

# 2012-2013 Audition Information

## Oboe



**1. Solo piece.** Prepare a polished, recital-ready, unaccompanied solo piece. You may play any work of your choice, but the level of difficulty should be an accurate representation of your technical and artistic ability. Remember, it is not so much what you play, but how well you play. Your solo piece need not be memorized. You may be asked to stop playing before you reach the end of your prepared piece; if this happens, please understand that it is only in the interest of time, not a reflection of your playing.

**2. Excerpts.** Play one excerpt, included in this packet, closest to your ability level. If you are unfamiliar with the excerpts, consult with your private teacher or a coach who is familiar with them. It is recommended that you also listen to a recording or live performance of the piece in order to give yourself proper tempo and musical context. As with your solo piece, the performance of your excerpt should be an accurate representation of your technical and artistic ability.

With your solo and/or your prepared excerpt, you may be asked to play it again in a different manner (slower, faster, more lyrically, etc.). Please regard this as evidence of your musical flexibility, which will weigh heavily on the success of your audition.

**3. Scales & technique.** All required scales must be memorized. Automatically play the corresponding arpeggios to a scale, if asked.

**PHILHARMONIC ORCHESTRA Scales:** ALL major & natural minor scales in 1 octave. **Technique:** Must be able to produce a clear, full tone. Must demonstrate a beginning use of vibrato.

**REPERTORY ORCHESTRA Scales:** ALL major & minor (harmonic, melodic & natural) scales in 2 octaves. **Technique:** Must have begun work on continuous vibrato. *NOTE: Students placed on oboe may be asked to play English horn at some point during the season.*

**SYMPHONY ORCHESTRA Scales:** ALL major & minor (harmonic, melodic & natural) scales and corresponding arpeggios in 2 octaves. **Technique:** Must be able to play with continuous vibrato. *NOTE: Students placed on oboe will likely be asked to play English horn at some point during the season.*

**4. Sight-reading.** Sight-reading for all orchestras will include complex rhythms relative to the level of orchestra.

**5. Orchestra placement.** Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualify based on the level of competition in a given year.

**6. Auditions are closed to the public, including parents and families.**

**7. Prior participation in the Minnesota Youth Symphonies is no guarantee of placement.**

**FOR ADDITIONAL AUDITION TIPS, REFER TO THE AUDITIONS PAGE AT [WWW.MNYOUTHSYMPHONIES.ORG](http://WWW.MNYOUTHSYMPHONIES.ORG).  
Questions? Call (651) 699-5811 or e-mail [mys@mnyouthsymphonies.org](mailto:mys@mnyouthsymphonies.org).**

**PHILHARMONIC EXCERPT:**

Swan Lake: Suite by Piotr Tchaikovsky

VIII. Mazurka

Tempo: ♩ = 126

Musical score for Philharmonic Excerpt: Swan Lake Suite, Mazurka. It consists of three staves of music in 3/4 time. The first staff begins with a piano (p) dynamic and features several triplet markings. The second and third staves continue the melodic and rhythmic patterns with further triplet markings.

**REPERTORY EXCERPT:**

Symphony No. 8, Op. 88

by Antonin Dvorak

IV. Allegro ma non troppo

Tempo: ♩ = 126

Musical score for Repertory Excerpt: Symphony No. 8, Op. 88 by Antonin Dvorak. It consists of four staves of music in 2/4 time. The first staff starts with a fortissimo (ff) dynamic. The second staff includes trills (tr) and accents (acc). The third staff features a forte (f) dynamic. The fourth staff ends with a fortissimo (F) dynamic.

**SYMPHONY EXCERPT:**

The Sorcerer's Apprentice by Paul Dukas

Tempo: ♩ = 116

**Sans presser**

The first system of the musical score features a single melodic line in the treble clef, marked with a forte *ff* dynamic. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/8. The melody consists of eighth and sixteenth notes, with some slurs and accents. Below this, a grand staff (treble and bass clefs) provides a piano accompaniment with dense sixteenth-note patterns in both hands, also marked with a forte *ff* dynamic.

The second system continues the melodic line and piano accompaniment. The melodic line shows some chromatic movement and rests. The piano accompaniment maintains its rhythmic intensity with sixteenth-note figures. The dynamic remains forte *ff*.

**En serrant**

The third system introduces a change in tempo and dynamics. The melodic line becomes more rhythmic and accented. The piano accompaniment also changes, with some notes marked with accents. The dynamic is marked *ff* and the tempo is indicated as **En serrant** (rushing).

The fourth system continues the piece with a melodic line that features slurs and accents. The piano accompaniment consists of rhythmic patterns with slurs. The dynamic is marked *ff*.