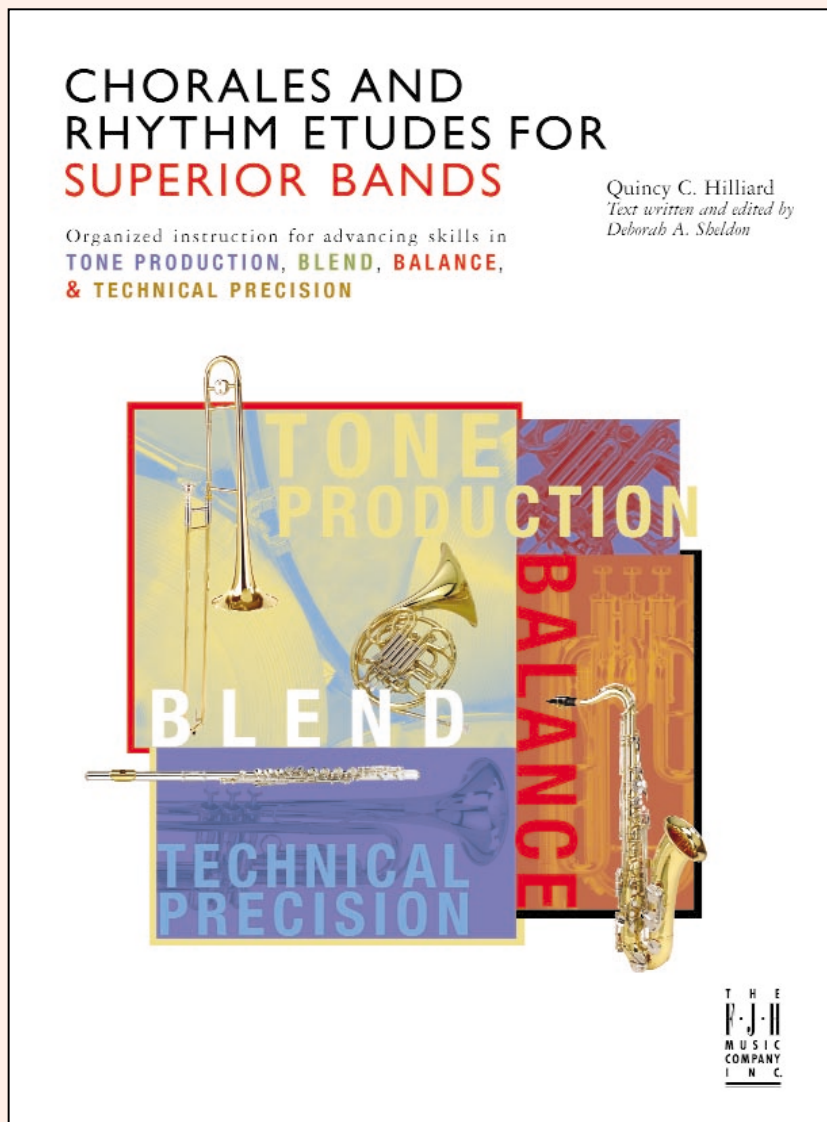


Chorales and Rhythm Etudes for Superior Bands

*Organized Instruction for Advancing Skills in
Tone Production, Blend, Balance, and Technical Precision*

All Instruments Read from the Same Book



IN CORRELATION WITH *SUPERIOR BANDS IN SIXTEEN WEEKS*

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

The Philosophy Behind Chorales and Rhythm Etudes for Superior Bands

Chorales and Rhythm Etudes for Superior Bands follows the same sixteen-week instruction calendar found in *Superior Bands in Sixteen Weeks*, making it a great companion resource for directors who have already discovered the value of Quincy C. Hilliard's teaching concepts. It is designed to develop skills in musicianship which focus on tone production, balance, blend, and technical precision. The book can be effective in small or large ensemble settings, sectionals, and private instruction.

Each **chorale** can be used to target tone production, balance, and blend. Since all students view the condensed score, they more easily understand the role of their own part in the music. The chorales can be sung to improve pitch identification, tuning, and ear training.

