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.

1st violins

1st movement

Excerpt 1: This excerpt presents several characteristics of Beethoven's style: sudden changes of pulse, abrupt dynamic changes and also gradual dynamic changes through crescendo, etc. Notice starting on m. 71 what we call "hidden polyphony" – meaning that it is as if there were two voices playing by using notes on different registers (the main part of the theme is in the upper register obviously).

Excerpt 2: there is an incredible build up from pp until ff that needs to be gradual. It is crucial to keep a steady pulse from quarter notes – 8th notes – 16ths. It is important to make a differentiation between f and ff. Another major characteristic of this movement is the use of ***sf*** (they need to be aggressive!)

Excerpt 3: this exciting excerpt alternates moments when the violins have the main theme versus accompaniment, every two measures. Be careful with dynamic changes

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: Can you play the 16th notes not like a technical passage, but like a melody, controlling the bow and making all the notes be heard? Can you also add dynamics? When the ***f subito*** appears, that's the main theme. Don't be indifferent. This excerpt includes a lot of devices: many articulations (legato, non-legato and staccato); wide dynamic amplitude, fermatas (prepared by rall.)

Excerpt 6: like the previous excerpt, this one is very rich because it uses so many different devices. You should show that by changing the character of your playing depending on the specific passage of the excerpt. Make sure to keep the pulse and the steady flow of the excerpt (in short, practice...)

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.***

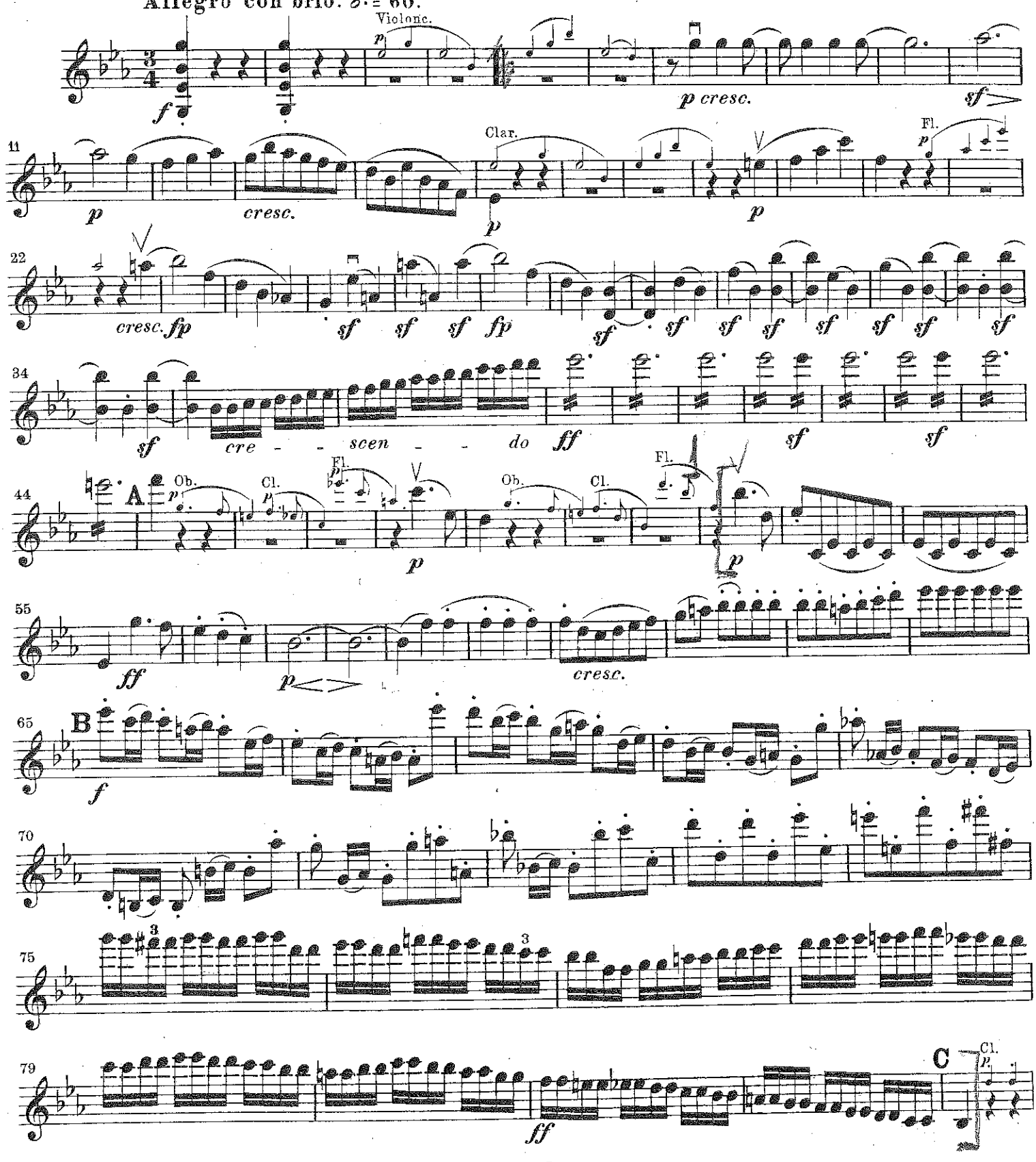
Dritte Symphonie.

(Eroica.)

Department of Music
School of Fine Arts

Violino I.

