# Tantalizing Technical Triumphs in Telemann

***Prepared and compiled by Elizabeth Stuen-Walker***

## ***Telemann Concerto in G Major for Viola and Orchestra***

## I Subdivision of the beat

*thinking eighth notes for dotted rhythm so not to become triplets*
*Used in Chorus, subdividing into eighths.*

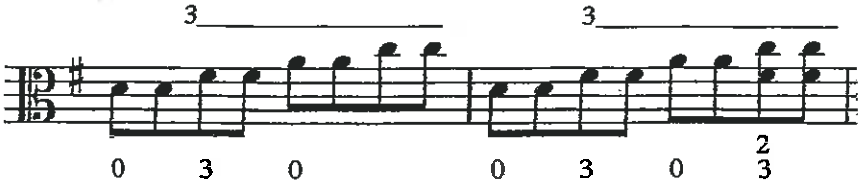
**Crescendo on sustained notes** *increase vibrato and bow speed*

*Similar to Vivaldi Allegro repeated notes – here done in a slow tempo which requires different control on both the bow and the vibrato.*

**Trills in a slow tempo**

*beginning slowly then increasing and decreasing speed*
*Demonstrating and discussing the result of changing the speed.*

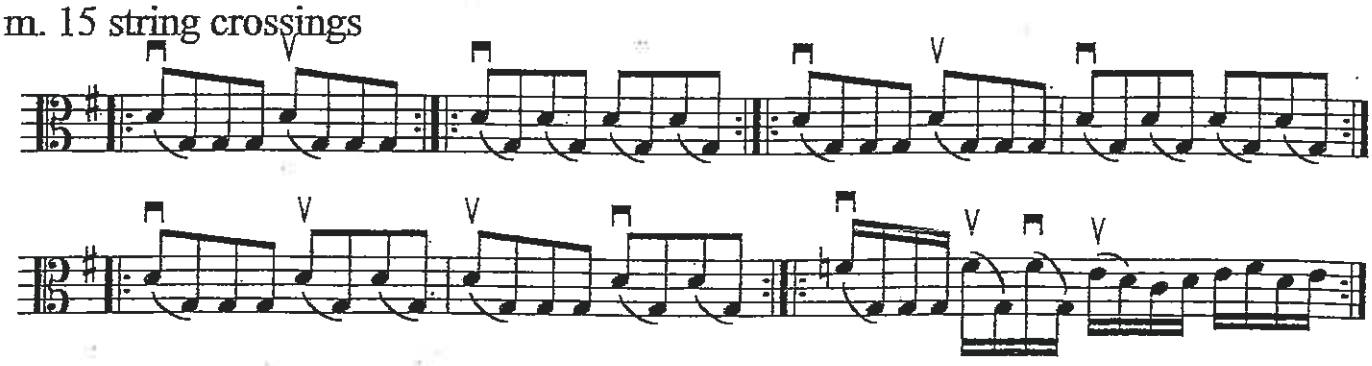
**Cadenza**




*Discuss a cadenza and the improvisation. Play a scale (in this case, start on open C string and end on the C on the A string). Then try an arpeggio, both Major and minor, then discuss the harmony, tension and drama in the written cadenza.*

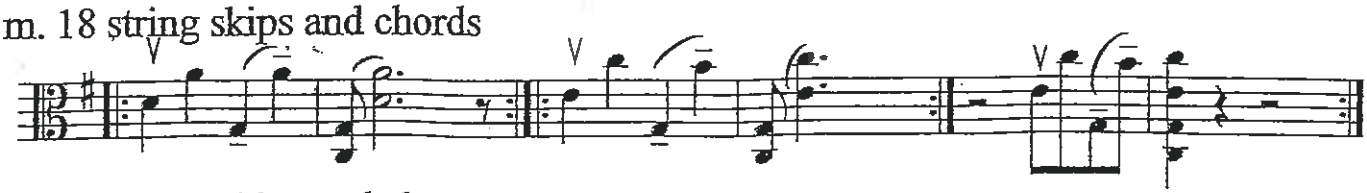
## II String crossings with uneven bowing patterns

