2012-2013 Audition Information
Harp

minnesota youth symphonies
you'll be amazed.

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 *what* you play that matters most, 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 excerpt, 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 required.

PHILHARMONIC ORCHESTRA Scales: Harpists are required to know the following major scales: A, Ab, Bb, C, E, Eb, F in two octaves, hands separately. Harpists should know the following minor scales: a, b, c#, c, d, e, g, f# & g in two octaves, hands separately.

REPERTORYORCHESTRA Scales: ALL major & minor (natural) scales in two octaves. **Technique:** Must be able to produce a full, clear tone.

SYMPHONYORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales in two octaves. **Technique:** Must be able to produce a full, clear tone.

4. Sight-reading. Sight-reading for all orchestras will include complex rhythms relative to the level of orchestra. Feel free to tell the conductor which orchestra you are trying out for.

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.

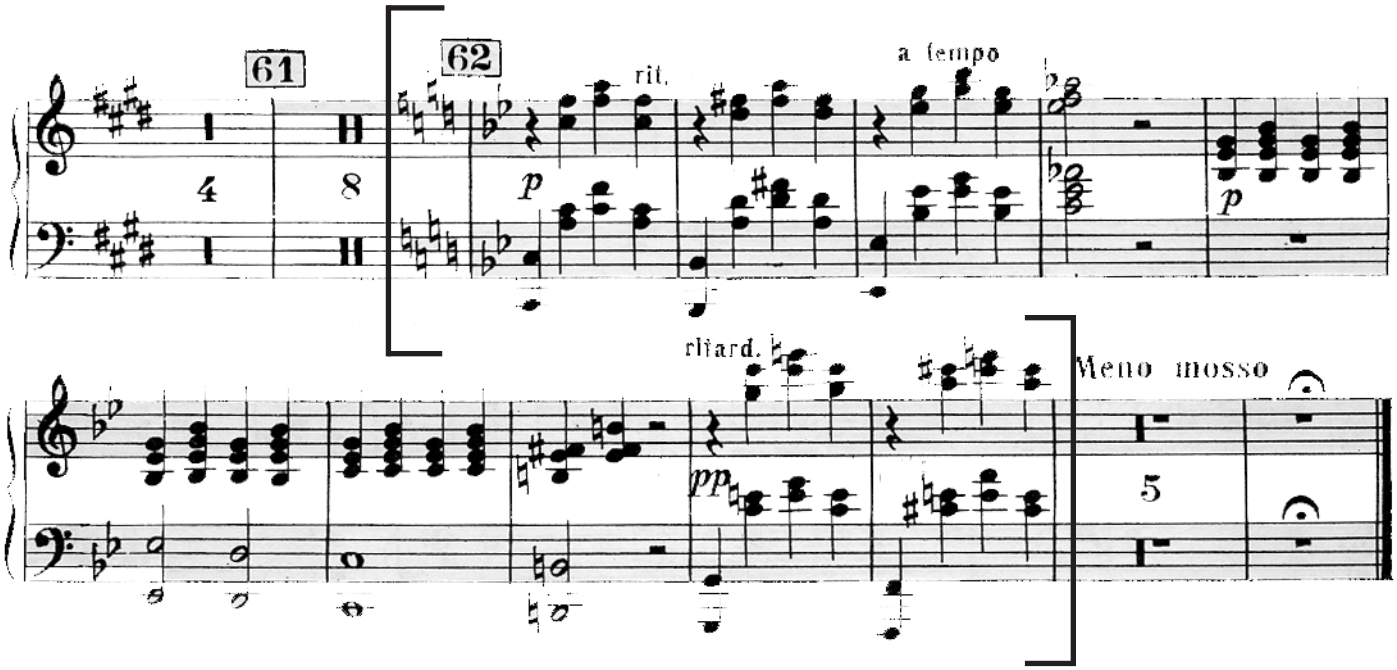
6. Auditions are closed to the public, including parents and families.

