

University of Melbourne Symphonic Ensembles 2024 Auditions: Oboe & Cor Anglais

Please prepare all excerpts of your chosen instrument (but note you may not get asked to perform all excerpts). All excerpts are from principal parts unless stated.

Need help preparing for your audition? Here are some suggestions:

- Listening to the pieces in their entirety, with full scores (recordings of some of these excerpts are available online). Listen to the orchestras that you've heard of (Berlin, Chicago, New York, Vienna etc). Scores are available in the music library, or through web resources such as:
 - http://imslp.org/
 - o <u>http://archives.nyphil.org/</u>
- Do detailed work first ensure that all tempos, notes, intervals and rhythms are correct.
- Once you've got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.
- Once you have the excerpts suitably prepared, record three of them in a row and then listen. Write down several things that you know need to improve and then spend time working on them.
- Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.
- Repeat every day (after a nice warm-up). Use the recording to decide what basics you'll work on tonight or tomorrow morning before your next mock audition.

Excerpts for educational purposes only

EXCERPT OVERVIEW

*Any rests longer than 2 bars can be observed as a short pause before continuing.

OBOE

1. BRAHMS Violin Concerto

Mvt. II 'Adagio', bars 3-32

2. **BEETHOVEN** Symphony No. 6

Mvt. III 'Allegro', bars 40-48 AND bars 91-122

3. RIMSKY-KORSAKOV Scheherazade

Mvt. II 'The Legend of the Kalendar Prince', Fig. A - Fig. B

4. DVOŘÁK Cello Concerto (Oboe 2)

Mvt II 'Adagio, ma non troppo', beginning - bar 9 AND Fig. 2 - the key change

5. SHOSTAKOVICH Festive Overture

6 bars before Fig. 19 - 7 bars after Fig. 20

6. STRAVINSKY The Rite of Spring

'L'adoration de la terre', Fig. 5 - Fig. 6 AND Fig. 9 - Fig. 12

COR ANGLAIS

*Whilst the Cor Anglais excerpts are not compulsory, candidates may wish to strengthen their audition and performance opportunities by performing all of the excerpts associated with this subsidiary instrument.

1. STRAVINSKY The Rite of Spring

'L'adoration de la terre', Fig. 2 - 4 AND Fig. 6 - 7

2. SHOSTAKOVICH Symphony No. 8

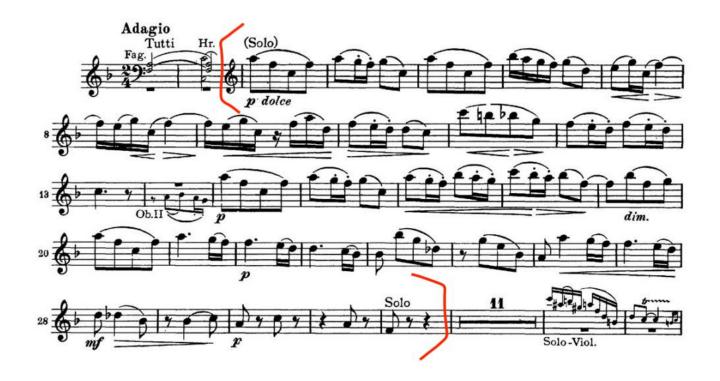
Bar 301 (Fig. L) – bar 350 (11 bars after Fig. M)

