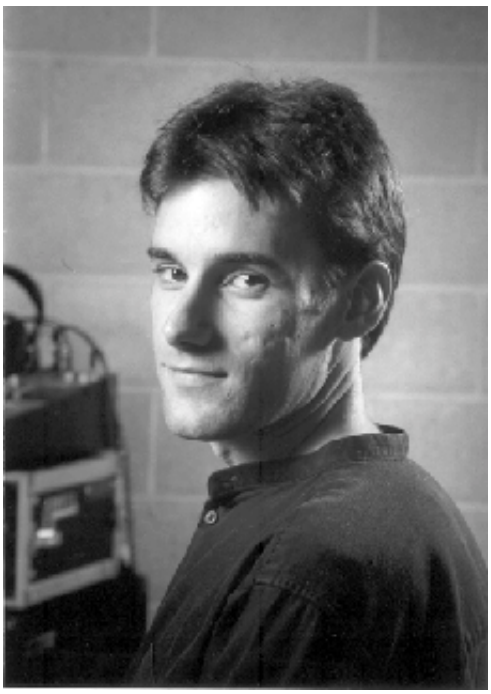
BARCAROLLE

for alto saxophone and live electronics

PATRICK LONG

Thank you for downloading this composition. If you ever perform this piece is public, please send a program to the address below.



Patrick Long is a *summa cum laude* graduate of Syracuse University. He received both his Masters and Doctoral degrees in composition from the Eastman School of Music in Rochester, New York. An active percussionist as well as a composer, he specializes in the creation and performance of works that combine real-time electronic processes with live performers. He has perfomed solo recitals of this music at numerous venues throughout the United States.

He has studied composition with Andrew Waggoner, Samuel Adler, Warren Benson, Christopher Rouse, Joseph Schwantner and David Liptak, percussion with Michael Bull and John Beck, and computer music with Allan Schindler. He has completed commissions for diverse artists and ensembles, including marimba soloist Andrew Harnsberger, Ned Corman of the Commission Project, the Syracuse Symphony Orchestra Percussion Ensemble, the Timaeus Chamber Ensemble, saxophonist Gail Levinsky, the Hobart and William Smith Colleges Dance Department, the Eastman School of Music, pianist Jennifer Blyth, the Corigliano String Quartet, the Lina Bahn / Collin Oldham Duo, the Susquehanna University Orchestra and the Air de Cour Ensemble. His works have been featured at festivals and concert series around the U.S., including the Memphis State New Music Festival, the New Paltz *Music in the Mountains* Festival, the Ann Arbor *Brave New Works* Festival, the Kilbourn Concert Series, the Rochester *Image, Movement, Sound* Festival, the Washington D.C. Contemporary Music Forum, and the national conferences of the Society of Composers, Inc., the Society of Electro-Acoustic Musicians in the United States (SEAMUS), the Percussive Arts Society and the North American Saxophone Association.

Recordings of his works are featured on numerous CDs, as well as through the internet via MP3.com. Many of his scores are also available for free download via the internet. Also an active practioner of pop music, he performs regularly with the central Pennsylvania-based rock band - *Faculty Lounge*.

He is currrently an assistant professor of music composition, theory and technology at Susquehanna University. He resides in Selinsgrove, Pennsylvania with his wife Julie and daughter Renée.

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BARCAROLLE

for saxophone and live electronics

Technical specifications

Gear needed:
- G3 or G4 Macintosh (will also need two miniplug to RCA Y-cables to connect the Mac audio ins and outs to the mixer)
- One microphone (best quality available)
- Mixer with aux sends
- Sound system
- Optional - reverb unit (for use in small halls)

Audio setup

The computer will basically act as an FX processor for the saxophone. Using two FX sends, route the saxophone sound (prefader) to the audio ins of the Macintosh.

Route the audio outs of the Macintosh to the sound system.

Depending on the size of the hall, a very small amount of dry saxophone signal may be added to the main mix.

If the hall is very dry, and a reverb unit is available, it may be desirable to put some reverb on both the sound coming from the computer, and the saxophone, to blend them.

It works nicely to place the speakers somewhat behind the performer. If this is the case, a monitor is not needed; but if the performer is actually behind the speakers, a monitor will be needed.

