

Program Notes

Composed in 1994, *Strange Loops* was first performed on December 1, 1993 in Kilbourn Hall at the Eastman School of Music, with Shafer Mahoney, Kristin Tait, Amy White and Noel Painter playing the drum parts, and the composer conducting and playing the woodblock. The title comes from a book by Douglas Hofstadter called, Gödel, Escher, Bach: An Eternal Golden Braid. This book draws parallels between the theoretical mathematics of Gödel, the optical illusions in the illustrations of M.C. Escher, and the circular harmonic and formal constructions of Bach's compositions. In *Strange Loops*, the repeated "loops" are meant to be "strange" in the sense that the meter that is perceived by the listener changes gradually as the loop section evolves. As new notes are added, the downbeat and meter seem to shift, and the true meter in which the players are thinking and counting only becomes apparent in the final version of each loop. These looping sections are offset by barbaric ritornello passages, in which the players must execute loud and rhythmically complex figures in perfect unison.

Performance Notes

The conductor (player one) should stand in front of the ensemble and-- while playing the woodblock with one hand-- deliver cues (and conduct beat patterns when absolutely necessary) with the other hand.

Repeat bars marked with an "X" are to be repeated for an undetermined number of times. The conductor should wait for each of these loops to lock in and groove before signaling the players to move to the next set of repeated bars.

Tightly tuned drums and small cymbals and gongs are preferable to aid in rhythmic clarity.

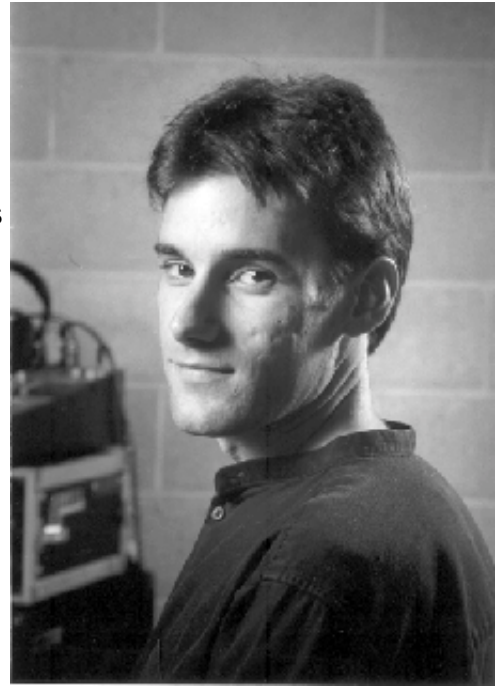
In player one's part, the bass drum is not used until the very end of the piece, and it is preferable that its inclusion in the work be a surprise to the audience. Place the bass drum off to the side of the stage, so that no one in the audience knows that it is included in the piece. The conductor has plenty of time to move to it in the repeated bars 136-138. It may also be effective to have another player appear from backstage just in time to play the bass drum part.

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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 performed 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 Music in the Mountain Festival, the Ann Arbor Brave New Works Festival, the Kilbourn Concert Series, the Rochester Stage, 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 practitioner of pop music, he performs regularly with the central Pennsylvania-based rock band Faculty Lounge

He is currently 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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STRANGE LOOPS

for five percussionists

Full Score &
Part for Player One/
Conductor

PATRICK LONG

$\bullet = 110 - 126$ (♩ remains constant throughout)

Conductor (wood block*, bass drum) *mf*

Bongos suspended cymbal

Timbales suspended cymbal

Two concert tom toms gong, sus. cymbal **

Two low tom toms gong, sus. cymbal ** (felt mallet) -play on rim w/ stick shoulder

** use a reversible mallet, with a drumstick on one end and a hard felt head on the other - "swizzles".

* an unbreakable, plastic "jam-block" works well.

W.B.

