

BYE

[LOOP WORK 3.2]

FOR LAURENT ESTOPPEY, TENOR SAX & ANTOINE FRANÇOISE, KEYBOARD

BY JAMIE HOWELL
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Equipment list:

Tenor Sax

MIDI controller keyboard

Expression pedal

Laptop running Ableton Live (sufficient ports for keyboard and audio interface)

Amplification

The Ableton set uses Sampler loaded with a sample specific to the piece

The expression pedal is mapped to an effect parameter in Ableton

Bye

Loop Work 3.2

Jamie Howell

Decide which player will control the DOWNBEAT column, and which will control the BACKBEAT column

The players should agree on a 'change' signal. This can be a nod, a shout or something else which can be done whilst playing

Tempo: Any - as long as the playing is accurate and there is a sense of groove

A

Play **1** from the DOWNBEAT column, and **1** from the BACKBEAT column as a continuous loop (no gap between DOWNBEAT & BACKBEAT)

Once a groove is established, the DOWNBEAT & BACKBEAT can be changed independantly by the players calling out, or showing in another way, a new fragment labelled 1-4

There is also a DOWNBEAT & BACKBEAT no.5: these are an indefinite TECET for both performers

The player in control of the DOWNBEAT calls out changes to the DOWNBEAT column; the player in control of the BACKBEAT calls out changes to the BACKBEAT column

Once a change has been called out, the new version should be brought in by the agreed 'change' signal

Increase the frequency of changes over time

Once the start and end possibilities have been sufficiently explored, the synth player moves on to B

B

Play page 2

End together at a moment of peak intensity

A

DOWNBEAT

BACKBEAT

1

1

2

2

3

3

4

4

B

Repeat each line as required

Slowly

Improvise melodic lines staying close to the harmony

Expression pedal heel down

5 Quicker

Introduce outside material

Use expression pedal subtly and expressively

9 Even quicker

Introduce noise - build intensity

Use expression pedal with more extreme sounds

13 accelerando.....

Build to extreme intensity

Expression pedal mostly toe down