

UNIVERSITI TEKNOLOGI MARA

**THE NATURE OF BAROQUE TIMPANI, ITS
PERFORMANCE PRACTICE AND WAYS TO
EMULATE THE BAROQUE SOUND ON THE
MODERN TIMPANI**

**MUHAMMAD FARHAN
BIN MOHAMAD SAFIRUDDIN**

Thesis submitted in fulfillment of the requirements for the
degree of

Bachelor of Music Performance (Honors)

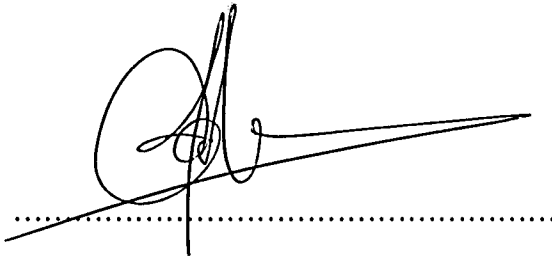
Faculty of Music

July 2012

DECLARATION OF AUTHORSHIP

I, MUHAMMAD FARHAN BIN MOHAMAD SAFIRUDDIN, declare that this thesis titled, 'THE NATURE OF BAROQUE TIMPANI, ITS PERFORMANCE PRACTICE AND WAYS TO EMULATE THE BAROQUE SOUND ON THE MODERN TIMPANI' and the work presented herein is my own. I hereby confirm that:

- This work had not been previously submitted for any degree or such qualification.
- This work was done in its entirety while in candidature for a bachelor's degree at this university.
- Where I have consulted the published work of others, this is clearly attributed.
- Where I have quoted the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work.
- I have acknowledged all main sources for help.

A handwritten signature in black ink, consisting of a large, stylized 'M' followed by a long horizontal stroke that tapers to a point. The signature is written over a dotted horizontal line.

Muhammad Farhan bin Mohamad Safiruddin

Faculty of Music

Universiti Teknologi Mara

ABTRACT

Timpani or kettledrums are the instruments that arose in 15th century and developed along with world modernization. Along the way until to its appearance today, the timpani have gone through lots of modifications, in terms of size, tuning mechanisms and skin heads. But it still retains the same characteristic shape of the timpani, resembling a bowl. This research study begins with an historical account of the origins of ancient timpani. This study examines the natures of the baroque timpani, its performance practice and how to emulate the sound of baroque timpani on the modern timpani. It begins with an historical account of the origins of ancient timpani. I have accessed historical research literature throughout this undertaking and I was able to complete my research mostly through extensive reading and data collection. Thus, my study demonstrates the importance of knowing the historical background of the timpani as the ancient instrument.

ACKNOWLEDGEMENTS

I would like to thank the following name for their direct contribution in helping me to complete this research:

Firstly, my deepest gratitude to the Almighty, Allah S.W.T for giving me the strength and patience to complete the research.

My supervisor, Dr Katia Tiutiunnik who continually read my work, suggested ways in way I could improve my content and discussed many other matters pertaining to this research. I wish also to thank the other supervisors of my research, Mr. Ahmad Rithauddin and Dr. Ghaziah for their support and suggestions. Thank you all.

I am extremely grateful to Tan Siu Yan who agreed to be my interviewee and who has been an inspiring percussion member. I wish to thank Mr. Azam Fadley for his time during my research undertaking. Without the guidance from them I would not have developed my finding in chapter four. I am also very grateful to my mother, twin sisters and little brother, Mrs. Norhalizah Mohd Salleh, Nur Farhana, Nur Farhani and Muhammad, for their continued support for my studies. Their guidance and patience has greatly assisted me in my research. Furthermore, I am grateful for the UiTM library, from where I have accessed a great deal of research material. I have also had very pleasant treatment from the library staff. I want to thank Miss Nurul Fazyana, for her endless support, time and encouragement which helped me complete my research.

TABLE OF CONTENTS

DECLARATION OF AUTHORSHIP	i
ABSTRACT	ii
ACKNOWLEDGMENT	iii
TABLE OF CONTENTS	iv
Chapter 1 Introduction	1
1.1 Background	1
1.2 Problem Statement	3
1.3 Objectives of the study	4
1.4 Research Questions	4
1.5 Significance of the study	5
1.6 Limitations of the study	5
Chapter 2 Literature Review	6
2.1 Baroque Period	6
2.2 The Baroque Orchestra	8
2.3 Percussion	9
2.4 Timpani or Kettledrums	10
2.5 The Uses of Timpani	11