



A web guide to  
**Blooper**

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9V DC

Power req: 9V DC Center Negative ~150 mA

## Overview

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Loopers are handy little things.

They can be practice partners, or performance builders, or idea starters. But Blooper was designed with something a little different in mind.

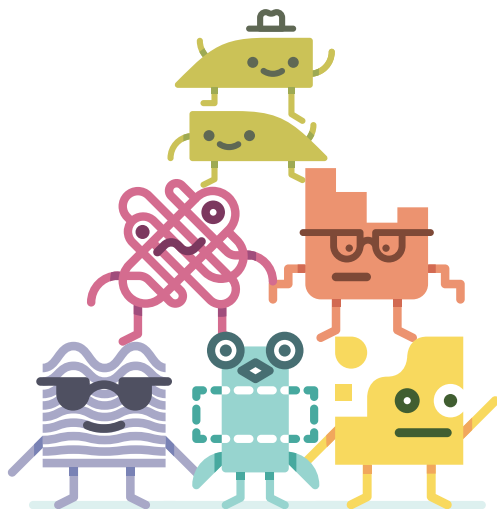
Here, it can be helpful to think of looping like gathering raw materials. Once you get some sounds in there, you can really get started.

Blooper's looping functions are surrounded by machinery that lets you mold your loops into new and unexpected shapes. You can remix and edit your loops in real time, in a hands-on way. You can pile up variations and navigate between them, or let Blooper take the lead and leave your source material behind completely.



All of which means Blooper is a little different, and you will find yourself in some strange places. You will probably be surprised and bewildered. It's an opportunity.

Take your time and enjoy the view.



We are here to guide you along.

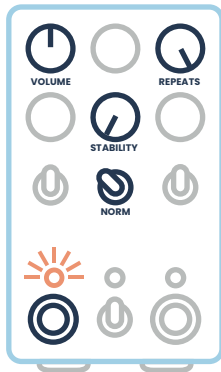
# Looping 101

Let's capture our first loop.

*Nice and easy.*

Your first press of the left footswitch starts recording.

Your second press sets the end point of the loop and begins playback.



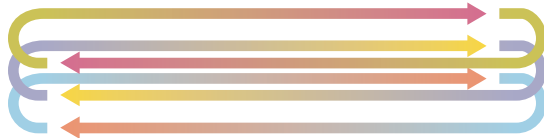
*You're looping.*

This initial recording is important because it sets the length of the loop. No matter what you do from this point – however strange – that length will remain the same. This is an important concept we'll return to throughout the manual.



The modifier buttons will blink when the loop reaches the end and resets, so you can keep track.

Every recording from this point on piles sound on top of that initial recording. This is called overdubbing. To begin overdubbing, press the left footswitch. You can start and stop overdubbing at any point. The loop will simply wrap around when it hits the end point and keep going. Press the left footswitch again when you're done.



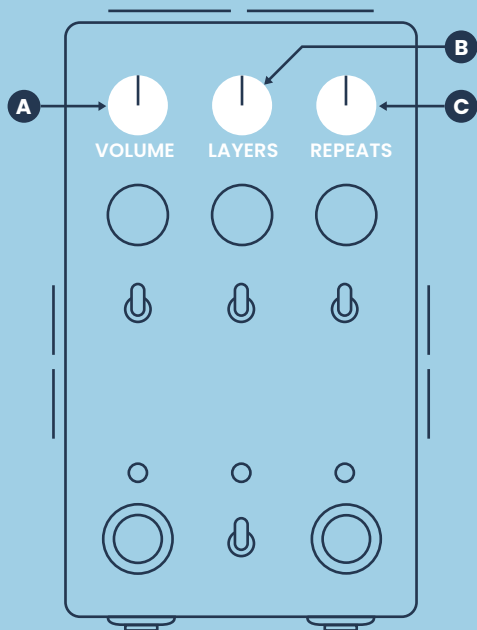
That's really all there is to it:

- Record a base layer, which sets your loop length.
- Overdub sounds on top.

Looping is a simple technique, but you can go a long way with this alone.

*Of course, we're going much further.*

## Controls - Shared



**Boost, navigate, fade.**

**A**

### VOLUME

Sets the loudness of your loop. Noon is unity, max is boosted by 2x. If ramping is engaged (pg. 42), the function of this knob will change. It now controls the speed of the movement.

**B**

### LAYERS

Navigates through the different overdubs you've recorded, like 8 levels of undo / redo. Counter-clockwise removes layers, clockwise adds them back. A new layer is created each time you complete an overdub (pg. 23).

