

Batch of Sax

For Saxophone Quintet
& Jazz Rhythm Section

Vanessa McClintock

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This catchy little piece came about as an assignment for Herb Harrison's "big band" arranging class at California State University, Sacramento (CSUS), originally in 1972; I expanded the very end in 2022, but everything else is original.

It was just "Sac State," back then, but Herb was a gifted arranger and composer. He had played in big clubs in San Francisco (winds) and had studied with French composer Darius Milhaud, who taught at Mills College, in the Bay Area. Milhaud had been a close friend of Erik Satie, so one could easily posit that I shook the hand that shook the hand that was a major part of French music history.

Herb's approach was simple and proved highly valuable to me. He divided his lesson plans around the sections in a typical "big band" or "jazz band" ensemble. First, we learned about the instruments in each section, learning their playable ranges, their characteristics, and their unique challenges to the musicians, and then we wrote for them, starting with the rhythm section.

Unlike my classmates, I did not care to be cool or write something to just please the musicians; I wrote to challenge the musicians to gain an understanding about their abilities and the peculiarities of their instruments, and to hear how they would sound in sundry combinations.

This, then, was the progenesis of "Batch of Sax." The piece is based on a simple phrase and counter-phrase that repeat throughout. BUT, each time, the saxophones played in many different configurations: two altos together, then two tenors, then alto plus tenor, then all four but each taking a turn on the top melodic part of the chords, etc.

With each lesson completed, Herb had the band play and record our efforts. To hear one's efforts performed live is an invaluable gift to every composer. When it came my turn, Herb was genuinely pleased and intrigued. He said of this and at least one other piece, "This is 'almost' there..." with a smile of approval.

Performance time: approximately 2'20"

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SCORE

Batch of Sax

for Saxophone Quintet and Jazz Rhythm Section

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Fast ♩ = 132

Alto Sax I

Alto Sax II

Tenor Sax I

Tenor Sax II

Baritone Sax

Drum Set

Electric Guitar

Electric Bass

Piano

NOTE: maj7(9) is displayed as Δ9: DΔ9, etc

Hi-Hat Opens ad. lib

Hi-Hat Open with stick

Snare Drum

Bass Drum

mf

mp

A.S. I

A.S. II

T.S. I

T.S. II

Bari

Drums

E.G.

E.B.

Piano

5

mf

mp

mf

DΔ9 CΔ9 DΔ9 CΔ9

A

A.S. I *fp* *mf*

A.S. II *fp* *mf*

T.S. I *fp* *mf*

T.S. II *fp* *mf*

Bari

Drums

DΔ9 CΔ9 DΔ9 CΔ9

E.G.

E.B.

Piano

9

A.S. I
fp *mf*

A.S. II
fp *mf*

T.S. I
fp *mf*

T.S. II
fp *mf*

Bari

Drums

DΔ9 CΔ9 DΔ9 CΔ9

E.G.

E.B.

Piano

13

A.S. I

A.S. II

T.S. I

T.S. II

Bari

Drums

E.G.

E.B.

Piano

17

p

mp cresc.

cresc.

cresc.

p

cresc.

p

cresc.

cresc.

cresc.

D $\flat$ Δ 9 C $\flat$ Δ 9 D $\flat$ Δ 9 C $\flat$ Δ 9

A.S. I
 A.S. II
 T.S. I
 T.S. II
 Bari
 Drums
 E.G.
 E.B.
 Piano

mf
mf-f *cresc.*
mf *cresc.*
mf-f *cresc.*
mf *cresc.*
mf-f
mp
mf *cresc.*
mp
cresc.
mp
cresc.
mf
cresc.
cresc.

D $\flat$ Δ 9 C $\flat$ Δ 9 D $\flat$ Δ 9 C $\flat$ Δ 9

21

B

Rehearsal Mark B

Instrument parts and dynamics:

- A.S. I: *f*
- A.S. II: *f*
- T.S. I: *f*
- T.S. II: *f*
- Bari: *mf-f*
- Drums: *mf-f*
- E.G.: *mf-f*
- E.B.: *mf-f*
- Piano: *f*

Drum notation includes x's for cymbals and a 25-measure rest for the piano in the first measure.

Chord progression below drums:

DΔ9 CΔ9 DΔ9 CΔ9

A.S. I

A.S. II

T.S. I

T.S. II

Bari

Drums

DΔ9 CΔ9 DΔ9 CΔ9

E.G.

E.B.

Piano

29

A.S. I *mp*

A.S. II *mp*

T.S. I *mp*

T.S. II *mp*

Bari *mp*

Drums *p*

D $\flat$ Δ 9 C $\flat$ Δ 9 D $\flat$ Δ 9 C $\flat$ Δ 9

E.G. *p*

E.B. *p*

Piano *p*

33

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C

A.S. I *mf*

A.S. II *mf*

T.S. I *mf*

T.S. II *mf*

Bari *mf*

Drums *mp* *Hi-Hat only*

E.G. *mp*

E.B. *mp*

Piano *mf*

41

CΔ9 B♭Δ9 CΔ9 B♭Δ9

A.S. I

A.S. II

T.S. I

T.S. II

Bari

Drums

E.G.

E.B.

Piano

45

CΔ9 BbΔ9 CΔ9 BbΔ9

Score for *Batch of Sax* by Vanessa McClintock, page 14. The score is for a 4-measure section in 4/4 time, featuring saxophones, drums, and piano.

Instrumentation:

- A.S. I
- A.S. II
- T.S. I
- T.S. II
- Bari
- Drums
- E.G.
- E.B.
- Piano

Chord Progression:

BΔ9 AΔ9 BΔ9 AΔ9

Performance Instructions:

- cresc.* (Crescendo) for A.S. I, A.S. II, T.S. I, T.S. II, Bari, E.G., and Piano.
- Accents (*>*) are placed on the first and third notes of the saxophone parts in measures 1, 2, and 4.
- The piano part features a complex harmonic texture with multiple chords and accidentals.

A.S. I
mf

A.S. II
mf

T.S. I
mf

T.S. II
mf

Bari
mf

Drums
mf
DΔ9 CΔ9 DΔ9 CΔ9

E.G.
mf

E.B.
mf

Piano
mf
61

A.S. I
mp

A.S. II
mp

T.S. I
mp

T.S. II
mp

Bari
mp

Drums
mp
DΔ9 CΔ9 DΔ9 CΔ9

E.G.
mp

E.B.
mp

Piano
mp
65

69

A.S. I

A.S. II

T.S. I

T.S. II

Bari

Drums

E.G.

E.B.

Piano

74

CA9

EbΔ9

E7

E7

DΔ9

choke

dampen

f