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Pianist as Arranger: Creating the Piano Reduction for Unsuk Chin's Piano Concerto

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Abstract

The performance of late twentieth- and early twenty-first century piano concertos is frequently hindered by the absence of piano reductions, which are essential tools for the pianist in the rehearsal and preparation process. This gap limits access to the repertoire and affects the efficiency and depth of practice. The artistic research project titled “Pianist as Arranger: Creating the Piano Reduction for Unsuk Chin's Piano Concerto” (“Pianist kui arranžeerija: Unsuk Chini klaverikontserdi klaviiri loomine”) aims to produce a piano transcription of the orchestral part of the Piano Concerto by the South Korean composer Unsuk Chin (1961) and elaborate on the ways that artistic and pianistic practice inform the process of a transcribing, and vice versa.

This research seeks to answer to the following three questions: 1) what are the attributes of a playable, yet musically accurate transcription; 2) how does pianistic experience help to create a playable reduction; 3) how does the process of creating the piano reduction, in turn, inform the pianistic practice.

The methodology of making a piano reduction is a three-fold process that synthesises the ideal concept of the concerto as represented in the full score and the sonic unfolding of the work as represented in live performances and studio recordings, with personal pianistic practices. This qualitative case study is led by reflective artistic practice that aims to create and articulate new knowledge and experience in the field of contemporary piano reductions and in the field of contemporary performance practice. The outcome of this research includes the first piano reduction of Chin’s Piano Concerto which hopes to contribute to the dissemination of the work and a model of transferring knowledge between musicological and artistic practices.

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1. Introduction

Piano concertos from the Classical and Romantic eras offer pianists the advantage of practising with an orchestral reduction for the second piano. This allows performers to familiarise themselves with the key orchestral elements ahead of rehearsals, which are often limited to just one week. Typically, the Piano Concerto occupies about half of this rehearsal time. However, the practice of playing the solo part with the help of the second piano during the preparatory process for the performance is not commonly adopted for late twentieth- and early twenty-first-century piano concertos. The lack of an orchestral transcription creates a significant challenge for performers.

Unsuk Chin's Piano Concerto, composed between 1996 and 1997, marks her first work in the concerto genre. While earlier compositions such as *Gradus ad Infinitum* for tape (1989) and *Fantaisie mécanique* for trumpet, trombone, two percussionists, and piano (1994) incorporate the piano, the instrument primarily functions texturally rather than as a central voice. In contrast, the Piano Concerto places extreme technical and interpretative demands on both soloist and orchestra across its four-movement structure.

This research is focused on the process of transcribing the orchestral part of Chin's Piano Concerto for the second piano. The reduction is created by a performing pianist and the method is supported by the performative experience acquired through learning and playing Chin's Piano Etudes. Chin's compositional style demands from the performer feats of "extreme virtuosity", as attested by her own admission in the interview to David Allenby in 2009 for the BBC broadcaster (Allenby 2009, accessed November 2, 2016). Her music is intricate and challenging, yet they may sometimes feel unnatural from a pianistic perspective which is particularly evident in her Piano Concerto. The extreme virtuosity and complicated texture highlight the necessity for enhanced preparatory materials to optimise rehearsals and performances, enabling soloists to effectively meet the technical and artistic challenges of this complex composition when collaborating with the orchestra. In recent times, technological advancements have introduced the possibility of using artificial intelligence for creating orchestral transcriptions.

While some contemporary concertos have had piano reductions commissioned, these are relatively rare. For instance, Chin's Cello Concerto (2008, revised in 2013) has a piano reduction prepared by Randa Kirshbaum[1], published by Boosey & Hawkes in 2024. Its existence certainly offers a point of comparison; however, the work itself follows a more traditional compositional approach. Chin's Piano Concerto remains without a similar transcription, meaning that pianists must either read from the full orchestral score or create their own reductions. The most significant researcher in the modern piano concerto transcription area, as well as one of my supervisors, Maksim Štšura, has created piano reductions of Piano Concertos by Mark-Anthony Turnage[2] and James Dillon[3]. These transcriptions were a part of his research where one of the problems was that the absence of piano reductions for contemporary concertos often forces accompanists to rely on score-reading (Štšura 2020). Consequently, the solutions they devise are highly subjective and spontaneous, frequently failing to provide adequate support during rehearsals or performances. Usually, the lack of familiarisation with the musical material places focus on the main elements of the accompaniment, such as melodic lines, bass lines, etc. In the context of the late twentieth century, the main tools are based on timbral and aural specifics, which are hard to "catch" visually and audibly, so the essence of the piece might be lost during the process of reading the score.

In the context of long-standing traditional genres such as the piano concerto, the pianistic idiom can often be developed through the creation of miniatures that explore the instrument's potential. György Ligeti (1923–2006), who was Chin's composition teacher in Germany, refined his craft through the composition of piano etudes (1985–2001)[4] which not only pushed the technical boundaries of the instrument but also served as preparatory studies that informed his more ambitious works, such as the Piano Concerto (1988). The Piano Etudes by Chin, composed between 1995 and 2000, with some etudes revised in 2003, marked the composer's first exploration of solo piano pieces. It was also my first encounter as a performer with Chin's piano music through her Piano Etude No. 4, *Scalen*.

[1] Randa Kirshbaum (1944) - American composer and arranger.
[2] Mark-Anthony Turnage (1960) - English composer.
[3] James Dillon (1950) - a Scottish composer who is often regarded as belonging to the New Complexity school.
[4] Ligeti composed 18 Piano etudes which are placed in three books : 6 etudes in Book I, 8 etudes in Book II and 4 etudes in Book III. The first intention of Ligeti was to compose 12 etudes and place them in two books as Debussy.

The pianistic idiom of Chin is very unusual for pianist performers. The British pianist Clare Hammond, who has recorded all of the Chin's Piano Etudes in 2015, has shared her own feelings whilst learning one of the etudes:

> When learning a new repertoire, particularly if I am not memorising it, I can usually work productively for a whole day. With Chin's Etudes, I would struggle past the three-hour mark and at four, my brain would shut down entirely. The next morning, it would be as if I had never seen the score before. The harmonies, textures, figurations were all so unfamiliar that I had no point of reference. Nothing would stick. (Hammond 2015, accessed February 2, 2015).

Quite similar feelings have been expressed by the South Korean pianist Sunwook Kim, who performed this Piano Concerto under Myung-Whun Chung with the Seoul Philharmonic Orchestra. He highlighted that the piece itself was technically and musically very challenging to pianists, even those who are familiar with contemporary music (S. Kim 2016, 111). In Justine Nguyen's article *Unsuk Chin: Composer with an Independent Mind*, she notes that Chin composes exclusively with pencil and paper, as she views composition as a purely mental and abstract process that unfolds entirely in her imagination (Nguyen 2018, accessed April 12). Consequently, Chin's method of composing exclusively in her mind, without testing material at the piano, presents particular technical and interpretative challenges for performers.

One significant point highlighted in Štšura's research concerns whether composers write orchestral parts with or without the aid of a piano. For example, Turnage composed at the piano, which made the process of creating a piano reduction of his concerto considerably easier. In contrast, Dillon, who preferred to compose without using a piano, presented more challenges in this regard. Although this research does not compare Chin's concerto with other works, the fact that Chin does not use the piano when composing raises the question of how this might influence the piano reduction process.

The solo part of Chin's Piano Concerto, which currently exists only in the edition published by Boosey & Hawkes, lacks cue numbers, which are crucial for better orientation within the score. While it is possible to use the full score and annotate it independently, the process would be significantly simplified with the existence of an accessible and accurate piano reduction where all instrumental indications would be available for rehearsal purposes. This observation gives rise to the first key research question:

1) What are the attributes of a playable, yet musically accurate transcription?

On one hand, a "playable" transcription must account for the physical limitations and technical abilities of a pianist, ensuring that it can be performed without the need for a disproportionately large amount of practice time. At the same time, it must remain musically accurate, preserving the core elements of the original orchestral score, such as the dynamics, solo passages by orchestral instruments, important pitch classes and rhythmic figures, and the idiomatic technical elements of Chin's piano music.

The experience of performing Chin's Piano Etudes has refined my sense of her style and given me some ability to anticipate the forthcoming musical material. Advanced knowledge emerges when performers have acquired the ability to anticipate the forthcoming musical material in a piece. Such familiarity enables the performer to internalise the composer's stylistic tendencies, structural patterns, and expressive nuances, facilitating a more informed and intuitive approach to interpretation. Thus, intuition in performance is not merely instinctive but grounded in repeated exposure and engagement with the musical language of the composer. This leads to the next research question:

2) How does pianistic experience help to create a playable reduction?

The transcription itself has many parallels with the Piano Etudes of Chin, since this is the material I rely on as a pianist-transcriber. Therefore, the next question is:

3) How does the process of creating the piano reduction, in turn, inform the pianistic practice?

The composer herself in her brief introduction to the Piano Concerto presents several important keywords to the music and attempts to position the work within the tradition of the genre:

> [Piano Concerto] reflects the influences of every epoch in piano literature - from Scarlatti to the present. I wanted to emphasise particularly the vitality, kinetic and virtuoso aspects - in short, the playful side - of the piano. The solo part shows no evidence of the Romantic tradition, where the brilliant solo line is merely accompanied by the orchestra. Here every orchestral part has an important function .[5]

Also, British musicologist Arnold Whittall, known for his studies on contemporary music and its stylistic developments, emphasises the "organicist" nature of Chin's music, which

[5] Official Facebook Page of the composer Unsuk Chin, accessed March 1st, 2016.

indicates almost "as a "classical" concern for explicit continuity" (Whittall 2001: 26). The term "organicist" describes a compositional approach in which thematic material develops naturally and cohesively, mirroring the growth and transformation of a living organism. This organicist self-determination of the material leads to a continuous striving toward intentionality, deliberately excluding the spontaneity characteristic of improvisatory passages. The fluidity in Chin's compositions, achieved through kinetic motion – a term denoting the unrelenting momentum and pulsation in her music – is intricately linked to a "granular" approach to sound. This technique, rooted in her background in electronic music, reflects the influence of her work at IRCAM[6] and her engagement with spectral composers. The granular synthesis is built on a single small motif or musical phrase, which is modified by factors such as speed, starting point, and other variations. Chin herself explains it as a formative influence of the granular synthesis:

> In electro-acoustic music, the elementary digital sonic particles, whose sounds measure between 1 and 50 ms, are called "grains." These "sound seeds" are obtained by dissection of recorded sounds, and combined into new sounds by granular synthesis. In Grains, [she] attempted to simulate this concept on the keys of the piano. The piece is very distant from traditional piano music with regard to piano technique, and also to musical structure.[7]

It is particularly evident in her work *Xi* for ensemble and electronics[8], where the music evolves from a single small sound (with "Xi" meaning "core" or "nucleus" in Korean), developing into a complex structure with multiple layers.

Research on Chin so far has been mostly focused on her Piano Etudes specifics and deep analysis as it is shown in the thesis by Doori Yoo *Two Etudes by Chin: No. 1 In C and No. 6 Grains*, where she has provided the background information of the etudes; Miyoun Jang *A comparative study of Piano Etudes by Ligeti and Chin: a technical and stylistic guide to mastering the difficulties of their etudes*, where the comparison between the etudes and composition aspects were shown; and Soo Kyung Kim *A study of Chin's Etudes*, where the use of overtone series and the whole-tone scales were examined in all of the six etudes. Eunhee Kim's research *A Study of Chin's Piano Concerto: The Influence of György Ligeti's Piano Concerto* digs into the matter, which is very often seen in articles connected to Chin. The research is based on an analytical approach of the rhythmical, harmonical and technical

[6] IRCAM - French institute dedicated to the research of music and sound.
[7] Unsuk Chin, composer's notes for the "Piano Etudes", Boosey&Hawkes Publisher, accessed 2018.
[8] Commissioned by Ensemble Intercontemporain in 1999.

aspects of the musical language of them both. The matter of influence is a common ground for every researcher who has faced the music of Chin since Ligeti was her compositional teacher in Hamburg. In this research Kim stresses out that musicians should be familiar with the music of Ligeti, gamelan ensemble, Conlon Nancarrow's *Music for Player Piano* before working with the music of Chin.

This research paper is a qualitative case study, where the governing research questions about the nature of interrelatedness and cross-fertilization between the process of creating the piano reduction, and the pianistic practice, are explored through practice-based artistic research. Whilst the gist of the argument is led by the critical perspective of pianistic experience and intuition, coupled with musicological and textual rigour, the transcription process itself comes with a broad set of methodological ramifications. These will be presented in detail below. However, this research does not focus on the creation of modern concerto reduction methods, as I lack both extensive experience and formal guidelines in this area. Instead, my goal is to create a playable reduction that supports the learning and preparation of Chin's Concerto, and, drawing from my pianistic experience, synthesize new knowledge on how artistic practice can illuminate the transcription process, and vice versa.

1.1 Methodology of the Piano Reduction.

The most important source material for the methodology of piano reduction of a contemporary score is Maksim Štšura's DMus thesis *Translating Twenty-First-Century Orchestral Scores for the Piano: Transcription, Reduction and Performability* (Štšura 2020). His research serves as a foundational guide for the process of creating piano concerto reductions, offering practical strategies for translating orchestral material into a pianistic format. The analytical and editorial principles outlined in his work have informed the methodological framework of this study, particularly in balancing fidelity to the orchestral texture with the technical and expressive capabilities of the piano.

While outlining the core principles from a transcriber's perspective is important for defining the focus of this work, it is equally crucial to explain the practical processes involved in executing an effective transcription. In this context, it is essential to identify and adhere to

several key principles to ensure the creation of an effective and musically compelling piano reduction:

1. Fidelity to the score. It is crucial to stay true to the original score in terms of dynamics, solo parts, and correct instrumentation. Equally important is respecting the composer's emphasis, particularly regarding the organic and kinetic elements embedded in the music.
2. Acoustic impression. Once all possible elements from the score are written out, the transcriber should then rely on their auditory judgement. At this stage, the full score can be overwhelming, making it difficult to decide how much musical material should be included in the reduction. It is never possible to capture everything, nor is that the purpose of a reduction.
3. Performability. One of the most important parts of the piano reduction is playability or performability. The aim is to integrate orchestration into a comfortable and piano-oriented score which does not require as much work and effort as the solo part. Pianists have two hands only and it is better to establish hierarchical relationships – melodic line, rhythm, important pitches, etc. Explaining the orchestral transcription into the second piano part, Franck Corliss mentioned that "you need to play at the level of complexity and detail that is 'just right'" (Corliss 2017: 227). Corliss calls this phenomenon "the Goldilocks rule" .

With all of Chin's Piano Etudes in my repertoire, I became accustomed to the process of learning her scores. My intention then was to tackle a larger work, her Piano Concerto. Given that Chin's music language has posed challenges not only for me but for many pianists, as seen above, I realised that my familiarity with her musical language has provided me with insights that could ease the learning process. Key elements that facilitated this process included identifying effective fingerings and redistribution of musical material between hands. This was explored through a quantitative study conducted with the assistance of a student group, the methodology and findings of which will be detailed in Chapter 3.1.

The primary reference recording for this research is by pianist Sunwook Kim with Seoul Philharmonic Orchestra conducted by Myung-Whun Chung (Deutsche Grammophon, 2014). Unless specifically stated otherwise, all in-text references are made to this commercially

released recording. When there are questionable parts in the concerto, I will make a comparison with another recording, played by pianist Rolf Hind with Nederlands Radio Kamer Filharmonie under Michael Schønwandt (2011). This recording features a slower tempo and a less sharp articulation, which helps clarify the balance between the crescendo and fortissimo sections, particularly in relation to the orchestra's supporting role. In the primary recording, these sections are more dynamically exaggerated, and the acoustic impression may be obscured by excessive noise.

Sometimes the structure of the score is very easy to transcribe and it should be simply rewritten to the piano score (as it is in the second movement middle section of the Piano Concerto). Mostly, however, it involves working with the score, piano, and recording simultaneously. The range of the whole full score will be determined, and, if playable on the piano with both hands (or sometimes one hand), then it will be written down accordingly. When the structure is more complicated, then it will be decided which instrument should be included and which excluded without sacrificing much of the acoustic impression.

It is impossible to reproduce literally every element of the orchestra in the piano reduction. Therefore, decisions based on prioritization must be made with consideration for both acoustic impression and playability. It is not always an obvious choice and sometimes even very soft instruments have to be included in the piano reduction, for instance when they express crucial pitch-class material. The establishment of the aforementioned hierarchical structures of music material and performance directions such as articulation and pedalling must also rely on acoustic impression. Therefore, instruments such as triangles, bongos and every other instrument or group without an obvious melodic line or a solo part will be transcribed based on the acoustic impression and playability. The consideration of priorities of the musical material and the use of pedals will also rely on acoustic impression.

It is also important to test the playability of the piano score during all stages of the work. If during the playthrough I would find difficulties with performing a certain section of the music, I will try to remake them in a more comfortable way. Also, in the end I will do the whole check-up of the dynamics, punctuation, pitches, etc. My performance experience with Chin’s piano music, combined with an advanced understanding of her compositional style, particularly her kinetic virtuosity and volatile musical language, enables me to produce a pianistically effective and interpretatively informed score.

To simplify and structure the text in the explanatory part of the research, mostly in the fourth chapter, there is a table of terms which will be used for more comfortable reading:

Full Score	FS
Piano Reduction	PR
Solo Piano	SP
Right Hand	RH
Left Hand	LH
Sostenuto pedal	sost. ped.

To better represent percussion instruments, the unified approach has been used throughout the reduction. The martellato articulation on the piano is expressed by a symbol of an accent combined with the staccato dot.

In regards to the position of the dynamics the following principle has been applied throughout the PR: dynamics applied to RH are indicated above the upper stave, those only concerning the LH are indicated below the bottom stave. And those concerning both hands are put in the middle of the piano system.

Scientific pitch notation is used within this thesis. This means the middle C pitch class is given the name C4.

Despite the meticulous work involved in score transcription, it is essential to contextualise Unsuk Chin's background. Therefore, the second chapter will focus on an examination of her artistic development, culminating in the creation of the Piano Concerto through the experience from composing Piano Etudes. In the third chapter, I will conduct an in-depth exploration of the pianistic idioms and technical intricacies of Chin's piano music. This chapter aims to provide a comprehensive understanding of the elements that define her approach to piano composition and performance. The fourth chapter will consist of a practical component centred on the creation of the piano reduction. This process will be thoroughly explained as a form of reverse orchestration, detailing the methodologies and considerations

involved in translating orchestral textures and ideas into a coherent and playable piano score. The fifth chapter will synthesise all the solutions and connections established in relation to Chin's piano music within the context of the Piano Concerto. The present study hopes to offer insights into the technical and aesthetic complexities of adapting a large-scale contemporary orchestral canvas into a workable piano reduction, and to illuminate how the transcription processes in turn inform the pianistic practice.

2. Unsuk Chin: Foundations and Inspirations

The music of Chin is known for its complex musical language and requires a high level of technical skill from the performer. Being one of the most prominent students of Ligeti, Chin is known worldwide and programmed regularly. Among the performers who have played and recorded her works are Gustavo Dudamel, David Robertson, Neeme Järvi, Simon Rattle and many others. Besides orchestral works, her piano music is valued highly among pianists.

Many awards have been given to Chin, such as the Music Composition Prize of the Prince Pierre Foundation for the ensemble piece *Gougalon* in 2010, Leonie Sonning Music Prize in 2021, Ernst von Siemens Music Prize in 2024. Chin was a composer–in–residence with the Berliner Philharmonic Orchestra in 2001–2002 and during that time a Violin Concerto appeared, for which she has been given the Grawemeyer Award for Music Composition in 2004. In 2024, Unsuk Chin was elected an honorary doctor at the Estonian Academy of Music and Theatre.
So far Chin has written six concertos for different instruments. Two of them include piano – Double concerto for the Piano and Percussion and Piano Concerto. She always emphasises her warmest attitude to the piano since all her childhood was spent playing Beethoven, Tchaikovsky and other composers' works. Despite not receiving the formal piano performer education since then, her compositional style is expressed in a very demanding and saturated musical text.

Research on Unsuk Chin encompasses a wide range of topics. Within the domain of piano music, scholars frequently investigate the influence of Ligeti on her compositional style, as exemplified by Eunhee Kim's study (E. Kim 2016).. Her research reveals that the influence is nuanced and complex in the compositional structures. Although Ligeti and Chin exhibit similar conceptual patterns, Chin’s use of “motives shaped in mosaic fashion”–a phrase she herself uses to describe particularly the third movement of the concerto–and her distinctive approach to percussion do not strictly mirror Ligeti’s techniques. Chin has undoubtedly absorbed some of Ligeti’s significant musical characteristics, owing to their shared perspectives on music. Even after the premiere of her Piano Concerto in 1997 performed by pianist Rolf Hind and conducted by Mark Wigglesworth, comparisons with Ligeti appeared instantly. The review in “New Tempo Series” said that “the clear echoes of another piano

concerto, Ligeti's, in Unsuk Chin's work were much drier and more earnest" (Webb 1997: 52). The comparison was inevitable, given that Ligeti was one of the most influential figures in contemporary classical music. His contributions to the musical avant-garde include works such as *Requiem*, *Atmosphères*, the opera *Le Grand Macabre*, the Piano Concerto, and the three books of Piano Études, which exemplify his exploration of texture, form, and extended techniques. He gave professional propulsion to many prominent composers and musicians such as Michael Daugherty, Hans Abrahamsen, Junsang Bahk. Their music is relevant and remarkable nowadays, but none of them are as particularly close to Ligeti as Unsuk Chin. Paul Griffiths pointed out that "anyone writing piano études in the last three decades has had to face the challenge of Ligeti's, and it says much for Chin's creative sureness and bravery that she accepted such a challenge, especially when it derived from her teacher, at a time when he was still adding to his own store" (Griffiths 2016, accessed March 1 2016).

Suhki Kang (1934–2020), a South Korean composer, was Unsuk Chin's first mentor during her studies at Seoul National University. After getting an education in Germany, he started to introduce the audience to modern music. Until 2000, he was the president of ISCM[9], where his dedication to electroacoustic music was developing. His most popular work *Get back* for solo piano (1989) strikingly contrasts with Ligeti's and Chin's piano music, where a lot of technical elements are used. Kang's piano music is very clear and understandable, and pianistically not very challenging. There is no utilisation of polyrhythms, and the harmonic structure adheres closely to classical principles. His Piano Concerto, composed in the same year as Unsuk Chin's, does not operate on the same level of complexity when compared to the works of Chin and Ligeti. Kang's concerto is performed *attacca*, seamlessly transitioning between movements. Notably, the second movement features an extensive piano solo. The concerto adheres to the classical tradition, maintaining the conventional distinction between the solo instrument and the orchestra, with the piano assuming the primary role. In contrast, Chin and Ligeti's compositions reflect a more contemporary approach, incorporating innovative techniques and breaking away from traditional concerto forms. Kang's work, while modern in its own right, retains a more classical structure and aesthetic. Research by Miyoun Jang indicates that Unsuk Chin and Sukhi Kang share a common interest in African and Balkan rhythms, contributing to the similarities in their musical language. This rhythmic

[9] International Society of Contemporary Music.

inclination, however, can be traced back to the works of Igor Stravinsky (1872–1971) and Béla Bartók (1881–1945), demonstrating a deep connection to folk music traditions.

The matter of influence in composition is inherently contradictory. On one hand, elements from various composers or pieces may be discerned in another composer's work, suggesting a direct influence. On the other hand, these elements can also be interpreted as personal stylistic preferences. The evolution of genre and style tends to occur naturally through the assimilation of diverse techniques and artistic trends.

2.1 Etudes for the Concerto and Concerto of Etudes

Piano etudes and piano concertos are genres that challenge pianists with a synthesis of the most demanding technical and artistic requirements. Many of the foremost piano composers, such as Franz Liszt, Frédéric Chopin, and Sergei Rachmaninoff, composed cycles of piano etudes centred around various technical challenges, and these works have become integral to the pianist's core repertoire. The evolution of the etude genre reflects the progression of virtuosity and technical innovation in piano music. Simultaneously, the Piano Concerto has absorbed the technical rigour of the etude while expanding in both technical and artistic dimensions. Each composer drew from the existing body of piano music to craft a unique musical language, using these forms as vehicles for personal expression and innovation.

For Ligeti, composing etudes was a way to overcome creative blockages while also exploring and expanding his understanding of the pianistic idiom. This exploration ultimately laid the foundation for his Piano Concerto. This process of using etudes as a stepping stone is similarly crucial for Chin. For performers, mastering Chin's etudes is not merely a technical exercise but a vital preparation for tackling the challenges presented by her concerto. By engaging with the etudes, performers develop the necessary skills and insights to approach Chin's more complex works with greater confidence and understanding, as well as mastering the kinetics of her music. Thus, both for the composer and the performer, etudes function as a bridge to more ambitious musical endeavours. This extends to the broader landscape of piano music.

The Piano Etudes cycle represents the beginning of Chin's work in piano composition. In her notes on the etudes, Chin cites Oscar Bie[10], agreeing with his belief that the etude genre captures the very essence of piano music. *Sequenzen*, *Scherzo* and *Scalen*, which are positioned as the second, third, and fourth etudes in the cycle, were composed at the outset of her work on the cycle in 1995. These pieces significantly shaped the development of her subsequent musical language in piano compositions. Chin wrote that these three etudes "have a relatively strong orientation on the piano music of classical modernism, especially as far as piano technique is concerned".[11] The etudes were revised and finalised in 2003. Initially, the collection was referred to as *Twelve Piano Studies*. However, in its most recent iteration, the score is now titled *Piano Etudes*, with no specific number indicated.

In contrast to Ligeti, Chin's distinctive use of techniques, rhythmic figurations, and sound produces significantly different concepts. Her melodic lines are much more fragmented which is a feature described as a "mosaic – fashioned" way of the composition. Chin uses this technique very often in her etudes. This approach results in a more concise musical text, accelerating the development of phrases and sections and necessitating a heightened responsiveness to shifts in the motif. A similar treatment of musical material is evident in Chin's Piano Concerto. From a pianist's perspective, this pattern can lead to difficulties in maintaining focus and even risks "losing" the musical text. Moreover, it shifts the performer's attention from the music itself to the challenges posed by the textual fragmentation. It is typically employed as a thematic element rather than dominating the entire composition. In Miyoun Jang's research, which examines the technical and stylistic similarities between Chin and Ligeti, he identifies cross-accentuation and *aksak* rhythms[12] as key elements that serve as a connecting thread in their respective etudes (Jang 2018, 17). The same thoughts are shared by Soo Kyung Kim, whose research was based on a more detailed analysis of etudes (S. K. Kim 2012).

In late twentieth–century music one can observe the pluralism of styles. Technological development gave society many opportunities and at the same time the same amount of philosophical questions which raised the development in music, art and people's mindset. The

[10] Oscar Bie (1864–1938) - Art historian, publicist, critic.
[11] Composer's notes from the latest edition of Chin's Piano Etudes, Schott publisher, 2018.
[12] *Aksak* rhythms, derived from Balkan and Turkish folk music traditions, are characterised by irregular groupings of beats, such as 2+3 or 3+2+2.

art became a vision to an object from different angles. This allows artists to explain themselves in many ways which we do not see in the period before the First World War (Botstein 2001: 3). Alastair Williams in his article "Ageing of the new: the museum of musical modernism" has shared his thought, that "[music from the modernism era] will encourage reflection on its own procedures, mechanisms, and content, and will contain elements that identify it as indebted to the conventions of "art" music – though it will not necessarily espouse bourgeois values of conflict and resolution" (Williams 2008: 535).

3. The Pianistic Idiom

Every composer possesses a distinct musical idiom, a unique approach to composition that reflects their individual style and sensibilities. In the realm of piano music, this idiom is often characterised by a pianistically oriented virtuoso writing style. This tradition is particularly evident in the works of composers–performers such as Rachmaninoff, Sergei Prokofiev, and Liszt, whose deep understanding of the piano's capabilities stemmed from their own expertise as practitioners. While their compositions often present considerable technical challenges, they are composed in a way that corresponds to the physical characteristics and natural movement of the composer's own hands, thereby ensuring that the works, though complex, remain fundamentally playable.

Technical virtuosity has been the key component of the piano concerto genre from its inception, and remains so in the works of contemporary composers, albeit the emphasis has shifted over time. The term "virtuosity" encompasses a broad spectrum of meanings. The piano techniques that have been developed and refined by pianists–composers over centuries continue to evolve, maintaining their relevance and demanding ever–higher levels of technical prowess from performers. Dexterity of the fingers, large leaps, chords, along with the performer's ability to maintain focus and corporeal control at rapid tempos is a well-established expectation in pianism. Such technical displays are not merely familiar but are often sought after by both performers and audiences as a means of showcasing skill. Technical virtuosity impresses not only experienced public, but also those listeners less familiar with the professional stage performances.

Every composer tends to make their own specific selection of which element of the piano technique is more important for them. For composers like Chin, the piano becomes an instrument of exploration, where traditional techniques are deconstructed and reimagined to serve a new musical vision. Being a student of Ligeti, Chin technical component of music seeks to reach a very high level. She has created her own idiosyncratic pianism that is more concentrated and demanding in its details.

Also, Chin uses short motifs. When looking at the full score, it is clearly seen that there are no long solo phrases. When a solo part appears in any orchestral instrument, it looks more like a dialogue between several voices which are cropped in small elements. Long phrases are commonly found in accompanying lines, such as those played by the bassoon, clarinets, violin flageolets, and tuba. In contrast, the solo melodies tend to be highly fragmented and brief. It is very connected to electronic music as well since the fragmentation of music material and all the possibilities with the sound have quite short limits. Moreover, it is more likely connected to spectralism, to be more precise – an allusion to spectralism. Since she was a member of IRCAM, where other composers, such as Finnish composer Kaija Saariaho (1952–2023) with her notable works *NoaNoa* for flute and electronics (1992) and *Lonh* for soprano and electronics (1995–96), were dedicated to the spectral compositional way, she inherited this into her music language.

One of the most common compositional techniques used by many contemporary composers, especially those linked to the New Complexity movement, is polyrhythm, which serves both as a structural tool and a demonstration of virtuosity. In the context of a concerto, this level of rhythmic complexity requires the performer to be especially precise. In Chin's music, these challenges are often heightened by the sudden appearance of accented notes, which demand that the performer spend time internalising the rhythmic structure in order to play with freedom and control.

Importantly, Chin's music leaves very little room for agogic or interpretive flexibility. Everything is notated with such precision that any artistic deviation in timing can disrupt the rhythmic integrity of the piece. The performer must therefore follow the score closely, as even small changes in timing can compromise the overall structure.

This demand for precision is further reinforced by Chin's unconventional approach to register in her piano writing. At the very first encounter with her piano music I could not understand why it does not come to fingers and referred to that as a personal struggle. The answer appeared: almost in every composition piano is placed in one register. Chin avoids large dispositions and locates the piano (both hands) at the same register which is very unusual for pianists. Wider musical pictures allow pianists to separate music in several textural layers, such as melodic, supporting, contrapuntal, ambient, harmonic, etc, which allows pianists to concentrate on longer lines. Such a narrow disposition between upper and lower notes of a

certain musical passage or even the whole piece is a defining feature of Chin's compositional style.

Even visually it helps you to anticipate some bass or a chord to have such a "resting point". When everything is located in the same register it becomes harder to distinguish between layers acoustically and this is why it is more complicated to rely on your memory (both aural and finger) because everything becomes the same. It is worth mentioning, that narrow disposition of hands was emblematic of her early works, after in etudes no 1 *In C* and no 6 *Grains* she developed her piano music compositional way to a wider position of hands.

Chin does not use key signatures due to the fact her music avoids references to conventional major-minor systems. She does of course use a lot of accidentals. Considering the fact of the disposition and a tendency to favour the higher register, mostly it is hard to hear and remember the difference between a flat or a natural. Surely, here comes again the comparison moment with her teacher, Ligeti, who used bitonality for both hands, which definitely is not an easy conceptual task for the pianist. Or we could make a comparison with Olivier Messiaen and his mode of limited transpositions[13], where a mode could be transposed two or three times before it duplicated itself. In both examples, Ligeti and Messiaen, the modal systems employed are clearly explained by the composer. Chin, on the contrary, does not mention the modal systems she uses. Nevertheless, through analysing the score we might notice she uses modes such as octatonic mode, mixolydian mode, etc.

In this context, the pianist's role goes beyond simply playing the notes; they become a co–creator, actively shaping the performance through their interpretation and choices. This is particularly true in works like Chin's Piano Concerto, where the traditional boundaries between soloist and ensemble are blurred, and the pianist must navigate a dynamic interplay with the orchestra, balancing moments of individual expression with the collective musical discourse. The challenge lies not only in mastering the technical demands of the piece but also in understanding and conveying the intricate interplay of textures, rhythms, and harmonies that define Chin's compositional style.

[13] A term introduced by O. Messiaen : "The whole–tone scale can be transposed up one semitone to generate a different set of notes, but transposition at any other interval will duplicate the actual notes of one of these two versions of the scale. 'Unlimited' transposition, in this context, means that of the conventional major or minor scale, which would have to be transposed eight (diatonically) or 12 (chromatically) times before the same notes recurred". Latham, Alison. *Mode of Limited Transposition.* The Oxford Companion to Music, 2011.

3.1 The Performer's Exploration

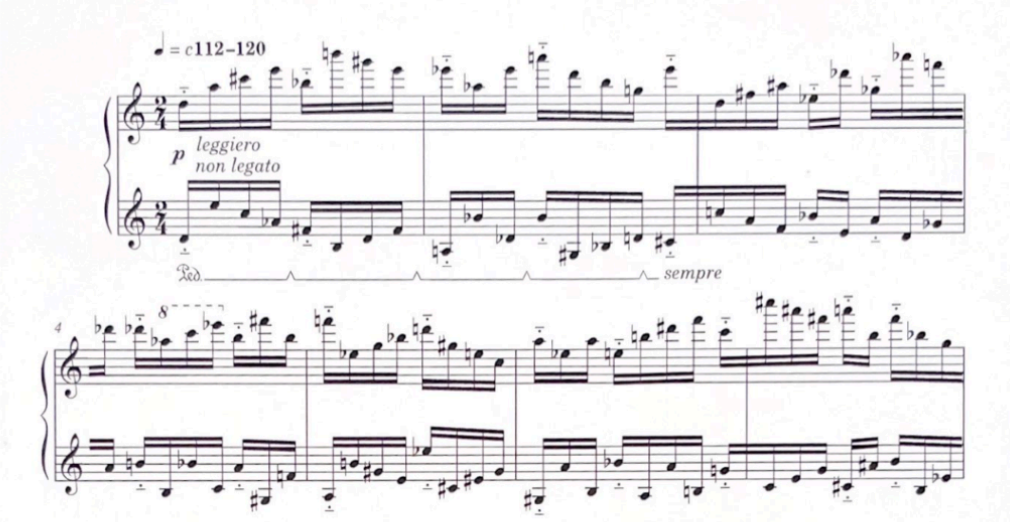
My path to the Piano Concerto (1996–1997) by Chin began by playing her Piano Etudes. When I heard these works for the first time, the music resonated with me. Technically extremely difficult and sometimes even confusing musical language made an impression of the time which stood still and you could see the point where it stopped from different angles, as if you were zooming the focus of the camera onto an object. During the learning process, I discovered some struggles regarding my previous experience with contemporary music. Chin's music is very intensive where the role of concentration takes a leading place. Kinetic virtuosity in her works demands a systematic and analytical approach to the musical material.

Having an impression of getting the hint on how to make the process of learning more productive and easier after performing her Piano Etudes, I decided to test my assumptions on other pianists. Experiment was based on the hypothesis that the notation of the piano music by Unsuk Chin is not very pianistically oriented. It is very hard to sight–read, as well as memorise. Moreover, Chin's piano writing is not based on extemporisation at the instrument, which is a common approach among many composers. In contrast, Stravinsky–though he composed at the piano–was not an active performer, whereas Bernstein, despite being a performing pianist, approached composition from a different perspective. As musical examples, I took several excerpts from the first movement of the Piano Concerto. The modified version of the first excerpt provided meticulously detailed fingerings, facilitating a more rapid internalisation of the musical text due to the presence of a systematic approach. This structured method streamlines the learning process, enabling a pianist to assimilate the complexities of the score with greater efficiency. Given my prior familiarity with the piano works of Unsuk Chin, I could readily discern the appropriate strategies for optimal fingering solutions within her challenging repertoire.

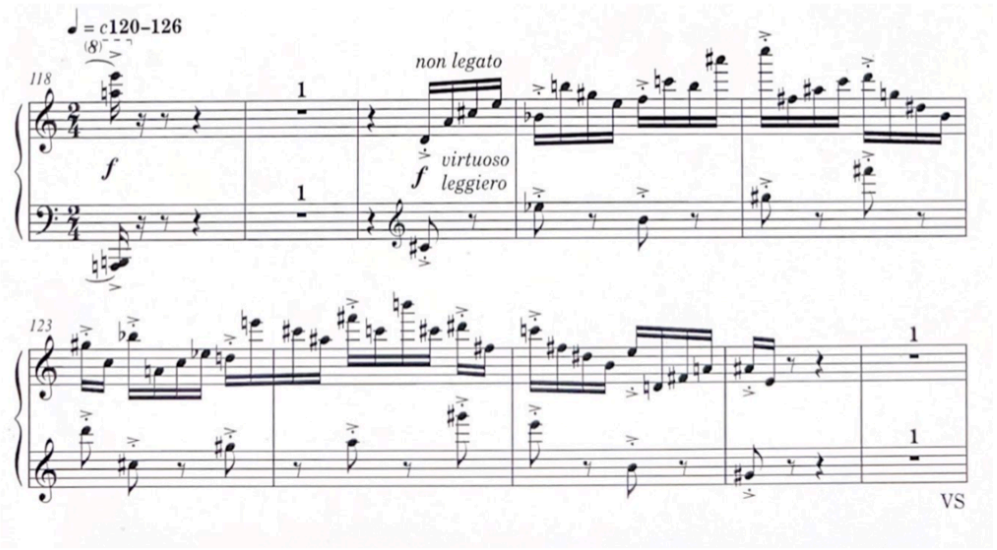
The modifications made to the second excerpt emphasised the score’s visual layout. From the perspective of the performer, certain passages present inherent difficulties that can compromise the accuracy and fidelity of execution due to the positioning of the hands. In such instances, it is possible to reallocate accentuated notes to a single hand, thereby preserving the intended articulation and maintaining the musical integrity of the piece. This

strategic adaptation ensures that the performative nuances are retained while alleviating technical constraints.

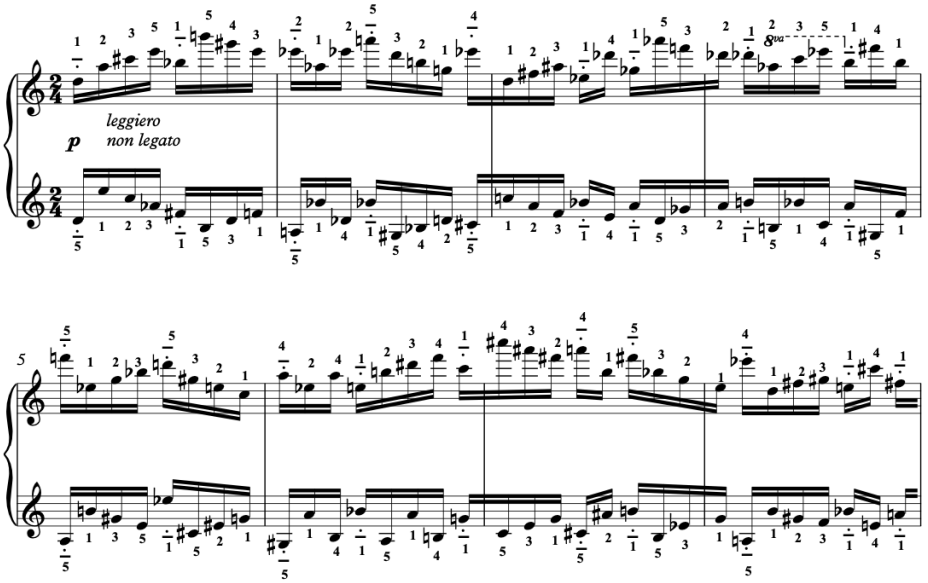
Students were instructed to complete a brief questionnaire regarding Chin and her music. Following the collection of their responses, the students were divided into two groups for further examination. The first group was tasked with sight-reading the original musical text from the first movement of Chin's Piano Concerto, approaching it without any preparatory annotations. In contrast, the second group was provided with a version of the score that included my own detailed notes and interpretative comments. This division allowed for a comparative analysis of how supplemental guidance impacts the initial reading, interpretation, and assimilation of complex contemporary piano music.



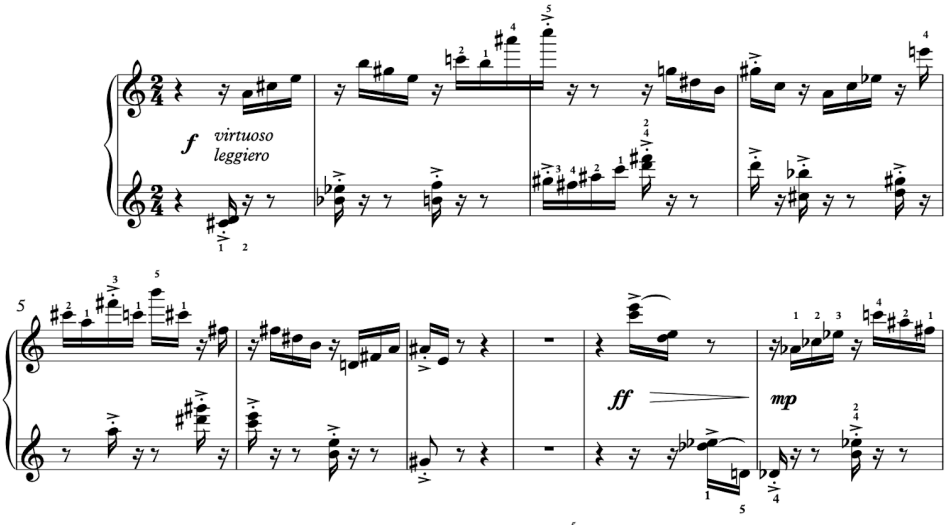
Ex. 1., U. Chin Piano Concerto, 1st mvt, solo part, 1st group score, original, bb 1–7.



Ex. 2., U. Chin Piano Concerto, 1st mvt, solo part, 1st group score, original, bb 118–127.



Ex. 3., U. Chin Piano Concerto, 1st mvt, solo part, 2nd group score, modified, bb 1–8.



Ex. 4., U. Chin Piano Concerto, 1st mvt, solo part, 2nd group score, modified, bb 120–129.

Each participant was given thirty minutes to learn several small excerpts from the Piano concerto. As a result, original material for participants from the first group was harder to internalise. Audibly, musical text also seemed to be complicated to memorise. The other group have made much better results since all of the instructions which were given proved to be conductive to the learning process. The process of learning was faster and more productive compared to the first group.

Results have satisfied me since it proved my own familiarisation and expertise in Chin's pianism. The knowledge gained from the experience of playing her piano music gave me tools to learn and achieve the actual result in playing, as well as the opportunity to give professional advice and directions to other performers. But it seemed that there was not enough data to make objective conclusions. The experiment was based only on several examples and all of them were taken from Piano Concerto's first movement. Moreover, the focus on the SP in Piano Concerto has to be wider than only on the solo instrument. The concerto genre itself demands from the performer the understanding of the whole structure of the piece, not only the solo part. It asks the accuracy of the performance from everyone. During the rehearsal before the premiere played by Rolf Hind with the BBC National Orchestra of Wales on 6th of June 1997 the conductor Mark Wigglesworth suggested the players approach this work as a concerto for the orchestra. Therefore, the question of the cross-fertilisation seemed to be more important to dive into since the understanding of the SP could be understood differently from the orchestral point of view.

The existence of the piano reduction of Chin's Cello Concerto made by Kirshbaum provides a valuable reference point for comparative analysis. However, the orchestration and solo part in this work adhere to a more traditional approach. The cello functions as a distinct solo instrument, maintaining an expressive, virtuosic role that stands apart from the orchestra. Consequently, the orchestration primarily serves an accompanying function, contributing to a structurally clear and perceptible form for the listener. The orchestral texture in the Piano Concerto is highly integrated with the soloist, often blurring the boundaries between solo and accompaniment. This results in a more complex and layered interaction between the piano and orchestra, deviating from the clearer structural delineations observed in the Cello Concerto.

4. Creating the Piano Reduction

Given the lack of established guidelines for transcribing orchestration into piano scores, particularly in contemporary music, this process will be guided by a combination of visual and auditory analysis. The initial phase of this process must be grounded in rigorous attention to key elements that are fundamental to its accuracy:

a) Spelling of notes. In Chin's music, it is common to encounter the same pitches written enharmonically (e.g., D♭ and C♯ within the same measure). In such instances, enharmonic adjustments may facilitate both the memorization and readability of the score. However, exceptions exist. For example, in the opening of the second movement, Chin employs the octatonic scale, which necessitates preserving the specific notation of the notes as written. Consequently, I have refrained from making any enharmonic alterations in order to retain the integrity of the mode in the second piano score.

b) Dynamics. The dynamics must be meticulously observed, with attention given to relative dynamic markings, as they significantly contribute to the overall acoustic impression. For instance, passages marked ***pp*** in the piccolo in the full score may, based on acoustic perception, be interpreted as ***p*** or even ***mp*** in performance. In tremolo passages where the dynamics are marked ***pp***, performers should account for the intensity of these elements, taking into consideration both the weight of the instrument and its acoustic properties.

c) Abbreviations. When transcribing orchestral works for piano, it is essential to clearly indicate solo passages (such as violin solo, flute solo, etc.) or sections where a particular instrument carries the melodic line. In this instance, I will specify the instrument or group of instruments in the score when necessary. The abbreviations used will adhere to the official Boosey & Hawkes Standard Scoring and Language Abbreviation list, as they are the official publisher of Chin's music.

Upon examining the score's structure, it appears that there should be substantial material to convey. However, in practice, many instruments often perform the same harmony, chord, or even note. My initial concern was whether this approach might oversimplify the composition. Despite the complex rhythmic and acoustic structures of the work, the visual representation seemed rather loose. E.g., in the etude *Grains* Chin uses quite a lot of dynamic switches, accents, repetitions, and it takes a lot of time to achieve the freedom of interpretation due to very strict frames of timing which are limited by rests and non–ritenuto motion. Also, the name of the Etude *Grains* comes from the term "granular synthesis", where the grain, in music – motif– is taken from different angles and is used in many ways.

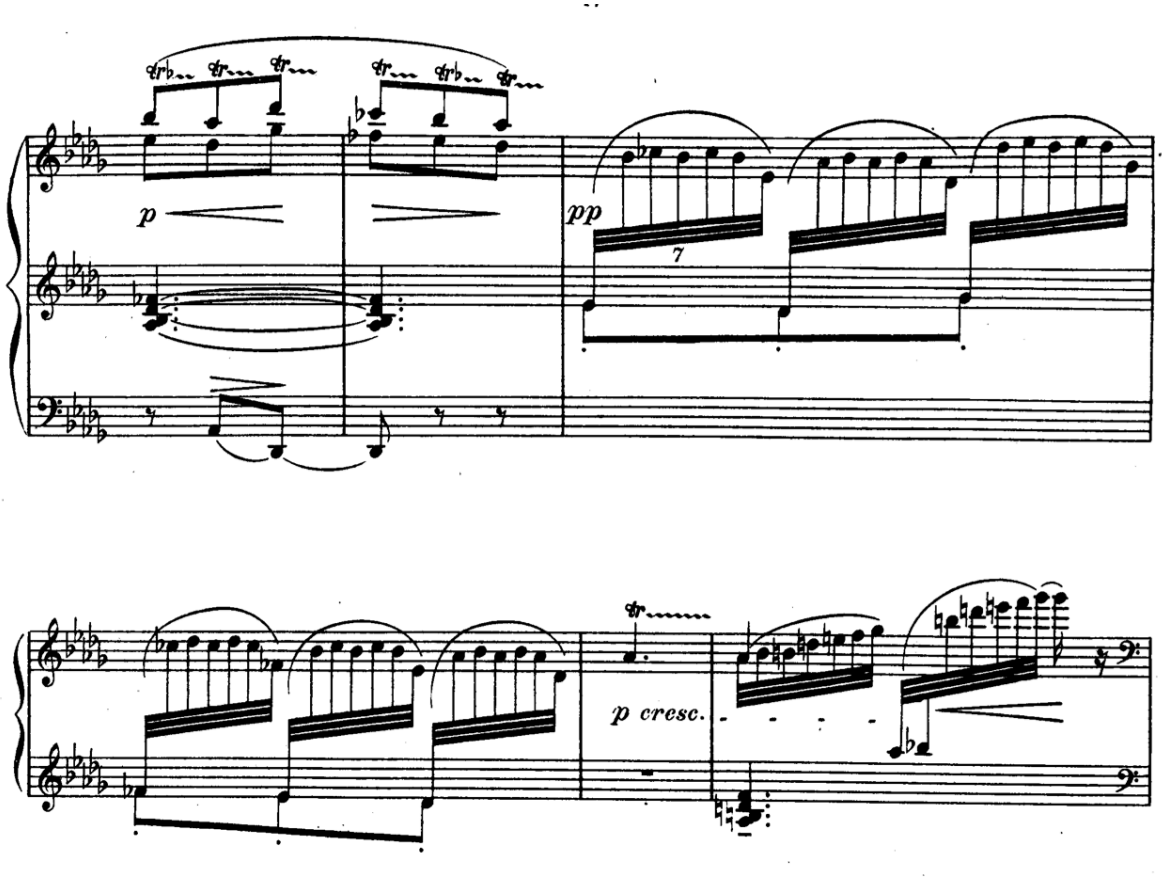
Ultimately, I concluded that the goal is not to create another complex score that is difficult to read and perform; rather, it is to produce a readable and relatively straightforward resource intended for practice. The term "relatively" is essential here, as it is impossible to simplify the material to the extent found in classical period piano concertos, where tonality, unisons, and traditional harmonisation rules provide a more logical framework for reduction.

While some passages may appear deceptively simple, it is crucial to understand the specificities of instrumentation, which can complicate the transcription of certain musical elements. To avoid creating a score that is overly burdensome for the performer, I aim to maintain an acoustic resemblance to the original sound while incorporating as much playable material as possible. Although it cannot be assumed that this score will facilitate sight-reading in the same manner as the concertos of Mozart or Beethoven, the objective is to get as close to that possibility as possible.

The standard way of piano score notation is using two staves. But in some piano solo pieces there might be more. One reason to divide music into more than two staves is to make it visually more comfortable. Another is to motivate the performer to think more orchestrally, according to Vlado Perlemuter[14] in the interview[15] with Cis Amaral[16]. Also, when several voices are placed at the same stave it sometimes does not allow us to understand the articulation's importance of a certain voice. E.g., when in the score there is a chord throughout several bars, or a tremolo in ***p*** or ***pp*** in the bass or a middle line, and the rest of the structure seems to have melodic lines or some other important musical element, we already might understand that the articulation of the tremolo or a chord that needs to be held is going

[14] Vlado Perlemuter – Lithuanian-born French pianist and teacher.
[15] Vlado Perlemuter's interview with Cis Amaral, Performance. N° 3, Summer 1981.
[16] Cis Amaral – an editor, notably associated with the magazine "Books and Bookmen" in the 1970s.

to be articulated as a harmony. The privilege of such notation is in an encouragement of orchestral thinking in performers (Howat 2009: 228).[17] E.g., Debussy and his *Images* and Prelude Book II. In manuscripts, he used even four staves to show the importance of every musical line of the piece.



Ex. 5: C. Debussy Rapide et legér (... "Les fées sont d'exquises danseuses") from Prelude Book II, bb11–16, Durand et Cie, 1913.

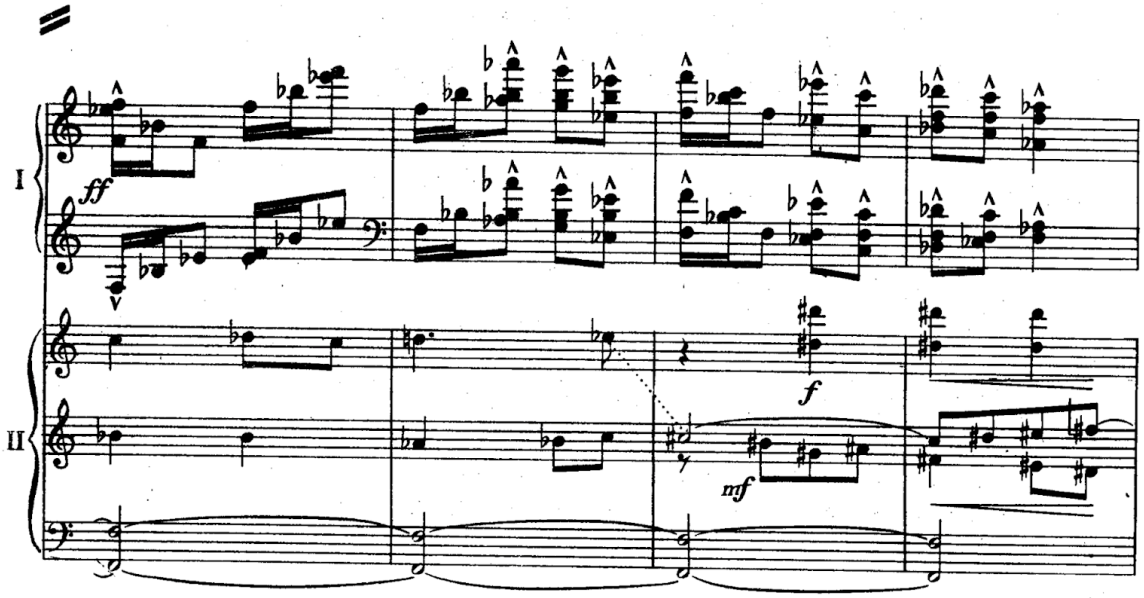
It is evident that, although it would be technically feasible to combine the two lower staves into a single one in bar 11, the chosen notation more effectively highlights the voice leading, thereby offering clearer interpretative guidance for the performer.

Marguerite Long (1874–1966)[18], the French pianist, once quoted Debussy as saying, "Make me forget the piano has hammers" (Long 1972, 13). This remark eloquently captures the aesthetic ideal often pursued in piano performance–namely, to transcend the instrument's

[17] Fillerup, Jessie. "The Art of French Piano Music: Debussy, Ravel, Faure, Chabrier." *Fontes Artis Musicae*, vol. 57, no. 3, July-Sept. 2010., p. 218.
[18] Marguerite Long (1874–1966) - French pianist, pedagogue, lecturer, and an ambassador of French music.

mechanical nature and evoke a broader, more orchestral sound world. This concept is particularly relevant when interpreting piano scores that imitate orchestral textures, where the performer must aim to recreate a quasi-orchestral impression.

When considering piano reductions, it is helpful to look at examples from a few more twentieth-century concertos. A notable case is Béla Bartók's *Piano Concerto No. 1*. In the piano reduction published by Boosey & Hawkes, there are several passages in which the second piano part utilizes three staves. This notation serves a similar function: to clarify complex textures and enhance the readability and playability of layered musical material.

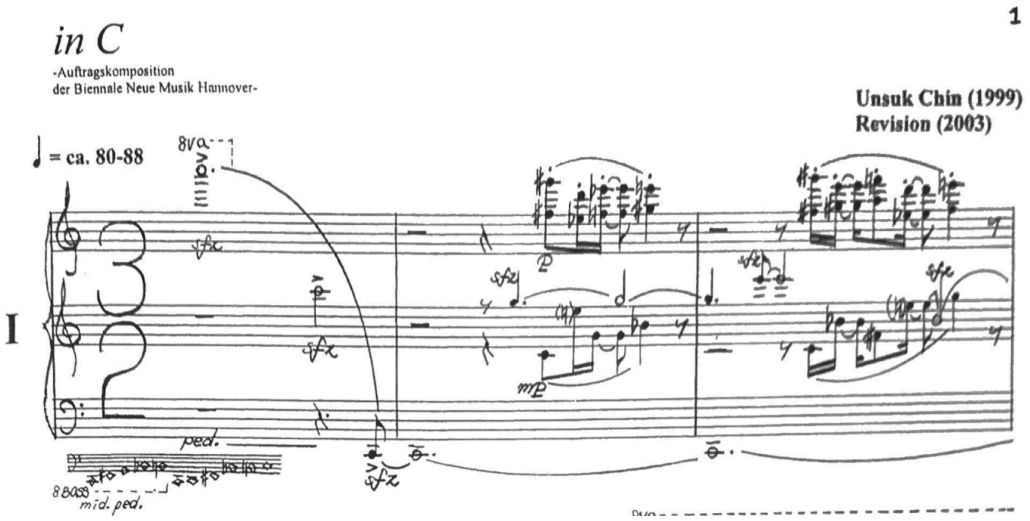


Ex. 6: Béla Bartók Piano Concerto No 1, 3rd mvt, bb 121–124.

In Ex. 6 it is seen that the lower stave is held throughout several bars, and is made for a visual comfort.

Some dynamic elements that are written out in the FS might be relative. Chin in her Piano Etudes is very precise in terms of dynamics and has a big variety of changes. Instruments such as flutes and strings, which are written in pp acoustically sound as if they are making very different dynamics. Instrumentation specifics will be taken into account, and it will be based on the acoustic impression as well.

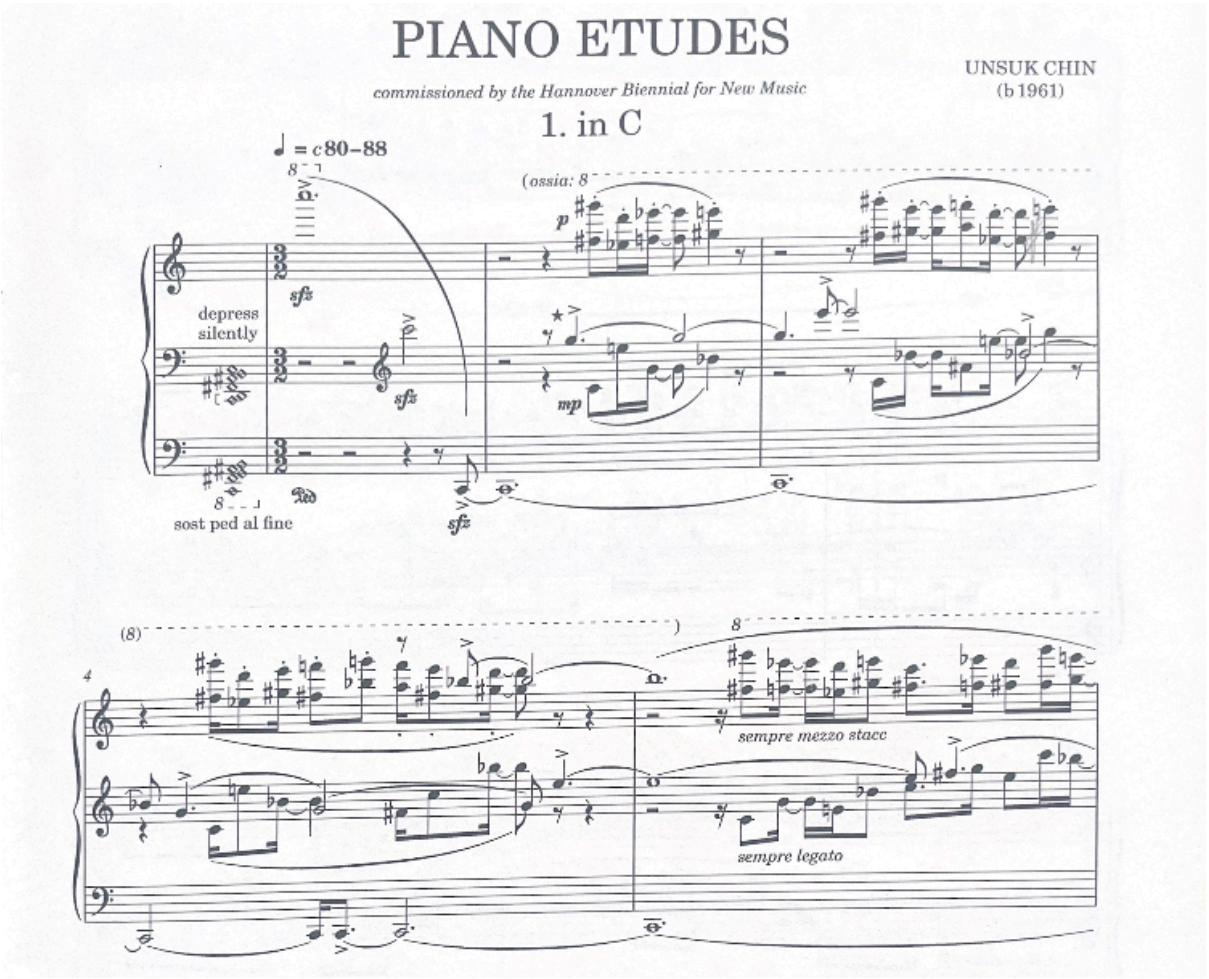
During the process, there will be a lot of use for the sostenuto pedal. In the beginning of the 4th movement, Chin uses the term “middle pedal” to denote sost. ped. In terms of terminology, in piano etude Nr 1 *In C* she uses the term “mid. Ped”.



Ex.7: U. Chin, Piano Etude *In C*, Boosey&Hawkes, bb 1–3, 2003.

However, in the recent edition of the etudes published by Boosey & Hawkes in 2018, the term “sostenuto pedal” is explicitly indicated. This may be intended to discourage performance on upright pianos or instruments with only two pedals, as the middle pedal on upright pianos typically serves as a practice mute rather than producing the sostenuto effect. Consequently, the sostenuto pedal's function is essential for the accurate interpretation of these works. In subchapters below, the term “sostenuto pedal” will be used in this specific context.

In the context of the piano reduction, mastering the use of the sost. ped. can be challenging, particularly in fast passages where catching the pedal precisely may be difficult or even impossible. In such cases, I recommend leaving its use to the performer’s discretion, based on their technical abilities and interpretive approach. Where appropriate, alternative pedaling solutions or subtle finger legato may serve as effective substitutes.



Ex. 8: U. Chin, Piano Etude *In C,* Boosey&Hawkes, bb 1–5, 2018.

4.1 Disassembly of the Piano Concerto

Despite the Chin's Piano Concerto significant artistic and technical merit, its performance history remains relatively limited, likely due to its complexity. Pianist Sunwook Kim, who performed the concerto under the direction of Myung-Whun Chung with the Seoul Philharmonic Orchestra, has noted that in contemporary music, the goal extends beyond technical accuracy to conveying the emotional and expressive essence of the work.

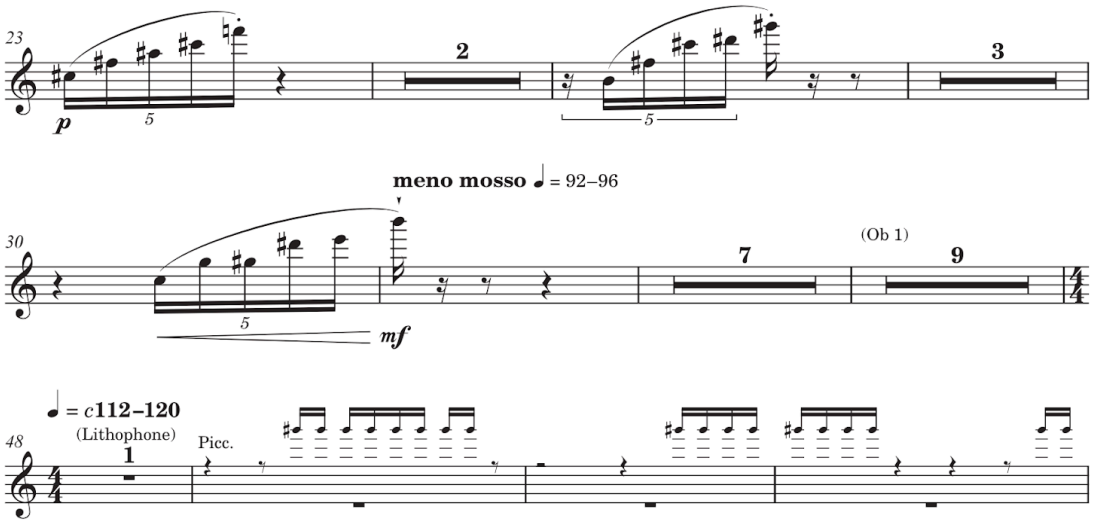
This expressive complexity is closely tied to Chin's distinctive compositional language, which often resists predictability. Clarinettist Oliver Pashley, in his listening guide to Chin's music emphasises the element of surprise that features prominently in the South Korean composer's works. I agree with Pashley's further observation that one of the main tools for achieving this effect is Chin's ability "to create sounds and atmospheres that are quite unlike anything you may have heard before." Pashley then reiterates that "each time [he] re–listens

to [Chin's] works, [he] picks up on completely different sounds every time" (Pashley 2023, accessed March 11).

In the Piano Concerto Chin tends to reach all the possible limits not only from the soloist, but also from every instrument in the orchestra. There is the extreme range of the string section which is mostly played in harmonics, each movement features a rich use of the percussion section, with varying instrumentation, alongside the harp and celesta, which have highly saturated parts, and wind instruments employing numerous extended techniques. This instrumentation corresponds to a modern full–score orchestration, but execution of it seems unnatural since mostly all of the instruments are placed at the same register.

Orchestration in the modernist era might have a positioning requirements from composers, such as György Kurtag[19]. In his Piano Concerto *...quasi una fantasia...* he asked to place a piano and percussion in the front and the rest of the orchestra would be behind. In different circumstances piano and percussion were supposed to be on the stage and the rest of the orchestra could be around or even at the bottom of the concert stage. Unlike this, Chin does not put any special requirements in the score regarding the placement. Piano part looks more like a part of the orchestra, there is no mention of cues. If we look at any instrumental part, there might be written-out melody parts or mentioned instruments which are playing during the break. E.g., I took an example from the Flute part, where during break we can see the melody of piccolo flute, and before we see that in the longer break there is an instrument name which is playing at that point.

[19] Hungarian composer (1926), member of IRCAM.



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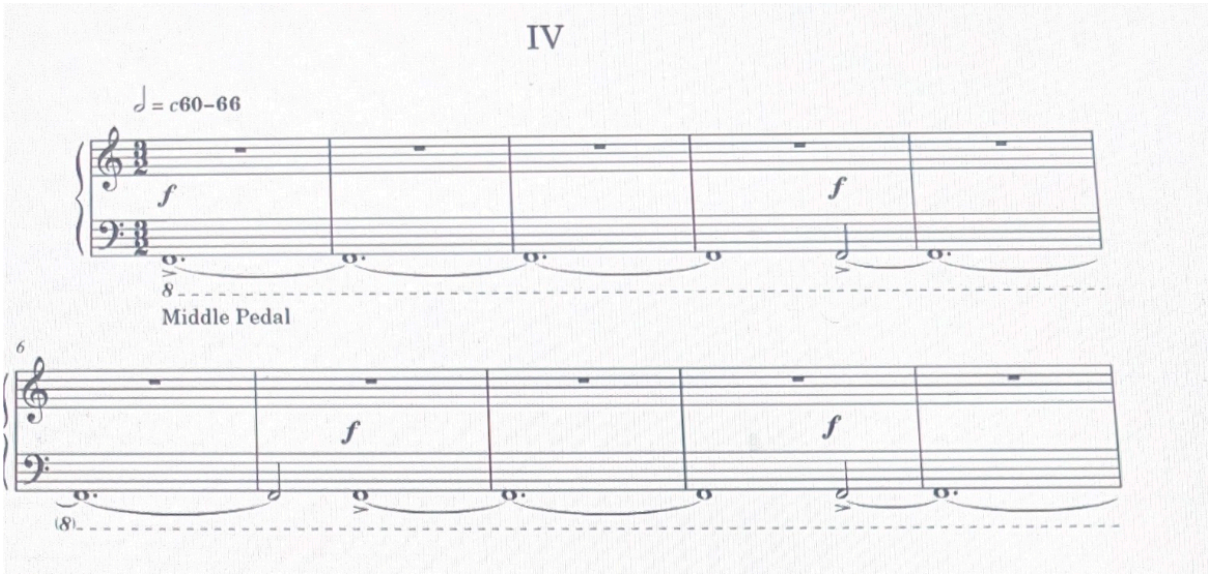
Ex. 9: 1st mvt 1st Flute, bb 23–51.

For the soloist, it is often crucial to have clear visibility of such details in the score. Undoubtedly, this is likely an oversight or an error of the edition, yet it remains an unusual and noteworthy issue that the piano score appears to be so "empty."

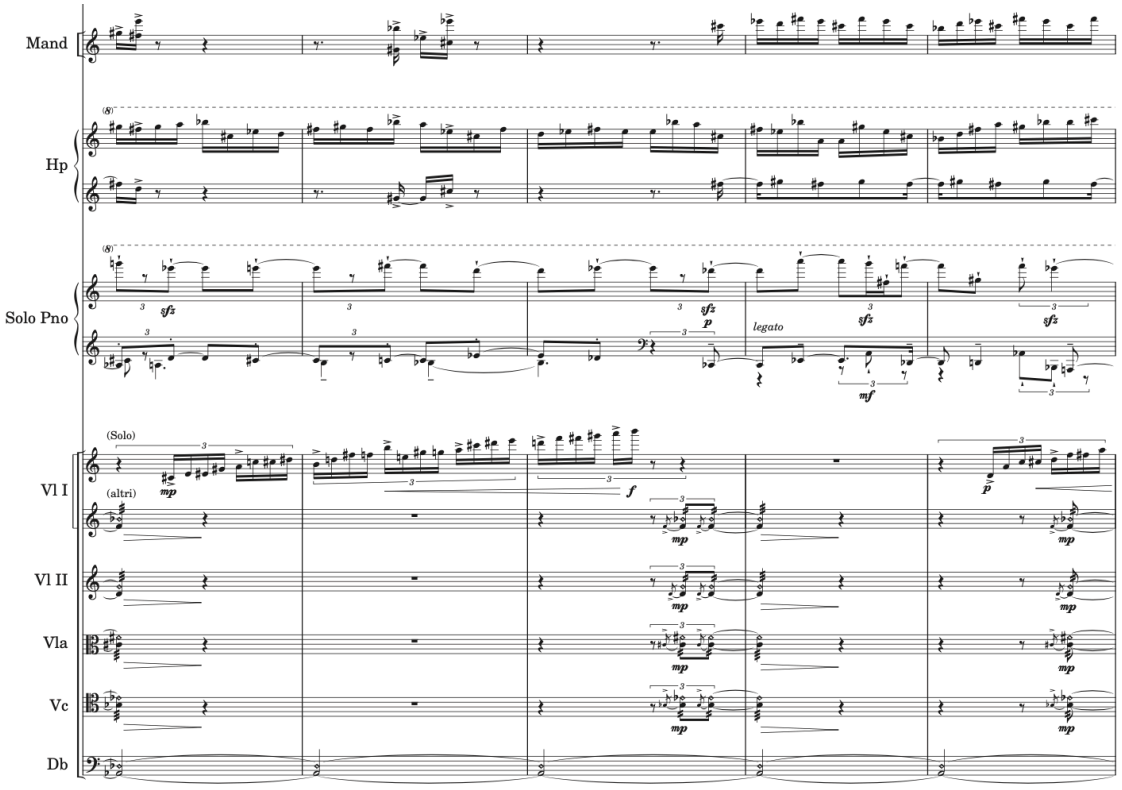


Ex. 10: 4th mvt SP, bb 1–10.

The longest rest for the soloist throughout the concerto is limited to merely six bars, occurring at the beginning of the fourth movement. During this passage, the soloist sustains a single pitch for four bars, subsequently repeating the same note at the same dynamic level. To

fully understand the structural and orchestral implications of this moment, it is most effective to examine it directly in the full score.

When looking at the full score, it is clearly seen that there are no long solo phrases. When a solo part emerges in any orchestral instrument, it often resembles a dialogue between multiple voices, with each voice fragmented into smaller, discrete elements. In contrast, long phrases are typically reserved for accompanying lines, such as those in the bassoon, clarinets, violin harmonics, or tuba. Despite these long sustained passages in the accompaniment, the solo melodies themselves tend to be highly fragmented and concise. As an example, in the first movement of the Piano Concerto, the violin solo emerges alongside an active harp part, forming a highly animated dialogue between the two. Simultaneously, the SP and double bass provide accompaniment through more static and sustained musical material, creating a clear contrast in motion and texture.



Ex. 11: 1st mvt FS, bb 36–40.

When working with the FS, I have noticed some systematic and characteristic instrumental decisions in the Piano Concerto. Some of them are collected and explained in more detail below.

4.1.1 String section

In the whole Piano Concerto it seems that Chin is avoiding the vibrato or the *tutti* passages of the string section. There are solo elements in violins, viola and cello, but it only appears in demisemiquaver melodic lines and long notes with overtones. The rest of the music in the string section is fast melodic elements which are mostly written in *sul ponticello*. Also, Chin often uses *alla punta*, which means to be quiet as a result. In the first movement of Ligeti's Piano Concerto in bar 43 the violin melody starts with a full vibrato sound. Moreover, Ligeti uses *dolcissimo* as a performance direction which is not used in Chin's Piano Concerto at all. Iannis Xenakis (1922–2001) work for piano and orchestra "Keqrops" (1986) consists of traditional playing techniques, as far as the string instruments are concerned. Instrumentation follows a more conventional approach, even exhibiting a palpable change in musical language.

There are many solo parts for first and second violin. These parts are written in demisemiquavers so there are no options for full string sound. When strings play *tutti,* it is usually some long harmonic or a very high note, and tremolo, which is barely audible. What is Chin's primary role assigned to the string section? Particularly the first and second violins, viola, and cello functions analogously to the sustain pedal of the piano. It creates a blurred, continuous sound texture that unifies the harmonic field. This effect is most prominently observed at the beginning of the first movement, where the strings interweave in rapid, overlapping patterns. Their interaction generates a dense, shimmering texture that enhances the sense of harmonic continuity and further reinforces the atmospheric foundation upon which the principal melodic material is introduced. Melodic lines which are there do not have a very strong melodic material, it is used more as a dialogue with the solo piano or another instrument. The rest of it, they are more as a background to the rest of the orchestra. The most recognisable instrument from the string section is the double bass. It adds volume to the whole sonority, the part to rely on.

4.1.2 Wind instruments

Woodwind and brass instruments in this Piano Concerto are used very intensively. Naturally, wind instruments are more articulated. It is also noteworthy that in the FS Chin mentions all of the wind instruments separately by the names of them whereas the string section is referred to collectively, without specifying individual instruments. The flute and piccolo may be considered the most soloistic instruments within the wind section, as their articulation tends to project more clearly above the whole texture. Nevertheless, these are not the only instruments of this group which have their own solo parts.

