for Lina Bahn and Collin Oldham

from the Edge's loom

for electric violin, electric cello, and sound processor

Program notes:

The title refers to the venerable rock guitarist known as "The Edge" who is the creative force behind the Irish band U2. He was one of the earliest and most creative musicians to exploit the rhythmic potential of digital delay (echo) effects, and the textures in this tapestry-like piece were inspired by his work.

Technical notes:

This piece may be performed on acoustic instruments with pickups installed, or on electric instruments such as those made by the Zeta company. Placing microphones near acoustic instruments is not a viable option, due to problems with feedback.

As the piece progresses, one of the performers, or perhaps the sound technician, should advance the Quadraverb patches as directed in the score. If the performers are controlling the Quadraverb, they should use a foot pedal. When advancing the Quadraverb patches, initiate the change in an instant of silence when neither instrument is playing. This will minimize any audio glitches or clicks.

The straight sound of the instruments should also be amplified, and the level of the echoes being generated by the FX device should balance with the "dry" signal from the instruments. The "dry" signal from the violin should be routed mainly to the left speaker of the sound system, and the "dry" signal from the cello should be routed mainly to the right speaker.

Since the players must synchronize their rhythms with the echoes being generated by the FX unit, it is imperative that each performer have a monitor speaker placed very close by. If the performer is hearing the echoes from a speaker that is farther than 4 or 5 feet from the performer's ear, the time delay created by this distance makes it impossible to acheive a tight rhythmic synchronization.

The patches are available from download from the composer's website (www.longsound.com). If you own a different FX unit, the speficifications for recreating these Quadraverb patches are also available online.

SETUP ONE

This set up should be used when the Quadraverb is located on stage, and is controlled by the performers. This setup would also be useful for home rehearsal with a stereo, or with headphones.
• The cable from the violin pickup should be plugged into the left input of the Quadraverb FX processor.
• The cable from the cello pickup should be plugged into the right input of the Quadraverb FX processor.
• The outputs of the Qudraverb should be sent to the house sound system, and also to monitors placed very close to the performers. The careful use of monitors is essential in this piece, since the performers must synchronize very closely with the rhythmic echoes created by the Quadraverb. If the monitor speakers are more than a few feet awa from the performer's ears, the time lag as the sound travels from the speaker to the performer's ear will be enough to make a tight rhythmic synchronization with the artificial echoes impossible.
• For setup one, use patches "User 00 through User 04".

User 00 PATCH ONE
User 01 PATCH TWO
User 02 PATCH THREE
User 03 PATCH FOUR
User 04 PATCH FIVE

They are labeled for clarity. These patches route some of the straight uneffected sound out to the speakers along with the echoe

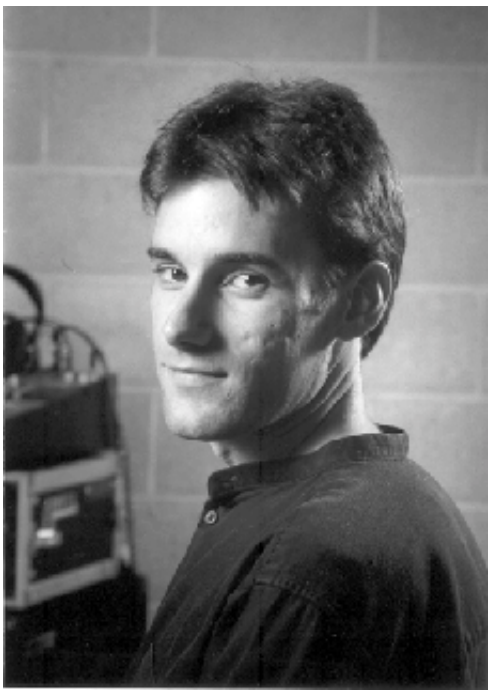
SETUP TWO

This set up uses different patches:

User 10 PATCH ONE
User 11 PATCH TWO
User 12 PATCH THREE
User 13 PATCH FOUR
User 14 PATCH FIVE

Setup two is used when the Quadraverb is located at the mixing console, and is operated by a sound enginner.
• Send straight signal from the cello and violin to the sound system.
• Using FX sends on the mixing board, route the violin signal to the left input of the Quadraverb, and the cello signal to the right input of the Quadraverb.
• Send equal amounts of Quadraverb sound and straight signal to the speakers, with the Quadraverb outs panned hard left and right.
• Create a monitor mix that has more Quadraverb than dry signal.

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.

Patrick Long, DMA
Assistant Professor of Composition, Theory and Music Technology
Susquehanna University
514 University Avenue
Selinsgrove, Pennsylvania 17870
(570) 372-4289
longp@susqu.edu
http://www.longsound.com/

