

For Georg Philipp Telemann, Cambridge specifically sets the Overture-Suite in G minor, TWV 55:g4 for Section A in 2027–2028, so this composer key should strongly support Baroque compositional techniques and performance practice. Cambridge’s own 2027 teacher guide says students should use the set works to understand typical Baroque features, harmony, tonality and performance practice, then apply that knowledge to unfamiliar listening. ([Cambridge](#))

Composer & Musical World — Teacher Answer Key

Georg Philipp Telemann — Parts I–III

Course: Cambridge International AS & A Level Music 9483

Composer: Georg Philipp Telemann

Period: Baroque

Cambridge relevance: Section A — Compositional Techniques and Performance Practice

Set work: *Overture-Suite in G minor, TWV 55:g4*

PART I — COMPOSER IDENTITY

Full name

Georg Philipp Telemann

Born / Died

Born: 14 March 1681

Died: 25 June 1767

Age at death: 86

Place of birth: Magdeburg, Brandenburg-Prussia

Place of death: Hamburg

Nationality / Cultural Identity

German

Telemann spent his career in several important German cities, including Leipzig, Sorau, Eisenach, Frankfurt and Hamburg.

A useful teacher explanation is:

Telemann was a German Baroque composer whose musical language became strongly international because he absorbed French, Italian, German and Polish stylistic influences.

That international stylistic flexibility is one of the most important things to teach about him.

Primary Musical Period

- ☐ Medieval
- ☐ Renaissance
- ☒ **Baroque**
- ☐ Classical
- ☐ Romantic
- ☐ Impressionist
- ☐ Expressionist
- ☐ Modernist
- ☐ Atonal
- ☐ Serialist
- ☐ Contemporary

More precise description: Late Baroque.

Important chronological connection

Telemann was born in **1681**, four years before:

- J. S. Bach — 1685
- Handel — 1685
- Domenico Scarlatti — 1685

He therefore belongs to essentially the **same generation** as Handel and Bach.

Primary Genres / Styles

Telemann wrote across an exceptionally large range of genres.

Major genres include:

church cantata
opera
orchestral suite
concerto
chamber music
sonata
Passion
oratorio
keyboard music
sacred vocal music
instrumental music

Teacher emphasis

Telemann is useful precisely because he was so versatile.

Students should not reduce him to:

“a Baroque orchestral-suite composer.”

He wrote for:

church + court + theatre + public concert + amateur musicians + professional performers.

Primary Instruments

Telemann was a **multi-instrumentalist**.

He taught himself and/or played several instruments, including:

violin
flute
oboe
keyboard instruments
recorder
double bass / bass instruments

The exact lists in biographies vary, but the important teaching point is that he had **practical knowledge of a wide range of instruments**.

Why this matters musically

His instrumental writing often shows:

- strong understanding of instrumental colour
- idiomatic writing
- interest in unusual combinations
- sensitivity to contrasting timbres

This is particularly useful when students analyse his orchestral suites and chamber music.

Major Occupations

- ☒ **Composer**
- ☒ **Performer**
- ☒ **Music director**
- ☒ **Church musician**
- ☒ **Kapellmeister**
- ☒ **Publisher / musical entrepreneur**

Important teacher point

Like Handel, Telemann was more than simply a composer.

He was heavily involved in:

music administration
public concerts
church music
publishing
professional music-making

He was also unusually active in publishing and distributing his own music.

PART II — FAMILY & EARLY INFLUENCES

Parents / Guardians

Telemann's father was:

Heinrich Telemann

A Lutheran clergyman.

His father died when Telemann was still a child.

His mother was:

Maria Haltmeier

She came from a clerical family.

Was Telemann Born into a Professional Musical Family?

No.

This is an important parallel with Handel.

Telemann did not grow up in the kind of professional musical dynasty associated with J. S. Bach.

Teacher question

Did Telemann's family expect him to become a professional musician?

Model answer

No.

His family was concerned about music as a career and initially encouraged him toward a more conventional profession.

Economic / Social Background

Telemann grew up in an educated **middle-class / clerical environment**.

Because his father was a pastor, religion, education and literacy were important parts of his childhood world.

Where Did He Grow Up?

Primarily in **Magdeburg**.

He later studied in places including **Hildesheim** before eventually moving to Leipzig for university.

How Was He Introduced to Music?

One of the remarkable things about Telemann is how much of his musical education was **self-directed**.

He learned instruments, studied scores and began composing while still young.

Teacher emphasis

Telemann is often described as largely **self-taught as a composer**.

That does not mean he had no educational influences.

It means he did not undergo the kind of systematic long-term composition study associated with some other composers.

First Instrument

A single definitive “first instrument” is difficult to establish from standard biographies.

For the student worksheet, I would accept:

keyboard / violin / recorder, provided the student explains that Telemann became a multi-instrumentalist from a young age.

Teacher note

This is one of those places where I would rather teach students:

“The evidence is not precise enough for one simple answer”

than pretend every composer's biography is perfectly documented.

Important Teachers

Telemann's development was unusually independent.

