



Research Article

Chamber music examples and performance analysis for the development of musical talent for undergraduate education

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Abstract

The development of musical talent can be possible with the mentoring of scientists in the field of musical talent. Academics in the field of music have tested the effectiveness of examples, and their analyzes can make important contributions to the development of musical talent. This research has a qualitative character since it was conducted with a document analysis technique based on experience and observation, and it is an examination of the researcher's selection of materials to be used in music teaching, the reasons for this, and analysis. This study provides fifteen chamber works including string duos, trios, quartets, quintets, and sextets suitable for the undergraduate students. The aim of this study is during undergraduate education, the technical development of the student is prioritized in instrumental studies. Secondly, solo repertoire decision is made by teachers for the young student to expand their repertoire. Chamber music education is neglected in comparison to solo repertoire and technical repertoire. Playing together with other students is a very helpful to hear and play simultaneously. Therefore, this list will help students to analyze their chamber music repertoire and understand the technical difficulties as well as publisher info, timing etc.

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Introduction

The term “chamber music” could be traced back to the 17th century European courts (Biber-Oz, 2001). Chamber music instrumentation may vary depending on the repertoire. For instance, some compositions would have a string trio in which a violin, viola and a cello is needed, some other composition may have a piano quartet in which a violin, viola, cello, and a piano is needed. During music education, the priority of repertoire selection is based on many details. First, the starting age of the student, the instrument itself, talent, practice concentration of the student etc. When a student starts at a young age (between 3 to 5 years of age), the focus is learning the instrument from a technical point of view . As opposed to the early starting age, if a student starts learning an instrument after the age of 15, the focus of learning shifts into learning everything at the once which includes chamber music, theory, solo repertoire, history etc. The age also is a determining factor for muscle development and selection of the instrument based on child's physical condition. This article will show the levels of difficulty and a variety of instrumentation.

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Method

This research has a qualitative character since it was conducted with a document analysis technique based on experience and observation, and it is an examination of the researcher's selection of materials to be used in music teaching. In the selection of the works, aspects such as performance difficulties and duration were taken into account.

Results

String Duos

Duos are important part of one's progress as an undergraduate student. It is the easiest understanding of playing together with another. Duos can include two violins, violin and viola, violin and cello and violin and bass.

Wolfgang Amadeus Mozart (1756-1791)

String Duo No.1 in G Major for violin and viola, K. 423

This work can be used to challenge the students' technical and musical abilities as well as their stylistic playing.

Performance Difficulties

This piece has three movements. First movement is an Allegro. Some of the performance difficulty of this piece includes, Scales, Arpeggiation, some grace notes, double stops. The importance of chamber music playing in this piece can be demanding also, since it involves only two instruments, some sudden changes and running 16th notes can be hard to play together. There are some rapid changes of dynamic level in the violin part. This feature would not only help the violinist to be together with the viola but also listen and watch carefully, too.

The second movement is an Adagio. This movement includes lots of 32nd notes and since it is the slow movement, it would be important for players to pay attention to each other's phrasings. In this movement, viola is serving more as an accompaniment instrument.

The third movement is a Rondo (Allegro-cut time). Technically, it would be a challenge to play this movement for both instruments. There are lots of triplets, trills, 32nd notes. It would be a very demanding challenge for an undergraduate student to perform this piece

Performance time: 14 minutes

Publishers of this work: Alfred Music Publishing, International Music Company, Baerenreiter Verlag,

Recommended publisher: G. Henle Verlag

George Frideric Handel (1685-1759) and Johann Halvorsen (1864-1935)

Passacaglia Duo for Violin and Viola (or Cello)

Performance difficulties

This piece was edited by J. Halvorsen, who himself was a good violinist. The entire piece is combined with some technical difficulties such as double stops, spiccato sections, syncopated rhythms, scales, sudden pizzicatos, arpeggiation. The musicality is very demanding in this piece as well. This piece shows a very equal solo and accompaniment sections for both instruments. It may be given to more upper class students.

Performance time: Approximately 7 minutes.

Publishers of this work: Michael Press, International Music Company, Music Sales

Recommended publisher: International Music Company

String Trios

Nicolò Paganini (1782-1840)

Terzetto, string trio for Guitar, Violin and Cello

This piece has four movements. Paganini, in all the four movements, includes more solo sections for violin than cello and guitar. Since he, himself, was a guitar player also, the technical difficulty for the guitar can be also quite challenging. Violin and Cello share many of the same musical phrasings throughout the entire piece. The instruments in the accompaniment sections use lots of pizzicato while one instrument is playing the solo. The style of the piece is very light

except the third movement which is the slow movement in this trio. As it is expected, Paganini writes a demanding cello part as well as the violin part. There are some high notes in the cello part that require a high technical ability.

