

codarts



rotterdam

## Artistic Research Report

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Research domain: Performance Practice

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**Title of the research:** Berio Sequenza VIII: The violin's journey through the music.

**Artistic Research Question:** How can I create my own performance of Berio's violin *Sequenza* by collecting information from recordings analysis, experts consultation and written resources?

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# 1 Abstract

The path that a musician traverses when starting and playing a new piece it's a long process of discoveries and learning. In this case, this process is settled on a deep understanding and analysis of the *Sequenza* (that is based on Berio experts' knowledge) and which supports the technical and musical decisions made for my approach to this piece. The steps are made by intervention cycles: the piece is divided in four big sections and each of them is addressed in one intervention cycle. The analysis of two important recordings of the piece was basic for this Research: Jean-Marie Conquer's and Carlo Chiarappa's (the latter one was the player that premiered the piece), and also the meetings that I had with some experts on this field: Joseph Puglia and Simone Fontanelli. I didn't take the decision of starting to play this piece carelessly: it is a piece which requires a great deal of knowledge about violin technique and about contemporary music notation. The kind of work that I carried out was very helpful for me as a musician and as a violinist: I learnt about how to approach technically many problems that I can find, and how useful different sources can be which in other contexts I wouldn't have considered as a learning source. This Research could be very useful for other musicians that are interested in Berio's music, and of course for violin players who wonder how they can solve some of the problems that can be found on this or similar pieces.

## 2 Introduction

I would like to talk about how I became interested in this piece. I was looking for a new solo repertoire to play in some concerts and I read about the violin *Sequenza*. When I first listened to it, I didn't like it so much: I couldn't understand it at all. Then I thought that, of course, I wanted to be able to understand the piece, so I listened to it several times and after some days I started liking it. I also realised that it was not an easy piece only in terms of violin technique, but also in terms of understanding. So I concluded that I really wanted to know it deeply and to play it because I could start to grasp that it's a fantastic piece.

When I arrived at Codarts, I thought from the beginning that it was a perfect topic for my artistic research. There is another point that I didn't explain yet: the importance of the piece. Having in mind everything that I know about this piece at the end of my research, I can state that this piece is quite important for the violin repertoire and, in my opinion, it is not fair the fact that it isn't more well-known. I can understand it because it's not part of the auditioning repertoire and because not many violin players are into XX century music, but as J. K. Halfyard says in the chapter *Provoking Acts* of the book *Berio's Sequenzas*: "Berio's ideal interpreter is possessed of 'a virtuosity of knowledge'"<sup>1</sup>. He's referring to knowledge in the history of music, as he explains afterwards. My opinion is completely in favour of this comment, a violin player must go further from the typical violin repertoire and as a good musician must take care of his/her knowledge in history of music.

These are the basic reasons that led me to my research topic and therefore, to my research question: How can I create my own performance of Berio's violin *Sequenza* by collecting information from recordings analysis, experts consultation and written resources? I think this is an adequate question in my case, because what I wanted from the beginning was to play the piece. The other big issue was being

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<sup>1</sup> Halfyard, Janet K. 2007. "Provoking acts: The Theatre of Berio's Sequenzas". In *Berio's Sequenzas. Essays on Performance, Composition and Analysis*, Ashgate, Aldershot, 115.

able to understand it (actually, both things are really connected), so in the question that I stated above, both subjects are included: the understanding and the practicing.

The resources that were a solid base for this research are quite diverse. During my desk research, I found really philosophical and abstract information, which could give me an idea of Berio's way of thinking. An example of this can be concepts like "theatricality" or "gesture" which are really relevant to define Berio's music and which I was not able to understand and explain completely at the beginning of this work. I have found sources which were more concrete and I could apply to my research and to my playing in a more direct way, like the score analysis that I found on this piece. Here, I would like to make reference to the Artistic Research from a former Codarts violin student, Ioan Haffner, which is about Berio's violin *Sequenza* as well. It is the only research done about the same topic I could find so far, and it was really helpful for me. Our approaches are nevertheless quite different, but on many occasions having the possibility of reading his work was important and inspiring for me.

I would suggest reading my Artistic Report to people that are interested in Berio's *Sequenzas*, but especially to people who are into the violin one: I think there are many good contributions in the connection between the musical and the analytical part of the piece and the technical approach. From the violin technique point of view it is a very useful work and there may be issues involving the performance approach which were not mentioned in other resources and can be considered important for a violinist.

## 3 Research findings

### 3.1 Presentation of the artistic result

<https://www.youtube.com/watch?v=bcSxEtejAO0>

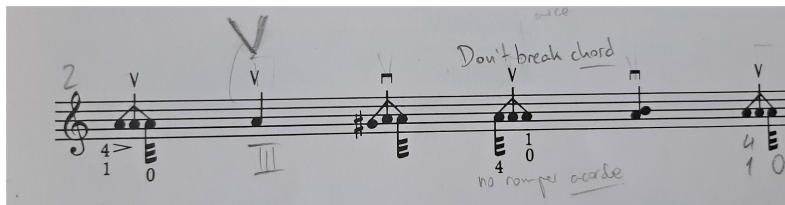
Sequenza VIII per violino solo, L. Berio. By Sara Molina Castellote, on 31st of May 2020. Duration: 15'

### 3.2 Documentation of the artistic result

I will make a small summary of the main decisions I took for each section of the piece.

- My first intervention cycle was about the first part of the piece (until stave number 23, which is the end of the third page of the piece). It was useful for me to contact Ioan Haffner (a student from Codarts who made his Research about Berio violin Sequenza as well) and to have his feedback about one of my recordings. I also had feedback from Cecilia Ziano, member of Rotterdams Philharmonisch Orkest (principal of second violins). I can talk about some decisions that I took from that intervention cycle that are now part of the artistic result, and they're based on the work that I did at that moment.

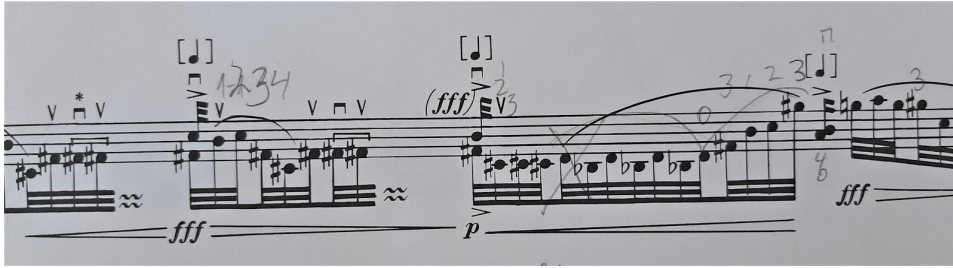
#### Bowings:



Stave 2



Stave 8

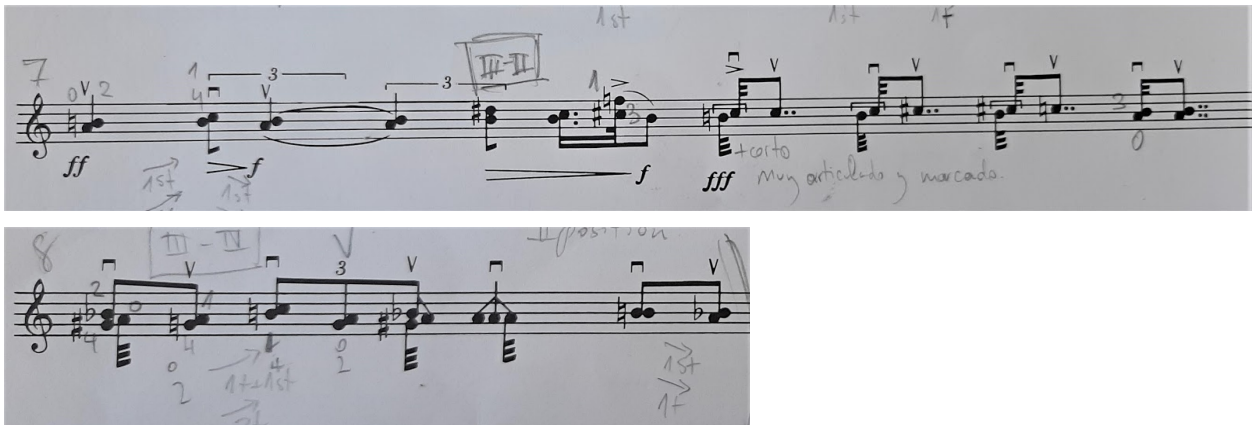


Stave 9

G. Nikolic (my teacher at Codarts) advised me during my first intervention cycle that the best option is playing the bowings that are written. From then on, I had his comment always in mind. Of course, if the bowings are not working, I change them, but I have always tried to play the original.

These pictures above are some examples: in stave 2, I wanted to try playing it down bow, because it's what C. Chiarappa recorded, but afterwards I changed my mind, because it is perfectly possible to play it up bow (what is written originally) and I'm sure it will make more sense for the whole passage as well. Stave 8: I decided to play down bow (B-F-B) and up bow in the next slur instead of two up bows: I played what it's written for very long, and it doesn't sound well articulated and therefore it's really difficult to understand the passage. Stave 9: there is a long slur in the beat where the *crescendo* is written: I decided to split this slur in two bows, so I can play the *crescendo* properly (I have two bows to build a proper *crescendo*, not only one) and I can play the notes with accent down bow.

#### Decision on which strings to play:



Staves 7 and 8

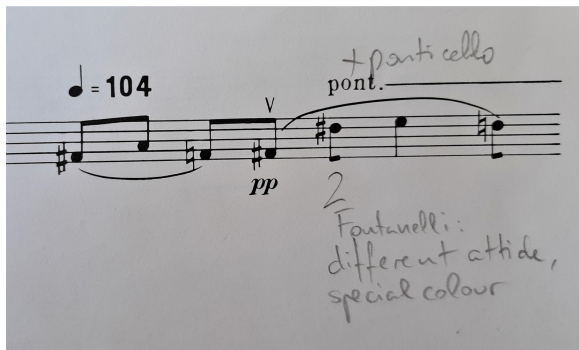
I decided to change the string in the stave number 7, for the 5th note. There are some players that don't change the string and play the rest of the passage until the next subsection on D and G string. In my case, I decided to stay on A and D string until the end of stave 7, and then I go back to D and G string for the beginning of stave 8. Maybe I decide to change it in the future, because it's much easier to play the passage of stave 8 on A and D string, as J. Puglia advised me.

- My second intervention cycle was about the second part of the piece. I made it during my Erasmus semester in Salzburg, where I met Simone Fontanelli. He's an expert in Berio music and

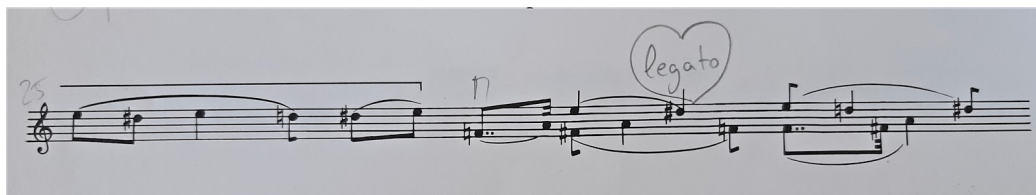
teacher of Contemporary Music in Mozarteum University Salzburg. He gave me a lot of information about Berio in more detail and he provided me a lot of ideas as well about how to approach his music. He heard me on some occasions and gave me a lot of good feedback. It was really useful for me. I also met a student from Mozarteum, Leon Keuffer, who played and performed the piece and explained to me how to play some parts that I didn't understand because of the notation. He told me about his experience with the piece and it was really revealing.

I will talk about some details of the result of this intervention cycle:

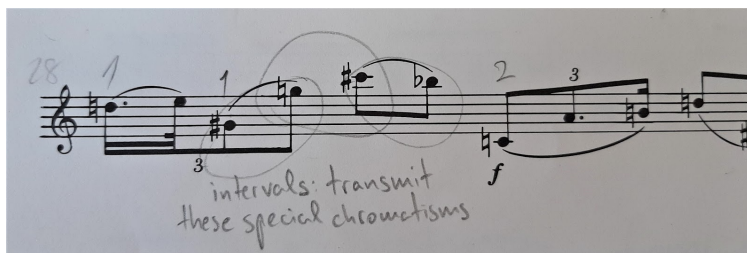
#### End of page 3 and page 4 (first subsection):



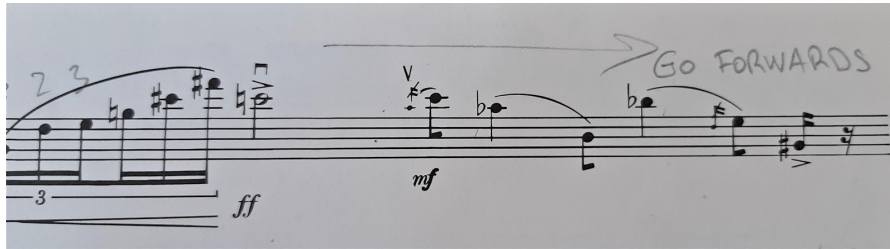
Stave 24



Stave 25



Stave 28



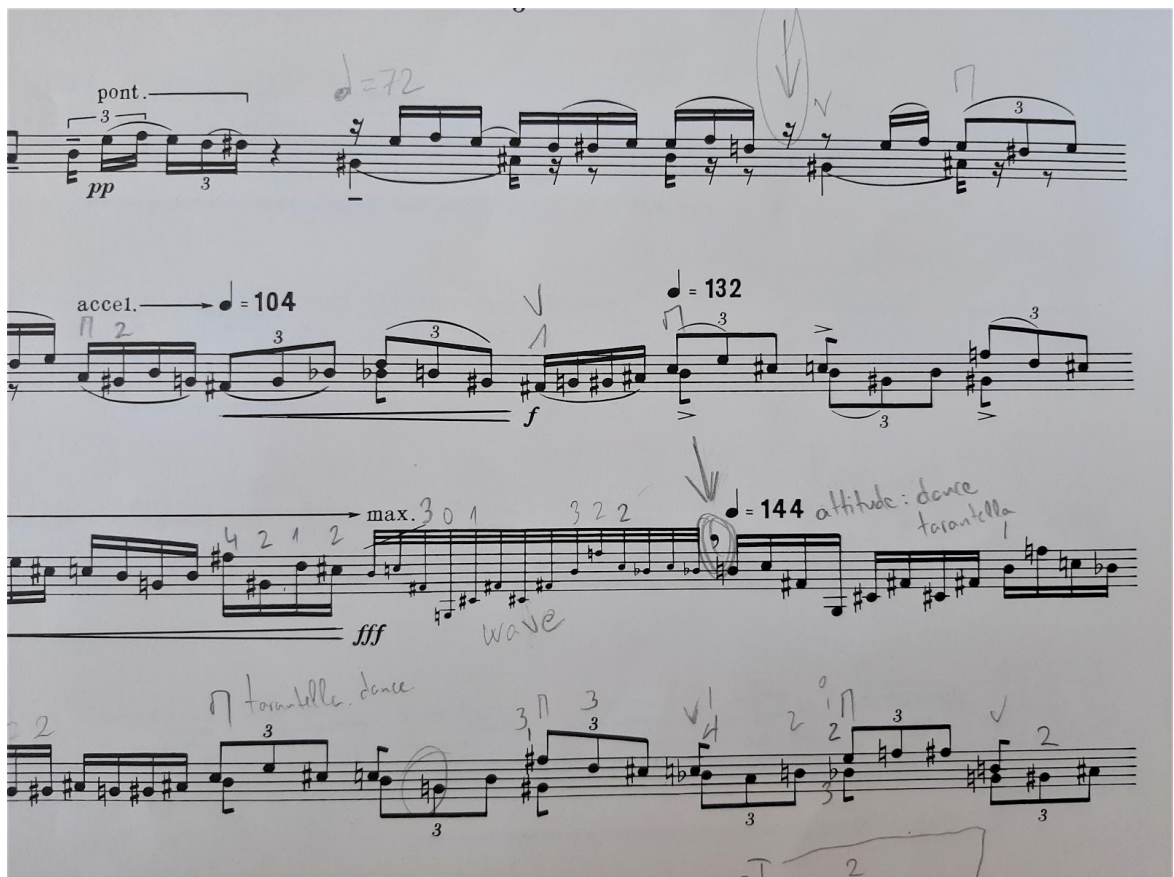
Stave 29



Stave 30

Most of these examples are about character and tempo. Stave 24: it's important to transmit correctly the *sul ponticello* character: as it is mentioned in detail in the intervention cycle, this was part of S. Fontanelli's feedback, since the recording that I made was too focused on playing the correct technique and I was missing the character of the piece and of each part. Stave 25: don't forget to take more care about the phrasing and to play a good legato. I realised about this important issue while analysing the two recordings: the *legato* in this passage is really linked to the musical idea which must be transmitted and it is really clear in both recordings. Stave 28: it would be better to consider the intensity of the chromatisms, this was a comment of J. Puglia in the masterclass that he gave me about the *Sequenza*. Stave 29: don't lose too much time: practise with metronome (J. Puglia comment as well). Finally in stave 30 I should think more about the colour that I want: a conclusion that I came to after analysing both recordings.

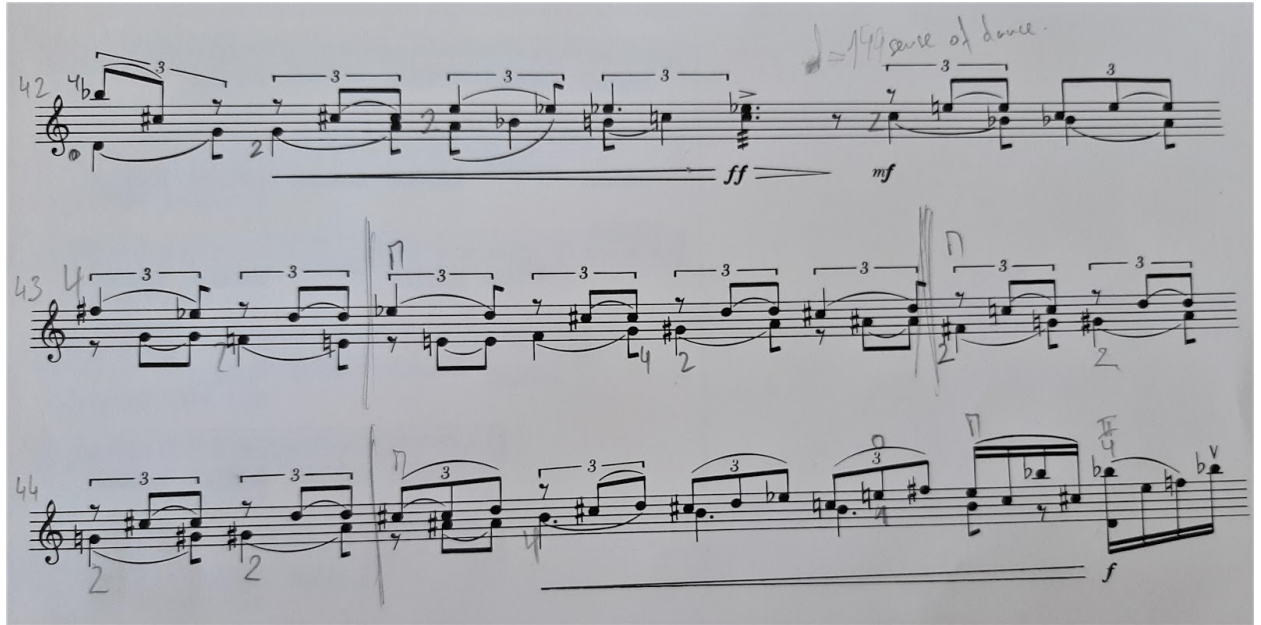
**Pages 5 and 6:**



**Staves 33 to 36**

With this picture I would like to talk about two ideas: the commas and rests, and the signs of character that I wrote. I used a big arrow to indicate in which rests and places it's important for me to take a breath, or to stop playing for the time that I consider. Also I wrote about the character: "attitude: dance, tarantella". It was one of the comments in Fontanelli's feedback.





Staves 42 to 44

In this long passage, I wrote a way of structuring my practising: every four beats I make a pause, so I can make something logical musically and so I can look for a better playing (if a passage is shortened, it is easier to look for the better quality because it is less amount of material to focus on).

- Third intervention cycle: from page 7 to 9 (including both): this is the third section of the piece. I had to figure out how to build it: every player can make their own part, it is quite free. The meeting that I had in Salzburg with Leon Keuffer was very useful for this intervention cycle, also some talks and feedback sessions with S. Fontanelli, Joseph Puglia and my teacher Gordan Nikolic, as well as some research meetings with my coach F. Mosquera. I made some experiments as well: with the help of the Audacity computer program I found out which notes C. Chiarappa and J M. Conquer play exactly in their recordings. Since it is almost impossible to know what they play in normal tempo, I applied a slow down effect to the recordings. This was really revealing for me and for my research. After all this compiled information, I made my own score:

Handwritten musical score for guitar, featuring a tempo of  $\text{♩} = 72$  and a key signature of one sharp (F#).

**Measure 49:** *pont.* (pizzicato), *tasto* (tastando), *stacc.* (staccato). Dynamics: *pp* (pianissimo), *p* (piano). Includes triplets and a circled *+*.

**Measure 50:** *not too present* (handwritten note). Dynamics: *pp*.

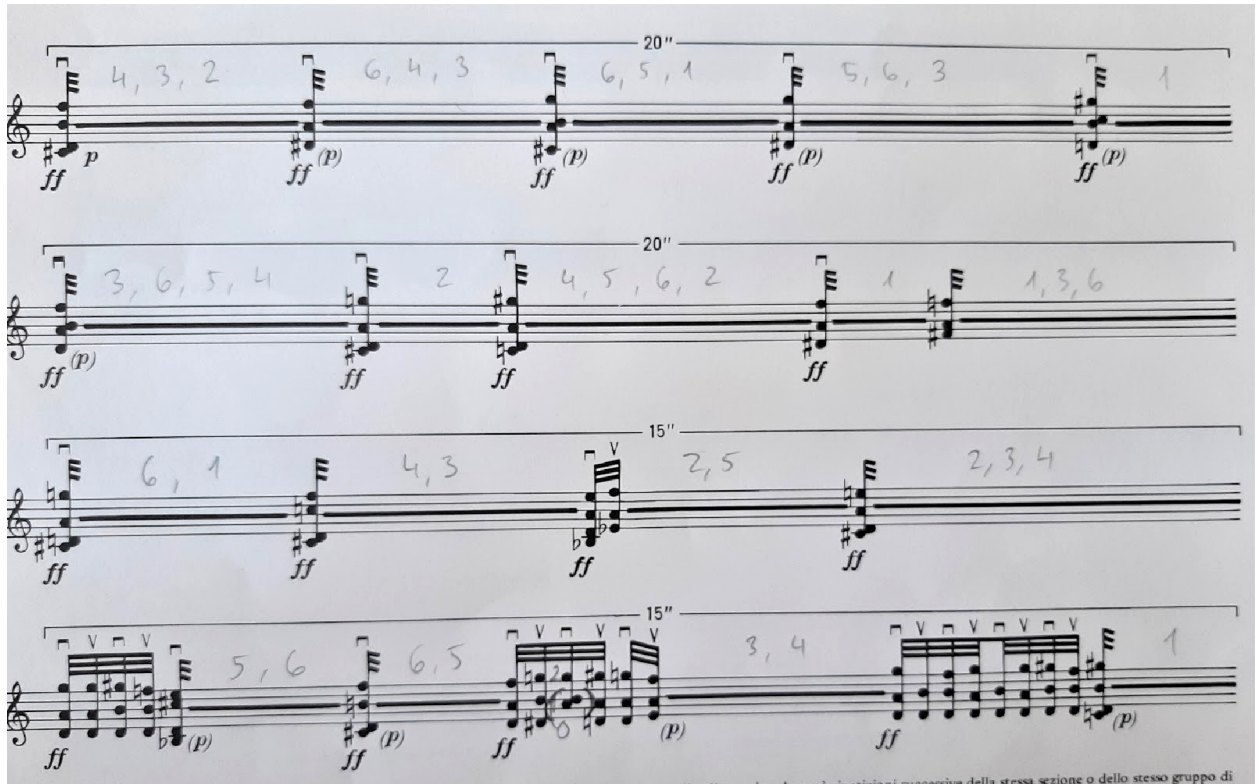
**Measures 51-54:** Six staves of music, each marked *sempre stacc. e pp* (always staccato and pianissimo). A bracket groups these measures with a sequence of circled numbers: ① ② ③ ④ ⑤ ⑥ ② ⑤ ③ ② ④ ①.

**Measure 55:** A staff with five notes, each with a handwritten sequence of numbers above it: 4, 3, 2; 6, 4, 3; 6, 5, 1; 5, 6, 3; 1. Dynamics: *ff* (fortissimo), *p* (piano), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo).

**Measure 60:** A bracket indicates a 60-measure section.

**Measure 20:** A bracket indicates a 20-measure section.

First part of the page number 7

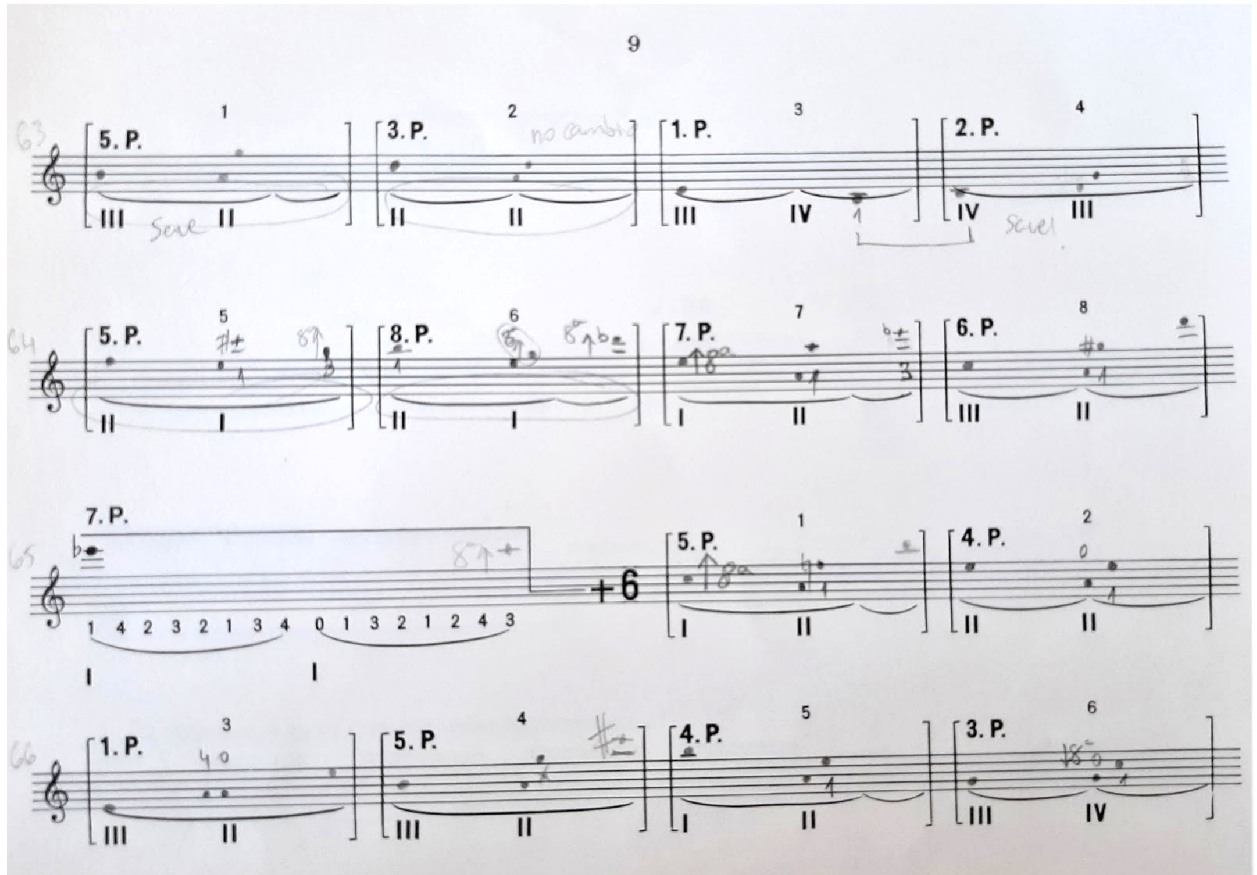


### Second part of page 7

The numbers that are written in the score are what I decided to play. When I started practising this part it was quite difficult for me to connect the small passages in a random way, I mean, I had the feeling that I always needed to follow the same order. It was a great challenge to feel free, so the fundamental task is knowing the number of every small passage by heart. Then it is a matter of practising being able to connect them freely.

At the very beginning I made some calculations, to know how many I should play to make a good timing, but at the performance it should be a matter of feeling. The sense of good timing must be well trained: in my case if I don't have that in mind, I play every small part for too long. Basically, this section is more about transmitting a feeling of improvisation, craziness and randomness than about planning. I explain this in more detail in my third intervention cycle section.





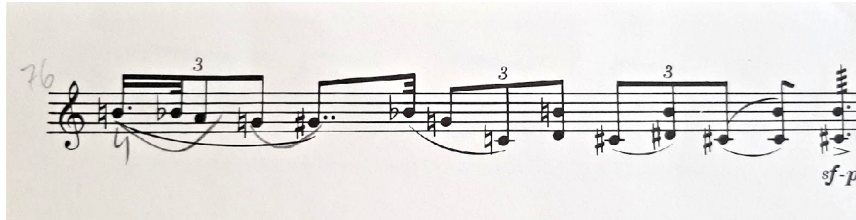
*First part of page 9*

This is my score of page number 9. I decided to write some key notes: the ones that are really important for me to play well and in tune. Also, I discovered by listening to both experiments that I did with the recordings, that there are many places where the exact notes are not important at all and it is not necessary to be extremely precise: the players in the recordings just make the gesture.

- Fourth intervention cycle: last two pages.  
I conducted this intervention cycle when I was about to leave Salzburg and when I arrived back to Rotterdam. At this moment of my research, the most relevant source for me was the score and recording analysis. And, of course, experts who could give me good feedback as well. Since the most important part of the desk research was done in the first intervention cycles, at this point I was really focused on the practical side of my research. During this intervention cycle I had two very important pieces of feedback: by Gordan Nikolic and Simone Fontanelli. Both are really different, but they enriched me very much as a musician. Later on, when I practised this section of the piece and I was looking for my own performance, I could make my own decisions because I know different things. I will mention some small details:



Stave 74



Stave 76

As I mentioned before, I always tried to stay with the bowings that are written in the original score, but it was important for me to play down bow the quadruple stops chord (stave 72). Also on stave 76 I split the slur due to problems with bow distribution and accents which don't help the character or to the phrasing. Later on I realised that with a faster tempo the original bowings are much easier than they look. Actually in my final recording I play the original.

Finally, I would like to mention the “*recitativo*” which I wrote in my score (stave 74), which makes reference to the character of this last section: this was the matter in both feedback that I received. It is more detailed in the intervention cycle section, but I should have in mind that this part has a clear *recitativo* character. Both S. Fontanelli and G. Nikolic gave me good musical ideas which I needed to develop on my own, but I should feel this “*recitativo*” freedom.

### 3.3 Explanation of progress during the research process

In this section I would like to talk about the technical approach. The technical level of this piece is quite high and demanding, some of the difficulties cannot be found in many other pieces and some other technical problems are approached in this piece in a different way than in the traditional way of violin playing. After studying and practising the piece, I made a list of categories which summarize the technical issues that I found in the piece during my two years of research into this piece and how I solved them (based on expert consultation, violin lessons, of some recordings or directly on my own decision as a violinist and musician). I think this can be very helpful for other students or players that have doubts about how to play the piece. Additionally, this list is really important for myself as a violinist because it is the result of a very long learning process which has been growing up during my two years of master studies at Codarts.

#### High positions

It is fundamental to keep the relaxation during moments that require an unnatural position of the hand. This is happening quite often in this piece, especially having to stretch a lot the hand while playing double

Of course, if the player has big hands maybe it won't even be an issue for him/her. In my case, it was a problem at the beginning.

The best example for this is the beginning of the piece:

♩ = 54  
Sempre senza o poco vibrato, molto intenso e alla corda

Handwritten musical score for guitar, featuring four staves of music. The score includes various chords, fingerings, and performance instructions. Handwritten notes in Italian and French are present, along with circled chord diagrams and a large 'Si' with an arrow pointing to a measure.

Handwritten notes and markings include:

- sube l'istmo en bloque* (circled)
- Same time*
- biga d'istmo en bloque*
- Si* (with arrow pointing to a measure)
- 1/4 do = 1/4 do*
- 1/4 do = 1/4 do*
- 1/4 do = 1/4 do*
- 1/4 do = 1/4 do*

My own experience, the best way of sorting out this issue was getting used to playing it. The more often I was playing it, the better and comfortable I was feeling afterwards.

First of all, it is important to find a comfortable position for the hand and the arm and also not getting blocked: if a comfortable position is found, the player must be able to move the fingers freely, because the polyphony is going on for a long time and there are no pauses to relocate the hand in a better position.

This kind of passages (especially the complete first page) require a lot of patience, time and repose: it is important to practise the intonation always, but not for hours, because the effort made by the hand is very hard, and it is better to practise concisely.

