity for the woodwinds and sticking dexterity in the percussion are equally important. I have written this exercise as an introduction to these crucial techniques as well as a model for teacher and student created exercises. Please note that the horns will be playing a fourth below the rest of the brass section to facilitate the true lip flexibility. You may wish to isolate the brass to ensure note and pitch accuracy.

   Direct the band to perform the exercise at a mezzo forte and a moderate tempo. Careful attention should be given to the woodwind hand position and finger technique. Please remind the brass section as well as the woodwinds that a consistent airstream is the key to their success.

   Create a "sticking pattern of the day" for the percussion section. I would suggest writing it on the board for rehearsal efficiency. The eighth notes allow the sticking pattern to be solidified before the application of that pattern with the sixteenth notes. As an option, ask a percussionist to create a sticking pattern for performance by the section.

   Repeat the exercise at increasing tempo and varied dynamic levels.

B. Direct the band to perform the B♭ major scale and articulation exercises repeating as necessary with various tempi. As the band progresses, feel free to alter the articulation as needed to reinforce the performance material that is part of the day's rehearsal. As the band becomes more comfortable, apply these rhythmic and articulation patterns to additional scales as notated. The percussion section should perform the scales on keyboard percussion instruments. As an option, create a sticking pattern for performance on battery percussion while rotating the percussionists through the available keyboard instruments.

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III. THEORY/COMPOSITION

A. Direct the band to perform the six tones of the major scale as notated. After the band is comfortable, create a new order to the note sequence and direct the band using numeric hand signs. The objective is for each band member to associate a scale tone with a scale degree number. Repeat this process as necessary using different note sequences. I would also suggest directing the band to sing the sequence using scale degree numbers or solfeggio to develop and reinforce their internal sense of pitch.

   As a homework assignment, ask students to create their own individual six-note sequence. At the next rehearsal, select several band members and ask them to write their note sequence on the board. As part of that day's warm-up, direct the band to perform the individual student six-note melodies.

   Continue this sequence over time expanding the number of tones that a student can use. For example, using the notated six-note set, ask the students to create an eight-note melody. As an option, ask the individual student to perform their melody for the band. You may also offer the student the opportunity to conduct as the band performs their melody.

   Finally, at the appropriate point in the developmental process, ask the students to listen to a six-note sequence and play it back as an ensemble. Other options include individual students performing their note sequence for the band with the band responding with the same note sequence. In addition to the creative exercises, the development of good relative pitch and melodic memory are crucial to the long-term success of each individual musician.

B. Use the chords as notated to introduce the band to harmony based upon the scale degrees they have been using as creative tools. In the same sequential manner as noted above, create a new chord sequence directing the band using numeric hand signs. Repeat as necessary with various chord sequences reinforcing proper balance and tone quality.

C. As a composition assignment, ask each student to create their own chorale using the notated chords. Ask selected individual students to notate their chorale on the board for use during the band warm-up. As an option, ask the student to conduct their chorale. In the same manner as noted above, this sequence can be developed over the course of the academic year providing a multitude of student compositions and warm-up chorales.

IV. CHORALE

Philosophically, I believe that a consistent warm-up chorale provides an opportunity for ongoing development of pitch, tone quality and ensemble balance. As a result, I have always used a consistent chorale as the final phase of my warm-up process. The chorale provides a vehicle for balancing and tuning the band as the performance environment changes throughout the year.

I would suggest using the *Windham Chorale* as part of the daily warm-up process. Feel free to adjust the articulation, dynamic shaping and tempi as appropriate to reinforce your daily teaching objectives. You may wish to isolate various choirs for the remainder of the band to listen and evaluate reinforcing the concepts of pitch, balance, blend and tone quality. Other options include using the chorale to reinforce articulation, dynamic levels, etc. As an example, direct the band to perform the entire chorale using a staccato articulation. The staccato will provide an opportunity to address ensemble timing, clearly identifying those who do not follow the conductor or stay at the prescribed tempo.

Finally, I would suggest using choirs to perform the chorale for the remainder of the band as a harmonic listening exercise. Create opportunities for the students to identify certain chords through the raising of hands.

For example, ask the students to raise their hands when they hear the IV chord.

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SUMMARY

To summarize the warm-up procedure, I have prepared the following lesson plan for your use, modification and implementation.

Concept & Skill	*Content*	*Objective*	*Activity*
Tone	Long tone/stroke dexterity exercise	Develop tone quality and stamina	Play
Technique	Lip slurs/scale exercise	Develop brass flexibility, Develop woodwind/ percussion dexterit	Play
	Scale & Articulation	Experience and label major scales and arpeggios Develop articulation skills and percussion dexterity	Play
Theory/Composition	Scale degree exercise	Experience and label major scale degrees Create a melody using a limited note set	Play, Sing, Listen, Create
	Major scale chord sequence	Experience and label chords based upon the first six scale degrees	Play, listen
	Compose the Chorale	Create a chorale using a limited note/chord set	Create, play, evaluate
Chorale	Chorale	Develop and reinforce ensemble skills	Play, listen, evaluate

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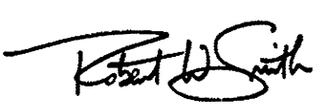
FINAL THOUGHTS

Our teaching success is only limited by our imagination. As our band rooms change each year with students of different learning styles, it is crucial to be as creative, yet consistent as possible in our approach. The exercises and teaching strategies outlined in Developing Band Clinic are a crucial step in providing our students with the tools necessary for a lifetime of music. A solid fundamental base for our developing band students is essential to their individual and collective success through the band. In the words of noted composer and educator Carl Orff, "The sound is the thing right from the start!" Please use Developing Band Clinic as a starting point and catalyst for your own individual teaching creativity. Best wishes!



CONDUCTOR

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DEVELOPING BAND CLINIC

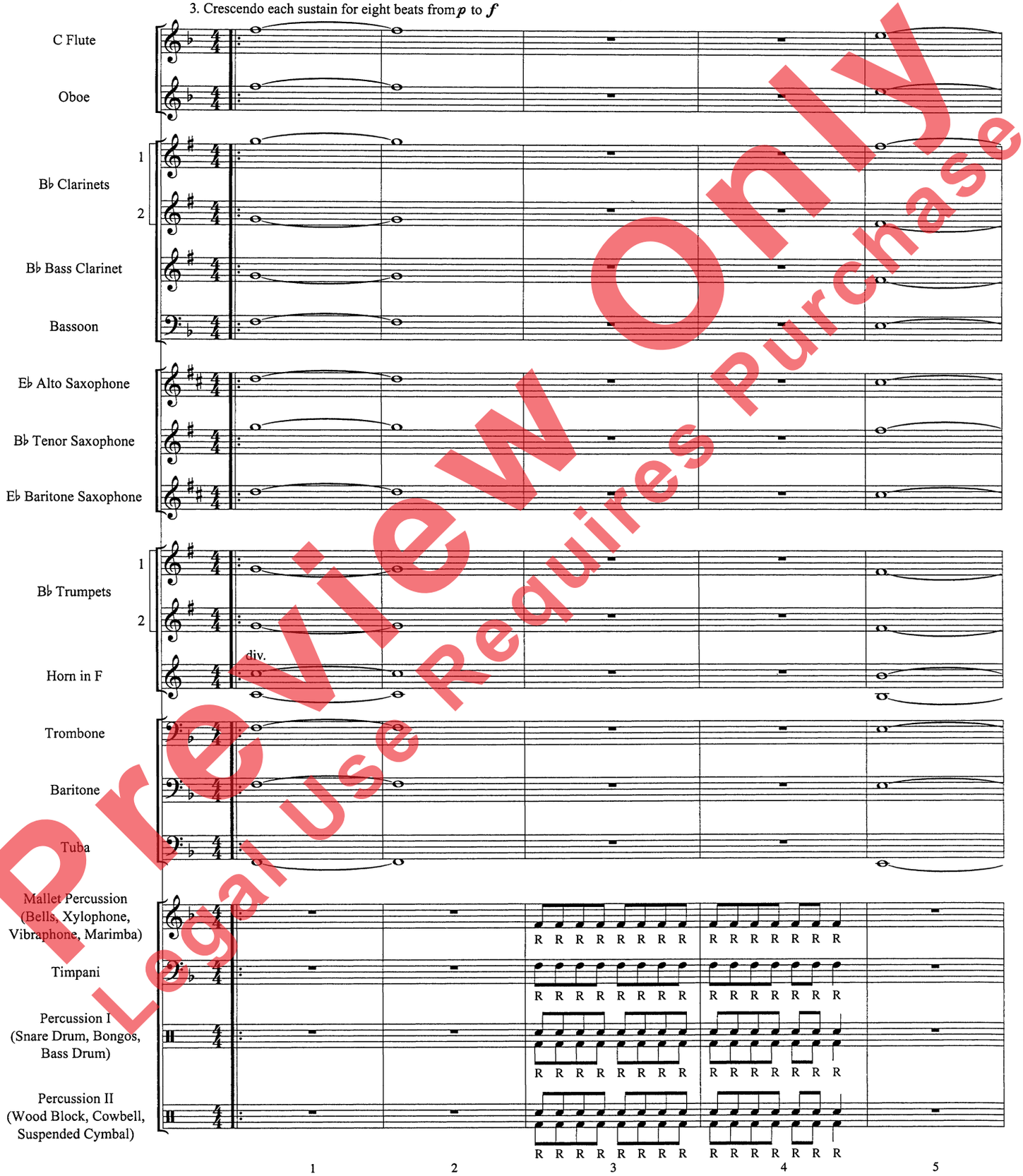
A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:

1. Sustain each note at a *mf*
2. Begin each note at *p*. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from *p* to *f*



