

A Handbook to Bridge the Technical Demand
from the Concerto in G Major for Viola and Strings by Georg Philipp Telemann
to the Viola Concerto in D Major, Op. 1 by Carl Stamitz
by
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ABSTRACT

This handbook is aimed to develop a violist's technique as they move from Georg Philipp Telemann's *Concerto for Viola, Strings, and Basso Continuo in G Major*, TWV 51: G9 and begin the Carl Stamitz's *Viola Concerto in D Major*, Op. 1. Ten etudes and related exercises introduce and highlight various techniques, providing a comprehensive and methodical transition from one concerto to the next. These etudes are based on fragments of the Stamitz Concerto in an effort to directly relate technical development with performance skills.

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Chapter 1: Introduction

Purpose

This handbook is designed for the violist who has mastered the *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: G 9, by Georg Philip Telemann and wishes to develop techniques required to play the *Viola Concerto in D Major*, Op.1, by Carl Stamitz. This course of study aims to teach students more advanced techniques, and bridges the wide technical gap between these two concertos in an organized manner.

Ten original etudes are written in a comprehensive progression, with suggested exercises to enhance technique. These etudes break down demanding passages from Stamitz's *Viola Concerto* into various technical perspectives in order to develop a student's ability to play the concerto. While numerous etude books exist to develop a violist's technique, these etudes are directly based on the content of the Stamitz Concerto. A connection between practice and performance is made by correlating musical and technical content.

Significance

The eighteenth century was a meaningful century in viola history as the viola moved from a supportive voice into a more primary role as a solo instrument. The evolution of the trio sonata gave rise to solo concertos, featuring individual instruments in the Classical period. Before 1740, the viola mainly served in an accompaniment role, providing the middle voices in harmonic textures, and was usually excluded from trio

sonatas.¹ Georg Philipp Telemann (1681-1767) was one of the first composers to feature the viola as a solo instrument. He enriched the viola literature in the Baroque era with his compositions for viola. His *Concerto for Viola, String, Basso Continuo in G Major*, TWV 51: G9 (1731) is considered the pioneer of the viola concerto and represents a major Baroque concerto.² The viola bloomed into its rich voice today mainly because of Telemann, who promoted its status as a solo voice in the first half of the eighteenth century.

Other composers started to appreciate the viola's function in chamber music in the second half of the eighteenth century, such as Haydn and Mozart.³ However, it was the Stamitz family's influence promoting the viola in their concertos and symphonic concertantes that allowed the viola to be recognized finally as a solo instrument in the early Classical period.⁴ Among the eight concertos from the Stamitz family, *Viola Concerto in D Major*, Op. 1 (1774) is considered "one of the masterworks in the viola literature."⁵

Carl Stamitz (1746-1801) was not only a notable violinist but also a famed virtuoso on the viola and viola d'amore in Mannheim. He performed frequently as a viola soloist with his younger brother Anton Stamitz (1750-c1809). However, Carl excelled as a virtuoso beyond his brother. The German lexicographer Ernst Ludwig Gerber especially

¹ Maurice W. Riley, *The History of the Viola* (Ann Arbor: Braun-Brumfield, 1980), 70-71.

² David D. Boyden and Ann M. Woodward, "Viola," In *Grove Music Online*. Oxford Music Online. Accessed July 18, 2017.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29438>.

³ Ibid.

⁴ Riley, *History*, 120.

⁵ Wolfgang Nicolaus Hauelsen, Preface to *Viola Concerto in D Major, Op. 1 by Carl Stamitz* (Frankfurt: Frankfurt Publisher, 1775).

praised his performance, saying “With what extraordinary Art and Facility he plays the viola! With what a heavenly sweet tone and cantilena he enchants our ears with his viola d’amore-and with what fire and surety he plays the violin as Konzertmeister! ”⁶ Stamitz’s performances set the standard for others; he was also appreciated as a composer.

The concertos composed by Telemann and Stamitz not only played a critical role for establishing the viola’s status in the eighteenth century, they also became standard concerto repertoire in the Baroque and Classical periods. The Stamitz Concerto is often a test piece for major orchestra auditions today. However, it is a much more virtuosic work than the Telemann Concerto.

According to Henry Johnson’s comparison of these two concertos, the Telemann Concerto provides quality of fluency, but not enough depth of musical significance for a solo instrument. In contrast, Stamitz composed a piece that valued the viola in all tonal and technical possibilities.⁷ The difference between the musical and technical level of the pieces also suggests that in Telemann’s years, the viola was commonly played by violinists who did not receive formal training on the viola. It was expected that they should have already developed basic violin techniques, so they could simply apply the same method to play the viola.⁸ Johann Joachim Quantz (1697-1773) also reflected on this obstacle in his treatise, *On Playing the Flute* (1752):

The viola is commonly regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are either still beginners in the ensemble or have no particular gifts with which to distinguish themselves on the violin, or that the instrument

⁶ Haueisen, Preface.

⁷ Henry Johnson, “Telemann: Viola Concerto in G Major; Stamitz: Viola Concerto in D Major,” *The Arizona Quarterly* 9, no. 1 (1953): 94.

⁸ Riley, *History*, 167.

yields all too few advantages to its players, so that able people are not easily persuaded to take it up. I maintain, however, that if the entire accompaniment is to be without defect, the violist must be just as able as the second violinist.⁹

Due to the increasing technical demands required of the viola in chamber and opera music, method books were written for the viola after the emergence of Stamitz's Concerto in the late eighteenth century. These methods, written by Michel Corrette (1782), Michel Woldemar (1795), and François Cupis (1799), only provided basic instruction for violists to read alto clef and acquire fingerings on the viola. The *12 Etudes* by Franz Anton Hoffmeister (1803), *41 Caprices* by Bartolomeo Campagnoli (1805), and *25 Etudes* by Antonio Bartolomeo Bruni (1811) are more complete etude books. However, Ulrich Drüner comments that these etudes do not provide enough progressive pedagogical guidance and only transpose the techniques that have developed from the violin without considering the different application between these two instruments.¹⁰ Truly, the viola was taught by violinists and relied heavily on transposing violin methods. The Paris Conservatory established the first viola class, separating it from violin in 1894.¹¹

To this day, viola etudes written in a comprehensive technical progression are difficult to find. Most etudes are usually transcribed from violin etudes, such as *24 Studies*, Op. 37 by Jacob Dont (1852); *42 Studies* by Rudolphe Kreutzer (1796); *36 Elementary and Progressive Studies*, Op. 20 by Heinrich Ernst Kayser (1848); *60 Studies*,

⁹ Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (Boston: Northeastern University Press, 1996), 237.

¹⁰ Ulrich Drüner, "The Viola Etude: A Survey of Its History and Its Problems," in *The Viola: Yearbook of the International Viola Research Society*, vol. 2 (1981): 55.

¹¹ Riley, *History*, 183.

Op.45 by Franz Wohlfahrt (1877); *School of Violin Technique* by Henry Schradieck (1899); and *Melodious and Progressive Studies*, Op. 36 by Jacques Féréol Mazas (1843).

I believe there is a need for materials to help bridge the technical transition from Telemann’s *Concerto for Viola, Strings and Basso Continuo in G Major, TWV 51* to Stamitz’s *Viola Concerto in D Major*, Op. 1. In the American String Teacher Association (ASTA) String Syllabus (2009), the Telemann Concerto is listed as a grade three piece, whereas the Stamitz Concerto is listed as grade five.¹² The Stamitz Concerto indeed exhibits a more advanced technical level in a virtuosic style and even introduces left-hand pizzicato. However, with all the demands of this more difficult work, very few studies address the challenges students face transitioning between these two concertos. This handbook is designed to provide students a systematic progression, as shown in Table 1.

Table 1. Technical Progression between Telemann’s Concerto and Stamitz’s Concerto

Techniques	Telemann’s Concerto	Stamitz’s Concerto
Tempo	Grave, Allegro, Andante, Presto	Allegro, Andante moderato, Rondo
Time signature	Basic meters (3/2; 4/4)	More varied meters (4/4; 3/8; 2/4)
Range	Half to third position	Half to seventh position
Rhythm	Consistent rhythmic patterns	Duple and triple rhythmic patterns
Bow stroke	<i>Détaché</i> and slurs	<i>Détaché</i> , slurs, and short strokes
String crossing	Two-note slurs	Rolling motion over strings
Dynamic	Two levels	Wide range of dynamic changes
Double stops	Broken thirds, sixths and eighths	Thirds, sixths and broken octaves
Chords	Three-note	Three-note and four-note
Vibrato	Sparsely for ornaments	More consistent for sustaining tone
Interpretation	Simple phrasing	Contrasting characters and themes

¹² American String Association, *String Syllabus* (Fairfax: American String Teachers Association, 2009), 43 and 55.

Method

The *Viola Concerto in D Major*, Op. 1 was first published in Paris by François-Joseph Heina (1729-1790) in 1774 for a six-year royal privilege; the second print was issued by Frankfurt publisher Wolfgang Nicolaus Haueisen (1740-1804) in 1780, published right after Stamitz's concerto tour in Frankfurt in 1773.¹³ There are many editions available today. The Urtext edition is the primary resource used for the applied musical fragments in this handbook because it originated directly from Heina's print. However, there are still doubts regarding the inconsistent use of staccato articulations and slur bowings in the manuscripts.¹⁴ Consequently, the Haueisen's print is used as a secondary resource as necessary for the clarification of articulation.

The musical examples selected from Telemann's Concerto are provided by the Arcodoro publication based on the Urtext edition (2016). This edition exhibits the complete score of strings with basso continuo; therefore, the voice leading and harmonic progression are returned to its original presentation. According to the editor, Alan Bonds, this edition fulfills the educational purpose of performing ornamentation in the first movement of the concerto.¹⁵

Inspired by *Analytical Studies for Brahms' Violin Concerto*, Op. 18 by Ševčík¹⁶ and *Melodious and Progressive Studies*, Op. 36 by Mazas,¹⁷ each etude in this handbook

¹³ Kenneth Cooper, Introduction to *Concerto 4: Classical Solo Concerti: Classical Strings and Winds: c. 1770-1828* (New York: Garland, 1990), xiv.

¹⁴ Norbert Gertsch, Preface to *Viola Concerto in D Major, Op. 1 by Carl Stamitz* (Munich: G. Henle Verlag, 2003), v.

¹⁵ Alan Bonds, Preface to *Concerto for Viola, Strings, and Basso Continuo in G Major, TWV 51: T9 by Georg Philip Telemann* (Perth: Arcodoro Publications, 2016), 3.

¹⁶ Otakar Ševčík, *Analytical Studies of Brahms' Violin Concerto in D Major, Op. 18* (Brno: Ol. Pazdírek, 1930).

presents a short musical composition with supplementary exercises in order to enhance techniques. A description of specific techniques is provided along with supplementary pedagogical points. Each technique is developed using fragments of both concertos. Dynamic indications are provided in order to assist with musical interpretation.

¹⁷ Jacques Féréol Mazas, *75 Melodious and Progressive Studies for the Violin, Op. 36 Transcribed for the Viola* (New York: Schirmer, 1986).

