IRONSIDE, KRISTEN DEANNA, D.M.A. James DeMars's *Concerto for Violin*: The Process of Creating the Orchestral Reduction. (2016)
Directed by Dr. James Douglass. 104 pp.

Orchestral reductions for soloist and piano have been used for generations to aid the rehearsal process and expand performance opportunities for concertos. Many do not accurately represent the orchestral score or are not pianistic. As modern composers contribute new concertos to the repertoire, skilled arrangers need to assist them in creating pianistic and accurate reductions. James DeMars's *Concerto for Violin* was composed in 2004, and has not yet had a complete reduction created. DeMars has given me permission to take on the reduction, and this paper outlines the process. The orchestra score, recordings, and computer software were all essential tools in shaping the reduction. I noted prominent melodies, rhythms, and textures which formed the basis for the piano part. The product was tested at the piano, edited as needed, and reviewed by the composer.

JAMES DEMARS'S *CONCERTO FOR VIOLIN*: THE PROCESS OF CREATING THE ORCHESTRAL REDUCTION

by

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A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2016

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ACKNOWLEDGMENTS

I would like to express my appreciation to Prof. Bagley, Dr. Wells, and Dr. Zandmane for serving on my committee. Thank you for not only providing input on this dissertation, but allowing me to glean from your extensive knowledge over these past several years. To my committee chair, Dr. Douglass, thank you for your dedication to this project and for the years you spent helping me develop into a better musician.

To my parents, I have the deepest gratitude for your constant love and support in all of my pursuits. From across the country, you have continued to be a wonderful source of encouragement, believing in me whenever a task seemed impossible. I would never have come this far without you.

Finally, I would like to thank my husband Brandon, who pursued his own DMA right by my side. Your own hard work on this degree has been an inspiration to me. Thank you for loving me, encouraging me, and more than anything, thank you for finding ways to make me laugh, even on the most stressful days. You are my true joy and best friend.

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CHAPTER I

IMPORTANCE OF REDUCTIONS

Concerto reductions give performers more opportunities to experience works composed for a solo instrument with orchestra. A soloist can work with a pianist playing the reduction for several reasons: to better understand the orchestra part outside the context of listening to recordings, to play with the full harmonic and rhythmic components of the orchestra without having one present, to prepare for a performance with the orchestra, to perform a piece when no orchestra is available, or to simply allow for more performances of the piece. Most soloists will utilize this type of rehearsal process in preparation for an orchestral performance, so it is essential to have an orchestral reduction available for a pianist. The availability of reductions greatly increases performers access to music, and as new works are composed, the importance of creating reductions for them continues.

The pianist's principal role in playing the reduction is to prepare the soloist to work with an orchestra by imitating the orchestra as closely as possible. To do this well and efficiently, an accurate and idiomatic reduction is necessary. The reduction should contain the prominent melodies, harmonies, or rhythmic textures of the orchestra at any given moment. Due to the extreme range and number of voices in a full orchestra, a pianist will not be able to play all of them. It is important to decide which are the most prominent parts in the orchestra, and fill the reduction with only what the pianist can

fairly play, making it as pianistic as possible. Martin Katz discusses orchestral reductions in his book, *The Complete Collaborator*. He emphasizes the need for them to be pianistic, and that we should specifically aim to limit practicing difficult passages because we are likely to have so many possibilities at the keyboard that can make the piece more pianistic. He finds that "the most uncanny paradox exists: when we make ourselves pianistically comfortable playing reductions, we acquire the means to sound orchestral."[1]

Publishers in need of a reduction may employ anyone to write it. Reductions may be created by those who are not pianists or performing musicians, and have not taken these priorities into consideration. Someone unfamiliar with pianistic figurations and capabilities cannot comfortably represent the orchestra at the piano. The reduction may include too many components to make it playable, or perhaps fail to represent the orchestra well when attempting to make it pianistic.

We see inaccurate orchestral representation in International Music's edition of Tchaikovsky's *Violin Concerto*. In the reduction, measure 93 includes a quick right hand arpeggio, similar to those earlier in the movement. These earlier measures fairly accurately represent the clarinet and flute lines in the orchestra, and it is correct to include them in the reduction as International has done. However, in measure 93, no instrument in the orchestra plays any such arpeggio. To include it in a performance is therefore a misrepresentation of the orchestra, and will only misguide soloists with whom a pianist works.

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[1] Martin Katz, *The Complete Collaborator: The Pianist as Partner* (New York: Oxford University Press, 2009), 155.

The 1968 reduction of Francaix's *Clarinet Concerto* demonstrates the results of not prioritizing the components of the orchestra. Instead of reducing the orchestra to a playable set of notes that give a clear indication of orchestral intent, essentially all of the orchestral voices have been included. The result is a jumbled and technically impossible score filled with thick chords at incredibly high speeds, leaps that are too large for the tempo, a utilization of three or more areas of the keyboard that cannot be played by two hands, or repeated notes nearly impossible to play with a keyboard action. The publication simply does not fulfill the purpose of a reduction meant to be performed.

In order to ensure that reductions produced in the future are beneficial to performers, care needs be to taken in the reduction process. The reducer's two primary concerns should be an accurate representation of the orchestra and the playability of the score at the piano. Collaborative pianists are some of the more capable individuals to accomplish this. As experienced pianists, they understand pianistic figurations that will contribute to a comfortable reduction. As experienced collaborators, they have an extensive knowledge of concerto repertoire and the preparation process—listening to and imitating orchestras, studying orchestral scores, etc. As a collaborative pianist, my experience has provided me with the knowledge to produce a pianistic yet accurate representation of the orchestra.

CHAPTER II

JAMES DEMARS AND THE *CONCERTO FOR VIOLIN*

Composer and conductor Dr. James DeMars has written a variety of works, ranging from a violin concerto and an opera to an African drum ensemble and Native American flute, combining the classical tradition with world music. DeMars is the 2010 winner of the Arizona Artist of the Year Governor's Award, and has had his music performed worldwide by ensembles such as the Mormon Tabernacle Choir, Phoenix Symphony, Philadelphia Orchestra, and Choeur et Orchestre Francais D'Oratorio in Paris. His piece, *An American Requiem*, was premiered at the Kennedy Center and received nationally televised performances. DeMars is currently a composition professor at Arizona State University, a position he has held since 1981.[2]

Reared in the small town of Battle Lake, Minnesota, DeMars (born 1952) studied and listened to music throughout his childhood, but never saw an orchestra until the age of 18. He went to Macalester College in St. Paul to earn a Bachelor of Arts degree, where he immersed himself in music by studying piano, playing trombone in the orchestra, and singing in the choir. DeMars then pursued conducting at the University of Southern California, but he was not content in a conducting program. Having composed for many years, he did not realize such a field could be his career until others made the suggestion. He changed his pursuit, and when Dominick Argento won the Pulitzer Prize, DeMars

[2] "James DeMars: Composer," jamesdemars.net (accessed August 10, 2016).

moved back to Minnesota to study composition with him at the University of Minnesota, where he would earn his doctorate.[3]

Argento changed the way DeMars composed. Composition programs emphasized twelve tone music as the future, but after a well-prepared performance of Stockhausen, DeMars felt he lost the audience when he performed that type of music. He was surrounded by charts that could explain the details of his music, but Argento helped him realize it was still not musical. After that experience, DeMars began to write pieces that he would enjoy. Speaking of his studies with Argento, DeMars reflects on one of the main principles he learned: "You have all these different parameters in music; it's probably not a good idea to do something strange with all of them at the same time." For example, if you have written in an odd meter, perhaps scale back the chromaticism. DeMars was an active musician and composer in Minnesota, particularly with the contemporary music group Zeitgeist Ensemble, whose many activities soon helped him acquire a position at Arizona State University. In Arizona, he founded another contemporary ensemble, Tos. By maintaining visibility through these groups, his reputation as a composer grew and resulted in a number of commissions, many of which came from the Phoenix Symphony.[4]

DeMars explains that the sonorities found in his music can be similar to those found in music by Ginastera, Rózsa, and Debussy. While many composers today use electronic music, DeMars still prefers acoustic music, appreciating that live acoustic

[3] James DeMars, interview by author, August 8, 2016.
[4] Ibid.

instruments bring people together for social gatherings. He describes this enjoyment: "There's a social side to music that I really like. The joy of a party after a concert is just about as good as it gets."[5]

Borivoj Martinic-Jercic, fifteen-year concertmaster with the Phoenix Symphony,[6] approached DeMars about composing and performing music together during his time in Phoenix. DeMars agreed, as long as a performance was secured. This turned into a commission from the Phoenix Symphony to write his *Concerto for Violin*. Martinic-Jercic, often referred to as Boro, worked regularly with DeMars throughout the compositional process. They exchanged ideas about difficult passages for the violin. Boro helped create the first movement cadenza, showing DeMars how tremolos can be maintained underneath the melodic figure. Boro also convinced DeMars to keep the first movement's second theme when DeMars had planned to remove it.[7]

During the few years before writing the *Concerto for Violin*, DeMars had worked on several pieces utilizing African drumming: a music drama with an African drum ensemble and a Senegalese drum concerto. "So those rhythms were with me," said DeMars, reflecting on his composition of the violin concerto. He went on to use some of these Senegalese rhythms directly from his African drum concerto in the violin piece.[8] DeMars's program notes on the piece describe the creation of the work from his perspective:

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[5] DeMars, interview.
[6] "Borivoj Martinic-Jercic," Iowa State University, https://www.music.iastate.edu/faculty/borivoj.php (accessed August 10, 2016).
[7] DeMars, interview.
[8] Ibid.

> The *Concerto for Violin* originated from a casual conversation on the elevator while Boro Martinic and I were teaching in Arizona. His suggestion of a concerto was expressed in a firm desire for lyric melody. It was my pleasure to have Boro provide many interpretations of each phrase and discuss the trajectory of the piece as I worked through the early drafts. Initially I used abstract structures and persistent distortions of phrase length that caused unusual juxtapositions of mood and sensation. As we rehearsed, these irregularities took on a meaning of their own and created a tension between the abstract and the visceral, a tension expressed in an emotional "push and pull" as the piece unfolds. There were also intuitive elements drawn from the African, Arabic and Spanish projects that I had worked on in the past and with each revision the abstract design was coming to life throughout a year of discovery.
>
> The three movements of *Concerto for Violin* place the soloist in three distinct settings, each of which presents a dichotomy. The first is a contrast of passions and aloof introversions culminating in a cadenza of arpeggiations and virtuosic double-stop tremolos. The second movement casts a cool eye on life and offers two sides of an intimate reflection. The work concludes with extroverted exchanges of sensuality and elegance.[9]

Robert Moody conducted the premiere of the *Concerto for Violin* on April 15, 2004, with Boro as soloist with the Phoenix Symphony. DeMars remembers that each performance of the concerto had a good reception.[10] The Arizona Republic described the piece as being "strongly profiled, sumptuously scored, contoured lyricism and a vivacious sense of rhythm."[11] Croatian-born Boro left the Phoenix Symphony in 2006 to be concertmaster of *I Solisti di Zagreb*, a string ensemble in Zagreb, Croatia. Boro actively brought in Americans to work with the ensemble, and DeMars revised the concerto for this group in the fall of 2008 to be performed by solo violin and strings.[12]

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[9] James DeMars, program notes, e-mail message to author, August 8, 2016.
[10] DeMars, interview.
[11] "James DeMars: Composer."
[12] Demars, interview.

CHAPTER III

REDUCTION PROCESS

Before beginning work on any reduction, permission must be obtained from the composer. I made contact with Dr. James DeMars in the fall semester of 2014, inquiring if I might reduce his concerto for this project. He consented, and provided me with the full orchestra score and the recordings of the premiere. This is the only recording available and became a great resource throughout the reduction process.

The majority of time creating the reduction was spent using the notation software *Sibelius*, with the orchestral score and recordings close at hand. The concerto is scored for a full orchestra including two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two trombones, bass trombone, tuba, percussion, harp, two violin sections, viola section, cello section, bass section, and solo violin.

I worked on a very small section at a time, typically about four measures. First, I studied the orchestration of the section, and I formed a concept about those measures in my mind—which instruments had the melody, which instruments had the strongest rhythmic drive, which instruments acted primarily as ornamentation, which instruments collaborated to form a unified figuration, and which instruments were likely to be more prominent based on timbre or dynamic marking. Next, I listened to the small section of music. I often repeated about ten seconds of material several times to fully comprehend

what I was hearing, then listened to a larger section to have more context. I took note of what I heard, and determined whether the prominent components in the recording were in agreement with what I found in the score. I decided what should be included in the reduction based on a combination of the two studies. This is often the process pianists must go through when they are given a bad reduction. Pianist Robert Spillman discusses the thought process of approaching a poor reduction: pianists need to discover what is not possible at the keyboard, what is not heard in the orchestra, or what would only be confusing on the piano.[13] Having a skilled pianist do this in the reduction process while studying the score and listening to recordings will greatly reduce the practice and study time for future performers.

Once I had an understanding of the orchestration based on the written score and the recording, I began entering the piano reduction into *Sibelius*. I had previously entered the entire violin line above the piano staves to keep track of how my arrangement interacted with the solo violin. I entered the outer voices, then added other prominent inner voices. Sometimes, upon completion of the measure, I would thin out the harmonies if it created thick chords or large leaps that were not pianistic.

Regarding pianistic limitation, a line must be drawn somewhere. This can be difficult to determine, as each pianist will have different capabilities and limitations. This entire reduction is certainly at an advanced level—anything less would not represent the orchestra well—but still idiomatic. When fewer orchestral components are needed or the

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[13] Robert Spillman, *The Art of Accompanying: Master Lessons from the Repertoire* (New York: Schirmer Books, 1985), 184.

tempo is slow, the reduction can be quite simple; when the orchestration is thick and has quickly moving lines, it can be more difficult but comfortable with practice. I needed to determine a size of chord span which would be the limit. In this area, limitations are determined by hand size, not by ability or practice time. I want the reduction to be accessible to most advanced pianists, and much of advanced piano music includes tenths. Even skilled pianists can be uneasy about tenths, so my goal was to include them only sparingly. When they are used, they are among the easier tenths to reach (minor tenths or white-to-white tenths are easier to reach than the white-to-black major tenths), or played at a time when the pianist has enough time to set up for them. The orchestra so often covers a large range that to entirely eliminate tenths would have altered the sound of the original orchestration. The opening of the first movement showcases the largest use of tenths. An optional configuration spanning an octave has been included for this section to make it accessible to a wider range of pianists.

When I created several bars that seemed to be a pianistic representation of the orchestra, I added additional markings such as articulation and dynamics. I kept many original articulation markings, and simply transferred them to my score. I also transferred many of the original slur markings and notated instrumentation where very specific orchestral colors needed to be reproduced. Dynamic markings were more difficult to transfer to the reduction. Many times, the individual instruments or sections have varying dynamics, so there is not one obvious dynamic to transfer. I often transferred the dynamic marking of the specific instrument I used in the reduction. However, sometimes the instrument copied into the right hand had a different dynamic marking than the one

copied into the left hand. In these instances, I took an average of the instruments to determine a dynamic marking. Other times, I took into consideration the entire dynamic range of the orchestra—from a solo instrument playing by itself to the full orchestra playing *fortissimo*—to make a determination of where the specific section fits into the spectrum. For example, a solo oboe playing *forte* by itself may come across softer than the entire orchestra playing *mezzo-piano*. Specific examples will be listed in each chapter summary.

I played through the reduction upon completion of each movement. While I tested some small sections while reducing it, this was the first time I could play an entire movement with each section in context. My primary goal in this step was to determine the reduction's playability. This required me to practice spots to make sure that with some diligent practice, the passage could be played accurately. I made notes on the score to suggest areas to re-work and circled areas that, while they could technically be played, were rather awkward after practice. I removed notes that seemed to thicken chords without benefiting the overall sound, and adjusted or removed markings that were visually distracting. During this step, a compromise was set. A reduction can be the best imitation of the orchestra we can produce, but compromise is necessary to make it pianistic. As Philip Cranmer says regarding the creation of reductions in *The Technique of Accompaniment*, "The making of them poses the same sort of problem that faces the translator of a play or a poem: to retain the essential sense of the original, and at the same

time to make it sound stylish in the new language. Some sort of compromise is necessary in both cases."[14]

A second draft of each movement was created including the changes suggested by my reading at the piano. This process—editing, playing, marking suggestions, and editing again—was repeated as many times as necessary to create an arrangement that would be comfortable. Then I corrected some of the visual formatting issues throughout the score and shared the reduction with the composer and my dissertation committee for feedback. The arrangement should accurately reflect DeMars's concept of his piece, so working through his suggestions was the final step to completing the reduction.

Overall, DeMars was pleased with the reduction. Composers are exhausted when they finish large works, and creating a thorough reduction is not their first priority. DeMars was glad to have someone else work through each measure for the arrangement. DeMars did not request any large changes, as he thought the reduction was an accurate representation of his music. He made a small list of suggestions for me, many of which were small notational recommendations such as enharmonic notes (changing an F-sharp to a G-flat), choice of rests (consistently using either eighth rests or quarter rests), and adding extra slurs. He also noted two places that could be moved up an octave to make the passage technically simpler if necessary, but after a few minutes at the piano, I determined it was still manageable in the original octave. Moving the octave would make it slightly easier, but the musical line may suffer.

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[14] Philip Cranmer, *The Technique of Accompaniment* (London: Dennis Dobson, 1970), 45–6.

CHAPTER IV

MOVEMENT I

DeMars's vision for the first movement was for a longer movement, challenging for both performer and audience, engaging, and "maybe a little more difficult to digest." Sonorities containing minor triads and major sevenths are common, along with split intervals (i.e., a chord with a split third would include both a major and minor third) "to make sure it's a little more pungent."[15] Beginning with a flourish that leads into the prominent Senegalese rhythm, the movement maintains its excitement from start to finish.

Following is a detailed list regarding how decisions were made in the reduction process of the first movement:

m.0 A combination of the flutes, clarinets, bass clarinet, harp, and timpani create a sweeping motion from low to high in range and from soft to loud in volume, all within the course of the two beats of pick-up. Since this gesture is created as a composite of multiple instruments, I could not simply transcribe one or two of the instruments. Rather, I noted the collection of pitches that created this motion: A, B, C-sharp, E, F-sharp, and G. I needed an arpeggio or scale based on this set of pitches. G and A were used the least frequently and have been left out of the resulting arpeggio as the resulting harmonic difference with the two pitches added

[15] DeMars, interview.

was not worth the complexity of the pianistic figuration. Leaving the two pitches out creates a simple four note pattern in the right hand. A timpani roll on an E growing from *piano* to *mezzo-forte* is sustained through the entire measure, so I chose a low E to be the first and lowest resonating bass note. The bass clarinet opens its arpeggio with an E to B leap, so I chose to do the same at the beginning of the reduction. The rhythm in the harp is very quick, so by combining the pitch collection of all instruments and the quick rhythmic element of the harp, I arrived at the finished arrangement. The left hand can play the eighth note pick-up to measure one (which begins the recurring rhythmic motive) because the right hand is playing the arpeggio well above its range for those notes. Regarding beams, as long as the beams and note placement help indicate hand divisions in the score, the beams that connect a figure across two staves can go above, in between, or below the notes.[16] The beam of the first beat has been placed in between to create a cleaner look.

[16] Gardner Read, *Music Notation: A Manual of Modern Practice,* 2nd ed. (New York: Taplinger Publishing Company, 1979), 307.

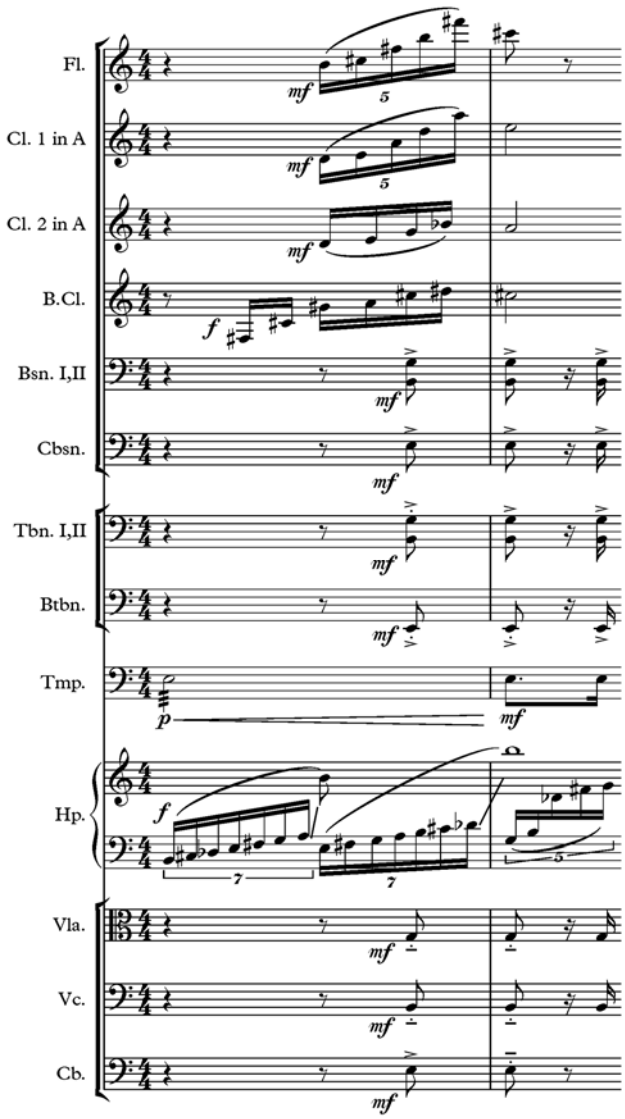


Figure 1. Mvt. 1, mm.0-1, Orchestra.

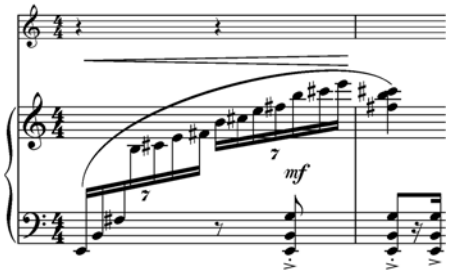


Figure 2. Mvt. 1, mm.0-1, Reduction.

mm.1-4 The most important elements are the string melody (often reinforced in the winds) and the pervading rhythmic motive heard most prominently in the brass and low winds. The string melody was transcribed into the right hand, maintaining the same octave as the first violins. The inner voices moving parallel to the melody were included when the range and speed of the figuration allowed for them. Most of the rhythmic elements (eighth, dotted eighth, sixteenth) in the lower voices have been transcribed into the left hand. Much of this was transcribed exactly as the low winds, brass, and strings play it—an E, B, and G spanning a minor tenth. Slight variation is needed in beat two of measure three. The original orchestration in the lower voices spans an octave and a fifth, so I dropped the lower octave, and included the upper octave with the fifth. The alteration makes it very playable, and hardly changes the sound of the orchestration. This is an example of a change made regularly throughout the concerto. When octaves were doubled in the orchestration, they were sometimes changed to include another note in the harmony. The wind and harp flourishes in these measures were unnecessary to include because the more prominent melodic and rhythmic figures had already supplied a thick reduction.

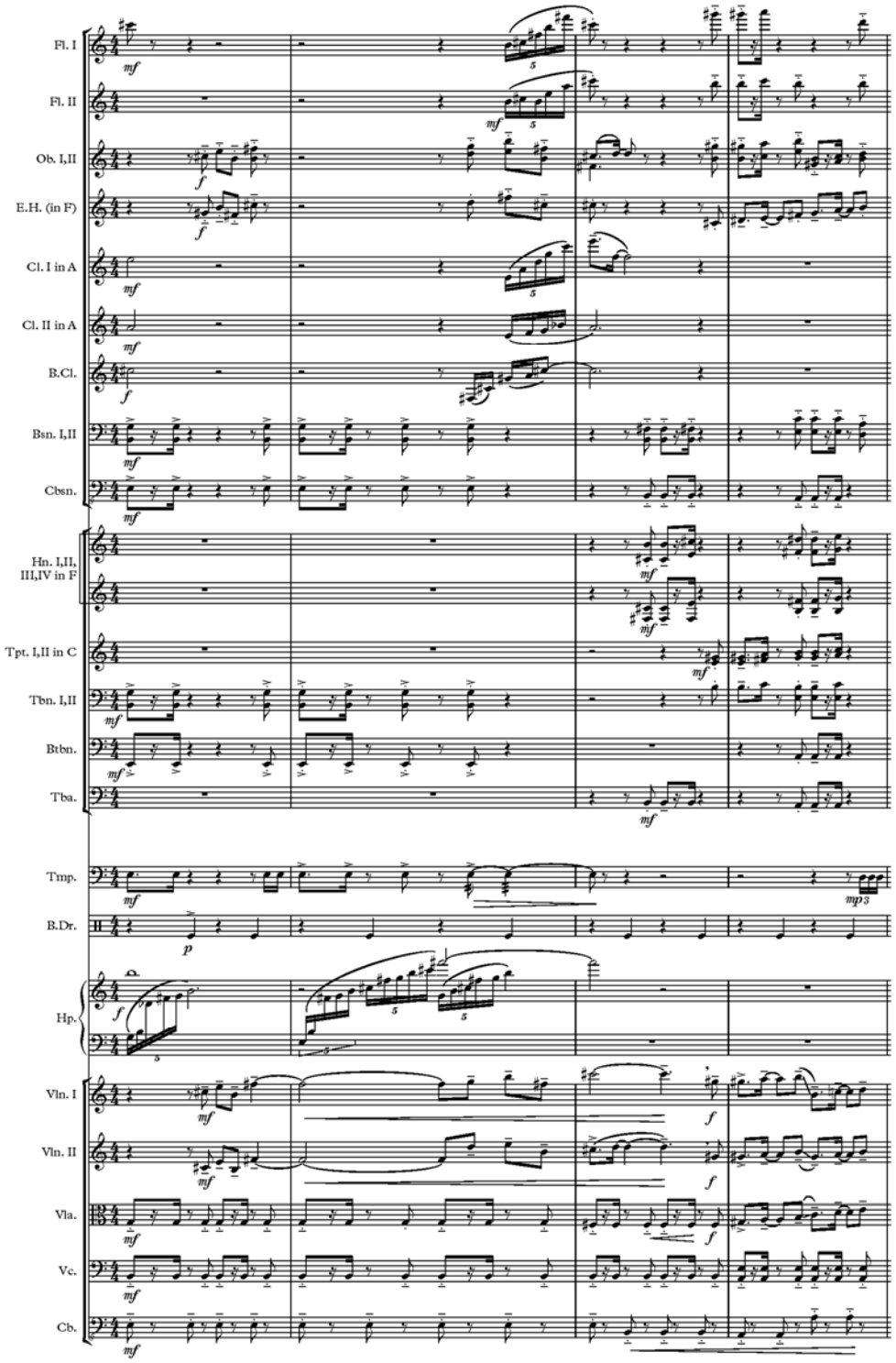


Figure 3. Mvt. 1, mm.1-4, Orchestra.

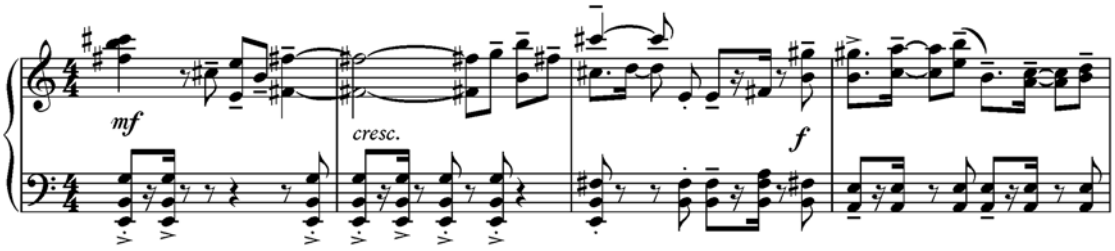


Figure 4. Mvt. 1, mm.1-4, Reduction.

m.4 Inner voices from the English horn and viola were included in the first draft. Upon testing at the piano, they were awkward to play and voice correctly, with little added benefit. They were deleted in the edited version.

mm.5-6 The rhythmic motive continues in the low strings and spans a tenth. However, the bass note is played on each beat, while the fifth and tenth are played in the more typical dotted-eighth and sixteenth rhythm. A combination of these rhythms would be too complicated for one hand, so I placed all three voices into a single rhythm to match that of the fifth and tenth. Similar combinations of rhythms were done throughout the concerto when one hand could not play multiple rhythms without adding unnecessary complexity. To keep the integrity of the orchestra score, these combinations always support the more prominent rhythm, and will likely be unnoticeable to listeners. See measure 249 for another example that combines the violas and cellos.

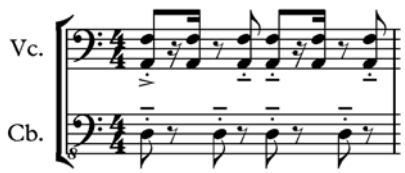


Figure 5. Mvt. 1, m.5, Low Strings.

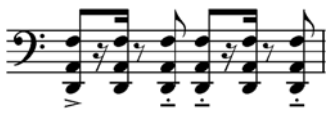


Figure 6. Mvt. 1, m.5, Reduction LH.

m.8 The violins begin a repeated sixteenth note pattern. An exact transcription would include E and B on the first sixteenth and C and F-sharp on the second sixteenth. I knew this would not be pianistic for the right hand to play with such quick alternation between the two chords. My first draft slightly altered the orchestra by placing F-sharp and B on the first chord and C and E on the second chord, still maintaining two notes at a time on each sixteenth subdivision like the orchestra. The new division fit the rotation of the hand better, but once I played this in context, it was still an awkward figuration to play quickly. The later version includes all three upper notes in the first chord, leaving the C by itself on the second sixteenth. This is by far the most pianistic way to include all of the notes of the pattern at a quick speed as it divides the rotation of the hand between the fingers and thumb.

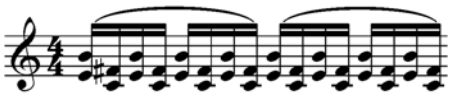


Figure 7. Mvt. 1, m.8, Exact Transcription.

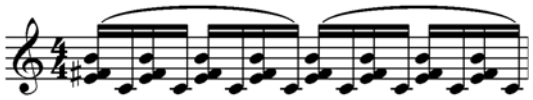


Figure 8. Mvt. 1, m.8, Reduction RH.

m.10 An exact transcription of the violin parts into the right hand would be an example of impossible repeated notes for the keyboard since an F-sharp occurs on every sixteenth. The F-sharp has been removed from every other sixteenth, only needing to be played on each eighth. The D major triad is still very apparent, and the rotation of the hand established in measure 8 remains consistent.

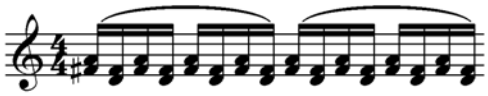


Figure 9. Mvt. 1, m.10, Exact Transcription.

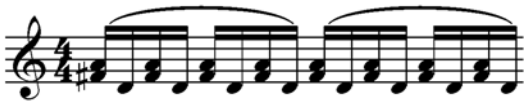


Figure 10. Mvt. 1, m.10, Reduction RH.

m.20 It is necessary to abandon the sixteenth note figure in the right hand in order to play the flute line beginning on beat 4. The left hand can continue the rhythm on its own for several bars while the right hand yields to the wind melody. The right hand should continue sixteenths through the end of the third beat to maintain a true orchestral representation as long as possible. This would create a leap of a ninth within a sixteenth note, which is not necessarily difficult to do. However, in this instance the hand would need to expand very quickly while also preparing to voice the top note over the accompanimental sixteenth notes. This transition would likely sound awkward and cumbersome. The final two sixteenth notes

before the flute line have been deleted to allow the hand time to prepare for the leap and voicing change.

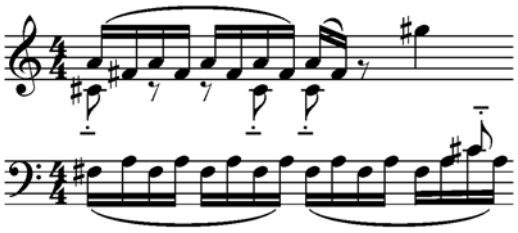


Figure 11. Mvt. 1, m.20, Reduction.

m.21 The first reduction exactly transcribed the viola and cello for the left hand. The figuration became very awkward on each transcribed cello note (left hand eighth notes). The sixteenth note in the viola line (F-sharp) was deleted during each cello note in later versions. This maintains the sixteenth rhythm in single notes while still keeping the punctuating cello notes.

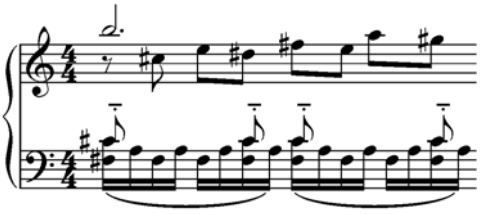


Figure 12. Mvt. 1, m.21, Reduction Including Viola Line.

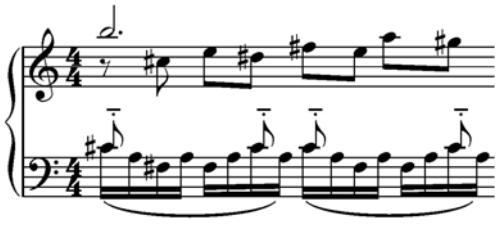


Figure 13. Mvt. 1, m.21, Reduction.

m.33 The marimba line has been taken down an octave to allow for the correct range of the violin melody.

m.41 Complex ornamental lines are scattered across the woodwinds, but are impractical to put in the reduction. They are also difficult to hear against the brass.

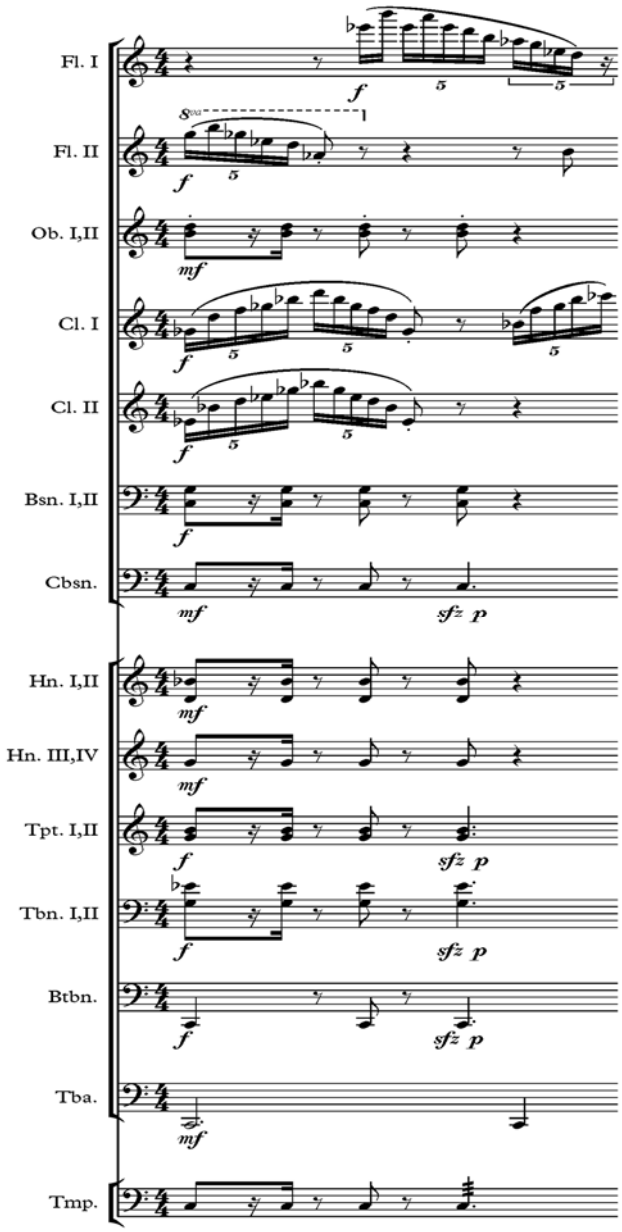


Figure 14. Mvt. 1, m.41, Wind, Brass, Timpani.

