

# PARADIGMS I

*for Alto Saxophone*

by Ronald L. Caravan

*Respectfully dedicated to Prof. Everett Gates of the Eastman School of Music  
who inspired these compositions long before they were commissioned.*

## Notes Concerning the Compositions

**Paradigms I** consists of ten separate compositions and is not intended as a multi-movement work for performance in its entirety. Performance of various combinations of two or more individual pieces, however, may be considered one of the aspects of the creative process which the performer may share.

Although the compositions are intended primarily for the alto saxophone, another freedom which the performer may take is the use of saxophones other than the alto. The performer is advised, however, that when using other instruments, such as the tenor saxophone, the fingerings given in the course of the pieces may not necessarily render the desired effect. Generally, though, the creative performer will be able to find alternate fingerings which will serve the purpose at hand.

The individual pieces which comprise **Paradigms I** are arranged in graded order so that they may serve as study pieces in contemporary saxophone techniques. Aspects of improvisation are not introduced until the fourth piece and the use of the altissimo register is not required until the seventh. Nearly all of the special techniques are introduced within the first six pieces after which time the difficulty increases substantially.

Unconventional techniques generally require a high degree of flexibility with the tone production processes on the part of the performer. The saxophonist who has not had substantial experience with harmonic, or overtone exercises may find that he derives relatively unsatisfactory results with much of the material contained in these compositions.

Perhaps the best possible preparation for approaching these techniques, then (particularly the multiphonics), is to spend a good deal of patient work with Sigurd Rascher's **Top Tones for the Saxophone** (Carl Fischer, 1941, 1962), or some similar material.

It is stressed that the unconventional techniques called for in these pieces should not require substantial equipment modification of the mature player, such as mouthpiece and/or reed alterations.

**No. 1 - BALLAD IN COLOR** - In this piece, the timbre changes are as much an integral part of the composition as are the pitch and dynamic changes. Once the performer is used to reading the diagrams, the fingering changes should present little problem.

**No. 2 - DISPERSIONS** - Multiphonics are introduced in this composition. The multiple sounds chosen are relatively

easy ones to produce and are most often approached from an upper note, one of the least difficult ways of introducing these sounds.

**No. 3 - PARALLAX** - Besides alteration of the basic material in the second half of this two-part piece, the performer is asked to change his position on stage in order to introduce yet another aspect of variation. Quarter-tone movement, timbre variation, and multiple sonorities are all important to this piece.

**No. 4 - EXPOSITION & STRATIFICATION** - Sections played with the instrument minus the mouthpiece, and then with the mouthpiece alone precede the third section which is played with the saxophone fully assembled. Graphic notation is introduced in the section for the mouthpiece alone.

**No. 5 - GRAPHICS** - Surrounded by more conventionally notated sections, the main body of this composition is written with graphic notation rather than notes on the staff. In performing from notation such as this, the saxophonist should endeavor to interpret through the instrument his artistic impressions of the graphics.

**No. 6 - BLUE EPISODE** - Written somewhat in the style of a slow ballad, this piece represents an attempt to incorporate elements derived from the jazz idiom with elements of the newer saxophone technique, in this case primarily quarter tones. It is not necessarily intended that this piece be played with rhythmic deviations which might be associated with a jazz style.

**No. 7 - DICHOTOMY** - The pitch material of this composition is derived through strict serial procedures. Verticalization of adjacent members of the set or of adjacent set forms is achieved through the use of multiple sonorities.

**No. 8 - FRAGMENTATION & SYNTHESIS** - The performance of this piece involves an extreme range of dynamics and mood. Some improvisatory aspects are included.

**No. 9 - REFLECTIONS** - This composition is actually a duet for the saxophone and the undampened piano strings which vibrate sympathetically. While relative indications are given for the pauses which allow the piano strings to sound alone, the actual lengths of these pauses are up to the performer.

**No. 10 - 17 EVENTS IN TIME** - After sharing in the creative process in less substantial ways in some of the first nine compositions of this collection, the performer is given most of the control over musical form in this piece. Nearly all of the techniques included in **Paradigms I** occur in this piece whose frames, in whatever order they are played, should not be separated by particularly long pauses.

## Notes Concerning Some of the Sounds Employed in these Compositions

**QUARTER TONES** - Pitches whose intervallic relationship is one half of a semitone. The octave is frequently divided into 24 steps in these compositions rather than just 12. Fingerings are provided for all quarter tones employed as they appear in the course of the music. However, the individual performer may have to adjust the fingering of a given pitch to insure proper intonation.

