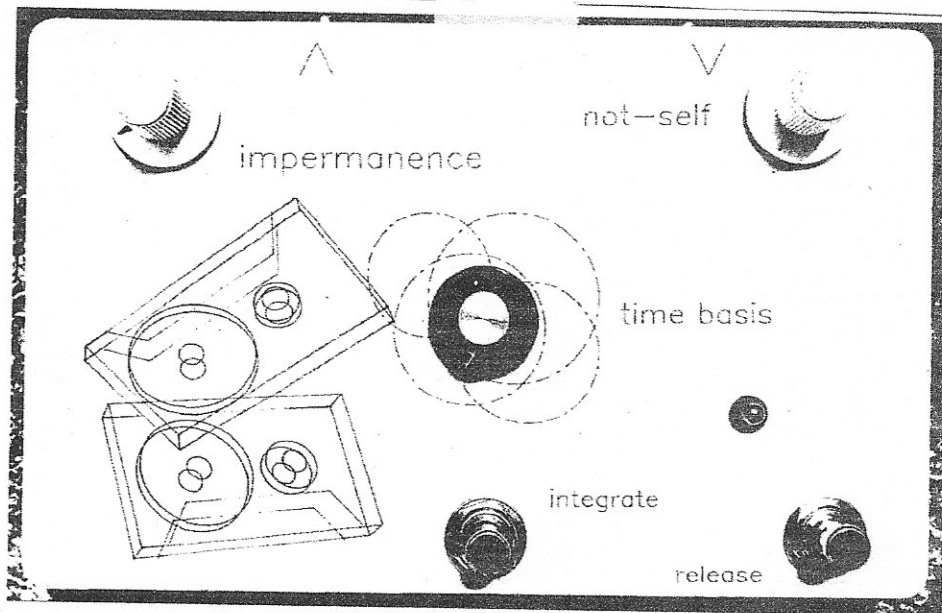
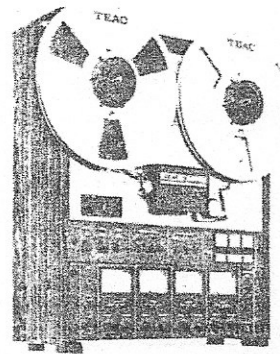


INTERPLAY

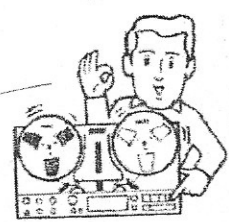
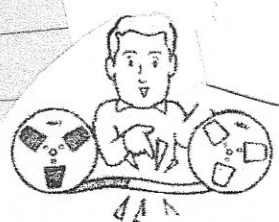
A DUAL
TAPE LOOP
EMULATOR

