

# **Playing with Autism 1.1**

Encountering Simona Concaro by Her Music

Edited by

Pierluigi Politi and Hanna Shybayeva



Playing with autism 1.1 : encountering Simona Concaro by her music / edited by Pierluigi Politi and Hanna Shybayaeva. - Pavia : Pavia University Press, 2014. - 57 p. ; 30 cm.

(Didattica e formazione)

<http://purl.oclc.org/paviauniversitypress/9788896764978>

ISBN 9788896764961 (print)

ISBN 9788896764978 (ebook PDF)

© 2014 Pavia University Press, Pavia

ISBN: 978-88-96764-96-1

The cover shows “Piano, Simo...” © Enrico Pozzato

Copyediting Stefano Damiani, Umberto Provenzani and Matteo Rocchetti

Publisher Pavia University Press - Edizioni dell’Università degli Studi di Pavia  
Via Luino, 12 - 27100 Pavia (Italia)  
[www.paviauniversitypress.it](http://www.paviauniversitypress.it) - [unipress@unipv.it](mailto:unipress@unipv.it)

Printed by DigitalAndCopy s.a.s., Segrate (MI)  
Printed in Italy

## **Contents / Sommario**

### **Foreword / Prefazione**

Pierluigi Politi .....	7
------------------------	---

### **Transcriptions / Trascrizioni**

Pierluigi Politi e Hanna Shybayeva .....	11
--	----

# 01 .....	12
# 02 .....	16
# 03 .....	17
# 04 .....	20
# 05 .....	21
# 06 .....	22
# 07 .....	24
# 08 .....	25
# 09 .....	26
# 10 .....	28
# 11 .....	30
# 12 .....	32
# 13 .....	33
# 14 .....	36
# 15 .....	39
# 16 .....	40
# 17 .....	41
# 18 .....	44
# 19 .....	45
# 20 .....	46
# 21 .....	48
# 22 .....	50
# 23 .....	52
# 24 .....	53
<i>Addenda</i> .....	54

### **Afterword / Postfazione**

Claudio Perelli .....	56
-----------------------	----

<b>Abstract in Italian</b> .....	59
----------------------------------	----



## Foreword

I met Simona Concaro and her music for the first time in 2005. I had just changed my job, moving from a full-time hospital duty to a mixed teaching-research-clinical one. This new position allowed me spending a couple of hours a week in a recently built farm-community devoted to young adults with autism. The former music therapist had left and I proposed myself to start playing with people there once a week. In a very brief period, a group of under- and postgraduated medical students joined this experience, creating the basis for the Orchestra Invisibile project.

While the development of a flexible and stable jazz group with all other people with autism was quite simple, Simona always maintained her peculiarities and her distinction from the orchestra. Since the beginning, she appeared little involved with the group, waiting for her own turn, alternating her performances to our own ones. Simona looked like a fairly bizarre woman in her forties, with short hair, a restless glance, and a neverending movement. She only appeared at ease when sitting at the piano.

Simona Concaro showed the first features of autism at the age of two, receiving her first diagnosis one year later. At the same time, she approached the piano keyboard spontaneously, and soon developed her own brief original pieces. She has never received a formal musical education, despite some attempts to train her were made at different ages, with no success. According to her parents, her piano compositions have shown very minor modifications over the years. From a clinical point of view, her functional outcome is poor, she has limited social interactions and her speech is absent. Vocal and motor stereotypes are frequent. Despite the apparent gloom of these features, let's open up our ears and mind to her special music.

For the purposes of this book, I met Simona three times during summer 2011, maintaining the Orchestra Invisibile's usual setting (Friday afternoon at 3 p.m.). Each session lasted about 45 minutes, and the end of the session was generally decided by Simona. During the session, Simona was left free to play. I reduced prompts (suggesting or asking her to play) to a minimum. In general, Simona spontaneously alternated playing the piano and walking to and from the music room. During such pauses, I played the piano for a little while; after few minutes, she would return to the piano; only sporadically she accepted to play four hands with me. I videotaped all her performances. Once at home, I cut all her music in short units. I grouped such units, giving the same number (1, 2, 3, etc.) to very similar pieces; I assigned a different letter (e.g.: 1a, 1b, 1c, etc.) to the (possible) different "takes" of the same tune.

Following this work, a total of 24 microcompositions (plus two *addenda*) have been identified. I would suggest they are true compositive units, that the artist put together randomly during her performance. Some of the pieces have been played several times (for example, #02 was played 16 times, with slight variations), whereas some others were performed one time only (#07, 08, 13, 14, 15, 16, 18, 19, 21, 22). Simona's compositions were then transcribed and discussed with the invaluable help of Hanna Shybayeva. I am also grateful to the warm and friendly support of Claudio Perelli.

*Foreword / Prefazione*

Every time a piece of music is being transcribed (one may remember ethnomusicology or jazz solo transcriptions), something doesn't work. Even when the transcriptor is really fond of his job. In the case of Simona Concaro, I believe that no transcription would ever be able to record her soft and uniform touch, her apparent carelessness for expressive intent, her mysterious and always diverse design in putting together the different compositive units she created.

The actual will of expressing oneself and communicating with others has been for long debated (and even denied) in subjects with autism.

We do hope this little book could help in understanding more of this peculiar human condition.

Pierluigi Politi

## Prefazione

Ho conosciuto Simona Concaro e la sua musica nell'autunno del 2005. Dopo molti anni trascorsi come psichiatra ospedaliero ero passato ad una nuova posizione universitaria, che mi consentiva un migliore equilibrio tra clinica, ricerca e insegnamento. Decisi così di investire un pomeriggio alla settimana a Cascina Rossago, una fattoria sociale disegnata appositamente per le esigenze di giovani adulti affetti da autismo. Si era creato un "vuoto" musicale, poiché la musicoterapeuta si era licenziata, trasferendosi altrove. Iniziai così a suonare con alcune di queste persone al ritmo di un pomeriggio alla settimana. Nel giro di pochi mesi un gruppo di studenti in medicina e specializzandi in psichiatria si aggregò con entusiasmo a questa esperienza, ponendo le basi per quella che sarebbe diventata l'Orchestra Invisibile.