**Practising the intonation:** As I wrote before, while practising this part, it is really important to be concise. To practise in an effective way shortly. I will put an example to be more clear:

This is a difficult passage for intonation located in the first page (stave 4). What I did firstly when I read this first page was to write in my score which path has to traverse each finger for every change of chord. For example, from the first chord to the second of this passage I'm using the 1st finger in D string, and the 4th finger in G string. The first finger goes from B natural to C natural, so the way that the finger has to travel is half tone upwards. For the fourth finger, the departing point is A natural and the arrival is B natural, so the distance is one tone upwards.

This analysis of the score for this part is basic, at least for me, because if the performer doesn't generally have a clear view on what the finger should do precisely, the intonation will never be good. When this is written and clear in the player's mind, the change of chord must be practised exhaustively and frequently. It is important to always practise from a small scale to a bigger one: to study the change of the chords, but afterwards to play the whole passage as well, because what really matters is the big phrase and the big line. So for me it was important to go step by step.

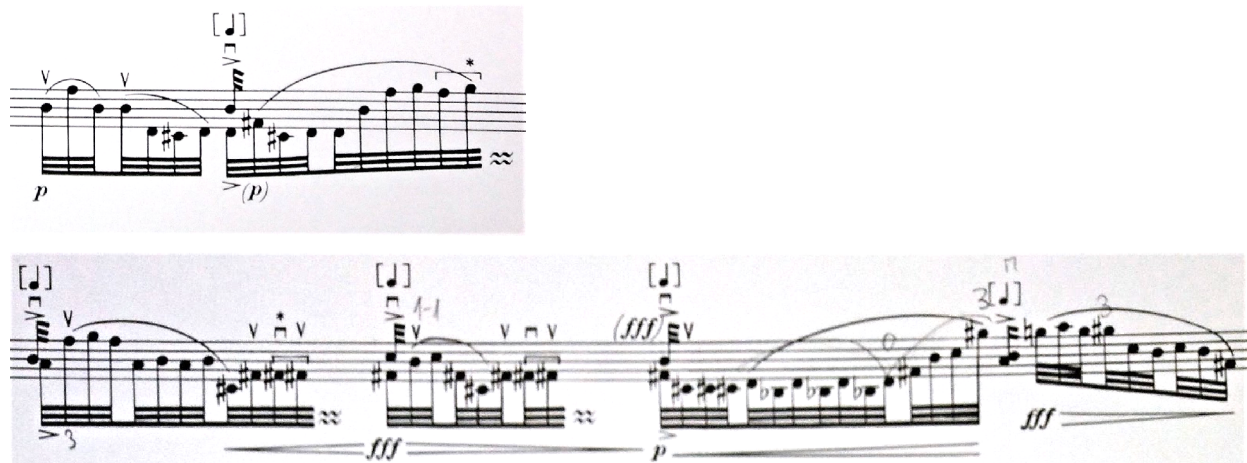
Passages that are also included in this category and can be practised in this way as well: staves 10, 11, 12, 13, 15, 19, 20, 31, 67, 68, 70, 71, 72, 78, 81, 82, 83, 84.

### Fast passages

What is basic to practise the fast passages is the coordination between both hands. At least for me, in this piece it's the main difficulty for the fast passages.

It is quite easy to play fast passages as long as the position of the hand is natural and it is not necessary to make big or difficult movements for the finger (this also includes changes of position). Therefore, this implies two ideas: 1. For the fast passages it is essential to find a good fingering (this is very personal as well) that can work perfectly in a very fast tempo and, 2. The less the hand moves, the better and the faster the passage will be played.

Let's take an example:



**Fingerings:** It is a difficult issue to find good fingerings in this piece. Right at the beginning, the first group of semi-demi quavers there are two possibilities: first position and third one. I have been thinking for a long time that the best option is third position because in this way everything was more gathered. But in the meeting that I had with J. Puglia, he made me realise that the F can be played on A string and then everything is easier: there are not so many abrupt changes on the bow, for the left hand this fingering doesn't require a big effort and it gives the *leggero* character which is important in this passage. Furthermore, it is good to stay in first position for the next passage because there are two D in a row: one must be 4th finger and the other one open string.

In general he told me that in this part he tries to play everything that he can in first position because in that case everything is lighter and what is required in this kind of passages is to be able to play at a very high speed.



**Practise:** In this kind of passages the movements must be as small as possible and also precise, fast and energetic. For me, what is really important is to have the passage really internalised, I must already feel how my hand is going to move for the passage before playing it. Moreover, I think this is the first step to get how to make a certain gesture in a passage in this piece.

A method that I really like is practising with rhythms. I would like to add that it is not as easy and automatic as it looks: there are some bad habits for this exercise that don't work well with the main goal. It is not a problem to take time in the "long" note, but when the fast part of the exercise is played, it should be extremely fast. It is always important to find the way of moving the left hand as little as possible. So, first of all, as we all know, the hand should stay compact and not spread. In this way, everything is closer than what we think.

What is really important as well is to anticipate the movements: for example, if I should stretch my fourth finger more than usual, my hand should be preparing the movement of stretching from some notes before the movement is made.

About the bow: it should be passive in this kind of exercise, because it is not what is being practised. This means that no accents, no *fortissimo* must be played, just to spend the bow that is necessary, and better in piano. It is also important that the speed in the bow is always the same, so the passage is fast because of the left hand, not because the bow speed increases suddenly in a certain moment.

Another exercise that I really like and it's extremely useful to practise the speed in a passage is to take small parts of a big passage and to play them really fast. Then note per note, the rest of the passage is added to this small initial core. In this exercise, both hands are practised, and therefore, the coordination: The last part of practising fast passages in my study is the metronome. This is also a long process, every day must be a bit more developed than the day before, it doesn't work suddenly.

The perfect way of practising speed in a passage is combining these three ways that I already explained. But this is only about practising, and the goal is to be able to play everything correctly and fast. During the performance, the approach of the piece and the character is very different from this accurate way of practising.

This category can be applied to the following staves: 8, 9, 11, 13, 14, 15, 16, 17, 18, 21, 22, 23, 35, 46, 49, 50, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 68, 69, 70, 73.

Nonetheless, I would like to talk about some concrete passages which require a special treatment because of the sensation that they should transmit or the way in which they are written.

- Fast passages in page 7:

What has been really complex for me on this page is the bow. As always in this piece, the goal is to transmit a certain character. The achievement of this resides in three factors: 1. The bow stroke, 2. The dynamic, 3. The tempo/speed.

The character should sound like something really far, like a whisper. The articulation is quite important, but nevertheless, the listener should have the impression that what is sounding is really far. A good example that can be used for this is the Sequenza for voice (from 0:35 to 1:12):

<https://www.youtube.com/watch?v=E0TTd2roL6s>

First of all, the passage must be played very fast, but not necessarily as fast as it's written. Basically the player must figure out what tempo he/she wants to play. It can change afterwards, but it's important to make a decision at a certain moment to be able to practise a concrete bow stroke.

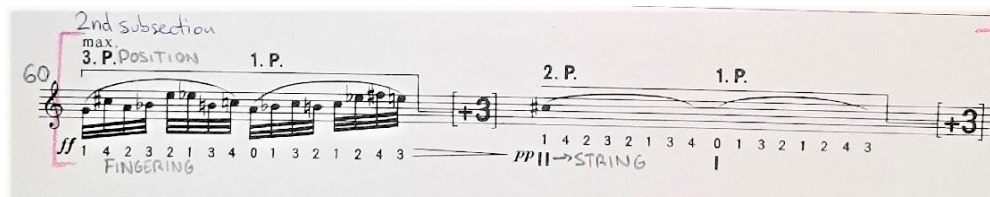
In my case, I had many different pieces of advice about the bow stroke and at the end I made my own decision: I wanted to play it *spiccato*. Nevertheless it should sound really *pianissimo*, distant in terms of character and fast, so I made a big and long research about this bow stroke: sometimes the *spiccato*



didn't come because the dynamic was too low. Finally, after my research process I have three conclusions: 1. It is important to not make the bow jump deliberately: the jump is a consequence of the treatment that the player does to the bow. This statement brought me finally to another idea: if at some moment the bow doesn't jump, it's fine, what matters is the feeling that should be transmitted. 2. One of the keys to play this passage is to find the correct area of the bow where the passage should be played (which depends on each bow and of course, on the desire and approach of every player). 3. Of course, the coordination must be trained and it must be at the best technical level, but if sometimes some notes are missed, it is not a big issue, the important idea is always to keep going. The fact of missing some notes, to not be completely concrete, is matching very well with the feeling that must be transmitted in this moment of the piece.

- Fast passages in pages number 8 and 9:

Basically, this whole subsection is based on the transposition of one passage that is stated in stave number 60 into many pitches, so actually, for the left hand (in terms of fingering), the passage remains for the whole subsection.



In this passage, the hand should be really fast and should move to very difficult positions. When the player feels confident about what he/she has to play in terms of pitch, then comes the very technical part. In my case I practised it with the exercises that I explained at the beginning: rhythms exercise, metronome and adding notes to a fast core. It is a long process which requires a lot of perseverance and repetition for a good internalization of the movement.

It is important for the player to keep in mind that this whole passage is based on the repetition of a gesture. This means that what is important for the audience's attention is the gesture, not the pitches. So the player should figure out in which moment the gesture prevails over the listening of the concrete notes: in the practise sessions when the movement of the hand is already internalised, the performance of the whole passage without taking care of every pitch should be done and alternated with the other exercises which I mentioned previously.

In another section (4.4.4.2. Recording comparison of the fourth intervention cycle) I explain the way that I approached this passage in relation with the score.

## Polyphony

This section includes the passages in which there is a melody played together with more voices. Almost every time that this kind of passage appears in the piece it's important to play *cantabile* and try to sing the melodic line.

In this kind of passage, the left hand should move nimbly and smoothly, it should never be tense. Maybe this sounds quite logical, but it's difficult to get it in this piece, because of the usual uncomfortable fingerings and positions of the hand.

- Unison in double stops.

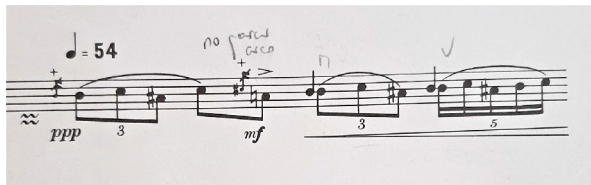
Many times, when there is polyphony, there are double stops in unison and then the music moves around this note, one tone or semitone upwards and in the other voice downwards. I will give an example of some parts:



Stave 10



Stave 12



Stave 72

Specially the last one is really difficult for the hand to make it nimbly and in tune. Maybe for some players with big hands these passages are not a problem, but for people like me, they are.

First of all, the player must find the position for the unison and try to play it in the most comfortable way that it is possible for the hand. It must be relaxed all the time, so it is important to find a way of stretching without tension. Every player must get used to this stretch and this position of the hand, this means, to play it as often as it is possible in order to be able to make that effort without any problem at any time.

Afterwards, there is another step: the fingers must be able to move one or half tone upwards and downwards without any problem. When I arrived at this step during the practising sessions, I realised how important it is to feel relaxed in the hand and arm.

When the left hand is able to play this kind of passage nimbly and smoothly, it is necessary to think about what to do with the bow. It is the tool for the string players for being expressive and using our inner voice. So, of course, the left hand should be in tune, but the bow will help in this kind of situation as well, when it is clear for the violinist what to do musically.

I take the first example (stave 10): it is perfectly clear that there is a *diminuendo* in the first three eighth-notes, with an accent in the first one, and afterwards *mf*. This can give already an idea about how to use the bow in the passage. As I mentioned in another part of my report, in this passage it is really important to change the character really fast and suddenly. So there is an impulse in the first note (B natural double stop, where there is the accent), and from there the intensity is gradually decreasing: in the bow the player should build a line which is kind of disappearing finally, using everytime less bow and going to the tip, so the sound is decreasing naturally.

To sum up my main idea, when the player is ready with the left hand the main goal is to be focused on what he/she wants to transmit musically. And that should be done with the bow.

This can be applied as well to staves 25 and 26. Anyway, this moment is a bit different and I'd like to talk about it shortly.



In this little passage Berio plays with the different motives that he stated some staves before, having as a result an interesting game in terms of rhythm as well. From the bow point of view, there are slurs that last four eighth-notes, other slurs that last three, two and even one. In my opinion, it is important not to play accents, but somehow the player must figure out how to show this game with the beats.

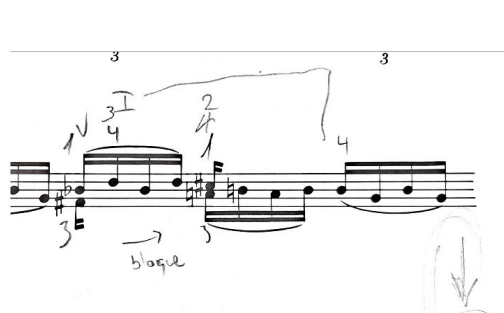
In this passage it is very difficult to play the correct intonation as well. There are many fifths (that must be played with the third finger: second position), but it is important to find the way of placing the finger on both strings, to be able to play in tune the fifth but also letting the polyphony develop. The technical answer to this issue is to place the finger more flat than usually. In this way, the finger can properly step on both strings.

Anyway, as I wrote before, the key for this passage is the bow. The brain mustn't be focused on playing the correct intonation, but on transmitting this sensation of alternation that there is in the rhythm, and the feeling of continuity.

- Polyphony of page 5 and 6:

The process in these pages is very similar to many parts that I have written about previously.

In my case, I needed to practise both hands separately. Left hand: the intervals are really uncomfortable and unsuitable for the natural position of a violin player. The key is finding a good and proper fingering for yourself and getting used to it. In my case I really couldn't find another fingering that is more suitable for me, and the fingerings that J. Puglia told me in our meeting were really good ones. So my conclusion: it's never good to presume that there are no more possibilities and stop researching for fingerings, the best is to be open-minded and always look for different alternatives. This is an example of a passage that now I can play better and more comfortably thanks to J. Puglia:



### Stave 37

He suggested what is written in pencil, on top of the stave.

When the fingerings are clear, it is important to structure the page. When I practised the left hand I did per sections:



### Staves 33-38

The green rectangle is the link from the previous part (where some new important motives are presented) to this more polyphonic one. The motive is still present in the bass line of the passage (G# - A# - B) and it is still not so fast, the *accelerando* comes afterwards. The bow should be well practised, and the player must be aware of the right moment he/she should play what string.

The brown rectangles are the passages where the tempo and the music gets excited: both *crescendo* and *accelerando*. At the beginning I started practising it in parts, because everything fits together if every single piece is well practised. I would practise only these four beats (from the written *acc*) trying to get this excitation (in dynamic, tempo and feeling). For the next brown passage, the same practising process applies, but there are no slurs and no double stops, so without any doubt I would practise it with rhythms. Anyway, the bow should be practised as well: it is a good exercise to play only what must be done by the bow but not using the left hand.

The polyphonic passages marked with an orange rectangle are really similar to one another, but they are not completely the same. This should be practised carefully because it is really easy to mix them up.

When I started practising these two passages I did it extremely slow and tried to save movements in the left hand. Any fingering that is chosen will be uncomfortable anyway, so the hand should be as close to the fingerboard as possible all the time. It's really difficult to get the correct intonation in this passage as

well, the practise should be slow and the change of chords automatic should become automatic. Every finger should know very well its path.

About the bow: in some phrases it's important to practise and to be really aware about in which moments the bow is in which string concretely, because when both hands are together it can be really difficult to coordinate. For example:



Staves 40 and 41

All the information I have been discussing can be applied as well in the following staves: 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84: it's a bit different, but still there is polyphony at some moments and many things that I wrote before (mainly about the bow) are useful.

### **Characters: the approach of everyone of them from the bow point of view**

I would like to talk about the different characters that there are in the piece and how to approach them technically (always linked, of course, with what is the goal musically). This section is mainly devoted to the bow.

- Character in the beginning.

There must be a lot of experimentation while practising this passage. It is very important to start searching the character from the beginning of the practise, because it is difficult to let yourself go, but this piece was not composed in order to be shy.

When I already achieved to go through the shyness barrier, it was good, because the strength of the character was already there, but there is something very important to consider in this beginning: the continuity. There must be an accent and a big impulse in the quarter notes, but the intensity is never going down. There is a really big intensity in this passage which should be built with the bow: the player should think and experiment a lot with the contact point, the bow distribution. It's also important to figure out which body geometry is better, and not in terms of relaxation of the body, but in terms of which posture can provide the best feeling for the character and the best sound for this part and its character.

Of course, this is applicable for all the times when this part comes again during the whole piece: 10, 11, 12, 13, 15, 19, 20, 23, 24, 31, 32, 67, 68, 70, 71, 84.

- Fast passages from the three first pages:

I have been practising this in the wrong way since I started the piece. When I had the masterclass with J. Puglia, he made me realise how different this part is from what I had in mind. The character is developed entirely with the bow: all these fast notes that are written in *piano* should sound like a really articulated conversation in a very low voice. It is a very clear reference, again, to the voice Sequenza (which was

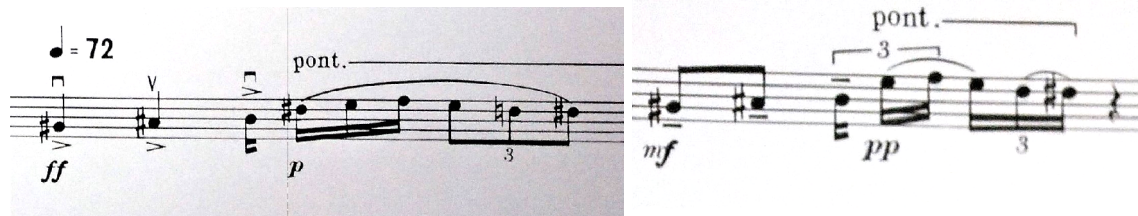


mentioned before, in the fast passages category). And there are sudden interruptions in this low conversation which sound every quarter note and come from the generative core.

The contact point of the bow should be different every time that happens one of these differences. The player should make a completely different treatment of the bow: in *fortissimo* it should be close to the bridge and at the frog, really harsh and intense, and in the fast notes it should be almost *sul tasto* and at the tip. Also the amount of bow and the bow distribution that is spent must be well thought and different in both of the characters.

This can be applied to all the fast passages from the beginning until the 4th page (not including it).

- *Sul ponticello*. Let's take this passage as an example:



Stave 24 and 25

The change of character is really sudden. In my opinion, in this case it is really important to practise what the bow is doing in between, the journey that it must do in order to play a proper accent and a proper *tenuto* and not having to take time in between.

It is important as well to respect the dynamics that are written (first time *ff* and *p*, second time *mf* and *pp*) and to play the correct character (as I wrote in another section: Fontanelli's feedback).

This is also applicable to staves 32 and 33.

- *Pianissimo* character in page number 4 (stave 30).

It is important to have a good control of the sound in this part: what the listener should hear is something that is really far and weak, the energy is really draining at that moment. Therefore, the amount of bow should be as little as possible, rather in the upper half of the bow, and better *sul tasto* (perhaps not completely *sul tasto* if the sound is too weak, but close to that).

There are two issues about the left hand that are also important in this passage: how to place the left hand because of the high position and the vibrato: about the vibrato, it is very personal. I wouldn't play vibrato, but if the player chooses this option, it should be small, really appropriate for this situation, and it should be according to the phrasing as well. If the player chooses not to play vibrato, the expression must be in the bow: the phrasing and the musical logic of the phrase.

- Character in pages number 5 and 6: *tarantella*.

The *tarantella* is an Italian dance, which is quite fast and really alive and cheerful in character. At some point of my research I had some feedback which was about this: the character in this part is inspired by this kind of tarantella spirit (the dance is written in 6/8 or 12/8 sometimes). So, in spite of the technical difficulties, it is important to transmit this liveliness and agility.

I have been practising this passage many times without using the left hand but playing normally with the bow: at the end, it will provide this feeling of *tarantella*.

I explained previously many technical aspects of this section in the category called polyphony.

This character is applicable to the whole section: from stave 34 to 47.

- The *recitativo* character.

It concerns the last two pages of the piece. I had two really interesting pieces of feedback about the character in this part: on one hand Professor S. Fontanelli linked this part of the piece with the sea. For him, this part reminds of the sea and the waves. When he told me about this idea, I concluded that I needed to work a lot on the bow, and all the phrasing and character relied on it. So I changed my approach while practising and I structured my phrases: from where to take the impulse until which point, in which moment I could relax the music and the bow, etc...

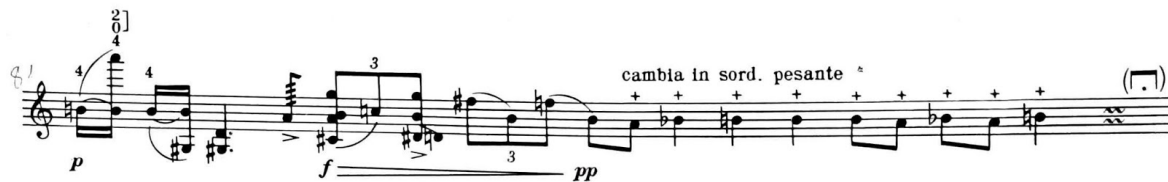
Afterwards, I had a lesson with Gordan Nikolic about this part of the piece as well: for him this part is like if there were little insects or little organisms which are walking around and they cross over, they walk without control. It is a really different feeling. He also told me that this part is like a *recitativo*. So from his viewpoint there are no impulses, there are no moments of relaxation and others with more intensity, it is an eternal continuity, much softer and from the bow point of view, spending much less amount of bow than in the other approach.

I like both approaches. They enriched my version very much.

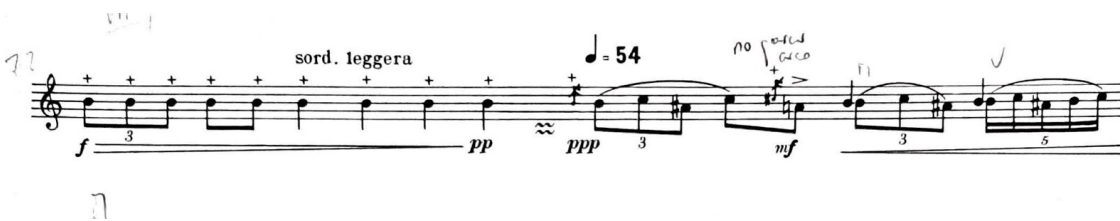
This is applicable for the whole last section: from stave number 74 to 84.

### Pizzicato with the left hand

There are only two moments of *pizzicato* with the left hand in the whole piece, and both of them are in the last part of the piece:



Stave 81



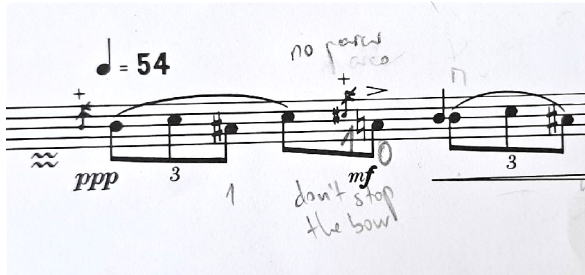
Stave 72

While practising, I realised that the best way to play these *pizzicati* is with the fourth finger because, at least in my case, it's the one that can grab the string in the best way, so this is the best option to play *forte*. However, I'm not completely sure if that's the best option in *piano*, but in any case it sounds much clearer with the fourth finger as well.

I realised after playing it a number times that in stave 72 it is really better playing the last *pizz.* when the bow is almost on the string playing the next passage and for the last *pizz.* in that stave is also better to play it without taking the bow off the string. It was also Gordan's advice and I completely agree with it. Anyway, the bow shouldn't be really far from the string because in the last time that the left hand *pizzicato*

appears, the open A string is up bow and suddenly *mf* and with accent, so the further that the bow is from the string the more difficult that playing the continuation of the phrase will be.

After playing this part for some time, I realised that in my case it's much better to play second position in the C# *pizzicato* (the last one), this means, playing this note with the first finger and the *pizz* with the fourth one. For me it's much easier to have a good sound for the *pizz* in this way.



*My fingering in stave 74 for the pizzicati*

### Jumps in the left hand

There are many kinds of jumps for the left hand in this piece, but in my case I practise jumps always in the same way.

Let's take a good example:



*End of stave number 10*

The passage is played in first position (and besides that, the character is soft and not aggressive). Where the red arrow is drawn in the picture, there is a big change of position: the hand should go very far away. In addition, it is really sudden and the character should change really hastily.

When I practise these kinds of jumps, I like making a big "gap". During this "gap" I make the jump, so I stop before the jump and after it, so I'm able to control everything in between. Nonetheless, I try to make the jump itself as fast as possible. Afterwards, I try to make this "gap" smaller and smaller, and at the end of this exercise there is no "gap" at all.

## 3.4 Assess and expert feedback

### My own feedback:

I really like my final recording. I actually never thought that I would be able to play it like this at the end of my research. I would like to summarize my opinion about this recording:



- Firstly, I am very satisfied with the feeling that it gives when I listen to it: I don't know if it will happen to every listener, but I feel that **it is a journey**. Sometimes I have felt worried, because the work that I did with this piece was too split: in many moments of my study and practice of the Sequenza I was not considering it as a unity, and at the end of my master I was wondering if it would be good for the final result. But I think that the work that I did recently was very useful: I tried to connect everything, to work the transitions and practise more with a feeling of a run-through. And I'm happy because it really feels like a journey.
- I feel uncomfortable with some **small mistakes** that I have in some spots. I was thinking about recording it again because of these mistakes, but I think the general feeling is well done, and that is more important than the mistakes.
- The **different characters**, that were for me the most difficult issue to achieve in every intervention cycle, are quite well done most times. For example, I like very much the intensity that I convey at the beginning, the sound is quite interesting, and the gesture in the bow for the intensity of the bow strokes is much better than every time before. When the rapid figures arrive at the end of the first page, the bow stroke is well done, and the feeling is quite different from the first recordings that I made. I don't really like some pauses that I did between some arpeggios, I will need to change it for the next time. In page 4 the music is flowing much more than before, I also changed it and I like it, and the character of the high passage in *pianissimo* I think is very nice.

The third part is the one that it's not really convincing for me. I really like the *ostinato*, I think I improved it a lot, but the chords in *fortissimo* I think are still too soft, and too well prepared, they must be more *subito* and aggressive. Moreover, I'm too careful with the fast passage which is transposed to many pitches, and I forget to play really *pianissimo* and with a tiny amount of bow.

- Apart from that, I am really satisfied with my recording and I would love to play it in front of an audience. I was planning to do it for my final master recital, but due to the Corona crisis I couldn't do it finally and I still feel really excited about the idea. I think I will react differently and for sure many things will work in other ways.
- I needed to make small cuts in the recording in order to skip the turn of the pages. I couldn't do it in another way, because I only had one stand and I had to stop the music and turn the page.

Simone Fontanelli's feedback:

<https://soundcloud.com/user-432394971/fontanellis-feedback-2nd-june/s-7qHmYNplcnf>

- Firstly, he talked about **some small details** that I could work for the next time: playing the rhythm more clearly in stave 7 (fourth beat); to not make a gap between the arpeggiated figures between stave 9 and 10, and in stave 15 as well; making a bigger difference in the change of tempos in stave 24; playing clearer the last note of stave 30 (F#). He also thought that the chords in triple forte on page 7 must be more aggressive, more theatrical, more like a *guillotine*. He also told me that I play them too hurried, that I must give the chord the space that it needs to sound. In stave 73, he told me to take the stave as one phrase, as a unity; and finally to play with more bow the last two notes, because the last one should be a bit longer than I did.
- Apart from these things, he really encouraged me to play it in concert, and he gave me some ideas about how to prepare the stage for being able to read all the pages without having to turn them and without having five or six stands on the stage, which is not so beautiful either. He gave me the idea to memorize some parts of the piece, and to hang some of the pages at some different places on the stage, so I am able to move freely as a player, and the public also has something different and visually special to see on the stage.

### Gordan Nikolic's feedback:

He really liked the recording, we had a long phone call about it. He congratulated me and told me that I made a very big step in the performance of the piece. In his opinion, I broke a big obstacle that I had while approaching this piece: about being expressive with the different characters and about the state of mind that I had with it. Some of the comments that he told me:

- He liked very much the sound that I produce at the beginning of the piece, it transmits very well the intensity and the tension that this moment must have.
- Concerning the feeling that I must have in mind and transmit during the whole piece: he said everything is an upbeat. The whole piece is an upbeat to the end itself. This is applicable for everything in music, and it's something that Gordan is always talking about, and it's something really important to have in mind while practising, from my point of view.
- He was really satisfied with pages 7, 8 and 9. I could really change my approach to the music for the *ostinato* part, and the preparation of the triple *forte* chords is much smaller than in some of the last lessons that we had. I'm still not completely convinced about this part, but he told me that the chords in triple forte with the *ostinato* in between settle a certain relationship between themselves which is transmitting a very good sensation to the listener.
- About the *pizzicati* with the left hand in pages 10 and 11, he reminded me that it is still music, and in my recording it looks that I only use it for getting ready for the mute. It is a transition for the next section, so I have to lead it somewhere, not just play it and put on the mute. I must think about the upbeat to the end. He advised me as well to use another mute for the first part of that section, because it is not really audible the difference between the normal sound and this part where I use the mute.
- He advised me to believe more in myself as a musician and violinist, because I told him that I never thought that I was able to do something like this, and he was sure that I could.

## 3.5 Conclusion

During these two years of Master and research I have formed my own way of playing and practising the *Sequenza* and this is thoroughly explained in one of the previous sections (3.3 Development of the Artistic Result). I made use of the sources that I found during the research and formed my opinion based on them and on my own experience as musician and violinist.

Some of the meetings and lessons that I had will be really important for my future life as well: Fontanelli's way of talking about music has been really inspiring and useful for me, not only for practising Berio (of course, he has been a very important inspiration source for the *Sequenza*), but also about how to transmit emotions with the body language or the importance of the inner voice. The ideas that he taught me will be present in my musical thoughts for very long.

Furthermore, the meeting with J. Puglia was extremely inspiring for me. It is very special to see someone playing the *Sequenza* so unbelievably well next to you: the explanation that he gave on his experience with the *Sequenza* was very important for my research. I have already mentioned some of them, but I can briefly write a couple of examples. For instance, it was really important for me the way he explained his ideas for the beginning of the piece: he shared this idea about the kaleidoscope-view in which the different colours of the pitches are coming up and about the "harmonic" development that grows in the first page.

I was completely fascinated while he was playing: he was instantly able to play the feelings that he was talking about and everything was so clear and making so much sense when he was speaking and playing with the violin. It is a pleasure for me as a musician to meet violin players like him: he helped me completely selflessly and his advice was really important for me, some of them I really needed in order to play the piece well.

Apart from the experts that helped me during my research process, I would like to mention some of the ideas that were essential in order to form my opinion about the piece. First of all, the discovery of the poem *Ithaca* by K. Kavafis. The idea of relating the violin *Sequenza* with a journey was really revealing for me and it completely changed my way of approaching the piece. Afterwards, I could see how important the generative element was for the piece and all the “places” that the violin tries to show it in the musical journey. The knowledge of this source was really a turning point for my research.

Secondly, I think there are two really important concepts that every person that plays Berio (and especially his *Sequenzas*) should know and deeply understand: the theatricality and the gesture. When I started researching about Berio I read about them but I couldn't really understand the importance that they have in his music.

Finally, this was a finding that I came up with during my research process but it's not only about my research: the importance that music has beyond the technique. This idea is one of the most important in Berio *Sequenzas* (which is linked with the theatricality as well). And this idea leads to the violin's particular case: the importance that the bow has in this process of transmitting the music beyond the technique.

I didn't expect to do such a deep work with this piece at the beginning of my Research. First of all, I couldn't see myself capable of doing it: at the beginning I felt that I just couldn't play the piece and I felt a big frustration. I am really glad because, besides being able to play it, I can explain and reflect on how I can do it and, in my opinion, this is very important for a musician. Of course, the process was really long and arduous, but it was worth it, since it made me grow very much as a musician. Although the final result is well worked, I'm quite sure that I will develop even more my way of playing the piece in the future, and maybe I will even play it very differently. This is indeed a never ending process: music is a never ending process.

## 4 Documentation of the intervention cycles

### 4.1 First intervention cycle

#### 4.1.1 Overview of first intervention cycle

I focused my first intervention cycle on the first section of the piece (which corresponds with the first three pages of the Sequenza).

- **Desk research:**
  - **Read** books about Berio, about his Sequenzas and about the context: Albera, Philippe. 1995. "Introduction aux 9 Sequenzas". In *Contrechamps* 1, no. 1 (September); Berio, Luciano. 1983. "Du geste et de Piazza Carità". In *Contrechamps* 1, no. 1 and Halfyard, Montage and Smith. 2007. "Provoking acts. The Theatre of Berio's Sequenzas", "The compass of communications in Sequenza VIII for violin" and "Introduction". In *Berio's Sequenzas. Essays on Performance, Composition and Analysis*. Ashgate, Aldershot.
  - **Analyze the score.** I based my analysis on two main sources. Felici, Candida (2009). "La Sequenza VIII per violino di Luciano Berio". In *per archi – rivista di storia e cultura degli strumenti ad arco* and Haffner, Ioan. 2016. "Luciano Berio, Sequenza VIII for solo violin". Artistic Research Report, Codarts Rotterdam, University of the Arts.
  - **Comparison of two recordings.** I analyzed two recordings: the Jean-Marie Conquer version and the Carlo Chiarappa version. I chose to analyze Conquer's recording because her life as violinist is dedicated to contemporary music, (she is a member in the Intercontemporain Ensemble), so she is considered an expert in this kind of music, and she has recorded the Sequenza VIII with Deutsche Grammophon. In the case of Carlo Chiarappa, he is the person who the piece is dedicated to, and he had a really close relationship with L. Berio, what is more, they spent days and days together while composing the piece, so in my opinion, his performance of this piece is quite similar to what Berio wanted. I will use an annotated score for every recording to be able to compare them easily. Both of them are attached on the appendix.

