

TELEMANN'S FANTASIAS FOR SOLO VIOLIN AS PRECURSORS TO THE SOLO
SONATAS AND PARTITAS OF J.S. BACH

by

LOIS KATHRYN GEERTZ

A LECTURE-DOCUMENT

Presented to the School of Music and Dance of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Musical Arts in VIOLIN PERFORMANCE AND PEDAGOGY June 2014

LECTURE DOCUMENT APPROVAL PAGE

Student: Lois Kathryn Geertz

“Telemann’s 12 Fantasias for Solo Violin as Precursors to the Solo Sonatas and Partitas of J.S. Bach,” a lecture-document prepared by Lois Kathryn Geertz in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the School of Music and Dance. This lecture-document has been approved and accepted by:

Kathryn Lucktenberg, Chair of the Examining Committee

June 2014

Committee in Charge: Kathryn Lucktenberg, Chair
 Lillian Manis
 Dr. Steven Rodgers

Accepted by:

Ann B. Tedards, Associate Dean and Director of Graduate Studies,
School of Music and Dance

Original approval signatures are on file with the University of Oregon Graduate
School

Degree awarded June 2014

© 2014 Lois Geertz

CURRICULUM VITAE

NAME OF AUTHOR: Lois Geertz

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon
Louisiana State University
University of Wyoming
University of Houston

DEGREES AWARDED:

Doctor of Musical Arts in Violin Performance, 2014, University of Oregon
Master of Music in Violin Performance, 2008, Louisiana State University
Master of Music in Violin Performance, 2005, University of Wyoming
Bachelor of Music in Music Education, 2002, University of Houston

AREAS OF SPECIAL INTEREST:

Violin and Viola Pedagogy
Suzuki Method
Orchestral Studies
Chamber Music

PROFESSIONAL EXPERIENCE:

Blue Lake Fine Arts Camp, Michigan, 2010-2014
Graduate Teaching Assistant: University of Oregon (2010-2014); University of Wyoming (2002-2004)
String Academy of Wyoming, Laramie, WY, 2004-05

GRANTS, AWARDS, AND HONORS

Graduate Committee, University of Oregon, 2013-2014
Dean's Council Member, University of Oregon, 2012-2013
University of Wyoming Arts and Sciences Travel Grant, 2003
Guest Presenter, College Music Society Convention, Denver CO, 2003

ACKNOWLEDGMENTS

I would like to express my special appreciation and thanks to my advisor Professor Lucktenberg, you have been a tremendous mentor for me. I would like to thank you for encouraging my performance and pedagogy research and for allowing me to grow as a violinist. Your advice on both research as well as on my career have been priceless. I would also like to thank my committee members, Professor Manis, and Professor Dr. Rodgers, for serving as my committee members during the busiest time of the academic year. I also want to thank you for your helpful comments and suggestions concerning my lecture and document.

I wish to thank my family. I would not have pursued my education this far without the inspiration and desire to learn shared by my parents and extended family. I am so grateful to my mother, Mary, for having the strength to let me pursue my doctoral studies during personal family crisis and all of the sacrifices that you've made to allow that. Also my sister, Clara, has been a great source of strength and support during this journey.

Table of Contents

Chapter	Page
I. Introduction.....	1
II. Historical context.....	5
III. Technical demands of Baroque solo playing.....	10
Specific technical requirements.....	12
Coordination.....	12
Combination bowings.....	14
Slurs.....	16
Chords.....	18
Polyphony.....	20
String crossings.....	24
Double Stops.....	27
IV. Pedagogical analysis and comparisons.....	29
Overall form.....	29
Fantasie No. 1.....	30
Largo.....	30
Allegro.....	30
Grave.....	33
Fantasie No. 2.....	35
Largo.....	35
Allegro.....	36
Allegro.....	37
Fantasie No. 3.....	38
Adagio.....	38
Presto.....	41
Grave-Vivace.....	43
Fantasie No. 4.....	45
Vivace.....	46
Grave.....	50

Allegro.....	52
Fantasie No. 5.....	52
Allegro-Presto-Allegro-Presto	53
Andante	55
Allegro.....	56
Fantasie No. 6.....	59
Grave.....	60
Presto	62
Siciliana	63
Allegro.....	64
V. Conclusion.....	66
Appendix A: Quick reference comparison chart (Telemann Fantasias No. 1-12).....	68
Appendix B: Technical pairing/previewing chart.....	73
Appendix C: Supplemental Sources	74
Bibliography.....	77

I. INTRODUCTION

The purpose of this Lecture Document is to analyze Telemann's *12 Fantasias for Violin without Bass* from a pedagogical approach. The technical and musical challenges facing a violinist approaching the *Six Sonatas and Partitas for Violin Solo* by J.S. Bach will then be compared to technical and musical elements found in the first six *Fantasias*. The techniques and parallels between the works of these two composers will prove valuable to students regardless of level.

Telemann's *Fantasias* can help preview Bach while at the same time offering musical satisfaction for a novice or professional seeking additional unaccompanied literature.

Many sources are available to aid student and teacher in pursuing accurate historical performance practice (hereafter referred to as HPP). This paper will approach works by these two composers with a mixture of HPP sources and modern pedagogy, seeking to present techniques necessary for execution, while for the most part leaving performance practice concepts to individual taste and choice.

Although there are resources that analyze and discuss performance practice elements such as Kyoung Joo Min's 1998 *Analyses of the Twelve Fantasias for Solo Flute (1732-33) and the Twelve Fantasias for Solo Violin (1735) of G.Ph. Telemann: (with Suggestions for Performance)*, I have not discovered any sources to date that compare Bach's *Solo Sonatas and the Telemann Fantasias* from a pedagogical standpoint. This comparison has value to both performer and pedagogue, as most violinists agree that the Bach *Solo Sonatas and Partitas* are the pinnacle of unaccompanied repertoire for the violin.

Comparing the solo works of these two composers will provide an argument for learning the Telemann *Fantasias* before Bach in order to better prepare for the musical and technical elements of the latter. Bach set the standard for composers of polyphony and the inherent technical demands of attempting this on the violin. Indeed, few composers have attempted to write fugues for this solo melodic instrument. Virtues of learning Telemann in preparation for Bach include introduction to dance forms, imitation canon, burgeoning fugues, and stimulating musicianship which help students prepare for the greater intellectual rigors and intricacies of Bach.

Bach's solo works present violinists with some of the most challenging technical obstacles in the literature. These include unequal bowing distributions, chords, polyphony, barriolage string-crossings, double stops and stylistic components. Telemann's *Fantasias* contain similar challenges in a setting that is easier to work with. These works are shorter, and technical passages are concentrated so that a student has a chance to grapple with similar difficulties in a more approachable way before being expected to do so with the additional length and depth of the Bach Sonatas.

Contemporary perception overlooks Telemann generally as a simplistic composer. Interestingly, even though Bach and Telemann wrote their unaccompanied works only fifteen years apart, their style reflects quite different audiences. Bach wrote for educated professionals who relished the discovery of complex counterpoint and technical challenges. Telemann preferred the forward-looking gallant style in which beautiful melody and more sparse textures allowed more accessibility. Telemann's brilliance comes from being able to serve the purpose of creating technically accessible pieces while at the same time providing a wealth of musical sophistication. Richard Petzolt, a

prime Telemann scholar, relates, “although the composer [Telemann] modestly maintained that he was only an average violinist, his polyphonic settings for this instrument in his unaccompanied violin sonatas show him as an expert on the instrument’s nature and substance.”¹

Marie Ritter writes about Telemann’s underappreciated reputation:

Until recently little credit had been given to Georg Philip Telemann for his extraordinary work among the music-loving bourgeoisie of the cities where he worked, or the effect of that work on the whole ethos of public music-making in Northern Europe...From Telemann’s early student days in Leipzig, his eagerness to extend music to the middle classes led to the establishment of the first public concerts there, held by the *collegia musica* in the town’s coffee houses – places where students, philosophers and musicians could gather and socialize in a convivial atmosphere.²

Usually students are asked to approach movements of Bach’s Partitas before attempting the Sonatas. This is due to the Partitas consisting of primarily single-line passages or double stops that mark significant harmonic changes. However, when it comes time to learn the fugues, having already become familiar with the subtle requirement of bringing out the implied harmony in less complicated movements is crucial. Therefore, only having the primarily single line movements of Bach available to

¹ Richard Petzoldt, *Georg Philipp Telemann*, (New York: Oxford University Press, 1974) 93.

² Marie Ritter, *Telemann, Rolle and Hasse*, Early Music, (May 1999) 345.

prepare for multi-line movements means these skills are often overlooked. According to Jaap Schröder, one of the premier pedagogues for Bach's solo works,

The three solo fugues constitute a unique accomplishment in the art of writing for a single violin, and the performer may at times feel like a juggler manipulating three or even four balls simultaneously. The comparison is not far-fetched, because both playing and juggling contain an element of audacity that astonishes the listener or spectator. Why? Because both "acts" defy common expectations and require in the performer an uncommon degree of mental and muscular concentration. In Bach's case, the violin is an instrument incapable of executing a three- or four-part fugue without creative imagination. I am tempted to say: without deceiving the ear of the listener.³

Since the complexity Schröder emphasizes must be addressed early on in the process of learning polyphonic works, Telemann's Fantasies offer the perfect chance to explore different textures within a less daunting context.

³ Schröder, Jaap. *Bach's Solo Violin Works: A Performer's Guide*. (New Haven: Yale University Press, 2007) 32.

II. HISTORICAL CONTEXT

Georg Philipp Telemann (1681- 1767) was born into a family with a tradition of clergymen in Magdeburg, Germany. After the early death of his father, his mother Maria was left to raise and educate her three children. Although Georg's early musical development may have been impressive, it was assumed he would carry on the family tradition of pursuing a religious vocation. Since he didn't express interest in the clergy, his mother demanded that he pursue law studies rather than continue his numerous musical activities. As a result, Telemann ended up studying law at Leipzig University.⁴

Telemann met Georg Friedrich Händel when both were quite young. In fact, their acquaintance was formed in Halle during Telemann's journey to Leipzig in 1701. This early friendship, which was to continue throughout their lifetimes, gave Telemann courage to pursue music even though he was headed to Leipzig to study law. It turned out he didn't have to choose: his musical talent was discovered and celebrated while he was studying. He was even chosen for the cantorship of St. Thomas's over the established organist, most likely because of his modern style of composition.⁵

Leipzig was soon inundated with Telemann's prolific work during his residency from 1701-1705. He was to become the most productive German composer of his time. He wrote several operas, church music, and served as organist and music director at the Neukirche. Leaving Leipzig in 1705 to become Kapellmeister to Count Erdmann II of Promnitz at Sorau, Lower Lusatia (now Zary, in Poland), he satisfied the court's musical taste for French instrumental music, particularly French overtures and suites. He also

⁴ Petzolt 5-15.