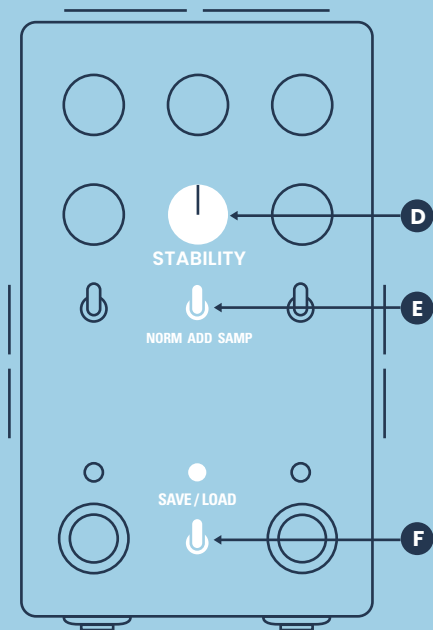
If you go back to an earlier layer and press record, all subsequent layers will be erased.

**C**

### REPEATS

Causes your recordings to gradually fade out when overdubbing, creating evolving, shifting loops. The farther counter-clockwise you go, the faster your recordings will fade. Set to max for standard, infinite looping. (Note that your loops will not fade while in playback.)

## Controls – Shared (Continued)



Age, select, save.

### D STABILITY

A multi-effect that introduces an analog and increasingly broken feel (includes wow, flutter, noise, and filtering). In the minimum position, **STABILITY** is bypassed for clean looping. You can adjust the noise volume using the **BLIP Interface** (pg. 41).

### E NORM, ADD, SAMP

Selects the looping mode. You can switch between modes without erasing your current loop.

### F SAVE / LOAD

Blooper can save and recall 16 loops with their layers preserved.



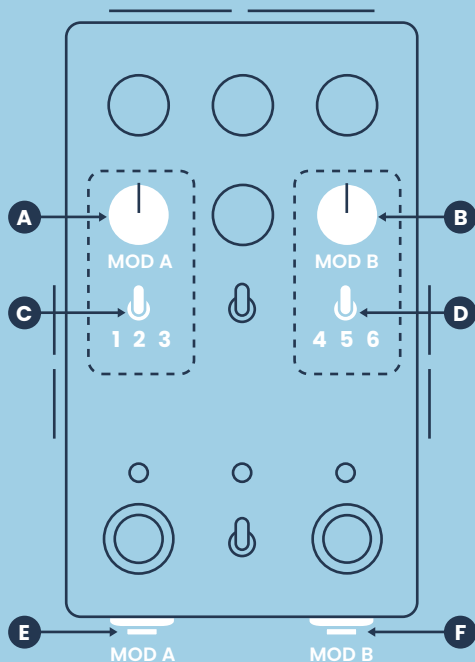
**PREVIEW (toggle in left position)** – Allows you to scroll through your loops, selecting a destination to save or load. Press the left footswitch to scroll backwards, press the right footswitch to scroll forward. The modifier buttons and audio previews will help you navigate.



**SAVE / LOAD (toggle in right position)** – Once you've selected a slot, flick the toggle to the right position. Now hold the left footswitch to save to it, or the right footswitch to load. You'll get a little light show to let you know it's working. Once it's done, flick back to the middle position and make music.

You can use the **BLIP Interface** to download your saved loops (pg. 41).

## Controls - Modifiers



**Modify and modify more.**

**A**

**MOD A**

**B**

**MOD B**

The **MOD** knobs control Bloofer's modifiers. The exact function changes depending on the modifier, but there is consistency: 12 o'clock is always the "neutral" zone, with different behaviors on either side.

**C**

**1, 2, 3**

Selects the modifier for CHANNEL A.

**D**

**4, 5, 6**

Selects the modifier for CHANNEL B.

**E**

**MOD A BUTTON**

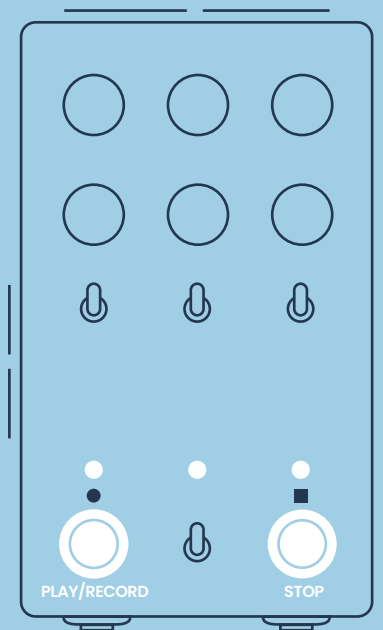
**F**

**MOD B BUTTON**

The arcade buttons are used to engage the modifiers. A quick press will have a standard latching effect, while holding will work as a momentary engage. In this case, the modifier will only stay on while the button is held down.

Both channels can be used at once.