#### 4.1.2 Reference recording

<https://youtu.be/Uwp3oMyEDzw>

Sequenza VIII for solo violin, Luciano Berio (1'10"). Date of recording: 16th of November, 2018. The violin Sequenza is an important piece in violin repertoire, which is not extremely well-known. It is a piece that I really like and it's a perfect example of music of the XX century repertoire that I would like to know better and go deep. It also has some technical challenges which I would like to approach and to find out my own solutions for them.

### 4.1.3 Reflect & assess

#### My own feedback

- **Character.** After listening to my recording I realized that I had a completely different impression of the character when I was playing. From inside I had the feeling that the sound that I was projecting was hard and strong, but when I watched it, I had completely the opposite feeling and I thought that I had to change the way that I was approaching the beginning.
- **Intonation.** I was really surprised while listening to the recording because I worked a lot on the intonation and I was really worried about it, but when I checked it, it was not as bad as I was thinking (of course I will keep working on it because it's not perfect, but I was happy enough). In general I think that at this moment I should care about other things more than in the intonation (in the character, for example).
- **Relaxation.** This is not something that I have noticed by watching my recording, but I did while practising. It is for me very difficult to practise this part of the piece for long and to feel relaxed, because the position of the hand is a bit antinatural and I tense it a lot. It is true that I tense my hand because I feel insecure about the intonation and the notes that I have to play. So while practising I need to find a way to tense as less as possible.
- **Sound.** This is very connected with the first point of my feedback. It is true that I don't want to play with an aggressive sound, I would like to try to play this piece with the best sound quality that I am able to play, but now I didn't find this sound that it is necessary for this piece, and I have to search a lot.

#### Gordan Nikolic's feedback:

- **Character.** As I listened in my recording, he talked a lot about the character. He did a very good example playing and in this first part it is necessary a completely wild character, very different from what I played.
- **Small details.** I was playing in a wrong way some notes that I really didn't have any idea of how to play, because in every recording it is played different. Gordan explained to me how to do it correctly.
- **Score.** Also he advised me that it is better if I play everything that it is written in the score (I was playing some bowings that were not written like that).
- **Notation.** I asked him about one part that I didn't understand how to play, because it is not the common notation, and he is going to check his score and he will tell me in some days how it works. Anyway, this part is in the third section of the piece, and for now I only did the reference recording, that is, the first half of the first section.

### 4.1.4 Data collection

#### 4.1.4.1 Score Analysis

I will talk in this section about the first section of Berio's Sequenza VIII. It was not so clear for me when was considered the first section finished, because in every source that I consulted it was different, but finally I went for the option which was more logic for me: the first section lasts until the last stave of the page 3, when the metronome mark changes to quarter = 72. At this moment the texture changes as well,

there are no more fast passages with arpeggiated figures and with an accent in the first note (which is quite common in the first section). This second section is much more polyphonic, cantabile and relaxed.



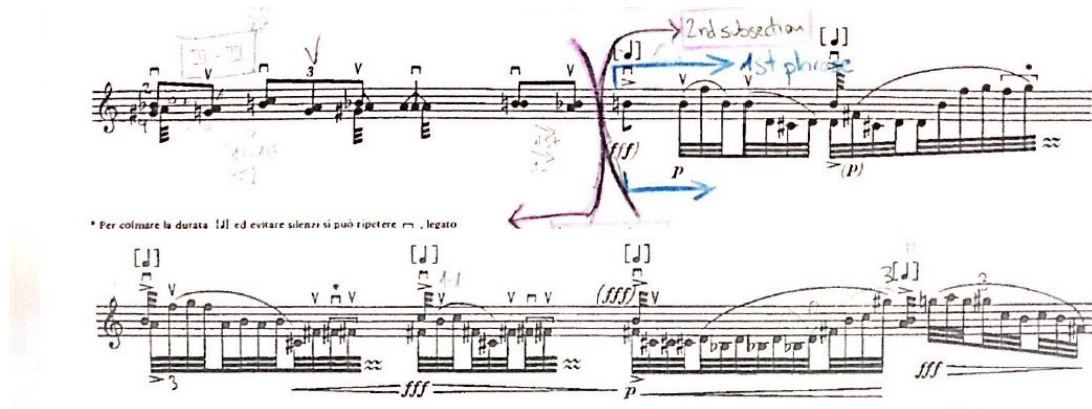
Going back to the opening of the piece, at the very beginning of it we can find already the generative core: the dyad A-B, which is the cornerstone of the composition: everything is produced from there and it is the most recurrent element in the piece, as E. Montague writes: “A listener, [...], locates the compass pitches, first A and then A-B, as elements that are able to create phrase in the piece”<sup>2</sup>.

The first element that appears is the A pitch, which is repeated eight times until the second note is introduced, the B. In this moment the generative motive is settled, getting the feeling of a 4/4, although the whole piece is written without bar lines. As C. Felici<sup>3</sup> mentions in her article, Berio’s initial idea was starting with B pitch, like in his previous Sequenza (the oboe one), but he really liked the fact that the A pitch could be played in three different strings, so he could have three different colours. That’s why he changed his mind and finally introduced the B pitch some staves after. Actually, every time that the A pitch appears in the first page, he asks to play it concretely in one or another string.

The feeling of the pulse is at this beginning quite important as well. It’s quite obvious that, besides the generative motive, the feeling of the quarter note is always present in this section and it’s a recurrent element during the whole piece. In this first section we can find two clear subsections and in both of them the insistence on the quarter note is quite evident. The difference between both subsections is the density of notes: at the beginning the chromaticism starts developing slowly, and in the second subsection all the pitches are used, and after the accent which is written every pulse some rapid passages of arpeggios take place.

<sup>2</sup> Eugene Montague, “The Compass of Communications in Sequenza VIII for Violin”, Berio’s Sequenzas, Ashgate, Aldershot, 2007, 140.

<sup>3</sup> Candida Felici, “La Sequenza VIII per violino solo di Luciano Berio”, *Per archi – rivista di storia e cultura degli strumenti ad arco*, no. IV/3/4 (November), 12.



At the end of the first page there is a big change: the rhythm goes shorter and all the chromatic pitches (except from the E) appear by the end of the page, always developing around the A and B, higher and lower in a symmetrical way. As C. Felici explains in her article, in the firsts six staves there is a development of these pitches around the dyad (first example), and two staves later almost all the pitches are present (second example):



*First example: Development of the pitches by stave n. 6 (numbers: order of appearance)*

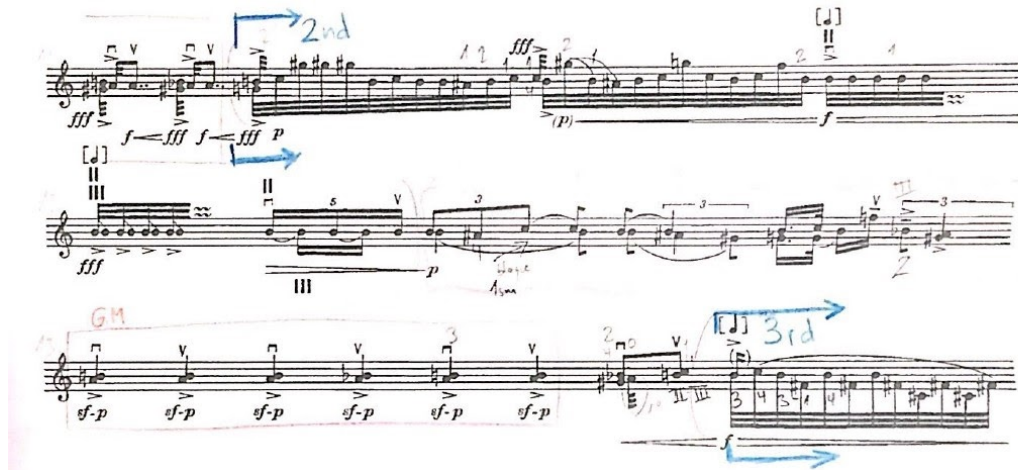


*Second example: Development of the pitches by stave n. 8*

In the last stave of the first page there is the first rapid passage of thirty-second notes. This is the beginning of the second subsection, where the violin technique changes.

In this part there is a clear structure of phrasing which takes place five times before arriving at the next section. This structure consist of: the rapid passage of arpeggiated figures, always insisting with an accent on the first note (which is most of the times, an A, a B or both of them together), after that there is a moment of relaxation, where the character changes and it turns into a more cantabile and legato mood,

also the dynamic is always softer. Finally every time the generative core is repeated after this moment of relaxation.



When the beginning of the second section is getting closer, two important elements appear. The first one is the E pitch, which didn't appear for 16 staves (the rest of the chromatic scale was presented at stave number 8, as I mentioned before). This note will be a fundamental element in the next section, that's why Berio presents it when this section is getting closer. Also two important cells are presented at the stave number 20, that will be the principal elements which get combined with each other in the next section to make polyphonic lines. I called these two cells "X" and "Y":



The second cell is an original melody from an Italian popular song (from Sicily) collected and published by Alberto Favara<sup>4</sup>. This melody is really important and appreciated by Berio and he used it very often in some of his compositions (for example, he used it as well in *Voci*, some years after).

<sup>4</sup> Candida Felici, "La Sequenza VIII per violino solo di Luciano Berio", *Per archi – rivista di storia e cultura degli strumenti ad arco*, no. IV/3/4 (November), 23.





From a traditional song: “Nota di Monte Erice”

#### 4.1.4.2 Recording Analysis

I decided to analyze two recordings which, in my opinion, are quite valuable but very different at the same time. One of them is Jeanne Marie Conquer recording (who recorded it with Deutsche Grammophon and she is an expert in XX. century music) and the other is by Carlo Chiarappa (the violinist to whom the piece is dedicated and the one who collaborated in the creation process).

I would like to explain first of all in broad terms which are the main differences and afterwards I will explain some examples in particular. For me the most surprising issue in Conquer's recording was how precisely she reproduces the score. In every single passage all that is written in the score is audible, the tempos that she plays are almost always the same that are written, every articulation, every bowing, etc. . She is completely loyal to the score. But, in my opinion, since she is reproducing everything in the way it is written in the score so literally, sometimes she cannot be so free.

On the other hand, Chiarappa in his recording doesn't play literally everything that is written in the score, but in a way he's giving a much more radical and extreme version, in which the character of every passage and the general mood is very clear.

I think it was a very accurate decision to have chosen these two recordings because they are quite opposite, and both players have a very different way of playing and performing the piece, actually their personal approach for the music is radically unequal, but both of them are great and play a very interesting and valuable version of the piece.

I would like to talk now about some concrete examples to make this understandable. Just at the beginning it is written *fff* (triple forte), an A pitch on G string with accent and *sempre senza o poco vibrato, molto intenso e alla corda* as the character mark at the top. After reading this in the score, I think that is quite clear that the character must be completely hard and wild. So, having this in mind, while listening to Chiarappa's recording, it's clear that he plays much more accents in many notes that are not explicitly accentuated, but it's understandable, according to the main mood of the section and the feeling that he wants to create. On the other hand, Conquer doesn't make any accent apart from the notes that are in the score accentuated.

Another aspect that was very useful for me was the bowing issue. In this piece, most of the time, all the bowings are quite specified but in some passages I really had the question of what to do: what is written,

or what is more comfortable in the way of playing violin. In some spots I could hear that Conquer is always doing every bowing that Berio wrote, but on the other hand, Chiarappa is changing them more often. So by listening to both of them I could take so many decisions and it was very useful.

Handwritten musical score for the first two staves of Chiarappa's version. The score includes tempo markings (♩ = 54 → ♩ = 58), performance instructions ("Sempre senza o poco vibrato, molto intenso e alla corda"), and various bowing techniques (arco, pizzicato, col. A, col. G). There are also handwritten notes in blue ink, including "Ciclos originales?", "you can hear 3 parts clearly", "b.c.: arpeggiato chords", "s. be. 1st time on block", "same + new", "s. be. 2nd time on block", "col. G", "col. A", "G", and "A". The score is dated (1925-2003).

First two staves: Chiarappa's version

Handwritten musical score for the first two staves of Conquer's version. The score includes tempo markings (♩ = 54 → exactly this tempo, ♩ = 58), performance instructions ("Sempre senza o poco vibrato, molto intenso e alla corda"), and various bowing techniques (arco, pizzicato, col. A, col. G). There are also handwritten notes in blue ink, including "Ciclos originales?", "original bowing", "s. be. 1st time on block", "same + new", "s. be. 2nd time on block", "col. G", "col. A", "G", and "A". The score is dated (1925-2003).

First two staves: Conquer's version

A very good example of this is in the first passage of the second subsection, which in Conquer's recording every single note can be heard and everything in general is very clear, and in Chiarappa's one is completely the opposite: if you have the score in front of you while listening to his version, it's not possible to know where he's playing, but the feeling that he transmits while playing it, is really crazy and intense. I would add that the gesture that he makes is really clear, his way of performing in general is quite theatrical in this piece.



2

Handwritten musical score for Stave 9-12, Conquer's version. The score is written on four staves. It features various musical notations including notes, rests, and dynamic markings such as *fff*, *p*, *mf*, and *f*. There are also handwritten annotations in blue and red ink, including "ON", "legato", "Bogie", and "free and cantabile (not so metronomic)". The score is numbered 10, 11, and 12 at the beginning of the staves.

Stave 9-12, Conquer's version

Also, I would like to mention the difference in the tempo between both versions. The average duration of the piece is 15 minutes. Conquer's duration is 12 minutes (which is quite short in comparison with the average) and Chiarappa's is 10 minutes. This is quite surprising, because he is playing in general at a much faster tempo than what is written. Anyway, as I mentioned before, this version is very valuable because he was working directly with the composer, so I think that it is a possibility to have in mind playing the piece a bit faster.

#### 4.1.5 Intervention

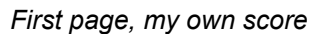
Collecting all of this information was very important for me, mainly because I could structure much better my mind and my way of practising. While seeing the score and listening to some recordings with this kind of music, somehow, as a player, you don't know very well how to start practising or even how to organize the ideas in your mind. And this is why collecting data was helpful for me.

I will explain some examples about concrete issues that I have realised that I should change for the future and I must improve. But I would like to add that I don't need only to do things in other ways, or change so much, but also to practise more, to try to play more often with some public, and all these things together will help me in order to form my own performance and my own way of approach.

- First of all, as I have already mentioned many times, I have worked on my way of starting the piece: I was looking for another sound in order to transmit the correct character. I found out that



- Choosing which are the best bowings for me. After listening to the recordings and practising on my own, I have taken some decisions about bowings. I don't know if they will be definitive, but for now they are working quite well:



Handwritten musical score for a piano piece. The score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music begins with a series of eighth and sixteenth notes, followed by a section marked with a slur and a '2' above it. The dynamics range from *fff* (fortississimo) to *p* (piano). The piece concludes with a double bar line and a repeat sign. There are handwritten annotations in the right margin, including 'no. 1' and '7/8'.

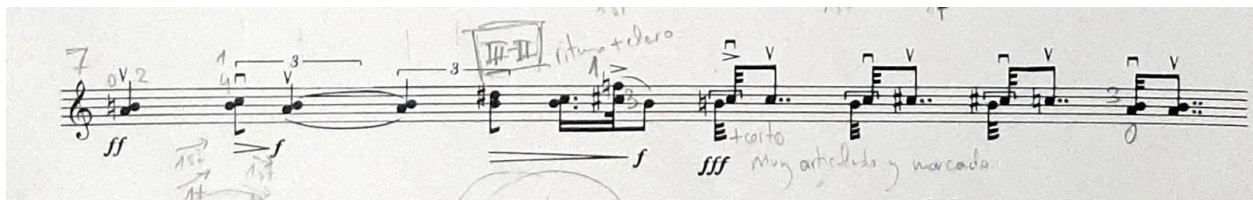
38



Stave 14, my own score

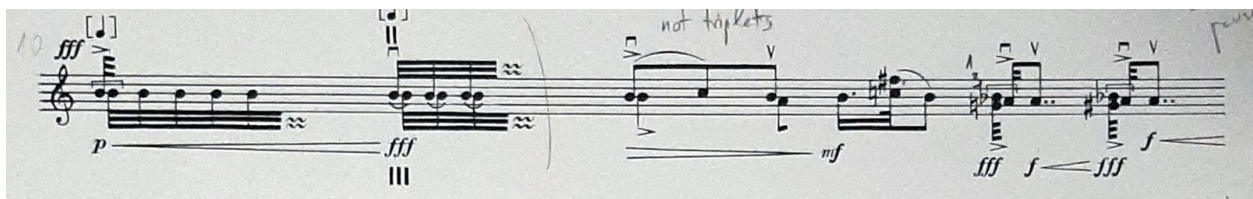
These are examples about small changes that I made in some slurs, because I need them in order to play down bow for the accent in the down beat.

- Decision about which position to play in the whole first page. It is quite well-explained by Berio how to play technically for the left hand the first page of the piece. It should be played in 5th-6th-7th position (depending on the concrete moment) because three different ways to play the A pitch must be possible. Nevertheless, sometimes there is the possibility of playing for some notes down in 2nd or 1st position, because it is really too high and it is not necessary to play the three strings at the same time for some seconds. This is really up to each player, because sometimes it is also a problem related to the change of position, it has to be practised very much as well. My decision has been to play stave 7 in second position, because the F that appears during the hairpin is too high to play on D string. Of course, it could be possible, but I would need to practise longer and it is not necessary to play on D-G string:

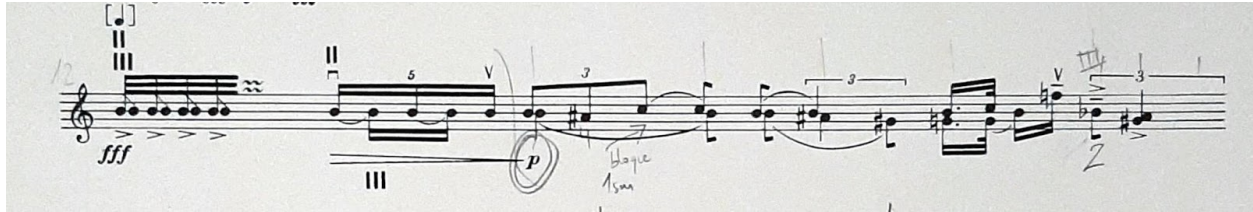


Stave 7, my own score

- Cantabile character in second subsection: as I have mentioned in other parts of my Report, I should consider a big change of character in the moment that the dynamics are getting more relaxed in the second subsection:



Stave 10



Stave 12



Stave 18 and 19

These are the three places where I have been thinking more about having a softer character. Especially in the third case, I have noticed that I really need to change my approach on the bow, and I have been practising these passages changing the contact point, playing more *sul tasto*, and also taking more time. Of course, I can't suddenly stop the flow of the piece, I have also realised about it while practising, but it was the correct choice to play with less hair of the bow, to use less quantity or, in many occasions, to stay in the upper half of the bow.

- Every time that the rapid arpeggio figures appear, I have been practising it exaggerating the accent. It is something that I still can't do properly, but this was something that I was told about in all my feedback. I still have to think how to properly distribute my bow in order to play the accents on the downbeat in really triple forte, and then play the rest of the figure as a whisper. At least now I realised about it, because in December I even didn't notice it, but thanks to my recordings (I listened to myself), and the feedback that I had, I'm starting getting closer to the feeling that I must transmit in these passages.

#### 4.1.6 New reference recording, assess and expert feedback

<https://soundcloud.com/sara-molina-castellote/april-2019-first-recording/s-K4jfM>

##### My own feedback

I don't like this recording, I know that I can do much better, but for now this is what I can play. Anyway, although I need to practise more and have more time to figure out how to approach the piece, I think that there are many things that I could already consider.



- I still have to be careful in the first subsection about the intonation, I miss too many notes and there are some parts that are not good at all. Anyway, now I'm not so focused on the notes, and I feel that the character is better than in December 2018, where I started playing the piece.
- When the rapid arpeggiated figures appear I think that I am too slow. I still don't know the passages well, and I slow down the tempo. The dynamics are not very clear neither. In general I don't like how I play this part, I need to find another way.

#### Cecilia Ziano's feedback

The main issue to solve at this point is to maintain the proper character. From her point of view, at the beginning I start with the correct one, the feeling is wild, (what Gordan, my teacher, told me as well), it is very clear the intensity of this passage, but when I continue I start being afraid of the notes, and anyone could hear that while listening to me. The character is completely gone.

Of course, the passages are difficult and I have to play them well, but this is not what is needed to be heard. Maybe, I should feel more confident in some parts about the notes, and then I could work to transmit what Berio really wanted.

Also she told me that is quite obvious while listening to the recording that I am feeling very tense (not because the music is tense, but because I am tense while playing this piece). I should work on this very much, because the piece is very long, (now I'm only playing three pages) and if I am already tense in this moment it will be really difficult for me to play until the end. Maybe this is not a big problem in some time, and I just only need to perform it more times to feel completely confident and comfortable with it, but it will be good if I have it in mind when I practise.

She also told me some details:

- I should be aware of which tempo I will play at the beginning, because this time was very fast in comparison with the tempo that I played in the second page, and it should be the same.
- On the first page when I have two up-bows, it doesn't sound really good, I should find a good way of connecting these two bows better.
- From stave 5 on, when the eighth notes start appearing, I should think more about a phrase or think of the intention that I would like to have, because sometimes I accelerate the tempo, and it should be held back.
- In stave 7, some dynamics are written and I don't make them. I really should do it because these are the first dynamics that are written since the beginning of the piece, and they have a reason to be there.
- In general in the second and third page I should think more about dynamics and music. I am too focused on the notes and I miss a lot of things.
- The passages that are more cantabile are *mf* or *p*. I really should relax more the sound and try to feel more the change of character.

#### Joan Haffner's feedback

From his point of view, there are many things that are already very well thought and on the right path, but he talked to me a lot about the sound. At the beginning it is clear the idea of sound that I want, but I really lose it very fast and when the part of fast passages starts I really don't have a clear idea of what I want musically. He tells me that it feels like I didn't think very much about what kind of sound I want.

The sound that I should find must not be a "beautiful sound", like the one that we are used to looking for, in general, in classical music, but it should be something quite different to that. In many parts I still don't get it and I should practise a new way of approaching many passages. Of course, the technical things

should be practiced as always, and I still have a lot to do, but I still didn't get the proper sound in many parts.

Some details:

- I asked him about some fingerings that would be really helpful for me. Some of them I will use because I really liked them.
- Many of the rapid passages of thirty-second notes are not fluent enough, and sometimes I make small pauses between some of them, which is not working and it cannot be like that. Also I'm so busy with the notes that I miss the phrasing or the dynamics that are written.
- Sometimes there are some passages with *sfp*, and I could exaggerate more the piano, because it doesn't sound like a piano.
- The feeling of the pulse is very important in the whole section. The piece starts with quarter notes, which is maintained for very long and afterwards when the fast passages start always the first note is accented (the feeling of the pulse continues, it is very important in this part). The fact is, sometimes I am too busy with the notes that I must play and the feeling of the pulse is missed, this means that I don't have a regular pulse. Also it is not really linked with the pulse of the beginning, maybe I should think about having a more regular pulse in the whole section.

#### 4.1.7 Reflect on your progress since the first/previous reference recording

Mainly, I worked more on the piece and I moved a bit forward. In the first recording (in December 2018) I didn't know much about the piece, and I really had the problem of how to start practising it.

So, first of all, in the first recording I recorded six staves of the first pag, which is not even the first subsection. Now I recorded the complete first section of the piece: the first three pages.

Secondly, apart from moving forward, I was working a bit about Gordan's feedback, which I had in November of 2018. He talked to me about the sound that I should look for, the character and the musical idea. This was very useful, and I have been working a lot on it, but I think it is still a bit new and difficult to approach for me. Anyway, the first six staves of the piece now are better than before, and in this part I think I play with the correct character (as Cecilia told me).

## 4.2 Second intervention cycle

### 4.2.1 Overview of second intervention cycle

I made the second intervention cycle about the second section of Berio's *Sequenza VIII*. It takes place from page 4 to 6. The work that I did for this intervention cycle consists of:

- **Desk research:** I found a lot of really interesting new information about the *Sequenza*.
  - **Literature research:** I have found some new data thanks to my Erasmus period: I have met new people who are experts in this field and I have found different sources. Some of them: Berio, Luciano. 1976. "Author's note". In *Sequenza VIII for solo violin*. UE 15990; and Kavafis, Konstantinos. 1992. "Ithaka". In *The City, Collected Poems*. Princeton University Press.
  - **Audiovisual research:** I found a really good documentary which talks about Berio, his life and his *Sequenzas*: Hecker, Reuben. *Luciano Berio, a contemporary Maestro*. 2000.
  - **Analysis of the piece.** As in the last intervention cycle, I analyzed the new part of the score (the new pages that I have been working on) basing it on the same sources and I have been making my own annotated score.
  - **Comparison of two recordings.** Like in the last intervention cycle, I have continued my comparison with both recordings.
- **Expert consultation:** During this intervention cycle I could work with two experts of the piece: Simone Fontanelli and Leon Keuffer.
  - **Masterclass** with Simone Fontanelli. He is an Italian composer and conductor. When Berio was alive, Simone had the opportunity to work a few times, so he knows really well his musical language and he knows Berio quite well as a composer. I played for Simone a few times and he gave me his feedback. He also helped me in order to understand the piece better and he made a really deep explanation about the form and meaning of the piece, which has been during this intervention cycle very important information for my research.
  - **Meeting** with Leon Keuffer. He's a violinist and is doing his master studies at Universität Mozarteum Salzburg. He has played the piece several times in concert and he has been working with experts who know the piece really well. We met and we talked about some issues and also about feelings that the player can have about the piece. He gave me really useful advice and we talked about technical issues as well.

### 4.2.2 Second reference recording

<https://soundcloud.com/sara-molina-castellote/reference-recording-november-2019/s-1y1IA>

*Sequenza VIII* for solo violin, Luciano Berio (from stave number 23 to number 33, duration: 1'40"). Date of recording: 17th of October, 2019. It is the beginning of the second section of the piece, which is mostly a melodic part (the polyphony comes a bit later in this second section). I made the reference recording about this because they were the first staves on which I worked at the beginning of this intervention cycle.

### 4.2.3 Reflect & assess

#### My own feedback:

- There are many problems in the reference recording. I would say that the main problem is the **lack of a stable tempo**. In my opinion, I make too many pauses and I take too much time. Therefore it gives a feeling of no sense, I mean, it seems that the music makes no sense, there are too many elements which are really split.
- It is too **slow**. Of course, this problem also feeds that feeling of having everything really split. It's difficult, but I will be able to play it faster, or at least at the tempo that is originally written.
- The passages that are polyphonic are really **out of tune**, even though I'm trying to make a certain phrasing and to give a sense to the passages (which is a good state of mind).
- When I play some passages which are specially difficult I **slow down** the tempo (for example, stave number 27 or 29).
- My **dynamics should be more extreme**. The pianissimos are not really the most pianissimo dynamic that I can play, either the fortes and fortissimos. I would add in this point that there is a passage in pianissimo (stave n. 30) where I must make a big change of character and colour as well, and right now I'm not even conscious about that when I'm playing it.
- At the beginning of the 5th page (stave n. 33) I'm **measuring** a figure not as it is written: the rhythm is not correct.
- When the generative motive comes back (stave n. 31), I'm **playing it too arpeggiato**.

#### Simone Fontanelli's feedback:

- First of all, he was really into the **character**. I had the impression when I played for him that I was really worried about the technique, and about things that I was practising a lot, but he was not telling me anything about these things. It was mostly about character, about the feeling and phrasing that I should transmit to the audience. An example of this is the ***sul ponticello*** that is written in stave number 24. I read it and I was just playing it, but in the lesson he told me to play really ***sul ponticello***, to feel it and to show it.
- Another example of this, (which I also noticed), is the **pianissimo** of stave n. 30. As I said before, I should exaggerate it and to create a special atmosphere, to transmit a different feeling to the audience.
- He told me as well to **not play arpeggiato** the chords of stave n. 31, and also to not play a diminuendo in every note, but to feel the tension that every note has and to keep that tension until the end of the bow.
- Also he told me about the importance of phrasing when I play a melody (or polyphony) that is written with slurs.

## 4.2.4 Data collection

### 4.2.4.1 Score Analysis

In this section I will discuss the score analysis from the second and third part of the violin Sequenza. We can consider that the second section starts at the end of the stave number 23, when there is the change of tempo (quarter note = 54) and it finishes at the end of the stave number 48, just after the comma. In my opinion this is the most difficult part to study and to understand, because it has so many different elements, and it is very heterogeneous. I would divide this part in two subsections, which are split by the generative motive, which can be found in several points over the whole piece (and most of the times that it appears, it's in a moment of transition between two big sections or subsections). The first subsection is built between stave number 23 and 34. From stave number 34 there is a more obvious polyphonic language, which is organised by phrases that are always separated by a comma.

The first subsection starts with the remembrance of the beginning: the generative motive which is in every section of the piece back (the element that connects structurally all the different parts of the piece). Next we can find two motives which were presented more or less at the end of the first section, which I called them X and Y in the last score analysis that I made for the last intervention cycle:



*First time that it appears (stave number 20)*



*Example of stave number 25 and 26*

In the stave number 24 and the three following staves, the composer plays with these two motives, modifying, mixing and crossing them, creating some polyphonic lines. After that there is a short melodic part, in which he carries out some compositional processes (repetition of notes changing the octave and the character of the phrase).

Handwritten musical score for 'The Great Wall of China' by John Williams, measures 27-30. The score is in treble clef with a key signature of one sharp (F#). It features various dynamics (f, p, mf, ff, pp) and articulations (accents, slurs, triplets). Handwritten annotations include '1st', '2nd', '3rd' in pink boxes, 'EXACT REPETITION OF NOTE' with arrows, 'Highest pitch' with an arrow, and 'different colour' with a blue arrow. A tempo marking '♩ = 54' is present at measure 30.

In this melodic part, the piece reaches its higher pitch (G6). After this little subsection the generative core comes again, and another subsection full of polyphony is settled. In this new subsection the piece will undergo a change in the tempo (there is an acceleration of the tempo) and in the dynamic and character as well, in order to build a climax that will take place in the third section, (8th page).

It is important to add that at the end of page 4 and the beginning of p. 5 we can find a new motive (which I called Z) that is, according to C. Felici<sup>5</sup>, an explicit quotation of section XIX from “Coro” for voices and instruments composed between 1975 and 1977. This excerpt corresponds to a part where the soprano is singing with a violin accompaniment (and some small piano interventions as well). When she sings exactly these notes she’s saying: “it is nice”.

S 8

a nice one just gave its

vl.



*Section XIX from "Coro" (excerpt)*

<sup>5</sup> Felici, Candida. 2009. "La Sequenza VIII per violino di Luciano Berio". In *Per archi – rivista di storia e cultura degli strumenti ad arco*, no. IV/3/4 (November), 24.



Stave 33, my own score

Talking again about the excitement process that happens from that moment on, that change is already obvious in the first staves of this second subsection (s. 34), where the tempo of quarter note = 72 is established, then there is an accelerando and afterwards tempo of quarter note = 104. In the same stave (n. 34) we even find another tempo change (quarter note = 132), and in the next stave, another accelerando and finally is settled the tempo of quarter note = 144.

Besides that, in this small part the lowest pitch of the whole Sequenza can be found (the lowest note that is possible to play on the violin: G2).



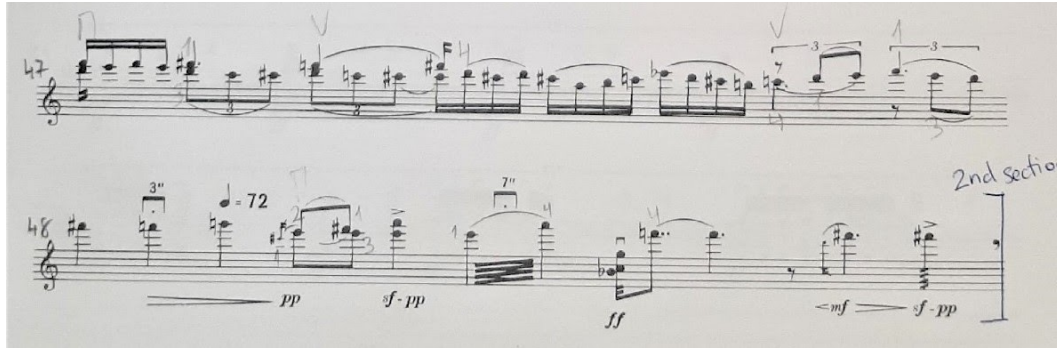
After the last tempo establishes (quarter note = 144), the music is structured by phrases which end with the repetition of an element (a group of notes or a *tremolo*), and which are always separated by a comma (sometimes this comma lasts some seconds: two or three). Also it is characteristic of these phrases that they are finished with a *diminuendo* (there is only one time when this doesn't happen).