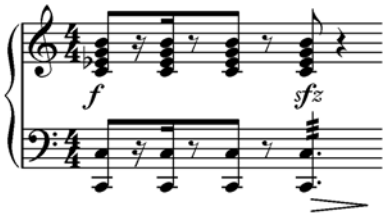


Figure 15. Mvt. 1, m.41, Reduction.

m.51 This measure includes the second violin and viola parts. The violas sustain a dotted half note C which begins on beat 1. The second violins play the same C as a quarter note on beat 2. This creates an overlapping unison that cannot be played exactly as written because the C would have to be rearticulated on the second beat rather than just sustaining. However, the solution is not to write the viola part as a quarter note because it would leave a two beat gap in the voice leading. The unison is not a perfect case, but it accurately portrays the orchestra part. In doing this, the pianist can interpret how to best reproduce what is notated, whether they seek to achieve a sustained sound through use of pedal, hand divisions, or anything else.

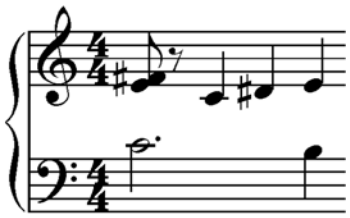


Figure 16. Mvt. 1, m.51, Reduction.

m.61 I chose to primarily transcribe the oboe and bass clarinet lines. While most of the winds give a sweeping motion upward, I needed to have at least one

voice for the treble and one voice for the bass. These two instruments accurately represent the collection of pitches that are used across the section, and individually have more pianistic lines than other instruments.

mm.63-7 The violins (moving in octaves), trumpet, and low strings (moving in octaves) have been transcribed here. The violins and low strings by themselves lack the full sound of the orchestra when put into the piano. I considered adding the sixteenth note texture from the clarinets to fill out the sound, as it would also fill in the middle register, but it would be very awkward. I chose the trumpet because it fills in the middle range, providing a fuller sound. It also shows the imitation between the voices, creating more interest.

mm.72-4 The oboe line, beginning in measure 72, is notated as an inner voice, then becomes the top voice in 73. The original score notates all accidentals as flats. Distracting notation such as both a G-sharp and A-flat occurring in the same chord would be the result of an exact transcription of the oboe, so I have re-spelled them enharmonically as sharps to be more uniform with the other voices.

mm.126-7 The gesture created by a combination of harp and flute is an important lead-in to the next section beginning at 128, as it builds both volume and excitement. To continue the viola and cello lines, an exact transcription of the harp in 126 cannot take place. I wanted the rhythm of the strings to continue, so I placed the harp and flute gestures above the viola. I

determined what the important pitches needed to be in the arpeggio—E-flat, F-sharp, A, B-flat, and D. My goal was to imitate the contour of the lines while using the same top turn-around notes that the harp utilized in its arpeggio. With these guidelines, I was able to construct an arpeggio that fit the desired range, changed directions on the top F-sharp, and still contributed to the energy the piece needs leading into measure 128. The arpeggio finishes on the downbeat of 128 on a G octave, the top G representing the flute and harp, and the bottom G representing the oboes and violins that take the piece into a new section.

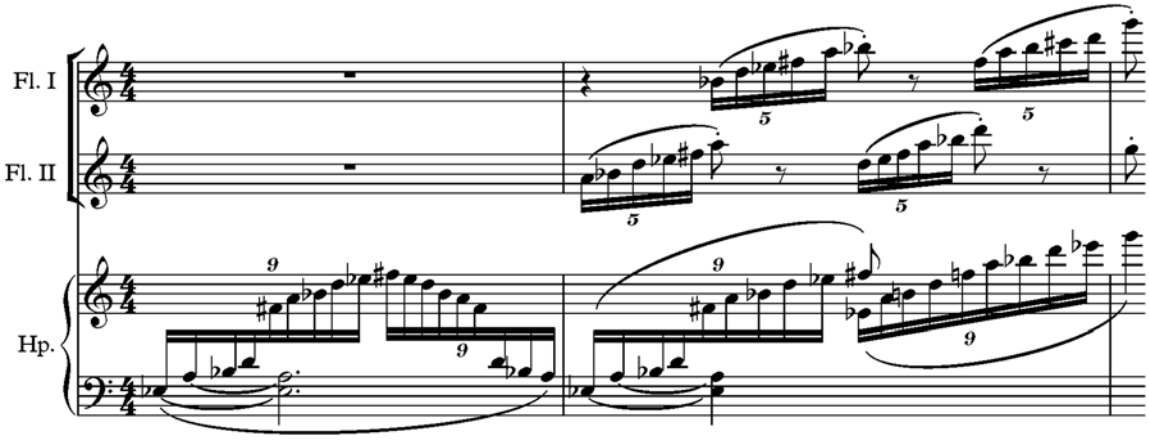


Figure 17. Mvt. 1, mm.126-8, Harp and Flute Gesture.

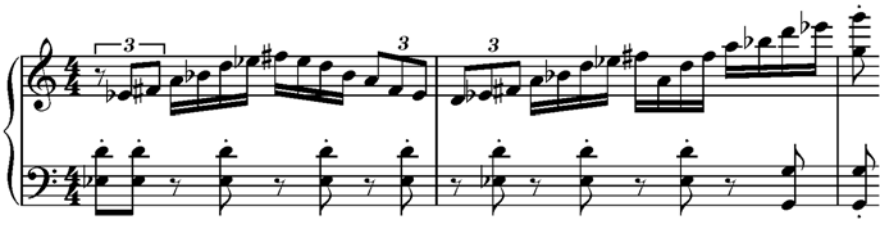


Figure 18. Mvt. 1, mm.126-8, Reduction.

mm.172-3 The orchestra sustains a large chord over these two measures, an open fifth of E-flat and B-flat reinforced by several instruments throughout the orchestra. The full score indicates that each instrument stop at different times as the sound completely fades away over the two measures. The horns, tuba, and basses stop at the end of 172, the trumpets and cellos a beat later, the second violins after beat 3 in 173, and the violas sustain into the next bar. This accomplishes a nice tapered sound in the orchestra, but can easily sound too manufactured at the piano as each note is stopped one by one. The orchestral instruments can individually fade out (most have diminuendos marked) and the dynamics are within their control, but the piano will gradually fade over the course of the two bars regardless of what we would like. Since the piano naturally fades very evenly over the two bars, I left the entire chord sustained to the end of 173. This solution makes it much easier visually, and will sound more organic.

CHAPTER V

MOVEMENT II

The second movement contains very different orchestration than the outer movements. The entire movement is scored for strings, harp, and solo violin only. Because of the limited number of instruments, I was often able to include all the orchestral parts into the reduction. This movement utilizes a contrast of major and minor keys between the two themes, each with their own distinct tonal center. Just as the first movement borrowed material from African rhythms, the second theme in this movement is similar to DeMars's cello piece, *Dedicace*.[17]

m.3 The second violins begin the movement with a tremolo that continues through the end of measure 3. The first violins enter with a rising figuration that begins on beat 3 of the third measure, and their first note (G) is the same as one in the continuing tremolo. A pianist could try to continue the tremolo to the end of the bar and voice a G on the third beat to be a part of the melodic figure, but this could easily sound very clumsy. The better solution is to end the tremolo at the end of beat 2, allowing for a clear G from the first violins. The pedal can still sustain the sound of the notes from the tremolo through the end of the bar if desired.

[17] DeMars, interview.

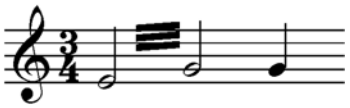


Figure 19. Mvt. 2, m.3, Reduction.

m.6 Using finger substitution on the ties, a pianist can sustain most of the ties in the orchestra as the violins climb higher in range. When the range becomes too large, inner voices are deleted. For example, the violas sustain an E from measure 4 into measure 8. A pianist can continue the tie through the end of bar 5, but to continue into measure 6 would create an interval of a fourteenth. Finger substitution is used for the voices that can still be reached, and the E is dropped.

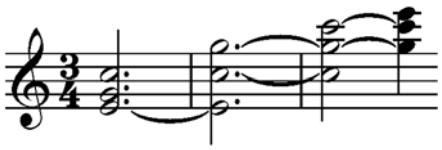


Figure 20. Mvt. 2, mm.4-6, Reduction.

mm.21-3 These measures show a falling E minor harmony. It begins in the first violins, then falls through the second violins and violas. Everything can be played on the piano, but cannot be held by the fingers at once. To show the original intent of the orchestra, all ties have been left in, and a pedal marking has been added to suggest the best way to maneuver such a large chord at the keyboard.

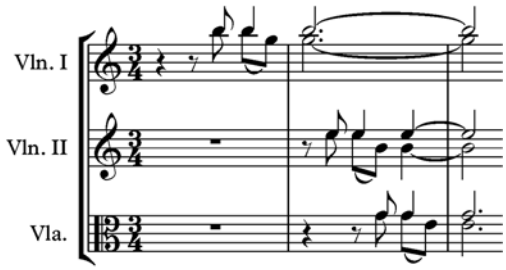


Figure 21. Mvt. 2, mm.21-3, Upper Strings.

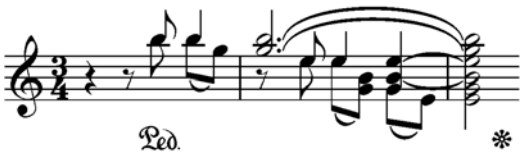


Figure 22. Mvt. 2, mm.21-3, Reduction RH.

mm.25-6 The violins essentially sustain through both measures. The viola enters in the same range during the sustained notes, which can cause a bit of confusion on the keyboard if it were directly transposed because some of the violin notes would need to be rearticulated in the viola. The original reduction tried to sustain the violins as long as possible and have the violas enter during the sustained violin chord notated in a different voice. The measure was full of ties and separate voices that did not benefit the overall sound, so I simplified it. The violin lines are omitted when the viola enters. The sound will not be cut off more abruptly than before, because the sound has already been dying away for three and a half beats. The viola entrance can be notated as the same voice, allowing for a much simpler visual representation.

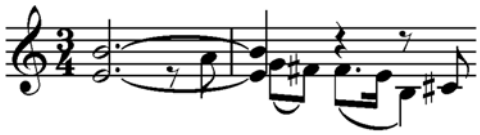


Figure 23. Mvt. 2, mm.25-6, First Reduction.

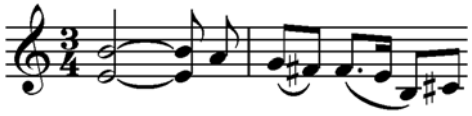


Figure 24. Mvt. 2, mm.25-6, Final Reduction.

mm.33-5 The second violins and violas have leaping quarter notes leading into each downbeat. Due to their placement, the lower note should be played with the left hand, and the upper note with the right hand. The voicing can easily be lost with this representation on paper, so lines have been added to indicate the voice leading.

m.39 The first draft began with a transcription of the entire harp part, including a few extra notes from the strings to fill in the harmony. Transcribed exactly, the harp requires a half note on the fourth eighth note of the bar. It would be immediately followed by a leap and rearticulations of some of the same notes, which creates visual confusion for no reason. The pianist is not going to be able to hold down the notes, and the sound would not last long due to the non-sustaining nature of the harp (more like a piano than other orchestral instruments that can sustain a dynamic). The pianist will likely already be using pedal to attain the round, resonant sound of the harp. Later versions changed the half note to an eighth note, allowing the pianist to leave the notes

freely as they would be required to do anyways. A similar change was done in measure 45.

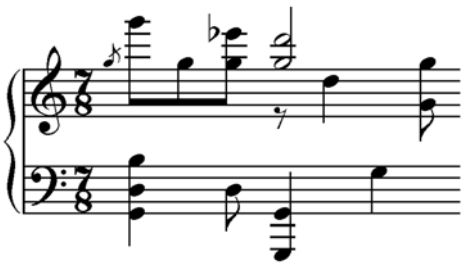


Figure 25. Mvt. 2, m.39, First Reduction.

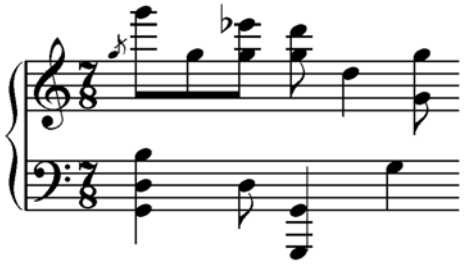


Figure 26. Mvt. 2, m.39, Final Reduction.

m.44 The violins and violas have a falling sixteenth note gesture, and the violas are a tenth below the first violins. To maintain the harmony without making it unnecessarily difficult, I moved the viola line up an octave to create falling thirds. Octave displacement like this is a good option to keep the harmonies of moving tenths without the technical difficulty.

m.44 The violins and violas play a tremolo for the duration of beat 4. An exact transcription would have the tremolo begin with E-flat, F, and C (bottom to top), then rotate the hand back and forth to F, A-flat, and E-flat during the tremolo. It would be impossible for a pianist to achieve a smooth tremolo with such

figuration. I took the four essential pitches—F, A-flat, C, and E-flat—to create a pianistic tremolo that fits the rotation of the hand. This subtle change in the tremolo would not be noticed by listeners.

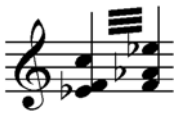


Figure 27. Mvt. 2, m.44, Tremolo, Exact Transcription.

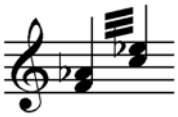


Figure 28. Mvt. 2, m.44, Tremolo, Reduction.

mm.51-3 The strings work together to create a phrase over the course of these three bars. The full score shows small slur markings to indicate their bowings, but in the midst of the continuous harp part in the reduction, this is not necessarily helpful. To show the longer phrase as one idea coming from the strings, I have added one long slur.

mm.57-8 The strings begin a melody on the last quarter note of measure 57. The harp has a continuous eighth note motion spanning several octaves, and the string melody begins in the middle of this range. This melody can still be heard if the pianist produces clear voicing. The melody is not obvious within the texture though, so the score needs to show the pianist where the melody begins. The reduction has a bracket near the first melody note with “melody” written above it to denote the starting point. It is in the middle of the

keyboard, so it begins in the left hand and moves to the right hand. The switch is shown through a line leading from one melody note to the next.

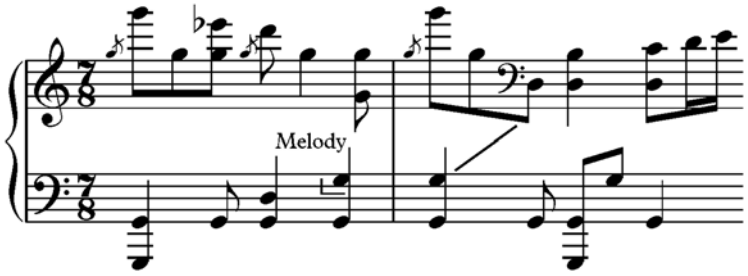


Figure 29. Mvt. 2, mm.57-8, Reduction.

m.85 This is an example of outer voices not being the most important voices in the ensemble. The most prominent voices are the unison viola and cello melody and the consistent eighth note rhythm. For several bars, the violins are quite active, but cannot be added after both the melody and bass support have been taken into consideration.

mm.99-100 The pianist must balance the two-note figure from the second violins with the tremolo from the violas which includes the same note as the violins. It is not ideal for a pianist, but can be done through clear voicing. The top melodic note can be played quickly, and the hand can be moved out of the way to accommodate for a smooth tremolo, so nothing was changed in the orchestra when placed in the reduction.

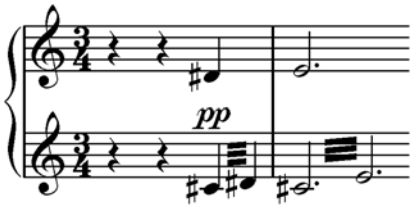


Figure 30. Mvt. 2, mm.99-100, Reduction.

mm.101-2 Unlike the previous example, the rearticulated E in the violins is not necessary over the tremolo. It is no longer the most prominent voice, and the tremolo is still giving us the pitch desired. Rearticulating an inner voice would only interrupt the tremolo sound.

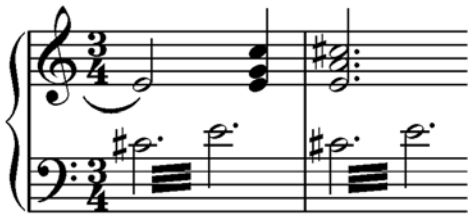


Figure 31. Mvt. 2, mm.101-2, Reduction with Rearticulation.

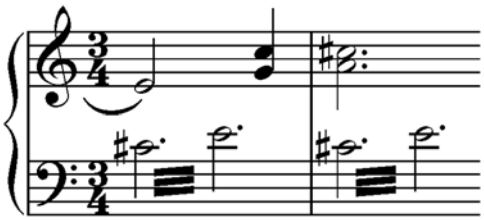


Figure 32. Mvt. 2, mm.101-2, Reduction without Rearticulation.

CHAPTER VI

MOVEMENT III

The third movement also has clear tonal centers. DeMars comments on his use of keys and tonal centers with this: "I often think of whatever key that I'm in as having just sort of different flavors for each scale degree, so you know, flat two has this kind of feel, major seventh, minor seventh—they all have a sort of feel to them and that's what I use to sort of flavor the harmony and the melody." The end of the movement is borrowed from DeMars's concerto for Native American flute. The violin concerto begins an interplay at this point between meters, particularly 3/4 and 4/4, becoming more active rhythmically, but less active harmonically.[18]

mm.1-2 The brass take on the primary voice as the movement begins, particularly the trumpet as the top voice in the section. From the middle of measure 1 to the middle of measure 2, the brass sustain a chord. The onset of their individual notes all have an accent, then immediately *piano*. Over the course of the sustained note, a crescendo leads to a *sforzando*. The piano, of course, cannot produce this effect on the sustained note. I wanted to keep the brass in the prominent role melodically, but I needed to look elsewhere to achieve the same effect. There were two methods that could lead to the desired sound. First, several instruments, including the timpani, tambourine, and lower strings, have

[18] DeMars, interview.

rolls or tremolo during the *crescendo*. This could be added into the left hand on the sustained F-sharp. The orchestral instruments higher in range had a variety of E minor scales during those beats, each with a different number of notes in the grouping or different starting notes. Still wanting to emphasize the trumpet melody, I could create an E minor scale that ended on the *sforzando* F-sharp. Working backwards, I created a scale of sixteenth notes beginning one and a half beats before the top of the scale.

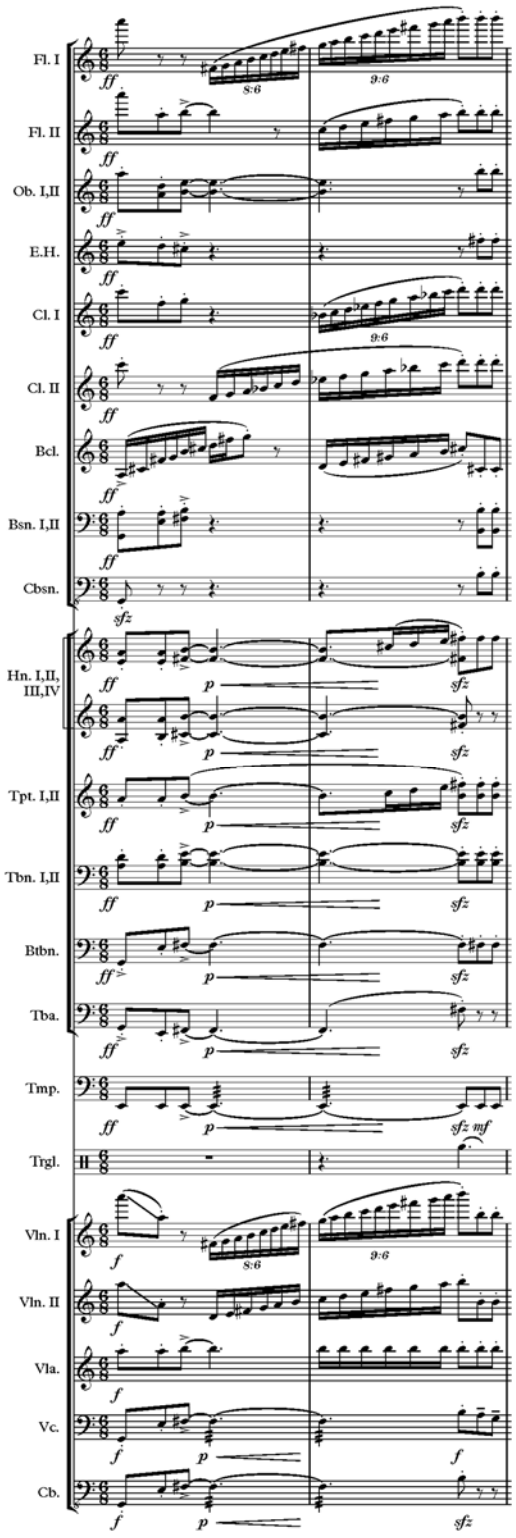


Figure 33. Mvt. 3, mm.1-2, Orchestra.

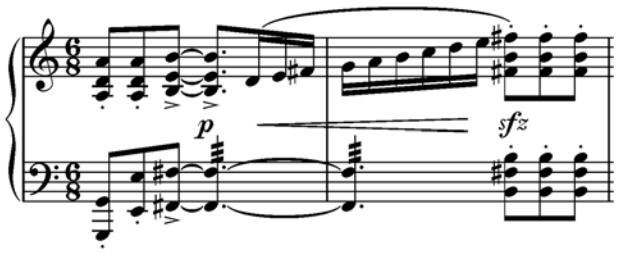


Figure 34. Mvt. 3, mm.1-2, Reduction.

m.6 The violas begin a tremolo (using B and C) that continues for more than twenty bars. It is marked *pianissimo* and is not easily heard. It contributes more to the sustained string sound, so my goal was simply to create a sustained sound. The piano will fade quickly, which can be one of the more difficult problems of creating reductions for the piano. The violin and viola pitches have been rearticulated in the piano every few bars, primarily when the solo violin has strong downbeats. At these times, the piano can rearticulate the chord to create a sustained sound while hiding the attack underneath the soloist's moving notes.

mm.18-20 A bassoon solo enters in the midst of the very rhythmic trade-off between the timpani and cellos. Both figurations are in the same low range of the keyboard, seemingly creating a conflict. The bassoon solo can easily fit between the repeated E's of the left hand, and if the pianist keeps the right hand close to the keyboard, the left hand can comfortably keep a steady rhythm around the right hand. The last note of the solo doubles with the timpani, so the left hand note is placed in parentheses to allow for a

sustained solo note in the right hand while not creating an unusual visual disturbance in the left hand by eliminating a note.

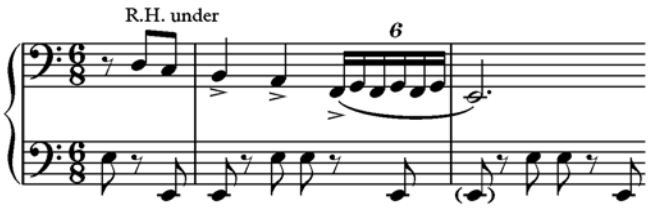


Figure 35. Mvt. 3, mm.18-20, Reduction

m.39 The pianist's left hand will continue the same rhythm it had since measure 11, and the right hand has the option of playing a B to C tremolo or an E to F-sharp tremolo. While it could potentially do both, the thin *piano* orchestration does not need the thickness of so many notes, so only the B to C tremolo has been added to the reduction. The other one would only emphasize an E, which the left hand is already playing. By providing the emphasis of the B instead, an open fifth is highlighted which is a feature the composer has been using throughout the movement thus far.

m.48 Both the low string sections and wind sections provide an open fifth on the downbeat of measure 48. On the second eighth note of the measure, the B (top note of the fifth) drops out in both sections. The first version of the reduction followed suit. However, this was somewhat awkward when I played it as it created an inconsistent rotation of the hand. Measures 47 and 49 kept the open fifth on the first and second eighth notes of the bar, so measure 48 was breaking the pattern. Leaving the B out makes it more difficult for the hand to bounce back

and forth between the second and third eighth notes of the bar, so the B has been added back into measure 48 for the later versions. While it does not exist in the orchestra, the change is not audibly noticeable, and will slightly reduce practice time. The same decision was made for measures 50 and 73.

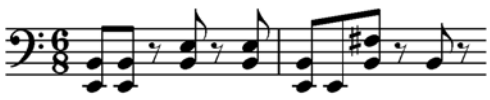


Figure 36. Mvt. 3, mm.47-8, Low Winds/Strings.

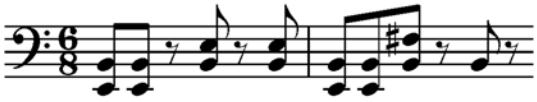


Figure 37. Mvt. 3, mm.47-8, Reduction LH.

m.75 This measure shows an example of simply needing to pare down the reduction to make it more comfortable for the pianist. The first version was an attempt to include as many of the string voices as possible, while still making it feasible at the piano. The result was still possible as hoped, but not comfortable. The measure is rather accompanimental to the soloist, so it is not necessary to make it difficult by including a few extra inner voices. The later version also removed large intervallic leaps. Instead of quick leaps for both hands over the course of an eighth note several times throughout the bar, there is now one hand position shift for both hands when moving from the second to third eighth note.

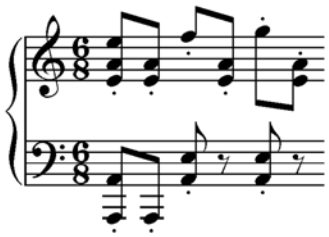


Figure 38. Mvt. 3, m.75, First Reduction.

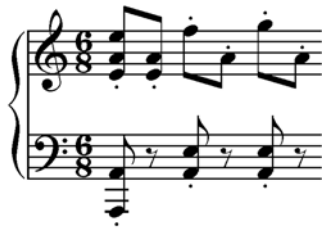


Figure 39. Mvt. 3, m.75, Final Reduction.

m.83 The left hand in this measure is a transcription of the bass clarinet and viola parts which double each other. The two instruments play a triplet sixteenth in the final eighth note of the measure while the cellos enter with a descending bass line on the same eighth note. The first reduction included all of these parts, but was troublesome on the keyboard. The left hand can either play the triplet or the descending bass line comfortably, but the combination is not practical. According to the recording, the aural effect in this measure indicated the descending bass line was more obvious.

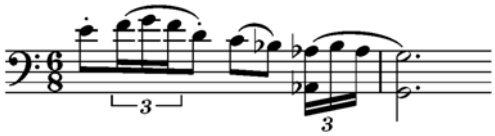


Figure 40. Mvt. 3, m.83, First Reduction.

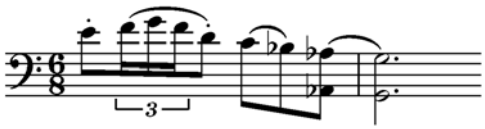


Figure 41. Mvt. 3, m.83, Final Reduction.

mm.104-6 The second violins and violas begin tremolos in the preceding three bars. The two instruments are divided between the two hands in the reduction. At measure 104, the two instruments become so close in range that they overlap. This cannot be played by two hands because of the shared note. As they continued to overlap, a composite of the two tremolos was created to be played with one hand at the piano.

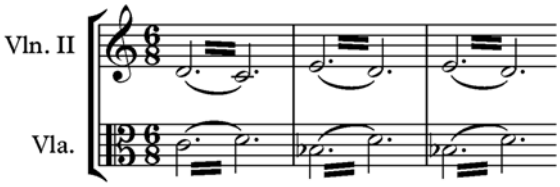


Figure 42. Mvt 3, mm.104-6, Strings.

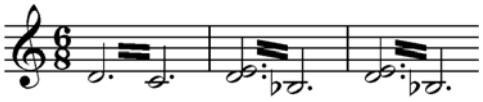


Figure 43. Mvt. 3, mm.104-6, Reduction.

mm.114-7 The upper strings play groupings of five sixteenth notes on the strong beats of these measures. The first version of the reduction notated the groupings in the same way, but due to the speed of the piece and the nature of the figuration, it feels and sounds the same as playing a trill. The later version

changes all these groupings of five notes to trills, which is much simpler to comprehend while reading. The same change has been made to the groupings of six in measures 150-152.

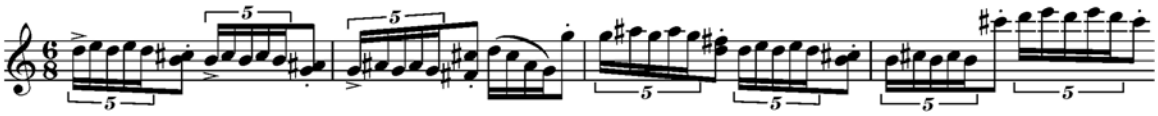


Figure 44. Mvt. 3, mm.114-117, First Reduction.

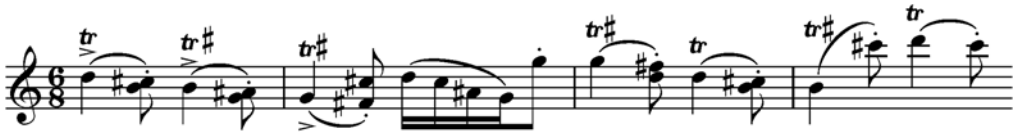


Figure 45. Mvt. 3 mm.114-117, Final Reduction.

mm.121-2 The flutes play every note of these figurations in thirds. Quickly moving parallel thirds are known to be technically challenging on the piano, and they can showcase a pianist's virtuosity when played well. However, reductions should eliminate unnecessary technical challenges, and can be arranged in ways to convince the listener they are hearing more than they are. Parallel thirds are an example of where this can be done most often in reductions. By eliminating all thirds except those on strong beats, the listener has a sense of the harmonies and intervals without all of them being played. This can free the rest of the hand to play the figuration with ease. Measures 121 and 122 have been modified to only have thirds on the strong beats.

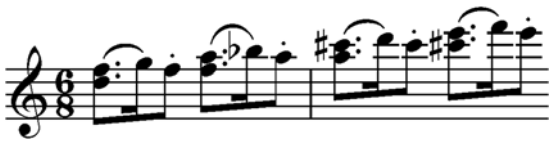


Figure 46. Mvt. 3, mm.121-2, Reduction RH.

m.137 Beginning at measure 135, the brass section takes on the prominent role in the orchestra, and is the primary material for the reduction. The first trombone's B-flat is an inner voice, played in the same rhythm as the bass trombone. The bass trombone is transcribed for the pianist's left hand. The trumpet melody, placed in the pianist's right hand, is a very different rhythm. Based on the spacing at the keyboard, the B-flat can only be played by the right hand if kept in the same octave. It has been added to the right hand part, but also given the same rhythm as the right hand. As an inner voice, the change will not be noticeable, but the harmony maintains its fullness by retaining it in the chord.

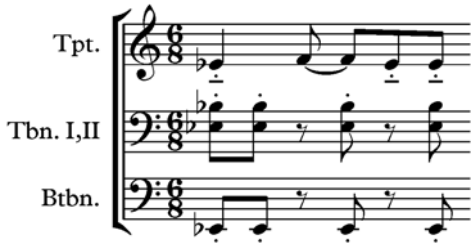


Figure 47. Mvt. 3, m.137, Brass.

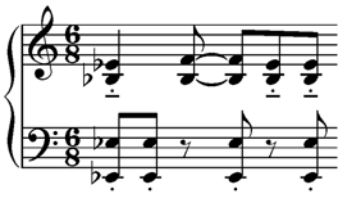


Figure 48. Mvt. 3, m.137, Reduction.

mm.145-6 A comparison of the left hand between the first version and final version of these measures show a change in the structure of the first two eighth notes. The first version is a more accurate orchestral representation, but is very awkward on the piano. A slight adjustment makes the passage easier to read, better accommodates hand rotation, and creates a more consistent pattern as these bars are immediately repeated. In such an accompanimental passage, changing these inner voices does not have an audible effect.

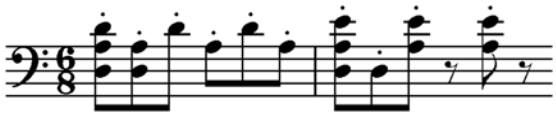


Figure 49. Mvt. 3, mm.145-6, First Reduction.

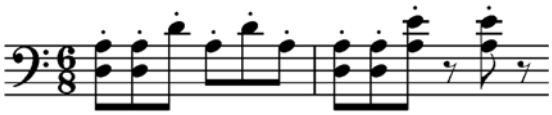


Figure 50. Mvt. 3, mm.145-6, Final Reduction.

m.153 Beginning in measure 153, the low strings utilize many repeated notes. An exact reproduction is not possible on the piano with the quick tempo. The sixteenths have been notated as an alternation between the octave to keep the original rhythm but allow technical ease. The starting note for each strong beat is in the original octave, and the rotation begins on that note.

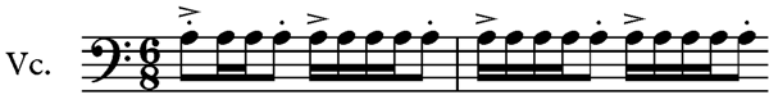


Figure 51. Mvt. 3, mm.153-4, Cello.

