5 MINUTES A DAY
by ANDY CLARK

5 BAND BOOK

12 FIVE MINUTE DAILY ROUTINES TO BEGIN YOUR BAND'S REHEARSALS

- Warm-ups
- Key Studies and Technique Exercises
- Tuning Routines

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Director's Notes

"The 5 Minutes A Day" Band Book provides the busy band director with a means to warmup and tune the band, present key studies, develop technique skills, and establish a routine to start your rehearsal which saves your valuable class time. These 12 five minute routines are divided into 3 sections, each with its own purpose.

Section 1: The Warm-Up Chorale

The main purpose of the chorale is to get the lips vibrating and the horns warmed up to playing temperature. The chorales should be played at medium volume in legato style. It is important to encourage your students to play the chorales without breaking the 4 bar phrases if possible. Stress proper tone production throughout and encourage your students to give a slight crescendo to any moving lines. It is extremely important that these chorales are always played musically, not as a "mechanical" ritual that you go through each day. Attempt to vary the tempos and take liberties with the phrases so that your students are forced to listen and watch the conductor.

If your band has a full instrumentation, it is suggested that you repeat the chorales using instrument groups other than the full band. One useful sequence would be as follows:

First time.....Entire Band
Second time .....Woodwinds only
Third time .....Brass Only
Fourth time.....Entire Band

Since the chorales are all arranged using a basic 4 part scoring, you can play the chorales with any combination of the soprano, alto, tenor and bass lines. This allows them to sound fine with smaller combinations and most of the books feature divisi parts which give each instrument the two most logical parts for them to play. For best results, make sure that the students are dividing up the divisi parts and frequently switch those parts to ensure that each of the students are challenged in all registers.

To develop a more musical band sound, it is also suggested that you sometimes have the band sing the chorales using any syllable you choose. Using this idea, you may find the following sequence very useful:

First time.....Entire Band
Second time .....All sing their parts *A capella*
Third time .....Entire Band

Please note that the drum parts on this section are always ***Tacet***. It will be important for your to make sure that the drummers understand that the musical term ***Tacet*** means they do not play in that section and should remain silent so as to not disturb the players who are warming up. If they can do it quietly, this would be an excellent time for the drummers to locate and make ready all of the miscellaneous percussion instruments they will need during the regular portion of your rehearsal.

It will be helpful to remember that the purpose of this section of the **"5 Minutes A Day"** routines is to warmup the players and horns. Don't spend a lot of time tuning at this point in the routine, that will come later.

Section 2: Key Studies and Technique Exercises

The second section of each routine is a unison etude that includes studies of several performance techniques and keys, **including the warm-up for the drum section.** All of these exercises should be played at comfortable, but steady, tempos and the emphasis should be on accuracy, not speed. Since these are unison exercises, they can also be used with the individual sections of the band and will make wonderful material for "try-outs" or "performance tests" since everyone has the exact same materials. Like the chorales, it can be excellent ear training if you have your group sing their parts *A capella*.

The drum parts are designed to get the drummers' wrists relaxed and warmed-up and to help develop hand to eye coordination for the regular rehearsal. If you have a large number of drummers, you will have to decide how to utilize all of them so that each will get a proper warm-up without creating so much volume that the rest of the band cannot be heard. The use of drum pads or muffled drums may be options you might consider. Parts found in the Drum book for this section are written for snare drums and bass drum. Bells or other mallet instruments should play from the Oboe-Bells book.

The **Key Studies and Technique Exercises** should be considered as your band's daily "calisthenics". These calisthenics can help your students only if it **"stretches"** their abilities and presents a challenge, so please do not skip over the harder exercises and less familiar key signatures. Whenever your group gets to the point where they perform an exercise (including the articulations) without "stretching" their limits, it is time to move on to another exercise or to move up the tempo until it does present a challenge.

Please note that we have not included any of the usual "helper" accidentals in the key study exercises. This was done intentionally to make the students actually **think** about the key changes without any outside help. For exactly this same reason, helper fingerings are also not included.

