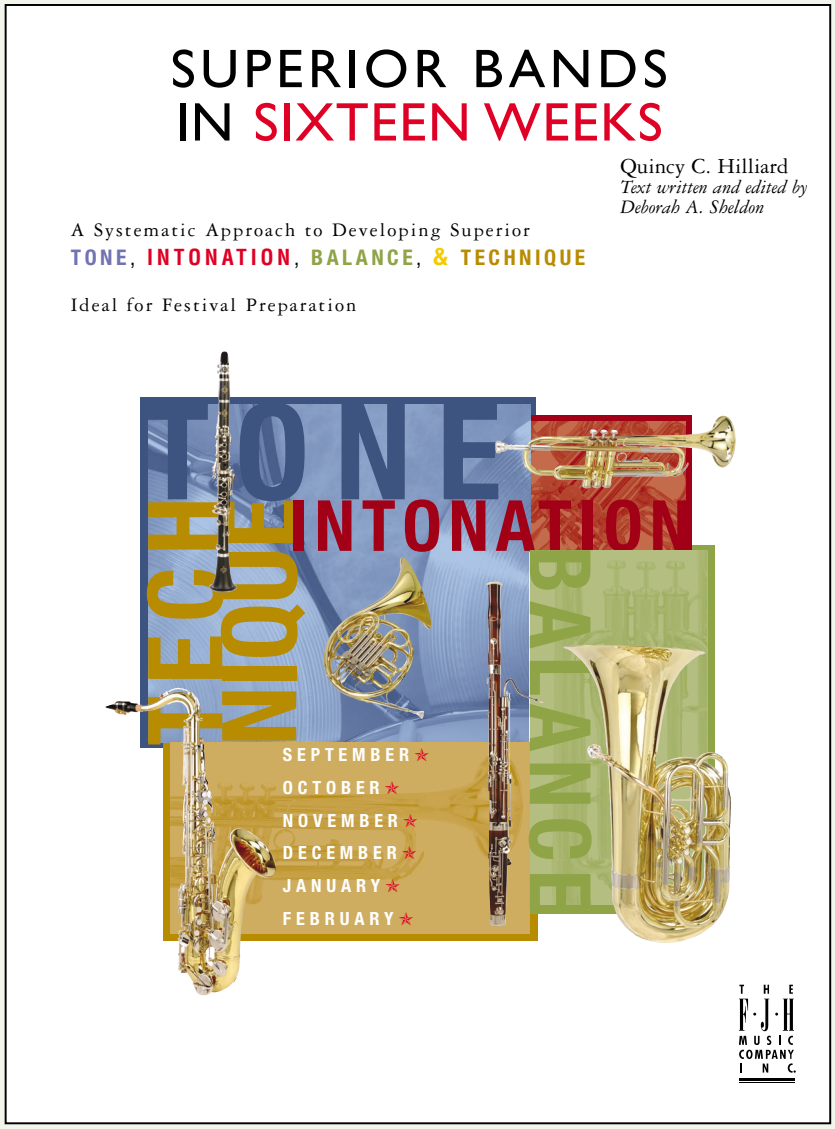
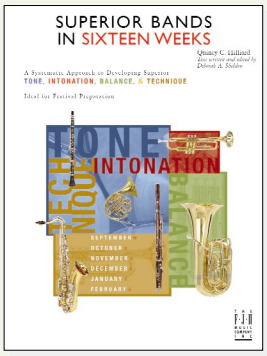
Superior Bands in Sixteen Weeks

A Systematic Approach to Developing Superior
Tone**, **Intonation**, **Balance**, and **Technique

All Instruments Read from the Same Book



THE F·J·H MUSIC COMPANY INC.



The Philosophy Behind Superior Bands in Sixteen Weeks

Superior Bands in Sixteen Weeks follows a systematic format that covers Tone, Intonation, Balance, and Technique over a sixteen-week period.

Often, directors begin the school year immediately focusing on music for their fall concerts. This concept of drilling music may make for a successful concert, but leaves students with much to learn about the fundamentals of music making.

Superior Bands in Sixteen Weeks focuses on the balance of music and technique throughout the school year. During the first few months of school, directors should analyze the strengths and weaknesses of the ensemble and focus on improving the weaknesses. For example, if the ensemble has problems with pitch and intonation, *Superior Bands* can be used to strengthen these issues. By using this all-inclusive approach, directors will spend more time working on fundamental issues at the beginning of the year, leaving the remainder of the year open for great music making.

Direct Impact on Adjudication Score Sheets

Superior Bands was designed to have specific application to festival and adjudication performances. Performing ensembles are usually evaluated on the following criteria at festivals and contests.

TONE • INTONATION • TECHNIQUE • BALANCE • INTERPRETATION

Superior Bands in Sixteen Weeks
was developed specifically to focus on these areas.

