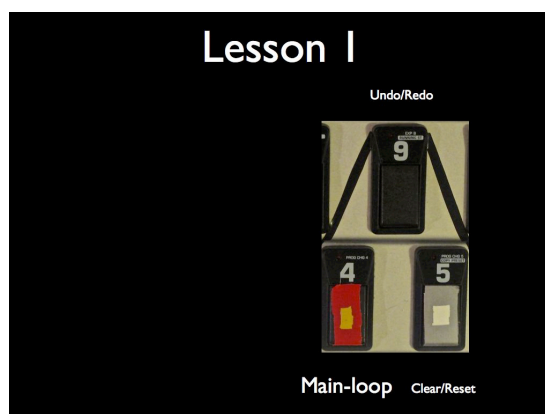


# Doktor Loops Loop-tutorial



## ***Lesson 1***

In which we learn to set the main-loop that determines the tempo and the length of a bar for the whole session. This will be the tempo that all the other loops will synchronize to. To be able to get this right its important to hit the button exactly on the first beat and then end the recording with a second press on the button exactly on the first beat in next bar. We also use the overdub function together with the undo/redo button to give us a clear indication for the first beat in the bar or to build a collective rhythm-pattern to jam over. With the help of two short distinct pressures on the button we learn how to temporarily stop the loop. We also learn how to clear the loop and start a new session.



### ***The main-loop "race"***

Button 4,5 and 9 will be introduced together with the functions record, play, overdub, undo/redo and stop.

1. You set the **main-loop** with a distinct press on button 4 to start the **record** function and with a distinctive second press (on the same button) you will end the recording that immediately goes to **play** mode.

This recorded clip we define as a **bar**. A good way to do it is to make a "kick"-beat. You can use sound from your mouth (beat-boxing), handclapping or slap the mic/instrument with your hand – try to make a rhythmic sound without a clear pitch. This will give the session a nice "grove" and it's a good exercise to be tight with the loop. Start the "grove" first and let it roll a couple of bars. When you feel it's "swinging" press the record button on the first beat in the bar and press that button again on the first beat in next bar to get the loop played back – a good advice is to be quiet on the second button press to be sure you don't get a "double-trig".

2. Next step is to use button 5 to **clear** the main-loop and with a second press put the timeline to zero for starting a new session.
3. Start a new session and record a main-loop and then use the **overdub**-function on button 4 to set an accent on the first beat in the bar. For practise continuo with pressing button 9 to **undo** it. Do this a couple of times and when you are pleased play around with the **undo/redo** functions on button 9.

Notice the different way of pressing the button between record/play and overdub – You need a perfect timing when you record the main-loop but for overdub you press the button just before the beat and go out with the next press as soon as your overdub phrase is ready. To put an accent with an overdub on the first beat in the bar could sometimes be a good guidance because it can happens that you lose orientation when a "simple" beat has been rolling for a while. Then you can use button 9 to redo the "hidden" accent-guide.

4. Before it's time for the next person to take over the "relay race" try the **stop** function which is two distinct and short pressures on button 4. You then start the loop again with a second short distinct press on the same button. Do this a couple of times.
5. Every person in the group does exercise 1-4.

In the construction of the functions for the main-loop some of the philosophy of collective live looping is hidden, that means that it's possible for anyone in the group to be the "master" and start the session without any reprogramming. Usually if you want to be more than one live looper you have to decide and program your tools in a Master-Slave relationship. It's important that you pay full attention to the "Master" when he starts the session. The signal from everyone's microphone goes directly to the main loop so all unexpected sounds, speech and noise will be included during record and overdub. This is the case only when you are working with the main-loop. As soon as you start with the A-, B- or EFX-loops all the signals are individual and will not disturb each other. This also means that the overdub function is reachable for everyone in the group so it's possible to build up a "grove" together. This we will experiment with in the next part of this lesson. Pay attention to that it also means that anyone can use the clear-button and spoil the on-going session.

