University of Melbourne Symphonic Ensembles
2026 Auditions: Oboe & Cor Anglais

Please prepare all excerpts of your chosen instrument as instructed. Note you may not get asked to perform all excerpts. All excerpts are from principal parts unless stated otherwise.

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.

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

- *Listen 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/*
  - *http://archives.nyphil.org/*
- *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.*

EXCERPT OVERVIEW

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

OBOE

1. **BORODIN** Polovtsian Dances from *Prince Igor*
   No. 17, Fig. A – Fig. B

2. **BRAHMS** Violin Concerto in D major
   Mvt II, bars 3 – 32

3. **STRAUSS** Don Juan
   Fig. L - 2 bars after Fig. N

4. **TCHAIKOVSKY** Symphony No. 4
   Excerpt 1 Mvt II, bars 1 – 21
   Excerpt 2 Mvt III, bars 133 - 145

5. **ROSSINI** Overture to *La scala di seta*
   Beginning – 2nd bar of Fig. 3

COR ANGLAIS

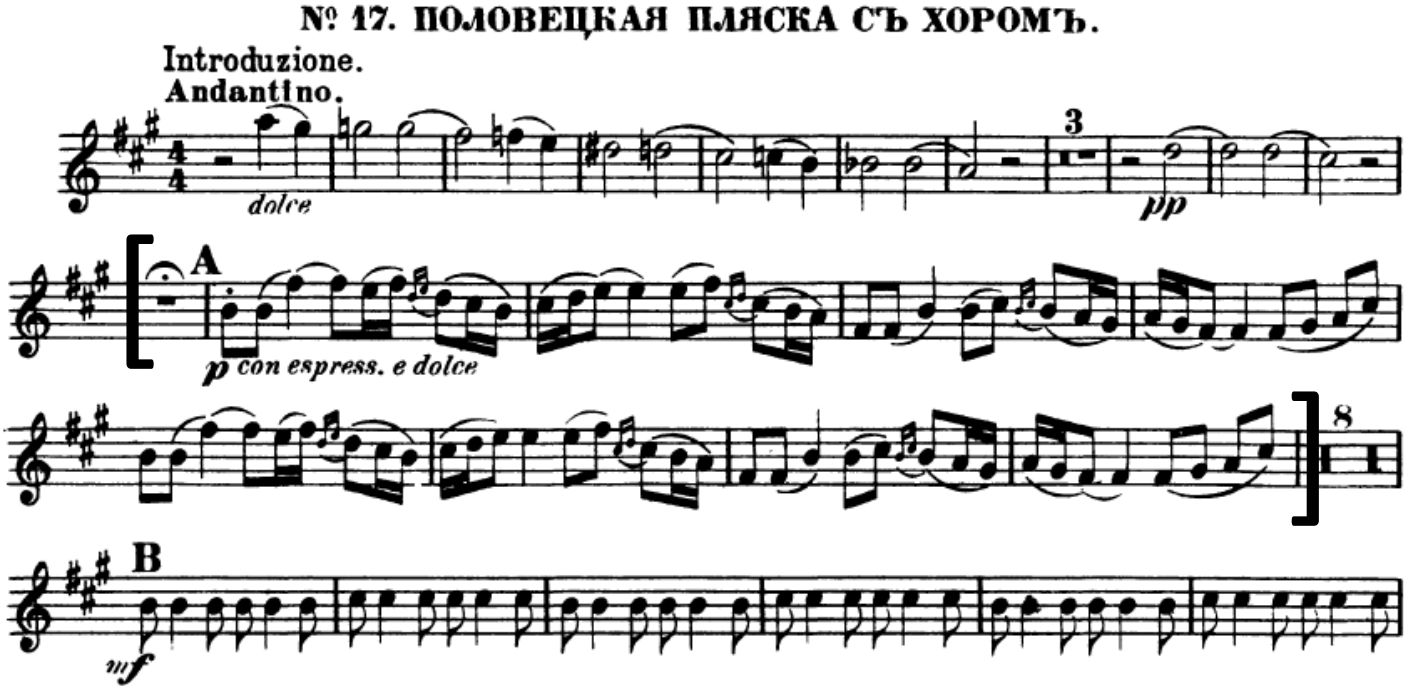
1. **DVOŘÁK** Symphony No. 9 'New World'
   Mvt II, bars 7-18

