This packet is for **ALL** saxophonists. You may audition on the saxophone with which you are most comfortable: alto, tenor, or baritone.

**IMPORTANT NOTE:** The **Cardinal Jazz Orchestra** will be travelling to **SPAIN** in May of next year for a performance tour. **ALL** five saxophone chairs are open. If you wish to audition for this tour, you **MUST** perform item number one below during your audition. If you do **NOT** wish to audition for the Cardinal Jazz Orchestra, please let me know at the beginning of your audition and you may skip to number 2 below.

1. The jazz etude **“Etude 1 (Donna Lee)”**. It is the first excerpt in this packet (below) and should be played in a fast, swing style. A recording of this etude is available at [https://www.youtube.com/watch?v=3ZJflvNsh1g](https://www.youtube.com/watch?v=3ZJflvNsh1g)

2. Additionally, choose any **two** excerpts from the remaining selections in this packet. **One** excerpt should feature **lyrical** playing, while the **other** should showcase **technical** ability. (There are no stipulations or restrictions; you may choose from any of the excerpts in this packet.)

As you can see, this packet contains a considerable number of excerpts. The intention is to provide for students of all ability levels. Please choose music you feel best highlights your skills as a performer. **You should not feel any pressure or expectation to perform music more difficult than your comfort level.**

3. In addition to the prepared music, the audition will also include sight-reading a brief melodic passage. Just relax and do the best you can with it. A great place to practice sight-reading skills is with the interactive music learning software SmartMusic.

Finally, a note from Professor Condit for saxophone majors: “please take this audition as seriously as possible, as your ranking will determine placement in **all** concert and studio chamber groups.”

Otherwise, for more detailed information on the saxophone audition process, including scheduling, policies and procedures, please visit: [fineartscomm.lamar.edu/bands/auditions](http://fineartscomm.lamar.edu/bands/auditions)
INSTRUMENTAL ENSEMBLES AUDITIONS

Saxophone Packet

(A recording of this etude is available at https://www.youtube.com/watch?v=3ZJfLvNsh1g)

Etude 1

\[ = 232 \text{ swing} \]

Rick Condit
Lamar University

\[ \text{Gm7} \quad \text{C#m7} \quad \text{F7} \quad \text{Fmaj9} \quad \text{Cm7} \quad \text{F7} \]

\[ \text{Bbmaj7} \quad \text{Eb13} \quad \text{Fmaj9} \quad \text{Dm9} \]

\[ \text{G13} \quad \text{Bbmaj7} \quad \text{Eb13} \]

\[ \text{Em7(b5)} \quad \text{A7(b9)} \quad \text{Dm7} \quad \text{A7(b9)} \]

\[ \text{Dm7} \quad \text{Em7(b5)} \quad \text{A7(b9)} \quad \text{Dm7} \quad \text{D7} \]

\[ \text{F/C} \quad \text{Dm7} \quad \text{Gm7} \quad \text{C7} \quad \text{Am7} \quad \text{Ab7} \quad \text{Gm7} \quad \text{C7} \]
1st Eb Alto Saxophone  \( \frac{3}{4} \)

Moderato molto

\( \text{mf expr. e cantando} \)

\( \text{mf} \)

\( \text{più f} \)

\( \text{più f} \)

\( \text{K} \)
Colonial Song (Grainger)

\( \text{mf espress.} \) Solo, molto vibrato

\( \text{a tempo} \)

\( \text{cresc.} \)

\( \text{ff} \)
March, "Rolling Thunder" (Fillmore)

\( \text{\textit{(d} = 144)} \)

\( \text{ff} \)

\( \text{f} \)

\( \text{p} \)

\( \text{cresc.} \)

\( \text{f} \)

\( \text{p} \)

\( \text{cresc.} \)

\( \text{poco cresc.} \)

\( \text{f} \)

\( \text{cresc.} \)

\( \text{ff avec éclat} \)

Dionysiaques, Opus 62 (Schmitt)
INSTRUMENTAL ENSEMBLES AUDITIONS

Saxophone Packet

Moderato \( \left( \frac{\mathbb{A}}{\mathbb{C}} = 108 \right) \)

mf

mf

p

f

molto cantabile con dolore

Solo

p vibrato

3

espress.
INSTRUMENTAL ENSEMBLES AUDITIONS

Saxophone Packet

1st & 2nd Eb Alto Saxophones

\( J = 144 - 152 \)

\[ \text{a2} \]

\[ \text{ff} \]
Andantino (100 \text{ ?})

Slow-Lyrical
INSTRUMENTAL ENSEMBLES AUDITIONS

Saxophone Packet

Celebrations

John Zdechlik

Cal Poly Bands
Music Department
California Polytechnic State University
San Luis Obispo, California 93407

 Allegro Spiritoso

\[ \text{Tempo: } \frac{144}{152} \]

1. \( \text{ ff } \)

2. \( \text{ mf } \)

3. \( \text{ mf } \)

4. \( \text{ f } \)

5. \( \text{ f } \)

6. \( \text{ f } \)

7. \( \text{ f } \)

8. \( \text{ f } \)

9. \( \text{ f } \)

10. \( \text{ f } \)

11. \( \text{ f } \)

12. \( \text{ f } \)

13. \( \text{ f } \)

14. \( \text{ f } \)

15. \( \text{ f } \)

16. \( \text{ f } \)

17. \( \text{ f } \)

18. \( \text{ f } \)

19. \( \text{ f } \)

20. \( \text{ f } \)

21. \( \text{ f } \)

22. \( \text{ f } \)

23. \( \text{ f } \)

24. \( \text{ f } \)

25. \( \text{ f } \)

26. \( \text{ f } \)

27. \( \text{ f } \)

28. \( \text{ f } \)

29. \( \text{ f } \)

30. \( \text{ f } \)

31. \( \text{ f } \)

32. \( \text{ f } \)

33. \( \text{ f } \)

34. \( \text{ f } \)

35. \( \text{ f } \)

36. \( \text{ f } \)

37. \( \text{ f } \)

38. \( \text{ f } \)

39. \( \text{ f } \)

40. \( \text{ f } \)