Rather than having one defining composition teacher like Handel's **Zachow**, Telemann learned extensively through:

self-study

copying/studying scores

practical performance

school musical activities

contact with other musicians

Useful comparison

Handel → Zachow

Telemann → largely self-directed

That is a very good comparison question.

Formal Musical Education

Telemann attended school in Magdeburg and later Hildesheim.

He eventually enrolled at:

University of Leipzig

1701

He went there intending to study **law**.

And this gives us another very useful Handel connection:

Handel: LAW → MUSIC

Telemann: LAW → MUSIC

Non-Musical Education

Law at Leipzig University

However, his musical abilities quickly became impossible to ignore.

He became increasingly involved in Leipzig's musical life.

Early Musical Influences

Telemann's style absorbed several traditions.

1. German traditions

German sacred music, counterpoint and Lutheran church culture.

2. French music

Especially:

French overture style
dance movements
orchestral suites
ornamentation

This becomes extremely important for the Cambridge set work.

3. Italian music

Especially:

concerto style
clear melodic writing
ritornello thinking
virtuosity

4. Polish and Moravian folk music

Telemann encountered Polish and Moravian musicians during his work in Silesia and later wrote enthusiastically about the vitality of their music.

That influence becomes important when discussing:

dance rhythm
melodic character
rhythmic energy
folk-derived colour

Teacher memory map

GERMAN = foundation

FRENCH = suite / dance / overture

ITALIAN = concerto / melody / virtuosity

POLISH = rhythmic and folk vitality

This is one of the best summaries students can remember about Telemann.

PART III — THE COMPOSER'S LIFE IN THREE ACTS

ACT I — EARLY LIFE

1681–1708

MAGDEBURG → HILDESHEIM → LEIPZIG → SORAU

Telemann displays strong musical ability from childhood.

He composes and teaches himself instruments despite family concern about music as a profession.

Leipzig

From 1701

Telemann arrives intending to study **law**.

Instead, his musical career accelerates.

He founds a student **Collegium Musicum**.

What is a Collegium Musicum?

A group of musicians—often students, professionals and skilled amateurs—who performed instrumental and vocal music outside normal church structures.

Why this matters

This demonstrates an important historical shift:

Music is not only:

church + court

It is increasingly becoming:

public + civic + semi-professional

That will later help students understand eighteenth-century concert culture.

Leipzig Opera

Telemann becomes involved with Leipzig's opera house and composes theatrical music.

He also becomes active as a church composer and director.

Sorau

1705

Telemann becomes **Kapellmeister** at the court of Count Erdmann II of Promnitz in Sorau.

There he becomes especially interested in **French orchestral music**.

This is highly relevant to the set work.

Teacher connection

When students later analyse:

Ouverture-Suite in G minor, TWV 55:g4

they should already understand:

Telemann was deeply familiar with the French overture and suite tradition.

Polish / Moravian Influence

During this period Telemann encountered Polish and Moravian folk musicians.

He later described their music as highly inventive.

This encounter broadened his rhythmic and melodic vocabulary.

Representative Early Work

For general teaching, one can use early **orchestral suites or cantatas** from the Sorau period.

The goal is less to memorize one title here and more to identify:

French stylistic influence + increasing orchestral confidence + cosmopolitan musical language.

ACT II — MIDDLE LIFE

approximately 1708–1721

EISENACH → FRANKFURT

Eisenach

1708

Telemann becomes associated with the court at **Eisenach**.

He serves in important musical posts and composes instrumental and sacred music.

Important historical connection

This is the region closely associated with the Bach family.

Telemann developed relationships within that broader musical network.

Friendship with J. S. Bach

Telemann and **Johann Sebastian Bach** knew one another.

Their relationship was close enough that Telemann became:

godfather to Carl Philipp Emanuel Bach.

That is an excellent memorable fact for students.

Memory connection

Telemann → godfather → **C. P. E. Bach**

Frankfurt

1712

Telemann moves to **Frankfurt am Main**.

He becomes:

city music director

church music director

composer

administrator

He directs music at important churches and becomes active in public concert life.

Publishing

Telemann becomes increasingly involved in publishing his own works.

This is important historically because eighteenth-century composers were beginning to reach broader markets of:

professional musicians + amateurs + domestic performers

rather than relying solely on court manuscripts.

Musical Language During Middle Period

By now, Telemann's language combines:

French elegance

Italian clarity and virtuosity

German counterpoint

dance styles

folk influences

clear formal organisation

strong instrumental colour

Representative Middle-Period Works

Useful categories include:

concertos

chamber sonatas

orchestral suites

church cantatas

Students do not need to memorize every work at this stage.

The important point is:

Telemann becomes one of the most versatile and productive composers in German-speaking Europe.

ACT III — LATE LIFE

1721–1767

HAMBURG

This becomes the defining city of Telemann's mature career.

Hamburg

1721

Telemann becomes:

Kantor of the Johanneum

and

Director of Music for Hamburg's principal churches

This is a major professional appointment.

He becomes responsible for enormous amounts of music for:

churches

civic occasions

public events

concerts

Hamburg's Musical World

Hamburg was:

wealthy

commercial

international

culturally active

This suited Telemann's unusually broad musical interests.