Publishers of this work: Masters Music Publications, Musikverlag Zimmermann,

Recommended publisher: Musikverlag Zimmermann

Performance Time: Approximately 23 minutes

Johannes Brahms (1833-1897)

Horn Trio in E Flat Major, Op.40

This trio has four movements. The instrumentation of this piece is Horn, Violin and Piano. This would be especially good for upper-class students to learn how to play with Brass instruments. It would be also quite helpful to understand the breathings that any brass or woodwind instruments have to deal with. In String Trios, students most of the time tend to adjust and change the bowings as they wish but with brass instruments, students would have a chance how other instruments have other things to adjust other than musical phrases.

Performance time: Approximately 30 minutes.

Publishers of this work: Edition Peters, Alfred Music Publishing, Dover Publications, International Music Company, Breitkopf and Haertel

Recommended publisher: Breitkopf and Haertel

Piano Trios

Anton Arensky (1861-1906)

Piano trio in D minor, Op.32

This trio has 4 movements. It is one of the most known works by Arensky. This trio may be given to those who are in final semester of their undergraduate degree. The musical aspect of this trio is very demanding. It is also very demanding technically, it has some leaps to high notes on the E string on violin as well as *f.* spiccato sections. The style of the second movement is very light as opposed to the first movement. Violin part has lots of *Ricochet* in this movement, so student should have finished many bow exercises prior to playing this piece. The third movement *Elegie* is a very challenging movement for musical ability. It can be helpful for students to learn how to work on their sound with their mute on. The last movement is very demanding for powerful sound and playing together with cello for the fast unison passages.

Performance time: Approximately 25 minutes

Publishers of this work: Edition Peters, Alfred Music Publishing, International Music Company, Walter Wollenweber.

Recommended Publisher: International Music Company

Dmitri Shostakovich (1906-1975)

Piano Trio No.2 in E minor, Op.67

This work has four movements. This should be one of the last chamber music pieces that an undergraduate can play in a chamber music ensemble setting. In order to play this piece stylistically, one should know many things about Shostakovich's life. Students should make sure to listen to many recordings and have an understanding of the piece. They should identify each movement in its own stylistic way as the similarity among movements is not very related.

Performance time: Approximately 26 minutes

Publishers of this work: International Music Company, Universal Edition

Recommended publisher: International Music Company

String Quartets

Olivier Messiaen (1908-1992)

Quartet for the end of time

This unique piece has eight movements. This should be given to students that have had modern theory classes or to students who are interested in playing experimental works. In this interesting work, Messiaen uses every moment to tell a story. This piece is particularly important to symbolize the instruments to the figures of nature and to religious figures.

Students should definitely read articles or search for the background of the piece in order to understand the piece completely. This piece also has a unique instrumentation such as violin, clarinet, cello and piano.

Performance time: Approximately 48 minutes

Publishers of this work: Editions Durand

Recommended publisher: Editions Durand

Ludwig van Beethoven (1770-1827)

String quartet No. 14 in C Sharp Minor, Op.131

This quartet consists of seven movements. This quartet was one of Beethoven's favorite quartets. The work was dedicated to Joseph von Stutterheim. It is indicated by Beethoven that the entire piece is to be played without any pause. The piece starts with a long introduction that lasts almost seven minutes, Adagio, and it continues to the fast second movement. This movement is challenging in terms of technique, playing together, dynamic level changes in different instruments. Third movement is like a transition to the fourth movement. The fourth movement is the longest movement in the piece and it has lots of variations, and expanded themes. Technically, this movement can be hard to play it together and to hear the other instruments since the dynamic level is pretty much the same for all the instruments. The last movement is a Presto and the most demanding one in terms of technical ability. It is important for the instruments to play the same melody together, sometimes it is viola, cello and viola and sometimes it is two violins. It is also important to play the pick-up notes together to be able to play the next downbeat together.

Performance time: Approximately 35 minutes

Publishers of this work: Dover Publications, Edition Peters, G. Henle Verlag, Schott Music, Universal Edition,

Recommended Publisher: G. Henle Verlag

Wolfgang Amadeus Mozart (1756-1791)

String Quartet in C Major, K. 465, "The Dissonance (or Dissonant)"

This work has four movements. This string quartet is specifically very important for students to listen how the chord structure resolves in a string quartet. It is important for them to understand where the important notes belong to and how they have their resolution before the Allegro section starts in the first movement. The style of Mozart should also be understood clearly by students in order to play this quartet stylistically. The clarity and dynamic adjustments, rhythmical changes are also demanding in this string quartet.

Performance time: Approximately 32 minutes

Publishers of this work: Emerson Edition, CD Sheet Music, Edition Peters, Dover Publications, Hal Leonard, Alfred Music Publishing, Universal Edition, Baerenreiter Verlag,

Recommended publisher: Baerenreiter Verlag

Bartók, Béla (1881-1945)

String Quartet, No.2, Op.17

This quartet has only three movements. Before an undergraduate finishes his/her degree, they should play at least one modern composition for a string group or any chamber music ensemble. It is quite important for them to try to understand the music and analyze the parts separately and try to give opinions about what they feel for specific movements. It is necessary for students to read the composer's biographical information and the background of the piece. Bartok, in this piece, uses folk motives and harmony of the piece is also very unique in terms of harmony, tempo changes, and dynamic level of instruments. Students should work on the harmony of this piece before they even play it as a group in order to understand the dissonance chords.

