

2010-2011 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.

REPERTORY & SYMPHONY EXCERPT:

The Nutcracker Suite, Waltz of the Flowers, by Tchaikovsky

Tempo: Ad lib (cadenza)

This musical score excerpt covers measures 16 through 28 of the Waltz of the Flowers cadenza. It is written for piano in 3/4 time and features a treble and bass clef. The key signature has one sharp (F#). The score is divided into four systems:

- System 1 (Measures 16-19):** The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The tempo marking *Cadenza ad libitum* is placed above the staff.
- System 2 (Measures 20-23):** The right hand continues the melodic line, and the left hand maintains the accompaniment. A fermata is placed over the final note of measure 23.
- System 3 (Measures 24-27):** The right hand features a complex, rapid sixteenth-note passage. The left hand continues with eighth-note accompaniment. A fermata is placed over the final note of measure 27.
- System 4 (Measures 28):** The right hand plays a series of chords, with a fermata over the final chord. The left hand continues with eighth-note accompaniment. The tempo marking *riten.* (ritardando) is placed above the staff.

PHILHARMONIC EXCERPT:

Romeo and Juliet, by Tchaikovsky

Tempo: ♩ = 72

First system of the musical score. It features a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic. A large bracket on the right side of the system is labeled "START". Above the staff, there are markings for "H" and "J". Below the staff, there are numerical markings: "12", "6", and "30". The key signature is B-flat major (two flats).

Second system of the musical score. It continues the grand staff notation. The music is characterized by dense chordal textures. A piano (*p*) dynamic is indicated. The key signature remains B-flat major.

Third system of the musical score. The grand staff continues with complex harmonic structures. The dynamics are consistent with the previous systems.

Fourth system of the musical score. The notation shows intricate chordal patterns. A pianissimo (*pp*) dynamic is indicated. The key signature remains B-flat major.

Fifth system of the musical score. It concludes with a grand staff. The music features a melodic line in the upper voice and a supporting bass line. The system ends with a double bar line and a fermata. The key signature remains B-flat major.