

The Practice Guide for the Sequenza VII

MAXIME LE MINTER, RESEARCH PERFORMANCE PRACTICE, CODARTS, 2017

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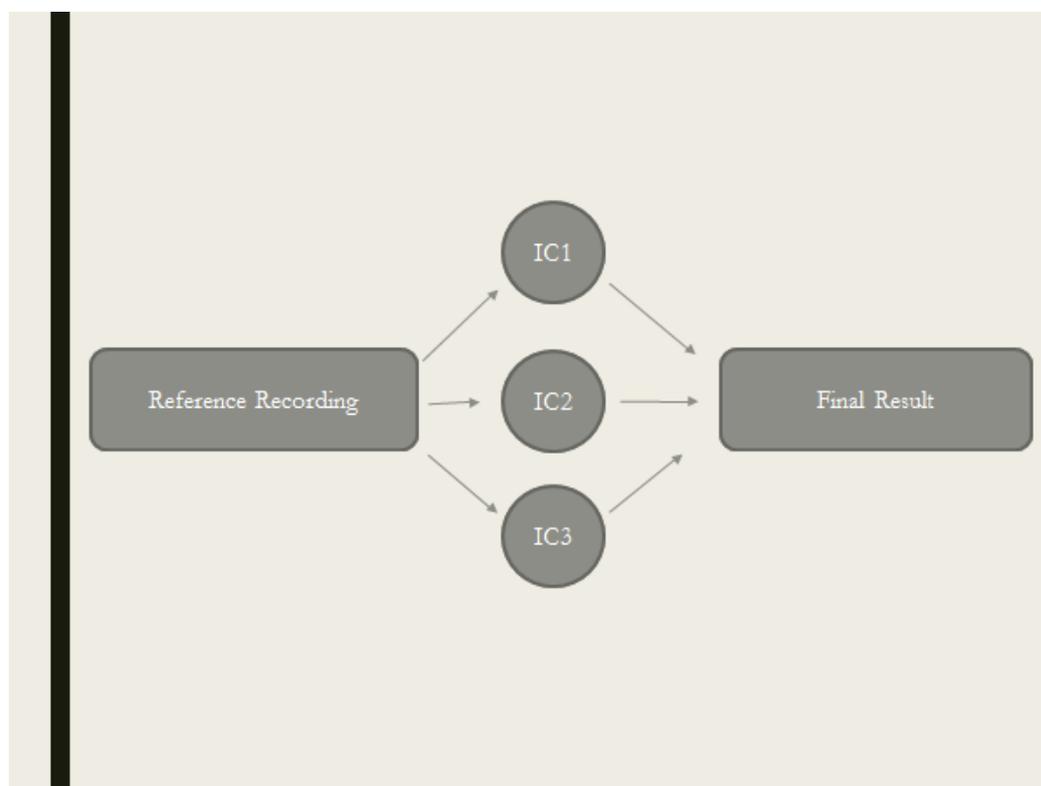
The Story of my Research

Motivations, goals and research question

The *Sequenza* of Berio is for me a special piece from the oboe repertoire. It is one of the only piece coming from what we consider modern music which oboe players arriving to a certain level need to master because this piece is now being asked in most of international competitions and even sometimes for audition for certain ensembles.

This piece is also one of the most challenging of our repertoire. Written in 1969, this piece includes many difficulties for the performer such as extended techniques and high level technical difficulties. Because of the many audio versions that are available, it is in our days possible to get an idea of how the piece can be performed. However, I have made in this research a comparison between two reference recordings and how many differences can be found. Some other versions of the piece have been made in order to help the performers to practice the *Sequenza*. Jaqueline Leclair wrote a “a” version that can be found when you buy the piece in the store. That version, with the allowance of Berio, is a measured version of the piece intended to help the performer play the piece in a literal way and gives guidance regarding the tempo and the necessary time for this piece to be performed. This version has been refused by Heinz Holliger, who argued in letters with J. Leclair about how difficult and out of context her version can be, compared to the normal version. We will see in this research that this version is actually irrelevant to the original concept/idea of the piece if performed literally and also that it brings more troubles that it solves problems because of the impossibility to perform the piece in such a tempo.

The method I used to go through this process is, based on a reference recording, to show the difficulties point per point. For more clarity, I have divided the research per section, and I have put in each section the difficulties that were relevant to me, according to the comparison I have made between versions of the piece, and my own technical struggles. On each of those difficulties, there is a recording of the experimentation, including different ways of playing it, and a recording of which version is the easiest for the performer. Each result and their difficulties have been discussed with one of my three specialists and experimented and recorded by myself so I strongly believe in the result of each of the difficulties I am talking about. Also, every oboe player is different and the best way of tackling those technical issues might be different for all of us, so what I am trying to do here is to help the performer who perform his piece and the results are all according to my own way of playing and of my strong and weak point as a oboe player. I would recommend to the reader to have a flexible view on that work and to take what is helpful for the player. I would be glad to have any performer telling me that he would have used one section of this whole research.



This diagram shows how I have built my research. Coming from the Reference Recording, I have been through different Intervention Cycle where I talk about the difficulties I have encountered during my Reference Recording. To conclude, there is a recording of the piece where I put in the results of my research and the difference between those two recordings are noticeable.

I have played this piece for my final bachelor recital, and I have also made an analysis out of it, so I was already advanced in this piece I have performed it several times, but I have never been satisfied with the performance I could offer. I knew that I needed extra practice or extra information for some really specific passages and techniques in order to achieve the performance I expected to give and the precision I wanted to reach.

Making this research brought me into meeting Heinz Holliger and Christopher Redgate. The two specialists helped me making this work possible and what is being experienced here is coming from my personal practice, but the technical approach of each parts have been pointed out by one of those two oboe player, plus my main subject teacher Maarten Dekkers.

Because of those points and many more, my idea was, following the article of C. Redgate, to find ways of practicing in order to perform this piece following with precision the text of the *Sequenza* and also pointing out where freedom with the text can be taken in order for music and expressivity to take over.

According to that, my research question is:

How to methodically tackle the main technical problems in the Sequenza VII by Berio using the input of experts and personal experimentation?

Documentation and description of my artistic results

Articulation

2 nd line bar 8	The best way is « k t k t k t »
3 rd line bar 10	The best way is « k t k t k t »
4 th line bar 6	Both ways: « t k t k t k t t » and « k t k t k t k t »
5 th line bar 1	The best way is « k t k t »
5 th line bar 9	Maarten's way is perfect with the « t » on the 6 th low D
5 th line bar 11	The version finishing with « t » would help the articulation on the arriving note The version starting with « k » is faster
7 th line bar 1	The articulation starting with “k” is faster
7 th line bar 6	Starting on the E with « k » and finishing with the two B on « t t »
8 th line bar 5/6	Starting the a bar 6 with « k »
8 th line bar 11/12/13	Use of double tonguing is the best here
9 th line bar 12	Appoggiatura double tonguing simple tonguing the real notes
10 th line bar 12/13	This passage all simple staccato
11 th line bar 1	Double tonguing is here more efficient
11 th line bar 5	Double staccato starting with “t”
12 th line bar 2	Version starting on K is better
Extended-techniques	
3 rd line bar 8	Relax embouchure to create a multiphonic

3 rd line bar 11	Both version works using multiphonic though creates more effect.
5 th line bar 6	Normal fingering overblowing
7 th line bar 3	Multiphonic fingering adding C key
8 th line bar 3	Normal fingerings relaxed embouchure and overblowing
8 th line bar 5	Multiphonic fingering
11 th line bar 11	Multiphonic fingering adding C key
11 th line bar 13	Normal fingering embouchure relaxed
12 th line bar 1	Normal fingering or as advised by Heinz Holliger adding only one or two multiphonics

Please for the fingerings consult the charts I have made in the Appendix.

Timing

Line 1	Calm and relax interpretation, not too fast.
Line 6	Creating an accelerando the last 5 bars toward the first note of the next line.
Line 7	Taking time in articulations, also increase the tempo the last 5 bars to create this feeling of tightening.
Line 8	Relax the tempo bars 7 to 10 for the improvisation feeling and the last 3 bars in tempo
Line 10	Focus more on the articulation instead of the tempo, especially the two last bars of this line
Line 11	Here tempo is related also with articulation and the double staccato would help the right feeling of tempo for the 2 first beat

Reflection on the process and the Artistic Result.

After finishing this research, many things have changed in different aspects:

- 1- The first aspect is concerning the piece itself. The way of practicing following the system of small intervention cycles, recording the progress in the specific passage, helped me improve my skills and my approach concerning this piece. This system is also ideal in order to apply the advice and tips that experts gave me and it helped me improve how to tackle certain technical problems. This research brought me the unique opportunity to meet the oboe player for whom this piece has been written. This man, Heinz Holliger, has been a great source of inspiration and continue to be because his concerns are mainly regarding music, transmission and emotion, in modern music as well as baroque music. When reading the interview of Berio about the choice of his instrumentalists for his *Sequenzas* it is obvious that the choice of the oboe player would have been Heinz Holliger.
- 2- What has been challenging was to do this research in one year instead of two, making it very compact and dense in work, and making it somehow “un finished”. I wish I could have had more time to detail every aspect of the piece when I have talked only about the main ones, and I would have liked to talk about interpretation and musical sentences in the piece. On the other hand, I also believe that this focus on the main issues is a help that would be relevant for most players so they can succeed in performing this piece. With this, I also would have liked to make a parallel between my research and theoretical researches that have been made about this piece and make a strong point explaining how those researches are not relevant for players when it is about giving information about how to play this piece not based in empirical knowledge/performer’s experience
- 3- To me I have already succeeded my goal; the few oboe players I have talked with about this research and who wanted to perform the piece have asked me to read my thesis so they have a good starting point. I have also exchanged e-mails and feedback with Christopher Redgate, oboe teacher in the Royal Academy of London, who very much appreciated my work and believes that “I have made here something useful”. What is important to me is that a teacher could use this work as a starting point for his students and a practicing guide for the performer in order to have a proper view of what to do and practice efficiently. The fact that a teacher from a renowned school has told me that my work is helpful and to know he might give it to his student is for me the best reward I could get.

THE INTERVENTION CYCLES

Link reference recording October 16th

<https://soundcloud.com/user-257156438/berio-maxime-reference-recording/s-RVGgg>

After little practice of this piece, I made here a first recording of the whole piece in order to have a good starting point of this research. My main concern was here to play the piece in a literal way, especially concerning the tempo that Berio indicated in the beginning.

General feedback

The feeling I have got out of this performance has been uncomfortable, causing extra stress in the difficult passages, and rush in moments of relaxation. The balance was not correct between the music that this piece deserves, the feeling I have got while playing it and the difficulties I encountered while performing, and that gives to the listener a wrong image of a piece that is probably, according to me, one of the most romantic contemporary music piece of the oboe repertoire because directly inspired from Tristan und Isolde of Wagner.

LINK FINAL RECORDING : https://www.youtube.com/watch?v=iat3_sjm0Ck&feature=youtu.be

Preliminary data collection: Comparison of versions of the Sequenza VII

In this chapter I wanted to focus on three different versions of the *Sequenza*. I have compared the two versions which for me are relevant because of their quality and choices of interpretations and I compared my reference recording with those because it is where my issues and my struggles could stick out best. The two other versions I have chosen are the first version ever recorded of this piece, played by Heinz Holliger in 1969. The second version is more recent, played by François Leleux, now the most famous soloist of the 21st century. I'm calling this chapter preliminary data collection because with the two other versions, I am also adding my own reference recording in order to gather the information needed and have a proper basis to start my further data collection (experimentation, expert consultation)

The versions of the *Sequenza* here are compared following different parameters such as rhythm or dynamics. By this process, I wanted to find what is common to both players and what is different in order to understand what the main issues of this piece are and how those two players can tackle these problems.

According to the main technical problems I encountered, I will explain in next chapters by using small intervention cycles how to solve those difficulties line per line, parameter per parameter, and therefor to improve the practice efficiency and the fluidity in the playing of the *Sequenza*.

sequenza VII per oboe solo (1969)
à heinz holliger

Oboe
1st line

Articulation:

- *H.H.*: Following perfectly what is written.
- *F.L.*: Like H.H, the articulations are really clear.
- *M.L.*: The articulations are correct.

Timing:

- *H.H.*: First part is too fast. Bar 1 is 2 seconds, bar 2 is also 2 seconds
- *F.L.*: Taking more time than H.H, he is following the correct tempo.
- *M.L.*: The timing is good

Interpretation:

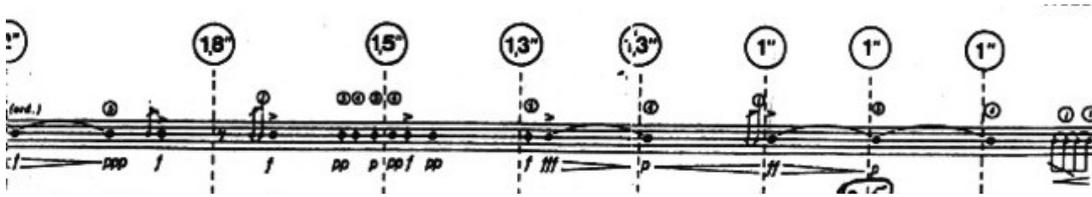
- *H.H.*: plays straight without freedom
- *F.L.*: He is more free than H.H. He takes more time between extreme dynamics like bar 2 between the “ppp” and the “fff” or bar 4 between the “p” and the “fff”
- *M.L.*: The interpretation so far is really straight

Extended Techniques:

- *H.H.*: The colors are clear between the Bs.
- *F.L.*: The same the H.H.
- *M.L.*: Same than H.H.

