

RWS BEGINNING BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-1912-01

Beginning Band Warm-Up

Susan L. Smith and Robert W. Smith

RWS
Beginning Band Series

RWS MUSIC
COMPANY

Beginning Band Warm-Up

Susan L. Smith and Robert W. Smith

INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	6
Oboe.....	2	Euphonium.....	2
B \flat Clarinet.....	12	Euphonium T.C.....	2
B \flat Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion: Bells, Xylophone, Vibraphone, Marimba.....	4
E \flat Alto Saxophone.....	8	Timpani.....	1
B \flat Tenor Saxophone.....	2	Percussion: Snare Drum, Bass Drum.....	3
E \flat Baritone Saxophone.....	2		
B \flat Trumpet.....	10		

NOTES TO CONDUCTOR

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

1. Sustain The Tone - Encourage students to use a steady airstream combined with proper embouchure formation. After a steady tone is achieved, focus on the initiation and release of the sound both in terms of timing and technique. The pitch should not fluctuate in any way during the release of the tone. In similar fashion, please review and reinforce proper hand and stick position in the percussion. Ask the percussionists to strive for an even sound within the sticking patterns provided. For the percussionists on keyboards, you may direct them to roll the sustained tones using proper technique at the appropriate dynamic level. Finally, please use the notated rests to work on breathing technique including timing within the ensemble.

2. Pentascale - Strive for an even tone and ensemble sonority as the band plays through the 5-note scale passages. Reinforce correct hand position throughout the ensemble including the percussion section. Pay particular attention to finger, valve and slide movement in the winds as they play the scale exercise. In the percussion, strive for an even sound through proper strike technique in both the right and left hands. Use the final phrase to introduce the arpeggio to the band. As skills develop, adjust the exercise using various tempi.

3. Tenuto and Staccato - Begin the introduction of the exercise with discussion comparing and contrasting the tenuto and staccato articulations. In addition to the differences in note length, please ensure the band is aware of the differences in note shape. The staccato should be very light. Work for a unified approach and interpretation of each articulation.

4. Build The Chord - Reinforce the concepts of good tone production as addressed in the first exercise. Focus on the vertical balance of the various chord tones as they are introduced. Ask the students to evaluate the chord as they perform to insure the proper presence and balance of each chord tone. Strive for clean releases through the exercise both in terms of time and technique. For beginners, you may find success in the release by simply asking them to breathe on the proper beat. This alleviates unnecessary tongue height movement in the brass and softening embouchure support in the woodwinds. Please note the last four chords beginning at measure 64 can be used as a sequence of tuning chords outside of this particular warmup exercise.

5. Warm-Up Chorale - This short chorale is composed specifically for the beginning band warm-up process. The chorale can be interpreted in 2-bar phrases in the first 4 measures. As the band's endurance and skills develop, feel free to treat the first 4 measures as a single phrase with the appropriate adjustment to the breathing at the end of bar 2. Strive for a unified approach to the legato playing style. Work vertical balance referring to the concepts and skills learned in the previous *Build The Chord* exercise. The dynamic shaping in the last 3 measures provides a challenge in several areas. Encourage the band to crescendo together maintaining balance in the chord progression. Breathing technique and breath support will be keys to the band's success. As previously noted, feel free to direct the keyboard percussion to roll the sustained notes using proper roll technique at the appropriate dynamic level.

We hope you will find **Beginning Band Warm-Up** to be a valuable part of your beginning band's daily routine. We wish you the very best in all of your teaching endeavors!

Susan L. Smith Robert W. Smith



ABOUT THE COMPOSERS



Susan L. Smith, B.M.Ed, M.A.Ed., has taught general, choral, and instrumental music at the elementary through collegiate level in Florida, Virginia and Alabama and has served as an author, clinician, conductor, and adjudicator across the United States. She is currently Director of Bands at the Saint James School in Montgomery AL. Mrs. Smith is responsible for teaching the Beginning, Intermediate, and Advanced Bands as well as Guitar, Jazz Band, and Music Technology. The Saint James Band consistently receives Superior ratings in Concert, Jazz and Marching band events including the Alabama Music Performance Assessment, Smokey Mountain Music Festival and Bands of America Super Regionals and Grand National Championships. She is currently the President of the Alabama Music Educators Association.

She was a Coordinating Author for Warner Bros. Publications' Expressions Music Curriculum, a vision for a vertical, conceptual approach to teaching music. She consulted on the Elementary Music Curriculum Music Expressions and served as an author for Band Expressions, a secondary component of the curriculum. Smith has presented clinics at many state conventions including AMEA, TMEA, FMEA, IMEA, VMEA, GMEA and National and Regional NAFME conferences. She is on the Middle School Clinician team for the Music for All Summer Symposium, presenting clinics each summer to directors and pre-service college students. In addition, Mrs. Smith serves as an educational consultant for Music for All. She is responsible for the Chamber Music portion of the Music for All National Concert Band Festival.



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 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.

BEGINNING BAND WARM-UP

Tempo As Directed
#1. Sustain the Tone

The musical score is arranged in a standard conductor score format with multiple staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 4/4 time, *mf*. Part 1.
- Oboe:** Treble clef, 4/4 time, *mf*. Part 1.
- B♭ Clarinet:** Treble clef, 4/4 time, *mf*. Part 1.
- B♭ Bass Clarinet:** Treble clef, 4/4 time, *mf*. Part 1.
- Bassoon:** Bass clef, 4/4 time, *mf*. Part 1.
- E♭ Alto Saxophone:** Treble clef, 4/4 time, *mf*. Part 1.
- B♭ Tenor Saxophone:** Treble clef, 4/4 time, *mf*. Part 1.
- E♭ Baritone Saxophone:** Treble clef, 4/4 time, *mf*. Part 1.
- B♭ Trumpet:** Treble clef, 4/4 time, *mf*. Part 1.
- F Horn:** Bass clef, 4/4 time, *mf*. Part 1.
- Trombone:** Bass clef, 4/4 time, *mf*. Part 1.
- Euphonium:** Bass clef, 4/4 time, *mf*. Part 1.
- Tuba:** Bass clef, 4/4 time, *mf*. Part 1.
- Mallet Percussion (Bells, Xylophone, Vibraphone, Marimba):** Treble clef, 4/4 time, *mf*. Part 1.
- Timpani (B, F):** Bass clef, 4/4 time, *mf*. Part 1.
- Percussion (Snare Drum, Bass Drum):** Percussion clef, 4/4 time, *mf*. Part 1. Includes a drum pattern: R L R R R L L R L L R L R L R R R L L R L L R L R L R R R L L R L L R L R.

The score consists of six measures of music. Each instrument part begins with a whole note chord and sustains it for the duration of the piece. The dynamic marking *mf* (mezzo-forte) is indicated for all parts.

FL.

Oboe

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Legal Use Requires Purchase

41 #3. Tenuto and Staccato

Fl. *mf*

Oboe *mf*

Clar. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

41

Trpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Timp. *mf*

Perc. *mf*

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

Fl.

Oboe

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

46 47 48 49 50

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

p

Fl.

Oboe

Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

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

57 52 53 54 55