L. van Beethoven, Op. 55.



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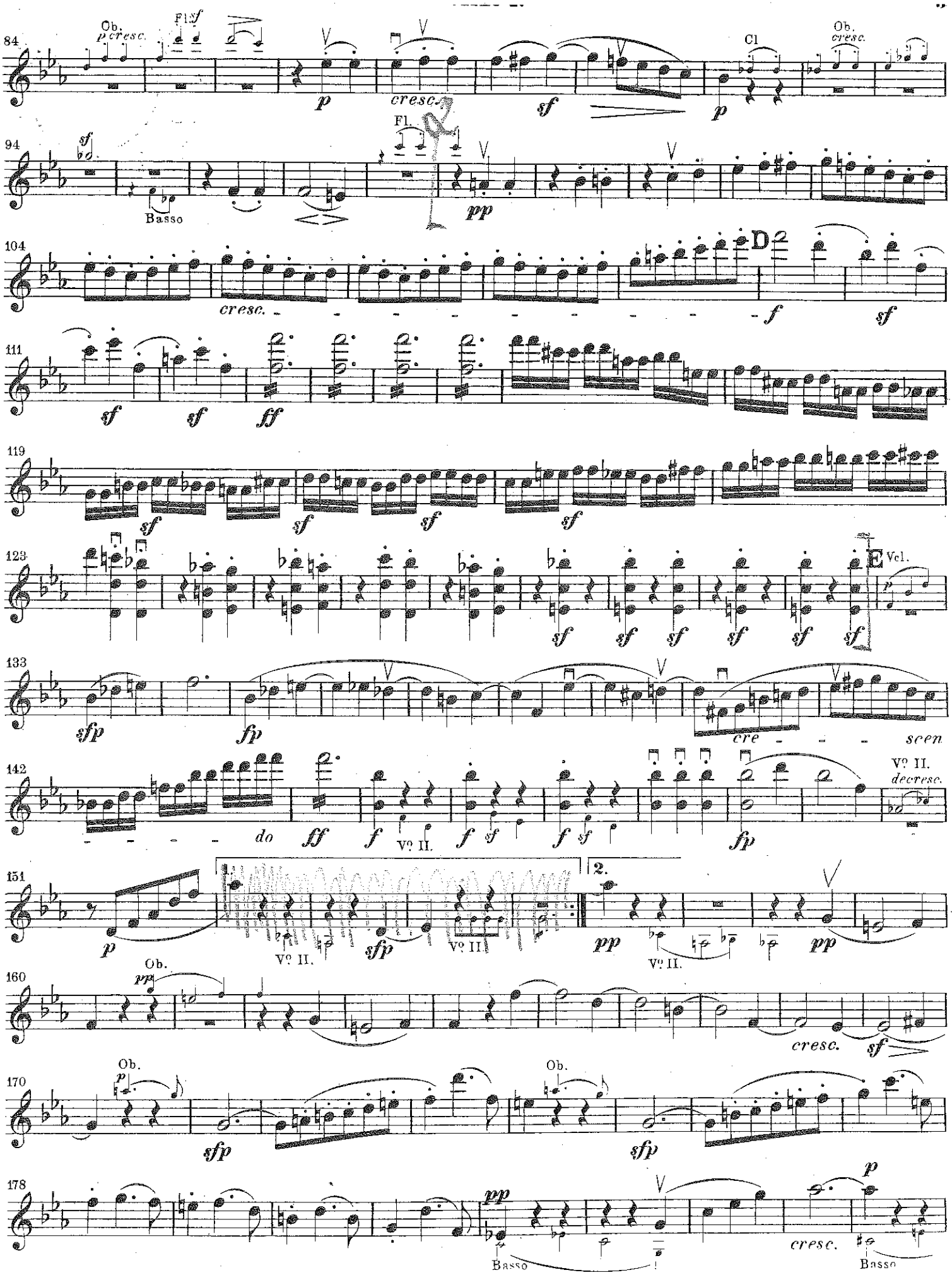
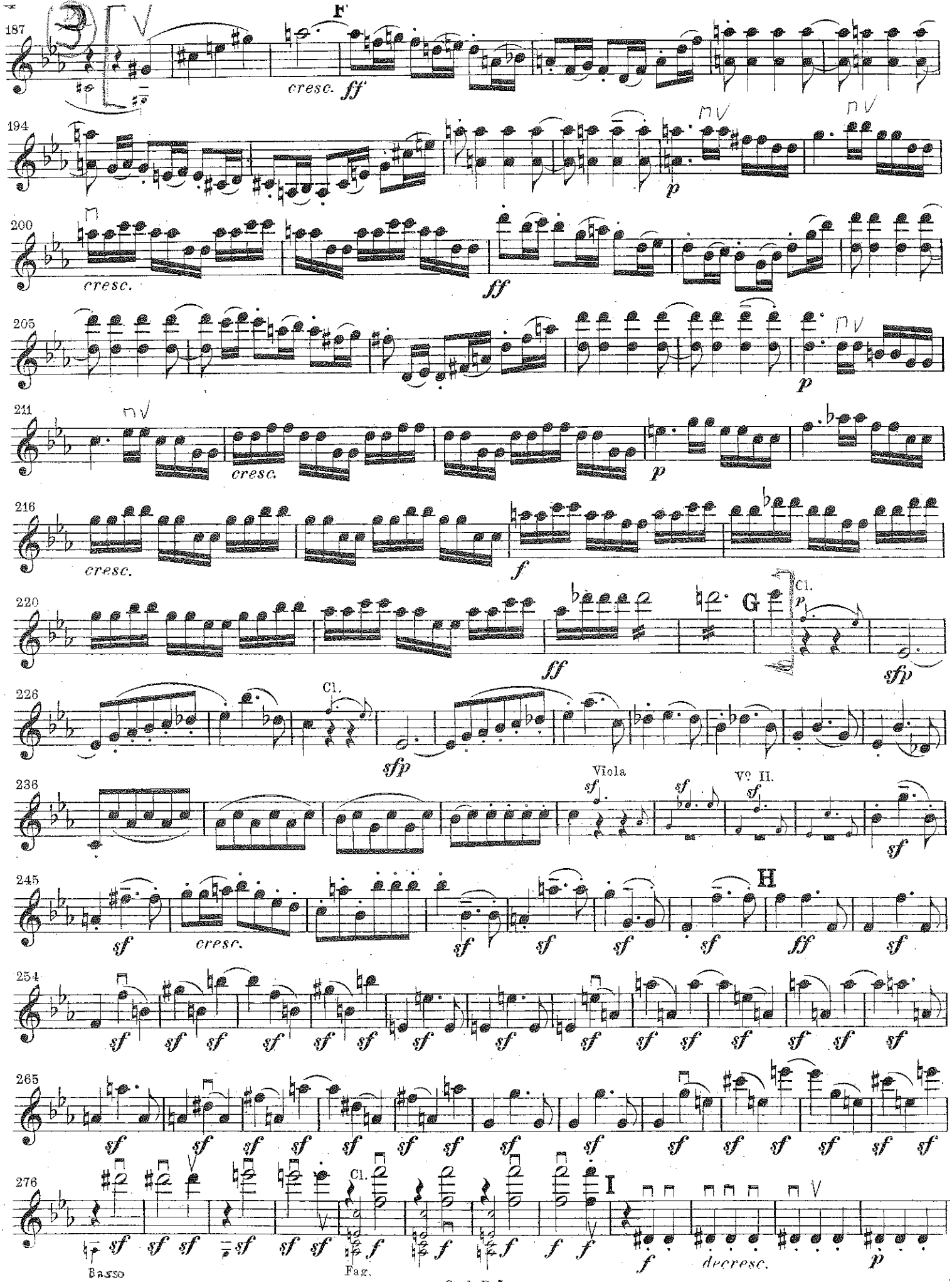