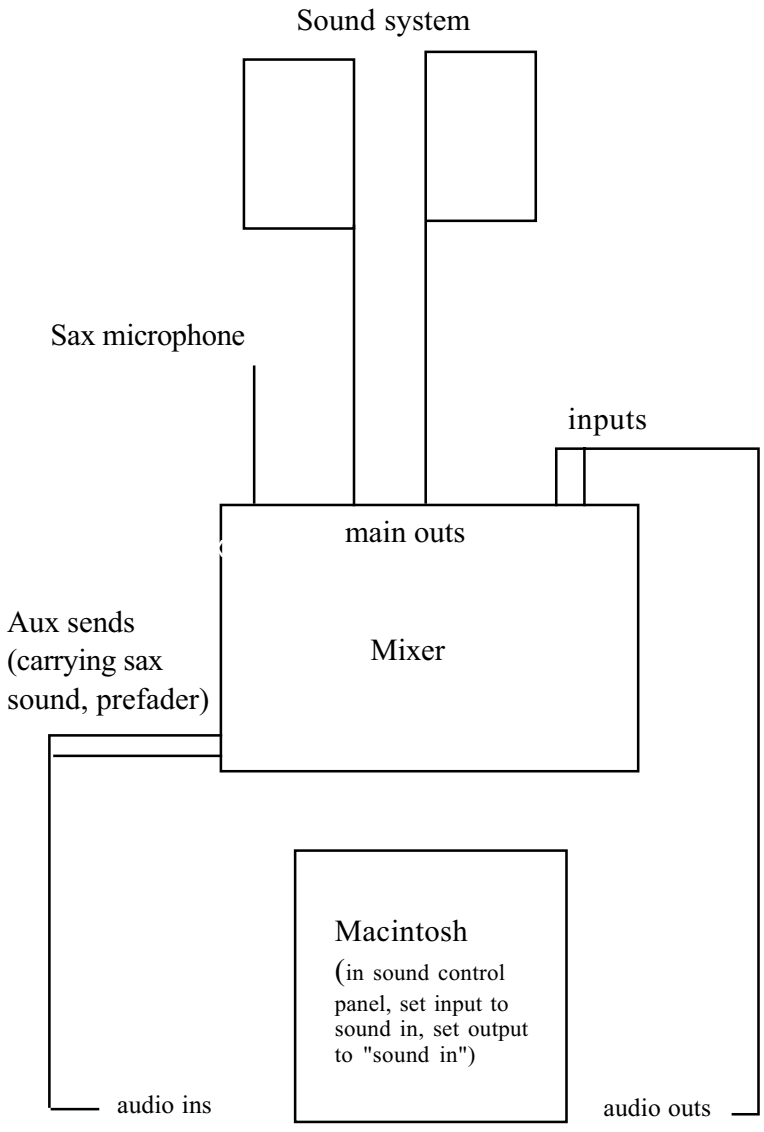
The software

The software for this piece is a simple patch created with the MAX/MSP development package. Simply copy the folder on this CD onto the computer hard drive. I have included the MAX/msp installer on the disc. Once you install the MAX/msp software, you can use the full (editable) version for 30 days. After that, my piece will still work, but it will launch the "Runtime" non-editable version of the MAX/MSP software.

In the Macintosh sound control panel, set the input to either "sound in", or external mic. It doesn't seem to make a difference.

As assistant must operate the Macintosh during the performance. There are two things to do:
1. follow the score, as the performer reaches each new section, you must push the button on the screen with the corresponding number. There are six different sections in the piece.
2. You must play the piano-like pedal markings in the score by holding down the spacebar on the computer keyboard. Pressing the spacebar causes the audio being generated by the computer to slowly fade in. Be sure to release the spacebar at the proper times as well. While you should strive to follow the written pedal markings as closely as possible, a small lack of precision will not hurt the performance too much.

Tip for setting overall level: the loudest point in the piece occurs at section 5, when a very loud soundfile is played by the computer. To determine the overall speaker volume for the piece, just press the screen button for section 5. (Be sure to press the "reset" button on the screen when you are done.) After you set the master volume for the whole system, the only other important level to set is the amount of saxophone signal that reaches the computer. A CD recording of the piece is included in the package to give you an idea of the desired balances between saxophone and computer.



