

WARMUP PACKET



SPIRIT OF THE ELKS

FLUTE

Flute Fingering Chart

Low B foot joint only.

B	C	C# Db	D	D# Eb	E

F	F# Gb	G	G# Ab	A	A# Bb

B	C	C# Db	D	D# Eb	E	F

F# Gb	G	G# Ab	A	A# Bb	B	C

C# Db	D	D# Eb	E	F	F# Gb	G

G# Ab	A	A# Bb	B	C	C# Db	D

(When more than one fingering is shown, the first is the most common.)

The Breath

The breath is one thing that is a non-variable. Good breathing is all about how it feels when you are doing it correctly. The number one cause of poor breathing is tension. Being relaxed is the first step in being a good breather, and thus, a good player. This is where the element of good physical conditioning comes into play. It is one thing to breath sitting in a chair or just standing, it is quite another to achieve quality breaths whilst on the move. To do this well requires a great deal of strength and conditioning. What you do in the first couple of days of rehearsal sets up the rest of your season. If you are a committed member of this program you will be in shape at the beginning of Summer Band.

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"Breathe, DAH," The Ensemble Technique

"Simplicity is the hallmark of effective communication." The ensemble technique that makes up our warm-up is very, very simple by design. The goal is to ensure we start and end phrases together as quickly as possible so we can move on to higher levels of musicianship. The most critical part is relating our playing to our feet, always - obviously because we move and play. To get the kind of precision expected from a great marching band, our feet and our playing absolutely have to be locked with the tempo. The biggest difference between playing on a football field and in a wind ensemble set-up is how we play vertically (rhythmically) together. With the exception of the very beginning of the warm-up, our feet are always moving and all of the exercises are meant to relate 100% to the feet. Our air needs to be locked in together. Thus "Breathe, DAH." The Warm-Up packet consists of long tones, flexibility, dexterity, and chorales. The air is the same for all of these exercises, always working for smoothness and precision. Precision in the prep breath is the key to making this system work.

Breathing Exercises

Here is a set of exercises we will use throughout the season to help train our breathing style and control.

- Tall Breath
Focuses on mouth shape and tongue placement.
- 360 Breathing
Focuses on utilizing the lower part of the lungs and part of your back.
- Sun Goddess (4's, 6's, 8's with arms)
Controlled breath with long counts and not rushing/ending early. If anything, focusing on crescendoing to the end of the exhale.
- Monitors (same numbers with hands on mouth)
Same long counts, but with the hand to the face. The monitor forces the inhale mouth shape to be correct or you will hear a high pitched sound.
- Sips and Pushes (with arms)
This exercise begins moving air much faster. Staying relaxed while expanding the lungs is crucial. Members must maximize this exercise to get the full effect. Getting light headed is extremely normal during this exercise.
- Monsters (with arms)
Close to the Sun Goddesses but goes the opposite direction in count structure. Staying relaxed is crucial, once again. Keep eyes open and focus on the breathing technique. You will get light headed in this exercise if you're doing it right.
- Balloons
The balloon exercises will focus on maximizing air amount and speed on the exhale. Filling a balloon is difficult. Understanding what it feels like to fill a balloon in 8 seconds, versus 4 seconds, versus 1 second will require lots of mental energy.

*We will include resistance breathing tubes to adjust resistance for breathing. It will affect how much you can take in and how you sometimes must work harder to get rid of ALL of your air.

Spirit of the Elks - Woodwind Fundamentals Packet

Long Tones 1A and 1C* from "Foundations from Superior Performance"

Two staves of musical notation in 4/4 time. The first staff (measures 1-14) contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff (measures 15-28) contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one flat (Bb).

Down and Up from Jason Robb's "Technique Exercises"

Two staves of musical notation in 4/4 time. The first staff (measures 30-40) contains a sequence of half notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4. The second staff (measures 41-50) contains a sequence of half notes: E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4. The key signature has one flat (Bb).

Warm-Up Set 1, Option 3 from "Foundations for Superior Performance"

Four staves of musical notation in 4/4 time. The first staff (measures 52-55) contains a sequence of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The second staff (measures 56-59) contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff (measures 60-62) contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff (measures 63-66) contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one flat (Bb).

Warm-Up Set 2, Option 3 from "Foundations for Superior Performance"

66

70

74

77

Detailed description: This section contains four staves of music. The first staff (measures 66-73) starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a sequence of eighth and quarter notes with various accidentals. The second staff (measures 70-73) continues the sequence. The third staff (measures 74-76) shows a change in the melodic line. The fourth staff (measures 77-80) concludes the set with a double bar line.