In general, the whole wind and brass section is very interconnected. It might be divided into several groups: 1) flutes, oboes, clarinets, and English horns; 2) trumpets, horns, trombones; 3) bassoons and tuba. If we look through the whole Piano Concerto, bassoons are separated from the rest of the group rhythmically and melodically. They do not have noticeable melodic lines except the bass line at the end of the third movement. If there is a certain incorporation with instruments from the orchestra, the usual combination would be with tuba and with percussion, particularly with the xylophone.

In sections where there is no prominent melodic line, the flute, clarinet, and oboe frequently form chords and sustain the harmonic texture of the passage. This function is crucial, as it allows the performer to establish a stable foundation for the soloist and maintain the harmonic continuity of the piece.

The English horn appears only in the second movement of the Piano Concerto, where it primarily plays long, sustained notes that contribute individual pitches to the overall chord, in collaboration with the flute, clarinet, and oboe. The horn assumes a similar role in supporting the harmony; however, it stands out more frequently throughout the piece, occasionally drawing attention due to its timbral quality and dynamic presence.

Compared to other instrumental groups, wind instruments are often required to sustain long notes across several successive bars. When transcribing these passages for the piano reduction (PR), multiple strategies were considered to replicate the sustained effect. These included:

a) the use of the sostenuto (middle) pedal to prolong specific notes; and
b) the use of octave tremolos to simulate sustained resonance.

Both solutions aim to preserve the acoustic impression of the original orchestration, although achieving a consistent approach proves challenging due to the inherently different nature of the piano and the winds. As such, the transcription process required a degree of interpretive flexibility.

4.1.3 Plucked strings and celesta

Mandolin, harp and celesta can be categorised as a distinct orchestral section due to their similar timbral qualities and roles within the ensemble. Their sound is often blended into the overall texture, making them difficult to distinguish within the tutti. However, their specific registers afford them identifiable solo passages. For instance, the mandolin, an instrument rarely featured in an orchestral setting, is employed for tremolos and select melodic lines through string plucking. The harp, the most prominent of the group in terms of volume, contributes significantly to the harmonic atmosphere and frequently serves as a harmonic support to the solo piano.

The celesta, despite its frequent appearances in the score, remains subdued due to its soft dynamic, often receding into the background. In the piano reduction, the celesta's presence is limited to a few key moments, such as the opening of the second movement. Here, it plays alongside the solo piano, whose sound naturally overshadows the celesta's delicate timbre. Even with active figurations, the celesta lacks a strong melodic line that stands out, instead playing a more subtle role, creating a dialogue or chasing effect with the harp and mandolin.

4.1.4 Pitched and unpitched percussion

Percussion in this Piano Concerto is taking one of the leading positions since a lot of attention is given from the very beginning. First of all, in every movement there is a different use case

for percussion and all of the parts are meant for four players which are assigned a certain instrument.

First movement	Lithophone, 4 bongos, 3 snare drums, crotales, marimba, cymbal
Second movement	2 triangles, tubular bells, glass plate, 2 tom-toms, timpani, tenor drum, maracas
Third movement	Vibraphone, 2 cymbals, 2 Tam-tams, 6 cowbells, tambourine, 4 woodblocks, glockenspiel
Fourth movement	Xylophone, Glockenspiel, 2 bell plates, tam-tam, whip cymbal, bass drum

It is written for four performers, where every performer's instruments are written out. From the arranger's perspective, the extensive use of percussion in the orchestration is daunting, as it raises significant concerns about how to effectively translate these elements into the piano part. Surely, pitched percussion such as marimba, vibraphone, xylophone (however it is notated an octave lower then sounding), glockenspiel (two octaves lower) gives a concrete vision of the transcription, even resembling the typical piano texture on two staves. But how about other unpitched instruments? How could these be systematised or should they be? Do they sound the same in every instrumentation group or does it change in terms of which exact instruments are playing at the same time? As a pianist I did not have a certain answer to that, which in my opinion is good. I am not bound by preconceived notions, which allows for greater freedom in the transcription. E.g., the triangle has indefinite sound and basically adapts to the whole harmony which is given. In this case I decided to assign a triangle a certain pitch which I considered to be the one most resembling the recording.

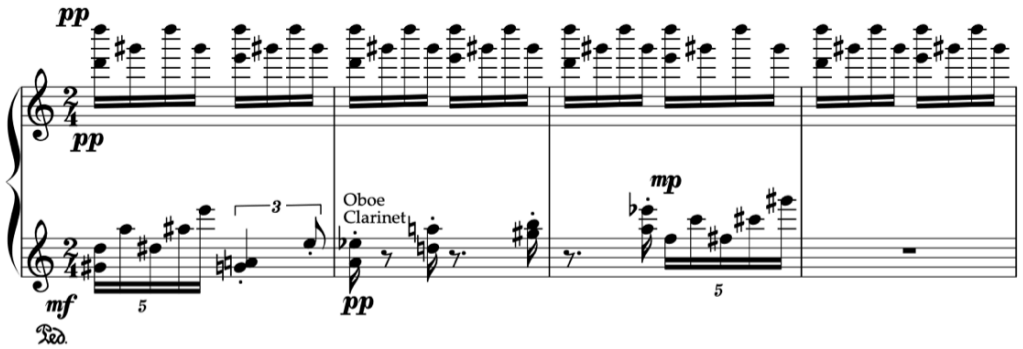
I will refer to the concept of acoustic impression multiple times, but here I will define it more clearly. The challenge lies in the fact that each instrument has its own technical characteristics and capabilities. In different instrumental combinations, hall acoustics, and recording conditions, the overall perception of a piece can be unexpectedly altered. For instance, a particular instrument may traditionally be associated with a specific pitch or have well-established transcription conventions. This also applies to certain decisions made by

arrangers, such as prioritizing melodic lines or using the sustain pedal to compensate for the piano's limitations. However, in a different setting, these expectations may not hold. At this point, the arranger must critically assess the sound and make independent decisions based on the audible material. Even if certain transcription traditions have been followed throughout the process, it may still be necessary to adjust the approach when needed. These adjustments are based on two different recordings, which I refer to and compare when relevant.

4.2 First movement

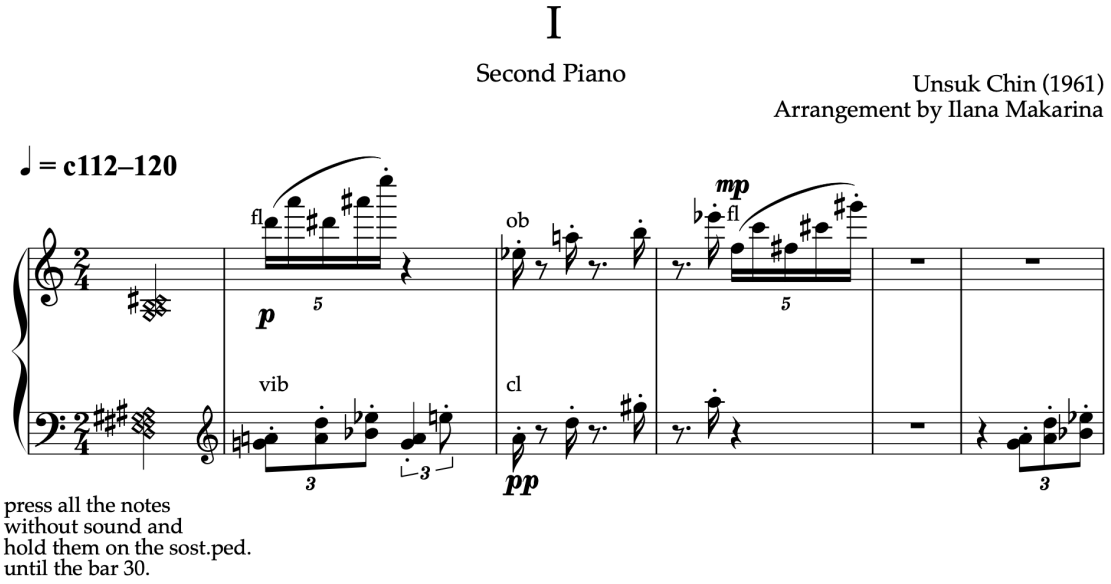
Before looking into the first movement, I would like to highlight a reference which appears at the end of the first movement. The estimated time of performance given by the composer for this movement is 4'33". This is a clear reference to John Cage's piece *4'33".* This fact will be elaborated a little bit more in the chapter 4.1, but taking into account the separation of John Cage's 4'33" into three movements, the whole first movement of Piano Concerto by Chin might be separated into three main blocks: the first one from bar 1–30, the second 31–148, and the last one 149–178. Let us leave it as an interesting observation.

The very beginning of the first movement of the concerto took a long time to pin down. Typically, contemporary or modern compositions lack a distinct tonality; instead, they often exhibit a tonal centre or modal system. This fact caused the first problem to be dealt with. My first mistake was to search for the low bass on which I could rely on. But in the beginning the lowest note was D4, which seemed very unusual to me. The same picture appears almost everywhere. Chin places every instrument and solo part at the same register. E.g., the whole orchestra is in the middle register with the piano solo both hands, or the solo piano hands are placed very wide so the orchestra does the same. So it took time for me to get used to finding other features to rely on besides the bass. The tremolos in the string section, combined with harmonics, led me to instinctively treat them as accompaniment and place them in the left hand. My initial solution was to incorporate the main melodic lines of the flute and other wind chords into the left hand as well. I have joined together the tremolo and violin motifs into a demisemiquaver passage which gives a rhythmical basis for the soloist and imitates the tonal centre by its pitch.



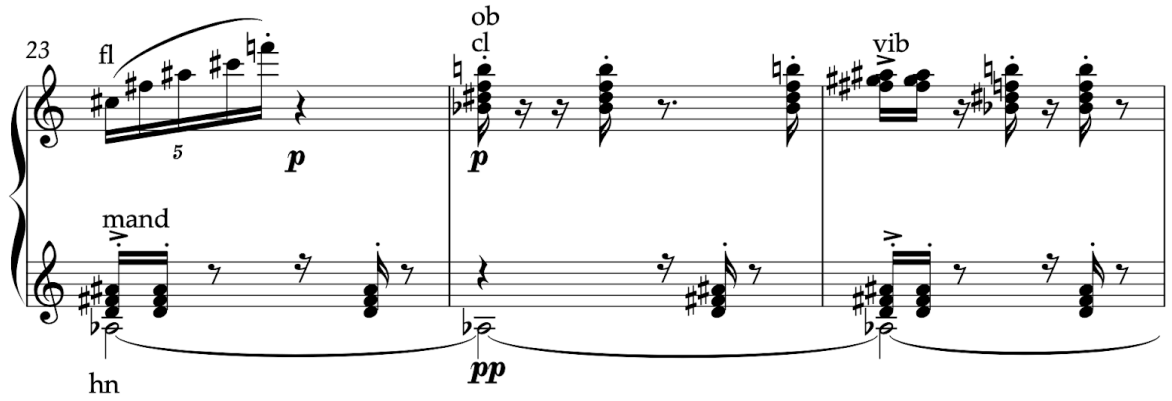
Ex. 12: 1st mvt PR 1st version, bb 1–4.

After the revision of this section, it became clear that the level of volume reached by the string section was still not adequately transcribed for piano. To achieve the desired effect, I decided to play a chord without sound before the first bar with a combination of sounds from the first bar in the strings section and hold them on the sost. ped. till the bar 30. This solution created a blurred effect and made it possible to show the main melodic lines in a more playable way. To prevent the repetition of sustained sounds by playing other melodic lines in the first bar, I have decided to position the chord an octave lower.



Ex. 13: 1st mvt PR, bb 1–5.

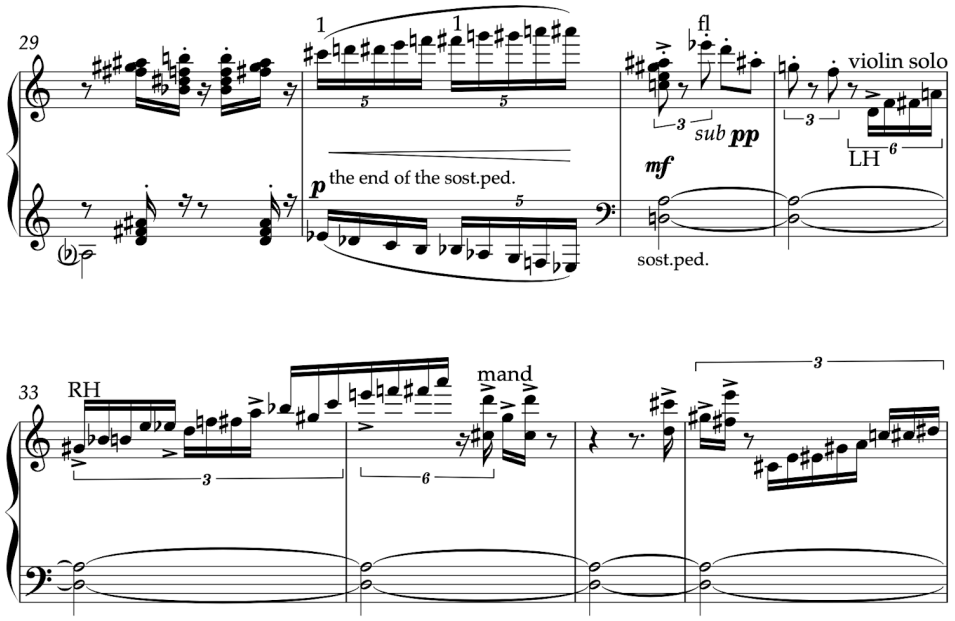
Afterwards, in bar 23, the horn starts an actual bassline with a long A ♭ 3 which is held for 7 bars. There is no need to change the sost. ped. for this bass since its pitch was included in the starting chord.



Ex. 14: 1st mvt PR, bb 23–25.

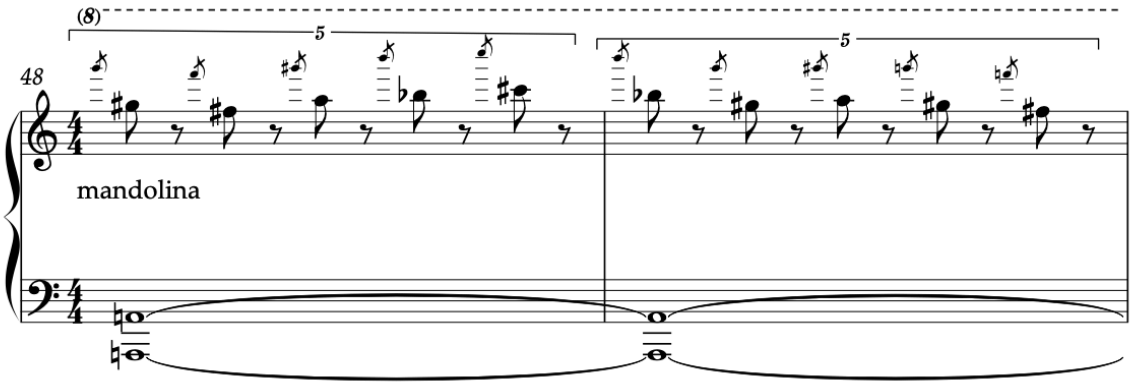
Also, to achieve a timbral difference between the mandolin and the oboes and clarinets, I decided to lower down the mandolin part by one octave.

From bar 31 another sost. ped. appears as a solution. It is taken for the long fifth in the bassoons and then in bar 39 for the trombones. Sost. ped. helps to play a very important violin solo part. However, it starts with the piccolo flute melody, so I decided to prioritize the violin even if it is not marked as "solo". For a clearer representation of melodic lines, I designed tails in different ways, so the player could understand which hand is playing which line. For the RH tails are up, for the left–down.



Ex. 15: 1st mvt PR, bb 29–36.

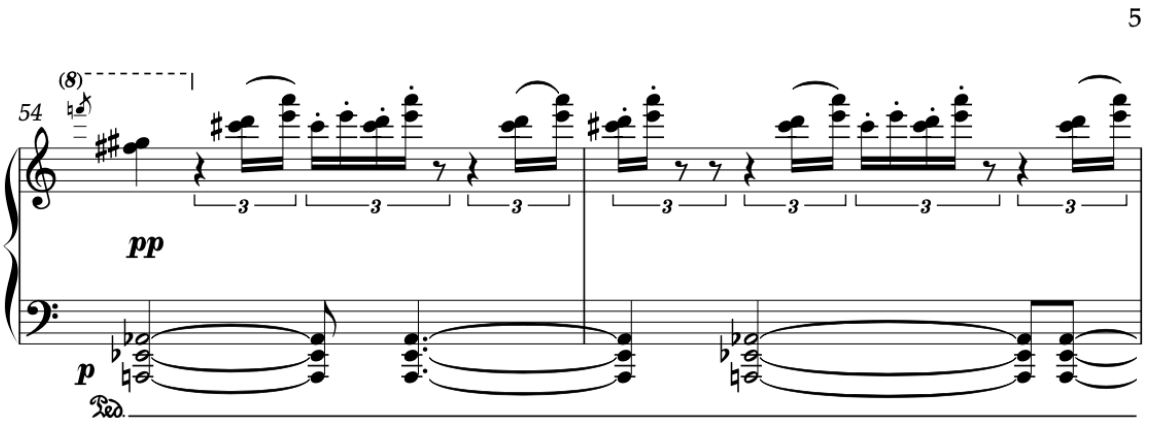
Bar 48 starts a transitional section resembling a development in a conventional sonata form. Here is a very clear melody of mandolin which is played "with a fingernail" (written in the score). The sound of it is close to a very loud staccato. To convey that I shifted the melody into the quaver instead of the crotchet. Also, to represent the mandolin sound, I decided to add the upbeat to every melodic pitch. My initial idea was to design the grace notes in octaves, but the major seventh captures the overtones better.



Ex. 16: 1st mvt PR, bb 48–49.

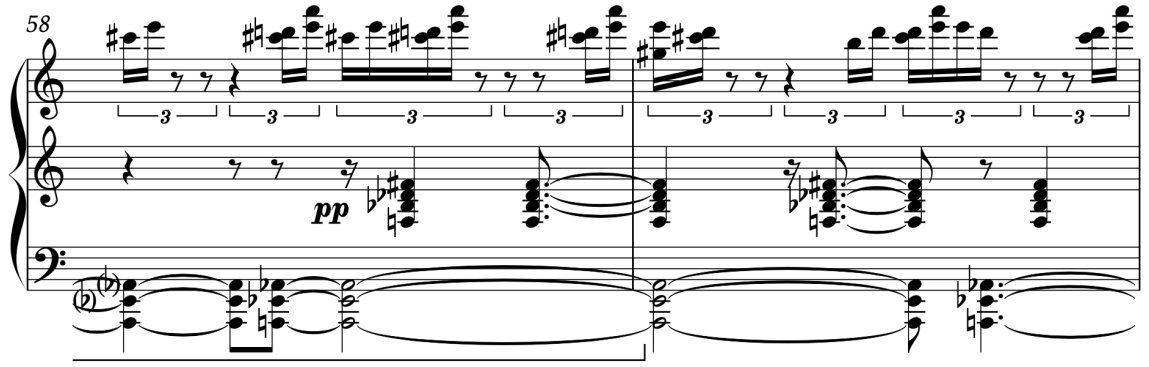
In bar 54, the transitional section is developing the musical material by growing the dynamic from ***pp*** to ***ff***. This section features a dense orchestral texture, which is made up of short

motifs in the wind section, bass line of the *double bass* and *cello*, "growing" harmonies as chords and dynamic waves in strings and brass.



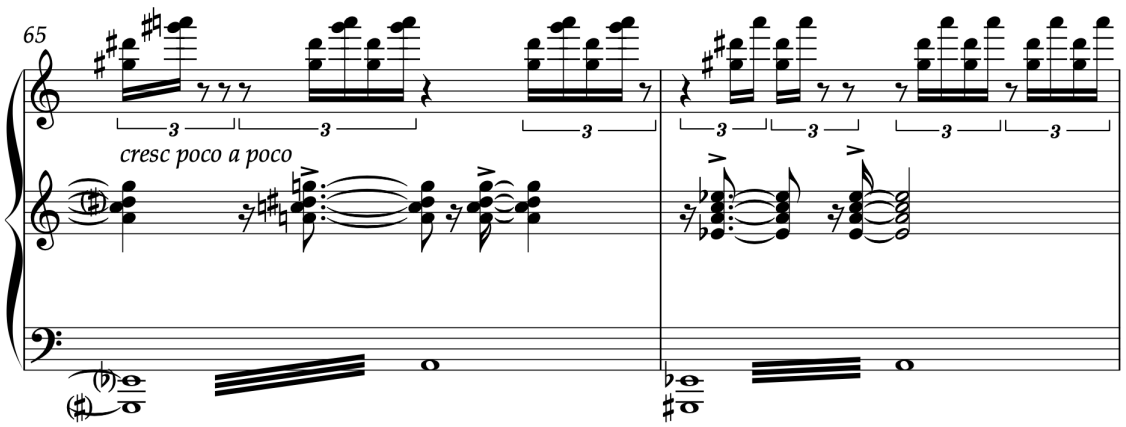
Ex. 17: 1st mvt PR, bb 54–55.

In bar 58, I decided to use the middle stave to make the reading of the score more comfortable and not to lose any important idea of the section. The melody of the flute is in the first one, the chords in the middle one, and the bass line in the lower ossia.



Ex. 18: 1st mvt PR, bb 58–59.

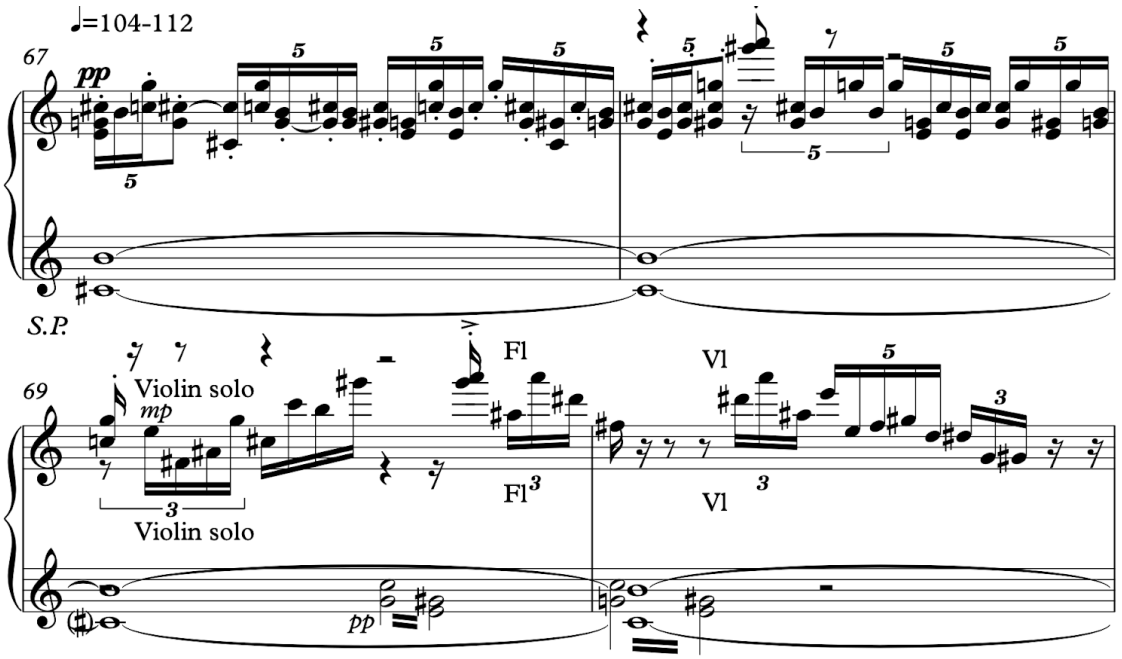
Since the growth of the dynamic in the orchestra is achieved by the tremolo in the string section, I also placed tremolo in the bass line to achieve greater volume.



Ex. 19: 1st mvt PR, bar 65.

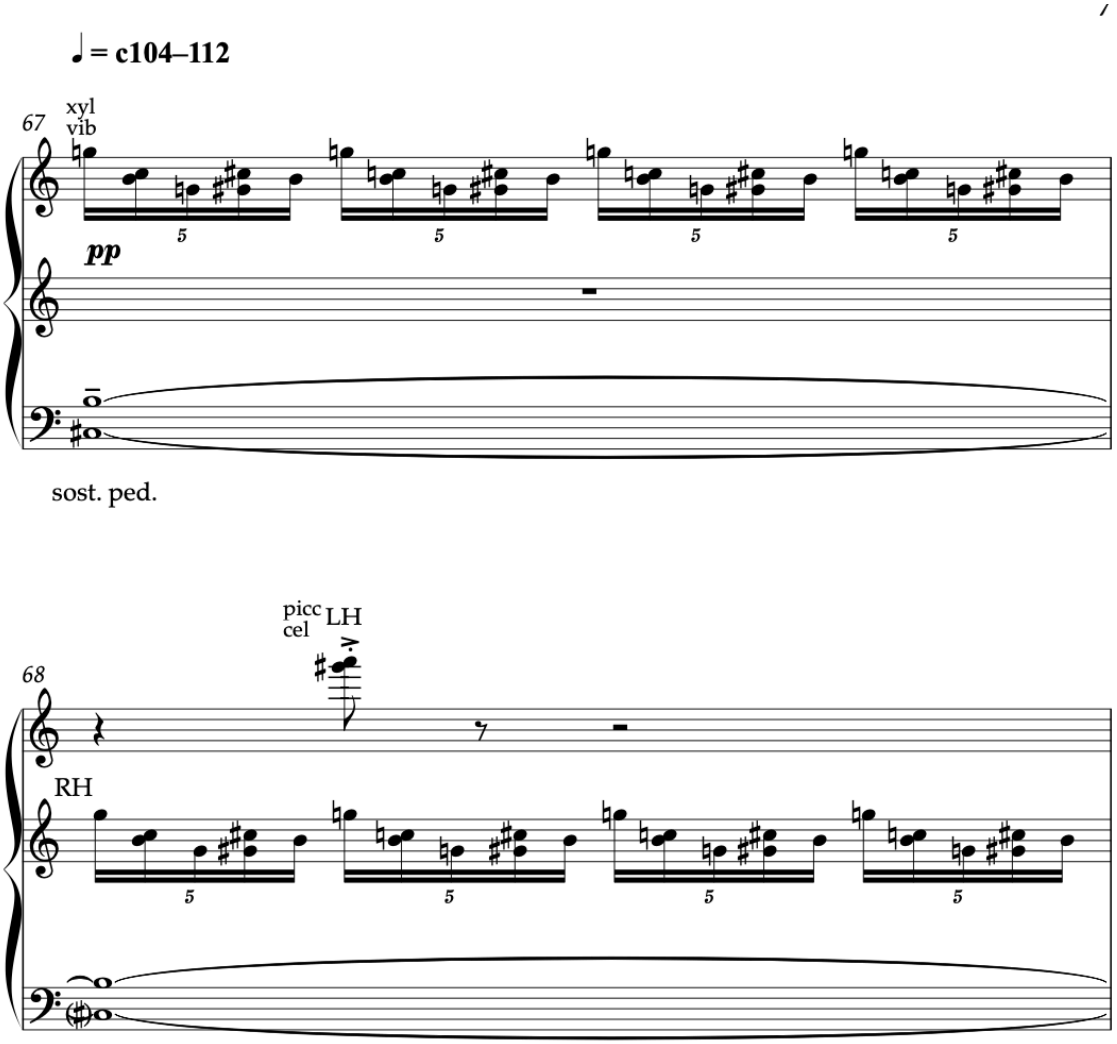
The so-called development part starts from bar 67 with an extreme dynamic change from ***ff*** to *subito* ***pp***. Although, vibraphone is written in ***mf***, it still sounds like a subito pianissimo since all of the previous instruments disappear.

It took a lot of time to find a way to represent the percussion parts in the following section. In the FS, there is an important part of the xylophone and vibraphone in quintuplets which starts this section accompanied by long notes in the horn. The confusing part is that both the xylophone and vibraphone have to play this section in intervals. In my first attempt, I decided to design this passage precisely as in the FS. But after completion, I found it to be unplayable.



Ex. 20: 1st mvt PR 1st version, bb 67–70.

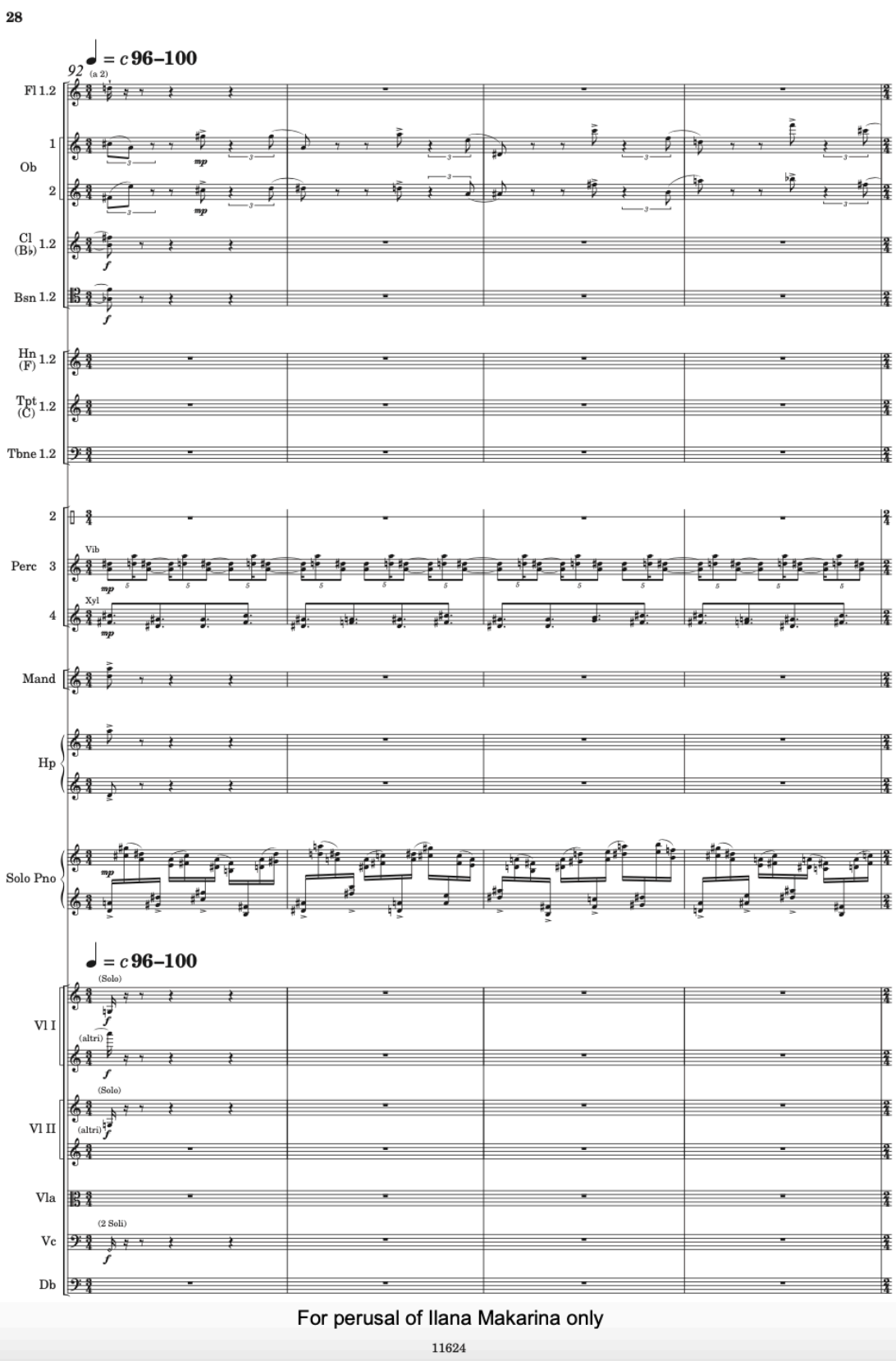
Since the second piano part should be easier to read, I decided to rewrite the passage, despite the fact that it was relatively comfortable in terms of Chin's pianistic idiom. In bar 67, I combined the pitches of xylophone and vibraphone according to my auditory perception of the recording.



Ex. 21: 1st mvt PR, bb 67–68.

The section from bar 67 also required a third stave for visual comfort, where quintuplets appear in the xylophone and vibraphone. I wrote it for the RH, but it also might be possible to play with the LH. The lower stave notes are held with the sost. ped., and the performer can decide which option would work best for executing this section. LH naturally makes the melodic lines louder and accents more distinguished. In bar 71, the middle stave goes to the LH since the melodic lines become more complicated. Keeping in mind that this section is played by the LH, it became easier from a technical point of view. The previously mentioned principle of the direction of the note tails applies here as well: tails down for the LH, tails up for the RH.

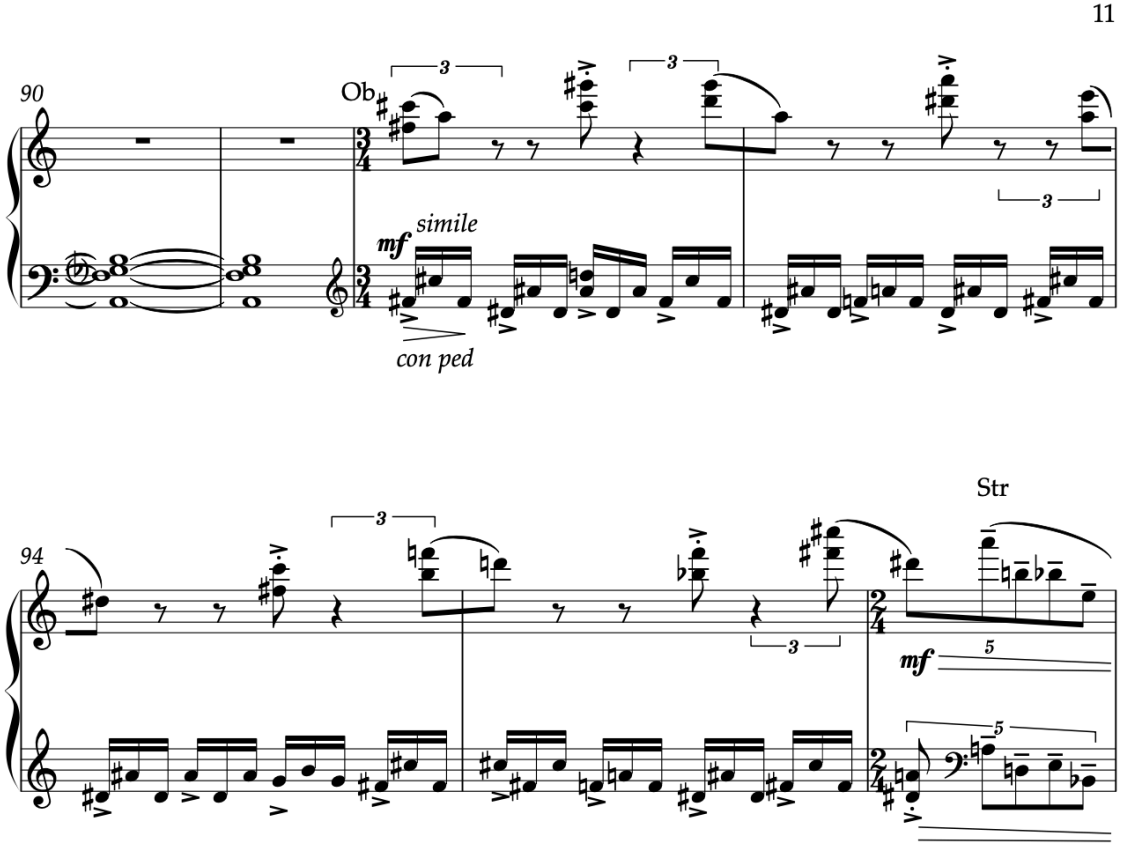
The section from bar 92 encourages the arranger to apply creative solutions. The dotted semiquavers and quintuplets of the vibraphone and xylophone build up a complex rhythmic pattern. The parts of the xylophone and vibraphone had to be combined into RH, since the part of the oboe contains important motifs, which should be played simultaneously with LH.



Ex. 22: 1st mvt FS, bb 92–95.

The first attempt to reproduce it rhythmically from the FS seemed to me very difficult to read and this kind of rhythm would result in adding superfluous practice hours. The coordination of the texture with the triplets of the oboe would be very time-consuming. The solution appeared when I decided to look at it as supportive material for the solo piano.

As it could be seen from the FS example, xylophone and accents on the first note of the demisemiquaver groups in the piano solo part are played at the same time. From the rehearsing perspective, it is very helpful to see and hear which instrument the SP has to be played with. At the same time, there are quintuplets in the vibraphone. I decided to prioritize the rhythmical structure in order to create the most adequate acoustic impression and the easiest playable texture.

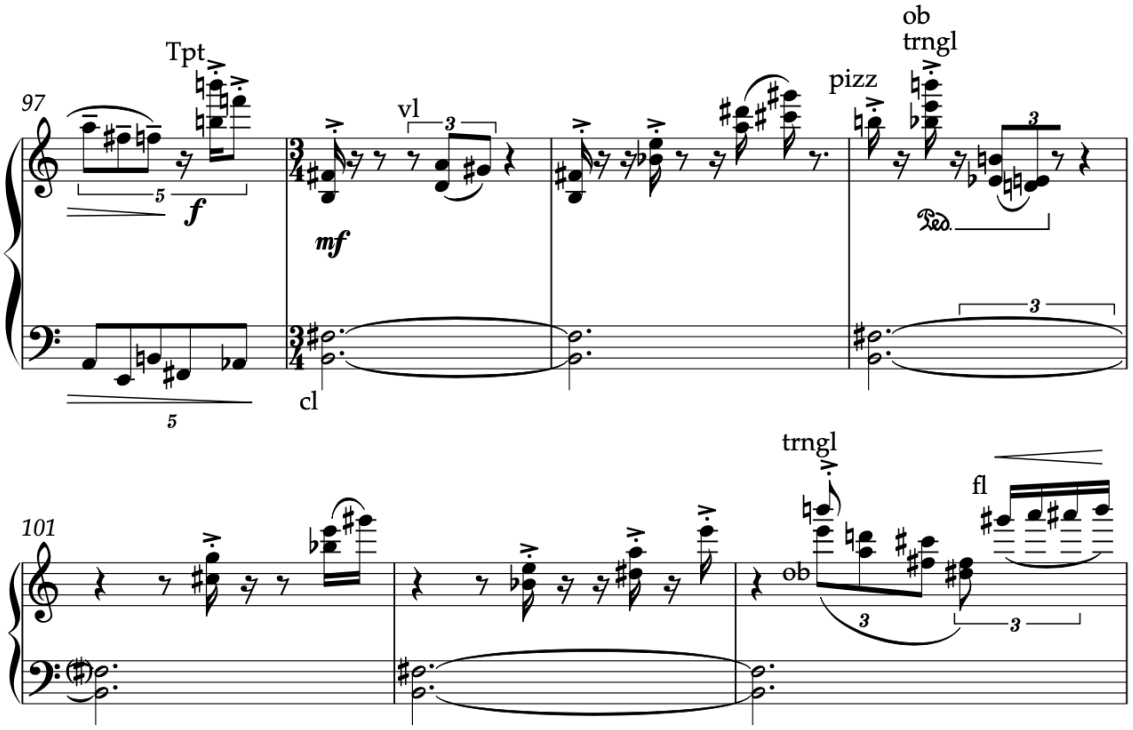


Ex. 23: 1st mvt PR, bb 90–96.

This section gave me the idea of how to deal with other percussion instruments, such as bongo and triangle.

The section from bar 98 starts with a well-defined structure, featuring a bassline accompanied by echoing intervals in the strings, flutes, oboes, and horns. The perfect fifth, which is played by clarinets, has been transposed an octave lower to allow other elements to be included at written pitch. Based on the aural perception of the triangle sonority as it appears at the reference recording, it has been set to B7.

The triangle has a complex overtone-rich sonority, which is emphasised through the use of the sustain pedal as indicated in example 21 (bar 100). Also, please note how the aforementioned triangle is amalgamated into RH alongside the parts of the oboe and violins.

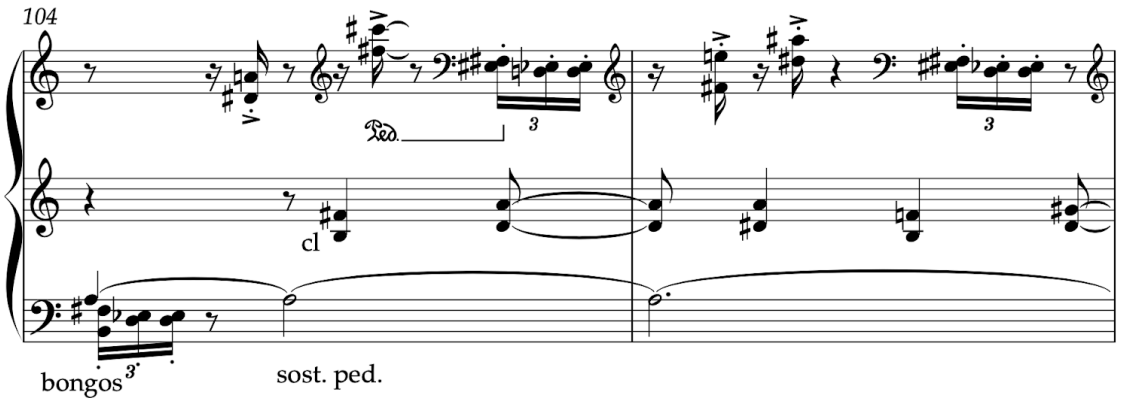


Ex. 24: 1st mvt PR, bb 97–103.

The sustain pedal in bar 100 is added because of the triangle sounds with a rich reverberation. To achieve this sound (and in this passage the texture allows to do so) I added a short sustain pedal, since the bassline is held on the sost. ped. at the same time.

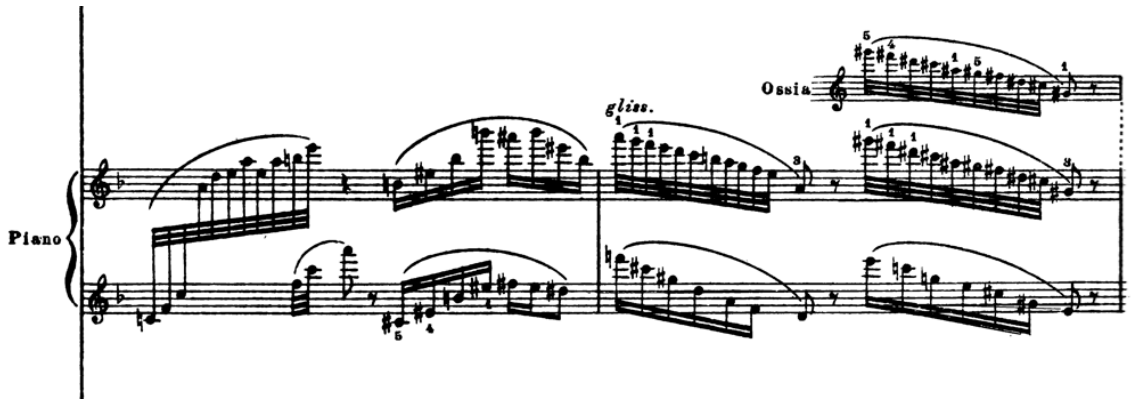
The next percussion instrument, bongo, appears in bar 104. This element stands out in the orchestration in this part, and the challenging part was to define the pitch. The decision to include the bongo in the PR was made because it gives an important cue for the soloist. Chromatic clusters were chosen according to the modal structure of the section, with the core

built on a dominant seventh chord on B, enriched by surrounding tones that alter the triadic framework. The relative pitch of the individual bongos was taken into account as well as their correlation to the prevailing modality. It is possible to argue that the pitch of the bongos in the reference recording could be established with greater fidelity as being closer to C4. However, similar–sounding chromatic clusters around C4 would not fit in well with the prevailing modality. Bringing the chosen chromatic clusters an octave higher would result in an even greater timbral discrepancy, therefore the optimal solution was determined as using these chromatic clusters in an octave just below C4. Since it was clearly the lower register, I tried several combinations and chose to stay with B2 perfect fifth and D3 and E ♭ 3 minor second. I kept representing bongs with the same pitch classes in further iterations. In the bar 104 bongos should be played with the RH. The middle stave is played with LH, keeping the legato articulation and other elements with accents also are in the RH.



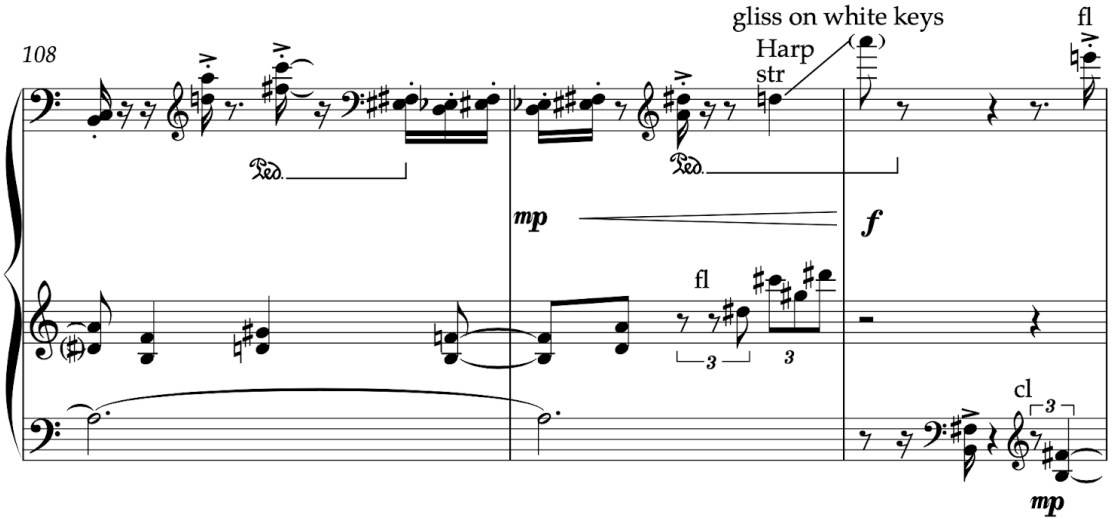
Ex. 25: 1st mvt PR, bb 104–105.

Transition from bar 109 to 110 was inspired by the third movement in Prokoviev's Second Piano Concerto. In the solo piano part, bar no 70 appears with the glissando in the RH and arpeggiated line in the LH, which are played within the same range.

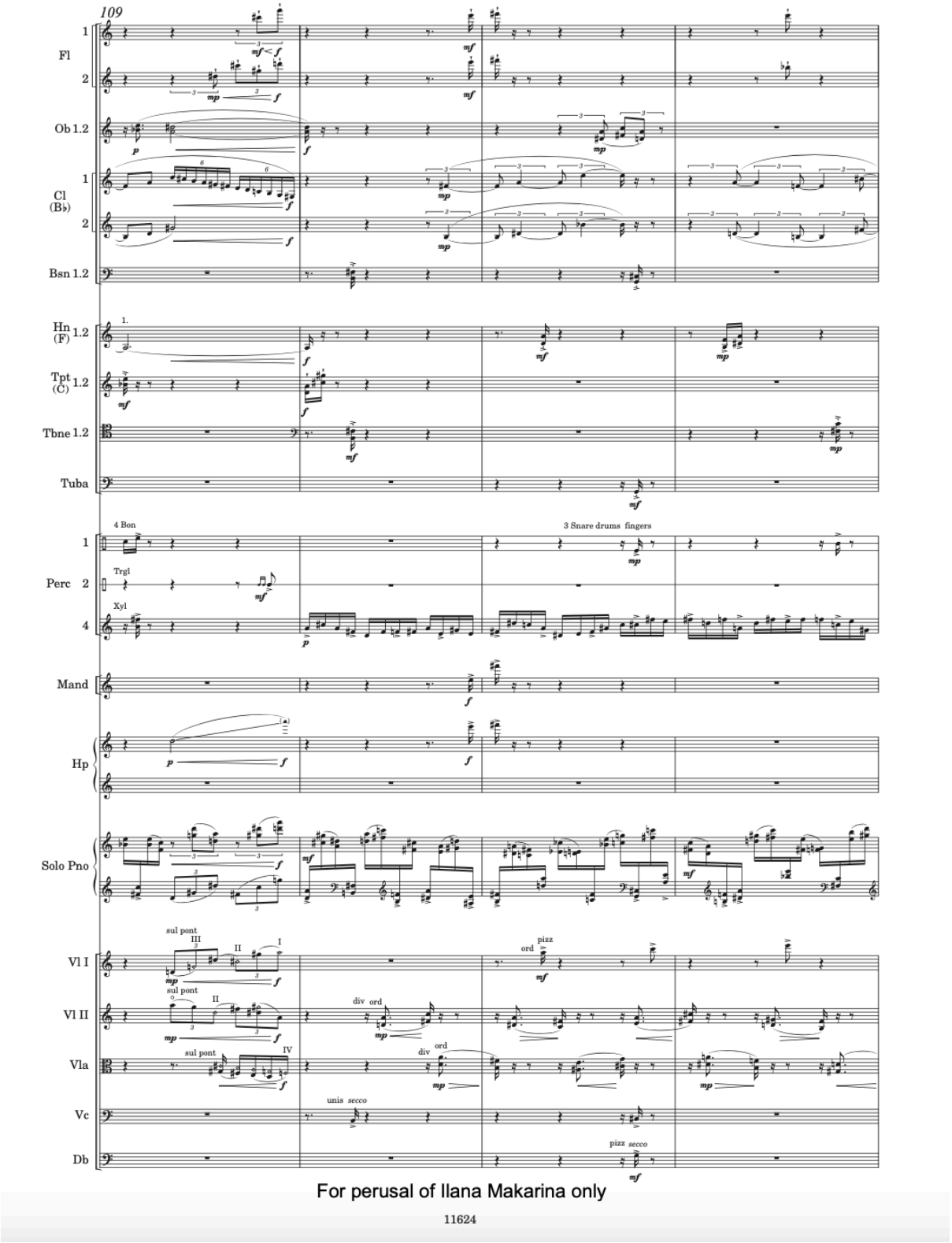


Ex. 26: S. Prokofiev 2nd Piano Concerto op. 16, 3rd mvt, Muzgiz, bar 70,1957.

This technique seemed to be the most suitable, since in example with the transcription it has to make a crescendo, which comes naturally because this passage goes up.



Ex. 27: 1st mvt PR, bb 108–110.

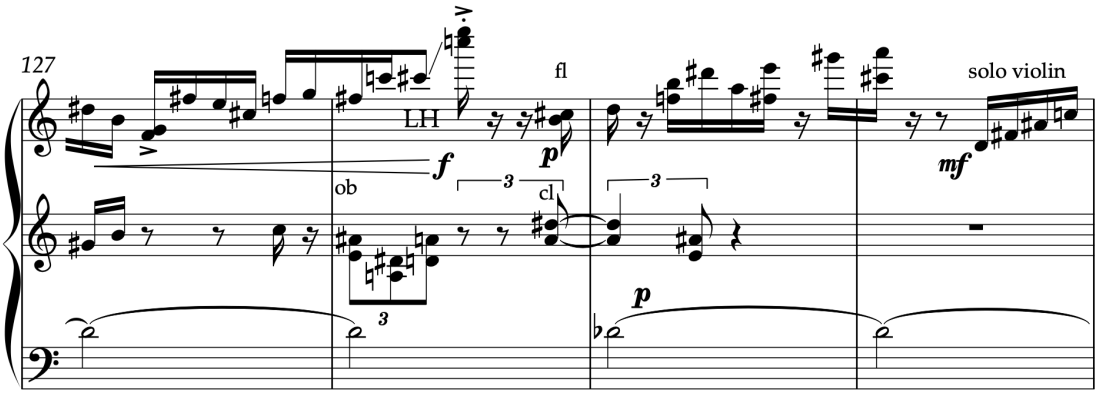


Ex. 28: 1st mvt FS, bb 109–112.

The whole 109 bar is a “slowed down” glissando in both directions: written out scale in clarinets going down and long glissando in the harp going up. Tremolo in oboes with

crescendo alludes to glissando audibly as well. In order not to lose the intensity of the sound, which should be there with a crescendo in less than a bar, I decided to shorten the glissando part to the last beat. To keep the melodic line in flutes, which when played on the piano are placed on the black keys, I decided to play the glissando on the white keys only. It also helped me to stay at the given register.

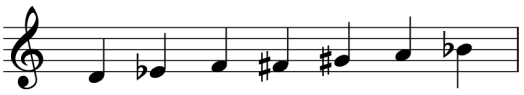
One more example of a glissando, which was not written in any instruments in FS, appeared in the PR in bar 128. In this part, violas and cellos are making crescendos in harmonics, clarinet is continuing the melodic line, and triangles are making two demisemiquaver upbeats to the harp's third. Audibly, it had a tension of something immediate and sharp, and after several attempts, I found the solution in making the harp's third by amalgamating all of the elements into a glissando.



Ex. 29: 1st mvt PR, bb 127–130.

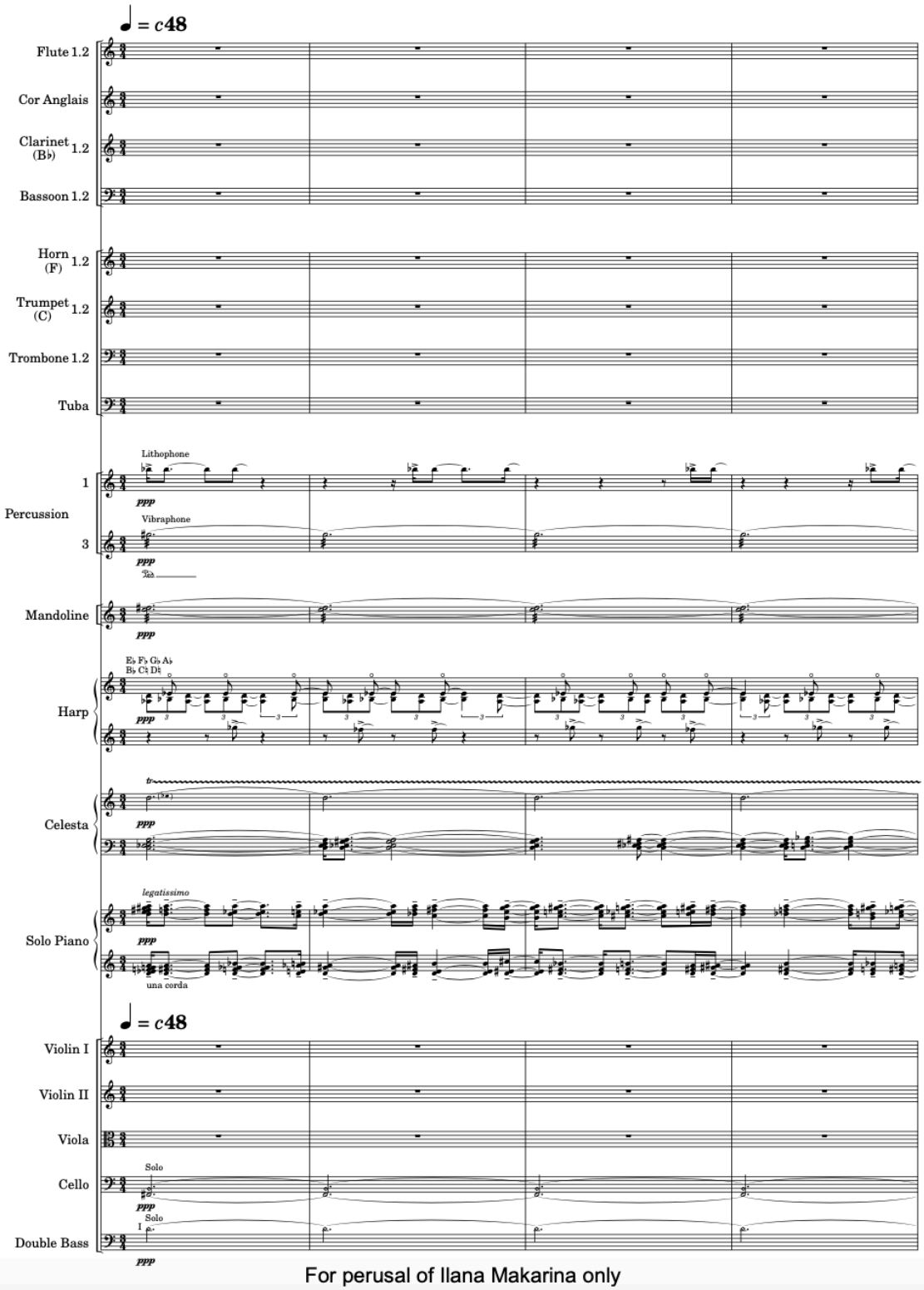
4.3 Second movement

Chin starts the movement with a chord which is built on an octatonic scale omitting C.



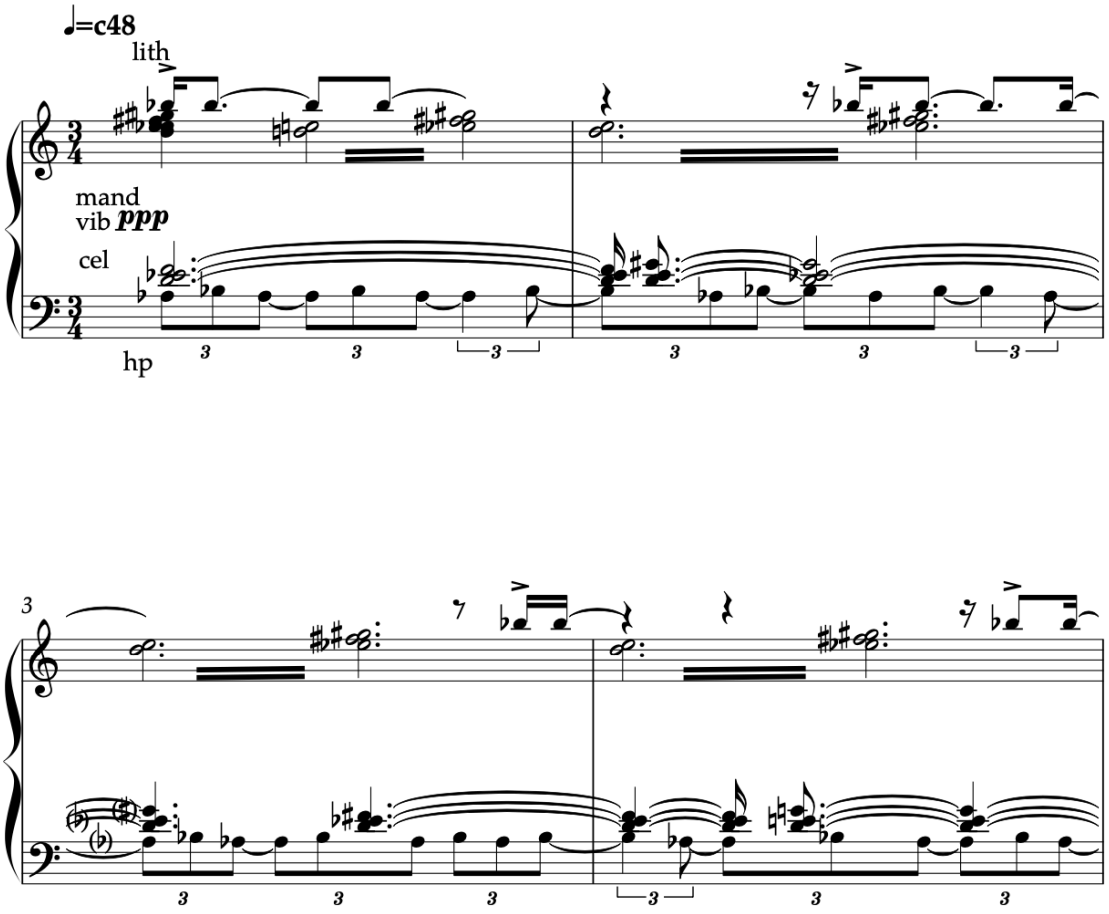
Ex. 30: 2nd mvt first's bar pitches from all of the instruments except piano.

II



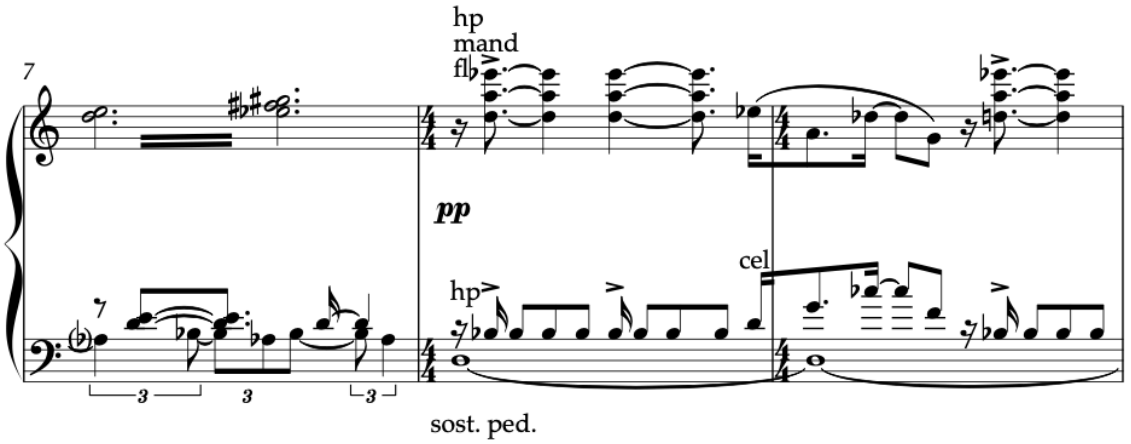
Ex. 31: 2nd mvt FS, bb 1–4.

Overall, the second movement is distinctly divided into three parts. The first part to 76, the second part from bar 77 to 151, and the third from 152 to the end. At the beginning, the question of how to represent pitches from the FS was raised. I could have written a more visually comfortable enharmonic version of the very first chord in the RH, but instead I decided to leave it as it is spelled in FS to reflect the octatonic mode. E5 and E ♭ 5 appear simultaneously in the first chord, which then splits into tremolo.



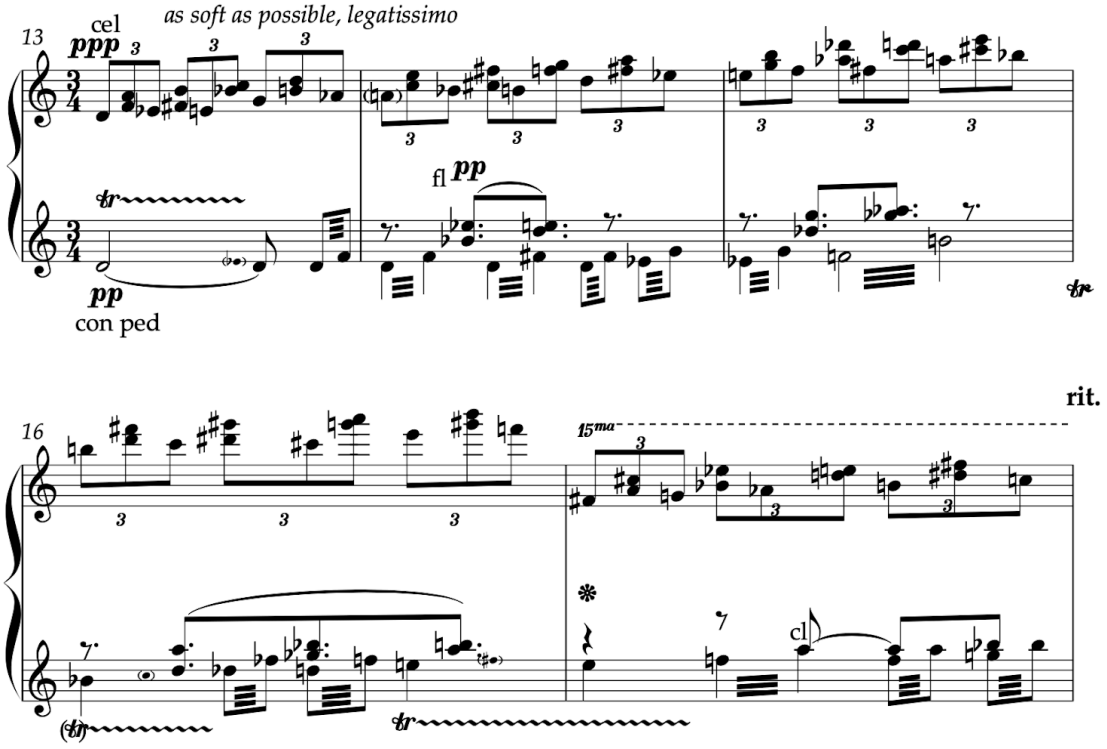
Ex. 32:, 2nd mvt PR, bb 1–4

Tremolo, which continues till bar 7, should be played with minimum intensity to imitate the cloud of the sound combination. Since this is a combination of vibraphone, celesta, and mandolin, and it is written in ***ppp***, the performer has to be very careful and has to consider the limitations of the piano. It is advisable to consider the use of the *una corda* pedal as an effective tool in shaping tonal quality and achieving dynamic control.



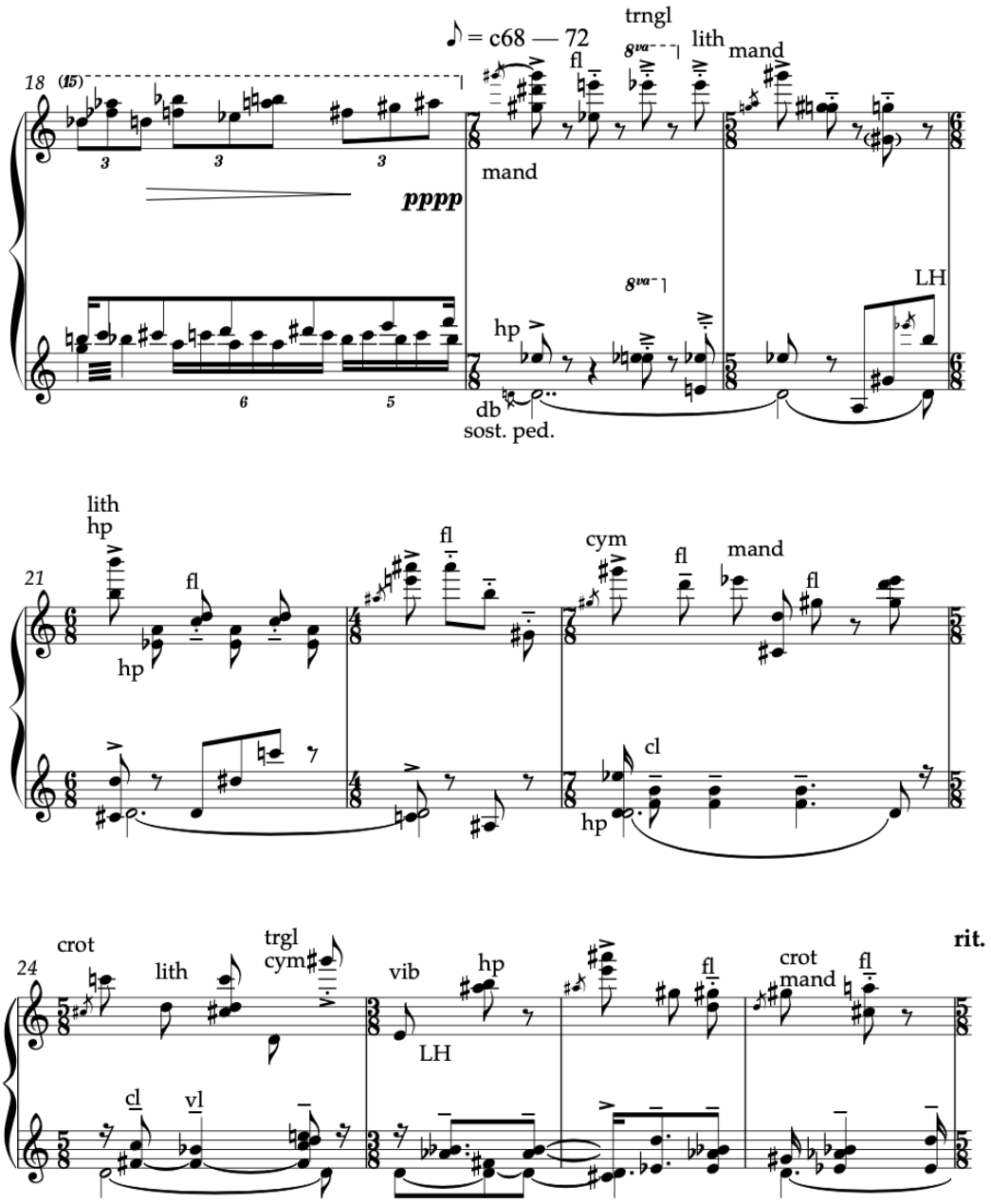
Ex. 33: 2nd mvt PR, bb 5–9.

In bar 8, the bass line is written in mandolin tremolo, however, due to the nature of the orchestration, it is not feasible to include this element. Otherwise, it would make a more intense sound, which is not required here. Identification of each instrument in the PR intends to guide the performer towards the appropriate execution to help with understanding the sound production.



Ex. 34: 2nd mvt PR, bb 13–17.

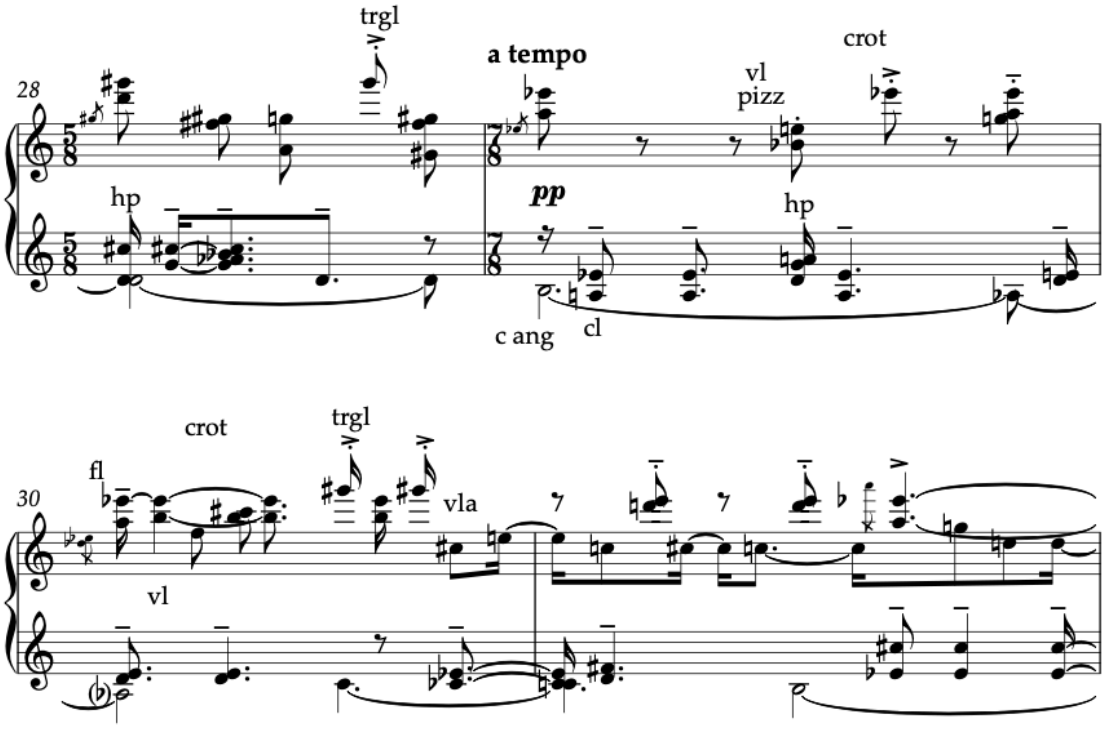
The section from bar 13–18 again proves Chin's tendency to use narrow disposition. The solo part, to specify, is at the same register as the orchestra. Since the vibraphone is making tremolo here and continuously rising in the register, I had to choose between the solo part of the clarinet and the flute to create the melodic line, which makes a blur effect with its atonal harmonies. Relying on the acoustic impression, the melody starts with flutes and in bar 17 it goes to the clarinet, which is in dialogue with the piano before the ritenuto.



Ex. 35: 2nd mvt PR, bb 18–27.

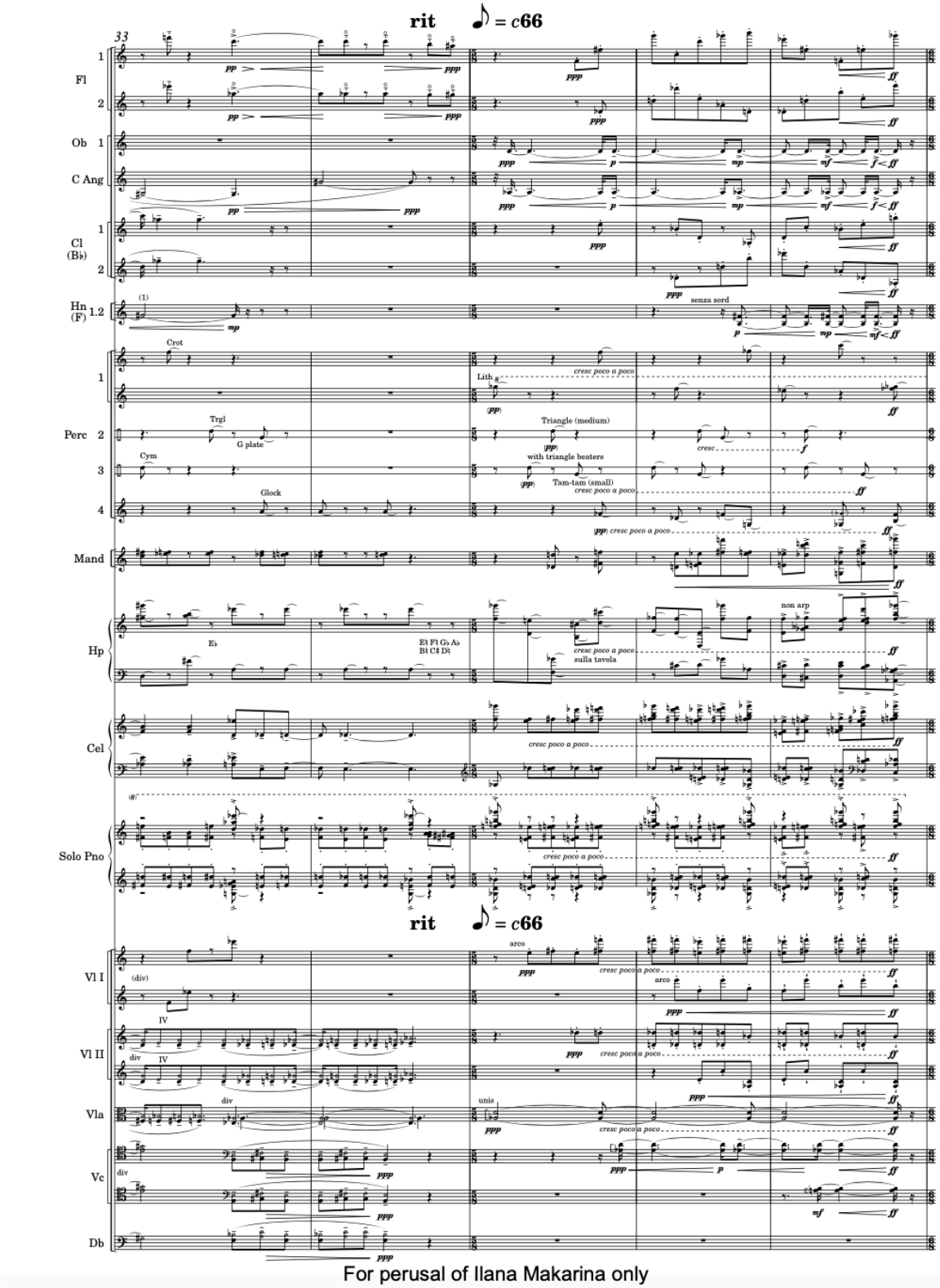
The next section, from 19 to 27, has a lot of percussion instruments such as triangle, lithophone, glass plate, glockenspiel, and crotales. All of them have different colours. Nevertheless, based on the previous experience, adding a grace note seemed to be the best solution. Particularly in this section, the hits are played at their sounding pitch, and the choice of striking from the upper or lower side depends on comfort and playability. In terms of dynamics, this movement in general is very quiet, and this section must be followed by the soloist since the whole FS varies from pp to ppp.

