



Echoplex *Digital Pro Plus*

User's Manual

Gibson

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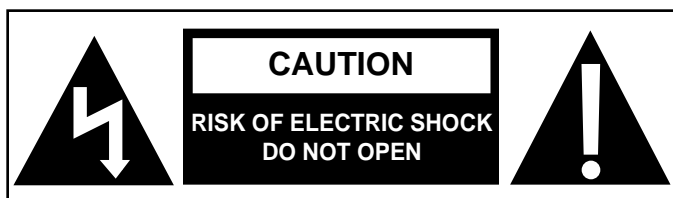
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WARNINGS



Echoplex *Digital Pro Plus*

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I N T R O D U C T I O N

About This Manual

TYPEFACE CONVENTIONS

User Interface elements like Buttons, Jacks, and Knobs are shown in bold, since references to them are usually about actions that you might take.

Function and Operation names are shown in a plain typeface.

Buttons generally either represent parameters or initiate actions, which we usually call *functions* or *operations*.

We use different versions of the same typeface for the button (bold) and the function (regular); e.g. "the **Record** button starts and ends Record operations."

Parameter Names and Values will be shown as italics.

EXAMPLES:

- "Press the **Overdub** button."
- "You can end the Record operation several ways:"
- "When *MuteMode=Continuous*, the loop runs in the background even when it's silent."

TERMINOLOGY

There are a few key terms that are used frequently in this manual. Here's a summary:

PLAY MODE

This is the condition of the *Echoplex Digital Pro Plus* when you're not editing parameters or performing an operation like recording, overdubbing, inserting, etc. None of the **Row Indicator LEDs** are lit in this condition, and the current loop simply plays back over and over.

PARAMETER EDIT MODE

This is the condition of the *Echoplex Digital Pro Plus* when you are editing parameters. You reach this state by pressing the **Parameter** button, and you will see one of the **Row Indicator LEDs** lit to indicate which row is being edited.

OTHER MODES

These are the states that the *Echoplex Digital Pro Plus* is in after you've pressed a button to initiate an action, but before you've ended the action. The mode is the name of the button that you've pressed; e.g. Record mode, Mute mode, Insert mode, etc.

LOOP, LOOP LENGTH, CURRENT LOOP, CYCLE

A *loop* is the entire program that plays when the *Echoplex* is in Play mode. The *length* of the loop is the number that is in the **LoopTime**

Display while in Play mode (the length of the recorded material), which will be less than the total length available for recording.

If the *MoreLoops* parameter is greater than one (see *MoreLoops* in the Reference section), then the *Echoplex* will hold several different loops. In this case, one loop will be active at any given time, and we'll call this the *current loop*. The leftmost digit in the display is the number of the current loop.

When you use *Multiply* or *Insert*, a new loop is built from a number of blocks of material with identical lengths. We'll call each of these component blocks a *cycle*, and continue to refer to the entire groups of cycles as a *loop*.

RESETTING LOOPS, EMPTY LOOPS

When you *Reset* a loop by holding down the **Record** button for half a second you completely empty it. The time display will show just a decimal point. This creates an *empty loop*. We often refer to this as being in *reset*, or the *Reset state*.

If you have set up multiple loops using the *MoreLoops* parameter, you can reset them all at once. This is called a *GeneralReset* and is done with a long press of the **Multiply** button while in a loop that is already reset.

SHORT PRESS

Most functions are accessed with a quick tap of the appropriate button. This is usually referred to as a *Short Press*.

LONG PRESS

In many situations, a *Long Press* of a button will have a different effect than simply pressing the button and releasing it immediately (resetting a loop through a long press of the **Record** button is the most obvious example). Although there are situations where you may want to press a button for quite a long while, any press longer than half a second will count as a long press.

IMMEDIATE ACTION

This is a term used in the Reference chapter to describe buttons that initiate an operation as soon as you press them, in contrast to buttons that set parameters.

QUANTIZE

When an action is Quantized it means it will wait until an appropriate rhythmic moment before it executes. The *Quantize* parameters let you choose whether actions wait until the next Loop StartPoint, the next Cycle StartPoint, or the next Cycle Subdivision point (or 8th).

ROUNDED AND UNROUNDED

Some functions, like *Multiply* and *Insert*, are designed to automatically operate for an integer number of Cycles. If you end the operation sometime in the middle of the Cycle, it will continue operating until the end of the cycle time so that you end up with an even rhythm. This is called *Rounding*, because it rounds off to the nearest integer number of Cycles. The *RoundMode* parameter lets you determine how the Echoplex operates while *Rounding*.

It is possible for the user to force a *Rounded* action to end without *Rounding*. This is referred to as an *UnRounded* operation. For example, an *UnRounded Multiply* is a *Multiply* that is forced to end without reaching the end of the cycle.

S E C T I O N I

User Guide

USER GUIDE INTRODUCTION

This section will help you get started using the Echoplex and provide instruction on using some of the Echoplex's most common features. For greater detail and complete information about all Echoplex features, please consult Section II, the Reference Guide.

This section contains the following chapters:

- Chapter 1 - Quick Start
- Chapter 2 - Front, Back, and Underfoot
- Chapter 3 - MIDI

C H A P T E R 1

Quick Start

Congratulations! You're in for more fun than you can possibly imagine, playing music with the *Echoplex Digital Pro Plus*. This is the spiritual successor to the original *Echoplex*, a device made by Maestro in the 1960s that relied on tape loops to create effects. It was used extensively by the Jimi Hendrix, the Doors, and many others. Now, the temperamental tape technology that terminated the triumph of the original *Echoplex* has been replaced by high-fidelity, utterly consistent digital technology. Not only does this result in increased sound quality, but the flexibility afforded by programmable digital control also makes possible a much wider range of performance options.

INSTANT GRATIFICATION AND DEPTH

One of the great things about the *Echoplex Digital Pro* is that it offers both instant gratification and depth. Once you hook it up, it will probably take you about 10 minutes to learn how to work the basic functions and start making music. After that, you may be intoxicated with power for an hour or two before you're ready to come back and learn more. The *Echoplex Digital Pro* will reward further study, because there are layers of refinements that will allow you to create more complex pieces with interesting variations. But, because you start making cool music from day 1, you can learn to use these refinements at your own pace, gradually adding to your bag of *Echoplex* tricks when you have the time and energy. We've tried to make that process as efficient for you as possible by providing you with a carefully-planned front panel, footpedal, and manual.

In the next few paragraphs, you'll learn the basics of using your *Echoplex Digital Pro*. After you've recovered from the shocking joy of your first loops, browse through this manual at your leisure. You'll discover lots of new ideas that will keep you coming back time after time.

BEFORE POWERING UP

► *Make the connections*

The basic connections for using the *Echoplex Digital Pro* are quite simple: power, audio in and out, and the optional footpedal. Follow along with the steps below, and refer to *Figures 2.1* and *2.3* in Chapter 2 for more information.

1. Check that the **Power Selector Switch** on the back of the unit is set properly for your power source—115V for US- and Japanese-style power outlets, or 230V for European-style. If it is set incorrectly, change it to the correct setting with a screwdriver.
2. Plug the *Echoplex Digital Pro* into a power source using the supplied power cord.
3. If you own the optional *EFC-7* footpedal, connect it to the **Footpedal jack** on the back panel using a standard guitar cord with 1/4" phone plugs on each end.
4. Connect an audio source to the *Echoplex's* back-panel **Audio Input jack** with a standard guitar cord, or plug a high-impedance microphone directly into the jack. The *Echoplex Digital Pro* can accept microphone-level, instrument-level, and line-level inputs (along with anything in-between).
5. Connect the *Echoplex's* **Audio Output jack** to an amplifier, mixer, or preamp to let you hear what's happening!

These are all the basic connections. See Chapter 2 for information on additional possibilities.

► *Turn it On*

Use the power switch at the right of the *Echoplex Digital Pro* to turn it on. The display will briefly show the software version number and then switch to the standard display (see the section titled “The Display” in Chapter 2).

LEVEL ADJUSTMENT

► *Set the Levels*

1. Turn the **Output** knob all the way off.
2. Turn the **Feedback Knob** all the way up. This is the best setting for most uses of the *Echoplex Digital Pro*. See *Feedback Knob* in the Reference chapter for more information.
3. The **Mix** knob lets you balance the volumes of your playing and loop playback. Set it to the half-way point (straight up) to start with.
4. Set the **Input** knob so that the LED light labeled “Input” is dark when you’re not playing anything, green when you play at normal levels, and orange when you play at your loudest levels. This light will turn red if you overload the *Echoplex* input. Fortunately, the *Echoplex* has a built in limiter to protect you from causing ugly digital distortion in your loops. However, if you are engaging the limiter the audio recorded in your loop will still not be a perfect representation of what you played. If this happens, turn down the **Input** level.
5. Play your instrument and adjust the **Output** knob until you reach a pleasant listening volume.
6. The LED labeled “Feedbk” indicates the level of the audio recorded in the current loop. This turns red to indicate digital distortion in the loop. If you see this after Recording and Overdubbing a loop, your Input level is set too high.

START LOOPING!

► *Record*

It's easy to record your first loop.

1. Press the **Record** button.
2. Play a few notes.
3. Press the **Record** button.

Now you should be hearing your notes loop over and over again. If you don't like what you recorded, simply repeat the steps above once again.

The **Record** function starts instantaneously when you press the **Record** button. You'll probably find that you get the best timing results if you press **Record** simultaneously with the first note or chord of your loop (as opposed to trying to press it an instant before). To end recording, press it exactly at the time when you want the loop to restart (right on the downbeat, if you're recording rhythmically). A few minutes of practice will be all that you need to create great loops with no audio or rhythmic glitches.

As you record, you'll see the length of the current recording in the display. Keep an eye on this, especially if you don't have much memory installed in your unit (see Appendix A, *Memory* for more details). Your maximum recording time is displayed when you first power on the *Echoplex Digital Pro Plus*. If you exceed this time during recording, your loop won't be kept (with the default settings. See *Overflow* in the Reference chapter for other options).

If your loop seems surprisingly loud or soft in relation to what you played, adjust the **Mix** knob until you find the right balance.

If you want to record a new loop, simply repeat steps 1-3 above. If you want to reset (completely clear) the loop, simply press and hold the **Record** button for half a second.

For more information on recording, see *Record* in the Reference chapter.

► **Mute**

If you get sick of listening to your loop, you can silence it without erasing it by pressing the **Mute** button. The light under the **Mute** button on the front panel will turn red. Press the **Mute** button a second time to hear your loop again.

For more information, see *Mute* and *MuteMode* in the Reference chapter.

► **Overdub**

Now that you have a loop running, let's start to have some fun by overdubbing some additional sounds. It's incredibly easy.

1. Press **Overdub**. The **Overdub** light turns red.
2. Play. Each time the loop restarts, you'll hear whatever you played during the last pass added to the mix.
3. When you're done overdubbing, press **Overdub** again to stop (it's a good idea to not leave the **Overdub** function on when you're not actually playing).

For more information, see *Overdub* in the Reference chapter.

► **Undo**

If you don't like what you've just overdubbed, you can press **Undo** to erase it. If your loop length is short compared to the amount of memory in your *Echoplex*, **Undo** can erase the layers of overdubs one by one. However, this capability is limited by the amount of memory that you have installed. If your loop length is longer than half your memory capacity, for instance, you won't be able to **Undo** at all.

Undo also cancels a function that you may have started by accident. After you press **Record** without meaning to, for instance, you can recover your loop simply by pressing **Undo** instead of **Record** to end the Record operation.

For more information, see *Undo* in the Reference chapter.

► **Multiply**

Multiply is like **Overdub**, except that **Multiply** lets you record longer passages. For instance, you can use **Multiply** to overlay a 4-bar bass riff over two repetitions of a 2-bar chord pattern. Or, if you have enough memory, you can use **Multiply** to record a long solo over a repetitive backing track. It's a powerful function that adds a lot to your expressive capabilities using the *Echoplex Digital Pro*.

Here's a quick introduction to **Multiply**:

1. Record a simple, short loop.
2. Press **Multiply** and play over several repetitions of the loop.
3. Press **Multiply** again to end the recording.

Multiply doesn't restart the loop the instant you press it the second time—it always “rounds off” so that the original loop isn't cut-off in the middle.

Notice that the right-hand digit of the display counts the repetitions of your first loop as the entire loop is played back. There are a number of situations where we'll need to distinguish between these, so we'll introduce some terminology:

KEY POINT: The first loop, the “atom” that you started with, is called a *cycle*. We'll reserve the term *loop* to refer to the full loop, which can consist of several full cycles (never a fractional number of cycles, like 2-1/2). If you've just recorded a single loop and not used **Multiply** or **Insert**, then your loop will be exactly one cycle long.

► **Reverse**

Reverse is a great deal of fun. In the *Echoplex*, loops can be Reversed at any time. You can easily and quickly create loops with some parts going forwards and some parts going backwards. Before we can do Reverse however, we will need to edit a Parameter value. This is a good opportunity to learn how to do Parameter editing.

The parameter we wish to change is called *InsertMode*. This parameter determines what function the **Insert** button will do. We are going to set it to become the **Reverse** button.

-
1. In the **Parameter Matrix** printed on the front panel of the *Echoplex*, locate the *InsertMode* parameter. You should see it in the row labeled *Switches*, under the **Insert** button.
 2. Press the **Parameter** button. You are now in the Parameter Editing Mode. You should see "P1" in the **Multiple Display**, indicating we have selected the first row of Parameters. The **Timing LED** is also lit to indicate that the **Timing Row** of parameters is selected.
 3. We want the **Switches Row**, since that is where the *InsertMode* parameter is located. Press the **Parameter** button once more. You should now see "P2" in the **Multiple Display**, and the **Switches LED** will be lit to indicate we have now selected the **Switches Row**.
 4. Press the **Insert** button to select the *InsertMode* Parameter. The **LoopTime Display** will show the current value of this Parameter.
 5. Continue tapping the **Insert** button to step through the possible values for the *InsertMode* parameter. We want Reverse, so stop when you see the display show "rEV".
 5. Press the **Parameter** button a few times to cycle back to Play Mode.

We've now programmed the Insert button to be the Reverse button, and learned about Parameter Editing in the process. The *InsertMode* parameter has some other interesting functions in it as well, like *HalfSpeed*, *Substitute*, *Replace*, and of course, *Insert*. But we want to play with Reverse first, so let's do that!

1. Record a loop.
2. Press the **Insert** button. Your loop is playing backwards!
3. Now press **Overdub**, with your loop still in Reverse. Play something interesting over your backwards part. Your Overdub will now be playing in the loop forwards, while the original part is playing backwards.
4. Press **Insert** again. Your original part will be going forwards again, and the Overdub you added is now Reversed.

You can go on like this, adding as many forwards and backwards parts as you like!

See the *InsertMode* and *Reverse* sections of the Reference Guide for more details on these features.

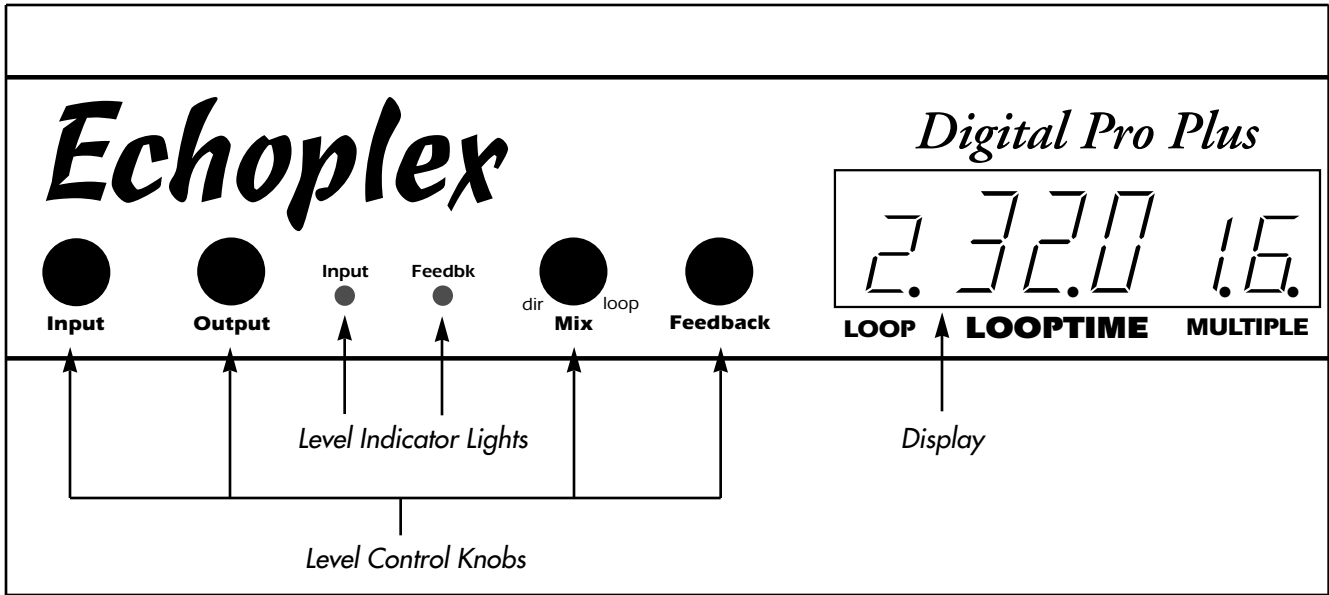


FIGURE 2.1A: The Echoplex Digital Pro Plus front panel, left half

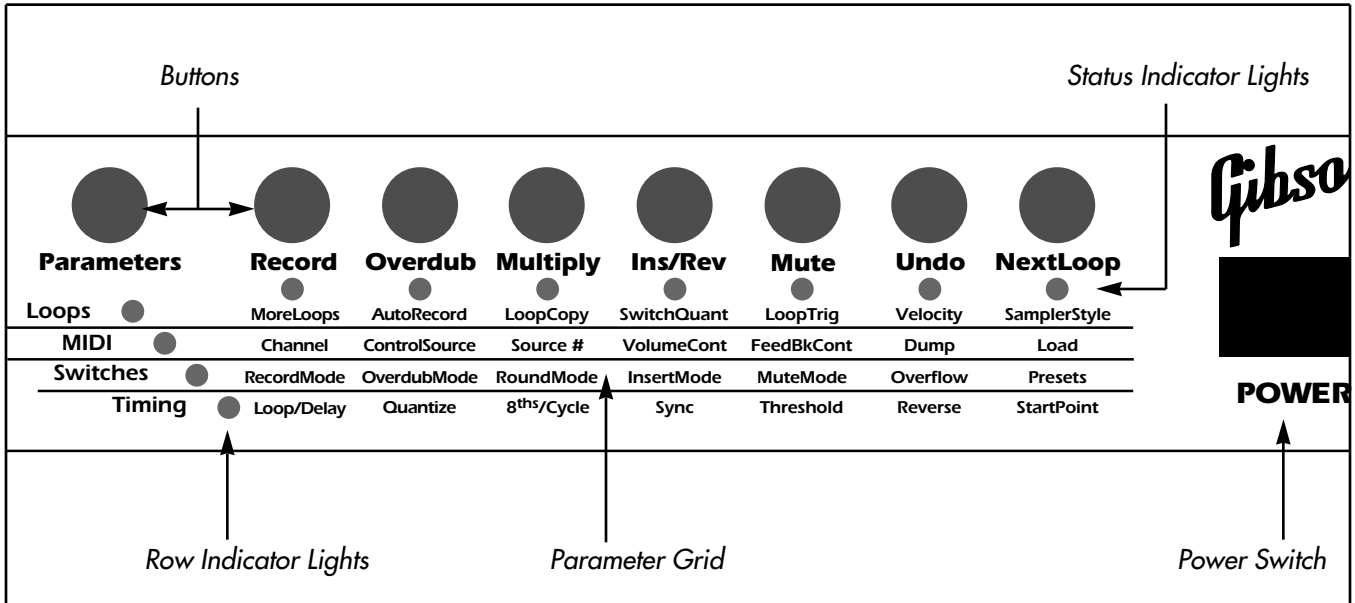


FIGURE 2.1B: The Echoplex Digital Pro Plus front panel, right half

Front, Back and Underfoot

In this chapter we'll discuss the physical elements of the interface: the front panel, optional *EFC-7* footpedal, and back panel.

THE FRONT PANEL

The front panel of the *Echoplex Digital Pro* contains a **Power Switch**, **Knobs** that set critical levels, two multicolored **Level Indicator Lights** to monitor levels, a 6-character **Display** that shows timing and other information, and a row of eight multi-function **Buttons** for setting parameters and operating the unit. It also contains four **Row Indicator Lights**, controlled by the **Parameter** button, that determine which set of functions or parameters correspond to the buttons. Each button has a multi-colored **Status Indicator Light**.

► *Level Control Knobs*

The four *Level Control Knobs* control the input and output levels, the mix between the input signal and the looped or delayed signal, and the feedback level. The *Quick Start* in Chapter 1 describes how to set these levels, and you'll find more information in the entries for **Input Knob**, **Output Knob**, **Mix Knob**, and **Feedback Knob** in the Reference chapter.

► **Level Indicator Lights**

These multicolored lights monitor audio levels. The **Input Indicator** monitors the levels that are received at the audio input jack on the back panel, while the **Feedbk Indicator** monitors the volume of the material that is recorded in the current loop.

When one of these lights is dark, it is measuring very little (or no) signal. When it is green, the signal is healthy. Orange indicators are fine too, with the signal at a good level. The orange color indicates that caution should be displayed, however, because the levels are approaching the red zone. Levels that cause the indicator lights to glow red will cause distortion.

You can't do much about controlling the level already in the loop, except to lower the feedback, to **Undo** recent actions, or to reset the loop. However, you can and should control the input level as follows:

KEY POINT: Set the **Input Knob** so that the loudest signals make the **Input Indicator Light** turn orange. It should *never* turn red.

► **Display**

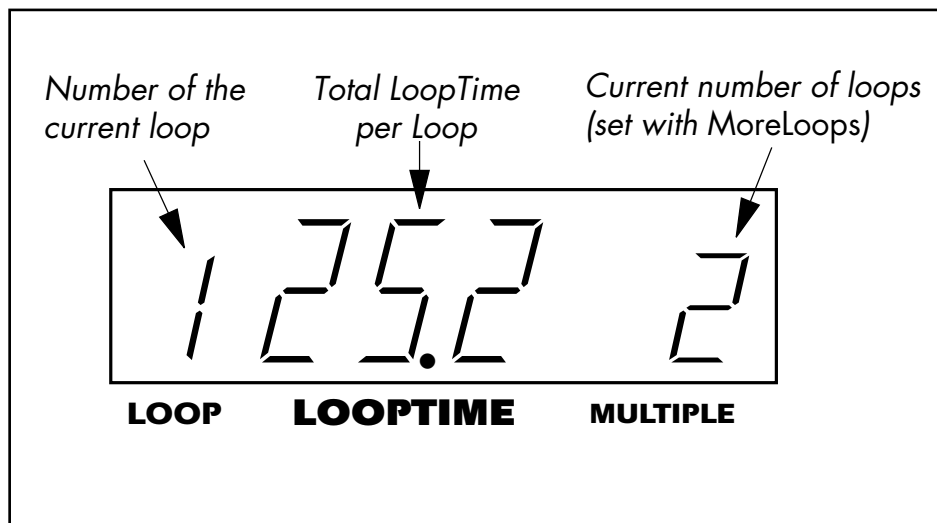
The *Echoplex* display conveys some critical information in a compact manner. It takes on different roles according to the context.

STARTUP DISPLAY

When you first power on the *Echoplex*, it will show the amount of time available in the current loop. If *MoreLoops=1*, it will show the total time available, reflecting the amount of memory installed in the unit. The Multiple display on the right will show how many loops are currently setup with the *MoreLoops* parameter.

The following illustration shows the display immediately after bootup.

FIGURE 2.2
The startup display shows the time available and number of loops setup.



PLAY MODE DISPLAY

A typical display in Play Mode looks like this:

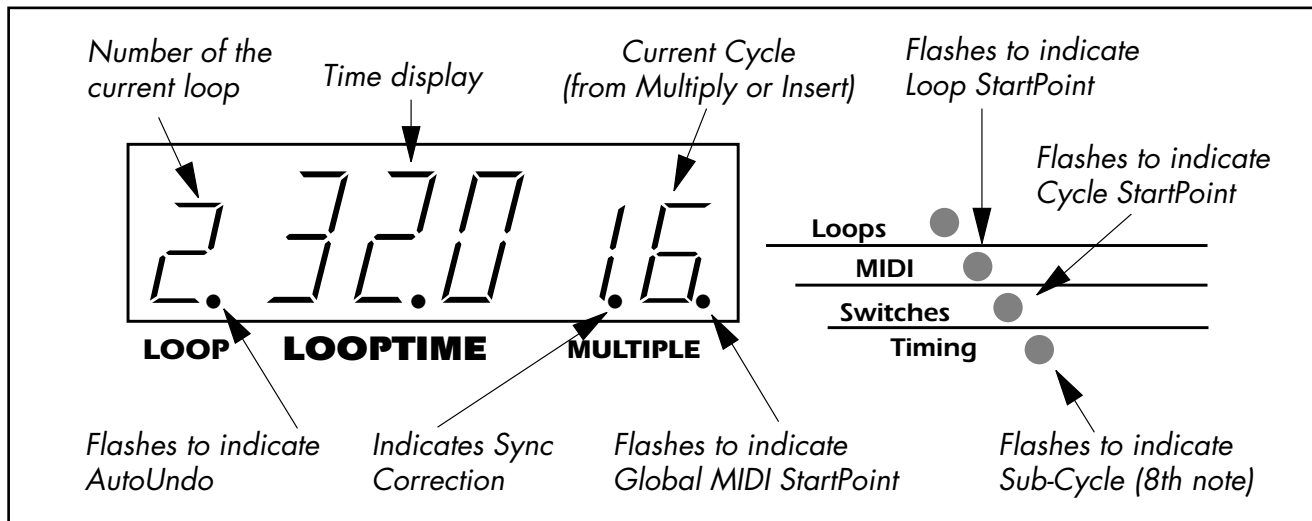


FIGURE 2.3: The PlayMode display provides important information about current status and activity

When you are in a Record, Multiply, or Insert operation, the **LoopTime Display** will keep track of how much time you've recorded so far. You will see it counting the time as the operation progresses. Once something has been recorded into a loop, the time display will show the

length of the current loop. And, once you've reset a loop, the time display will be blank until you record some material in the loop.

During Play Mode, the **MIDI LED**, **Switches LED**, **Timing LED**, and the right dot of the **Multiple Display** flash to indicate the Tempo and StartPoints of your loop. These are indicated in the figure above. See *Visual Tempo Guide* and *StartPoint* in the Reference chapter for a deeper discussion of these LEDs and for how to reposition the loop beginning.

The left dot of the **Multiple Display** flashes during Sync operations when *Sync* is on and an external clock is present. See the discussion of *Sync* in the Reference chapter for more information.

The **Loop Display** dot indicates AutoUndo, explained in the Undo section of the Reference chapter.

The **LoopTime Display** is also used briefly to show other information when appropriate. For example, it displays the value as you change Feedback, it displays various command names that don't have their own LED when you execute those commands, and it shows the expected LoopTime when an incoming MIDI clock is present for synchronization. This feature allows you clearly see what is going on with the *Echoplex* as you use it. See the **LoopTime Display** section in the Reference chapter for more specific details.

► **Buttons and Row Indicator Lights**

PLAY MODE AND THE ROW INDICATOR LIGHTS

The row of 8 buttons on the right side of the *Echoplex Digital Pro Plus* control most operations. The leftmost button, labeled **Parameters** alters the meaning of the other buttons. When none of the *Row Indicator Lights* to the left of the *Parameter Matrix* (the printed names of all the functions, arranged in a 4x8 grid under the buttons) are lit, then all buttons perform their primary functions: **Record**, **Overdub**, **Multiply**, etc. This state is what we call Play Mode, and is probably where you'll spend the most time while performing. Pressing the **Parameter** button several times selects each row in turn, lighting the corresponding indicator light.

When a row indicator light is lit, then the buttons (other than **Parameters**) take on the meanings written in that row of the grid. For

instance, when the **Loops** light is on, the **Record** button no longer performs the Record function; instead, it finds a convenient phone booth and changes into the **MoreLoops** button, able to increase the number of loops with a single push. When we refer to this in the text, we'll utilize both button names; for example, "Press the **Record (MoreLoops)** button."

THE PERSISTENCE OF MEMORY

All changes to parameters are active as soon as you make them, and they're stored into permanent memory when you choose a different parameter or press the **Parameter** button.

KEY POINT: If you shut off the *Echoplex Digital Pro* and restart it, all your saved parameters will remain the same (although you will lose any music that you have in your loops).

You can reset all parameters to their factory defaults by holding down the **Parameters** button when you power up.

► *Status Indicator Lights*

As you take the *Echoplex* through its paces, you'll discover that the lights directly under the front-panel buttons change. Here are the meanings of these lights:

Unlit: The function is unavailable.

Green: The button is ready to perform its usual function.

Red: The button was the last pressed and its function is operating. The button is the most likely candidate to end the function that it started. While editing parameters, Red indicates the current parameter column being edited.

Orange: The button is available, but will perform a function other than its usual one—one that is especially appropriate to the current activity or state of the *Echoplex*.

THE *EFC-7* FOOTPEDAL

The buttons on the optional *EFC-7* footpedal perform exactly the same function as the buttons on the *Echoplex Digital Pro's* front panel. Anytime that this manual refers to “the **Record** button,” either the front-panel button or the footswitch can be used.

The only button missing on the footcontroller is the **Parameters** button, which takes you out of Play mode and lets you edit parameters. We felt that it would be inappropriate to put this button on the footcontroller, as it might take you to an unexpected place if pressed accidentally during a performance.

THE BACK PANEL

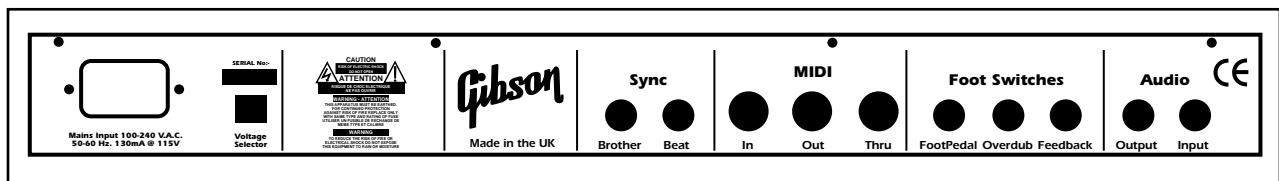


FIGURE 2.4: *The Echoplex Digital Pro back panel*

The back panel contains all the jacks for connecting the *Echoplex Digital Pro* to the rest of the world.

► **Audio Connections**

The *Echoplex Digital Pro* can accept a wide range of audio signals as input, and it outputs a line-level signal that can be attenuated by the

Output knob (or MIDI Control Change messages). This makes it fit easily into a number of audio configurations, such as:

- Plug a guitar, keyboard, or microphone directly into the *Echoplex* and plug the output into any amplifier or preamplifier. The *Echoplex* has a high impedance input that works well with passive devices like electric guitar or bass.
- Put the *Echoplex* in the effects loop of your favorite amplifier or effects device. Be careful about using distortion in the amp after the *Echoplex*. When you build up a loop it will often sound muddy with distortion after it, which you may or may not want.
- Plug the final output of your favorite effects device directly into the *Echoplex* and plug the *Echoplex* output into any amplifier or preamplifier.
- Connect the *Echoplex* to the Effects (Aux) Send and Return of your mixer.
- Connect a pair of *Echoplexes* to loop stereo signals. Refer to the "Stereo" section later in this chapter.

► **MIDI Connections**

The standard MIDI In, Out and Thru ports are described in detail under the *MIDI Ports* heading in the Reference chapter. A wide range of MIDI functions are available to you. These are summarized at the start of Chapter 3.

► **Footswitch Jacks**

FEEDBACK

1/4" jack that connects to the output of a passive volume pedal (one that doesn't require power) with a standard guitar cord. This connector doesn't work with all pedals, but it will work with many, including the popular Boss FV-50L. Call Gibson if you are in doubt about whether a particular pedal will work (or test it, if it's convenient).

OVERDUB

A 1/4" mono phone jack for attaching a momentary switch. This is useful if you don't own the *EFC-7* footpedal or if you prefer to use a different style of footswitch (one with a different feel, like a sustain pedal modeled after a piano pedal). This would be especially appropriate for if you like to play with *OverdubMode=SUS*.

FOOTPEDAL

A 1/4" mono phone jack that connects to the optional *EFC-7* footpedal with a standard guitar cord. This jack also accepts a momentary switch to execute the Record function.

If you are electrically and mechanically skilled, building your own pedal is fairly easy. Contact customer support if you would like instructions on how to do this.

► *Sync Jacks*

These jacks are used to synchronize to external sync pulses or to synchronize multiple *Echoplexes*. The **BeatSync** jack takes 1/4 mono cord, while **Brother Sync** uses a 1/4" stereo cable. See the Reference chapter entries for *BeatSync* and *BrotherSync* for more information.

► *Voltage Selector Switch*

The *Echoplex Digital Pro Plus* can operate on US-style 115V power, Japanese-style 100V power, and on European-style 230V power. All that's required is that the **Voltage Selector Switch** be set properly and the proper power cord be attached to the **Power Input Jack**.

► *Power Input Jack*

Use a power cord to connect this to a wall socket after checking that the **Voltage Selector Switch** is set properly.

STEREO OPERATION

You can use a pair of *Echoplex Digital Pro Pluses* to loop stereo signals. A BrotherSync connection will ensure that the two halves of the signal maintain their phase relationships through loops of any length. A MIDI connection provides simultaneous control over the process. *Figure 2.4* shows the way to create a seamless connection. The values of all parameters in the MIDI row of the *Parameter grid* should be set identically in both units. Make sure *ControlSource* is set to *Notes* or *Controllers*, and not *off*. The *Sync* parameter should normally be set to *Out* on both units, unless you are using an external MIDI clock. In that case set *Sync=In* on both units.

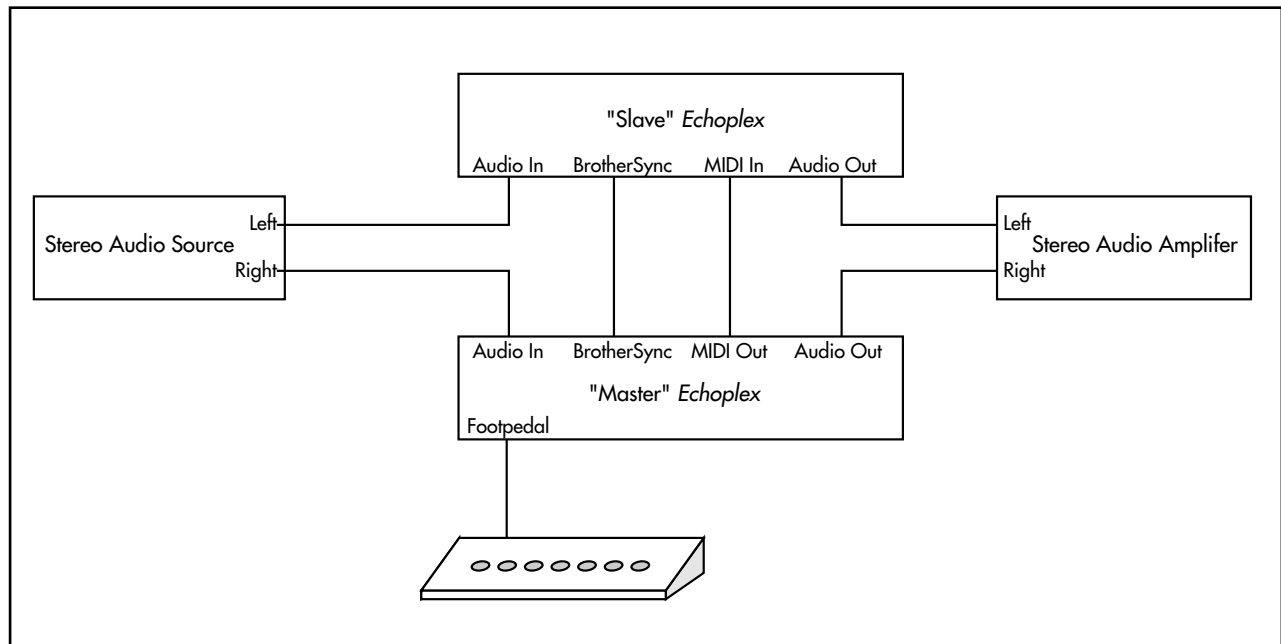


FIGURE 2.5: Using a pair of Echoplexes to loop or delay stereo signals

C H A P T E R 3

MIDI

There are a number of different ways that MIDI interacts with the *Echoplex Digital Pro*. The MIDI chapter in the Reference guide contains extensive details on all MIDI features. The MIDI functions available are:

- You can virtually control all front-panel buttons with NoteOn or Continuous Control messages (see the *ControlSource* and *VirtualButtons* entries in the Reference chapter).
- You can directly control many features that are difficult or complicated to access from the front panel with NoteOn or Continuous Control messages (see the *MIDI Command List* and *DirectMIDI* entries in the Reference chapter).
- MIDI NoteOn messages can be used to trigger loops (see the *LoopTrig*, *LoopTriggering*, and *SamplerStyle* entries in the Reference chapter).
- MIDI clocks can be used to synchronize the cycle time with drum machines and sequencers (see the *Sync* parameter entry and the Synchronization chapter in the Reference section).
- MIDI Continuous Controllers can be used to control Volume and Feedback levels (see the *VolumeCont* and *FeedBkCont* entries in the Reference chapter).
- MIDI Program Change messages can be used to select parameter Presets. (see the Presets chapter in the Reference section.)
- One *Echoplex* can control numerous others by connecting the MIDI Out port of each one to the MIDI In port of the next, as in the figure below. Be careful not to complete the circle and make a closed loop.

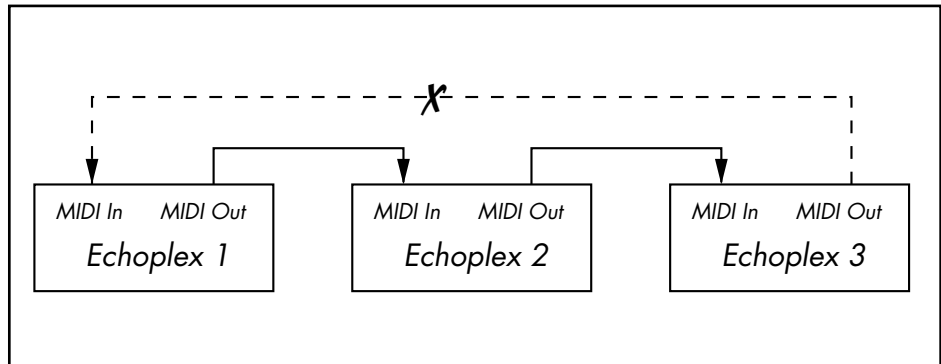


Figure 3.1 *Connecting several Echoplexes together by MIDI*

- Loops can be dumped to sequencers and samplers, and loaded from these devices, without any loss of sound quality (see the Sample Dump chapter in the Reference section).
- Parameters can be directly edited using MIDI SysEx.
- Parameters and Presets can be uploaded and downloaded for saving on a computer or other storage device, also using MIDI SysEx commands. (see the SysEx chapter in the Reference section.)

S E C T I O N I I

Reference Guide

REFERENCE GUIDE INTRODUCTION

This section is a comprehensive reference for the *Echoplex Digital Pro Plus*. You can find any function or button name, any knob, and any jack by looking for its name in the upper outside corners of these pages.

This section is divided into the following chapters:

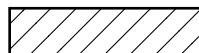
- Chapter 4 - Parameters
- Chapter 5 - Functions
- Chapter 6 - Synchronization
- Chapter 7 - MIDI Control
- Chapter 8 - Parameter Presets
- Chapter 9 - User Interface
- Chapter 10 - MIDI Sample Dump
- Chapter 11 - MIDI SysEx

Within each chapter the entries are listed alphabetically with their titles at the top of the page, so it should be relatively easy to find what you are looking for. If you have difficulty, consult the table of contents.

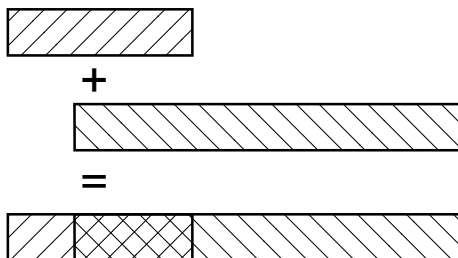
KEY TO THE DIAGRAMS

Some of the entries in this section contain diagrams portraying the way various *Echoplex* functions behave. Here are some tips that will help you to interpret them:

- Musical material is represented as boxes filled with patterns, like this:



- When musical material is mixed together, the patterns are shown overlapping, like this:



- Button pushes are indicated by vertical lines with arrowheads at the ends, labeled by the first letter of the button. The button abbreviations are:

R **Record** button
O **Overdub** button
M **Multiply** button
I **Insert** button
Me **Mute** button
U **Undo** button
N **NextLoop** button

The arrows have the following meanings:



Press and release the button in one motion.



Press the button and hold it down



Release the button

C H A P T E R 4

Parameters

8ths/Cycle

Default: 8

Parameter Row: Timing

Synchronization parameter that determines tempo based on Loop time.

Values: 1-96, 128, 256

When synchronizing with MIDI, *8ths/cycle* determines the number of 8th-notes that make up each cycle. In order to use this feature, you must have a device that generates or syncs to MIDI Clock messages. This device will usually be a sequencer or drum machine. In this discussion, we will refer to a device that generates MIDI clocks as a *clock source*.

When editing *8ths/cycle*, the most important values come first to make them easy to select: 8,4,2,6,12,16,32,64,128,256, then it goes on with 1,2,3...96.

While editing *8ths/cycle* the **Feedback Knob** becomes the **DataWheel**, so you can use it to quickly change the value to what you want.

Note that with the **DataWheel** feature, the top of the knob range ends at 54 instead of 96. This was done because we found it was easier to set the more typical values when the knob resolution was limited a little bit. To reach the values between 54 and 96 you simply use the front panel button to continue incrementing the number in the usual way.

A long-press while editing the *8ths/cycle* parameter returns you to the initial value of 8.

Example 4.1: Syncing to an external MIDI clock

1. Set *8ths/Cycle*=8. This means that each cycle will be eight eighth-notes (one measure) long.
2. Set *Sync*=In.
3. Connect the **MIDI Out** port of a clock source to the *Echoplex Digital Pro's* **MIDI In** port using a standard MIDI cable.

