

Doctoral Performance and Research

By

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Introduction

Since obtaining my Master's Degree in 2012, I have had the privilege of working as a graduate assistant for the opera department in different schools and summer festivals. This project is an amalgamation of my work in opera as well as my experience as a pianist and vocal coach. When Ms. Sin Young Park informed me that she was composing an opera, I immediately offered to create the piano score. To be involved as a transcriber, editor, and coach for a newly composed opera is an ideal way to represent the culmination of my years of training as a professional collaborative pianist. Every aspect of what I have learned in the past three years in both accompanying and opera coaching has been applied to this project. At the time of this writing, Sin Young has finished the Overture and Act I.

Being a vocal coach for this opera has proved to be enormously beneficial in the process of creating the piano score. It helped me to see the music from a singer's perspective and opened my eyes to the details of the music. My preparation as a coach was as usual – to be able to sing all the lines, know every word and dynamic marking, and be familiar enough with all the music to play the piano reduction with appropriate orchestral color and still know exactly how the vocal line sounds with it.

In this written document, I have included a detailed description of the entire process of creating the piano/vocal score of the Overture and Act I, as well as discoveries and challenges of the coaching process, using a few passages to illustrate this process.

About the Opera

The Legend of Lady Young is a two-act opera in English based on an eighteenth-century classical Korean folktale by an anonymous writer. The plot of *The Legend of Lady Young* traces

the story of Mr. and Mrs. Baek, a couple who remains childless after twenty years of marriage. Full of anguish and grief, they plead earnestly to God in heaven, the Jade Emperor, to give them a child. The Jade Emperor listens to their entreaty and provides the couple with a son, whom they name Shawn. Before coming to earth, Shawn was the Minister of Rain in Heaven. He had broken the rules and was sent to Earth as punishment. Shawn grows up as a nice, good-looking, and intelligent boy. When he reaches the age of marriage, Lady Young, who has also come down from heaven, appears to him in a dream and reveals that they are meant to be together. They must wait, however, for three years before they can pursue their romance. As a result, Shawn becomes lovesick. Lady Young worries deeply about Shawn's health and asks him to meet her at Ok-Ryun-Dong, where she lives. After they meet, Shawn immediately marries her, despite making a pact to wait three years. After marriage, the two live happily with Shawn's parents. Shawn loves Lady Young so much that he refuses to leave her side for any reason. Despite his strong affection towards her, Lady Young as a wise woman persuades him to study and take an exam, which will allow him to move up higher in the social hierarchy. Because of Lady Young's persuasion, Shawn leaves town to take the exam. While Shawn is away, the housemaid Mae-Wol, who secretly loves Shawn, tells Mr. Baek a lie that Lady Young has been unfaithful. Unable to convince her loved ones that the accusation is untrue, Lady Young commits suicide. Eventually, Shawn realizes the truth behind Mae-Wol's conspiracy and kills her. After such a heartbreaking tragedy, the Jade Emperor shows pity on Lady Young and allows her to be reborn and reunited with Shawn.

There are nine characters in this opera. Lady Young, soprano; Mrs. Baek and Mae-Wol, mezzo-sopranos; Shawn, tenor; Mr. Baek, Doli, Man 1, and Man 2, baritones; and, the Jade Emperor of the Heaven, bass. Seven of these characters are in Act I.

The Legend of Lady Young is a chamber opera, and the instrumentation consists of flute, oboe, B-flat clarinet, bassoon, horn, harp, piano, string quartet, and extensive percussion (snare drum, triangle, tom-tom, crotales, vibraphone, marimba, cymbal, timpani, glockenspiel, and gongs). Chamber opera is a category of opera that is written to be performed with a chamber ensemble rather than a full orchestra. Some small-scale operas from the early 18th century are considered chamber opera, but the genre has especially flourished since the beginning of the 20th century. Almost all of Benjamin Britten's operas are chamber operas, as well as Paul Hindemith's *Cardillac* and Gustav Holst's *Savitri*. Other composers such as William Walton and Philip Glass also wrote operas that fall into this category. In my three years of working with UW-Madison opera, I have had the privilege to work on three chamber operas: Britten's *Albert Herring* and *The Turn of the Screw*, and Susa's *Transformations*. My experience with these works helped me immensely in creating the piano/vocal score for *The Legend of Lady Young*. In addition, I also studied Mozart's *Così fan tutte*, which is not a chamber opera but was composed for a relatively small-scale orchestra.

Guiding Principles

In making this score, I have consulted with and received advice and suggestions from several experienced people in the field of opera and piano reductions, namely Professors Karlos Moser and Martha Fischer from the University of Wisconsin-Madison. I also worked closely with the composer, who was particularly helpful with challenging percussion passages and pedaling.

