

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE  
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# Developing Band Warm-up

Robert W. Smith

**RWS**  
DEVELOPING BAND SERIES

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COMPANY

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## INSTRUMENTATION

|                                   |    |  |   |
|-----------------------------------|----|--|---|
| Conductor Score.....              | 1  | 1st B $\flat$ Trumpet.....                               | 5 |
| Flute.....                        | 10 | 2nd B $\flat$ Trumpet.....                               | 5 |
| Oboe.....                         | 2  | F Horn.....  | 4 |
| 1st B $\flat$ Clarinet.....       | 6  | Trombone.....  | 6 |
| 2nd B $\flat$ Clarinet.....       | 6  | Euphonium B.C.....                                       | 2 |
| B $\flat$ Bass Clarinet.....      | 2  | Euphonium T.C.....                                       | 2 |
| Bassoon.....                      | 2  | Tuba.....  | 4 |
| E $\flat$ Alto Saxophone.....     | 6  | Mallet Percussion: Bells, Vibes, Marimba, Xylophone..... | 4 |
| B $\flat$ Tenor Saxophone.....    | 2  | Percussion: Snare Drum, Bass Drum.....                   | 4 |
| E $\flat$ Baritone Saxophone..... | 2  |  |   |

## NOTES TO CONDUCTOR

*Developing Band Warm-Up* is a focused and sequential warm-up routine for the progressing concert band. In addition to warming up the individual musicians at the beginning of a rehearsal period, the conductor/teacher will find ample opportunity to develop and reinforce crucial ensemble skills as outlined below.

**1. Air And More Air!** - Encourage students to use a steady airstream while developing the legato articulation notated with the tenuto articulation. Strive for an even dynamic presence as the exercise descends in pitch. At the appropriate time in the teaching sequence, feel free to extend the exercise down chromatically to the low B $\flat$  concert and beyond. Finally, please use the notated breaths to work on breathing technique including timing within the ensemble. As skill and technique develops, direct the band to ignore the breath marks to work on stagger breathing and a consistent ensemble presence throughout the exercise.

**2. Slurs, Hands & Fingers** - Focus on correct hand position throughout the ensemble including the percussion section. Pay particular attention to finger movement in the woodwinds as they play the exercise. Direct the brass to focus on the coordination of tongue placement/movement and airstream to achieve the smoothest slurs possible with accurate pitch placement throughout. In the percussion, strive for an even sound through proper strike technique in both the right and left hands. As skills develop, adjust the exercise to descend chromatically.

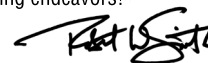
**3. Slurs, Hands & Fingers Extended** - In addition to the skills and concepts noted in line #2 above, the exercise and benefits may be extended through the use of various tempi. Strive for even eighth notes in the woodwinds and percussion. Direct the brass to focus on vertical timing while performing the extended slur patten. As skills develop, feel free to adjust/vary the slur pattern in the brass section in the allotted count structure.

**4. Articulation & Enunciation** - Begin the introduction of the exercise with discussion comparing and contrasting the tenuto, staccato and accent articulations. In addition to the differences in note length, please insure the band is aware of the differences in note shape. Work for a unified approach and interpretation of each articulation. After the band is comfortable with the articulations, adjust the exercise chromatically to focus on clarity and uniformity in extended ranges.

**5. Tuning Chords** - The first fermata should be used to establish and solidify the pitch center. The second chord focuses on the pitch placements of the major third and perfect fifth in relation to the B $\flat$  tonic. In addition, use this chord to establish balance in the ensemble. As balance is achieved, direct the musicians to listen and note the sonority of the band. In the remaining harmonic progression, strive to maintain that balance and sonority. After the band is comfortable at the mezzo forte level, please adjust the dynamic marking to reinforce balance and sonority throughout the entire dynamic range. Please direct the percussion section to play the exercise on keyboard percussion instruments. Depending upon your equipment inventory, feel free to assign two percussionists per instrument in various octaves. As an extension, direct the band to sing the harmonic progression. Please ask the musicians to adjust the octave based on their individual vocal range.

**6. Etude** - The etude is a reinforcement of skills and concepts introduced in the previous warm-up sequence. Strive for unified articulations, excellent hand/finger position and technique, proper breathing technique/timing and balance in the last chord. Pulse control and vertical alignment is crucial to their success. Explore the etude at various dynamic levels as the band grows in proficiency.