m. 15 string crossings

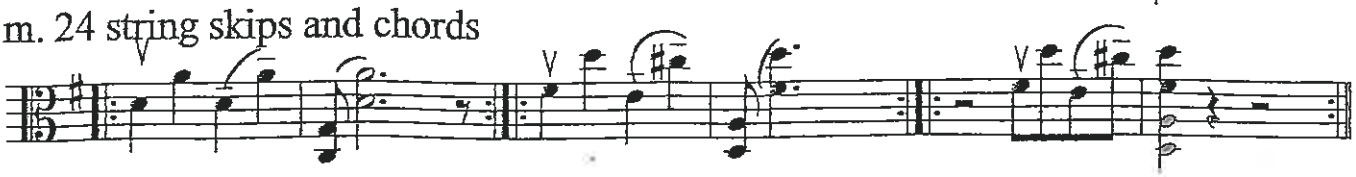


**4 note chords**

m. 18 string skips and chords

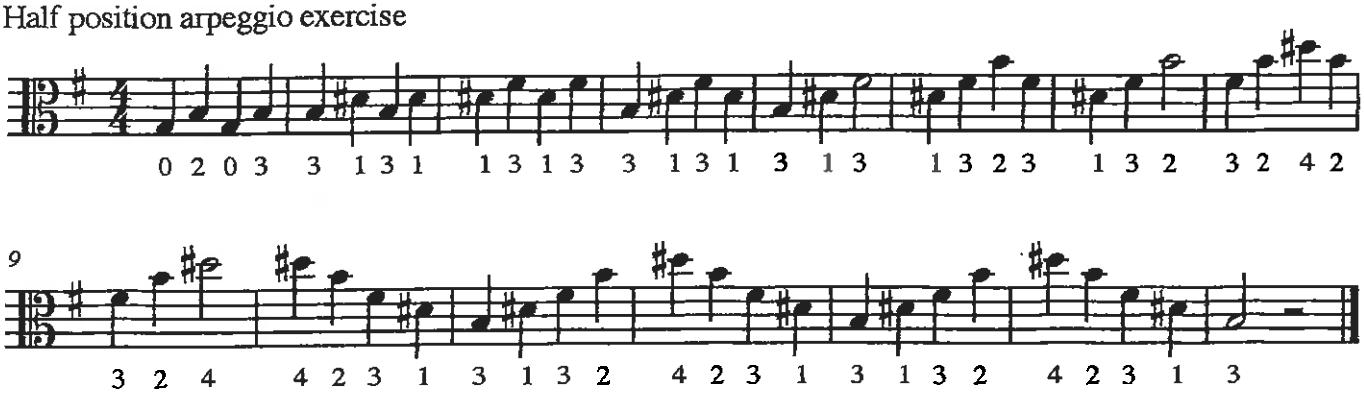


m. 24 string skips and chords



## Arpeggiated sequence with ½ position

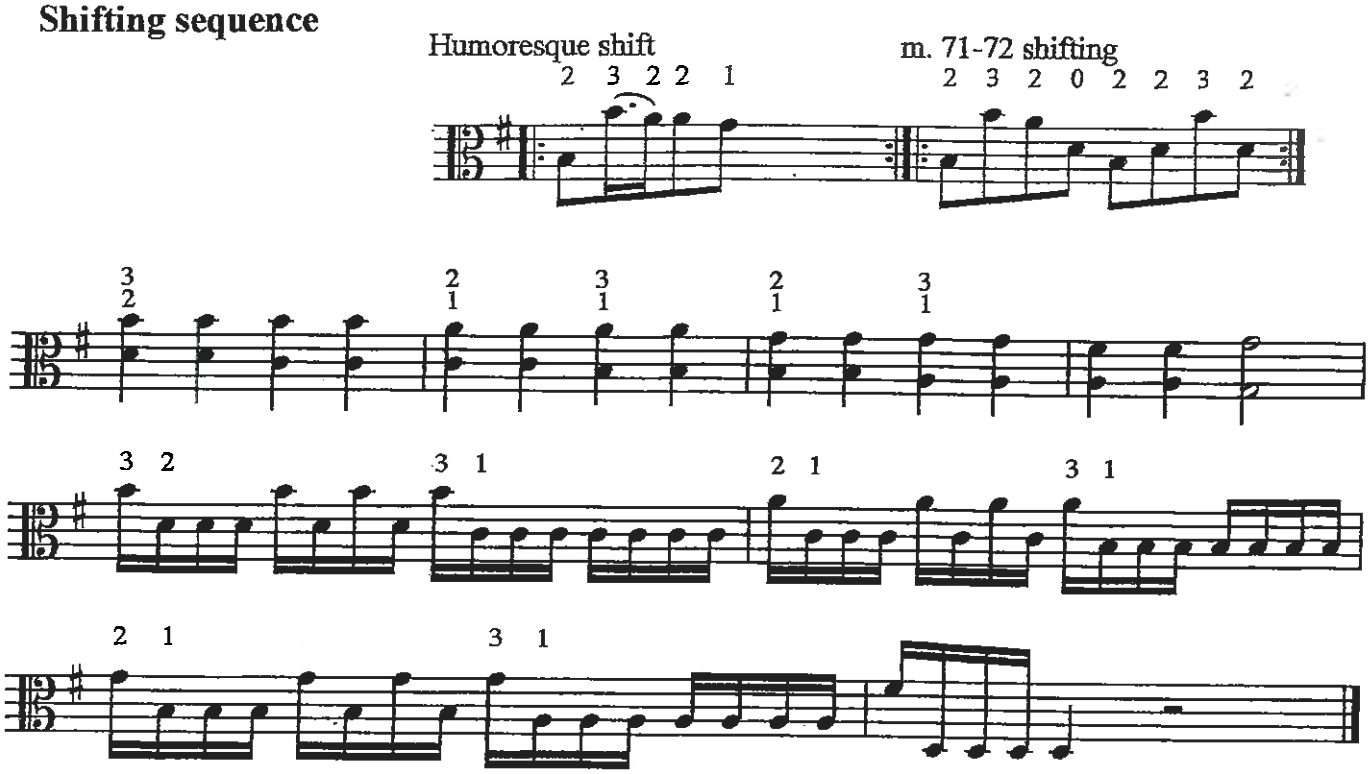
Half position arpeggio exercise




## Runs with unexpected accidentals –

*getting C string to speak at a soft dynamic. Begin by having "tip torque", applying individual finger weight on the bow, or pulsing the fingers for clear articulation.*

## Shifting sequence




## III Expressive shifting

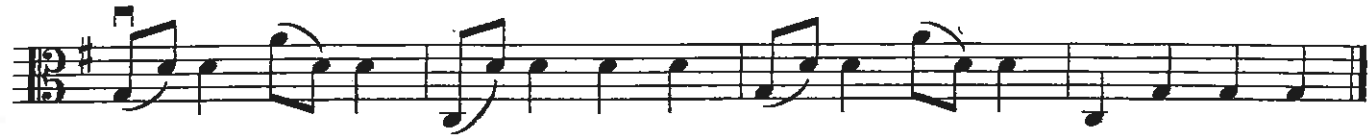
*Lead shift = Old finger, Old bow, Old string*
*End shift = New finger, New bow, New string (Humoresque B to B)*
*In the case of Telemann, less obvious is the more accepted practice.*