La posizione di Simona, rispetto al gruppo, è sempre stata peculiare. La big band cresceva in modo spontaneo e flessibile, coinvolgendo tutte le altre persone con autismo, che venivano a costituirne il nocciolo ritmico. Simona, al contrario, manteneva le sue peculiarità e le sue caratteristiche, senza fondersi col gruppo. Allora come oggi, Simona appare poco coinvolta nei brani dell'Orchestra: aspetta il suo turno e alterna i suoi brani con i nostri (non abbiamo mai capito chi faccia da "spalla" a chi...).

Simona è una quarantenne dall'aspetto un po' strano; ha capelli corti e uno sguardo inquieto, così come il suo movimento, incessante: appare al suo posto soltanto quando siede al pianoforte. Simona Concaro ha mostrato i primi tratti autistici all'età di due anni, ricevendo per la prima volta la diagnosi di autismo l'anno successivo. All'incirca nello stesso periodo, Simona si è avvicinata spontaneamente alla tastiera del pianoforte, sviluppando poco tempo dopo le sue brevi, originali composizioni. I suoi genitori, visto l'interesse e la predisposizione della figlia, hanno comprensibilmente cercato di trasmetterle un'educazione musicale, incontrando il totale disinteresse di Simona. Da un punto di vista clinico, Simona verrebbe descritta nei termini di un quadro severo, con un ridotto funzionamento psicosociale; Simona non utilizza il linguaggio verbale e ha interazioni sociali assai ridotte; presenta inoltre stereotipie vocali e motorie. Se questo ritratto ci sembrasse troppo oscuro, però, proviamo ad ascoltare la luce delle sue composizioni.

Per realizzare questa edizione ho seguito un metodo il più possibile rigoroso. Ho incontrato Simona tre volte durante l'estate 2011, conservando il setting abituale dell'Orchestra Invisibile (il venerdì pomeriggio alle 15), che nel frattempo usufruiva delle sue vacanze estive. Ogni incontro è durato un po' meno di un'ora; Simona decideva spontaneamente quando terminare. Durante l'incontro, Simona era lasciata libera di suonare. Ho ridotto al minimo gli inviti (verbali e non) ad avvicinarsi al pianoforte. In genere, Simona suonava spontaneamente per un po' di tempo (mai più di dieci minuti), alternando la musica a rapide passeggiate avanti e indietro nella stanza, come d'abitudine. Durante queste pause, a mia volta suonavo qualcosa al pianoforte, in genere improvvisando. Dopo pochi minuti, Simona faceva ritorno alla tastiera. In un paio di occasioni soltanto, ha accettato di suonare a quattro mani con me.

Ho videoregistrato tutte le esecuzioni di Simona. Una volta a casa, ho tagliato tutti i brani in piccole unità musicali. Ho quindi raggruppato tali brani, attribuendo lo stesso numero (1, 2, 3,

ecc.) a brani che fossero identici o molto simili, aggiungendo una lettera (1a, 1b, 1c, ecc.) in caso di (possibili) differenti versioni dello stesso brano.

Questo intervento mi ha permesso di identificare 24 microcomposizioni e 2 appendici. Esse sembrano costituire delle vere e proprie unità compositive, che vengono assemblate tra loro, in maniera apparentemente casuale, durante l'esecuzione. Alcuni brani sono stati registrati molte volte (il brano #02, ad esempio, 16 volte, con piccole varianti), altri pezzi sono stati suonati una volta soltanto (#07, 08, 13, 14, 15, 16, 18, 19, 21, 22). Le composizioni di Simona sono state a questo punto trascritte e discusse grazie all'irrinunciabile contributo di Hanna Shybayeva e al prezioso e amichevole supporto di Claudio Perelli.

Ogni trascrizione di un'opera musicale realizzata da terzi (penso all'etnomusicologia o agli assoli dei jazzisti, ad esempio) è uno strumento utile per fissare alcuni aspetti della *téchne*, che comunque travalica quanto può essere colto dalla scrittura, anche quella animata dalle migliori intenzioni. In questo caso, nessun trascritto, neppure il più preciso, potrà mai rendere il tocco morbido e uniforme, quasi indifferente alle dinamiche, di Simona Concaro, e neppure il suo misterioso giustapporre le unità compositive di cui sopra, che ogni volta crea differenti combinazioni delle stesse. L'intenzionalità espressiva e comunicativa dell'autismo – a lungo addirittura negata – rappresenta a tutt'oggi un grande mistero di questa particolare condizione umana.

La mia/nostra speranza è che questa raccolta porti un po' di luce al riguardo.

Pierluigi Politi

## **Transcriptions / *Trascrizioni***

# #01

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA & PIERLUIGI POLITI)

*J=78*

PIANO

1

2

3

4

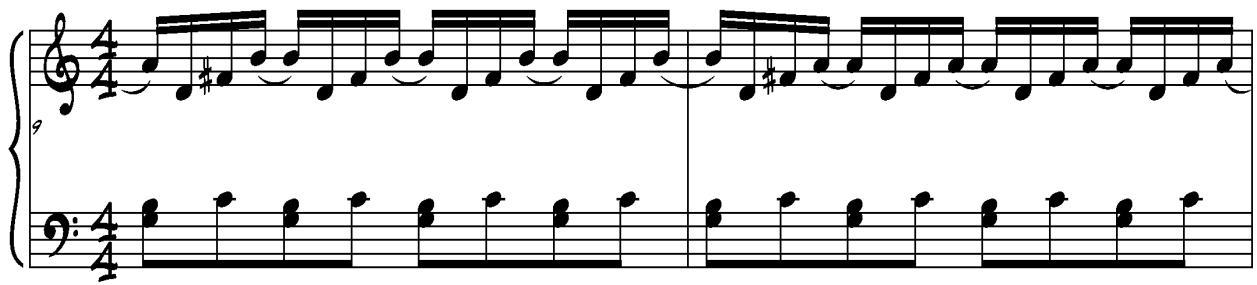
5

6

7

8

9



Musical score page 13, measures 11-12. The top staff shows eighth-note pairs continuing from measure 10. The bottom staff shows quarter notes continuing from measure 10. Measure 11 ends with a bracket under the first four measures of each staff. Measure 12 begins with a new rhythmic pattern on both staves.

