

2021-2022 Audition Information

Harp



1. Solo piece. Prepare a polished, recital-ready, unaccompanied solo piece that demonstrates your technical ability. A slow, non-technical solo *must* be contrasted with a faster, more technical solo. You may play any work of your choice. Remember, it is not what you play that matters most but how well you play. Musical expression, dynamics, phrasing, etc all help make for a successful solo presentation. Your solo piece need not be memorized but the entire piece should be performance-ready. You may be asked to stop playing before you reach the end of your prepared piece or asked to play only a particular section. If this happens, please understand that it is only in the interest of time and not a reflection of your playing.

2. Excerpts. Prepare the excerpt(s) included in this packet for the orchestra closest to your ability level (choose one level: String, Philharmonic, Repertory or Symphony). If you are unfamiliar with the excerpts, 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(s) should be an accurate representation of your technical and artistic ability. The rhythmic excerpts for Repertory and Symphony are equally important and it is suggested that you bring it to your lesson as well.

Note: With your solo and/or your prepared excerpt(s), 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: 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: ALL major & minor (natural) scales in two octaves. **Technique:** Must be able to produce a full, clear tone.

SYMPHONY ORCHESTRAS: 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.

Due to COVID-19, in-person auditions are subject to change and may move to Zoom if needed. Please see mnyouthsymphonies.org/auditions for the most up-to-date information.

Questions? Call (651) 699-5811 or e-mail mys@mnyouthsymphonies.org.

Please note: students auditioning for Wind Orchestra do **not** need to prepare an excerpt.

PHILHARMONIC EXCERPT

Mussorgsky: *Night on Bald Mountain*

The first system of musical notation is in 2/2 time and begins with a piano (*p*) dynamic marking. It consists of two staves: a treble clef staff and a bass clef staff. The music features a series of ascending eighth-note patterns, each beamed together and held by a slur, creating a sense of continuous, rhythmic motion.

The second system continues the musical piece. It starts with a *smorz.* (ritardando) marking. The notation includes a measure rest of 16 measures, indicated by a large '16' inside a box. The music resumes with the same ascending eighth-note patterns as the first system.

The third system continues the piece with a *smorz.* marking. It maintains the same rhythmic and melodic structure of ascending eighth-note patterns.

The fourth system begins with the tempo and mood marking *Meno mosso Tranquillo.* and a *smorz.* marking. It features two measure rests of 7 measures each, marked with '7' in boxes. The music resumes with the characteristic ascending eighth-note patterns.

The fifth system concludes the excerpt. It starts with a *smorz.* marking and includes two measure rests of 2 measures each, marked with '2' in boxes. The final measure is marked with *p dim.* (piano decrescendo). The notation includes a measure rest of 8 measures at the end of the system.

REPERTORY AND SYMPHONY EXCERPT

Shostakovich: Symphony No. 5 in D minor, III. Largo

 = 60

Excerpt Part 1



Musical score for Excerpt Part 1, consisting of four systems of piano accompaniment. The key signature is D minor (two sharps: F# and C#) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic marking. The notation features a steady eighth-note accompaniment in the right hand and a bass line in the left hand, with various accidentals and phrasing slurs throughout.

Excerpt Part 2



Musical score for Excerpt Part 2, consisting of two systems of piano accompaniment. The key signature is D minor and the time signature is 4/4. The first system includes a piano (*p*) dynamic marking and a fermata over the first two measures of the right hand. The notation continues with eighth-note accompaniment and bass line, featuring various accidentals and phrasing slurs.

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Excerpt Part 3

The image displays two systems of musical notation for a piano piece. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody in the treble staff starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a bass clef, a key signature of two sharps, and a 4/4 time signature. The bass line starts with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. The second system also consists of two staves. The treble staff continues the melody with a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The bass staff continues with a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. The notation includes various note values, rests, and a dynamic marking of 'p' (piano) in the first measure of the first system.

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REPERTORY AND SYMPHONY RHYTHM EXCERPT

L'Histoire Du Soldat by Stravinsky

Instructions: At your audition you will be asked to **sing** the rhythm of this excerpt (pitch does not matter, only the rhythm; for example, you may sing on the syllable “ta”). You should practice with a metronome at quarter note = 120 or an eighth note = 240. You may be asked to sing along with the metronome at the audition (a metronome will be provided). You will NOT be asked to play this excerpt on your instrument. The best way to learn this rhythm is to start slow and increase your speed over time.

L'Histoire Du Soldat

Igor Stravinsky

Allegro ♩ = 120

Violin I

8

16

22