***Live Looping Redefined***

**Brady Harrison**

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PASIC 2014 Program

***Can’t See the Forest…Music*** 1972 Daniel Lentz (b. 1942)

Text

There is a pot of gold at the end of every rainbow.

Don’t put the cart before the horse.

Never cross the bridge before you come to it.

Birds of a feather flock together.

Better late than never.

You can’t see the forest for the trees.

***Fabian Theory***1987Nigel Westlake (b. 1958)

***Just for Now*** 2014Imogen Heap (b.1977)

Heather Verbeck Harrison, flute Arr. Brady Harrison

Amy Pirtle, cello

***Violin Phase*** 1967 Steve Reich (b.1936)

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**A few basic tips for approaching live looping:**

-Use software that is flexible and user friendly. Many advanced software programs, such as Ableton Live, have free or low cost versions that lack the full capabilities of the full program but are fine for a wide variety of applications.

-Using an audio interface with many ins and outs provides you with more routing options should you choose to expand or change your routing in the future.

-Be thoughtful and experiment with microphone placement and choice to achieve the best results. One major factor with micing when looping live is isolating the sound that you intend to record, without bleed from other sound sources.

-When considering logistics of setup, repertoire that involves live looping should be prepared in the same way that any multiple percussion work is prepared. The best organic setup is critical to success and working out transitions is crucial. Practice the pedal punching, etc with your hardware to get comfortable with your controllers as early as possible.

-In-ear (or headphone) monitors are an imperative. The better the audio quality, the better off you are. If using a wireless in ear monitor, be **sure** to have a limiter on the receiver.

There is almost always more than one way of doing things. Get creative and dig deep to discover the seemingly limitless possibilities that this technology now presents!

**Brady Harrison Short Bio**

Brady Harrison’s eclectic career blends performance and teaching. He is Head of Percussion Studies at Xavier University’s new School of Arts and Innovation in Cincinnati, OH and teaches additionally for the University of Cincinnati College-Conservatory of Music Preparatory Department. Mr. Harrison is Principal Timpanist of the Lexington Philharmonic, Percussionist with the Louisville Orchestra, and has also served as Principal Percussion for four seasons with the Lyrique en Mer Festival in Belle Ile, France. His strong interest in new works and chamber music have led to collaborations with many composers including John Luther Adams and George Crumb. He has performed across the U S, Europe, and India as a soloist, orchestral musician, and with his flute and percussion chamber duo, Psonic Union. He can be heard on the Telarc label, Mode Records, and Vienna Modern Masters label. Mr. Harrison is sponsored by Sabian, Innovative Percussion, and is a Yamaha Performing Artist. Contact Harrison via [www.bradyharrisonpercussion.com](http://www.bradyharrisonpercussion.com) or on facebook at <https://www.facebook.com/brady.harrison.58>

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