Chapter 2: Ten Etudes Based on Carl Stamitz's *Viola Concerto in D Major*, Op. 1

Etude No. 1 "Perpetual Motion"

As a great contributor to viola literature and pedagogy, Lionel Tertis (1876-1975) stated that "perfect intonation is the rock-foundation of the string player's equipment."¹⁸ Indeed, intonation should be the most essential skill of playing any stringed instrument and is developed by intently listening and immediately correcting finger placement. Notes played in tune create the most resonant tone. Singing intervals and hearing precise pitches guide fingers to proper placement on the fingerboard. Also, consistently checking intonation against open strings or holding adjacent notes in double stops can improve intonation. Etude No. 1 "Perpetual Motion" addresses arpeggio patterns in consistent sixteenth rhythms in order to develop the left hand frame. This etude also focuses on techniques of solidifying half and first positions and strengthening the string crossing motion in broken chords.

The musical fragment selected from Stamitz's Concerto presents an arpeggio figure of a D-major tonic chord with *détaché* strokes in first position, shown in Example 1.1.



Example 1.1: Carl Stamitz, *Viola Concerto in D major*, Op. 1, mvt. I, mm. 84-85

¹⁸ Lionel Tertis, "Beauty of the Tone in String Playing," in *My Viola and I: A Complete Autobiography*, (London: Elek Books Limited, 1974): 146.

The string crossing technique from Stamitz’s Concerto is similar to the second movement of Telemann’s Concerto, shown in Example 1.2. In this passage, it also presents the broken-chord pattern with *détaché* bow strokes and necessitates playing in half position for a secondary dominant chord in E Minor (V/vi).



Example 1.2: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. II, mm. 34-36

Technique 1.1: Horizontal Finger Action

Kato Havas, a Hungarian violin prodigy and pedagogue, views the feeling of weight in the base joint as the foundation of left hand finger action. She states that “the contact between the fingertip and string is only the *effect* of the movement which is *caused* by the base joints (of the left hand).”¹⁹ An illustration of the position of the left hand and fingers is shown in Figure 1.1.²⁰ The pulling motion from the base joint allows the finger to release before dropping it with a light contact on the fingerboard. The base joint also provides balance to extend fingers freely in a horizontal direction.

¹⁹ Kato Havas, *A New Approach to Violin Playing* (London: Bosworth Co. Ltd, 1961), 29.

²⁰ *Ibid*, 19

The position of the left hand and fingers.
The hand itself is divided into two parts. (Illustration 7).

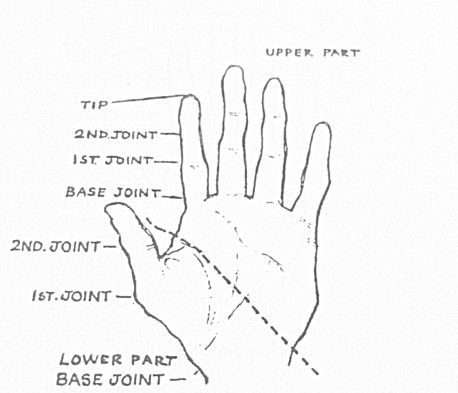


Figure 1.1: The Position of the Left Hand and Fingers



Exercise 1.1: Horizontal Finger Action

Horizontal finger action is the chromatic movement of one finger alternating between a major and minor interval from the preceding finger. Because of the pattern of intervals in dominant and diminished seventh-chords, this action in Exercise 1.1 is crucial to establish high (H) and low (L) placement of the same finger.

Technique 1.2: Shifts between Half and First Positions

The horizontal finger action in the previous exercise provides the essential movement to shift between first and half positions by extending the finger. Half position is required to perform secondary dominant seventh-chords in Stamitz's Concerto.



Exercise 1.2: Shifts with Substitute Finger and Same Finger

Exercise 1.2 introduces half position shifting using substitute and same fingerings. One should anticipate the half-step motion and expect arrival note to match regardless of fingering. Light finger contacts on the string strengthen the finger's flexibility. The thumb should remain relaxed without gripping.

Technique 1.3: Left Hand Frame Development

Developing hand frame (octave placement) sets the left hand foundation in each position. Forming a loose circle of two contact points between the thumb and index finger on both sides of the fingerboard is essential to establishing an open and flexible left hand. One should address tension in the thumb and unnecessary force in left hand action before the practice of double stops in Exercise 1.3.

Apply the rhythmic patterns: Quarter notes, 8th notes, and 16th notes

Exercise 1.3: D-Major Broken Chord Fingering in Block

Exercise 1.3 is designed to develop awareness of fingering patterns across the fingerboard. When fingers are held down in double stops, the hand frame for all intervals in Etude No. 1 is established. Students should practice slowly at first to solidify intonation and gradually decrease note value as mastery is achieved.

Technique 1.4: Broken Chords String Crossings

String crossings in broken chords are found in both concertos. In a string crossing, the bow changes minimally between string levels, producing a double stop. This is realized by playing double stops in fifths in the first half of Exercise 1.4.



Exercise 1.4: String Crossings and Fifths in Broken Chords

Exercise 1.4 initiates the development and placement of melodic fifths, which are frequently necessary to finger broken chord passages. Finding a comfortable and correct finger placement on both strings is the greatest challenge in performing the fifth in tune. In order to perform string crossings in a continuous motion, students are reminded to anticipate the new string level in order to improve coordination.

All the exercises and techniques presented are recommended before studying Etude No. 1, which is composed in D major to mirror the Stamitz Concerto. The evenness and smoothness in string crossings and slurs is a focus in this etude. The suggested rhythmic patterns provided with the etude are to develop even articulation between down and up bows. By extending and placing accents on specific notes, one can be aware of bow distribution and use.

Etude No. 1 is in rondo form (ABACA) with a variety of arpeggio patterns. It demands the techniques of string crossings, horizontal finger action, and shifts between half and first positions. The A section contains original melodic elements from Example

1.1 and transforms it. The B section strengthens the practice of Exercise 1.4 and moves in an ascending, half-step progression. This material is foundational to the next chapter, Etude No. 2. The C section inverts the arpeggiated motives from the A section into various alternate forms of secondary dominant broken chords. Intervals are labeled in Etude No. 1 as a way to prepare left hand placement in interval relationships for better intonation. Dynamics are provided to suggest the rise and fall of harmonic and melodic motion. Ultimately, expression is based on interpreting the overall shape and structure of a composition, and understanding elements of tension and release.

1. Perpetual Motion

Techniques:

1. Horizontal Finger Action
2. Shifts between Half and First Positions
3. String Crossings in Broken Chords

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Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. I, mm. 84-85

84 1st pos.

Bowing patterns:

A B C

Rhythmic patterns:

A B

Allegro ♩ = 108-120

Etude **A**

mf f subito mp mf mp

mp f mf

mf f p

10 **B**

1 1 1 2 2 4 3 0 2 0 3

m6 P5 M6 d5

p *mf*

13

1 3 0 1 4 3 1 1

L H m6 P5

mp

15

1 (0) 1 2 2 4 0 4

m6 m3 P4 P5 M6 d5

mf *f* *mf*

18 **A**

1 2

m3 P4

mf

20

1 H L H L 1 2 0

M3 m3 m3

mf *f* *subito mp* *mf* *mp*

22

4 4 0 4

mp *f* *mf*

24

H L H L (1 2 3) (1 2) 0

3 3 2 2 1 2 4 2 2 4

m6 P5

mf *f* *mp*

26 **C** *mp* $\overset{H}{3}$ $\overset{L}{3}$ 0 4 1 3 2 \sharp 4 3 m3 m6

28 *f* $\overset{H}{3}$ $\overset{L}{3}$ 1 2 1 2 1 1 1 1 $\overset{H}{3}$ $\overset{L}{3}$ 0 0 M3 M6 M6 m6 P5 *mp*

30 *mf* 0 1 3 4 1 0 1 1 M3 P4 m3 M3 *p*

32 *mp* $\overset{H}{3}$ $\overset{L}{3}$ $\overset{H}{3}$ 1 1 0 1 M6 M6 M6 m2 M2 *p* *mf*

34 **A** *mf* 1 2 m3 P4

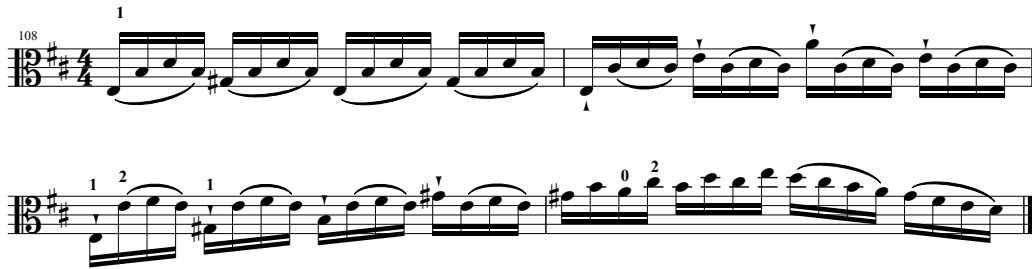
36 *mf* $\overset{H}{3}$ $\overset{L}{3}$ $\overset{H}{2}$ $\overset{L}{2}$ 1 1 2 0 \sharp *f* *subito mp* *mf* *mp* M3 m3

38 *mp* 4 4 0 4 0 0 0 0 *f* *mf*

40 *mf* $\overset{H}{3}$ $\overset{L}{3}$ $\overset{H}{2}$ $\overset{L}{2}$ 1 2 0 1 $\overset{H}{3}$ $\overset{L}{3}$ \sharp *f* M3

Etude No. 2 “Rolling Chord”

Etude No. 2 introduces second position by applying rolling chord fragments from the first movement of Stamitz’s Concerto, as shown in Examples 2.1 and 2.2. The bowings in these two examples are based on the Urtext edition.



Example 2.1: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt I, mm. 108-112



Example 2.2: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt I, mm. 183-184

As the Telemann Concerto suggests, knowledge of second position is assumed, as shown in Example 2.3. Second position is further strengthened in the Stamitz Concerto, as presented in the Examples 2.1 and 2.2.



Example 2.3: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. IV, mm. 37-40

As shown in Example 2.4, the bowing pattern in the Telemann Concerto consists of two-note slurs. In contrast, a transformation to a larger rolling motion over three or four strings in combination with duple and triple rhythmic patterns is found in the Stamitz Concerto (Examples 2.1 and 2.2).



Example 2.4. Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. III, mm. 22-23

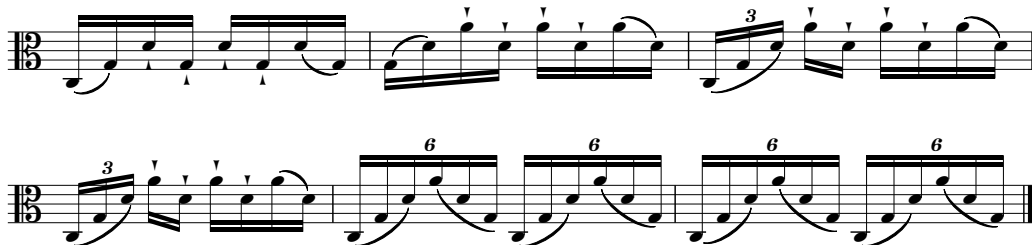
Technique 2.1 String Crossings

To achieve even and smooth string crossings, the bow pivots between two levels. As Tertis emphasizes, “make your bow belong to the strings.”²¹ Narrowing the distance between string levels affords a smaller and more precise arm motion.