Musical score page 13, measures 13-14. The top staff shows eighth-note pairs continuing from measure 12. The bottom staff shows quarter notes continuing from measure 12. Measure 13 ends with a bracket under the first four measures of each staff. Measure 14 begins with a new rhythmic pattern on both staves.

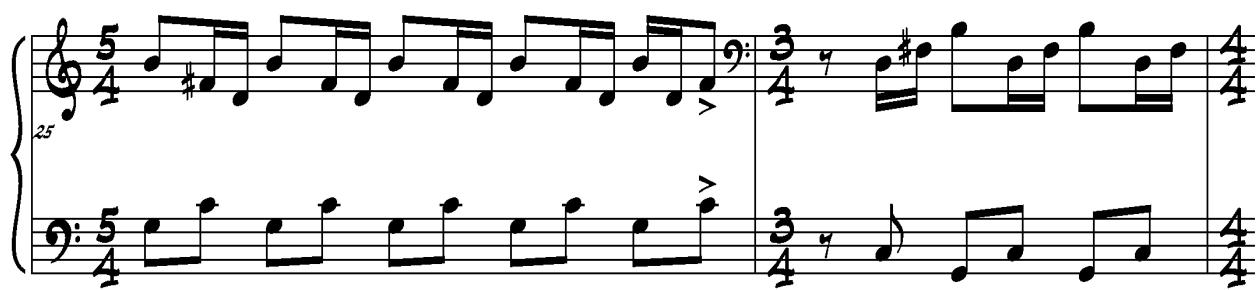
Musical score page 13, measures 15-16. The top staff shows eighth-note pairs continuing from measure 14. The bottom staff shows quarter notes continuing from measure 14. Measure 15 ends with a bracket under the first four measures of each staff. Measure 16 concludes the page.

Musical score page 14, measures 17-18. The score consists of two staves. The top staff uses a treble clef and has a brace spanning both measures. Measure 17 contains eighth-note pairs connected by horizontal stems. Measure 18 begins with a vertical bar line, followed by eighth-note pairs connected by horizontal stems.

Musical score page 14, measures 19-20. The score consists of two staves. The top staff uses a treble clef and has a brace spanning both measures. Measure 19 contains eighth-note pairs connected by horizontal stems. Measure 20 begins with a vertical bar line, followed by eighth-note pairs connected by horizontal stems.

Musical score page 14, measures 21-22. The score consists of two staves. The top staff uses a treble clef and has a brace spanning both measures. Measure 21 contains eighth-note pairs connected by horizontal stems. Measure 22 begins with a vertical bar line, followed by eighth-note pairs connected by horizontal stems.

Musical score page 14, measures 23-24. The score consists of two staves. The top staff uses a treble clef and has a brace spanning both measures. Measure 23 contains eighth-note pairs connected by horizontal stems. Measure 24 begins with a vertical bar line, followed by eighth-note pairs connected by horizontal stems. Measure numbers 5 and 4 are written at the end of each measure.



Musical score for measures 27-28. The score consists of two staves. The top staff is in common time (indicated by a '4') and 4/4 time (indicated by a '4'). It features sixteenth-note patterns. The bottom staff is in common time (indicated by a '4') and 4/4 time (indicated by a '4'). Measure 27 ends with a repeat sign and a bass clef. Measure 28 begins with a bass clef and continues the rhythmic pattern.

Musical score for measures 29-30. The score consists of two staves. The top staff is in common time (indicated by a '4') and 7/8 time (indicated by a '7'). It features sixteenth-note patterns. The bottom staff is in common time (indicated by a '4') and 7/8 time (indicated by a '7'). Measure 29 ends with a repeat sign and a bass clef. Measure 30 begins with a bass clef and continues the rhythmic pattern.

# #02

SIMONA CONCARO  
(TRASCRIZIONE: PIERLUIGI POLITI)

$\text{♩} = 78$

PIANO

♩ = 78

# #03

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA)

$\text{♩} = 80$

PIANO

1 5 9 10

{

13

**Bassoon Part:**

$\text{Bassoon: } \begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$   $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$

**Piano Part:**

$\text{Piano: } \begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$   $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$

{

16

**Bassoon Part:**

$\text{Bassoon: } \begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$   $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$

**Piano Part:**

$\text{Piano: } \begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$   $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$

{

19

**Bassoon Part:**

$\text{Bassoon: } \begin{array}{c} 7 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$   $\begin{array}{c} 7 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$

**Piano Part:**

$\text{Piano: } \begin{array}{c} 7 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$   $\begin{array}{c} 7 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$

{

22

**Bassoon Part:**

$\text{Bassoon: } \begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$   $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Bassoon: } 4 \\ \text{Piano: } 4 \end{array}$

**Piano Part:**

$\text{Piano: } \begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$   $\begin{array}{c} 5 \\ 4 \end{array}$   $\begin{array}{c} \text{Piano: } 4 \\ \text{Bassoon: } 4 \end{array}$

24

Measures 24 and 25 are in common time (4/4). The top staff consists of a basso continuo part with sustained notes and chords. The bottom staff consists of a cello part with eighth-note patterns.