8ths/Cycle

Continued

4. Make sure that your clock source is set to transmit MIDI Clocks (this setting is usually found under a “MIDI” or “Sync” menu or function key).
5. Reset the current loop by holding down the **Record** button for several seconds.
6. Load a rhythm pattern or sequence into your clock source, set it up to loop indefinitely, and hit Play. At the beginning of each measure, you will see the sync LED flash on the *Echoplex* display.
7. The next time you hit **Record**, the *Echoplex* will wait for the beginning of the next measure before starting the Record process. You end the Record operation by pressing the **Record** button a second time. Instead of ending immediately, recording will continue until the next measure boundary, as determined by the incoming MIDI clocks.
8. Once you’ve recorded your first cycle this way, the *Echoplex* continues to monitor the clock source and maintain synchronization. However, once the basic loop is recorded, the *Echoplex* will not change the timing or playback speed of the loop to respond to changes in your clock rate. Sequences with tempo changes in them, therefore, are not good choices for sync sources for the *Echoplex*.

Another useful variation on the above theme is to reset the current loop and briefly send MIDI clock to the *Echoplex* from your clock source. You can easily do this by playing a single empty measure from a sequencer. Once the *Echoplex* has received MIDI clock while in reset, it will know to expect more. Press **Record** before restarting your clock source. Then, the *Echoplex* will wait for the first clock pulse before recording, displaying "ooo" in the display while it does so. This is a good way to get the *Echoplex* and a sequencer to start simultaneously. Some sequencers make this approach difficult, however, because they send out MIDI clocks even when they’re not actively playing.

Example 4.2: Syncing a drum machine or sequencer to the *Echoplex*

1. Set *8ths/Cycle*=8. This means that each cycle will be eight eighth-notes (one measure) long.

8ths/Cycle

Continued

2. Set *Sync=Out*.
3. Connect the **MIDI In** port of a sequencer or drum machine to the *Echoplex Digital Pro's* **MIDI Out** port using a standard MIDI cable.
4. Load a pattern or sequence into your drum machine or sequencer. Set the clock parameter to *Internal* and play back the material to verify that your MIDI and audio connections are working. Stop the device.
5. Set your drum machine or sequencer to sync to incoming MIDI Clocks.
6. Press Play on your drum machine or sequencer. It will wait for incoming clocks before taking off.
7. Record a loop one measure long (in 4/4 time) in the *Echoplex*. As soon as you press **Record** the second time, MIDI clocks will be transmitted. Your drum machine or sequencer should play back in perfect sync.

If you want to sync to loops that have different lengths, set *8ths/Cycle* appropriately. For instance, set *8ths/Cycle=6* to sync to a 3/4 time measure, or set *8ths/Cycle=16* to sync to 2 4-beat measures.

CHANGING TIME SIGNATURE IN RHYTHM

When a loop is playing and the *8ths/Cycle* or *Sync* parameters are edited, the change of value is only activated at the first Loop StartPoint after you come out of the Parameter Editing state. At that point you jump directly to the new selected value. This means the value change occurs only while back in the playing state, and only at a rhythmically sensible point. This helps eliminate any confusion when working with a synchronized sequencer and makes for much smoother transitions into new time signatures.

Try changing *8ths/Cycle* with *Sync = Out* and a sequencer slaving to the clock. You control the sequencer's tempo in relation to your loop!

MIDI CLOCK LIMITS

There is a limit to how fast the *Echoplex* will transmit MIDI clocks—the equivalent of about 400 beats per minute. If you create a loop that's 1/2 a second long with *8ths/Cycle=16*, then that 1/2 second will represent 2 measures, or 8 beats. Since there are 120 1/2 seconds in a minute, each with 8 beats, the effective timing would be 960 beats per second, which isn't very common in musical usage, and won't be transmitted by the *Echoplex*. The moral: short loops and high values of *8ths/Cycle* don't mix.

In older versions of the Echoplex hardware the *8ths/Cycle* parameter was labeled *8ths/Beat*.

See Also: Sync, Quantize, Visual Tempo Guide, LoopDivide, MIDI Ports

AutoRecord

Default: Off

Parameter Row: Loops

Starts recording whenever you enter an empty loop.

Values: Off, On

When this is on, the *Echoplex Digital Pro* will start recording every time you enter an empty loop. This only applies when the number of loops is more than one.

Example 4.3: AutoRecord

1. Set the number of loops to 2 with *MoreLoops*
2. Record a short loop in loop 1
3. Press the **NextLoop** button
4. Start playing right away—you'll be recording
5. Press **Record** or **NextLoop** to end recording in Loop 2

See Also: MoreLoops, SwitchQuant, LoopTrig, NextLoop

Default: 1

Channel

Parameter Row: MIDI

Determines the MIDI channel for all MIDI functions.

Values: 1-16

This sets the MIDI channel for controlling *Echoplex* operations with an external MIDI controller or sequencer.

See also: Source #, ControlSource, MIDI Control Chapter

Sets up MIDI control of Echoplex Digital Pro operations.

Values: *Notes (not), Controllers (Ctr), Off (OFF)*

This parameter controls how (and if) *Echoplex Digital Pro* operations are transmitted and received over MIDI. It is useful primarily if you have an interest in controlling the *Echoplex Digital Pro* from a sequencer or from a programmable footcontroller. If you are controlling one or more "slave" *Echoplexes* from a single "master," all the values for *ControlSource* among the various units should be identical (and not *Off*).

Every button on the *Echoplex Digital Pro* front panel (and the corresponding buttons on the footpedal) can generate either a Note On or a Continuous Controller (with value 64) when it is pressed. When it is released, the corresponding Note Off or Continuous Controller with value 0 is sent. This allows a sequencer to capture and later recreate almost any sequence of *Echoplex* moves, no matter how complex. The fact that each button push and release pair generates a pair of MIDI messages allows you to duplicate long presses of buttons that either initiate special functions or reset parameters to their default values.

When *ControlSource=Notes*, each button press will send out a pair of notes (exactly which notes is controlled by the *Source #* parameter). When *ControlSource* is set to *Controllers*, each button press will send out a pair of Continuous Controllers. Each of these methods works equally well—the only reason that you might be compelled to set this to *Controllers* is if you want to embed a track of *Echoplex* control commands into a sequence that is playing notes on all 16 MIDI channels. You can usually choose a starting controller number (with *Source #*) so that the *Echoplex* commands will be able to share a channel with a stream of notes destined for a sound module without affecting their sound.

You generally won't know what state the *Echoplex Digital Pro* will be in when you play back your control sequence. Because of this, there are many cases where it's not enough to simply record your button pushes. Suppose, for instance, that you want to create a short sequence to change the *SamplerStyle* to *One*. If you start from the normal playing

state, and also have *SamplerStyle* set to its default value of *Run*, it takes 4 pushes of the **Parameters** button and two pushes of the **NextLoop (SamplerStyle)** button to accomplish this. So you record exactly those button pushes into a sequence. Fine. Then you play it back—Whoops! You didn't start from the same state as when you recorded the sequence, and the sequence starts a **Load** operation, wiping out your current loop. Ouch!

The moral of the story is that, when recording a control sequence, each button that you press should start with a long press to reset it to its default state.

Example 4.6: Creating a Sequence to Set *SamplerStyle* to One

1. Connect the MIDI Out from the *Echoplex Digital Pro* to the MIDI In of your sequencer.
2. Hit Record on your sequencer.
3. Hold down the **Parameter** button for a second or two. The *Echoplex Digital Pro* will shift into Play mode if it didn't start out there.
4. Press **Parameter** 4 times
5. Hold down the **NextLoop** button for a second or two. The *SamplerStyle* will change to *Run* if it didn't start out there.
6. Press the **NextLoop** button once.
7. Press the Stop button on your sequencer to end recording.

See also: Source #, Channel, MIDI Control Chapter

FeedBkCont

Default: 1

Parameter Row: MIDI

Choose a MIDI Controller for Feedback

Values: 0-99

This function lets you pick which MIDI Continuous Controller will control feedback. The feedback value can be controlled by MIDI, by the **Feedback Knob** on the front panel, or by a volume pedal connected to the **Feedback Jack** on the back panel.

See the explanation of the **Feedback Knob** in this chapter for the most detailed explanation of feedback.

See also: Channel, Feedback, Feedback Knob, Feedback Jack

Default: *Rehearse*

InsertMode

Parameter Row: *Switches*

Affects the behavior of the Insert button

Values: Rehearse (rhr), Replace (rPL), Substitute (Sub), HalfSpeed (h.SP), Reverse (rEV), Insert (InS), Sustain (SUS)

InsertMode redefines the function of the **Insert** button so that different functions can be available from the front panel according to your needs. All of these functions are also available independently by MIDI.

INSERTMODE=REHEARSE

When used in Play mode, **Rehearse** has the same meaning as if *InsertMode=Insert*, described fully under the *Insert* heading.

The effect of *InsertMode=Rehearse* is felt when you end a Record with the **Insert** button. The cycle that you've just recorded will be played back exactly once, regardless of the feedback setting. The underlying timing of the cycle will continue and any new audio played is fed into the loop. If you play something that you really like and want to keep for more repetitions, press **Insert** again immediately after you've played it. One cycle's worth of material prior to that point will be kept as the loop, and will repeat according to the feedback setting.

Rehearse is useful for practicing an idea before keeping it as the loop.

See **Rehearse** in the Functions section for more information.

INSERTMODE=INSERT

When used in Play mode, this causes you to go into Insert mode when the **Insert** button is pressed, fully described under the *Insert* heading in this chapter.

InsertMode

Continued

If *InsertMode=Insert*, pressing **Insert** at the end of a Record ends the recording and immediately inserts a second cycle (as it continues recording); in other words, it puts you into Insert mode. The insertion continues until memory runs out or you end it with **Insert** or an alternate ending for the Insert operation. This is very useful for dividing a longer loop into multiple cycles as you record it. This can allow you to easily set a tempo for an external sequencer when using MIDI clock out, for example.

See **Insert** in the Functions section for more information.

INSERTMODE=REPLACE

When *InsertMode=Replace*, the **Insert** button becomes the **Replace** button. Each press and release of the **Replace** button during Play mode will replace a segment of the loop with new material for as long as **Replace** is held down. The overall loop length is not changed.

If *Quantize=On* and **Replace** is pressed during a cycle, the function will begin at the end of the current cycle, and will continue to the next cycle point after **Replace** is released again.

When *InsertMode=Replace* and **Insert** is used as an alternate ending during a Record, the Record ends as if you'd pressed the **Record** button and the Replace function immediately begins as explained above.

See **Replace** in the Functions section for more details.

INSERTMODE=SUBSTITUTE

When *InsertMode=Substitute*, the **Insert** button becomes the **Substitute** button during Play mode. Substitute has some similarity to the Replace function. However, with Substitute the original loop playback continues

while you are playing the new material. On the next repetition, only the new audio will remain in the loop and the old portion will be removed.

See **Substitute** in the Functions section for more details.

INSERTMODE = HALFSPEED

When *InsertMode=HalfSpeed*, the **Insert** button becomes the **HalfSpeed** button during Play mode. Pressing **HalfSpeed** switches the current loop an octave lower, to half speed. The Insert LED turns red and the display says H.SP briefly. Press **HalfSpeed** again and the loop returns to FullSpeed. The LED turns green and ESP is displayed for a moment.

See **HalfSpeed** in the Functions section for more details.

INSERTMODE = REVERSE

When used in Play mode, **Reverse** causes the current loop to be played backwards.

When *InsertMode=Reverse* and **Insert** is used as an alternate ending during a Record, the Record ends and reversed playback starts immediately.

See **Reverse** in the Functions section for more details.

InsertMode

Continued

INSERTMODE=SUSTAIN

InsertMode=Sustain changes the way the **Insert** and **Multiply** buttons work. SUS turns Insert and Multiply into Unrounded functions with Sustain action on the button. In other words, they start when the button is pressed and end immediately when it is released, just like Record or Overdub do when *RecordMode* or *OverdubMode=SUS*. When the function ends it does so as if **Record** had been pressed as an alternate ending to the Insert. This is what we call an Unrounded Multiply or Unrounded Insert, because instead of rounding off to the next Cycle point it is ended immediately and the loop time is redefined.

See **SUS Commands** in the Functions section for more details.

See also: Insert, Record, HalfSpeed, Reverse, Replace, Substitute, SUS Commands

Default: Loop

Loop/Delay (InterfaceMode)

Parameter Row: Timing

Switch between loop and digital delay applications.

Values always available:

Loop (LOP), Delay (dEL), Expert (EXP), Stutter (Stu)

Values also available with a pedal inserted:

Out (Out), Input (In), Replace (rPL), Flip (FLI)

The *Loop/Delay* parameter determines how feedback, Loop Input Volume, and Loop Output Volume are controlled during various states. The parameter affects how you interact with and control the loop, and different settings will be more or less useful to different players and different styles of looping. We call these *InterfaceModes*.

Basically, *InterfaceModes* reroute the control signals from the **Feedback Knob** on the front panel and the **Feedback Pedal Jack** on the back, and determine when they are active and which parameters they control. In some cases these settings end up affecting Insert in interesting ways as well.

There were only three settings in previous versions of the *Echoplex – LoopMode*, *DelayMode*, and *OutMode*. *LoopMode* has always been the default setting and most people use it. *DelayMode* is there to give a familiar style of operation to people accustomed to using delays. *OutMode* was only available if a pedal was inserted in the **Feedback Pedal Jack**, and is really just like *LoopMode* but with Loop Output Volume controlled by the pedal while Feedback was controlled by the **Feedback Knob**.

Now we have added several new options to allow new ways to interact with the loop, for a total of eight. Four of the *InterfaceModes* are available at any time, and four require a pedal to be inserted in the **Feedback Pedal Jack**. Those four are not visible in the parameter selection unless the pedal is connected.

These *InterfaceModes* are really expert functions, for experienced users to find subtle new ways to interact with loops. For newer or less experienced users, we recommend that you stay with *LoopMode* until you feel ready to experiment with the other *InterfaceModes*.

Loop/Delay (InterfaceMode)

Continued

LOOPMODE (LOOP/DELAY=LOP)

LoopMode is the default setting for the *Loop/Delay* parameter, and is the most common way of using the *Echoplex*. This is the *InterfaceMode* we recommend people to start with, and most people stay with it.

In *LoopMode* the Feedback control is always active, whether Overdubbing or not. Feedback is controlled by the front panel **Feedback Knob** if there is no pedal inserted, or by a pedal in the **Feedback Pedal Jack**. Loop Input Volume and Loop Output Volume are fixed all the way on or off depending on the function, so these are being set for you according to what you are doing.

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Table 4.x: LoopMode

State	Feedback (Pedal/NoPedal)	Loop Input	Loop Output
Playing	Pedal/Knob	0	100%
Overdubbing	Pedal/Knob	100%	100%
Substituting	0	100%	100%
Recording	NA	100%	0
Multiplying	Pedal/Knob	100%	100%
Inserting	0	100%	0
Replacing	0	100%	0
Mute	100%	0	0

Loop/Delay (InterfaceMode)

Continued

DELAYMODE (LOOP/DELAY = dEL)

DelayMode operation is like a traditional delay, and is useful for people familiar with that style of looping. In a traditional delay, the input to the delay line is always open and Feedback is always being applied. When a “Hold” button is pressed, the input to the delay is closed, and the Feedback is set to 100%.

Therefore, when the *Echoplex* is in *DelayMode* it acts much like a traditional delay. You set (and reset) the delay time by a pair of presses on the **Record** button. The Loop Input Volume is always open and Feedback is controlled by the front panel **Feedback Knob**. You’ll probably want to keep the **Feedback Knob** set fairly low when you use the delay function.

In *DelayMode*, some actions have different effects than in *LoopMode*.

- The **Overdub** button becomes the **Hold** button. When you press **Overdub** the Feedback is set to 100% for infinite repeats and the Loop Input Volume is closed so that no new material is recorded into the delay. This is different from the *LoopMode* style, where Feedback is always available to control independently of whether Overdub is on or not.
- Hold also works while Multiplying and while the loop is Muted.
- Any pedal attached to the **Feedback Jack** will control the Loop Input Volume to the delay rather than Feedback. This is useful as a way to do volume swells into the delay line.
- Feedback will only be controllable with the front-panel **Feedback Knob**.

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Loop/Delay (InterfaceMode)

Continued

Table 4.x: DelayMode

State	Feedback (Pedal/NoPedal)	Loop Input	Loop Output
Playing	Knob	Pedal	100%
Overdub (hold)	100%	0	100%
Substituting	0	Pedal	100%
Recording	NA	Pedal	0
Multiplying	Knob	Pedal	100%
Multiplying (hold)	Knob	0	100%
Inserting	0	Pedal	0
Replacing	0	Pedal	0
Mute	100%	Pedal	0
Mute (hold)	100%	0	0

EXPERTMODE (LOOP/DELAY=EXP)

ExpertMode uses the pedal for Feedback during play and the front panel **FeedBack Knob** for Feedback during Overdub, Multiply, and Substitute. This allows you to have different Feedback settings between playing and overdubbing. When there is no pedal connected to the **FeedBack Pedal Jack**, the Feedback during play is always set to maximum (100%).

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Loop/Delay (InterfaceMode)

Continued

Table 4.x: ExpertMode

State	Feedback (Pedal/NoPedal)	Loop Input	Loop Output
Playing	Pedal/100%	0	100%
Overdubbing	Knob	100%	100%
Substituting	0	100%	100%
Recording	NA	100%	0
Multiplying	Knob/100%	100%	100%
Inserting	0	100%	0
Replacing	0	100%	0
Mute	100%	0	0
SamplePlay	100%	0	Pedal

STUTTERMODE (LOOP/DELAY=Stu)

StutterMode is just like *LoopMode*, except that **Insert** works as what we call a *SingleCycleMultiply*.

SingleCycleMultiply works as follows. When you have done a **Multiply** and have several Cycles in a loop, pressing **Insert** will insert repetitions of the next Cycle. As the inserts are made you can overdub a longer phrase over the repetitions of the Cycle. The results will be inserted into the loop when you press **Insert** again. If you press **Undo** instead, the loop will return to its original form.

Using **Insert-Undo** like this lets you alter the flow of a loop by having one of the Cycles **Stutter** in a way similar to a skipping CD, and then return to the original. This can make very interesting results when working with very short Cycles, and that is why it is called *StutterMode*.

Loop/Delay (InterfaceMode)

Continued

STUTTER AND LOOPCOPY

Stutters can be done into a new loop as a LoopCopy function when in *StutterMode*. With multiple loops set up in *MoreLoops*, and *SwitchQuant=On*, pressing **Next-Insert** will do the stutter into a new loop. Any new material you play will be overdubbed on this loop as it stutters. And as before, you keep it with another press of **Insert**. Pressing **Undo** sends you back to where you were in the previous loop. Copying a stutter is a good way to preserve the original loop while making stuttered variation out of a fragment from it.

MANAGING MEMORY IN STUTTERMODE

If you perform a very large number of repetitions of **Insert** and **Undo** button presses to trigger and cancel the SingleCycleMultiply, you may eventually notice bits of the loop being erased by the **Undo** presses as well. This is a result of the way the *Echoplex* processes its memory. If you're planning to do heavy **Insert + Undo** button combinations with SingleCycleMultiply, you should be aware of this, and consider copying your loop via **NextLoop** and LoopCopy before doing intensive Stutter work, so you can return to the original loop fully intact if you wish.

Another trick you can do to avoid the loss of the overdubs is to first fill a bit of memory reserve by letting the loop repeat a few times without AutoUndo. (Without the left green dot **AutoUndo LED** blinking.) You can do this by reducing Feedback a little bit for a few repetitions, say to 120 – 125. That is small enough that the fading will not be obvious over a couple of repetitions, but you will force the *Echoplex* to copy the loop a few times into new memory. Obviously by doing this you lose some of the older stuff in memory, which you will note if you later want to go backwards with **Undo**. The reasons why this works are very complicated, but suffice to say that you will not find bits of your loop disappearing when doing heavy stuttering effects!

SUBSTITUTE AND STUTTERMODE

Substitute gains more advanced control in *StutterMode*. If you have a Pedal inserted in the **Feedback Pedal Jack** for Feedback control, the pedal controls the Feedback during normal use and the knob setting is

Loop/Delay (InterfaceMode)

Continued

not used. However, during Substitute the **Feedback Knob** becomes active for Feedback control. This lets you have two different Feedback settings between normal playing and Substituting. If you do not have a pedal inserted, Substitute operates the way it normally does in *LoopMode* and has Feedback set to 0 while active. See the Substitute section to learn more about this function.

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Table 4.x: StutterMode

State	Feedback (Pedal/NoPedal)	Loop Input	Loop Output
Playing	Pedal/Knob	0	100%
Overdubbing	Pedal/Knob	100%	100%
Substituting	Knob/0	100%	100%
Recording	NA	100%	0
Multiplying	Pedal/Knob	100%	100%
Inserting	Pedal/Knob	100%	100%
Replacing	0	100%	0
Mute	100%	0	0

OUTMODE (LOOP/DELAY=OUT)

The *Out* choice for the *Loop/Delay* parameter is only available when a pedal is plugged into the **Feedback Pedal Jack**. This state is identical

Loop/Delay (InterfaceMode)

Continued

to normal *LoopMode*, except that the pedal will now control the Loop Output Volume, and Feedback will be controllable only from the front panel **Feedback Knob**.

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Table 4.x: OutMode

State	Feedback (Pedal/NoPedal)	Loop Input	Loop Output
Playing	Knob	0	Pedal
Overdubbing	Knob	100%	Pedal
Substituting	0	100%	Pedal
Recording	NA	100%	0
Multiplying	Knob	100%	Pedal
Inserting	0	100%	0
Replacing	0	100%	0
Mute	100%	0	0

INPUTMODE (LOOP/DELAY=In)

The *In* choice for the *Loop/Delay* parameter is only available when a pedal is plugged into the **Feedback Pedal Jack**. *InputMode* behaves just like *LoopMode* except that the pedal controls the Loop Input Volume in the states where the input is open. Feedback is only controlled by the

Loop/Delay (InterfaceMode)

Continued

front panel **FeedBack Knob**. *InputMode* does not exist without a Pedal connected.

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Table 4.x: InputMode

State	Feedback (Pedal/NoPedal)	Loop Input	Loop Output
Playing	Knob	0	100%
Overdubbing	Knob	Pedal	100%
Substituting	0	Pedal	100%
Recording	NA	Pedal	0
Multiplying	Knob	Pedal	100%
Inserting	0	Pedal	0
Replacing	0	Pedal	0
Mute	100%	0	0

REPLACEMODE (LOOP/DELAY=rPL)

In *ReplaceMode* the pedal controls Loop Output Volume and Feedback simultaneously. The result is similar to *LoopMode*, except that you hear the reduction for Feedback immediately instead of on the next loop pass.

ReplaceMode makes it easier to "sculpt" the loop using the Feedback control. If you have Overdub on, the pedal serves as a Replace function

Loop/Delay (InterfaceMode)

Continued

with smooth level control. This allows you to add new material and smoothly drop out the loop underneath you as it is Overdubbed, allowing for a smooth real-time Replace.

The disadvantage of *ReplaceMode* is that if the pedal is in the toe-up position, the Loop Output Volume is also zero, so it is not possible to create loops with only single repetitions. *ReplaceMode* is also less interesting for any loops relying on reduced Feedback settings, since the output is affected.

ReplaceMode does not exist without a Pedal connected to the **Feedback Pedal Jack**.

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Table 4.x: ReplaceMode

State	Feedback	Loop Input	Loop Output
Playing	Pedal	0	Pedal
Overdubbing	Pedal	100%	Pedal
Substituting	Knob	100%	100%
Recording	NA	100%	0
Multiplying	Pedal	100%	Pedal
Inserting	0	100%	0
Replacing	0	100%	0
Mute	100%	0	0

Loop/Delay (InterfaceMode)

Continued

FLIPMODE (LOOP/DELAY = FLI)

FlipMode is an unusual and interesting *InterfaceMode*, in that the pedal controls both Loop Input Volume and Feedback simultaneously. The interesting thing is that Feedback on the pedal is reversed! When the pedal is all the way in the toe-up position, the Loop Input level is zero and the feedback is at 100%. When the pedal is all the way in the toe-down position, the loop input is at 100%, but the feedback goes to 0.

In use this is like a Hold pedal, but with a more fluid action. You can also think of the pedal as a “soft replace” since operating the pedal lets you smoothly crossfade a replacement section into your loop.

USING FLIPMODE

To get the hang of *FlipMode*, use loops of about 1 second, keep the pedal in the toe-up position most of the time, and turn the front panel **Feedback Knob** to zero. Set the loop time with a couple presses of **Record**, and experiment with the pedal as you play new material.

To record an ordinary loop in *FlipMode*, put the pedal in the toe-down position and end Record with **Overdub**.

In Overdub the Feedback is taken from the front panel **Feedback Knob** (which also operates in reverse!), so once you've made an interesting loop by crossfading in Play, you can keep it by pressing **Overdub**. You can then Overdub onto it using the pedal to control the Loop Input Volume.

By setting the front panel **Feedback Knob** you can make the Overdub state into a simple delay, which can be used as a contrast to the unusual crossfade effect.

Other functions interact with *FlipMode* as follows.

Loop/Delay (InterfaceMode)

Continued

- **Multiply** allows you to continue to crossfade over repetitions of your loop.
- **Insert** does a SingleCycleMultiply (as described under *StutterMode*), so you can Overdub onto repeats of the next Cycle in the loop. (Remember you can hit **Undo** to end the SingleCycleMultiply and not keep the stutters in the loop).
- **Mute** allows you to build up a crossfaded loop without hearing it and then bring it in at once.

FlipMode does not exist without a Pedal connected.

The following table shows how Feedback, Loop Input Volume, and Loop Output Volume are set in various states.

Table 4.x: FlipMode

State	Feedback (reversed)	Loop Input	Loop Output
Playing	Pedal	Pedal	100%
Overdubbing	Knob	Pedal	100%
Substituting	0	Pedal	100%
Recording	NA	Pedal	0
Multiplying	Pedal	Pedal	100%
Inserting	Pedal	Pedal	100%
Replacing	0	100%	0
Mute	Pedal	Pedal	0

USING THE INTERFACEMODES WITH A STEREO ECHOPLEX SETUP

Many of the *InterfaceModes* require a pedal connected to the **Feedback Pedal Jack** in order to be available at all, and use that pedal as a key part of their functionality. This causes a problem with the traditional *Echoplex* Stereo setup, where a pedal is only connected in the Master side, and all value changes made with it are sent to the Slave *Echoplex* by MIDI. With the alternate *InterfaceModes*, the slave in such a setup will not have a pedal inserted and it can not be set to the *InterfaceModes* requiring a pedal. The slave will only cycle through the first four *InterfaceModes*, while the master cycles through all 8.

There are a few ways to work around this problem.

One way is to use a stereo volume pedal for the **Feedback Pedal Jack**. Connect the two channels of the pedal to the two *Echoplexes*, and then each will have a pedal inserted with the control coming from the same place. Both can be set to all *InterfaceModes*, and be controlled appropriately. If you are really picky, you may find that your pedal is not exact between channels, so you may find values are not set exactly the same between the two *Echoplexes*. Fixing this will either mean finding a pedal that is better matched, or soldering a wire between the two potentiometer wipers inside your pedal to force them to have the same voltage. (This makes the pedal useless as a true stereo volume pedal, so make sure you understand what you are doing before attempting such a modification.)

A second approach is to use a single mono pedal connected to the **Feedback Pedal Jack** of both units with a Y connector. For this to work, the potentiometer in the pedal must be half the resistance of the pedal requirement for a single *Echoplex*. This means it will have to be approximately 10 KOhms or greater, but you may need to experiment a bit to find a pedal that uses the full range of the pedal in the best way. For some *Echoplex* units, values as low as 5 KOhm may work better.

Loop/Delay (InterfaceMode)

Continued

A third way which is less useful is to insert a dummy connector into the **Feedback Pedal Jack** of the slave, without connecting it to anything. Then you will be able to at least set the slave to any of the *InterfaceModes* and use some of their functionality, but on the slave you will not be able to control some parameters that the pedal controls in some of the *InterfaceModes*. Any Feedback settings controlled by the pedal will be sent by MIDI from the Master, so *InterfaceModes* that use the pedal for Feedback will work fine. But Loop Input Volume and Loop Output Volume will not be transmitted, so any *InterfaceModes* that use the pedal for those will not work very well this way for Stereo.

See also: Feedback Knob, Feedback Pedal Jack, Overdub, Substitute, Replace, Record, Multiply, Insert, Mute, Undo, LoopCopy

Default = off

LoopCopy

Parameter Row: Loops

Copies the current loop into the next, in several ways

Values: Off, Timing, Sound

When *LoopCopy* is set to *Sound (Snd)* or *Timing (ti)*, The Echoplex will do a copy function anytime you switch into a reset loop.

COPY THE AUDIO TO A NEW LOOP

If *LoopCopy=Sound* it will cause the audio content of the current loop to be automatically copied into every empty (reset) loop that you enter. The sound copy occurs in real time, and works just like doing a **Multiply** into the new loop. If you let it keep going, your previous loop will be repeated into multiple cycles in the new loop, which will be counted in the **Multiple Display**. Any new material that you play during this copy will be overdubbed on top. When you want to complete the copy, press the **Multiply** button to end. The copy will round off to the next cycle, exactly as it does when using the **Multiply** function.

COPY THE TIME BASE TO A NEW LOOP

Similarly, if *LoopCopy=Timing* the length of the current loop will be automatically copied into every reset loop that you enter. This also happens in real time, and works just like doing an **Insert** into the new loop. If you let it continue you will see additional cycles counted in the **Multiple Display**. Any new material that you play will be added to the new loop. When you want to complete the copy, press **Insert** to end. The copy will round off to the next cycle, exactly as it does when using the **Insert** function.

LoopCopy

Continued

THE EFFECT OF AUTO RECORD

If *AutoRecord=On* and *LoopCopy* is not *Off*, *LoopCopy* will take precedence, and the *Echoplex* will behave as if *AutoRecord=Off*.

OTHER COPY METHODS

Another way to perform copies is to use **Multiply**, **Insert**, or **Overdub** as alternate endings to a **NextLoop** press when *SwitchQuant=On*. See the discussion under the *SwitchQuant* heading in this chapter for a full explanation and examples.

See also: NextLoop, SwitchQuant, AutoRecord

Default: 84

LoopTrig

Parameter Row: Loops

Determines which MIDI note numbers will trigger loops.

Values: 0-127

When multiple loops are set up using the *MoreLoops* parameter, incoming MIDI NoteOn messages can trigger any loop's playback. This function is called *LoopTriggering*, and is described in more detail in the functions section.

The *LoopTrig* parameter sets the value of the MIDI note number that will trigger Loop 1. The other loops are triggered by successive note numbers; i.e., if Loop 1 is triggered by note 84, then Loop 2 will be triggered by note 85, Loop 3 will be triggered by note 86, etc.

Note: The default value of 84 will be displayed in your sequencer either as C5 or C6.

See also: Channel, LoopTriggering, SamplerStyle, Velocity, MoreLoops

MoreLoops

Default: 1

Parameter Row: Loops

Divides memory into multiple loops.

Values: 1-16

This function lets you divide the *Echoplex Digital Pro's* memory into up to 16 separate loops. You can switch among them with the **NextLoop** button or with incoming MIDI messages.

The *Echoplex Digital Pro's* memory will be divided evenly among the loops; for instance, if you have 198 seconds of memory installed, then setting *MoreLoops=4* will give you 4 loops of 49.5 seconds each.

Changing the number of loops with the *MoreLoops* parameter will reset all existing loops since the memory must be reconfigured.

When you first turn on the *Echoplex Digital Pro*, the rightmost two characters of the display (above the word "Multiple") tell you how many loops are set up.

If the number of loops is more than one, than the leftmost digit in the display (above the word "Loop") tells you which loop is current. On the **Loop Display** the numbers above 9 are shown with letters, due to the lack of a leading 1. So they go 1, 2, 3...9, A, b, C, d, E, F, G.

All recording and overdubbing operations affect the current loop only.

You can Reset all the loops at once by a long press of **Record** (to reset the current loop) followed by a long press of **Multiply**. This is called a **GeneralReset**. Both types of Reset are also available as DirectMIDI commands.

See Also: LoopCopy, NextLoop, AutoRecord, LoopTrig, SamplerStyle, Velocity, Multiply, SwitchQuant

Determines how sound is restarted after it is muted.

Values: Continuous (Cnt), Start (StA)

MuteMode determines where loop playback starts the second time you press the **Mute** button to UnMute a loop. Whichever approach you choose, the **Undo** button takes the opposite viewpoint, so you'll always have both ways to end a Mute readily available.

MuteMode=Start

When *MuteMode=Start*, a second press of the **Mute** button will always restart the current loop at the beginning. This is probably the most useful setting for solo playing.

When *MuteMode=Start*, the end of the Mute is affected by the setting of *Quantize*. If *Quantize=On*, then sound won't restart until the end of the current cycle.

Be aware that restarting the loop can move your StartPoint in relation to external sequencers or other musicians. This could be a problem if you wish to keep things tight with a sequencer, but it can also be very useful if the band's time has shifted and you need to line your loop up again with everybody else.

MuteMode=Continuous

When the *MuteMode=Continuous*, the loop continues counting even when it is silenced by pressing **Mute**. Then, when you press **Mute** a second time to allow audio output again, the loop will become audible wherever it happens to be at that time. This is probably most useful if you want to silence the loop for just a beat or two to play a fill, or have your loop stay in time with other musicians even while it is not heard.

See Also: Mute, SamplePlay, Quantize

OverdubMode

Default: Toggle

Parameter Row: Switches

Affects the behavior of the Overdub button

Values: Toggle (tog), Sustain (SUS)

When *OverdubMode* is set to *Toggle*, the **Overdub** button toggles the Overdub function on and off. In other words, tap **Overdub** once to turn it on, and tap it again to turn it off.

However, when *OverdubMode* is set to *Sustain*, you can only layer sounds while you hold down the button—as soon as you release it, the overdubbing stops. This is similar to using the long presses of the **Overdub** button, except it is guaranteed to always operate in *Sustain* fashion no matter how short or long you press it. There are many situations when you're likely to want to set *OverdubMode* to *Sustain*, for example:

- You want to overdub extremely short excerpts from a sound source. If *OverdubMode=Toggle* you have to press **Overdub** twice, which can be difficult to do quickly. With *OverdubMode=Sustain* you can capture very short fragments of sound into your loop.
- You want to guard against inadvertently putting yourself into an extended Overdub, so you decide to overdub only when your foot is holding down the button. This is extremely useful if you are playing without looking at the *Echoplex*. You will always know the state of Overdub by whether you are pressing it or not.

See Also: Overdub

Default: Stop

Overflow

Parameter Row: Switches

Determines how Record handles memory overflows.

Values: Stop(StP), Play (PLY)

An *overflow* occurs when you attempt to use more memory than you have during Record operations.

When *Overflow=Stop*, exceeding the memory capacity of your unit will cause the Record operation to be immediately cancelled, and will reset (erase) the current loop.

When *Overflow=Play*, exceeding the memory capacity of your unit will cause the cycle length to be set to the full time available to the current loop. Everything that you've played from the start of the Record to the instant just before the overflow will be looped, and everything that you've played after that instant will be ignored.

If you're trying to create rhythmic loops, neither of these options will produce very satisfactory results: you're best off avoiding overflows in the first place.

See Also: Record

Quantize

Default: Off

Parameter Row: Timing

Defines whether certain functions are executed at the end of the the current loop, current cycle, the current sub-cycle or immediately.

Values: Off (OFF), Cycle (CYC), Sub-Cycle (8th), Loop (Lop).

Functions affected: Multiply, Insert, Reverse, Mute, Substitute, HalfSpeed, Replace.

Quantize forces a function to wait for a designated point before executing. This is very useful for forcing functions to occur precisely in rhythm. When *Quantize=off*, all functions execute immediately.

When *Quantize* is on and you press a function button prior to the *Quantize* point, you will see "ooo" on the **LoopTime Display** to indicate the *Echoplex* is waiting.

See the entries for the functions affected for detailed explanations and examples.

QUANTIZE OPTIONS

The *Quantize* values mean the following:

QUANTIZE = LOOP

When *Quantize=Loop*, the *Echoplex* waits until the entire loop completes before executing the function. This is meaningful if you have used *Multiply* or *Insert* to add cycles to the loop. When you press a function in the middle of the loop, it will wait until the *Loop StartPoint* to execute.

QUANTIZE = CYCLE

When *Quantize=Cycle*, the *Echoplex* waits until the current *Cycle* completes before executing the function. This is more meaningful if you have used *Multiply* or *Insert* to add cycles to the loop, otherwise the *Cycle* and the overall *Loop* are the same.

QUANTIZE = SUB-CYCLE (8TH)

When *Quantize=8th*, functions are *Quantized* to the next *Sub-Cycle* as determined by the *8ths/Cycle* parameter. This is very useful for giving a close to instant feel for operating the *Echoplex*, while maintaining precise overall rhythm. With the default value of *8ths/Cycle=8*, the *Sub-Cycles* are equal to 8th notes. However, *8ths/Cycle* can be set to divide the loop anyway you want.

This setting for *Quantize* is essential for the concept of *LoopDividing*, described in the *Functions* section of this chapter.

SYNC AND QUANTIZED RECORDING

When an external clock is available for *Sync*, the *Echoplex* can force the loop length to match so that the loops will be in perfect sync with the clock. However, we don't have to *start* recording at the downbeat defined by this clock if we don't want to. This is the feature called *SyncRecord*. When *Quantize=Off*, the *SyncRecord* function lets you press **Record** anytime to start recording, but *Quantizes* the ending of the *Record* so that the loop length exactly matches the length defined by the clock and *8ths/Cycle*.

If you set *Quantize = Loop, Cycle, or Sub-Cycle*, the *Echoplex* will *Quantize* the start of the *Record* to the downbeat of the external clock. When you press **Record**, you will see the "ooo" display. When the external *StartPoint* is reached, *Record* will begin.

Quantize

Continued

ESCAPING QUANTIZATION

If you use *Quantize*, you may find that sometimes you want to execute a function *Unquantized*. You could do this by changing the *Quantize* parameter to *Off*, executing your function, and then turning it back on again, but that is hardly convenient or economical.

Instead, the *Echoplex* allows you an easy way to break free of the *Quantization* when you choose to. Anytime you have pressed a function and gone into the *Quantizing Mode* with “ooo” on the display, all you have to do is press the same function again and it will execute immediately. If you like, you can think of this as “double-clicking” the function.

See also: Multiply, Insert, Mute, Reverse, Substitute, HalfSpeed, SyncRecord, 8ths/Cycle, LoopDivide, LoopTime Display.

Enters the Preset Editor.

Pressing the Presets in the Parameter Matrix puts you into the Preset Editor. More information is available in the Presets section.

See also: Parameter Presets, Preset Editor

RecordMode

Default: Toggle

Parameter Row: Switches

Affects the behavior of the Record button.

Values: Toggle (tOG), Sustain (SUS), Safe (SAF)

RECORDMODE = TOGGLE

When *RecordMode=Toggle*, the **Record** button works as described in the Record section. Press **Record** once to begin recording, and press it again to stop.

RECORDMODE = SUSTAIN

However, when *RecordMode=Sustain*, you can only record sounds while you hold down the **Record** button—as soon as you release it, the recording stops.

When *RecordMode=Sustain*, you lose the ability to **Reset** a loop from the *Echoplex* front panel or EFC-7 Pedal, normally accomplished by a long press of the **Record** button. This may not be a great loss for you, since a short press of **Record** while you play nothing will create a short loop with no contents. However, there are two consequences of this approach:

- A loop that is pseudo-cleared this way will not go into *AutoRecord* if you enter it with **NextLoop**.
- There is no way to do a **GeneralReset** of all loops in this situation, except to enter a loop (with *AutoRecord=Off*) that has not been recorded since power-up. The orange light under the **Multiply** button, signifying that a long press of that button will execute **GeneralReset** and clear all loops, does not go on unless the current loop is completely empty.

If you are using MIDI, both **Reset** and **GeneralReset** are available independently as **DirectMIDI** commands. So with MIDI, reset is not a problem.

RecordMode

Continued

Also note that if you are using MIDI there is a DirectMIDI command for independent sustain action Record. This command is called **SUSRecord** and is located at *Source# + 14*.

RECORDMODE = SAFE

RecordMode=Safe is just like *RecordMode=Toggle* except that after a Record the Feedback is always set to 100%. This will be true regardless of the **Feedback Knob** or **Feedback Pedal** position. When the feedback is changed the Echoplex starts to respond as normal.

This setting is useful for people who change Feedback but then tend to forget to set it back to 100% before recording a new loop. This can be frustrating if you recorded something perfectly and then a little while later realize it is gone because you left the Feedback down.

RecordMode=Safe is meant to protect you from that.

The disadvantage is that if you want to start a loop with the Feedback down, you can't do it with *RecordMode=Safe*. In that case you would probably just continue to use *RecordMode=Toggle*.

RecordMode=Safe is disabled when *Loop/Delay=DelayMode*.

Reserved

Now Presets

Parameter Row: Switches

This is now called Presets on current Echoplexes, and it accesses the Preset Editor. If you have an older Echoplex with a “Reserved” parameter, see the Preset section.

Default: Off

RoundMode

Parameter Row: Switches

Determines whether certain material will be recorded.

Values: Off (OFF), Round (rnd)

During Multiply and Insert operations, which always are active for an exact number of cycles (unless ended with the **Record** button), this parameter determines whether new material played after the second press of the button but before the end of the current cycle will be recorded. Diagrams under the *Multiply* and *Insert* headings elsewhere in this chapter demonstrate the effects of this parameter explicitly.

See also: Overdub, Multiply, Insert

SamplerStyle

Default: Run

Parameter Row: Loops

Determines how multiple loops are triggered with MIDI or the NextLoop button.

Values: Run, One, Attack

This is primarily useful when you are using multiple loops.

As you can read in the discussion of *LoopTrig*, an incoming MIDI Note On can trigger any loop. If *Velocity=On*, the velocities of the incoming notes will control the volume at which the loop is played. There are four different types of responses to one of these triggers, corresponding to the values of this *SamplerStyle* parameter, as follows:

RUN (run)

The loop will start and play continuously, just as if you had pressed **NextLoop** to trigger it. The loop always begins where it was last left.

