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This document provides a pedagogical analysis of ten selected duets from Berio's *Duetti per due Violini* to give violin teachers a technical overview of the skills required for playing and teaching the duets. Historical movements supporting the importance of teaching contemporary and late twentieth-century works to young students are also covered in this document. Most violin etudes for twentieth-century repertoire make technical demands on the violinist that are not yet appropriate for young violin students who are still getting their bearings on basic finger patterns, instrument position, bow placement, etc. Luciano Berio's *Duetti per due Violini* (1979-1983) is written with a clear pedagogical objective and provide young students with the opportunity to learn a new compositional style while focusing on a limited number of technical challenges. Many of the duets are written in first position and are very short, allowing the student to experience the complexities of twentieth-century violin repertoire without going through the cognitive overload typically associated with learning a new musical style. Because general knowledge of Berio's violin duets is not widespread, teachers may benefit from an introduction to those duets suitable for beginners to work on fundamental violin techniques and develop ensemble skills.

GATEWAYS TO 20TH CENTURY VIOLIN REPERTOIRE: SELECTIONS FROM
LUCIANO BERIO'S *DUETTI PER DUE VIOLINI*

by

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TABLE OF CONTENTS

| | Page |
|--|------|
| CHAPTER | |
| I. INTRODUCTION | 1 |
| II. WHY TEACH CONTEMPORARY REPERTOIRE?..... | 5 |
| Contemporary Music for Young Musicians | 7 |
| Contemporary Music for Strings | 11 |
| Contemporary Music in the Violin Studio..... | 12 |
| The Pedagogical Value of Berio's <i>Duetti</i> | 16 |
| III. LUCIANO BERIO BIOGRAPHICAL SKETCH | 18 |
| IV. PEDAGOGICAL ANALYSES OF SELECTED <i>DUETTI</i> | 23 |
| V. CONCLUSION..... | 34 |
| BIBLIOGRAPHY..... | 37 |
| APPENDIX A. DMA RECITAL PROGRAMS..... | 41 |

CHAPTER I

INTRODUCTION

The purpose of this document is to outline the benefits of introducing young violin students to twentieth-century and contemporary repertoire earlier in their musical training. In light of this, the document includes a pedagogical analysis of ten selected duets from Luciano Berio's *Duetti per due Violini* deemed suitable for beginning and intermediate string instruction. Since general knowledge of Berio's violin duets is not widespread, teachers may benefit from an introduction to these duets to work on fundamental violin techniques and develop ensemble skills.

Late twentieth-century and contemporary violin repertoire is often untouched by young violin students due to the wide variety of styles and difficulties in tonal language.¹ Most violin etudes for twentieth-century repertoire make technical demands on the violinist that are not yet appropriate for young violin students who are still getting their bearings on basic finger patterns, instrument position, bow placement, etc. Additionally, knowledge of modern repertoire appropriate for young students is not widespread.² Luciano Berio's *Duetti per due Violini* provides a pedagogical opportunity to experience

¹ Farrell, Aaron M. 2004. *A practical guide to twentieth-century violin etudes with performance and theoretical analysis*. [Baton Rouge, La.]: [Louisiana State University]. <http://etd.lsu.edu/docs/available/etd-05132004-154411/>, p. v

² Farish, Margaret K. "Teaching Twentieth-Century Music." *American String Teacher* 49, no. 4 (1999): 34-36, doi: 10.1177/000313139904900405, p. 34.

repertoire often overlooked by teachers of young students and gives students a chance to benefit from playing duets with their teacher or a more advanced student.

There is a general trend of assigning violin students pieces from the Baroque era rather than exposing them to contemporary repertoire. Currently, the most popular system for teaching beginning and intermediate students is the Suzuki Method,³ which lacks any twentieth-century repertoire except for stylistically classical pieces written by Shinichi Suzuki himself. Among intermediate graded repertoire lists, twentieth and twenty-first century repertoire is noticeably absent.⁴ This lack of exposure keeps students from developing the skill sets necessary to participate in the technical musical language of today. Additionally, it perpetuates a system in which contemporary repertoire is generally left untouched until formal music study at a university.

The value of teaching Berio's duets lies in the relative technical simplicity of the second violin part while exposing young students to some idioms of late twentieth-century violin repertoire. Works by Berio and other late twentieth-century composers are typically viewed by teachers as inaccessible to students due to differences in tonal language and frequent use of extended techniques. However, Berio's duets offer young students the opportunity to learn new styles while utilizing technical skills that are familiar fundamentals in beginning string playing. In fact, Berio stated that his primary

³ Kahn, Shira Ruth. 2000. *An investigation and review of violin instructional material for the beginner*, p. 97.

⁴ Zander, Maia Karin. 2008. *Intermediate violin repertoire: A teacher's guide*, p. 7.

intention behind composing the *Duetti* was pedagogical. In his author's note regarding the *Duetti*, he wrote,

. . . in these duets there is also a pedagogical objective. Very often, as can be heard, one of the two parts is easier and focuses on specific technical problems, on different expressive characters and even on violin stereotypes, so that a young violinist can contribute, at times, even to a relatively complex musical situation from a very simple angle—the playing of a D major scale, for instance.⁵

Berio's duets provide beginning and intermediate students with the opportunity to learn about various extended techniques and tonalities found in twentieth-century works in a context that is at once familiar—playing with a teacher—and equally challenging in the development of ensemble skills. In this sense, the *Duetti per due violini* serves as an ideal method to introduce young students to a composer already established as a well-known figure in mid-to-late twentieth-century repertoire.

Over the years, great value has been placed on the use of duets in private string instruction. The benefits of the pedagogical use of duets is thoroughly covered in Conrad David Bruderer's dissertation, *A Study of Twentieth-Century Violin and Viola Duos*, where he discusses the practical skills developed in learning ensemble playing during lessons.⁶ Barbara Sturgiss-Everett's article entitled, "The Value of Chamber Music in Ensemble Education" in the Spring 1989 issue of *American String Teacher* encourages

⁵ Berio, Luciano. 1983. Author's note to *Duetti per due violini*. Centro Studi Luciano Berio. <http://www.lucianoberio.org/node/1371?237685848=1>

⁶ Bruderer, Conrad David. 1998. *A study of twentieth-century violin and viola duos: including critical reviews and analyses of selected works*, p. 13

performing chamber music to build musical comprehension and technique.⁷ Morette Rider, in an article in *The Instrumentalist*, cites similar benefits and believes that the intermediate level student particularly benefits from duet study due to the importance of exploring music of various styles and periods. He states,

Although there are numerous advantages to be found in the study of the duet, I believe the most vital ones are in the development of sight reading skills, the acquiring of knowledge about interpretive styles of various musical periods, and the advancement of truly musical playing, including the balancing of parts in their proper relation and the blending of tone, vibrato, and bowings.⁸

Berio's *Duetti* provides an opportunity for all of these skills to be developed while simultaneously exposing students to a composer not typically played by younger students.

