

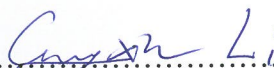
**AN ANALYSIS AND TECHNICAL PERFORMANCE GUIDE TO
LUCIANO BERIO'S SEQUENZA IXB FOR ALTO SAXOPHONE**

GUANGXIN LI

**A THEMATIC PAPER SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF MUSIC
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2016**

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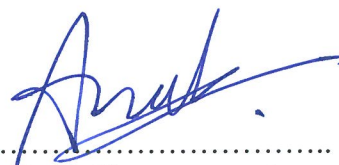
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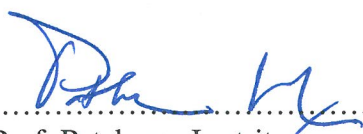
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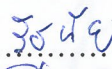
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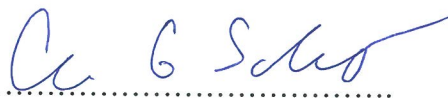
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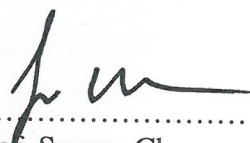
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AN ANALYSIS AND TECHNICAL PERFORMANCE GUIDE TO LUCIANO BERIO'S SEQUENZA IXB FOR ALTO SAXOPHONE

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ABSTRACT

The purpose of this study was to create an analysis and performance guide to Luciano Berio's *Sequenza IXb* for Alto Saxophone. This consisted of: 1) collecting data pertaining to the composer and the background of the work, 2) to create a form and melodic content analyses, 3) to create exercises to assist in practicing the extended technique passages of Berio's *Sequenza IXb*.

The analysis showed that the work can be divided into 3 main sections, each with several subsections. The melodic content analysis showed Berio's use of 4 different tone-rows, as well as dynamic and rhythmic motives present throughout the work.

The performance guide contains two exercises for each of the following extended techniques: sub-tone, altissimo, glissando, and double-tonguing. The exercises were created to help facilitate practicing passages in the music where the extended techniques appear. Detailed explanations accompany each of the exercises, and include issues of technique and stylistic interpretation.

KEY WORDS: MUSIC PERFORMANCE GUIDE/CONTEMPORARY
MUSIC/SAXOPHONE/SEQUENZA IXB/LUCIANO BERIO

43 pages

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Out of the Twentieth century was born a new type of classical music, now referred to as “contemporary music.” The saxophone solo repertoire makes up a significant portion of this music. Contemporary music also makes up a significant percentage of the saxophone repertoire. For those who aim to be professional musicians, there is a need to develop their basic skills in order to study contemporary music (Londeix, 1989).

Nonetheless, many saxophonists are not able to perform contemporary literature due to the fact that there is not enough information to study contemporary music. The nature of contemporary music compositions, as well as new demanding techniques are also factors that cause uncertainty for performers.

Contemporary music is different from classical music, which causes some students to inaccurately interpret the music. First, many contemporary works stretch tonality or abandon it totally. Second, many works have new and unusual notation. Third, many works demand new techniques, commonly referred to as “extended techniques.”

This paper will use Luciano Berio’s *Sequenza IXb* as an example to study this issue. Berio’s *Sequenza IXb* is a good example of most contemporary music in that it requires a new musical interpretation and new skills. The *Sequenza* series has a total of 18 pieces in the series (including transcriptions, adaptations, and arrangements) for different solo instruments and all of them are titled “*Sequenza*.” These 18 music works were written for different solo instruments from the families of piano, voice, woodwinds, brasses, and strings. Seven pieces in the series were written for woodwind instruments and 2 of them were written specifically for saxophone. These 2 works showcase the full capability and functionality of the saxophone. His

aim with these pieces was to express the sequence and to explore the full possibilities of each instrument.

In this study, *IXb* will be used as an example to study contemporary music for saxophone. First, the researcher will collect data on the composer and piece, including historical background and analysis of the work.

Creating a musical analysis is an important step in the process of studying a work. Due to the particularity of contemporary music compositions, a performer may not be able to fully to interpret a work. A good analysis aims to simplify contemporary music, and accordingly the result of analysis may be used to create the exercises to help performers. For the analysis, the researcher will focus on the overall form and melodic content, which includes phrases, dynamics, and rhythmic motives, in order to locate the difficult elements in the work. The researcher will also create exercises to assist in practicing these difficult passages. The exercises will be mainly divided into two parts, the first is warm-up practice, and the second is to develop technique.

1.2 Objectives of the Study

The objectives of this study are:

1. To survey the historical background of Luciano Berio's life and *Sequenza IXb*
2. To analyze Luciano Berio's *Sequenza IXb*
3. To create a technical performance guide for *Sequenza IXb*

1.3 Scope

The scope of this study is to create a summary of the historical background of the composer and his work. It is beyond the scope of this paper to do an in-depth historical survey of these topics. For the analysis, the following will be analyzed: overall form and melodic content, including phrases, dynamics and rhythmic motives. Contemporary analytical techniques will be used, including discussion of tone-rows.

Moreover, the relationships of contemporary music will be explored for better understanding of the work.

1.4 Benefits of the Study

This study can be used to inform students and teachers about the studying and teaching of contemporary music for saxophone. Through the analysis, performers will understand the structure and melodic content of the piece which can lead them to be able to fully interpret the piece. Finally, the performance guide can serve to help performers in practicing the difficult passages that contain extended techniques.