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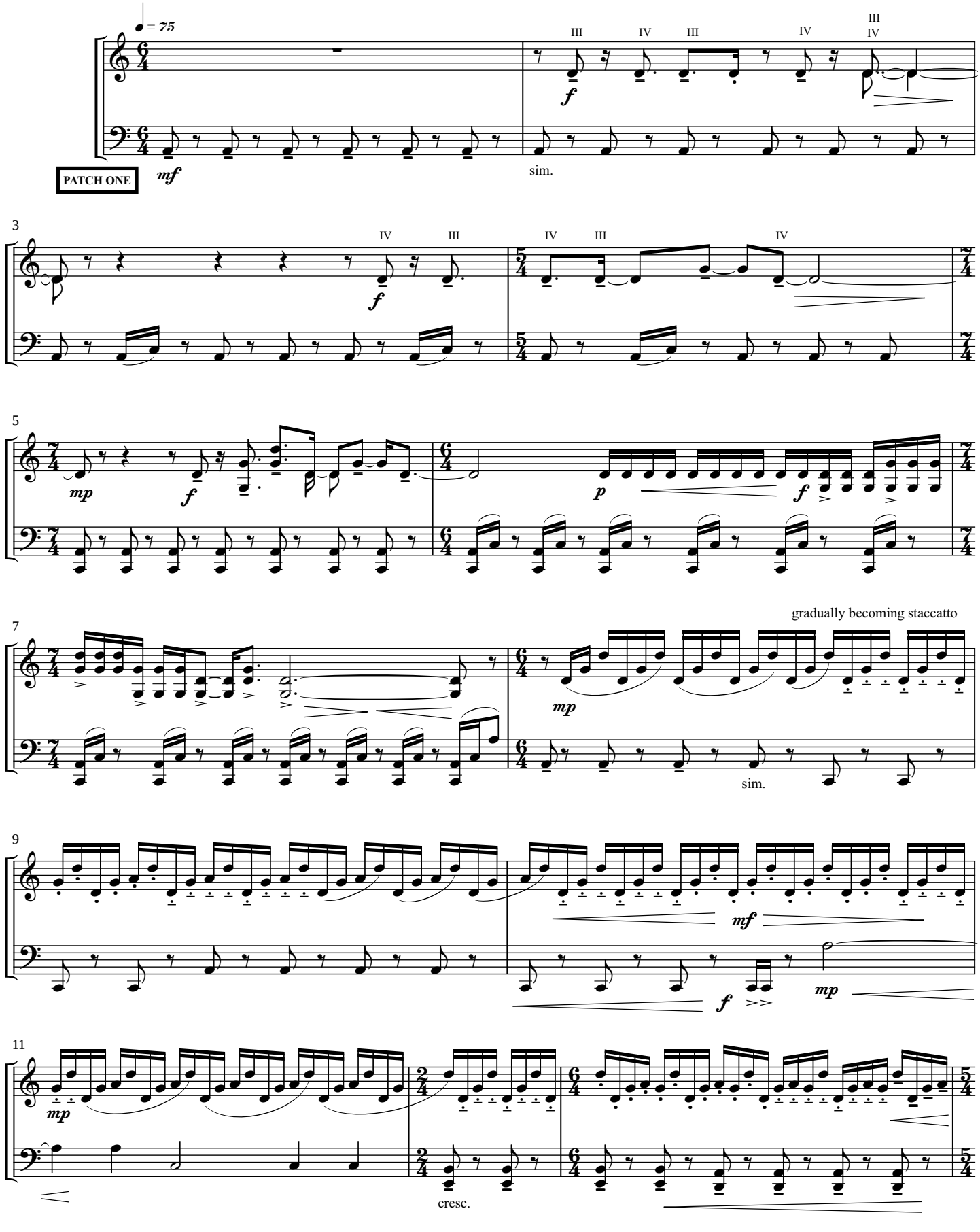
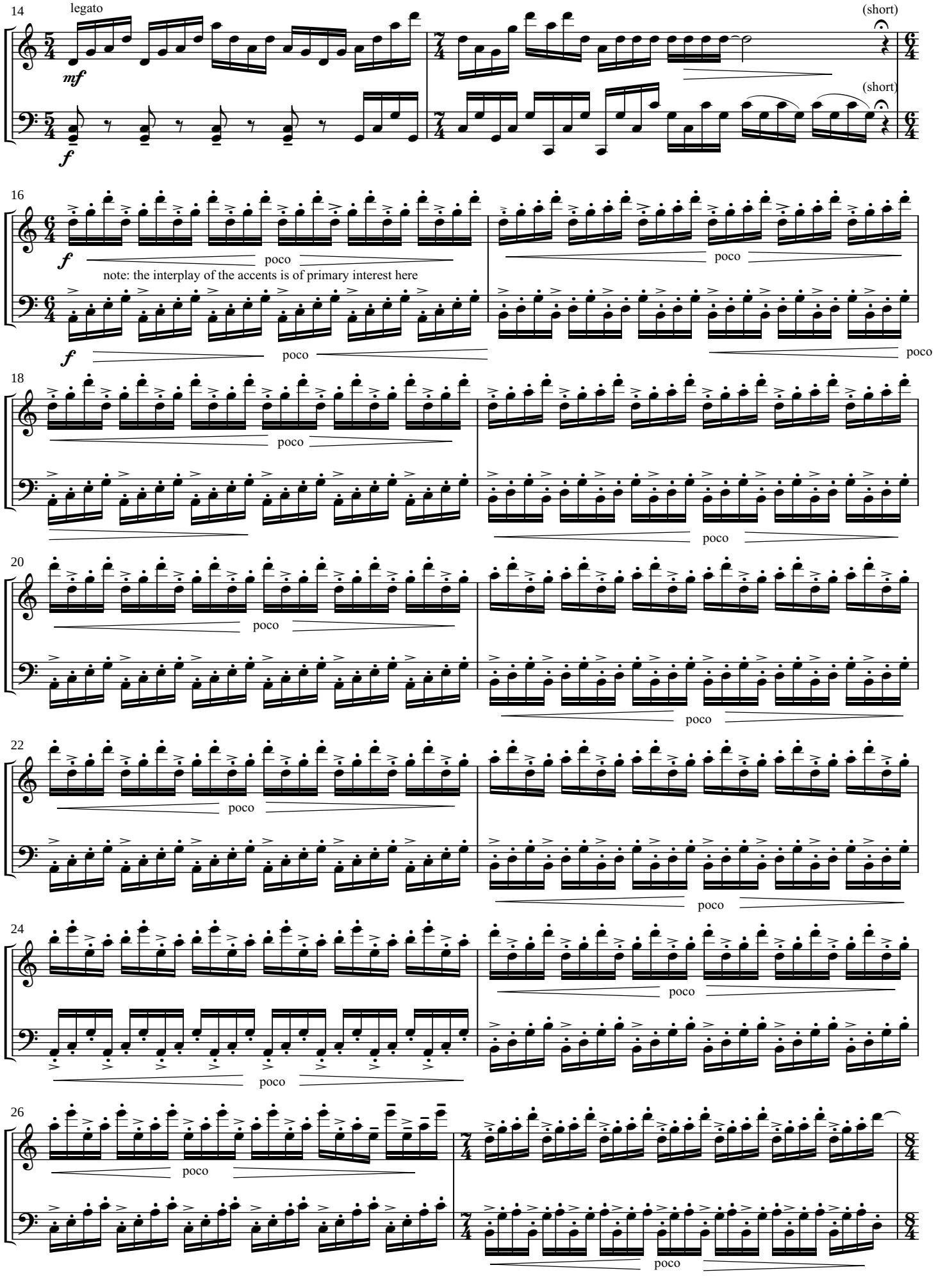