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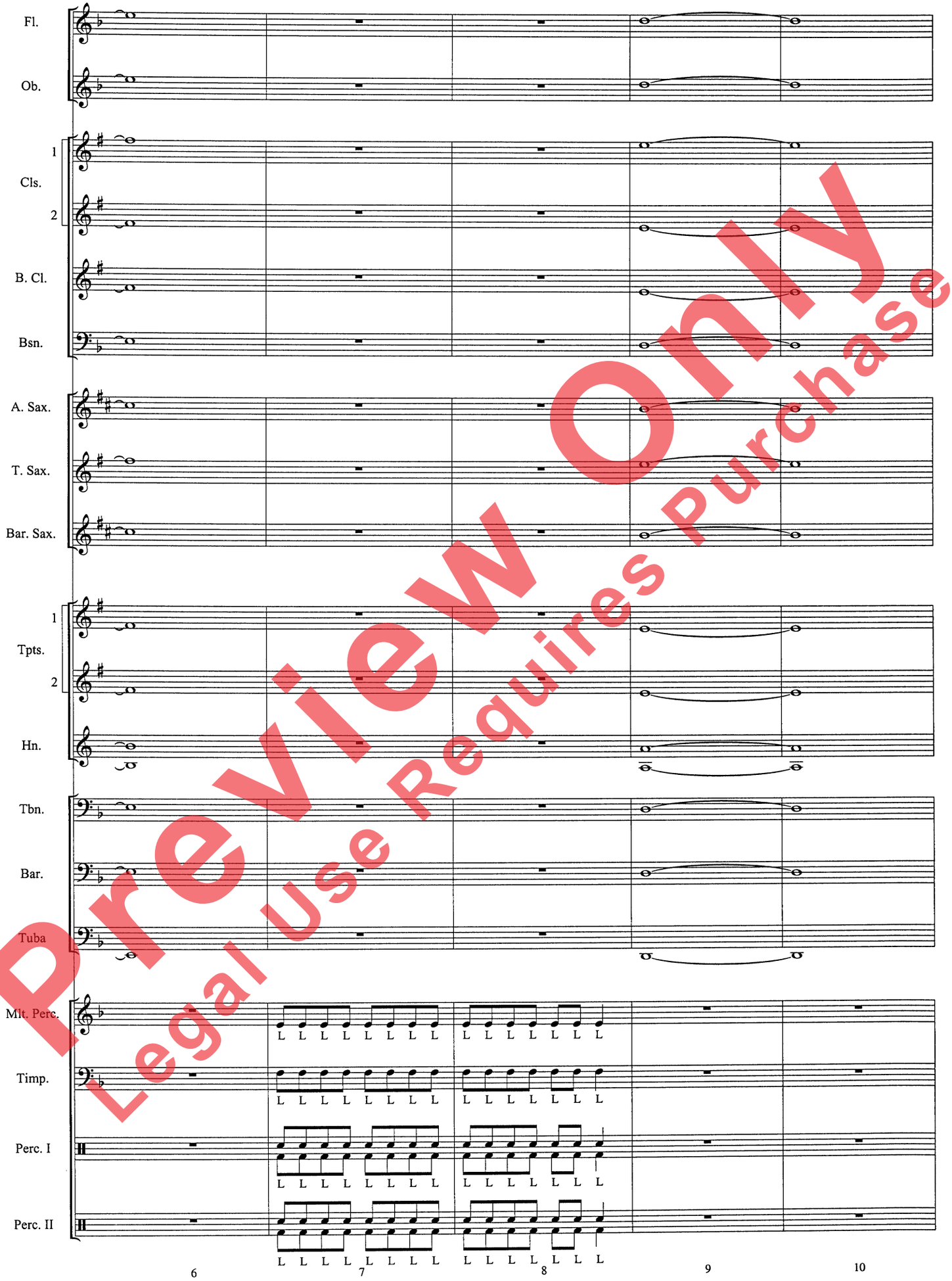

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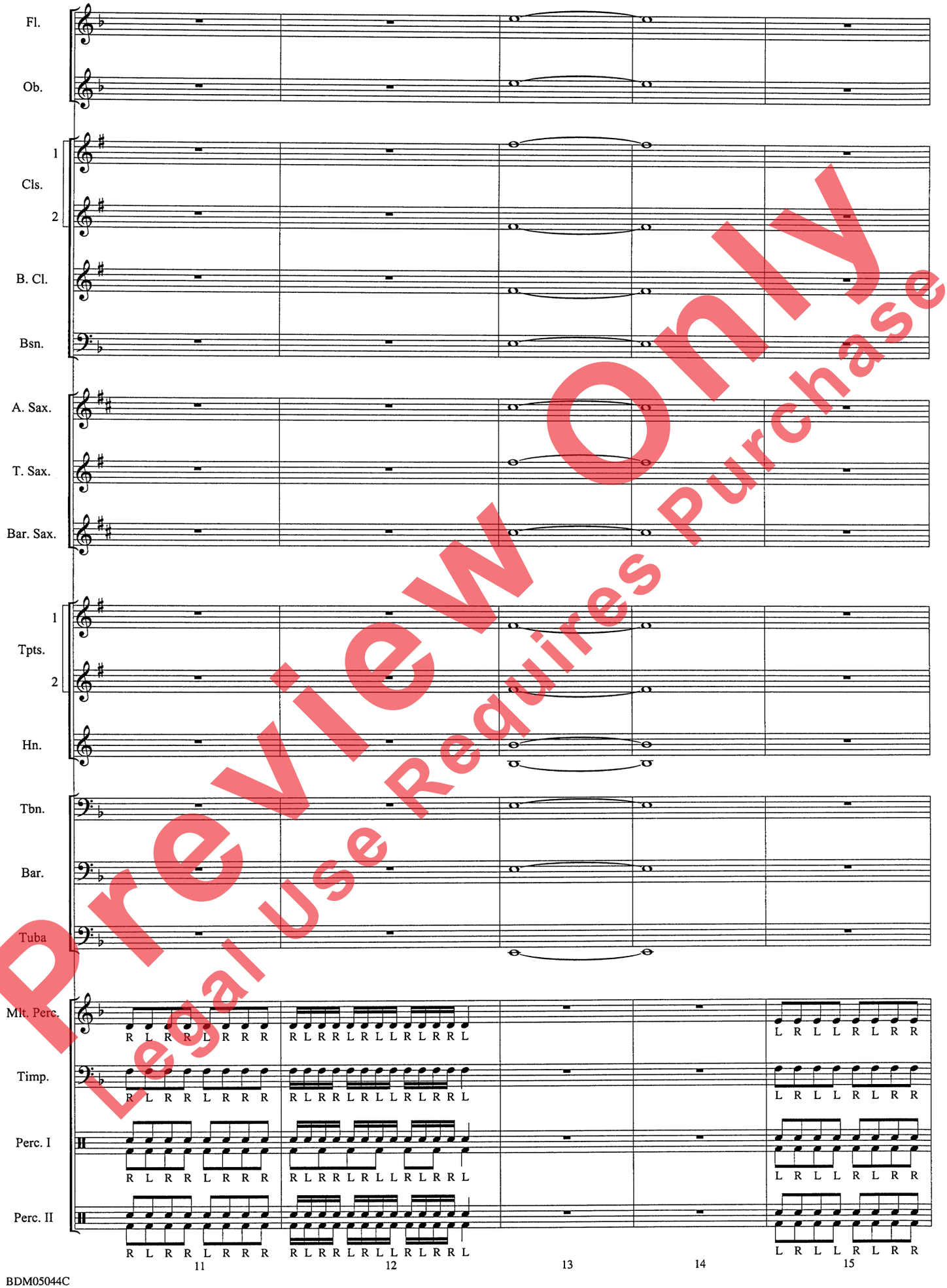

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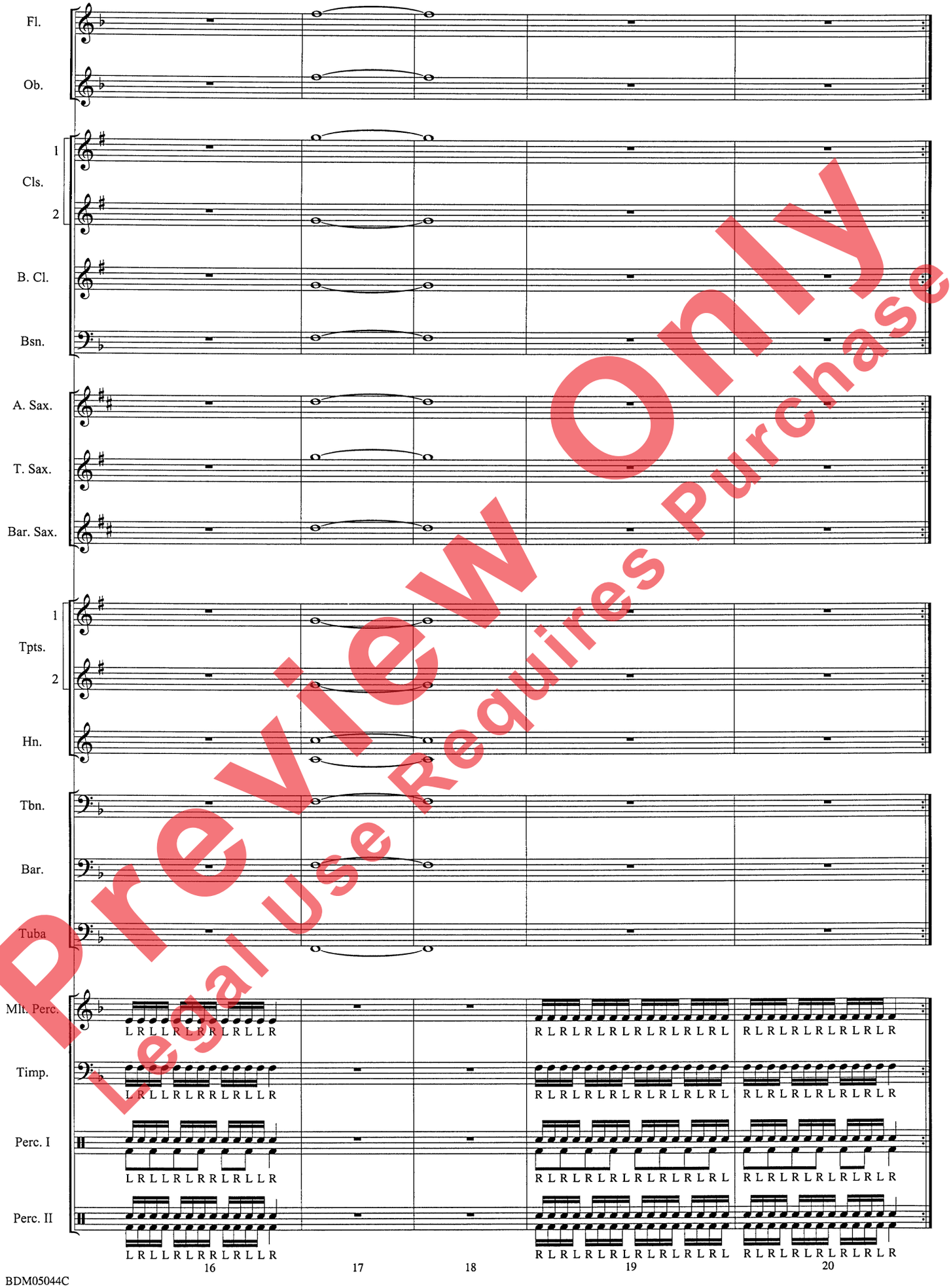

