

## OBOE

Performance Notes for 2011-2012 All-State Band Auditions

by

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**JUNIOR BAND:** *Gekeler Method for Oboe*, Gekeler (Alfred), Bk. I. Page 21, #2, by Czerny. Quarter note = 88-92.

This melody by Czerny has several leaps from F to D or E-flat that require the use of an alternate F fingering. If your oboe has the left F key, use it in measures 1 and 3. If you don't have the left F key, use the forked F fingering in these spots. Give each phrase a nice shape, following the ups and downs of the line. Make a gentle ending to the phrase in bar 8 (don't accent the final B-flat). The second line should be played a bit stronger at a *mf* dynamic. Emphasize the appoggiatura E flat in bar 10. Appoggiaturas are expressive "leaning" notes that need extra attention. End with conviction, but again, don't accent the final note.

**CLINIC BAND:** *48 Famous Studies for Oboe*, Ferling (Southern). Pages 28-29, start at "C," end at "D," include ornaments. Quarter note = 92.

Start with an energetic *forte* and bring out the accent on the quarter note G. Be careful not to accent the resolving C the eighth bar after "C". Be sure there is a difference between the triplet and dotted eighth rhythms in the piano section. Work with a metronome to keep the pulse steady and the rhythms even. Notice places where the phrasing occurs across the bar line, as in 15 and 16 after "C". In this case, the end of the phrase is the E that occurs on the downbeat of 16 after "C", so phrase it as such, without accent. The next phrase then begins on the second eighth note of bar 16, on the G. I suggest that you place the turn 7 bars after "C" on the second half of beat one. Also, play the grace notes that occur 11 and 27 after "C" just before the beat.

**SENIOR BAND:** *48 Famous Studies for Oboe*, Ferling (Southern). Page 6, #11, stop at first note of line 4. Eighth note = 72.

This is an etude that requires lots of dynamic and musical control, particularly at this slow tempo. Work to play the melodies simply and with a beautiful line. Don't accent the ends of phrases. I have chosen not to use all the breath marks indicated, and you may want to do the same. Sustain the *forte* dynamic in bars 6-7, and be sure to observe the *stringendo* (gradually faster; pressing forward) in the two bars before the "Tempo" marking.