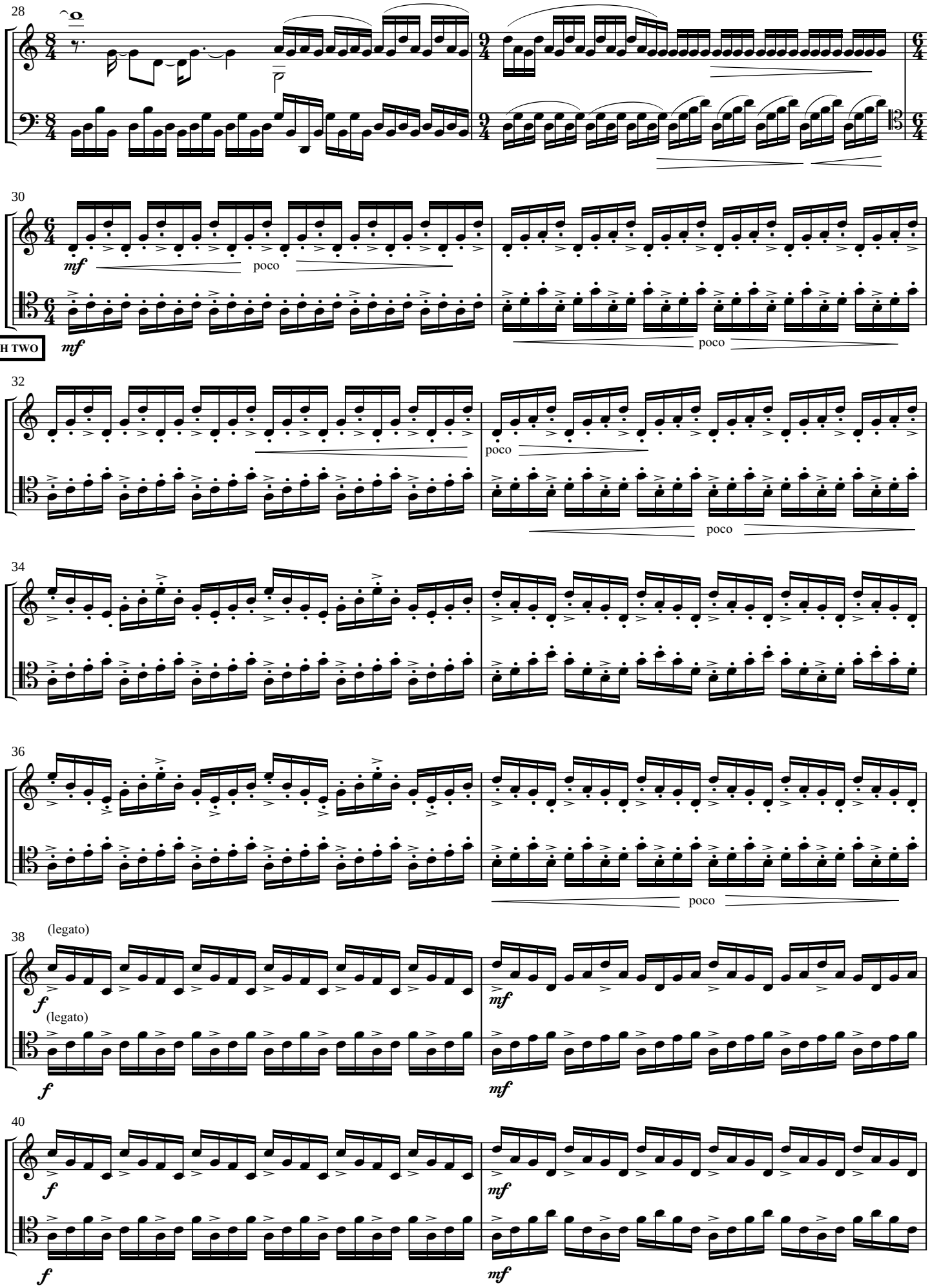
for electric violin, electric cello, and sound processor