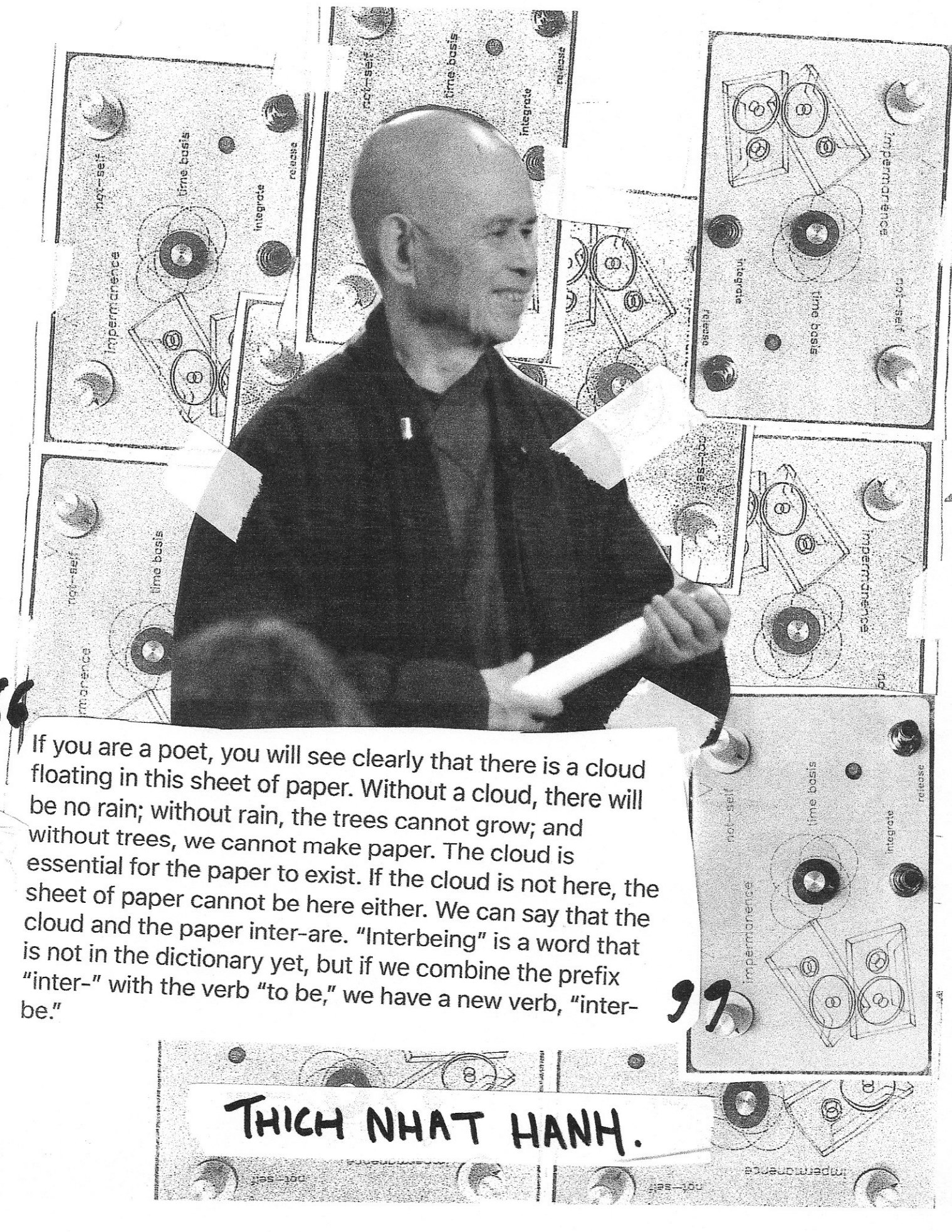


Two virtual tape loop machines
one 1.618 times longer than
the other, fading & feeding
each other until neither is
what you put in. Set
something in motion and
see where it goes.

NOTHING IS LOST

NOTHING LASTS





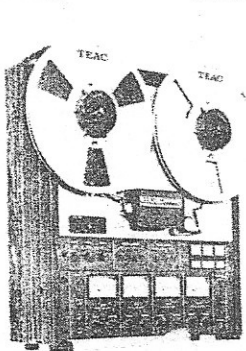
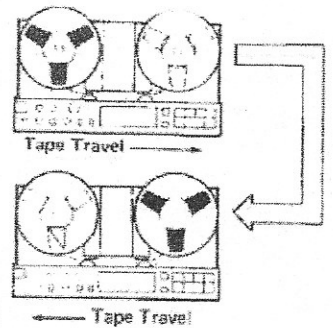
“If you are a poet, you will see clearly that there is a cloud floating in this sheet of paper. Without a cloud, there will be no rain; without rain, the trees cannot grow; and without trees, we cannot make paper. The cloud is essential for the paper to exist. If the cloud is not here, the sheet of paper cannot be here either. We can say that the cloud and the paper inter-are. “Interbeing” is a word that is not in the dictionary yet, but if we combine the prefix “inter-” with the verb “to be,” we have a new verb, “inter-be.”

THICH NHAT HANH.

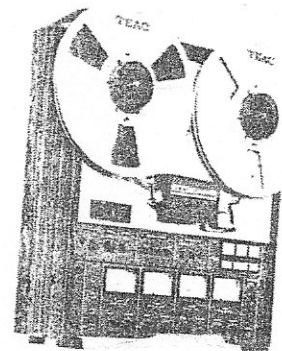
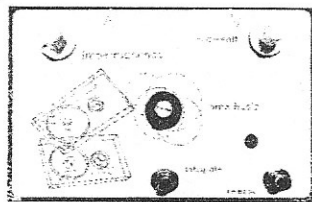
WHAT IT DOES

Interplay contains two fuzzy tape loop machines that both play at once that both listen to you and each other.

Play something in while holding the 'integrate' switch and it comes back later, fuzzier & warmer than it went in. Then it comes back from a second loop shortly after. The two copies then feed each other, but never falling in step and the pattern never repeats.

