

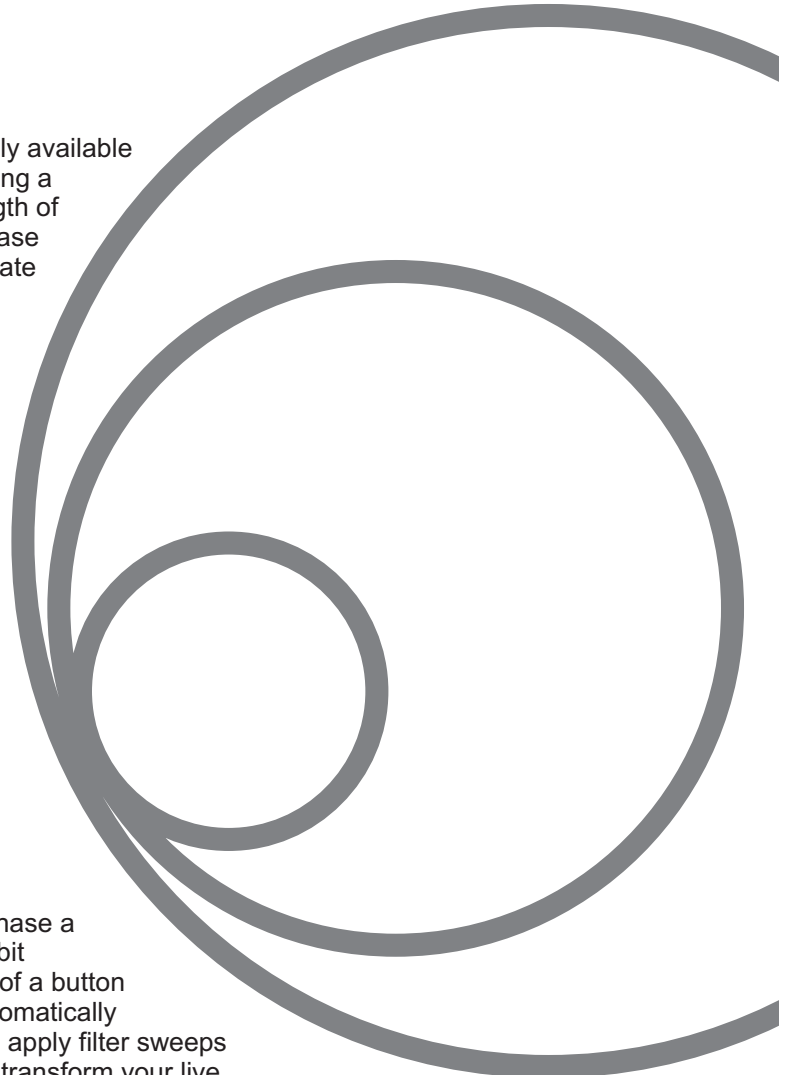
NOW ITS EASY TO GET IN THE LOOP

In the twenty-five years since the first commercially available sampler hit the market (namely the Fairlight, costing a cool £25,000), the increase in the quality and length of sampling available has been matched by a decrease in the amount of time required to process and create loops from this sampled material.

In 1977, an 8kB 8-bit at 8kHz sample sounded dreadful, lasted about half a second and took about half an hour to get a poor quality loop with (on a £25,000 machine). In 1987, a 256kB 12-bit sample at 32kHz sounded a fair bit better, lasted 3 or 4 seconds and could be looped by an expert in about five minutes (and only cost a couple of thousand pounds). By 1992, things were a lot better; a 1MB 16-bit stereo sample at 44.1kHz sounded pretty damn good, lasted 6 seconds and only took a couple of minutes to loop well (although the machine to do it on was now three thousand pounds). Ten years ago, major price breakthroughs brought the cost of a similar machine to around the thousand pound mark and DJs & producers used them by the thousands in studios to re-mix tracks in just a few hours.