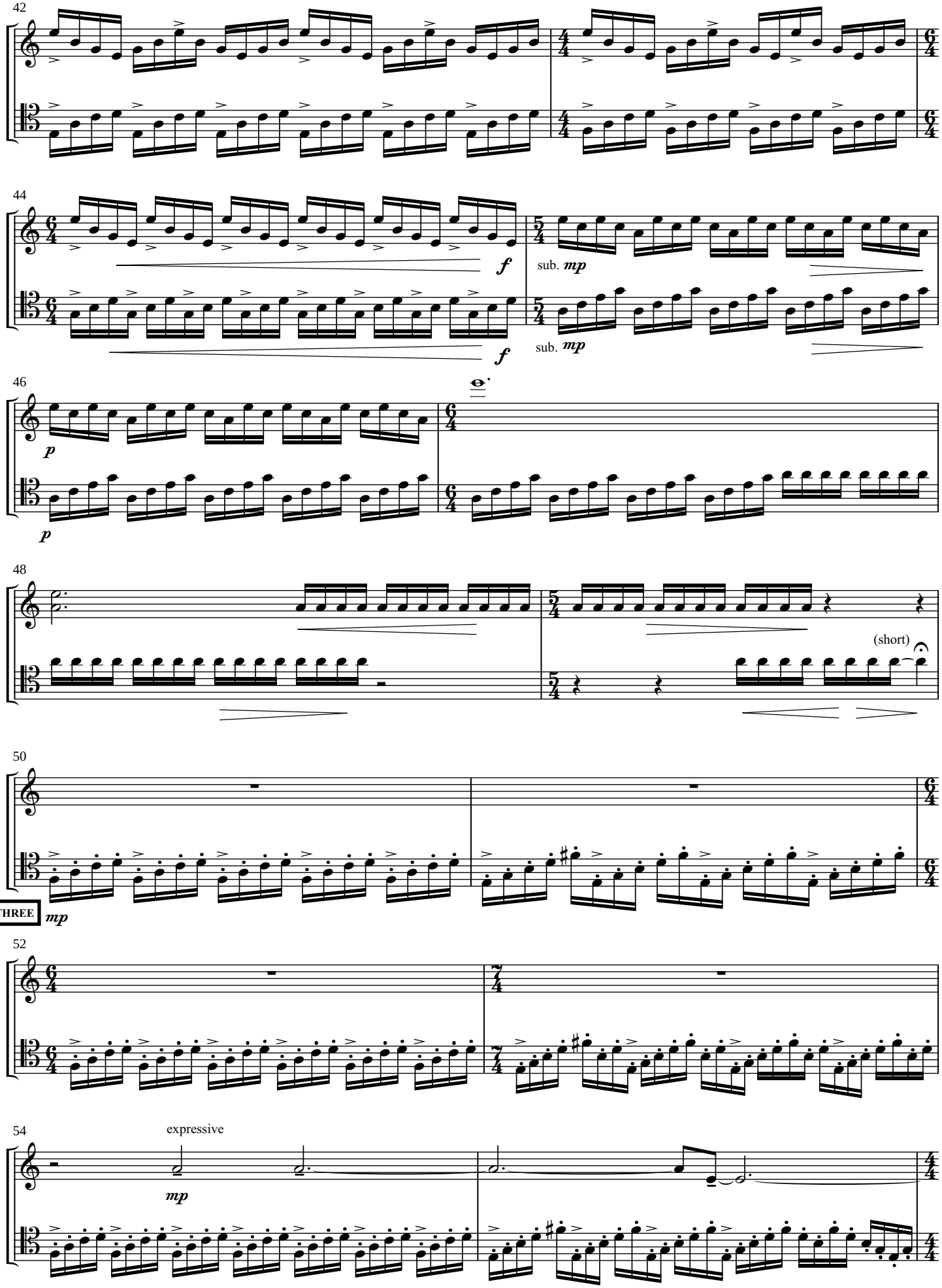
duration: approx. 12 minutes

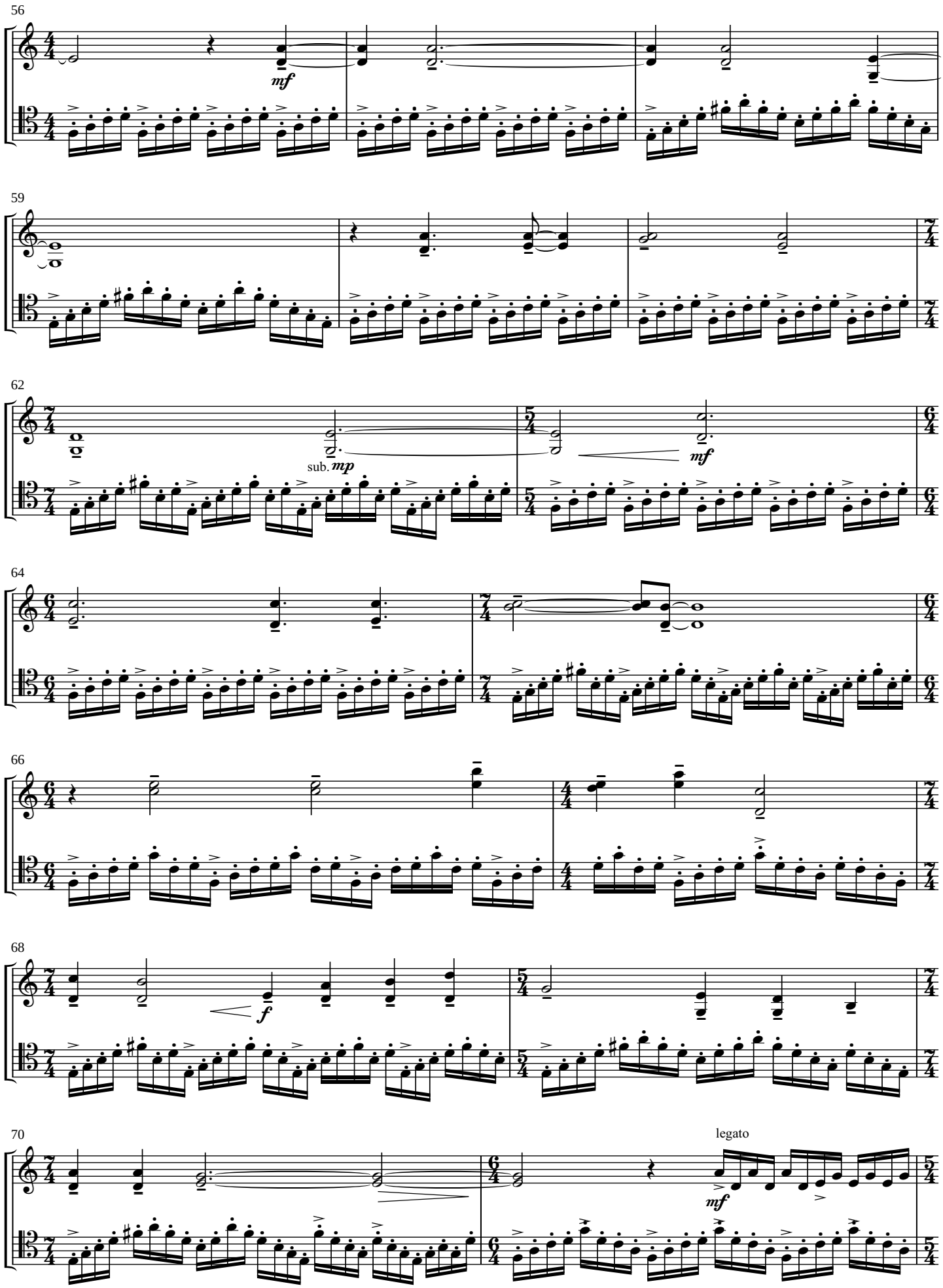
PATRICK LONG
(2002)