Exercise 2.1.1: Slurs

Exercise 2.1.1 first isolates the slurred bowing patterns from both concertos on open strings guiding the string crossing motion from two strings to over four strings. Students should listen carefully to the middle two strings, which tend to be unclear during the crossing movement over four strings. Keeping the right hand thumb flexible would allow the arm and hand to work as one coordinated unit.



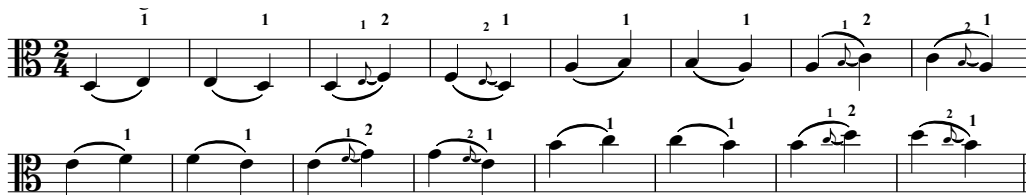
Exercise 2.1.2: Slurs and Short Bow Strokes

²¹ Tertis, *My Viola and I*, 150.

Short bow strokes are combined in Exercise 2.1.2 to facilitate the bowing patterns in Etude No.2. It is important to have clear articulation when crossings strings.

Technique 2.2: Second Position

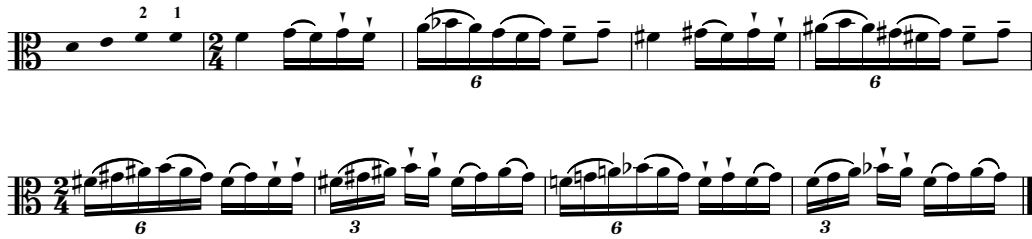
Most pedagogues, including Havas, teach third position after first position because it provides the most natural and comfortable arm placement towards the instrument.²² However, this handbook introduces an orderly progression of positions to understand the expanding interval size from half to seventh positions. Students can benefit using a guide finger to move to the desired position.



Exercise 2.2.1: Shifting with Guide Fingers

The shift to second position requires the thumb to move along with the hand. Keeping light contact between the thumb and base joint of the first finger on both sides of fingerboard is important to maintain hand frame and alignment. Exercise 2.2.1 emphasizes the distance between first and second positions, then uses a guide finger to aid the shift.

²² Tertis, *My Viola and I*, 36.



Exercise 2.2.2: Finger Patterns in Second Position

The second string provides a natural elbow and arm position. Therefore, Exercise 2.2.2 combines finger patterns in second position with related rhythms and bowing patterns of Etude No. 2 on the D-string. The stemless notes in the first measure are designed to assist students with the shift to the new position. It is suggested that students transpose this pattern to the G, C, and A strings in this order.

Etude No. 2 is composed in a theme and variation form based on the motives of Examples 2.1 and 2.2 in Stamitz's Concerto. This etude facilitates the string crossing movement using duple and triplet rhythmic units. It can be divided into an A and A' section. The A section introduces two-note patterns crossing between two strings. Later, the first group of slurs alternate from duple sixteenth notes to triplets and widens the string crossing motion over three strings. In this section, students are reminded to consistently check intonation by holding down the previous note in double stops as stated in the previous chapter. The placement of fifths is particularly challenging. Clean string crossings and articulation are also required. In the A' section, the first triplet is expanded into rolling sextuplets over four strings. When crossing strings from bottom to the top, it is important to achieve clarity between the notes, especially in the middle two strings. Students should listen to the harmony vertically and horizontally. Dynamics and phrasings are based on the chordal gestures and harmonic progressions.

2. Rolling chord

Techniques:

1. Introduce Second Position
2. String Crossings in Broken Chords

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. I, mm. 110-113

Musical notation for the first fragment, measures 110-113. It consists of two staves of music in D major, 4/4 time. The first staff starts at measure 110 and ends at 113. The second staff continues from measure 110 to 113. Fingerings and accents are indicated throughout.

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. I, mm. 183-184

Musical notation for the second fragment, measures 183-184. It consists of two staves of music in D major, 4/4 time. The first staff starts at measure 183 and ends at 184. The second staff continues from measure 183 to 184. Fingerings and accents are indicated throughout.

Molto moderato ♩ = 86-92

Musical notation for the "Etude" section, measures 1-4. It is in D minor, 2/4 time. A box labeled "A" with "2nd pos." is above the first measure. The word "Etude" is in a box on the left. Fingerings and accents are indicated throughout.

mp

Musical notation for the "Etude" section, measures 5-8. It is in D minor, 2/4 time. The word "mf" is below the first measure and "mp" is below the last measure. Fingerings and accents are indicated throughout.

Musical notation for the "Etude" section, measures 9-12. It is in D minor, 2/4 time. The word "mp" is below the first measure. Fingerings and accents are indicated throughout.

13 *mf* *mp*

17 *mp* *mf*

21 *f*

25 **A'** *f* *mf*

29 *mf*

33 *subito p*

37 *f*

Etude No. 3 “Chromaticism”

The musical fragments of Etude No. 3 are based on the chromatic passages that shift between half to second positions, as shown in Examples 3.1 and 3.2.

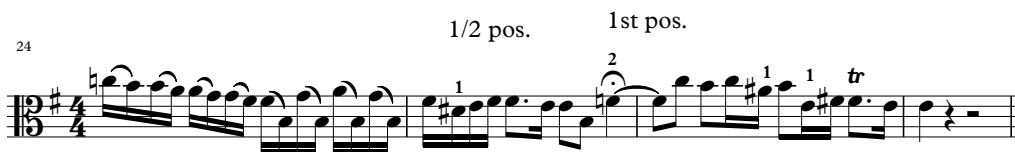


Example 3.1: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt I, mm. 127-128



Example 3.2: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt I, mm. 185-186

Examples 3.1 and 3.2 correspond to Telemann’s concerto with related chromatics in two-note slurs and finger extensions, shown in Example 3.3.



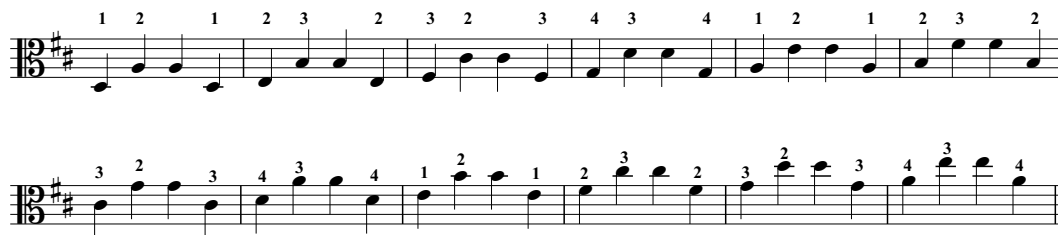
Example 3.3: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. III, mm. 24-27

The diminished fifths are achieved using different fingerings before the fermata. Later, in measure 26, third beat, the same principal applies to the B and E. Using a flexible and agile finger action to substitute another finger in parallel motion onto an adjacent string creates a more connected sound.²³ Most importantly, the intonation should not suffer using this finger mechanism.

²³ Yehudi Menuhin and William Primrose, *Violin and Viola* (London: MacDonald and Jane's, 1976), 179.

Technique 3.1: Broken Fifth with Adjacent Fingers

Agile and precise finger placement is key to playing broken fifths in tune using adjacent fingers. Keeping an imaginary line across the strings can help students visualize finger placement on the fingerboard. To solidify intonation, one should check individual notes against open strings as needed.



Exercise 3.1: Broken Fifths

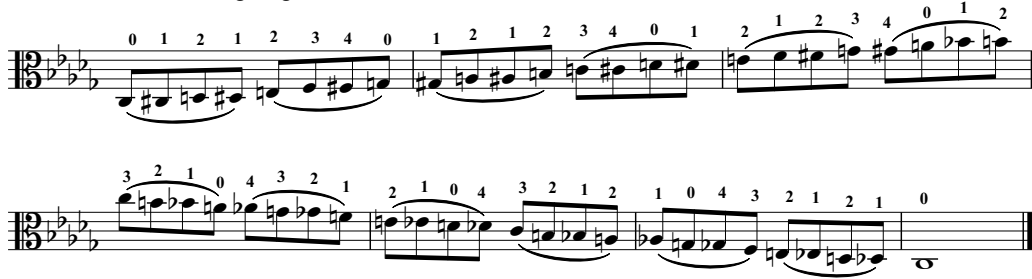
In Exercise 3.1, adjacent fingers are used to play both ascending and descending fifths. Students with slender finger widths can find it beneficial to practice this exercise.

Technique 3.2: Chromatic Scale

When learning to play chromatics, students can easily play fingers too close to each other, believing the half steps are literally next to each finger. Slow practice using an open string as a drone ensures intonation and correct placement of half steps.

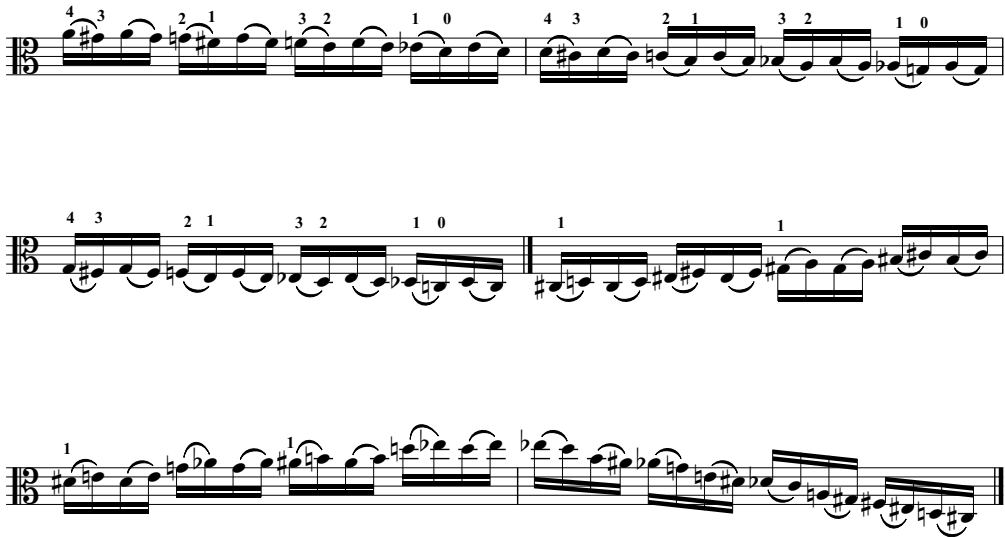


Exercise 3.2.1: Chromatic Scale with Drones



Exercise 3.2.2: Alternative Fingering

Exercise 3.2.1 is designed to practice fingered chromatic scales against open strings. An alternative fingering is presented in the entire chromatic scale. Open strings are used instead of fourth fingers as in a pattern of 0-1-2-1-2-3-4 in Exercise 3.2.2.