START (StA)

The loop will trigger from the StartPoint and play forever. This is true whether the loop is entered with **NextLoop** or triggered by MIDI.

ONCE (OnE)

When triggered with MIDI, the loop will trigger from the beginning to play just once, and then go into *Mute* mode.

When triggered with the **NextLoop** button the *Echoplex* plays the next loop once and then returns to the previous loop automatically. This is very helpful as a way to improvise the form of your music. You could have the 'A' section looping in Loop 1, and at some point decide you want the 'B' or 'C' section to drop in for one repetition before returning to the main loop. With *SamplerStyle=One* you can do this with one press on **NextLoop** and let the *Echoplex* take care of everything for you.

ATTACK (Att)

When *SamplerStyle=Attack*, a MIDI note will cause the loop will trigger from the beginning play as long as the triggering note is held down; i.e., until a NoteOff or a different triggering note is received.

This type of action with *SamplerStyle=Attack* only makes sense when loops are triggered by MIDI. This gives a keyboard like “play as long as you press” function, but it doesn’t make sense with *NextLoop*. So instead, when the **NextLoop** button is pressed (or **MIDI-NextLoopButton**), it operates the same as *SamplerStyle=run*. The loop starts in the same place where you last left it.

ALTERNATE FUNCTIONS WITH NEXTLOOP AND SAMPLERSTYLE=ONE

When you have *SamplerStyle=One* and you are using **NextLoop** to change loops, there are a few differences in functionality while the new loop is playing once:

- **Undo:** If you decide you want to stay in the new loop instead of bouncing back, you just have to press **Undo** while it is playing the single repetition. Instead of bouncing back to the first loop when it reaches the end, it will keep repeating the new one.
- **Mute:** If you press **Mute** during the second loop, it will Mute and stay in that loop.
- **Insert:** If you press **Insert** while the second loop is playing, it will retrigger. You can retrigger it as much as you like, and when you let it go to the end it will return to the first loop.
- **Multiply:** Multiply is not available while the second loop is playing.
- **Overdub:** If you turn on Overdub while the second loop is playing, it will be assumed that you want to make some change to the new loop and it will not switch back to the first one. If you have the *SwitchQuant* parameter on and press **Overdub** while you are still waiting for the first

SamplerStyle

Continued

loop to finish, **Overdub** will be on when you go to the second loop. Again, it will not return to the first loop after it is done, and the overdub is kept.

- **NextLoop:** NextLoop is interesting. If you press **NextLoop** again while the second loop is playing, you will go to a third loop. When the third loop is finished playing once, it returns to the second loop. When the second loop finishes playing one more time, it returns to the first loop! So you can stack up a sequence of jumps and then return to the beginning, all automatically! There is a limit to this, in that you can't NextLoop through the same loop several times and automatically jump back to it that many times. It will stop the first time it returns to that loop and ignore previous steps in the sequence.
- **Record:** If you press **Record** while the second loop is playing, you will record a new one. It will continue repeating instead of jumping back to the first loop.
- **AutoRecord:** If the loop you jump to with *SamplerStyle=Once* is in reset and *AutoRecord=on*, you record the B part and immediately jump back to the previous loop when you tap **Record** to finish. If you press some additional function during recording for an alternate ending (like **Multiply** or **Insert**), it will go ahead and do that function and stay in the second loop. There is a limitation with *AutoRecord* and several loops. If you use *AutoRecord* to record several loops it will only jump back one loop at the end instead of jumping back through all of them.
- **LoopCopy and TimeCopy:** If you have *LoopCopy* on or if you engage a LoopCopy by pressing **Multiply**, **Insert**, or **Overdub** when using *SwitchQuantize* to change loops, the copy will be made into the new loop. When you finish the copy with a press of **Multiply** (or **Insert**) it will jump back to the first loop. This is an interesting way to make copies into a new loop and not necessarily listen to it repeat immediately.
- Similarly, if you press any additional function during the quantizing period, it does not switch back to the previous loop. The *Echoplex* assumes you want to elaborate on the B part.

See also: LoopTrig, Velocity, NextLoop, SwitchQuant

Default: 36

Source #

Parameter Row: MIDI

Determines the starting note number, or controller number, for MIDI control of Echoplex operations.

Values: 0-99

The *Source#* parameter determines the base note or controller number from which all the other MIDI commands are referenced. All buttons and functions are assigned to notes or controllers based on this parameter value. The table below shows all the MIDI commands available and their offset from the *Source#* value.

See also: ControlSource, Channel, MIDI Command List, DirectMIDI, MIDI VirtualButtons, Receiving MIDI Commands, Transmitting MIDI Commands

SwitchQuant

Default: Off

Parameter Row: Loops

Lets you quantize loop switches. Makes it possible to jump to specific loops, copy the current loop to another, or set up specific functions to begin in a new loop.

Values: Off (OFF), Confirm (CnF), Cycle (CYC), ConfirmCycle (CCY), Loop (LOP), ConfirmLoop (CLP)

The SwitchQuant parameter applies when you are using multiple loops. (Multiple loops are set up in advance with the MoreLoops parameter.) SwitchQuant determines when the switch to the next loop will occur after the **NextLoop** button has been pressed. Loop switching can occur immediately (*SwitchQuant = Off*), after a confirming press of the **Undo** button (*SwitchQuant = Confirm*), at the end of the current cycle or loop (*SwitchQuant = Cycle or Loop*), or a combination of these (*SwitchQuant = ConfirmCycle or ConfirmLoop*).

Quantizing loop switches is useful for maintaining a tight rhythm when you are working with multiple loops.

SwitchQuant=Cycle, Loop, Confirm, ConfirmCycle, and ConfirmLoop are also very useful because they give you time to take additional actions before the move to the next loop takes effect. For the sake of this discussion, we'll call the time interval between the pressing of the **NextLoop** button and the end of the current loop the *quantize period*.

SWITCHQUANTIZE OPTIONS

OFF (SWITCHQUANT = OFF)

When **NextLoop** is pressed the *Echoplex* immediately switches to the next loop with no quantizing. For example, if you are currently on loop 2, pressing **NextLoop** will instantly put you in loop 3.

CONFIRM (SWITCHQUANT = CNF)

When **NextLoop** is pressed the *Echoplex* goes into the quantize period but then waits indefinitely with the current loop playing until a confirming action is made. During this waiting period you may continue to press NextLoop to select different loops without actually switching to them. The display shows the loop you will switch to when the confirming action is made. The simplest type of confirm action is to press the **Undo** button, which will send you immediately to the loop you have selected. You can also confirm the loop switch with **Record**, **Overdub**, **Multiply**, **Insert**, or **Mute**, which will switch you to the selected loop and immediately execute that respective function.

CYCLE (SWITCHQUANT = CYC)

When **NextLoop** is pressed, the *Echoplex* will wait until the next Cycle point to switch loops. During the quantize period you may select a different loop to switch to by pressing **NextLoop** additional times. You may also “arm” another function to execute in the new loop when the switch occurs. For example, if you press **Record** during the waiting period the *Echoplex* will wait until the current cycle of the current loop ends, switch to the next loop, and immediately begin recording.

CONFIRMCYCLE (SWITCHQUANT = CCY)

ConfirmCycle is a combination of the Confirm and Cycle values. When you press **NextLoop**, the *Echoplex* goes into an indefinite waiting period while the current loop plays, just like with Confirm. After a confirming action is done, the *Echoplex* additionally quantizes the loop switch to the next Cycle point as it does when SwitchQuant=Cycle.

LOOP (SWITCHQUANT = LOP)

When **NextLoop** is pressed, the *Echoplex* will wait until the next Loop point to switch loops. During the quantize period you may select a

SwitchQuant

Continued

different loop to switch to by pressing **NextLoop** additional times. You may also “arm” another function to execute in the new loop when the switch occurs. This value is useful when you have used **Multiply** or **Insert** and wish to always quantize to the overall loop length.

CONFIRMLOOP (SWITCHQUANT = CLP)

Similar to ConfirmCycle. After a confirming action is done, the *Echoplex* additionally quantizes the loop switch to the next loop StartPoint.

Example 4.x: Using Confirm Cycle (CCY)

1. Set *SwitchQuant*=CCY
2. Set *MoreLoops*=2 and record two loops.
3. Press **NextLoop**, it waits for you to do some action.
4. Press the function you want (**Record, Overdub, Multiply, Insert, etc...**)
5. The action will begin in the new loop after the next Cycle point of the current loop.

DISPLAY DURING SWITCHQUANTIZING

With *SwitchQuant* on, a press of the **NextLoop** button will turn the front-panel LEDs under the **Record, Overdub, Multiply, Insert, Mute,** and **Undo** buttons orange, while the LED under **NextLoop** will be red. The orange color indicates that all of these buttons take on interesting functions during the quantize period, as the explanations and examples on the following pages will illustrate.

During the quantize period the **LoopTime Display** changes to show the destination loop. It will be displayed as “**L 1**”, “**L 2**”, etc. This is the

loop you will go to when the quantize period ends. If you continue pressing NextLoop during this time, you will see the destination increment.

BUTTONS ACTIVE DURING THE QUANTIZE PERIOD

► *NextLoop*

Pressing **NextLoop** during the quantize period increments the destination loop without switching you there. This skips over the next loop, allowing you to move to any other loop without activating the ones in-between. The current destination loop is displayed in the **LoopTime** display.

Example 4.16: Switching to a Loop Other Than the Next One

When *SwitchQuant* is on, you can move directly from any loop to any other, without passing through the intermediate loops. For instance, to switch from Loop 1 to Loop 3, take the following steps:

1. Set *MoreLoops* to 3 or more
2. Set *SwitchQuant=Loop*
3. Record something a few seconds long into Loop 1, then end recording.
4. Near the beginning of the loop, press **NextLoop** twice. Notice that the display shows “**L 3**” in red, indicating that you are going to loop 3 next.
5. When your loop ends, note that you will be switched immediately into Loop 3. If *AutoRecord=On*, then the *Echoplex Digital Pro* will start recording as soon as you enter that loop.

SwitchQuant

Continued

You can also switch to a loop other than the next one with MIDI messages, whether *SwitchQuant* is *On* or *Off*. See *LoopTrig* for more information.

► **Multiply/LoopCopy**

Pressing **Multiply** during the quantize period will put you into *SoundCopy* mode when you move to the next loop. This is an alternate method of doing copies to the *LoopCopy* parameter. This *SwitchQuant* method of copying gives you more direct control over copying instead of the automated method using the *LoopCopy* parameter.

LoopCopy is essentially the same as multiplying your current loop into the new one, so it all happens seamlessly in real-time. The audio from the first loop will be copied to the new loop, and the *Echoplex* will continue to add multiple cycles for as long as you let it run. You end the copy by pressing the **Multiply** button again. The timing of this next press of **Multiply** will determine how many cycles from the first loop are kept. While the copy is happening, any new material that you play will be added over the top of the new loop, just as with *Multiply*. This is a great way to create a variation of your first loop into a new loop, and then switch back and forth between them later.

Caution: *LoopCopy* erases the existing contents of the next loop!

Example 4.17: Copying the Current Loop Prior to Switching

When *SwitchQuant* is on, you can take advantage of the quantize period to copy the current loop into the next one by pressing the **Multiply** button. This can be handy when you want to create a single backing track for several distinct loops, which you'll later embellish differently with overdubbing and other actions. To see this in action, take the following steps:

1. Set *MoreLoops* to 2 or more
2. Turn *SwitchQuant On*
3. Record something a few seconds long into Loop 1, then end recording.

4. Near the beginning of the loop, press **NextLoop**, then press **Multiply**.
5. When your current loop ends, you will be switched immediately into Loop 2, and you will be in **Multiply** mode. You won't hear the transition as it will sound like your current loop continues to play.
6. Keep playing, as you layer more sounds on top of the sounds being copied from Loop 1. When you press **Multiply** again, the Copying will end and the new loop with the added overdubs will begin repeating.

Multiples of Loop 1 will be copied as long as **Multiply** is active. If Loop 1 contains multiple cycles, then you may not get all of them if you end the **Multiply** function prematurely. Another example can clarify this.

Example 4.18: Copying a Portion of the Current Loop to the Next Loop

1. Set *MoreLoops* to 2 or more.
2. Set *SwitchQuant=Loop*.
3. Record a few seconds of chordal background in Loop 1.
4. Use **Multiply** to record a short solo that lasts for 4 cycles or so, then end the **Multiply** function.
5. Press **NextLoop**, then press **Multiply**.
6. When you enter the next loop (after all 4 cycles of the current loop have completed), watch the **Multiply** counter in the right side of the display, and press the **Multiply** button again when this counter reaches 2.
7. Listen to the truncated solo as it loops.

One final observation: you can achieve other effects by ending this **Multiply** function with any of the "Alternate Endings" listed under *Multiply* in the Functions section.

SwitchQuant

Continued

► **Insert**

Pressing **Insert** during the quantize period will execute a TimeCopy in the new loop. This copies the timing (but not the audio contents) of the current loop cycle into the next loop, in real-time. This is essentially the same as putting you into Insert mode in the new loop, using the base cycle time of the starting loop. You will see the cycle count incrementing according to the cycle length of the starting loop, and any material you play will be added to the new loop. When you are ready to end, press **Insert** again and the *Echoplex* will round off to the next cycle point.

This technique gives you a seamless method to quickly create a new loop based on the timing of an existing loop, so they maintain the same rhythm. This is similar to using the more automated method with *LoopCopy=time*, except you can more directly control it and the copy will proceed whether the destination loop is in reset or not.

Caution: TimeCopy erases the existing contents of the next loop.

► **Mute**

Pressing **Mute** during the quantize period will cause the *Echoplex* to toggle Mute mode when it switches to the new loop.

► **Overdub**

Pressing **Overdub** during the quantize period has two possible results, depending on whether the next loop is reset or not.

If the destination loop is reset, pressing **Overdub** will execute a SimpleCopy. This function creates exactly one copy of the current loop in the new loop, without doing any multiplying. It ends by itself when it reaches the end of the loop, so you do not have to do anything. Overdub is on automatically upon entering the new loop, so new material can be immediately added while the copy occurs.

If the destination loop has material in it already, pressing **Overdub** during the quantize period will turn **Overdub** on when you switch to the new loop.

► **Record**

Pressing **Record** during the quantize period will cause the *Echoplex* to begin recording immediately as soon as it enters the next loop. This is like having *AutoRecord=on*, except that *AutoRecord* will only start recording when you move into an empty loop, and it always happens in such a case automatically. In this case, pressing **Record** during the quantize period lets you choose when to record in a new loop, and it will work whether there is a loop recorded there already or not.

Caution: This erases the existing contents of the next loop.

SWITCHQUANT AS A QUANTIZE ALTERNATE FOR THE CURRENT LOOP

ConfirmCycle and *ConfirmLoop* also give you an alternate method to quantize actions in the current loop, similar to the way you might use the standard *Quantize* parameter. After you press **NextLoop** to enter the quantize period, continue pressing it until the current loop is displayed as the destination. Now, any function you press will begin according to the *Confirm* setting, regardless of the *Quantize* parameter setting. This can be an easy way to have both quantized and unquantized actions readily available to you without needing to change parameter settings while you play. You can even start *Overdub* quantized this way!

Example 4.x: Quantizing Overdub in the Current Loop

1. Set *MoreLoops* to 2 or more.

SwitchQuant

Continued

2. Set *SwitchQuant=CLP* and *Quantize=OFF*
3. Record a loop in loop number 1
4. Press *NextLoop* until next loop number 1 is displayed
5. In the middle of your current loop, press **Overdub**.
6. The Echoplex will show “ooo” to indicate it is quantizing the Overdub.
7. When the loop restarts, Overdub will come on.

See also: NextLoop, Quantize, LoopCopy, AutoRecord

Default: Out

Sync

Parameter Row: Timing

Synchronizes the Echoplex Digital Pro with another Echoplex Digital Pro, a MIDI sequencer, a pulse trigger device, or a sound source.

Values: Off (OFF), Out, OutUserStart (OuS), In

OFF (OFF)

No synchronization signals are received or sent.

OUT (OUT)

MIDI: MIDI clocks are sent out the **MIDI Out** port when a loop is recorded or a Tempo is preset. MIDI StartSong and StopSong messages are sent automatically when you record your loops. If *8ths/Cycle* is large and your loop is short, the effective tempo may be over 400 or so beats per minute, in which case the clocks will be turned off. See *8ths/Cycle* for a full discussion.

BeatSync: A pulse is sent out the **BeatSync Jack** at the start of every cycle. These pulses can be used to trigger or affect another device that accepts pulse inputs. It can also be listened to as a basic metronome.

BrotherSync: All *Echoplexes* using BrotherSync should set *Sync=Out*.

OUT USER START (OUS)

MIDI: MIDI clocks are sent out the **MIDI Out** port when a loop is recorded or a Tempo is preset. MIDI StartSong messages are *not* sent automatically when you record your loops. StartSong and StopSong commands must be sent manually by executing the various functions available for sending them.

Sync

Continued

BeatSync: A pulse is sent out the **BeatSync jack** at the start of every cycle. These pulses can be used to trigger or affect another device that accepts pulse inputs. It can also be listened to as a basic metronome.

BrotherSync: All *Echoplexes* using BrotherSync should set *Sync=Out*.

IN (IN)

MIDI: MIDI clocks are received at the **MIDI In** port. MIDI clock received is piped from the MIDI In Port to MIDI Out by the MIDIPipe function. MIDIClock is not sent based on recording a loop.

BeatSync: The *Echoplex* will receive impulses from a footswitch, a other pulse trigger source, or an audio source. It "slaves" its cycle time to that of the "master". This is described in detail in the *BeatSync* entry.

If a BeatSync pulse is received during *Reset* while *Sync=In*, MIDI Clock is sent out at the corresponding tempo. The purpose of this is to receive a Sync at the BeatSync of the *Echoplex* and send the Sync on to other devices as MIDI clock.

BrotherSync: *Sync=In* should not be used for BrotherSync unless there is an external sync source for all the units to follow. In general, all *Echoplexes* using BrotherSync should set *Sync=Out*.

If you are also using MIDI Clock from another device, note that if a MIDI clock is received at the **MIDI In Port**, BrotherSync input is ignored

See also: 8ths/Cycle, MIDI, The Synchronization Section, BrotherSync, BeatSync, ControlSource

Default: 0

Threshold

Parameter Row: Timing

Tells the Echoplex to wait until you play before starting to record.

Values: 0-8

When a non-zero value for the *Threshold* parameter is set, the Record function waits until a large enough audio signal appears at the **Input jack** before it actually starts recording. When *Threshold=0*, this waiting is disabled and Recording begins immediately.

Each successive number represents a 6dB increase in the volume necessary to trigger recording, so *1* is very sensitive, while *8* requires Pete Townshend-like moves.

The next example illustrates the use of *Threshold*.

Example 4.19: Using Threshold

1. Set *Threshold* to a medium value, like 3.
2. Return to Play mode.
3. Press **Record**. The display will read "ooo" (this symbol means the *Echoplex* is waiting for something).
4. Begin playing. Recording will start with your first note.
5. Press **Record** to stop recording.

See also: Record

Velocity

Default: Off

Parameter Row: Loops

Determines the effect of MIDI velocity on loops triggered by MIDI Note messages.

Values: Off (OFF), On (On)

If *Velocity=Off*, loops that are triggered by MIDI NoteOn messages will be played back at their full volume.

If *Velocity=On*, loops that are triggered by MIDI NoteOn messages will be played back with their volume scaled according to the velocity portion of the NoteOn messages: velocity 127 will play back a loop at full volume, while velocity 1 will play it back so quietly that it may be inaudible.

See also: LoopTrig, LoopTriggering, SamplerStyle

Default: 7

VolumeCont

Parameter Row: MIDI

Determines which Continuous Controller will control the output level.

Values: 1-99

Incoming MIDI Continuous Controller messages can be used to control the Loop output level of the *Echoplex Digital Pro*. Only messages that are on the MIDI channel specified by the *Channel* parameter will be recognized. This only affects the volume of the loop output, not the direct signal.

See also: Channel, FeedbkCont

C H A P T E R 5

Functions

Dump

Immediate Action

Parameter Row: MIDI

Sends the contents of the current loop, in MIDI Sample Dump format.

The dump travels out the **MIDI Out** port. It's a good way to save your best loops to a sampler or sequencer. Later, you can use the **Load** function to load the loop back into the *Echoplex Digital Pro*. **Dump** and **Load** are digital data transfers that will not degrade the audio quality of your loops at all.

There are subtle differences about the way MIDI sample dump operations work with different instruments and sequencers. You always need a MIDI cable connecting the dumping instrument and the receiving (loading) instrument. A cable in the other direction, which allows both instruments to send "handshaking messages" that communicate instrument status and confirmations, are sometimes required by samplers and sometimes not. Even in those cases when a second cable is optional, adding one can speed up the dump and load processes.

Example 4.7: Dumping the Current Loop to a Sequencer

1. Record a loop.
2. Connect a MIDI cable from the **MIDI Out** port on the *Echoplex Digital Pro* to the MIDI In port on your sequencer.
3. If your sequencer has a special area for System Exclusive dumps, enter that area and press the "Receive" button. Otherwise, select a track to receive the dump and press the Record button on your sequencer.
4. Press the **Parameter** button on the *Echoplex Digital Pro* until the light next to the word "MIDI" is lit, and then press the **Undo (Dump)** button to start the dump. As the dump progresses, the numbers in the display on the *Echoplex Digital Pro* will change to indicate dump progress. This type of exchange over MIDI is never fast, unfortunately. Transmission time will be 10 to 15 times the length of the current loop.
5. You can cancel the dump at any time by pressing any button.

Example 4.8: Responding to a Sample Dump Request

- 1.** Record a loop.
- 2.** Connect a MIDI cable from the **MIDI Out** port on the *Echoplex Digital Pro* to the **MIDI In** port on your sequencer, and connect a second cable from the **MIDI In** port on the *Echoplex Digital Pro* to the **MIDI Out** port on your sampler.
- 3.** Press the **Parameter** button on the *Echoplex Digital Pro* until the light next to the word “MIDI” is lit, and then press the **NextLoop (Load)** button to start the dump. The Echoplex will go into a waiting state where it is ready to respond to Sample Dump Requests.
- 4.** Send a Sample Dump Request from your sampler. The current loop will be sent to the sampler. As the dump progresses, the numbers in the display on the *Echoplex Digital Pro* will change to reflect the percent of the dump already transmitted.. This type of exchange over MIDI is never fast, unfortunately. Transmission time will be 10 to 15 times the length of the current loop.
- 5.** You can cancel the dump at any time by pressing any button.

See also: Load, Sample Dump Chapter

Enables fadeouts and evolution of your loops.

The Feedback level is the amount of signal that is fed from one pass through the loop (or delay) to the next. This is a familiar feature from the world of delays. For most looping operations, Feedback is set to 100%, meaning that the loop will go on forever.

Unlike a traditional delay, the Feedback control in the *Echoplex* is available at all times, whether you are Overdubbing new material or not. If you wish to have the *Echoplex* behave like a traditional Delay in this regard, try setting *Loop/Delay=Delay*. When you have *Loop/Delay=Loop* you can also emulate a traditional delay by reducing the Feedback level and leaving Overdub on.

Because Feedback occurs at the end of a loop, you won't generally hear the effects of changing the Feedback level immediately. If you set the Feedback to 0, for instance, the current loop will play out to its end before you hear the volume drop to 0.

CONTROLLING FEEDBACK

Feedback can be set by the Front Panel **Feedback Knob**, by a footpedal inserted in the **Feedback Jack** in the rear of the unit, or by MIDI Continuous Controller messages. The specific MIDI Continuous Controller used is set by the *FeedBkCont* parameter.

FEEDBACK DISPLAY

While you change the Feedback setting, the value appears briefly on the **LoopTime Display** so you can easily see where you are setting it. The value range is displayed as 0 - 127, with 0 being 0% and 127 being 100%. This value range corresponds to MIDI continuous controller values.

FEEDBACK CONTROL IS CONTINUOUS

Feedback is a continuously variable control. You can change it freely right in the middle of a loop, and you will hear that change in the levels on the next repetition. This allows you to selectively apply Feedback to one portion of your loop, by dropping the Feedback when that section comes by and returning it to 100% for the sections you wish to keep.

FEEDBACK DURING OVERDUB AND MULTIPLY

While you are Overdubbing or Multiplying and Feedback is set to 100%, the Feedback level is automatically scaled back to about 95% to prevent overloading the *Echoplex* with the combination of the old signal and the new. It returns to 100% as soon as you complete your Overdub.

Setting the Feedback to an intermediate level is a good way to create a smooth fadeout. If you use Overdub and Feedback control together, you can steadily evolve your loops from one place to another by adding new material as the old material steadily disappears. This type of loop evolution is an important technique in looping.

UNDOING FEEDBACK

After Feedback has been applied to your loop, it is possible to Undo the effect. If you turn down Feedback to allow you loop to fade away for a while, pressing the **Undo** button will fade it back in again by stepping back through the previous loop passes.

Feedback

Continued

This happens because the *Echoplex* considers any pass over the loop with **Feedback** set less than 100% to be a change of the loop. Just as when the loop is changed by *Overdub*, the *Echoplex* writes this new version of the loop into a new section of memory. Undo is then able to take you back to the previous versions of the loop that are still in memory.

UNDERSTANDING FEEDBACK

Control over **Feedback** is one of the most fundamental looping techniques, and has been a part of looping for decades. Without **Feedback** control your loops just develop to a certain point, abruptly disappear, and you start a new loop. Loops only grow as new material is added, but they don't decay and they don't evolve. So the loop only gets bigger and bigger until you kill it completely. You don't have any continuity, so your loops can't grow and evolve into something else. Using **Feedback** changes all of this.

Feedback comes from the old universe of delay effects. The **Feedback** setting causes the delayed sound to be reduced in volume by a certain amount each time it repeats. In delay effects it is generally used to set how long the delay would last. That concept was applied to looping in some devices, like the *Echoplex*. When dealing with longer loops **Feedback** control becomes a very powerful technique for making your loop evolve into something new over time.

When you've built up a loop, it will have certain elements that dominate and give it a particular character. If you then turn **Feedback** down a bit, those things slowly begin getting quieter. Then you begin adding new elements to the loop, which will be relatively louder since they have not had any feedback applied. With each repetition you add a little bit more to evolve the loop in a new direction. Those new elements will then begin dominating the loop, and the character will steadily change. When it has changed to something you like, you set the **Feedback** up to maximum so the level does not reduce with each repeat anymore.

Feedback

Continued

This technique gives a nice evolving effect to the loop, and is a very powerful and expressive tool. By actively controlling the feedback, you can control how quickly this evolution occurs.

See Also: FeedBkCont, Feedback Knob, Feedback Jack, LoopTime Display, Record, Overdub, Undo

Reset all Loops.

When the number of loops (the value of *MoreLoops*) is greater than one, the **GeneralReset** command can be used to reset all the loops at once.

From the front panel, **GeneralReset** is done with a **Long-Press** of the **Multiply** button while you are in a loop that is already **Reset**. In other words, first you have to **Reset** the current loop, then you hold down **Multiply** for half a second to do a **GeneralReset**. The extra steps are there by design, to reduce the likelihood of accidentally destroying your loops.

When you are in a **Reset** loop and multiple loops are set up, the **Multiply LED** turns Orange to indicate this special function.

GeneralReset is also available immediately through MIDI, using the **DirectMIDI** command for **GeneralReset**. This is located at *Source#+26*.

If you are using the **TempoSelect** feature, **GeneralReset** additionally exits the **TempoSelect** state so that your next loop recordings will not follow your preselected **Tempo**. If you re-enter **TempoSelect**, your previous tempo is recalled and you can record in sync to it again.

Although **GeneralReset** erases the audio in all the loops, it does not cause the *Echoplex* to lose sync with external devices. The *Echoplex* will continue to track the **Global MIDI StartPoint** (or **Beat 1** of the sequencer), so that your next **Recording** can begin in **Sync**.

The following example illustrates how to do a **GeneralReset** from the front panel.

See Also: Reset, Record, Multiply, MIDI Command List, Global/Local MIDI Clock, TempoSelect

Play back the loop a half normal speed.

HalfSpeed switches the playback speed of the loop to half the normal speed, making it an octave lower and twice as long.

HalfSpeed is an InsertMode option, making it available from the front panel on the **Insert** Button. HalfSpeed is also available by MIDI.

When *InsertMode=H.SP*, the **Insert** Button becomes the **HalfSpeed** button. Pressing **HalfSpeed** switches the current loop an octave lower, to half speed. The Insert LED turns red and the display says H.SP briefly. Press **HalfSpeed** again and the loop returns to FullSpeed. The LED turns green and F.SP is displayed for a moment.

The function is reset to Full Speed with Reset, but it can be selected while still in Reset. This allows you to start a loop in half speed with the audio sounding normal, and then switch to full speed. It ends up as double speed, one octave higher!

All other functions work normally in HalfSpeed. The speed can be switched anytime during playing or Reset, even while in the middle of overdubbing or multiplying! So as you are overdubbing you can switch freely between HalfSpeed and FullSpeed to get interesting octave and speed jumps in the middle of the overdub.

The sound quality is somewhat reduced during HalfSpeed because the sampling rate for the audio is cut in half. Also note that MIDI piping is slowed down by HalfSpeed, so it is possible to see slight delays in very dense MIDI streams. See the MIDI chapter for more details on MIDIPipe.

See Also: InsertMode

Inserts cycles, replaces sections, reverses playback, and lets you rehearse.

This is a redefinable button, capable of inserting sound into a loop in several different ways, and also capable of reversing the current loop. The behavior is set with the *InsertMode* parameter.

INSERTMODE=INSERT OR REHEARSE

When *InsertMode=Insert*, the **Insert** button performs its basic function of inserting segments, or “cycles” into an existing loop. When *InsertMode=Rehearse*, all the functions in this section work the same—the only difference is in the way that Insert behaves as an alternate ending button for the Record operation. That behavior is described in detail under the “Alternate Endings” section of the **Record** entry.

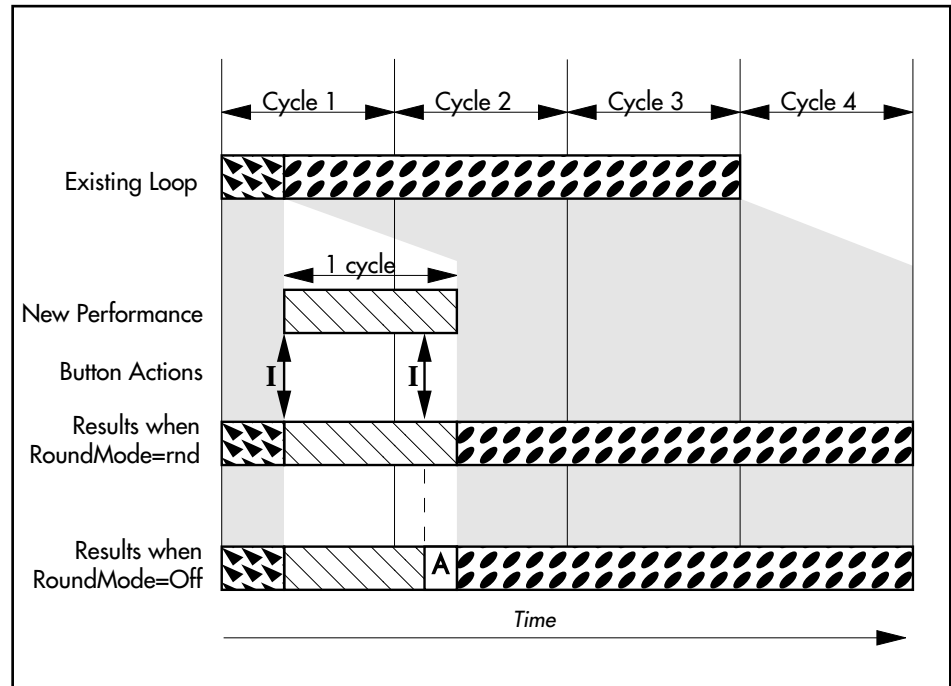
There are a number of variations to examine here.

Example 4.9: Basic Behavior: InsertMode=Insert, Quantize Off

The Insert function is started by pressing the **Insert** button. There are several ways to end the function, but the most natural and common is to press the **Insert** button a second time. When you do this, you will always insert an exact number of cycles; in other words, you’ll change the loop length but not the underlying cycle length. *Figure 4.1* demonstrates this behavior when *Quantize=Off*.

When you examine *Figure 4.1*, you’ll see that there are two possible results shown, depending on the *RoundMode*. If *RoundMode=Round*, then the timing of your second press of the **Insert** button isn’t critical—everything in the current cycle (measured from the first press of Insert) is recorded. In contrast, if *RoundMode=Off*, then a section of silence (marked “A” in the figure) is inserted to fill out the time from the Insert press to the end of the insertion cycle.

FIGURE 4.1
Basic operation of the **Insert** button.
InsertMode=Insert or Rehearse
Quantize=Off



Example 4.10: The Effect of Quantization

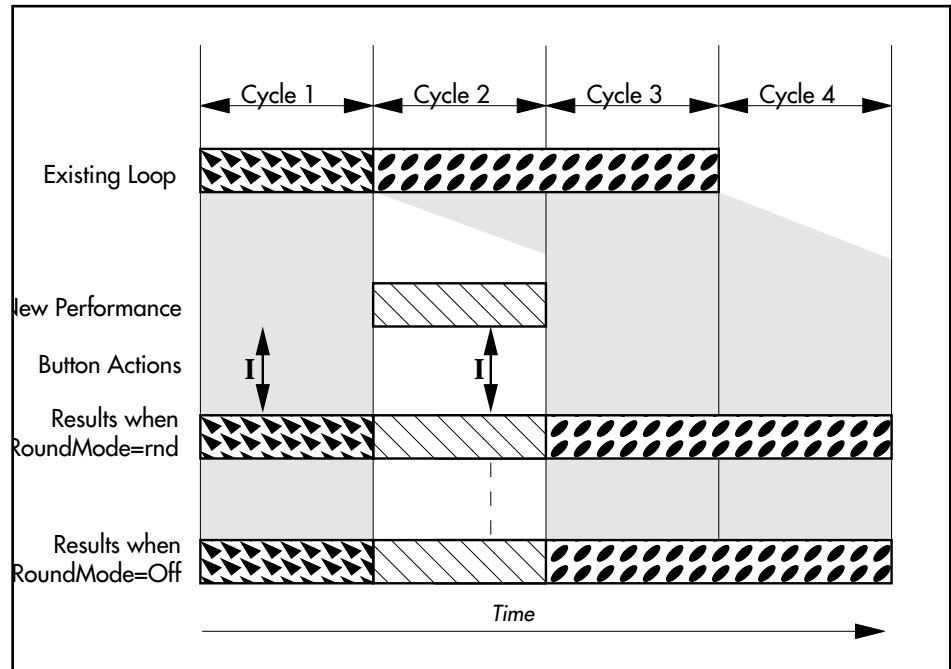
When *Quantize=On*, a press of the **Insert** button will cause insertion to start at the beginning of the next cycle. As in the previous example, ending the insertion with a second press of **Insert** will cause an exact number of cycles to be inserted—the insertion will end at the end of the current cycle (see *Figure 4.2*).

Unlike Example 4.9, the setting of *RoundMode* will not have any effect when *Quantize=On*. Any music played after the second press of the **Insert** button will be recorded until the **Insert** ends.

Insert

Continued

FIGURE 4.2
Quantized operation of the
Insert button.
*InsertMode=Insert or
Rehearse
Quantize=On*



ALTERNATE ENDINGS

The simplest way to end an Insert operation is to press the **Insert** button a second time. You'll get the results illustrated in examples above. However, you can also end the Insert by pressing any of the buttons whose front-panel lights are on during the Insert. You'll get some interesting results, as illustrated in the next few examples.

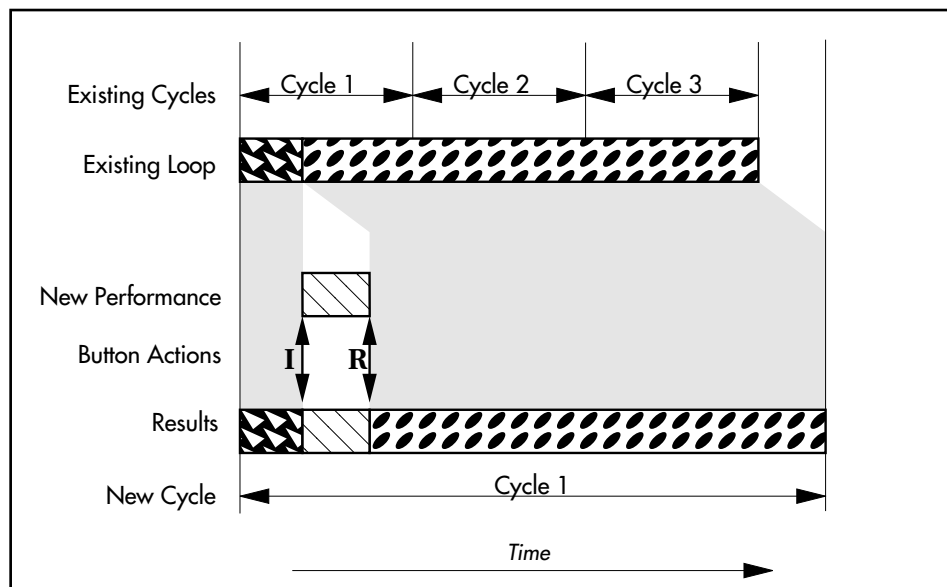
UNDO

If you end an Insert operation by pressing **Undo**, the loop will be returned to its state before you pressed **Insert**. See the *Undo* heading in this chapter for more information.

RECORD

Ending an Insert operation with the **Record** button causes the insert to end immediately, without waiting for the end of the current insertion cycle. Since the loop can't contain fractional cycles, the entire new loop will be considered a single cycle. This is called an **Unrounded Insert**. *Figure 4.3* illustrates this behavior.

FIGURE 4.3
Ending **Insert** with **Record**
changes the cycle length.
*InsertMode=Insert or
Rehearse
Quantize=Off*



OVERDUB

Ending an Insert with **Overdub** is exactly like ending it with **Insert**, except that you also toggle **Overdub** mode. If you had **Overdub** off before the Insert, it will now be on. It's the equivalent of ending the insertion by pressing **Insert** a second time, and then pressing **Overdub** immediately.

Insert

Continued

MULTIPLY

Ending an Insert with **Multiply** is exactly like ending it with **Insert**, except that you are immediately put into **Multiply** mode. It's the equivalent of ending the insertion by pressing **Insert** a second time, and then pressing **Multiply** immediately.

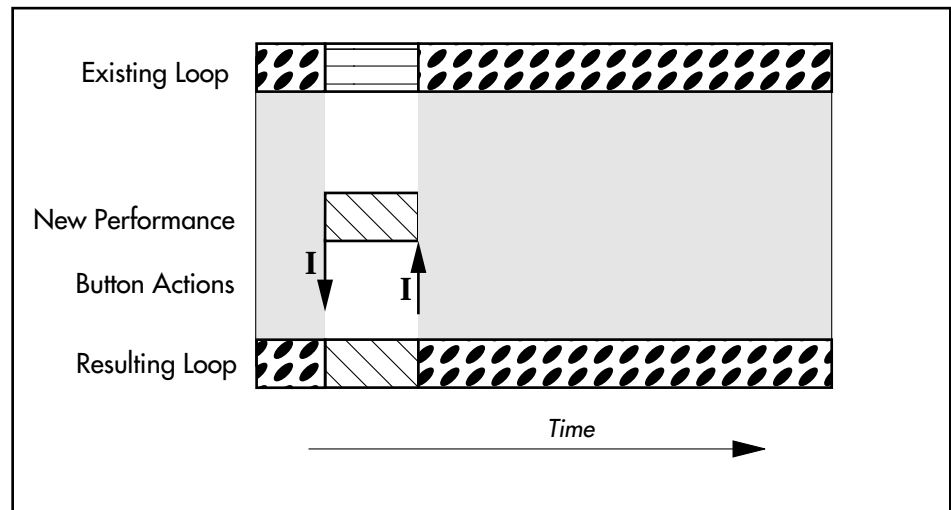
MUTE

Ending an insertion with **Mute** is exactly like ending it with **Insert**, except that you will go immediately into the **Mute** mode once the Insert has ended. The audible sound from the loop will remain off as Insert ends. Once you're in **Mute** mode, you can restart the sound with the mute button or with the Alternate Endings listed for the **Mute** entry later in this chapter.

LONG PRESS = REPLACE

The **Insert** button can also be used to replace material that is in the loop. This is accomplished by holding down **Insert** as you play the new material, instead of pressing and releasing it, as shown in *Figure 4-4*. The **Replace** will continue as long as you hold **Insert** down.

FIGURE 4.4
Replacing with a long press
of the **Insert** button.
InsertMode=Insert.



INSERTMODE=REHEARSE

When *InsertMode=Rehearse*, the behavior of the **Insert** button as a way to end recording changes. Rehearse allows you to practice a part before committing it to a loop.

See **Rehearse** in the Functions section for more information.

INSERTMODE=REPLACE

When *InsertMode=Replace*, the **Insert** button becomes the **Replace** button. Each press and release of the **Replace** button during Play mode will replace a segment of the loop with new material for as long as **Replace** is held down. The overall loop length is not changed.

Insert

Continued

If *Quantize=On* and **Replace** is pressed during a cycle, the function will begin at the end of the current cycle, and will continue to the next cycle point after **Replace** is released again.

When *InsertMode=Replace* and **Insert** is used as an alternate ending during a Record, the Record ends as if you'd pressed the **Record** button and the Replace function immediately begins.

See **Replace** in the Functions section for more details.

INSERTMODE = SUBSTITUTE

When *InsertMode=Substitute*, the **Insert** button becomes the **Substitute** button during Play mode. Substitute has some similarity to the Replace function. However, with Substitute the original loop playback continues while you are playing the new material. On the next repetition, only the new audio will remain in the loop and the old portion will be removed.

See **Substitute** in the Functions section for more details.

INSERTMODE = HALFSPEED

When *InsertMode=HalfSpeed*, the **Insert** button becomes the **HalfSpeed** button during Play mode. Pressing **HalfSpeed** switches the current loop an octave lower, to half speed. The Insert LED turns red and the display says H.SP briefly. Press **HalfSpeed** again and the loop returns to FullSpeed. The LED turns green and F.SP is displayed for a moment.

See **HalfSpeed** in the Functions section for more details.