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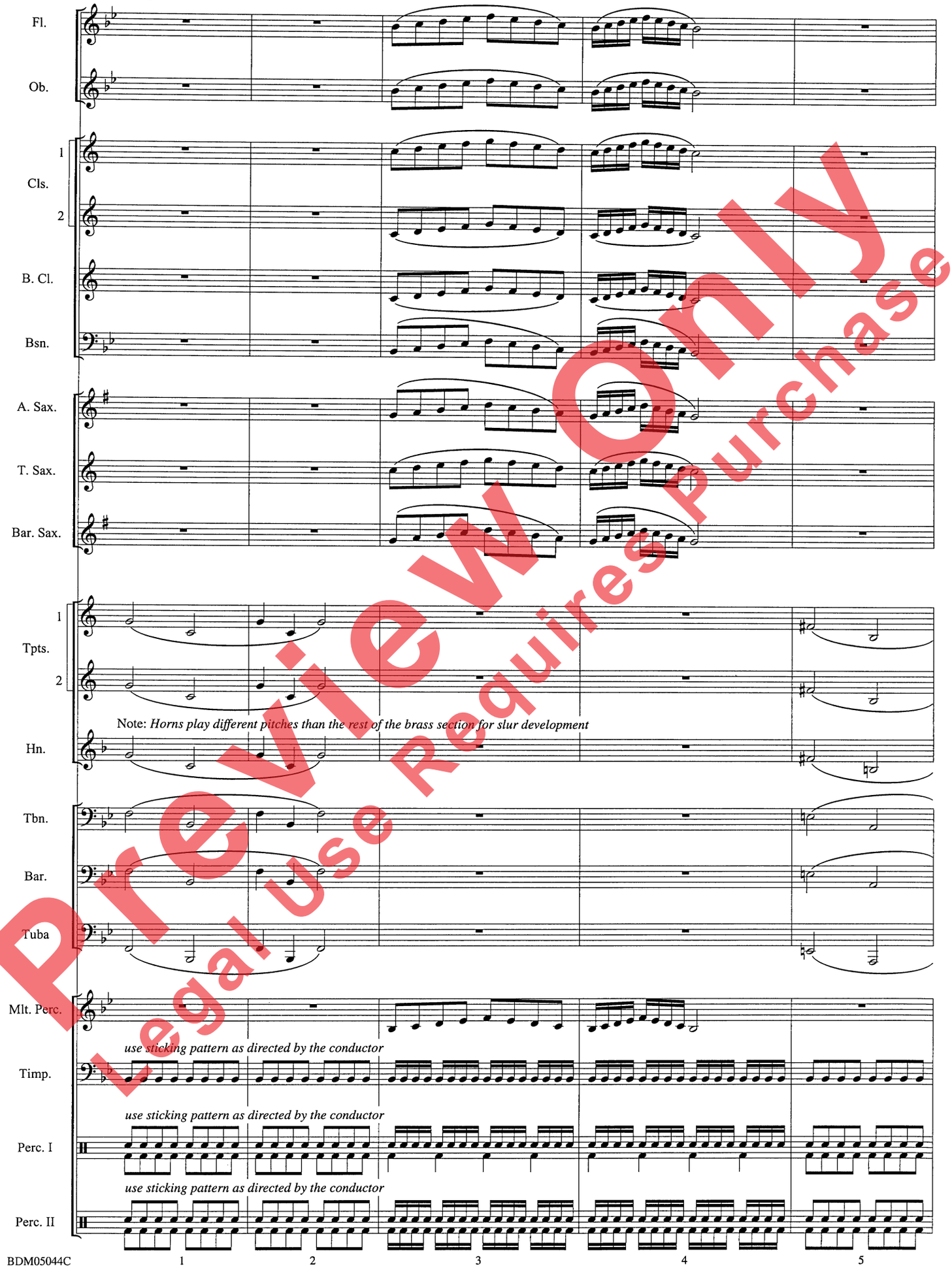
II. Technique

A. Slurs (Repeat as directed)



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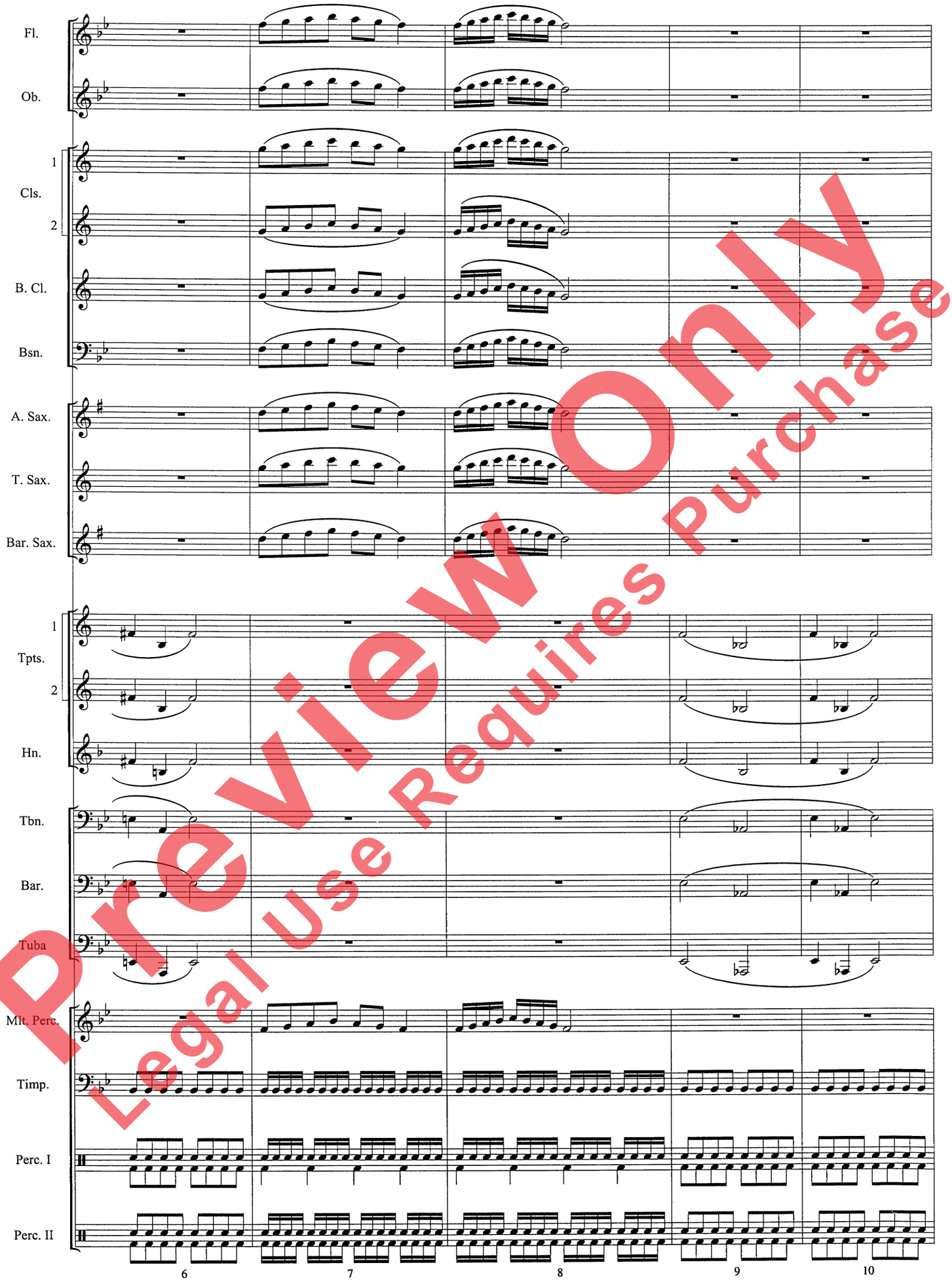

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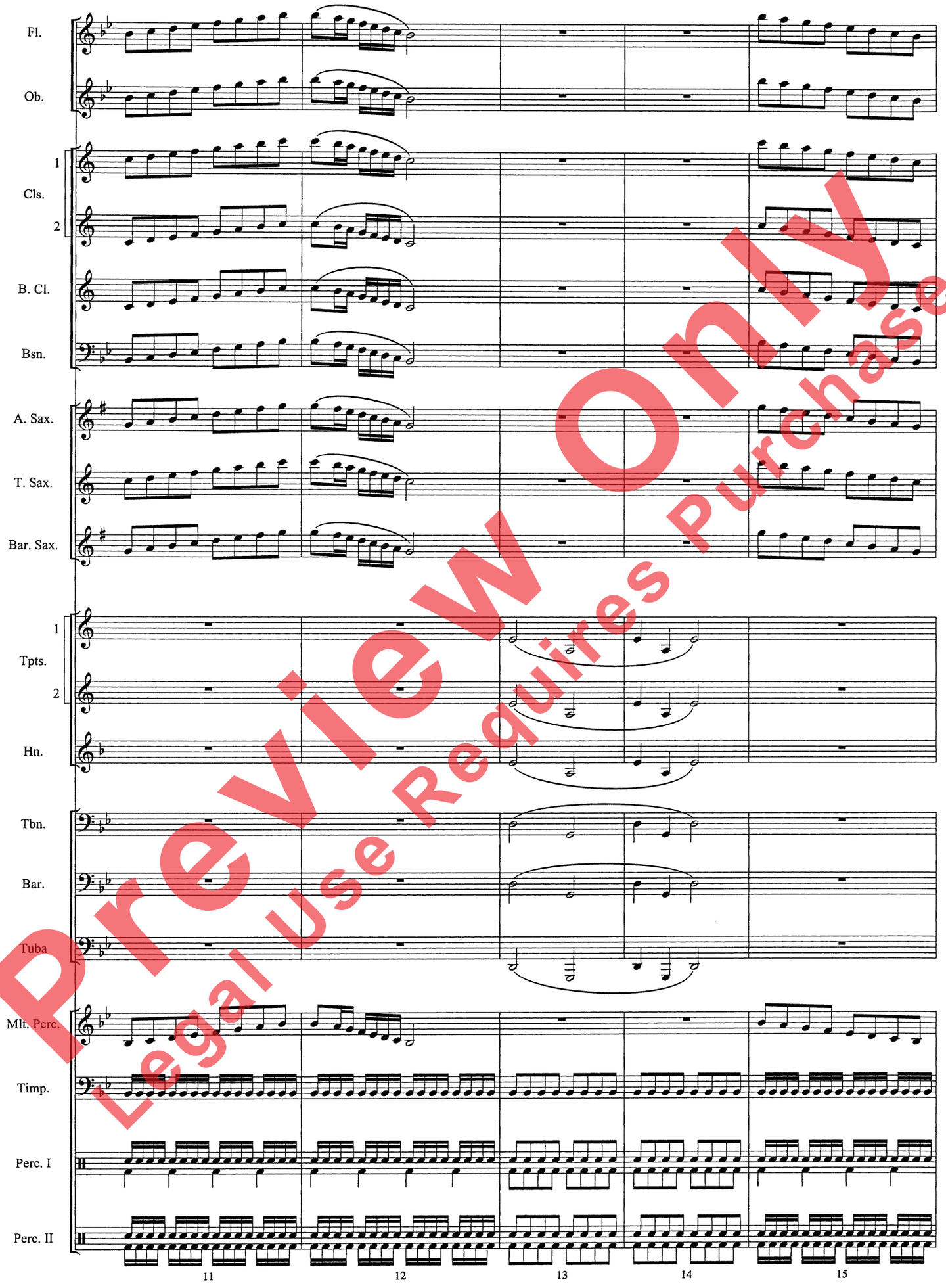