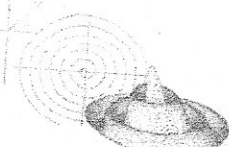


SMALL
TAPE



BIG TAPE

PHRASE → TEXTURE



THE CONTROLS

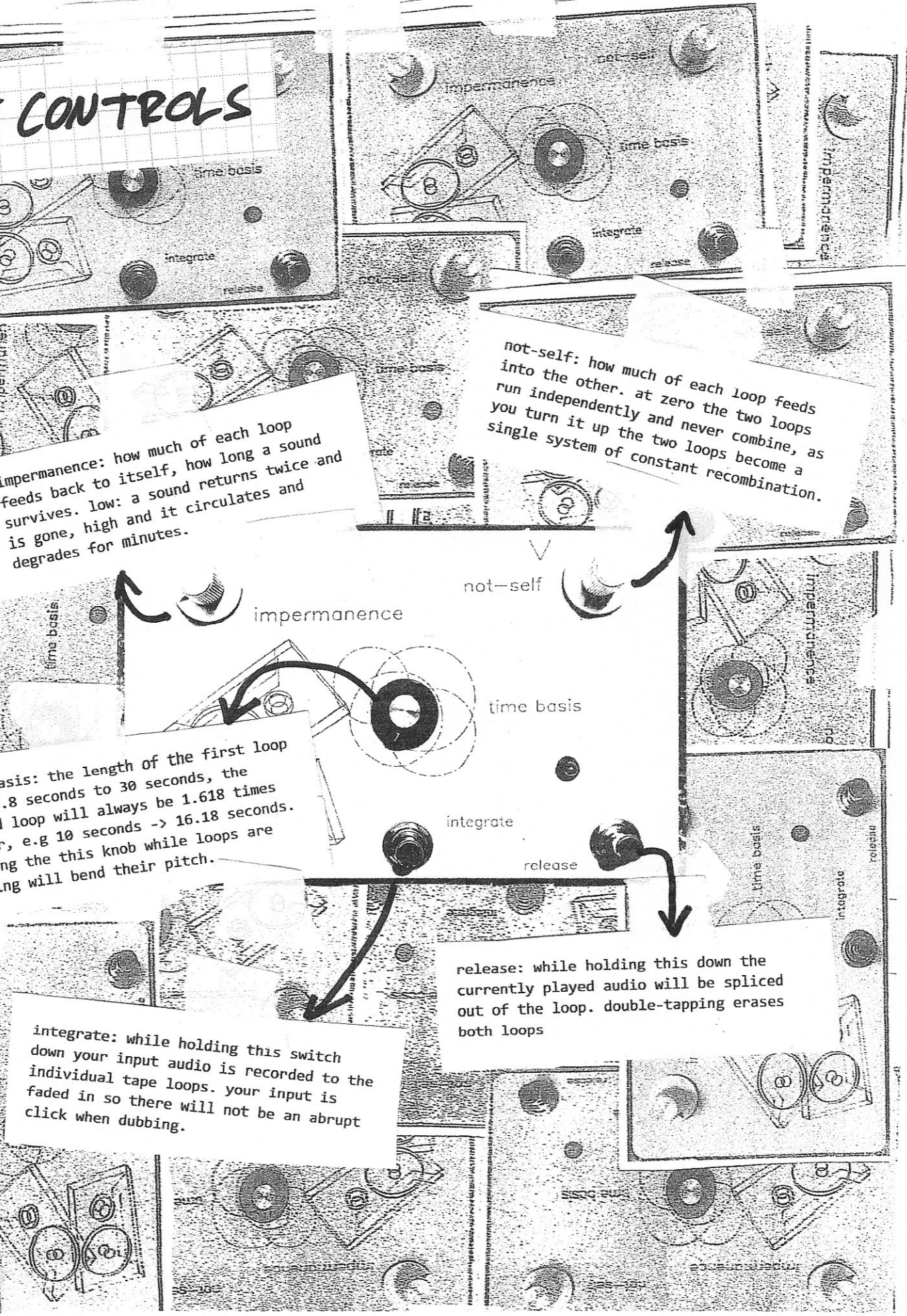
impermanence: how much of each loop feeds back to itself, how long a sound survives. low: a sound returns twice and is gone, high and it circulates and degrades for minutes.

not-self: how much of each loop feeds into the other. at zero the two loops run independently and never combine, as you turn it up the two loops become a single system of constant recombination.

time-basis: the length of the first loop from 0.8 seconds to 30 seconds, the second loop will always be 1.618 times longer, e.g 10 seconds -> 16.18 seconds. turning the this knob while loops are playing will bend their pitch.

integrate: while holding this switch down your input audio is recorded to the individual tape loops. your input is faded in so there will not be an abrupt click when dubbing.

release: while holding this down the currently played audio will be spliced out of the loop. double-tapping erases both loops



WAYS TO THINK ABOUT IT

Like taking photocopies of photocopies. The first is close to the original, but ten copies later it is just a grey suggestion of it. Then you make collages from the copies and copy those. Interplay does that to sound, letting you control how much it fades and how many collages you make.

