DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

C FLUTE

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a \( \textit{mf} \)
2. Begin each note at \( p \). Shape each sustain with a crescendo in four beats, decrescendo in four beats.
3. Crescendo each sustain for eight beats from \( p \) to \( f \).

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert Bb Major Scale (Tenuto and Staccato)
2. Two per pitch (Tenuto and Staccato)
3. Three per pitch (Tenuto and Staccato)

4. Major Scale and Arpeggio

5. Concert F Major Scale (repeat sequence in No. 1 - 4)

6. Concert Eb Major Scale (repeat sequence in No. 1 - 4)

7. Concert Ab Major Scale (repeat sequence in No. 1 - 4)

III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

OBOE

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a soft
2. Begin each note at pianissimo. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from pianissimo to forte

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

I. Tone
Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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.

IV. Windham Chorale
Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

2nd B♭ CLARINET

I. Tone

Repeat three times with varied dynamic shaping as follows:

1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)
2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale
Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

B♭ BASS CLARINET

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale

Optional repeat in instrumental choirs

Freely (as conducted)
DEVELOPING BAND CLINIC

A Warm-Up and Fundamental Sequence for Concert Band

BASSOON

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)
2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

Eb ALTO SAXOPHONE

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert Bb Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

\[ \text{C. Compose The Chorale} \]
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 your hear your chorale.

\[ \text{IV. Windham Chorale} \]
Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

B♭ TENOR SAXOPHONE

I. Tone
Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mef
2. Begin each note stp. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from me to mef

II. Technique
A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

Eb BARITONE SAXOPHONE

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

A. Slurs (Repeat as directed)

B. Scales and Articulation
   1. Concert Bb Major Scale (Tenuto and Staccato)

   2. Two per pitch (Tenuto and Staccato)
3. Three per pitch (Tenuto and Staccato)

4. Major Scale and Arpeggio

5. Concert F Major Scale (repeat sequence in No. 1 - 4)

6. Concert Eb Major Scale (repeat sequence in No. 1 - 4)

7. Concert Ab Major Scale (repeat sequence in No. 1 - 4)

III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)

3. Three per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC

A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation

1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)

3. Three per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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.

IV. Windham Chorale

Optional repeat in instrumental choirs

Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note stp. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from $p$ to $f$

II. Technique

A. Slurs (Repeat as directed)

Note: Horns play different pitches than the rest of the brass section for tonal development.

B. Scales and Articulation

1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
I. Tone
Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique
A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)

3. Three per pitch (Tenuto and Staccato)
4. Major Scale and Arpeggio

5. Concert F Major Scale (repeat sequence in No. 1 - 4)

6. Concert Eb Major Scale (repeat sequence in No. 1 - 4)

7. Concert Ab Major Scale (repeat sequence in No. 1 - 4)

III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf.
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats.
3. Crescendo each sustain for eight beats from p to f.

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation

1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)

3. Three per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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 your hear your chorale.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

B. Scales and Articulation
1. Concert Bb Major Scale (Tenuto and Staccato)
2. Two per pitch (Tenuto and Staccato)
3. Three per pitch (Tenuto and Staccato)
III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

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.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

MALLET PERCUSSION
(Bells, Xylophone, Vibraphone, Marimba)

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a soft
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)
B. Scales and Articulation

1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)

3. Three per pitch (Tenuto and Staccato)

4. Major Scale and Arpeggio

5. Concert F Major Scale (repeat sequence in No. 1 - 4)

6. Concert Eb Major Scale (repeat sequence in No. 1 - 4)

7. Concert Ab Major Scale (repeat sequence in No. 1 - 4)
Mallet Percussion - 3

III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

1 2 3 4 5
I ii iii IV V vi

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.

IV. Windham Chorale

Optional repeat in instrumental choirs

Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

PERCUSSION I
(Snare Drum, Bongos,
Bass Drum)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Slurs (Repeat as directed)

use sticking pattern as directed by the conductor
B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)
2. Two per pitch (Tenuto and Staccato)

III. Theory and Composition

A. Scale Degrees
B. Chords based upon Scale Degrees

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.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a 4p.
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats.
3. Crescendo each sustain for eight beats from p to f.

II. Technique

A. Slurs (Repeat as directed)
   use sticking pattern as directed by the conductor
B. Scales and Articulation
1. Concert B♭ Major Scale (Tenuto and Staccato)
2. Two per pitch (Tenuto and Staccato)

3. Three per pitch (Tenuto and Staccato)
4. Major Scale and Arpeggio

5. Concert F Major Scale (repeat sequence in No. 1 - 4)
6. Concert Eb Major Scale (repeat sequence in No. 1 - 4)

7. Concert Ab Major Scale (repeat sequence in No. 1 - 4)

III. Theory and Composition

A. Scale Degrees
B. Chords based upon Scale Degrees

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.

IV. Windham Chorale

Optional repeat in instrumental choirs
Freely (as conducted)
DEVELOPING BAND CLINIC
A Warm-Up and Fundamental Sequence for Concert Band

By ROBERT W. SMITH (ASCAP)

I. Tone

Repeat three times with varied dynamic shaping as follows:
1. Sustain each note at a mf
2. Begin each note at p. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from p to f

II. Technique

A. Shurs (Repeat as directed)
   use sticking pattern as directed by the conductor
B. Scales and Articulation

1. Concert B♭ Major Scale (Tenuto and Staccato)

2. Two per pitch (Tenuto and Staccato)

3. Three per pitch (Tenuto and Staccato)

4. Major Scale and Arpeggio

5. Concert F Major Scale (repeat sequence in No. 1 - 4)

6. Concert E♭ Major Scale (repeat sequence in No. 1 - 4)

7. Concert A♭ Major Scale (repeat sequence in No. 1 - 4)
Timpani - 3

III. Theory and Composition

A. Scale Degrees

B. Chords based upon Scale Degrees

Timpani 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.

IV. Windham Chorale

Optional repeat in instrumental choirs

Freely (as conducted)