2020-2021 Audition Information
Harp

1. Solo piece. Prepare a polished, recital-ready, unaccompanied solo piece that demonstrates your technical ability. slow, non-technical solo must be contrasted with a faster, more technical solo. You may play any work of your choic Remember, it is not what you play that matters most but how well you play. 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 yo prepared piece or asked to play only a particular section. If this happens, please understand that it is only in the intere of time and 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 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 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.

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.

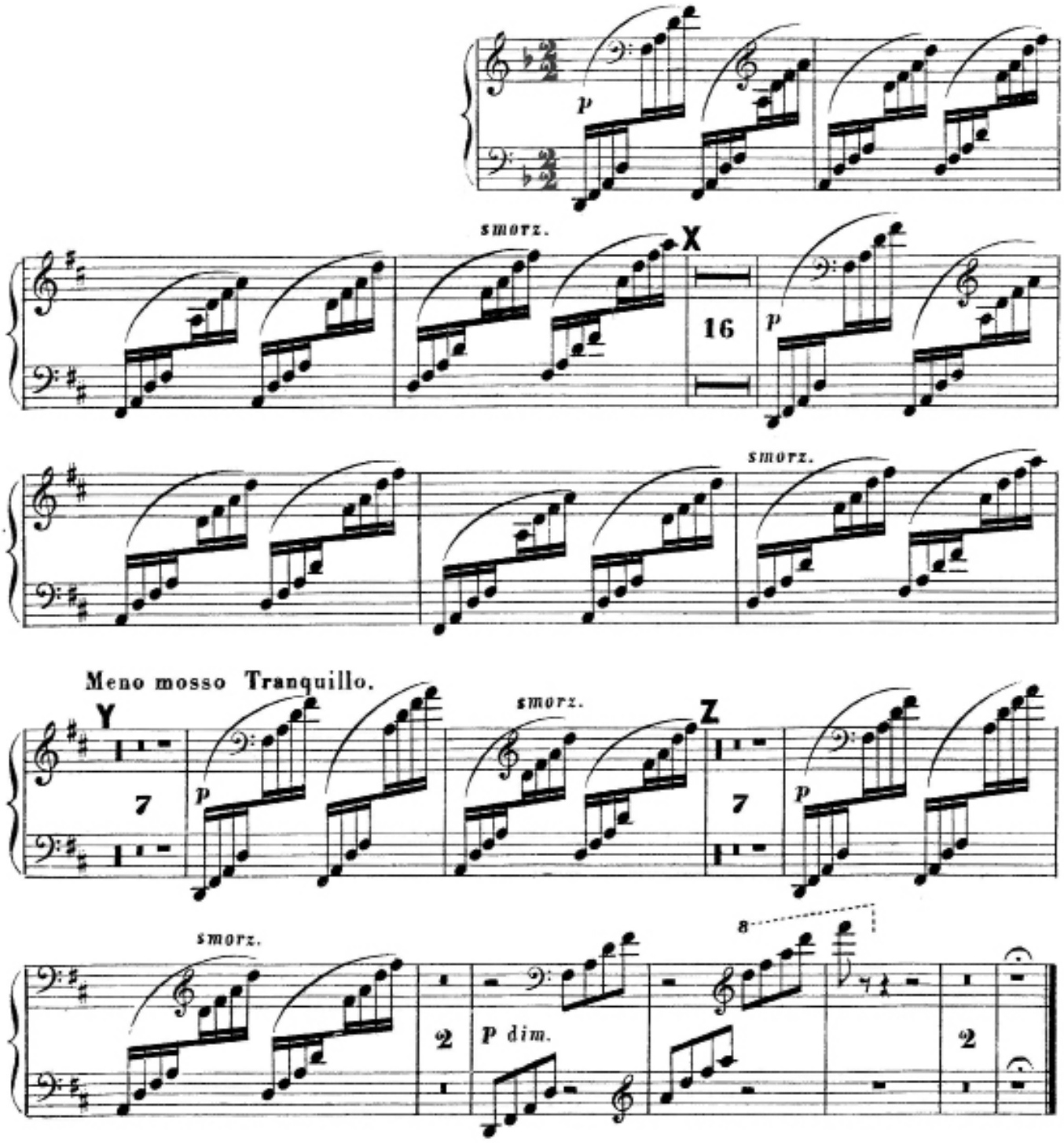
5. Orchestra placement. Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualif based on the level of competition in a given year.

