

A GUIDE TO PITCH TENDENCIES FOR BAND

SAXOPHONE

Woodwind Pitch Tendencies

By Abigail Koehler



APPLIED ANALYSIS AND APPLICATION PROJECT - PA2

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SAXOPHONE

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ABOUT THIS BOOK

The purpose of this book is to introduce students to the pitch tendencies on their individual instrument. First, this book provides resources for the student to develop their understanding of pitch. It will include tools to help students work on their pitch. Then, students will be presented with a fingering/slide position chart that explains the pitch tendencies on their instrument. There will be accompanying exercises that walk students through adjusting appropriately when they encounter notes with a sharp/flat pitch tendency. Finally, the book will include chamber music with which students can play together to work on adjusting for pitch tendencies in the context of music making. These chamber music pieces can also be used as chorales in a full band ensemble rehearsal. Students should progress chronologically through this book when reading it the first time. Then they can revisit topics as needed while they continue working on pitch individually or with their peers.

ABOUT THE AUTHOR

Ms. Abigail Koehler is the band director at Mead High School in Longmont, Colorado. This will be Ms. Koehler's 6th year teaching at MHS and her 3rd year as the head band director. Ms. Koehler teaches Marching Band, Advanced Jazz Band, Symphonic Band, Unified Percussion Ensemble, and AP Music Theory. Prior to her position at MHS, Ms. Koehler taught elementary band in Pennsylvania. Ms. Koehler earned a Bachelors in Music Education from Penn State University, and she attended Penn State for one year after her graduation to complete a performance certificate in trombone performance. While at Penn State, Mark Lusk was her primary trombone instructor. Other notable teachers include Marko Marcinko (jazz) and Velvet Brown (tuba/euphonium). Ms. Koehler also played under the baton of Dennis Glocke and Gerardo Edelstein. In addition to performing with the bands and orchestras at Penn State, Ms. Koehler also performed in the treble choir, Orianna Singers, directed by Jayne Glocke. Ms. Koehler is a graduate of the Schreyer Honors College and completed her senior thesis titled "High School Music Theory: Perceptions of the AP Music Theory Exam's Influence on Teaching and Learning." She had the opportunity to present her thesis at the 2017 PMEA conference in Erie, PA.

When not teaching or playing trombone, Ms. Koehler likes to read, run, and spend time in the great outdoors in her current home state of Colorado.



CHAPTER 1 - BASICS

What impacts intonation?

There are many factors that impact intonation on your instrument! Here are the aspects of playing that you should consider before you begin working through this book:

1. **Air** - Air is the fuel for our instruments. As a result, if our air suffers, our pitch will also suffer. When playing your instrument, always make sure to take a deep, relaxed breath. Then, breathe out with cold, focused air while maintaining a relaxed feeling in the abdomen. Never let your air supply get lower than 15-25% in order to maintain enough air to operate the instrument properly.
2. **Posture** - Posture directly impacts our air and the way that we hold our instrument. If we are not sitting properly, we will not be able to breathe properly. When sitting to play your instrument, take a moment to lean forward until you feel tension in your back. Next, lean backward until you feel tension in your abdomen. Finally, find the balance point between those two extremes at which you feel balanced and relaxed in your chair. You should not feel any tension.
3. **Embouchure** - The embouchure impacts the air stream, which impacts intonation. Take the opportunity to form your embouchure in front of a mirror to assess whether or not it is formed correctly. Ask your teacher to take a look at your embouchure as well!
4. **Reeds** - Reeds have a large impact on the pitch of woodwind instruments (with the exception of flutes). The thickness or strength of the reed can impact the pitch, so you should always try to play on the appropriate reed strength for you. As reeds get older and more worn, their pitch and tone can change. Make sure to replace reeds regularly to ensure the best quality reed. Make sure to store your reeds properly when not playing.
5. **Instrument Design** - Musical instruments are not designed perfectly in tune due to the physics of sound. Depending on your instrument, certain notes will be out of tune due to the way that the instrument is made. Because of these imperfections in instrument design, we are aware of the notes that have intonation issues, which you will learn more about in this book!

CHAPTER 1 - BASICS

How to play in tune.

-tone

Before a musician can focus on playing in tune, he/she must play “in tone.” It’s a common saying in the music education world that we must play “in tone, in tune, and in time.” In tune and in time can be self explanatory. But what does it mean to play “in tone?” It means to play your instrument with the best and most characteristic tone possible. Specifics about tone production go beyond the scope of this project, but talk to your band director/private lesson teacher about the following to ensure that you’re playing your instrument with the best tone possible.

- Breathing exercises to ensure efficient breathing
- Tone production fundamentals exercises for your instrument (ex. Long tones, flow studies, lip slurs, register/harmonic exercises, etc.)
- A list of professional musicians who play your instrument so that you can listen to their tone.

SINGING & AUDIATING

One of the best ways to improve intonation on your instrument is to train your ear! Singing is one of the best ways to train your ear because it requires you to produce a pitch without the help of keys/valves/a slide. Throughout this book, you will be encouraged to sing the exercises and your part in the chamber music pieces. Don’t skip this step! Use your instrument or a piano to give yourself a starting pitch, then do your best to sing it accurately. The expectation is NOT that the singing will be perfect. It’s simply a tool to help your inner ear develop, and you’ll improve the more you do it. Audiating means that you can hear music in your head. Try it now! Can you sing a nursery rhyme in your head without humming it? That’s audiating! The more you can audiate before you sing/play, the more in tune your singing/playing will be. When working through the exercises in this book, don’t forget to audiate!

Hear the note
before you
play it!

CHAPTER 1 - BASICS

INTONATION

Intonation is the accuracy of a given pitch while you are playing your instrument. Your intonation can go three different ways:

Sharp (higher than the target pitch), flat (lower than the target pitch), and in tune (right on target)

We measure intonation using **cents**. A cent is the unit of measure used for musical intervals. In equal temperament, there are 100 cents between each half step, and 12 half steps create an octave. Your tuner will show how many cents sharp or flat you are from the target pitch. The greater the number, the farther you are from the target pitch.

Beats are the “waves” that we hear when a pitch is out of tune. You can’t see beats, but when you hear them, they indicate that you are playing out of tune. The slower the waves, the farther you are from the target pitch. The waves will get faster as you approach the target pitch. The closer you get to the target pitch, the worse the interval will sound. It’s important that you remember that sometimes your pitch has to get “worse” in comparison to the target pitch before it can get better! Listen to the examples below that demonstrate the beats/waves that we hear when a note is out of tune.



TUNERS

Tuners are a great tool to help us work on intonation, but they should be used sparingly. Ultimately, we want to adjust our intonation based on what we hear, not what we see. A tuner can help us train our ears by helping us visualize what we hear, which is a great place to start. However, the more comfortable you can get with hearing your intonation, the better. General recommendations for using a tuner:

When a Tuner IS Helpful	When a Tuner is NOT Helpful
After your instrument has been physically warmed up.	When your instrument is cold.
When initially tuning your instrument at the beginning of a rehearsal/practice session.	The entire time that you are practicing.
If you can hear that you’re out of tune, but you’re struggling to correct it by ear.	Throughout an entire rehearsal. Do NOT put your tuner on your stand and leave it there!

CHAPTER 1 - BASICS

TUNERS

Tuners can come in the forms of tuning forks, an individual tuner, or an app for your electronic device.

Remember that tuning your tuning note to the tuner does NOT mean that your instrument will always be in tune. Intonation changes constantly due to the air temperature, the temperature of your instrument, the key you're playing in, and the pitch tendencies on your instrument. It's good to tune your instrument shortly after you begin to play, but remember to keep your ears turned on so that you can adjust to what you hear.



Tuning Fork



Tuner

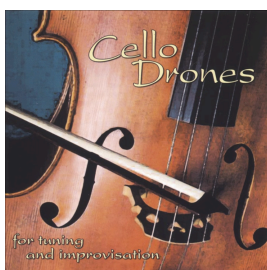


Tuning App
(Tonal Energy)

DRONES

A drone is a sustained note or chord. Drones are frequently used as tools for intonation similar to a tuner. The difference between a tuner and a drone is that the tuner shows you your intonation visually, whereas a drone requires you to listen for intonation. Drones are extremely helpful when you're working on hearing intonation instead of simply seeing it on your tuner. Hearing intonation is a valuable and necessary skill for all situations in which you play with other people.

Recommendation: Cello drones that can be found on Youtube and Spotify. By Marcia Sloane and provided by Musician's Practice Partner.



CHAPTER 1 - BASICS

WHAT IS JUST INTONATION?

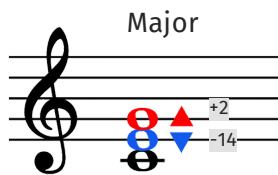
There are two primary types of tuning systems that we encounter regularly when making music.

Equal Temperament: The idea that each half step is exactly the same distance apart (100 cents between each half step). *Example: An electronic keyboard is tuned using equal temperament.*

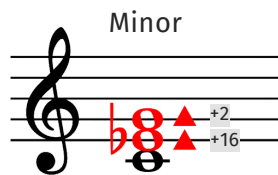
Just Intonation: The idea that intervals sound more in tune, and we achieve a more “pure” sound when intervals adjusted slightly from 100 cents between each half step. *Example: How we tune in a band ensemble.*

JUST INTONATION IN ENSEMBLES

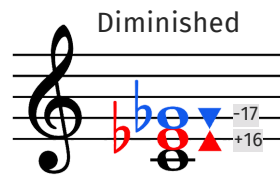
When playing in an ensemble, we must make adjustments to the harmony to make them sound “more in tune.” If we were to play the following chords using equal temperament, all notes would be at the “0” cents position. However, we must make the following adjustments in order for the harmony to sound correct to the ear.



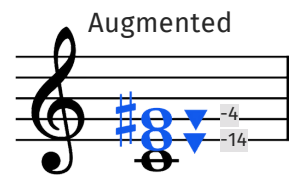
In order for a major triad to sound in tune, the third must be lowered by 14 cents, and the fifth must be raised by 2 cents.



In order for a minor triad to sound in tune, the third must be raised by 16 cents, and the fifth must be raised by 2 cents.



In order for a diminished triad to sound in tune, the third must be raised by 16 cents, and the fifth must be lowered by 17 cents.