27

Measures 27 and 28 are in common time (4/4). The top staff consists of a basso continuo part with sustained notes and chords. The bottom staff consists of a cello part with eighth-note patterns.

30

Measures 30 and 31 are in common time (4/4). The top staff consists of a basso continuo part with sixteenth-note patterns. The bottom staff consists of a cello part with eighth-note patterns.

34

Measures 34 and 35 are in common time (4/4). The top staff consists of a basso continuo part with sixteenth-note patterns. The bottom staff consists of a cello part with eighth-note patterns.

# #04

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI E HANNA SHYBAYEVA)

$\text{♩} = 96$

PIANO

SEGUE

# #05

SIMONA CONCARO  
(TRASCRIZIONE: PIERLUIGI POLITI)

*J=92*

PIANO

10

# #06

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA)

$\text{♩} = 184$

PIANO

7 7  
8 8  
7 7  
8 8  
2 2

2 2  
4 4  
7 7  
8 8  
2 2  
4 4

8 8  
7 7  
8 8  
2 2  
4 4

9 9  
8 8  
7 7  
8 8  
2 2  
4 4

14

17

21

25

# #07

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI & HANNA SHYBAYEVA)

$\text{♩} = 82$

PIANO

4 4 4 4

5 1 5 1 4 4

8 16 8 16 4 4

4 4 4 4

# #08

Simona Concaro  
(TRASCRIZIONE: Pierluigi Politi)

$\text{♩} = 80$

PIANO

SEGUE

5

3

## #09

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA)

*J=83*

PIANO

Musical score for piano, page 27, measures 10-11. The score consists of two staves. The top staff (treble clef) has a key signature of one flat (B-flat), a tempo of 16th notes per quarter note, and a time signature of 6/4 followed by 1/4. The bottom staff (bass clef) has a key signature of one flat (B-flat), a tempo of 16th notes per quarter note, and a time signature of 6/4 followed by 5/4. The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Musical score for piano, page 27, measures 12-13. The score consists of two staves. The top staff (treble clef) has a key signature of one flat (B-flat), a tempo of 16th notes per quarter note, and a time signature of 5/4 followed by 4/4. The bottom staff (bass clef) has a key signature of one flat (B-flat), a tempo of 16th notes per quarter note, and a time signature of 5/4 followed by 4/4. The music continues with eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Musical score for piano, page 27, measures 14-15. The score consists of two staves. The top staff (treble clef) has a key signature of one flat (B-flat), a tempo of 16th notes per quarter note, and a time signature of 5/4 followed by 4/4. The bottom staff (bass clef) has a key signature of one flat (B-flat), a tempo of 16th notes per quarter note, and a time signature of 5/4 followed by 4/4. The music concludes with eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

# #10

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI & HANNA SHYBAYEVA)

**PIANO**  $\text{♩} = 158$

SEGUE

5

9

13

{

17

Bass clef  
Key signature: one flat  
Bass clef  
Key signature: one flat

{

21

Bass clef  
Key signature: one flat  
Bass clef  
Key signature: one flat

{

25

Treble clef  
Key signature: one flat  
Bass clef  
Key signature: one flat

2  
4

{

29

Treble clef  
Key signature: one flat  
Bass clef  
Key signature: one flat

2  
4

# #11

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA)

$\text{♩} = 90$

PIANO

4/4

1

b

4/4

4/4

1

b

4/4

3/8

4/4

4/4

1

b

4/4

1

10

5/4

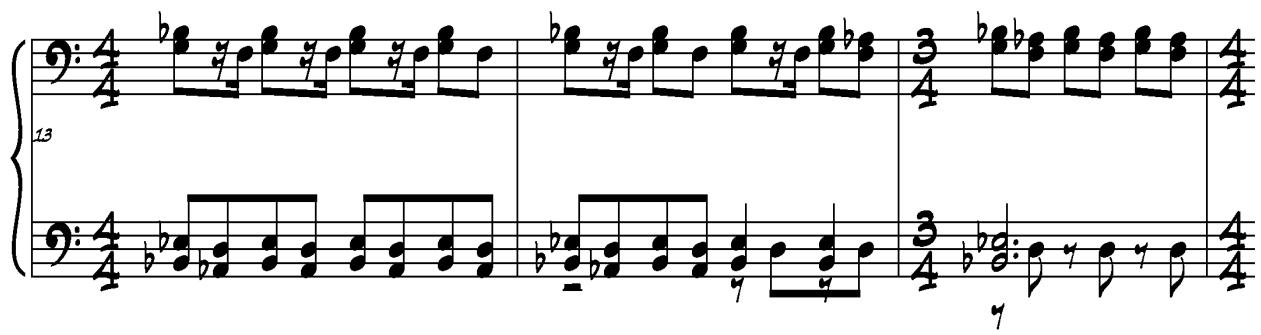
1

4/4

5/4

1

4/4



Musical score page 16. The score consists of two staves. The top staff is in common time (4/4) and has a key signature of one flat. It contains six measures of eighth-note patterns. The bottom staff is also in common time (4/4) and has a key signature of one flat. It contains four measures of eighth-note chords followed by a measure of sixteenth-note chords. Measure numbers 16 and 17 are indicated above the staves.

Musical score page 18. The score consists of two staves. The top staff is in common time (4/4) and has a key signature of one flat. It contains six measures of eighth-note patterns. The bottom staff is also in common time (4/4) and has a key signature of one flat. It contains four measures of eighth-note chords followed by a measure of sixteenth-note chords. Measure numbers 18 and 19 are indicated above the staves.

# #12

SIMONA CONCARO  
(TRASCRIZIONE: PIERLUIGI POLITI)

$\text{♩} = 160$

PIANO

1

5

RIT.