Exercise 3.2.3: Chromatic Scale in Two-note Slurs

Exercise 3.2.3 applies the short slur bowings from Examples 3.2 and 3.3 in repetitive chromatic patterns. The augmented second intervals in the second half of the exercise are achieved by widening the base joint of the second finger.

Etude No. 3 is in E-major ternary form (ABA) with a short modulation to the relative minor key in the middle section. The dotted eighth note moving to sixteenth

notes rhythmic pattern is applied as the main motive. This rhythmic motive is followed by a chromatic scale derived from Example 3.2 in the Stamitz Concerto in reverse direction. To perform the dotted rhythmic motive with good articulation, it is essential to emphasize the sixteenth note. The second half of the A section is developed from melodic motives in Example 3.1, the same bowing patterns found in the Stamitz Concerto.

The B section in C-sharp minor applies a new element of triplets alternating with duple rhythmic patterns in a more lyrical style. Here, the opening theme in the B' section is presented again, but in a lower register. From measure 20, the triplet starts to transition back to the A' section. It is recommended to create a strong contrast between the lyrical phrasings and articulated rhythms vividly in the A and B sections.

This etude presents a Scherzo-like style in a moderate tempo. The abundant use of chromatics makes it hard to outline the chordal progression in this etude. Slow practice is particularly necessary to develop precise intonation. The hand frame should also be flexible to adapt to the changing chromatic patterns. One should use guide fingers to lead shifts, rather than simply replacing one finger with another.

3. Chromaticism

Techniques

1. Shifts between Half and Second Positions
2. Chromaticism

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. I, mm. 127-128

127 1/2 pos. 2 1st pos. 2 2nd pos. 2

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. I, mm. 185-186

185 1 1/2 pos. 1 3

Etude **A** Scherzando $\text{♩} = 88-96$

1 2 4 3 4 3 4 4 3 4 1 3

mp *mf* *mp*

3 *mf* *f* *mp*

5 *mp* *mf*

7 *f*

9 **B** *f* *mf*

11 *mp* *mf*

13 *mf* *mp*

15 *mp* *mf* *mp* *f*

17 **B'** *f* *più f*

20 *ff* *f*

22 *mp* *mf*

25 **A'** *mf* *f* *mp*

27 *mp* *mf* *mp*

29 *mp* *mf*

31 *mp* *f*

Etude No. 4 “Third Position”

Third position is typically the next position introduced after first position. Many teachers instruct students this way as the location of third position is comfortable and balances well near the body of the viola. However, positions in this handbook are introduced in consecutive order (first, second, third, etc.) to strengthen the concept of the interval relationship between each position. Therefore, third position is introduced now, after students have practiced the distance from half to second position.

The Telemann and Stamitz Concertos both require knowledge of third position. Compared to Stamitz’s Concerto, two passages are found in Telemann’s Concerto that shift to third position. For the most part, the entire concerto can be played in the first position.



Example 4.1: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. II, mm. 63-64



Example 4.2: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. III, mm. 18-19

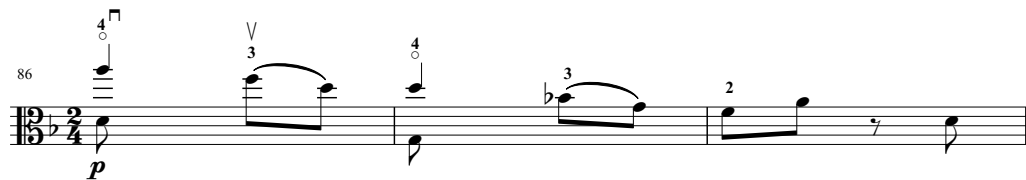
The selected musical fragment of Stamitz’s Concerto, Example 4.3 exhibits the third-position shift and involves techniques of playing grace notes on appoggiaturas. In the opening theme of the second movement, the fingering based on the Urtext edition initiates the melody in first position and arrives to third position on a grace note E by passing through the open D string as a shifting point. However, to maintain a unified tone

color of this lyrical phrase, the fingering applied in this passage comes from the Peters edition. Thus, the theme is introduced directly in third position until it is necessary to shift to first position in measure 16, shown in Example 4.3.



Example 4.3: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt II, mm. 14-17

To establish a legato line, the bow speed and weight must remain consistent with a matching sounding point. A good bow distribution is vital to sustain the tone. Keeping finger action light is recommended. In this passage, students can initially practice fingering on one string and bowing on an adjacent string in order to hear that the bow leads the sound. Bow changes at the frog require flexible fingers to move continuously without interruption. It is important to maintain alignment in the joints. Beyond these technical aspects, expressing the sound with beauty is the goal.



Example 4.4: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt III, mm. 86-88

The fingering from the Peters edition, shown in Example 4.4, allows the performer to keep the musical line and color, using harmonics to stay the melody on one string. The only use of harmonics in Stamitz's Concerto involves shifting up to seventh position in a three-octave arpeggio, which will be introduced in Etude No. 8.

Technique 4.1: Third Position

Keeping finger action light and allowing the elbow to hang under the viola are necessary to properly develop the ability to shift. Moving the hand freely up and down the entire fingerboard can remind students that shifts require the forearm to open and close while the elbow pivots laterally. Tapping the thumb before shifting can also remind students to release tension, allowing the thumb to move along with the hand. Once shifting motion becomes easy and comfortable, students are ready to learn the distance between positions.

The image shows two staves of musical notation in 4/4 time, illustrating different shift techniques. The top staff, labeled 'Classical Shift', shows a sequence of notes with fingerings: 1-3, 1-1, 1-2, 1-3. The bottom staff, labeled 'Romantic Shift', shows a sequence of notes with fingerings: 3-3, 3-3, 3-3, 3-3, 4-4, 4-4. Both staves use a treble clef and a key signature of one flat (B-flat).

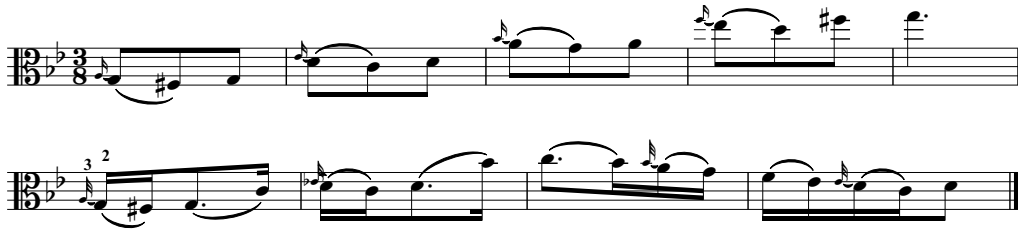
Exercise 4.1: Classical and Romantic Shift Styles

Both Classical and Romantic shift styles are introduced in Exercise 4.1. A Classical shift is achieved by leading with the old finger to the desired position. In the Romantic shift, it is performed by sliding the new finger to the position for musical expression.

Technique 4.2: Grace Notes

Playing grace notes relies on a quick vertical finger action, similar to left-hand pizzicato. The grace note on appoggiaturas in the Classical period should be performed as

half of the following note value.²⁴ Finger dexterity allows one to perform the grace note with clarity.



Exercise 4.2: Grace Notes

Exercise 4.2 uses the rhythmic motive of Example 4.3 in Stamitz's Concerto. The interval relationship between notes, especially grace notes, should be anticipated to prepare left hand finger placement. Articulate the bow with proper contact points on the string to provide better clarity.

Technique 4.3: Harmonics

The natural harmonic sounding an octave above the open string, as applied in this concerto, should be placed at half of the string length.²⁵ Precise and gentle finger placement is necessary to perform harmonics.

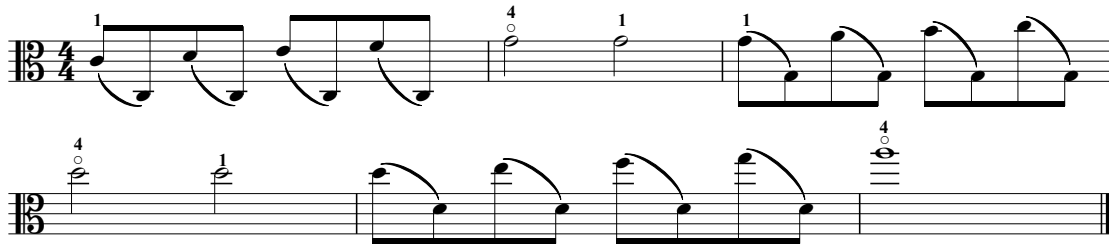


Exercise 4.3.1: Harmonics with Open Strings

²⁴ Robin Stowell, *Violin Practice and Performance Practice in the Late Eighteenth and Early Nineteenth Century* (Cambridge: Cambridge University Press, 1985), 308.

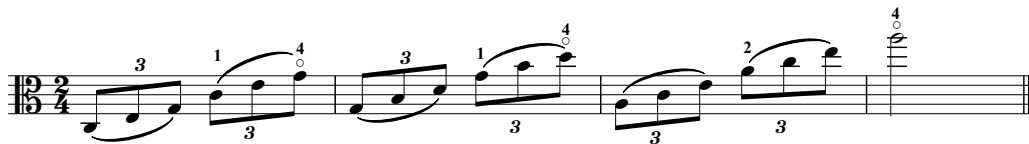
²⁵ *Ibid*, 210.

Exercise 4.3.1 builds the motion of fourth finger extending to a harmonic. Play the harmonic note against open strings. The bow should maintain a sounding point towards the bridge in a faster bow speed to achieve good resonance.



Exercise 4.3.2: Harmonics Tuning with Third Position

The intonation of the fourth finger harmonic should match the first finger placement of the same pitch in Exercise 4.3.2. The hand also stays in third position while extending the fourth finger for harmonic notes.



Exercise 4.3.3: Harmonics in Arpeggios

The last exercise concludes the practice of harmonics on four strings through arpeggios shifting between first and third positions. Here, the harmonics are applied as a releasing point after shifting to third position.

Etude No. 4 is in binary form contrasting between lyrical and rhythmic styles in parallel major-minor keys. The lyrical opening theme of the A section in G minor applies the melodic motives from Example 4.3 in Stamitz's Concerto. It also uses the melodic motives of playing harmonics against open strings in Example 4.4. In contrast, a buoyant spirit in the B section in G major is created with agile sixteenth triplets and articulated

dotted rhythmic patterns. The technique of playing natural harmonics and switching between fingered notes is reinforced to represent the uplifting spirit of this section. Applying the same materials from the B section, the B' section moves one octave higher. The rhythmic patterns are slightly alternated from triple to duple in measures 51-60, but concludes the entire etude with a series of ascending arpeggiated triplets.

4. Third Position

Techniques:

1. Introduce Third Position
2. Grace Notes
3. Harmonics
4. Legato

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. II, mm. 14-17

p

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. III, mm. 86-88

p

A Lento con espressione $\text{♩} = 40-46$

Etude

p legato

mp *mf* *mp*

subito pp *mp*

mp *p* *mp*

17 *mp*

21 *mf* *mp*

25 *mf*

29 *f*

37 *mf* *f*

41 *mf* *mp*

45 *mf*

Musical notation for measures 45-48 in bass clef. Measure 45 starts with a triplet of eighth notes (G4, A4, B4) with fingerings 1 and 3, followed by a quarter note (C5) with fingering 1. Measures 46 and 47 continue with similar triplet patterns. Measure 48 features a triplet of eighth notes (G4, A4, B4) with fingering 3, followed by a quarter note (C5) with fingering 1. The dynamic is *mf*.