⁵ Ibid 15-16.

entered a dispute with an elderly Kantor and theorist over the differences and value of writing in contrapuntal style versus modern melody-dominated style.⁶

Telemann left for another court of Eisenach in Frankfurt in 1708. As Konzertmeister he was to present church cantatas, including his own vast quantity of vocal music. With musicians who could sing and play instruments, he also produced prolific instrumental music. Concertos for orchestra (sometimes himself performing on the violin), sonatas, and trios were among these. Supposedly it was at Eisenach where Telemann met J.S. Bach and even became close enough to the family that he stood as godfather to C.P.E. Bach.⁷

Dissatisfied with the demands and lack of artistic freedom of court life, Telemann applied for and was hired as city director of music and Kapellmeister at the Barfüsserkirche in Frankfurt in 1712. With greater artistic freedom, he had diverse activities including teaching, composing for the church, serving as administrator for various organizations, and creating public concerts. In 1715 he began publishing his own collections of compositions. He continued working for various courts and strategically managed to create an impressive income from his various projects.

In 1721 Telemann relocated again to Hamburg to become musical director of the city's five main churches. Here his creative work became even more productive, partly because he was expected to write two new cantatas each Sunday and for numerous religious and civic celebrations. He also taught singing, theory, and music history and continued giving public concerts. He continued writing operas, an activity that was

⁶ Steven Zohn, *The New Grove Dictionary of Music and Musicians*, Second ed., s.v. "Telemann, Georg Philipp," (New York: Macmillan Publishers Limited, 2001) 198-199.

⁷ Ibid 200-201.

sometimes disapproved of by church officials. During his years in Hamburg, he continued connections with the Bayreuth and Eisenach courts and was actively involved in musical activities throughout Europe.

The 12 Fantasies for Violin without Bass, 1735, were composed during Telemann's second tenure in Hamburg. Their intimate style was most likely intended for domestic music making. They are often compared to the fantasies for unaccompanied flute of 1732-3. Both of these groups of pieces "demonstrate Telemann's mastery of compound melodic lines and idiomatic writing" as well as being models of two-part counterpoint.⁸

Telemann's one journey to Paris from October 1737 to May 1738 was partly motivated by seeking out another way to publish his music that had been complicated in Germany. Aside from this trip, he spent his whole life in German-speaking countries. However his vast list of correspondents included C.P.E. Bach, Johann Joachim Quantz, Franz Benda, C.H. Graun and J.F. Agricola. Telemann lived to be 86, mostly in good health. He remained intensely devoted to composition, musical theory, and musical styles until his death of a 'chest ailment'.

In contrast to Bach whose keyboard polyphony was used as teaching material for "nascent professional musicians," Telemann's location in Hamburg, a "cosmopolitan seaport," enabled him to appeal to a much more diverse audience. This audience included the "amateur musician who plays for himself, to give him pleasure. For this purpose [Telemann] consciously used simpler musical material. His fugue subjects and

⁸ Zohn, *The New Groves Dictionary* 209.

their treatment are accordingly suited to the necessarily less highly developed powers of assimilation and interpretation common to these amateur musicians.”⁹

When comparing Bach to Telemann (and Händel), “Händel and Telemann expressed a major ideal of an era which now had little use for complex polyphonic structures, but which was moved rather by beautiful melody and simplicity in music.”¹⁰ This explains why the *Fantasias* are simpler in structure and have small episodes of polyphony rather than entire fugal movements as found in Bach’s solo sonatas. Leipzig audiences struggled to accept Bach’s music because of its backward-looking style. “True to his training and character, Bach wrote in a more contrapuntal and intricate style than did his contemporaries, Händel and Telemann. And although he was recognized as an outstanding keyboard virtuoso and conductor, he was considered outdated as a composer.”¹¹

In terms of Telemann’s musical style, his “desire to express himself as tersely as possible takes the form of themes which are often surprisingly short; but it was part of his nature, which was dramatic rather than lyrical, epic, or contemplative, to create such pregnant themes and motifs [sic].”¹²

Telemann’s desire [was] to cater for the most advanced players and professionals as well as for his amateur public. The 12 fantasies for solo flute (TWV 40, 2-13, 1732-3) are beautifully crafted miniatures distilling the conventional roles of solo

⁹ Petzolt 94.

¹⁰ Ibid 17.

¹¹ Ibid 17.

¹² Ibid 94.

and bass into one. Telemann's self-imposed challenge as a composer was to reduce the music to its basic essentials whilst retaining opportunities for musical variety, virtuoso display and expression.¹³

Telemann's multitude of musical activities and roles in the musical world redefined the life of a professional musician. His influence is documented by 18th-century critics who hailed him as one of the best composers of his time. His colossal list of compositions reveal a coherent style that evolved with the times but within the diversity of genres reflect a unique quality and consistency. In addition to his sacred music, he composed about 125 orchestral suites, 125 concertos (for one to four soloists or without soloists), several other orchestral works in five to seven parts, almost 40 quartets, 130 trios, 87 solos, 80 works for one to four instruments without bass and 145 pieces for keyboard.

¹³ Ritter 346.

III. TECHNICAL DEMANDS OF BAROQUE SOLO PLAYING

While this paper primarily addresses technical elements common to Telemann's Fantasias and Bach's Solo Sonatas and Partitas necessary to executing the notes correctly, it is important to acknowledge how the stylistic elements might change when approaching these works from an HPP perspective.

When speaking about the style of Baroque playing that is essential to grasp at an early pedagogical phase, Jaap Schröder recommends the following:

The beginner student must first become familiar with the sound atmosphere of baroque instruments – their tone colours, transparency of texture, rhythmic excitement and varied affects. Resonance is a basic ingredient of that atmosphere. Baroque sound emerges from silence and returns to silence, with no strict separation or even a hint of immobility on the part of the performer. Our movements must “play” silences like a singer who continues to breathe whether he or she emits a sound or not.¹⁴

Schröder also seems to suggest that although performance practice can be achieved with a modern violin, it is highly recommended that he or she search out the opportunity to try a Baroque bow and/or violin. There are many things to be learned from experimenting with the shorter bow, with the goal towards imitating that stroke and style with the modern bow:

For the interpretation of Bach's violin works, the short bow is of great help in developing a sound that combines clarity and crispness, rhythmic vitality, and a high degree of flexibility. Thus it contributes to a deeper understanding and

¹⁴ Schröder 6.

appreciation of Bach's tonal language. Light and swift, the short bow enables the player to perform four-part chords with a short bow length but with appropriate energy (for example, in the Tempo di Borea of the B minor Partita). The arm does not weigh down on the bow and its lower position helps restrict the bow speed. Given the shortness of the stick, fast passages are best played in the upper half, as recommended by Bartolomeo Bismantova in his *Compendio musicale* of 1677.¹⁵

Stanley Ritchie has this to say about the technical and musical demands of Baroque solo playing:

Beyond the purely mechanical in basic violin technique, then, skillful interpretation requires great subtlety in bowing, whose ingredients include speed and point of contact as well as attack and pressure. It is not enough merely to know how to pull and push the bow across the strings, but in so doing how to produce a sound of appropriate volume and color at any point in a phrase or gesture, and how to shape individual notes artistically...One must carefully calculate the speed and amount of bow required to achieve every effect.¹⁶

¹⁵ Schröder 15.

¹⁶ Ritchie, Stanley. *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre Chinrest Technique and Style*. (Bloomington: Indiana University Press, 2012) 20.

Specific technical requirements

In this section I will outline the major technical elements required to play solo works without accompaniment on the violin and demonstrate how various scholars and pedagogues address them. These are all necessary for successful performances of works by Telemann and Bach. Elements of coordination between left and right hands, complex combination bowings, method of executing slurs, timing and bow preparation for chords, interpreting polyphony, string crossings, and double stops will be examined.

Coordination:

Elements of coordination affect violinists from the beginning of their studies. Although our bodies naturally work best symmetrically, we must teach muscles in the left and right arms vastly different skills. Both in single line and polyphonic writing, coordination needs to be considered in terms of anticipation of the left hand fingers and how that relates to the bow.

Simon Fischer, a currently active pedagogue, claims, “the left hand fingers must always lead. If the finger is late, a moment of ‘fuzz’ is caused by bowing a half-stopped string. Either the finger has found the string too late, and the bow has already begun to move without the finger stopping the note properly – or it lifts off too late, and the next bow catches it again momentarily before playing the lower note.”¹⁷

Although Fischer’s following exercises address single line passages in which the finger anticipates the bow, the same principal becomes more complex when attempting double stops and chords. Coordination then involves two or more fingers forming a new

¹⁷ Simon Fischer, *Basics: 300 Exercises and Practice Routines for the Violin*. (London: Edition Peters, 1997) 129.

shape in the hand, placed on different strings, and discovery of how and when to place the bow with this new relationship.

Ivan Galamian, one of the most sought-after pedagogues of the twentieth-century, refers to coordination as technical timing as “the making of the necessary movements of both left and right hands at the exact moment and precise speed that will insure correct musical timing.”¹⁸ This is in contrast to musical timing, which is the actual sounding of the notes. Whereas Fischer claims that the left hand must always precede the right, I have found Galamian’s more flexible statement that the left hand fingers *often* must be prepared ahead of the bow to be more useful. This allows for exceptions where early finger preparation interferes with clarity of sound.

Elements of bow technique when playing chords will be discussed later, on page 16. However, successful execution of chords also depends on thoughtful coordination between the left and right hands. Lifting and placing of the left hand fingers must be timed well, usually ahead of the bow, and especially considered when playing several chords in a row involving replacement of the same finger on different strings. For example, in the first measure of Bach’s B minor Allemanda, moving from the second to the third beat involves the second finger “hopping” from a low position (G natural) on the E string to a high position on the D string (F sharp) within a very small note value of a 32nd note. This coordination will take practice between the bow and left hand fingers to correctly time the move:

¹⁸ Galamian, Ivan. *Principles of Violin: Playing & Teaching*. (Englewood Cliffs, N.J.: Prentice-Hall, 1962) 23.

Figure 3.1: J.S. Bach Allemanda from Partita No. 1 in B minor, m. 1.¹⁹



Above all, as one works out the coordination and voicing of these complex elements, carrying out the musical idea and interpretation is the ultimate goal. Technique is valuable as long as it serves the music. Even the modern violinist Pinkus Zuckerman is anecdotally quoted as saying “the music comes from the bow.”

Combination bowings:

Baroque style of articulation frequently includes slurred and separate articulations. Galamian, refers to this as “alternating fast and slow bows.” In a passage that has one separate bow alternating with several notes under a slur, he warns that the natural tendency would be for the separate note to sound louder because the bow is moving faster. In order to compensate for this increased speed, it is necessary to lighten the pressure for a softer sound, as well as change the sounding point to farther from the bridge.²⁰

Ritchie recommends “the first pattern [seen below] should be played in the lower half, where, on each retake, with the forearm raised so as to suspend it, the bow will rise easily from the string. The second will feel more comfortable in the upper half.”

¹⁹ From the edition J. S. Bach, *Six Sonatas and Partitas for Violin Solo*, BWV 1001-1006, ed. Ivan Galamian, (New York: International Music Co, 1971) 8.

²⁰ Galamian 86.



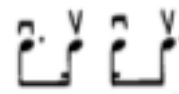
Notice that the nuances indicated (carrot and decrescendo) are suggestions for execution but would not usually be indicated by composers.