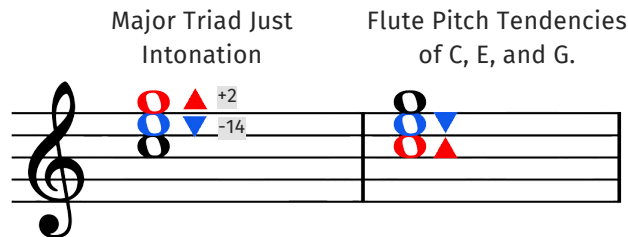


In order for an augmented triad to sound in tune, the third must be lowered by 14 cents, and the fifth must be lowered by 4 cents.

CHAPTER 1 - BASICS

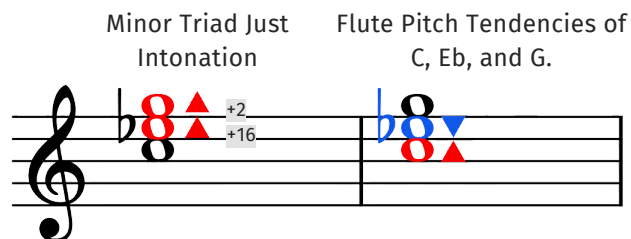
HOW DO PITCH TENDENCIES IMPACT JUST INTONATION?

In short, if you know the requirements of just intonation, and you know the pitch tendencies on your instrument, you'll be able to play better in tune. Imagine you're a flautist, and you're playing the chords below. The measure on the left shows the adjustments that need to be made for just intonation. The measure on the right shows the pitch tendencies of those notes on the flute.



When playing these chord members on your flute, you'll need to be aware of the following pitch needs and issues:

Chord function and note name:	The chord requires this note to be:	The pitch tendency of the instrument is:	The player must know:
Root: C	In tune	Sharp	This note will sound sharp, so the player must lower the pitch in order for it to sound in tune.
Third: E	Flat	Flat	The pitch tendency on the flute will help the chord sound more in tune.
Fifth: G	Slightly sharp	In tune	The player should very slightly raise the G in order for it to sound in tune.



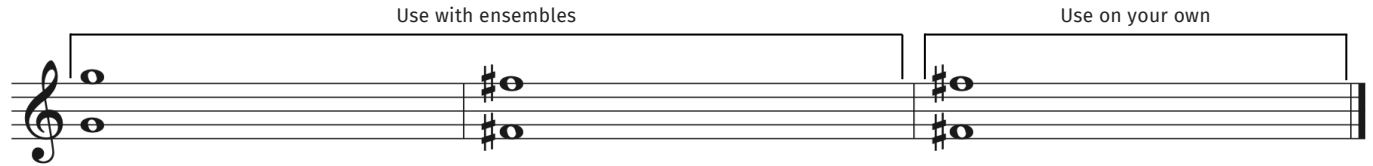
When playing these chord members on your flute, you'll need to be aware of the following pitch needs and issues:

Chord function and note name:	The chord requires this note to be:	The pitch tendency of the instrument is:	The player must know:
Root: C	In tune	Sharp	This note will sound sharp, so the player must lower the pitch in order for it to sound in tune.
Third: Eb	Sharp	Flat	Since the pitch tendency of Eb is on flat on the flute, and this chord calls for this note to be raised, the flautist will have to raise the pitch quite a bit for it to sound in tune.
Fifth: G	Slightly sharp	In tune	The player should very slightly raise the G in order for it to sound in tune.



CHAPTER 2 - INTONATION ON YOUR INSTRUMENT


SAXOPHONES

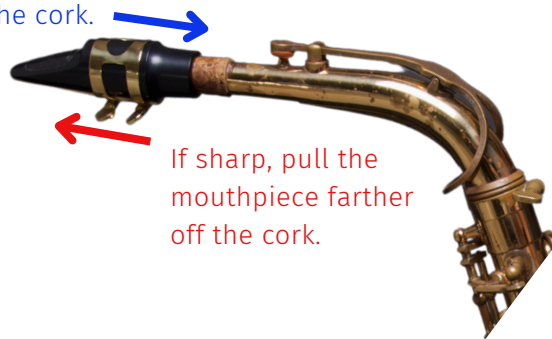
Tuning Notes




How to Tune

1. Play the tuning notes above with a tuner.
2. If the note is flat, push the mouthpiece in. 
3. If the note is sharp, pull the mouthpiece out. 

If flat, push the mouthpiece farther onto the cork. 



If sharp, pull the mouthpiece farther off the cork. 

Range Tendencies

Though there will always be exceptions, you can expect notes within the following ranges to follow the pitch tendencies indicated below.

A musical staff in treble clef showing four groups of notes with pitch tendency arrows. The first group (Bb, B, C) has an upward arrow and is labeled "Sharp. Relax embouchure pressure." The second group (C, C#, D) has a downward arrow and is labeled "Flat. Increase embouchure pressure." The third group (D, D#, E) has an upward arrow and is labeled "Sharp. Relax embouchure pressure." The fourth group (E, F) has a downward arrow and is labeled "Sharp. Relax embouchure pressure."

Sharp. Relax embouchure pressure.

Flat. Increase embouchure pressure.

Sharp. Relax embouchure pressure.

Sharp. Relax embouchure pressure.

CHAPTER 2 - INTONATION ON YOUR INSTRUMENT

Saxophone Pitch Tendencies

The image displays four staves of musical notation, each containing notes with specific pitch tendencies indicated by red triangles (pointing up) and blue inverted triangles (pointing down). The notes are as follows:

- Staff 1: Notes with tendencies: $\sharp b$ (up), \flat (down), \flat (down), $\sharp b$ (down), \flat (down), $\sharp b$ (down), \flat (down), \flat (down).
- Staff 2: Notes with tendencies: $\sharp b$ (down), \flat (down), $\sharp b$ (down), \flat (down), $\sharp b$ (down), \flat (down), \flat (down), $\sharp b$ (down).
- Staff 3: Notes with tendencies: \flat (up), $\sharp b$ (up), \flat (up), \flat (up), $\sharp b$ (up), \flat (up), $\sharp b$ (up), \flat (up).
- Staff 4: Notes with tendencies: $\sharp b$ (up), \flat (up), \flat (up), $\sharp b$ (up), \flat (up), $\sharp b$ (up), \flat (up), $\sharp b$ (up).



CHAPTER 2 - INTONATION ON YOUR INSTRUMENT

Saxophone Alternate Fingerings



For some pitches, you can use alternate fingerings to raise or lower the pitch to improve its intonation. Below you will see the standard fingerings in **black**. Fingers that you can add to help improve the pitch are in **light blue**. Fingers that you can remove to help the pitch are in **red**.

The image displays six staves of music, each with four measures. The notes and their corresponding fingerings are as follows:

- Staff 1:**
 - Measure 1: Bb (black: 2, 3, 4; red: 1; light blue: 2)
 - Measure 2: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 3: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 4: Bb (black: 2, 3, 4; light blue: 2)
- Staff 2:**
 - Measure 1: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 2: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 3: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 4: Bb (black: 2, 3, 4; light blue: 2)
- Staff 3:**
 - Measure 1: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 2: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 3: Bb (black: 2, 3, 4; light blue: 2)
 - Measure 4: Bb (black: 2, 3, 4; light blue: 2)
- Staff 4:**
 - Measure 1: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 2: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 3: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 4: Bb (black: 2, 3, 4; light blue: 2; red: 1)
- Staff 5:**
 - Measure 1: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 2: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 3: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 4: Bb (black: 2, 3, 4; light blue: 2; red: 1)
- Staff 6:**
 - Measure 1: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 2: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 3: Bb (black: 2, 3, 4; light blue: 2; red: 1)
 - Measure 4: Bb (black: 2, 3, 4; light blue: 2; red: 1)

CHAPTER 3 - PITCH TENDENCY EXERCISES

The **exercises** on the next pages are intended to help you adjust pitch on your instrument according to your instrument's pitch tendencies. Notes with a specific tendency are highlighted in blue if they are flat and red if they are sharp.

Symbol	Pitch Tendency	The player should:
Blue with "down" arrow 	Flat	Raise the pitch
Red with "up" arrow 	Sharp	Lower the pitch

All exercises should be played with a **drone** that sustains the tonic (scale degree 1) pitch of the key of the exercise. Some exercises also have a drone part written as a duet in the event that you are able to play with a peer. Use the chart below to help you determine the correct drone pitch.

Exercise	Drone Pitch
Intervals of the Major Scale and Dominant 7th Chord	The drone pitch on the bottom stave of the exercise.
Arpeggios	The drone pitch on the bottom stave of the exercise.
Major Scales	The first note of the scale.
Melodies	The drone pitch on the bottom stave of the exercise.

If you play a transposing instrument, remember that the **written drone pitch is your written pitch**, and you must transpose it to concert pitch in order to choose the correct drone to play. **All drones are in concert pitch.**

Instrument	Transposition
Flute, Oboe, & Bassoon	Written in concert pitch - no transposition.
Clarinet & Tenor Sax	Concert pitch is a MAJOR SECOND* lower than your written pitch.
Alto & Baritone Sax	Concert pitch is a MAJOR SIXTH* lower than your written pitch.

*For more information on intervals, see the music theory appendix at the back of this book.

Woodwind Pitch Exercises

Intervals of the Major Scale

A. Sx. 1
A. Sx. 2

M2 M3 P4 P5

A. Sx. 1
A. Sx. 2

M6 m7 P8

A. Sx. 1
A. Sx. 2

M2 M3 P4 P5

A. Sx. 1
A. Sx. 2

M6 m7 P8

A. Sx. 1
A. Sx. 2

M2 M3 P4 P5

A. Sx. 1
A. Sx. 2

M6 m7 P8

M2 M3 P4 P5

A. Sx. 1

A. Sx. 2

M6 m7 P8

A. Sx. 1

A. Sx. 2

M2 M3 P4 P5

A. Sx. 1

A. Sx. 2

M6 m7 P8

A. Sx. 1

A. Sx. 2

M2 M3 P4 P5

A. Sx. 1

A. Sx. 2

M6 m7 P8

A. Sx. 1

A. Sx. 2

M2 M3 P4 P5

A. Sx. 1

A. Sx. 2

This system shows the intervals M2, M3, P4, and P5. The upper staff (A. Sx. 1) contains whole notes with stems pointing up, and the lower staff (A. Sx. 2) contains whole notes with stems pointing down. Blue arrows point from the interval labels to the corresponding notes. Red arrows point to the notes in the upper staff.

M6 m7 P8

A. Sx. 1

A. Sx. 2

This system shows the intervals M6, m7, and P8. The upper staff (A. Sx. 1) contains whole notes with stems pointing up, and the lower staff (A. Sx. 2) contains whole notes with stems pointing down. Blue arrows point from the interval labels to the corresponding notes. Red arrows point to the notes in the upper staff.