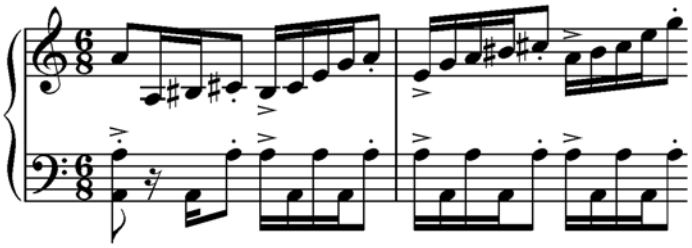


Figure 52. Mvt. 3, mm.153-4, Reduction.

m.167 A *forte-piano* at the beginning of a bar in which there are no notes beyond the down beat is not an ideal marking for a pianist, as they can only control the initial attack of the note. The resonance from a large chord on the piano may cause the entire measure to be at a high volume, or potentially cover a musical partner. The orchestration here presents a problem dynamically for the pianist. The downbeat of measure 167 is the last note of a phrase for many instruments throughout the orchestra, all at a louder dynamic range and finishing with a short eighth note. At the same time, another set of instruments have a softer sustained note that begins on the downbeat. The ranges of the two parts overlap. The reduction includes notation to indicate both the eighth notes and sustained notes, and the *fortepiano* simply serves to indicate the musical idea the pianist needs to depict. Based on this marking, the pianist should be able to determine that the down beat needs to finish the phrase loudly and the remaining sound of the sustained notes should be soft. An experienced pianist should be able to control this by voicing the outer short notes while playing the sustained inner notes softer, or flutter the sustain pedal to dampen the sound more than the piano would naturally.

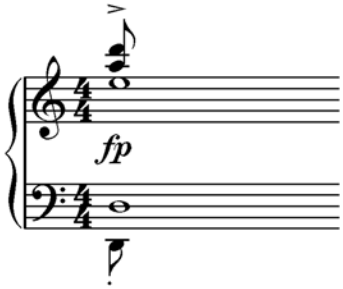


Figure 53. Mvt. 3, m.167, Reduction.

m.171 The sixteenths in the first violins include too many repeated notes to represent in the reduction. The harmonic rhythm only changes on the eighth notes, so the reduction reflects that rhythm.

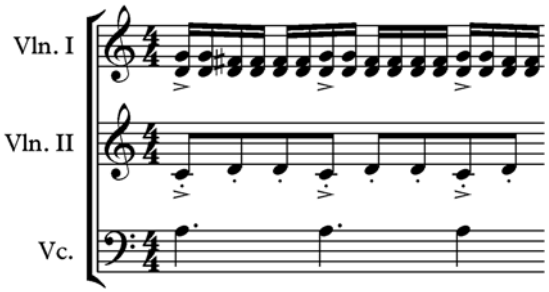


Figure 54. Mvt. 3, m.171, Strings.

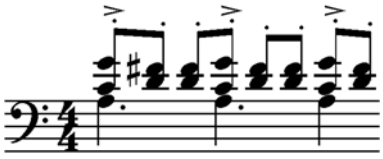


Figure 55. Mvt. 3, m.171, Reduction LH.

mm.194-7 The important roles to reproduce in these measures are the first violins (marked *soli*) and the continuous eighth note rhythm from the strings. The range of both these parts overlap completely, and may seem like one voice

would need to be removed. However, with only slight variation in the notation and a few small decisions from the pianist, it can be reproduced like the original orchestration quite well. The first violins have been completely transcribed in the original range; while it may seem logical to move it up an octave for comfort, the close interplay between the violins and soloist would be changed and the intervals would be reversed. The violas and cellos were also transcribed in their original range so as not to make it sound too heavy an octave lower. If all of the tied violin notes are changed to eighth notes, we are left with only three notes that overlap at the same time between the two parts. To compensate for the lost ties, a *tenuto* marking has been added to indicate the different sounds to be achieved between the figures. The right hand can now play the entire violin figuration with the hand close to the keyboard while the left hand bounces back and forth on top of the right hand. The pianist can determine how one wants to play the overlapping notes. Brief moments like these are not impossible to find in solo piano music; the rhythmic pattern and melody happen to simply cross paths and a pianist must determine which hand will be used to play the note. Leaving this decision to the pianist is more effective than deleting a note from the score, which would only create the visual confusion of a broken pattern. It will likely be easier for the pianist to play the overlapping notes in the right hand as part of the melody, so parentheses have been added to the left hand notes.

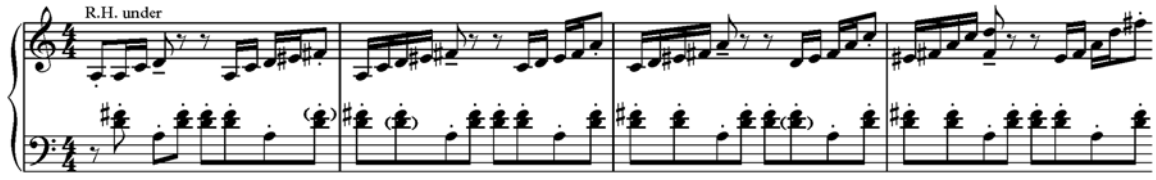


Figure 56. Mvt. 3, mm.194-7, Reduction.

mm.208-211 The horn melody that begins at the end of measure 208 takes priority in the right hand of the reduction. I also wanted to emphasize the re-occurring D-sharp in the bass along with the active sixteenths notes spread across the orchestra. It is not possible to completely transcribe both ideas, so a consolidation of the two was created. The D-sharp (re-spelled in the reduction as an E-flat) is placed on each strong beat. The beat is filled in with the remaining violin sixteenths placed an octave lower. The violins were brought down so that the left hand could more easily play the patterns without compromising the full sound of the lower bass octaves. A busy texture is the desired effect from the sixteenths, so the range should not greatly affect the result. When the bass becomes a tremolo, the right hand continues the sixteenths.

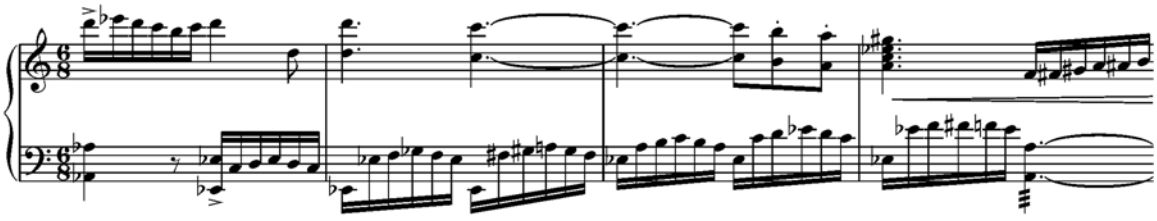
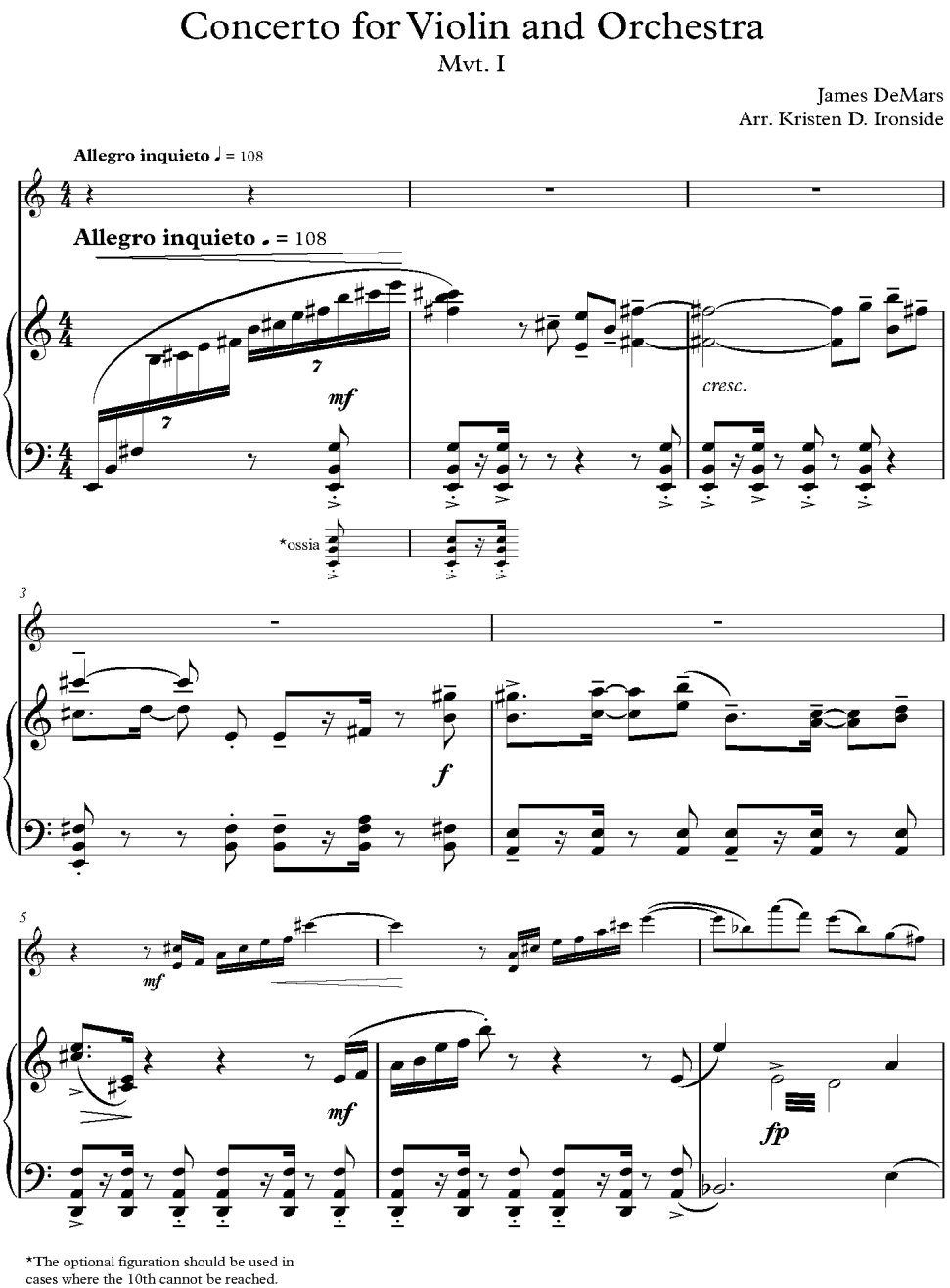


Figure 57. Mvt. 3, mm.208-11, Reduction.

CHAPTER VII

REDUCTION SCORE



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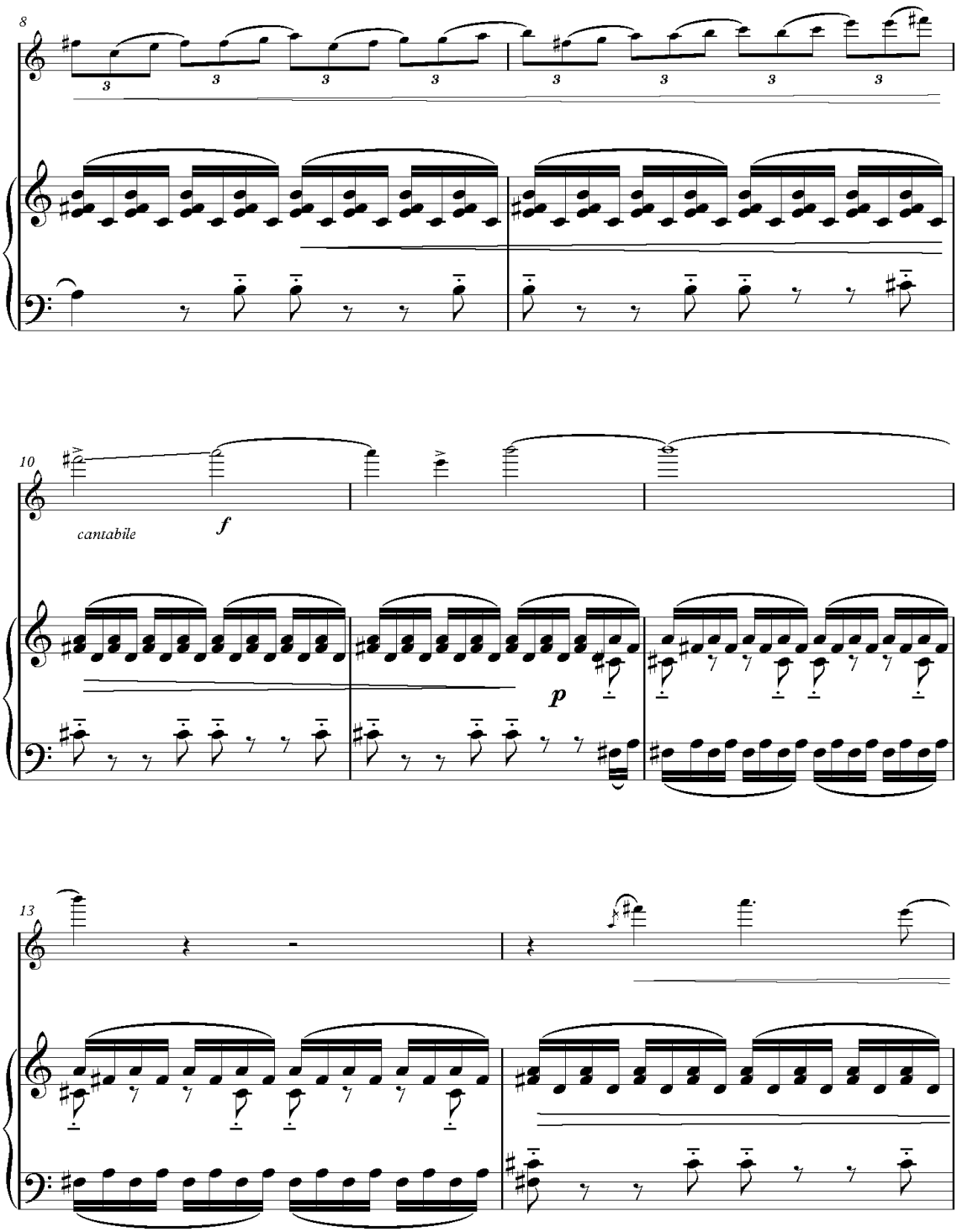

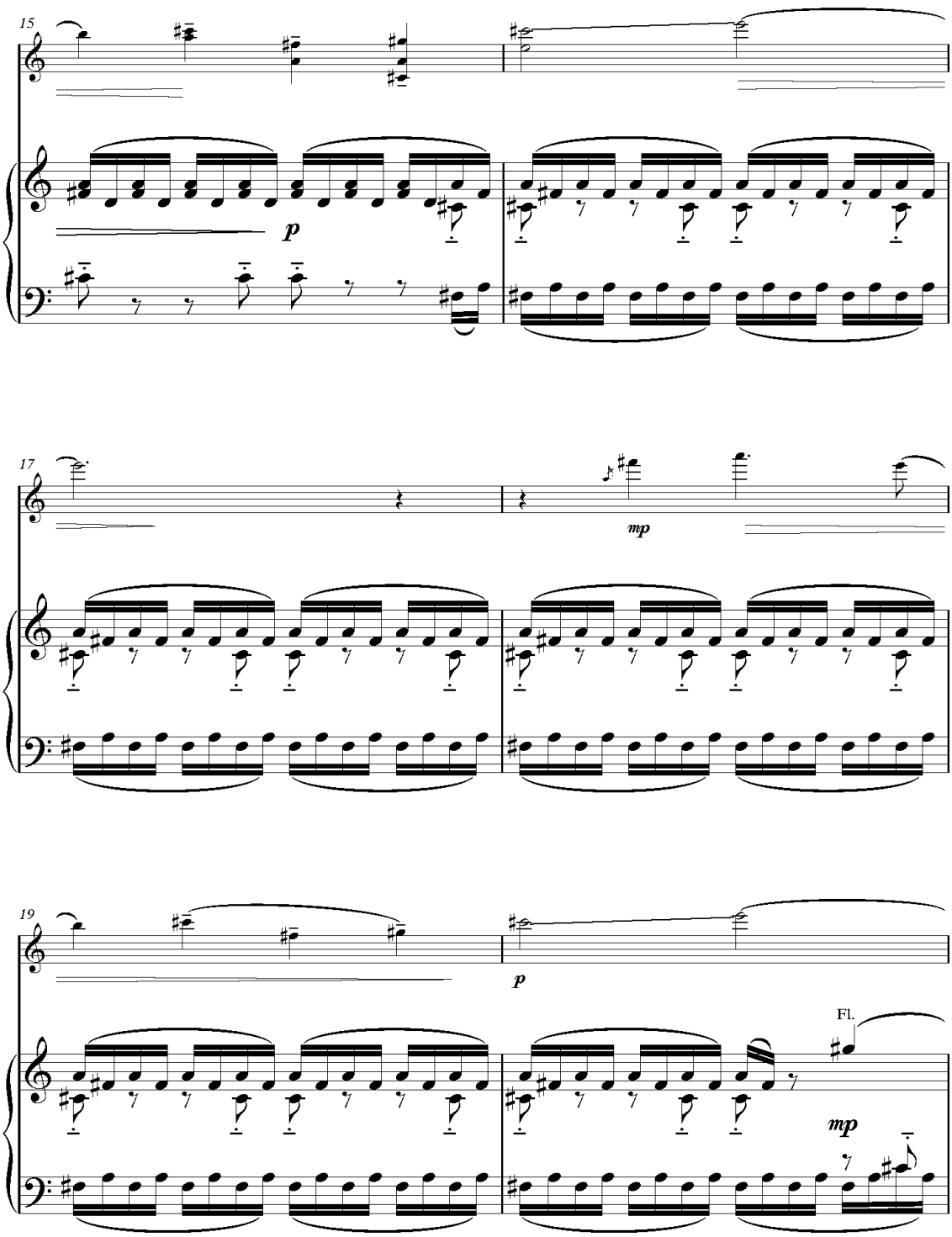
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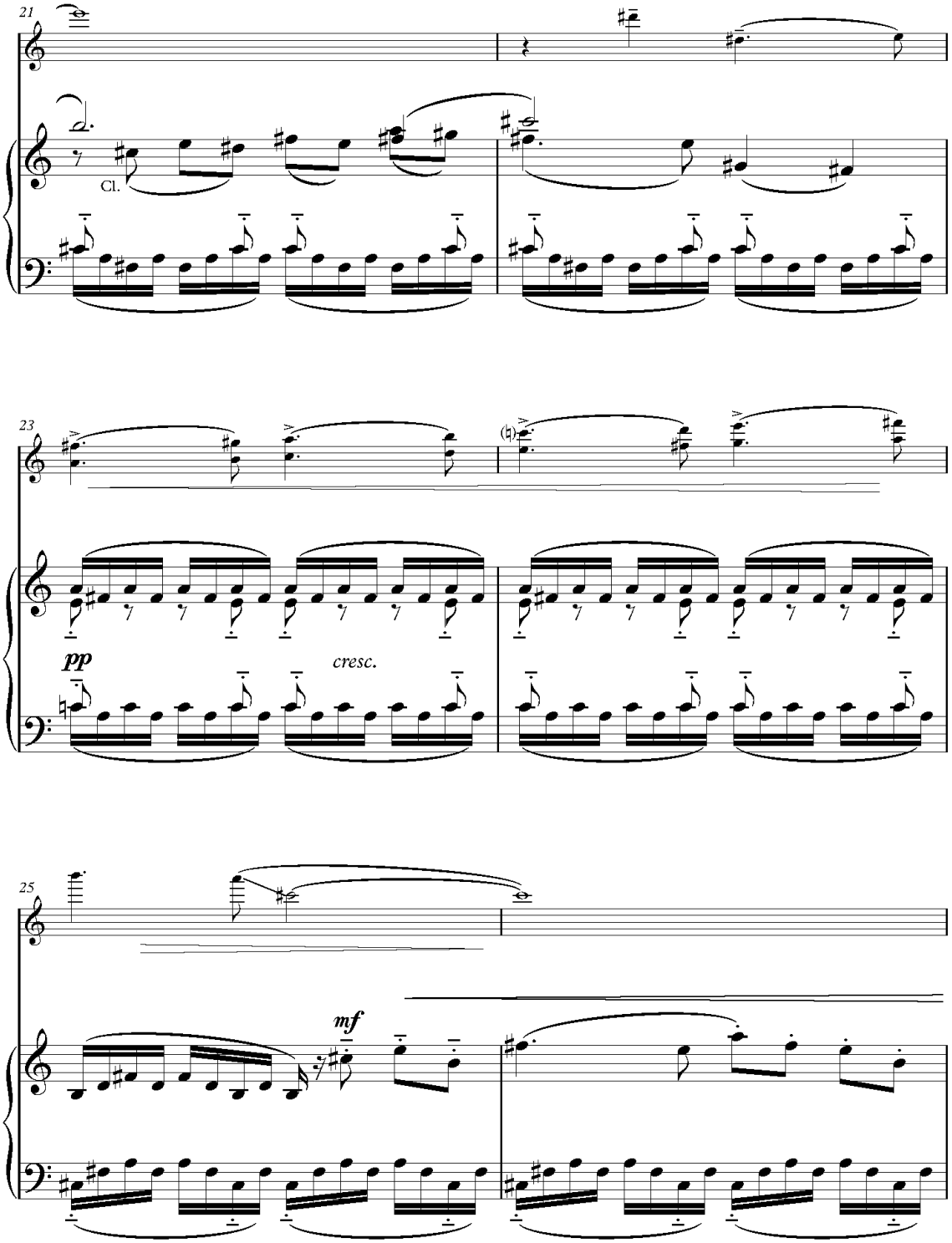

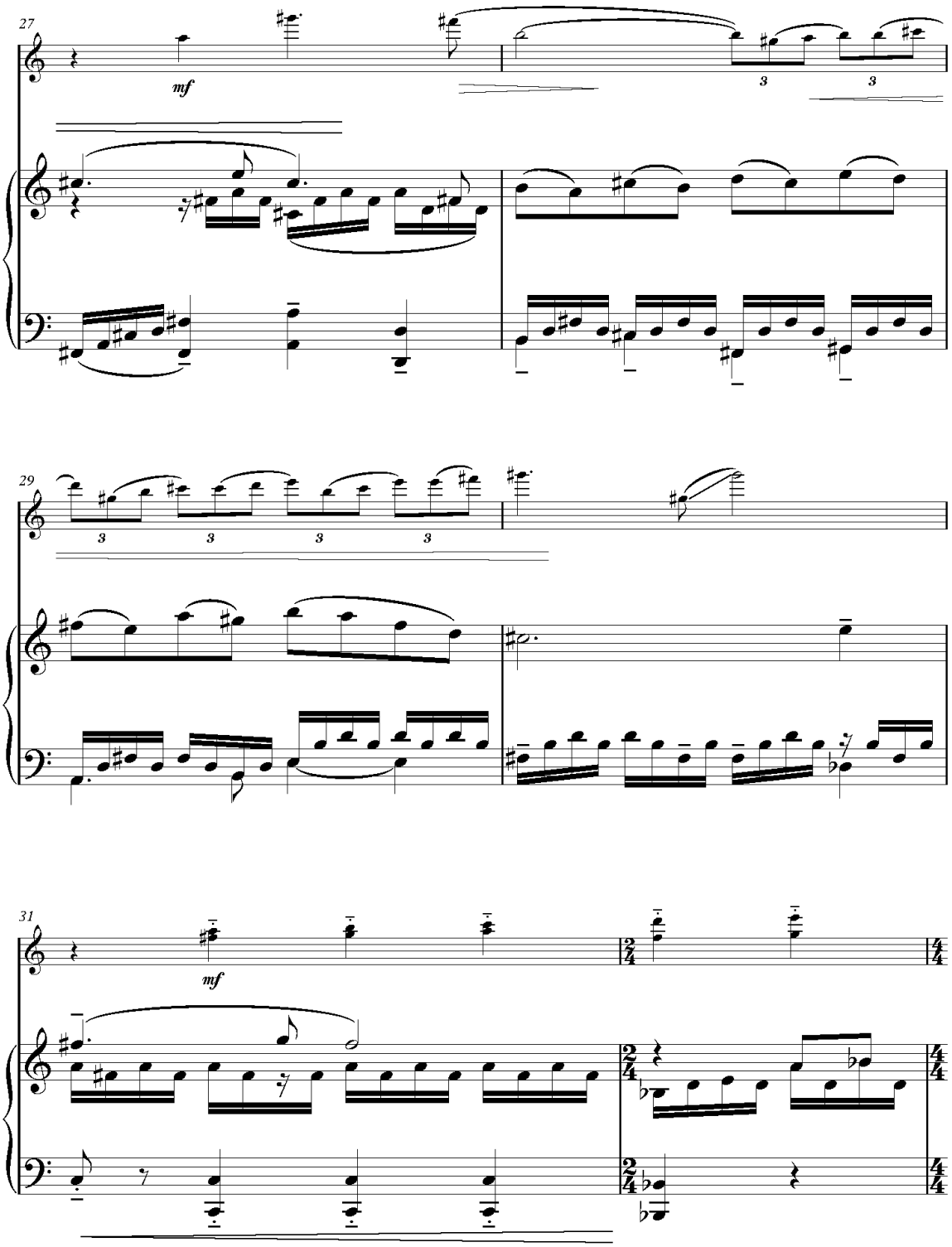
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31
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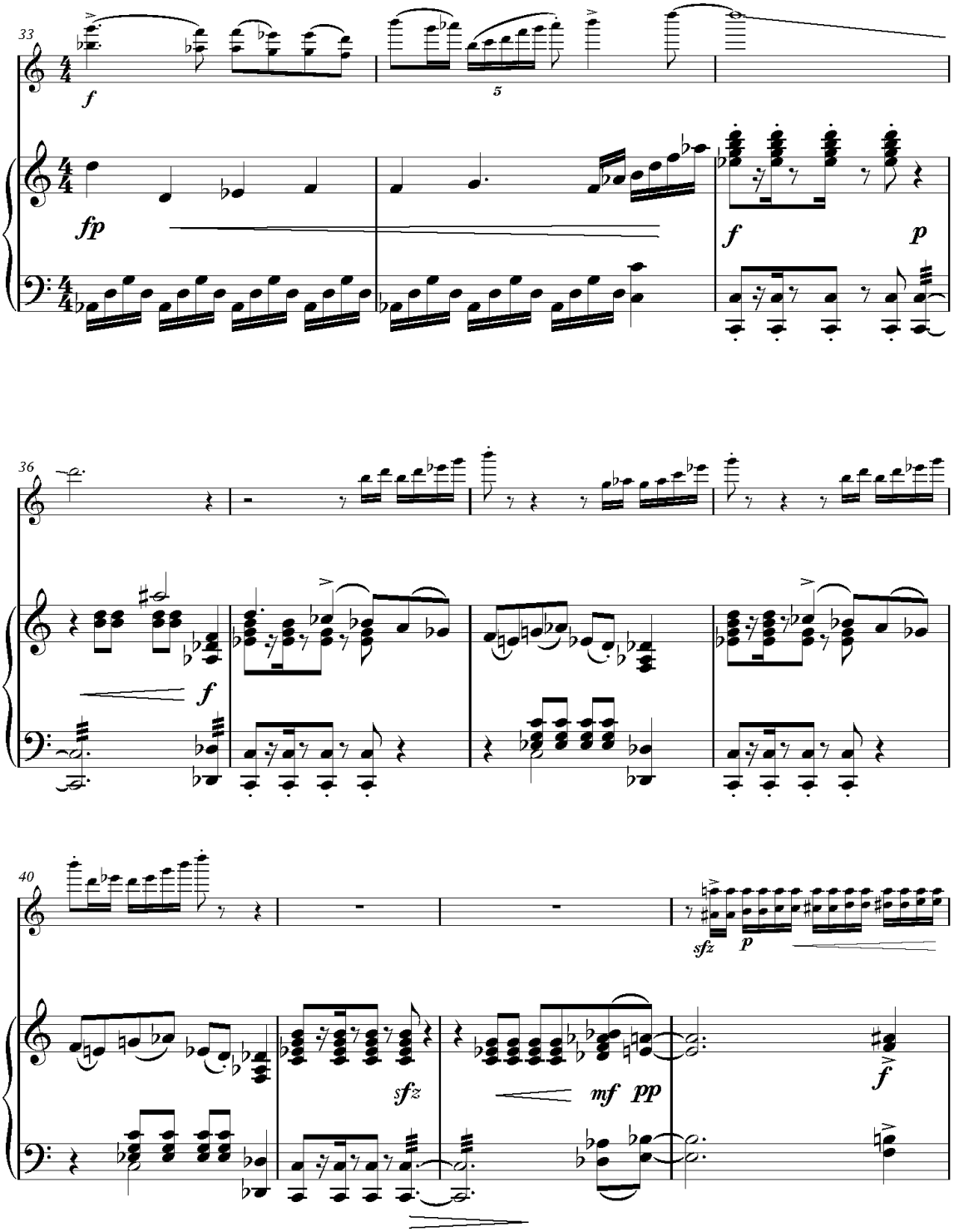
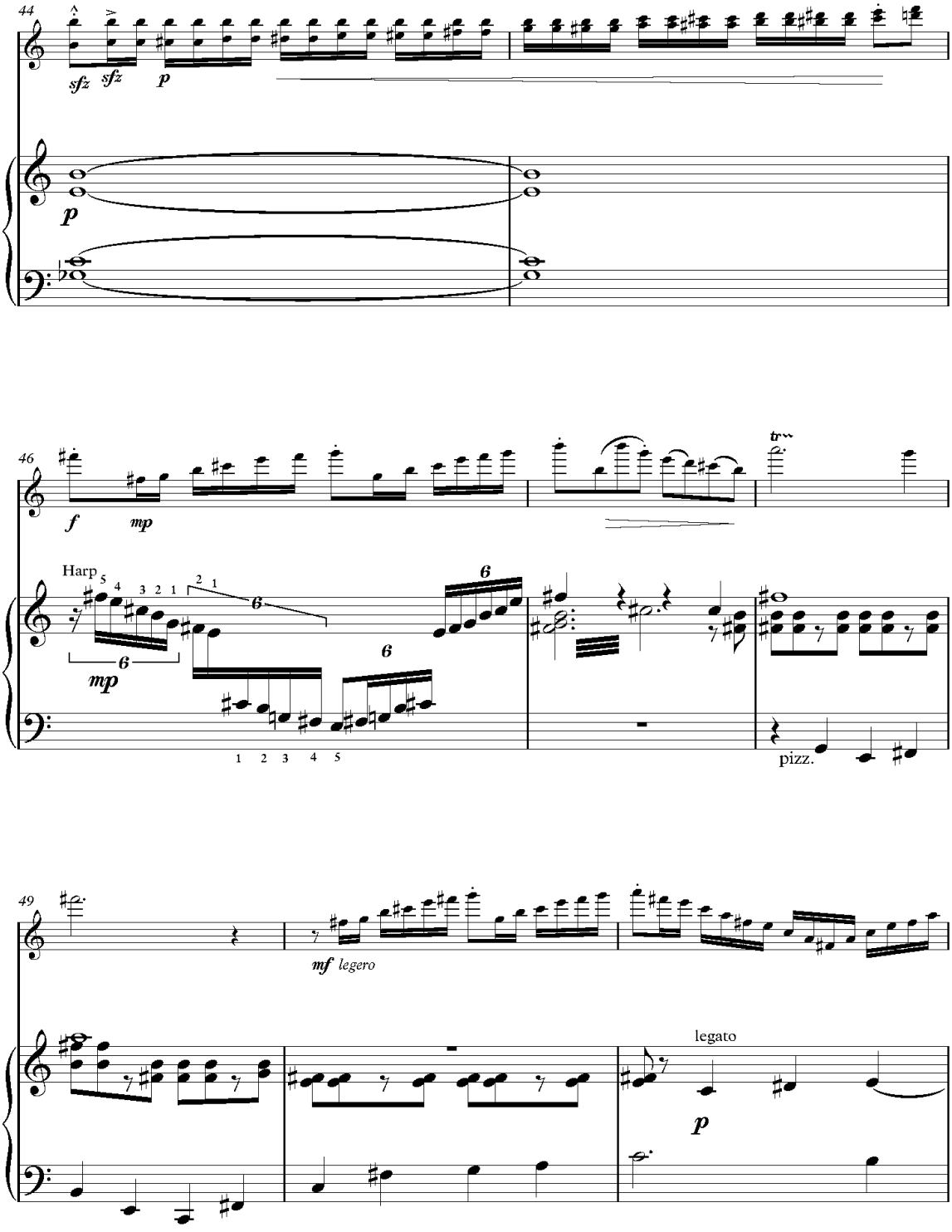
6

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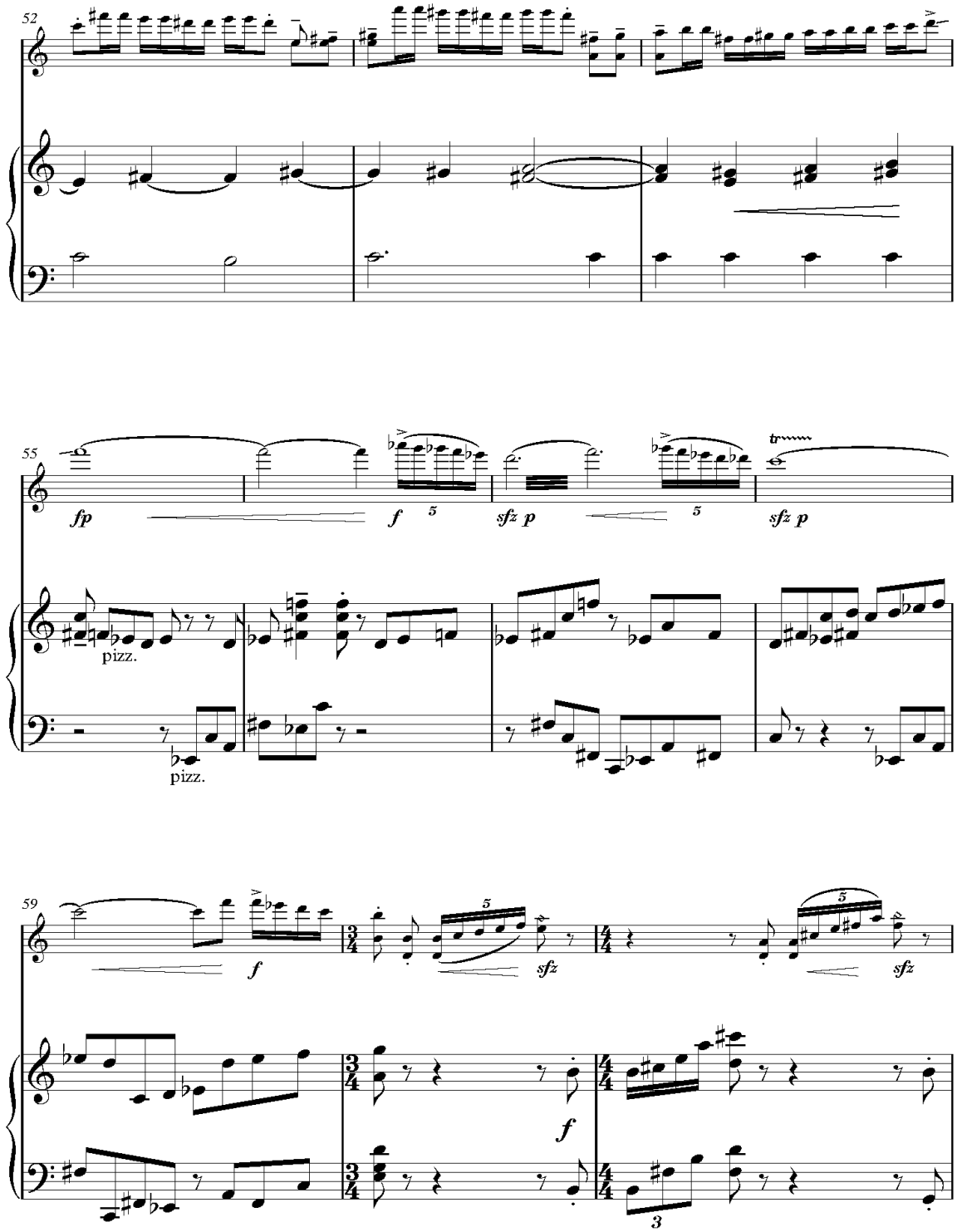