for Gail Levinsky

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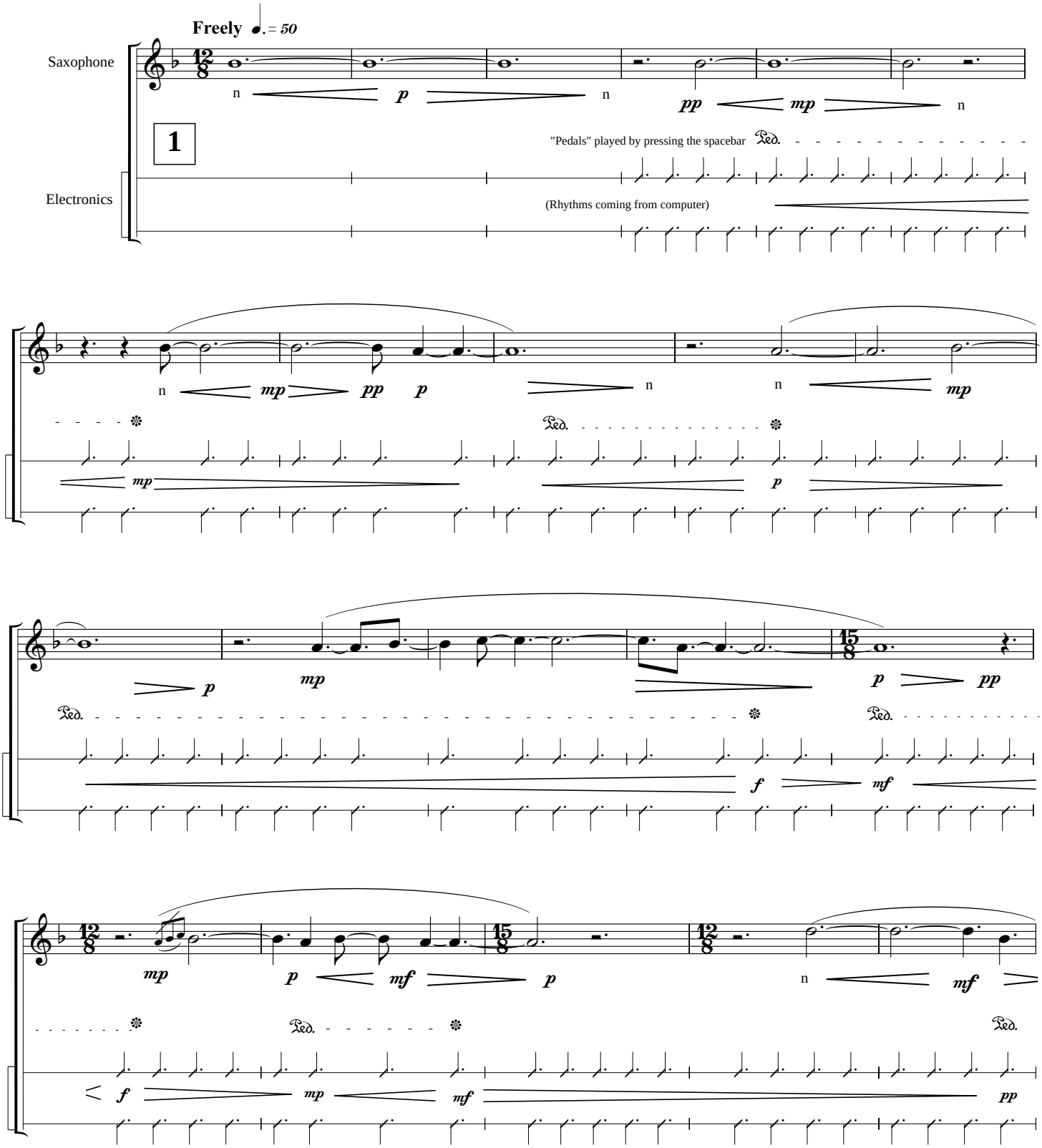
PATRICK LONG
(2001)

This piece requires a Macintosh computer with a microphone and a sound system. The necessary software (a MAX/msp patch) is available from www.longsound.com.



