This is a special year for us: we are celebrating the centennial of the Miami Orchestra. Miami University decided to celebrate it by asking all the incoming first year students to learn and listen to Beethoven's Symphony No. 3 "Eroica" that we will perform in our first concert. This is one of the greatest pieces every written, so I will send you later a video explaining why this symphony is so important and an analysis of it.

You will find here the entire part of Beethoven's Eroica, and if you look at the part carefully you will find the excerpts that you need to learn for your audition clearly marked. Those are probably the most difficult excerpts, and by preparing yourself during the summer we will ensure that everybody will be prepared ready for the first rehearsal. Audition excerpts are indicated by numbers. Each instrument has 7 audition excerpts taken from the symphony, as well as explanations about the main challenges.

Once you learn the audition excerpts, you are asked to film yourself (you can use your phone, iPad, etc.) and send me the video by email. My address is: averbach@miamioh.edu This can be done in a number of ways, but sometimes it can be challenging. First of all, you need to choose the format to record the video. Choose a common format (mp4 or mov)

- **Current Miami students can upload the videos to their Google drive, and then you should share the video with me (don't forget to share it, otherwise I cannot see it!)**
- **Whoever doesn't have a Miami account can upload the video on YouTube and send me the link. Important: if you don't want other people to see your video, simply make it "unlisted" and share the link with me.**
-

YOUR AUDITION VIDEOS SHOULD BE SENT TO ME BY THURSDAY, AUGUST 18, 2016

Here are a few tips:

• Be sure to listen to the excerpts in context (listen to a recording). Frequently students pay attention only to pitches, but it is crucial that you perform with the correct rhythm, dynamics, phrasing, articulation and everything else that brings the appropriate character to the music.

• As you look at each excerpt, try to discern which techniques are being tested. Good intonation and rhythm are obviously important, but so is the ability to play with a good tone, shape the musical phrase and give the music a sense of direction.

• If you have divisi, play the upper one. If you are not sure if you should play divisi or not, simply play divisi.

If you are a violin player, music majors are advised to learn the 1st violin excerpts. Non-majors and minors are advised to learn the 2nd violin excerpts. Students will be placed according to their auditions.

Cellos

1st movement

Excerpt 1: follow the dynamics, with a gradual crescendo in the beginning. The ***sf*** are particularly important and should be aggressive. Learn well the chromatic passage.

Excerpt 2: This passage is about the contrast legato x staccato, but above all you should try to be musical and not mechanical.

Excerpt 3: this is a super-rich excerpt, with contrasts of articulation, dynamics, changes of character, sf, etc. Try to incorporate all the multiple details.

3rd movement

Excerpt 4: the challenge here is to play the entire excerpt at a completely steady pulse (spiccato in the middle of the bow) and keeping the dynamics always ***pp*** until the measure before A.

4th movement: this is a theme and variations, so I suggest that before you learn the excerpts you should familiarize yourself with the theme. It starts immediately after the first fermata and ends before the fist repeat sign (listen to a recording).

Excerpt 5: This excerpt is about dexterity, so practice it slowly and clean. There is no need to rush now. It is preferable to play slowly, but keeping a steady pulse.

Excerpt 6: This is a great excerpt, because it captures the main ideas of the theme. Play the half notes marcato despite the soft dynamics. Then keep the pulse as you make the gradual crescendo. Do not make accents in the last note of each phrase.

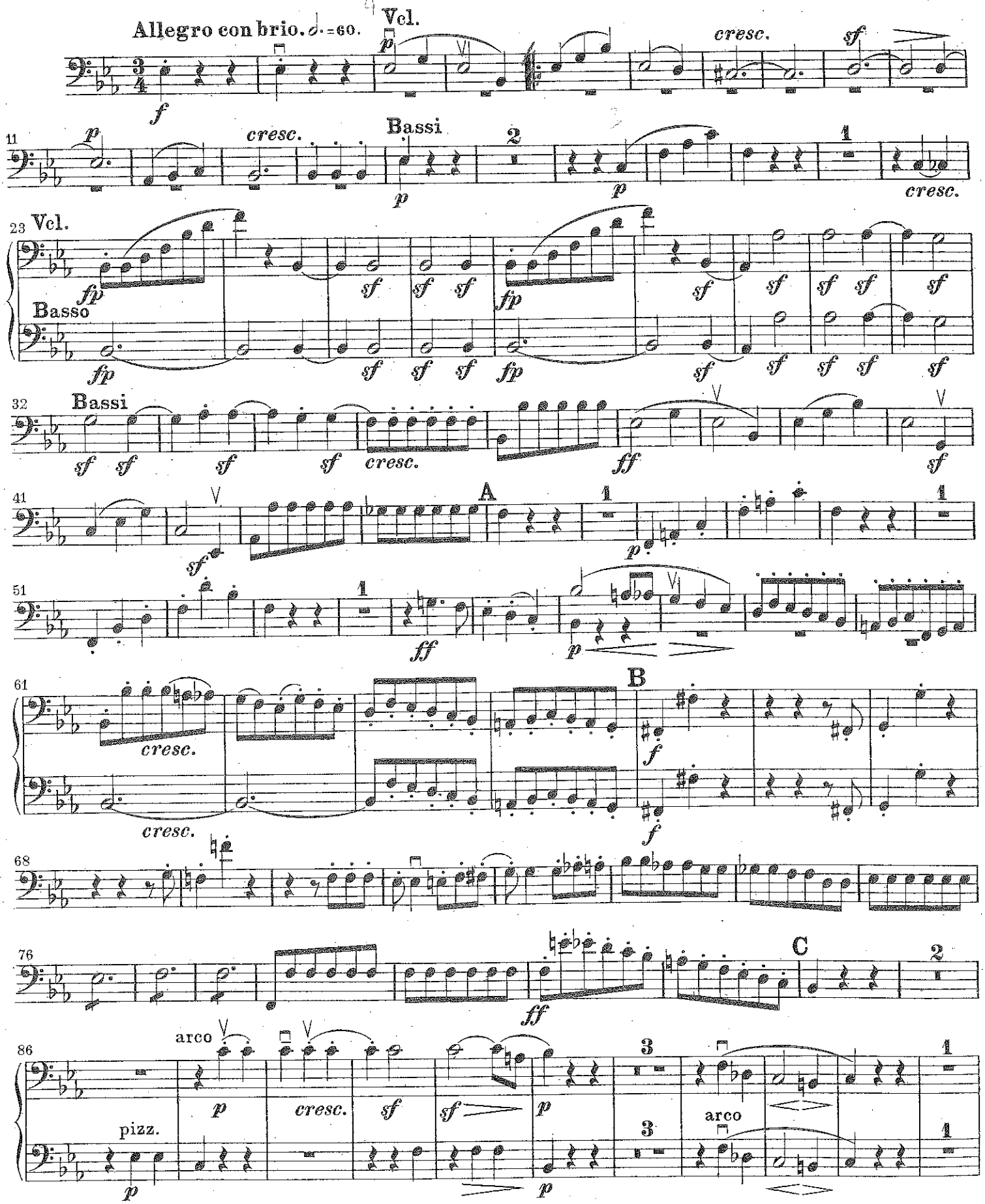
Excerpt 7: Instead of playing as loud as possible, try to play it clean and articulated. There is no need to play it excessively fast. It is much better to play it slower, clean, not too loud and emphasizing the ***sf.***