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A WEEK LONG SYSTEMATIC LESSON PLAN

Percussion rudiments are integrated into many of the exercises

Effective in small group instruction, private lessons, and large ensemble classes

TONE — *warm-ups and chorales sharpen balance while lip flexibility exercises develop strong embouchures*

BALANCE — *develops excellent listening skills, balance, and blend*

TECHNIQUE — *scales in 2nds and 3rds, arpeggios, chromatic scales, and breath control exercises assist students in developing executive skills on their instruments*

INTONATION — *helps students understand individual intonation tendencies and provides suggestions for improvement*

Lesson Plan
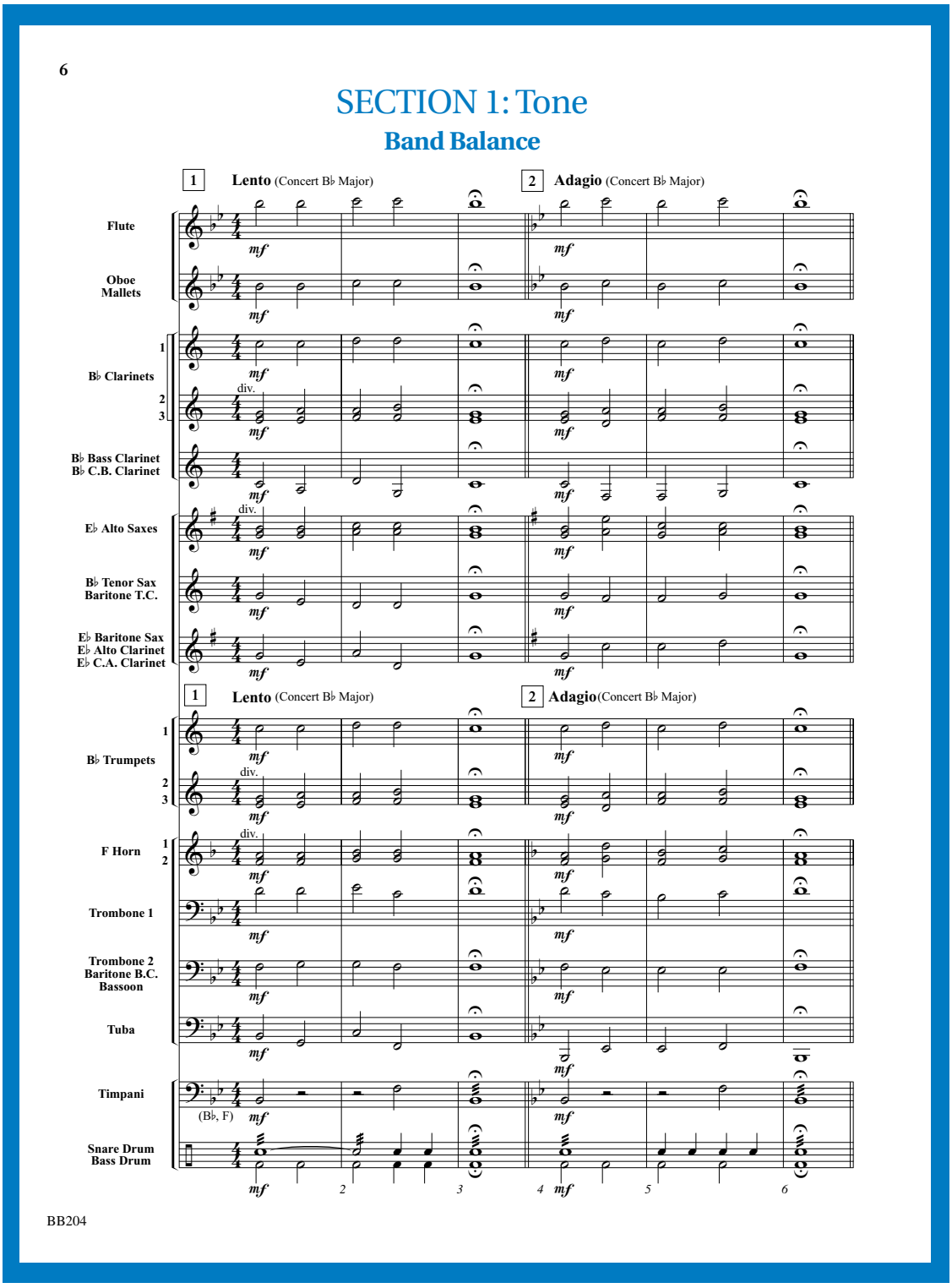
		1. Tone			2. Technique						3. Balance	4. Intonation	
		Band Balance	Chromatic Warm-up	Lip Flexibility	Scales	Scales in Thirds	Arpeggios	Breath Control Exercises	Chromatic Scales	Rhythmic Reinforcement	Warm-up and Tuning Chorales	Intonation Test	Evaluation
Week 1	Page	6	14	18	24	33	46	55	60	62	65	1	
	Exercise	1	1	1	1	1	1	1	1	1	1		
Week 2	Page	6	14	18	24	33	46	55	60	62	65	1	
	Exercise	2	1	2	2	2	2	1	1	2	1		
Week 3	Page	7	14	18	25	34	47	55	60	62	66	2	
	Exercise	3	2	1	3	3	3	1	1	3	2		
Week 4	Page	7	14	18	25	34	47	55	60	62	66	2	
	Exercise	4	2	2	4	4	4	2	1	4	2		
	e	8	15	18	26	35	48	55	60	62	67	2	
	ise	5	3	1	5	5	5	2	2	5	3		
	e	8	15	18	26	35	48	55	60	63	67	2	
	ise	6	3	2	6	6	6	2	2	6	3		
	e	9	15	18	27	36	49	56	60	63	68	3	
	ise	7	4	1	7	7	7	3	2	7	4		
	e	9	15	18	27	36	49	56	60	63	68	3	
	ise	8	4	2	8	8	8	3	2	8	4		
	e	10	15	19	28	37	50	56	61	63	69	4	
	ise	9	5	3	9	9	9	3	3	9	5		
Week 10	Page	10	16	19	28	37	50	56	61	63	69	4	
	Exercise	10	5	3	10	10	10	4	3	10	5		
Week 11	Page	11	16	19	29	38	51	56	61	63	70	4	
	Exercise	11	6	4	11	11	11	4	3	11	6		
Week 12	Page	11	16	19	29	38	51	56	61	64	70	5	
	Exercise	12	6	4	12	12	12	4	3	12	6		
Week 13	Page	12	16	20	30	39	52	57	61	64	71	5	
	Exercise	13	7	5	13	13	13	5	4	13	7		
Week 14	Page	12	17	20	30	39	52	57	61	64	71	5	
	Exercise	14	7	5	14	14	14	5	4	14	7		
Week 15	Page	13	17	22	31	40	53	57	61	64	72	6	
	Exercise	15	8	6	15	15	15	5	4	15	8		
Week 16	Page	13	17	22	31	40	53	58	61	64	72	6	
	Exercise	16	8	6	16	16	16	6	4	16	8		

