

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 choice. 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 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. 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 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 EXCERPT

Night on Bald Mountain by Mussorgsky

The first system of the musical score consists of two staves, treble and bass clef. It begins with a piano (*p*) dynamic marking. The music features a series of ascending eighth-note patterns, each tied across the bar line with a slur. The key signature has one sharp (F#).

The second system continues the musical piece. It includes a *smorz.* (ritardando) marking above the staff. A measure rest for 16 measures is indicated in the middle of the system. The system concludes with a piano (*p*) dynamic marking. A large 'X' is placed above the final measure of the system.

The third system continues the musical piece. It includes a *smorz.* (ritardando) marking above the staff. The music continues with the same ascending eighth-note patterns as the previous systems.

The fourth system begins with the tempo and mood marking *Meno mosso Tranquillo.* above the staff. It includes a *smorz.* (ritardando) marking above the staff. Measure rests for 7 measures are indicated in the first and third measures of the system. The system concludes with a piano (*p*) dynamic marking. A large 'Y' is placed above the first measure, and a large 'Z' is placed above the third measure.

The fifth system continues the musical piece. It includes a *smorz.* (ritardando) marking above the staff. A piano (*p*) dynamic marking is followed by a *dim.* (diminuendo) marking. Measure rests for 2 measures are indicated in the second and fourth measures of the system. A measure rest for 8 measures is indicated in the third measure of the system. The system concludes with a piano (*p*) dynamic marking. A large '8' is placed above the third measure.

REPERTORY & SYMPHONY EXCERPT

Scheherazade, mvt. 2 by Rimsky-Korsakov

musical score for the first system, featuring piano and right-hand parts. The score includes performance instructions: *lunga*, *ad lib.*, *muta in Ces, D, Eis, F, Gis, As, H*, *muta in H moll.*, *gliss.*, *ff*, and *lunga*. The piano part has a dynamic marking of *f* and includes first and second endings marked with the number 1 and 2.

musical score for the second system, featuring piano and right-hand parts. The tempo marking is *Poco meno mosso.* The piano part has a dynamic marking of *p*. The right-hand part features a melodic line with various ornaments and dynamics.

musical score for the third system, featuring piano and right-hand parts. The tempo marking is *Ritard. animato*. The piano part has a dynamic marking of *f*. The right-hand part features a melodic line with various ornaments and dynamics. The system concludes with a double bar line and the numbers 12, 18, and 7.