

## **Spring 2024 Oklahoma State University Band/Orchestra Auditions – OBOE**

Thank you so much for your interest in the Oklahoma State University Band and Orchestra. Please prepare all the audition material below. This audition will consider all students for both the OSU Symphony Orchestra and all Bands (Wind Ensemble, Symphony Band, Concert Band, etc.).

### **Audition Excerpts (music attached below. sections are marked)**

- No. 1 - Barret: Etude No. 27 - Allegro ma non troppo
  - first half, NO REPEATS
- No. 2 - Brahms: Symphony No. 2
  - Movement 3
    - Bars 1-32
    - Bars 217-end
- No.3 - Rimski-Korsokov: Scherezade
  - Movement 3
    - Pick up to letter A through 8th bar of A
- No. 4 - Beethoven: Symphony No. 6
  - Movement 1
    - Bars 25-53

### **Audition Tips**

- Take some time to listen to each piece. Through YouTube, Apple Music, etc., you will be able to find all of the pieces in this packet without much trouble. Please listen to them just as much as your practice for a better understanding of style, tempo, articulation, etc. As well, try listening to numerous different recordings as tempos can vary significantly. This will help you to figure out what might be a good “standard” tempo.
- Practice regularly with a metronome for the most accurate tempo.
- Practice with a tuner and/or with drones to help solidify your pitch.
- Play for as many people as possible and in as many different kinds of rooms as possible. This will assist you with nerves and getting used to different environments.
- Record yourself, take a break, and then listen back to the recording. Take notes of what you heard, practice, then record again. See if the mistakes got better. This is a great way of becoming your own teacher.

You will receive more information over the coming weeks regarding specific audition times, locations, etc. Auditions will take place on Monday, January 15, 2024. Please do not hesitate to reach out to me if you have any questions.

Best,

Dr. Parker

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Allegro ma non troppo (♩.=66)

27

D.S. al Fine

**Excerpt 7: Mvt. 4, bars 259-268; suggested tempo  $\text{♩} = 76-80$** 

This last tutti is extremely tricky, and can be requested to narrow the field in an audition. Don't rush it!

(The piano accompaniment begins at bar 259.)

**SYMPHONY NO. 2 IN D MAJOR****JOHANNES BRAHMS**

(1833-1897)

**Excerpt 1: Mvt. 2, bars 17-26; suggested tempo  $\text{♩} = 72$** 

The following excerpt is quite delicate, moving in octaves with the 2nd Oboe up to the high C#. The two of you can play this at a soft dynamic and still project quite easily. The balance should be weighted slightly in favor of the 2nd Oboe.

**Excerpt 2: Mvt. 3, bars 1-32; suggested tempo  $\text{♩} = 100-104$** 

This excerpt should be played at a good, moving tempo. At too slow a tempo the accented notes on the 3rd beat become too vertical, defeating the grazioso character of the solo. In the following exercise, give the downbeats a slight "up" inflection, but, not enough to disturb the horizontal flow.

The D's are a resolution from the E, and you will need sufficient opening and response from your reed to articulate them gently and reliably. The low E can be very balky in its response. Ordinarily that can be remedied by pulling out the bell a millimeter or so, but that may lower the other registers too much.

The triplets should be gracious without sounding too agitated or scherzando.

There is often a slight ritard. leading to the fermata at 23.

I always tend towards the Allegretto rather than the Andantino, but be prepared for a "negotiation" with some conductors about this tempo. They are constrained by the need to maintain a constant tempo in the presto, where the strings need to fit four into your opening quarter's tempo.

### Allegretto grazioso (Quasi Andantino)

(left-right page break in authentic part)

Excerpt 3: Mvt. 3, bar 217 to end; suggested tempo  $\text{♩} = 100-104$

In the final section of the movement, don't strand yourself on the low C#. Make sure your B $\flat$  is sufficiently low to match it without having to try to lip it up. Be aware of the ritard. usually added before the fermata after 218.

(The piano accompaniment begins 2 bars before [F].)