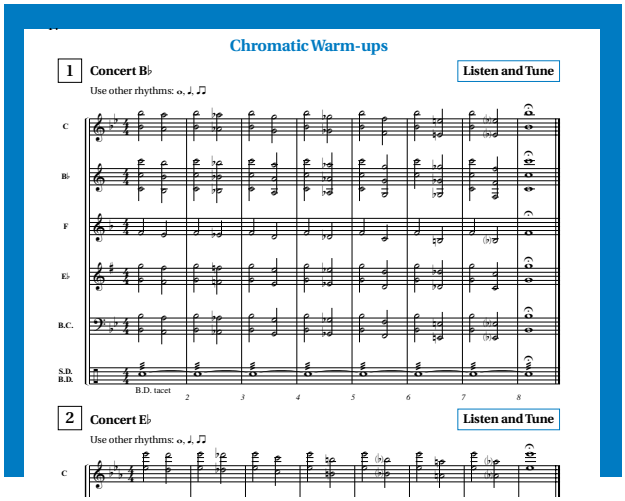
BB204

Section 1: TONE

Band Balance

- Short chorales teach and reinforce tone, intonation, and balance
- Percussion rudiments are integrated into each exercise
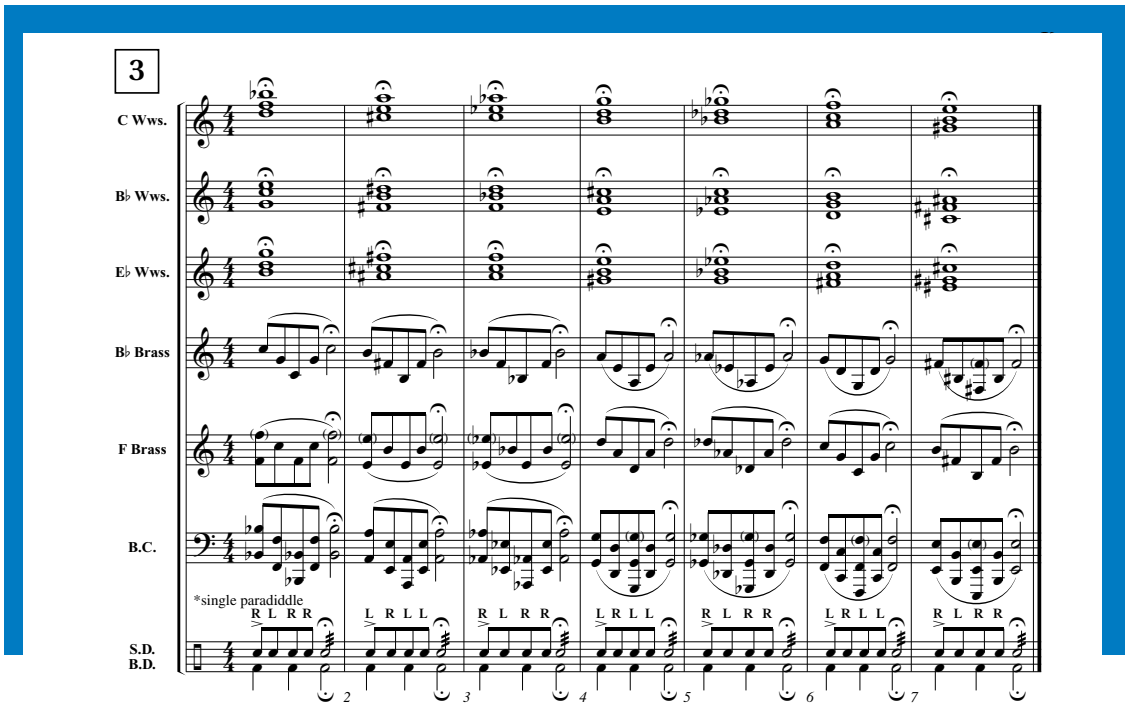




Chromatic Warm-ups

- Eight different keys are presented for lessons in listening and tuning
- Several octaves are written for younger students
- Alternate rhythms are suggested for variety

Lip Flexibility

- Exercises are written with increasing difficulty
- Woodwinds develop better range, pitch, and intonation
- Brass develop strong embouchures, their foundation for good tone quality
- Percussion rudiments are integrated into each exercise



Section 2: TECHNIQUE

Several octaves are written for less experienced students

Exercises further develop range and strong embouchures

Different articulation patterns are presented to stimulate interest and develop technique

Percussion rudiments are integrated into each exercise
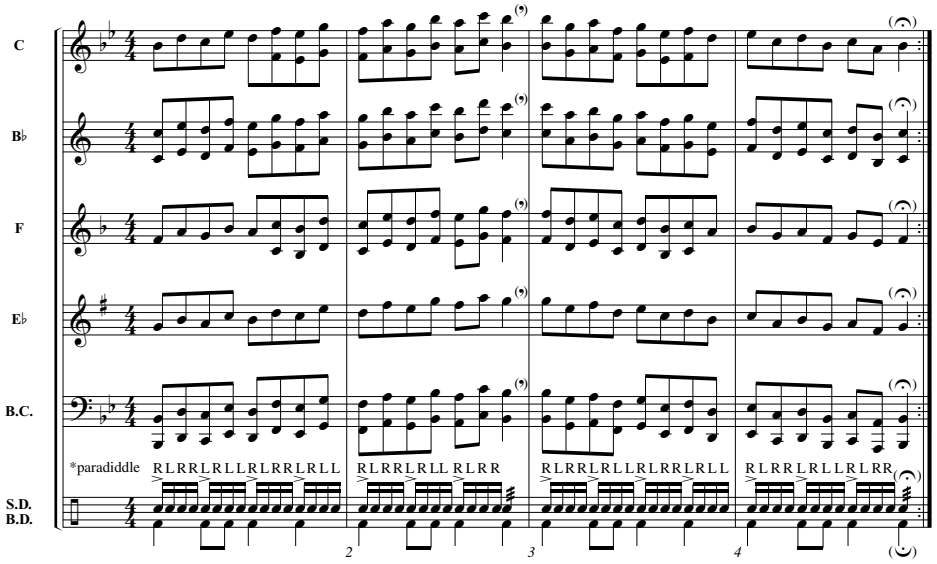
Scales

- All scales and arpeggios are presented in these major and relative harmonic minor keys: B♭, E♭, F, A♭, D♭, C, G, and D.
- Additional scales are presented in A, E, B, F♯, C♭, and C♯.