In providing a pedagogical guide for teachers to navigate the Berio *Duetti*, the hope is that this piece can be used as a gateway to introduce students to other contemporary works for young violinists. Teachers can apply the skills covered in ten of these duets to other modern works for young students and get the benefit of covering fundamental violin techniques while playing alongside their students. The overall benefit of teaching contemporary music to young students will be covered in the subsequent chapter.

⁷ Sturgis-Everett, Barbara. *The value of chamber music in ensemble education*. American String Teacher vol. 39, no. 2 (May 1989): 69-70.

⁸ Rider, Morette. *The violin duet—A neglected ensemble*. Instrumentalist, vol. 20 no. 5 (January 1966): p. 79.

CHAPTER II

WHY TEACH CONTEMPORARY REPERTOIRE?

Pedagogues and teachers have given a great deal of thought to sequential systems for string instruction. Suzuki, Rolland, Green, and others have developed curricula that are thorough. The American String Teachers Association has a recommended string syllabus that pairs etudes with solos. Somewhat absent from these systems is the inclusion of late twentieth-century and contemporary repertoire. The majority of materials available for younger and intermediate students focus primarily on folk songs and music from the Baroque and Classical eras. While there is a wealth of repertoire for young string students, the general absence of contemporary repertoire leaves a hole in their education. By the time most students are finally introduced to contemporary repertoire and the myriad of new challenges it may present, such as extended techniques, altered notation, and unconventional harmonies, they may find the experience overwhelming, scary, or distasteful. But even the art we dislike tells us something about who we are, and young students deserve the chance to explore and experience different kinds of art besides the standard repertoire that makes up most intermediate pedagogy.

Experiencing contemporary repertoire is important because it connects students to a living art that reflects modern-day culture. Additionally, involving students in the performance of contemporary music results in the proliferation of the art form, thereby supporting the creation of new musical pieces. Conversely, only drawing on music from

the past emphasizes a system that makes it difficult to connect with today's audiences. The practice of only recycling and replicating music from the Baroque, Classical, and Romantic eras potentially stifles both the relevancy and sustainability of musical performance. By waiting until formal music study to introduce contemporary repertoire to violin students, we keep young students from the opportunity to appreciate modern works being written for the violin today. All music was once new, and exposing students at a younger age to the reflections of modern-day culture helps them become more well-rounded musicians in the future. In an age when classical musicians are becoming increasingly encouraged to have multi-faceted careers, it is equally important to provide one's students with a multi-faceted education that does not draw solely on repertoire from a bygone era.

In light of this, the National Association for Music Education, formerly known as the Music Educators National Conference (MENC), advocates for including contemporary music in the music curriculum for school age children.⁹ This came about from a general movement over the latter half of the twentieth century through national initiatives such as the Contemporary Music Project, the Yale Seminar, the Juilliard Repertory Project, and the Tanglewood Symposium.¹⁰ The work of Paul Rolland also contributed to the composition and teaching of contemporary music for young children, specifically in the area of beginning string pedagogy. This chapter will provide a historical overview of the movement towards incorporating contemporary music in music

⁹ "Contemporary Music Project." *Music Educators Journal* 59, no. 9 (1973): 33–48.
<http://www.jstor.org/stable/3394301>, p. 35.

¹⁰ Mark, Michael L. 1996. *Contemporary music education*. New York: Schirmer Books, pp. 28–52.

curricula on a national scale, within string education, and within the private violin studio. Existing resources of contemporary music for private violin teachers will also be explored.

Contemporary Music for Young Musicians

In 1957, the Ford Foundation decided to examine the role of the arts in the United States. The Foundation solicited ideas from artistic leaders across the country, one of whom, composer Norman Dello Joio, suggested that high schools work with young composers to perform new music written specifically for their music students. His recommendation came to fruition through the establishment of the Young Composers Project in 1959.¹¹ The project benefitted both young composers and young music students by instigating the creation of pedagogically appropriate literature and developing an appreciation in students for contemporary music. The success of this program revealed that many music educators knew little about contemporary compositional techniques. As such, in 1962 the Music Educators National Conference (MENC) submitted a proposal to the Ford Foundation to continue the Young Composers Project and expand the program to include workshops and seminars on contemporary music in participating schools. The proposal was accepted and in 1963, a five-year grant was awarded to organize what would be called the Contemporary Music Project for Creativity in Music Education (CMP). The MENC additionally worked to establish pilot projects in

¹¹ Joio, Norman Dello. "MENC's Contemporary Music Project Brought Composers to Classrooms." *Music Educators Journal* 70, no. 5 (1984): 65-66. <http://www.jstor.org/stable/3400774>.

elementary and secondary schools.¹² The pilot projects resulted in the MENC making several conclusions, two of which were particularly concerned with the assigning of twentieth-century repertoire to young students:

1. Music in the twentieth century idiom is appropriate for and interesting to children at any age level. The earlier it is presented, the more natural the enthusiasm is likely to be. Young children should be exposed to the sound of contemporary music before they are able to intellectualize about it.
2. Additional contemporary selections that are short in length and simple in structure need to be located or composed, in order that they might be incorporated into the larger program of music education.¹³

Musicians and music educators continued to meet and disseminate their findings on the practice of contemporary music in music education. One major emphasis that arose in the Contemporary Music Project was the concept of comprehensive musicianship, or the interdisciplinary study of music.¹⁴ MENC valued comprehensive musicianship as an antidote to the fragmented view of music often prevalent among students. The Contemporary Music Project made recommendations in a systematic attempt to help students synthesize all components of music from different time periods. These recommendations served as the tenets of comprehensive musicianship, which included the belief that “All musicianship studies should relate contemporary thought and

¹² Contemporary Music Project. (1973). *Music Educators Journal*, 59(9), 33-48. Retrieved from <http://www.jstor.org/stable/3394301>

¹³ *Experiments in musical creativity: CMP 3* (Washington, DC: Music Educators National Conference, 1966), 60-61.