12

# #13

SIMONA CONCARO  
(TRASCRIZIONE: HANNA SHYBAYEVA)

**PIANO**  $\text{♩} = 86$

5      10      11



{ 23

3 5  
4 4

{ 26

3 4  
4 4

{ 28

v  
4 4

# #14

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA)

$\text{♩} = 98$

PIANO

1

2

3

4

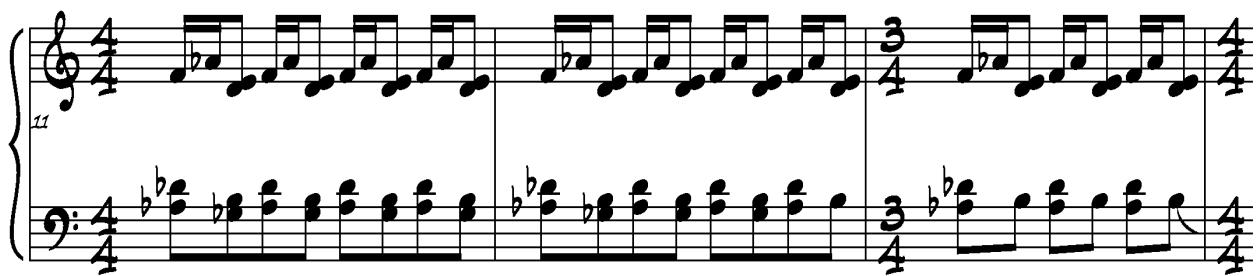
5

6

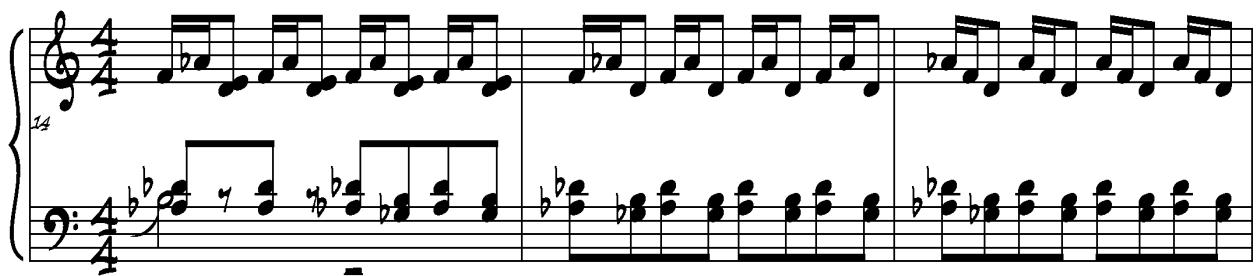
7

8

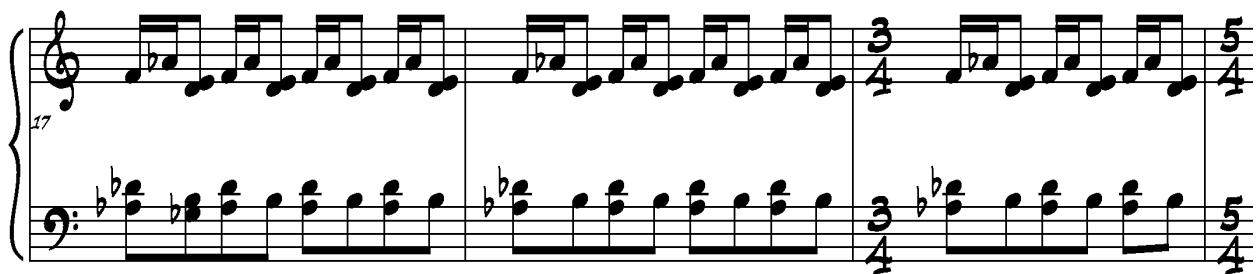
9



Musical score page 11. Treble and bass staves. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.



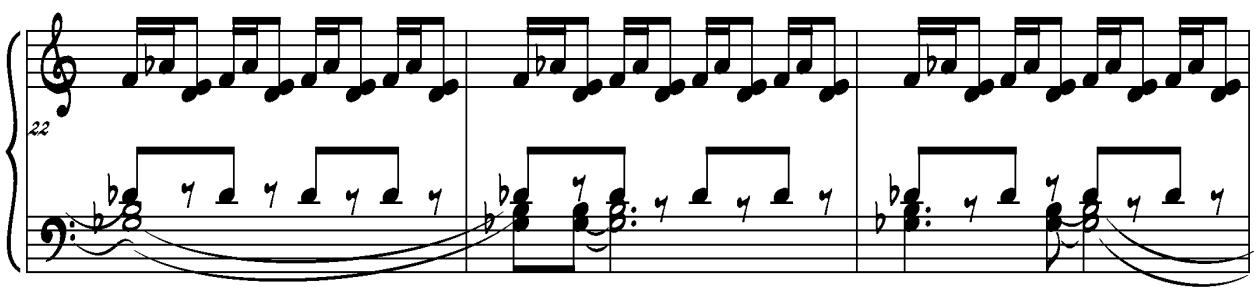
Musical score page 14. Treble and bass staves. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.



Musical score page 17. Treble and bass staves. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.



Musical score page 20. Treble and bass staves. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.



Musical score page 25. Treble clef, key signature of one flat. Measures 25-26 show a bass line with eighth-note pairs and sixteenth-note chords. Measure 27 begins with a treble clef, key signature of one flat, and a 3/4 time signature. It consists of six eighth-note pairs. Measure 28 begins with a bass clef, key signature of one flat, and a 5/4 time signature. It consists of six eighth-note pairs. Measures 29-30 show a bass line with eighth-note pairs and sixteenth-note chords. Measure 31 begins with a treble clef, key signature of one flat, and a 3/4 time signature. It consists of six eighth-note pairs. Measures 32-33 show a bass line with eighth-note pairs and sixteenth-note chords.