Warm-Up Set 3, Option 3 from "Foundations for Superior Performance"

80

84

88

91

Detailed description: This section contains four staves of music. The first staff (measures 80-83) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and quarter notes. The second staff (measures 84-87) continues the melodic pattern. The third staff (measures 88-90) shows a change in the melodic line. The fourth staff (measures 91-94) concludes the set with a double bar line.

Warm-Up Set 4, Option 4 from "Foundations for Superior Performance"

94



98



102



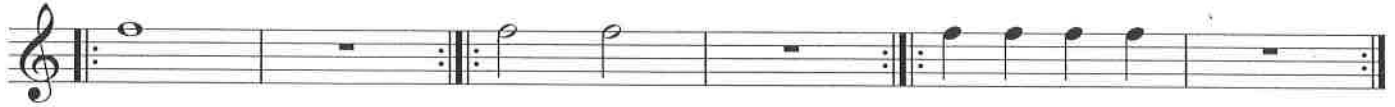
105



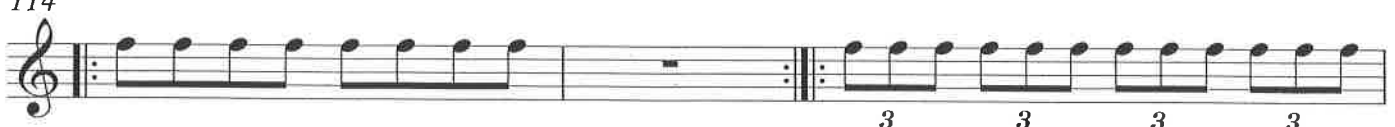
Musical notation for measures 94-108, featuring various rhythmic patterns and accidentals (sharps, flats, naturals) across four staves.

Articulation Exercise: Repeat Each Section as Needed with Changing Articulations


108



114



117



Musical notation for measures 108-120, illustrating articulation exercises with repeat signs and triplets. Measure 108 shows a half note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. Measures 114-116 show eighth notes followed by quarter notes, with triplets indicated by a '3' below the notes. Measure 117 shows a quarter rest followed by eighth notes, quarter notes, and a half note.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: FLUTE/PICCOLO PART (2nd ed.)

by Matt and Ben Harloff

Flexibility / Scales

Flexibility Exercise #1

Flexibility Exercise #1 is a musical score for three flute parts: FI A, FI B, and FI C. The score is written in 2/4 time and features a key signature of one flat (B-flat). The FI A part consists of a series of eighth-note runs with various accidentals, including naturals, flats, and sharps, often beamed together. The FI B part provides a harmonic accompaniment with quarter and eighth notes. The FI C part consists of sustained notes, some with dynamic markings like *mf* and *f*, and some with breath marks. The exercise is divided into two systems of four measures each.

Flexibility Exercise #2

Flexibility Exercise #2 is a musical score for three flute parts: FI A, FI B, and FI C. The score is written in 2/4 time and features a key signature of one flat (B-flat). The FI A part features a complex eighth-note pattern with many accidentals, including naturals, flats, and sharps. The FI B part has a simpler accompaniment of quarter and eighth notes. The FI C part consists of sustained notes with some dynamic markings. The exercise is divided into three systems of four measures each.

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Flexibility / Scales

Flexibility Exercise #3

FI A

FI B

FI C

FI A

FI B

FI C

FI A

FI B

FI C

FI A

FI B

FI C

WARMUP PACKET



SPIRIT OF THE ELKS

CLARINET

Clarinet Fingering Chart

E	F	F# Gb	G	G# Ab	A	A# Bb		
B	C	C# Db	D	D# Eb	E	F	F# Gb	
G	G# Ab	A	A# Bb	B	C			
C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A
A# Bb	B	C	C# Db	D	D# Eb	E	F	
F# Gb	G	G# Ab	A	A# Bb	B	C		

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Spirit of the Elks - Woodwind Fundamentals Packet

Long Tones 1A and 1C* from "Foundations from Superior Performance"

15

Musical notation for Long Tones 1A and 1C* in 4/4 time. The first staff (1A) starts on G4 and ends on G4. The second staff (1C*) starts on G3 and ends on G4. Both consist of quarter notes with rests.