Since I have put sost.ped. instruction in the bass line, which in FS is played by double bass, I decided not to join all notes under a single tie. The passage sounds very clear when listening to the recording. The sost. ped. helps to make this sound very soft while resounding.



Ex. 36: 2nd mvt PR, bb 28–32.

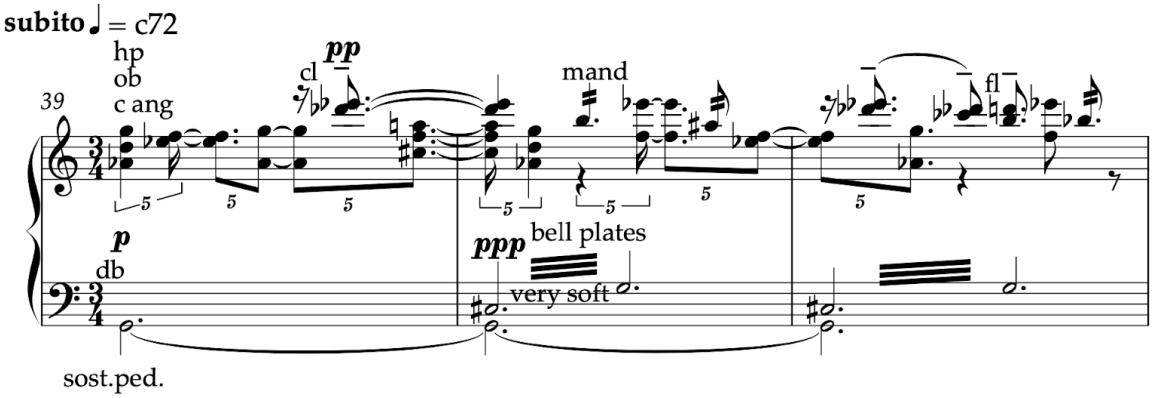
From bar 29, I had to skip the long note, which in FS is played by the double bass till bar 35. From the sonic point of view, it became more important to show the entrance of the English horn than the bassline. In the section from 29–34, there are several main lines: English horn, clarinets, viola, and flutes.



Ex. 37: 2nd mvt FS, bb 33–37.

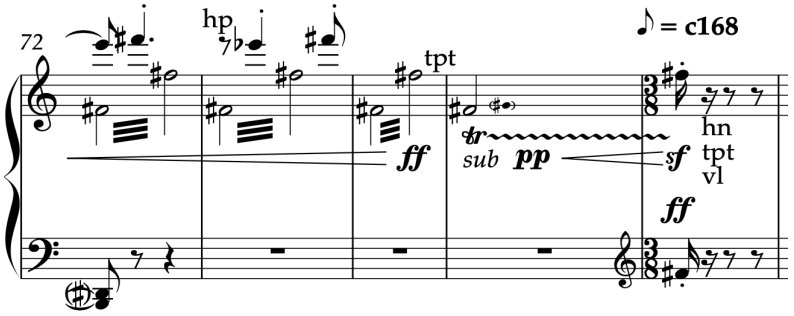
In bar 35, there are several instrument groups that hold the same bassline, but it is more audible in the oboe and the English horn. In FS, they start on the second hemidemisemiquaver, but at the same time, this chord is played by violas on the first beat. Since it starts right after the ritenuto in a different tempo, I placed this chord on the first beat and notated it as oboe and English horn, which continue this line afterwards with an exact same rhythm as in FS.

In the RH, I arranged a combination of percussion and string sections. In the FS string section are given the directions of staccato and continue with staccatissimo, but since it is played by the whole group, I added extra tenuto markings to reproduce the sound with greater fidelity.



Ex. 38: 2nd mvt PR, bb 39–41.

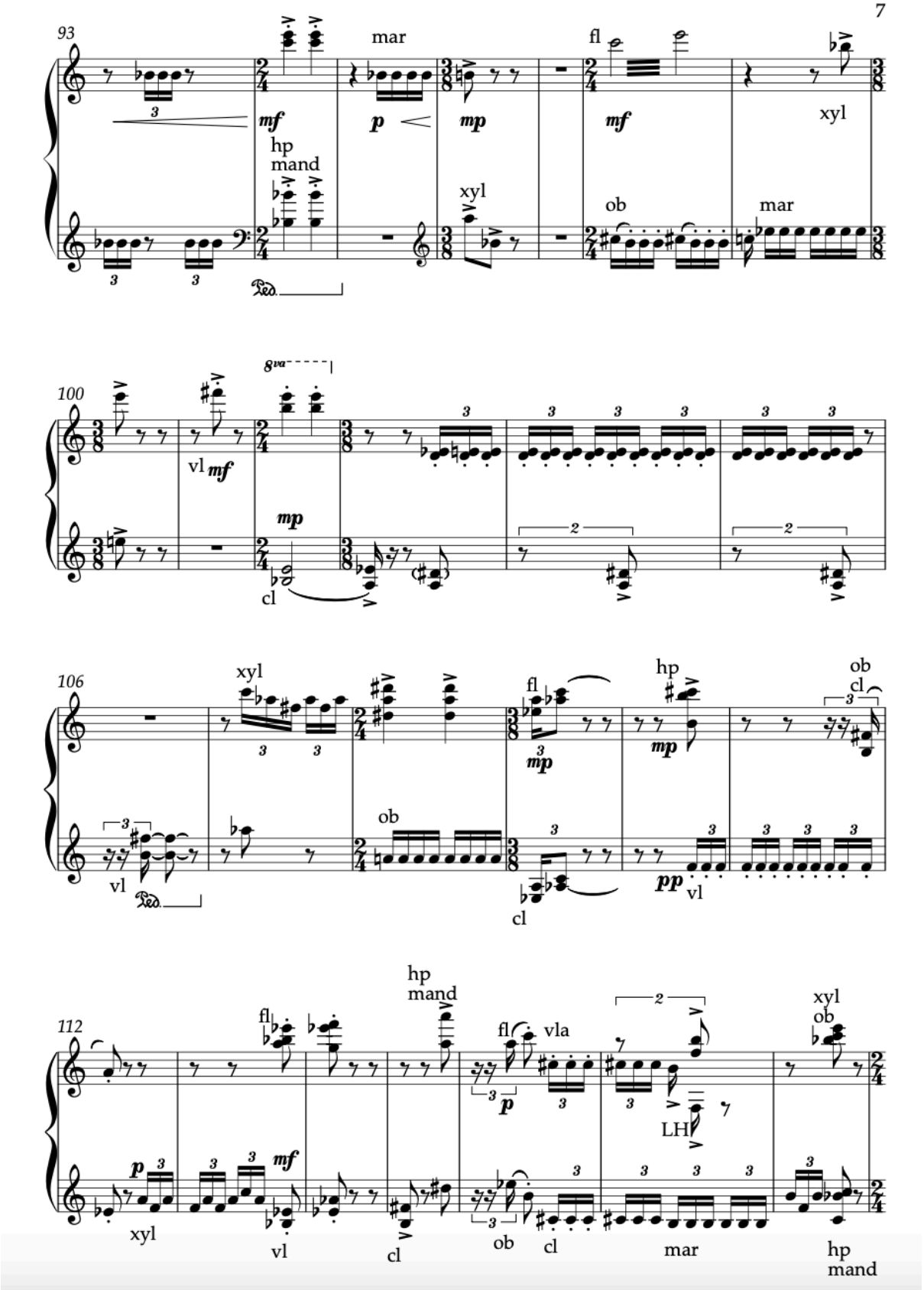
In bar 39, the soft dynamics persist, with only a few instruments playing from the FS. The texture is primarily carried by the woodwinds and strings, with the most prominent parts included in the PR.



Ex. 39: 2nd mvt PR, bb 72–76.

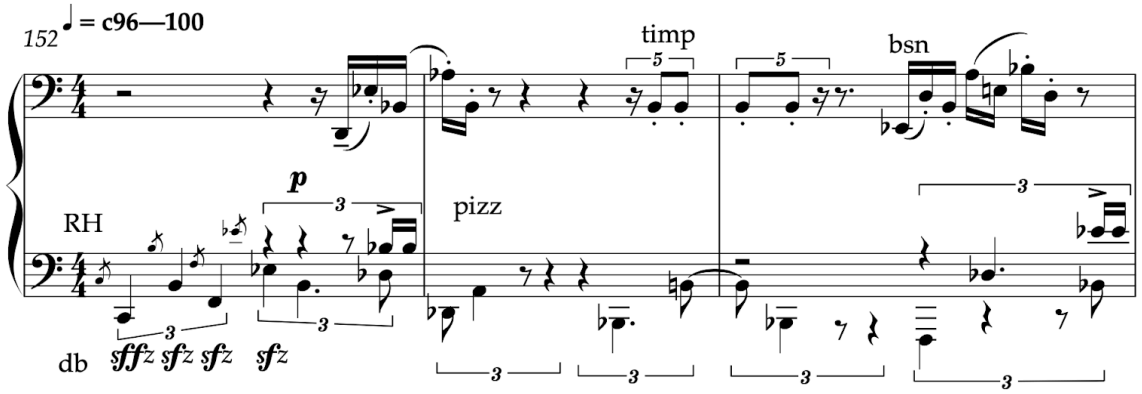
In bar 75, there is a single trumpet note which, during one bar, has to make a crescendo from pianissimo to fortissimo using the flutter tongue technique. To represent it on the piano, I decided to use a tremolo with a G♯. It was more suitable than G♮ because of the piano solo part where G♯ appears in this bar.

The section from bar 76 could be considered as the middle part of the second movement. The transcription of it is almost the same as it looks in the FS since the orchestration is not too saturated here. I did not put any pedal on purpose. The dialogue between the SP and the orchestra is very distinct, and excessive pedal use might blur its clarity. This section should be played as softly as possible.



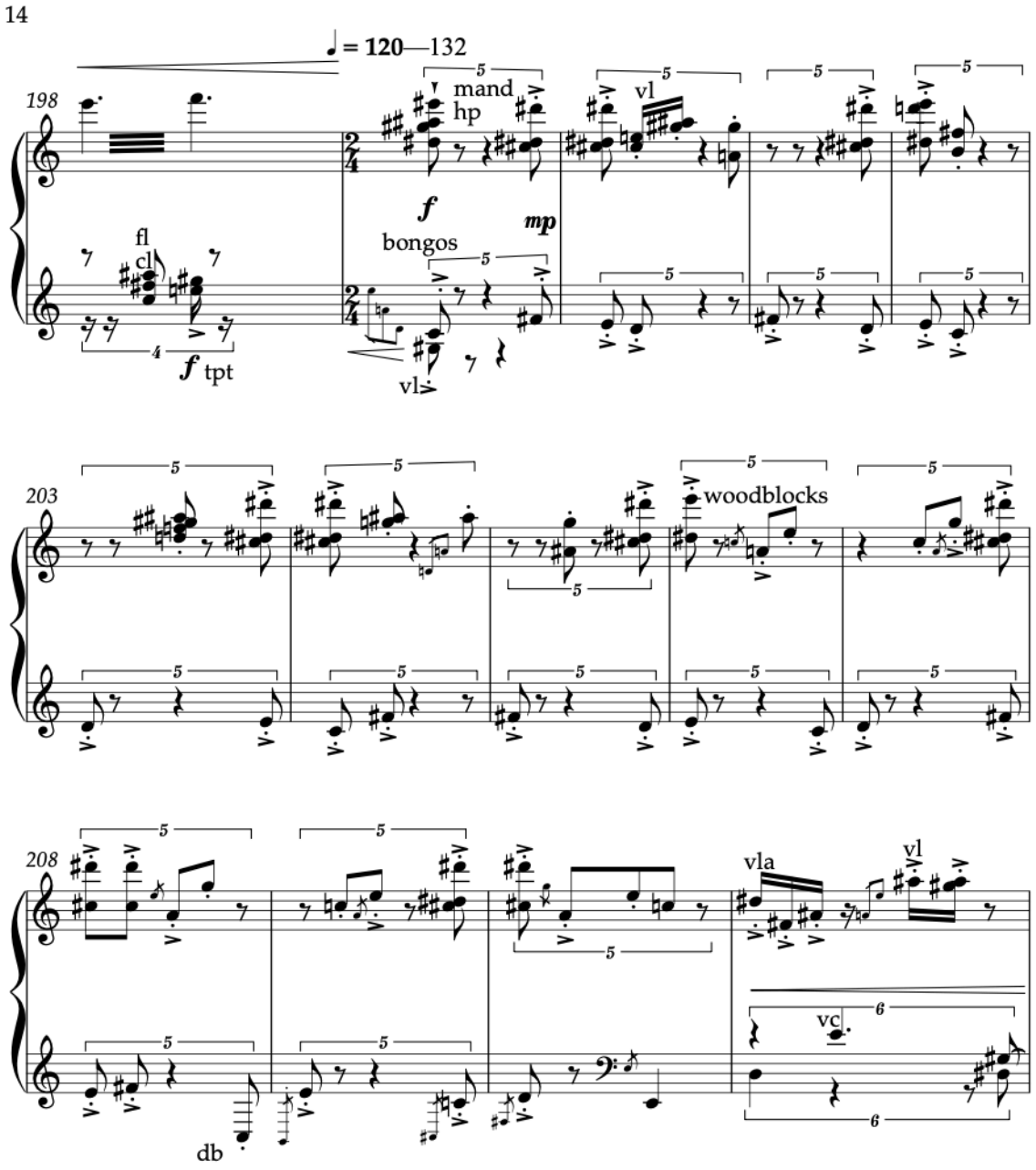
Ex. 40: 2nd mvt PR, bb 93–118.

In bar 152 Chin uses the so-called Bartók pizzicato[20]. The snap on the string which is produced by this technique was challenging to transcribe. It seemed the best to add a grace note octave higher. To make this effect even more audible I suggest playing grace notes with the RH.



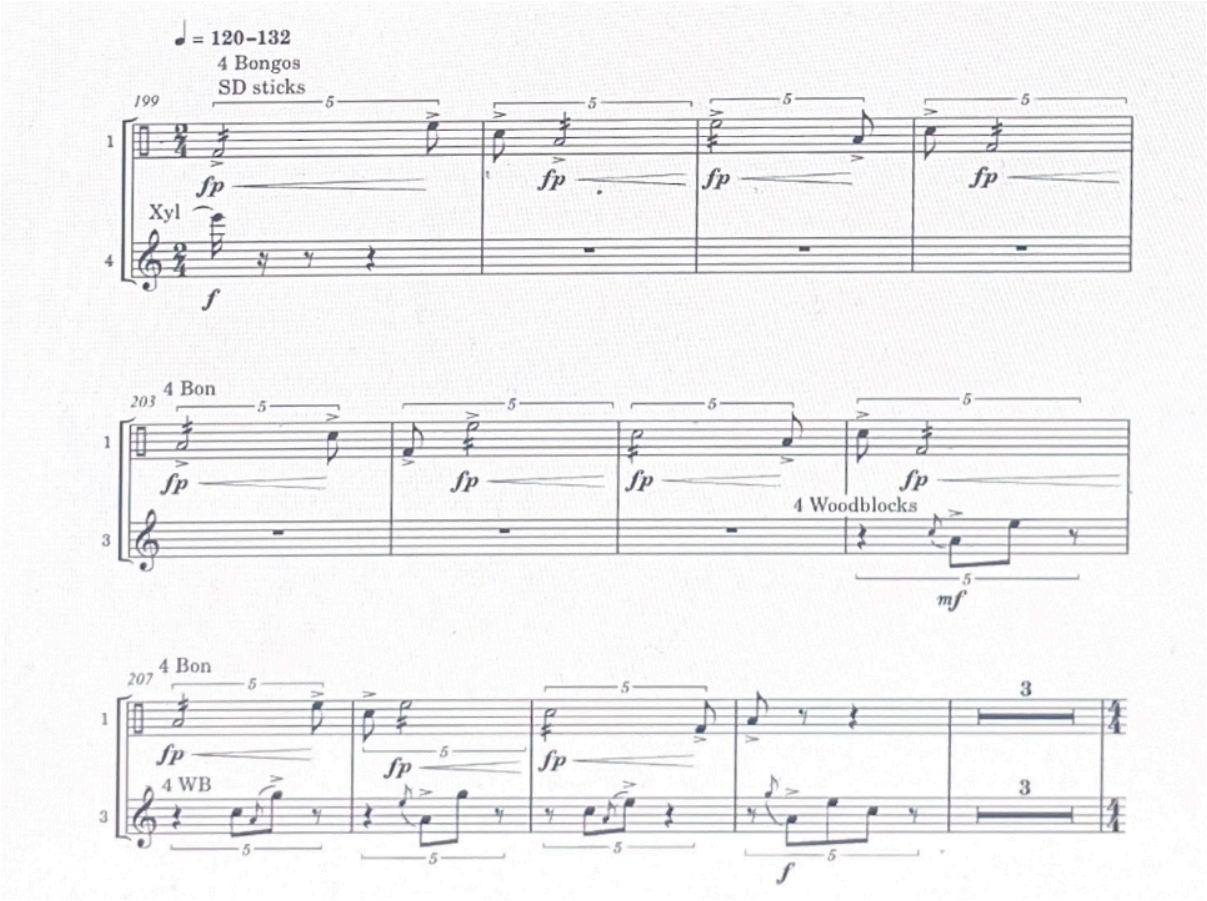
Ex. 41: 2nd mvt PR, bb 152–154.

[20]The Bartók pizzicato, also known as "snap pizzicato".



Ex. 42: 2nd mvt PR, bb 198–211.

In bar 199, one of the last sections of the second movement starts. Similarly to the first movement the bongo part presented numerous challenges. In this section bongos stand out of the whole orchestration.



Ex. 43: 2nd mvt Percussion part, bb 199-213.

I decided to determine the pitches since in the percussion score every pitch is written for the bongo. The note which is between first and second line sounded more as a C4, between 4th and 5th as a F♯4, between 3rd and 4th as E4 and between 2nd and 3dr as D4. It could probably sound different in another recording, but I adhere to a chosen reference recording, and my acoustic impression is solely based on it. Longer notes appearing under quintuplets have been notated as demisemiquavers with accents, as the tremolo in subito piano is not perceptible. Woodblocks are written as in FS.

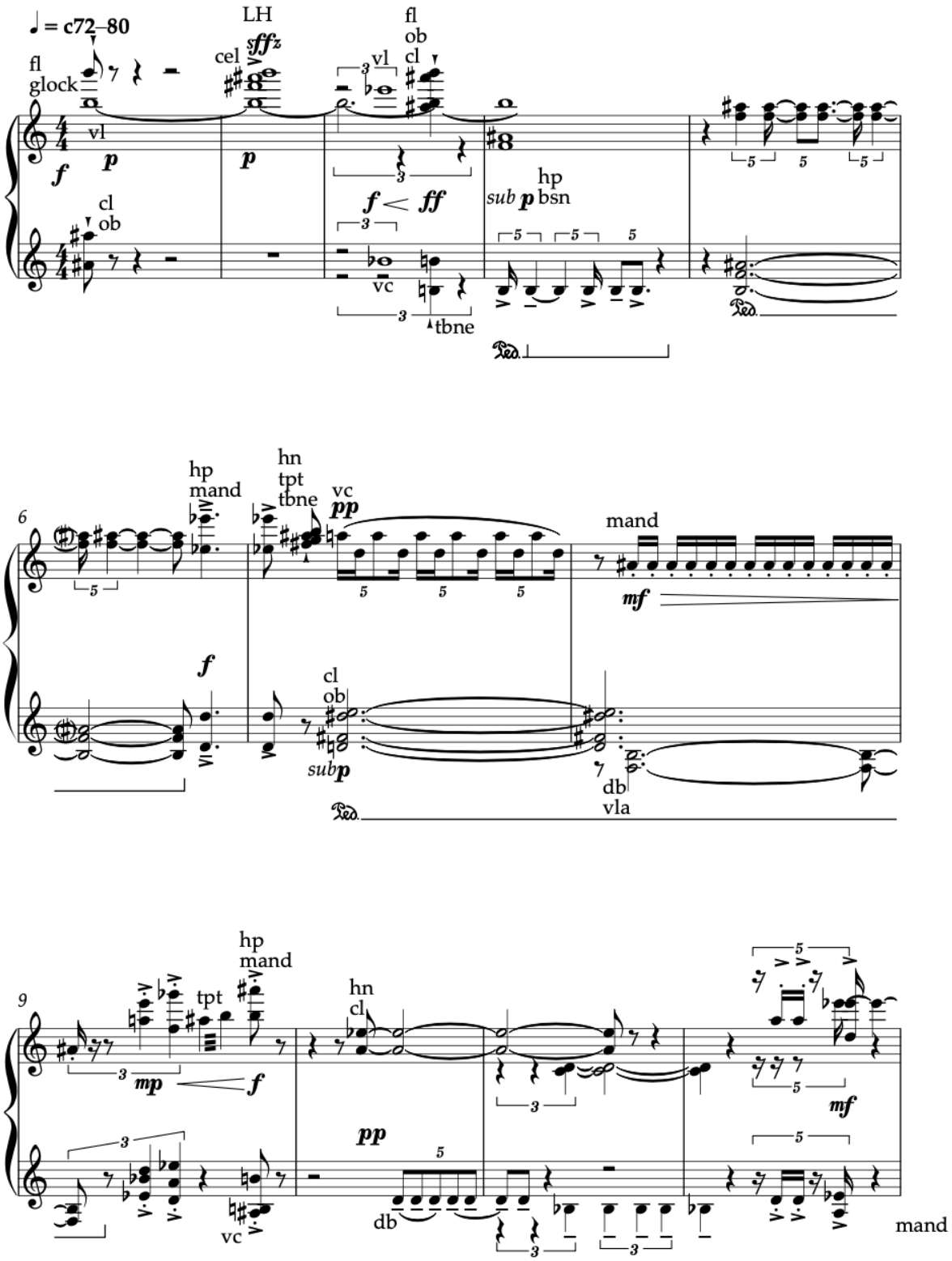
Also, in bar 199 it is important to differentiate mandolin and harp with violins since they do not have the same dynamic level, although they are written with the same indications in FS. In PR, only the violin parts marked sforzando are included, as they are played pizzicato in the FS. To make it more understandable, I notated the mandolin and harp with accents and staccato markings, but violins with staccato only and added the same mezzoforte dynamic (in FS *forte*) since dynamically they cannot compete with the rest of the ensemble.

In bar 208 Bartók pizzicato appears in doublebass. I write them with short appoggiatura, which are octave higher or lower. It depends on the hand position and the convenience of execution.

4.4 Third movement

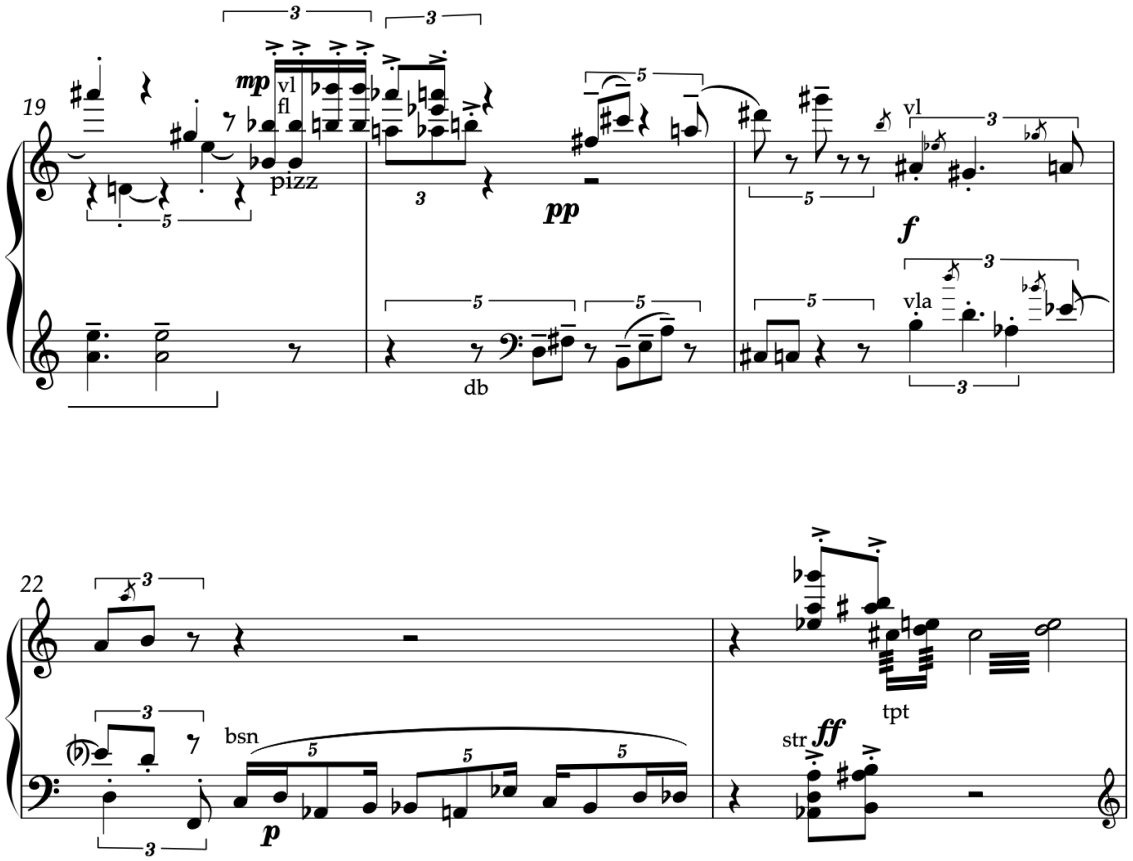
The third movement itself is the most fragmented movement from in the whole concerto. According to Chin, “thirty markedly differing motives are introduced in [a] mosaic fashion and two constantly recurring tutti chords act as pillars, holding the entire movement together” (Whittall 2000: 28). There are fewer linear progressions in comparison with the first and second movements. Hence, the transcription appeared to be more organic because the piano is more percussive in nature.

The movement starts with an accented introduction, which progresses in parallel with the SP. While working on the piano reduction I noticed that the celesta part is the least audible instrument on the reference recording. Nevertheless, in the second bar, I added a celesta chord on the first beat to emphasize the accent with the piano solo.



Ex. 44: 3rd mvt PR, bb 1–12.

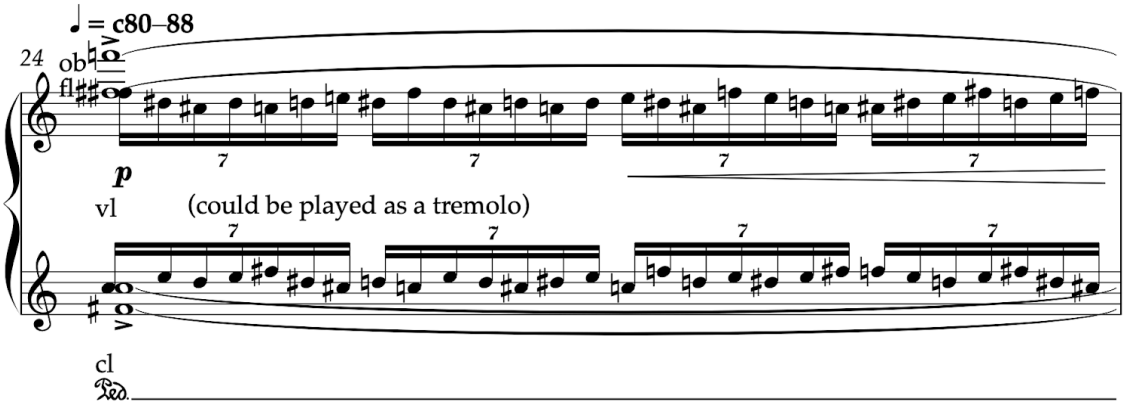
In bar 21 Chin uses the Bartók pizzicato. To represent the sound of it I decided to separate the first and second violins and make the first violin pizzicato as a short appoggiatura to the second violin part. In the LH I joined together the viola and xylophone parts respectively.



Ex. 45: 3rd mvt PR, bb 19–23.

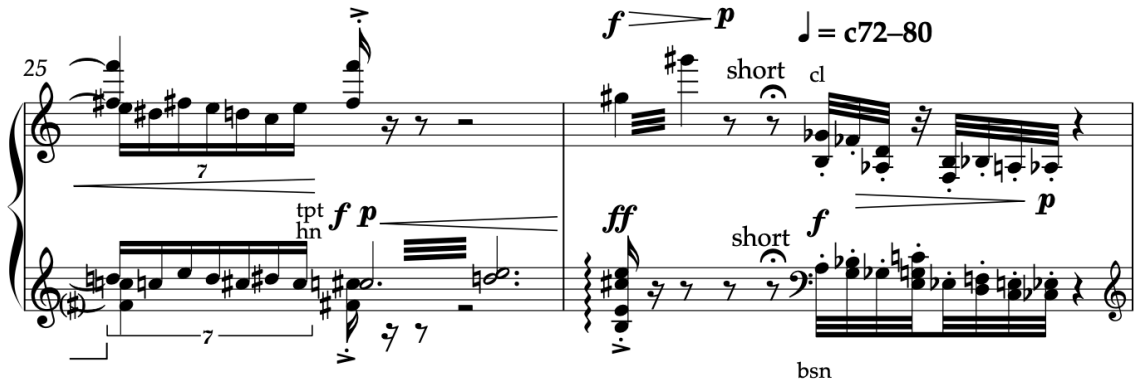
Bar 23 has only two chords in FS. Chords in the orchestra are played by the string section which mostly plays the same chord as a solo piano. To create a more saturated sound and avoid fully replicating SP – given the limited timbral variety of the second piano – I transposed the viola part one octave lower.

In bar 24 there is a very fast passage played by violins in piano sul ponticello (sul pont). I wrote it out in the piano score as well, but since strings sound very quiet here, it might be played as a tremolo between C#5 and F#5 in the RH with held F6 during the whole bar and between C5 and F5 in the LH with F#4 sustained throughout.



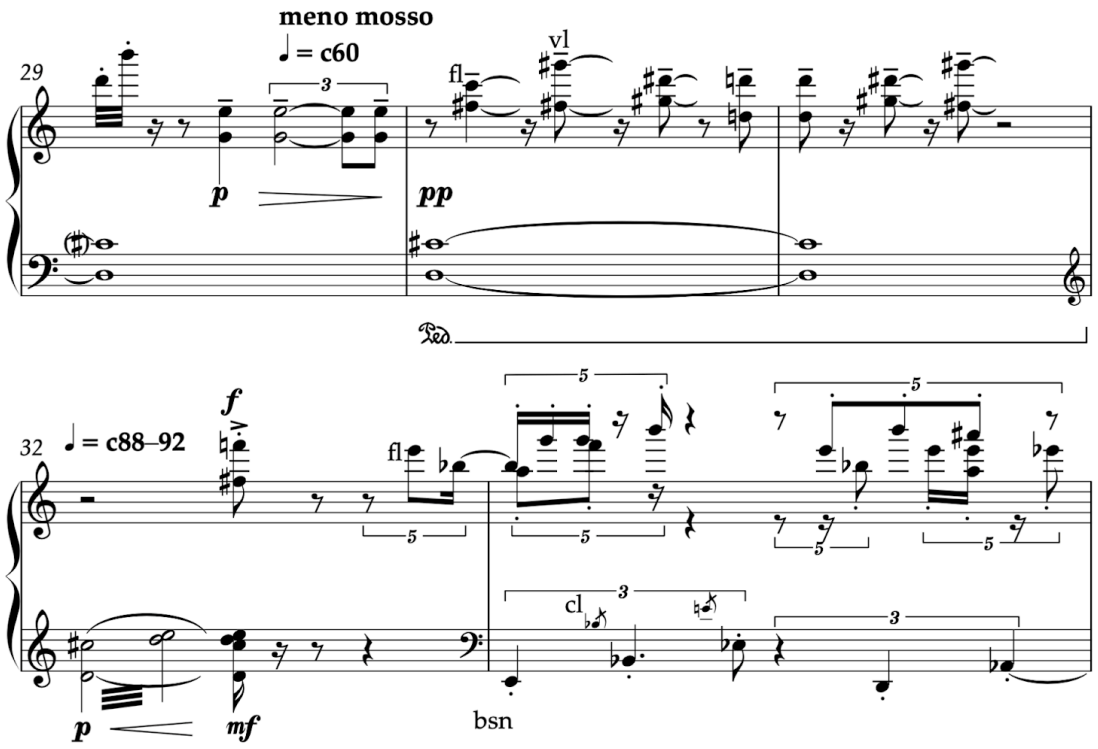
Ex. 46: 3rd mvt PR, bar 24.

Bar 26 is scored for clarinets and bassoons, providing clear guidance on how it should be written. I adapted it for the piano by redistributing the voices between the hands, making it more pianistically accessible.



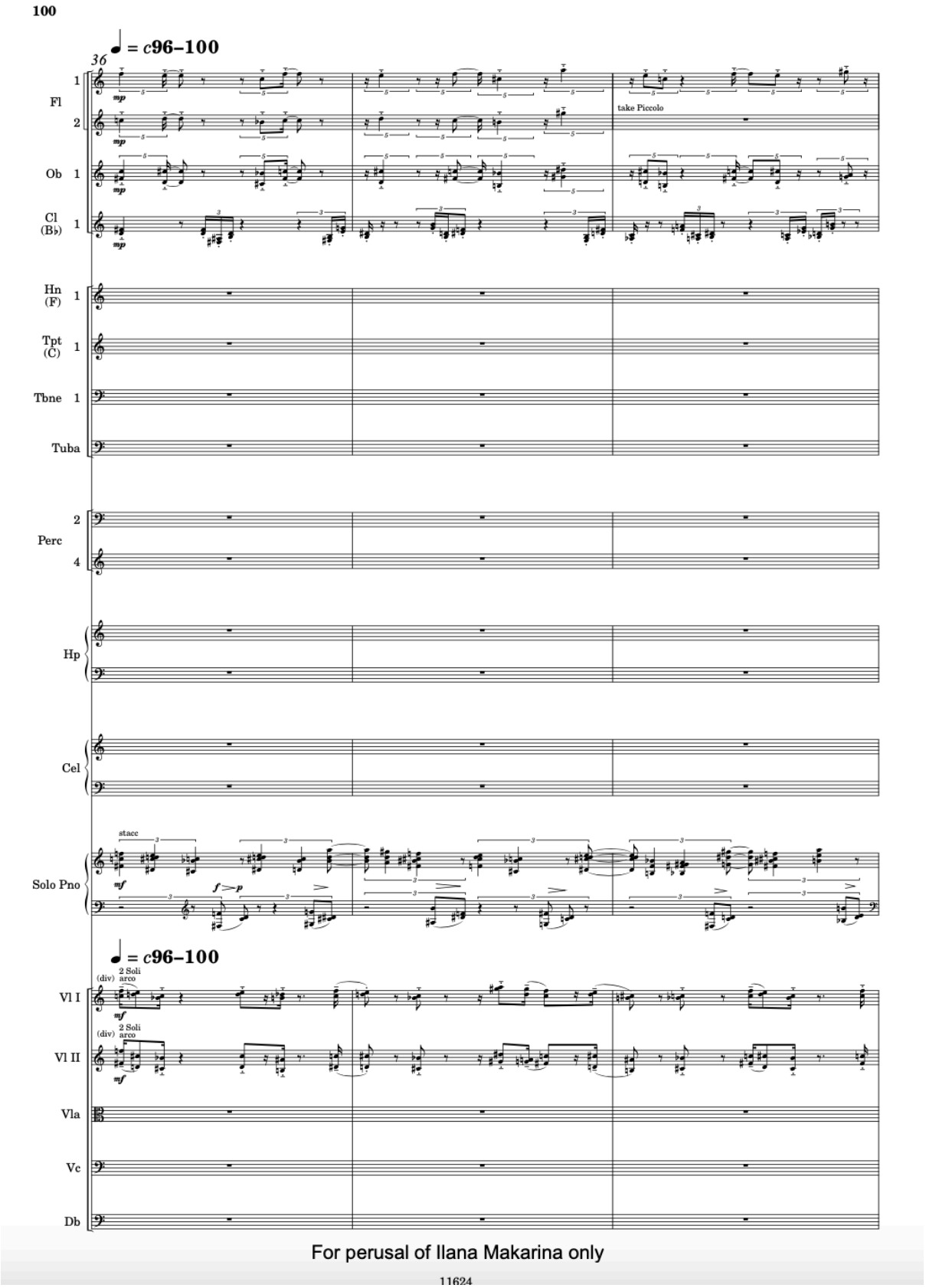
Ex. 47: 3rd mvt PR, bb 25–26.

In bar 30, I combined the flutes with string harmonics. To make the desired articulation clearer (prolonged rather than sharp attack), I added slurs to each chord.

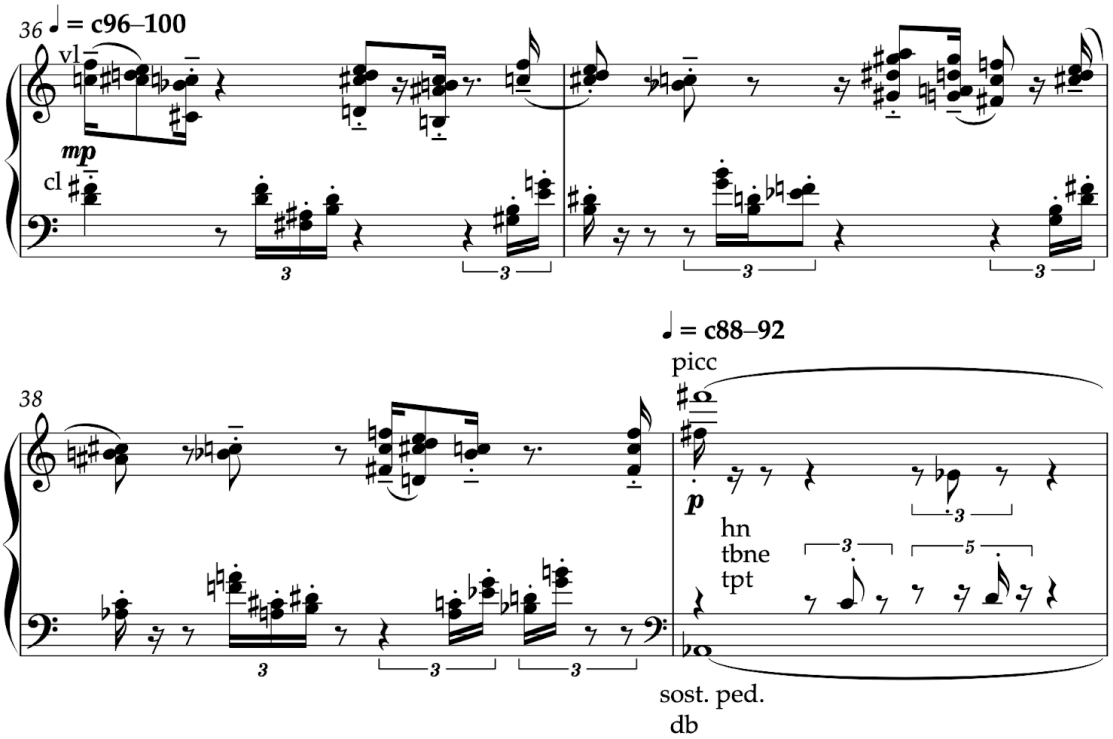


Ex. 48: 3rd mvt PR, bb 29–33.

In the section from bar 36–38 RH plays the violin part instead of wind instruments. Usually, it happens the other way around since wind instruments sound louder. In this section winds and strings are repeating each other as an echo which could be a reference to the "delay" effect in electroacoustic music. Moreover, the string section handles the rhythmic organization of the musical material more comfortably. Still, some of the notes had to be removed since the clarinet repeats them, and they are assigned to the LH.

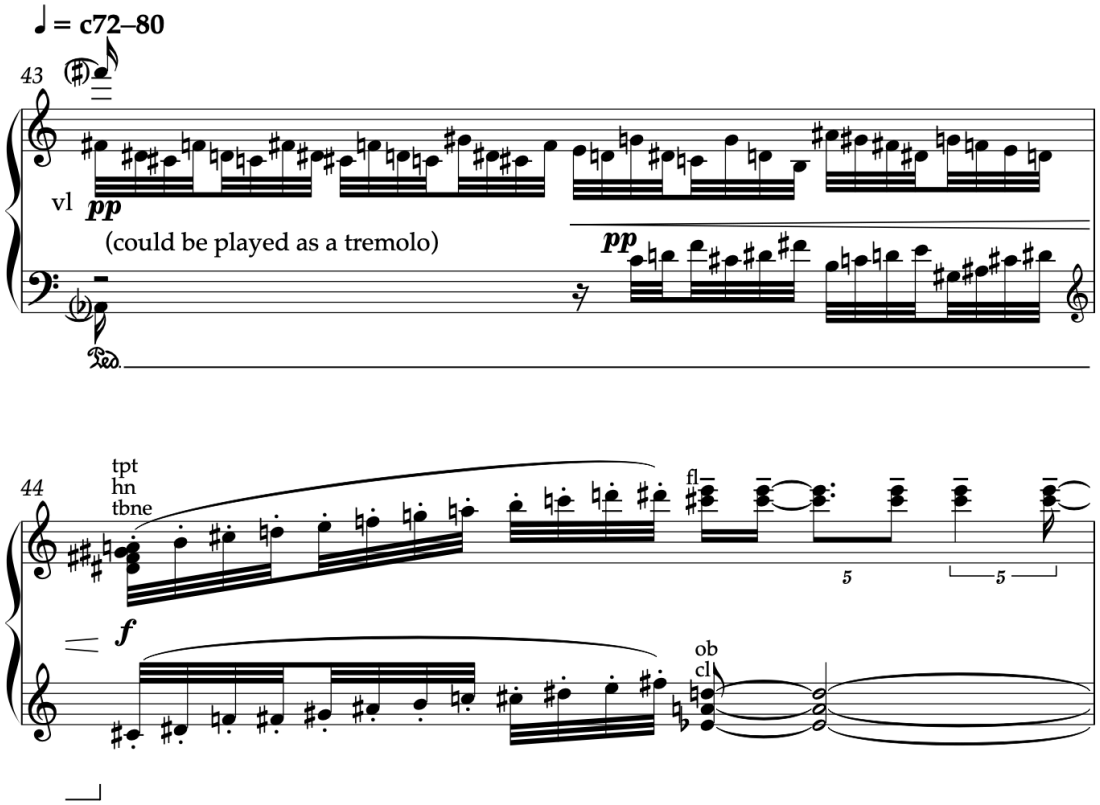


Ex. 49: 3rd mvt FS, bb 36–38.



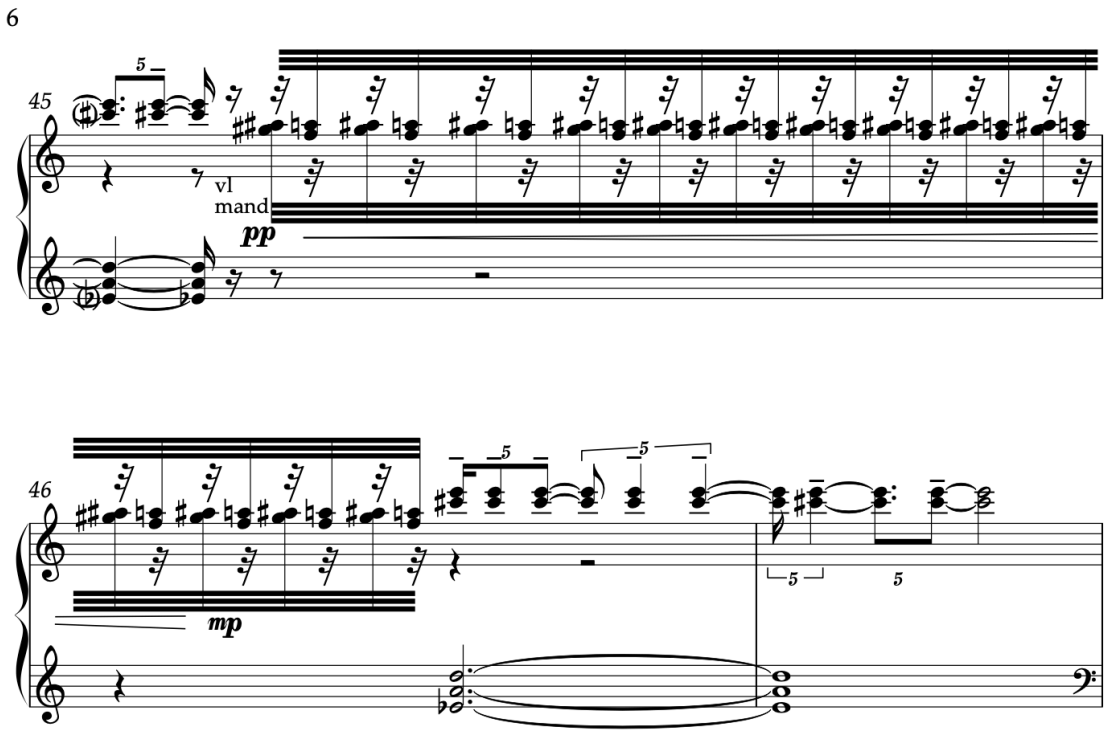
Ex. 50: 3rd mvt PR, bb 36–39.

Bar 43 resembles bar 24, where strings are playing sul ponticello in the soft dynamic, making the passage barely audible. If in bar 24 playing tremolo instead of playing actual notes is optional, bar 43, lends itself to the tremolo treatment, especially taking into account the intense motion in both hands. To achieve the contrast between these sounds (ponticello and winds) it is more reasonable to play tremolo instead of written-out notes.



Ex. 51: 3rd mvt PR, bb 43–44.

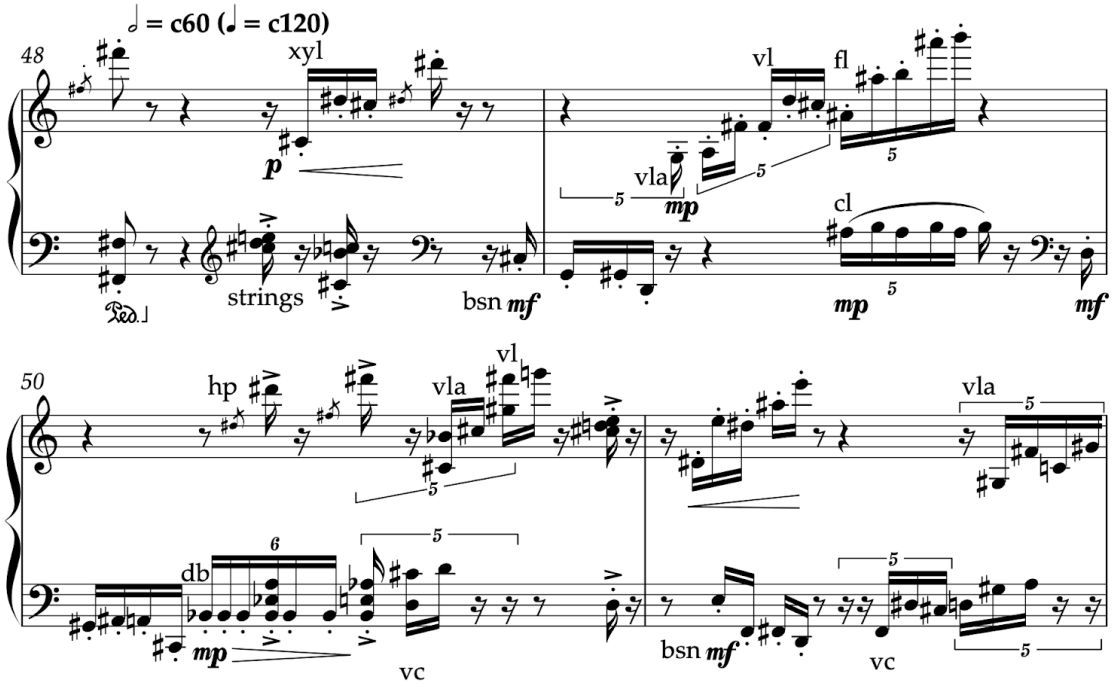
Two intervals in bar 45 in the upper stave are to be played as tremolos using both hands, with the hands positioned according to the stave directions.



Ex. 52: 3rd mvt PR, bb 45–47

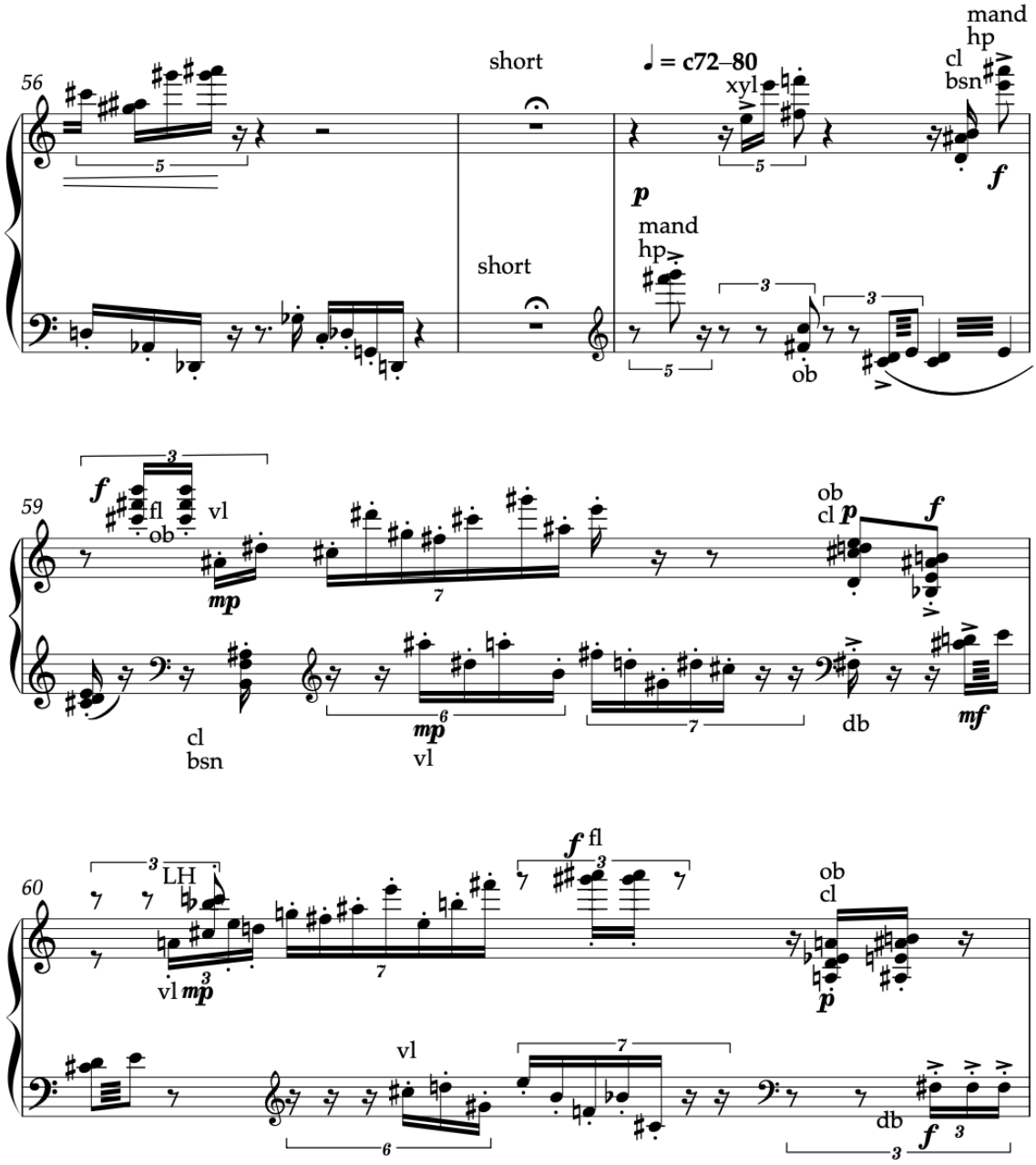
In bar 48 starts one of the intense sections of the third movement. FS is saturated with elements and again the process started with finding out which instruments to prioritise. The section itself starts with an F#6 on the first beat. To make articulation sharper I decided to add a short appoggiatura. In my opinion, it creates a very comfortable sense of alignment with the SP at the beginning.

The main fabric of this section is made up by melodies of strings and flutes, which appear as fast ascending passages. I decided to leave them as they are in the RH, with the LH showing mostly accents and some bassoon lines. Also, the cello part, which sometimes initiates the upper strings and flute passages, begins in LH.



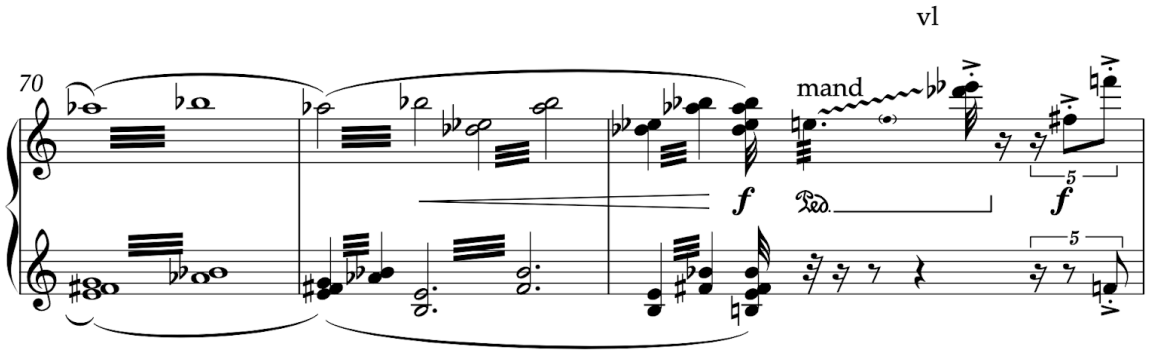
Ex. 53: 3rd mvt PR, bb 48–51.

To make it lighter and sharper I added staccato marks in places where violins, violas and flutes play in unison. I understand that playing staccato might even be impossible, as this movement naturally tends to provoke a crescendo. However, the intention is to maintain a piano dynamic.



Ex. 54: 3rd mvt PR, bb 56–60.

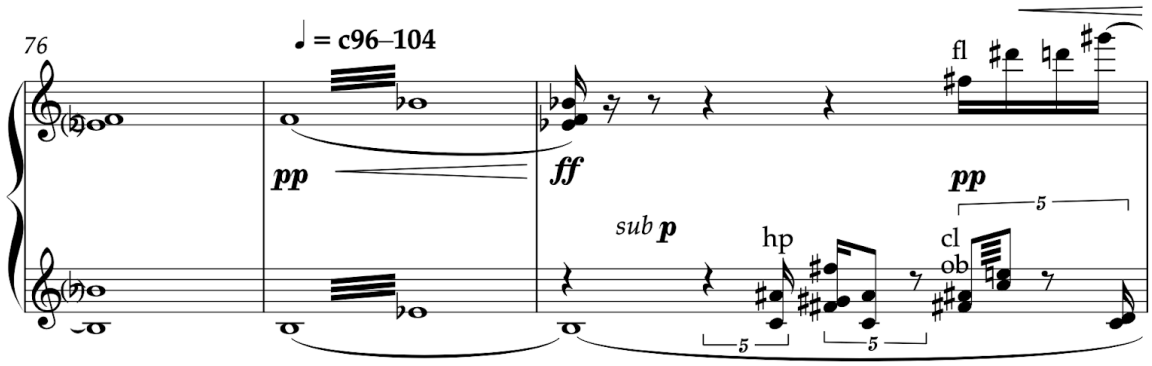
In bar 72 there is a glissando played by mandolin. It is accompanied by the hemidemisemiquavers of the solo piano. Considering that the mandolin is a relatively quiet instrument, this element is supportive in nature and gives a closer acoustic impression to the FS. The end of the glissando might be played with the LH to make the accent more articulated.



Ex. 55: 3rd mvt PR, bb 70–72.

From bar 73 to 76 there is a dialogue of wind instruments which consists of long notes growing from ***pp*** to the ***ff***. The only option to represent it on the piano is to make an octave tremolo. I decided to include the upper octave note since it gives more space for the sound.

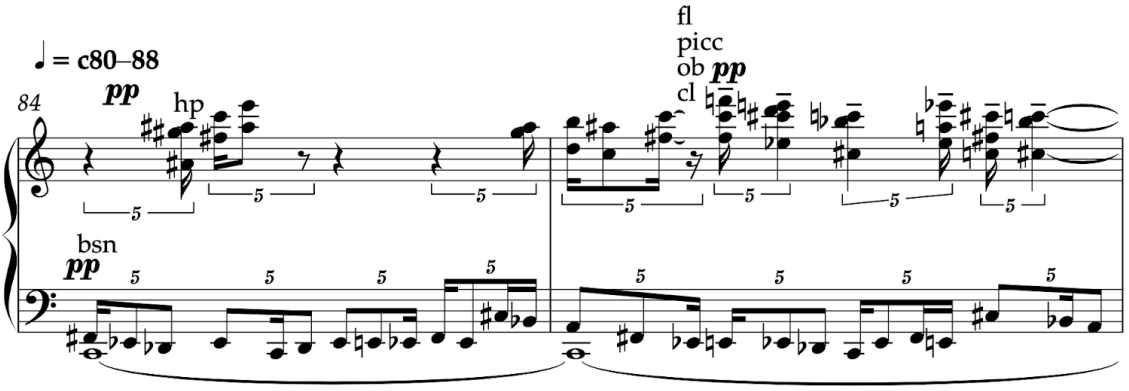
ar 77 starts the closing part of the third movement. The violin part looks intense, but it does not stand out as much dynamically as harp and flutes. I decided to hold the lower note, which is played by double bass and hold it on the sostenuto pedal. It also might be a sustain pedal, which gives more sound and represents the feeling of the violin's motion. This aspect I prefer to leave to the performer.



Ex. 56: 3rd mvt PR, bb 76–78.

In bar 84, I decided to give priority to the bassoon line, as well as harp and wind instruments. The intensity of the string section is still very high, but an important melodic line in the bassoon and more comfortable and playable elements from the FS should be shown more clearly for the soloist. The difference between harp and wind instruments is

shown with the tenuto for wind section. I would suggest holding the bass note with a sost. ped.



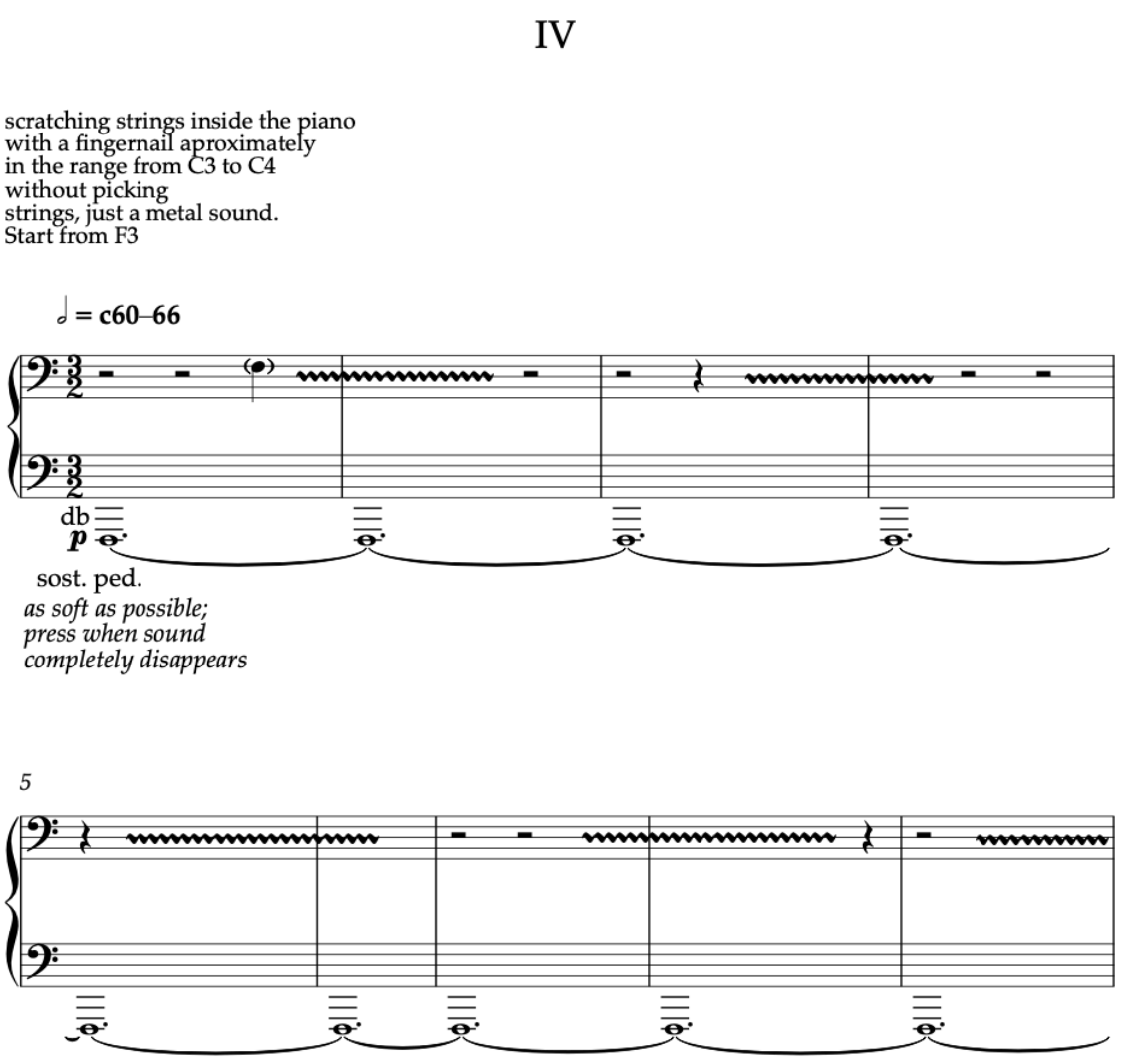
Ex. 57: 3rd mvt PR, bb 84-85.

This section is the conclusion of the movement, where the musical development culminates in a single sustained note. This note, without any pause or interruption, seamlessly transitions into the next movement.

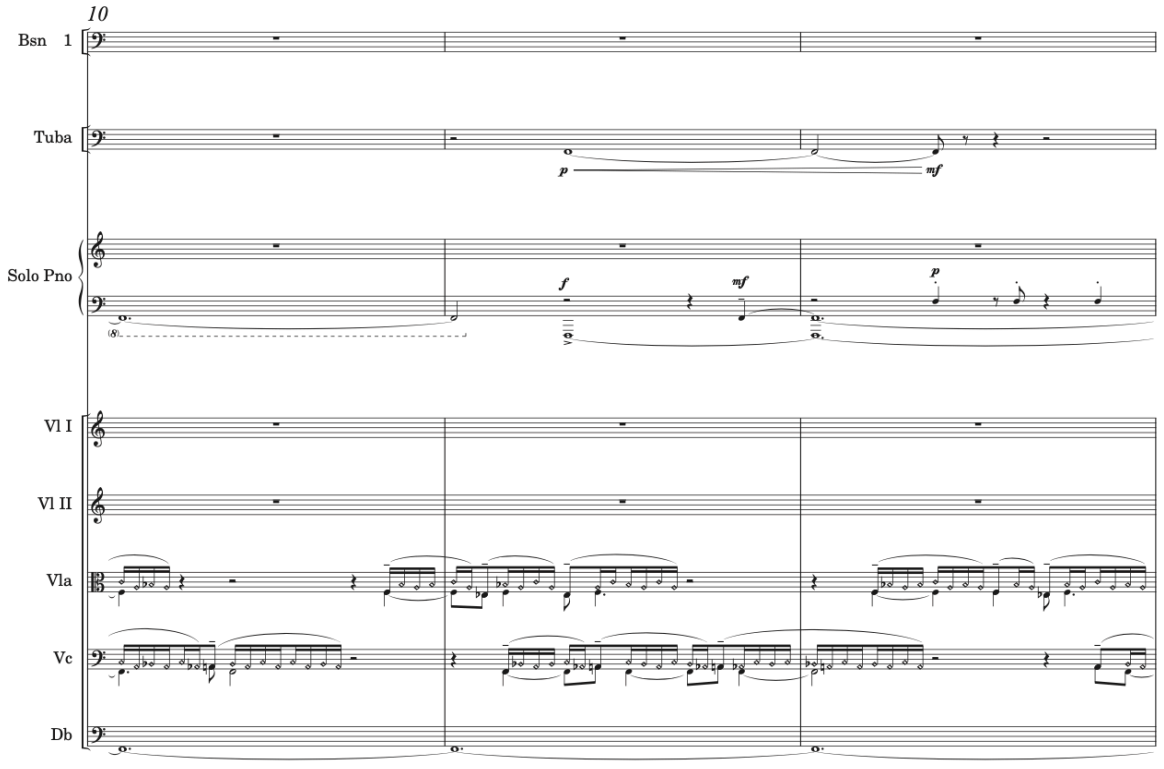
4.5 Fourth movement

The opening of this movement adopts characteristics reminiscent of the third movement, while its central section echoes motifs and textures found in the first movement. The movement begins attacca, starting with the same sustained soft note in the double bass and a sharp, loud accent in the same pitch played by the SP. Here begins the long section till bar 42, which has a lot of harmonics in string instruments and an explanatory comment from the composer in FS. It says that for a desired effect, there is no need to represent the exact notes, it is only about timbre and evoking an atmosphere. As a pianist, I had some struggles with how to represent harmonics for such a long section while keeping all of the other important elements at the same time. As a first idea, I decided to feature starting notes of the harmonic groups as a rhythmical basis. The resulting sound appeared to be rather heavy and did not correspond to the actual acoustic impression.

Eventually, I decided to experiment with several extended techniques, all involving playing inside the piano. The most accurate sound appeared when I started to scratch strings with fingernails without picking them. It does not have to be very intense, just a sliding slow movement. Yet there is extensive literature on the graphic notation of such a technique, so I included my comment right in the very beginning with the description of the sound production and its range. Personally, I have encountered this specific notation when performing work by a Latvian composer, Alise Bērziņa's Etude (2020). As a bassline, I notated F1 with the sost. ped., which will be held until bar 42.



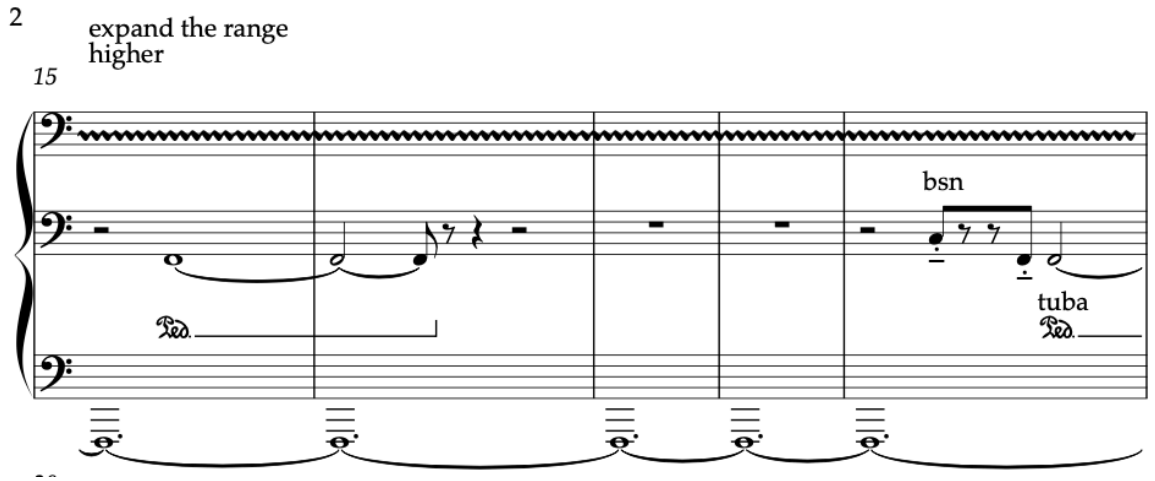
Ex. 58: 4th mvt PR, bb 1–9.



Ex. 59: 4th mvt FS, bb 10–12.

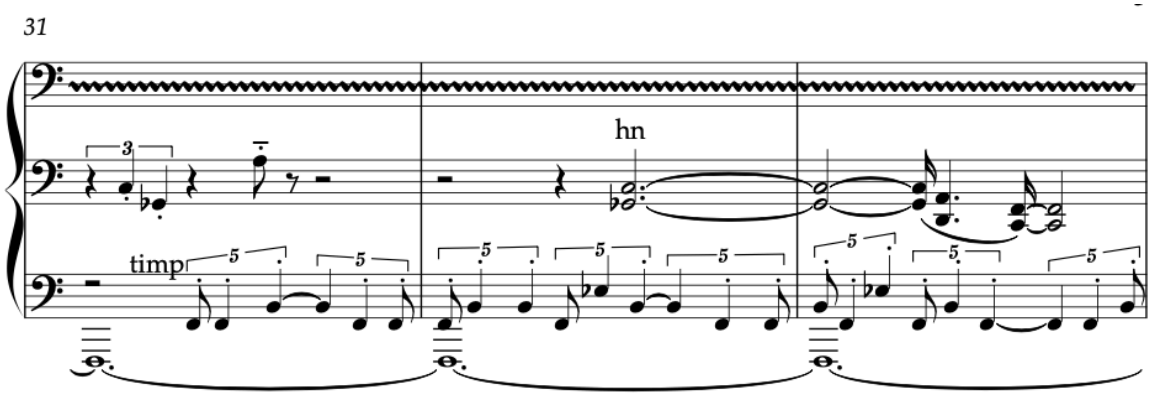
In bar 11, the tuba plays one pitch and makes a crescendo on it. I did not want to make a crescendo on the piano by adding another octave or other note, so the solution was to use the pedal, since it opens the string, which has an effect of a sort of crescendo. It is worth mentioning that the pedal should be used very precisely and pressed slowly to achieve this effect. To keep all the important details in the score, I decided to include an additional stave, where melodic elements will appear. The rest of the staves stay the same way – the RH with the tremolo inside the piano, the LH – F1 in the lower stave, which is held and the middle stave is also played by the LH.

After bar 15, I added the comment underneath the upper stave, that the scratching range should expand to imitate the crescendo till bar 42. I would suggest using this technique more intensively and not be afraid to pick any of the strings, since it is already suitable because of the crescendo in the solo part.



Ex. 60: 4th mvt PR, bb 15–19.

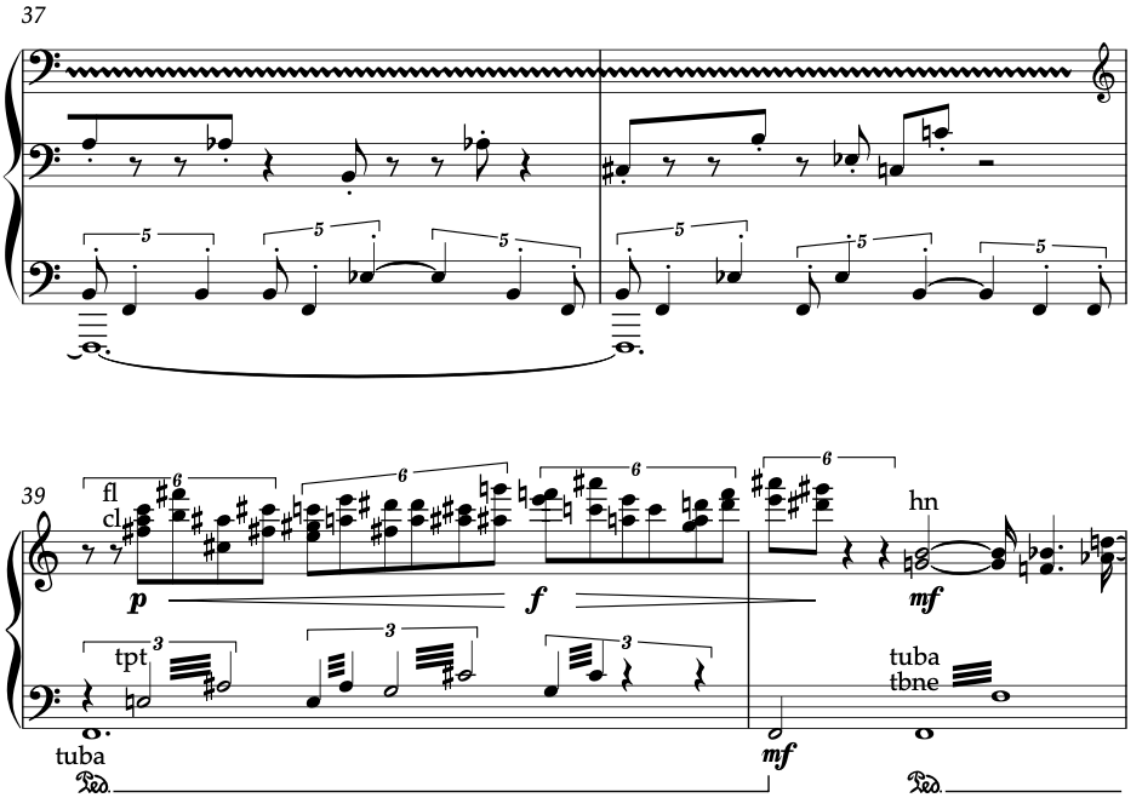
In bar 31, percussion instruments appear with timpani being the most prominent. They are playing the same pitch as tuba (which appears constantly with the long note on the crescendo, covered with pedal). I decided to prioritise timpani here and locate it in the middle stave. It is optional to use the sustain pedal, but performers should be careful not to let the whole sound become too blurry. Keeping in mind that the RH is still playing inside the piano, the performer in this situation is not sitting but standing in front of the piano, so it is not recommended to make a crescendo on purpose. Sost. ped. is keeping the forte and it will not cover the soloist.