Scales in Thirds
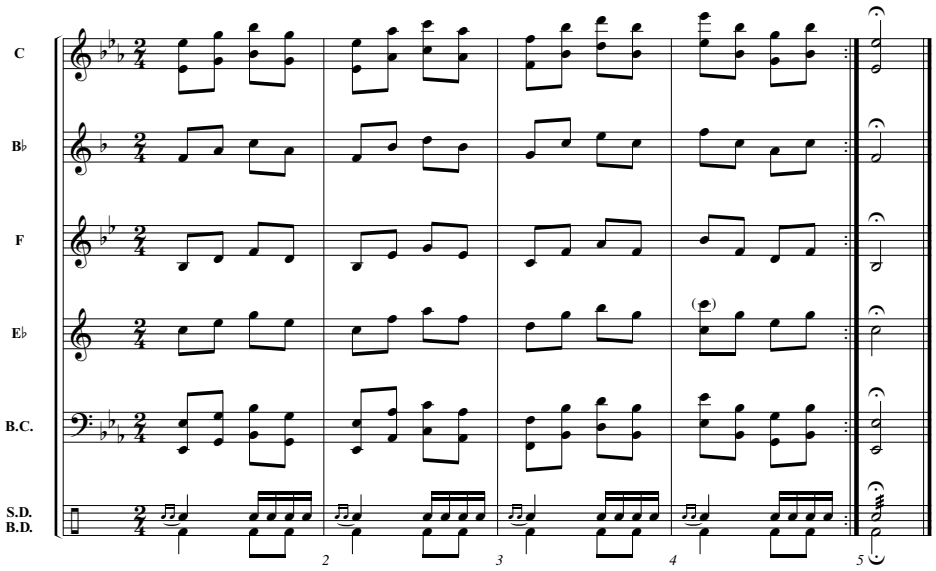
1 **Concert B♭ Major Scale**

Work to perform in one breath. Use different dynamic levels and articulations.