1.5 Definitions

1.5.1 Contemporary music (for saxophone): contemporary music started in the mid-1970s, and includes modernist, postmodern, neoromantic, and pluralist music.

1.5.2 Extended technique: any unconventional, unorthodox, or non-traditional method of playing a musical instrument to obtain unusual sounds or timbres.

Altissimo

Altissimo (Italian) is the uppermost register on the woodwind instruments. Saxophone altissimo is generally considered to be any note that is higher than written high F#, which is considered to be the highest note in the saxophone's regular range.

Double Tongue

For very rapid tonguing, the single "tu" is not sufficient. Saxophonists use double-tonguing ('tu-ku-tu-ku', etc.) for binary rhythms and triple-tonguing ("tu-ku-tu" or "tu-tu-ku") for ternary rhythms.

Subtone

An extremely soft sound can be obtained in the low register with the use of *subtone*. This is created by placing the tongue under the lower lip, or with the tongue lightly touching the reed (as if pronouncing the word "the"). Alternatively, the embouchure can be moved towards the end of the mouthpiece, holding it only with the lips and without pressure from the teeth.

Glissando

Glissando is a slide from one pitch to another. It is an Italianized musical term derived from the French word *glisser*, meaning to glide. There are 2 ways to play glissando. The first is for large intervals and is done by changing fingerings rapidly. The second is for small intervals and is done by the relaxing and tightening the lower lip muscles.

1.5.3 *Sequenza*: *Sequenza* (Italian for sequence) is the name created by Luciano Berio for his series of contemporary works for solo instruments.

CHAPTER II

LITERATURE REVIEW

2.1 Background of Luciano Berio

The chapter describes the life of Berio, including his major life events and career. The most important book to detail this information was written by Osmond (1991) and describes, in detail, Berio's work from each time period.

Luciano Berio was born in Oneglia, Italy, on October 24, 1925. He died in Rome on May 27, 2003. Berio is a very important composer in the second half of the 20th century, writing music in several styles, including serialism, electronic music, and experimental music. Berio often used the "collage" technique, a unique technique that borrows small clips of musical content from other composers or imitates characteristics of their music. He has therefore been called the "Rossini of Avant-Garde Music." In addition, he was always committed to the traditional Italian opera. He adapted several famous operas, for example *Vor, wahren, nach Zaide* by Mozart in 1995 and *Turandot* by Puccini in 2001 (Osmond, 1991).

The researcher Gerhard (2009) also wrote a detailed time list of Berio's life, introducing each period of his life. This includes his life, education and family information, as well as awards and honors information. Berio's life, education, and family information is shown in the table 2.1. Berio's awards and honors are shown in table 2.2.

Table 2.1 *Luciano Berio's Life, Education and Family Information*

Year	Event	Place
1925	Born on 24 October	Oneglia, Italy
1930	Father and grandfather started teaching him basic knowledge in music	Oneglia, Italy
1946	Studied music at the Conservatorio di Musica	Milan
1950	Married singer Cathy Berberian	Rome
1951	Received diploma in composition	Milan
1953	Birth of his first daughter, Cristina	New York
1962	Divorced Cathy Berberian	New York
1965	Married psychologist Susan Oyama	Oakland, California
1966	Birth of his second daughter, Marina	Oakland, California
1968	Birth of his first boy (third child), Stefano	Oakland, California
1972	Divorced Susan Oyama	Rome
1977	Married musicologist Talia Pecker	Rome
1978	Birth of his second boy (fourth child), Daniel	Milan
1980	Birth of his third boy (fifth child), Jonathan	Milan
2003	Passes away on May 27 in hospital	Rome

Table 2.2 *Luciano Berio's Awards and Honors*

Year	Event	Place
1980	Awarded the degree <i>Honoris Causa</i> by the City University	London
1989	Awarded the <i>Ernst von Siemens</i> prize	Munich
1991	Awarded the Wolf Foundation prize	Jerusalem
1995	Awarded the <i>Leone d'Oro alla Carriera</i> prize by the Biennale di Venezia	Venice
1996	Awarded the <i>Imperial Prize</i> for the Arts by the Emperor of Japan. Monographic festival for <i>Luciano Berio</i>	Tokyo Milan
1997	Monographic festival for <i>Luciano Berio</i>	Paris
1998	Monographic festival for <i>Luciano Berio</i>	Schleswig
2000	Degree <i>Honoris Causa</i> from the Università di Bologna	Rome
2001	Artistic Director of the European project <i>The Art of Fugue</i>	Rome
2002	Inauguration in Rome of the Auditorium <i>Parco della Musica, Accademia di Santa Cecilia</i>	Rome

Regarding the career of Luciano Berio, the books by Osmond (1991) and Kuo (2007) serve as good sources of information. A summary of this information is shown in table 2.3

Table 2.3 *Luciano Berio's Career*

Year(s)	Event	Place
1954-1956	Berio, with Roberto Leydi and Bruno Maderna, makes first studio for electro-acoustic music in Italy	Milan, Italy
1956-1958	Publication of the journal <i>Incontri Musicali</i>	Milan
1960	Teaches composition at Tanglewood	Massachusetts
1961	Teaches composition Courses at the Dartington Summer School	Totnes, Devon
1962-1965	Teaches at Mills College	Oakland, California
1965-1972	Teaches at the Juilliard School, where in 1967 he founds the Juilliard Ensemble, focuses on contemporary music	New York
1974	Founded IRCAM electronic music studio	Paris
1975-1984	Artistic director of the Israel Chamber Orchestra	Jerusalem
1976-1986	Artistic director of the Filarmonica Romana	Rome
1984-1986	Guest Artistic Director of the Maggio Musicale Fiorentino	Florence
1987	Founded the Centro Tempo Reale	Florence
1989-1991	Artistic Director of Accademia Nazionale di Santa Cecilia	Florence
1992-1996	Founding member of the Académie Universelle des Cultures	Paris
1993-1996	Norton Professor of Poetry at Harvard University	Cambridge, Massachusetts
2002-2003	Inauguration in Rome of the Auditorium Parco della Musica, Accademia di Santa Cecilia	Rome