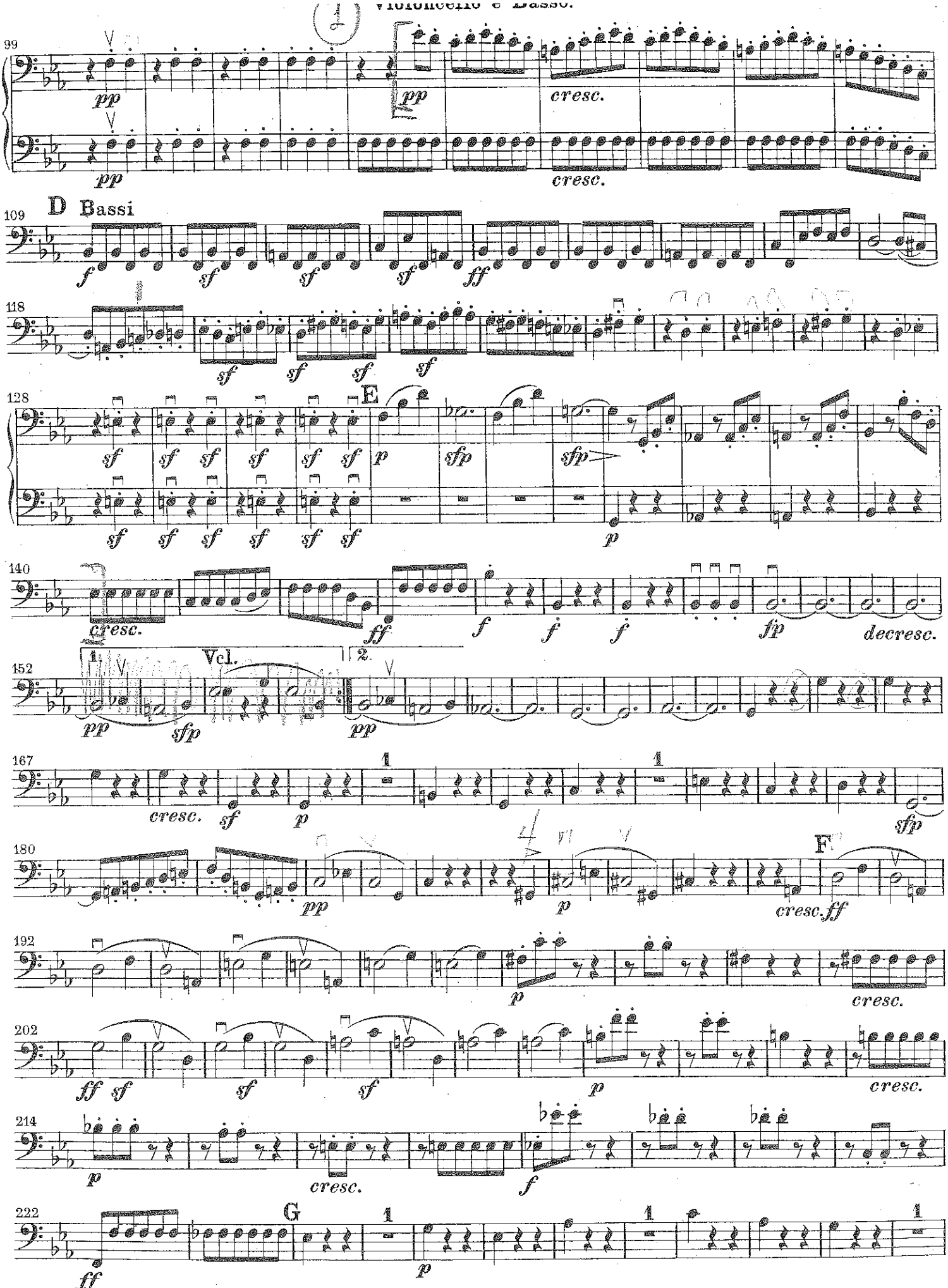
Dritte Symphonie.

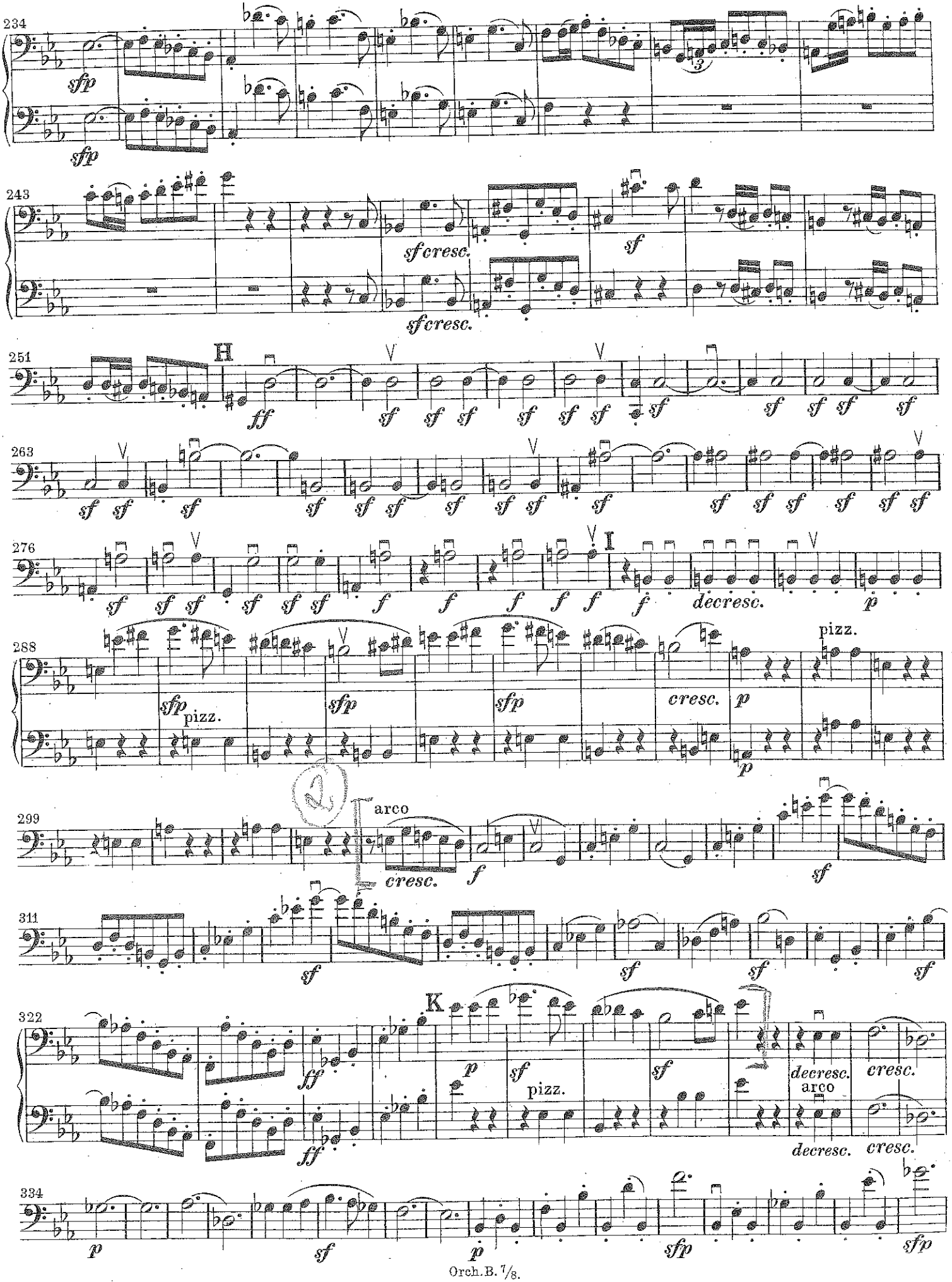
(Eroica.)

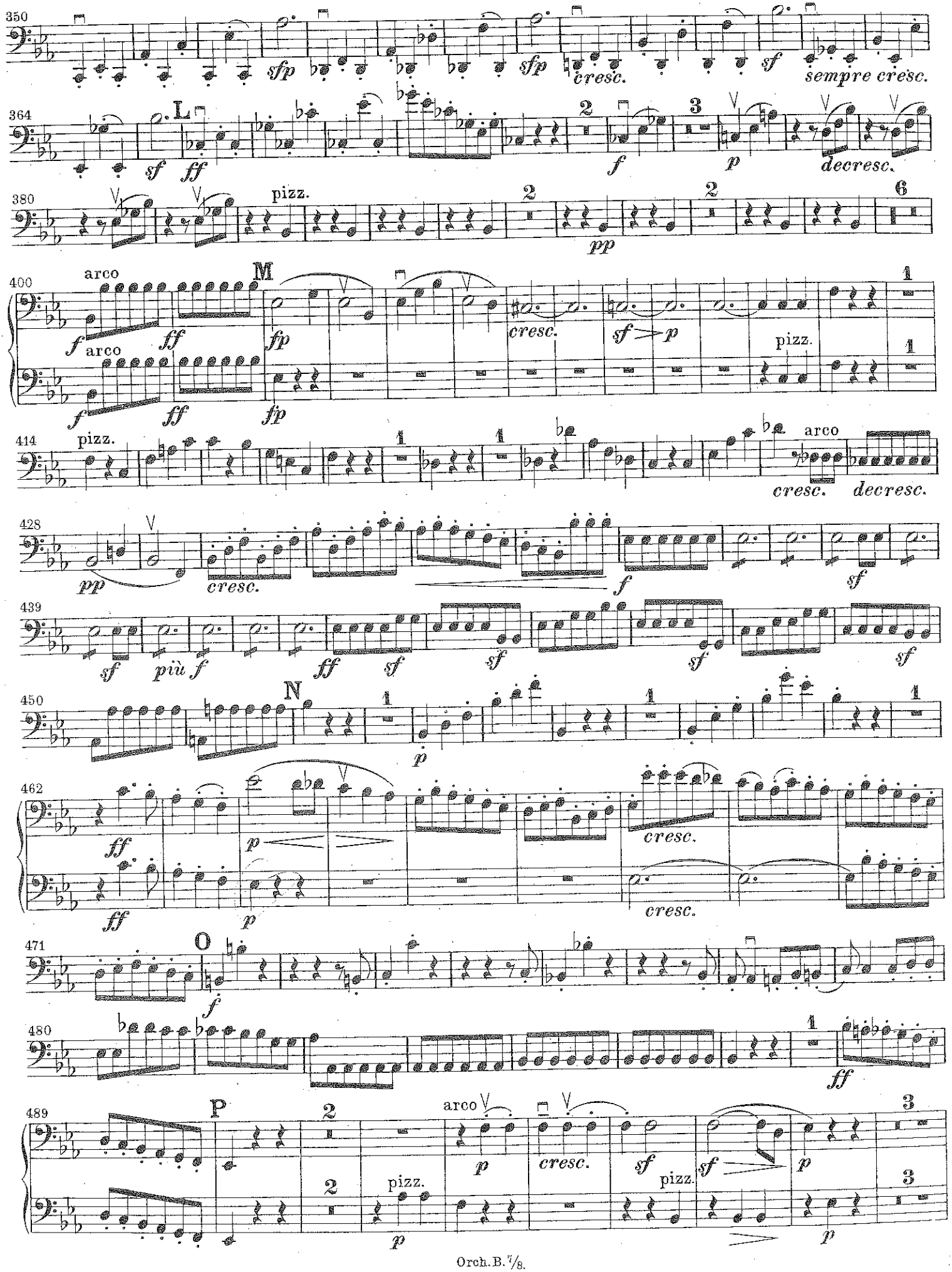
Violoncello e Basso.