¹⁴ Mark, Michael L. 1996. *Contemporary music education*. New York: Schirmer Books.

practices with those of former times.”¹⁵ Therefore, comprehensive musicianship practice states that one era or style of music is not valued over another, and that repertoire is presented as a historical continuum. In 1968, at the conclusion of the original CMP funding, the Ford Foundation awarded MENC an additional grant to extend their project for five more years. The CMP operated until 1973.

Three national undertakings in contemporary music education occurred concurrent to the Contemporary Music Project. The first was the Yale Seminar on Music Education, which took place in June 1963 as an attempt to identify problems facing music education. The seminar was led by Claude V. Palisca, who published the panel’s recommendations as *Music in Our Schools: A Search for Improvement*.¹⁶ The recommendations of the panel were broad in scope and included a call for expanding the repertory to include Western and non-Western music of all periods, including contemporary music.¹⁷ Shortly after the Yale Seminar, Dean Gideon Waldrop of the Juilliard School of Music submitted a grant to the U.S. Office of Education “to research and develop a large body of authentic and meaningful music materials to augment and enrich the repertory available to the teachers of music in the earlier grades.”¹⁸ The project was backed by the MENC and ultimately produced the Juilliard Repertory Library

¹⁵ *Comprehensive musicianship: The foundation for college education in music* (Washington, DC: Music Educators National Conference, 1965), 21.

¹⁶ Beglarian, Grant. *Journal of Music Theory* 9, no. 1 (1965): 187-89. <http://www.jstor.org/stable/843157>.

¹⁷ Mark, *Contemporary music education*, 36.

¹⁸ Lowens, Irving. “Music: Juilliard Repertory Project and the Schools,” *The Sunday Star* (Washington, DC, 30 May 1971), p. E4.

Project in 1964. Selected musical repertory was split into seven groups from the Medieval Era to Contemporary compositions and seven cities and communities across the country were chosen to test the selected compositions in classrooms over the course of three years.¹⁹ The publication of the Juilliard Repertory Library in 1967 also coincided with the Tanglewood Symposium, which took place as a response from MENC to the Yale Seminar. The weeklong gathering of music educators and professional consultants was devoted to discussing value systems as they relate to the role of arts and music education in contemporary society. The Symposium was followed by a post-session limited to music educators and consultants who drew up a “Tanglewood Declaration” that called for music to be part of the core curriculum and made recommendations for the music curriculum in higher education and the community. A list of core values was drafted, with the second tenet stating that

Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures.²⁰

These national educational movements largely orchestrated by the MENC created a precedent for advocating the inclusion of contemporary music in the music curriculum for school age children. In light of their historical recommendations, it stands to reason

¹⁹ Scholten, James W. “The ‘Juilliard Repertory Library’: A Review, Retrospect, and Reassessment.” *The Bulletin of Historical Research in Music Education* 20, no. 1 (1998): 27–42. <http://www.jstor.org/stable/40214978>.

²⁰ Choate, Robert A., Charles B. Fowler, Charles E. Brown, and Louis G. Wersen. “The Tanglewood Symposium: Music in American Society.” *Music Educators Journal* 54, no. 3 (1967): 49-80. <http://www.jstor.org/stable/3391187>.

that incorporation of contemporary music in string education and the private studio is also important.

Contemporary Music for Strings

Additional efforts to incorporate contemporary compositions occurred in string-specific pedagogy through the work of Paul Rolland and the University of Illinois String Research Project. Rolland sought to establish a method for training young violin and viola students that encouraged freedom of motion in their playing. His book and corresponding video, *The Teaching of Action in String Playing*, serve as a detailed manual for movement training as well as an organized plan of string instruction for better performance and faster learning among young string students. In his book, Rolland acknowledged that “While the Project concentrated on the technical and behavioral problems of the students, it also triggered the composition of many excellent teaching pieces by noted composers, an important and unforeseen result of the Project.”²¹ This aspect of the String Research Project resulted in the commission of contemporary literature for the early stages of string instruction under the direction of Research Associate Margaret Farish, who will be discussed later in this chapter. Composers who participated in the Project included Stanley Fletcher, Alan Shulman, and Richard Wernick. Like the Berio *Duetti*, the pieces composed for the String Research Project have frequent changes in meter, dissonances, and independence of parts. Each of the

²¹ Rolland, Paul, Marla Mutschler, and Frances A. Hellebrandt. 2000. *The teaching of action in string playing: developmental and remedial techniques [for] violin and viola*. Urbana, Ill: Illinois String Research Associates, p. 3.

compositions has a pedagogical objective and is designed to teach specific string techniques in the right or left hand.

Other string pedagogues have encouraged the inclusion of contemporary music. Louis Bergonzi made a case for teaching contemporary music in schools in the volume *Teaching Music Through Performance in Orchestra, Vol. 1*. He pointed out that teaching contemporary music models an attitude of lifelong learning for students and that classical music is not “museum music,” or a well-preserved art form from another era.²² Bergonzi presented many practical activities and solutions for how to introduce young students to contemporary music, particularly within the school orchestra setting.

Contemporary Music in the Violin Studio

Both the national initiatives undertaken by the National Association for Music Education (formerly MENC) and by string pedagogues in the latter half of the twentieth century uncovered a lack of knowledge about contemporary repertoire among music teachers. Likewise, private teachers generally do not know what contemporary music to assign, nor are there many resources available. There is a general lack of exposure to twentieth and twenty-first-century repertoire prior to formal study in music school and even then, teachers tend to draw on eighteenth and nineteenth century standard pieces. The lack of exposure to contemporary repertoire is especially prevalent among beginning and intermediate students. One of the most popular systems for beginning and intermediate students is the *Suzuki Violin Method*, founded by Shinichi Suzuki in 1945 in

²² Littrell, David Ault, Laura Reed Racine, and Michael Allen. 2001. *Teaching music through performance in orchestra. [Volume 1]*. Chicago: GIA Publications, p. 31

Matsumoto, Japan. The majority of pieces featured in the Suzuki Method are drawn from the Baroque era and include composers such as Bach, Vivaldi, and Boccherini. The Suzuki Method does not feature any twentieth century music, unless one counts the beginning pieces Suzuki wrote himself, which are in a classical style.²³ The intermediate method series *Solos for Young Violinists* by Barbara Barber primarily features composers from the nineteenth century and first half of the twentieth-century; the only exception to this is Herman Clebanoff, whose “Millionaire’s Hoedown” qualifies more as a fiddle tune.²⁴

In addition to the lack of inclusion of contemporary repertoire in standard method books, graded repertoire lists of contemporary music appropriate for students are virtually nonexistent save for a few exceptions. Margaret K. Farish, a string pedagogue active in the American String Teachers Association in the 1970s through the 1990s, established a collection of twentieth-century music for young string students at the Ronald Williams Library at Northeastern Illinois University in 1993. The publications in the collection were all graded according to the system used to describe the first five levels in the ASTA syllabus.²⁵ Farish passionately advocated for the incorporation of contemporary repertoire into private studio teaching in her articles for the *American String Teacher* (AST) journal, encouraging teachers of elementary string students to commission new works and

²³ Zander, Maia Karin. 2008. *Intermediate violin repertoire: a teachers' guide*.