Public Concerts

Telemann was heavily involved in public concert life.

This is an important difference from an older purely court-based model.

His career reflects the increasing importance of the **urban musical public**.

Publishing and Entrepreneurship

Telemann published large quantities of his own music.

He sometimes engraved or supervised publications himself.

His printed collections circulated across Europe.

Important teacher concept

This helps students understand a change in the composer's social role:

composer as employee

becomes increasingly:

composer + publisher + public figure + entrepreneur

Paris

1737–1738

Telemann travels to Paris.

There he encounters leading French musicians and hears performances of his works.

This confirms his genuinely international reputation.

Later Musical Style

Telemann lived much longer than Bach or Handel.

That is extremely important.

Bach died: 1750

Handel died: 1759

Telemann died: 1767

Because Telemann lived into the later eighteenth century, he witnessed major stylistic changes.

His later music increasingly absorbed aspects of:

galant style

and the emerging:

early Classical language

Teacher question

Is Telemann's entire career stylistically identical?

Answer

No.

His music evolves from mature Baroque language toward lighter, clearer eighteenth-century styles.

Representative Late Work

A useful example is:

Der Tag des Gerichts

The Day of Judgment

1762

An oratorio from late in his career.

It demonstrates that Telemann remained compositionally active well into old age.

Death

Telemann died in:

Hamburg

25 June 1767

He was **86 years old**.

He was succeeded in his Hamburg post by:

Carl Philipp Emanuel Bach

Again, this is a very valuable historical bridge:

J. S. Bach → C. P. E. Bach → Telemann

These composers were not isolated names in textbooks—they belonged to interconnected professional networks.

TEACHER MEMORY MAP — TELEMANN'S LIFE

MAGDEBURG

Childhood → self-directed music study → multi-instrumentalist

↓

LEIPZIG

Law → music → Collegium Musicum → opera

↓

SORAU

Court → French style → Polish/Moravian influences

↓

EISENACH

Court music → Bach-family connections

↓

FRANKFURT

Church + civic music → public concerts → publishing

↓

HAMBURG

Major city music director → church music → concerts → publishing → international reputation

↓

PARIS

International recognition

↓

1767

Death → C. P. E. Bach succeeds him in Hamburg

TELEMANN'S MUSICAL IDENTITY IN ONE LINE

A very useful teacher answer is:

Telemann was a highly versatile German Baroque composer who combined German contrapuntal traditions with French, Italian and Polish influences, writing prolifically for church, court, theatre, chamber ensemble and public concert life.

WHY TELEMANN MATTERS TO CAMBRIDGE AS MUSIC

This is particularly important for this composer.

For 2027–2028 Cambridge sets:

Overture-Suite in G minor, TWV 55:g4

in **Section A: Compositional Techniques and Performance Practice.** ([Cambridge International](#))

The work is useful because it allows students to study:

French overture style

suite structure

Baroque dance

basso continuo

tonal harmony

cadences

sequences

ornamentation

texture

instrumental colour

performance practice

Cambridge explicitly includes suite forms such as the French overture, allemande, courante, sarabande, gigue, minuet, gavotte and bourrée within the required musical vocabulary for 9483. ([Cambridge International](#))

The official teacher guide also recommends that students compare different performances and then apply their knowledge of Baroque harmony, tonality and performance practice to unfamiliar listening questions. ([Cambridge International](#))

TEACHER EXAM PRIORITY

For Telemann, students should ultimately be able to answer three different kinds of questions:

WHO WAS HE?

German Baroque composer, multi-instrumentalist, music director and cosmopolitan stylist.

WHAT DOES HIS MUSIC SOUND LIKE?

French elegance and dance influence + Italian energy + German craft + colourful instrumentation.

WHY DOES THIS MATTER FOR CAMBRIDGE?

Because the set work teaches the musical language and performance practices students must recognize and apply to both **prepared and unfamiliar Baroque listening**.

Next, **Part IV — The World Around Telemann** should be especially valuable because he lived from **1681 to 1767**—a long enough lifetime to span the late Baroque, Enlightenment and emergence of the galant/early Classical world. That will give us excellent material for politics,

science, philosophy, literature, technology and social change before we move into **Part V — The Five Arts Connection**.

Yes. We can complete **Parts IV–XVII for Telemann** now and treat this as the reusable **Teacher Answer Key** for the Cambridge AS & A Level Music class. I'll keep the same structure as the master worksheet, which continues from historical context into the Five Arts, Musical DNA, recognition, ten works, detailed analysis, score investigation, performance, composition, influence, comparison and final identification.

Parts IV–XVII

PART IV — THE WORLD AROUND THE COMPOSER

Telemann lived from **1681–1767**, an unusually long life for this generation. His lifetime stretches from the mature Baroque into the Enlightenment and toward the emerging Classical style.