Bgos. -on the rim *pp* *cresc. poco a poco*

Timb. -on the rim *pp* *cresc. poco a poco* (felt mallet) -play on rim w/ stick shoulder *ff* *dim. poco a poco*

C. Toms (felt mallet) -play on rim w/ stick shoulder *pp* *cresc. poco a poco*

L. Toms *ff* *dim. poco a poco*

5

W.B. $\frac{11}{4}$

Bgos. $\frac{11}{4}$ *ff dim. poco a poco*

Timb. $\frac{11}{4}$ *pp*

C. Toms $\frac{11}{4}$ *ff dim. poco a poco*

L. Toms $\frac{11}{4}$

9

W.B. $\frac{11}{4}$

Bgos. $\frac{11}{4}$ *pp*

Timb. $\frac{11}{4}$

C. Toms $\frac{11}{4}$ *pp* (gong) -to drum stick

L. Toms $\frac{11}{4}$ *pp* (gong) -to drum stick

12

W.B. $\frac{5}{4}$ $\frac{4}{4}$

Bgos. $\frac{5}{4}$ $\frac{4}{4}$ *mp* *p*

Timb. $\frac{5}{4}$ $\frac{4}{4}$ *ff* *p*

C. Toms $\frac{5}{4}$ $\frac{4}{4}$ *ff* *p*

L. Toms $\frac{5}{4}$ $\frac{4}{4}$ *ff* *p*

14

W.B.

Bgos.

Timb.

C. Toms

L. Toms

17

W.B.

Bgos.

Timb.

C. Toms

L. Toms

21

W.B.

Bgos.

Timb.

C. Toms

L. Toms

24

* The conductor cues the end of each repeated section. Please repeat each 'X' bar at least 2 times-- thank you, PL

Loop One:

W.B. | 6/8 | 9/8 | 6/8 | X

Bgos. | 6/8 | 9/8 | 6/8 | X

Timb. | 6/8 | 9/8 | 6/8 | X

C. Toms | 6/8 | 9/8 | 6/8 | X

L. Toms | 6/8 | 9/8 | 6/8 | X

27

W.B. | X | X | 4/4

Bgos. | X | X | 4/4

Timb. | X | X | 4/4

C. Toms | X | X | 4/4

L. Toms | X | X | 4/4

31

W.B. | 3/4 | 4/4

Bgos. | 3/4 | 4/4

Timb. | 3/4 | 4/4

C. Toms | 3/4 | 4/4

L. Toms | 3/4 | 4/4

34

G.P.
(no gesturing in the G.P. if possible!)

W.B.
Bgos.
Timb.
C. Toms
L. Toms

39

W.B.
Bgos.
Timb.
C. Toms
L. Toms

42

W.B.
Bgos.
Timb.
C. Toms
L. Toms

45

W.B.
Bgos.
Timb.
C. Toms
L. Toms

72

W.B.
Bgos.
Timb.
C. Toms
L. Toms

76

pp *ff* *pp*

W.B.
Bgos.
Timb.
C. Toms
L. Toms

79

ff *pp* *ff*

$\frac{5}{4}$ $\frac{4}{4}$

81

W.B.

Bgoss. *p* *ff* *p* *ff*

Timb. *p* *ff* *p* *ff*

C. Toms *p* *ff* *p* *ff*

L. Toms *p* *ff* *p* *ff*

84

Loop Three:

W.B. *f*

Bgoss. *mf*

Timb. *f*

C. Toms *ff*

L. Toms *ff*

88

W.B.

Bgoss. *mf* *f*

Timb. *f*

C. Toms *ff*

L. Toms *ff*

W.B.

Bgos. *f* R.S. R.S. (x) (x)

Timb.

C. Toms *p cresc. poco a poco* ----- *mf cresc. a fff possible!*

L. Toms

92

W.B.

Bgos. *f* R.S. R.S. (x) (x)

Timb.

C. Toms ----- *ffff*

L. Toms

94

W.B.

Bgos. *ff* 3 3 *pp* 5/4

Timb. *ff* 3 3 *pp* 5/4

C. Toms *ff* 3 3 *pp* 5/4

L. Toms *ff* 3 3 *pp* 5/4

96

100

W.B.
Bgoss.
Timb.
C. Toms
L. Toms

104

W.B.
Bgoss.
Timb.
C. Toms
L. Toms

108

W.B.
Bgoss.
Timb.
C. Toms
L. Toms

111

W.B.

Bgoss.

Timb.

C. Toms

L. Toms

ff

ff

ff

ff

ff

p

ff

p

ff

p

ff

p

R.S. X

R.S. X

R.S. X

R.S. X

114

W.B.

Bgoss.

Timb.

C. Toms

L. Toms

ff

ff

ff

ff

ff

p

ff

p

ff

p

R.S. X

Loop Four:

X

X

117

W.B.

Bgoss.

Timb.

