

4. Conclusion

Through writing this essay I've managed to gain a more rounded perspective on Live Looping and looping technology. I've discovered online communities that communicate regularly, full of people willing to offer Live Looping advice. The community as a whole is the most valuable asset to Live Looping, where a wide range of issues are discussed including technical, philosophical and aesthetic. Without the meeting place of communities such as Looper's Delight, it is arguable that looping technology would not have developed as far as it has. While the technology could still be developed a lot further, the current market for high end looping devices does not seem to be big enough to warrant large business investment. Software emulations are becoming more popular as computers have become better equipped to handle live audio and as open-source or freeware software writing has been embraced by more people. Hardware development is expensive in comparison, which is one reason why there are few new high end hardware looping devices.

The pool of artists that can be said to be working within the Live Looping community has grown year on year with the development of new technologies and the growing popularity of other community sites such as YouTube, where the video interface gives musicians the ability to show each other what they're doing, an essential part to Live Looping as often just hearing the music isn't enough for other enthusiasts.

Live Looping festivals happen across the world. It is said that these festivals do appeal to those not working within the Live Looping community and does interest people that are not all that concerned with the technology but it is safe to say that the majority of people visiting Live Looping festivals are part of the community and share an interest in the way

looping technology is being used and developed. It is the aim of some of these festivals to promote Live Looping outside of the community, however with no unifying auditive experience between different musicians (this is stated by most festivals in saying that there is no underlying genre or style) it is hard to market a Live Looping event as a music based event rather than a technology based event and therefore the majority of the attendees that are outside of the community will be there primarily for the technology or to see an artist they know of.

To summarise, in this essay I have concluded that Live Looping is a term that applies to any music where looping technology is used in realtime performance. The Live Looping community consists almost entirely of people with an interest in looping technology, although topics do stray into other, mainly technically related, areas. Where once the community consisted of a small amount of people utilising looping hardware such as the Echoplex, today the community is packed full of every musician either owning or interested in any sort of looping technology. This itself is testament to how Live Looping has grown in the last fifteen years and it is the open and accepting attitude of the community which continues its growth. It is foreseeable that looping technology will continue to rise in popularity to the point where it becomes, to live music, what multi-track software is to recorded music.