One important aspect of combination bowings is how to distribute the bow. Robert Gerle offers a very clear illustration of ideal distribution and more difficult distribution:

The ideal condition for obtaining an even tone during various bowings is when the amount of bow available is proportionate to the time-value of the stroke:

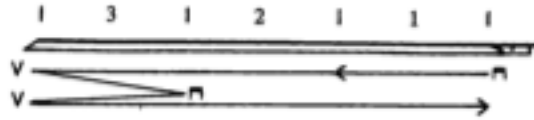


In the last example the ratio of the time-values is 3:1, that is



consequently the ratio of the bow-amounts should be the same. If the bow is divided

mentally into three equal parts, the first down-bow uses the whole bow, the next up-bow the upper third; the following down-bow uses the same upper third, returning to the tip for the next up-bow whole bow:²¹



In example (b), the “better” bowing represents some bowing alternatives that Ivan Galamian suggests in his edition of Bach’s Solo Sonatas and Partitas. These enable violinists to find greater success with the modern Tourte bow when they don’t have access to a Baroque bow as Schröder recommends.

Slurs:

The indication of two notes connected by a slur has been recognized throughout musical history in different ways. Current performance practice would execute this articulation as sustaining all notes under a slur in one bow. Baroque practice, however, usually indicated a lifting of weight in a *diminuendo* towards the end of the slur.

Speaking from an HPP perspective, Ritchie recommends each pair of slurred notes “must be played with a *diminuendo* and a delicate lightening or lift of the bow. The balancing function of the fourth finger is the key to successful execution of this and similar strokes – at the end of each pair the pressure of the finger must be increased to

²¹ Robert Gerle, *The Art of Bowing Practice: the expressive bow technique*, (London: Stainer & Bell, 1991) 37.

reduce the amount of arm weight.” The author instructs the slight *diminuendo* be applied to groups of 2, 3, 4, 5, or up to 8 slurred notes.²²



Robin Stowell, a pedagogue specializing in early music, suggests that since notation was often varied and ambiguous, the manner of articulation depends on the tempo and character of the music. “Dots above or under the notes in slow movements normally indicated an on-the-string execution rather like a *portato*; strokes above or under the notes were more common in faster tempos and generally indicated playing in ‘lifted’ style.”²³ Although there are few articulation markings in Telemann’s *Fantasies, Piacevolmente* from No. 8, measure 3 illustrates the *portato* execution:

Figure 3.2: G.P. Telemann *Piacevolmente* from *Fantasia* No. 8 in E major mm. 3-4.²⁴



²² Ritchie 7.

²³ Robin Stowell, *The early violin and viola: a practical guide*, (Cambridge: Cambridge University Press, 2001) 77.

²⁴ From the edition G.P. Telemann, *Twelve Fantasias for Violin without Bass, 1735*, ed. Günter Haußwald, (Germany: Bärenreiter-Verlag, 1955, 2008) 18.

Since the tempo is relatively slow and song-like, Stowell would recommend not lifting the bow energetically from the string to make a short stroke but rather staying on the string with a resonant space between each note with a dot.

According to Schröder, Bach's written slurs equal bowing marks. He recommends that the student practice slow bow strokes and choose fluent tempos to solve difficult problems. The appendix at the end of his book lists each Bach movement with his recommended tempo markings.²⁵

Chordal technique (bow):

The challenge of playing tasteful chords with a modern Tourte bow is to be able to sound all notes, in some cases sustaining, without hearing a crunchy or pressed sound. In addition, one must choose when to sound each note in the chord depending on which voice needs to emerge from the texture. Four note chords in Bach's fugues and the D minor Ciaccona often require these choices since it is impossible to sound them all at once. Since these are polyphonic works, the choice of voicing is usually made based on which voice the fugue subject or primary line is in. One famous spot occurs early in the D minor Ciaccona, measures 9-10, in which the melody is in an inner voice buried within the texture of four-note chords:

²⁵ Schröder 17.

Figure 3.2: J.S. Bach Ciaccona from Partita No. 2 in D minor, mm. 9-10.²⁶



The choice must be made in this circumstance and others like it about rolling the chords downwards before the beat or playing the chord and returning to the melody as soon as possible afterwards.

On the subject of notation and performance practice, Stowell describes:

it was often impossible to perform multiple stopping in the sustained manner implied. Chords were thus generally spread either upwards or downwards (usually according to the register of the main melody note to be sustained), or played as arpeggios. Rapid upward spreading using the down-bow (even successions of chords which involved retaking the bow) was the more common practice.²⁷

Richie suggests thinking as a lutenist might and attempt the chords horizontally rather than vertically. I interpret this to mean using more bow speed across the string than arm weight into the string in order to imitate the simultaneous plucking of multiple strings that is possible on a lute. He also offers different contexts of appropriate breaking or arpeggiating of the chord. He offers the following advice in chord playing:

²⁶ Bach, *Six Sonatas and Partitas*, ed. Ivan Galamian, 33.

²⁷ Stowell 81.

- i. Always keep your elbow low – let the arm hang loosely.
- ii. The fingers should be relaxed: it is essential for the production of a full, resonant, and unforced tone that the bow be supported loosely.
- iii. Never start a chord on the string but come from the air at an oblique angle.
- iv. Never “put” the bow on the lowest string by raising your arm but rather allow the bow to fall there by relaxing the pressure of the fourth finger. You’ll find that this produces a firm yet unforced bass-note for the chord.
- v. The fingers should always point away from the direction of the stroke: when playing a down-bow chord let the wrist lead and the fingers trail behind.
- vi. When playing a chord down-bow, the stroke should be generated by allowing the elbow to fall, with the forearm and hand following.
- vii. When playing an up-bow chord, make the stroke by letting the forearm fall toward your ribs.
- viii. Be sure that the upper arm follows in the direction that the bow, hand, and forearm have taken but that it does not lead – never raise it to place the bow on the bass-note.²⁸

Polyphony:

Performing solo works on the violin involving more than one line of music presents several challenges. Intonation of double stops (which will be addressed later on

²⁸ Richie 15.

page 25), control over how the bow is weighted on two strings, coordination between those two elements, and bringing out important musical lines are the main difficulties.

When playing on two or more strings, it is important to clarify whether all sounding notes should be of equal importance or if one needs to be emphasized and brought out of the texture. This calls for the bow to be weighted more heavily on the string with more importance. Simon Fischer has an excellent exercise for practicing sustaining one note while briefly playing and returning to a lower note. The first six measures require sustaining the higher string while pulsing on the lower string; the next repeated section does the opposite with the lower note sustaining; the last four measures alternate between pulsing on lower string and then higher string.

Figure 3.3: Simon Fischer, *Basics*, Exercise 5.²⁹



In terms of Baroque music, “the notation of polyphony was ambiguous; it aimed to clarify both the musical progression and the melodic and harmonic functions of the

²⁹ Fischer 30.

voice parts rather than provide precise prescription as to note durations.”³⁰ In the case of chords involved in polyphonic playing, “most players evidently held the lowest note a little (some went as far as holding it for almost its full value), presumably to emphasise [sic] the harmonic progression; the other chord members were then sounded as appropriate, normally in a rapid cross-string movement but always according to context, tempo or the exigencies of the polyphony.”³¹

Schröder gives the example of a Prelude by Thomas Baltzer in which “our imagination supplies the ‘missing’ notes” when trying to give the impression of sustaining notes that aren’t possible to sustain on the violin. He also cites Telemann’s Fantasia No. 6 by demonstrating:

the long note is unavoidably abbreviated in order to play the short bow strokes of the countersubject. In order to realize several rhythmically contrasting voices with our one and only bow, we must introduce the notion of *suggestion* in our playing. Suggestion, or “make-believe,” is an essential ingredient of all baroque art, particularly architecture and theatre. In musical recreation the listener can be induced to believe that three or four voices are heard simultaneously, by means of fairly simple “tricks” similar to those of a juggler. In the Telemann Fantasia, the four initial long notes must each sound with a strong impulse and then fade away quickly, where-upon the shorter notes of the countersubject are presented with a much lighter touch. The aural suggestion of two different voices is thus enhanced

³⁰ Stowell 81.

³¹ Ibid 81.

by a refined *dynamic* differentiation where each voice has its own sound character. The fugal texture is further clarified by *shortening* certain notes...³²

Presumably Schröder refers to the second movement, Presto:

Figure 3.6: G.P. Telemann Presto from Fantasie No. 6 mm. 1-5.³³



One of the most significant problems of polyphonic playing on the violin is that the solo lines interspersed with touches of harmony must fool the listener into hearing or imagining the harmonic accompaniment since it is not physically possible to sustain throughout. Schröder suggests

the solution to this apparent problem of execution is simple: the *sounding* length of the longer notes has to be much shorter than on paper. Like a juggler with his balls, the player must constantly switch from one voice to the other. It is possible, of course, that the violinist may enhance the suggestion of two different players by using distinct tone qualities for each 'role'.³⁴

On the subject of polyphony, Schröder further discusses harmonic involvement:

...Bach's fugues are rooted in tonal harmony. This makes it possible for the violin to execute passages with what I would call chordal polyphony – multi-voice writing with a strong rhythmic pulse that avoids simultaneous 'horizontal'

³² Schröder 33-34.

³³ Telemann, *Twelve Fantasias* ed. Günter Haußwald 14.

³⁴ Schröder 41.

lines. Another consequence of the tonal structure is that during a presentation of the subject one or more notes can be understood, implied in the context of the harmony, without being actually notated. The power of suggestions supplies what the instrument does not play.³⁵

String Crossings:

String crossings are important both as a technical element to be practiced as well as a musical consideration in Baroque music. Often the virtuosic timbre of a passage is achieved by alternating strings instead of staying on one string, often referred to as ‘barriolage’.

Although “modern” fingerings can sometimes eliminate difficult string crossings, “staying in first position forces players to change strings more frequently, sometimes even to skip a string. In this way they can underline an important articulation opening with the bow. If a position change is unavoidable, it should occur before the (stressed) down-bow, so as to give weight to that new stroke.”³⁶ For the Bach E major Loure, Schröder suggests the requirement of “economical, concentrated movement in which the vertical component (the lifting of the bow) may far exceed the horizontal one (the distance travelled by the bow).”³⁷

Robert Gerle, an HPP pedagogue, addresses the issue that frequently occurs in the solo works of Bach that string crossings are often in patterns involving more than two

³⁵ Schröder 64.

³⁶ Ibid 27.

³⁷ Ibid 17.

strings. With two strings involved, the right hand can do most of the work of crossing strings, especially when there are frequent string changes. However, when three or four strings are involved, the upper right arm must also be engaged. “The three units of the arm, helped by the flexibility of the joints, must perform their different tasks independently: (1) the upper arm vertically, across the strings, (2) the forearm horizontally in the up-bow and down-bow motion of the détaché, (3) the hand, assisting in both directions.”³⁸

Gerle further recommends the pedagogical strategy of practicing the bowing pattern on open strings. He uses the example of Bach’s E Major Prelude which employs a virtuosic bowing passage between the E, A, and D strings.