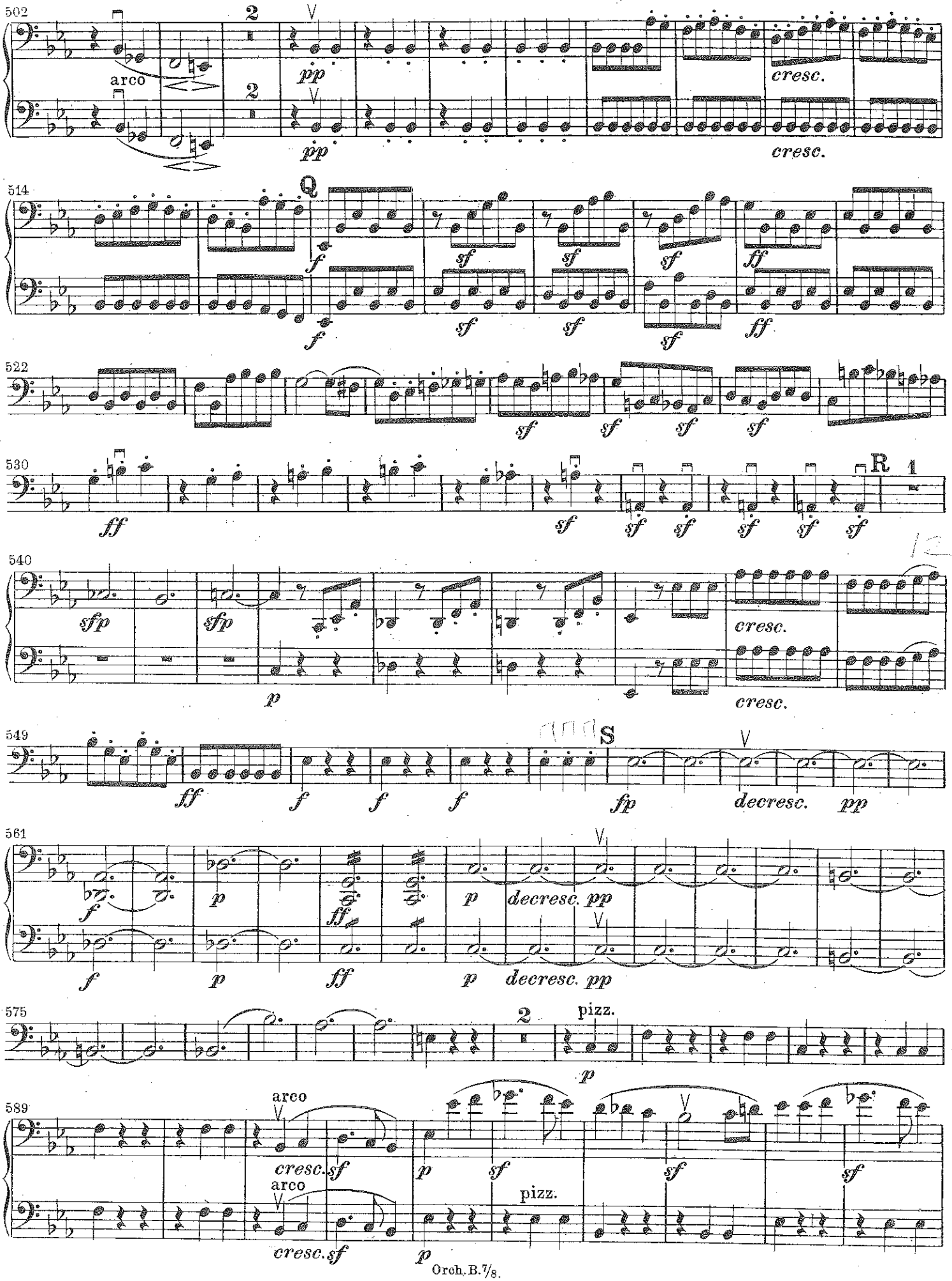
L. van Beethoven, Op. 55.

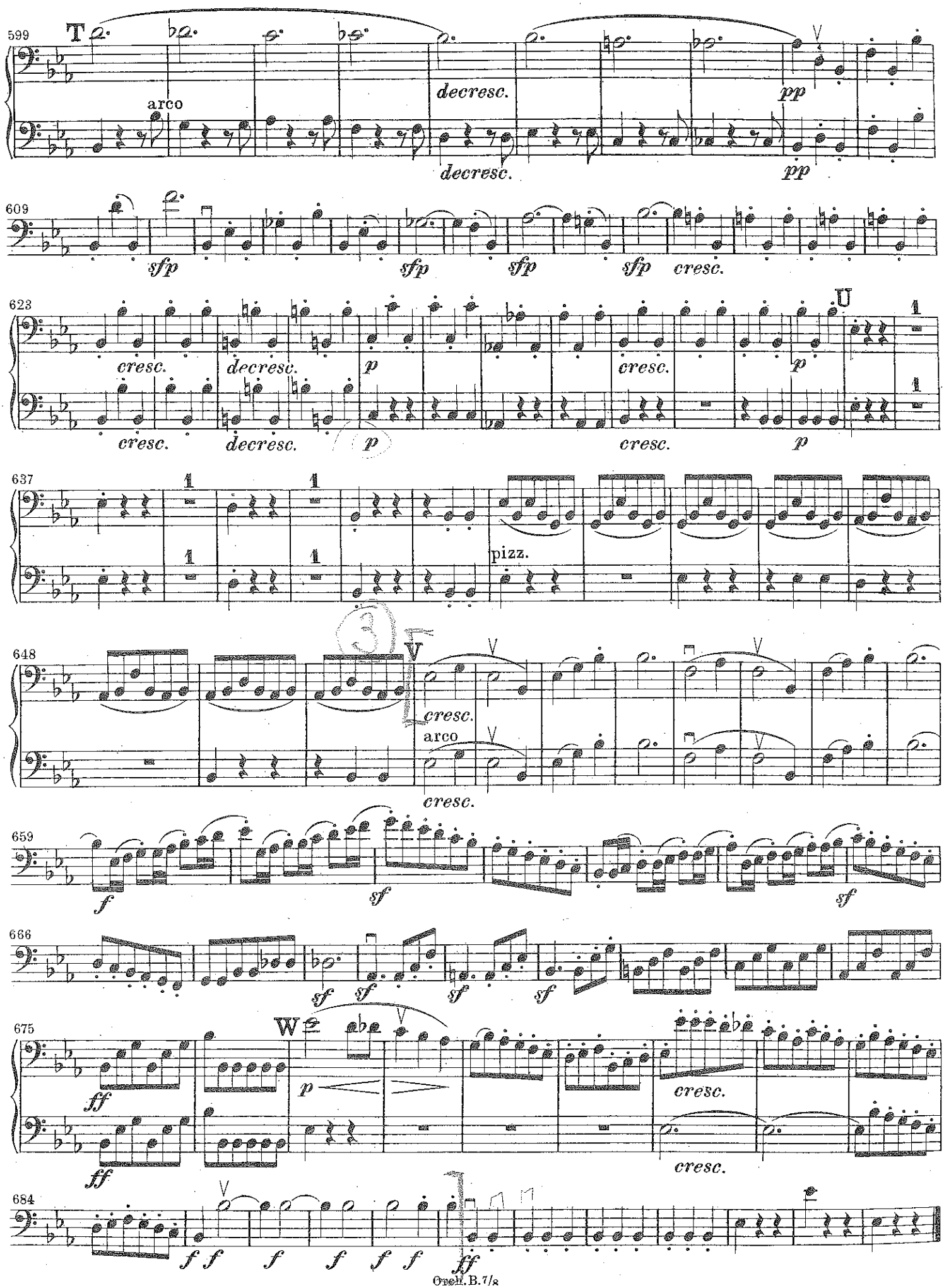



99
pp
pp
cresc.
pp
cresc.
109
D Bassi
f
sf
sf
sf
ff
118
sf
sf
sf
sf
128
E
sf
sf
sf
sf
sf
sf
p
sfp
sfp
sf
sf
sf
sf
sf
sf
p
140
cresc.
ff
f
f
f
fp
decresc.
152
1
Vcl.
2
pp
sfp
pp
167
1
1
cresc.
sf
p
sfp
180
F
pp
p
cresc. ff
192
p
cresc.
202
ff
sf
sf
sf
p
cresc.
214
p
cresc.
f
222
G
1
1
1
ff
p