I used four guiding principles to make this piano reduction. The first principle is *pianistic considerations*. The score must be pianistic in order to sound good and be accessible to the

pianist. Orchestral reductions are often awkward and uncomfortable to play; unpianistic writing brings unnecessarily awkwardness to the pianist which can also be problematic in coachings and rehearsals. It is important for the score to be playable on the piano and easy to read so that the pianist will feel natural playing and making music from it. Additionally, a well-created score will best represent the sound of the orchestra. The second guiding principle is *simplicity*. This differs from pianistic considerations. To me, simplicity means clarity of texture and defining the melody lines in the orchestra. Sometimes there are more than two or three instrumental lines that are all important, but prioritizing these lines to simplify and clarify the score is especially helpful for the singer. The third principle is *clarity of musical cues*, including melodies, any rhythmic cues, etc. Clear melody lines and musical cues help singers to feel secure in knowing when to come in and finding pitches, which in turn helps them to be ready to perform with the orchestra. Finally, I always keep in mind that the *overall purpose* of the piano reduction is to be helpful for the singers, the conductor, and the pianist/coach.

Notes on Korean Traditional *Jangdan*

Percussion writing plays an important role in this opera. The extensive percussion is not only used for the purpose of presenting a colorful orchestral sound, but it also represents Korean traditional rhythm (*jangdan*, in Korean) such as *Se-ma-chi jangdan*, *Jung-jung-mo-ri jangdan*, and *Good-ku-ry jangdan*. (Example 1a, 1b, and 1c). *Jangdan* is a repeated rhythmic pattern played by percussion instruments. There are numerous kinds of *jangdan* in Korean traditional music in variety of rhythms. The purpose of different rhythms is to show different sentiments,



Example 2a, *The Legend of Lady Young*, tom-tom from the full score, mm. 9-11



Example 2b, *The Legend of Lady Young*, tom-tom from the full score, mm. 12-14

In this section, all of the woodwinds and strings sustain long notes and the piano in the orchestra plays some irregular arpeggios. Along with the soft dynamic, the orchestra gradually builds up tension and creates an intense momentum until the melody comes back in m. 16. Since the tom-tom produces a medium-low range sound, I wrote an interval of A1 and C3 (the IOS system of pitch designation) with the same rhythm (Example 2c), with a several disruptions from the piano arpeggio. I chose A and C in part because they are two low pitches, and also because these two notes are harmonically appropriate in this context. In the same measures, the right hand of the piano represents the woodwind parts. I chose the flute and the oboe and left out the clarinet and the bassoon for two reasons: 1) to avoid unreachable intervals for the pianist; and 2) the flute and the oboe play two higher pitches which are more audible than the pitches played by the clarinet and bassoon.

The image displays a piano score for Benjamin Britten's *The Legend of Lady Young*, measures 7 through 14. The score is written in G major and 3/4 time. It consists of three systems of music, each with a treble and bass clef staff. Measure 7 begins with a forte (*sfz*) chord in the bass and a melodic line in the treble. Measure 8 features a piano (*pp*) dynamic and a *rit.* (ritardando) marking. Measure 9 shows a mezzo-piano (*mp*) dynamic and a *pppp* (pianissimo) dynamic in the bass. Measure 10 is marked *a tempo* with a tempo of 76. Measure 11 has a mezzo-forte (*mf*) dynamic. Measure 12 features a piano (*pp*) dynamic in the bass and a forte (*f*) dynamic in the treble. Measure 13 has a mezzo-piano (*mp*) dynamic. Measure 14 has a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 2c, *The Legend of Lady Young*, piano score, mm. 7-14

I studied the piano score of Benjamin Britten's *Albert Herring* to inform my transcription of percussion instruments. In the piano score of the beginning of the interlude of *Albert Herring*, the side drum, tenor drum, and bass drum are transcribed into pitches to match the harmony from the rest of the orchestra (Example 2d and 2e), and that is similar to what I did in my score.

21 as before
(come sopra)

405

S.D.
Perc. *pp*

CIS appearing at the window.
erscheint am Fenster.

21 as before
(come sopra)

Come on, Em - mie!
Komm doch, Em - my!

Got your compass?
Machst du auch mit?

V.II

Ve. *pp*

Picc. *pp* marked

S.D.
Perc.

EMMIE *f* with spirit

I'm run - ning off now to join in the hunt Round Has - les - ton
Bin schon we - ter - wegs zur Stadt - po - li - ze! Man braucht mich doch

V.II

Vla. *pp*

Vc. *arco nat.*

Db. *pp*

Example 2d. Britten's *Albert Herring*, full score, Interlude²

² Benjamin Britten, *Albert Herring*, Op. 39, *A Comic Opera in Three Acts*. Libretto freely adapted from a short story of Guy de Maupassant by Eric Crozier. Full score. (London: Boosey & Hawkes, 2000).

21 as before (come sopra) CIS (appearing at the window.) *f*

Nan. *f* Oh no!..... no!..... *pp* as before (come sopra) Str. *pp* s.d.

EMMIE *f* (con spirito) with spirit *f* (con spirito) I'm run - ning off now to join in the

Cis Got your compass? *pp* Picc.

Example 2e. Britten's *Albert Herring*, piano score, Interlude³

³ Benjamin Britten, *Albert Herring*, Op. 39, *A Comic Opera in Three Acts*. Libretto freely adapted from a short story of Guy de Maupassant by Eric Crozier. Vocal score by Henry Boys. (London: Boosey & Hawkes, 2000).