2. **STRAUSS** Till Eulenspiegel
   Excerpt 1 Fig. 17 - Fig. 18
   Excerpt 2 1 bar after Fig. 30 - Fig. 31

3. **RODRIGO** Concierto de Aranjuez
   Mvt. II, Adagio Beginning - Fig. 5

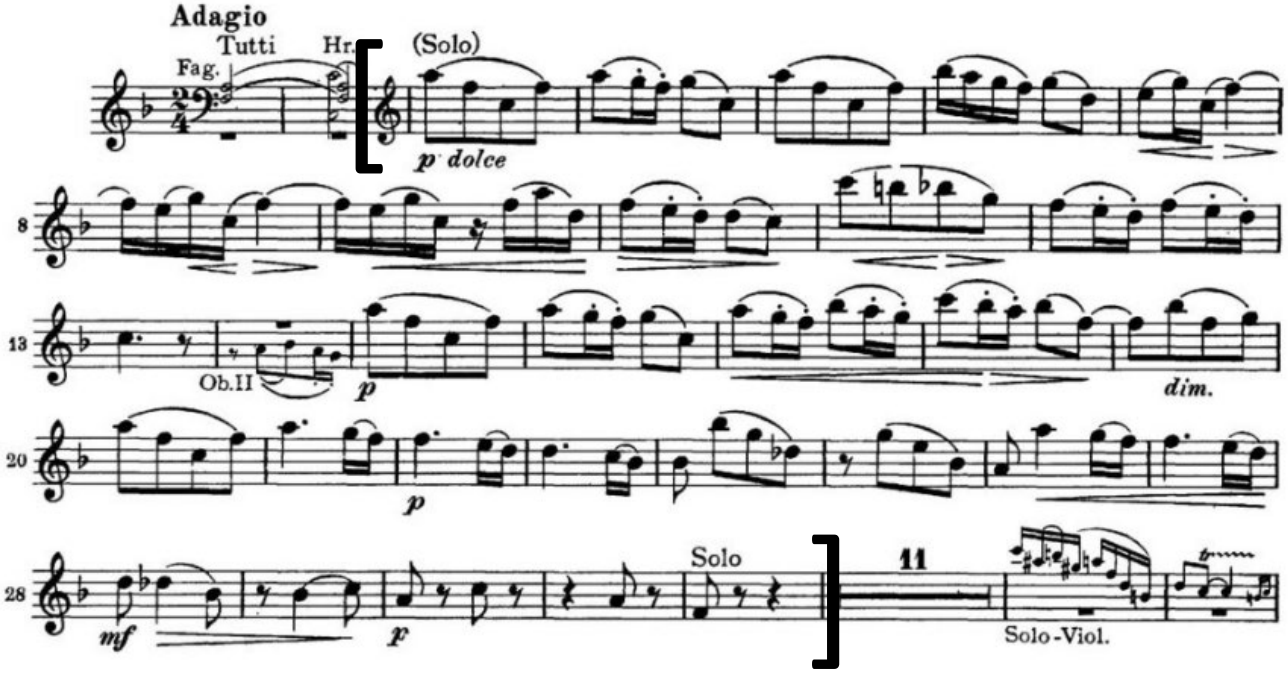
Oboe

1. **BORODIN** Polovtsian Dances from *Prince Igor*