Suggestions for Practice:

To avoid or correct this mistake in the détaché crossing of several strings, practise the following exercises:

(1) Without the bow:

- (a) hold your bow-arm at string level as if playing in the middle of the bow; move your forearm back and forth in a détaché stroke without moving the upper arm;
- (b) move both units together, raising and lowering the upper arm slowly while moving the forearm horizontally and somewhat more rapidly.

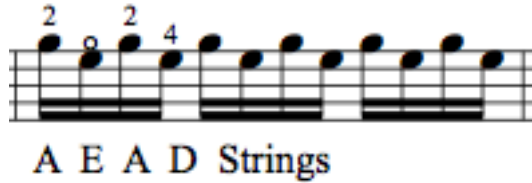
(2) With the bow:

³⁸ Gerle 34.

Practise [sic] various string-crossing patterns on open strings:



Then practise [sic] this pattern in Bach's 'Preludium'



on open strings without the left hand, starting with each of the four strings and with various rhythms:³⁹



Double Stops:

In addition to elements of coordination addressed earlier involving timing between the left and right hands, intonation is one of the most difficult aspects of playing

³⁹ Gerle 35.

double stops (the sounding of two notes simultaneously). Galamian warns that much of the difficulty in double stops is due to undue tension by pressing too hard with the left hand. When using two or more fingers, the likelihood is greater that excessive force would be used. In fact, the recommendation is to completely release the pressure in scale passages of sixths or fourths, although without lifting the hand entirely.

There are differences in how the left hand approaches different double stops, especially in terms of intonation, Galamian advises careful attention to the shape of the hand depending on which interval one is approaching. Minor sixths or augmented fourths are more accurate if thought of as half-steps even though the fingers are not on the same string. When playing perfect fifths, Galamian recommends adjusting the hand by leaning the finger (by moving the elbow slightly to the left or right) more heavily on the note that would tend to be flat to ensure equal distance. When playing octaves, the suggestion is to tune to the lower note while maintaining the hand's basic frame.

Shifting with double stops is one of the biggest challenges. Galamian recommends relaxing between each shift and using a pivot finger when crossing strings.

In addition to the bowing challenges addressed above, Galamian identifies one of the left hand concerns, chords in quick succession, found so often in Bach's solo works. He indicates the requirement for great agility in the fingers which is aided by rhythmic studies in which the passage is practiced in the pattern: long-short, short-long, and variations.⁴⁰

We have examined techniques valuable to performing solo works by J.S. Bach and G.P. Telemann. The following section will move on to cite specific examples

⁴⁰ Galamian 27-29.

parallel to the two composers that show how learning Telemann's Fantasies can benefit the study of Bach's Solo Sonatas and Partitas.

IV. PEDAGOGICAL ANALYSIS AND COMPARISONS

Overall form:

A lot has been said about the Bach Solo Sonatas and Partitas. However, I will briefly reiterate their structure in terms of how they relate to Telemann's works. Composed no later than 1720, these solo works were unusual for their time because of their lack of basso continuo. Catalogued in order, BWV numbers 1001-1006, Bach alternates sonata and partita. The three sonatas take the form of chamber-sonata (sonata da camera) with the inclusion of dance movements. The partitas are made up of a relatively standard sequence of dance movements: allemande, corrente, sarabande, and bourrée (usually a gigue is the last movement). Exceptions include the B minor "doubles", the D minor Ciaccona, and the E major Partita (Preludio instead of allemande, loured, gavotte en rondeaux, two menuets, bourrée, and gigue.⁴¹

Each of Telemann's Twelve Fantasias for Violin without Bass contains movements that would be found in the typical dance suite but most are only three movements long. The dances include the sarabande, gigue, minuet or passepied, corrente, bourrée, and gavotte. When the fantasies take on more of the character of a sonata, they include aria, siciliana, toccata, andante, and grave, as in numbers 3, 5, and 6. These works "formally display a cyclic construction with numerous variants. Elements of the sonata, the concerto or the suite are taken up and richly contrasted with one another. A keen sense of polyphonic thought, coupled with a preference for richly developed part writing, ensures full use of all the playing potentialities of the instrument.

⁴¹ Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance*, (New York: Oxford University Press, 1999) 7-8.

Fantasia No. 1

Fantasia No. 1 in B-flat major is a three-movement dance form: Sarabande, Toccata, and Sarabande. As the first fantasia in the group, it is also a good beginning to the process of studying unaccompanied solo works. The writing is primarily a single voice with occasional double stops and chords providing musical and harmonic emphasis. Although the last movement is mostly double stops, the slow tempo provides for ample left-hand preparation time while the key allows for the thirds and sixths to fall nicely in the hand.

The first movement, Largo, offers the player a chance to practice emphasizing the first note of each measure while keeping the other notes light. By doing so, the lower line harmony is outlined. This movement is similar in tempo and lilting feeling to the B-flat major *Siciliano* of Bach's G minor Sonata. It is also in the same key although Bach's key signature is only one flat (there are e-flat accidentals throughout).

This movement offers several chances to practice chords on the downbeat that fill out that implied harmony but are much less complex than Bach's movement. For example, there are several four-note chords (measures 5, 15, 17, 18, 20) in Bach and only three-note chords are required in Telemann (measures 16, 18, 26, 36, 46). Both composers' movements require the performer to suggest the harmony by bringing out the bass line.

The second movement of No.1, Allegro, alternates 2-voice polyphony with 16th note passages. Since it is similar to the single-line partita movements of Bach, this would be one of the first pieces to begin with. It starts out with alternating 2 measure patterns of each until the cadence in measure 10. After a 6-bar separate 16th note passage, the

movement launches back into alternating polyphony and slurred 16ths, only with longer phrases. This is quite useful in introducing the Bach fugues, particularly the G minor. Bach begins with the classic introduction of the main subject and then launches into 16th notes in measure 6.

Figure 4.1, J.S. Bach Fuga from Sonata No. 1 in G minor, mm. 5-7.⁴²



This pattern of alternating polyphony with stretto passages is mirrored in the Telemann movement on a smaller scale, offering similar patterns with less daunting challenges. Specifically, measures 15-20 are helpful indications of how to approach the section of Bach's fugue, measures 35-41, which are typically executed in the same manner: 6ths on the top 2 strings while playing the lower bass note after each eighth note.

Figure 4.2: G.P. Telemann, Allegro from Fantasie No. 1, in B flat major mm. 15-17.⁴³



⁴² Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 2.

⁴³ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 5.

A longer passage of similar execution that looks more closely like the Telemann example is the C major Fuga, mm 273-288:

Figure 4.3: J.S. Bach Fuga from Sonata No. 3 in C major mm 273-276.⁴⁴



In addition to the fugues, this movement is also helpful for learning Bach's C Major Allegro. The slurred 16th note passages require a similar string crossing technique with the challenge of bringing out the bass notes within. Additionally, Telemann's Allegro mirrors Bach's juxtaposition of different bowing patterns in quick succession. In the C Major Allegro assai, measure 5 consists of string crossings under a slur but changes in measure 6 to rapid barriolage-like pattern that is repeated throughout the movement. Telemann presents string crossings in slurs and barriolage but not with such complicated string crossing patterns, nor in such quick succession.

Figure 4.4: G.P. Telemann Allegro from Fantasie No. 1 mm 6-7.⁴⁵



⁴⁴ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 52.

⁴⁵ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 4.

G.P. Telemann Allegro from Fantasie No. 1 mm. 13-14.⁴⁶



J.S. Bach Allegro assai from Sonata in C major, mm. 5-8.⁴⁷



The shorter last movement of No. 1, Grave, offers challenges for the left hand due to the sustained double stops in thirds and sixths. This is good practice for any Bach movement that includes double stops, but particularly relates well to the Ciaccona and C Major Adagio and Largo. In addition, polyphony adds the extra musical challenge of bringing out the different roles of the two lines. Bach's Ciaccona has two famous passages of chords that are often executed with a barriolage technique in order to sustain the chord throughout the measure. However the violinist chooses to sound these chords with the bow, the left hand needs to be secure with intonation moving from one to another and the passage is often practiced in sustained double stops. Telemann's movement offers an easier entry into these demands. The C Major Andante is related because of the left hand needing to retain each double stop (often thirds and sixths) while the bow pulses on the lower string to create the illusion of an accompanying continuo player.

⁴⁶ Telemann, *Twelve Fantasias*, ed. Günter Haußwald, 5.

⁴⁷ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 55.

Figure 4.4: J.S. Bach's Andante from Sonata no. 3 in A minor mm. 1-2.⁴⁸



Future study of the C Major Adagio will benefit greatly from playing this Telemann movement because it also contains sustained thirds often in a trill-like repetitive figure. Measures in Bach's Adagio such as 13 and 22-23 require repetition of the same two consecutive thirds. The latter also introduces the added challenge of "hiding" the thirds within a succession of four-note chords.

Figure 4.5:

G.P. Telemann Grave from Fantasie No. 1 in B flat major, mm. 4-5.⁴⁹



J.S. Bach Adagio from Sonata No. 3 in C Major m. 13.⁵⁰



⁴⁸ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 24.

⁴⁹ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 5.

⁵⁰ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 46.

J.S. Bach Adagio from Sonata No. 3 in C Major mm. 22-23.⁵¹



Fantasia No. 2

Telemann's Fantasia No. 2 in G major is also in a three-movement dance suite: Largo (sarabande), Allegro (fugal entry), and Allegro (gigue). This piece continues the double stop emphasis on thirds, often requiring a trill-like practice of consecutive thirds under a slur. This work is still predominantly made up of single line melodies with implied harmony, making it an ideal overture to the Bach Partitas.

The Largo is full of double stops and offers the additional rhythmic challenge of alternating between playing triplets a duples (measures 4, 19, 20):

Figure 4.6: G. P. Telemann Largo from Fantasia No. 2 in G major, measure 6.⁵²



⁵¹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 46.

⁵² Telemann, *Twelve Fantasias*, ed. Günter Haußwald, 6.

Although this specific rhythmic and technical challenge doesn't occur in Bach, it can be a good exercise for the D minor Allemande which changes from duples to triplets and can be a challenge to execute smoothly. The Bärenreiter edition specifies trills on both the top and bottom notes of thirds throughout this movement. Bach's D minor Corrente has a trill on the top note of a third interval (measure 44) but not on the bottom. None of Bach's other movements require this precise technique but playing this Largo movement can help build in precision and evenness into the left-hand technique which will prove very valuable in all double-stop situations with printed or implied trills. The ending of this movement again leans towards the Bach fugues in the familiar sixth-bass note passage from example 1.

The Allegro continues on the theme of thirds and rhythmic alternation between triple and duple. Measures 23 and 103 sounds like a double-stop trill on a third which we have just heard in the Largo. There are also a few times when the triplets quickly lead to duplets in the following bar.