234
sfp
sfp
243
sf cresc.
sf
sf cresc.
251
H
ff
sf
263
276
I
decresc.
p
288
sfp pizz.
sfp
sfp
cresc.
p
pizz.
299
arco
cresc.
f
sf
311
sf
sf
sf
sf
322
K
ff
ff
p
sf
pizz.
sf
decresc.
arco
cresc.
decresc.
cresc.
334
p
sf
p
sfp
sfp

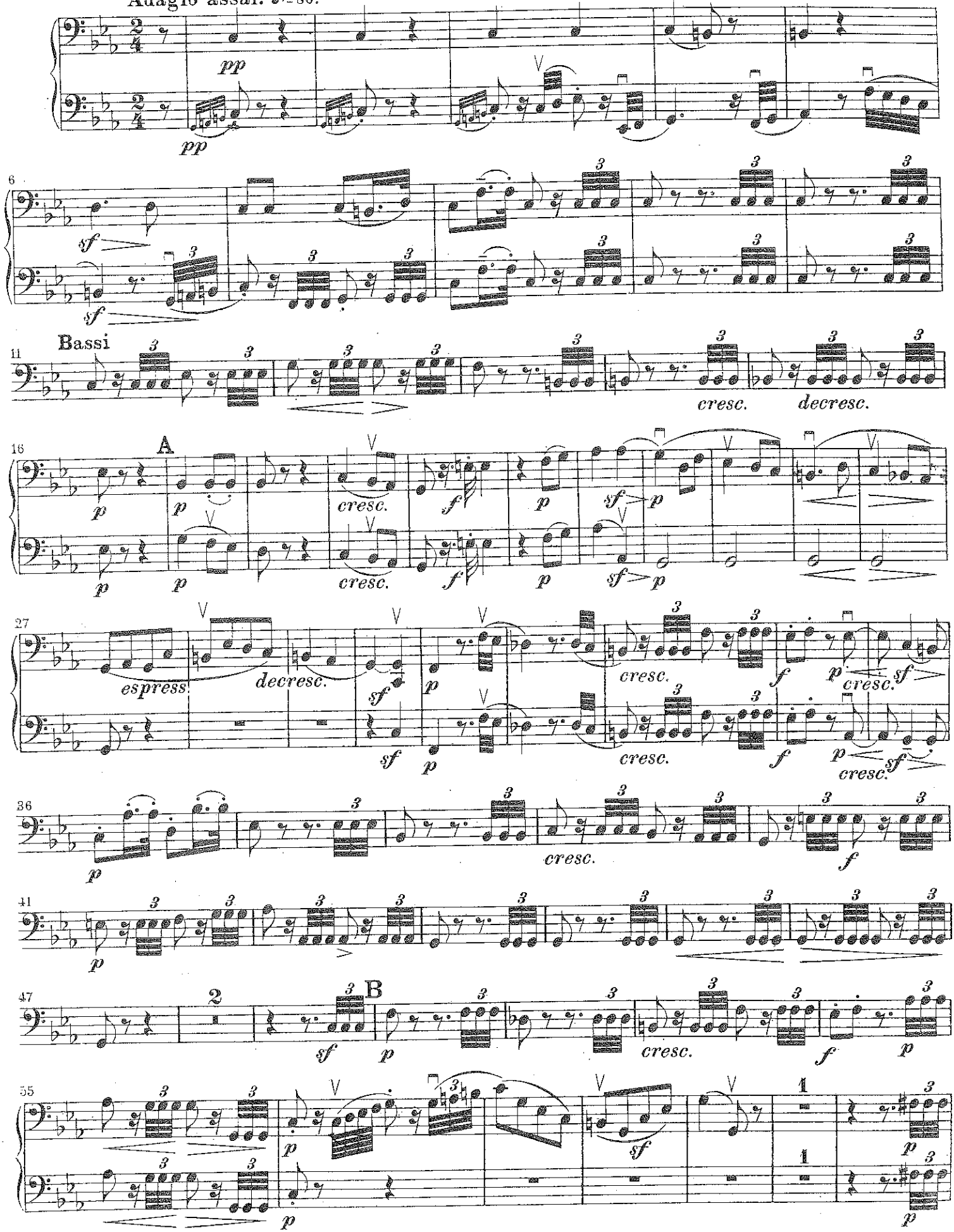

350
sfp
sfp
cresc.
sf
sempre cresc.
364
L
sf
ff
f
p
decresc.
380
pizz.
pp
400
M
arco
f
ff
fp
cresc.
sf
p
pizz.
414
pizz.
arco
cresc.
decresc.
428
pp
cresc.
f
sf
439
sf
più f
ff
sf
sf
sf
sf
450
N
p
462
ff
p
cresc.
471
O
f
480
ff
489
P
arco
p
cresc.
sf
pizz.
sf
p
p

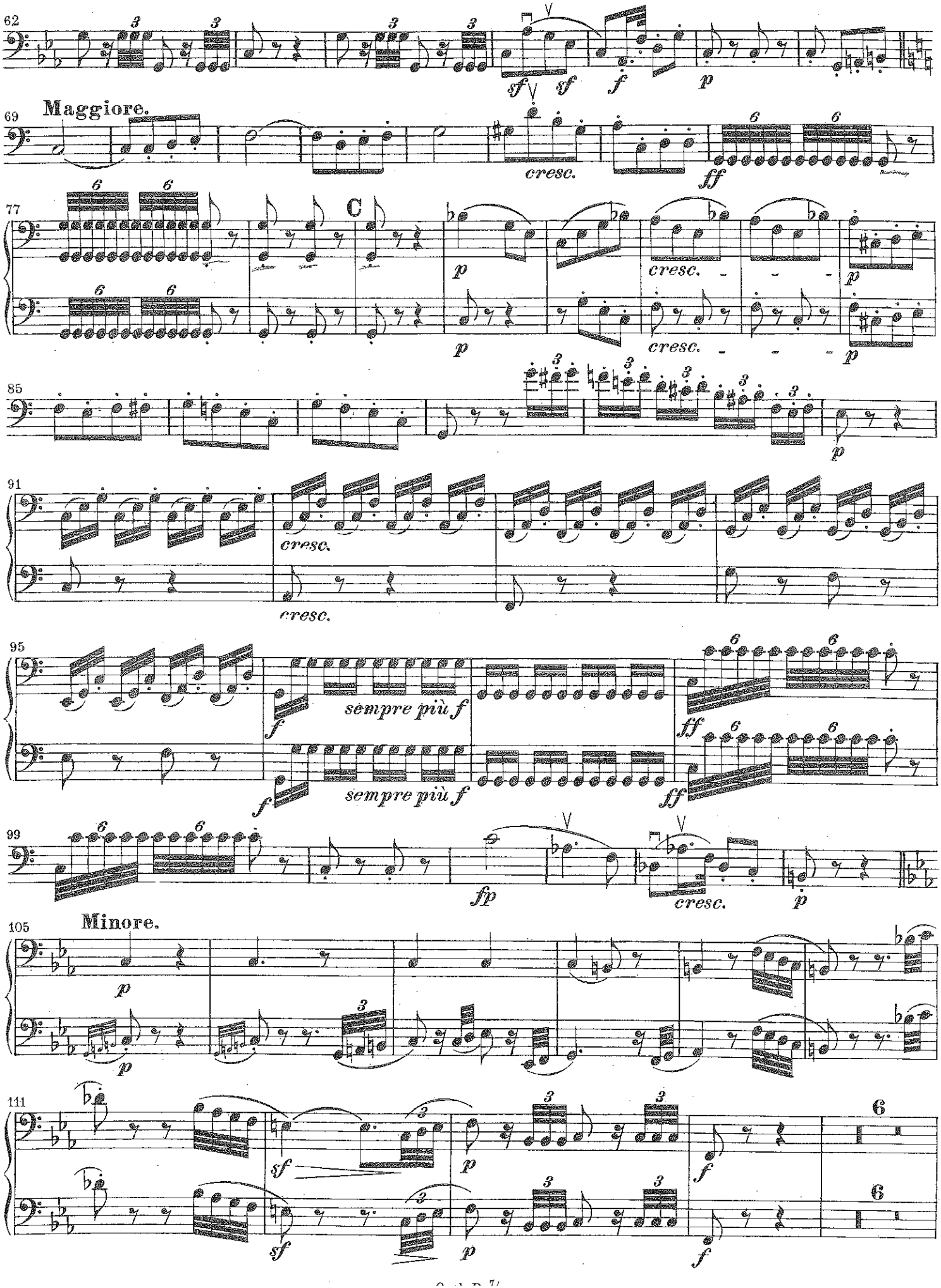

502
arco
2
pp
cresc.
514
Q
f
sf
ff
522
530
R
1
540
sfp
p
549
S
fp
decresc.
561
575
pizz.
589
arco
cresc.

