NIU LARGE ENSEMBLE AUDITIONS
Fall Odd Numbered Years

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 odd 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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<th>COMPOSER</th>
<th>WORK (and instrument)</th>
<th>EXCERPT</th>
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<tr>
<td>Nicolai Rimsky-Korsakov</td>
<td>Capriccio Espagnol, III Alborada</td>
<td>beginning to K</td>
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<tr>
<td>William Schuman</td>
<td>Symphony no. 3, Part 2, toccata</td>
<td>mm. 143-156</td>
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<td></td>
<td>Xylophone</td>
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<tr>
<td>William Schuman</td>
<td>Symphony no. 3, Part 2, toccata</td>
<td>mm. 230-244</td>
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<tr>
<td>Amadeus Mozart</td>
<td>The Magic Flute, Act I, no. 8, Finale</td>
<td>last 34 bars</td>
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<tr>
<td>Peter Tchaikovsky</td>
<td>Symphony no. 4, finale</td>
<td>10 after G to end</td>
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<tr>
<td>Antonin Dvorák</td>
<td>Carneval Overture</td>
<td>Opening to C</td>
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<tr>
<td>Ludwig van Beethoven</td>
<td>Symphony no. 7, mvt. 1</td>
<td>mm. 409-end</td>
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**Extra Timpani Excerpts for Philharmonic Timpani Chair**

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<th>Composers</th>
<th>Works</th>
<th>Excerpts</th>
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<tr>
<td>Paul Hindemith</td>
<td>Symphonic Metamorphosis</td>
<td>5 after S to T</td>
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<tr>
<td>Gustav Mahler</td>
<td>Symphony no. 5, mvt. 5</td>
<td>last 32 bars</td>
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</table>
I. Alborada - TACET

II. Variazioni - TACET

III. Alborada

Vivo e strepitoso \( \dot{=} 126 \)

\[ \text{[Musical notation image]} \]

(b.d. & cyms.)

attacca
SYMPHONY No. 3
William Schuman
(1910-1992)

Part I. a) Passacaglia and b) Fugue - TACET

Part II. c) Chorale - TACET

d) Toccata

Leggiero \( \text{d} = 108-112 \)

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SYMPHONY No. 3
in Two Parts
(four Movements)

Part I. a) Passacaglia and b) Fugue - TACET
Part II. c) Chorale - TACET

d) Toccata

\( \text{Leggiero } \frac{4}{4} = 108-112 \) (snare drum)
142 - 145 (bass clarinet) (oboe)

198 (snare drum) 200 208 (timpani) 218 (woodwinds)

(lower octave optional)

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-44-
Glockenspiel

No. 8, Finale
from Act I of the Opera

The Magic Flute

W. A. Mozart
(1756-1791)
Beethoven: Symphony No. 7

**First Movement:** Measure 409 to the end

**Recommended Tempo:** \( \dot{\text{c}} = 104/108 \)

**General Style:** Allegro/Vivace

**Recommended Mallets:** White felt staccato or colored felt mallets

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**Important Considerations**

Time-keeping, rhythmic consistency and control of dynamics are the major concerns in this excerpt. The quarter notes on the second beat in mm. 409-419 should be played legato. Calculate the *poco crescendo* at m. 421 carefully. The dynamic at m. 421 should be *mezzo-forte* so that a noticeable crescendo is heard going into m. 423. There is also a tendency to rush in mm. 421 and 422, leading to the *fortissimo*. The note lengths at mm. 427-429 are rather long and it is acceptable to phrase/crescendo mm. 430 and 431 into m. 432. Be sure to bring out the final rhythmic fanfare in m. 440. Most timpanists will also crescendo through m. 446 leading up to the final three measures. The quarter notes in the last three measures are short and accented, and the final note should be the loudest. The following page contains suggested phrasings for this excerpt.
Hindemith: Symphonic Metamorphoses

Second Movement: Turandot, Scherzo 5 measures after letter S to letter T

Recommended Tempo: \( \dot{\text{j}} = 84/88 \)

General Style: Lebhaft; lively, animated (almost jazzy)

Recommended Mallets: White felt staccato or colored felt mallet

Important Considerations
Some timpanists choose to cross-stick this passage. However, I prefer to play the opening two eighth notes with my right-hand (C - B♭). Since the E♭ is on the 23” drum (unless you have an extra 26”) this note will need to be played louder, especially if you intend to phrase to the E♭. Remember that the first entrance is only forte and there should be a noticeable increase in dynamic eight measures after S (fortissimo.) Adding a slight accent on the last beat, four measures before T (low G), helps to round out the general phrasing of this solo.

Muffling is also advisable from C to B♭ back to C to eliminate the ringing of the whole-step. At auditions, one is often asked to add eight measures rest between this section and the next section after letter V.
Fifth Movement: Final 32 measures

Recommended Tempo: \( \dot{=} \) 152/160

General Style: Allegro molto

Recommended Mallets: White felt staccato or colored felt mallets

Allegro molto und bis \( \text{um Schlub beschweigend.} \)

Important Considerations
For auditions, a more sensible tuning scheme with little or no pedaling, is recommended. Try tuning: 32"/B, 29"/A, 26"/D and 23"/C. This will keep the notes A and D on the two middle drums at all times. Some timpanists may tune: 32"/B, 29"/A", 26"/C, 23"/D and pedal the C up to the D five measures before 35. Since the C is a "passing note" here, and within a fast tempo, the first suggested tuning scheme will suffice. There is usually a sudden drop to mezzo-forte four measures before 35 in order to begin the poco a poco crescendo which leads to 5th measure after 35. Please note that, depending on the edition of the timpani part, there may or may not be a B♭ roll nine measures from the end. Be sure to check that measure before playing this excerpt at auditions. The last three measures (schnell abdämpfen) are to be muffled quickly.