

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.

PARADIGMS I

1 - Ballad in Color

Ronald L. Caravan

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

ppp *f* *p* *mp* *f* *f* *mp*

no vib. (*+ vib. incr. to normal rate*)

p *mp* *f*

f *mp*



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2 - Dispersions

$\text{♩} = 72$

p

mf

tr

trC

ff



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5 - Graphics

DURATIONS - relative to $\text{♩} = 92$

Rapidly decres... continue (ca. 10 sec) //

$\text{♩} = 69$

DURATIONS - indeterminate; spatial rotation
 ◀ = relative intensity

(Mid Range) → AIR: ◀

flutter

R.H. Key Slaps (Random)



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10 - 17 Events in Time

DIRECTIONS: Play contents of each frame once; moderate tempo; order of frames indeterminate except No. 1 should be first and No. 17 last.

1 *no vib.* *getting slightly sharper* *add vib. (fizz)*

pp *cresc.* mf mf

T Eb T Eb T Eb T Eb T Eb T Eb

mf Random pitches

2 *fr.*

pp

(trill Bra Key with R.H. index finger on neck)

3

pp + low B Key

T Eb T Eb T Eb T Eb

4 *Elongated Smrtzats*

5 *SUBTUNE*

P

6

p *cresc.*

T Eb T Eb T Eb T Eb

7

f KEY

T Eb T Eb T Eb T Eb

9 *SLAP TONGUE*



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