

# From Hot Cross Buns To Hindemith

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Colorado Bandmasters Association  
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# Marian Catholic Perspective

- Over 50 different grade schools- mostly once per week fee based parochial schools.
- 2010- 1,500 students at Marian 250 participate in band. (16.6%)  
2017-1,100 students at Marian 200 participate in band. (18%)  
2021- 840 students at Marian 175 participate in band. (20.8%).  
2022-809 Students at Marian 160 participate in band. (19.9%)
- Meet the kids and get to know instrumentation for the first time in June (continues through July and into August.)
- No way to plan for instrumentation.  
We start beginners, switch instruments, etc., to balance instrumentation.  
At our most recent IIMEA convention performance, 25% of the Symphonic Band had either entered Marian as a beginner or was performing on a different instrument than they played when they came to Marian.
- No possibility for vertical alignment.
- Excerpts from freshman “music interviews” from my current seniors

# What is necessary to grow to top quality literature from beginner level? (or worse- from 4 years of “free range” playing)

- PERFORMANCE SKILL (Bloom- Psychomotor to Cognitive)
- TECHNICAL SKILLS → ENSEMBLE SKILLS
- AESTHETIC AWARENESS (Bloom Cognitive through Affective)
- MUSICAL AWARENESS → MUSICAL UNDERSTANDING → MUSICAL/AESTHETIC APPRECIATION
- MOTIVATION (Bloom didn't deal with this one!)
- OUTSIDE MOTIVATION → SELF MOTIVATION

# MOTIVATION THROUGH LEADERSHIP

- Seniors augment a very small staff as-
  - “**teaching assistants**” in the trenches- section leaders, squad leaders, “part” leaders, basics/movement team.
  - normal “global” leadership**-officers, drum majors,
  - in “crews”** with underclassmen- “E crew, uniform crew, field crew, library crew
- Each Class is impacted by their place in the leadership structure-
  - Freshmen** are impacted by the upperclassmen RESPONSIBLE for them -Not “IN CHARGE” of them— **OUTSIDE MOTIVATION**
  - **Sophomores and Juniors** are impacted by learning and demonstrating “FOLLOWSHIP.
  - Seniors** are impacted deeply by the RESPONSIBILITY placed on them.  
“To Teach Is To Learn.” **SELF MOTIVATION**

## **SECTIONAL PLAN**

SECTION: \_\_\_\_\_

Time PLANNED

ACTUAL Time spent

### **Stretch/Warmup**

### **Basic Marching**

Focus:

Goal:

Plan:

### **Basic Playing**

**Focus:**

Goal:

Plan:

### **Drill**

#### **Focus 1:**

Goal 1:

- check accuracy, straight lines, timing, dress, curvilinear (focalize), form control, etc.

Plan 1:

- set to set, Leaders in/out, with/without music

#### **Focus 2:**

Goal 2:

- check accuracy, straight lines, timing, dress, curvilinear (focalize), form control, etc.

Plan 2:

- set to set, Leaders in/out, with/without music

### **Music**

#### **Focus 1:**

Goal 1:

- check accuracy, pitch, timing, quality of sound, expression

Plan 1:

- in arc, in drill, slow to fast, breakdown to rhythm only, air only, small group/tutti

#### **Focus 2:**

Goal 2:

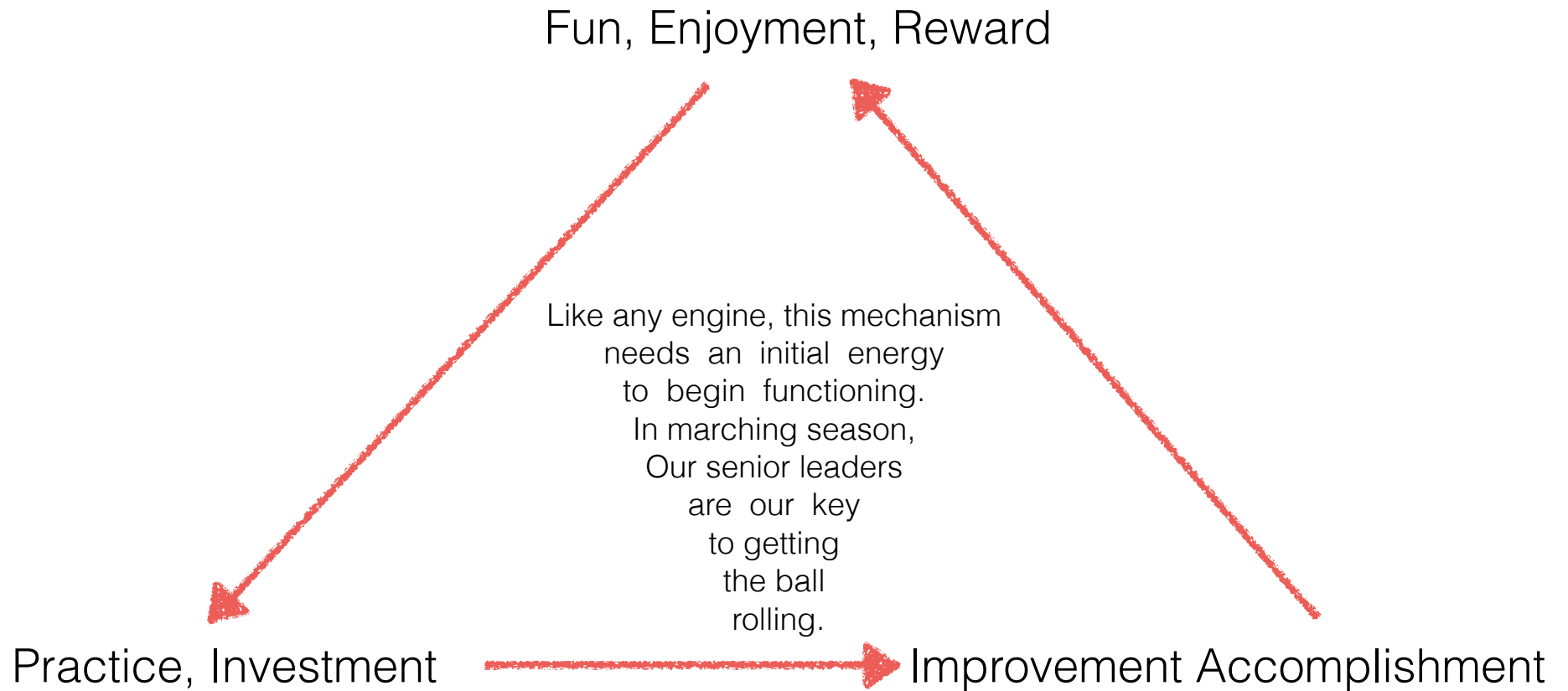
- check accuracy, pitch, timing, quality of sound, expression

Plan 2:

- in arc, in drill, slow to fast, breakdown to rhythm only, air only, small group/tutti

# Upward Spiral of Motivation

with thanks to Frank Kick...



# Marching Season Quick Look

- FERTILE GROUND

Marching band season is our “greenhouse” for planting and nurturing our band “seedlings.” Just as a seedling or a child benefits long term from a close eye in its early development to be sure its roots are strong and healthy, new, inexperienced band members benefit from the intense, close contact with leaders.

- MOTIVATION

Our seniors are “hands on” nearly one on one the entire season.

Playing and marching mentors, Instrument maintenance, Rehearsal etiquette, Uniforms, Attendance, Communication, Preparation/practice, etc.

- PERFORMANCE SKILLS

We use the high level of contact to attack the many basic issues ;

INDIVIDUAL-Embouchure, Playing/Hand Position, Articulation, Air, Equipment (reeds, etc.)

ENSEMBLE- Mostly focussed on the responsibilities and awareness of ensemble playing

- AESTHETIC SKILLS

The “grand stage” of marching band and its elementary approach to aesthetics make this a bit of a “Cliff’s Notes” to to begin the path to artistic appreciation. Phrases matched with visual movement, “impacts”, “showy moments”, wearing emotions on our sleeves, story lines, extra musical meanings, substructures (layers of meaning) all are great tools or planting the seeds that there is more to music than right notes and fun energies.

# Instrument switching, Private lessons

- Private lessons are available on all instruments.
- Lessons are scheduled during study halls, band periods, after school.
- Some lesson subsidies are offered to students in severe need.
- When starting double reeds, etc., we try get freshmen as early as possible.
- Beginners on double reeds, tubas, French horns, etc., who fill a band need, pay no rental on school owned instruments.
- Double reeds are given a reed to begin on and are given a year of free private lessons. (Band Parents cover the cost.)
- Beginners are put into the “Cadet Band mix” as soon as possible.