INSERTMODE=REVERSE

When *InsertMode=Reverse*, the **Insert** button performs the same function as the **Reverse** button on the front panel, but more conveniently.

See **Reverse** in the Functions section for more details.

INSERTMODE=SUSTAIN

InsertMode=Sustain changes the way the **Insert** and **Multiply** buttons work. SUS turns Insert and Multiply into Unrounded functions with Sustain action on the button. In other words, they start when the button is pressed and end immediately when it is released, just like Record or Overdub do when *RecordMode* or *OverdubMode=SUS*. When the function ends it does so as if **Record** had been pressed as an alternate ending to the Insert. This is what we call an Unrounded Multiply or Unrounded Insert, because instead of rounding off to the next Cycle point it is ended immediately and the loop time is redefined.

See **SUS Commands** in the Functions section for more details.

See Also: InsertMode, Multiply, Reverse, SUS Commands, Rehearse, Replace, Substitute, HalfSpeed, Record, Undo

Loads the current loop from a MIDI Sample Dump

This replaces the current loop with the contents of a dump received at the **MIDI In** port. It's a good way to restore your best loops from a sampler or sequencer. **Dump** and **Load** are digital data transfers that will not degrade the audio quality of your loops at all.

Pressing **Load** puts you in a mode where there are several possibilities for transferring samples. Any samples that are received will be put in the current loop, erasing anything that was there.

Even though MIDI Sample Dump is a standard, many manufacturers have implemented it with slight variations. The *Echoplex* was designed to handle a wide range of difference.

When you're in Load mode, the *Echoplex* will respond to MIDI Sample Dump Requests. See *Example 4.8* under the **Dump** heading for more information.

Example 4.11: Loading the Current Loop from a Sequencer or Sampler without Handshaking

- 1.** Load the contents of a previous dump into your sequencer, or load a sample into your sampler.
- 2.** Connect a MIDI cable from the **MIDI Out** port on your sampler or sequencer to the **MIDI In** port on the *Echoplex Digital Pro*. If you also connect the **MIDI Out** of the *Echoplex* to the **MIDI In** of the sampler, then a faster dump can occur (provided that your sampler supports handshaking protocols).
- 3.** Press the **Parameter** button on the *Echoplex Digital Pro* until the light next to the word "MIDI" is lit, and then press the **NextLoop (Load)** button to wait for the dump. The display will show moving dashes to indicate a wait state, along with the numbers 00 that indicate that no bytes have been received.

4. Start a dump on your sequencer or sampler. As the dump progresses, the numbers in the display on the *Echoplex Digital Pro* will change.
5. You can cancel the Load at any time by pressing any button.

Example 4.12: Loading a Sample with Handshaking, Echoplex Initiates

Handshaking allows the transmission to occur faster and more reliably. It is possible with a 2-way MIDI connection, if your sampler supports it.

1. Load the contents of a previous dump into your sequencer, or load a sample into your sampler.
2. Connect a MIDI cable from the **MIDI Out** port on your sampler or sequencer to the **MIDI In** port on the *Echoplex*, and connect another one from the **MIDI In** port on your sampler or sequencer to the **MIDI Out** port on the *Echoplex*.
3. Press the **Parameter** button on the *Echoplex* until the light next to the word "MIDI" is lit, and then press the **NextLoop (Load)** button to wait for the dump. The display will show moving dashes to indicate a wait state, along with the numbers 00 that indicate that no bytes have been received.
4. If your sampler recognizes MIDI Sample Dump Requests, then a second press of the **Load** button will initiate a dump. As the dump progresses, the numbers in the display on the *Echoplex* will change.
5. You can cancel the Load at any time by pressing any button.

See also: Sample Dump Chapter, Dump

Allows a loop to be divided up into discrete quantizing points, so that functions can be executed perfectly in rhythm.

The *Quantize* parameter has an important value, *8th*. With *Quantize=8th*, functions automatically shift to execute at subdivisions of the loop cycles, giving us LoopDividing.

The *8th/Cycle* parameter normally determines how the loop is divided. For example, if *8th/Cycle=8* the subdivisions are on 8th note boundaries of the Loop time. Any function you press will wait until the next 8th note before it starts. When you stop the function, the *Echoplex* again waits for the next 8th note point to stop. If *8th/Cycle=4*, the subdivisions are on quarter notes. With the values available in the *8th/Cycle* parameter, you have a wide range of options for dividing your loop.

The exception is when *Sync=In* and a MIDI clock is being received. MIDI clock specifically defines 8th notes, so the MIDI clock information is used for Quantizing to 8th notes in this case.

LoopDividing appears simple at first, but offers powerful new techniques when combined with other functions. For example, the **Replace** and **Substitute** functions can be used to easily change exactly one eighth note in a loop. Or you can press **Reverse** and have it precisely aligned to the nearest quarter note, which feels almost immediate but keeps your loop in tempo as you switch in and out of Reverse.

See also: Quantize, 8th/Cycle

Switch to any loop using MIDI commands.

When multiple loops are set up using the *MoreLoops* parameter, incoming MIDI NoteOn messages can trigger any loop's playback. This function is called LoopTriggering.

The *LoopTrig* parameter sets the value of the MIDI note number that will trigger Loop 1. The other loops are triggered by successive note numbers; i.e., if Loop 1 is triggered by note 84, then Loop 2 will be triggered by note 85, Loop 3 will be triggered by note 86, etc.

This is especially useful when you've recorded a number of loops and want "random access"—the ability to jump directly from any loop to any other without passing through the intervening loops. You can, of course, accomplish this without MIDI (see *SwitchQuant*), but MIDI provides a much faster way to accomplish this, and even works when *SwitchQuant=Off*. You can send the NoteOn messages from a keyboard, sequencer, MIDI footcontroller, guitar controller, or any other MIDI controller.

Triggering loops in this way turns the *Echoplex* into a limited sampler, with the unique ability to easily record and modify the samples in real time. With *Velocity=On* the echoplex will use the velocity information in the Note On message to control the loop volume. The harder you play your controller, the louder the loop plays.

Use the *SamplerStyle* parameter to determine if your loops play from where it was last left, trigger from the beginning and play once, trigger for the beginning and play as long as the note is held, or trigger from the beginning and continue playing.

Note: The default value of 84 will be displayed in your sequencer either as C5 or C6.

See also: Channel, LoopTriggering, SamplerStyle, Velocity, MoreLoops

Define a Window for your loop and shift it over the audio stored in memory.

LoopWindowing originally started as an obscure bug in the LoopIIIv5.0 software for the *Echoplex Digital Pro*. People liked it so much they insisted we not fix it, and instead turn it into a feature! The “bug” has now been cleaned up to work predictably and in a consistent manner with other functions. So now it really is an interesting function called LoopWindowing.

UNDERSTANDING LOOPWINDOWING

LoopWindowing lets you define a short segment, or Window, out of a longer loop and let that short segment repeat as a loop. This Window is defined on the fly, in real time.

Once you have defined a LoopWindow, you then have the ability to move that window through the larger loop as it exists in memory. In fact, it is more than just moving the window over the loop as it currently exists, you really move back through the memory, through all of the changes that have been recorded to the loop by overdubbing or multiplying or any other functions you have used.

The LoopWindow can be moved backwards until you reach the very initial point where the first tap of **Record** happened.

LoopWindowing can give a variety of interesting effects, depending on the size of the Window and how much material is in the memory to Window through. You can even resize the Window on the fly, to capture different sized chunks of memory!

CREATING THE LOOPWINDOW

The LoopWindow is created by either Re-Multiplying a loop or doing an Unrounded Multiply. Both of these are standard techniques that are quite useful in many cases.

Re-Multiplying is done on a loop that has already had Multiplies or Inserts done on it, so you can see the **Multiple** display counting the cycles. If you press **Multiply** again on this loop, and then press **Multiply** again to end it somewhere well before the end of the loop, you will get a new loop of just that section. In this case it will be neatly rounded off to the previous cycle length. This technique allows you to chop out Cycles from the larger loop. You may want to experiment with setting *Quantize=Cycle* or *Quantize=8th* as a way to get rhythmically aligned LoopWindows.

Unrounded Multiply is when you start a **Multiply** on a loop, and then end it with a press of **Record**. Instead of rounding off the cycle, it will stop immediately and redefine the new loop length at exactly that point. Unrounded Multiply is a great way to change rhythms by chopping out a completely new loop lengths. Using the *InsertMode=SUS* function is also an interesting way to create Unrounded Multiplies.

Either one of these techniques let you chop out a segment of your loop, either maintaining rhythm or not depending on what you want to do. The resulting loop is your LoopWindow.

MOVING THE LOOPWINDOW

Once a LoopWindow has been defined, we can move it backwards through the loop memory by pressing **Undo**. With each **Undo** press, the LoopWindow jumps back in memory by the size of the window, and

LoopWindowing

Continued

then loops over that section. You can continue moving the window backwards to the point where the initial loop was started with the first tap of **Record**. If a Reverse has been done on the loop, then you can only move it back to the point where **Reverse** was tapped.

Moving the LoopWindow works in the same way as Undo works, so it is useful to understand the distinction between a ShortUndo and a LongUndo. (See the Undo section of this chapter for more discussion on Undo.) Basically, a long-press of **Undo** will jump you back a complete LoopWindow length before your current window, and is the most obvious to use. A short-press of **Undo** sets the LoopWindow to end at the spot where you press it and begin a LoopWindow length before that.

For example: if you redefine the length of the LoopWindow from 8 seconds to 2 seconds, and then tap a short-press of **Undo** at 1.5 seconds, it is only the last .5 seconds that change in that window. The previous 1.5 seconds of the window remain intact in the new window after that initial **Undo** button press, except they will now be coming at the end of the LoopWindow. Your new loop will start .5 seconds before the previous LoopWindow StartPoint, and end at the 1.5 second point where you tapped **Undo**.

Using ShortUndo is more complicated to understand, but is also more flexible. If you want to scroll through different sections of the loop cleanly with ShortUndo, press **Undo** right at the beginning of the window. This way you will really jump back a whole Window length. If you hit **Undo** somewhere within the boundaries of the window, you'll find that you get a blend between different memory window sections, with that blend happening at the exact point you hit **Undo**. So the timing of the **Undo** button press becomes a powerful tool for playing with the distinction between window fragments. It is especially powerful in rhythmic loops.

MODIFYING THE LOOPWINDOW

You can define new LoopWindow sizes at any time by doing more Re-Multiplies or Unrounded Multiplies, and then move the new LoopWindow over the loop.

LoopWindowing

Continued

Once you have a `LoopWindow` defined, you can do any other loop function on it that you like. For example, you can `Overdub` new material onto it. Pressing **Undo** after that will first remove the new overdubs, and then begin jumping backwards through memory of the larger loop.

See also: Undo, Multiply

Predetermine the final cycle count of a Multiply or Insert.

Multiply has a feature to aid in creating very long multiplies, called Multilncrease. Multilncrease is also useful when you know exactly how many multiples you want to do in advance.

Instead of waiting until the end of the Multiply to make the second press of the **Multiply** button, now you can immediately tap in as many Multiples as you want in the beginning of the multiplying. The *Echoplex* will automatically complete that many multiply Cycles for you. This same function is also available for Insert, however for simplicity we will just describe it in terms of Multiply.

Multilncrease is very helpful for situations where you want to have a large number of multiples and you don't want to wait to the very end to remember to press **Multiply** a second time. This way you can set up in advance how far it will multiply and let it go while you continue playing. Multilncrease is in addition to the normal Multiply operation, so the standard use is not affected.

HOW TO USE MULTIINCREASE

Once you have started Multiply with a tap of the **Multiply** button, immediately tap the **Multiply** button again to signal you want to end. The *Echoplex* begins Rounding off the Multiply, just as it normally does.

During the Rounding period, continue tapping **Multiply** to increase the number of Cycles you want to add. The number of Cycles where Multiply will be stopped is briefly displayed as **C <number>** while you are tapping **Multiply**.

If you like, you can tap them in very quickly right from the beginning. Or, if you have had Multiply going for a while, using Multilncrease simply adds to the number of multiples you already have.

If you are tapping the Cycles in quickly, it is helpful to remember that the first tap of **Multiply** is just starting the Multiply. The second tap is where you start counting the total number of Cycles you will get. This can throw you off when you count the **Multiply** taps quickly, because you need to tap one extra time than the number of Cycles you want. So if you want 4 Cycles total, you need to tap five times. You might count it start – 1 – 2 – 3 – 4.

Example 4.x: Basic Operation of Multilncrease

1. Record a loop.
2. Tap **Multiply** 4 times and you get:
 - Tap 1:** Start Multiply
 - Tap 2:** Stop Multiply, begin Rounding
 - Tap 3:** Multilncrease (Cycles = 2)
 - Tap 4:** Multilncrease (Cycles = 3)
3. You've set it to Multiply by 3
4. At the third Cycle, the Multiply will stop automatically.

MULTILNCREASE WITH QUANTIZE=LOOP

When *Quantize=Loop*, Multilncrease adds entire loops. For example, if the loop consisted of 4 Cycles, Multilncrease counts C 8, C12, C16, etc.

See Also: Multiply, Insert

Lets you overdub passages that are longer than the existing cycle.

Multiply makes it easy to layer a 4-measure melody over a repeating 1-measure rhythm pattern, for instance. It's called "Multiply" because the original cycle is "multiplied"—copied multiple times—while the new material is added to it. The result is a loop whose length is an integer multiple of the length of the original cycle (unless you use the **Record** button to end the multiplication—see "Alternate Endings" below).

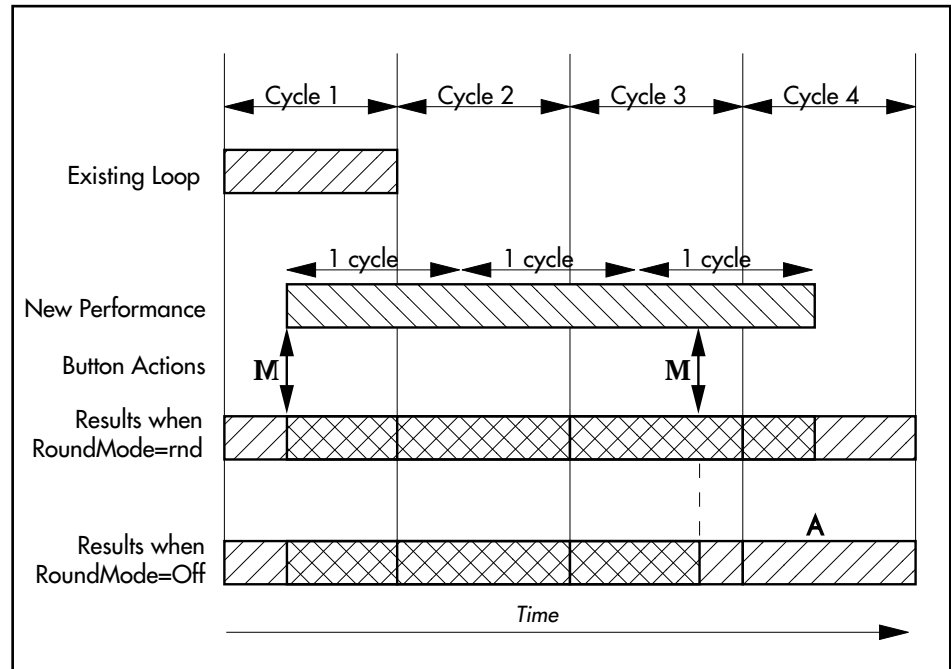
UNQUANTIZED MULTIPLICATION

The **Multiply** function is started by pressing the **Multiply** button. There are several ways to end the function, but the most natural and common is to press the **Multiply** button a second time. When you do this, you will always create a loop that consists of an integer (1, 2, 3, etc.) number of cycles. The existing cycle is repeated and mixed with the new playing, which may be several cycles long. *Figure 4.5* demonstrates this behavior when *Quantize=Off*.

Multiply doesn't restart the loop the instant you press it the second time—it always "rounds off" so that the original loop isn't cut-off in the middle. Normally it rounds up to the next cycle point. However, if you press **Multiply** the second time within 150ms after the cycle point, it will round down.

When you examine *Figure 4.5*, you'll see that there are two possible results shown, depending on the value of the *RoundMode* parameter. If *RoundMode* is set to *Round*, then the timing of your second press of the **Multiply** button isn't critical—everything in the current cycle (measured from the first press of **Multiply**) is recorded. In contrast, if *RoundMode* is *Off*, then the overdubbing of the new performance stops immediately, although it still rounds off so the entire copy of the original cycle is included in the loop.

FIGURE 4.5
Basic operation of the
Multiply button.
Quantize=Off



QUANTIZED MULTIPLICATION

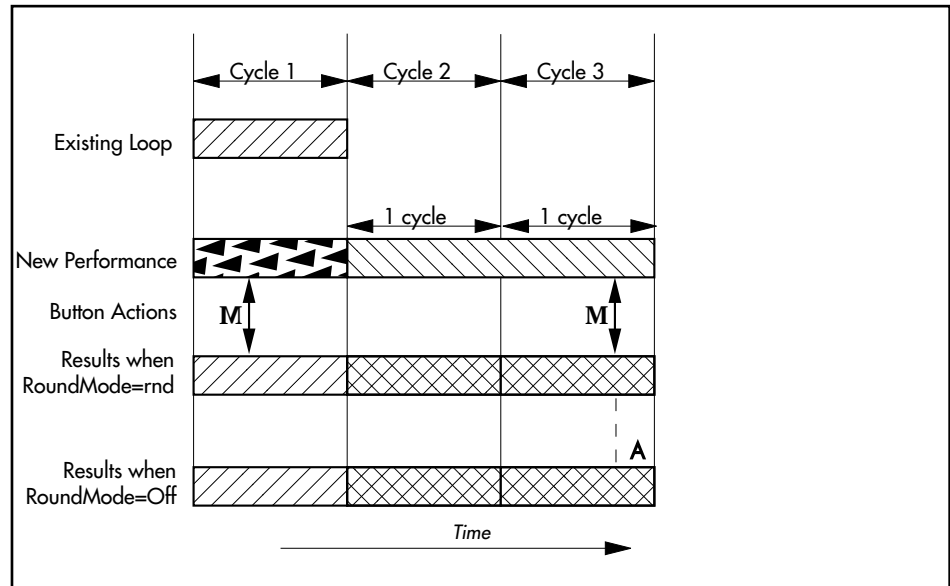
When *Quantize=On*, a press of the **Multiply** button will cause multiplication to start at the beginning of the next cycle. As in the previous example, ending the multiplication with a second press of **Multiply** will cause an exact number of cycles to be mixed with copies of the existing cycle—the loop will end at the end of the current cycle (see Figure 4.6).

Unlike before, the setting of *RoundMode* will not have any effect. When *Quantize=On*, music played after the second press of the **Multiply** button is overdubbed until the **Multiply** ends at the next cycle point.

Multiply

Continued

FIGURE 4.6
Quantized operation of the
Multiply button.



OVERFLOW HANDLING

Watch the time counter when you're doing a multiply that might extend longer than your unit's memory capacity. If you exceed this capacity, the multiply operation will be undone and three dashes will appear in the display. The *Overflow* parameter has no effect during **Multiply**—it is only relevant when you **Record** your first cycle.

The *Echoplex* always keeps your current loop in memory when you do another function like **Multiply**. This way it is always possible to **Undo** back to the original if you go into a function by mistake. This means that the memory available for **Multiply** is reduced by the size of your current loop.

For example, say you had 10 total seconds of memory available for a loop, and recorded a 1 second loop. When you **Multiply** this loop you can only go to 9 cycles, since 1 second is used to store the existing loop. It is useful to pay attention to this so you know how far you can go with **Multiply**.

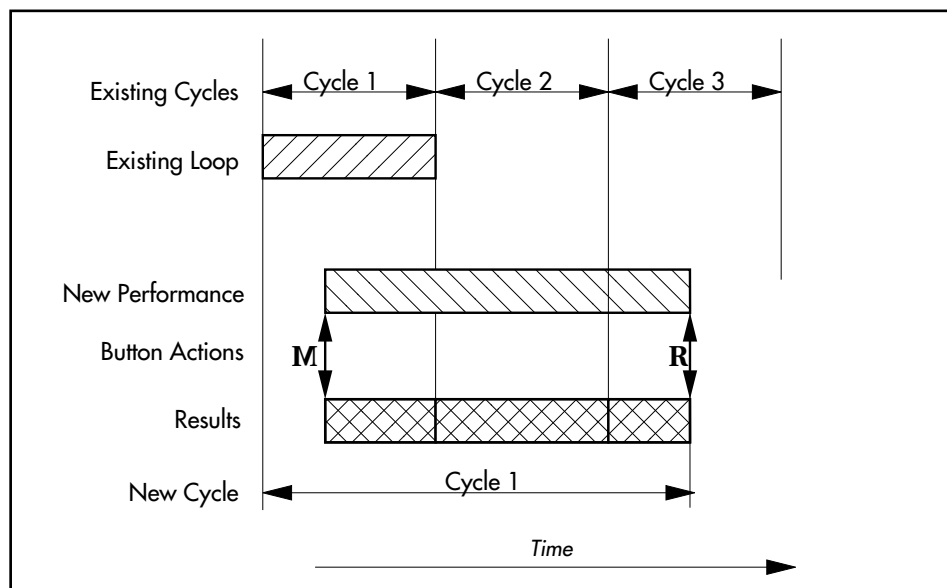
ALTERNATE ENDINGS

The simplest way to end a Multiply operation is to press the **Multiply** button a second time. You'll get the results illustrated in the examples above. However, you can also end the Multiply by pressing any of the buttons whose front-panel lights are on during the Multiply. You'll get some interesting results, as illustrated in the next few examples.

RECORD

Ending a Multiply operation with the **Record** button causes the operation to end immediately, terminating the loop at the exact time of the button press. Since the loop can't contain fractional cycles, the entire new loop will be considered a single cycle. This is called an **Unrounded Multiply**. Figure 4.7 illustrates this behavior.

FIGURE 4.7
Ending Multiply with
Record changes the cycle
length.
Quantize=Off



Multiply

Continued

Unrounded Multiply is an important function. It allows you to change the length of the loop on the fly, either shorter or longer. For example, you can edit out a small portion of a larger loop as a means to quickly transition to something new. **Unrounded Multiply** also changes the rhythm of the loop, including the output of any synchronization pulses. In this way you can easily manage tempo changes while looping, either generating a new clock tempo for other devices, or fitting your loop to a tempo change otherwise in the music.

OVERDUB

Ending a multiplication with **Overdub** is exactly like ending it with **Multiply**, except that you immediately toggle Overdub mode after the Multiply rounds off. It's the equivalent of ending the multiplication by pressing **Multiply** a second time, and then pressing **Overdub** immediately. If Overdub was on before the multiply, this action will turn it off. If it was off it will now be on.

INSERT

Ending a multiplication with **Insert** is exactly like ending it with **Multiply**, except that you are immediately put into Insert mode. It's the equivalent of ending the multiplication by pressing **Multiply** a second time, and then pressing **Insert** immediately.

MUTE

Ending a multiplication with **Mute** is exactly like ending it with **Multiply**, except that the audible sound will shut off as soon as the Multiply ends. Once you're in Mute mode, you can restart the sound with the **Mute** button or with the Alternate Endings listed for the *Mute* entry later in this chapter.

UNDO

If you end a Multiply operation by pressing **Undo**, the loop will be returned to its state before you pressed **Multiply**.

REVERSE

Ending a multiplication with **Reverse** is exactly like ending it with **Multiply**, except that you immediately toggle **Overdub** mode after the Multiply rounds off. It's the equivalent of ending the multiplication by pressing **Multiply** a second time, and then pressing **Reverse** immediately. If the loop was in **Reverse** before the **Multiply**, this action will put it back into **Forward**.

CHANGING THE NUMBER OF CYCLES IN AN EXISTING LOOP

Do you want to change the number of cycles in a loop? In particular, would you like to keep a couple of the cycles and throw away the others? Do you want to add 1 cycle to make your repetition structure appealingly asymmetrical? You can do this by initiating a **Multiply** operation on a loop that's already been multiplied.

Example 4.13: Dropping Cycles

Here's an example that illustrates one way to use **Multiply** to alter an existing loop. If you connect a microphone to the *Echoplex's* **Audio Input**, you can use it to illuminate the effects of this procedure, as you'll see. Whether you have a microphone or not, it can be instructive to follow along with this example, referring to *Figure 4.8* to see the effects of each step.

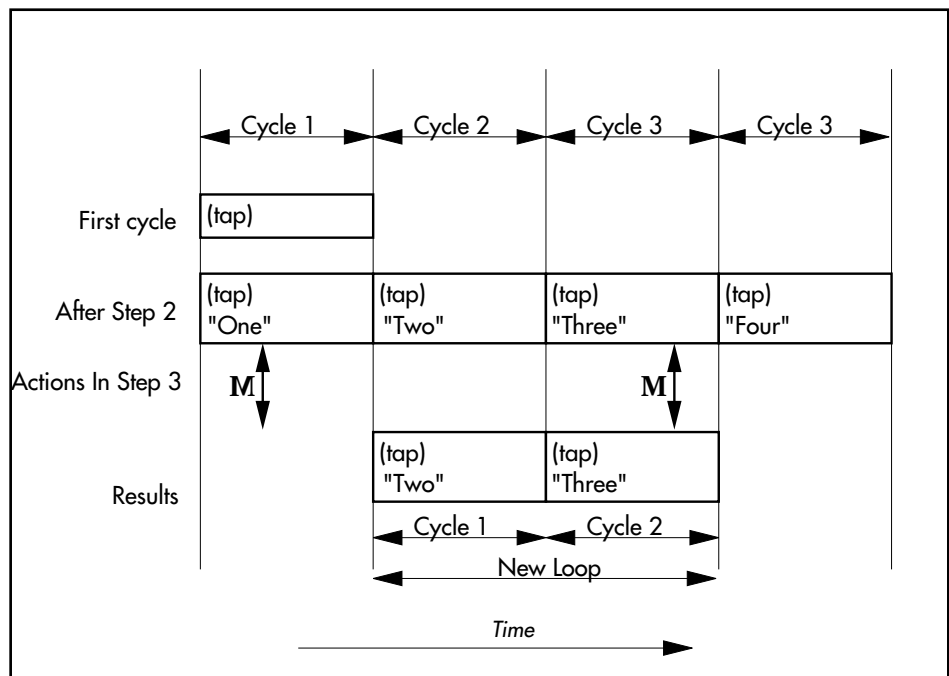
Multiply

Continued

1. Record a single tap or note into a short loop to provide a pulse. Make it slow enough so that you can carry out the following steps without the need for practice.
2. Set *Quantize=On*.
3. Press **Multiply** right after you hear a pulse. Count "One-Two-Three_Four" together with the pulses, and hit **Multiply** again, immediately after the word "Four."
4. Now you have a loop that counts from 1 to 4, as shown in the figure. Press **Multiply** right after the word "One," and again after the word "Three." Note that the loop now consists of the words "Two" and "Three."

FIGURE 4.8

This diagram accompanies Example 4.13. It illustrates how you can use **Multiply** to change the number of cycles in an existing loop.



Example 4.14: Adding Cycles

Here's an example that shows how to use **Multiply** to change a 2-cycle loop to a 3-cycle loop. Follow along in *Figure 4.9*.

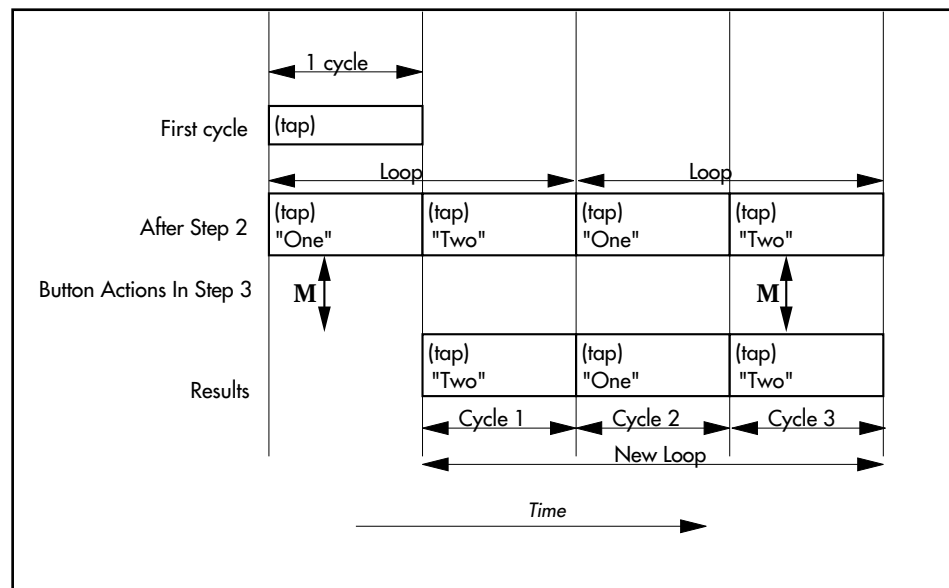
Multiply

Continued

1. Record a single tap or note into a short loop to provide a pulse. Make it slow enough so that you can carry out the following steps without the need for practice.
2. Set *Quantize=On*.
3. Press **Multiply** right after you hear a pulse. Count "One-Two" together with the pulses, and hit **Multiply** again immediately after the word "Two."
4. Now you have a loop that counts from 1 to 2, as shown in the figure. Press **Multiply** right after the word "One," and again after the 1st repetition of the word "Two," as illustrated. Note that the loop now consists of the words "Two-One-Two."

FIGURE 4.9

This diagram accompanies Example 4.14. It illustrates how you can use Multiply to increase the number of cycles in an existing loop.



We've shown these examples with *Quantize=On*. Try the same ideas with *Quantize=Off* to see the difference. You may find the *Quantize* is very useful when you want to keep your loops rhythmically precise. When *Quantize=Off* on the other hand, you have the freedom to define exactly where things happen as they fit your sense of the music.

Now try similar ideas using **Unrounded Multiply**, as described above in the Alternate Endings section. You do this by using **Record** as an alternate ending to **Multiply**. With **Unrounded Multiply** you can

Multiply

Continued

easily create a new loop length that is unrelated to the previous cycle lengths. This is very useful for changing tempos, or editing out a small fragment of a larger loop for the basis of something new.

Your taste and the musical situation will determine which of these different techniques is most appropriate at any given time.

FORCING UNROUNDEDMULTIPLY WHILE ROUNDING

UnroundedMultiply can be executed while a Multiply is Rounding by pressing **Record** during the Rounding period.

This means that in addition to doing an UnroundedMultiply by pressing **Multiply** to start and ending with **Record**, you can press **Multiply** to start, then **Multiply** again to finish Multiplying and start Rounding, and then press **Record** while it is rounding to force it to stop Unrounded. This is especially interesting when you use alternate functions to end Multiply. Since ending Multiply with an alternate function does a rounded ending, pressing **Record** after that forces it to go into that function immediately and end the multiply Unrounded.

For example, you could press **Multiply** to multiply your loop out as you add something over it, press **Reverse** to end the Multiply and start it Rounding, and then press **Record** to have it immediately start Reversing with the loop length redefined to that point.

Or, you could chop out a short reversed snippet of your current longer loop in a new loop. With *SwitchQuant* on, you press **Next-Multiply-Reverse-Record** to create a reversed snippet. The **Next-Multiply** portion begins a copy of the current loop into the new loop (which is really the same as a multiply into the new loop). The **Reverse** starts it Rounding with the Reverse command armed, and the **Record** executes it immediately and redefines the new loop at that length.

This Rounding action also applies for using **Insert**.

THE LONG PRESS

Pressing and holding down the **Multiply** button has the same effect as a pair of press-and-releases, regardless of the state of *Quantize*.

RESETTING ALL LOOPS

When the number of loops (the value of *MoreLoops*) is more than one, the **Multiply** button can be used to reset all the loops at once. First, however, you must reset the current loop. The following example illustrates that.

Example 4.15: Resetting All Loops

1. Set the number of loops to be more than 1 (see *MoreLoops*)
2. Record something in the first two loops.
3. Use **NextLoop** to move to Loop 1. Note that the light under the **Multiply** button is green.
4. Press and hold the **Record** button to reset the current loop. The **Multiply** light turns orange.
5. Press and hold the **Multiply** button to reset all loops.

See Also: Record, Insert, Quantize, Overflow, RoundMode

Mute

Play Mode

Immediate Action

Silences the loop output.

This mutes (silences) and unmutes the output of the *Echoplex Digital Pro*. Mute works very simply—it always silences the output immediately. However, there are a number of options for restarting the output.

THE EFFECT OF MUTEMODE

MuteMode determines where loop playback starts the second time you press the **Mute** button. As you'll see under "Alternate Endings" below, whichever approach you choose, the **Undo** button takes the opposite viewpoint, so you'll always have both ways to end a Mute readily available.

MuteMode=Start

When *MuteMode=Start*, a second press of the **Mute** button will always restart the current loop at the beginning. This is probably the most useful setting for solo playing.

When *MuteMode=Start*, the end of the Mute is affected by the setting of *Quantize*. If *Quantize=On*, then sound won't restart until the end of the current cycle.

Be aware that restarting the loop can move your StartPoint in relation to external sequencers or other musicians. This could be a problem if you wish to keep things tight with a sequencer, but it can also be very useful if the band's time has shifted and you need to line your loop up again with everybody else.

MuteMode=Continuous

When the *MuteMode=Continuous*, the loop continues counting even when it is silenced by pressing **Mute**. Then, when you press **Mute** a second time to allow audio output again, the loop will become audible wherever it happens to be at that time. This is probably most useful if you want to silence the loop for just a beat or two to play a fill, or have your loop stay in time with other musicians even while it is not heard.

ALTERNATE ENDINGS

You can also end *Mute* with a number of other buttons, as follows:

UNDO

Acts like the second press of the **Mute** button, except that it uses the opposite value of *MuteMode*. In other words, if *MuteMode=Start*, then the **Undo** ending behaves like the **Mute** button would if *MuteMode* were *Continuous*. Similarly, if *MuteMode=Continuous*, then the **Undo** ending behaves like the **Mute** button would if *MuteMode* were *Start*.

INSERT

Plays the loop once and then goes back into *Mute* state. If you press it again it will retrigger. Useful for stuttering effects.

This ending is affected by *Quantize*. If *Quantize=On*, the loop will be played once, starting at the end of the current cycle.

MULTIPLY

Executes *ReAlign*, which allows you to get lined up with external devices that have been stopped and restarted. See *ReAlign* for more info.

Mute

Continued

THE LONG PRESS

When you press and hold the **Mute** button, the loop output will be silenced until you release the button, at which time it will continue playing. During this operation, the loop will continue running even when silenced, regardless of the setting of *MuteMode*—releasing the button will not start the loop at the beginning, except by coincidence.

See Also: MuteMode

Moves to the next loop.

NextLoop is primarily used when multiple loops are set up with the *MoreLoops* parameter. Pressing **NextLoop** will switch you to the next loop.

The setting of *SwitchQuant* will affect when this happens—see the discussion of *SwitchQuant* for a detailed explanation.

RECORD - TO - NEXTLOOP

If you have the *MoreLoops* parameter set greater than one, ending a recording with **NextLoop** immediately ends the recording and puts you immediately into the next loop.

If *AutoRecord=On*, the *Echoplex* immediately continues recording in the new loop. You can continue playing without any interruption, and have what you play split into the two loops. This is especially useful for filling the loops with the various parts of a song while playing continuously. You just keep pressing Next as you play! This is a great way to record a verse loop and chorus loop in one pass, as you play them live. If you continue to press **NextLoop** at the end of each part, you can use this method to record into all of the loops you have set up.

Similarly, if *LoopCopy=Sound* or *LoopCopy=Time*, you can continuously copy the audio or the time base into new loops as you record them in one pass.

When *MoreLoops=1*, ending Record by pressing **NextLoop** stops recording and begins playing the loop, just as if the recording had been ended with another press of **Record**. Note however, that when *MoreLoops = 1*, **NextLoop** becomes a retrigger button, so **Record-to-NextLoop** can be an interesting way to immediately go into stutters of your loop.

NextLoop

Continued

See also: MoreLoops, SwitchQuant, AutoRecord, LoopTrig, LoopCopy, SamplerStyle

Lets you add layers of sound.

Overdub is the basic magic wand of the *Echoplex Digital Pro*. It allows you to add layer after layer of sound to any existing loop. As you play, the level of the sound in the existing loop is subtly lowered to prevent a gradual accumulation of signal that would overload the system. You can leave **Overdub** on for extended periods of time, but we recommend that you turn it off if you aren't adding new sonic material to the mix.

See the Quick Start, page 1-1, for the fastest introduction to overdubbing.

Overdub is related to the **Insert** and **Multiply** functions, but its behavior is simpler. Unlike those operations, **Overdub** never changes the length of the cycle or loop. **Overdub** is also not affected by the settings of *Quantize* or *RoundMode*—overdubbing starts when you press down the **Overdub** button, and ends either when you press it a second time or when you release it (see "The Long Press" below). **Overdub** is, however, affected by the setting of *OverdubMode* (also discussed under "The Long Press" below).

BASIC OVERDUBBING

The **Overdub** function is started by pressing the **Overdub** button. The existing cycle is mixed with the new playing. Every time the cycle reaches its start point, you'll be adding another layer over that which you've just recorded. *Figure 4.10* demonstrates this behavior.

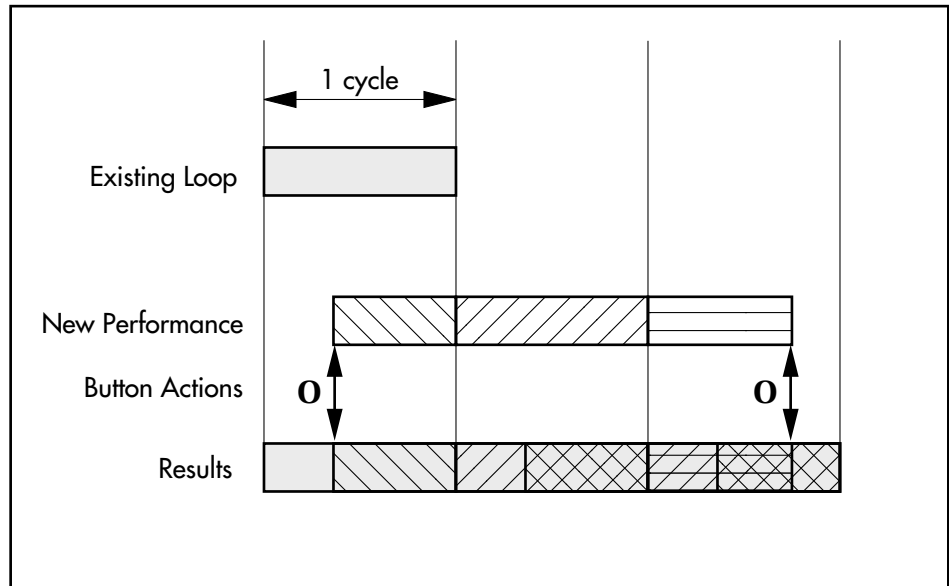
Overdub

Continued

FIGURE 4.10

Basic operation of the Overdub button.

In the Results row, each cycle is the result of mixing the contents of the previous measure with the current measures' new performance.



ALTERNATE ENDINGS

The only way to end an overdub operation is to press the **Overdub** button a second time. You'll get the results illustrated in the example above. However, you can execute other functions while Overdubbing by pressing any of the buttons whose front-panel lights are on during the Overdub. The function will execute as normal, and when you end it Overdub will still be on.

THE LONG PRESS

Pressing and holding down the **Overdub** button for longer than half a second has the same effect as a pair of short press-and-releases. In other words, overdubbing will start when you press and hold the button and end when you release it.

Overdub can be held on in a sustain fashion with a long press while simultaneously pressing other buttons to execute other functions. This is true whether **Overdub** is activated from the front panel buttons, from the foot pedal, or with a momentary switch in the **Overdub Jack**.

For example, you can keep **Overdub** long-pressed and then press **Reverse** simultaneously to go in and out of Reverse while Overdubbing.

Simultaneous Overdub is useful when using Overdub as a SUS function. Note this only works with the **Overdub** button, and no other functions. Also, it does not work to do long-press functions on other buttons while holding **Overdub**. They will be treated as short-presses.

THE EFFECT OF OVERDUB MODE

When *OverdubMode* is set to *Toggle*, the **Overdub** button works as described above. However, when *OverdubMode* is set to *Sustain*, you can only layer sounds while you hold down the button—as soon as you release it, the overdubbing stops. This is similar to using the long presses of the **Overdub** button, except it is guaranteed to always operate in *Sustain* fashion no matter how short or long you press it. There are many situations when you're likely to want to set *OverdubMode* to *Sustain*, for example:

- You want to overdub extremely short excerpts from a sound source. If *OverdubMode=Toggle* you have to press **Overdub** twice, which can be difficult to do quickly. With *OverdubMode=Sustain* you can capture very short fragments of sound into your loop.
- You want to guard against inadvertently putting yourself into an extended Overdub, so you decide to overdub only when your foot is holding down the button. This is extremely useful if you are playing without looking at the *Echoplex*. You will always know the state of Overdub by whether you are pressing it or not.

See Also: Record, Insert, Quantize, Overflow

PreviousLoop

Play Mode

Immediate Action

DirectMIDI only command for switching to the previous loop.

An interesting feature that falls out of the DirectMIDI function called SUSNextLoop is the PreviousLoop function. With SUSNextLoop the NoteOn portion sends you forward one loop and the NoteOff portion sends you back one loop. If you only use the NoteOff command for SUSNextLoop, it only sends you backwards through the loops, and becomes the PreviousLoop command!

If you set one button on a MIDI controller to only send the NoteOn for SUSNextLoop, and another button to only send the NoteOff for SUSNextLoop, you have a convenient way to go forward and backwards through your loops.

PreviousLoop is only available through MIDI, and is located at *Source#+20*.

See Also: NextLoop, MoreLoops, MIDI Command List, SUSNextLoop, Receiving MIDI Commands.

Records a new cycle.

This is where it all starts. This button lets you record your first layer in a loop or erase (reset) the current loop. You press it once to start recording, and press it a second time to end recording and start looping. A step-by-step example is given in the Quick Start.

If you go over the amount of memory available for the current loop while recording, one of two actions can occur depending on the setting of the *Overflow* parameter. See the description of that parameter for more information.

ALTERNATE ENDINGS

The simplest way to stop recording is to press the **Record** button a second time. However, you can also end the recording by pressing any of the buttons whose front-panel lights are on during the recording.