²⁴ Barber, Barbara. 1993. *Solos for Young Violinists*. Los Angeles: Alfred Publishing.

²⁵ “Notes for NOTES.” *Notes* 50, no. 1 (1993): 60-67. <http://www.jstor.org/stable/898688>, p. 61.

establishing the Teacher-Composer Alliance with Sylvie Koval in Chicago in 1983.²⁶

Farish's 1993 AST article, "Teaching Twentieth-Century Music," provided a thorough argument for private teachers to seek out new repertoire for students outside the graded repertoire available in method books. She stated,

String players have inherited a great tradition, but the art we love is not best served by continual repetition of a limited number of works... Teachers and their students need the refreshing change of perspective that contemporary music offers, for nothing is more exciting than a chance to learn a new work, to meet new demands, and to discover the beauty of the unexpected. Then one is truly part of a living art.²⁷

The cause for teaching twentieth-century music in the private studio was further championed by string pedagogue Rebecca Henry, director of the Peabody Preparatory Program in Baltimore, Maryland. She and her mentor Mimi Zweig, professor at Indiana University and director of the String Academy of Wisconsin, began a series in 1981 entitled *What's New* as part of a project of commissioning new works for the young violinists in their preparatory programs. The *What's New* series features short violin ensemble pieces for group teaching, though the pieces can also work with one student per part.²⁸ Henry also actively advocates for the teaching of contemporary repertoire in the American String Teachers Association (ASTA) and presented a graded repertoire list of

²⁶ Farish, Margaret K., and Rebecca Henry. "Commissioning Music for Students." *American String Teacher* 43, no. 3 (1999): 49-50, doi:10.1177/000313139304300319, p. 49.

²⁷ Farish, Margaret K. "Teaching Twentieth-Century Music." *American String Teacher* 43, no. 3 (1993): 35-37, doi:10.1177/000313139304300316, p. 37.

²⁸ Henry, Rebecca. "Private Teachers Forum: Teach a New New Piece This Year." *American String Teacher* 44, no. 4 (1994): 49-51, doi:10.1177/000313139404400413, pp. 49, 50.

her favorite twentieth and twenty-first-century works for young violin students at the 2017 ASTA national convention in Pittsburgh with her colleague Lauren Rausch.²⁹ The graded list provided a brief pedagogical overview of each piece including a list of technical skills for the left and right hands and teaching notes. The work of Farish and Henry are groundbreaking resources for private teachers who are looking to expand their teaching repertoire to include twentieth-century music, but do not know what repertoire is appropriate to assign.

In addition to Farish and Henry's initiatives through ASTA, an additional online resource exists through a Maine-based nonprofit known as the Pytheas Center for Contemporary Music. The nonprofit functions as a web nexus for contemporary concert music and has compiled a list of music written in the last century entitled, "Contemporary Violin Repertoire for Young Performers."³⁰ The list is partially graded, with grading levels ranging from 1 ("elementary") to 8 ("late advanced"), and includes ASTA grade levels for applicable works as well as pieces on the ABRSM selected violin exam pieces that fulfill their contemporary music component. While the Pytheas Center list is lengthy, it does not give violin teachers a sense of the technical skills required for each piece like Rebecca Henry's graded repertoire list, nor does it provide much beyond publication information for a majority of the works listed. The Pytheas list functions well as a music catalog to provide ideas for private teachers looking to expand their teaching repertoire,

²⁹ Henry, Rebecca, and Lauren Rausch. "20th and 21st Century Violin Repertoire for Elementary through Advanced Levels." Presentation at the American String Teachers Association National Conference, Pittsburgh, PA, March 4, 2017.

³⁰ "Contemporary Violin Repertoire for Young Performers." *Pytheas Center for Contemporary Music*, 2008. http://www.pytheasmusic.org/young_violin.html.

but the inconsistency with which pieces are graded and the subjectivity of its grading level terms make it difficult to navigate as a contemporary music resource for violin teachers.

The Pedagogical Value of Berio's *Duetti*

The ultimate goal in utilizing these existing lists and teaching contemporary repertoire is to enhance the body of repertoire that teachers can choose from and expose young students to the reflections of modern-day music culture. Over the past fifty years, music educators have called for the inclusion of repertoire like Berio's *Duetti per due Violini* in music education. In particular, Margaret Farish specified technical trends and challenges in twentieth-century music for string students and cited Berio's *Duetti* as an example of pedagogical duets that help students build ensemble skills.³¹ The *Duetti* was also featured on Rebecca Henry and Lauren Rausch's graded list at the 2017 national ASTA convention. David Noon, in the Music Library Association's publication *Notes*, favorably reviewed the *Duetti* and claimed it as "far and away the most important musical and pedagogical event since the appearance of Bartók's *Mikrokosmos*."³² The brevity of each duet fulfills the Contemporary Music Project's original call for pieces that are short in length and relatively simple in structure to be incorporated in young musicians' education.

The purpose of this project is to highlight ten selections from the *Duetti* as an example of basic ways to introduce technical skills found in twentieth-century music.

³¹ Farish, Margaret K. "Teaching Twentieth-Century Music." *American String Teacher* 43, no. 3 (1993): 35-37, doi:10.1177/000313139304300316, p. 36-37.

³² Noon, David. *Notes* 42, no. 3 (1986): 653-54. doi:10.2307/897362, p. 653.

Since the *Duetti* is infrequently taught and relatively unknown by most string teachers, this document can serve as a resource for teachers and students so that they may have some technical and pedagogical information to navigate these short duets. The ultimate goal is to help teachers get a sense of how to use these duets with young students so they are exposed to contemporary repertoire far earlier than previous generations of violin students. The hope is that in doing so, students will be less resistant to contemporary repertoire and learning new music. Exposing students to new music early on helps them be more exploratory and open not just to the music itself, but to learning in general. In light of the national and string-specific music education initiatives toward incorporating contemporary music in music education, this guide to the Berio *Duetti* provides a specific gateway for teachers seeking to work on fundamental technical and musicianship skills with young students in a new context.