Section 3:
Tuning Routines

After completing the first two sections, your students and their instruments should be warmed up enough for some serious and productive tuning. These tuning routines should all be played broadly in a slow, yet steady, tempo and at a normal volume level. Your students should be encouraged to listen carefully and to make adjustments to their instruments or embouchures at any time during the routine. Don't be alarmed if your band's first attempts at changing the tuning of their instruments don't help much or even seem to make the tuning worse! Regular practice and experimentation will soon teach them which adjustments are helpful and the intonation will soon begin to improve. Remember, **tuning is an acquired skill and takes regular practice.**

In addition, please stress to your students that a well supported tone is essential to good intonation and that these tuning routines should also be used to develop good tone production as well as intonation.

In order for the **"Five Minutes A Day" Band Book** to help you and your band, **this book needs to be used regularly and in its entirety.** If you wait until the day before the concert or contest to pull this out it will not do you or your students any good at all.

When should you advance to the next "5 Minute A Day" routine?

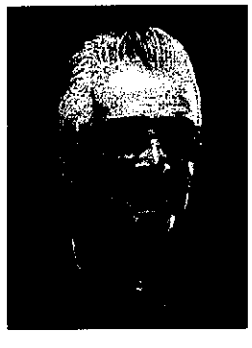
Naturally, younger groups will need to stay on a routine longer than will more advanced groups. Whenever your students perform a routine skillfully without much effort or if they seem to go on "auto-pilot" and aren't challenged by that routine, it is time to move on to another routine. However, skipping to a new routine before mastering the original one defeats the purpose of the exercises and won't allow the book to help improve your band. Each director will have to be the judge of when to move on in their own particular situation, but our suggestion is that the first time through the book, each routine should be used 8 to 10 times before advancing. After you have been completely through the book once at 8 to 10 repetitions, you will find that it will help to continue using these routines, although it will then be necessary to change routines much more frequently or even daily.

A point worth repeating!

In order for the **"Five Minutes A Day" Band Book** to help you and your band, **this book needs to be used regularly and in its entirety.** If you wait until the day before the concert or contest to pull this out it will not do you or your students any good at all. This book is not some "miracle cure", but if you use it regularly and insist that the students perfect the skills presented in the book, your band will improve in a relatively short period of time.

Instrumentation and Part Distribution:

C Flute	Melody
Oboe/Bells	Melody
Bb Clarinet	Melody and Second part (Divisi)
Eb Alto Sax	Melody and Second part (Divisi)
Bb Tenor Sax	Third Part
Eb Baritone Sax/Eb Alto Clarinet	Bass Part
Bb Trumpet	Melody and 2nd part (Divisi)
F Horns	Third Part
Trombone/Baritone BC/Bassoon	Third Part and Bass Part 8va (Divisi)
Baritone TC/Bb Bass Clarinet	Third Part and Bass part 8va (Divisi)
Tubas	Bass Part
Drums	Snare Drum/Bass Drum



Andy Clark

Andy Clark is a composer/arranger with a diverse background of musical and publishing experiences. A native of Alva, Oklahoma, Andy spent 4 years as chief arranger and featured trombonist and drummer with the U.S. Air Force "CONAC BAND". After his discharge, Andy was a very successful high school band director and music supervisor for the Rose Hill, Kansas Public Schools. In 1976 he resigned his teaching position to devote full time to a growing music publishing business, Norman Lee Publishing.

Until the summer of 1988, Andy continued to perform professionally and was the leader of "Andy Clark & the KLEO Radio Orchestra," a 15-piece big band comprised primarily of professional players in the Wichita, Kansas area. As a composer/arranger Andy has had over 100 band pieces published and has served as a clinician in 28 states. In July of 1988 Andy joined the management staff at C.L. Barnhouse Company where he continues to help select, edit and write music for many of the Barnhouse band and orchestra series, especially those at the elementary and junior high levels.