## Expressive bow distribution

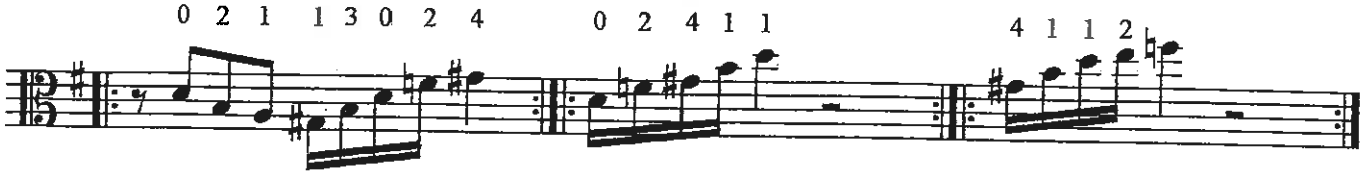
*Knowing how and when to adjust the weight and speed of the bow for the desired effect. Such as being able to play at the frog with a light bow.*

**3 string melodic passage**

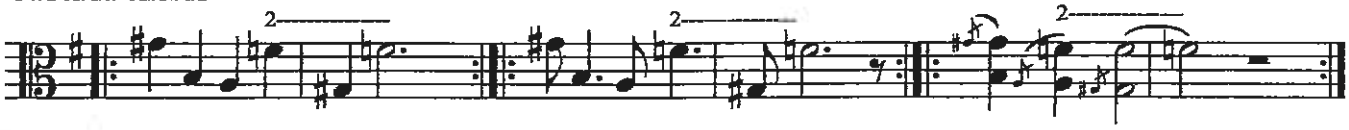
m. 22-23 open strings patterning for passage



**Cadenza**

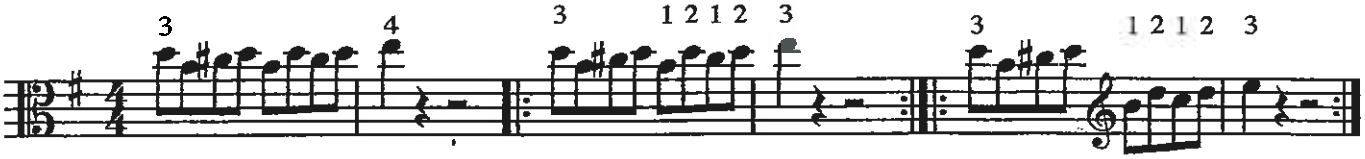



Cadenza chords



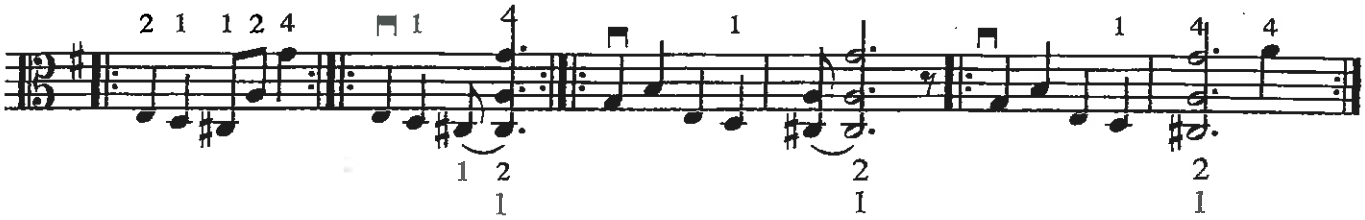
IV Clear articulation of sequential passage with shifting