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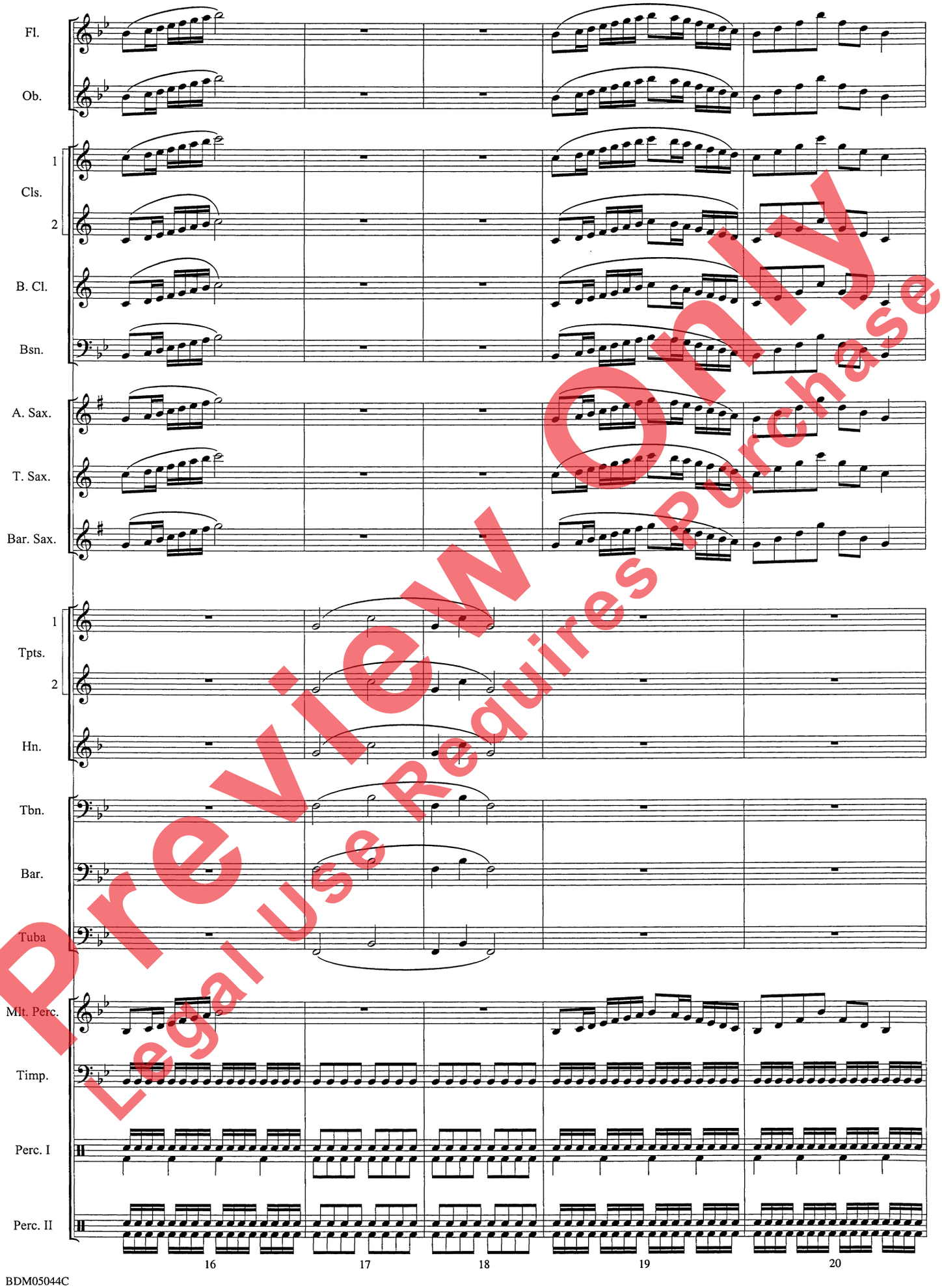

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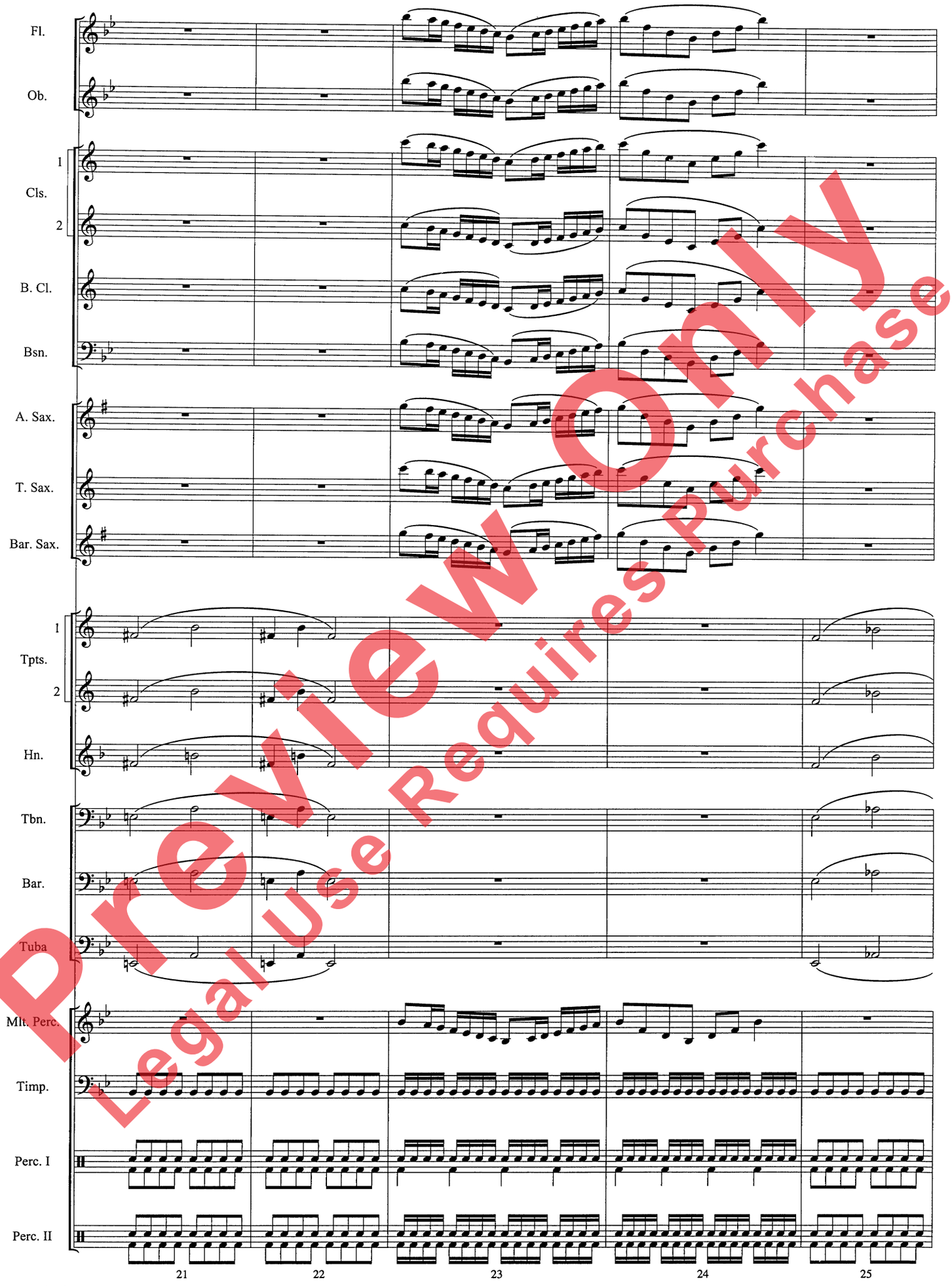