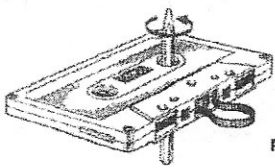
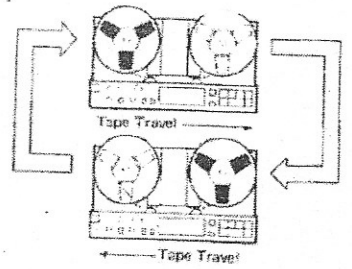
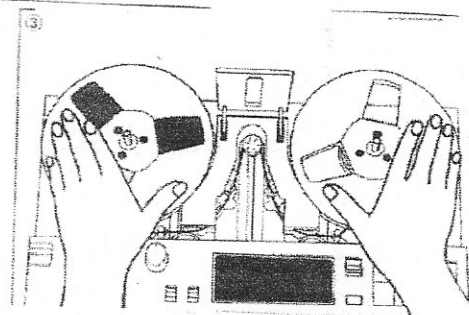
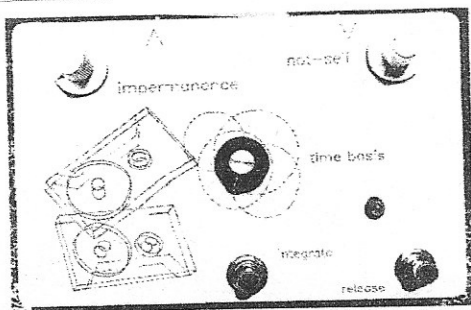
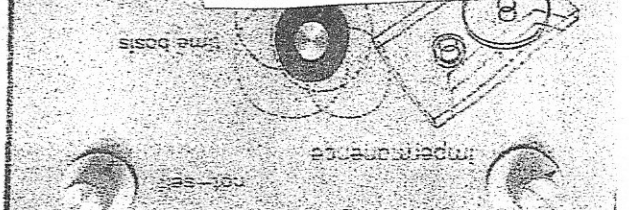
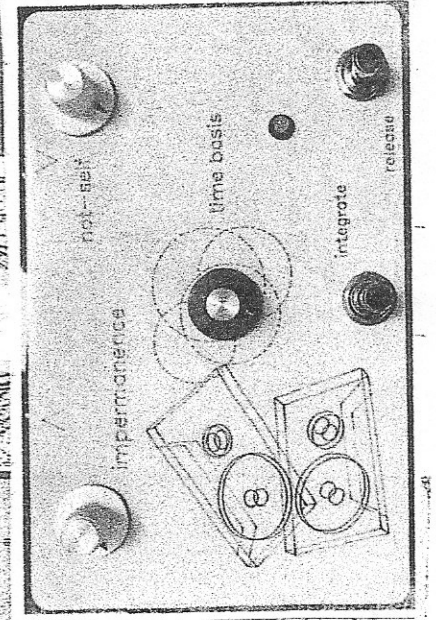
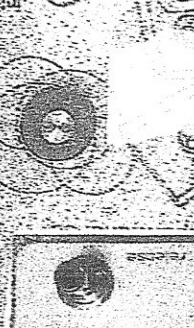
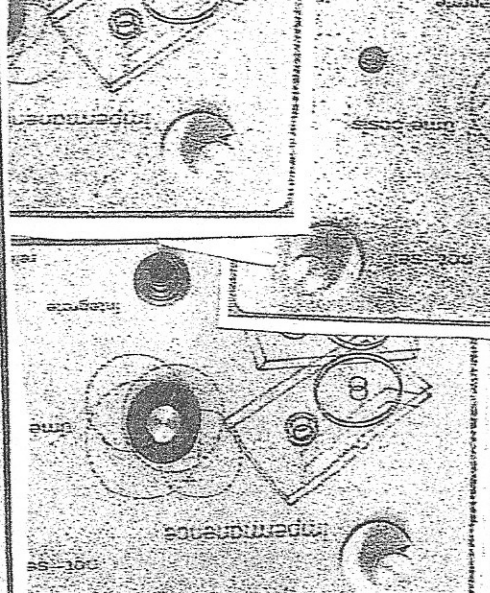
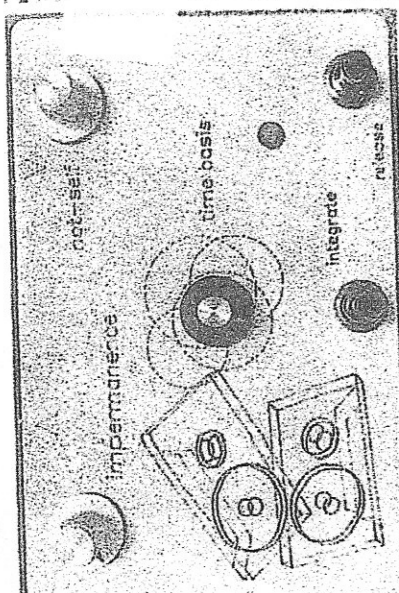
