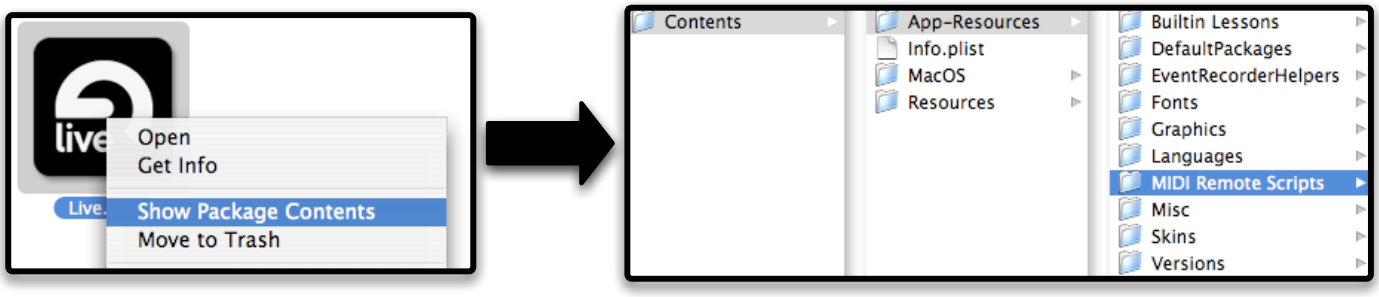
ABLETON LIVE FCB1010 REMOTE CONTROL SURFACE MAPPINGS

This document describes how to setup and use the Remote Control Surface Mappings for the Behringer FCB1010 foot controller in Ableton Live 6.

INSTALLATION

First, download the installation files from http://bl0rg.net/~manuel/fcb1010-mappings/FCB1010.zip . Unzip the zip file and copy the folder “FCB1010” into the Ableton Live’s “MIDI Remote Scripts” folder.

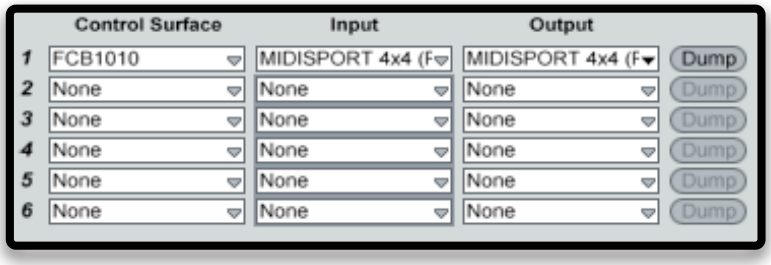
Under MacOSX, this folder can be found inside the Live.app bundle by right clicking on the “Live.app” file and choosing “Show Package Contents”:



MacOSX Installation Folder

Under Windows, this folder is found in the Ableton installation directory (most often in “C:\Program Files\Ableton\”) in the folder “Resources”.

After the folder was copied, plug-in your FCB1010 and connect it to the computer. Then start Ableton Live. Open up the preferences panel and go to “MIDI Sync” panel. Select “FCB1010” as your control surface (if “FCB1010” does not appear in the list, verify that you have copied the “FCB1010” folder to the correct location as described above), and configure the input MIDI port and the output MIDI port accordingly. In this example I use the Port A of a MIDISPORT adapter.



If this is the first time you are using the Live remote control mappings, you have to upload a new configuration to the FCB1010. Be sure to save your current settings! Uploading the new configuration will overwrite your current settings on the FCB1010. To upload the new configuration, press the “DOWN” foot control while turning on the FCB1010. Keep pressed for a few seconds, then release. The “DIRECT SELECT” LED should turn green. Press two times on the “UP” foot control to reach the “CONFIG” page. Press the “7” foot control to active SYSEX RCV. The FCB1010 is now ready to receive the new configuration file. Press “Dump” in the Ableton configuration screen. The LEDs of the FCB1010 should flash, and the LED of foot control “7” should turn off. You can now switch the FCB1010 to normal mode by pressing the “DOWN” foot control for a few seconds. You may need to select a preset on the FCB1010 to ensure normal operation: simply press foot control “10”.

MODE OF OPERATION

The remote surface control mapping for the FCB1010 uses the 10 banks of the FCB1010. The bank “00” plays a special role as the “main controller”. The functions of the foot controls is show in the graphic below. Pressing the foot controls “1” through to “7” will toggle the selected clip in the current scene. So for example, if you have a clip on Track 1, and it is in the currently selected

scene, pressing foot control “1” will trigger the clip. Pressing foot control “1” again will stop the clip. This will work for up to 7 tracks. To fire the whole current scene, press the foot control “8”. To move to the scene above, press foot control “9”, to move to the scene below, press control “10”.