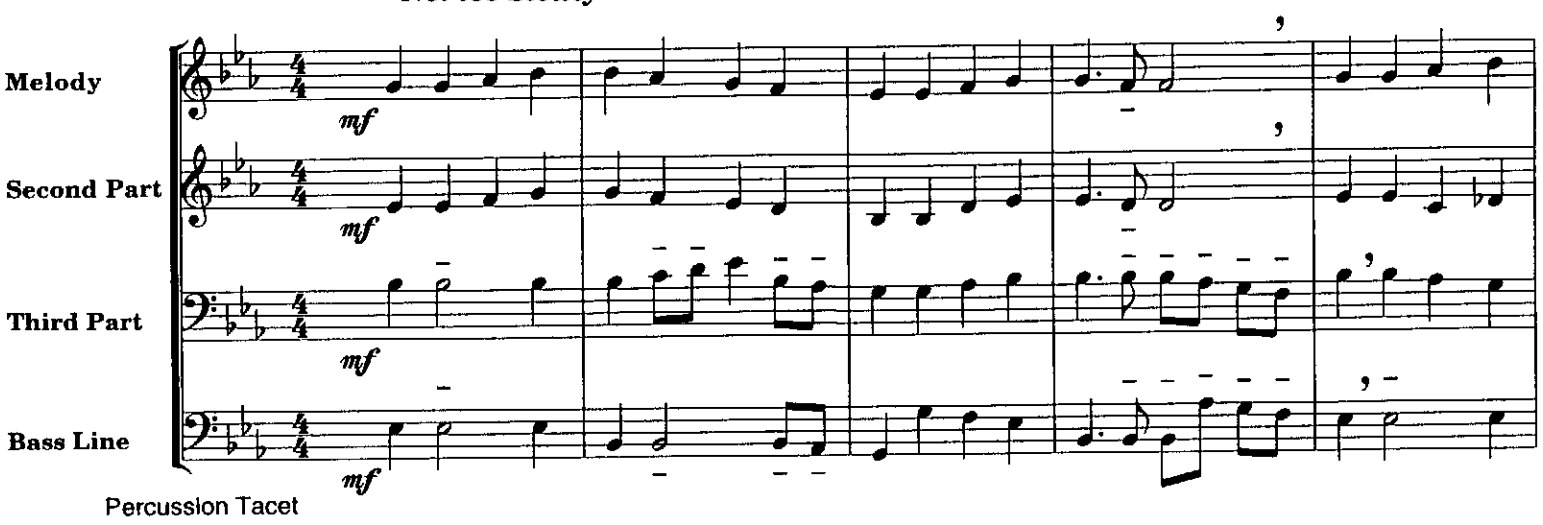
5 Minutes A Day Warm-up #1

Warm-up Chorale

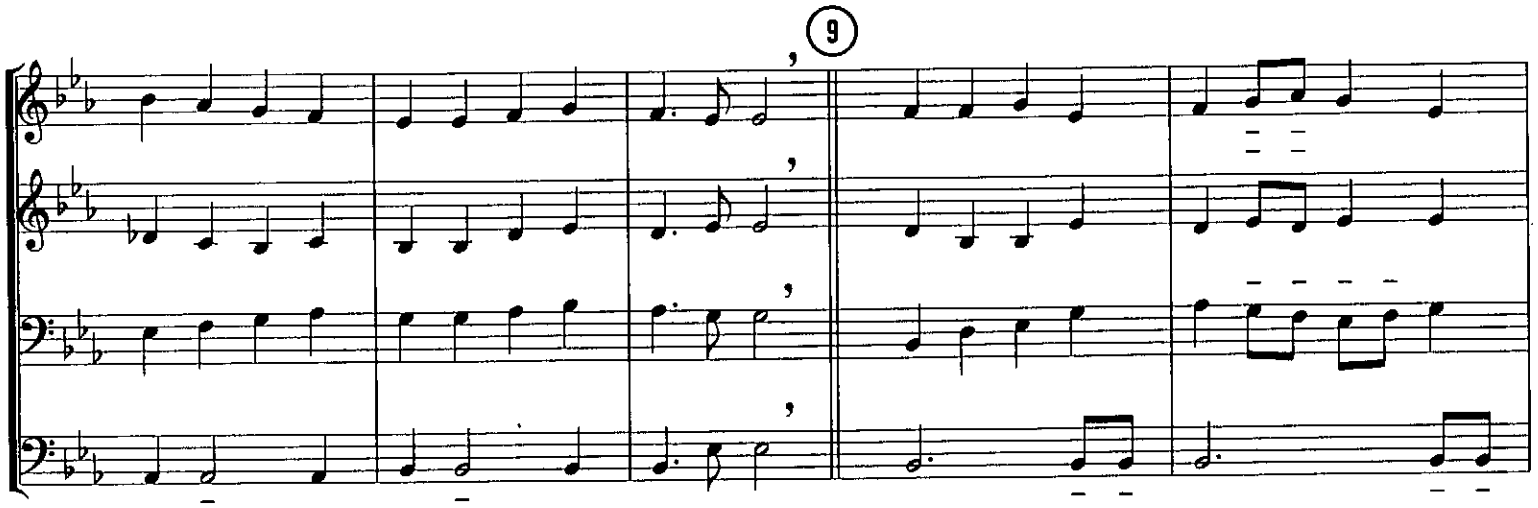
Play in a broad legato