

FRUITYLOOPS

GETTING STARTED

3

Information in this document is subject to change without notice and does not represent a commitment on the part of Image-Line Software. The software described in this document is furnished under a license agreement or nondisclosure agreement. The software may be used or copied only in accordance of the terms of the agreement. It is against the law to copy this software on any medium except as specifically allowed in the agreement. No part of this document may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, for any purpose without the express written permission of Image-Line Software.

Copyright © 2001 Image-Line Software. All rights reserved.

Program Copyright © 2001 Image-Line Software. All rights reserved.

Fruity Loops 3 is a registered trademark of Image-Line Software. Other company and product names are trademarks of their respective owners.

Visit Fruity Loops on the web at www.fruityloops.com.

WHAT ARE YOU LOOKIN' AT?.....	8
(Environment Settings; Mixing Buffer; Main Screen.)	
MAKE SOME NOISE.....	9
(Play Switch; Volume Control.)	
HELP!	10
(Getting Started Guide; Hint Bar; On-Line Help; Web Site; Tutorial Loops.)	
GET THE "GETTING STARTED" LOOPS	10
THE STEP SEQUENCER	11
(Channels; Dots.)	
TWEAKING THE CHANNELS	13
(Channel Settings; Sample Browser.)	
TWEAKING THE NOTES.....	19
(Graph Editor; Keyboard Editor; "Cut Itself".)	
THE PLAYLIST (FROM PATTERNS TO SONGS)	23
(Pattern Selector; Playlist.)	
GENERATORS (FROM SAMPLES TO SYNTHS)	26
(Synthesizers: 3xOsc, BeepMap, DreamStation, DX10, Plucked!, SimSynth Live, TS404, Wasp; Wrappers: DXi, VSTi; Adding More Synths; Arpeggiator.)	
INTRODUCING THE TS404	33
(Channel Settings; Pitch Bending.)	
FRUITY EFFECTS	37
(FX Tracks; Plugin Effects; Fruity Plugins List; Adding More Plugins.)	
LIVE RECORDING	42
(Automation Patterns; Recording Live Tweaking; Recording Advice.)	

(Breaking Beats; Importing from ReBirth.)

SHARING YOUR WORK 56

(Making a Wav, MP3, or Zipped Loop Package; Publishing Your Songs.)

THE PHATBOY AND OTHER MIDI CONTROLLERS 58

(Overview: PhatBoy, DrehBank, MC-505; Setting Up Your Controller; Controlling Fruity Loops Externally.)

CREDITS..... 63

INDEX 64

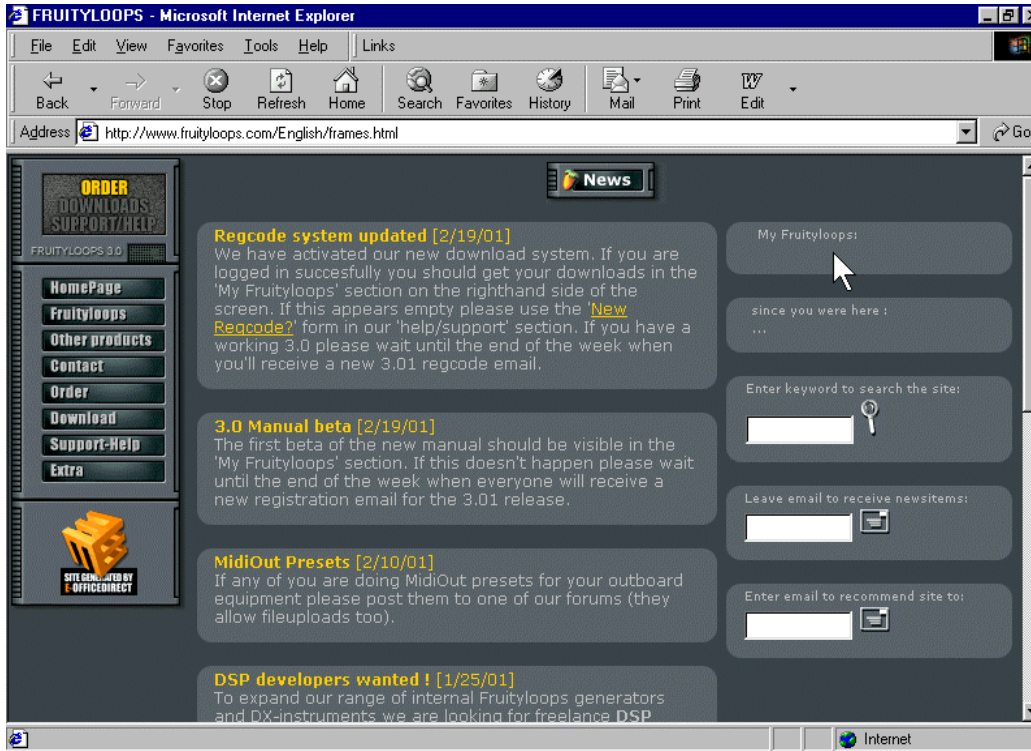
Lemon Boy is in the house: Yo, whassup! Having problems? Before you panic and start spamming Fruity Tech Support, look for me. I'll pop up here and there with answers to common problems that might save you (and the Fruity staff) some trouble.



1. **New Layout.** Yeah, it looks pretty different, but all the stuff you remember is still in there. Now everything's inside one big window.
2. **Piano Roll.** Now you can compose full polyphonic melodies without having to use multiple patterns. Plus, the Piano Roll contains support for note slides (pitch bending) and arpeggios! See the *Piano Roll* section of this guide and the on-line help for more info.
3. **Synth Plugins Now Supported.** Now you can download synthesizer plugins and use them live right in your song. Plus there's an awesome new array of synths built right in! See the *Generators* section of this guide and the on-line help for more info.
4. **Events Now Stored in Patterns.** In previous releases, you only had one global track of events. Every control had one Event Editor only. Now every control has one Event Editor per pattern, and you have to drop a pattern into the playlist to get the events on that pattern to take effect. This could cause some confusion, so you better take some time to wrap your head around it. The big advantage is that you can now set up the effect changes you want and then repeat them or move them around in the song. See the *Live Recording* section of this guide and the on-line help for more info.
5. **New FX Tracks.** There are now 16 FX Tracks instead of 8, but even better, there are 2 new Send FX Tracks. Now you can put the same reverb on two different FX Tracks without having to use the reverb plugin twice. See the *Fruity Effects* section of this guide and the on-line help for more info.
6. **Plus Much Much More.** Check out the WhatsNew.doc in the main Fruity Loops directory for a brief run down of what else is new.

(web address). The file also contains a **Registration Key** file with a strange name and a ".key" extension.

2. **Go to the Web Site.** Use the WebLogin link to get to the Fruity Loops 3 web site. You will be automatically registered on the site and you'll be sent to the "News" page shown below.



3. **Download the Installation Program.** In the "My Fruityloops" section of the page (indicated by the arrow above) you should see your personal link to download the Fruity Loops 3 installation program.

5. **Save the Registration Key.** Go back to the e-mail and save the ".key" file to the same folder you just installed Fruity Loops to.

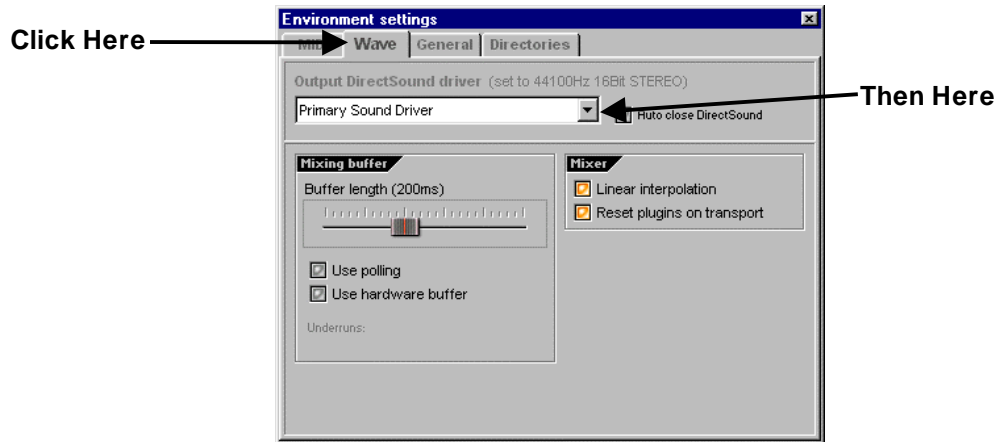
6. **Register Fruity Loops 3.** Surf to the Fruity Loops 3 directory, and **double-click** the ".key" file you just saved there. You should get a message saying that your Windows registry has been updated. If it doesn't seem to work, rename the file to give it a ".reg" extension and try again.

7. **Run the Program.** Go to **Start → Programs → Fruity Loops 3** and run Fruity Loops!

8. **Bookmark the Web Site.** The Fruity Loops web site is an awesome resource. Check back at www.fruityloops.com often to see what's up.

9. **Read this Guide.** As soon as you start Fruity, you'll be confronted with strange dialog boxes and messages. Proceed to the next section of this guide to find out what to do next.

1. **The Environment Settings Screen.** When you first run Fruity loops, you may be confronted with a dialog box like the one below. You just have to use the select boxes to choose your sound card and MIDI drivers. At first, you'll be looking at the MIDI screen, but for now the most important one is the WAVE screen, shown below.



2. **Select an Output Driver** from the list in the pull-down menu. If you don't know which one to pick, just leave it as it is. Later on if you have sound problems, you can come back to this screen (by pressing **F10**) and experiment with the other options.
3. **The Mixing Buffer.** When you mouse over the buttons on the above screen, you'll get a pop-up explanation of each one except the Mixing Buffer. So we'll explain that here. Basically, if you make this buffer long, you are less likely to get choppy sound but changes you make to a playing loop will take longer to kick in. If you make it short, you are more likely to get choppy sound but changes will kick in faster. You want it short, but depending on your computer, you may need to come back to this screen later (**F10**) and make it longer. If you have a combination of a fast computer and a good sound card, you may be able to get the latency as low as 10ms. For a SoundBlaster Live, you can probably go as low as 30ms. The **Use Polling** option can also improve latencies. Keep it turned on if you use Windows 95 or 98, but switch it off in Windows 2000.



MAKE SOME NOISE

Press the Play Switch. That's the button the finger is pointing at on the above picture. You'll hear the hyperactive sounds of the Fruity Loops 3 demo loop. If this is not the first time you've run Fruity, you'll have to reload this demo. Select **Open** from the **File** menu in the top left and double click the file **NewStuff.flp** in the **Loops** directory.

Master Volume: It's the vertical slider just to the right of the menu bar and to the left of the play switch. This will be essential if you still live with your parents. (Get a life! ...or at least get some headphones...)



1. **The Hint Bar.** This is located on the Main Window just under the Menu Bar (see the previous page, where it says "Start/Pause" in the top left). You can mouse over any of the controls within the Main Window and this panel will display a short description of what that control does. The reason it says "Start/Pause" in the picture is because the mouse is over the Start/Pause button. Make sense? The Hint Bar also shows you the **Shortcut Key** that will activate the same function. This is displayed on the right, where it says "Space" on the previous picture. Pressing this key has the same effect as pressing the corresponding button.
2. **On-line Help.** Fruity Loops also comes with a massive on-line help reference created by Stanislav Vasilev from **mmlabs**. Just use the **Help Menu** and select **Contents**. It's all there, in glorious Technicolor (we were way too cheap to print this guide in color.)
3. **Tutorial Loops.** Click **File→Open** and surf to the **Tutorials** directory. These loops contain notes on how to do various things in Fruity.
4. **The Web Site.** Fruity Loops comes with a massive web site at www.fruityloops.com. The site has a support section that includes a **FAQ** and a **Discussion Forum**. Check both of those to see if anyone has answered your questions already. If not, feel free to post your own question.