Dynamics:

- *H.H.*: Bar 3 the “forte” is not really opening. Bar 4 the “fff” is not loud.
- *F.L.*: Much clearer than H.H. All the dynamics are perfect here.
- *M.L.*: Dynamics are also correct less precise than F.L.



Articulation:

- *H.H.*: Really sharp articulation. Bar 2/3: This really fast succession of Bs is too fast to be really clear in articulation.
- *F.L.*: Bar 2 the articulation of the 3rd lasts notes are not clear. The rest is really clear.
- *M.L.*: Articulation here is clear.

Timing:

- *H.H.*: His timing is still too fast with a line played in 16 seconds instead of 22,6. The 3 last bars of this lines are not on tempo.
- *F.L.*: His timing is perfect with a line in 22 seconds.
- *M.L.*: Timing is here 21 seconds.

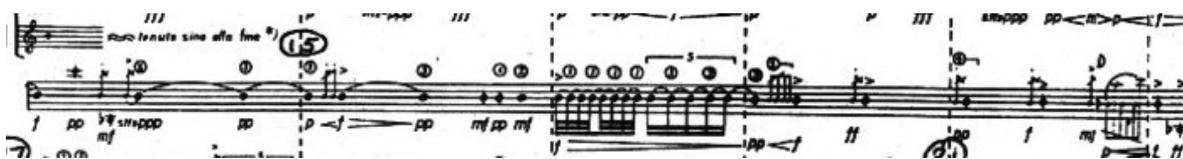
Interpretation:

- *H.H.*: Really straight, without freedom, following precisely where the notes are written on the score.
- *F.L.*: The first line is slower than H.H and that gives a relax feeling which is interesting. Bar 2 the last 3 notes and the 1 note bar 4 are too fast but the effect it gives is good. This first line is more free than H.H.
- *M.L.*: The first line is in the good timing but my Bs are not exactly equal in tuning and this must be fixed.

Dynamics:

- *H.H.*: Some of the dynamics passes too fast to be enjoyed and clear. The last 3 bars for example is too fast and the dynamics written are not clear.
- *F.L.*: Everything clear, more time, more understandable for this entire 2nd part.
- *M.L.*: Dynamics are clear but could be better especially in the “p” dynamics like bars 5 and 7.

2nd line



Articulation:

- *H.H.*: The articulation in the last 2 bars are really good but not really clean, Bs are cracking probably because his reed is too soft.
- *F.L.*: Really clear articulations everywhere.

- *M.L.*: The articulation is clear here. It could be sharper on the appoggiatura bar 2.

Timing:

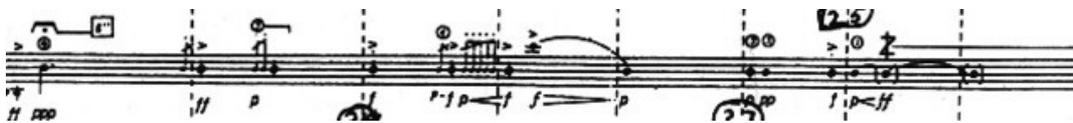
- *H.H.*: His timing is fast. The first bar is played in 2 seconds instead of 3.
- *F.L.*: His timing is good for the first half.
- *M.L.*: The timing is good.

Interpretation:

- *H.H.*: The piece is played straight. Not much flexibility in the interpretation.
- *F.L.*: The interpretation is here more free. He takes more time between every motives. Bars 4 and 5 he takes more time in between the Bs. The *ralentendo* bar 3 is played as such and not precisely rhythmically.
- *M.L.*: This passage is played straight forward without much music; it is quite mechanical.

Dynamics:

- *H.H.*: He didn't really take care of the dynamics. Bar 1 the high C is not *pp*, bar 2m the last 3 notes are not really different.
- *F.L.*: Dynamics really clear.
- *M.L.*: Dynamics are clear but needs softer range compare to the two other players.



Articulations:

- *H.H.*: it is clean and precise.
- *F.L.*: really clean, just the appoggiatura bar 3 with the 5Bs are not perfectly articulated.
- *M.L.*: Really clear passage.

Timing:

- *H.H.*: He is still a bit too fast, his timing of this 2nd line: 25 seconds instead of 28,6.
- *F.L.*: First bar, François plays the B 3 seconds instead of 6, and he let the drone for the last 3seconds. Bar 2, 3 and 4 is he behind in timing. He plays the line in 32 seconds instead of 28,6.
- *M.L.*: I play this line in 27 seconds which is average between the two other players.

Interpretation:

- *H.H.*: Still really little freedom, everything is being played as written
- *F.L.*: More free than H.H. More time between notes and motives.
- *M.L.*: I play here straight without a lot of space, more than H.H. Bars 5/6.

Extended Techniques:

- *H.H.*: The 2 last bars, the B overblowing is a multiphonic.
- *F.L.*: The last B overblowing is a multiphonic fingering
- *M.L.*: My last B is a multiphonic.

Dynamics:

- *H.H.*: The first bar, the long B is really soft and mixes with the drone. Bar 5, the B *p* is forte.
- *F.L.*: Really clear and precise.
- *M.L.*: Same here: the piano dynamics are lacking a little bit.

3rd line



Articulation:

- *H.H.*: 2nd bar, the high notes with appoggiatura are staccato.
- *F.L.*: Bar 2 articulation is there really good. Bar 4, the articulations are not clear, 4th and 5th notes are played

with a staccato appoggiatura and this is not clear. Same problem can be found bar 5, the articulation is also not really clear.

- *M.L.*: articulation bar 1 for the 32th is not perfect. The rest is clear.

Timing:

- *H.H.*: The first bar is too fast. Bar 3 and 4 are also really fast in time but bar 5 is late. Bar 5, H.H takes a lot of time between the big appoggiatura and the next B with the trill.
- *F.L.*: First bar too fast like H.H. Bar 2 is also too fast.
- *M.L.*: The timing is good.

Interpretation:

- *H.H.*: Really going forward, no much gaps in between the notes like this part one only one phrase.
- *F.L.*: F.L here takes more risks but loses in clarity compare to H.H.
- *M.L.*: My way of playing here is really safe, and I play really mechanical especially bars 2/3/4 that are suppose to be free in rhythm.

Dynamics:

- *H.H.*: not clear. Bar 2, it is difficult to make differences between the “pppp” and the “mf” following.
- *F.L.*: 1st bar, dynamics really precise
- *M.L.*: Dynamics are okay, but still problems in the piano range. Bar 2 with the « pp » and the “pppp” or bar 3 with the “sffz” followed by “ppp”.



Articulation:

- *H.H.*: The articulation last bar makes really audible the accent written.
- *F.L.*: Bar 2, the articulation is really clear and really virtuoso. The appoggiatura bar 5 going to bar 6 are not really clear
- *M.L.*: Articulation bars 5/6 for the appoggiaturas is not clear.

Timing:

- *H.H.*: Bars 3 and 4 too fast. H.H plays this line in 20 seconds.
- *F.L.*: F.L plays this line in 25 seconds.
- *M.L.*: I play this line in 24 seconds.

Extended Techniques:

- *H.H.*: Bar 6, he is using a fingering of multiphonics and not overblowing.
- *F.L.*: Bar 6 the fingering taken there is also multiphonic.
- *M.L.*: I do the same.

Interpretation:

- *H.H.*: This entire line is quite nervous in the interpretation. Bar 3 and 4 being too fast when it is a moment where he could rest gives this feeling of rush.
- *F.L.*: Feels more relaxed than H.H, probably because of the time he takes in the first part of the line.
- *M.L.*: being focused on the time only make the elements following each other instead of looking for something more special to bring to the music.

Dynamics:

- *H.H.*: Bar 4, the trill is not p but much louder. Bar 5 there is no difference between the first B “ff” and the second one “p”
- *F.L.*: Bar 4 the dynamic is as written, much more precise than H.H
- *M.L.*: Same than before, not enough pianos.

4th line

Articulation:



- *H.H.*: The articulation in this first part is correct.
- *F.L.*: Articulation correct
- *M.L.*: Articulation is here nice.

Timing:

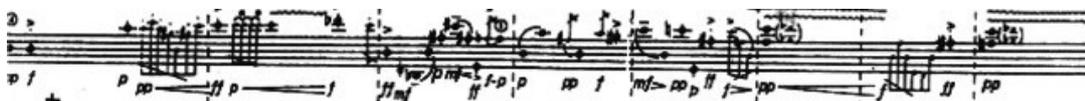
- *H.H.*: the first bar is too fast.
- *F.L.*: The first bar is on time, he is taking more time on the Fs than H.H. Bar 2 he is playing 4 seconds instead of 6 this fermata and let the drone 3 seconds more. Bar 3/5, taking more time in the Bs
- *M.L.*: The timing is ok, closer to the time of H.H.

Interpretation:

- *H.H.*: Energetic and straight, still not much space for freedom here.
- *F.L.*: Bar 3/5, he takes the freedom of timing between the notes Bs. When the score gives you an idea of where to play them he takes his own decisions.
- *M.L.*: Bars 3 to 5 are also for me a moment of stress about timing. It is where you can save time when musically it is when the music relaxes. I felt a rush feeling while playing this.

Dynamics:

- *H.H.*: Bar 2, the second note is not piano. Bar 3, 3rd and 4th note the B and the high C are not correct regards to the dynamics, the B being much softer than the C.
- *F.L.*: Compare to H.H., his dynamics are still really precise and audible. Bar 4/5 it is possible to hear the differences between the Bs in the piano dynamics.
- *M.L.*: Probably because of the stress, bars 3/5 doesn't reach the dynamics needed
- compare to what does F.L.



Articulation:

- *H.H.*: Bar 1, the appoggiatura is not clear. Bar 5 the appoggiatura is not clear. Bar 7, the staccato is not clear.
- *F.L.*: articulation is perfect.
- *M.L.*: articulation is not clear bar 1. Bar 7 it is also not clear.

Timing:

- *H.H.*: bars 3, 4 and 5, he is too slow. The last multiphonic is too short. H.H plays this line in 27 seconds instead of 28,2 seconds.
- *F.L.*: He plays this line in 25 seconds so faster than H.H.
- *M.L.*: I play this line in 29 seconds

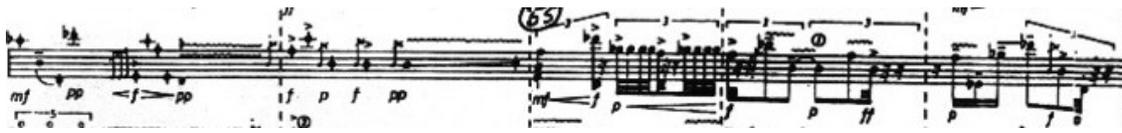
Interpretation:

- *H.H.*: The interpretation is quite flat of this passage, not enough dynamics or contrasts compare to what is written by Berio.
- *F.L.*: The opposite than H.H. A lot of contrasts here, many differences in dynamics and colors.
- *M.L.*: not enough color differences, not clean playing on a technical point of view.

Dynamics:

- *H.H.*: Bar 3/ 4/ 5, it is difficult to understand the differences of dynamics.
- *F.L.*: Bar 3/ 4/ 5, the dynamics there are really clear.
- *M.L.*: Bar 3/4/5 the dynamics are not clear.

5th line



Articulations:

- *H.H.*: Bar 3, the articulation of the fast repeated notes are not clear. Bar 4 the last B is not well articulated, the same bar 5 with the low Eb and D.
- *F.L.*: Everything really clear.
- *M.L.*: Everything is clear.

Timing:

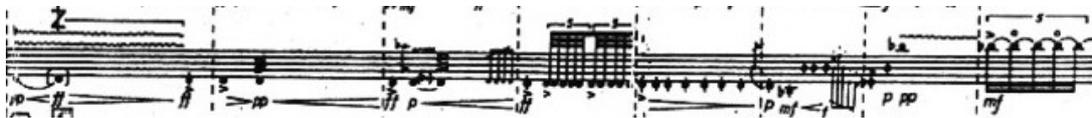
- *H.H.*: The first bar is too fast. The rest is correct.
- *F.L.*: The first 2 bars are too slow.
- *M.L.*: The timing is correct.

Interpretation:

- *H.H.*: In the rush or it feels like it, few moments to breath and a really compact interpretation.
- *F.L.*: Leleux plays this part really sticking to the score information much clearer than Holliger in terms of dynamics and articulation.
- *M.L.*: The same than H.H. Really fast as a feeling, especially bars 1 and 2.

Dynamics:

- *H.H.*: In the first bar, the pp are not really piano, the high Db and the low D either. Bar 2, the 2 Bs piano are also not piano.
- *F.L.*: 1st bar, dynamics are really well played and respected
- *M.L.*: The dynamics bar 1 and 2 are not contrasting enough.



Articulation:

- *H.H.*: The first note bar 2 is not articulated. Bar 6, the appoggiatura is not well articulated.
- *F.L.*: Bar 3, the appoggiatura on D are not well articulated. Bar 6, he accentuated the low Bb instead of just playing it staccato.
- *M.L.*: Bar 1 and 2, the 2 Ds "ff" and accent are not really clear. Bar 4 the quintuplets are not really clear.

Timing:

- *H.H.*: He plays this line in 25 seconds. He gets delayed in the bar 3-6 of the 2nd part.
- *F.L.*: He plays the line in 27 seconds. He delays mainly on the first bar.
- *M.L.*: I play this line in 27 seconds. I am playing slower the second part, especially bars 4 and 5.

Interpretation:

- *H.H.*: There is in bar 6 a big gap between the low Bb and the middle B
- *F.L.*: Those low Ds are accentuated by stretching the time a little more than what's written. It gives an interesting effect when H.H is playing all this straight.
- *M.L.*: This line feels ok to me. The low Ds are maybe dragging a little like F.L.