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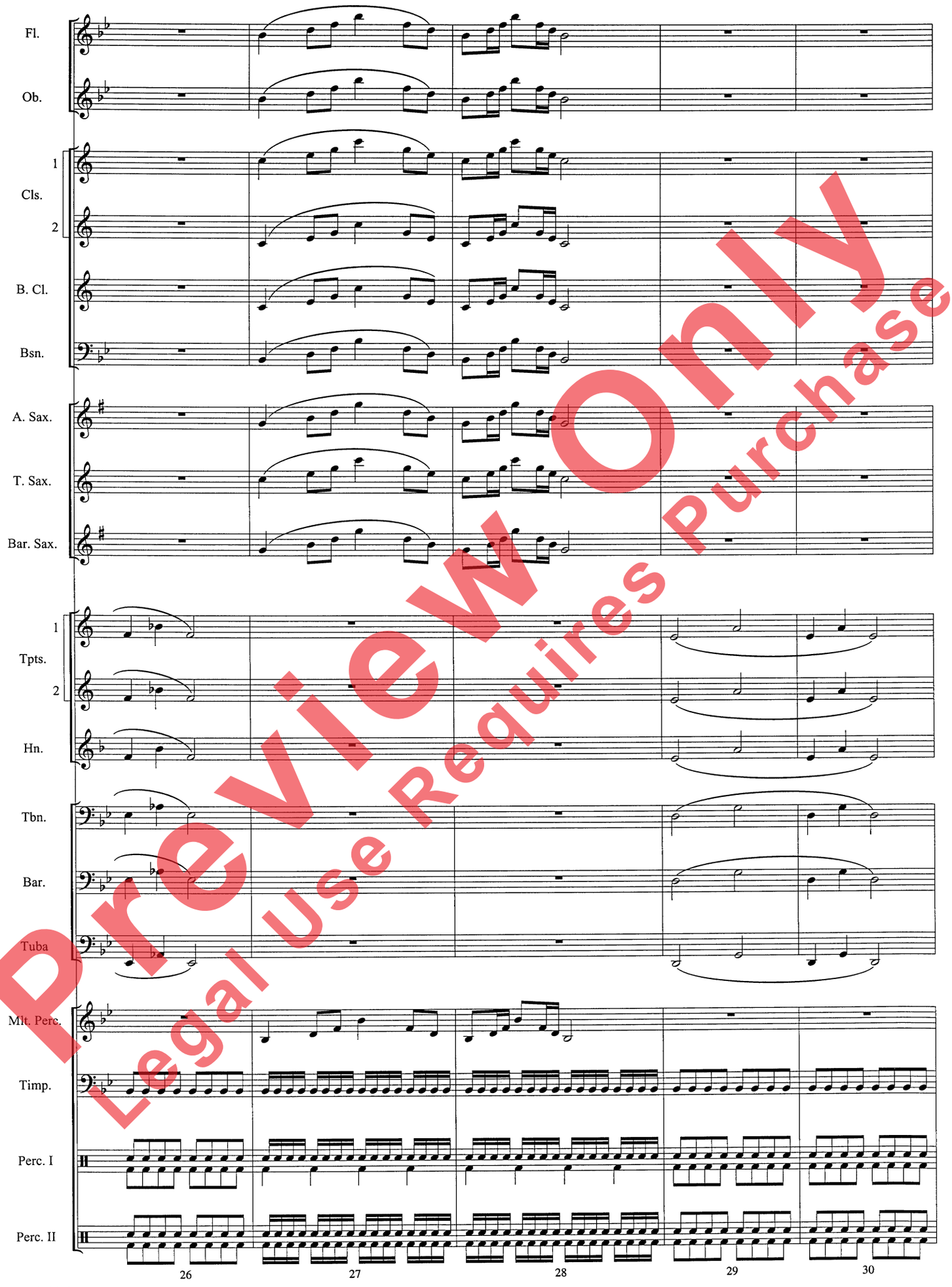

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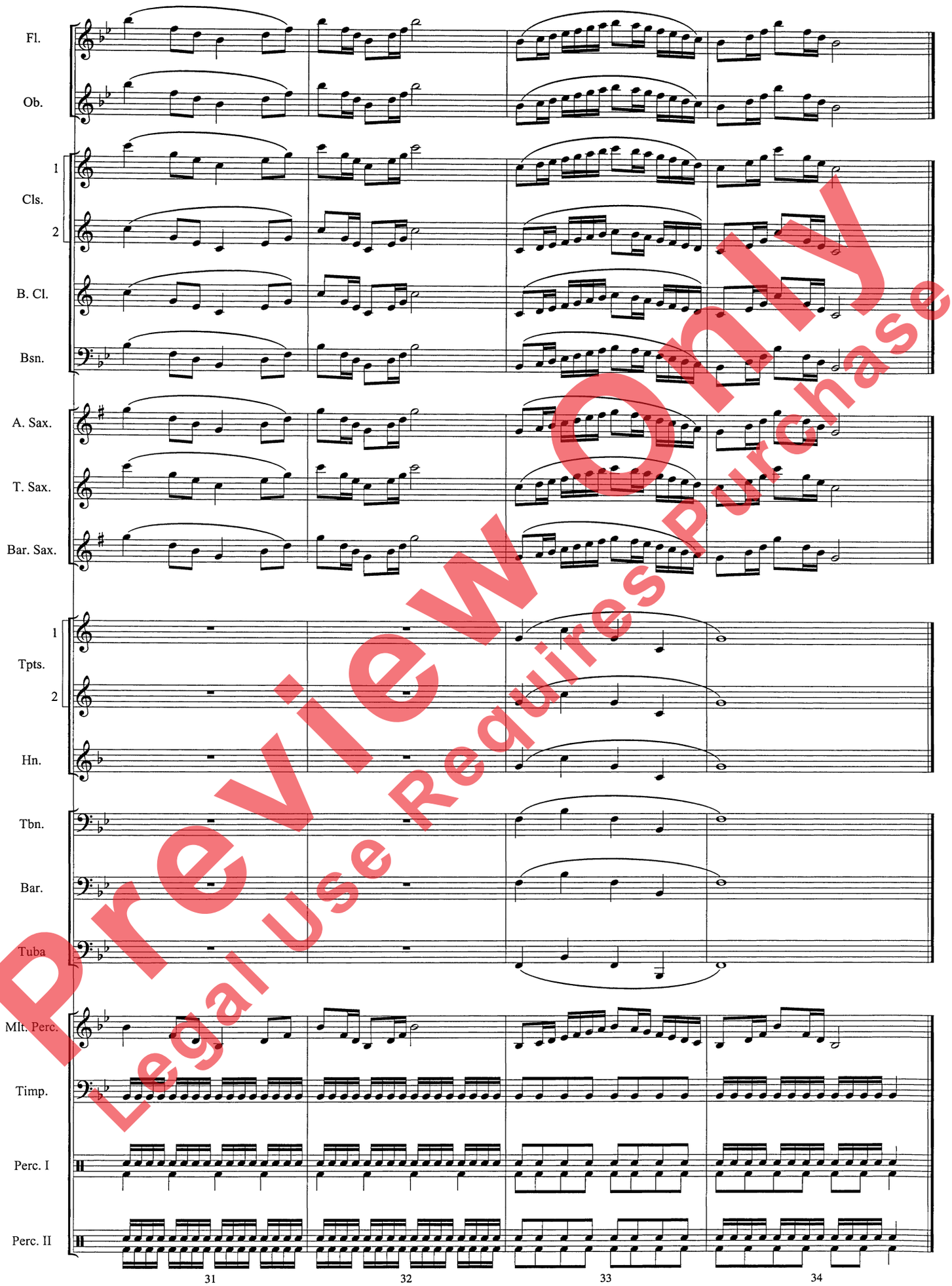

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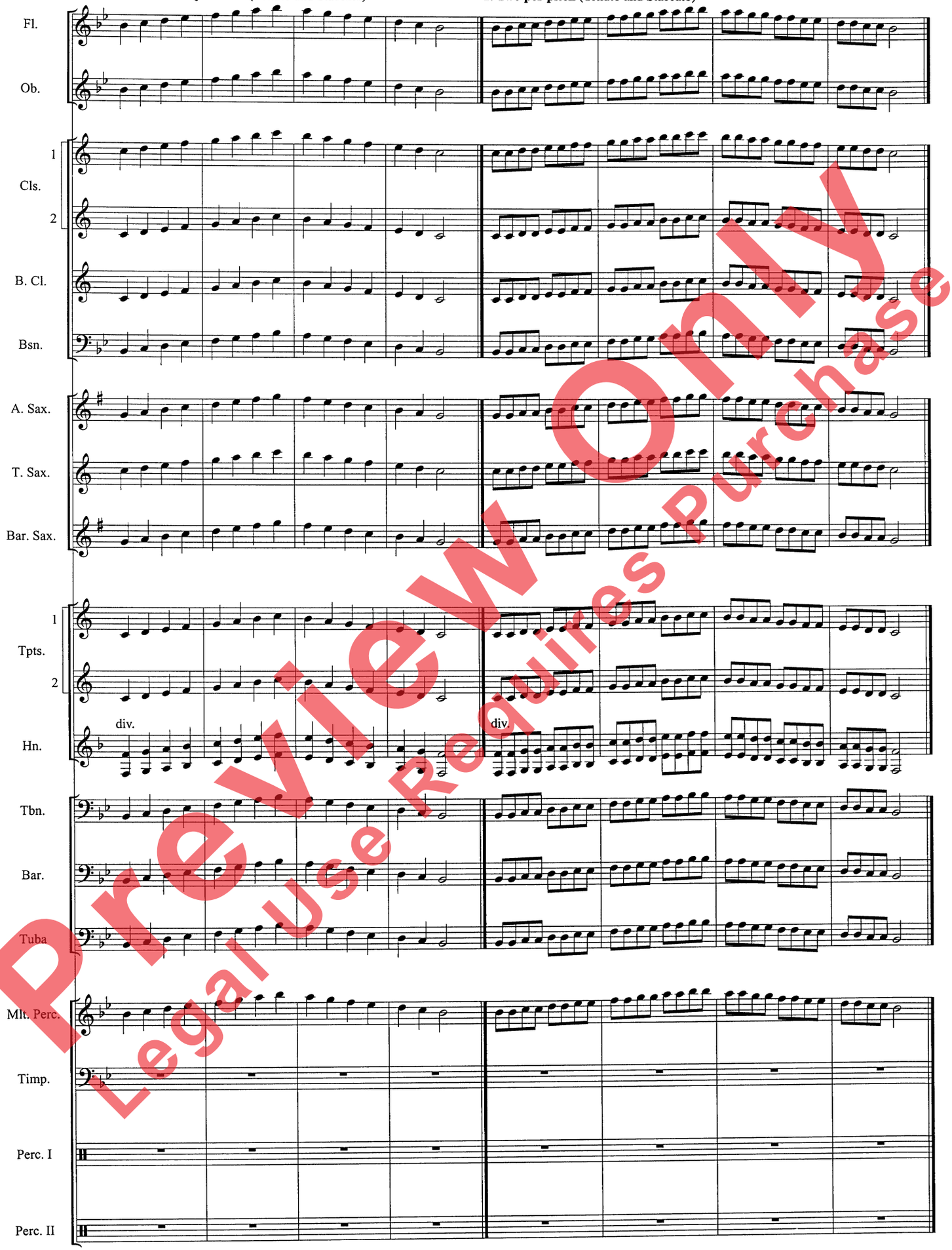
B. Scales and Articulation

1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)