# Cadet Band (Freshmen) Rehearsal Format

(An aide takes visual roll to save time.)

- The preponderance of focus in rehearsals is on individual technical growth and basic knowledge.
- The “self starting” warm up is build to be counted off by a student and played straight through WITHOUT the director. (planting seeds of personal responsibility and self motivation.
- The “Basics” section is an attempt to fill in the MANY holes in student knowledge and approach. There is quite a good amount of talking, explaining, exploring. MUCH time is spent here. (Time diminishes as concerts approach.)
- The rehearsal section is relatively typical containing basic ensemble concepts, etc, but also containing “introduction to appreciation.”

**8 min.-** “Self-starting” Warm Up

Includes-

breathing, long tones, slurs, flexibility studies, articulation, technique, scales

**4 min.-** Tuning Bb, A, F from tuner-  
(SING THEN PLAY)

**5-30 min.** Basics Skills/Knowledge

rhythm, scales, tuning, singing, articulation, listening, tone, phrasing...

Some exercises:

-Soli-Solo

-Play these four notes as beautifully as you can

-Play this phrase as musically as you can

-Play anything that expresses you in 10-15 seconds

-Say a word that describes your sound

**0-25 min.-** rehearse performance pieces

**3 min.** pack up

# Cadet Band Warmups

Trumpet

## Tone Production

Marian Cadet Band Warmups 2014-15

COMPOSER

Musical score for Trumpet, sections A through J. Section A (measures 1-21) includes a '2' and a 'B' marking with the instruction '(1ST TIME ON MORA THIEPCE)'. Section B (measures 22-37) includes a '2' and an '(1ST TIME ON MORA THIEPCE)' marking. Section C (measures 38-52) includes a '2' and an '(1ST TIME ON MORA THIEPCE)' marking. Section D (measures 53-67) includes a '2'. Section E (measures 68-82) includes a '2'. Section F (measures 83-97) includes a '2'. Section G (measures 98-112) includes a '2'. Section H (measures 113-127) includes a '2'. Section I (measures 128-142) includes a '2'. Section J (measures 143-157) includes a '2'.

## Concentration

## Ensemble precision

Trumpet

Musical score for Trumpet, sections K through R. Section K (measures 158-211) includes a '2'. Section L (measures 212-226) includes a '2'. Section M (measures 227-241) includes a '2'. Section N (measures 242-256) includes a '2'. Section O (measures 257-271) includes a '2'. Section P (measures 272-286) includes a '2'. Section Q (measures 287-301) includes a '2'. Section R (measures 302-316) includes a '2'.

# Cadet Clarinet Warmups page 1

Clarinet

Marian Cadet Band Warmups 2014-15

COMPOSER

The musical score is titled "Marian Cadet Band Warmups 2014-15" and is for the Clarinet. It consists of ten systems of music, labeled A through J. Each system contains one or two staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The exercises are: A (measures 1-16), B (measures 17-32), C (measures 33-48), D (measures 49-64), E (measures 65-80), F (measures 81-96), G (measures 97-112), H (measures 113-128), I (measures 129-144), and J (measures 145-160).

Some of the exercises have been adapted from brass flexibility studies to matching scale exercises.

# Symphonic Band Rehearsal Format

The preponderance of focus is on  
ENSEMBLE concepts and skills.

- Members are expected to warm up as individuals.
- The first thing played as an ensemble is a series of scales Major then minor through the circle of fourths (White Studies) Played on student count off without the director.
- MUCH time is spent exploring ensemble performance and pursuing a core sound/pitch. There is a structure, but exercises are invented as necessary meet the needs of the ensemble- both to fit literature and to remediate weaknesses.
- Literature rehearsal is relatively normal, but there is always a healthy dose of the aesthetic.

Warm up time focused more on ensemble skills.

5 min. (more for those early to class) individual warm up

2 min. unison scale studies, more.  
(Percussion set up during previous 2 sections)

10- min. TREASURY OF SCALES (perc with winds)

Sight Sing- sing scale then sing, play, sing, play

Ensemble Studies

- note direction (define combinations of notes “5+3”, “9+7”, “5+6+5”
- 
- subdivision exercise (“pick a number”) 1 \_ 4 5 6 \_ 8 9 \_ 11 12 13 \_ 15 16  
2 3 7 10 12
- articulation exercise -matching timing, length, phrasing, style (legato, staccato, etc.)
- 
- any significant rhythm or concept in literature  
example- If playing Hindemith, this is where we would first work on REAL dotted 8<sup>th</sup> and 16ths.playing

5-10 min.(+) Tuning/ Tone (percussion continue set up)

Use electronic (phone) tuners to adjust length of your instrument

Bb A F (on clarinet)- Sing them play.