## CONCERTO FOR VIOLIN AND ORCHESTRA

JOHANNES BRAHMS  
(1833-1897)

Mvt. 2, bars 1-32; suggested tempo  $\text{♩} = 69-80$

It has always been an irritation to violin soloists that they must stand by while the oboist plays the choicest melody in the entire Brahms concerto. The opening of the Adagio is a simple and relaxed wind serenade. When taken up by the soloist, it acquires a more somber air.

There are several challenges to this solo, chief among them sustaining the line in a way that conveys a sense of the architecture of the entire solo. It is very easy to allow the introduction to bog down and become a series of one- and two-measure phrases. The movement was written in  $\frac{3}{4}$ , and if at all possible, the oboist should attempt to feel it in 2, albeit a slow 2, rather than 4. If you keep the tempo flowing ( $\text{♩} = 69-80$ ), you will shape the overall piece easily, and have some flexibility to create rubato at key points such as the climax in the middle of measure 18.

One gets pretty short of air in this solo – remember the technique of using some breathing points simply for exhaling and succeeding ones for inhaling. You might, for instance, exhale on the downbeat of measure 9 and inhale on the 16th rest after it, or exhale on the 16th rest and inhale on the downbeat of measure 11. There are comparable points for breathing after the first 8th in measure 24 and on the following downbeat. Remember the bassoon has an important countermelody beginning in measure 22. Return to *p* there, as indicated by Brahms.

**Excerpt 2: Mvt. 2, 17th bar of [C] through [D]; Più tranquillo ( $\text{♩} = 100$ )**

This excerpt (like the previous one) begins marked only *dolce*. It is a good example of what orchestral wind players call a “solo *p*” meaning to play with a sweet character at a louder dynamic level.

The accent mark in the 2nd bar of the 2nd line below is not in the score and seems like a typo.

(The piano accompaniment begins 1 bar before the marked Solo at the end of the first line shown below.)

*rit.* **D Allegro molto.**

**Excerpt 3: Mvt. 3, pickup to [A] through 8th bar of [A]; Andantino quasi Allegretto ( $\text{♩} = 52$ )**

The dot within the slur in the 3rd bar of [A] may look odd, but it does appear in other instruments and seems correct. What Rimsky-Korsakov actually meant may be open to interpretation.

(Your pickup begins the excerpt, with the accompaniment entering right at [A].)

**III.**

**Andantino quasi Allegretto.**

*p*

**Excerpt 4: Mvt. 3, 3rd bar of [K] through 7th bar of [K]; Andantino quasi Allegretto ( $\text{♩} = 52$ )**

(The piano accompaniment begins right on the 3rd bar of [K].)

*p* **Solo** *dolce*

*a piacere*

# SYMPHONY NO. 6 IN F MAJOR, "PASTORALE"

LUDWIG VAN BEETHOVEN  
(1770-1827)

Excerpt 1: Mvt. 1, bars 25-53;  $\text{♩} = 66$

The opening of the *Pastorale* requires high notes that are projective and resonant without being narrow. Your reed must crow a stable high C (or C#, if that is your need). Lift but do not clip the last note of the slurs in places like the repeated C of bar 41. Make sure you play them on the line of your wind, carrying through to the last note.

(The piano accompaniment begins in bar 25, right on the Violin I cue, 3 bars before you enter.)

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

Allegro ma non troppo ( $\text{♩} = 66$ )

Viol. I 20 Viol. I 31 41 51 Klar. I p cresc. - - - - f A

Excerpt 2: Mvt. 3, bars 87-122;  $\text{♩} = 108$

Again, your side octave notes need to be very focused and up to pitch. Each phrase should begin buoyant and scherzo and end dolce and very legato. It is very tricky to stay with the strings here, particularly if your conductor pushes the tempo. Do not lag after rests or ties. It is common to play an echo where the melody repeats at bar 107 – therefore start this solo *p*, but not *pp*.

(The piano accompaniment begins in bar 87, 4 bars before you enter.)

83 Solo 102 117 sf sf p cresc. > dolce cresc. > dolce