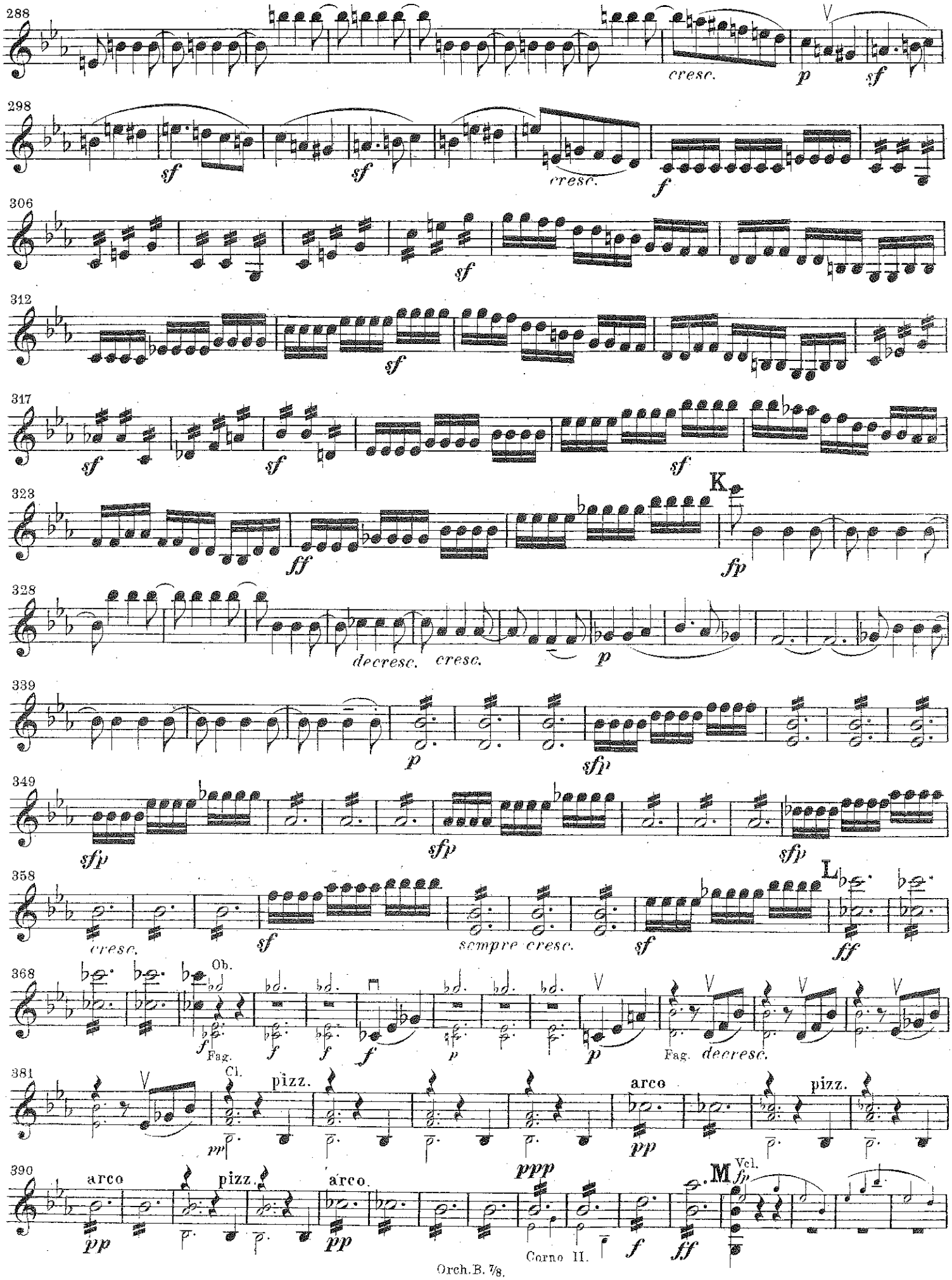
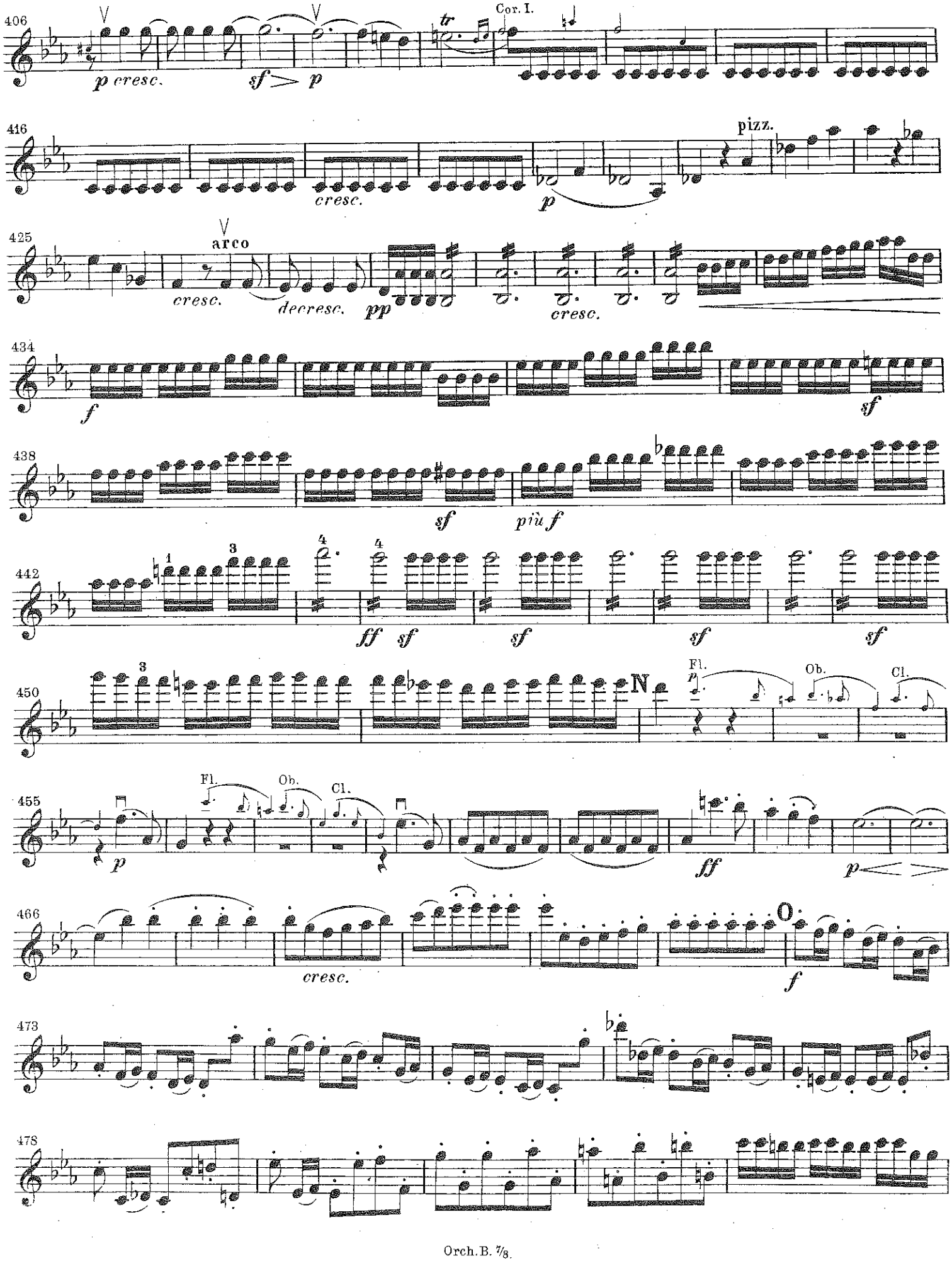
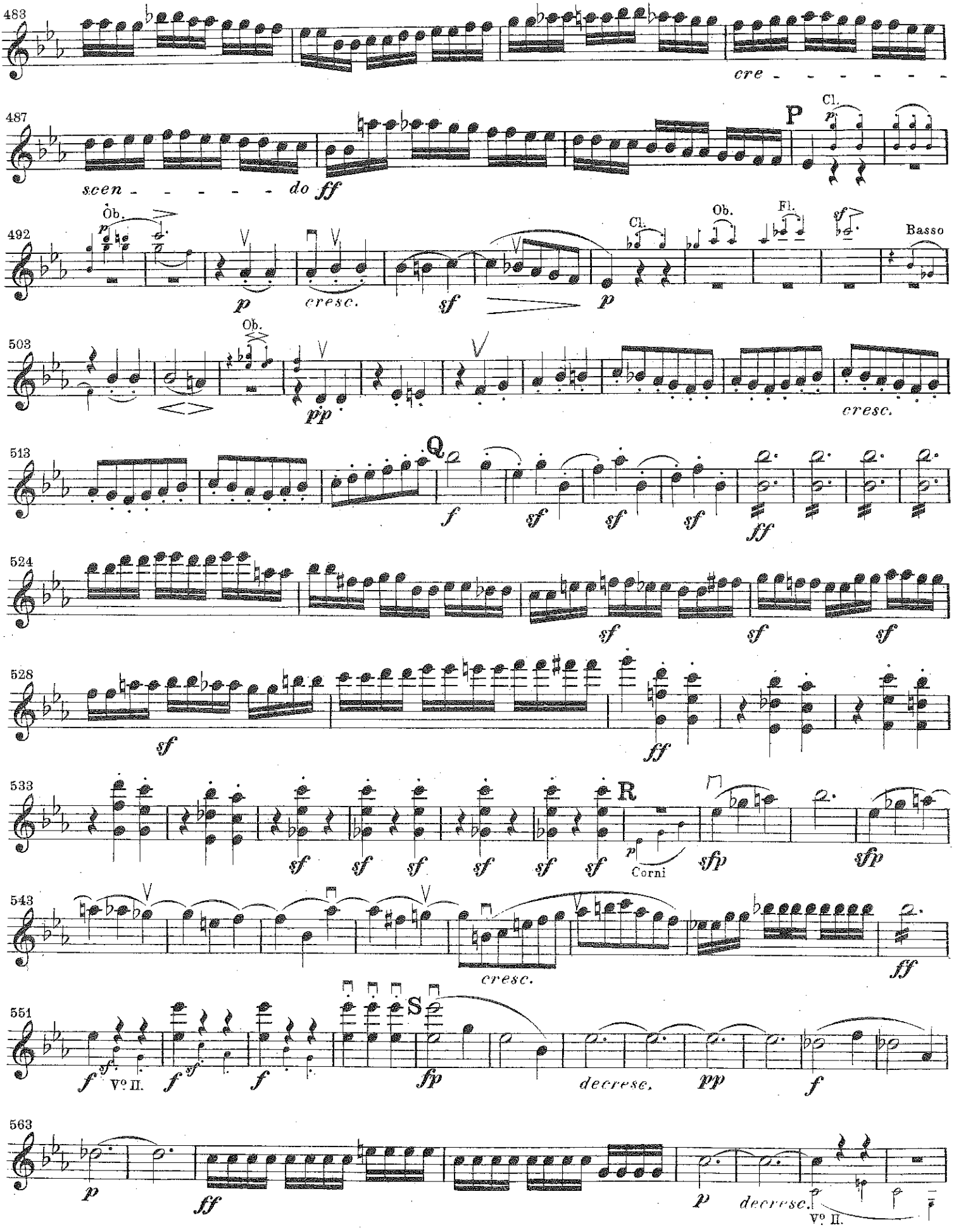