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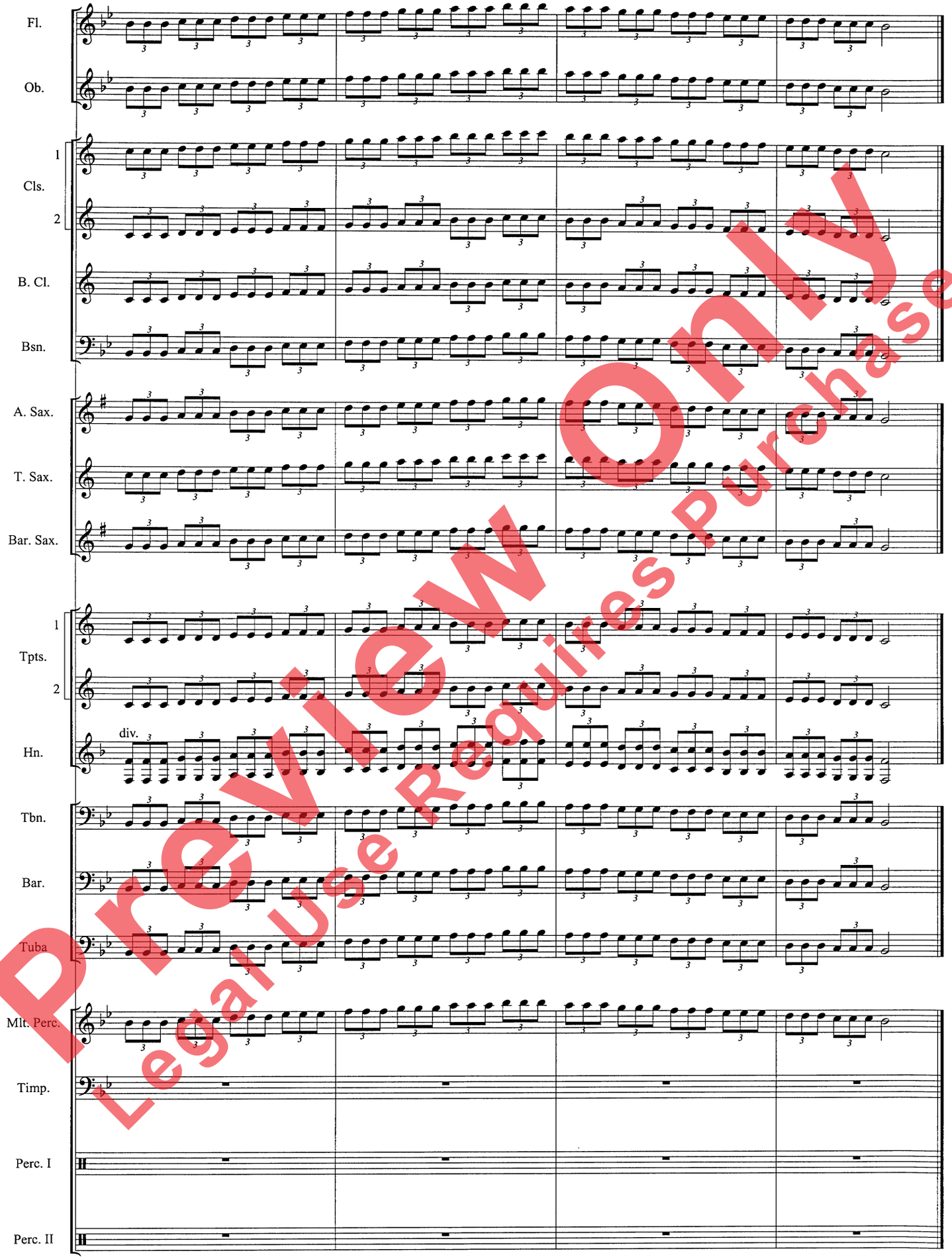
3. Three per pitch (Tenuto and Staccato)



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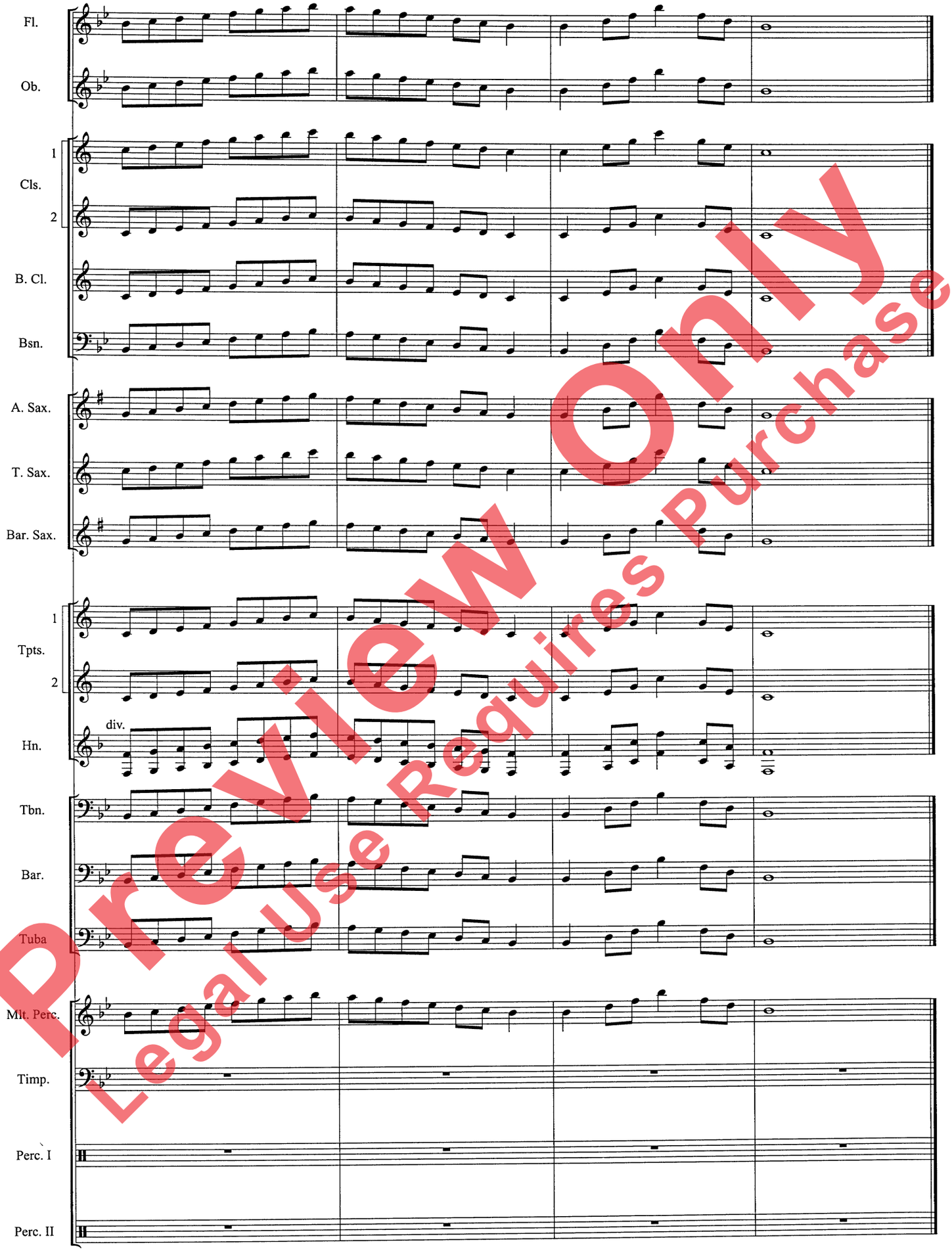
4. Major Scale and Arpeggio



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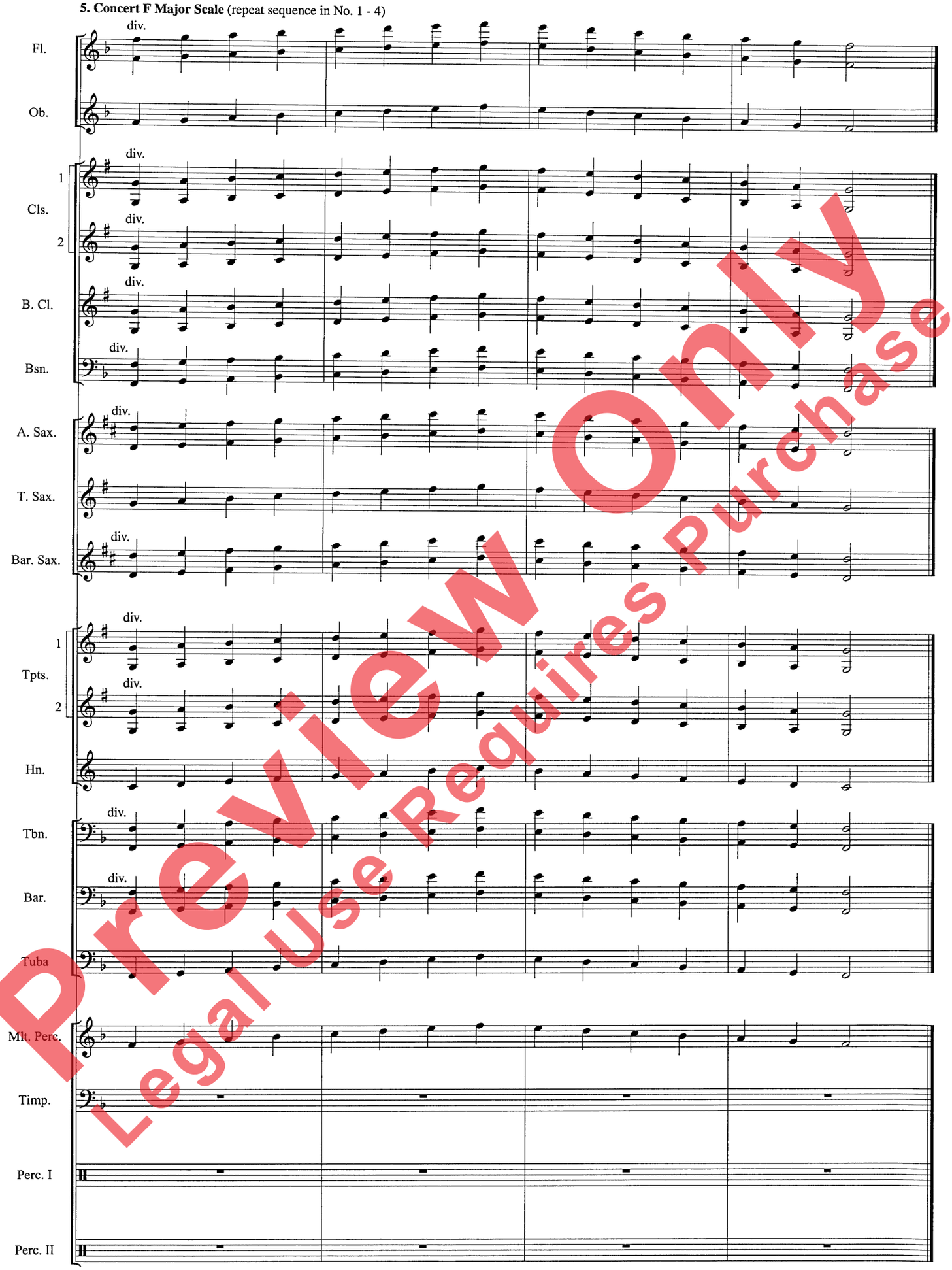
5. Concert F Major Scale (repeat sequence in No. 1 - 4)