Intervals of the Dominant 7th Chord

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

This system shows the intervals M3, P5, m7, and P8. The upper staff (A. Sx. 1) contains whole notes with stems pointing up, and the lower staff (A. Sx. 2) contains whole notes with stems pointing down. Blue arrows point from the interval labels to the corresponding notes. Red arrows point to the notes in the upper staff.

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

This system shows the intervals M3, P5, m7, and P8. The upper staff (A. Sx. 1) contains whole notes with stems pointing up, and the lower staff (A. Sx. 2) contains whole notes with stems pointing down. Blue arrows point from the interval labels to the corresponding notes. Red arrows point to the notes in the upper staff.

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

This system shows the intervals M3, P5, m7, and P8. The upper staff (A. Sx. 1) contains whole notes with stems pointing up, and the lower staff (A. Sx. 2) contains whole notes with stems pointing down. Blue arrows point from the interval labels to the corresponding notes. Red arrows point to the notes in the upper staff.

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

M3 P5 m7 P8

A. Sx. 1

A. Sx. 2

Arpeggios

A. Sx. 1
A. Sx. 2

A. Sx. 1
A. Sx. 2

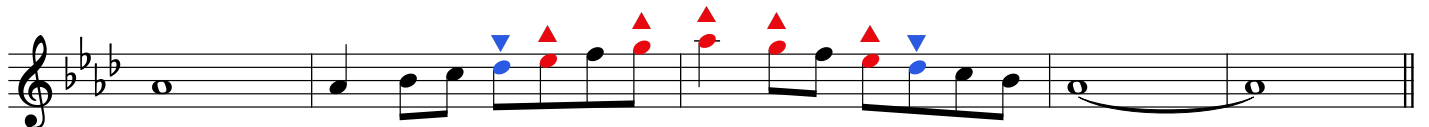
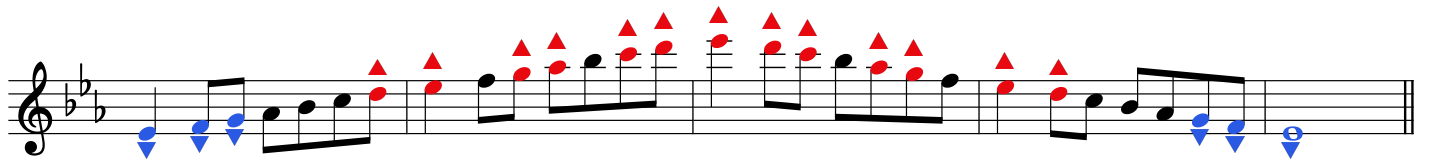
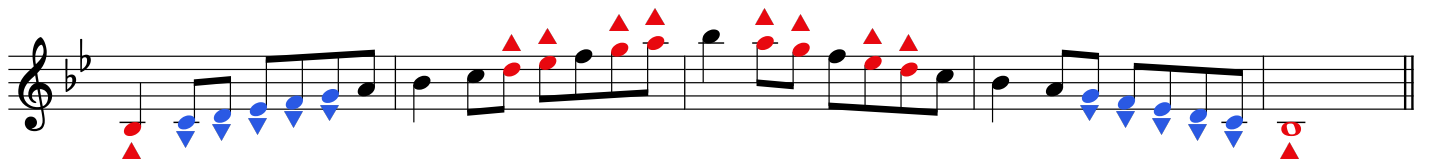
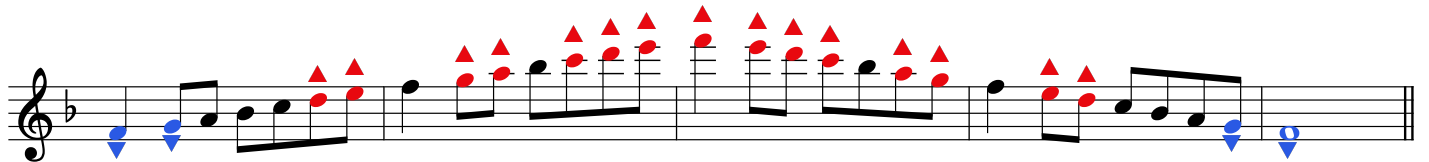
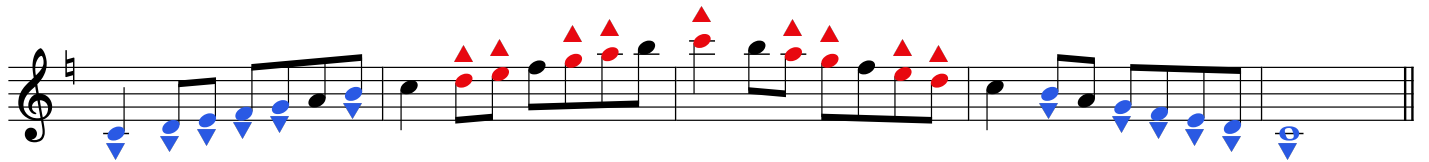
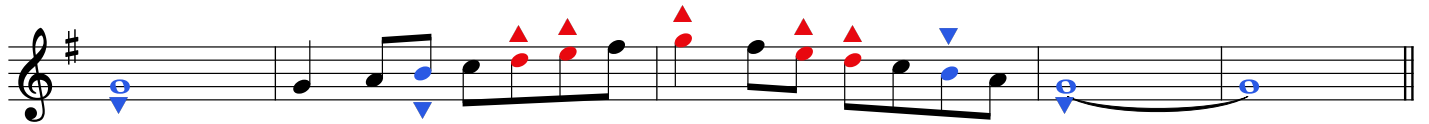
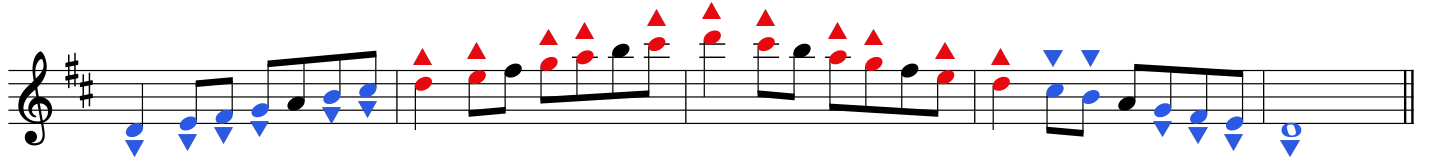
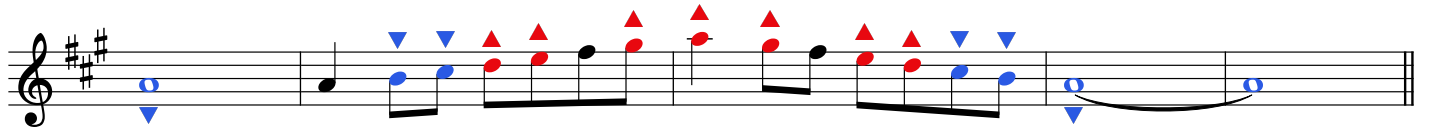
A. Sx. 1
A. Sx. 2

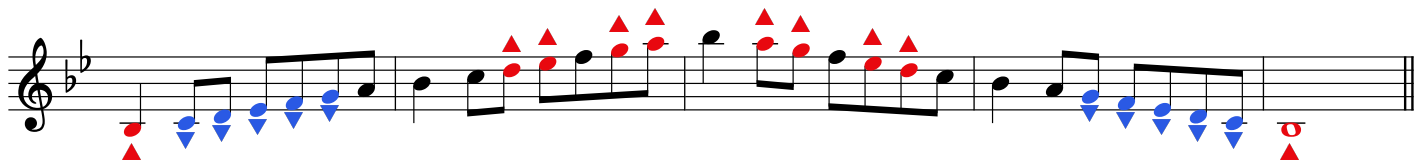
A. Sx. 1
A. Sx. 2

A. Sx. 1
A. Sx. 2

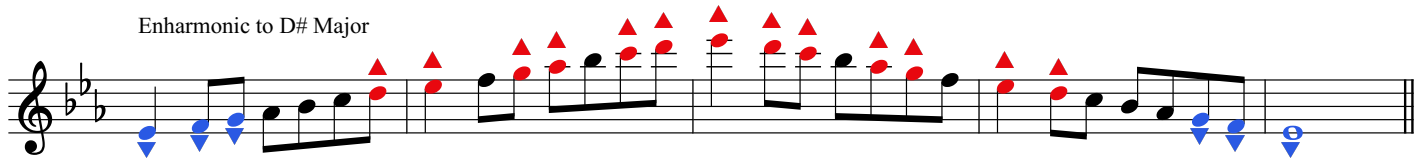
A. Sx. 1
A. Sx. 2

Major Scales

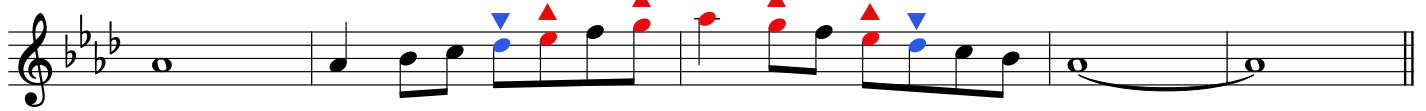




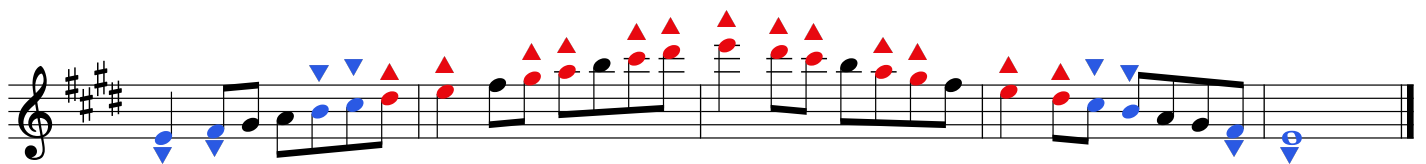
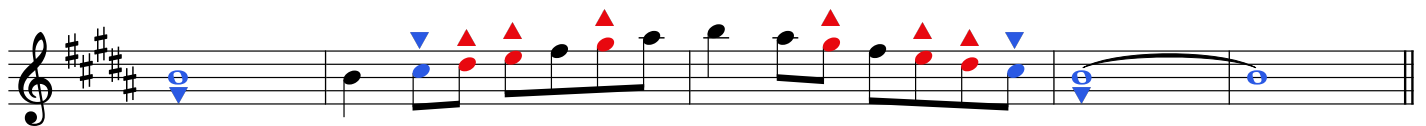
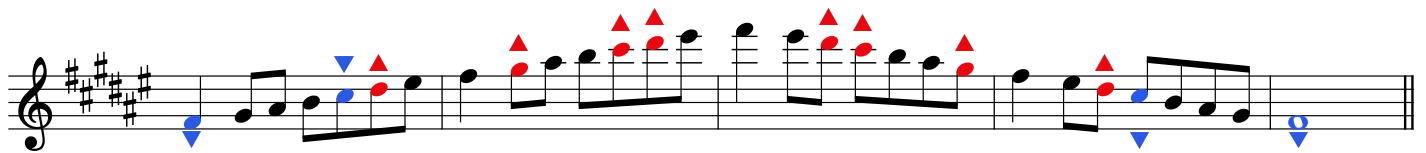
Enharmonic to D# Major