Musical score page 28. Treble clef, key signature of one flat. Measures 28-29 show a bass line with eighth-note pairs and sixteenth-note chords. Measure 30 begins with a bass clef, key signature of one flat, and a 5/4 time signature. It consists of six eighth-note pairs. Measures 31-32 show a bass line with eighth-note pairs and sixteenth-note chords. Measure 33 begins with a treble clef, key signature of one flat, and a 4/4 time signature. It consists of six eighth-note pairs. Measures 34-35 show a bass line with eighth-note pairs and sixteenth-note chords.

Musical score page 30. Treble clef, key signature of one flat. Measures 30-31 show a bass line with eighth-note pairs and sixteenth-note chords. Measure 32 begins with a bass clef, key signature of one flat, and a 3/4 time signature. It consists of six eighth-note pairs. Measures 33-34 show a bass line with eighth-note pairs and sixteenth-note chords. Measure 35 begins with a treble clef, key signature of one flat, and a 4/4 time signature. It consists of six eighth-note pairs. Measures 36-37 show a bass line with eighth-note pairs and sixteenth-note chords.

# #15

SIMONA CONCARO  
(TRASCRIZIONE: HANNA SHIBAYEVA)

$\text{♩} = 82$

PIANO

This section shows the first two measures of a piano piece. The top staff is in treble clef and 4/4 time, starting with a rest followed by eighth-note patterns. The bottom staff is in bass clef and 4/4 time, featuring sustained notes and occasional eighth-note chords. Measure 1 ends with a vertical bar line.

This section shows measures 3 and 4 of the piano piece. The top staff continues its eighth-note pattern. The bottom staff maintains its bass line with sustained notes and eighth-note chords. Measure 4 ends with a vertical bar line.

This section shows measures 5 and 6 of the piano piece. The top staff consists of continuous eighth-note patterns. The bottom staff provides harmonic support with sustained notes and eighth-note chords. Measure 6 ends with a vertical bar line.

This section shows measures 7 and 8 of the piano piece. The top staff features eighth-note patterns. The bottom staff continues its bass line with sustained notes and eighth-note chords. Measure 8 ends with a vertical bar line.

# #16

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA E PIERLUIGI POLITI)

$\text{♩} = 84$

PIANO

SEGUE

10

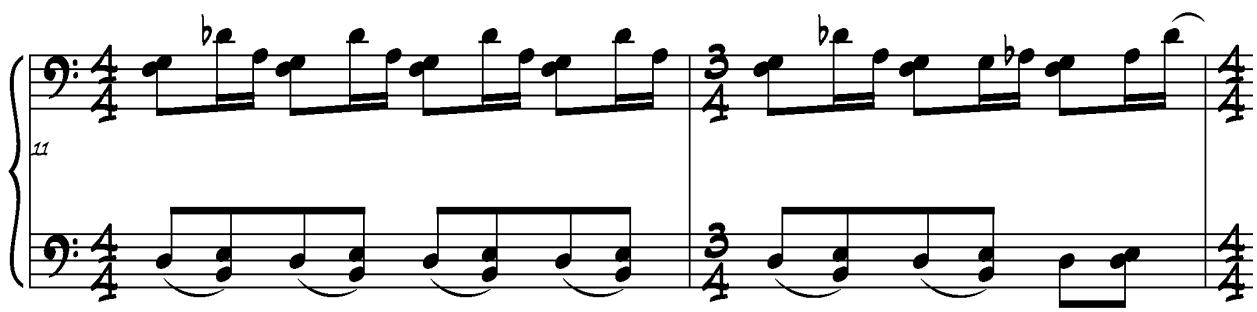
# #17

SIMONA CONCARO  
(TRASCRIZIONE: HANNA SHYBAYEVA)

*J=94*

PIANO

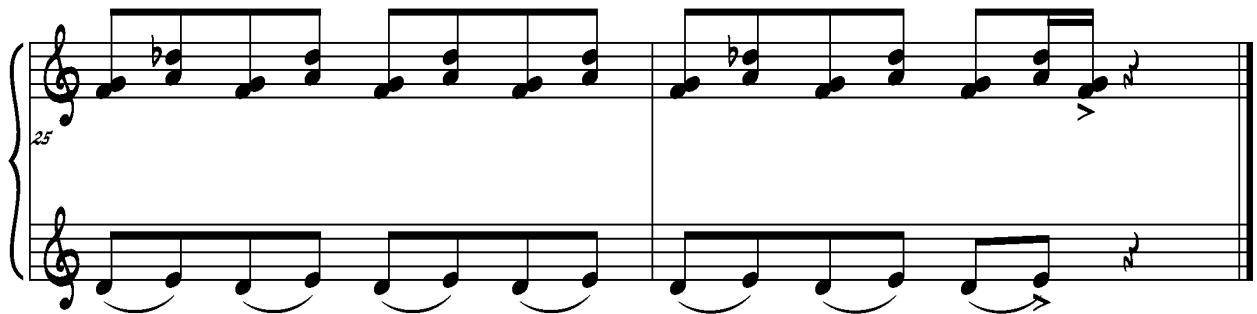
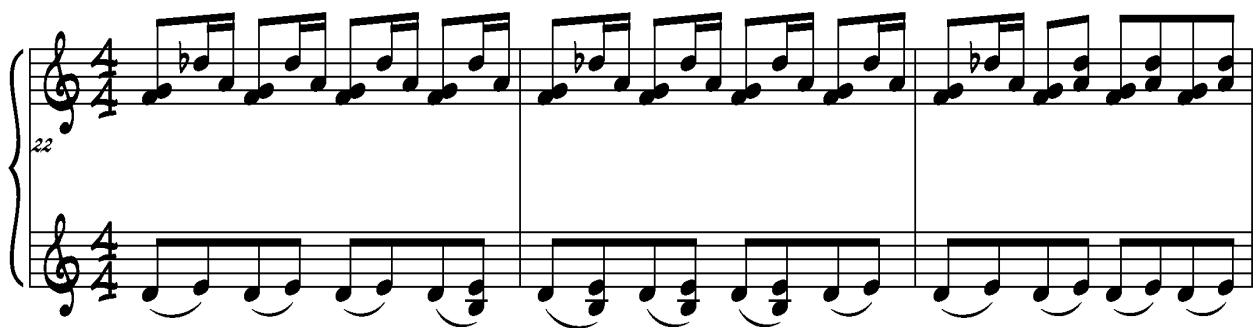
SEGUE