m. 37 shift to 2nd position and treble clef

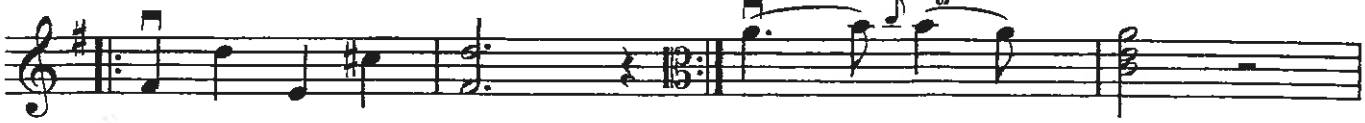



**Variety of chords**

m.28-29



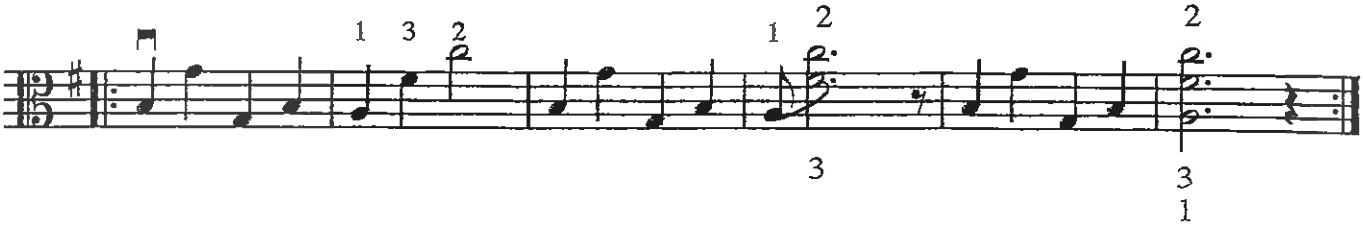

m. 45-46



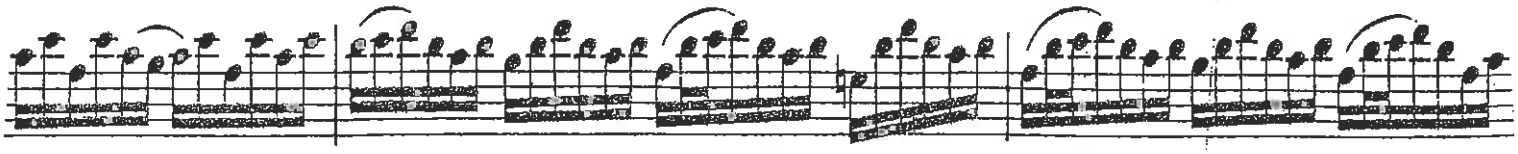
m. 66-67



m. 82-83



**String crossing passage reminiscent of Bach Brandenburg #3**



**Tutti** ending with orchestra/piano

## *Telemann Concerto in G Major for Two Violas and Orchestra*

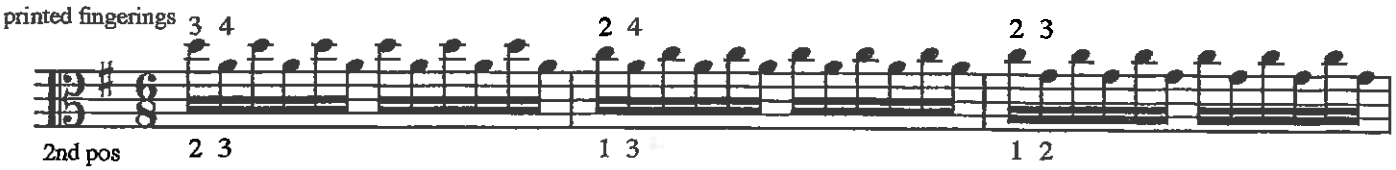
I **Gentle, lilting style**

**Playing trills in tandem with the other player**

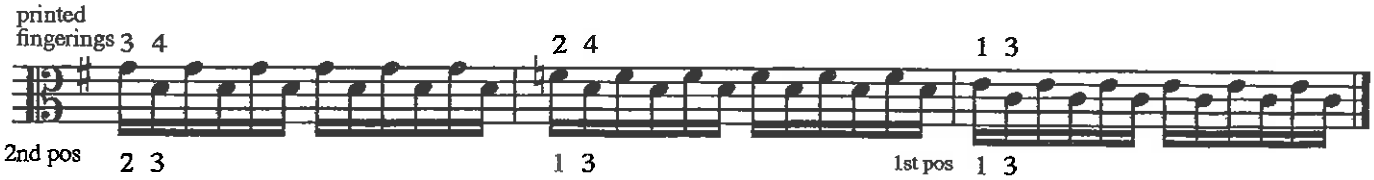
**Voicing of melodic material**

II **String crossings**

m. 8-10 Viola 1




m. 9-11 Viola 2




III **Dissonant suspensions add interest and charm**

