

ROLES OF & WRITING FOR A SAXOPHONE SECTION

Lead Alto

Leads phrasing/style, dynamics, intonation, note lengths, etc.
Gets melody lines
Typically doubles on flute; Bb clarinet and soprano are also options

2nd Alto

Supports lead
Gets inner harmonies; usually a 3rd or 4th from lead
Typically doubles on flute; Bb clarinet is also an option

1st Tenor

Typically the solo chair
May exchange melody lines with lead alto
Typically doubles on clarinet; Soprano & flute is also an option

2nd Tenor

Weird harmonies!
Typically doubles on clarinet; Flute is also an option

Bari

Plays the role of bass line and/or contrasting syncopated figures within the saxophone section
Adds muscle to the low brass section (doubles bass/4th trombone)
Can double lead (an octave below)
Typically gets the root of chords
Typically doubles on Bass Clarinet; Flute & Bb clarinet are also options
Some bari's only go down to a low Bb (Db2)

SCORING AND COMPOSING/ARRANGING TIPS

Dive in!
Create your own writing project
Ask questions
Listen to examples of what sounds/styles you want to experiment with
Study scores

WRITING FOR DOUBLES

Featured vs. Textural will affect scoring
Inclusion of special effects will depend on level of musician
Some flute players may have a longer foot joint that allows them to play a B below middle C (B3), but not most
Saxophone players may not own an alto flute unless they double a lot
Bari players may not own a Bass Clarinet unless they double a lot
Bass Clarinet is excellent for bass lines and lush background figures
Piccolo is rarely used in jazz/Big Band
Listen A LOT!

EXTENDED TECHNIQUES

FLUTE:

Whistle/Whisper Tones
Singing
Flutter Tongue

Multi-phonics
Hollow Tones
Micro-Tones/Quarter-Tones

CLARINET & SAXOPHONE:

Growling
Flutter Tongue
Multi-phonics

Micro-Tones/Quarter-Tones
Glissandos
Slap Tongue

LISTENING

FLUTE:

Hubert Laws
Album: How to Beat the High Cost of Living Track: Piccolo Boogie (piccolo)
Mark Weistein
Album: Cuban Roots Track: Malanga (alto flute)
Rahsaan Roland Kirk
Yusef Lateef
Eric Dolphy
Cheryl Alex - PORTLAND!

CLARINET:

Artie Shaw
Eric Dolphy
Benny Goodman
Bennie Maupin
Don Byron
Sidney Bechet

Anat Cohen
Michelle Medler - PORTLAND!
Lee Elderton - PORTLAND!
David Evans - PORTLAND!
Chad Hensel - PORTLAND!

SAXOPHONE SECTIONS:

Maria Schneider Big Band
Sirens Big Band
Mingus Big Band
Thad Jones/Mel Lewis Orchestra
Tower of Power
International Sweathearts or Rhythm
Ellington Big Band
Chuck Isreal - PORTLAND!
Ezra Weiss - PORTLAND!
PJCE - PORTLAND!

SAXOPHONES:

Soprano sounds a M2 lower than written

Alto sounds a M6 lower than written

Tenor sounds an M9 (one octave plus a whole step) lower than written

Bari sounds an Octave + a M6 lower than written

Written Pitches - Saxophone



Lower Register:

Sonorous (especially on Bari!)/Can be difficult to control

Middle Register:

Very Resonant

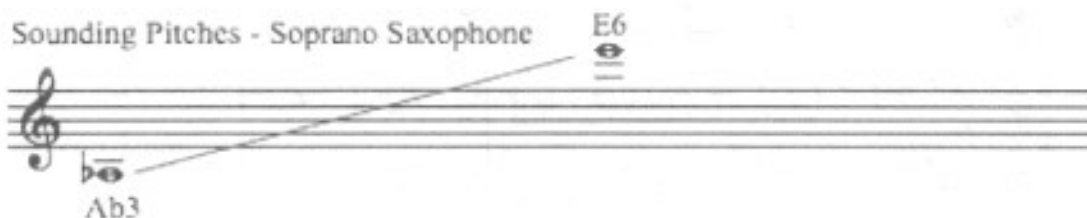
Upper Register:

Brighter/Can sound thin or pinched (esp. on bari)

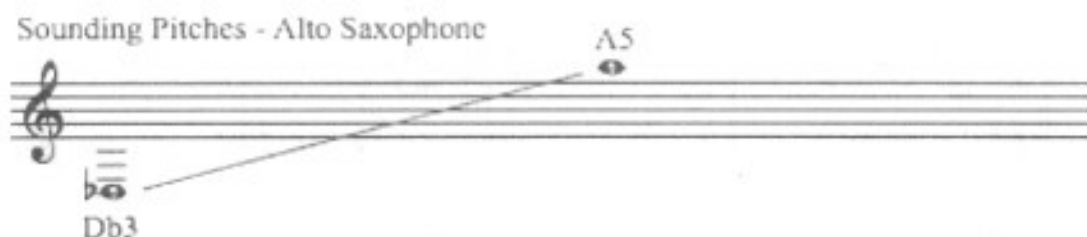
Altissimo:

Piercing/Pitchy Awkward Fingerings

Sounding Pitches - Soprano Saxophone



Sounding Pitches - Alto Saxophone



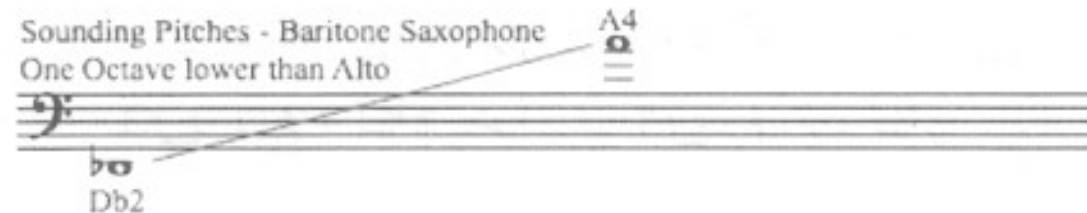
Sounding Pitches - Tenor Saxophone

One octave lower than Soprano



Sounding Pitches - Baritone Saxophone

One Octave lower than Alto



Handwritten musical score for woodwinds and bass:

- flute
- alto-1
- alto-2
- tenor 1
- tenor 2
- Bass

The score shows dynamics of *p* (piano) and *mf* (mezzo-forte) across several measures.

Printed musical score for saxophones:

- FLUTE (marked with a circled 17)
- ALTO SAX 1
- ALTO SAX 2
- ENOR SAX 1
- ENOR SAX 2
- TITONE SAX

The saxophone parts feature a rhythmic pattern of eighth notes. The TITONE SAX part in the final measure is circled.

Handwritten musical score for woodwinds and bass:

- flute
- alto 1
- alto 2
- tenor 1
- tenor 2
- Bass

The score shows dynamics of *mf* (mezzo-forte) across several measures. Arrows point to the beginning and end of the Bass line.

TRANSPOSING

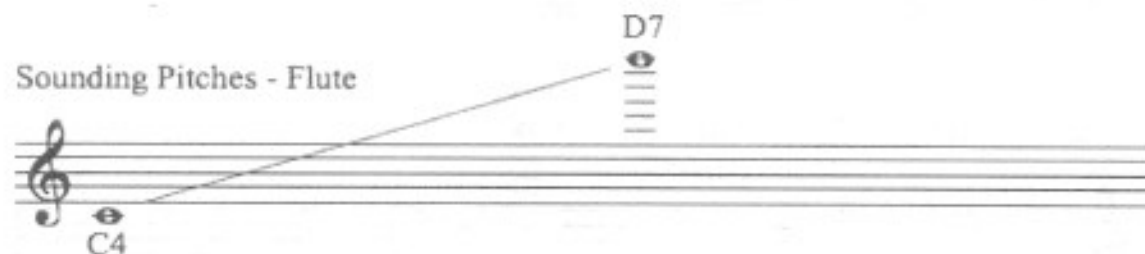
FLUTE:

Written Pitches - Flute



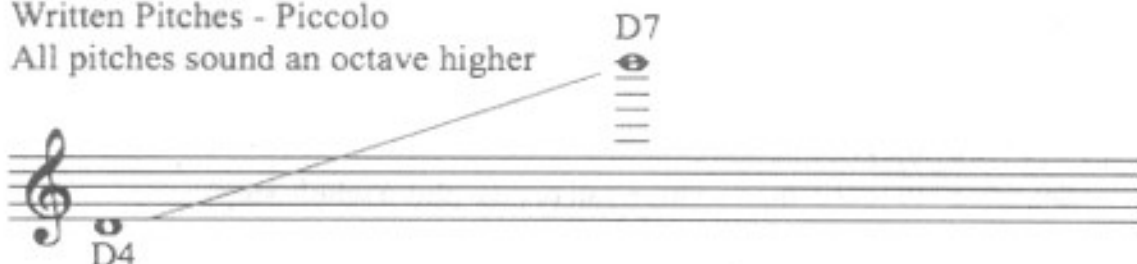
Low Register:	Middle Register:	Upper Register:	Altissimo:
Warm/Easily buried	Very Resonant	Brighter/Pitchy	Piercing/Pitchy
			Awkward fingerings

Sounding Pitches - Flute



Written Pitches - Piccolo

All pitches sound an octave higher



ALTO FLUTE:

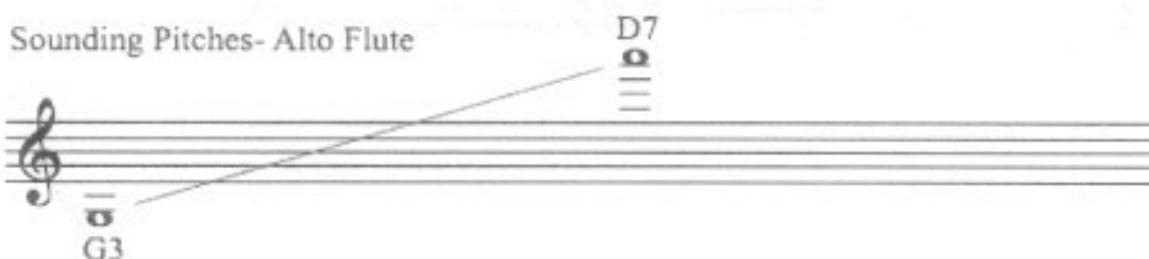
Sounds a P4 below written pitch

Written Pitches - Alto flute



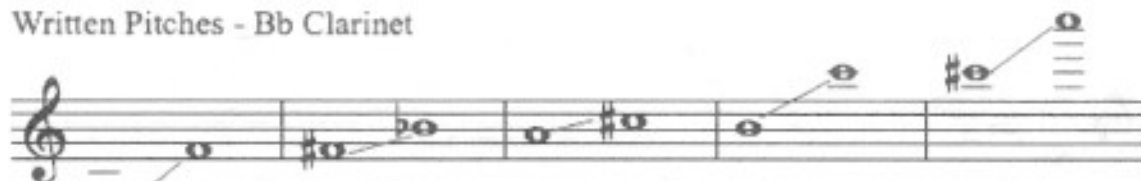
Low Register:	Middle Register:	Upper Register:	Altissimo:
Rich sound/Projects more than flute, but can still get buried	Very Resonant	Less piercing than flute	Not used very often

Sounding Pitches- Alto Flute



CLARINET:

Written Pitches - Bb Clarinet



Chalumeau:
Warm & Rich/
Can get buried

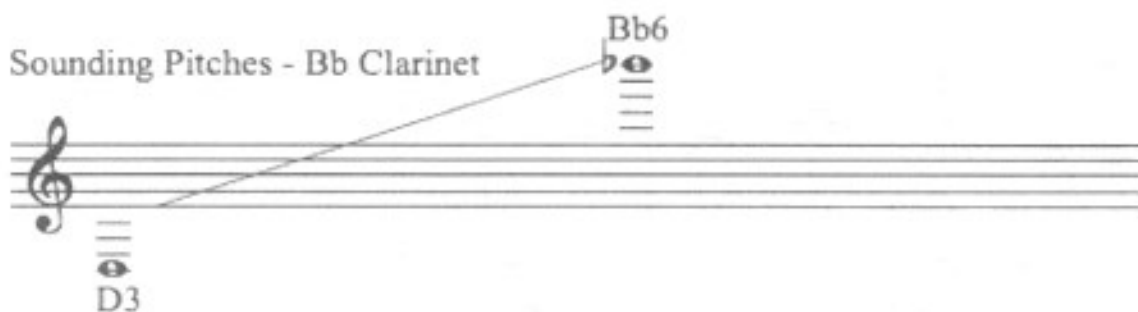
Throat:
Airy & Fuzzy/
Tends sharp

Break:
Not great for
fast/technical
passages

Clarion:
Resonant &
Bright

Altissimo:
Piercing/Pitchy

Sounding Pitches - Bb Clarinet



Bb BASS CLARINET:

Sounds a M9 lower than written (an octave plus a whole step)

Written Pitches - Bb Bass Clarinet



Chalumeau:
Dark/Projects
more than Clarinet

Throat:
Less Fuzzy
than Clarinet/
Tends sharp

Break:
Not great for
fast/technical
passages

Clarion:
Falsetto quality

Altissimo:
Pretty centered/
Not used often

Sounding Pitches - Bb Bass Clarinet



TRANSPOSING

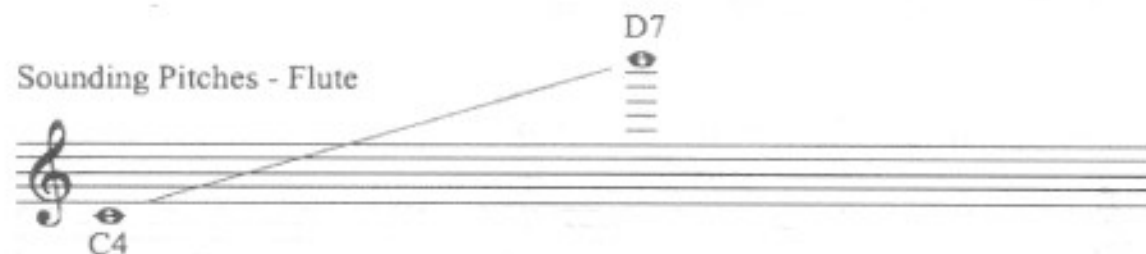
FLUTE:

Written Pitches - Flute



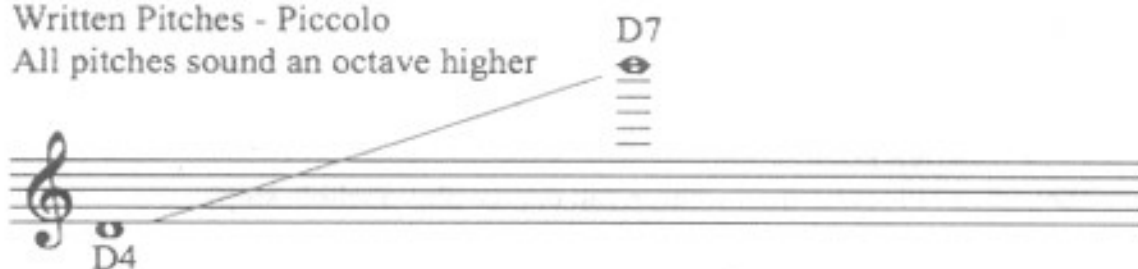
Low Register:	Middle Register:	Upper Register:	Altissimo:
Warm/Easily buried	Very Resonant	Brighter/Pitchy	Piercing/Pitchy
			Awkward fingerings

Sounding Pitches - Flute



Written Pitches - Piccolo

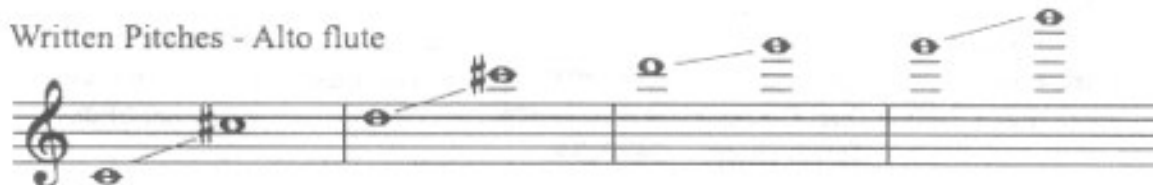
All pitches sound an octave higher



ALTO FLUTE:

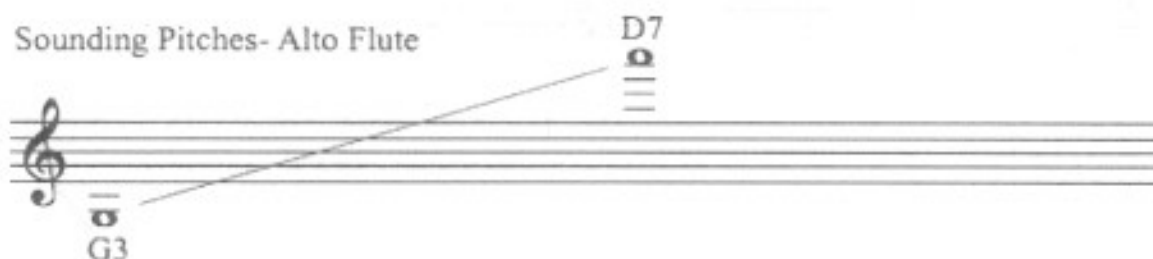
Sounds a P4 below written pitch

Written Pitches - Alto flute



Low Register:	Middle Register:	Upper Register:	Altissimo:
Rich sound/Projects more than flute, but can still get buried	Very Resonant	Less piercing than flute	Not used very often

Sounding Pitches- Alto Flute



WHAT COULD POSSIBLY GO WRONG

M58

(WITH A MANICURE & CHAMPAGNE)?

TEMPO=PHAT

BARI CUE

ALTO SAX. 1

ALTO SAX. 2

TENOR SAX.

BARITONE SAX.

ACOUSTIC BASS

The musical score consists of five staves. The top three staves (Alto Sax 1, Alto Sax 2, and Tenor Sax) are grouped under the label 'BARI CUE'. Each of these staves begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The notation for these three parts is identical, starting with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The Baritone Sax staff uses a bass clef and contains a continuous eighth-note line: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The Acoustic Bass staff uses a bass clef and contains a continuous eighth-note line: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. Above the Acoustic Bass staff, the word 'BARI CUE' is written above the first measure, and the chord symbol 'F7' is written above the second, third, and fourth measures. A vertical bar line is placed after the first measure of the saxophone parts.

5

A. SX. 1

A. SX. 2

T. SX.

B. SX.

A.B.

F7 Gb7 Gb7

A. SX. 1

A. SX. 2

T. SX.

B. SX.

A.B.

6

CALT