

Paradigms II: 'Images of the Infinite'

By Ronald L. Caravan (1990)

Notes to the Performer

About 15 years ago, when *Paradigms I* was commissioned by the publisher, unconventional sound techniques were clearly taking center stage in the non-jazz sector of professional saxophone performance. Ushered to the forefront by the initiatives of many saxophonists and composers (often one and the same person), microtones, multiphonics, and other such non-traditional sounds became part of the mainstream in serious music for saxophone.

By the end of the decade of the 70s, this preoccupation with unconventional sounds was evidenced quite convincingly at the 1979 World Saxophone Congress, held that summer in Chicago. Many new pieces were unveiled at this event, and many of them showed that performers and composers throughout the world were experimenting with recently discovered sound resources of the saxophone.

Looking back now on the decade of the 80s, it would appear that the use of unconventional sounds on saxophone has undergone a modicum of refinement and healthy discrimination. The apparent "rush" we witnessed in the mid-70s to employ such techniques (largely because they were so "new") seems to have been replaced by a more measured approach. Sounds that might have been used in composition or improvisation several years ago out of mere fascination are now more apt to be used for their effectiveness in contributing to a broader artistic mission. Multiphonics, seldom performed with much finesse or dynamic moderation in earlier years, are now as likely to be heard in delicate pianissimo as incisive forte. The use of nontraditional sound techniques on

saxophone has clearly matured in recent years, and continues to develop.

When the publisher commissioned *Paradigms II*, the request was for a collection that would provide more advanced study, building on the demands of *Paradigms I* by providing considerably more difficult material. Saxophonists interested in approaching the present volume who do not have extensive experience with unconventional sound resources are encouraged to precede this study with *Paradigms I*, which can also be preceded by studies in *Preliminary Exercises & Etudes in Contemporary Techniques for Saxophone* (Ronald L. Caravan, Dorn Publications, 1980).

With regard to public performance, *Paradigms II: Images of the Infinite* has been composed as a single multi-movement composition (unlike *Paradigms I*, which is a collection of separate short pieces). Compositionally, these movements are inseparably linked by continuity in the musical gestures as well as by the source of the imagery that inspired them. While it is intended that the individual movements will serve as advanced "études" for progressive study, the composite work should be performed only in its entirety, save for a less formal circumstance such as a studio recital or lecture presentation.

-R. Caravan
Syracuse, NY
(12/27/90)

Regarding the Sounds and their Notation...

QUARTER TONES: Pitches whose intervallic relationship is one half of a semitone, hence these notes occur between conventional pitches that are a half-step apart. Fingerings are provided for all quarter tones as they appear in the music, however the individual performer may need to adjust the fingering of a given pitch to insure proper intonation.

-  - 1/4 tone flat
-  - 1/4 tone sharp
-  - 3/4 tone flat
-  - 3/4 tone sharp

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 slight deviations in pitch as well as timbre. Trills from one timbre to another, with little or no perceptible pitch change, are also used.

MULTIPHONICS: The simultaneous production of more than one audible tone. Fingerings for the multiphonics are provided in the music. Successful execution of these sounds generally requires some flexibility with embouchure and/or oral cavity.

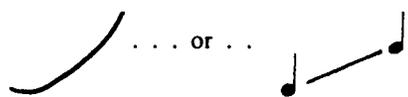
VIBRATO MANIPULATIONS: Variations in the rate and/or width of vibrato. Graphic indications guide the performer, for example:

-  - increase rate of vibrato
-  - increase width of vibrato
-  - non vibr. to slow vibrato

GLISSANDO: The connection of two or more tones by direct chromatic (half-step) movement (or in some instances diatonic or near-diatonic movement). Notated graphically:



PORTAMENTO: The connection of two or more tones by a smooth slide that passes through all of the possible pitches or frequencies between the tones, much like a string player "sliding" up or down a string. Notated graphically:



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" sound or "buzz tone" by adding a vocal hum to the tone production). Notated in the music by the abbreviation: *flz.*

SMORZATO: The attack and release of a sound by means of embouchure pressure. The tongue is not involved in this type of articulation. Notated on specific pitches as follows:



SLAP TONGUING: 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. Notated by adding a + sign above the given note.

HARMONICS: Performing pitches in an upper register by using "fundamental," or low-register fingerings (similar to technique used frequently by string players and less frequently by flutists). Fingerings are provided for harmonics in this volume, plus the conventional small circle appears above the note head.

KEY POPS: A percussive pitched sound produced by forcefully depressing one or more keys. Notated on the staff as well as in the fingering diagrams with the symbol x:

AIR SOUNDS: Sound of rushing air, achieved by blowing into the instrument with the embouchure relaxed enough to prevent vibration of reed. Can also be added to the tone by adjusting embouchure pressure accordingly. Notated in this work with square note heads and accompanying instructions (final movement).

OTHER SYMBOLS:

N. - Use "normal," or conventional fingering

 - Soft attack, *molto cresc.*, abrupt tongue release.

 - Very fast execution, as quick grace notes

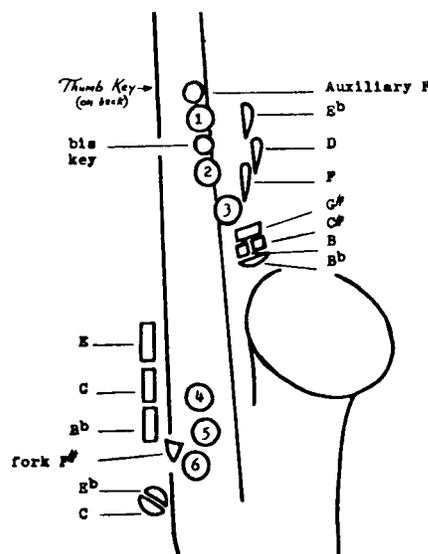


- Accelerando

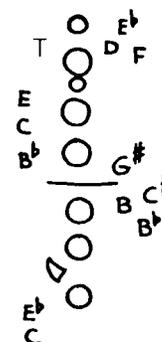


- Ritardando

Keys on Instrument



As Diagrammed



NOTE: Accidentals in unmeasured sections apply only to notes to which attached, or carry through groups of notes beamed together.

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Alto Saxophone Solo

I. Creation

"In the beginning, God created the heavens and the earth" (Gen. 1:1)

♩ = 60

long
Barely Audible (non vibr.)
PPP
+vibr.
mp
PPP
Aux
E^b
E^b
E^b
D
E^b

pppp
pp espr. (vibr.)
pp cresc.
tr. (br.)

mp
mp
pp

mp
mf

mp
espr.