B'

49 *f*

Musical notation for measures 49-52 in bass clef. Measures 49 and 50 feature triplets of eighth notes with fingerings 4, 3, and 3. Measure 51 has a triplet of eighth notes with fingerings 3 and 3, followed by a quarter note with fingering 2. Measure 52 has a triplet of eighth notes with fingerings 3 and 3, followed by a quarter note with fingering 1. The dynamic is *f*.

53 *mf*

Musical notation for measures 53-56 in treble clef. Measures 53 and 54 feature slurs over eighth notes with accents. Measure 55 has a slur over eighth notes with a circled 4 above the final note. Measure 56 has a slur over eighth notes with a circled 4 above the final note. The dynamic is *mf*.

57 *f* *mf*

Musical notation for measures 57-60 in treble clef. Measures 57 and 58 feature slurs over eighth notes with a circled 4 above the final note. Measure 59 has a slur over eighth notes with a circled 4 above the final note. Measure 60 has a slur over eighth notes with a circled 4 above the final note. The dynamic is *f* for measures 57-58 and *mf* for measures 59-60.

61 *f*

Musical notation for measures 61-64 in bass clef. Measures 61 and 62 feature triplets of eighth notes with fingerings 3 and 1. Measure 63 has a triplet of eighth notes with fingering 3, followed by a quarter note with fingering 1. Measure 64 has a triplet of eighth notes with fingerings 3 and 1, followed by a quarter note with fingering 1. The dynamic is *f*.

Etude No. 5 “Double Stops”

Playing double stops requires the technique of achieving precise intonation and even bow pressure on two strings. One can observe the transformation from melodic intervals in Telemann’s Concerto to double stops against drones in a more virtuosic style in Stamitz’s Concerto, shown in Examples 5.1-5.3.



Example 5.1: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt, II, mm. 48-49



Example 5.2: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt, IV, mm. 55-56



Example 5.3: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt I, mm. 91-92

To continue the knowledge of the positions beyond third position, the two-octave A major scale and arpeggio in Example 5.4 from Stamitz’s Concerto requires the skill of shifting to fourth position. This position is introduced together with double stoppings in this etude.

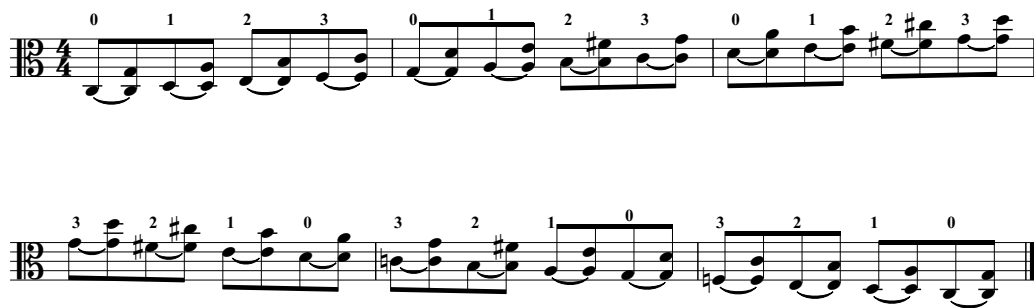


Example 5.4: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt I, mm. 246-247

Technique 5.1: Fifths, Sixths, and Octaves

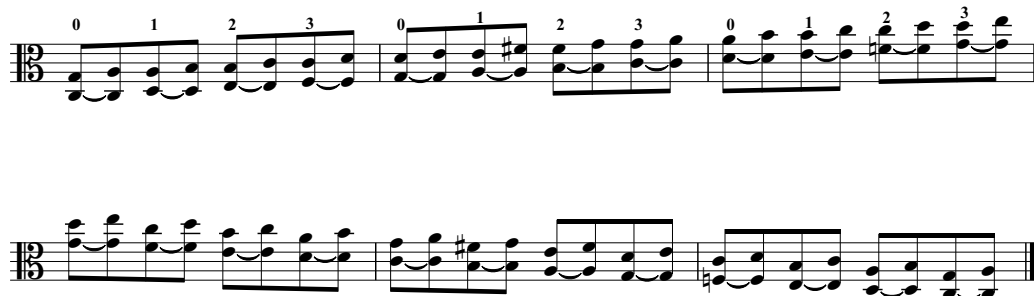
Sustaining the lower notes playing intervals of fifths, sixths, and octaves can connect the bow as it travels across two strings smoothly. Avoid using excessive pressure in both hands, as that can create a false sense of intonation and a non-resonant tone.

Keeping finger action light is a fundamental step when playing double stops.



Exercise 5.1.1: Fifths

Exercise 5.1.1 applies melodic intervals in Telemann's Concerto in order to secure the intonation of the bottom note. It is recommended to practice double stops by fingering two notes, but bowing from bottom to top sustaining into fifths.



Exercise 5.1.2: Fifths to Sixths

The Exercise 5.1.2 demonstrates that the interval of sixths is established by holding the fifth in a whole or half step relationship to sixths. This also allows students to solidify the placement of fifths while playing sixths.



Exercise 5.1.3: Fifths to Octaves

The same principle used to introduce fifths is used to introduce octaves in Exercise 5.1.3. Playing octaves can establish a good structure of the hand frame. This exercise also provides students with the groundwork for shifting between first and fourth positions in Technique 5.2.



Exercise 5.1.4: Double Stops with Drones

The intervals developed earlier are preparation to perform the melodic line against drones required in Stamitz's Concerto. The alternating melodic voice in Exercise 5.1.4 offers the practice of playing double stops with flexible bow control in order to present voicings on different strings. Placing the bow slightly toward the string of the moving line would enhance the melodic phrasing.

Technique 5.2: Fourth Position



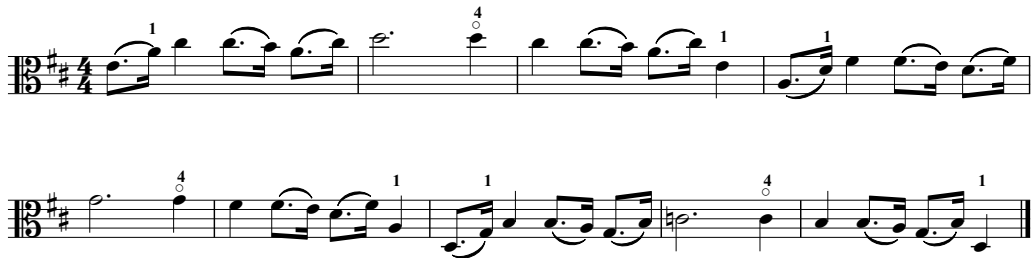
Exercise 5.2.1: Finding Fourth Position



Exercise 5.2.2: Shifting to Fourth Position with Guide Fingers

To learn fourth position in Exercise 5.2.1, open strings are used to check the pitch of the arrival note. Once the distance between positions is solidified, Exercise 5.2.2 also stresses the importance of using a guide finger to lead the shift into a new position.

Exercise 5.2.3 further emphasizes the shift to fourth position, combining harmonics as releasing points.



Exercise 5.2.3: Shifting in Rhythm

The last exercise develops the timing of the shift to fourth position in rhythm, which should be based on the proportion to the speed of the passage.²⁶ In this passage, the shifting motion takes place within the note value of a sixteenth note.

²⁶ Ivan Galamian, *Principles of Violin Playing and Teaching* (Ann Arbor: The University of Michigan, 1985), 26.

Etude No. 5 is in ternary form in parallel A major-minor keys. The opening theme in A minor suggests a solemn ceremony announced by two hornpipes playing an ancient tune. The modulation to A major in the B section opens to a vigorous festival in a cheerful spirit. Finally, the ancient tune in the A' section recalls the returning opening theme in a fifth below. A solemn atmosphere leads to a tranquil ending on a harmonic A at the end.

The opening theme in the A section applies the same technique of playing the melody against a drone from Example 5.3 in Stamitz's Concerto. Presenting the voicing on different strings advances the technique in this etude. One should adjust the bow slightly so it corresponds to the moving melodic line in order to phrase seamlessly. All the articulated short bow strokes should be contrasting with legato *détaché* strokes and slurs in the B section. The skill of playing fourth position in A major scales and arpeggios of this section is achieved practicing Example 5.4. The aim of practicing fourth position in this etude is to perform shifts successfully and smoothly.

5. Double Stops

Techniques:

1. Introduce Fourth Position
2. Double Stops : Fifths, Sixths, Octaves

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op.1, mvt. I, mm. 91-92

91

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op.1, mvt. I, mm. 246-247

246

Andante sostenuto $\text{♩} = 72-80$

Etude

p dolce

5

9

mp *mf* *mp*

13

mp *mf*

B

17 *mf*

21 *f* *mf*

25 *f*

29 *rit.* **A'** *A tempo* *p dolce*

33

38 *mp* *mf*

42 *rit.* *pp*

Etude No. 6 “Thirds”

Etude No. 6 focuses on practicing double stops in thirds and improves the ability to play chords. Telemann’s Concerto uses only melodic thirds, shown in Example 6.1.

Also, two chords are found in the last movement; one is shown in Example 6.2.



Example 6.1: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. III, mm. 17-19



Example 6.2: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: T9, mvt. IV, mm. 81-83

A more advanced technique is demanded to play double stops in thirds in Stamitz’s Concerto. Example 6.3 presents a series of thirds shifting between first and third positions. Besides thirds, the opening theme of the first movement contains various three-note and four-note chords, shown in Example 6.4.



Example 6.3: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt. I, mm. 201-206



Example 6.4: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt. 1, mm. 72-76

In eighteenth century performance practice, chords were often performed in an arpeggio-like motion holding the bass note a little longer on the beat.²⁷ Some composers

²⁷ Stowell, *Violin Practice and Performance Practice*, 150-154.

specified that chords should be struck together with all down bows.²⁸ Based on the musical context of this opening theme (Example 6.4), these chords should be performed in a quick, outward circular motion, sounding all at once.

Technique 6.1: Thirds

It is recommended that students apply the same method from Etude No. 5 and tune in thirds from the bottom note. In this manner, the intonation is checked individually with the bow, but both fingers are placed down simultaneously.



Exercise 6.1.1: Melodic Thirds to Double Stops in Thirds

Exercise 6.1.1 transforms the melodic thirds in Telemann's Concerto to double stops in thirds. The finger spacing between notes is best achieved through scale tones. Every note must correspond as if playing each scale step in order.

²⁸ Peter Wall, "Multiple Stopping," In *Grove Music Online*. Oxford Music Online. Accessed July 30, 2017.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19354>.



Exercise 6.1.2: Double Stops in Trill

Exercise 6.1.2 develops left hand finger dexterity and strengthens finger action. Especially with double stops, the hand must remain supple in order to perform the finger action clearly without hammering the fingers down with undue tension.



Exercise 6.1.3: Thirds Shifting between First and Third Positions

The theme of the second movement in Dvorak's *Symphony No. 9 "New World"*, Op. 95 is used in Exercise 6.1.3. Smooth motion should be addressed in this exercise. The famed Scottish viola virtuoso and pedagogue, William Primrose (1904-1982), emphasizes keeping a good sonority between two voices in double stops.²⁹ The purpose of performing this melody is to give students an opportunity to manage two voices, finding harmonic balance through continuous double stops.