Down and Up from Jason Robb's "Technique Exercises"

30

41

Musical notation for "Down and Up" exercises in 4/4 time. The first staff (30) shows a descending sequence of half notes: G4, F#4, E4, D4, C4, B3, A3, G3. The second staff (41) shows an ascending sequence of half notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Warm-Up Set 1, Option 3 from "Foundations for Superior Performance"

52

56

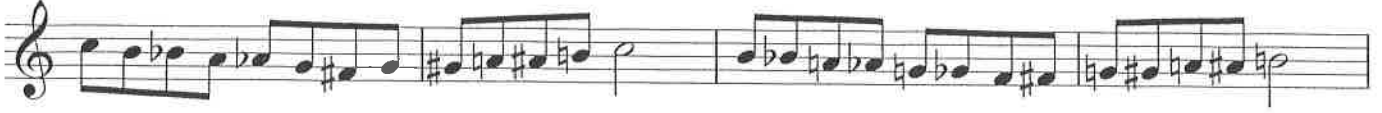
60

63

Musical notation for Warm-Up Set 1, Option 3 in 4/4 time. It consists of four staves of eighth-note patterns. The first staff (52) starts on G4. The second staff (56) starts on G3. The third staff (60) starts on G4. The fourth staff (63) starts on G3. The patterns involve various intervals and accidentals.

Warm-Up Set 2, Option 3 from "Foundations for Superior Performance"

66



70



74



77



Warm-Up Set 3, Option 3 from "Foundations for Superior Performance"

80



84



88



91



Warm-Up Set 4, Option 4 from "Foundations for Superior Performance"

94



98



102

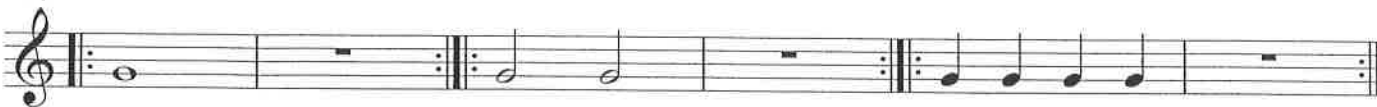


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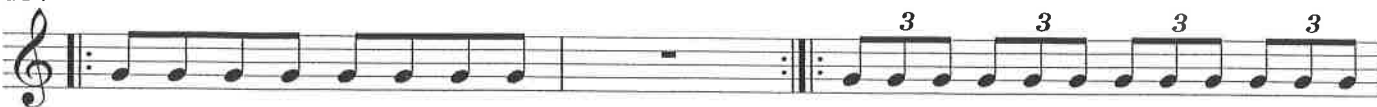


Articulation Exercise: Repeat Each Section as Needed with Changing Articulations

108



114



117



by Matt and Ben Harloff

Flexibility / Scales

Flexibility Exercise #1

Musical score for Flexibility Exercise #1, measures 1-8. The score is arranged in two systems, each with three staves labeled Cl A, Cl B, and Cl C. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines for the clarinet parts, with the Cl C part providing a steady bass line.

Flexibility Exercise #2

Musical score for Flexibility Exercise #2, measures 9-16. The score is arranged in four systems, each with three staves labeled Cl A, Cl B, and Cl C. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines for the clarinet parts, with the Cl C part providing a steady bass line.

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Flexibility / Scales

Flexibility Exercise #3

CI A

CI B

CI C

CI A

CI B

CI C

CI A

CI B

CI C

CI A

CI B

CI C

WARMUP PACKET



SPIRIT OF THE ELKS

BASS CLARINET

B♭ Bass Clarinet

Row 1: D \sharp , E \flat , E, F, F \sharp , G \flat , G, G \sharp , A \flat , A

Row 2: A \sharp , B \flat , B, C, C \sharp , D \flat , D, D \sharp , E \flat , E

Row 3: F, F \sharp , G \flat , G, G \sharp , A \flat , A, A \sharp , B \flat , B

Row 4: C, C \sharp , D \flat , D, D \sharp , E \flat , E, F, F \sharp , G \flat

Row 5: G, G \sharp , A \flat , A, A \sharp , B \flat , B, C, C \sharp , D \flat

Row 6: D, D \sharp , E \flat , E, F, F \sharp , G \flat , G

(When more than one fingering is shown, the first is the most common.)