Extended Techniques:

- *H.H.*: Bar 1, the overblowing is correct, no fingering.
- *F.L.*: Bar 1, overblowing correct.
- *M.L.*: Bar 1, the overblowing is correct.

Dynamics:

- *H.H.*: first bar really little diminuendo. Bar 2, flat louder than written. Not much differences between bar 7 and 8 in the Bb dynamics.
- *F.L.*: Dynamics are clear. Bar 2 the flat starts piano, bar 6 the first note is piano, bar 7 and 8 the Bb have clear dynamics.
- *M.L.*: Dynamics in the low register are not clear. Lack of contrast again between loud and soft dynamics.

6th line



Articulation:

- *H.H.*: The articulation is following well what is written. Bar 3 the F flat is short.
- *F.L.*: Bar 3 the F is longer than H.H. The rest is the same than H.H.
- *M.L.*: Bar 1, the two Fs are not precise. Bar 3 is not clear. Bar 5 the appoggiatura is also not clear.

Timing:

- *H.H.*: Bar 5 the rhythm played here is not clear.
- *F.L.*: Bar 2 is too late. Bar 2 the “sffz” is one second too long.
- *M.L.*: Bars 4/5 are not clear rhythmically.

Interpretation:

- *H.H.*: Bar 3, the F flutterzunge is really short.
- *F.L.*: Rhythm bar 5 is not strictly respected. He takes more time than H.H.
- *M.L.*: My bar 3 is really unclear in articulation and length for the first multiphonic. The bar 4 is also unclear in rhythm and the last Db is not opening enough into the forte dynamic.

Dynamics:

- *H.H.*: Bar 1 the “ppp” is not really soft. The “sffz” bar 2 is really much accentuated.
- *F.L.*: Bar 1 the dynamics are much better than Holliger.
- *M.L.*: Still not precise, like the “sffz” bar 2 followed by the “p” and then next bar “pp”.



Articulation:

- *H.H.*: The articulation on this part is perfect and respect the text.
- *F.L.*: Bar 4, the articulations on the appoggiatura are not clear.
- *M.L.*: The articulation of the appoggiaturas is not good bars 4/5/6.

Timing:

- *H.H.*: Bar 2 is too slow. The high C bar 6 is a bit long and make H.H lose time. H.H plays this line in 31 seconds instead of 26,2.
- *F.L.*: Bar 1, the C# is too long of one second. He plays this line in 36 seconds.
- *M.L.*: I play the line in 33 seconds.

Interpretation:

- *H.H.*: He plays strictly what is written without much flexibility in his playing.
- *F.L.*: The opposite of F.L. Really much in contrast in the dynamics, in the timing also that he just makes free in order to create more effect.
- *M.L.*: This section is played fast and unclear in articulations.

Dynamics:

- *H.H.*: Bars 4 and 6, the crescendo on the appoggiatura are not really clear in dynamics.
- *F.L.*: Bars 4 and 6, those effects on the appoggiaturas are clearer than H.H. The dynamics in general are more sharp.
- *M.L.*: I have a lack of precision in my dynamics like bars 3 and 4 with those “p” going to “f” and the opposite.

7th line



Articulation:

- *H.H.*: the articulation of the appoggiatura before the 3rd bar is not clear
- *F.L.*: articulation is really clear.
- *M.L.*: The articulation is not clear bar 1 with the appoggiatura, bar 2 with the appoggiatura and bar 4 with the appoggiatura.

Timing:

- *H.H.*: Bar 2, he is late. The 3rd bar is also too long with the E's repetitions
- *F.L.*: He is behind everywhere, not following the timing.
- *M.L.*: The timing is good.

Interpretation:

- *H.H.*: Bar 4 the F is really short. Bar 2 and bar 4, he plays the same way those 2 Fs so maybe they have to be attacked soft but still be short the way he does them.
- *F.L.*: the gaps between the notes are too long, especially bar 5 between the last note of the bar and the appoggiatura.
- *M.L.*: It is all rushed, the articulations are not clear and the dynamics either. At this moment I am even tired trying to deal with my reed bar 3 by tiredness.

Dynamics:

- *H.H.*: Dynamics are here clear. Bar 3 you can hear everything with those Es.
- *F.L.*: Compare to H.H, this section is much clearer but too slow. Dynamics are all there.
- *M.L.*: Not clear, bar 2 the “mf” going to the “p” is not good, the different Es after sounds all the same.



Articulation:

- *H.H.*: He plays the Cs bars 7 and 8 long when it is written short.
- *F.L.*: Bar 3 the appoggiatura is not clear.
- *M.L.*: Articulations are not clear again, appoggiatura bar 1, and Cs and as bars 4 and 6.

Timing:

- *H.H.*: Bar 1, the 32th notes are not fast enough. Bar 2 he loses time in technical passage in order to articulate every notes. H.H plays this line in 29 seconds instead of 22,6s.
- *F.L.*: Bar 1 is too slow. The 32th notes are too fast. Bar 2 is also too slow. The last 3 bars of the line are too slow; François plays this line in 38 seconds.
- *M.L.*: I play this line in 33 seconds. I loose time in the first half bar 3 because of being tired and in the second half bar 1, 2 and 3 because of the same reason.

Interpretation:

- *H.H.*: The firsts Bs bar 2 and 3 and really much pronounced.
- *F.L.*: F.L takes more risks than H.H on his own risks. The 32th notes are too fast the first line which makes them unclear, same with bar 3, in order to reach the maximum colors and dynamics.
- *M.L.*: I am being here already tired, I feel that my articulation is not that sharp anymore, and that long notes are difficult to hold. Dynamics are less precise and there is a lack of musicality in that line.

Dynamics:

- *H.H.*: Dynamics here are also clear.
- *F.L.*: Leleux uses extreme dynamics, the high C “p” is really soft, the same bar 6 with the “pp” dynamics.
- *M.L.*: really close to each other, no much “p” or “f”, the effects are not there about dynamics, no diminuendo or clear pianos.

8th Line



Articulation:

- *H.H.*: Bar 5, the first note is too short. The articulation is correct.
- *F.L.*: The articulations are perfect.
- *M.L.*: Bar 2 the Bs appoggiaturas are not well separated.

Timing:

- *H.H.*: Bar 2, he is too slow, his appoggiatura is not fast enough. He plays the overblowing bar 5, 3 seconds instead of 5.
- *F.L.*: Bar 1, the last note played is much longer than the one of Heinz Holliger. The fermata in this same bar is also too long.
- *M.L.*: The timing is a bit slow, I am losing time bar 2 and 3.

Interpretation:

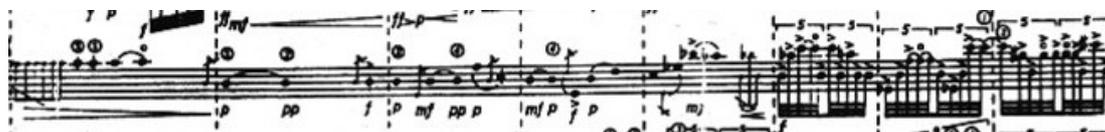
- *H.H.*: He plays here everything really precise. Only the 4th and 5th bars are too short.
- *F.L.*: Also really precise. Trying to reach dynamics limits in the “ppp” and “ff”.
- *M.L.*: Also here I feel tired, and rushed, not taking enough time to speak the dynamics and the musical effect I want to give.

Extended Techniques:

- *H.H.*: Bar 3, the overblowing is perfect the effect is really the one written on the score. Bar 5, the overblowing effect is here a multiphonic fingering.
- *F.L.*: Bar 3 and 5, he uses multiphonic fingering for the overblowing effect.
- *M.L.*: I am bar 3 playing overblowing without multiphonics. Bar 5 is a multiphonic.

Dynamics:

- *H.H.*: He follows perfectly the dynamics written here.
- *F.L.*: He follows also the dynamics written. He only plays louder and softer than H.H in the extreme dynamics.
- *M.L.*: The dynamics are not extreme enough bar 2 and 5 with the “ppp”



Articulation:

- *H.H.*: Bars 6/8, the articulation is not really clear.
- *F.L.*: Bars 6/8, the articulation is clear.
- *M.L.*: Bars 6/8, the articulation is not clear.

Timing:

- *H.H.*: Bar 2/5, he takes a lot of time doing phrasing and he is becoming late. Bar 6/8, tempo is not clear. H.H plays this line in 39 seconds instead of 32,6 seconds.
- *F.L.*: Bar 2/5, he plays this phrase on time compare to H.H. In bar 5 the 3rd note, the Bb, is played too long. Line played in 38 seconds.

- *M.L.*: Bars 2/5 I also take too much time in order to phrase. I play this line in 36 seconds.

Interpretation:

- *H.H.*: Bars 3/5, he is here really much improvising this section, not taking care of the space between the notes.
- *F.L.*: Bars 3/5, François tries to make a phrase out of it, not really improvising but really lyrical.
- *M.L.*: My interpretation is quite straight here, not a lot of freedom bars 2/6, but really going forward. According to Heinz Holliger, this passage should be relaxed and improvised.

Dynamics:

- *H.H.*: The dynamics are precise also here.
- *F.L.*: Dynamics are really sharp here.
- *M.L.*: The dynamics are here correct, just missing a little bit the second “p” bar 5.

9th line



Articulations:

- *H.H.*: The articulation is really clear here. The pronunciation of the low Bb bar 2 is not clear.
- *F.L.*: Bar 1, articulations are sharper than the ones of Holliger. Bar 2 the 3 lasts notes are also shorter. Same with the high G bar 5.
- *M.L.*: Bar 1, the articulation is not clear. Bar 5 the 2nd F# should be long and is played short.

Timing:

- *H.H.*: This first part is being a bit fast. Bar 3,4 and 5 are too fast on the changes of colors of the f#.
- *F.L.*: Bar 3/4, Leleux takes much more time between the F# colors.
- *M.L.*: Bars 3 and 4, I also take time to change fingerings.

Interpretation:

- *H.H.*: Bar 3, he lets a long rest between the two notes. Bar 3 and 4, the changes of colors on the f# happens really fast.
- *F.L.*: He takes more time in the change of colors bars 3,4 and 5.
- *M.L.*: The first bar is not correct. For the rest it is not bad, taking time in the F# to change the colors.

Dynamics:

- *H.H.*: Really good dynamics.
- *F.L.*: Really good dynamics
- *M.L.*: my pianos dynamics are still not really soft.



Articulation:

- *H.H.*: Bar 2, the low Eb is short and accentuated. Bar 6 the articulation is not clear on the staccato of the appoggiatura. Bar 8 all the notes are not clear.
- *F.L.*: Bar 2, low Eb is longer and smoother than H.H. The fast motives from bar 4 are cleaner than the ones of Holliger.
- *M.L.*: Bar 1 is not clear. Bars 5/8 are also not clear, the staccato not being precise.

Timing:

- *H.H.*: The first 3 bars here are too fast. He plays this line in 20 seconds.
- *F.L.*: He plays this line in 20 seconds.
- *M.L.*: I play the line in 24 seconds.

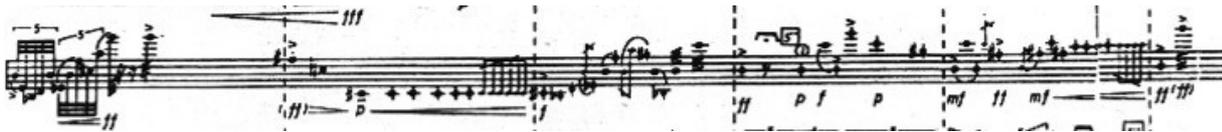
Interpretation:

- *H.H.*: Bar 3 there is a gap in between the F flatterzunge and the A. bar 8, the last 3 notes are not being played.
- *F.L.*: Bar 3 there is not gap between the notes.
- *M.L.*: The interpretation is messy, nothing here is really precise and gives a feeling of insecurity. The fast passage is not secure with wrong notes and articulation.

Dynamics:

- *H.H.*: Dynamics are clear as written.
- *F.L.*: The extremes are clearer in the pianos and the fortes.
- *M.L.*: Dynamics are not clear enough, not enough crescendo or diminuendo.

10th line



Articulation:

- *H.H.*: Bar 1, the articulation is not clear of the first beat. Bar 2, the second note, middle C, is short instead of long.
- *F.L.*: Bar 1, articulation perfect
- *M.L.*: Bar 1 the articulation is not clear.

Timing:

- *H.H.*: The timing is here correct.
- *F.L.*: The timing is also correct here, taking a bit more time on the high G first bar but being faster than H.H bar 3. Bar 4 the fermata is one second longer than H.H.
- *M.L.*: The timing here is correct.

Interpretation:

- *H.H.*: The silence between the two high G is long. Bar 3 the last high C is long.
- *F.L.*: The silence bar 1 is the right length. He plays bar 3 the last two flaterzung a bit broader than H.H. Bar 4 the last 3 notes have more space between them than with H.H.
- *M.L.*: The interpretation is good quality during this section. The silence is a bit long between the 2 high Gs bar 1.

Dynamics:

- *H.H.*: Dynamics are clear.
- *F.L.*: Dynamics are also clear. Extremes are still more contrasting than H.H.
- *M.L.*: Dynamics are also clear. Less contrasting than F.L.



Articulation:

- *H.H.*: Bars 7/8 are not well articulated, the staccato is not well pronounced.
- *F.L.*: Bars 7 / 8 are perfectly articulated and understandable.
- *M.L.*: Bars 7/8, the accent is missing a little bit.

