

# ENSEMBLE AUDITION MUSIC

## OBOE

### FALL SEMESTER 2018

Monday, August 20<sup>th</sup>, 2018 – 3:00-4:30

Auditions will be held on the stage of Rosen Concert Hall.

1. You will be asked to play the following:
  - a. **A = 440**: for correct pitch and exceptional quality of tone
  - b. **Major** scales: E (2 octaves), Db (2 octaves) and F# major (octave and a fifth)
  - c. **Chromatic** scale encompassing your full range. Breath after the high C to exhibit control and absolute precision in the third octave.

**Play all scales with fluency, accuracy and a beautiful tone**

2. Each excerpt will be heard in its entirety at the audition.
3. Sight-reading,

## Practice suggestions

### **Beethoven Symphony no. 6**

#### 1<sup>st</sup> movement

Listen to the recording to inform your interpretation of the staccato markings over the notes. Remember: a staccato marking does not necessarily sound the same in all contexts. One must take into consideration the time period, the character of the music, the tempo and the overall shape of the phrase you wish to create. All of these aspects will tell you exactly how the staccato notes will sound. That and the recordings you learn from!

## **Ferling Prelude and Etude**

You may choose either the first or second Prelude as your introduction to the Etude. Play this introduction as an announcement to the main part of the work. Notice there are no bar lines and no meter indication. This gives you some freedom for interpretation. Do keep in mind that this music is from the 19<sup>th</sup> century and that subtly and good taste is a given. Base the speed of the prelude on how accurately you are able to play the moving 32<sup>nd</sup> notes. The prelude should exhibit graceful gesture and interesting 'line.' Have fun!

The Etude will be successful if you call upon the basic technical concepts of the Barret Oboe Method. A few reminders:

1. keep your last slurred notes long and connected to the note that immediately follows.
2. the tongued articulation is 'on-the-wind' – in other words, do not puff on individual 16<sup>th</sup> notes. Keep the energy in the tonguing; there should be no abdominal movement. The diaphragm is engaged and tummy is still as you articulate.
3. Practice small groupings of 16<sup>th</sup> at a time, use the metronome ALWAYS, and vary the rhythm for extra agility while practicing.

## **Jeremiah, Symphony no. 1; Leonard Bernstein**

Opening movement:

Please be prepared to play the entire page. The repetitive nature of the rhythm, articulation and accents are deceptively difficult.

The character changes at rehearsal 5; let this be reflected in the tone, vibrato use, long phrase structure. Ask yourself, 'how long is this phrase?' – invest some thought about the contrast you wish to create with the outer rhythmic sections.

Listen to recordings!

Play each excerpt only as fast as you can do well. But, no matter the tempo, play with character, style and your most beautiful sound.

Enjoy the music, and please contact me if you have questions.

Enjoy summer, and please pop in to say hello if you are in Boone; I am teaching Cannon from June 23<sup>th</sup> – July 14<sup>th</sup>.

Good wishes,  
Dr. Chapman