Build “F” transition to Remington

16 BACH CHORALES, #12

Build chords tonic, dominant, third.

“Remington” the chords

Transpose # 12 to any key (especially literature significant keys)

“35” min. Rehearse

sight read or read through full performance piece

rehearse specific sections of performance piece(s)

play through sections just rehearsed

5 min. (homeroom) announcements pack up

# Warm up samples

## ILMEA Senior HS Band Audition Scales

Soprano Clarinet

A series of ten musical staves for Soprano Clarinet, numbered 1 through 23. Each staff contains a scale exercise. The scales progress through various keys and modes: 1 (G major), 3 (A major), 5 (B major), 7 (C major), 9 (D major), 11 (E major), 13 (F major), 15 (G major), 17 (A major), 19 (B major), and 21 (C major). The final staff (23) shows a chromatic scale in C major. The notation includes treble clefs, 4/4 time signatures, and various accidentals and dynamics.

### E $\flat$ MAJOR - GROUP III

Musical score for E $\flat$  Major - Group III. It features a treble and bass staff in 4/4 time. The treble staff includes a '(TIMP.)' marking and a 'div' marking at the end. The bass staff provides a harmonic accompaniment with chords and single notes.

### C# MINOR - GROUP I

Musical score for C# Minor - Group I. It features a treble and bass staff in 4/4 time. The treble staff includes a '(BELLS)' marking. The bass staff provides a harmonic accompaniment.

### F MAJOR - GROUP III

Musical score for F Major - Group III. It features a treble and bass staff in 4/4 time. The treble staff includes a 'div' marking at the end. The bass staff includes an 'etc.' marking. The treble staff has a more complex melodic line with many beamed notes.

### C MINOR - GROUP I

Musical score for C Minor - Group I. It features a treble and bass staff in 4/4 time. The treble staff includes a '(BELLS)' marking. The bass staff provides a harmonic accompaniment.

### A $\flat$ MAJOR - GROUP I

Musical score for A $\flat$  Major - Group I. It features a treble and bass staff in 4/4 time. The treble staff includes a '(BELLS)' marking and a 'div' marking at the end. The bass staff provides a harmonic accompaniment.

### D MINOR - GROUP II

Musical score for D Minor - Group II. It features a treble and bass staff in 4/4 time. The treble staff includes a '(BELLS)' marking. The bass staff provides a harmonic accompaniment.

**A** NOTE DIRECTION

5+3

6 **B**

6+2 3+5 1+7 7+1

11 **C**

9+7

14 **D**

13+3 5+11 12+4

17 **E**

RHYTHMIC SUBDIVISION

leave out 2,5,8 play 2,5,8

1 2 3 4 5 6 7 8 1 3 4 6 7 2 5 8

22 **F**

leave out 2,5,8,12,13 PLAY 2,5,8, 12,13

1 2 3 4 5 6 7 8 9 10 12 14 16 1 3 4 6 7 9 10 14 16 2 5 8 12 13  
11 13 15 11 15

26 **G** ARTICULATION

31 **H** FOR HINDEMITH

(3+1)

35

3 3 3 3 3 3 3 3

14

Conductor

## 12. Du Lebensfürst, Herr Jesu Christ

Thou Prince of Life, O Christ our Lörd

Johann Rist  
English version by G. Mar

J. S. Bach

*coll' sva*

Thou Prince of Life, O Christ our Lörd, As-cend-ed to Thy Fa-ther,  
Where in sweet heav-enly ac-cord The cho-rous gath-er,

How shall I prize the vic-to-ry Through strug-gle bit-

ter won by Thee And meet de-vo-tion ren-der To Thee, our one De-fend-er?

# Comparison of Aesthetic Approach in Symphonic and Cadet Bands

## Symphonic Band

In addition to “How do we perform this piece?”  
Essential questions are pursued-

- Why are we playing this piece?
- Why is it worth our time and personal investment?
- What do we want to experience from preparing and performing this piece?
- What do we want to have remaining within us when we have finished performing this piece?
- What do we want our audience to experience from our performance?

