Dear Young Artist,

Never forget that playing music should be fun! Keep these “big ideas” in mind as you prepare for your All-State audition.

1. Make sure to highlight the characters and moods of each solo.
2. Strive to play each solo with the greatest amount of variety and range.
3. Always think about playing vocally. One can do this by asking, “How would a great singer sing this melody?”
4. Always keep your melodic line perfectly intact. This means making sure that every note you play creates a continuous musical line with no notes sticking out and every note contributing to making melodies both beautiful and soaring.
5. Ensure your interpretation fully tells the “story” of what you are trying to communicate to the listener.

Junior Oboe: Audition Solo 1B, Moderato

- This solo is marked quarter note= 92, so make sure not to play too slowly.
- Pay attention to dynamics and articulations. Be sure mf is louder than mp, and f is the loudest of them all.
- Follow the ups and downs of the melody to make an interesting musical line.
- Make sure to put some “heat” on the G-flat in m. 15 to create greater musical interest.
- In m. 17 and m. 19, make sure to go for the accents while holding the overall forte dynamic through the phrase.
- Finally, make sure to “overdue” the diminuendo in the final measure to ensure the listener does not miss it.
Clinic Oboe: Audition Solo 2B, Moderato

- The opening melody of this solo should be played dolce with a round singing tone.
- In m. 4 and m. 5, make sure to “lean” on the D-flats to keep suspense and tension in your melodic line.
- In m. 7, trying to decrescendo an ascending melodic line can be tricky. To make this easier, start loud, lose volume gradually, and end quietly.
- In m. 8, have fun with the interplay between D-natural and D-flat.
- The 6/8 section that starts in m. 9 should sound animated and light.
- **PRO-TIP: Don’t forget to use vibrato in the fast music!**
- Play the figure in m. 16 and when repeated with a sense of “sneakiness.” Here you should try to charm your listener and make them smile.
- In both endings, make sure to regain the calm composure of the opening moderato theme. In the “b” ending, use the ritardando in the final measure to create a charming “farewell” to your listener.

Senior Oboe: Audition Solo 3B, Allegretto

- Make sure to check the tempo of this solo with a metronome. The tempo is slower than you think!
- Keep the opening material light and playful.
- In m. 5, make sure to come in on the second eighth note of the bar.
- The *Andantino* section that starts in m. 9 should sound romantic, broad, and showcase a wide dynamic palate.
- **PRO-TIP: Tongue the first of every grace-note grouping so that they can be heard clearly and well.**
- Make sure to advance the volume from the crescendo marked in m. 13 until the end of m. 14
- Use the chromaticism in m. 15 and 16, to create musical interest and suspense.
- In m. 18, take your time on the downward slur.
- Make sure to bring out the accents in both endings so the rhythm can come alive.

In closing, I do hope that you find these comments helpful. Finally, wishes of great success in all your future endeavors.

-Hassan Anderson
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