lowquo

GUIDE / FAST START

lq-12 quick start

From an empty window to a new pattern made from the pieces of a sample, in a few minutes.

lq-12 0.3.0 / macOS 11+ / Apple Silicon + Intel

LQ12 - Quick Start

From an empty window to a new pattern made from the pieces of a sample, in a few minutes.

Sample, chop, a bank of slices under your fingers, then play in whichever pieces you want - the classic hardware sampling workflow, the LQ12 way. The examples use a drum break because it is the easiest thing to hear, but any sample works the same way: a vocal phrase, a bassline, a chord loop, a recording of a room.

LQ12 is played from the keyboard. You do not need to learn it first: the row along the bottom of the window says what the keys do **right now**, and `F1` shows every key there is. You can click too - every click is a key.

On Windows and Linux, wherever this says `CMD`, press `CTRL`.

The one idea

```
Q W E R T Y U I
A S D F G H J K
```

These sixteen keys are **steps** - or, in two contexts, the sixteen **slices** of your sample. The tabs along the bottom say which:

		The sixteen keys
CHOP `SHIFT+C`	define the piece	slices: you hear them and move their edges. Nothing is written
SLICE `SHIFT+P`	assign the piece	slices: each one you press is written on the next step
STEP	shape the occurrence	steps: tap to switch on or off; pitch, level, pan, DIRT

`SPACE` plays and stops, everywhere. `CMD+Z` undoes, everywhere.

---

1 / Load a sample

```
L          pick a WAV or AIFF
```

The waveform appears across the top, its name appears under `T1` in the track list, and each of the sixteen cells shows the part of it that step would play.

2 / Make a beat

```
Q  T  A  G       four steps on
SPACE            play
```

A step plays the whole sample. That is a pattern already - and the pieces of the sample are the next step.

3 / Chop it, and hear the pieces

```
SHIFT+C          Chop  -  or click the CHOP tab
RETURN           TRANSIENT: cut where the hits are
Q ... K            hear each one
```

TRANSIENT finds the attacks and cuts just before each one - as many slices as there are hits, up to sixteen. **EQUAL** (`SHIFT+RETURN`) divides the sample evenly instead, and `- =` step through 2, 4, 8 and 16. Both are buttons along the foot of the waveform too. A sample with no clear attacks - a slow pad, a drone - says `NO CLEAR TRANSIENTS`, and EQUAL or a hand cut is the way.

Each key plays the slice it is over, and only plays it: nothing in your pattern changes while you listen. Find the few you like - in a break a kick, a snare, a ghost note; in a vocal a syllable or a word; in a bassline a note or two.

A piece cut a little early or late is fixed here, where it is defined:

```
TAB                  switch between its LEFT EDGE and RIGHT EDGE
LEFT/RIGHT           move that edge
SHIFT+LEFT/RIGHT     fine: one frame
ALT+LEFT/RIGHT       coarse
```

Hold the arrow and the edge keeps moving. The waveform tags the edge you are moving, and you can drag it with the mouse as well.

4 / Sequence the pieces

Click the **SLICE** tab - or press `SHIFT+P`.

```
Q            slice 1 on the write step, and on to the next
RIGHT        a rest
R            slice 4
Q  Q         slice 1 again, twice
```

Each slice key writes that slice on the **write step**, switches it on, plays it and moves on - `SLICE 04 TO STEP 03`. Use any slice, in any order, as often as you like: a few pieces, or

one piece over and over. Slice numbers and step numbers have nothing to do with each other.

The big cells are the page you are writing - sixteen steps, the write step marked **WRITE**, each showing what it plays: **SL4**, **FULL** for the whole sample, or **REST**. The row of small tiles above them is the bank: the slices, with the keys that write them. Above that, the source, and a line showing all 64 steps.

```
LEFT/RIGHT       move the write step back or on  -  or click a step
BACKSPACE        take the hit off the write step
RETURN           LAYOUT: every slice, in order, evenly over the track
```

If the sample has not been cut yet, SLICE says so - **CUT THE SAMPLE FIRST** - and stays where you are: **SHIFT+C** to cut it.

5 / Shape the steps

```
SHIFT+P          back to the steps  -  or click STEP
SPACE            play
UP/DOWN          the selected step's velocity
Z                the surface shows PITCH; UP/DOWN move the whole track
hold a step + UP that step alone  -  a lock
X C V B N        START, END, LEVEL, PAN, DIRT  -  the same way
Z                again  -  back to the steps
```

Each step shows the slice it plays - its waveform, and **SL1**, **SL4**...

START and **END** trim a step that plays the **whole sample**. A step that plays a slice plays all of it: its boundaries are the slice's edges, set in Chop. On such a step **X** or **C** takes you to that slice's left or right edge in Chop - and moving it moves every step that plays that slice.

6 / Resample and go again

```
CMD+SHIFT+E      resample  -  T this track, M everything you hear
P                hear the new sample
SHIFT+O          make it this track's sample
SHIFT+C          chop it, then SHIFT+P and play its pieces in
```

The new sample is exactly what you made - slices, locks, DIRT and all - one loop long, so it chops on the beat. Nothing you had is changed.

7 / Keep just one piece

```
SHIFT+C, E       in Chop, slice 3
SHIFT+E          extract it into a sample of its own
SHIFT+C, 2       back to the steps, on track 2
SHIFT+O          make it this track's sample
```

Just that slice's audio, nothing else. It is a sample like any other: chop it, sequence it, resample it.

Next

`1` … `8`	another track - each has its own sample, pattern and length
`[` `]`	page through 64 steps, sixteen at a time
`SHIFT+[` `SHIFT+]`	make this track shorter or longer
`SHIFT+M` `SHIFT+S`	mute, solo
`CMD+S` `CMD+SHIFT+S`	save, save as
`CMD+E`	export the pattern as a WAV
`CMD+,`	Preferences: choose the output, sample rate and buffer size; `CMD+T` plays a test tone if you hear nothing
`F1`	every key, read from the real bindings

The full guide is USER_GUIDE.md. The complete key map is CONTROLS.md.