

“Warming Up” With Purpose

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Colorado Bandmasters Association
2024

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%).
2024-725 students at Marian 140 in band (19.3%)
- 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 does it mean to “warm up”?

- Get physically ready to perform
 - Stretch. Wake, Balance & Focus Muscles
 - Prepare Instrument
- Get MENTALLY ready to perform
 - **Focus Thought, Set Expectations**, “Clear the Mechanism”
- Rehearse ensemble concepts (general and specific)
- Set Pitch/ Band Sound expectations and Perception (Tune)

WARM UP (in all of the above areas)
BEGINS WITH YOU!

- DO NOTHING WITHOUT PURPOSE AND FORETHOUGHT
 - Exercises for simple (“brainless”?) repetition- musical “Wax On Wax Off”
 - EVERYTHING ELSE should be DIRECTED with clear purpose.
 - Clear instructions with clear focus (What are we doing and WHY)
 - AND under your CONSTANT Close evaluation (You do not get to take a mental vacation!)
 - Build a consistent warm up format that the students can depend on, but adjust mildly and ENGAGE them in the process EVERY DAY.
 - Adjust your warmup format and your daily plan
 - Experience level of the group?
 - What do the students need?
 - What are you playing? Does it have special needs?
 - Adjust to fit time frame and circumstance (But NEVER completely skip)

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.”

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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 notation for Trumpet Warmups 1-10. Each exercise is on a single staff in 4/4 time. Exercises 1-10 include various rhythmic patterns, slurs, and dynamic markings. Exercise 10 includes a '2' marking. Exercise 11 includes a '2' marking. Exercise 12 includes a '2' marking. Exercise 13 includes a '2' marking. Exercise 14 includes a '2' marking. Exercise 15 includes a '2' marking. Exercise 16 includes a '2' marking. Exercise 17 includes a '2' marking. Exercise 18 includes a '2' marking. Exercise 19 includes a '2' marking. Exercise 20 includes a '2' marking.

Concentration

Ensemble precision

Trumpet

Musical notation for Trumpet Warmups 21-30. Each exercise is on a single staff in 4/4 time. Exercises 21-30 include various rhythmic patterns, slurs, and dynamic markings. Exercise 21 includes a 'K' marking. Exercise 22 includes a '2' marking. Exercise 23 includes a '2' marking. Exercise 24 includes a '2' marking. Exercise 25 includes a '2' marking. Exercise 26 includes a '2' marking. Exercise 27 includes a '2' marking. Exercise 28 includes a '2' marking. Exercise 29 includes a '2' marking. Exercise 30 includes a '2' marking.

Articulation variants

Articulation

Major Scales

Self starting daily play through ends here

Tuning

Chorale

Cadet Clarinet Warmups page 1

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

Clarinet

Marian Cadet Band Warmups 2014-15

COMPOSER

The musical score consists of ten exercises, labeled A through J, arranged in a single system. Each exercise is written on a single staff in 4/4 time. Exercise A (measures 1-16) features a sequence of eighth notes with a fermata at the end. Exercise B (measures 17-32) includes a double bar line with a first ending bracket and a second ending bracket. Exercise C (measures 33-48) features a sequence of eighth notes with a fermata at the end. Exercise D (measures 49-64) features a sequence of eighth notes with a fermata at the end. Exercise E (measures 65-80) features a sequence of eighth notes with a fermata at the end. Exercise F (measures 81-96) features a sequence of eighth notes with a fermata at the end. Exercise G (measures 97-112) features a sequence of eighth notes with a fermata at the end. Exercise H (measures 113-128) features a sequence of eighth notes with a fermata at the end. Exercise I (measures 129-144) features a sequence of eighth notes with a fermata at the end. Exercise J (measures 145-160) features a sequence of eighth notes with a fermata at the end.

SOLI SOLO

"Soli Solo" is a scale exercise used to involve all students. We pick a scale and use the rhythm from the warm up scales to repeat the scale overlapping the first and last notes.

First, the entire band plays (Soli) then one person (Solo) then the band then the next person line. Every student gets to play. Each time we do this, we start with a different person so that the order is different every time. Often we ask for a volunteer to be the first to go.

If there are fifty students in the band, each student will play the scale **51** times! BUT it does not seem as repetitive because each student is anticipating their turn and listening to other students. If there are 50 players playing in quarter note/ eighth notes, it will take under 6 minutes at quarter=136. We generally go quicker than that and will move to 16ths as soon as possible. For my 66 member Symphonic band playing in 16ths, it takes less than 3 minutes.