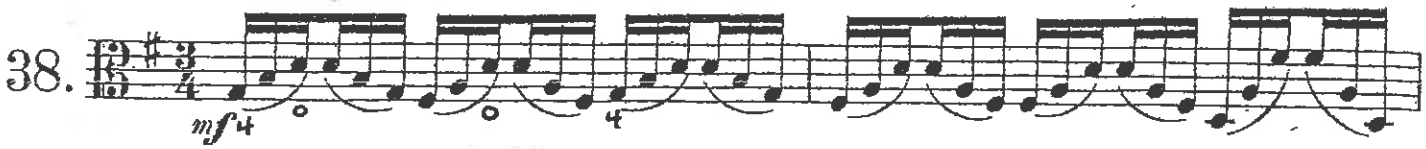
IV **Honoring the rests**

**Eighth note passages vs triplet passages**

# Exercise Excerpts from the Standard Viola Etude Repertoire

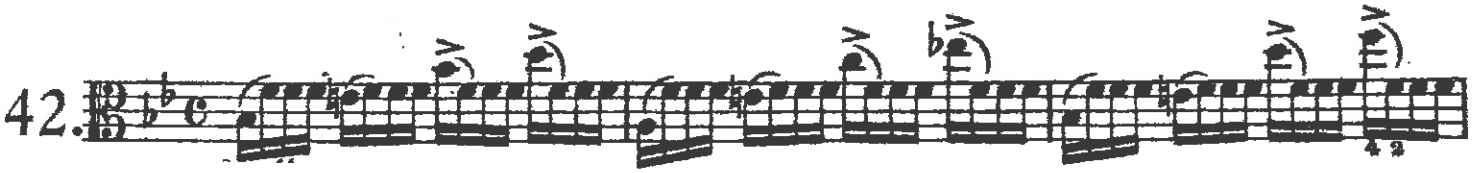
**#12 from <u>Forty-Two Studies</u> by Rodolphe Kreutzer** available from IMSLP
(this exercise is #13 in the Schirmer edition)

**#38 from <u>Praktische Bratschen-Schule</u> by Hans Sitt** available from IMSLP

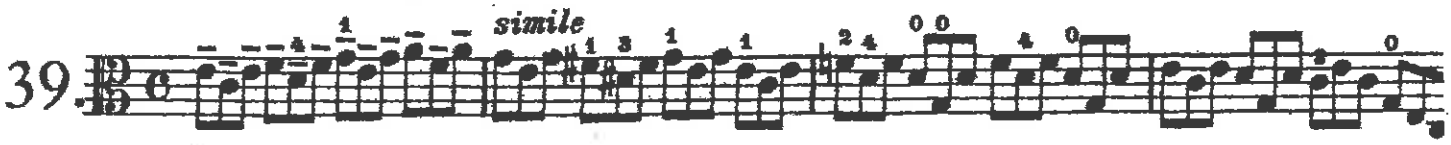



**#37 from <u>Etudes Brillantes</u> Opus 36 by Jacques F. Mazas** available from IMSLP

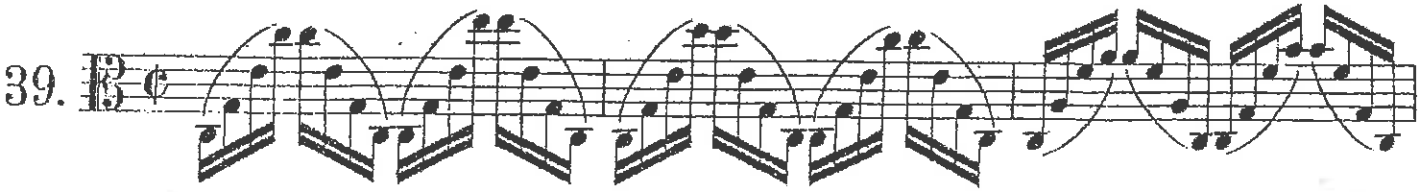
**#42 from <u>Etudes Brillantes</u> Opus 36 by Jacques F. Mazas** available from IMSLP