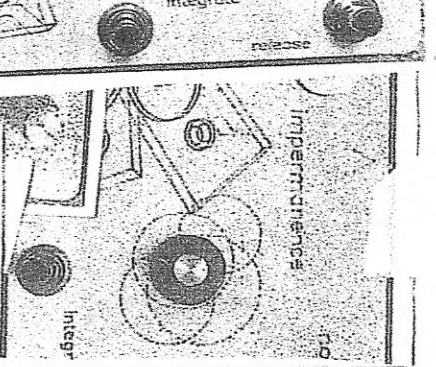
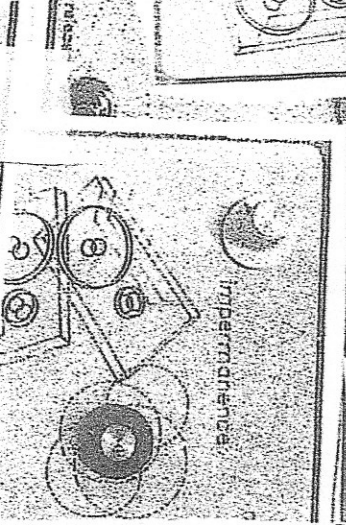
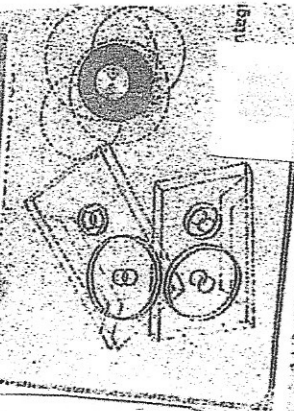
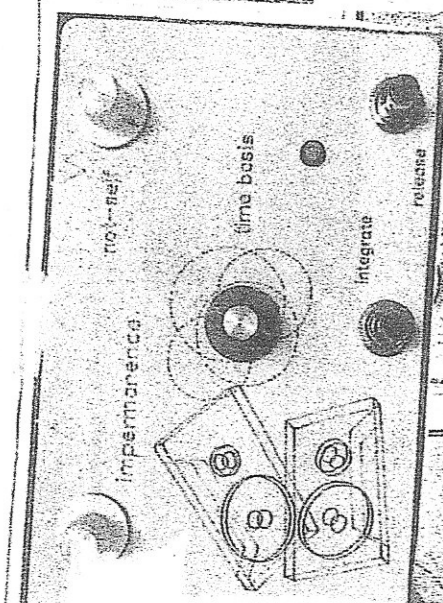
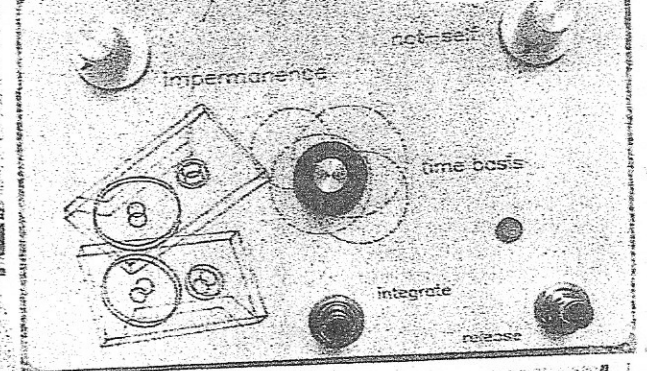
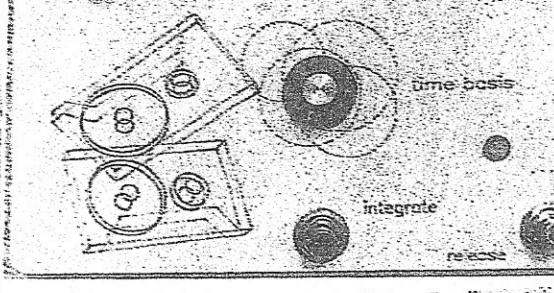
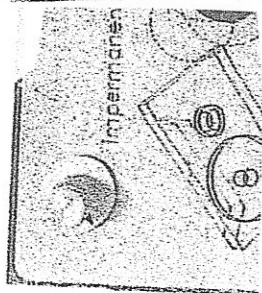
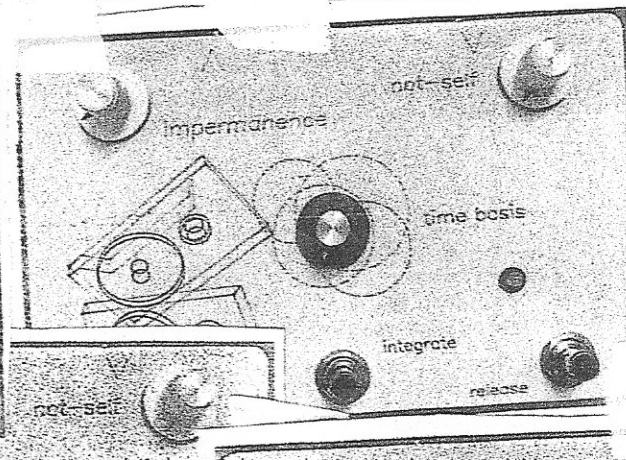
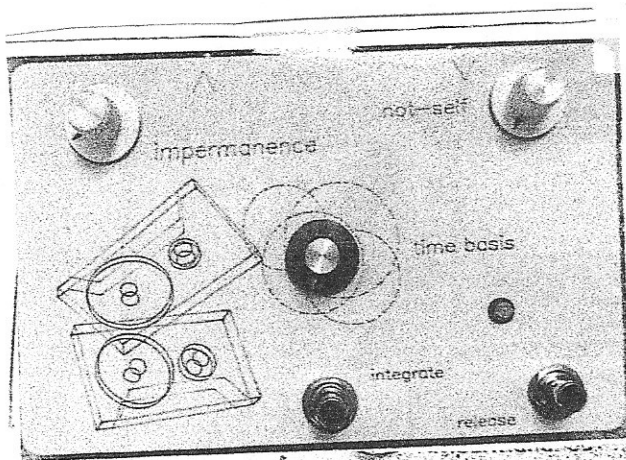


