



Appalachia: A Southeastern Wind Symphony **2023-2024 Season VI Auditions – Percussion**

Audition recording submissions will go live by Monday, May 15, 2023. All section leader auditions are to be due by Thursday, June 15, 2023, at midnight and remaining auditions are to be due by Tuesday, September 5, 2023 (45 days before the first concert of the season).

Those interested in auditioning for a section leader position will be chosen from those who have participated in more than two concerts in the 2022-2023 season or prior. Those selected to be Section Leader will aid in final auditions for all personnel after September 5, 2023. Section leader interviews will be held sometime during the summer and will be contacted by invitation only and will be completed no later than August 1, 2023.

All members (former and present) are welcome to re-audition for Appalachia: A Southeastern Wind Symphony each season. Appalachia: A Southeastern Wind Symphony is an equal opportunity non-profit organization and welcomes all peoples of race, gender and sexuality.

For Audition Submission:

- (1) Please submit a one-page copy of your performance resume to the audition form.
- (2) Please submit a continuous audio file with the audition excerpts listed below. Please be sure not to share your name or any personal information that will give us your identity. These submissions will be used for a blind audition process by Section Leaders, Ensemble Manager, and/or Artistic Director.
- (3) Those wishing to audition on multiple instruments need to submit a separate audio file but are still required to submit their primary instrument (English Horn must also audition on oboe) unless notified and approved by the Ensemble Manager and Artistic Director. Auditions for auxiliary instruments is **optional**. Percussionists will need to audition on all materials, but can perform these in separate takes.
- (4) Pay the \$20 audition fee. This will ensure future payments for venues, music, complementary meals, and additional expenses to ensure improvement for the ensemble experience. This payment will solidify your audition and confirmation for potential employment throughout the season.

Please direct all audition questions and concerns to the Ensemble Manager, Tyler H. Goodwin-Souffront (thgoodwinproductions@gmail.com).

Audition Repertoire

Composer	Work	Excerpt	Part
Beethoven	Symphony No. 9	Movement IV: m. 849-beat 1 of m. 916	Timpani
Reed	Russian Christmas Music	mm. 167-200	Chimes
Respighi	Pines of Rome	Movement I: beginning-16 after Reh. 2	Glockenspiel
Respighi	Pines of Rome	Movement I: 13 after Reh. 7-5 after Reh. 9	Glockenspiel
Shostakovich	Symphony No. 10	Movement I: Reh. 43-Reh.44	Snare Drum

Percussion Excerpts

Beethoven – *Symphony No. 9* – Movement IV: m. 849-beat 1 of m. 916 (Timpani)

The image shows a musical score for the Timpani part of Beethoven's Symphony No. 9, Movement IV, measures 849-916. The score is written in bass clef and includes various dynamics and articulations. The tempo markings are *sempre più Allegro*, *Prestissimo* (132 beats per minute), and *Maestoso* (60 beats per minute). The score is divided into systems, with measure numbers 847, 858, 868, 877, 899, 909, 918, 926, and 933 indicated. The score includes dynamics such as *p cresc.*, *ff*, and *sempre ff*. There are also articulations like *Arch.* and *Arch.* and a *T* marking above measure 877. The score ends with a double bar line and a fermata over the final note.

Reed – *Russian Christmas Music* – mm. 167-200 (Chimes)

166 Broadly

Chimes, Soli

1

mp

Bells, Soli

mp

(let all tones ring together)

The musical score is written for Chimes and Bells. It begins at measure 166, marked 'Broadly'. The Chimes part (top staff) starts with a whole note rest, followed by a series of eighth notes in a melodic line. The Bells part (bottom staff) starts with a whole note rest, followed by a series of quarter notes in a harmonic line. The score is divided into four systems of two staves each. The first system includes performance instructions: '1' in the Chimes staff, 'Chimes, Soli' and 'Bells, Soli' above the staves, and the dynamic marking '*mp*' in both. A rehearsal mark '166' is placed above the first measure. The instruction '(let all tones ring together)' is placed between the staves in the second measure. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music concludes at measure 200.

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Percussion II

poco a poco cresc.

poco a poco cresc.

185 Più mosso *f*

188 Meno mosso *f*

ff (let all tones ring together)

ff

rit.

1 1

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Percussion II

200 *a tempo*
Solo *p* 8 (Solo) 5 *poco a poco accel.*
Cors., Hrns.

Respighi – *Pines of Rome* – Movement I: beginning-16 after Reh. 2 (Glockenspiel)

Allegretto vivace

Respighi – *Pines of Rome* – Movement I: 13 after Reh. 7-5 after Reh. 9 (Glockenspiel)

Musical score for Glockenspiel in Respighi's *Pines of Rome*, Movement I. The score consists of six staves of music. The first staff begins with a circled measure number '6' and the tempo marking 'Più vivo'. It includes dynamic markings 'ff' and 'p', and a handwritten 'X' above a measure. The second staff has a circled measure number '8' and tempo markings 'Vivace', 'subito più mosso', and 'cresc.'. The third staff has a circled measure number '1' and the marking 'string. sempre'. The fourth and fifth staves show rhythmic patterns with '3' and '5' markings. The sixth staff has circled measure numbers '1-3', '2', '3', and '4' above the notes.

Shostakovich – *Symphony No. 10* – Movement I: Reh. 43-Reh. 44

Musical score for Shostakovich's *Symphony No. 10*, Movement I, rehearsal marks 43-44. The score consists of four staves of music. The first staff is marked with a circled measure number '43', tempo 'w/amp', and dynamic 'ff'. It includes a handwritten 'simile' marking. The second staff has circled measure numbers '4', '5', and '6'. The third staff has circled measure numbers '7', '8', and '9'. The fourth staff has circled measure numbers '10' and '44', and dynamic 'sf'. A 'T-tam' marking is present at the bottom left of the fourth staff.