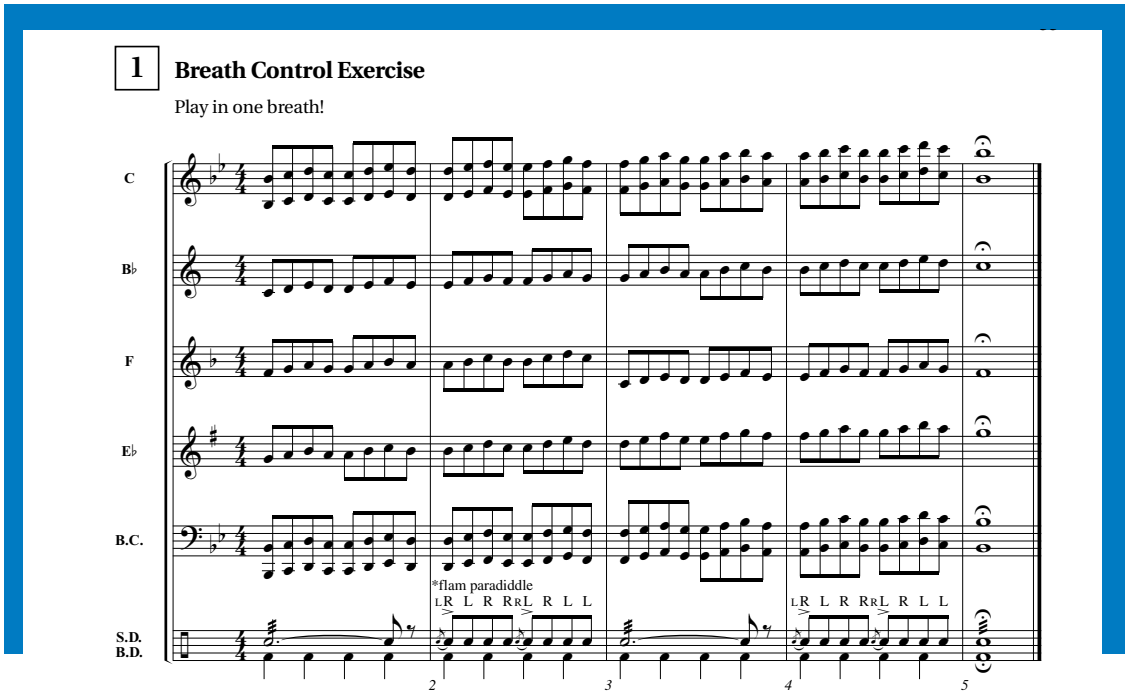
Arpeggios

3 **Concert E♭ Major Arpeggio**

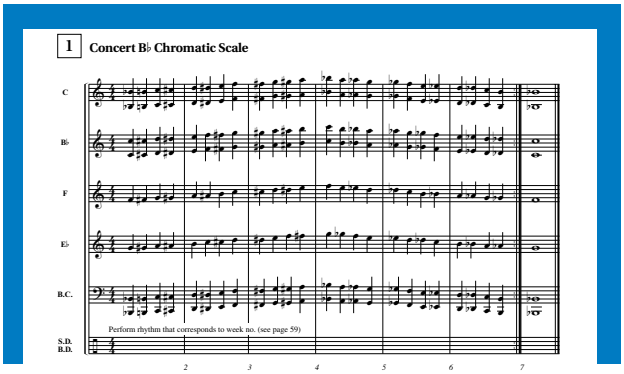


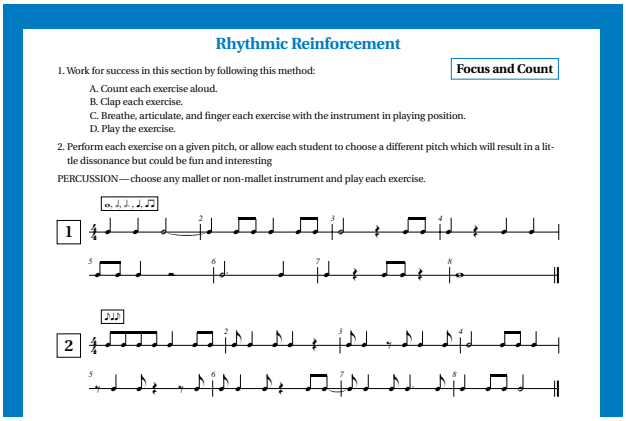
Breath Control

- Eight breath control exercises progressively increase in length to develop lung capacity and good breathing habits