Fig. 14

Like a delay that takes your playing and eventually turns it into a sustained reverb built from the memories of everything you fed it, familiar but unique and constantly evolving.

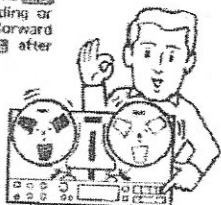




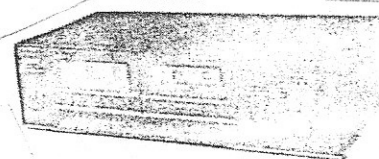
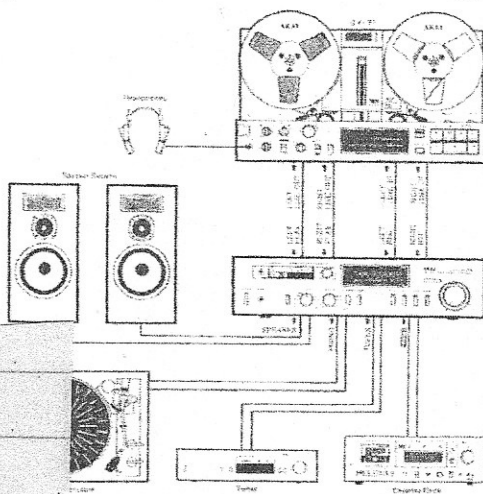
WHAT IT IS:

A pair of long loops from 0.8 to 46 seconds that feed themselves and each other

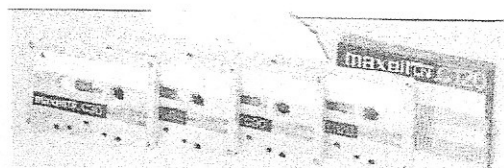
UNITED FOR US, I have
ored in a condition
anner with the
ed of recording or
wind or fast forward
ing the after



Lossy on purpose. It creates a familiar but fading memories of your playing.



Slow. It is designed to be setup and tended to like a plant over minutes not hours.



WHAT IT IS NOT:

NO!

NO!

NO!

NO!

NO!