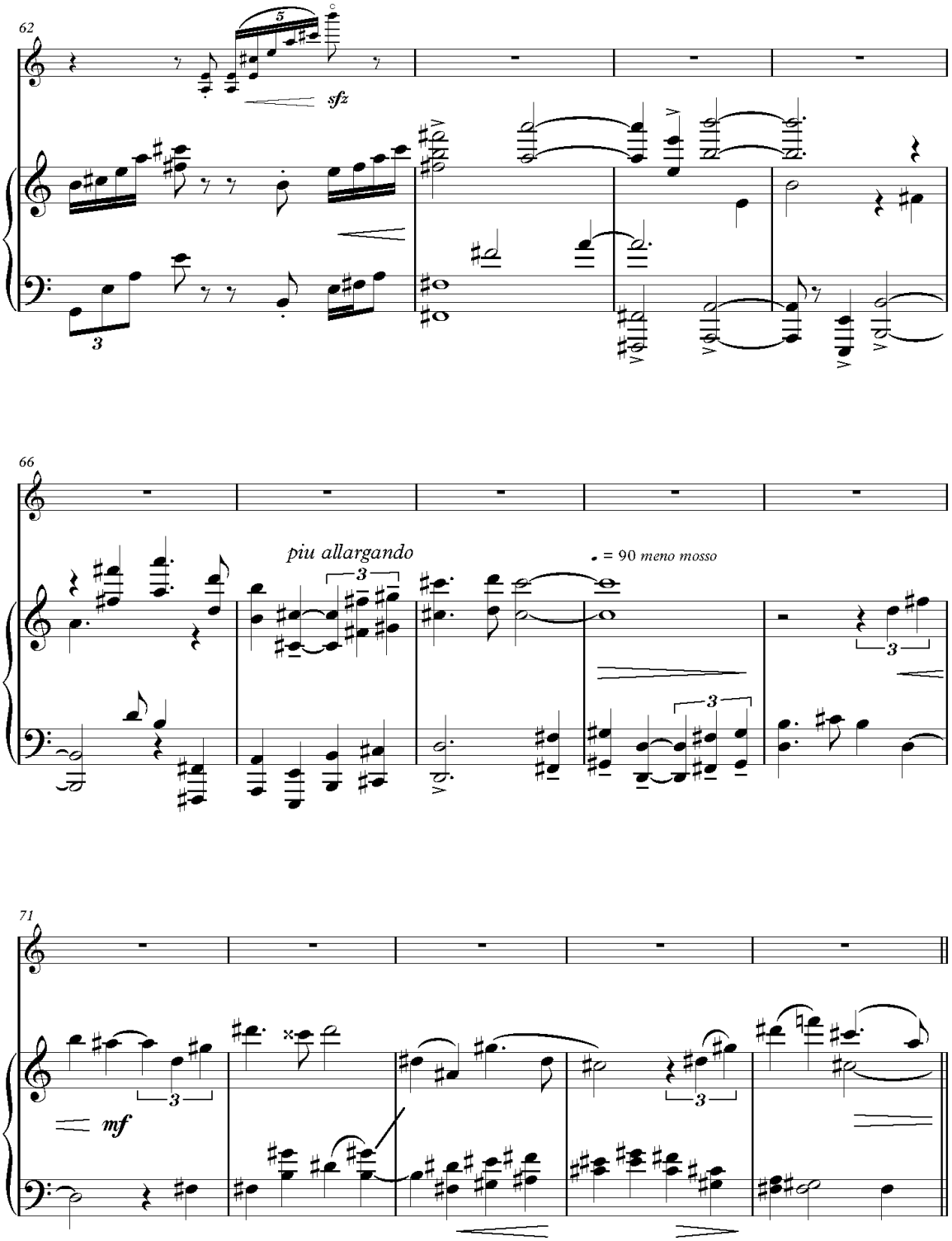
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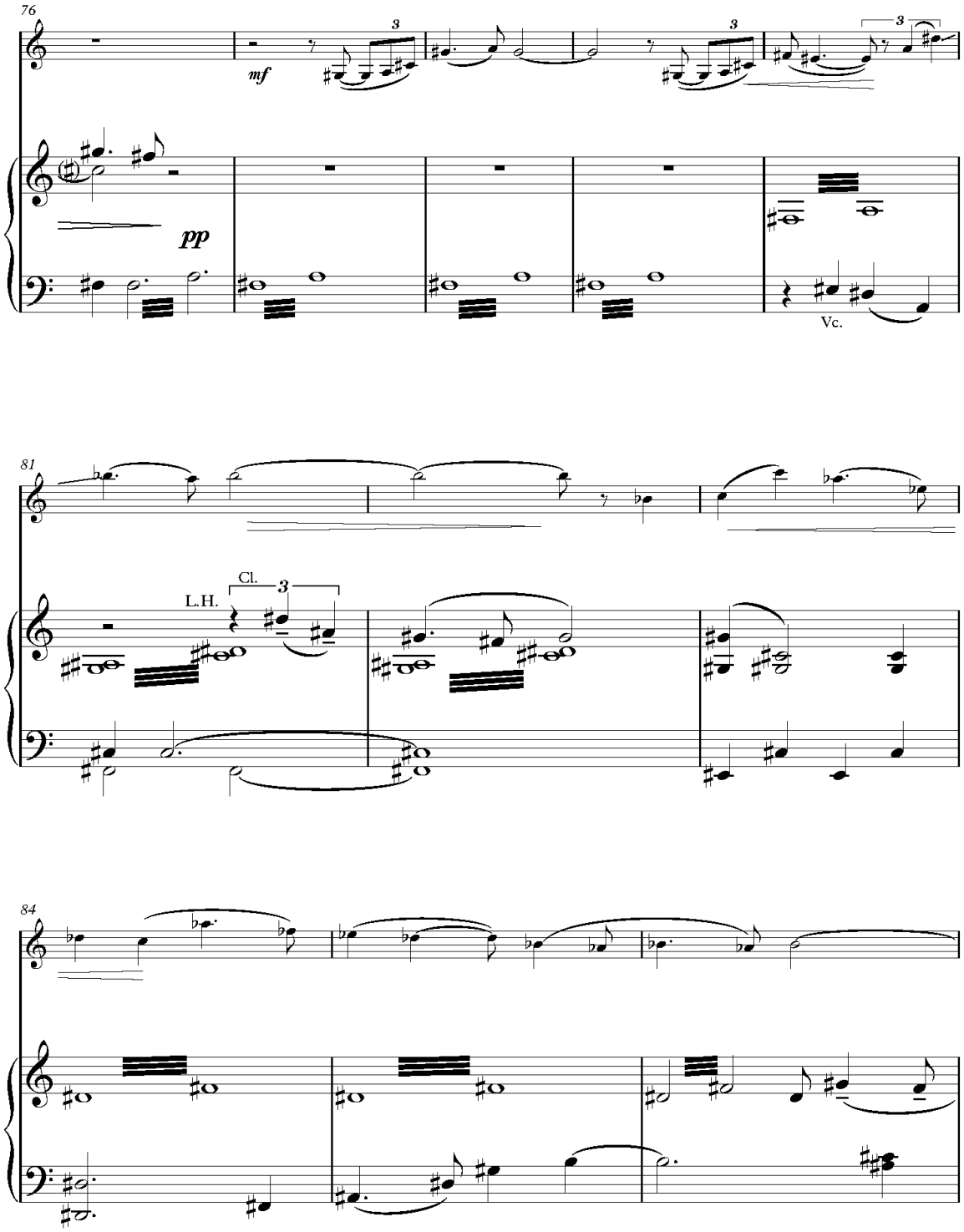

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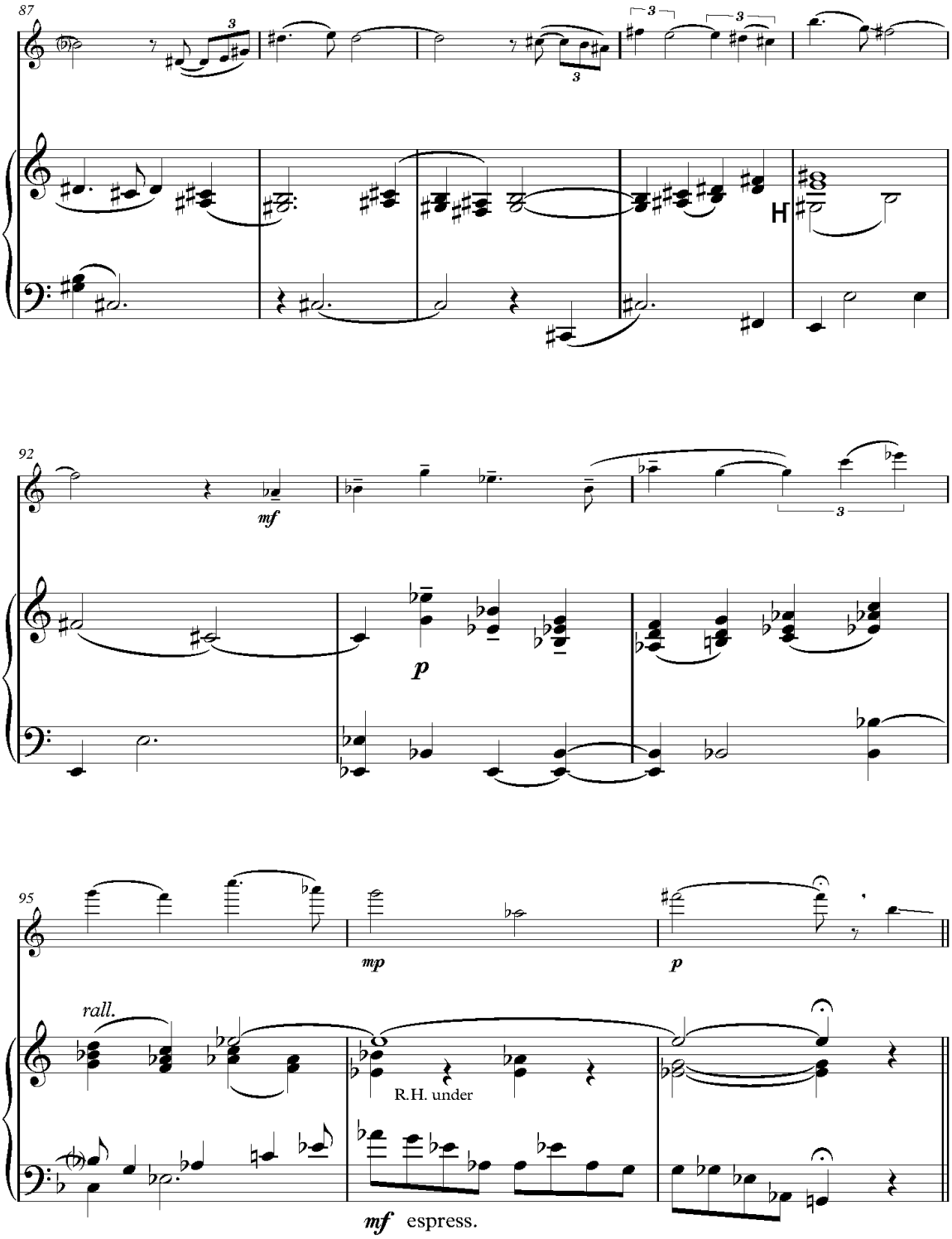

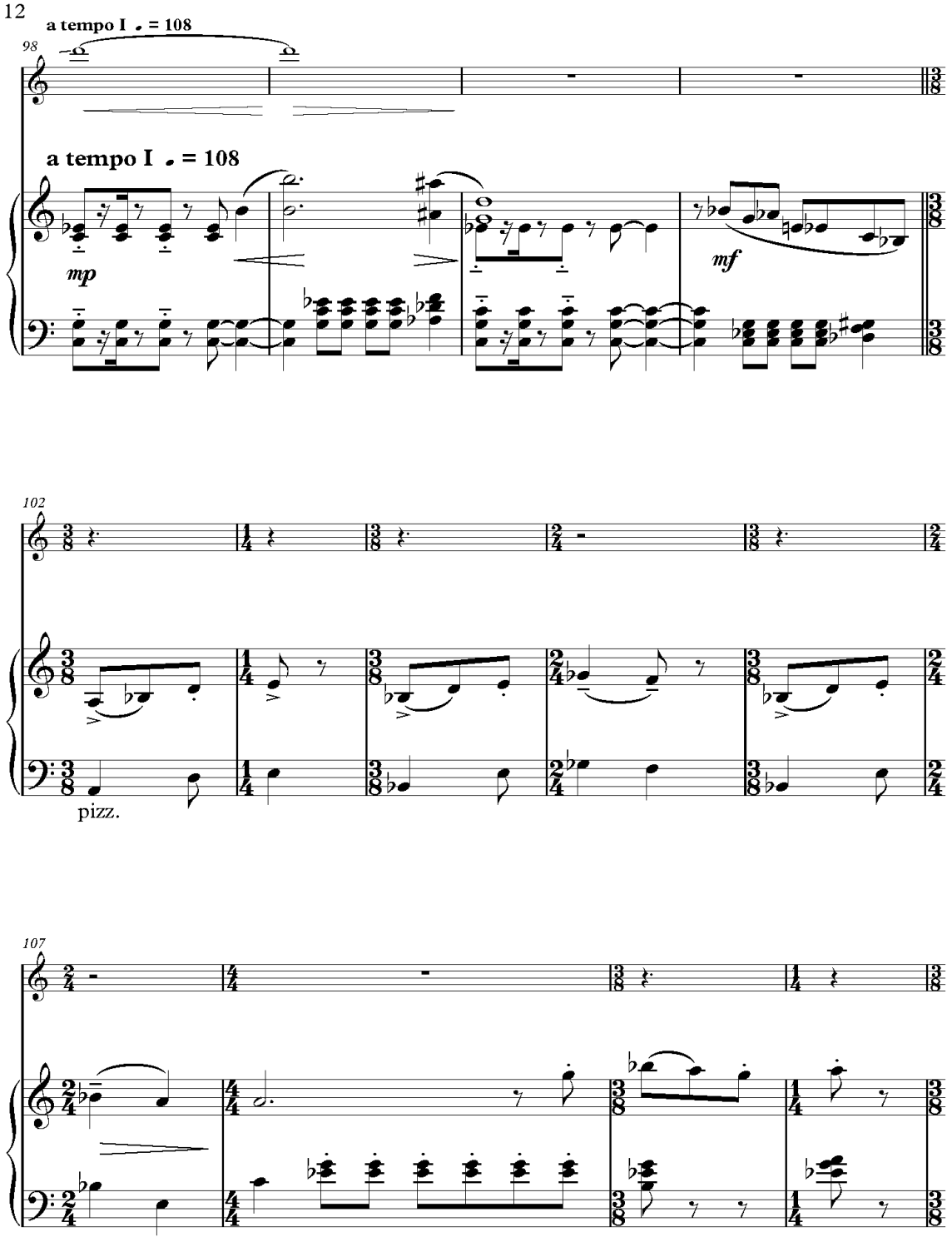
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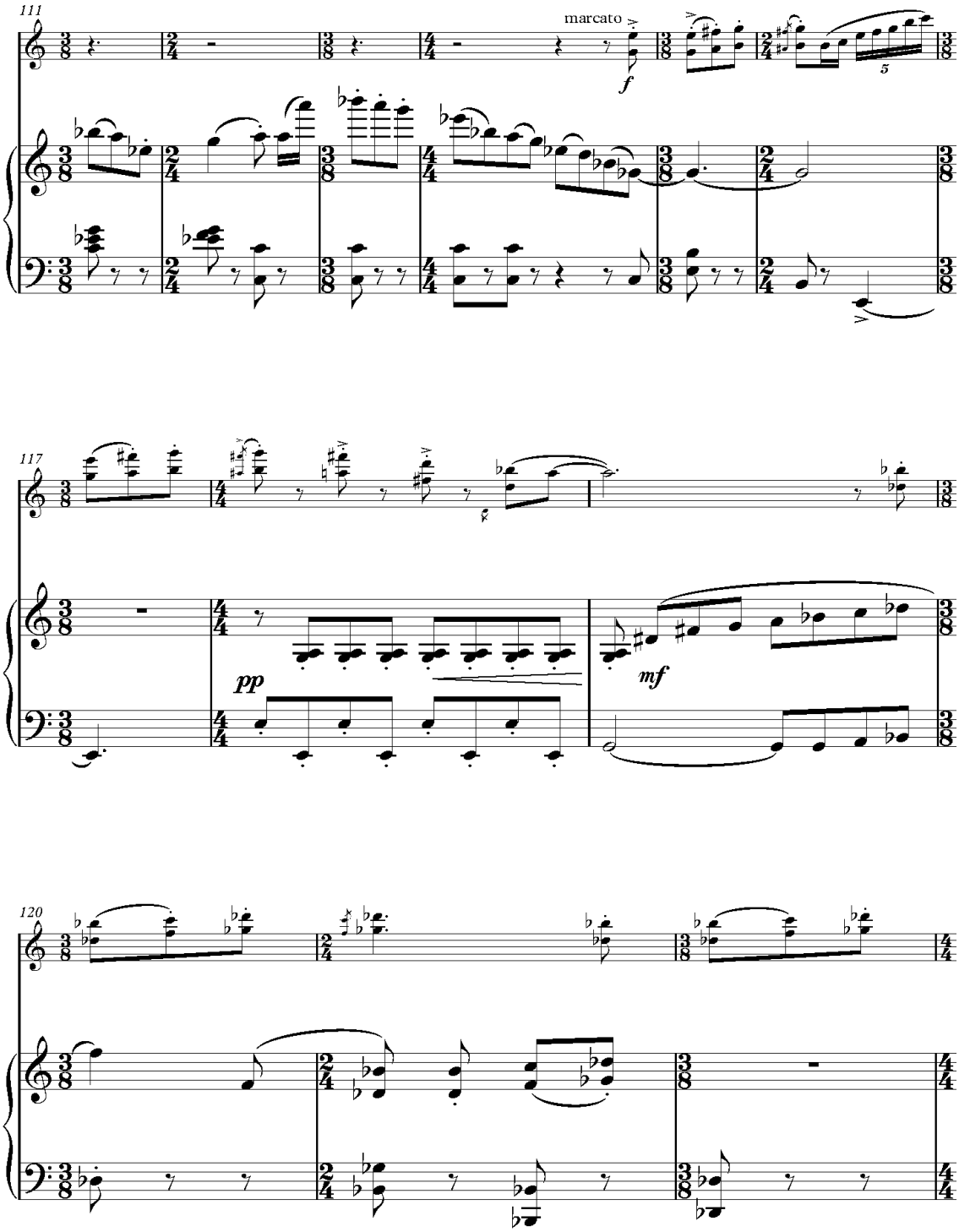
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117
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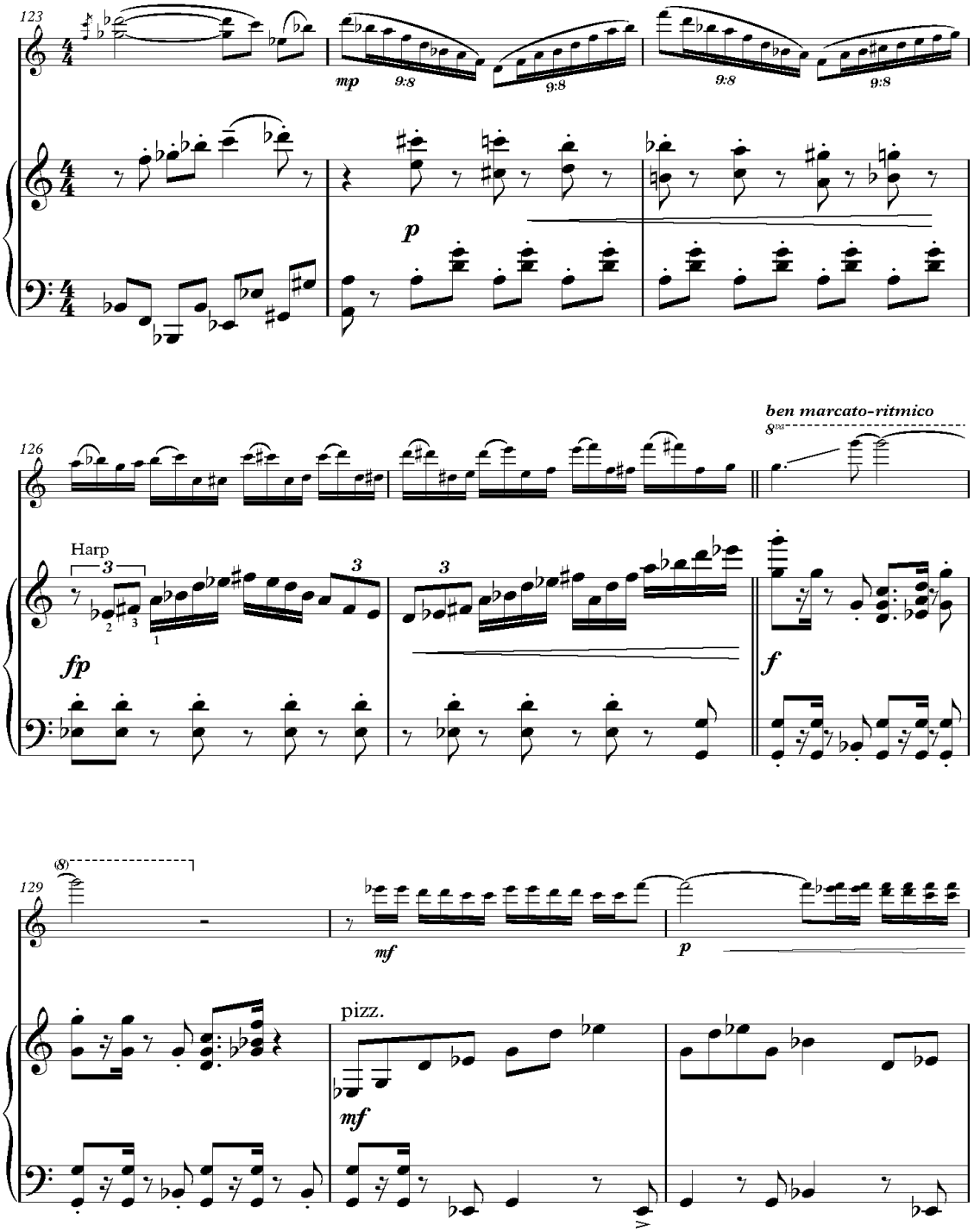
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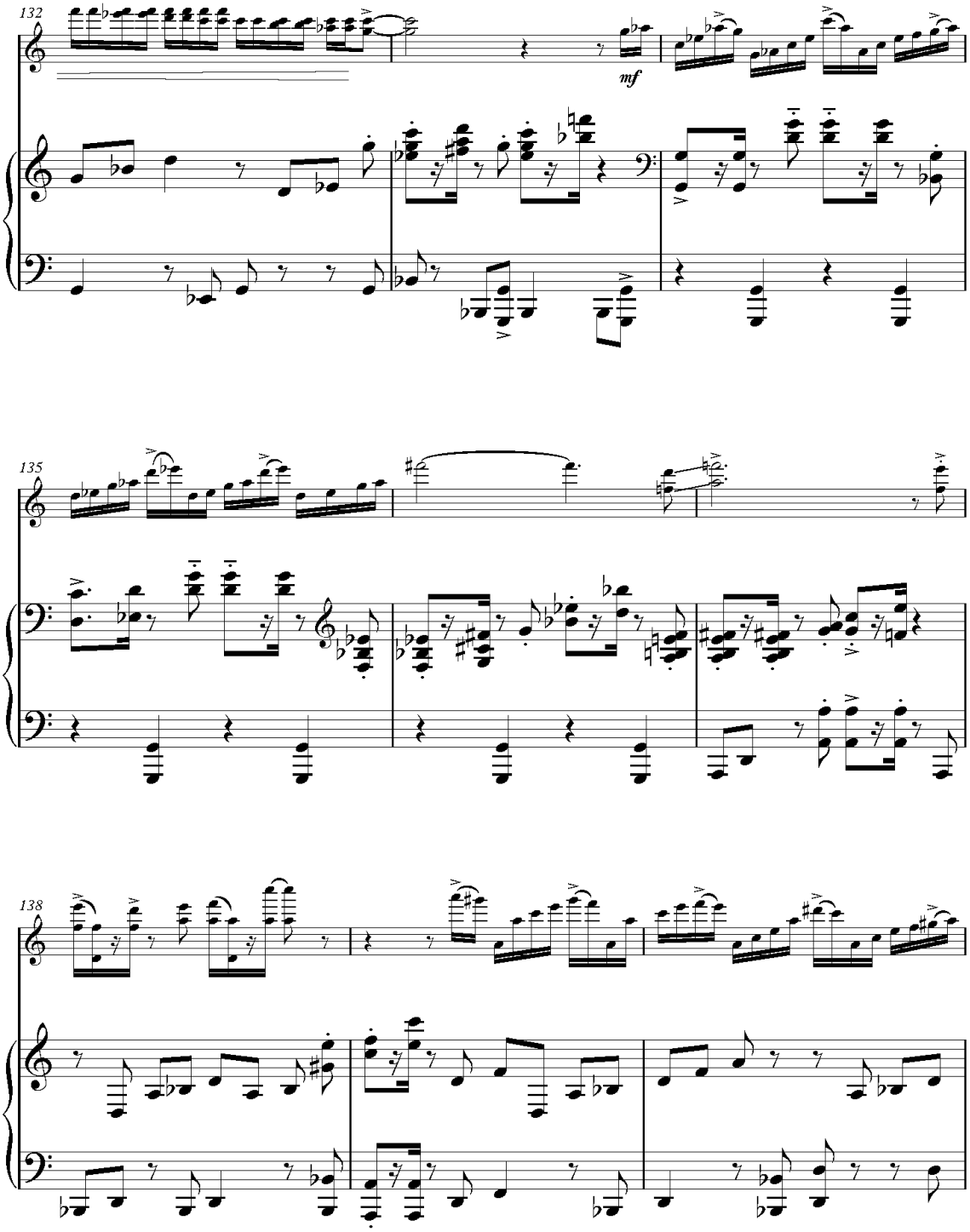
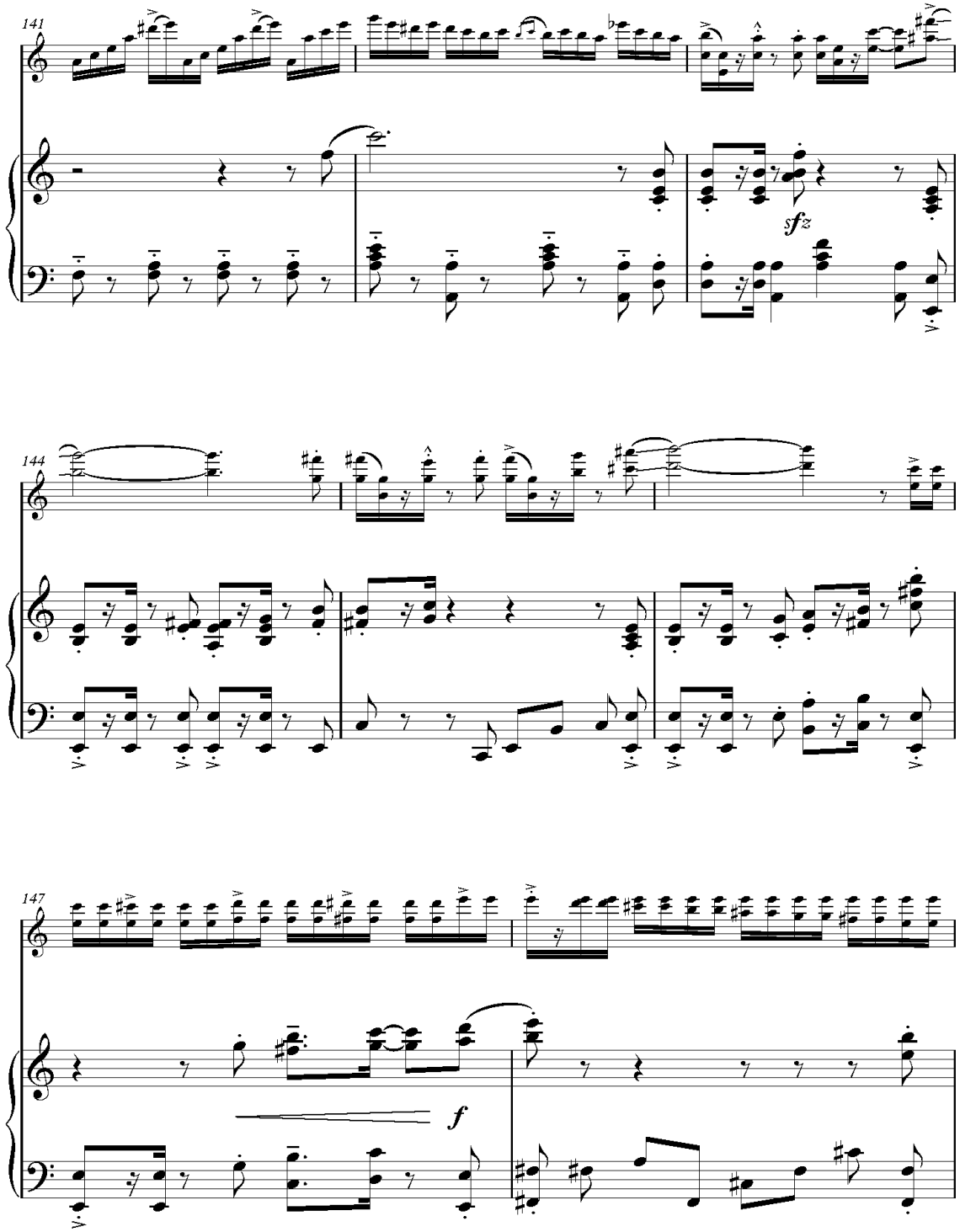
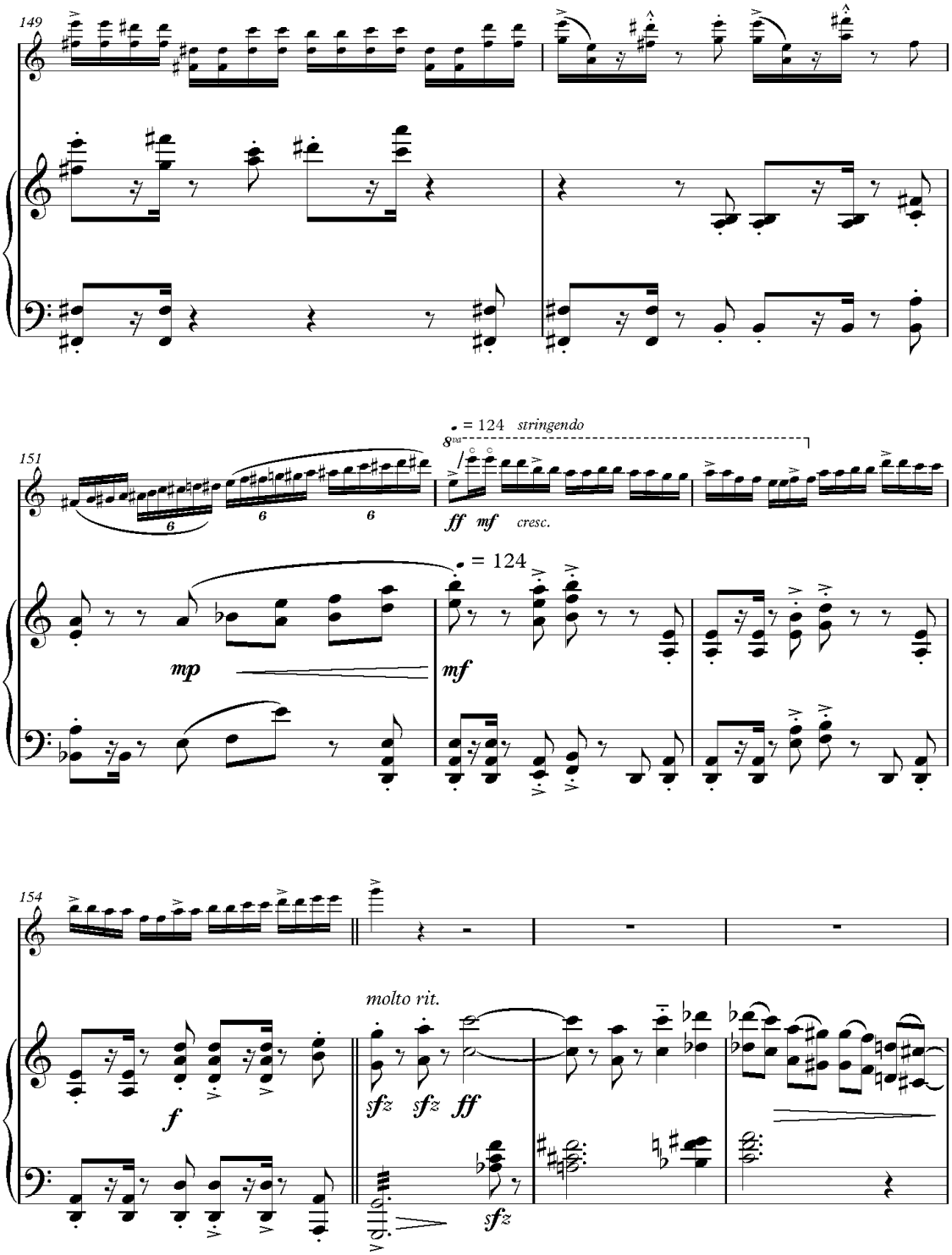
mf