Some basic student rules:

- 1- You MUST attempt the scale.
- 2- You play at YOUR level (If you are young , maybe you can only play the first note . PLAY MORE the next time!_
- 3- STUDENTS ARE INSTRUCTED NOT TO JUDGE OTHERS. They are told that they do not know others' circumstances
- embouchure change, instrument issue, . Etc.
- 4- DO NOT laugh at yourself!
- (Barring a sneeze or other abnormal circumstance)
- While making a mistake is absolutely OK, not taking responsibility
- for the error is not! (No "Wasn't I cute? Or "I meant to do that")

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 and 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 (FREE WARM UP)

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

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

Sight Sing- Ear training

Ensemble Studies

- note direction/grouping
- subdivision/pulse/concentration exercise (“pick a number”)
- articulation exercise
- application- any significant rhythm or concept in literature currently being prepared that needs clarifying/bolstering

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 then play.
- Build “F” from bottom up and transition to Remington
- 16 BACH CHORALES, #12
- Build chords tonic, dominant, third.
- “Remington” the chords
- Transpose #12 to any key
(application-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

Played each day
at the end of
“FREE WARMUP”

Counted off by a
student.

If director is “tied
up” after this,
students return to
free warm up

Sometimes
followed with
“Soli- Solo

3
5
7
9
11
13
15
17
19
21
23

Treasury of Scales

By Leonard Smith

Pub. Alfred Music Publishing
(Sample score page on next slide)

96 HARMONIZED SCALES

4 IN EACH MAJOR AND MINOR KEY

EACH HARMONIZATION INCLUDES A LINE
WITH THE SCALE WRITTEN IN WHOLE NOTES MARKED "SOLO"

SOPRANO, ALTO, TENOR AND BASS EACH HAVE
EVERY KEY AS A "SOLO", (THAT IS THE SCALE IN WHOLE NOTES.)

THE HARMONIZATIONS RANGE FROM VERY SIMPLE HARMONIES TO QUITE COMPLEX

WE USE FOR SIGHT SINGING AND FOR NUMEROUS EXERCISES

Treasury of Scales Sample page

SIGHT SINGING/EAR TRAINING

1. Play first note then HUM the entire line.

2. Play the entire line. Pay attention to each note especially if you had trouble.

3. Play first note then HUM the entire line. Pay attention to where your instrument guided you.

4. Play the entire line. Let where you SANG the note guide you to the pitch.

THE IDEA IS TO teach YOUR EARS TO GUIDE YOUR INSTRUMENT

E \flat MAJOR - GROUP III

Cadence to relative minor

C# MINOR - GROUP I

F MAJOR - GROUP III

C MINOR - GROUP I

Deceptive cadence

A \flat MAJOR - GROUP I

D MINOR - GROUP II

The bottom bass note is always D or A.
This bass line is the "Quick Draw McGraw" school of bass line.

NOTE DIRECTION/GROUPING

ENSEMBLE UNITY

PLAYED ON TREASURY OF SCALES #1

Loosely based on James Thurmond "Note Grouping"

"Thesis (lowering of foot)
="Downbeat"
"Arsis" (raising foot)
="up beat " or "pick up"

"Bundling" notes helps define rhythmic phrasing for ensemble unity

"Bundling" notes helps define the role of each note or group

Notes can be bundled in ANY manner in performance. It is defined by the music

A beginning premise is that when there are two bundles, the first bundle is the downbeat: and the second is the "pick up to the next downbeat.

The goal is to get the ensemble to think in the bundles and match so you can apply the idea to your literature

The musical score consists of ten staves of music, each starting with a measure number in a box. The notes are grouped with slurs and arrows indicating direction. The groupings are as follows:

- Staff 1: Measure 1 (5+3)
- Staff 2: Measure 6 (3+5), Measure 11 (6+2)
- Staff 3: Measure 12 (1+7), Measure 17 (7+1)
- Staff 4: Measure 18 (3+2+3), Measure 23 (5+2+1)
- Staff 5: Measure 25 (9+7)
- Staff 6: Measure 28 (5+11)
- Staff 7: Measure 33 (6+10)
- Staff 8: Measure 38 (5+6+5)
- Staff 9: Measure 43 (7+5+4)
- Staff 10: Measure 48 (3+7+6)

SUBDIVISION/PULSE/CONCENTRATION

PLAYED ON TREASURY OF SCALES #1

TO BE DONE IN YOUR HEAD!
NOT WRITTEN DOWN!!

Start with 8-8ths or 16 -16ths

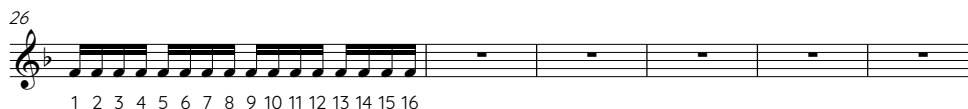
Simply choose a set of numbers
(usually 4, 5 or 6 numbers in 16ths)
to “leave out”

Get a mental picture of what
the line will sound like
without those numbers.

Play that figure on each
measure of Treasury #1

Once you have it, try playing
just the numbers you left out

Once you have that, split the
band in half and half play the original
and the other play the “left outs”



Causes concentration, subdivision (thinking all of the 16ths, etc) and
focuses ensemble center pulse, etc.