Musical score for page 42, measures 13-14. The score consists of two staves. The top staff is in common time (4/4) and has a bass clef. It features eighth-note patterns with a sharp sign indicating a key signature of one sharp. The bottom staff also has a bass clef and follows the same time signature. Measure 13 begins with a sixteenth-note pattern followed by a quarter note. Measure 14 continues with a sixteenth-note pattern followed by a quarter note.

Musical score for page 42, measures 15-16. The score consists of two staves. The top staff is in common time (4/4) and has a bass clef. It features eighth-note patterns with a sharp sign indicating a key signature of one sharp. The bottom staff also has a bass clef and follows the same time signature. Measure 15 begins with a sixteenth-note pattern followed by a quarter note. Measure 16 continues with a sixteenth-note pattern followed by a quarter note.

Musical score for page 42, measures 17-18. The score consists of two staves. The top staff is in common time (4/4) and has a bass clef. It features eighth-note patterns with a sharp sign indicating a key signature of one sharp. The bottom staff also has a bass clef and follows the same time signature. Measure 17 begins with a sixteenth-note pattern followed by a quarter note. Measure 18 continues with a sixteenth-note pattern followed by a quarter note.



#18

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI E HANNA SHYBAYEVA)

$\text{♩} = 92$

PIANO

# #19

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA & PIERLUIGI POLITI)

$\text{♩} = 94$

PIANO

The sheet music consists of four systems of piano notation. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time (4/4). It features eighth-note chords in the right hand and eighth-note bass notes in the left hand. After two measures, a repeat sign with a '4' above it appears. The second system begins with a bass clef, a key signature of one sharp (F#), and a common time (4/4). It shows eighth-note chords in the right hand and eighth-note bass notes in the left hand. After two measures, another repeat sign with a '4' above it appears. The third system starts with a treble clef, a key signature of one sharp (F#), and a common time (4/4). It features sixteenth-note patterns in the right hand over eighth-note bass notes. The fourth system starts with a bass clef, a key signature of one sharp (F#), and a common time (4/4). It shows sixteenth-note patterns in the right hand over eighth-note bass notes. Measure numbers 1 through 8 are indicated above each system.

# #20

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI & HANNA SHYBAYEVA)

$\text{♩} = 94$

PIANO

{ 13

2 5 3  
4 4 4

{ 16

3 4  
4 4

{ 18

4 4

# #21

SIMONA CONCARO  
(TRASCRIZIONE: HANNA SHYBAYEVA)

*J=80*

PIANO

1

2

3

4

5

6

7

8

9

10

Musical score page 12. The top staff shows a continuous eighth-note pattern in common time (indicated by a 'C'). The bottom staff shows a sustained bass note followed by a repeating eighth-note pattern in common time.

Musical score page 15. The top staff continues the eighth-note pattern from page 12. The bottom staff begins a new pattern starting at measure 15, indicated by a brace and the number 15. The pattern consists of eighth-note chords in common time, followed by a measure in 3/8 time, then another in 3/8 time, and finally a measure in 2/4 time.

Musical score page 17. The top staff starts in 2/4 time, then changes to 4/4 time. The bottom staff starts in 2/4 time with a key signature of one sharp (F#), then changes to 4/4 time with a key signature of two sharps (G#). The instruction "ACCELERANDO E CRESCENDO" is written above the top staff.

# #22

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI E HANNA SHYBAYEVA)

$\text{♩} = 102$

PIANO

The sheet music consists of four systems of piano notation. The first system starts in 4/4 with a treble clef, a key signature of one sharp (F#), and a tempo of  $\text{♩} = 102$ . It features eighth-note patterns in the treble and bass staves. A bracket labeled "PIANO" groups the first two systems. The third system begins with a repeat sign and continues the eighth-note patterns. The fourth system starts with a repeat sign and changes to a common time signature (indicated by a "2" over a "4"). The bass staff shows a continuous eighth-note pattern, while the treble staff has eighth-note pairs.



# #23

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI)

$\text{♩} = 96$

PIANO

SEGUE

# #24

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI & HANNA SHYBAYEVA)

$\text{♩} = 96$

PIANO

A musical score for piano in 3/4 time. The treble clef is on the top line, and the bass clef is on the bottom line. Measure 1: A single note on the top line. Measure 2: Sixteenth-note patterns in 4/4 time. Measure 3: Sixteenth-note patterns in 4/4 time. Measure 4: Sixteenth-note patterns in 4/4 time. Measure 5: Sixteenth-note patterns in 4/4 time, with a dynamic instruction 'SEGUE' above the staff.

A continuation of the musical score for piano. The treble clef is on the top line, and the bass clef is on the bottom line. Measure 5: Sixteenth-note patterns in 3/4 time. Measure 6: Sixteenth-note patterns in 4/4 time. Measure 7: Sixteenth-note patterns in 4/4 time. Measure 8: Sixteenth-note patterns in 4/4 time, ending with a fermata over the last note.

## ADDENDUM (A)

SIMONA CONCARO

(TRASCRIZIONE: PIERLUIGI POLITI)

$\text{♩} = 84$

PIANO

The musical score for Addendum (A) for piano consists of two staves. The top staff is in treble clef and common time (4/4). It contains six measures of eighth-note patterns. The bottom staff is in bass clef and common time (4/4). It contains six measures of eighth-note patterns. The piano dynamic is indicated by a piano symbol.

