

Fall 2022 Sonoma State Wind Ensemble & Symphony Orchestra Audition packet: Oboe

Auditions consist of the scales and excerpts found on the following pages.

Tips on taking a successful audition

If possible, bring all music to a teacher early on (i.e. 1-2 months ahead of the audition) for advice and guidance on appropriate fingering, bowing, breathing, tonguing, practice strategies, etc. In addition, many (free) masterclasses on standard excerpts and audition strategies can be found on Youtube.

Get a concrete idea of the appropriate tempi (metronome markings) for your excerpts. Have these goals in mind over the course of your preparation and work toward them gradually over the course of several weeks or months rather than expecting overnight miracles. Practice effectively and correctly from the beginning. Remember that "Practice makes permanent." Focusing on the most challenging passages over time will likely result in a more confident, fluid and even performance at the audition.

Listen to a recording of each excerpt. Even better, listen to several recordings, as different ensembles and conductors may have widely varying interpretations of the same piece, and you'll hear different and interesting things (solos, balances, tempi, etc.) in each one. The best approach would be to listen while following along with a score (many are available on imslp.org) as well as your own part. This will enable you to get a sense of how your part functions within the entire ensemble.

Do a "mock audition" (or several mock auditions) by playing through your scales and excerpts in front of others for feedback and to simulate the stress factor of playing in front of other people.

SSU WIND ENSEMBLE/ ORCHESTRA AUDITIONS -

SCALES

OBOE

D Major ♩ = 96



B Melodic Minor ♩ = 96



Chromatic ♩ = 96



Excerpt No. 1: Shostakovich, Symphony No. 5, movement one, rehearsal 32-39

3

4 -

32 $\text{♩} = 158$

33

34

35

crzo

Rit.

molto

36 *Largamente* $\text{♩} = 66$

37

38 *molto*

ri - te - nu - to

a tempo tutta forza

Rall.

39 *Piu mosso* $\text{♩} = 84$

Witch!

Waltz!

2 fl.

Excerpt Number Two: Grainger, Lincolnshire Posy (two pages)

“LINCOLNSHIRE POSY”

Based on English Folksongs gathered in Lincolnshire, England by Lucy E. Broadwood and Percy Aldridge Grainger and set for Wind Band (Military Band) by

PERCY ALDRIDGE GRAINGER

OBOE 1

Brisk $\text{♩} = 112$ Tpt.1

1. “LISBON”
(Sailor’s Song)

Full Score Edition
Assembled by Frederick Fennell

mf (detached)

mf (detached)

mf (detached)

f

mf (detached)

Cl.1 *mp* *f (nasal)* *mf* *p*

2. “HORKSTOW GRANGE”
(The Miser and his Man: A local Tragedy)

$\text{♩} = 60$

Slowly flowing; singly

6 Hns.

f (singly)

ff

f

Solo Tpt. (freely)

2

25 Solo Tpt. Slow 29 *mp* *mf* Slightly slower

louden *mf* *f* *ff* (almost clingingly)

Slacken slightly Slightly slower still Slow off long

34

fff *f* soften *ppp*

SBS-250

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4. "THE BRISK YOUNG SAILOR"
(who returned to wed his True Love)

♩ = 88-96

Sprightly

The musical score is written on a single staff in G major (one sharp) and 2/4 time. It consists of eight lines of music. The first line starts with a tempo marking 'Sprightly' and a handwritten tempo range '♩ = 88-96'. Measure numbers 8 and 9 are boxed. The second line continues the melody. The third line features measure numbers 17 and 25 boxed, and a 'Solo' section starting at measure 25 with the dynamic 'mf (detached)'. The fourth line continues the melody. The fifth line is marked 'Tutti' and 'f'. The sixth line starts with measure number 34 boxed. The seventh line is marked '(no slackening)', 'ff', and 'f', with measure number 40 boxed. The eighth line is marked 'Slow off', 'f', 'mp', 'p', and 'Fl. 2', with measure number 43 boxed. The piece concludes with a double bar line.

mp

mf (detached)

Tutti

f

(no slackening)

ff

f

Slow off

f

mp

p

Fl. 2

p