15

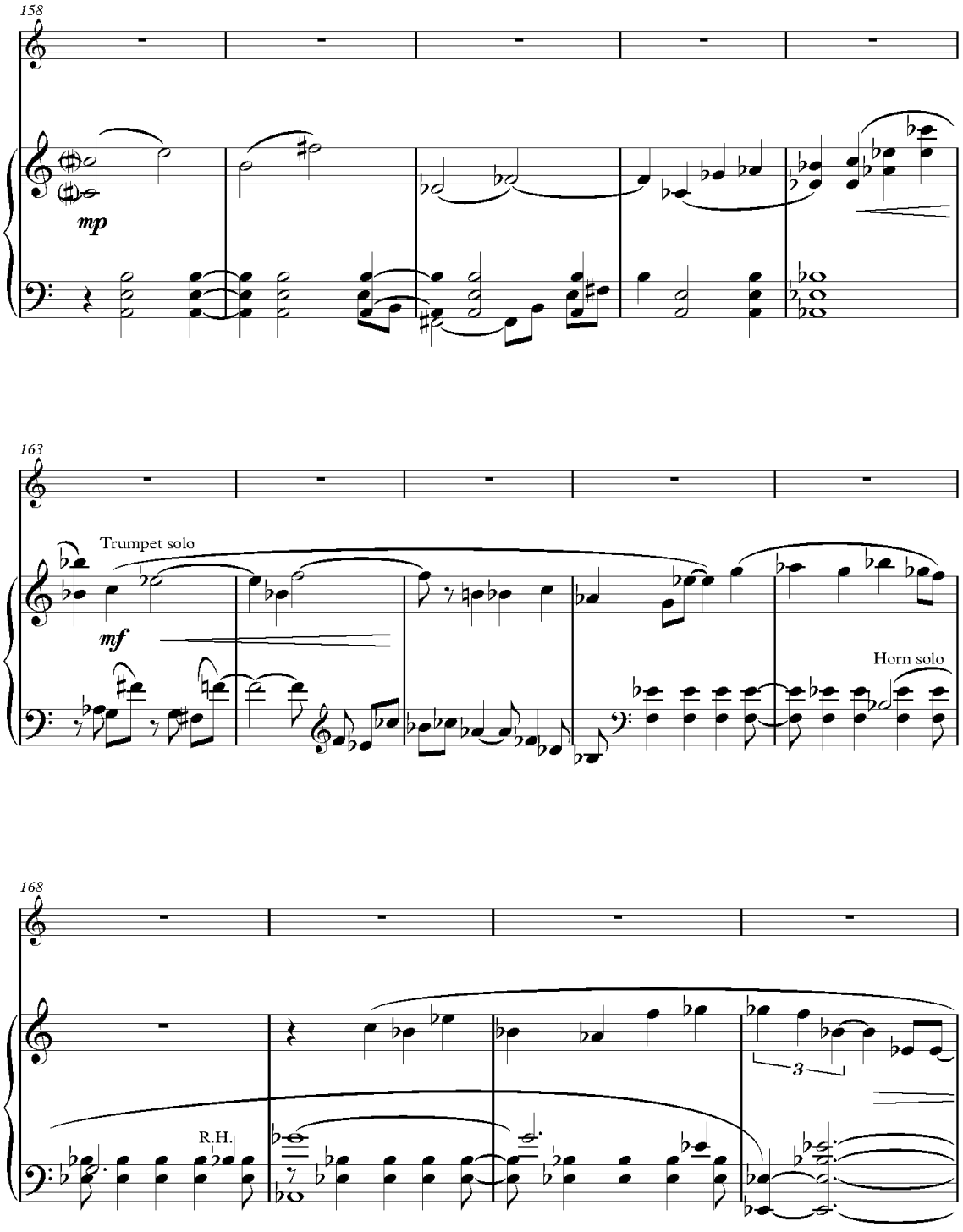


16

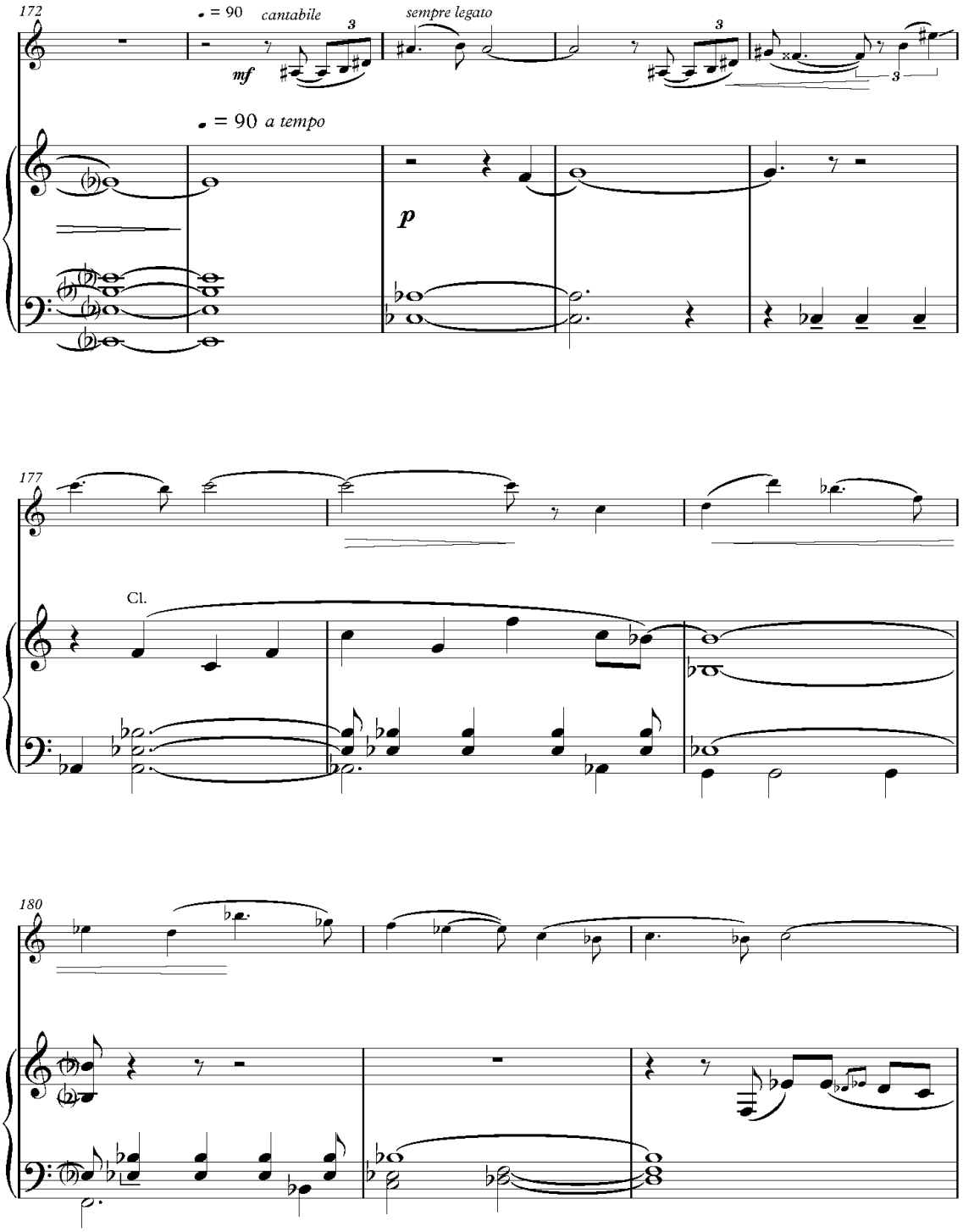



149
151
8va
= 124 stringendo
ff mf cresc.
= 124
mp
mf
154
molto rit.
f
sfz sfz ff
sfz

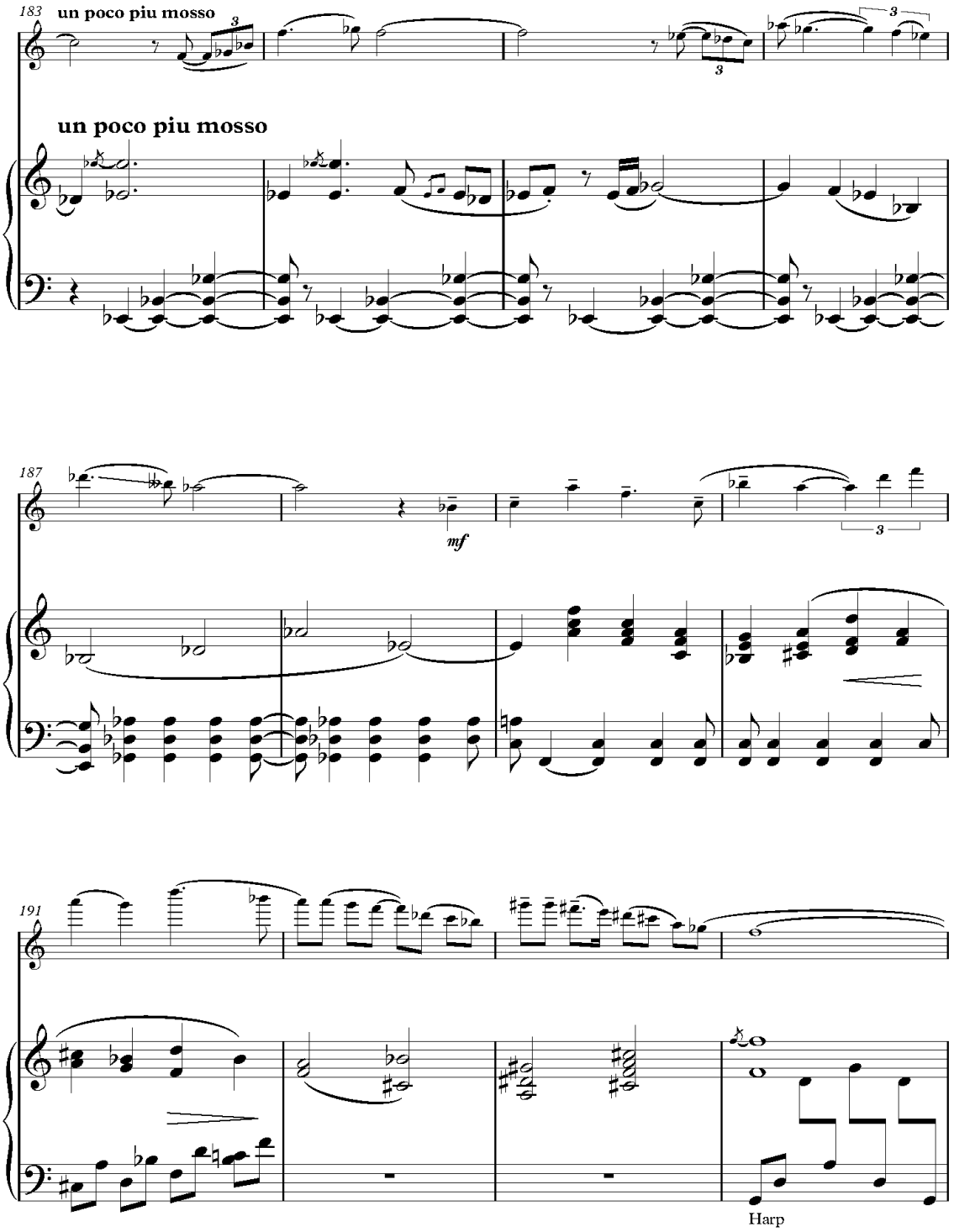
18

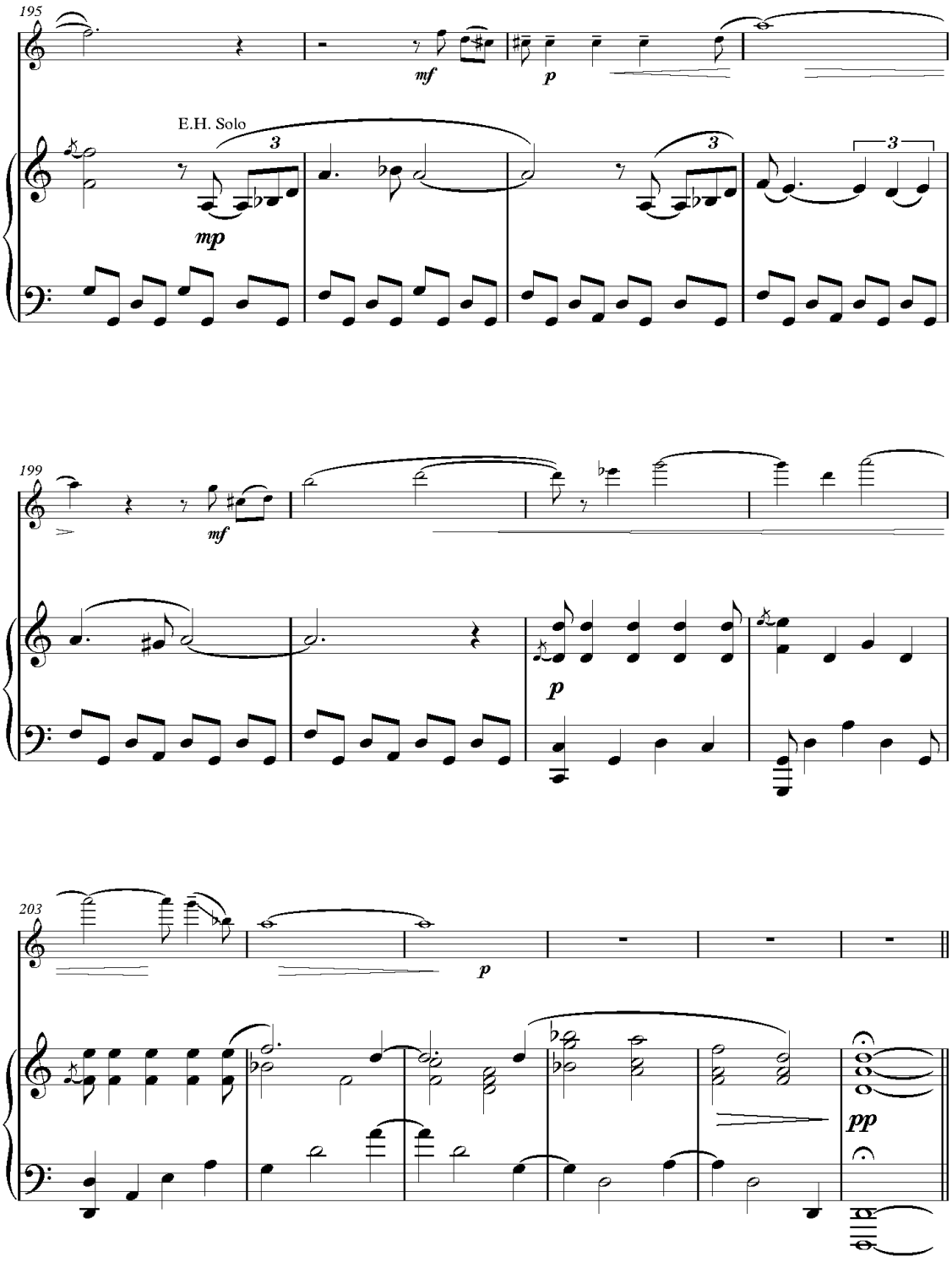


19

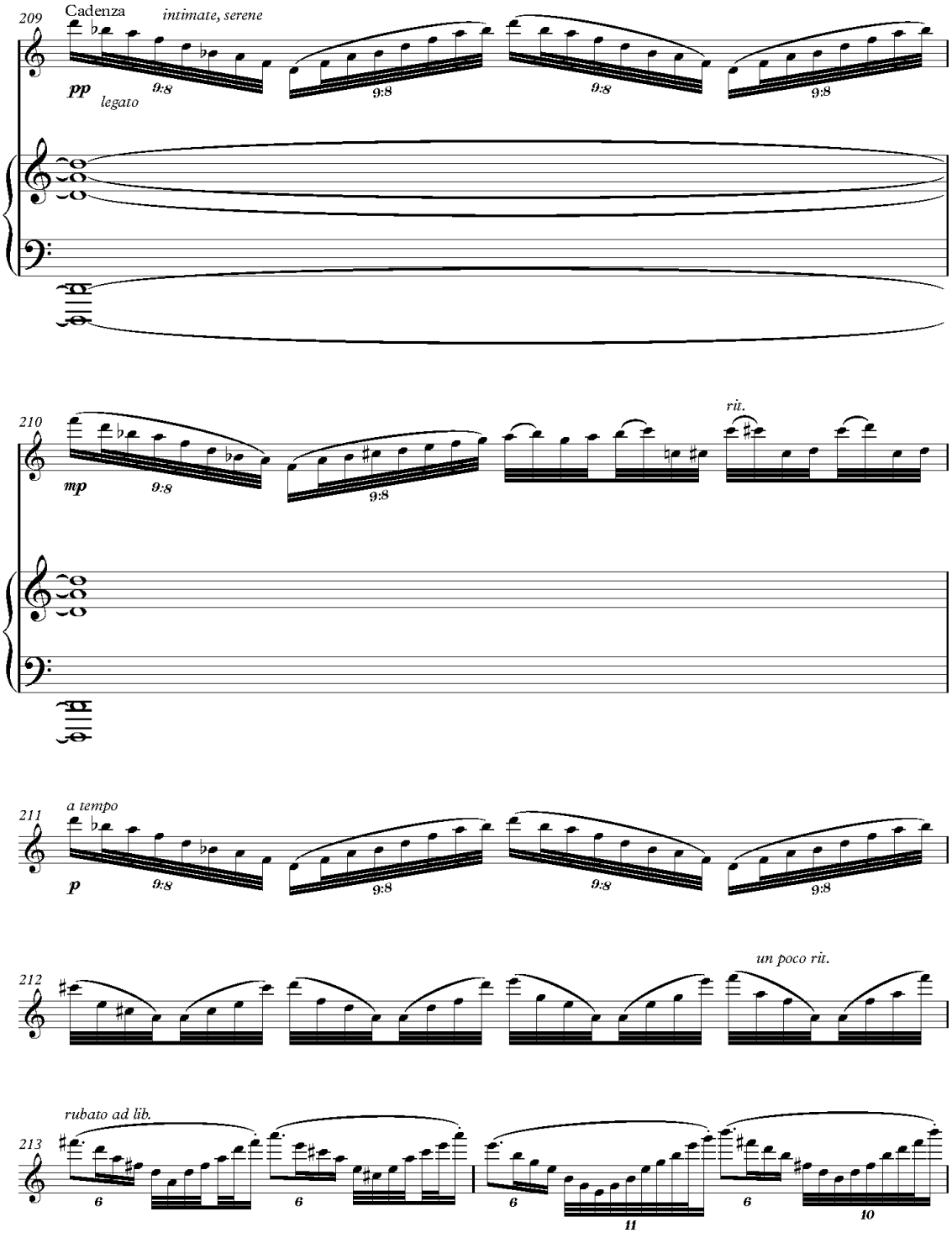


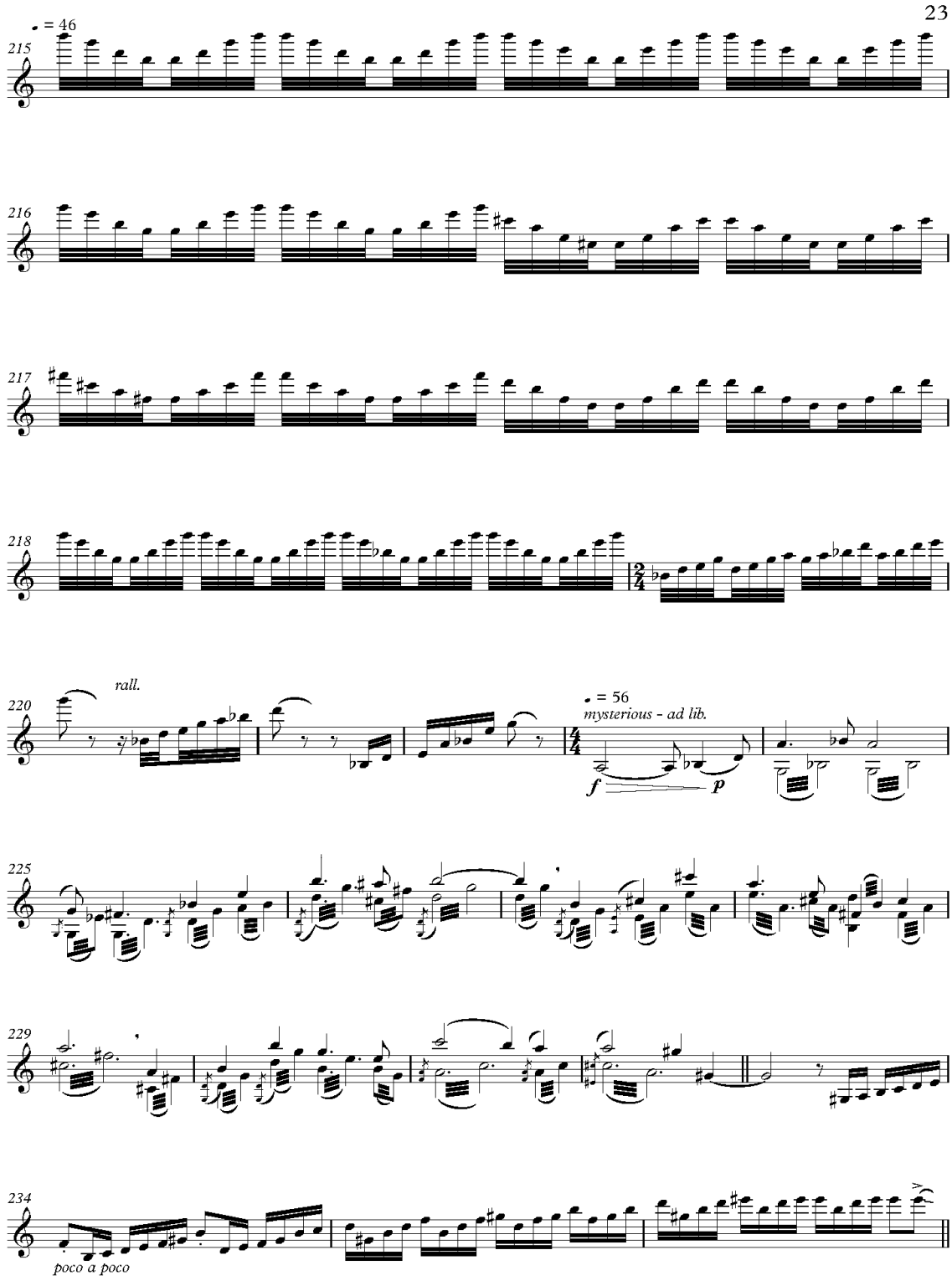
20

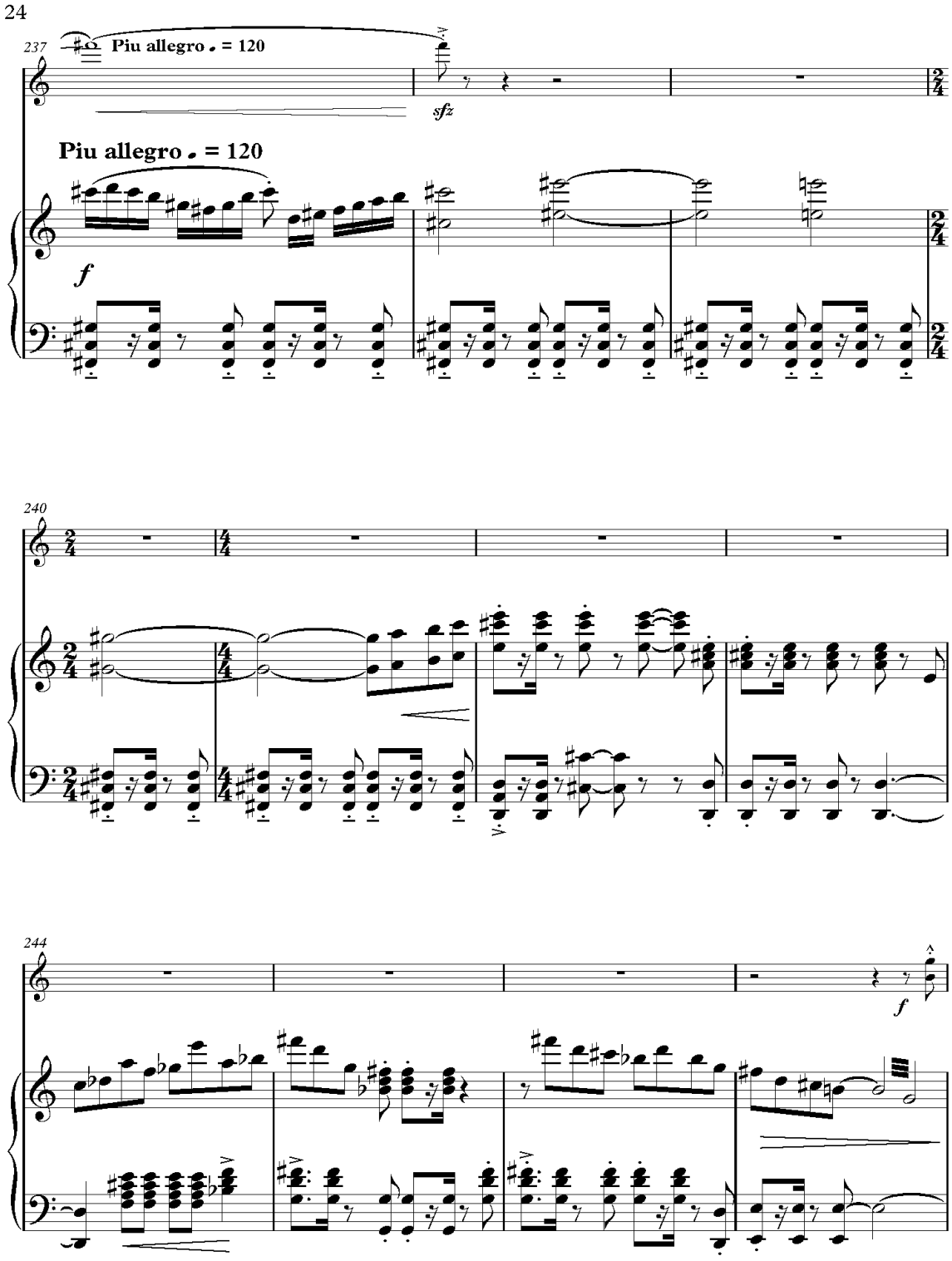


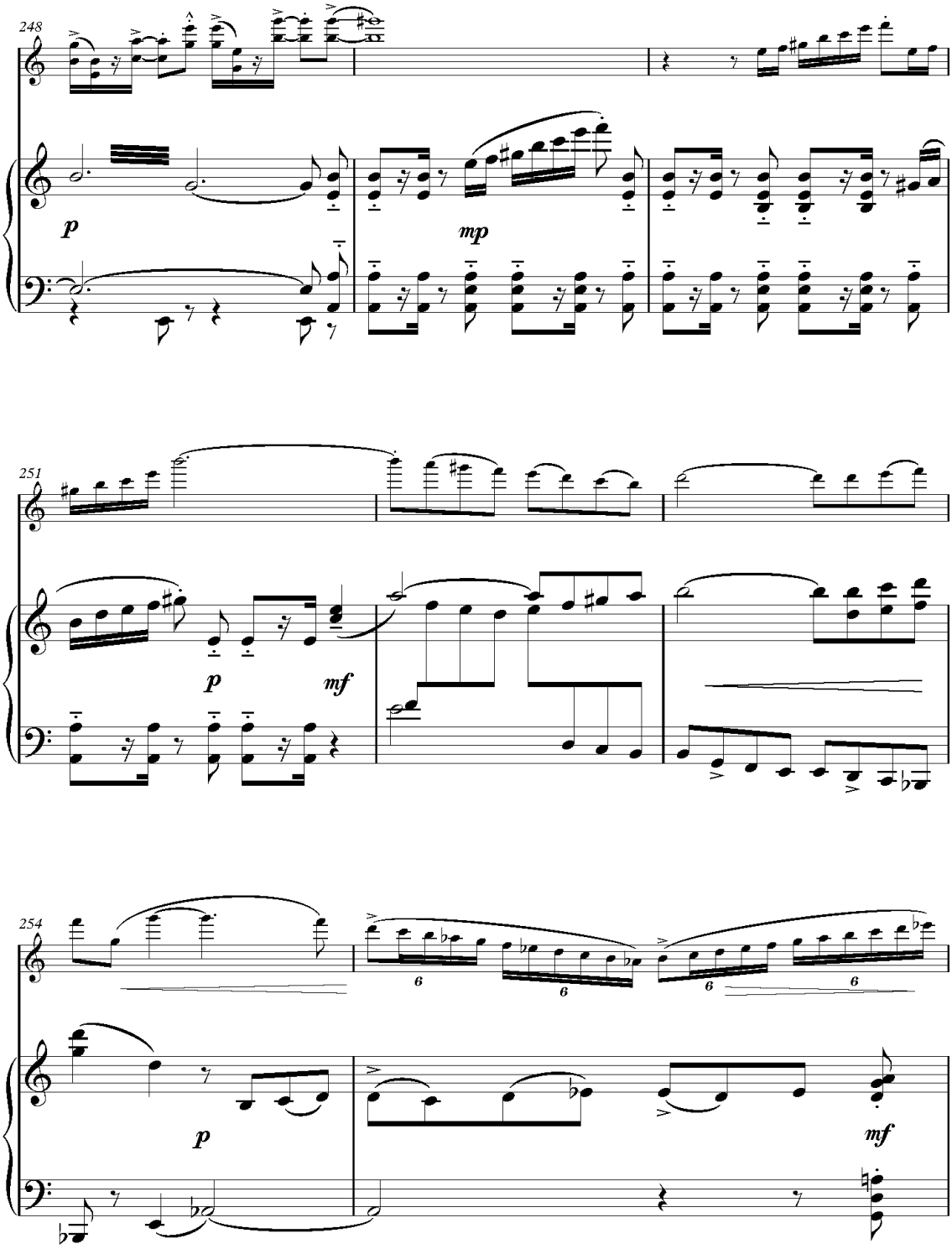

195
mf
p
E.H. Solo
mp
199
mf
p
203
p
pp

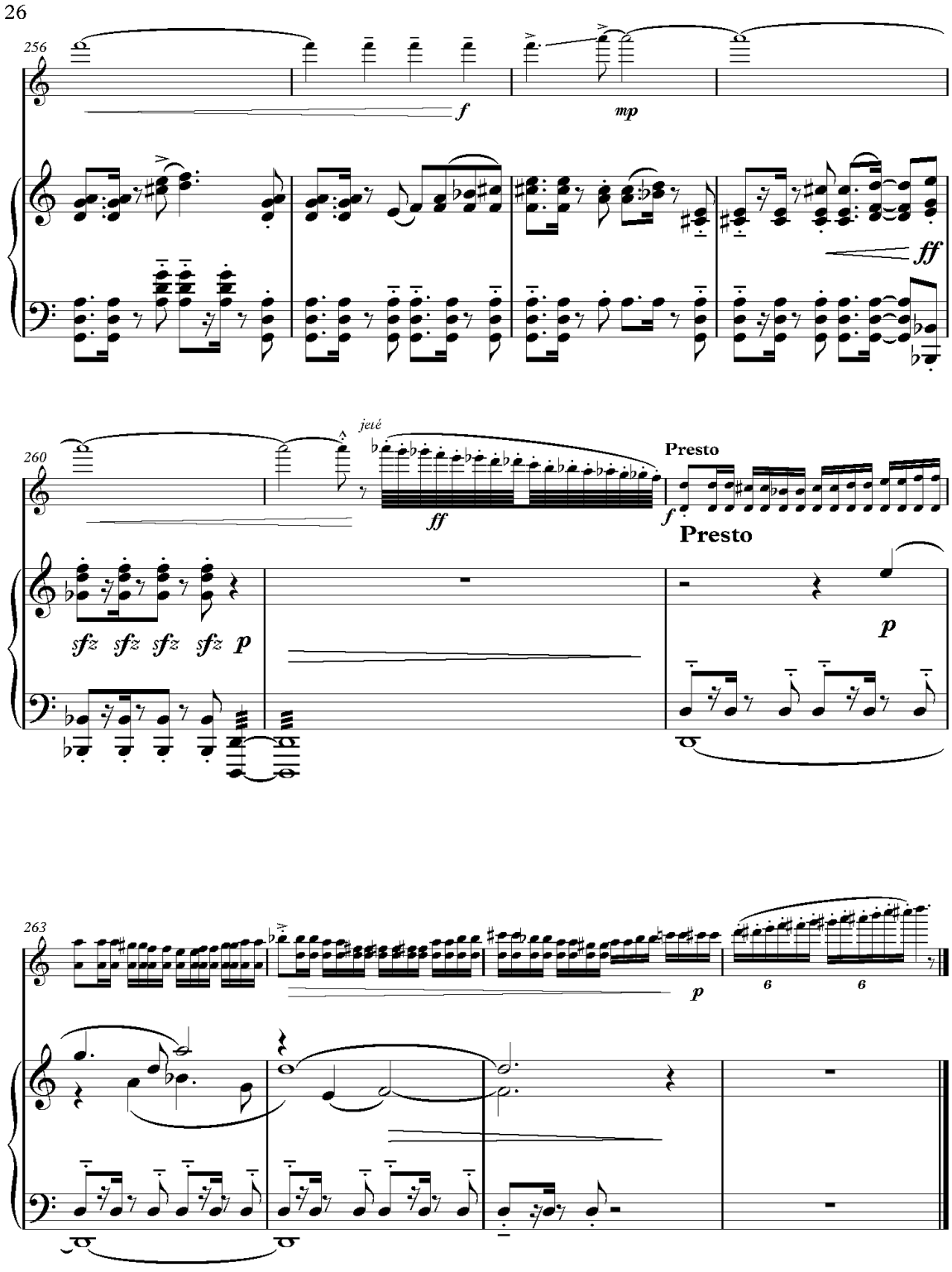
22


209
Cadenza
intimate, serene
pp
legato
9:8
9:8
9:8
9:8
210
mp
9:8
9:8
rit.
211
a tempo
p
9:8
9:8
9:8
9:8
212
un poco rit.
213
rubato ad lib.
6
6
6
11
6
10