In *Lady Young*, the tom-tom, which is Percussion I in the score, continues until m. 21. However, starting from m. 16, the strings enter with the melody in *pizzicato*. In order to capture both the melody of the strings and the rhythm of the tom-tom, I adopted the rhythm from tom-tom into the bass line of strings in the piano left hand. This is an example of adopting percussion rhythm into the already existing melody so that both rhythm and melody will still be heard. (Example 3a and 3b)

The image displays a page of a musical score for 'The Legend of Lady Young', measures 17-19. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion I (Per. I), Percussion II (Per. II), Harp (Harp), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). A black arrow points to the Percussion I staff at measure 17. The score includes various dynamics such as *ff*, *f*, *mf*, and *pp*. The strings enter in measure 16 with a *pizz* marking. The Percussion I part features a rhythmic pattern that is adopted into the piano left hand of the strings.

Example 3a. *The Legend of Lady Young*, full score, mm. 17-19

The image displays a piano score for Example 3b, consisting of two systems of music. The first system, starting at measure 15, features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the second measure. A black arrow points to the end of the first system. The second system, starting at measure 16, continues the piece with a dynamic marking of *ff* (fortissimo) in the first measure and *f* in the second measure. The score is written in a key signature with one flat and a 3/4 time signature.

Example 3b. *The Legend of Lady Young*, piano score, mm. 15-20

Another example of percussion representation in the piano score can be found in mm. 32-35. Here, I use pedaling to give more specific instructions. (Example 4a and 4b). Pedaling not only sustains the sound, but also presents the best orchestral sound by combining the *staccato* from the right hand of the piano with the sustaining quality of the pedal.

The image displays a page of a musical score for Example 4a, covering measures 31 to 34. The score is for a full orchestra and includes the following parts:

- Fl.** (Flute): *ff* dynamics.
- Ob.** (Oboe): *ff* dynamics.
- B+Cl.** (Bassoon and Clarinet): *ff* dynamics.
- Bon.** (Bassoon): *ff* dynamics.
- Hn.** (Horn): *f* dynamics.
- Per. I** (Percussion I): *f* dynamics, with a thick black arrow pointing to a specific rhythmic pattern.
- Per. II** (Percussion II): *fff* dynamics.
- Harp**: *ff* dynamics.
- Pno.** (Piano): *f* dynamics.
- Vln. I** (Violin I): *fff* dynamics.
- Vln. II** (Violin II): *fff* dynamics.
- Vla.** (Viola): *fff* dynamics.
- Vc.** (Violoncello): *fff* dynamics.

The score is marked *a tempo* and includes a tempo marking of 76. The percussion parts (Per. I and Per. II) feature complex rhythmic patterns with dynamic markings such as *ff*, *mp*, and *mf*. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked *fff* and feature *staccato* markings. The woodwind parts (Fl., Ob., B+Cl., Bon.) are marked *ff*. The horn part (Hn.) is marked *f*. The harp part is marked *ff*. The piano part (Pno.) is marked *f*. The percussion parts (Per. I and Per. II) are marked *f* and *fff* respectively.

Example 4a. *The Legend of Lady Young*, full score, mm. 31-34

The image displays a piano score for three systems of music, numbered 30, 32, and 34. The score is written for piano and includes dynamic markings such as *f*, *ff*, *mp*, *pp*, and *mf*. The first system (mm. 30-31) features a tempo change to *a tempo* and a time signature change to 4/4. The second system (mm. 32-33) contains complex rhythmic patterns with triplets and slurs. The third system (mm. 34-36) continues with intricate piano textures. Two black arrows point to specific measures in the second system: one points to the beginning of measure 32, and the other points to the end of measure 33.

Example 4b. *The Legend of Lady Young*, piano score, mm. 30-36

Starting in m. 84, rhythm from the dead stroke, which is a drum surface played with a mallet or stick that makes a very dry *staccato* sound, is adopted as a chord in a different inversion in the right hand of the piano. (Example 5a and 5b)

The image displays a page of a musical score for Example 5a, covering measures 84 to 89. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion II (Pec. II), Harp, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). A prominent black arrow points to the Percussion II staff at the beginning of measure 84, with the text "dead stroke" written above it. The Piano part is particularly detailed, showing a complex rhythmic pattern in the right hand with dynamics such as *mf*, *f*, and *ff*. The other instruments have various melodic and harmonic lines, with dynamics like *mf*, *f*, and *mp* indicated throughout the passage.

Example 5a. *The Legend of Lady Young*, full score, mm. 84-89

The image displays a piano score for measures 83 through 90. The score is written for two staves: the upper staff in treble clef and the lower staff in bass clef. Measure 83 begins with a dynamic marking of *mp* (mezzo-piano) and a thick black arrow pointing to the right. The dynamics progress through *mf* (mezzo-forte) and *f* (forte) across the measures. The music features a mix of chords and melodic lines, with some notes tied across bar lines. The bass line is particularly active, with a series of eighth notes in measures 83, 84, 85, and 86. The upper staff contains chords and some melodic fragments. The overall texture is dense and expressive.