Ex. 61: 4th mvt PR, bb 31–33.

In bar 39, the transition to the next part of the movement starts, and RH finally gets back to the keyboard in the middle of bar 38 to prepare for the next passage. To make a crescendo in

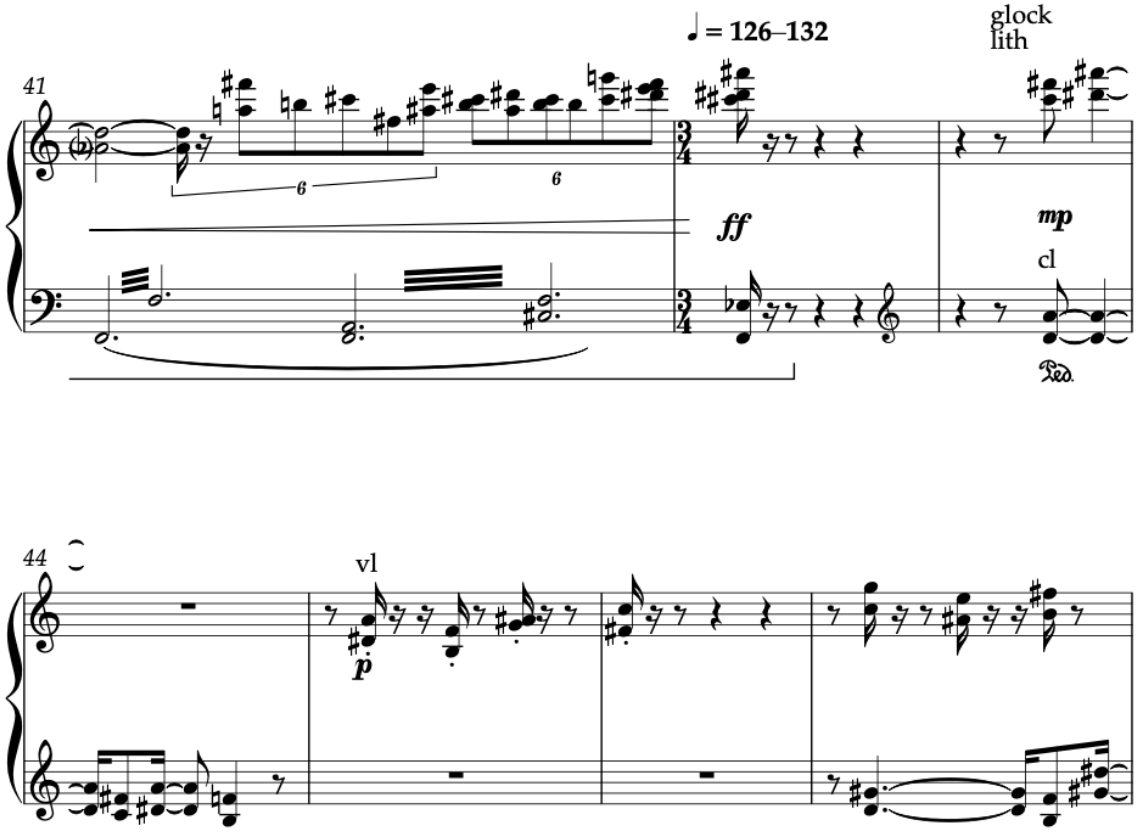
the tuba and trombone parts, I added an extra octave to make a tremolo, which will naturally create a dynamic ascent.



Ex. 62: 4th mvt PR, bb 37–40.

In bar 39, RH plays the clarinet and flute parts. Here, I combined the most "informative" pitches in terms of the textual material, which are playable in the fast tempo. It could be played non–legato or even staccato, but since it is not written in the FS, I left it without any suggestions; however, in this passage, I would recommend a poco legato execution.

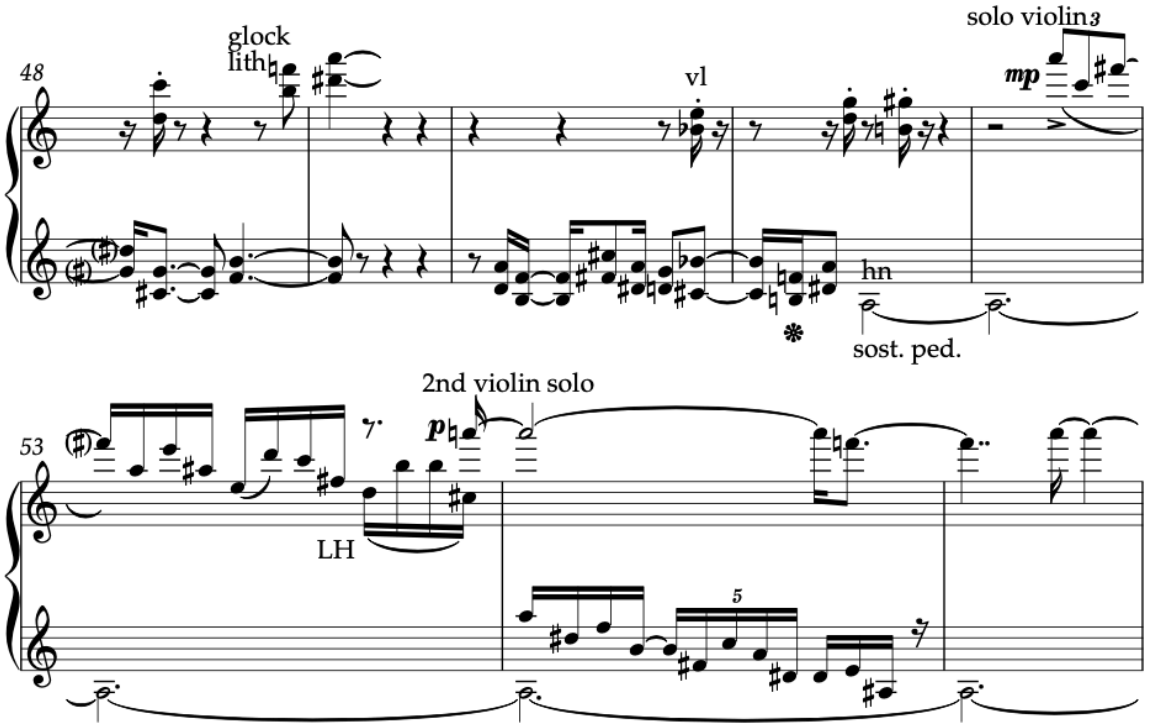
The section from bar 42 introduces another texture. There is more clarity, and it is easier to follow the contrapuntal elements in the clarinet and percussion parts. Nevertheless, there are many string instruments playing harmonics in the background. Given the presence of the glockenspiel, lithophone, and clarinets playing in intervals, I included a pedaling instruction to provide the performer with flexibility in connecting the melodic line while preserving the overall context.



Ex. 63: 4th mvt PR, bb 41–47.

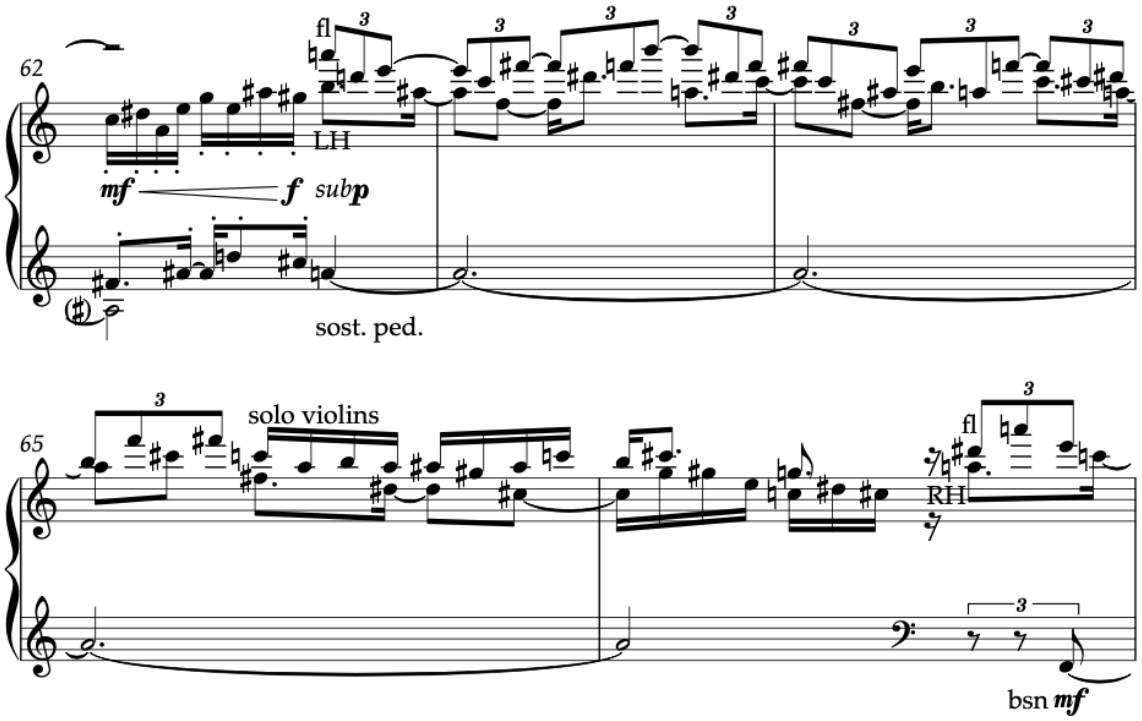
The violin notes played in staccato, which appear in bar 45, are the starting notes of the harmonic groups, which are the only ones barely audible. In FS there is no staccato, but since the pedal in this section covers harmonics, I found this combination to be more sufficient.

Two solo violins appear in the next bars. Both of them are located at the same register, which is already a common feature. The only concern was how to make it more visually comfortable to read. I have started the 1st violin solo part in the RH, but in the next bar I continued this melody in the LH, where the RH started the solo part of the second violin. The horn note is represented with the help of sost. ped.



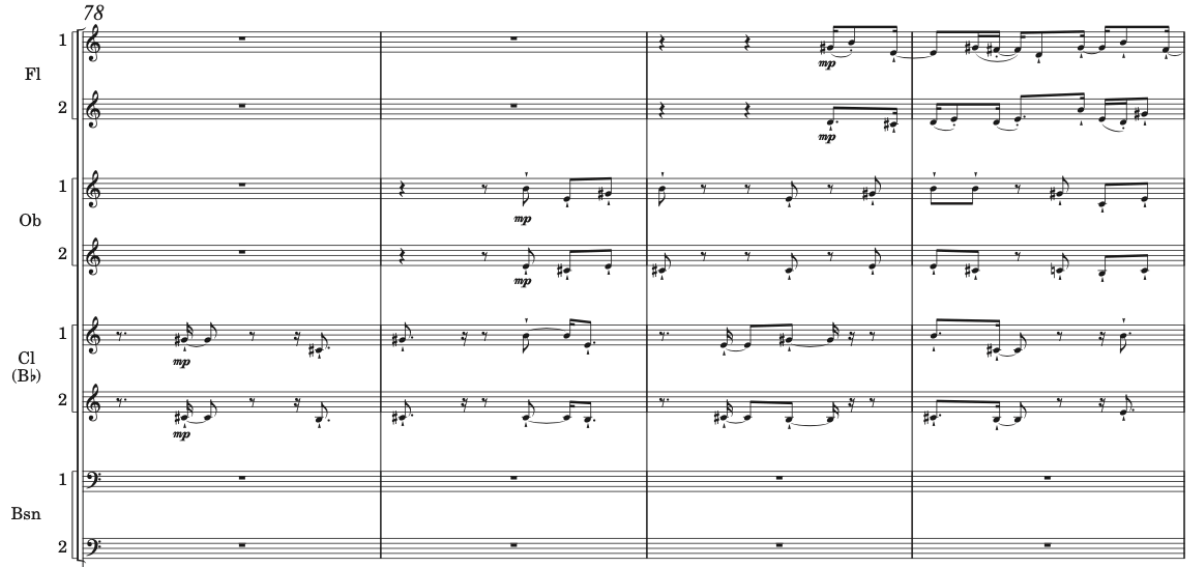
Ex. 64: 4th mvt PR, bb 48–55.

At the end of bar 62, I use the sost. ped. to sustain A5 in the oboe part, which has been transposed one octave lower to increase feasibility, so the rest of the material positioned in the upper staves can be played with both hands. It goes the same way when the long note changes in bar 66. Here, it is better to play all the upper stave chords with the RH. In some sections, it is not practical to play all of the notes that I included in PR, but I still felt they had to be included there to avoid interruptions to melodic lines.

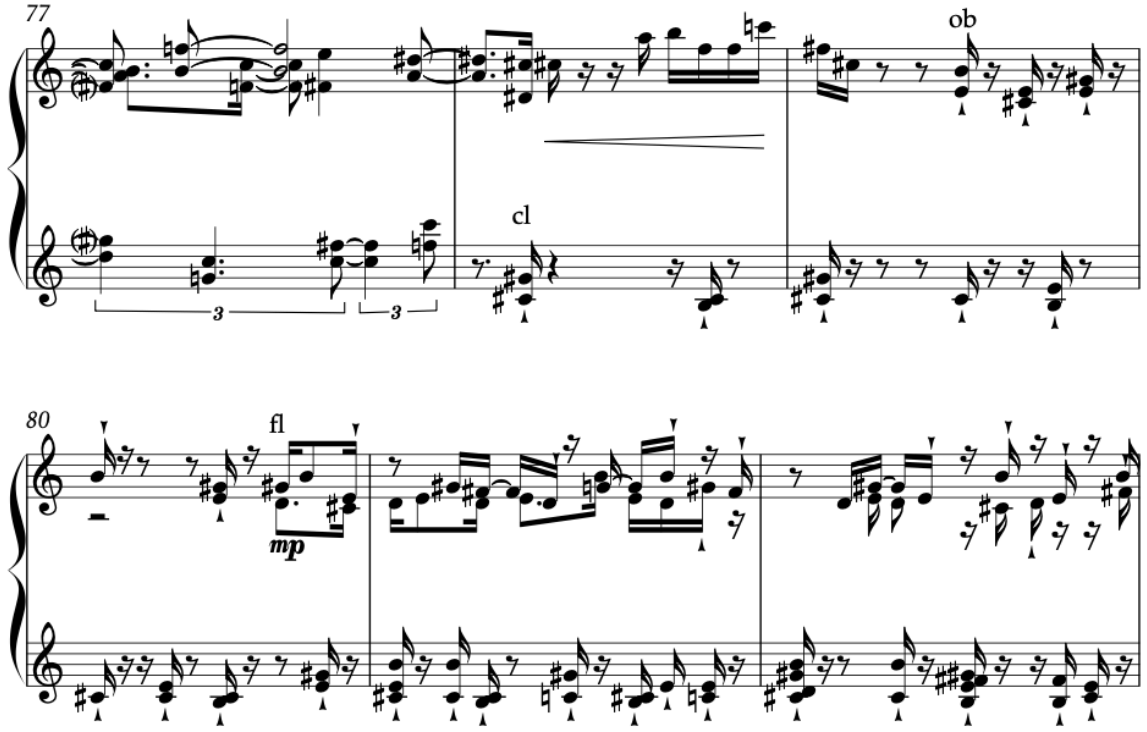


Ex. 65: 4th mvt PR, bb 62–66.

Clarinets and oboes from bar 78 until bar 85 in FS are in staccatissimo and are put in semiquavers, sometimes even sustained by legato. In PR, I decided to shorten the length of staccatissimo notes to achieve the precision of the sound and also to allow me to connect them with the flute part. Violins appear with exuberant melodic lines, which I added in the piano part, the rest of the string section is playing overtones, which I have transcribed with help from a sustain pedal.



Ex. 66: 4th mvt FS, bb 78–81.

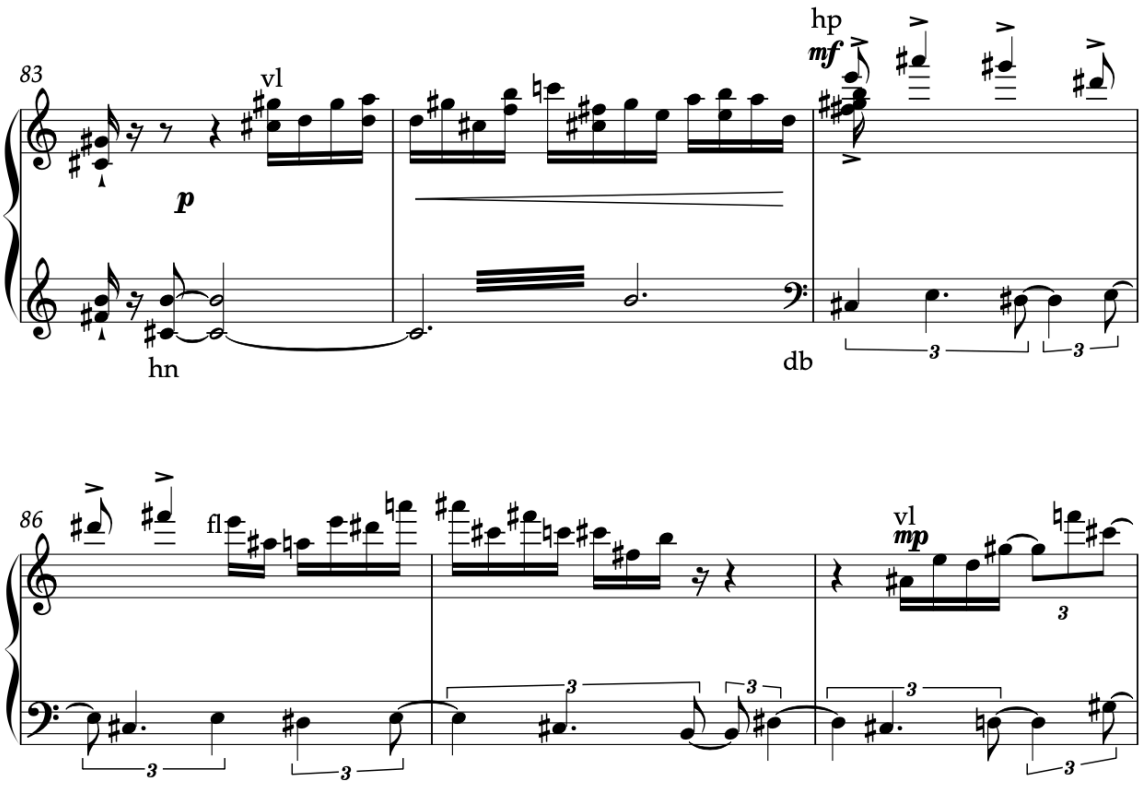


Ex. 67: 4th mvt PR, bb 77–82.

Staccatissimo, which is written here, must be prioritised since it helps to synchronise both piano parts rhythmically. The flute part can be played using only the upper voice, rather than both.

The next section from bar 85, continues with the double bass solo, which finishes in bar 109. It is definitely an audible solo, so this section would be challenging for the LH since there are many elements appearing within the same range.

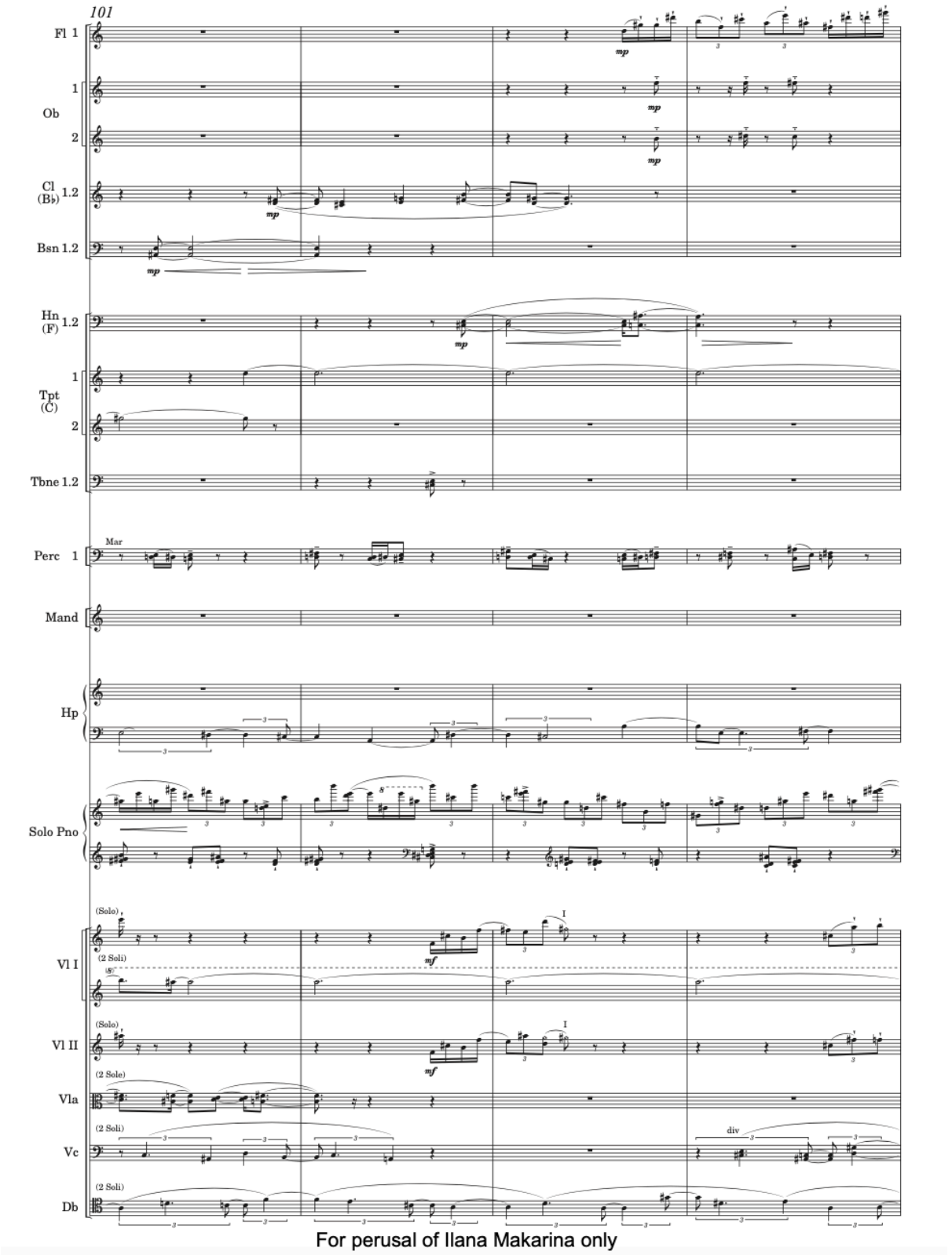
In bar 85, in the right hand, I reproduced the beginning of the harp line, written in forte with accents, as it is the only line apart from the double bass. Already in the next bar, the flute solo appears and I leave the harp melody.



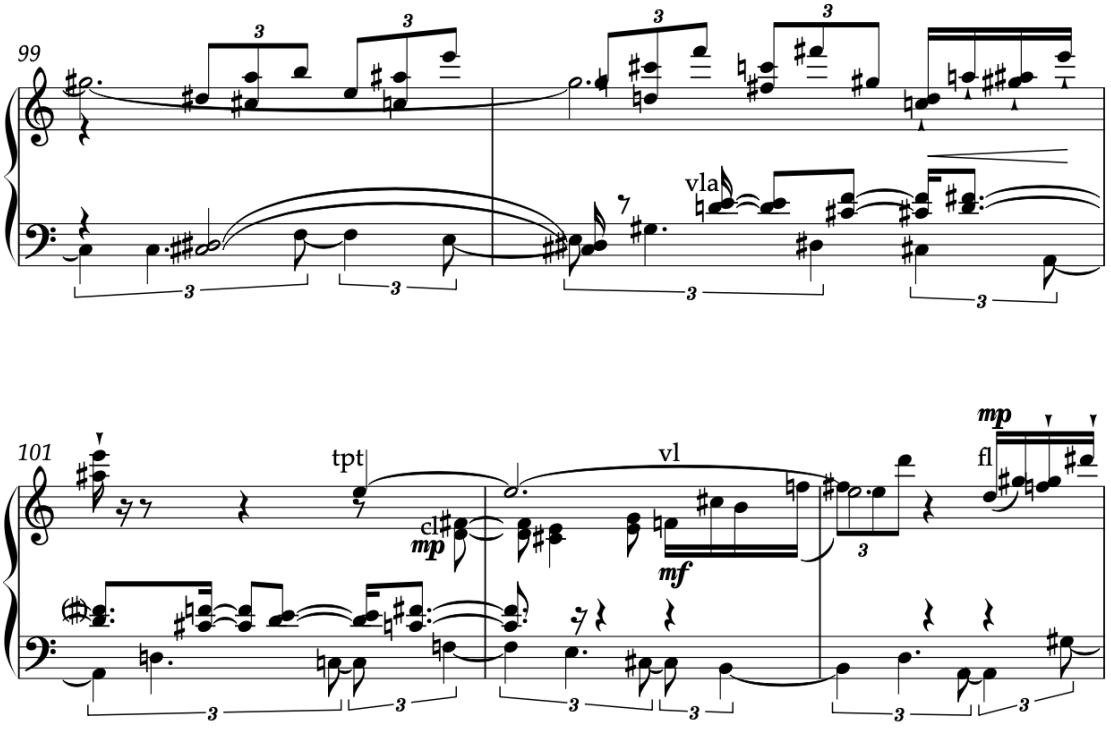
Ex. 68: 4th mvt PR, bb 83–88.

In general, in this whole section, elements of the solo lines from different instruments are prioritised. Others, such as marimba, mandolin, and harp, seemed for me less important to include. This decision was made based on the acoustic perception.

The last movement is not an exception to shorten some of the phrases to enable an efficient switch to another melodic element, emphasising the entries. E.g., in bar 102, I had to shorten the clarinet phrase to start the solo violin motif.



Ex. 69: 4th mvt FS, bb 101–104.

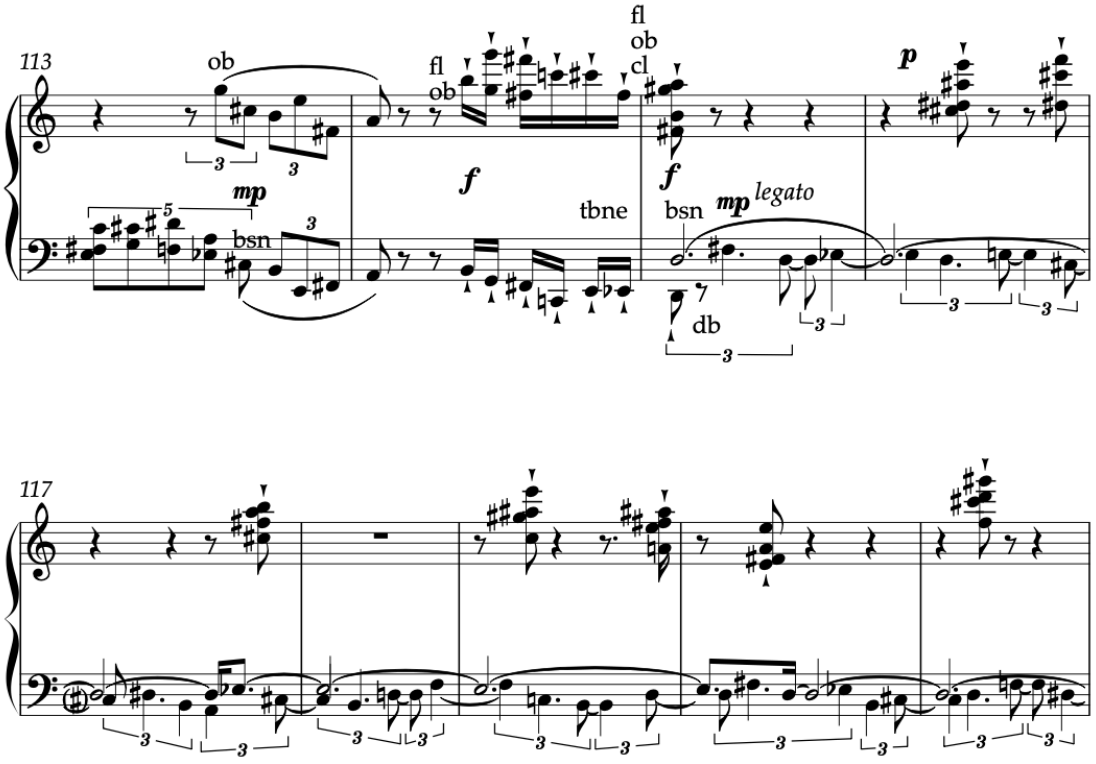


Ex. 70: 4th mvt PR, bb 99–103.

Also, in bar 101, both hands collide on F♯5. But here it is better to shorten the LH's F♯5 to give priority for the clarinet entrance.

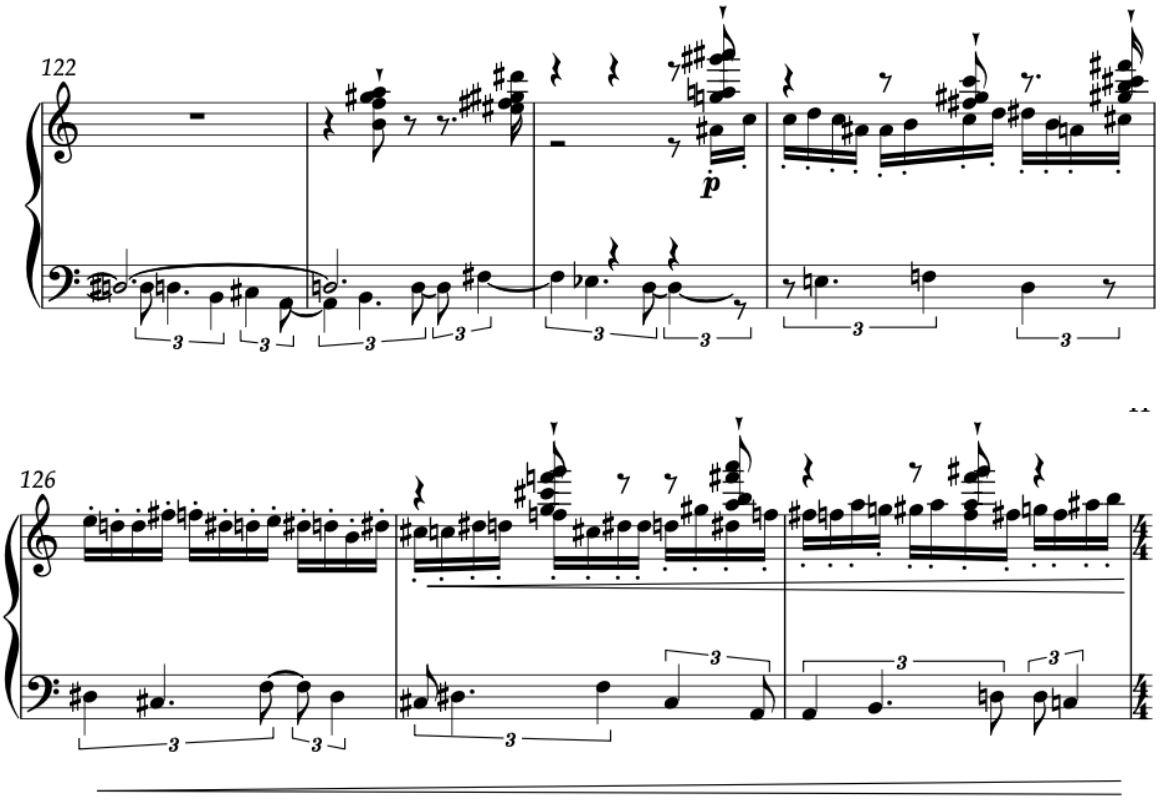
It must be understood that in some places I can not make a decision to change the rhythmical picture and shorten a phrase or a voice, so here I leave this responsibility on the performer. I show where exactly the voice is going and it is visually seen where it does collide with other parts in the PR. So, it is more important for the performer to adapt the texture to their needs.

The next section starts in bar 115. Here, it is important to show the middle line, which starts with D3 and changes to E ♭ 3 and continues chromatically upwards. It is not necessary to adhere strictly to the written notation, as doing so may result in considerable technical discomfort.

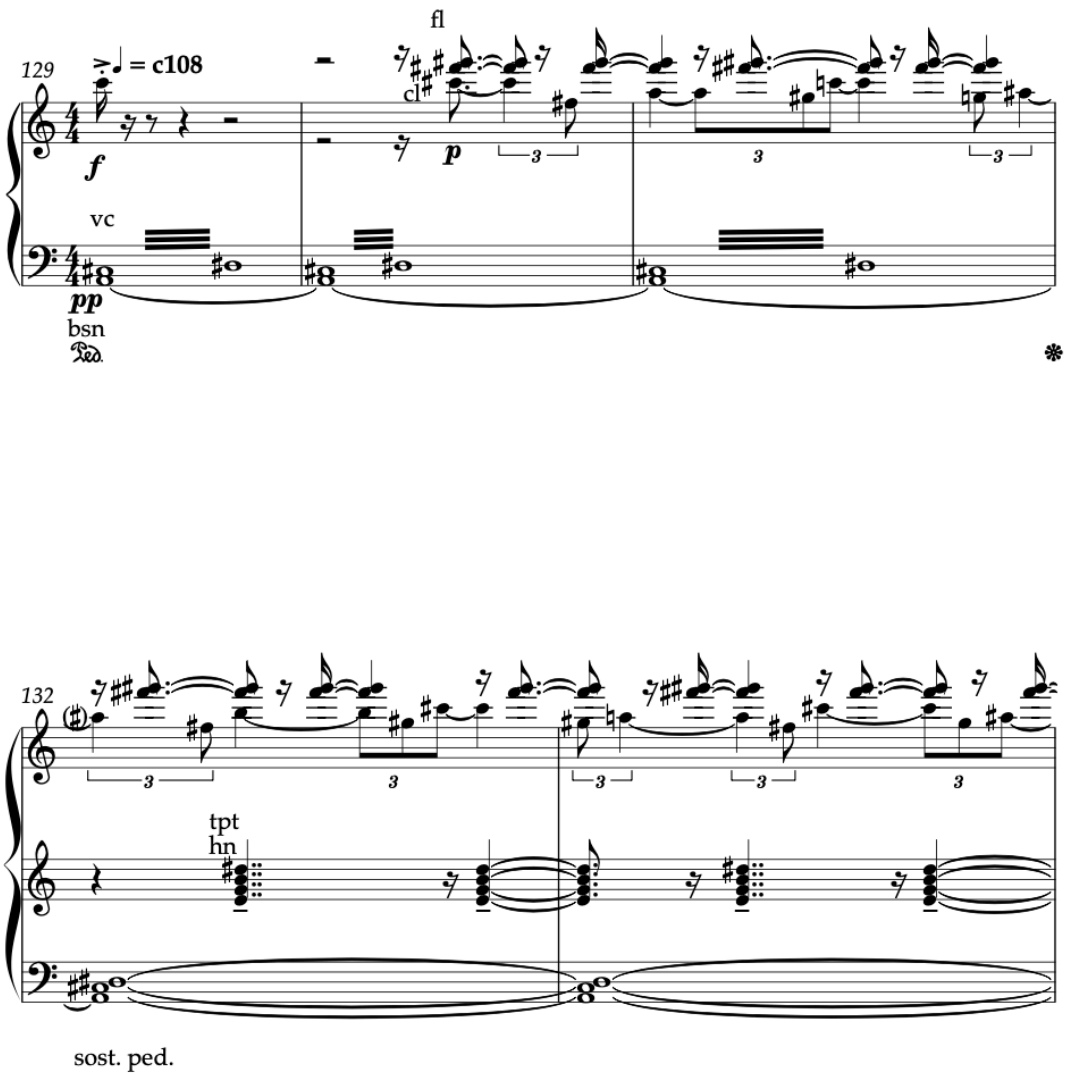


Ex. 71: 4th mvt PR, bb 113–121.

In measures 124–128, a significant trumpet melody is present. The chords notated in the upper stave should be executed by the RH; however, due to the continuous melodic line in the double bass, these chords may be regarded as optional.



Ex. 72: 4th mvt PR, bb 122–128.

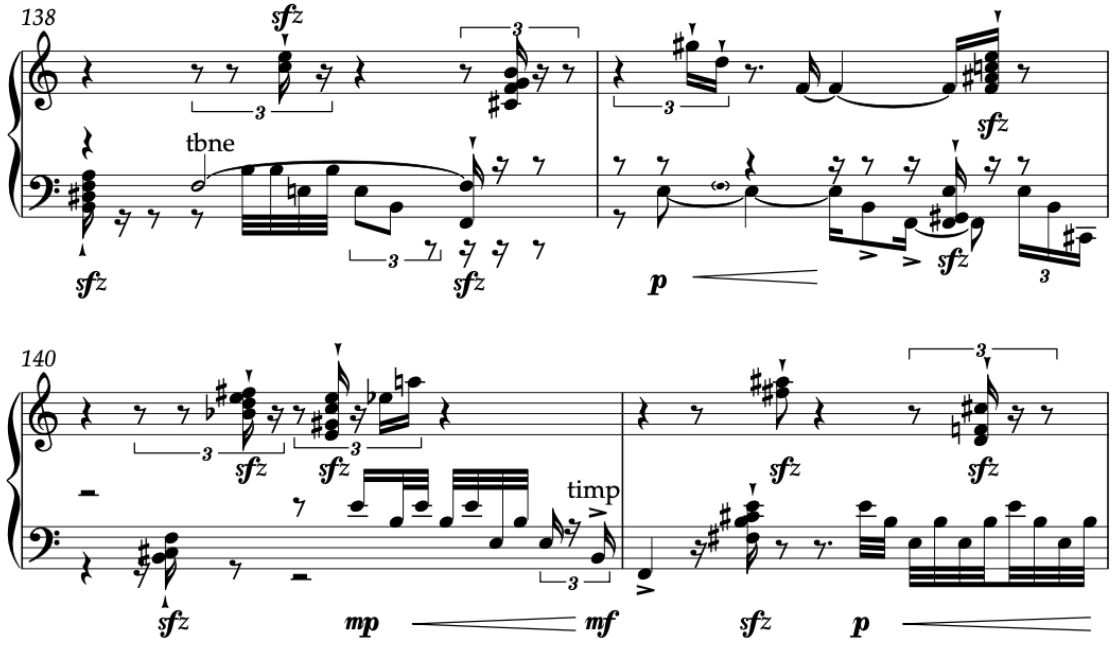


Ex. 73: 4th mvt PR, bb 129–133.

In the passage beginning at measure 129, the bassoons sustain long notes, which I have rendered as tremolos in a pianissimo dynamic. Subsequently, the trumpets and horns enter with sustained chords. As both musical lines hold structural significance, I chose to sustain the bassoon part using the sost. ped. Additionally, an extra stave has been incorporated to enhance visual clarity and readability.

The final section of the final movement in bars 136–143 gave one more challenge by having tom-toms in the orchestration. The sound of it is soft and, which is rather important, pitched. The variety of instrumentation in this concerto led to the realisation that some information is definitely missing. Since I did not have any instructions in the score, I decided to stick to the

acoustic impression of the whole sound. In my perception, it was in the third octave range. Also, it smoothly goes to the timpani, which is written out with a definite pitch of B2.



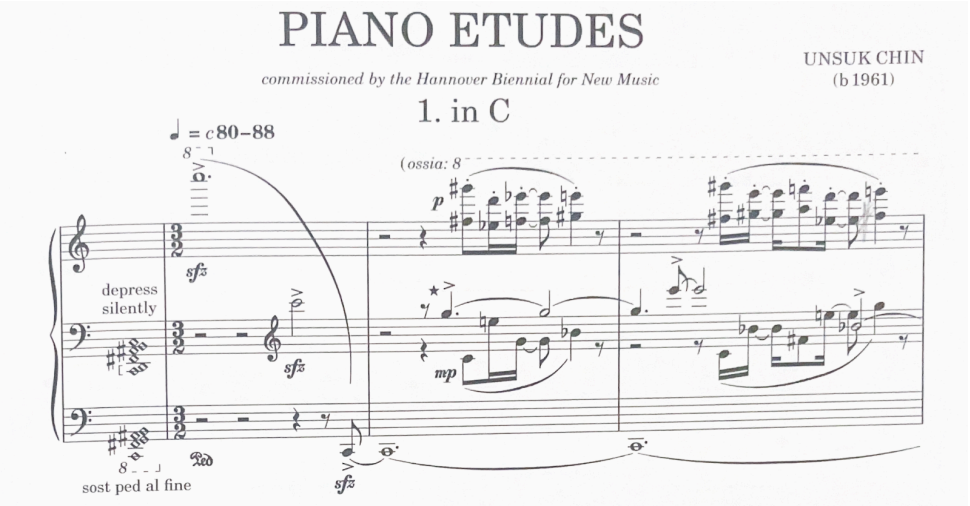
Ex. 74: 4th mvt PR, bb 138–141.

5. Pianist as Arranger: Reflections of the Pianistic Idiom

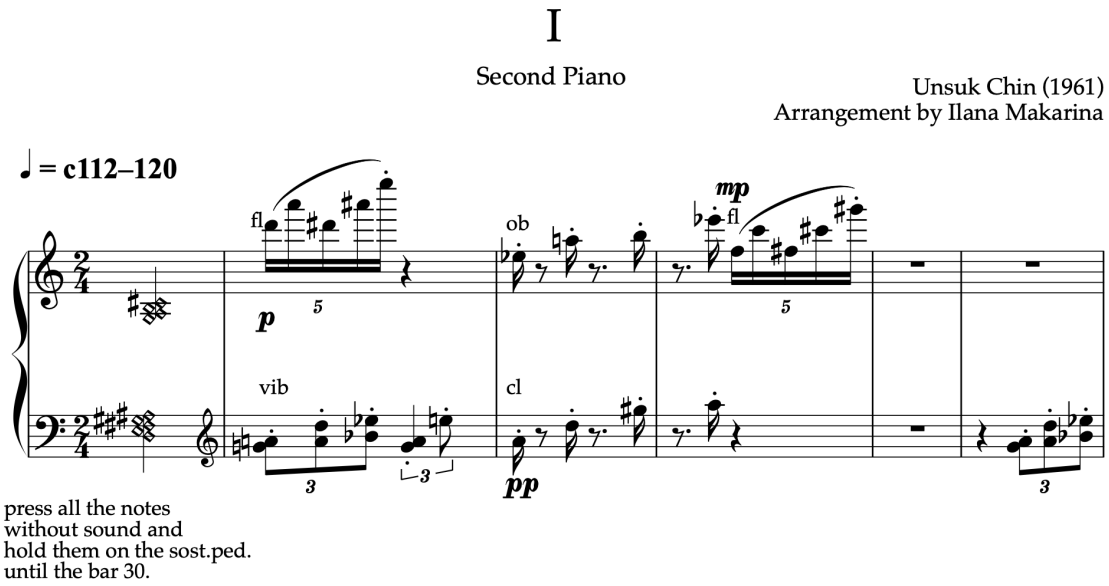
When summarising the four movements, it became evident that each required a distinct approach to the arrangement. Each movement presented a specific technical challenge to be addressed since it embodied its own unique concept and artistic vision. Accordingly, FS and SP in every movement have their own musical idiom. However, when viewed as a whole, the PR can be seen as a unified transcription of these ideas, where the underlying similarities in structural and thematic content are refracted through varying textural developments. Crucially, though, numerous striking similarities with the etudes have appeared, both consciously and unconsciously, during the process of translating Chin's concerto score, and these manifest explicitly in PR. These similarities will be addressed below.

5.1 First movement

The first movement transcription evolved from complexity to simplicity. Trying to reproduce everything from the FS appeared to be impossible at first. Musical material full of contrasts challenged me to discover new solutions. Initial ideas were created mostly based on the visual perception, even though the acoustic impression was taken as a primary source. The first stage of transcription was shaped with a challenge that despite many possible options, there is only one optimal solution. Additionally, the solution itself needed time to process and settle. A significant example of this is the beginning of the first movement, where numerous solutions were explored before the piano etude *In C* provided the appropriate direction for resolving the issue.

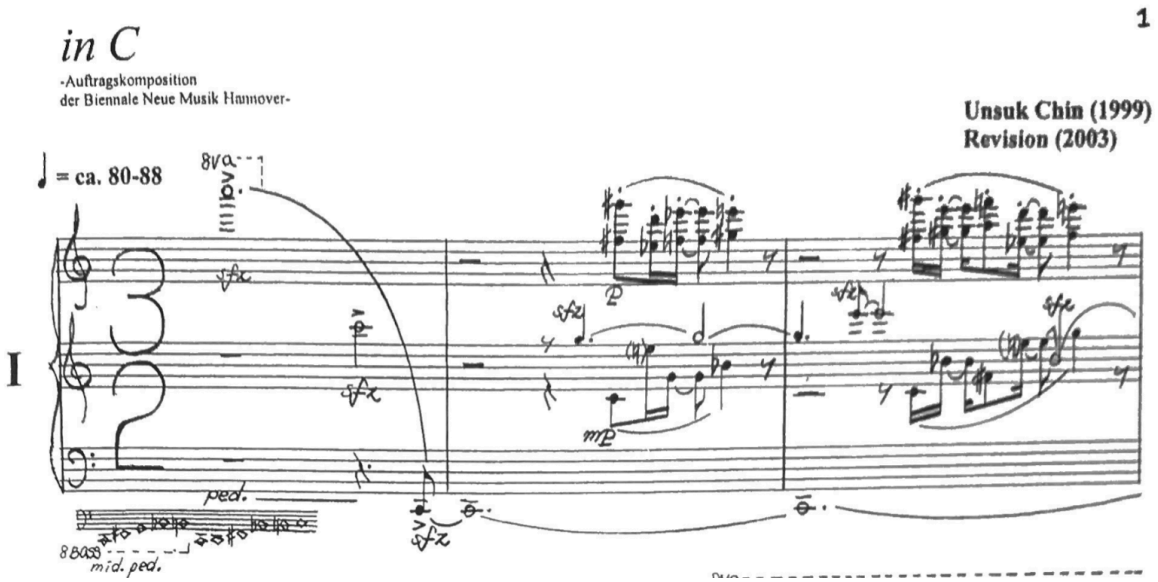


Ex. 75: U. Chin, Piano Etude *In C*, Boosey&Hawkes Music Publishers, bb 1–3, 2018.



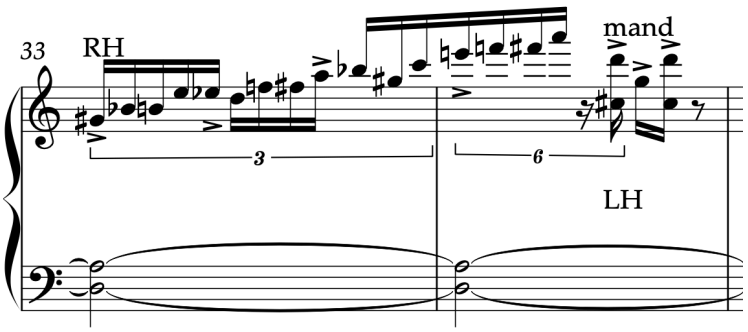
Ex. 76: 1st mvt PR, bb 1–5.

The challenge I faced was intrinsically linked to the acoustic impression, which proved difficult for me to accurately transcribe since it was my first encounter with the PR writing. Then a parallel with the etude *In C* arose. My practice of this Etude was based on the first edition, where the notation at the beginning differs from the most recent version. The chord that should be pressed silently was written as separate tones. This visual aspect hindered me from finding the optimal solution for the transcription, as the separately notated pitches gave the music a sense of slowness. This is a very personal issue, nevertheless, when the chord appeared visually, it did feel like a push for the beginning.



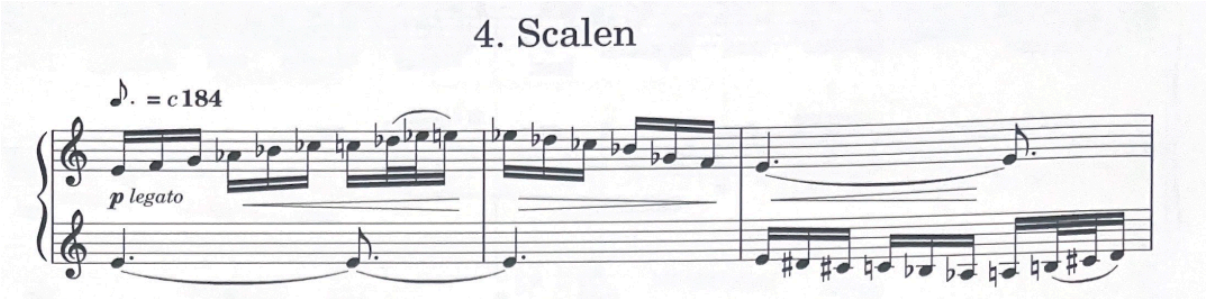
Ex. 77: U. Chin, Piano Etude *In C*, Boosey&Hawkes Music Publishers, bb 1–3, 2003.

In the PR of the 1st movement beginning, there is a close resemblance to the fourth Piano Etude, *Scalen*. This etude is among the most systematic from Chin's cycle, as it explores the concept of playing scales in various forms.



Ex. 78: 1st mvt PR, bb 33–34.

The melodic lines of the solo instruments, such as the violin or trumpet, which are often centred around a single note or chord, evoke the structure of a scale, further reinforcing the connection between the first movement of the Piano Concerto and this particular etude.



Ex. 79: U. Chin, Piano Etude *Scalen* , Boosey&Hawkes Music Publishers, bb 1–3, 2018.

In general, the frequent occurrence of the sost. ped. has a lot of similarities with the Etude In C". This acoustic impression provides the listener with a sense of volume typically associated with an orchestral performance. The bars are densely saturated with multiple melodic lines. As for the rhythmic figures, the frequent use of quintuplets creates confusion between the hands. The minor elements, such as harmonics appearing in the *In C*, are often seen in the first movement as a representation of a percussion instrument. This became evident, to my surprise, only after the reduction was completed. Most importantly, the pianistic idiom was intricately linked to the transcription process.

At the end of each movement, Chin gives an indicative duration, which in the case of the first movement is "4:33". This obvious reference to John Cage[21] seems to hint at her vision of the "silence". Chin's reference may suggest an acknowledgment of these broader conceptual layers, implying that the role of silence in her work invites reflection on space, texture, and sound beyond the notes played. It adds an extra layer of complexity to her music, encouraging performers and listeners to engage with both the sound and the absence of it.

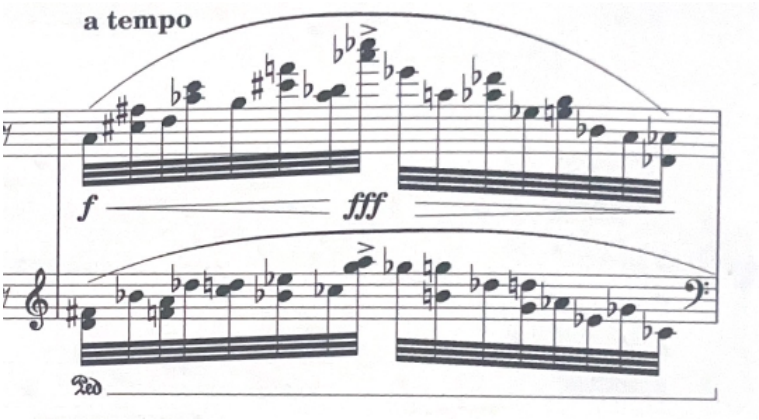
5.2 Second movement

When considering the longest movement of the concerto from the transcriber's perspective, it becomes obvious that certain sections require minimal creative input, relying instead on solid instrumentation knowledge and strict fidelity to the musical text. However, the intricate

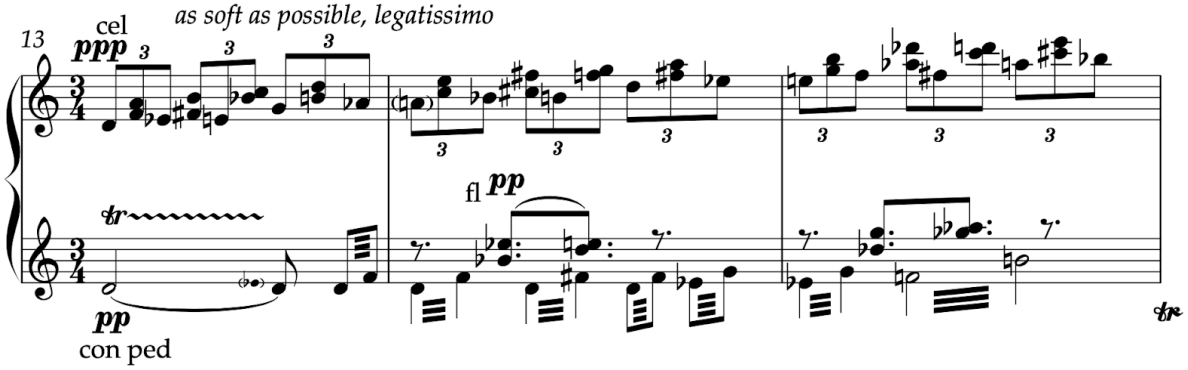
[21] 4' 33 - a piece composed in 1952 by John Cage which is for any instrument or combination of instruments different, where during all four minutes and 44 seconds none of the musicians makes any sound. It consists of three movements, where the first one lasts 33 seconds, second one - 2'40, and the last one 1 minute and 20 seconds.

orchestration, particularly the complex interplay of rhythmic patterns in the extensive percussion section, presents significant challenges.

The first part of the movement features numerous tremolo elements and exhibits an ambient structure that acoustically, though not technically, echoes the qualities of the first Piano Etude *In C*. Additionally, the treatment of the LH from the outset exemplifies Chin's central pianistic idiom: the principle of equality between both hands. Certain melodic movements may not be unique to Chin's work. However, several technical occurrences, such as motion from one note to the chord, is seen in the Piano Etude *Scherzo ad libitum*.



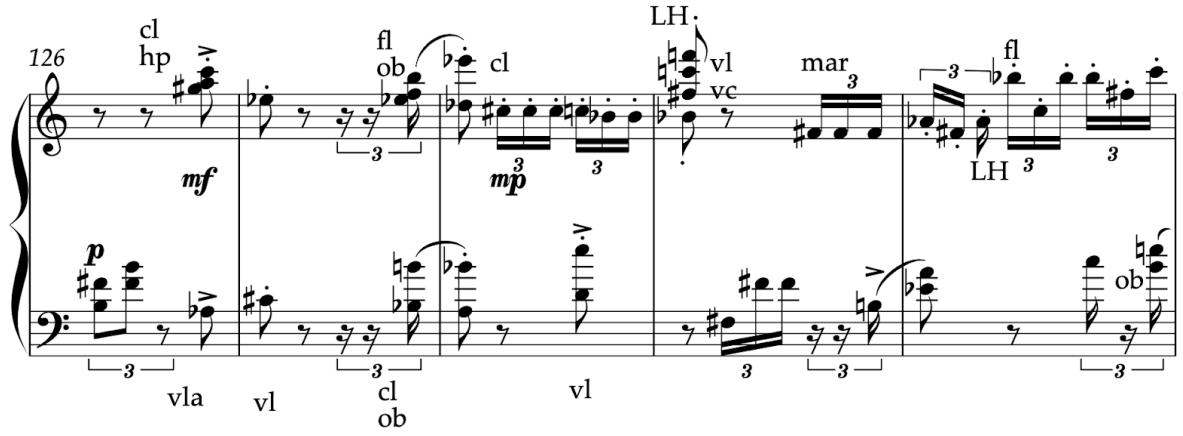
Ex. 80: U. Chin, Piano Etude *Scherzo ad libitum*, Boosey&Hawkes Music Publishers, bar 24, 2018.



Ex. 81: 2nd mvt PR, bb 13–15.

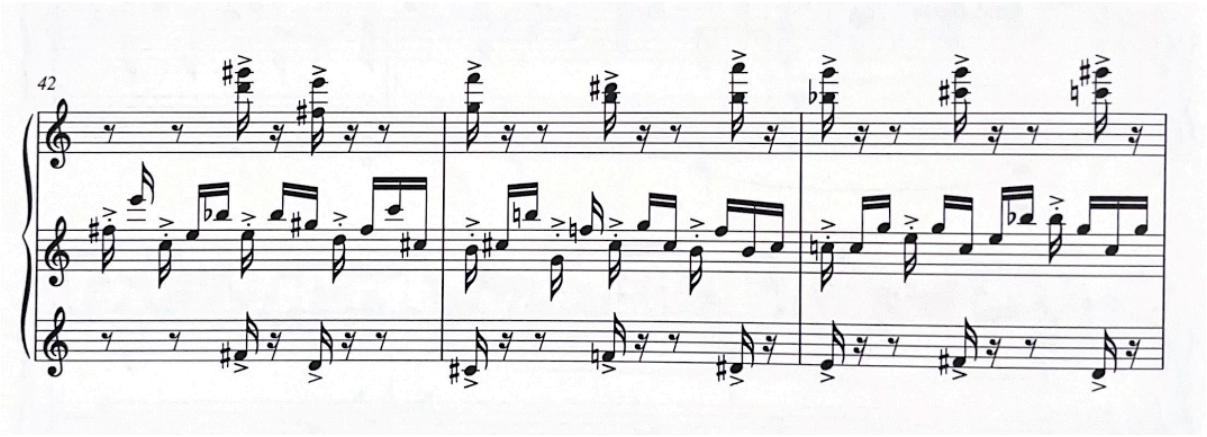
The second part of the movement is characterised by a toccata-like motion. While the technical demand of the PR does not correspond to the motion of the eponymous etude

Toccata, the use of instrumental accents in the orchestration establishes a compelling and significant relationship with this etude.



Ex. 82: 2nd mvt PR, bb 126–130.

The positioning of the hands and the articulation of staccato chords in the upper voice exhibit striking similarities to the techniques employed in the *Toccata*.



Ex. 83: U. Chin, Piano Etude *Toccata*, Boosey&Hawkes Music Publishers, bb 42–44, 2018.

The last part is particularly challenging in terms of playability; even visually, it appears less approachable than the previous sections. It consists of the combination of the previous parts and the culmination. Following Chin's pianistic idiom, it seems that facilitating the transcription only to accommodate the part of the second piano would not align with her artistic intent. Chin's approach, which demands a high level of technical and interpretative

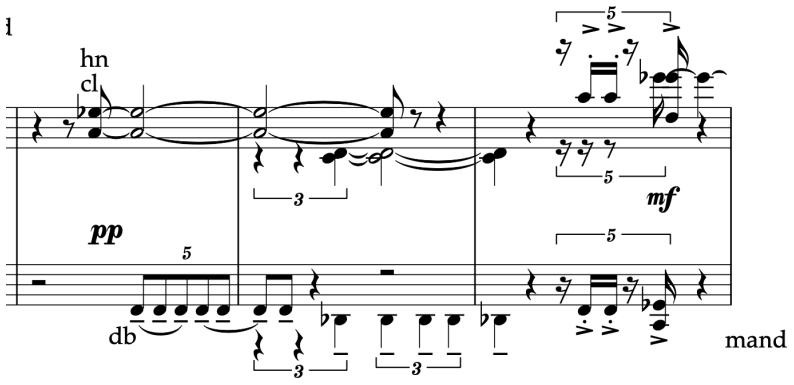
skill from all her performers, is evident in this transcription as well, mirroring the complexity and demands found in her orchestral works.

Regarding the use of the sustain pedal, this movement can largely be approached with a "freedom of use" mindset, except for the middle section, which necessitates a secco articulation. The remainder of the score is left to the performer's discretion, allowing for personal interpretation and preference.

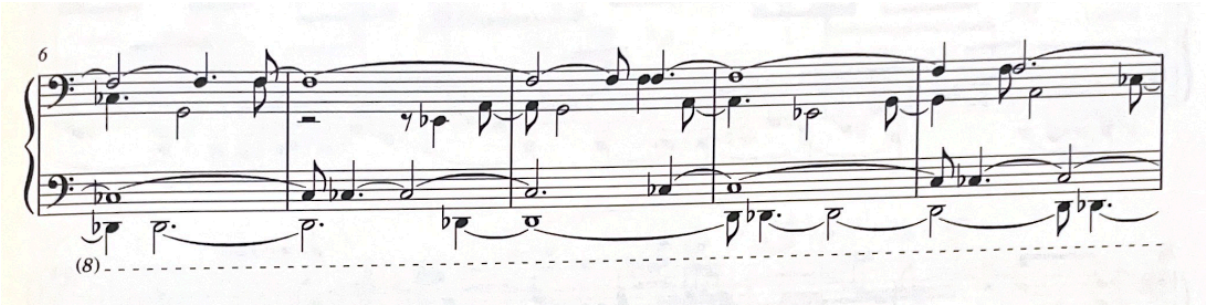
5.3 Third movement

While the transcription to the PR may be perceived as relatively straightforward, this movement reveals Chin's granular idiom in its most essential form. The intricate layering of disparate rhythms, coupled with rapid shifts in hand position, introduces a complexity that challenges the performer's ability to internalise the musical text.

Upon closer examination, the finalised PR demonstrates notable similarities to some of Chin's etudes. The juxtaposition of unexpectedly shifting, contrasting textural elements bears a striking resemblance to the second etude, *Sequenzen*. This resemblance extends beyond the technical domain; melodically, the movement echoes the fragmented and discontinuous phrasing characteristic of *Sequenzen*.



Ex. 84: 3rd mvt PR, bb 10–12.



Ex. 85: U. Chin, Piano Etude *Sequenzen*, Boosey&Hawkes Music Publishers, bb 6–10, 2018.

Considering the fragmented and granular structure of the third movement, there is a compelling parallel to be drawn with Chin's piano etude *Grains*, where the compositional approach is fundamentally grounded in the concept of granular synthesis. In both works, the idea of the "grain" serves as a central organising principle, evolving from a single note into increasingly complex and densely saturated musical material.

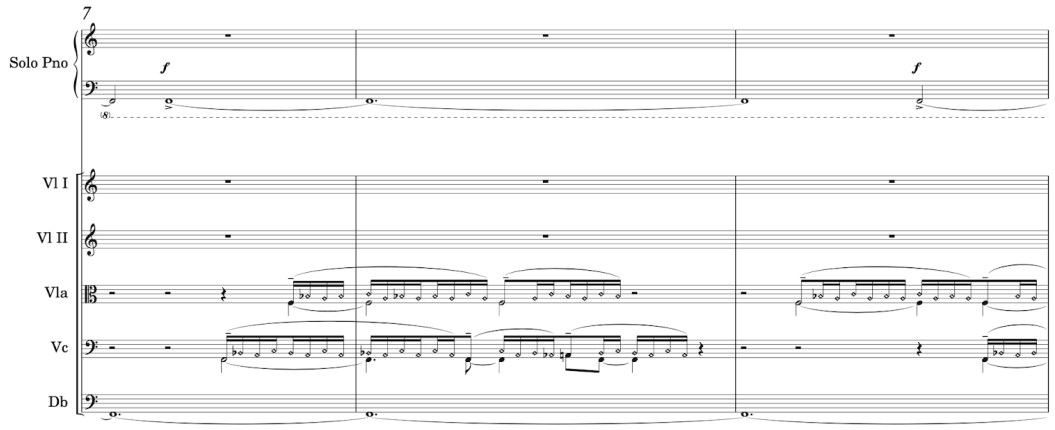
From a pianistic perspective, the most unconventional aspect of my approach was the solution I devised for the violin transcription in measures 24 and 43. Instead of adhering strictly to the written melodic lines intended for performance, I proposed an alternative that involves playing a tremolo figure derived from the same pitches. This decision was guided by the acoustic impression of these bars, where both the original melodic line and the tremolo alternative effectively capture the essence of the orchestral texture. By emulating the sustained, shimmering quality of the violin's sound through a tremolo on the piano, this adaptation maintains the intended character and timbral effect of the orchestration, while also introducing a novel interpretive possibility that aligns with the work's overall aesthetic.

While in the previous movements the compromise between playability and truthfulness was often readily achievable, despite my efforts in the third movement I had to diverge from the core musical ideas of the concerto. This disparity in playability between the reduction and the original work became apparent. The densely saturated musical material hindered my ability to create a version that was both comfortable for the performer and faithful to the composer's intention, and the idiomatic differences between the piano and orchestral writing further complicated the task, preventing an alignment between the two.

5.4 Fourth movement

The final movement of the Piano Concerto posed its own set of particular challenges. Despite having completed the transcription of the previous three movements and gaining substantial experience, the initial sections of this movement proved particularly difficult, halting progress for an extended period. The experimentation with sound effects produced under the piano lid revealed the need for a comprehensive revision of the entire Piano Concerto transcription. This realisation stemmed from the recognition that many valuable ideas could be overlooked if decisions were not made with sufficient creativity and a deeper exploration of the piano’s potential.

This movement also inspired a creative solution for achieving the desired acoustic impression in the transcription. Employing extended techniques, such as playing inside the piano, became a vital solution, even though such techniques are not traditionally utilised in Chin's piano music. Nevertheless, this approach proved effective in capturing the timbral qualities and soundscapes created by the orchestra.



Ex. 86: 4th mvt FS, bb 7–9.

The PR of the fourth movement began to function as a mirror, reflecting elements from the preceding three movements' PR. While the earlier movements exhibit distinct connections to Chin's etudes and contain evident points of convergence with her established pianistic idiom, the final movement synthesises these diverse elements from across the transcription, culminating in the creation of a unique idiom. This synthesis serves a crucial structural and thematic role, as the final movement must resolve the central ideas presented throughout the entire Piano Concerto. From my perspective, this compositional strategy provides a sense of closure and unity, reinforcing the notion that the final movement operates as a summative statement, consolidating the concerto's diverse musical materials and idiomatic expressions into a definitive, conclusive gesture.

Revision was an integral part of the process, and thus, the subsequent stages commenced with a readiness to re-evaluate various aspects. Numerous technical decisions, particularly in light of the narrow hand disposition, are reminiscent of the challenges presented in the etude *Toccata*. While certain passages of the musical text may initially appear uncomfortable or unconventional, my prior experience with Chin's piano music rendered these elements more intuitive and less subject to doubt.

6. Conclusion

The aim of this research was to create a piano reduction of Chin's Piano Concerto that is as playable and faithful to the original as possible. My experience performing her piano works provided valuable insight into the transcription process and shaped my interpretative decisions. However, arriving at effective solutions proved time–consuming, as various approaches had to be tested and evaluated before identifying the most suitable methods.
The openings of each movement presented the greatest challenge, as they established the primary perception of the musical language. Notably, the second and third movements were transcribed more seamlessly into their respective versions compared to the first. Achieving the desired acoustic impression proved particularly difficult, necessitating extensive experimentation with pedalling techniques to attain the intended sonic effect. From a performer's perspective, these solutions require a period of adjustment to fully integrate and execute effectively.

One of the primary challenges encountered was related to the kinetic nature of the musical material. Each instrumental line appeared continuous and unbroken, making it difficult to omit even the smallest segment without seemingly disrupting the integrity of the underlying musical idea. However, after prolonged deliberation, it became evident that this sense of continuity was more perceptual than structural, and that selective omissions could be made without compromising the work's overarching concept. In addressing the first research question and attempting to identify specific attributes to systematise the transcription process, it becomes evident that the process remains inherently individualistic. Transcribing Unsuk Chin's Piano Concerto into a playable PR involves a constant negotiation between technical feasibility and artistic integrity. While certain elements such as pedaling, rhythmic adaptation, and textural simplification can be standardised to some extent, the overall approach is ultimately shaped by the transcriber's interpretative judgment and personal experience.

Chin in her Piano Etudes uses sustain and sostenuto pedals. Sometimes the pedaling is indicated, as in etudes *In C* and *Grains*, but sometimes the performer has to rely on their own interpretational intuition as in *Scalen* and *Toccata*. When transcribing the FS into the PR, I aimed to be precise with the sost. ped., as without it, the musical material could accumulate excessive sound when played with the sustain pedal. After reviewing each movement, I decided to include a note in the score stating that any notations, such as pedal markings or

other instructions, are required when explicitly stated. The whole pedalisation is very hard to follow, except for slow parts of the movement. Usually, the sustain pedal is used to imitate the string section, as it happened in this PR. Surely, when there are accented chords played in staccato, as it is mostly in every movement played by wind instruments in FS, the pedal is forbidden. Pedalisation became a part of attributes to achieve the playable reduction, as it is shown in the beginning of the first movement with the sostenuto pedal, or to simulate the string section playing harmonics very quiet with the sustain pedal.

In the SP, the first movement begins with a directive to connect each group of demisemiquavers, which is marked sempre until bar 31, where a shift in the musical material occurs. And after there is no mention of the pedal in the first movement. In the second movement, there are notes of the una corda and tre corde. Then the sustain pedal appears in bar 214 for the several further melodic lines. In the third movement, the sustain pedal is used more often, and from the performer's perspective it might be used even more since there are many *legatissimo* techniques. To summarize the pedal markings in the piano reduction, they can be specified, but ultimately depend on the acoustics of the performance, the instrument's capabilities, and the performer's decisions.

Certain rhythmic adjustments were made to simplify and rewrite specific sections, as detailed in the subsections on movement transcription. This is also considered as an attribute for the playability. Nonetheless, additional areas required further attention. The arrangement from the FS in this Piano Concerto presented numerous challenges due to the simultaneous presence of diverse rhythmic patterns across multiple instruments. My objective was to achieve an arrangement that closely adhered to the FS, but this resulted in solutions that, while playable, were quite challenging to execute. For instance, the LH featured semiquavers in quintuplets as a melodic line, accompanied by various rhythms in the RH. In such cases, it is more effective to prioritise the melodic line in the LH and simplify the rhythms in the RH.

To make the PR more supportive and helpful for the solo performer, it is worth paying attention to the instrument abbreviations in the PR. It enhances the understanding of sound production by various orchestral instruments. In some cases, where in PR there are written extreme dynamics, such as ***ff*** or ***fff***, it should be played exactly as it is. Considering that this is a modern Piano Concerto, it is not only permissible but essential to adapt the piano solo part. Both the orchestra and the piano solo serve as equal voices within the composition.

In response to the second research question, my background in performing Chin's music provided valuable insight into her compositional language, enabling me to approach the piano reduction with greater sensitivity and to develop solutions that closely reflect her musical intent. This involvement, combined with a comprehensive knowledge of the instrumentation and the primary developmental contours of the piece, enriched my interpretative framework. Such insights are instrumental in informing and refining the soloist's preparation process, ultimately enhancing the effectiveness of practice and contributing to a more nuanced and informed performance. For future transcribers or performers, the importance of a well-rounded familiarity with Chin's idiom cannot be overstated. A successful transcription respects the complexity of the original while remaining sensitive to the practicalities of performance. Ultimately, this work has shown that a nuanced, personalised approach is essential to maintaining the balance between playability and preserving the essence of the music.

Taking into account the pianistic idiom of Chin, I did not expect the process of transcribing to go easily as well. Chin's approach of not using the piano when composing for it naturally creates challenges for the performer. This peculiarity posed significant difficulties during the transcription of the orchestration, as the original material was not designed to be played with two hands. The music, which is written with the help of the piano, but which is not meant for SP, tends to focus more on how all the elements interact and combine. It does not include some unpitched instruments, such as a couple from the percussion section. At least, when transcribing it, the overall sound will not lose its musical intent. To generalise, it could be explained that the orchestration that is analyzed on the piano is more related to the combination of sounds and less to timbre and extended playing techniques.

An organicist approach, marked by a logical, developmental process akin to the growth of a living organism, is a central feature of Chin's compositional style and played a significant role in shaping the transcription process. In the fifth chapter of this research, it became evident that my prior experience performing Chin's Piano Etudes subconsciously informed many of the decisions I made during the creation of the PR. The solutions I devised often mirrored elements found in the Etudes, aligning naturally with particular sections or movements of the Piano Concerto. As a result, the playability of the PR closely resembles that of her Etudes.

My experience as a performer filtered the transcription process through a practical lens: the musical language itself suggested specific solutions that were intuitively playable. I also observed that many features of Chin's piano writing, initially perceived as unconventional, are deeply rooted in her orchestration. These same features later reappear in solo piano works composed after the Piano Concerto. This suggests that her pianistic idiom, while challenging, is a natural extension of her earlier exploration of orchestral texture.

The relationship between orchestration and piano writing in Chin's oeuvre reveals that her approach to the piano can be understood as a kind of granular synthesis of instrumental techniques. The "grains" of her compositional language coalesce into a uniquely intricate pianistic style. This underscores the fluid and reciprocal nature of her musical thinking, where orchestral and pianistic idioms are not separate but mutually reinforcing. Her compositional methods thus bridge instrumental contexts, forging a coherent and innovative approach to piano writing.

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Töö lühikokkuvõte

Kahekümnenda sajandi teises pooles ning käesoleva sajandi alguses loodud klaverikontsertide puhul tuleb paraku tihti ette, et soolopartii ning partituuri kõrvalt puudub teose klaviirväljanne. Klaviir on pianisti jaoks oluline abivahend teose omandamisel, kuna võimaldab harjutamist ning proove teise pianistiga. Viimane on eriti vajalik, kuna orkestrite proovigraafikud ei võimalda tihti enamat kui paari proovi, millede jooksul detailide jaoks enamasti aega ei jää. Sisuliselt peaks solist-pianist orkestriproovi tulema juba nii, et kokkumängulised aspektid on omandatud — mis aga on võimalik vaid klaviiri olemasolul. Samuti ei ole ilma klaviirita enamasti mõeldav teoste mängimine muusikakõrgkoolide eksamikavades või kammerkontsertidel. Seetõttu takistab klaviiri puudumine olulisel määral uute klaverikontsertide repertuaari võtmist. Käesolev loovuurimuslik projekt pealkirjaga „Pianist kui arranžeerija: Unsuk Chini klaverikontserdi klaviiri loomine“ püüab panustada selle tähelepanuväärse lünga täitmisse ning uurida transkriptsiooniprotsessi ning pianistliku praktika omavahelisi seoseid.

Uurimistöö eesmärk on vastata kolmele peamisele küsimusele:

1. Millised on pianistlikult ladusa ning tekstiliselt täpse klaviiri atribuudid?
2. Mil viisil aitab selle juures kaasa pianistlik kogemus?
3. Kuidas klaviiri loomise protsess omakorda mõjutab pianistlikku praktikat?