- Various articulations stimulate interest and develop technique



Chromatic Scales
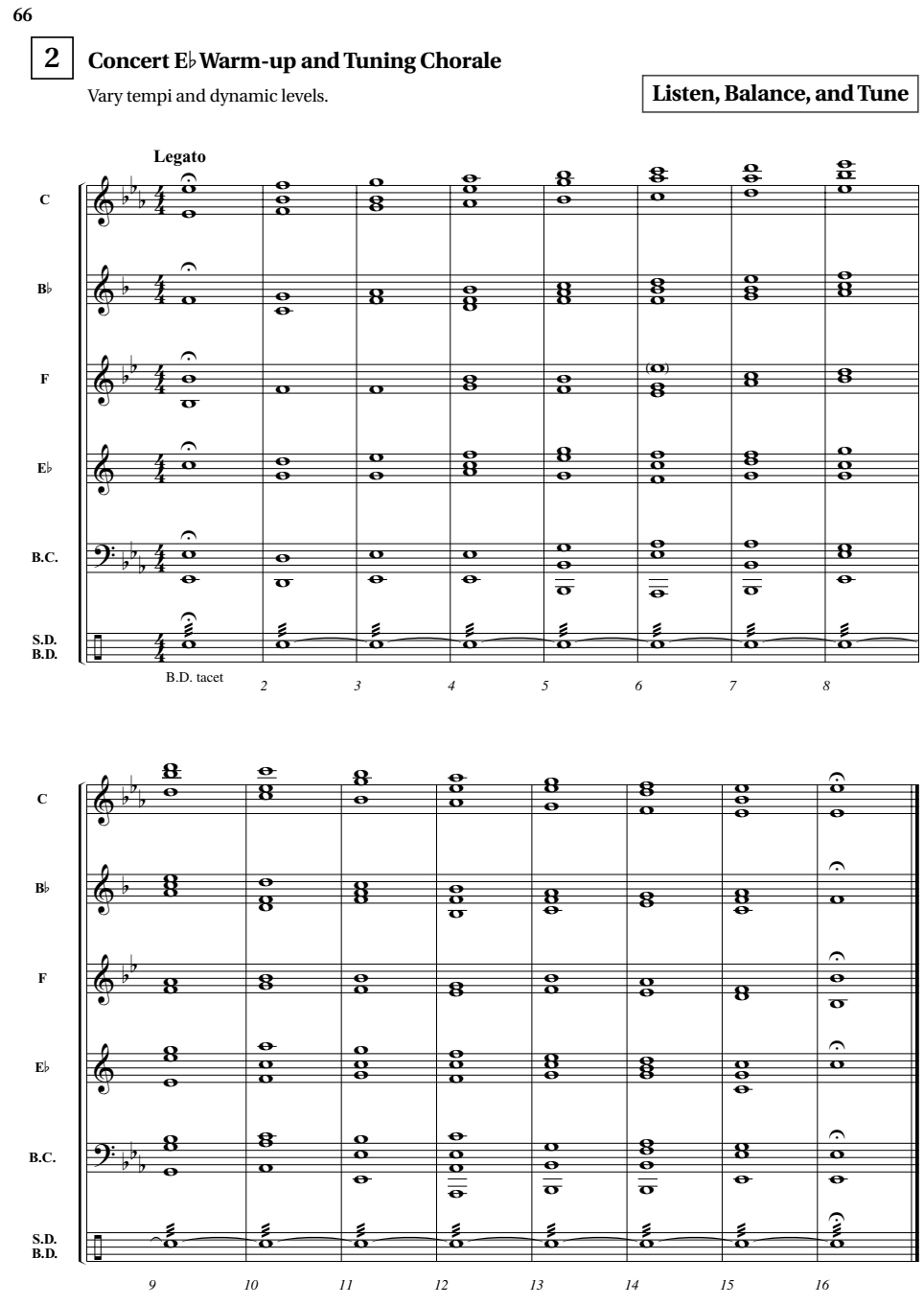




Rhythmic Reinforcement

- Exercises focus on problematic rhythms
- Sight-reading abilities are dramatically improved
- Exercises are organized by rhythmic cell
- Examples promote counting and good time

