**Memphis Youth Symphony**
**Audition Requirements for: Youth Symphony - Harp**

1. Scales:

- All scales must be memorized. Scale sheets, books and/or materials with scales written out are not permitted.
  - Strings: must have knowledge of major/minor 2 and 3 octaves scale up to 4 sharps and 4 flats
  - Winds/Brass/Percussion: must have knowledge of scales up to 4 sharps and 4 flats. Clarinets, horns, and trumpets might encounter transposition.
  - Scales should be played at Quarter note = 112 beats per minute.

2. Solo:

- Solo piece of your choice should be a standard work from the solo repertoire demonstrating both musical and technical aspects of playing. Solos should not exceed 2 minutes. It does not need to be memorized. Accompaniment not permitted.

3. Orchestral Excerpts:

- Copies of excerpts included in the following pages of this document
  - Rimsky-Korsakov Cappricio Espagnol, m. R-T
    Tchaikovsky Romeo and Juliet

4. Sight Reading:

- Disclosed at the time of the audition.

# Harp Audition Excerpts – Youth Symphony Level
# MYSP Set 2

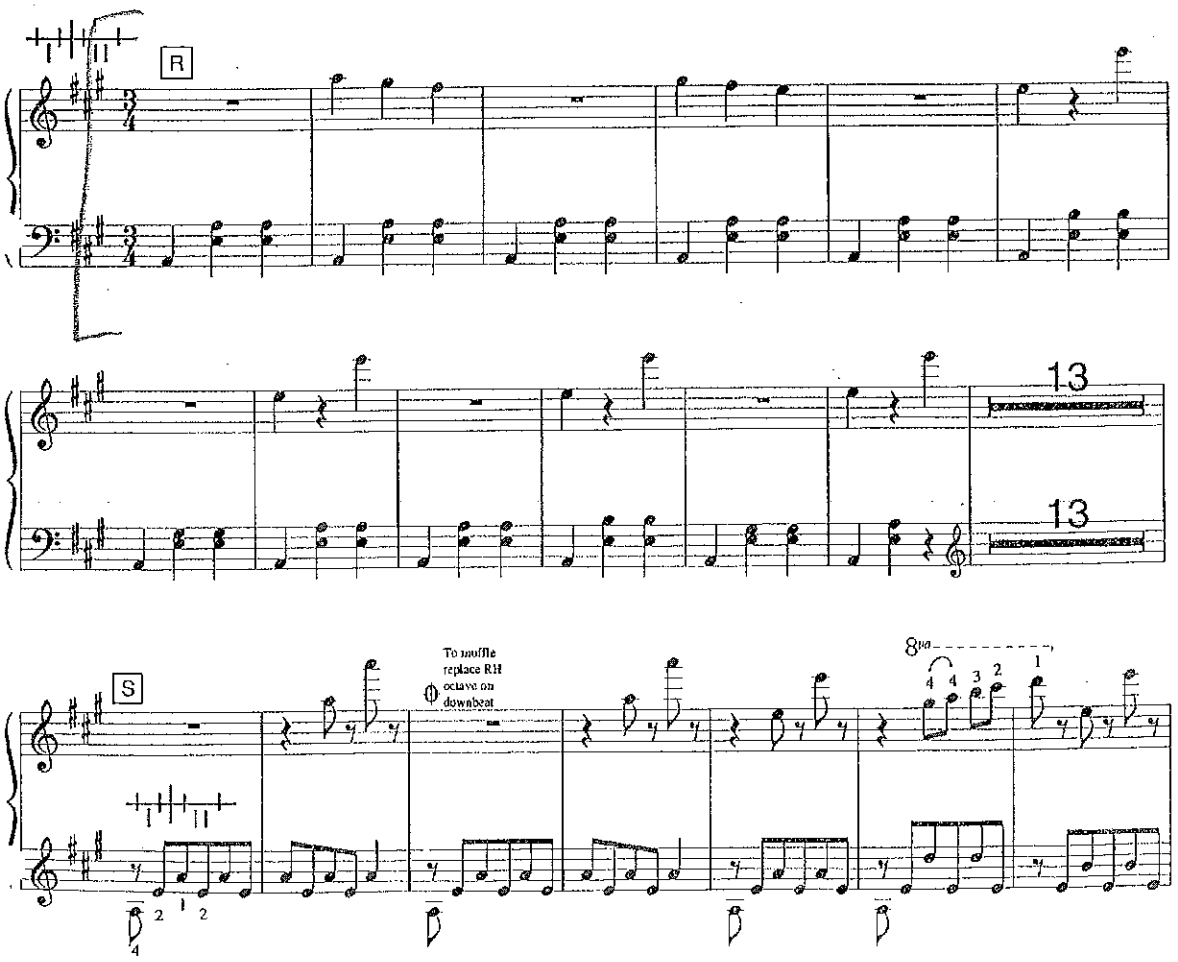
## Nicolay Rimsky-Korsakov

### Capriccio Espagnol

V. Fandango asturiano

Rehearsal [S] is a difficult spot, due to both the speed of the eighth notes and the jumps in the right hand. Keep the left-hand obbligato light and up to tempo. This section is very exposed, and the tendency is to slow down the right-hand slides. Be sure to stay with the piccolo as it is doubling the right hand. These right-hand octaves are another example of not needing to muffle where the rest indicates. Often in these difficult technical spots, such as rehearsal [S] and seven before rehearsal [U], it is helpful to keep a "light" touch. Rehearsal [U] is again very exposed. The right hand glissandi need to be heard above the orchestra and should be cut off by the third beat.

***Please note; the cadenza for this piece is found in Chapter 2.

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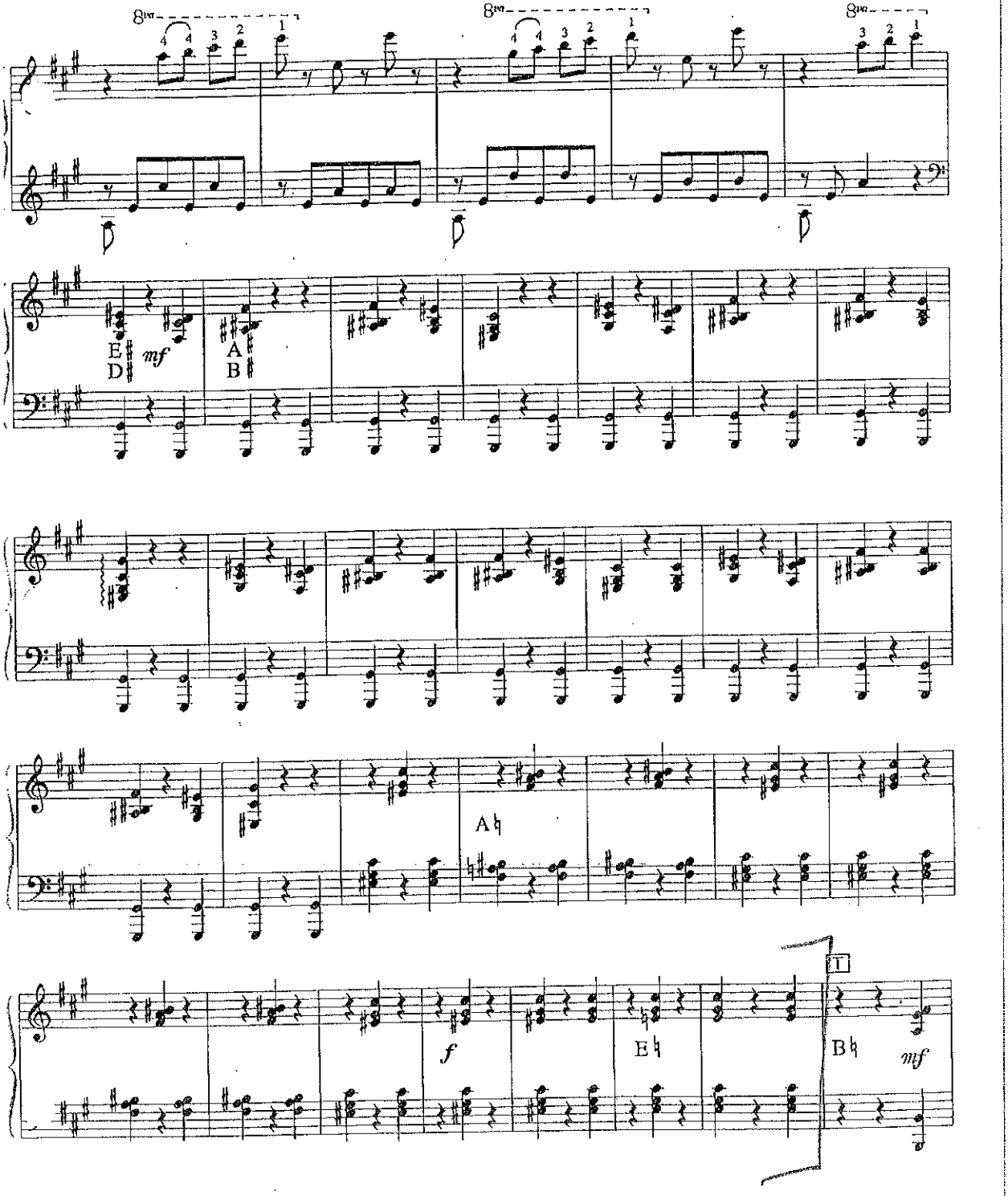
Capriccio Espagnol, cant.