In this piece:

- What is the big picture (structure)?
- How do the parts fit?
- Why THESE notes?
- Who/ What is the focus?
- How do we best express their piece/section?
- What are the ensemble/individual challenges that we must conquer to allow this piece to exist and be understood?

## Cadet Band

In addition to “How do we perform this piece?”

Introduction to the idea that the questions pursued in the Symphonic Band exist!

Demonstrations that the piece has a **plan** (form) and a meaning. That there are more than notes.

“To do’s”-

- Select music that is aesthetically rewarding , “performer rewarding”AND has teachable moments.
  - Spend the time to “ferret out” all of those moments.
  - Do not underestimate the amount of quality music for playing, listening AND teaching that can be found in the “less than grade VI” bins.
  - Even though the students are young and have limited technique, treat them like young MUSICIANS.
- You are setting the stage for their ability to perform and appreciate great works in the future.

## Prague as told by two '89 grads





# BAND MUSIC!

What we play defines what the band will be.  
(You are what you eat!!)

# Marian Catholic Symphonic Band Major Repertoire 1984-2023

- Arnold- English Dances; Four Scottish Dances (3);  
Prelude Siciliano and Rondo, Tam O'Shanter(3)
- Bach Toccata and Fugue in D minor (arr Leidzen)
- Barber- Medea's Meditation and Dance of  
Vengeance (Bimm) (5); Commando March(4)
- Bernstein- Profanation(3); Overture to Candide(3); Slava!  
Symphonic Dances and Prologue from West  
Side Story, Suite from "Mass", Danzon
- Blackshaw (Jodie)- Peace Dancer
- Boerma- Zoom!
- Bourgeois- Serenade (2)
- Borodin- Polovetsian Dances (Hindsley) (2)
- Bremer- Early Light
- Bryant- Suite Dreams
- Bukvich- Voodoo
- Chance- Symphony #2 (2)
- Chavez- Sinfonia India
- Clark- Mass for Band "Landscapes of the  
Soul"(commision)
- Clarke- Samurai(2)
- Copland- Outdoor Overture; Down a Country Lane(3);  
Lincoln Portrait (3); Emblems
- Creston- Celebration Overture(2)
- Debussy- Girl with the Flaxen Hair
- Delle Cese- L'Inglesina (5)
- DeMeij- Symphony #1 "Lord of the Rings"(complete)
- Dukas- Fanfare from "La Peri" (2) (orig.)
- Dvorak- New World Symphony (mvt. 2&4 Hindsley)
- Dzubay- Ra! (3)
- Elgar- Enigma Variations (Slocum), Nimrod (arr Bimm)
- Fucik- Florentiner(2)
- Gershwin- Rhapsody in Blue(2);Concerto in F (2)
- Gillis- Tulsa, Variations on a Kitchen Sink (2)
- Gianinni- Symphony #3 (2)
- Gillingham- Internal Combustion; Council Oak
- Ginastera Impetuosamente from Pampeana(arr Bimm) (3)  
Fanfare from "Iubilum" (Bimm)(4)
- Gorb- Awayday (3)
- Gould- American Salute (2), Ballad for Band(2)
- Grainger- Lincolnshire Posy (4); Irish Tune(7);  
Spoon River (4); Walking Tune;  
Children's March (5); Country Gardens(3);  
Shepherd's Hey, Mock Morris  
Early One Morning (2); Molly on the  
Shore(4)Gumsucker's March(3);  
Austalian Up Country Tune (3);
- Graham- Cartoon Music
- Grantham- Jai et au Bal (3);Baron Cimetiere's Mambo (2)
- Hailstork- American Guernica
- Halvorsen- Entry Marche of the Boyars
- Hazo- Each Time You Tell Their Story;  
In Flight; Fantasy on a Japanese Folk Songs
- Hearshen- Symphony on Themes of John Philip  
Sousa- III Fairest of the Fair
- Hindemith- Symphony in Bb (3); March from  
Symphonic Metamorphoses (2)
- Holsinger- Scootin' on Hardrock
- Holst- Hammersmith(4);  
First Suite in Eb(6);  
Second Suite in F (2)
- Hovhaness- Mysterious Mountain
- Husa- Music for Prague(3);  
Smetana Fanfare
- Jacob- William Byrd Suite
- Jenkins- American Overture for Band
- Khachaturian-Galop from Masquerade (arr Bimm) (2)
- Lauridsen- O Magnum Mysterium
- Mackey Sheltering Sky
- Marquez Danzon no.2 (2), Conga del Fuego Nuevo
- Markowsy- Joyride(2)
- Maslanka- Tears (2)
- McPhee- Tabuh Tabuhan mvt.3 (arr Bimm)(2)
- Mennin- Canzona(2)
- Nelhybel- Symphonic Movement, Trittico
- Nelson- Rocky Point Holiday (4)
- Nixon- Elegy and Fanfare-March (5);  
Fiesta del Pacifico (4)
- Orff- Carmina Burana
- Persichetti- Symphony #6 (6); Masquerade (6)
- Price,, Florence. The Old Boatman, Symphony 3 Mvt. 3&4  
(Bimm)
- Prokofiev- March from The Love for Three Oranges
- Ravel- Daphnis and Chloe Suite#2 (2)
- Reed A.- Russian Christmas (11- a Christmas  
tradition), Armenian Dances Pt. 1
- Reed H.O.- La Fiesta Mexicana (2)
- Respighi- Pines of Rome (2); Feste Romane
- Revueltas- Sensemaya' (4)
- Riegger- Dance Rhythms (4)
- Rodgers- South Pacific (R.R.Bennet;  
Oklahoma (R.R.Bennet);  
Sound of Music (Buckley)(3)
- Rogers- Three Japanese Dances (3)
- Rutter- Fanfare from "A Choral Fanfare"(arr Bimm) 2)
- Saint Saens- Pas Redouble' (3)
- Sheldon- Danzas Cubanas
- Shostakovich- Festive overture(2)
- Smetana- Dance of the Comedians (4)
- Smith- Fantasia for Alto Saxophone
- Sparke- Merry Go Round(2), Dance Movements
- Stanhope- Folksongs for Band Suite#3
- Still (William Grant) Folk Suite (2)
- Strauss- Till Eulenspiegel (Hindsley)
- Stravinsky- Firebird suite 1919 (Earles)
- Stroope- I Am Not Yours (2) (arr Bimm)
- Surinach- Sinfonietta Flamenca
- Taylor (Benjamin Dean) Shattering Infinity
- Thomas (Omar) Come Sunday
- Ticheli- Blue Shades, American Elegy,  
Amazing Grace (15+ for Mass)
- Toch- Spiel (2)
- Tull- Sketches on a Tudor Psalm (2)
- Turner (Jess Langston)- Dancefares
- Vaughan
- Williams- March Past of the Kithcen Utensils  
from "the Wasps" (arr Bimm)(2)
- Wagner- Traursinfonie
- Wilson- Dance of the New World (3)
- Welcher- Zion(2)
- Whitacre- Ghost Train (3), October, Seal Lullaby(2)
- Williams- Star Wars (Hunsberger), The Cowboys
- Zaninelli- Five Gospel Songs