## Footswitches (NORM and ADD modes)



Blinking

Solid



TAP



RECORD



PLAY



HOLD



TAP



HOLD



TAP



### RECORD / PLAY

Tap once to begin recording and a second time to set the end-point of the loop and begin playback. From there, tapping this switch toggles between overdubbing and playback. If the loop is stopped, tapping here resumes playback.

### ONE-SHOT OVERDUB

Engages overdubbing for exactly one full pass of the loop, then automatically returns to playback. Useful for recording modifiers or stability in **ADDITIVE** mode without having to precisely punch the recording in and out.

### STOP

Stops playback of the loop.

### UNDO / REDO

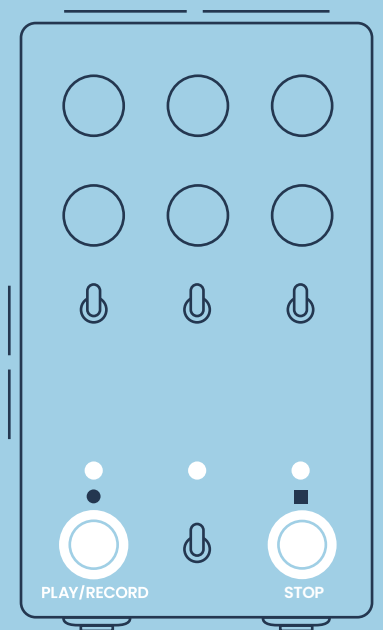
Hold the right footswitch to enter the undo / redo submenu. Once in the submenu, tap the right footswitch to undo and tap the left footswitch to redo. Hold the right footswitch again to exit the submenu.

### DELETE

Press both footswitches at once to delete your loop and start over.



## Footswitches (SAMPLER mode)



Blinking



Solid



TAP



### RECORD

Tap once to begin recording, and a second time to set the end-point of the loop and begin playback. There is no overdubbing in **SAMPLER** mode - each time you tap the left footswitch your old loop will immediately be cleared and a new one will begin recording.



HOLD



### MOMENTARY RECORD

Recording will be engaged as long as the footswitch is held down, and switch to playback immediately on release. Useful for capturing brief moments.



TAP

### TRIGGER / RETRIGGER

Plays or resets your loop.



HOLD



OFF

### LOOPING ON / OFF

Hold the right footswitch to turn off looping, turning Blooper into a sample player.



TAP



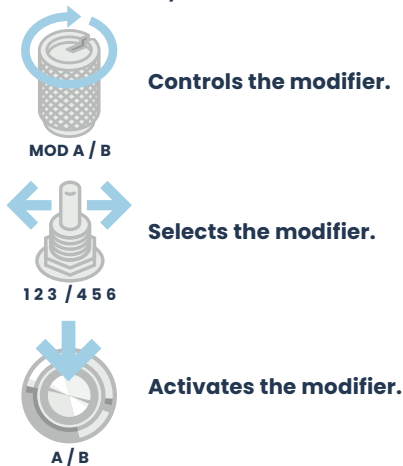
### DELETE

Press both footswitches at once to delete your loop and start over.

## Modifiers

The modifiers are a collection of effects that let you refine and reimagine your loops.

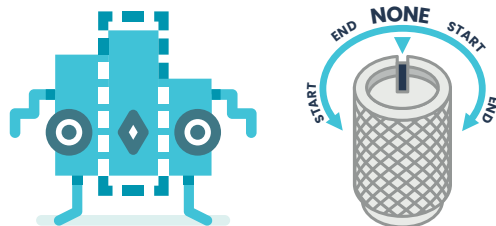
There are two channels that can be used simultaneously, each with three controls:



**MOMENTARY** – The modifier buttons can be used as a momentary effect by holding them down, or your typical on / off with a quicker press.

Each pedal comes loaded with a standard arrangement of modifiers, including alternate banks selected via dip switch (pg. 20). You can also connect to the **BLIP Interface** to select your own and customize the banks (pg. 41).

All of Blooper's modifiers have a "neutral" zone at noon on the knob, with different behaviors on either side.



**Stepped Trimmer modifier**

A number of the modifiers have both a smooth and stepped option. Smooth gives you finer control and a fluid response, while Stepped jumps between musical intervals to make things fast and simple. The stepped version of Trimmer makes it easy to rhythmically shrink your loop, cutting it in half, for example.

*So what have you got?*

# Default Modifiers

## Channel A



### A1. SMOOTH SPEED

Adjusts the speed and direction of your loop in a fluid, organic way reminiscent of a tape machine. Useful for slowing things to a crawl, finding sweet spots, or introducing dissonance.