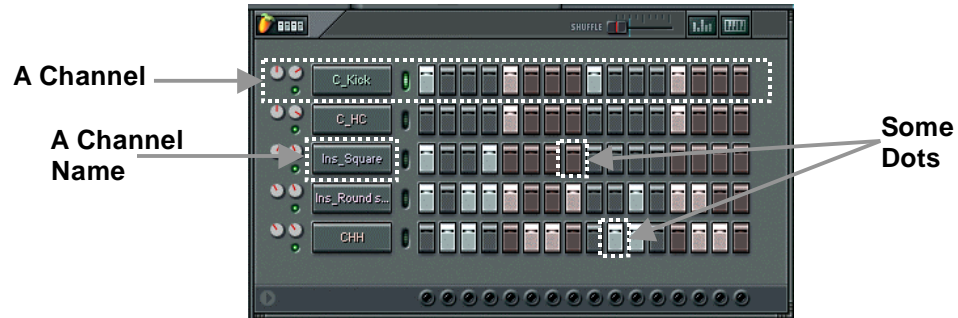
GET THE "GETTING STARTED" LOOPS

To use this guide effectively, you should find and load the "Getting Started" loops that were included in the Fruity package. Go to the **File** menu (above the Hint Bar) and click on **Open**. Alternatively, click on the **File Open Icon** below the Hint Bar. Either method will get you a file dialog box open on the **Loops Directory**. From here, double-click the **Tutorials Subdirectory**, then the **Getting Started Subdirectory** and you will see the Getting Started Loops. Load up the first one (**GettingStarted1.flp**), press **Play** and move on to the next section!

HEY! Don't skip that step. This guide will work a lot better if you're looking at the example loops while you read...



1. **What You're Lookin' At.** This is where you find **channels**, and **dots**. The channels are laid out horizontally (see below) and each one contains a single sound. Each channel has 16 dots. If you're musically inclined, these dots represent 16th notes. If not, think of each group of four dots as one beat, so 16 dots are the four beats of a basic drum loop. (The layout below is from **GettingStarted1.flp**. You should have this loop loaded now.)



2. **What Dots are For.** Clicking on a dot lights it up and tells Fruity to trigger the channel (play the sound loaded into that channel) at that point in the loop. For instance, the 1st, 5th, 9th, and 13th dots in the C_Kick channel are lit up, telling Fruity to play the kick drum sound four times during the loop (if you're still thinking of groups of four dots as a single beat, Fruity Loops will play the sound at the start of each beat.) Try changing the pattern of dots in the C_Kick channel. (If you need to turn a dot off, **right-click** it.) Once you've got the dots to light up like the picture below, press the play switch to hear what you've created.



4. **Make Your Own Beat.** Don't like the beat above? Good, make your own! Only, don't change the Ins_Round sample for now - it's playing the melody and you need to know more before you can mess with that. In the next sections, we'll teach you how to load in **new samples**, set up **melodies**, and change the sound of each channel (and even each dot) using **Fruity Effects**.



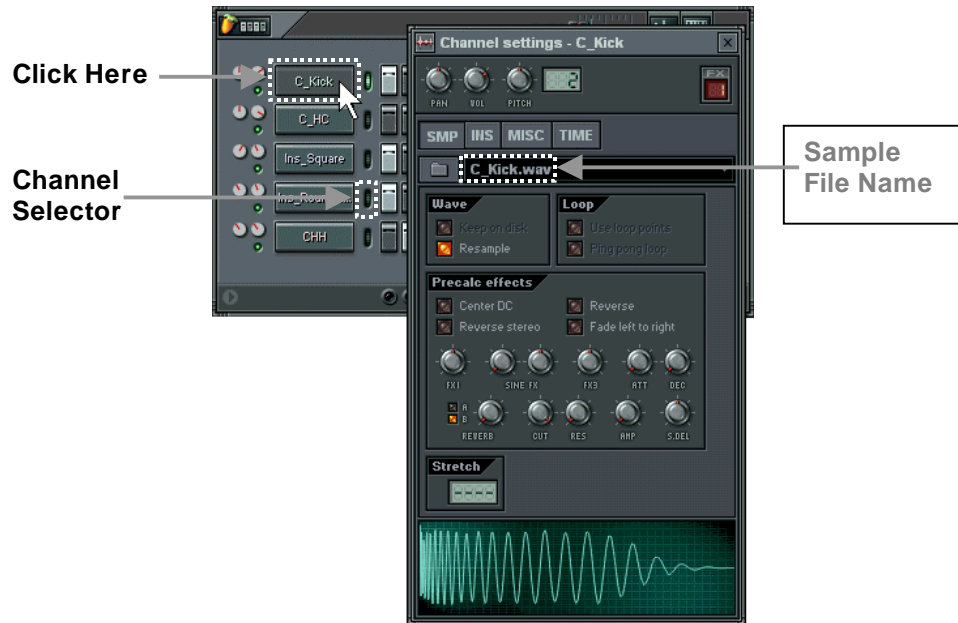
Don't Save! If you create a masterpiece and you want to keep it, at least save it under a new name. We need you to keep **GettingStarted1.flp** around so we can use it to explain some of the more advanced features later.

channel contains a **Generator** (which could be a synthesizer plugin. More on that later, though.)

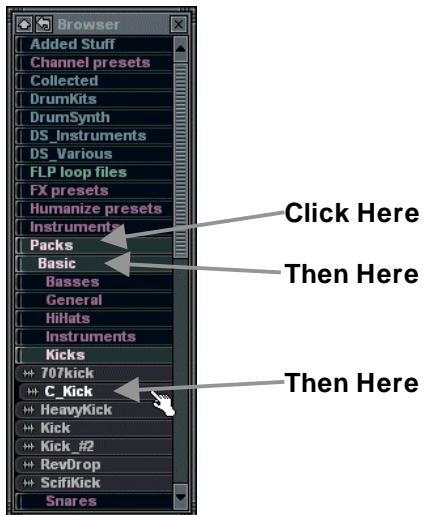


Wait! What's a "sample"? A sample is a little piece of sound stored in a disk file. Each channel in Fruity Loops uses a single sample, usually containing a single note (like a snare drum hit or a single bass note), but they can also contain entire beats or tunes. Samples are usually ".wav" file types, but Fruity supports ".xi" sound files too.

1. **Open the Channel Settings Dialog.** OK, let's get going and modify the kick drum sample. Load up the original version of **GettingStarted1.flp** again and click on the name "C_Kick" to bring up the **Channel Settings** window for that channel (shown in the picture below).



3. **Check out the Sample Browser.** Another way to load samples is to use the **Sample Browser** (that's the other window you see when you first opened Fruity in the "What Are You Lookin' At?" section above.) This is a special browser for selecting and loading sample and loop files. To find the C_Kick sound, click on Packs, then Basic, and then Kicks. Left-clicking on a sample will play it, right clicking will open it into the selected channel. (You select a channel by clicking on the green light to the right of the channel name as shown above.)



Lost the Browser? No problem. The five big buttons on the tool bar shown below will open and close various windows for you, including the Browser and the Step Sequencer. (Don't worry about those other windows for now, all will become clear in the fullness of time...)



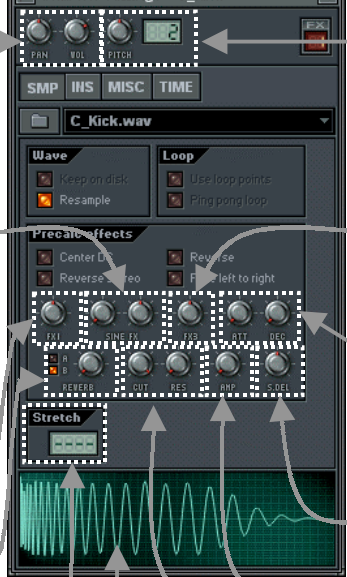
Volume and panning wheels are the volume and panning wheels that also appear on the main screen for each channel. Turning these will make the wheels on the main screen turn as well.

Sine FX: A cheap sine wave effect. The first wheel controls the amount of the effect, the second controls the frequency of a sine wave that interferes with the sound - try it, it's cool.

FX 1: A distortion effect

Reverb: Echoey effect that makes it sound like you're playing in a large room. **A** and **B** switches between two different types of reverb.

Stretch: Specifies exactly how many dots the sound should last for. If it's set to 0, there's no stretching. (Useful for fitting break beats.)



Wave View Window: Shows the shape of the sound sample. Click here to hear the sample with all the effects. Also a drag and drop window for loading samples.

pitch of the sample (speeds it up or slows it down). The number indicates how far the pitch wheel can stretch. Move it by clicking and dragging.

FX 3: Makes the pitch of the sound to change as it plays. Try it on the "CHH" sound.

Att, Dec: These control the attack and decay. If you turn up the attack control, the sound will take longer to fade in. If you turn up the decay, it will fade out faster.

S.Del: Stereo delay effect.

Amp: Amplifies sample.

CUT, RES: Cutoff and resonance filters. These filters produce a really cool effect that gets used a lot in techno.



Can't hear the difference? If you press a button or turn a wheel and you can't hear any difference in the sound, try making the same change on another channel. For example, sometimes a change that doesn't affect a kick drum much will make a huge difference to the sound of a snare. If you still can't hear the difference, stop the loop from playing and listen the sounds separately by clicking on the wave view window. You might be able to hear the effect better without the other instruments

Feed: Echo volume (sets how quickly the echo dies out).

Ping Pong: Makes the echo flip back and forth from left to right (sounds cool on headphones).

Arpeggiator: This gets explained in the **Generators** section of this guide.



Pan, Cut, and Res do the same job as on the *sample* panel, but the effects build up as the echo dies out.

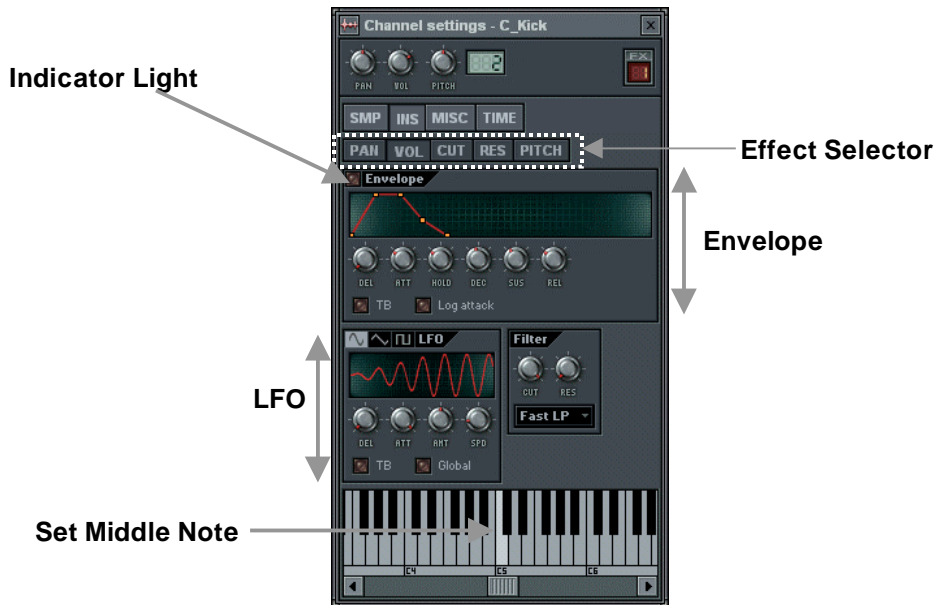
Pitch controls the pitch of the echo. If you turn this wheel right, the echo will get higher as it dies out.

Ech: Number of times the instrument will echo before it stops.

Time: Controls the amount of time (in dots) between each echo. Maximum delay time is 16 dots.

Getting Echo Time Just Right: The "Time" control is fine-grained to get you just the exact echo you want. But if you want to echo on the beat, you will have to look at the Hint Bar while you turn the dial. If you want the echo every three dots, just turn the dial until the hint bar shows "3:00".





7. **What's an Envelope?** An envelope causes a particular parameter to rise, then fall over the life of the sound. The most classic thing to do is to have a **Volume Envelope** that makes the sound rise then fall in volume. But you can also put an envelope on Pitch, Cutoff, and Resonance. You can get more info on what all the parameters mean in the **On-line Help**, but Delay (**DEL**) sets how much time passes before you hear the sound, Attack (**ATT**) sets the fade-in at the beginning, Hold (**HOLD**) sets how long the sound lasts at full volume, and Decay (**DEC**), Sustain (**SUS**), and Release (**REL**) control how the sound fades away. Play with the wheels and watch the graph change.