C. Toms

L. Toms

mf

p

p

mp

mp

- to felt mallets

- to felt mallets

(gong)

(gong)

R.S. X

R.S. X

R.S. X

R.S. X

3x

W.B.
Bgos.
Timb.
C. Toms
L. Toms

127 *p* *f* *p* *f*

2x

W.B.
Bgos.
Timb.
C. Toms
L. Toms

129 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

W.B.
Bgos.
Timb.
C. Toms
L. Toms

130 *pp* *ff* *pp* *ff* *pp* *ff* *pp*

G.P.
(no gesturing in the
G.P. if possible!)

132 *ffff*

W.B. $\frac{5}{4}$ $\frac{4}{4}$

Bgoss. $\frac{5}{4}$ $\frac{4}{4}$ Rim Shots

Timb. $\frac{5}{4}$ $\frac{4}{4}$

C. Toms $\frac{5}{4}$ $\frac{4}{4}$

L. Toms $\frac{5}{4}$ $\frac{4}{4}$

3x -to Bass Drum * the bass drum should be large and unmuted. Play with a relatively small and hard felt mallet-- not a regular b.d. beater.

136 *ff*

W.B. $\frac{4}{4}$

Bgoss. $\frac{4}{4}$ (cymbal) *ff*

Timb. $\frac{4}{4}$ (cymbal) *ff*

C. Toms $\frac{4}{4}$ (cymbal) *ff*

L. Toms $\frac{4}{4}$ (cymbal) *ff*

138 *ff*

W.B. *ff*

Bgoss. *ff*

Timb. *ff*

C. Toms *ff*

L. Toms *ff*

W.B. *damp!*

Bgos. (cymbal) *fff damp all!*

Timb. (cymbal) *damp all!*

C. Toms (gong) *damp all!*

L. Toms (gong) *damp all!*

141



Strange Loops

music for five percussionists

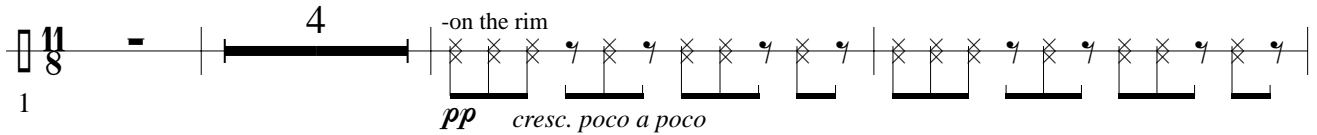
Player Two

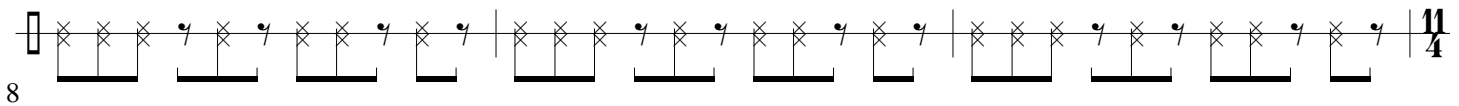
Bongos, sus. cymbal

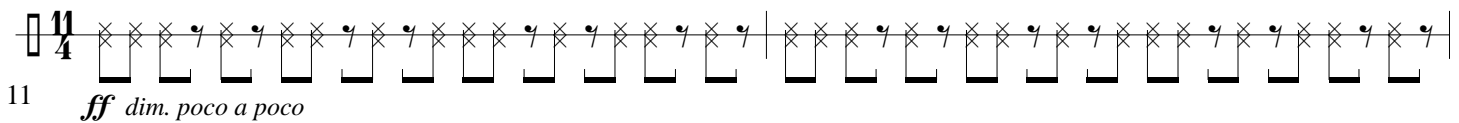
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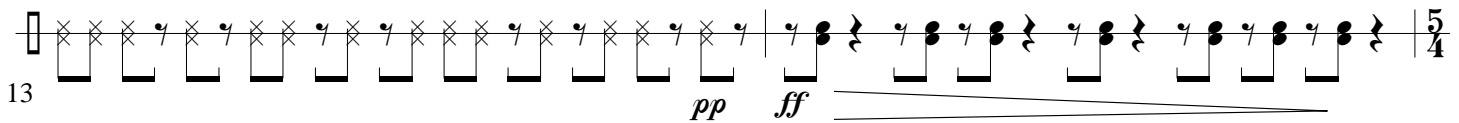
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♩ = 110 - 126 (♩ remains constant throughout)