6. The first person in the group record the main-loop and when he is pleased the next one in the circle do a rythmic overdub, when he is pleased the third one do the same and at last, ending the "relay race", the forth one also do a rhythmic overdub.

It's just possible to use the undo-button on the last overdub so before the next one after you start his overdubbing you have to communicate so he is sure that you are pleased.

7. Repeat exercise 6 so everyone has been the master starting a session and when the fourth session is ready let it roll and use it as a "grove" for a jam.

A nice way of structuring the jam session is to find a riff or chord pattern that you can play together over the "grove" and then let each one do a solo over it. Another way to experiment with the main-loop is to build a soundscape with a "loooong bar" around 20sec. and a free rhythm. Try to make sounds like wind or waves and do "beautiful chords" and effects as overdub (an exciting way is that you all sing a long note in a chord and one in the group make an overdub of all at the same time)

When four persons live-loop together **LESS IS MORE** and **BIG EARS** (for what happens around you) is good things to have in mind.

## Lesson 2

Button 1,6 and 10 will be introduced together with the A-loop and the possibility to clear it without stopping the session's flow. We also learn to use the volume pedal as an effect on the A-loop.



8. Start the session with a repetition of step 6 and 7 from lesson 1. When you have a main loop (with overdubs) that you like find a nice riff that works with the "grove".

Take your time so everyone in the band has time to learn it, maybe you stop the "grove" for a while (two short pressures on button 4). It's important that the main-loop is just rhythmic without any notes or harmonies so you are free for creating the riff. The riff has to be at least one bar long if it's shorter it won't be recorded- this is because the length of the main-loop is the smallest unit that is possible to build a new loop of. But for overdubs there is no smallest limit! This also means that if you by accident press the button slightly after the first beat and then go to play mode before the next bar there will be no recording. The best way to avoid this is to always press the button on the up-beat before the first beat in the bar (except when you do the main-loop). Then the recording goes on for at least one bar. This means that you can do the second press on the button whenever you want in the bar you want to end the recording in.

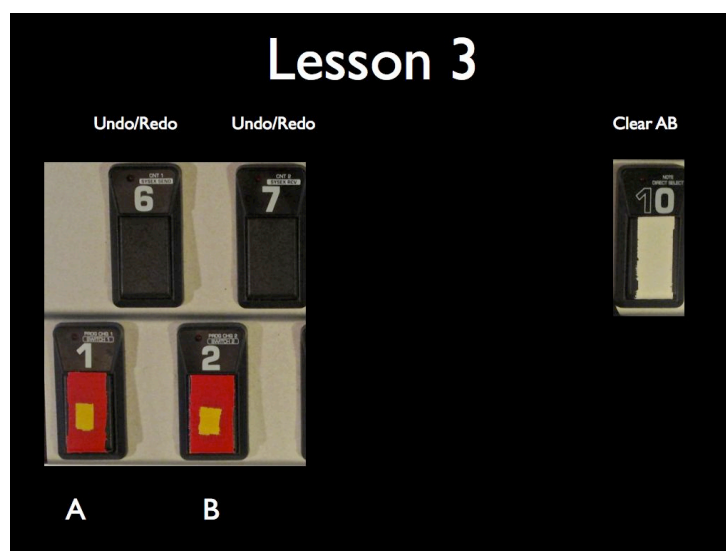
9. Record an **A-loop** with the riff on button 1 (which works exactly as the main-loop button.) and **clear** it a couple of times so you get used to button 10. Do this as an "relay race" and give everyone time to test.
10. When everybody has recorded the A-loop with the riff play around with the **volume pedal** and try to do a collective diminuendo and crescendo.

The volume pedal is also a good tool to use when you want to stop (fade out) or start (fade in) the loop on any beat in the loop. This is not possible with the double pressure technique.