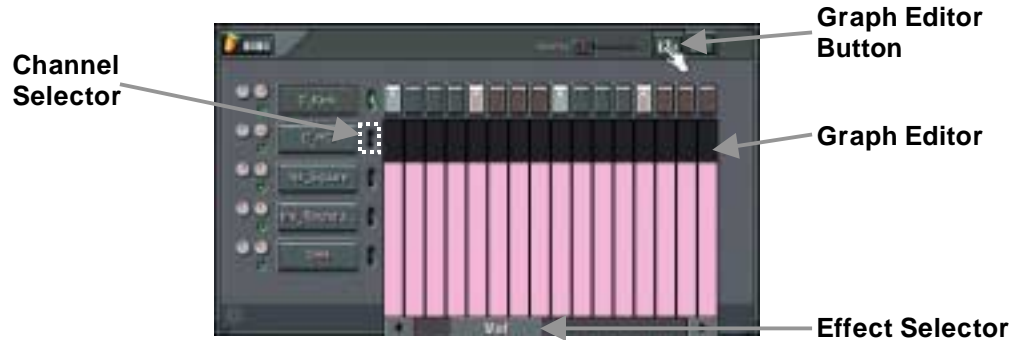
8. **What's LFO?** LFO stands for **Low Frequency Oscillation**. It makes a particular effect oscillate up and down during the life of the sound. Again, more info is available in the **On-Line Help**, but Amount (**AMT**) sets how much the effect oscillates, Speed (**SPD**) sets how quickly it oscillates, Delay (**DEL**) sets how much time passes before the oscillation starts, and Attack (**ATT**) sets how quickly the oscillation ramps up to it's full amount. Play with the knobs and watch the graph change.

10. **Why Does the Instrument Panel have More Cutoff and Resonance Controls?** It may seem redundant to have Cutoff and Resonance in the SMP panel and then again in the INS panel, but it's not. Trust us 😊. The Cutoff and Resonance here are added in **real time** rather than statically, so they can be controlled by the LFO and Envelope on this screen. (They can also be **Live Recorded** but that's for another chapter...) The INS panel cutoff and resonance are also nicer because they allow you to change the type of filter you use (more on this in the **On-Line Help**.)
11. **Why Can't I Hear the Effect?** Well, if you're still on the Kick Drum from GettingStarted1.flp, it's going to be pretty hard to hear any LFO effect, although the Envelope might make a difference. These effects are more audible on longer samples. To hear the effects better, go to the Instrument Settings for the Ins_Round sample and play with the settings now.

Now we're cookin' with gas!



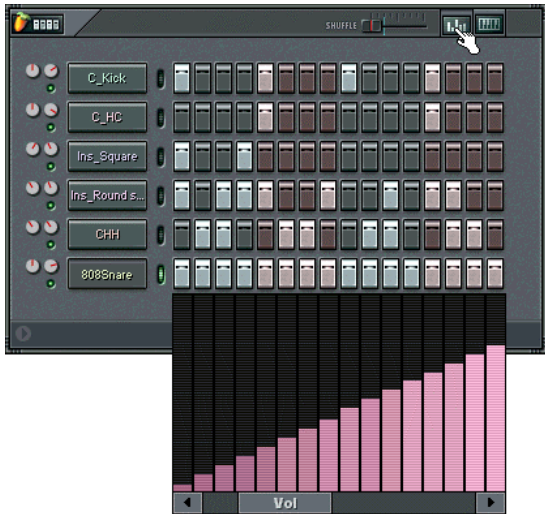
1. **Check out the Graph Editor.** The easiest thing to wrap your mind around is probably the **Graph Editor** utility. First, select a channel to edit by clicking on the channel name, or by clicking on the green Channel Selector light to the right of the channel name. Then press the button that makes the graph editor pop up as shown below. (Make sure you've loaded up the original version of **GettingStarted1.flp** first.)



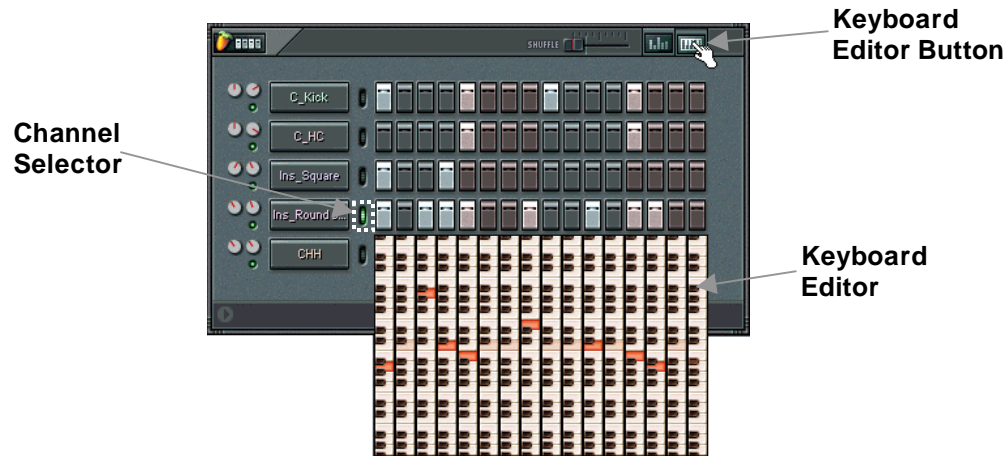
2. **Check out the Effects.** Try clicking-and-dragging the **Effect Selector** to see which of the various effects are available. You should find **Pan, Volume, Filter Cut, Filter Res, Pitch,** and **Shift**. Most of these effects were discussed previously, in the "Tweaking the Channels" section. The difference here is that you can also tweak the value of these effects for each separate dot. Each bar on the graph sets the effect value for the single note above (or below) it. **GettingStarted1.flp** already has some tweaking in it. Check out the Volume tweaks in the CHH channel and the Cutoff tweaks in the Ins_Square and Ins_Round channels.



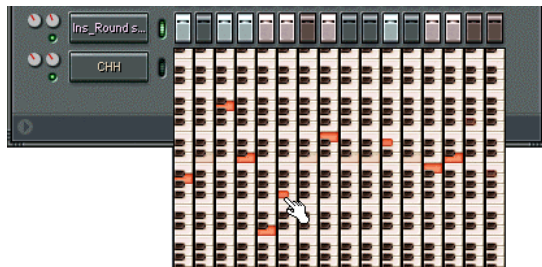
4. **Try the Volume.** You can get instruments to fade in and out over a pattern using the volume graph. Try this effect on an added snare channel as shown below. (Remember, it's **Alt-S** to add a channel. The snare below comes from **Packs**→**Basic**→**Snares**.) This graph does not center in the middle like pan, but goes from zero to maximum, with zero at the bottom. Volume slides like this can sound extra cool when combined with Cutoff and Resonance slides. (Hint: to make a smooth line in the graph editor, right-click on the first bar, then drag the mouse to the right to set the values of all the bars at once.)

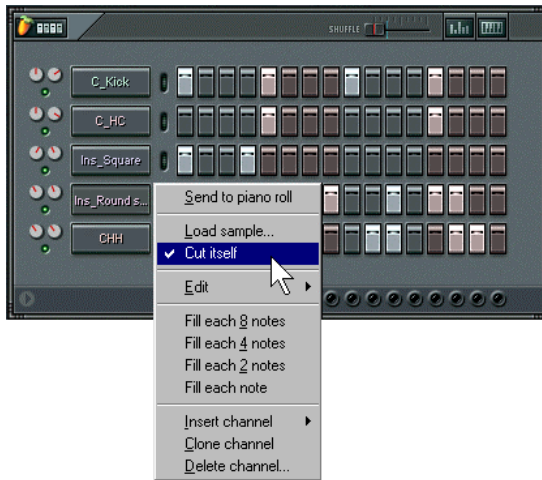


6. **Check out the Melody.** When you play **GettingStarted1.flp**, that synth melody you hear is being played on the **Ins_Round** channel. To see the notes of the melody, click the **Keyboard Editor** button with the **Ins_Round** channel selected as shown below. What you see now is a vertical piano keyboard for each dot on the screen. Hopefully, you have some keyboard skills. (If not, it's time for some lessons!) You can change each note by **left-clicking** one of the buttons on the keyboard. **Right-click** turns the note off.



7. **Change the Melody.** Now go ahead and change the melody! You can make it sound how you want, but below is a suggestion for those who like a note of tension in their music (you can find this melody in **GettingStarted2.flp**). You can use the keyboard editor on any sample - synth, bass, guitar, even drums. Have fun!

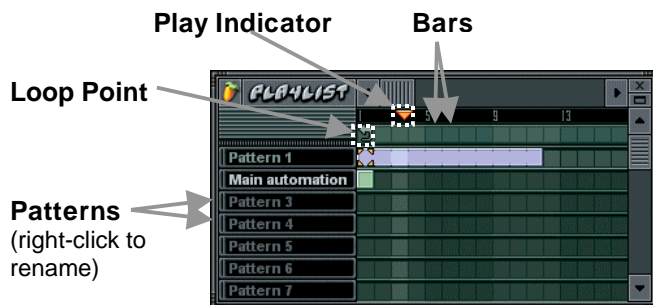




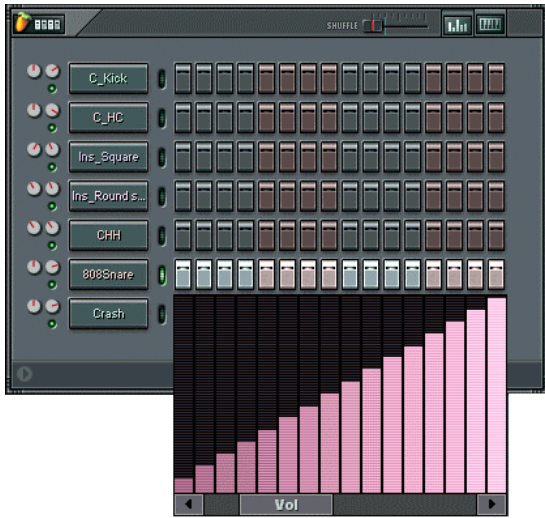
1. **Check out the Pattern Selector.** Fruity Loops lets you create hundreds of different patterns. In the previous sections, we've just been working with pattern 1, but we can access the other patterns either by changing the number in the **Pattern Number** box, or by pressing one of the pattern numbers on the **Quickpad** (this is a shortcut for quick access to the first 9 patterns.)



2. **Check out the Playlist.** This screen can be opened using the button under the hint bar, or by hitting **F5**, or by right-clicking the **Song** button on the main screen (see above). Try it and you should get a new window that looks something like below. This window works very much like the pattern view, except that the dots operate on whole patterns rather than single channels, and you can program hundreds of dots at a time. Notice that **GettingStarted1.flp** consists of pattern 1 repeated 11 times and pattern 2 once at the beginning. Make sure **Song** is selected and press **Play**. You should see the **Play Indicator** on the playlist start to move, and hear the patterns it is playing. When it comes to the end of the dots, it jumps back to the **Loop Point** and continues playing. Try moving the loop point (right-click where you want it to go) and see what happens. (If you press the **Pat** button, Fruity will just repeatedly play the current pattern in the Step Sequencer.)

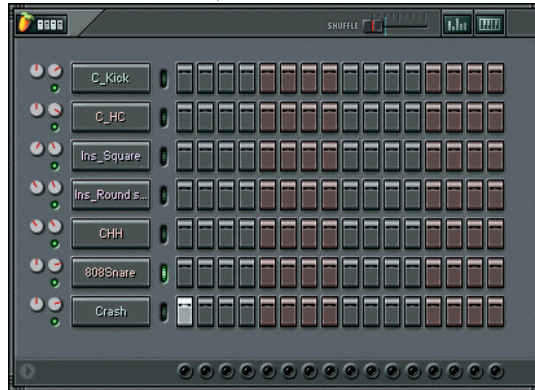


3. **What's the Point?** Now you can assemble a number of patterns together to make a song. This lets you alter melodies, change beats, insert fills, and reuse some of the early parts of the song later. Many composers use a separate block of patterns for drums, bass, lead, etc. so they can work on them separately at first, and then piece the song together in the Playlist.