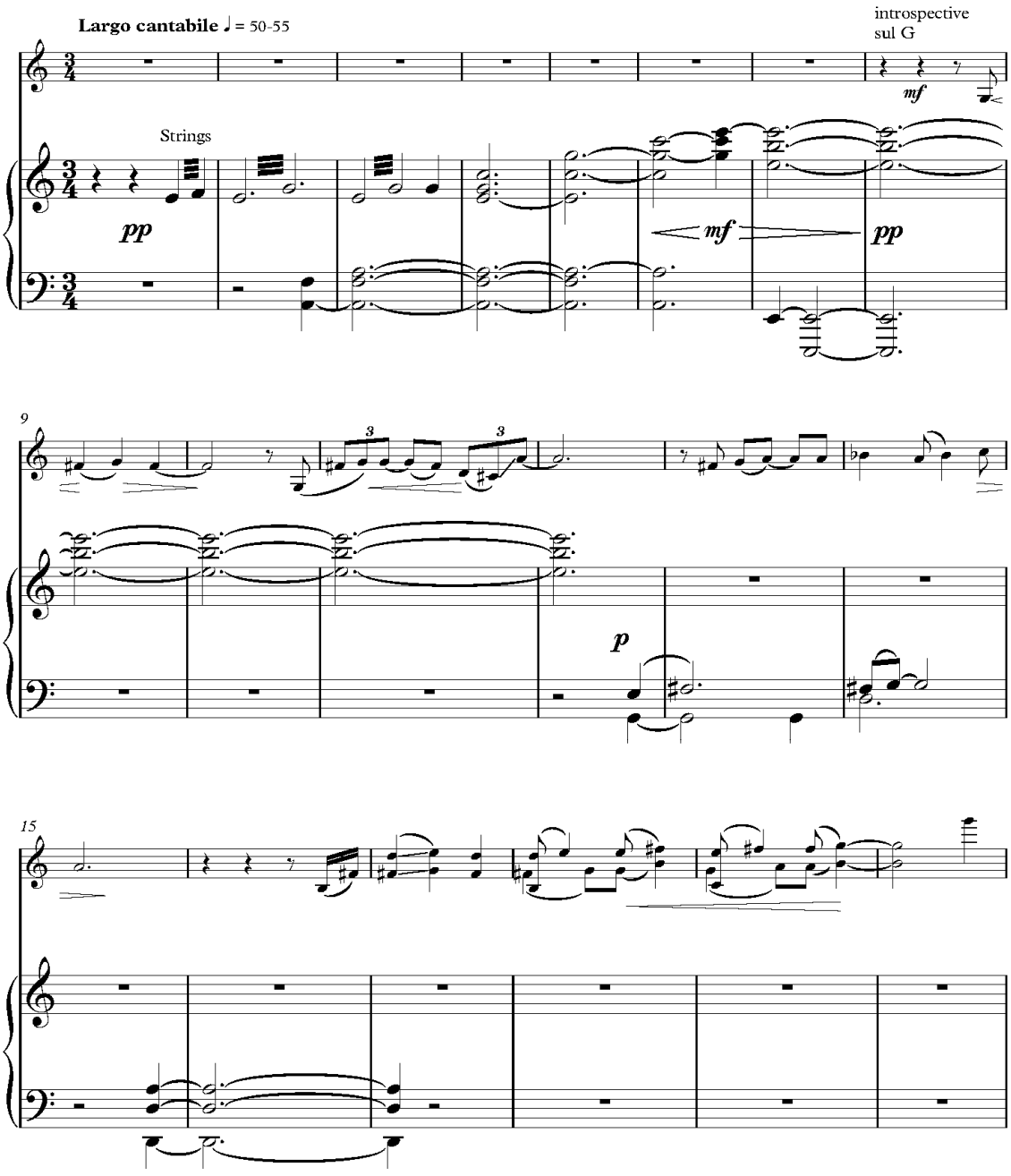

23
♩ = 46
215
216
217
218
220
rall.
♩ = 56
mysterious - ad lib.
f
p
225
229
234
poco a poco


24
237
Piu allegro ♩. = 120
sfz
Piu allegro ♩. = 120
f
240
244
f

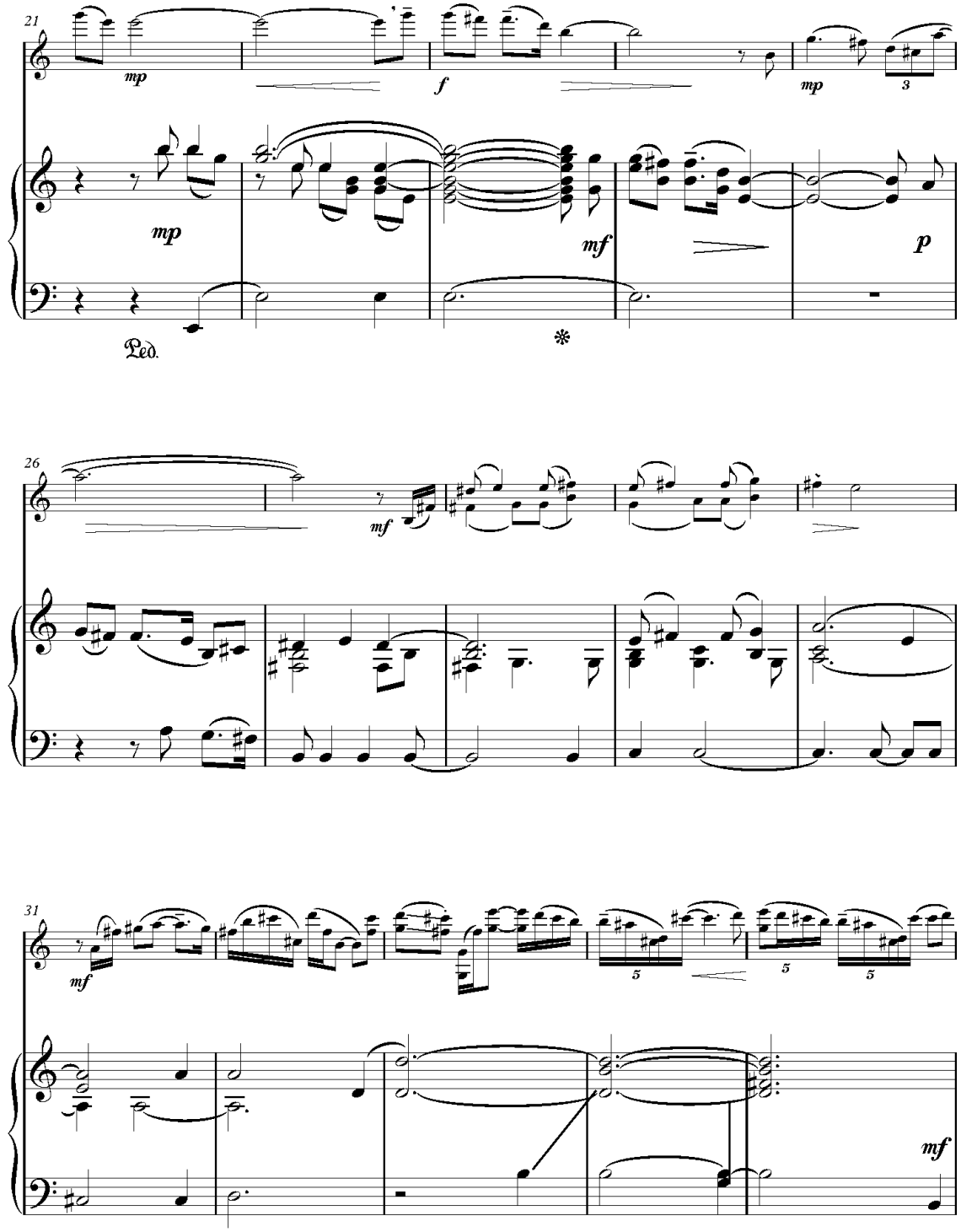

248
p
mp
251
p
mf
254
6
6
6
6
p
mf

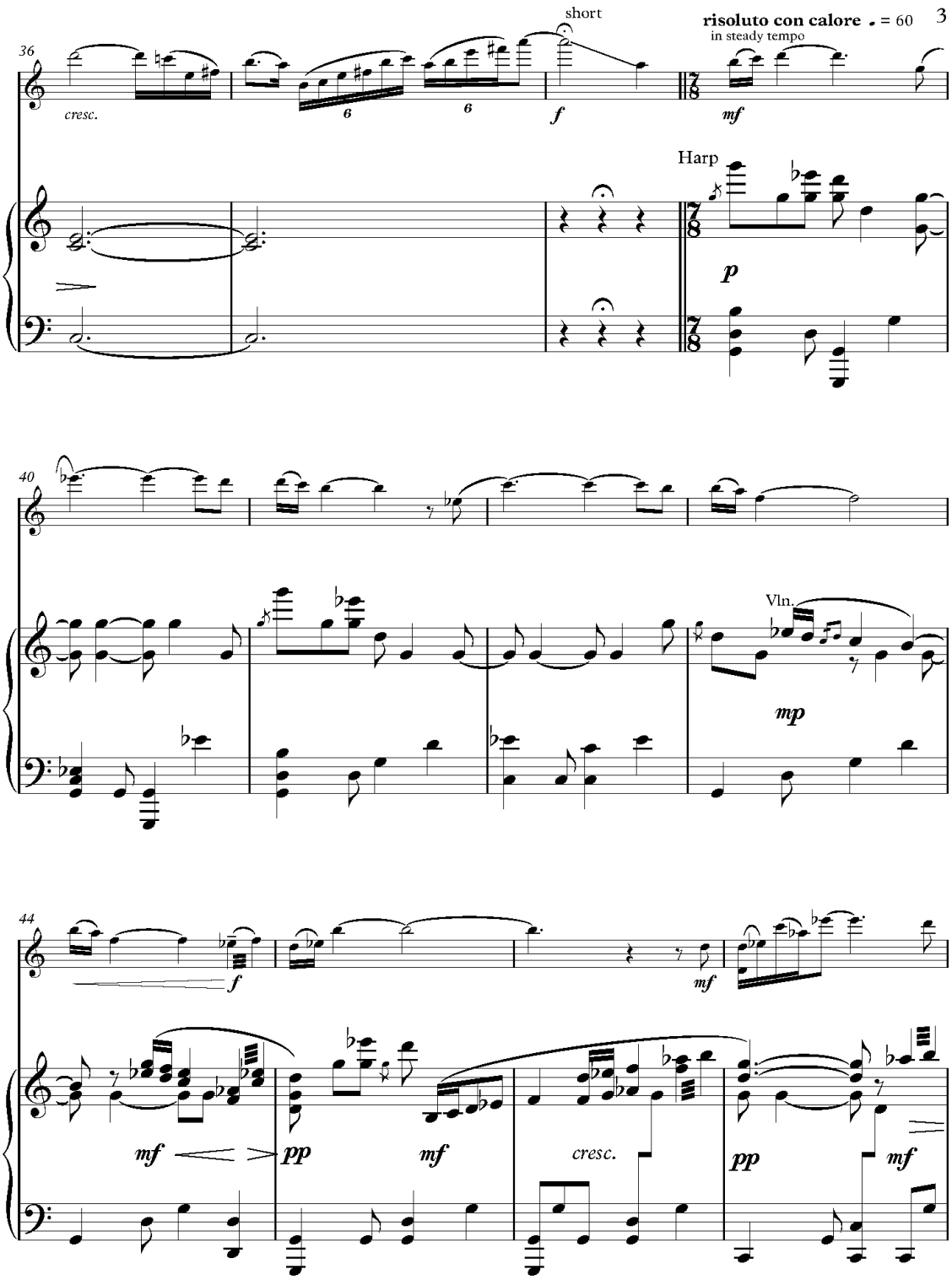

26
256
f
mp
ff
260
jeté
ff
Presto
f
Presto
sfz sfz sfz sfz p
p
263
p
6
6

Mvt. II

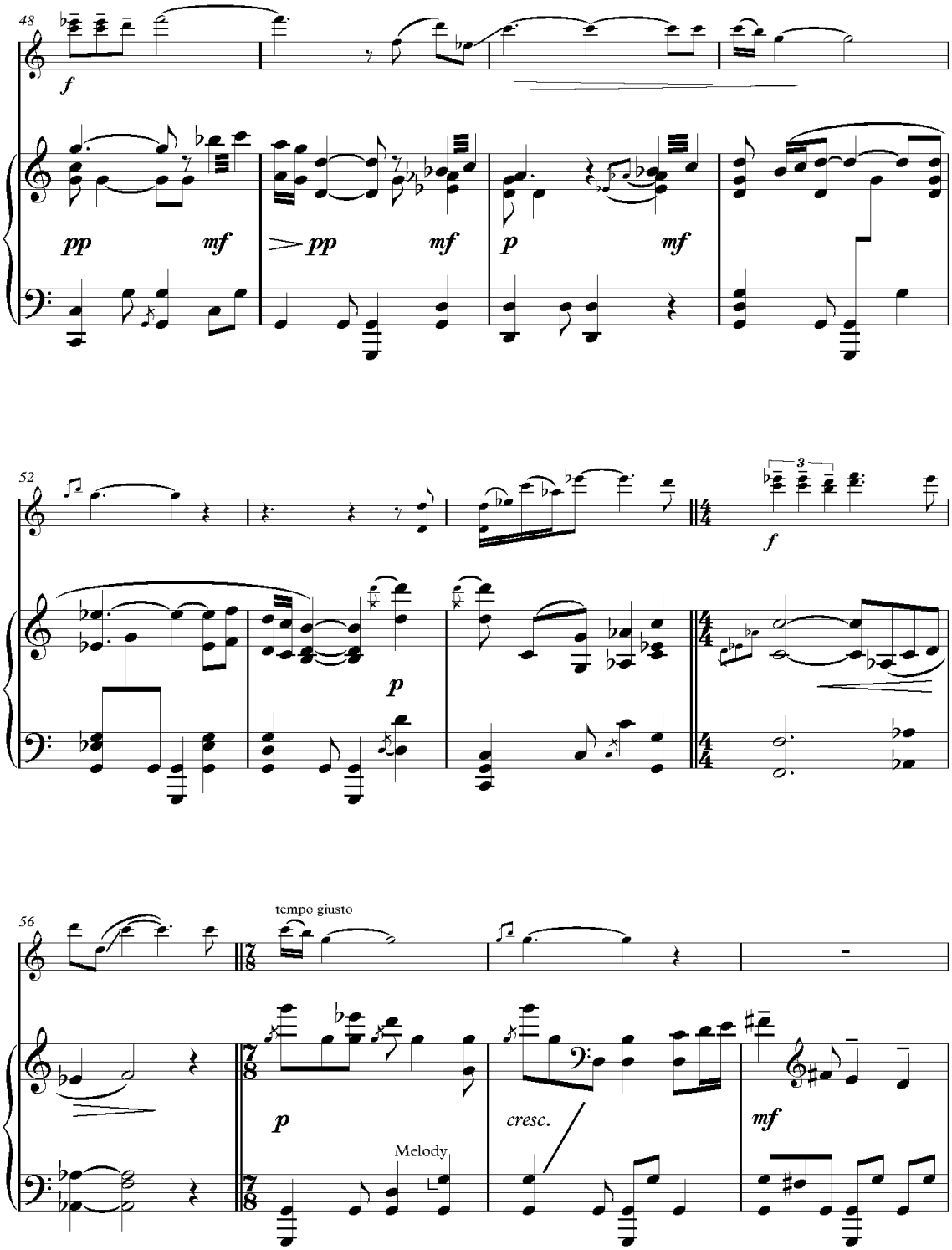

Largo cantabile ♩ = 50-55
introspective
sul G
Strings
pp
mf
pp
mf
p
9
15

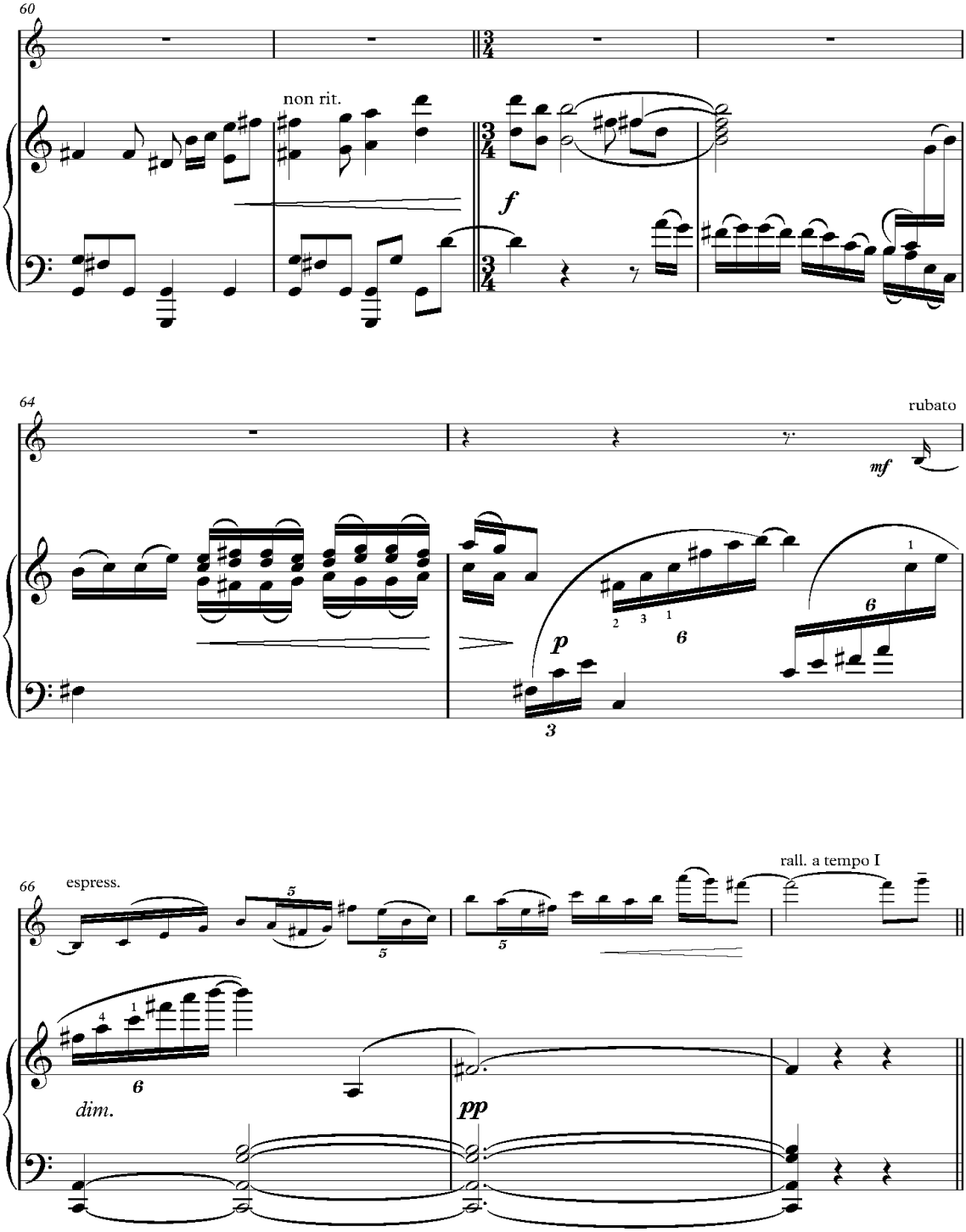
2



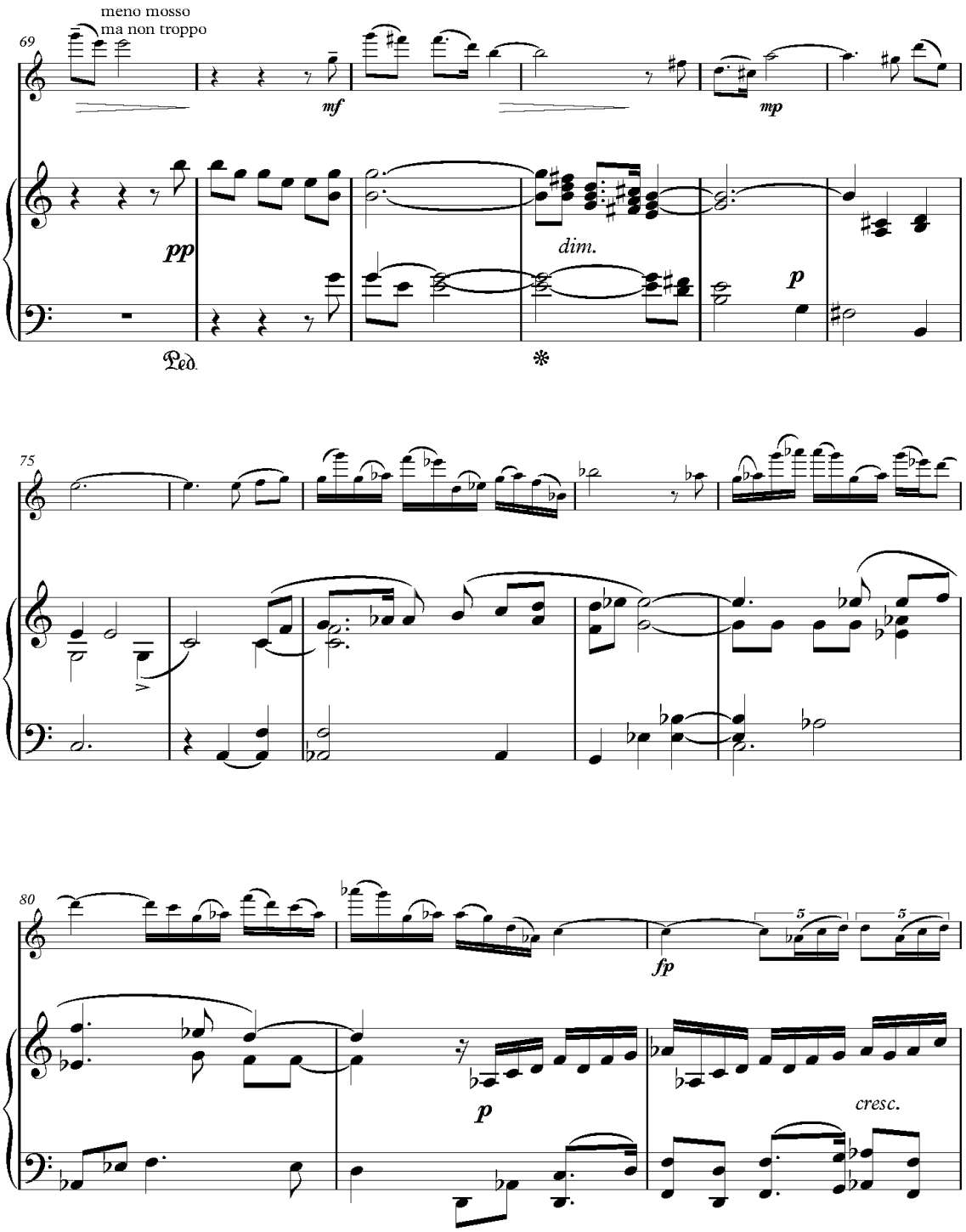

36
cresc.
6
6
f
short
risoluto con calore ♩. = 60
in steady tempo
3
mf
Harp
p
40
Vln.
mp
44
f
mf
mf
pp
mf
cresc.
pp
mf

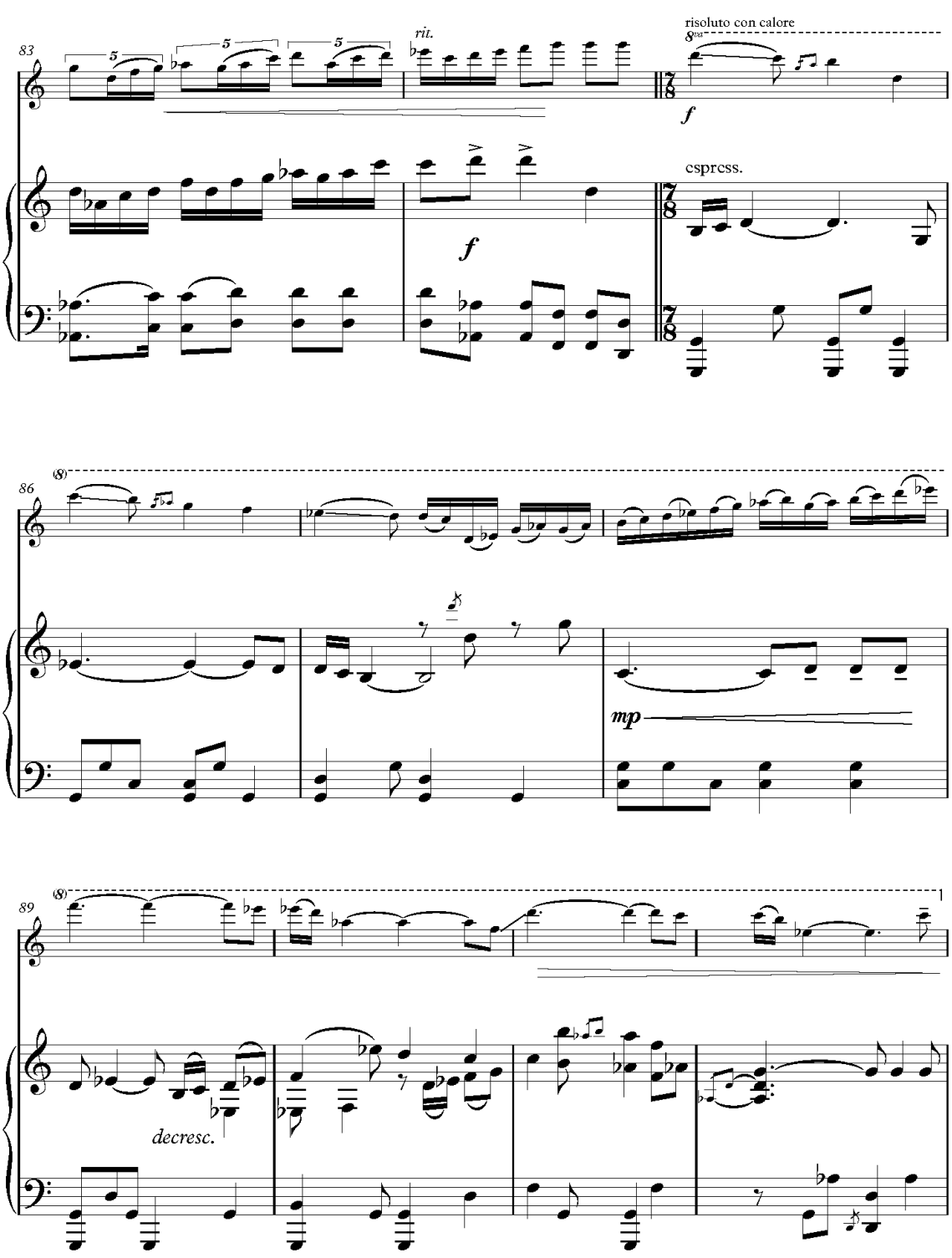
4



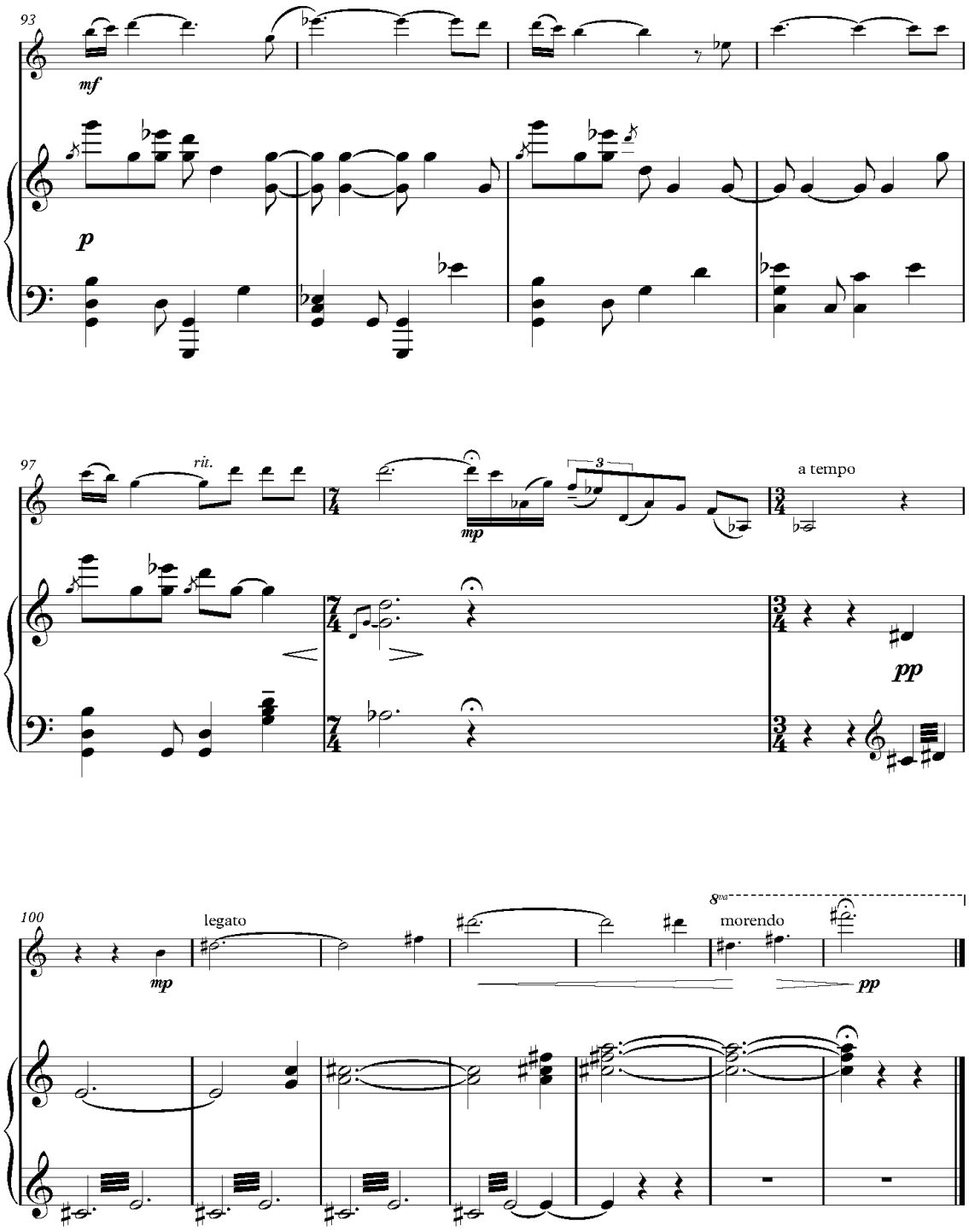

60
non rit.
f
64
rubato
mf
p
66
espress.
rall. a tempo I
dim.
pp

6

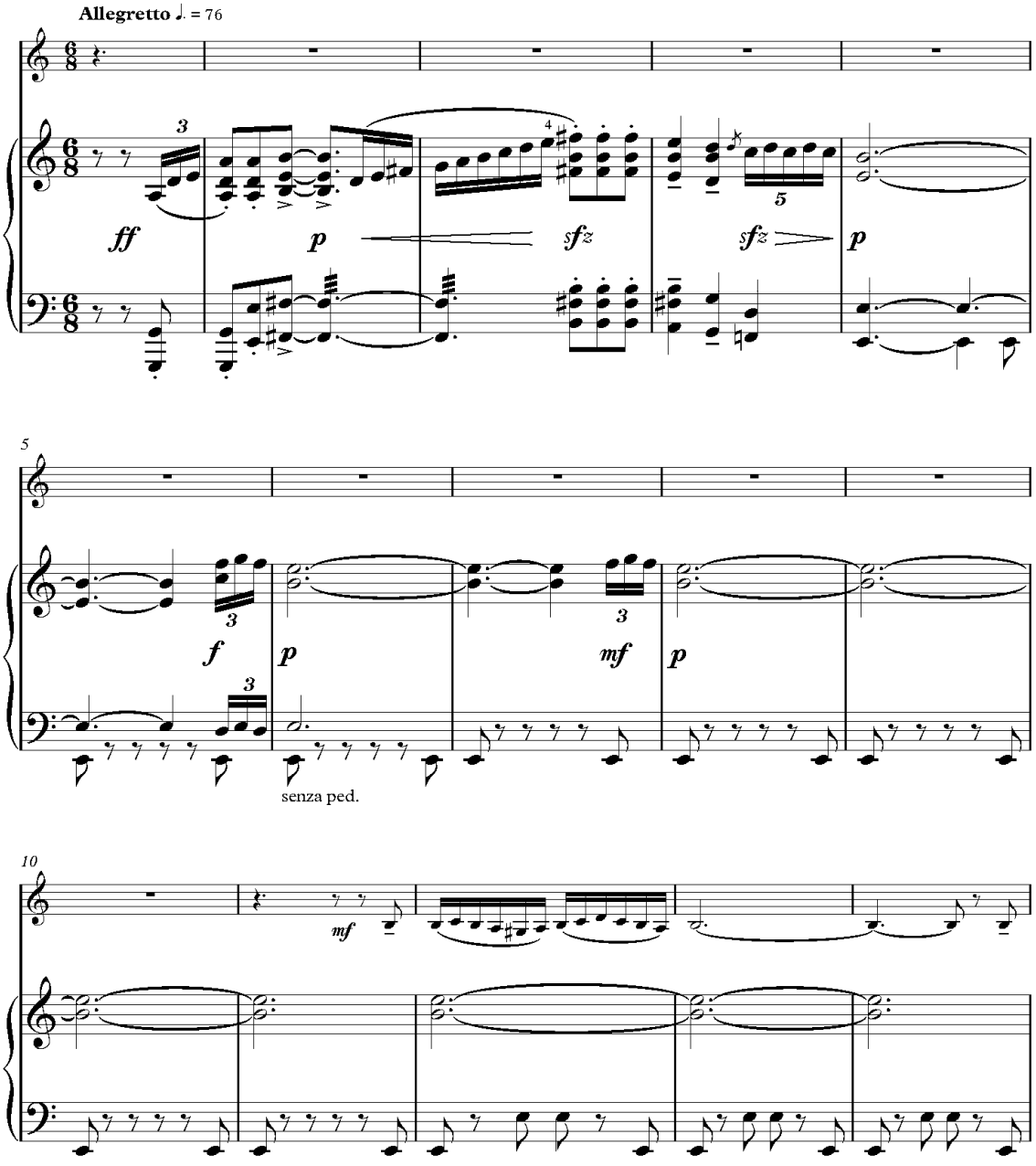



7
83
5
5
5
rit.
risoluto con calore
8va
f
f
espress.
86
(8)
mp
89
(8)
1
decresc.