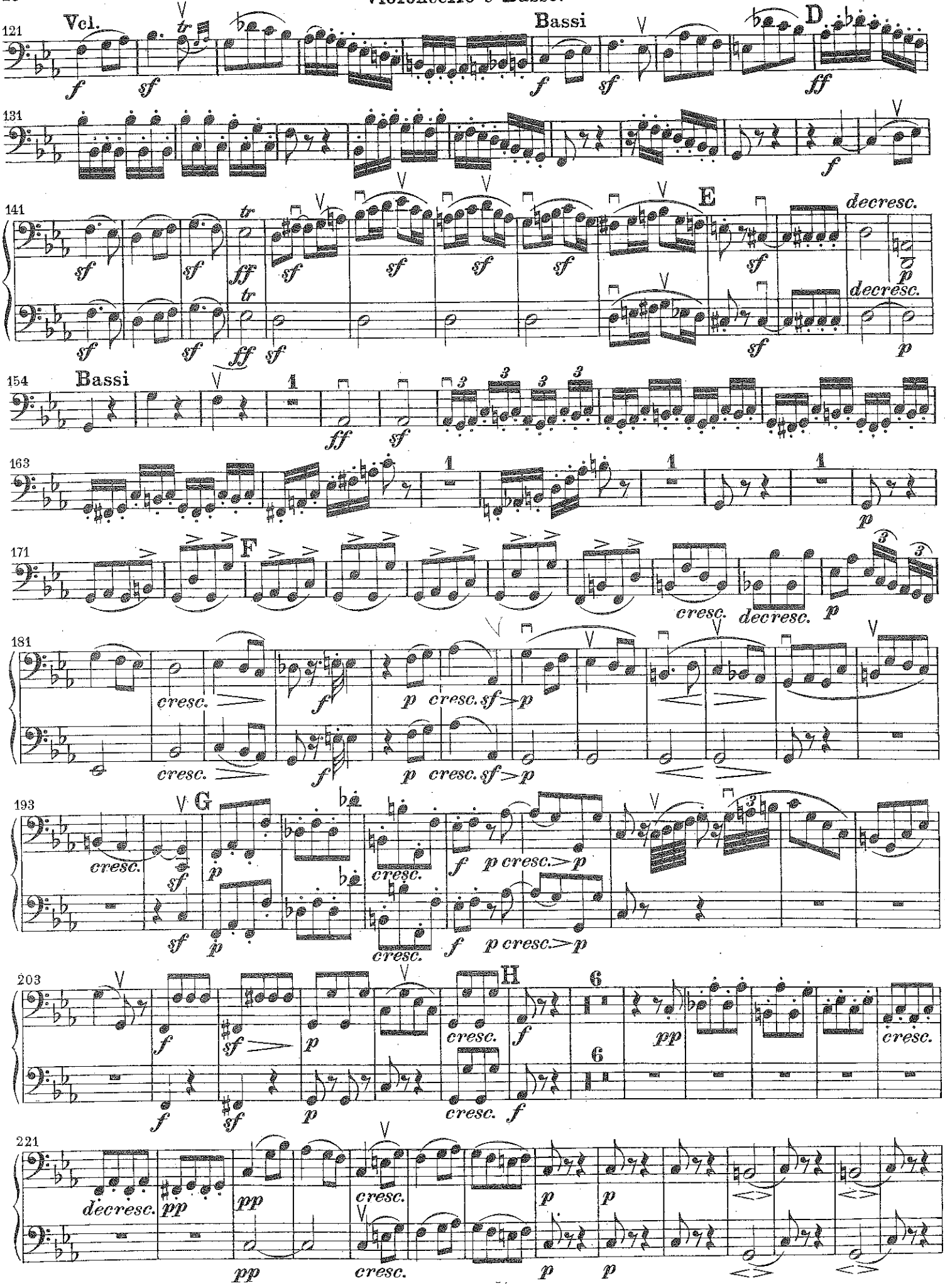

599
T
arco
decresc.
pp
609
sfp
cresc.
623
U
cresc.
decresc.
p
637
pizz.
648
V
cresc.
arco
659
f
sf
666
ff
675
W
p
684
Orch. B. 7/2

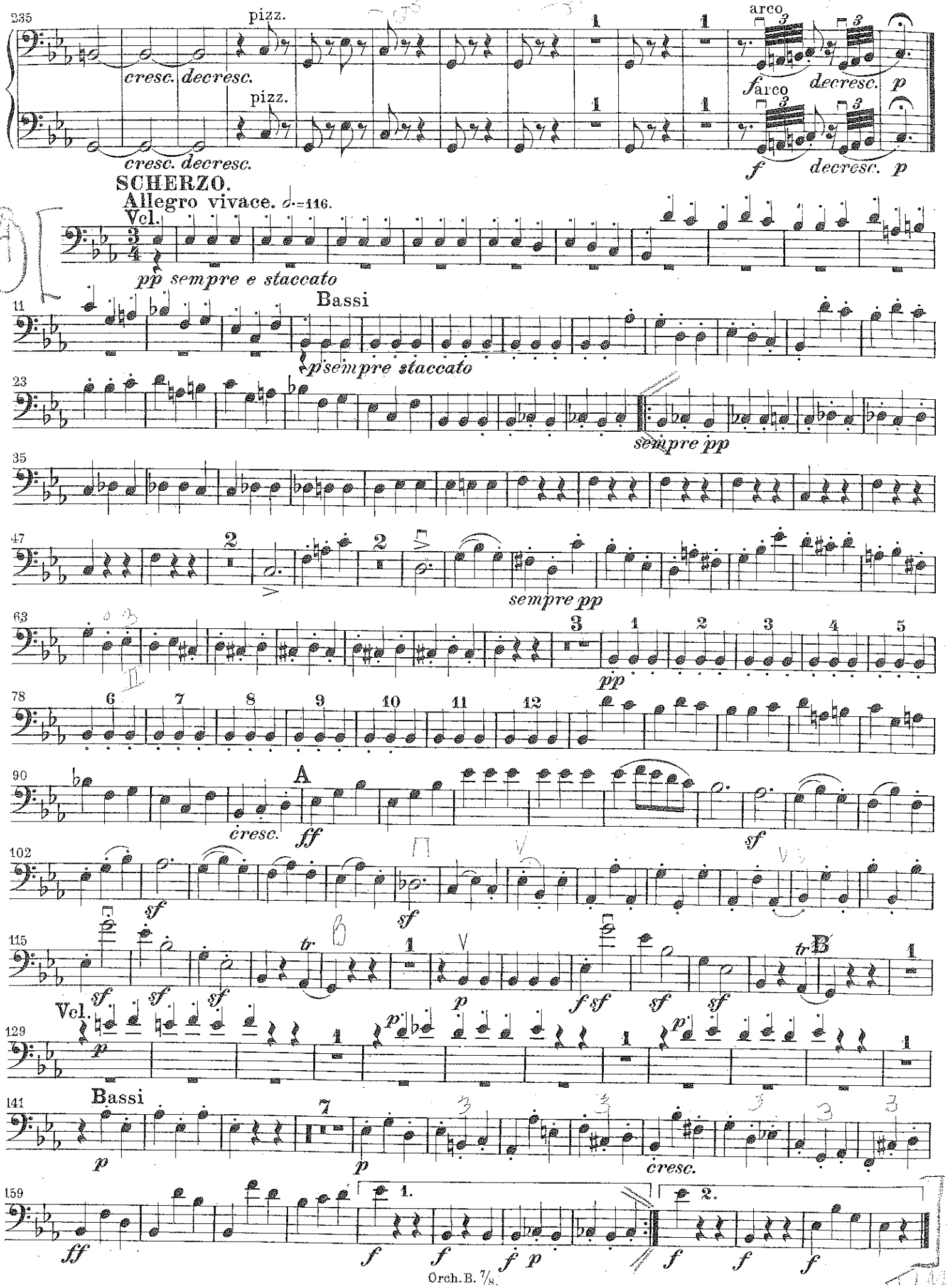
MARCIA FUNEBRE.