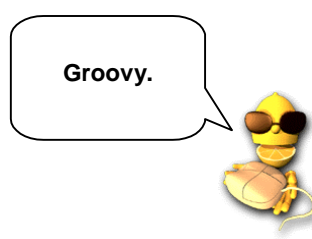
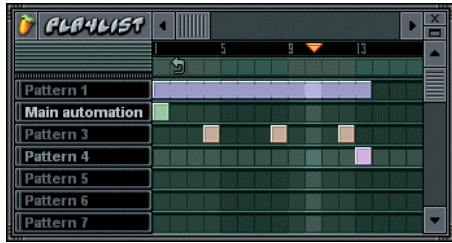
← Pattern 3

Pattern 4



Big deal...

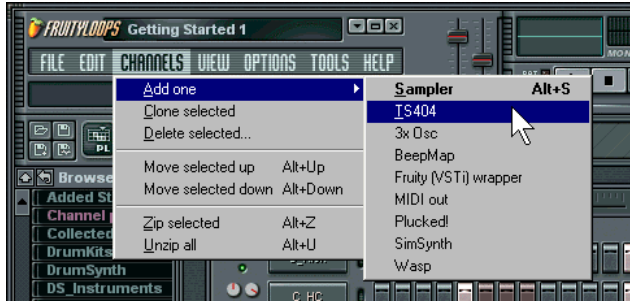




6. **What the Hell is in Pattern 2?** By now you probably checked out pattern 2 and discovered that it seems to be empty. Patience, my child. All will be revealed eventually (but you could experiment with removing the pattern from the playlist to see what difference it makes...) We'll talk about what pattern 2 does in the section on **Live Recording**. For now, just enjoy the ride!

synthesizer plugin in combination with the effects in the Channel Settings dialog. The combination of these software synthesizers with the sample channels gives Fruity a major power boost!

1. **Adding a Synthesizer Channel.** To add a channel containing a synthesizer Generator, click on **Channels→Add One** as shown below and select one of **TS404**, **3xOsc**, **BeepMap**, **Plucked!**, **SimSynth Live**, or **Wasp**.



2. **What to Expect.** The new channel will appear in the Step Sequencer and the Generator's **Configuration Screen** will appear (except for the TS404). If the Configuration Screen is small, it will appear inside a Channel Settings window (3xOsc, BeepMap, Plucked!). Otherwise, it will appear as a standalone window (SimSynth Live, Wasp).



4. **Preset Sounds.** All Synth generators have preset sounds available. You can get to them from the **Presets** section of the menu shown above, or by clicking on the little arrows in the top right (see picture above).
5. **The Channel Settings.** All these generators have a Channel Settings window that you get by clicking on the Channel Name, just like for Sample Generator Channels. But since each generator is different, they may not all have all of the panels as the Sample Generators do. For instance, the TS404 only has the MISC panel, while the 3xOsc has all of INS, TIME, and MISC.

basslines which sound similar to the classic TB-303 machine.

- b. **3xOsc.** This is a very plain generator that allows you to mix three **Oscillators**, each of which generates a tone. The sounds on their own are not exciting, but they are good raw material to be combined with INS panel effects and other Fruity Effects (explained in a later chapter).



- c. **BeepMap.** This is a weird one. Takes a bitmap image file and turns it into a sound, with strange and wonderful results.



- d. **Plucked!** A synthesizer that specializes in stringed instrument sounds like guitars, harps, mandolins, etc.





- f. **Wasp.** Another full digital synthesizer. This one is better for creating fast, buzzing, techno-oriented sounds (hence the name).



8. **Included Plugin Synths.** Of course, we've thoughtfully included a VSTi plugin synth, confusingly called the **DX10**, and a DXi plugin synth called the **DreamStation**. Note that when you try to load the DX10, you'll be sent to plugins directory with tons of files. You're looking for the file named "mda DX10.dll". The other files here are all **FX Plugins**, to be discussed later in the section on Fruity Effects.

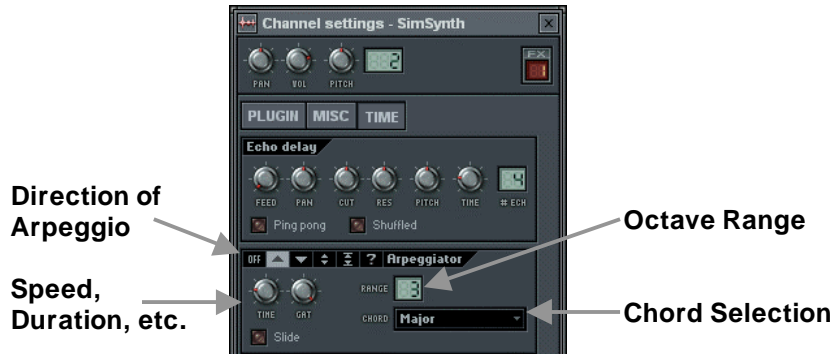


10. **Where Can I Get More?** There are literally *hundreds* of synth plugins out there to download. Some of them are free, and some you have to pay for. Search the web and www.fruityloops.com for good deals. One place you should definitely bookmark is www.kvr-vst.com - a huge site with every VSTi plugin you could possibly want listed.

Don't deny yourself, dude! You need all these generators. Save up your squeegee money and buy them ASAP.



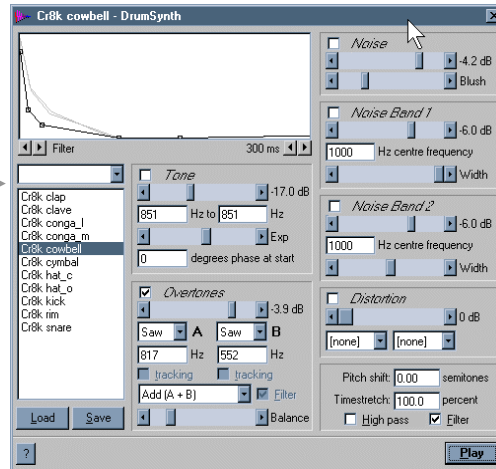
11. **The Arpeggiator.** Now that we've introduced the Synth generators, we can finally tell you what the **Arpeggiator** section in the Channel Settings window is for. Open one of the synth channels (SimSynth Live, for instance) and go to the TIME panel of the channel settings box. Now **click the up arrow** and **select a chord**. Now go to a new pattern and place a single SimSynth note and press play. Instead of a single note, you get a repeating arpeggio. Cool, huh? Read more about this in the on-line help.



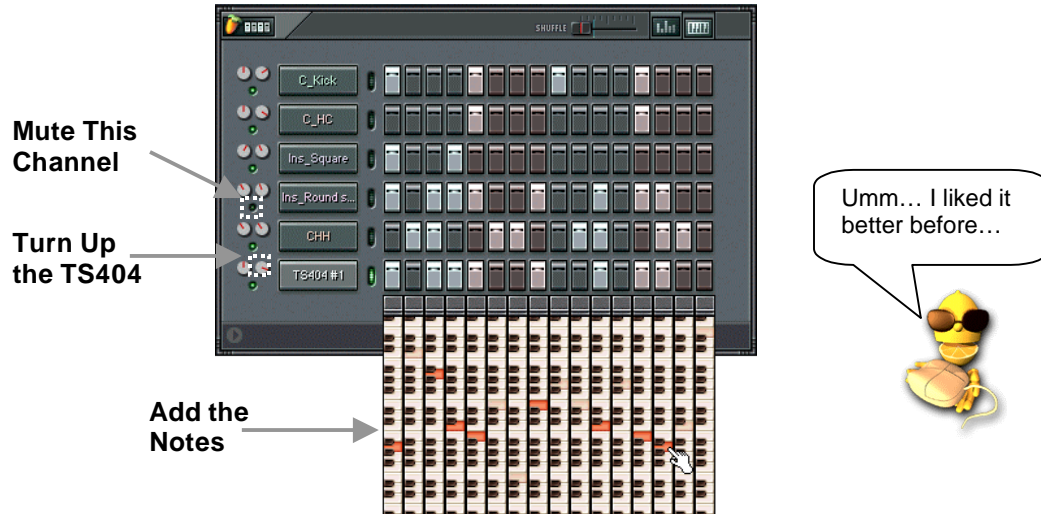


← SimSynth

DrumSynth →

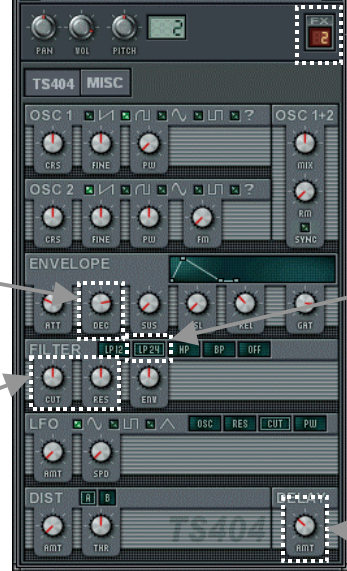


1. **Add a TS404 Channel.** First of all, load up **GettingStarted1.flp**. Then add a TS404 channel as shown in the previous section.
2. **Copy the Notes from Ins_Round.** That's right, we're going to replace the Ins_Round sample with the TS404. First, use the keyboard editor to program the TS404 notes as shown, then click on the **Channel Mute** light to turn off the Ins_Round channel and play the result. You may want to turn up the TS404 Channel a little bit too.





That's a little better...



Change the FX Track (We'll explain this later)

Make the Notes Decay Slower

Make the Sound Trashier

Last Thing to Do:
Turn these wheels slowly while the song plays...

Add a Little Echo

You're a Techno god.

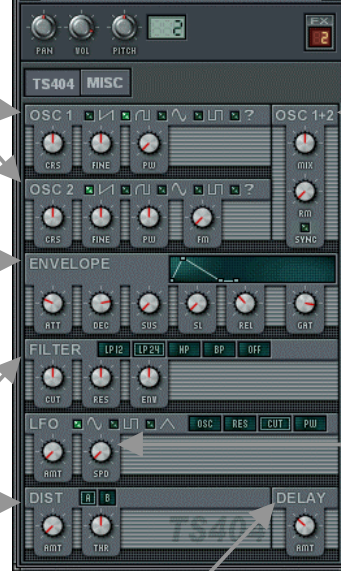


The Oscillators: You can have two slightly different sounds playing at once. Click on the little pictures for different wave forms. Set the octave by turning the CRS wheel.

The Envelope: Attack, decay, release, sustain, etc. (Check out the little picture!)

The Filters: Cutoff and Resonance. Try the buttons too (**Lo12**, etc).

Distortion: Turn up both wheels for a nastier sound.



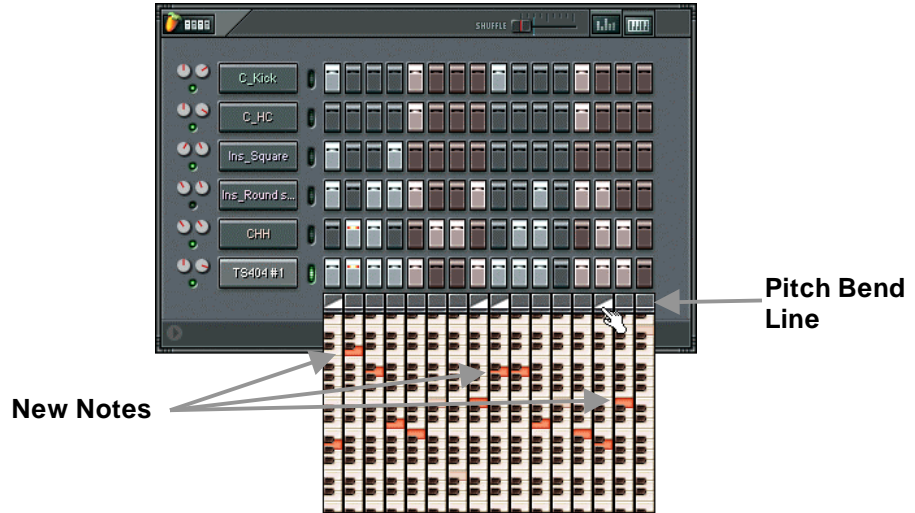
Oscillator mixing: Turn the MIX wheel to hear more or less of oscillator 1 and 2.

LFO: Low frequency oscillation. This function slowly turns a parameter such as the CUToff up and down. Try turning up the amount (AMT) and the speed (SPD). Then try playing with the buttons to make the RESonance, tuning (OSC) and pitch width (PW) oscillate.