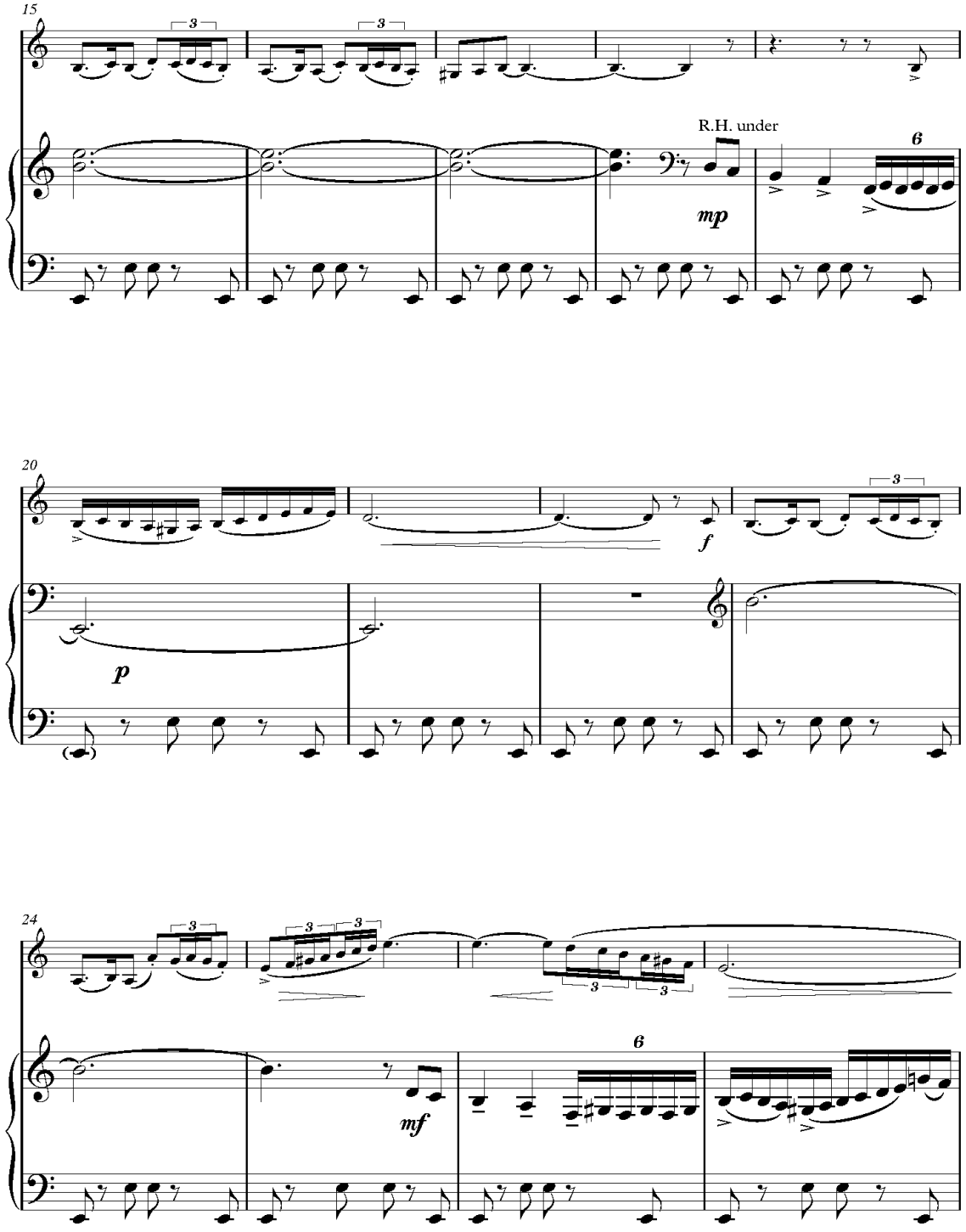
8

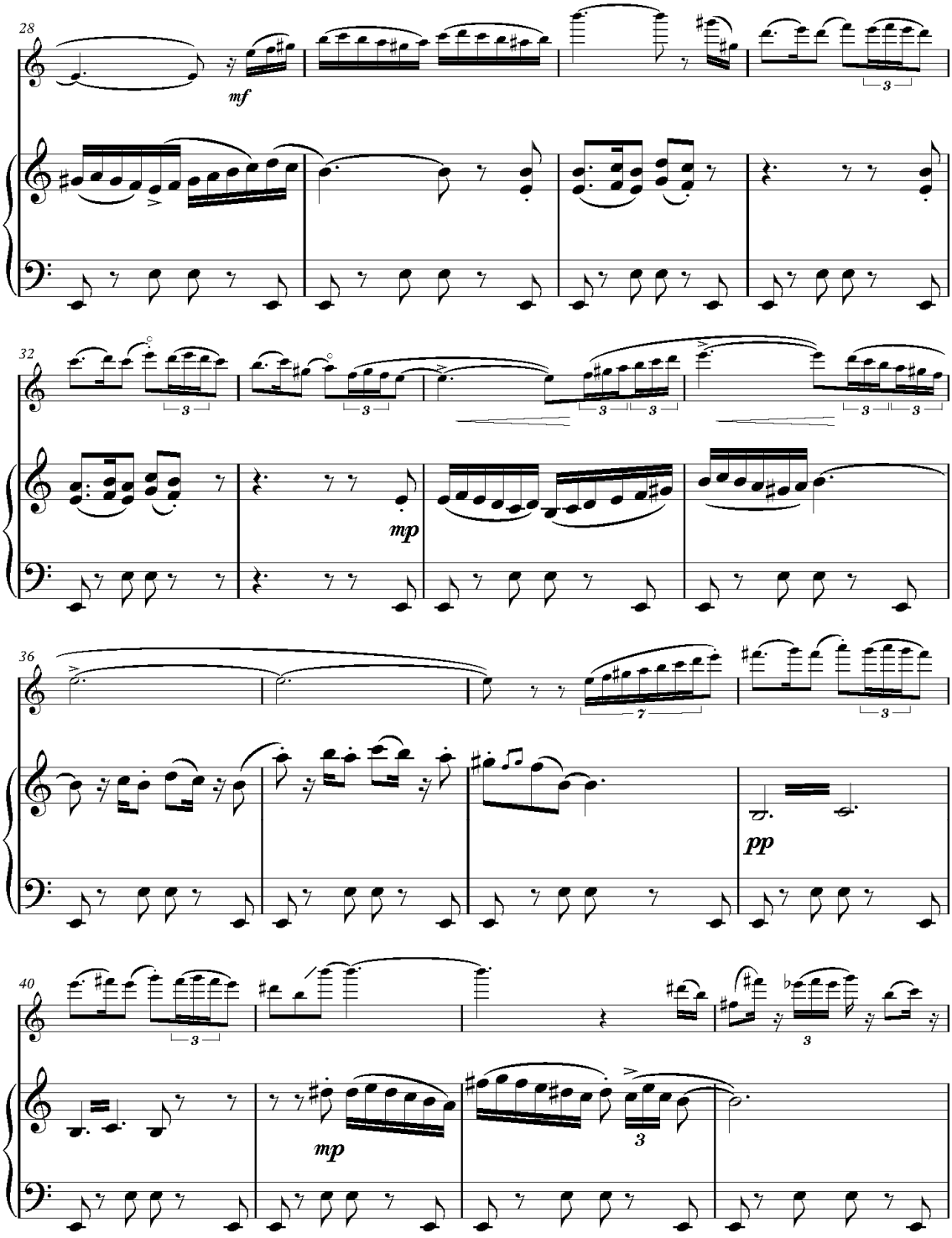


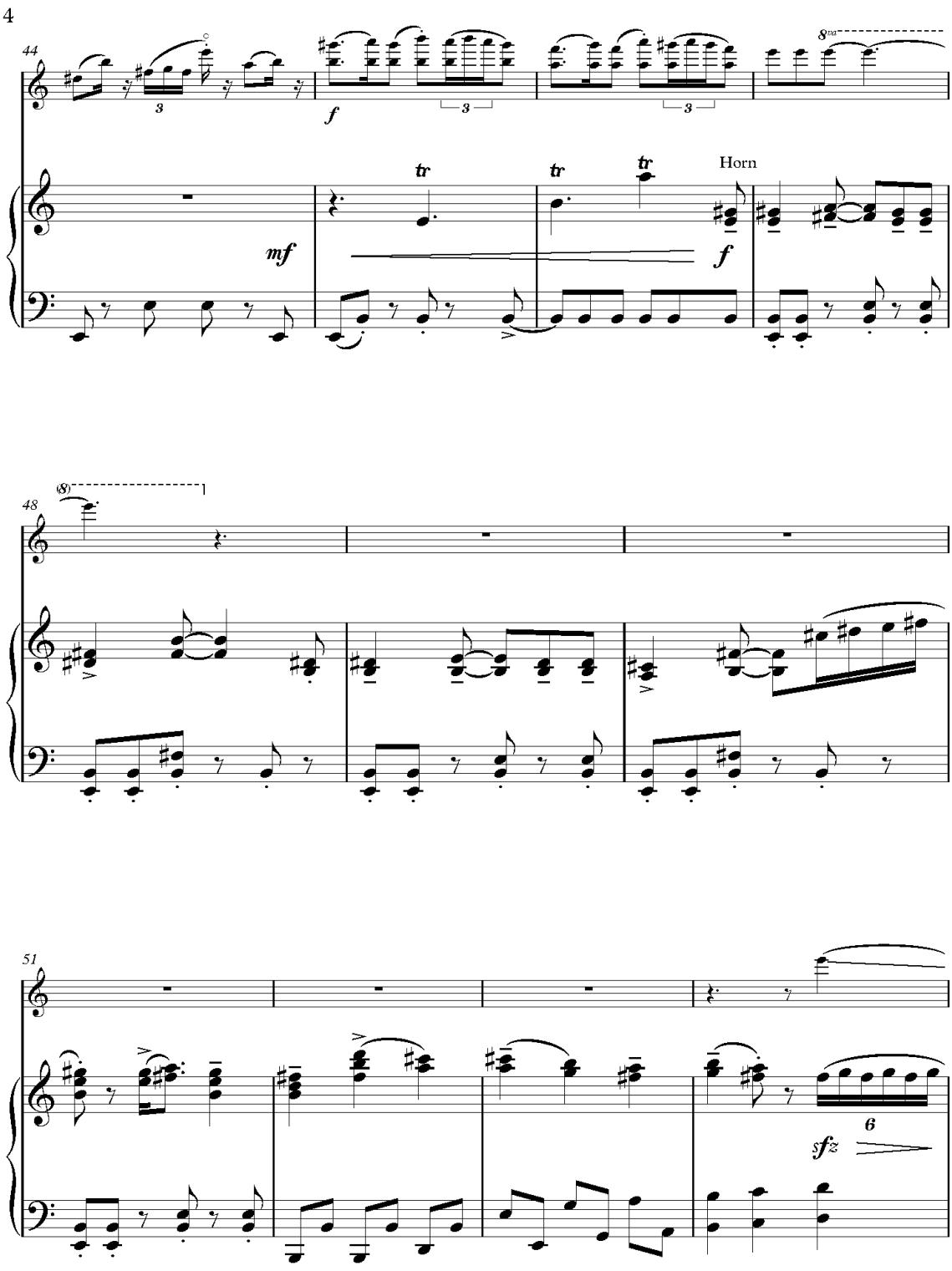
Mvt. III

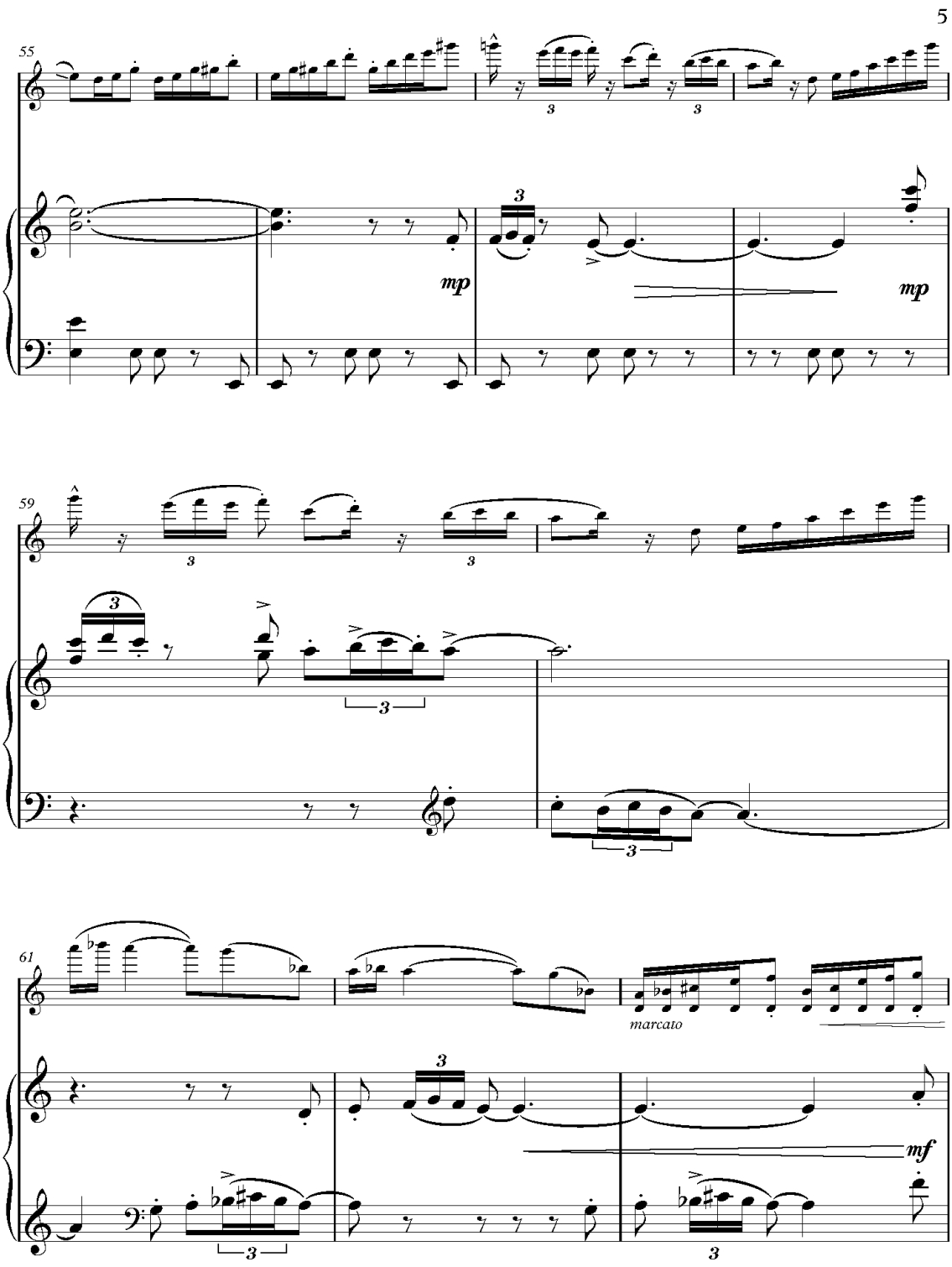


2

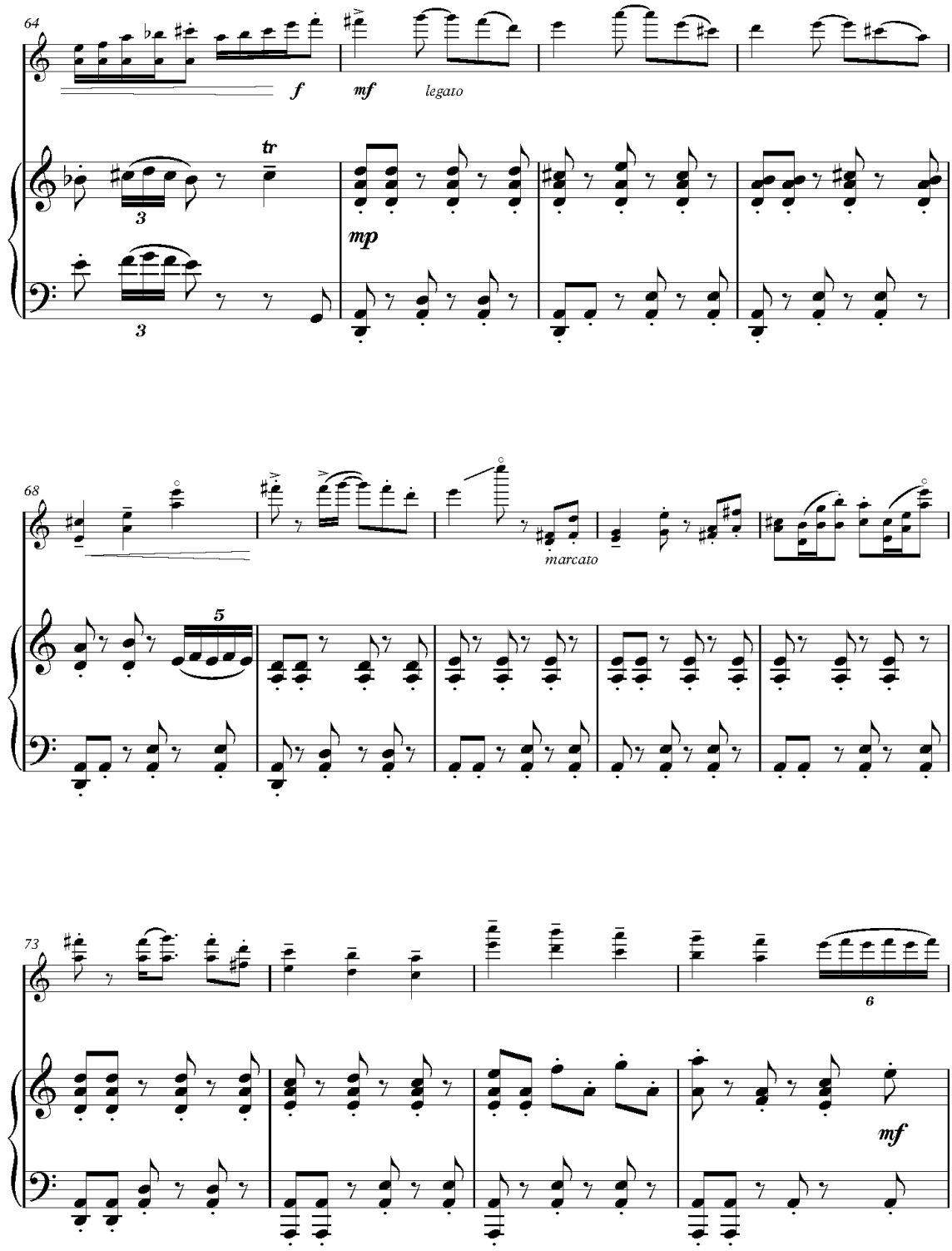



28
mf
32
mp
36
pp
40
mp

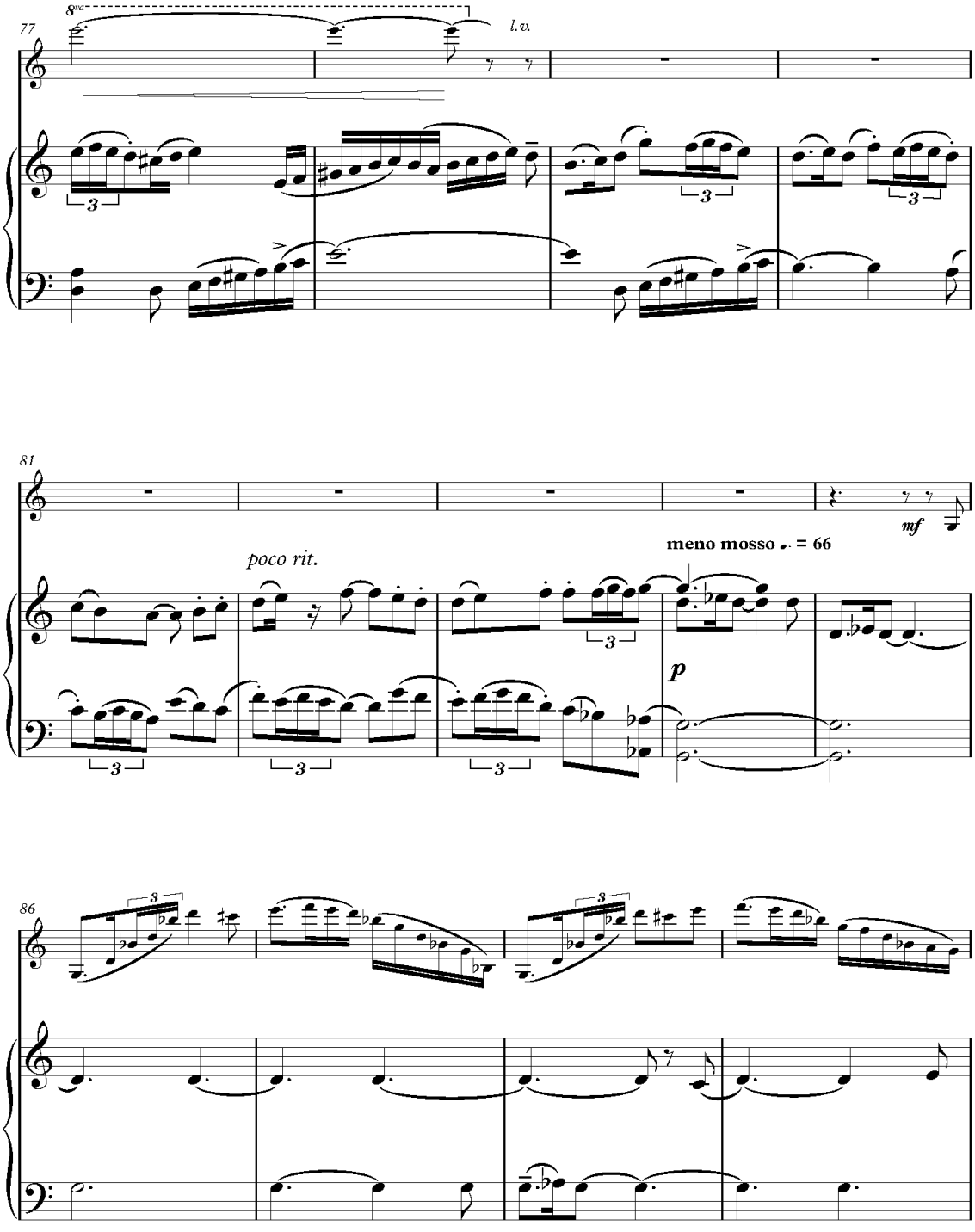

4
44
8va
f
3
3
3
tr
tr
tr
Horn
mf
f
48
8
1
51
6
sfz


5
55
mp
mp
59
61
marcato
mf

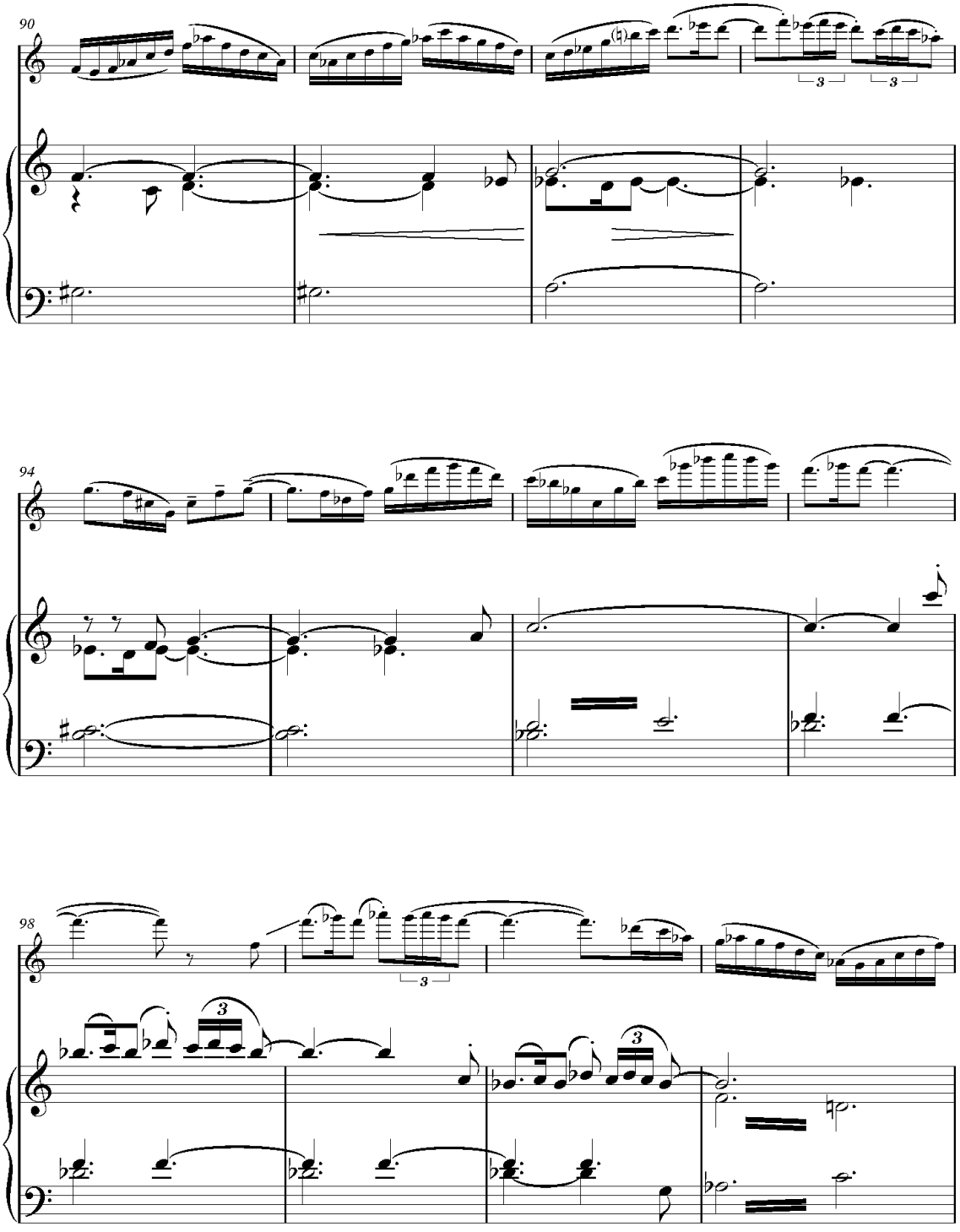
6

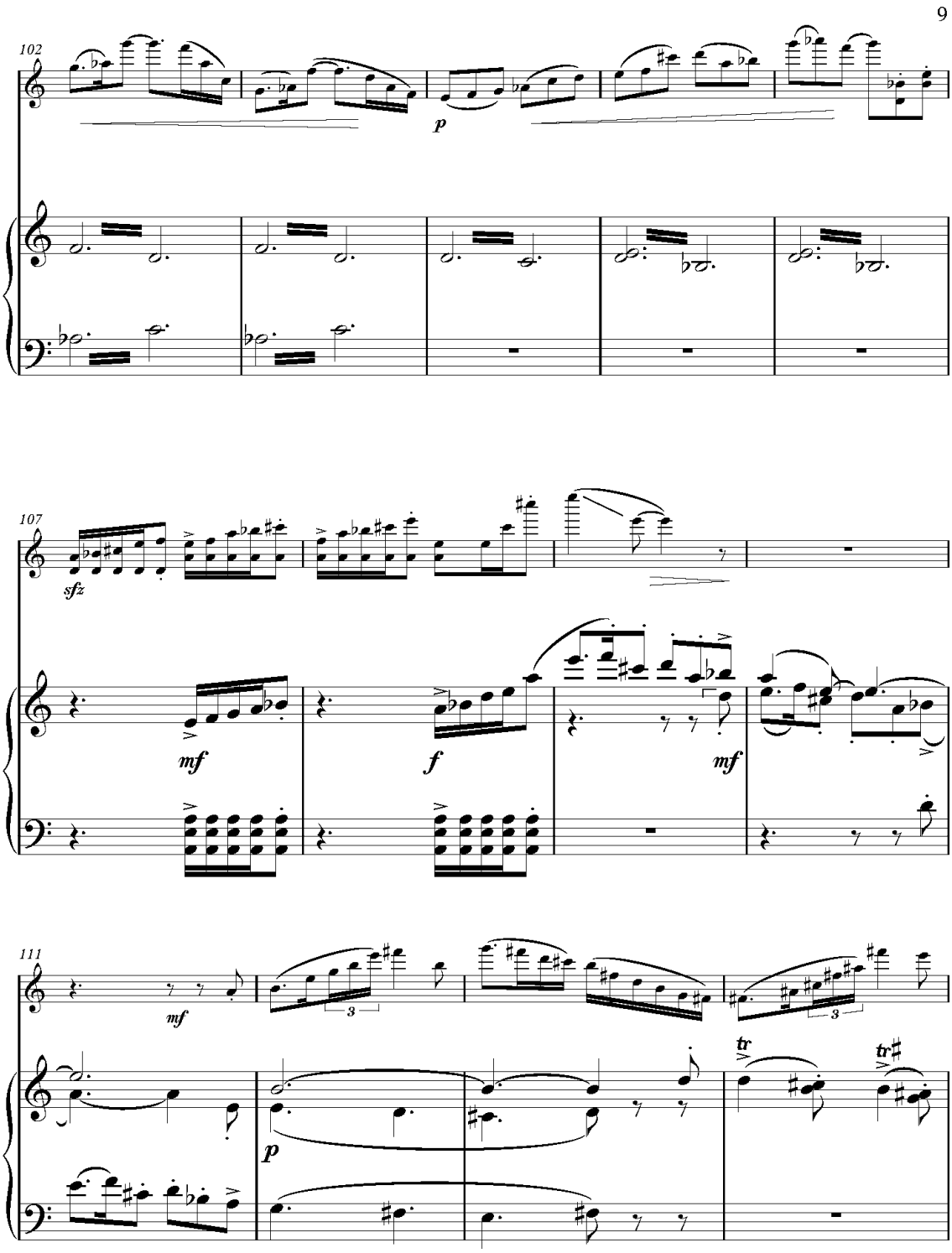


7

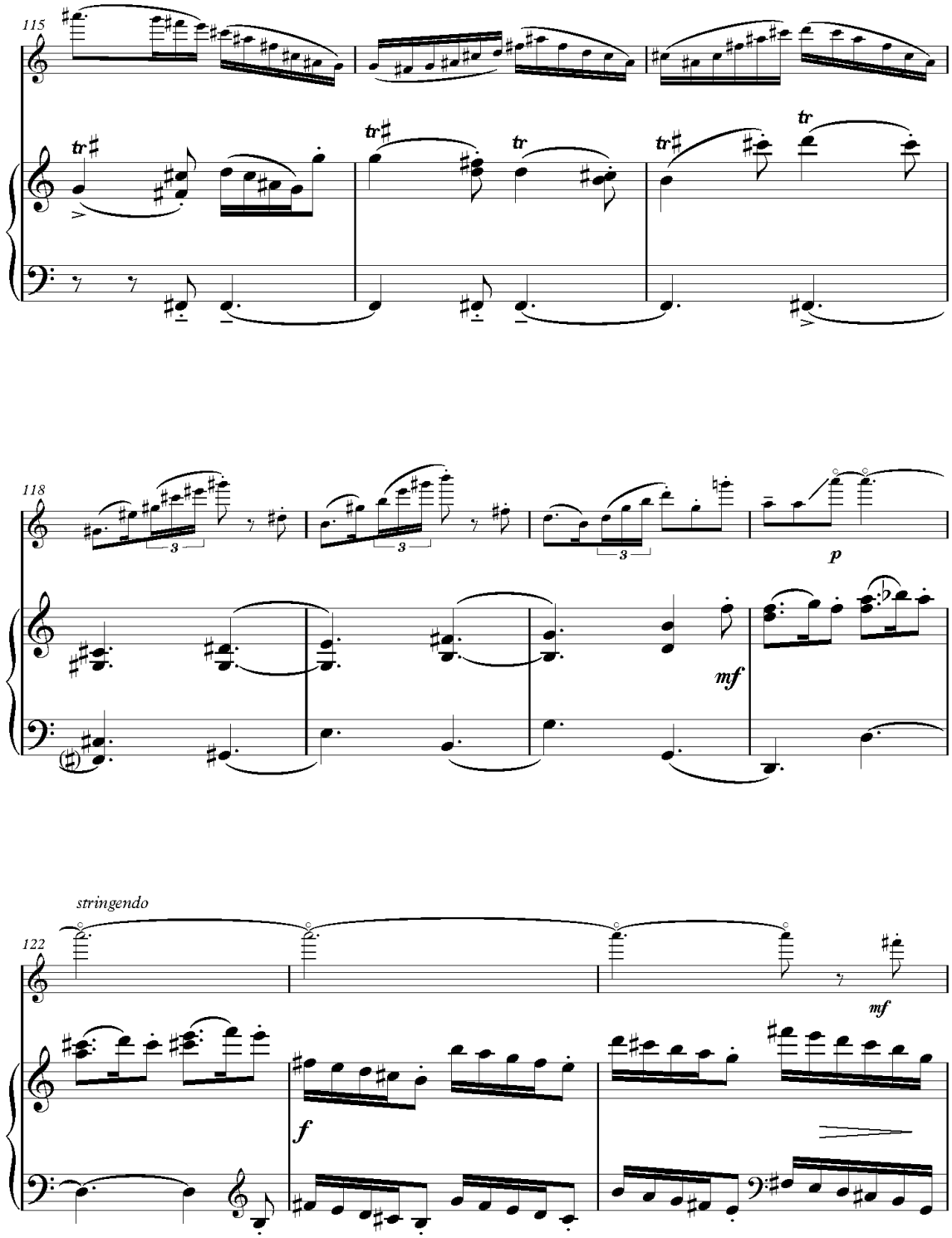


8

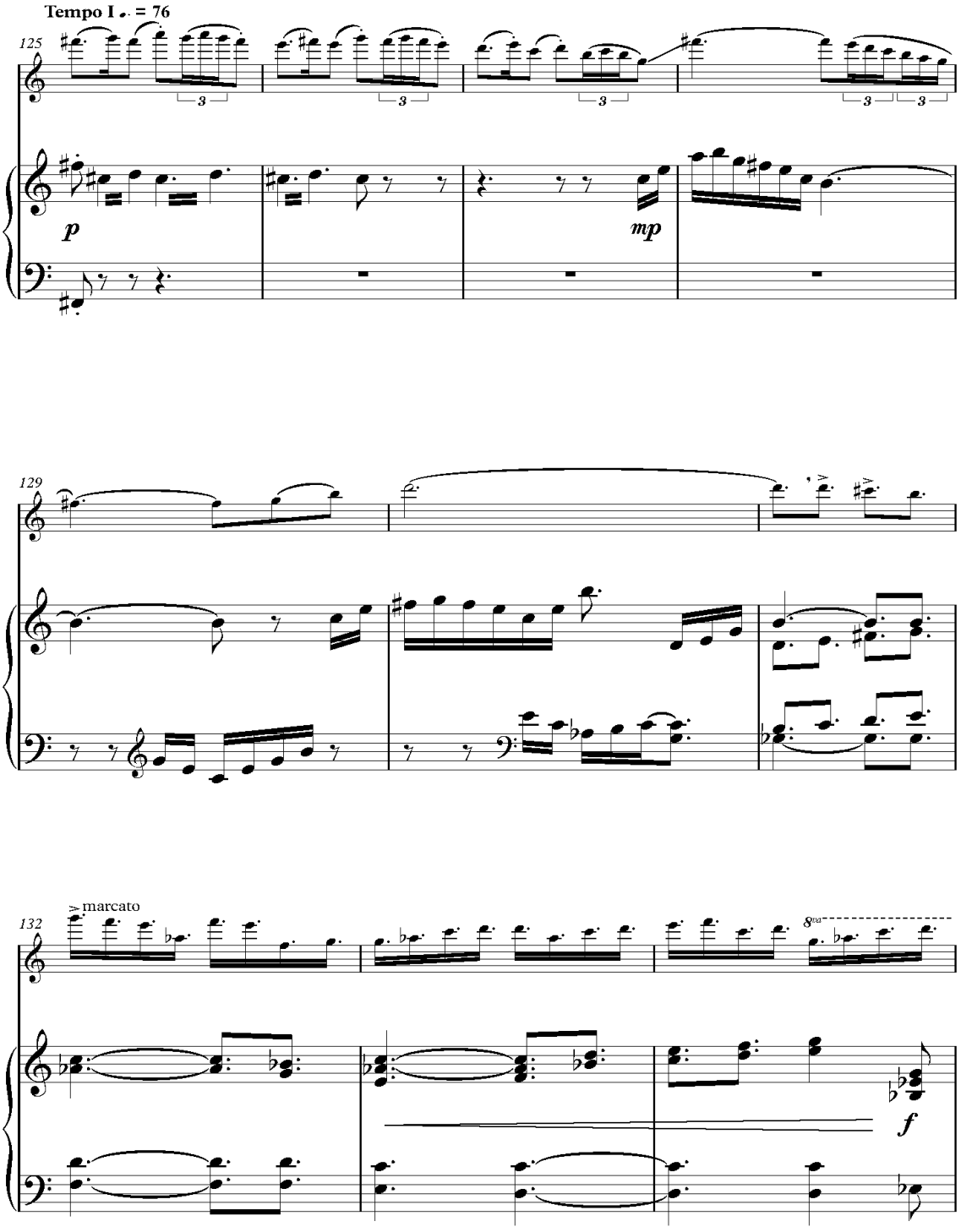



9
102
p
107
sfz
mf
f
mf
111
mf
3
3
p
tr
tr

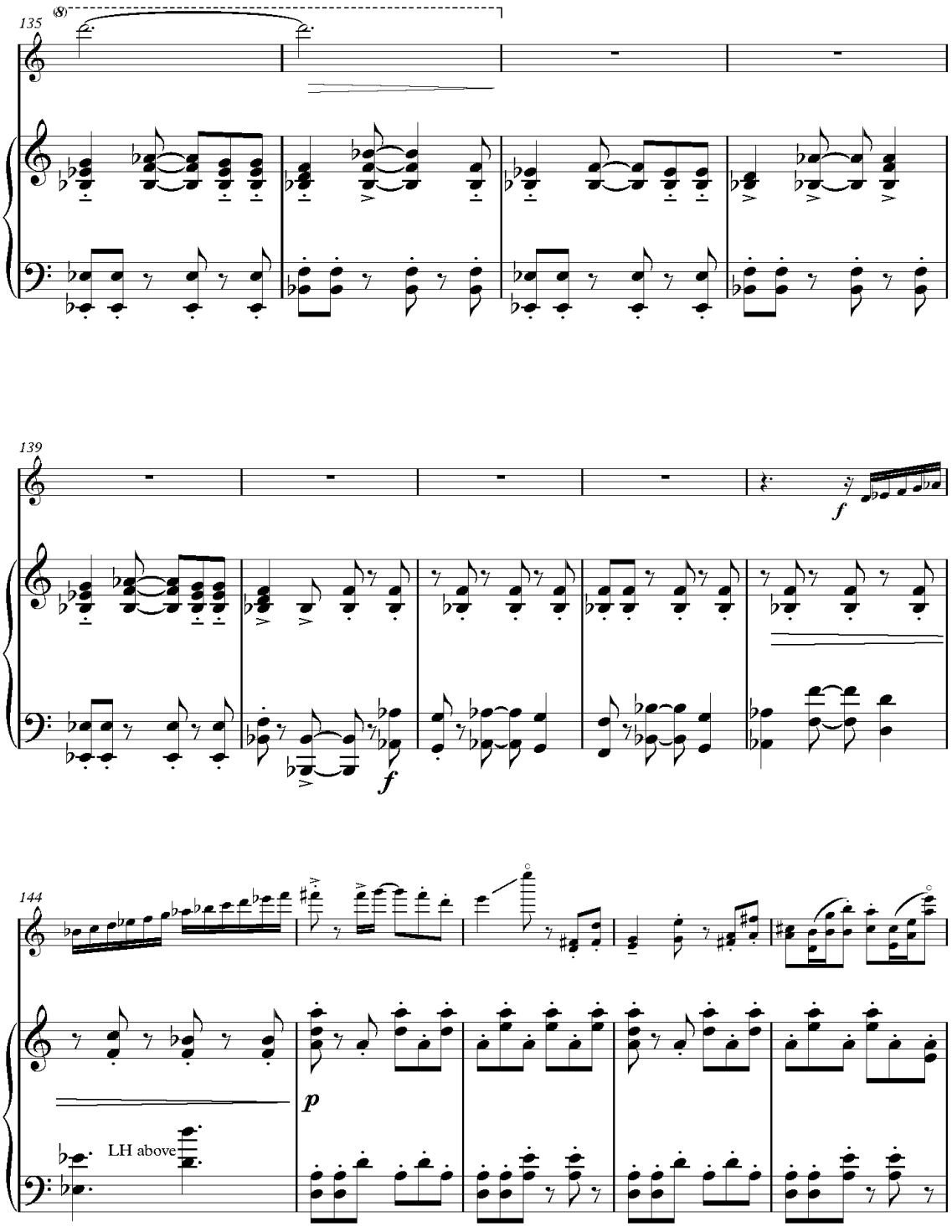