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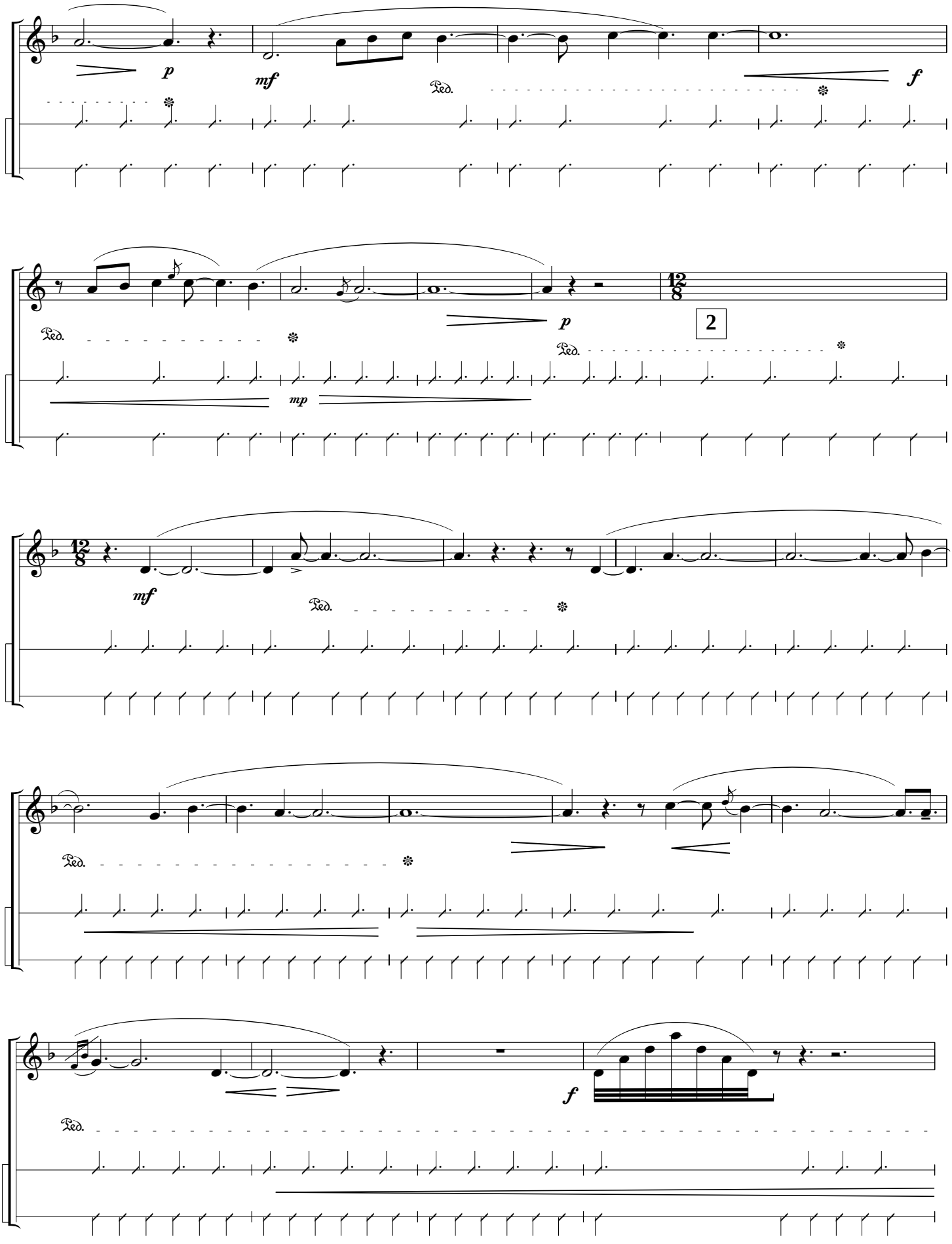
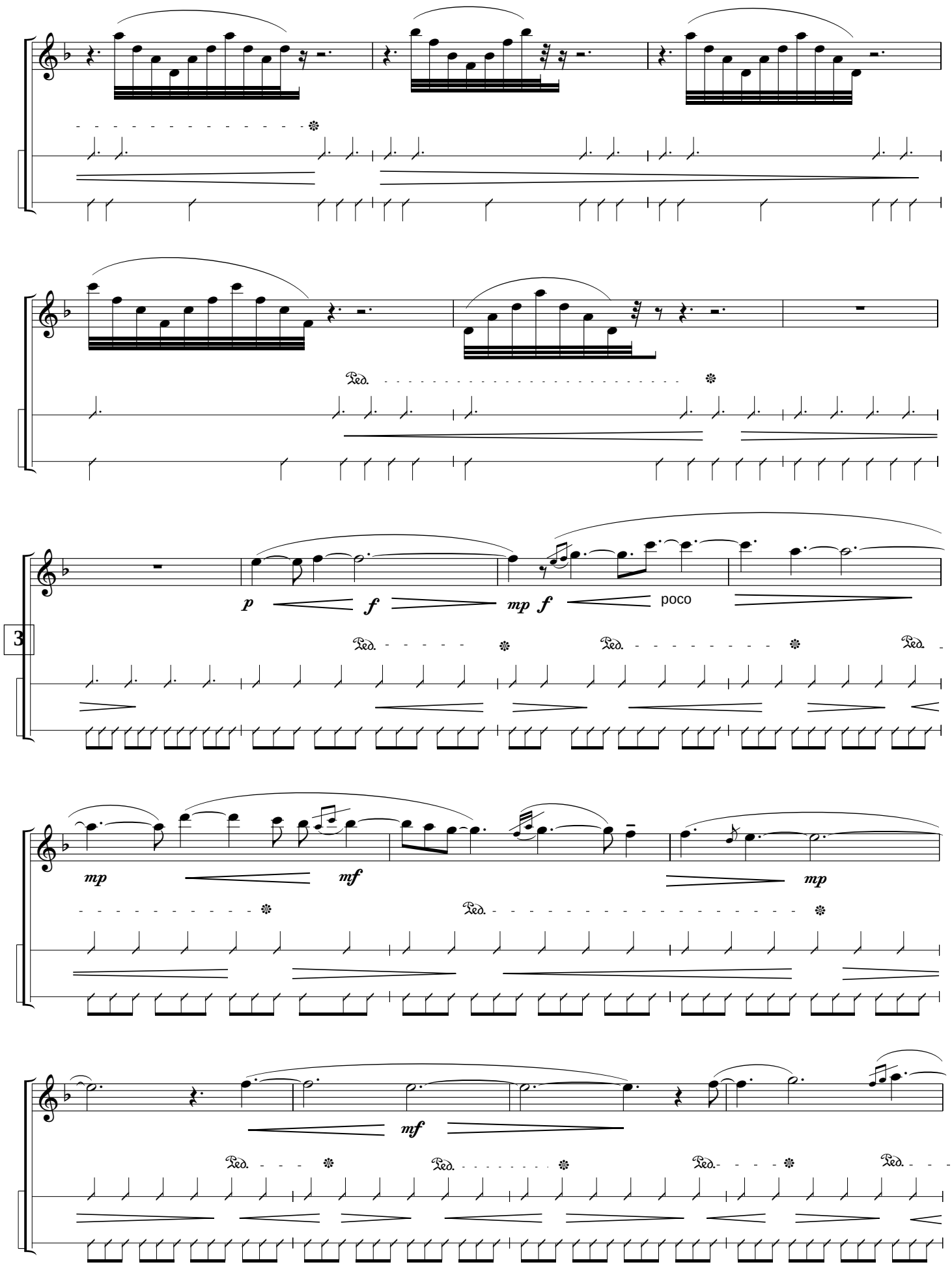