Example 5b. *The Legend of Lady Young*, piano score, mm. 83-90

Equally challenging to the creation of the piano reduction was accurately representing multiple lines. There are many passages when several instruments have different lines simultaneously in the same range. Since it is impossible to include multiple voices in one register, I have adjusted the range for certain instruments. Adjusting the octaves is common in piano/vocal scores. For example, in mm. 13-17 of “Smanie implacabili” from Mozart’s *Così fan tutte* in the Bärenreiter piano/vocal score, the intervals from the B-flat clarinets are transcribed down an octave from the original register in the left hand of the piano. (Example 6a and 6b)

The image displays a page of a musical score for Mozart's "Smanie implacabili" from the opera "Così fan tutte". The score is arranged in a piano/vocal format. At the top, there are staves for Clarinet B, Bassoon, and Cor in E-flat. Below these are staves for Violin I and II, Viola, Soprano (Do.), Alto (Vc.), and Oboe (Cb.). The Clarinet B staff features a black arrow pointing to a specific measure, indicating a transcription adjustment. The vocal line includes the lyrics: "Lei - den den Tod ge - brächt, den - Tod ge - brächt. go - scia mi fa mo - rir, mi - fa mo - rir." The score is marked with a rehearsal sign '11' at the beginning of the section.

Example 6a. Mozart’s *Così fan tutte*, “Smanie implacabili,” full score, mm. 11-15⁴

⁴ Wolfgang Amadeus Mozart, *Così fan tutte* KV 588, *an Opera in Two Acts*. Full score. (New York: Broude Brothers, n.d).

Example 6b. Mozart's *Così fan tutte*, “Smanie implacabili,” piano score, mm. 13-18⁵

In m. 166 of *The Legend of Lady Young*, I have rearranged the parts so that the orchestral piano is one octave below and the horn is one octave higher than the original. By adjusting the octaves, the lines are still audible but also presented with a more natural sound on the piano.

The horn plays one of the main melodies starting in m. 166, and it continues almost until the end of the Overture. I have found different ways to write the horn part in the piano score except in m. 171. There, the F-sharp in the horn creates a dissonance against the F in the orchestral piano and the cello. In this section, the piano cannot bring out the effect of this particular dissonance as the orchestra does, so I have removed the F-sharp in the piano score. There are many places in the orchestra score in the later part of the Overture that have similar problems with dissonance. Most of the time it happens between the bassoon and the cello, which

⁵ Wolfgang Amadeus Mozart, *Così fan tutte* KV 588. *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, series 2, category 5, vol. 18. Libretto by Lorenzo da Ponte. Piano reduction based on the Urtext of the New Mozart Edition by Rasmus Baumann. (Kassel: Bärenreiter, 2013).

provide the two bass lines, and in many of these cases, I chose one of them instead of transcribing both (for example, in m. 163, mm. 171-172, and mm. 181-184).

Act I, Scene I

Act I opens with a short aria “I slap I clap” by Shawn which ends on m. 209. In this aria, Shawn sings about himself and his job. The combination of dotted rhythms, syncopations, and sudden dynamic changes in the vocal line shows the playful side of the character. However, at the same time, the words reflect that Shawn is unhappy with his job and that he admires the life of a human. During our coaching, the main task for the tenor was to bring out both aspects of the character. The overall range of this aria is for a low tenor with a range from C3 to E2. A significant challenge of this aria is that often the sentence ends and begins in middle of the vocal line, and it is for the performers to decide where to place a space or a breath during the melody. For example, in m. 194, we decided to put a brief lift between “appreciate?” and “nay.” because the former is a question and the latter is the answer, even though the musical distance between two words is too short to put a break.

In mm. 186-199, the flute and the clarinet trade off the melody with the flute playing the first four sixteenths and the clarinet playing the last two sixteenths. I used two slurs to differentiate the two different instruments in this part because I personally prefer clear articulations written in the piano reduction. Sometimes more information provided on the score makes it easier for the pianist to imitate the sound of the orchestra. I also wrote abbreviations to indicate that this line is from the flute and the clarinet. The slurs help the pianist to differentiate them and avoid playing all six sixteenths as one phrase. (Example 7a and 7b)

Example 7a. *The Legend of Lady Young*, full score, mm. 186-189

The score consists of four staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The music is in 8/8 time. The Flute part starts at measure 186 with a dynamic of *mf*. The Oboe part starts at measure 186 with a dynamic of *mp*. The Bass Clarinet part starts at measure 186 with a dynamic of *mf*. The Bassoon part starts at measure 186 with a dynamic of *mp*. The dynamics change throughout the passage: Flute has *mp* and *mf*; Oboe has *p* and *mp*; Bass Clarinet has *mp* and *mf*; Bassoon has *p* and *mp*.

Example 7a. *The Legend of Lady Young*, full score, mm. 186-189

Example 7b. *The Legend of Lady Young*, piano score, mm. 186-189

The piano score consists of two systems. The first system is for Piano (Piano) and includes performance instructions: "(Shawn's desk in the middle)" and "(Shawn sits with legs up on his desk, casually procrastinating with a book in hand)". The piano part has a dynamic of *mf*. The second system is for Piano (Pno.) and includes a flute part (Fl.) with a dynamic of *mp* and a clarinet part (Cl.) with a dynamic of *mf*.