No. 17, Fig. A – Fig. B

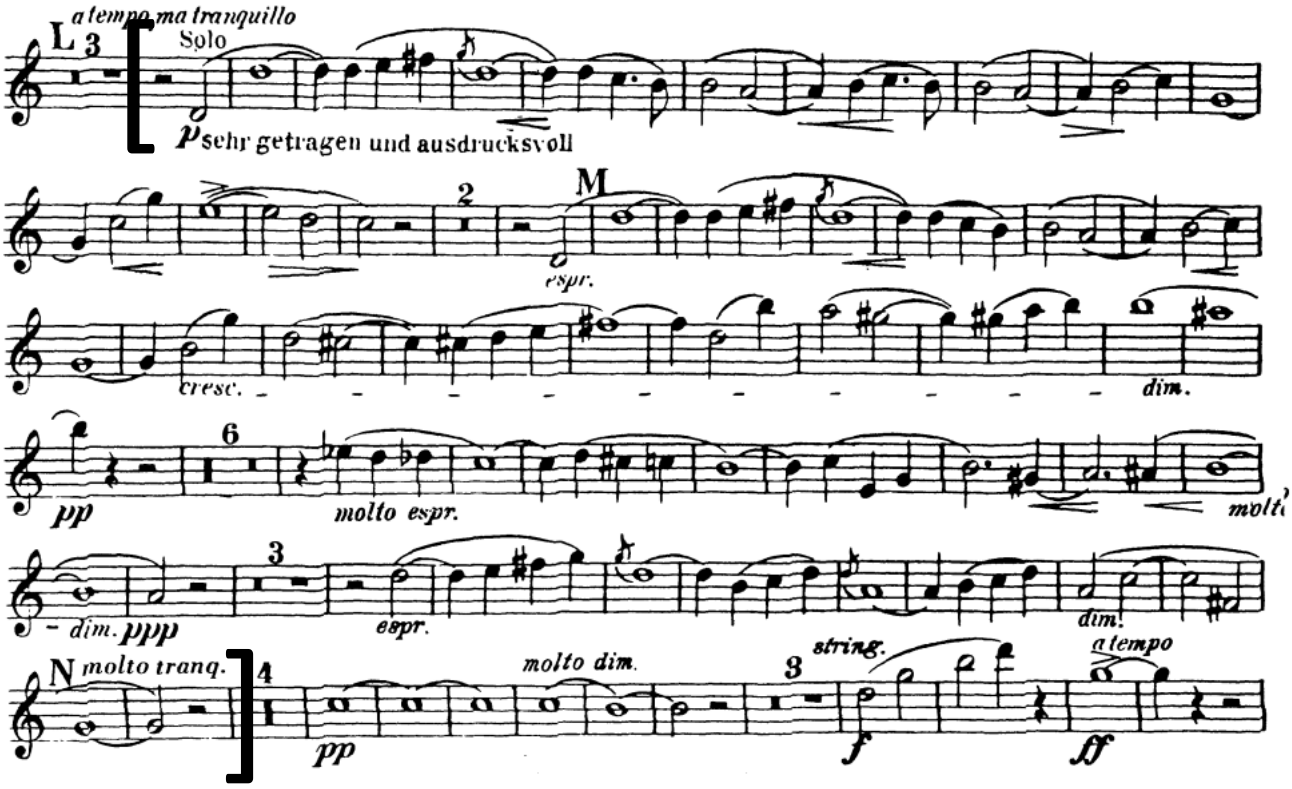


Oboe

2. **BRAHMS** Violin Concerto in D major
Mvt II, bars 3 – 32



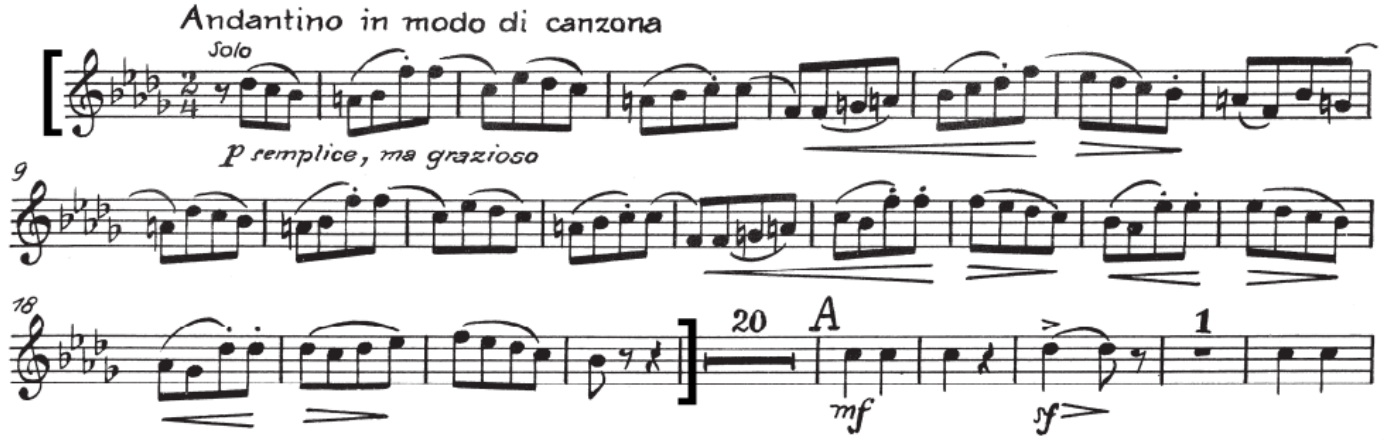
3. **STRAUSS** Don Juan
Fig. L - 2 bars after Fig. N



