

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 ever 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.

2nd 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.

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 first 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***.

1

Ludwig van Beethoven, Op. 55

biting - crisp

[illegible]

[illegible]

Violino II

8

211

217 *cresc.* *p* *cresc.*

228

234

242 *cresc.*

250 *ff*

262

274 *decresc.*

286

295 *p* *fp* *fp* *fp*

303 *cresc.* *p*

307

317

324 *ff* *fp* *Orch. B. 7/8*

more

VVDVTI

relaxes

turn

Violino II

331 *decresc.* *cresc.* *p*

342 *sf* *sf* *sf* *sf*

358 *cresc.* *sf* *sempre cresc.* *sf* *ff*

370 *f* *decresc.* *pizz.*

385 *arco* *pizz.* *arco* *pizz.* *arco* *ppp* *f*

401 *ff* *sf* *cresc.* *sf* *p*

411 *cresc.* *p* 1 2 3 4 5 6 7

426 *cresc.* *decresc.* *pp* *cresc.* *f*

435

439 *sf* *più forte*

443 *ff* *sf* *sf* *sf* *sf*

450 *p*

455 *ff*

As

Orch. B. $7/8$.

Violino II

583 *sf* *cresc.*

593 *p* *T*

602 *decresc.* *pp*

608 *cresc.*

621 *cresc.* *decresc.* *p* *cresc.*

632 *p* *U*

639

645 *f* *f*

651 *cresc.* *f*

660 *f* *f* *f*

674 *f* *W* *cresc.*

684 *f* *f* *f* *f* *f* *f* *ff*

8

Orch. B. $\frac{7}{8}$

Violino II

9

176 *cresc. decresc. p cresc.*

184 *f p cresc. sf p*

191 *cresc.*

194 *sf p*

197 *cresc. f p cresc. p*

200

203 *f sf*

206 *cresc.*

209 *f decresc. p pp*

217 *sf cresc. decresc.*

222 *pp pp cresc. p cresc. p*

231 *cresc. decresc. pp f p*

Orch. B. 7/8

Violino II

11

227 *f* *p* *f* *pp*

254 *pp* *f* *pp*

274 *sempre staccato e pp*

287

301

315 *sempre pp*

330 *pp* *cresc. ff*

349

362 *f*

376

391 *Alla breve* $\text{♩} = 116$ *f* *pp*

405 *p*

416

428 *CODA* *cresc.* *ff*

440 *cresc.* *f* *pp* *ff* *ff*

Orch. B. $\frac{7}{8}$

FINALE
Allegro molto $\text{♩} = 76$

Orch. B. $7/8$.

13

Orch. B. $\frac{7}{8}$.

14

VAR VII

Violino II

279

290

298

315

322

334

347

367

377

383

388

394

400

pp

cresc.

ff

Poco Andante $\text{♩} = 108$

cresc. sf

cresc.

cresc.

cresc. al ff

F

G

cresc.

Orch. B. $\frac{7}{8}$.

406

411 *p*

415

419 *ff* *p* *cresc.* *decresc.* *p* *simile* *cresc.* *decresc.* *p*

428 *decresc. pp* *ff* *Presto* 416

435

440

443

450

453

456

459 *sempre più f* *ff*

467

sempre più f

Orch. R. 3/8.