NIU LARGE ENSEMBLE AUDITIONS  
Even Numbered Years, Spring Semester

REPERTOIRE FOR PERCUSSION AND TIMPANI

The following list provides detailed information about the required excerpts that must be prepared by all percussion majors for large ensemble auditions at the beginning of every even numbered year. Everything must be prepared, as excerpts will be requested at random during the audition.

**Please note** that graduate students and upperclassmen that have satisfied all their competency requirements may elect to be considered for the **timpani chair** in the Philharmonic. The audition for timpani will have a different focus than the regular percussion audition, containing a more rigorous set of requirements for the timpani (see below). If students choose to audition for the timpani chair, they nevertheless must prepare all of the regular audition requirements, as these will also be requested at random.

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<thead>
<tr>
<th>COMPOSER</th>
<th>WORK (and instrument)</th>
<th>EXCERPT</th>
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<tbody>
<tr>
<td>Dmitri Shostakovich</td>
<td>Symphony no. 10</td>
<td>Snare Drum mvt. 1</td>
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<tr>
<td></td>
<td>Symphony no. 10</td>
<td>Xylophone mvt. 4</td>
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<tr>
<td>Aaron Copland</td>
<td>Appalachian Spring</td>
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<td>Ottorino Respighi</td>
<td>The Pines of Rome, mvt. 1</td>
<td>Glockenspiel mvt. 2</td>
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<td>Sergei Rachmaninov</td>
<td>Piano Concerto, no. 2, mvt. 3</td>
<td>Cymbals mvt. 3</td>
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<td>Tambourine mvt. 4</td>
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**Extra Timpani Excerpts for Philharmonic Timpani Chair**

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<tr>
<th>COMPOSER</th>
<th>WORK (and instrument)</th>
<th>EXCERPT</th>
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<tbody>
<tr>
<td>Petr Tchaikovsky</td>
<td>Symphony no. 4, mvt. 1</td>
<td>2 before T to</td>
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<tr>
<td>Johannes Brahms</td>
<td>Symphony no. 1, mvt. 4</td>
<td>375 to the end</td>
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*) secco = dry, short.
Campanelli

(transposed version)

Pines of Rome

O. Respighi
(1879-1936)

I. Pines of the Villa Borghese

Allegretto vivace

PIANO CONCERTO No. 2

Sergei Rachmaninov
(1873-1943)

I. II. - TACET

Allegro scherzando $\frac{d=116}{4}$

Moderato $\frac{d=72}{4}$

Meno mosso $\frac{d=48}{4}$

Allegro scherzando (Moto primo) $\frac{d=116}{4}$

Presto $\frac{d=126}{4}$

(timpani)

Più mosso $\frac{d=120}{2}$

acceler.

(timpani)

(1st violins)
FOUR SEA INTERLUDES
from the Opera "PETER GRIMES"

Benjamin Britten
(1913-1976)

Tambourine

I. - III. TACET
IV. Storm

Presto con fuoco \( \left( \frac{\text{d}}{= 108} \right) \)

\[
\begin{align*}
\text{Tempo I} & \quad \text{largamente} \quad \frac{\text{timpani}}{\quad \text{(trombones)}} \\
\text{Molto animato} & \quad \frac{\text{snare drum}}{\quad \text{(timpani)}} \\
\text{energico} & \quad \frac{\text{rall. largamente}}{\quad \text{(timpani)}} \\
\text{a tempo} & \quad \frac{\text{largamente}}{\quad \text{(snare drum)}} \\
\text{a tempo} & \quad \frac{\text{largamente}}{\quad \text{(snare drum)}} \\
\text{Tacet to the end} & \quad \frac{\text{PPP}}{\quad \text{(PPP)}}
\end{align*}
\]
Beethoven: Symphony No. 9

First Movement: Measures 16–35

Recommended Tempo: $\frac{\text{♩}}{\text{♩}} = 126/132$

General Style: Allegro ma non troppo, un poco maestoso: Pesante/Majestic, filled with energy

Recommended Mallets: Hard cartwheel or general purpose mallet for the first 23 measures; hard general purpose or white felt staccato mallet for mm. 27–35

Allegro ma non troppo e un poco maestoso $\frac{\text{♩}}{\text{♩}} = 88$

Important Considerations
Be sure to practice the opening measures without worrying about the roll. Play the first two notes over and over again until you are completely confident with this rhythm. Then add the roll later. This roll should have a small crescendo that leads to the end of m. 17. This will add a great deal of excitement and energy to this excerpt. To match the overall phrasing of the orchestra, play a crescendo in m. 20. The length of the eighth notes in mm. 21–23 and 32–34 will be slightly longer than an exact eighth note.

The overall style should be very majestic and loud. Pay special attention to all of the differences in dynamics. The change from forte to piano, four measures before letter A, can be handled two ways: muffle the drum right before the downbeat (marked piano) or have a second A tuned on the 32” drum. Play the rhythm on the 32” drum and the soft downbeat on the 29” drum; muffling the 32” drum before the downbeat. If this option is chosen, perfect intonation is necessary.

Allegro ma non troppo e un poco maestoso $\frac{\text{♩}}{\text{♩}} = 88$
Tchaikovsky: Symphony No. 4

First Movement: Letter T to letter V

Recommended Tempo: \( \dot{q} = 92/96 \)

General Style: Allegro con anima

Recommended Mallets: General purpose or white felt staccato mallets; cartwheel (soft) mallets at letter U

Important Considerations
This excerpt is often requested at auditions. Dynamics, phrasing, rhythms and time-keeping are all key elements in this passage. At letter T the dynamic is generally mezzo-piano; a relaxed roll with an eventual crescendo. The dynamic in the Allegro con anima should be mezzo-forte to allow for a more noticeable crescendo leading into the sixth measure of T. The roll speed in the Allegro con anima should be close to a sextuplet rhythm. This should help your time-keeping in this measure. Certain editions will contain an A instead of a C in the sixth measure (last note) after T. Be sure to double-check this at auditions. Oddly enough, the eighth measure of T can be unsteady. Double-check your tempo and placement of eighth notes in this measure. It is also advisable to slightly accent the first, fourth, seventh and eighth notes eight measures before U. Maintain a slightly louder dynamic beginning seven measures before U, sustaining the intensity here. Switch to larger mallets at U. Stay louder a little longer after letter U. Sustain the fortississimo dynamic for three full measures and diminuendo as written.
Brahms: Symphony No. 1
Suggested Phrasing

Fourth Movement: Measure 375 to the end

Recommended Tempo: \( \dot{\text{c}} = 120 \text{ or } 126 \) \( \dot{\text{c}} = 120 \text{ or } 126 \) at the Più Allegro section

General Style: Allegro: rhythmic eighth notes and triplets

Recommended Mallets: Hard staccato mallet (white felt)