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- 360 Breathing
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- Monsters (with arms)
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Long Tones 1A and 1C* from "Foundations from Superior Performance"

Two staves of musical notation in 4/4 time. The first staff, labeled '15', contains a sequence of long tones: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues the sequence: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Down and Up from Jason Robb's "Technique Exercises"

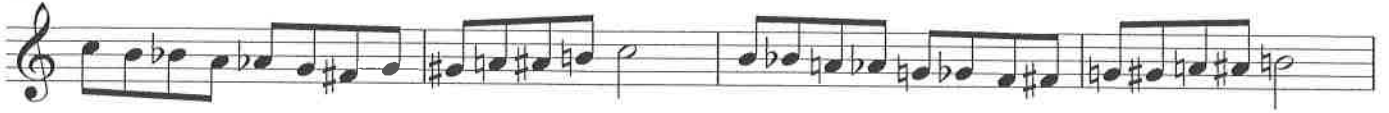
Two staves of musical notation. The first staff, labeled '30', shows a descending sequence of long tones: C5, B4, A4, G4, F4, E4, D4, C4. The second staff, labeled '41', shows an ascending sequence: C3, D3, E3, F3, G3, A3, B3, C4.

Warm-Up Set 1, Option 3 from "Foundations for Superior Performance"

Four staves of musical notation in 4/4 time, labeled '52', '56', '60', and '63'. Each staff contains a sequence of eighth notes with various accidentals (sharps, naturals, flats) across the staff, forming a chromatic scale exercise.

Warm-Up Set 2, Option 3 from "Foundations for Superior Performance"

66



70



74



77



Warm-Up Set 3, Option 3 from "Foundations for Superior Performance"

80



84



88



91



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FULL ENSEMBLE CHAPTER: CLARINET PART (2nd ed.)

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Flexibility / Scales

Flexibility Exercise #1

The first system of Flexibility Exercise #1 consists of three staves: CIA, CIB, and CIC. CIA and CIB play a melodic line with eighth-note patterns and slurs, while CIC provides a harmonic accompaniment with sustained notes and slurs. The second system continues this pattern, ending with a final measure where CIA and CIB play a sustained note and CIC plays a chord.

Flexibility Exercise #2

The second system of Flexibility Exercise #2 consists of three staves: CIA, CIB, and CIC. CIA plays a complex melodic line with sixteenth-note patterns and slurs, while CIB and CIC provide harmonic accompaniment with sustained notes and slurs. The third system continues this pattern, ending with a final measure where CIA and CIB play a sustained note and CIC plays a chord.

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Flexibility / Scales

Flexibility Exercise #3

CI A
CI B
CI C

CI A
CI B
CI C

CI A
CI B
CI C

CI A
CI B
CI C

WARMUP PACKET



SPIRIT OF THE ELKS

ALTO
SAXOPHONE

E♭ Alto Saxophone Fingering Chart

A♯	B♭	B	C	C♯	D♭	D	D♯	E♭	E

F	F♯	G♭	G	G♯	A♭	A	A♯	B♭

(raises pitch)

B	C	C♯	D♭	D	D♯	E♭	E	F

(raises pitch) (raises pitch) (lowers pitch)

F♯	G♭	G	G♯	A♭	A	A♯	B♭	B

(raises pitch) (bis)

C	C♯	D♭	D	D♯	E♭	E	F

(lowers pitch)

(Notes on gray background are suggested altissimo fingerings.)

F♯	G♭	G	G♯	A♭	A	A♯	B♭	B	C

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Close to the Sun Goddesses but goes the opposite direction in count structure. Staying relaxed is crucial, once again. Keep eyes open and focus on the breathing technique. You will get light headed in this exercise if you're doing it right.
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The balloon exercises will focus on maximizing air amount and speed on the exhale. Filling a balloon is difficult. Understanding what it feels like to fill a balloon in 8 seconds, versus 4 seconds, versus 1 second will require lots of mental energy.

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Warm-Up Set 2, Option 3 from "Foundations for Superior Performance"

66



70



74



77



Warm-Up Set 3, Option 3 from "Foundations for Superior Performance"

80



84



88



91



Warm-Up Set 4, Option 4 from "Foundations for Superior Performance"

94



INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND
FULL ENSEMBLE CHAPTER: ALTO SAXOPHONE PART (2nd ed.)