Delay: Controls the amount of echo.

You Wanna Set the Delay? OK, there's only one delay line for all TS404 channels. It's on the toolbar at the top of the Main Window..



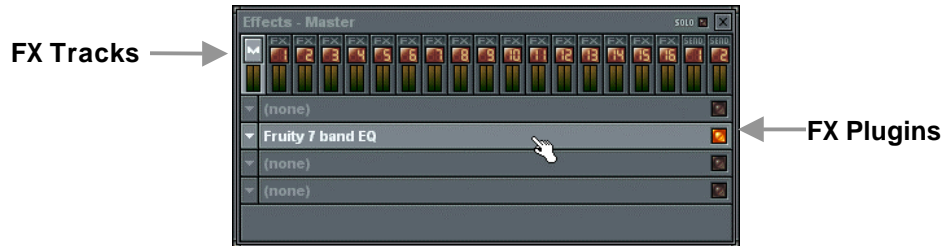


Can't click off the pitch-bend line?
Try right and left clicking. One of em's gotta work!



Remember when we changed the FX Track in the TS404 Channel Settings? Well now we're gonna explain what that was all about.

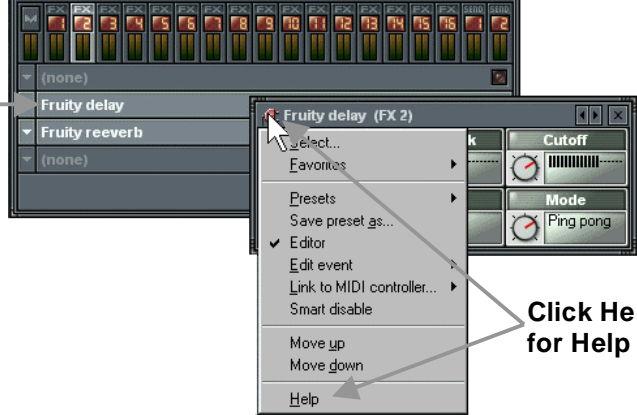
1. **Open the Master Effects Screen.** Guess what? The **GettingStarted** Loops were using Fruity Effects all along! Load up one of them and bring up the **Master Effects** screen by pressing **F9** or by going to **View→Effects**. You'll get a window like the one below...



2. **What You're Lookin' At.** Along the top are the FX Tracks. You have one **Master Track**, 16 **Regular Tracks**, and 2 **Send Tracks**. The Master Track is selected by default. Each track has room for four FX Plugins. The Getting Started Loops use the **Fruity 7 Band EQ** plugin in the Master Track, and the **Fruity Delay** and **Fruity Reverb** plugins in Track 2. Try changing the track to find the other plugins.
3. **Turn Plugins On and Off.** Just left-click on a plugin to turn it on and off. Try this with the loop running to hear the difference.
4. **Select Plugins.** If you want to add new plugins, click on the arrow where you want to add the plugin and then choose from the **Favorites List** or choose **Select** to choose from the entire list and configure your favorites.



Right Click
This Bar



Click Here
for Help

6. **Sending Sound to the Plugins.** Now we can finally explain what the box in the top right of the Channel Settings does. Any effects placed in the Master FX Track will be applied to all the sounds in the song. But effects in the numbered Regular FX Tracks will only be applied to the Samples and Synths which have selected that FX Track in their **Channel Settings Dialog**. So, in **GettingStarted5.flp**, the Ins_Round and TS404 Channels are sending their sound to FX Track 2, where Fruity Reverb and Delay will be applied. The other channels are sending to FX Track 1 (default) which contains no effects.



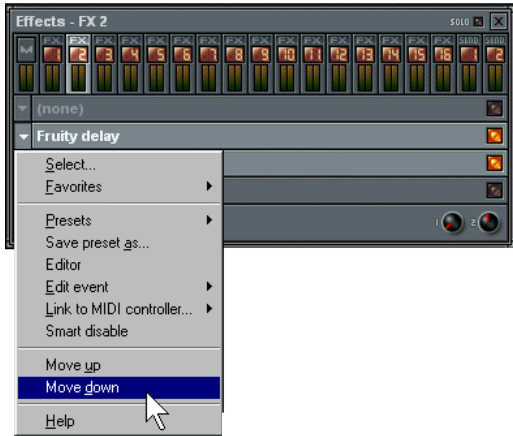
Sending to
FX Track 2

applied to both guitar and drums, but you only had to use a single reverb plugin.



This FX Track
Sends its Output
to Send Track 2

8. **Changing Plugins Order.** The order in which you add effects plugins has a huge impact on the way the final output sounds. Plugins are like guitar stomp boxes. On each FX track, the first plugin in the list is applied first, then the output of that plugin is fed to the second, and so on. To make it easier to experiment with effects order, Fruity Loops has a simple function to move an effect up or down in the effects chain. It's on the effects menu shown below (**Move Up** and **Move Down**.)



Fruity Bass Boost. Boost that bass for a super-phat sound.

Fruity Blood Overdrive. Use this to distort channels.

Fruity Center. Use for real time DC offset removal.

Fruity Compressor. Use this to flatten out the dynamics of the sound. Apparently Fatboy Slim uses massive compression to get his drums to sound the way they do...

Fruity Delay. Use for a true echo (not just repeated samples like the channel echo).

Fruity Fast LP. Use for low pass filtering that's CPU friendly (cutoff and resonance).

Fruity Filter. More cutoff and resonance filtering that's not so CPU friendly.

Fruity Flanger. If you have to ask, you haven't heard it yet. Real popular among guitar players, this LFO-type effect can add a cool feel to any song.

Fruity Free Filter. Yet another filter - a classical 12db instead of a state variable filter like the Fruity Filter (whatever the hell that means.)

Fruity Mute. Use this to mute (silence) channels while live recording.

Fruity Notebook. Keep your song notes here! This is the plugin used in the Tutorial Loops that came with your package.

Fruity PanOMatic. Useful for panning the sound back and forth smoothly.

Fruity Phase Inverter. Use to reverse the stereo phase (left and right).

Fruity Phaser. Like the Flanger, but even cooler.

Fruity Reeverb. Use for a much nicer reverb than you can get on the Channel Settings dialog.

mda DX10. This is actually a synthesizer plugin (see the Generators section of this guide). VSTi Synth and FX plugins have to live together in the same directory. You'll just have to remember which is which.

11. **Getting New Plugins.** We gave you a great selection of FX Plugins with your Fruity Package. But people are always creating new ones, and you can find many of them on the web. Some are free and some cost money. Surf the web to see what you can find! Installation is pretty straightforward. Put everything into **FruityLoops3/Plugins** (but if it's a **VST** plugin, it should go in the VST subdirectory.) Restart Fruity Loops and your new plugin should appear in the list.

12. **CPU Considerations.** "WOW!! I can use as many plugins as I want?!?" Actually, no you can't. Each plugin you use takes up a certain amount of your computers power. Some take more power than others. The number of plugins you can use before your computer starts grinding and running out of breath depends directly on your CPU speed (you know, that Megahertz thing) and also somewhat on the amount of memory you have. There is no formula for how many plugins you can use, but if the sound starts breaking up after you add a plugin, it's a good sign that you've gone a few plugins too far. Don't forget about the **Send Channels**, though. They can help you cut down on the total number of plugins.

That, my friend, is what we call Live Recording and it's the key to making your songs come alive...



1. **Choose an Automation Pattern.** OK, this is important. Finally, we can tell you what Pattern 2 does in **GettingStarted1.flp**. It's where the Live Recording data is stored that moves the Ins_Round and Ins_Square cutoff wheels. The only way to not tie yourself completely in knots over where you stored your Live Recording data is to **always have one pattern where you do all your Live Recording**. For this song, it happens to be pattern 2. Then you need to place that pattern in the Playlist at the beginning of the song to play back the live tweaking. As you learn more about what you are doing, you can break out of this mold, but you need to start simple.



Remember to Select the Right Pattern During Live Recording!

Song Mode



Record Switch

3. **Set the Buffer Length low.** You may have noticed that there is a short delay between your tweaking and Fruity's response. That's controlled by the buffer length (hit **F10** and select the **Wave** tab). The lower you set this slider, the faster Fruity will respond. But don't set it too low, or the sound will be choppy (see the "What are You Lookin' At?" section).
4. **Important Note.** When you've got the Recording Switch on and the loop is playing, moving a wheel will erase over all the previously recorded tweaks from that point in the song until the end. This can be frustrating, so often it's best to get the recording approximately the way you want it and then make further changes in the **Event Editor** described in the next section.
5. **What can be Recorded?** Most wheels and sliders are recordable, including those that control Plugins. But some controls aren't recordable. The quickest way to tell what's recordable is to mouse over a control and look for the red dots in the Hint Bar. If these dots appear, then you can record that control.

Description



Red Dots

Plugins. You can do live recording on most Plugins, but not all of them. Experiment to find out.



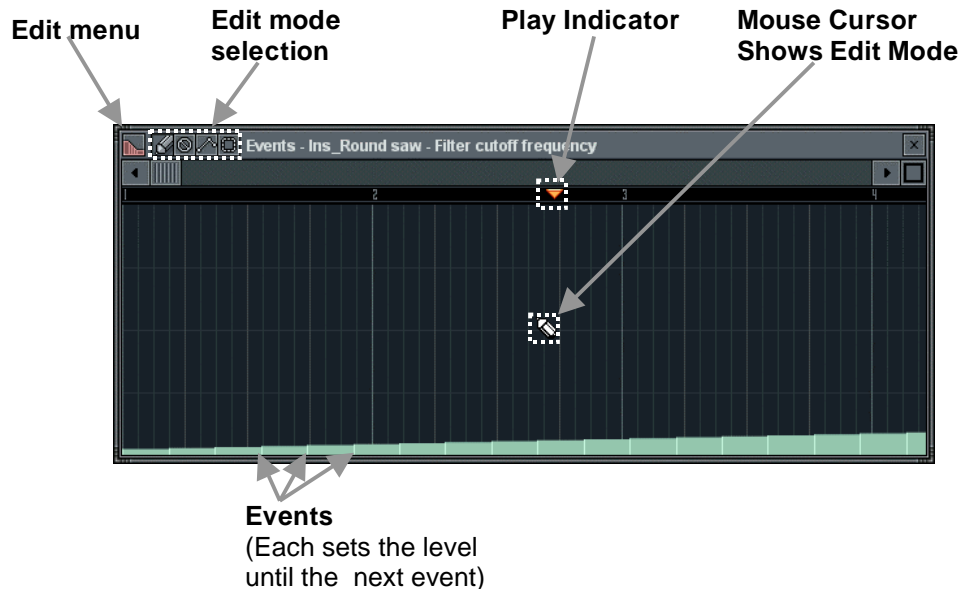
LemonBoy's Live Recording Advice...




- Always, always, always check the pattern selector before you start recording!!!
- Try to get your song laid out the way you want it before you start live recording. Once you have events recorded, it is difficult to change the layout of the playlist in a way that will still sound good.
- Always save a backup copy of your loop before you start any live recording. That way if you mess things up or change your mind, you can go back to the clean copy.
- Save your loop frequently during live recording. If you accidentally tweak something and erase some events, you can always go back to the previous version.
- Get yourself an External MIDI Controller to make your life easier (See the section on External Controllers for more info!)



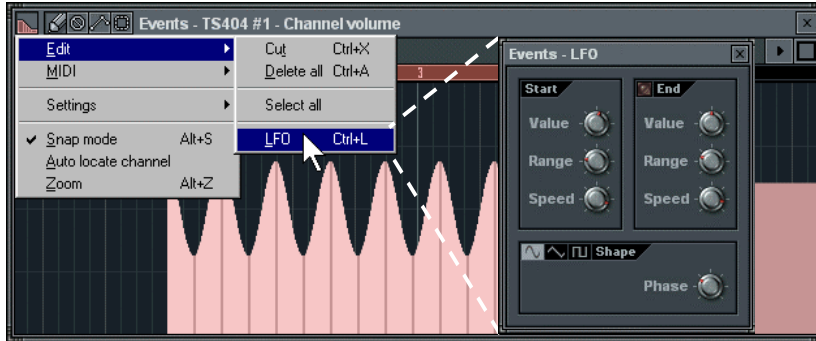
move a wheel during a recording session, the new setting is stored as an "event" for that wheel at that moment in the loop. With the event editor, you have complete control over how the sound is tweaked during playback.

