

BARCAROLLE

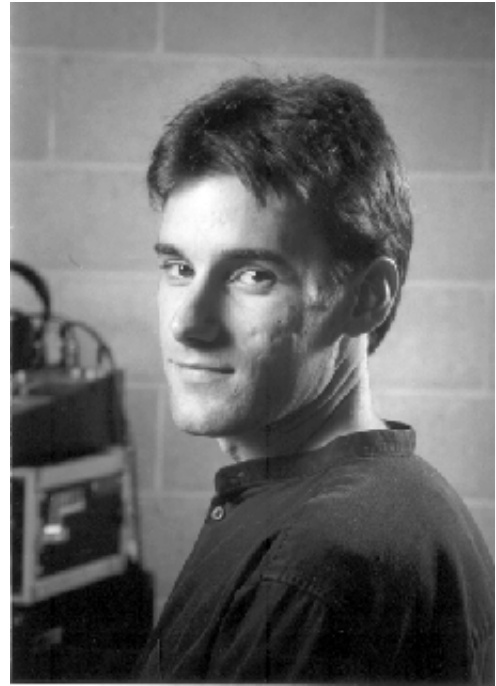
for alto saxophone and live electronics

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 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 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 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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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

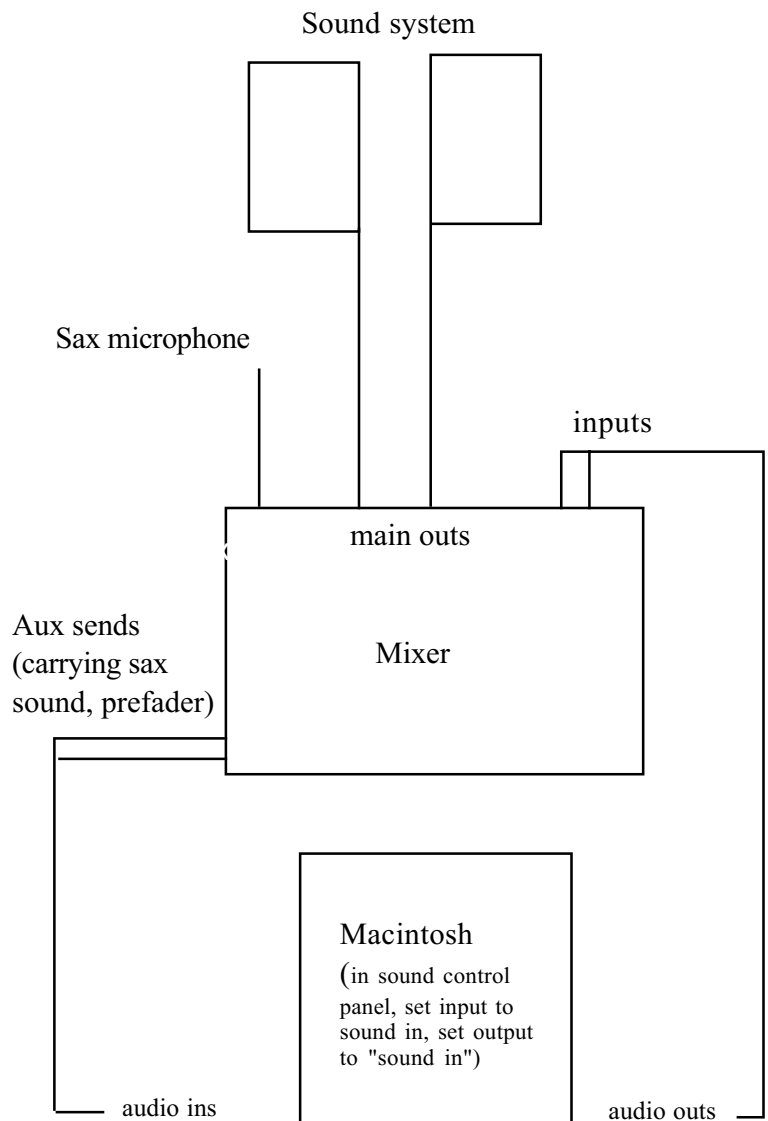
The software for this piece is a simple patch created with the MAX/MSP development package. Simply copy the folder on this CD onto the computer hard drive. I have included the MAX/msp installer on the disc. Once you install the MAX/msp software, you can use the full (editable) version for 30 days. After 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.



A barcarolle is a "boat song" that features swaying, compound-time melodies that seem to mimic the rocking of a boat. This particular barcarolle uses interactive computer software (written with Max/msp) to create an accompaniment for the soloist. Every note that the saxophonist plays is fed into an ever-evolving loop of echoes. Then, the software introduces a tremolo effect that gives this dense wash of sound a gentle rhythmic undulation. As the piece progresses, the speed and intensity of the computer-generated accompaniment changes-- sometimes gradually, and sometimes abruptly-- based on performance input.

This piece was composed for saxophonist Gail Levinsky in 2001. It is included on her CD "Saxophone & Other Voices"

for Gail Levinsky

BARCAROLLE

for alto saxophone and live electronics

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.

Freely ♩ = 50

Saxophone

1

"Pedals" played by pressing the spacebar *Red.*

Electronics

(Rhythms coming from computer)

System 1: Treble clef, 4/4 time signature. The melody starts with a half note, followed by a quarter note, and then a series of eighth notes. Dynamics include *p*, *mf*, *Red.*, and *f*. A fermata is placed over the final note. The piano accompaniment consists of a steady eighth-note pattern.

