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RESEARCH PROJECT

BOWING TECHNIQUES APPLICATION IN VIOLA PLAYING FOR VIOLA CONCERTO IN C MINOR BY HENRI CASADESUS

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ABSTRACT

The viola though less neglected than before, has always had a problem of lacking inputs on repertoires or playing techniques. The viola concerto in C minor by Henri Casadesus has undoubtedly became one of the fundamental piece for a progressing player, however there are little to no specification on the playing techniques of the piece despite the importance of musical interpretation being emphasized in performances since ages ago to provide clarity on musical works. Guidance should especially be provided for players learning this concerto while they tackle upon the complexity of more advanced techniques while stepping into a more refined artistic form of performing or playing.

The aim of the study is to find out the appropriate bowing techniques of the concerto to provide more perspectives in unfolding each of the possibly challenging excerpts on the composition while it serves as an essential contribution to a good interpretation of a playing.

The study is carried out comparatively through the analysis of professional players with established performing skills, hopefully to provide more insights for maturing players in acquiring more advanced playing skills in general. Though there is no specified performer that has been preferred overall as a result, however each performers have contributed to the efficiency of the bowing techniques in specific movements as they flaunt their charming identity while still abiding to the initial mood of the concerto. Each of the performers are personally chosen based on the most fitting interpretation for the mood of each movements, for it to be distinguished into different characters eventually bringing life to the composition. The explained implications of the bowing techniques can give more outputs for learning players in why it is appropriate for the interpretation as well as the know-how of applying the techniques as efficient as possible.

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CHAPTER ONE : INTRODUCTION

1.1   Background

Viola, an instrument that is slightly bigger than the violin is known as the alto of the string family. The viola has undergone certain variations of shapes and characters in efforts of making it a different entity from the violin which eventually results in a one-seventh larger bigger than the violin in measurement along with a range of fifth lower (Veissi, 1947). Though it is slightly bigger than the violin, the viola is still usually mistaken as a violin even to some musicians in this century for its similarity in the design and shape. It was never an outstanding instrument compared to the violin to begin with, and is even named with terms like "large violin" which erased the viola as a separate embodiment from the violin and this has become the reason why its origin in Europe can barely be found historically. Violas are frequently misidentified as violins, even in the twenty-first century and it is possible that the viola was recorded in household inventories, concert records, or newspaper advertisement as a violin or fiddle (Bynog, 2012). This is probably due to it only known as an instrument which holds the harmonisation part of many written music and with little catalogue of virtuosic music compared to the violin. Instead of highlighting the viola as a derived instrument from the violin, there is pretty much a significant difference in the characterization alone from the tone production, width, sizes and few others. However, just like the violin, playing the viola requires various technical skills to achieve a constant decent tone production and fluency.

As a bowed string musician, there is no justification in admitting that the coordination of both right hand and left hand play major roles in the production of the sound. As vital as the left hand is in playing the notations of musical pieces, the technique in using the right hand is indeed as essential in order to bow properly. The frictional