



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

First Band Clinic

A Warm-Up and Fundamental Sequence for Concert Band

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 C Flute
- 2 Oboe
- 10 B $\flat$ Clarinet
- 2 Bassoon
- 2 B $\flat$ Bass Clarinet
- 6 E $\flat$ Alto Saxophone
- 4 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 8 B $\flat$ Trumpet
- 4 Horn in F

- 6 Trombone/Baritone
- 2 Baritone Treble Clef
(World Part Trombone in B $\flat$ Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Bells, Xylophone, Vibraphone, Marimba)
- 1 Optional Timpani
- 4 Percussion I
(Snare Drum, Bongos, Bass Drum,
Triangle)
- 4 Percussion II
(Wood Block, Cowbell, Suspended Cymbal)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E $\flat$
- Trombone/Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

GENERAL DESCRIPTION

First Band Clinic is the first 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 warm-up 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. 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.

NOTES TO THE 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.

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.

Repeat the exercise at increasing tempi and varied dynamic levels.

- B. Direct the band to perform the 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. In addition, please alter the "slur two-tongue two" articulation exercise to provide variety.

III. THEORY/COMPOSITION

- A. Direct the band to perform the five tones of “pentascale” 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 five-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 five-note melodies.

Continue this sequence over time expanding the number of tones that a student can use. For example, using the notated five-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 five-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 *Courtland Chorale* as part of the daily warm-up process. Feel free to adjust the 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.

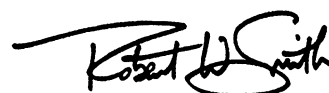
SUMMARY

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 exercisea	Develop tone quality and stamina	Play
Technique	Lip slurs/scale exercise	Develop brass flexibility, Develop woodwind/ percussion dexterity	Play
	Scale & Articulation	Experience and label major scale 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 scale degrees	Play, listen
	Compose the Chorale	Create a chorale using a limited note/chord set	Create, play, evaluate
Chorale	Courtland Chorale	Develop and reinforce ensemble skills	Play, listen, evaluate

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 *First Band Clinic* are a crucial first step in providing our students with the tools necessary for a lifetime of music. A solid fundamental base for our beginning 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 *First Band Clinic* as a starting point and catalyst for your own individual teaching creativity. Best wishes!



FIRST BAND CLINIC

A Warm-up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat 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 a piano to forte.

Score for Concert Band, I. Tone. The score is written for 12 instruments and percussion, in 4/4 time. The key signature is one flat (Bb). The score is divided into three measures, each containing a whole note. The instruments are listed on the left: C Flute, Oboe, Bb Clarinet, Bb Bass Clarinet, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet, Horn in F, Trombone/Baritone, Tuba, Mallet Percussion (Bells, Xylophone, Vibraphone, Marimba), Timpani, Percussion I (Snare Drum, Bongos, Bass Drum, Triangle), Percussion II (Wood Block, Cowbell, Suspended Cymbal), S.D./Bongos, B.D., W.B., and Cb. The percussion parts are marked with 'R' for right and 'L' for left. The score is marked with a large red 'View Only' watermark.

1 2 3 4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Legal Use Only

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II. Technique

A. Slurs (Repeat as directed)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

use sticking pattern as directed by the conductor

use sticking pattern as directed by the conductor

use sticking pattern as directed by the conductor

The musical score is for a section titled "II. Technique" with the subtitle "A. Slurs (Repeat as directed)". It is a conductor's part, indicated by "Conductor - 4" at the top. The score is written for a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The saxophone section includes Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom. A large red watermark "Preview Only" is overlaid diagonally across the page. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The percussion parts include specific sticking patterns as directed by the conductor.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The musical score is arranged in a standard orchestral format. Measures 5 and 6 are marked with a 'C' time signature, while measures 7 and 8 are marked with a '6/8' time signature. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and the saxophone section (Alto, Tenor, Baritone) play a melodic line in measures 5 and 6, which continues into measure 7. The brass section (Trumpet, Horn, Trombone/Euphonium, Tuba) provides harmonic support with sustained notes. The percussion section, including Mallet Percussion, Timpani, and two Percussion parts, provides a rhythmic foundation. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The musical score is arranged in a standard orchestral format. Measures 9-12 show a variety of musical textures. The woodwinds and strings (not shown) play melodic lines, while the percussion section provides a rhythmic foundation. The mallet percussion part features a series of eighth notes. The timpani part has a steady eighth-note pattern. The two percussion parts play complex rhythmic patterns using various instruments.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