style, strive for the best possible tone.
Try to breathe only where marked.

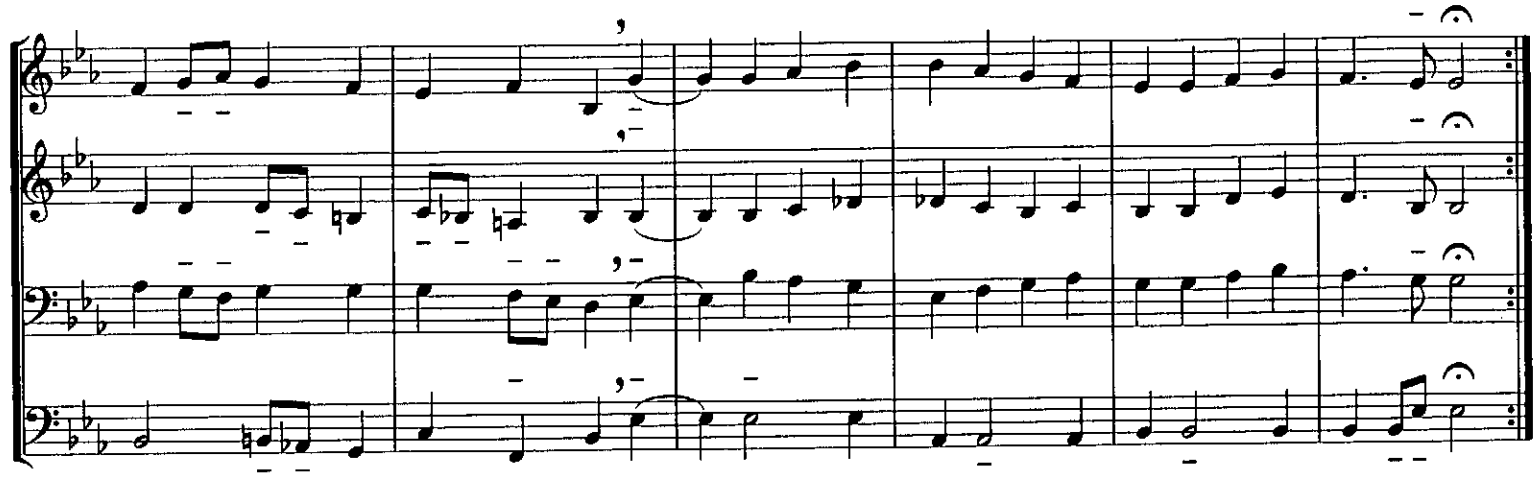
L.V. Beethoven, 1824
Arranged by Andy Clark