Enharmonic to G# Major



Enharmonic to C# Major



E♭ Saxophone

Melodies

Down by the Salley Gardens

♩ = 70

E♭ Sax 1

E♭ Sax 2

6

E♭ Sax 1

E♭ Sax 2

10

E♭ Sax 1

E♭ Sax 2

14

E♭ Sax 1

E♭ Sax 2

Shenandoah

♩ = 80

18

E♭ Sax 1

E♭ Sax 2

23

E♭ Sax 1

E♭ Sax 2

27

Eb Sax 1

Eb Sax 2

America the Beautiful

$\text{♩} = 100$

29

Eb Sax 1

Eb Sax 2

36

Eb Sax 1

Eb Sax 2

42

Eb Sax 1

Eb Sax 2

It is Well with my Soul

$\text{♩} = 90$

46

Eb Sax 1

Eb Sax 2

54

Eb Sax 1

Eb Sax 2

Jeanie with the Light Brown Hair

♩ = 85

61

E♭ Sax 1

E♭ Sax 2

66

E♭ Sax 1

E♭ Sax 2

70

E♭ Sax 1

E♭ Sax 2

74

E♭ Sax 1

E♭ Sax 2

Happy Birthday

♩ = 100

78

E♭ Sax 1

E♭ Sax 2

83

E♭ Sax 1

E♭ Sax 2

Eternal Father Strong to Save

88 $\text{♩} = 90$

Eb Sax 1

Eb Sax 2

93

Eb Sax 1

Eb Sax 2

97

Eb Sax 1

Eb Sax 2

Simple Gifts

101 $\text{♩} = 135$

Eb Sax 1

Eb Sax 2

106

Eb Sax 1

Eb Sax 2

110

Eb Sax 1

Eb Sax 2

114

Eb Sax 1

Eb Sax 2

Chorale from Jupiter

$\text{♩} = 62$

118

Eb Sax 1

Eb Sax 2

124

Eb Sax 1

Eb Sax 2

131

Eb Sax 1

Eb Sax 2

137

Eb Sax 1

Eb Sax 2

Seventeen Come Sunday

143

♩ = 110

E♭ Sax 1

E♭ Sax 2

151

E♭ Sax 1

E♭ Sax 2

159

E♭ Sax 1

E♭ Sax 2

168

E♭ Sax 1

E♭ Sax 2

Woodwind Pitch Exercises

Intervals of the Major Scale

M2 M3 P4 P5

T. Sax. 1
T. Sax. 2

Detailed description: This system shows the first four measures of the exercise. Tenor Sax 1 (T. Sax. 1) is in the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Tenor Sax 2 (T. Sax. 2) is in the bass clef with the same key signature and time signature. The intervals are: Measure 1: M2 (Major 2nd); Measure 2: M3 (Major 3rd); Measure 3: P4 (Perfect 4th); Measure 4: P5 (Perfect 5th). Blue arrows indicate the direction of the interval.

M6 m7 P8

T. Sax. 1
T. Sax. 2

Detailed description: This system shows measures 5-7. Measure 5: M6 (Major 6th); Measure 6: m7 (minor 7th); Measure 7: P8 (Perfect 8th). Red arrows indicate the direction of the interval.

M2 M3 P4 P5

T. Sax. 1
T. Sax. 2

Detailed description: This system shows measures 8-11. Measure 8: M2 (Major 2nd); Measure 9: M3 (Major 3rd); Measure 10: P4 (Perfect 4th); Measure 11: P5 (Perfect 5th). Blue arrows indicate the direction of the interval.

M6 m7 P8

T. Sax. 1
T. Sax. 2

Detailed description: This system shows measures 12-14. Measure 12: M6 (Major 6th); Measure 13: m7 (minor 7th); Measure 14: P8 (Perfect 8th). Red arrows indicate the direction of the interval.

M2 M3 P4 P5

T. Sax. 1
T. Sax. 2

Detailed description: This system shows measures 15-18. Measure 15: M2 (Major 2nd); Measure 16: M3 (Major 3rd); Measure 17: P4 (Perfect 4th); Measure 18: P5 (Perfect 5th). Blue arrows indicate the direction of the interval.

M6 m7 P8

T. Sax. 1
T. Sax. 2

Detailed description: This system shows measures 19-21. Measure 19: M6 (Major 6th); Measure 20: m7 (minor 7th); Measure 21: P8 (Perfect 8th). Red arrows indicate the direction of the interval.

M2 M3 P4 P5

T. Sx. 1

T. Sx. 2

M6 m7 P8

T. Sx. 1

T. Sx. 2

M2 M3 P4 P5

T. Sx. 1

T. Sx. 2

M6 m7 P8

T. Sx. 1

T. Sx. 2

M2 M3 P4 P5

T. Sx. 1

T. Sx. 2

M6 m7 P8

T. Sx. 1

T. Sx. 2

M2 M3 P4 P5

T. Sx. 1

T. Sx. 2

Detailed description: This system shows the intervals M2, M3, P4, and P5. The top staff (T. Sx. 1) contains four measures, each with a half note in the treble clef. The bottom staff (T. Sx. 2) contains four measures, each with a half note in the bass clef. The intervals are: M2 (Major 2nd), M3 (Major 3rd), P4 (Perfect 4th), and P5 (Perfect 5th). Red arrows point to the upper notes, and blue arrows point to the lower notes.

M6 m7 P8

T. Sx. 1

T. Sx. 2

Detailed description: This system shows the intervals M6, m7, and P8. The top staff (T. Sx. 1) contains three measures, each with a half note in the treble clef. The bottom staff (T. Sx. 2) contains three measures, each with a half note in the bass clef. The intervals are: M6 (Major 6th), m7 (Minor 7th), and P8 (Perfect 8th). Red arrows point to the upper notes, and blue arrows point to the lower notes.

Intervals of the Dominant 7th Chord

M3 P5 m7 P8

T. Sx. 1

T. Sx. 2

Detailed description: This system shows the intervals M3, P5, m7, and P8. The top staff (T. Sx. 1) contains four measures, each with a half note in the treble clef. The bottom staff (T. Sx. 2) contains four measures, each with a half note in the bass clef. The intervals are: M3 (Major 3rd), P5 (Perfect 5th), m7 (Minor 7th), and P8 (Perfect 8th). Red arrows point to the upper notes, and blue arrows point to the lower notes.

M3 P5 m7 P8

T. Sx. 1

T. Sx. 2

Detailed description: This system shows the intervals M3, P5, m7, and P8. The top staff (T. Sx. 1) contains four measures, each with a half note in the treble clef. The bottom staff (T. Sx. 2) contains four measures, each with a half note in the bass clef. The intervals are: M3 (Major 3rd), P5 (Perfect 5th), m7 (Minor 7th), and P8 (Perfect 8th). Red arrows point to the upper notes, and blue arrows point to the lower notes.

M3 P5 m7 P8

T. Sx. 1

T. Sx. 2

Detailed description: This system shows the intervals M3, P5, m7, and P8. The top staff (T. Sx. 1) contains four measures, each with a half note in the treble clef. The bottom staff (T. Sx. 2) contains four measures, each with a half note in the bass clef. The intervals are: M3 (Major 3rd), P5 (Perfect 5th), m7 (Minor 7th), and P8 (Perfect 8th). Red arrows point to the upper notes, and blue arrows point to the lower notes.