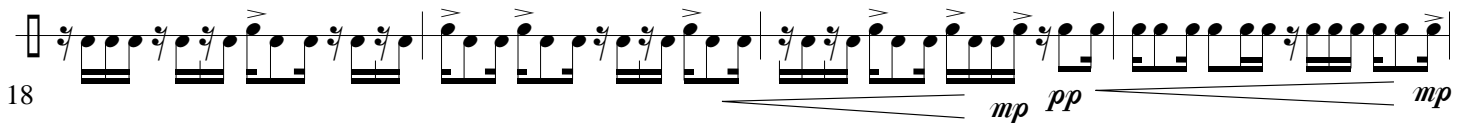
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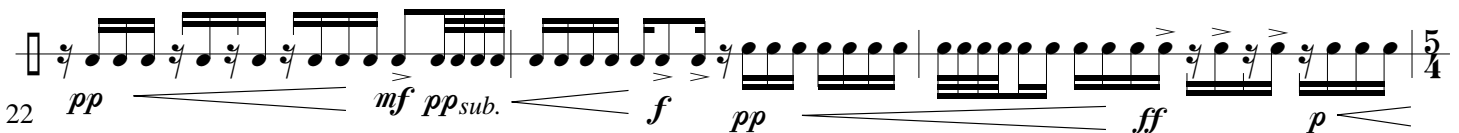
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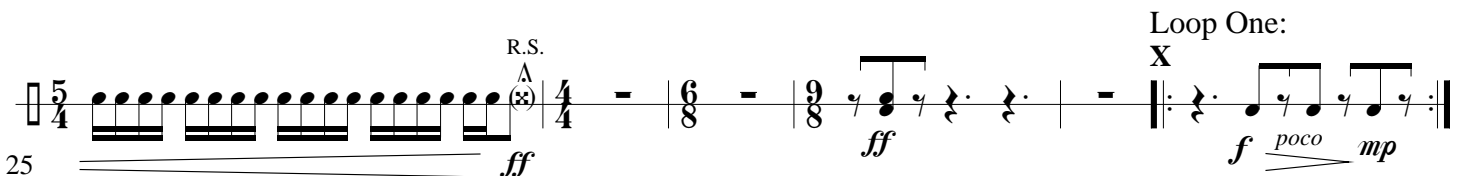
11 

13 

15 

18 

22 

25 

31 **X** *ff* **R.S.** *ff* **X** *ff* *ff* 3 3

34 *pp* **G.P.** *ff*

40

44 *pp* *ff* *pp*

47 *ff* *pp* *ff*

50 *p* *ff* *p* *ff* **R.S.**

53 **R.S.** *mf* **X** **Loop Two:**

60 **X** *ff* **R.S.** *ff* **X** *ff* **R.S.** *ff* **R.S.** *ff*

64 **X** *ff* **R.S.** *ff* **R.S.** *ff* *ff* 3 3 *pp*

69 2

71 *ff*

75 *pp*

78 *ff pp ff pp ff*

81 *p ff p ff*

R.S. \otimes

84 *mf*

R.S. Loop Three: \otimes

88 *mf f*

X R.S. \otimes X R.S. \otimes R.S.R.S. \otimes \otimes

92 *f ff*

R.S. R.S. \otimes \otimes R.S.R.S. \otimes \otimes

97 *pp ff*

G.P.

103

107 *pp ff pp*

110 *ff* *pp* *ff*

113 *p* *ff* *ff*

R.S. (x)

117 *p*

Loop Four:

R.S. X X

121 X

123 *f*

R.S. (x)

R.S. (x)

125 X

R.S. (x)

127 *f* *p* *f*

3x

129 *ff* *pp* *ff* *pp* *ff* *pp*

2x

131 *ffff*

G.P.

135 *ff* *ff*

Rim Shots (x) (x) (x) (x)

(cymbal)

139 (cymbal) damp all!

Commissioned by the Syracuse Symphony
Orchestra Percussion Ensemble, 1994

Strange Loops

music for five percussionists

Player Three

Timbales, sus. cymbal

PATRICK LONG

(download scores and mp3s
from www.longsound.com)

$\text{♩} = 110 - 126$ (♩ remains constant throughout)

1

3

-on the rim

pp *cresc. poco a poco*

7

ff *dim. poco a poco*

11

(on drum heads)

pp

13

ff

15

p

18

mp pp *mp*

22

pp *mf pp sub.* *f* *pp* *ff* *p*

25 *ff* *mp* *ff* *mp*

Loop One:

31 *mf* *p* *f* *f* *p* *ff* *ff*

35 *pp* *ff*

G.P.