1. **Record Some Live Tweaking on a Particular Wheel.** The cutoff on the TS-404, for instance. Let's assume you already did that in the previous section. If you prefer you can look at the event editor for the INS Cutoff Wheel in **GettingStarted1.flp** for either the Ins_Round or Ins_Square sample.
2. **Stop Fruity and Open the Event Editor.** Right-click on the wheel you modified, and select **Edit Events** from the pop-up menu. The screen you are looking at now is a lot like the Graph Editor described earlier. One difference is that this graph controls the level of a single wheel or slider at a particular point in the song. (OK, it's actually more complicated than that. Remember how we told you to keep all your live recording in a single pattern (Pattern 2) and place this pattern once at the beginning of a song? If you do that, then the bars in the Event Editor will match the bars in the Playlist. If you don't do that, you're on your own!) The other main difference is that this graph is used to set **Events** (bright vertical lines corresponding to the value of the wheel you are setting) that persist until the next event.

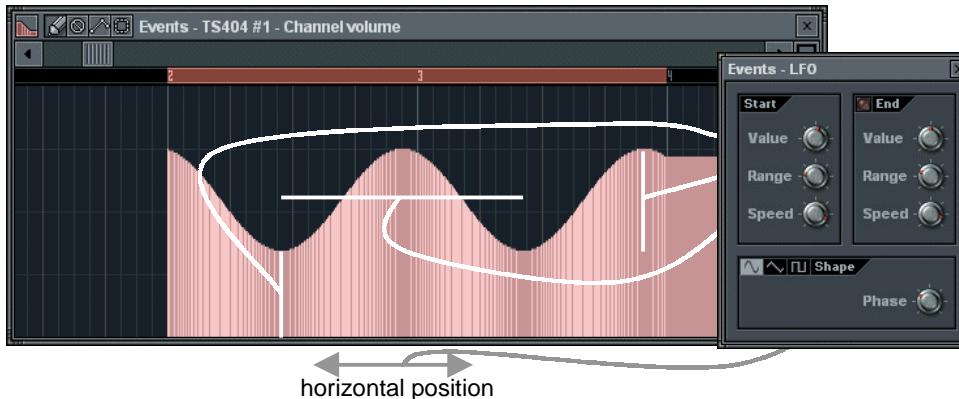


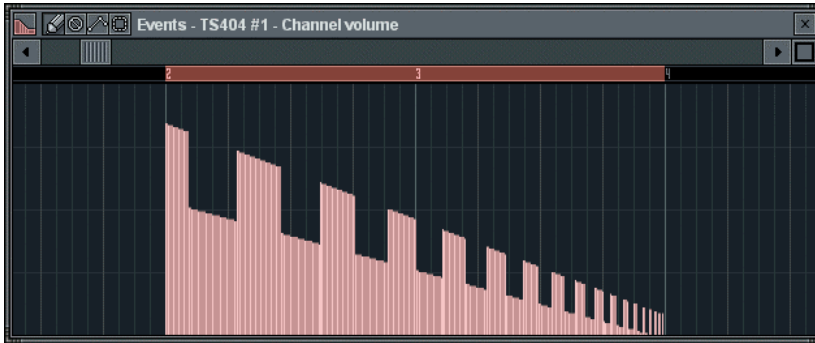
- b. **Delete Mode.** Click on the delete symbol  to change to this mode. You can delete events by clicking on them, or click and drag to delete a series of events. (The events are the bright vertical lines on the main window.)
 - c. **Smooth Mode.** Click on the smoothing (interpolation) symbol  to change to this mode. You can click and drag to highlight a region. When you let go of the mouse button, the events will be smoothed out, instead of looking choppy. Try it!
 - d. **Select Mode.** Click on the select symbol  to change to this mode. When you click and drag, you will see a red region highlighted on the Play Indicator Bar. You can also right-click on the Play Indicator Bar in any mode to expand the highlighted region. You can cut and zoom to this region from the **Edit Menu**.
4. **Miscellaneous Facts.** Here's some stuff you should know about the Event Editor.
- a. **Undo.** There is a limited form of undo available for the Event Editor. Use **CTRL-Z** to undo the last action.
 - b. **Setting the Initial Event.** You will notice that after live recording, the wheel you recorded sometimes doesn't start in a sensible place when you play back the loop. This can be fixed by turning the wheel to a good start position, and then right-clicking the wheel and selecting **Init Events With This Position**. This sets the very first event so that the wheel will always start where you want it.
 - c. **Getting a Feel for It.** It takes some practice to master the event editor, and to be able to get a song to sound exactly the way you want it, but it's definitely worth it. Keep practicing until you get it right!
 - d. **Live Recording Defeats Static Tweaking.** If a wheel has some events recorded on it, you can no longer just set it anywhere you want and expect it to stay there. You have to go through the Event Editor or start a new live recording session to change it.

6. **Using the Event LFO.** Open the event editor for some control (perhaps the Channel Settings INS Panel Cutoff for `Ins_Round` in `GettingStarted1.flp`). Make sure you're on the right pattern in the pattern selector (pattern 2 for `GettingStarted1.flp`). Now select an area to oscillate using Select Mode or by right-clicking on the Play Indicator Bar. Now hit `ctrl-l` or select **LFO** from the **Edit Menu**. This will pop up the **LFO Settings** window and immediately apply the LFO to the selected area. See below for an example.



7. **Play with the Main LFO Settings.** Notice the dialog has three sections. If you play with the controls in the **Start** and **Shape** sections, you should be able to create all kinds of cool effects. In the **Start** section, you can alter the **value** (height), **range** (depth), and **speed** (length) of the waves. In the **Shape** section you can alter the shape of the wave (sine wave, saw-tooth, or square) and the **phase** (basically moves the waves left and right.)



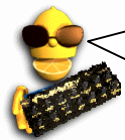


9. **What Else is in the Edit Menu?** In the Edit Menu you can also delete all events (**Edit→Delete All**), select all events (**Edit→Select All**), and change the color and look of the editor (**Settings**). You can also turn **Snap** on and off. Use Snap to make sure your highlighting and event placement is always right on a beat or bar. The grain of Snap can be changed on the main toolbar (see below). Try the different settings to see how it effects highlighting and event placement. The finest grain is **Tick**, which will cause you to snap to extremely fine-grained locations between notes. If you select **Auto**, then Fruity will decide for you where the best snap location is.



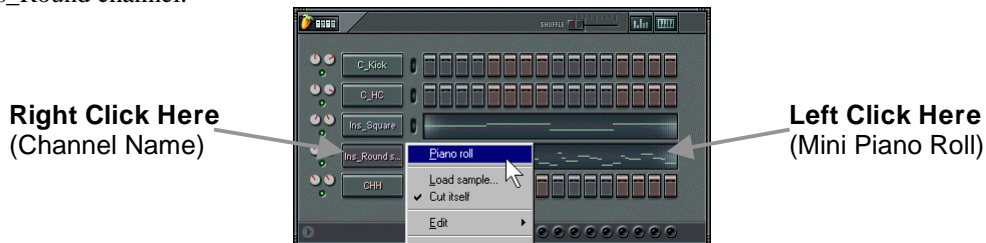
Time for more tips

- You can undo an LFO with Ctrl-Z.
- If you record tempo changes, the delay line for the TS-404 will automatically be reset at every change. The delay lines for the sample channels will not, but the delay length will change with the tempo, making it sound a little weird at first.

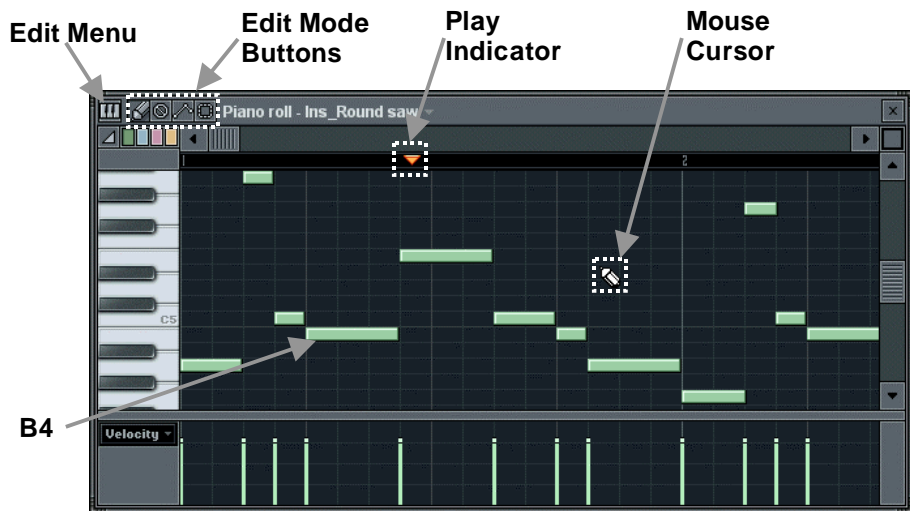


can't do that with any other type of channel. The Piano Roll solves all of those problems!

1. **Open the Piano Roll Editor.** Load up **GettingStarted6.flp** and select pattern 3. Notice that the Step Sequencer view is very different. That's because the **Ins_Round** and **Ins_Square** channels contains Piano Roll data instead of normal dots. You can open the **Piano Roll Editor** for either channel either by **right-clicking the channel name** or by **left-clicking the Mini Piano Roll**. Open it for the **Ins_Round** channel.



2. **What You're Looking At.** First thing to notice is that this screen looks a little like the Event Editor. See the **Play Indicator Bar**, the **Edit Mode Buttons**, and the **Edit Menu Button**? But the "events" in the Piano Roll are notes to be played at the given location, rather than level settings for various Fruity controls. Each horizontal green line shows where a note should start and end, and the **Piano Keyboard** on the left shows the pitch of each note. The note labeled below is a **B4** (B in the 4th octave) which will start on the second beat of the first bar and play for 3/4 of a beat.

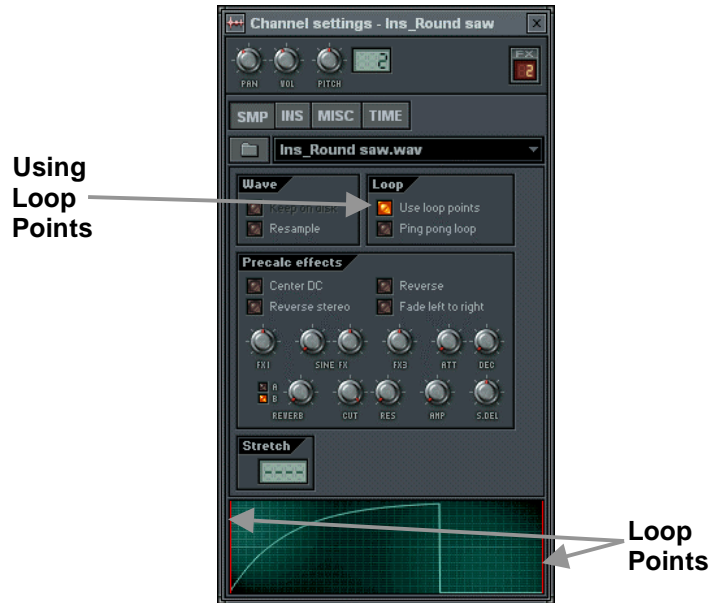




4. **Important Advice.** Before we go any further, here's a tip. Make sure you always keep your Piano Roll patterns separate from your regular patterns. You'll just avoid a lot of confusion that way. You don't have to do it this way, of course, but even the simple song in **GettingStarted6.flp** would not have been possible if we had merged patterns 1 and 3. For homework, see if you can figure out why that is!



may not actually last as long as you wanted them to.