B. Scales & Articulation**1. Pentascale (Tenuto and staccato)**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

2. Two Per Pitch (Tenuto and staccato)

This musical score is for a conductor, featuring 15 staves for various instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains a series of eighth notes for most instruments, while the second and third measures feature a mix of tenuto and staccato notes. The percussion section includes Mlt. Perc., Timp., Perc. I, and Perc. II, with Perc. I and II playing a steady eighth-note pattern. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

3. Pentascale 2 (Slur and staccato)

This musical score is for a piece titled "3. Pentascale 2 (Slur and staccato)". It is a full orchestral score, likely for a rehearsal or conductor's edition, as indicated by the "Conductor - 10" label at the top. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The woodwind section consists of Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and two sets of Percussion (Perc. I and Perc. II). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music is characterized by a pentascale melody, which is played with a slur and staccato articulation. The score is divided into three measures, with the first measure containing the main melody and the subsequent measures providing harmonic support and rhythmic patterns. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the center of the page.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

4. Pentascale (Tenuto and staccato)

This musical score is for a conductor, featuring a variety of instruments. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The second system includes Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Euphonium (Tbn./Bar.), and Tuba. The third system includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by a pentascale melody, which is played with a tenuto (sustained) and staccato (short) articulation. The percussion parts provide a rhythmic foundation, with the timpani and mallet percussion playing a steady eighth-note pattern, and the other percussion instruments playing a more complex, syncopated pattern.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

5. Two Per Pitch (Tenuto and staccato)

This musical score is for a conductor, featuring 14 staves for various instruments. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four measures. The first three measures contain melodic lines for woodwinds and brass, while the fourth measure contains whole notes for the woodwinds and brass, and rests for the percussion. The percussion section includes Mlt. Perc., Timp., Perc. I, and Perc. II.

Fl.
Ob.
Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Tbn./Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

6. Pentascale 2 (Slur and staccato)

This musical score is for a piece titled "6. Pentascale 2 (Slur and staccato)". It is a full orchestral score, likely for a rehearsal or conductor's copy, as indicated by the "Conductor - 13" label. 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 pentascale melody, which is played with a slur and staccato articulation. The score is divided into three measures, with the final measure ending with a double bar line. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

III. Theory and Composition

A. Scale Degrees

[illegible]

B. Chords based upon Scale Degrees

[illegible]

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 you hear your chorale.

div.

Fl. I ii iii IV V

Ob. I ii iii IV V

Cl. div. I ii iii IV V

B. Cl. I ii iii IV V

Bsn. I ii iii IV V

A. Sax. div. I ii iii IV V

T. Sax. I ii iii IV V

Bar. Sax. I ii iii IV V

Tpt. div. I ii iii IV V

Hn. I ii iii IV V

Tbn./Bar. div. I ii iii IV V

Tuba I ii iii IV V

Mlt. Perc. I ii iii IV V

Timp. I ii iii IV V

Perc. I I ii iii IV V

Perc. II I ii iii IV V

IV. Courtland Chorale

Freely (as conducted)

Fl. *div.*
mp

Ob. *mp*

Cl. *div.*
mp

B. Cl. *mp*

Bsn. *mp*

A. Sax. *div.*
mp

T. Sax. *mp*

Bar. Sax. *mp*

Freely (as conducted)

Tpt. *div.*
mp

Hn. *mp*

Tbn./Bar. *div.*
mp

Tuba *mp*

Mlt. Perc. *no rolls on Bells*
mp

Timp. *mp*

Perc. I *Trgl.*
mp

Perc. II *Susp. Cym.*
p *mf*

Fine

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p *mf*

Fine

D.C. al Fine

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p *mf* *p*

D.C. al Fine

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Preview Only
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