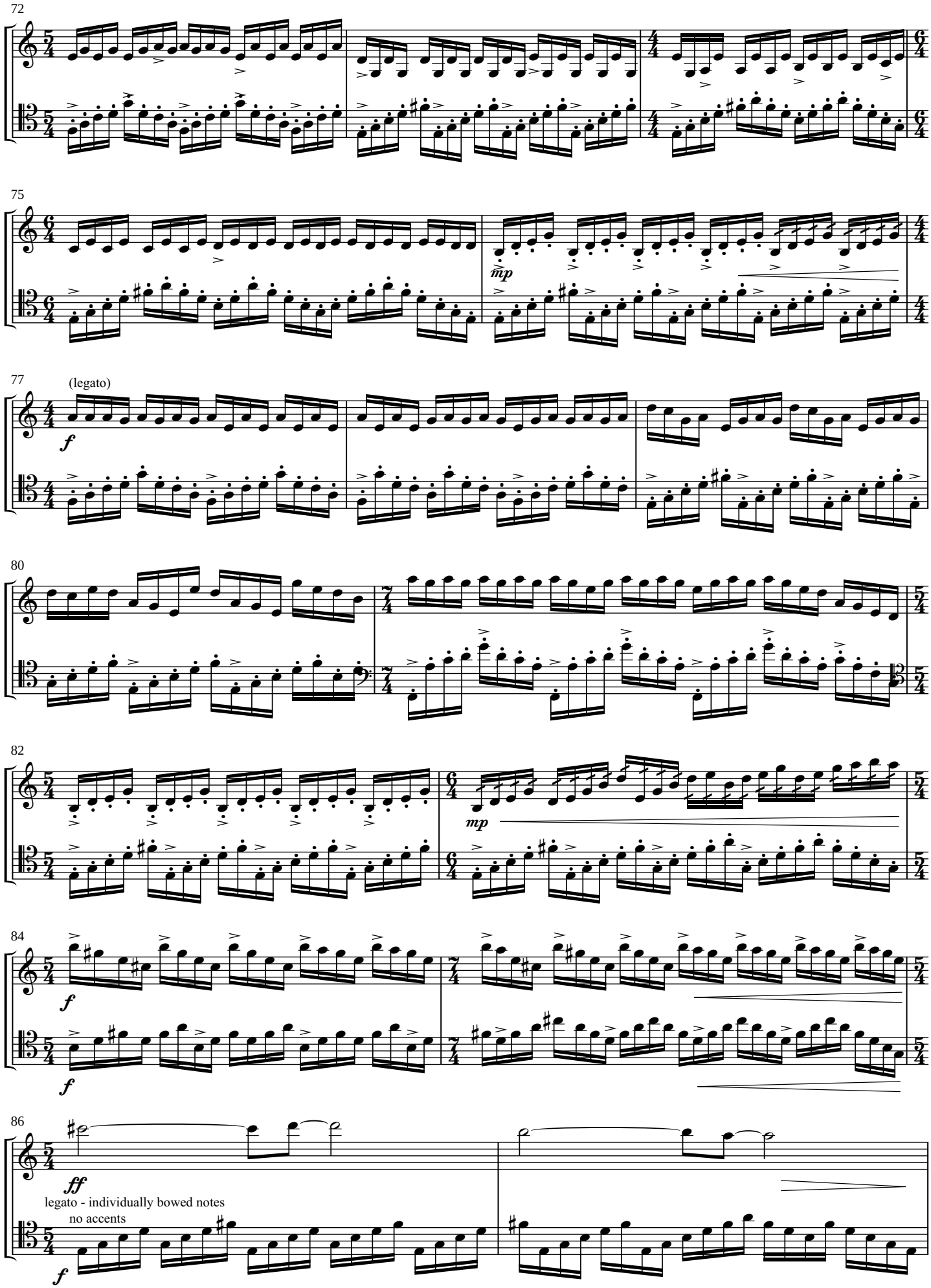


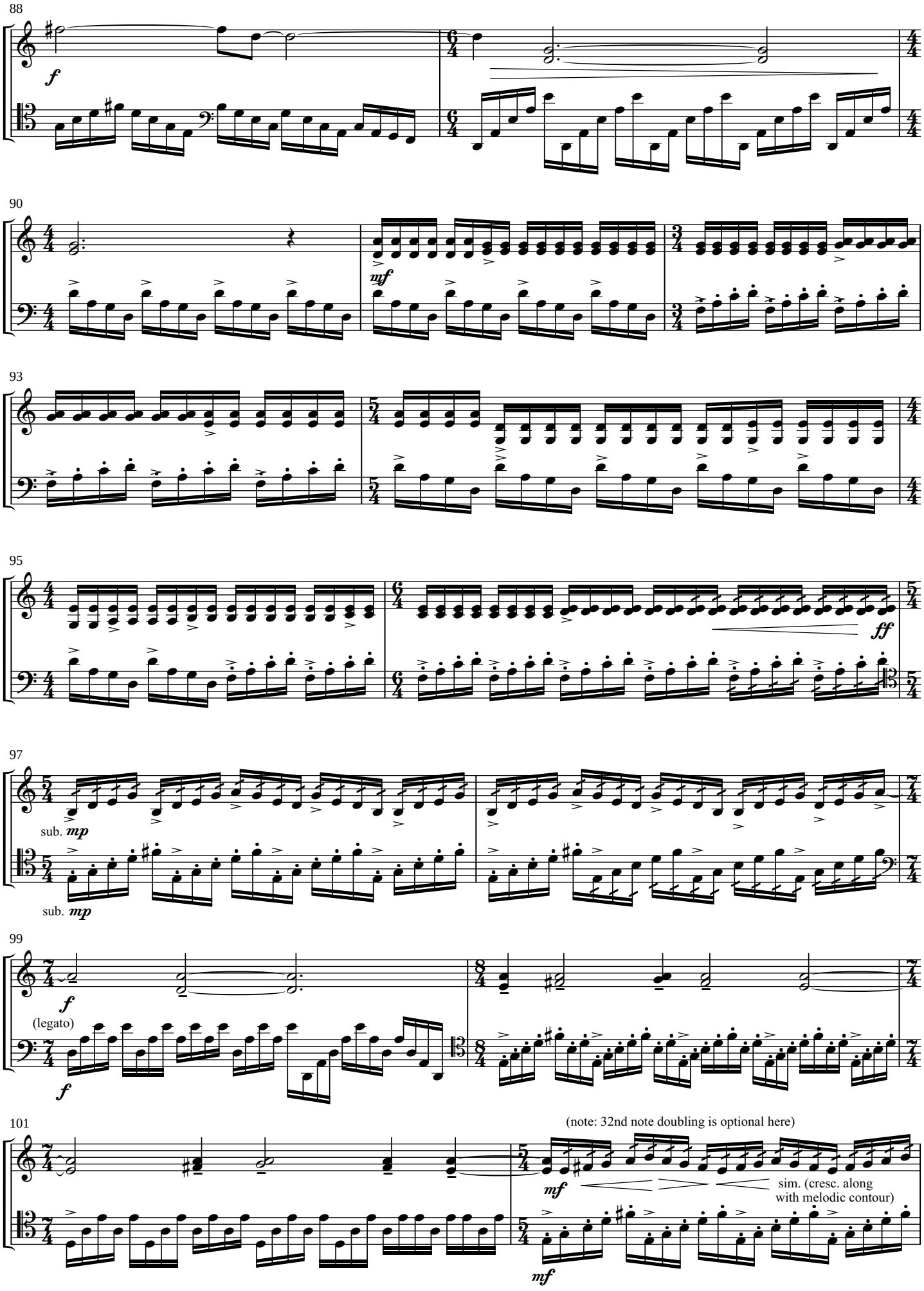

14
legato
mf
f
(short)
(short)
16
f
poco
note: the interplay of the accents is of primary interest here
f
poco
poco
18
poco
poco
20
poco
poco
22
poco
poco
24
poco
poco
26
poco
poco