2.2 Historical Background of Sequenza IXb

The *Sequenza* series contains a total of 18 pieces (including transcriptions, adaptations, and arrangements) for different solo instruments and all of them are titled “Sequenza.” These 18 musical works were written for instruments in the families of piano, voice, woodwinds, brasses, and strings. Seven of the series were written for the woodwind family and 2 of them specifically for saxophone (Cremaschi, 2006). The details of the *Sequenza* series is shown in table 2.4:

Table 2.4 *Details of the Sequenza Series (Including Transcriptions, Adaptations, and Arrangements)*

Work Title	Instrument	First Premiered	Year
<i>Sequenza I</i>	Flute	Severino Gazzelloni	1958
<i>Sequenza II</i>	Harp	Francis Pierre	1963
<i>Sequenza III</i>	Voice	Radio Bremen	1966
<i>Sequenza IV</i>	Piano	Jocy de Corvalho	1966
<i>Sequenza V</i>	Trombone	Benny Sluchin	1965
<i>Sequenza VI</i>	Viola	Christophe Desjardins	1967
<i>Sequenza VII</i>	Oboe	Heinz Holliger	1969
<i>Sequenza VIIIb</i>	Soprano Saxophone	Claude Delangle	1993
<i>Sequenza VIII</i>	Violin	Jeanne-Marie Conquer	1976
<i>Sequenza IXa</i>	Clarinet	Michel Arrignon	1980
<i>Sequenza IXb</i>	Alto Saxophone	Iwan Roth	1980
<i>Sequenza IXc</i>	Bass Clarinet	Hugo Queiros	2006
<i>Sequenza X</i>	Trumpet	Thomas Stevens	1984
<i>Sequenza XI</i>	Guitar	Eliot Fisk	1982
<i>Sequenza XII</i>	Bassoon	Pascal Gallois	1995
<i>Sequenza XIII</i>	Accordion	Teodoro Anzellotti	1995
<i>SequenzaXIVa</i>	Cello	Rohan de Saram	2002
<i>Sequenza XIVb</i>	Double Bass	Stefano Scodanibbio	2004

Sequenza is a series of experimental works. Berio's aim was to explore the full possibilities of each instrument. From the 2 works that he wrote for saxophone, the saxophone fully presents its capability and functionality (Cremaschi 2006).

Sequenza IXb is the first of the 2 *Sequenza* series pieces written for saxophone and is a significant work. Iwan Roth, the person who premiered the work, made a video interview (2015) that detailed historical background of *Sequenza IXb*, which includes its musical origins and composition, reworking, and premiere.

According to the statement of Iwan Roth, Berio originally wrote the piece, *Chemins V* for "clarinet digital filter," using a real-time processor that creates effects based on the acoustic model of clarinet. However, the composer didn't like the piece and would like to remove it from his catalogue. Berio offered the score to Iwan Roth to work with it. Roth then did an arrangement of the composition for saxophone and made a recording. Berio was very pleased with the result and then programmed its premiere in 1980. Berio then adopted the composition into his series of *Sequenza* compositions.

2.3 Existing Analyses of Sequenza IXb

Helton (1996) conducted an extensive research on the *Sequenza* series, including analyzing the form, pitches used, and additional performance markings of all pieces in the series. According to his analysis, the *Sequenza IXb* can be divided into 3 main sections (Helton, 1996).

The first section is from beginning to the end of page 3. The second section is from the beginning of page 4 to the fermata on page 7. The last section is from letter R (after the fermata) to the end of the work.

One of the composition techniques Berio uses in © is he repeats the 6-note series several times in different octaves. The same pitches, B-G-C-F#-F-D appear the in the same order but individually spread in different octaves each time. The first composition technique of *Sequenza IXb* is shown in figure 2.1.



Figure 2.1. First compositional technique of *Sequenza IXb*.

Eric Nestler (2009) points out Berio's other compositional technic. Berio reduces the notes and beats in both pitch and rhythm one by one in each phrase, hence creating a melody that repeats the elements but avoids dullness. In the first phrase the tone row is presented D#, C#, A, E, and in the second the D# is removed and the third, C# and so forth. The second compositional technique of *Sequenza IXb* is shown in figure 2.2.

Figure 2.2. Second compositional technique of *Sequenza IXb*.

2.4 General Extended Techniques

Contemporary music often contains performance techniques outside of the standard performance techniques. These techniques are usually referred to as “extended techniques.” In *Sequenza IXb* there are four main extended techniques that appear, as follows: altissimo, double tonguing, subtone, and glissando. The saxophonists Rousseau (2002), Rascher (1977), Londeix (1989), Teal (1963), Ingham (1999), and Londeix (1997) all wrote methods on how to practice and perform these general extended techniques.