by Matt and Ben Harloff

Flexibility / Scales

Flexibility Exercise #1

A Sx A
A Sx B
A Sx C

Flexibility Exercise #2

A Sx A
A Sx B
A Sx C

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Flexibility Exercise #3

A Sx A
A Sx B
A Sx C

A Sx A
A Sx B
A Sx C

A Sx A
A Sx B
A Sx C

A Sx A
A Sx B
A Sx C

WARMUP PACKET



SPIRIT OF THE ELKS

TENOR SAXOPHONE

B \flat Tenor Saxophone Fingering Chart

A \sharp	B \flat	B	C	C \sharp	D \flat	D	D \sharp	E \flat	E
F		F \sharp	G \flat	G	G \sharp	A \flat	A	A \sharp	B \flat
B		C	C \sharp	D \flat	D	D \sharp	E \flat	E	F
F \sharp		G \flat	G	G \sharp	A \flat	A	A \sharp	B \flat	B
C		C \sharp	D \flat	D	D \sharp	E \flat	E	F	

(Notes on gray background are suggested altissimo fingerings.)

F \sharp	G \flat	G	G \sharp	A \flat	A	A \sharp	B \flat	B	C
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(When more than one fingering is shown, the first is the most common.)

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Spirit of the Elks - Woodwind Fundamentals Packet

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Long Tones 1A and 1C* from "Foundations from Superior Performance"

Two staves of musical notation in 4/4 time. The first staff starts at measure 1 and ends at measure 14. The second staff starts at measure 15 and ends at measure 28. The notes are: 1A: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. 1C*: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Down and Up from Jason Robb's "Technique Exercises"

Two staves of musical notation in 4/4 time. The first staff starts at measure 30 and ends at measure 40. The second staff starts at measure 41 and ends at measure 50. The notes are: 30: G4, F4, E4, D4, C4, B3, A3, G3. 41: G3, A3, B3, C4, D4, E4, F4, G4.

Warm-Up Set 1, Option 3 from "Foundations for Superior Performance"

Four staves of musical notation in 4/4 time. The first staff starts at measure 52 and ends at measure 55. The second staff starts at measure 56 and ends at measure 59. The third staff starts at measure 60 and ends at measure 62. The fourth staff starts at measure 63 and ends at measure 66. The notes are: 52: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. 56: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. 60: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. 63: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Warm-Up Set 2, Option 3 from "Foundations for Superior Performance"

66

70

74

77

This section contains four staves of musical notation in treble clef. The first staff (measures 66-69) begins with a key signature of two flats (B-flat and E-flat). The second staff (measures 70-73) continues with the same key signature. The third staff (measures 74-76) also maintains the two-flat key signature. The fourth staff (measures 77-79) changes the key signature to one flat (B-flat) and concludes with a double bar line.

Warm-Up Set 3, Option 3 from "Foundations for Superior Performance"

80

84

88

91

This section contains four staves of musical notation in treble clef. The first staff (measures 80-83) starts with a key signature of one flat (B-flat). The second staff (measures 84-87) continues with the one-flat key signature. The third staff (measures 88-90) maintains the one-flat key signature. The fourth staff (measures 91-93) changes the key signature to no sharps or flats (C major) and ends with a double bar line.

Warm-Up Set 4, Option 4 from "Foundations for Superior Performance"

