



2022 KMEA Conference

Friday, February 25th ~ 10:00 a.m.
Concert Hall – Century II Convention Center

Flexible Ensembles: Why Bother?

*Dr. Joseph Benjamin Earp, Director of Instrumental Music
Pfeiffer University*

*In collaboration with
The McPherson College Concert Band
Professor Kyle Hopkins, Director*

- Creating Energy and Presence
- Building the Ensemble from Individual Performers
 - Meaningful Warm-Up and Method Exercises
 - Ensemble Unity
 - Effective Response of Conducting for the Ensemble and Conductor
 - Flexibility Through Unison Exercises
 - Demonstration
 - Symphonic Warm-Ups for Band by Claude T. Smith (Handout Page 8)
 - I.1 C Scales C Concert
 - II.1 Etude in C Major
 - III. Chorales – Eternal Father Strong to Save
 - Flexibility Exercise
- Connecting Warm-up and Methods to the Repertoire
 - Associating Response
 - Maintaining Meaning
 - Value of Authentic Flexible Ensemble Literature
 - Finding Strength in Numbers for Small or Second/Third Bands
 - Demonstration
 - Declaration Overture by Claude T. Smith (m. 193 - end)
 - Comparing Traditional Score to Flex Score (Handout Page 2 through 5)
 - Traditional Sound Versus Flexible Sound
- Perception / Reality
 - Value of Tradition Versus Excellence
 - Teach the Student, not to the Test (Concerts or Festivals)
 - Demonstration
 - Where the Wild Things Dance by Joseph Benjamin Earp (m. 21 – m. 30)
 - Varying the Ensemble Instrumentation (Handout Page 6 and 7)
 - Students as the Arrangers



The following score excerpt is from the traditional version of Declaration Overture by Claude T. Smith. Follow the QR code to check out the full score and recording to this work.

Declaration Overture

[M] [N]

193 194 195 197 198 199 200 201 202 203

28

S.D. > f

Solo (+ B.D. and Cym.)

Not valid for performance only

Declaration Overture
allarg.

For reference only. Not valid for performance.

Picc. *ff* FL 1: 8va
FL 2: loco

Fl. 1
2

Ob. 1
2

Bsn. 1
2

E♭ Cl.

Cl. 1
2
3

A. Cl.

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2
3

Tbn. 1
2
3

Bar.

Tbn.

Timp. *allarg.*

Perc.

Mls. *to Sus. Cym.*

204 205 206 207 208 209 210



The following score excerpt is from the flexible version of
"Declaration Overture" by Claude T. Smith
(arranged by Joseph Benjamin Earp).
Follow the QR code to check out the full score and recording to this
work.

193 *Basso Profondo*
(Beat 2 of m. 193 through m. 198)

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hr. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hr. - Part 4
Tbn./Cl. - Part 4
Euph. Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

5 Tbn./Cl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5

Perc. 1
Perc. 2
Perc. 3
Perc. 4

194 195 196 197 198 199 200

Chorus

203 **allargando**

1
 Fl. - Part 1
 Cl. - Part 1
 Tpt. - Part 1
 Ob. - Part 1
 Vln. - Part 1

2
 Fl. - Part 2
 Cl. - Part 2
 Tpt. - Part 2
 A. Sax. - Part 2
 Ob. - Part 2
 Vln. - Part 2

3
 Cl. - Part 3
 Tpt. - Part 3
 A. Sax. - Part 3
 Hn. - Part 3
 Vla. - Part 3
 Vla. - Part 3

4
 Hn. - Part 4
 Tho. Cel. - Part 4
 Euph. Wn. - Part 4
 T. Sax. - Part 4
 Euph. TC - Part 4

5
 Tho. Cel. - Part 5
 Bar. Sax. - Part 5
 S. Sax. - Part 5
 B. Cl. - Part 5
 Euph. TC - Part 5
 B. Sax. - Part 5
 Tuba - Part 5

Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

204 205 206 207 208 209 210

Not valid for performance.



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The following score excerpt is from the custom concert series version of “Where the Wild Things Dance” by Joseph Benjamin Earp. Follow the QR code to check out the full score and recording to this work. A traditional version is also available for concert band.

