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♭ Clarinet
2 Bassoon
2 E♭ Bass Clarinet
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 Horn in F

6 Trombone/Baritone
2 Baritone Treble Clef
4 Tuba
2 Mallet Percussion
1 Optional Timpani
4 Percussion I
4 Percussion II

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

Horn in E♭
Trombone/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

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.

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.
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 tamai 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.

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<td>Technique</td>
<td>Lip slurs/scale exercise</td>
<td>Develop brass flexibility, Develop woodwind/percussion dexterity</td>
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<tr>
<td>Scale &amp; Articulation</td>
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<td></td>
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<tr>
<td>Chorale</td>
<td>Courtland Chorale</td>
<td>Develop and reinforce ensemble skills</td>
<td>Play, listen, evaluate</td>
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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 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!

[Signature]
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.

C Flute
Oboe
B♭ Clarinet
B♭ Bass Clarinet
Bassoon
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet
Horn in F
Trombone/Baritone
Tuba

Mallet Percussion (Bells, Xylophone, Vibraphone, Marimba)
Timpani
Percussion I (Snare Drum, Bongo, Bass Drum, Triangle)
Percussion II (Wood Block, Cowbell, Suspended Cymbal)

Cb. B.D. W.B. S.D./Bongos

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BDM05028C
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*
2. Two Per Pitch (Tenuto and staccato)
4. Pentascale (Tenuto and staccato)
6. Pentascale 2 (Slur and staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

div.

1 2 3 4 5

I ii iii IV V

div.

I ii iii IV V

Tpt.

1 2 3 4 5

I ii iii IV V

Hn.

1 2 3 4 5

I ii iii IV V

Tbn./Bar.

1 2 3 4 5

I ii iii IV V

Tuba

1 2 3 4 5

I ii iii IV V

Mlt. Perc.

1 2 3 4 5

I ii iii IV V

Timpani tacet - Play notated Keyboard Percussion for Section 3

Percussion tacet - Play notated Keyboard Percussion for Section 3

Percussion tacet - Play notated Keyboard Percussion for Section 3
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.

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div.
IV. Courtland Chorale

Freely (as conducted)

Fl.
Ob.
Cl.
B. Cl.
Ban.
A. Sax.
T. Sax.
Bar. Sax.

Freely (as conducted)

Tpt.
Hn.
Tbn./Bar.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

no rolls on Bells

Susc. Cym.