Timing:

- *H.H.*: He plays this line in 31 seconds instead of 27,6 seconds.
- *F.L.*: Bar 5, he takes more time than H.H. He plays this line in 42 seconds.
- *M.L.*: I play the line in 35 seconds.

Interpretation:

- *H.H.*: Bar 3, is it taking time on his *ralentendo* on the high G
- *F.L.*: Bar 1 and 2, he takes more time between those Gs. Bar 3 he also takes time in the Gs *ralentendo*. He takes more time than H.H to make every dynamics clear and sharp.
- *M.L.*: My high Gs cracks almost all of them bar 3, because of embouchure issues arriving at this point of the piece.

Dynamics:

- *H.H.*: Bar 5 the first piano is not really different compare to the first note *mf*.
- *F.L.*: Dynamics are perfect. The first and the second G bar 1 and 2 are really different. Bar 5 is really clear.
- *M.L.*: Dynamics are not perfect. Lack of pianos, bar 4 the *diminuendo* between “f” to “p” is not respected. Same bar 5 with the dynamics differences.

11th line



Articulation:

- *H.H.*: Bar 1 the first and the second quintuplet are not perfectly articulated.
- *F.L.*: really sharp, it all sounds exactly how it is written.
- *M.L.*: Bar one the articulation of the last quintuplet is not clear.

Timing:

- *H.H.*: really good timing.
- *F.L.*: timing is also correct here.
- *M.L.*: The timing is correct.

Interpretation:

- *H.H.*: Straight, H.H is playing this segment with a strong direction toward the fermata in the end of that segment. Bar 3 the first beat is faster than written.
- *F.L.*: Bar 2, the first triplet is slower than H.H. Leleux divide the phrase in two, the first 3 bars until the silence that he makes longer and then the rest toward the fermata.
- *M.L.*: The interpretation is close to the one of H.H. Straight in the feeling I give to the music, I try to give more importance to the time than to the dynamics or to the musicality that can result from this line.

Dynamics:

- *H.H.*: The dynamics here are correct.
- *F.L.*: Really sharp dynamics and really clear.
- *M.L.*: Absent, my dynamics are here not following what is written.



Articulation:

- *H.H.*: Bar 1, the articulation of the appoggiatura is not clear.
- *F.L.*: Bar 1, articulation better than H.H.
- *M.L.*: Bar 1 articulation are not clear, same in bars 6/7.

Timing:

- *H.H.*: Bar 4, the C# is one second too short. Bar 6, he plays the overblowing 2 seconds instead of 3. He plays this line in 39 seconds, the perfect timing.
- *F.L.*: He plays the bar 1, 2 and 3 slower than H.H. Bar 4 the C# is the right length. He plays this line in 38

seconds.

- *M.L.*: I am playing this line in 40 seconds. My rhythms are too slow the last 4 bars.

Extended Techniques:

- *H.H.*: Bar 6, the overblowing low E is a multiphonic fingering. Bar 8 the overblowing is well done, the multiphonic comes with the natural fingering of this note.
- *F.L.*: Bar 6 the overblowing is also a multiphonic and bar 8 the Eb is the same as H.H.
- *M.L.*: Bar 6 the E is a multiphonic, and bar 8 the multiphonic comes from the normal fingering.

Interpretation:

- *H.H.*: Bar 3, he makes many gaps between the extreme dynamics changes to be clear on every notes
- *F.L.*: Bar 3 there is less gaps in between the notes, they are more connected.
- *M.L.*: Same than before, time is not really taken to make this section musical but it is more used because of technical needs.

Dynamics:

- *H.H.*: The dynamics are clearly what is written on the score.
- *F.L.*: The dynamics are more extreme than the ones of H.H.
- *M.L.*: The dynamics are not really clear, lack of contrasts bar 3, and the crescendo is not really audible bars 6/7

12th line



Articulation:

- *H.H.*: Bar 2, the accent is not really different from the staccato articulation bar 3
- *F.L.*: you can ear clearly the differences in articulation between bar 2 and 3.
- *M.L.*: Bars 2 and 3 are not clear in articulation, nor is bar 5.

Timing:

- *H.H.*: Bar 2 the first note is played one second too short. Bar 5, the silence of the end of the bar is too long.
- *F.L.*: On bar 2, the note is the right length.
- *M.L.*: My fermatas are too short and the rest of the measured rhythm is too fast.

Extended Techniques:

- *H.H.*: Bar 1 the overblowing is not really audible, but it is played like written.
- *F.L.*: Bar 1, the overblowing are here multiphonics fingering.
- *M.L.*: Bar 1 the overblowing is not played with multiphonics but with normal fingerings.

Interpretation:

- *H.H.*: Because of the lack of dynamic differences we have trouble making differences in the 2 parts of this phrase bar 4.
- *F.L.*: the ideas are the same than H.H but a bit clearer because of this dynamics issue.
- *M.L.*: Really straight and also lack of dynamics in this part. Again I want to be on time here and I forget to let space about the music.

Dynamics:

- *H.H.*: bar 4, the piano dynamic is quite loud.
- *F.L.*: Here also the dynamics are more extreme than H.H. Bar 4 is really piano.
- *M.L.*: not strict enough, the pianos are lacking and some changes of colors are not clear enough.



Articulations:

- *H.H.:* The articulations here are really good, follows exactly what is written.
- *F.L.:* The articulation is more pronounced than H.H. Bar 4 first note is really accentuated. Bar 1 is extremely staccato.
- *M.L.:* The articulations here are ok.

Timing:

- *H.H.:* Bar 1, the rhythm is not strictly followed and slows down. Bar 6, he plays the multiphonic one second too long. Bar 7 the F# is also half a second too long. H.H plays this line in 48 seconds instead of 50 seconds.
- *F.L.:* Bar 1 the rhythm is correct. Bar 4 and 5 are slower than H.H. Bar 6 is the right length but bar 7 is 2 seconds too long. Line played in 53 seconds.
- *M.L.:* I play this line in 40 seconds. I am here way too fast in most of the segment in the entire line.

Extended Techniques:

- *H.H.:* The multiphonics are perfect.
- *F.L.:* The multiphonics are perfect.
- *M.L.:* The multiphonics are working.

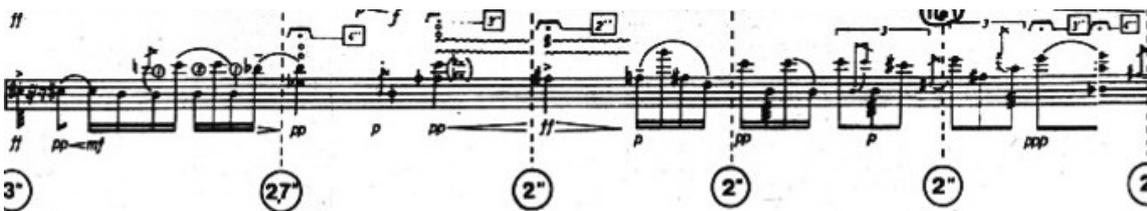
Interpretation:

- *H.H.:* Bar 4, he let a big gap between the first and the second note.
- *F.L.:* Because there is still more dynamics than H.H, the beginning of this last part start with a more relaxed feeling than H.H.
- *M.L.:* Too fast in general, I forget a little bit about playing the music written and I am rushing in order to be on time.

Dynamics:

- *H.H.:* The dynamics are really good. The dynamics of the multiphonics are really soft.
- *F.L.:* The dynamics are really good but the multiphonics are louder than H.H.
- *M.L.:* The dynamics are here in general quite loud. I don't take the time to prepare them and the result is a lack of precision in the change of dynamics.

13th line



Articulation:

- *H.H.:* Bar 1, the last Bb is accentuated.
- *F.L.:* Sharper than H.H. Bar 2 the notes are really staccato. The rest is really smooth and legato or portato.
- *M.L.:* The articulations are here correct.

Timing:

- *H.H.:* The timing is good.
- *F.L.:* Bar 2 the first multiphonic is 2 seconds too long and the second one trilled is also one second too long. Bar 3 the double trill is also 1 second too long. Bar 3, 4 and 5 Leleux is too slow. Bar 5, the last multiphonic is one second too long.
- *M.L.:* Timing is also correct.

Extended Techniques:

- *H.H.:* The multiphonics are perfect.
- *F.L.:* The multiphonics are perfect.

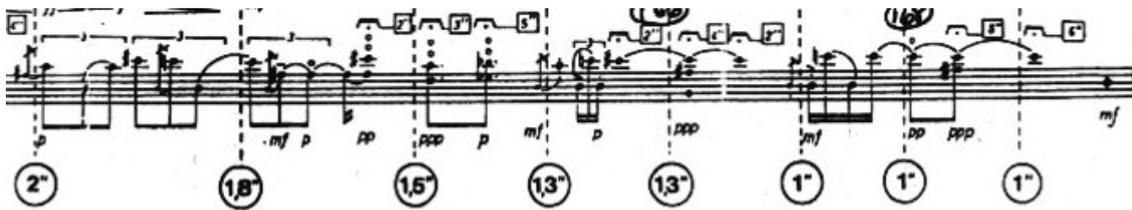
- *M.L.*: The multiphonics are working.

Interpretation:

- *H.H.*: The choices is to stick to the score in term of timing especially.
- *F.L.*: He takes more time than Holliger. The effect created here is interesting because it gives an extra effect of rest in this last line.
- *M.L.*: I am here slowing down to make this line more relax. I am here closer to the way Leleux plays, even if some of the notes I am playing cracks like the high G bar 3.

Dynamics:

- *H.H.*: Bar 1, the last Bb is much louder than the other notes. Bar 2, the first multiphonic is really soft. Bar 4, the dynamics are not really respected, the PP and the P are sounding much louder.
- *F.L.*: Bar 1, Leleux follows perfectly the dynamics. Bar 3 / 4 / 5, the dynamics are perfect
- *M.L.*: Bar 3 and 4 it is difficult to make the difference between the “p” and the “pp”.



Articulation:

- *H.H.*: His articulations are really sticking to the score.
- *F.L.*: Every attacks are here really smooth.
- *M.L.*: The articulations are here ok, maybe not smooth compare to F.L.

Timing:

- *H.H.*: Bar 3, the last chord is one second less. Bar 5 the chord is also too long for less than a second. Bar 6 the 16th notes are too slow. Bar 7, the first note is too long and the multiphonic is too short. H.H plays this line in 1mn and 6 seconds instead of 1mn 7 seconds.
- *F.L.*: Bar 1 is slower than Holliger. Bar 3 the last chord is one second too long. Bar 5 the last note is 3 seconds too long. Bar 6 is not rhythmical and slower than H.H. Last b bar, the C# is being played 8 seconds instead of 6. He plays in 1mn and 12 seconds.
- *M.L.*: I play this line in 1mn 6 seconds, almost the perfect timing.

Extended Techniques:

- *H.H.*: The multiphonics are perfect.
- *F.L.*: The multiphonics are perfect.
- *M.L.*: The multiphonics are working.

Interpretation:

- *H.H.*: Bar 4, there is a big gap between the first and the second note.
- *F.L.*: By taking more time, François stretch the musical phrase in order to give extra impressions of rest in this last part.
- *M.L.*: I am here trying to slow the time as much as I can but I am still in the correct timing. Because of my tiredness, I try to create this relax effect but like during the whole piece, my dynamics doesn't create the right atmosphere.

Dynamics:

- *H.H.*: The dynamics are following perfectly the score.
- *F.L.*: Dynamics are following the score but are more extreme than H.H.
- *M.L.*: Dynamics are not clear. The pianos are too loud and the “mf” not contrasting enough.

Intervention Cycle 1 : Articulation

Articulation in the *Sequenza* is one of the factors I have seen as a cause of troubles for performers and for myself. I decided to experiment where exactly the articulation in this piece causes difficulties. The way I approached this issue was to carry out a number of small intervention cycles within the big intervention cycle per difficulty, starting from the beginning of the piece until the end. The strategies I used to collect the data in each of those cycles were a combination of self-experimentation and information taken from master classes.

This piece requires a proper double staccato. You can find in "*Pro Musica Nova: Studien zum Spielen Neuer Musik*", written by Heinz Holliger, a notebook where he described the way to practice such technique. What I want to show to the performer here is a technical view and a good approach for these precise points in order to solve those main difficulties concerning the articulation.

Before going point per point with my experimentations, I would like to give a general comment on already solving some articulations issues concerning the interpretation and the clarity in order to start and finish properly many of the point I am explaining in this chapter.

In the master class of Heinz Holliger in Lausanne, October 2017, where Friederike Bassek was performing the piece, he pointed out that all the appoggiaturas staccatos are resolved by the arrival note as seen on the example of the 2nd line bar 8. This movement in the articulation will always give an idea of continuity in the piece and will help the articulation to give direction.

The second general advise is coming from the lesson I had with Mister C. Redgate which took place in January 2017 in the Royal Academy of London: in order to have a clear start a articulation gesture, it is important to create space between the previous note and the appoggiatura, in that sense, the first note of the gesture will speak and would improve the clarity of such difficulty.

2nd line bar 8



DATA COLLECTION

Experimentation: I tried here different versions of articulation: "t k t k t k", "t k t k t t" and "k t k t k t", and I have made the following recording. [audio](#)

Master class: As Heinz Holliger advises in his lesson page 41, as much as Maarten Dekkers, practicing that appoggiatura with this uneven number of notes would be done by playing this figure with the letter "k". The most important thing is to to accentuate the "k" in order for this articulation to be as clear as the traditional "t".