The image displays a handwritten musical score for violin, spanning measures 38 to 42. The score is divided into five phrases, each ending with a repetition of an element and a pause. The notation includes treble clef, key signature of one sharp (F#), and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *p* (piano), *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo), and *mf* (mezzo-forte). The score is annotated with handwritten notes and markings:

- Phrase 1 (Measures 38-39):** Ends with a *repetition of element* and a *PAUSE*. The dynamic is *p*.
- Phrase 2 (Measures 39-40):** Labeled "2nd phrase", it ends with a *repetition* and a *PAUSE*. The dynamic is *pp*.
- Phrase 3 (Measures 40-41):** Labeled "3rd phrase", it ends with a *repetition* and a *PAUSE*. The dynamic is *mp*.
- Phrase 4 (Measures 41-42):** Labeled "4th phrase", it ends with a *repetition* and a *PAUSE*. The dynamic is *p*.
- Phrase 5 (Measures 42-43):** Labeled "5th phrase", it ends with a *repetition* and a *PAUSE*. The dynamic is *mf*.

Additional annotations include "bagel" above measure 38, "3rd" above measure 40, and "tremolo" written in blue ink above measures 41 and 42. The score is written on five staves, with the first four staves containing measures 38-41 and the fifth staff containing measures 42-43.

This second section is finished in the high register of the violin, where the music was carried in the last three staves of page 6.



It is important to consider, as well, that this process of accumulation that is developed in the second subsection is the result of a compositional procedure of mixture, repetition and development of all the motives presented (X, Y and Z), and it is the preparation for a bigger excitement in terms of dynamic, speed (tempo), articulation and character that will happen right after this, in the next section of the piece, where the climax of the Sequenza is located.

#### 4.2.4.2 Recording Comparison (Conquer and Chiarappa versions)

The analysis of the recordings and the comparison between both of them has helped me a lot in order to make decisions for my interpretation of the piece. There are some things that, of course, they play really differently, and others that they both do. I have been wondering about some of these issues: how to play, how to perform them, and I had the answer to my question when I listened to their recordings.

As in the last recording comparison that I did, Chiarappa plays everything much faster than Conquer. Chiarappa goes really far from the tempo marks that are written in the score, and Conquer is closer to them.

The image shows a handwritten musical score analysis for Chiarappa's version, covering measures 29 to 32. The score is written on four staves. Measure 29 starts with a tempo marking of  $\text{♩} = 93$  and dynamic markings of *ff* and *mf*. A handwritten note above the staff says "very fast: gesture". Measure 30 starts with a tempo marking of  $\text{♩} = 54$  and dynamic markings of *pp* and  $\text{♩} = 60$ . A handwritten note above the staff says "54 vibrato: only sometimes in some notes, very small". Measure 31 starts with a tempo marking of  $\text{♩} = 200$  and dynamic markings of *mf* and  $\text{♩} = 75$ . A handwritten note above the staff says "other colour, completely different (different contact of the bow with the string)". Measure 32 starts with a tempo marking of  $\text{♩} = 72$  and dynamic markings of *f* and  $\text{♩} = 65$ . A handwritten note above the staff says "pont.". The score ends with a tempo marking of  $\text{♩} = 83$  and dynamic markings of *p* and  $\text{♩} = 72$ . A handwritten note above the staff says "ponte (relax moment)". The score is signed "UE 15 990 MI" at the bottom.

Tempo marks at the end of page 4: Chiarappa version analysis

[illegible]

*Tempo mark: Conquer version analysis*

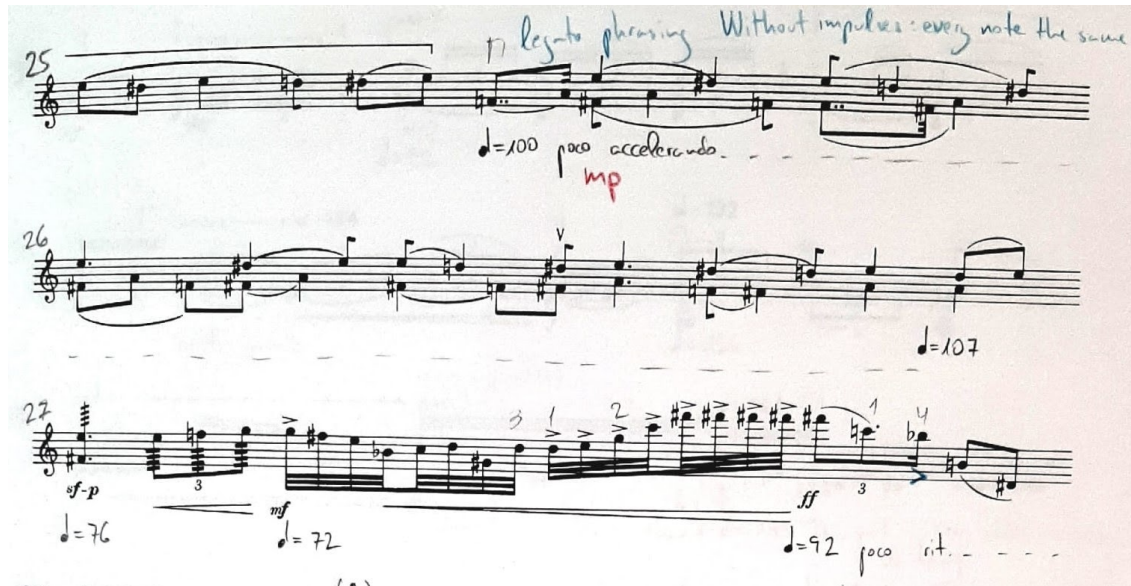
But I would like to talk about some passages that were really helpful for me. For example, in terms of tempo, it was really useful for me to analyse both recordings in page 4: in stave number 27, I was finding it extremely difficult to play the fast passage a tempo and thinking about the dynamics as well. But when I listened to the recordings, I realised that it is not strictly necessary to play that a tempo, and it's possible to slow down a little bit, and to be able to play all the notes and the correct dynamic and intention of the passage:

Handwritten musical score for three staves (25, 26, 27) with various annotations:

- Staff 25:**
  - Tempo:  $\text{♩} = 130$
  - Dynamic:  $p \text{ or } mp$
  - Annotation: *legato phrasing* with a bracket over a phrase.
- Staff 26:**
  - Annotations: Blue arrows pointing to specific notes.
- Staff 27:**
  - Tempo:  $\text{♩} = 85$
  - Dynamic: *sf-p* (start of staff) and *mf* (later in staff).
  - Annotation: "pause" with a red wavy line.
  - Annotations: Blue arrows pointing to specific notes.
  - Annotations: Numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782

*Chiarappa's version: change of tempo in stave 27*

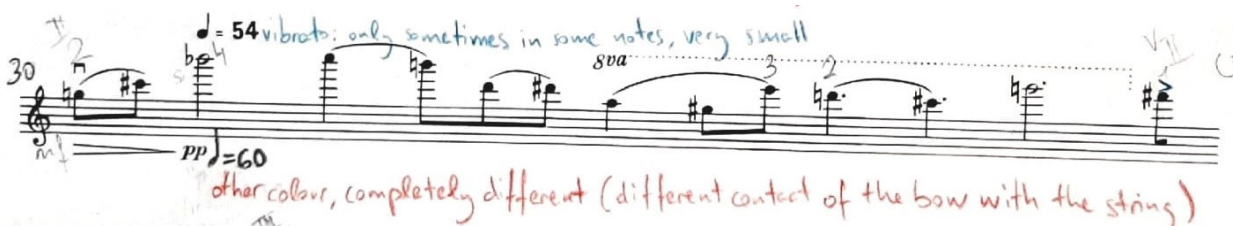




Conquer's version: change of tempo in stave 27

I realised as well that pages number 5 and 6 are a really intense moment. It is really difficult because the speed is really high and the passages are polyphonic: it is difficult to play so fast with such uncomfortable and unnatural positions in the left hand. But while listening to the recordings, I heard that both performers are really not worried about the notes. At some moments they are losing some notes and it is not extremely clear everything in the left hand, but the feeling that is important to transmit is excitement, nervousness, hurry. And for now, in my Sequenza playing, I'm too focused on playing everything correct, which is not the important issue in this part.

I would like to talk about stave 30 on page 4. Both performers are completely changing the sound and the colour in this passage. I would say that Chiarappa for me was more inspiring, he tries to change the atmosphere, to have a really different colour than before: he takes more time that Conquer, his contact point between the bow and the string is more *sul tasto* than in the standard place, he plays more *piano* than Conquer, and I'm sure he spends less bow as well. Conquer is also changing the dynamic, and the colour is not the same as before, but I would say that her contact point is the same as before. Anyway listening to both of them made me think about making something more special in this part. Simone Fontanelli also told me about this in his lesson.



Chiarappa's version: stave 30



Conquer's version: stave 30

In page number 5, when the lowest point of the piece appears (stave 35), a really big *accelerando* is heard in both recordings, and then a pause. When I was studying and practising that, I really didn't know how to play it, and how to build that phrase. It really helped me, when I listened to both recordings. Actually, in terms of phrasing and speed they are playing almost the same in this passage. After the pause (the one that starts with the metronome mark quarter note = 144), the music must be a bit slower than the maximum speed that is written in the last passage before the pause: therefore, this passage of small notes must be really wild and crazy. I would add that this passage is completely out of the beat, and after the pause the pulse comes back, and the tempo feeling is organised again.

I would say the same about stave number 45: it is a moment which has to be really crazy and wild. The issue of playing exactly all the correct notes is not important. The character, the *FFF*, must be there, and it is more important than anything else.

And of course, the accumulation of all the previous material must create a lot of excitement. It is important to build the crescendo to *FFF* in terms of dynamic really accurately and well.

#### 4.2.4.3 Masterclasses with Simone Fontanelli

Meeting Simone Fontanelli was really important for me and for my research and above all, inspiring.

<https://soundcloud.com/sara-molina-castellote/first-masterclass-fontanelli-sequenza/s-yhYK1>

<https://soundcloud.com/sara-molina-castellote/second-masterclass-fontanelli-sequenza/s-daZJt>

<https://soundcloud.com/sara-molina-castellote/third-masterclass-fontanelli-sequenza/s-OwK8f>

He gave me two masterclasses and he heard me playing several times as well. The meetings happened on 17th and 18th of October and 23rd of November. He has been explaining what is the meaning of gesture in Berio's music, and the importance of it in his music and in the Italian music in general as well. He explained also how Berio clarifies in the score a certain gesture that he wants. So, for example, at the beginning we can find the gesture defined by his way of writing: "*sempre poco o senza vibrato, molto intenso e alla corda*", on G string, *fff*, and with accents.

Furthermore, he explained the way in which he built the beginning of the piece, how the different notes have been added to this first dyad and the different elements that can be found in the first page. Also the character of this beginning and feeling that he wants to transmit.

We watched some really interesting parts of some documentary about Berio, where he is working the trombone *Sequenza* with a musician. Also in this documentary they talk about his past, and how he started with the music, about the war and how was this period for him as a musician.



The second masterclass was more focused on the violin Sequenza. He explained to me the piece as a journey. The structure of this piece is really connected with a poem from K. Kavafis, which Berio used to like a lot. It is about an island: Ithaca. The whole poem talks about life, all the experiences that a person lives, all the trips that he/she makes, and different periods in life that a person has. But the first island where he/she departed from is really his/her home, and is the one which is always in her/his mind. Of course, it is the place where she/he will return at the end of life, when the whole journey is over and he/she lived through all the experiences. This poem reminds simultaneously of the *Odyssey*, by Homer. So this is the violin Sequenza seen with another perspective: a journey. And like in the poem, in the piece there is an element which represents home too, which is at the beginning, at the very end and it returns always in many parts of the piece: the generative core, the dyad A-B, the compass of the whole piece. The different parts of the piece represent the whole “life” of the violin, the different periods that it has lived and the different “islands” that it has gone across. And all of these parts are separated by the generative motive (which is the remembrance of home). We can find Paganini (page 7 and 8): the “*virtuoso*” violin, also the romantic violin (page 4), we have as well a part that sounds more like an improvisation: Stefan Grappelli’s kind of playing (page 5 and 6), etc. Of course, this is not a comment directly from Berio, it is from Professor S. Fontanelli, but it offers a way to analyze the Sequenza which can be really useful and interesting.

#### 4.2.5 Intervention

All this new information that I found out and I learnt in the data collection process helped me a lot in order to improve many things of my performance of Berio violin Sequenza, and also in order to change my mind about some thoughts and to change my approach to this part of the piece. I will speak about some concrete examples:

Starting from the beginning of this section: in the first stave, the new motives are presented before they start being developed as new material of the section. When I first studied it (staves 24, 25 and 26), I was trying to be really precise with the rhythm (actually I found it really difficult to start reading this kind of music, the first approach to the piece was really hard). But then, with the recordings of Chiarappa and Conquer, I realised that it is a really *cantabile* moment and it is important to respect the phrasing given by the slurs. I also noticed when I listen to my reference recording that it was musically not interesting at all what I was proposing, so I decided to give it a bit of flow, a bit of fluency, and to think about the legato phrasing. I think it is clear in my final recording that it changed, even though it can be much better (of course, as always).



*Phrasing by slurs, staves 24-26*

The next thing that I could talk about is stave number 27. I think I mentioned it before, but I will explain it again. In this part I really didn't know what to do, because the last mark is quarter note = 104, and the passage in that stave doesn't work in that tempo. I tried to play it as fast as I could, but it really didn't work, and I thought that it didn't make much sense musically to play it like that. Then, as I wrote in the comparison of the recording section, I listened to both versions and they both play that passage a bit slower, so they can play every note and the crescendo, so it makes sense musically. Then I figured out how to play it on my way, after finding out how it was supposed to be.



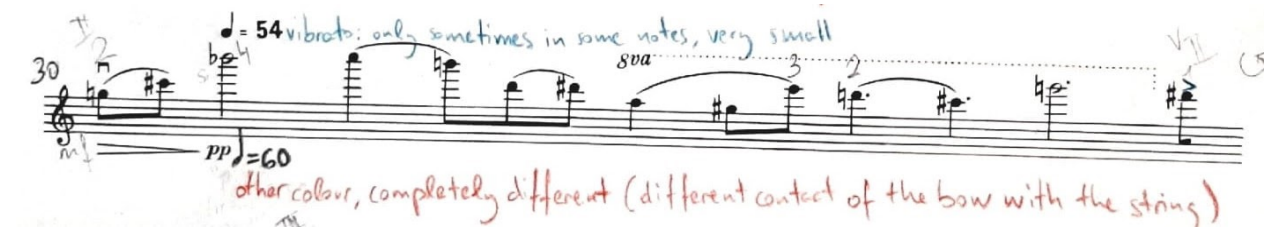
*Chiarappa's version: change of tempo in the passage*



*Conquer's version: change of tempo*

As I mentioned before as well, in stave number 30 there is a passage where the colour of the atmosphere must change, it goes suddenly to the really high register of the violin, and the dynamic also changes to *pp* for very long (there was still no moment in the piece where a *pp* can be found for so long). In Chiarappa's version it is really clear that this moment is special somehow (he changes the point of contact of the bow

with the string, and the weight of the arm as well, so he produces a really different sound from before). And Fontanelli told me as well to play it differently, much more *pianissimo* and with a contrasting character. I think I improved the approach of this passage from the reference recording, but again, it can be much better.



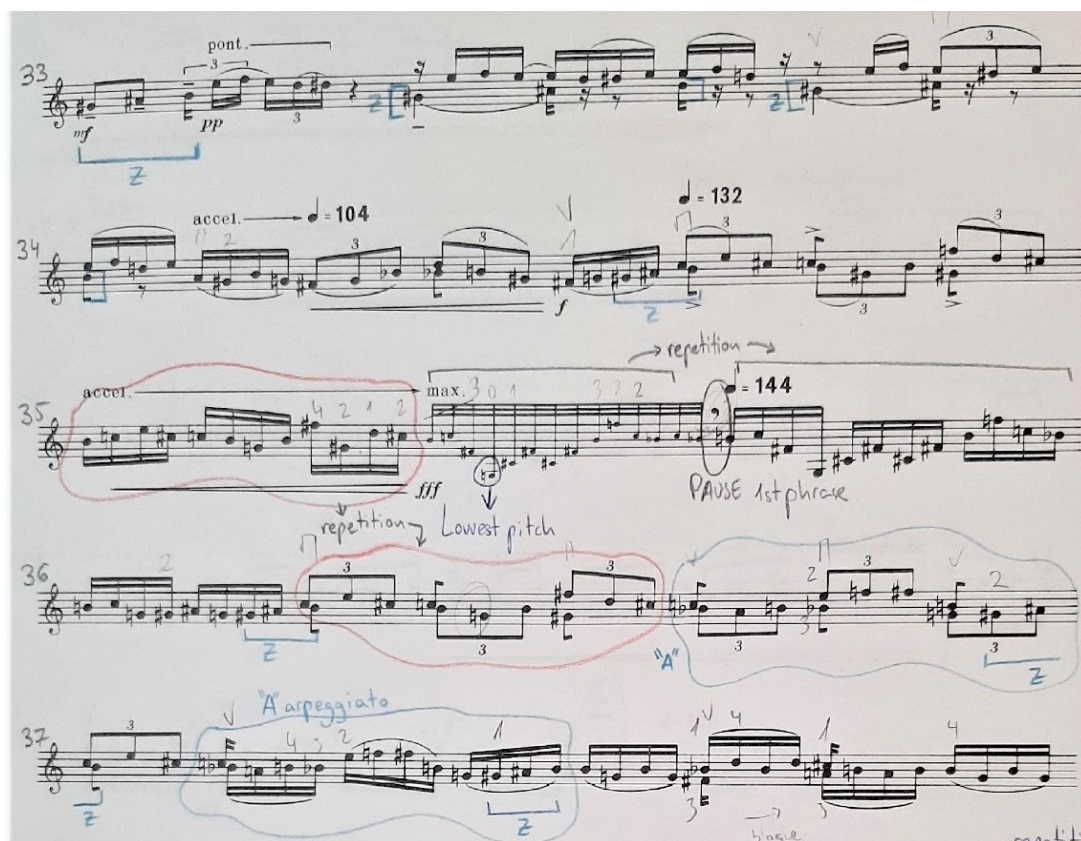
Chiarappa's version of stave 30

When the *sul ponticello* mark is written (stave number 32-33) I was not really playing it with the correct character. Fontanelli told me about it and I think I have changed it in comparison with the reference recording.

I think that, in general, in this first subsection (from the end of page 3 until the beginning of page 5) I improved in the way of giving a sense of unity. I think in the last recording of this subsection it makes more sense than in the reference recording. The very first time I was only trying to play the notes properly.

Now talking about page number 5, when I started practising this page I only tried to practise everything technically, I mean, I wanted to be able to play this technically. Of course, it is really important that, and this is a very difficult page in terms of violin technique, but I was not focused at all on giving a musical sense.

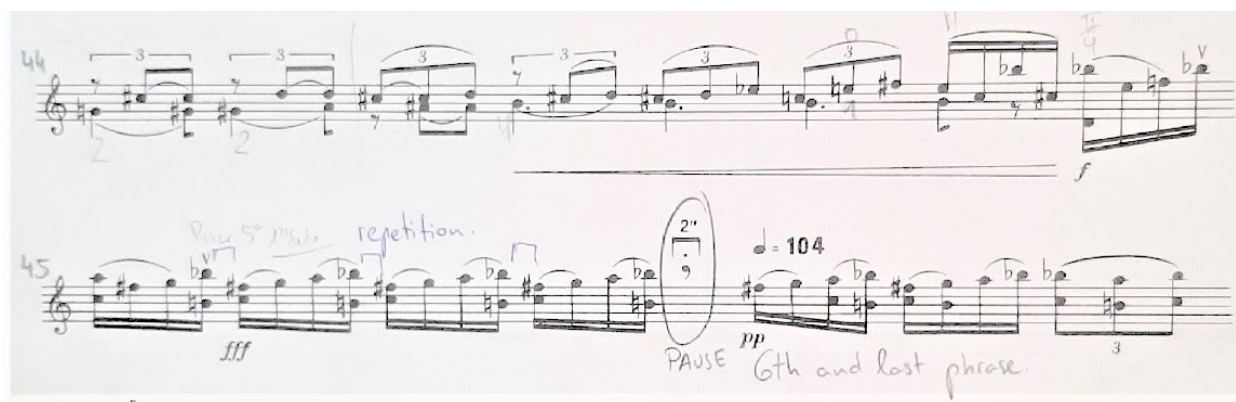
Afterwards I figured out that this part is full of different compositional processes using the three motives (X, Y and Z), and when I was conscious about that, I really felt like making music in all this part.



### Analysis of the piece page number 5

I would like to talk about one concrete example: stave number 33, the motive called Z is in the base of the polyphony. When I started playing it, I even didn't wonder where that came from. But this is a very important motive, (as I explained in the score analysis part, Berio takes this motive from his composition "Coro"), and while playing this part this bass line must have a musical sense, it must be heard and must be phrased.

In general, when I analysed this second subsection (page 5 and 6) of the second part of the piece, I realised that it has certain development. It is structured by phrases which are built basically in the same way in terms of phrasing, and there is an accumulation. Everyone as a listener can feel that when the music arrives at stave number 45:



So it is not a matter of only playing the correct notes, the perfect intonation and about having everything really clear technically (of course, this is important). But also is important to transmit this development of excitement, of nervousness (actually, it is really clear in Conquer's and Chiarappa's versions), which is preparing the outlook for the next part: the craziness and climax of the piece.

## 4.2.6 New reference recording, assess and expert feedback

<https://soundcloud.com/sara-molina-castellote/second-intervention-cycle-recording/s-NeWaC>

This is the final recording of the second intervention cycle. It is the complete second section of the piece.

### My own feedback

I like this recording, it's not my best version, but it is quite good to complete the second intervention cycle. In my opinion, the change between the reference recording and the last one is really obvious and undeniable. The issues that I talked about on the feedback from the reference recordings are on the correct way, and I try as well to make what Fontanelli told me, but I'm still not able to play properly every comment of his feedback. Anyway, I would like to talk about some specific issues.

I have been thinking for very long about what I need in order to the piece in the correct way, and my conclusion can be divided into three sections:

- What I need to do while **practising**:
  - I need to increase my rank in **dynamics**. The *pianos* don't sound soft enough, and the *fortes* can be much more. Sometimes I have *F* and in another passage a *FFF*, and the result of my playing is the same. My version of this piece would be much richer if I consider to exaggerate that. This is linked with the right hand: I need to practise which kind of sound I need to produce, because many times it is not a matter of the "quantity" of sound, but it is a matter of which kind of character I want to produce with the dynamic that is written in a certain part of the piece. This is really important.
  - Of course, I need to play many of these passages **faster**. In both recordings that I analysed they play some passages slower than the tempo marks written in the score, but they are quite close to it. I am not. This also will improve the character that is important to play in this part of the piece: *precipitato* and *agitato*.
  - In many moments I'm too busy with the technique and the notes, and I'm not thinking about the **phrasing** that I want to play. The gesture in this music is always present and if the result of the playing has no sense and it is really flat, it means that there is no music, and therefore there is no gesture.
  - In the polyphonic part of this section I need to think more in a **legato articulation**, I am too focused on playing every note in tune and that makes no sense musically. This will help with the gesture issue as well.
- Issues that I need to be solved by gaining **experience** with the piece:
  - I need to find the **gestures** that I want to transmit musically.
  - I really feel that I need to **perform** the piece in front of people. Maybe not in a concert, but in front of some friends, or to play it for some teachers (more times than what I already did), etc. This makes a player more confident about the piece and clarifies the ideas about the personal performance.

- Not to be so focused on the **technique**. Of course, now I am really worried about it because I started it not really long ago.
- To feel everything as a **unity**. The section that I recorded for the end of this intervention cycle has a lot of good things and it is better than before, but I don't give it a sense of unity. Actually I'm focused about every small phrase, every note, and when I'm playing it I don't have in mind the development of the piece on a large scale. This is important to do it within every section, but it is applicable for the whole piece as well.
- I need to go to a concert where any of the Sequenzas is played. I need to live the feeling that the composer wants to transmit with these kinds of pieces.

#### 4.2.7 Reflect on your progress since the previous reference recording

I can't see my progress objectively because in the last intervention cycle I worked with another part of the Sequenza. But anyway, I think that I have many things that work better than the last time that I did this kind of work (April 2019).

Of course, it was extremely useful for me to find a teacher like Simone Fontanelli, who is a Berio expert as well. He gets really involved in his work, I could really feel that he loves the piece, and he can be talking about it for hours, and for me everything was very important information. With him, my work about Berio has gained really deep value, in my opinion. I would say the same kind of comments about the meeting Leon Keuffer (which is in the next intervention cycle because we spoke mainly about the third section of the piece).

Also my way of working on the piece has changed in comparison to the last intervention cycle: I know the piece better, I have more experience with it than before, and therefore I can do a better job. I would say that I have been devoting more time to practise and play the piece so I can have a better result than in other intervention cycles.



## 4.3 Third intervention cycle

### 4.3.1 Overview of third intervention cycle

The third intervention cycle is about the fourth section of the piece: the last two pages.  
The work that I did consists of:

- **Desk research:**
  - **Literature research:** I consider that I found already a lot of information about the piece for the last intervention cycles (in terms of literature research), so in this one I made use of the written sources that I already had. What was really different and important for me was the expert consultation that I had. Anyway, I did have some new documentation: Albera, Philippe. 2007. "Luciano Berio" and "Sequenza VIII". In *Le son et le sens*. 275-282. Éditions Contrechamps.
  - **Analysis of the piece.** As in the last intervention cycle, I analyzed the new part of the score, and I have been making my own annotated score.
  - **Comparison of two recordings.** As in the last intervention cycles, I have continued my comparison of the analysis of both recordings (Chiarappa and Conquer).
- **Expert consultation:** During this intervention cycle I could work (like in the last months) with Simone Fontanelli and I had a lesson with my teacher G. Nikolic, since I came back from Salzburg and I started having violin lessons with him again.
  - **Masterclass** with Simone Fontanelli. He knows Berio's musical language really well and he knows him quite well as a composer. I played a few times for Simone and he gave me his feedback. He also helped me in order to understand the piece, he explained to me a really deep analysis of the piece and he gave me very important information for my research.
  - **Lesson** with Professor Gordan Nikolic. I had a lesson with him about this last part of the piece. He gave me feedback and was really useful. I had a very interesting situation afterwards, when I realised that I had two feedbacks (Fontanelli and Nikolic) which are quite different in approach.

### 4.3.2 Third reference recording

<https://soundcloud.com/sara-molina-castellote/reference-recording-third-intervention-cycle/s-fa00A>

Sequenza VIII for solo violin, Luciano Berio (from stave number 74 to number 81, duration: 2' 22"). Date of recording: 16th of January 2020. It is the middle part of the fourth section. It was the first time that I played this part in public (I played it for a lesson), and it is not complete, but it is almost the whole fourth section. I make some pauses because it is a lesson and the teacher is making some small comments sometimes.

### 4.3.3 Reflect & assess

#### My own feedback:

I like it, I don't think it is very bad for being a reference recording. I will explain my feedback in a structured way:

- **Left hand:** I need to find the way to make some movements smoother. When I have some difficult chords, my hand is still too slow and too tense: I need to practise it in slow motion, so I get the feeling of the movement that I must do in a proper way. Also I need to think about how to save movements. This can be applied to stave 72, and all the chords that are in page 10 and 11.
- **Bow distribution:** I need to think about how to distribute my bow better. Sometimes I play accents that are unnecessary, I run out of bow, I'm in a part of the bow that it's not appropriate for what I'm playing, etc. I really have to think about this basically for every passage and every moment in this part.
- **To feel more free.** At the moment I'm too much into the metronome (and actually, I'm playing this part very slow in comparison with what it's written in the score), and think I really can play a bit more in the written tempo, and make some more interesting things in terms of musicality (also the text written in the score for this part is: *tempo molto instabile, come improvvisando*: so directly Berio wanted is more free as well).
- **Mutes.** I have to practise it with both of the mutes that are required for this part, so I can have the feeling of how it really sounds, because I still never practised it with both of the mutes. It would be useful to practise to put on the mutes as well (which I never practise neither), because it will take some time and I have to be playing *pizz* with the left hand during this process.
- **Sound.** I need to figure out how I'm going to spend the bow at the end of the piece: the notes have to be very long, so I need a lot of bow, but actually not so much because they need to sound really far, so I'm not completely aware of which part of the bow I should use. I need to think about it.
- **Character.** I need to make a decision about the character basing it on both feedback that I received (Fontanelli and Nikolic).

#### Simone Fontanelli feedback:

<https://soundcloud.com/sara-molina-castellote/third-intervention-cycle-fontanelli-lesson-january/s-YWkrD>

- **Accumulative element** at the beginning of this part. In stave number 72 the rhythm is reduced into semi-demi quavers in order to increase the intensity, also the notes that appear are a development around the generative core, which is again more present than in the third part of the piece. He gave me some examples about this composition resource in baroque composers. So I don't have to focus so much on how difficult this passage is, but on transmitting this sensation of accumulation (it's the last phrase before the new character takes place).
- He helped me in order to find a better **fingering** for the passage from right before (stave 72 beginning) and how to approach the *pizzicati* with the left hand when the bow is already on the string, this means, I shouldn't take the bow off the string (specially because I'm playing on the tip, so it would be more problematic and I have to make more movements if I take the bow off).

- Feel much more **freedom** in *tempo molto instabile, come improvvisando*, in terms of dynamic range as well as in terms of tempo. He talked to me about the waves, and how the fact of being born in a coastal place shaped Berio's personality, and therefore, his compositions.
- The notes at **the very end** must be really long and sound really far.

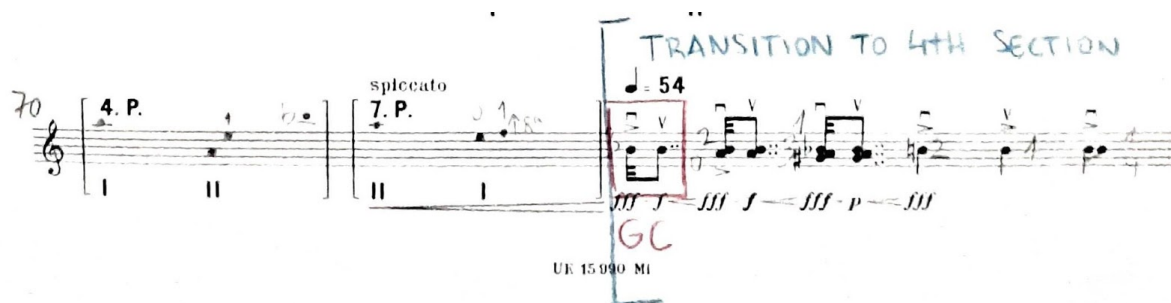
#### Gordan Nikolic feedback:

- **Technical issues:** stave number 74, don't stop the bow while playing the left hand *pizzicati*.
- **More technical issues:** when there is the passage where it is necessary to stretch a lot the hand to play this polyphonic element (stave 74): to not think about the stretching and about the left hand, but think in the music and about the *crescendo* that is going on, so the technical element is not the main subject, but the music.
- **Character.** It is like a *recitativo* in an opera, this means that it should sound much more free. Also in his opinion it should sound further than what I play. He told me not to play too much *crescendo* when I find them written. For Gordan what was important in this part is the character of something far and that is moving but on a very small scale. I would add, that when he was playing I could hear a continuity, the music was always moving and the energy was never going down. So, the feeling was that the music was really active and free, but with very little bow, *sul tasto* almost always and in a very shy and calmed background.

### 4.3.4 Data collection

#### 4.3.4.1. Score Analysis

The climax of the piece takes place right before this section starts: it is somewhere between staves 55 and 70, it can be up to every player's approach: the music in these staves transmits a lot of tension and it is a very energetic moment. Right after, in stave 70 the tension starts decreasing until the end of the piece. Therefore, the 4th section starts during these staves, between stave 70 and 74: it is a moment of transition. In stave 74 the new mood, the new tempo and feeling are completely settled.



10

G.C.

II

71 *accel.*  $\text{♩} = 72$

72 *sord. leggera*  $\text{♩} = 54$

73

*splitting of the music: from a higher density to a simpler one*

*development of the pitches around the generative core*

*TRANSITION*

$\text{♩} = 72/104$  (*tempo molto instabile, come improvvisando*)

#### Staves of transition, 70-74, annotated score

From s. 74 we can feel this new character, which cannot be found in any other part of the piece and that will last until the end of the Sequenza. It starts with the mark: *Tempo molto instabile, come improvvisando*.