T. Sx. 1 M3 P5 m7 P8

T. Sx. 1 M3 P5 m7 P8

T. Sx. 1 M3 P5 m7 P8

T. Sx. 1 M3 P5 m7 P8

T. Sx. 1 M3 P5 m7 P8

Arpeggios

T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

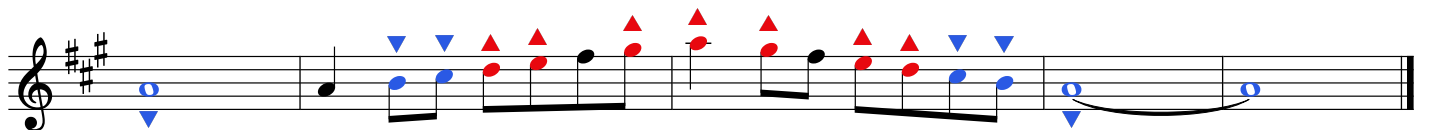
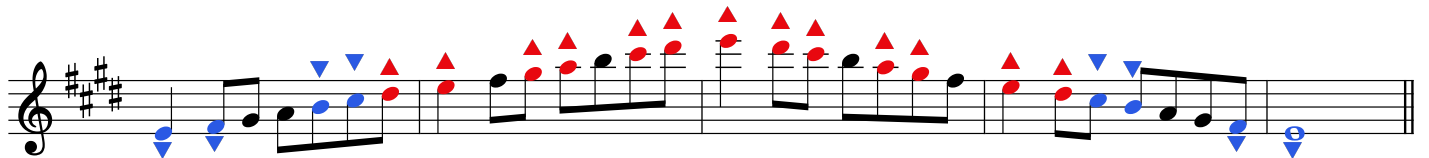
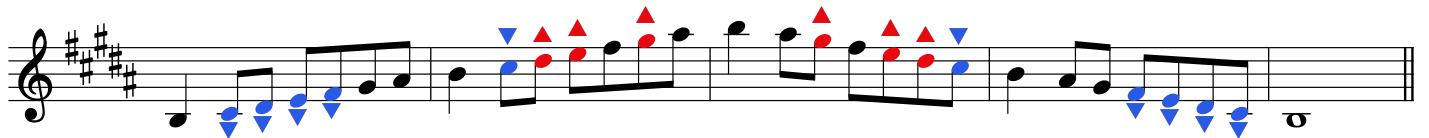
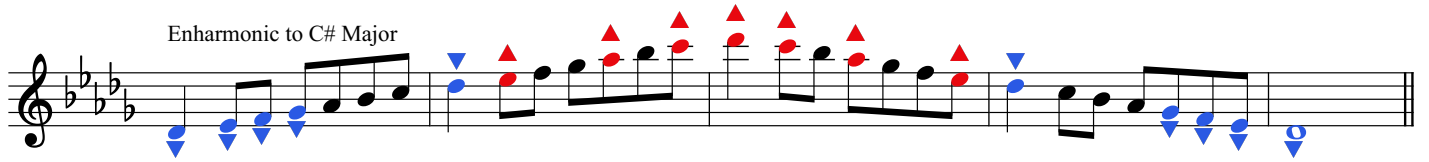
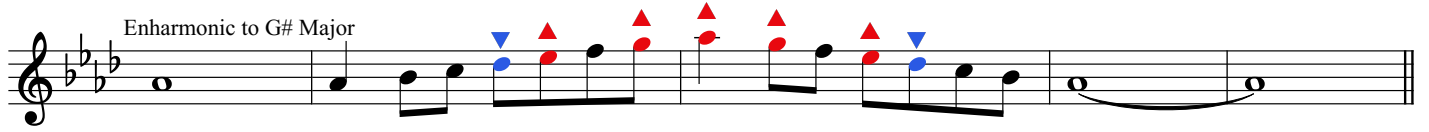
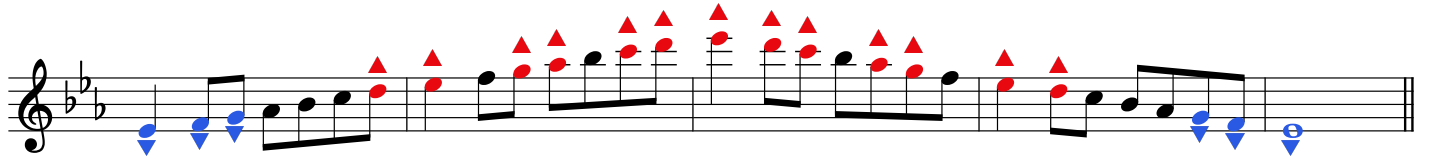
T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

T. Sx. 1
T. Sx. 2

Major Scales

The image displays eight musical staves, each representing a major scale in a different key. The scales are written in treble clef. Red upward-pointing triangles and blue downward-pointing triangles are placed above or below the notes to indicate the recommended fingering for each note. The keys, from top to bottom, are: D major (two sharps), E major (three sharps), F major (one sharp), G major (no sharps or flats), A major (three sharps), B major (five sharps), C major (no sharps or flats), and D minor (two flats). Each staff shows the scale ascending and then descending, with the final note of the descending scale being a half note below the starting note.



Tenor Saxophone

Melodies

Down by the Salley Gardens

♩ = 70

Tenor Saxophone 1

Tenor Saxophone 2

The first system of music for 'Down by the Salley Gardens' consists of two staves. The top staff is for Tenor Saxophone 1 and the bottom staff is for Tenor Saxophone 2. Both staves are in the key of D major (indicated by two sharps) and 4/4 time. The music begins with a treble clef and a key signature of two sharps. The Tenor Saxophone 1 part features a melodic line with eighth and quarter notes, while the Tenor Saxophone 2 part provides a harmonic accompaniment with a similar rhythmic pattern. Blue and red arrows are placed above and below notes to indicate fingerings and breath marks.

6

T. Sax. 1

T. Sax. 2

The second system of music for 'Down by the Salley Gardens' continues from the first system. It is labeled with the number '6' at the beginning. The notation and fingerings for both Tenor Saxophone 1 and Tenor Saxophone 2 are consistent with the first system.

10

T. Sax. 1

T. Sax. 2

The third system of music for 'Down by the Salley Gardens' is labeled with the number '10'. The Tenor Saxophone 1 part includes some slurs and accents, and the Tenor Saxophone 2 part continues its accompaniment.

14

T. Sax. 1

T. Sax. 2

The fourth system of music for 'Down by the Salley Gardens' is labeled with the number '14'. This system concludes the piece with a double bar line at the end of the Tenor Saxophone 1 staff.

Shenandoah

♩ = 80

18

T. Sax. 1

T. Sax. 2

The first system of music for 'Shenandoah' is labeled with the number '18'. The top staff is for Tenor Saxophone 1 and the bottom staff is for Tenor Saxophone 2. The key signature is D major (two sharps) and the time signature is 4/4. The Tenor Saxophone 1 part features a melodic line with eighth and quarter notes, while the Tenor Saxophone 2 part provides a harmonic accompaniment with a similar rhythmic pattern. Blue and red arrows are placed above and below notes to indicate fingerings and breath marks.

23

T. Sax. 1

T. Sax. 2

The second system of music for 'Shenandoah' is labeled with the number '23'. The notation and fingerings for both Tenor Saxophone 1 and Tenor Saxophone 2 are consistent with the first system.

26

T. Sax. 1

T. Sax. 2

America the Beautiful

♩ = 100

29

T. Sax. 1

T. Sax. 2

35

T. Sax. 1

T. Sax. 2

41

T. Sax. 1

T. Sax. 2

It is Well with my Soul

♩ = 90

46

T. Sax. 1

T. Sax. 2

54

T. Sax. 1

T. Sax. 2

Jeanie with the Light Brown Hair

61 $\text{♩} = 85$

T. Sax. 1

T. Sax. 2

66

T. Sax. 1

T. Sax. 2

70

T. Sax. 1

T. Sax. 2

74

T. Sax. 1

T. Sax. 2

Happy Birthday

78 $\text{♩} = 100$

T. Sax. 1

T. Sax. 2

83

T. Sax. 1

T. Sax. 2

Eternal Father Strong to Save

88 $\text{♩} = 90$

T. Sax. 1

T. Sax. 2

93

T. Sax. 1

T. Sax. 2

97

T. Sax. 1

T. Sax. 2

Simple Gifts

101 $\text{♩} = 135$

T. Sax. 1

T. Sax. 2

106

T. Sax. 1

T. Sax. 2

110

T. Sax. 1

T. Sax. 2

114

T. Sax. 1

T. Sax. 2

Chorale from Jupiter

118

$\text{♩} = 62$

T. Sax. 1

T. Sax. 2

124

T. Sax. 1

T. Sax. 2

131

T. Sax. 1

T. Sax. 2

137

T. Sax. 1

T. Sax. 2

Seventeen Come Sunday

143 $\text{♩} = 110$

T. Sax. 1

T. Sax. 2

Detailed description: This system covers measures 143 to 150. The tempo is marked as quarter note = 110. T. Sax. 1 plays a melodic line starting on G4, with red triangles above notes in measures 143, 144, 145, 146, 147, 148, 149, and 150. A blue downward-pointing triangle is placed below the note in measure 144. T. Sax. 2 plays a sustained bass line of whole notes, with a blue downward-pointing triangle below the note in measure 144.

151

T. Sax. 1

T. Sax. 2

Detailed description: This system covers measures 151 to 158. T. Sax. 1 continues the melodic line with red triangles above notes in measures 151, 152, 153, 154, 155, 156, 157, and 158. A blue downward-pointing triangle is placed below the note in measure 152. T. Sax. 2 continues the sustained bass line with a blue downward-pointing triangle below the note in measure 152.

159

T. Sax. 1

T. Sax. 2

Detailed description: This system covers measures 159 to 166. T. Sax. 1 continues the melodic line with red triangles above notes in measures 159, 160, 161, 162, 163, 164, 165, and 166. T. Sax. 2 continues the sustained bass line.

168

T. Sax. 1

T. Sax. 2



Detailed description: This system covers measures 168 to 175. T. Sax. 1 continues the melodic line with red triangles above notes in measures 168, 169, 170, 171, 172, 173, 174, and 175. A blue downward-pointing triangle is placed below the note in measure 169. T. Sax. 2 continues the sustained bass line with a blue downward-pointing triangle below the note in measure 169.

CHAPTER 4 - CHORALES FOR PITCH TENDENCY

On the following pages you will find **4-part chorales** for your instrument. These chorales can be played with a drone on the tonic (scale degree 1) pitch of each exercise. (See the introduction page to Chapter 3 for more information about identifying the proper drone for each exercise).

These chorales can be played by **four players on the same instrument or four players of differing instruments**. All of the parts of the same number are the same across all instrument parts. (For example, the Flute 1 part is the same as Clarinet 1, Oboe 1, etc.). If the band director wishes, these chorales can also be used by the full band.

Notes with pitch tendencies are highlighted in red or blue throughout the chorales. Use the **key** below to help adjust the pitch accordingly.

Symbol	Pitch Tendency	The player should:
Blue with "down" arrow 	Flat	Raise the pitch
Red with "up" arrow 	Sharp	Lower the pitch

Following the chorales in which the pitch tendencies are marked, you will find **copies of the chorales without any pitch tendency indicators**. Use these copies to practice adjusting for the pitch tendency on your instrument by using your ear and without a visual cue. Ultimately, you want to have the pitch tendencies on your instrument memorized.