Figure 4.7: G.P. Telemann Allegro from Fantasie No. 2 in G major mm. 22-23.⁵³



This movement introduces a technical idea for both left and right hands that is helpful to learn before any Bach solo movements that include chords. In this case, several of the chords occur right after 32nd notes (measures 10, 32, 79), requiring quick

⁵³ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 6.

coordination with the bow and left fingers. Luckily, in these cases, the chords do not require the same fingers as the preceding figure but often Bach does require this. For example in the second measure of the G minor Adagio, the f-sharp in the top voice is played with a first finger on the E string. The preceding measure ends with a b-flat on the A string; this means that the first finger must “jump” from a low position on the A string to a high position on the E string in coordination with the bow creating the chord in a very short space of time. Telemann’s example requires the type of agile bow work before adding the extra step of complicated finger changes. (Measure 21 of this piece is also a good example).

Figure 4.8:

J.S. Bach Adagio from Sonata No. 1 in G minor, mm. 1-2.⁵⁴



G.P. Telemann Allegro (II) from Fantasie No. 2 in G major mm. 9-10.⁵⁵



⁵⁴ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 1.

⁵⁵ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 6.

The final Allegro of No. 2 gives the flavor of several Bach movements of continuous rhythmic patterns such as the gigue, the D minor Corrente, and the Doubles of the B minor Partita. It is short but can help a student to build stamina for those longer movements. Here the dance style that will be so crucial to the success of Bach's Partitas can continue to be emphasized. Rather than treating each note equally, the first beat (especially if the tempo is faster) will need to be heavier than the rest of the measure.

Fantasia No. 3

Fantasia No. 3 in F minor is the first work that resembles the Bach Sonatas more than the Partitas. The form, Adagio (aria larga), presto (fugal entry), and Grave (recitative)-Vivace (corrente), still has a dance feel but with a more thoughtful tone. This is partly due to the minor key, but also to the polyphonic nature of the movements.

The first movement, Adagio, offers one of the key technical challenges for the Bach solos: consecutive up- and down-bow chords. Because this movement is in a slow tempo, the timing of the chords would be most related to the B minor Sarabande. Bach's work has several consecutive chords whereas Telemann's movement has just a few pairs. However, studying the technique and timing needed to catch all the notes smoothly in these chords will directly relate to the more extended requirements Bach demands of us.

Figure 4.9: G.P. Telemann Adagio from Fantasie No. 3 in F minor, mm. 3-4.⁵⁶



Studying chords this way in a slower tempo can help the student move on to the faster tempos required in Bach's fugues. The A minor Fuga seems to relate most directly to this fantasie movement in that the consecutive chords consist of a pick-up and downbeat:

Figure 4.10: J.S. Bach, Fuga from Sonata no. 2 in A minor mm. 9-12.⁵⁷



Consecutive 3-note chords take on greater momentum by adding more chords to the succession in the G minor fugue (measures 11-12, 21-23 etc...). The technique continues to add demands of the player as another string is added for a sounding of 4 notes in consecutive chords (measures 58-59).

Figure 4.11: J.S. Bach, Fuga from Sonata no. 1 in G minor, mm. 11-12.⁵⁸



⁵⁶ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 8.

⁵⁷ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 19.

⁵⁸ *Ibid* 2.

Figure 4.12:

J.S. Bach, Fuga from Sonata no. 1 in G minor, mm. 58-59.⁵⁹



Another advantage of studying the Telemann Adagio for chords are the instances requiring quick moves to chords after 32nd notes as in the Allegro from Fantasie No. 2. In the two instances in this movement (measures 11-12 and 15-16), the same figure is repeated twice. Although Telemann was probably not thinking pedagogically, the student will benefit from getting two chances to execute the same figure well.

Figure 4.13: G.P. Telemann, Adagio from Fantasie No. 3 in F minor, mm. 11-12.⁶⁰



In addition to the chord practice, students will gain valuable experience from studying polyphonic writing in a slow tempo as they prepare for movements such as Bach's C Major Largo, one of the most musically and technically challenging in our repertoire. The lower voice in Telemann's movement acts as an accompanying figure in a

⁵⁹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 3.

⁶⁰ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 8.

similar way to Bach's Largo. The bow technique must be developed to bring out the melodic figure while lightly touching the lower string in a consistent manner. This can be studied and grasped quite well in this movement.

The Presto from Fantasie No. 3 is an extremely useful preview to the Bach Fugues and E Major Menuet I. In the case of the Menuet, the double stops require a similar light martelé stroke as the Presto. Also there are slurred notes alternating with separate notes in both movements.

The opening of the Presto acts very similarly to the A minor Fuga in terms of rhythm and character. In both cases there are repeated notes in one voice as the other lower voice changes. The requisite light, separated stroke is the same for both situations.

Figure 4.14: J.S. Bach, Fuga from Sonata no. 2 in A minor, mm. 1-5.⁶¹



G.P. Telemann, Presto from Fantasie No. 3 in F minor, mm. 1-5.⁶²



⁶¹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 19.

⁶² Telemann, *Twelve Fantasias* ed. Günter Haußwald, 8.

This is directly related to both Bach's C Major Allegro assai and the E Major Prelude. In measure 8 and 9, the 8th notes create a pattern that can be found in instances such as measure 6 of the Allegro assai and measures 43 and 119 of the Prelude. Telemann slurs 3 notes together (outlining the chord) before beginning the barriolage-like bowing pattern whereas Bach slurs only 2 in the first 2 instances. However, measure 119 of the Prelude slurs the first three notes but doesn't continue with the barriolage pattern. When approaching this passage, the student will benefit from Gerle's open string exercises combined with left-hand preparation.

Figure 4.15:

G.P. Telemann, Presto from Fantasie No. 3 in F minor, mm. 8-12.⁶³



J.S. Bach, Allegro assai from Sonata no. 3 in C major, m. 6.⁶⁴



⁶³ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 8.

⁶⁴ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 55.

J.S. Bach, Prelude from Partita no. 3 in E major, mm. 43 and 119.⁶⁵



The advantage of learning this Presto before Bach movements lies in the isolation of the technique. Two measures of this pattern are separated by another contrasting measure. This gives rest to the bow arm but each pattern is repeated twice with the same pitches, developing consistency in the pattern. Bach requires so many varied bowings within a perpetual motion rhythm, it is good to find a situation that isolates one of these and emphasizes it several times in one movement.

The short Grave introduction to the last Vivace movement offers an opportunity to experiment with various ways of rolling chords. Angèle Dubeau plays the first two chords with a typical 2-2 execution in which the lower double stop is played first and then the lower note dropped as the upper double stop is held.⁶⁶ The last chord is played with a slight arpeggiation. In order to prepare for the various situations, tempos, and styles Bach requires chord production, this short movement might be an excellent teaching moment in terms of asking the student to think about timing and style of different ways to play these chords.

⁶⁵ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 59, 61.

⁶⁶ G.P. Telemann, *Twelve Fantasias for Violin without Bass: Fantasie No. 3*, Angèle Dubeau, Analekta, CD 1995.

The Vivace final movement offers ample opportunity to explore string crossings, arpeggiated sixteenth note figures, and 2 groups of slurred 16th notes over 8th note accompanying figures. These elements are excellent previews for several of the Bach Partita movements. Interestingly, Telemann's slurred notes are in the top voice whereas the Partitas often have the longer note value on top and shorter slurred notes on the bottom. The technique is valuable, however, to learn to balance the bow with heavier weight on the sustained string and lighter weight on the string with the accompanying figure.

Figure 4.16:

G.P. Telemann, Vivace from Fantasie No. 3 in F minor, mm. 9-10.⁶⁷



J.S. Bach, Gavotte en Rondeau from Partita no. 3 in E Major, m. 25.⁶⁸



The arpeggiated 16th notes can be found in several Bach Partita movements, most notably the E Major Giga. Measures 3 and 4 of Telemann's Vivace can be compared to measure 5 of the Giga. Although the pattern is slightly different, the style and execution

⁶⁷ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 9.

⁶⁸ Bach, *Six Sonatas and Partitas*, ed. Ivan Galamian, 63.

is quite similar. Again, Telemann writes only two measures of this pattern before changing to a different idea whereas Bach's entire movement is 16th notes. The advantage for the student is that they are less likely to suffer from fatigue while learning the pattern in Telemann's movement.

Figure 4.17:

G.P. Telemann, Vivace from Fantasie No. 3 in F minor, mm. 3-4.⁶⁹



J.S. Bach, Giga from Partita no. 3 in E major, m. 5.⁷⁰



Fantasie No. 4

Fantasie No. 4 in D major returns to a three-movement dance suite: Minuet-Grave-Gigue. The most unifying element of these movements is an emphasis on string crossings. The outer quick dance movements are connected by an improvisatory bridge during the Grave movement, where we see scalar flourishes for the first time in these Fantasies.

The Vivace is good preparation for the fugues of Bach because of the polyphonic challenges. With the exception of chords, this piece is in two-voice

⁶⁹ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 9.

⁷⁰ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 66.

polyphony, introducing the elements of more than one voice in an easier context than Bach. Some of these challenges include bowings such as displaced slurs across bar lines, and string crossings with large leaps between the bass line and melody. Measure 3 of Telemann's *Vivace* corresponds to measures 17-18 of Bach's G minor fugue. Although not explicitly indicated, conventional and historical performance practice is to slur the three bass notes to honor the tie in the soprano voice.

Figure 4.18:

G.P. Telemann, *Vivace* from *Fantasie No. 4* in D major, m. 3.⁷¹



J.S. Bach, *Fuga* from *Sonata no. 1* in G minor, mm. 17-18.⁷²



The displaced slurs, although not especially difficult technically, can help a player be introduced to the musical “language” that these two composers share in certain cases.

The slurs across bar lines occur in measures such as 21-23 with a similar idea within the

⁷¹ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 10.

⁷² Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 2.

measure in 7 and 9. Similar requirements can be found in the complex patterns of Bach's A minor Allegro, as in measure 3:

Figure 4.19:

G.P. Telemann, Vivace from Fantasie No. 4 in D major, mm. 7-10.⁷³



J.S. Bach, Allegro from Sonata no. 2 in A minor, m. 3.⁷⁴



Bach's D minor Partita makes great use of this same idea. The Allemanda contains a similar motive in measure 14.

Figure 4.20: J.S. Bach Allemanda from Partita no. 2 in D minor, m. 14.⁷⁵



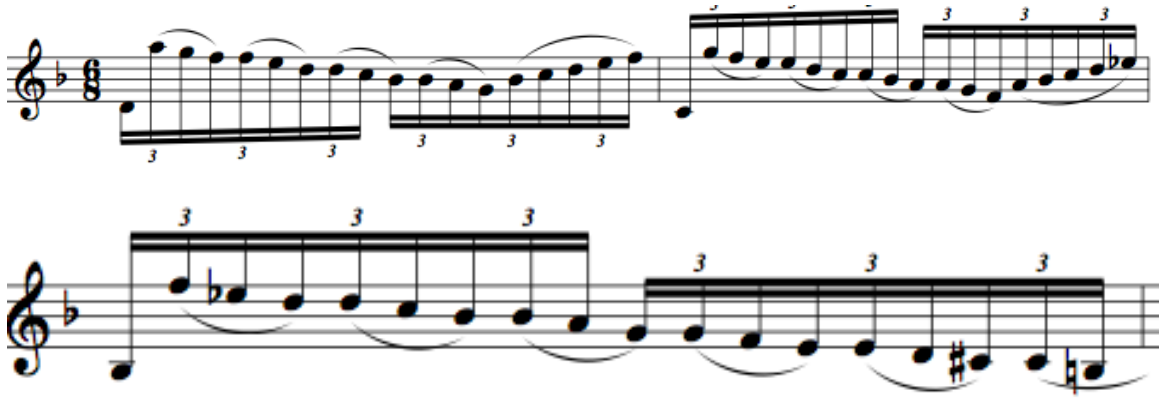
⁷³ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 10.