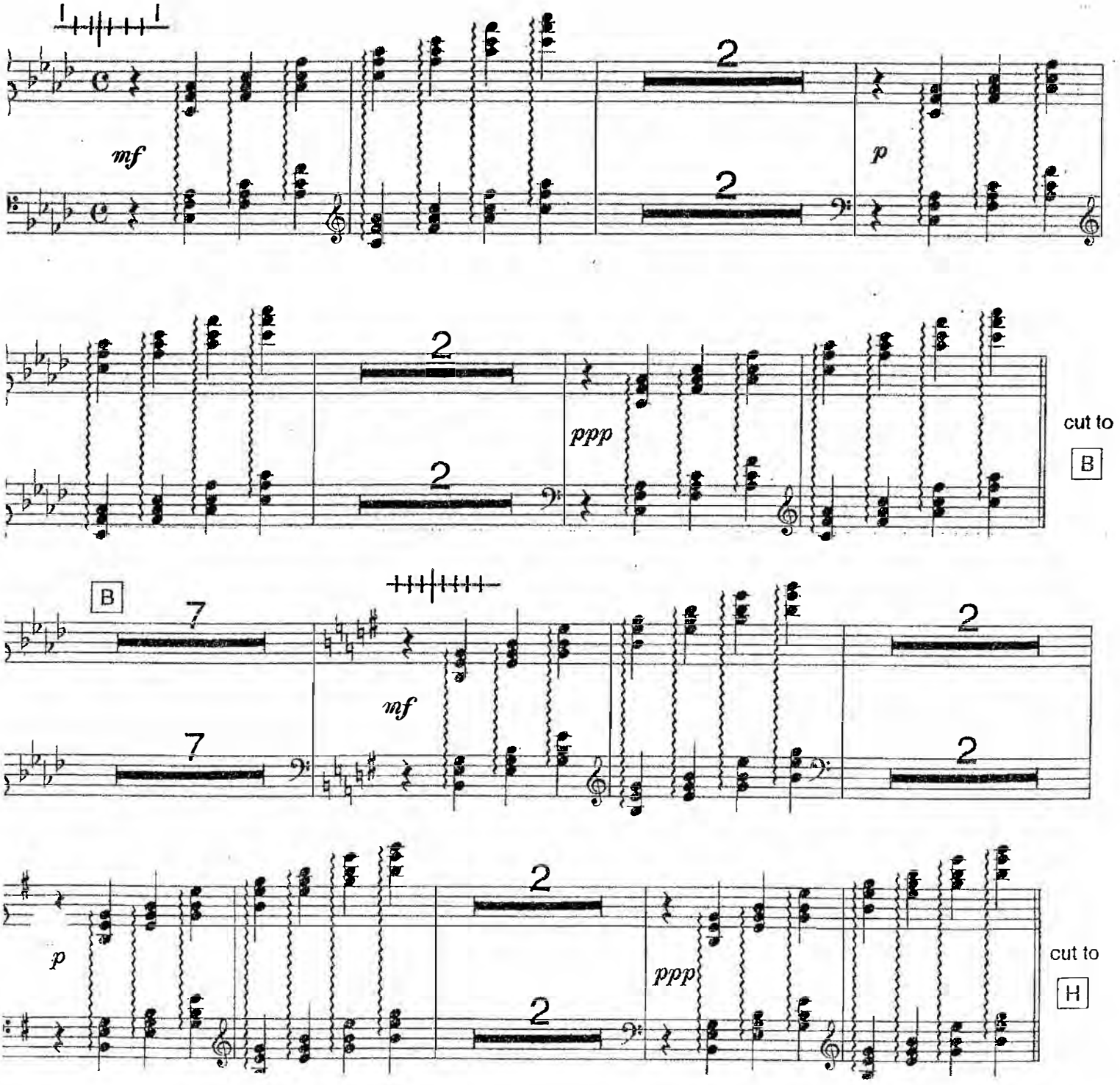
# Peter Tchaikovsky

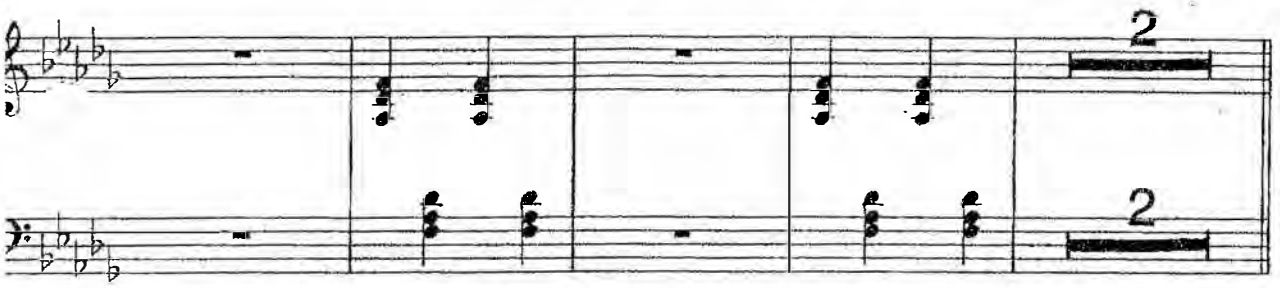
## Romeo and Juliet

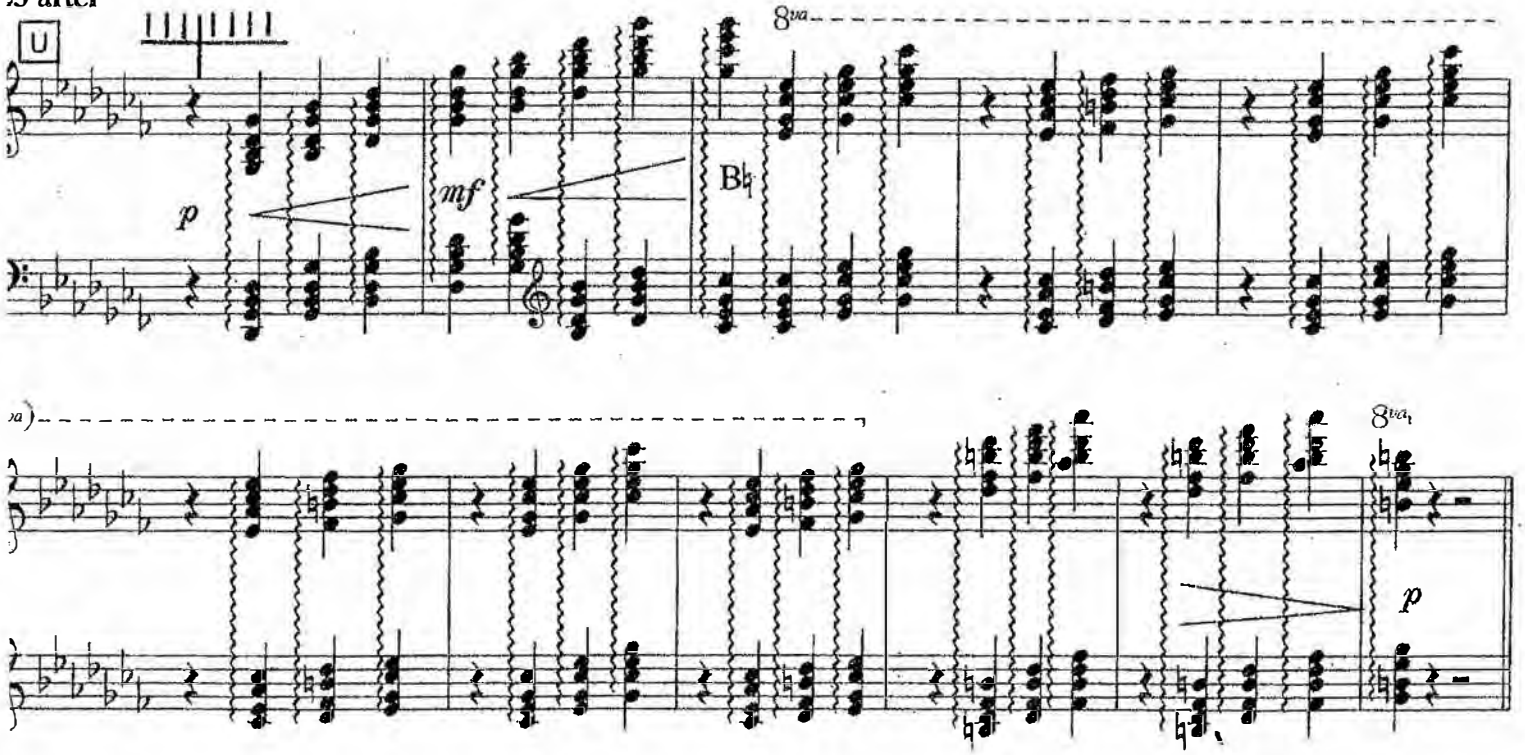
ıe opening chords are very soloistic. Enter with a lush, relaxed sound. Follow the written dynamics refully.

rehearsal J keep your hand still and relaxed. Use a delicate approach and be careful not to buzz. voiid the tendency to drag in this passage by listening to the ensemble.

e chords at 23 after rehearsal U are very exposed and should be played with a full, rich sound.






cut to
23 after
U

23 after