84
Ob.
p cresc.
Fl.
sf
p
cresc.
sf
p
Cl
Ob.
cresc.
94
sf
Basso
Fl.
pp
104
cresc.
D
f
sf
111
sf
sf
ff
119
sf
sf
sf
sf
123
E
Vcl.
p
sf
sf
sf
sf
sf
sf
133
sfp
fp
cre - - - scen.
142
do
ff
f
Vº II.
f
sf
f
sf
sfp
Vº II.
decresc.
151
p
1.
Vº II.
sfp
Vº II
2.
pp
Vº II.
pp
160
Ob.
pp
cresc.
sf
170
Ob.
p
sfp
Ob.
sfp
178
pp
Basso
cresc.
p
Basso

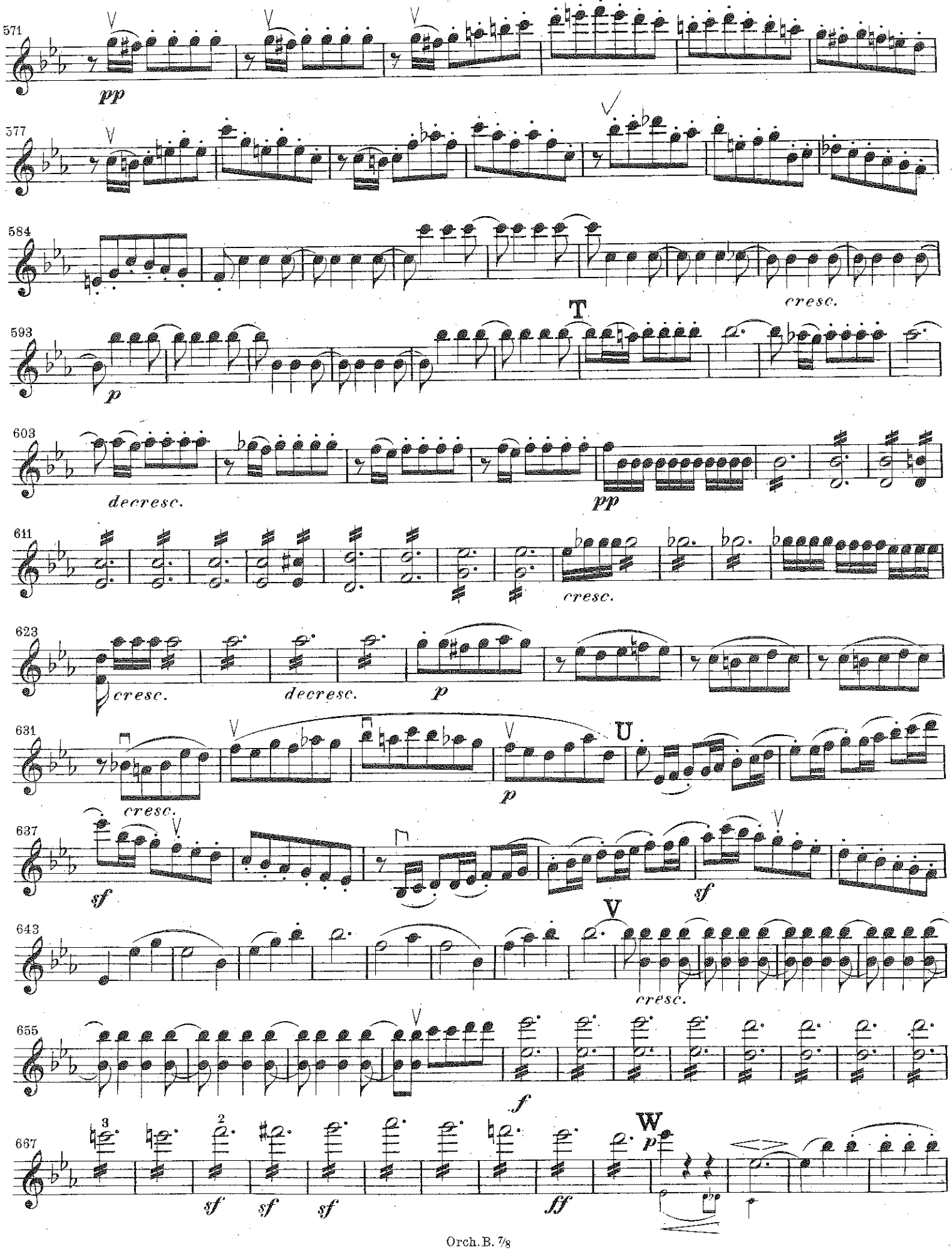
Orch.B. 7/8.

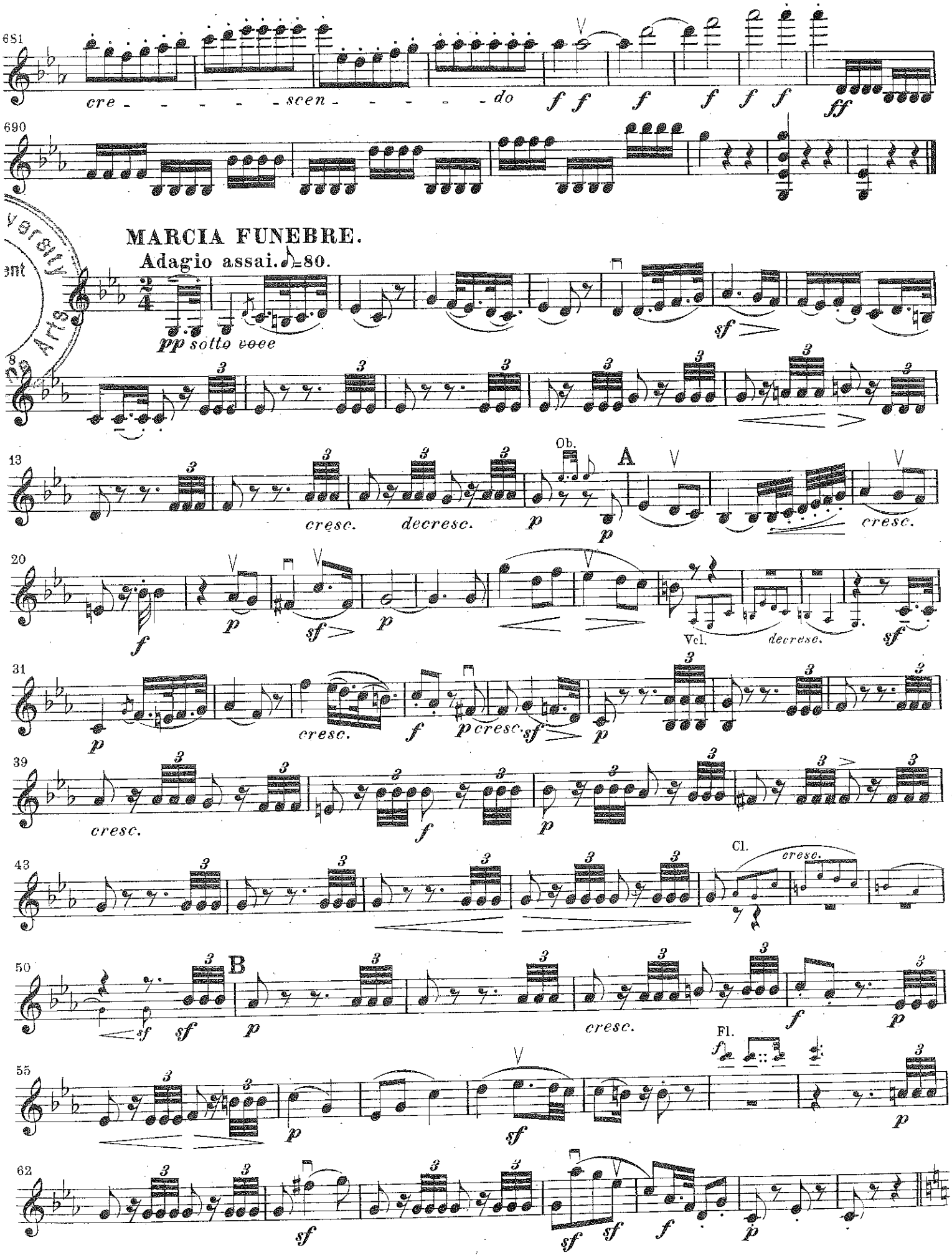

187
F
cresc.
ff
194
p
200
cresc.
ff
205
p
211
cresc.
p
216
cresc.
f
220
ff
G
Cl.
p
sfp
226
Cl.
sfp
236
Viola
Vc II.
sf
245
H
sf
cresc.
ff
254
265
276
Cl.
I
Basso
Fag.
f
decresc.
p