Adolph Sax, the inventor of saxophone, performed a lot of research on the design and concept of woodwind and brass instruments. The saxophone has a unique timbre and dynamic level that opens many possibilities for composers of contemporary music. Since the late Romantic period, the saxophone has become a very popular musical instrument to compose contemporary works for. A discussion of how to play the 4 previously mentioned extended techniques is as follows, as it appears in the relevant literature.

Altissimo

There are generally 2 ways of playing altissimo. The first is with using a fingering chart. The most famous fingering chart was written by Rousseau (2002). He also makes reference to air-stream direction and air pressure, although there is little mention of tongue position.

The second way to play altissimo is to use the tongue to change the air direction, which can change the notes. Using this second method, some professionals are able to play many altissimo note by using a single fingering. When using this method, Rasher (1977) showed the importance of overtone study, but without a full discussion of oral cavity awareness.

When comparing the methods by Rousseau (2002) and Rasher (1977), the Rousseau method seems to be more practical in contemporary music. According to Rasher, the playing of natural overtones needs to focus on ear and embouchure training. Also, the fingering chart seems to depend on performer experience. In “top-tone,” Rasher provides a lot of exercises, with the purpose to practice to achieve “the ear of the mind.” On the other hand, the Rousseau method is more simplified and clear because of the well-written fingering chart, which covers all saxophones. Rasher’s fingering chart was only written for alto saxophone.

Double Tonguing

For double tonguing, there is relatively little literature about this technique. Marcus Weiss and Giorgio Netti in *The Techniques of Saxophone Playing* (2010) devote only two short sentences to it, as an overview of their experience on this technique. Londeix doesn’t mention it at all in his literature. Michat’s writing provides more description on how to play this technique in different registers using a corresponding method of pronunciation. For example, one should use “d-g-d-g” for the middle register, “t-k-t-k” for the lower register, and “d-y-d-y” for the upper register (Giorgio, Marcus 2010).

According to Larry Teal (1963) and Michat (2010), they consider the attack and release process of the tongue movement that will affect the tone-quality. Larry Teal, in *Saxophone Arts*, discusses a method for learning double tonguing. Preliminary practice should start from slow to fast, using the “ku” syllable to complete the single tongue. This single tongue sound should be compared with the single tongue

“tu” syllable, keeping the jaw movement in the same position, to guarantee the stability of air flow. The next step is to alternate the “tu” and “ku” syllables (Teal 1963).

Subtone

An extremely soft sound can be obtained in the low register with the use of *subtone*. This is created by placing the tongue under the lower lip, or with the tongue lightly touching the reed (as if pronouncing the word “the”). Alternatively, the embouchure can be moved towards the end of the mouthpiece, holding it only with the lips and without pressure from the teeth (Ingham 1999).

Glissando

A glissando can be produced either with the lips and oral cavity or by gradual movement of the keys. It can be wide in the high register (up to the sixth harmonic) but is restricted in the lower register where it is less than a semitone. It is difficult to change registers when producing a glissando by key movement (Ingham 1999).

CHAPTER III

METHODOLOGY

3.1 Data Collection

The data collection includes the historical background of the composer and the piece, and also includes existing analyses and extended techniques in general. Through learning the background of the composer, one can create a summary of his style of music. This will help to improve with the interpretation of the piece, which is contemporary music. For the compositional style, the composer biography is not sufficient to explain his music. Insight into the background of the specific piece of music is inevitable. In addition, when a performer has an inadequate knowledge and experience with the piece, existing analyses can be very helpful. They can assist students and teachers to better understand the structure of the work, which can lead to the development of interpretation ideas. Extended techniques are probably the most difficult aspect of performing contemporary music, largely because the techniques require skills that are outside of normal performance technique and skills. There is currently a large amount of information pertaining to the performance of extended techniques on saxophone.

3.2 Analysis

This analysis will primarily discuss the overall form of the work. Also discussed will be the melodic content, which includes melodies, tempos, dynamics, and rhythmic motives. This analysis will help in understanding the piece in general, which can lead to ideas in interpretation and a better planned performance.

3.3 Selected Extended Technique Passages

The researcher will use the existing literature to view the extended technique passages of *Sequenza IXb*. The extended technique passages appear several times in this piece. The researcher will select examples from the music that contain representative uses of the extended techniques.

3.4 Creation of the Performance Guide

This study will provide a performance guide for Berio's *Sequenza IXb* for alto saxophone. The piece features many extended techniques, including sub-tone, altissimo, glissando, and double tonguing. This performance guide focuses mostly on the performance of these extended techniques. Two exercises will be written to assist practice and perform the extended techniques in each of the selected passages. The exercises will be written using the Londeix method to create the exercises. The exercises do not use complicated melodic content, but do follow the material in *Sequenza IXb*.

The exercises will assist performers on how to study and practice the extended technique passages of *Sequenza IXb*, which can be transferred to other contemporary pieces.

CHAPTER IV

ANALYSIS

Luciano Berio's *Sequenza IXb* can be divided into three large sections. The introduction previews the entire piece as most of the musical ideas are foreshadowed in it. The following sections present the materials in the introduction with more detail.

This analysis will discuss mainly about the form. Also discussed will be melodic content, including phrases, tempo, dynamics, and rhythmic motives to support this analysis. The researcher will also discuss the characteristics of those factors.

This analysis will use the published version of Luciano Berio's *Sequenza IXb* for solo alto saxophone, Universal Edition, Vienna, 1980.