Example 7b. *The Legend of Lady Young*, piano score, mm. 186-189

In mm. 190-198, the strings are *pizzicato* and in order to imitate the sound, I wrote *staccato* in the left hand of the piano. (Example 8a and 8b)

Example 8a shows a musical score for strings (Violins I and II, Viola, and Cello) and piano. The score is in 3/8 time and features a pizzicato effect in the strings, with a forte (*ff*) dynamic marking in the piano part.

Example 8a. *The Legend of Lady Young*, full score, mm. 191-197

Example 8b shows a musical score for Shawn and piano. The score includes lyrics and dynamic markings (*mp*, *mf*, *f*, *p*, *pp*, *mp*) for both the vocal line and the piano accompaniment.

Shawn: *mp* I slap I clap so I sprin - kle all day They no - tice,
mf they need ap - pre - ci - ate? Neigh. Rain makes wa - ter but

Pno.: *mf* *p* *pp* *mp*

Example 8b. *The Legend of Lady Young*, piano score, mm. 190-195

Another issue in transcribing a modern opera score occurs when multiple instruments play different dynamics simultaneously. For example, in m. 190, the flute, clarinet, bassoon, and vibraphone are marked *p*, the harp is marked *mf*, and the strings are marked *f*. In this case and in

most other similar places, I chose to write the dynamic from the instrument(s) that I transcribed to the right hand of the piano.

From m. 315 to 319, even though there are a few melodic notes played by the strings and the woodwinds, I transcribed only the percussion into the right hand of the piano because that is rhythmically what is more interesting and would be a better musical cue. Moreover, from here, the vocal line disappears for 56 measures and the passage is replaced by the spoken accompanied recitative. Melody is a less important element in this section.

The theme of the Jade Emperor always includes lots of gong sounds. I experimented with many different ways to mimic the gong on the piano by consulting others, and also by researching what other editors have done, specifically, what Imogen Holst, the only child of Gustav Holst, did when editing *The Turn of the Screw* for piano. She used two-note-clusters for the tom-tom and three-note clusters for the cymbal. She selected these notes from the preceding timpani part, which is pitched. (Example 9a and 9b)

The image shows a musical score for three parts: Percussion (Perc.), Timpani (Timp.), and Gong (Gov.). The Percussion part is written on a grand staff with a treble clef. It includes the instruction "The lights fade. T.D. Das Licht erlischt." and "dim." above the staff. The Timpani part is written on a single staff with a bass clef. The Gong part is written on a single staff with a bass clef. The score includes the instruction "Tom-Tom" and "Cym." above the Percussion staff. The score is numbered "B & H 18306" at the bottom.

Example 9a. Britten's *The Turn of the Screw*, full score, Theme⁶

⁶ Benjamin Britten, *The Turn of the Screw*, Op. 54, *An Opera in a Prologue and Two Acts*. Libretto, after the story by Henry James by Myfanwy Piper. Full Score. (London: Boosey & Hawkes, 2000).

Gov. Ve - ry soon I shall know.

dim.

rall *Cym.*

attaca

Example 9b. Britten's *The Turn of the Screw*, piano score, Theme⁷

⁷ Benjamin Britten, *The Turn of the Screw*, Op. 54, *An Opera in a Prologue and Two Acts*. Libretto, after the story by Henry James by Myfanwy Piper. Vocal Score by Imogen Holst. (London: Boosey & Hawkes, 2000).

In the music used to represent the Jade Emperor, a group of gongs in three different sizes dominate starting in m. 258. Bassoon and cello provide the bass line. Other instruments play a few notes occasionally, but the rhythmic element from the gongs is so strong and loud that I had to include them in the piano score. I used clusters but also wrote rolls because the gong has a “wong” sound which spreads out. In some measures, I applied the same rhythm from the gongs into the left-hand of the piano to create a fuller and a stronger sound for the orchestra. (Example 10a and 10b)

The image displays a page of a musical score for Example 10a, *The Legend of Lady Young*, full score, measures 257-262. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Percussion I (Perc. I) with a Gong, Percussion II (Perc. II) with a Vibraphone, Harp (Harp), Piano (Pao.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.). The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, ff, rub.). A black arrow points to a specific measure in the Percussion I staff, highlighting the gong's contribution to the music. The score is set in 4/4 time and begins at measure 257.

Example 10a. *The Legend of Lady Young*, full score, mm. 257-262

258 (Shawn stands up) *f* *mf* *f*
 Shawn My em - per - ror most es - teemed king!

