

S T R I D E

For Feedback Tenor Saxophone

Greg Bruce 2020

~5:30 – 7:00

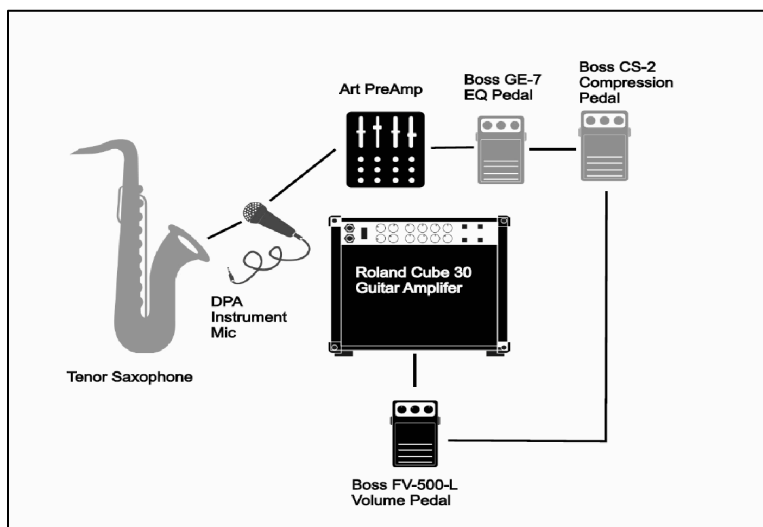
Greg Bruce
Stride
for feedback tenor saxophone
2020
Equipment and Setup Instructions

This is Etude No. 1 for the original feedback saxophone system that I developed during my doctoral studies at the University of Toronto. There is no conventional playing in this piece, it is *feedback only*.

Equipment

- Shure Betal 57 or DPA 4060 microphone
- Art Preamplifier (optional)
- Boss GE-7 Pedal
- Boss CS-3 Compression Pedal
- Boss FV-50L Volume Pedal (or 500L)
- Roland CUBE 30 COSM, Behringer GM-108 Amplifier, Fender '65 Deluxe Reverb (standard model), Yorkville KW50 keyboard wedge
- Stool (barstool height) or table for amplifier
- Power Bar
- 9V Power Supply with Daisy Chain
- Min. two short ¼" unbalanced patch cables
- Min. two 6' ¼" unbalanced patch cables
- One 10' Female XLR to Male ¼" unbalanced (if not using a preamp)

Setup



- I *strongly* encourage the use of earplugs when first learning this system.
- The amp should be sitting on a table or stool that is waist high.
- The volume pedal must be on the floor, near the amp. The other pedals can be wherever is convenient.
- The performer should be facing the amp with their right side towards the audience and the bell of the tenor saxophone nearly touching the grill covering the speaker.
- The microphone must be deep in the bell of the instrument. Use a piece of tape or saxophone mute to ensure it stays in place.
- The ART preamp is used to give phantom power to the DPA mic and allows for fine tuning the gain, a different preamp or even mixer could be used – though they may affect the tuning of the feedback notes.

- While other pedals may work, those listed will allow you to interpret the piece as accurately as possible. These are the rough settings for these pedals – you will likely need to adjust depending on the room, the saxophone, etc.
 - Amp: volume/gain will be between 1 and 3. The low/bass knob will need to be turned slightly past noon, while the high/treble knob will need to be turned slightly before noon.
 - Compression pedal: level and tone at around 10:00, attack and sustain at max.
 - EQ pedal: the first three bands should be maxed, the middle two at 50%, the last two at 0%.
- Always start your practice sessions with the amplifier off and the volume pedal heel down.
- Turn on the compression and EQ pedals, followed by the amp, and then slowly angle the toe downwards on the volume pedal until you hear feedback.
- Feedback is created without blowing into the instrument and can be combined with conventional operation of the saxophone.

Notation

This is a transposing performance score, written for Bb tenor saxophone.

The feedback pitches you will get from the fingerings below are approximate but should be in the vicinity of the same notes on tenor sax. If you are having difficulty producing the lowest feedback pitches, the amp you are using is likely incompatible with this setup.

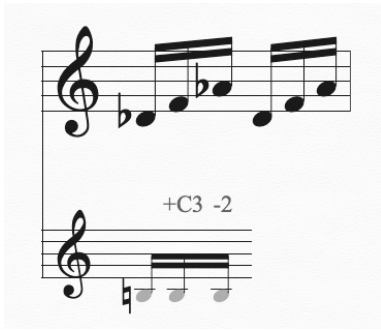
Feedback Pitch (Bb)								
			+C3	+C3	-2	-2	DR	DR
Fingering								

DR = Dampen Reed. Using the tongue, press the tip of the reed against the tip of the mouthpiece, completely sealing the mouthpiece shut.

The fingering instructions use the European, or “Londeix,” fingering shorthand.



An arrow means to improvise with the given material up to the indicated time.



When the bottom staff disappears, use the fingerings from the previous gesture.

All written dynamics are controlled by the Volume Pedal, with *pp* being roughly 10% on and *ff* being 90%

Contact

If you have any questions, please email me at:

gregthesquare@gmail.com

You can see performances of this piece and my other feedback works on my YouTube channel:

www.youtube.com/@gregthesquare4

Tenor Saxophone

Stride

for feedback tenor saxophone

Greg Bruce

A $\bullet = 68$

Feedback Pitch (Bb) *pp* slowly walk towards amp ~0:20 next to amp ~0:45 add *cresc. poco a poco* *f*

Fingers Only (no blowing) -2

accel. poco a poco ~1:00 add -2 gradually add \bullet s ~1:15

add ~1:30

DR DR DR DR

add +C3 +C3 *accel.* $\bullet = \bullet$ ~2:00

**B - PICK & CHOOSE
REPEAT AD. LIB.**

~3:00 & ~4:00

Section B contains several musical exercises. The first exercise is marked with a tempo of $\text{♩} = 126$ and includes a treble and bass staff with the notation $+C3 -2$. Subsequent exercises show various rhythmic patterns, including eighth and sixteenth notes, with fingerings such as $+C3 -2$, $DR-C3 -2+C3$, $+C3 -2+C3$, and $+C3 -2$. Some exercises include a '5' indicating a fifth finger fingering. The final exercise in this section is a longer piece with multiple measures, featuring a treble staff with a 2 fingering and a bass staff with a 2 fingering, and a complex sequence of notes and rests.

C (~3:00 and 4:00)

Section C begins with a treble staff marked mp *cresc.* and a bass staff marked $-2 +C3$. The music transitions to a treble staff marked mf *cresc.* and a bass staff marked $-2 +C3$. The section concludes with a treble staff marked *accel.* and a double bar line with a 2 above it, indicating a final measure or a specific fingering.

to B

1. *ff* *ff*

-2 +C3 -2 +C3 -2 +C3 -2 +C3

2. *ff*

-2 +C3 -2 +C3

D

$\text{♩} = \text{♩}$

-2 -2 -2 -2 +C3 +C3 +C3 +C3 DR DR

dim.

rit. poco a poco

mf mf

E

add more ad. lib

$\text{♩} = 68$

ff

slowly dim. on subsequent repeats,
finish with key sound after feedback has ended.

molto vib.

DR DR