74  $\text{♩} = 72/104$  (*tempo molto instabile, come improvvisando*)

75

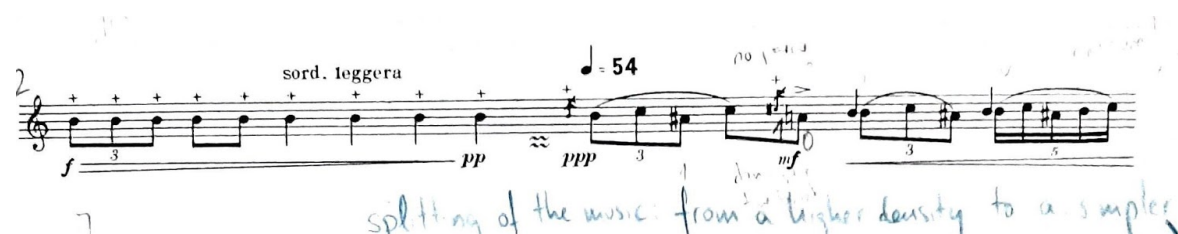
*THE WHOLE SECTION: a song around the generative core.*

*4TH SECTION*

#### Beginning of 4th section, annotated score

During the transition (s. 72) Berio asks the violin player to place the "normal" sordina (*sordina leggera*). In order to give time to the violin player to put it properly, he wrote *pizzicati* in the left hand. He uses the same technique afterwards, in stave number 81, to place the *sordina pesante*. I would like to talk about why Berio decided to include both types of sordina in this part. While he was composing the final part of the Sequenza, he stayed with C. Chiarappa for three weeks in a village close to Rome (Chiarappa's place), because they had to do the première of the piece and it was not complete yet. So they stayed together and while Berio was finishing the pages, they were directly given to Chiarappa, who was in a room close to the composer, and he was able to start practising them. During this process, the violinist

was practising with the mute because he didn't want to disturb the composer, and when Berio heard it he decided to include it in the violin Sequenza, because the sound of the violin with mute really convinced him for this last part.<sup>6</sup>



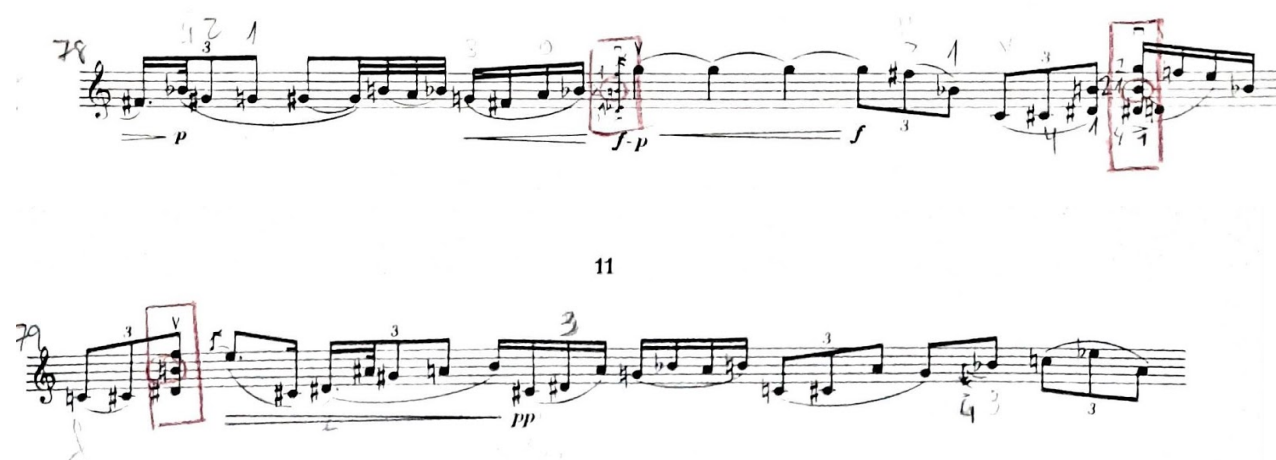
Placing the mute, stave 72



Placing the practise mute, stave 81

This is a way of transmitting that the music is losing power. If I continue with the metaphor that I talked about in the second intervention cycle about the journey that a person is living during his/her whole life, now I would say that the traveller is coming back home.

This last step (the last character found in the piece) takes place in the section which starts in *molto instabile, come improvvisando*: it's the last island which the traveller visits before arriving home, and actually it's possible to see this origin of the whole piece from this last part: in all the chords written in this section both notes from the original dyad (A-B) are present, and all the melodic lines that appear are something like an improvisation, or a even a game happening around this two main notes.



Staves 78 and 79: all the chords marked in red have at least one of the pitches from the generative core

<sup>6</sup> Candida Felici, "La Sequenza VIII per violino solo di Luciano Berio", *Per archi – rivista di storia e cultura degli strumenti ad arco*, no. IV/3/4 (November), 13.

Thanks to my research into the piece, I have two very interesting ideas about this section: on one hand I have the idea that this part can remind to the sea and the waves: the soft and calm movement of the swell can bring slowly a person to his/her original island, and the chords are a sudden ship that can be seen, or a sudden bigger movement of the waves.

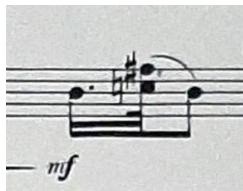
Thanks to S. Fontanelli, I know that Berio was born in a coastal place and he grew up with the sea really close to his life<sup>7</sup>. This fact was important for his personality and his habits, and some things in his compositions can be bound to this.

On the other hand, this can be thought like a *recitativo*, simply making it really distant and really far, without trying any kind of smaller or bigger expression, just distant. This would work really well with the idea of the end, of letting it die.

There are some rhythmic elements which are present during the whole piece and concretely in this section his appearance is more obvious, because the musical activity is more calmed. This rhythm reminds to the typical figure of the *siciliana* dance:



Typical Siciliana Rhythm (marked in red)



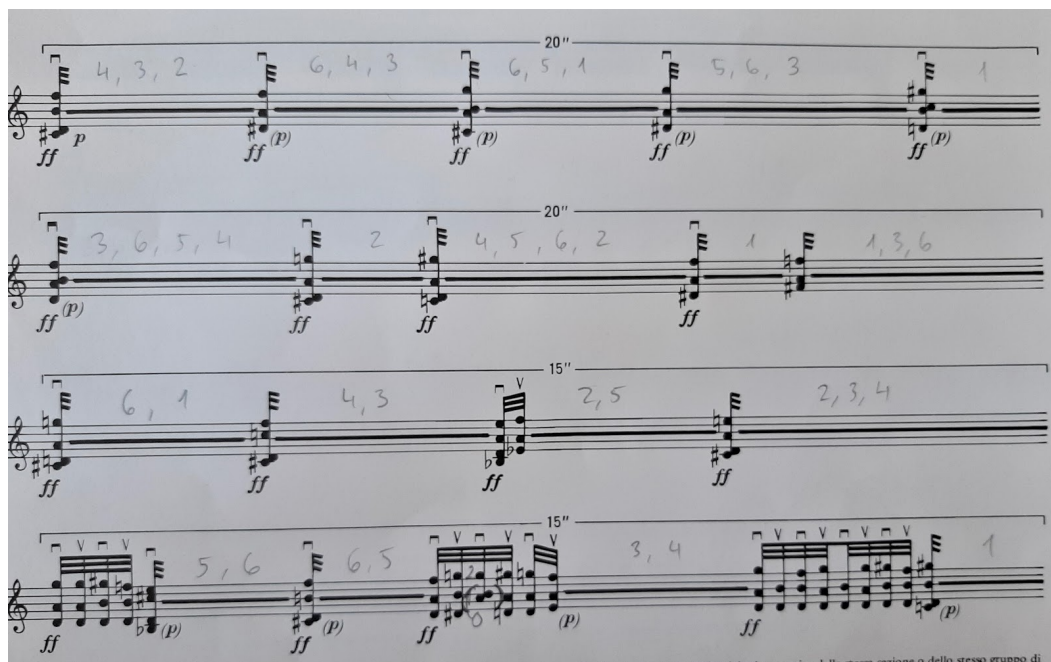
Stave 7

In the very last part of this section there is a passage of many quadruple stops chords, which starts and develops to a *mf*, and afterwards only the generative dyad is played until the very end: the traveller arrived home finally. The notes that appear in this passage are basically the same chords (I mean, built in the same way and with the same structure: the central part of the chord is always an A or a B, or both together) as some of the chords played in *fortissimo* breaking the *ostinato* in page number 7.

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<sup>7</sup> From the masterclass on 16th January 2020, 15:20.



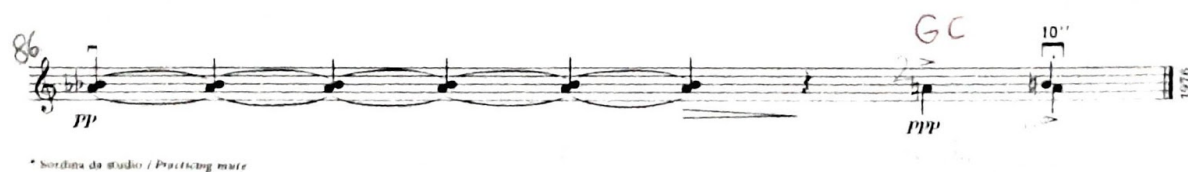


Second half of page 7, chords in fortissimo



Stave 84, chords that are built in the same way as the ones from page 7

After this, only the dyad is played, and it ends playing both notes together with a very long fermata.



End of the piece, stave 86

#### 4.3.4.2. Recording Comparison (Conquer and Chiarappa versions)

First of all, I would like to talk about the transition part. The left hand *pizzicati* combined with the bow legato: Conquer plays it exactly how it is written, she doesn't take any extra time and I can't be completely sure if she is taking the bow out of the string or not in order to play the *pizzicato* (because it is an audio recording, not a video one), but I would say that she doesn't because she plays it very fast and she has no time to do anything extra with the bow. In Chiarappa's case, he plays that *pizzicato* with the bow, he doesn't play a *pizzicato*.



Stave 72, Chiarappa's version: no pizz, he plays it with the bow

The next issue is the polyphonic passage of stave 72 and 73: Conquer plays it completely perfect in terms of technique, I mean, she plays exactly what is written and she does not so much hairpins. Anyway, she takes a bit of time between the B and C# when the *forte* arrives in stave 73. In Chiarappa's case, he doesn't play all the notes: he doesn't play polyphony anymore in the last pulse before stave 73, but the expression that he does is really musical and gestural: again his performance is more about feeling and music than about perfect technical realization (the picture about this is above).

When the next part arrives (*tempo molto instabile, come improvvisando*) both of them play really freely in terms of tempo. Chiarappa is more extreme: when he plays a fast passage, it is really fast and really sudden, so it is more difficult to understand every note that he plays. His tempo range is quarter note = 70-125, and the average quarter note = 88.

Conquer's version is really free as well, but there are no sudden changes. Her range is quarter note = 50-110, and the average quarter note = 66.

If I talk more in detail, Chiarappa is less accurate with the articulation according to what is written in the score originally: for example in stave number 74 he plays instead of legato some of the notes really articulated. Also something surprising about Conquer is that her dynamic is not so wide in this part: her *pianos* or *pianissimos* are not really low. In Chiarappa's case, I could hear a big range of dynamics. So when she plays a *piano* passage I was hearing the same dynamic as in *mezzoforte* ones.

tempo: really free  $\text{♩} \approx 70-125$   
 $\text{♩} = 72/104$  (tempo molto instabile, come improvvisando) *rel. tempo*

Chiarappa's annotated score (staves 74-76)

$\text{♩} \approx 50-110$  (average  $\text{♩} = 66$ ) Everything really free in terms of tempo  
 $\text{♩} = 72/104$  (tempo molto instabile, come improvvisando) *rel. tempo* original bowings

takes time

rank of dynamics not really wide ( $< >$ )

Conquer's annotated score (staves 74-76)

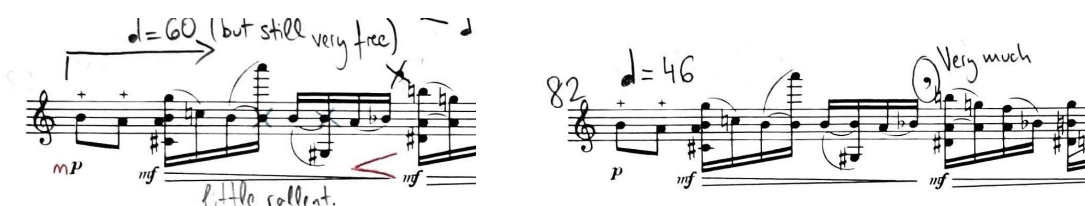
What was really surprising for me was the sudden fast tempo (quarter note = 115) that Chiarappa takes from the end of stave 78 (when the *forte* appears) to stave 81 (where it is written to use the new sordina). Also he stays in a *forte/mezzoforte* dynamic in the whole passage. Besides that, he is still flexible and not stable in that fast tempo that he decides to play.

I realised that when there is chord formed the harmonic and the B (it appears some times from stave 81 to s. 83), he plays only the harmonic and not the B. And the same happens with the next chord that comes right after (B and G#), which requires a big stretch of the hand. Maybe this could be a good solution for the problems of the sound in the harmonic. Anyway, Conquer plays both notes at the same time, so theoretically it is possible.



*Chiarappa's annotated score, stave 81*

In the last part of this section (from stave number 82 on) they both play a bit slower: the intensity and energy are decreasing a lot. She settles a tempo of quarter note = 46 . Chiarappa's new tempo is quarter note = 60.



*Stave 81, Chiarappa's annotated score (left side) and Conquer's (right side)*

Finally, at the very end of the piece (last two staves), Conquer is still really precise with the metronome, she plays quarter note = 57, and she's rhythmically accurate until the end. However, she doesn't play at the very end a *ppp* which is extremely low and with a colour of something that is far away. In Chiarappa's version he doesn't play everything strictly a tempo (his average in these two last staves is quarter note = 63). But the colour that he looks for is really much into the character or something far away, and something that ran out of energy.

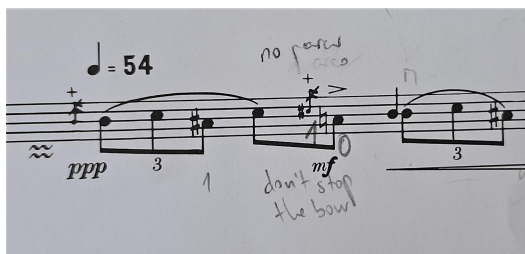
#### 4.3.4.3. Expert Consultation: Simone Fontanelli and Gordan Nikolic

##### Lesson with Simone Fontanelli

<https://soundcloud.com/sara-molina-castellote/third-intervention-cycle-fontanelli-lesson-january/s-YWkrD>

The lesson took place on 16th of January of 2020. I played the whole last part of the Sequenza. First of all, we talked about the transition part (concretely stave number 72). He told me about this accumulation element: the rhythm is reduced into semi-demi quavers in order to increase the intensity of the moment, also the notes that appear are a development around the generative core, which is again more present than in the third part of the piece. He gave me some examples about this composition resource in baroque composers.

We talked about other details: which fingering is the best for the passage from right before (picture below) and about how to approach the *pizzicati* with the left hand when the bow is already on the string:



Stave 72, my own score

Afterwards, we focused on *tempo molto instabile, come improvvisando*: he told me to feel much more free about the pulse (as it is written in the score). He talked me about Berio and his connection with the sea (he was born and grew up in a coastal city), so he told about the idea that this part can remind the sea and the waves: the soft and calm movement of the swell can bring slowly a person to his/her original island, and the chords are ships that can be seen, or a sudden bigger movement of the waves. He told me to practise this part singing, not playing with the violin.

For him the end of the piece was quite important: it must sound exhausted and far. The last accent is a particular one.

#### Lesson with Gordan Nikolic

This lesson took place on 6th of March.

I discussed with him as well the *pizzicati* in the left hand on stave number 72: he told me that I'm too worried in the bow, and I'm taking out of the string when I shouldn't: what happens with *pizzicati* or not *pizzicati* in the left hand shouldn't affect to the bow at all.

The most important idea that he transmitted me was the character on stave 74. He told me that it is like a *recitativo*, and it should sound much further than what I play. He told me not to play too much *crescendo* when I find them written. When he was playing, I couldn't hear the feeling that S. Fontanelli was telling me about the movement of the waves: for Gordan what was important was the character of something far and that is moving but on a small scale.

### 4.3.5 Intervention

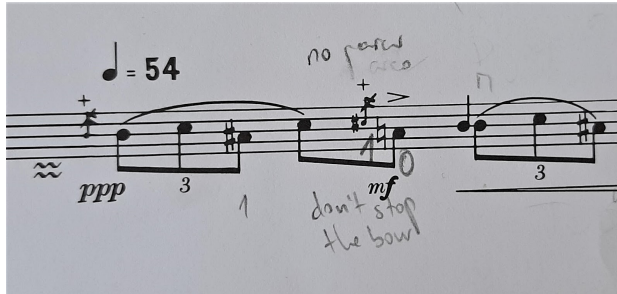
At the end of the Data Collection process I realised that I really had a lot of information for this intervention cycle. All the work that I did has been really useful.

Many of the sources that I had helped me a lot with problems that I had because I didn't know how to do it (in terms of technique but character or musicality as well).

I will write about the changes that I did:

Thanks to what we talked about in my meeting with S. Fontanelli, I decided to change a fingering in stave number 72, so I can play the passage of the left hand *pizzicati* in a much more comfortable way:





Stave 72

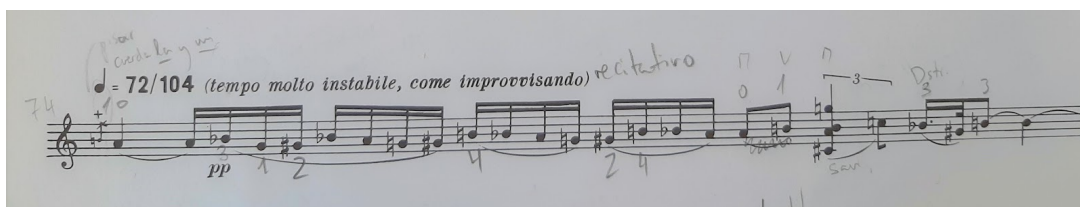
With this fingering, I can play the *pizzicato* with the fourth finger, so it sounds clearer. The only problem that I have to still solve is the bow. Gordan's advice was: when I play the C# *pizzicato* the bow mustn't lose the contact with the string. I realised that if I do that, the *pizzicato* doesn't sound (or it sounds really weak), so I decided to have the bow as close to the string as possible and try to still make the correct gesture, because of course, there is a problem if I break the continuity of the phrase and the music because I want to have the bow far from the string.

In the next polyphonic passage, I tried to solve it thinking of the musical gesture (as I heard in C. Chiarappa recording). I have problems with the speed, I need to be faster with the left hand and I really have to practise much more to completely get it. When I'm playing the passage I feel that the gesture transforms into something really flat and heavy, and this is exactly what I don't want to have. Also helped me the idea of taking a bit of time because it feels like that emotionally in the first note of stave 73. I got that idea from Conquer's version and recording.



Stave 72 and 73

I decided to take time as well at the beginning of stave number 74, so I have time to get into the mood of the new character. I heard this in Conquer's recording and I liked it very much.



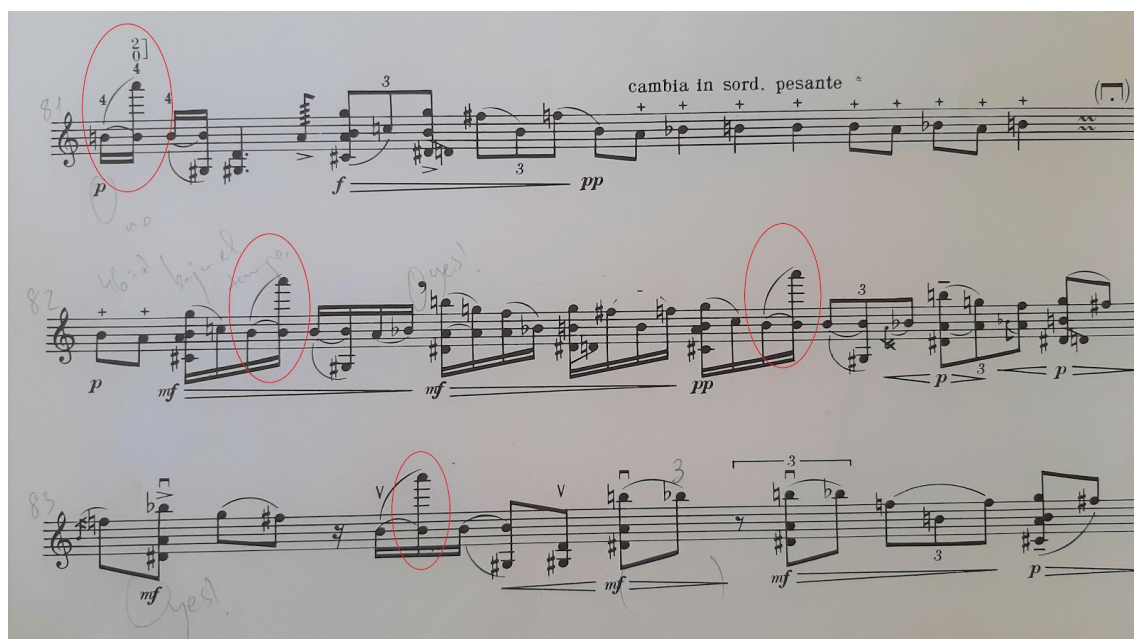
Stave 74

In this section, I would love to have a proper character. I will see what I want while practising, but I have many ideas (thanks to G Nikolic and S Fontanelli's feedback). In general I need to work on the bow. I think I have to spend much less bow in everything, to get the feeling of something far, and also think about the bow distribution. There are some passages that suddenly I'm playing in a part of the bow which I shouldn't. I must think before playing, and figure out how to spend it in a better way. This is a good example:



Staff 80

If I spend too much bow in the first slur of the staff, then the accent from the next note will be too much and too sharp, because I'll be too much at the frog. And it will be worse afterwards, because I will need more bow for the next down bow and I will be already almost at the frog, so I will run out of bow for sure. In moments like that I have to think before they come, and organise my bow better. In staves 81, 82 and 83 when the chords with harmonics appear, I would like to try what I heard that Chiarappa does: he plays only the harmonic and it sounds really clear and bright.



Staves 81, 82 and 83

### 4.3.6 New reference recording, assess and expert feedback

<https://soundcloud.com/user-432394971/final-recording-third-intervention-cycle/s-5lSFFdcgsHO>

My own feedback:

- **Pizzicati** with the left hand: I should be faster and place the sordina faster, the time that I take is way too much.
- I don't like the **tempo**, it is too slow. I think that about the character I am getting closer to what I want, and I feel better about what I propose musically, but the music will flow even more and better if I play faster. I was not conscious about this until I listened to this recording.
- I take **too much time** in order to get a lot of things technically. The *pizzicati* combined with the bow in stave number 72 need a lot of time to be played. I should change that: the technique mustn't be a difficulty in order to transmit the proper musical idea. It is the same problem afterwards, in stave number 74: I decided to take time to place the note and start a new section, but it sounds too long now. Everything should be more *agile* and *ligero*. Also in the passage of stave 81 and 84. The chords in stave 84 sound really heavy. The difficulty of making the chords seems more important than the music that is happening in that moment.
- I like a lot how I played in the recording the **polyphonic passage** of stave 72 and 73, but it gets really slow at the end when it gets to *piano*, and the attention of the listener is completely gone. I should change this.
- The **fortepiano** on stave number 78 must be more *subito*. It is too heavy.
- The **last note**: it must be very long and in the last recording that I did it sounds like it is really pressed (it should be completely the opposite). I need to figure out how to do it: to start in another part of the bow so I have more bow or to find another contact with the string, to use more bow hairs, less,...

### 4.3.7 Reflect on your progress since the previous reference recording

I started playing this part during the last months of 2019. In my last intervention cycle I played another part of the piece, so I can't compare them. However, I think the way that I have to approach an intervention cycle has changed, I mean, it is improving and I am glad for it: I feel that since I started this part until now I made a really good work and it didn't take as much time as before.

I am really excited as well because I came back from Salzburg and now in Rotterdam I can work the piece with Gordan, he performed it and knows it well, so I can play for him as many times as I want. Anyway, in Salzburg I could work as well with my Contemporary Music Professor Simone Fontanelli.

## 4.4 Fourth intervention cycle

### 4.4.1 Overview of fourth intervention cycle

The fourth intervention cycle is about the third part of the piece: pages 7, 8 and 9.

The work that I did consists of:

- **Desk research:**
  - **Literature research:** I base my literature research for this intervention cycle on all the information and sources that I have already found.
  - **Analysis of the piece.** As in the last intervention cycle, I analyzed the new part of the score, and I have been making my own annotated score.
  - **Comparison of two recordings.** As in the last intervention cycles, I have continued my comparison with both recordings (Jean-Marie Conquer's recording and Carlo Chiarappa's recording).
- **Expert consultation:** For this intervention cycle I had a lot of help: I had meetings, masterclasses and lessons with many experts.
  - **Masterclass** with Joseph Pulgia. He helped me a lot mostly in violin issues, but also in terms of character, expression, etc. He talked to me about many interesting things that I can achieve with the bow. We worked a lot about the character in the first pages, but also I asked him for advice about the pages 7, 8 and 9. He gave me many tips about how to practise some passages that I really didn't feel able to play them.
  - **Simone Fontanelli.** I played a few times for Simone and he gave me his feedback. He also helped me in order to understand the piece, he explained to me a really deep analysis of the piece and he gave me very important information for my research.
  - **Lesson with Professor Gordan Nikolic.** I had a lesson with him about the technical approach of this part: how to use the bow and which character it should transmit.
  - **Meeting with León Keuffer.** He's a student in Mozarteum University, who performed the piece many times so he has experience with it. He gave me many useful pieces of advice in order to be able to decode the part of the score that I couldn't understand.

### 4.4.2 Fourth reference recording

<https://soundcloud.com/user-432394971/reference-recording-fourth-intervention-cycle/s-xCOmmHjHaed>

Sequenza VIII for solo violin, Luciano Berio (stave 49 and 50: the stave number 50 is an *ostinato* which lasts 1 minute, duration: 51"). Date of recording: 17th of March 2020. It is the beginning of the third part of the piece. I decided to play this in my reference recording because it is a very long *ostinato*: in total it lasts in the piece almost two minutes (at some moment there are chords in *fortissimo* which break this *ostinato*), so it is important being used to play it.

### 4.4.3 Reflect & assess

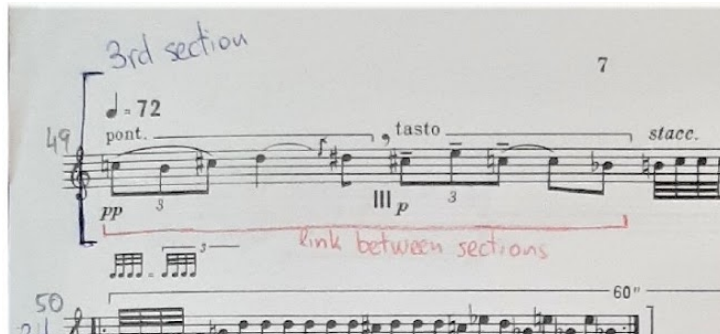
My own feedback: I liked this reference recording more than in the moment when I was playing it. The feeling from inside is worse than from outside. I will be more precise:

- I liked how I played the ***sul ponticello* character**: I learnt about the last time that I worked on it in the last intervention cycles (Fontanelli's feedback).
- I play properly **the comma** that is written between both passages (*sul ponticello* and *sul tasto* ones), but later when the *sul tasto* passage finishes there is no comma, and I take a lot of time before starting the *ostinato*: I prefer to avoid it.
- The **bow stroke** that I play I think is a good one for now. I think I can still work with it for some time and get used to it, but I will change it in the future for sure because of the next point:
- The **character** can be much better. I should work on Gordan's feedback and what he told me about being much less present in this part. It is a whisper, something from far away.
- I like very much the **speed of the bow stroke** (the tempo in the *ostinato*), but in the future it can be much faster, at least for now I like this part faster than how I played in the reference recording.

### 4.4.4 Data collection

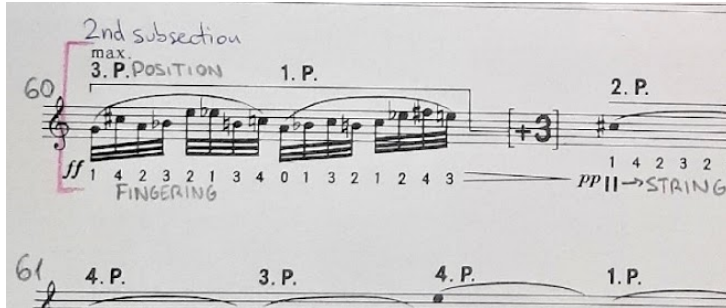
#### 4.4.4.1. Score Analysis

The third section of the piece starts at the beginning of page 7 and finishes at the end of page 9, stave number 70, when the generative core comes again. As well as in the second section, the third one is divided in two halves: in the first one all the staccato bow strokes take place (page 7 and page 8, until the stave number 60), and in the second one the transposition process is developed (from stave 60 to stave 70).



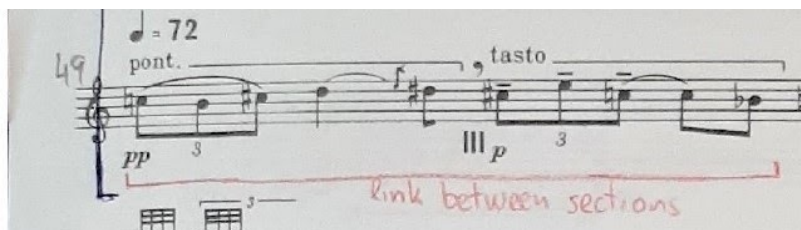
Stave 49, beginning of the new section





Stave 60, beginning of second subsection of the third part (start of the transposition passages)

In order to link both the second and the third section, at the beginning of page 7 two small phrases which remind of the beginning of the second part are presented. Afterwards the thirty-second notes start.



Stave 49, connexion between sections

As I will explain in another section of my report, this whole passage which lasts a bit less than 3 minutes is a clear citation of Paganini (the Caprice number 5 exactly). Paganini, as I have mentioned in this report before, was a really important inspiration for Berio in the music for violin.



Paganini: Caprice n. 5

What is really new about this whole section is the way of approaching it. Berio doesn't ask the violinist to play an exact passage, but he writes six short patterns (all within the interval A4 and E5) which each violin player organizes however he/she wants. So the only concrete mark that Berio writes is how long the violinist should be playing these patterns.

I find this way of composing really new and interesting because every player can decide how to organize his/her music and how to manage to play this section.

Handwritten musical score for the 7th page of Berio's *Sequenza VIII* for violin. The score includes staves 49 through 54. Staves 49-50 show a melodic line with markings like "pont.", "tasto", "stacc.", "pp", "p", and "f". A red bracket labeled "link between sections" spans from staff 49 to staff 50. Staves 51-54 show a series of chords with fingerings and dynamics like "ff" and "(p)". To the right of staves 50-51, there is a handwritten section titled "My sequence (which I calculated)" containing a sequence of circled numbers and corresponding fingerings: 1 2 3 4 5 6 2 3 4 5 6 7 8 9 10 11 12. Below this, there are several lines of fingerings: 2, 4, 6, 1, 3, 5; 1, 4, 3, 6, 5, 2; 3, 6, 3, 6; 2, 1, 4, 4; 5, 5, 2, 1; 3, 2, 6, 1; 2, 3, 4, 5; 1, 4, 6, 4.

### 7th page of the *Sequenza VIII*

After some time (60") playing only these six patterns, Berio asks to play some *fortissimo* chords in between the presented patterns. These chords are not randomly built, but the center of the chords is always one of the notes from the dyad (or both), and the notes around it are built in a symmetrical way (as E. Montague explains)<sup>8</sup>:

<sup>8</sup> Montague, Eugene. 2007. "The compass of communications in *Sequenza VIII* for violin". In *Berio's Sequenzas. Essays on Performance, Composition and Analysis*. 137 -152. Ashgate, Aldershot, 148-149.

Example 8.6 *Sequenza VIII: D minor triad within three distinct clusters*



Example 8.7 *Sequenza VIII: symmetry around the compass dyad*



9 (Major 6<sup>th</sup>)  
9 (Major 6<sup>th</sup>)

#### E. Montague explanation about the chords from page 7

Additionally, these chords remain as well to the development of Bach Ciaccona from II Partita in D minor between bars 89-120. And actually, it is not the only influence of this piece in the violin Sequenza, since it is one of the main sources of inspiration for Berio.<sup>9</sup>



Bach Ciaccona for violin (II Partita in D minor), bars 88-120

Slowly, the density of the *fortissimo* chords increases and finally it explodes in the climax of the piece, in page number 8.

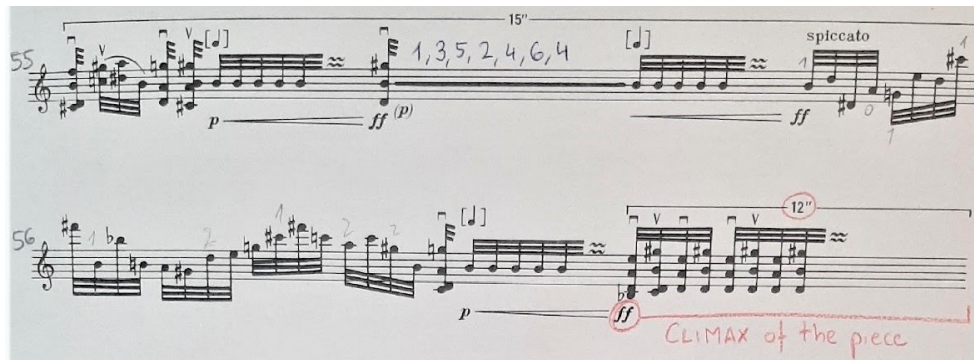
I would like to talk about the meaning of the seventh page. When the player arrives at this part, some tension has been growing already (at the end of II section), and however, the patterns that the violin player must play are written in *pianissimo*. The explanation to this is that somehow Berio wants to create certain atmosphere, which is apparently calmed because it is in *pianissimo* and the player is not moving

<sup>9</sup> Felici, Candida. 2009. "La Sequenza VIII per violino di Luciano Berio". In *Per archi – rivista di storia e cultura degli strumenti ad arco*, no. IV/3/4 (November), 12-13.