UNDO

If you end a Record operation by pressing **Undo**, the loop will be returned to its state before you pressed **Record**. This is particularly useful if you accidentally press **Record** and don't want to lose the existing loop.

If the *Echoplex* doesn't have enough memory to hold both the existing loop and the new loop, you won't be able to Undo the Record. See the discussion under the **Undo** heading in this chapter for a full explanation.

INSERT

The effect of ending a recording with **Insert** depends on the setting of *InsertMode*.

Record

Continued

If *InsertMode=Insert*, then pressing **Insert** at the end of a recording ends the recording and immediately inserts a second cycle (as it continues recording); in other words, it puts you into **Insert** mode. The insertion continues until memory runs out or you end it with **Insert** or an alternate ending for the **Insert** operation. This is very useful for dividing a longer loop into multiple cycles as you record it. This can allow you to easily set a tempo for an external sequencer when using MIDI clock out, for example.

If *InsertMode=Replace*, then pressing **Insert** at the end of a recording ends the Record as if you'd pressed the **Record** button. The Replace function immediately begins as explained in the *InsertMode* section.

If *InsertMode=Rehearse*, then pressing **Insert** at the end of a recording puts you in Rehearse mode. The cycle that you've just recorded will be played back exactly once, regardless of the Feedback setting. The underlying timing of the cycle will continue and any new audio played is fed into the loop. If you play something that you really like and want to keep for more repetitions, press **Insert** again immediately after you've played it. One cycle's worth of material prior to that point will be kept as the loop, and will repeat according to the Feedback setting. **Rehearse** is useful for practicing an idea before keeping it as the loop.

If *InsertMode=Reverse*, then pressing **Insert** at the end of a recording will end the Record and immediately start playing the loop backwards.

MUTE

Ending a recording with **Mute** is exactly like ending it with **Record**, except that the audible sound will shut off as soon as you press the **Mute** button. Once you're in **Mute** mode, you can restart the sound with the mute button or with the Alternate Endings under the "Mute" heading in this chapter.

OVERDUB

Ending a recording with the **Overdub** button ends the recording immediately and toggles **Overdub** mode. It's the equivalent of ending the Record by pressing **Record** a second time, and then pressing

Overdub immediately. If **Overdub** was on before the **Record** this action will turn it off. If **Overdub** was off it will now be on.

NEXTLOOP

If you have the *MoreLoops* parameter set greater than one, ending a recording with **NextLoop** immediately ends the recording and puts you immediately into the next loop.

If *AutoRecord=On*, the *Echoplex* immediately continues recording in the new loop. You can continue playing without any interruption, and have what you play split into the two loops. This is especially useful for filling the loops with the various parts of a song while playing continuously. You just keep pressing **Next** as you play! This is a great way to record a verse loop and chorus loop in one pass, as you play them live. If you continue to press **NextLoop** at the end of each part, you can use this method to record into all of the loops you have set up.

Similarly, if *LoopCopy=Sound* or *LoopCopy=Time*, you can continuously copy the audio or the time base into new loops as you record them in one pass.

When *MoreLoops=1*, ending **Record** by pressing **NextLoop** stops recording and begins playing the loop, just as if the recording had been ended with another press of **Record**. Note however, that when *MoreLoops = 1*, **NextLoop** becomes a retrigger button, so **Record**-to-**NextLoop** can be an interesting way to immediately go into stutters of your loop.

THE LONG PRESS

Pressing and holding down the **Record** button erases the entire current loop. This is also called a **Long Press Record**. The loop will then be in **Reset**, and ready for a new recording.

Record

Continued

THE EFFECT OF RECORDMODE

When *RecordMode=Toggle*, the **Record** button works as described above. However, when *RecordMode=Sustain*, you can only record sounds while you hold down the button—as soon as you release it, the recording stops.

When *RecordMode=Sustain*, you lose the ability to reset a loop, normally accomplished by a long press of the **Record** button. This may not be a great loss for you, since a short press of **Record** while you play nothing will create a short loop with no contents. However, there are two consequences of this approach:

- A loop that is pseudo-cleared this way will not go into *AutoRecord* if you enter it with **NextLoop**.
- There is no way to reset all loops in this situation, except to enter a loop (with *AutoRecord=Off*) that has not been recorded since power-up. The orange light under the **Multiply** button, signifying that a long press of that button will reset all loops, does not go on unless the current loop is completely empty.

USING AN AUDIO THRESHOLD

When a non-zero value for the *Threshold* parameter is set, the Record function waits until a large enough audio signal appears at the **Input jack** before it actually starts recording. When *Threshold=0*, this waiting is disabled and Recording begins immediately.

SYNCHRONIZED RECORDING

When a sync signal is being received by the *Echoplex*, and *Sync=In*, the *Echoplex* will Record loops in sync with the external device's tempo. Sync signals can be in the form of MIDI Clock, BrotherSync from another Echoplex, or pulses at the **BeatSync** input.

During Reset, the **Overdub LED** turns yellow to indicate that a Sync has arrived. When the second Sync point arrives to define the Cycle length, the **LoopTime Display** shows the resulting Cycle time. This cycle time is determined by the *8ths/cycle* setting and the tempo of the incoming clock. Whenever the **Overdub LED** is yellow like this, the next **Record** press will be Synchronized.

Loops recorded in sync will be either exactly this Cycle length, or an integer multiple of it. You can decide in real-time how many cycles to Record. You simply let the Echoplex continue Recording and it will keep adding cycles until you stop the Record, at which point it will round off to the next Cycle point and begin playing back the loop. This is very similar to the way Multiply works, so it should be familiar if you have used Multiply.

QUANTIZED SYNC

When *Quantize=Cycle, 8th, or Loop*, the Cycles are tracked and counted properly when recording in sync. When **Record** is pressed, it will be quantized to the next sync point defined by the incoming sync signal before it starts, and again quantized when Record is pressed to end. This means that if the incoming clock defines a Cycle length of 2 seconds and you let Record continue to 8 seconds, you will see the multiple counter counting from 1 to 4. The Cycle boundaries will be set at 2.0 seconds, and the startpoint will be aligned with the startpoint defined by the incoming sync.

Record

Continued

UNQUANTIZED SYNC – SYNCRECORD

SyncRecord is a variation of Record that is automatically done when a Sync of any type is being received, *Sync=In*, and *Quantize=OFF*.

Instead of always quantizing Record when a sync is being received, the *Echoplex* will do a kind of “Multiply over nothing” for this unquantized case. This means SyncRecord starts immediately when you press **Record**, counts the Cycles on the green multiple display, and rounds off at the end to fit the loop time defined by the sync. SyncRecord gives you freedom from quantization so you can begin recording anytime you like, while still allowing tight synchronization to an external clock source.

With SyncRecord, you only need to have received the first sync event to begin Recording in sync. As you are Recording, the *Echoplex* will continue watching the sync to determine what the right cycle times are. When you press **Record** again to end, the *Echoplex* will automatically round off to the right point so that your loop is exactly the correct length to match the sync. This is useful to let you start recording immediately without waiting for an entire sync period to occur.

See Also: RecordMode, Overflow, Threshold, Sync, SyncRecord, Quantize, Reset

Rehearse a part before committing it to the loop.

When *InsertMode=Rehearse*, pressing **Insert** at the end of a recording puts you in Rehearse mode.

To use Rehearse, begin by tapping the **Record** button to start recording a loop. Instead of ending the recording with a second press of the **Record** button, press the **Insert** button. You will now be in Rehearse mode. The cycle that you've just recorded will be played back exactly once, regardless of the Feedback setting. The underlying timing of the cycle will continue and any new audio played is fed into the loop and repeated one time. This gives you an opportunity to practice ideas for your loop.

When you play something you really like and want to keep for more repetitions, press **Insert** again immediately after you've played it. This will exit Rehearse mode and put you in the normal Play mode. You don't have to worry about where the *Echoplex* thinks the *StartPoint* is located. One cycle's worth of material prior to the point where you pressed **Insert** will be kept as the loop, and will repeat according to the Feedback setting.

Make sure you press **Insert** to exit Rehearse mode after you *play* the material you wish to keep, and not after it repeats.

Rehearse is useful for practicing an idea before keeping it as the loop.

See also: Record, Insert, InsertMode

Replace

Play Mode

Immediate Action

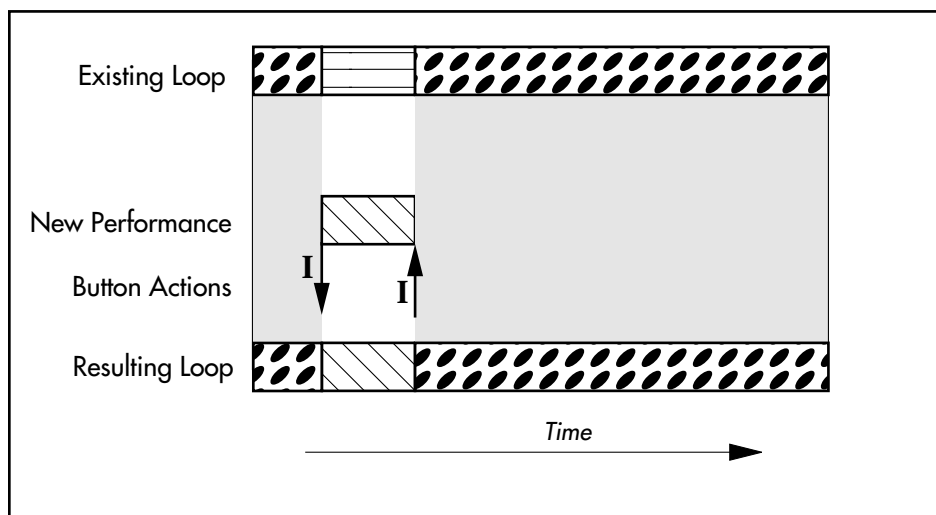
Replaces a section of the current loop.

When *InsertMode=Replace*, the **Insert** button becomes the **Replace** button. Each press and release of the **Replace** button during Play mode will replace a segment of the loop with new material for as long as **Replace** is held down. The overall loop length is not changed.

If *Quantize=On* and **Replace** is pressed during a cycle, the function will begin at the end of the current cycle, and will continue to the next cycle point after **Replace** is released again.

When *InsertMode=Replace* and **Insert** is used as an alternate ending during a Record, the Record ends as if you'd pressed the **Record** button and the Replace function immediately begins.

FIGURE 4.X
Replacing with the
Insert *button.*
InsertMode=Replace.



Resets the Current Loop.

To Reset the current loop, press and hold down the **Record** button for about half a second. Reset erases the contents of the current loop. This is also called a **Long-Press Record**. The loop will then be in the Reset State, and ready for a new recording.

You can also execute Reset immediately using MIDI. The DirectMIDI Reset command is located at *Source#+25*.

Although Reset erases the audio of the loop, it does not cause the *Echoplex* to lose sync with external devices. The *Echoplex* will continue to track the Global MIDI StartPoint (or Beat 1 of the sequencer), so that your next Recording can begin in Sync.

Reset will also leave intact any tempos you have set using the TempoSelect feature and keeps you in the TempoSelect state. This means if you have recorded a loop to a preselected BPM tempo, and then Reset it, the next loop you record will still follow that tempo. If you do a GeneralReset, the *Echoplex* exists the TempoSelect state, although your Tempo will be recalled if you enter it again.

See also: Record, GeneralReset, MIDI Command List, TempoSelect, Global/Local MIDI Clock

Restart a loop from the StartPoint and continue playing.

The Retrigger command instantly restarts the current loop from its StartPoint and then continues looping. This is useful for manually triggering a loop so that it starts in time with other music.

This is similar to the function called SamplePlay. The difference is that Retrigger will continue playing the loop, while SamplePlay plays it once and then stops.

There are several ways to access Retrigger.

MUTE-UNDO

Press **Mute** to put the loop into the Mute state. When you want to Retrigger the loop, press **Undo**. The loop will trigger from the beginning and continue playing.

Note that the *MuteMode* parameter affects this behavior. When *MuteMode=Start*, pressing **Mute** to leave the Mute state executes the Retrigger function. In other words, *MuteMode* swaps the roles of the **Mute** button and **Undo** button for leaving Mute. This is useful when you always want to Unmute with a Retrigger command, and prefer a simpler way to remember it.

NEXTLOOP WITH MORELOOPS= 1

When *MoreLoops=1*, the otherwise unused **NextLoop** button does the Retrigger function. Its LED becomes yellow to indicate it has a different function than normal. When you press it, the current loop will retrigger from the start, and then continue looping. This is similar to doing Mute-Undo to retrigger a loop, but without silence from having to mute first.

This is only available when you have one loop set up in MoreLoops, since the NextLoop button obviously changes loops otherwise.

MIDI RETRIGGER COMMAND

The Retrigger command can be executed directly from MIDI. The Retrigger DirectMIDI command is located at *Source#* + 37. So if you have *Source#=36* and *ControlSource=Notes*, the Retrigger command will be at MIDI Note# 73.

MIDI SUS MUTE-RETRIGGER

Another way to execute Retrigger with MIDI is the SUS Mute-Retrigger command. With this command, when you press the appropriate MIDI button down on your MIDI controller and the loop will immediately go into Mute. When you release the button, it will Retrigger the loop.

SUS Mute-Retrigger is located at *Source#* + 30. So if *Source#=36* and *ControlSource=Notes*, the SUS Mute-Retrigger command will be at MIDI Note# 66. NoteOn 66 will put the loop into Mute, and NoteOff 66 will Retrigger it.

See also: Mute, MuteMode, SamplePlay

Reverses the direction of the current loop.

Reverse reverses the playback direction of the current loop, so that the audio plays backwards. **Reverse** can be accessed at most times, and most functions are available even while the loop is in Reverse.

Since there is no LED specially designated for Reverse, the **Insert LED** comes on when Reverse is engaged.

Whenever you engage Reverse, the front panel **LoopTime Display** will briefly display "rE" to indicate that Reverse has started. When you press **Reverse** again to go forward, the display will briefly show "Fd".

ACCESSING REVERSE

There are several different ways to access the Reverse function.

There is no direct **Reverse** button on the front panel, however you can bring this function to the front panel and down to the footpedal by setting *InsertMode=Reverse*. The **Insert** button then becomes the **Reverse** button, and Reverse will take the place of the Insert function.

If you only need to access Reverse occasionally and want the **Insert** button available for a different function, there is an indirect method from the front panel to control Reverse. In the **Parameter Matrix** there is a space labeled **Reverse**, in the **Timing Row** under the **Undo** button. At any time if you want to access Reverse, press **Parameter** once, and then press **Undo**.

Reverse is also available by MIDI. There are several different flavors of MIDI Reverse:

- The MIDI VirtualButton **ReverseButton** is *Source# + 13*. This behaves exactly like the front panel buttons do, in this case as if there were a front panel **Reverse** button. The NoteOn message presses the button, and the NoteOff message releases the button. If you do a short-press tap

Reverse

Continued

of the **ReverseButton**, you go into Reverse, and then into Forward when you tap it again. If you do a long-press of the **ReverseButton**, it will become SUS action and stay in Reverse as long as you hold the button, and then go back to Forward when you release it.

- **DirectMIDI SUSToggleReverse** is *Source# + 23*. This is Reverse with SUS action, so Reverse will be engaged as long as the midi button is held. When it is released the loop will go Forward again. If you are already in Reverse when you use this command, it will actually use SUS action to put you into Forward, and then back to Reverse when you release it.
- **DirectMIDI Reverse** is *Source# + 33*. This command always puts the loop into Reverse. If the loop is already in Reverse it does nothing.
- **DirectMIDI Forward** is *Source# + 32*. This command always puts the loop into Forward. If the loop is already in Forward it does nothing.

REVERSE AND OTHER FUNCTIONS

OVERDUB

If you Overdub while a reversed loop is playing and then press the **Reverse** button a second time, you'll hear your original loop play back forwards and your overdubbed part play backwards. You can easily have audio going forwards and backwards in loop by combining Reverse and Overdub. This is great for backwards guitar solos or secret messages.

Reverse and Overdub are independent, so you can Reverse the loop while Overdubbing, and the Overdub will continue.

RECORD

Reverse can be used to end Record, so that the Record stops and the loop immediately plays backwards. This is very useful for doing backwards audio tricks live. You may find this works especially well with the **Feedback Knob** set to 0 and the **Mix Knob** set to Loop. Note that this

Reverse

Continued

only works with the **Reverse** button (*InsertMode=Reverse*) or the **Reverse VirtualButton**. the **DirectMIDI Reverse** has no effect while Recording.

MULTIPLY AND INSERT

Loops that have had cycles added to them using **Multiply** or **Insert** can be Reversed. You will notice the green **Multiple Display** counts the cycles backwards while the loop is Reversed. You can also engage **Multiply** and **Insert** while the loop is Reversed, and they work normally.

The Multiply and Insert functions can be ended with a press of **Reverse**. The Multiply (or Insert) will round off exactly like it normally would. When it reaches the end of the cycle, the whole loop will immediately play backwards. In this way you can go directly from Multiply into Reverse without extra button presses.

THE EFFECT OF QUANTIZE

Reverse is affected by the setting of *Quantize*. If *Quantize=Cycle, Loop, or 8th*, the reverse playback will not begin until the end of the current quantize period, and proceeds backwards from the end of the quantize period towards the beginning of the loop. If *Quantize=Off*, then reverse playback begins as soon as you press **Reverse**, and proceeds from the time of the button press back towards the start of the loop.

UNDO AND REVERSE

It is possible to press **Undo** while in Reverse. Undo during Reverse works normally back to the point where Reverse happened. This means any overdubs you do while Reversing can be Undone. However, it is not possible to Undo past a Reverse, since memory really does get used in

Reverse

Continued

the other direction and overdubs made prior to Reverse get destroyed by overdubs made after the Reverse.

Record-Undo is also possible in Reverse. So if you press **Record** by mistake while in Reverse, pressing **Undo** returns you to where you were. As a consequence, starting Record does not automatically force you to be Forward, but leaves the loop in Reverse.

All of this means that Reverse and Forward are really equal, with the exception that the green **Multiple Display** counts backwards when you are in Reverse.

See also: InsertMode, Quantize, Multiply, Insert, Undo, Record

Trigger a loop to play once. Can be used to retrigger loops for stuttering effects.

The **SamplePlay** function triggers a loop from the **StartPoint**, plays it one time, and then stops by putting the loop into **Mute**.

While **SamplePlay** is running, the loop can be retriggered repeatedly to give stuttering effects.

Pressing **Undo** during a **SamplePlay** puts you seamlessly back into **PlayMode**, so your loop keeps going instead of stopping at the end. This is really useful if you are doing a lot of retriggers for stutter effects, and then finally decide to let the loop keep playing. You just have to press **Undo** and it seamlessly continues!

ACCESSING SAMPLEPLAY

MUTE-INSERT

Mute-Insert allows you to do a **SamplePlay** from the basic front panel or footpedal controls. Using this method is simple. First press **Mute**. When you want to trigger the loop, press the **Insert** button. The loop will trigger from the **StartPoint** and play once, and then return to the **Mute** state. Repeatedly pressing **Insert** button will retrigger the loop.

MIDI NOTE TRIGGERS

MIDI NoteOn messages can be used to trigger any of the loops you have created by setting the *MoreLoops* parameter greater than 1. If you have *SamplerStyle=One*, the loops will be triggered in **SamplePlay**. When the NoteOn message corresponding to a loop is received, the loop will trigger from its **StartPoint**, play once, and go to **Mute**. Repeatedly

playing the same note will retrigger the loop. The *LoopTrig* parameter determines which NoteOn messages correspond to a given loop.

MIDI SAMPLEPLAY COMMAND

The DirectMIDI command **SamplePlay** will trigger the current loop and play it once, exactly as if you had pressed **Mute-Insert**. The MIDI location for **SamplePlay** is *Source# + 36*.

BEATSYNC JACK TRIGGER

The *Echoplex* can be set so any trigger received through the **BeatSync Jack** triggers the loop in SamplePlay. This is useful for triggering loops from a pulse trigger from an external device, an external switch, a drum trigger, or even an audio signal with a sharp attack. See the BeatSync section for more information on the types of triggers that can be used in this flexible input.

To set up the *Echoplex* to do a SamplePlay from a **BeatSync** trigger, first set *Sync=In*. Record your loop as normal, and press **Mute**. Then press **Multiply**. This will arm the *Echoplex* to wait for a trigger to do a SamplePlay. When a trigger is received at the **BeatSync Jack**, the loop will trigger from the beginning to play once. Repeated triggers will retrigger the loop.

See also: Mute, Retrigger, SamplerStyle, MoreLoops, LoopTrig, Sync, BeatSync

Changes the logical starting point of a loop.

The logical starting point of a loop is the beginning of the first cycle. You can see when this point comes around by looking at the display—the green decimal point in the lower-right-corner of the display flashes briefly at the start of each loop.

Pressing this button makes the instant of the press the new *StartPoint* for the loop.

There are several reasons that you might want to change the starting point. For one thing, various operations that you perform might set the starting point to a value that doesn't make musical sense to you. In a rhythmic loop with multiple cycles, this would be most evident if the cycle numbers don't appear to change on the beat.

The position of the beginning of the loop is important for several reasons, among them:

- You can create arhythmic, textural loops where the startpoint isn't immediately obvious. At some point, additions to the loop might give it a rhythmic character. At that point, you may want to redefine the *StartPoint* so that other functions behave sensibly, in step with the rhythm.
- When you restart the loop from the beginning after muting it, the *StartPoint* is where it begins.
- Quantized activities occur on multiples of cycles, counted from the logical starting point.
- It's easier to relate to the display if the logical starting point makes musical sense.

See also: Quantize, Mute, MuteMode

Replaces a section of the current loop, beginning in the next repetition.

When *InsertMode=Sub*, the **Insert** button becomes the **Substitute** button. Substitute has some similarity to the Replace function. With Replace the original loop playback is cut while the replace is done. So while you are playing something new to replace what was there, you don't hear the old loop. Replace is useful when the new material would clash with what was there, but oftentimes the result is not very tight since you don't have any guide to play along to as you are doing the Replace.

With Substitute the original loop playback continues while you are playing the new material. On the next repetition, only the new audio will remain in the loop and the old portion will be removed. This helps keep the groove going while substituting and gives you something to play along to, as well as giving an overlap between the old portion and the new portion for continuity.

Substitute is the same as if you were doing an Overdub with the Feedback turned down to zero only during the Overdub. However, it is much easier to just press **Substitute!**

USING SUBSTITUTE

Substitute can be used in several ways:

- an **Insert** button press when *InsertMode=Sub*.
- a **LongMultiply** (less accurate, see below).
- a **Record-Insert** combination when *InsertMode=rhr*.
- the **Substitute** MIDI VirtualButton
- the **SUS Substitute** DirectMIDI command

Substitute

Continued

THE EFFECT OF QUANTIZE

When *Quantize=Off*, **Substitute** is an instant function with Sustain action, same as **Replace**. This means it is active while the **Insert** button is pressed down and turns off when you release the button.

When *Quantize=Loop, Cycle, or 8th*, pressing **Substitute** down puts the *Echoplex* into the waiting state until the next Quantizing point. Once the **Substitute** function starts, releasing it also goes into a waiting state until the next Quantizing point is reached. If you simply tap the **Substitute** button, it will be active for exactly one Quantize period.

This is very useful for replacing an exact rhythmic element, and letting the *Echoplex* keep everything precisely lined up.

SUBSTITUTE USING LONGMULTIPLY

One way to activate **Substitute** is by doing a Long-Press on the **Multiply** button. This is convenient if you have the **Insert** button set for another function, and are not using MIDI.

However, there is a problem when using the **LongMultiply** option for **Substitute**. During the first 400ms until the switch action is detected as a long press, it is treated like a **Multiply**. This means the old loop will still be present in the loop for those 400ms, and only after that it mutes for the **Substitute**.

If you have *Quantize* on you will not have this problem, since the long press can happen completely during the 000 waiting phase. When the Cycle point comes **Substitute** is started directly.

SUBSTITUTE FOR REHEARSING

Substitute can be used in similar fashion to the Rehearse function.

As long as **Substitute** is active, all playing is repeated once. This can be useful to find the groove to start a loop. Just hold **Substitute** down as you play, and when you've played something you like let it go!

ADVANCED USE OF SUBSTITUTE

If a **Feedback Pedal** is connected and you are using some of the advanced *InterfaceModes*, **Substitute** has some extended functionality that makes it even more powerful. *Loop/Delay=StutterMode* and *Loop/Delay=ReplaceMode* have this capability.

While the **Feedback Pedal** continues to do Feedback during normal playing, the front panel **Feedback Knob** controls the Feedback just for the **Substitute** function. So you can have different Feedback settings for each!

If you have the **Feedback Knob** all the way up, The existing audio is completely preserved as you are adding more. So it turns into Overdubbing. With the **Feedback Knob** turned all the way down, the existing audio completely disappears on the next repetition, so it is the normal **Substitute**. In between is where it is interesting, because you can choose how much the level of the existing audio should decay each time you do an "overdub" with **Substitute** .

Substitute

Continued

In *ReplaceMode* the loop output level is also set to 100% during *Substitute* instead of being set by the Pedal as it is otherwise. See the section on the *Loop/Delay* parameter for more details on the *InterfaceModes* .

See also: Replace, Insert, Multiply, Rehearse, InsertMode, Loop/Delay

Changes Multiply and Insert into Real-Time Granular Loop commands.

One of the values on the *InsertMode* parameter is called SUS. This is short for Sustain.

InsertMode=Sustain changes the way in which the **Insert** and **Multiply** buttons work. SUS turns *Insert* and *Multiply* into Unrounded functions with Sustain action on the button. In other words, they start when the button is pressed and end immediately when it is released, just like *Record* or *Overdub* do when *RecordMode* or *OverdubMode=SUS*.

When the function ends it does so as if *Record* had been pressed as an alternate ending to the *Insert*. This is what we call an **“Unrounded” Multiply** or **Insert**, because instead of rounding off to the next Cycle point it is ended immediately and the loop time is redefined.

UNQUANTIZED SUS COMMANDS

With *Quantize=Off* the effect of SUS with *Multiply* and *Insert* allows you to splice together fragments of sound into a loop.

One use of this is to create very short loops and splice short "grains" of sound together in real time by tapping on the *Multiply* or *Insert* buttons as sounds are played into the input. If you hold the button down, the *Multiply* or *Insert* goes on as long as you hold it, but if you just tap the button lightly the functions will only be active for as long as the switch is contacting. This can be as short as a few milliseconds, allowing you to splice together very short fragments. The result is a “Granular” loop where all the fragments, or Grains, of sound together become a new sound.

Combine *InsertMode=SUS* with *RecordMode=SUS* and *OverdubMode=SUS*, as well as the SUS MIDI commands to access other functions as a sustain action. (like *SUSReplace* and *SUSSubstitute*).

SUS Commands

Continued

SUS techniques give exciting new timbre and glitch effects, all created in real-time. Real-Time Granular!

QUANTIZED SUS COMMANDS

With other settings of the *Quantize* parameter, the SUS Insert and SUS Multiply start and stop quantized. There will always be an Insert or Multiply of at least one time period as determined by the quantize setting (*Loop*, *Cycle* or *8th*). Even if you quickly tap the button such that it is actually released before the start of the function, you will still get one time period worth of the function. This is very useful when working with short loops where it is important to maintain a rhythmic length. With SUS you can get much quicker Inserts and Multiplies than you could if you had to press the button twice. Note that this quantized behavior is true with other SUS functions, like Replace and Substitute.

With Quantize = CYC it's easy to create rhythmic sequences of sounds when using SUS commands.

With Quantize = 8th a short press of Multiply will change the loop length to one Cycle divided by the value of 8th/Cycle.

See also: Multiply, Insert, RecordMode, OverdubMode, Quantize, SUS MIDI Commands, MIDI Command List

Jump to the Next Loop and back.

SUSNextLoop is an interesting special case of the SUS MIDI Commands described in the MIDI section. SUSNextLoop is only available as a MIDI command, and is located at *Source# + 20*.

With SUSNextLoop, pressing it puts you into the Next Loop and releasing it returns you to the previous loop. In other words, NoteOn puts you into the Next Loop and the NoteOff brings you back. This allows you to bounce in and out of an alternate loop from your main loop.

Combining SUSNextLoop with functions like AutoRecord and LoopCopy can give many interesting possibilities for creating alternate loops to bounce in and out of.

Note that only sending the NoteOff component of SUSNextLoop gives you the command PreviousLoop.

See also: NextLoop, PreviousLoop, SUS MIDI Commands, MIDI Command List

Cancels the previous action or erases the previous Overdub pass.

Undo can be used to cancel a function that you've already started or to erase your last few Overdub passes, Multiply cycles, or Insert operations. In situations when your loop length is short compared to the total amount of memory available in the loop, Undo is easy to use. When memory gets short, you may be limited in the number of steps that you can Undo.

BASIC UNDO OPERATION

The basic operation of **Undo** is simple:

- If you have pressed a button by mistake, press **Undo** to cancel the operation. The loop will be restored to the state it was in before you started the operation, if possible. In this way, if you accidentally press something like **Record**, you can recover your loop. The *Echoplex* even keeps track of where in the original loop you would have been, so you can go back to it without even falling out of rhythm!
- After an operation like Overdub that changes the loop, a **Long-Press** of **Undo** will erase the entire last layer of sound added (if possible). Additional long presses will erase as many layers of sound as memory permits, from the most recent to the most remote.
- A **Short-Press** of **Undo** will only remove the tail end of the last layer, beginning at the time of the button press. In this way, if you Overdub a passage and play a bad note at the end, you can Undo just that note and keep the rest of the Overdub.
- Undo can even remove passes of Feedback. If you reduce Feedback and let your loop fade down, each press of **Undo** will take away one layer of Feedback reduction, so your loop fades back up to the original. If you combine this with Overdub you can get very creative results, where you

evolve your loop in one direction with *Overdub* and *Feedback*, Undo it back a ways, and then evolve it in a different direction.

Operation of Undo depends on memory availability. The *Echoplex* monitors this for you. When Undo is possible, you will see the **Undo LED** is green. When it is not possible, the **Undo LED** will be off.

ALTERNATIVE ROLES FOR UNDO

The **Undo** button serves some alternate roles in certain cases.

- The **Undo** button can be used to escape from *SamplePlay*. *SamplePlay* is where a loop has been triggered to play once like a sampler, and allows retriggering and stuttering effects. Pressing **Undo** during a *SamplePlay* puts you seamlessly back into *PlayMode*, so your loop keeps going instead of stopping at the end. This is really useful if you are doing a lot of retriggers for stutter effects, and then finally decide to let the loop keep playing. You just have to press **Undo** and it seamlessly continues!
- When a loop is in *Mute*, pressing **Undo** triggers the loop to come out of *Mute* and start playing from the *StartPoint*. Normally when you come out of **Mute** by pressing **Mute** again, the loop comes back on where it would be if it had continued playing. Note that the *MuteMode* parameter reverses these roles.
- The **Undo** button is how you access the *TempoSelect* function while in *Reset*. See the *TempoSelect* section in this chapter for more information on using this feature.

CONTROLLING UNDO WITH MIDI

Several MIDI commands are available for controlling Undo. These can give you more flexibility than the front panel **Undo** button alone.

- The **Undo VirtualButton** MIDI command is located at *Source# + 7*. This command emulates the action of the front panel Undo button, and

Undo

Continued

is exactly equivalent to using it in every way. For example, holding the **Undo VirtualButton** down for half a second will do a **Long-Press** of **Undo**.

- The **DirectMIDI ShortUndo** command is located at *Source# + 19*. This command is the same as doing a **Short-Press** of the **Undo** button, and will Undo material in an Overdub from the point where the command is sent to the end of the loop.
- The **DirectMIDI LongUndo** command is located at *Source# + 31*. This command is the same as doing a **Long-Press** of the **Undo** button, and will immediately Undo an entire Overdub pass. With the **LongUndo** command there is no need to hold it down for a long press, it happens immediately.

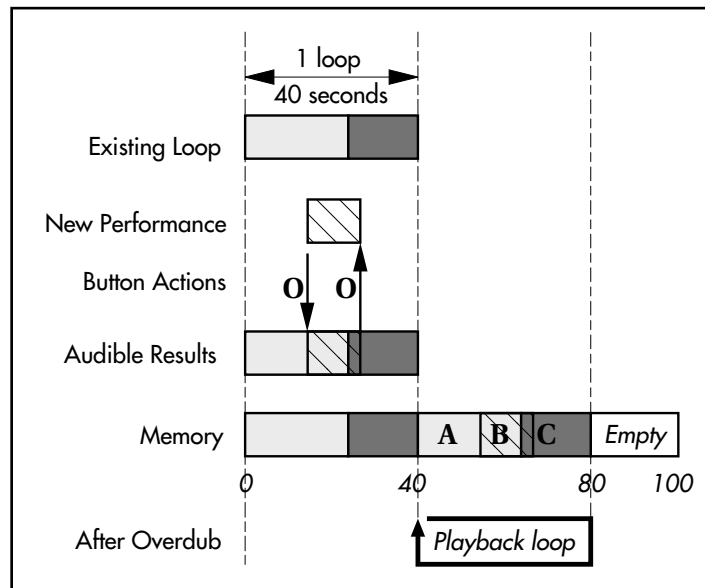
UNDER THE HOOD

If you really want to understand the way that Undo interacts with memory limitations, you have to take a look at the way memory is used and understand the concept of the *Playback Loop*, all of which we'll explain in the next few paragraphs.

► **When Memory Is Ample**

Figure 4.11 shows the normal operation of Overdub in a situation where memory is ample. When the **Overdub** button is first pressed, the *Echoplex* copies the beginning of the loop to a new memory area (marked "A" in the diagram). It then mixes the previously-recorded material with the new material into area B. When the Overdub ends, it copies the remainder of the original loop to area C. This fills out seconds 40-80 of memory with a complete loop, the result of the Overdub. The *Echoplex* then alters its playback loop so that the new recording is heard, even though the original recording also resides in memory.

FIGURE 4.11
Basic operation of
Overdub when memory is
ample.



If, instead of completing the Overdub normally, you press the **Undo** button to terminate it, the *Echoplex* simply resets the playback loop to play back the first 40 seconds and marks the memory area that it was using for the Overdub as available for the next operation.

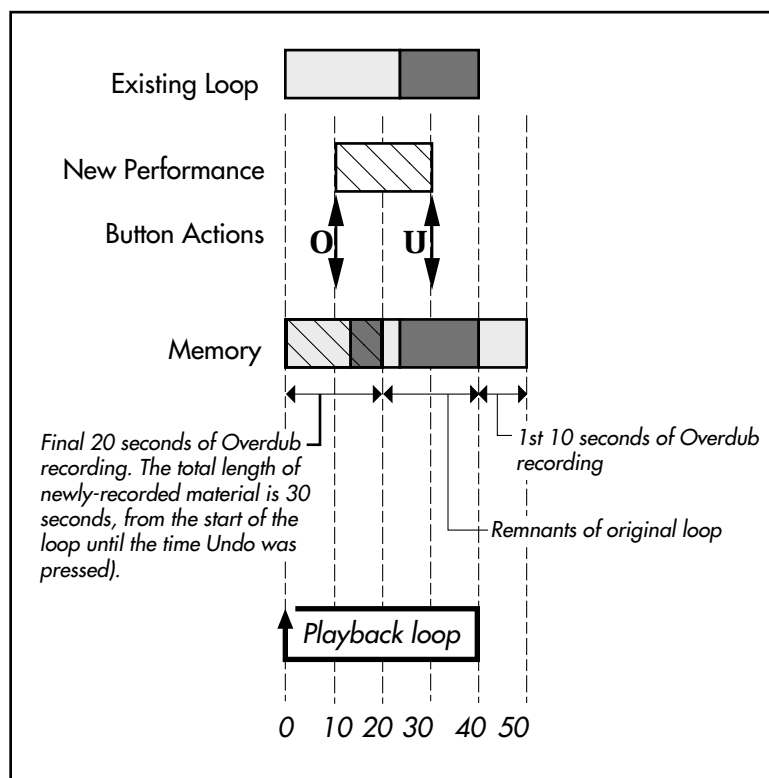
► When Memory Is Tight

Now let's look at what happens in a tight memory situation. *Figure 4.12* shows the course of an Overdub/Undo when the original loop is 40 seconds long, and total memory is 50 seconds. As before, when you first press the **Overdub** button, the *Echoplex* copies the beginning of the existing loop to a free area at the end of memory. In this case, that segment occupies all of free memory (the original loop was 40 seconds long, **Overdub** is pressed at 10 seconds into the loop, so 10 seconds is copied to free memory, filling it).

Undo

Continued

FIGURE 4.12
The difficulty of Undoing in tight memory situations



At this point, there's nowhere to put the new material mixed with the old. So the *Echoplex* starts overwriting the original loop. By the time the **Undo** button is pressed, 30 seconds of material have been newly-recorded: the 10 seconds copied from the first loop, plus 20 seconds of mixed material. This mixed material has overwritten the first 20 seconds of the original loop. There's no way to Undo, because the original loop is gone.

In this case, that press of the **Undo** button will set the playback loop to play back seconds 0-40 of memory. But what you will hear will not be the original loop; instead, it will be the final 20 seconds of the Overdub followed by the final 20 seconds of the original loop. It's an interesting effect, but it may not be what you were shooting for.

► **Undoing Multiple Layers**

When you leave **Overdub** on for a long time, recording moves to a new area of memory each time you pass the loop's start point. If your loop is short compared to the amount of memory available, then a number of **Overdub** cycles can pass before overwriting of memory starts to occur. If you end the **Overdub** before any overwriting occurs, then you'll be able to **Undo** each layer in succession, until you return to your original recording. If overwriting occurs, then you'll only be able to **Undo** back to the last fully-intact recording.

► **Arming Undo**

Undo can be executed even when the **Undo LED** is not green. It will be executed as soon as the **Undo LED** lights up, so you can easily **Undo** the maximum possible without struggling to press **Undo** at the right moment. This is an improvement over previous versions of the *Echoplex*, where you could have a loop with only a short area containing an overdub that was undoable. The **Undo LED** turns on and off in such a case to indicate when you are in the Undoable section. In older versions you could only tap **Undo** during that time for it to work. Now you can tap it any time and it will be done for you.

► **Preventing Extra Undo Presses**

Undo checks whether there may be a whole loop length in memory without changes. If there is, **Undo** acts twice when you press it. This eliminates the potentially frustrating cases where you might press **Undo** and it appears that nothing happens. You would have to press **Undo** twice to get rid of a bit you had just listened to. This makes **Undo** feel a lot more responsive for some users.

The *Echoplex* also monitors whenever a pass of the loop has completed and nothing has been done to change it. When this happens the *Echoplex* automatically does what we call an **AutoUndo**.

Undo

Continued

Ordinarily, the *Echoplex* is always preparing for the possibility that you might make a change at some point in the loop by writing the current loop data into a new section of memory. Then if you do an **Overdub** at the end of the loop, your previous version is safely stored for future uses of **Undo**. The new version is already in memory and becomes the new loop that is played. However, if we get to the end of the loop and no changes have been made we don't want to waste new memory with an exact copy of the previous section of memory. We also don't want you to have to press **Undo** numerous times to find the last section where a change was made. So the *Echoplex* does an **AutoUndo**, which effectively puts it back in the previous memory area with the latest version of the loop.

AutoUndo is even done if you leave on **Overdub** but do not actually play anything. The *Echoplex* saves you from accidentally wasting memory in this way, so that the next time you press **Undo** you really Undo something from your loop.

The **AutoUndo LED** allows you to see **AutoUndo** in action. This LED is the decimal point at the lower right of the **Loop Display**. Every time an **AutoUndo** occurs, it will blink faintly. This can be a useful way to monitor the *Echoplex* if you ever feel that **Undo** is not doing what you expect.

All of this occurs behind the scenes, and is certainly not necessary to understand in order to use the *Echoplex*. It is presented here for those who wish to understand a bit more about how it all works.

See also: Record, Overdub, Feedback

C H A P T E R 6

Synchronization

The Echoplex automatically corrects the StartPoint in certain situations where Sync cannot be maintained.

The *Echoplex* maintains sync to an external clock by retriggering the loop at the Global MIDI StartPoint defined by the clock. An old problem with this method is that true sync cannot be maintained when either Feedback is reduced or Overdub is on, because an early arriving sync would erase the change made in that pass of the loop or cause glitches to record in the loop. Because of this the *Echoplex* has to “free run” during that time to prevent such problems.

There is no fix for this really, as it is a fundamental issue of how sync works in the *Echoplex*. Once Overdub is turned off and/or Feedback brought back up, true sync returns. In most cases you would not have noticed anything at all unless you left Overdub on or Feedback down for a long time will receiving Sync, and the clock drifted significantly during that time.

We developed a trick to help this situation for some cases, and it runs automatically in the background. It is called **AutoStartPoint**. This runs for the case where you reduce Feedback a lot (resulting in a total change of the song for example).

In that case you probably do not really care to have your old fading loop stay in sync with the clock anymore, but you will want to stay in sync with whatever new things you overdub. So when Feedback is reduced enough and the *Echoplex* detects that the sync has drifted considerably off, we do an automatic StartPoint function. This sets the internal StartPoint of our loop to the time of the Global MIDI StartPoint defined by the external clock, and that point is then used for sync. Then when you bring Feedback up again the StartPoint of the Loop and the external sequencer will be very close together and syncing resumes easily.

See also: StartPoint, Global/Local MIDI Clock

Accepts and transmits a pulse that can synchronize to external devices or trigger loop playback. Good for producing stuttering effects.

The **BeatSync** jack accepts a 1/4" mono phone plug.

When *Sync=Out*, a pulse that is the equivalent of a switch closure will be sent out this jack at the start of every cycle. This can be used to synchronize older devices that accept pulse triggers. If you connect the **BeatSync** output to an audio system the pulse will be audible and can serve as a click track for your loop.

When *Sync=In* and no incoming MIDI clocks are present, record operations will be quantized to incoming pulses at the **BeatSync** jack. The incoming pulses can be generated by another *Echoplex*, an ordinary footswitch, the pulse trigger output used on many older devices, or a line-level audio signal.

If a **BeatSync** pulse is received during *Reset* while *Sync=In*, MIDI Clock is sent out at the corresponding tempo. The purpose of this is to receive a Sync at the **BeatSync** of the *Echoplex* and send the Sync on to other devices as MIDI clock.

Applications of **BeatSync** include rhythmically-relating the cycle times of the *Echoplex* to older devices with pulse trigger outputs, letting a trigger or footswitch control synchronized recording, synchronizing to external audio signals from a metronome or a live musician, and creating stuttering playback effects.