System 2: Treble clef, 4/4 time signature. The melody continues with eighth notes and a half note. Dynamics include *Red.*, *mp*, and *p*. A fermata is placed over the final note. A box containing the number "2" is located in the right margin. The piano accompaniment features a steady eighth-note pattern with a *mp* dynamic.

System 3: Treble clef, 12/8 time signature. The melody begins with a half note, followed by quarter notes and eighth notes. Dynamics include *mf* and *Red.*. A fermata is placed over the final note. The piano accompaniment consists of a steady eighth-note pattern.

System 4: Treble clef, 12/8 time signature. The melody continues with quarter notes and eighth notes. Dynamics include *Red.*. A fermata is placed over the final note. The piano accompaniment features a steady eighth-note pattern with dynamic markings.

System 5: Treble clef, 12/8 time signature. The melody starts with a half note, followed by quarter notes and eighth notes. Dynamics include *f*. A fermata is placed over the final note. The piano accompaniment features a steady eighth-note pattern with dynamic markings.

System 1: Treble clef, key signature of one flat. The upper staff features a melodic line with slurs and accents, and a lower staff with a rhythmic accompaniment of eighth notes. A dashed line with an asterisk is positioned below the upper staff.

System 2: Treble clef, key signature of one flat. The upper staff continues the melodic line. The lower staff includes a section labeled "Red." with a dashed line and an asterisk, indicating a reduction in dynamics.

System 3: Treble clef, key signature of one flat. The upper staff shows dynamic markings: *p*, *f*, *mp*, *f*, and *poco*. A box containing the number "3" is on the left. The lower staff includes three "Red." markings with dashed lines and asterisks, indicating dynamic reductions.

System 4: Treble clef, key signature of one flat. The upper staff features dynamic markings: *mp*, *mf*, and *mp*. The lower staff includes two "Red." markings with dashed lines and asterisks.

System 5: Treble clef, key signature of one flat. The upper staff has a dynamic marking of *mf*. The lower staff includes four "Red." markings with dashed lines and asterisks.

System 1: Treble clef with a melodic line featuring slurs and accents. Below it are two staves for the piano accompaniment, showing rhythmic patterns and dynamics.

System 2: Treble clef with a melodic line. The piano accompaniment includes dynamic markings such as *Red.* and *ff*, and a box containing the number 4.

System 3: Treble clef with a melodic line. The piano accompaniment features dynamic markings *f*, *mf*, and *ff*, along with a box containing the number 4.

System 4: Treble clef with a melodic line. The piano accompaniment includes a tempo marking $\text{♩} = 78$, dynamic markings *f* and *Red.*, and a box containing the number 4.

System 5: Treble clef with a melodic line. The piano accompaniment includes dynamic markings *Red.* and a box containing the number 4.

System 1: Treble clef, 4/4 time signature. The upper staff contains a melodic line with a triplet of eighth notes, a dotted quarter note, and a half note. The lower staff features a rhythmic accompaniment of eighth notes with triplet markings and rests. A dashed line labeled "Red." spans across the system, with asterisks marking specific points.

System 2: Treble clef, 3/4 time signature. The upper staff shows a melodic line with a triplet of eighth notes and a half note. The lower staff has a rhythmic accompaniment of eighth notes with triplet markings and rests. A dashed line labeled "Red." spans across the system, with asterisks marking specific points.

System 3: Treble clef, 4/4 time signature. The upper staff contains a melodic line with a triplet of eighth notes and a half note. The lower staff features a rhythmic accompaniment of eighth notes with triplet markings and rests. A dashed line labeled "Red." spans across the system, with asterisks marking specific points.

System 4: Treble clef, 5/4 time signature. The upper staff shows a melodic line with a triplet of eighth notes, a quarter note, and a half note. The lower staff has a rhythmic accompaniment of eighth notes with triplet markings and rests. A dashed line labeled "Red." spans across the system, with asterisks marking specific points.

System 5: Treble clef, 5/4 time signature. The upper staff contains a melodic line with a triplet of eighth notes, a quarter note, and a half note. The lower staff features a rhythmic accompaniment of eighth notes with triplet markings and rests. A dashed line labeled "Red." spans across the system, with asterisks marking specific points.

3 3

Red. 3 3

cresc. ...

5

ff 5

(soundfile)

(senza pedal al fine)

2-5'' with heavy accents

7

p *mp*

ff *lunga*

6

(soundfile)

electronics dim a fine ...

pp *mp* *p* *mf*

mf

moving away ...

mf *mp* (ad lib)

p *pp* (ad lib)

Detailed description: This page of a musical score contains ten staves. The first four staves are in treble clef with a key signature of one flat. The fifth staff is a grand staff (treble and bass clefs) with a 6/8 time signature and a box containing the number '6'. Below the grand staff, there is a section labeled '(soundfile)' with a jagged line graph and the instruction 'electronics dim a fine ...'. The sixth staff has dynamics *pp*, *mp*, *p*, and *mf*. The seventh staff has a dynamic of *mf* and the instruction 'moving away ...'. The eighth staff has dynamics *mf*, *mp*, and '(ad lib)'. The ninth staff has dynamics *p* and *pp*, with '(ad lib)' above the final measure. The score includes various musical notations such as slurs, ties, and dynamic markings.