Sequenza IXb is divided into three large sections (Halfyard 2007). In the first section there is the primary compositional material. In the second section some new material appears, but with a more complicated structure. The last section uses the same materials as before but by transformation.

The three sections are as followed:

Section I	Beginning to E
Section II	E to R
Section III	R to end

4.1 Section I Analysis of Sequenza IXb

The first section starts from the beginning to the end of page 3. The first section contains the principle compositional material. Much of this material is used repeatedly here.

Section I as followed:

Introduction	Beginning to A
--------------	-------------------------

Section a	☐ to the end of page 1
Section b	Top to stave 3 of page 2
Transition 1	Stave 4 and 5 of page 2
Section c	Stave 6 of page 2 to ☐
Transition 2	☐ to the fermata on stave 6
Closing	Stave 6 to the end of page 3

Introduction

In the introduction section the material and manipulated composition techniques are fully reflected throughout of the piece. Also, Berio presents the main pitches in four phrases, which are tone rows, ended with a fermatas which represents the main pitches. The first row uses the following notes: B-C-C#-D-F-F#-A-A#.

In the introduction, the method Berio uses is to arrange the selected pitches in a certain order to create melodies. This can be seen in figure 4.1.



Figure 4.1. Main pitches of the introduction.

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Berio uses fermatas to present the main pitches in the tone row collection at the end of each phrase. The first and third fermata last for 10 seconds. The other two are 8 seconds. This can be seen in figure 4.2



Figure 4.2. Fermata sequence of the introduction.

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Section a

The “a” section seems to consist of four sentences. There are 6 rhythmic patterns which are used throughout the section. They are triplets, dotted sixteenth with thirty-second note, and others as can be seen in the following example. Similar to the introduction, fermatas appear in this section. The rhythmic motives are shown in figure 4.3.



Figure 4.3. Common rhythmic motives.

Section b

The “b” section starts from the top of page 2 until the stave 3. Also in this section there are four phrases, with the above-mentioned rhythmic motives used throughout the section. For dynamics Berio makes a contrast from *mezzo piano* to *mezzo forte*. Moreover, in the next section the dynamic contrast is greater.

led up and there are jumping intervals. The intervals follows the chromatic scale: F- F#- G- G#. The performer should concentrate on this transformation. This passage is shown in Figure 4.6.

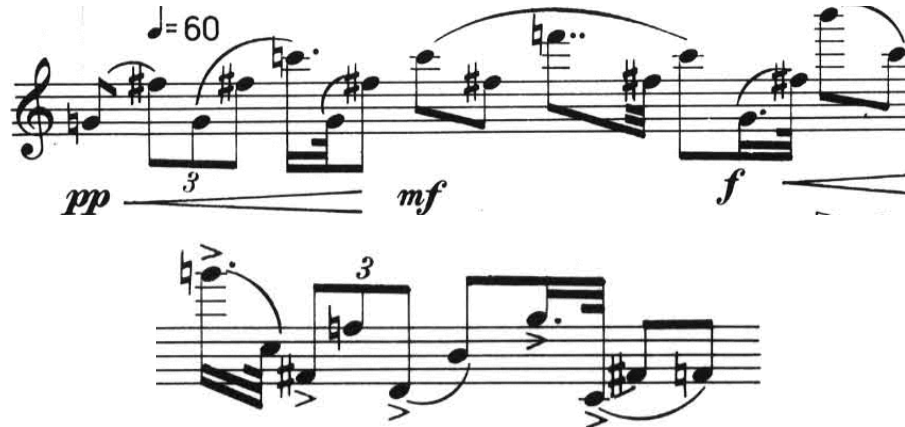


Figure 4.6. Rhythmic sequence transformation of the “c” section.

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Ending section

The last section consists of fast grace notes played as a chromatic scale up and down. The scales should be played very fast for 7 seconds, followed by a small *rallentando* of the scale speed until the total time reaches 10 seconds. The scale is shown in Figure 4.7.

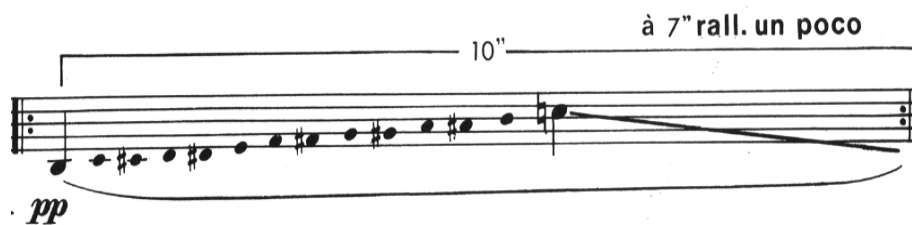


Figure 4.7. Chromatic scale of the ending section.

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4.2 Section II Analysis of Sequenza IXb

Section II can be divided into three sections which starts from page 4 until the end of page 7. This section fully shows the aim of Berio to create a piece that pushes the capabilities of the instrument. Most of the extend techniques and other sequences of rhythm and dynamics appear in this section.

Section II is as follows:

Section d	Top of page 4 to \boxplus
Section e	\boxplus to \boxtimes
Section f	\boxtimes to the end of page 7

Section d

In this section the special feature is the fast repeated staccato notes. Berio uses this new material which implies a new section starts. After each time the staccato is played the phrases continue to make a statement with rhythmic patterns that appeared previously. This is shown in Figure 4.8



Figure 4.8. Grace note motive of section II.

