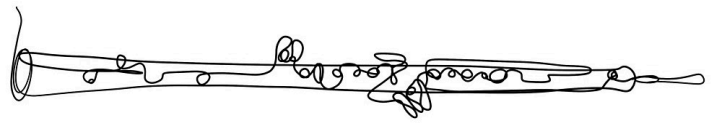


CSU Oboe Audition Packet



All students registered to perform in any ensemble at CSU should prepare this packet in its entirety. Performers will be assigned to one to two ensembles and rotate chairs based on strengths and needed experiences demonstrated in the audition. Based on the printed rehearsal schedules below, please notify Dr. Kaunitz (galit.kaunitz@colostate.edu) of any anticipated and unavoidable scheduling conflicts before auditions take place.

You may not select your specific ensemble placement, and conflicts are only acceptable for major-required coursework. Dr. Kaunitz will work with you and your advisor to navigate schedules as necessary. The following is the ensemble rehearsal schedule for fall 2024.

Wind Symphony
M/W/F 2:10-3:40pm

Symphonic Band
M/T/R 2:35-4:05pm

New Music Ensemble
M/W 5:15-6:30pm

Symphony Orchestra
T/R 2:35-5:05pm

Concert Orchestra
M/W 1:00-2:20pm

Chamber Ensembles
(arranged)

Preparation Tips

- Seek out a variety of reference recordings and scores to study:
 - Tempo ranges
 - Instrumentation considerations for blend and intonation
 - Common interpretations
 - Begin preparing early.
 - Only practice as quickly as you can control.
 - Include articulations and dynamics from the first day.
 - Consider your reeds.
 - Response - extreme registers or articulations
 - Intonation - varying ranges
 - Flexibility - wide slur fluidity and dynamic contrast
 - Tone - beautiful sound at all times
-

Franz Wilhelm Ferling: Study No. 21

Maestoso.

N. 21.

f *p* *cresc.*

Johannes Brahms: Violin Concerto, mvt. II

= ca. 40 bpm

First oboe, from m. 3 - 32.

Tutti

Fag.

(Solo)

p dolce

8

13

Ob.II

p *dim.*

20

28

mf *f*

Solo

11

Solo-Viol.

Johannes Brahms: Academic Festival Overture

= ca 140-150 bpm

First oboe from m. 165 - 202.

Musical score for the first oboe part of Johannes Brahms' Academic Festival Overture, measures 157-202. The score is in 2/4 time and G major. It features four staves of music. The first staff (m. 157) is marked *animato* and *p sempre*. The second staff (m. 171) has *sf* markings. The third staff (m. 181) includes a box labeled 'G' and a *Solo* marking. The fourth staff (m. 192) has a *7* marking. The score includes various dynamics, articulations, and fingerings.

Pyotr Ilych Tchaikovsky: Nutcracker Suite,

= ca. 126-140

First oboe, from rehearsal B - D.

Musical score for the first oboe part of Pyotr Ilych Tchaikovsky's Nutcracker Suite, rehearsal B-D. The score is in 2/4 time and G major. It features four staves of music. The first staff (m. 28) is marked *mf* and *ff*. The second staff (m. 88) has *f* and *ff* markings. The third staff (m. 51) has *ff* and *sf* markings. The fourth staff (m. 68) has *ff* and *sf* markings, and is marked *stringendo* and *sempre fff*. The score includes various dynamics, articulations, and fingerings.

Manuel de Falla: El Amor Brujo, En La Cueva: La Noche

= ca. 74 bpm

First oboe, from m. 34 - 42.

Musical score for the first oboe part of Manuel de Falla's El Amor Brujo, En La Cueva: La Noche, measures 34-42. The score is in 3/4 time and G major. It features two staves of music. The first staff (m. 34) is marked *dolce marc. espr.* and *f*. The second staff (m. 38) has *p*, *poco*, and *pp* markings. The score includes various dynamics, articulations, and fingerings.

Modest Mussorgsky: Pictures at an Exhibition, Tuileries

= ca. 126-136 bpm

First oboe, from m. 1 - 13.

Allegretto non troppo, capriccioso

p

4

7

34

mf *ff*

11

p

35

6

Scales and Sight-Reading

Up to two random major scales may be asked during your audition and should be slurred and in even rhythm, without pausing on tonic, demonstrating your full range. Performers may select any tempo allowing for control and accuracy.

Each performer will be asked to perform a brief sight-reading sample. Sight reading will be at the approximate level four or five of SightReadingFactory.com.