If you want to use a pair of *Echoplexes* to loop recordings from a stereo source, you would be best off using **BrotherSync** instead of **BeatSync**. **BrotherSync** is also the best way for synchronizing two or more *Echoplexes* used independently by multiple musicians. See the **BrotherSync** section for more details.

BeatSync

Continued

Example 4.4: Synchronizing the Echoplex to a Pulse Trigger

1. Connect a 1/4" mono cable between pulse trigger output of the external device and the **BeatSync** jack of the *Echoplex*.
2. Set *Sync=In* on the *Echoplex*. Put its current loop into reset.
3. Start the external device so it is sending a pulse. You should see the Sync LED on the display blink with each pulse.
4. Somewhere in between the pulses, press **Record** on the *Echoplex*. The display will show "ooo," indicating that the *Echoplex* is waiting for a sync pulse before recording.
5. When the next pulse arrives, the *Echoplex* will start recording.
7. Press **Record** again to stop recording. The display will show "ooo," and recording will continue until the next pulse comes.

Example 4.4: Synchronizing the Echoplex to a Footswitch or Audio Signal

1. Connect a 1/4" mono cable between a footswitch and the **BeatSync** jack of the *Echoplex*. Or, connect an audio source with a sharp attack directly to the **BeatSync** jack.
2. Set *Sync=In* on the *Echoplex*. Put its current loop into reset.
3. Tap the switch. (Or play the sound source.) You should see the Sync LED on the display blink with each pulse.
4. Somewhere in between the taps (or audio pulses), press **Record** on the *Echoplex*. The display will show "ooo," indicating that the *Echoplex* is waiting for a sync pulse before recording.
5. When you tap again, the *Echoplex* will start recording.
7. Press **Record** again to stop recording. The display will show "ooo," and recording will continue until the next tap (or audio pulse) comes.

Example 4.x: Synchronizing an External Device to the Echoplex with Pulse Triggers

1. Many older devices can use a pulse trigger for synchronizing, triggering, or other interesting effects. If you have one, try connecting the **BeatSync** jack of your *Echoplex* to its trigger input so the *Echoplex* can control it.
2. Set *Sync=Out*.
3. Record a loop on the *Echoplex*.
4. The *Echoplex* will begin sending pulse triggers out to the other device. A pulse will be sent at each cycle point of your loop.

Example 4.5: Foot-Controlled Stuttering (Mute/Multiply)

1. Connect a footswitch to the **BeatSync** jack.
2. Set *Sync=In*.
3. Record a loop.
4. Press **Mute**, then **Multiply**.
5. Press the footswitch. The loop you've just recorded will start playing back from the beginning and play once. Every time you press the footswitch, the loop will restart from its beginning.

Example 4.x: Audio-Controlled Stuttering (Mute/Multiply)

1. Connect a microphone to the **BeatSync** jack. (You could also use an aux send of a mixer that has the microphones connected to it.)
2. Place the mic near an appropriate sound source that can give a sharp attack, like a drum for example.
3. Set *Sync=In*.
4. Record a loop.
5. Press **Mute**, then **Multiply**.
6. Every time the drum is struck, your loop will trigger and play once.

BeatSync

Continued

- 7.** This can also be done with guitars, bass, drum machines, audio outputs of metronomes, etc. Any audio source that can give a sufficient pulse will work.

See also: BrotherSync, Sync

Synchronizes multiple Echoplexes at the sample level, while allowing any one of them to define the basic cycle length for the group. Especially useful for stereo recording, multi-track looping, and jamming with multiple Echoplex users.

The **BrotherSync** jack accepts a 1/4" stereo (TRS) phone plug.

BrotherSync provides the tightest possible synchronization among multiple *Echoplexes*. It maintains synchronization at the sample level. Among other things, this enables you to use two *Echoplexes* to record the separate halves of a stereo signal. When locked together with BrotherSync, the units will remain in lockstep, without even shifting phases between them over 198-second loops. *Figure 2.4* on page 2-8 is a diagram of exactly how best to accomplish this.

You can use stereo Y-cords to connect the BrotherSync jacks of many *Echoplexes*. On each unit, set Sync=Out and reset the current loop. From then on, any unit can define the basic cycle time just by recording a loop. The other units can then be synchronized to that loop time or a multiple of it. Have an *Echoplex* jam session! If you think that the *Echoplex* opens up a lot of possibilities for a single player, imagine the possibilities for multiple performers.

If you are also using MIDI Clock from another device, note that if a MIDI clock is received at the **MIDI In Port**, BrotherSync input is ignored

Example 4.x: Synchronizing Two Echoplexes with BrotherSync

- 1.** Connect a 1/4" stereo (TRS) cable between the **BrotherSync** jacks of the two *Echoplexes*.
- 2.** Set Sync=Out on both *Echoplexes*.
- 3.** Put the current loop of both units into reset.
- 4.** Record a loop in one of the *Echoplexes*. You will see the Sync LED flash on the other.

BrotherSync

Continued

5. Somewhere in the middle of the master loop, press **Record** on the 2nd *Echoplex*. The display will show "ooo," indicating that the *Echoplex* is waiting for a sync pulse before recording.
6. When the loop on the first reaches its start point, the second will start recording.
7. Press **Record** again to stop recording. The display will show "ooo," and recording will continue until the next pulse comes in. You can wait longer than one cycle to press **Record** the second time. The second unit will count cycles in the Multiple display and round off when you do press **Record**. In this way you can have synchronized loops on different units that are multiples of each other.
8. Now repeat the above, but this time start with the second unit. Notice how any of the units can create the basic cycle for the others to follow. This is why it is called BrotherSync!

Comparison of BeatSync and BrotherSync

When connecting *Echoplexes* to each other, **BrotherSync** synchronizes loop times and start points. It provides a tight, sample-level sync between units. It is peer-to-peer, in that any of the *Echoplexes* can define the loop time for the others.

BeatSync allows you to synchronize loops to external sync pulses from other devices or send sync pulses out to them. It can also sync to audio pulses, like a kick drum. It is not intended for synchronizing to other *Echoplexes* and only operates in one direction at a time.

See also: BeatSync

Clock mechanism that allows synchronization magic in the Echoplex.

The *Echoplex* uses a Global/Local MIDIclock system that allows the slaved unit to lock up with an external sequencer without drifting, even if the loop start point on the *Echoplex* is moved by one of the following de-aligning functions:

- StartPoint
- Sample Triggering
- **Mute-Undo** (restart loop)
- Reverse
- HalfSpeed
- **NextLoop** (Each loop keeps its own local MIDIclock counter)
- Stopping and restarting the sequencer or drum machine

This feature lets you shift the loop freely away from the downbeats of an external sequencer for interesting rhythmic effects. All the while, the *Echoplex* keeps track of the external sequencer's downbeat and clock as a "Global" clock, and the local Loop's StartPoint as a "Local" clock. This allows for incredible new capabilities in the *Echoplex* to shift loops out of alignment from each other without losing sync, and then ReAlign them perfectly with each other again at will!

After de-aligning the loop, the original alignment of the Loop StartPoint with MIDI beat 1 can be restored with the new ReAlign functions or with Reset. ReAlign is available as the **Mute-Multiply** combination on the front panel, or directly by MIDI. See the ReAlign section for more details.

All the following functions serve to bring the loop together with the sequencer again, once the loop has been de-aligned by one of the functions above:

- Reset (start a new loop with the StartPoint at MIDI beat 1)
- ReAlign (Restart the current loop at the next MIDI beat 1)

Global/Local MIDI Clock

Continued

- `MuteReAlign` (same as `ReAlign`, but the loop is muted while waiting to `ReAlign`)
- `QuantMIDIStartSong` (stop the sequencer and restart it at next Loop `StartPoint`)
- `MuteQuantMIDIStartSong` (same as `QuantStartSong` but loop is muted while waiting)

Each of those functions is available separately from `DirectMIDI` (in any state, not just `Mute`.)

From the front panel the cross-function **Mute-Multiply** offers some of those functions, depending on the `Sync` parameter and `Sync` events coming in to the *Echoplex*.

See Also: ReAlign, MuteReAlign, QuantMIDIStartSong, StartPoint, Retrigger, SamplePlay, NextLoop

MIDI output indicators help you track key synchronization points.

The MIDI Sync Indicators are MIDI notes are transmitted out at various synchronization points related to the current loop. These are shown at the top of the MIDI Command List in the MIDI section.

MIDI notes are sent to indicate each Loop StartPoint, Global MIDI StartPoint, Cycle StartPoint, and 8th Note.

The Global MIDI StartPoint note is only sent if it is different from the Local StartPoint, which happens if the loop has been De-Aligned from the external clock.

The 8th Note Indicator note is sent at points determined by the *8th/Cycle* parameter and the loop length.

The purpose of these notes is to provide a convenient marker point when recording the *Echoplex* output into an audio sequencing or hard disk recording program. If you also record the midi output at the same time as the audio output, you can easily see the Loop StartPoints, Cycle StartPoints, and 8th Notes of your loops in the track windows.

Another use of these notes is a metronome. You can use them to trigger sounds on a synthesizer or sampler to serve as an audible tempo indicator for your loops.

See Also: MIDI Command List, Source#, StartPoint, Global/Local MIDI Clock, ReAlign, 8th/Cycle

Mutes the Loop until the next StartPoint, then UnMutes and sends a StartSong at the same time.

MuteQuantMIDIStartSong is a variation of QuantMIDIStartSong that first Mutes the loop until the StartSong is sent at the next loop StartPoint. This is a DirectMIDI command only. The MIDI location for MuteQuantMIDIStartSong is **Source# + 41**.

MuteQuantMIDIStartSong is useful for having the loop drop out and then everything start up together and in time.

MuteQuantMIDIStartSong is also equivalent to using the **Mute-Multiply** combination from the front panel when *Sync=OuS*. A key advantage MuteQuantMIDIStartSong is the function can be executed at any time, independent of the *Sync* parameter setting. This allows you to always have a way to send a StartSong message in sync with the loop StartPoint, even if the *Echoplex* is not the clock master.

See Also: ReAlign, MuteReAlign, QuantMIDIStartSong, Source#, StartPoint

Send a StartSong at the next Loop StartPoint

QuantMIDIStartSong is a MIDI command for “Send a MIDI StartSong at next loop StartPoint.” This is a DirectMIDI command only. The MIDI location for QuantMIDIStartSong is **Source# + 40**.

When QuantMIDIStartSong is executed, the *Echoplex* sends a MIDI StartSong message at the next StartPoint of the loop. The **LoopTime Display** shows “St.S” momentarily when QuantMIDIStartSong is executed.

This similar to what happens when you press **Mute-Multiply** from the front panel when *Sync=OutUserStart (OuS)*.

This command is very useful for restarting a sequencer or drum machine so it is in time with the loop. The function can be executed at any time, independent of the *Sync* parameter setting. QuantMIDIStartSong allows you to always have a way to send a StartSong message in sync with the loop StartPoint, even if the *Echoplex* is not the clock master.

Unfortunately we did not find a reasonable way to do a Quantized StartSong from the front panel without muting first. Therefore QuantMIDIStartSong is only available as a MIDI command.

See Also: ReAlign, MuteReAlign, MuteQuantMIDIStartSong, Source#, StartPoint

Reset the StartPoint to match the Global MIDI StartPoint.

If *Sync=In* and an external clock is present, a long press on *StartPoint* executes the *QuantStartPoint* function. *QuantStartPoint* moves the internal loop *StartPoint* to the next Global MIDI *StartPoint* defined by the external clock. (the “Beat 1” of the sequencer). The internal sync counters are realigned to the sequencer’s beat 1. The actual loop audio does not change.

The result is the same as if you had built the current loop from the beginning with all operations *Quantized* to the external clock. *QuantStartPoint* is another way to “*ReAlign*” the loop to MIDI, although you are really redefining the internal *StartPoint* according to the external sync instead of retriggering the loop to it.

QuantStartPoint is especially interesting if you start with a non-rhythmic loop, then bring the drums in later to define the rhythm and sync for further development of the loop.

The *QuantStartPoint* function is also available as a *DirectMIDI* command. The MIDI location for *QuantStartPoint* is **Source# + 43**.

See Also: ReAlign, Global/Local MIDI Clock, Source#, StartPoint

Puts your loop back in alignment with an external device.

THE REALIGN FUNCTION

ReAlign allows the loop to be aligned again with an external loop or sequencer that it was in sync with, after it has been brought out of alignment by the use of functions like Reverse, Triggering, HalfSpeed, SamplePlay, etc.

ReAlign is very useful in allowing you to create rhythmic variations by shifting loops to run out of phase with each other, and then perfectly recover to have them back in perfect sync. ReAlign is also very helpful when composing with a sequencer, where you frequently need to stop the sequencer and restart it. Being able to restart the sequencer and the *Echoplex* in sync becomes necessary, and ReAlign allows you to do just that. ReAlign works when the *Echoplex* is the clock master or the clock slave.

ReAlign makes use of the Global-Local MIDIClock system described elsewhere in this section. The *Echoplex* uses that mechanism to keep track of the "Global StartPoint" defined by an external sync source and our "Local StartPoint" as they are split apart. ReAlign essentially gives you a variety of simple ways to bring them back together again.

ACCESSING REALIGN FUNCTIONS FROM THE FRONT PANEL WITH MUTE-MULTIPLY

Mute-Multiply is the button combination for executing ReAlign from the front panel. When using this combination, the loop is first put into

ReAlign

Continued

Mute, and then the ReAlign is armed by pressing **Multiply**. When the next Global StartPoint comes, the ReAlign is executed. (There are also several MIDI commands for ReAlign, detailed in a few pages.)

What exactly happens at the point when ReAlign executes depends on the setting of the Sync parameter and whether or not we have clock. The **LoopTime Display** will show what specifically happens, whether it is ReAligning our loop to an external sync, or sending out a MIDI StartSong to an external sequencer. A ReAlign of the local loop is displayed as "AL" and sending a StartSong is "St.S." The **Multiply LED** will be red during this waiting time, to indicate the ReAlign is armed.

If you want to cancel ReAlign after it is armed, another press of **Multiply** switches it off and we don't wait for anything anymore. This is helpful if you find yourself stuck there with no sync coming.

Here are the different cases that can happen with the **Mute-Multiply** state and various sync conditions:

Mute-Multiply with Sync=In:

Sync Event	Function	Description
BeatSync	TriggerSample	The loop is triggered to play once from the start. Repeated pulses on BeatSync retrigger the loop for stuttering effects.
BrotherSync	MuteReAlign/ No reaction	The loop is triggered out of Mute to play from the start and continue playing. This ReAligns the loop while BrotherSyncing to other <i>Echoplexes</i> . If a MIDI clock has been received BrotherSync is ignored.
Global MIDI StartPoint	MuteReAlign	If MIDI clock is already being received when Mute-Multiply is pressed, the <i>Echoplex</i> waits for the Global MIDI StartPoint and then retriggers the loop out of Mute.
MIDI StartSong	MuteReAlign	If no MIDI clock is present and a MIDI StartSong is received, followed by MIDI clock, the loop triggers immediately from the start and continues playing in sync.
Local StartPoint	N/A	No reaction to Local StartPoint

Mute-Multiply with Sync=Out:

Sync Event	Function	Description
BeatSync	N/A	No response to BeatSync.
BrotherSync	MuteReAlign	The loop is triggered out of Mute to play from the start and continue playing. This ReAligns the loop while BrotherSyncing to other <i>Echoplexes</i> .
Global MIDI StartPoint	N/A	MIDI clock input is ignored when <i>Sync=Out</i>
MIDI StartSong	N/A	MIDI StartSong input is ignored when <i>Sync=Out</i>
Local StartPoint	N/A	No reaction to Local StartPoint when <i>Sync=Out</i>

Mute-Multiply with Sync=Out User Start (OUS):

Sync Event	Function	Description
BeatSync	N/A	No response to BeatSync
BrotherSync	N/A	No response to BrotherSync
Global MIDI StartPoint	N/A	MIDI clock input is ignored when <i>Sync=OuS</i>
MIDI StartSong	N/A	MIDI StartSong input is ignored when <i>Sync=OuS</i>
Local StartPoint	N/A	A StartSong is sent at the next Loop StartPoint so the sequencer aligns to the <i>Echoplex</i> . The Loop comes out of Mute at the same time so both start together, in sync.

ACCESSING REALIGN FUNCTIONS WITH MIDI

There are several MIDI commands in support of ReAlign, which give us much more flexibility than we have from just the front panel. With MIDI the ReAlign commands can be accessed at any time with a single button press, and don't necessarily require going into Mute first. (See the MIDI commands section for more info on other MIDI commands.)

QUANTMIDISTARTSONG (SOURCE# + 40)

QuantMIDIStartSong waits until the next Loop StartPoint, and then sends a StartSong message out the MIDI port. The Loop continues playing the whole time, and "St.S" is displayed during the waiting period to indicate what is happening.

QuantMIDIStartSong is useful when the *Echoplex* is the clock master and the external sequencer has been stopped. The sequencer can be restarted right in time with the loop. QuantMIDIStartSong can be executed at any time, independent of the Sync parameter setting. This allows you to always have a way to send a StartSong message in sync with the Loop StartPoint, even if the *Echoplex* is not the clock master.

MUTEQUANTMIDISTARTSONG (SOURCE# + 41)

When the MuteQuantMIDIStartSong command is received, the Loop is muted instantly and then waits until the next StartPoint. The display will show "St.S." When it reaches the StartPoint a MIDI StartSong message is sent out the MIDI port to start up the sequencer and the Loop comes out of Mute.

This is similarly useful for when the *Echoplex* is the clock master and we need to restart the sequencer. In this case, both the loop and the sequencer can be muted and brought back on together.

`MuteQuantMIDIStartSong` works the same as the **Mute-Multiply** combination from the front panel when *Sync* is set to *Out*, but provides a more direct access since it only requires a single command instead of the two button combination.

Unlike the front panel function, `MuteQuantMIDIStartSong` works for any setting of the *Sync* parameter and can be executed at any time. This allows you to always have a way to send a `StartSong` message in sync with the Loop `StartPoint`, even if the *Echoplex* is not the clock master.

MIDIREALIGN (SOURCE# + 38)

`MIDIREalign` executes `ReAlign` with a single MIDI command. The loop is not muted prior to the `ReAlignment`.

If *Sync=In*, the display shows "AL" until the Global `StartPoint` defined by the sequencer's clock arrives, at which point the loop is retrIGGERED automatically from its `StartPoint`.

When *Sync=Out*, the loop is retrIGGERED when a `BrotherSync` is received.

MIDIMUTEREALIGN (SOURCE# + 39)

`MIDIMuteReAlign` is exactly like using `ReAlign` from the front panel, except it directly does the function without requiring double button combinations. When the command is received, the loop is muted and "AL" appears on the display.

If *Sync=In*, when the next Global `StartPoint` arrives the loop is retrIGGERED back in time with the external sequencer.

When *Sync=OUS*, the loop is retrIGGERED when a `BrotherSync` is received.

ReAlign

Continued

BROTHERSYNC AND REALIGN

As shown in the tables on the previous pages, ReAlign also works when BrotherSyncing two or more *Echoplexes* together.

When one *Echoplex* has had its StartPoint shifted off from the other, ReAlign can bring them back together. Send a ReAlign command to one of the units and it will wait for a Sync with "AL" on the **LoopTime Display**. When the BrotherSync pulse comes from the other *Echoplex*, it will retrigger its loop so they are both back in alignment with each other.

BrotherSync is usually done with *Sync=Out*, so ReAlign to BrotherSync is available with that combination, as shown in the previous table.

There can be some confusion when DeAligning and ReAligning to BrotherSync with more than two *Echoplexes*. If you have two *Echoplexes* in BrotherSync and shift one unit's StartPoint away from the other, you will have them both sending pulses on the BrotherSync line at different times. Those two are able to tell which pulse is theirs and which is from the other unit, so they can stay in sync with each other just fine. They can be ReAligned later at the user's command.

However, if you try to add a third unit to the sync it will see the two different pulses coming and be unable to tell the correct loop StartPoint and loop length. It will not be able to SyncRecord to the others correctly. The best way to deal with this is to have the third unit record a loop in sync before having any of them shift their StartPoints. Then the third unit will be in sync already and not have to worry about joining the sync later. Or ReAlign the other two first before the third unit joins.

An alternative would be to use the QuantStartPoint command on the unit that has been shifted, so that it will reset its StartPoint to the next BrotherSync coming in from the other *Echoplex*. Then they will both have their StartPoints in the same spot and be sending BrotherSync pulses at the same time, so there will not be any confusion for the third unit. Of

ReAlign

Continued

course this means ReAlign can no longer be used on the second machine to put it back in the original alignment with the first.

See also: Mute, Global/Local MIDI Clock, Sync, BrotherSync, BeatSync, StartPoint

SongPositionPointer and Continue Synchronization

The Echoplex can receive and use MIDI SongPositionPointer and Continue messages from a sequencer or drum machine.

MIDI SongPositionPointer and Continue messages are received according to the MIDI spec when *Sync=In*. Since the *Echoplex* cannot reproduce the entire sequence of how the loop was built throughout the song, we just put the current state of the loop in the correct timing with any position of the song, assuming that the loop length and the sequencer timing stayed the same.

The positioning happens through ReAlign after you press Continue on the sequencer. You use it as follows:

- After the sequencer has been stopped, put the *Echoplex* into the ReAlign state. You can do this by press **Mute-Multiply** on the front panel, or using the MIDI ReAlign commands.
- The *Echoplex* will wait for a sync event.
- Press Continue on the sequencer.
- The sequencer will send a MIDI SongPositionPointer message to the *Echoplex* to indicate where in the sequence it is starting from.
- The sequencer will then send a MIDI Continue message and begin sending MIDI clocks again.
- The Echoplex will use the SongPositionPointer information to determine where the Global MIDI StartPoint should be.
- When the next Global StartPoint occurs, the Echoplex will automatically trigger the loop at the beginning so that it is back in sync with the sequencer.

See also: ReAlign, Global/Local MIDI Clock, Sync, StartPoint, StartSong, StopSong, and Continue

The Echoplex can send and receive MIDI StartSong, StopSong, and Continue messages in various ways.

MIDI includes three important messages for controlling synchronized devices. These are called StartSong, StopSong, and Continue and are part of the “System Real Time” commands in MIDI. These commands are commonly used with devices like sequencers, drum machines, recording equipment and software, arpeggiators, and loopers. The *Echoplex* uses all three in a variety of different ways to give you maximum flexibility and control in synchronizing your loops to other devices.

The MIDI StartSong message commands slaved devices to start at the beginning of their material, and begin playing as soon as the next clock pulse is received. They should proceed in tempo with the MIDI Clock after that. The MIDI StopSong message commands slaved devices to stop their playback immediately. The MIDI Continue message tells a device to restart playback from the position where it was last stopped, or from a position defined by another type of MIDI command called SongPositionPointer.

In this section we will deal primarily with StartSong and StopSong. Please see the section called “SongPositionPointer and Continue” for more details on how the *Echoplex* uses the MIDI Continue command.

START AND STOP AT YOUR COMMAND

One of the values for the *Sync* parameter allows you to command directly how MIDI StartSong and StopSong messages are sent when the *Echoplex* is the clock master. This is *Sync=OutUserStart*, or *OuS*.

This choice can be very useful in different circumstances when controlling external sequencers. For example, some sequencers need to have the clock sent in advance to set the tempo, with the StartSong sent later.

StartSong, StopSong, Continue

Continued

In other cases you may want to have the *StartSong* sent immediately with the MIDI clock when the loop is recorded so that a sequencer starts right up with the clock. In that situation, use *Sync=Out*.

THE EFFECT OF THE SYNC PARAMETER

The possible Sync parameter settings and their effect on *StartSong* and *StopSong* are as follows:

SYNC = OUT

StartSong and *StopSong* messages are sent in most instances automatically. MIDI Clock is also sent based on the Cycle length of the loop and the setting of the *8th/Cycle* parameter. The *Echoplex* does not send *Continue*.

SYNC = OUTUSERSTARTSONG (OUS)

MIDI clock is sent, but no *StartSong* or *StopSong* messages unless the user specifically commands it. The *Echoplex* does not send *Continue*.

SYNC = IN

MIDI clock, *StartSong*, *StopSong*, and *Continue* messages are only received, not sent. They are piped through from the **MIDI In Port** to the **MIDI Out Port** by the MIDIpipeline function.

SYNC = OFF

MIDI clock, *StartSong*, *StopSong* and *Continue* messages are neither sent or received. They are piped through from the **MIDI In Port** to the **MIDI Out Port** by the MIDIpipeline function.

StartSong, StopSong, Continue

Continued

The exception is for one situation where we send StopSong in both *Sync=Out* and *Sync=OutS* cases: When the MIDI Clock is stopped at Reset we send a StopSong. This avoids the case of the sequencer or drum machine waking up in the middle of a pattern when the MIDI Clock happens to get restarted again.

WHEN IS STARTSONG AND STOPSONG SENT?

The following lists all cases where StartSong and StopSong messages are sent, depending on the state of the Sync parameter:

SYNC = OUT

StartSong is sent at:

- StopRecord (finishing a loop with **Record**)
- Start SyncRecord (in the case where we come from TempoSelect)
- SetTempo in TempoSelect
- UnroundedMultiply (**Multiply-Record**)
- UnroundedInsert (**Insert-Record**)
- UnMute ReTrigger (when *MuteMode= StA*)
- Mute-Undo** ReTrigger (when *MuteMode = Cnt*)
- NextLoop** (when *SamplerStyle = STA*)
- ReAlign
- MuteReAlign
- MIDIReAlign
- MIDIMuteReAlign
- QuantMIDIStartSong (only at next loop start)
- MuteQuantMIDIStartSong (only at next loop start)
- StartPoint
- MIDI StartPoint
- Undo Record (only at next loop start)

StopSong is sent at:

StartSong, StopSong, Continue

Continued

Reset
GeneralReset
Start Record
Mute (if *MuteMode=StA*)

SYNC = OUTUSERSTARTSONG (OUS)

StartSong is sent at:

QuantMIDIStartSong (only at next loop StartPoint)
MuteQuantMIDIStartSong (only at next loop StartPoint)
Mute-Multiply ReAlign

StopSong is sent at:

Reset
GeneralReset
Start Record

IF SYNC = IN

StartSong is sent at:

Undo in Reset
QuantMIDIStartSong (only at next loop start)
MuteQuantMIDIStartSong (only at next loop start)

StopSong is sent at:

never

StartSong, StopSong, Continue

Continued

COMMANDING A STARTSONG WHEN SYNC=IN

StartSong can be sent in Reset with a press of **Undo**. This can be useful if you have another source of sync upstream of the *Echoplex*, but have stopped something downstream from it. Pressing **Undo** on the *Echoplex* is a convenient way to send a StartSong message to the downstream device and start it up. This also restarts the internal clock counters used to keep track of the “beat 1” of the external sequencer. So if you get off from the sequencer somehow, or if you want to have a different point in the sequence considered as Beat one, tapping **Undo** lets you redefine the downbeat.

See also: Sync, TempoSelect, ReAlign, SongPositionPointer and Continue, StartPoint, 8th/Cycle, MIDIpipeline, SyncRecord, Multiply, Insert, ReTrigger, MuteMode

Temporarily ignore Sync.

Sometimes you may wish to temporarily ignore a Sync signal being received by the *Echoplex* so that you can Record free from it.

If a Sync has been received, pressing **Overdub** in Reset switches off reception of incoming Sync events. This is called StopSync. The **Overdub LED** turns red to indicate that sync reception is disabled. Once StopSync is done you can freely Record a loop of any length.

Another **Overdub** press in Reset makes the *Echoplex* receptive to Sync again. This is called ContinueSync. The **Overdub LED** is turned off until the next sync comes.

This means if you have a loop in sync and do a Reset, you continue in sync with the incoming clock. But with an **Overdub** press in Reset you can then Record a new Cycle length, unrelated to the external clock. This is mainly useful for working with other devices that send clock all the time.

StopSync also disables Tempo, so if you have used TempoSelect to set a Tempo you can temporarily escape from it and then return to it later.

See also: Sync, TempoSelect

Define a new Global StartPoint and send a StartSong.

Pressing **Undo** in Reset when *Sync=In* defines a new Global StartPoint for Sync just like switching on a MIDI clock or sending a MIDI StartSong to the *Echoplex* does. This is called SyncStartPoint. The Global MIDI clock counter is also restarted at this point. Reset does not do this.

When SyncStartPoint is pressed, we also send out a MIDI StartSong message. This allows you to have a clock source upstream of the *Echoplex*, and be able to stop a downstream device and restart it in alignment with the *Echoplex's* new Global StartPoint.

If the *Echoplex* is in a state where we are waiting for a sync, pressing **Undo** stops it from waiting so recording can be done normally.

SyncStartPoint is also useful when working with units that send clock all the time.

See also: Sync, StartPoint, Global/Local MIDI Clock

Allows spontaneous Recording in sync with external devices.

When a sync signal is being received by the *Echoplex*, and *Sync=In*, the *Echoplex* will Record loops in sync with the external device's tempo. Sync signals can be in the form of MIDI Clock, BrotherSync from another Echoplex, or pulses at the **BeatSync** input.

During Reset, the **Overdub LED** turns yellow to indicate that a Sync has arrived. When the second Sync point arrives to define the Cycle length, the **LoopTime Display** shows the resulting Cycle time. This cycle time is determined by the *8ths/cycle* setting and the tempo of the incoming clock. Whenever the **Overdub LED** is yellow like this, the next **Record** press will be Synchronized.

Loops recorded in sync will be either exactly this Cycle length, or an integer multiple of it. You can decide in real-time how many cycles to Record. You simply let the Echoplex continue Recording and it will keep adding cycles until you stop the Record, at which point it will round off to the next Cycle point and begin playing back the loop. This is very similar to the way Multiply works, so it should be familiar if you have used Multiply.

SYNCRECORD – SYNCHRONIZED RECORDING WITHOUT QUANTIZING

SyncRecord is a variation of Record that is automatically done when a Sync of any type is being received, *Sync=In*, and *Quantize=OFF*.

Instead of always quantizing Record when a sync is being received, the *Echoplex* will do a kind of “Multiply over nothing” for the unquantized case. This means SyncRecord starts immediately when you press **Record**, counts the Cycles on the green multiple display, and rounds off at the end to fit the loop time defined by the sync. SyncRecord gives you freedom from quantization so you can begin recording anytime you

like, while still allowing tight synchronization to an external clock source.

With SyncRecord, you only need to have received the first sync event to begin Recording in sync. As you are Recording, the *Echoplex* will continue watching the sync to determine what the right cycle times are. When you press **Record** again to end, the *Echoplex* will automatically round off to the right point so that your loop is exactly the correct length to match the sync. This is useful to let you start recording immediately without waiting for an entire sync period to occur.

SYNC WITH QUANTIZING

When *Quantize=Cycle, 8th, or Loop*, the Cycles are tracked and counted properly when recording in sync. When **Record** is pressed, it will be quantized to the next sync point defined by the incoming sync signal before it starts, and again quantized when **Record** is pressed to end. This means that if the incoming clock defines a Cycle length of 2 seconds and you let Record continue to 8 seconds, you will see the multiple counter counting from 1 to 4. The Cycle boundaries will be set at 2.0 seconds, and the startpoint will be aligned with the startpoint defined by the incoming sync.

See also: Record, Sync, Quantize, 8ths/cycle

Set Tempos and Loop Lengths in Advance, in Beats per Minute (BPM)

TempoSelect is a way to set up the tempo of a loop in Beats Per Minute (BPM) before you record it. Once you set the BPM, the basic loop length is determined by the 8ths/Cycle parameter. You can also think of this as setting the loop time ahead of recording the loop.

The tempo is set with the **FeedBack Knob** or by **MIDI**. While still in reset and before a loop is recorded, you enter the TempoSelect state with a press of the **Undo** button. From there you can set the Tempo.

After setting the tempo the loop can be recorded. When you press **Record**, the *Echoplex* actually does a SyncRecord to the clock tempo that has been set. (See the SyncRecord section or the Sync chapter for more details on SyncRecord). This allows you to start the Record at any time. When you press Record again to finish, it will continue to the precise loop time determined by your tempo and the 8ths/Cycle parameter, and end the Record automatically.

Once the tempo is set in the TempoSelect state, MIDI clock is sent out. This allows you to start a sequencer or drum machine in time with your loop length before you even record the loop! Or similarly, it allows you to start a sequencer at the exact time you start recording a loop, instead of when you finish Recording it. TempoSelect gives you a lot more flexibility for working with sequencers and other synchable devices over direct recording of loops.

HOW TO USE TEMPO SELECT

TempoSelect requires that the Sync Parameter be set to *Out* or *OuS*. When you have *Sync=Out* or *OuS*, the **Undo LED** will be green in reset to indicate the TempoSelect function is available.

To select the Tempo, first press the **Undo** button in Reset. This will put you into the TempoSelect State. From there you will see the display change and you will have several different commands available from the front panel.

THE TEMPO SELECT DISPLAY

When you enter the TempoSelect State, the **Undo LED** will turn red and the BPM will appear on the **LoopTime** display. The tempo LEDs will begin flashing to the beat.

You will also see that the **Record LED** is green and the **Overdub**, **Insert**, and **Mute LEDs** will be Orange to indicate they have special functions.

TEMPO SELECT COMMANDS

- **Record** – Record a loop in tempo. It will automatically do a SyncRecord to the selected tempo.
- **Overdub** – Press to disregard the Tempo without erasing it. If you press it again later or reenter the TempoSelect function, the tempo returns.
- **Feedback Knob** – sets the Tempo.
- **Insert** and **Mute** – use to fine tune the tempo.
- **Short press of Undo** – locks the tempo and triggers a StartSong message.
- **Long press of Undo** – exits from the TempoSelect state and switches the feature off. Any time a tempo has been set, a **Long Undo** during reset will clear it.

TempoSelect

Continued

SETTING THE TEMPO

Select the tempo with the **FeedBack Knob**. You can select a tempo between 26 and 278 BPM. Tempo can also be set by MIDI using the DataWheel continuous controller. (controller #6)

While the knob is being turned, the Tempo is displayed in BPM on the **LoopTime** display. Once you've stopped turning it for a moment, the resulting loop time is displayed in place of the BPM. The loop time depends on Tempo and the *8th/Cycle* parameter. We assume that a beat is a quarter note, so at Tempo 120 BPM and *8th/Cycle=8*, the Cycle time results in 2.0 seconds. If *8th/Cycle=16*, you get 4.0 seconds, and so on.

FINE TUNING THE TEMPO

With the **Feedback Knob** the tempo is adjusted coarsely, in 2 BPM increments. The **Insert** and **Mute** buttons can be used to fine tune the tempo from there. **Insert** reduces the LoopTime (increase BPM) and **Mute** increases the LoopTime (reduces BPM). Each press changes the loop time by approximately 3 milliseconds. Fine tuning changes are not shown in BPM, it only changes while the **LoopTime** is displayed. Unfortunately, the **LoopTime** usually shows the time in 100ms resolution! So you might not be able to see anything change on the display as you fine tune the tempo, until you have changed it by 100ms. But you can hear it.

Since the MIDI clock is being sent out during this time, any device following the clock will be slowly changing in tempo as it follows the fine tuning.

A long press of Undo clears the Tempo and exits from Tempo Select.

DIFFERENCES BETWEEN SYNC=OUT AND SYNC=OUS

TempoSelect behaves slightly differently depending on whether the *Sync* parameter is set to *Out* or *OuS*. With *Sync=Out*, MIDI StartSong messages are sent when you start Recording or when you Set the tempo with **Undo**. When *Sync=OuS*, MIDI StartSong is only sent at user command with the press of **Undo** in the TempoSelect state, but not sent when you start or stop Recording. If you have recorded a loop without StartSong, you need to do one of the new Quantized StartSong functions to send a MIDI StartSong message. This can give you more freedom in controlling when the sequencer starts.

See the Synchronization chapter for more details on the differences between *Sync=Out* and *Sync=OuS*. Details on the Quantized StartSong functions can be found in the Synchronization chapter and in the MIDI chapter.

MIDICLOCK AND STARTSONGS

MIDIClock is sent out immediately when you enter the TempoSelect state, but without a MIDI StartSong message. Some devices like to have MIDI clock in advance, and for some cases this allows you to get a feel for the rhythm. But to really start things, you need to send a MIDI StartSong message!

TempoSelect

Continued

RECORDING IN TEMPO

There are three ways to send the MIDI StartSong and get things started:

1. Start up the sequencer before recording any loops

The first option for starting the sequencer is to start it in tempo before recording any loops. After you have entered TempoSelect and set the Tempo, press the **Undo** button again. This press of **Undo** sends a StartSong message to the sequencer and locks in your tempo. We call it SetTempo. The sequencer will receive the MIDI StartSong message and start playing at your tempo using the MIDI clock out from the *Echoplex*, and the Echoplex and sequencer will be aligned from then on. If you don't like the tempo you can press **Undo** to set it again with the **Feedback Knob** or the fine tune buttons. This StartSong is sent if *Sync=Out* or *Sync=OuS*.

If you are not using a pedal for Feedback, make sure you set the **Feedback Knob** back to where you want it for Feedback before recording! Since you have locked the tempo, changing the knob position at this point will not change tempo, only Feedback. You may also find the *Record/Mode=Safe* parameter helpful here.

Whenever you are ready to record your loop, you can simply tap **Record** to begin. You will actually do a *SyncRecord*. After the second press of **Record** to end recording, the *Echoplex* will round off the recording to the next sync point as determined by your tempo. Your loop will end at exactly the right length and in time with the sequencer.

2. Start up the Sequencer as you begin Recording your Loop

The second option for starting the sequencer is to trigger it immediately as you start Recording. You can do this by pressing **Record** directly

when the **Undo LED** is still red, right after you have dialed in the tempo. A MIDI StartSong message is sent, and the sequencer will start at the same instant as you start recording your loop. In this case the press of **Record** is the SetTempo moment. When you press **Record** again to finish, the *Echoplex* rounds off the recording to the correct loop time, same as before. For this to work you have to have *Sync=Out*.

3. Record a Loop to a Tempo and Start the Sequencer Later

The third option lets you record a loop without starting up the sequencer immediately. This requires the *Sync* parameter to be set to *Out*. Set the tempo in the TempoSelect state, and then record your loop to it as above. With *Out*, the MIDI StartSong message is not sent out when recording is started or stopped, so the Sequencer will not start up. When you are ready to start the sequencer, you need to send a MIDI StartSong message with the QuantStartSong command executed by pressing **Mute** and then **Multiply** while the loop is playing. At the next StartPoint of your loop a MIDI StartSong message will be sent automatically and your Sequencer will start. You can also use one of the MIDI StartSong commands which don't necessarily require you to mute your loop first. More details about the quantized StartSong commands can be found in the Synchronization chapter and the MIDI chapter.

SETTEMPO AND PRESETS

The SetTempo moment when the tempo is locked in is important. At SetTempo the tempo you have defined with the **Feedback Knob** is stored as a parameter value in memory. You can then save it as a Preset and recall it again later. This allows you to have predefined tempos stored in different Presets and jump to them immediately. See the Presets section for more information on Presets. SetTempo also means that the tempo is remembered if you go out of TempoSelect and then come back. For example, after SetTempo and while still in Reset you press **Overdub** to disable sync. At that point you can record a loop out of sync if you like. After reset, press **Overdub** again to re-enable sync,

TempoSelect

Continued

and then press **Undo** again to go back into the TempoSelect state. Your old tempo is still there!

SYNC=IN AND SYNC=OFF

If *Sync=In*, the TempoSelect function can not be selected. The **Undo LED** is actually orange, indicating an alternate function. In this case a different function is available, where StartSong can be sent in Reset with a press of **Undo**. See the Synchronization chapter for more details on this.

If *Sync=Off*, TempoSelect is not available and StartSong messages are not sent. The **Undo LED** is off during Reset.

STORING TEMPO IN PRESETS

Tempo can be saved in a Preset. Whenever you recall that preset it will immediately come up with the saved tempo. To do this, you simply save to a Preset while you have a tempo set, and it will be stored. See the Presets section for more information on how to save and recall Presets.

When you recall a Preset where no tempo has been set, it is just as if this feature did not exist at all. It comes up without any tempo and behaves normally.

When the TempoSelect state is activated with **Undo**, it first displays the tempo value in the preset currently loaded.

If there is no tempo saved in the current preset, it defaults to 120 BPM. From then on, as soon as the **Feedback Knob** is moved, the new value is activated.

See also: Sync, SyncRecord, 8ths/cycle, Presets

C H A P T E R 7

MIDI Control

Directly access any Echoplex command by MIDI.

A large set of commands in the MIDI command list are called DirectMIDI commands. Please see the MIDI command list under the *Source#* parameter section to see them.

DirectMIDI commands do specific functions unavailable from the front panel or reach functions directly that would take several button presses from the front panel.

There are some limits to this, in that ReAlign, Half-Speed, and Quantize DirectMIDI functions can execute at any time, but the others can only be executed while the loop is playing, overdubbing, or substituting.

Unlike MIDI VirtualButtons, in most cases DirectMIDI commands only require the NoteOn message, or the single continuous controller message. They do not need the NoteOff. This is not true for the SUS DirectMIDI commands. These use the NoteOn message to start their function and the NoteOff message to end it, similar to the way SUS commands work from the front panel.

See also: MIDI In, MIDI Out, Channel, ControlSource, Source#, MIDI VirtualButtons

Complete list of MIDI Commands available for controlling the Echoplex through MIDI.

In the tables below, the Offset is the number that should be added to *Source#* to get the listed command. For example, the midi command for the **Record** button is an offset of 2. If *Source#=36*, the message number for **Record** would then be 38. If you have *ControlSource=Notes*, you would then use NoteOn 38 to command **Record**.

The note listed is assuming the default value of *Source# =36*. This is the note of the resulting NoteOn message when you and *Source#* and the offset together. If you played that note on a keyboard you will trigger that function.

The tables are divided into three sections for the three types of MIDI commands – MIDI Sync Indicators, MIDI VirtualButtons, and DirectMIDI.

MIDI VirtualButtons and DirectMIDI are described elsewhere in this section. MIDI Sync Indicators are in the Synchronization section.