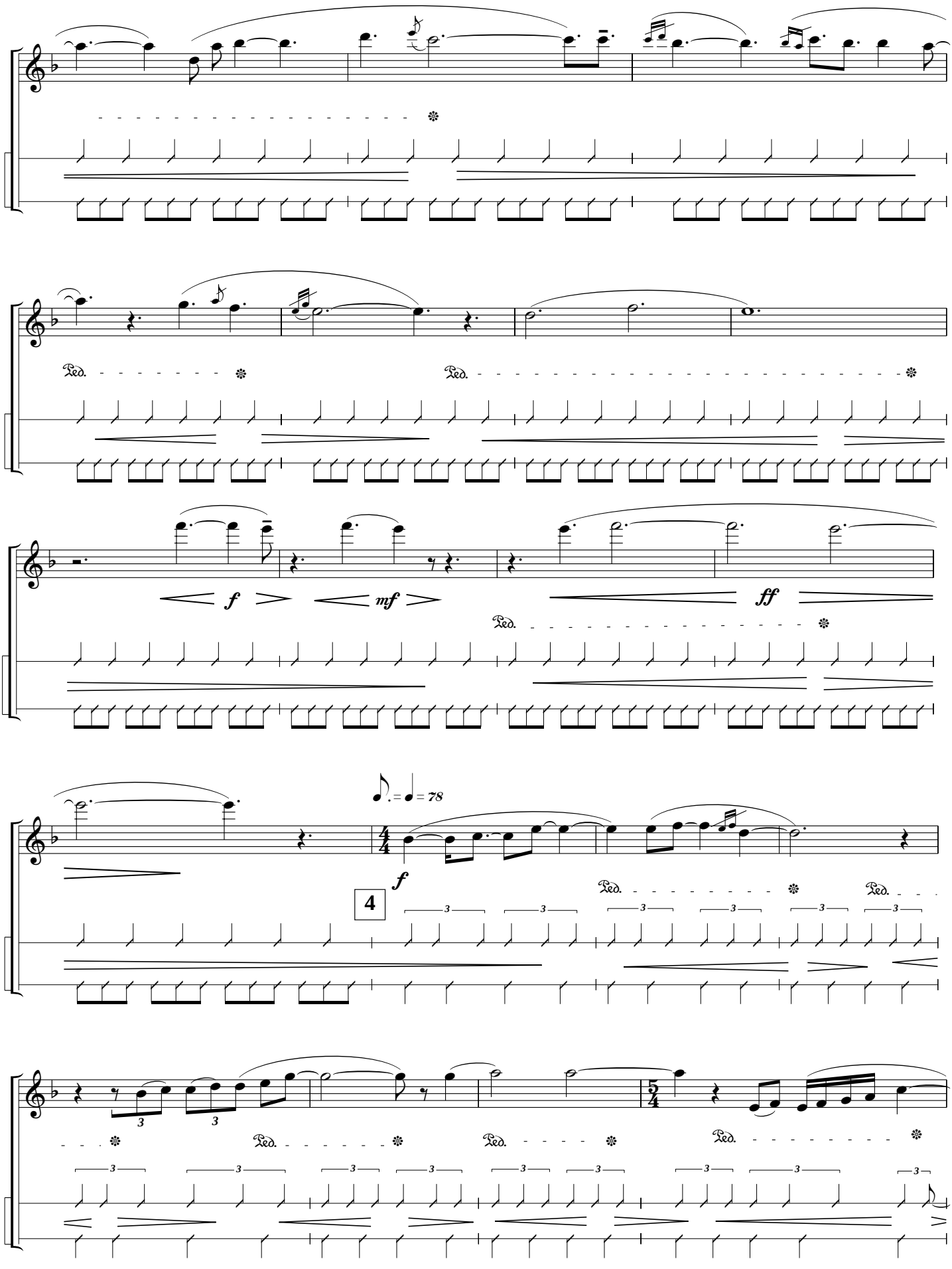
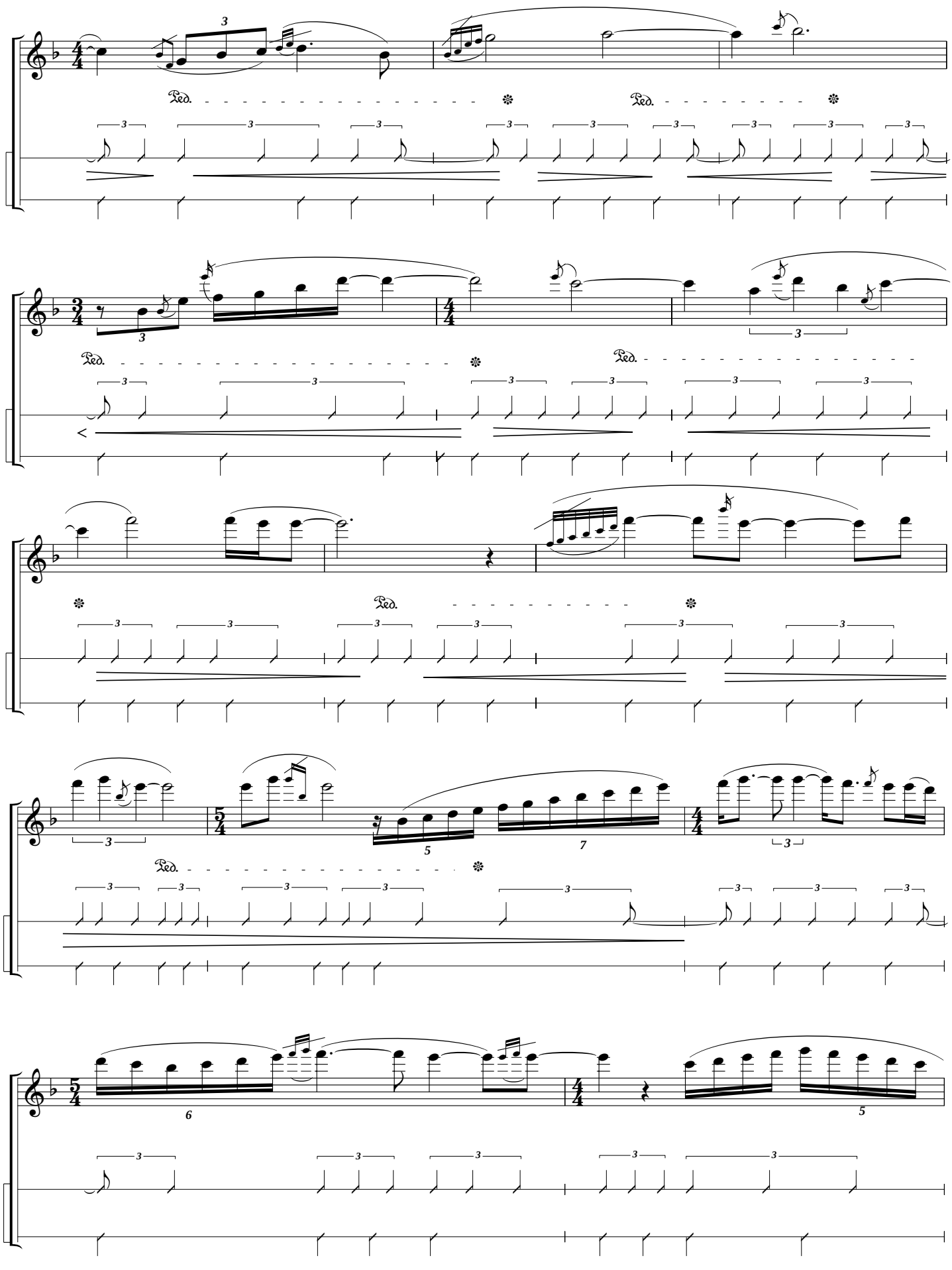
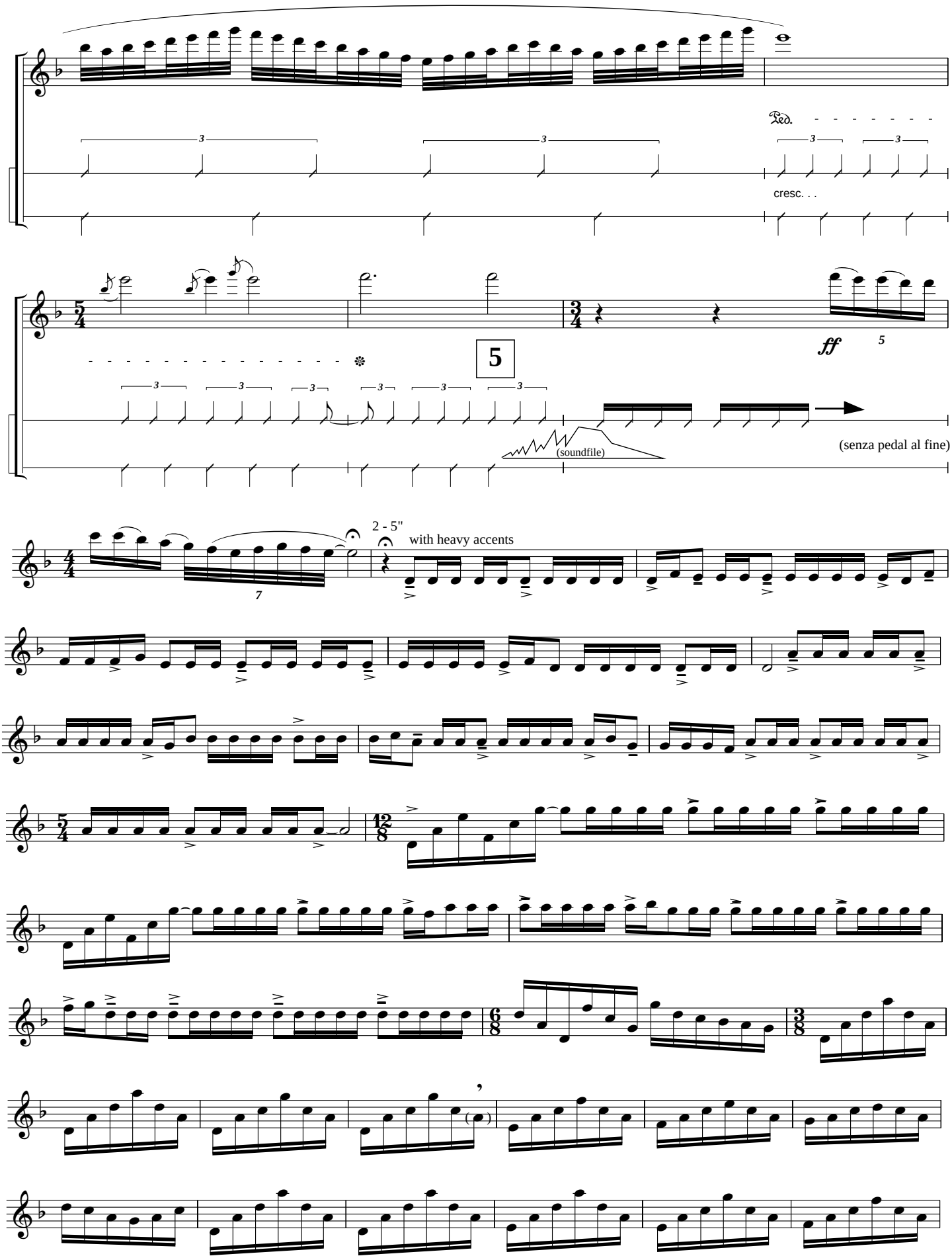