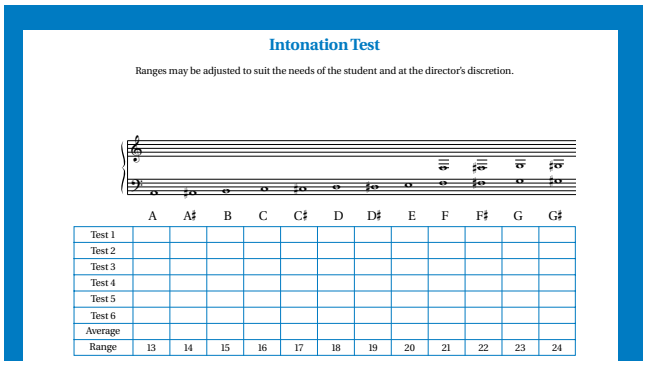
Section 3: BALANCE

Warm-up and Tuning Chorales

- Exercises use these keys: B♭, E♭, F, A♭, D♭, C, G, and D
- Warm-ups develop good pitch in a variety of key centers
- Extended chorales build solid intonation and ensemble balance



Section 4: INTONATION AND PERCUSSION RUDIMENTS



Intonation Test

Ranges may be adjusted to suit the needs of the student and at the director's discretion.

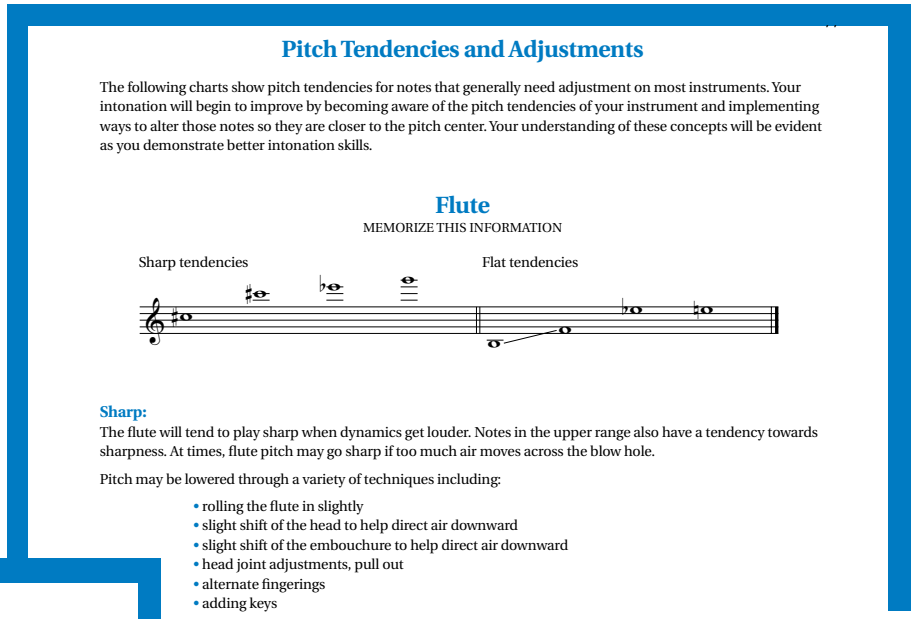
	A	A♯	B	C	C♯	D	D♯	E	F	F♯	G	G♯
Test 1												
Test 2												
Test 3												
Test 4												
Test 5												
Test 6												
Average												
Range	13	14	15	16	17	18	19	20	21	22	23	24

Intonation Test

- The test is designed to teach students about individual intonation problems
- Ranges are specified for each instrument
- Students repeat the test six times to chart improvement in pitch

Pitch Tendencies and Adjustments

- Pitch tendencies for each instrument are featured along with recommended adjustments



Pitch Tendencies and Adjustments

The following charts show pitch tendencies for notes that generally need adjustment on most instruments. Your intonation will begin to improve by becoming aware of the pitch tendencies of your instrument and implementing ways to alter those notes so they are closer to the pitch center. Your understanding of these concepts will be evident as you demonstrate better intonation skills.

