

Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
University of Adelaide

**Berio's Sequenza XII in performance and context:
a contribution to the Australian bassoon repertory
synthesizing extended techniques into newly
commissioned works**

Portfolio of Recorded Performances and Exegesis

by

Mark Andrew Gaydon

B.Mus (Hons) Griffith University, Brisbane 1997
M.Mus Indiana University, Bloomington 2002

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Abstract

Berio's *Sequenza XII* in performance and context: a contribution to the Australian bassoon repertory synthesizing extended techniques into newly commissioned works

This doctoral submission for the Elder Conservatorium of Music, University of Adelaide, consists of a portfolio of four CD recordings of performances of *Sequenza XII* for solo bassoon by Luciano Berio (1925-2003), plus performances of newly commissioned works by six Australian composers. These recorded performances are supported by an explanatory exegesis. The project has explored the problem solving process of practising, interpreting and performing *Sequenza XII*, and has used the collaboration between Berio and the work's dedicatee, Pascal Gallois, as a template for the commissioning of new works for bassoon. Since its première in 1995, *Sequenza XII* has emerged as one of the seminal works in the solo bassoon repertory through the distinctive way it integrates extended techniques such as double circular breathing, glissando, Berio trills and various forms of articulation with a heightened level of musical expression. Despite its pre-eminence, the work is rarely performed due to the high levels of endurance and technical virtuosity it demands from the performer. This submission also serves as a guide for bassoonists approaching the work. In order fully to explore *Sequenza XII* and the partnership that inspired it, collaborations with six composers were undertaken to synthesize the extended techniques into newly commissioned works. This body of new work makes a contribution to the field by extending and expanding the repertoire for the bassoon.

Declaration

I declare that the material contained in this submission is my own original work except where credit has been given to the work of others. I also declare that none of the material has been submitted either previously or concurrently, for any other degree or other academic award at any other institution.

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Mark Gaydon

November 2012

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Alison Heike – violin, Dean Newcomb – clarinet, Anna Axelsson – french horn and Harley Gray – double bass for their performances of *The 21 Thoughts* by Mark Gaydon.

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Silver Moon for recording the live concert performances and producing CD 1, 2, 3 and 4.

Professor Charles Bodman Rae for his invaluable advice and encouragement as principal supervisor and for providing clarity, direction and support during every stage of this research.

Dr Stephen Whittington for his valued input as co-supervisor.

Pascal Gallois for inspiring me to perform Berio's *Sequenza XII* and collaborate with composers on new works for the bassoon.

List of Musical Examples

Example 1.1: *Sequenza XII*, bars 1 - 4

Example 2.1: *The 21 Thoughts of Toru in the Well*, bars 1 - 2

Example 2.2: *Deep Blue and Dirty*, bars 97 - 99

Example 2.3: *Sequenza XII*, page 2 system 4

Example 2.4: *Sequenza XII*, page 4 system 5

Example 2.5: *Sequenza XII*, page 2 system 5

Example 2.6: *Koan II*, bar 1

Example 2.7: *The 21 Thoughts of Toru in the Well*, bars 103 - 105

Example 2.8: *Sequenza XII*, page 1, system 6

Example 2.9: *MultiSonic Reflections of Light and Sound*, bars 1 - 12

Example 2.10: *The 21 Thoughts of Toru in the Well*, final bar

Example 2.11: *Fragments of Siegfried*, bars 111 - 116

Example 2.12: *MultiSonics*, bars 92 - 100

Example 3.1: *MultiSonics*, bar 1

Example 3.2: *MultiSonics*, bars 69 and 70

Example 3.3: *Star of Anise*, p. 2 system 2

Example 3.4: *Koan II*, page 2 system 5

Example 3.5: *Ceol Mor II*, bars 115 - 124

Example 3.6: *Devdas*, mov. 1, bars 1 - 3

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Example 3.8: *MultiSonic Reflections of Light and Sound*, bars 54 - 64

Example 4.1: *Star of Anise*: opening passage

Example 4.2: *Koan II*, page 3 system 2

Example 4.3: *Deep Blue and Dirty*, bars 1 - 18

Example 4.4: *The 21 Thoughts of Toru in the Well*, bars 8 - 9

Example 4.5: *The 21 Thoughts of Toru in the Well*, bars 65 - 72

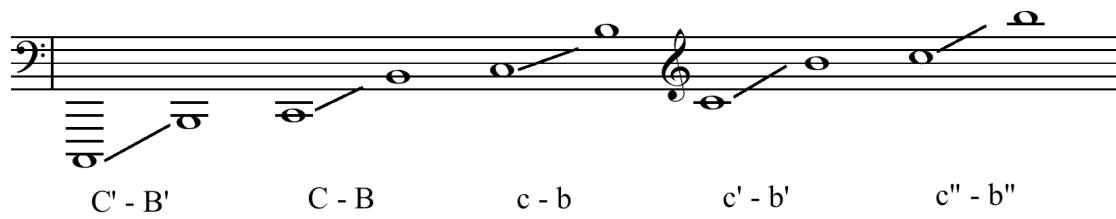
Example 4.6: *Fragments of Siegfried*, bars 181 - 187

Example 4.7: *MultiSonic Reflections of Light and Sound*, bars 144 - 146

Abbreviations

DL	- soft staccato
CB	- circular breathing
FT	- flutter tongue
HT	- harmonic tonguing ¹
LH	- left hand
MP	- multiphonic
RH	- right hand
TK	- double staccato
WT	- water tonguing ²

Pitch Notation



¹ Harmonic tonguing is a term coined for this research project and refers to staccato at the tip of the reed.

² Water tonguing is a term coined for this research project and refers to a quick motion of the tongue without touching the reed.