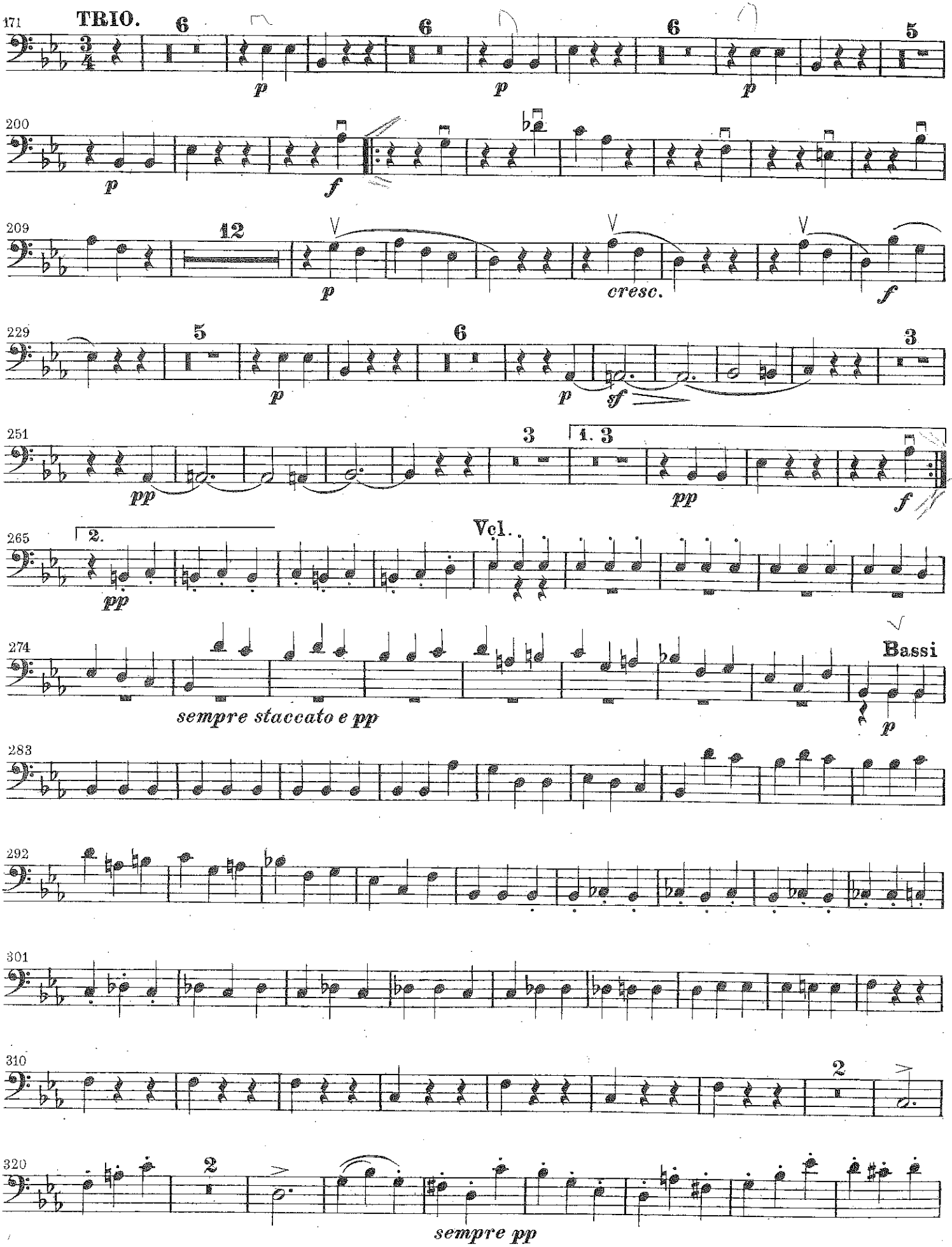
Adagio assai. ♩= 80.

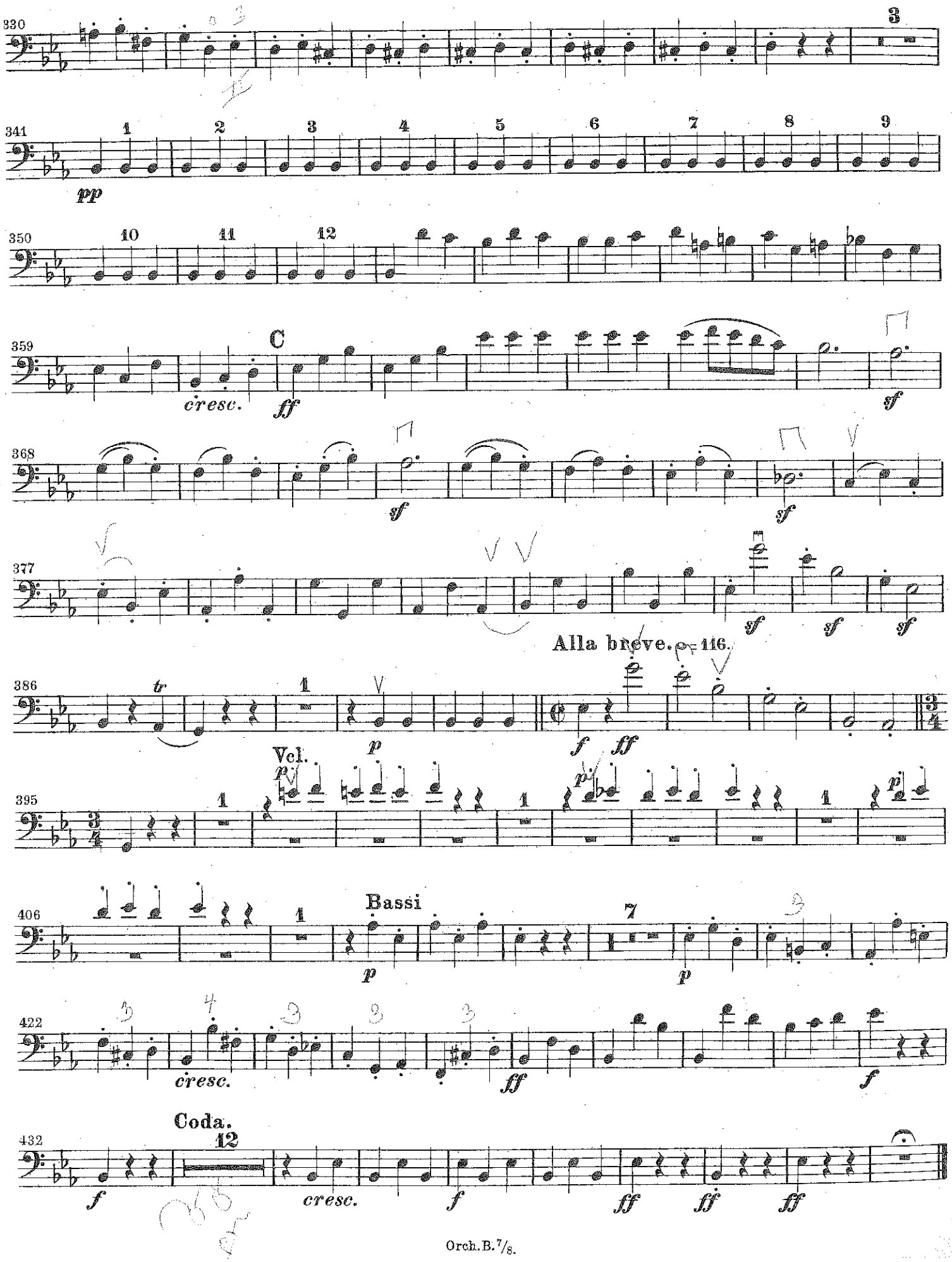



62
sf
sf
f
p
69
Maggiore.
cresc.
ff
77
C
p
cresc.
p
85
p
91
cresc.
95
sempre più f
ff
99
fp
cresc.
p
105
Minore.
p
141
sf
p
f