Technique 6.2: Chords

Chords should be approached simultaneously, avoiding rolling like an arpeggio, based on the interpretation of the opening theme in Stamitz's Concerto stated earlier.

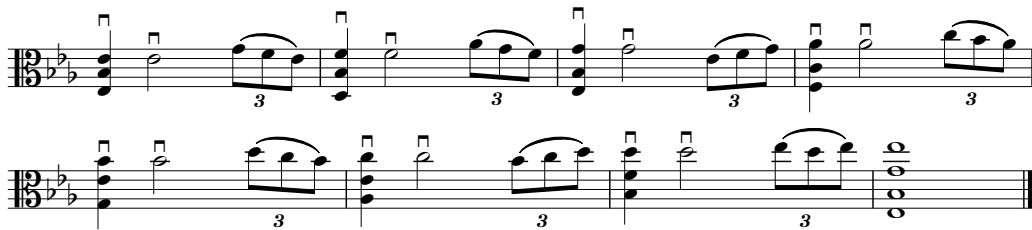
²⁹ David Dalton, *Playing the Viola: Conversations with William Primrose* (Oxford: Oxford University Press, 1988), 145.

Place the bow more towards the fingerboard and balance on the middle string in order to achieve the motion smoothly.³⁰



Exercise 6.2.1: Chords with Re-taking Down Bows

Exercise 6.2.1 focuses on the skill of playing chords using successive down bows. The repetition of chords provides preparation for the next chord before moving the bow. It is essential to feel the circular momentum of the bow arm as it swings back for each retake.



Exercise 6.2.2: Chords in Rhythmic Patterns

The opening theme of Stamitz's Concerto is known for its rhythmic character. The initial rhythmic pattern is combined with the progression previously practiced in Exercise 6.2.2. This rhythmic character also serves as the main motive throughout Etude No. 6.

Etude No. 6 is in E-flat major rondo form with short modulations to A-flat major and C minor in the middle section. The chord progressions from the opening theme of Stamitz's Concerto are applied to create a march-like character. The notes of the chords

³⁰ Pierre M. Baillot, *L'Art du Violon*, trans. Louise Goldberg (Evanston: Northwestern University Press, 1991), 25.

must ring at the same time in order to achieve a percussion-like sound effect. In measures 6-7, the rhythmic patterns are reduced in value as syncopations. The B section solidifies the E-flat key with arpeggiated sequences. The A' section modulates to the subdominant key, A-flat major and transitions to the key of C minor in measures 24-25. The minor thirds in the C section present a gloomy mood, but it quickly leads us back to the relative key, E-flat major, with the appearance of major sixths before returning to the A section. Various articulations are used in this etude in order to express different characters based on the musical context of the passage.

6. Thirds

Techniques:

- 1. Thirds
- 2. Chords

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*; Op. 1, mvt. I, mm. 201-206

Musical fragment from C. Stamitz's *Viola Concerto in D major*; Op. 1, mvt. I, mm. 72-76

A Allegretto spiritoso ♩ = 92-100

B mp

A'

18 *f*

22 *mf* *legato* *mp*

C

26 *subito p*

30 *mp* *fp* *mf* *fp*

32 *f*

A

34 *f*

38 *mf* *f*

41 *ff*

Etude No. 7 “Octaves”

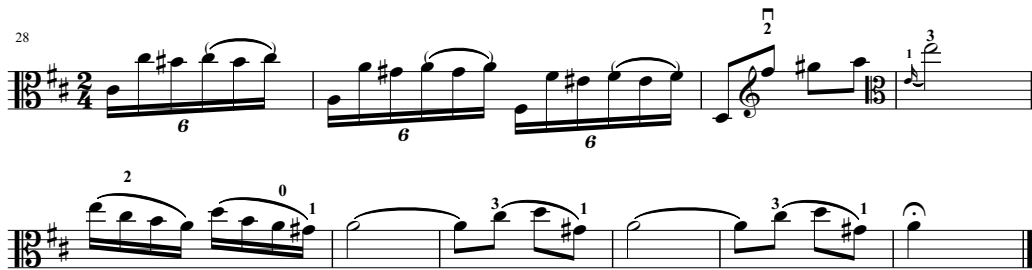
Abundant octaves are found in Stamitz’s Concerto in the form of melodic intervals, grace notes, and appoggiaturas, as shown in Examples 7.1 and 7.2, and as a way to cross over strings, as shown in Example 7.3. The grace note appoggiatura, as shown in Examples 7.1-7.3, is played on the beat and lasts half the length of the note value that follows.



Example 7.1: Carl Stamitz, *Viola Concerto in D major*, Op. 1, mvt. II, mm. 35-38



Example 7.2: Carl Stamitz, *Viola Concerto in D major*, Op. 1, mvt. II, mm. 67-69



Example 7.3: Carl Stamitz, *Viola Concerto in D major*, Op. 1, mvt. III, mm. 28-37

One broken octave is found in the first movement of Telemann’s Concerto, shown in the last measure of Example 7.4. In the Arcodoro edition, ornamentation is provided below the original viola part in the first movement. This additional material demonstrates how ornamentations fit within the original melody.



Example 7.4: Georg Philipp Telemann, *Concerto for Viola, Strings and Basso Continuo in G Major*, TWV 51: G 9, mvt. I, mm. 38-43

The practice of trills is employed in these two concertos. In eighteenth-century performance practice, trills are performed one step above the note, as notated in the last measure of Example 7.4.³¹

Technique 7.1: Octaves

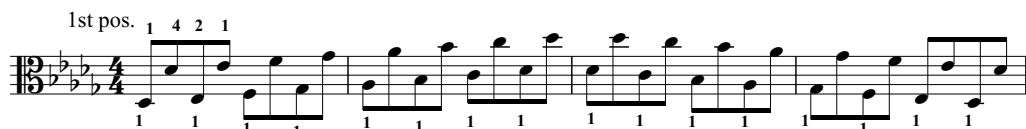
Playing octaves helps students develop hand frame in a perfect-fourth relationship between the first and fourth fingers. Performing a group of continuous double stops in octaves can be fatiguing, especially for those students with small hands. The thumb can move along with the fingers to balance the hand comfortably.



Exercise 7.1.1: Octaves in Double Stops

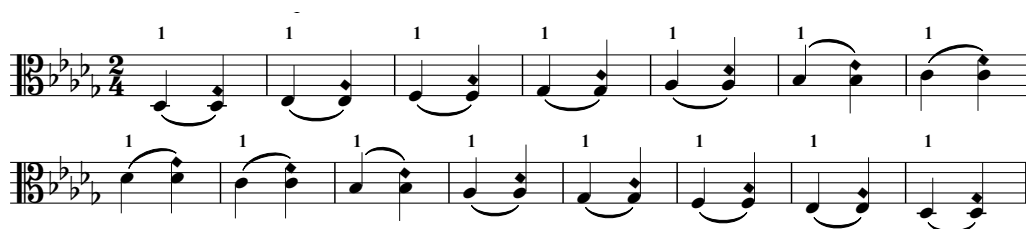
Exercise 7.1.1 is designed to teach students to play octaves from melodic intervals to double stops. Fingers should remain down in order to allow the fourth finger to travel to an octave with flexibility.

³¹ Stowell, *Violin Practice and Performance Practice*, 318.



Exercise 7.1.2: Melodic Octaves

The melodic octaves in Exercise 7.1.2 can be performed in first position or by consistently shifting. Students can benefit by bowing the bottom note to the top note when practicing this exercise.

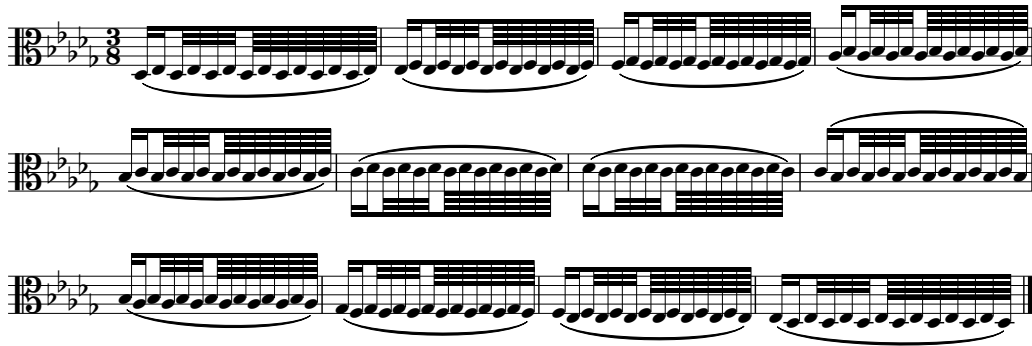


Exercise 7.1.3: Artificial Harmonics

The purpose of introducing the technique of playing artificial harmonics in Exercise 7.1.3 is to reinforce the perfect fourth interval on the same string. Keeping the hand loose and thumb free provides better flexibility.

Technique 7.2: Left Hand Finger Dexterity

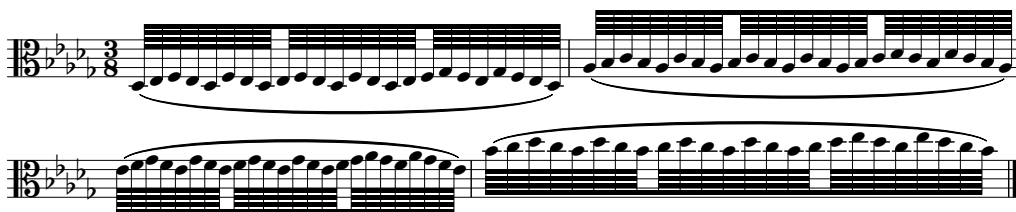
Technique 7.2 is designed to establish the skill of playing trills through quick, agile finger actions. Trills are performed by holding one finger down but lifting the other finger lightly in a vertical finger action. One should keep finger action light and close to the string while performing trills. Stiffness should be avoided, so fingers can perform the trill evenly.



Exercises 7.2.1: Rhythmic Progression to Sixty-fourth Notes

Exercise 7.2.1 introduces the trill in a gradual rhythmic progression from sixteenth notes to sixty-fourth notes as required to play in Example 7.1 from Stamitz's Concerto. This exercise provides students a clear, systematic ratio between these rhythmic divisions, treating sixteenth notes as the basic subdivision. This exercise also helps develop the skill of playing trills with precise, rhythmic finger action.

Consequently, the following Exercise 7.2.2 continues to strengthen the left finger dexterity in sixty-fourth notes developed from the previous trill practice.



Exercise 7.2.2: Sixty-fourth Notes Practice

Etude No. 7, composed in D-flat major, consists of a lyrical introduction in the A section, and repetitive rhythmic patterns in the B section. The opening theme has the inverted melodic elements from Example 7.1 in Stamitz's Concerto. The progression from sixteenth to sixty-fourth notes is arranged in a gradual manner in both measure four and measure eight of this etude. The elements of playing melodic octaves on grace notes

in Example 7.2 are applied in this section as well. In the A section, several shifts are performed with the substitute finger shifting to the new position with a different finger on the same note. Replacing the finger on the same pitch in a smooth and precise motion is essential in order to maintain the lyrical flow of music in this section.

