

2012-2013 Audition Information

Harp



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.

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

SYMPHONY ORCHESTRA 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*

The image shows a musical score for the Harp part of Prokofiev's *Romeo & Juliet*, Suite No. 1, rehearsal 62 to *meno mosso*. The score is written for a harp and consists of two systems of music.

The first system begins with rehearsal mark 61. The key signature is three sharps (F#, C#, G#) and the time signature is 4/8. The music starts with a whole rest in the right hand and a whole note in the left hand. Rehearsal mark 62 begins at the second measure. The tempo marking *rit.* (ritardando) is placed above the staff. The dynamic marking *p* (piano) is placed below the staff. The tempo marking *a tempo* is placed above the staff. The second system begins with the tempo marking *ritard.* (ritardando) above the staff and the dynamic marking *pp* (pianissimo) below the staff. The tempo marking *Meno mosso* is placed above the staff. The second system ends with a double bar line and a fermata over the final note. The number 5 is written below the staff.

REPERTORY ORCHESTRA – HARP, CONTINUED

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a 7/8 time signature. The melody consists of eighth-note triplets, with a dynamic marking of *p* (piano) at the beginning. The bass clef staff provides a simple accompaniment of quarter notes.

The second system continues the melodic line with eighth-note triplets. The bass clef staff includes a change in clef from bass to treble in the second measure, and then back to bass in the third measure. The music concludes with a triplet of eighth notes.

The third system maintains the eighth-note triplet melody in the treble clef. The bass clef staff continues with quarter notes, providing a steady accompaniment.

The fourth system begins with a *cresc.* (crescendo) marking and features eighth-note triplets. A large slur covers a melodic phrase that rises across the system. The system concludes with a first ending bracket containing two measures: the first measure has a **1** above it, and the second measure has a **7** above it. The bass clef staff has a final chord in the second measure.

SYMPHONY ORCHESTRA — HARP

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

Tempo: *cadenza ad libitum*

The image displays a musical score for the Harp part of the Valse des Fleurs from the Nutcracker Suite. The score is written in G major and 3/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 16-19) begins with a forte (*ff*) dynamic and includes the instruction "Cadenza ad libitum". The second system (measures 20-23) continues the melodic and harmonic development. The third system (measures 24-27) features a more complex texture with sixteenth-note patterns. The fourth system (measures 28-31) concludes with a ritardando (*riten.*) and a mezzo-forte (*mf*) dynamic, ending with a fermata over the final chord.