I hope you will find *Developing Band Warm-Up* to be a valuable part of your daily routine. I wish you the very best in all of your teaching endeavors!



## ABOUT THE COMPOSER



**Robert W. Smith** (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.



# DEVELOPING BAND WARM-UP

Conductor Score  
RWS-1826-00

Robert W. Smith (ASCAP)

## 1. Air And More Air! ♩ = 80

The musical score is arranged in a standard concert band format. It includes staves for the following instruments:

- Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- Trombone
- Euphonium B.C.
- Tuba
- Mallet Percussion (Bells, Vibes, Marimba, Xylophone)
- Percussion (Snare Drum, Bass Drum)

The score is in 4/4 time and begins with a *mf* dynamic. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The percussion part is marked "Tacet". The score is numbered 1 through 7 at the bottom.

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Fl.  
Ob.  
1st Cl.  
2nd Cl.  
B. Cl.  
Bsn.  
A. Sx.  
T. Sx.  
B. Sx.  
1st Tpt.  
2nd Tpt.  
F Hn.  
Tbn.  
Euph.  
Tuba  
Mlt. 1  
Perc. 1

8 9 10 11 12 13 14

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Perc. 1

15 16 17 18 19 20 21

2. Slurs, Hands & Fingers

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

2. Slurs, Hands & Fingers

1st Tpt. *mf*

2nd Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Double Mallets As Personnel and Equipment Allow

Mlt. 1 *mf*

Perc. 1 *mf*

22 23 24 25 26

*mf* (Double Snare As Personnel Requires)

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Perc. 1

L L L L L L L L L L R R R R R R R R L L L L L L R L R L R L R L R L R L R L R

27 28 29 30 31

3. Slurs, Hands & Fingers Extended

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

3. Slurs, Hands & Fingers Extended

1st Tpt. *mf*

2nd Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1 *mf*

Perc. 1 *mf*

32 33 34 35 36 37



FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Perc. 1

R R L L R R R R L L L L R R L L R L R L R L R L R L R L R L R

38 39 40 41 42

#### 4. Articulation & Enunciation

Fl. *mf* Move Down & Up Chromatically As Directed

Ob. *mf* Move Down & Up Chromatically As Directed

1st Cl. *mf* Move Down & Up Chromatically As Directed

2nd Cl. *mf* Move Down & Up Chromatically As Directed

B. Cl. *mf* Move Down & Up Chromatically As Directed

Bsn. *mf* Move Down & Up Chromatically As Directed

A. Sx. *mf* Move Down & Up Chromatically As Directed

T. Sx. *mf* Move Down & Up Chromatically As Directed

B. Sx. *mf* Move Down & Up Chromatically As Directed

#### 4. Articulation & Enunciation

1st Tpt. *mf* Move Down & Up Chromatically As Directed

2nd Tpt. *mf* Move Down & Up Chromatically As Directed

F Hn. *mf* Move Down & Up Chromatically As Directed

Tbn. *mf* Move Down & Up Chromatically As Directed

Euph. *mf* Move Down & Up Chromatically As Directed

Tuba *mf* Move Down & Up Chromatically As Directed

Mlt. 1 *mf* Move Down & Up Chromatically As Directed

Perc. 1 **Tacet**

43

44

45

46

47

48

49

50

5. Tuning Chords (Explore Dynamic Levels As Directed)

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

5. Tuning Chords (Explore Dynamic Levels As Directed)

1st Tpt. *mf*

2nd Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1 *mf*

Perc. 1 *Tacet*

51 52 53 54 55 56 57

6. Etude

This musical score is for a piece titled "6. Etude". It is arranged for a full orchestra, including woodwinds, brass, and percussion. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo and dynamics are marked as *mf* (mezzo-forte). The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (1st Cl.), Clarinet 2 (2nd Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes parts for Trumpet 1 (1st Tpt.), Trumpet 2 (2nd Tpt.), French Horn (F. Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Milt. 1 (Milt. 1), and Percussion 1 (Perc. 1). The score consists of 9 measures, numbered 58 to 66. A large red watermark reading "Preview Only! Requires Purchase" is overlaid diagonally across the page. The page number "- 12 -" is located at the bottom center.