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A new tone row appears here. Here Berio also uses four phrases to present it. The pitches are:

B-C-C#-D-F#-G-G#

Section e

In this section is a transition. Berio provides two new materials here. One of the materials is *bisbigliando* (tremolo). In this section Berio also provides new pitch material, which is present throughout the entire section. The “f” section also uses this material to make development. The new pitch material is shown in Figure 4.9.

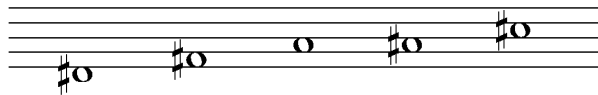


Figure 4.9. Pitch field of section “e”.

Section f

In the “f” section a new design is introduced. Berio composed several short melodic fragments played with alternation of fast and slow tempos. In the following figure the blocks show the tempo changes.

Figure 4.10. Tempo sequence conversation of section “F”.

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4.3 Section III Analysis of Sequenza IXb

In the final section Berio provides new materials and manipulates it. He uses the pitches A-A#-C#-D# to compose a series of melodies that appear on page 8 and 9. The rhythmic pattern that is composed mainly in 32nd notes re-appears in several places. The new pitches and rhythmic motives can be seen in figure 4.11.

The image displays two musical score excerpts. The top excerpt, labeled (R), is divided into two sections: 'Pitch Field' and 'rhythm motive'. The 'Pitch Field' section starts with a tempo of ♩ = 60 and a dynamic of *p*. The 'rhythm motive' section begins with an acceleration ('accel.') to a tempo of ♩ = 96, marked with a dynamic of *pp*. This section includes a triplet of eighth notes and a final triplet of eighth notes with a fermata, marked with a dynamic of *fff* (senza vibr.). The bottom excerpt, labeled (Y), is titled 'Pitch Field and Motive' and shows a continuous melodic line with a dynamic of *p* that transitions to *f*. It features several triplet markings over eighth notes.

Figure 4.11. Pitch-classes and rhythmic motives of section III.

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The work ends with several phrases with wide dramatic dynamic changes. An occasional insertion of a fermata on high F happens in a surprise manner at the end of a few phrases. The ending is shown in Figure 4.12.

The figure shows three staves of musical notation for the ending of a piece. The first staff includes a circled '9'' above a note, a circled 'Z' above a note, and a dynamic marking of *ppp*. Below the staff is a dynamic range box: **Dynamic** *sf-mf* *f* *p*. The second staff features a circled 'Grace note' above a note, a *ppp* dynamic marking, a 'Pitch Field' box containing notes with dynamics *sf-mf sf-mf sf-mf p*, and a 'Rhythm Motive' box containing notes with a *pp* dynamic marking. The third staff has a tempo marking of ♩ = 96, a 'tratt. Rhythm Motive' box with notes and a *ppp* dynamic marking, and two diamond-shaped annotations above notes with dynamics *mf* and *ppp*. The bottom right corner contains the text 'Radicondoli Aprile 1980'.

Figure 4.12. Piece ending.

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In summary, this piece can be divided into three large sections, each with several subsections. The introduction previews the material from the entire piece as all the ideas are foreshadowed in it. The following sections present the materials in the introduction with more detail.

CHAPTER V

PERFORMANCE GUIDE FOR SEQUENZA IXB

This chapter provides a performance guide for Berio's *Sequenza IXb* for alto saxophone. This piece features many extended techniques, including subtone, altissimo, glissando, and double tonguing. Here the researcher focused mostly on these extended techniques. Two exercises were designed to help the player to practice and perform each of the extended techniques that occur in the discussed passages from Berio's piece.

5.1 Selected Passages

Through studying the literature review and the author's own experience, the researcher selected several passages in the piece which contain extended techniques. According to Osmond (1991), Halfyard (2007), and Roth (2015), these books or video clips point out four kinds of extended technique passages in *Sequenza IXb*. They include subtone, altissimo, glissando, and double tonguing. These resources also suggest some methods to practice.

The passages that contain extended techniques appear several times in the piece. The researcher selected the passages by the order of the appearance of the extended techniques. The selected passages are shown in table 5.1.

Table 5.1 *Selected Passages*

Passage #	Passage Location	Extended Technique	Notes
Passage I	Beginning to A section	Subtone	The performer should follow the indicated duration when playing.

Table 5.1 *Selected Passages (cont.)*

Passage #	Passage Location	Extended Technique	Notes
Passage II	☐ to ☐ section	Altissimo	The world premiere has no altissimo notes
Passage III	☐ and ☐ sections	Glissando	In section ☐, some performers add wrong notes here
Passage IV	☐ section	Double tongue	After the double tonguing passage it is difficult to control tone quality

5.2 Extended Technique Passages and Created Exercises

Passage I

Passage I contains a lot of pianissimo dynamics. Here Berio asks for an extremely soft dynamic. Performers may play subtone to carry the pianissimo fermata passages of this piece (Roth, 2015). The subtone is an extremely soft sound that is generated by using the large inside area of the lower lip to touch the reed or by having the tongue tip touch the reed lightly. In the first example, from the beginning to ☐, Berio wrote many wide intervals which ends with a fermata. In addition to mastering these intervals, the performer has to work on the low register to play very softly. This passage is shown in figure 5.1.



Figure 5.1. Passage I – Subtone notes with fermata from the introduction section.

