

## **Viola Graduation Level 3**

### **Telemann G major Concerto (2nd mov't) - Rubric**

#### **1) focus and concentration**

- maintains focus on increasingly complex patterns of bowing and fingering
- maintains focus through a longer and more complex piece
- tracks the contrasting sections and is prepared for each one

#### **2) posture**

- maintains posture and balance through increasingly complex technical issues
- demonstrates balanced body, free bow arm and tone in frequent string crossings
- demonstrates well established coordination between left hand and bow
- maintains posture and balanced technique in shifting

#### **3) bow hand - tone**

- demonstrates mastery of articulation and release of open ended staccato for a baroque style bow stroke
- maintains balanced arm weight moves from string to string in frequent string crossings
- changes sound and bowing style in contrasting sections and note lengths
- demonstrates the ability to clearly articulate a wide variety of patterns of mixed separate and slurred notes
- maintains elasticity of wrist and fingers in rapid string crossings

#### **4) left hand**

- demonstrates plopping and lifting action for clear notes in slurs
- maintains freedom in hand to reach low 1s and high 3s especially across strings
- maintains absolute control of finger angle for exact intonation
- maintains complete balance and freedom in normal playing patterns within the hand frame
- demonstrates finger control by preparing each note in the string crossing passages (fingers should work as if playing a double stop)
- demonstrates a well developed vibrato
- demonstrates accuracy and freedom in shifting through the first 3 positions

#### **5) musicianship**

- shows an understanding of concerto style in sound and execution
- maintains continued awareness of formal structure in increasing size of piece
- feels the stress and release of musical tension in phrases
- demonstrates an awareness of pulse (beat), harmonic rhythm and rhythm in the viola melody as 3 separate but related things
- demonstrates awareness of structural notes vs ornamental notes
- maintains awareness of how the accompaniment fits with the solo part
- leads the accompaniment rather than following it