**TIMBRE VARIATION** - Changes in tone color are used as compositional material, most often through the use of alternate fingerings for a given pitch. Some of the fingering alternatives may render minute deviations in pitch as well as timbre, compared to the normal fingerings. Trills from one timbre to another with little or no perceptible pitch change are also employed in these pieces.

**MULTIPLE SONORITIES (Multiphonics)** - The simultaneous production of more than one audible tone. Fingerings for the multiphonics used in these compositions are provided in the music. Using special fingerings as well as appropriate embouchure and/or oral cavity adjustments, multiple sounds can be isolated, connected to one another, connected to single tones, or trilled.

**VIBRATO MANIPULATION** - Variations in the rate and/or width of vibrato may be called for. Most often, graphic indications are provided for the performer.

**GLISSANDO** - The connection of two tones by direct chromatic, or half-step movement.

**PORTAMENTO** - The connection of two tones by a smooth slide which passes through all of the possible pitches or frequencies between the two tones without interruption (or that effect).

**FLUTTER TONGUING** - Produced by the addition of a rolled R to the normal production of a tone. Performers unable to execute this may substitute a growling or buzz tone achieved by adding a hum to the tone production.

**SMORZATO** - The attack and release of the sound by means of embouchure pressure. The tongue is not involved in this type of articulation.

**SUBTONE** - A very soft and subdued tone produced by partially dampening the vibration of the reed by bringing the tongue into contact with it.

**SLAP TONGUE** - A percussive sounding staccatissimo produced by placing the flat of the tongue on the reed, building up the air pressure in the oral cavity (from the throat rather than from the abdomen), and releasing the reed quickly.

**KEY CLICKS** - Unpitched noise produced by the rapid random movement of the fingers on the keys.

**KEY POPS** - A pitched sound produced by forcefully depressing one or more keys. Where this technique is used, fingering guidelines are generally provided.

**HAND POPS** - A pitched sound produced by striking the neck opening with the right hand. Pitch variation is achieved by changing the fingerings with the left hand.

**MOUTHPIECE ALONE** - Where the mouthpiece is to be played separately from the instrument, graphic indications are given for pitch changes which are perhaps best achieved by using the cupped hand over the end of the mouthpiece or moving a finger in and out of the bore.

**LIP BUZZ** - A lip buzz can be projected into the saxophone by playing directly into the neck opening with the mouthpiece removed, or by substituting a brass mouthpiece. Pitch changes can be produced by fingering as well as embouchure variations.

**VOCAL SOUNDS** - Vocal sounds can be projected into the instrument with or without the involvement of the vibrating reed. By singing into the instrument while playing, harmonic intervals can be produced. Vocal sounds can also be added to other sounds such as the lip buzz or key effects, or can be used by themselves.


**AIR SOUNDS** - By making certain adjustments in embouchure pressure, the sound of rushing air can be added to a tone or substituted for it. Air sounds can also be made directly into the neck of the instrument with the mouthpiece off. The general quality of the air sound can be adjusted by tongue position and/or fingering.


## Key to Symbols


 - 1/4 tone flat.       - 3/4 tone flat.


 - 1/4 tone sharp.       - 3/4 tone sharp.

 - Increase rate of vibrato.

 - Increase width of vibrato.

 - Glissando movement.

 - Portamento movement.


 - Highest possible (or practical) note.





- Fast as possible. Pitches ad lib. Follow general contour.



 - Slap tongue.       - Smorzato notation.

 - Key pops.       - Hand pops.

 - Use normal, or conventional fingering.

 - Pitches ad lib. Follow general contour; rhythm as indicated.

 - Soft attack, molto cresc., sharp tongue release.

 - Accelerando.       - Ritardando.

# PARADIGMS I

## 1 - Ballad in Color

Ronald L. Caravan

$\text{♩} = 66$  *no vib.* (*+ vib. incr. to normal rate*)

*ppp* *f*

T  
●  
○  
○  
○  
○  
○

T  
●  
○  
○  
○  
○  
○

*p* *mp* *f*

B<sup>b</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

B<sup>b</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

B<sup>b</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

B<sup>b</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

B<sup>b</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

G<sup>#</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

z ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

T ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

T ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

T ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

D ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

C ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

*f* *molto* *mp* *rf*

T ● ● ● ● ● ●  
B<sup>b</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

T ● ● ● ● ● ●  
C<sup>#</sup> ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

C ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

*f* *ff*

● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

T ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

T ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

T ● ● ● ● ● ●  
○ ○ ○ ○ ○ ○

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