258 *f* *mf* *mf*
 Pno. *f* *mf* *mf*

262 *mf*
 J.E.H. Tis swell see - ing

262 *f* *f* *mf* *mp* *mf* *mp*
 Pno. *f* *f* *mf* *mp* *mf* *mp*

Example 10b. *The Legend of Lady Young*, piano score, mm. 258-265

A dialogue between the Jade Emperor and Shawn opens the spoken accompanied recitative passage from m. 320. Although this section is written in a strict meter, it proceeds freely according to the moving speed of the dialogue. This section requires a close coordination between the singers and the orchestra. The orchestra should wait for each singer to finish his line written within the bars; some bars have longer segments than the others. At the same time, speakers should also observe the orchestral part and the distance between each sentence, which will help them to avoid moving too fast to the next bar. They should also carefully observe dynamics written for the spoken words.

The first half of the spoken accompanied recitative passage by the Jade Emperor is constructed with a series of gestural pentatonic arpeggios by different instruments: violins, harp, flute, clarinet, and oboe. The orchestral piano plays two sixteenth chords in *ff* occasionally, and

the bassoon, cello, and viola sustain a long C. I have transcribed every instrument that has an arpeggio. There are many sudden dynamic changes marked very carefully for each arpeggio, and I applied the same dynamics to the piano/vocal score. (Example 11a and 11b)

The image displays a page of a musical score for the full orchestra, covering measures 326 to 330. The score is arranged in a standard orchestral format with the following staves from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Bassoon (Ban.), Horn (Hn.), Percussion I (Per. I), Percussion II (Per. II), Harp, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Ve.). The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, ff, p). Several arpeggiated passages are highlighted with black arrows pointing to them in the Flute, Bassoon, and Violin II staves. The dynamics are carefully marked for each arpeggio, reflecting the changes in the original orchestration.

Example 11a. *The Legend of Lady Young*, full score, mm. 326-330

325
J.E.H. *that the Minister of Rain has made a routine out of displaying his work with scarcity.*

325
Pno. *f mp f ff mp*

328
J.E.H. *The Southern lands have not a drop of rain assisted to its drought.*

328
Pno. *f mf f ff*

Detailed description: This block contains two systems of musical notation. The first system covers measures 325-327. It features a vocal line for J.E.H. with lyrics: "that the Minister of Rain has made a routine out of displaying his work with scarcity." Below the vocal line is a piano accompaniment (Pno.) with dynamic markings *f*, *mp*, *f*, *ff*, and *mp*. The piano part includes a Violin I (Vln. I) part with a *f* dynamic. The second system covers measures 328-329. The vocal line for J.E.H. has lyrics: "The Southern lands have not a drop of rain assisted to its drought." The piano accompaniment (Pno.) includes parts for Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), and Harp (Hp.), with dynamic markings *f*, *mf*, *f*, and *ff*.

Example 11b. *The Legend of Lady Young*, piano score, mm. 325-329

The passage starting in m. 358 is another short example of how I imitated the percussion. In this section, the percussion is played by the dead stroke and I used a two-note interval with *staccato*. (Example 12a and 12b)

358
Per. I *f mf f mf*

Per. II

Detailed description: This block shows two staves for percussion. The top staff is labeled "Per. I" and the bottom staff is labeled "Per. II". The top staff contains a rhythmic pattern of notes with dynamic markings *f*, *mf*, *f*, and *mf*. The bottom staff is mostly empty, with a few notes in the first measure.

Example 12a. *The Legend of Lady Young*, full score, mm. 358-361

with powers granted to me, that the drought was heavily exaggerated in both its scale and its significance, and I was extremely timely with my delivery,

f *mf* *f* *mf*

The image shows a musical score for piano and voice. The top part consists of four empty staves. Below them are the lyrics, which are aligned with the piano accompaniment. The piano part is written on two staves. The first staff has a dynamic marking of *f* (forte) at the beginning. The second staff has dynamic markings of *mf* (mezzo-forte), *f*, and *mf* with a crescendo and decrescendo hairpin respectively. The lyrics are: "with powers granted to me, that the drought was heavily exaggerated in both its scale and its significance, and I was extremely timely with my delivery,". The piano part consists of chords and single notes.

Example 12b. *The Legend of Lady Young*, piano score, mm. 358-361

A complex rhythmic passage of triplets and sixteenths begins in m. 412 and continues until m. 424. The section begins with woodwinds, horn, and percussion in one group. The strings take over after a few bars, then the orchestral piano joins, and in m. 420 the first group of instruments take over again until the end of the section. (Example 13a and 13b) The orchestral score looks extremely complicated because each instrument only plays one note each time which means they have to count accurately for each triplet and sixteenth note.

The image displays a musical score for measures 419 through 422 of *The Legend of Lady Young*. The score is arranged in a system with seven staves. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 419-422, marked *mp* and *mf*. Features triplet and sixteenth-note patterns.
- Ob.** (Oboe): Measures 419-422, marked *mf*. Features triplet and sixteenth-note patterns.
- Bs. Cl.** (Bass Clarinet): Measures 419-422, marked *mp* and *mf*. Features triplet and sixteenth-note patterns.
- Bsn.** (Bassoon): Measures 419-422, marked *mp* and *mf*. Features triplet and sixteenth-note patterns.
- Hrn.** (Horn): Measures 419-422, marked *mp* and *mf*. Features triplet and sixteenth-note patterns.
- Per. I** (Percussion I): Measures 419-422, marked *mp* and *mf*. Labeled "Marimba". Features triplet and sixteenth-note patterns.
- Per. II** (Percussion II): Measures 419-422, marked *mp* and *mf*. Labeled "Vib.". Features triplet and sixteenth-note patterns.

