

**AUSTA 2022, Fintan Murphy**  
**Approaching new Repertoire**  
**with the AMEB series 10, Diploma syllabus**

How to learn a new piece, how to navigate the new syllabus.

The principles are often the same whether Bach, Mozart, Penderecki or Mason Bates.

Overview of the new syllabuses

For the Diploma syllabuses there have been many new works added, mainly post romantic as more and more music falls into that category.

- 15 new baroque works
- 6 new classical/early romantic works
- 11 new romantic works
- 42 new post romantic works

The term post romantic covers at least 120 years, which increasingly can be broken into smaller categories

Why learn new works?

**Bach 1016,**

How to learn Bach, Work from piano part

1<sup>st</sup> Movement,

- rhythmically complex.

2<sup>nd</sup> Movement,

- structure of phrases
- articulation

3<sup>rd</sup> Movement,

- harmony shows musical direction

4<sup>th</sup> Movement,

- contrapuntal, virtuosic,
- articulation
- fingering and tritones

**Mozart, K526**

1<sup>st</sup> Movement

- cross beats and articulation
- rhythmic meeting points

2<sup>nd</sup> Movement

- turns

**Mason Bates, Fords farm**

- Musical Character, gliss, L.H. pizz, rhythmic energy
- Percussionist
- Influences
- Technical information for violin part
  - Arco and pizz at beginning
  - bar 3, not sustaining double stops
  - Many perfect 4ths,
  - string cross techniques
- Bar 41 on, teacher and student swap parts,

- pattern 'A' (bar 41, last beat 42+1st 3 beats 43, )
- pattern 'B' (bar 42 1<sup>st</sup> beat, bar 44, 1<sup>st</sup> 2 beats, bars 45 and 46, 1<sup>st</sup> 3 beats)

### **Penderecki Notturmo**

Penderecki (1933-2020) sonata no. 2, Notturmo, written in 2000

- Notturmo, centre piece of the sonata (5 movement arch form)
- conventional structures
  - essentially tonal work
  - 4 bar, 8 bar phrases
  - reoccurring motives

### **Character**

Work in lesson from piano part before the student listens to recordings-  
Notturmo, Nocturne, music of the night

- identify places of agitation and how it is achieved
  - rhythmic compression
  - tritones

### **Section 1:**

Opening statement, Bar 1 up to the 3rd beat of bar 7

- w/ piano left hand only,
  - violin rhy. alone and rhythmic meeting points with piano
    - quavers, triplets, demis, tied notes, two against 3
    - sing and conduct, play on open string
  - musical line, semitone movement and pedal points
- w/ piano both hands
  - ties in this movement, violin leading and practice breaking the tie

Bar 7, 3<sup>rd</sup> beat to 1<sup>st</sup> beat of bar 10

- settled rhythm, pno to just play 1<sup>st</sup> note of every beat=theme

Bars 11-15

- Bars 11 and 12 are rhythmically complex,
  - Break ties and bow out rhythmic patterns
  - look for meeting points, last beat 12 and 2<sup>nd</sup> beat bar 13
  - work backwards from Bar 15 and work in small units
- Bar 15 is a clear meeting point
  - a tempo marking after a rit., rising chromatic in pno

Bar 18-lyrical passage tranquil, place of repose!

- vln part with middle and lower lines only
  - then with all 3 piano lines
- Intonation bar 18, pno plays chords (w/out top line)

Bars 22-26

- Stable rhythm in bar 24
  - practice without ties
- Musical line, vln as accompaniment
- Bar 24 intonation,
  - pno to play chord and vln to play the 2<sup>nd</sup> note C and Db and back to C

- then whole bar against the pno chord

Bars 31-36, technical challenge for violin

- Write in note names and the harmonics
- patterns of minor and maj 6ths (Ysaye)

Bar 36, meeting point

- loop the bar, with vln playing top line down the octave, then up the octave
  - then add in vln chords and go onto bar 38

Bars 39 on, tritones

- Mark them in and practice them in a row
  - bars 39, 62, 66

Bar 44, 'explain the hand-over of rhythmic motifs

- vln plays all notes pizz and pno leaves out last 3 notes
  - Demo again arco with all notes

Bars 45-49, settled before agitated buildup

- Bar 47 , Vln alone for rhythm and technical release! -use metronome just 1<sup>st</sup> and 3<sup>rd</sup> beat
  - Then just play 1<sup>st</sup> and 2<sup>nd</sup> beats
  - Then all 3 beats

Bars, 51-54, rhythm

- Vln pizz. + pno RH only
- Also try breaking the tie
- Then vln arco and ponticello and pno all notes

Bar 56, c minor chorale

- Pno alone
- Bar 58, Vln entry without long note
  - Repeat with all notes

Bar 76, intonation

- pno to play chords and vln to tune

**AMUS syllabus**

The 4 lists will be very familiar, except classical and early romantic are combined in list B and list D is called post romantic,

- In calling list D post romantic, grey areas, and broad interpretation based on date and style.
  - Suk's appassionata and Burleska (1900) work as romantic show pieces and I put them into the romantic list
  - Elgar violin sonata 1918, I left in list C, romantic while Debussy violin sonata (1917) I left in the post romantic

**LMUS syllabus**

- Main aim was to develop a syllabus structure that allows a balance of style and genre.
- Sonata as a separate list