Chorales:

1. *Ave Verum Corpus* - Wolfgang Amadeus Mozart
2. *Horkstow Grange* - Percy Grainger
3. *In the Bleak Midwinter* - Gustav Holst
4. *Danny Boy* - Traditional
5. *Come Sweet Death* - J.S. Bach
6. *Be Still My Soul* - Jean Sibelius
7. *Salvation is Created* - Pavel Chesnokov
8. *Nimrod* - Edward Elgar
9. *Song Without Words* - Gustav Holst
10. *School Spirit* - Arr. Kessler/Judy

E♭ Saxophone Chorales

Ave Verum Corpus

Wolfgang Amadeus Mozart

♩ = 65

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

7

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

13

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

Horkstow Grange

Percy Grainger

♩ = 70

17

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

pp

pp

pp

22

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf

p

mf

mp

p

p

p

mf

p

mf

27

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

f

f

f

f

In the Bleak Midwinter

Gustav Holst

♩ = 80

34

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mp

40

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mf

46

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

f

Danny Boy

Traditional

♩ = 65

50

Eb Sax 1
mp

Eb Sax 2
mp

Eb Sax 3
mp

Eb Sax 4
mp

56

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

62

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf

mf

68

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

75

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

f

f

f

f

mf

mf

mf

mf

p

p

p

p

Come Sweet Death

J.S. Bach

82 $\text{♩} = 60$
legato

Eb Sax 1
p
legato

Eb Sax 2
p
legato

Eb Sax 3
p
legato

Eb Sax 4
p
legato

88

Eb Sax 1
p

Eb Sax 2
p

Eb Sax 3
p

Eb Sax 4
p

93

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

98

Eb Sax 1

mf

rit.

p

Eb Sax 2

mf

rit.

p

Eb Sax 3

mf

rit.

p

Eb Sax 4

mf

rit.

p

Be Still My Soul

Jean Sibelius

♩ = 80

103

Eb Sax 1
mf

Eb Sax 2
mf

Eb Sax 3
mf

Eb Sax 4
mf

109

Eb Sax 1
f

Eb Sax 2
f

Eb Sax 3
f

Eb Sax 4
f

115

Eb Sax 1
sub. f

Eb Sax 2
sub. f

Eb Sax 3
sub. f

Eb Sax 4
sub. f

121

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

The image shows a musical score for four E♭ saxophones, labeled Eb Sax 1 through Eb Sax 4. The score is divided into four measures. Measure 121 is indicated by the number '121' above the first staff. Eb Sax 1 has red accents on its notes. Eb Sax 2 has red accents on its notes, with a blue accent on the second measure. Eb Sax 3 has blue accents on its notes. Eb Sax 4 has blue accents on its notes. The notes are primarily eighth and quarter notes, with some rests. The saxophones are arranged in a four-part harmony.

139

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

f

f

f

f

143

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf

mf

mf

mf

mp

mp

mp

mp

rit.

Nimrod

Edward Elgar

♩ = 40

148

Eb Sax 1
p

Eb Sax 2
pp

Eb Sax 3
pp

Eb Sax 4
pp

152

Eb Sax 1
mp

Eb Sax 2
p

Eb Sax 3
p

Eb Sax 4
p

156

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

p

pp

pp

pp

pp

160

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mf

164

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

pp

pp

pp

pp

Song Without Words

Gustav Holst

169 $\text{♩} = 72$

Eb Sax 1 *p*

Eb Sax 2 *pp*

Eb Sax 3 *pp*

Eb Sax 4 *pp*

173

Eb Sax 1 *p*

Eb Sax 2 *p*

Eb Sax 3 *p*

Eb Sax 4 *p*

177

Eb Sax 1 *mp*

Eb Sax 2 *mp*

Eb Sax 3 *mp*

Eb Sax 4 *mp*

181

Eb Sax 1
mf *p* *f*

Eb Sax 2
mf *p* *f*

Eb Sax 3
mf *p* *f*

Eb Sax 4
mf *p* *pp* *f*

School Spirit

Arr. Kessler/Judy

♩ = 120

187

Eb Sax 1
mf

Eb Sax 2
mf

Eb Sax 3
mf

Eb Sax 4
mf

193

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

199

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

205

Score for Eb Saxophones 1-4, measures 205-211. The score is written in treble clef with a key signature of one flat (Bb). Eb Sax 1 and 2 play melodic lines with red accents and dynamics markings. Eb Sax 3 and 4 play rhythmic accompaniment with blue accents.

Measures 205-211:

- Eb Sax 1:** Melodic line with red accents. Dynamics markings: *ff* (measures 207-211).
- Eb Sax 2:** Melodic line with red accents. Dynamics markings: *ff* (measures 207-211).
- Eb Sax 3:** Rhythmic accompaniment with blue accents. Dynamics markings: *ff* (measures 207-211).
- Eb Sax 4:** Rhythmic accompaniment with blue accents. Dynamics markings: *ff* (measures 207-211).

212

Score for Eb Saxophones 1-4, measures 212-218. The score is written in treble clef with a key signature of one flat (Bb). Eb Sax 1 has a melodic line with red accents. Eb Sax 2 has a melodic line with blue accents. Eb Sax 3 and 4 have rhythmic accompaniment with blue accents.

Measures 212-218:

- Eb Sax 1:** Melodic line with red accents.
- Eb Sax 2:** Melodic line with blue accents.
- Eb Sax 3:** Rhythmic accompaniment with blue accents.
- Eb Sax 4:** Rhythmic accompaniment with blue accents.

E♭ Saxophone Chorales

Ave Verum Corpus

Wolfgang Amadeus Mozart

♩ = 65

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mf

mf

mf

mf

7

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mf

13

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mf

♩ = 70

17

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

22

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

27

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

31

The image shows a musical score for four Eb Saxophones (Eb Sax 1, 2, 3, and 4) across three measures. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 31 features a melodic line with a slur over the first four notes. Measure 32 continues the melodic line with a slur and a triplet of eighth notes. Measure 33 features a dynamic change to *pp* and includes a staccato mark (*v*) over the first note. The dynamics for measures 31 and 32 are *mf* for Eb Sax 1 and *mp* for the other three parts. The dynamics for measure 33 are *pp* for all parts.

Eb Sax 1 *mf* *pp*

Eb Sax 2 *mp* 3 *pp*

Eb Sax 3 *mp* 3 *pp*

Eb Sax 4 *mp* 3 *pp*

In the Bleak Midwinter

Gustav Holst

♩ = 80

34

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mp

mp

mp

mp

40

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

mf

mf

mf

mf

46

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

f

f

f

f

Danny Boy

Traditional

♩ = 65

50

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mp

56

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

62

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf

68

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf

mf

75

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

f

f

f

f

mf

mf

mf

mf

p

p

p

p

Come Sweet Death

J.S. Bach

♩ = 60

82

legato

p *legato*

p *legato*

p *legato*

88

p

p

p

p

93

98

E♭ Sax 1

mf

rit.

p

E♭ Sax 2

mf

rit.

p

E♭ Sax 3

mf

rit.

p

E♭ Sax 4

mf

rit.

p

Be Still My Soul

Jean Sibelius

♩ = 80

103

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

109

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

115

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

121

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

This musical score is for four E♭ saxophones, labeled Eb Sax 1 through Eb Sax 4. It covers measures 121 to 124. The music is written in treble clef with a key signature of one flat (B♭). The first measure (121) features Eb Sax 1 with a melodic line of quarter notes (G4, A4, B4, C5) and a half note (D5). Eb Sax 2 has a similar line but with a sharp sign (F#4) on the second measure. Eb Sax 3 and 4 play a steady eighth-note accompaniment. Measures 122-124 continue these patterns with various phrasings and rests. A double bar line is present at the end of measure 124.

127 $\text{♩} = 60$

Eb Sax 1

Eb Sax 2 *mp*

Eb Sax 3

Eb Sax 4 *mp*

131

Eb Sax 1 *mf*

Eb Sax 2 *mf*

Eb Sax 3 *mf*

Eb Sax 4 *mf*

135

Eb Sax 1 *f* *ff*

Eb Sax 2 *f* *ff*

Eb Sax 3 *f* *ff*

Eb Sax 4 *f* *ff*

139

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

f

f

f

f

143

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf

mp

mf

mp

mf

mp

mp

rit.

Nimrod

Edward Elgar

♩ = 40

148

Eb Sax 1 *p*

Eb Sax 2 *pp*

Eb Sax 3 *pp*

Eb Sax 4 *pp*

152

Eb Sax 1 *mp*

Eb Sax 2 *p*

Eb Sax 3 *p*

Eb Sax 4 *p*

156

Eb Sax 1 *p*

Eb Sax 2 *pp*

Eb Sax 3 *pp*

Eb Sax 4 *pp*

160

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf

164

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

pp

pp

pp

pp

Song Without Words

Gustav Holst

169 $\text{♩} = 72$

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

pp

p

173

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

p

177

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mp

181

The image shows a musical score for four Eb Saxophones, labeled Eb Sax 1, Eb Sax 2, Eb Sax 3, and Eb Sax 4. The score is written in treble clef with a key signature of one flat (Bb). The music is divided into four measures. Dynamics are indicated by slurs and markings: *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *f* (forte). Eb Sax 1 has a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Eb Sax 2 has a half note, a quarter rest, and then a half note. Eb Sax 3 has a half note, a quarter rest, and then a half note. Eb Sax 4 has a half note, a quarter rest, and then a half note. The dynamics change from *mf* to *p* in the first measure, to *f* in the second measure, and to *pp* in the third measure.

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

mf *p* *f*

mf *p* *f*

mf *p* *f*

mf *p* *pp* *f*

School Spirit

Arr. Kessler/Judy

♩ = 120

187

Eb Sax 1
mf

Eb Sax 2
mf

Eb Sax 3
mf

Eb Sax 4
mf

193

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

199

Eb Sax 1

Eb Sax 2

Eb Sax 3

Eb Sax 4

205

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

ff

ff

ff

ff

212

E♭ Sax 1

E♭ Sax 2

E♭ Sax 3

E♭ Sax 4

ff

Tenor Sax Chorales

Ave Verum Corpus

Wolfgang Amadeus Mozart

♩ = 65

Ten. Sax. 1
mf

Ten. Sax. 2
mf

Ten. Sax. 3
mf

Ten. Sax. 4
mf

7
T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

13
T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

♩ = 70

17

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

22

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

27

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

31

The image shows a musical score for four Tenor Saxophones (T. Sax. 1, 2, 3, and 4) in 4/4 time. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music is divided into three measures. The first measure is marked with a dynamic of *mf* (mezzo-forte). The second measure is marked with a dynamic of *mp* (mezzo-piano). The third measure is marked with a dynamic of *pp* (pianissimo). The score includes various articulation symbols: red triangles pointing up and blue inverted triangles pointing down. There are also blue and red slurs over groups of notes. A triplet of eighth notes is indicated in the second measure of each part. The score is numbered 31 at the top left.