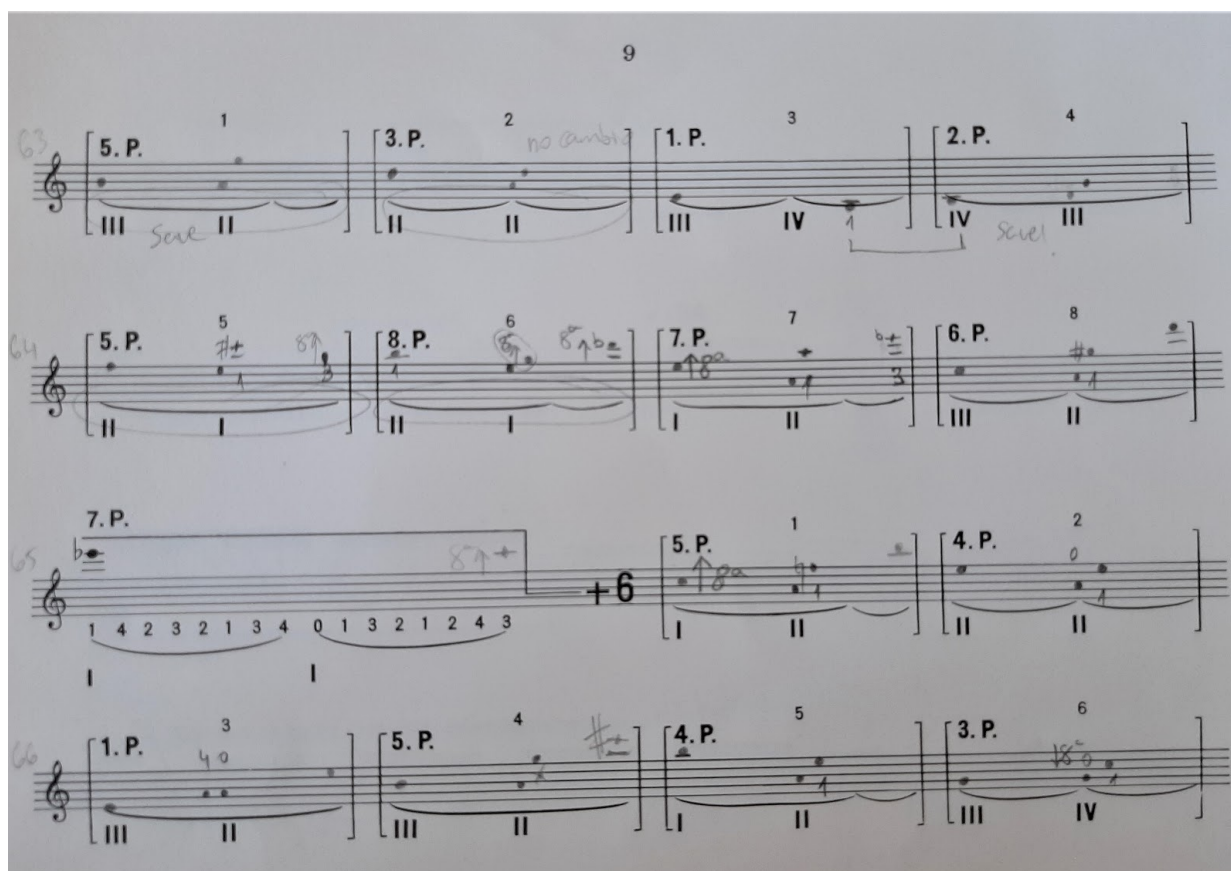
visually so much, but if we analyze it carefully, this music is not really peaceful and relaxing at all, it's transmitting a nervous and restless feeling. So with these patterns and these passages Berio is creating a shaky atmosphere, which gives to the listener the feeling of something horizontal. And with the chords, Berio is presenting to the listener a vertical element, the breakup of this apparent calm that the thirty-second notes are providing.

At the beginning of page number 8, these chords in *fortissimo* take gradual importance and some really fast passages of thirty-second notes in *fortissimo* and *spiccato* take place.



Stave 55-56, development of the material

From stave 60, the second subsection of this part starts. This subsection is all about transpositions of the given material on stave number 61. Berio writes sixteen thirty-second notes and he also adds the fingering, the position and the string which the player must play. Later on, he doesn't write notes anymore, but he writes everything else: the position and the string that the violinist should play (the fingering is always the same).



Staves 63-66

The transposition process makes the violinist go through basically all the possible positions that are playable in the instrument, and it gives the feeling of a broken record (as J. Puglia told me) to the listener, because besides the violin technique required, it is written in *pianissimo*.

At some moment, the generative core (which didn't appear for very long: since page number 4) relieves the transposition passages:



Staves 67-68: the generative core comes back



It is only for a moment, because the transposition process continues for a bit longer, and then the fourth part starts with the definitive return of the generative dyad A-B on stave number 70.

The climax can be considered in this whole part (from stave 55 to 70), it depends on the player: it is in one exact place or in another.

#### 4.4.4.2 Recording comparisons (Conquer and Chiarappa version)

In both recordings, when the thirty-second notes start in the first stave of page 7 the tempo is really stable until they arrive at the climax of the piece.

For me it was important to know the sequence that they are playing at the beginning of the passage in stave 50. There is a concrete beginning of a sequence written in the score and then it's written that the player should do a sequence freely. I didn't write down which concrete sequences are played in both recordings, but I know that they don't play exactly the one that is written in the score. So I know that I can change it as well.

For me it was important to figure out which bow stroke I should play, and it really helped me to analyse the bow stroke that they both play. On the one hand, Chiarappa plays a really bouncy *spiccato*, which is really clear and it's possible to distinguish every single note that he plays. On the other hand, Conquer plays a bow stroke that is off the string (I would call it *spiccato* although is not as bouncy as Chiarappa's) but sometimes it changes and it gets a bit on the string. This makes the passage not so clear at times.

In the next staves what impresses me really much is how they both are able to make this change between the chords in *fortissimo* and the ostinato in *pianissimo* really fast. Anyway, it was important for me to know that in some chords it is possible to take time and play them a bit more *arpeggiato*, so they can be played properly. But of course, it is not possible to do that in every chord.

The image shows a handwritten musical score for staves 51 through 54. The notation is in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *ff* (fortissimo) and *ff* (p) (fortissimo piano). Handwritten annotations in blue ink include "all the chords: ON" at the top, "arpeggiato" written above several chords, and "OFF" written below some measures. There are also handwritten measurements in inches (e.g., 20", 27", 26", 15", 18", 15") and a red arrow pointing to a specific measure in staff 53. At the bottom, there is a small printed note: "\* Ripeti, sempre staccato e pp, le sei sezioni nell'ordine suggerito oppure permutandone liberamente l'ordine evitando però ripetizioni consecutive...".

Chiarappa's version: stave 51-54

The image shows a handwritten musical score for four staves, numbered 51 to 54. The notation is in treble clef with a key signature of one sharp (F#). The staves contain various musical notations, including chords, single notes, and rests. Dynamics such as *ff* (fortissimo) and *p* (piano) are indicated. Bow strokes are marked with 'V' for up-bow and 'v' for down-bow. Some staves have handwritten annotations in blue ink, such as 'arpeggiato' and 'ON'. Measurements in inches (e.g., 19", 16", 15", 13") are written above some of the staves. At the bottom of the page, there is a small printed note in Italian: "Ripeti, sempre staccato e pp, le sei sezioni nell'ordine suggerito oppure permutandone liberamente l'ordine. Gli accordi devono 'sovrapporsi'".

#### Conquer's version: stave 51-54

Both of them are taking time in a different chord. Sometimes, they change the bow stroke, also depending on the difficulty of the passage, or in the way that they need to play something technically. For me it was really important to know which bow stroke to play in the *fortissimo* chords (I mean, on the string or off), and now I know the possibilities of bow strokes that I have while playing them.

I would say the same about page 8 between staves 55 and 59. They play different bow strokes, so now I know which are the possibilities and I can choose which is better for me, after playing and practising both of them, or even others.

In page 8, the sound must be controlled when some really fast passages with many changes of register and changes of strings are played, and I really like about both recordings that they don't change the speed, they play always really fast (they don't slow down because it is more difficult), and they transmit the feeling of craziness that characterizes this part, the climax of the whole piece.

*Chiarappa's version: bow strokes in page 8*

*Conquer's version: bow strokes in page 8*

For the next subsection I decided to make a little experiment because I didn't know how to analyse that passage: I applied a slow motion effect to both recordings from stave 57 or 59 to s. 67.

At the beginning I also wanted to do it because I didn't know which notes I should play and I wanted to hear exactly what they are playing, because in the real tempo it is really impossible to hear.

Here I write a link with both of the experiments:

Chiarappa one:

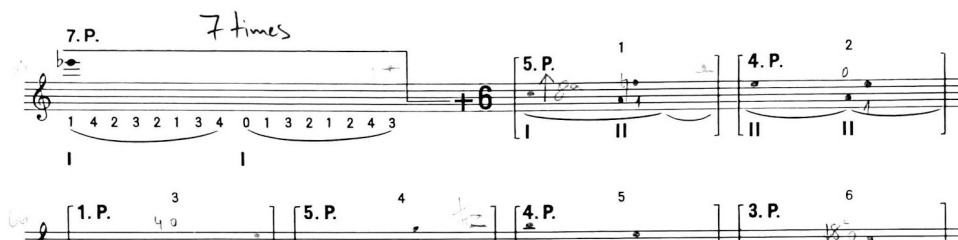
<https://soundcloud.com/user-432394971/chiarappa-slow-motion-research-experiment/s-YoG2WYuy5Fg>

Conquer one:

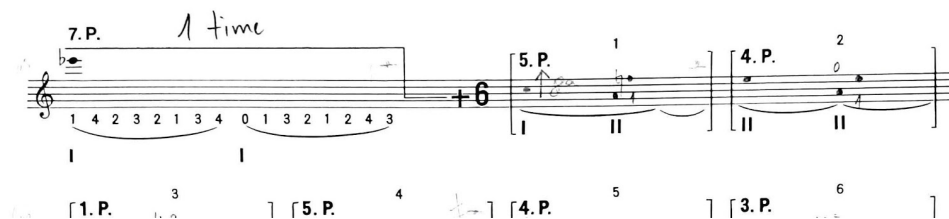
<https://soundcloud.com/user-432394971/conquer-slow-motion-research-experiment/s-56CCNr4aEk3>

In both versions it is clear that in many moments, they're not playing concrete notes: I'm sure that they are aware of the gesture that they want to make, and the left hand knows how is the movement to express this gesture musically, but not everything is completely clear at every moment.

It is really interesting to listen to this experiment: for example, Chiarappa is not even making all the repetitions that are written: in stave 62 the passage is supposed to be repeated eight times, and he only plays it once. On stave number 65 the passage is supposed to be heard seven times, and he plays it only once as well. That's why his recording from the experiment lasts almost half of Conquer's one. Conquer makes all the repetitions.



Conquer's annotated score, stave 65



Chiarappa's annotated score, stave 65

At the end of stave number 61, Conquer takes a bit of time to arrive there in order to take a bit of impulse and strength for the *fortissimo*. I find this really nice in the middle of all the crazy passages.

Additionally, almost the whole passage is written in *pianissimo* (from stave 62 to 67) but the way of distributing the dynamics are more balanced in Conquer's recording: when she plays the *fortissimo* at the end of stave number 62 she stays with it for longer and she prepares it from before. In Chiarappa's case it is much more sudden and it disappears faster.



#### 4.3.4.3. Expert Consultation: León Keuffer meeting, Joseph Puglia masterclass and Simone Fontanelli and Gordan Nikolic lessons.

##### León Keuffer Meeting

When we had the meeting, he told me mostly about his experience with the piece, and what he did when he studied it.

First of all, I asked him about page 7 and 8, which were the ones that I was not really sure even how to practise them. About page 7, he told me that he wrote his own score in order to practise it, but then he realised that the easiest way to practise this part is to learn by heart the six patterns, at only to see your own sequence and just to play it, without the necessity of writing a music score for it. Finally, this was my solution: the best option is being able to play the patterns freely and have a well-trained intuition about the timing.

Also he told me something that for him was really important not to play exactly everything how it is planned. Of course, it's a possibility, but it is not necessary. These passages can be played in a different order, some can be cut, some can be repeated many times,... it is really flexible. Every time the piece is played, it should be completely different from other times.

About the 8th page, he told me that the notes are not really important: what is important to play is the positions, the strings and the fingering that he wrote. If the notes that are played don't correspond with the exact transposition, it's not a problem. He told me that when he started practising this part, he wrote all the score with the fingerings, the positions, all the notes,... but at the end, in the concerts he didn't read that score, but he wrote in the original score only the first note of every passage, and that was enough. This advice was at that moment so important for me.

We talked about fingerings as well, and he also gave some advice: try to play everything that is written, Berio knew a lot about the violin and he was aware of everything that he wrote in the score. He also told me about the fast passages in the first section of the piece: in his opinion it is important to play every note and to be clear with the passages, and it is not really important to play it in the tempo that it's written: for him is better to play in a tempo in which everything is understandable.

##### Joseph Puglia masterclass

<https://soundcloud.com/user-432394971/puglia-lesson/s-djA3noga2xQ>

The masterclass that I had with Joseph Puglia was on 12th of March of 2020. He gave me a lot of interesting information. We focused a lot on the first part of the piece: he talked mostly about character.

Puglia told me exactly the same as Gordan in some lessons two days ago: to have in mind that the sound is always continuing, it never ends with the accent of the *forte subito*.

He gave me the idea of the kaleidoscope as well: with the change of strings but the same pitch, the composer is looking for variety in terms of colour that the violin can provide itself: it is important to be conscious about it, and not try to "kill" this sensation just trying to play the best *forte* because it is written.

He told me about the "harmony" as well. It is not tonal harmony, but to be conscious that every time that some notes are played, another new pitch that still didn't sound before is coming, and the chromatism is slowly starting to be developed. It's important to transmit this feeling of emotion because something new came.

He explained to me how to use the bow in some parts that I was not doing properly. One example is in this rhythmic figure (which is coming really often):





Firstly, he taught me how to play the *piano* and the next *crescendo* from the point of the bow. I should spend very little bow at the beginning, and play really soft. And then practise how to do that if it comes from a *fortissimo* which is really fast and where the whole bow is spent. At the end, I should have in mind that it is everything one thing together: I shouldn't be focused on playing everything properly, but on playing in one gesture.

Afterwards, he told me about the bow in fast passages. He gave me many useful fingerings as well. I explain this in the technical part of my research (3.3 Explanation of progress during the research process, fast passages).

Finally, we talked about the third part of the piece: he taught me how to play properly the necessary bow stroke for the page 7: I need to have more control in the fourth finger (of the right hand), because the speed is really high and besides that it's required to play it in *pianissimo*.

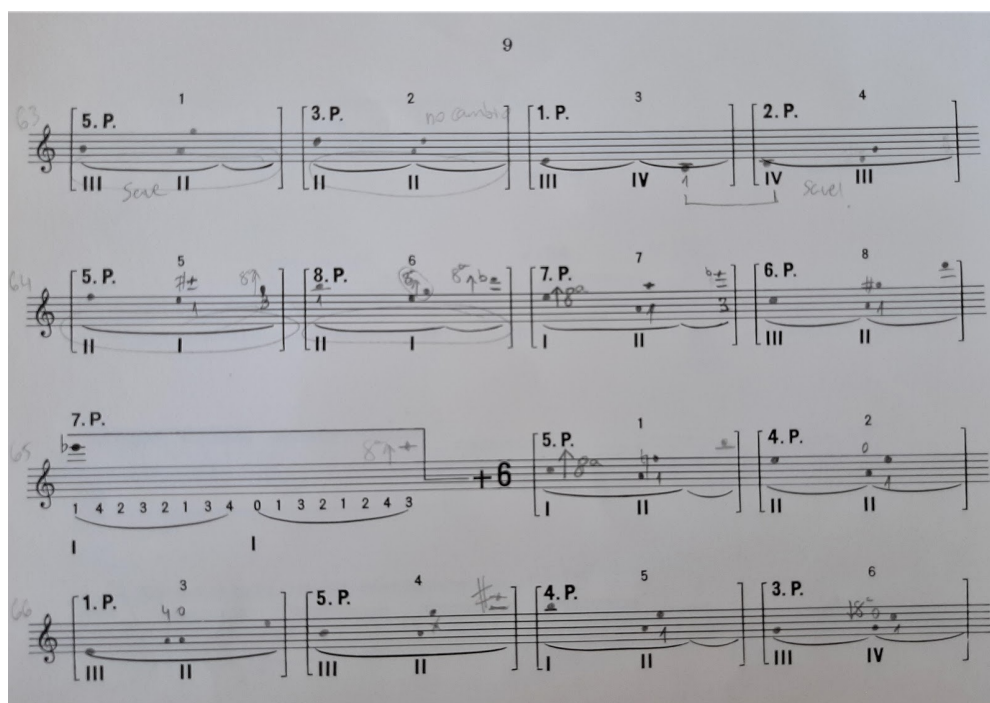
First of all, the most important thing is finding the proper part of the bow to play it, and for this we have to settle a certain tempo without changing it. Then, he told me that I should feel more the fourth finger: I shouldn't try to make the bow jump, because that is a consequence, I should make the proper movement and have a certain contact with the bow which will make the bow jump.

He explained to me as well how to practise the fast passages of page number 8 and 9. Again, I explain it in detail and properly in section 3.3 of my research.

#### Simone Fontanelli lesson

<https://soundcloud.com/sara-molina-castellote/second-masterclass-fontanelli-sequenza/s-daZJt>

This took place on 18th of October of 2019. He explained to me the whole piece, which is written in the second intervention cycle of my research report. At the end I asked him about this part of the score, which I still didn't understand quite well. He told me the meaning of some notations: mostly in page 8 and 9:



Beginning of page 9 of the Sequenza

He explained to me that the numbers and letters which are on the top of the stave mean the positions, the signs on the bottom of the stave the strings and the numbers (4th stave of the picture) the fingering (which has to be always the same).

He told me that this whole passage is based on transposition composition technique, and he gave me an example of a barock italian violin player and composer that could be the inspiration for Berio: Pietro Antonio Locatelli.

Afterwards, he told me to contact León Keuffer, who was his student one year ago and they worked a lot on the Sequenza together. In his opinion, he could give me useful information about more violinistic issues.

#### Gordan Nikolic lesson

I had this lesson with Gordan on 6th of March. We had a long lesson about the beginning and the second part of the piece, but he gave me some tips about this part as well.

This was a bit frustrating for me, because when he explained to me how to play the bow stroke on page 7 he told me that I was playing too present, and the movements and feeling should be much more passive. I should create an atmosphere where the listener should have a very flat and soft background, so when the chords in *fortissimo* come, it is suddenly a vertical element on the flat background.

He played it and he didn't play *spiccato*, so I didn't understand how to approach the passage very well afterwards in terms of bow technique.

I asked him as well how I could play so fast the change of dynamic between the chords and the *spiccato ostinato*: he told me to play it as fast as I can. Of course, I'm practising it to make my best and to be able to play it completely directly, but sometimes I am not really able to do it. I guess it is a matter of time and practising, anyway the methods that I have to practise these kinds of things are working well, so it is a matter of time.

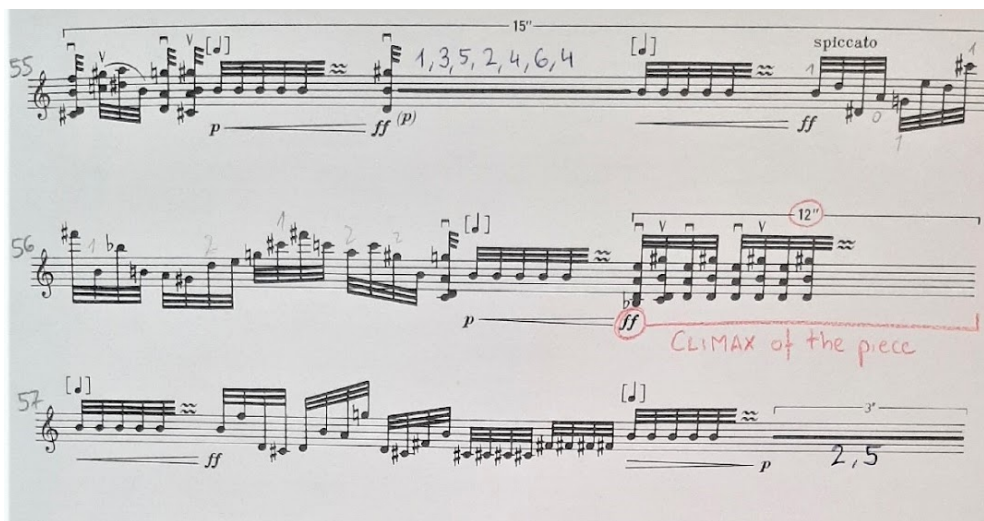
He also made me realise that I don't have to control so much what I'm going to play at every moment during the *ostinato*: I can also feel more free and play whatever it comes to my fingers. I think that it will be much easier for me like that and I will enjoy much more what I play.

#### 4.4.5 Intervention

All of this information was really abundant and helpful. When I started some parts of this intervention cycle I wasn't able even to read the score. Now I don't have doubts anymore and I feel able to practise it. I think I had help from many people and many sources, which enriched me very much as a musician, and my research as well.

I will explain the parts that it is important to make a change based on all the data collection that I had.

- **Bow stroke** on page 7: I think I am getting closer and closer to playing the correct one. I have already a lot of information about it and I wrote about it in many other sections (the technique section, the explanations of the masterclasses, the recording analysis,...). I have to decide as well if the way that I am practising it right now is the proper one for the character that I want. Anyway, I think I still have my state of mind while approaching some issues: I am really too focused on play the proper bow stroke, and I should think more about the main goal: the feeling that it should transmit. When I have this clear in my mind I will be able to play the proper bow stroke.
- **Proper character in the *ostinato***. I heard many experts' opinions about the character on this page (7th) and I should look for it, and make some decisions about it (it is connected as well with the tempo, so I should make decisions about tempo as well). This is completely the same issue than the first point.
- I need to figure out how to play many **fast passages** of the first half of **page 8**. I cannot control the bow with such a fast tempo, and such loud dynamics.



Staves 55-57

For now, I really have problems on that spot and I'm not able even to keep going. Firstly the left hand has many changes of position which are really far and in a very fast tempo, and secondly in the right hand there are too many changes of strings which are too fast as well, so I really need to figure out how to practise it in order to be able to play it. I need to find some good exercises to

- I need to figure out how to make the change of dynamics on page number 7 as fast as possible, so I don't play a gap between the *ostinato* and the chords. This is a matter of the bow, I explain it in the technical section of my research.

Handwritten musical score for two staves, 53 and 54, in treble clef with a key signature of one sharp (F#).

Staff 53 contains four measures of music. The first measure is marked *ff* and has a handwritten "6, 1" above it. The second measure is marked *ff* and has a handwritten "4, 3" above it. The third measure is marked *ff* and has a handwritten "2, 5" above it. The fourth measure is marked *ff* and has a handwritten "2, 3, 4" above it. A double bar line with "15''" above it follows the fourth measure.

Staff 54 contains five measures of music. The first measure is marked *ff* and has a handwritten "5, 6" above it. The second measure is marked *ff* and has a handwritten "6, 5" above it. The third measure is marked *ff* and has a handwritten "3, 4" above it. The fourth measure is marked *ff* and has a handwritten "1" above it. The fifth measure is marked *ff* and has a handwritten "1" above it. A double bar line with "15''" above it follows the fifth measure.

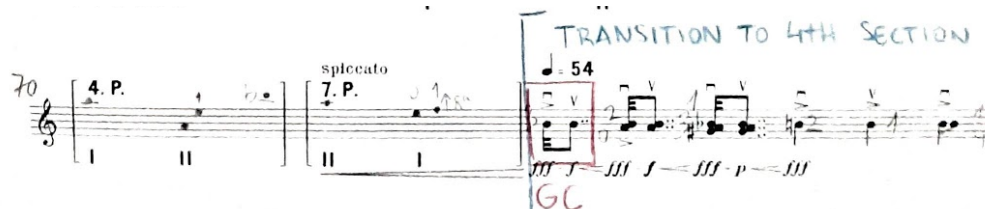
- The **transposition passages**. I need to figure out what is the limit, because I know that I have to practise it really much as I play every single note of the passage, but I don't know how I will get the gestural feeling without taking care of playing all the notes: I need to experiment with it.
- Another issue about the **transposition passages** is the **bow**: I'm too focused on my questions about what to do with the notes, but the expressivity relies on the bow as well. It is written pianissimo, and when I practise it, I play everything in the same dynamic: I want to get used to spending a small amount of bow, so the sound is really little, and the feeling of broken cassette can really be heard.

2nd subsection  
max.  
3. P. POSITION 1. P. 2. P. 1. P.

60 *ff* 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3 *pp* 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3 *pp* || → *STRING*

FINGERING

89



Stave 70, crescendo in the second group right before the generative core comes back

#### 4.4.6 New reference recording, assess and expert feedback

[https://drive.google.com/file/d/15D5fpnBAMCZUf1XP2tX\\_OXjWfCMEoA\\_b/view?usp=sharing](https://drive.google.com/file/d/15D5fpnBAMCZUf1XP2tX_OXjWfCMEoA_b/view?usp=sharing)

<https://drive.google.com/file/d/1LJo9fWhxn7bxEFLM4vat8o7-gx7oCHcl/view?usp=sharing>

<https://drive.google.com/file/d/1P1y9KNcr6qspUV0-1XhBt4wnquFZReCf/view?usp=sharing>

##### My own feedback:

I don't really like these recordings. Of course, it is better than the reference recording because I practised it and now I'm able to play the whole part, but I'm still on the way to get the correct feeling of the passages for the final recording, I can't play it correctly yet.

- I was still struggling with the **bow stroke** in the *ostinato* part. Since I was focusing so much on having the right bow stroke, I couldn't feel or see anything else, and I didn't show the correct character of that moment. In my opinion I was completely wrong in my approach all the time: I had to think only in the feeling that I wanted to get, not in the bow stroke, or in the left hand.
- The **chords in triple forte** are too prepared, and extremely slow. I almost make a pause between the *ostinato* and the chord.
- The **transposition passages** are too slow and I think too much about every note. I forgot that it should sound like a gesture, it is not important to play every note.
- I am too scared in **the fastest and most crazy part** (stave 55-60), and I stop many times. I try to prepare everything to be able to play correctly and properly, and that is not the way of approaching this piece and even less this part.

##### Gordan Nikolic feedback:

I had an online lesson with him about these videos. He made me play all the most difficult passages without preparing them, just playing, and in the most aggressive and careless way. He didn't like the videos at all and he asked me for the original and first reason that I had when I decided to start the piece. I realised that I really had to change something in my state of mind and in my way of practising this part, because of course I didn't choose this piece to play comfortably every note.

We talked as well about the transposition passages: he asked me if I really thought that Berio wanted to listen to every single note. He made me play this whole passage almost without thinking where my hand should move, and in this way he made me realise that I felt my hand and my arm much more free in this way of approaching the passage.

It was a very revealing and extremely useful lesson, I feel really glad and grateful to have had it.

#### 4.4.7 Reflect on your progress since the previous reference recording

As I write in these sections of the intervention cycle: every intervention cycle in my report is individual, so I couldn't see a clear progress in this part of the piece. I feel that in this intervention cycle I could have many sources and a lot of help, so I could clear all my doubts and questions, but in my opinion this part is the most difficult of the whole piece, so I really needed more time to be able to play it properly. I still need more time, because the process for these difficult pieces is very long, and although the player practises a lot and organises his/her time to be able to do it, it is a matter of time, maturity and experience.

I would like to talk at this point about Bach Ciaccona: if a violin student starts practising it and plays it in a violin exam the same year (some months after the beginning of his/her Ciaccona practising), it will be completely impossible to play it properly. When the player has grown up, has lived, has seen many things, has met different musicians this piece will suffer a transformation, and it will be very different because it will be the result of his/her whole life. In my opinion, it happens the same with this piece. I will be extremely excited every time that I play it in my professional life, and as well as Bach Ciaccona, I hope that the piece grows with me during my whole life as a musician.



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### 3. Documents

- Score: Berio, Luciano. "Sequenza VIII per violino solo". Universal Edition UE 15990, 1977.

## 6 Network

Gordan Nikolic / Goran Gribajcevic: My violin teachers in Codarts.

Cecilia Ziano: Principal of second violins in Rotterdam Philharmonisch Orkest. Her family met and worked with Berio when he was still alive.

Federico Mosquera: My artistic research coach in Codarts.

Ioan Haffner: Former violin student at Codarts two years ago and he did research about Berio violin Sequenza.

Simone Fontanelli: Italian composer and conductor, who is Contemporary music teacher in Universität Mozarteum Salzburg as well, and who knew Berio during his last years and worked with him. I had two lessons with him and one masterclass.

León Keuffer: Violinist who studies Master performance in Mozarteum Salzburg and who played the violin Sequenza many times in concert. I had a meeting with him, where we talked about more violinistic things, and he gave me a lot of advice as well.

Joseph Puglia: Violin teacher in The Hague, who I will contact for the next intervention cycle. He's an expert in Berio music.

# Appendices

## Appendix 1: List of all recordings included in report

### 1. First intervention cycle:

<https://youtu.be/Uwp3oMyEDzw>

This is the first recording of the piece that I did (the reference recording). It lasts 1 minute and 10 seconds. Date of recording: 16th of November, 2018. The violin Sequenza is an important piece in violin repertoire, which is not really well-known. It is a piece that I really like and it's a perfect example of music of XX century repertoire that I would like to know better and go deep. It has also some technical challenges which I would like to approach and to find out my own solutions for them.

<https://soundcloud.com/sara-molina-castellote/april-2019-first-recording/s-K4jfM>

This second recording is the first intervention cycle one. It is about the first section of the piece (3 pages) and it lasts 3 minutes and a half. Date of recording: 17th of April, 2019. I am not really happy with it, in my opinion I can play it much better, but I will do it in the future in other intervention cycles.

### 2. Second intervention cycle:

<https://soundcloud.com/sara-molina-castellote/reference-recording-november-2019/s-1y1IA>

Sequenza VIII for solo violin, Luciano Berio (from stave number 23 to number 33, duration: 1'40"). Date of recording: 17th of October, 2019. It is the beginning of the second section of the piece, which is mostly a melodic part (the polyphony comes a bit later in this second section). I made the reference recording about this because they were the first staves on which I worked at the beginning of this intervention cycle.

<https://soundcloud.com/sara-molina-castellote/second-intervention-cycle-recording/s-NeWaC>

This is the final recording of the second intervention cycle. It is the complete second section of the piece.

### 3. Third intervention cycle:

<https://soundcloud.com/sara-molina-castellote/reference-recording-third-intervention-cycle/s-fa0OA>

Sequenza VIII for solo violin, Luciano Berio (from stave number 74 to number 81, duration: 2' 22"). Date of recording: 16th of January 2020. It is the middle part of the fourth section. It was the first time that I played this part in public (I played it for a lesson), and it is not complete, but it is almost the whole fourth

section. I make some pauses because it is a lesson and the teacher is making some small comments sometimes.

<https://soundcloud.com/user-432394971/final-recording-third-intervention-cycle/s-5lSFFdcgsHO>

New recording after finishing the third intervention cycle

#### 4. Fourth intervention cycle

<https://soundcloud.com/user-432394971/reference-recording-fourth-intervention-cycle/s-xCOmmHjHaed>

Sequenza VIII for solo violin, Luciano Berio (stave 49 and 50: the stave number 50 is an *ostinato* which lasts 1 minute, duration: 51"). Date of recording: 17th of March 2020. It is the beginning of the third part of the piece. I decided to play this in my reference recording because it is a very long *ostinato*: in total it lasts in the piece almost two minutes (at some moment there are chords in *fortissimo* which break this *ostinato*), so it is important being used to play it.

[https://drive.google.com/file/d/15D5fpnBAMCZUf1XP2tX\\_OXjWfCMEoA\\_b/view?usp=sharing](https://drive.google.com/file/d/15D5fpnBAMCZUf1XP2tX_OXjWfCMEoA_b/view?usp=sharing)  
<https://drive.google.com/file/d/1LJo9fWhxn7bxEFLM4vat8o7-gx7oCHcl/view?usp=sharing>  
<https://drive.google.com/file/d/1P1y9KNcr6qspUV0-1XhBt4wnquFZReCf/view?usp=sharing>

These three recordings are the new recordings after finishing the fourth intervention cycle.

#### 5. Final result:

<https://www.youtube.com/watch?v=bcSxEtejAO0>

Sequenza VIII per violino solo, L. Berio. By Sara Molina Castellote, on 31st of May 2020. Duration: 15'

## Appendix 2: Critical media review

The sources that I chose to do my reviews are: an article (that I found at the beginning of a book: Berio's *Sequenzas*) and an artistic research made by a student of Codarts two years ago, which is about Berio's violin *Sequenza* as well.