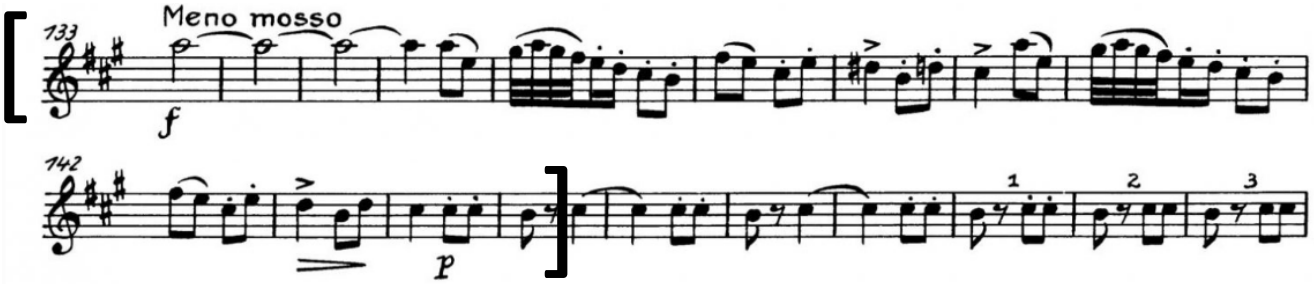
Oboe

4. TCHAIKOVSKY Symphony No. 4

Excerpt 1 Mvt II, bars 1 – 21

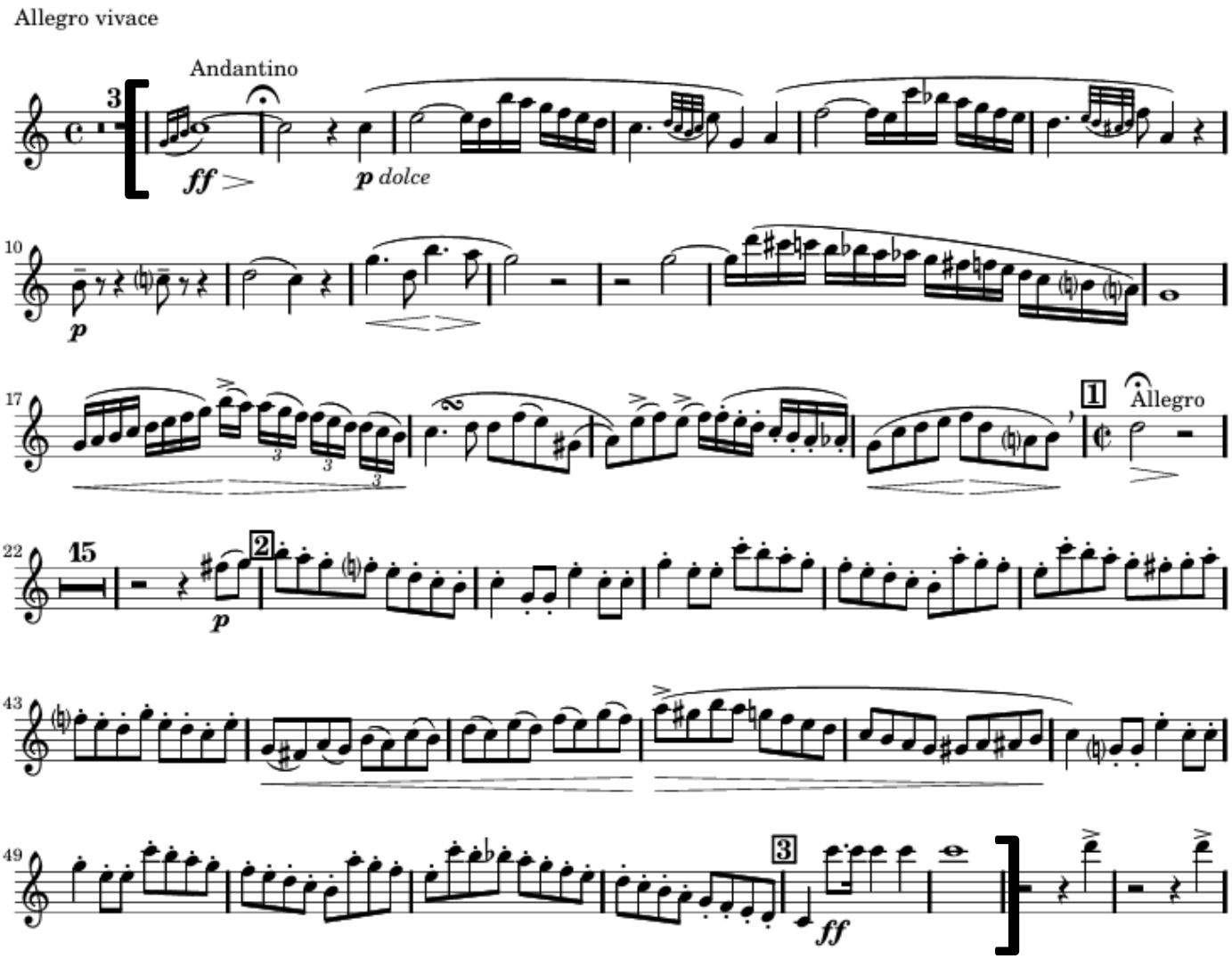


Excerpt 2 Mvt III, bars 133 - 145



Oboe

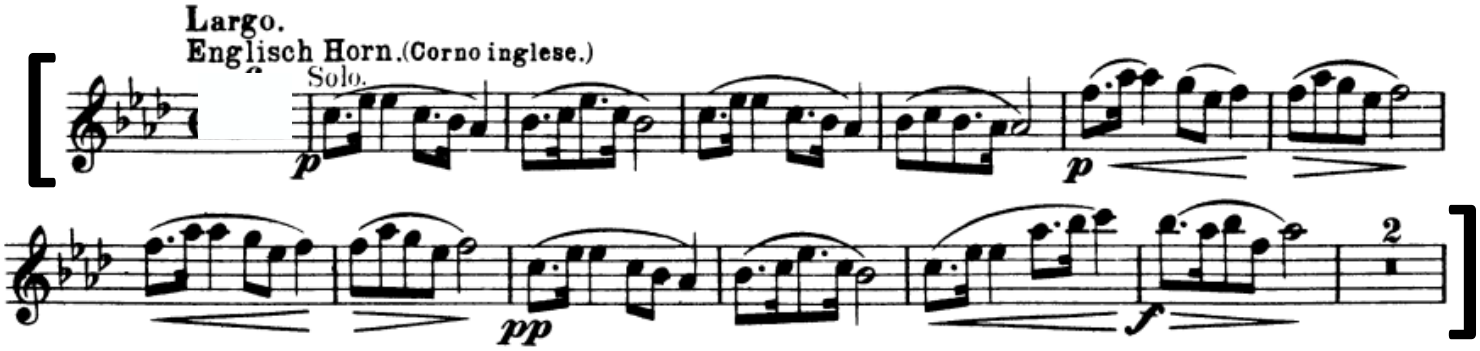
5. **ROSSINI** Overture to *La scala di seta*
Beginning – 2nd bar of Fig. 3



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.