With the same pulse from the previous section, the B section applies the sixty-fourth notes into measured trills. The following passage of continuous melodic octaves can be played initially in first position crossing over the strings, as required in Example 7.3. It is also recommended that students play these octaves shifting consistently in different positions. Maintaining a relaxed hand and loose action is important to avoid unnecessary tension and strain.

7. Octaves

Techniques:

1. Octaves
2. Left Hand Dexterity

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. II, mm. 35-38

Musical notation for mm. 35-38 of C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. II. The fragment is in 3/8 time and D major. It features a series of eighth-note octaves in the right hand, with a trill in the final measure. Fingerings are indicated by numbers 1-4 above the notes.

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. II, mm. 67-69

Musical notation for mm. 67-69 of C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. II. The fragment is in 3/8 time and D major. It features a series of eighth-note octaves in the right hand, with a trill in the final measure. Fingerings are indicated by numbers 1-4 above the notes.

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. III, mm. 28-35

Musical notation for mm. 28-35 of C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. III. The fragment is in 2/4 time and D major. It features a series of eighth-note octaves in the right hand, with a trill in the final measure. Fingerings are indicated by numbers 1-4 above the notes.

Etude **A** **Adagio** ♩ = 60-72

Musical notation for an Etude in 6/8 time and D major. The piece is marked Adagio and features a series of eighth-note octaves in the right hand, with a trill in the final measure. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include *mp* and *mf*.

5 *mf*

Musical notation for measures 5 and 6. Measure 5 is in bass clef with a 9/8 time signature. It contains a series of eighth notes with slurs. Measure 6 is in treble clef and contains a triplet of eighth notes followed by a quarter note. Fingerings 1, 4, 2, 1 are indicated above the notes.

7 *f* *mf*

Musical notation for measures 7 and 8. Measure 7 is in treble clef with a 9/8 time signature, featuring a triplet of eighth notes. Measure 8 is in bass clef with a 9/8 time signature, featuring a triplet of eighth notes and a trill. Dynamics *f* and *mf* are indicated.

9 **B** *mf*

Musical notation for measures 9 and 10. Measure 9 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Measure 10 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. A section marker **B** is present at the start of measure 9. Dynamics *mf* is indicated.

10

Musical notation for measures 10 and 11. Measure 10 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Measure 11 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes.

11

Musical notation for measures 11 and 12. Measure 11 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Measure 12 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Fingerings 1 and 1 are indicated above the notes.

13

Musical notation for measures 13 and 14. Measure 13 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Measure 14 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Fingerings 3 and 1 are indicated above the notes.

14

Musical notation for measures 14 and 15. Measure 14 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Measure 15 is in bass clef with a 9/8 time signature, containing a triplet of eighth notes. Fingerings 3 and 1 are indicated above the notes.

15

Musical notation for measure 15, featuring a bass clef, key signature of three flats, and a 9/8 time signature. The melody consists of eighth and quarter notes with fingerings 1 and 1, and a flat sign.

17

Musical notation for measure 17, featuring a bass clef, key signature of three flats, and a 9/8 time signature. The melody is a dense sixteenth-note run with a slur.

18

Musical notation for measure 18, featuring a bass clef, key signature of three flats, and a 9/8 time signature. The melody is a dense sixteenth-note run with a slur.

19

Musical notation for measure 19, featuring a bass clef, key signature of three flats, and a 9/8 time signature. The melody consists of eighth and quarter notes with a fingering 1.

21

Musical notation for measure 21, featuring a bass clef, key signature of three flats, and a 9/8 time signature. The melody is a dense sixteenth-note run with slurs and fingerings 1 and 3.

22

Musical notation for measure 22, featuring a bass clef, key signature of three flats, and a 9/8 time signature. The melody is a dense sixteenth-note run with slurs and a flat sign.

23

Musical notation for measure 23, featuring a bass clef, key signature of three flats, and a 9/8 time signature. The melody consists of eighth and quarter notes with slurs and fingerings 1 and 1.

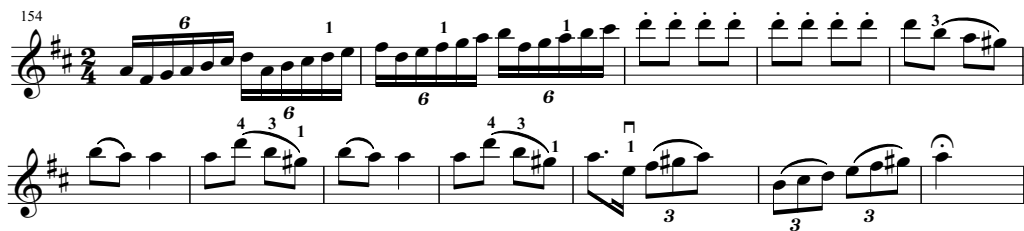
Etude No. 8 “High Position”

In Stamitz’s *Viola Concerto*, shifting requires knowledge of the fingerboard to seventh position, as shown in Example 8.1. Based on the fingering in the Urtext edition, this three-octave arpeggio passage shifts to seventh position and releases on a harmonic E at the end.



Example 8.1: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt I, mm. 134-137

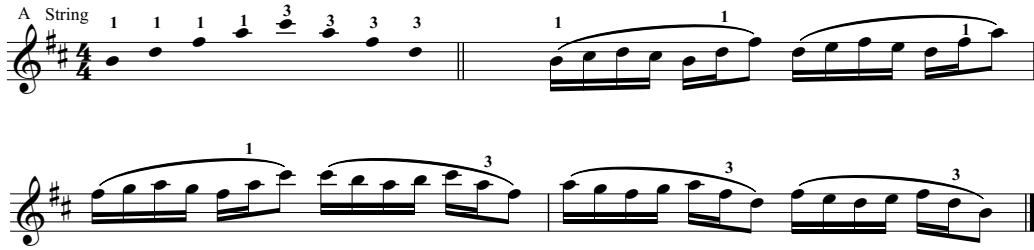
Stamitz also composed another virtuosic passage requiring the skill of playing up to seventh position, as shown in Example 8.2.



Example 8.2: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt III, mm. 154-164

Technique 8.1: Shifts between First, Third, Fifth, and Seventh Positions

During the shift to seventh position, the contact point of the thumb on the instrument is different in relation to the hand placement. When proceeding to the highest position, students should feel that the elbow pivots from left to right while the thumb moves from the left side of the fingerboard to the upper bout of the instrument. The spacing between the fingers is considerably smaller in the upper positions.



Exercise 8.1: Shifts between First, Third, Fifth, and Seventh Positions

Exercise 8.1 outlines the guide fingers moving from first, third, fifth, and seventh positions in order to play the scale in Example 8.2. The stemless notes in the first measure are to show the distance between each guide note. Once the distance to each position becomes accurate, students can apply these guide notes to shift to each new position.

Shifting at the level of sixteenth note subdivisions is important to securing proper timing. However, one should heed Primrose’s advice to “think slowly” for the precision of the shift.³² Thus, a successful shift should be performed with well-coordinated mental and physical preparation.

Technique 8.2: Seventh Position

Presenting a good tone and precise intonation is especially challenging in high positions. Performing with ease should be a priority to avoid fatigue. It is vital that the left elbow supports the arm weight to prevent strain. To establish a good hand frame in seventh position, students can practice tapping all fingers on each string.

³² Dalton, *Playing the Viola*, 140.



Exercise 8.2: D Major in Seventh Position

Using the same guide notes to shift from first to seventh position, Exercise 8.2 practices the D major scale and arpeggios (I-IV-V7-I) required in Etude No. 8. The left elbow can be adjusted to play along with different string levels in order to maintain the structure of the left hand frame. To present a resonant tone in higher positions, the bow should be placed closer to the bridge to compensate for the shorter length of the string.

Etude No. 8 is in D-major ternary form. This etude is characterized by the ascending arpeggio from Example 8.1 in Stamitz’s Concerto. The melodic motives in Example 8.2 are arranged into a sequence of triplets in measures 4-7. Off-the-string bow strokes are performed on consistent triplets shifting between first and seventh positions throughout the etude. The ease of the bow hold is essential for maintaining an even bounce on the string. As Primrose emphasized, a “firm and supple” bow hold allows fingers greater flexibility to move along with the bow movement.³³

It is important to emphasize tone quality, especially playing in the higher register. Playing *détaché* bow strokes in a slower tempo can help improve the intonation and tone

³³ Primrose, *Violin and Viola*, 177.

quality before practicing the stroke in Etude No. 8. Usually, the intonation is not precise while shifting into a new position. Isolate the note before and after a shift to solidify the accuracy in a consistent triplet pulse. To maintain a steady tempo in this etude, each beat can be adjusted to a different note order of the triplet while practicing with the metronome. The quarter note at the end of every arpeggio pattern needs to be performed with vibrato to finish the phrase with a warm sound.

8. High Position

Techniques:

1. Introduce Fifth to Seventh Positions
2. Three-octave Arpeggios

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*; Op. 1, mvt. I, mm. 134-137

Musical notation for mm. 134-137. The key signature is D major (two sharps). The time signature is 4/4. The music features a viola line with triplets and a trill.

Musical fragment from C. Stamitz's *Viola Concerto in D major*; Op. 1, mvt. III, mm. 154-164

Musical notation for mm. 154-164. The key signature is D major (two sharps). The time signature is 2/4. The music features a viola line with sixteenth-note patterns and triplets.

Allegretto ♩ = 100-108

Etude

Musical notation for the Etude. The key signature is D major (two sharps). The time signature is 4/4. The piece consists of three-octave arpeggios with various fingering techniques indicated by numbers 1-4 and 0-1.

9 **B**₁

11

13 7th position

15 **B'**

17 1st position

19

21 **A'**

23

25

27

Etude No. 9 “Leap”

Both concertos require the ability to play melodic leaps over one or two strings. In Telemann’s Concerto, the leaps are performed in first position crossing over one string, shown in Example 9.1.



Example 9.1. Georg Philipp Telemann, *Concerto for Viola, Strings, and Basso Continuo in G Major, TWV 51: G9*, mvt IV, mm. 99-106

A more advanced level of playing melodic leaps is required in Stamitz’s Concerto. Extreme register changes shift between first to seventh positions crossing from bottom to top strings, shown in Example 9.2.

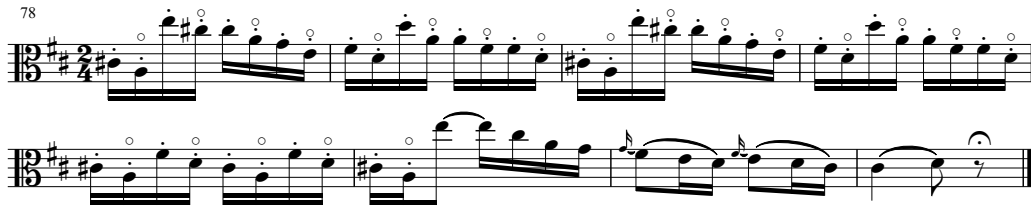


Example 9.2: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt. I, mm.88-90

In addition, the D major octave arpeggio passage in measure 88 involves agile shifting motion. The string crossings require smaller finger motions, between the index finger and pinky. However, the string crossings in the next two measures can be achieved using a larger circular motion.