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Exercise #1 for Passage I

The first exercise was created to help practice tone production in the low register. Starting from middle C, the line gradually descends using the pattern shown in figure 5.2. Notice that the intervals get wider and wider at the half note. In this exercise the main focus is on the tone production of the subtone in the low register. The player should play it in a slow tempo so that it will help him/her to feel the process of how saxophonists handle the control of the resistance from the air support while evolving from different registers. The exercise is shown in figure 5.2.

Figure 5.2 shows the musical score for Exercise #1 for passage I. The tempo is marked as ♩=60. The score consists of two staves. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The key signature is one flat (Bb) and the time signature is 4/4. The dynamics are marked as follows: *p* (piano) for measures 1-3, *pp* (pianissimo) for measures 4-5, *mp* (mezzo-piano) for measures 6-7, *pp* for measure 8, *pp* for measure 9, *sub.* (sub-tone) for measure 10, *pp* for measure 11, and *sub.* for measure 12. The notes are primarily quarter and eighth notes, with some slurs and ties.

Figure 5.2. Exercise #1 for passage I.

Exercise #2 for Passage I

This exercise was created to help the issue regarding the large intervals such as the major 7th from C# to subtone low D# on the first beat on line 2. Exercise #2 helps the player learn to manage the large intervals to subtone. Starting from middle Bb, play the small intervals from G5 to G4 by descending. Then the intervals change to the arpeggio. Also this exercise is provide long term of dynamic to help students to learn how to control tongue position from pianissimo to Sub-tone. Exercise #2 is as follows in figure 5.3.

Figure 5.3 shows the musical score for Exercise #2 for passage I. The tempo is marked as ♩=60. The score consists of three staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 14. The key signature is one flat (Bb) and the time signature is 2/4. The dynamics are marked as follows: *p* (piano) for measures 1-3, *sub.* (sub-tone) for measure 4, *sub.* for measure 5, *sub.* for measure 6, *sub.* for measure 7, *sub.* for measure 8, *sub.* for measure 9, *sub.* for measure 10, *sub.* for measure 11, *sub.* for measure 12, *sub.* for measure 13, and *ppp* (pianississimo) for measure 14. The notes are primarily eighth and sixteenth notes, with some slurs and ties.

Figure 5.3. Exercise #2 for passage I

Passage II

Berio employs altissimo notes to make an electronic *timber* (Halfyard, 2007). A common problem to perform in the altissimo register is that the player will subconsciously focus on the high notes and tighten the muscles excessively which will result in intonation fluctuation and cracked notes instead of changing the internal oral position with accurate air flow. Even worse, the performance of the jumping intervals may lead the player to emphasize the function of teeth biting. The second passage is as follows in figure 5.4.

Figure 5.4. Passage II – Altissimo from □ of section I.

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Exercise #3 for Passage II

Exercise #3 attempts to help the performer to control the internal oral position with accurate airflow of synchronization by octave intervals. From middle C, play the perfect 8th interval up and down in each octave. This exercise can solve the stability of airflow motion controlled by the oral position and achieve the stability of intonation. This exercise is shown in figure 5.5.



Figure 5.5. Exercise #3 for passage II.

Exercise #4 for Passage II

Exercise #4 was created to serve the purpose of improving intonation. To play the passage II (fig 5.4) well, the accuracy of intonation for the big interval jump has to be taken into account. We are generally familiar with the intervals within an octave, but less so if over an octave. This exercise was created to take something familiar to learn something unfamiliar. The first measure starts from the middle register notes E²– F²– E², then repeats an octave higher. Playing the lower notes first will help to play the higher notes in tone. The next measure repeats this procedure, but now descending. After this foundation tuning, a new rhythm appears in bar 6. In order to avoid muscle tightness when making the change of register, the syncopated rhythm can help with this. Also, there is sometimes a subconscious fear when playing the altissimo notes which will sometimes result in an incorrect tongue position. Changing the rhythm will cause the performer to focus on that aspect and less so on the anxiety of playing notes in the altissimo register. Exercise #4 is shown in figure 5.6.



Figure 5.6. Exercise #4 for passage II.

Passage III

There is a glissando passage in the \square section. Glissando on saxophone can be generally played in three ways. The first is done by fingering a rapid chromatic scale, called “chromatic scale glissando.” The other way is by adjusting the lower lip and tongue position, called “embouchure adjustment glissando.” A third option is to combine the two methods, which is done by executing both simultaneously. The passage III is selected from \square and is shown as follows in figure 5.7.



Figure 5.7. Passage III – Two kinds of glissando from \square and \square .

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Exercise #5 for Passage III

Exercise #5 was created to practice the first glissando technique of “chromatic scale glissando”. It does this by providing two different types of scales. The first is diatonic and the second is chromatic. The first prepares the performer to play rapid movements when the playing the sixteenth notes. The second part (bar 3) provides a full chromatic scale, written in a very fast rhythm. These two patterns should be transposed to different scales and ranges of the saxophone. It is also possible to play this exercises on a note range different than an octave. The exercise is shown as follows in figure 5.8.



Figure 5.8. Exercise #5 for passage III.

Exercise #6 for Passage III

Exercise #6 was written to practice the second glissando technique of “embouchure adjustment glissando.” The first three measures prepare flexibility in the embouchure. In measure 5, the F should first be played. The embouchure should then be adjusted to lower the pitch. This is done by relaxing the lower lip, lowering the jaw, and adjusting the tongue position. Just before reaching the pitch of the G#, the fingering should be changed to G#. This process is repeated 2 more times in this exercise, but using different pitches. The exercise is shown in figure 5.9.

Figure 5.9. Exercise #6 for passage III.