10

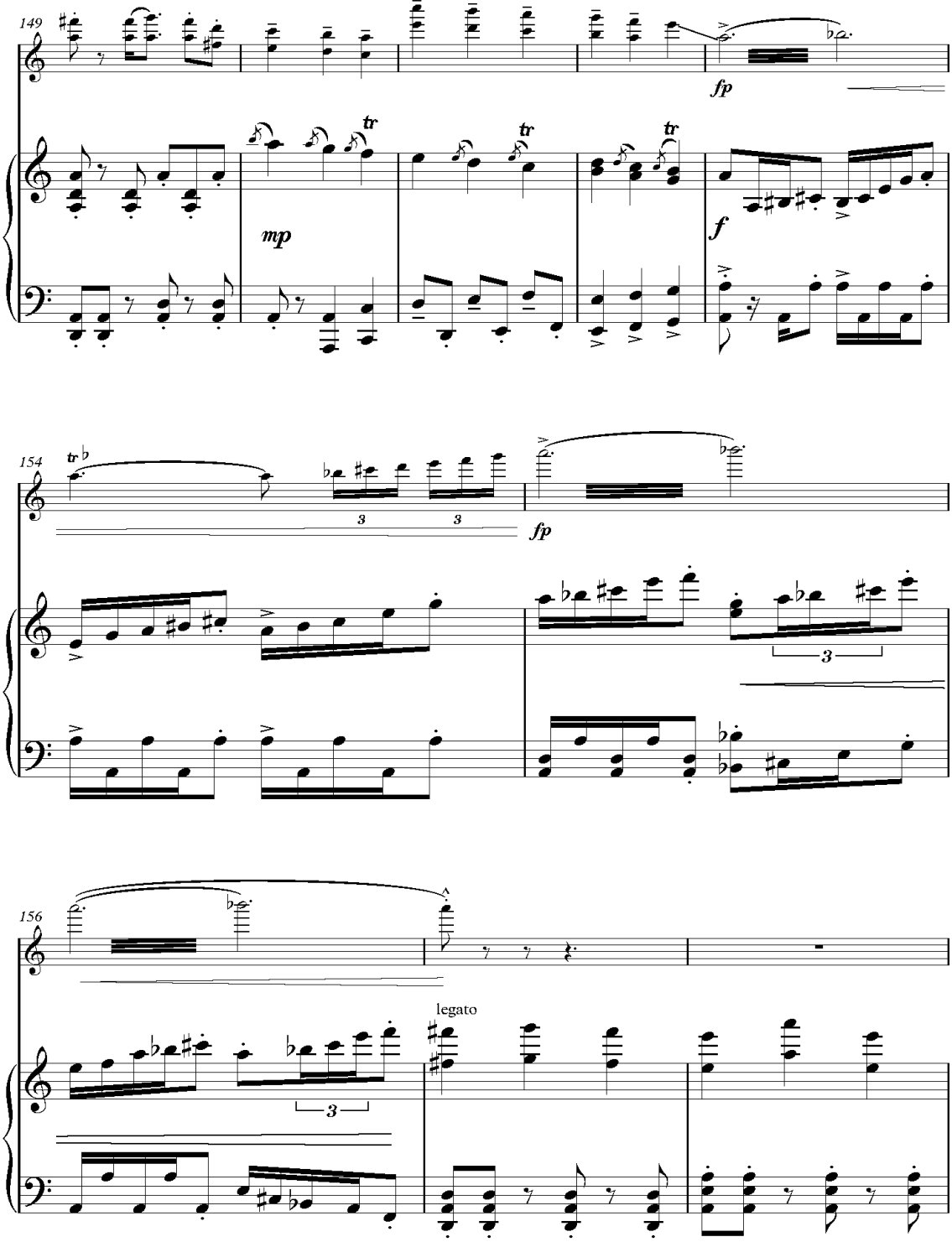


11

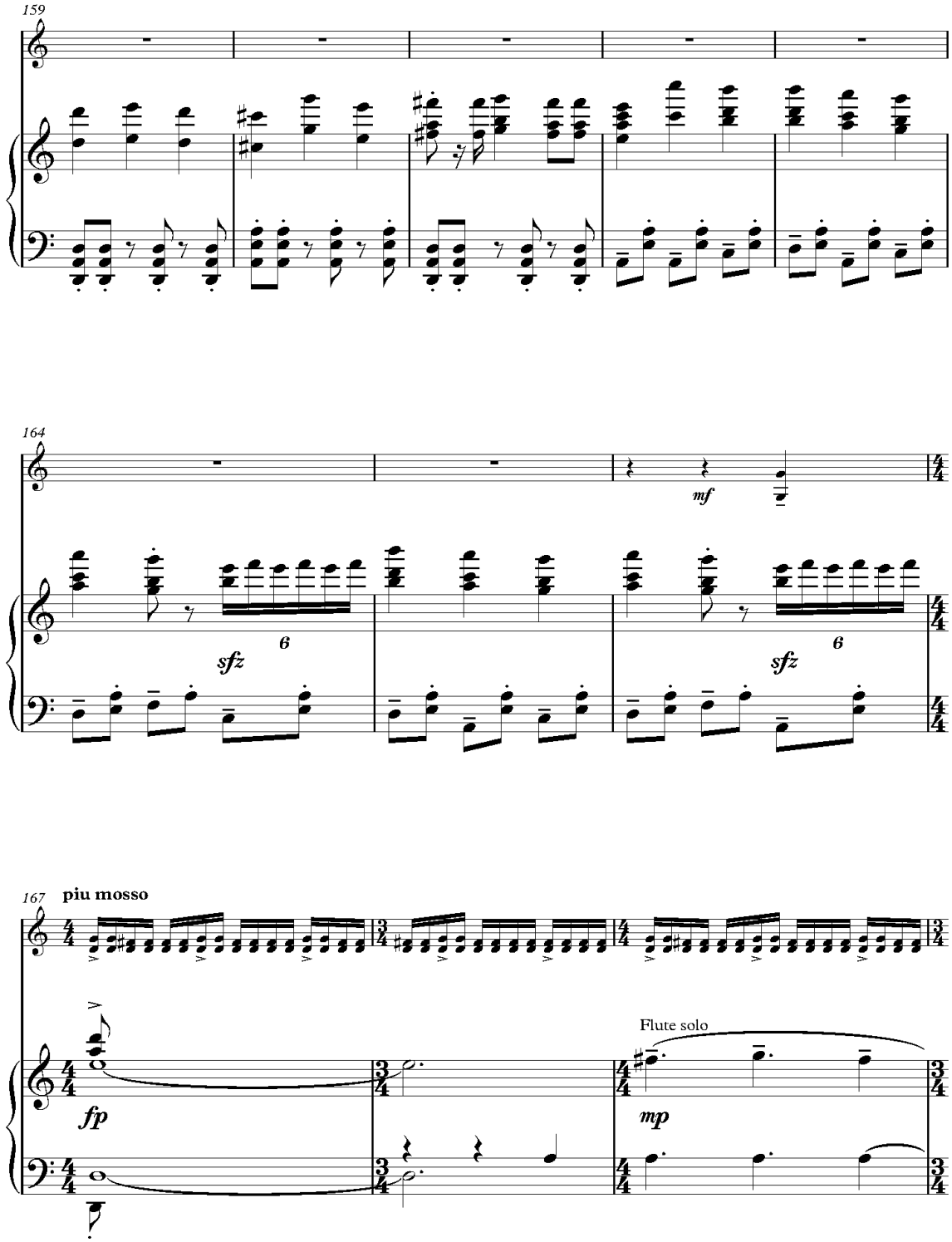


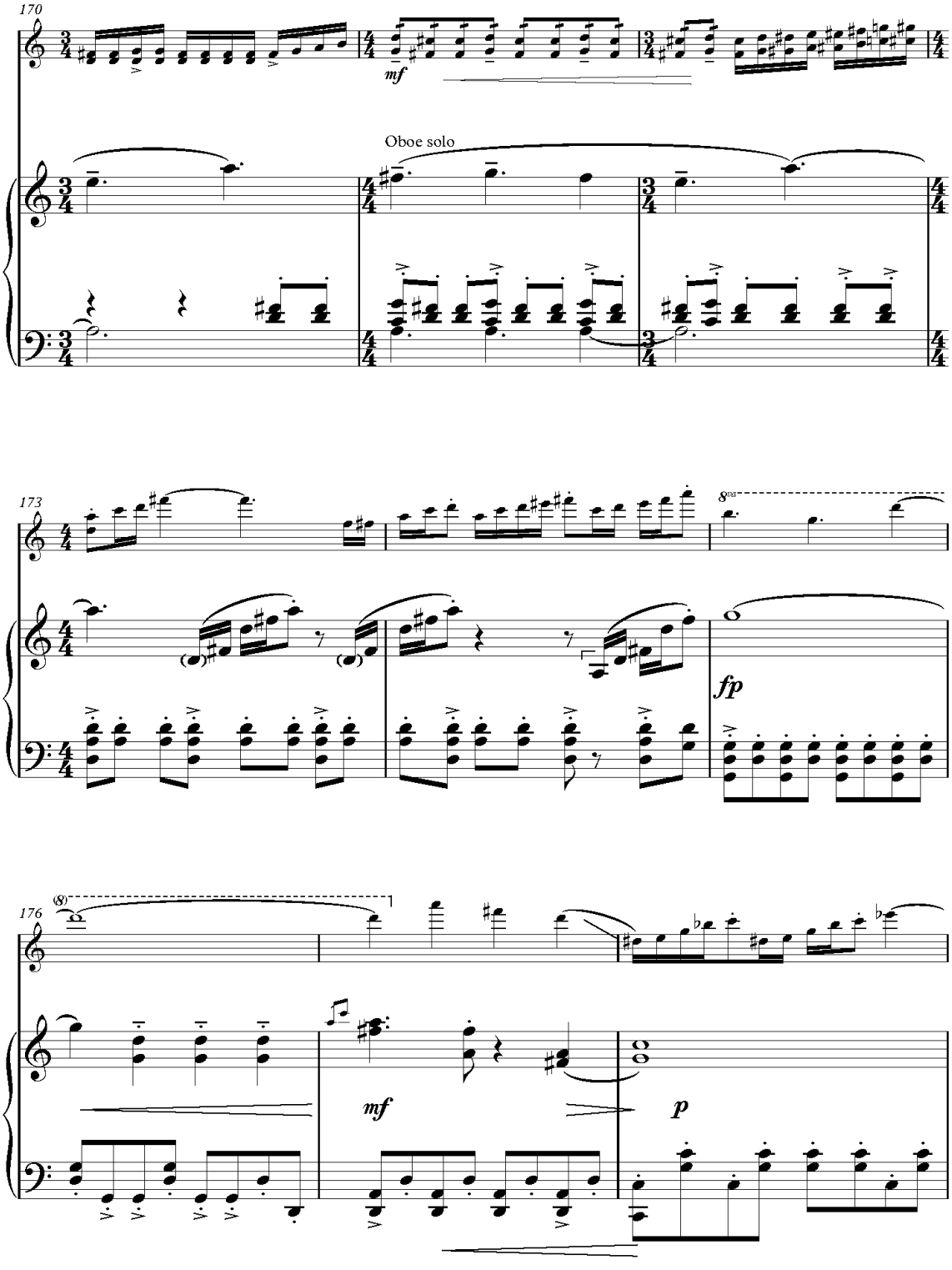
12



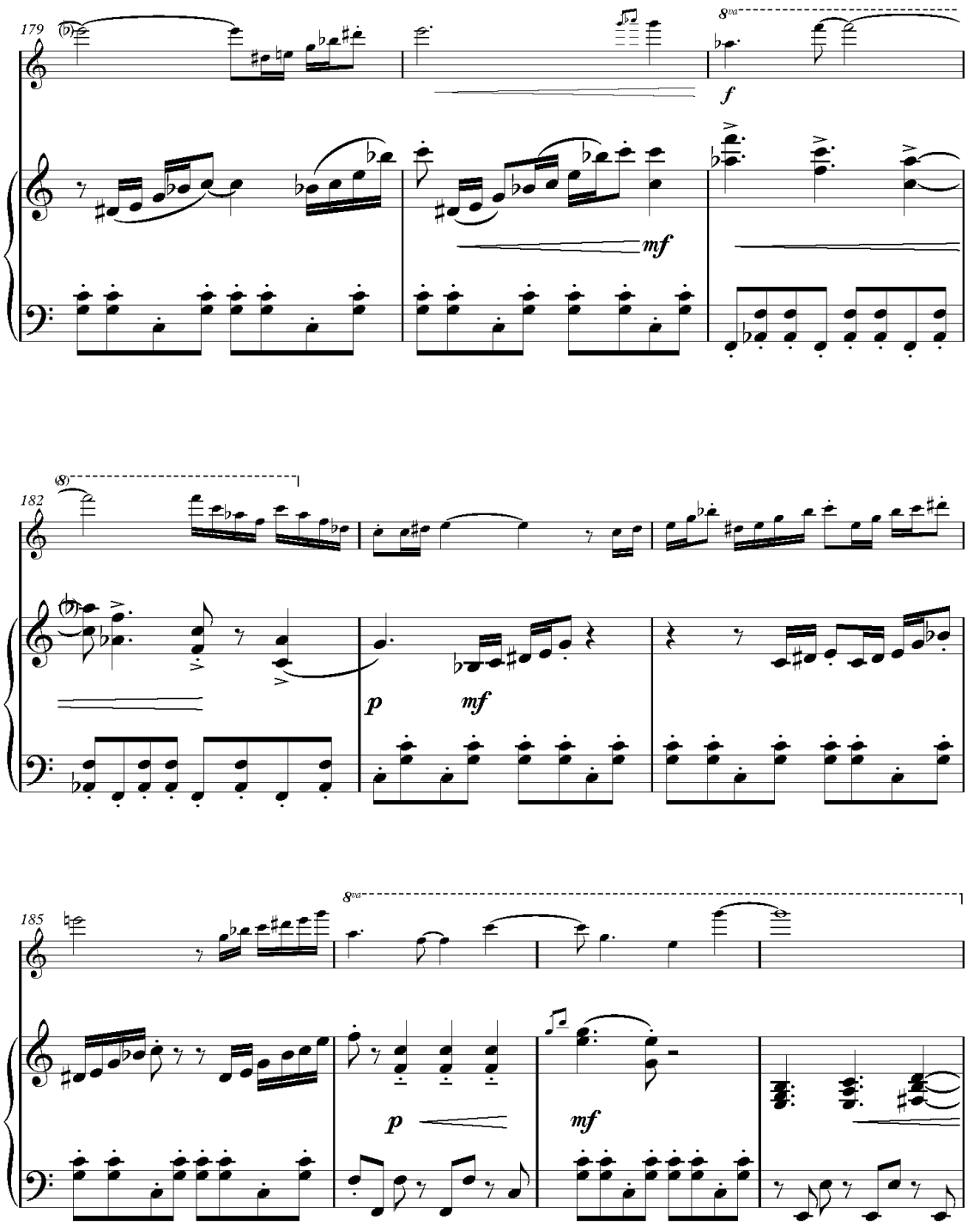

149
fp
mp
tr
f
154
fp
3
156
legato

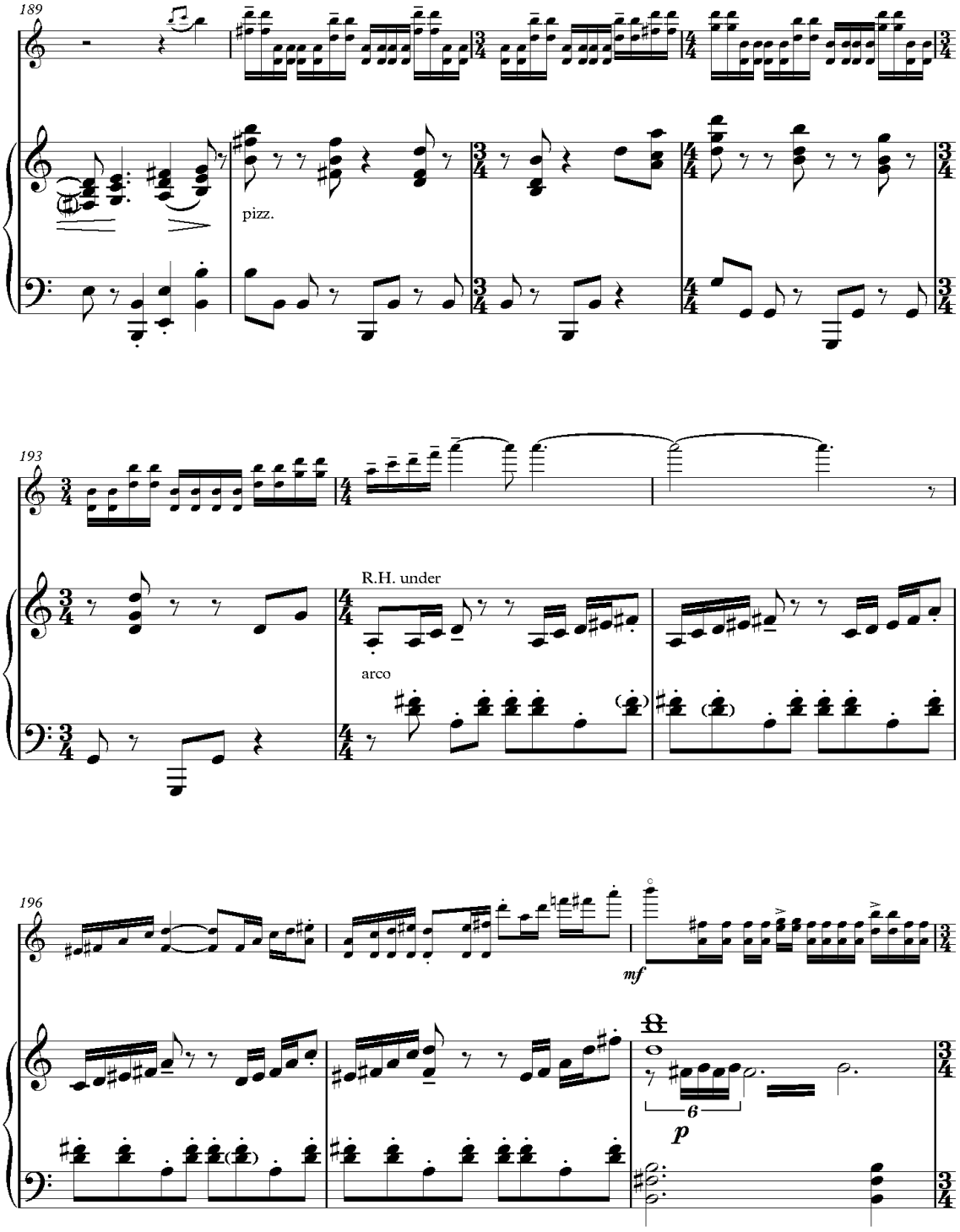
14



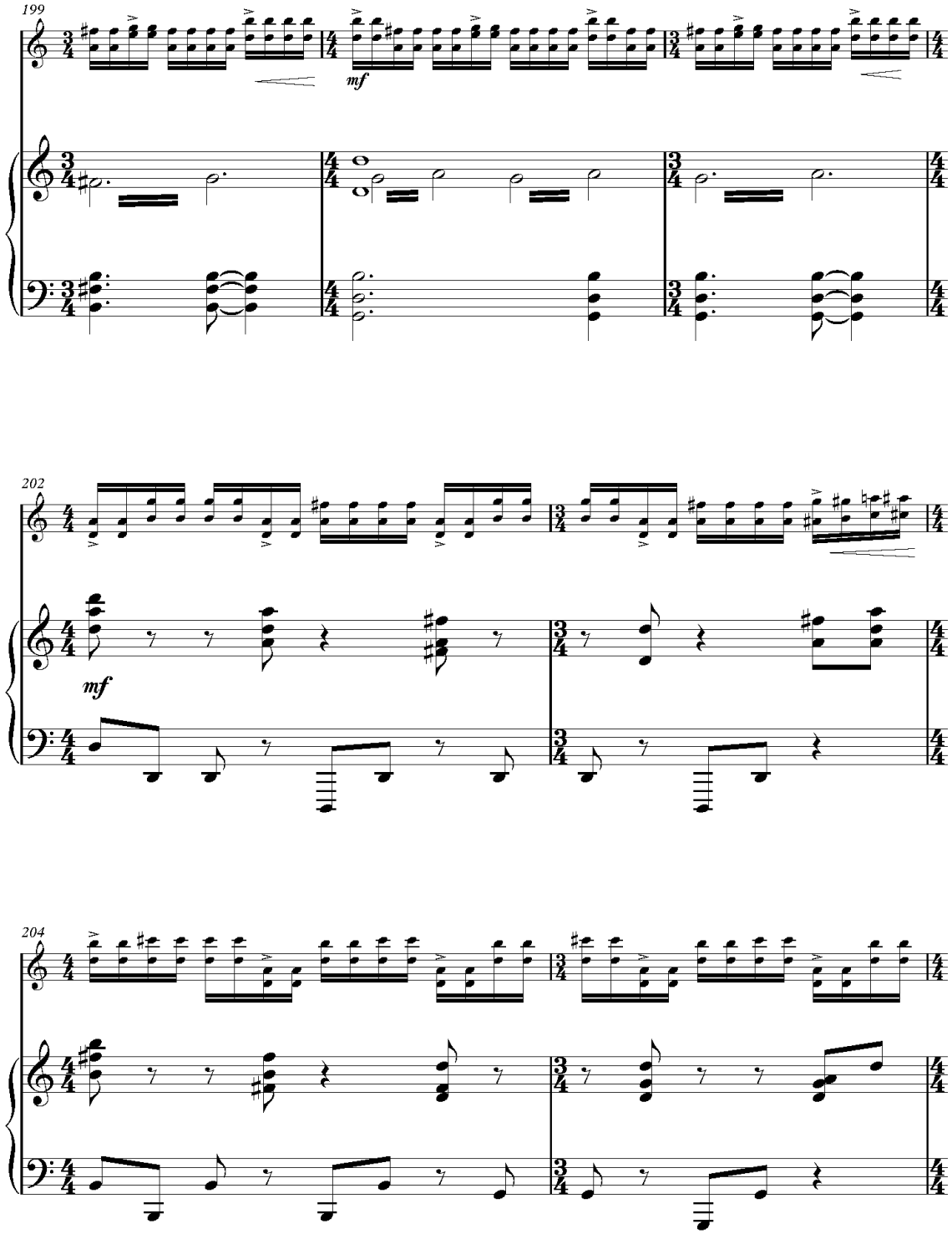

170
mf
Oboe solo
173
8va
fp
176
(8)
1
mf
p

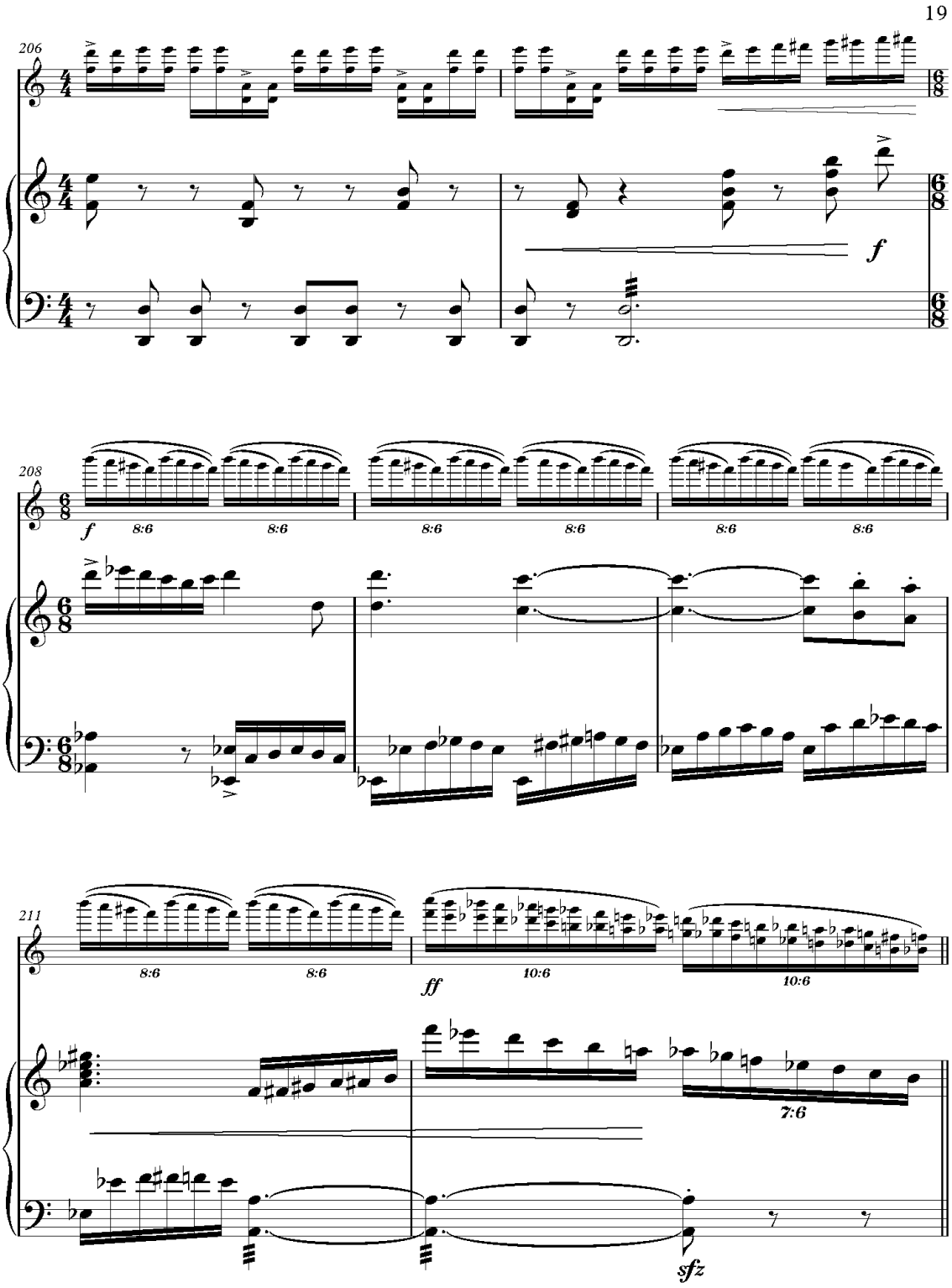
16



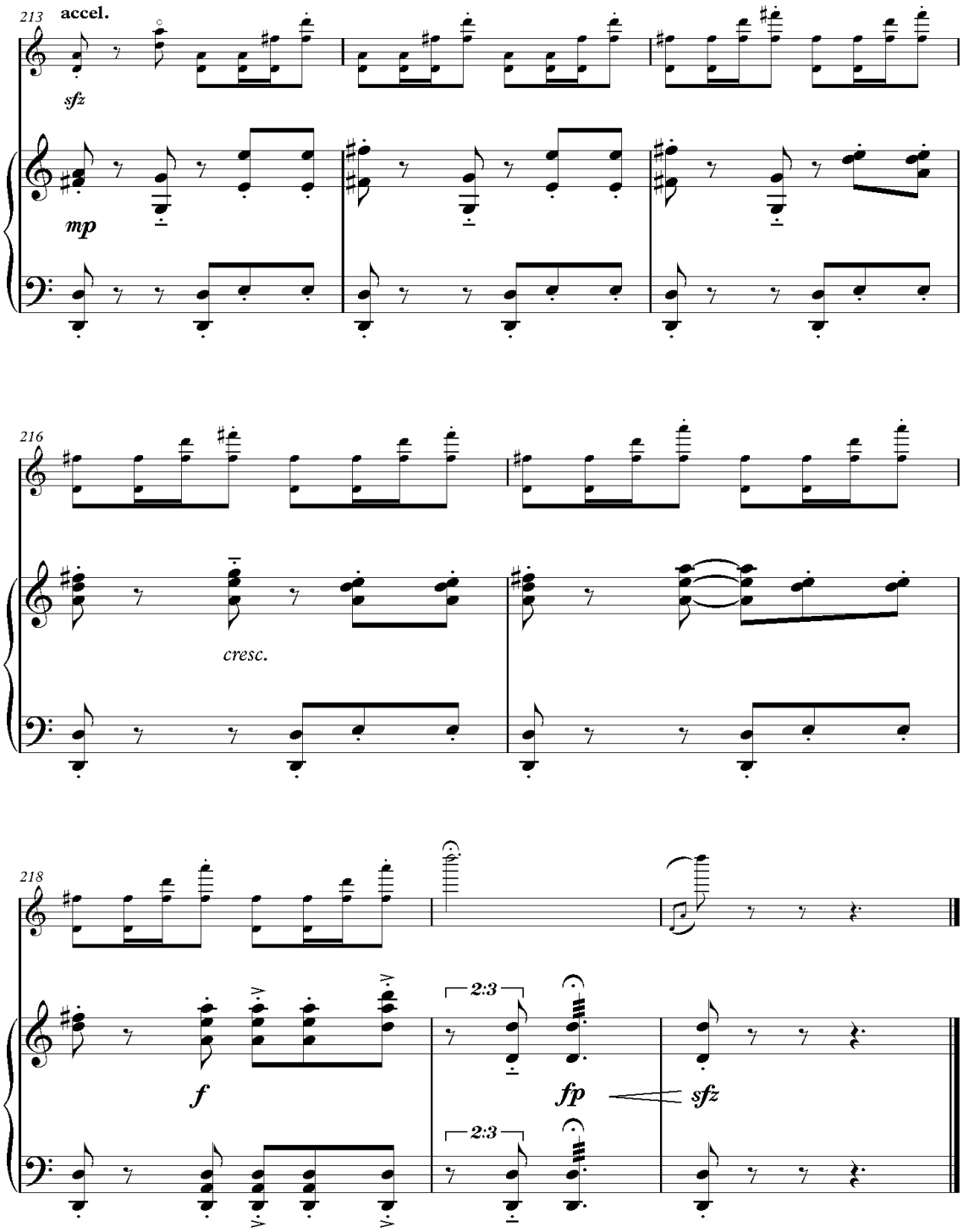

189
pizz.
193
R.H. under
arco
196
mf
6
p

18




19
206
f
208
f
8:6
8:6
8:6
8:6
8:6
8:6
211
8:6
8:6
ff
10:6
10:6
7:6
sfz

20



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