

FIVE PROGRESSIVE CHORALES FOR DEVELOPING BANDS

*A concise and practical approach to improve tone,
intonation, balance, and total musicianship*

Brian Balmages

Instrumentation

1 - Conductor's Full Score	4 - B♭ Trumpet 2
8 - Flute	4 - F Horn
2 - Oboe	4 - Trombone
2 - Bassoon	2 - Baritone/ Euphonium
5 - B♭ Clarinet 1	2 - Baritone T.C.
5 - B♭ Clarinet 2	4 - Tuba
2 - B♭ Bass Clarinet	3 - Mallet Percussion 1
4 - E♭ Alto Saxophone	3 - Mallet Percussion 2
2 - B♭ Tenor Saxophone	3 - Percussion
2 - E♭ Baritone Saxophone	1 - Piano
4 - B♭ Trumpet 1	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues including Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and Director of the Symphonic Band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their son, Jacob.

About the Music

This set of chorales was written to embrace a wide range of musical concepts, allowing directors multiple opportunities for working on ensemble sound, intonation, and phrasing. Each chorale includes various tempo and dynamic markings, while additional elements (such as fermatas) are introduced throughout. These chorales will work in a variety of situations—from beginning band (the first chorales use only 6 notes) to accomplished middle school band. Two mallet parts are included—an easier part and a more advanced part that includes multiple notes and rolls. In addition, an auxiliary percussion part is included so students may secure proper techniques on triangle, suspended cymbal, and crash cymbals. Finally, the piano part is useful for directors wishing to either supplement the ensemble or assist during singing.

Teaching suggestions are included for each chorale. Several applications and techniques are provided, along with further possibilities for more advanced groups. Certainly, varying techniques may be applied to each chorale. Directors are encouraged to diversify for fresh and interesting rehearsals.

Chorale No. 1 — B \flat Major (6 notes)

This chorale is excellent for introducing harmonic function and managing intonation. The entire band begins in unison before adding the 3rd and 5th of the B \flat major scale. Directors may play the downbeat of the first three measures to assure intonation before playing the entire chorale. A breath mark is also included to encourage students to play 4-measure phrases. This will develop better breathing habits and breath support.

For more advanced groups:

Singing is an important part of developing a strong fundamental sound. I find that most groups do not sing nearly enough. These opening chorales are ideal because they move mostly stepwise and are easy for young students to sing. Ideally, the band should be able to sing the entire chorale in harmony. It is a great ear-training exercise and will develop confidence as students are challenged to sing the progressively more difficult chorales.

Chorale No. 2 — E \flat Major (6 notes)

This chorale explores the tonal center of E \flat major while using the same six notes that were presented in the first chorale. In addition to working on intonation while keeping range very conservative, it offers an ideal opportunity for balancing the woodwinds and brass. Rhythmic figures are separated into upper woodwinds and brass (with low reeds accommodating the typical instrumentation of young groups).

For more advanced groups:

In addition to singing, try performing as close to a true largo as possible. This will challenge students to take a good, comfortable breath, and make a longer phrase. Have students blow an airstream into their instruments (with no sound), without taking a breath for the first 4 measures. This removes all technique and focuses all attention on the airstream.

Chorale No. 3 — G Minor

This chorale is excellent for discussing minor tonality, and changes in color that occur along with the tuning tendencies of each chord. Ranges are now slightly expanded and work well for the majority of first- and second-year students. Slurs are introduced for the first time and may supplement exercises in the method book. Work on balance between melody and countermelody.

For more advanced groups:

The ability to sustain often separates a good band from a great band. In measures where two quarter notes are slurred together, the tendency is to clip the second note before rearticulating the third note. Challenge students to play through the entire phrase, with no break in slurred or tongued notes. Using an airstream alone is a great way to enforce this. Have students hold a blank piece of paper at arm's length in front of their mouths and blow as though they were playing the music. The paper should move if they are blowing with a relaxed airstream (much like blowing a spoon with soup on it). When they get to a measure where the first two notes are slurred, the paper should move only slightly after the second note (when they rearticulate on beat 3). It will be difficult for students to avoid breathing more often than they would when playing. This is perfectly fine—the exercise is purely meant to build lung capacity and fluid airstream.

Chorale No. 4 — E \flat Major

The fermata is introduced during this chorale, forcing students to watch the conductor for the cutoff (or no cutoff, moving immediately into the next measure if preferred) and downbeat of the next measure. Students are also required to play longer phrases with limited tonguing. The crescendo in measure 5 is excellent for working on breath control. Challenge students to perform the entire crescendo into the fermata without taking a breath.

