

**FALL 2019**  
**UGA Saxophone Band Placement Auditions**

**Sunday, August 11, 2pm – 4pm**  
**Room 521**

Dear Saxophone Majors:

Please arrive to room 521 at 1:45pm on Sunday, August 11, to sign up for your specific audition time slot. There will be a graduate student serving as the monitor. Auditions are blind. There will also be sight-reading in addition to these excerpts. Redcoat members must be released from your rehearsal, take the audition, then return to rehearsal.

As always, it is expected that you will listen to recordings of each excerpt, understand the context of the excerpt (is it a transcription, original, ensemble part, solo part, etc...) and prepare accordingly. Remember that your interpretation of style is a significant part of your score and the way you become familiar with style is to listen (a lot!) to recordings.

Tempos marked are the tempos you should aim for in the audition. You do not score points for going faster than the marked tempos; in fact, you may lose points if you go too fast.

Once you have prepared these excerpts, record yourself performing them and listen back with critical ears so that you become your own teacher. Conduct yourself as you listen back. How's tempo (steady, rushing, inconsistent)? How's your pitch? How's vibrato? How's style? Did you count the rests accurately? Are you expressing the appropriate character of each excerpt? *It will be apparent in the auditions who has done this important step and who hasn't.*

A few specifics:

1. The Thin Red Line, 7th line down, measure 4, beat 2, should be an E natural, not an F as marked. Please make the correction on your part.
2. The rests in *Candide* must be counted through. This requires practice. How well you count through the rests will be a part of your final score.
3. One of the excerpts is from David Maslanka's Symphony No. 4. You must listen to the 30-minute symphony to determine where the saxophone solo is and to infer musical style, phrasing, tempo, etc.....

Maslanka Symphony No. 4 recording:

<https://www.youtube.com/watch?v=A2xcMoQ6ML4>

It is not the goal to copy the way the soloist sounds in this recording. If you do this, the panel of judges will know. It is the goal to capture the style of excerpt from the recording and then sound like yourself.

Please be in touch with questions. Good luck preparing!

-Dr. Frigo

E♭ ALTO SAXOPHONE.

# THE THIN RED LINE. MARCH.

KENNETH J. ALFORD.

The musical score is written for E♭ Alto Saxophone and consists of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a dynamic marking of *ff* and includes a triplet of eighth notes. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *mf* and includes a section marked "Trio." with a 4/4 time signature. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf*. The tenth staff has a dynamic marking of *mf* and includes a section marked "rit." (ritardando). The eleventh staff has a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# 'prepare All Riders For The Flag

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1st E♭ Alto Saxophone

JOHN PHILIP SOUSA  
Edited by Frederick Fennell

Regimental March tempo

$\text{♩} = 120$

*ff*

*p lightly*

*f* *p*

*ff* *mp*

*ff* *f*

*p*

*f*

*tr* *tr* *tr*

*mf* *tr*

*ff*

*sfz* *f* *ff*

# Prelude to Cantata No. 156

(ICH STEH' MIT EINEM FUSS IM GRABE)

Arranged by  
SIGURD RASCHER

J. S. BACH

**E♭ ALTO SAXOPHONE**

*Adagio*

The musical score consists of eight staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Adagio*. The notation includes various rhythmic patterns, slurs, and trills (tr). The fifth and sixth staves feature complex phrasing with multiple overlapping slurs and triplets (marked with '3'). The seventh and eighth staves also include trills and slurs. There are some scribbled-out notes at the end of the fourth and fifth staves.

# OVERTURE TO "CANDIDE" 002029

1st Eb ALTO SAXOPHONE

START

LEONARD BERNSTEIN

arranged by WALTER BEELER

Allegro molto con brio

ALL RESTS  
MUST  
BE  
COUNTED

The musical score consists of seven staves of music. Measure numbers 10, 20, 30, 40, 50, 60, and 70 are boxed. Performance markings include *ff*, *f*, *br*, *gliss.*, *mf sub. dolce*, *P dim.*, and *P*. Handwritten annotations include "START" at the beginning, "END" above measure 50, and "Ob. 2." above measure 70. The score is heavily annotated with scribbles and circles, particularly in the later measures.

# Candide, excerpt # 2

1st Alto Sax.

80 *mf cant.*

90 *dim.*

*mf cant.*

100 *dim.*

110 *f cant.*

*dim.* *f sub.* *dim.*

120 *p* *pp*

*ff* *p v*

130 *cresc.*

*tr* *tr* *tr* *ff* 140

# Maslanka 4 Saxophone Solo

The musical score is written for Alto Saxophone and Alto Saxophone (A. Sax). It consists of five staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *subito p* (subito piano). The tempo and style are indicated by the handwritten note at the bottom of the page.

Alto Sax

A. Sax.

A. Sax.

A. Sax.

A. Sax.

*mf*

*f*

*subito p*

Must listen to the recording to infer the tempo, style, phrasing, etc.....