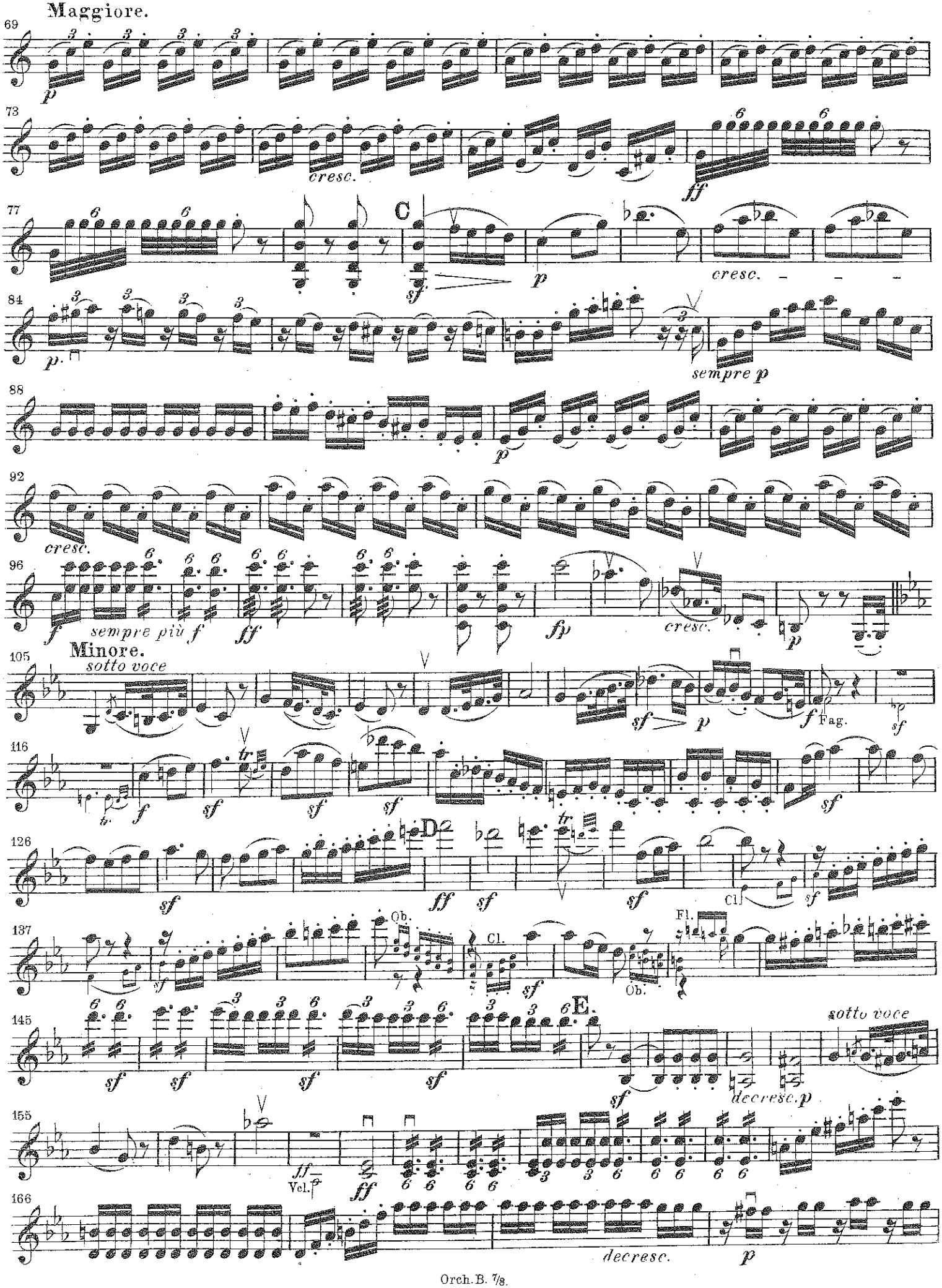

288
cresc.
p
sf
298
sf
sf
cresc.
f
306
sf
312
sf
317
sf
sf
sf
323
K
ff
fp
328
decresc.
cresc.
p
339
p
sfp
349
sfp
sfp
sfp
358
cresc.
sf
sempre cresc.
sf
L
ff
368
Ob.
f
Fag.
f
f
f
p
p
Fag.
decresc.
381
Cl.
pizz.
pp
arco
pizz.
390
arco
pizz.
arco.
pp
pp
pppp
M
Vcl.
fp
Corno II.
f
ff

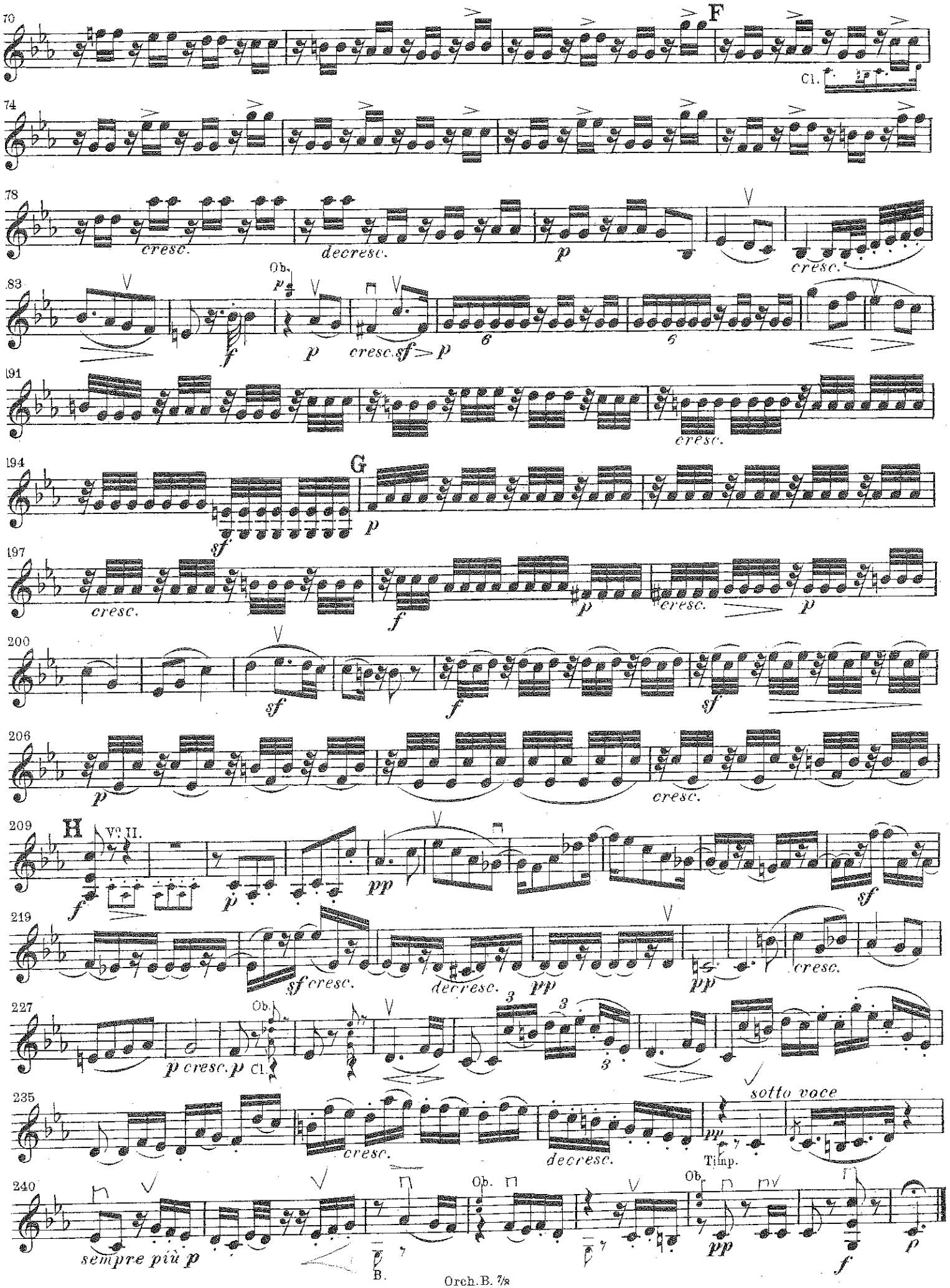

406
Cor. I.
tr
p cresc.
sf > p
416
pizz.
cresc.
p
425
arco
cresc.
decresc.
pp
cresc.
434
f
sf
438
sf
più f
442
ff
sf
sf
sf
sf
450
Fl.
Ob.
Cl.
455
Fl.
Ob.
Cl.
p
ff
p
466
cresc.
f
473
478


483
cre - - - - - - -
487
scen - - - - - do
ff
P
Cl.
p
492
Ob.
p
cresc.
sf
Cl.
Ob.
Fl.
sf
Basso
503
Ob.
pp
cresc.
513
Q
f
sf
sf
sf
ff
524
sf
sf
sf
528
sf
ff
533
sf
sf
sf
sf
sf
sf
R
p
Corni
sfp
sfp
543
cresc.
ff
551
S
f
Vos II.
f
f
f
fp
decresc.
pp
f
563
p
ff
p
decresc.
Vos II.


571
pp
577
584
cresc.
593
T
p
603
decresc.
pp
611
cresc.
623
cresc.
decresc.
p
631
U
cresc.
p
637
sf
sf
643
V
cresc.
655
f
667
W
sf
sf
sf
ff
p


681
cre - - - - - scen - - - - - do
f f f f f f ff
690
MARCIA FUNEBRE.
Adagio assai. ♪=80.
pp sotto voce
sf
8
13
Ob.
A
cresc. decresc. p
p
cresc.
20
f
p
sf
p
Vcl.
decresc.
sf
31
p
cresc.
f
p cresc.
sf
p
39
cresc.
f
p
43
Cl.
cresc.
50
B
sf
sf
p
cresc.
f
p
Fl.
f
55
p
sf
p
62
sf
sf
sf
f
p


Maggiore.
69
p
73
cresc.
ff
77
C
sf
p
cresc.
84
p.
sempre p
88
p
92
cresc.
96
f
sempre più f
ff
fp
cresc.
p
Minore.
105
sotto voce
sf
p
f
Fag.
sf
116
tr
f
sf
sf
sf
sf
126
D
sf
ff
sf
sf
Cl.
sf
137
Ob.
Cl.
sf
Ob.
Fl.
145
E.
sf
sf
sf
sf
sf
sotto voce
decresc.p
155
ff
Vcl.
ff
166
decresc.
p


70
F
Cl.
74
78
cresc.
decresc.
p
cresc.
83
Ob.
p
f
p
cresc. sf > p
6
6
191
cresc.
194
G
sf
p
197
cresc.
f
p
cresc.
p
200
sf
f
sf
206
p
cresc.
209
H
Vc. II.
f
p
pp
sf
219
sf cresc.
decresc.
pp
pp
cresc.
227
Ob.
p cresc. p
Cl.
3
3
3
235
cresc.
decresc.
pp
Timp.
sotto voce
240
sempre più p
B.
Ob.
Ob.
pp
f
p
Orch. B. 7/8

4

SCHERZO.