Historical Timeline

Area	What was happening during Telemann's lifetime?
Politics / Government	Europe was dominated by monarchies and aristocratic courts. Louis XIV's France was a major cultural model early in Telemann's life. German-speaking territories remained politically fragmented within the Holy Roman Empire.
Wars / Revolutions	War of the Spanish Succession (1701–1714); Great Northern War (1700–1721); Seven Years' War (1756–1763). European borders, courts and political alliances repeatedly changed.
Society / Class	Court culture remained powerful, but wealthy urban middle classes were growing. Public concerts, publishing and commercial music-making became increasingly important.
Science	Newton's work transformed physics and astronomy. Scientific observation, classification and experimentation increasingly shaped European thought.
Technology	Printing and engraving improved the circulation of music. Instrument design continued to develop. Better transport and postal networks helped scores and ideas travel.
Philosophy	The Enlightenment promoted reason, observation, education and debate. Thinkers increasingly challenged inherited authority.

Religion	Lutheranism strongly shaped German sacred music. Telemann worked extensively within Lutheran church institutions. Religious music remained a major professional responsibility for composers.
Literature	Satire, essays, poetry and the early novel expanded. Writers such as Swift, Pope, Voltaire and later Lessing were active during his lifetime.
Education	Universities and urban schools remained important centres of intellectual life. Music increasingly existed alongside humanistic and scientific education rather than solely as a court/church craft.

Teacher emphasis

Students should understand that Telemann lived during a transition:

COURT + CHURCH

gradually expanded into:

COURT + CHURCH + CITY + PUBLIC CONCERT + PUBLISHING + AMATEUR MUSIC-MAKING

That transition helps explain why Telemann wrote for so many different types of musicians and audiences.

PART V — THE FIVE ARTS CONNECTION

MUSIC

Important composers alive at the same time

1. **Johann Sebastian Bach** — 1685–1750
2. **George Frideric Handel** — 1685–1759
3. **Antonio Vivaldi** — 1678–1741
4. **Jean-Philippe Rameau** — 1683–1764
5. **Domenico Scarlatti** — 1685–1757

Other useful names:

Arcangelo Corelli • François Couperin • Jean-Baptiste Lully • C. P. E. Bach

Relationships

Telemann personally knew both **J. S. Bach and Handel**.

He became godfather to **Carl Philipp Emanuel Bach** in 1714, and C. P. E. Bach eventually succeeded Telemann as music director in Hamburg after Telemann's death. (telemann.org)

Did they influence one another?

Yes, but avoid implying a simple one-directional relationship.

Telemann absorbed and combined:

- French orchestral traditions
- Italian concerto style
- German contrapuntal traditions
- Polish and Moravian musical influences

Cambridge specifically describes his work as combining European influences and notes that he helped connect folk, popular and art music while anticipating the lighter galant style. ([Cambridge International](http://CambridgeInternational))

VISUAL ARTS

Artists / movements

Useful contemporaries include:

Antoine Watteau

Canaletto

William Hogarth

Jean-Baptiste-Siméon Chardin

Movement

Late Baroque → Rococo

Connections to Telemann's musical world

Possible student answer:

Rococo visual art often values elegance, movement, decoration, contrast, wit and refined detail. Similar qualities can be found in Telemann's lighter dance movements, graceful melodic writing, colourful instrumentation and interest in contrast.

Important: this is a **cross-arts comparison**, not a claim that Telemann directly copied these painters.



LITERARY ARTS

Important writers

Jonathan Swift

Alexander Pope

Voltaire

Gotthold Ephraim Lessing

Literary tendencies

Enlightenment writing

satire

wit

reason

social commentary

Connection to Telemann

Telemann's character pieces often use titles suggesting:

personalities • emotions • behaviours • places

For example:

Les Irresoluts — “The Indecisive”

Les Capricieuses — “The Capricious”

Gasconnade — boasting / bragging

This allows music to behave almost like **character writing**.

THEATRE / DRAMA

Telemann composed extensively for the theatre and opera.

Important developments:

- public opera houses
- Italian opera
- French theatrical traditions
- increasing urban entertainment
- music used to depict character and affect

Connection

The Cambridge suite itself contains movements with characterful titles.

Music does not merely accompany a dance—it can suggest a **personality or behaviour**.

DANCE

Dance is fundamental to understanding Telemann.

Students should know:

allemande
courante
sarabande
gigue
gavotte
bourrée
minuet
loure

The Cambridge teacher guide explicitly expects familiarity with Baroque dance characteristics and points out that Telemann's suite contains movements that are dance-like while also portraying characters or affects. ([Cambridge International](#))

PART VI — THE COMPOSER'S MUSICAL DNA

This corresponds directly to the Musical DNA section of the student worksheet.

Melody

- ☒ Conjunct
- ☒ Disjunct
- ☐ Normally atonal
- ☒ Diatonic
- ☒ Motivic
- ☒ Lyrical
- ☒ Sequence
- ☒ Ornamented
- ☒ Sometimes fragmented

Teacher answer

Telemann often uses **clear, memorable motifs**, sequences and balanced phrases. Melodies may alternate graceful stepwise writing with striking leaps. Ornamentation is stylistically important.