Klaviiri loomise metoodika baseerub kolmel elemendil: klaverikontserdi ideaalkontseptsioon partituuris, teose akustiline ilming salvestistel, ning isiklik pianistlik praktika. Käesoleva töö puhul on tegu kvalitatiivse juhtumiuuringuga, mis tugineb reflektiivsele loomepraktikale ning püüab anda uusi teadmisi ja kogemusi kaasaegsete klaviiride ning esituspraktika valdkondades. Uurimistöö peamine tulemus on Unsuk Chini klaverikontserdi esimese klaverireduktsiooni loomine, mille eesmärk on parandada teose kättesaadavust ja levikut ning edendada klaverikontserdi žanrit laiemalt.

Uuring on jaotatud kuueks peatükiks: esimene sisaldab sissejuhatust ja metoodikat, kuues on kokkuvõte. Teine peatükk uurib Chini tausta ja kunstilist arengut, rõhutades tema arengut klaverietüüdidest klaverikontserdini. Kolmas peatükk analüüsib Chini klaveriteoste stilistilist eripära ning tehnilisi väljakutseid. Neljas peatükk selgitab praktilist protsessi klaviiri

loomisel, käsitledes seda kui vastupidist orkestreerimist, ning keskendudes orkestrifaktuuri tõlkimisele mängitavaks klaveripartiiks. Viies peatükk sünteesib neid leide, seostades Chini helikeelt klaverikontserdiga ja uurides, kuidas transkriptsiooniprotsess mõjutab esituspraktikat. See analüüs annab ülevaate kaasaegsete orkestriteoste klaverile kohandamise tehnilistest ja esteetilistest keerukustest.

Chini muusika on tuntud oma keeruka muusikalise keele poolest ja nõuab esitajalt kõrgetasemelist tehnilist oskust. Olles üks Ligeti silmapaistvamaid õpilasi, on Chin rahvusvaheliselt tuntud ja tema teoseid esitatakse regulaarselt. Lisaks orkestriteostele on tema klaverimuusika pianistide seas kõrgelt hinnatud.

Uurimus Unsuk Chinist hõlmab mitmesuguseid teemasid. Klaverimuusika vallas on sageli uuritud Ligeti mõju tema helikeelele. Kuigi Ligetil ja Chinil on sarnased kontseptuaalsed lähenemised, ei peegelda Chini "mosaiikmotiivide" kasutus ja tema omapärane lähenemine löökpillidele Ligeti tehnikaid üks ühele. Chin on küll omandanud osa Ligeti olulistest muusikalistest joonetest tänu nende sarnastele muusikalistele vaadetele, ent mõjude käsitlemine heliloomes on iseenesest vastuoluline nähtus. Ühelt poolt võib teise helilooja loomingus märgata elemente, mis viitavad otsesele mõjule, ent teisalt võivad need samad jooned olla ka isikliku stiili väljendus.

Klaverietüüdide tsükkel tähistab Chini tegevuse algust klaverimuusika vallas. Need teosed kujundasid märkimisväärselt tema järgnevat loomingut. Chin ise on öelnud, et need kolm etüüdi “on tugevalt orienteeritud klassikalise modernismi klaverimuusikale, eriti just pianistlike tehnikate osas”.

Chini jaoks muutub klaver avastamisvahendiks, kus traditsioonilised tehnikad dekonstrueeritakse ja ümber mõtestatakse, et teenida uut muusikalist visiooni. Ligeti õpilasena taotleb Chin muusika tehnilises aspektis väga kõrget taset. Ta on loonud oma isikupärase pianistliku väljenduslaadi, mis keskendub rohkem detailidele ning on tehniliselt nõudlikum.

Seda keerukuse astet arvestades on transkriptsiooni kontekstis tegemist suure väljakutsega. Kuna orkestriteoste klaverile ümberkirjutamisel puuduvad standardiseeritud juhised, eriti kaasaegses muusikas, ühendab see uurimus visuaalset ja auditiivset analüüsi. Partituuri uurides mõistsin, et keeruliste tekstuuride lihtsustamine ilma sisuliste kadudeta on keeruline ülesanne. Orkestripartituuri keerukas rütmiline ja akustiline struktuur nõudis põhjalikku

kaalumist, kuna mitme instrumendi kattuvad partiid moodustasid sageli ühtse harmoonilise struktuuri või akordi.

Lõppjäreldusena mõistsin, et eesmärk ei ole luua järjekordset keerulist klaviiri, mida on raske lugeda ja mängida, vaid luua selge ja suhteliselt lihtsasti loetav harjutusmaterjal. Sõna "suhteliselt" on siin oluline, kuna seda materjali ei ole võimalik lihtsustada samal määral nagu klassikalise ajastu klaverikontserte, kus tonaalsus, unisoonid ja traditsioonilised harmooniad pakuvad loogilise raamistiku tõlgendamiseks.

Klaviir arenes keerukusest lihtsuse suunas. Kõige alguses tundus kõikide elementide täielik ülekandmine orkestripartiist peaaegu võimatu. See mitmekesine ja kontrastne muusikaline materjal sundis mind leidma uusi lahendusi. Esialgsed ideed tekkisid peamiselt visuaalse tajumise kaudu, kuigi akustiline mulje oli esmane allikas. Mõned lõigud võivad näida petlikult lihtsad, kuid instrumentatsiooni spetsiifika mõistmine on võtmetähtsusega, kuna see võib teatud muusikaliste elementide klaverile seadmise teha keerulisemaks. Püüdsin säilitada akustilist sarnasust originaaliga, kaasates siiski nii palju mängitavat materjali kui võimalik. Selle juures oli väga oluline, et mängitavus oleks tihedalt seotud Etüüdide kompositsioonilise stiiliga – ühine pianistlik väljenduslaad oli transkribeerija vaatepunktist määrava tähtsusega.

Iga kontserdi osa esitas oma tehnilisi väljakutseid, mis nõudsid individuaalseid lähenemisi tänu nende ainulaadsetele kontseptsioonidele ja kunstilistele visioonidele. Samas, kogu kontserti vaadeldes moodustab klaveriseade ühtse tõlgenduse, mis väljendab struktuurset ja temaatilist järjepidevust erinevate faktuuride kaudu. Töö käigus ilmnes mitmeid sarnasusi Etüüdidega, mis mõjutasid transkriptsiooni nii teadlikult kui ka alateadlikult.

Pianisti vaatepunktist andis Chini klaverimuusika mängimise kogemus mulle teatud visiooni kogu transkriptsiooniprotsessi osas. Ometi mõistsin kohe alguses, et loodav klaveriseade ei pruugi olla kergesti loetav esimesel vaatamisel. Püüdsin võimalikult palju lihtsustada üldstruktuuri, ilma et kaoks muusikalise idee terviklikkus.

Arvestades Chini klaveristiili ei saanud eeldada, et transkribeerimine saab olema lihtne. Chini lähenemine – mitte kasutada klaverit komponeerides – loob loomupäraselt raskusi esitaja jaoks. See eripära tekitas olulisi raskusi ka orkestratsioonimaterjali transkribeerimisel, sest originaalmaterjal ei olnud mõeldud kahe käega mängimiseks.

Selleks et klaviir oleks soolopianisti jaoks tõhusam ja abistavam, pidasin oluliseks tähistada seal ka instrumentide lühendeid. See suurendab arusaama erinevate orkestripillide kõlapildist. Mõnel juhul, kus klaviiris on märgitud ekstreemsed dünaamikad nagu ff või fff, tuleb neid täita täpselt nagu partituuris kirjas – arvestades, et tegemist on kaasaegse klaverikontserdiga, ei ole mitte ainult lubatud, vaid ka vajalik kohandada ka soolopartii esituslaadi. Orkester ja klaver ei ole siin hierarhiliselt seotud, vaid on võrdsed osalised.

Teatud rütmilisi kohandusi tuli teha, et lihtsustada ja ümber kirjutada spetsiifilisi lõike, nagu kirjeldatud peatükkides, mis käsitlevad iga osa transkribeerimist. Ka see aspekt on oluline mängitavuse seisukohalt. Ometi esines mitmeid lõike, mis vajasid veelgi suuremat tähelepanu. Partituuri seadmise keerukus seisnes selles, et erinevad pillid mängivad samaaegselt erinevate rütmidega, luues keerulise polürütmilise struktuuri. Minu eesmärk oli saavutada lahendus, mis järgiks võimalikult täpselt originaali, ent see tõi kaasa lahendusi, mis olid mängitavad, kuid tehniliselt äärmiselt nõudlikud. Näiteks vasaku käe partiis esinesid kvintoolides esitatavad kuueteistkümnendikud meloodiana, paremas käes aga teised rütmid. Sellistel puhkudel osutus otstarbekamaks jätta vasakus käes meloodia muutmata ja paremas käes rütmilisi elemente lihtsustada.

“Õige” lahenduse leidmine oli ajamahukas, sest katsetasin mitmeid lähenemisi enne, kui jõudsin optimaalse lahenduseni. Iga osa algused osutusid kõige keerulisemaks, sest need määrasid ära helikeele esmase taju. Märkimisväärne on see, et teise ja kolmanda osa transkriptsioon toimus märksa sujuvamalt võrreldes esimese osaga. Eesmärgiks seatud akustilise mulje saavutamine oli eriliselt keeruline, mistõttu katsetasin rohkelt pedaalikasutust, et saavutada soovitud kõlapilt. Esitaja vaatenurgast nõuavad need lahendused harjumisperioodi, et neid efektiivselt integreerida ja täita. Üks peamisi väljakutseid puudutas muusikalise materjali kineetilist olemust. Iga instrumentaalne liin tundus katkematu ja voolavana, mistõttu isegi väikseima osa väljajätmine näis rikkuvat muusikalise idee sidusust. Kuid pikaajalise kaalumise järel sai selgeks, et see katkematus oli pigem tajutav kui struktuurne – valikulised väljajätmised ei hävitanud teose üldist kontseptsiooni.

Uurimuse viiendas peatükis ilmnes, et minu varasem kogemus Chini Etüüdide esitamisel mõjutas alateadlikult kogu lähenemist klaveriseadeks. Lahendused, mille juurde jõudsin, olid sageli mõjutatud Etüüdide elementidest, mis sobitusid loomulikult kontserdi teatud lõikudesse või osadesse. Selle tulemusel on Klaverikontserdi klaviir mängitavuse poolest

väga sarnane tema Etüüdidele. Teose helikeel ise dikteeris mitmeid valikuid, mida ma kui seade looja ja esitaja tegin – see protsess muutus tänu isiklikule kogemusele filtreerituks. Minu enda mängukogemus osutus väga kasulikuks täpsete tööriistade leidmisel transkriptsiooni jaoks. Tõenäoliselt looks inimene, kellel puudub Chini klaverimuusika mängimise kogemus, hoopis teistsuguse transkriptsiooni. Või näiteks keegi, kes kasutaks tehisintellekti, mis muutub üha võimekamaks eri valdkondades. Kuid pianistlikku idioomi, mis iseenesest ei ole eriti klaveripärane, on soovitatav tõlkida siiski interpreedist pianisti poolt – ainult nii tekib tugev side helilooja idee ja seade vahel.

Kuigi teatud omadusi saab süsteemseks muuta, jääb transkriptsiooniprotsess siiski sügavalt individuaalseks. Unsuk Chini klaverikontserdi mängitava klaveriseade loomine nõuab tehnilise teostatavuse ja kunstilise täpsuse vahel tasakaalu leidmist. Kuigi selliseid elemente nagu pedaalikasutus, rütmilised kohandused ja tekstuursed lihtsustused on võimalik struktureerida, sõltub kogu protsess siiski tõlgenduslikest otsustest ja kogemusest.

Minu taust Chini muusika esitamisel võimaldas mul läheneda klaveriseadele sügavama arusaamaga tema helikeelest, luues lahendusi, mis on kooskõlas tema muusikalise ideega. See kogemus koos põhjaliku teadmisega instrumentatsioonist ja teose arendusjoontest rikastas minu tõlgendusraamistikku. Sellised teadmised on äärmiselt väärtuslikud, aidates täiustada solisti ettevalmistusprotsessi ja võimaldades nüansirikkamat ning teadlikumat interpretatsiooni. Tulevastele seadete koostajatele ja esitajatele on väga oluline Chini loomelaadi tundmine. Edukas transkriptsioon säilitab originaali keerukuse, olles samas tundlik praktiliste esitusaspektide suhtes.

Chini muusika interpreteerimisest saadud kogemus mõjutas tugevalt minu lähenemist transkriptsiooniprotsessile. Kuigi valminud klaveriseade ei pruugi hõlpsasti lehest loetav, püüdsin ma lihtsustada struktuuri nii, et ei kaoks teose üldine kõlapilt. Sellised atribuudid nagu pedaalikasutus, rütmiline kohandamine ja faktuuri lihtsustamine on teatud määral süstematiseeritavad, kuid seade ise sõltub tõlgenduslikest otsustest ja praktilisest kogemusest.

See uurimus rõhutab, et edukas transkriptsioon säilitab tasakaalu tehnilise mängitavuse ja kunstilise täpsuse vahel. Protsess näitas vajadust nüansseeritud, isikupärase lähenemise ning helilooja stiili põhjaliku mõistmise järele. Tulevaste seadjate ja esitajate jaoks on oluline tunda Chini muusikalist mõtlemist, et säilitada originaalteose keerukus ning samas tagada praktiline kasutatavus.

Table of Examples

Appendix 1. Doctoral Concerts

Doctoral Concert I, 4.01.2020.

Philip Glass (1937)
Etude No 2 in C major, Book I;

Unsuk Chin (1961)
Etude No 4 *Scalen* from the Piano Etudes cycle

Nikolai Kapustin (1937)
Etude No 1 *Prelude. Allegro Assai* in C major from the cycle *Eight concert Etudes («Восемь концертных этюдов»)* Op. 40

Ludwig van Beethoven (1770-1827)
Piano trio in B-flat major, Op. 11

I. Allegro con brio
II. Adagio
III. Tema con variazioni

Gabriel Faure (1845-1924)
Piano Quartet No. 1 in c minor, Op. 15

I. Allegro molto moderato
II. Scherzo: Allegro vivo
III. Adagio
IV. Alegro molto

Sergio Llorente – violin,
Julia Shirokova – viola,
Ruslan Petrov – cello.

Doctoral Concert II, 13.06.2021.

Ludwig van Beethoven (1770-1827)

Sonata No. 2 Op. 2 in A major (1795)

I. Allegro vivace

II. Largo appassionato

III. Scherzo. Allegretto

IV. Rondo. Grazioso

Frederic Chopin (1810-1849)

Ballade No. 4 Op. 52 in F minor (1842)

Unsuk Chin (1961)

Etude *Toccata* from the Piano Etudes cycle.

Sergei Rachmaninoff (1873-1943)

Six musical moments (Шесть музыкальных моментов) Op. 16 (1896)

1. *Andantino, b-flat minor*
2. *Allegretto, e-flat minor*
3. *Andante cantabile, b minor*
4. *Presto, e minor*
5. *Adagio sostenuto, D-flat major*
6. *Maestoso, C major*

Doctoral Concert III, 19.06.2022.

Maurice Ravel (1875-1937)

Sonatine:

Modéré

Menuet

Animé

Unsuk Chin (1961)

Etude *Grains* from the Piano Etude cycle

Sergei Rachmaninov (1873-1943)

Preludes Op. 23.

1. *Largo, F ♯ minor*
2. *Maestoso, B ♭ major*
3. *Tempo di minuetto, D minor*
4. *Andante cantabile, D major*
5. *Alla marcia, G minor*
6. *Andante, E ♭ major*
7. *Allegro, C minor*
8. *Allegro vivace, A ♭ major*
9. *Presto, E ♭ minor*
10. *Largo, G ♭ major*

Doctoral Concert IV, 1.04.2023

Ludwig van Beethoven (1770-1827)

Sonata No 7 in D major Op. 10 No. 3 (1798)
Presto
Large e maestoso
Menuetto : Allegro
Rondo : Allegro

Gyorgy Sandor Ligeti (1923-2006)

Etudes for Piano, Book I (1985)
4. Fanfares

Unsuk Chin (1961)

Etudes *In C* and *Sequenzen* from the Piano Etude cycle

Sergei Rachmaninov (1873-1943)

Variations on a theme of Corelli, Op. 42 (1931)

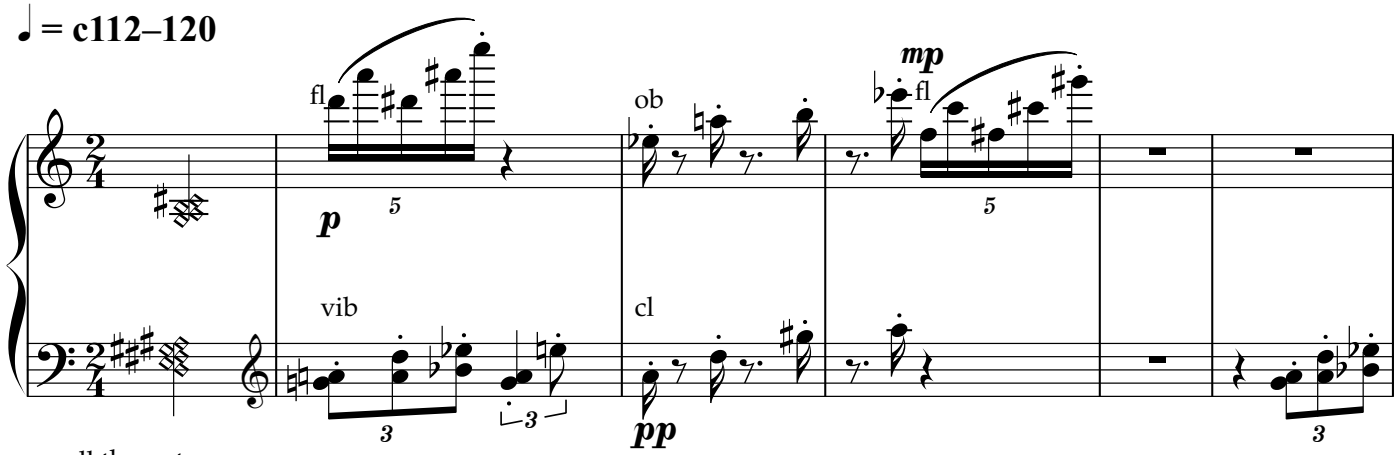
Appendix 2. Piano Reduction

Piano Concerto

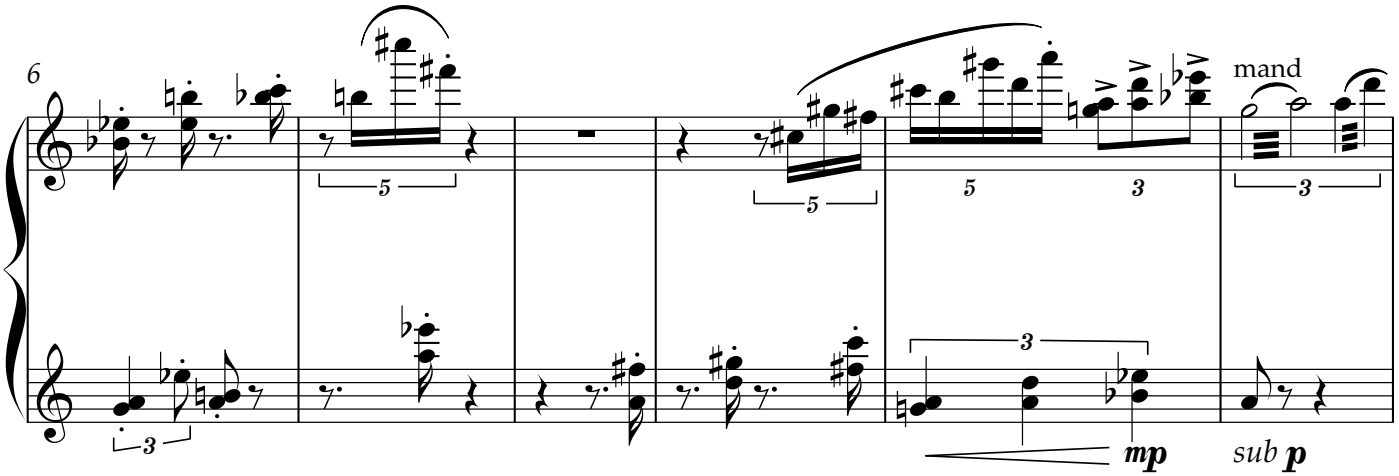
I

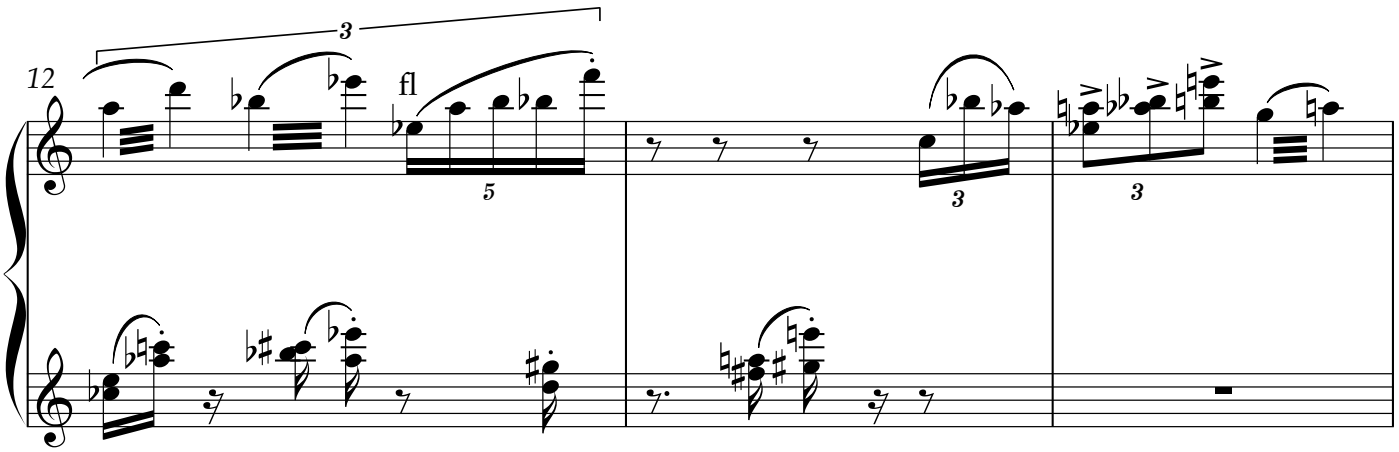
Second Piano

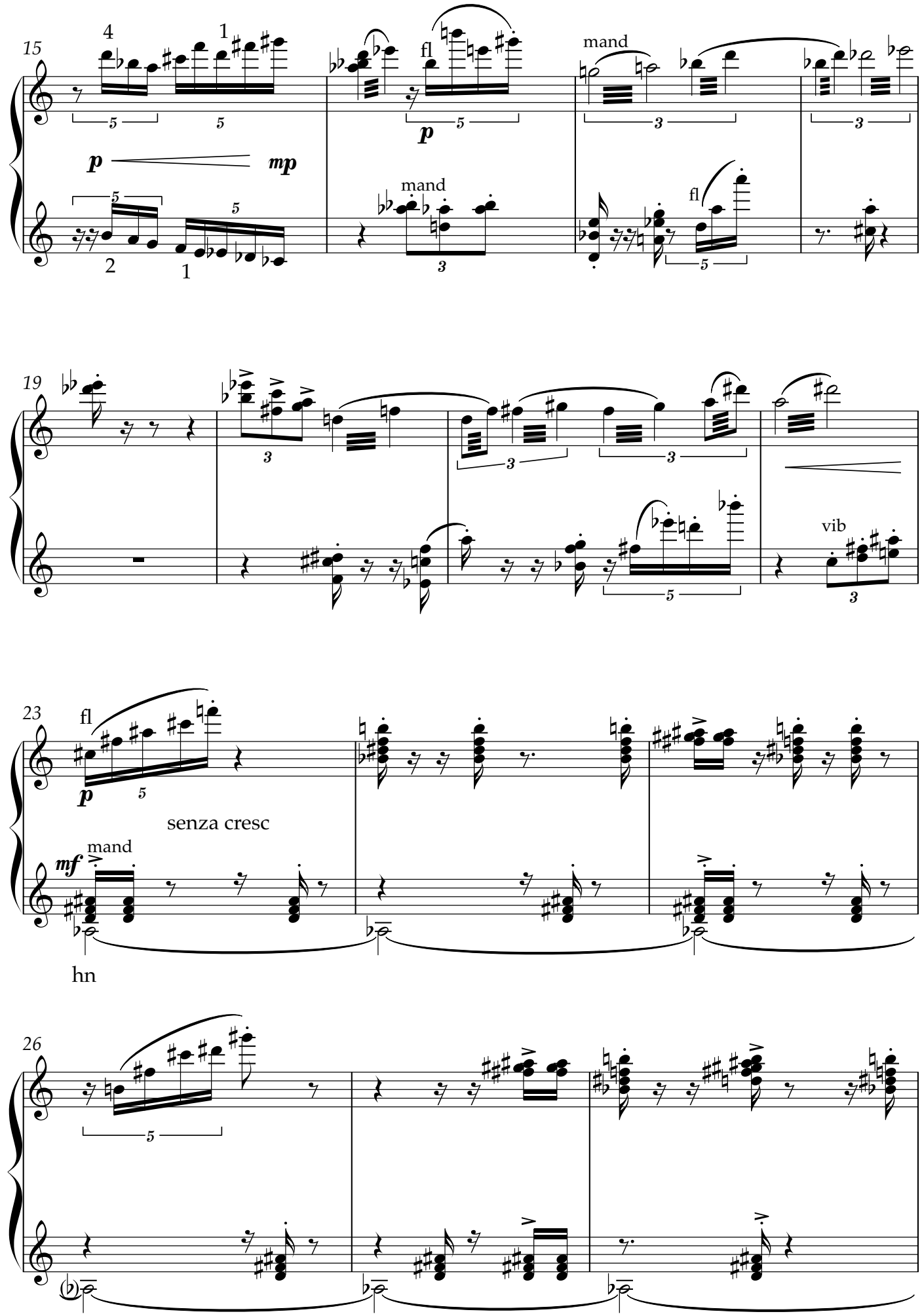
Unsuk Chin (1961)
Arrangement by Ilana Makarina

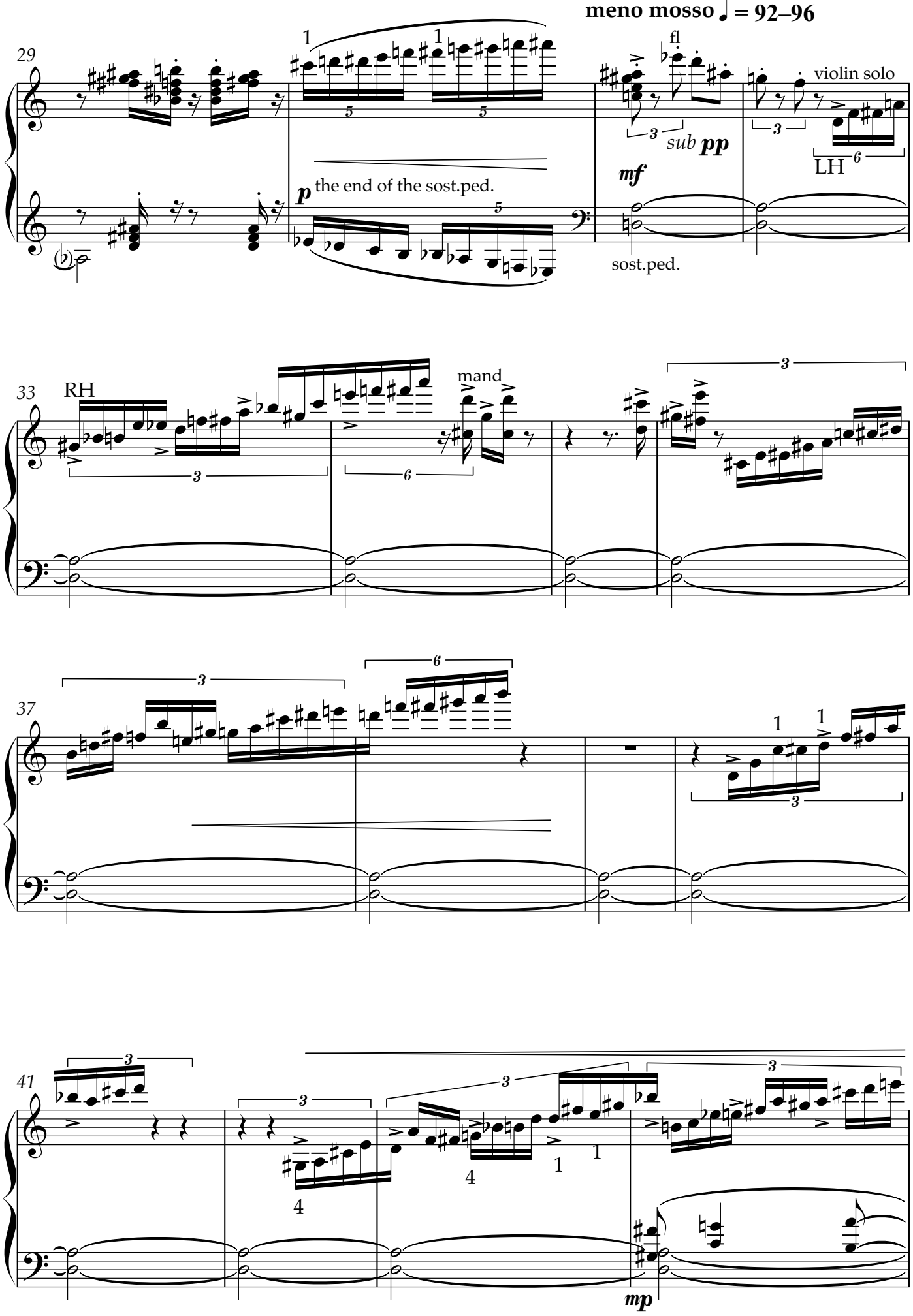


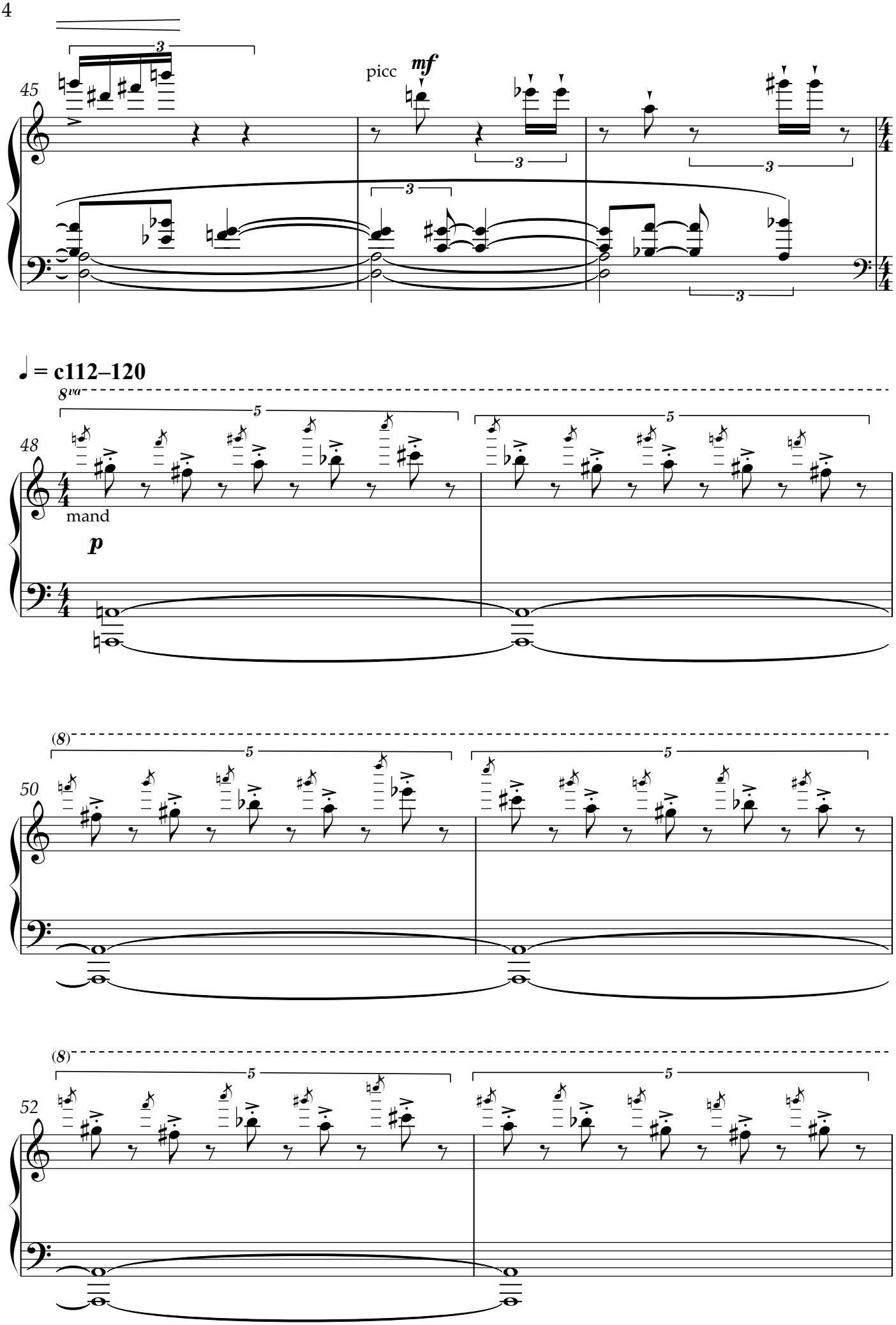
press all the notes
without sound and
hold them on the sost.ped.
until the bar 30.

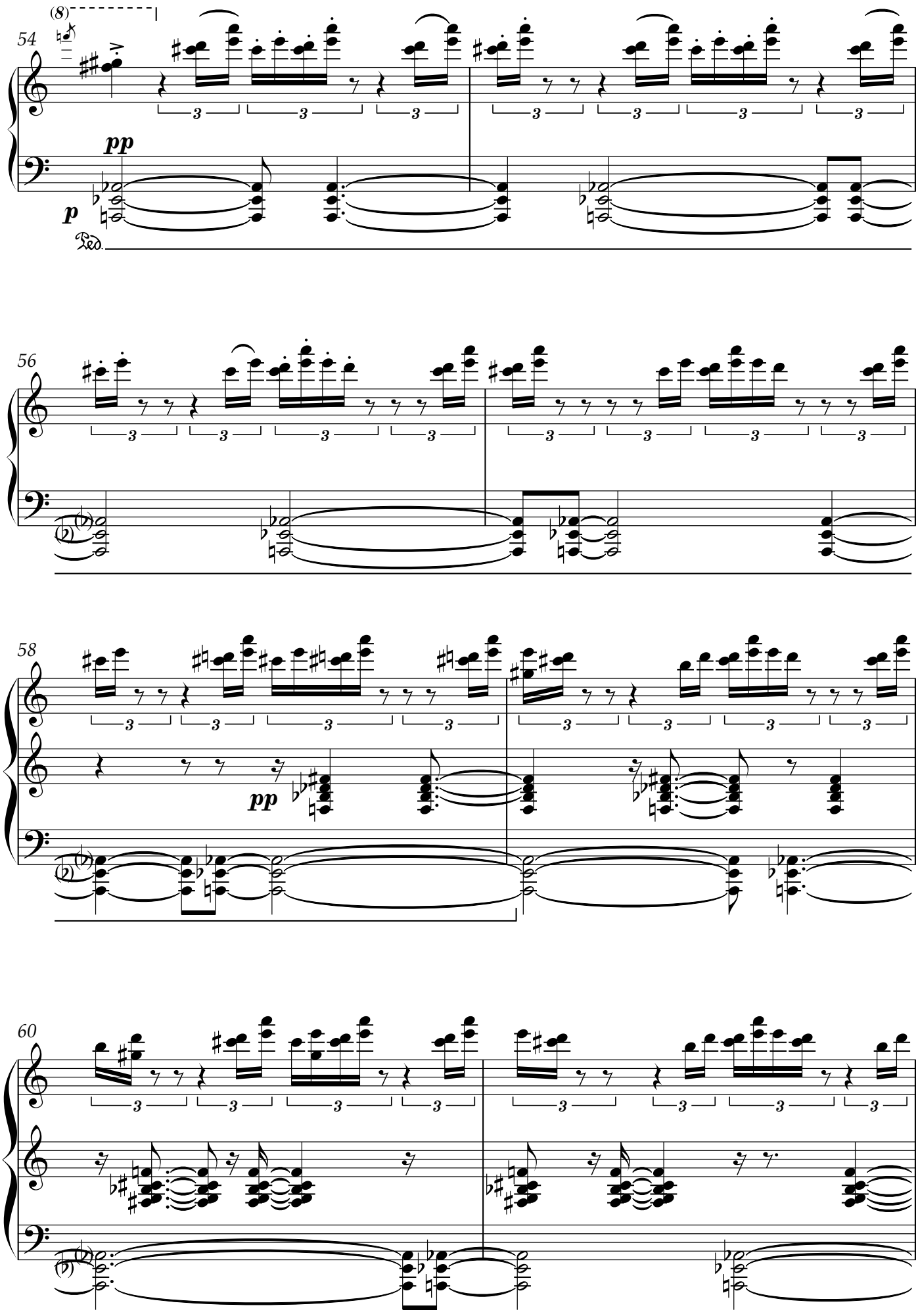


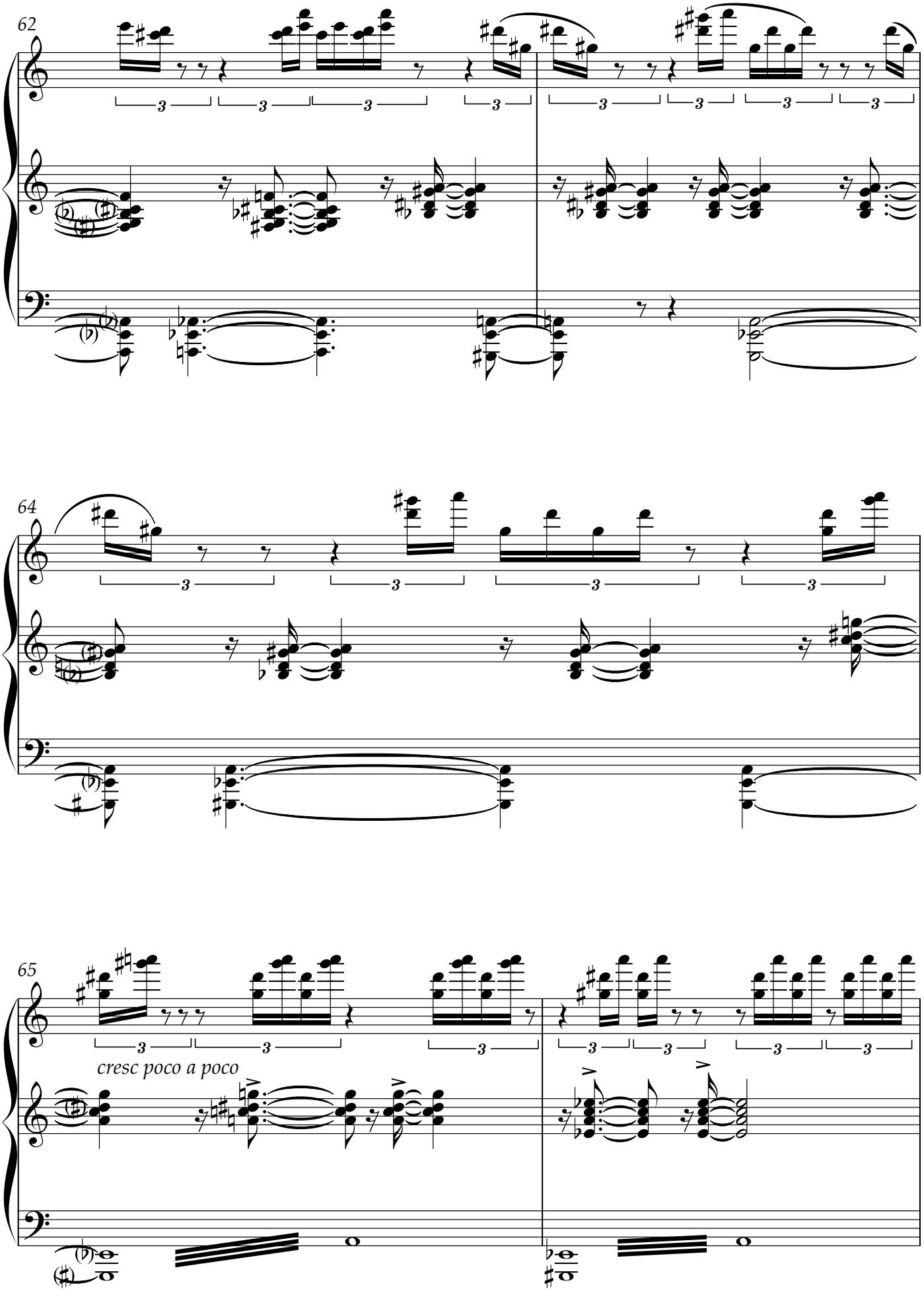



15
fl
mand
p
mp
19
vib
23
fl
senza cresc
mand
mf
hn
26

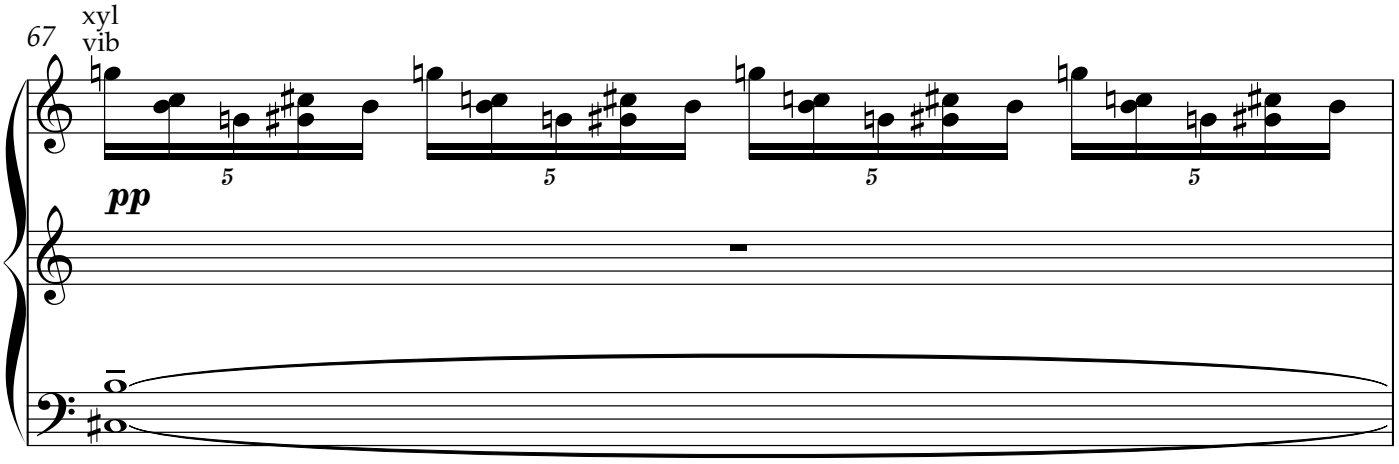

meno mosso ♩ = 92–96
29
fl
violin solo
sub pp
mf
p
the end of the sost.ped.
sost.ped.
LH
33
RH
mand
37
41
mp


45
picc
mf
3
3
3
3
♩ = c112–120
8va
48
5
5
mand
p
(8)
50
5
5
(8)
52
5
5

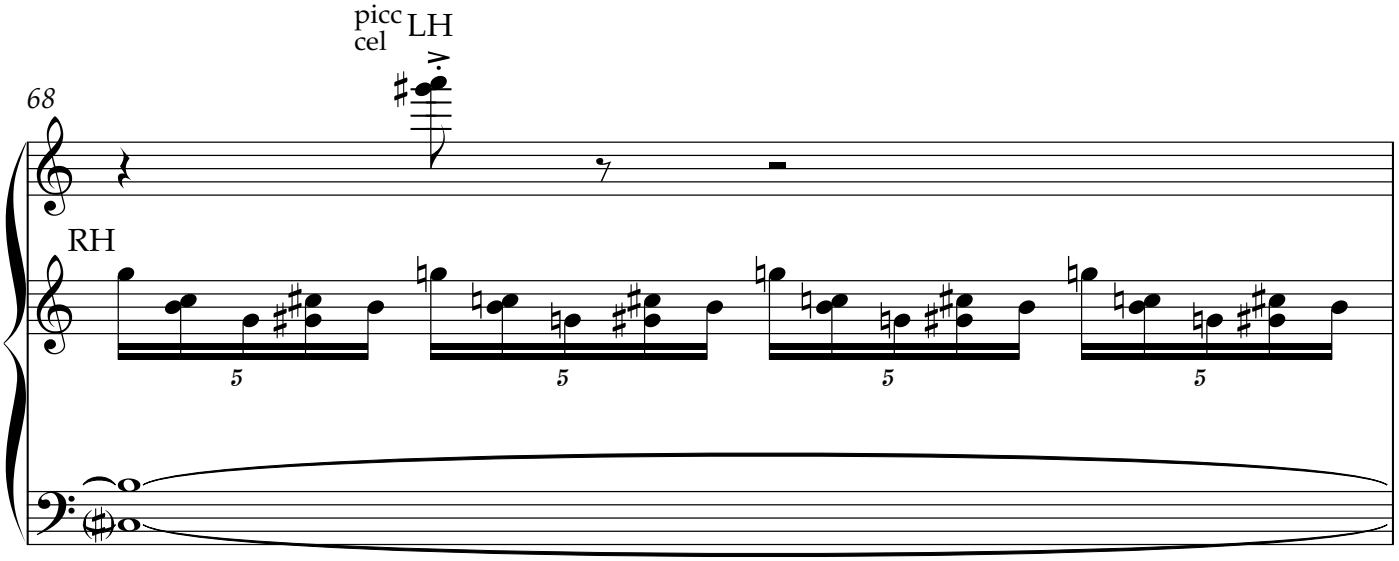

54
(8)
pp
p
Ped.
56
58
pp
60

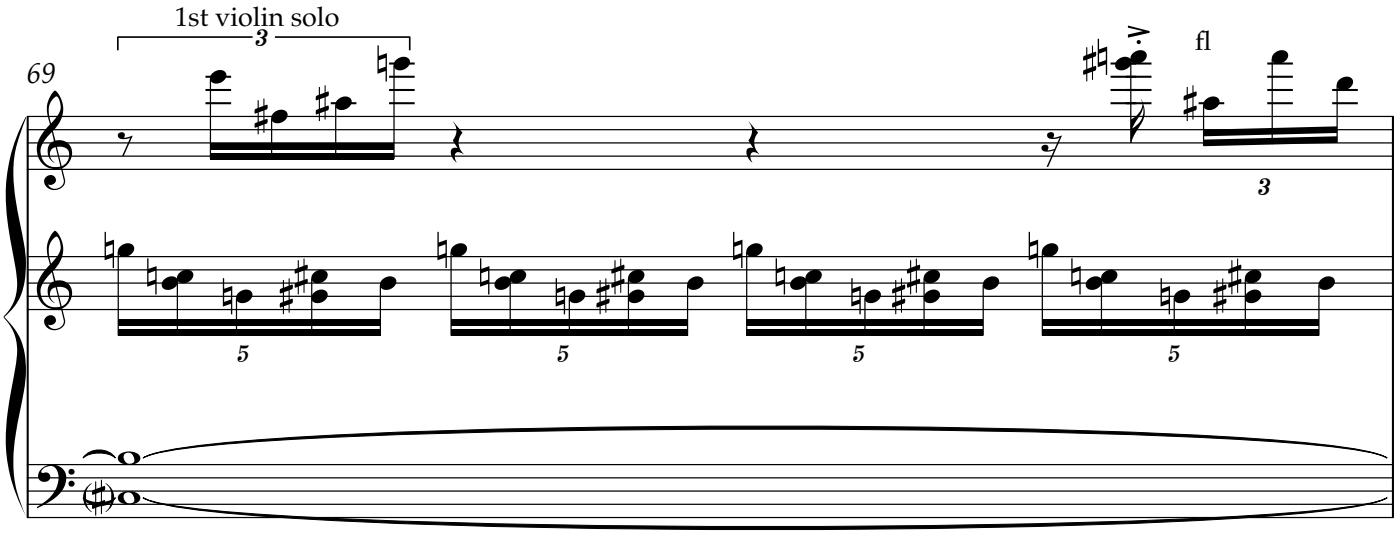

62
64
65
cresc poco a poco

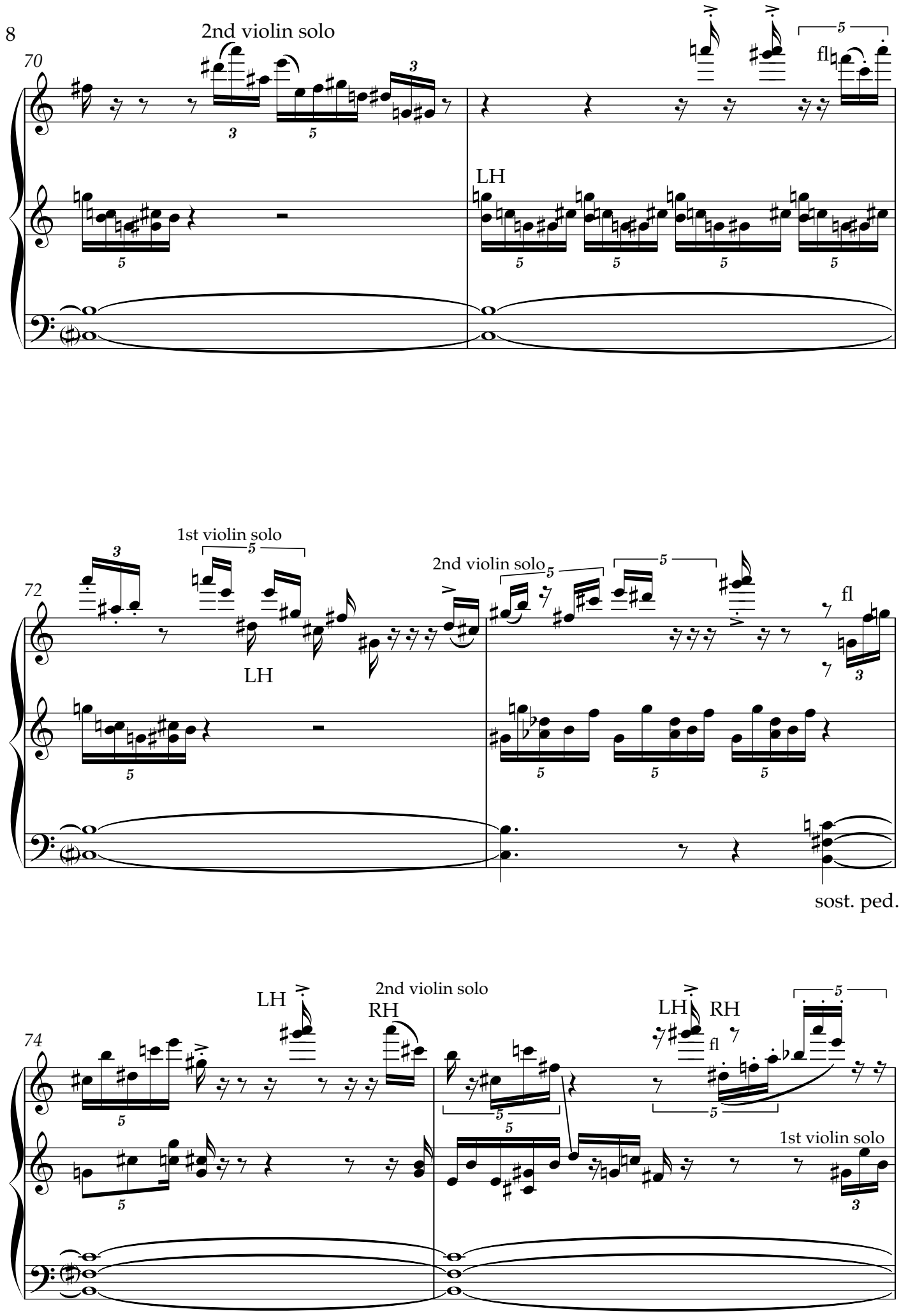
♩ = c104–112

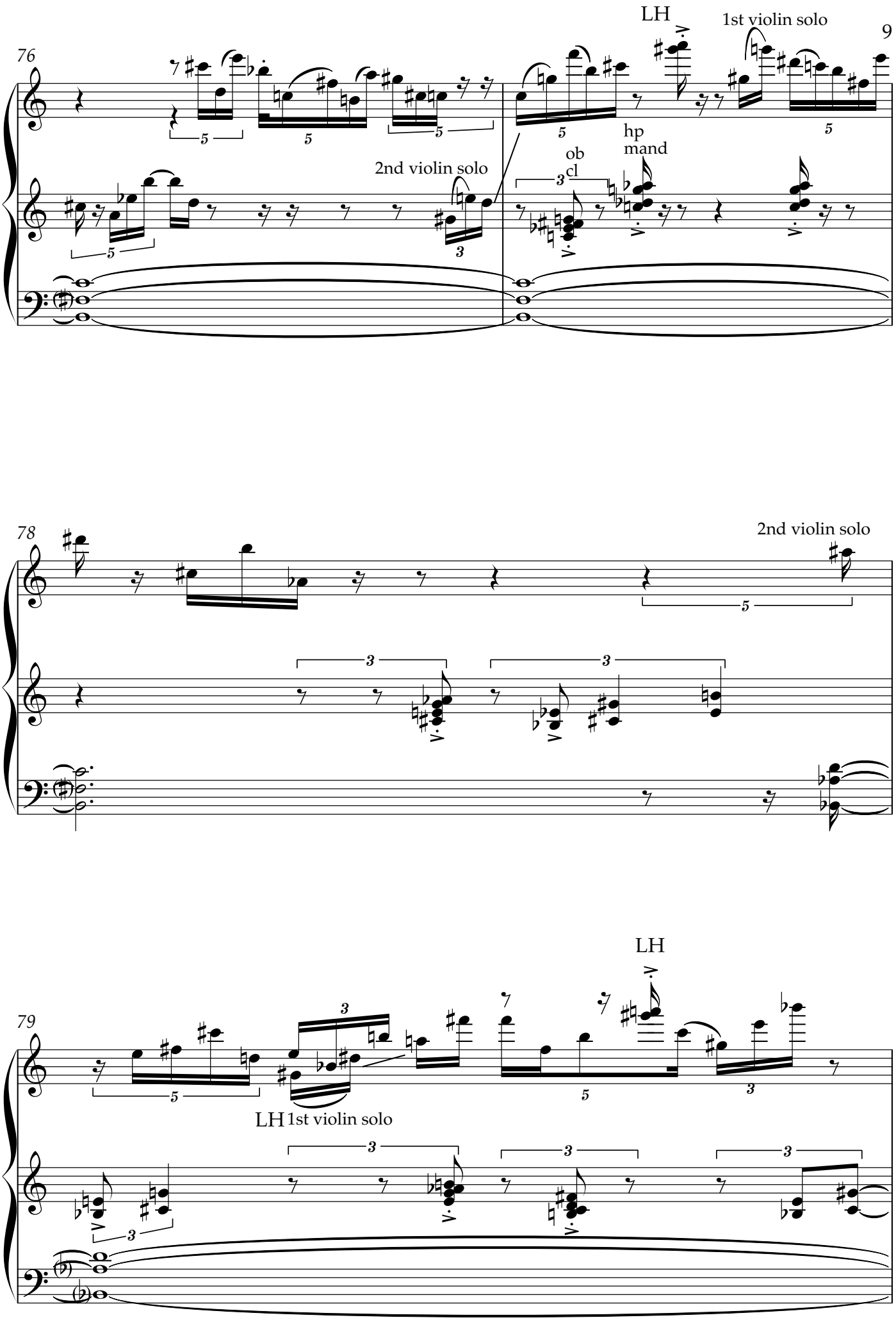


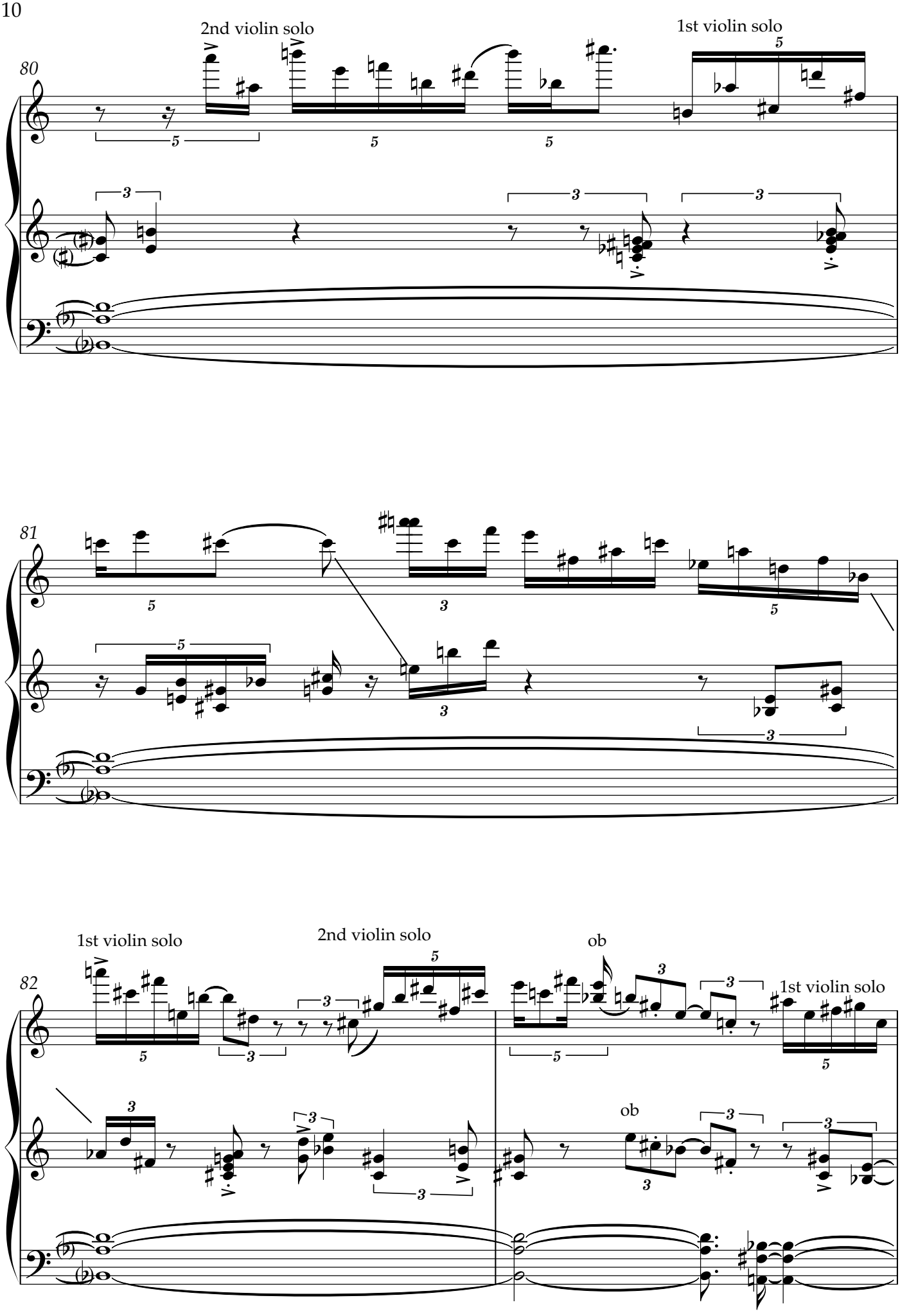
sost. ped.

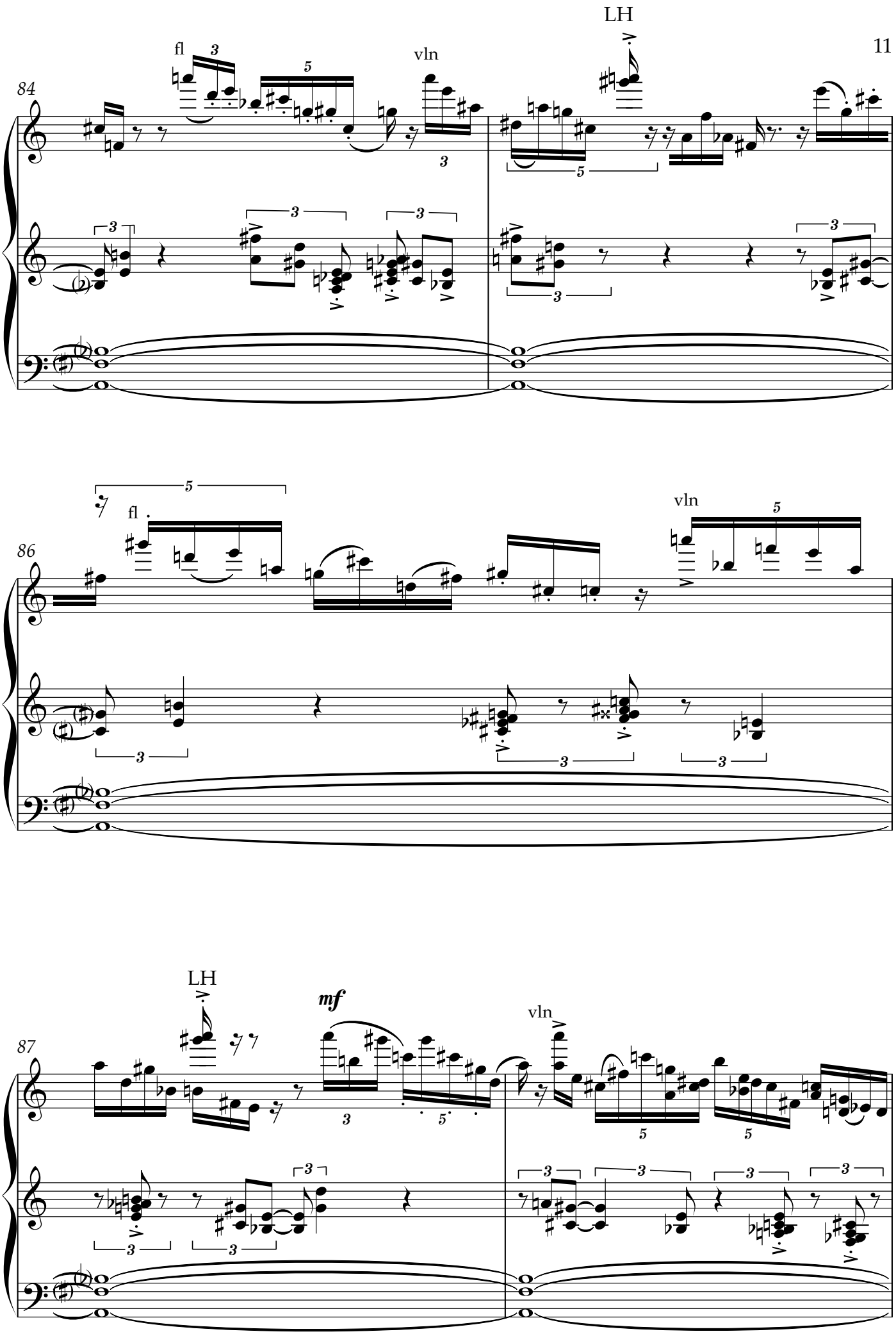


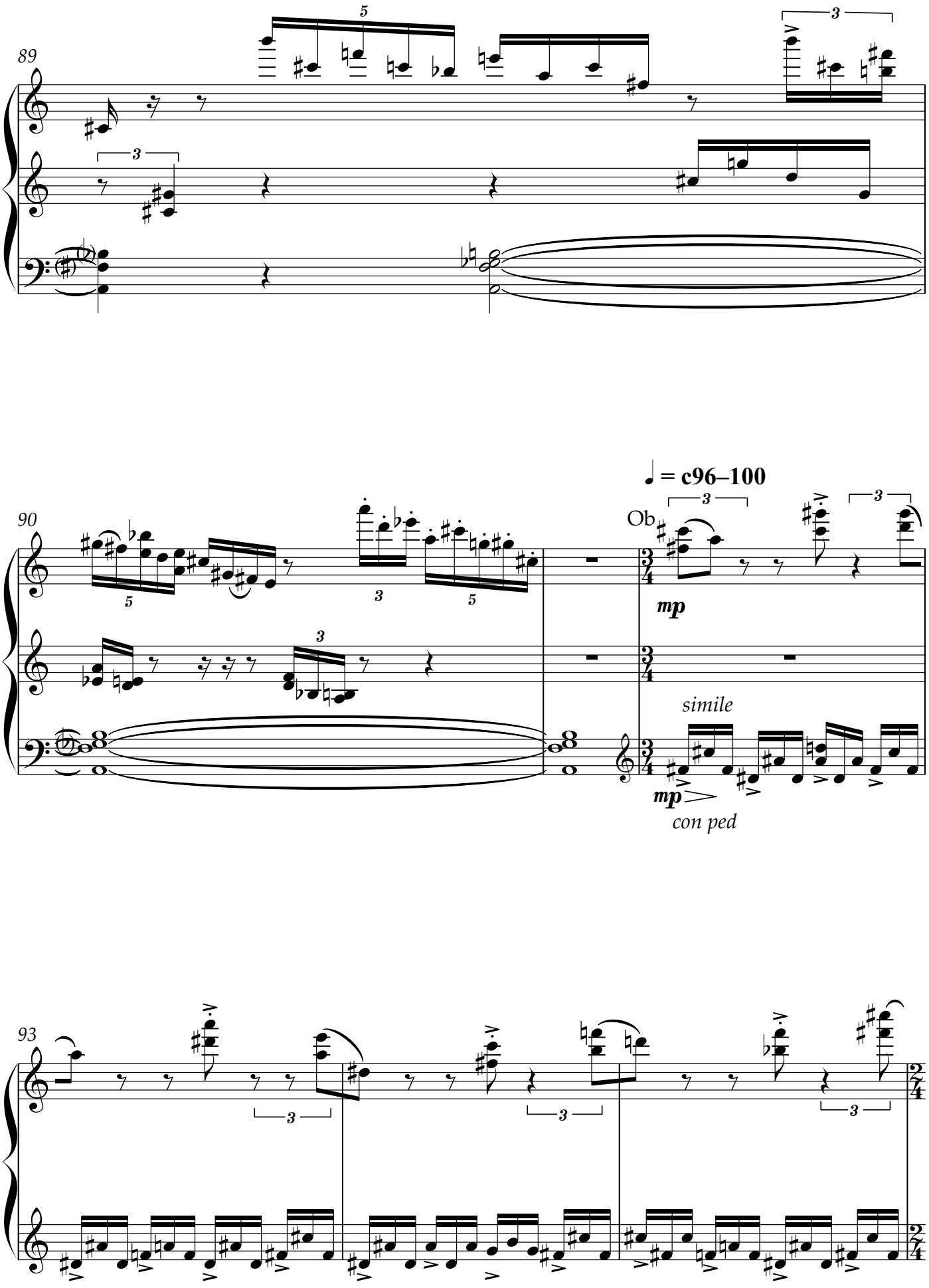


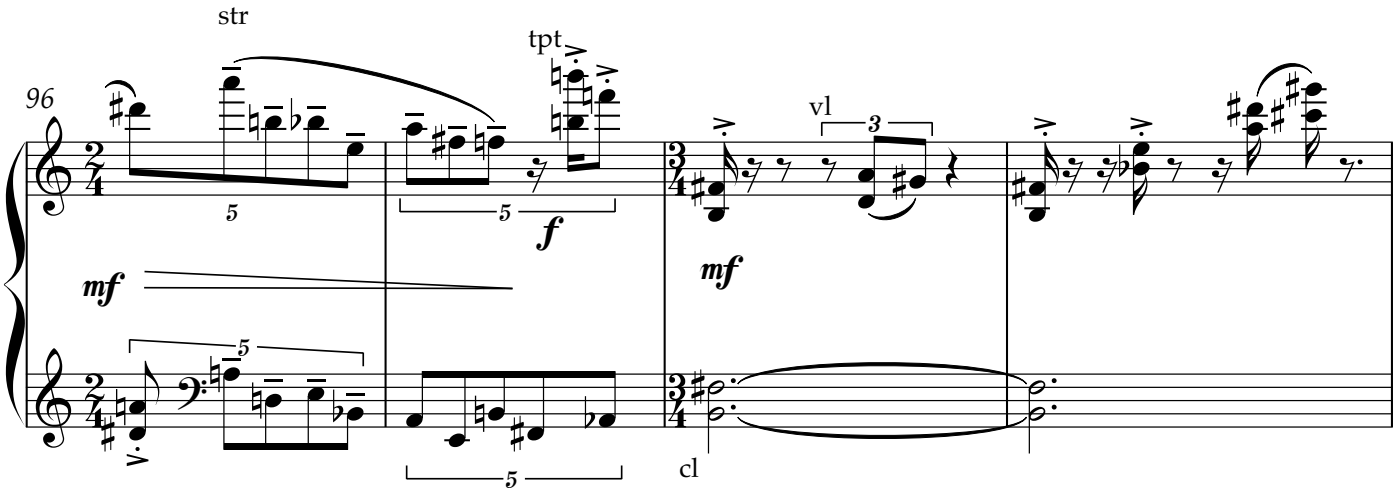

2nd violin solo
70
fl
LH
1st violin solo
2nd violin solo
72
LH
fl
sost. ped.
LH
2nd violin solo
RH
LH
RH
74
fl
1st violin solo

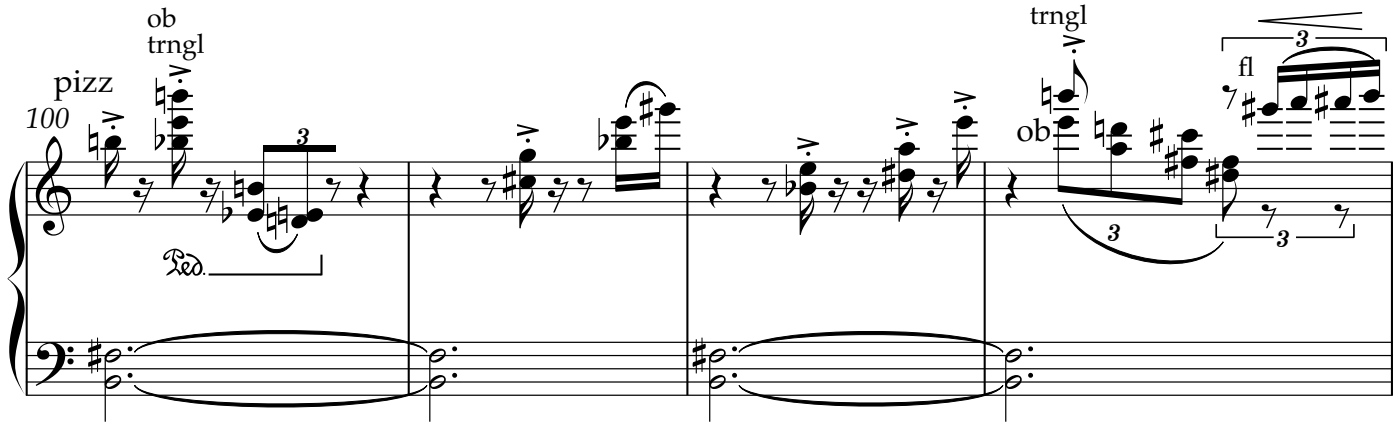

LH
1st violin solo
76
2nd violin solo
ob
cl
hp
mand
78
2nd violin solo
79
LH
LH
1st violin solo

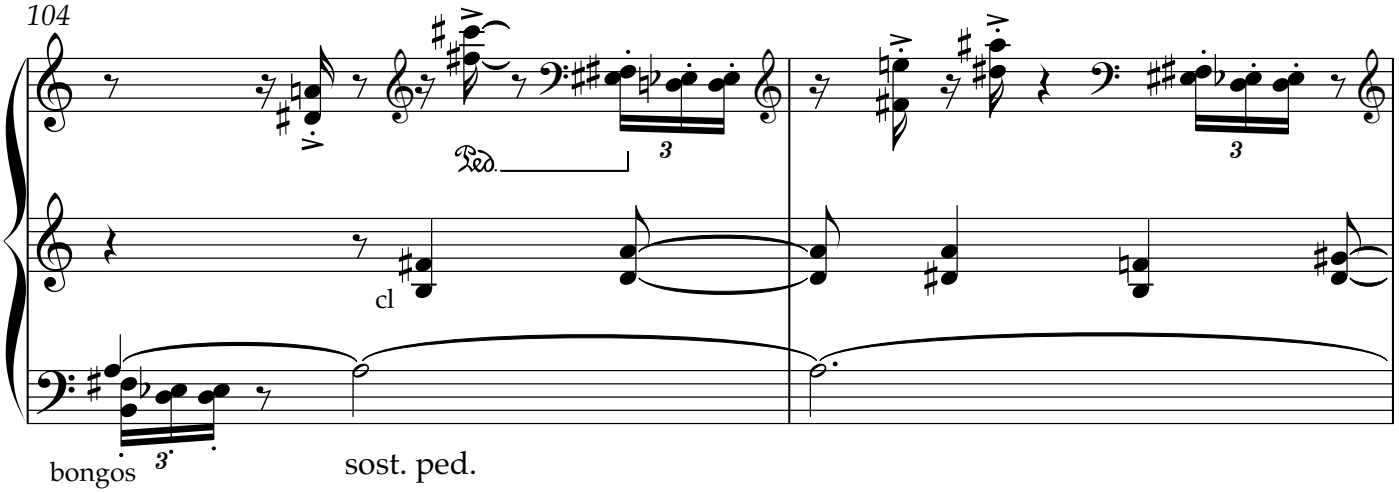

2nd violin solo
1st violin solo
80
81
1st violin solo
2nd violin solo
ob
82
1st violin solo
ob