They are very different sources and they both can be very useful for me. With the article I can have a clear idea in my mind about the character of the piece and which was the goal of the composer when he wrote the *Sequenzas*, and that can help me very much in the way that I approach the piece while performing it. On the other hand, the loan Haffner research is a source much bigger than the article and with much more information. It can provide me a lot of clues about how to make my research as well as information about which sources I could be useful. Also I think that it is very well to find another research about the same topic as me, because I can understand which things I would like to do in the same way and which ones not.

1.

Article: Halfyard, Janet K. (2007) The theatre of virtuosity. *Berio's Sequenzas, Essays on Performance, Composition and Analysis*, 99-116. Ashgate, Aldershot.

Source: Codarts Library.

Review:

The source that I chose is a part of a book's chapter. The book itself is about Berio's *Sequenzas* in general, and there is one chapter for each *Sequenza*. Even so in the beginning of the book there is an introduction chapter in which the author talks about the characteristics of all the *Sequenzas* and what they have in common, and this is the source that I selected. Therefore this is not exactly about the violin *Sequenza*, I didn't read concrete things about it in this article, but I think that it is important to have in mind these general characteristics and to consider which ideas the composer had about this kind of pieces.

I knew from before that the great virtuosity from the *Sequenzas* was something in common between all of them, but I didn't know the way in which the composer was using it, I mean, which was his purpose with this virtuosity. Also the theatricality is a characteristic of every *Sequenza* which, for instance, in the violin one is not so obvious and now I can consider also the piece in this way.

Anyway I think it's very important in the case of my research to compare the violin *Sequenza* with the others, to know which are the similarities, and also the differences. This can be very useful.

As I mentioned before, this theatricality and the way that he uses the virtuosity can be interesting for my research: in which way does Berio search theatricality in his violin *Sequenza*? In which way is it different from other *Sequenzas*? These could be new paths to discover.

To my review, I think there is nothing that I don't agree with, but there are things that I would like to check myself and being able to completely agree because I know, and not because I believe what is written in a book. For example: "... And notwithstanding the usefulness of recordings, live performance is essential to a complete understanding of what the *Sequenzas* mean." (J. K. Half yard, 1988, p. 116). I really would like to listen to a live performance of the violin *Sequenza* and have my own opinion, and to check if it's really so different from a recording or not.

2.

Article: Haffner, Ioan (2016). Artistic Research: Luciano Berio, Sequenza VIII for solo violin.

Source: Artistic Research of a student of Codarts (2016).

Review:

I find very important and helpful for my Research right now this kind of source. First of all, in my opinion the structure is very clear and the information is really well organized (it is completely understandable everything).

At the beginning he speaks about his motivation, his experience in contemporary music, his initial approach, his studies, his development, etc..., which right now for me is really helpful, because I can guess what can happen approximately in my research, and also this can be an advantage for me, so I can solve some problems now or have the solution in mind for some difficulties that I can find in the future. For instance, I can experiment with the sound because I have in mind some pieces of advice that the Professor Wibert Aerts gave to him, especially at the beginning of the piece (which will be my first intervention cycle about). I can consider the advice of thinking a lot in the beat and not to pretend to play every single note during the first two pages, which can help me a lot with the musicality and the character. All of this information (there are more tips that I can follow) can be very beneficial for me at this point of my research.

Also the way that he approached the subject is very similar to my initial idea: for me it is important to know very deeply the piece (to analyze it musically) and to have a masterclass with a person who is an expert in this kind of music. In my case I have in mind to meet Jeanne-Marie Conquer, who is a teacher in Paris Conservatory and has recorded the Berio Violin Sequenza with Deutsche Grammophon. She is used to playing contemporary music normally and she is considered an expert in the field.

I like the analysis of the piece that he proposes, I'm not sure if I would include some parts in the analysis that I want to do. For example, I think I wouldn't include the graphics because I don't know if I will need them for my research, but it is too soon for me to know if it will be useful or not. On the other hand, I found very interesting and important the structure of the piece, the different parts of it (four sections) and the motive that provides a sense of unity to the whole piece.

I would also like to mention some information which I disagree with. They are some details, not big ideas. First of all, I would like to write in my research something about the life of Berio, the historical context of the piece and also to link the violin Sequenza with the rest of the Sequenzas for other instruments. Ioan wrote about it but it is a review of one article that he read, and I would include one section talking about it specifically. Also I don't agree with him for now about the sound. One of the things that I don't like when I listen to versions of Berio violin Sequenza is precisely the sound. I agree that the character is strong, it doesn't have to be a "beautiful" sound, but it is not necessary to force it either. I think it is completely possible to play the violin Sequenza with the correct character, and with all the strength that Berio asked but with a sound that is not unpleasant. Maybe I will change my mind in the future, but I really think that this is possible.

- Desk research:
  - **Read** books about Berio, about his Sequenze and about the context:  
Albera, Philippe (1995). *Introduction aux 9 Sequenzas*. In *Contrechamp* 1, 91-122. In this chapter of the book, Albera is explaining the general characteristics of the



*Sequenzas*, Berio's way of composing the *Sequenze*, the way of approaching every instrument in each *Sequenza*, etc.

Berio, Luciano (2000) *Del Gesto e di Piazza Carità* (1961), in *Sequenze per Luciano Berio*, a cura di Enzo Restagno, Ricordi, Milano, pp. 275-277. This chapter is in the same book as the previous one. This one is much more philosophical and a bit more difficult to understand how to come into effect. It is written directly by Luciano Berio, and he explains how he understands the gesture in the music (and also in other arts). For him and his music, the gesture is very important and he explains why, and also he gives different kinds of definition of this word.

Halfyard, Janet K. (2007). *Provoking acts : The Theatre of Berio's Sequenzas*. In Halfyard, Janet K. (Ed.) *Berio's Sequenzas. Essays on Performance, Composition and Analysis*, 99-116. Ashgate. This is a very useful chapter to understand how to approach the virtuosity and the theatricality in a Berio *Sequenza*. The writer explains which kind of virtuosity is needed to play well the piece and why is so important the theatricality in Berio *Sequenzas*.

Montague, Eugene (2007). *The compass of communications in Sequenza VIII for violin*. In Halfyard, Janet K. (Ed.) *Berio's Sequenzas. Essays on Performance, Composition and Analysis*, 137 -152. Ashgate, Aldershot and Osmond Smith, David (2007). E. Montague makes a very deep analysis of the whole piece in this chapter of the book. He doesn't make only an analysis, but also he talks about a very deep connection between Umberto Eco's book. *Foucault's Pendulum*, with the *Sequenza VIII*. He talks about how close U. Eco and Berio were, and how influenced they were the one to each other. And it is not only about the musical analysis that he writes, but also the meaning of the piece that he tries to explain in the whole chapter, Berio's intentions with this piece and why many things are written how they are.

Halfyard, Janet K., *Introduction*. In (Ed.) *Berio's Sequenzas. Essays on Performance, Composition and Analysis*, 1 -8. Ashgate, Aldershot. This introduction is not exactly about the *Sequenza VIII*, but about what was influencing Berio while composing the *Sequenzas*. He talks about the composing procedures that he made in some of the *Sequenzas* and about the dramaturgy in his music. He was really influenced by the playwright B. Brecht, and in this introduction it's explained in which ways we can find the dramaturgy in his *Sequenzas*.

- **Score analysis:**

Felici, Candida (2009). *La Sequenza VIII per violino di Luciano Berio*. In *per archi – rivista di storia e cultura degli strumenti ad arco*". This article is completely necessary to read to understand the violin *Sequenza*. The whole piece is analyzed in detail and apart from the analysis there is a lot of information about the historical context of the piece, and about the meaning of many elements in the piece as well. This article was very useful for me.

Ioan Haffner Artistic Research (Haffner, Ioan (2016). *Artistic Research: Luciano Berio, Sequenza VIII for solo violin*). He made a very well structured analysis, it is very clear to understand and he gives many information that for me was new.

- **Comparison of two recordings.** I analyzed two recordings: the Jean-Marie Conquer version and the Carlo Chiarappa version. I chose to analyze Conquer's recording because her life as violinist is dedicated to contemporary music, (she is a member in the Intercontemporain Ensemble), so she is considered an expert in this kind of music, and she has recorded the *Sequenza VIII* with Deutsche Grammophon. In the case of Carlo Chiarappa, he is the person who the piece is dedicated to, and he had a really close

relationship with L. Berio, what is more, they spent days and days together while composing the piece, so in my opinion, his performance of this piece is quite similar to what Berio wanted. I wrote an annotated score for every recording to be able to compare them easily. Both of them are attached on the appendix.

## Appendix 3: Full feedback on reference recordings

### 1. First reference recording (first intervention cycle)

#### My own feedback

I don't like this recording, I know that I can do much better. I had very bad circumstances during the last month and I couldn't do a better recording. Anyway, I think that apart from that there are many things that could be better.

- I have still to be careful in the first subsection about the intonation, I miss too many notes and there are some parts that are not good at all. Anyway, now I'm not so focused on the notes, I feel that the character is better than last december.
- When the rapid arpeggiated figures appear I think that I am too slow. I still don't know the passages so well, and I slow down the tempo. The dynamics also are not very clear. In general I don't like how I play this part, I need to find another way.

#### Cecilia Ziano's feedback

The main issue to solve at this point is to maintain the proper character. From her point of view, at the beginning I start with the correct one, the feeling is wild, (what Gordan, my teacher, told me as well), it is very clear the intensity of this passage, but when I keep going I start being afraid of the notes, and anyone could heard that while listening to me. The character is completely gone.

Of course, the passages are difficult and I have to play them well, but this is not what is needed to be heard. Maybe, I should feel more confident in some parts about the notes, and then I could work to transmit what Berio really wanted.

Also she told me that is quite obvious while listening to the recording that I am feeling very tense (not because the music is tense, but because I am tense while playing this piece). I should work on this very much, because the piece is very long, (now I'm only playing three pages) and if I am already tense at this moment it will be really difficult for me to play until the end. Maybe this is not a big problem in some time, and I just only need to perform it more times to feel completely confident and comfortable with it, but it will be good if I have it in mind when I practise.

She also told me some details:

- I should be aware of which tempo I will play at the beginning, because this time was very fast in comparison with the tempo that I played in the second page, and it should be the same.
- On the first page when I have to up bows, it doesn't sound really good, I should find a way of connecting these two bows better.
- From stave 5 on, when there are more and more eighth notes, I should think more in a phrase or think the intention that I would like to have, because sometimes I accelerate the tempo, and it should be held back.
- In stave 7, some dynamics are written and I don't do. I really should do it because these are the first dynamics that are written since the beginning of the piece.

- In general in the second and third page I should think more about dynamics. I am too focused on the notes and I miss a lot of things.
- The passages that are more cantabile are *mf* or *p*. I really should relax more the sound and to try to change more the character.

#### Ioan Haffner's feedback

From his point of view, there are many things that are already very well thought and on the right track, but he told me a lot about the sound. At the beginning it is clear the idea of sound that I want, but I really lose it very fast and when the part of fast passages starts I really don't have a clear idea of what I want musically and I didn't think very much about what kind of sound I want as well.

The sound that I should find must not be a "beautiful sound", like the one that we are used to looking for, for almost everything in classical music, but should be something quite different to that. In many parts I still don't get it and I should practise a new way of approaching many passages. Of course, the technical things should be practiced as always, and I still have a lot to do, but I still didn't get the proper sound in many parts.

He told me details as well:

- I asked him about some fingerings that would be really helpful for me. Some of them I will use because I really liked them.
- Many of the rapid passages of thirty-second notes are not fluent enough, and sometimes I make small pauses between some of them, which is not working and it cannot be like that. Also I'm so busy with the notes that I miss the phrasing or the dynamics that are written.
- Sometimes there are some passages with *sf**p*, and I could exaggerate more the piano, because it doesn't sound like a piano.
- The feeling of the pulse is very important in the whole section. The piece starts with quarter notes, which is maintained for very long and afterwards when the fast passages start always the first note is accented (the feeling of the pulse continues, it is very important in this part). The fact is, sometimes I am too busy with the notes that I must play and the feeling of the pulse is missed, this means that I don't have a regular pulse. Also it is not really linked with the pulse of the beginning, maybe I should think about having a more regular pulse in the whole section.

#### 2. Second reference recording:

#### My own feedback

I like this recording. I know that it's not my best version, because I know that I can play better, but it is quite good to complete the second intervention cycle. In my opinion, the change between the reference recording and the last one is really obvious and undeniable. The issues that I talked about in the comments of the reference recordings are on the correct way, and I try as well to make what Fontanelli told me. Maybe I don't get to play every comment of his feedback, but at least I'm conscious about it and I have in mind. Anyway, I would like to talk about some specific issues that I want to consider while practising, and finally to change.

I have been thinking for very long about what I need in order to consider that I am able to play the piece in the correct way, and my conclusion can be divided into three sections:

- What I need to do while **practising**:
  - I need to increase my rank in dynamics. The *pianos* don't sound soft enough, and the *fortes* can be even more. Sometimes I have an *F* and in other passages a *FFF*, and the

result of my playing is the same. My version of this piece would be much richer if I consider to exaggerate that. This also is linked with the right hand: I need to practise which kind of sound I need to produce, because many times it is not a matter of the “quantity” of sound, but it is a matter of which kind of character I want to produce with the dynamic that is written in a certain part of the piece. It is really important.

- Of course, I need to play many of these passages **faster**. In both of the recordings that I analysed they play some passages slower than the tempo mark that is written in the music score, but even like that they are quite close to it. I am not close at all. This also will improve the character that is important to play in this part of the piece: *precipitato* and *agitato*.
  - In many moments I’m too busy with the technique and the notes, and I’m not thinking about the **phrasing** that I want to play. It is important to have clear what idea you want to transmit in every phrase of the piece, as I have written many times: the gesture in this music is always present and if the result of your playing has no sense and it is really flat, it means that there is no music, and therefore there is no gesture.
  - In the polyphonic part of this section I need to think more in a **legato phrasing**, I am too focused on playing every note in tune and that makes no sense musically. This will help with the gesture issue as well.
- Issues that I need to be solved by the **experience** that I need to have with the piece:
    - I need to find the **gestures** that I want to transmit musically. Of course, I need to practise this as well, but the more times that I perform the piece, the better I will know which gestures I have to play, and where.
    - I really feel that I need to **perform** the piece in front of people. Maybe not in a concert, but in front of some friends, or to play it for some teachers (more times than what I already did), etc. This makes you more confident about the piece and clarifies your mind about what you really feel that you want to play musically.
    - Not to be so focused on the **technique**. Of course, now I am really worried about it because I started it not really long ago. And the longer that you have been playing something, the more natural that it feels for you (technically).
    - To feel everything as a **unit**. The section that I recorded for the end of this intervention cycle has a lot of good things and it is better than before, but I don’t give it a sense of unit. Actually I’m focused about every small phrase, every note, and when I’m playing it I don’t have in mind the development of the piece on a large scale. This is important to do it within every section, but it is applicable for the whole piece as well.
  - I need to go to a concert where any of the Sequenzas is played. I need to live the feeling that the composer wants to transmit with these kind of pieces.

### 3. Third reference recording:

#### My own feedback:

I like it, I don’t think it is very bad for being a reference recording. I will explain my feedback in a structured way:

- **Left hand:** I need to find the way to make some movements smoother. When I have some difficult chords, my hand is still too slow and too tense: I need to practise it in slow motion, so I

get the feeling of the movement that I must do in a proper way. Also I need to think about how to save movements. This can be applied to stave 72, and all the chords that are in page 10 and 11.

- **Bow distribution:** I need to think about how to distribute my bow better. Sometimes I play accents that are unnecessary, I run out of bow, I'm in a part of the bow that it's not appropriate for what I'm playing, etc. I really have to think about this basically for every passage and every moment in this part.
- **To feel more free.** At the moment I'm too much into the metronome (and actually, I'm playing this part very slow in comparison with what it's written in the score), and think I really can play a bit more in the written tempo, and make some more interesting things in terms of musicality (also the text written in the score for this part is: *tempo molto instabile, come improvvisando*: so directly Berio wanted is more free as well).
- **Mutes.** I have to practise it with both of the mutes that are required for this part, so I can have the feeling of how it really sounds, because I still never practised it with both of the mutes. It would be useful to practise to put on the mutes as well (which I never practise neither), because it will take some time and I have to be playing *pizz* with the left hand during this process.
- **Sound.** I need to figure out how I'm going to spend the bow at the end of the piece: the notes have to be very long, so I need a lot of bow, but actually not so much because they need to sound really far, so I'm not completely aware of which part of the bow I should use. I need to think about it.
- **Character.** I need to make a decision about the character basing it on both feedback that I received (Fontanelli and Nikolic).

Simone Fontanelli feedback:

<https://soundcloud.com/sara-molina-castellote/third-intervention-cycle-fontanelli-lesson-january/s-YWkrD>

- **Accumulative element** at the beginning of this part. In stave number 72 the rhythm is reduced into semi-demi quavers in order to increase the intensity, also the notes that appear are a development around the generative core, which is again more present than in the third part of the piece. He gave me some examples about this composition resource in baroque composers. So I don't have to focus so much on how difficult this passage is, but on transmitting this sensation of accumulation (it's the last phrase before the new character takes place).
- He helped me in order to find a better **fingering** for the passage from right before (stave 72 beginning) and how to approach the *pizzicati* with the left hand when the bow is already on the string, this means, I shouldn't take the bow off the string (specially because I'm playing on the tip, so it would be more problematic and I have to make more movements if I take the bow off).
- Feel much more **freedom** in *tempo molto instabile, come improvvisando*, in terms of dynamic range as well as in terms of tempo. He talked to me about the waves, and how the fact of being born in a coastal place shaped Berio's personality, and therefore, his compositions.
- The notes at **the very end** must be really long and sound really far.

Gordan Nikolic feedback:

- **Technical issues:** stave number 74, don't stop the bow while playing the left hand *pizzicati*.
- **More technical issues:** when there is the passage where it is necessary to stretch a lot the hand to play this polyphonic element (stave 74): to not think about the stretching and about the left hand, but think in the music and about the *crescendo* that is going on, so the technical element is not the main subject, but the music.



- **Character.** It is like a *recitativo* in an opera, this means that it should sound much more free. Also in his opinion it should sound further than what I play. He told me not to play too much *crescendo* when I find them written. For Gordan what was important in this part is the character of something far and that is moving but on a very small scale. I would add, that when he was playing I could hear a continuity, the music was always moving and the energy was never going down. So, the feeling was that the music was really active and free, but with very little bow, *sul tasto* almost always and in a very shy and calmed background.

#### 4. Fourth reference recording

My own feedback: I liked this reference recording more than in the moment when I was playing it. The feeling from inside is worse than from outside. I will be more precise:

- I liked how I played the ***sul ponticello* character**: I learnt about the last time that I worked on it in the last intervention cycles (Fontanelli's feedback).
- I play properly **the comma** that is written between both passages (*sul ponticello* and *sul tasto* ones), but later when the *sul tasto* passage finishes there is no comma, and I take a lot of time before starting the *ostinato*: I prefer to avoid it.
- The **bow stroke** that I play I think is a good one for now. I think I can still work with it for some time and get used to it, but I will change it in the future for sure because of the next point:
- The **character** can be much better. I should work on Gordan's feedback and what he told me about being much less present in this part. It is a whisper, something from far away.
- I like very much the **speed of the bow stroke** (the tempo in the *ostinato*), but in the future it can be much faster, at least for now I like this part faster than how I played in the reference recording.

## Appendix 4: Transcription of interviews

### 1. Second intervention cycle:

First masterclass with S. Fontanelli on 17th of October 2019:

<https://soundcloud.com/sara-molina-castellote/first-masterclass-fontanelli-sequenza/s-yhYK1>

Second masterclass with S. Fontanelli on 18th of October 2019:

<https://soundcloud.com/sara-molina-castellote/second-masterclass-fontanelli-sequenza/s-daZJt>

Third masterclass with S. Fontanelli on 23rd of November 2019:

<https://soundcloud.com/sara-molina-castellote/third-masterclass-fontanelli-sequenza/s-OwK8f>

### 2. Third intervention cycle:

Lesson with S. Fontanelli 16th of January 2020:

<https://soundcloud.com/sara-molina-castellote/third-intervention-cycle-fontanelli-lesson-january/s-YWkrD>

### 3. Fourth intervention cycle:

Masterclass with J. Puglia, 12th March 2020:

<https://soundcloud.com/user-432394971/puglia-lesson/s-djA3noga2xQ>

Lesson with S. Fontanelli, 18th October 2019:

<https://soundcloud.com/sara-molina-castellote/second-masterclass-fontanelli-sequenza/s-daZJt>

## Appendix 5: Transcriptions/annotated scores/analyses

Annotated score of my last performance:

*a Carlo Chiarappa*

Fotokopieren  
gesetzlich  
verboten

Photocopying prohibited by law

①

**♩ = 54**

*Sempre senza o poco vibrato, molto intenso e alla corda*

[illegible]

\* Per colmare la durata [J] ed evitare silenzi si può ripetere  $\cap$ , legato  
To fill in the duration [J] and to avoid breaks, the pattern  $\cap$  can be repeated legato.

2

\* Per colmare la durata [d] ed evitare silenzi si può ripetere  $\overline{m}$  / To fill in the duration [d] and to avoid breaks, the pattern  $\overline{m}$  can be repeated.  
 \*\* Vedi pagina precedente / See previous page

Handwritten musical score for a single melodic line, featuring various dynamics, articulations, and tempo changes. The score is divided into measures 17 through 28.

**Measure 17:** Starts with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, B4). Dynamics include *p* (piano) and *ff* (fortissimo). There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 18:** Continues the melody with a half note D5, followed by a quarter note E5, and then a triplet of eighth notes (F#5, G5, F#5). Dynamics include *f* (forte) and *mf* (mezzo-forte). There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 19:** Features a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). Dynamics include *pp* (pianissimo), *mf*, *sf-p* (sforzando-piano), and *fff* (fortississimo). There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 20:** Starts with a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). Dynamics include *p*, *fff*, *mf*, *f*, *p*, *sf-p*, and *pp*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 21:** Continues the melody with a half note D5, followed by a quarter note E5, and then a triplet of eighth notes (F#5, G5, F#5). Dynamics include *mf*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 22:** Features a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). Dynamics include *pp* and *f*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 23:** Starts with a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). Dynamics include *pp* and *f*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 24:** Continues the melody with a half note D5, followed by a quarter note E5, and then a triplet of eighth notes (F#5, G5, F#5). Dynamics include *sf-p* and *sf-p*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 25:** Features a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). Dynamics include *sf-p* and *sf-p*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 26:** Starts with a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). Dynamics include *sf-p* and *sf-p*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 27:** Continues the melody with a half note D5, followed by a quarter note E5, and then a triplet of eighth notes (F#5, G5, F#5). Dynamics include *sf-p* and *sf-p*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Measure 28:** Features a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). Dynamics include *sf-p* and *sf-p*. There are handwritten annotations: a bracket over the first two notes, a bracket over the triplet, and a bracket over the final two notes.

**Tempo and Performance Instructions:**

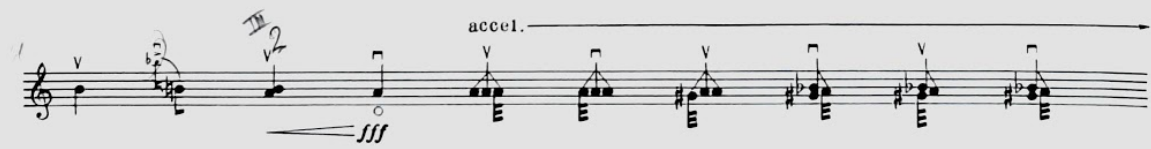
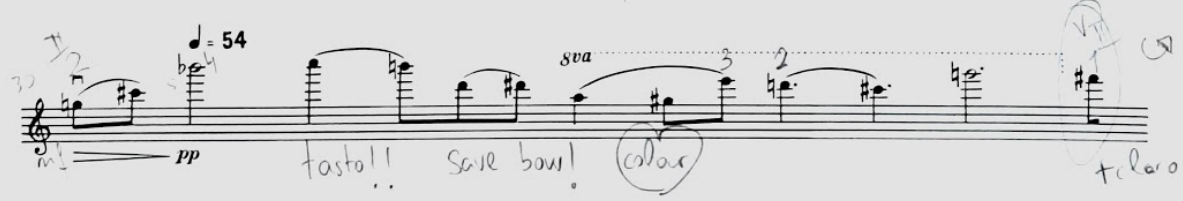
- Tempo markings:  $\text{♩} = 72$  (measures 17-20),  $\text{♩} = 54$  (measure 21),  $\text{♩} = 72$  (measure 22),  $\text{♩} = 104$  (measure 23).
- Articulations: *stacc.* (staccato) in measure 20, *pont.* (ponticello) in measure 23.
- Handwritten notes: "I Section" (measure 19), "5" (measure 20), "savel" (measure 22), "to different combis tempo" (measure 23), "Forte!!! different attitude, special colour" (measure 23).



Il Ponte

4

legato



discovered with that a going for every note price

2

♩ = 132

attitude: dave  
tarant

7 terrible dance

→  
blogue

—  $p$

— pp

3" [ ] p.

111

♩ = 72

49 pont. , tasto stacc. 0

pp 3 p 3 3 3

50 60"

① sempre stacc. e pp

② sempre stacc. e pp

③ sempre stacc. e pp

④ sempre stacc. e pp

⑤ sempre stacc. e pp

⑥ sempre stacc. e pp

① ② ③ ④ ⑤ ⑥ ② ⑤ ③ ② ④ ① ≈

2, 3, 4, 5 | 1, 4, 6, 4

3, 6, 3, 6 | 2, 4, 4, 4 | 5, 3, 2, 4 | 3, 2, 6, 3

2, 3, 4, 5 | 1, 4, 6, 4

51 20"

4, 3, 2 6, 4, 3 6, 5, 1 5, 6, 3

ff (p) ff (p) ff (p) ff (p)

52 20"

6, 5, 3 1 4, 5, 6, 2 1 1, 3, 6

ff (p) ff ff ff

53 15"

4, 1 4, 3 3, 5 2, 3, 6

ff ff ff ff

54 15"

3 5, 6 6, 5 3, 4 1

ff (p) ff (p) ff (p) ff (p)

not two present

finendo  
da poco  
di molto  
espresso

più + caro

\* Ripeti, sempre staccato e pp, le sei sezioni nell'ordine suggerito oppure permutandone liberamente l'ordine, evitando però ripetizioni successive della stessa sezione o dello stesso gruppo di sezioni. Gli accordi devono "sovrapporsi" senza preparazione all'ostinato delle sei sezioni ripetute.  
Repeat, always staccato and pp, the six sections following the suggested order. Another order can be adopted as long as repetitions of the same section (or of the same group of sections) are avoided. The chords must be superimposed without preparation to the "ostinato" of the repeated sections.



55  $\frac{15''}{p}$   $ff$  (p)  $1, 3, 5, 2, 4, 6, 4$   $ff$  *spiccato*

56  $p$   $ff$   $12''$

57  $ff$   $p$   $3''$   $2, 5$  *Astring 40*  $\Pi_4$  *maintenir corde en accord - Sol*

58  $\text{♩} = 111$   $V$

59 *accel.*

60  $\text{♩} = 148$  *max. 3. P.*  $1. P.$   $2. P.$   $1. P.$   $ff$   $1\ 4\ 2\ 3\ 2\ 1\ 3\ 4\ 0\ 1\ 3\ 2\ 1\ 2\ 4\ 3$   $pp$   $1\ 4\ 2\ 3\ 2\ 1\ 3\ 4\ 0\ 1\ 3\ 2\ 1\ 2\ 4\ 3$   $+$   $3$

61  $\text{♩} = 54$   $\text{♩} = 72$   $4. P.$   $3. P.$   $4. P.$   $1. P.$   $ff$   $1\ 4\ 2\ 3\ 2\ 1\ 3\ 4\ 0\ 1\ 3\ 2\ 1\ 2\ 4\ 3$   $1\ 4\ 2\ 3\ 2\ 1\ 3\ 4\ 0\ 1\ 3\ 2\ 1\ 2\ 4\ 3$

62 *accel.*  $\text{max. 8. P.}$   $pp$   $1\ 4\ 2\ 3\ 2\ 1\ 3\ 4\ 0\ 1\ 3\ 2\ 1\ 2\ 4\ 3$   $+$   $8$  *meter mano/coda* *de curre of arm/hand* *UE 15 990 MI*

63 [5. P. 1] [3. P. 2 *no cambi*] [1. P. 3] [2. P. 4] *scave!*

64 [5. P. 5] [8. P. 6] [7. P. 7] [6. P. 8]

65 7. P. *scave!* 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3 +6 [5. P. 1] [4. P. 2]

66 [1. P. 3] [5. P. 4] [4. P. 5] [3. P. 6]

67  $\text{♩} = 54$  *accel.*  $\text{♩} = 72$  *fff*

68 *mf* *ff* *mf* *acc.* *max.* *spiccato!*

69  $\text{♩} = 72$  *pp* *acc.* *max.* *1. P.* *1. P.* *sciolto* *5. P.* +3

70 [4. P.] [7. P. *spiccato*]  $\text{♩} = 54$  *fff - f = fff - f = fff - p = fff*



UE 15 990 Mi

Handwritten musical score for "L'Espresso" by Luciano Berio, measures 79-86. The score is in treble clef with a key signature of one flat (B-flat). It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *pp*, *mf*, *p*, and *sf-pp*. Handwritten annotations include "V S.W.C.", "pont.", "cambia in sord. pesante", "V x piano", and "10''".

\* Sordina da studio / *Practicing mute*

## Score analysis

per violino solo (1976)

(1925–2003)

● = 54

*Sempre*

*Sempre senza o poco vibrato, molto intenso e alla corda*

[illegible]

\* Per colmare la durata [J] ed evitare silenzi si può ripetere  $\cap$ , legato.

To fill in the duration [J] and to avoid breaks, the pattern  $\cap$  can be repeated legato.

- ① Insertion of chromatics higher and lower than A symmetrically.
- ② Shorter and shorter rhythms : rhythmic acceleration.
- ③ Copyright 1977 by Universal Edition S.p.A. Milano,  
assigned to Universal Edition A.G., Wien
- ③ Not use of E pitch.

Universal Edition UE 15 990

GM: Generative motive  
-feeling of the pulse, always

2

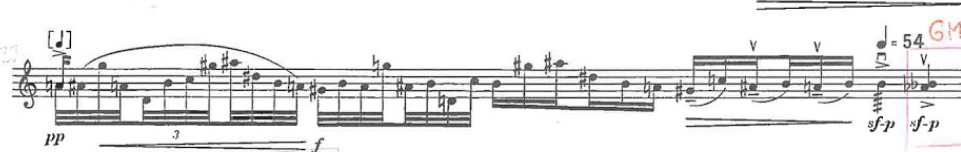
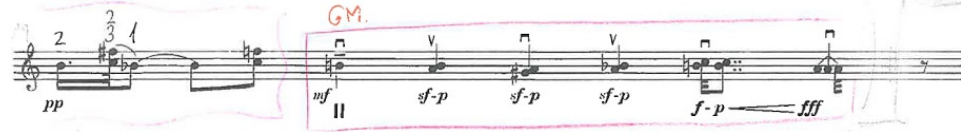
The musical score consists of eight staves of music, each with various annotations and performance instructions. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, melodic style with many slurs and ties. Dynamics include *fff*, *p*, and *mf*. The second staff has a handwritten note "More contabile part" and a pink box labeled "GM". The third staff has a blue arrow pointing to the second measure and a handwritten "2nd". The fourth staff has a pink box labeled "GM" and a blue arrow pointing to the third measure. The fifth staff has a blue arrow pointing to the fourth measure and a handwritten "3rd". The sixth staff has a pink box labeled "GM" and a blue arrow pointing to the fifth measure. The seventh staff has a blue arrow pointing to the sixth measure and a handwritten "4th". The eighth staff has a pink box labeled "GM" and a blue arrow pointing to the seventh measure. The score is filled with musical notation, including notes, rests, slurs, and ties, with various dynamics and performance instructions throughout.