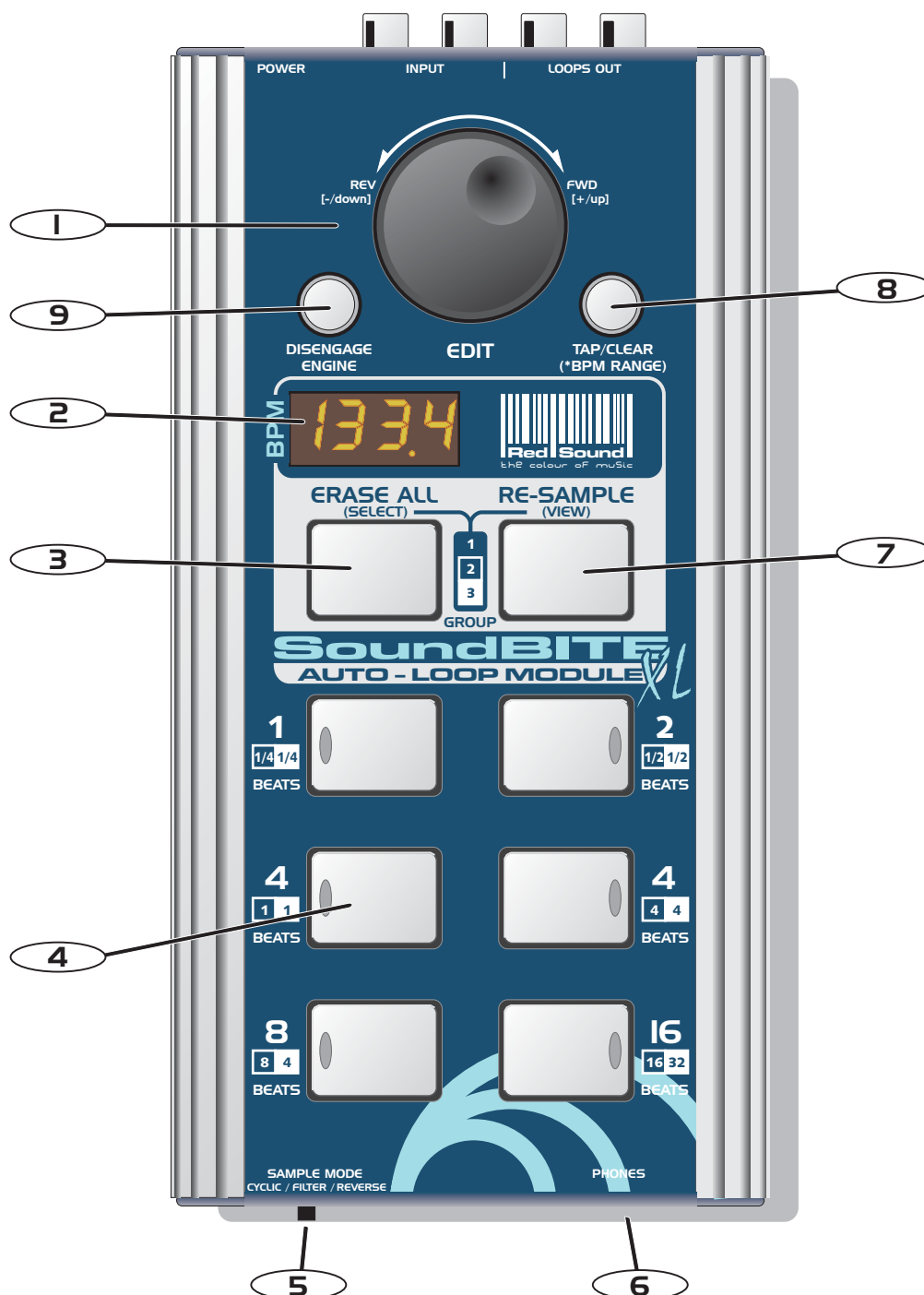
Today however, because of your decision to purchase a SoundBITE XL, you are in a position to make 24-bit loop samples (at 96kHz) in real-time at the touch of a button without missing a beat! What's more, you can automatically sync together up to six loops with equal ease and apply filter sweeps to them in real-time. SoundBITE XL will definitely transform your live performance or studio re-mix and you paid less than two hundred pounds for the privilege.