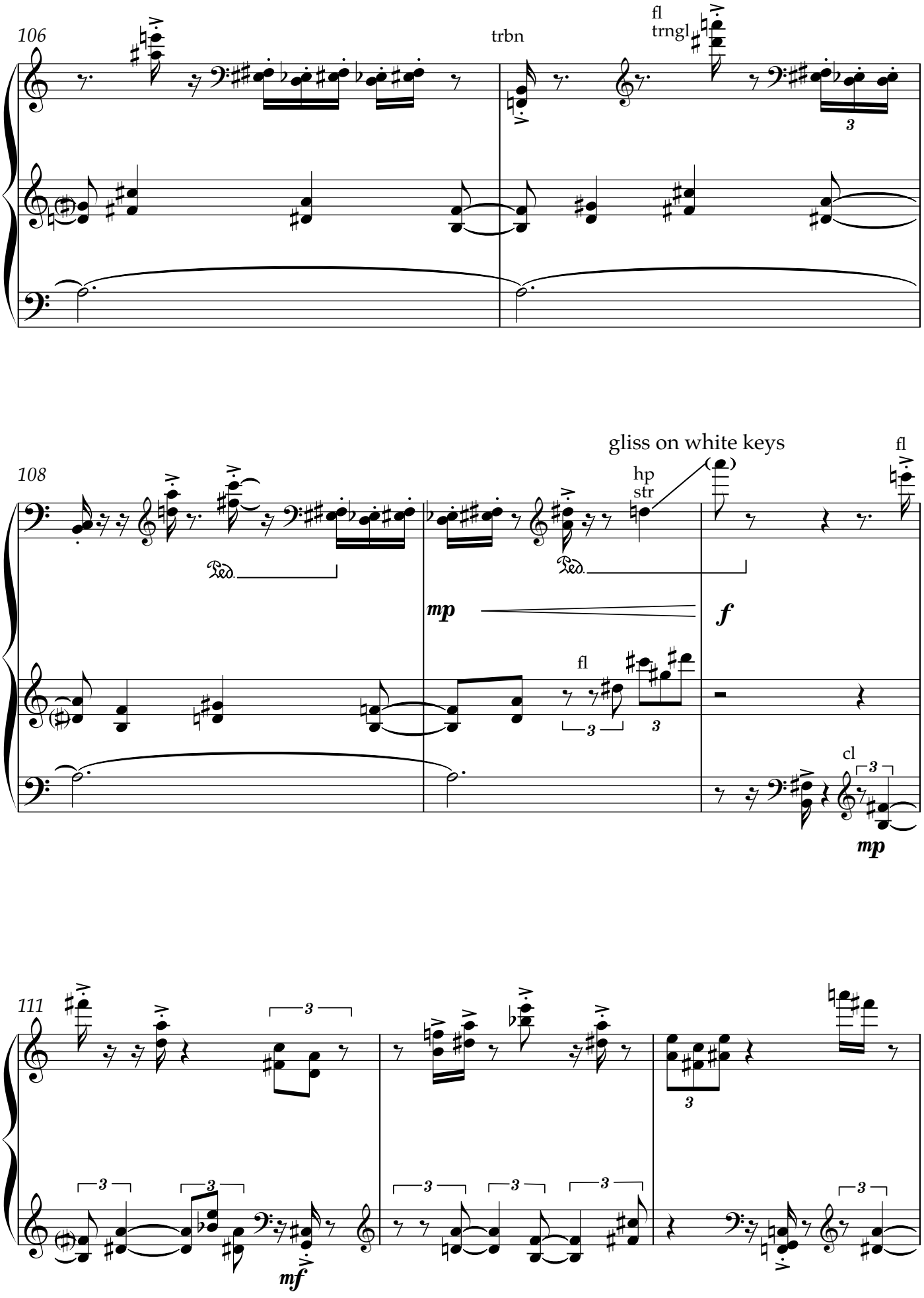

LH
fl
vln
84
86
vln
LH
mf
87
vln

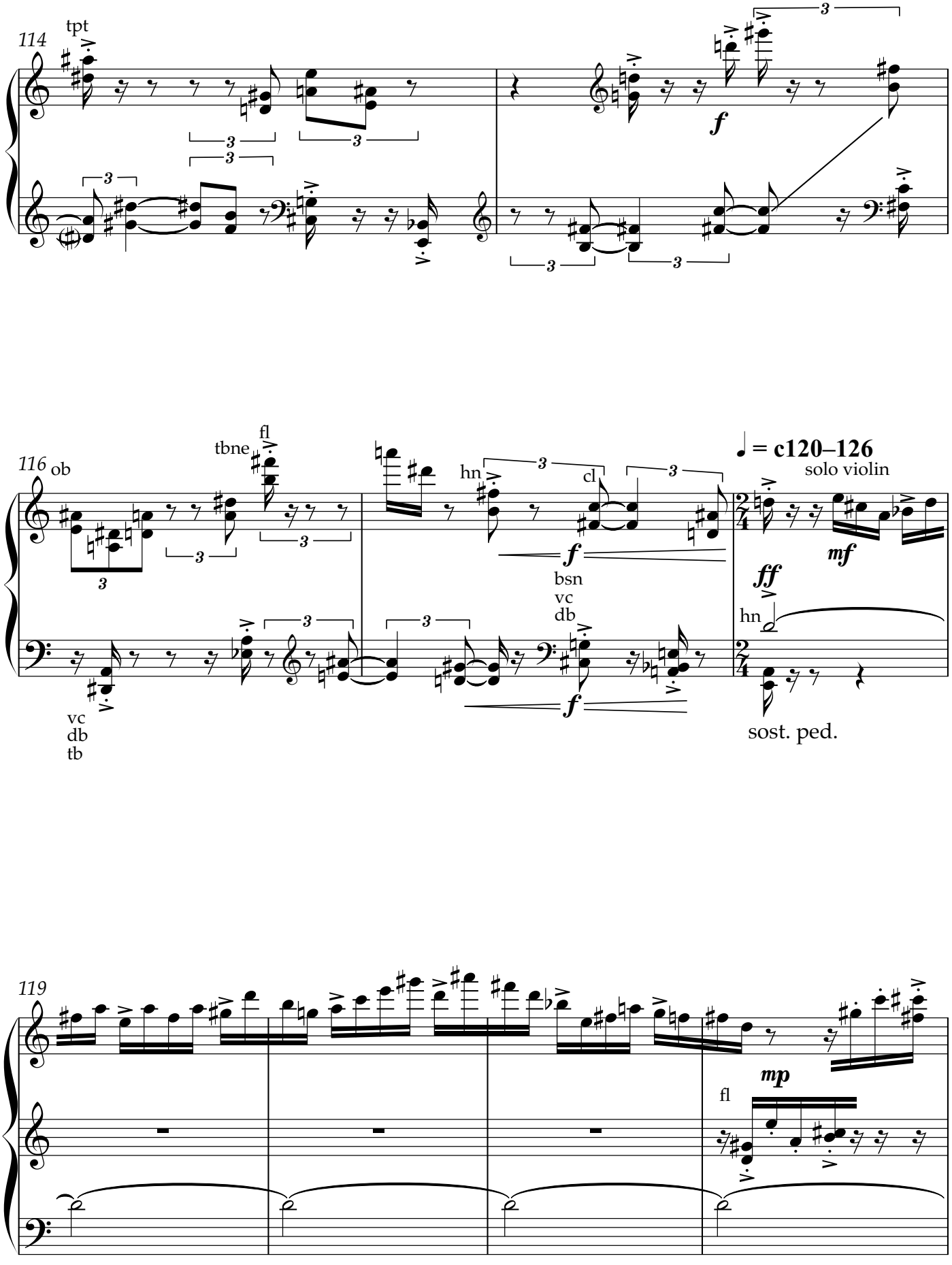

89
90
♩ = c96–100
Ob
mp
simile
mp
con ped
93

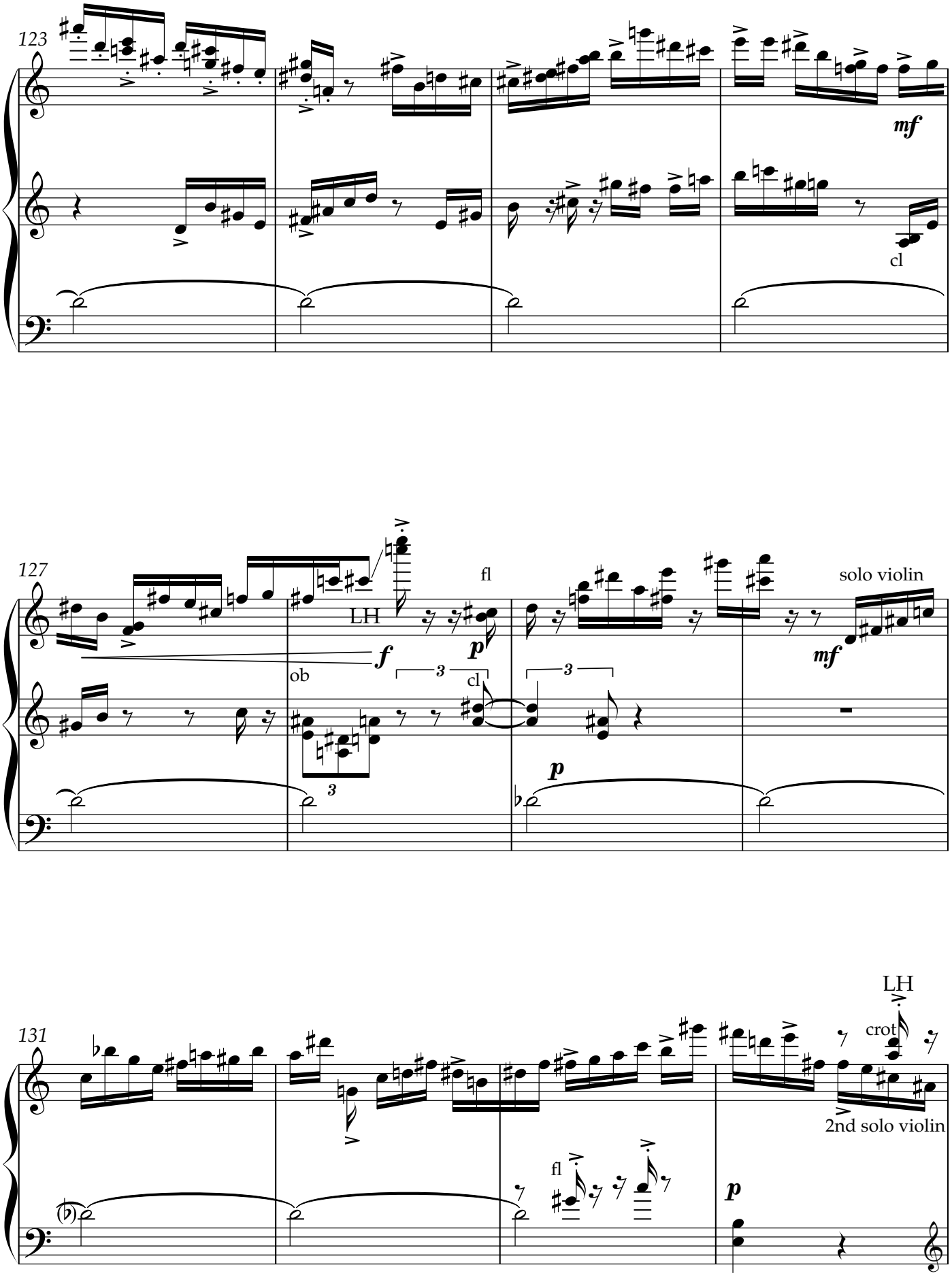

str
tpt
96
mf
f
mf
vl
cl

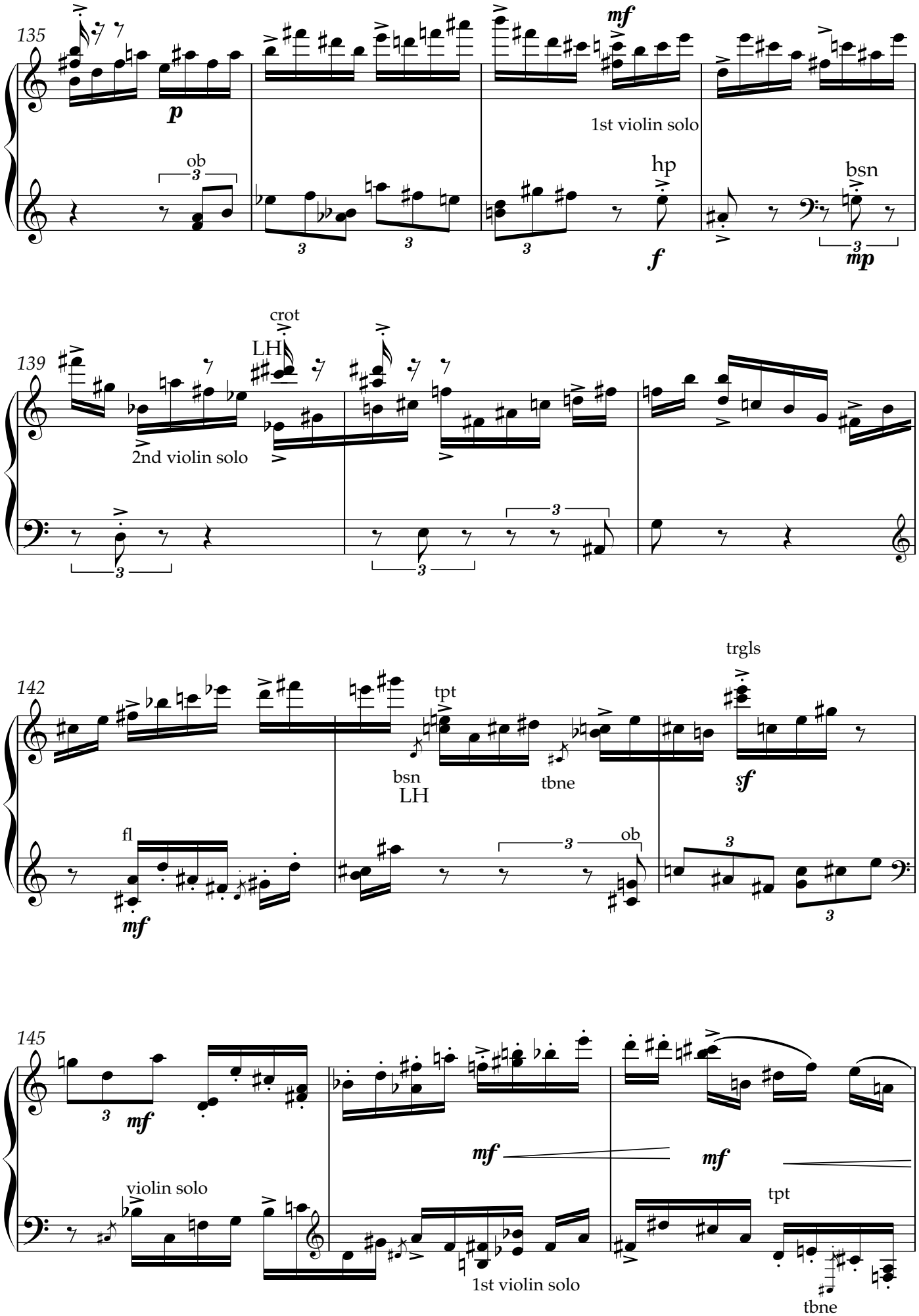

ob
trngl
pizz
100
trngl
fl
ob

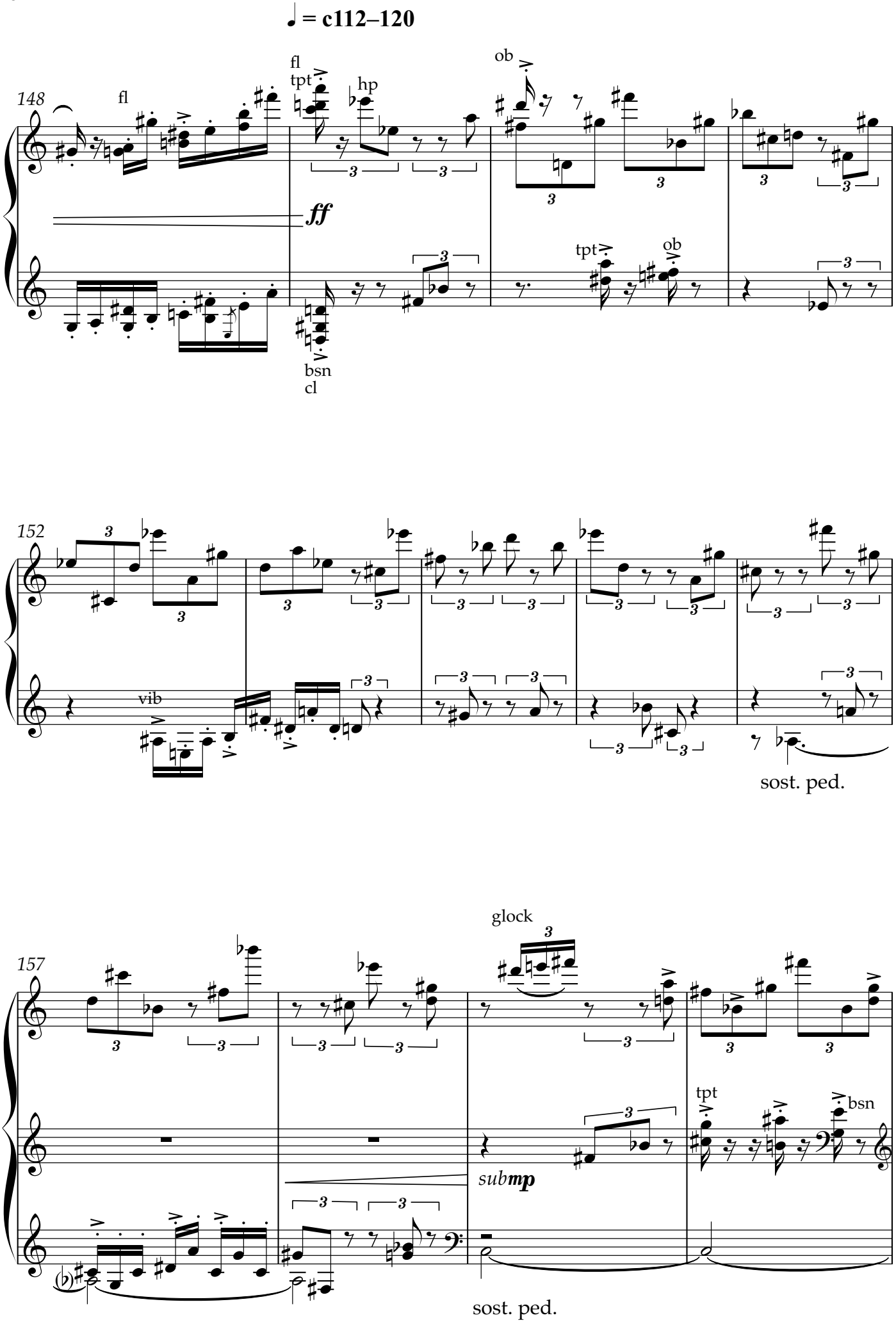

104
cl
bongos
sost. ped.

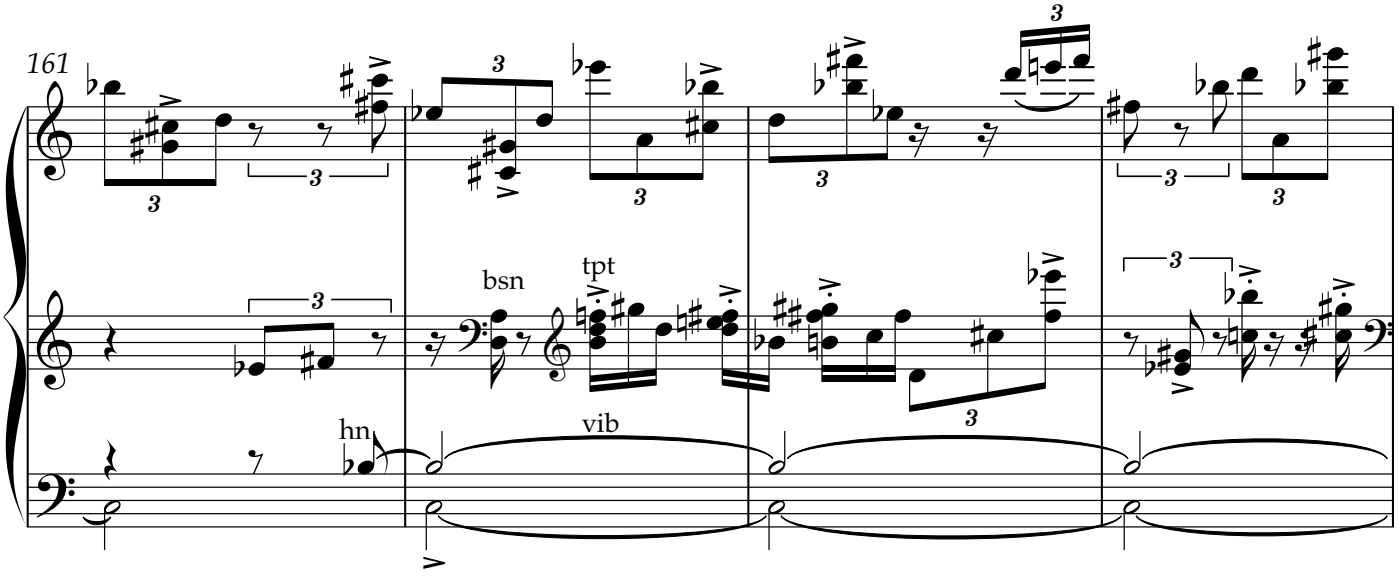

106
trbn
fl
trngl
108
gliss on white keys
hp
str
fl
mp
f
fl
cl
mp
111
mf

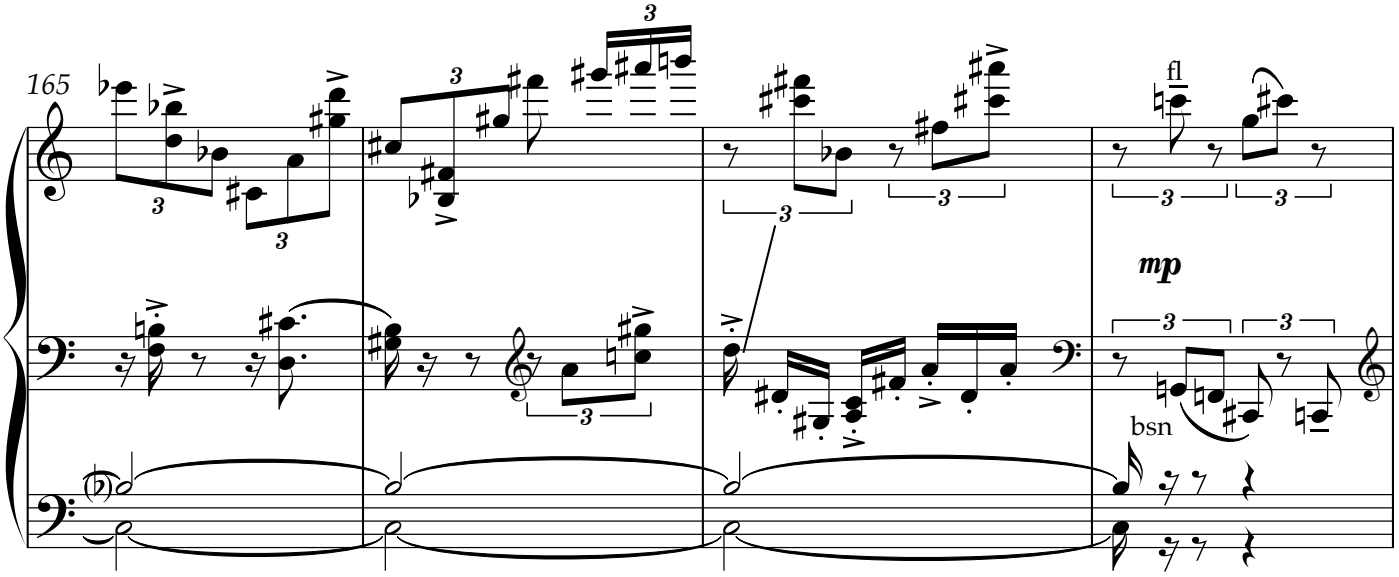

114
tpt
f
116
ob
tbne
fl
hn
cl
f
bsn
vc
db
♩ = c120–126
solo violin
mf
ff
hn
vc
db
tb
f
sost. ped.
119
mp
fl

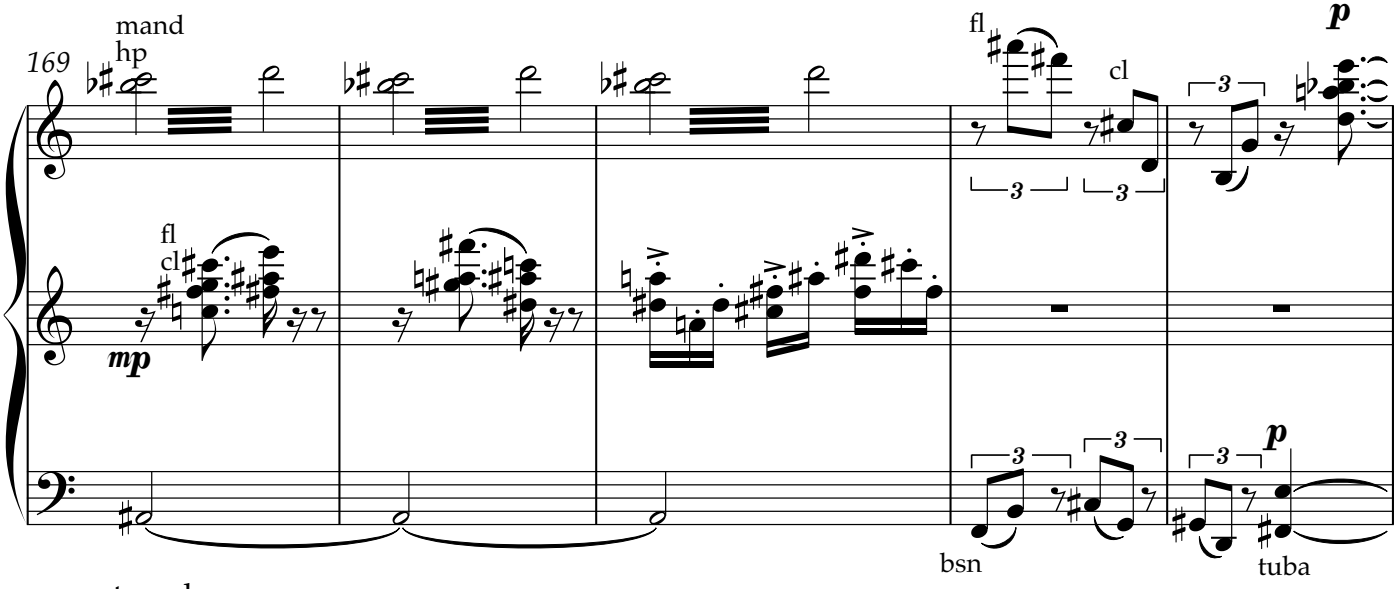

123
mf
cl
127
LH
fl
f
p
ob
cl
3
solo violin
mf
p
131
LH
crot
2nd solo violin
fl
p

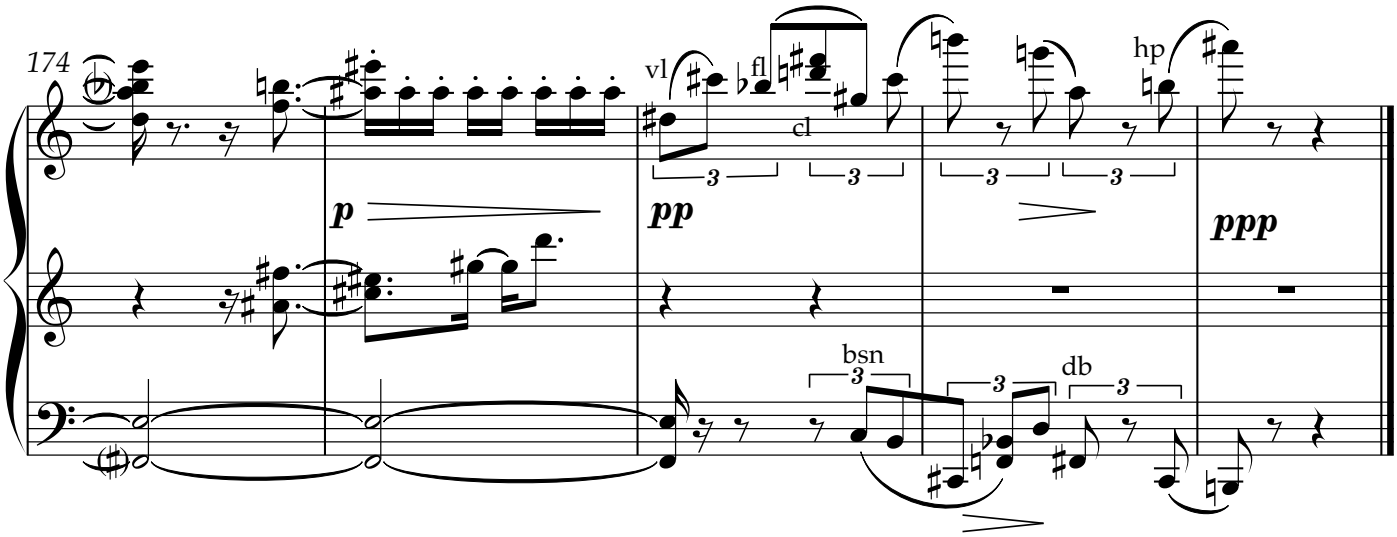

135
p
ob
mf
1st violin solo
hp
f
bsn
mp
139
crot
LH
2nd violin solo
142
tpt
bsn
LH
tbne
trgls
sf
fl
mf
ob
145
mf
violin solo
mf
mf
1st violin solo
tpt
tbne


♩ = c112–120
148
fl
fl
tpt
hp
ob
ff
bsn
cl
tpt
ob
152
vib
sost. ped.
157
glock
tpt
bsn
submp
sost. ped.

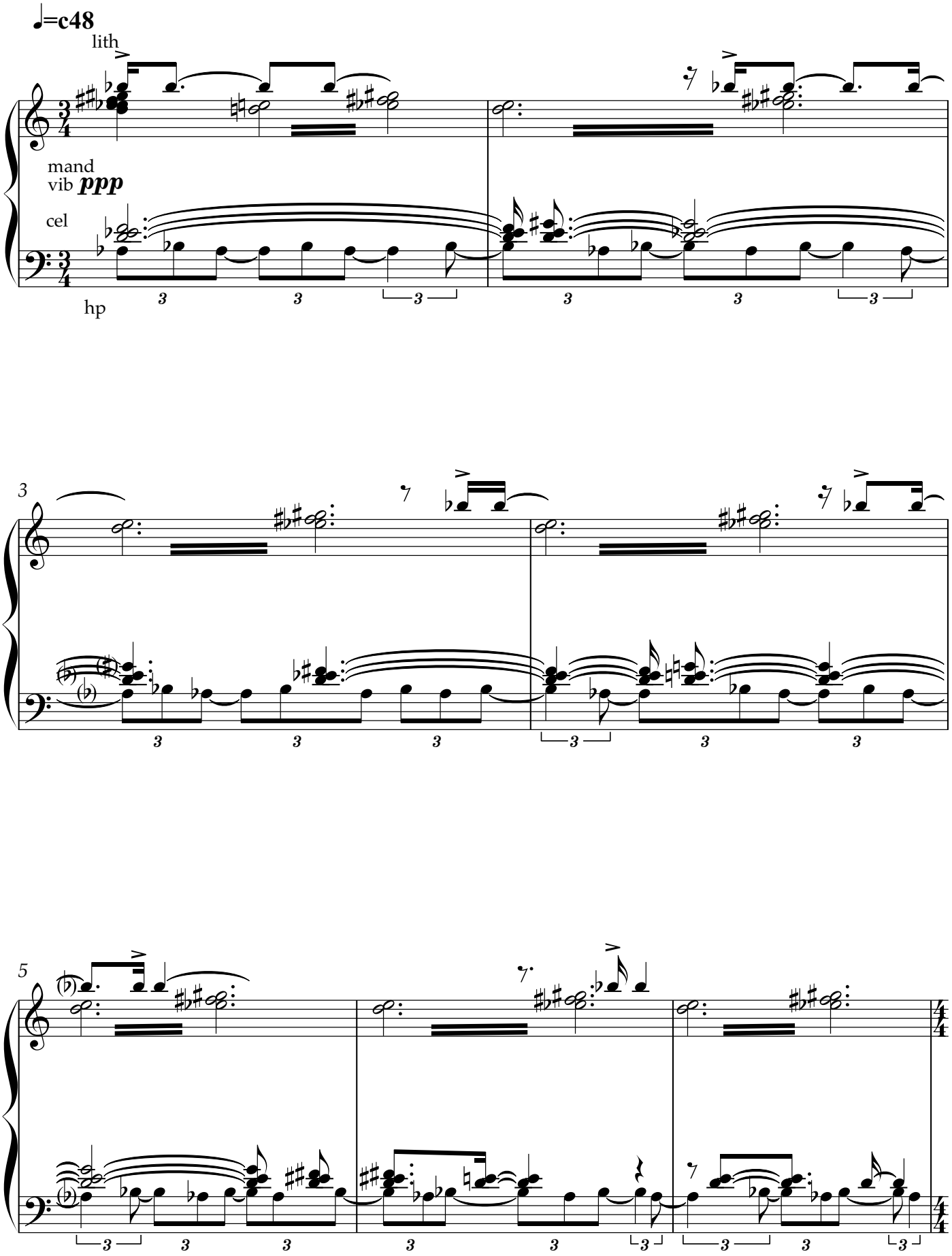

161
bsn
tpt
hn
vib

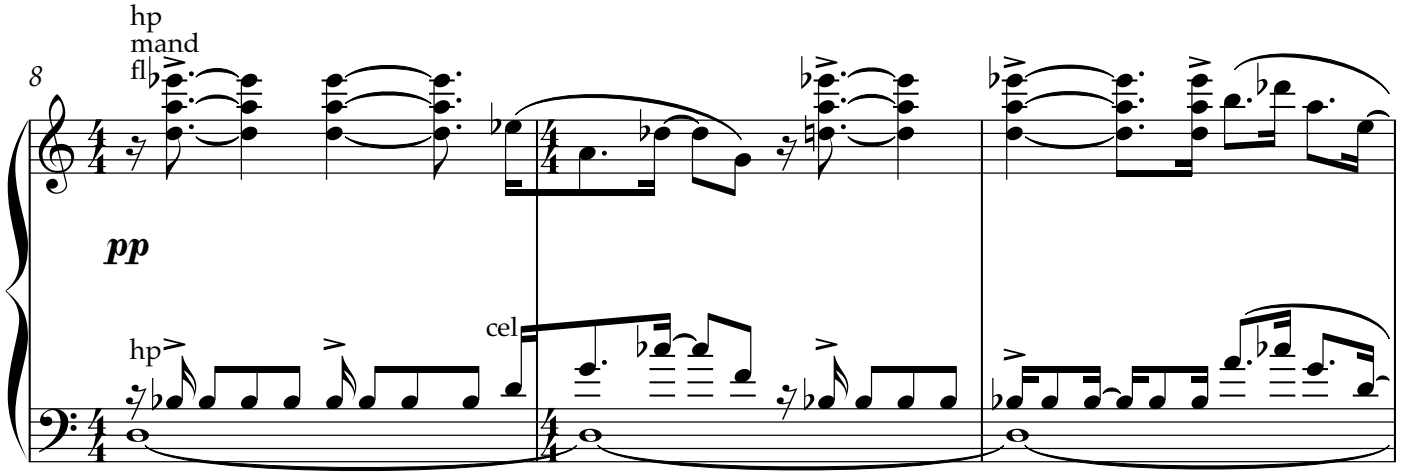

165
fl
mp
bsn
vc
db


169
mand
hp
fl
cl
mp
fl
cl
p
bsn
p
tuba
sost. ped.

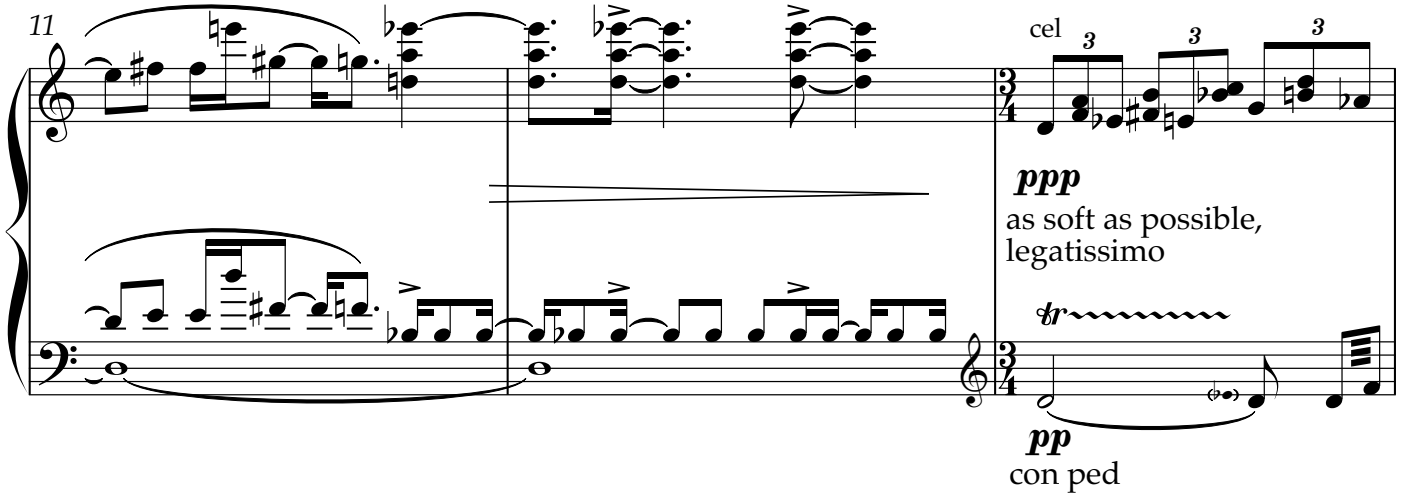

174
vl
fl
cl
hp
p
pp
ppp
bsn
db

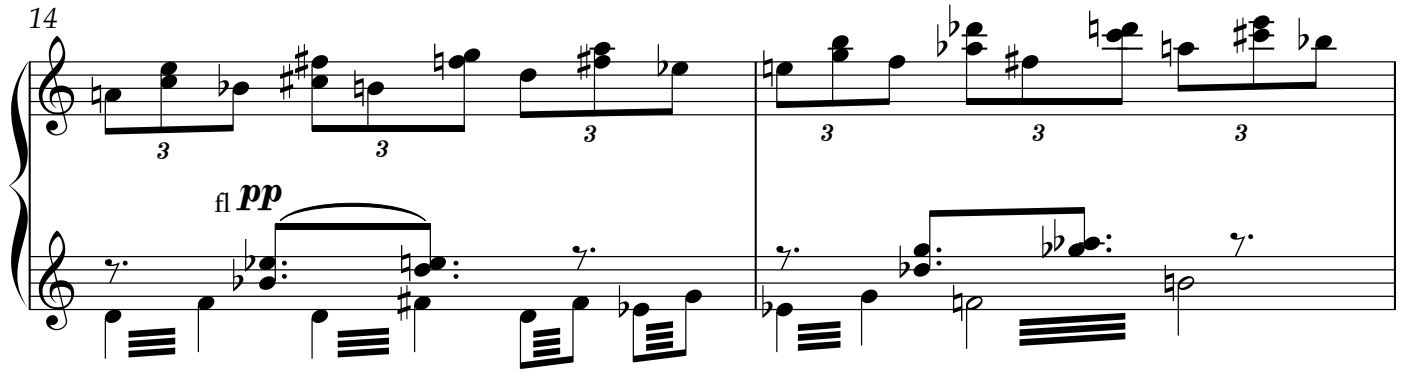
II

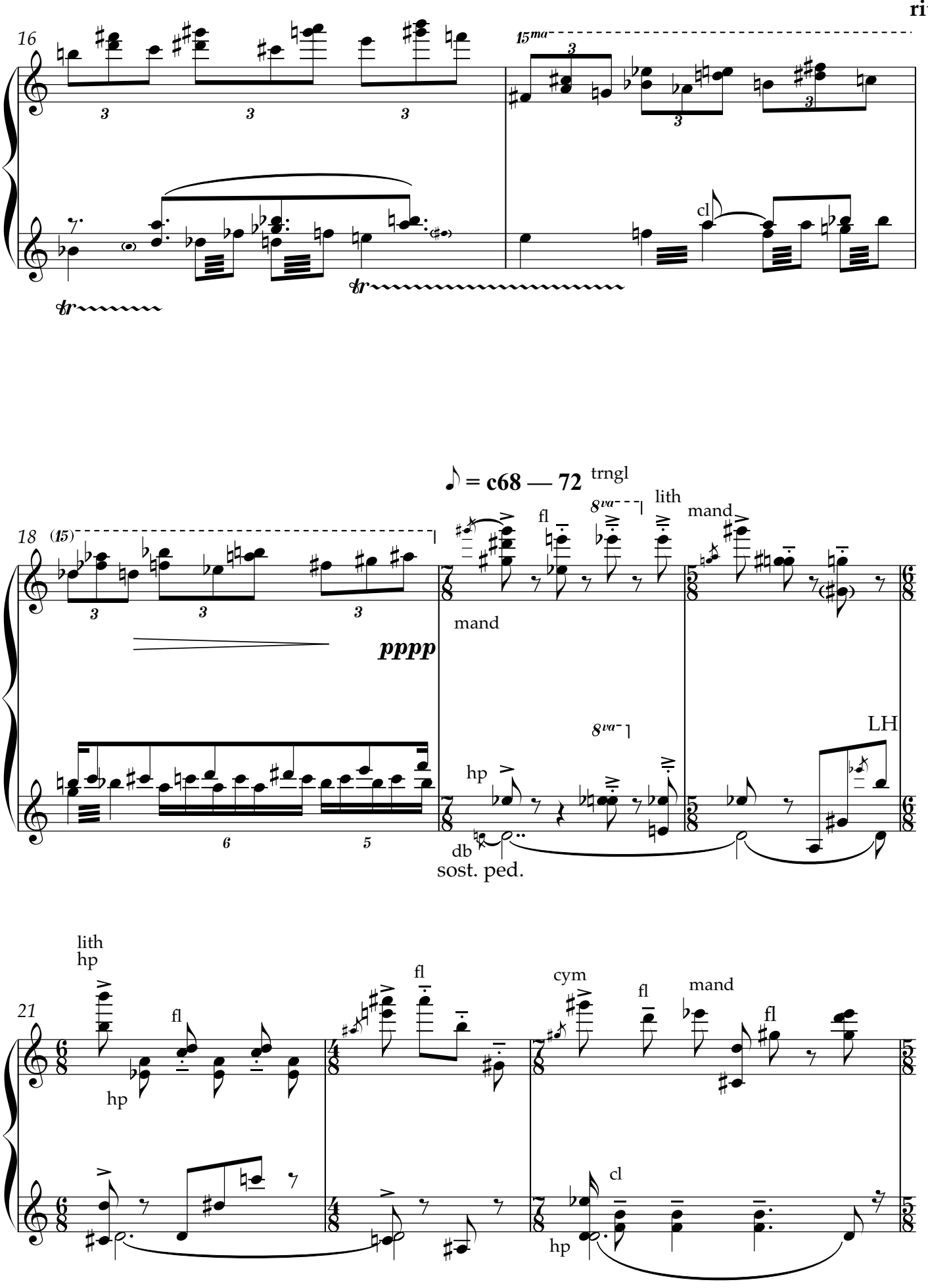


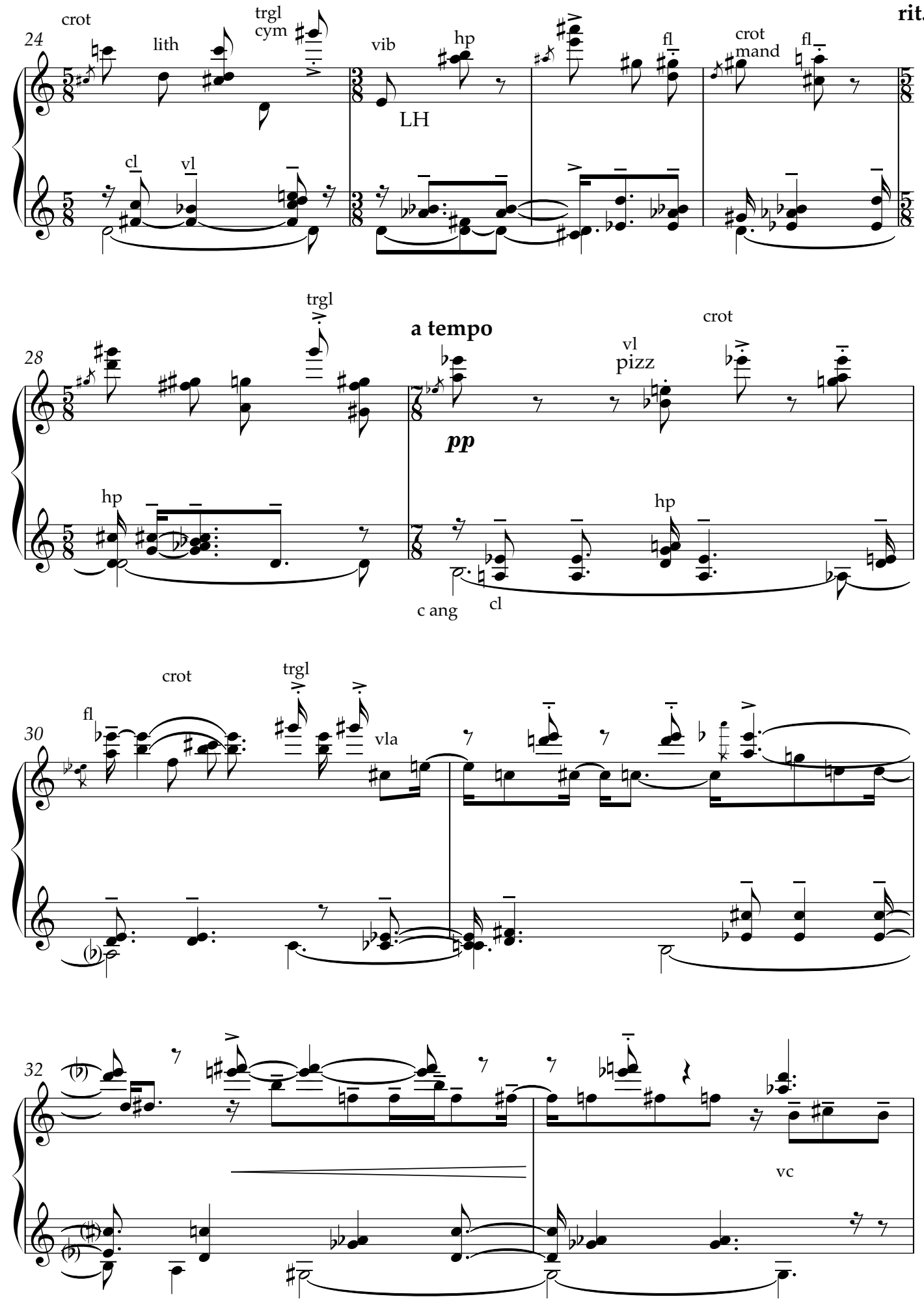

hp
mand
fl
8
pp
hp
cel

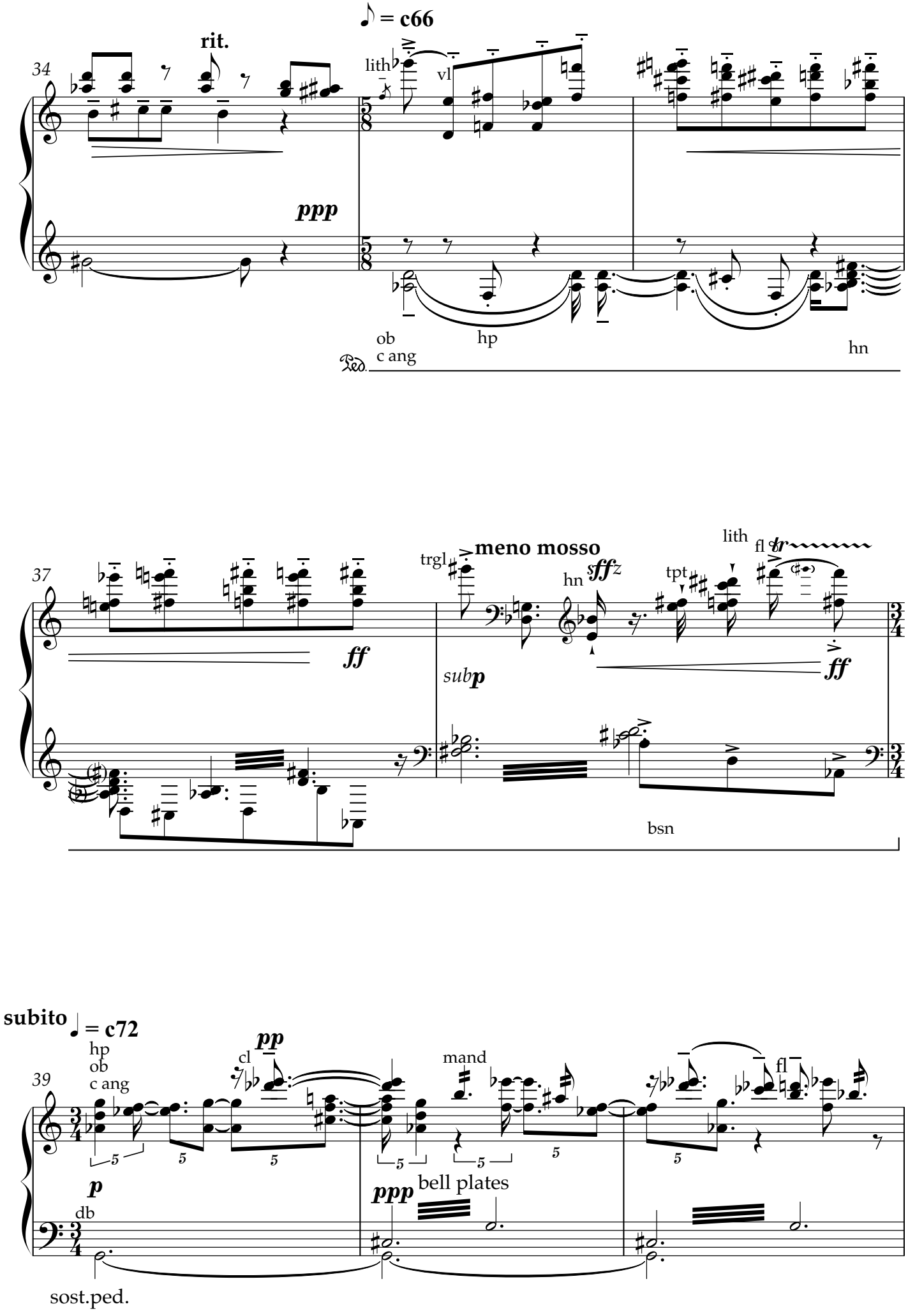
sost. ped.

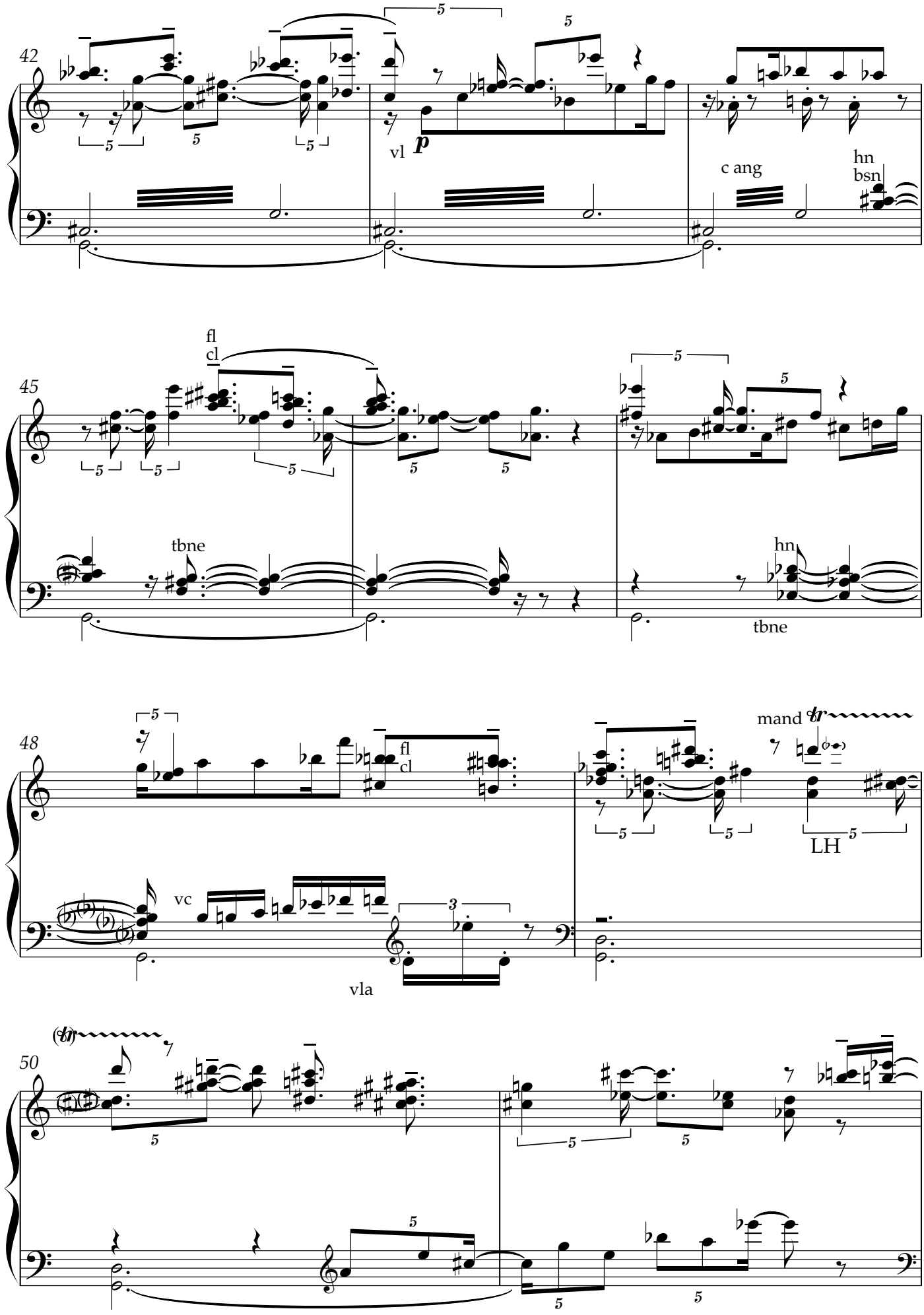

11
cel
ppp
as soft as possible,
legatissimo
tr
pp
con ped

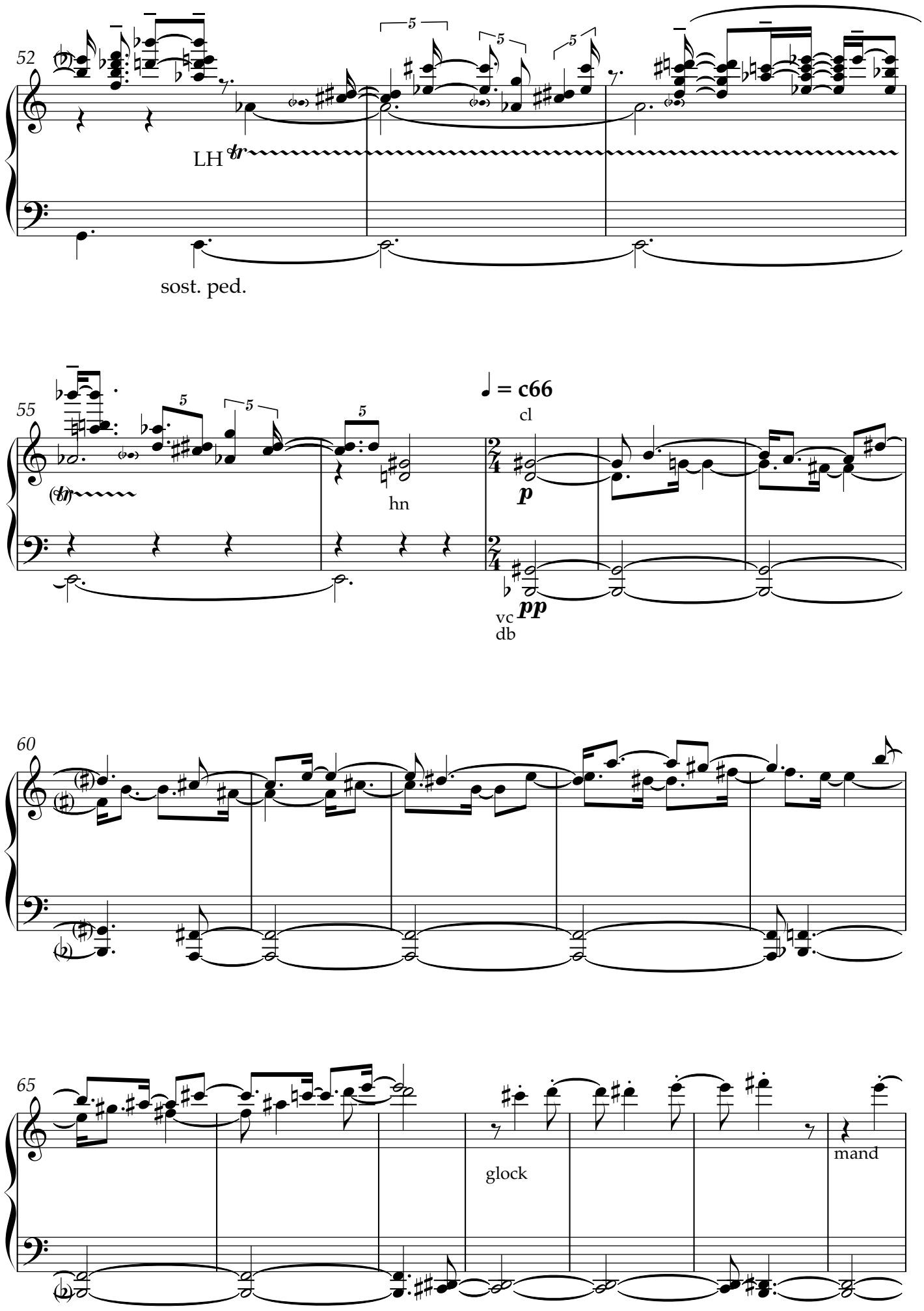

14
fl
pp

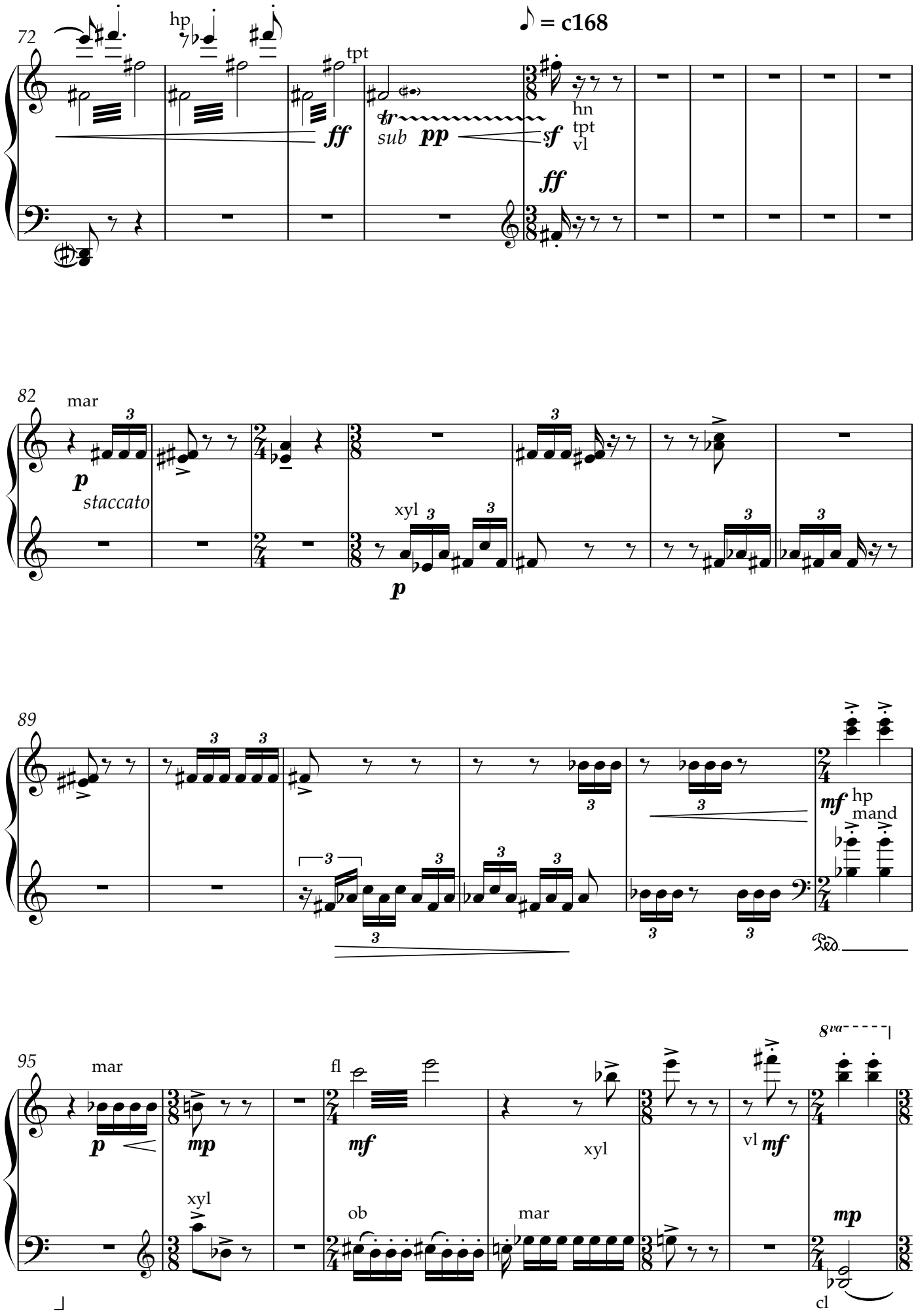

rit.
16
15ma
cl
tr
tr
♪ = c68 — 72
trngl
18
(15)
8va
lith
fl
mand
mand
pppp
8va
LH
hp
db
sost. ped.
lith
hp
21
fl
hp
fl
cym
fl
mand
fl
cl
hp

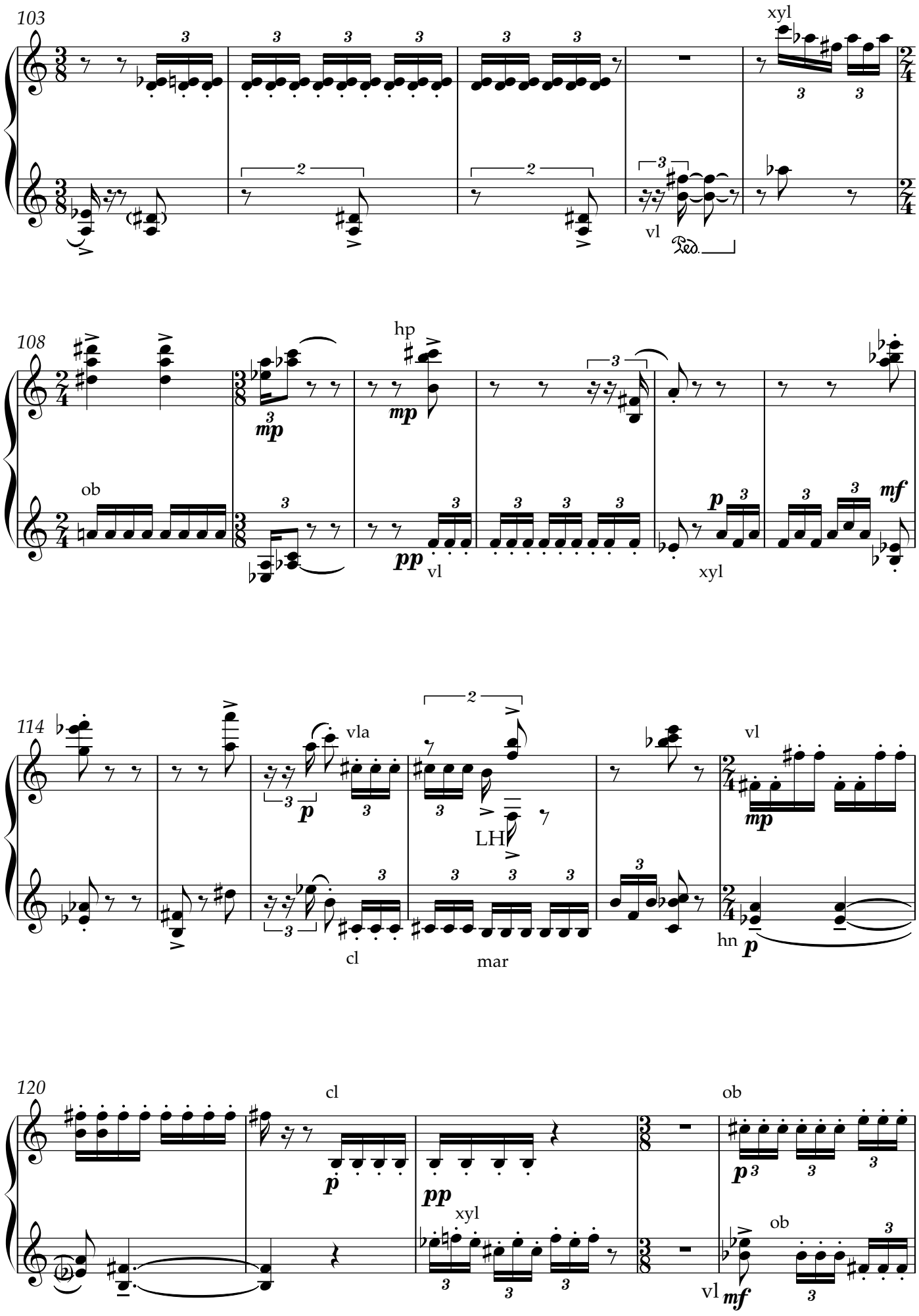

24
crot
lith
trgl
cym
vib
hp
LH
fl
crot
mand
fl
rit.
cl
vl
28
trgl
a tempo
vl
pizz
crot
pp
hp
hp
c ang
cl
30
crot
trgl
fl
vla
32
vc

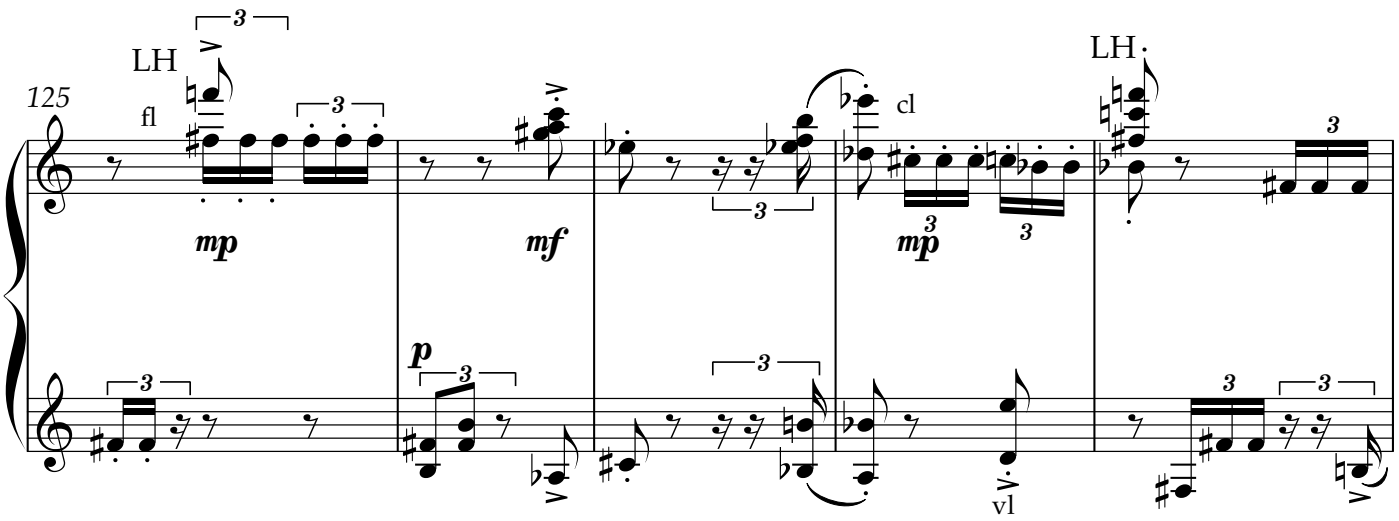

♪ = c66
rit.
34
lith
vl
ppp
ob
c ang
hp
hn
Ped.
37
meno mosso
trgl
hn
sffz
tpt
lith
fl
tr
ff
subp
ff
bsn
subito
♩ = c72
39
hp
ob
c ang
pp
cl
mand
fl
p
db
ppp
bell plates
sost.ped.