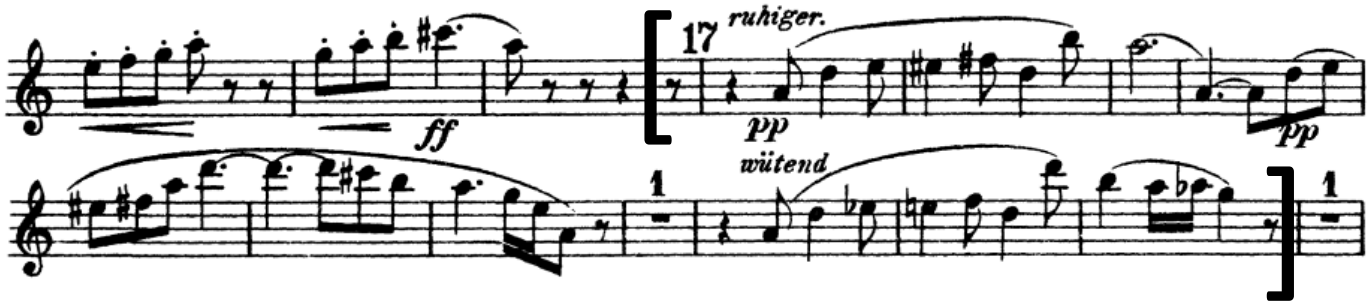
1. **DVOŘÁK** Symphony No. 9 ‘New World’
Mvt II, bars 7-18