INTERVENTION

According to the previous experimentation, the 3rd version is the one which is the most fluid and that brings best the accent forte that you can find second 15. [audio](#)

3rd line bar 10



DATA COLLECTION

Experimentation: The same is applied here than the 2nd line bar 8 even if the recording is different. [audio](#)

INTERVENTION

Here we can find the same problem than line 2. The only difference is in the arriving note, being an overblowing. The recording shows it perfectly. [audio](#)

4th line bar 6



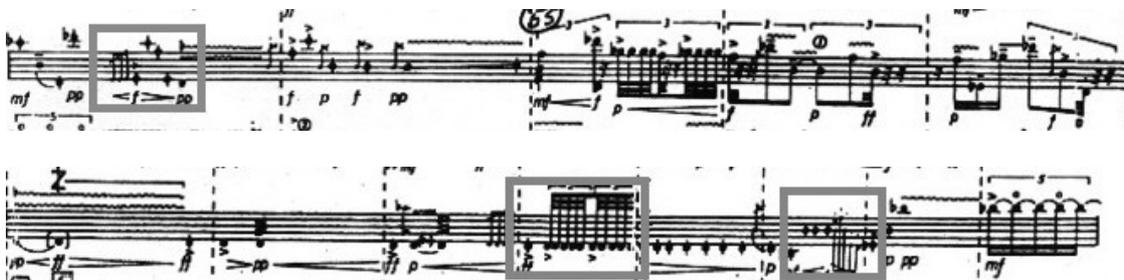
DATA COLLECTION

Experimentation: I have practiced this passage with many different articulations: « t k t k t k t k, t k t k t k t t and k t k t k t k t » and here according to the recordings I have made the results are a little different than the previous ones. [audio](#)

INTERVENTION

I finally decided that the first version is correct, but not really effective in the arrival note which is too weak. The second version is the one obviously that worked best for me for this figure, it is fast and gives to the last note the impact expected and to finish, the third version is obviously the fastest of all but harder for me to control. According to how I played on the recording, I advise here the two last articulations according to what fits and what's more comfortable to the player. The first version is in the beginning of the recording and second version can be found at 23 second. [audio](#)

5th line bars 1, 9 and 11



Bar 1:

DATA COLLECTION

Experimentation: In order to be more precise, I tried this articulation in those two ways: « t k t k, and k t k t » and did the same than line 2 and 3. [audio](#)

INTERVENTION

I decided that the second version is the fastest and the most efficient way to perform it. It can be found in 18 seconds in the recording. [audio](#)

Bar 9:

DATA COLLECTION

Experimentation: I have here practiced both versions suggested by Maarten Dekkers and Heinz Holliger in order to improve my precision, as you can hear in this recording. [audio](#)

Master class : Holliger advises here this version : « t k t k t K t k t k t » and Maarten Dekkers advises : « t k t k t T k t k t T ». I have recorded both versions and both versions are working. There are here two difficulties, the register is not

the best for the oboe and it is eleven staccato with an accent on the 6th note.

INTERVENTION

I noticed that the version that proposes Maarten would give more impact on the accent of the 6th note. On the recording 1mn 20. [audio](#)

Bar 11:

DATA COLLECTION

Experimentation: in order to have a better clarity in my staccato, have tried several articulations here: « t k t k t t, t k t k t k, and k t k t k t », as followed in the recording. [audio](#)

INTERVENTION

I have realized that the first version will give more importance to the arriving note which is what Holliger advises, and the third version would help the velocity of the figure and gives also a clean attack on the arriving note. The first version is the very beginning of this recording. [audio](#)

7th line bars 1, 6



Bar 1 :

DATA COLLECTION

Experimentation: In order to solve this difficulty, I have practiced here according to the opinion of the specialists. The one suggested by M. Dekkers is slower in the last three notes but gives a safe playing for the three notes in the low register in the end of the figure. [audio](#)

Master class: This passage is being advised by Holliger to play starting from the « k », when Dekkers said this articulation: « t k t k t k t k t T ».

INTERVENTION

As we can hear in the recording, the version of Holliger helps us to perform faster than the one of M. Dekkers. [audio](#)

Bar 6:

DATA COLLECTION

Experimentation: In order to improve the precision of this bar for articulation, I recorded it using the advises of Heinz Holliger considering the articulation, starting from the E, with the « k ». The articulation would be finishing with two « t » for the emphasizes of the accent of the next bar. [audio 1](#), [audio 2](#)

INTERVENTION

The first recording is the version that Heinz Holliger proposes and I think the most efficient to tackle this problem.

[audio 1](#)

8th line bars 5/6 and 11/12/13



Bar 6:

DATA COLLECTION

Experimentation: I have here always played this appoggiatura in a different way so I have decided to set a proper way. I have here also tried different approaches starting with the letter “t” and the letter “k”. [audio](#)

INTERVENTION

After trying different options, the best version of it was the one starting with the “k”. [audio](#)

Bars 11/12/13:

DATA COLLECTION

This passage is different than the others due to the technical difficulties encountered. This passage includes the first bar of the next line.

Experimentation: I tried to play this articulation in two different ways: the first one being simple staccato and the second with double staccato. My simple tonguing is a personal difficulty, and on the recording of the simple tongue articulation, everything is clear but it has a lack of speed. With correct fingerings (see other chapter), it is possible to improve the speed of this technical problem and then to play it double staccato. [audio](#)

INTERVENTION

You can hear in the recording I have made the differences between those two versions, and I can only advise to play with double tonguing in order to not lose too much time. It starts on second 30. [audio](#)

9th line bar 12



DATA COLLECTION

Experimentation: Because of the difficulty, I am here trying different options as well: double tonguing for everything, the appoggiatura and what is next. Also double appoggiatura, arriving notes simple tonguing, simple tonguing on the appoggiatura and double on the real notes. Playing this passage double staccato improves the speed but leaves a lack of accent on the E. [audio](#)

INTERVENTION

As we can hear in the recording, the 3rd option is not working because the appoggiatura is slower than the actual real notes. I then noticed that the second option is for me what works best and is a good combination to keep the speed and the articulation of the E written in this passage. It is on the recording at 1mn. 15sec. [audio](#)

10th line bars 12/13



This short passage is a really technical passage. The fingerings are here unhandy for oboe players and The really high notes, especially the G, are in this context really difficult to get.

DATA COLLECTION

Experimentation: Even if you are used to perform these bars, this short passage is a really technical passage. I have then decided to play two versions according to what I have also done on previous technical passages. It is not working as good here comparing to line 8. [audio](#)

INTERVENTION

As we can notice in the recording, the version played with double staccato is really not working and doesn't allow the Gs to come out. I would advise the version with the simple staccato; it is the one that makes this passage clearer in the articulation's aspects. On the recording it is the second version being played at 1 mn. [audio](#)

11th line bars 1 and 5



Bar 1:

DATA COLLECTION

Experimentation: I am here showing two different versions, the first one is simple staccato and second one is double staccato. [audio](#)

INTERVENTION

Both versions are working properly, but I finally prefer the second to the first one because the second version is more efficient in terms of speed. The second version can be found at second 30 on the recording. [audio](#)

Bar 5:

DATA COLLECTION

Experimentation: In order to solve this difficulty, I play here two versions, double staccato starting with T, the same starting with K. I am here practicing and recording both because of the uneven number of notes. [audio](#)

INTERVENTION

I realized that the first version is here the one that sticks out and allows a good interpretation of this technical passage. This version can be found the beginning of the file. [audio](#)

terms 12th line bar 2



Bar 2:

DATA COLLECTION

Experimentation: to solve this appoggiatura and its technical problem, I am here playing two versions of the appoggiatura, both double staccato starting from T and K. [audio](#)

INTERVENTION

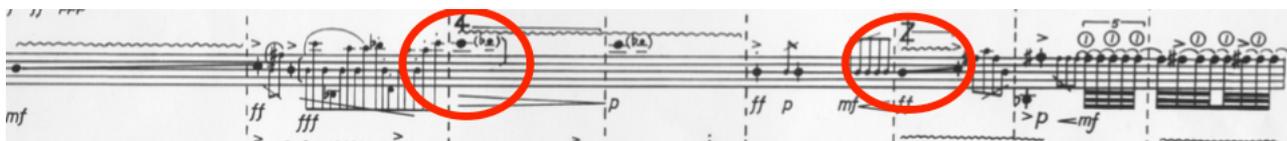
We can clearly hear that the second version starting on K is the most effective one because of the arrival note of the appoggiatura, this one being accentuated. Second version starting at 10 seconds
[audio](#)

Intervention Cycle 2: Extended Techniques

The extended techniques are a central musical element in this piece. I am here referring to the note B, on which the whole *Sequenza* is built on, with its 6 different colors being used to enrich the musical language. The performer will find here some practicing methods and some help in order to play the right fingering, or to have a better reading of certain passages that might not be clear to the performer. I am here also dividing this intervention cycle in different small interventions according to the difficulties, per line, from beginning until the end. I am also giving some advice according to my personal experimentations and according to what specialists have told me about this topic and their way of their approach.

I am here showing, by self-experimenting, that some effects can be interpreted differently even if the text says something different. We will discover that in order to stick as much as possible to the idea Berio had of those techniques, concerning for example the ambiguity between the multiphonic and the overblowing, that specialists have and different opinion of also different way of interpretation.

3rd line bars 8 and 11



Bar 8:

DATA COLLECTION

Experimentation: In order to have a clear view on the effect expected and how to perform it, I have recorded two versions. The first version recorded of this note and overblowing is being played like written. The note is easily recognizable. The note is not distorted by any sounds but the sound of my air passing through the instrument and the reed. I am playing this with a tight embouchure so the note can keep the quality in intonation and sound quality. The second version recorded, I relax my embouchure in order to let pass more air and to play louder. The effect on the recording is this one: a multiphonic is coming out of the same fingering than the one played in the first version. [audio 1](#), [audio 2](#)

Master class: According to Heinz Holliger and Maarten Dekkers, the multiphonic coming out of this overblowing is the effect.

INTERVENTION

As we can hear, the second recording is what is effective in bar 3. [audio 2](#)

Bar 11:

DATA COLLECTION

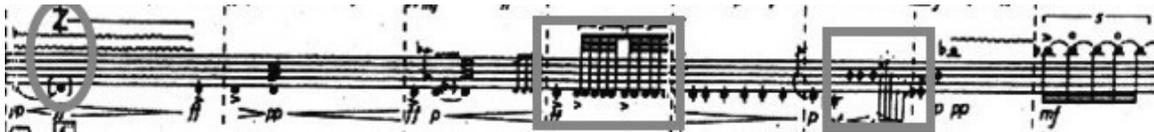
Experimentation: This effect should be checked, and that is why I have made two recordings of it. The first version recorded is also played as written. The B is over blown, not letting any extra effect coming out of this note, except the trill and the glissando, made with the opening of the half whole on the left hand. The second version recorded is with a multiphonic fingering. [audio 1](#), [audio 2](#)

Master class: The fingering I found is a B high in intonation but it creates the distorted effect expected for this passage. I allow myself to try multiphonics fingering because Heinz Holliger and Maarten Dekkers allow it.

INTERVENTION

I think both possibilities are correct because of the feeling of both specialists. The first link is normal fingering and the second one is with multiphonic fingering. It is also possible to use the fingering mentioned in the chart page 49. [audio 1](#), [audio 2](#)

5th line bar 6



DATA COLLECTION

Experimentation: I am here trying to solve the effect with the low D. Here the overblowing, as shown in the recording I have made of it, is not being played by using a fingering for a main reason; a multiphonic often has high harmonics and based on this note, the low D, it is difficult to find proper fingering that would help this effect on this note. It is here logical then to use the normal fingering and to overblow the note. [audio](#)

INTERVENTION

As we can hear in the recording, the effect is that the note comes out an octave higher at the moment of the overblowing, and not in a really clean way, which creates already the distorted effect that some other notes overblowed can also reach. The best effect of this note is in the really beginning of this recording. [audio](#)

7th line bar 3



DATA COLLECTION

Experimentation: In order to find the proper effect on this note, I have done here two different recordings. The first version is being played without multiphonic fingering and the second is the normal version but just creating a E flaterzung and overblowed without the distorted effect that some other notes can reach. The second version is being suggested by Heinz Holliger and Maarten Dekkers. [audio 1](#), [audio 2](#)

Master class : Heinz Holliger and Maarten Dekkers about adding an extra key (C key) in order to create this distortion.

INTERVENTION

We can hear that the version Heinz Holliger and Maarten Dekkers are advising is working more efficiently on the second recording. [audio 2](#)

8th line bars 3 and 5



Bar 3:

DATA COLLECTION

Experimentation: I have always played this bar differently according to my mood or to the technical difficulties of some fingerings, but I would like here to show this bar in its most literal way. I have recorded different versions. One of the version, I play exactly as written, all the notes are over blowned, none of them have multiphonics effects. The second version is played like the first one apart from the Db, on which I relax my embouchure so the multiphonic comes out naturally on this note. On the last version, I add more and more multiphonics in order in the end to distort all the notes. [audio 1](#), [audio 2](#), [audio 3](#)

Master class: Heinz Holliger advises not to play those notes all multiphonics, and we can hear it really clear on his version of the piece that he chooses his notes. On the opposite, Laszlo Hadady is playing everything multiphonics, as

well as François Leleux. As Heinz Holliger is the main reference about this piece. Mister Redgate also agrees with the opinion of H. Holliger concerning this bar.