Allegro vivace. ♩. = 116.

pp

sempre pp e staccato

9

sempre stacc.

20

31

sempre pp

43

Viola

Viola

58

sepmre pp

70

Viola

Basso

pp

84

A

cresc.

ff

97

sf

sf

sf

sf

111

sf

sf

sf

tr B

Ob.

Fl.

p

123

f

sf

sf

sf

tr

Ob.

p

Ob.

Fl.

p

136

Fl.

p

p

149

p

cresc.

158

ff

f

1.

f

f

p

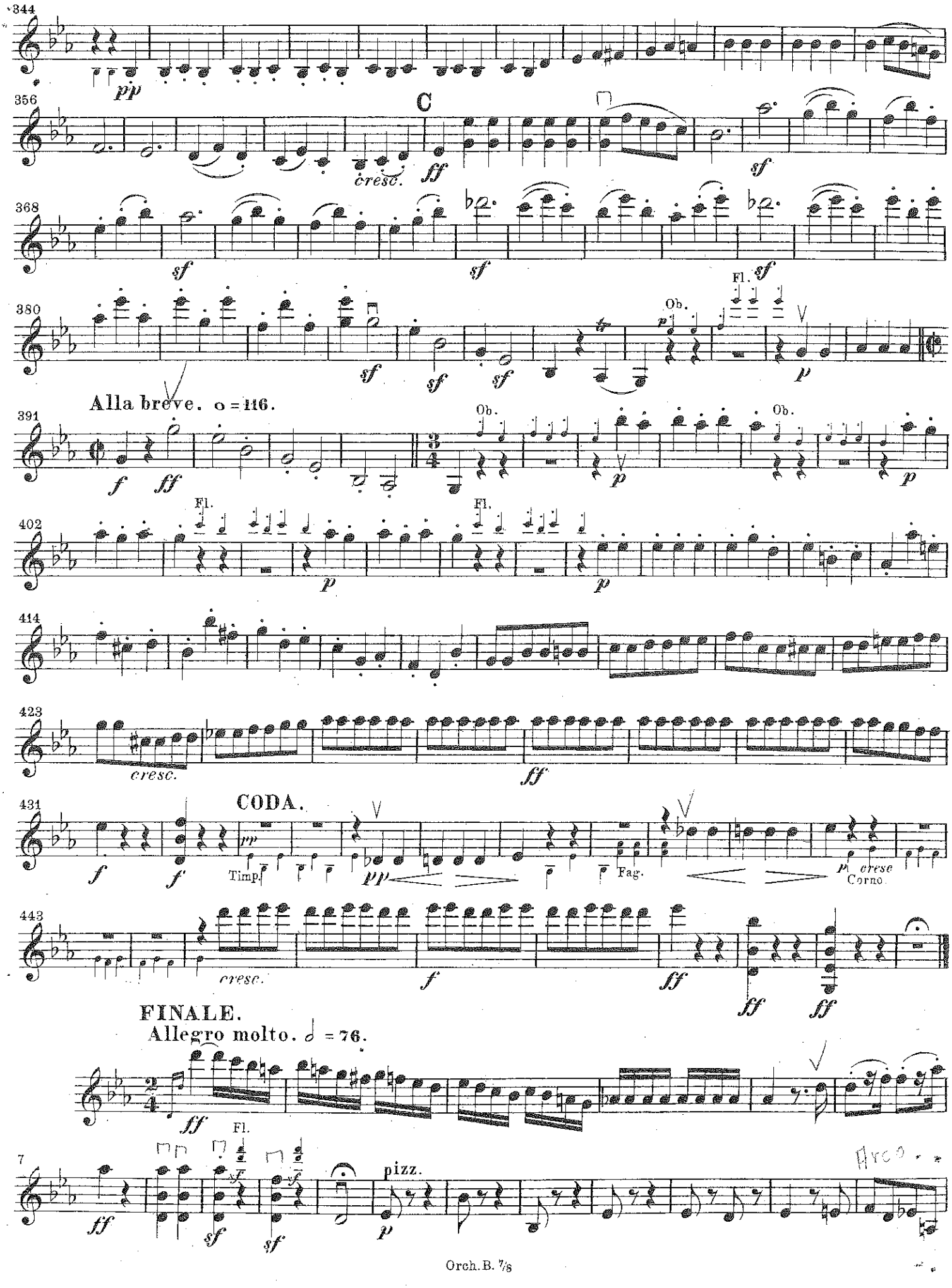
2.