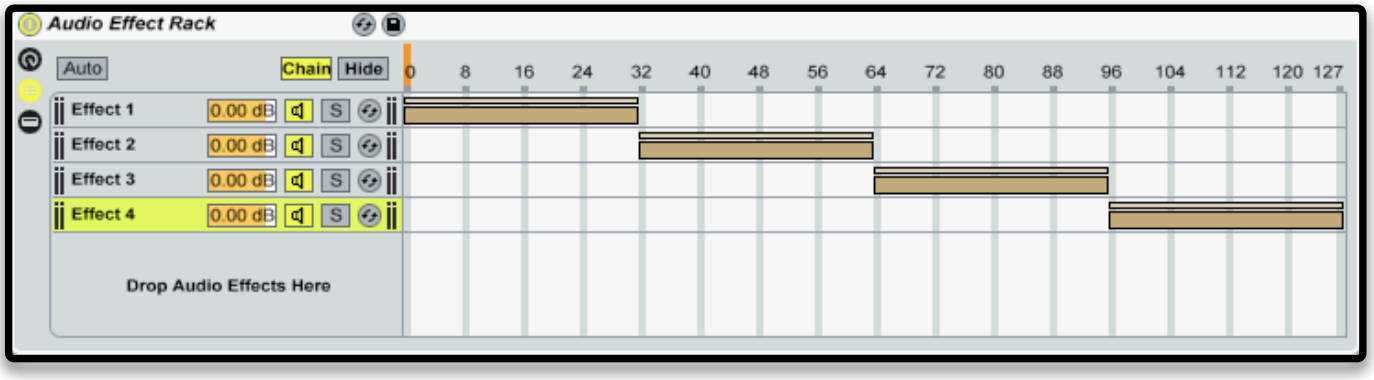
The expression pedals have a special meaning in the FCB1010 mappings. They are automatically assigned to the first two parameters of an instrument, audio or midi effect rack in the selected track. In the case of bank “00”, this is the mastertrack. Drop an audio effect on the mastertrack, and uses the pedals. You will notice that they are mapped to the first two parameters of the rack.

FCB1010 Mappings Bank 00

The banks “01” through to “09” are assigned to a track. Bank “01” controls the first track in the current set, bank “02” the second, and so on up to the ninth track. This also works when tracks are added, deleted or moved. The mappings for the track banks are as shown in the graphic below:

FCB1010 Mappings Track Banks

As with the expression pedals, the first four foot controls interact with the first rack in the track’s device chain. These four switches enable you to switch between different chains inside the first rack. This is done by setting the chain select parameter of the rack. Foot control “1” will set it to “0”, foot control “2” to “32”, foot control “3” to “64” and foot control “4” to 96. This allows you for example to switch between different presets or sound effects by setting up the chain selection like shown in the image below:



Rack Chain Setup

Foot control “5” triggers the current scene. This control is duplicated in each bank to allow you to control the song flow from each bank without having to switch back to bank “0”. Likewise, foot control “9” selects the scene above the current scene, and foot control “10” the scene below.

Foot control “6” arms the current track. This works in a pretty special way. Tracks in the liveset are grouped by the first word in the name, so for example, the tracks “Guitar 1” “Guitar 2” “Piano 1” “Piano 2” “Vocals” “Vocals (backing)” would be grouped as “Guitar”, “Piano” and “Vocals”. Arming “Guitar 1” will unarm “Guitar 2”, but leave the status of the other tracks untouched. Likewise, arming “Vocals” would unarm “Vocals (backing)”, but leave the other tracks untouched. This is because to layer multiple loops out of the same source in Live, you have to use multiple tracks, so doing an exclusive arm makes sense. But if different instruments are looped in the same set, we don’t want the arming/unarming of one instrument to influence the others. Pressing foot control “6” on an already armed track will unarm the track.

Foot control “7” will fire the currently selected clip if it is not playing. It will stop a currently playing clip. On a clip that was triggered to record, it will play the clip from the beginning (like the normal Ableton play function does).

Foot control “8” is a bit special as well. It will arm the track, and record into the first empty slot down from the current position. This is to allow you to quickly record a new loop without having to find an empty slot for it.

Like on bank “00”, the expression pedals are mapped to the first rack parameter and second rack parameter.

CONTACT

Have fun with remote control surface mappings. This is very early software, for any suggestions and bug reports, please email me at manuel@bl0rg.net .

Manuel