

PATCH CHANGE

[LOOP WORK 3.1]

FOR LAURENT ESTOPPEY, TENOR SAX & ANTOINE FRANÇOISE, KEYBOARD

BY JAMIE HOWELL

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Equipment list:

Tenor Sax

MIDI controller keyboard

MIDI pad controller (can also be a pad on the keyboard - only one pad required)

Laptop running Ableton Live (sufficient ports for 2 x MIDI controllers and audio interface)

Audio interface (1 mic in, stereo out)

Mic for saxophone

Amplification

The piece uses the *Granulator II* plug-in in Ableton Live 10

An audio track receives input from the sax mic, and routes the output to a MIDI channel with the *Granulator* on it

The audio channel needs to have the *Granulator Input* plug-in on it; set to 2000ms

The MIDI *Granulator* track takes MIDI input from the keyboard only

1 pad on the pad controller is mapped onto the GRAB control of *Granulator*. The pad should send a 'momentary' MIDI message so that when it is pressed, the GRAB control is activated, and when it is released the GRAB control is deactivated

The effect of this setup is that the sound produced by the keyboard is derived from the preceding 2 seconds of sax sound after every press of the pad

Patch Change

Jamie Howell

♩ = 60

white noise (unvoiced) — becoming voiced —>

low singing (rough pitch contour)

pad sounds (low)

pad sounds cont.

Swung Semiquavers

(silent first time)

5

3

3

ped.

4

rough / pitched

Zorn

altissimo scream

5

3

3

3

tr.

2

pad
(samples preceding
2secs of sax sound)

A
The sax should try to replicate what is played as closely as possible on each repeat

Find a way to phrase the loop expressively together

Once established, the keyboard player can 'grab' the sax sound by hitting the pad at any time - not only where written

When the keyboard player has had enough of this, they should grab the white noise sound by hitting the pad on beat 1 of bar 2, and play the loop with this sound only

B
The sax acts like a patch changer for the keyboard, by feeding improvised blocks of sound to the keyboard player

When this starts to happen, the keyboard player should return to placing the grabs at the notated locations

Stop when you feel there's nothing else to try at the moment