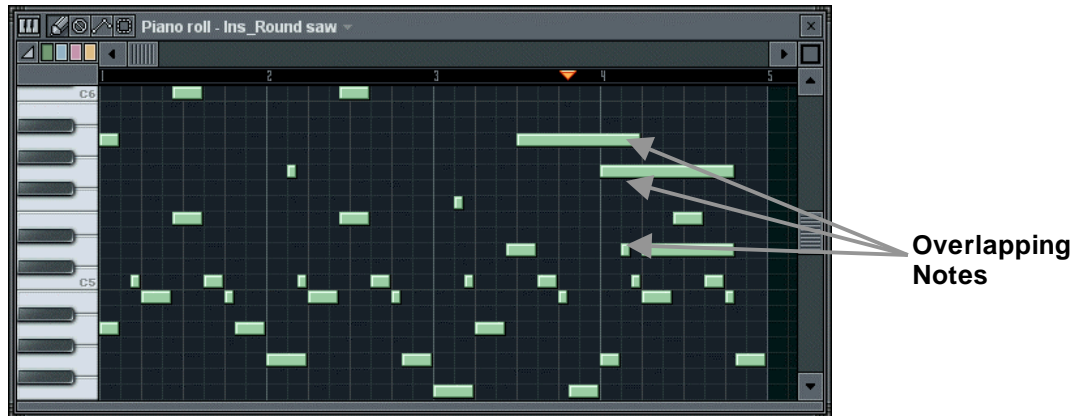
6. **Basic Piano Roll Editing.** Here's a run-down of how to edit your melody line.

- a. **Entering Notes.** This can get a little tricky. To enter a note, make sure you're in Draw Mode by clicking the **Draw Mode Button** (see the Event Editor section), click on the canvas, and drag the note to where you want it to start. If the loop is not playing, you should hear the note you are entering as you drag it around. The length of the note will match the length of the last note you placed. To change the length, grab the right hand side of the green bar and drag it.
- b. **Note Snap.** You may find the note snaps to a place you didn't want it to go. If so, change the **Snap Level** on the main toolbar the same way as you did for the Event Editor (see previous section). Sometimes you just can't get the note length to snap where you want no matter what you do. In this case, shrink the note to the left as far as you can and then drag it out to the right again. This often fixes the problem.

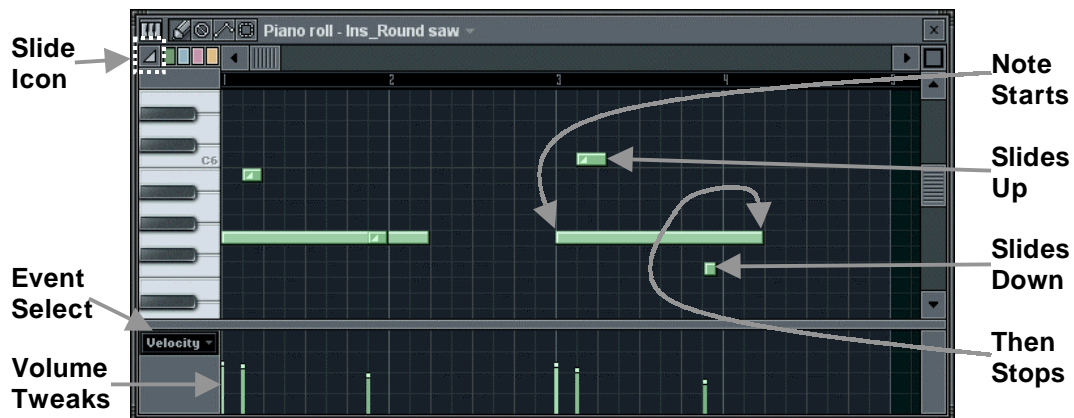
Delete Mode with the **Delete Mode Button** (see the Event Editor Section).

- e. **Undoing Changes.** Like the Event Editor, there is a limited undo available from the **Edit Menu** or by pressing **Ctrl-Z**.
- f. **Cutting, Copying and Pasting Notes.** Go into Select Mode with the **Select Mode Button** (see Event Editor section) and click and drag to highlight some notes. Then use the **Cut**, **Copy** and **Paste** options in the Edit Menu or use **Ctrl-C**, **Ctrl-X**, and **Ctrl-V**. Pasting can get a little tricky, though. The notes will paste to their identical locations in the first bar that is currently displayed on the screen. So to paste from bar 1 to bar 2, select the notes in bar 1 and hit Ctrl-C to copy, then scroll over to bar 2 and hit Ctrl-V. If the notes don't appear, they probably went into bar 1. Press Ctrl-Z to undo and try again.

7. **Chords and Harmonies.** One of the really nice features of the Piano Roll is that you can have notes sound on top of each other to create chords and harmonies. Here, we're getting into sophisticated stuff that you need some kind of musical intuition for, but Fruity does make life a little easier by giving you a **Chord** option on the **Edit Menu**. Select the type of chord you want, and then go into **Draw Mode**. You can now drop entire chords onto the canvas. **GettingStarted7.flp** is an example of a polyphonic melody. The picture below is the Ins_Round Piano Roll after zooming in on the entire Piano Roll.



Roll in pattern 4 that uses slides. Check it out.



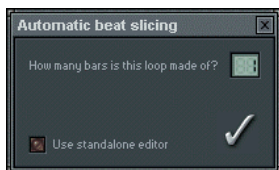
- 9. Tweaking the NOTES.** Remember the Graph Editor from way back in the Step Sequencer section? It let you individually change Volume, Cutoff, Resonance and so on for each note. The Piano Roll has a similar function, laid out in the bottom part of the Piano Roll Editor. Every time you enter a note, you get a spike in the bottom graph that shows the level of the parameter selected by the drop down box on the left (labeled **Event Select** above). After you enter the notes, you can change the values of any of the parameters by grabbing the top of the spikes and dragging them. **GettingStarted8.flp** has volume tweaks in the Piano Rolls for both pattern 3 and 4. You can set **Velocity** (=Volume), **Pan**, **Cutoff**, and **Resonance**. As an added bonus, you can also use this graph as the Event Editor for Channel Pan, Pitch, and Volume.
- 10. Importing MIDI Tunes.** In the **Edit Menu** under **MIDI**, you'll find two methods of importing MIDI sound files directly into the Piano Roll Editor. There are tons of MIDI files for various popular melodies floating around out there. Now you can suck them directly into Fruity Loops and use them in your songs. How cool is that?

That's it, for the Piano Roll. Go make some beautiful music!

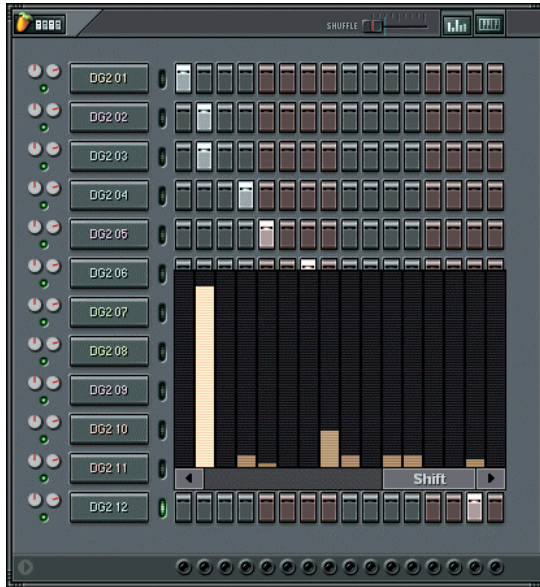


can still get a good idea of the awesome power of the software this way. Here's how you do it...

1. **Select Import→Beat to Slice** from the **File** menu.
2. **Select a Beat.** The first thing you'll be asked to do is select a wav file to slice. Make sure it's at least a 1 bar (1 pattern long) beat. You can slice a file that's not a beat, but it won't work very well...
3. **Set the BeatSlicer Parameters.** After you've selected the beat, you'll get the dialog box shown below. First select the number of patterns (bars) you want the beat to span by clicking and dragging. If you want the beat sliced and imported directly into Fruity Loops, hit the check mark. If you want to use the BeatSlicer editor, check Use Standalone Editor first. (The editor has it's own help system to explain things.)



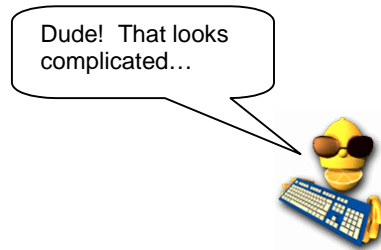
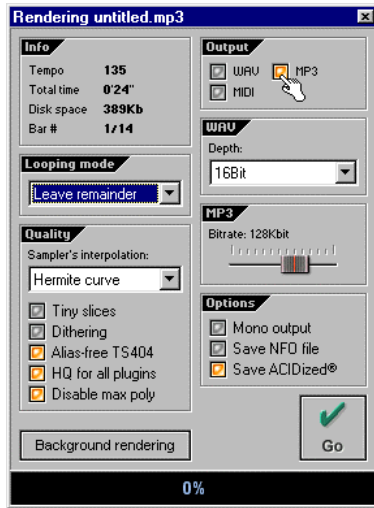
4. **Store the Sliced Beat.** Next, a dialog will ask you to select a directory to store the sliced up pieces of the original beat file. The default is the Fruity Loops **Sliced Beats** directory.
5. **Save Changes to your Loop.** This process drastically alters the current loop, so the next dialog asks you if you want to save it before continuing.
6. **To Merge or Not To Merge.** Final question - do you want to merge the beat with the current project? If you say yes, one channel per sliced up beat will be added to the end of your channel list, and the beat will be inserted into the first few patterns of your song. Because of this, you should probably insert some blank patterns at the start of the song before you slice. You can do this with **ctrl-shift-insert** in either the Playlist or the Step Sequencer.
7. **Weirdness.** You should also know that the BeatSlicer considers a bar to be 16 dots, regardless of how many dots you have per pattern. So if your patterns are 32 dots wide and you select to merge with the current loop, selecting 1 bar in the dialog above will put the beat into the first half of the first pattern.



Importing ReBirth RB-338 Songs. You might have noticed this option in the Import Menu... This feature allows you to open a ReBirth song, configure it to Fruity Format, and listen in Fruity Loops. Of course, it's not a perfect conversion - see the pop-up window for details about what parts of the song might not be converted properly. The playlist and pattern layout also needs some explaining. The first 32 patterns are TB303 #1. The next 32 are TB303 #2. Then you have 32 patterns for the TR808 and another 32 for the TR909 for a total of 128 patterns. Of course most of these will probably be blank for any given song, so your song ends up pretty spread out, but it's all there if you hunt for it.



1. **Export to Wav or MP3.** This option is available from the **File** menu. Whether you choose Wav or MP3, you will be asked to specify the name of the file and then the dialog below will appear. There's a lot to choose from here, and we're not gonna go into it. If you want an explanation of every button, go to the on-line help under **File Formats**. It's all there. If you want to just get your song rendered, leave the settings the way they are (trust us - we picked the defaults for a reason!)



2. **Should I Use Wav or MP3?** Wav is a raw sound file format. Huge files, excellent sound quality (expect to use about 10 MB per minute depending on **Depth**). Wav files are suitable for burning onto CD. MP3 is a compressed format. Smaller files, but sound quality may be slightly compromised (expect to use about 1 MB per minute depending on **Bit Rate**). If you want to share files on the internet, MP3 is the way to go.
3. **Should I Use "Background Rendering?"** Rendering can take a long time and hogs the CPU, especially if you choose the high-quality options in the **Quality** section of the window above. But if you click on Background Rendering, Fruity will iconify itself and continue to render unobtrusively in the background. It takes longer, though.

music in MP3 format for free. www.mp3.com is probably the best known site, but it's easy for an amateur looper to get buried there in all the high-profile commercial stuff. www.traxinspace.com is an option if you are more interested in feedback from other musicians. The site is a musical community with people like you reviewing every song that is placed on the site. It's a great way to get feedback. If you don't like either of these options, you can always create your own site using one of the many free hosting services out there. Good luck!



on the controller to do (a minor inconvenience for the luxury of changing both cutoff and resonance at the same time!) Each knob on the controller can be linked to a different wheel or slider on Fruity Loops. If you have a controller, this section will tell you how to make it work with Fruity. If you don't have one, get one! First we'll introduce a few of the more popular controllers, and then we'll tell you how to set them up.

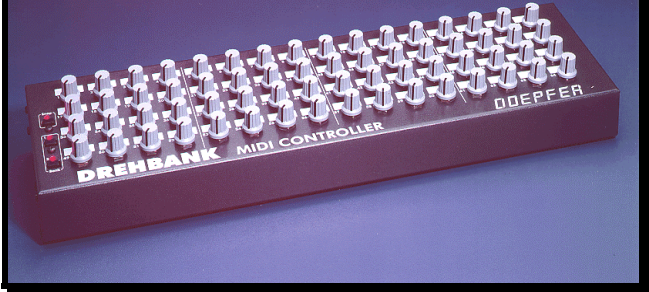
1. A Few Examples of MIDI Controllers.