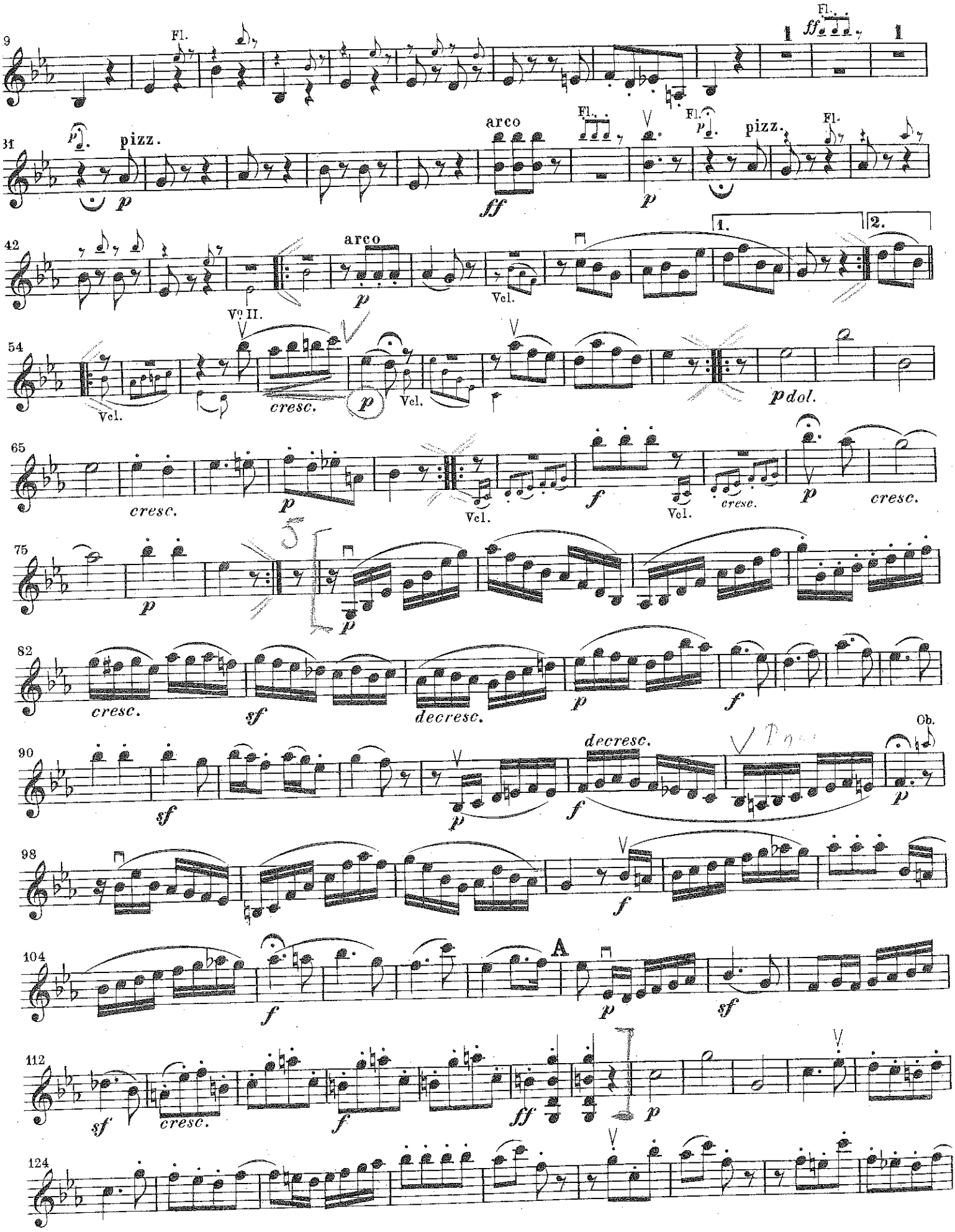
f

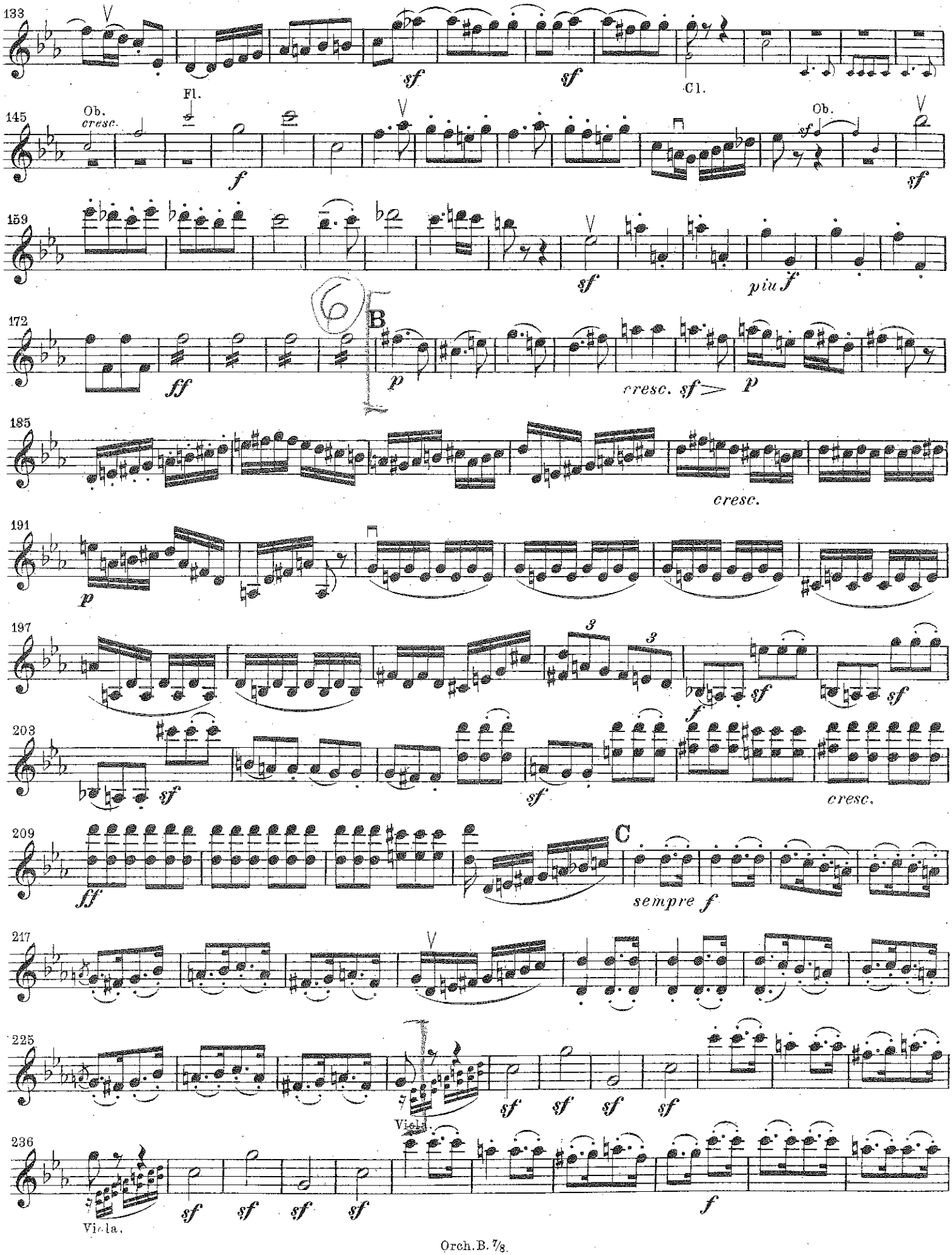
f

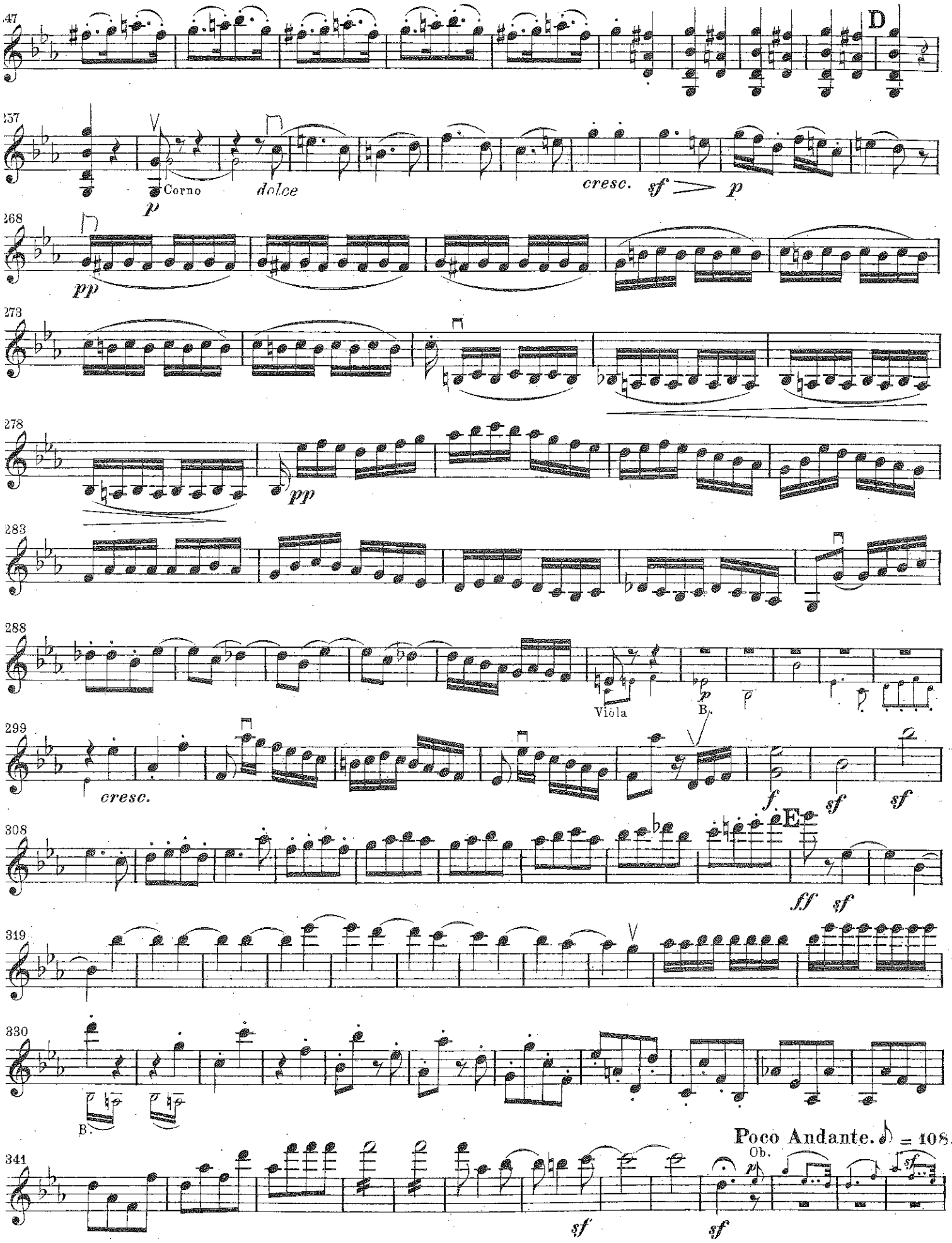
B.