Performance time: Approximately 29 minutes

Publishers of this work: Boosey & Hawkes, Universal Edition, Hal Leonard, Masters Music Publications,

Recommended Publisher: Boosey & Hawkes

String Quartet with Voice**Samuel Barber (1910-1981)****Dover Beach for voice and String Quartet, Op.3**

This work has only one movement. Barber composed this work in his early composition life. It is based on a poem by Matthew Arnold. The instrumentation of this work is a string quartet with a Baritone or a mezzo-soprano. This particular work would help students who are interested in playing in Opera orchestras. It would teach students how to synchronize with singing and their breathing timing. It would give them another opinion about playing with other musicians such as brass or woodwind players as well as singers.

Performance time: Approximately 11 minutes**Publishers of this work:** G. Schirmer,**Recommended publisher:** G. Schirmer**String Quintets with Bass****Antonín Dvořák (1841-1904)****String Quintet No. 2 in G major, Opus 77**

This work has four movements. This piece can be given to upper-class students. It would be helpful for students to play in a quintet with a bass. It would also be helping students to adjust their dynamic level with more instruments which would give them the foundation of playing in larger ensembles. This piece has difficult moments for playing together, listening to one another, sudden dynamic level changes. Student should know where they have their individual phrases to adjust their dynamic level. Students also watch each other carefully to adjust sudden tempo changes.

Performance time: Approximately 35 minutes.**Publishers of this work:** Praha, International Music Company, Schott Music**Recommended publisher:** Praha**String Sextets****Johannes Brahms (1833-1897)****String sextet in B Flat Major, Op.18**

This sextet includes four movements. The instrumentation for this work is two violins, two violas and two cellos. Students should have learnt about style of playing Brahms before they study this musically and technically demanding piece. The student should have learnt how to accompany other instruments as well as play with other instruments together prior to playing this piece as it requires a well-balanced chamber music playing skills.

Publishers of this work: Alfred Music Publishing, Edwin F. Kalmus, Schott Music, International Music Company**Recommended publisher:** International Music Company**Performance time:** 36 minutes**Piano Quartet****Aaron Copland (1900-1990)****Piano Quartet**

This piano quartet has three movements. This work should be given to those who are also interested in theory as well as violin since this work was written in twelve-tone composition. It would be helpful for students to understand a modern composition with a different way of composition. Students should have listened to other modern compositions prior to studying this piece.

Publishers of this piece: Boosey & Hawkes**Recommended publisher:** Boosey & Hawkes**Performance time:** Approximately 22 minutes**Piano Quintets****Antonín Dvořák (1841-1904)****Piano quintet in A Major, Op.81**

This work has four movements. This work would be a good example for students to learn other styles and nationalistic approach in compositions. Dvorak in this work uses an old ballad-form named “*Dumka*”. It would be wise to ask the students to read about Dvorak and listen to some of his other works in order to understand his nationalistic style of composition that includes many traditional folk song from Czech.

Publishers of this work: International Music Company, Music Minus One, Praha, Simrock, Schott Music

Recommended publisher: Praha

Performance time: Approximately 42 minutes

Conclusion

After practicing, rehearsing, and performing the listed chamber music pieces, the students will get an overall understanding of the repertoire, historic performance, differences among music periods, publishers of compositions, duration of pieces etc. This will lead them into researching different composers from variety of music periods from renaissance to present. Chamber music performance is where each member of the ensemble has a unique presence. A career in chamber music may lead into becoming a great orchestral section player. Every body has a dream of becoming a soloist but once the students understand the value of performing together, they can have different career paths.

Biodata of Author



Dr. **Erman Türkili** started his music education at the conservatory of Cukurova University in Adana, Turkey In 1995. At a young age, he appeared as a soloist and chamber music musician. In 2005, he was awarded with an assistantship from Pittsburg State University to continue his graduate education under the direction of Prof. Selim Giray. He won 4 competitions and became the state champion of the competition held by ASTA (American String Teachers Association). In 2007, he was awarded with an assistantship from Pittsburg State University to continue his doctorate education under the direction of Prof. Eliot Chapo who served as concertmaster as New York Philharmonic, Dallas Symphony and such. At the age of 26, he finished his education and received the 'DMA – Doctor of Music in Arts' title. Between the years of 2009 – 2019, he investigated the benefits of learning an instrument by using symbols and colors. He has been working with kids with spectrum as well as kids at an early age. He founded a learning center in Istanbul “House of Arts and Sciences”, www.bskcocuk.com He also serves as an assistant professor at Bahçeşehir University Conservatory and currently as the principal of the conservatory.

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