

Hello, my name is Amy Anderson, Oboe Professor at Texas Tech University. I am pleased to offer Performances and as well as Masterclasses for each audition selection. Suggestions for interpretation and oboe technique can be accessed in the written masterclasses.

I wish you the best of luck in your preparation; and, I hope that these assist you in your musical growth as well as to become more confident in your audition process.

Before we begin with the selections, following are some Practice tips:

Practical Practice:

- Foster technical ease and confidence with under-tempo practice.
- Focus upon playing with a light tongue and fingers.
- Keep the tongue forward mouth to practice lighter articulation
- 'Pay it forward' in your technical improvement by creating good habits used in slow practice.
- Make note of blips between notes, and practice those intervals.
- Practice in small chunks. 1. Experiment with 15 minute practice chunks to accomplish one goal. 2. Extract a small chunk of music and focus solely on it: one phrase, one measure, one beat, or even one note
- Displace the octave: play the high passages an octave lower for best sound, pitch and style. Then mimic that result in the written octave.
- Aim to accomplish only one goal at a time.
- Enjoy your practice and proceed as slowly as needed.

TMEA 2016-2017, All-State Selections for Oboe

Ferling 48 Famous Studies for oboe or Saxophone

Selection No. 1

Ferling, No. 10, page 5, in F major

Quarter note= 92-104

The flair of this dramatic etude comes from rhythmic precision of the dotted notes, sweeping crescendos, contrasting dynamics, large leaps and trills.

Polacca or Polonaise is a stately Polish dance. To emphasize this style, subdivide the dotted rhythms and include a slight lift on the dot. Shape phrases dramatically by leading to the accented notes and follow the shape of the line: crescendo as the melody rises and diminuendo as it falls. Show the contrasting lyricism of the noble middle section in d minor. Punctuate the abbreviated return of the first section.

Trill Interpretations:

Measure 4: stop the trill on the dot for clean placement of grace notes that follow

Measures 10 and 12: the trill stops on the 'and' of 3

Measure 20: Play a 5 note turn- D E D C# D

Contrasting Middle Section:

In the d minor section beginning in measure 17. The nobility of style and mood can be further exaggerated with sustained, smooth slurs and light finger motions. With control these leaps in mm. 21-24 can be dramatic and elegant. Emphasize the clarity of articulation and dotted dance rhythms in mm. 25-27.

Masterclass Selection No. 1

Playing Large Leaps:

Isolate the leaps in mm. 21-24, as well as the large leaps found throughout, to practice embouchure flexibility and placement for good attacks. Practice them by playing an octave lower, then mimic the ease, tone and pitch when playing in the upper octave.

Practice both the two octave F major and d minor scales. The d melodic minor scale is found in m. 25.

- **Full High Register Fingerings:**

In m. 22, I recommend full fingerings for high F and E, which generally sound fuller and are more in tune than short fingerings. It can be instrument and personal preference whether the 3rd octave key or 1st octave key is used:

F: 1st octave. ½ hole, 2, and the Ab and Eb keys; and right 2, 3.

E: fingered the same, except add the 3rd finger on the left hand.

Abbreviated Return of Beginning:

Highlight the return of the opening melody with accents within the piano dynamic, energetic dotted rhythms and accentuate the contrasting, playful articulations in mm. 25-27.

The end can sound triumphant with added emphasis on the final two Fs using breath accents as if saying "TAH".

Selection No.2

Ferling, No. 31, page 16, in C# minor

Eighth note= 50-54

Pietoso is an uncommon marking meaning tenderly, with compassion; or pitifully-demanding a sympathetic and expressive interpretation.

This poignant selection is characterized by: long, singing lines, big leaps, and a wide range of dynamics and rhythms. Thoughtful articulation is also key to create the mood.

Refining and developing these techniques enhances our control of the oboe. This etude also gives us an opportunity to work on our C#s, perhaps becoming our new favorite notes on oboe!