MIDI Sync Indicators

Note	Source# offset	Function	Short descriptions
G#	-4	8thSync out	a short note out at each 8th note (output only)
A	-3	LoopSync out	a short note out at each Loop StartPoint (output only)
A#	-2	MIDISync out	a short note out at each Global MIDI StartPoint (output only)
B	-1	CycleSync out	a short note out at each Cycle StartPoint (output only)

MIDI Command List

Continued

MIDI VirtualButtons

Note	Source# offset	Function	Short descriptions
C	0	ParameterButton	Virtually presses the Parameter Button
C#	1	empty	
D	2	RecordButton	Virtually presses the Record Button
D#	3	OverdubButton	Virtually presses the Overdub Button
E	4	MultiplyButton	Virtually presses the Multiply Button
F	5	InsertButton	Virtually presses the Insert Button, depends on InsertMode
F#	6	MuteButton	Virtually presses the Mute Button
G	7	UndoButton	Virtually presses the Undo Button
G#	8	NextButton	Virtually presses the Next Button
A	9	ReplaceButton	Virtually presses the “Replace Button”
A#	10	SubstituteButton	Virtually presses the “Substitute Button”
B	11	InsertOnlyButton	Virtually presses the Insert Button, regardless of InsertMode
C	12	SpeedButton	Virtually presses the “HalfSpeed Button”
C#	13	ReverseButton	Virtually presses the “Reverse Button”

DirectMIDI

Note	Source# offset	Function	Short descriptions
D	14	SUSRecord	Sustain Action Record
D#	15	SUSOverdub	Sustain Action Overdub
E	16	SUSRoundedMultiply	Sustain Action Rounded Multiply
F	17	SUSRoundedInsert	Sustain Action Rounded Insert
F#	18	SUSMute	Sustain Action Mute
G	19	ShortUndo	Immediately execute the ShortUndo function (Undo to end)
G#	20	SUSNextLoop	Sustain Action NextLoop (NoteOn = NextLoop, NoteOff = PreviousLoop)
A	21	SUSReplace	Sustain Action Replace
A#	22	SUSSubstitute	Sustain Action Substitute

MIDI Command List

Continued

B	23	SUSToggleReverse	Sustain Action Reverse
C	24	SUSToggleSpeed	Sustain Action HalfSpeed
C#	25	Reset	Immediately reset current loop
D	26	GeneralReset	Immediately reset all loops
D#	27	Exit Parameters	Exit Parameter editing and return to Play state
E	28	SUSUnroundedMultiply	Sustain Action Unrounded Multiply
F	29	SUSUnroundedInsert	Sustain Action Unrounded Insert
F#	30	SUSMute-Retrigger	Sustain Action Mute-Retrigger (NoteOn = Mute, NoteOff=Retrig.)
G	31	LongUndo	Immediately execute the LongUndo function
G#	32	Forward	Go into Forward
A	33	Reverse	Go into Reverse
A#	34	FullSpeed	Go into FullSpeed
B	35	HalfSpeed	Go into HalfSpeed
C	36	SamplePlay	Immediately restart the loop and play once
C#	37	ReTrigger	Immediately restart the loop and play forever
D	38	ReAlign	Restart the loop at next Global MIDI StartPoint
D#	39	MuteReAlign	Immediately Mute and restart the loop at next Global MIDI StartPoint
E	40	QuantMIDIStartSong	Wait to next Local Loop StartPoint and then send a StartSong
F	41	MuteQuantMIDIStartSong	Immediately Mute, then wait to next StartPoint and send StartSong
F#	42	StartPoint	Set the StartPoint to the current spot in the loop
G	43	QuantStartPoint	Wait to next Global MIDI StartPoint and then set the local StartPoint there
G#	44	BeatTriggerSample	Mute and wait for BeatSync, then trigger loop to play once. Repeated BeatSyncs retrigger the loop.
A	45	MIDIBeatSync	Virtually send a BeatSync pulse by MIDI

LoopTriggers

When multiple loops have been set up with the *MoreLoops* parameter, you can trigger them directly with MIDI Note messages. The *LoopTrig* parameter defines the base Note for Loop 1. The consecutive Loops occupy the notes above that, so Loop 2 is *LoopTrig+1*, Loop 3 is *LoopTrig+2*, etc.

MIDI Command List

Continued

Preset Change

MIDI Program Change commands are used to change Presets on the *Echoplex*. There are 15 Preset locations available, corresponding to MIDI Program Change 1 - 15.

See also: MIDI In, MIDI Out, Channel, ControlSource, Source#, MIDI VirtualButtons, DirectMIDI, MIDI Sync Indicators, Transmitting MIDI, Receiving MIDI, LoopTriggering, LoopTrig, Presets

MIDI DataWheel can be used for editing parameters.

The **Feedback Knob** value is transmitted by the MIDI continuous controller DataWheel (Continuous Controller #6) when in Parameter Editing Mode and TempoSelect.

Likewise, the *Echoplex* receives the DataWheel control for changing the parameter values from MIDI.

This is normally used when multiple *Echoplexes* are chained together by MIDI. Some of the parameters have many values available, and during editing the **Feedback Knob** becomes available as a DataWheel so they can be set faster. This control value is sent from the master unit to the slaves by way of the DataWheel controller in MIDI. The normal Continuous Controller you have set for Feedback is not used, because that would just change the Feedback setting on the slaves instead of the parameter value. Separating this functionality to the DataWheel controller keeps everything straight.

If you are using another MIDI controller, you can easily use the DataWheel function for quickly editing parameters.

See also: DataWheel, Channel, Feedback Knob, Parameter Button

MIDI commands at the MIDI In port are intelligently filtered, merged, and sent to MIDI Out.

All incoming MIDI commands received at the **MIDI In Port** are automatically monitored by the *Echoplex* and selectively sent to the **MIDI Out Port**, depending a bit on the state of the *Echoplex*. We call this function “Piping”.

MIDIpipe makes it possible to have multiple *Echoplexes* chained together and easily switch between using them independently or together as stereo pairs, without needing to reconfigure the MIDI cabling. MIDIpipe also makes it simple to work with multiple devices sharing the same MIDI clock. MIDIpipe is similar to a MIDI merge function, except with Piping the *Echoplex* is intelligently deciding which MIDI messages should be piped to the output or not. A MIDI Merge function would send everything through, which can cause major problems in some situations. MIDIpipe intelligently prevents such problems.

MIDIpipe works with very low latency, so you will not notice any significant difference between a command that is piped and one that went direct or used the **MIDI Thru Port**.

MIDIPIPE AND MIDI SYNC

MIDI clock is piped when *Sync=In* or *Sync=Off* with a maximum delay of 2ms. This makes it easy to chain together several *Echoplexes* with the same source clock as sync, while still maintaining other interesting control options between them via MIDI. MIDI clock is not piped when *Sync=Out* or *Sync=OuS*, because the *Echoplex* will also be generating MIDI clock internally. If they both went out you would have double clocks. MIDIpipe automatically prevents that situation.

MIDI StartSong, StopSong, and Continue messages are piped in all cases, so an upstream MIDI controller at the beginning of the MIDI chain can send commands to a downstream sequencer that is receiving

clock from the *Echoplex*. When the *Echoplex* is piping StartSong, StopSong, and Continue messages it intelligently checks whether it has already sent the message itself within the last 10ms, and does not pipe if it has. This prevents multiple *Echoplexes* in parallel from stacking up the StartSong messages when they are all Recording simultaneously.

MIDIPIPE PREVENTS COMMAND DUPLICATION

Echoplex functions that normally send out a MIDI command do not duplicate the command if it is being piped. For example, if a MIDI command is received for **Record**, the command is piped to the output and used internally to start the Record function. The Record function does not then send another MIDI command for **Record** as it normally would, so the commands do not get doubled by piping.

MIDIPIPE OF SYSEX

MIDI Sysex commands are also piped immediately, which is convenient for controlling multiple *Echoplexes* from a computer using a sysex librarian utility. Unfortunately, while piping Sysex commands the audio is stopped due to the complexity of handling the sysex commands in real time. This is not audible for short commands like changing a single parameter, but you may hear it for long Sysex strings.

See also: MIDI In, MIDI Out, Channel, ControlSource, Source#

Midi Commands can be used to emulate the Front Panel Buttons

A set of MIDI commands in the *Echoplex* are called MIDI VirtualButtons, because they behave exactly the same way the corresponding front panel buttons do.

With MIDI VirtualButtons you can press the front panel buttons virtually by MIDI, and do things like long presses and short presses and cross functions.

If the *ControlSource* parameter is set to *Notes*, then a NoteOn message is the same as pressing the button, and a NoteOff message is the same as releasing the button. If the *ControlSource* Parameter is set to *Continuous Controllers*, a controller with a positive value is the same as pressing a button, and a controller message with a value of 0 is the same as releasing the button.

This press and release concept is important to remember when programming a MIDI controller. When using VirtualButtons you have to make sure you send both the NoteOn and the NoteOff, so that you both press and release the button!

The VirtualButtons emulate the front panel interface in MIDI. However, there are more VirtualButtons than front panel buttons because we offer all the *InsertMode* options simultaneously from MIDI as if they were separate buttons. The *MIDIInsertButton* is the exception, it still does what is selected in *InsertMode* for consistency.

VirtualButtons allow you to use MIDI to take advantage of the economical design of the front panel interface, which lets you get a lot of functionality out of a few buttons.

See the *Source#* section in the Parameters chapter for the command list and specific note or controllers needed for each VirtualButton.

See also: MIDI In, MIDI Out, Channel, ControlSource, Source#, DirectMIDI

Use a MIDI controller to command the Echoplex.

Receiving MIDI commands is similar to transmitting. There are two primary types of MIDI commands, **VirtualButtons** and **DirectMIDI**. They are described in more detail in the under their own headings in this section.

VirtualButtons always require two MIDI messages. When *ControlSource=Notes*, a **NoteOn** message indicates pressing the button, and a **NoteOff** (or **NoteOn** velocity 0) indicates releasing it. When *ControlSource=Controllers*, the appropriate Controller with a non-zero value indicates pressing the button. Sending the controller again with a value of 0 indicates releasing the button.

Unlike MIDI **VirtualButtons**, in most cases **DirectMIDI** commands only require the **NoteOn** message, or the single continuous controller message with a non-zero value. They do not need the **NoteOff**. This is not true for the SUS **DirectMIDI** commands. These use the **NoteOn** message to start their function and the **NoteOff** message to end it, similar to the way SUS commands work from the front panel.

See also: ControlSource, Channel, MIDI Command List, DirectMIDI, MIDI VirtualButtons, Transmitting MIDI Commands

MIDI SysEx messages can be used to backup and edit Parameters and Presets.

All Parameters and Presets in the *Echoplex* can be edited by MIDI System Exclusive messages, or SysEx.

SysEx is a useful way to backup your settings and Presets, send song parameters from a sequencer, or control single parameters from a capable MIDI controller. Since the sound is interrupted during this edit, you may hear a pause for a longer sequence of SysEx commands. For a single parameter change the dropout is not audible.

All SysEx information is piped by the MIDIpipe functionality. This enables you to set two *Echoplexes* to different Device IDs and set them up independently, even with MIDI connected simply from the **MIDI In Port** to the **MIDI Out Port**. Make certain you have set the *Echoplex* device ID to something. If the Device ID is left at 0, SysEx will not be received.

See also: SysEx Chapter, MIDI Pipe

MIDI Commands that execute functions with Sustain Pedal action.

The concept of Sustain action, or “SUS” commands available for the front panel buttons is greatly expanded through DirectMIDI.

Every Play Mode function has a SUS version separately available through MIDI, allowing each to be accessed at any time through a MIDI controller using NoteOn and NoteOff messages.

The SUS MIDI commands are detailed in the MIDI Command List.

USING SUS MIDI COMMANDS

With the SUS MIDI Commands, the NoteOn message starts the function and the NoteOff ends it. This opens up a whole new range of expressive possibilities with the Echoplex that are quite different from the standard toggling action. For example, it is possible to jump in and out of a function very rapidly with this feature, enabling glitchy effects impossible to do otherwise.

The SUS commands can also be controlled with Continuous Controller messages, where a positive value turns the function on, and a 0 value turns it off.

THE SUSNEXTLOOP SPECIAL CASE

SUSNextLoop is an interesting special case of the SUS MIDI Commands described in the MIDI section. SUSNextLoop is only available as a MIDI command, and is located at *Source# + 20*.

SUS MIDI Commands

Continued

With SUSNextLoop, pressing it puts you into the Next Loop and releasing it returns you to the previous loop. In other words, NoteOn puts you into the Next Loop and the NoteOff brings you back. This allows you to bounce in and out of an alternate loop from your main loop.

Note that only sending the NoteOff component of SUSNextLoop gives you the command PreviousLoop.

See also: MIDI Command List, DirectMIDI, MIDI VirtualButtons, SUS Commands, SUSNextLoop, PreviousLoop

MIDI Commands are transmitted with each button press.

When *ControlSource* is set to *Notes*, each press of an *Echoplex* button will send that button's specific NoteOn message out the **MIDI Out Port**. The NoteOn message is sent when the button is pressed, and the corresponding NoteOff message is sent when the button is released.

Similarly, when *ControlSource* is set to *Controllers*, a pair of MIDI Control Change messages will be sent for each button press. Pressing the button in sends the specific MIDI Continuous controller with value 64. Releasing the button sends the controller with value 0.

See also: ControlSource, Channel, MIDI Command List, DirectMIDI, MIDI VirtualButtons, Receiving MIDI Commands

C H A P T E R 8

Parameter Presets

Parameter Presets

All Modes

Save and recall your favorite Echoplex parameter setups.

Echoplex parameter settings can be stored and recalled as Presets. There are 15 memory spaces to save sets of all local parameters, plus Tempo. The presets are stored in non-volatile memory so they are still there even if you turn off the power.

For example, if you like to switch *Quantize* on and off quickly, you could switch it on through the **Parameter Matrix**, then save to Preset 1, then switch it off and save to Preset 2. From then on you just have to call those two Presets with a MIDI Program Change from a MIDI controller while you continue to play. This is much easier than editing from the front panel every time!

SELECTING PRESETS

The 15 Presets can be chosen by one of the following methods:

- From within the Preset Editor, accessed with the *Presets* parameter
- Using the **Mute** and Insert buttons while in Reset
- Sending MIDI Program Change commands at any time
- MIDI SysEx

Note that When *InsertMode=HalfSpeed*, *HalfSpeed* takes precedence over the Preset control on the Insert button while in Reset. So only the **Mute** button is available for changing Presets in that case.

PARAMETERS SAVED IN PRESETS

Some *Parameters* are considered Global and are not stored in Presets. Those will be noted shortly. The following *Parameters* are saved in Presets:

- *Loop/Delay*
- *Quantize*
- *8ths/Cycle*
- *Sync*
- *Threshold*
- *RecordMode*
- *OverdubMode*
- *RoundMode*
- *InsertMode*
- *MuteMode*
- *MoreLoops*
- *AutoRecord*
- *LoopCopy*
- *SwitchQuant*
- *Velocity*
- *SamplerStyle*

In addition, Tempos set by using the TempoSelect feature are saved in the Presets.

GLOBAL PARAMETERS NOT CHANGED BY PRESETS

The MIDI parameters plus a few others are set globally and independent of the Presets. They will always retain the value set no matter which Preset is loaded. The following are Global:

Parameter Presets

Continued

- *MIDI Channel*
- *ControlSource*
- *Source#*
- *VolumeCont*
- *FeedBkCont*
- *LoopTrig*
- Device ID for Sysex and Sample Dump
- Last Preset

MORELOOPS IS A SPECIAL CASE

Normally, when the *MoreLoops* parameter is changed a *GeneralReset* is done automatically. This is necessary because the memory must be reorganized to support the new number of loops, but it unfortunately means current loops are lost.

When you change *MoreLoops* from the front panel we assume you are doing it consciously and are aware that any loops you have currently in memory will get *Reset*. However, we found it was very easy to change to a *Preset* while you are playing without realizing that it had a different number of loops setup in the *MoreLoops* parameter, and consequently destroy the loops you are currently playing.

We developed a simple system to protect against this situation. Whenever you change *Presets* while in a loop with something recorded, any change in the *MoreLoops* parameter due to the *Preset* change is ignored. The rest of the changes in that *Presets* are loaded, and your loops are not be destroyed by the *Preset* change.

If you are in a *Reset* loop when you make the *Preset* change, we go ahead and implement the *MoreLoops* change as well and do the *GeneralReset*.

If you changed the *Preset* while playing and you really did want the *MoreLoops* to change and have everything *Reset*, you will need to *Reset* the current loop and then reload that *Preset*.

UNDERSTANDING THE PLAYING STATE “PRESET”

Preset 0 is the Preset used and edited while playing. These are the Parameters active while you use the *Echoplex*.

When one of the fifteen presets is loaded for use, what really happens is the values in that saved Preset are copied into Preset 0 to be used while playing. When you save a Preset using the Preset Editor, what really happens is the values in the Preset 0 playing state are copied into the Preset location you are saving to.

If you make a change in a parameter value while you are playing, it is only changed in Preset 0, and the Preset you loaded is not affected. This is really helpful because it means you can freely reach over and change something as you play, without affecting any Presets. When you decide you like a setup, you can then go into the Preset Editor and save it. Or you can load up another preset you have saved to get back to a known state.

Changes made in Preset 0 are preserved when the power is turned off. When you turn the *Echoplex* back on again, it will be setup the way you left it.

We call the playing state “Preset 0” because that is the actual location in memory where it lives. This will matter to you if you use SysEx or a preset librarian program to edit the parameter values saved in your presets. If you want to edit the active playing state parameters with SysEx, you simply edit the reset 0 location. See the SysEx chapter for more information on SysEx control.

Parameter Presets

Continued

SELECTING PRESETS FROM THE FRONT PANEL

In Reset, the **Mute** and **Insert** buttons can be used to select and load Presets 1 - 15. **Mute** scrolls up and **Insert** scrolls down.

The Preset number is displayed on the **LoopTime Display** as the Presets are selected. Once you stop on one Preset for longer than 400ms, it will be loaded. The display briefly shows "LOA" when the Preset loads. The **Mute LED** and **Insert LED** will be Orange to indicate they are available for Preset selection.

There are two important things to note about the front panel Preset selection feature. For one, if *InsertMode=HalfSpeed* you do not have the **Insert** button available to scroll down through the Presets. This is because we want to be able to start loops in HalfSpeed, so the **Insert** button is dedicated to selecting HalfSpeed while in Reset. You will be able to tell this is the case because the **Insert LED** will be green or red (FullSpeed and HalfSpeed, respectively). It is Orange if it is available for changing Presets. You will also be able to tell if you press **Insert** anyway, because the display will show H.SP or F.SP instead of the Preset number.

The second important thing to note is the front panel Preset selection is not available at all until you have saved your first preset! This was done to make the user interface friendlier to new users. We didn't want somebody to accidentally press the button, select a Preset, and lose any other parameter changes they had made before they understood how the Preset feature worked. So until they've read this section and learned how the Presets work, we save them from that mistake.

In any case, there is no point in loading Presets if you haven't saved any, so we don't clutter the interface with it.

SELECTING PRESETS WITH MIDI PROGRAM CHANGE

Selecting presets with MIDI is very straight forward. MIDI Program Change messages 1 – 15 select presets 1 – 15. Remember, *MoreLoops* value changes are not made unless we are already in Reset.

If you have edited parameters on the fly and want to return to what you had, MIDI Program Change 16 reloads the original saved preset.

See also: Parameter Button, Channel, MIDI Command List, MoreLoops

Preset Editor

Parameter Editing Mode

Edit, select, save, load, and restore presets.

ACCESSING THE PRESET EDITOR

The Preset Editor is accessed by the Preset parameter location. This is in the **Switches Row** of the **Parameter Matrix**, under the **NextLoop** Button. When you press it you are in the Preset Editor. There, all the other buttons get a new function.

PRESET EDITOR COMMANDS

Once you are in the Preset Editor, the front panel buttons take on the following roles:

Mute	counts up Preset#
Insert	counts down Preset#
Multiply	Sets selected Preset and Preset 0 to factory default
Overdub	long press saves the playing state settings (Preset 0) to the Preset displayed
Record	loads the Preset displayed to the playing state setting (Preset 0) for use.

PRESET EDITOR DISPLAY

The Display shows the Preset number as “Pr #”. No dot after “Pr” indicates that this Preset is the last one that has been loaded into the Playing state Preset 0. If there is a dot after “Pr”, it is not the one loaded. When the display shows “PrE” it means that the Preset 0 parameter settings have been modified since the preset was loaded to them. With the display indicators it should be easy to tell in the editor which preset you are currently using, and if there are new changes made that you may want to save.

TIME REQUIRED FOR SAVING PRESETS

Please note that the saving of a Preset to the non-volatile memory in the Echoplex takes about 400ms. if the unit is power cycled before that, it may come back on with different parameter values than expected. Make certain you wait a second after saving for the Parameters to be fully saved before turning off the power.

See also: Parameter Button, Parameter Presets

C H A P T E R 9

User Interface

DataWheel

Front Panel

The Feedback Knob becomes the DataWheel during Parameter Editing mode.

The Parameters that have many values can be edited with the **Feedback Knob** on the front panel while that parameter is being viewed. The **Feedback Knob** becomes the **DataWheel**.

USING THE DATAWHEEL

Select the parameter as usual and then turn the **Feedback Knob** to edit the value instead of pushing the button repeatedly. Parameters with less than 127 values have them spread over the range of the knob.

Note this only works from the actual **Feedback Knob** on the front panel. A pedal connected to the **Feedback Pedal Jack** does not have this function.

DataWheel works with:

- *8th/Cycle*
- *MIDI channel*
- *Source #*
- *LoopTrig #*
- *VolumeCont*
- *FeedBkCont*
- *MoreLoops*

AVOIDING CONFLICTS WITH FEEDBACK

Since the **DataWheel** is the **Feedback Knob** in Play Mode, the *Echoplex* makes some effort to avoid conflicts between Feedback settings and **DataWheel** settings.

The value for Feedback is stored and maintained when you enter the Parameter Editing Mode. Using the **Feedback Knob** as the **DataWheel** for editing a Parameter value does not change the actual Feedback setting. When you leave Parameters, Feedback is still set the same as you left it.

However, you should still be careful because the **Feedback Knob** will now be in a different position. The next time you change the Feedback with the **Feedback Knob** the value will jump to the knob position. Usually it is best to remember setting it back where you want before returning to Play Mode. The *Echoplex* helps you with this if you forget, by providing a short time gap after you start moving the **Feedback Knob** before the knob is read. So if you turn the knob quickly you can return to the value you want without getting a strange Feedback setting.

See also: Feedback Knob, Feedback, Parameter Button

Feedbk Indicator

Front Panel

Displays the volume of the material in the loop.

When this light is dark, it is measuring very little (or no) signal. When it is green, the signal is healthy. Orange indicators are fine too, with the signal at a good level. Levels that cause the indicator lights to glow red will cause distortion.

Feedback Pedal Jack

Back Panel

Plug a volume pedal into this jack to control feedback levels with your foot.

This jack lets you use a passive volume pedal (one with no power supply or battery) to control the Feedback parameter. Use a standard guitar cord to connect a volume control's "Amplifier" output to this jack in order to use the pedal as a Feedback controller.

This jack has been calibrated to work well with most passive volume pedals. If your pedal has a significantly-different resistance, it may not be able to span the full range of Feedback levels.

The Feedback value can be controlled by MIDI, by the **Feedback Knob** on the front panel, or by a volume pedal connected to the **Feedback Jack**.

See the explanation of the **Feedback Knob** in this chapter for the most detailed explanation of Feedback.

THE EFFECT OF LOOP/DELAY

The Loop/Delay parameter determines if the pedal in the **Feedback Jack** is routed to Feedback, Loop Input Volume, or Loop Output Volume. There are eight different options for different styles of looping. Below are three common ones, please see the Loop/Delay section in the Parameters Chapter for more info.

- When *Loop/Delay=Loop*, the pedal controls the Feedback.
- When *Loop/Delay=Delay*, the pedal controls the Loop Input Volume.
- When *Loop/Delay=Out*, the pedal controls the Loop Output Volume.

See also: Feedback Knob, Loop/Delay

Feedback Knob

Front Panel

Sets the feedback level.

The Feedback level is the amount of signal that is fed from one pass through the loop (or delay) to the next. For most looping operations, Feedback is set to 100%, meaning that the loop will go on forever. While you're overdubbing or multiplying, the Feedback level is scaled back to about 95% to prevent overloading the *Echoplex* with the combination of the old signal and the new.

Because Feedback occurs at the end of a loop, you won't generally hear the effects of changing the Feedback level immediately. If you set the Feedback to 0, for instance, the current loop will play out to its end before you hear the volume drop to 0.

Setting the Feedback to an intermediate level is a good way to create a smooth fadeout.

See also: Feedback

Footpedal Jack

Back Panel

A place to plug in a cord to connect to the EFC-7 footpedal.

Use a standard guitar cord, with 1/4" mono phone plugs on each end, to connect this jack to the optional *EFC-7* footpedal.

You can also attach an ordinary momentary footswitch to this jack, and it will function just like the **Record** button.

See Chapter 2 for information on the footpedal.

Input Indicator

Front Panel

Displays the level of the input.

When this light is dark, it is measuring very little (or no) signal. When it is green, the signal is healthy. Orange indicators are fine too, with the signal at a good level but nearing the maximum headroom. Levels that cause the indicator lights to glow red will be engaging the limiter, which may affect sound quality. The limiter is there to prevent a surprising loud input from causing ugly digital distortion, but it still affects the sound by squashing the dynamics. You should avoid inputs loud enough to turn the **Input Indicator** red.

Set the **Input Level Knob** so that the loudest levels cause the **Input Indicator Light** to turn orange, but never red.

See also: Quick Start, Input Knob, Input Jack

Input Jack

Back Panel

Plug in your instrument, mixer send, or microphone.

This back-panel jack accepts 1/4" phone plugs carrying the audio signal to be recorded or delayed. It is a high-impedance input designed to accept a wide range of audio levels, including high-impedance microphone outputs, signals from electric guitars and basses (with either passive or active electronics), and line-level signals from electronic instruments and mixers.

Input Knob

Front Panel

Controls the master input volume level.

Set this so that the loudest levels cause the **Input Indicator Light** to turn orange, but never red.

See also: Input Indicator Light

Loop Display

Front Panel

Indicates the current Loop.

The **Loop Display** shows the current Loop selected. This is mainly meaningful when more than one loop has been set up using the *MoreLoops* parameter.

The Echoplex can have its memory divided into as many as 16 different loops. In order to save front panel space and use a single digit for the **Loop Display**, some of the loops are labeled with letters instead of numbers. If you set up 16 loops, you will see they are labeled 1 - 9, followed by A, b, C, d, E, F, G.

See also: NextLoop, MoreLoops

Loops LED

Front Panel

Indicates the Loops Row of the Parameter Matrix is selected.

The **Loops LED** is illuminated when the Loops Row of the **Parameter Matrix** has been selected for editing with the **Parameter Button**. The **Multiple Display** will also show P4 when this row is selected in the Parameter Editing Mode.

The Loops Row consists of the Parameters related to multiple loops. These are *MoreLoops*, *AutoRecord*, *LoopCopy*, *SwitchQuant*, *LoopTrig*, *Velocity*, and *SamplerStyle*.

The **Loops LED** is not used in Play Mode.

See also: Parameter Button, Multiple Display, Parameter Matrix

LoopTime Display

Front Panel

Displays length of the current loop. Alternately shows other information depending on context.

STANDARD LOOPTIME DISPLAY

When you are in a Record, Multiply, or Insert operation, the **LoopTime Display** will keep track of how much time you've recorded so far. You will see it counting the time as the operation progresses. Once something has been recorded into a loop, the time display will show the length of the current loop.

When you have reset a loop, the **LoopTime Display** will be blank until you record some material in the loop.

ALTERNATE DISPLAYS

SYNC TIME DISPLAY

After the second Sync pulse is received, or a sync is established by MIDI Clock, the resulting Cycle Time is displayed on the **LoopTime Display**. This only appears while in Reset.

FEEDBACK DISPLAY

Changes to FeedBack are displayed briefly on the **LoopTime Display** while it is being changed. The value appears as a red number (0 - 127) in place of the LoopTime. The display shows the change whether it is made by the front panel **Feedback Knob**, a footpedal in the **Feedback Jack**, or through MIDI continuous controller.

LoopTime Display

Continued

This is very helpful in controlling Feedback, since it is often difficult to tell exactly what you have set when using a foot pedal. In the case of Feedback you don't know the result until the next repetition of the loop, which can be frustrating if you didn't really set it where you wanted. The visual display makes this much easier to manage.

VOLUME CONTINUOUS CONTROLLER DISPLAY

When the MIDI continuous controller for Loop Output Volume is sent to the *Echoplex*, the value appears on the **LoopTime Display** in the same way as with Feedback.

COMMAND DISPLAY

Several functions that do not have their own obvious LED indicator are displayed briefly with some letters on the red **LoopTime Display**. These are:

Display	Command
rE	Reverse
Fd	Forward
H.SP	HalfSpeed
F.SP	FullSpeed
S.Un	Short Undo
L.Un	Long Undo
AL	ReAlign
St.S	QuantMIDIStartSong
S.Pt	StartPoint sent
cS.P	QuantStartPoint
Pr.E	Preset Editor
P n	Preset Change received
LOA	Load Preset
SAF	Save Preset
RES	Revert Preset to default

These become especially useful with the DirectMIDI commands that can directly access many of these functions.

LoopTime Display

Continued

MEMORY SIZE DISPLAY

The size of the memory is only shown for a short time after startup and after **GeneralReset**. To see it again, just do a **Short-Press Multiply** in **Reset** and it will appear briefly on the **LoopTime Display**.

PARAMETER EDITING DISPLAY

When you are editing parameters, the value of the current parameter is displayed in the **LoopTime Display**.

QUANTIZING DISPLAY - 000

When *Quantize=Cycle, Loop, or 8th*, most command actions are Quantized, meaning they wait until a designated point before they execute. During the Quantize Period while it is waiting to execute, the **LoopTime Display** will change to "000" to indicate we are waiting.

Similarly, if we are waiting for a Sync event to start Recording, the **LoopTime Display** will show "000".

If *Threshold* is set to something other than 0, Record will wait until an audio signal reaches the threshold before it will start recording. During this wait time the **LoopTime Display** will also show "000".

SWITCHQUANTIZE DISPLAY

When *SwitchQuantize = Cycle, Loop, Confirm, ConfirmCycle, or ConfirmLoop*, the *Echoplex* waits for the designated point or action before switching loops after **NextLoop** is pressed or a **MIDI LoopTrigger** is received.

During this waiting period the **LoopTime Display** changes to show which loop we are about to switch in to. It will display this as "L 1", "L 2", "L 3", etc. Additional presses of **NextLoop** or received **MIDI LoopTriggers** will update the display to show the target Loop.

LoopTime Display

Continued

PRESET DISPLAY

When you are in the Preset Editor, the **LoopTime Display** shows the Preset number as "Pr #". No dot after "Pr" indicates that this Preset is the last one that has been loaded into the playing state *Preset 0*. If there is a dot after "Pr", it is not the one currently loaded. When the display shows "PrE" it means that the *Preset 0* parameter settings have been modified since the preset was loaded to them.

With the display indicators it should be easy to tell in the editor which Preset you are currently using, and if there are new changes made that you may want to save.

When a MIDI Program Change command is received or when you use the front panel buttons to select a Preset, the **LoopTime Display** briefly changes to show the preset you are selecting. It displays it as "P *n*", where *n* is the preset number.

See the Preset section for more details.

See also: Record, Multiply, Insert, Sync, Feedback, FeedBkCont, VolumeCont, Parameter Button, Quantize, SwitchQuantize, NextLoop, Presets

*Indicates the MIDI Row of the Parameter Matrix is selected;
Indicates Loop StartPoint during Play Mode.*

PARAMETER EDITING MODE

The **MIDI LED** is illuminated when the MIDI Row of the **Parameter Matrix** has been selected for editing with the **Parameter Button**. The **Multiple Display** will also show P3 when this row is selected in the Parameter Editing Mode.

The MIDI Row consists of the Parameters related to MIDI control of the *Echoplex*. These are *Channel*, *ControlSource*, *Source#*, *VolumeCont*, *FeedBKCont*, *Dump*, and *Load*.

PLAY MODE

During Play Mode the **MIDI LED** is part of the Visual Tempo Guide. It blinks at each Loop StartPoint. This will only blink if your loop has multiple cycles. When there is only one cycle only the **Switches LED** blinks to indicate the Cycle StartPoint.

See also: Parameter Button, Multiple Display, Parameter Matrix, Visual Tempo Guide

MIDI Ports

Back Panel

Enable communication with other MIDI devices.

The **MIDI In**, **Out**, and **Thru** ports are standard equipment on most MIDI-capable devices. These ports are connected to other devices with standard MIDI cables available at any music store.

The **MIDI Out** port is used to send messages originating at the *Echoplex Digital Pro*. These include the messages generated by button pushes (if *ControlSource* is not *Off*; see *ControlSource* for more information), sample dumps (see *Dump*) and a single Note On message sent at the start of each loop (see *Sync*).

The **MIDI In** port is used to received messages from other MIDI instruments. These include the messages to remotely control button pushes (see *ControlSource*), sample dumps (see *Load*) and a MIDI clocks (see *8ths/Cycle*).

The **MIDI Thru** port echoes incoming information for the benefit of additional MIDI devices that may be "daisy-chained" with the *Echoplex Digital Pro*. Messages originating at the *Echoplex* are sent out the **MIDI Out** port only, and are not transmitted out the **MIDI Thru** port.

One variation worth noting is the situation when several *Echoplexes* are daisy-chained, with the **MIDI Out** of each connected to the **MIDI In** of the next. In this case, it may appear that incoming MIDI messages are relayed out the **MIDI Out** port in addition to the **MIDI Thru** port, which may seem puzzling. The logic behind this is not inconsistent, however. Incoming MIDI messages from the master *Echoplex* are causing actions to occur in each slave. Each of these actions generates a new MIDI message, which is transmitted out the **MIDI Out** port of the slave.

See Chapter 3 for a summary of the many MIDI functions of the *Echoplex Digital Pro*.

Mix Knob

Front Panel

Controls the mix between the input and the loop.

This controls the mix between the input signal and the loop. If you are using the *Echoplex Digital Pro* in an effects loop, then you will probably want to set this so that the input and loop are evenly balanced, or so that the input is a little louder than the loop (this will facilitate soloing over the loop). If you are using the *Echoplex Digital Pro* in conjunction with a mixer, so that you can hear the input signal whether or not the *Echoplex* is on, then set the **Mix** control all the way clockwise to “Loop.”

Multiple Display

Front Panel

Displays the current cycle. Alternately shows other information depending on context.

After **Multiply** or **Insert** has been used to add cycles to a loop, the **Multiple Display** will show the current Cycle. You will see it increment as the loop progresses through the cycles.

The **Multiple Display** will be empty after the initial loop is recorded, since there is only one cycle. Only after **Multiply** or **Insert** will it show anything.

If you put the loop into **Reverse**, you will see the cycles count backwards.

In the **Parameter Editing Mode**, the **Multiple Display** shows the current row selected in the **Parameter Matrix**.

In the **Preset Editor**, the **Multiple Display** shows the current **Preset** being edited.

*See also: **Multiply**, **Insert**, **Parameter Button**, **Presets**.*

Output Jack

Back Panel

Audio output. Connect it to your amplifier or preamp.

This line-level output jack accepts standard 1/4" mono phone plugs. The output is a mix of the input and the current loop, with relative volumes determined by the position of the **Mix** knob, and overall volume determined by the **Output** knob.

See also: Mix Knob, Output Knob.

Output Knob

Front Panel

Controls the overall output volume.

Overdub Jack

Back Panel

A normally-open footswitch plugged into this jack can trigger Overdub operations.

This jack is provided for those who want to use their own footswitches to control Overdub operations. Some may prefer piano-style pedals to the **Overdub** button on the supplied footpedal.

Parameter Button

Front Panel

Enters Parameter editing mode, selects row in Parameter Matrix.

When the **Parameter Button** is pressed the Echoplex enters the Parameter Editing Mode. In this state you can edit the various Parameters described in the Parameters section of this manual. Your loop will continue playing while you are in the Parameter Editing Mode.

PARAMETER EDITING

The Parameters are arranged in a matrix so you can easily find and access the parameter you wish to edit. The **Parameter Matrix** is shown in the text on the front panel of the *Echoplex*. When you first press the **Parameter Button** to enter the Parameter Editing Mode the **Timing LED** will be illuminated and P1 will be displayed in the **Multiple Display**. This indicates that the row of timing related parameters next to the **Timing LED** are available for editing.

Each successive press of the **Parameter Button** selects the next row of the matrix. The second press selects the Switches Row, with the **Switches LED** illuminated and P2 in the **Multiple Display**. The third press selects the MIDI Row, and the fourth press selects the Loops Row.

Once you have selected the row with the Parameter you wish to edit, press the **Function Button** over that Parameter to select it. The current value of that Parameter will be displayed in the **LoopTime Display**. Continue pressing that **Function Button** to change the value of that Parameter.

When you have finished editing, press the **Parameter Button** to cycle back to Play Mode. A **Long-Press** of the **Parameter Button** always puts you back in Play Mode, which is convenient for when you are not looking directly at the *Echoplex*.

Your new Parameter setting will be saved, even if you turn off the power.

PRESSING PARAMETER WITH MIDI

The **Parameter Button** can be virtually pressed with a MIDI command. The MIDI VirtualButton command for the **Parameter Button** is located at *Source# + 0*. The **Parameter VirtualButton** works exactly like pressing the **Parameter Button** on the front panel.

You can also change Parameters on the fly by using Parameter Presets and MIDI Program Change commands.

RESETTING PARAMETERS

The Parameters can be reset to the factory defaults. To do this, hold down the **Parameter Button** when you turn on the power to the *Echoplex*. Once the start up screen displays, you can release it. When the *Echoplex* has fully booted up, all of the Parameters will be reset.

See also: Chapter 2

SmartButton control offers a quick way to access several common functions when using MIDI control.

SmartButtons are only available when using MIDI to control the *Echoplex*. They allow you a convenient way to access several common functions by “double-clicking” the MIDI NoteOn trigger for a given loop. This can be convenient in performance or in the studio, as it allows you to switch loops and execute functions with the same buttons on your MIDI controller.

With this feature you have many functions under control simply by connecting a MIDI keyboard or other MIDI controller programmed with the notes from 84 to 99.

DOUBLE-CLICK COPYING

When you are triggering loops with MIDI NoteOn messages and *SwitchQuant* is on, repeating (double-clicking) the same note during the quantizing period will do a *loopCopy* from the current loop into the triggered loop. This is similar to using **Next-Multiply**, but is much quicker and simpler to use from a keyboard.

DOUBLE-CLICK RECORD

If the current loop is in reset, and you double-click the NoteOn trigger for the current loop, the *Echoplex* will start Record.

DOUBLE-CLICK MULTIPLY

If you have a loop playing and you double-click the NoteOn trigger for the current loop, you will do a *Multiply*.

DOUBLE-CLICK STOPRECORD AND STOPMULTIPLY

If Record or Multiply is running and you press the same NoteOn message again, we end the Record or Multiply and do nothing else. In this way you can start Recording or Multiplying by double-clicking the NoteOn for the loop, and then end it with another press of the same NoteOn message.

LONG PRESS RESET

If you do a long-press of the NoteOn trigger for the current loop, the loop will be Reset. This is not the case when *SamplerStyle=Att*. In that case the currently loop is just retriggered and played as normal for *SamplerStyle=Att*.

See also: LoopCopy, SwitchQuant, SamplerStyle, LoopTrig, Multiply, Record

Switches LED

Front Panel

*Indicates the Switches Row of the Parameter Matrix is selected;
Indicates Cycle StartPoint during Play Mode.*

PARAMETER EDITING MODE

The **Switches LED** is illuminated when the Switches Row of the **Parameter Matrix** has been selected for editing with the **Parameter Button**. The **Multiple Display** will also show P2 when this row is selected in the Parameter Editing Mode.

The Switches Row mainly consists of the Parameters related to how the various **Function Buttons** operate. These are *RecordMode*, *OverdubMode*, *RoundMode*, *InsertMode*, *MuteMode*, *Overflow*, and *Presets*.

PLAY MODE

During Play Mode the **Switches LED** is part of the Visual Tempo Guide. It blinks at each Cycle StartPoint. This is helpful for you to get a visual indication of the tempo of your loop.

See also: Parameter Button, Multiple Display, Parameter Matrix, Visual Tempo Guide

Timing LED

Front Panel

*Indicates the Timing Row of the Parameter Matrix is selected;
Indicates 8th notes during Play Mode.*

PARAMETER EDITING MODE

The **Timing LED** is illuminated when the Timing Row of the **Parameter Matrix** has been selected for editing with the **Parameter Button**. The **Multiple Display** will also show P1 when this row is selected in the Parameter Editing Mode.

The Timing Row mainly consists of the Parameters related to Timing and Synchronization of the *Echoplex*. These are *Loop/Delay*, *Quantize*, *8ths/Cycle*, *Sync*, *Threshold*, *Reverse*, and *StartPoint*.

PLAY MODE

During Play Mode the **Timing LED** is part of the Visual Tempo Guide. It blinks at each Sub-Cycle Point as determined by the *8ths/Cycle* parameter and the Global Clock. Usually this is set to indicate 8th notes, but it can be set for any rhythmic division of the loop. This is helpful for you to get a visual indication of the tempo of your loop.

See also: Parameter Button, Multiple Display, Parameter Matrix, Visual Tempo Guide, 8ths/Cycle

Visual Tempo Guide

Front Panel

Blinking LEDs to indicate Loop Tempo and Synchronization points.

It is often difficult in looping to feel the length of a loop before there are any good rhythmic clues recorded into it. This can make it frustrating to overdub new material that is intended to be in rhythm. To aid in this the **Visual Tempo Guide** of the *Echoplex* user interface is there to help you find the tempo.

The **Visual Tempo Guide** makes use of several LEDs on the Echoplex front panel that are otherwise not used during Play Mode. They work as follows:

Timing LED	Blinks at each Sub-Cycle Point as determined by the <i>8ths/Cycle</i> parameter and the Global Clock. Usually indicates 8th notes.
Switches LED	Blinks at local Cycle StartPoints.
MIDI LED	Blinks with the local Loop StartPoint. (only shown if multiples established)
Multiple Right Dot	Blinks at the Global MIDI StartPoint (Beat 1 of the external clock). Only shown if local loop is not aligned.
Multiple Left Dot	Blinks when a Sync correction happens, as follows: bright: Sync came early, the <i>Echoplex</i> jumps back almost the whole loop. This means the external sequencer was a little fast. faint: Sync came late, the <i>Echoplex</i> jumps a little. This means the external sequencer was a little slow.
Loop Display Dot	AutoUndo executed (loop was not changed in last pass)

Visual Tempo Guide

Continued

The following figure shows the location of each Visual Tempo Guide LED.