The **rhythm etudes** are designed to improve technical precision and counting. These etudes are written in a variety of styles, so the director can teach stylistic and artistic interpretations. Each etude emphasizes a particular rhythmic element and helps to identify specific problematic rhythms.



CORRELATES WITH *SUPERIOR BANDS IN SIXTEEN WEEKS*

ONE BOOK

provides systematic approaches to the following issues:

TONE

- Chorales for work on balance
- Chromatic warm-ups and lip-flexibility exercises

TECHNIQUE

- Scales in seconds and thirds, arpeggios, and chromatic scales
- Breath control exercises

INTONATION

- Includes intonation tests, pitch tendencies, and suggestions for improving pitch specific to each individual instrument

INTEGRATED PERCUSSION RUDIMENTS

- Unlike any other book of its kind, this system incorporates progressive percussion rudiments throughout

BALANCE

- Balance Pyramid for proper blending and balance
- Warm-ups and tuning chorales

FESTIVAL PREPARATION

- Notes to the director and student based on years of experience

OVERVIEW OF CHORALES AND RHYTHM ETUDES

Chorales

No.	Time Signature	Key Center
1.	$\frac{4}{4}$	B \flat Major
2.	$\frac{4}{4}$	G minor
3.	$\frac{4}{4}$	E \flat Major
4.	$\frac{4}{4}$	C minor
5.	$\frac{3}{4}$	F Major
6.	$\frac{3}{4}$	D minor
7.	$\frac{2}{4}$	A \flat Major
8.	$\frac{6}{8}$	F minor
9.	$\frac{3}{4}$	D \flat Major
10.	$\frac{4}{4}$	B \flat minor
11.	$\frac{4}{4}$	C Major
12.	$\frac{4}{4}$	A minor
13.	$\frac{4}{4}$	G Major
14.	$\frac{4}{4}$	E minor
15.	$\frac{6}{8}$	D Major
16.	$\frac{3}{4}$	B minor

Rhythm Etudes

No.	Time Signature	Key Center or Scale	Rhythms and/or Patterns
1.	$\frac{4}{4}, C$	B \flat Major	
2.	$\frac{3}{4}$	G minor	
3.	$\frac{2}{4}$	E \flat Major	
4.	$\frac{4}{4}$	C minor	
5.	$\frac{2}{2}, C$	F Major	
6.	$\frac{5}{4}$	D minor	
7.	$\frac{4}{4}$	A \flat Major	
8.	$\frac{3}{4}$	F minor	
9.	$\frac{2}{4}$	D \flat Major	
10.	$\frac{4}{4}$	B \flat minor	
11.	$\frac{2}{4}$	C Major	
12.	$\frac{6}{8}$	A minor	
13.	$\frac{6}{8}$	G Major	
14.	$\frac{9}{8}$	E minor	
15.	$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$	D Major	
16.	$\frac{6}{8}, \frac{2}{4}, \frac{4}{4}$	B minor	

★ Each Rhythm Etude emphasizes particular rhythms and/or patterns

Studies Include

★ Comprehensive major and relative harmonic minor keys, including: B \flat , E \flat , F, A \flat , D \flat , C, G, and D.

★ Practical approaches to the following time signatures: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, and $\frac{5}{4}$

CHORALES

Condensed Score

- ★ Can be played at the keyboard or sung to develop intonation and identify pitch
- ★ Allows students to see all parts and understand their relationship

★ Includes percussion

6

Chorale No. 1

(B♭ Major)

Conductor's Score

Andante (♩ = 60-72)

Triangle
Sus. Cym.
Bells play top line of Conductor's Score

Tri.
Sus. Cym.

C Instruments (Flutes divisi - Oboe plays the bottom line)

Andante (♩ = 60-72)

div.
p
mf

B♭ Instruments

Andante (♩ = 60-72)

div.
p
mf

*B♭ Bass Clarinet (if only one player, play the bottom line)

Andante (♩ = 60-72)

div.
p
mf

*Contra Bass Clarinet plays the bottom line throughout.