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

PHILHARMONIC ORCHESTRA — HARP

Prokofiev, *Romeo & Juliet*, Suite No. 1, rehearsal 62 to *meno mosso*

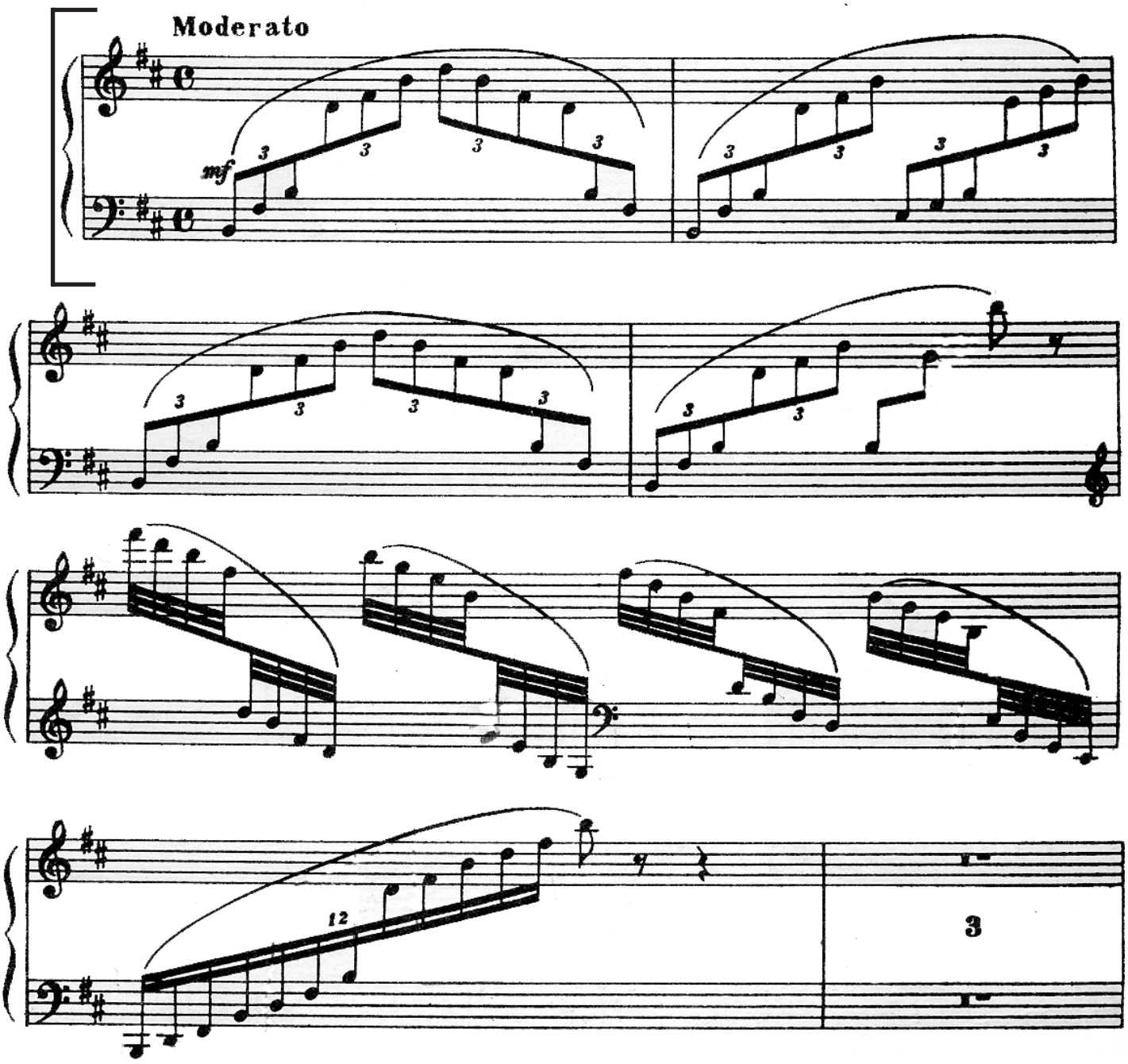
Tempo: *andante—piu mosso*