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

mp

pp

pp

pp

pp

In the Bleak Midwinter

Gustav Holst

♩ = 80

34

T. Sax. 1
mp

T. Sax. 2
mp

T. Sax. 3
mp

T. Sax. 4
mp

40

T. Sax. 1

T. Sax. 2
mf

T. Sax. 3
mf

T. Sax. 4
mf

46

T. Sax. 1

T. Sax. 2
f

T. Sax. 3
f

T. Sax. 4
f

Danny Boy

Traditional

♩ = 65

50

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mp

56

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

62

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

68

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

mf

75

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

f

f

f

f

mf

mf

mf

mf

p

p

p

p

Come Sweet Death

J.S. Bach

♩ = 60

82 *legato*

T. Sax. 1 *p* *legato*

T. Sax. 2 *p* *legato*

T. Sax. 3 *p* *legato*

T. Sax. 4 *p*

88

T. Sax. 1 *p*

T. Sax. 2 *p*

T. Sax. 3 *p*

T. Sax. 4 *p*

93

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

98

T. Sax. 1

mf

rit.

p

T. Sax. 2

mf

rit.

p

T. Sax. 3

mf

rit.

p

T. Sax. 4

mf

rit.

p

Be Still My Soul

Jean Sibelius

♩ = 80

103

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

mf

mf

mf

109

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

f

f

f

f

115

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

sub. f

sub. f

sub. f

sub. f

121

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

127 $\text{♩} = 60$

T. Sax. 1

T. Sax. 2 *mp*

T. Sax. 3

T. Sax. 4 *mp*

131

T. Sax. 1 *mf*

T. Sax. 2 *mf*

T. Sax. 3 *mf*

T. Sax. 4 *mf*

135

T. Sax. 1 *f* — *ff*

T. Sax. 2 *f* — *ff*

T. Sax. 3 *f* — *ff*

T. Sax. 4 *f* — *ff*

139

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

f

f

f

f

143

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

mf

mf

mf

mp

mp

mp

mp

rit.

Nimrod

Edward Elgar

♩ = 40

148

T. Sax. 1
p

T. Sax. 2
pp

T. Sax. 3
pp

T. Sax. 4
pp

152

T. Sax. 1
mp

T. Sax. 2
p

T. Sax. 3
p

T. Sax. 4
p

156

T. Sax. 1
p

T. Sax. 2
pp

T. Sax. 3
pp

T. Sax. 4
pp

160

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

164

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

pp

Song Without Words

Gustav Holst

169 $\text{♩} = 72$

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

pp

p

Detailed description: This system covers measures 169 to 172. The tempo is marked as quarter note = 72. The key signature has two flats. Saxophone 1 has a melodic line starting in measure 170. Saxophones 2 and 3 play a steady eighth-note accompaniment. Saxophone 4 plays a rhythmic pattern of eighth notes. Dynamics include *pp* for Sax 2, 3, and 4, and *p* for Sax 1.

173

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

p

p

p

p

Detailed description: This system covers measures 173 to 176. The dynamics are consistently *p* for all parts. Saxophone 1 continues its melodic line. Saxophones 2 and 3 maintain their accompaniment. Saxophone 4 plays a rhythmic pattern of eighth notes.

177

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mp

mp

mp

mp

Detailed description: This system covers measures 177 to 180. The dynamics are consistently *mp* for all parts. Saxophone 1 has a more active melodic line. Saxophones 2 and 3 maintain their accompaniment. Saxophone 4 plays a rhythmic pattern of eighth notes.

181

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf *p* *f*

mf *p* *f*

mf *p* *f*

mf *p* *pp* *f*

School Spirit

Arr. Kessler/Judy

187 $\text{♩} = 120$

Musical score for T. Sax. 1-4, measures 187-192. The score is in 4/4 time with a tempo of 120. It features four staves. T. Sax. 1 and 2 have a melody with accents and slurs. T. Sax. 3 has a similar melody with blue downward-pointing triangles. T. Sax. 4 has a rhythmic accompaniment with blue downward-pointing triangles. Dynamics are marked *mf* for all parts.

193

Musical score for T. Sax. 1-4, measures 193-198. The score continues with four staves. T. Sax. 1 and 2 have a melody with accents and slurs. T. Sax. 3 has a similar melody with blue downward-pointing triangles. T. Sax. 4 has a rhythmic accompaniment with blue downward-pointing triangles. Dynamics are marked *mf* for all parts.

199

Musical score for T. Sax. 1-4, measures 199-204. The score continues with four staves. T. Sax. 1 and 2 have a melody with accents and slurs. T. Sax. 3 has a similar melody with blue downward-pointing triangles. T. Sax. 4 has a rhythmic accompaniment with blue downward-pointing triangles. Dynamics are marked *mf* for all parts.

205

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

ff

ff

ff

ff

212

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

Tenor Sax Chorales

Ave Verum Corpus

Wolfgang Amadeus Mozart

♩ = 65

Ten. Sax. 1

Ten. Sax. 2

Ten. Sax. 3

Ten. Sax. 4

7

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

13

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

♩ = 70

17

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

22

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

27

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

31

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

The image shows a musical score for four Tenor Saxophones (T. Sax. 1, 2, 3, and 4) in 4/4 time. The key signature is three sharps (F#, C#, G#). The score is divided into three measures. In the first measure, all parts play a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. In the second measure, the parts continue with eighth notes: A4, B4, C5, B4, A4, G4. In the third measure, the parts play a dotted quarter note: G4. Dynamics are indicated by wedges: *mf* for T. Sax. 1 and *mp* for T. Sax. 2, 3, and 4. T. Sax. 1 has an accent (>) on the final note. T. Sax. 2, 3, and 4 have triplet markings (3) over the last three notes of the second measure. The score ends with a double bar line.

In the Bleak Midwinter

Gustav Holst

♩ = 80

34

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mp

40

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

46

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

f

Danny Boy

Traditional

♩ = 65

50

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

56

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

62

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

68

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

mf

75

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

f

f

f

f

mf

mf

mf

mf

p

p

p

p

Come Sweet Death

J.S. Bach

♩ = 60

82 *legato*

T. Sax. 1 *p*

T. Sax. 2 *p*

T. Sax. 3 *p*

T. Sax. 4 *p*

88

T. Sax. 1 *p*

T. Sax. 2 *p*

T. Sax. 3 *p*

T. Sax. 4 *p*

93

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

98

T. Sax. 1

mf

rit.

p

T. Sax. 2

mf

rit.

p

T. Sax. 3

mf

rit.

p

T. Sax. 4

mf

rit.

p

Be Still My Soul

Jean Sibelius

♩ = 80

103

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

mf

mf

mf

109

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

f

f

f

f

115

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

sub. f

sub. f

sub. f

sub. f

121

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

127 $\text{♩} = 60$

T. Sax. 1

T. Sax. 2 *mp*

T. Sax. 3

T. Sax. 4 *mp*

131

T. Sax. 1 *mf*

T. Sax. 2 *mf*

T. Sax. 3 *mf*

T. Sax. 4 *mf*

135

T. Sax. 1 *f* — *ff*

T. Sax. 2 *f* — *ff*

T. Sax. 3 *f* — *ff*

T. Sax. 4 *f* — *ff*

139

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

f

f

f

f

143

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

mf

mf

mf

mp

mp

mp

mp

rit.

Nimrod

Edward Elgar

♩ = 40

148

T. Sax. 1 *p*

T. Sax. 2 *pp*

T. Sax. 3 *pp*

T. Sax. 4 *pp*

152

T. Sax. 1 *mp*

T. Sax. 2 *p*

T. Sax. 3 *p*

T. Sax. 4 *p*

156

T. Sax. 1 *p*

T. Sax. 2 *pp*

T. Sax. 3 *pp*

T. Sax. 4 *pp*

160

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

164

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

Song Without Words

Gustav Holst

169 $\text{♩} = 72$

T. Sax. 1 *p*

T. Sax. 2 *pp*

T. Sax. 3 *pp*

T. Sax. 4 *pp*

173

T. Sax. 1 *p*

T. Sax. 2 *p*

T. Sax. 3 *p*

T. Sax. 4 *p*

177

T. Sax. 1 *mp*

T. Sax. 2 *mp*

T. Sax. 3 *mp*

T. Sax. 4 *mp*

181

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf *p* *f*

mf *p* *f*

mf *p* *f*

mf *p* *pp* *f*

School Spirit

Arr. Kessler/Judy

$\text{♩} = 120$

187

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

mf

193

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

199

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

205

T. Sax. 1

T. Sax. 2

T. Sax. 3

T. Sax. 4

ff

ff

ff

ff

212

T. Sax. 1

T. Sax. 2

T. Sax. 3

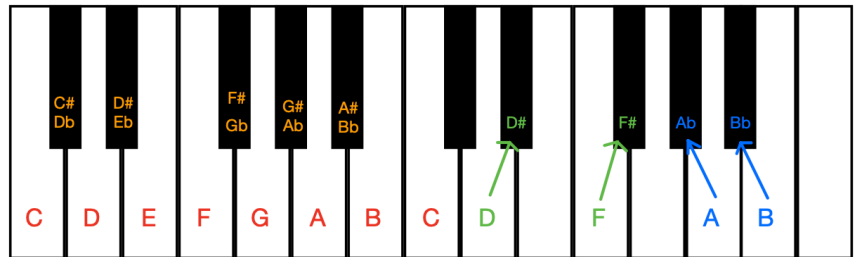
T. Sax. 4

BASICS OF MUSIC THEORY

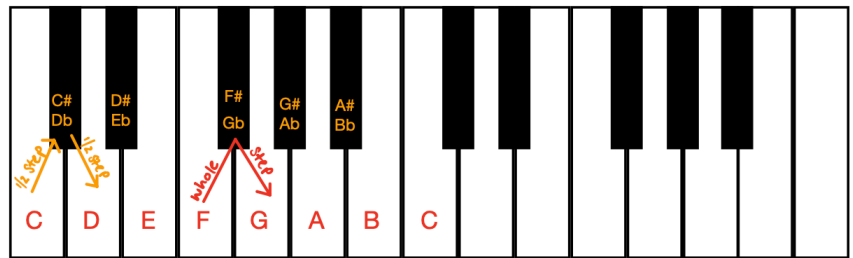
As you begin understand musical intervals, you'll need a basic understanding of how to use a piano, and how to visually and aurally identify musical intervals.

HOW TO USE A PIANO

- The white keys of the piano are for the **natural notes**.
- The black keys of the piano are for **sharp and flat notes**.
 - When you go from a white key to the black key above it, **keep the note name and add a sharp**.
 - When you go from a white key to the black key below it, **keep the note name and add a flat**.



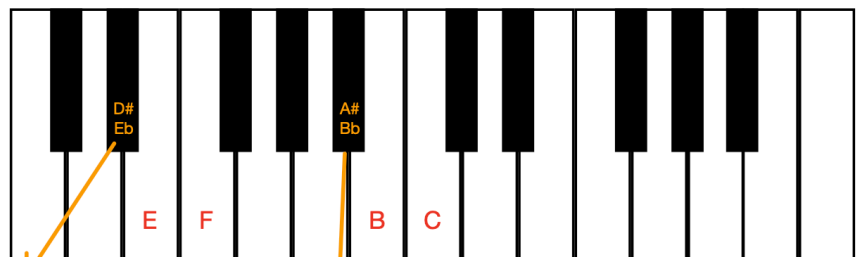
- **Half steps:** Half steps occur between every note on the piano (like in a chromatic scales).
- **Whole steps:** Whole steps occur every two keys on the piano (think: “key - skip a key - key”)



C - C# is one half step
C# - D is one half step

F - G is 2 half steps, AKA
one whole step

- The distance between B-C and E-F is a **half step**. (There are no black keys between these notes).
- **Enharmonic:** two notes that have the same sound, but different names.



