

ABSTRAK

“Analisis Teknik Permainan *Violin* pada *Concerto No. 5 in D Major Op. 22 1st Movement* karya Fritz Seitz” membahas tentang teknik *bowing*, dan *fingering*. Tujuan penelitian ini adalah untuk mendeskripsikan teknik pada *Concerto No. 5 in D Major Op. 22 1st movement* karya Fritz Seitz. Dilakukannya penelitian berlandaskan pada ketertarikan peneliti terhadap karya tersebut yang hanya menggunakan posisi dasar namun diciptakan dalam *concerto*. Metode penelitian yang digunakan deskriptif analisis dengan pendekatan kualitatif. Berdasarkan temuan penelitian bahwa karya tersebut untuk teknik *bowing*, terdapat teknik *staccato*, *spiccato*, *tenutto*, *slurs*, dan aksen. Pada teknik *fingering* terdapat teknik *hold finger*, *kromatik*, *double stop*, *triple stop*, dan *arpeggio*. Selain itu terdapat beberapa modulasi di dalamnya yang menjadi ciri bahwa karya tersebut merupakan musik pada Zaman Romantik. Tonalitas pertama dilakukan dengan D Major, lalu ke C Major, berlanjut ke E Major, dan terakhir ke A Major sehingga harus diperhatikan penjadiannya. Adapun penggunaan posisi dasar, dan penggunaan jari 0 di dalamnya meskipun juga terdapat penggunaan jari 4 untuk nada e² yang terdapat pada bar 60 – 78. Berbicara teknik pada karya ini terdapat beberapa bagian yang harus mendapatkan perhatian khusus, karena terdapat permainan melodi dengan *fingering* yang cepat, dan juga adanya teknik *spiccato* yaitu pada bar 30 – 33, 52 – 55, dan 79 - 88.

ABSTRACT

"An analysis of Violin Playing Techniques on Concerto No. 5 in D Major Op. 22 1st Movement by Fritz Seitz" discusses the technique of bowing and fingering. The purpose of this study is to describe the technique on Concerto No. 5 in D Major Op. 22 1st movement by Fritz Seitz. This research was employed based on the researcher's interest on Seitz's work which only uses the basic position but it was created in the concerto. The method used in this research was descriptive analysis with qualitative approach. The findings of this research revealed that the work for the bowing technique covered a staccato technique, spiccato, tenuto, slurs and accents. While in the fingering technique, it consisted of hold finger technique, chromatic, double stop, triple stops, and arpeggio. In addition, there are some modulations in which characterizes the work is a musical work in Romantic Period. The first tonality was done with D Major, then moved to C Major, continued to E Major, and finally to A Major, so that the fingering technique might be considered. Further, the use of basic positions and 0 finger were existed although it also had the use of 4 fingers for note e2 which was found in bars 60 - 78. Talking about the techniques in this work, there were some parts which needed to get a special attention, because there was a melody playing which used the fast fingering technique and also the spiccato technique which was found in bars 30-33, 52-55, and 79-88.