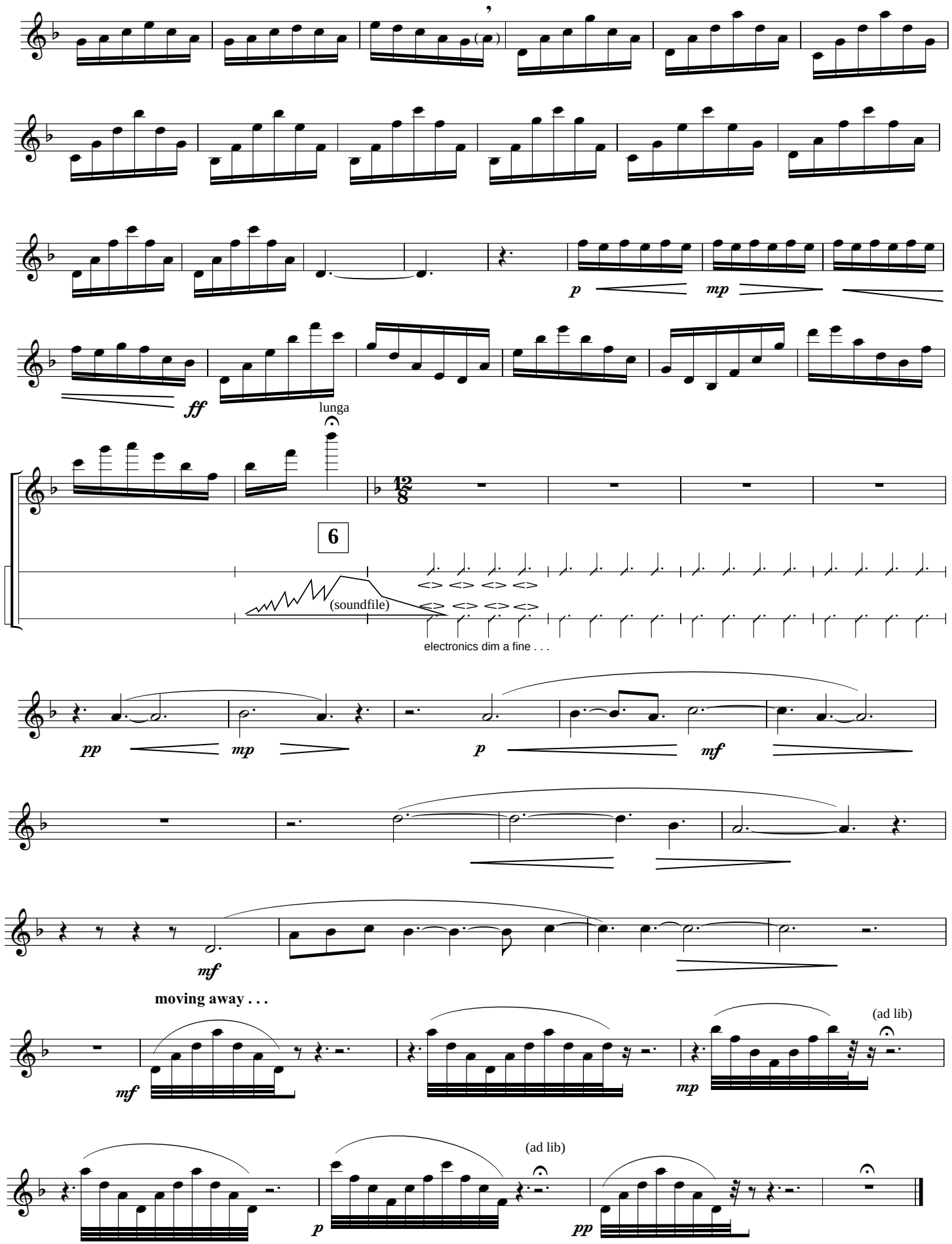

p
mf
Ped.
f
p
2
Ped.
mp
mf
Ped.
Ped.
f
Ped.


p
f
mp
f
poco
3
mp
mf
mp
mf


Ped.
f
mf
ff
♪. = ♩ = 78
4
3


Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
cresc. . .
5
ff
5
(soundfile)
(senza pedal al fine)
2 - 5"
with heavy accents


p
mp
ff
lunga
6
(soundfile)
electronics dim a fine . . .
pp
mp
p
mf
mf
moving away . . .
mf
(ad lib)
mp
(ad lib)
p
pp