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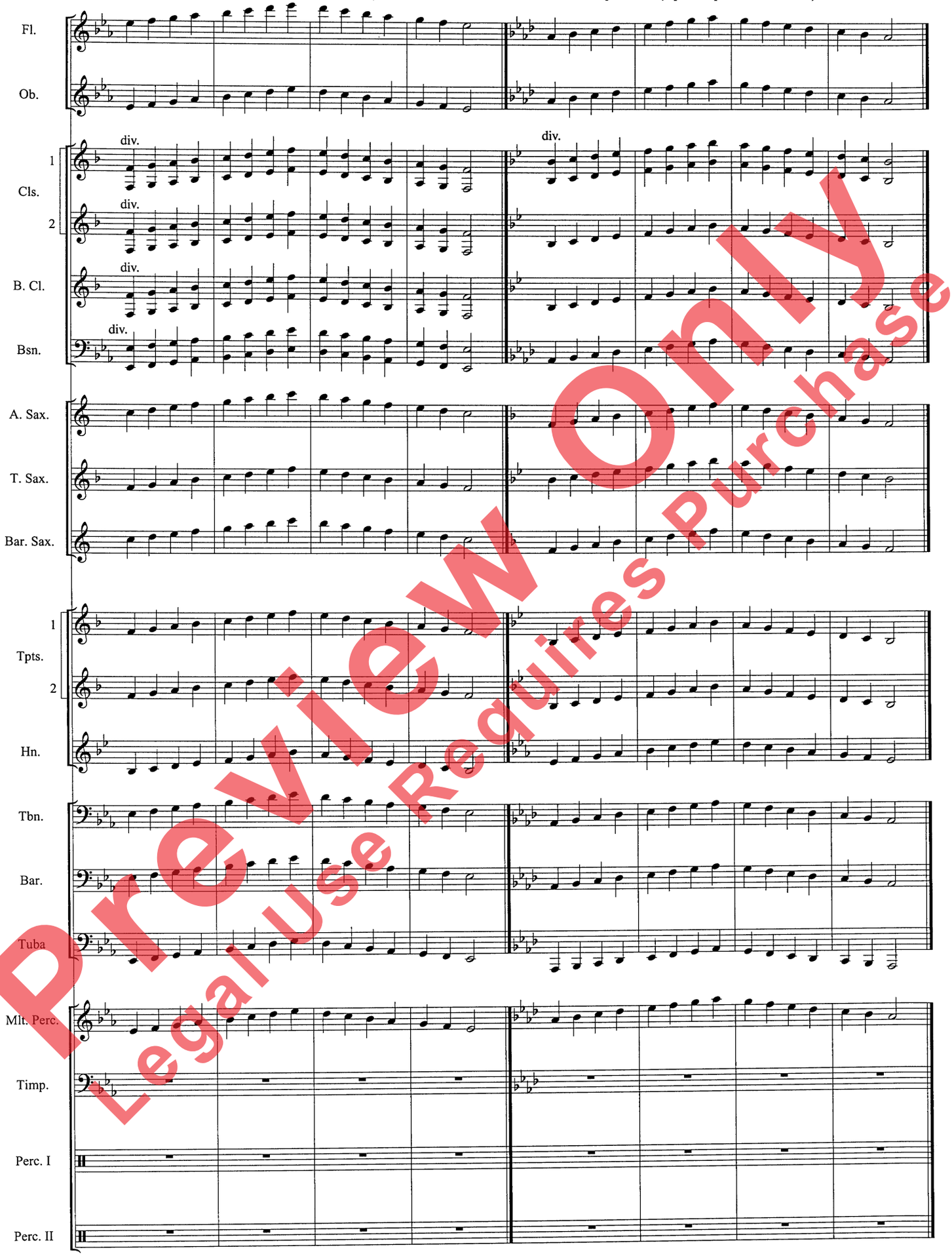
6. Concert E♭ Major Scale (repeat sequence in No. 1 - 4)

7. Concert A♭ Major Scale (repeat sequence in No. 1 - 4)



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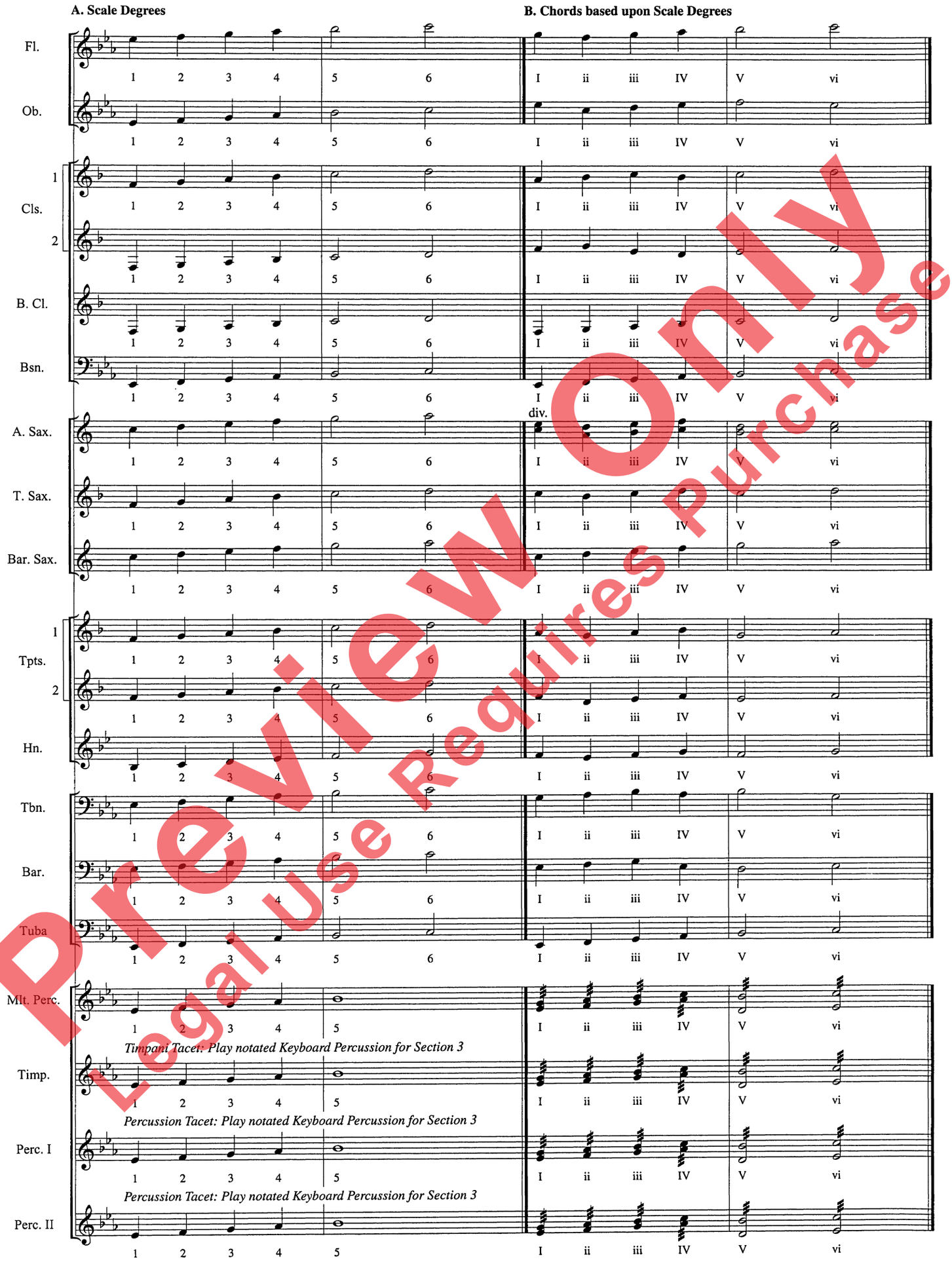
III. Theory and Composition



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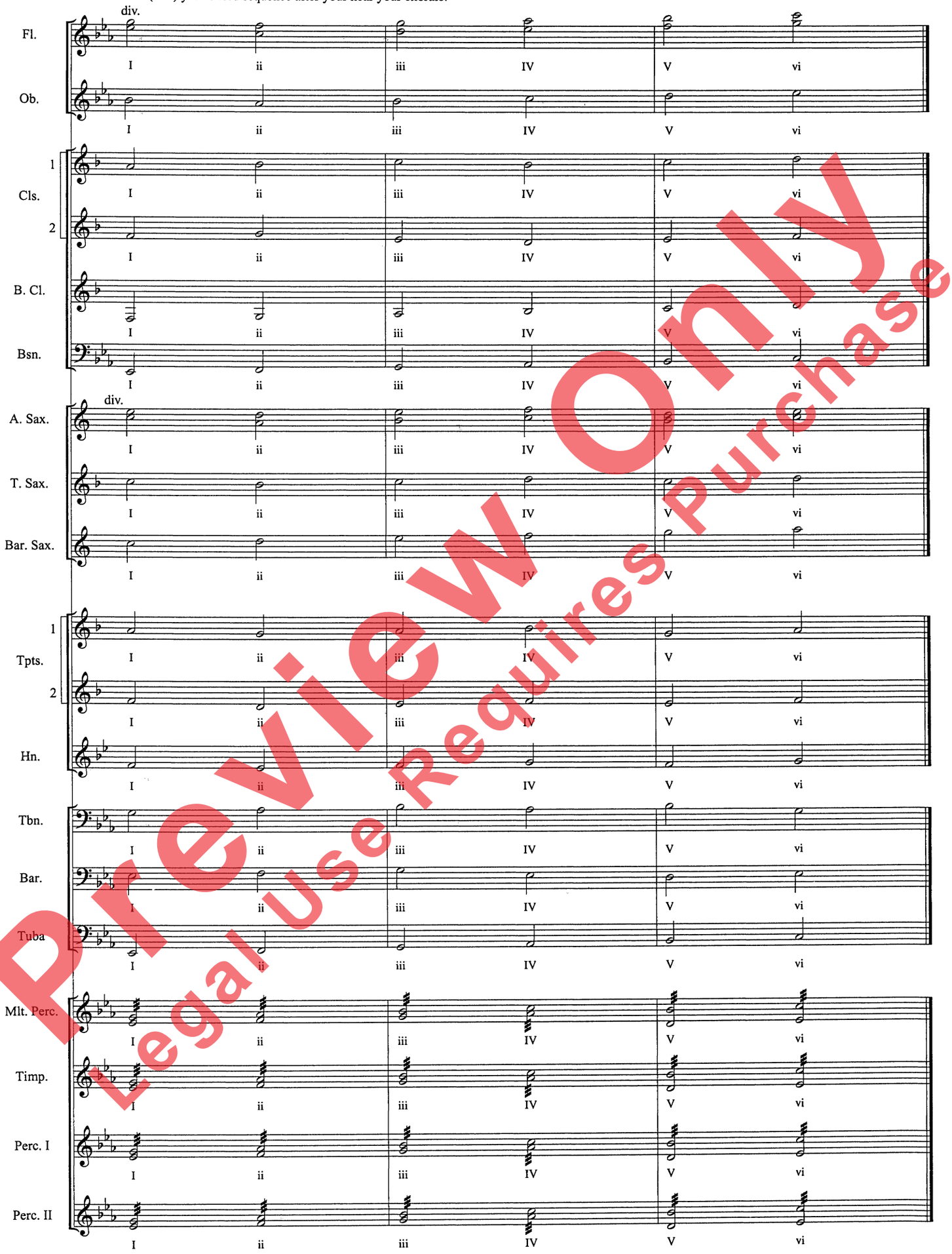
C. Compose The Chorale