NO!

NO!

NO!

NO!

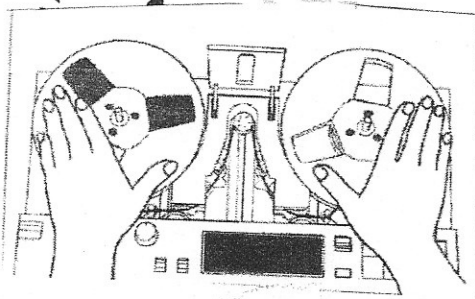
NO!

NO!

NO!

NO!

NO!



NO!

NO!

A Tempo-synced delay. There is no tap tempo or dotted eighth delay. The loops are deliberately disjointed

A conventional looper. No tap in, no undo, no fixed reference. And no clicks when you record.

Faithful: everything comes back degraded, broken and fuzzy. Impermanance embraced.

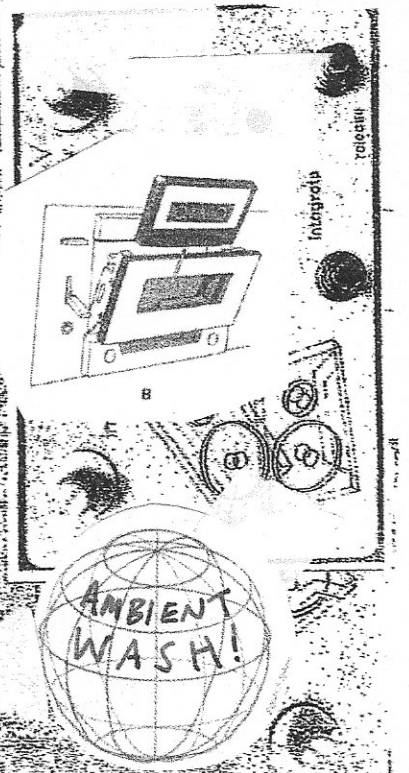
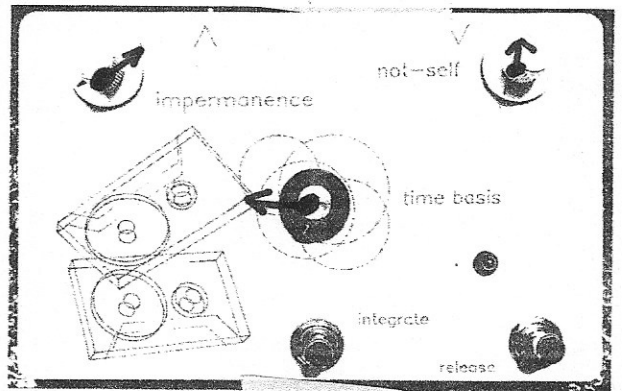
NO!

A reverb. Eventually your sand might have the feel of a reverb but it will contain the memories of everything you gave it, not just the last few seconds.

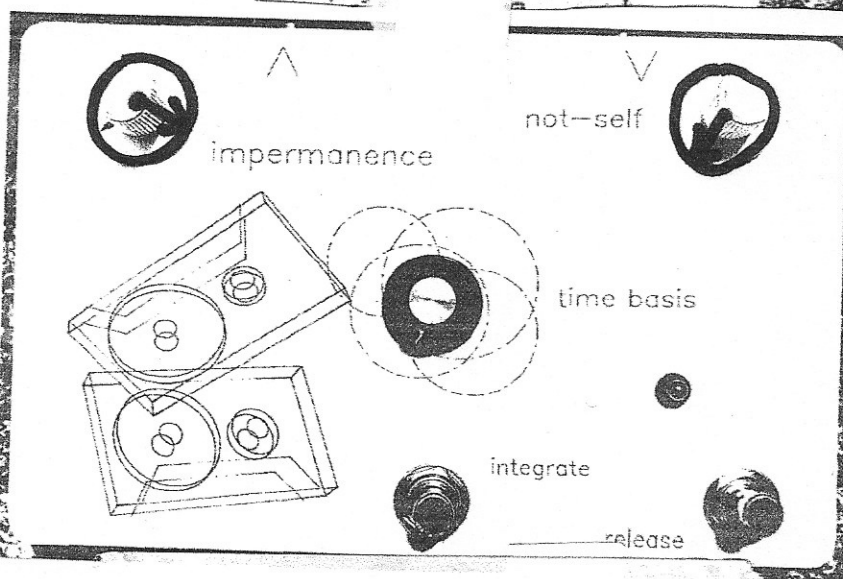
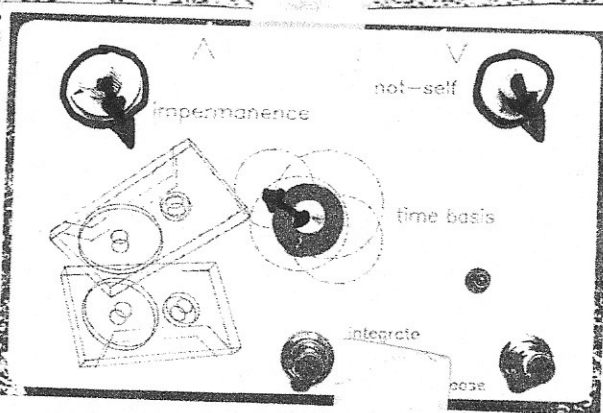
TRY THIS FIRST