### A2. DROPPER

Causes playback errors – brief moments of silence. These drops will sometimes be smooth and subtle, other times abrupt and deep. Going counter-clockwise produces a random stream of drops, while clockwise will create a consistent pattern. At maximum you will get granular crumbling.



### A3. STEPPED TRIMMER

Allows you to shorten the length of your loop, either by trimming off part of the end or part of the beginning. Each landing spot is a subdivision of the loop length, so it's easy to cut a loop in half, for example, and all of your changes will fit nicely into rhythm.

## Channel B



### B1. STEPPED SPEED

Adjusts the speed and direction of your loop in musical steps, tuned to stay in key (the equivalent of octaves and fifths). Has an extra octave of range compared to Smooth and Chromatic Speed.



### B2. SCRAMBLER

Rearranges your loop, turning it into a pattern. Going counter-clockwise will be random, while going clockwise will create a repeating sequence. Lower levels will produce the occasional jump, while higher levels will chop everything up.



### B3. FILTER

Simple multi-mode filter; a High-pass filter for removing low frequencies, and a Low-pass filter for mellowing out the highs. Note that using the filter can cause oscillation in ADD mode.

## Alt Banks

The alt banks for Channels A and B can be turned on independently, using Blooper's dip switches (pg. 40).

### Channel A



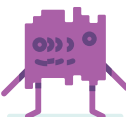
#### A1. CHROMATIC SPEED

Adjusts the speed and direction of your loop in precise steps, tuned to follow the chromatic scale. Useful for transposing your bleeps.



#### A2. PITCHER

Pitch shifts your loop without affecting the speed. You have a three-octave range up or down.



#### A3. STUTTER

Creates a loop within your loop, repeating the current moment. Counter-clockwise of noon will loop whatever just happened, while clockwise will loop what's coming up next. Useful as a performance effect or zooming in on a certain moment of a longer loop.

### Channel B



#### B1. STRETCHER

Adjusts the speed of your loop without affecting the pitch. Explore the microscopic world hiding within each loop or condense it into a blur.



#### B2. STOPPER

Introduces two alternate ways to stop your loop – a volume fade or a tape stop. Each of these effects only applies to the play head, so you can record them in ADD mode. The loop will remain stopped until Stopper is disengaged.



#### B3. SWAPPER

An interactive modifier that offers three different ways to silence your loop. With the knob at noon the loop will instantly be muted when overdubbing is engaged, while the two halves of the knob sweep offer different kinds of envelope-controlled muting. This can be useful for replacing parts of your loop in ADD mode.

Both Stretcher and Pitcher use a lot of processing power, so you won't be able to use both at the same time. You also won't be able to use the Speed modifiers, except to go into reverse.

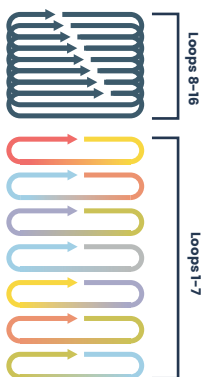
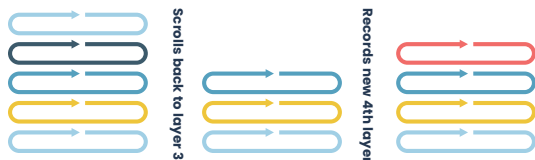
# Layers

Blooper's **LAYERS** function is a unique take on undo / redo.

In total, Blooper allows you to record 16 layers. The first 7 are stored independently, while layers 8-16 are lumped together into one mega layer.

The **LAYERS** knob lets you navigate through these layers: Rotating it counter-clockwise removes them one-by-one, and rotating it clockwise adds them back.

You can think of the layers like a tower. They are not isolated, but instead stack on top of each other. If you go back to layer 3, for example, you will be hearing layers 1-3. If you press record at this point, all subsequent layers will be cleared out and a new 4th layer will be added on top.



So what constitutes a layer?

A layer is created when you complete an overdub.

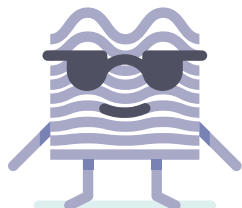
All of this could be contained in a single layer.



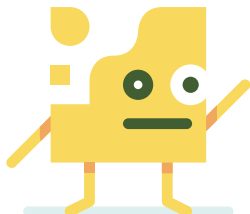
The number of times the loop resets is of no consequence – you can go around and around and record an infinite amount of audio on a single layer. The layer is only created when you decide you're done and press the record or stop footswitches. This means one layer can be subtle, while another can contain a whole heap of sound. You can also use the **REPEATS** knob to do some interesting things here (pg. 36).

A final note on the **LAYERS** knob is that it "goes to sleep" when you aren't using it, so that you don't have to worry about where it's set at all times.