D# is enharmonic to Eb.
They sound the same but
have two different names.

1/2 Step

1/2 Step

A# is enharmonic to Bb.
They sound the same but
have two different names.


MUSICAL INTERVALS

Interval: The distance between two notes, which is measured in **quantity** and **quality**.


Quantity: The number of notes in the musical alphabet between the low note and high note in an interval. How to identify the **quantity** of an interval:

1. Label the low note of the interval as "1" (the low note may not always be the first note)
 2. Count the following notes in the musical alphabet until you get to the high note in the interval
 3. The number assigned to the high note in the interval is the **quantity** of that interval.
- *When identifying **quantity**, ignore all accidentals.

Example:



1. D = 1
2. D E F G A B C D
1 2 3 4 5 6 7 8
3. This interval is a 7th.

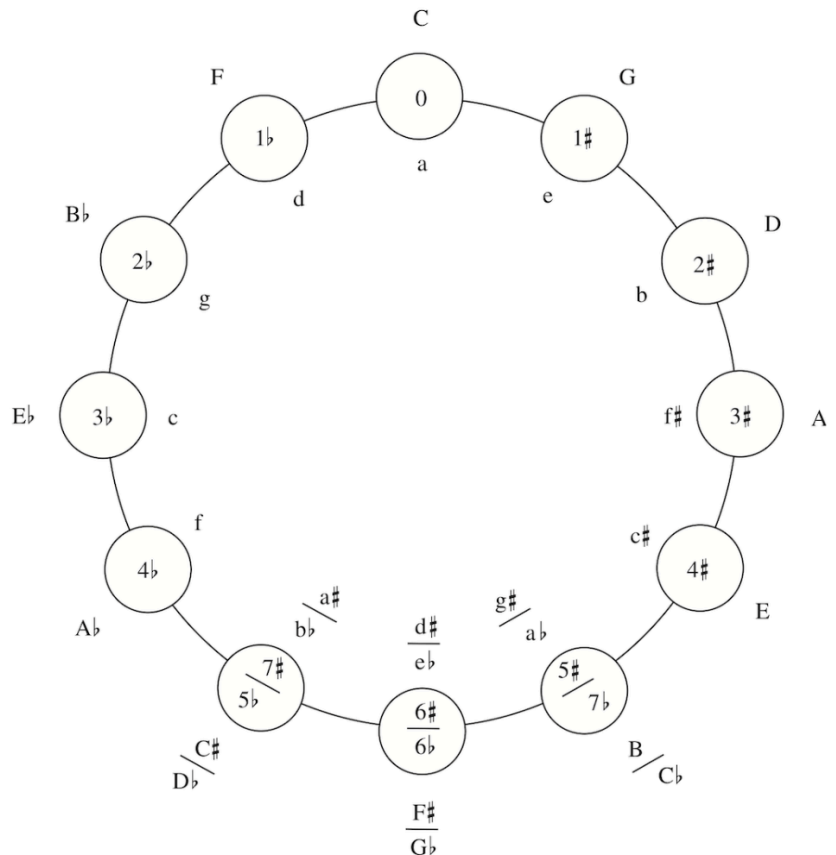


1. G = 1
2. G A B C D E F G
1 2 3 4 5 6 7 8
3. This interval is a 4th.



Unison (1) 2nd 3rd 4th 5th 6th 7th Octave (8)

CIRCLE OF 5THS



MUSICAL INTERVALS

Quality: The type of interval based on the key signature. How to identify the **quality** of an interval:

For unisons (1), 4ths, 5ths, and octaves (8ths)

1. Use the Circle of 5ths to identify the number of sharps and flats in the key of the low note of the interval. (Remember that the low note may not always be the first note).
2. Identify the quantity of that interval.
3. Ask: Is the high note in the key that you identified in step 1?
 1. If yes: The interval is a **perfect** interval.
 2. If no: And the note is lowered by a half step from the key signature, it is a **diminished** interval.
 3. If no: And the note is raised by a half step from the key signature, it is an **augmented** interval.

Example:



1. G has 1 F#
2. G A B C D E F#
1 2 3 4 5 6 7
This interval is a 5th
3. Is the top note (D) in the key above? Yes.
This interval is a **perfect 5th.**



1. G has 1 F#
2. G A B C D E F#
1 2 3 4 5 6 7
This interval is a 5th
3. Is the top note (Db) in the key above? No. It's lowered by a half step.
This interval is a **diminished 5th.**



1. G has 1 F#
2. G A B C D E F#
1 2 3 4 5 6 7
This interval is a 5th
3. Is the top note (D#) in the key above? No. It's raised by a half step.
This interval is an **augmented 5th.**

For 2nds, 3rds, 6ths, and 7ths

1. Use the Circle of 5ths to identify the number of sharps and flats in the key of the low note of the interval. (Remember that the low note may not always be the first note).
2. Identify the quantity of that interval.
3. Ask: Is the high note in the key that you identified in step 1?
 1. If yes: The interval is a major interval.
 2. If no: And the note is raised by a half step, it is an augmented interval.
 3. If no: And the note is lowered by a half step, it is a minor interval.
 4. If no: And the note is lowered by a whole step (or 2 half steps), it is a diminished interval.

Example



1. C has no accidentals
2. C D E F G A B
1 2 3 4 5 6 7
This interval is a 6th
3. Is the top note (A) in the key above? Yes.
This interval is a **major 6th.**



1. C has no accidentals
2. C D E F G A B
1 2 3 4 5 6 7
This interval is a 6th
3. Is the top note (A#) in the key above? No. It's raised by a half step.
This interval is an **augmented 6th.**



1. C has no accidentals
2. C D E F G A B
1 2 3 4 5 6 7
This interval is a 6th
3. Is the top note (Ab) in the key above? No. It's lowered by a half step.
This interval is a **minor 6th.**



1. C has no accidentals
2. C D E F G A B
1 2 3 4 5 6 7
This interval is a 6th
3. Is the top note (Abb) in the key above? No. It's lowered by two half steps.
This interval is a **diminished 6th.**

MUSICAL INTERVALS

Songs that Use Each Interval

(Typically in the opening two notes of the song)

Look up a recording online to hear the interval associated with each song.

Interval	Songs
Unison (P1)	Jingle Bells - James Lord Pierpont
Minor 2nd	Jaws Theme - John Williams White Christmas - Irving Berlin Fly Me to the Moon - Frank Sinatra
Major 2nd	Happy Birthday to You - Mildred Hill Silent Night - Franz Xaver Gruber Frere Jacques - Traditional Mary Had a Little Lamb - Traditional
Minor 3rd	Greensleeves - Traditional O Canada - Caliza Lavallee The Star Spangled Banner - Francis Key
Major 3rd	Oh, When the Saints - Traditional What a Wonderful World - George Douglas Swing Low, Sweet Chariot - Traditional
Perfect 4th	We Wish You a Merry Christmas - Traditional Bridal Chorus ("Here Comes the Bride") - Richard Wagner Amazing Grace - John Newton I've Been Working on the Railroad - Traditional
Tritone (A4 or D5)	Maria (from West Side Story) - Leonard Bernstein The Simpsons Theme - Danny Elfman Blue 7 - Sonny Rollins
Perfect 5th	Star Wars Theme - John Williams Scarborough Fair - Traditional Top Gun Anthem - Harold Faltermeyer Flinstones Theme - Hoyt Curtin
Minor 6th	In my Life (Intro) - Beatles Close Every Door (Joseph and the Amazing Technicolor Dream Coat) - Andrew Lloyd Webber You're Everything - Chick Corea
Major 6th	My Bonny Lies Over the Ocean - Traditional NBC Chimes - from 1927 The Music of the Night (Phantom of the Opera) - Andrew Lloyd Webber
Minor 7th	Somewhere (West Side Story) - Leonard Bernstein Theme from Star Trek - Alexander Courage An American in Paris - George Gershwin
Major 7th	Take on Me (chorus) - A-ha I Love You - Cole Porter
Octave (P8)	Over the Rainbow - Harold Arlen The Christmas Song - Robert Wells Singin' in the Rain - Nacio Brown Willow Weep for Me - Ann Ronell

THE OVERTONE SERIES

The overtone (or harmonic) series is the sequence of pitches whose frequency is an integer multiple of a fundamental frequency. In other words, each fingering on the horn has a fundamental pitch. The notes that can be played above the fundamental pitch (using the same fingering) ascend in the same pattern for each fingering. The pattern of the harmonic series is the same for all brass instruments, but each instrument's fundamental pitches are different depending on the length of tubing.

This staff shows the harmonic series for the open fingering on the F horn. The fundamental pitch is "C." The rest of the harmonic series follows, and the intervals from one note to the next are noted. The same intervals are used to create the harmonic series above the fundamental pitch on each fingering of the horn.

The diagram shows a musical staff with two staves (treble and bass clef) representing the harmonic series for the open fingering on the F horn. The fundamental pitch is C. The notes are: C (fundamental), G (P5), C2 (P8), E (P4), G (M3), Bb (m3), C (M2), D (M2), E (m2), F (m2), G (m2), A (m2), Bb (m2), C (m2). Red brackets indicate the intervals between notes: P8, P5, P4, M3, m3, M2, M2, m2, m2, m2, m2. A red circle with an eye icon and a downward arrow points to the fundamental C.

Horn players need to understand the harmonic series because they need to know which notes exist on each partial. Horn partials are notoriously challenging to settle into because they are close together, but the more a player knows about the series, the easier it will be to play the notes with accuracy.

Horn players also need to understand the harmonic series in order to play in tune. Certain partials tend to be sharp or flat. In addition, certain valve combinations tend to be sharp or flat. When the player is aware of these tendencies, he/she is able to correct the pitch either with the embouchure or the right hand in the bell.

The following chart shows horn fingerings along the Y axis, and partial numbers along the X axis. The pitch tendencies of each fingering and partial are color coded. Some notes have a pitch tendency that is exaggerated by the fingering and the partial both having the same pitch tendency. These notes need to be corrected more than the others.

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