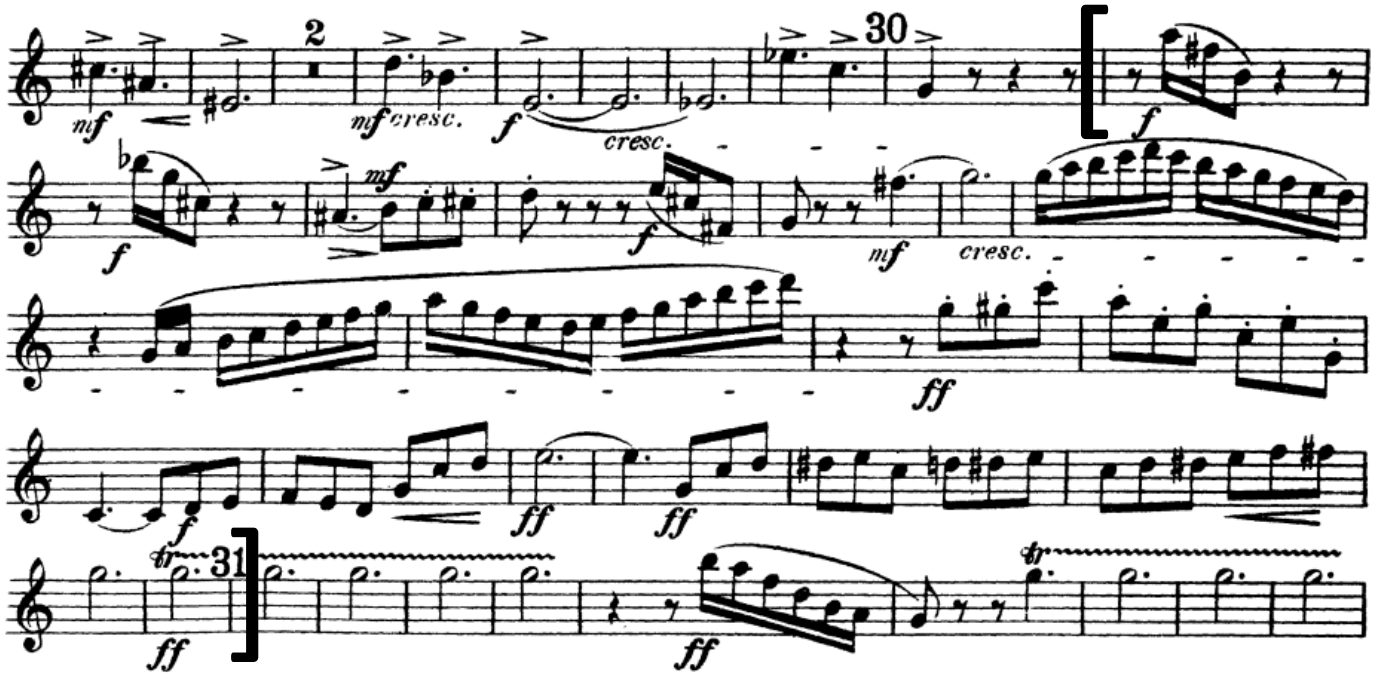
Cor Anglais

2. STRAUSS Till Eulenspiegel

Excerpt 1 Fig. 17 - Fig. 18

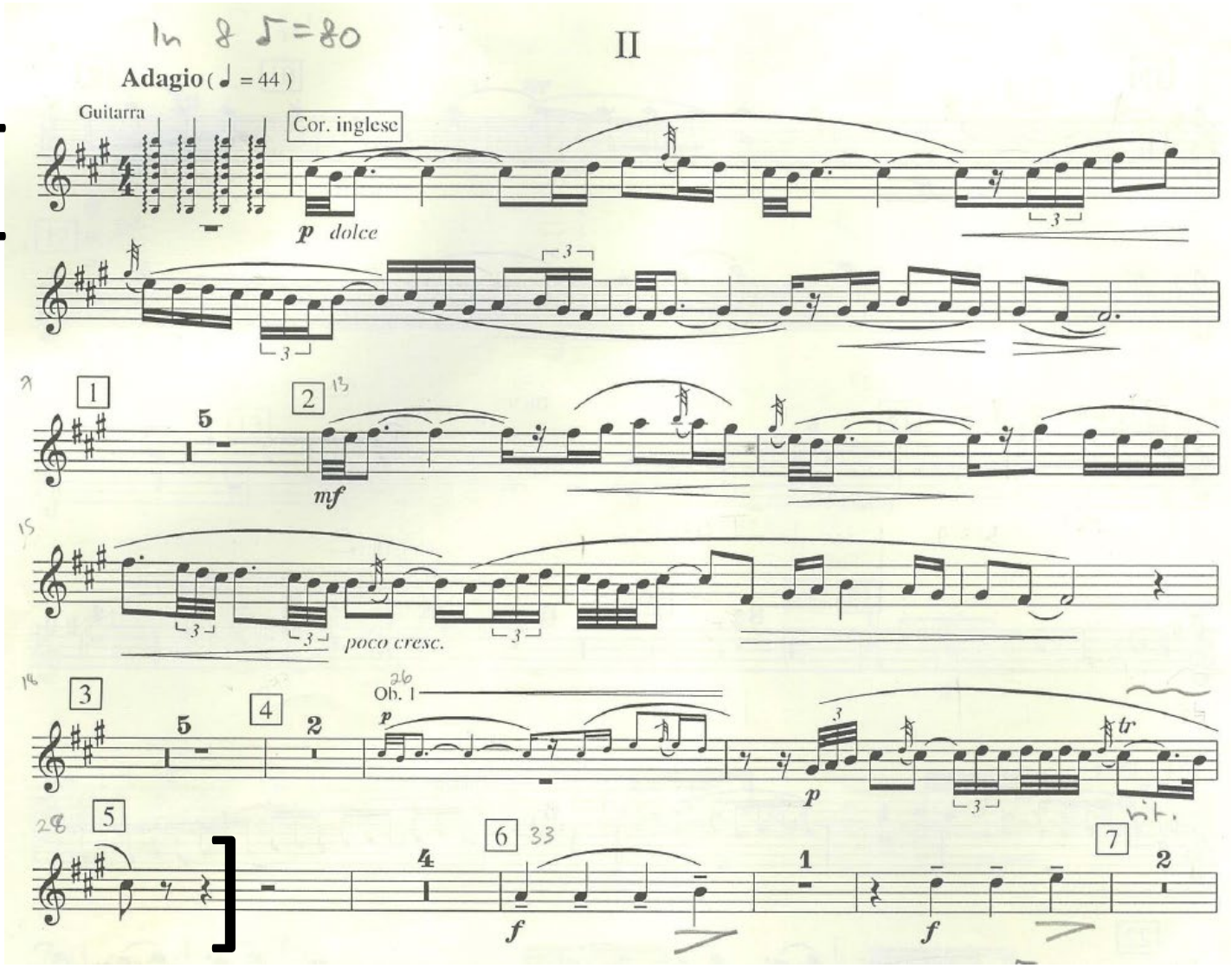


Excerpt 2 1 bar after Fig. 30 - Fig. 31



Cor Anglais

3. **RODRIGO** Concierto de Aranjuez
Mvt II, *Adagio* Beginning - Fig. 5



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