Welcome to the world of "cyclic sampling", now you're really on top of synchronized looping and one last thing: don't worry, you can't go wrong...SoundBITE XL won't let you!



Top/Front Panels

TOP/FRONT PANEL FEATURES



I. EDIT: This knob can be used to manually set a BPM value if no beat information is detected and also to adjust the synchronisation point of all the recorded loops relative to the audio input source. In LOOP EDIT mode this knob can be used to adjust the synchronisation point of *individual* recorded loops relative to the audio input source and also set the output level of each loop [+6/-20dB]. In FILTER mode, this knob can be used to change the loop playback sound (or straight-thru audio sound) by filtering elements of the output signal in real-time.

Top/Front Panel Features

2. BPM DISPLAY: The four digit BPM reading of the audio input signal will be displayed here. Also, information will be displayed in LOOP EDIT, FILTER EDIT and BPM EDIT modes.

3. ERASE ALL: This button is used to erase ALL six loops simultaneously and to [SELECT] the preferred loop GROUP. This button also selects STRAIGHT-THRU FILTER mode allowing filter effects to be applied to the incoming audio in real-time.

4. LOOPS: These six buttons are used to record and playback the loop samples. There are three loop 'groups' to choose from. In these groups, each button has a pre-determined sample length in musical 'beats' e.g. Grp1 = 1, 2, 4, 4, 8 and 16 preset beat loops.

5. SAMPLE MODE: This switch selects the three loop modes: CYCLIC (auto-loop generation), FILTER (auto-loop generation + filter effects) and REVERSE (auto-loop generation + filter effects with playback in reverse)

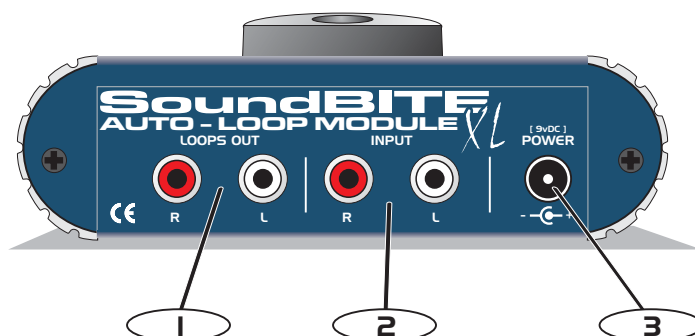
6. HEADPHONE OUTPUT: SoundBITE XL uses the headphone output on your mixing desk for its' audio input source, so connect your headphones to this socket for normal DJ monitoring purposes.

7. RE-SAMPLE: This button is used to over-record any pre-recorded loop samples and also [VIEW] the current loop GROUP setting.

8. TAP/CLEAR [BPM RANGE]: This button is used to clear the BPM reading and tap in a tempo if there is no defined beat information available. Also, when pressed and held down, the [EDIT] jog dial selects the active range for the BPM engine (60 >120, 90 >180 and 115 >230BPM range settings are available).

9. DISENGAGE ENGINE: This button is used to disengage and re-engage the BPM engine. In FILTER mode it can also be used to set the filter RESONANCE level.