\* Per colmare la durata [J] ed evitare silenzi si può ripetere [J] / To fill in the duration [J] and to avoid breaks, the pattern [J] can be repeated.  
\*\* Vedi pagina precedente / See previous page



3

- ① Rhythmical deceleration
- ② Use of E pitch (at the end)



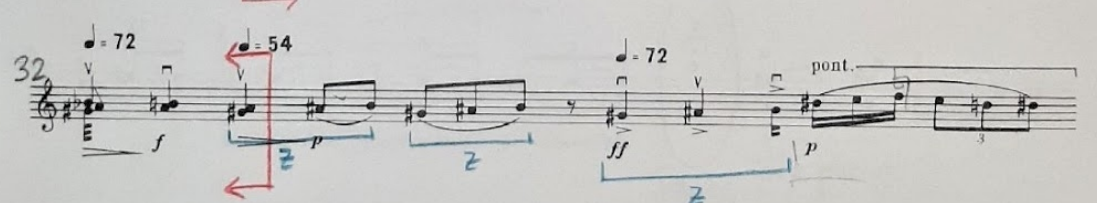
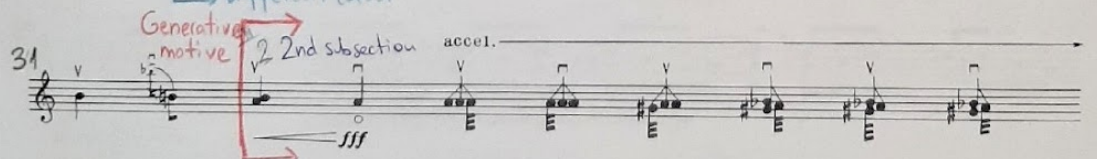
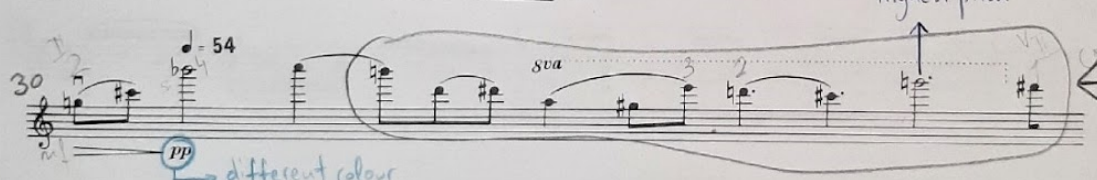
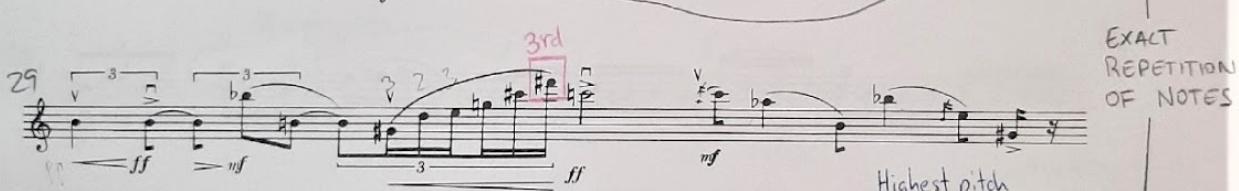
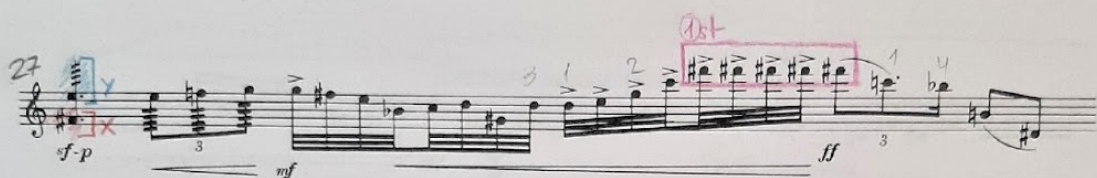
- I section
- II section:
- more polyphonic section
  - use of "x", "y" and "z" cells.
  - E pitch: central element.

UE 15 990 MI



## 3

Handwritten musical score for "Dante Requiem" by S. and B. The score is written on ten staves of music. It includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings (p, f, mf, pp, fff, sf-p). The score is annotated with handwritten notes and markings. At the top, "Dante Requiem" and "S. and B." are written. A tempo marking "♩ = 72" appears on the fourth staff. A section marked "2nd section" begins on the eighth staff with a tempo change to "♩ = 54". The score ends with a tempo change to "♩ = 104". Red and blue boxes highlight specific musical phrases, with handwritten notes "generative motive" and "variation of x" below them. A blue line indicates a "pont." (ponte) section. The manuscript is numbered "UE 15.990 M1" at the bottom.





Handwritten musical score for a piano piece, measures 33 to 40. The score includes various musical notations, dynamics, and performance instructions.

**Measure 33:** *mf* (mezzo-forte), *pp* (pianissimo), *pont.* (ponticello), *3* (triple), *2* (second).

**Measure 34:** *accel.* (accelerando),  $\text{♩} = 104$ , *f* (forte), *3* (triple),  $\text{♩} = 132$ .

**Measure 35:** *accel.*, *fff* (fortissimo), *max. 30 1*, *3 2 2*,  $\text{♩} = 144$ , *repetition*, *PAUSE 1st phrase*.

**Measure 36:** *repetition*, *Lowest pitch*, *"A"*, *3* (triple), *2* (second).

**Measure 37:** *A arpeggiato*, *3* (triple), *4* (quadruple), *2* (second), *1* (first), *3* (triple), *4* (quadruple), *1* (first), *4* (quadruple), *3* (triple), *5* (quintuple), *repetition of the element*.

**Measure 38:** *p* (piano), *PAUSE*.

**Measure 39:** *2nd phrase*, *repetition*, *pp* (pianissimo), *f* (forte).

**Measure 40:** *repetition*, *3"* (triple), *p* (piano), *PAUSE*, *3rd phrase*.

Handwritten musical score for a single melodic line, measures 41 through 48. The score includes various musical notations such as triplets, slurs, and dynamic markings, along with handwritten annotations.

**Measure 41:** Starts with a triplet of eighth notes. Dynamic markings include *ff* and *p*. Handwritten notes: "PAUSE 4th phrase." with an arrow pointing to a rest, and "tremolo" written above a note.

**Measure 42:** Continues with triplets. Dynamic markings include *ff* and *mf*. Handwritten notes: "PAUSE 5th phrase" with an arrow pointing to a rest, and "tremolo" written above a note.

**Measure 43:** Continues with triplets. Dynamic marking is *f*.

**Measure 44:** Continues with triplets. Dynamic marking is *f*.

**Measure 45:** Starts with a triplet. Dynamic marking is *fff*. Handwritten notes: "5th phrase repetition." above the first part, and "PAUSE 6th and last phrase." below a circled triplet. A tempo marking  $\text{♩} = 104$  is present.

**Measure 46:** Starts with a triplet. Dynamic markings include *p* and *ff*. Handwritten notes: "pont." above a triplet, and  $\text{♩} = 144$  above the measure.

**Measure 47:** Continues with triplets. Dynamic marking is *f*.

**Measure 48:** Ends with a triplet. Dynamic markings include *pp*, *f-pp*, *ff*, *<mf*, and *f-pp*. Handwritten notes: "3''" above a triplet,  $\text{♩} = 72$  above the measure, and "2nd section." at the end of the line.



# 3rd section

7

49  $\text{♩} = 72$   
pont. tasto stacc. 0

*pp* 3 *III p* 3 3 3

*Link between sections*

50 60"

① *sempre stacc. e pp*

2 ② *sempre stacc. e pp*

2 ③ *sempre stacc. e pp*

1 ④ *sempre stacc. e pp*

1 ⑤ *sempre stacc. e pp*

⑥ *sempre stacc. e pp*

My sequence (which I calculated)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

2, 4, 6, 1, 3, 5 | 1, 4, 3, 6, 5, 2 |  
3, 6, 3, 6 | 2, 1, 4, 4 | 5, 5, 2, 1 | 3, 2, 6, 2 |  
2, 3, 4, 5 | 1, 4, 6, 4

51 20" 4, 3, 2 6, 4, 3 6, 5, 1 5, 6, 3 1

*ff* *p* *ff* *(p)* *ff* *(p)* *ff* *(p)* *ff* *(p)*

52 20" 3, 6, 5, 4 2 4, 5, 6, 2 1 1, 3, 6

*ff* *(p)* *ff* *ff* *ff* *ff*

53 15" 6, 1 4, 3 2, 5 2, 3, 4

*ff* *ff* *ff* *ff*

54 15" 5, 6 6, 5 3, 4 1

*ff* *ff* *(p)* *ff* *(p)* *ff* *(p)* *ff* *(p)*

\* Ripeti, sempre staccato e *pp*, le sei sezioni nell'ordine suggerito oppure permutandone liberamente l'ordine, evitando però ripetizioni successive della stessa sezione o dello stesso gruppo di sezioni. Gli accordi devono "sovrapporsi" senza preparazione all'ostinato delle sei sezioni ripetute.  
Repeat, always staccato and *pp*, the six sections following the suggested order. Another order can be adopted as long as repetitions of the same section (or of the same group of sections) are avoided. The chords must be superimposed without preparation to the "ostinato" of the repeated sections.

UE 15 990 M1

55  $\overset{15''}{\text{p}} \text{ } \text{ff} \text{ (p)} \text{ } \text{ff}$   $\overset{\text{spiccato}}{\text{1, 3, 5, 2, 4, 6, 4}}$   $\overset{1}{\text{1}}$

56  $\overset{12''}{\text{p}} \text{ } \text{ff}$  *CLIMAX of the piece*

57  $\text{ff}$   $\text{p}$   $\overset{3''}{2, 5}$

58  $\text{V}$

59  $\text{accel.}$  *1st subsection*

60  $\text{max.}$  *2nd subsection*  
 $\text{3. P. POSITION}$   $\text{1. P.}$   $\text{2. P.}$   $\text{1. P.}$   
 $\text{ff}$   $\text{pp}$   $\text{II} \rightarrow \text{STRING}$   $\text{I}$   
 FINGERING: 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3

61  $\text{4. P.}$   $\text{3. P.}$   $\text{4. P.}$   $\text{1. P.}$   $\text{♩} = 54$   $\text{♩} = 72$   $\text{ff}$   
 III II II I

62  $\text{accel.}$   $\text{max.}$   $\text{8. P.}$   $\text{b.}$   $\text{+8}$   
 $\text{pp}$   $\text{II}$   $\text{II}$   
 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3



POSITION

63

5. P. 1 3. P. 2 1. P. 3 2. P. 4

III II III IV IV III

STRING

64

5. P. 5 8. P. 6 7. P. 7 6. P. 8

II I II I I II III II

65

7. P. 1 4. P. 2

1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3

I I

66

1. P. 3 5. P. 4 4. P. 5 3. P. 6

III II III II I II III IV

67

$\text{♩} = 54$  GENERATIVE CORE accel.  $\text{♩} = 72$

fff

68

accel. max.

mf ff

69

$\text{♩} = 72$  acc. max 1. P. 1. P. sciolto 5. P.

pp 1 4 3 2 2 1 3 4 0 1 3 2 1 2 4 3 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3

II

70

4. P. 7. P. spiccato

I II II I

$\text{♩} = 54$  GC

ff f f f p f f

UK 15 990 MI

TRANSITION TO 4TH SECTION

71 **GC** accel.  $\text{♩} = 72$  **II**

72 sord. leggera  $\text{♩} = 54$

73 splitting of the music: from a higher density to a simpler one

development of the pitches around the generative core

TRANSITION

74  $\text{♩} = 72/104$  (tempo molto instabile, come improvvisando) **4TH SECTION**

THE WHOLE SECTION: a song around the generative core.

75

76

77

78

79 80 *pp* *f* *pont.*

81 82 *p* *f* *pp* *G.C.* *cambia in sord. pesante*

83 84 *mf* *pp* *f-pp* *G.C.*

85 86 *mf* *p* *pp* *f-pp* *G.C.*

87 88 *pp* *ppp* *G.C.*

\* Sordina da studio / Practising mute

UE 15 990 M1

Carlo Chiarappa's annotated score:





Handwritten musical score for a single melodic line on a grand staff. The score consists of 10 staves of music. It features various dynamic markings (p, f, fff, mf, sf-p), articulation marks (accents, slurs, breath marks), and performance instructions in blue ink. Blue annotations include tempo markings (e.g., 80, 64, 60, 54, 70, 59), phrasing notes like "this beat is shorter" and "this beat is longer", and other remarks such as "+ audible, more warm sound" and "2 ac". The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and complex rhythmic patterns.

\* Per colmare la durata [d] ed evitare silenzi si può ripetere [d] / To fill in the duration [d] and to avoid breaks, the pattern [d] can be repeated.  
 \*\* Vedi pagina precedente / See previous page

Handwritten musical score on ten staves, featuring various musical notations and extensive annotations:

- Staff 1:** Includes dynamics  $p$  and  $ff$ . Annotations include "3", "3 2 4 3", and "v".
- Staff 2:** Includes dynamics  $f$  and  $mf$ . Annotations include "no rit", "wider duration", and "I section".
- Staff 3:** Includes dynamics  $pp$ ,  $mp$ ,  $mf$ ,  $sf-p$ ,  $f$ , and  $fff$ . Annotations include "not heard sound, almost dolce", "a bit faster down before", "a.c.", and "2" (stacc.) normal tremolo no stacc".
- Staff 4:** Includes dynamics  $p$ ,  $fff$ ,  $mf$ ,  $f$ ,  $p$ ,  $sf-p$ , and  $pp$ . Annotations include "a bit faster down before" and "J = 80".
- Staff 5:** Includes dynamics  $mf$ . Annotations include "long" and "J = 73, but very irregular".
- Staff 6:** Includes dynamics  $mf$ . Annotations include "J = 73, but very irregular".
- Staff 7:** Includes dynamics  $pp$  and  $f$ . Annotations include "J = 54", "J = 73", and "J = 67".
- Staff 8:** Includes dynamics  $sf-p$  and  $pp$ . Annotations include "J = 72", "J = 104", "pont.", and "I sent in".

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Handwritten musical score for David Mervin and Samuel Bercus. The score is written on ten staves, featuring complex rhythmic patterns, dynamic markings, and tempo changes. The notation includes various musical symbols such as notes, rests, and articulation marks.

**Staff 1:** Features a series of eighth notes with dynamic markings *p* and *ff*. A handwritten "3" is above the first measure.

**Staff 2:** Continues the rhythmic pattern with dynamic markings *f* and *mf*. A handwritten "4" is above the first measure.

**Staff 3:** Includes a section marked "Section" with a bracket. Dynamic markings include *pp*, *mf*, *sf-p*, and *fff*. A handwritten "2" is above the first measure.

**Staff 4:** Features a tempo change to  $\text{♩} = 72$ . Dynamic markings include *p*, *fff*, *mf*, *f*, and *pp*. A handwritten "5" is above the first measure.

**Staff 5:** Continues the piece with dynamic markings *mf* and *p*. A handwritten "4" is above the first measure.

**Staff 6:** Features a series of eighth notes with dynamic markings *mf* and *p*. A handwritten "4" is above the first measure.

**Staff 7:** Includes a section marked "II section" with a bracket. Dynamic markings include *sf-p* and *sf-p*. A handwritten "1 2 2 1" is above the first measure.

**Staff 8:** Features a tempo change to  $\text{♩} = 54$ . Dynamic markings include *sf-p* and *sf-p*. A handwritten "1 2 2 1" is above the first measure.

**Staff 9:** Includes a tempo change to  $\text{♩} = 66$ . Dynamic markings include *sf-p* and *sf-p*. A handwritten "1 2 2 1" is above the first measure.

**Staff 10:** Features a tempo change to  $\text{♩} = 72$  and a section marked "lyric phrasing". Dynamic markings include *sf-p* and *p*. A handwritten "1" is above the first measure.

**Staff 11:** Includes a tempo change to  $\text{♩} = 104$ . Dynamic markings include *mf* and *pp*. A handwritten "1" is above the first measure.

**Staff 12:** Features a tempo change to  $\text{♩} = 94$ . Dynamic markings include *sf-p* and *p*. A handwritten "1" is above the first measure.

Handwritten musical score for a string instrument, featuring measures 25 through 32. The score includes various musical notations, dynamics, and tempo markings, along with handwritten annotations in blue and red ink.

**Measure 25:** Tempo marking  $\text{♩} = 130$ . Dynamics  $p$  or  $mp$ . Annotation: "legato phrasing" with a bracket.

**Measure 26:** Continuation of the melodic line.

**Measure 27:** Dynamics  $sf-p$ . Tempo marking  $\text{♩} = 85$ . Annotation: "pause" (relax moment). Dynamics  $mf$ . Tempo marking  $\text{♩} = 110$ . Dynamics  $ff$ .

**Measure 28:** Dynamics  $f$ . Tempo marking  $\text{♩} = 93$ . Dynamics  $ff$ . Annotation: "very fast: gesture". Dynamics  $mf$ . Annotation: "pause" (relax moment).

**Measure 29:** Dynamics  $pp$ . Tempo marking  $\text{♩} = 60$ . Annotation: "other colour, completely different (different contact of the bow with the string)". Dynamics  $mf$ . Tempo marking  $\text{♩} = 75$ . Dynamics  $ff$ . Annotation: "accel." with an arrow.

**Measure 30:** Dynamics  $pp$ . Tempo marking  $\text{♩} = 54$ . Annotation: "vibrato: only sometimes in some notes, very small". Dynamics  $mf$ . Tempo marking  $\text{♩} = 72$ . Dynamics  $p$ . Annotation: "pont." with an arrow.

**Measure 31:** Dynamics  $f$ . Tempo marking  $\text{♩} = 65$ . Dynamics  $p$ . Tempo marking  $\text{♩} = 83$ .

**Measure 32:** Continuation of the melodic line.

**Handwritten Annotations:**

- Blue ink: "legato phrasing" (measure 25), "vibrato: only sometimes in some notes, very small" (measure 30).
- Red ink: "p or mp" (measure 25), "pause" (relax moment) (measures 27, 28), "other colour, completely different (different contact of the bow with the string)" (measure 29), "accel." (measure 30), "pont." (measure 31).

**Tempo Markings:**

- $\text{♩} = 130$  (Measure 25)
- $\text{♩} = 85$  (Measure 27)
- $\text{♩} = 110$  (Measure 27)
- $\text{♩} = 93$  (Measure 28)
- $\text{♩} = 60$  (Measure 29)
- $\text{♩} = 75$  (Measure 29)
- $\text{♩} = 54$  (Measure 30)
- $\text{♩} = 72$  (Measure 30)
- $\text{♩} = 65$  (Measure 31)
- $\text{♩} = 83$  (Measure 31)

**Dynamics:**

- $p$  or  $mp$  (Measure 25)
- $sf-p$  (Measure 27)
- $mf$  (Measures 27, 28, 29)
- $ff$  (Measures 27, 28, 29)
- $pp$  (Measure 29)
- $f$  (Measure 28)
- $p$  (Measure 31)

**Other Annotations:**

- "pause" (relax moment) (Measures 27, 28)
- "very fast: gesture" (Measure 28)
- "other colour, completely different (different contact of the bow with the string)" (Measure 29)
- "accel." (Measure 30)
- "pont." (Measure 31)

Not really stable in terms of tempo



other sound: other colour

33 *mf* *pp* *pont.* *"pause"* *relax moment*  $\text{♩} = 100$  *espressivo*

34 *accel.*  $\text{♩} = 104$  *accel.*  $\text{♩} = 170$   $\text{♩} = 132$  *tempo*

35 *accel.* *max.*  $\text{♩} = 144$  *spicatto (or more off than on)*  $\text{♩} = 170$  *detaché* *fff* *Pause (less than 1")*

36 *detaché*

37 *bloque*

38 *Pause (less than 1")* *p*

39 *f*  $\text{♩} = 160$  *pp* *Pause (less than 1")*  $\text{♩} = 165$

40 *pp* *Pause less than 1"*  $\text{♩} = 158$  *mf*

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Pause (less than 1")

41 *mf*  $\text{♩} = 170$

42 *ff* *mf*  $\text{♩} = 160$

43

44  $\text{♩} = 170$

45 *pp*  $\text{♩} = 104$   
*pp*  $\text{♩} = 130$   
 Pause (1")

46 *pp*  $\text{♩} = 144$   
*ff*  $\text{♩} = 180$

47  $\text{♩} = 190$

48  $\text{♩} = 72$   
 $\text{♩} = 103$   
 $\text{♩} = 110$   
 II section (end)

different colour in the sound as well

He plays here rhythmically

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# III section

stable tempo from here until the end of the analysis

49 pont.  $\text{♩} = 72$   $\text{♩} = 98$   $\text{♩} = 72$

tasto

stacc spicatto really jumpy

50

① sempre stacc. e pp

② sempre stacc. e pp

③ sempre stacc. e pp

④ sempre stacc. e pp

⑤ sempre stacc. e pp

⑥ sempre stacc. e pp

60"

57"

He doesn't play what is written here (this sequence)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

4, 2, 4, 6, 1, 3, 5 | 1, 4, 3, 6, 5, 2 |

3, 6, 3, 6 | 2, 1, 4, 4 | 5, 5, 2, 1 | 3, 2, 6, 2 |

3, 4, 2, 5, 1, 4 | 6, 4

all the chords: ON

51  $\text{ff}$   $\text{p}$   $\text{ff}$   $\text{p}$   $\text{ff}$   $\text{p}$   $\text{ff}$   $\text{p}$   $\text{ff}$   $\text{p}$

20" 27"

52  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

20" 26"

53  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

15" 18"

54  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

15" 15"

OFF

arpeggiato

arpeggiato

arpeggiato

arpeggiato

\* Ripeti, sempre staccato e pp, le sei sezioni nell'ordine suggerito oppure permutandone liberamente l'ordine evitando però ripetizioni successive della stessa sezione o dello stesso gruppo di sezioni. Gli accordi devono "sovrapporsi" senza preparazione all'ostinato delle sei sezioni ripetute.

Repeat, always staccato and pp, the six sections following the suggested order. Another order can be adopted as long as repetitions of the same section (or of the same group of sections) are avoided. The chords must be superimposed without preparation to the "ostinato" of the repeated sections.



55 *ON* 15" 10" *ff* *spiccato* *OFF*

56 *ON* 12" 10" *ff* *ON* *OFF* (# changes)

57 *[J] ON* *ff* *p* 7"

58 *OFF* *OFF* *V* *OFF*

59 *OFF* *accel.*

60 *max. 3. P.* 1. P. 2. P. 1. P. 1st subsection

*ff* 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3 *pp* 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3

2nd subsection of 3rd part

61 4. P. 3. P. 4. P. 1. P. *J* = 54 *J* = 72 *ff*

1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3

62 *accel.* *max. 8. P.* *b.* *pp* 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3 *+8*



II

accel.  $\text{♩} = 72$

*ff* *mf* *p* *mf*

sord. leggera  $\text{♩} = 54$

*f* *pp* *ppp* *mf* *p*

*very The whole store me gesture*

*no pizz: he plays it with the b2p line*

*he doesn't play all the notes: just the gesture*

*tempo: really free  $\text{♩} \approx 70-125$*

$\text{♩} = 72/104$  (tempo molto instabile, come improvvisando)

*accel.*

*very agitated and suddenly fast  $\text{♩} = 115$  (approx, it's very free)*

UE 15 990 M1



\* Sordina da studio / *Practicing mute*

Jeanne-Marie Conquer's annotated score:

per violino solo (1976)

**Luciano Berio**  
(1925–2003)

[illegible]

\*\* Vedi pagina precedente / See previous page

UE 15 990 M1

UE 15 990 Mi



Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings.

**Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a forte (**f**) dynamic. The staff contains several measures of music, including a triplet of eighth notes and a sixteenth-note figure. The staff ends with a double bar line and a forte (**f**) dynamic.

**Staff 2:** Continues the melodic line. It includes a measure with a forte (**f**) dynamic and a measure with a mezzo-forte (**mf**) dynamic. The staff ends with a double bar line and a mezzo-forte (**mf**) dynamic.

**Staff 3:** Continues the melodic line. It includes a measure with a piano (**pp**) dynamic and a measure with a mezzo-forte (**mf**) dynamic. The staff ends with a double bar line and a mezzo-forte (**mf**) dynamic.

**Staff 4:** Continues the melodic line. It includes a measure with a piano (**p**) dynamic and a measure with a mezzo-forte (**mf**) dynamic. The staff ends with a double bar line and a mezzo-forte (**mf**) dynamic.

**Staff 5:** Continues the melodic line. It includes a measure with a mezzo-forte (**mf**) dynamic and a measure with a forte (**f**) dynamic. The staff ends with a double bar line and a forte (**f**) dynamic.

**Staff 6:** Continues the melodic line. It includes a measure with a mezzo-forte (**mf**) dynamic and a measure with a forte (**f**) dynamic. The staff ends with a double bar line and a forte (**f**) dynamic.

**Staff 7:** Continues the melodic line. It includes a measure with a mezzo-forte (**mf**) dynamic and a measure with a forte (**f**) dynamic. The staff ends with a double bar line and a forte (**f**) dynamic.

**Staff 8:** Continues the melodic line. It includes a measure with a mezzo-forte (**mf**) dynamic and a measure with a forte (**f**) dynamic. The staff ends with a double bar line and a forte (**f**) dynamic.

**Staff 9:** Continues the melodic line. It includes a measure with a mezzo-forte (**mf**) dynamic and a measure with a forte (**f**) dynamic. The staff ends with a double bar line and a forte (**f**) dynamic.

**Staff 10:** Continues the melodic line. It includes a measure with a mezzo-forte (**mf**) dynamic and a measure with a forte (**f**) dynamic. The staff ends with a double bar line and a forte (**f**) dynamic.

**Handwritten Annotations:**

- Staff 1:** "3" (triplet), "3 2 4 3" (fingerings), "ff" (forte-forte).
- Staff 2:** "f" (forte), "mf" (mezzo-forte).
- Staff 3:** "pp" (pianissimo), "mf" (mezzo-forte), "sf-p" (sforzando-piano), "f-p" (forte-piano), "fff" (fortissimo).
- Staff 4:** "p" (piano), "mf" (mezzo-forte), "f" (forte), "p" (piano), "sf-p" (sforzando-piano), "pp" (pianissimo).
- Staff 5:** "mf" (mezzo-forte).
- Staff 6:** "mf" (mezzo-forte).
- Staff 7:** "mf" (mezzo-forte).
- Staff 8:** "mf" (mezzo-forte).
- Staff 9:** "mf" (mezzo-forte).
- Staff 10:** "mf" (mezzo-forte).

**Section Markers:**

- Staff 3:** "I section" (written vertically on the right).
- Staff 8:** "II section" (written on the right).

**Tempo and Rhythm Markings:**

- Staff 4:** "♩ = 72" (quarter note = 72 bpm).
- Staff 8:** "♩ = 54" (quarter note = 54 bpm).
- Staff 10:** "♩ = 72" (quarter note = 72 bpm), "♩ = 75" (quarter note = 75 bpm), "♩ = 104" (quarter note = 104 bpm), "♩ = 94" (quarter note = 94 bpm).

**Other Annotations:**

- Staff 10:** "legato", "legato phrasing", "pont." (ponte), "p" (piano), "2" (fingerings).

25 *legato phrasing* Without impulses: every note the same importance  
 $\text{♩} = 100$  poco accelerando  
 mp

26  $\text{♩} = 107$

27 *sf-p*  $\text{♩} = 76$  *mf*  $\text{♩} = 72$  *ff*  $\text{♩} = 92$  poco rit.

28 *f*  $\text{♩} = 80$  mp

29 *ff*  $\text{♩} = 70$  *ff* *mf*

30 *legato phrasing* *sva*  $\text{♩} = 54$  *mp*  $\text{♩} = 50$  (tempo not really stable here)

31 *accel.* *non arpeggiato*  $\text{♩} = 60$  *ff* *accel*

32  $\text{♩} = 72$   $\text{♩} = 54$   $\text{♩} = 72$  *pont.* *p*  $\text{♩} = 76$   $\text{♩} = 69$  mp  $\text{♩} = 70$



Handwritten musical score for piano, measures 33 to 40. The score includes various performance instructions and tempo markings.

**Measure 33:** *mf*, *pont.* (ponte), *phraxe* (phrase), *mp*, *p*, *mp*,  $\text{♩} = 92$ .

**Measure 34:** *end of the phrase*, *accel.*,  $\text{♩} = 104$ , *f*,  $\text{♩} = 132$ ,  $\text{♩} = 136$ .

**Measure 35:** *accel.*, *OFF (spicatto)*, *max.*,  $\text{♩} = 144 \text{ DN}$ , *fff very fast*, *less than 1" = 144* This put is very stable in terms of tempo.

**Measure 36:** *molto legato*, *blague*.

**Measure 38:** *like upbeat*, *p*, *less than 1"*.

**Measure 39:** *f*,  $\text{♩} = 130$ , *pp*, *Even shorter than others before.*, *precipitato*,  $\text{♩} = 132$ .

**Measure 40:** *pp*, *She plays*,  $\text{♩} = 120$ , *3"*.

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6  
very fast (precipitato)  
ON

ff  $\text{p} = 130$

42

ff  $\text{p} = 130$

polyphony:  
making music  
with both of  
the voices

43

ff

44

ff

45

fff  $\text{p} = 104$   
 $\text{p} = 137$   
 $\text{p} = 105$

46

p  $\text{p} = 144$  molto legato  
ff  $\text{p} = 130$

47

ff

polyphony

48

mp  $\text{p} = 72$   
sf  $\text{p} = 57$   
pp  $\text{p} = 72$   
ff

II section.

She plays:

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**III section**

7

$\text{♩} = 72$  *pont.* *astato* *stacc.* OFF (Sometimes in between of OFF and ON)

$\text{♩} = 73$   $\text{♩} = 58$

50 60"

55"

① sempre stacc. e pp  
② sempre stacc. e pp  
③ sempre stacc. e pp  
④ sempre stacc. e pp  
⑤ sempre stacc. e pp  
⑥ sempre stacc. e pp

She doesn't play the sequence which is written.  
① ② ③ ④ ⑤ ⑥ ② ⑤ ③ ② ④ ① ~~~~~  
 $\frac{1}{2}, \frac{1}{2}, \frac{1}{2}, \frac{1}{2}, \frac{1}{2}, \frac{1}{2}$  | 1, 4, 3, 6, 5, 2 |  
3, 6, 3, 6 | 2, 1, 4, 4 | 5, 5, 2, 1 | 3, 2, 6, 2,  
3, 4, 2, 5, 1, 4 | 6, 4

51 *arpeggiato* 20"  
19"

52 20"  
16"

53 *arpeggiato* 15"  
ON ff *arpeggiato*

54 15"  
13"

ff OFF *arg.* ON *slower* ff OFF *arg.*

\* Ripeti, sempre staccato e pp, le sei sezioni nell'ordine suggerito oppure permutandone liberamente l'ordine, evitando però ripetizioni successive della stessa sezione o dello stesso gruppo di sezioni. Gli accordi devono "sovrapporsi" senza preparazione all'istinto delle sei sezioni ripetute.  
Repeat, always staccato and pp, the six sections following the suggested order. Another order can be adopted as long as repetitions of the same section (or of the same group of sections) are avoided. The chords must be superimposed without preparation to the "ostinato" of the repeated sections.

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55 *ON* *p* *ff* (p) *ff* *spiccato* *"ON"* *more alla corda* *1*

56 *1* *2* *1* *2* *2* *p* *ff* *OFF* *ON* *OFF* *12"* *8"*

57 *[J]* *p* *ff* *OFF-ON* *5"* *3"*

58 *ON* *V*

59 *(accel.)* *ON* *ON*

60 *max. 3. P.* *1. P.* *2. P.* *1. P.* *pp* *1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3* *1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3* *[+3]*

61 *4. P.* *3. P.* *4. P.* *1. P.* *♩ = 54* *♩ = 72* *ff* *1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3* *1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3* *III* *II* *II* *I*

62 *accel.* *max. 8. P.* *pp* *1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3* *II* *II* *+8*

Handwritten musical score with various annotations and performance instructions.

**Staff 1:** 5. P. 1, 3. P. 2, 1. P. 3, 2. P. 4. Includes fingerings (III, II, IV, III) and a handwritten "Sole".

**Staff 2:** 5. P. 5, 8. P. 6, 7. P. 7, 6. P. 8. Includes fingerings (II, I, II, III, II).

**Staff 3:** 7. P. 7 times. Includes a sequence of numbers: 1 4 2 3 2 1 3 4 0 1 3 2 1 2 4 3. A bracket labeled "+6" spans a section.

**Staff 4:** 1. P. 3, 5. P. 4, 4. P. 5, 3. P. 6. Includes fingerings (III, II, I, II, III, IV).

**Staff 5:** Tempo marking  $\text{♩} = 54$ , *fff*, *accel.*,  $\text{♩} = 72$ . Includes a handwritten "Audacity analysis" with an arrow pointing to the staff.

**Staff 6:** *accel.*, *max.*, *mf*, *ff*, *takes time*, *mf*. Includes a handwritten "1. P." and a bracket labeled "2".

**Staff 7:** Tempo marking  $\text{♩} = 72$ , *acc.*, *max*, *1. P.*, *1. P.*, *sciolto*, *5. P.*. Includes a sequence of numbers: 1 4 3 2 2 1 3 4 0 1 3 2 1 2 4 3. A bracket labeled "+3" spans a section.

**Staff 8:** 4. P., 7. P. *spiccato*,  $\text{♩} = 54$ , *fff*, *f*, *fff*, *f*, *fff*, *fff*. Includes a handwritten "takes time" and "accel".

71 accel.  $\text{♩} = 72$  II

72 sord. leggera  $\text{♩} = 54$

73  $\text{♩} = 50-110$  (average  $\text{♩} = 66$ ) Everything really free in terms of tempo

74  $\text{♩} = 72/104$  (tempo molto instabile, come improvvisando) original bowings

75  $\text{♩} = 50-110$  (average  $\text{♩} = 66$ ) Everything really free in terms of tempo

76  $\text{♩} = 50-110$  (average  $\text{♩} = 66$ ) Everything really free in terms of tempo

77  $\text{♩} = 50-110$  (average  $\text{♩} = 66$ ) Everything really free in terms of tempo

78  $\text{♩} = 50-110$  (average  $\text{♩} = 66$ ) Everything really free in terms of tempo

79 *f* *pp* *mp*

80 *f* *pont.*

81 *mf* *f* *pp* *mp* *cambia in sord. pesante*

82 *p* *mf* *mf* *pp* *mp* *mp* *mp* *Very much*

83 *mf* *mf* *f* *mf* *p*

84 *pp* *mf* *poco accel* *rallentando* *f-pp* *f* *p*

85 *mf* *(p)* *pp* *pp* *mf* *sf-pp* *p* *+ lyric* *takes more time*

86 *pp* *(ppp)* *P* *10"*

\* Sordina da studio / Practicing mute

Strictly in tempo

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