REPERTORY ORCHESTRA — HARP

Tchaikovsky, *Swan Lake*, No. 1 Scene, beginning through measure 17

Tempo: ♩ = 72



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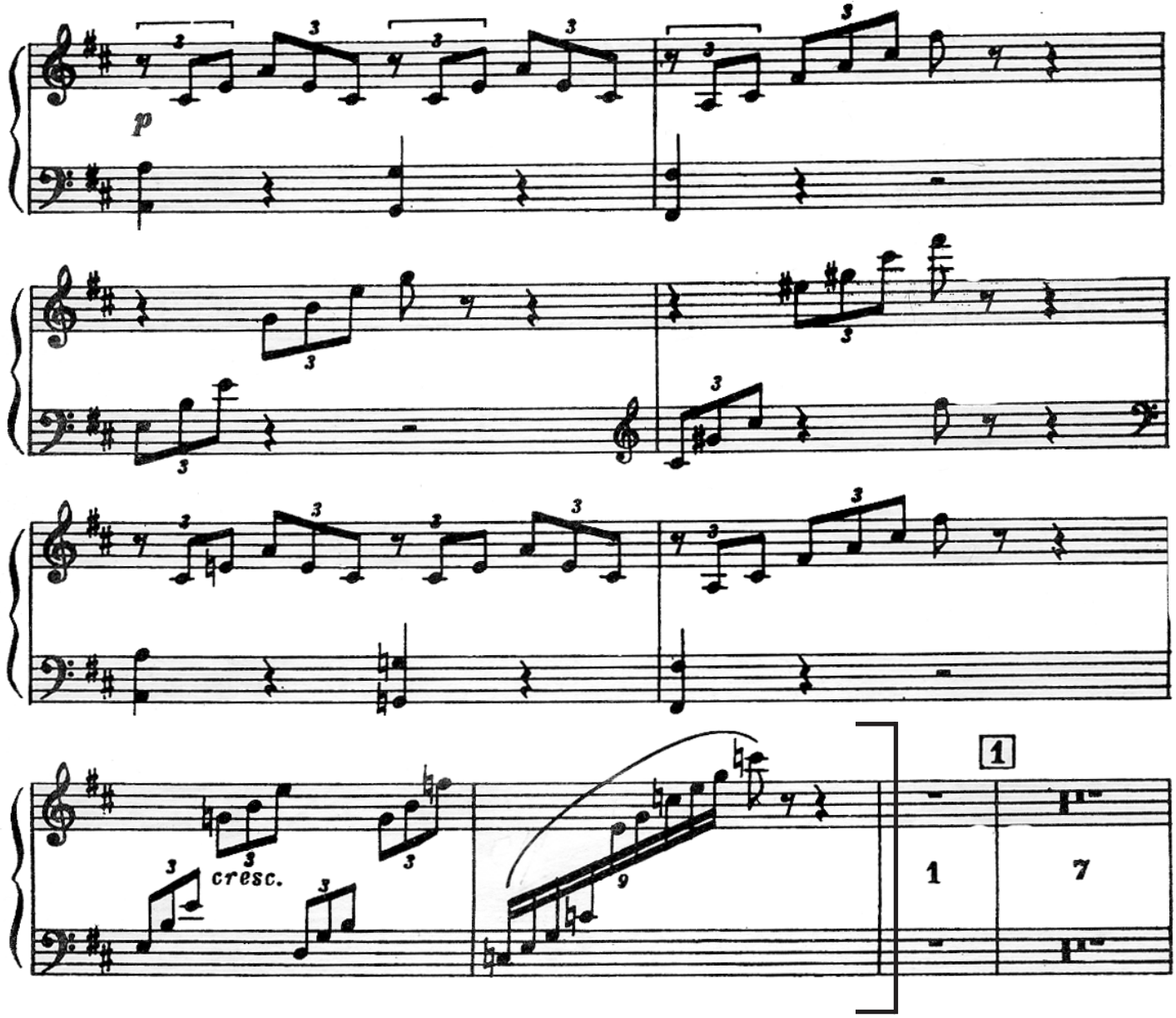