21

1 C Inst. 1
Bb Inst. 1
E Inst. 1

2 C Inst. 2
Bb Inst. 2
E Inst. 2
F Inst. 2

3 C Inst. 3
Bb Inst. 3
E Inst. 3
F Inst. 3

21

4 C Inst. 4
Bb Inst. 4
F Inst. 4

5 C Inst. 5
Bb Inst. 5
E Inst. 5

MD. 1
MD. 2
Timp.

Perc. 1
Perc. 2
Perc. 3

Wood Block

Choke

f

11 12 13 14 15 16 17 18 19 20



The following flute/piccolo excerpts are from Claude T. Smith's "Symphonic Warm-Ups for Band". Follow the QR code to check out all three of his available method books.

C Concert (C major—a minor)

I.1

A. *opt. 8va*

B.

div.

C.

div.

D. *opt. 8va*

3

3

3

3

3

3

3

3

div.

Maestoso

II.1

f - p

Opt. 8va

Eternal Father, Strong to Save

Lento

John Dykes

III.2

p

cresc.

rit. mf pp a tempo cresc. mf rit. p



Claude T. Smith was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 180 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Smith was first published in 1964 with his work for band, *Emperata Overture*. This led to many other works being published by Jenson Publications, Inc. (now Hal Leonard) and Wingert-Jones Music, Inc. where he was also an educational consultant. His composition *Flight* was adopted in 1984 as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestral works were written for many ensembles, including the Kansas City (MO) Youth Symphony, South Bend (IN) Youth Symphony, Springfield (MO) Symphony Orchestra, and the 1981 Missouri All-State String Orchestra.

Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition and theory, and conducted the University Symphony Orchestra. Sacred music was also a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Kansas City (MO).

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas Concert at church. He was survived by his wife, Maureen Faye Smith and his daughter, Pam Smith Kelly. Maureen, Pam and her husband, Jim, founded Claude T. Smith Publications, Inc. in 1993, and C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with the mission of keeping the music of Claude T. Smith alive and in the hearts of musicians worldwide.

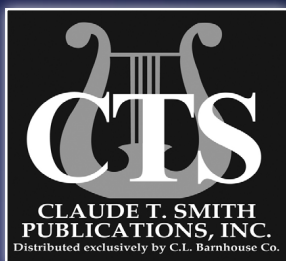


Joseph Benjamin Earp is the Director of Instrumental Music at Pfeiffer University in Misenheimer, North Carolina. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia).

His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program.

In addition to teaching, Dr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Concord, North Carolina with his wife Mary Beth and sons Jackson and Jasper.

More about Dr. Earp can be found at www.joemusic.com. Follow Dr. Earp on Twitter @earpcomposer. Find him on Instagram as earpcomposer.



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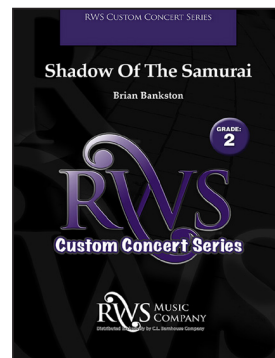
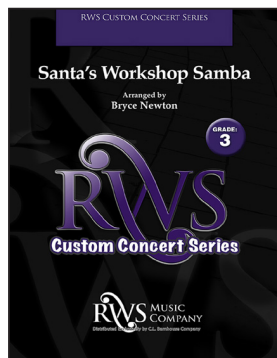
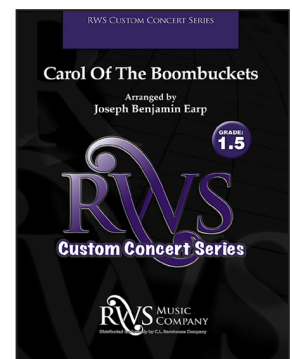
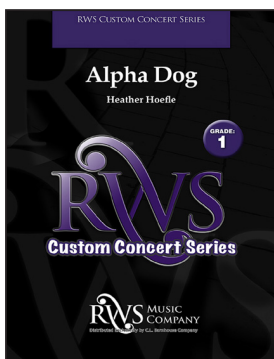
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