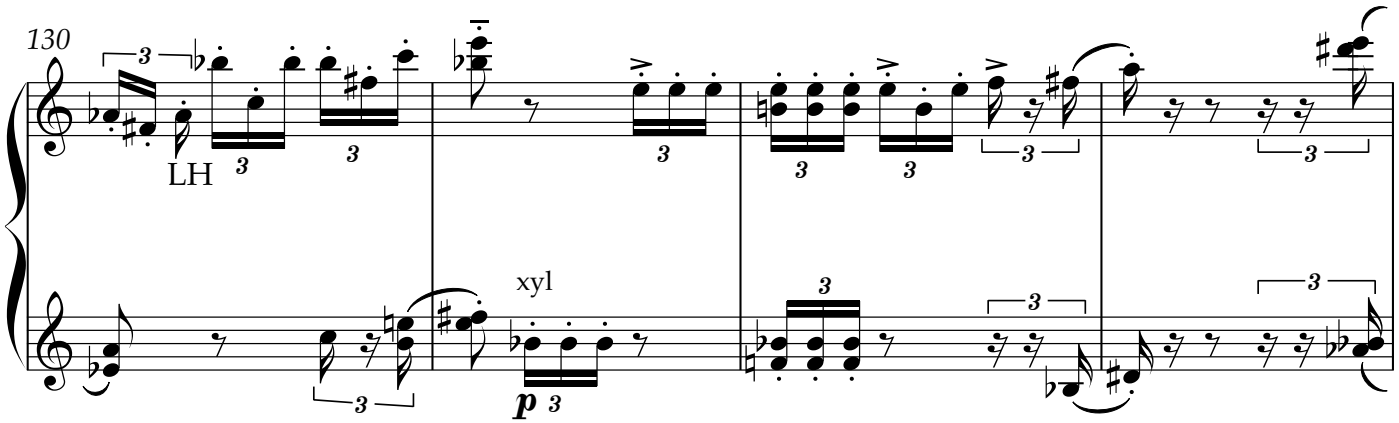

42
vl
p
c ang
hn
bsn
45
fl
cl
tbne
hn
tbne
48
fl
cl
mand
tr
LH
vc
vla
3
50
(tr)

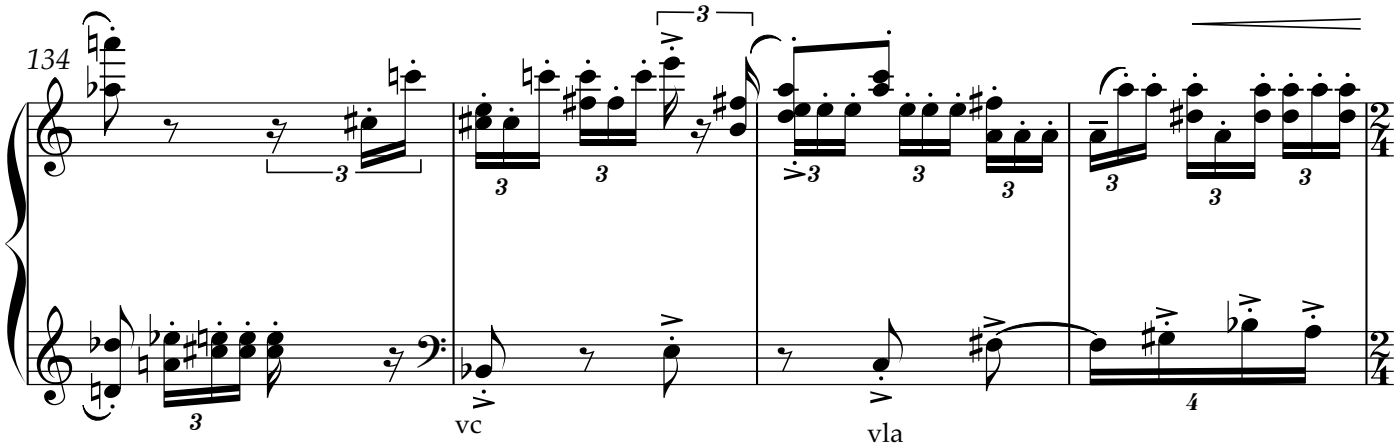

52
LH
tr
sost. ped.
55
hn
♩ = c66
cl
p
vc
db
pp
60
65
glock
mand

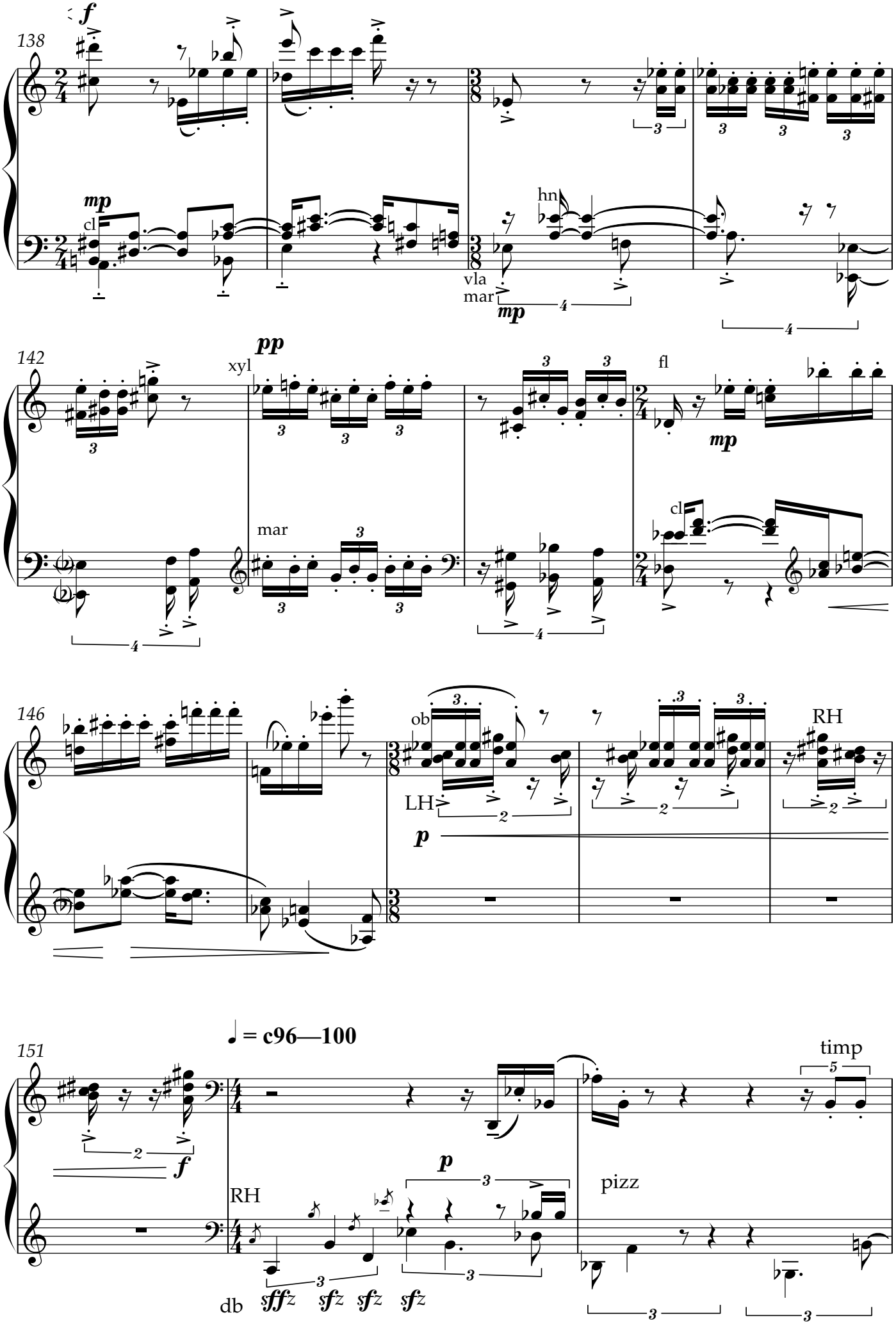

72
hp
tpt
♪ = c168
ff
tr
sub pp
sf
hn
tpt
vl
ff
82
mar
p
staccato
xyl
p
89
mf
hp
mand
Ped.
95
mar
p
mp
xyl
fl
mf
ob
xyl
mar
vl mf
8va
mp
cl

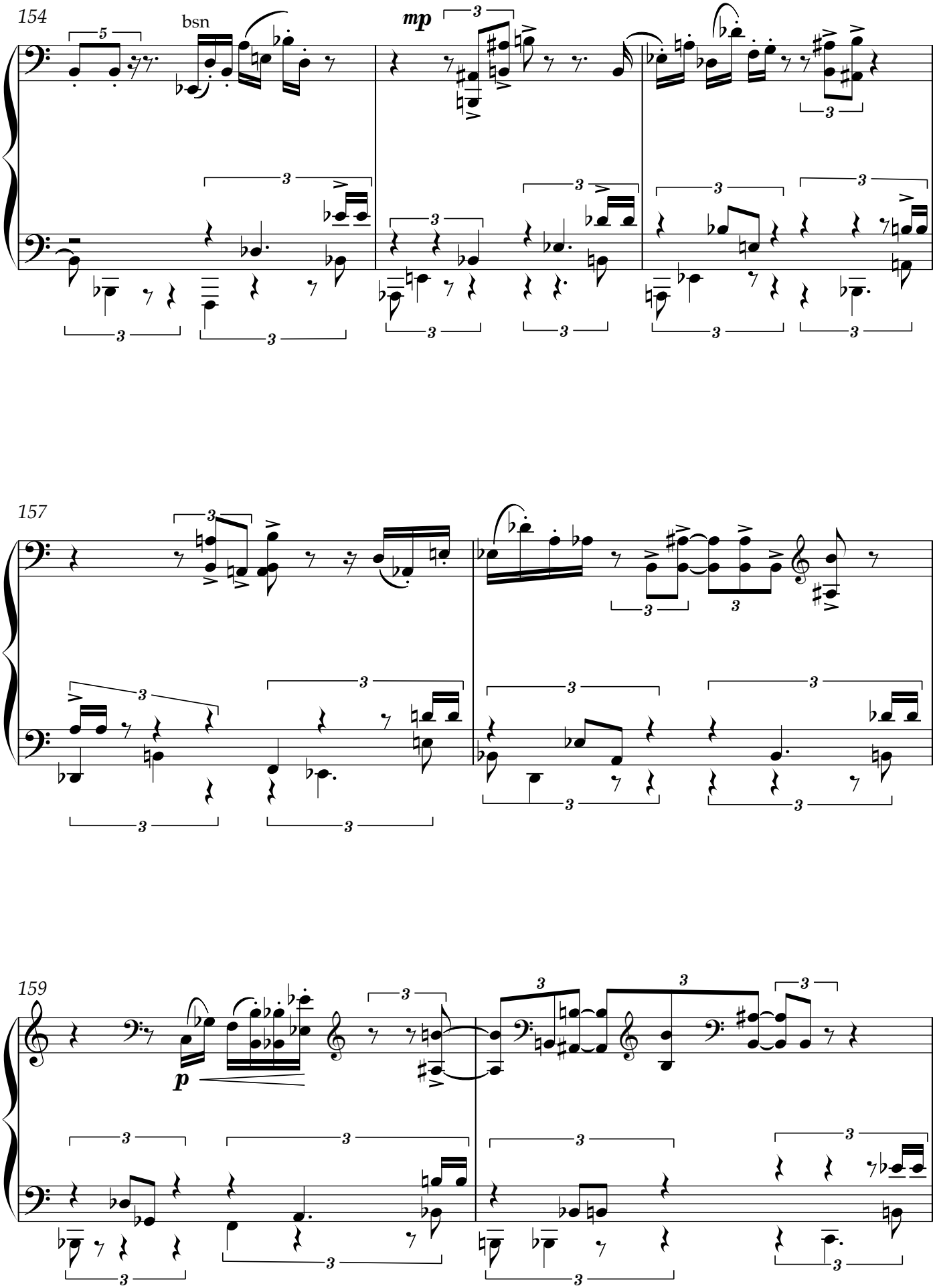

103
xyl
vl
Ped.
108
hp
mp
ob
pp
vl
xyl
p
mf
114
vla
p
LH
vl
mp
cl
mar
hn
p
120
cl
p
pp
xyl
ob
p
vl
mf
ob

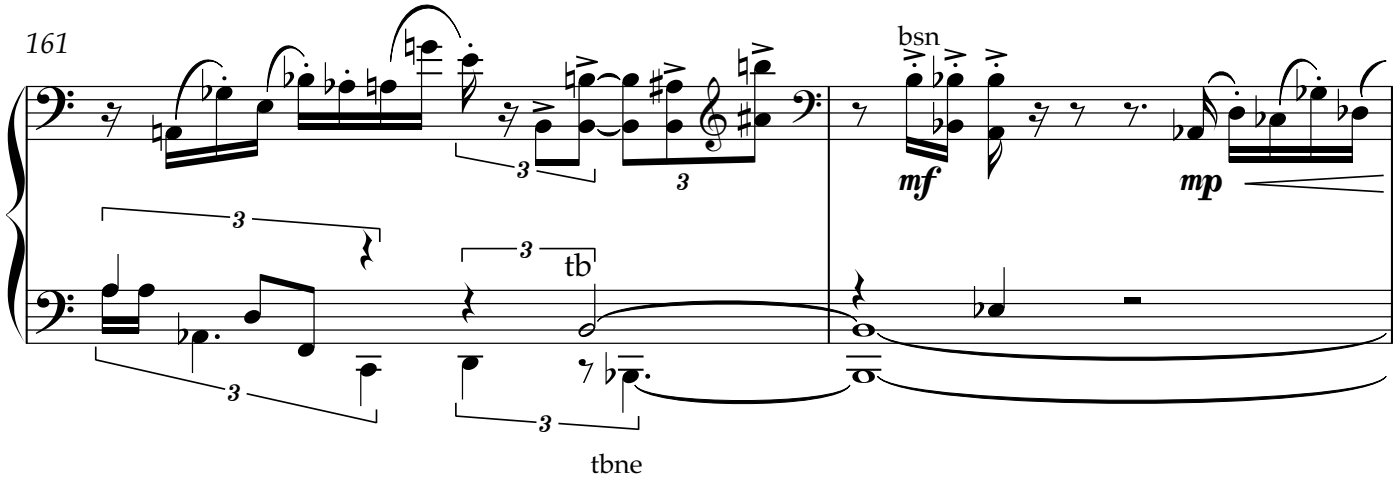

125
LH
fl
mp
mf
p
cl
mp
LH
vl

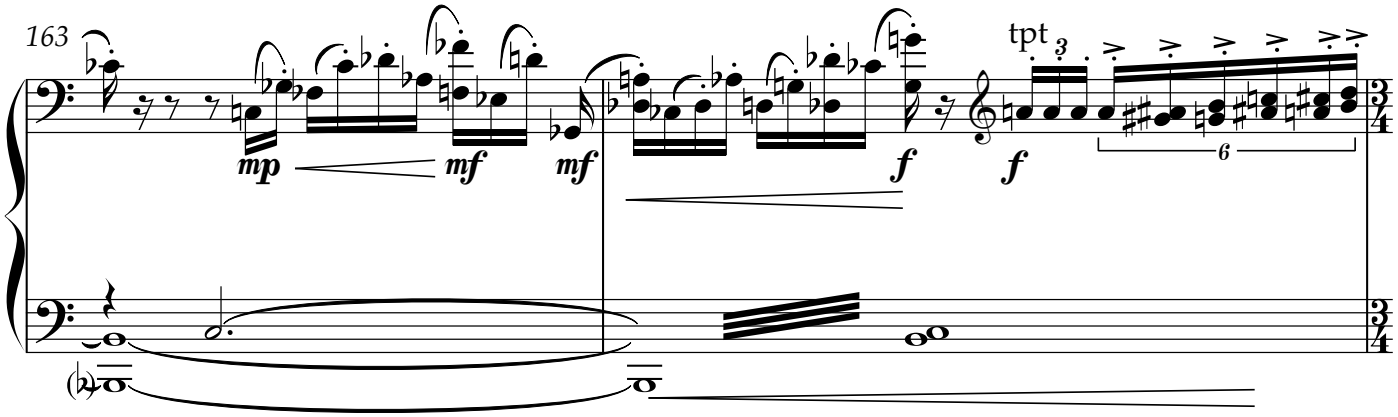

130
LH
xyl
p

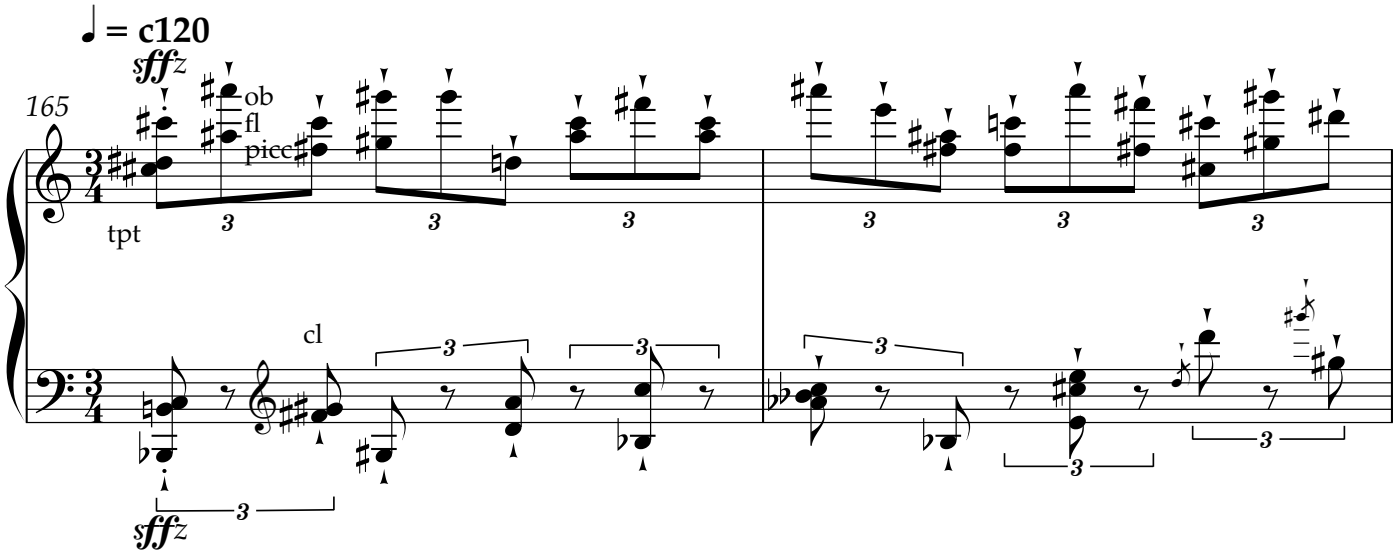

134
vc
vla

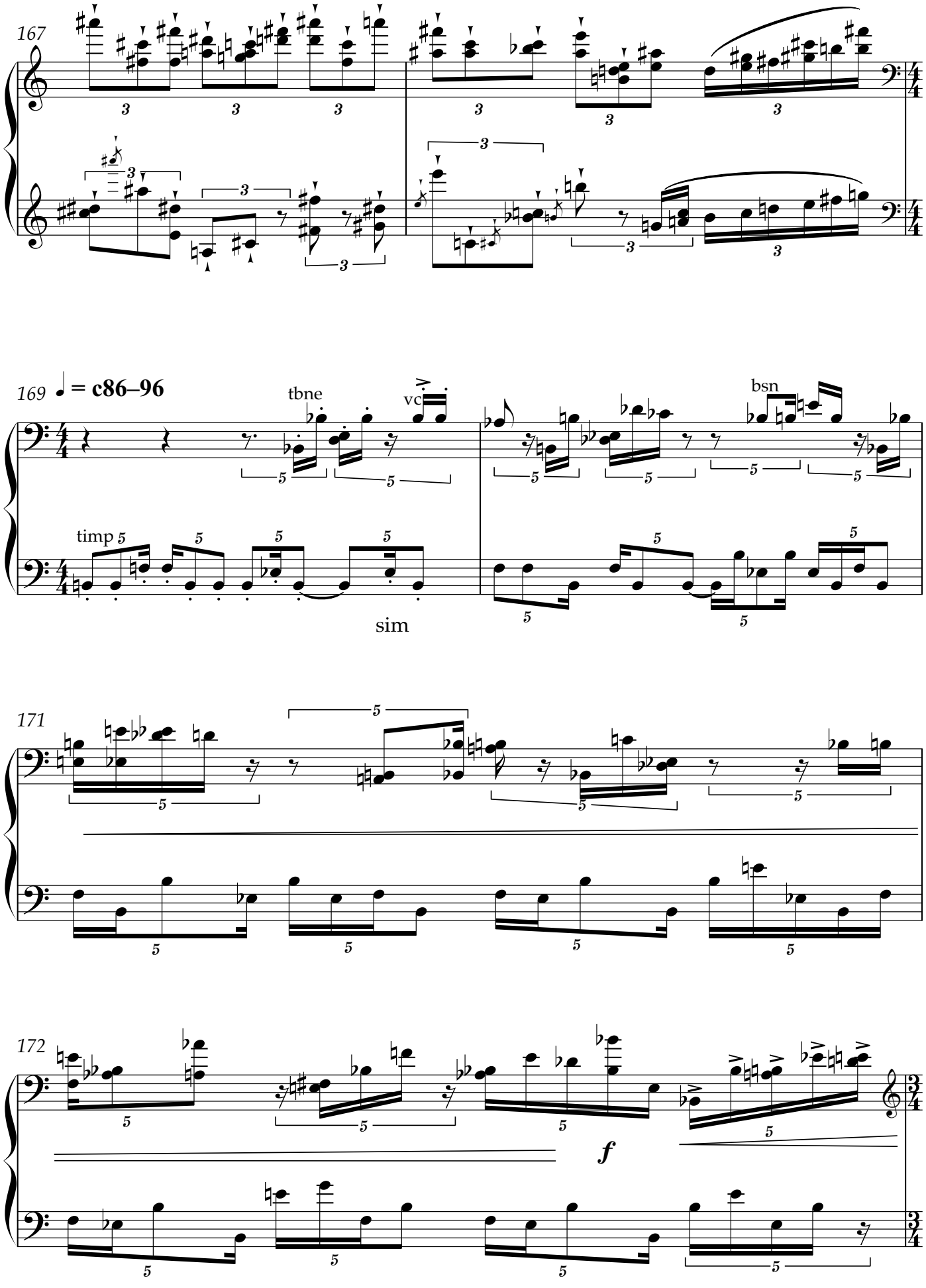

138
f
mp
cl
hn
vla
mar
mp
142
pp
xyl
mar
fl
mp
cl
146
ob
LH
p
RH
151
f
RH
p
pizz
timp
db
sfffz sfz sfz sfz
♩ = c96—100

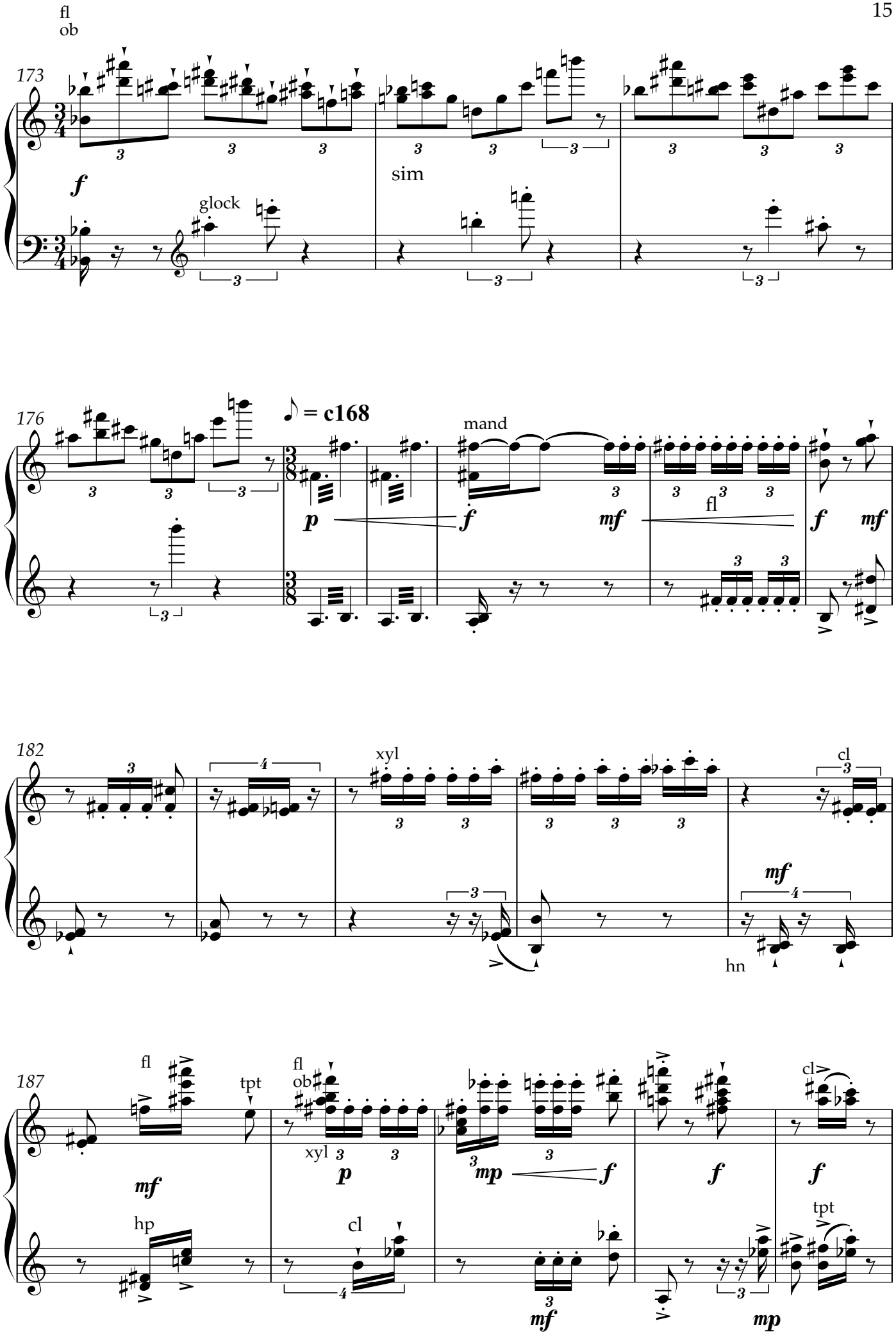

154
bsn
mp
157
159
p

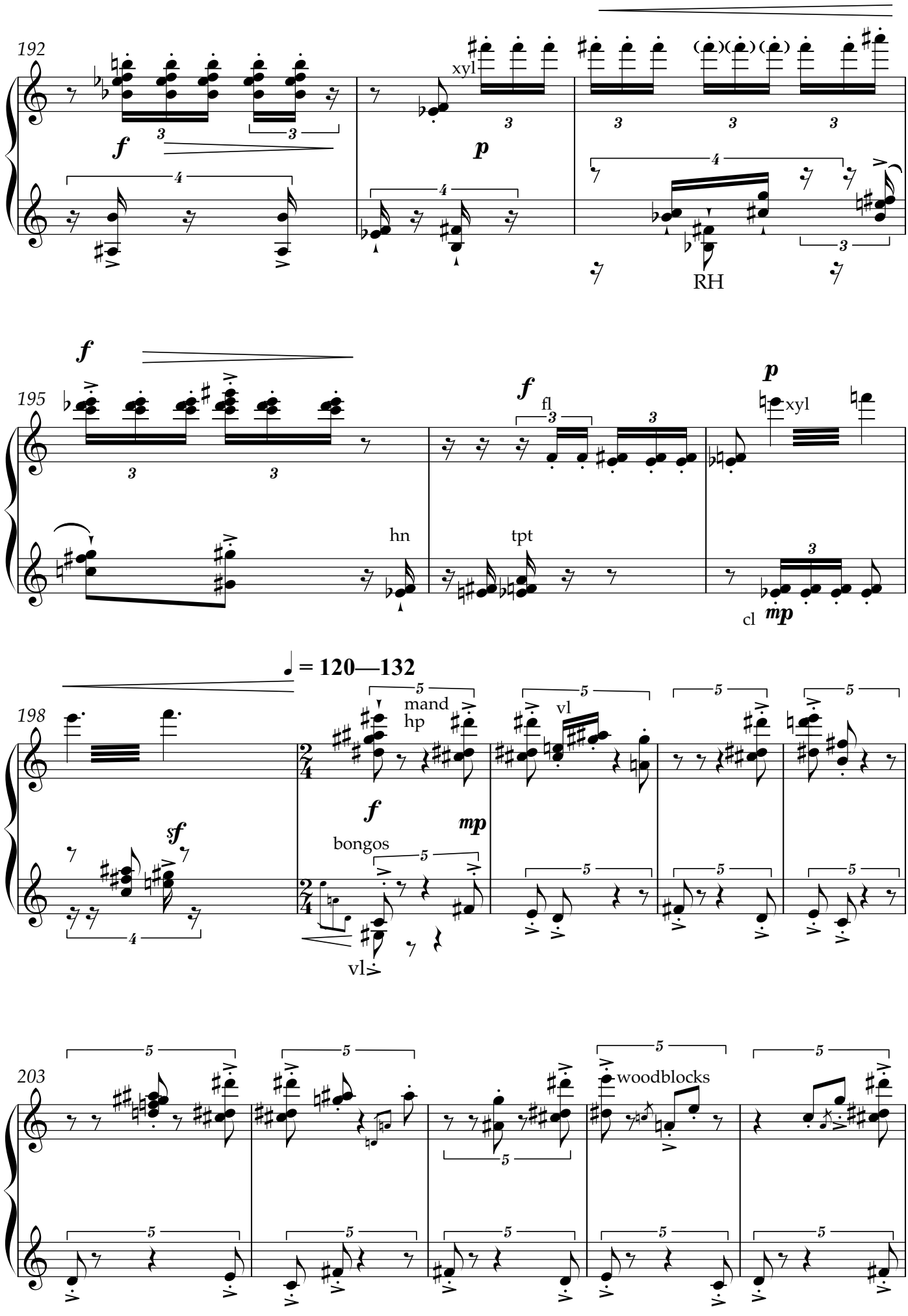

161
bsn
mf
mp
tb
tbne

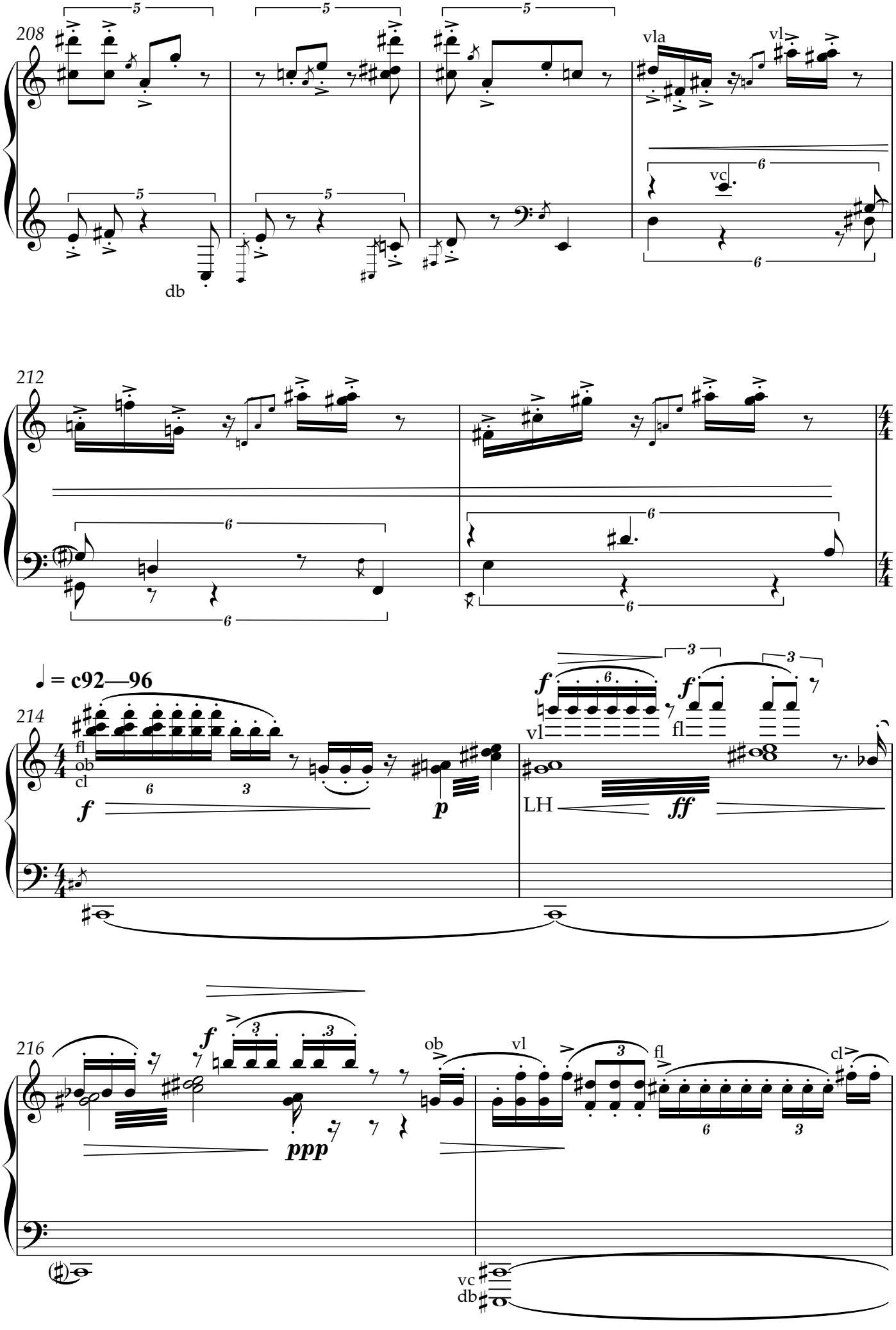

163
mp
mf
mf
f
f
tpt
6

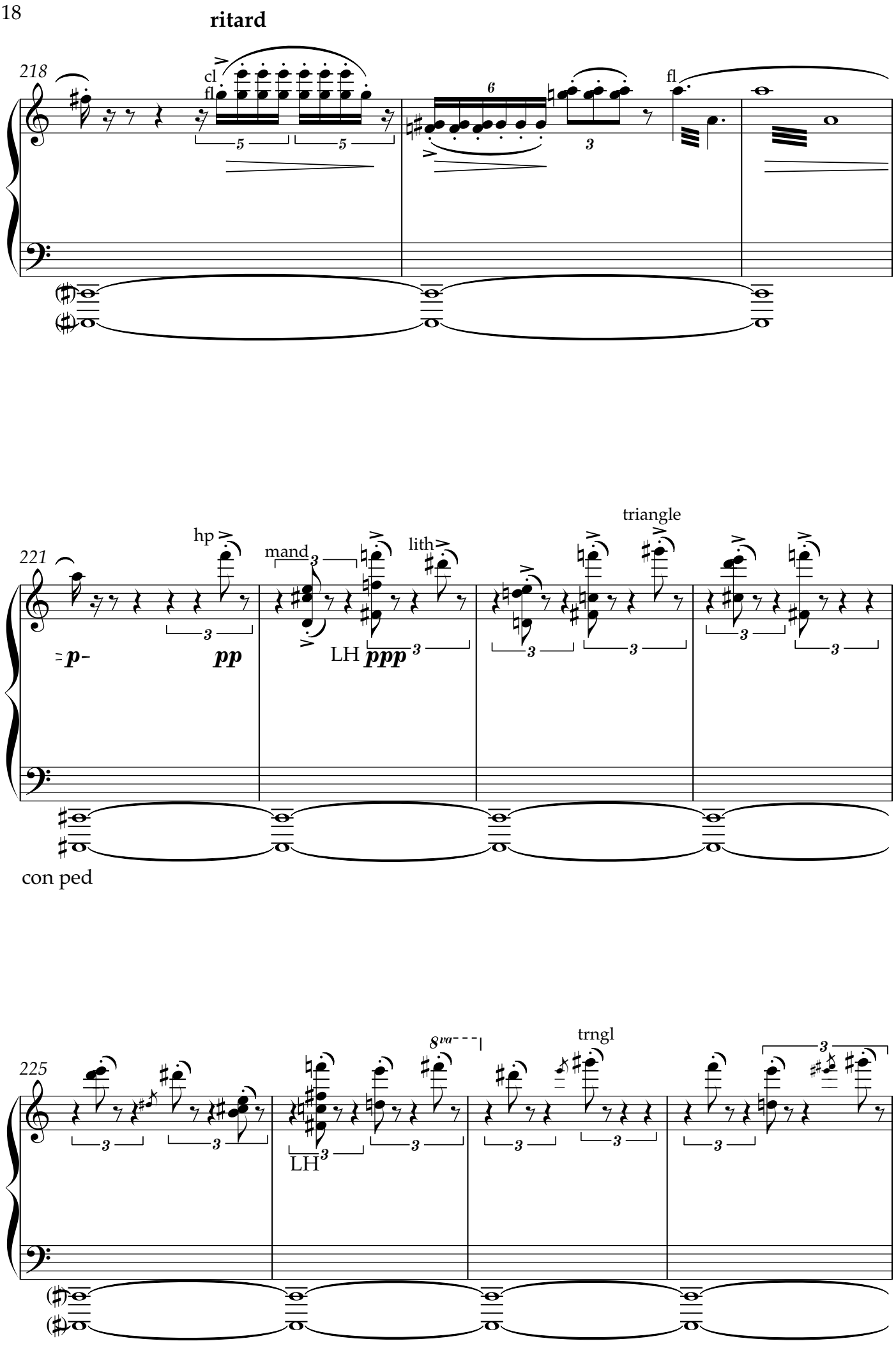

♩ = c120
sfffz
165
ob
fl
picc
tpt
cl
sfffz

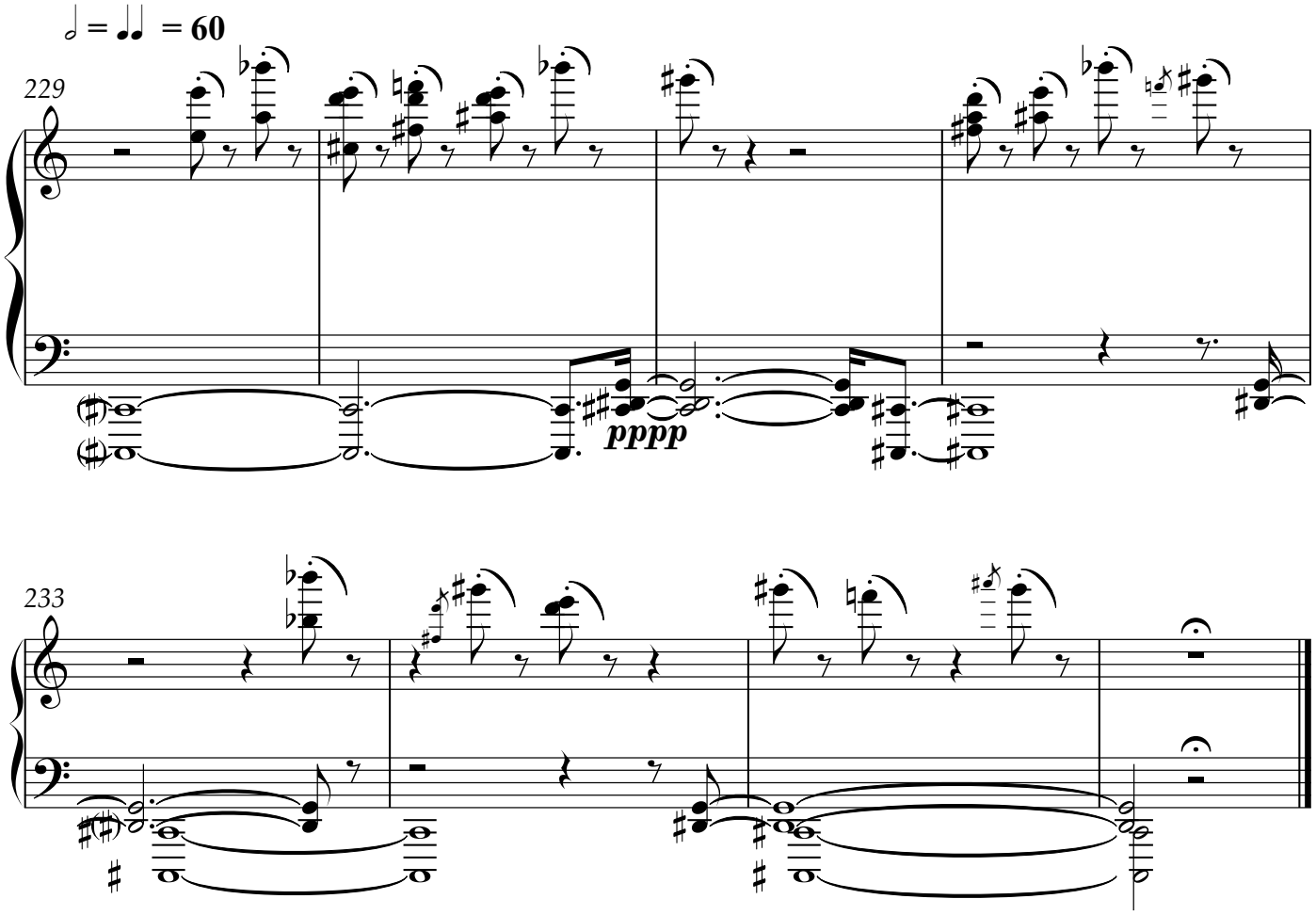

167
169
♩ = c86–96
tbne
vc
bsn
timp
sim
171
172
f


fl
ob
173
f
glock
sim
176
♪ = c168
mand
p
f
mf
fl
f
mf
182
xyl
cl
mf
hn
187
fl
tpt
mf
hp
fl
ob
xyl
p
cl
mp
f
f
cl
tpt
mf
mp

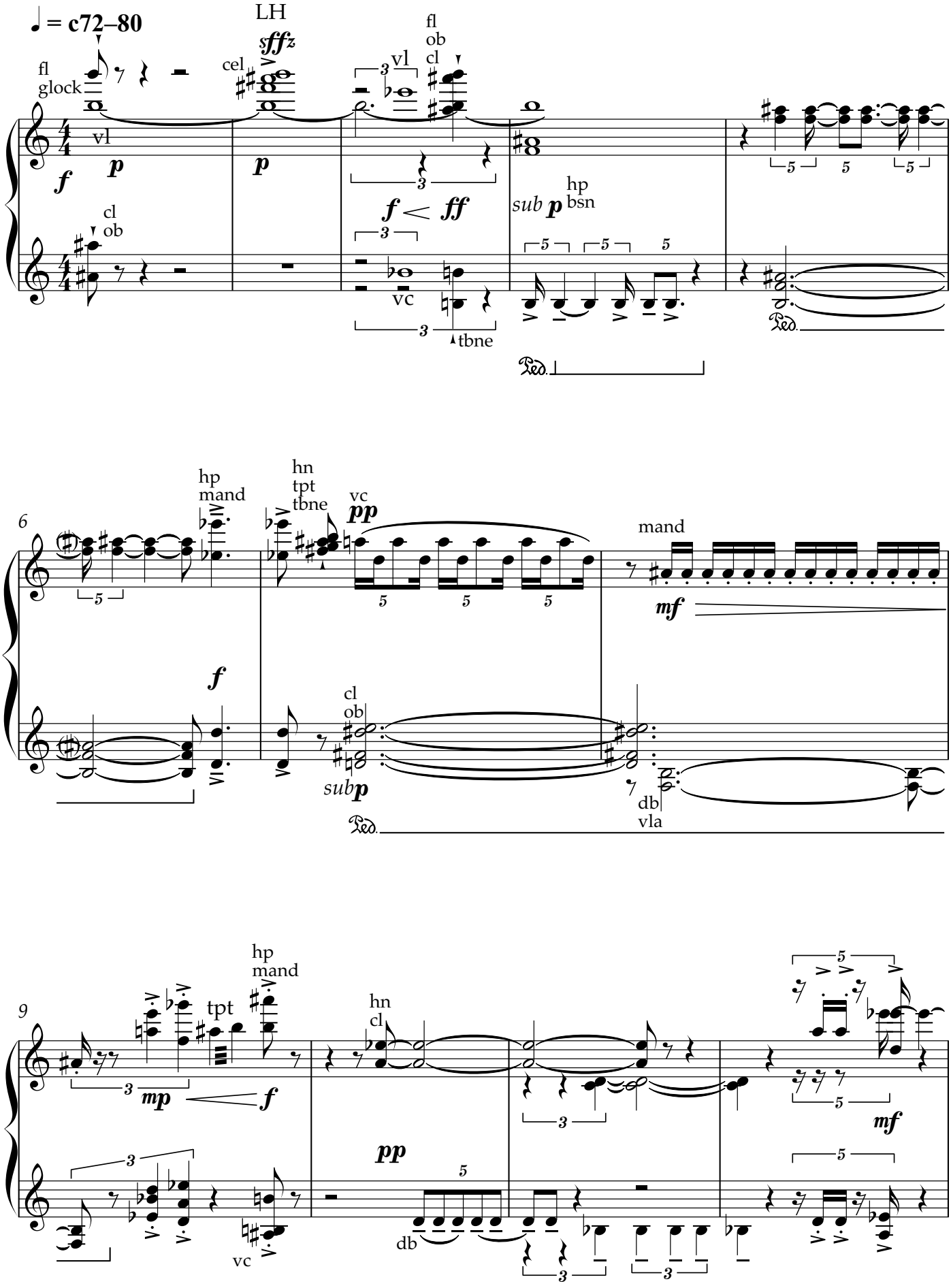

192
xyl
RH
195
fl
xyl
hn
tpt
cl
198
= 120—132
mand
hp
vl
bongos
vl
203
woodblocks

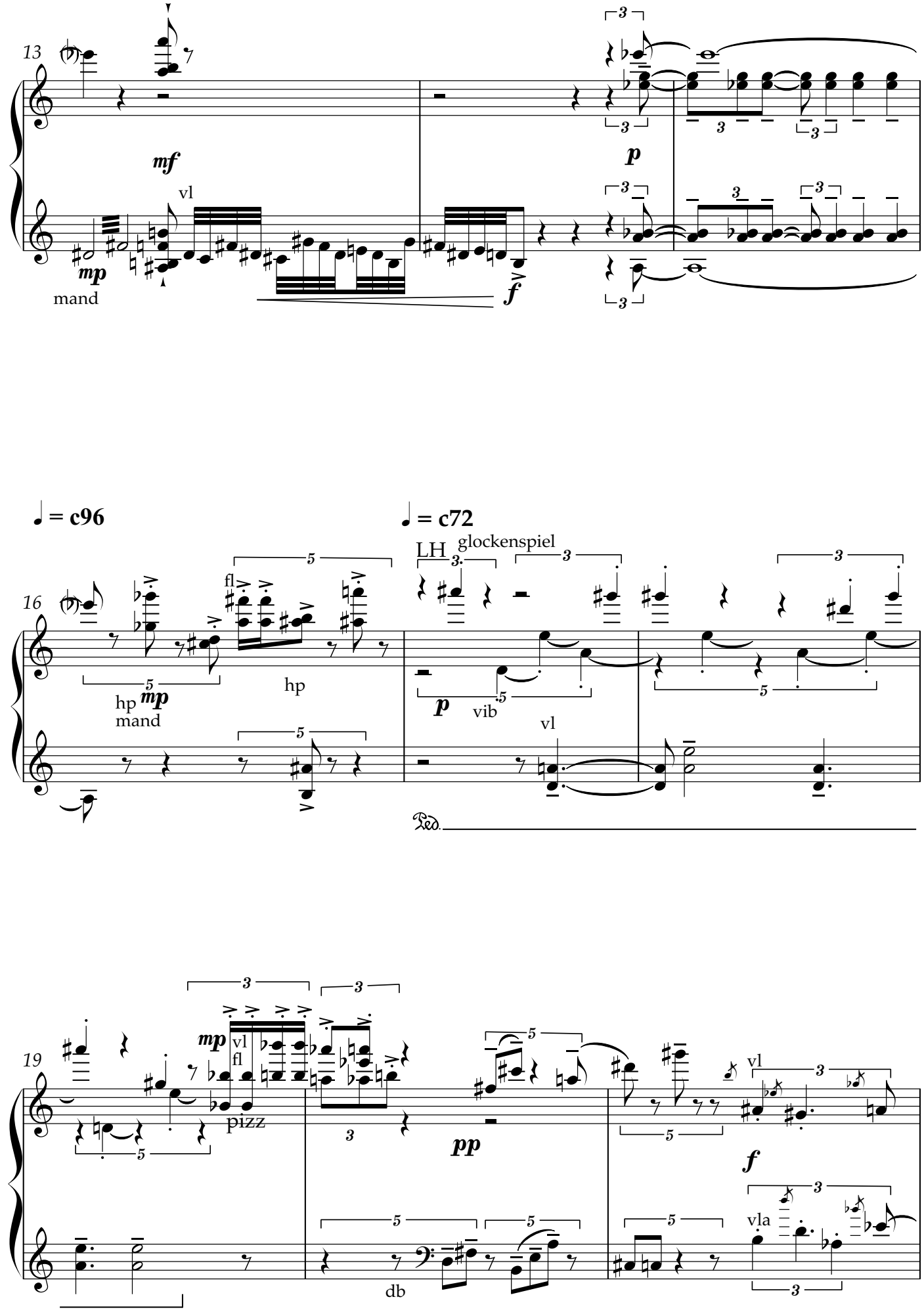

208
vla
vl
vc
db
212
214
♩ = c92—96
fl
ob
cl
vl
fl
LH
216
ob
vl
fl
cl
vc
db

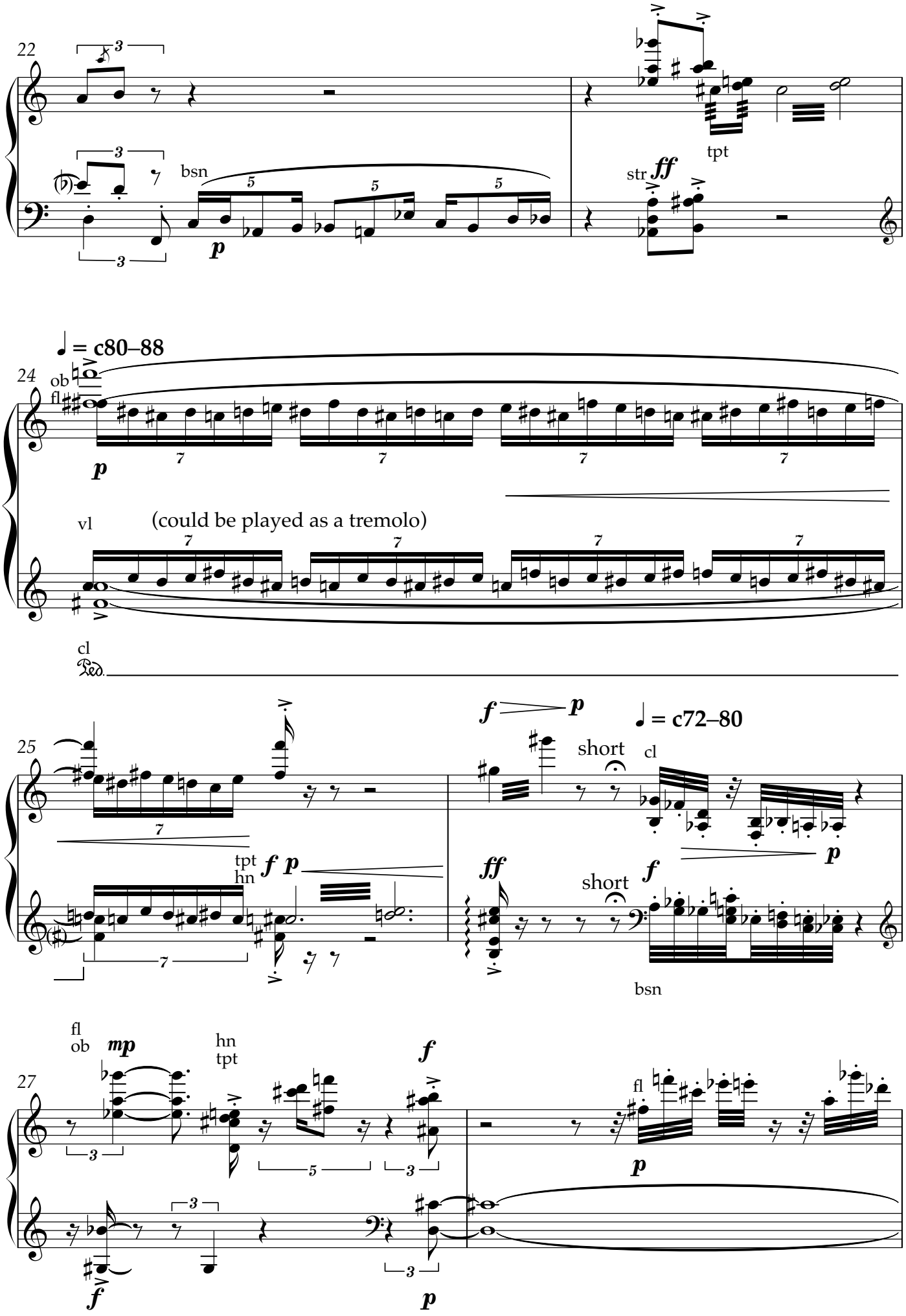

ritard
218
cl
fl
fl
221
hp
mand
lith
triangle
p
pp
LH
ppp
con ped
225
8va
LH
trngl

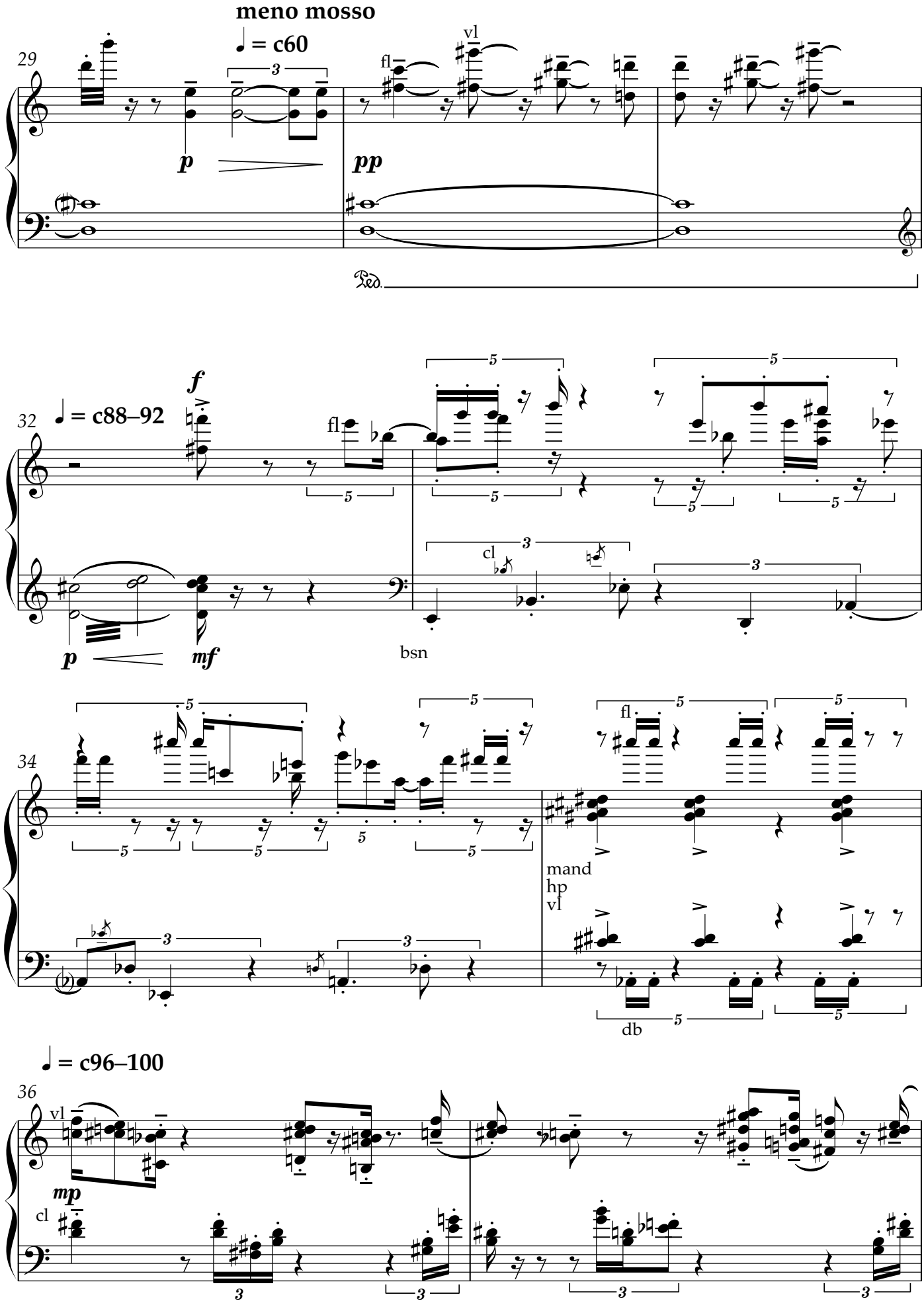

𝅗𝅥 = ♩♩ = 60
229
pppp
233

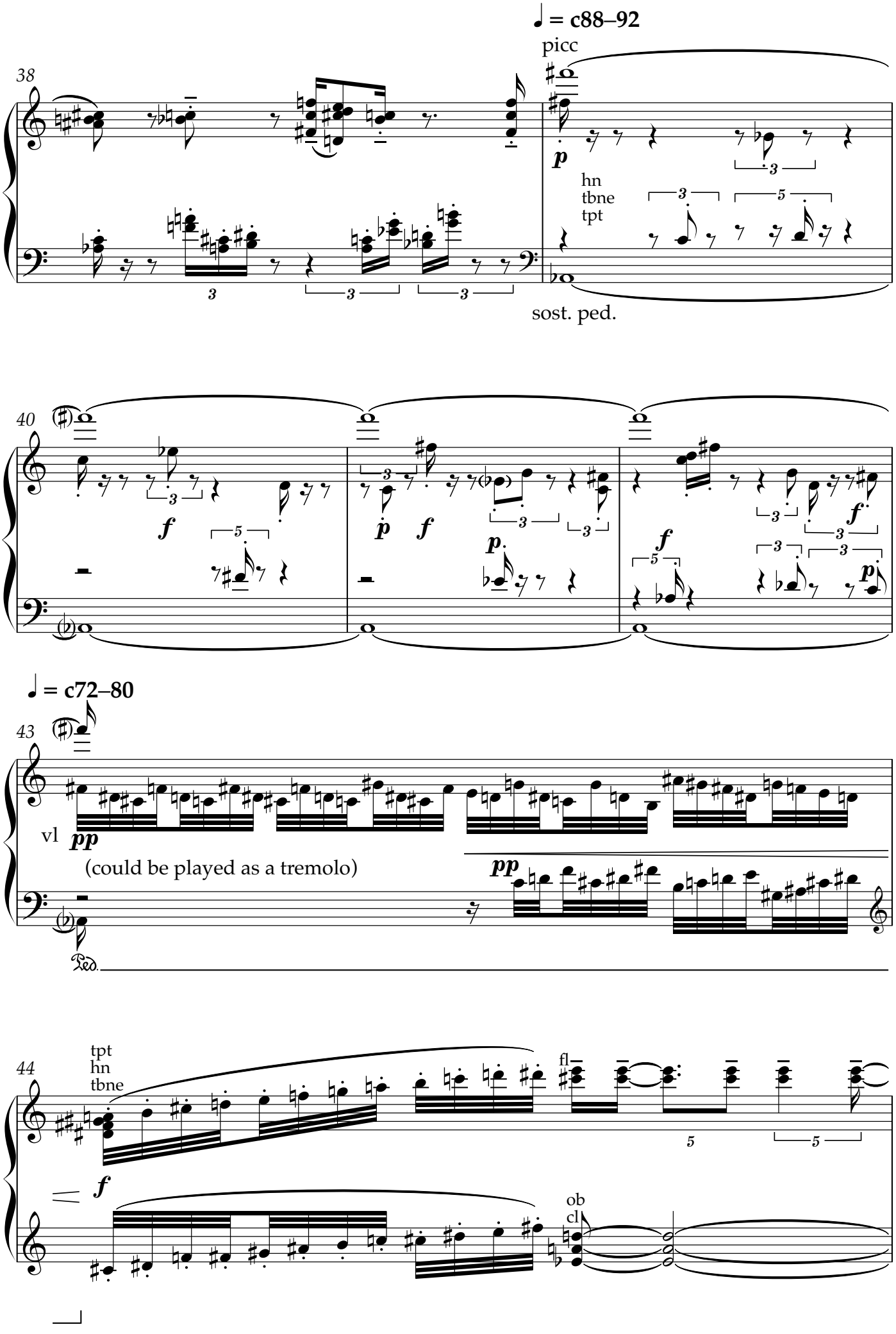
III

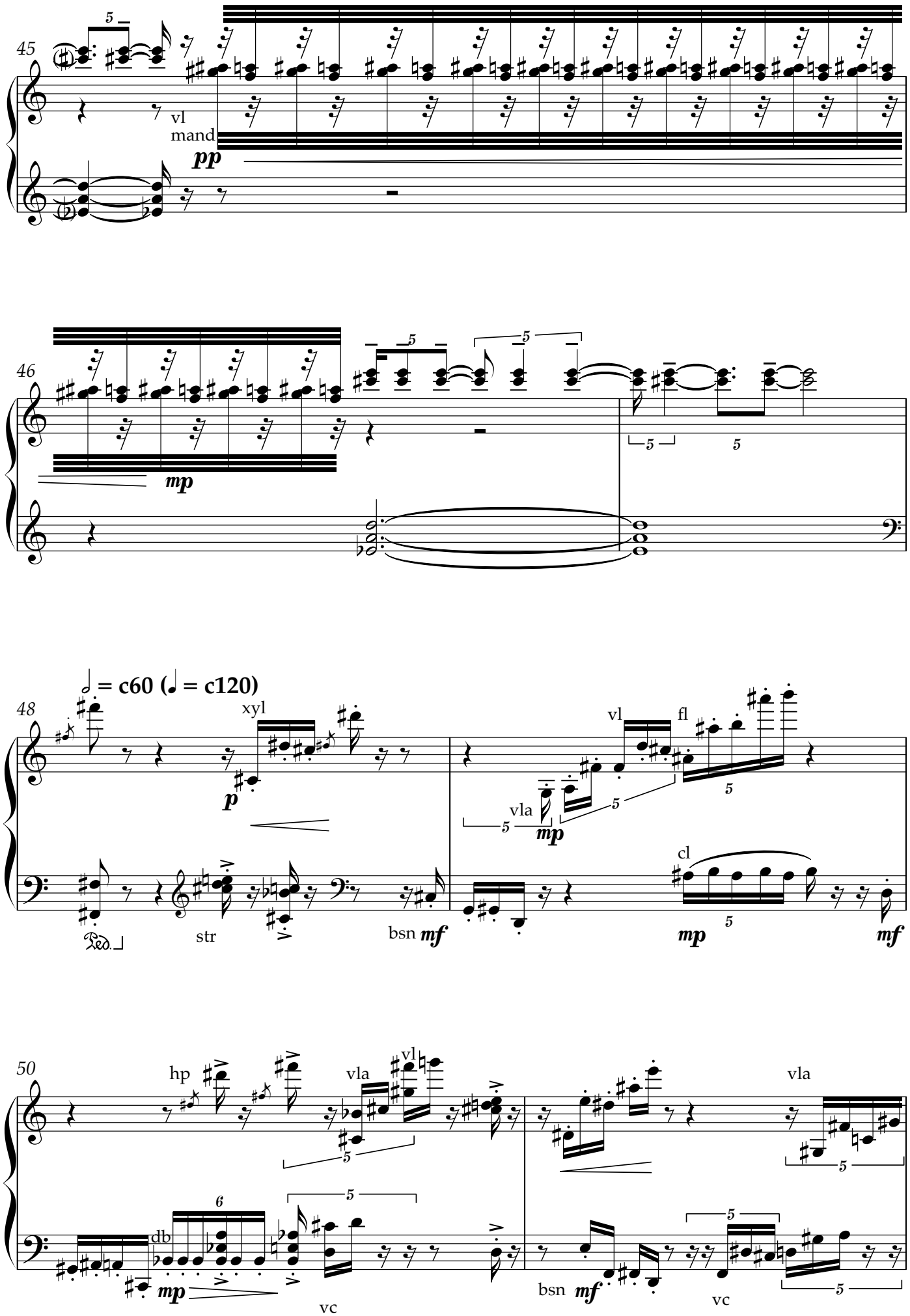

♩ = c72–80
fl
glock
vl
cel
LH
fl
ob
cl
vl
cl
ob
vc
tbne
hp
bsn
hp
mand
hn
tpt
tbne
vc
mand
cl
ob
db
vla
hp
mand
tpt
hn
cl
vc
db

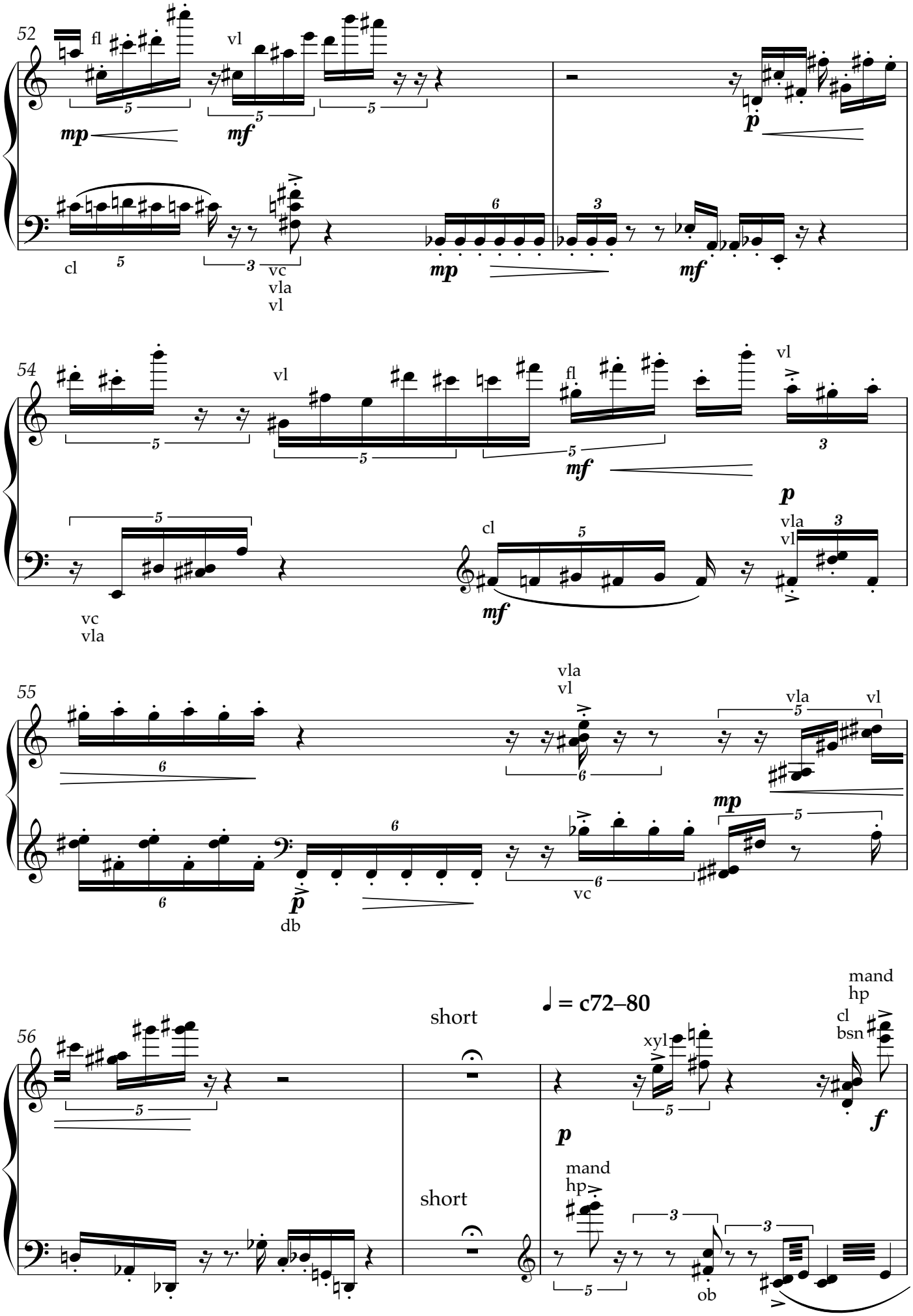

13
mf
vl
mp
mand
f
p
16
♩ = c96
♩ = c72
LH
glockenspiel
fl
hp
mp
hp
mand
p
vib
vl
Ped.
19
mp
vl
fl
pizz
pp
vl
f
vla
db

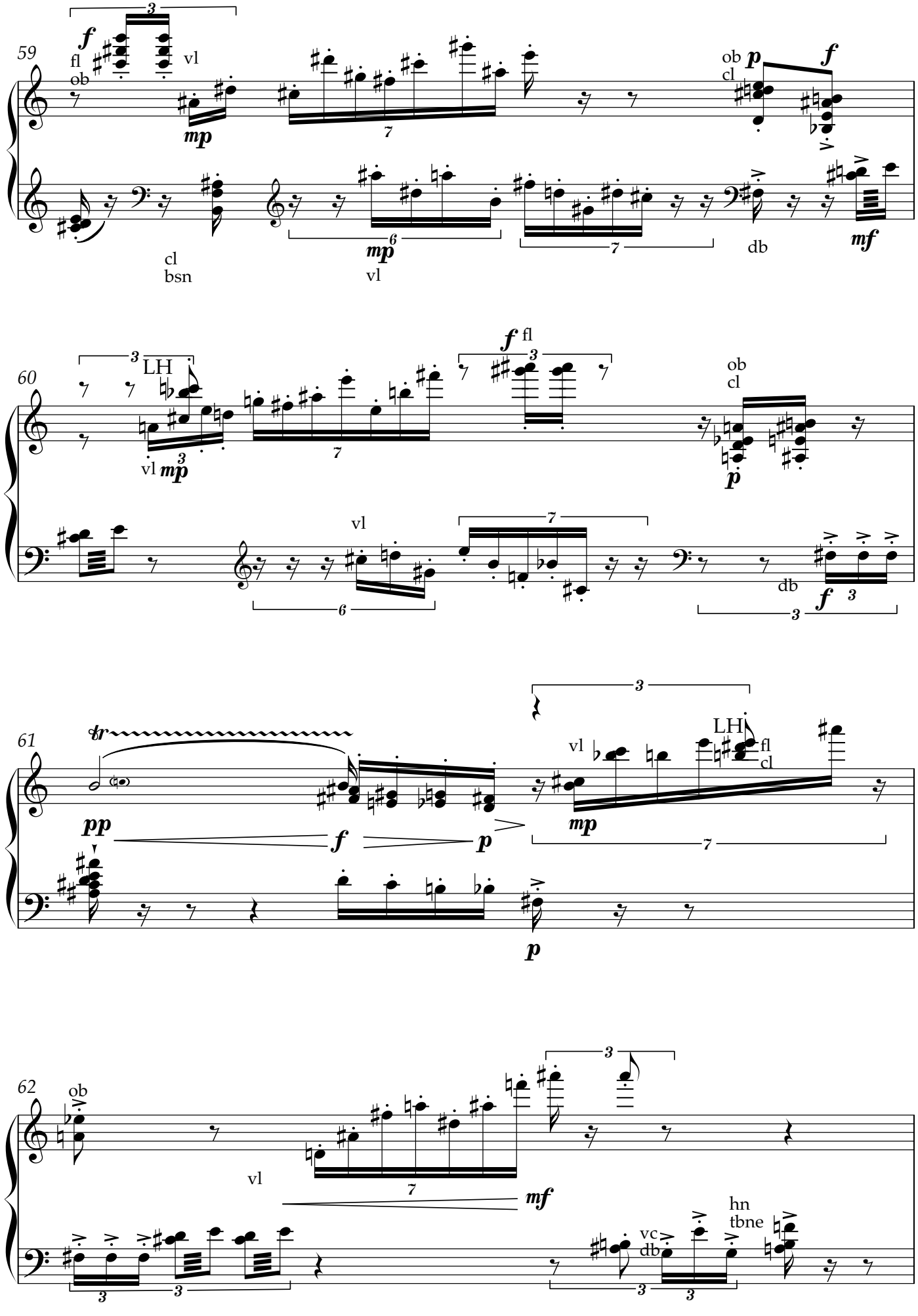

22
bsn
tpt
str
ff
24
♩ = c80–88
ob
fl
vl
(could be played as a tremolo)
cl
25
tpt
hn
f
p
♩ = c72–80
short
cl
ff
short
bsn
27
fl
ob
mp
hn
tpt
fl

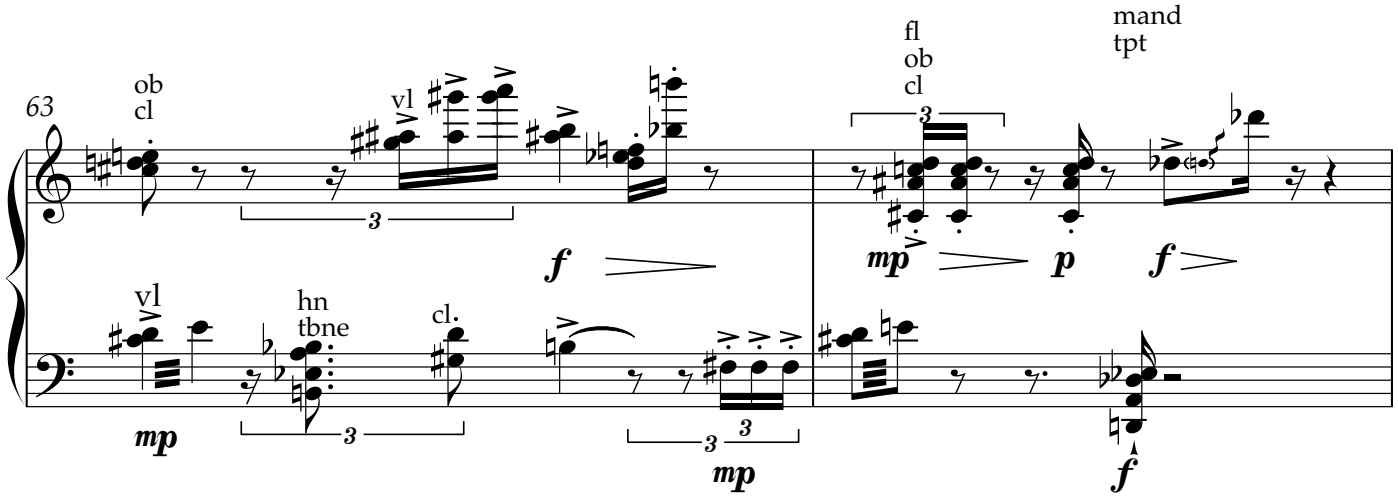

meno mosso
♩ = c60
29
fl
vl
p
pp
Ped.
32
♩ = c88–92
f
fl
cl
p
mf
bsn
34
fl
mand
hp
vl
db
♩ = c96–100
36
vl
mp
cl

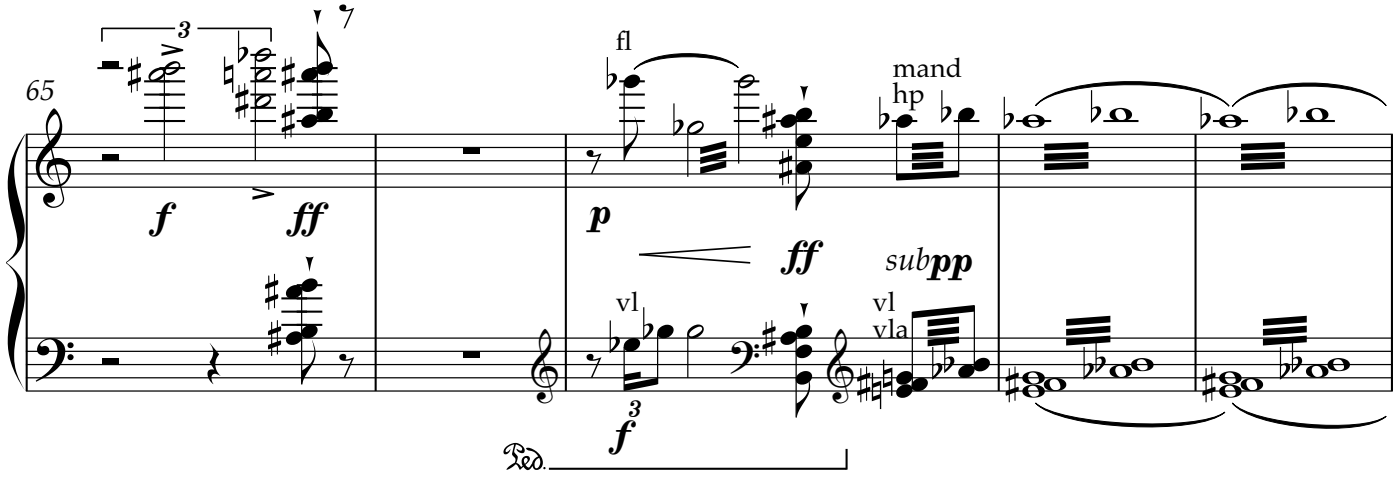

♩ = c88–92
picc
38
p
hn
tbne
tpt
sost. ped.
40
f
p
f
p.
f
f
p
♩ = c72–80
43
vl
pp
(could be played as a tremolo)
pp
Ped.
44
tpt
hn
tbne
f
fl
ob
cl

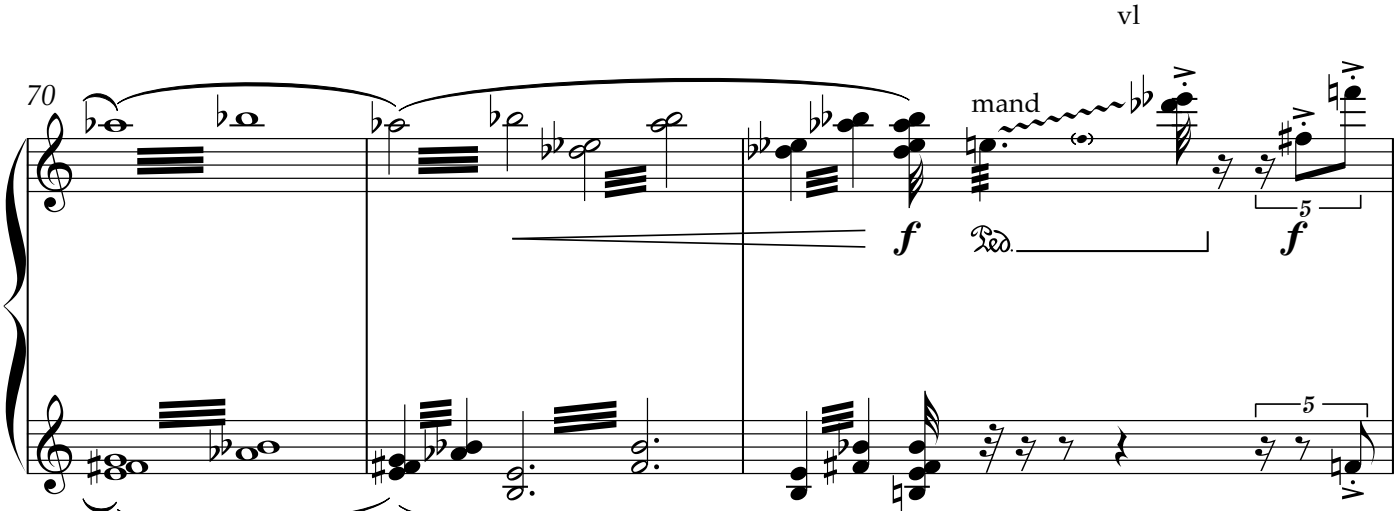

45
vl
mand
pp
46
mp
48
♩ = c60 (♩ = c120)
xyl
p
vl
fl
vla
mp
cl
Ped.
str
bsn
mf
mp
mf
50
hp
vla
vl
db
mp
vc
bsn
mf
vc
vla

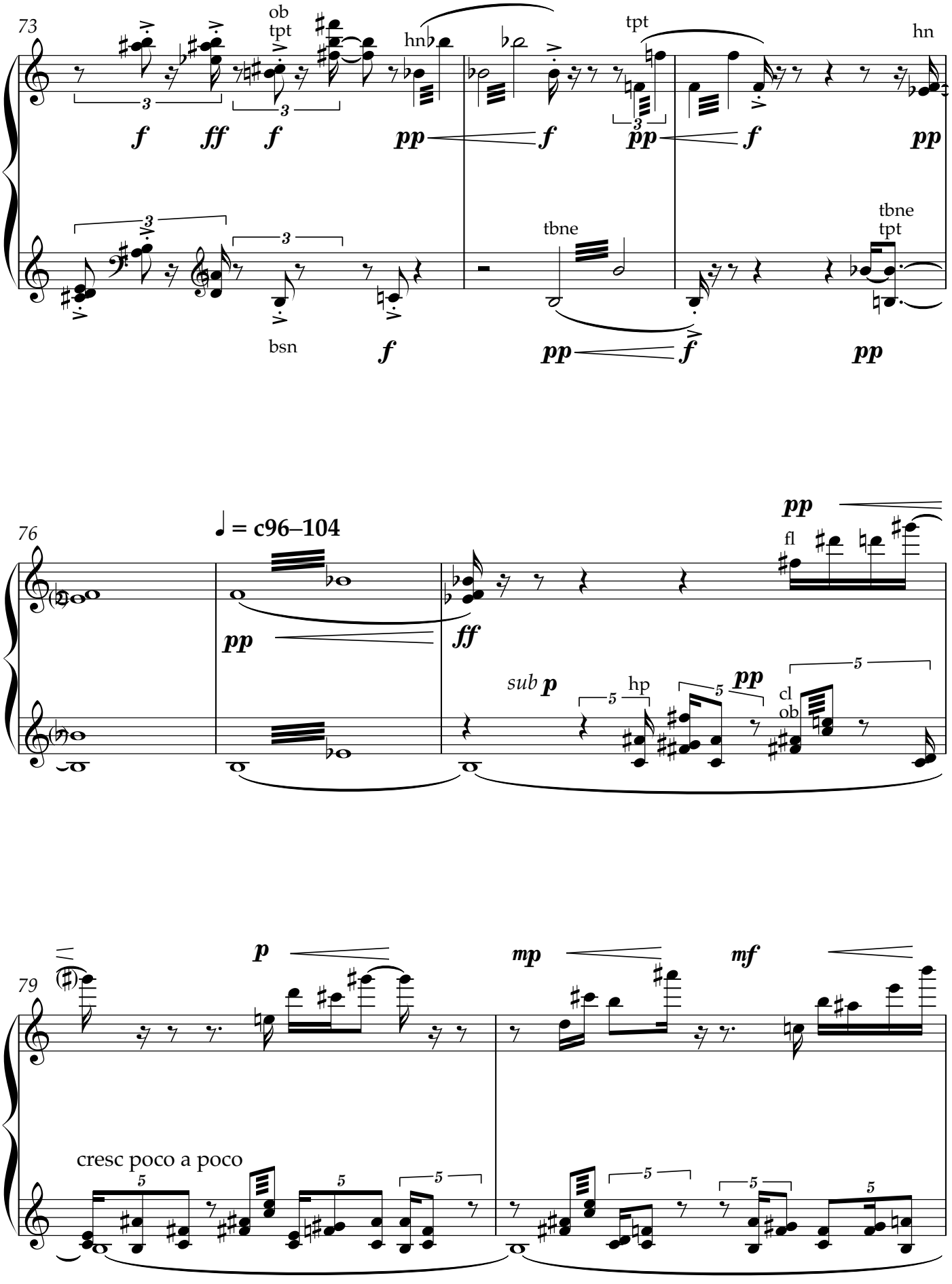

52
fl
vl
mp
mf
p
cl
vc
vla
vl
mp
mf
54
vl
fl
vl
mf
p
cl
vla
vl
mf
vc
vla
55
vla
vl
vla
vl
mp
p
db
vc
56
short
short
♩ = c72–80
xyl
mand
hp
cl
bsn
f
p
mand
hp
ob

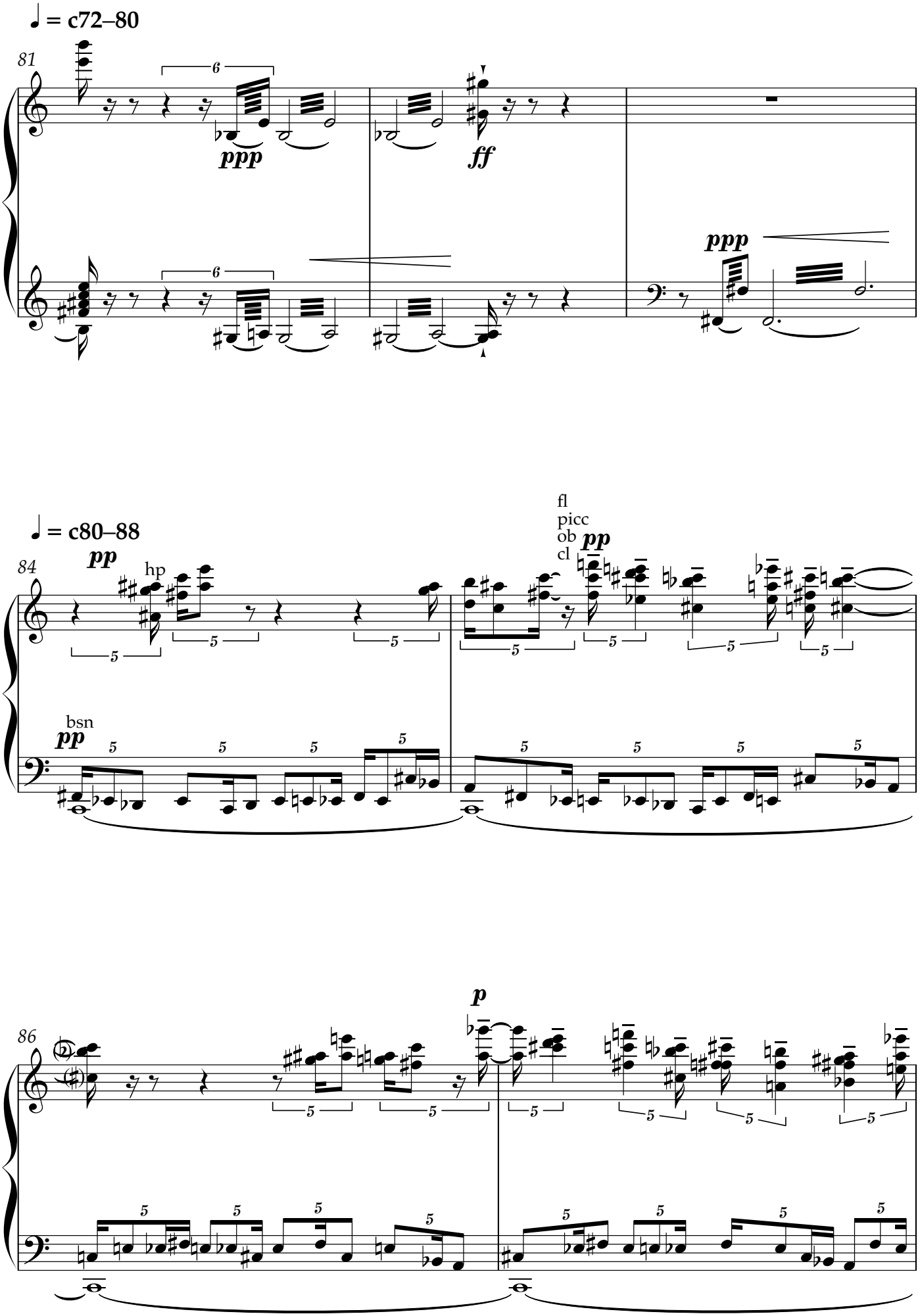

59
fl
ob
vl
cl
bsn
vl
ob
cl
db
60
LH
vl
fl
ob
cl
vl
db
61
LH
vl
fl
cl
62
ob
vl
hn
tbne
vc
db

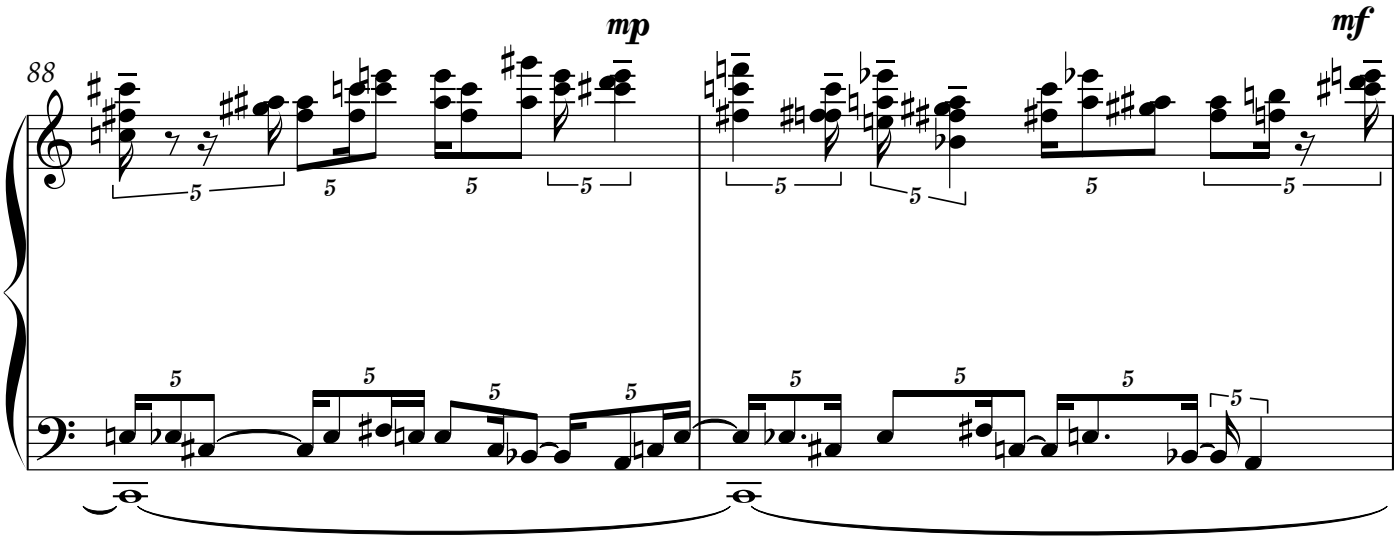

63
ob
cl
vl
fl
ob
cl
mand
tpt
vl
hn
tbne
cl.