94



98

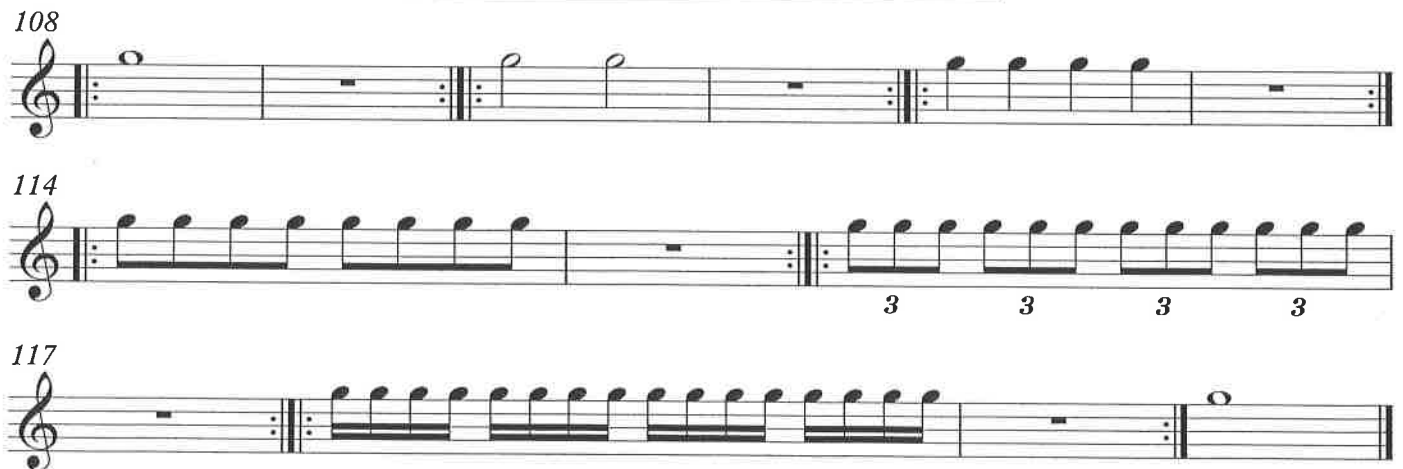
102

105

Detailed description: This block contains four staves of musical notation, numbered 94, 98, 102, and 105. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with various accidentals (sharps and flats) and rests. The notation is arranged in four-measure groups across the staves.

Articulation Exercise: Repeat Each Section as Needed with Changing Articulations

108



114

117

Detailed description: This block contains three staves of musical notation, numbered 108, 114, and 117. Each staff begins with a treble clef. The music features articulation exercises with repeat signs and double bar lines. The first staff (108) has a whole note followed by a quarter rest, then a quarter note, then another quarter rest, and finally a quarter note. The second staff (114) has a quarter note followed by a quarter rest, then a quarter note, then a quarter rest, and finally a quarter note. The third staff (117) has a quarter note followed by a quarter rest, then a quarter note, then a quarter rest, and finally a quarter note. The notation includes various articulation marks and repeat signs.

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Flexibility / Scales

Flexibility Exercise #1

T Sx A
T Sx B
T Sx C

The first system of Flexibility Exercise #1 consists of three staves. The top staff (T Sx A) features a melodic line with eighth-note runs and slurs. The middle staff (T Sx B) follows a similar pattern. The bottom staff (T Sx C) provides a harmonic accompaniment with sustained notes and rests.

T Sx A
T Sx B
T Sx C

The second system of Flexibility Exercise #1 continues the melodic and harmonic patterns from the first system, ending with a double bar line and repeat signs.

Flexibility Exercise #2

T Sx A
T Sx B
T Sx C

The first system of Flexibility Exercise #2 features more complex melodic lines for the Tenor Saxophone A and B parts, including sixteenth-note runs. The Tenor Saxophone C part continues with a steady accompaniment.

T Sx A
T Sx B
T Sx C

The second system of Flexibility Exercise #2 continues the intricate melodic and harmonic development for all three parts.

T Sx A
T Sx B
T Sx C

The third system of Flexibility Exercise #2 further develops the melodic and harmonic material, maintaining the complexity of the previous systems.

T Sx A
T Sx B
T Sx C

The fourth system of Flexibility Exercise #2 concludes the exercise with a final melodic flourish for the Tenor Saxophone A and B parts and a sustained note for the Tenor Saxophone C part.

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T Sx A
T Sx B
T Sx C

T Sx A
T Sx B
T Sx C

T Sx A
T Sx B
T Sx C

T Sx A
T Sx B
T Sx C

WARMUP PACKET



SPIRIT OF THE ELKS

BARI SAXOPHONE

A A# Bb B C C# Db D D# Eb E

F F# Gb G G# Ab A A# Bb

B C C# Db D D# Eb E F

F# Gb G G# Ab A A# Bb B

C C# Db D D# Eb E F

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80



84



88



91



Warm-Up Set 4, Option 4 from "Foundations for Superior Performance"

94



by Matt and Ben Harloff

Flexibility / Scales

Flexibility Exercise #1

Musical score for Flexibility Exercise #1, featuring three systems of staves for Alto Saxophones A, B, and C. The first system shows the initial melodic lines for each part. The second system continues the exercise with more complex rhythmic patterns and chromatic movement. The third system concludes the exercise with sustained notes and rests.

Flexibility Exercise #2

Musical score for Flexibility Exercise #2, featuring three systems of staves for Alto Saxophones A, B, and C. The first system introduces a more intricate melodic line for the A parts. The second system continues with similar complexity, incorporating chromatic scales. The third system concludes the exercise with sustained notes and rests.

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Flexibility / Scales

Flexibility Exercise #3

A Sx A
A Sx B
A Sx C

A Sx A
A Sx B
A Sx C

A Sx A
A Sx B
A Sx C

A Sx A
A Sx B
A Sx C