INTERVENTION

In order to follow the text as much as possible, I would use the normal fingerings for this passage letting sound the notes that are multiphonics be and let the overblowing effect normal on the other notes with a relaxed embouchure. [audio 2](#)

Bar 5:

DATA COLLECTION

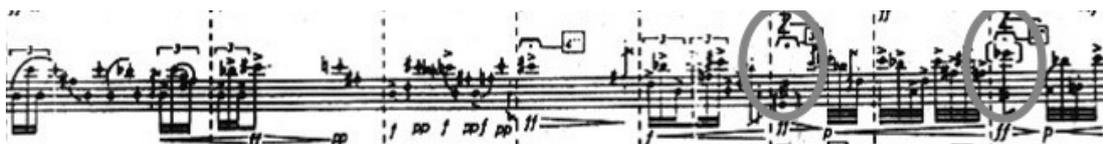
Experimentation: In order to find the right effect on this overblowing, I am here playing two versions of this note, normal and with a multiphonic. Heinz Holliger plays the multiphonics; this is why I took the freedom to do so. Both versions are possible, because the multiphonic is only a help in order to find the distortion of the note. [audio1](#), [audio 2](#)

Master class: Heinz Holliger is himself playing a multiphonic.

INTERVENTION

All versions checked are actually playing this note multiphonic so I would also advise to do so. This is the first recording. [audio](#)

11th line bars 11th and 13th



Bar 11th : see bar 3 line 7th, page 31.

DATA COLLECTION

[audio 1](#), [audio 2](#)

Bar 13th:

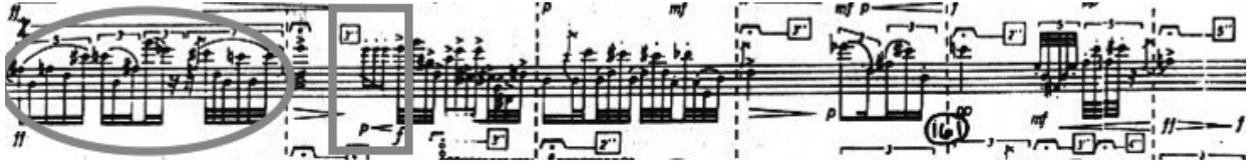
DATA COLLECTION

Experimentation: I have recorded two versions of this note: both are using the same fingering but the embouchure is different. The first version is played with a tight embouchure which gives the possibility to keep the pitch of Eb straight, adding the *flat* effect: the note is really clear and precise. The second version recorded is using exactly the same parameters expect the embouchure that relaxes. [audio](#)

INTERVENTION

As seen already bar 8 of line 3, this relaxation of the lips creates a multiphonic really based on the real note, which is exactly the effect. I would then advise to play the second version in order to create the distortion of the note. You can hear the effect second 17th second of the recording. [audio](#)

12th line bar 1



DATA COLLECTION

Experimentation: I have here also recorded two versions, one with normal fingerings and one with multiphonics. On the normal version you can already hear one multiphonic appearing because of the effect overblowing. It is normal, as seen before, that few multiphonics might come out of real notes because of the pressure put inside the instrument. On the other version recorded, there is multiphonics added to the normal version. [audio 1](#), [audio 2](#)

Master class : Heinz Holliger advised here to not play everything multiphonics, as the effect expected is not written that way, but more to create a distortion from the natural note. Mister Redgate also agrees here with Heinz Holliger.

INTERVENTION

I would here play normal with the effect coming from the real note. I wouldn't suggest playing everything multiphonics as the effect is different. The differences between overblowing and multiphonics during the piece need to be sharp.

[audio 1](#)

Fingerings

As being part of the extended techniques, the fingerings are also a difficult matter in this piece. Those special fingerings are giving some effect at specific moments and they are bringing the piece to an other level of difficulty and creating extra effect on the audience, this is why having good fingerings are important in order to perform this piece properly.

As you noticed already in previous recordings, what I am here experimenting is based on information I have got from different teachers who have different opinions, but who are playing in different ways. The fingerings were not the same coming from one player to the other. Heinz Holliger excluded, the two other players had different fingerings than the ones written on the chart coming with the *Sequenza*. Heinz Holliger is using a certain model of instrument for which those multiphonics might work, but this chart has been made few years ago and might not have been updated for the newest instruments, this is why this small chapter is important in order to gather the right fingerings.

I have tried to find the best fingerings that are corresponding as much as possible to what Berio wrote in the score, even if I have encountered difficulties to actually make sound some of them because of my technique, my reeds or my oboe. This is why I want to make a point saying that this section is something personal, maybe an extra help for some players, but some fingerings presented here may not work on your instrument, on your reeds, and maybe some other solution may need to be found.

The Bs

DATA COLLECTION

The Bs are the centre of the *Sequenza* and require a certain accuracy in the colour changes according to the fingerings and the tuning should be respected. The writing of Berio is really precise and quarter tones are being written in some multiphonics to allow the player to find fingerings that are out of tune because of this instrument/reed problem. So if Berio would have wanted different intonation in the Bs, he would have written it. This point is important because in many versions that you can find on internet, only few of them are respecting this tuning issue that would make those B colours so special. [audio](#)

In this recording you can hear that the fingerings given by Holliger are not working on my instrument and on my reeds so I have made some experiments:

DATA COLLECTION

Experimentation: You can hear that I have used here some different combination of fingerings in order to find the best way for me to perform those notes. I have used many fingerings coming from Maarten Dekkers advises but I also used what Nora Post proposed (see Appendix page 48) [audio](#)

INTERVENTION

I have recorded here only the fingerings in tune in the order from normal until 5. I have written my selection of B fingerings in the Appendix in this same order. I have to mention that the fingering number 5 is only possible by setting the half whole of your instrument in the right position because it would sound otherwise out of tune and unpleasant. [audio](#)

Multiphonics

Multiphonics are also effects coming from fingerings. Heinz Holliger has made a chart in order to guide players and help in the performance and the practice (see Appendix page 45). I have here picked this chart and worked on the fingerings that are not working in order to give to the performer an other option, closer to the instrument oboe players are using now.

The multiphonics A/D and Eb/Bb

I am here putting those ones together because those two fingerings are the one not working properly and they are the most difficult ones to get. I have here recorded what Heinz Holliger suggests.

DATA COLLECTION

Experimentation: In this experimentation, you can here that the fingerings given by Holliger in the guide are not exact. I have here tried several times the same multiphonics but unfortunately the right notes are not coming out of the instrument. [audio](#)

INTERVENTION

As you can hear on this recording, the fingerings that are on the chart I have written in the Appendix in the end of the research. Those fingerings might give you the right notes. In order to have the correct effect, you should bite the reed and also play with the opening of your fourth finger left hand. You can hear in the second recording that the chords are cracking before I could get the proper opening. [audio](#)

The multiphonic F#/C#

DATA COLLECTION

Experimentation: In order to understand and to be more accurate on this multiphonic, I have recorded the version of Heinz Holliger written on the chart of the *Sequenza*. We can hear that the multiphonic is not working properly. [audio](#)

INTERVENTION

I have used the material Holliger is already giving in order to find a new fingering for this chord but the fingering I found is the same, the player should open the half whole. The half whole has again to be set properly, but it gives to the multiphonic the right tuning. [audio](#)

The multiphonic G/F#/C#

DATA COLLECTION

Experimentation: This multiphonic is one of the two where 3 sounds have to be heard. The most important is the note you hear most, the highest note of the chord, and we can hear in the fingering that proposes Holliger that this note is too low. [audio](#)

INTERVENTION

I have used the basis of Holliger but I have only removed the middle finger of my right hand in order for the highest pitch to be in tune. [audio](#)

The multiphonic F#/C

DATA COLLECTION

Experimentation: On the recording, we can hear the difficulties to go from one fingering to another by using the fingerings written on the guide. [audio](#)

INTERVENTION

This way of playing this combination is coming from Maarten Dekkers, and approved by Christopher Redgate. I am here using the idea of different colours but only one fingering is being used for both C and the multiphonic fingering is related and easy to play coming from the previous note. You can find the fingering on the chart in the Appendix. [audio](#)

The high G

The high G is the highest note written in the *Sequenza*. This note is a difficult note to play because lacking of stability and of flexibility in the dynamics. We can see in the piece that L. Berio wrote a high G forte and after it the same high G piano, with *flatterzung* or without according to the version of the *Sequenza* you are playing with.

DATA COLLECTION

Experimentation: This note as mentioned before is hard to control; you can hear many times in the different excerpts including this note me struggling, with various difficulties like articulation of dynamic as you can also hear in the recording mentioned. [audio 1](#), [audio 2](#)

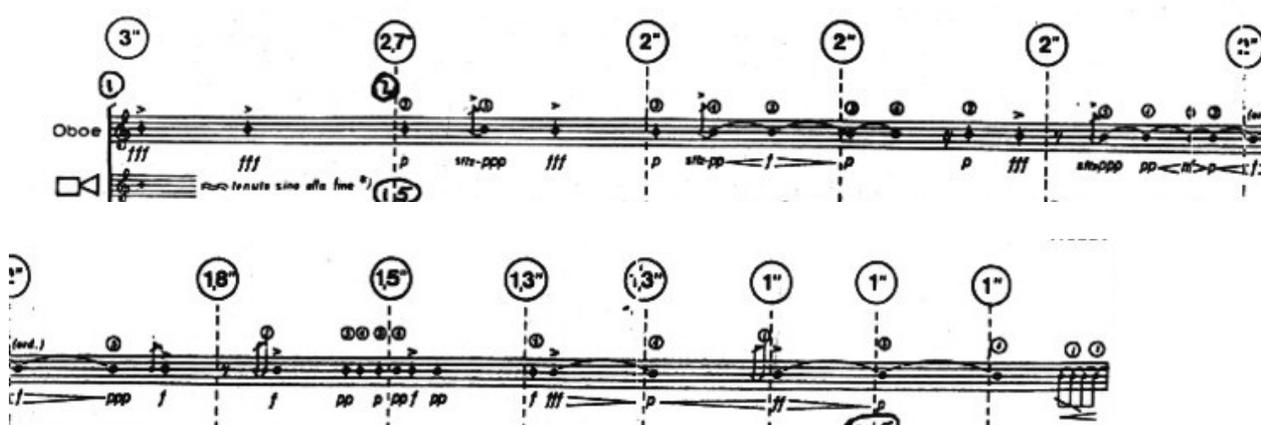
INTERVENTION

I have here recorded a high G with a fingering mentioned by C. Redgate which works for the piano dynamic and which helps performing the piece. [audio 1](#), [audio 2](#)

Intervention Cycle 3 : Timing

The timing in the Berio's *Sequenza* is one of the main difficulties. The tempo Berio sets in the beginning of the piece is impossible to play and the relation between bars, even using a machine while practicing or performing, is impossible to follow.

sequenza VII per oboe solo (1969)
à heinz holliger



As we can see in the example above, the durations are really precise and while performing, hard to follow. Most of the players I have met and used as specialists (Heinz Holliger, Christopher Redgate and Maarten Dekkers) are mentioning the notion of proportions and not exact time.

Heinz Holliger: « *Time isn't important; the tightening is important. Body and time are two things really different. A time is created by the music, I can create in 40 seconds time a 3 hours' piece and for example you heart will never be always 60. You could play this piece with a chronometer in slow motion that wouldn't damage the piece itself.* » (Lausanne, 17 October 2017)

Christopher Redgate: « *few of those lines in order to play everything are really difficult to play on tempo. You need to slow them down in order to speak every note, effect and to create music.* » (London, Royal Academy, 31st January 2017)

Understanding what those two specialists are saying, proportions depends on the amount of difficulties you may have in one line/bars, and let it in relation with the previous bar and the coming bar. According to H. Holliger and C. Redgate it would be even possible to slow down an entire section to serve the music and the text, for the difficult passages to be understandable. It is then possible for the performer to take some freedom with the timing in order to play everything. Though this idea has its limit, what H. Holliger says about this idea of slowing down the entire piece works but I would consider keeping the indicated tempo as much as possible in order to keep a certain flow.

Line 1

DATA COLLECTION

Experimentation: In order to have a proper timing and material to compare, I have played here the line 3 times. I chose this first line because the two versions of Holliger and Leleux are really far away in timing (16 seconds for Holliger and 22 for Leleux).