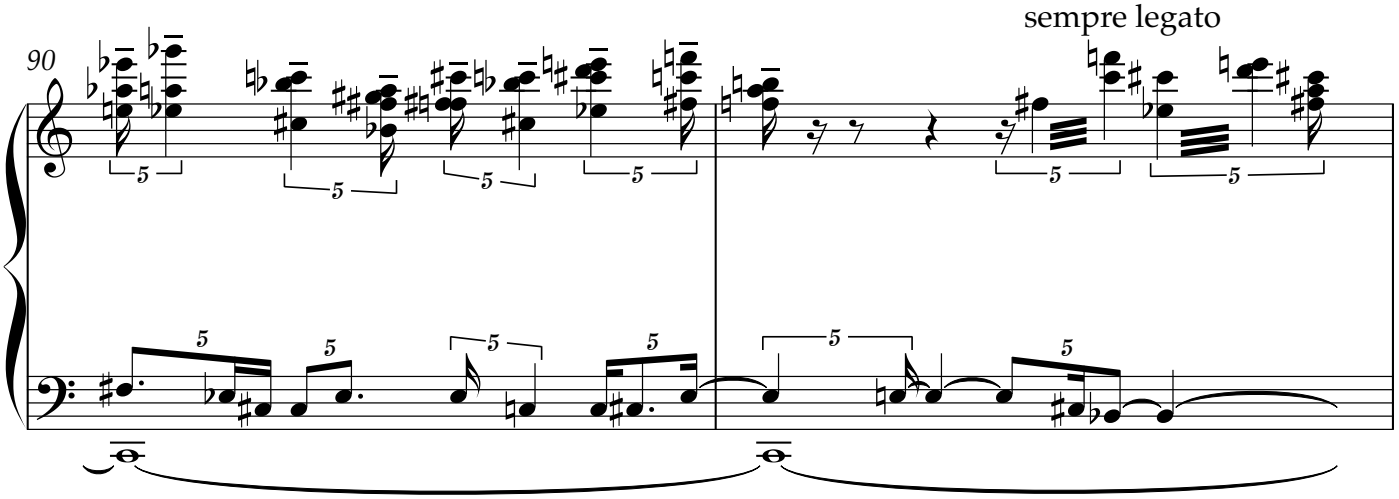

65
fl
mand
hp
vl
vl
vla
Ped.

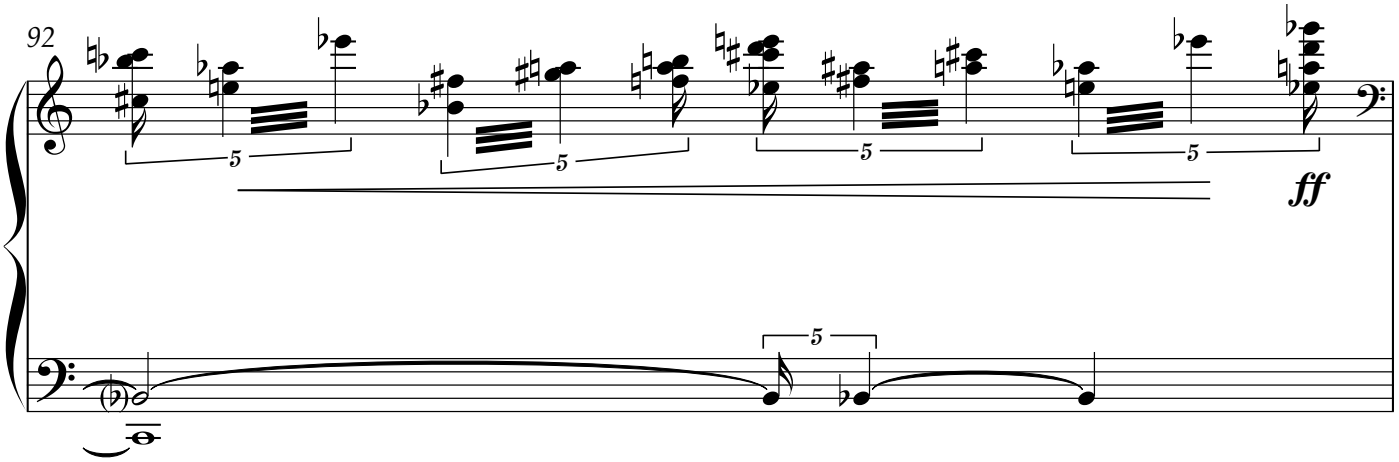

70
vl
mand
Ped.

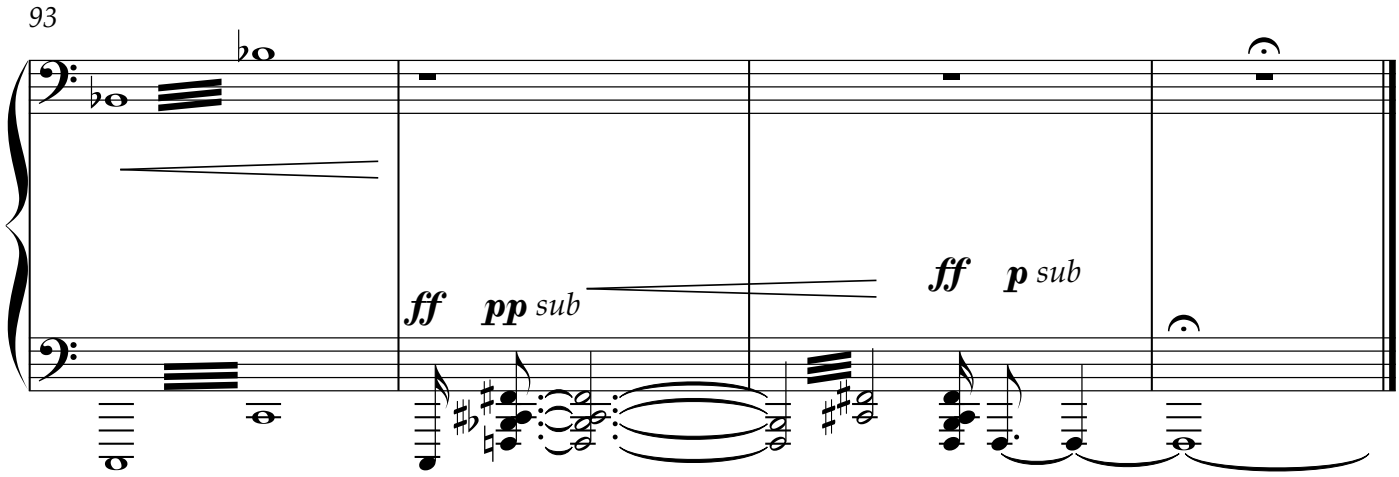

73
ob
tpt
hn
tpt
hn
f
ff
f
pp
f
pp
f
pp
tbne
tbne
tpt
bsn
f
pp
f
pp
76
♩ = c96–104
pp
pp
fl
ff
sub p
hp
pp
cl
ob
79
p
mp
mf
cresc poco a poco


♩ = c72–80
81
ppp
ff
ppp
♩ = c80–88
84
pp
hp
fl
picc
ob
cl
pp
bsn
pp
86
p


88
mp
mf

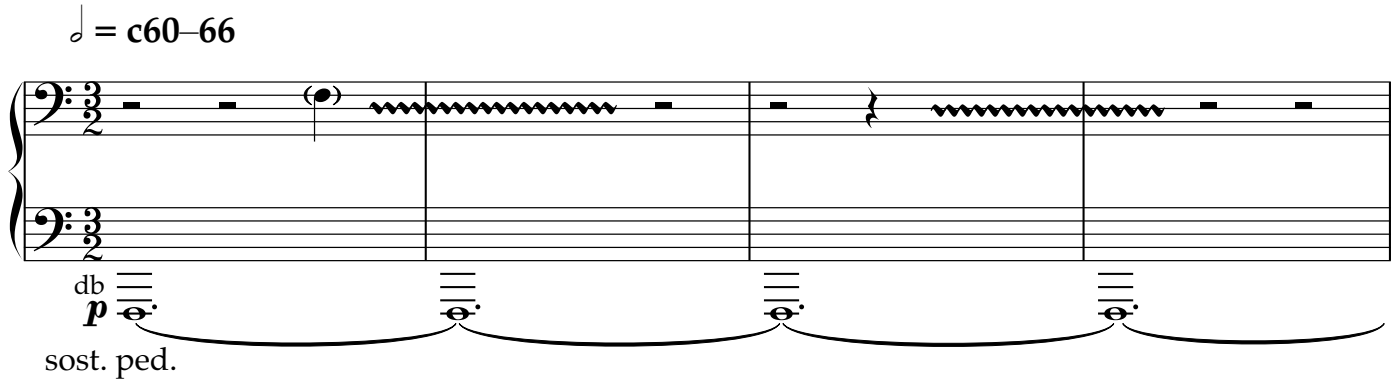

90
sempre legato


92
ff


93
ff pp sub
ff p sub

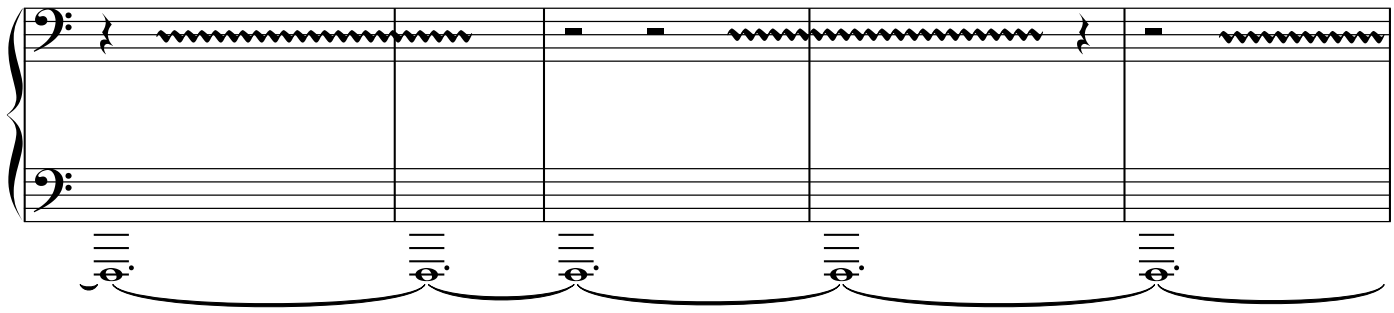
IV

scratching strings inside the piano
with a fingernail aproximately
in the range from C3 to C4
without picking
strings, just a metal sound.
Start from F3

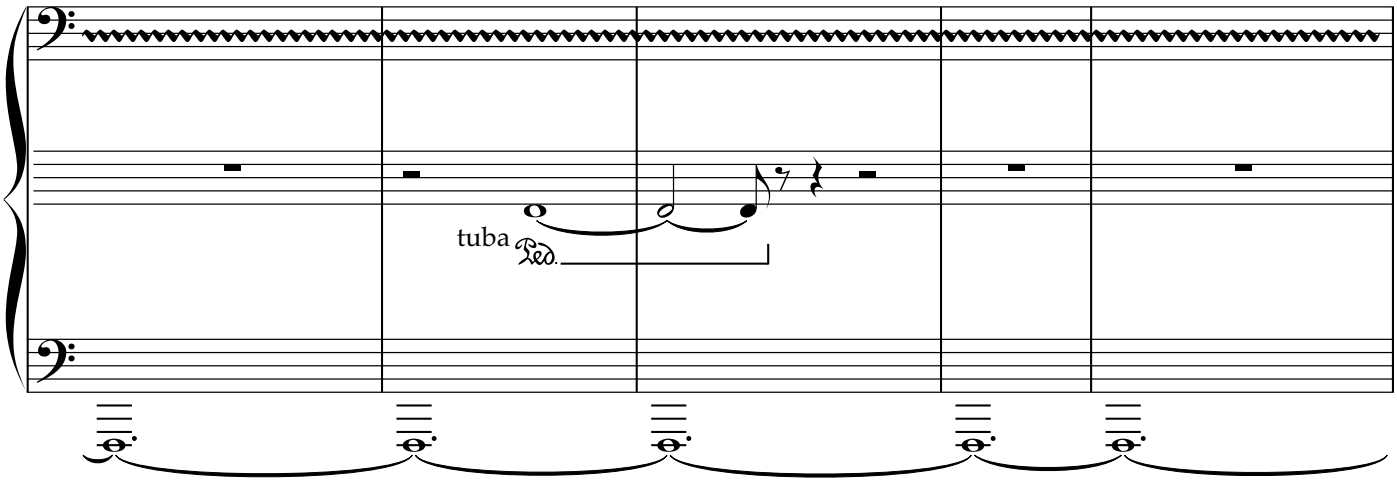


as soft as possible;
press when sound
completely disappears

5

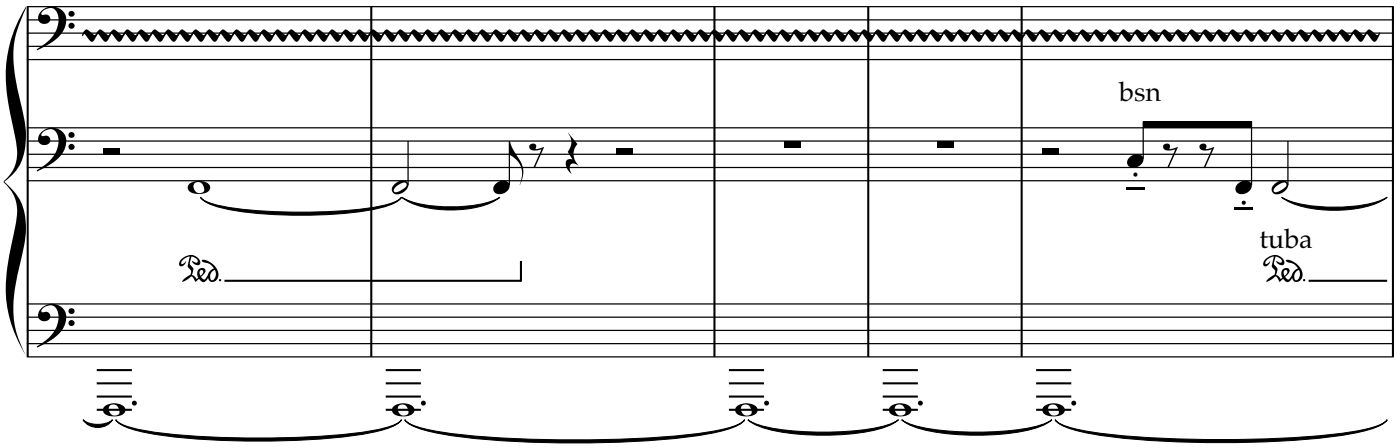


10

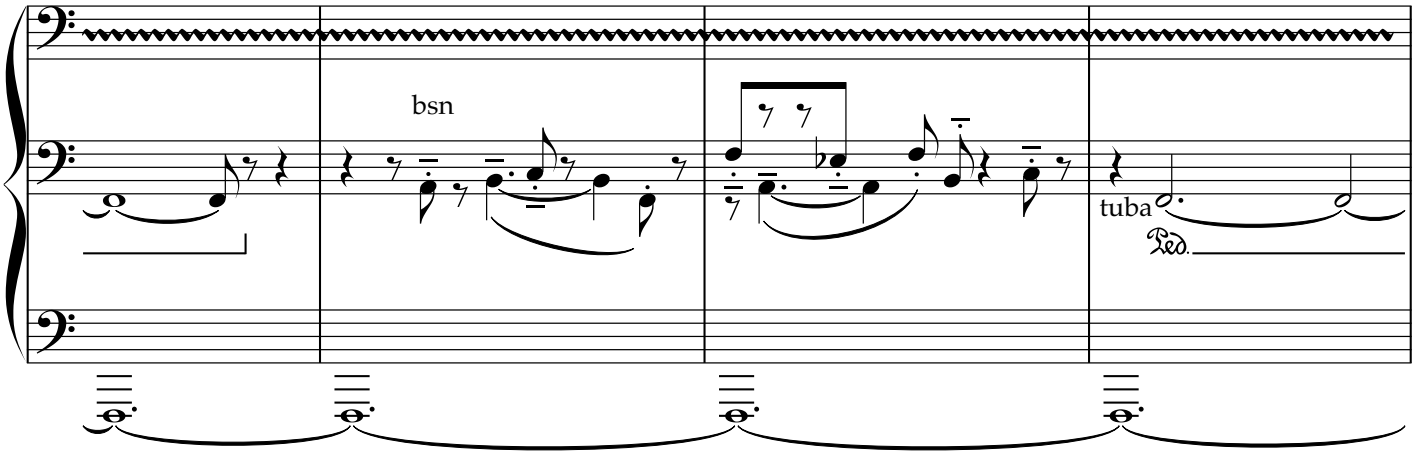


expand the range
higher

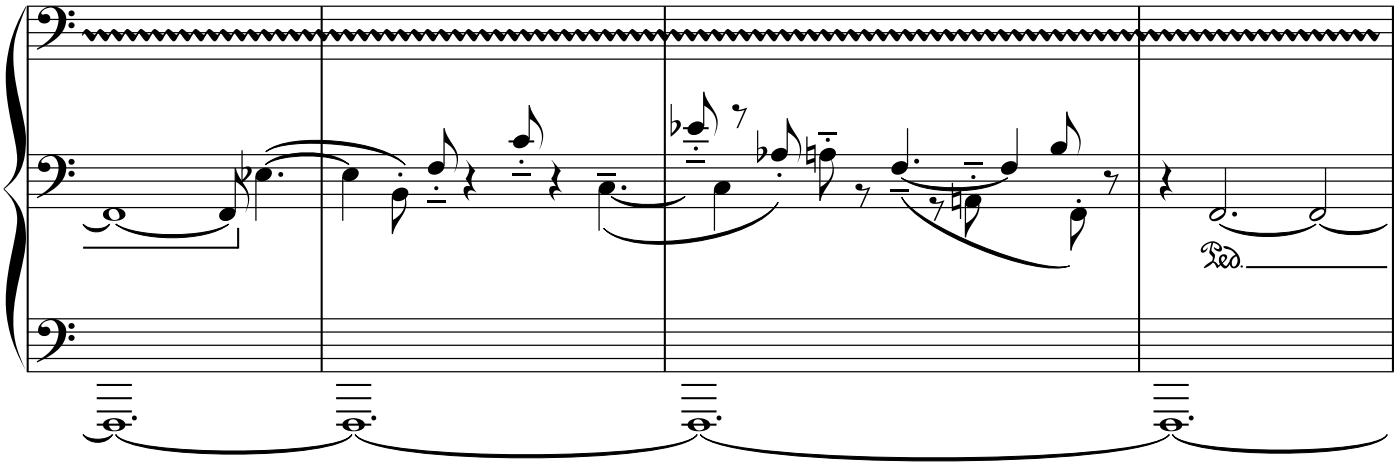
15



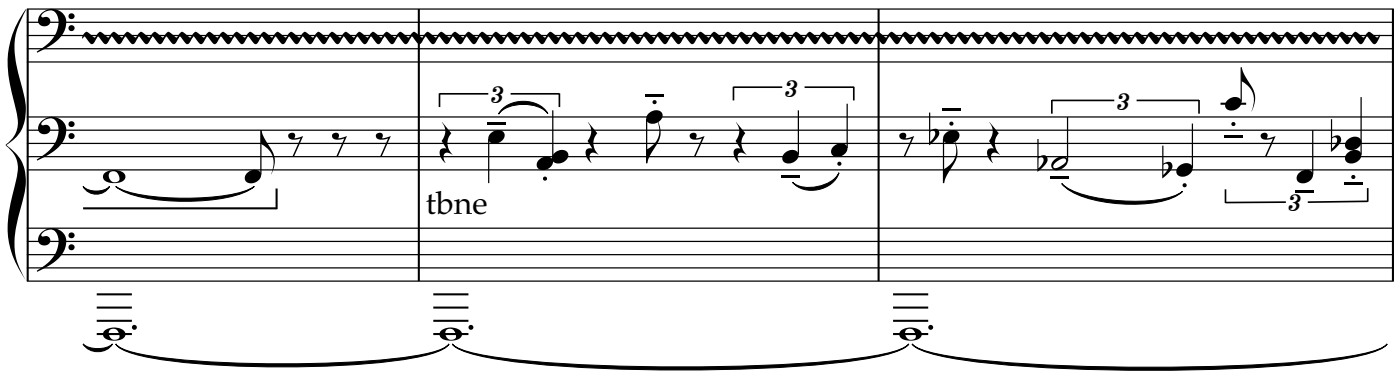
20

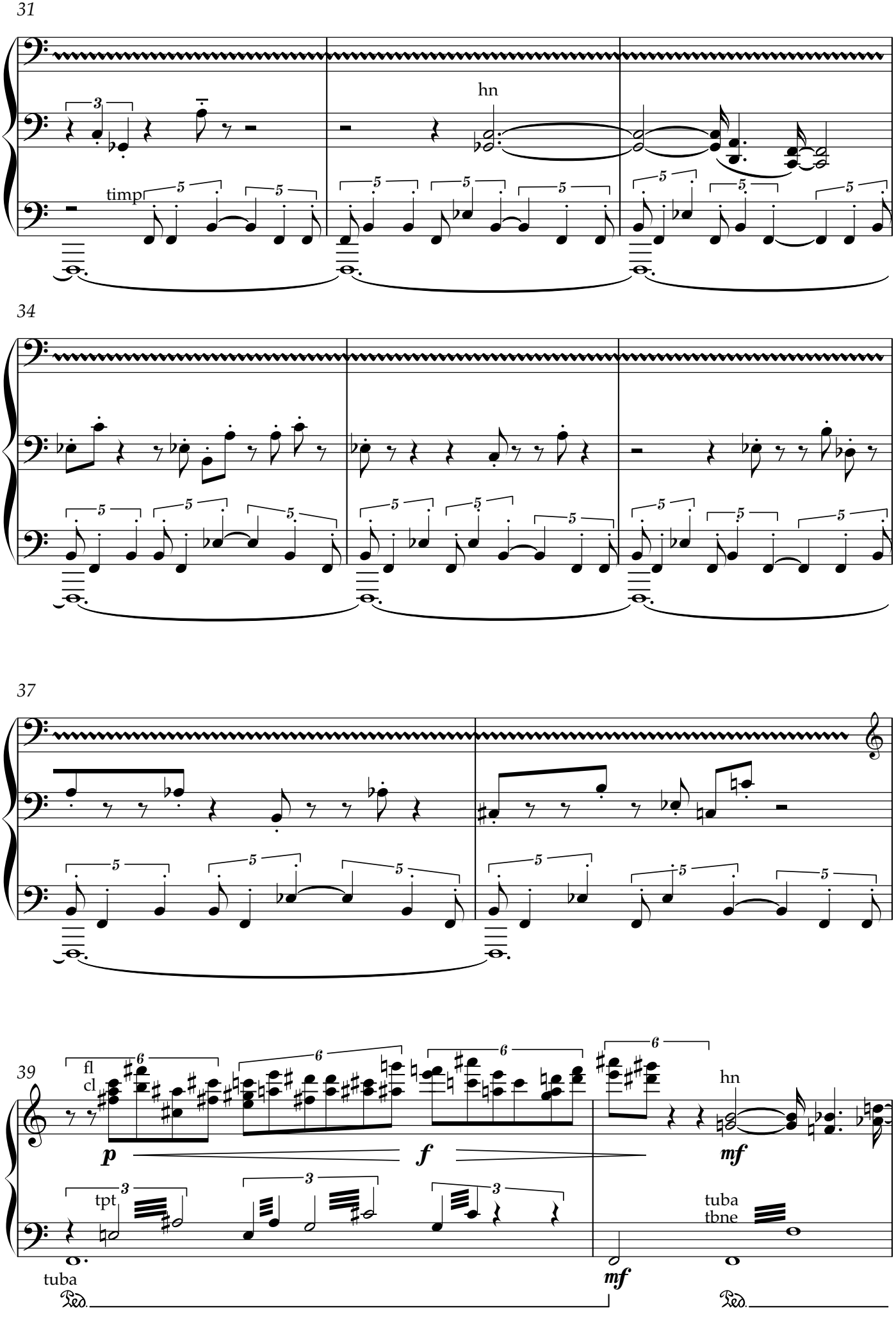


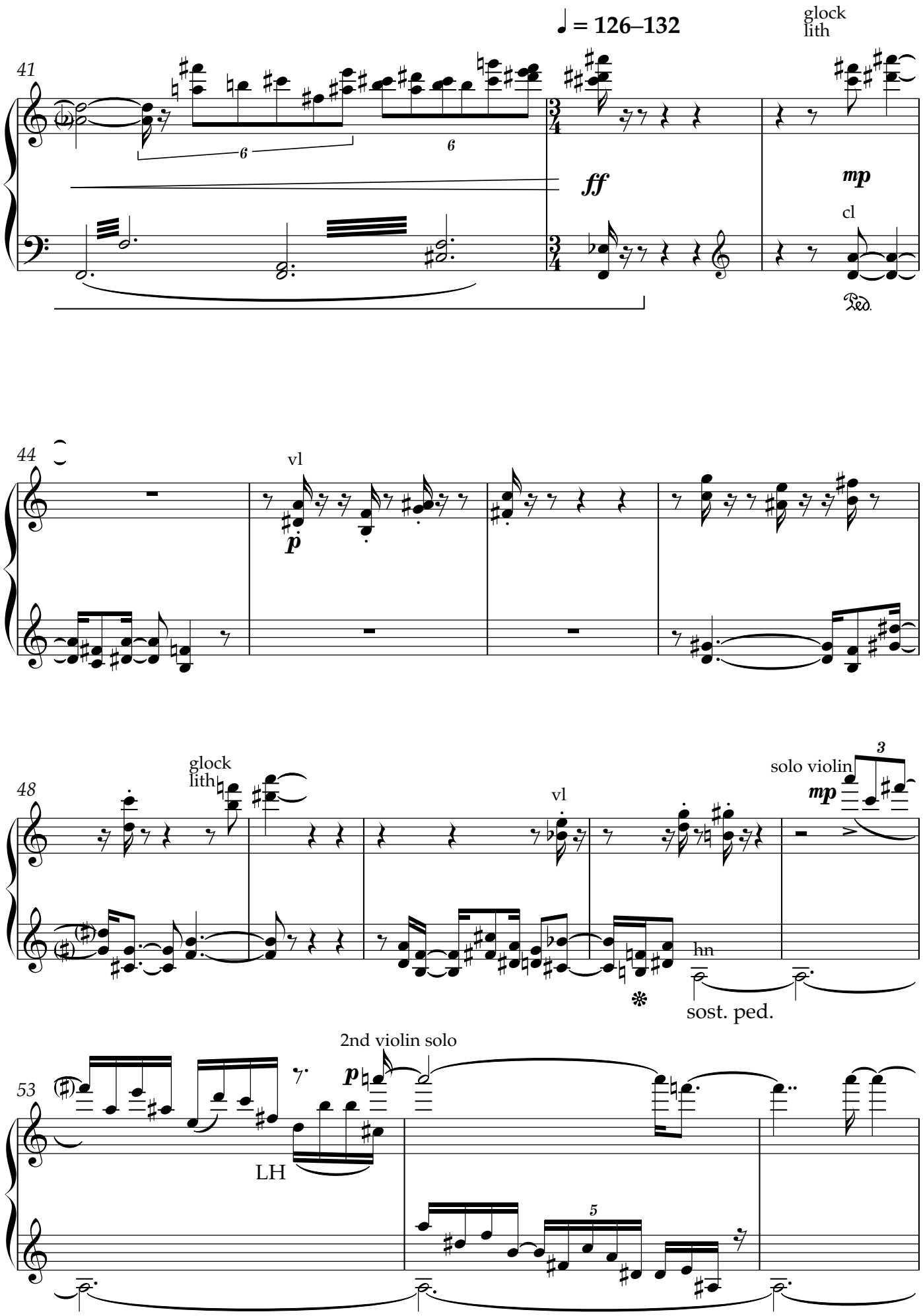
24

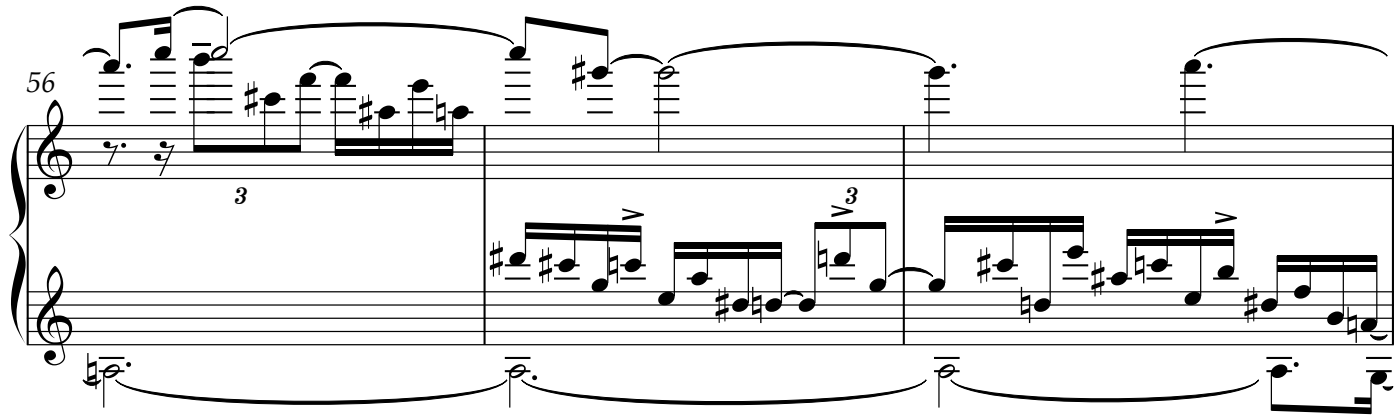


28

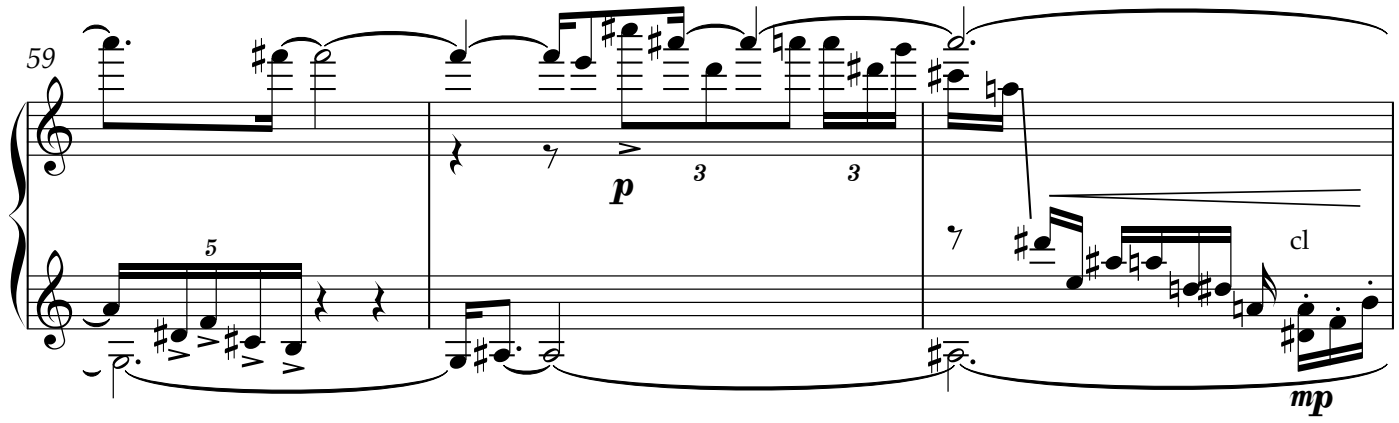


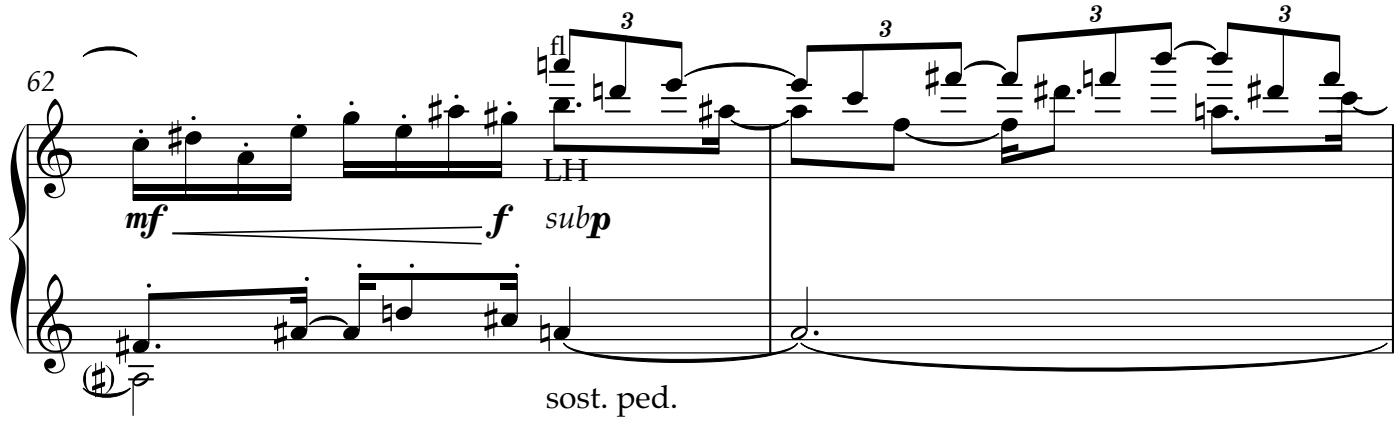

31
hn
timp
34
37
39
fl
cl
p
f
mf
hn
tpt
tuba
tbne
tuba
mf
Ped.
Ped.

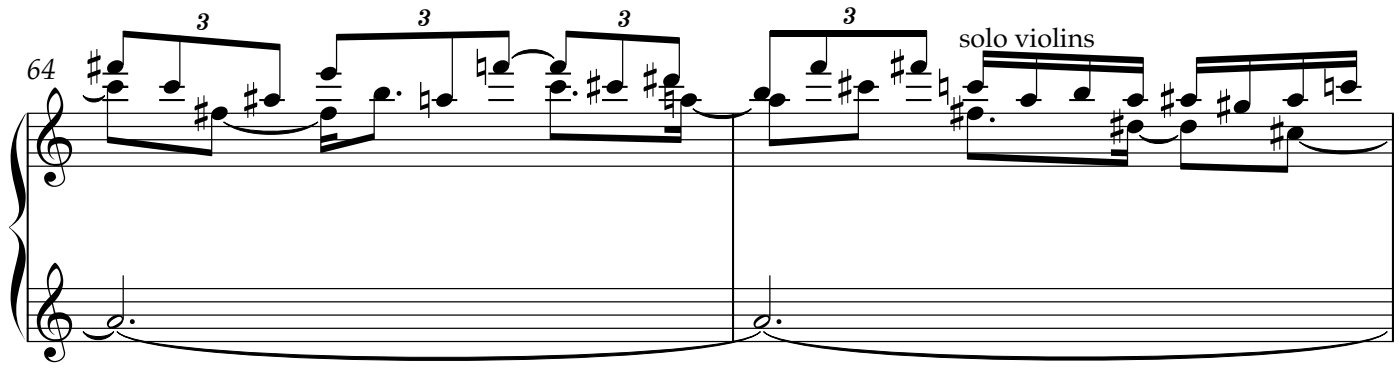

♩ = 126–132
glock
lith
41
6
6
ff
mp
cl
Ped.
44
vl
p
48
glock
lith
vl
solo violin
3
mp
hn
sost. ped.
2nd violin solo
53
p
LH
5

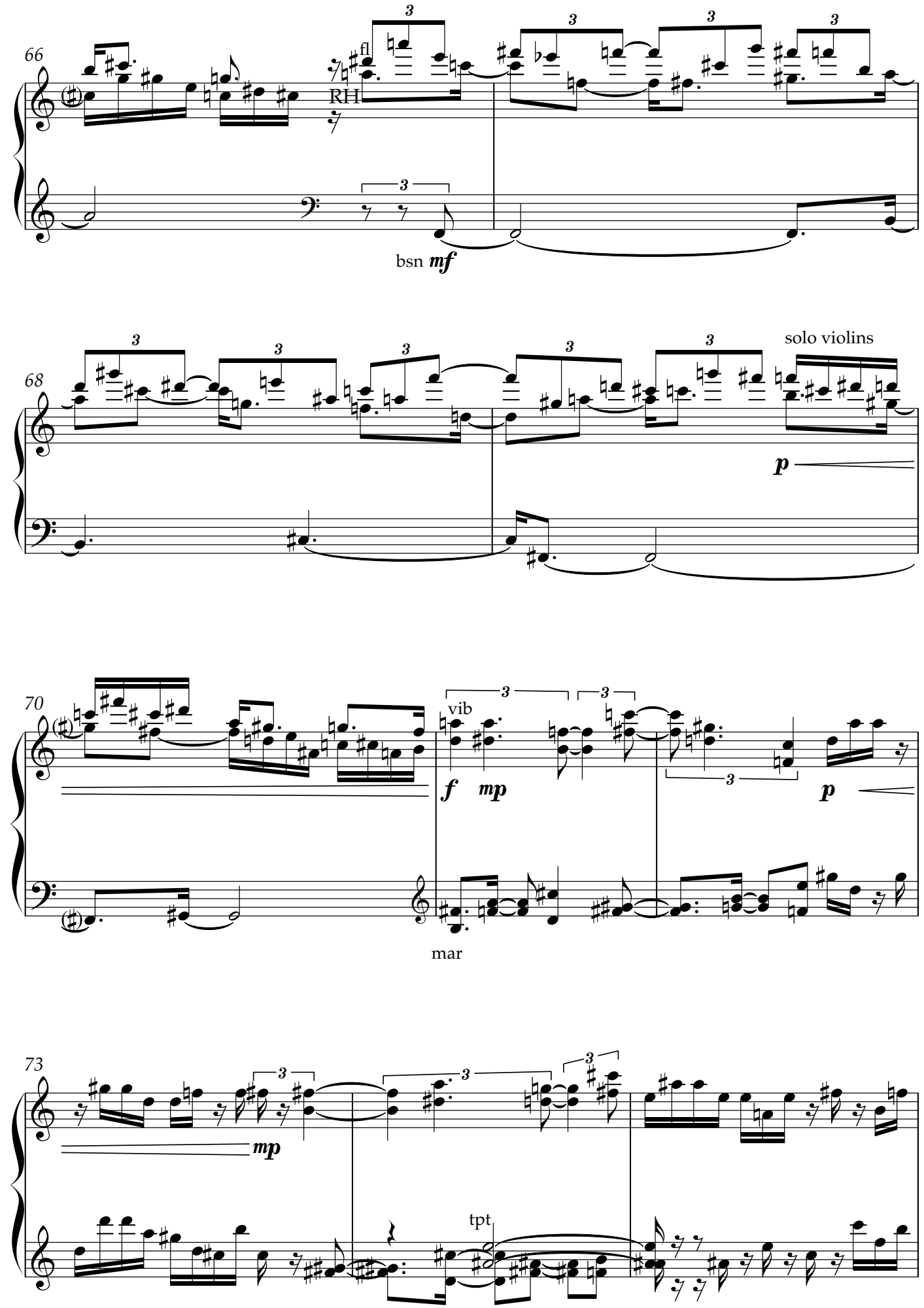


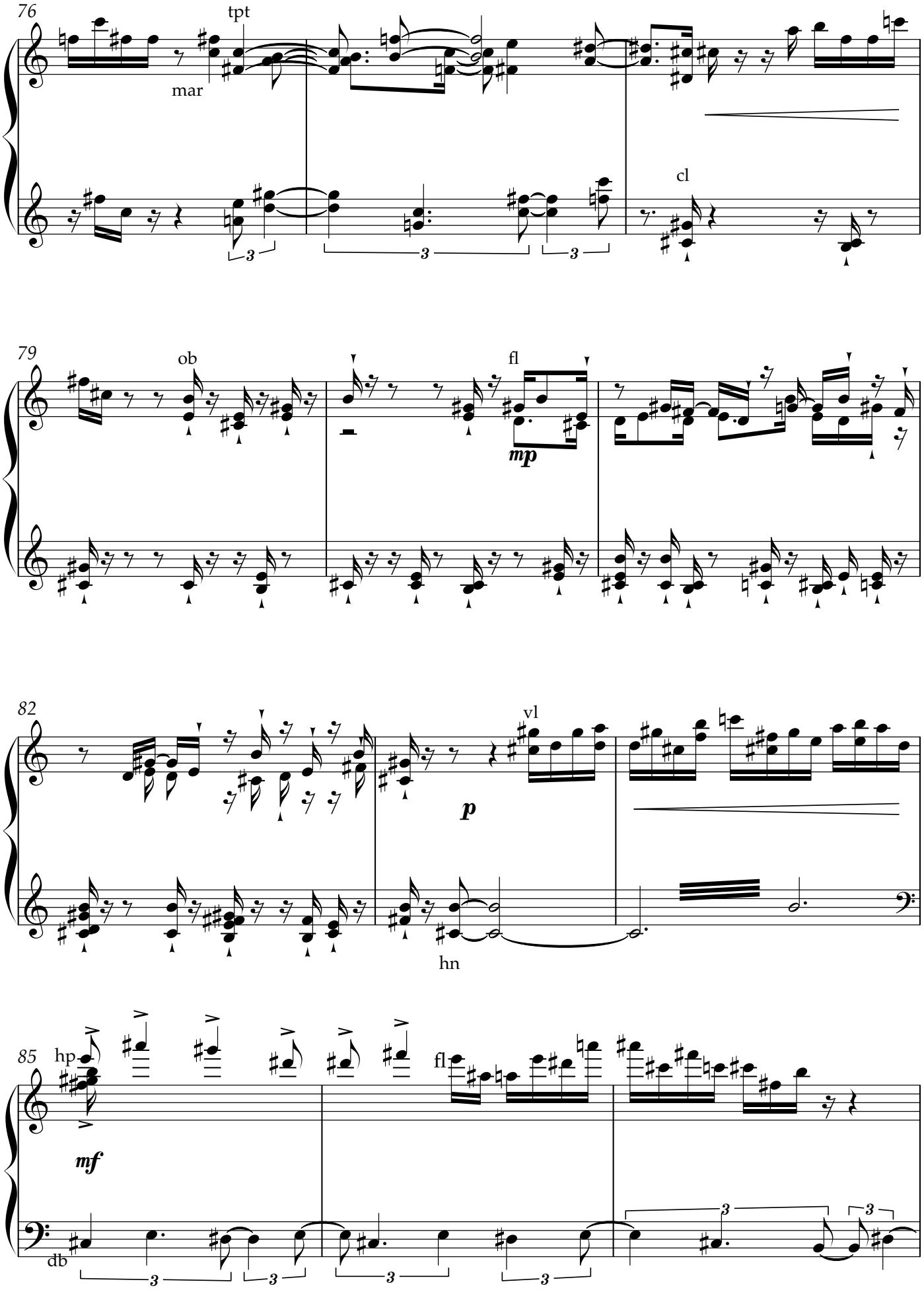
keep taking sost. ped.
when the bass
is changing

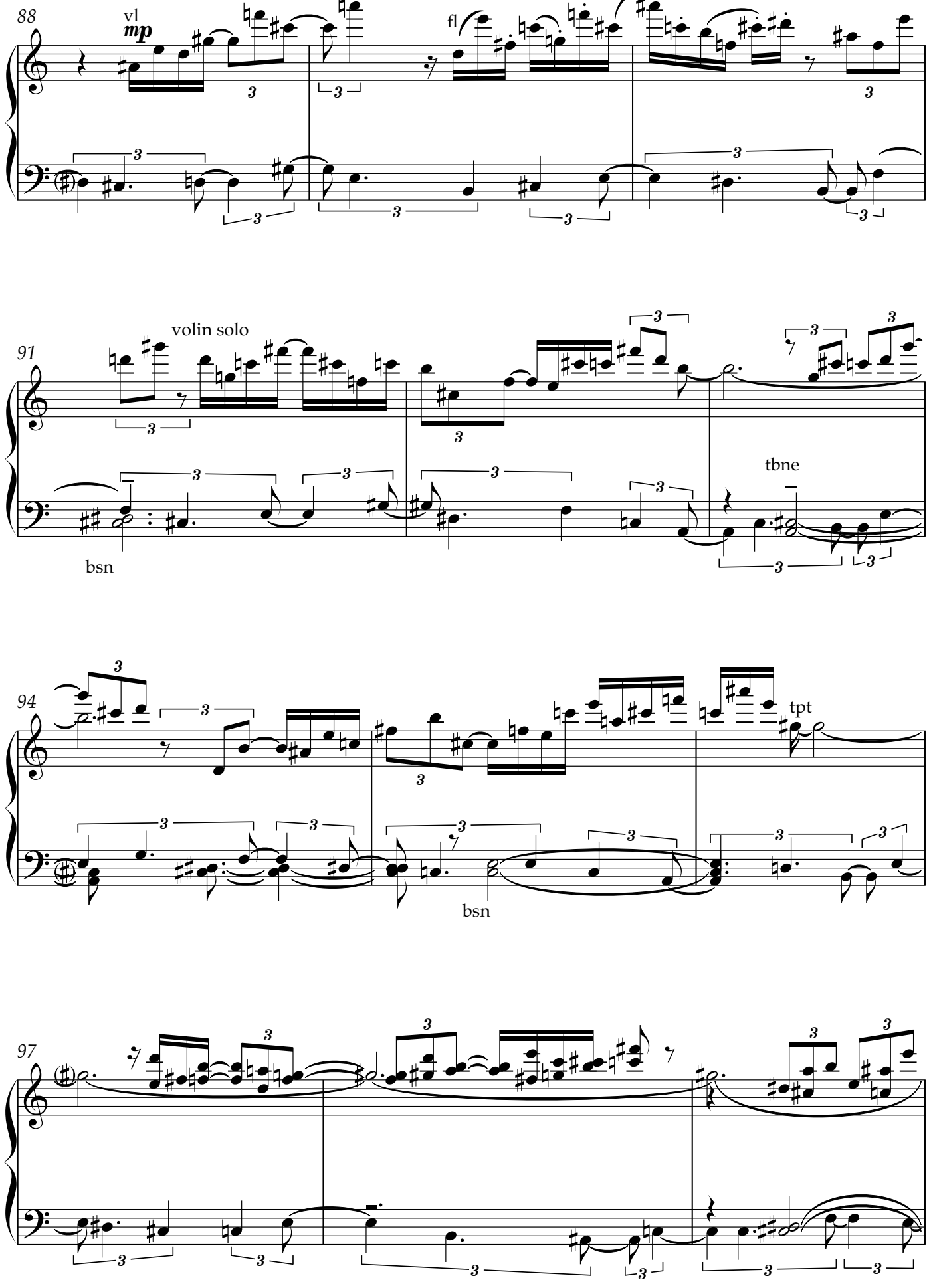


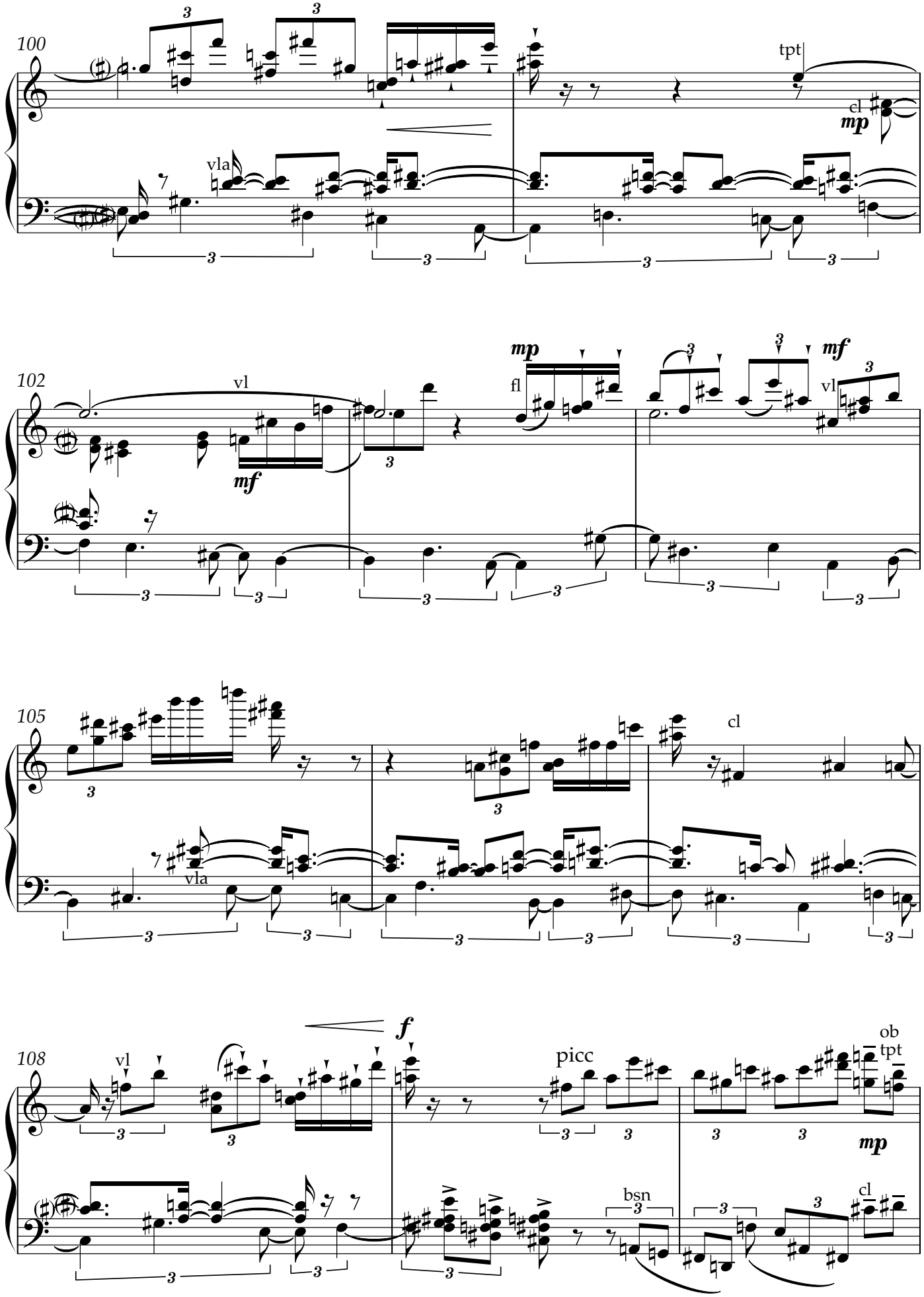


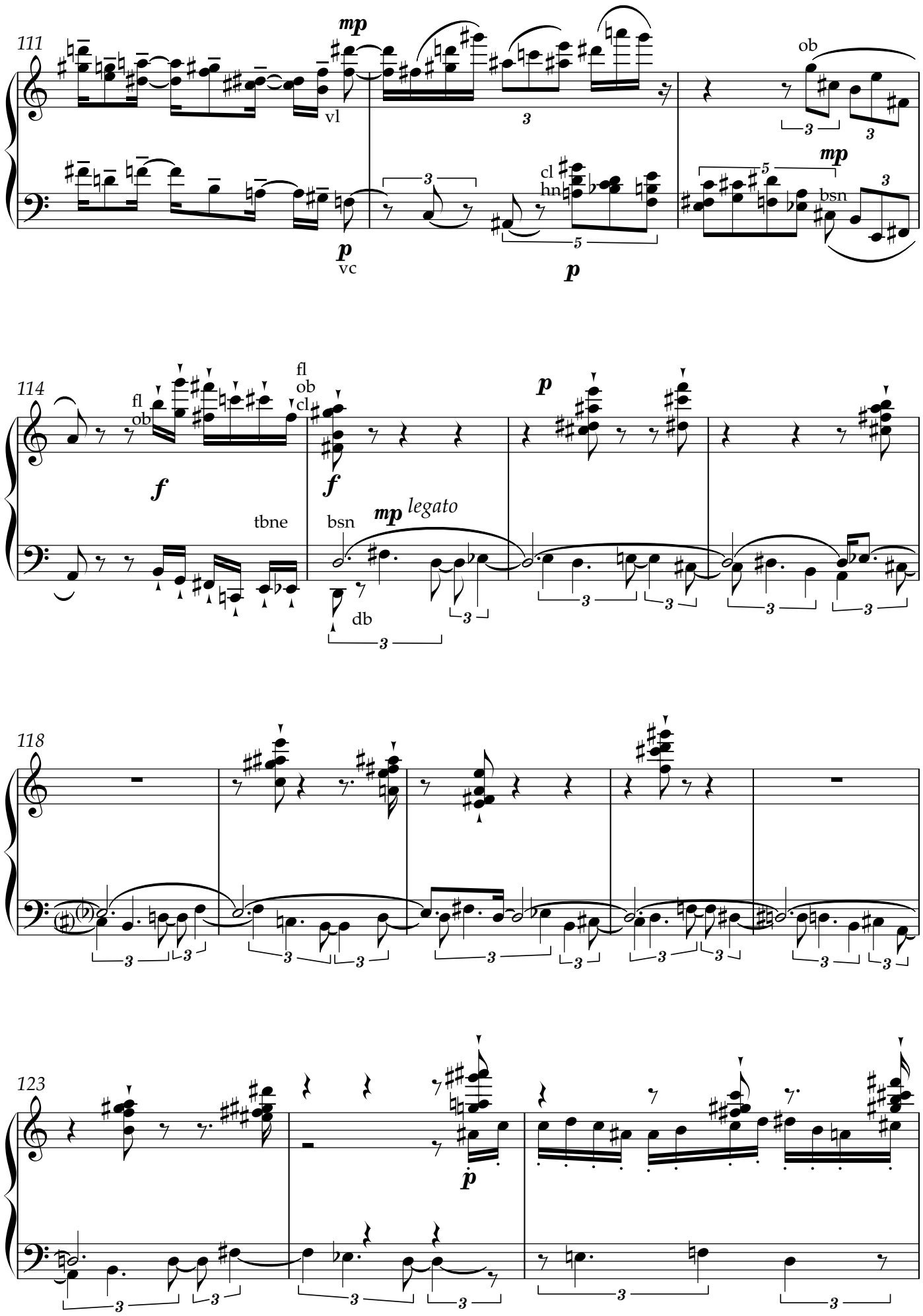


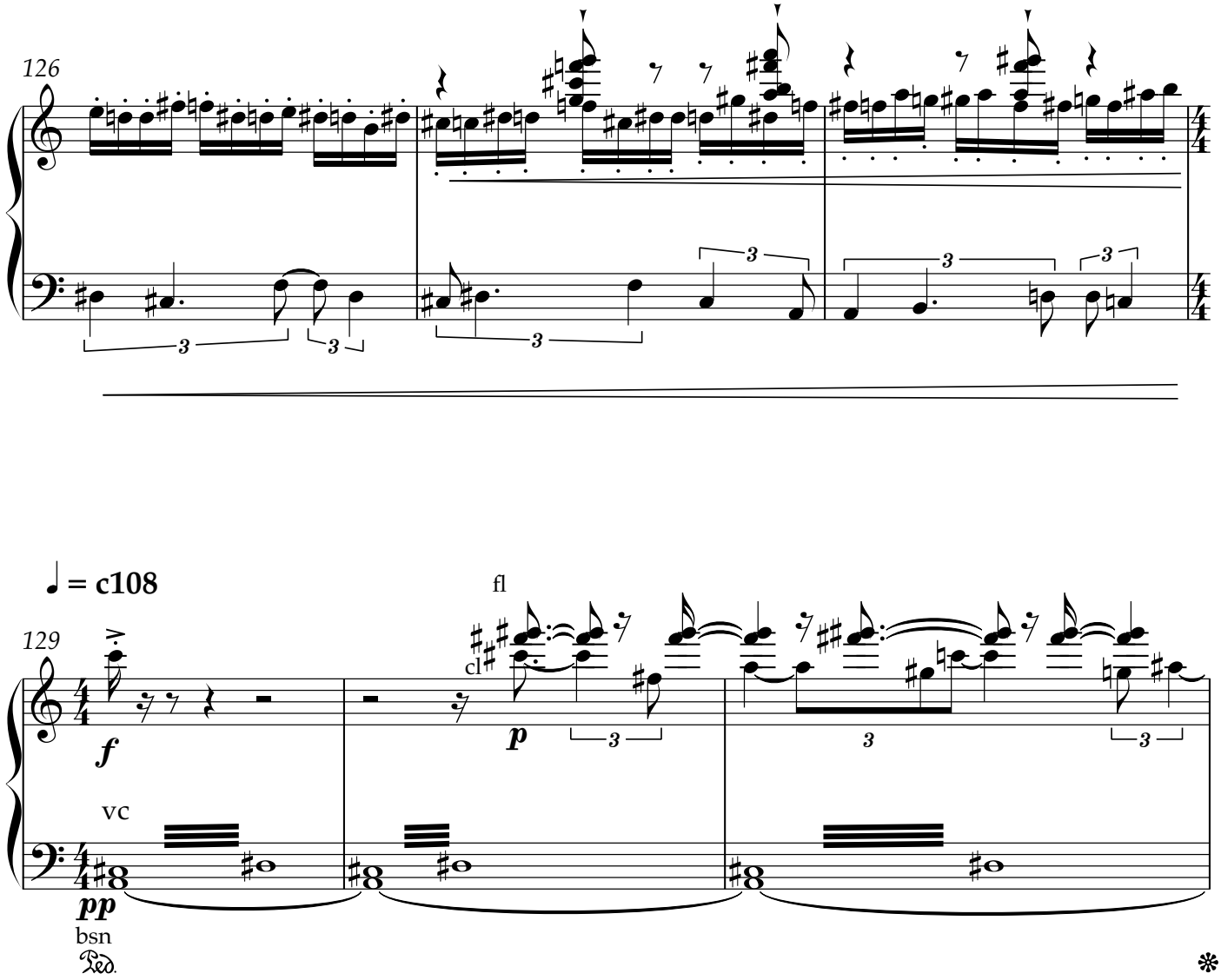

66
fl
RH
bsn mf
68
solo violins
p
70
vib
f mp
p
mar
73
mp
tpt

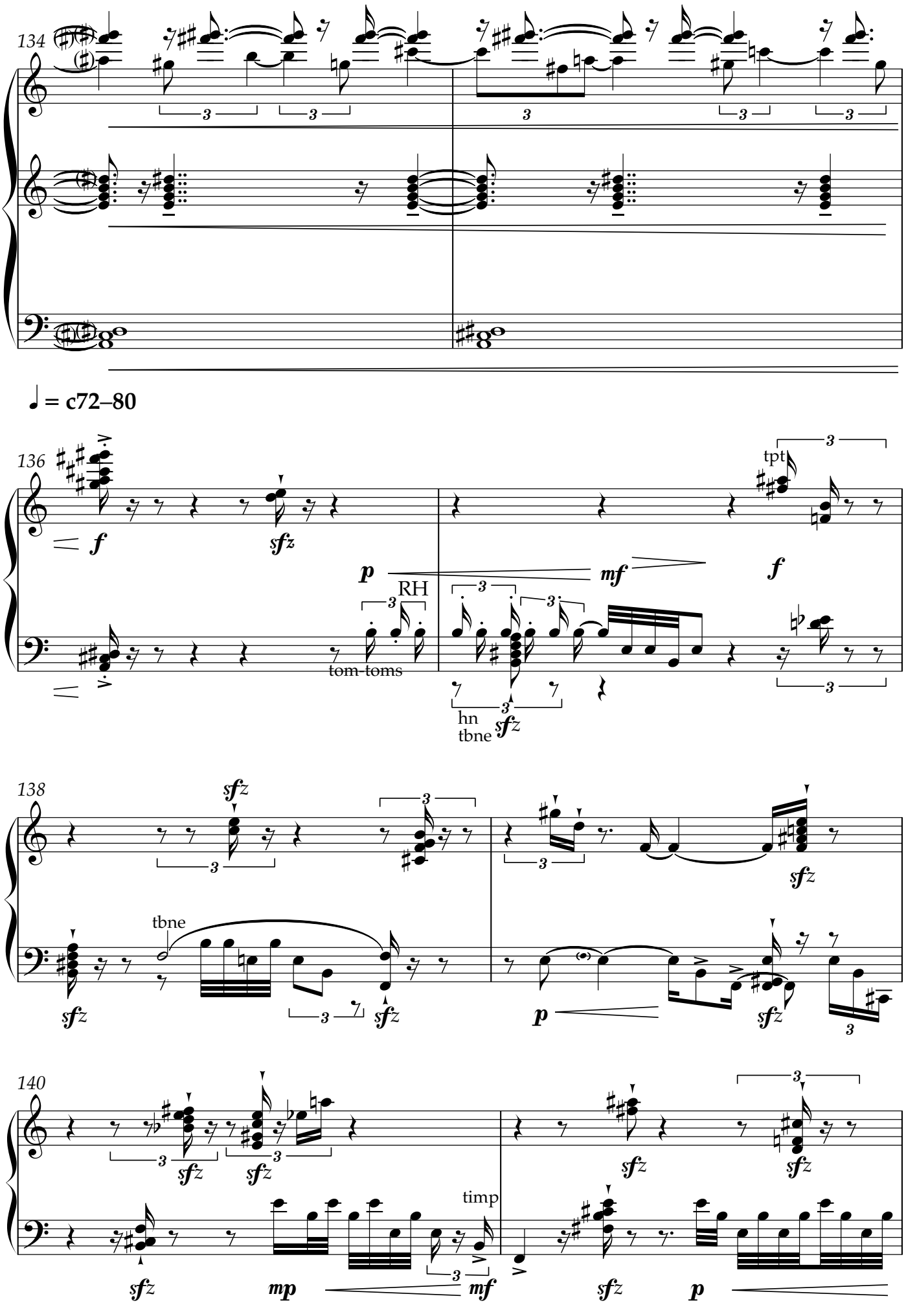

76
tpt
mar
cl
79
ob
fl
mp
82
vl
p
hn
85
hp
mf
fl
db

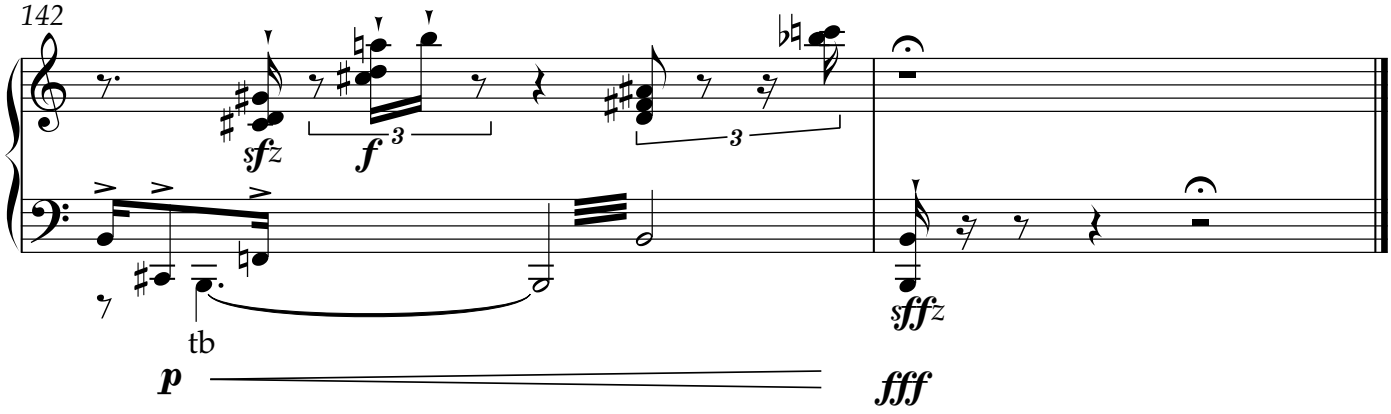

88
vl
mp
fl
91
volin solo
bsn
tbne
94
tpt
bsn
97


100
tpt
cl
mp
vla
102
vl
mf
mp
fl
mf
vl
105
cl
vla
108
vl
f
picc
ob
tpt
mp
bsn
cl


111
mp
vl
ob
mp
p
vc
cl
hn
p
bsn
114
fl
ob
cl
f
fl
ob
cl
f
p
tbne
bsn
mp legato
db
118
123
p


126
♩ = c108
129
fl
cl
vc
bsn
Ped.
132
tpt
hn
sost. ped.


134
♩ = c72–80
136
tpt
RH
tom-toms
hn
tbne
138
tbne
140
timp


142
sfz
f
3
3
sfffz
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