



The Formal Analysis of the Violin Concerto by Ulvi Cemal Erkin in terms of Structural Studies

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Abstract

This study examines Ulvi Cemal Erkin's concerto for violin through a formal structure, and gives a short background of composing style. The paper presents the formal structure of each section in independent charts. This piece is highly valuable in the education of composition, with regard to the technique of analysis and practice. It contributes to raise awareness in composition students in terms of analytical comprehension of the pieces of great composers. The paper also provides Erkin's techniques of composing this concerto, and knowledge of his style of composing. At the end of the article, the formal structure of the concerto is presented.

Keywords: Formal analysing, violin concerto, analysing in composition education.

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Composition Style of Ulvi Cemal Erkin

In the works of Erkin, sources of Turkish Folk Music are seen in an obvious way. His great knowledge of folk music and his perfection in using these elements in his music is one of the characteristics of his compositions. He has been able to combine the materials of folk music and western classical music in his music both in terms of harmonical and stylistic context with a quite delightful tone.

It is predominantly thought that reflection of late romantics and impressionists are seen in his earlier works. Just as in the impressionists, freedom of expression and tones of different instrument colors are apparent in the works of Erkin, as well. Following the preliminary period of his creativity inspired by the impressionism of Debussy and Ravel, Erkin developed his own authentic style and reached his maturity period. Some characteristics of his composition can be stated as the use of interrupted rhythms, chords composing of quartet and fifth-tones and a pursuit for the improvisation atmosphere in Turkish music. Hard parts of the major works are usually in a melancholic atmosphere, faster parts are “horon” or “köçekce” based.

Violin Concerto

“*Violin Concerto*” by Ulvi Cemal Erkin is one of the works reflecting the idea of using the elements of Western music and Turkish music with the concern-purpose of composing a sense of national music in the most impressive way, as in many works of the other members of the group named as “Turk Beşleri”. This idea has been handled and put into practice by our every composer creating the group in a different way.

When approached in a general sense, we see in many works of Erkin that he harmonized especially the “Form” sense of Western Music as much authentically possible as with the elements of Turkish Music that is more dominant in melodic, rhythmic and harmonic structure. According to me, so much dependence on the current form of schematic doesn’t occur in our composers included within the group of Turk Besleri as much as it is in Erkin’s music.

Violin concerto of Ulvi Cemal Erkin was written in 1947; it was played for the first time by Lico Amar with the accompaniment of Presidential Symphony Orchestra in the opening ceremony of the building of State Ballet and Theatre. Titles of the sections; Allegro guisto, Adagio and Allegro con fuoco. Orchestra Staff; 2 Flutes, 2 Obuas, A. Obua, 2 Clarinets, B. Clarinet, 2 Bassoons, K. Fagot, 4 French horn, 2 Trumpet, 3 Trombone, Tuba, Timpani, Percussion Instruments and Bow Instruments.

In the preliminary section of the work, there was almost full authentic reflection of the Sonata Allegro form of the classical period. Even if the melodic material of the preliminary theme group doesn’t derive directly from Turkish Folk Music, use of ‘*Kürdi*’ mode in the sequential structure of this group enables us to feel this impact.

When compared with the Theme group of I, Theme group of II apparently bears the characteristics of Turkish Music in terms of both melodic and rhythmic material; however, this impact is felt in the most distinctive way in the section III. Section III, which is in fact “*Horon*” has been written in the base of symmetric rondo. Use of

this form in the last part of the work proves one more time that the composer is strictly dependent on the pattern of western music especially in terms of form.

Section II, which is in a slow beat, is distinctive among the other sections in terms of the fact that it doesn't primarily derive its sequential, harmonic, thematic and rhythmic material from Turkish Music. Secondly, this difference is associated with the fact that just as in the other sections, the technique of composition used in this section is not only based upon the sense of *melody-accompaniment*, it is based upon the intertwining of the melodic material with the harmony and creating a pattern of counterpoint; within this context, it is not wrong to state that it recalls the music of baroque period.

In the preliminary and last sections of the violin concerto of Erkin, a melodic structure that is usually on the forefront and an accompaniment structure supporting it in the background are seen as a composition technique. Melodic structures and form partitions that mostly occur basing upon these are symmetric from the major to the minor, almost from the beginning of the work to the end. Even if abundance of these repetitions based on this symmetry creates a sense of force from time to time, it has remained in the background thanks to the passages that require the competency of the musician in the violin part and has not prevented the flow of the work.

Formal establishment in the preliminary section of the violin concerto by Ulvi Cemal Erkin

Number of Beats	Length (<i>Beat</i>)	Section	Main Partition
1-5	5	Introduction	
5-61	56	I. Theme Section	
61-75	14	Bridge	Exposition
75-102	27	II. Theme Section	
102-121	19	Closure Group	
113-199	86		Development
202-251	49	I. Theme Section	
251-272	21	Bridge	
272-291	19	II. Theme Section	Re - Exposition
291-298	7	Closure Group	
298-318	20	Coda	
Total Length of Exposition Section:		121Bars	
Total Length of Development Section:		86 Bars	
Total Length of Repeated Exposition:		116 Bars	

Formal Establishment in the Second Section

Number of Beats	Length (<i>Beat</i>)	Section	Main Partition
1-11	11	I. Period	A
11-23	12	II. Period	
23-36	13	III. Period	
36-51	15	IV. Period	
51-59	8	I. Sequence	C
59-67	8	II. Sequence	
67-73	6	III. Sequence	
73-81	4	IV. Sequence	
84-95	11	I. Period	A
95-106	11	II. Period	
106-119	13	III. Period	
119-134	15	IV. Period	
Total Length of Section A:	121 Beats		
Total Length of Section C:	86 Beats		
Total Length of Section A:	116 Beats		

Formal Foundation in the Third Section

Number of Beats	Length (<i>Beat</i>)	Section	Main Partition
1-18	18-13	I. Period	A
18-31		II. Period	
31-43	38	I. Period	B
43-69	13	II. Period	
69-86	17	I. Period	A
86-107	21	II. Period	
107-120	13	I. Sequence	C
120-141	21	II. Sequence	
141-195	44	III. Sequence	
195-213	18	I. Period	A
213-257	54	II. Period	
257-268	11	I. Period	B
268-285	18	I. Period	A
285-298	13	II. Period	
298-305	7	Episode	
305-324	19	Coda	

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Bestecilik Eđitimi Bakımından Ulvi Cemal Erkin'in Keman Konçertosu'nun Formal Analizi

Özet

Bu çalışmada Ulvi Cemal Erkin'in genel anlamda bestecilik stili hakkında bilgi verilmiş ve Keman Konçertosu'nun formal bakımdan analizi yapılmıştır. Yapılan bu analizde her bölümün formal yapısı tablo olarak sunulmuştur. Bestecilik eğitiminde son derece önemli olan eser analiz tekniđi ve becerisi, bir besteci adayının kendinden önceki büyük bestecilerin eserlerini analitik olarak anlama ve kavrama becerisi kazandırır. Çalışmada ayrıca Erkin'in keman konçertosunu bestelerken kullandığı yöntemlerden bahsedilmiş, ve bestecilik stili konusunda bilgi verilmiştir. Çalışmanın sonunda ise konçertonun tüm bölümlerinin formal yapısı tablolar halinde verilmiştir.

Anahtar Sözcükler: Formal analiz, keman konçertosu, bestecilik eğitiminde analiz.