Not too Slowly



Percussion Tacet





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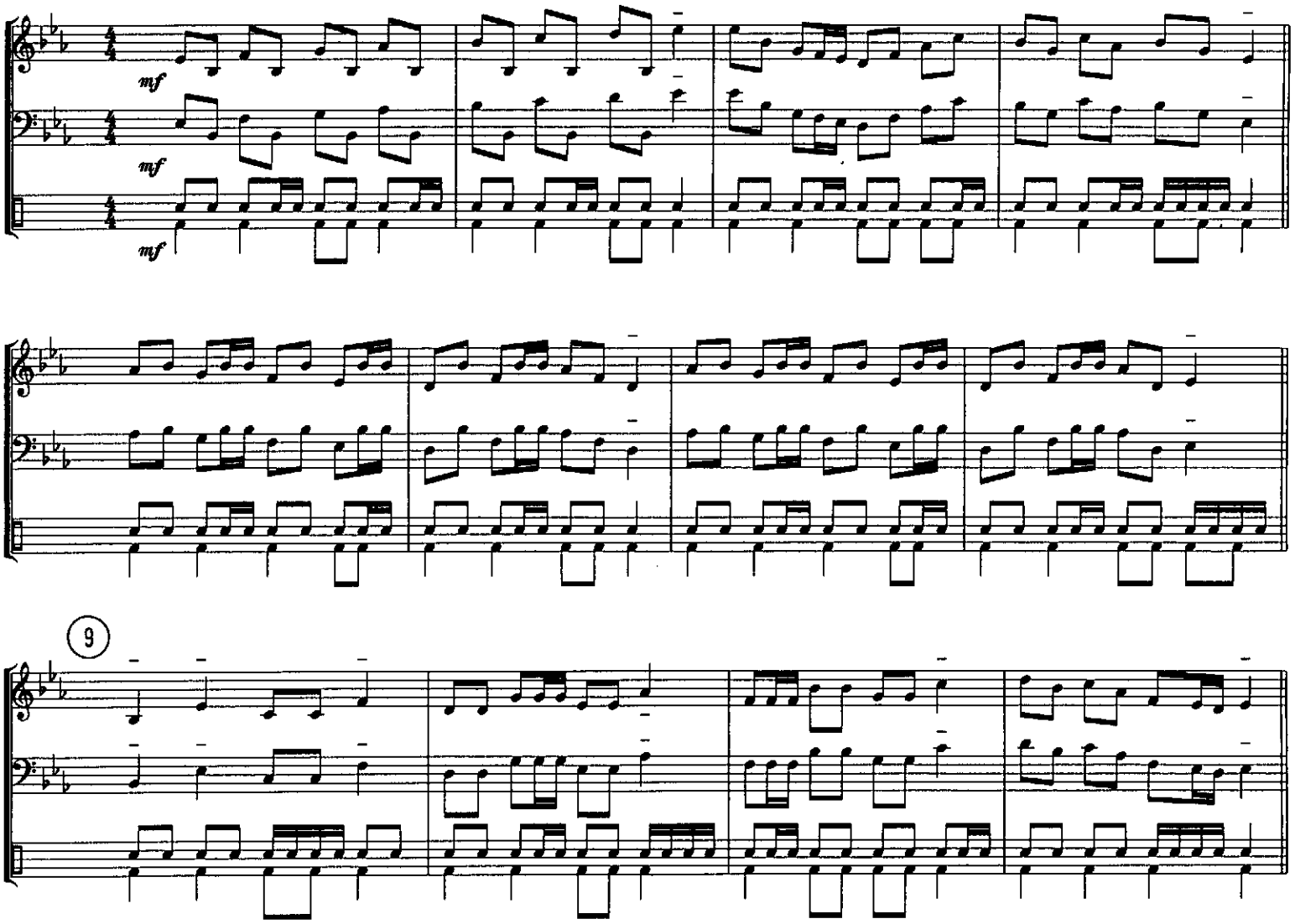
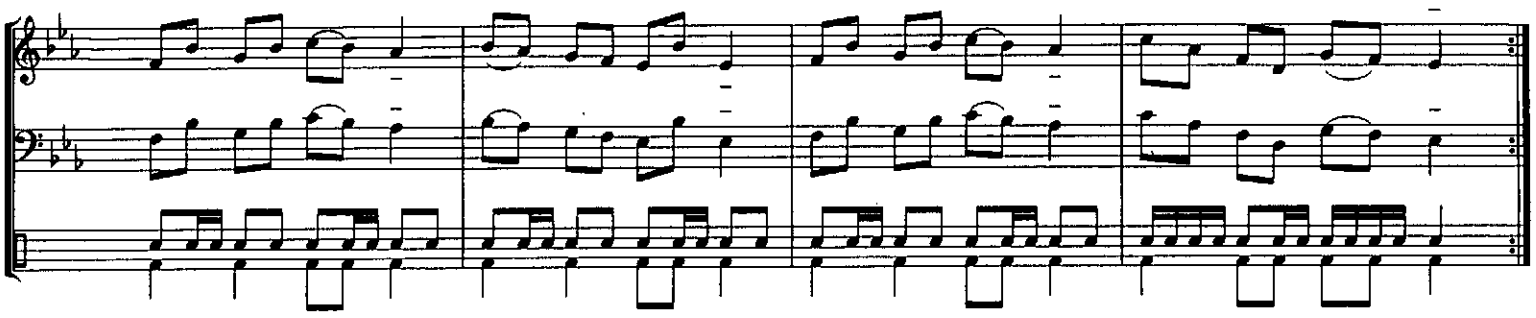
Interval Study and Technique Exercise