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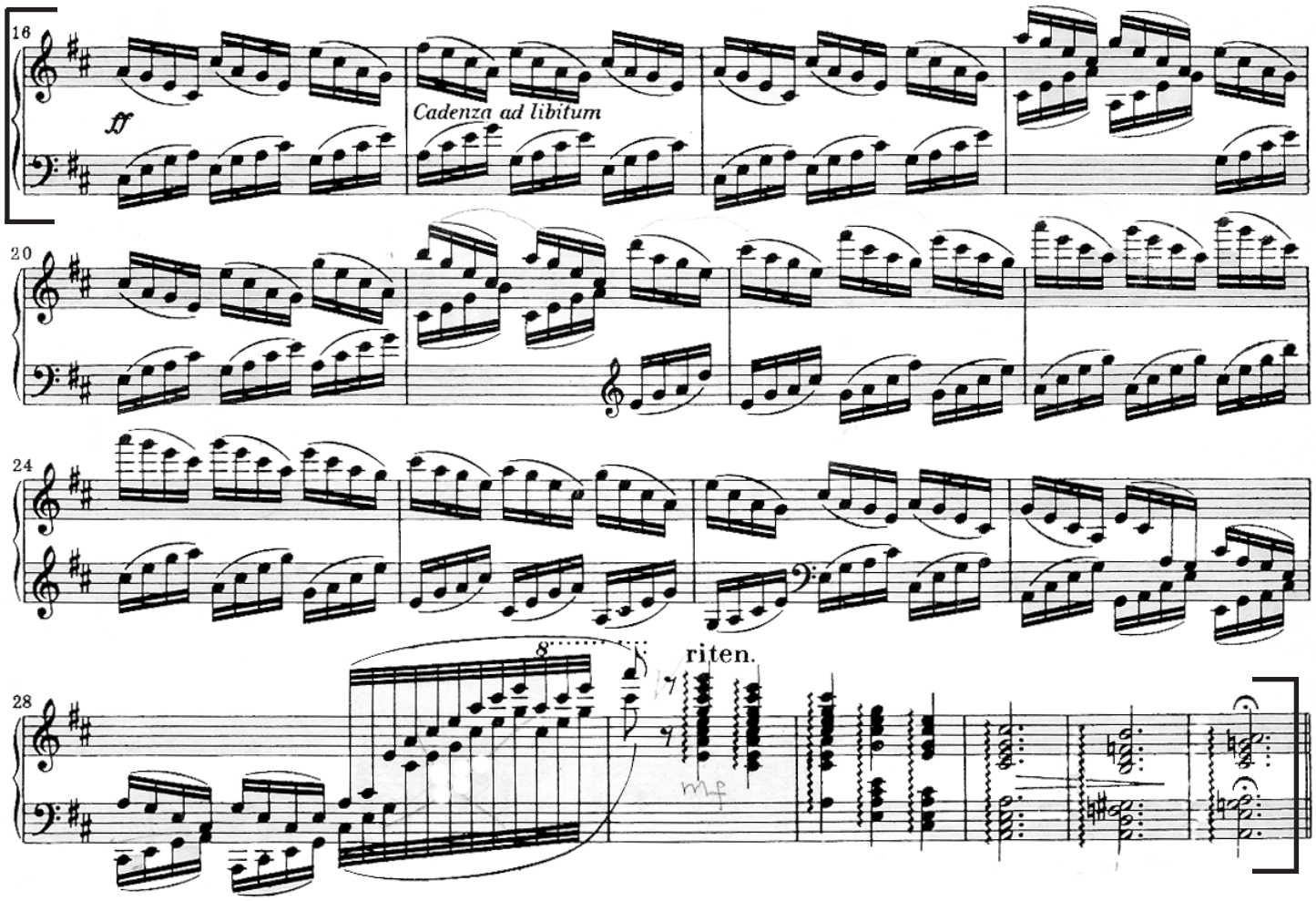
SYMPHONY ORCHESTRA — HARP

Tchaikovsky, *Nutcracker Suite*, Valse des Fleurs, measure 16 through cadenza section

Tempo: *cadenza ad libitum*