CHAPTER III

LUCIANO BERIO BIOGRAPHICAL SKETCH

Luciano Berio is considered one of the great composers of the second half of the twentieth century and remains widely known for his experimentation in serialism, electronic music, and exploration in instrumental and vocal virtuosity.³³ He was born in 1925 in Oneglia, in the northern Italian province of Liguria, where he first studied music and composition with his father and grandfather. He moved to Milan in 1945, where he attended the Conservatorio Giuseppe Verdi.³⁴ There he met and married the American vocalist Cathy Berberian, whose voice would play a central role in Berio's music throughout his career. The couple traveled frequently to the United States, where Berio studied with Luigi Dallapiccola at Tanglewood from 1952 to 1953. At Tanglewood, he also became acquainted with the New York modernist scene and returned to Europe the following year to attend the Darmstadt summer school, where he was introduced to the European musical avant-garde. Berio attended the Darmstadt summer school regularly until 1959, establishing himself as an authority in avant-garde composition and meeting with other twentieth-century composers such as Pierre Boulez, Karlheinz Stockhausen, György Ligeti. It was during this time that he and Bruno Maderna, a fellow Italian

³³ "Luciano Berio 1925-2003." *Computer Music Journal* 27, no. 4 (2003): 12-13.
<http://www.jstor.org/stable/3681896>.

³⁴ De Benedictis, Angela Ida. Transl. Mark Weir. "Luciano Berio Biography." *Centro Studi Luciano Berio*.
<http://www.lucianoberio.org/en/node/1154>

conductor and composer, founded the Musical Phonology Studio at Radio Televisione Italia (RAI) in Milan in 1954. The Musical Phonology Studio served as a space for Berio to experiment with the interaction of acoustic instruments and electronically produced sounds.³⁵ Here he composed his seminal *Thema (Omaggio a Joyce)* and the radio piece *Visage*.

From the 1960s onward, Berio maintained an active teaching schedule and taught in the United States from 1962-1972 at Mills College, Harvard University, and the Juilliard School, where he founded the Juilliard Ensemble. He returned to Europe in 1972 and continued to research and experiment with electroacoustic music. In 1974, Berio accepted an invitation from Pierre Boulez to direct the electro-acoustic section of the *Institut de Recherche et Coordination Acoustique Musique (IRCAM)* in Paris, a position he kept until 1980. During this time, Berio continued to conduct as Artistic Director of the Israel Chamber Orchestra and the Accademia Filharmonica Romana.³⁶ In 1987, he founded the Centro Tempo Reale in Florence, an organization that served to develop tools for the sonic transformation of acoustic instruments and voice through electronic means. He gave the Charles Elliot Norton Lecture series at Harvard University from 1993 to 1994 and became president and artistic director of the Accademia Nazionale di Santa Cecilia in Rome in 2000. He died in Rome on May 27, 2003, following a battle with cancer.

³⁵ De Benedictis, Angela Ida. Transl. Mark Weir. "Luciano Berio Biography." *Centro Studi Luciano Berio*. <http://www.lucianoberio.org/en/node/1154>

³⁶ Berio, Luciano, Rossana Dalmonte, Bálint András Varga, David Osmond-Smith, and Luciano Berio. 1985. *Two interviews*. New York: M. Boyars, p. 171.

Berio's works reflect a compositional language that explores the combination of new timbres and a reworking of classic structures. He was particularly interested in idiomatic virtuosity and composed fourteen *Sequenze* for solo instruments over the course of his life, beginning in 1958 with *Sequenza I* for solo flute. That year, he also composed *Thema (Omaggio a Joyce)*, a work that explored new relationships between sounds and words and reflected Berio's fascination with the expressive resources of the human voice. Other examples of Berio's vocal works include his *Epifanie*, composed in 1959 and incorporated into *Epiphanies* in 1991; *Sequenza III*; and *Folk Songs*. His music was largely influenced by contemporary literature and ideas from numerous disciplines such as linguistics, anthropology, theatre, and architecture. He frequently collaborated with poet Edoardo Sanguinetti, philosopher and novelist Umberto Eco, and Italian author Italo Calvino, with whom he created two operas. Berio considered composition to be a continual process of reworking and elaborating material, including that of previous composers such as Monteverdi, Bach, and Mahler. He additionally composed a finale to the unfinished Puccini opera *Turandot*. Berio's works also reflect an ideal of uniting multiple traditions and musical elements across time. His 1968 piece *Sinfonia* for orchestra and eight amplified voices wove together text from the writings of Samuel Beckett, Claude Levi-Strauss, and others, with musical quotes from composers such as Claude Debussy, Arnold Schönberg, and Alban Berg set against a ground comprised of the second movement of Mahler's *Symphony No. 2*. The second movement of this work was a re-orchestration of his 1968 work for mezzo-soprano and five players, *O King*.

Berio's *Duetti per due violini* is a prime example of his work as an innovator and adapter of musical material. Each of these short thirty-four duets is titled after the first name of a figure in twentieth-century music, from composers such as Béla (Bartók) and Igor (Stravinsky) to performers and musicologists such as Lorin (Maazel) and Leonardo (Pinzauti).³⁷ Berio referred to the thirty-four duets as making up Volume I, implying that he intended to write more, a plan he never realized. Berio jotted down the date and place of each duet's composition from 1979-1983, turning the collection into a musical diary of sorts. The musical impetus behind each duet was also personal. In his author's note, Berio stated:

Thus behind every duet there are personal reasons and situations: with BRUNO (Maderna), for instance, there is the memory of "functional" music which we often composed together in the fifties; MAJA (Pliseckaja) is the transformation of a Russian song, whereas ALDO (Bennici) is a real Sicilian song; PIERRE (Boulez) was written for a farewell evening: it develops from a small cell of his ...*Explosante fixe*...; GIORGIO FEDERICO (Ghedini) is in memory of my years at the Conservatory in Milan. And so on... These *Duetti* are for me what the *vers de circonstance* were for Mallarmé: that is, they are not necessarily based on deep musical motivations, but rather connected by the fragile thread of daily occasions.³⁸

In this sense, the *Duetti* is genuinely educational not just in its technical difficulty but also in the way it serves as a training ground for contemporary musical language. Most of the *Duetti* restrict technical difficulty to one of the two parts, as in the duet entitled

³⁷ "Luciano Berio: *Duetti per due Violini*." (2018) *Universal Edition*.
<https://www.universaledition.com/composers-and-works/luciano-berio-54/works/duetti-per-due-violini-2177>

³⁸ Berio, Luciano. "Author's note to *Duetti per due violini*." *Centro Studi Luciano Berio*. 1983.
<http://www.lucianoberio.org/node/1371?237685848=1>

Leonardo (Pinzauti). As the *Duetti* explores different timbres on the violin, performance techniques get more rigorous, as in Pierre (Boulez) or Lorin (Maazel). This document will cover ten of the most technically basic duets in the interest of introducing violin students to an exploration of twentieth-century music as early as possible.