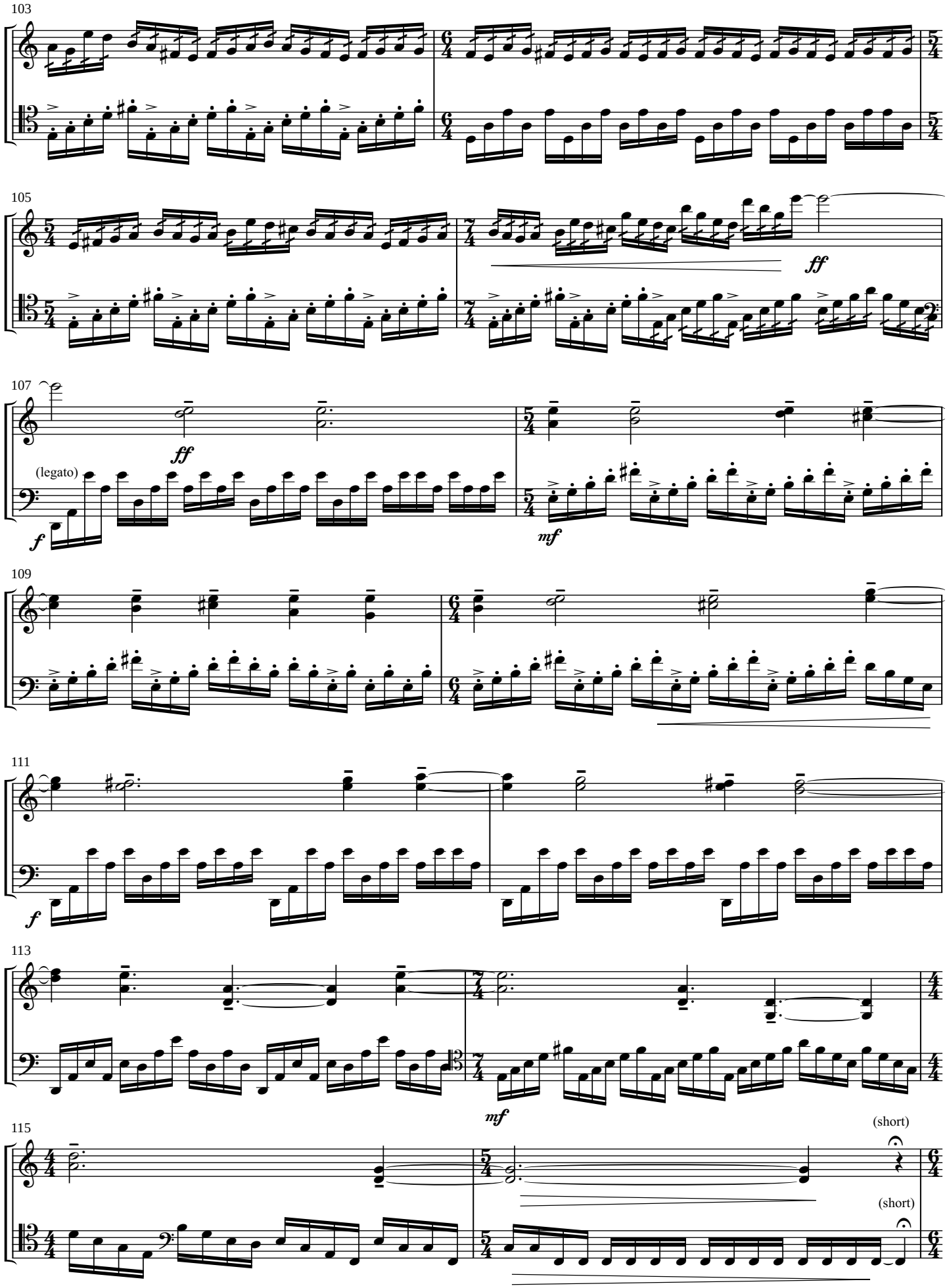

28
30
mf
poco
PATCH TWO
mf
poco
32
poco
poco
34
36
poco
38
(legato)
f
mf
(legato)
f
mf
40
f
mf
f
mf

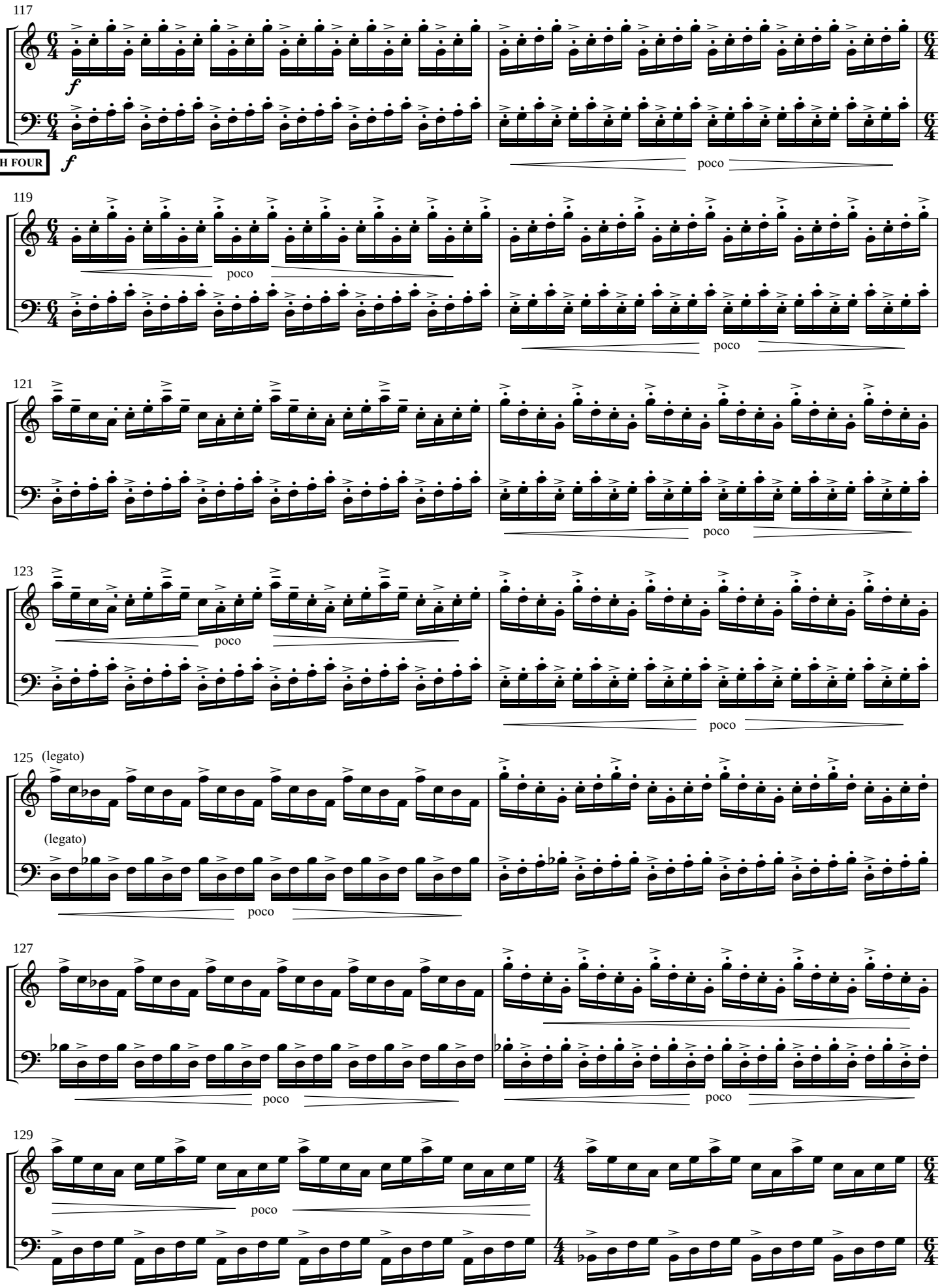

42
44
f
sub. mp
f
sub. mp
46
p
p
48
(short)
50
PATCH THREE
mp
52
54
expressive
mp