Vcl.
Bassi
D
E
decresc.
Bassi
F
G
H
cresc.
decresc.
pp


235
pizz.
cresc. decresc.
pizz.
cresc. decresc.
arco
f
decresc. p
arco
f
decresc. p
SCHERZO.
Allegro vivace. ♩=116.
Vcl.
pp sempre e staccato
11
Bassi
p sempre staccato
23
sempre pp
35
47
sempre pp
63
pp
78
90
A
cresc.
ff
sf
102
sf
sf
115
tr
B
tr
B
sf
sf
sf
p
f
sf
sf
sf
Vcl.
129
141
Bassi
p
p
cresc.
159
1.
2.
ff
f
f
f
p
f
f
f

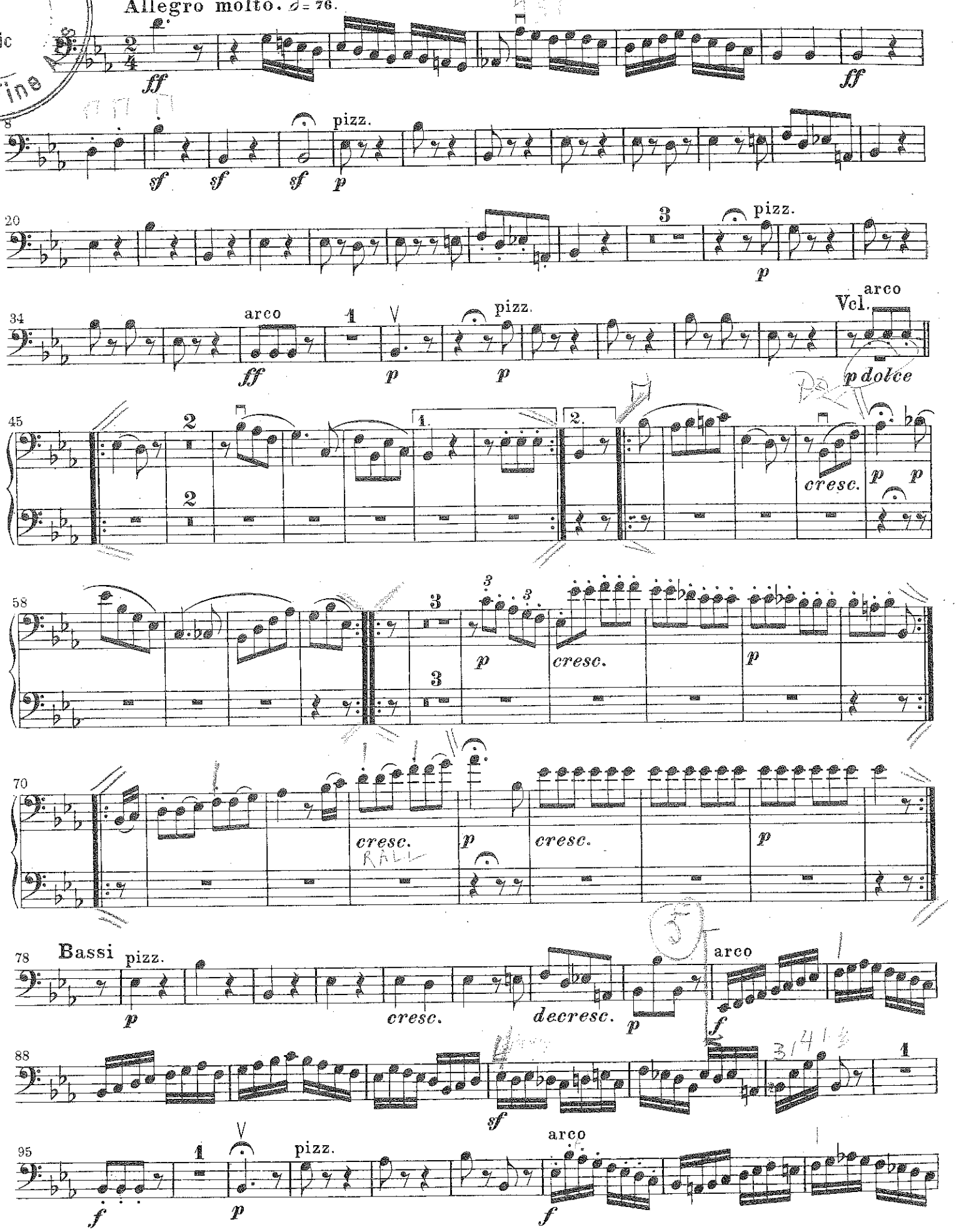

171
TRIO.
6
6
6
5
p
p
p
200
p
f
209
12
p
cresc.
f
229
5
6
3
p
p
sf
251
3
1. 3
pp
pp
f
265
2.
Vcl.
pp
274
Bassi
sempre staccato e pp
p
283
292
301
310
2
320
2
sempre pp

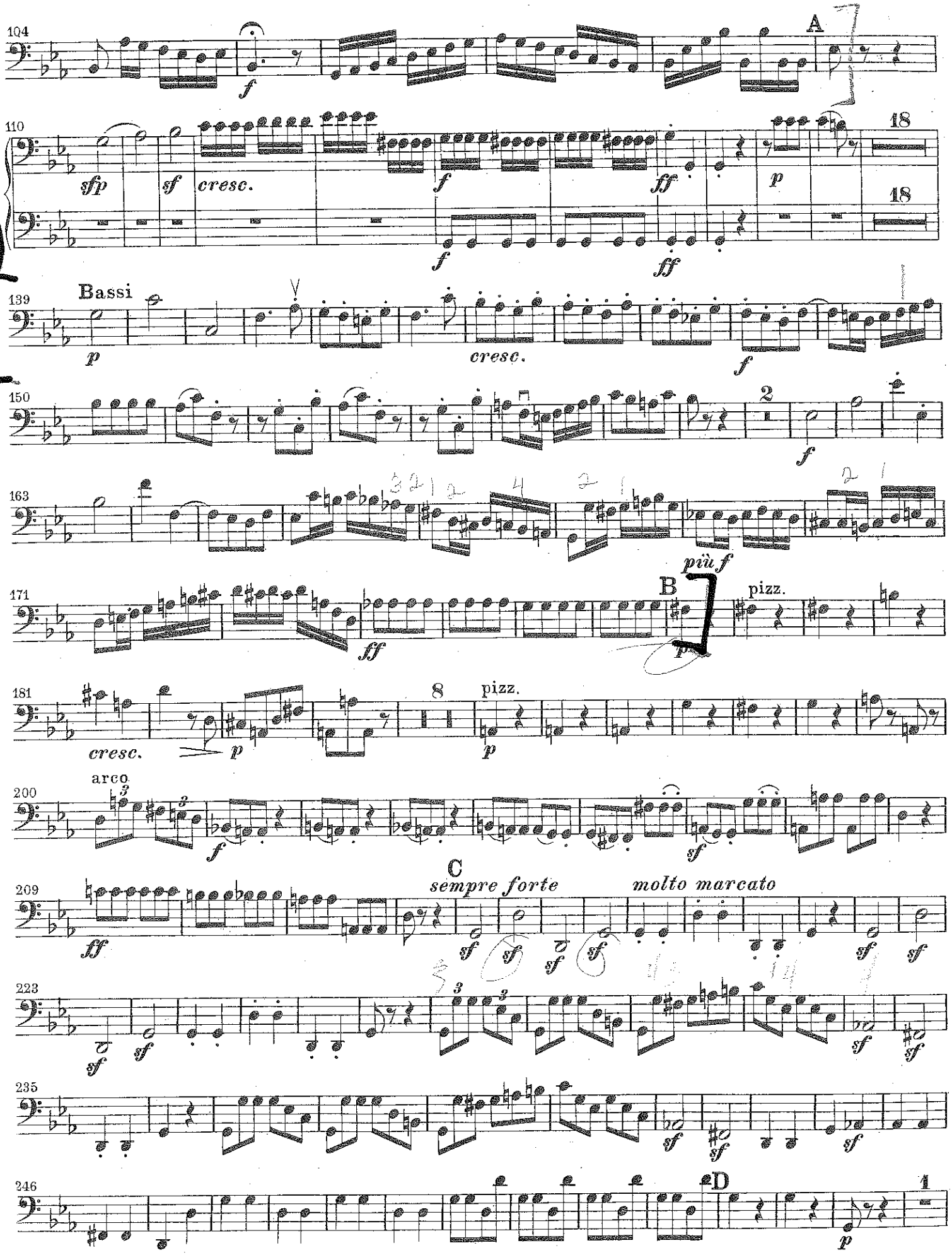

330
3
341
1
2
3
4
5
6
7
8
9
pp
350
10
11
12
359
C
cresc.
ff
sf
368
sf
sf
377
sf
sf
sf
Alla breve. ♩= 116.
386
tr
1
p
f
ff
Vcl.
395
1
1
1
406
Bassi
1
7
p
p
422
cresc.
ff
f
Coda.
432
12
f
cresc.
f
ff
ff
ff