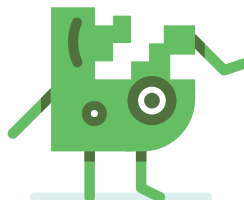
# SAY HELLO TO THE BLOOP TROOP



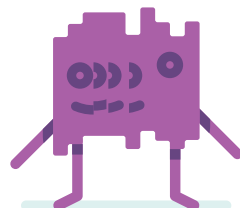
SMOOTH SPEED



DROPPER



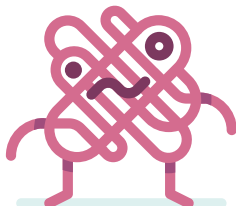
SWAPPER



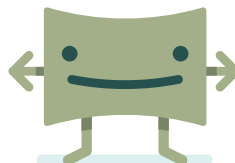
STUTTER



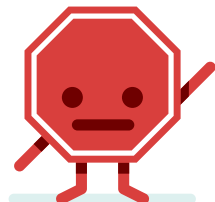
STEPPED SPEED



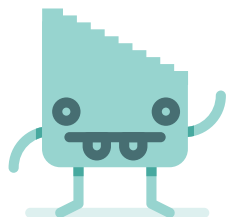
SCRAMBLER



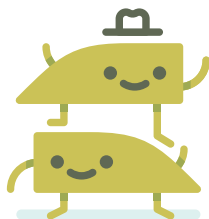
STRETCHER



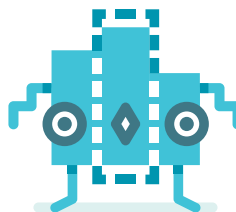
STOPPER



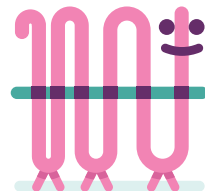
CHROMATIC SPEED



FILTER



STEPPED TRIMMER



PITCHER

## Normal Mode

Normal mode is probably the best place to start on your blooping journey.



The difference between **NORM** and **ADD** is how the modifiers and stability are treated. In **NORMAL** mode you can think of them like external effects – you can set up the sound just the way you like it and that character will apply to all of your overdubs. At any time you can turn the modifiers off and your clean audio will be waiting underneath.

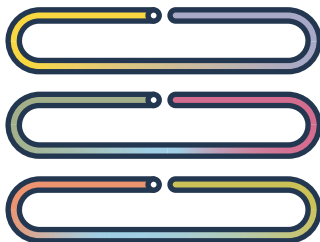
Try this:

Record a loop, then set it to half-speed.



STEPPED SPEED MODIFIER

Now go ahead and record some overdubs.



Notice how all those overdubs play back at half speed too; a nice way to build loops that grow and change, but stay in the background.

Now turn off half-speed and enjoy the nice, normal loop waiting below.



*Well, mostly normal.*

## Recording with Modifiers

Recording with modifiers is the most rewarding and challenging part of Blooper.

Here's what you need to know:

Blooper uses two different "heads" to achieve its effect:

- One to **record** audio
- One to **play** it back

The thing is, certain modifiers split those two heads up. So you might be hearing one part of the loop and recording to another.



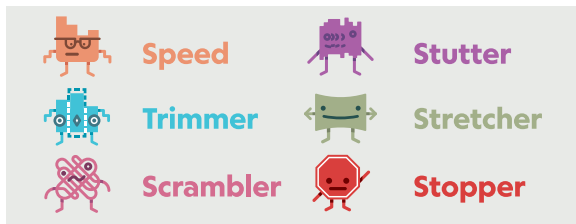
***The important rule:***  
***the record head is always steady.***

It always moves forward at real-time speed. It is dependable. Nothing you do will change its behavior; all you can do is tell it to record or not.

What does this mean for you? Simply, if you're overdubbing with modifiers that manipulate time, you will get unexpected results. You will record to a different part of the loop than you expect.

It's a bit odd, but also a great way to surprise yourself and create some unorthodox loops. Try turning on Trimmer and recording a few overdubs in NORM mode, then turn Trimmer off and see what you get.

To keep things predictable, simply leave these modifiers off while overdubbing:



If you care to go further, we have an in-depth breakdown of all of this on our website called [Recording with Modifiers](#).



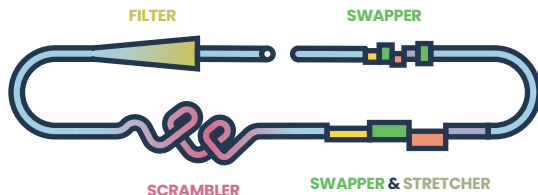
## Additive Mode

In **ADD** mode, modifiers and stability will be recorded into your overdubs. The simplest way to think of it: Whatever you hear, that's what **Blooper** will record.