Harmony & Tonality

- ☒ Major/minor tonality
- ☒ Functional harmony
- ☒ Circle-of-fifths movement
- ☒ Related-key modulation
- ☒ Sequences
- ☒ Suspensions
- ☒ Dominant-tonic cadential organisation
- ☐ Atonal
- ☐ Twelve-tone
- ☐ Serial

Typical harmonic language

I – IV – V – I

plus:

- secondary dominants

- sequences
- tonicisation
- relative major/minor
- dominant relationships
- perfect and imperfect cadences

For the Cambridge set work, students need strong command of **keys, chords, inversions and cadences**, because Cambridge expects them to transfer this understanding to unfamiliar Baroque music. ([Cambridge International](#))

Rhythm & Metre

- ☒ Regular metre
- ☒ Syncopation
- ☒ Dotted rhythms
- ☒ Dance rhythms
- ☒ Compound metre
- ☒ Anacrusis
- ☒ Rhythmic sequences

Particularly important

French-overture dotted rhythms

Students should understand **double-dotting as a possible performance-practice convention** in the first movement. Cambridge specifically discusses this in the set work. ([Cambridge International](#))

Texture

- ☒ Homophonic
- ☒ Polyphonic
- ☒ Contrapuntal
- ☒ Imitative
- ☒ Layered

Teacher answer

Telemann moves fluidly between:

full tutti

and

smaller solo/trio textures.

He frequently uses imitation without making every work continuously dense or contrapuntal.

Form / Structure

Common forms:

Binary

Rondeau / Rondo

French overture

Dance-suite movements

Ritornello-related concerto structures

Fugal / imitative sections

Instrumentation / Orchestration

One of Telemann's strongest characteristics.

He was particularly effective at exploiting different instrumental colours.

Cambridge set-work instrumentation

3 oboes

bassoon

strings

continuo

Cambridge notes that this produces a wide variety of sonorities and sometimes creates a solo trio resembling **concertino versus tutti** in concerto grosso writing. ([Cambridge International](#))

Dynamics & Expression

Dynamics are often influenced by:

- instrumentation
- texture
- register
- tutti/solo contrast
- historically informed performer decisions

Do **not** assume that every Baroque passage simply uses “terraced dynamics.”

That term can be useful, but students should describe what they actually hear.

Timbre / Sound World

Model answer

Telemann's sound world is colourful, elegant and highly contrasted. He often combines a string foundation and continuo with independent wind writing, alternating full ensemble sonorities with smaller groups and highlighting the individual colours of instruments.

PART VII — HOW DO I RECOGNIZE TELEMANN?

The worksheet asks for five aural clues and a musical fingerprint.

Clue 1

French-style dance rhythms and overture gestures

Clue 2

Clear functional Baroque harmony

Clue 3

Strong contrast between instrumental groups

Clue 4

Sequences and imitation

Clue 5

Elegant melodic writing combined with colourful wind writing

Musical Fingerprint

I think this could be Telemann because I hear clear Baroque functional harmony, dance-derived rhythms, sequences and imitation, together with colourful contrasts between wind, strings and continuo.

Teacher warning

Students cannot reliably identify every unknown Baroque extract as specifically “Telemann.”

Cambridge's more important goal is:

Can the student identify and explain Baroque compositional and performance-practice features?

The two Section A set works prepare students for both set-work and unfamiliar listening.
([Cambridge International](#))

PART VIII — TOP 10 WORKS

#	Composition	Approx. Date	Genre	Why Important
1	Ouverture-Suite in G minor, TWV 55:g4	date uncertain	Orchestral suite	Cambridge set work; essential
2	<i>Tafelmusik (Musique de table)</i>	1733	Instrumental collection	Major demonstration of Telemann's instrumental versatility
3	<i>Wassermusik: Hamburger Ebb' und Fluth</i>	1723	Orchestral suite	Programmatic colour; Hamburg civic context

4	<i>Paris Quartets</i>	1730s	Chamber music	International reputation and sophisticated chamber writing
5	<i>Brockes-Passion</i>	1716	Passion	Important large-scale sacred vocal work
6	<i>Der getreue Music-Meister</i>	1728–29	Musical periodical/collection	Important example of publishing and music for a broad public
7	<i>Der Tag des Gerichts</i>	1762	Oratorio	Major late work
8	<i>Don Quichotte auf der Hochzeit des Comacho</i>	1761	Serenata / dramatic work	Late theatrical style and characterisation
9	Viola Concerto in G major, TWV 51:G9	c. 1716–21	Concerto	One of the earliest important solo viola concertos
10	Trumpet Concerto in D major, TWV 51:D7	early 18th c.	Concerto	Demonstrates idiomatic instrumental writing

Teacher note

For the **set work**, Cambridge explicitly says the precise date of composition is **unknown**. It is sometimes called a “Darmstadt Overture,” and its manuscript is connected with Darmstadt; Cambridge links this context with Telemann's Frankfurt employment, 1712–21. ([Cambridge International](#))

PART IX — MASTER COMPOSITION ANALYSIS

Cambridge Set Work

Overture-Suite in G minor, TWV 55:g4

Date composed

Exact date unknown

Genre

Orchestral suite / Ouverture-suite

Historical period

Baroque

Instrumentation

3 oboes
bassoon
strings
continuo

Why was it written?