**#39 from <u>Praktische Bratschen-Schule</u> by Hans Sitt** available from IMSLP




**#39 from <u>Etudes Brillantes</u> Opus 36 by Jacques F. Mazas** available from IMSLP



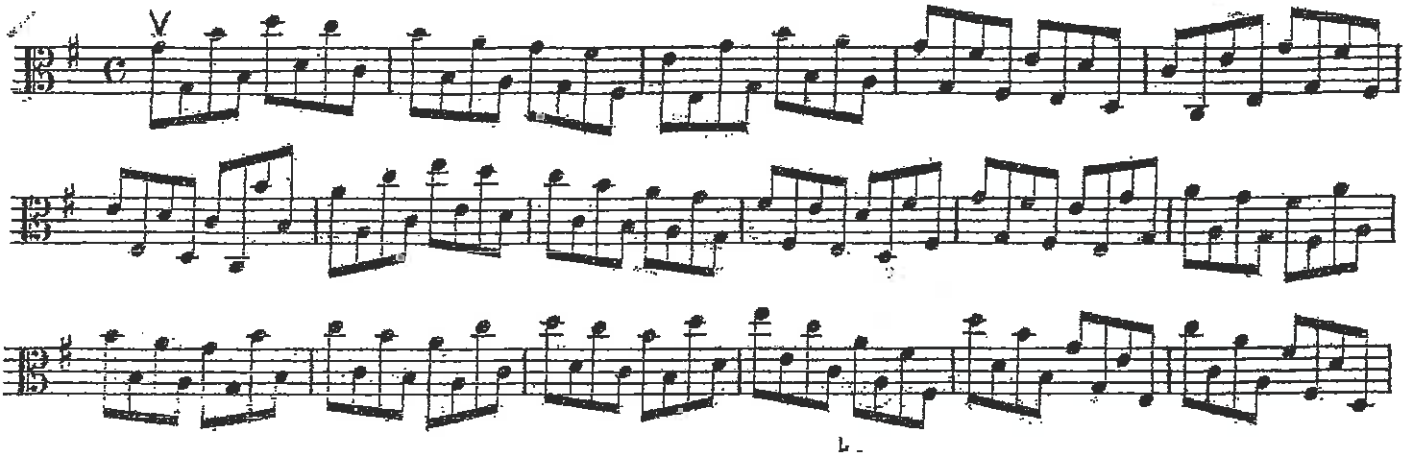

**#49 from <u>Etudes Brillantes</u> Opus 36 by Jacques F. Mazas** available from IMSLP

# More Exercise Excerpts from the Standard Viola Etude Repertoire

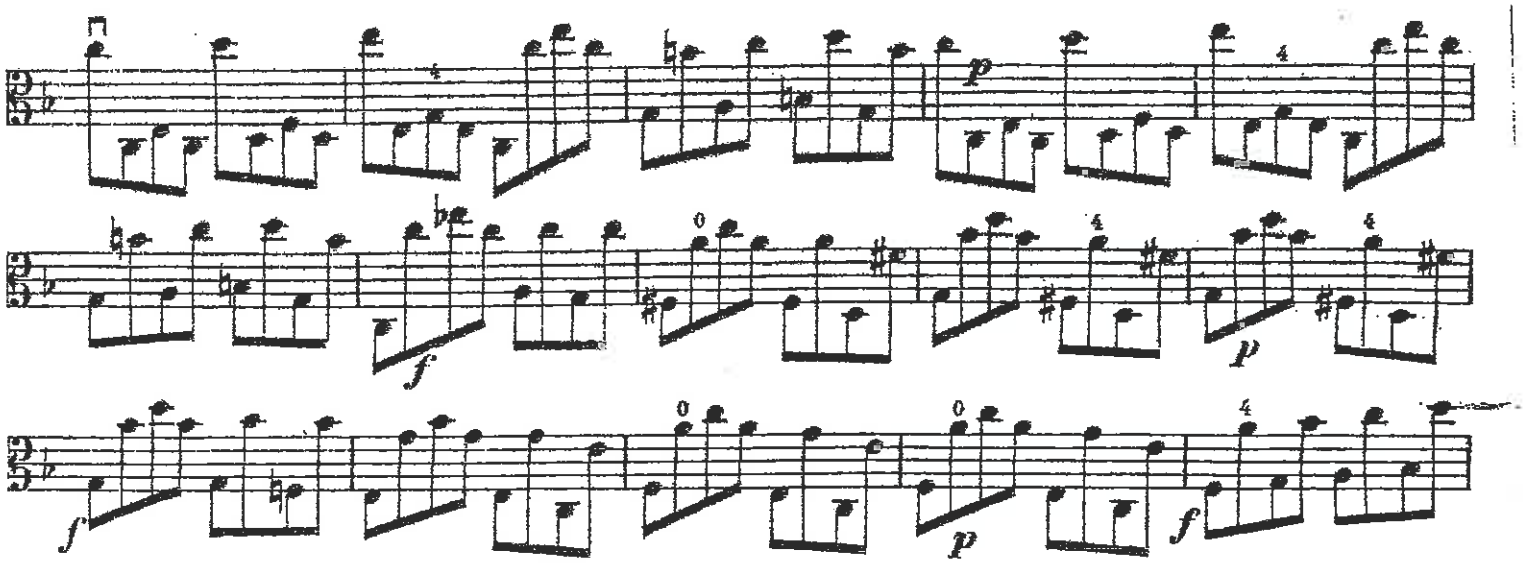