Numerous marches- Sousa, Fillmore,  
Goldman, Dostal, Blankenberg, Alford, etc.

# Cadet Band Repertoire (sample)

Barnes- Appalation Overture

Broege- Three Pieces for American Band, Sinfonia Six

Bukvich- Dinosaurs

Carter- Overture for Winds

Curnow- Lone Star Celebration, A Day at the Zoo

Dawson- Land Between

Del Borgo- Chant Rituals

Erickson- Air for Band, Toccata for Band,  
Rhythm of the Winds

Frasier- The King Across the Water

Giovannini- Overture in Bb

Grainger- Ye banks and Braes O' Bonnie Doon

Grundman- Fantasy on American Sailing Songs

McBeth- Chant and Jubilo, Masque

Murtha- Tuscola Mountain Celebration

Reed El Camino Real (Longfield)

Saucedo- Triumphant Fanfare

Shaefer- Flight of the Pegasus

Smith Claude T.- Emperata Overture, Danza Sonora

Smith, Robert Into the Storm

Swearingen- Aventura, Novena

Sweeny- Kinesis

Ticheli- Cajun Folk Songs

Tucker- Twilight in the Wilderness

Vaughn Williams- Sea Songs, Seventeen Come Sunday

Vinson- Newcastle March, New Forest March etc.

Yurko- Night Dances

Zdechlik- Chorale and Shaker Dance