For long, singing lines the tempo should be felt in a slow three, not a fast six. The recommended metronome markings suggested in the Performance Guides is 50-54 for the 8th note, which encourages phrase goals.

Note that the printed tempo marking is 92 for the 16th note. Both ways should be practiced, until confident with the subdivisions.

Play across the bar lines to create phrase shapes

Practice suggestions:

- Warm up on the harmonic minor scale as well as the relative major scale, E major.
- Play long tones to develop control. I suggest practicing the three octave C#'s. To develop impeccable pitch of the C#'s listen for a steady tone, and also practice three octave D long tones to emulate this ease when playing the C#s.
- Occasionally continue to practice without the grace notes

Masterclass Selection No. 2

Interpretation and Refinement

In general, phrases should lead to the accented notes. The accents are weighted with the breath rather than tongue in this melodic style. For articulation practice sing the melody to get the articulation that suits this style, similar to singing 'tum'.

Grace notes should be played before the beat.

The syncopation and accents in measures 2,3,5 and others found throughout this selection are expressive and played with weight rather than an accent with the tongue.

Sing the subdivisions in your mind for the 32nd notes in m. 28 as you did in measures 2, 4, 10, and 23.

For interpreting dynamics, it is helpful to think of the diminuendo mark as the loudest point of the phrase so as not to get too soft too soon.

Expand dynamic contrast at both ends of the spectrum: m. 25 is the high point of this selection.

Plan your dynamics strategically for a successful final phrase.

Control the use of your air, use proper embouchure placement and listen and play those C#s with conviction.

Double Sharps and Accidentals:

Accidentals in this key are expressive notes. Those with longer values should be played with vibrato; most are leading notes to the notes which follow.

Learning to think of these notes as they are written, rather than the enharmonic spellings will broaden your musical understanding of this less familiar key

Selection No. 3

Ferling, No.6, page 6, in G major

Dotted Quarter note= 62-70

This light-hearted piece is marked Scherzo, or "Joke". The pulse is in one, with the metronome marking 62-70 to the dotted quarter note.

The articulation style is short and light to contrast with the slurs, which should be sustained and smooth.

Any change in stepwise motion of the melody should be emphasized, especially in measure 13-15, 27- 29, 37-38 and 41-44.

Measures 13-14 can have *sparkling* articulation, as if tip-toeing on the reed, and leading to measure 15 to close the first section.

You will have noticed that there is only one printed dynamic marking!

Articulation:

Use your air to lead articulation.

Keep the tongue close to the tip of the reed- if the rebound is far from the reed, the tongue and articulation style will be heavy. Tip-Toe.

Listen for staccatos that are light and airy, not too short or 'pecky'.

Dynamic Interest:

Create musical statements with your ideas.

Contour the rise and fall of the line with crescendos and dimenuendos.

Mysterioso section: The section beginning with the pickup to m. 17, can begin piano, followed by a crescendo leading to m. 21.

Contrast the Dotted Rhythms: Measures 16, 27 and 29 can stress and lead to the next beat.

Flair a crescendo in m. 27 leading to the downbeat of m. 31.

Play the last section by beginning the pickup to m.33 lighter, softer and playfully.

Masterclass Selection No. 3

Trill as a turn in m.32 combined with 32nd graces that follow.

Celebrate high E! Use the full fingering for fullness and good pitch!

Resonate the tone: Have fun with a crescendo in mm. 43-44 to the high E

Energize with Subdivision: of the high E and listen for Tone and Pitch

Plan for a Great ending:

Check and practice for common pitch tendencies of the high E and low G to be sharp.

Listen and adjust the embouchure after the high E so that the descending scales in mm. 45-46 is down to pitch, with a good sound and ring.

The Gs in mm.47-48 should be played with the corners pointing in, like a low note.

Scherzo finish: the last phrase leads over to the downbeat of m. 47 and then finishes like a P.S.

Congratulations on your improvements!

Please feel free to contact me:

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