The exact circumstances are uncertain.

Cambridge notes that it is sometimes called a **Darmstadt Overture** and that Telemann was permitted to compose for the Darmstadt orchestra while working in Frankfurt. ([Cambridge International](#))

Teacher distinction

Write:

“possible association with Darmstadt”

rather than:

“definitely commissioned by Darmstadt.”

Movement Structure

I — Ouverture

French-overture style:

Slow, stately dotted section → faster imitative/fugal section → return of slow style

Important features:

- dotted rhythms
- double-dotting in some performances
- imitation
- pedal notes
- sequences
- tutti/solo contrast
- fugue-like subject
- stretto
- circle-of-fifths movement

Cambridge identifies the opening as a French overture in the tradition of **Lully**. ([Cambridge International](#))

II — Rondeau

Marking:

Gayement — cheerfully

Form:

A – B – A – C – A

Important characteristics:

- recurring refrain
- contrasting episodes
- imitation
- changing instrumental textures
- related-key movement
- da capo return

Cambridge identifies B-flat major and dominant-region movement among the important tonal contrasts. ([Cambridge International](#))

III — Les Irresoluts

Meaning:

“The Indecisive” / “The Unresolved”

Marking:

à discrétion — with freedom

Form:

Binary

Musical characterisation:

Telemann frequently delays expected melodic entrances with rests.

This creates musical **hesitation**.

Essential connection

TITLE → MUSICAL TECHNIQUE → CHARACTER

That is excellent exam thinking.

Cambridge specifically encourages comparing performances because tempo, dynamics, articulation and ornamentation can vary significantly here. ([Cambridge International](#))

IV — Les Capricieuses

Meaning:

“The Capricious”

Style:

Essentially a **gavotte**.

Features:

- 2/2 metre
- upbeat
- changing textures
- modulations
- syncopation
- leaps
- contrasting moods

Musical interpretation

Frequent changes help portray a **capricious or changeable personality**. ([Cambridge International](#))

V — Loure

French dance.

Character:

quiet • dignified • graceful

Features:

- triple metre
- anacrusis
- dotted melodic rhythm
- binary structure
- alternation of tutti and oboe-trio sonorities

Cambridge describes it as a slow-gigue-like French dance. ([Cambridge International](#))

VI — Gasconnade

Associated idea:

boasting / bragging

Character:

fast • lively • extroverted

Features:

- prominent opening motif
- sequences
- off-beat writing
- large melodic leaps
- energetic instrumental exchanges
- relative-major contrast

The exaggerated leaps and energetic rhetoric help suggest the movement's boastful character. ([Cambridge International](#))

VII — Minuets I & II

Form:

Minuet I → Minuet II → Minuet I

Features:

- triple metre
- balanced four-bar phrases
- moderate tempo
- binary organisation
- instrumentation contrast
- melodic/bass exchange between the two minuets

An especially clever detail:

the bass and melody lines are exchanged between the two minuets.

Cambridge specifically identifies this as an example of Telemann extracting significant variety from a limited amount of material. ([Cambridge International](#))

Harmony / Pitch Organisation

Overall tonal language:

functional major/minor harmony

Important keys include:

G minor — tonic

B-flat major — relative major

D / D major / D minor — dominant region

C minor — subdominant

Students should analyse:

cadence → modulation → sequence → harmonic rhythm

rather than simply naming chords.

Rhythm

Critical devices:

dotted rhythm
double-dotting possibilities
syncopation
anacrusis
off-beat writing
repeated-note motifs
dance-derived metre

Texture

Important changes include:

tutti ↔ trio

homophony ↔ imitation

strings ↔ winds

contrapuntal ↔ chordal writing

This is one of the strongest identifying features of the suite.

PART X — SCORE DETECTIVE

Your worksheet asks students to choose three passages and explain **what happens and why it matters**.

Passage 1 — Overture opening

What happens?

Slow, majestic dotted rhythms, full texture, imitation and pedal writing.

Why important?

It immediately establishes:

French overture style + grandeur + Baroque performance practice

Passage 2 — Faster Ouverture section

What happens?

Fugal-style subject appears and passes through different instrumental parts.

Students should locate:

- subject
- answer
- countersubject-like material
- imitation
- stretto
- sequence

Why important?

It demonstrates Telemann's ability to integrate **contrapuntal writing with orchestral contrast**.

Passage 3 — Minuets I & II

What happens?

Telemann rearranges a relatively small amount of material, including exchanging melodic and bass functions.

Why important?

Excellent example of:

economy + transformation + structural coherence

PART XI — PLAY IT

The worksheet asks students to demonstrate musical language physically rather than keeping history entirely theoretical.

At the piano, students can demonstrate:

Theme / Motif

Play a short repeated-note Baroque motif.

Harmony

Play:

i → iv → V → i

in G minor.