The 3 recordings of this line I have made are more or less on time. The first try as been 22 seconds, the second 23 and the third 25. The second try I took more time in the two firsts bars and in the third recording, I have taken more time in bars 7 and 8, where you can see the many dynamics differences between the notes. [audio 1](#), [audio 2](#), [audio 3](#)

INTERVENTION

For me the first version is so far the best: the difficulties of this line are not really hard, and I played this first line without time reference and I could make it on time. The key is here more a feeling of calm in the interpretation and create a concept that would suit this first line, as suggested by Redgate when he talks in his interview about considering the vibrato in the firsts lines. [audio 1](#)

Line 6



DATA COLLECTION

Experimentation: This line is more difficult technically than the first one, this is why I have recorded this line 6 times. The timings are 34s, 31s, 29s, 32s, 32s and again 32s. What I have done here is modified some parameters with giving a feeling of accelerando, trying to emphasize the dynamics and stretched the beginning. The timing of Leleux is 36 seconds and the one of Holliger is 31seconds, my average being 32 seconds. It is the first line of the piece where this proportion idea is relevant as every player are taking more time in order to solve the technical issues. [audio 1](#), [audio 2](#), [audio 3](#), [audio 4](#), [audio 5](#), [audio 6](#)

INTERVENTION

In my opinion, my second try of 31 seconds the one that's the closest to this proportionality. What I have done is to create a small accelerando the last 5 bars of the line. If the space between the appoggiaturas are respected in order to be able to play them technically, it is possible here to create this idea of rush toward the first beat of line 7. The recording is the first one of the list. [audio 2](#)

Line 7

DATA COLLECTION

Experimentation: Here also, because of the technical difficulties I have recorded 6 different versions of this line. The timings of those are: 31s, 30s, 29s, 27s, 28s and 32s. Leleux and Holliger are 38 sec and 29 sec. Leleux is here maybe an extreme in this relation of proportion and he really changes the relation in time in this line when Holliger is closer to what is being written by Berio. What is noticeable in the versions I have recorded is that the two versions that are 28 and 27 seconds are tense, and not as clean technically as they should be. The main problems are coming from articulations issues, bar 1, 2 (the appoggiatura) and 7th. [audio 1](#), [audio 2](#), [audio 3](#), [audio 4](#), [audio 5](#), [audio 6](#)

INTERVENTION

As we can notice, in the versions that are 30s and more, this line is being played more relaxed and the articulation is being clearer so I would advise performers to take time in those exact moments. I would also advise, if they need extra time on those bars and as the last 5 bars are not a problem, to create an accelerando toward the first bar of the next line in order to accentuate this idea of proportions. [audio 1](#) [audio 6](#)

Line 8

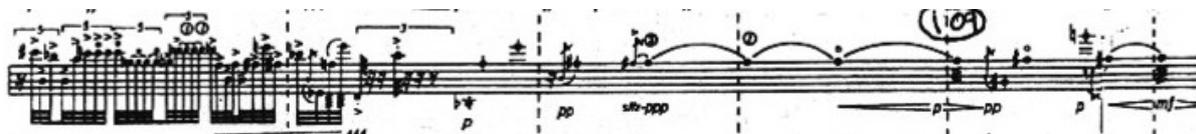


DATA COLLECTION

Experimentation: In order to find a proper timing, I have here recorded 5 versions of this line. Time coming from my recordings: 40s, 43s, 36s, 33s and 38s. Holliger and Leleux are playing it in 39s and 38s. By playing it 33seconds, I have tried here to go as close as possible from the real time of this line being 32,6s. This version is the worst of all the versions I have played; nothing is being played correctly with many technical mistakes, no phrasings, no contrasts. [audio 1](#), [audio 2](#), [audio 3](#), [audio 4](#), [audio 5](#)

INTERVENTION

Finally, the best recording is for me the first one of 38s, following the timing of the two other players. The time is mainly taken on the second part of the line, bars 7-10. Holliger is also advising to use those bars in order to give this feeling of improvisation, considering the space between those notes not relevant for the interpretation of those bars. The last 3 bars should be played as much as possible in tempo. Only line 9 the difference should be made with the quintuplet of 32th and the normal 32th accents, as pointed out Redgate. [audio 1](#)



Line 10



DATA COLLECTION

Experimentation: As you may have heard in my recording of the two last bars of line 10, it is here that is the main problem in this line. The technical issues of those two bars are such than playing them in a tempo like in the line 8 is not working. [audio](#)

INTERVENTION

I would advise players to take the necessary time in order for those notes to stick out and to accentuate the articulation rather than the tempo in order still to have the necessary energy concerning the interpretation of those particular 2 bars. On the recording the good version is 32 seconds, but you can hear the difficulty of this excerpt. [audio](#)

Line 11



DATA COLLECTION

Experimentation: In relation to what happened before line 10, it is important to consider the 1st bar of line 11th as a fast beat. My recording of this particular bar is concerning articulation in order to catch up time on the previous bar. I am playing two versions of the bar, one with double staccato and one with simple staccato. [audio](#)

INTERVENTION

I would consider playing it with the first option in order for this phrase to go forward. I am here especially talking about the two firsts beats. For the two last beats of the first bar, I would advise to play with simple tonguing as I already noted in another chapter concerning articulation. On the recording you can find the correct version second 18th. [audio](#)

Appendix

Report Christopher Redgate lesson's/interview 31st of January 2017.

Max: At first in my research I wanted to talk about the possibilities to play the Sequenza in a literal way using tricks in order to solve the difficult technical issues. I have realized that the actual issue would be caused by the time, or tempo. After reading your article, I have seen that as Heinz Holliger, you are also talking about proportionality and not about time in a literal way. As Maarten also says, it doesn't matter how long the piece is as long as the musicality remains and that the idea of proportions also stays visible. So I have compared few versions played by different players in order to point out every difficult beats according to different criteria in order to create a technical point of view on those difficult passages. What I would like to have is your opinions about my ideas and my way of proceeding, and as I already read your article I believe we are on the same track.

Redgate: Have you checked Jaqueline Leclair's website?

Max: Yes, I have checked it but Heinz Holliger told during his lesson on that piece and later to don't really take in consideration her opinion about the piece.

Redgate: She is having a theoretical analysis of that piece and I find that I don't agree with some of them. But that is the nature of music.

Max: True, according to Nicole Strom, the analyses of Jaqueline if something different from the point of view of every other different analysis that is being made of this piece.

Redgate: My brother who is composition teacher here in London has checked this analysis and immediately said that he had some differences of opinion. Now did you think about the overblowing in the piece? And what is your conclusion about it?

M: Yes, my conclusion is that, in the beginning I was using multiphonics fingerings in order to create the distorted effect that might be expected, especially during the long passages, but in the end I believe it must be dirty by using the normal fingering, except for few fingerings at specific moments.

R: Yes, it is quite an interesting topic and you should actually check the saxophone version where Berio asks the players to growl while playing those notes. He is obviously looking for a destructive sound. You can use a lot of multiphonics fingerings but in the end what comes out of this way of playing is too pretty. I believe it must be dirty, missing a note there wouldn't be important, it should go wrong.

M: The version of Hadady is actually played that way. Hadady is using only multiphonics in those passages and the result is beautiful, but it is probably not the result that Berio would have expected.

R: Which version are you using?

Max: I am using now the first version of the piece, but I have also the last version with Jaqueline Leclair version/correction.

R: Do you know Melinda Maxwell, she did a performance of the piece and Berio asked her to memorize the piece so she did. I just can't get that because the score on itself is so visual, also the reference of the text here is so important to always keep connection with the proportions. From the audience the effect is really huge, but what was interesting is that I wrote to Jaqueline, and you can see that from really close, in the multiphonics trilled, some adjustment has been made. The changes are quarter tones added and Berio admitting that the multiphonics might be wrong according to multiple factors and he was happy to have some variations and I think it is a good change.

M: There are two changes that are actually not to my liking: the high G slurred and flat, but normally there are no slurs. And the second one is another slur, between an F and an E.

R: True, I would say to stick to the first version anyway. The second one must be a miss print because the slur should

remain. Well, Jaqueline Leclair is the one who made the last changes in this score, but I would still advise to play on the first version. Did you play the metrical version also?

M: I have tried but I quickly stopped as it brings a lot of limitations of interpretations due to the way of writing. It was interesting in the beginning to take in consideration the timing but it gets boring and it is not the idea of the piece.

R: She does say to actually not play her version, that it is only a help for student, but I agree, it makes it robotic and impersonal. You need to get your personal pulse and unless you are using a machine, 2,7 seconds is not going to happen. Did you also look at how long are the lines are? The last line is a lot longer than all the others.

M: Yes, I have the time of every line, and actually both players I have checked have much different timing for each line, like the first one that Heinz Holliger plays in 16 second instead of 22. And he plays other lines much longer.

R: Well I understand because few of those lines in order to play everything are really difficult to play on tempo. You need to slow them down in order to speak every note, effect and to create music.

M: Agree, I experimented with few lines to play them on tempo and it is actually almost impossible to play them correctly. So I am trying to create a proportion in order to show what is faster and what is slower but that might mean changing the whole tempo for few bars.

R: The gesture using the high Gs in the fast beats is almost romantic; actually the music asks time in order to hear everything and to create something interesting and not robotic.

*Max starts playing.
Stops after two lines.*

R: After two lines, just suggestions: how did you think about the issue of vibrato?

M: I try to keep it quite flat in the beginning, with not so much vibrato, as if those two first lines were a kind of introduction.

R: And what about the long pauses?

M: it depends where. In the beginning again I would keep them flat of expression but later in the piece I would use it because I think the expressivity of the piece asks for it.

R: I think it is important to think about the vibrato. Most of the students I teach are actually not thinking about the vibrato in this piece but it is for me an important factor of expression because I think in the interpretation you sometimes need some romantic moments, especially in the slurs moments with big intervals. Have you considered shortening the note that precedes a staccato gesture in order to make the first note of the gesture clear? Maybe you want to consider that. And are you sometimes starting with the K with your staccato.

Max: Yes, most of the time I am starting the gesture with an uneven number of notes with the letter K. How would you play the first overblowing, the B?

R: I would play an overblown low B because it gives a really clear B sound. The problem with playing here already a multiphonic is that it introduces already other pitches. I believe that you could even growl or sing the same pitch while playing this B, the pitch of B is here really important. Maybe if you could find even a rolling fingering on a B that could also work. Adding pitches with a multiphonic is breaking already the serie on which this Sequenza is being built and I think that it would be a mistake to play a multiphonic here.

M: About the Bs fingering, all those different colors, are you playing them all the time as literally? Following exactly what's written?

R: I try to, but a lot of people are saying that the fingerings have to be darker and darker and I don't really find a place where Berio says that.

M: I think it is because the first Bs are quite loud and the last ones are on the opposite really soft in the score.

R: Anyway, I try to play the Bs as literal as possible but you know you have bad moments, or you confuse some fingerings. How are you considering the use of the vibrato in the piece? Because for me, it's an interesting point to make.

M: For me the beginning of this piece could be comparable with the Dutilleux Sonata and I would not vibrate and let the Bs creating the atmosphere and slowly I would open the vibrato.

Max continues playing

R: I wonder if in Bar 2 line 3 your *pppp* with this appoggiatura couldn't be more playful.

M: Yes, you are right, most of the first apparitions of the new notes in the serie are quite soft, and Holliger advises them to be like a discrete way of playing them, *leggero*.

R: And also has another suggestion, maybe you could play the overblowing end of bar 2 a little longer to accentuate this really nice sound.

M: I like the idea but I am thinking about the time. But I understand your point, also as Holliger says to play music and not to think too much in this piece.

I continue playing

R: What are you doing here on the overblowing C/Db?

showing

R: That's a really good sound yes, I am use to the fingering: second octave, 1/3,1/3, but maybe that would create too much multiphonics. Well it does on your instrument. Be also careful on your articulation bar 5 line 3 on the low notes. Maybe getting your tongue back on the reed after attacking the note is something that could work?

M: So for this passage you would eventually take more time in order for everything to speak yes?

R: Yes, everything needs to sound here, those jumps are big and also important, but this low Bb is important, also the lowest note on the instrument.

M: For the next overblowing line 3 bar 11, the B trill with C, maybe then my fingering is not the correct one?

R: No, it is not, try the previous one again? Maybe you can trill with the second octave here? Glissando with your embouchure? Did you use your G key? Or maybe you can put your reed more in your mouth? And if you finger the bottom B and do that? Because my problem with your previous way of playing this overblowing is that it sounds too much like a multiphonics, it should sound like something different I think. Maybe if you use a really round embouchure in order to create more space for the glissando. Also line 4 be careful with the coloring of the Bs and their dynamics. Bar 6, the B forte should be almost like a surprise, and short and much louder. And bars 8/9/10, you should play more the slurs, play the music here. Exaggerate those slurs, almost like if it was already part of Tristan. For the last multiphonic, you should try this fingering: E fingering, half whole open, 2 octaves and biting. Line 6 going to the first note of line 7, I would play more crescendo toward this note. Line 6 I would also maybe play the staccato of the appoggiatura: T T K T K T, and on the flaterzung on the E, I would do it as loud as possible.

M: I am using bar 3 line 7 I add the C key in order to create the overblowing effect. Coming from Holliger.

R: And what happens if you add the second octave?

(doesn't work)

R: Line 8 I would play the last C flaterzung straight with a strong flat. Line 5 I would advise the A with the first fingering to take it harmonic. I am as you can see changing sometimes fingerings in order for the effect to be stronger. I am saying this really carefully but somehow the fingerings don't matter; only the music is important so if using the harmonic creates the effect then I would go for it. Line 9, when you play the 32th they are a bit slow according to the previous rhythm, but because they have the accent on top of them, you need to be a hair slower in order to give the correct articulation.

M: I prefer here to use single tonguing in order to make the difference between those two rhythms. Also due to my simple tonguing limitations it has to be slower and stronger so this is why at this moment I am playing a little slower than written.

R: Well I also use single tonguing for this moment in order to articulate all the accents. But I would play stronger the arriving notes, the low D and the high A, For the A you need to hold the embouchure in order to keep the quality of the A, with a lot of diaphragm. Line 9 bar 10 I would, if necessary, play a little bit slower so I could hit all the notes, especially the low ones. Again everything needs to speak. Bar 4 line 10, this B is a full stop, really short and almost none musical.

In order to create a difference of color in the high G line 10 you can use your normal fingering and then use like a high F# and open the half whole and without the C key + 3rd octave. For the fingering 12th line, F#/C#: F half whole and 2 octaves, and biting. Second bar, first multiphonic: low D, second octave, half whole plus biting. Line 13 bar 8, for the first one finger the C# half whole second octave and biting. And the second one is the same but with finger D. For the multiphonic bar 10, maybe it is easier to play the C# low, and for the fingering, just correct a little the half whole to have the intonation a bit lower.

Lesson Sequenza w(ith). Holliger in Lausanne, October 2016.

This lesson has been taken by Friederike Bassek, master student from Codarts conservatorium, Rotterdam. Heinz Holliger was giving a master class in Lausanne, Switzerland, during few days, concerning mainly his own pieces or pieces that were dedicated to him, like the « Sequenza » of Berio. I am transcribing here the lesson that Friederike had on that piece. In order to make understand better the dialogue between Heinz Holliger and Friederike, I will use F.B for Friederike and H.H for Mr Holliger.