Let's look at one use of **ADD** mode:  
Remixing your loops in real-time.

Record a loop.

Now leave **Blooper** overdubbing and turn some modifiers on and off. Move the **MODIFY** knobs as you go. All those moments will be stored exactly as you performed them, including your movements.

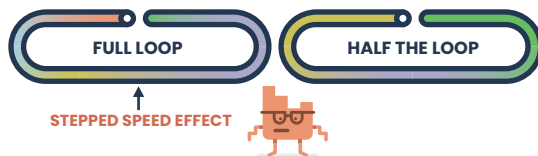


This can be an interesting way to create breaks or B-sides – when you're done getting weird, simply use the **LAYERS** knob to go back.

One-shot overdub (pg. 13) is very handy in **ADD** mode for neatly “printing” modifiers into your loop. Turn on **Filter**, for example, and hold the left footswitch until the LED starts blinking red. **Blooper** will overdub for exactly one pass of the loop and turn off the modifier when it's done. Now that modifier is baked neatly into the loop.

**But remember:** No matter what you do, you will not change the length of the loop (pg. 4).

This means that if you record a half-speed effect, you will lose half of your loop. It can't fit.



**ADD** mode adjusts for this and plays modifiers exactly how they will sound once recorded, so you don't have to guess. This means going to half-speed will only play half your loop in **ADD** mode. You can turn this off if you wish using the **BLIP** Interface (pg. 41).

It can all take a bit of getting used to, but it's a heckuva ride.

The next page has some ideas to get you going.

## Additive Mode Ideas



### ACCUMULATOR

🔧 STABILITY

This approach involves leaving a (generally mild) modifier on while you overdub, causing your loop to gradually evolve over time. **STABILITY** is a good starting point – older layers will start to wobble, lose frequencies and get noisier, while newer layers will sound fresh and pop out. Try Scrambler for something more adventurous.



### NOISE GENERATOR

🔧 STABILITY

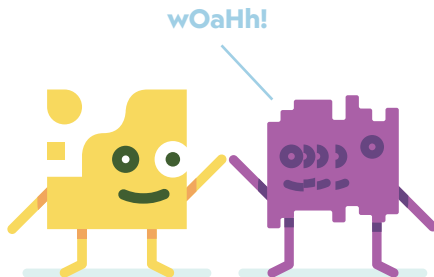
This approach turns Blooper into a strange instrument, no input signal required. Record a layer of silence, then turn up the **STABILITY** knob and record an overdub. Blooper will record the noise from stability into the loop. Now you can go wild modifying that noise – slow it down, filter it, make yourself a nice white noise soundtrack.



### PUNCH-IN

🎯 ANY MODIFIER

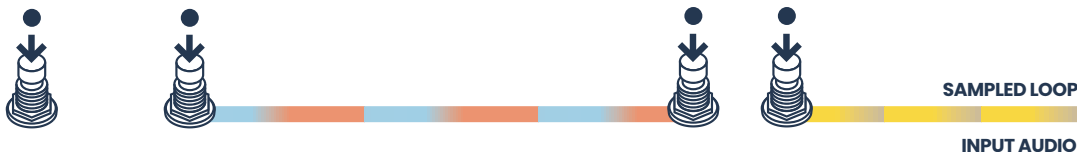
This technique is a great way to get precise, impactful results in **ADD** mode. Start overdubbing first, then turn on a modifier for just a brief moment. Now when the loop plays back only that moment will be altered. This approach is a great way to add intrigue to a loop or emphasize a certain bit.



## Sampler Mode

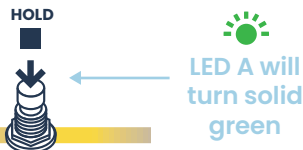
**SAMPLER** is a performance-oriented mode with its own workflow.

Instead of overdubbing, each time you press record your loop is cleared and a new one begins recording. This can be great for momentary glitches or snagging passing moments.



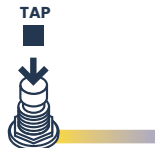
### ONE SHOT PLAYBACK

By default, **SAMPLER** is set to loop so you can move freely between modes without accidentally stopping your loop. Hold the right footswitch to shut looping off and turn Bloopers into a manual sample player.

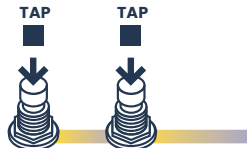


**CARRYOVER** - While you can't record overdubs in **SAMPLER** mode, you can first record a loop in **NORM** or **ADD** mode and then switch over to **SAMPLER**. This allows you to use complex, multi-layer loops as samples.

Tap the right footswitch to trigger your "sample" - once it reaches the end it will stop automatically.