ONE NOTE: Turn IMPERMANENCE HIGH & NOT-SELF at mid-point, TIME-BASIS about $\frac{1}{3}$ up. Hold INTEGRATE and play one note and let go. Do nothing else for two minutes but listen as the note recombines in tides. →

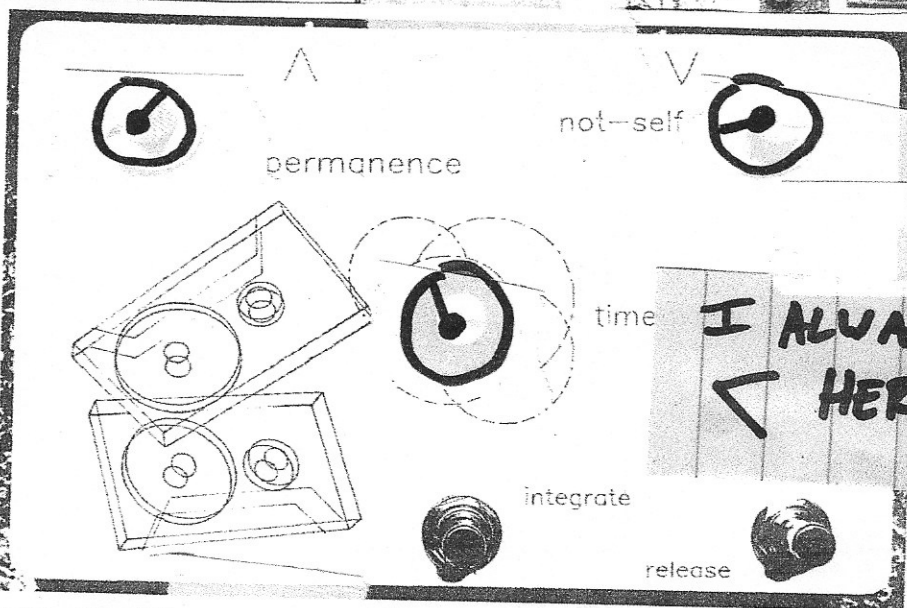
DOUBLE TAP RELEASE to clear and hold INTEGRATE and play a long C note. wait until your note returns, hold integrate again and play a long G note. Now listen to the tides again until a wash appears.



Now, turn IMPERMANENCE AND
NOT-SELF to full and wait for
it to get **CRUNCHY** then
quickly turn NOT-SELF to $\emptyset$
and IMPERMANENCE to 90%.
This crunchy wash will now
sustain and slowly degrade.



THE FEZ METHOD:



I ALWAYS START
HERE

START BY RECORDING
long bass tones of roots
and fifths. Then let them
breathe.

ESTABLISH your key by playing
short major or minor phrases
in middle range and INTEGRATE
these

SPARINGLY add high octave
flurishes.

And then let it all
combine and enjoy.

SPECS

POWER-SUPPLY: standard guitar 9 volt, center-negative supply.

LOOP 1: 0.8 - 30 seconds length

LOOP 2: 1.3 - 48.5 seconds length (Loop 1 * 1.618...)

FEEDBACK-PATH: Frequency roll-off at 8khz and below 60hz, soft-clipped with added "tape-hiss"

MODULATION: slow, double-modulated LFO on each loop's delay time, separate LFO for each line.

IN/OUT: Mono 1/4" input.

NERDERY: Built on Electro-Smith DAISY platform in C++ using DaisyDSP Platform.

THANK YOU for purchasing
this pedal and supporting
FEZ HEAVY INDUSTRIES your
support means the world to
me.

Jon

FEZMASTER.COM

JON.PHILPOTTE@GMAIL.COM