

RWS DEVELOPING BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1826-01

# Developing Band Warm-Up

Robert W. Smith

**RWS**  
**DEVELOPING BAND SERIES**

**RWS** MUSIC  
COMPANY  
Distributed Exclusively by C.L. Barnhouse Company

# Developing Band Warm-Up

Robert W. Smith

## 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.

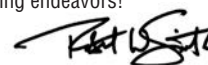
**3. Slurs, Hands & Fingers Extended** - In addition to the skills and concepts noted in line #2 above, the exercise and benefits may be extended through the use of various tempi. Strive for even eighth notes in the woodwinds and percussion. Direct the brass to focus on vertical timing while performing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

Flute *mf*

Oboe *mf*

1st B $\flat$  Clarinet *mf*

2nd B $\flat$  Clarinet *mf*

B $\flat$  Bass Clarinet *mf*

Bassoon *mf*

E $\flat$  Alto Saxophone *mf*

B $\flat$  Tenor Saxophone *mf*

E $\flat$  Baritone Saxophone *mf*

1. Air And More Air! ♩ = 80

1st B $\flat$  Trumpet *mf*

2nd B $\flat$  Trumpet *mf*

F Horn *mf*

Trombone *mf*

Euphonium B.C. *mf*

Tuba *mf*

Mallet Percussion  
Bells, Vibes, Marimba,  
Xylophone *mf*

Percussion  
Snare Drum,  
Bass Drum *Tacet*

1 2 3 4 5 6 7

© 2018 RWS Music Company

all rights administrated by Ariana Productions LLC, 7615 Martha's Cove Lane, Navarre, FL 32566

International Copyright Secured. All Rights Reserved. Printed in U. S. A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

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* (Double Snare As Personnel Requires)

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

27 28 29 30 31

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

### 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

38 39 40 41 42

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

#### 4. Articulation & Enunciation

Move Down & Up Chromatically As Directed

*mf*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

#### 4. Articulation & Enunciation

Move Down & Up Chromatically As Directed

*mf*

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Tacet

Perc. 1

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

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

6. Etude

1st Tpt. *mf*

2nd Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1 *mf*

Perc. 1 *mf*

58 59 60 61 62 63 64 65 66

Div.

Div.

Div.