Flute

MEMORIZE THIS INFORMATION

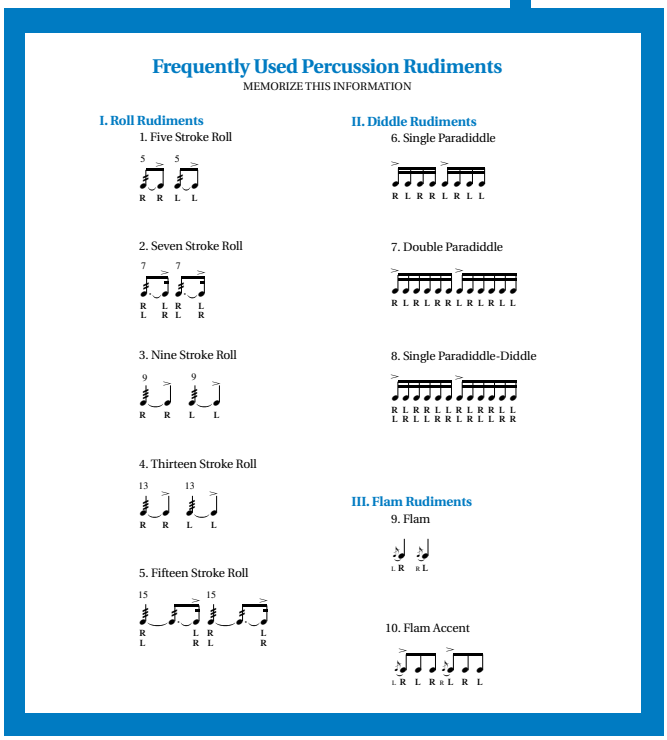
Sharp tendencies Flat tendencies

Sharp:

The flute will tend to play sharp when dynamics get louder. Notes in the upper range also have a tendency towards sharpness. At times, flute pitch may go sharp if too much air moves across the blow hole.

Pitch may be lowered through a variety of techniques including:

- rolling the flute in slightly
- slight shift of the head to help direct air downward
- slight shift of the embouchure to help direct air downward
- head joint adjustments, pull out
- alternate fingerings
- adding keys



Frequently Used Percussion Rudiments

MEMORIZE THIS INFORMATION

I. Roll Rudiments

1. Five Stroke Roll

2. Seven Stroke Roll

3. Nine Stroke Roll

4. Thirteen Stroke Roll

5. Fifteen Stroke Roll

II. Diddle Rudiments

6. Single Paradiddle

7. Double Paradiddle

8. Single Paradiddle-Diddle

III. Flam Rudiments

9. Flam

10. Flam Accent

Percussion Rudiments

- Common percussion rudiments are included for reference

FESTIVAL AND CONCERT PREPARATION

Notes to the director and students are included based on decades of adjudication experience

Practical applications are suggested for almost any situation

Notes to the Director

1. Spend quality time in the selection of literature. Identify styles that are appropriate for your venue. A good rule of thumb is to choose a couple of pieces of contrasting styles so that you showcase the capabilities of your ensemble. Carefully check the festival requirements. Some may call for specific works, others might require you to choose from certain titles, while others might let you select your own program without any parameters other than time.
2. After narrowing down the styles, select several titles within the style that will be appropriate for your ensemble situation. Take time in initial score study so that you become aware of the musical challenges students will face. While you might be able to select after having studied the scores, some tunes will require the students sight-reading the piece for you to decide whether or not it is appropriate and viable.
3. Once you have made at least two and up to four selections, it could be in the best interest of the students to program these for a concert that occurs just prior to the festival. This will give you and the students an opportunity to perform the works. The few days between the concert and festival performances can serve to solidify performance practices.
4. Your initial score study should be followed with more intense score study. A performance analysis is a good way to address the musical elements, the probable needs of the students, and the development of teaching and rehearsal strategies. Don't shy away from using a professional recording as you study. Some criticize this practice, but we have found it helpful in the complete understanding of the work. In particular, focus on things *musical.* A big difference between good band performances and great band performances is the evidence of expression and musicianship. In your study and subsequent rehearsal, concentrate on expressive items such as dynamic movement, articulation contrast, style, entrances and releases in phrasing, tension and release, and the cultivation of inner supporting lines.
5. Analysis should lead to rehearsal techniques that will assist the students in rendering the intended interpretation. Mark your score to remind you of conducting techniques and the decisions you made during score analysis. List anticipated potential problems for each instrument. These should be addressed in your rehearsal plans.
6. The students will need to understand that they are responsible for all musical elements. Remember: you can't get to the *music* if the basic elements are not there. Student practice should involve work in technique, rhythmic accuracy, tone quality, and the like.
7. Remember to use as many outside resources as will enhance learning. The use of professional recordings of the works you are rehearsing is a great way of reinforcing musical ideas. Provide recordings for students and a method by which they can access them.

Notes to the Students

Be responsible for knowing your part to the best of your ability.

Listen and decide how you should adjust for balance, blend, and intonation.

Always use the best possible technique.

Make beautiful music.

Enjoy and learn from this experience.



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. 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 The 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.

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

INTONATION

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

BALANCE

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

TECHNIQUE

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

INTEGRATED PERCUSSION RUDIMENTS

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

FESTIVAL PREPARATION

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

Superior Bands in Sixteen Weeks BB204 $8.95

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