The score is written in 4/4 time and includes dynamic markings (*mp*, *mf*) and articulation marks (triplets and sixteenth notes) throughout the passage.

Example 13a. *The Legend of Lady Young*, full score, mm. 419-422

420 *f* *mf* *f*
 Shawn sil - ly a fix, but join them I wish, to
 Pno. *mp* *mf*

422 *ff* *p* (Man I walks back in)
 Shawn love, to play, to err, to live.
 Pno. *f* *mf* *mp* *p*

Example 13b. *The Legend of Lady Young*, piano score, mm. 420-424

This was one of the most challenging sections for the tenor in rehearsal because the instrumental parts are highly disjunct in the orchestra except in mm. 414 and 416. Both counting and finding pitches were difficult in addition to singing a smooth *legato* over the *staccato* orchestral part. The singer must be extremely confident in his own vocal part, enough so to sing the line with correct pitches and rhythms without any accompaniment, but at the same time he must also know the orchestral sound of the section and be able to follow it on his own. The change between the triplets and the sixteenths is another layer of complexity. During rehearsal, I had the tenor sing his part many times without accompaniment, and also played the piano reduction alone to help familiarize him with it. This section was very hard to rehearse without a conductor.

The two chords in the left hand of m. 508 and 509 are transcribed in a very wide range for the pianist and one might wonder why I wrote such wide chords for the piano. These chords are transcribed from the strings and even though they are big chords, these two bars are in a moderate tempo with a *rit.* going into m. 510, which gives pianist enough time to roll the chords. For certain bars, I wrote every note from the orchestra on the piano score if I considered it appropriate pianistic writing.

Act I, Scene II

Some editors have taken considerable liberties when transcribing orchestral writing for piano reductions. For example, in “The Wonderful Musician” from *Transformations* by Conrad Susa, maracas play eighth notes, while the tambourine plays sixteenth notes. (Example 14a and 14b)

VIII THE WONDERFUL MUSICIAN

Conga tempo (Jaca 100)
(lights up)

2nd mf (Andrews Sisters style) (cheerfully)

My sisters do you remember the

Jingles

JINGLES
MARACAS

1. 2. 3. 4. 5. 6.

mf (Andrews Sisters style) **LD**

These dances so like a dancing and lighting a fire in the - bet-
pick-dlers of your youth?

JINGLES
MARACAS

LD

Example 14a. *Transformations*, VIII The Wonderful Musician, full score⁸

⁸ Conrad Susa. *Transformations, an Entertainment in Two Acts from the book of Anne Sexton*. Full score. (Boston: Schirmer, 1973).

200. ①

VIII The Wonderful Musician

1) Conga tempo (♩=ca.140)

Tambourine

(light sp)
Maracas

P *triple*

2) *mf* *cheerfully* *Andrew Sisters' style*

My sis - ters, do you re - mem - ber the fid - dlers of your youth?

3) *mf*

Those dan - ces so like a drunk - ard ligh - ting a

Example 14b. *Transformations*, VIII The Wonderful Musician, piano score⁹

The rhythms of both percussion instruments but did not write any pitches in the piano score. I remember during our musical and staging rehearsals, the conductor and I used our voices to speak the rhythm such as “da da da da...” I personally always prefer to see real musical notes on the score, which is why in this project I chose clusters to represent certain percussion in some of the previous parts.

Act I, Scene II begins with Mr. Baek’s prayer in the temple. The temple-block is used here and since Mr. Baek reads the Buddhist scriptures mostly in D, I used the same note for the passage.

⁹ Conrad Susa. *Transformations, an Entertainment in Two Acts from the book of Anne Sexton*. Piano score. (Boston: Schirmer, 1973).

(Example 15a, 15b, and 15c) Another reason that I used D is that Buddhist scriptures are generally read in D in Korean temples.

The image displays a page of a musical score for a full orchestra. The score is arranged in a standard orchestral format with staves for the following instruments from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Clarinet (Cl.), Horn (Hr.), Percussion I (Per. I), Percussion II (Per. II), Harp (Harp), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is written in 4/4 time and features a key signature of one sharp (F#). The Percussion I part includes a melodic line with a dynamic marking of *p* and a *Cresc.* marking. The Percussion II part includes a *Cresc.* marking. The Cello part includes a dynamic marking of *p*. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

Example 15a. *The Legend of Lady Young*, full score, mm. 624-627

Example 15b. *The Legend of Lady Young*, piano score, mm. 624-627

Example 15c. *The Legend of Lady Young*, piano score, mm. 628-635

“Kwan Seum Bosal” means the ‘Bodhisattva of Compassion.’ In Buddhism, bodhisattva is the Sanskrit term for anyone who, motivated by great compassion, has generated Bodhicitta, which is a spontaneous wish and a compassionate mind to attain Buddhahood for the benefit of all sentient beings.¹⁰ In Korean Buddhist tradition, Kwan Seum Bosal is the emanation of a Buddhist’s compassionate mind. Chanting this name is a practice that helps them open their own

¹⁰ “Bodhisattva,” *Wikipedia*, <https://en.wikipedia.org/wiki/Bodhisattva>.

compassionate heart so that they can connect with all beings and help each other.¹¹ The part of Mr. Baek is sung by a baritone, and the goal in this prayer passage for the singer was to imitate the chanting voice rather than presenting a beautiful singing voice. Him and I listened to few recordings of Kwan Seum Bosal Buddhist chanting and discussed ways to project the prayer sound. This passage is written based on the Korean pentatonic scale and is in a low range even for a baritone. There are two bars where the vocal line moves to low A and G.