11. Do an overdub on the A-loop with an ostinato, second voice or a rhythmic accompaniment. Use button 6 to **undo/redo** until you are satisfied. Do this as an "relay race" and give everyone time to test.
12. End this session with an improvisations-relay race over the riff-grove or play a tune that works with the riff. When you are not soloist double the riff and make variations with the volume pedal and the undo/redo button.

### Lesson 3

Button 2, 7 and the multi play function will be introduced together with the B-loop. The multi play function in each loop gives the possibility to clear the B-loop without clearing the A-loop. The possibility of simultaneously change between A and B-loop (because the the A-loop will always stop when you press the B-loop button and vice versa) opens up for experiment with different musical forms.



13. Start the session with the recording of a basic rhythm on the Main-loop then record a rhythmic riff or ostinato on the A-loop, let it roll while you figure out a new theme, a "beautiful" chord, a whisper, a long melody tone or something else that is contrasting to the A-loop. Press the **B-loop** button on the up-beat before next bar and start to play/sing your new part on the first beat, press the B-loop button again when you want to end your recording. Listen to and change between the both loops you just made and enjoy the contrast. Clear the A and B-

loops with button 10 and repeat this a couple of times. Do this as a "relay race" and give everyone in the group time to test.

As you probably already discovered there is a problem here, when you want to clear the B-loop you also clear the A-loop. The solution for this is a function that actually is programmed in all the loop-buttons called **multifunction** (the reason we haven't introduced it before is that it's a little bit tricky to handle and things can easily go wrong when four persons practice at the same time). Multifunction means that you can do nearly all different commands (record, play, overdub, stop, play and clear) with just one button. The clear command is nearly the same as the stop command but you hold down the second press for at least 4 seconds. You can also clear a loop that is already stopped with just one single long press but then the looper will replay a short part of the loop first before it is clear.

**14.** Do exercise 13 again but this time let the A-loop be intact and just clear the B-loop a couple of times.

**"Record on the fly"** is a great possibility to record the A- and B-loop in a fast way. You start the recording of the A-loop but instead of pressing the A-loop button a second time (to go to replay mode) you directly press the B-loop button while you go on playing the B-part then instead of pressing the B-loop button again you press the A-loop button. In this way you have made a whole arrangement with A and B parts and if you want you can go on playing the melody or a second voice directly over your loops. You can also go to the next loop (A or B) with a double press in that case both loops will stop and you have the choose to start anyone of them when you want with a single press on the button (the loop will wait to the first beat in the following bar before it starts to play)

**15.** Repeat exercise 13 again but this time record the A and B-loop with the "record on the fly" technic. Go on stopping and starting the loops with the double and single press a couple of times.

**Communication** is always central when you do collective live-looping and especially when you are working with form and tonality. Before you start a session with A and B parts it's good to decide what they should sound like, should they contrast to each other like a heavy A-part and a soft B-part? Should the first part be in A-major and the second in d-minor? Should you take a well-known tune that has a AB form and work with? And so on. It's also good to have some kind of signal for when it's time to change part if you want it to happen on the same time. Before you go on with exercise 16 have this discussion and resolve how you want it.

**16.** End this lesson with a jam session where you try out some of the possibilities that you have with A and B-loops. If you think this is not enough you can add **overdubs on both the A and B-loop** and then use the **undo/redo** possibilities you have with button 6 and 7 and don't forget **the volume pedal that is connected to both the A and B-loop!**

## Lesson 4

In which the last two buttons number 3 and 8 is introduced. These buttons have no fixed functions. They are supposed to be used for different wishes from the artist depending on the demand of the project they are doing. In this lesson they are individually programmed to show some of the creative design tools that are part of the Looper-plugin. First we have the **EFX-loop** with it's own volume pedal that goes directly into overdub and is a "free" **floating loop** that means it isn't locked to synchronize with any other loop. We also have the **reverse** function which you can connect in a lot of different ways - from the whole project to just some of the loops. Then we have the **length shifter** which opens up a fast possibility to build a "ostinato" or background for a longer overdub or if you use it to shorten a loop you can get unexpected and exciting effects. And at last the **speed** effect which you can use either stepwise in octaves or seamless on the expressions pedal for a lot of exciting surprises.