ARTICULATION AND APPLICATION

Basic ARTICULATION to increase tonguing speed.
Work to shorten 8th notes so 16ths are light and “lean forward to the next long note. (A)

Corollary- teach YOUR band’s interpretation of unmarked, staccato, legato and accent then practice trading between two and sharply contrast the difference. (B)

Can also be used for double and triple tonguing

APPLICATION- You can use the same T of S to work on a performance FOCUS in a piece you are going to perform.

EXAMPLE- Playing the March from Symphonic Metamorphoses - a major challenge is to make the dotted 8th and 16th “square enough”.

Use (C) to define the correct 3 to 1 ratio.

Use (D) to define the 2 to 1 ratio of the triplet feel that MUST be avoided. Practice the contrast

Quick extra tip- Use the repeated “Day, T’day, T’day, T’day, T’day,.....

To get the 16th short and to “spring “into the next 8th

(E) is an extension pf (A) that I use to work for quicker tongued triplets as needed in the back half of Hindemith.

(F) is simply a tool to teach and get comfortable in complex meter. Of course this gets tempered to fit the group’s skill level.

The same technique can be used to practice any extremely complicated rhythmic challenge.

REMOVING VARIABLES is often the key to solving a performance problem.

The image contains six musical examples labeled A through F, each on a single staff in treble clef with a key signature of one flat (Bb).

- Example A:** A single staff of music starting with a treble clef and a key signature of one flat. It contains a sequence of rhythmic patterns: a series of eighth notes, followed by eighth notes with stems pointing down, then eighth notes with stems pointing up, and finally a series of eighth notes with stems pointing down.
- Example B:** A single staff of music starting with a treble clef and a key signature of one flat. It contains a sequence of rhythmic patterns: a series of eighth notes, followed by a series of eighth notes with stems pointing down, then a series of eighth notes with stems pointing up, and finally a series of eighth notes with stems pointing down.
- Example C:** A single staff of music starting with a treble clef and a key signature of one flat. It contains a sequence of rhythmic patterns: a series of eighth notes, followed by eighth notes with stems pointing down, then eighth notes with stems pointing up, and finally eighth notes with stems pointing down.
- Example D:** A single staff of music starting with a treble clef and a key signature of one flat. It contains a sequence of rhythmic patterns: a series of eighth notes with stems pointing down, followed by eighth notes with stems pointing up, then eighth notes with stems pointing down, and finally eighth notes with stems pointing up.
- Example E:** A single staff of music starting with a treble clef and a key signature of one flat. It contains a sequence of rhythmic patterns: a series of eighth notes with stems pointing down, followed by eighth notes with stems pointing up, then eighth notes with stems pointing down, and finally eighth notes with stems pointing up.
- Example F:** A single staff of music starting with a treble clef and a key signature of one flat. It contains a sequence of rhythmic patterns: a series of eighth notes, followed by eighth notes with stems pointing down, then eighth notes with stems pointing up, and finally eighth notes with stems pointing down.

TUNING and TONE

After tuning (tuner, Bb, A, F- hum, play, match-

Build "F" from lowest to highest (I start with Bass Clar because their low G is more stable than tuba F.)

Remington on UNISON F (F,E,F,Eb,F,D,F,Db,F,C,F)

VERY IMPORTANT— Be sure that they are

THINKING OF THE NEXT PITCH **BEFORE** they play it.

When balance and pitch is good you should be able to hear the 5th of each note "floating" over the band.

CHORALE-

We use "Bach 12" (Just the first line)

- Tune/Balance individual chords (tonic, dominant, third) (hum,too) A good start is to do the first 4 chords (I, vi, V, I)
- Hum then play
- Play in choirs- WW, Brass, Each section, WW5tet, Dbl reed, Sax 4tet, Clar choir, Random WW combo, Brass 5tet, are all available.
- Each part is given soprano, alto, tenor, or bass, (I call them 1,2,3,4 for clarity) so you can mix and match to complete small group (like low brass quartet may need a soprano line)
- Practice in parts- Only part1 (soprano) , Only 2 (alto), etc.
- Then mix and match. i.e. Part 1 & part 3, part 2 & 4, part 1&4, etc.
- The mix and match can be done with the entire group or as part of an "ensemble"
- i.e. All part 1, all part 2. Or brass part 1, brass part 2
- NEVER STOP "HEARING THE NEXT PITCH BEFORE IT IS PLAYED"

14

Conductor

12. Du Lebensfürst, Herr Jesu Christ

Thou Prince of Life, O Christ our Lord

Johann Rist
English version by
G. Mar

J. S. Bach

coll' sva

Thou Prince of Life, O Christ our Lord, As-cend-ed to Thy Fa-ther, er, en-ly ac-cord The cho- sen to right- eous gath- er, er, How shall I prize the vic-tory Through strug-gle bit- ter won by Thee And meet de-vo-tion ren-der To Thee, our one De-fend-er?

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