Junior Oboe: Audition Solo 1C, Moderato

There is a saying in music that “up is up and down is down.” What that means is that one should generally follow the contours of the melody: getting louder when the line goes up in pitch, and softer when it goes down in pitch. That is a good approach when playing this solo. Some additional things to think about in preparing:

- Since we are in the key of B-flat, you will need to use an alternate F fingering in many places. If you are approaching or leaving an E-flat or D, you will need to choose either forked or left F (if your oboe has this key). Measure 3 is one example of this.
- In mm. 5 and 6 be sure to feel all the 16th subdivisions in the dotted eighth, 16th rhythm.
- Bring out the dynamic changes: the piano marking in mm. 9, and the forte in mm. 13.
- Play even triplets in mm. 17-20; be sure they divide the beat into three equal parts.

Clinic Oboe: Audition Solo 2, Allegro / Andantino / Allegro

There is a saying in music that “up is up and down is down.” What that means is that one should generally follow the contours of the melody: getting louder when the line goes up in pitch, and softer when it goes down in pitch. That is a good approach when playing this solo. Some additional things to think about in preparing:

- This solo starts with a bright, cheerful opening in C major. Keep the eighth notes short and bouncy.
- The middle andantino is in C minor. This changes the mood to a more sad feeling. Try to bring that mood change out in how you play this section: go for a more covered tone, and make the contrast in dynamics clear.
- Give the E-flat in mm. 20 some extra weight and a little bit of time to bring out the tenuto.
- The allegro returns in mm. 21. In mm. 27 and 28, use the left E-flat fingering to make a smooth connection with the D-flat.
- In the “a” and “b” endings, make lots of dynamic contrast: strong on the forte markings, and soft on the piano markings.

Senior Oboe: Audition Solo 3C, Allegro agitato / Moderato cantabile / Allegro agitato
This solo has an ABA form: energetic opening and closing sections, and a slower, more expressive middle section. Try to get maximum contrast between these two ideas. In addition:

- The *allegro agitato* has a jaunty, somewhat jazzy feel. Bring out the accents, and keep the eighth notes short.
- The opening and closing sections have a number of 7/8 measures. These are grouped 2+2+3. The speed of the eighth notes must remain constant. Practice with your metronome clicking every eighth note for evenness.
- The middle contrasting section should be played in a connected, singing manner.
- There is a high E in mm. 27. The correct fingering for this note is left hand: half hole, 2, 3 plus the G# and Eb keys in the left pinky, and the thumb octave; right hand 0,2,3.
- Some oboes have a third octave key that can be useful in getting very high notes to speak more easily. If your oboe has one, experiment with it to see if it helps with the high E.

High E fingering