BB206

CHORALES

★ Transposed parts for every instrument

Chorale No. 1

(B♭ Major)

7

Baritone T.C. and B♭ Tenor Saxophone (if only one player, play the bottom line - Tenor Sax plays the top line)

Andante (♩ = 60-72)

div.
p

mf *f*

E♭ Instruments

Andante (♩ = 60-72)

div.
p

mf *f*

E♭ Baritone Saxophone

Andante (♩ = 60-72)

p

mf *f*

E♭ Alto and Contra Alto Clarinets

Andante (♩ = 60-72)

p

mf *f*

F Instruments (if only one player, play the bottom line)

Andante (♩ = 60-72)

div.
p

mf *f*

Bass Clef Instruments (Trombone 1 plays the top line - Trombone 2 and Baritone play the middle line - Tuba plays the bottom line)

Andante (♩ = 60-72) (if only one Trombone or Baritone, play the middle line)

div.
p

mf *f*

BB206

RHYTHM ETUDES

- ★ Every etude reinforces articulation concepts
- ★ Includes percussion

45

Rhythm Etude No. 3

(E♭ Major – Pentatonic)

Conductor's Score

Lively folksong (♩ = 112-120)

mf

mp

mf

9

p

mp

pp

pp

p

17

mf

cresc.

cresc.

cresc.

24

BB206

RHYTHM ETUDES

- ★ Include a wide variety of styles
- ★ In addition to keys shown, E \flat and F parts are included

46

Rhythm Etude No. 3

(E \flat Major – Pentatonic)

C Instruments

Lively folksong (♩ = 112-120)

B \flat Instruments

Lively folksong (♩ = 112-120)

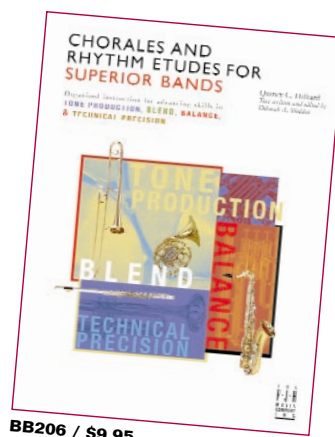
Bass Clef Instruments

Lively folksong (♩ = 112-120)

The Superior Bands Series

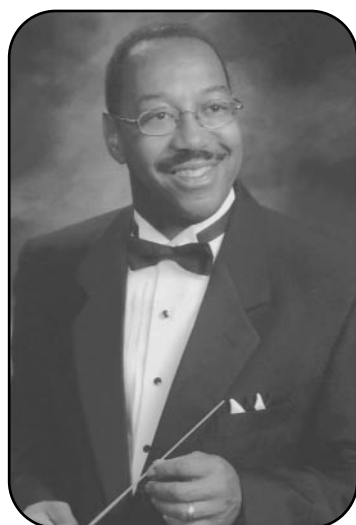
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One book for all instruments



By Quincy C. Hilliard

Text written and edited by Deborah A. Sheldon



Dr. Quincy C. Hilliard's compositions have been performed throughout the world. A recipient of numerous ASCAP awards, Dr. Hilliard is in demand internationally as a conductor, adjudicator, and guest clinician on effective teaching techniques. His frequent commissions include a piece for the 1996 Olympic Games in Atlanta and the score for the documentary film *The Texas Rangers*. His numerous publications on music education have distinguished him as a leader in the field. In addition to his appointment to the Louisiana Arts Council, Dr. Hilliard holds the Heymann Endowed

Professorship of Music at the University of Louisiana at Lafayette, where he is currently composer-in-residence and professor of music theory and composition.



Deborah A. Sheldon received a B.S. degree in music education from Mansfield University of Pennsylvania, an M.Ed. degree in music from The Pennsylvania State University, and a Ph.D. degree in music education from Florida State University. She has taught at Illinois State University and the University of Illinois, and is currently associate professor of music

education at Temple University, Esther Boyer College of Music, where she teaches courses in instrumental conducting, wind band literature, rehearsal techniques and teaching methods, assessment, research, music psychology, and curricular options. Sheldon is widely published, having authored numerous articles in music education, pedagogy, and research. She has taught elementary and secondary instrumental music in Pennsylvania and New York, and has served as guest conductor in several states.

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