CHAPTER IV

PEDAGOGICAL ANALYSES OF SELECTED *DUETTI*

The ten selected *Duetti* were analyzed with the following criteria.

Title: The title of the piece and its assigned number of the thirty-four duets.

Notes: Historical information on the duet, including the significance of the dedicatee in the title.

Tempo marking and length: The time signatures and tempo markings, as well as the approximate time it takes to play the work as printed in the edition.

Range: The lowest to highest notes for each violin part.

Positions required: The left hand positions used by each violin part, reflected by the fingerings that are printed in the edition.

Left hand: Difficult fingerings, chromaticism, and passagework will be identified here.

Bowing: Technical skills specific to the right hand are discussed here, such as bow placement, bow distribution, and particular bow strokes.

Rhythm/counting: Changes in meter and difficult or unusual rhythms in the piece are discussed in this section.

Skills reinforced by the work: This section summarizes the main issues and technical challenges in the piece to give violin teachers an overview of what it is like to teach and perform the work.

Title: 1. Béla

Notes: This duet is named for Hungarian composer Béla Bartók and was composed on November 10, 1979, in Radicondoli, Italy. Bartók's *44 Duos for Two Violins*, composed in 1931, function as short pedagogical violin duets based on Eastern European folk tunes and served as the model for Berio's *Duetti*.

Tempo marking and length: $2/2$ and one measure in $3/2$; half note = 60. Approximately 35 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Violin 1: First position; Violin 2: First position on the D string and third position on the G string.

Left hand: Both parts: Chromaticism, some sections *senza vibrato*; Violin 2: Shifting.

Bowing: Both parts: Transitions between *sul ponticello* (by the bridge), an ordinary contact point between the bridge and the fingerboard, and *sul tasto* (over the fingerboard); Violin 1: Bow distribution.

Rhythm/counting: Both parts: Quarter notes, half notes, and eighth notes; one meter change from $2/2$ to $3/2$ back to $2/2$. Violin 1: Rhythmic motive of a half note tied across a bar line to an eighth note.

Skills reinforced by the work: Navigating chromaticism and changing finger patterns; changing the contact point of the bow; shifting between first and third position in the second violin part; counting and maintaining a steady quarter note pulse through meter changes; bow distribution.

Title: 2. Shlomit

Notes: This duet is named for Shlomit Almog and was composed on November 10th, 1979 in Radicondoli, Italy.

Tempo marking and length: Dotted quarter = 84. The piece opens in 5/8, then goes to 8/8 until it changes to 6/8 near the end. Approximately 45 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Both parts: Technically all in first position; however, shifts to third position may be preferred for navigating tritones and for stylistic purposes.

Left hand: Both parts: Chromaticism; frequent tri-tones, requiring a half-step movement of a finger between two strings.

Bowing: Both parts: Slurring through string crossings; bow distribution. Violin 1: Fast string crossings, Sicilienne bowing.

Rhythm/counting: Both parts: Maintaining steady eighth note pulse through meter changes. Violin 1: Tied notes across bar lines; slight rhythmic variations on repeated melodic motive. Violin 2: 8/8 time signature beamed as 3+3+2.

Skills reinforced by the work: Counting and maintaining rhythmic autonomy; chromaticism and frequent use of tritones; The final four measures are marked as a Siciliana. The second violin part is significantly easier than the first violin part because it is rhythmically repetitive and stays on the G and D strings.

Title: 7. Camilla

Notes: This piece is named for artist Camilla Adami, who was born in Milan in 1935 and currently lives and works in France and Italy.³⁹ The duet was composed on November 27th, 1979 in Radicondoli, Italy.

Tempo marking and length: Quarter note = 84; meter changes between 2/4, 3/8, 5/8, 3/4, 3/8, and 6/8. Approximately 50 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Both parts: First position.

Left hand: Chromaticism; both parts have frequent half step changes in the first and second fingers.

Bowing: Both parts: Slurs; quick transitions between *forte* and *piano*. Violin 2: Repeated rhythmic motive that uses a *jeté* bowstroke.

Rhythm/counting: Both parts: Maintaining a consistent eighth note pulse across numerous meter changes. Violin 1: Ties over bar lines; rests that offset the melodic motive from downbeats to offbeats.

Skills reinforced by the work: Frequent meter changes; differentiating between changing left hand finger patterns, particularly in the first and second fingers. The second violin part is in larger print and is intended for the student while the first violin part is to be played by a more advanced pupil or teacher. The second violin part has simple double stops with an open D in the last three measures of the work.

³⁹ “Biographie Camilla Adami.” *Galerie Popy Arvani*. <http://www.galeriepopyarvani.com/en/previous-exhibitions/193-biographie-raphael-larre-2011.html>

Title: 12. Daniela

Notes: This duet is named for Daniela Rabinovich and was composed on December 18th, 1979 in Radicondoli, Italy.

Tempo marking and length: Quarter note = 82; starts in 4/4 and switches to 3/4 four measures from the end. Approximately 50 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Both parts: First position.

Left hand: Both parts: Chromaticism, with frequent accidentals for first, second, and third fingers. Violin 1: *poco vibrato*.

Bowing: Both parts: Bow distribution, quick dynamic changes between *pp* and *mf*. Violin 1: Marked *verso il ponticello*, or “towards the bridge.”

Rhythm/counting: Both parts: Meter change from 4/4 to 3/4, *poco rallentando* at the end of the piece; dotted rhythms, particularly dotted quarters + two slurred sixteenth notes. Violin 1: Sustained notes over bar lines.

Skills reinforced by the work: Bow distribution; changing accidentals; counting ties; quick dynamic changes. Both parts are intended for students. The first violin part is more rhythmically difficult with rests and long ties.

Title: 17. Leonardo

Notes: This duet is named for Italian musicologist Leonardo Pinzauti and was composed May 29th, 1980 in Radicondoli, Italy. Pinzauti was the original inspiration behind the creation of Berio's *Duetti* when he recommended that Berio write a series of short pieces for students to learn contemporary musical language while developing technical skills on the violin.⁴⁰

Tempo marking and length: Quarter note = 72. In 4/4. Approximately 1 minute, 25 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Violin 1: Can be played in first position but highly chromatic, so shifts to second, third, or fourth position may be useful for the sake of string crossings and expression. Violin 2: First position.