1. Compose a chord sequence using the Roman numerals for the band to perform in a chorale style.
2. Revise (edit) your chord sequence after your hear your chorale.



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IV. Windham Chorale

Optional repeat in instrumental choirs

Freely (as conducted)

Fl. — div. — *mp*

Ob. — *mp*

Cls. 1 — *mp*

Cls. 2 — *mp*

B. Cl. — *mp*

Bsn. — *mp*

A. Sax. — div. — *mp*

T. Sax. — *mp*

Bar. Sax. — *mp*

Freely (as conducted)

Tpts. 1 — *mp*

Tpts. 2 — *mp*

Hn. — *mp*

Tbn. — *mp*

Bar. — *mp*

Tuba — *mp*

Mlt. Perc. — *mp*

Timp. — *mp*

Perc. I — Trgl. — *mp*

Perc. II — Susp. Cym. — *p* — *mf*

1 2 3 4 5

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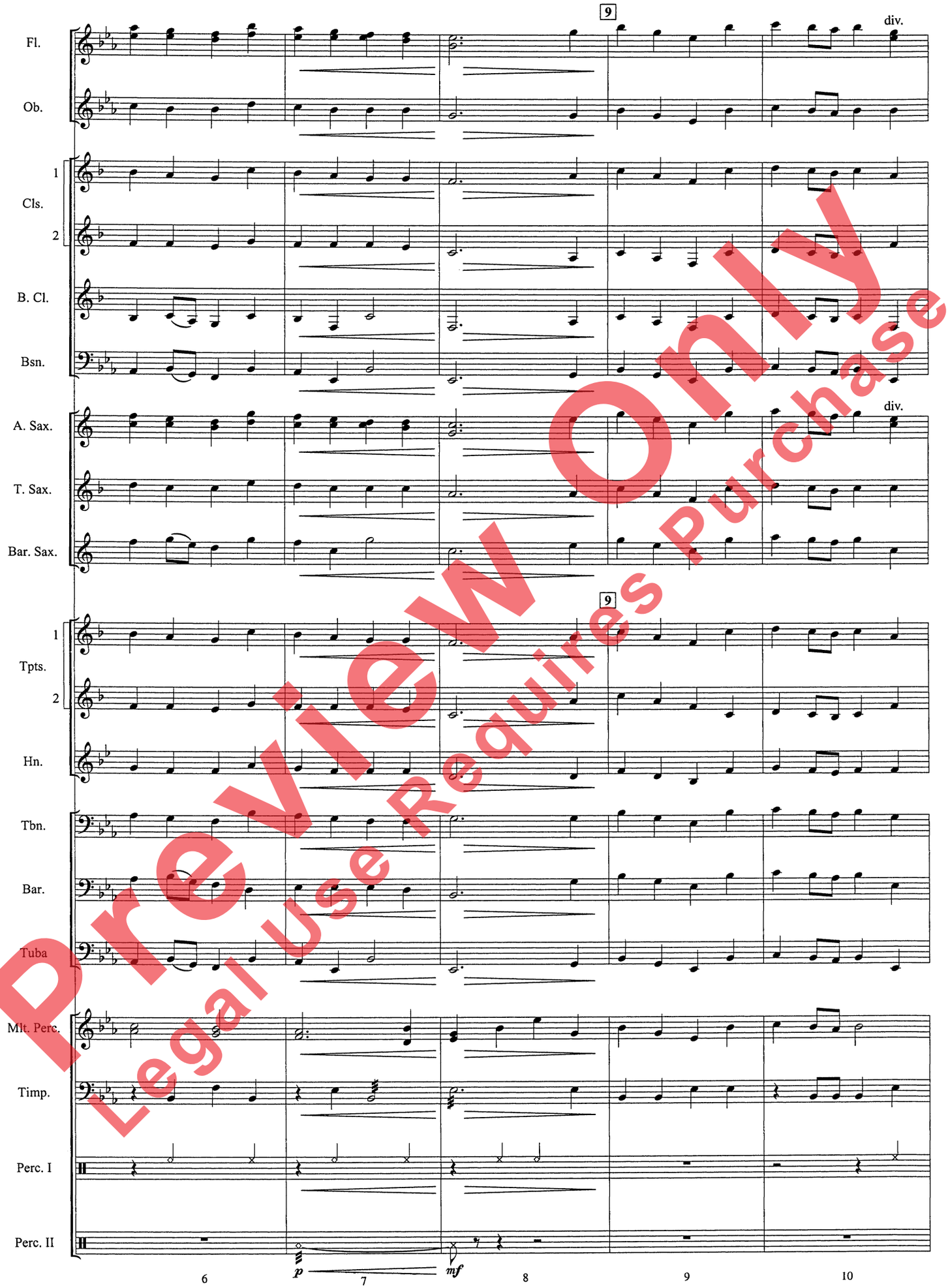

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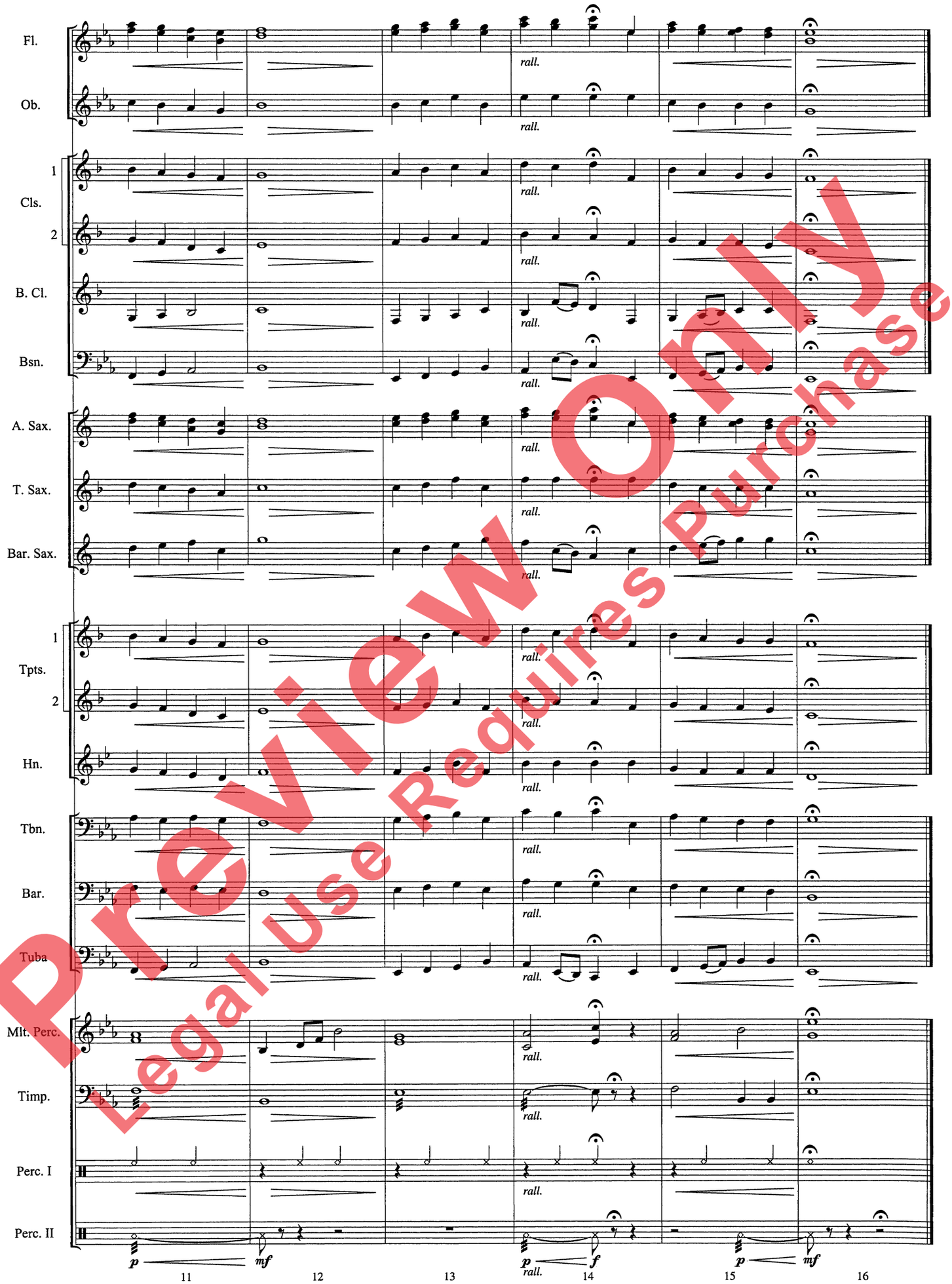

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