17. Start the session to build a piece with A and B parts that we then use for testing and exploring the different effects.
18. Musician 1 has the **EFX-loop** on button 3 and undo/redo on button 8. It's programmed so that the loop goes directly into overdub when you go out of record with the second press. This makes it possible to build a chord or an "atmospheric cluster" in a fast way. It's programmed, as a **floating loop** so the loop-length you want is not constrained of any quantization. The EFX-loop also has it's own volume pedal which gives a lot of opportunities to make "swelling effects"

On the start setup that we have used on lesson 1-3 the EFX-loop is programmed as the other loops so it follows the quantization the only difference is that it always goes directly into overdub when you end the recording. If you don't want to go on doing overdubs you have to press button 3 once again (a third time). It's also possible to use the EFX-loop as an C part if you use the volume pedal to silence the A or B part. After you have recorded the C part on the EFX-loop you have time to stop the A or B-loop with a double press and then put the volume pedal back to maximum so you are prepared for playing back one of them again. When it's time to change part just press the A or B-loop button in the middle of the bar and then silence the EFX-loop with the volume pedal in the next bar when the A or B-loop starts to play – a loop stopped with a double press always wait a full bar before it starts to play again. (a little bit tricky but with some practice it works well)

**19. Musician 2 Speed and pitch** function – stepwise in octaves up on button 8 and stepwise in octaves down on button 3. This function is on the Main-loop and on the **personal** A-loop. (as a safety these functions always turns to zero when you close the session with button 5 and 10). The Expression pedal B is programmed as volume pedal for the Main-loop.

**20. Musician3 length shifter-** adding bars on button 8 and shorten the loop on button 3. This function is programmed on the **personal** A-loop. The main-loop is programmed so it will be doubled 64 times with just one shift of the expression pedal B. This open up a possibility to extend the main-loop in a fast way for a whole song and then record the whole band playing the song as an overdub. If the extension of the A-loop that happens at the same time doesn't work just silence it with the volume pedal. If you instead shorten the bar you will just have the first or second (?) half repeated and if you then double it again it will be just that half that will be doubled (this opens great polyrhythmic possibilities if you have a "grove" in  $\frac{3}{4}$ ).

**21. Musician 4** Has an EFX-loop on button 3 that goes into play on the second press (as the other loop-buttons). Instead of the redo/undo functions on button 8 it has a **reverse** function. On the Expression pedal B it also has a reverse function connected to the main-loop. As an exercise on the EFX-loop record some words for example "My name is ...." and play it up backwards then learn to imitate it and do a new recording on the EFX-loop whit that backwards pronunciation – press button 8 and listen to the result – Funny?!

**22.** End this session with a "testing jam" and see what happens...






# Have fun!





## Setup Behringer FCB1010 for DOKTOR-LOOPS Loop-tutorial

BANK 01-04

6	7	8	9	10	VOLYM A and B	VOLYM EFX- LOOP
Undo/Redo LOOP A	Undo/Redo LOOP B	Undo/Redo /?/?/	Undo/Redo MAIN-LOOP "Grundloop"	Clear A and B		
1	2	3	4	5		
 Rec/Play/ Overdub LOOP A (X bars) (Stop LOOP B)	 Rec/Play/ Overdub LOOP B (X bars) (Stop LOOP A)	 Rec/ Overdub/ Play EFX-LOOP (goes direct into overdub)	 Rec/Play/ Overdub MAIN-LOOP "Grundloop" (define one bar)	 Clear MAIN-LOOP/ EFX-LOOP (Second press puts timeline to zero)		