Left hand: Violin 1: Chromaticism.

Bowing: Violin 1: Bow distribution, slurs and ties.

Rhythm/counting: Violin 1: Frequent subdivision changes between triplets and sixteenth notes, lots of syncopation; Violin 2: Dotted quarter + eighth note rhythm in final measure.

Skills reinforced by the work: The second violin part of this duet is technically suitable for beginners in that it repeats an ascending and descending one-octave D major scale in first position. The first violin part is muted and weaves in and out of the scale chromatically and rhythmically, with specific instructions to play *molto espressivo e come parlando, sempre alla punta e vibrando solo ad ogni cambio d'arco*, "very expressive and as if talking, always at the tip and vibrating only at each change of the bow." This piece reinforces ensemble playing in that the student playing the second violin part must remain unwavering by the rhythmic and chromatic complexity executed by the teacher playing the first violin part.

⁴⁰ Galliano, Luciana. "Luciano Berio: Duetti per due Violini." *Universal Edition AG*.

<https://www.universaledition.com/composers-and-works/luciano-berio-54/works/duetti-per-due-violini-2177>

Title: 19. Annie

Notes: This duet is named for Annie Neuburger and was composed on November 10th, 1980, in Radicondoli, Italy. Neuburger was a friend of Berio and served as his agent in France.⁴¹

Tempo marking and length: Dotted half note = 60. In 3/4. Approximately 35 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Violin 1: First position, third position; Violin 2: First, fourth, and seventh positions.

Left hand: Both parts: Chromaticism; Violin 1: Frequent changes between F-sharp and F-natural in first position on the E string; portamento; Violin 2: Repeated descending chromatic scales, *sul G* passage with fast shifting.

Bowing: Both parts: Bow distribution, slurs; Violin 2: Accents on both down and up bows, open string double stops.

Rhythm/counting: Both parts: Waltz feel with frequent cross-rhythms; Violin 1: Beams across bar lines.

Skills reinforced by the work: The second violin part in this duet is intended for the student. There are frequent double and triple stops, but they are all open strings or use first finger against open strings. The first violin part could technically be played by an advanced student since it is primarily in first position, but both parts require a strong sense of rhythmic autonomy. The second violin part also features chromatic scales under slurs and a passage high on the G string.

⁴¹ "Annie Neuburger." *Centro Studi Luciano Berio*. <http://www.lucianoberio.org/annie-neuburger>.

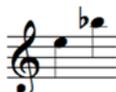
Title: 21. Fiamma

Notes: This duet is named for Italian musicologist Fiamma Nicolodi and was composed on June 28th, 1981 in Radicondoli, Italy.

Tempo marking and length: Quarter note = 84. In 4/4 with a brief, two-measure meter change to 3/4 before returning to 4/4. Approximately 1 minute.

Range:

Violin 1:



Violin 2:



Positions required: Both parts: First position.

Left hand: Both parts: Chromaticism; Violin 1: Portamenti.

Bowing: Both parts: Slurs; Violin 2: Bow distribution, saving bow on tied notes

Rhythm/counting: Both parts: Meter changes from 4/4 to 3/4, ties across bar lines; Violin 1: Syncopation and some dotted figures.

Skills reinforced by the work: The second violin part is intended for the student and can be played entirely in first position on the A string. The piece explores the chromatic possibilities of changing finger patterns after establishing an A minor pentachord. The first eight measures of the piece are all quarter notes; Berio then gradually adds slurred eighth notes with accidentals so the chromatic changes in the left hand get faster.

Title: 23. Franco

Notes: This duet is named for Italian violinist Franco Gulli and was composed on June 19th, 1981 in Radicondoli, Italy.

Tempo marking and length: Quarter note = 106. In 4/4. Approximately 1 minute.

Range:

Violin 1:



Violin 2:



Positions required: Violin 1: Primarily first position with shifts to second or third position to avoid string crossings under slurs. Violin 2: First position.

Left hand: Violin 1: Chromaticism, shifting to avoid using open E; Violin 2: Switching between 4th finger E on the A string and open E.

Bowing: Both parts: Slurs and ties, bow distribution, i.e. using a slower bow on tied notes and half notes; Violin 1: *sul ponticello*.

Rhythm/counting: Both parts: Ties over bar lines.

Skills reinforced by the work: The second violin part is intended for the student and outlines the 1-2 finger pattern in first position on the A string. Berio writes specific fingerings for the note E so the student must switch between using open E and fourth finger with good intonation. The first violin part is highly chromatic and often plays dissonances of a half-step against the second violin's pitches.

Title: 26. Henri

Notes: This duet is named for Henri Pousseur and was composed on June 30th, 1981 in Radicondoli, Italy. Pousseur was a Belgian composer and music theorist who met Berio at the Darmstadt summer music school in the 1950s.⁴²

Tempo marking and length: Come una marcia (quarter note = 96). In 2/4. Approximately 50 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Both parts: First position.

Left hand: Violin 1: Alternating C-sharps and C-naturals in first position on the A string; Violin 2: Left hand pizzicato, alternating E-naturals and E-flats in first position on the D string.

Bowing: Both parts: Slurs.

Rhythm/counting: Both parts: Counting rests as parts alternate.

Skills reinforced by the work: Both parts are intended for students. The first violin part can be played entirely on the A string in first position and is more melodic than the second violin part, which is all on the D string in first position except for open A's that are played *pizzicato*. The second violin part employs rhythmic left hand pizzicato while the right hand bows an open string. Other skills include pizzicato with the bow hand and counting rests throughout the piece.

⁴² Whiting, John. 2009. "Obituary: Henri Pousseur: Avant-Garde Composer Seeking a Synthesis of Sound and Image." *The Guardian*, Jun 11, 35. <https://login.libproxy.uncg.edu/login?url=https://search-proquest-com.libproxy.uncg.edu/docview/244399675?accountid=14604>.

Title: 28. Igor

Notes: This duet is named for composer Igor Stravinsky and was composed on August 12th, 1981 in Radicondoli, Italy.

Tempo marking and length: Quarter note = 92. In 4/4. Approximately 35 seconds.

Range:

Violin 1:



Violin 2:



Positions required: Violin 1: First and fourth positions; Violin 2: first position.

Left hand: Both parts: Grace notes; Violin 1: A harmonic in fourth position.

Bowing: Both parts: Slurs and bowing distribution.

