OBOE
Performance Notes for 2012-2013 All-State Band Auditions
by
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JUNIOR BAND: Concert and Contest Collection for Oboe / Voxman / Hal Leonard // p. 19, “Sonatina” by Mozart, measures 1-25, no repeats; quarter note = 120.

This piece by Mozart was originally written for three basset horns. It is lively and spirited and should be played with crisp articulation. There are a number of alternate fingerings that need to be used. The forked F or left F should be used in measures 2, 6 and 16 to make a smooth interval between the F and D or D-flat. In measure 12, the left E-flat fingering should be used to make the E-flat to C-sharp interval possible. Consult a fingering chart if these fingerings are not familiar to you. Be sure the upbeats to measures 14 and 18 are sixteenth notes (not eighth notes) and make a lot of contrast between the forte and piano dynamics.

CLINIC BAND: Concert and Contest Collection for Oboe / Voxman / Hal Leonard // p. 7, “Romance” by Robert Schumann, start at measure 20 and play to the first note of measure 43; quarter note = 100.

Schumann’s Romance is one of the few pieces in the oboe repertoire from the Romantic period of music, which was from about 1800-1900. Music from this period was interested in expressing a wide range of emotions and used more intense harmonies than in previous eras. The fp and sfp markings should be accomplished more with vibrato than a dynamic "sting". One of the trickiest parts of this excerpt is the drop from F to low C# in measure 29. You must have a reed that is responsive in the low register and make a quick embouchure shift for the low note ahead of time. Build the crescendo in measures 31-34 to a warm forte. Keep the dynamic up and lead the phrase through the downward motion in bars 36-37. Your musical goal here is the A# in measure 38. Be sure to listen to a recording of this so you understand the harmonies underneath what you are playing, and to get a feel for the overall style of the piece.

SENIOR BAND: 48 Famous Studies for Oboe / Ferling / Southern // p. 11, #21, stop at first note of measure 22; quarter note = 80.

Start this etude with a strong forte and lead all the way through the first phrase to the E in measure 4. Practice with your metronome, paying particular attention that the longer notes are held their full value. Make a clear difference between the dotted eighth, sixteenth figure and the triplets that follow in bars 8 and 9. Lead melodically to the important notes and let
the resolutions be less active, as in measure 10 (crescendo to the A, then let the E resolve softly). I chose to play the turn in measure 21 with the D-sharp as the lower neighbor, though D-natural is also possible. Practice with your metronome to keep the feeling of pulse clear and rhythmic relationships accurate, but remember that the Ferling etudes are very operatic in nature, so think of singing through each phrase. I have recorded all of this etude so you can hear it in its entirety; make sure you stop in measure 22 as directed.