Then:

circle-of-fifths progression

Rhythm

Play:

French overture dotted rhythm

Texture

Demonstrate:

homophonic chordal writing

then

two-part imitation

Scale / Pitch Collection

G natural, harmonic and melodic minor

Technique

Create:

sequence

and transpose it through related keys.

PART XII — COMPOSE LIKE TELEMANN

This corresponds to the worksheet's 8–16 measure composition exercise.

Choose three characteristics

Example:

1. **Sequence**
2. **Dance rhythm**
3. **Imitation**

Student task

Compose **8–16 measures**.

Possible brief:

Compose a short Baroque character piece representing a personality trait such as “The Proud,” “The Nervous,” “The Dreamer” or “The Impatient.”

Requirements:

- major or minor key
- identifiable motif
- functional harmony
- one sequence
- one cadence
- one instance of imitation
- rhythm connected to character

Extension

Write the same theme in two contrasting textures:

tutti/chordal

versus

imitative/trio-like

This mirrors one of Telemann's most important orchestral strategies.

PART XIII — INFLUENCE MAP

Who influenced Telemann?

Jean-Baptiste Lully

French overture / court style

Arcangelo Corelli

Italian instrumental style

Italian concerto tradition

Including the wider influence of **Vivaldi**

German Lutheran tradition

Sacred music / counterpoint

Polish and Moravian musicians

Rhythmic and melodic vitality

TELEMANN → LATER MUSIC

Possible map:

Lully / Corelli / European traditions

↓

TELEMANN



C. P. E. Bach / galant style / emerging Classical language

Cambridge specifically describes Telemann as helping prepare the way for galant style through greater emphasis on melody and simpler textures. ([Cambridge International](#))

Teachers

No single teacher dominates his biography in the way Zachow does Handel's.

Important answer: largely self-directed musical development.

Students / Next Generation

Not necessarily formal pupils in the modern conservatory sense.

The stronger historical connection is through:

publication + performance + professional networks + younger composers

Collaborators / Professional Network

J. S. Bach

Handel

C. P. E. Bach

French musicians encountered during Paris visit

Hamburg performers and church musicians

Patrons / Institutions

Sorau court

Eisenach court

Frankfurt churches/civic institutions

PART XIV — THEN vs NOW

What did Telemann inherit?

- basso continuo
- major/minor tonality
- contrapuntal traditions
- dance suite
- French overture
- Italian concerto
- Lutheran sacred traditions

What did he change?

He combined these national styles unusually freely.

He:

- exploited instrumental colour
- integrated folk/popular influences
- wrote extensively for amateur as well as professional performers
- embraced publishing
- experimented with character pieces
- moved toward clearer melodic textures

What did he leave?

A vast model of:

international stylistic synthesis

and a bridge between:

late Baroque → galant → early Classical thinking

Can his influence still be heard today?

Yes—in:

- historically informed performance
 - Baroque ensemble repertoire
 - recorder/flute/oboe repertoire
 - chamber music
 - music-education repertoire
 - renewed study of eighteenth-century cosmopolitanism
-

PART XV — COMPOSER COMPARISON

Telemann vs Handel

This is the most useful immediate comparison because both are Cambridge Section A composers.

Element	Telemann	Handel
Period	Baroque	Baroque
Background	German	German-born, internationally based
Melody	Clear, elegant, often dance-like	Broad, memorable, often dramatic/vocal
Harmony	Functional tonal harmony	Functional tonal harmony
Rhythm	Strong dance influence	Dance + theatrical/ceremonial energy
Form	Suites, concertos, chamber forms	Opera, oratorio, concerto, suite
Texture	Frequent instrumental contrast and imitation	Counterpoint + strong homophonic dramatic writing
Instrumentation	Particularly colourful wind combinations	Strong orchestral and vocal colour
French influence	Very important	Important
Italian influence	Important	Extremely important
Main Cambridge work	Orchestral suite	Organ concerto

Characteristic strength

Stylistic versatility

Dramatic power

How to recognise

Dance, colourful instrumental contrast

Strong melodic rhetoric, sequences, dramatic contrasts

Most important similarity

Both synthesize several European national styles within a late-Baroque tonal language.

Most important difference

Telemann's Cambridge work emphasises the orchestral suite, dance, character and colourful wind/string combinations, while Handel's set work centres on concerto principles and the solo organ.

PART XVI — 60-SECOND IDENTIFICATION CHALLENGE

Possible composer

Georg Philipp Telemann

Period

Baroque

Possible genre

Overture-suite / dance movement / instrumental Baroque music

Evidence

Melody: ornamented, motivic, sequential

Harmony: functional major/minor harmony; clear cadences

Rhythm: dance-derived, dotted or syncopated

Texture: alternation of tutti, trio, homophony and imitation

Instrumentation: colourful use of oboes/bassoon against strings and continuo

Form: binary, rondeau or French-overture structures

Model conclusion

I believe this music is Baroque and could be by Telemann because it combines functional tonal harmony and clear cadences with dance-derived rhythms, sequences and imitation. The contrasting wind and string sonorities and rapid movement between tutti and smaller instrumental groups are particularly characteristic of Telemann's orchestral style.