The technique of playing the left-hand pizzicato in Stamitz’s Concerto is indicated notating circles above the notes, as shown in Example 9.3 (Haueisen’s edition).

Pierre Baillot stated that Stamitz set a precedent by introducing left-hand pizzicato technique. Paganini adopts this technique in the ninth variation of his *24th Caprice*.³⁴



Example 9.3: Carl Stamitz, *Viola Concerto in D Major*, Op. 1, mvt. III, mm.78-85

Technique 9.1: Large String Crossing

The large string crossing motion requires a combination of vertical motion from the upper arm, and a horizontal motion to cross from bottom to top strings in a circular action.

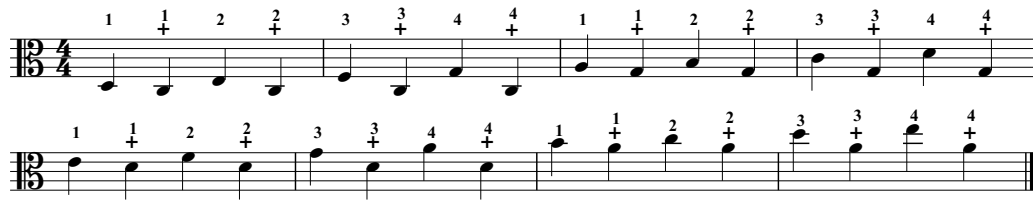


Exercise 9.1: Expanding String Crossing Motion from Bottom to Top Strings

Once students have developed the string crossing motion in first position, the second half of Exercise 9.1 combines this movement crossing over two strings with the shifting skill required in Stamitz’s Concerto. During the shift, it is vital to transition the hand to different positions in a continuous motion without interrupting the string crossings. Although this exercise practices large shifts crossing the strings, students should still lead with the appropriate guide finger to the desired position.

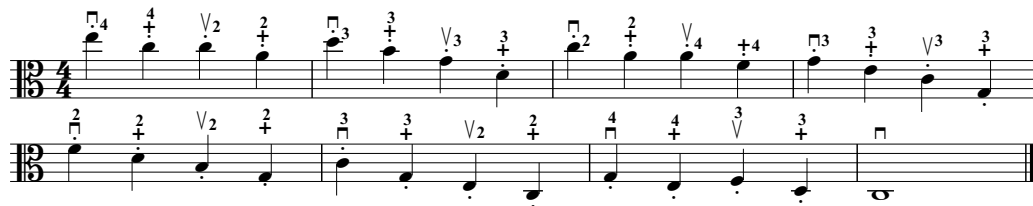
³⁴ Gertsch, Preface, iv.

Technique 9.2: Left-hand Pizzicato



Exercise 9.2.1: Left- and Right-hand Pizzicato

Exercise 9.2.1 is designed to establish the skill of pizzicato alternating between right and left hands. Apply the fleshy part of the fingertip to pluck the string for clarity. The left elbow should move more towards the left, so it allows the pizzicato to be plucked with the fleshier part of the finger. For right-hand pizzicato, the thumb can rest at the side of the fingerboard for better precision.



Exercise 9.2.2: Left-hand Pizzicato and Short Bow Strokes

The skill in Exercise 9.2.2 is required to play Example 9.3 from Stamitz's concerto. It is suggested that students can first practice the bowed notes as right-hand pizzicato before applying the bow stroke in this exercise.

Etude No. 9 is in c-minor ternary form. It not only focuses on techniques of performing left- and right-hand pizzicato, but also corresponds to the various bow strokes based on the musical context of the passage. In the A section, the technique of playing left-hand pizzicato from Example 9.3 is combined with extreme register changes required in Example 9.2 on articulated eighth notes. The motives from the arpeggiated opening

theme modulates to the relative key, E-flat major in measures 11-18 for a buoyant character. The B section starts an enigmatic character with a group of articulated eighth notes in c minor and strengthens both left- and right-hand pizzicato techniques with bow strokes in the second half. The key of the returning A' section continues to stay in c minor with a short modulation to E-flat major in measures 50-51. The buoyant spirit from the previous arpeggiated passage is gradually released into a c minor chord, reminiscent of the ending chord in the B section.

9. Leaps

Techniques:

1. Large String Crossing Motion
2. Left-hand Pizzicato

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. I, mm. 88-90

88

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. III, mm. 78-85

78

Molt moderato ♩ = 72-80

Etude

mp *p* *mf* *f*

1 6 11 13

15 *f*

17 *mp*

19 **B**

subito *p* *mp* *p* *mf* *p*

23 *p* *mp*

arco pizz. 3rd pos. 1st pos. 3rd pos.

27 *mf* *f*

1st pos. 3

31 *f* *mf*

arco pizz. 3rd pos. arco pizz. 1st pos. arco pizz. 2nd pos.

35 *p*

arco pizz. 2nd pos. arco pizz. 1st pos. arco pizz. rit.

A'

40 *A tempo*
arco
mp *p*

45 *p* *mf*

50 *mf*

52 *mp*

54 *mp*

56 *rit.* *pp*

Etude No. 10 “Duet”

Duets for two string instruments have been used in teaching materials since the early seventeenth century.³⁵ Duets can be presented to students early on to develop an increased awareness of the interaction between two voices, learning to match articulation, pulse, and cue. Pierre Baillot introduces duets early to beginner students by writing scales in first position with a second violin part.³⁶ To provide the same educational approach, Exercise 10 arranges an accompaniment part for the opening theme of the third movement in Telemann’s Concerto.

The image displays a musical score for Exercise 10, titled "Duets for Georg Philipp Telemann, Concerto for Viola, Strings, and Basso Continuo, mvt. III, mm. 4-11". The score is written for two Viola parts. It is in the key of D major (one sharp) and 4/4 time. The score is divided into three systems. The first system shows the beginning of the piece. The second system includes a triplet of eighth notes in the top staff. The third system ends with a double bar line and a fermata over the final note in the top staff.

Exercise 10: Duets for Georg Philipp Telemann, *Concerto for Viola, Strings, and Basso Continuo*, mvt. III, mm. 4-11

³⁵ Walter Wilson, “Duets for Strings,” *Cobbett’s Cyclopaedia Survey of Chamber Music 1*, (Oxford: Oxford University Press, 1969), 340.

³⁶ Baillot, *L’Art du Violon*, 42-62.

Playing duets provides students the principle of playing chamber music in the simplest combination hearing two melodic lines and learning to blend tones properly. Duets for two violas also provide the richest sonority as the timbre and ranges are similar. The legato phrases selected from each movement of Stamitz's Concerto, shown in Examples 10.1-3, are arranged into a duet in Etude No. 10. In this manner, students can easily identify the melody by recognizing the motives of the selected musical fragments from the concerto.



Example 10.1: Carl Stamitz, *Viola Concerto in D major*, Op. 1, mvt. I, mm. 166-169



Example 10.2: Carl Stamitz, *Viola Concerto in D major*, Op. 1, mvt. II, mm. 54-67



Example 10.3: Carl Stamitz, *Viola Concerto in D major*, Op. 1, mvt. III, mm. 16-20

Etude No. 10 applies the melodic elements from three selected legato phrases in Stamitz's Concerto (Examples 10.1, 2, 3) as a B-flat major duet, in ternary form. The melodic line alternates between the two parts and presents consonant intervals in this etude. The A section applies the chord motive from Example 10.1 and expands it into an eight-measure phrase. The theme is performed by the first viola and harmonized with thirds or sixths in the A section.

The expressive melody of Example 10.2 is represented by two violas in the B section. Keeping the original form of Example 10.2 strengthens the melody's rhythmic integrity, lining up with the arpeggiated, sixteenth-note accompaniment part. However, in the extended B' section, the rhythmic pattern of Example 10.3 doubles into thirty-second notes accompanied by eighth-note double stops in the second viola part. The rotating melody between the two violas in measures 20-24 modulates to F minor and unites into an octave. Finally, it ends with a cadenza on the open C string performed by the first viola. The returning A' section presents the thematic materials from the beginning. The entire etude ends in a perfect authentic cadence.

In the last etude of the handbook, all the techniques developed earlier are reviewed, including the skill of playing chords, double stops, shifts, and grace notes. The up-beat opening of Etude No. 10 provides an opportunity to begin the etude by cuing the preparation. Alternating melodic lines pass between voices enhancing listening skills and ability to match phrasing. It is very important to present the pedagogical purpose of playing viola duets by exploring the greater sonority produced by two violas.

10. Legato

Techniques:

1. Legato Phrasing in Duet
2. Rhythmic Integrity

Shao-Chuan Sylvia Chien

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. I, mm. 166-169

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. II, mm. 54-67

Musical fragment from C. Stamitz's *Viola Concerto in D major*, Op. 1, mvt. III, mm. 16-20

A Adagio cantabile ♩ = 66-76

Etude

10 **B**

mp dolce

12

mp *mf* *mp*

14

mp

16

mf

B'

18 *mf*

20 *f* *mp*

22 *p* rit. *V*

A' A tempo *mf* *mp*

25 *mp* *mf* *mp*

29 *mp* *mf* *mp*

The image shows a musical score for a piano piece, divided into two main sections: B' and A'. Section B' starts at measure 18 and ends at measure 24. It features a right-hand part with intricate sixteenth-note patterns and a left-hand part with block chords and moving bass lines. Dynamics range from mezzo-forte (mf) to piano (p). Section A' starts at measure 25 and ends at measure 30. It is marked 'A tempo' and features a more rhythmic right-hand part with eighth-note patterns and a left-hand part with steady accompaniment. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4).

CHAPTER 3

CONCLUSION

Completing this handbook helped me to look at my practice habits in a new way. The similarities between the Telemann and Stamitz Concertos initially inspired me to write technique exercises, to help bridge the transition between the two concertos. Using motives from the repertoire to establish and understand technique is one way to keep focused on the music itself. Composing ten etudes enhanced my overall musicianship by integrating technique with the elements of composition. Practice is not just the habit of reinforcing what is written in the music, but also a creative endeavor, finding diversity in the ways to interpret notation.

Writing these ten etudes broadened my compositional skills. The mark of a performer is the ability to interpret music. Stamitz explores the possibilities of sound in this concerto. By transforming this knowledge of technique into musical phrases, it stimulated my interest in and ability to understand Stamitz as a composer and performer. Combined, it stretches one to think about the meaning of expression, and how ideas must be conveyed in ways that are comprehensible to others. Using examples of other great performers, I tried to compose etudes that are relevant to existing repertoire, with the aim of meeting a pedagogical need.

Most importantly, accomplishing this project helped me become a better violist, teacher, and scholar. A more thorough knowledge of viola pedagogy has developed during the process of the research. Further, it required me to understand and define good viola skills. The scholarly contribution of this handbook is the publication of ten original etudes. The first four etudes emphasize the transition between the Telemann and Stamitz

Concertos for developing smooth string crossings in chords, shifts between half and third positions, and chromaticism. Etudes No. 5-7 strengthen the requirements in the Stamitz Concerto for forming the left-hand foundation of double stops and the knowledge of fourth position. Etudes No. 8-10 establish virtuosity for performing in high positions, left-hand pizzicato, and ends with a duet to educate chamber skills. Throughout, the handbook aids practice, guides the acquisition of technique, and promotes the advancement of skills necessary to play the Stamitz Concerto.

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