For more advanced groups:

Conducting gestures should be varied after each fermata. In some cases, a long pause is suitable between phrases; in others, I suggest giving no break at all and moving without pause into the next downbeat. Students will become much more accustomed to watching the conductor and responding to gestures made while in the middle of a performance. Most young students simply look for the downbeat and the cutoff at the end of the piece. Strive for good dynamic contrast toward the end of the chorale, and ask students to define *meno mosso*.

Chorale No. 5 — B \flat Major

Ideal for bands playing grade 2 and 3 music, this chorale covers many important concepts. A few contemporary harmonies (including secondary dominants) are included to give students experience in tonalities other than typical band keys. This chorale is longer than the others, providing a more substantial warm-up, and gives first clarinet a chance to go over the break. Trombone splits into two-part harmony as is often characteristic of music at this level.

For more advanced groups:

In addition to using the airstream technique mentioned earlier, have brass players buzz sections of the chorale on their mouthpieces. If they can play correct pitches on the mouthpiece, intonation will be stellar when they play the instrument. Encourage students to think of the mouthpiece as the place where the music happens—the instrument simply serves as an amplifier. This chorale also allows for a great deal of music making—encourage all members of the band to be as musical as possible and to watch for the big musical moments. Challenge the group to stagger breathe into the ninth measure so there is no break in the ensemble sound during the crescendo to forte.

FIVE PROGRESSIVE CHORALES FOR DEVELOPING BANDS

CHORALE NO. 1

BRIAN BALMAGES
(ASCAP)

Adagio

Flute *mf*

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 2 *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 2 *mf*

F Horn *mf*

Trombone *mf*

Baritone/Euphonium *mf*

Tuba *mf*

Mallet Percussion 1 *mf*

Mallet Percussion 2 *mf*

Percussion (Triangle, Suspended Cymbal) *mf*

Piano *mf*

Triangle

Sus. Cym. *p* *mf*

2 3 4 5 6 7 8

Copyright © 2007 The FJH Music Company Inc. (ASCAP)

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! This arrangement is protected by copyright law. Copying or reproducing it by any method without the publisher's written permission is an infringement of copyright law. Anyone who reproduces copyrighted materials is subject to substantial penalties for each infringement.

CHORALE NO. 2

Largo

Flute *mp*

Oboe *mp*

Bassoon *mp*

B♭ Clarinets 1 2 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophone *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

B♭ Trumpets 1 2 *mp*

F Horn *mp*

Trombone *mp*

Baritone/Euphonium *mp*

Tuba *mp*

Mallet Percussion 1 *mp*

Mallet Percussion 2 *mp*

Percussion (Triangle, Suspended Cymbal) *p* *mp* *p* *mp* *p* *mp*

Piano *mp*

2 3 4 5 6 7 8

CHORALE NO. 3

7

Andante lirico

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 2 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Andante lirico

B♭ Trumpets 1 2 *f*

F Horn *f*

Trombone *f*

Baritone/Euphonium *f*

Tuba *f*

1st only - opt. div.

Mallet Percussion 1 *f*

Mallet Percussion 2 *f*

Percussion (Crash Cymbals) *f*

Suspended Cymbal *mp*

Piano *f*

2 3 4 5 6 7 8

CHORALE NO. 4

Lento espressivo

Flute *mp*

Oboe *mp*

Bassoon *mp*

B♭ Clarinets 1/2 *mp*

B♭ Bass Clarinet *mp*

E♭ Alto Saxophone *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

B♭ Trumpets 1/2 *mp*

F Horn *mp*

Trombone *mp*

Baritone/Euphonium *mp*

Tuba *mp*

Mallet Percussion 1 *mp*

Mallet Percussion 2 *mp*

Percussion (Triangle, Suspended Cymbal) *mp*

Piano *mp*

2 3 4

CHORALE NO. 5

Andantino

Flute *mf*

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 2 *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

Andantino

B♭ Trumpets 1 2 *mf*

F Horn *mf*

Trombone *mf* div.

Baritone/Euphonium *mf*

Tuba *mf*

Mallet Percussion 1 *mf*

Mallet Percussion 2 *mf*

Percussion (Crash Cymbals, Suspended Cymbal)

Piano *mf*

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc.

Piano

Cr. Cym.

Sus. Cym.

mp

f

6 7 8 9 10 11

12 13 14 15 16 17