NIU LARGE ENSEMBLE AUDITIONS  
Odd 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 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.

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>WORK (and instrument)</th>
<th>EXCERPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sergei Prokofiev</td>
<td><em>Peter and the Wolf</em>, Snare Drum</td>
<td>49 to 51</td>
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<tr>
<td>Bela Bartok</td>
<td><em>Concerto for Orchestra</em>, mvt. 2</td>
<td>top to m. 9</td>
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<td></td>
<td><strong>Xylophone</strong></td>
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<tr>
<td>Maurice Ravel</td>
<td><em>Mother Goose Suite</em>, mvt. 5</td>
<td>19 to the end</td>
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<td></td>
<td><strong>Glockenspiel</strong></td>
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<tr>
<td>Petr Tchaikovsky</td>
<td><em>Sleeping Beauty</em></td>
<td>1 before 7 to 9</td>
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<td></td>
<td><strong>Cymbals</strong></td>
<td></td>
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<tr>
<td>Modeste Mussorgsky</td>
<td><em>A Night on Bald Mountain</em></td>
<td>letter S to 9 before T</td>
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<td></td>
<td><strong>Tambourine</strong></td>
<td></td>
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<tr>
<td>Edvard Grieg</td>
<td><em>Peer Gynt</em>, Suite 2, mvt. 2, “Arabian Dance”</td>
<td>7 before A to D</td>
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<td></td>
<td><strong>Timpani</strong></td>
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<tr>
<td>Peter Tchaikovsky</td>
<td><em>Romeo and Juliet</em></td>
<td>1 before E to F</td>
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**Extra Timpani Excerpts for Philharmonic Timpani Chair**

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>WORK (and instrument)</th>
<th>EXCERPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ludwig van Beethoven</td>
<td><em>Symphony no. 9</em>, mvt. 4</td>
<td>849 to the end</td>
</tr>
<tr>
<td>Igor Stravinsky</td>
<td><em>Rite of Spring</em></td>
<td>189 to the end</td>
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</tbody>
</table>
CONCERTO for ORCHESTRA

Side drum

I. TACET

II. GIUOCO DELLE COPPIE

Béla Bartók
(1881-1945)

Allegro scherzando \( \dot{\text{d}} = 94 \)

* (without snares)

Poch. rit.

tempo

Poco rall. a tempo

Lo stesso tempo

* Entire movement played without repeats.
Interlude

Allegro

Tres modéré

VI. TACET
Clochettes
(transposed version)

No. 6, Waltz
from the Ballet
The Sleeping Beauty
P. Tchaikovsky
(1840-1893)

Allegro (Tempo di Valse)  

Solo

Tacet to the end
without sticks

Poco più sostenuto

poco a poco più animato

Animato assai

with mallets

Poco meno mosso

Tacet to the end
Tchaikovsky:
Romeo and Juliet/Overture Fantasy

Overture: One measure before letter E to letter F

Recommended Tempo: \( \text{\textbullet} = \text{144/152} \)

General Style: Allegro giusto

Recommended Mallets: White felt staccato mallet

Important Considerations
This tutti passage (or the similar passage at letter O) is often asked at auditions. The syncopated figure at letter E should be short and match the articulation of the cymbal crashes in this section. Many conductors will request that the fourth measure of E (first two notes) be accented, as well as the second beat in the eighth measure after E. In the ninth measure of E be sure to play the second beat louder, accenting the sixteenth notes slightly more than the eighth note on the second beat. In the third and fourth beats of the ninth, tenth and eleventh measures after E there will always be a crescendo leading to the downbeat (see the example below). The third beats, beginning in the twelfth, thirteenth, and fourteenth measures of E are also accented and short. The same phrasing occurs four measures before F.
Beethoven: Symphony No. 9

Fourth Movement: 2 measures before the Prestissimo to the end

Recommended Tempo: $\text{d} = 152/160$

General Style: Prestissimo and Maestoso

Recommended Mallets: Hard, staccato mallet (white felt) or hard, colored felt mallet

poco Allegro, stringendo il tempo, sempre più Allegro

Important Considerations
It is customary throughout this excerpt to accent the forte and fortissimo notes (for instance, at mm. 861 and following). The figures in mm. 872, 876 and 877 can also be played louder than forte. The real challenge is the transition from the fast eighth notes into the slow, $\frac{3}{4}$ Maestoso section and then back into the fast tempo at the Prestissimo section. I find that it is best to think of some metric relationship between the two sections; the two beats to a measure in the fast section almost equal the sixteenth-note pulse in the slow section. Many editions contain a sempre $f$f$^*$ dynamic in m. 932. Also be sure to accent the first group of sextuplets (m. 936), then $dimoendo$