- a. **The PhatBoy.** The PhatBoy is one of the most affordable (hence most popular) MIDI controllers, made by KeyFAX at www.keyfax.com. It's small, with only 13 knobs, but that's as big as most people will ever need (you've only got two hands!).



Who you callin' phat?





Drenbank. They are not for manual writers!



♥The Boss♥

- c. **The MC-505.** The MC-505 by Roland (www.rolandgroove.com) is a lot more than a MIDI controller. It's a hardware synthesizer and sequencer specially built to replicate classic techno sounds like the TB-303, TR-808 and TR-909. But it also has full MIDI controller capabilities, so you can link some of the knobs to Fruity controls.



Whoa! Talk about bringin' a gun to a knife fight!



pin trapezoidal joystick port. If you have the round connectors, you need a cable to go from "MIDI Out" on your controller to "MIDI In" on your computer. If you only have a game controller connection, you'll need a special cable that has two round MIDI plugs at one end and a trapezoidal plug at the other. Both these types of cables should be available at any music store specializing in keyboards and synthesizers (but if you ask for them in a computer store, you may just get blank looks.)

- b. **Turn on the Controller and Start Up Fruity Loops.** If you have a PhatBoy, make sure the power switch is set to mode "III". If you have a DrehBank, hold down the "Bank 1" button when you plug in the power cable. For the MC-505, make sure the MIDI mode is set to MODE 2 (Shift 12, Edit TxRx = Mode2). Try turning the knobs on your controller. If everything is ok, you should see a little red "Midi" light flash beside the Hint Bar of Fruity Loops every time you turn a knob. If that works, great! You can skip steps c to e. If not, read on my friend.



Tha Little Red Light

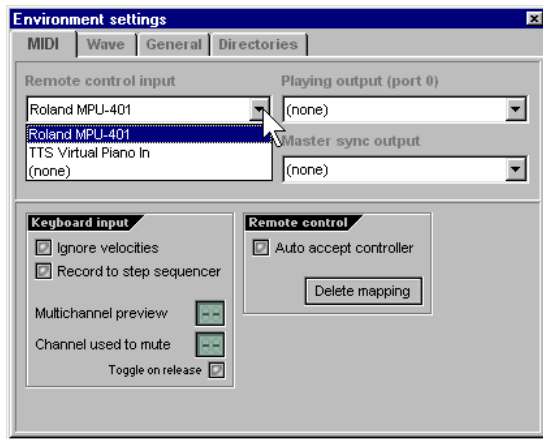
- c. **Enable MIDI Remote Control.** Check the **Options** menu to see if there is a check mark beside **MIDI Remote Control**. If not, click on it and see if you get the light now. If not, read on.



HERETIC

Sam: Yo, check it out. I need a cable with MIDI connections on one end and a joystick plug on the other.

Computer Store Guy: What's *mee dee*?



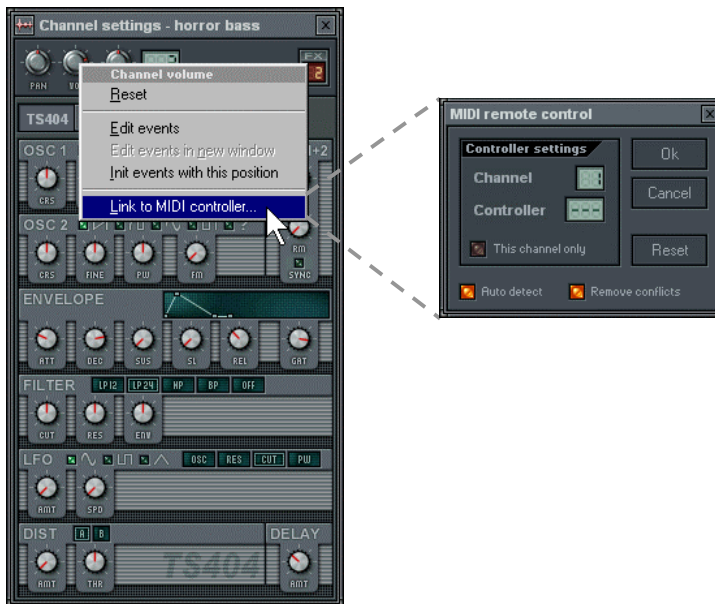
e. **Troubleshooting Checklist.** If the red light is still not coming on when you turn the knobs on your controller, here's a list of things you should check.

- Did you select the correct PhatBoy or DrehBank mode in step b?
- Did you enable "MIDI Remote Control" in step c?
- Did you select the correct MIDI input in step d?
- Are your MIDI In and Out cables reversed?
- Did you plug the controller into a power outlet?

If your Midi controller seizes up on ya... Try this as a last resort: quit Fruity, then select **Programs→Fruity Loops→Advanced→Reset settings** from the Windows **Start** menu. Then relaunch Fruity and try again...



Jaha



- b. **Turn a Knob on Your Controller.** You should see the **Channel** and **Controller** numbers change. Now click **OK**, and turn the same knob. You should see the volume control turn back and forth and hear the volume of the instrument change. You're in business!
 - c. **Set the Buffer Length as Low as You Can.** Earlier, we explained the buffer length slider (get to it by hitting **F10** and clicking the **Wave** tab). This slider determines the delay time between you turning a knob and the sound of Fruity changing. So you want to set it low. But if you set it too low, the sound will become choppy. So try to find a happy medium. If you can't get it low enough to do what you want, then I guess you need a faster computer. Sorry, dude.
4. **Which Controls Can I Link?** Pretty much all of them, actually. For reference, though, it's the same set of controls that can be changed in **Live Recording**. Again, if you want to know whether a control can be linked externally and live recorded, mouse over it and look for the two red dots in the Hint Bar. That's it. Happy looping!

TS404 & Wasp Engine

Richard Hoffmann

SimSynth 1 & 2 Renderers

David Billen

DrumSynth Renderer

Paul Kellet

BeatSlicer Engine

Peter Segerdahl

DX, VST, DXi & VSTi hosts

Frédéric Vanmol

Additional help & Sample mastering

Vassilatos Vangelis (sorcer)

www.soundclick.com/praetorsdream

On-Line Help

Stanislav Vasilev (mmlabs)

Getting Started Guide

Sam Scott (hERETIC)

www.mp3.com/hERETIC

Original Manual Writers

Rob Conde (jaha)

Sam Scott (hERETIC)

Image-Line Staff

Jean-Marie Cannie

Frank Van Biesen

Ief Goossens

Miroslav Krajcovic

(More complete credits
in the product itself.)

**A big round of applause for the
Fruity Loops team!**



A

amount (AMT), 17, 18, 35
arpeggiator, 16, 31
attack (ATT), 15, 17, 35
automation, 5, 25, 42, 43, 46, 62

B

background rendering, 56
BeatSlicer, 54, 63
BeepMap, 26, 28
bit rate, 56
browser, 9, 14, 32
buffer length, 43, 45, 62

C

channel settings, 13, 15, 16, 21, 26, 27, 31, 34, 35, 37,
38, 40, 42, 43, 47
instrument panel, 17, 18, 21, 27, 28, 42, 45, 47
misc panel, 17, 27
sample panel, 15, 18
choppy sound, 8
chords, 31, 49, 52
chorus, 37
cut itself, 22
cutoff & resonance, 15, 16, 17, 18, 19, 20, 21, 35, 40,
42, 43, 45, 47, 53, 58

D

decay (DEC), 15, 17, 35
delay (DEL), 17
delay (echo), 16, 17, 20, 35, 37, 38, 39, 40, 43, 62
depth, 47, 56
discussion forum, 10
distortion, 15, 35
dots, 11, 12, 19, 21, 23, 25, 43, 49, 54, 62

DrumSynth, 32, 63
DX10, 30, 40
DXi Wrapper, 30

E

echo (delay), 16, 17, 20, 35, 37, 38, 39, 40, 43, 62
envelope, 17, 18, 35
environment settings, 8, 9
Equalizer, 37, 39, 40
event editor, 5, 43, 45, 46, 47, 49, 50, 51, 52, 53
events (initial), 46
export, 56, 57

F

FAQ, 10
Fatboy Slim, 40
feed, 16
flanger, 37, 40
Fruity effects, 5, 12, 28, 30, 37
fx 1, 15
fx 3, 15
FX Tracks, 5, 37, 38, 39

G

Getting Started Loops, 10, 37
GettingStarted1.flp, 10, 11, 13, 16, 18, 19, 20, 21,
23, 24, 33, 42, 45, 47
GettingStarted2.flp, 21
GettingStarted3.flp, 25
GettingStarted4.flp, 34, 36, 62
GettingStarted5.flp, 36, 38, 43
GettingStarted6.flp, 49, 50
GettingStarted7.flp, 52
GettingStarted8.flp, 53
graph editor, 19, 20, 21, 45, 53, 55

on-line help, 5, 10, 15, 17, 18, 28, 31, 40, 56, 63
 oscillator (OSC), 28, 35
 oscillators, 35

I

import, 53, 54, 55
 initial event, 46

J

Jaha, 61

K

keyboard editor, 21, 33

L

Lemon Boy, 5, 9, 10, 12, 13, 14, 15, 16, 18, 24, 25, 31,
 33, 34, 35, 36, 43, 44, 48, 50, 53, 55, 56, 57, 58, 59,
 61, 63
 LFO, 17, 18, 35, 47, 48
 live recording, 40, 45, 46
 loop point, 23, 25, 51

M

main window, 9, 10, 46
 MC-505, 59, 60
 menu bar, 10
 MIDI
 cables, 60
 controllers, 58, 59, 60, 61, 62
 drivers, 8
 files, 53
 settings, 61
 mixing buffer, 8
 MP3, 56, 57, 63

P

pan, 12, 15, 16, 17, 19, 20, 40, 53
 pat/song, 23, 24
 pattern selector, 23, 24, 47
 phaser, 37, 40
 PhatBoy, 58, 60, 61
 piano roll, 5, 49, 50, 51, 52, 53
 ping pong, 16
 pitch, 5, 15, 16, 17, 19, 21, 36, 49, 53
 pitch bend (slide), 5, 20, 36, 49, 53
 pitch width (PW), 35
 play indicator, 23, 46, 47, 49
 play switch, 9, 11
 playlist, 5, 23, 25, 42, 45, 50, 54
 Plucked!, 26, 28
 plugin, 5, 13, 26, 30, 31, 37, 38, 39, 40, 41
 polling, 8
 presets, 27, 32, 41

R

ReBirth, 55
 registration, 6, 7
 release (REL), 17, 35
 remote control input, 61
 resonance & cutoff, 15, 16, 17, 18, 19, 20, 21, 35, 40,
 42, 43, 45, 47, 53, 58
 reverb, 5, 15, 37, 38, 39, 40

38, 40, 45, 47, 49, 51, 57

shift, 19, 21, 55, 60

shortcuts, 10, 23

SimSynth

Live, 26, 29, 31

standalone, 32

sine fx, 15

slide (pitch bend), 5, 20, 36, 49, 53

snap to grid, 48, 51

SoundBlaster, 8

speed (SPD), 17, 35

speed (tempo), 55

step sequencer, 9, 11, 22, 23, 26, 49, 53, 54

stereo delay, 15

stretch, 15

sustain (SUS), 17, 35

synth channels, 31

T

TB-303, 28, 55, 59

tempo, 55

tick, 48

tool bar, 9, 48, 51

TR-808, 55, 59

TR-909, 55, 59

troubleshooting, 61

TS-404, 26, 27, 28, 33, 34, 36, 37, 38, 43, 45, 47, 49,

51, 62, 63

tutorials, 10, 40

U

undo, 46, 48, 52

W

Wasp, 26, 29

wav

export to wav, 56

files, 54

weblogin.url, 6

Windows, 7, 8

www.FruityLoops.com, 2, 7, 10, 31, 32

www.mp3.com, 57, 63

www.TraxInSpace.com, 57

Z

zipped loop packages, 57

zoom, 46, 52