⁷⁴ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 25.

⁷⁵ *Ibid*, 28.

The Ciaccona carries this idea of displaced bowings for much longer than the above instances as the piece climaxes to the end.

Figure 4.21: J.S. Bach, Ciaccona from Partita no. 2 in D minor, mm. 245-248.⁷⁶



The frequent occurrences of large string crossings in this Vivace mirror those in many Bach movements. This bowing technique involves strength in the right hand, particularly the pinky, and a light touch to achieve the Baroque style. Ritchie talks about this as a lifted stroke, the purpose being that of giving “more melodic value to certain notes so that they stand out from the texture”.⁷⁷ “To shorten the notes, one need only allow the bow to rise from the string by raising the arm slightly and using the fourth finger to take the weight”.⁷⁸ In particular, the A minor Fuga adds to the difficulty by requiring triple stops instead of double stops.

⁷⁶ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian 45.

⁷⁷ Ritchie 7.

⁷⁸ Ritchie 6.

Figure 4.22: G.P. Telemann, Vivace from Fantasie No. 4 in D major, m. 8.⁷⁹



J.S. Bach, Fuga from Sonata no. 2 in A minor, mm. 273-274.⁸⁰



A more straightforward parallel can be found in Bach's E Major Gavotte en Rondeau:

Figure 4.23: J.S. Bach, Gavotte en Rondeau from Partita no. 3 in E Major, mm. 6-8.⁸¹



The Grave movement provides a chance to practice four-note chords with the challenge both of catching all the strings with good sound quality (right hand) and fifths in the left hand. In addition, the dotted rhythm in combination with chords closely

⁷⁹ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 10.

⁸⁰ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 23.

⁸¹ *Ibid* 62.

resembles the rhythmic requirements of the B minor Allemande. The fact that the Grave is also in B minor makes this movement quite relevant for a short introduction to the left hand challenges of this key. Although the dotted rhythm is found throughout the Allemande, the combination with chords is most apparent in the first measure. This *Style inegal* also occurs in the B minor Sarabande, and E major Menuet I, both dances in which the ornamentation is rhythmically altered by dotting.⁸² Schröder further indicates that the dotted rhythms in the B minor Allemande and D minor Ciaccona can either be hooked or separate. Either way, the bow movement must never be interrupted and sound of longer note never cut off.⁸³

Figure 4.24: G.P. Telemann, Grave from Fantasie No. 4 in D major, mm. 1-2.⁸⁴



J.S. Bach, Allemanda from Partita no. 1 in B minor, m. 1.⁸⁵



⁸² Schröder 31.

⁸³ Ibid 17.

⁸⁴ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 11.

⁸⁵ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 8.

There are not many occurrences of long melodic flourishes in the Telemann Fantasias. However, this movement does make use of a chromatic cadenza-like embellishment. The timing and style can be most useful for studying Bach's G minor Adagio, best illustrated by measure 13.

Figure 4.25:

G.P. Telemann, Grave from Fantasie No. 4 in D major, m. 5.⁸⁶



J.S. Bach, Adagio from Sonata no. 1 in G minor, m. 13.⁸⁷



The Allegro movement of No. 4 offers the opportunity to master the combination bow stroke typical of many Baroque pieces with the bowing ratio of 2 against 1. The movement takes on the form of a gigue and shares this bowing element with Bach's D minor Giga.

⁸⁶ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 11.

⁸⁷ Ibid 1.

Figure 4.26:

G.P. Telemann, Allegro from Fantasie No. 4 in D major, mm. 1-2.⁸⁸



J.S. Bach, Giga from Partita no. 2 in D minor, mm. 1-2.⁸⁹



Fantasia No. 5

Fantasia No. 5 in A Major is an excellent introduction to the Bach E Major Partita as well as his three fugue movements and the D minor Partita. The piece essentially takes the form of a three-movement dance suite. The first movement, Allegro-Presto-Allegro-Presto, is followed by a very short (six-measure) slow transitional Andante passage, much like a “Grave” in concerto grossi. The final Allegro is much more lengthy to balance the first movement, even requiring the first and second sections to be repeated.

The first movement, Allegro-Presto, alternates between extended barriolage passages and sections of two-voice polyphony. The string crossing technique needed for Bach is helpful to preview in this movement, particularly because the second section of

⁸⁸ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 11.

⁸⁹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 31.

the Allegro is in the Dominant key of E major. The opening passages of Bach's E Major Prelude contain very similar fingering requirements and string crossings.

Figure 4.27:

G.P. Telemann, Allegro from Fantasie No. 5 in A major, mm. 34-36.⁹⁰



J.S. Bach, Prelude from Partita no. 3 in E Major, mm. 8-10.⁹¹



Pedagogically, the barriolage string crossings in measure 6 of the first Allegro can be made to imitate the demands of Bach by changing the second open E to a fourth-finger E. This requires the bow to change from playing only on one string to playing the pattern E-E-A-E. Musically this bowing can be satisfying due to the interesting change in timbre and virtuosic quality.

Figure 4.28: G.P. Telemann, Allegro from Fantasie No. 5 in A major, m. 6.⁹²

Thus measure 6:

becomes:



⁹⁰ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 12.

⁹¹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 58.

⁹² Telemann, *Twelve Fantasias* ed. Günter Haußwald, 12.

This alteration will help prepare a student for these measures in Bach's E Major Prelude measures 13-16:⁹³



In addition, the first movement of No. 5 will further engage a student in preparing for Bach's G minor, A minor, and C major fugues. Whereas previous Telemann movements (such as No. 3, Presto) offer the challenge of a melodic line accompanied by a bass line, the two Prestos of this first movement require a fugal subject to be exposed out of the polyphonic texture. This happens in the upper and lower voice the first time starting on an E in measure 11, and the second time in the upper voice starting on an A in measure 12. As an example of the demands of playing the Bach fugues, the opening measures of the G minor Fuga shows a similar passage in which the subject is stated, beginning on a D, and imitated in the next measure in the lower voice beginning on a G.

Figure 4.29:

G.P. Telemann, Presto from Fantasie No. 5 in A major, mm. 11-14.⁹⁴



⁹³ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 58.

⁹⁴ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 12.

Bach G minor Fuga, measures 1-2⁹⁵



The second movement of No. 5, *Andante*, which serves as a bridge between the two longer movements, can be easily paired with Bach's *A minor Andante*. Although short, the benefits of playing this movement are significant. The two-voice polyphony here implies the lower line as a figured bass and the upper line as a melody. The difficulty occurs in executing a consistent sound in the bass line while at the same time creating melodic shape in the upper voice so as to resist playing a series of equal, uninspired double stops. The same skill is needed throughout Telemann's *A major Andante*, as illustrated by the opening measures.

Figure 4.30:

G.P. Telemann, *Andante* from *Fantasie No. 5* in A major, mm. 1-4.⁹⁶



J.S. Bach, *Andante* from *Sonata no. 2* in A minor, mm. 1-2.⁹⁷



⁹⁵ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 2.

⁹⁶ Ibid 13.

The third movement of No. 5, Allegro, offers many opportunities to study unequal/comboination bowings in addition to chords and dotted rhythms. This movement has several variations of slurs – 2, 3, 4, and 5 notes (measures 13, 33, 25, and 5 respectively).

Figure 4.31: G.P. Telemann, Allegro from Fantasie no. 5 in A major, mm. 13, 33, 25, 5.⁹⁸



The challenge is very similar to Bach’s D minor Corrente, which requires up to nine notes slurred together. The difficulty comes not from the slurs themselves but in distributing the bow before and after the slurs so as to not run out of bow.

Bach’s original manuscript indicates that the first group of nine notes be separate for measures 7-9. However, the player is then confronted with the risk of accenting that separate note too much, especially if using a modern Tourte bow.

⁹⁷ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian 24.

⁹⁸ Telemann, *Twelve Fantasias* ed. Günter Haußwald, Appendix: 12.

Figure 4.32:

J.S. Bach Corrente from Partita no. 2 in D minor (Galamian ed. manuscript), mm.

7-9.⁹⁹



Alfred Dörffel edited a version in which he obliterates this challenge by simply slurring that first note in with the other. Editing this work in 1879, one can understand why, with romantic performance practice of the day, performers accepted this change.

Figure 4.33: J.S. Bach, Corrente from Partita no. 2 in D minor (Dörffel ed.), mm.

7-8.¹⁰⁰



Galamian edited the Bach solo works much later, in 1971, and suggests that the performer create the separate first note by hooking from the previous measure instead of slurring. This takes advantage of the modern bow's ability to sound equal at the frog and tip more easily than a Baroque bow would.

⁹⁹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, p.12 of the manuscript.

¹⁰⁰ From the edition J.S.Bach, *Six Sonatas and Partitas for Violin Solo*, BWV 1001-1006, ed. Dörffel (Leipzig: Breitkopf & Härtel, 1879) 28.

Figure 4.34: J.S. Bach, Corrente from Partita no. 2 in D minor, mm. 7-8.¹⁰¹



However, if one is practicing the technique of uneven bow distribution, Telemann's Allegro from No. 5 is extremely helpful. This is not only because of the variety of combinations but because the longer slurs (measure 5 for example) are preceded by a chord or double-stop which easily uses up the full length of the bow without fear of over-accenting the first note and leaving plenty of bow for the rest of the measure.

Figure 4.35:

G.P. Telemann, Allegro (III) from Fantasie No. 5 in A major, mm. 5-8.¹⁰²



This last movement is also good practice for chords within a quick tempo. These chords are good practice for any Bach movement involving chords but are most similar to the dance style of the E major Gavotte en Rondeau, Menuet I and II, and Bourrée. Whereas some of the slower Bach movements (ex. G minor Adagio) require as smooth a transition to and away from chords, these corresponding dance movements call for a light

¹⁰¹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 29.

¹⁰² Telemann, *Twelve Fantasias* ed. Günter Haußwald, 13.

brush with a little “air” between them. As an example, the first four measures of Telemann’s movement demonstrate some similarities to Bach’s Menuet I.

Figure 4.36:

G.P. Telemann, Allegro (III) from *Fantasia No. 5 in A major*, mm. 1-4.¹⁰³



J.S. Bach, Menuet I from *Partita no. 3 in E major*, mm. 9-12.¹⁰⁴



Fantasia No. 6

Fantasia No. 6 in E minor has many opportunities to study technical aspects required in the Bach fugues. Both the Grave and Presto include two-voice imitation, requiring the subject to be brought out of the polyphonic texture. The following two movements, Siciliana and Allegro, are rife with double stops and chords that follow the demands of Bach’s fugues and other movements. The overall form is essentially a dance suite: Sarabande-Fugal Entry-Siciliana-Bourrée.

¹⁰³ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 13.

¹⁰⁴ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 64.