In sections where the full orchestra plays it is difficult to decide how much information I should include in the piano score to represent the full orchestra while also making it pianistic and simple. I wanted to clarify the texture, continue the melody line, and be clear about musical cues. Starting from m. 860, I brought out the melodies from the woodwinds, the vibraphone, the harp, and back to the woodwinds on the piano score. (Example 16a and 16b)

¹¹ “Kwan Seum Bosal Kido,” Musangsa, <http://www.musangsa.org/english/chanting-kido/>.

FL.
 Ob.
 B♭-CL.
 Bas.
 Hn.
 Perc. I
 Perc. II
 Harp
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vcl.

Musical score for Example 16a, *The Legend of Lady Young*, full score, mm. 858-862. The score is in 3/4 time and features various dynamics and articulations. The instruments listed are Flute (FL.), Oboe (Ob.), Bassoon (B♭-CL.), Bass (Bas.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.). The score includes dynamic markings such as *mp*, *mf*, *f*, *ff*, and *p*, as well as articulations like accents and slurs. There are also some performance instructions like "Ten-Ten" and "Vibraphone".

Example 16a. *The Legend of Lady Young*, full score, mm. 858-862

856

J.E.H. *f*
right, or he will have failed once a - gain. Sum - mon your-self to

Pno. *f* *mp* *mf* *f* *p* *mf* *fp*

857

J.E.H. *f*
mas - ter and guide him prop - er - ly to his role but

Pno. *p* *mp* *p* *mp*

Detailed description: The image shows two systems of a musical score. The first system (measures 856-860) features a vocal line for J.E.H. in bass clef and a piano accompaniment for Pno. in grand staff. The vocal line has lyrics: "right, or he will have failed once a - gain. Sum - mon your-self to". The piano accompaniment includes dynamic markings: *f*, *mp*, *mf*, *f*, *p*, *mf*, and *fp*. The second system (measures 861-863) continues the vocal line with lyrics: "mas - ter and guide him prop - er - ly to his role but". The piano accompaniment includes dynamic markings: *p*, *mp*, *p*, and *mp*. The score includes various musical notations such as triplets, slurs, and articulation marks.

Example 16b. *The Legend of Lady Young*, piano score, mm. 856-863

Finally, a few final measures from the epilogue show how I captured rhythm from the timpani in the left hand of the piano. (Example 17a and 17b)

The image displays a page of a musical score for a full orchestra, specifically Example 17a from *The Legend of Lady Young*, measures 888-892. The score is written in 2/4 time and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tromp.), Percussion II (Perc. II), Harp (Harp), Piano (Pao.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is characterized by dynamic markings such as *p*, *f*, and *fff*, and features various musical notations including slurs, accents, and articulation marks. A black arrow points to the first measure of the Trombone part.

Example 17a. *The Legend of Lady Young*, full score, mm. 888-892

The image shows two staves of piano score. The top staff is labeled 'Pno.' and contains measures 884-893. It features dynamics like 'f', 'molto rit', 'ff', and 'sub. pp', along with markings for 'express.' and a tempo change to '♩ = 76'. The bottom staff continues the piano accompaniment with triplets and other musical notations.

Example 17b. *The Legend of Lady Young*, piano score, mm. 884-893

Conclusion

The piano/vocal score that I created is successful because of the application of the four guiding principles - pianistic considerations, simplicity, clarity of musical cues, and overall purpose. Frequently, pianists must cope with problematic piano reductions, however, under the guidance of these four principles, I was able to complete this piano score by making better decisions and reducing potential problems to a minimum. Ms. Sin Young Park is highly satisfied with my work and would like to continue working with me for the rest of the opera. Furthermore, my work on this project gave me a greater understanding of orchestral instruments. I had to consider what kind of sound each instrument produces, the timbre of each, how they are different, and how to project all those different sounds at the piano. I have a better knowledge of how to work with singers in preparing an opera, and I have a more solid basis for how to approach any piano reduction whether it be an opera or any instrumental concerto. I can read a full orchestra score much faster and better than before, and I read different clefs faster. Every aspect of what I have learned in the past three years in both accompanying and opera coaching has been applied

to this project. At the same time, as a collaborative pianist who works with musical partners and frequently plays piano reductions, the close study required to create the piano score for *The Legend of Lady Young* has deepened my knowledge of orchestral writing. This project has truly been an amalgamation of my work in opera as well as my experience as a pianist and vocal coach.

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