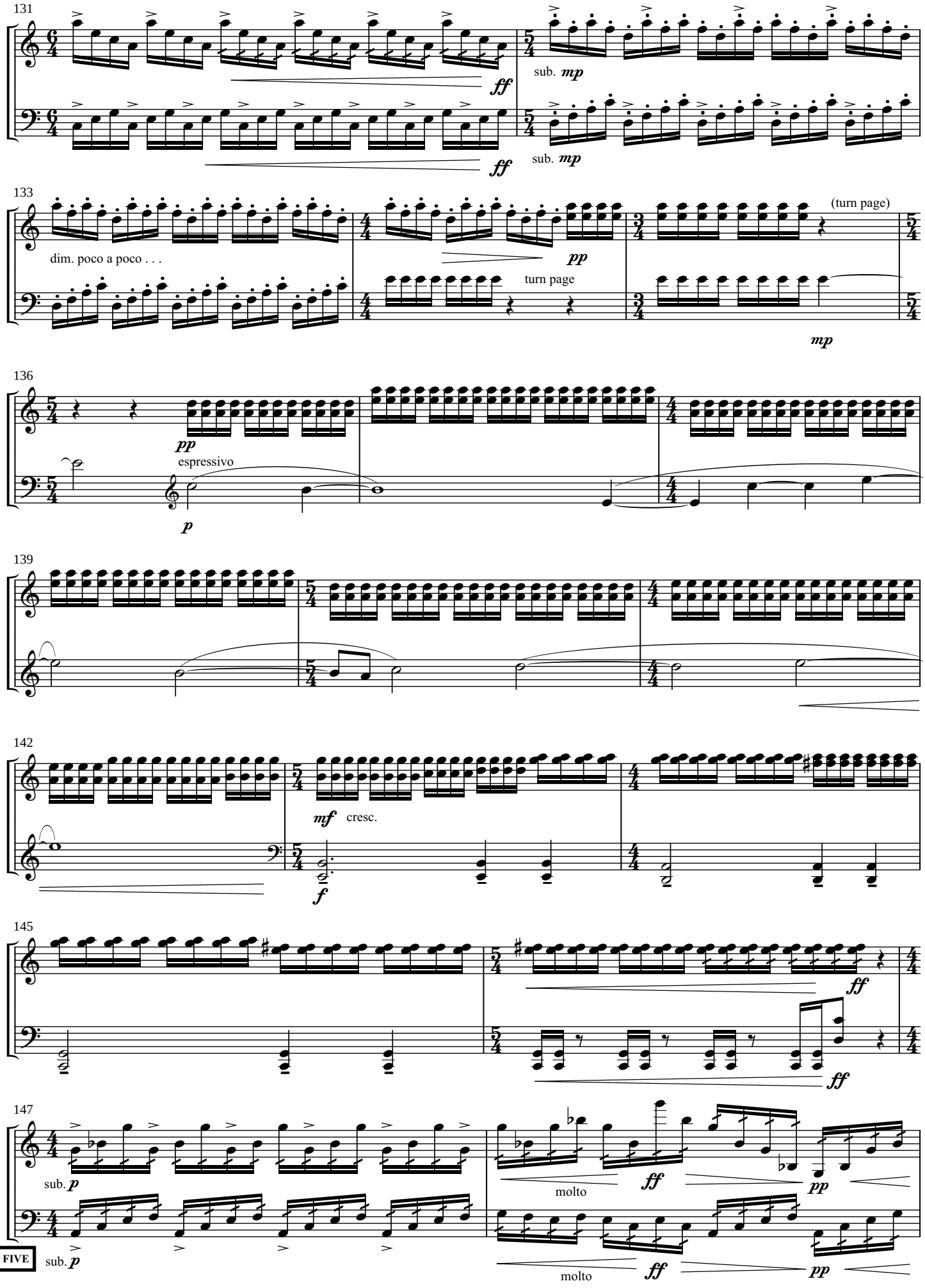

56
mf
59
62
sub. mp
mf
64
66
68
f
70
legato
mf

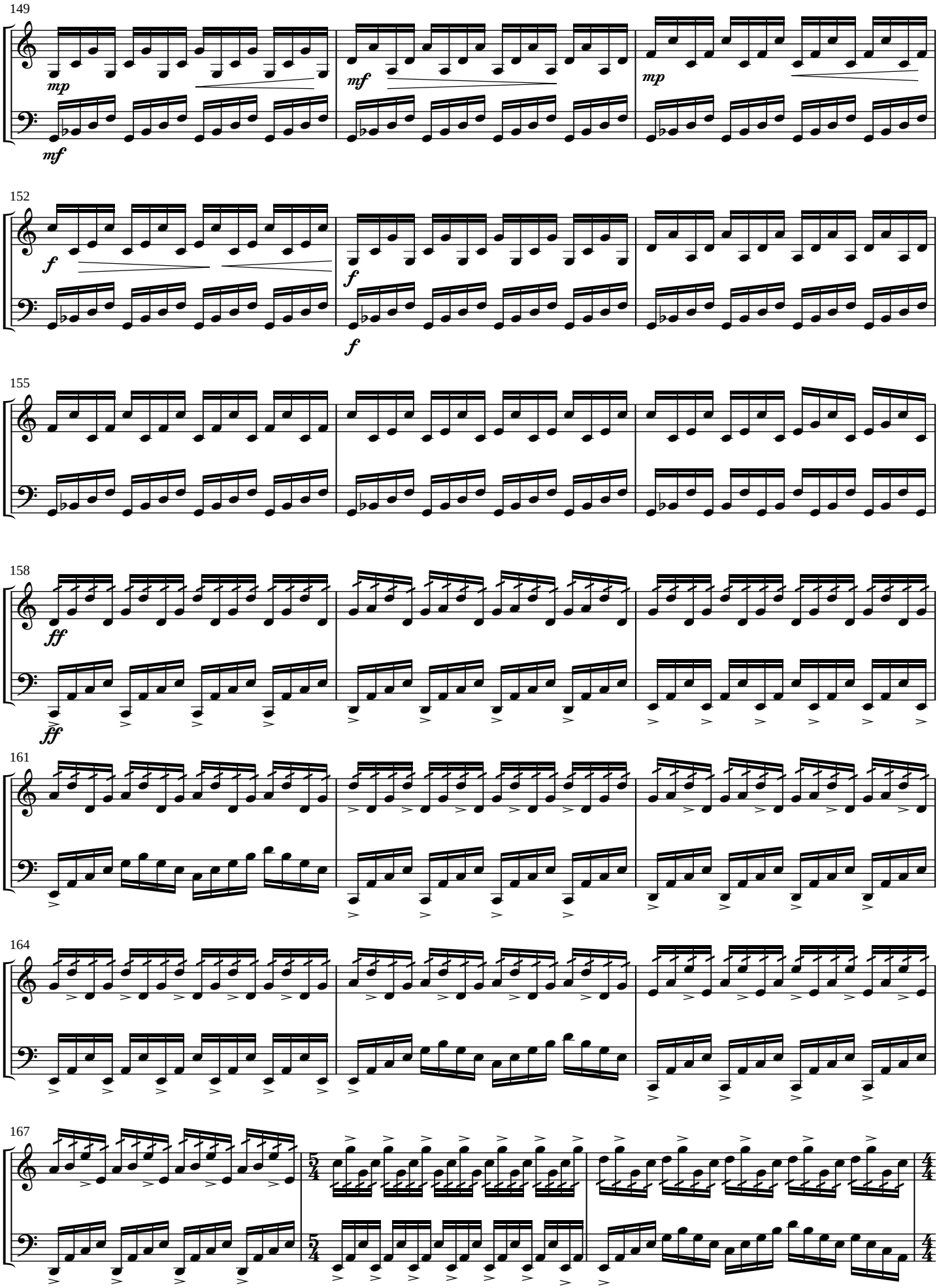

72
75
mp
77
(legato)
f
80
82
mp
84
f
f
86
ff
legato - individually bowed notes
no accents
f

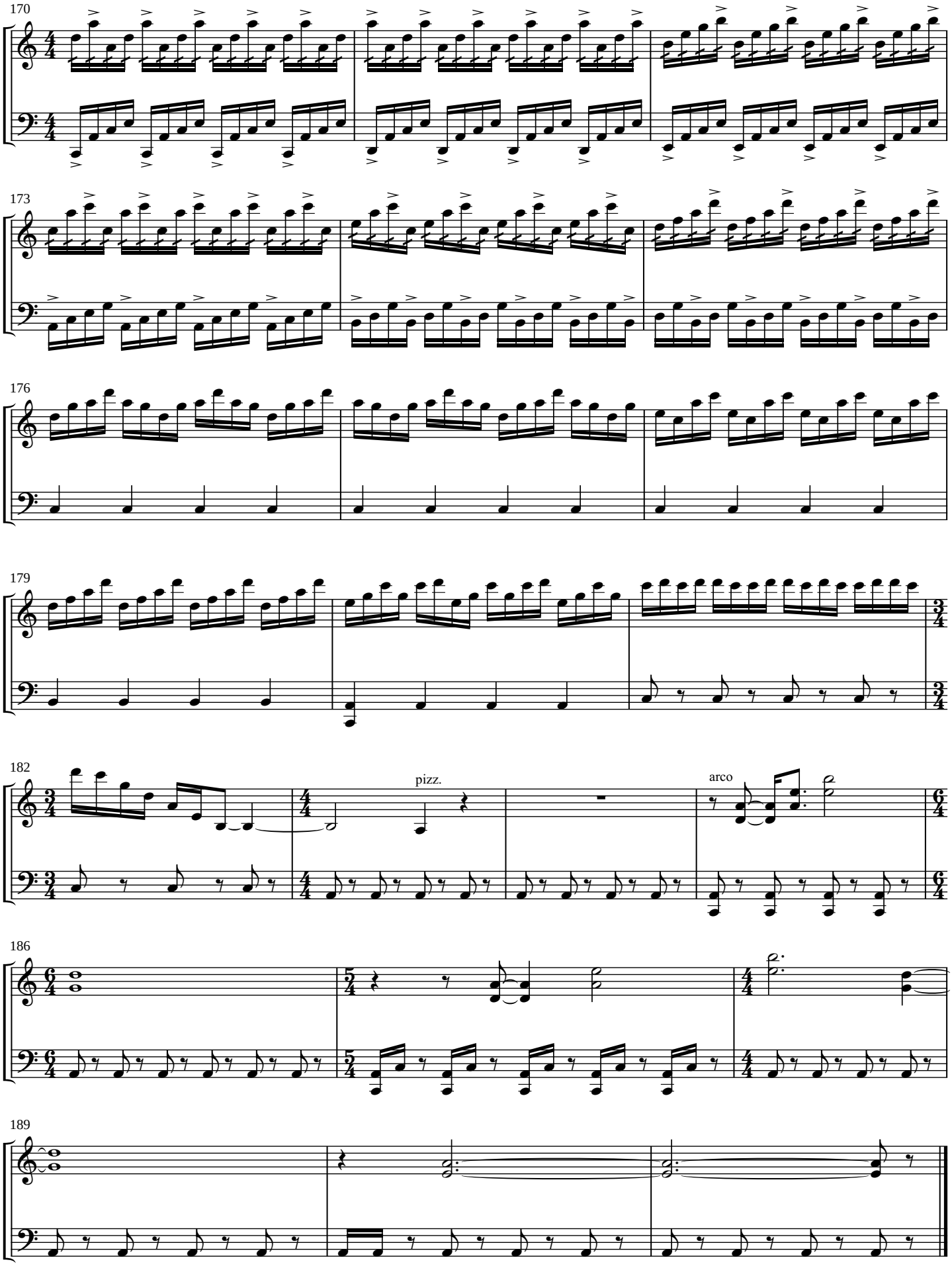

88
f
90
mf
93
95
ff
97
sub. mp
sub. mp
99
f
(legato)
f
101
(note: 32nd note doubling is optional here)
mf
sim. (cresc. along with melodic contour)
mf


103
105
ff
107
ff
(legato)
f
mf
109
111
f
113
mf
115
(short)
(short)


117
PATCH FOUR
poco
119
poco
poco
121
poco
poco
123
poco
poco
125
(legato)
(legato)
poco
127
poco
poco
129
poco


131
ff
sub. mp
ff
sub. mp
133
dim. poco a poco . . .
pp
turn page
(turn page)
mp
136
pp
espressivo
p
139
142
mf
cresc.
f
145
ff
ff
147
sub. p
molto
ff
pp
sub. p
molto
ff
pp


149
mp
mf
mf
mp
152
f
f
f
155
158
ff
ff
161
164
167


170
173
176
179
182
pizz.
arco
186
189