The opening Grave is effectively a two-voice fugue in the way the subjects appear in the top and bottom voice in succession. The main subject is stated in the beginning in half notes and imitated in the lower voice with slurs:

Figure 4.37: G.P. Telemann, Grave from Fantasie No. 6 in E minor mm. 1-5.¹⁰⁵



This same subject is then repeated in the relative major, G major, beginning in measure 24:



Presumably the addition of slurs in the lower voice aids an even execution while holding the upper note but also poses the question of whether or not to attempt to make these sound the same. Bach's C major Fuga also displays the subject in separate and slurred forms. The opening is separate and in measure 16, Galamian's edition slurs the subject in the inner voice. This editorial suggestion allows the subject to be more sustained and less likely to be lost in the texture.

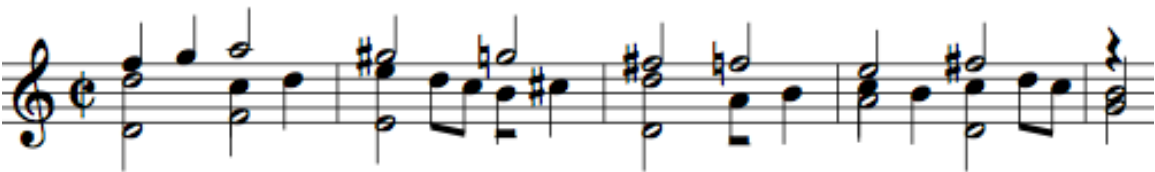
¹⁰⁵ Telemann, *Twelve Fantasias*, ed. Günter Haußwald, 14.

Figure 4.38:

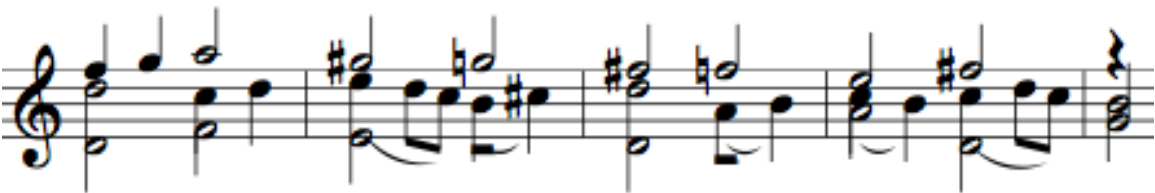
J.S. Bach, Fuga from Sonata no. 3 in C major, mm. 1-4.¹⁰⁶



J.S. Bach, Fuga from Sonata no. 3 in C major, mm. 16-20 as found in Bach's original



J.S. Bach, Fuga from Sonata no. 3 in C major mm. 16-20, ed. I. Galamian.¹⁰⁷



The Presto provides more practice in two-voice imitation. In this case, as in other Telemann movements, the subject is only accompanied by one voice. The thin texture offers students a straightforward opportunity to bring the subject out without frequent chords and multiple voices that are found in Bach fugues. In terms of double stops, this movement is excellent practice for thirds and sixths in succession that particularly appear in Bach's G minor Fuga and Ciaccona.

¹⁰⁶ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 47.

¹⁰⁷ *Ibid*, 47.

Figure 4.39:

G.P. Telemann, Presto from Fantasie No. 6 in E minor, mm. 21-24.¹⁰⁸



J.S. Bach, Fuga from Sonata no. 1 in G minor, mm. 38-41.¹⁰⁹



J.S. Bach, Ciaccona from Partita no. 2 in D minor, m. 20.¹¹⁰



J.S. Bach, Ciaccona from Partita no. 2 in D minor, m. 144.¹¹¹



¹⁰⁸ Telemann, *Twelve Fantasias*, ed. Günter Haußwald, 14.

¹⁰⁹ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian 3.

¹¹⁰ *Ibid* 33.

¹¹¹ *Ibid* 40.

The third movement, Siciliana, prepares one for double stops and chords as well as the lilting 6/8 dance style which is challenging for the bow due to the chords involved. Since there are both up- and down-bow chords to be executed smoothly, this movement is good preparation for the Bach fugues and Ciaccona and some of the dance movements such as the B minor Sarabande and Tempo di Bourrée.

Figure 4.40: G.P. Telemann, Siciliana from Fantasie No. 6 in E minor, mm. 1-2.¹¹²



Telemann's final movement of No. 6, Allegro, takes the dance form of a bourrée. Therefore, the bourrées from Bach's B minor and E major Partitas would benefit from learning this movement. Fortunately for a novice, the Telemann movement is primarily two-voiced with occasional chords, making it less complicated than Bach's B minor Partita, which contains frequent four-note chords, and often three voices that must be executed simultaneously. The bowing requirement parallels the style of the bourrée. The challenge is to emphasize the downbeat more than the other beats in the measure. While relatively simple with a single voice, when both the up beat and downbeat are chords, as in measures 2 and 3 of Bach's Tempo di Bourrée, it is important to keep the first chord light. Telemann's movement is helpful because the up beats are mostly just double stops with one instance of a three-note chord pick-up in measure 35.

¹¹² Telemann, *Twelve Fantasias* ed. Günter Haußwald, 15.

Figure 4.41:

G.P. Telemann, Allegro (IV) from Fantasie No. 6 in E minor mm. 1-3.¹¹³



G.P. Telemann, Allegro (IV) from Fantasie No. 6 in E minor mm. 35-36.



J.S. Bach, Tempo di Bourrée from B minor Partita mm. 1-3.¹¹⁴



¹¹³ Telemann, *Twelve Fantasias* ed. Günter Haußwald, 15.

¹¹⁴ Bach, *Six Sonatas and Partitas* ed. Ivan Galamian, 14.

V. CONCLUSION

Telemann's Fantasias contain challenges similar to the solo violin works of Bach in a setting that is easier to work with. Telemann's works are shorter, and technical passages are concentrated so that a student has a chance to grapple with similar difficulties in a more approachable way before being expected to do so with the additional length and depth of the Bach Sonatas. Fortunately, Telemann provides violinists with musically and technically sophisticated elements in the Fantasias, allowing accessibility for amateurs or students as well as professional musicians.

After comparing the solo works of these two composers, I have concluded that learning the Telemann Fantasias before and alongside Bach is excellent preparation for the musical and technical elements of the latter. Bach's fugues will especially benefit from studying Telemann's two-voice polyphony. The inherent technical demands of attempting fugues on the violin will be greatly aided by exploring Telemann's musically satisfying works.

This document has referenced the most important technical aspects required of violinists attempting Bach's Solo Sonatas and Partitas. Examples have shown how each of these techniques can also be found in Telemann's Fantasias. These twelve works not only serve as excellent pedagogical tools but are interesting and pleasing pieces to learn and perform.

Virtues of learning Telemann in preparation for Bach have been shown here to include exposure to coordination problem-solving, complex bowing distributions, chords, polyphony, barriolage string-crossings, double stops and stylistic components. These elements are often interconnected and require carefully thought-out problem solving on

the part of the student and teacher. Additional advantages include exposure to Baroque dance forms, imitation canon, burgeoning fugues, and stimulating musicianship which help prepare for the greater intellectual rigors and intricacies of Bach.

APPENDIX A

COMPARISON CHART

Telemann <i>Fantasia</i>	Technical/Musical elements	Bach Sonata/Partita Previewed
No. 1 In B-flat major TWV 40:14	<ul style="list-style-type: none"> • Largo (Sarabande) – triple meter, dotted rhythm feel, bass line at the beginning of each measure, similar tempo and lilt, chords • Allegro (Toccata) – Polyphony alternating with 16ths • Allegro mm. 15-20 polyphony with 6ths/string crossings • Grave (Sarabande)– 6ths and 3rds (sustained), polyphony 	<ul style="list-style-type: none"> • G minor Siciliano • CM Allegro assai (string crossings with 16ths), Presto • G minor Fuga, C Major Fuga (mm. 186-201 and 273-288) • Ciaccona, C Major Adagio and Largo
No. 2 In G major TWV 40:15	<ul style="list-style-type: none"> • Largo (Sarabande, Introduction) – double stops 2 vs 3; 3rds with a trill on both; polyphony and 6ths/string crossings (mm. 26-30) • Allegro (Fugal Entry)– 3rds (similar to 3rds trill); quick rhythm with chords (mm 31-32); melody changing voices, string crossings • Allegro (Gigue)– continuous triplets 	<ul style="list-style-type: none"> • D minor Allemande, Corrente (trill with third) • Fugues, G minor Adagio • D minor Giga
No. 3 In F minor TWV 40:16	<ul style="list-style-type: none"> • Adagio (Aria larga)- Use of up- and down-bow consecutive chords; Timing of chord execution; 32nd note lead to chords; polyphony in a slow tempo 	<ul style="list-style-type: none"> • B minor Sarabande, Fugues • C Major Largo

	<ul style="list-style-type: none"> • Presto (Fugal Entry)- 2-voice polyphony throughout movement • Grave (Recitative) – variation and creativity of chord arpeggiation • Vivace (Corrente)- String crossings, 16th notes in 3/8, 2 groups of slurred 16th notes over 8th notes 	<ul style="list-style-type: none"> • G minor Fuga, C Major Fuga, E Major Menuet <i>I</i> • G minor Adagio, D minor Ciaccona • D minor Giga, E Major Gavotte en Rondeau, Menuet II, B minor Tempo di Bourré (Double)
No. 4 In D Major TWV 40:17	<ul style="list-style-type: none"> • Vivace (Minuet)– Combination bowings, displaced slurs across bar lines, string crossings with large leaps/bass notes • Grave – chords following a 16th note pick up, dotted rhythm, melodic ornamentation • Allegro (Gigue)– unequal bowings (lilting), string crossings, 3rds 	<ul style="list-style-type: none"> • C Major and G minor Fuga, A minor Allegro (Displaced slurs)(String crossings mm. 273-287), E Major Gavotte en Rondeau • G minor Adagio, Siciliano (chords after 8th notes), B minor Allemanda • D minor Allemanda and Giga (if following original slurring), A minor Allegro
No. 5 In A Major TWV 40:18	<ul style="list-style-type: none"> • Allegro –Presto (Prelude)– running 16ths (Presto) – short fugue-like subject with middle “fantasia” (Allegro) – like opening but in E major (Presto) – like Presto but in E major, more chords at end • Andante (Recitative) – figured bass accompaniment (recitative) 	<ul style="list-style-type: none"> • E Major Prelude, A Minor Allegro, G Minor Presto, All fugues • G Minor Siciliano, A minor Grave

