



**FACULTY OF MUSIC
UNIVERSITI TEKNOLOGI MARA**

**BAROQUE VIOLA BOWING TECHNIQUES USED
ON MODERN VIOLA IN “CONCERTO IN G
MAJOR, 3RD MOVEMENT” BY GEORG PHILIPP
TELEMANN.**

**IFFAH RASYIDAH BINTI SHAHABUDIN
2018437032**

**MU222 BACHELOR OF MUSIC PERFORMANCE
(HONS)**

AUGUST 2020

AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and the result of my own work, unless otherwise to any other academic institution or non-academic institution for any other degree or qualification.

I, hereby, acknowledge that I have been supplied with Academic Rules and Regulations for Post Graduates, Universiti Teknologi MARA, regulating the conduct of my study and research.

Name of Student : IFFAH RASYIDAH BINTI SHAHABUDIN

Student's ID No. : 2018437032

Programme : MU222 Bachelor of Music Performance (Hons)

Faculty : Faculty of Music

Thesis Title : Baroque Viola Bowing Techniques used in
modern viola for "Concerto in G Major, 3rd
Movement" by Georg Philipp Telemann

Signature of Student :

Date :

ACKNOWLEDGEMENT

In the name of ALLAH, the most gracious and the most merciful. Alhamdulillah, thanks to Allah S.W.T for blessing me with His mercifulness for my health, strength and life all this time. With the help and permission of Allah, a lot of effort and self confidence in doing this research, I was granted the opportunity to accomplish this final research project

First of all, I would like to take this opportunity to express my gratitude to my supervisor, Dr. Yeoh Pei Ann, for her guidance, advice, valuable suggestion, encouragement and moral support throughout the completion of this project. A million thanks to her for being so nice, patient and kind in dealing with my queries and problems during this semester and for give me a lot of information during providing the implementation of this research.

I would like to show my gratitude for my fellow respondent, Dr Andrew Filmer and Dr Yi Ling Chang, for their contribution and willingness to participate in the interview and helping me by giving their opinion and thoughts along the journey to complete this research.

Most special thanks to my friend, Arif Ismail Shamsuri, for always giving me idea on expanding and elaborating the research, and for always telling me not to give up and give me positives words for me to kept going on learning till the end of this semester. Without his support, I would never achieve to complete this research project.

Last but not least, most important and special gratitude for my family for understanding my time and always give me the space to complete this research on time. Also thanks for their funds and moral support for keeping me confidence to continue my studies.

ABSTRACT

Baroque bowing technique is the bowing techniques used by the strings player in Baroque period, which is on the eighteenth century. The eighteenth century was a magnificence century for viola history. It is on the grounds that viola has **moved** from a steady voice into an essential job as a performance instrument. Prior to 1740, the viola is typically filled in as a backup job as they give the middle voices in harmony textures and they ordinarily barred from trio sonatas. Georg Philipp Telemann was one of the first composers who had brought up viola as a solo instrument. Telemann composed several compositions for viola and one of his famous viola composition is the Concerto in G Major. This concerto had become a famous solo concerto played by the intermediate viola players. During the Baroque time, the bows were attempted to the "rule of the down bow" which drove the bowing models. Expound music tended towards move style, short note music, which the Baroque bow could arrange well. In any case, as players moved towards legato (long-bow), the Baroque bows were unsuited and makers like Francois Tourte started upgrading with new plans and materials. Tourte's bows unequivocally went through a transitional time of experimentation before picking the propelled style of bow making with a strong opposite camber, short strong head, and even thickness proposed to give power both in to a great extent bowing, and close and far from the frog. For this study, the author selected one of the Telemann's composition, entitled, "Concerto of G Major, 3rd movement" to look forward the bowing techniques used in baroque period, to apply it on the modern viola. The main purpose of this study is to interpret the "Concerto of G Major, 3rd movement" by G.P Telemann and to find the Baroque bowing techniques used to play the concerto using a modern viola. Several interviews have been done by the author in order to get the finding of the study. The interview was conducted among two professional baroque viola player in Malaysia. The author used semi-structured method of questionnaire and provides about five questions for each participants. The author also analyse the "Concerto of G Major, 3rd movement" score in order to investigate the way to interpret and to play the concerto. Following some in-depth analysis, some recommendations for the study are presented.

TABLE OF CONTENTS

APPROVAL	i
AUTHOR’S DECLARATION	ii
ACKNOWLEDGEMENT	iii
ABSTRACT	iv
TABLE OF CONTENTS	v
LIST OF FIGURES	vii
CHAPTER ONE: INTRODUCTION	
1.1 Background of the study	1
1.2 Statement of the Problems	5
1.3 Research objectives	5
1.4 Research Questions	6
1.5 Significance of the Study/ Limitation	6
CHAPTER 2: LITERATURE REVIEW	
2.0 Background	7
2.1 Biography of the Composer	7
2.2 Techniques	9
2.3 Instruments	10
2.4 “Concerto in G Major, 3 rd movement”	15