You can also interrupt and retrigger it while playing (this works while looping in **SAMPLER** mode as well).

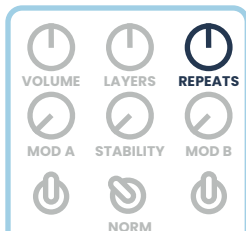


Like the other modes, samples will go through the modifiers and stability.

## Delay-Style

Thanks to the **REPEATS** knob, Blooper is also a delay.

With some tricks.



First, clear out your loop and start fresh. Now instead of recording a new loop, think of the record footswitch like tap tempo. Tap once, then quickly tap again. The amount of time between the first and second tap sets your delay time. Now press a third time – Blooper will need to be in the overdubbing state to work as a delay. Play a note, and enjoy some echoes.



You can think of the **REPEATS** knob just like the feedback knob on a classic delay. The higher it's turned up, the more echoes you will get.

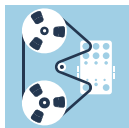
**TRICK 1: LATCH** – Going into playback (by pressing the record footswitch) will infinitely loop the current echo. Simply press the footswitch again to resume echoing. A nice bonus: Every time you do this, that latched phrase becomes a layer you can revisit later (pg. 39).



**TRICK 2: DELOOPING** – You don't have to choose between delay or looping, but can instead flow back and forth between the two. All you need to do is adjust the **REPEATS** knob – max it out for looping, lower it for delay. This can be a great way to get a nice, lazy loop going. Simply use Blooper as a delay until you find an interesting spot, then turn up the **REPEATS** and start building your loop from there. If you're ready to move somewhere new, just turn down **REPEATS** again and you will gradually transition. Rinse, repeat.

*More ideas on the next page.*

## Delay-Style Ideas



### BLIPPERTRONICS

— REPEATS

This old classic. Works best with a nice, long delay time. With the **REPEATS** set this high you get the impression of a loop, but one that always shifts and moves. A nice way to break up the repetition and create slowly evolving meditations.



### TAPE MACHINE



ADD STABILITY REPEATS

Use a mild **STABILITY** setting in **ADD** mode for echoes that get a bit more aged and worn with each repeat.



### LOOP CAPSULES

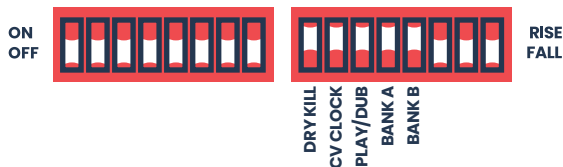
This is a deeper technique. We discussed earlier that a layer is created when you complete an overdub and go into playback (or stop). This makes it possible to capture layers that are completely separate ideas:

-  1. Record a loop
-  2. Turn **REPEATS** all the way down
-  3. Engage overdubbing
-  4. Once the audio has faded, turn **REPEATS** all the way back up
-  5. Record some new sounds
-  6. Go into playback

Notice how you can use the **LAYERS** knob to move back and forth between the two totally distinct layers. You can use this approach to gather up a bunch of completely different scenes.

## Customize

There are a number of dip switches on top of Blooper that allow you to access alternate behaviors and set things to your liking.



### DRY KILL

Removes your clean signal from Blooper's output.

### CV CLOCK

By default, CV is used to control Blooper's knobs. By engaging the **CV CLOCK** dip switch, the CV jack will instead look for a clock source to sync to. In this state, pressing the record footswitch arms Blooper but recording will only start (and stop) when it detects a clock pulse. Playback is also synced to avoid drifting.

### PLAY / DUB

Adjusts what happens once you've recorded your initial loop. By default the loop will automatically go into playback, but with the **PLAY / DUB** dip switch engaged Blooper will instead go straight into overdubbing your second layer. This can be useful for ambient music, for example, allowing you to record reverb trails.

### BANK A / B

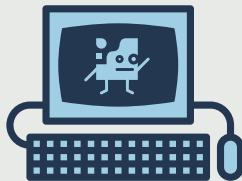
Engage these switches to access alternate banks of modifiers. These banks are loaded with unique, complementary groups of modifiers, but you can also use the **BLIP Interface** to choose your own.

## BLIP

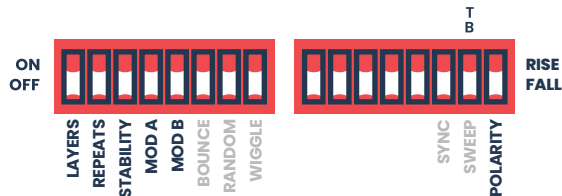
### Blooper. Interface. Program.

Connect your Blooper to a computer via USB to download your bleeps, customize behavior, and configure your modifiers.

Stop by  
*[blooper.chasebliss.com](http://blooper.chasebliss.com)*  
to give it a whirl.