Strive for accurate pitches and tongue each note unless marked otherwise.

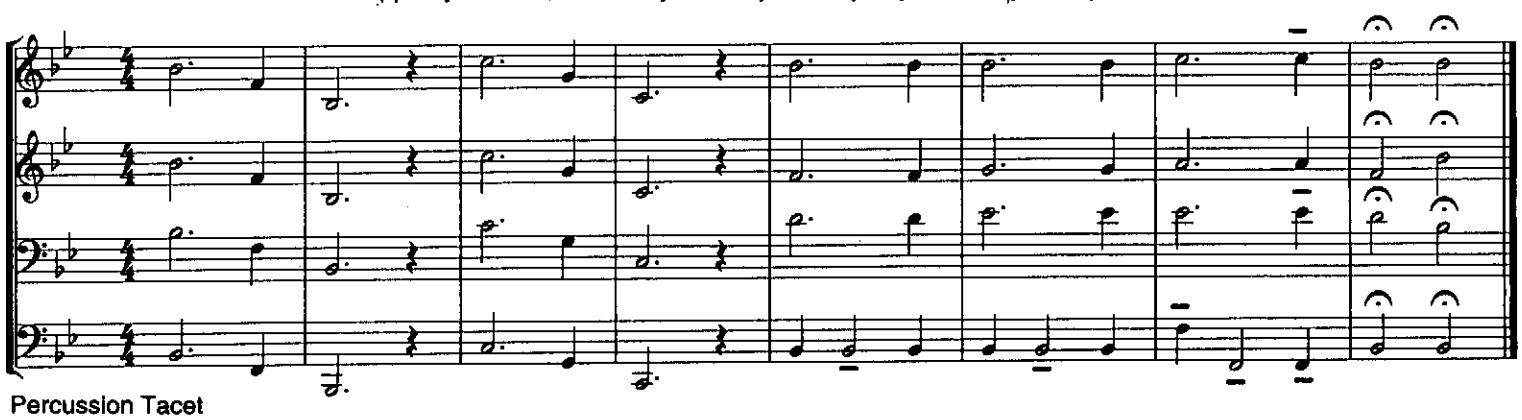
Lightly in a Steady Tempo





Tuning Routine

Support your tone, listen very carefully and adjust your tuning throughout.



Percussion Tacet