PART XVII — FINAL COMPOSER SUMMARY

Explain Telemann in exactly five sentences

1. Georg Philipp Telemann was one of the most prolific and internationally minded composers of the late Baroque.
 2. His music combines German, French, Italian and Polish influences.
 3. He wrote across almost every important genre of his period and displayed exceptional understanding of instrumental colour.
 4. His music frequently uses functional harmony, sequences, dance rhythms, imitation and contrasts of instrumentation and texture.
 5. His later emphasis on clear melody and lighter textures helped connect the mature Baroque with the emerging galant and Classical styles.
-

Five Words That Define Telemann

Versatile | Cosmopolitan | Colourful | Inventive | Melodic

Three Works Students Should Recognise

1. *Ouverture-Suite in G minor, TWV 55:g4*

Non-negotiable Cambridge work

2. *Tafelmusik*

Instrumental mastery

3. *Wassermusik*

Orchestral colour and programmatic writing

One Innovation / Contribution to Remember

Telemann created a highly adaptable international musical language by combining several European styles rather than identifying with only one national tradition.

One Historical Connection

Telemann's career reflects the transition from court- and church-dominated music toward public concerts, publishing and an expanding urban musical market.

One Five-Arts Connection

His character pieces can be compared with literature and theatre because musical gestures are used to portray personalities, behaviours and emotions.

One Musical Feature Students Should Demonstrate

Sequence

Play a short motif and repeat it at successively different pitch levels while maintaining its rhythmic identity.

Then explain:

This is not simply repetition—the musical idea moves through different pitch levels and often supports harmonic movement.

Why Does Telemann Matter to Music History?

Teacher Model Answer

Telemann matters because he represents the extraordinary stylistic diversity of eighteenth-century European music. Rather than belonging to a single national tradition, he absorbed German counterpoint, French dance and orchestral style, Italian concerto principles and elements of Polish and Moravian music. His enormous output served churches, courts, theatres, public concerts and domestic performers, while his publishing activities helped music circulate to a wider public. His later preference for clearer textures and melodic immediacy also anticipated the galant and early Classical styles. For Cambridge students, his music is particularly valuable because it demonstrates how Baroque harmony, dance, form, instrumentation and performance practice interact in real music.

CAMBRIDGE 9483 — TELEMANN: TEACHER QUICK KEY

This is the one-page material I would eventually place at the very end of every teacher dossier.

Must Know

Composer: Georg Philipp Telemann

Dates: 1681–1767

Period: Baroque

Set work: *Ouverture-Suite in G minor, TWV 55:g4*

Section: A — Compositional Techniques & Performance Practice

Instrumentation: 3 oboes, bassoon, strings, continuo

Tonic: G minor

Primary influence: German + French + Italian + Polish/Moravian

Essential texture: tutti ↔ smaller wind/solo groups

Essential harmony: functional tonality, modulation, sequences, cadences

Essential performance practice: ornamentation, articulation, tempo choices, French-overture dotted rhythm/double-dotting

Set-work movements

- 1. Ouverture** — French overture
- 2. Rondeau** — recurring refrain
- 3. Les Irresoluts** — indecision/freedom
- 4. Les Capricieuses** — capricious gavotte
- 5. Loure** — dignified French dance
- 6. Gasconnade** — boasting
- 7. Minuets I & II** — triple-metre dance pair

Cambridge recommends that learners compare performances and use the two Section A works to develop knowledge of Baroque features, performance practice, harmony and tonality before applying those skills to unfamiliar extracts. ([Cambridge International](#))

The single sentence students should remember

Telemann combines Baroque craftsmanship with international styles, colourful instrumentation and dance-derived character to create music that is both structurally clear and highly expressive.

PART XVIII — STUDY FOCUS CONNECTIONS

Study	Focus	Where can I hear this in this composer?
01	Motif & Development	Short dance motives are repeated, sequenced, imitated and passed between different instrumental groups in <i>Ouverture-Suite in G minor, BWV 55:g4</i> .
02	Harmony & Structure	Functional tonal harmony, related-key modulation, circle-of-fifths movement, cadences and clearly organised binary/rondeau sections.
03	Contrasting Texture	Full orchestra contrasted with smaller wind groups; homophonic dance writing contrasted with imitation and fugal textures.
04	Pitch Cells / Chromatic Organisation	Telemann remains strongly tonal. Students can examine concise motifs as pitch material, then compare how later composers organise pitches without functional harmony.
05	Instrumentation	Colourful scoring for three oboes, bassoon, strings and continuo; frequent contrasts between winds and strings.
06	Form & Development	French overture, rondeau, binary dances, loure, gavotte-like writing and paired minuets provide clear examples of Baroque formal organisation.

Strongest Study Focus for This Composer:

Contrasting Texture

Composition Technique I Can Borrow:

Alternate a full ensemble with a smaller instrumental group.

Musical Example:

Loure from Ouverture-Suite in G minor — tutti passages alternate with a smaller oboe/bassoon grouping.

How I Could Use It in My Own Composition:

I could write one theme for the full ensemble, repeat it with only two or three instruments, and then bring the full group back to create contrast and structural clarity.