## ADDENDUM (B)

SIMONA CONCARO

(TRASCRIZIONE: HANNA SHYBAYEVA)

PIANO

The musical score for Addendum (B) for piano consists of two staves. The top staff is in bass clef and common time (4/4). It contains eight measures of eighth-note patterns. The bottom staff is in bass clef and common time (4/4). It contains eight measures of eighth-note patterns. The piano dynamic is indicated by a piano symbol.



“Soft fingers” © Enrico Pozzato

Simona Concaro’s audio recordings are available at Cascina Rossago’s website  
URL: <<http://www.cascinarossago.net>>

*Le registrazioni delle musiche di Simona Concaro possono essere ascoltate  
collegandosi al sito web di Cascina Rossago*  
URL: <<http://www.cascinarossago.net>>

## **Afterword**

When Gigi Politi asked me to write some thoughts about Simona's micro-compositions, I was happy, scared and interested in the idea at the same time.

I met Simona and listened to her piano pieces a few years ago at Cascina Rossago, during the Friday afternoon music session of the Orchestra Invisibile, in which Simona and Gigi are in.

A group of psychiatrists meet each other, every Friday afternoon, in this farm-community of the Oltrepo pavese, with the residents of the farmhouse. There is a wide room, with grand piano, three or four drums, vibraphones, congas and others percussion instruments. The psychiatrists bring with them some brass and wind instruments, such as trumpets, trombones, saxophones and they just play music all together for a couple of hours. Nobody teaches anything to anybody, everybody plays that is it, they communicate in music.

The atmosphere is friendly and relaxed enough to allow some non-verbal patients to say a bunch of things about themselves, the relationship between their lives and the world, just using sounds and rhythms.

Simona plays the piano.

Simona's music is a honest and private gift; she rarely plays, if there is an audience. On the piano, her hands are wise. She created by herself, year after year, a fluent and safe technique, that works for her necessity to communicate. Her compositions are pure, small and hermetic. Her music does not change and it does not solve: it is like boiling water that will never evaporate. Simona is free from the necessity of harmonic resolution, it seems, indeed, that the piano's temperament would be a limit for her. Where does her music go? Listen to it and imagine to be within a spiral that would open the view on other worlds, colors and meanings.

I did so.

Claudio Perelli

## **Postfazione**

Quando Gigi Politi mi ha chiesto di scrivere qualche pensiero sulle microcomposizioni di Simona, mi sono ritrovato – ad un tempo – felice, spaventato e attratto dall’idea.

Ho conosciuto e ascoltato Simona qualche anno fa a Cascina Rossago, durante i venerdì pomeriggio musicali dell’Orchestra Invisibile, di cui Simona e Gigi fanno parte.

Un gruppo di psichiatri si ritrova, ogni venerdì pomeriggio, in questa farm-community dell’Oltrepo pavese, con i residenti della cascina. C’è un’ampia sala, con un piano a coda, tre o quattro batterie, vibrafoni, congas, e altri strumenti a percussione. Gli psichiatri portano con sé alcuni strumenti a fiato, come trombe, tromboni e sassofoni e si improvvisa musica tutti insieme per un paio d’ore. Nessuno insegna nulla a nessuno, si suona e basta, si comunica in musiche.

Il clima è amichevole e rilassato al punto da permettere a pazienti non verbali di dire un sacco di cose riguardo a loro stessi, alla loro relazione con la vita e con il mondo, utilizzando suoni e ritmi.

Simona suona il pianoforte.

La musica di Simona è un gesto sincero, privato; suona di rado, se è presente del pubblico. Sul pianoforte, le sue mani sono sapienti. Ha creato da sé, negli anni, una tecnica fluente e sicura, funzionale esclusivamente alla sua necessità di dire.

Le sue composizioni sono pure, piccole ed ermetiche. La sua musica non diviene, non risolve: è come acqua che bolle senza mai evaporare. Simona è libera dalle necessità di risuzione armonica, sembra anzi che il temperamento del pianoforte le sia di limite. Dove va la sua musica? Ascoltatela ed immaginate di essere all’interno di una spirale che vi apra la visuale su nuovi mondi, nuovi colori e significati.

Io ho fatto così.

Claudio Perelli



**Playing with Autism 1.1**  
**Encountering Simona Concaro by Her Music**

*Edited by Pierluigi Politi and Hanna Shybayeva*

**Abstract in Italian**

Questa pubblicazione raccoglie ventiquattro brani originali per pianoforte, registrati e trascritti fedelmente in notazione musicale corrente da Pierluigi Politi e Hanna Shybayeva. L'autrice, Simona Concaro, è una giovane donna affetta da autismo a basso funzionamento, che vive presso Cascina Rossago, fattoria sociale pensata per le esigenze di persone con autismo, nell'Oltrepo pavese.

Dall'età di tre anni Simona Concaro crea originali composizioni al pianoforte, strumento che ha appreso da sé, rifiutando nel tempo ogni forma di educazione musicale. Nella vita quotidiana, Simona non utilizza il linguaggio verbale e dispone di un'autonomia piuttosto limitata. Le sue musiche, al contrario, contengono interessanti peculiarità – melodiche, armoniche, ritmiche – pur in presenza di elementi iterativi, tipici dello spettro autistico.

**Pierluigi Politi** è Professore di Psichiatria e Responsabile del Laboratorio Autismo dell'Università di Pavia. Nel 2005 ha fondato l'Orchestra Invisibile, riunendo musicisti con autismo, studenti e docenti.

E-mail: pierluigi.politi@unipv.it

**Hanna Shybayeva** è una pianista dall'amplissimo repertorio. Bambina prodigo, ha iniziato la sua carriera concertistica internazionale all'età di undici anni vincendo numerosi premi in Europa e negli Stati Uniti.

E-mail: hshybayeva@hotmail.com