# Ramping



Ramping gives you the ability to automate Blooper's knobs, either as a one-time movement (ramp) or continuous motion (bounce).

It's easier to get started with bounce, so let's do that. We're essentially going to modulate a knob.



1. Engage **BOUNCE**.

2. Choose which knob(s) you wish to control.



3. Choose the sweep.



4. Set the speed.



Now your loop will go back and forth between hi-fi and vintage. The position of the knob you're controlling is important, because it either sets the maximum or minimum point of the range (depending on the **SWEEP** setting).

By default, bounce uses a triangle wave.  But it can also be a random wave. 

You can **SYNC** the movement and make it a subdivision of the loop length (indicated by the white numbers around the ramp knob). This will make the movement consistent and in time, like a pattern.

Or you can use **WIGGLE** to limit the range of motion to tiny shifts up and down, useful for something like modulating the filter modifier.

Ramp is the same idea, but the movement only happens one time when you turn the pedal on. Your chosen knob(s) either rise or fall to the position set by the knob, then stay there. Useful for creating a wave of motion and activity when you first turn Blooper on.

Check out our **Dip Switches 101** resource for a step-by-step on ramping.

# Ramping Ideas



## TIME MACHINE

### IDEA 1 - VARIATION

 LAYERS, BOUNCE, RANDOM

By randomizing how many layers are playing, your loops will change and shift constantly, all on their own. Take a rest.

### IDEA 2 - SEQUENCING

 LAYERS, BOUNCE, SYNC

This setting will steadily roll the layers of your loop in and out in a synchronized pattern. The ramping speed makes a big difference here – quicker speeds will create unique glitches, while slower speeds will generate remixes of your loop.

You can still adjust **VOLUME** while ramping, just hold down the right footswitch and set things to your preference.



## ARPEGGIOLOOP

 MOD B, BOUNCE, SYNC, WIGGLE

 STEPPED SPEED MODIFIER

Use this setting to turn your loops into synth-like patterns. The **WIGGLE** dip keeps the range tight and controlled, and **SYNC** makes the movement consistent and synced to your loop.



## REPAIR ME

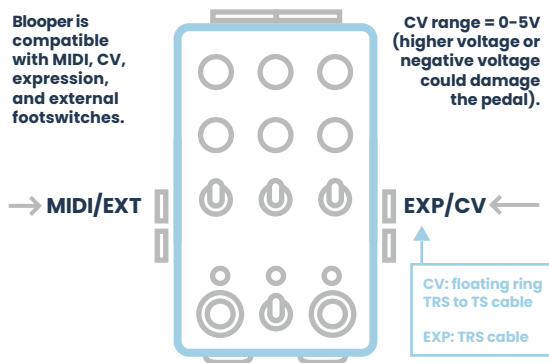
 STABILITY, BOUNCE, RANDOM

 STABILITY

Try these settings to get the sound of a tape machine on the edge of death. Use a fairly slow ramping speed. Your loop will sometimes be pure and clean, other times wobbly and disheveled, and occasionally volatile and obnoxious.



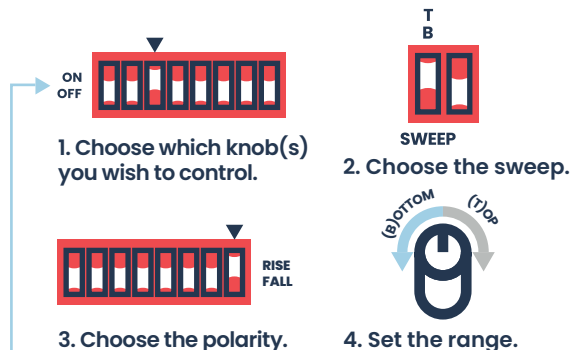
## External Control



CV and expression can be used to control Blooper's knobs. CV can also be used to sync to external clock (pg. 40).

MIDI can do all of the above and lots more.

CV and expression are set up the same way as ramping, using the dip switches on the top of the pedal. The pedal will simply detect a CV or expression signal when you plug it in and hand over control.



If you plug in a CV or expression signal but engage none of the knobs, you will have control over **VOLUME**.

MIDI requires a Chase Bliss MIDIbox to convert the signal to a 1/4" TRS jack. For details on getting MIDI going with Blooper, check out the MIDI manual.

The MIDI jack can also be used to control Blooper's left footswitch with an external pedal. Useful for tabletop setups. Plug any normally-open momentary footswitch in and you're all set, it takes control automatically.

# OKAY.

It's up to you now.

Try some stuff, take some chances, get weird.

Let us know if you have any questions:

[help@chasebliss.com](mailto:help@chasebliss.com)

We're happy to help.

Bye.