**#6 from <u>Forty-Two Studies</u> by Rodolphe Kreutzer** available from IMSLP
(this exercise is #7 in the Schirmer edition)

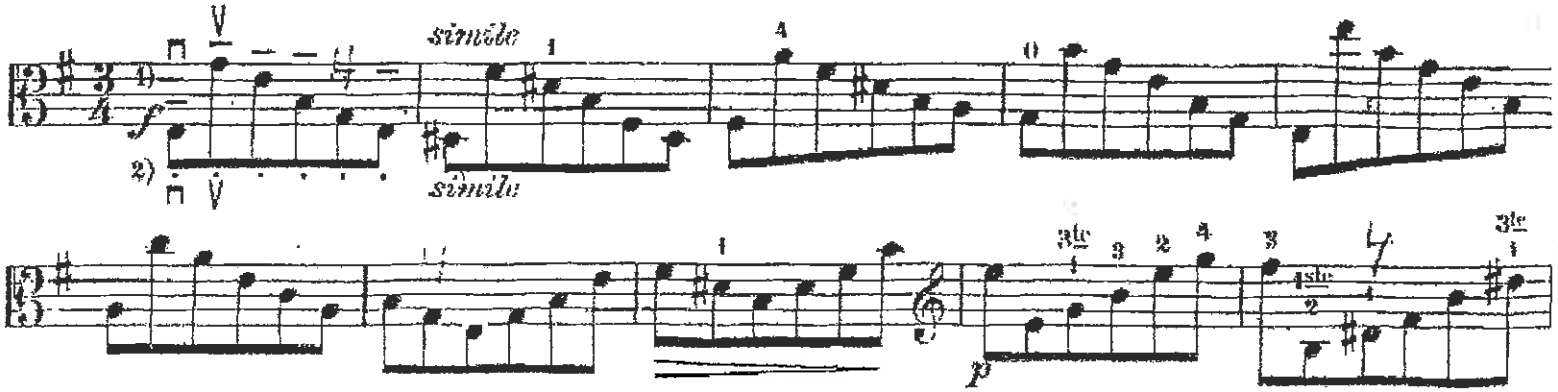
**ÉTUDE 6.**

Allegro assai.



**#23 from <u>30 Selected Studies in the 1st Position</u> by Emil Kreuz** available from IMSLP




**#2 from <u>15 Etudes for Viola, Opus 87</u> by Richard Hofmann** available from ISMLP

Allegro moderato.