H.H: So please, could you give me any clue about this piece? Structure?

F.B: It is based on the note B, or H in German, corresponding to the most flexible note on the instrument, and also on the first letter of both your name and surname. About the structure you can notice the grid, and there is an increasing level of virtuosity and density in the piece and the piece finishes in a more relax feeling. As the piece is based on the B note, there is many different colors and fingerings for this note that is being used that are indicated by little numbers on the score.

sequenza VII per oboe solo (1969)
à heinz holliger

Example : of the firsts bars of the piece

H.H: Yes, but how much units of time do you have? Or how many divisions are per line? And how many lines do you have?

F.B: There are 13 lines and each line is divided by 13 measures.

H.H: How do you call a form like this that has the same rhythmical system that repeats 13 times, a form coming from a Renaissance and which is called isorythmie. Always the same rhythmical patterns that repeats itself. Now about the B, he is using in the first line only the 6 types of Bs (see example 1), but after you can see that he is using notes in mirror with the Bb, and the C, and the A

in the appoggiatura, a that becomes more important in the 3rd line. He finishes with the high G in the middle of the piece, and with this note he has the all 12 notes of the chromatic scale.

Example 2: the first notes of the serie

H.H: And then when he is done with the introduction of every 12 notes line 10, he just repeats them in the same range, but with maybe other articulations or fingerings, but the idea is to think that every note last for the hall piece until the 12 notes chord, line 10. In the end, things you can see better in the first version of the piece in my study book, you can see in the middle of the last line

B, F# and A, and those notes are part of Tristan und Isolde solo in Wagner's opera. He arrives only in the end on the

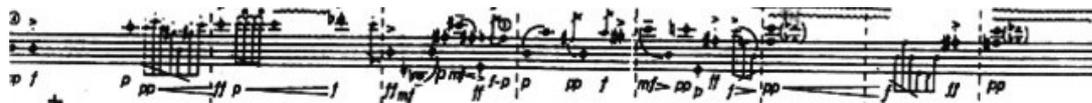
solo of Tristan and the triplets that are rhythmically the same. Anyway it is a good piece; the composer was a smart guy!

Here, Friederike is playing the Sequenza through in exactly 8 minutes.

H.H: I'd like the dynamics to be larger, more forte, and don't forget that when you have appoggiaturas, the note you arrive to is the important one, so you shouldn't put any gaps between the appoggiaturas and the next note. When you have sforzandi, you should think about the Sequenza 8 with trombone with the mute, the effect should be the same after this articulation. You need to make the difference between the color but also in the air put in the note. Then when you have the overblowing, the noise comes out of the normal fingering and doesn't have to come from an other fingering.

Jean Louis Capezzali: I have a question about this; a lot of players are using multiphonics fingerings but it is the normal fingerings then yes?

H.H: Yes, if possible but for some notes you can maybe helps a little bit by adding an extra key to help the effect like for the "E" line 7. But in the end it is basically playing dirty, or the idea of a violin playing ponticello. Then, often if you have a non-even number of note for the staccato you should finish with the letter "t". Also, there is harmonic effect like last bar line 6 and first note line 7, you have this field of B major. I would do the little notes after that moment finishing with 3 "ts" to make clearer the staccato. Pre last line, on the high G, the little note is being part of the long high G. The note following the high Gs, you can take with the A harmonic fingering so you can continue the phrase without stopping. When you have the high C with the fake trill on that same note, please use the fork fingering so the effect is clear.



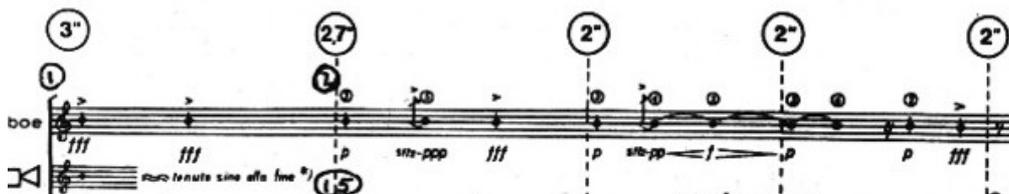
Example: bar 2 the C trill with himself.

The low Ds with staccato, you can always use the double staccato one finishing with T the other one with K (line 5). Also when you have the 3 notes appoggiatura in the beginning of line 5, low Es, start the staccato with the letter K. Also what is traditionally written and articulations has to be really clear, like the pre ultimate line, 3rd bar. Also, of course if you have the hand written version it is really clear, but if you have 5 notes following each other without the duration, you should not play them with regular length (see example 4, 3rd and 4th bars), they should be played more like improvised, really flexible. When it is with strings of course it is measured, but pity they edited this rhythmical version of the "Sequenza" because it kills the freedom of the piece.

F.B is going to play again the piece and Holliger will now stop her while playing to give comments.

H.H: (after the 2 firsts notes) When you play really loud you need to open your mouth while playing. Think a "O" shape with your lips, and relax and blow and then hold the reed a little so the tuning doesn't drop so you can be as loud as possible.

(After the next 2 bars) What is important is the colors of all those Bs and the contrast in dynamics



Example: the beginning of the piece with the Bs colors and dynamics.

What is important is that all the Bs have the same tuning, you shouldn't have any notes out of the drone's pitch.

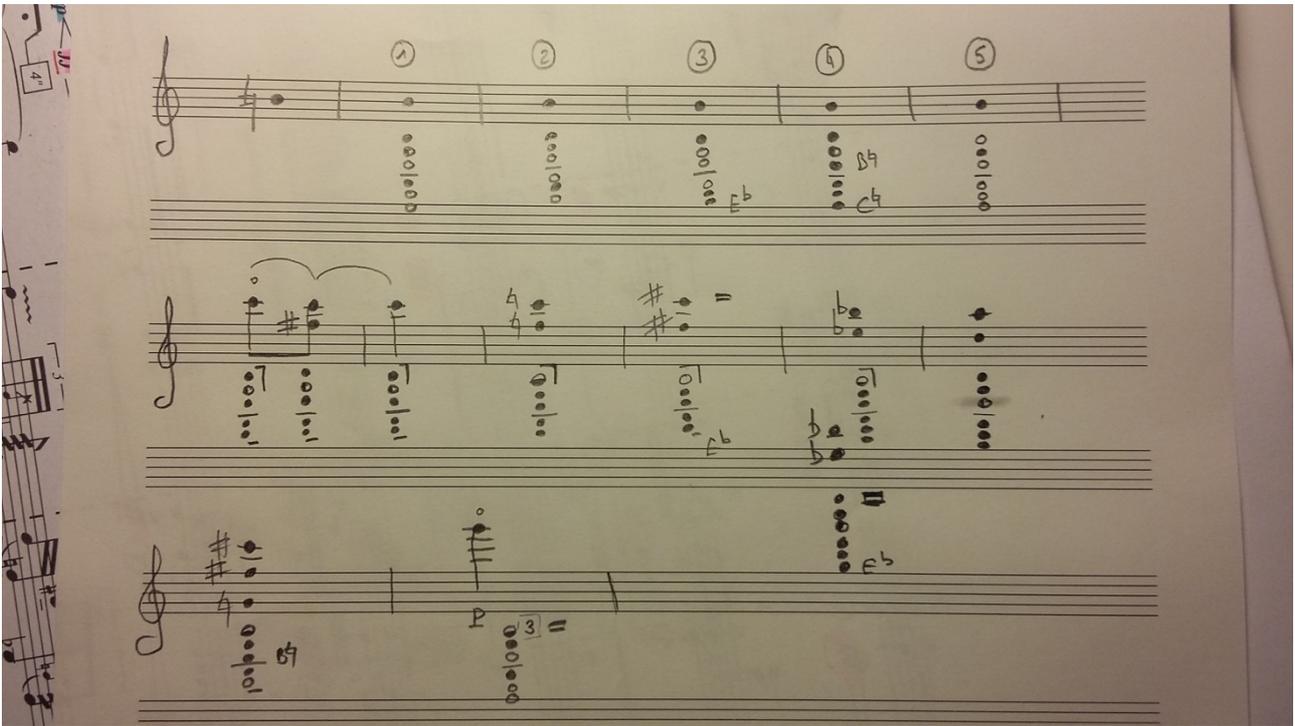
My 5th fingering is low Bb with half whole middle finger left hand open. It is possible to play the soft Bs with as less air as possible to create the color, and in the end every B fingerings has an other lips position to get the right tuning. In my CD, it is quite a fail because I played the piece and they added the B later so a lot of my notes are out of tune. When you have the fingering 1 and the 5 following, use the low Bb with the A open, so you just have to close it half for the 5th fingering. The high C second line appoggiatura (see example 2) must be played like an echo, you've heard it but it hasn't been really played yet, and then the Bb after is loud, but the B after the Bb is much louder. Every dynamic has to be followed as good as possible. Line 6 bar 3 the fingering of the multiphonic is a E with half whole and second octave. And in this same bar the second multiphonic should be linked with the flaterzung just before and what comes after.



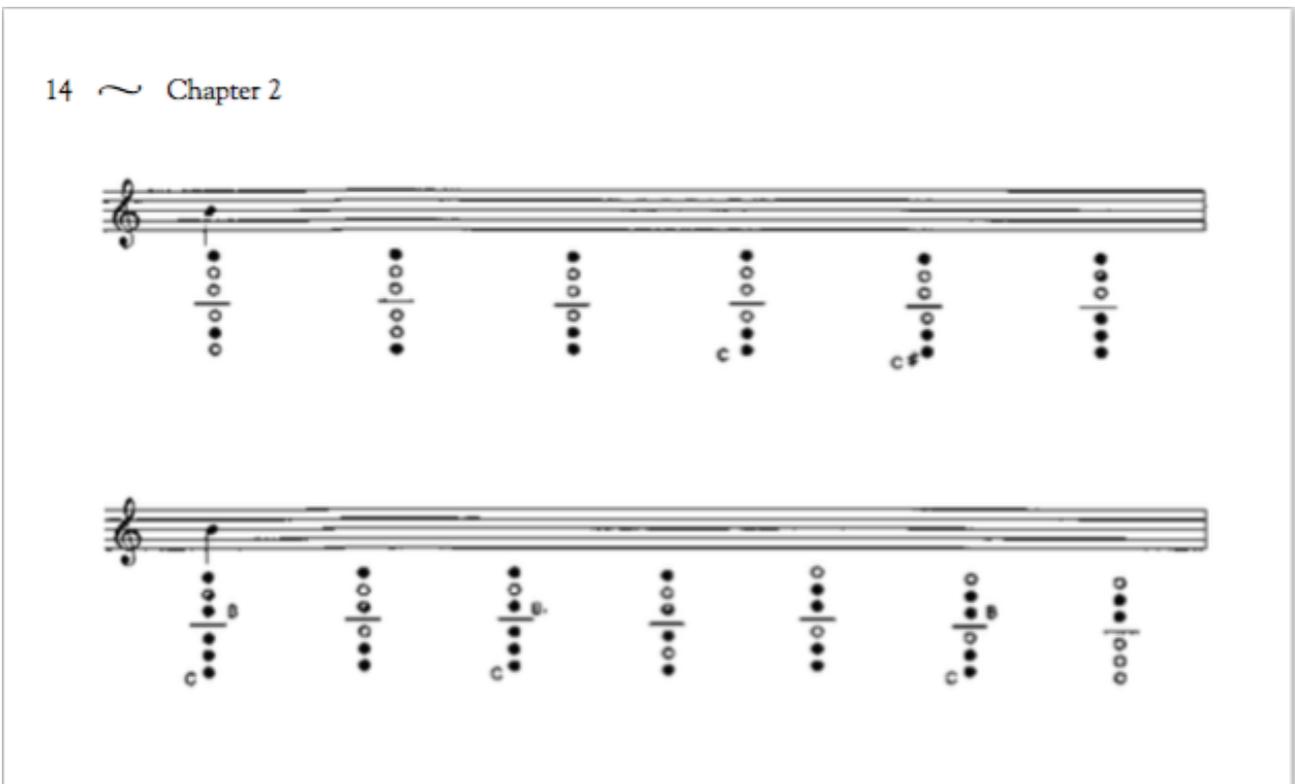
Exempl : Holliger talks about the bar 3 with the multiphonics and the flaterzung.

Line 6 bars 7 and 8, the flaterzung are bringing the “forte dynamics”. Line 8 second bar is like a retake of the beginning but in one bar time and in bars 7 until 10 shouldn't be played in a regular based but they should feel improvised. Every time I'm changing my fingering of Bs, I am giving a small air impulse in order to emphasize the color change of the Bs. Line 9, once you have passed this virtuoso moment, you should take time on those F#. Every long notes have to be sung, they are already announcing the end with Tristan. Line 10, the articulation of the second group of quintuplet has to be correct to reach the high G slurs and fortissimo. In the 5th bar of that same line, when you are playing the As it is good to add the E key so it gets more stable. Line 10, bar 9th, 10th and 11th should have a capriccioso feeling, irregular. You can attack the G# bar 11 slurred with the high G in order to make it clearer. Line 11, bar 11, the low E flat and overblowing I play first the real note and then really fast I add the effects. The first bar line 12, the overblowing shouldn't be all of them multiphonics. Bar 7, line 12, the multiphonic fingering is a F + the Eb key. And bar 11 and 12 if possible played linked. Second bar last line, first fingering is a D with half whole, second octave and A slightly open. Bar 5 the multiphonic is the E but without octave key. Last multiphonic is low Bb, D open, half whole + second octave, and it is a bit low so you must play the C before lower.

Le Minter Maxime, fingering based on lessons with Maarten Dekkers, Heinz Holliger and Christopher Redgate.



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