41

45 *pp* *ff* *pp* *ff* *pp*

48 *ff* *p* *ff* *p*

51 *ff*

56 *mf* *ff*

Loop Two:

62 *ff* *ff* *ff* *ff*

66 *ff* *pp*

71 *ff*

75 *pp* <

78 *ff pp ff pp ff*

81 *p ff* R.S. *p ff*

84 R.S. Loop Three: *f* X *f* ... R.S.

89 X R.S.

95 *ff* *pp* G.P.

102 *ff*

106 *pp* <

109 *ff pp ff pp ff*

112 *p* *ff* *p* *ff*

115 *p* *ff* *p* *ff* *R.S.*

Loop Four:
118 *p* *X* *X* *X*

122 *p* *R.S.* *R.S.*

125 *p* *X* *R.S.*

3x
127 *f* *p* *f*

2x
129 *pp* *ff* *pp* *ff* *pp* *ff* *pp*

131 *ffff* *ffff* *ffff* **G.P.**

135 *ff* *ff* *ff*

139 *ff* *ff* **damp all!**

Strange Loops

music for five percussionists

Player Four

Two concert tom toms, suspended
cymbal and a gong or tam-tam

PATRICK LONG

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from www.longsound.com)

♩ = 110 - 126 (♩) remains constant throughout)

(felt mallet) 5 - - on the rim w/ stick shoulder

1 *pp* *cresc. poco a poco*

9 *ff* *dim. poco a poco*

12 *pp* (gong) *ff* -to dr. stk.

14 *ff* *p* 3 3

17 *mp* *pp* <

21 *mp* *pp* *mf* *pp sub.* *f* *pp*

24 *ff* *p* *ff* R.S. (X)

29 *ff* *mp* *poco* *poco* *f*

* use a reversible mallet, with a
drumstick on one end and a hard felt
head on the other.

G.P.

33 *ff* *pp*

39 *ff*

43 *pp*

46 *ff* *pp* *ff* *pp* *ff*

49 *p* *ff* *p* *ff*

R.S.

52 *p* *ff*

R.S.

57 *f*

Loop Two:

X

64 *fff possible* *ff* *pp*

69 *ff*

74 *pp <*

78 *ff pp ff pp ff*

81 *p ff ff* R.S. Loop Three:

84 *ff* R.S. Loop Three:

88 *ff* X

Solo - to the fore, with defiance

92 *p cresc. poco a poco ----- mf cresc. a fff possible! -----*

95 *ffff ff pp*

99 *ff*

104 *ff*

108 *pp ff pp ff pp*

Strange Loops

music for five percussionists

Player Five

Two low tom toms, suspended
cymbal and a gong or tam-tam

PATRICK LONG

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from www.longsound.com)

♩ = 110 - 126 (♩ remains constant throughout)

(felt mallet) -on the rim w/ stick shoulder

1 *pp* *cresc. poco a poco*

6 *ff* *dim. poco a poco*

10

12 *pp* (gong) *ff* -to dr. stk.

14 *ff* *p*

17 *mp* *pp* <

21 *mp* *pp* *mf* *pp sub.* *f* *pp*

* use a reversible mallet, with a
drumstick on one end and a hard felt
head on the other.

71 *ff*

75 *pp* <

78 *ff pp ff pp ff*

81 *p ff*

R.S. $\hat{\otimes}$

84 *ff*

R.S. Loop Three: $\hat{\otimes}$ X

88 *ff* X

93 *ff* 3 3

98 *pp ff*

104

108 *pp ff pp ff pp*

111 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$
ff *p* *ff* R.S. \otimes

114 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
ff

117 $\frac{5}{4}$ $\frac{12}{8}$ Loop Four: (felt mallet ends)
mp (gong) R.S. \otimes X

120 X
last time, gong *fff*

123 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ -to dr. stk. X
ff

126 $\frac{5}{4}$ R.S. 3x
p *f*

128 2x
p *f* *ff* *pp* *ff*

130 $\frac{5}{4}$ $\frac{4}{4}$
pp *ff* *pp*

132 $\frac{5}{4}$ $\frac{4}{4}$ G.P. (Bongo cue)
ffff

136 $\frac{4}{4}$ 3x (cymbal)
ff *ff*

140 $\frac{3}{4}$
(gong) damp all!