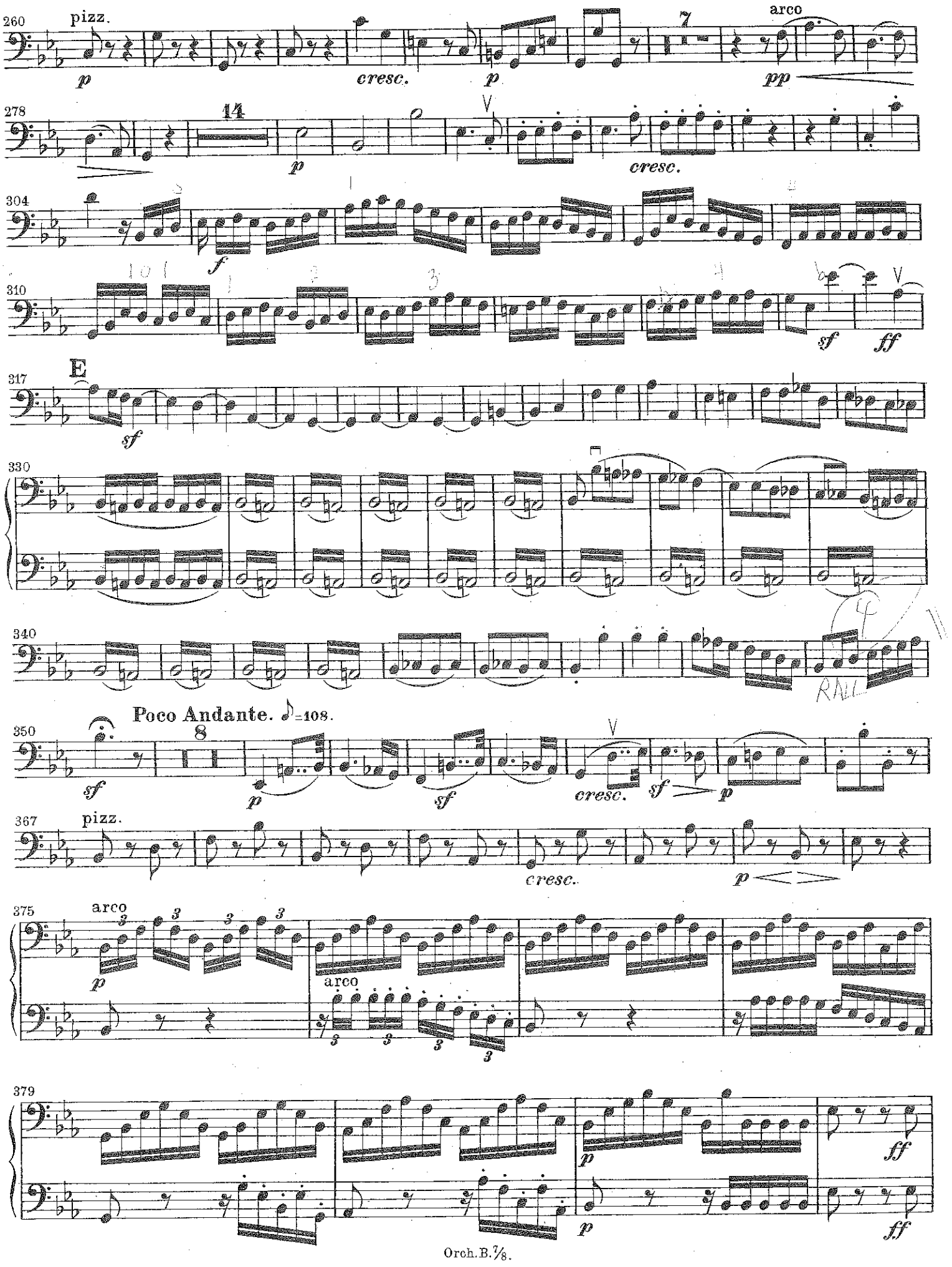
14
rtment
of
usic
Fine

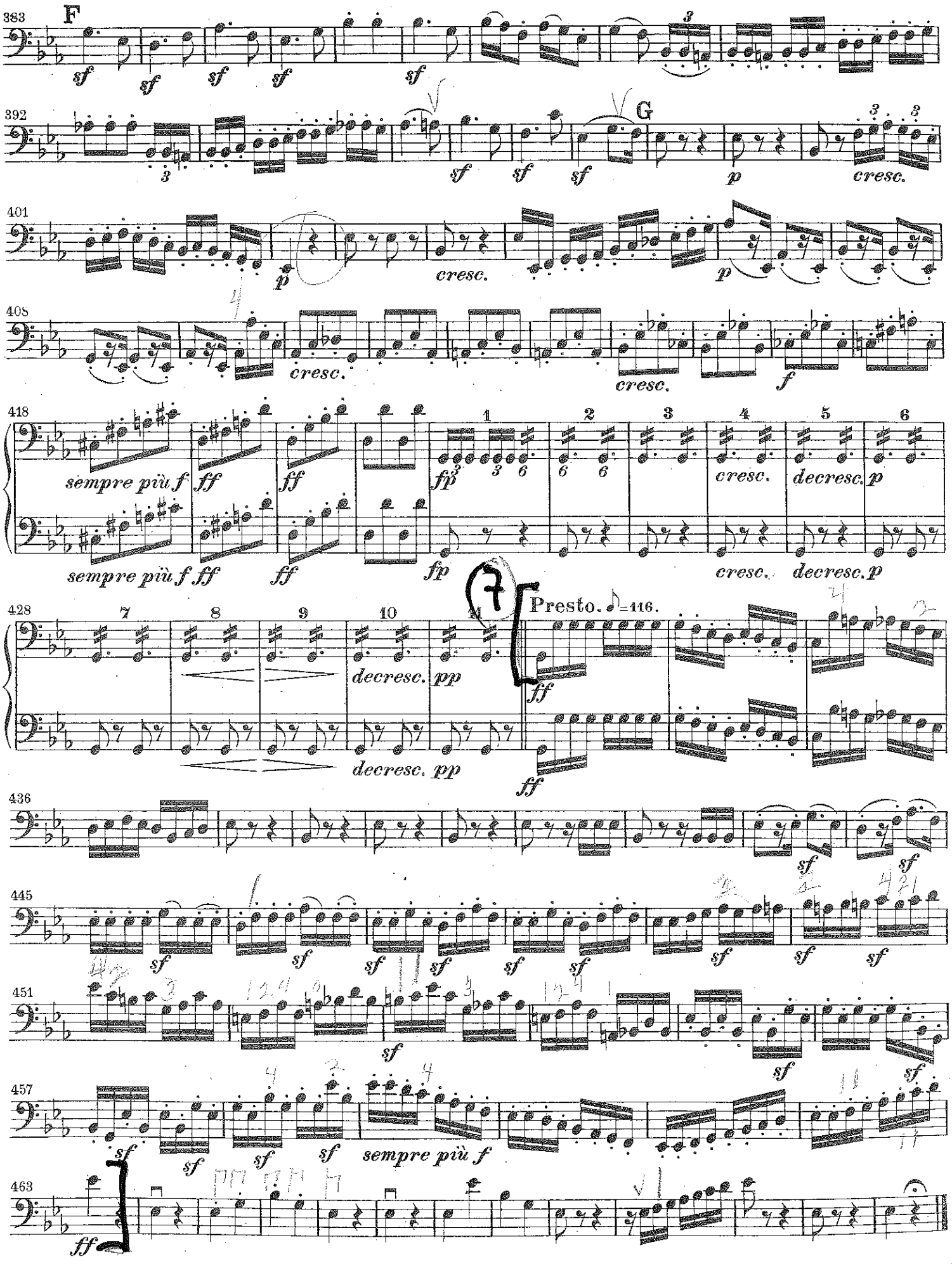
FINALE.

Allegro molto. ♩= 76.




104
A
f
110
sfp
sf
cresc.
f
ff
p
18
18
f
ff
Bassi
139
p
cresc.
f
150
2
f
163
più f
171
B
pizz.
ff
181
8
pizz.
cresc.
p
p
arco
200
f
sf
C
sempre forte
molto marcato
209
ff
sf
sf
sf
sf
sf
sf
223
sf
sf
sf
sf
235
sf
sf
sf
246
D
1
p


260
pizz.
p
cresc.
p
7
arco
pp
278
14
p
cresc.
304
f
310
sf
ff
317
E
sf
330
340
Poco Andante. ♪=108.
350
8
sf
p
sf
cresc.
sf
p
367
pizz.
cresc.
p
375
arco
p
arco
379
p
ff
p
ff


383
F
392
G
401
408
418
sempre più f
ff
fp
cresc.
decresc.
p
428
Presto. ♪=116.
436
445
451
457
sempre più f
463