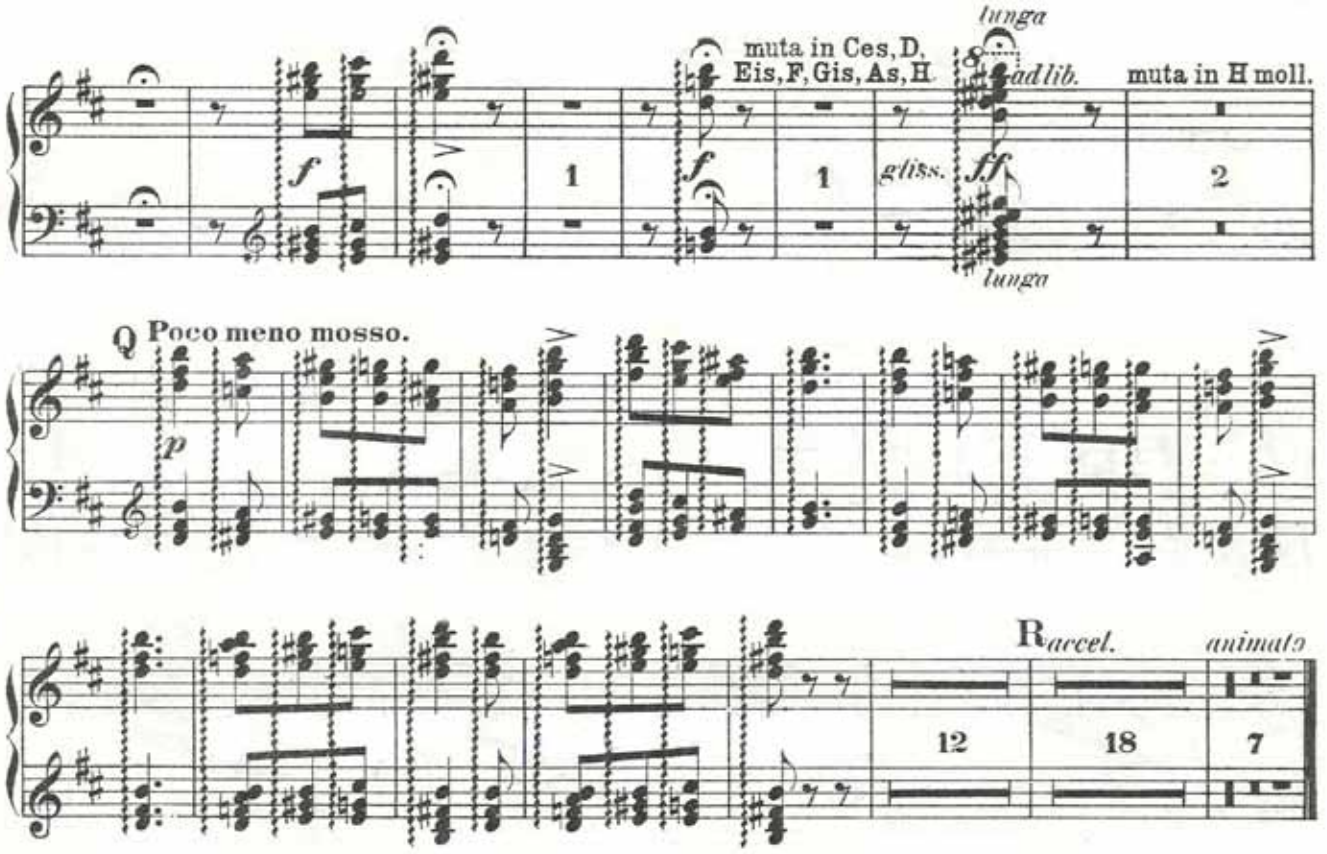
6. Auditions are closed to the public, including parents and families.

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

PHILHARMONIC EXCERPT

Night on Bald Mountain by Mussorgsky



REPERTORY & SYMPHONY EXCERPT

Scheherazade, mvt. 2 by Rimsky-Korsakov