



INSTRUMENTAL ENSEMBLES AUDITIONS

Saxophone Packet

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>
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



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(A recording of this etude is available at <https://www.youtube.com/watch?v=3ZJflvNsh1g>)

Etude 1

Rick Condit
Lamar University

♩ = 232 swing

Chords: Fmaj9, D9, G13, Gm7, C#m7, F#7, Fmaj9, Cm7, F7, Bbmaj7, Eb13, Fmaj9, Dm9, G13, Bbm7, Eb13, Fmaj9, D9, G13, Em7(b5), A7(b9), Dm7, A7(b9), Dm7, Em7(b5), A7(b9), Dm7, D9, F/C, Dm7, Gm7, C7, Am7, Ab7, Gm7, C9.



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Allegro ♩ = 80

20

25

30

33

Andante ♩ = 92

1

2

3

4

5



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$\text{♩} = 72$ **ARIA**

Audante
p espressivo

f

Le double plus vite
p subito *mf* *crescendo*

Colonial Song (Grainger)

(♩ = 66) *Solo, molto vibrato*

a tempo

mf espress. *cresc.*

ff *f*



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March, "Rolling Thunder" (Fillmore)

(♩ = 144)

Dionysiaques, Opus 62 (Schmitt)

31 (♩ = 120-132)



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$\text{♩} = 84$

mf

p *mf*

Allegro furioso FERLING

f *mf* *cresc.*

f *mf* *cresc.*



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Andante ♩ = 72-80

p dolce

mf

p *mf*

♩ = 120

f *p*

f

mp *mf*

ff *rit.*



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Andante

p

(1)

(2)

mf

4

mp

8

f

12

16

19



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Moderato (♩ = c. 108)

mf *p*
mf
p
f

20 *molto cantabile con dolore*
Solo
p vibrato
21 3
22
23 6 *espress.*
24



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♩ = 92-120

Allegro brillante **LUFT**



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4

1st & 2nd Eb Alto Saxophones

$\text{♩} = 144 - 152$

6

a2

f

21

22

ff

23

tr

acc

ff

$\text{♩} = 100 - 120$



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Andantino (160 = ♩)

12 *p* *fp* *fp* *fp*

cresc. *f* *ff* *p* *p*

mf *f*

cresc. *f*

cresc. *ritard*

Slow - Lyrical

Slow - Lyrical



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Commissioned by and dedicated to the Headmistress Concert Band, Bloomington, Minnesota,
 Dr. Earl C. Benson, conductor, on the band's 20th anniversary, 1988

CELEBRATIONS

1st Eb ALTO SAXOPHONE

Cal Poly Bands
 Music Department
 California Polytechnic State University
 San Luis Obispo, California 93401

John Zdechlik

♩ = 144-152
Allegro Spiritoso

1 2 3 4 5 6
 7 8 9 10 11
 12 13 14 15
 16 17 18 19 20
 21 22 23 24
 25 26 27 28 29
 30 31 32 33 34 35
 36 37 38 39 40



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Moderato

Musical score for Moderato, measures 1-13. The score is written in treble clef, 4/4 time, and G major. It consists of four staves of music. The first staff begins with a dynamic marking of *mp*. The second staff starts at measure 5. The third staff starts at measure 9 and includes a dynamic marking of *subito p* followed by *f*. The fourth staff starts at measure 13 and includes dynamic markings of *mp* and *mf*. The piece concludes with a double bar line at the end of the fourth staff.

Allegretto ♩ = 108

Musical score for Allegretto, measures 14-23. The score is written in treble clef, 3/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a dynamic marking of *mf* and ends with *f*. The second staff starts at measure 15 and includes dynamic markings of *p* and *mf*. The third staff starts at measure 17 and includes dynamic markings of *f*, *p*, and *mf*. The fourth staff starts at measure 19 and includes dynamic markings of *mf* and *f*. The fifth staff starts at measure 21 and includes dynamic markings of *p*, *mf*, and *f*. The piece concludes with a double bar line at the end of the fifth staff.