	<ul style="list-style-type: none"> • Allegro (Gigue)– triplets alternating with dotted rhythm 	<ul style="list-style-type: none"> • D Minor Allemande
No. 6 In E minor TWV 40:19	<ul style="list-style-type: none"> • Grave (Sarabande)– like a 2 voice fugue • Presto (Fugal Entry)– dance, walking bass changing voices • Siciliana – thirds and chords • Allegro (Bourrée)– dance 	<ul style="list-style-type: none"> • All fugues • Fugues, E Major Gavotte en Rondeau, Minuet I, II • D Minor Ciaccona, B minor Sarabande • E Major Bourrée, B Minor Tempo di Bourrée
No. 7 In E-flat Major TWV 40:20	<ul style="list-style-type: none"> • Dolce – melody with intermittent bass notes (must carry through); triplets alternating with duplets • Allegro – $\frac{3}{4}$ dance (minuet or passepied) bariolage string crossings, walking 10ths with string crossings • Largo – single line; challenge of hearing/interpreting harmony • Presto – dance (gavotte); string crossings 	<ul style="list-style-type: none"> • C Major Largo, A Minor Adagio, D Minor Allemande • E Major Prelude, C Major Fuga • All single-line pieces • D Minor Ciaccona, E Major Prelude
No. 8 In E Major TWV 40:21	<ul style="list-style-type: none"> • Piacevolmente – placing a bass note in the middle of a slur, unequal bowing (16th notes) • Spirituoso – 16th note string crossings, unequal bowings, key of E major for left hand 	<ul style="list-style-type: none"> • A minor Andante, B minor Tempo di Bourrée – Double, A minor Allegro, D minor Allemanda • E Major Preludio

	<ul style="list-style-type: none"> Allegro – slurred 16ths in groups of 2 	<ul style="list-style-type: none"> B minor Allemanda – Double, G minor Siciliano
<p>No. 9 In B minor TWV 40:22 bowing variety (Partitas)</p>	<ul style="list-style-type: none"> Siciliana – unequal bowings (2 against 3), “” with string crossing leaps Vivace – unequal bowings (3 against 4, 1 against 7), running 16th notes, string crossing leaps, slurred 16ths with string crossings Allegro – unequal bowings (2 against 1 and reversed) with slurred string crossings 	<ul style="list-style-type: none"> D minor Giga, G minor Siciliano, D minor Ciaccona, B minor Allemanda C Major Allegro assai, E Major Preludio, D minor Giga and Ciaccona, G minor Fuga (m.64) D minor Giga
<p>No. 10 In D Major TWV 40:23</p>	<ul style="list-style-type: none"> Presto – rapid string crossings, implied polyphony, unequal bowings (3 against 1) Largo – triplets, bass line first beat of each measure, style Allegro – unequal bowings (2 against 1, 1 against 8), string crossings 	<ul style="list-style-type: none"> E Major Preludio, single line sections of fugues, Ciaccona D minor Corrente, B minor Allemanda
<p>No. 11 in F Major TWV 40:24</p>	<ul style="list-style-type: none"> Un poco vivace (2/4) – 2 lines implied, bass note during a slur, slurred 16th notes with repeated trill-like figure Soave (3/8)(meaning agreeable, pleasing) – 2 slurred 16th notes, bass note at beginning of measure, string crossing following Allegro (3/4) – unequal bowing (3 against 1), trills 	<ul style="list-style-type: none"> A minor Andante, C Major Allegro assai B minor Allemanda – Double, G minor Siciliano, D minor Sarabanda

<p>No. 12 In A minor TWV 40:25</p>	<ul style="list-style-type: none"> • Moderato (3/4) – dotted rhythm with string crossing, chords, chords after 16th note pick-up • Vivace (6/8) – string crossings following bass notes, rapid 16th notes • Presto (2/2) – Implied harmonies, chords 	<ul style="list-style-type: none"> • B minor Allemanda, D minor Sarabanda and Ciaccona • G minor Presto, B minor Corrente – Double • Fugues
--	---	--

APPENDIX B

TECHNICAL PAIRING/PREVIEWING CHART

Technique	Telemann (Nos. 1-6)	Bach
Coordination	All instances of polyphony: No. 1 Allegro, Grave No. 3 Presto No. 5 Allegro-Presto, Allegro No. 6 Presto	B minor Allemanda D minor Ciaccona Fugues
Combination strokes	No. 4 Vivace No. 4 Allegro No. 5 Allegro (III)	A minor Allegro D minor Giga
Slurs	No. 2 Allegro No. 4 Vivace (displaced slurs), Allegro (2 against 1) No. 5 Allegro (III)	D minor Corrente G minor Presto E major Preludio C major Allegro assai
Chords	No. 2 Allegro No. 3 Aria (up/down bow), Grave No. 4 Grave No. 5 Prestos, Allegro (III) No. 6	Fugues D minor Ciaccona B minor Allemanda and Sarabande C major Adagio
Polyphony	No. 1 Allegro, Grave No. 3 Presto No. 5 Allegro-Presto, Allegro No. 6 Presto	Fugues Ciaccona Andante from A minor Sonata C major Largo
String crossings	No. 2 Allegro No. 3 Vivace, Presto No. 4 Vivace (large leaps), Allegro No. 5 Allegro-Presto (barriolage)	E major Prelude C major Adagio and Allegro assai Fugues
Double Stops	No. 1 Grave No. 2 Largo No. 4 Allegro No. 5 Prestos, Andante, Allegro No. 6 – 3rds and 6ths	Fugues D minor Ciaccona Andante from A minor Sonata C major Adagio and Largo

APPENDIX C
SUPPLEMENTAL SOURCES

Carter, Stewart, and Jeffery T. Kite-Powell. *A Performer's Guide to Seventeenth Century Music*. Bloomington: Indiana University Press, 2012.

Donington, Robert. *The Interpretation of Early Music*. London: Faber and Faber, 1963.

Geminiani, Francesco. *The Art of Playing on the Violin Containing All the Rules Necessary to Attain to a Perfection on That Instrument, with Great Variety of Compositions, Which Will Also Be Very Useful to Those Who Study the Violoncello, Harpsichord &C.* Composed by J. Geminiani Opera. IX. London: Printed for the author by J. Johnson opposite Bow Church in Cheapside, 1751.
<http://0find.galegroup.com/biblio.eui.eu/ecco/infomark.do?contentSet=ECCOArticles&docType=ECCOArticles&bookId=1470001900&type=getFullCitation&tabID=T001&prodId=ECCO&docLevel=TEXT_GRAPHICS&version=1.&source=library&userGroupName=europeo>.

Gerle, Robert. *The Art of Practising the Violin: With Useful Hints for All String Players*. London: Stainer & Bell, 1985.

Katz, Mark. *The Violin: A Research and Information Guide*. New York: Routledge, 2006.

Keller, Hermann, and Leigh Gardine. *Phrasing and Articulation: A Contribution to a Rhetoric of Music*. New York: W. W. Norton, 1973.

- Mangeot, André. *Violin Technique; Notes for Players and Teachers*. London: D. Dobson, 1953.
- Meshekoff, Luisa, et al. *The Parts of the Suite*. Tampa, FL: Dance Project, 2004.
- Min, KyoungJoo. *Analyses of the Twelve Fantasies for Solo Flute (1732-33) and the Twelve Fantasies for Solo Violin (1735) of G.Ph. Telemann: (with Suggestions for Performance)*. Thesis (D. Mus. Arts)--University of Washington, 1998, 1998.
- Mozart, Leopold. *A Treatise on the Fundamental Principles of violin playing*. Oxford [Oxfordshire]: Oxford University Press, 1985.
- Neal, Denise. *History of the Fantasia Until 1735 Together with Performances of Fantasias No. 1, 3, and 8 from the Twelve Fantasias for Unaccompanied Violin by Georg Philipp Telemann : a Lecture Recital, Together with Three Recitals of Selected Works of G. Tartini, J. Brahms, M. Ravel, J.S. Bach, C. Debussy, L.V. Beethoven and Others*. Thesis (D.M.A.)--North Texas State University, Aug., 1982, 1982.
- Nowak, Adolf, and Andreas Eichhorn. *Telemanns Vokalmusik: Über Texte, Formen Und Werke*. Hildesheim: G. Olms, 2008.
- Payne, I. 1998. "Double Measures: A New Connection between Telemann and Bach". *Musical Times -London-*. 139, no. 1865: 44-45.
- Rangel-Ribeiro, Victor. *Baroque Music: A Practical Guide for the Performer*. New York: Schirmer Books, 1981.
- Rowley, Naomi Jean Orth, and Georg Philipp Telemann. *A Performing Edition of Suite No. 6 in D Minor, by Georg Philipp Telemann*. 1968.

- Schleuning, Peter, and A. C. Howie. *The Fantasia*. Cologne: A. Volk Verlag, 1971.
- Stowell, Robin. *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. Cambridge [Cambridgeshire]: Cambridge University Press, 1985.
- Studebaker, Mary Katherine. *A Stylistic Analysis of the Cantatas with Violin Obligato from "Der Harmonische Gottesdienst" by Georg Philipp Telemann*. Thesis (D.A.)--University of Northern Colorado, 1989, 1989.
- Swack, Jeanne, and Darwin F. Scott. 2003. "Georg Philipp Telemann". *Notes*. 59, no. 3.
- Swack, Jeanne Roberta. *The Solo Sonatas of Georg Philipp Telemann: A Study of the Sources and Musical Style*. Thesis (Ph. D.)--Yale University, 1988, 1988.

BIBLIOGRAPHY

- Bach, Johann Sebastian. *Six Sonatas and Partitas for Violin Solo*. Edited by Ivan Galamian. New York: International Music Co, 1971.
- Bach, Johann Sebastian. *Six Sonatas and Partitas for Violin Solo*. Edited by Alfred Dörffel. Leipzig: Breitkopf & Härtel, 1879.
- Fischer, Simon. *Basics: 300 Exercises and Practice Routines for the Violin*. London: Edition Peters, 1997.
- Flesch, Carl, and Frederick Herman Martens. *The Art of Violin Playing*. Boston: C. Fischer, 1924.
- Galamian, Ivan. *Principles of Violin: Playing & Teaching*. Englewood Cliffs, N.J.: Prentice-Hall, 1962.
- Gerle, Robert. *The Art of Bowing Practice: the expressive bow technique*. London: Stainer & Bell, 1991.
- Lester, Joel. *Bach's Works for Solo Violin: Style, Structure, Performance*. New York: Oxford University Press, 1999.
- Petzoldt, Richard. *Georg Philipp Telemann*. New York: Oxford University Press, 1974.
- Ritchie, Stanley. *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre Chinrest Technique and Style*. Bloomington: Indiana University Press, 2012.
- Ritter, Marie. Telemann, Rolle and Hasse. Early Music. May 1999, 345-347.
- Schröder, Jaap. *Bach's Solo Violin Works: A Performer's Guide*. New Haven: Yale University Press, 2007.
- Stowell, Robin. *The early violin and viola: a practical guide*. Cambridge: Cambridge University Press, 2001.

Telemann, Georg Philipp, *Twelve Fantasias for Violin without Bass*. Angèle

Dubeau, Analekta, CD 1995.

Telemann, Georg Philipp. *Twelve Fantasias for Violin without Bass, 1735*. Edited by

Günter Haußwald. Germany: Bärenreiter-Verlag, 1955, 2008.

Zohn, Steven David. *Music for a Mixed Taste: Style, Genre and Meaning in*

Telemann's Instrumental Works. Oxford: Oxford University press, 2008.

Zohn, Steven. *The New Grove Dictionary of Music and Musicians*, Second ed., s.v.

"Telemann, Georg Philipp." New York: Macmillan Publishers Limited, 2001.