3. SIBELIUS The Swan of Tuonela

Bars 5-32

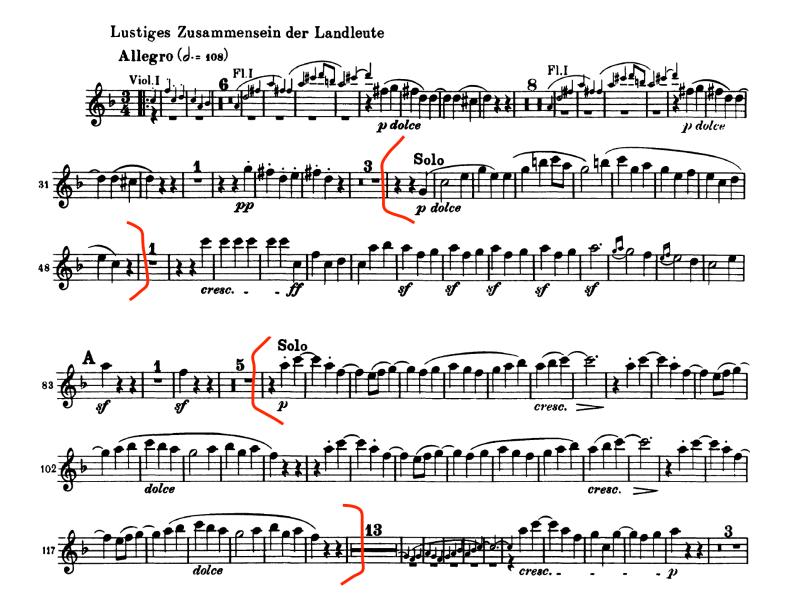
OBOE

1. BRAHMS Violin Concerto Mvt. II 'Adagio', bars 3-32



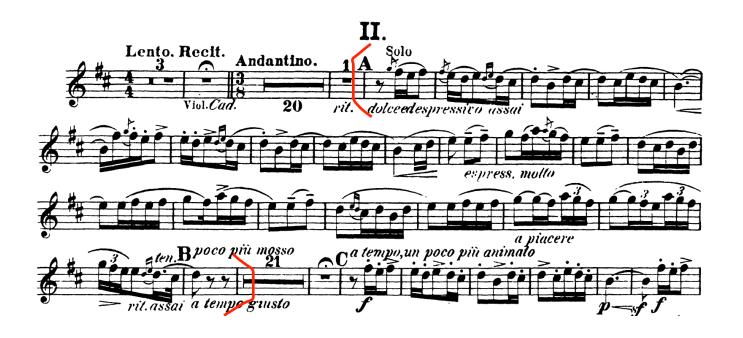
2. BEETHOVEN Symphony No. 6

Mvt. III 'Allegro', bars 40-48 AND bars 91-122



3. RIMSKY-KORSAKOV Scheherazade

Mvt. II 'The Legend of the Kalendar Prince', Fig. A - Fig. B



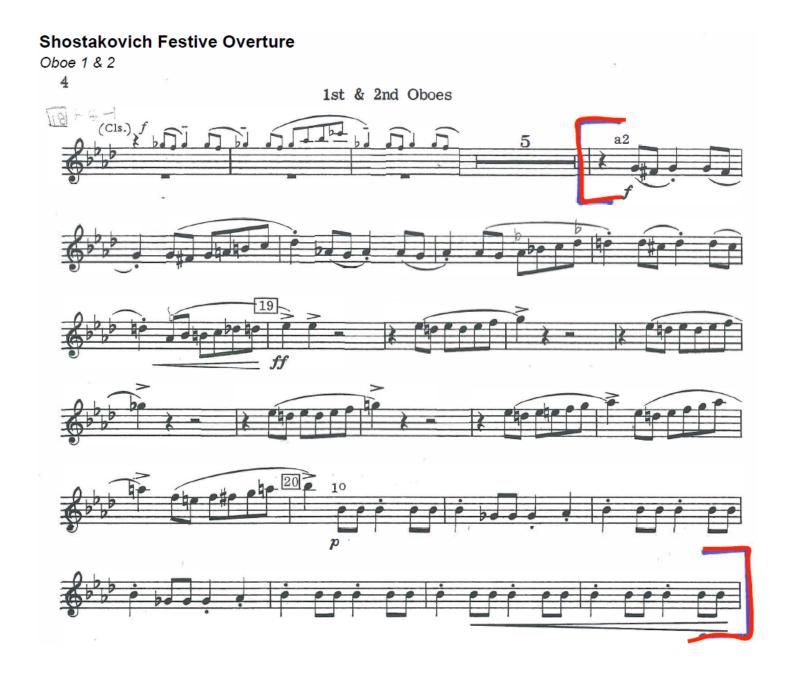
4. **DVOŘÁK** Cello Concerto (Oboe 2)

Mvt II 'Adagio, ma non troppo', beginning - bar 9 **AND** Fig. 2 - the key change



5. SHOSTAKOVICH Festive Overture

6 bars before Fig. 19 - 7 bars after Fig. 20



6. STRAVINSKY The Rite of Spring

'L'adoration de la terre', Fig. 5 - Fig. 6 AND Fig. 9 - Fig. 12

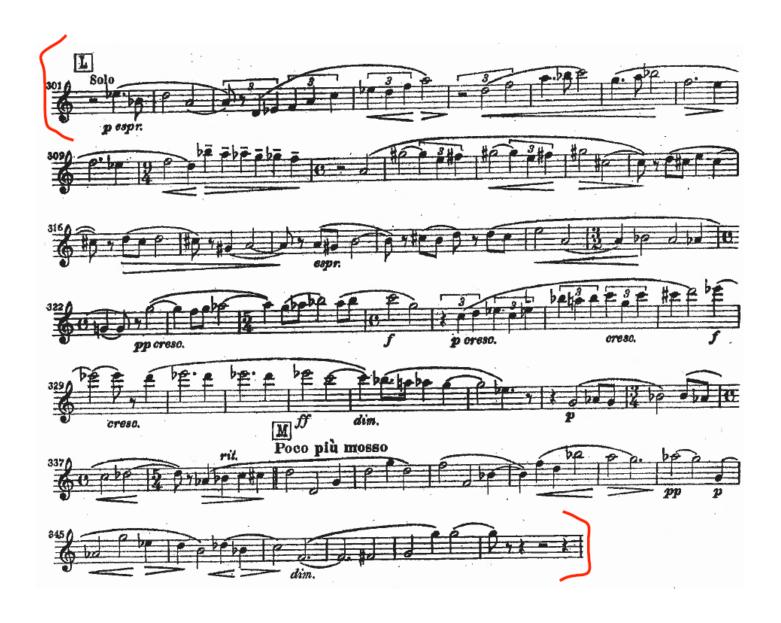


COR ANGLAIS

STRAVINSKY The Rite of Spring 'L'adoration de la terre', Fig. 2 - 4 **AND** Fig. 6 - 7



2. SHOSTAKOVICH Symphony No. 8 Bar 301 (Fig. L) – bar 350 (11 bars after Fig. M)



3. SIBELIUS The Swan of Tuonela

Bars 5-32