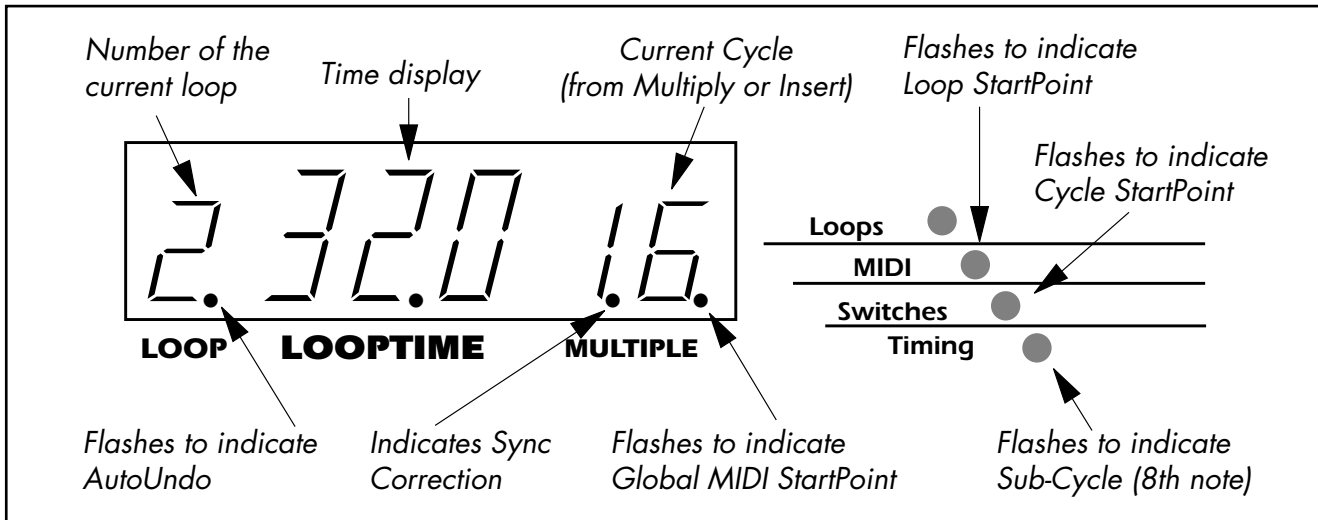


FIGURE 4.X: The Visual Tempo Guide display

EXTERNAL CLOCKS

When *Sync=In* and an external clock source is present, the **Tempo LEDs** will initially reflect the **StartPoints** defined by the external clock.

If the loop is shifted out of alignment with the external clock, the **Tempo LEDs** will then reflect our internal loop **StartPoints**. The **Global MIDI StartPoint LED** (lower right dot on the Multiple display) will then blink in time with the **StartPoints** of the external clock. This gives a visual indication of how the loops are aligned. When a **ReAlign** is done to bring them back together, the **Global MIDI StartPoint LED** stops blinking.

Visual Tempo Guide

Continued

GLOBAL CLOCKS AND LOOP SWITCHING

The **Timing LED** for 8th note Sub-Cycles counts on 8th notes determined by the global clock. The **Switches LED** for Cycles, on the other hand, blinks at the local StartPoints based on the local clock.

If multiple loops are used and the loops are switched Unquantized, it is possible to see these move out of alignment with each other. This can be a little disconcerting, but it can also be helpful as a reference of where the Global Clock is in relation to your Local Cycle StartPoints as you switch loops.

TEMPO LIMITS

If the tempo is above 400 BPM, the 8th note **Sub-Cycle LED** stops blinking since it becomes useless as a visual indicator at such speeds. This is also the point where MIDI clock is no longer sent for similar reasons. You can still make loops as short as you like.

VISUAL BEAT MATCHING INDICATOR

The **Multiple Left Dot LED** showing the Sync correction can be useful for tuning the tempo on a sequencer to match with an existing loop on the *Echoplex*. By watching the frequency and intensity of this LED you can quickly speed or slow the tempo of the sequencer to match the loop in the *Echoplex*, at which point the dot stops blinking. This technique

Visual Tempo Guide

Continued

allows you to start a loop without the sequencer, then start the sequencer and tune its tempo to match.

C H A P T E R 1 0

MIDI Sample Dump

The *Echoplex* uses the MIDI Sample Dump Standard to transfer the loop you recorded to another *Echoplex*, sampler, or even your computer.

MIDI Sample Dump is an extension of the MIDI standard which has been used by many samplers in the past 20 years. It uses SysEx to transmit the audio data. Unfortunately, not all samplers implement sample dump exactly the same way. To give you the possibility of transferring samples between a wide range of samplers we have provided a flexible variety of settings for the MIDI sample dump parameters in the *Echoplex*.

The following sections give a short introduction into some details of the MIDI Sample Dump that may help you.

GENERAL SAMPLE DUMP INFO

Connections

The minimal MIDI patch is to connect the **MIDI Out Port** of the sending unit to the **MIDI In Port** of the receiving unit.

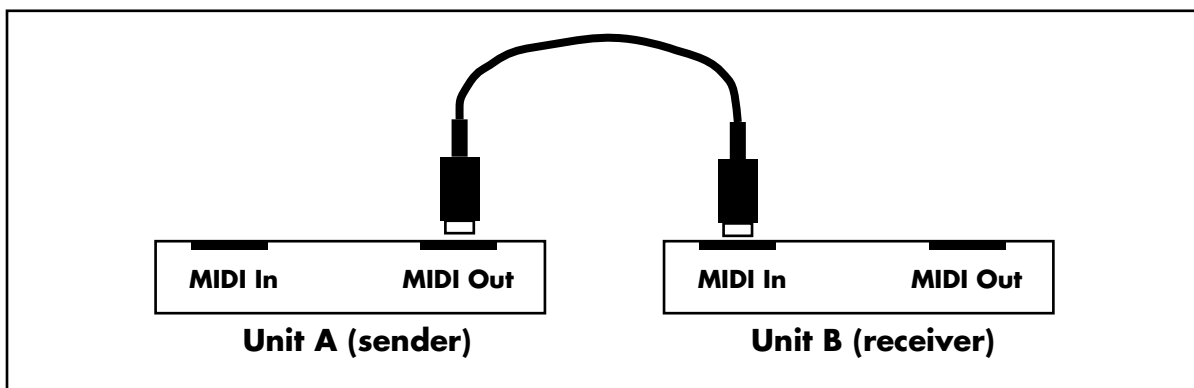


Figure x.1: MIDI Dump open loop connection

Unit A sends a header first, containing general information about the sample to be sent. Then it divides the sound data into packets and sends one packet at a time.

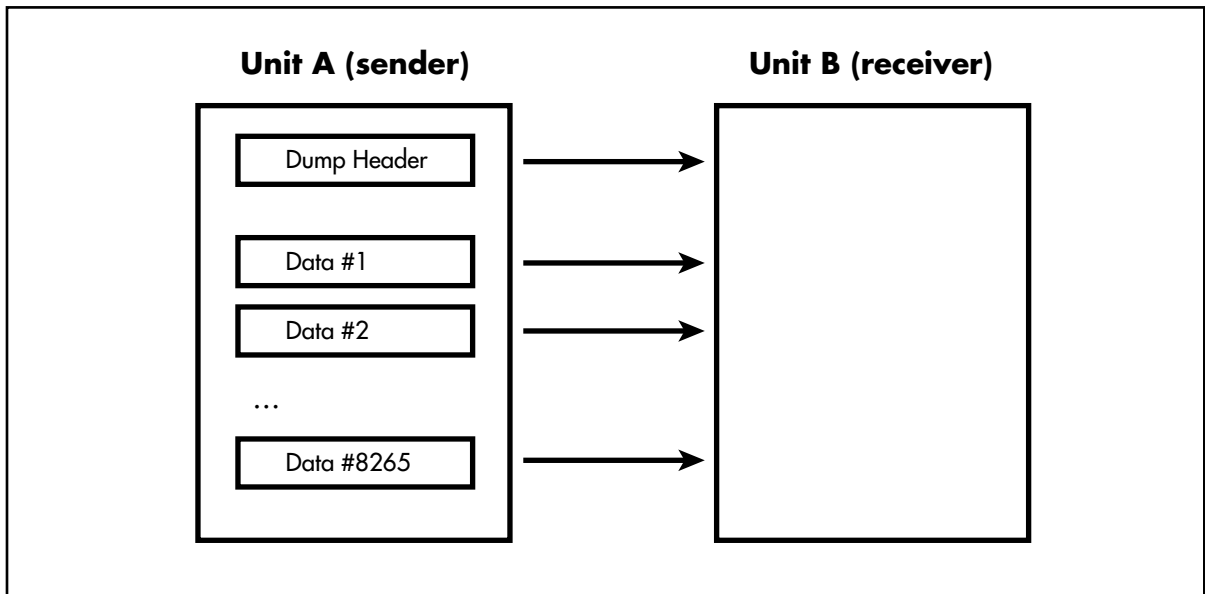


Figure x.2: MIDI dump transfer with open loop connection

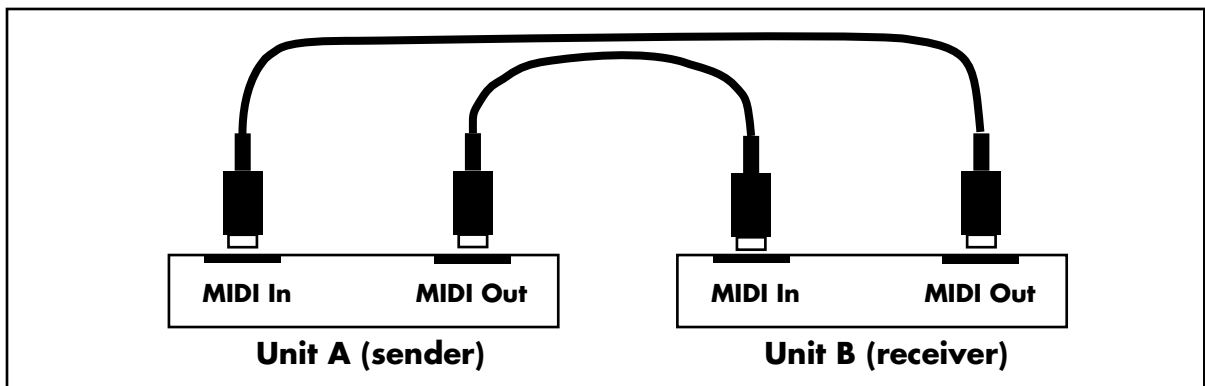


Figure x.3: MIDI dump closed loop connection

This allows unit B to acknowledge each package as it arrives. This is faster and safer than the open loop method.

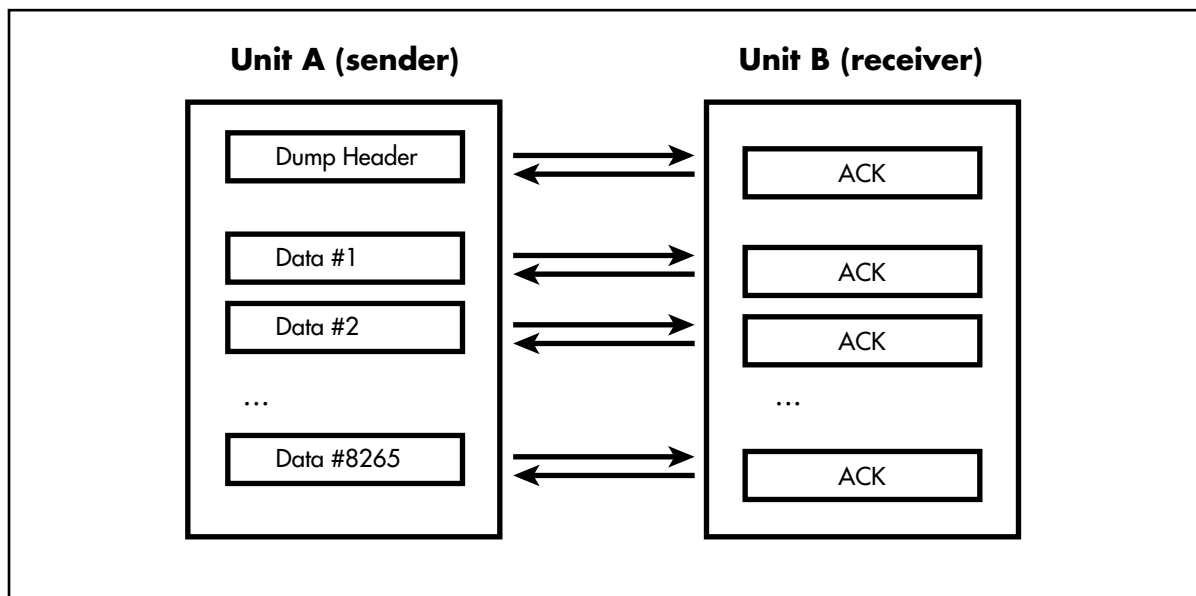


Figure x.4: MIDI Dump transfer with closed loop

This gives the receiving unit B an opportunity to check each incoming packet and ask for a retransmit if necessary.

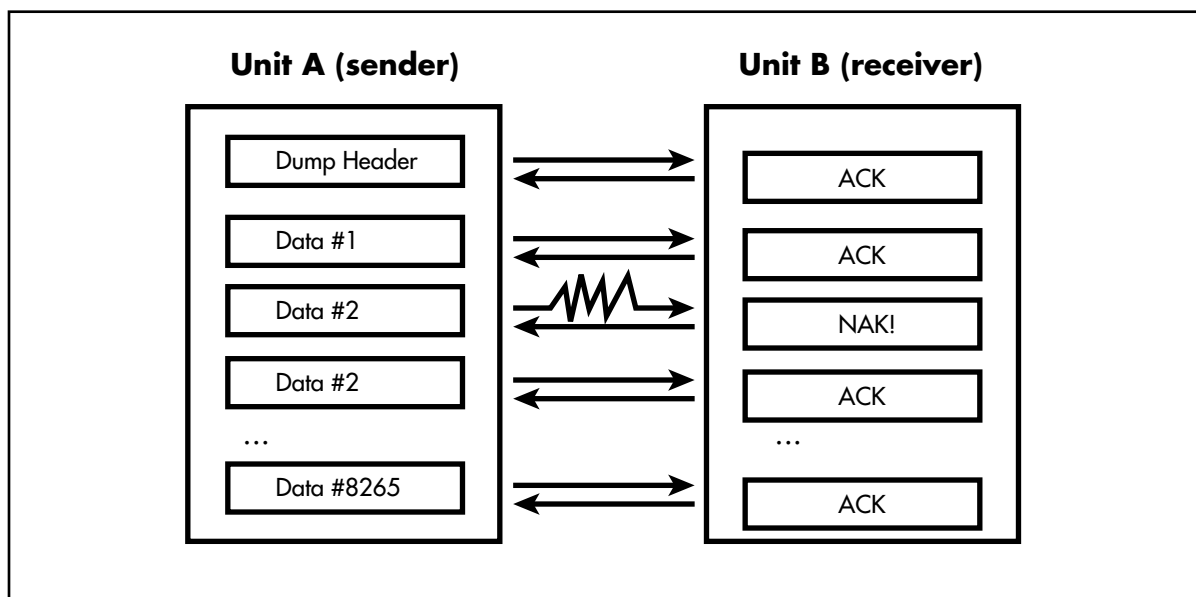


Figure x.5: MIDI Dump closed loop allows packet checking

Who starts sending?

The previous section showed the case where the sample dump was initiated from the sending unit A. This is not always possible or easy. Some samplers don't even have a sample dump button or menu command. They completely rely on the other unit to initiate the transfer. This means the receiving unit has to send a sample dump request first. The sending unit then reacts by sending the desired dump.

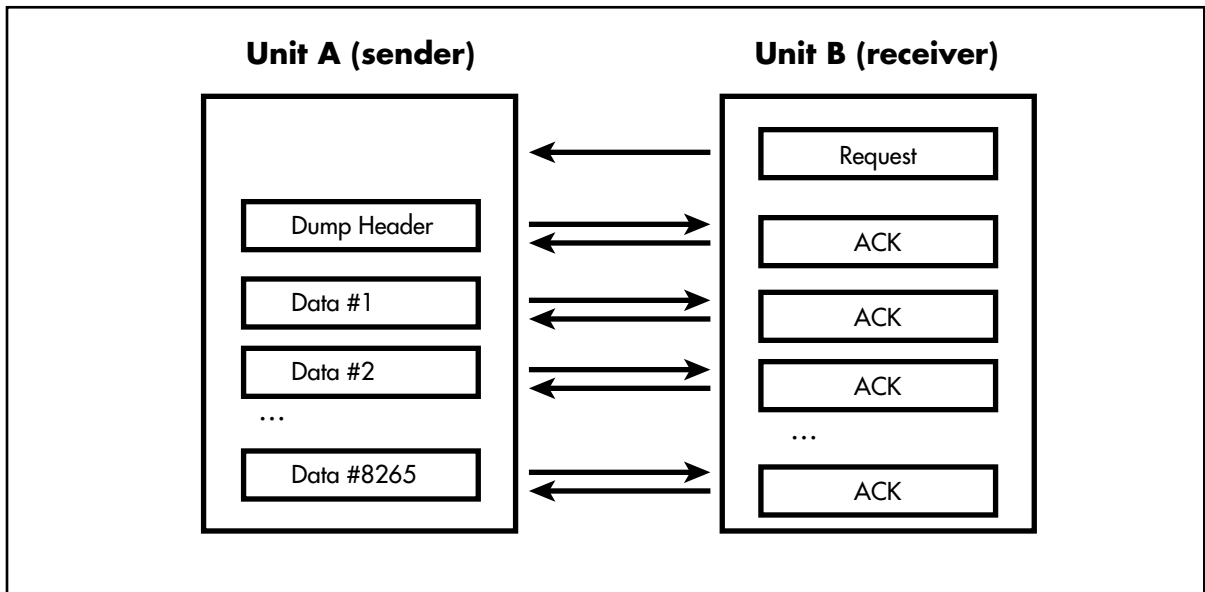


Figure x.5: MIDI Dump request initiates dump

Of course, this works only with a closed loop connection.

Sample Number

The Sample Dump header and request contain several pieces of information about the sample. The most important one for the user is the sample number.

A sampler can store many samples. These samples are usually indexed. In a MIDI sample dump the sender tells the receiving unit what sample number it is sending. Correspondingly the receiving unit can request a specific sample number. The sample number can range from 0 to 16383. Usually not all numbers are accessible to the user.

Unfortunately some samplers start numbering the samples with 0 and others with 1, while still others show you a 1 but actually send them as sample number 0! You have to find out what numbering system your sampler uses. If you can't find it in your manual you have to try it out. Send a sample as #10 and see whether it arrives as #9, #10 or #11.

See the following sections for information on how sample numbers are used in the *Echoplex*.

Device ID

The device ID of Sysex messages (sample dumps are Sysex messages) are used to make sure that the message is received only by the device that you wanted to send it to.

Two units have to have the same ID in order to talk with each other.

The name "Device ID" is somewhat misleading. "Sysex channel" would be more appropriate. Think of it as the equivalent of the MIDI channel. But be careful, MIDI channel and Device ID don't have to be the same value!

It is possible to have the MIDI notes go through channel 1 to one unit and the MIDI sysex through device ID 114 to another unit.

Device IDs can be in the range from 0 to 127.

A device ID of 127 has a special meaning. If you set the receiving unit to 127, all device IDs are accepted. If you set the sending unit to 127, all receiving units should therefore accept your SYSEX data. This is called broadcasting.

See the following sections for information on how device IDs are used in the *Echoplex*.

ECHOPLEX SAMPLE DUMP

Connections

The Echoplex allows you to transfer the sound data through open loop connections (one cable) and closed loop connections (two cables). If you have a choice always use closed loops. The transmission will be approximately twice as fast.

Who starts sending?

The Echoplex can either initiate a sample dump itself (with the Dump button in parameter mode P3) or respond to a sample dump request.

Responding to a request is only possible while in Upload-mode. Enter this state by pressing the Load button in parameter mode P3. During normal operation all Sample Dump messages are ignored.

Loop Numbers and Sample Numbers

Many samplers have sample numbers up to 999. Since the Echoplex has a maximum of 16 loops we have a problem in how to match an incoming sample (e.g. #254) with a loop number.

The Echoplex gives you the possibility to set a current loop number and a “current” sample number as special Sample Dump parameters. While in Upload-mode press Record to edit the loop number and Overdub to edit the sample number.

When you send the current loop it is always sent with the sample number you defined on the Echoplex.

Receiving a sample number in a header or a request is somewhat more complex. To give a maximum of flexibility the following scheme is applied to incoming sample numbers:

Sample Number	Accessed Loop (sent or received)
0	access current loop number.
1-16	access corresponding loop number 1-16. (if you have that many loops)
17-16383	access current loop number. (>999 are clipped to 999)

The current sample number is then set to this value. Sample numbers on the Echoplex range from 0 to 999.

Device ID

The device ID of the Echoplex can be changed while in Upload-mode. Press Multiply to see the device ID. Press it again to start incrementing the value. The longer you press, the faster the value will be incremented. Broadcasting (device id=127) is implemented.

SENDING A DUMP (DUMP BUTTON)

The Dump button in the MIDI (P3) parameters of the Echoplex is used to send a dump to another device.

- You see a 'd' blinking, indicating that data is dumped.
- Pressing the Parameter button while dumping aborts the transmission.
- The device ID is 1.
- The sample number is the same as the loop number.

SENDING & RECEIVING (UPLOAD BUTTON)

Press Load to enter the Upload-Mode.

- You see a '-' blinking, indicating that the Echoplex waits for specific commands, which can come from the buttons or via MIDI.
- The Upload-mode allows much more than just uploading. You can also send a dump from it or change sample dump parameters.

Button commands in Upload-mode

PARAMETER

Exits the Upload-mode. You will see the P3 display again. If you received a loop it may be stored in a loop other than the one that you are hearing now. Leave the parameter mode and select the loop with the Next button.

RECORD

Changes current loop number. The default is the loop you where listening to. Maximum range from 0 to 16 (depends on the number of loops). Ln is shown in the green display.

MULTIPLY

Changes the device ID. The default is 1. Range from 0 to 127. 127 is used to broadcast to all receivers/accept all senders. Id is shown in the green display.

OVERDUB

Changes current sample number. The default is the current loop number. Range from 0 to 999. Sn is shown in the green display

INSERT

Reserved.

MUTE

Reserved.

UNDO (=DUMP)

Send the current loop. The receiving unit will store it as the current sample number.

NEXT (=UPLOAD)

Request a dump from the other unit. The current sample number will be sent by the other unit and stored in the current loop. This works only in a closed loop (2 MIDI cables).

The three value buttons (Record, Overdub, Multiply) work the same way. The first press shows the current value. Subsequent presses increment the value. If you press the button for a long time it starts repeating. The repeat rate speeds up the longer you press. The maximum speed is reached after approximately 100 increments. When the maximum value is reached, the value is set to minimum (usually 0 or 1) and the repeat rate slows down to give you the possibility to release the button.

Commands received via MIDI

While in Upload-mode the following MIDI Sysex commands are accepted:

SAMPLEHEADER (SAMPLENUMBER)

Samples with the Sample Numbers 1-16 are stored in the corresponding loop. All other Sample Numbers are ignored and the sample is stored in the current loop number.

SAMPLEREQUEST (SAMPLENUMBER)

If Sample Numbers 1-16 are requested the corresponding loop is sent. All other Sample Numbers are ignored and the current loop is sent as the requested Sample Number.

Examples

The Echoplex is capable of starting the transmission and of passively waiting until the other unit takes control. The following examples give a few examples for transmitting loops from one Echoplex to another one.

ECHOPLEX A -> ECHOPLEX B (OPEN LOOP)

- AB Connect MIDI-Out of Echoplex A with MIDI-In of Echoplex B.
- AB Press Parameters on both units, until they are both in the MIDI parameter mode.
(A shows 'P3')
(B shows 'P3')
- B Press Load on Echoplex B.
(goes into Upload-Mode showing '-')
- A Press Dump on Echoplex A.
(A starts dumping showing 'd')
(B starts uploading showing 'U')
- Wait until the entire loop is sent
(A shows 'P3' again)
(B shows '-' again)
- B Press Parameters on B to exit Upload-Mode
(B shows 'P3' again)
- Echoplex B has now uploaded the loop.

ECHOPLEX A => ECHOPLEX B (CLOSED LOOP, A INITIATES)

- AB Set MIDI ControlSource to “Off” to avoid MIDI loops
Connect MIDI-Out of Echoplex A with MIDI-In of Echoplex B.
Connect MIDI-Out of Echoplex B with MIDI-In of Echoplex A.
- AB Press Parameters on both units, until they are both in the MIDI parameter mode.
(A shows 'P3')
(B shows 'P3')
- B Press Load on Echoplex B.
(goes into Upload-Mode showing '-')
- A Press Dump on Echoplex A.
(A starts dumping showing 'd')
(B starts uploading showing 'U')
- Wait until the entire loop is sent
(A shows 'P3' again)
(B shows '-' again)
- B Press Parameters on B to exit Upload-Mode
(B shows 'P3' again)
- Echoplex B has now uploaded the loop.

ECHOPLEX A => ECHOPLEX B (CLOSED LOOP, B INITIATES)

- B Press Load on Echoplex B.
(goes into Upload-Mode showing '-')
- A Press Load on Echoplex A.
(goes into Upload-Mode showing '-')
- B Press Load again on Echoplex B.
(B sends a SampleRequest to A)
(A starts dumping showing 'd')
(B starts uploading showing 'U')

- Wait until the entire loop is sent
(A shows '-' again)
(B shows '-' again)
- A Press Parameters on A to exit Upload-Mode
(A shows 'P3' again)
- B Press Parameters on B to exit Upload-Mode
(B shows 'P3' again)
- Echoplex B has now uploaded the loop.

Not all samplers or computer programs are capable of all of these possible protocols. Some implement only the open loop protocol, some require a closed loop and don't operate on an open loop. It is even possible that your sampler has no Dump button, but can still handle MIDI Sample Dump when the Echoplex is sending the appropriate commands via MIDI.

How long will it take?

Your Sample Dump will probably take a long time. MIDI is slow and samples used in looping tend to be big. The Sample Dump Standard adds a lot of overhead to that to make it even slower. The exact time depends on how long the sample is and whether the receiving unit acknowledges the data packages or not (the Echoplex does).

Here are a few estimates for the open loop (no acknowledges):

Sample Length	Transmission Time
0.1 sec	50 sec
1.0 sec	8 min 20 sec
10.0 sec	1 hour 24 min
100.0 sec	13 hours 54 min

And here the closed loop (with acknowledges):

Sample Length	Transmission Time
0.1 sec	5.5 sec
1.0 sec	55 sec
10.0 sec	9 min 10 sec
100.0 sec	1 hour 32 min

Here are some known details about other devices implementing MIDI Sample Dump and how they interact with the Echoplex. This is not a complete list. If the device you use is not on here, consult that device's manual or the manufacturer for more information on their Sample Dump implementation.

ECHOPLEX

Sending MIDI Sample Dumps from one Echoplex to another one is simple.

If you are connecting two Echoplexes make sure they don't use the same MIDI channel and/or the MIDI parameter "ControlSource" is switched off on the sending machines (both machines in a closed loop). This is especially necessary now with the MIDI pipe feature when using closed loop, since any MIDI command received is immediately sent out again. If you forget this, the two machines will send every button you press back and forth to each other in an infinite loop.

Unhook them and do one of the following:

- Choose another MIDI channel on one of them.
- Switch the MIDI parameter "ControlSource" on the sending machine to off. This is necessary for closed loop, and both must have ControlSource off.
- Select another MIDI parameter "Source #" for one of them, so they send on another octave.

SOUNDDESIGNER ®

SoundDesigner subtracts 2 from the device ID number.

SOUNDDESIGNER -> ECHOPLEX

SoundDesigner and the Echoplex do not agree on how to calculate the checksum. The Echoplex sends a NAK (=Not Acknowledge) after every data-package. Luckily SoundDesigner ignores all handshake messages and the Echoplex stores it anyway so you will end up with the correct sample in your Echoplex.

ALCHEMY™

Alchemy™ needs to initiate sample dumps in both directions.

Alchemy™ actually sends the sample number off by one. When you ask for sample #5 it actually requests #4 from the Echoplex.

ECHOPLEX -> ALCHEMY™

Go into Upload-mode on the Echoplex.

Send a request from Alchemy (menu: Network: Get Sound).

ALCHEMY™ -> ECHOPLEX

Go into Upload-mode on the Echoplex.

Start the dump from Alchemy™ (menu: Network: Put Sound)

Make sure the sample length actually has the number of samples that you want to transmit. Sometimes Alchemy stores short sounds in huge files filling the end with zeroes.

K2000™

The K2000™ reserves the samples 1-199 for ROM samples which can not be dumped or overwritten.

It automatically adds 200 to incoming samples with sample numbers <200.

Sample number 0 writes an incoming sample to the first free place.

The K2000™ always adds 1 to the sample number.

You have to set the device ID (called Sysex ID) to the same as on the Echoplex. Setting it to 127 doesn't do the standard behavior (accepting all IDs), so make sure they are equal on both units.

ECHOPLEX -> K2000™

Start sending from the Echoplex at any time. Make sure the sample you write to is free.

You need to go into the Edit Keymap to see your new sample. It is probably best if you add a new Keymap with your new sample.

K2000™-> ECHOPLEX

Go into Upload-mode on the Echoplex.

Select the right sample number and send a Request (Undo-button).

You can also start the dump from the K2000™. The function is well hidden in the sample editor. Press <Dump>. The Echoplex will ignore

the sample number you send and store it in the loop number you defined in the Echoplex Upload-mode (Record-button).

E-MU E64™

The device ID of the E-MU™ is set to 127 and cannot be changed. It therefore will always accept all samples, independent of your Device ID.

ECHOPLEX -> E-MU E64™

The E-MU™ accepts dumps at any time. Just start sending from the Echoplex.

E-MU E64™ -> ECHOPLEX

Send a Request from the Echoplex at any time. (faster)

or

Start the dump from the E-MU. This is very slow!

MIDI Sample Dump is a standard. However, not all samplers implement this standard the same way. This can lead to problems. The Echoplex displays information during the Sample Dump process that can help you understand what is going on.

SAMPLE DUMP DISPLAY

Display for received messages

H	header received
I	header received but ignored (e.g. too long)
L	data received (load data packet)
?	wrong packet received (e.g. Sysex for other machines)
A	ACK received
N	NAK received
W	WAIT received
C	CANCEL received
J	junk received (e.g. notes, ignored)
-	nothing received

Display for sent messages

d	data sent (dump data packet)
---	------------------------------

- r dump request sent
- c Cancel sent
- H Header sent

Error values

In case of an error (display 'E') the red display shows an error number. These mean the following:

- 1 overrun (data was sent too fast)
- 2 buffer overflow (too much data too fast)
- 3 timeout (aborted transmission in the midst of a packet)
- 4 received value out of range
- 5 unexpected value (expected a specific value but received something else)
- 6 checksum error

C H A P T E R 1 1

MIDI SysEx

PROTOCOL FOR ECHOPLEX PARAMETER DUMP
=====

1) GENERIC ECHOPLEX SYSEX FORMAT

SYSEX AURISIS_ID ECHOPLEX_ID device_id version command { data} [checksum]
SYSEXEND

SYSEX = 240 = \$F0
AURISIS_ID = 00 01 48 = \$00 \$01 \$30
ECHOPLEX_ID = 11 = \$0B
device_id = value [0..127] set in the MIDI Upload mode. 0 is off (no communication)
version = format of this message (for backward compatibility)
command = see below
{ data} = depends on version and command
SYSEXEND = 247 = \$F7

2) VERSION

All Echoplex units are backwards compatible.
The version numbers start with 1 (=LD4.0 revision 95/96)

If data is requested in a known version, the answer will be in this format.

Version 0 (=zero) is interpreted as the current version of this unit.

Unknown version numbers are ignored (error message ???)

The format of the data bytes of the following commands depends on this version number.

3) COMMANDS

3.1) COMMANDS VERSION 1

Overview:

F0 00 01 30 0B dev vers cmd { data} F7

INFO_REQUEST

```
F0 00 01 30 0B dev vers 0 F7
240 00 01 48 11 dev vers 0 247
```

INFO_DATA

```
F0 00 01 30 0B dev vers 1 vers (mem_1 mem_2 mem_3) F7
240 00 01 48 11 dev vers 1 vers (mem_1 mem_2 mem_3) 247
```

GLOBAL_PARAM_REQUEST

```
F0 00 01 30 0B dev vers 10 from length pset F7
240 00 01 48 11 dev vers 16 from length pset 247
```

GLOBAL_PARAM_DATA

```
F0 00 01 30 0B dev vers 11 from length pset val_1 .. val_n F7
240 00 01 48 11 dev vers 17 from length pset val_1 .. val_n 247
```

LOCAL_PARAM_REQUEST

```
F0 00 01 30 0B dev vers 12 from length pset F7
240 00 01 48 11 dev vers 18 from length pset 247
```

LOCAL_PARAM_DATA

```
F0 00 01 30 0B dev vers 13 from length pset val_1 .. val_n F7
240 00 01 48 11 dev vers 19 from length pset val_1 .. val_n 247
```

ALL_PARAM_REQUEST

```
F0 00 01 30 0B dev vers 14 F7
240 00 01 48 11 dev vers 20 247
```

GLOBAL_PARAM_RESET

```
F0 00 01 30 0B dev vers 20 pset F7
240 00 01 48 11 dev vers 32 pset 247
```

LOCAL_PARAM_RESET

```
F0 00 01 30 0B dev vers 21 pset F7
240 00 01 48 11 dev vers 33 pset 247
```

3.1.1) COMMANDS: INFORMATION GROUP

```
-----
```

3.1.1.1) COMMAND: INFO REQUEST = \$0 = 0

```
-----
```

The info request contains no data bytes.
The header contains already all necessary information.

MIDI SysEx Detailed Reference

Continued

Returns an INFO command.

```
F0 00 01 30 0B dev vers 0 F7
240 00 01 48 11 dev vers 0 247
```

3.1.1.1.1) COMMAND: INFO = \$1 = 1

Essentially ignored.

```
F0 00 01 30 0B dev vers 01 vers (mem_1 mem_2 mem_3) F7
240 00 01 48 11 dev vers 01 vers (mem_1 mem_2 mem_3) 247
```

byte#	bits	description
0		vers version number of this unit
1-3	21	mem soundmemory size

The version number of the sending unit may be used in further communications.

3.1.2) COMMANDS: PARAMETER GROUP

The global parameters are accessed by indexes.

The indexes in version 1 are:

```
0 VGPrmPrevParamSet
1 VGPrmParamSet
2 VGPrmMIDIChannel
3 VGPrmMIDIReceiveCommand
4 VGPrmMIDIFirstKey
5 VGPrmMIDIVolCtrlr
6 VGPrmMIDIFBCtrlr
7 VGPrmMIDIFirstLoop
8 VGPrmMIDIDevID
9 VGPrmMIDISampleNumHi
10 VGPrmMIDISampleNumLo
```

The local parameters are accessed by indexes.

The indexes in version 1 are:

1	Loop/Delay	(4 bits)	
2	Timing Quantize	(2 bits)	
3	8th/Cycle	(7 bit)	
4	SyncMode	(3 bit)	
5	TrigThreshold	(4 bits)	
6	RecordMode	(2 bit)	
7	OverdubMode	(1 bit)	
8	RoundMode	(1 bit)	
9	InsertMode	(4 bits)	
10	MuteMode	(1 bit)	
11	Overflow	(1 bit)	
12	MoreLoops	(4 bits)	(real NLoops-1)
13	AutoRecord	(1 bit)	
14	Next LoopCopy	(2 bits)	
15	SwitchQuant	(3 bits)	
16	Velocity	(1 bit)	
17	SamplerStyle	(2 bits)	
18	Tempo	(7 bits)	

The local parameter data values in version 1 are as follows:

Loop/Delay (4 bits):

\$00	LoopMode	LOP
\$01	DelayMode	DEL
\$02	ExpertMode	EXP
\$03	StutterMode	Stu
\$04	OutMode	Out
\$05	InputMode	In
\$06	ReplaceMode	rPL
\$07	FlipMode	FLI

Time Quantize (2 bits):

\$00	Off	OFF
\$01	Cycle	CYC
\$02	8th Notes	8th
\$03	Loop	LOP

8ths/Cycle (7 bits):

\$00	8ths/Cycle	= 8
\$01	"	= 4
\$02	"	= 2
\$03	"	= 6
\$04	"	= 12
\$05	"	= 16

MIDI SysEx Detailed Reference

MIDI SysEx

Continued

\$06	"	= 32
\$07	"	= 64
\$08	"	= 128
\$09	"	= 256
\$0A	"	= 1
\$0B	"	= 2
\$0C	"	= 3
.
\$69	"	= 96

SyncMode (3 bits):

\$00	Off	Off
\$01	OutUserStartSong	Ous
\$02	SyncIn	In
\$03	SyncOut	Out

TrigThreshold (4 bits):

xxxx value 0-8

RecordMode (2 bits):

\$00	Toggle	toG
\$01	Sustain	SUS
\$02	Safe	SAF
\$03	NA	NA

OverdubMode (1 bit):

\$00	Toggle	toG
\$01	Sustain	SUS

RoundMode (1 bit):

\$00	Off	OFF
\$01	Round	RND

InsertMode (4 bits):

\$00	InsertOnly	INS
\$01	Rehearse	rhr
\$02	Replace	rPL
\$03	Substitute	Sub
\$04	Reverse	rEV
\$05	Half Speed	h.SP
\$06	Sustain	SUS

MuteMode (1 bit):

\$00	Continuous	Cnt
\$01	Start	STA

Overflow (1 bit):

\$00	Play	PLY
\$01	Stop	StP

MoreLoops (4 bits):

\$00	number of loops	=1
\$01	number of loops	=2
.	
\$0F	number of loops	=16

AutoRecord (1 bit):

\$00	Off	OFF
\$01	On	On

Next LoopCopy (2 bits):

\$00	Off	OFF
\$01	Timing	ti
\$02	Sound	Snd
\$03	NA	NA

SwitchQuant (3 bits):

\$00	Off	OFF
\$01	Confirm	CnF
\$02	CycleQuantize	CYC
\$03	ConfirmCycle	CCY
\$04	LoopQuant	LOP
\$05	ConfirmLoop	CLP

Velocity (1 bit):

\$00	Off	OFF
\$01	On	On

SamplerStyle (2 bits):

00	Run	run
01	Once	One
10	Start	StA
11	Attack	Att

Tempo (7 bits):

\$00	value of tempo	off (tempo select off)
\$01	"	26
\$02	"	28
\$03	"	30
\$04	"	32
\$05	"	34

Reads a range of local param values and returns them as a LOCAL_PARAM_DATA command.

F0 00 01 30 0B dev vers 12 from length pset F7
 240 00 01 48 11 dev vers 18 from length pset 247

byte#	bits	description	
0	7	from	param index range start
1	7	length	param index range end
2	7	pset	param set number. 127 means the current preset selected in the Echoplex
_____	_____	_____	_____

3.1.2.4) COMMAND: LOCAL_PARAM_DATA = \$13 = 19

Sets a range of local param values to new values.

F0 00 01 30 0B dev vers 13 from length pset val_1 .. val_n F7
 240 00 01 48 11 dev vers 19 from length pset val_1 .. val_n 247

byte#	bits	description	
0	7	from	param index range start
1	7	length	param index range end
2	7	pset	param set number. 127 means the pset actually selected in the Echoplex
3..n	7	value	param value(s)
_____	_____	_____	_____

If there are less values than defined by 'from' and 'length', then these parameters will be ignored.

3.1.2.5) COMMAND: ALL_PARAM_REQUEST = \$14 = 20

Reads a range of local param values and returns them as a sequence of one GLOBAL_PARAM_DATA command and as many LOCAL_PARAM_DATA commands as there are ParamSets.

MIDI SysEx Detailed Reference

Continued

MIDI SysEx

```
F0 00 01 30 0B dev vers 14 F7
240 00 01 48 11 dev vers 20 247
```

3.1.3) COMMANDS: RESET GROUP (not implemented in version 1)

Resets the global or the current local set.

3.1.3.1) COMMAND: GLOBAL_PARAM_RESET = \$20 = 32

Resets the global parameters to the factory defaults.

```
F0 00 01 30 0B dev vers 20 pset F7
240 00 01 48 11 dev vers 32 pset 247
```

3.1.3.2) COMMAND: LOCAL_PARAM_RESET = \$21 = 33

Resets the current local parameter set to the factory defaults.

```
F0 00 01 30 0B dev vers 21 pset F7
240 00 01 48 11 dev vers 33 pset 247
```

4) CHECKSUM CALCULATION

THE CHECKSUM IS REMOVED!
IT MAKES IT TOO HARD TO USE MIDI SOFTWARE LIKE 'MAX'.
MAYBE AN OPTIONAL SYSTEM IN THE FUTURE.

The checksum calculation is the same as in the MIDI Sample Dump.
All bytes AFTER the SYSEX (=\$F0) are XORed. This checksum is then
transmitted as the
last data byte before SYSEXEND (=\$F7).

5) COMMUNICATION EXAMPLES

```

UNIT A (version 1)                                UNIT B (version 2)

InfoRequest( version 1)  ----->
                          <----- Info( version 2) // in format
                          vers 1

LocalData( version 1, 4, 4)  -----> // stores l_param[ 4]

LocalData( version 1, 4, 127) -----> // stores l_params[ 4..last]

LocalRequest( version 1, 0, 127) ----->
/* stores l_params[ 4..last] */ <----- LocalParam( version 1, 0, last)

LocalRequest( version 0, 0, 127) ----->
/* error: unknown version */ <----- LocalData( version 2, 0, last)

                          <----- LocalRequest( version 1, 0, 10)
LocalParam( version 1, 0, 10) -----> // stores l_params[ 0..10]

                          <----- LocalRequest( version 2, 0, 10)
LocalData( version 1, 0, 10) /*or error ???*/ -----> // stores params[ 0..10]

```

Similar behavior for global parameters.

Please note the special global variable (VGParamSet at index 0) which switches between the local sets.

Note: This example fully uses the info commands to find out the version of the different units.

In most cases this will not be necessary and the two units will simply assume to use the same protocol version.