Rhythm/counting: Both parts: Quarter notes, half notes, and eighth notes.

Skills reinforced by the work: Both parts are suitable for beginning students and utilize the 1-2 finger pattern in first position on the A and D strings in the first and second violin parts, respectively. The final measure has a double stop in the second violin part against an open A while the first violin part plays an A harmonic an octave above the open A string. This piece is excellent for practicing a long, smooth *detaché* bow stroke.

CHAPTER V

CONCLUSION

Luciano Berio's *Duetti per due Violini* is a unique, accessible introduction to late twentieth-century music for violin. The pedagogical nature of Berio's *Duetti* makes them ideal for synthesizing fundamental technical skills and ensemble playing. The parts intended for students are often focused on a particular technique such as left hand and right hand pizzicato, matching intonation between fourth fingers and open strings in first position, or simple double stops. A majority of the selected *Duetti* can be played in first position and several of the student parts can be played entirely on one string. The note ranges in each of the violin parts are generally quite small and move largely by step.

The most prevalent technical challenge in Berio's *Duetti* is his frequent use of chromaticism. Good working knowledge of finger patterns and the ability to frequently adjust pitches by half step is essential. Contemporary music in general does not fit into the typical four finger patterns used on the violin, so the value of the *Duetti* lies in challenging students with lots of accidentals. Berio's chromaticism also exposes students to a different harmonic structure and language. Some of the duets, such as *Franco* and *Leonardo*, isolate the chromatic line to the first violin part so the student can focus on one finger pattern. Others, such as *Fiamma*, get increasingly chromatic after establishing a simple scalar pattern in the left hand. While the chromaticism in the *Duetti* may make them seem difficult, Berio typically presents a short melodic motive and then repeatedly

elaborates on it so the musical material feels familiar to the student even as it gets more complicated in the left hand.

Another important skill developed in these duets is a sense of rhythmic autonomy. Slurs and ties appear frequently in the selected *Duetti* and students need a working knowledge of different time signatures and the ability to navigate meter changes. Berio often takes a melodic motive in the first violin part and shifts its repetition by a beat so it is tied across bar lines. His use of ties also makes bow distribution a frequent right hand issue for both parts in these duets. The chromaticism that makes up Berio's harmonic structure also teaches students to remain rhythmically steadfast while the first violin part moves in and out of the second violin line.

The brevity of Berio's *Duetti* makes them ideal for practicing reading skills as part of a violin lesson. Students can feel a sense of accomplishment focusing on tackling a small set of technical skills to play a duet. Because the duets are short and technically focused, teachers can introduce skills and concepts one or two at a time. For instance, *Bela* can be played through initially for notes and rhythms, then with attention to basic shifting to third position, then with regards to stylistic use of the bow with *sul ponticello* and *sul tasto*. Short technical passages can also be isolated when introducing a duet, such as the *jeté* figure in the first two measures of *Camilla*, because they frequently return to make up subsequent motivic material.

Berio's *Duetti per due Violini* offers violin teachers the opportunity to introduce young students to the musical language of a seminal twentieth-century composer in a format that builds on foundational music skills. The variety of technical skills featured

across the ten selected duets gives teachers options in regard to choosing a duet that best suits a student's level and ability. The collaborative element in learning these duets hopefully makes exposure to contemporary violin repertoire a fun venture as opposed to a daunting process.

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APPENDIX A
DMA RECITAL PROGRAMS

Program 1

Julia Reeves
Violin
Rachel Aubuchon, piano

Graduate Recital

Thursday, April 23, 2015
7:30 pm
Organ Hall, Music Building



Program

Passacaglia for Unaccompanied Violin **H.I.F. Biber**
(1644-1704)

Caprice Variations for Unaccompanied Violin (1970) **George Rochberg**
(1918-2005)
1. Allegro energico
5. Poco agitato ma con molto rubato
16. Andante amoroso
17. Poco adagio
46. Bravura; sempre recitando; in the "grand manner"

Slavonic Dance in E minor Op. 46, No. 2 **Antonin Dvorak**
(1841-1904)
arr. Fritz Kreisler

Schön Rosmarin **Fritz Kreisler**
(1875-1962)

Intermission

Sonata No. 9 for Piano and Violin **Ludwig van Beethoven**
in A major, "Kreutzer" (1803) (1770-1827)
Adagio sostenuto-Presto
Andante con Variazioni
Presto

Julia Reeves is a student of Professor Marjorie Bagley

In partial fulfillment of the degree requirements for the
Doctor of Musical Arts in Performance

Program 2

Julia Reeves
violin
Rachel AuBuchon, piano

Graduate Recital

Monday, January 11, 2016
7:30 pm
Organ Hall, Music Building



Progra

Violin Sonata in D major, HWV 371 (1750)

1. Affettuoso
2. Allegro
3. Larghetto
4. Allegro

George Frideric Handel
(1685-1759)

Violin Sonata in G minor, (1917)

1. Allegro vivo
2. Intermède: Fantasque et léger
3. Finale: Très animé

Claude Debussy
(1862-1918)

Intermission

Violin Sonata (1922)

1. Con moto
2. Ballada
3. Allegretto
4. Adagio

Leoš Janáček
(1854-1928)

Zigeunerweisen (Gypsy Airs), Op. 20 (1878)

Pablo de Sarasate
(1844-1908)

Julia Reeves is a student of Professor Marjorie Bagley.

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Program 3

Julia Reeves
violin

Rachel AuBuchon, piano

assisted by:

Marjorie Bagley, violin

Graduate Recital

Friday, March 31, 2017
7:30 pm
Organ Hall, School of Music



Program

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| <p>Sonata in G minor, Op. 5 No. 5 (1700) I. Adagio II. Vivace III. Adagio IV. Vivace V. Giga (Allegro)</p> | <p>Arcangelo Corelli (1653-1713)</p> |
| <p>Sonata No. 1 in G major, Op. 78 (1879) I. Vivace ma non troppo II. Adagio—Piu andante—Adagio III. Allegro molto moderato</p> | <p>Johannes Brahms (1833-1897)</p> |

Intermission

- | | |
|--|---|
| <p>Selections from Duetti per due violini (1979-1983) Bela Shlomit Camilla Marcello Valerio Daniela Henri Igor Annie</p> | <p>Luciano Berio (1925-2003)</p> |
| <p>Elegy for Solo Violin (1944)</p> | <p>Igor Stravinsky (1882-1971)</p> |
| <p>Kaprys polski (Polish Capriccio) (1949)</p> | <p>Grazyna Bacewicz (1909-1969)</p> |

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