

UNIVERSITI TEKNOLOGI MARA

BOWINGS AND FINGERINGS TECHNIQUE IN BAROQUE
MUSIC

ZALEELAH BINTI BORHAN

Dissertation submitted in partial fulfilment of the requirement for the
degree of
Bachelors in Music Performance (Honours)

Faculty of Music

November 2008

Projek Tahun Akhir ini yang bertajuk **Bowings and Fingerings Technique in Baroque Music** a telah dihantar oleh Zaleelah binti Borhan bagi memenuhi syarat untuk Ijazah Sarjana Muda Seni Muzik Persembahan (Kepujian), Fakulti Muzik dan telah disahkan oleh

Assoc.Prof. Hanizah bt. Hj. Musib
Advisor
Faculty of Music
Universiti Teknologi MARA

Dr. Valerie Ross
Head of Department
Bachelor in Music Performance
(Honours)
Universiti Teknologi MARA

Assoc. Prof. Dr.Shahanum Binti Mohd
Shah
Dean
Faculty of Music
Universiti Teknologi MARA

NOVEMBER 2008

ACKNOWLEDGEMENTS

Assalamualaikum w.b.t

BISMILLAHIRRAHMAANIRRAHIM. I must acknowledge my dept and express my gratitude to my whole families . Other I am deeply grateful to Assoc. Prof Hanizah Musib because give me in the right direction, advice and also a few information regarding this thesis. I owe my husband a special word of thanks for his unswering support. Finally I must especially thank to Ms Mayya Musayeva and Mr. Mustafa Fuzer Nawi to give co-operation in this research. Obviously I cannot list everyone – my friends and to whom have contributed to my convictions and attitute.

Assalamualaikum, thank you.

ABSTRACT

In violin playing we have to deal with distinct categorise of values. One of these can be called the absolute or unchangeable values and the other, the relatives or changable values. As the name implies, the first category is not affected by alteration of circumstances, wheareas the second category maybe modified or varied by the style of period, a change of locale, or the taste of the performer. The music Bach's for example, If we knew exactly how bach wanted in his music to sound, there still would remain the question or weather its should played precisely in the historical or weather the style should be adapted to fit modern ideas, means and surrounding. In my research the left hand is concerned with fingerings which fingering in playing double stop and also in shifting and also problems when playing a chords and thrills which generally cause most of the trouble for the violinist.

TABLE OF CONTENTS

	Page
<i>TITLE</i>	<i>i</i>
<i>VALIDATION</i>	<i>ii</i>
<i>ACKNOWLEDGEMENTS</i>	<i>iv</i>
<i>ABSTRACT</i>	<i>vi</i>
<i>TABLE OF CONTENTS</i>	<i>vii-viii</i>
CHAPTER 1	
1.1 Introduction	1
1.2 Objectives	2
1.3 Research Method	2
1.4 Scope	3
1.5 Writting Organization	3
CHAPTER 2	
2.1 Introduction	4-5
2.2 History of violin	5-6
2.3 The Differences between Barouque violin and modern violin	6-7
2.4 Left hand – fingering	8-9
2.5 Double stop	9-13
2.6 Shifting	13-15
2.7 Thrills	16