Passage IV

Passage IV appears in the [F] section, with a fast staccato that presents another challenge to the player. Berio suggests the performers to use a single tongue to imitate an electronic sound similar to the percussive sound of sending a telegraph. (Osmond 1991) The [F] section consists of many grace notes and staccato notes. Berio wrote this percussive sound to generate a build-up of energy. According to Iwan Roth's video interview *The true story of Sequenza IXb* (2015), „because of the sound effect required by Berio, it is suggested to use double tonguing to achieve the desired sound. The selected passage is shown as follows in figure 5.10.

The image displays three staves of musical notation for Passage IV. The first staff begins with a circled 'F' and contains dynamic markings of *mf*, *p*, and *ff*. A double tonguing exercise is shown in a box with a circled 'd' and arrows indicating the tongue movement. The second staff starts with *p* and *ff*, followed by another boxed double tonguing exercise with a circled 'd'. The third staff features *mf*, *ff*, *p*, and *f* dynamics, with a circled '3' above a triplet and a boxed double tonguing exercise with a circled 'd'. The notation includes various note values, rests, and articulation marks.

Figure 5.10. Passage IV - Double tonguing from [F] of section I.

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Exercise #7 for Passage IV

Exercise #7 was written as an elementary double tonguing exercise to prepare for the more advanced technique necessary to play the above passage. The “tu” sound indicated in the following exercise is for regular tonguing. The “ku” sound refers to a special sound that originates from the back of the mouth, and is created by the back of the tongue. The exercise begins with long notes to try to make the “tu” and “ku” sounds even. It is very important to make the two sounds equal at this point.

Following this, the note values are decreased, thus increasing the speed of the double tongue. When double tonguing at a fast tempo, the “tu” and “ku” sounds work together in a way that the two bounce off each other. When saying “tu-ku-tu-ku-etc.” without the instrument it is easy to feel this effect. It is much more difficult to do it while playing, however, it is possible to do it with ease following enough practice. This exercise is shown in figure 5.11.

♩ = 60

tu ku ku tu tu ku tu ku

7
ku tu ku tu tu ku tu ku → ku tu ku tu →

11
tu ku tu ku → ku tu ku tu →

Figure 5.11. Exercise #7 for Passage IV.

Exercise #8 for Passage IV

Exercise #8 resembles the double tonguing required in the above passage. In the above passage, the double tonguing skill is required 3 times, on 3 different pitches. In the below exercise, there is a short warm-up to double tonguing, following by 3 separate sections that practice the double tonguing from the passage. The exercise is as follows in figure 5.12.

$\text{♩} = 96$

tu ku tu ku → tu ku tu ku →

3
tu ku tu ku tu ku tu ku tu tu

5

6
tu ku tu ku tu ku tu ku tu ku tu ku tu

7

8

9
ku tu ku tu ku tu ku tu ku tu ku

10

11

Detailed description: The image shows a musical score for Exercise #8 for passage IV. It consists of 11 staves of music in 4/4 time, with a tempo of quarter note = 96. The lyrics are 'tu ku tu ku'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff shows a simple melody with lyrics 'tu ku tu ku' and a right-pointing arrow. The second staff starts with a '3' above it, indicating a triplet, and has lyrics 'tu ku tu ku tu ku tu ku tu tu'. The third staff has a '5' above it. The fourth staff has a '6' above it and lyrics 'tu ku tu ku tu ku tu ku tu ku tu ku tu'. The fifth staff has a '7' above it. The sixth staff has an '8' above it. The seventh staff has a '9' above it and lyrics 'ku tu ku tu ku tu ku tu ku tu ku'. The eighth staff has a '10' above it. The ninth staff has an '11' above it. The score ends with a double bar line and repeat dots.

Figure 5.12. Exercise #8 for passage IV.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

6.1 Conclusions

The purpose of this study was to create an analysis and technical performance guide to Luciano Berio's *Sequenza IXb* for alto saxophone. There were three main objectives that were completed: 1) data collection on the composer and the music 2) form analysis with description of melodic content, including tempo, dynamics, and rhythmic motives, and 3) creation of exercises to facilitate practicing extended technique passages in *Sequenza IXb*.

In the data collection process, the researcher spent three months to collect the data. The data was gathered from January to March of 2016. The finding of this analysis is divided into three sections. In the first section there is the primary compositional material. In the second section some new material appears, but with a more complicated structure. The last section uses the same materials as before but by transformation.

In this study the researcher created exercises to assist the performer on how to practice extended technique passages of *Sequenza IXb*. The performance guide provided information on how to practice the extended techniques, which included sub-tone, altissimo, glissando, and double-tonguing. There are 8 exercises on extended techniques, with 2 for each extended technique. The performer should be able to apply these exercises to learning the extended techniques in general, which can help in other contemporary pieces of music.

6.2 Recommendations

The researcher suggests those who read this document to study the *Sequenza IXb* and similar contemporary music using various study methods. Data collection and analysis are inevitable for the successful study of contemporary music. This existing analysis and discussion of general extended techniques can fill in a gap

of self-knowledge. The form analysis can be used to help performers to understand the composition better. For the performance guide, the benefit from it will depend on individual usage and circumstances.

In addition, the method used to create this document can be used for other contemporary music. Possible works include other of Luciano Berio *Sequenzas*, 12 etudes by Christian Lauba, and words by Ryo noda, among others.

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APPENDIX

PERMISSION TO USE SEQUENZA IXB

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