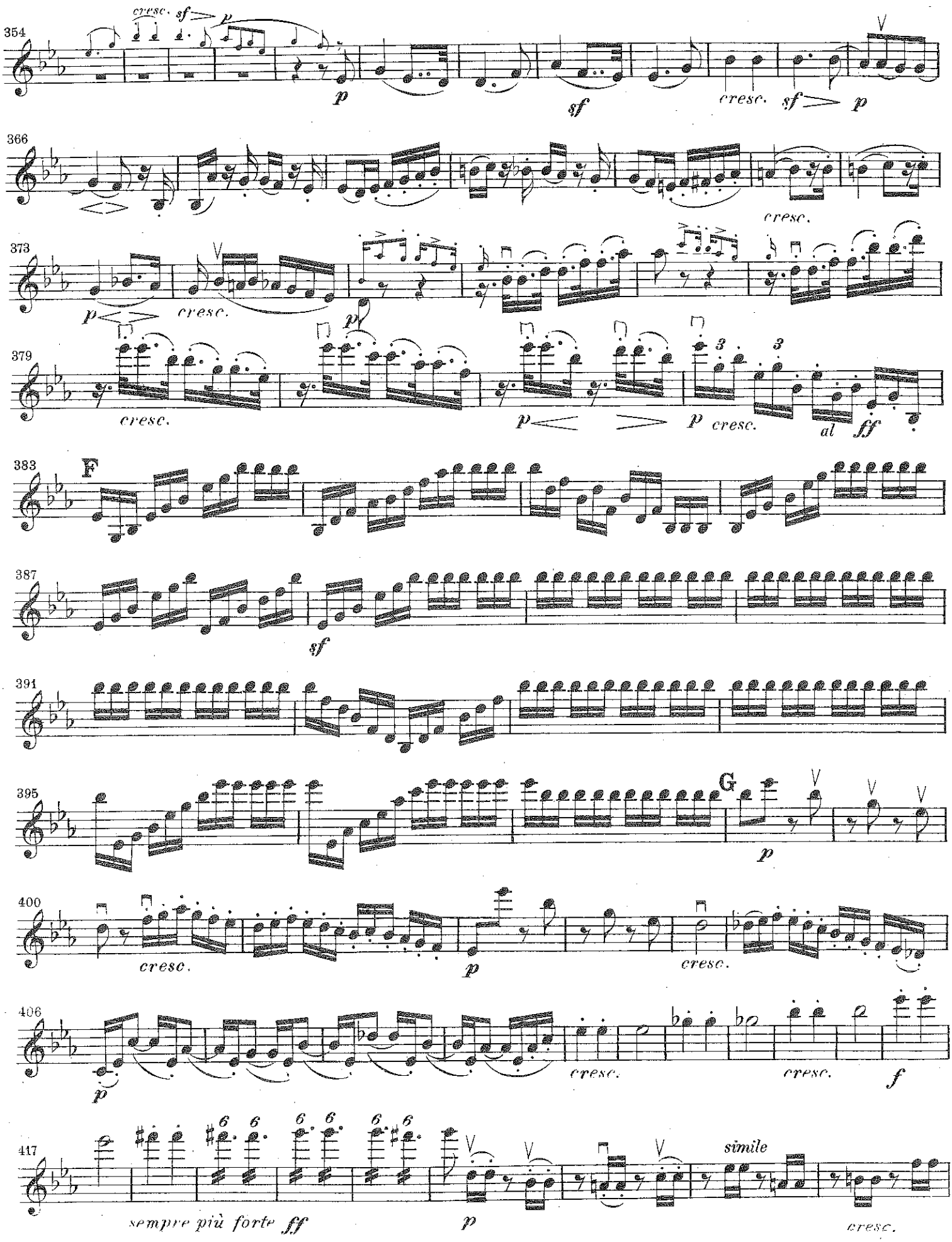
Orch. B. 7/8

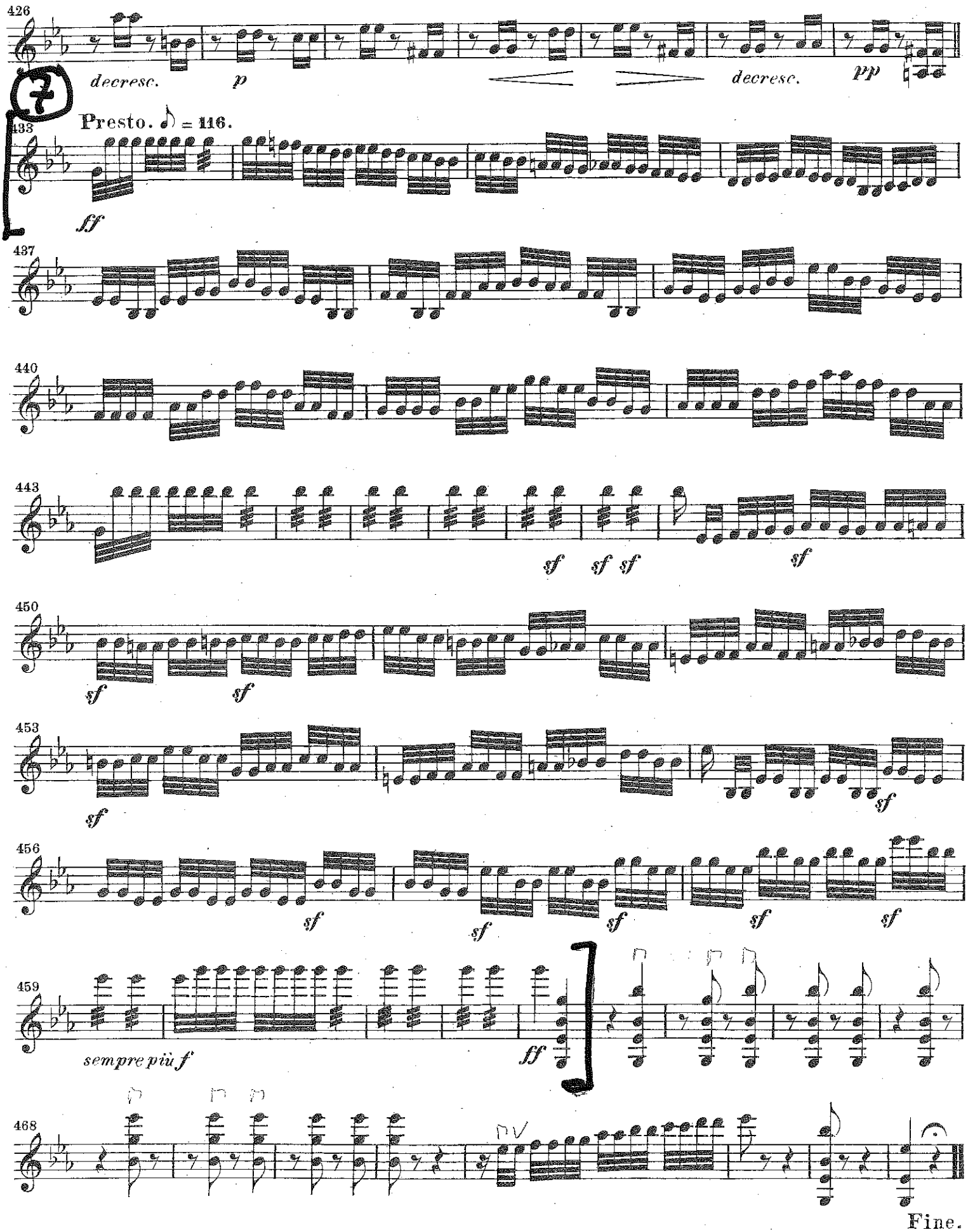

344
pp
356
C
cresc.
ff
sf
368
sf
sf
Fl.
sf
380
Ob.
sf
sf
sf
Fl.
Alla breve. o = 116.
391
f
ff
Ob.
p
Ob.
p
402
Fl.
p
Fl.
p
414
423
cresc.
ff
431
CODA.
f
f
Timp.
pp
Fag.
p cresc
Corno
443
cresc.
f
ff
ff
ff
FINALE.
Allegro molto. 𝅗𝅥 = 76.
ff
Fl.
7
ff
sf
sf
pizz.
p
Arco


9
Fl.
Fl.
ff
31
pizz.
p
arco
ff
Fl.
p
Fl.
p
pizz.
Fl.
42
arco
p
1.
2.
Vc. II.
Vcl.
54
Vcl.
cresc.
p
Vcl.
p dol.
65
cresc.
p
Vcl.
f
Vcl.
cresc.
p
cresc.
75
p
p
82
cresc.
sf
decresc.
p
f
90
Ob.
decresc.
sf
p
f
p
98
f
104
A
f
p
sf
112
sf
cresc.
f
ff
p
124


133
Fl.
sf
sf
Cl.
145
Ob.
cresc.
f
Ob.
sf
sf
159
sf
piu f
172
B
ff
p
cresc. sf
p
185
cresc.
191
p
197
3
3
f
sf
sf
203
sf
sf
cresc.
209
C
ff
sempre f
217
225
sf
sf
sf
sf
Viola.
236
sf
sf
sf
sf
f
Viola.


247
D
257
Corno
dolce
cresc.
sf
p
268
pp
273
278
pp
283
288
Viola
299
cresc.
f
sf
sf
308
E
ff
sf
319
330
B.
Poco Andante. ♪ = 108.
Ob.
341
sf
sf


354
cresc. sf p
p
sf
cresc. sf p
366
cresc.
373
p cresc.
p
379
cresc.
p p cresc. al ff
383
F
387
sf
391
395
G
p
400
cresc.
p
cresc.
406
p
cresc.
cresc.
f
417
sempre più forte ff
p
simile
cresc.


426
decresc.
p
decresc.
pp
3
Presto. ♪ = 116.
433
ff
437
440
443
sf
sf
sf
sf
450
sf
sf
453
sf
sf
456
sf
sf
sf
sf
sf
459
sempre più f
ff
468
Fine.