During the third Intervention Cycle, I focused on the study and practice of the 3rd Section of Sequenza VIII. My goal being to imagine practice routines adapted to its specific issues.

I. The relationship to the score

Section 3 (page 7, 8) is a combinatory structure. The rapid formulas of 32 notes staccato pp are to be played in an order chosen by the performer (avoiding repetitions) and are brutally interrupted by 3/4 strings chords ff. The global duration of the rapid passages is indicated in graphic proportional notation with chronometric reference. It is impossible to read directly the score as such. So, I made a study score choosing the order of the rapid passages and determining their duration in relationship with the chronometric reference. EX.1

This was before beginning to practice.
Ex 1a (original score) :

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

Repeat, always staccato and pp, the six sections following the suggested order. Another order can be adopted as long as repetitions of the same section (or of the same group of sections) are avoided. The chords must be "released" without preparation within the repeated sections. 
Ex 1b (practice score)
II. The technical issues of this section are:

The chords in themselves which have to be struck in the fastest and loudest possible manner.
During the masterclass with Wibert AERTS (3rd of April 2015) he insisted on the priority when playing this passage, as being the unexpected deflagration character of these chords.
Accordingly, I tried to imagine a practice routine allowing to train pitch accuracy as well as the surprising character of the chords.
I practiced separately the chords and the rapid passages, then the connection from one another both ways: chord -> passage, passage -> chord:
- I. Chords
  - 1) Play each chord several times, trying to improve intonation, speed of attack, dynamics:
     - first careful intonation, taking time for preparation.
     - then gradually maximum speed attack and dynamics looking for the savage character and surprise.
  - 2) Play again the most difficult chords in the same manner.
  - 3) Play the whole succession of chords with the fastest preparation and attack. Record all the time.

  Ex 2 (Working session on chords):

- II. Rapid Passages
  Play each passage as written in my version several times trying to get it the fastest and the lightest possible. Record.

  Ex 3 (Working session on rapid passages):

- III. Transitions
  - 1) Play several times each transition; passage -> chord trying to get it instantaneous and automatic.
  2) Play in the same way each transition; chord -> passage. Record.
  I recorded some of the practice sessions and made sound wave graphics in order to measure the dynamic levels - the most outstanding feature of this section - then, to compare them to the wave sound graphics of Jeanne Marie Conquer’s recording.

  Ex 4 (Working session on transitions):

  Ex 5 (Sound wave graphic - transitions):

![Sound wave graphical representations of transitions]
Ex 5b (Sound wave graphic J.M. Conquer’s recording):

III. Conclusion

Finally, due to the difference of the recording conditions - professionally produced record vs personal zoom mic, the comparison of the two wave sound graphics revealed itself little relevant. So, I completed it with the audio recording personal comparison.

First of all, for an indicated tempo 72 quarter note, Conquer is playing at 80 whereas I am (for the moment) playing at 66 quarter note.

The staccato passages sound more PP in Conquer’s record, even if it is not the image given by the wave sound graphic.

The wave sound graphic showed it is difficult to maintain the PP until the end of the staccato passages - the preparation of the chord induces a crescendo in the 32 notes flow even in Conquer’s recording.

In order to improve this aspect, I will try to practice according to Wibert Aerts’s advice (Masterclass 03/04/15) : practice the staccato move on one string and the change for FFF Chords without preparation, keeping the staccato move until the last moment. This practice routine will help, I think, to concentrate more on the bow alone and on the weight of the arm applied to it, training for the instant change from minimum to maximum (even exaggerated) weight, searching for the “granitique” (Messiaen) quality of sound recommended by Wibert Aerts.
Final Result Outline and last Intervention Cycle:

My artistic goals are:

1. to be able to resolve the technical issues of Sequenza VIII through adapted practice routines.

2. to understand and be able to render its unity in the overall structure in order to be able in the future to play it in concert.

For the last Intervention Cycle, I plan to study the Sequenza VIII as a whole and focus on the elements that build this unity.

I plan to organize my ARP4 lecture on the theme : "The unity of the Sequenza VIII through its generative motive AB"

The played examples will show the transformations of this motive through all the musical parameters and instrumental postures.

I also expect to have one or more masterclasses with Wibert AERTS and play the Sequenza to Monica JORDAN (my former analysis teacher).

Studying Sequenza VIII, the performer has to take decisions in many fields, not only in the structure organisation of Section 3 but also for the whole Sequenza as the phrase arching is open to interpretation in many spots. He becomes part of the composition process. Also, the Sequenza VIII demands exceptional artistic and physical intensity and I feel that studying it has broadened my technique and expression range.