REAR PANEL FEATURES



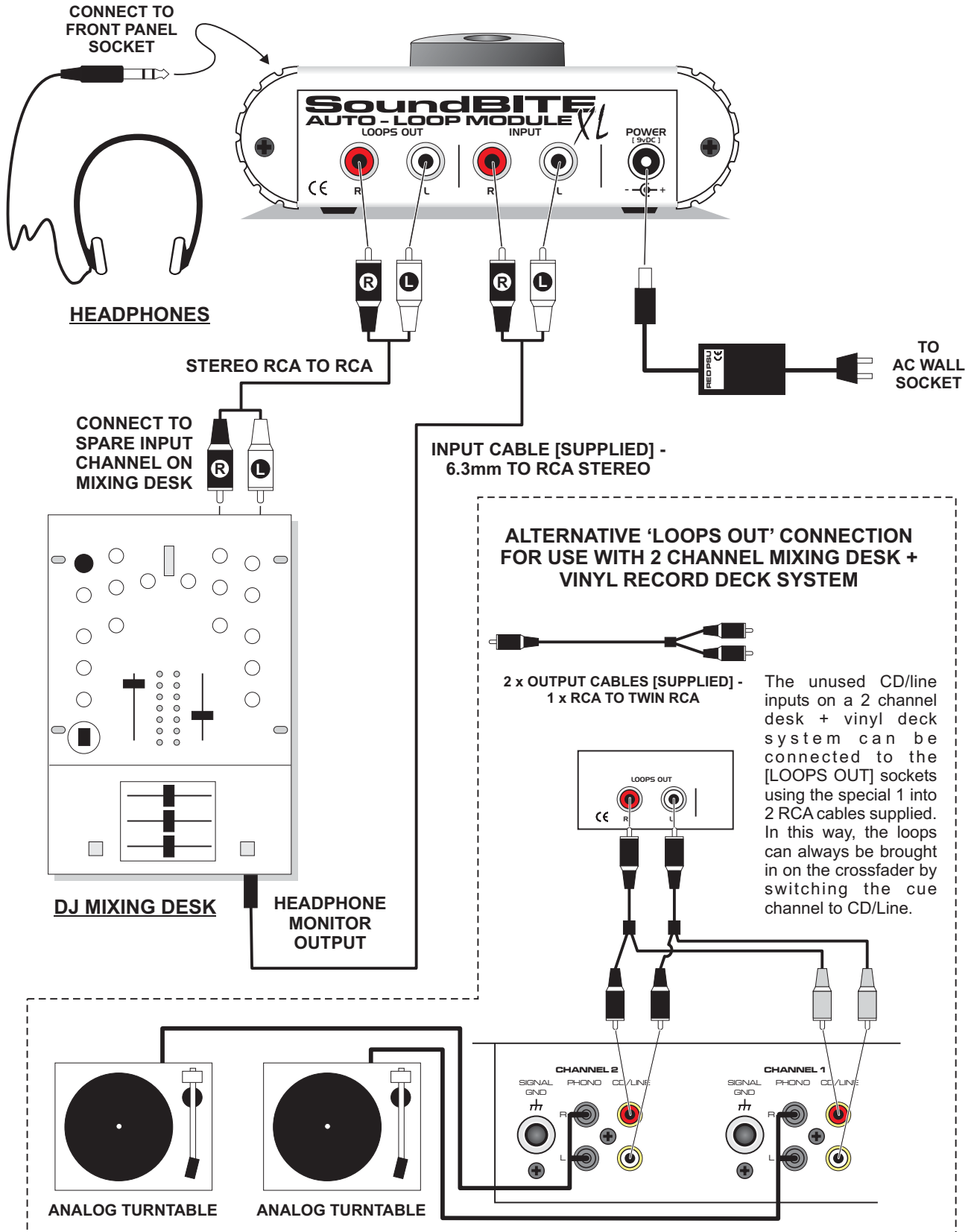
1. LOOPS OUT: Use the supplied cables [1 into 2 RCA] to connect SoundBITE XL's output to a spare input channel on your mixing desk.

2. INPUT: Use the supplied cable [1/4 jack to RCA] to connect the headphone monitor output from your mixing desk to SoundBITE XL's audio input.

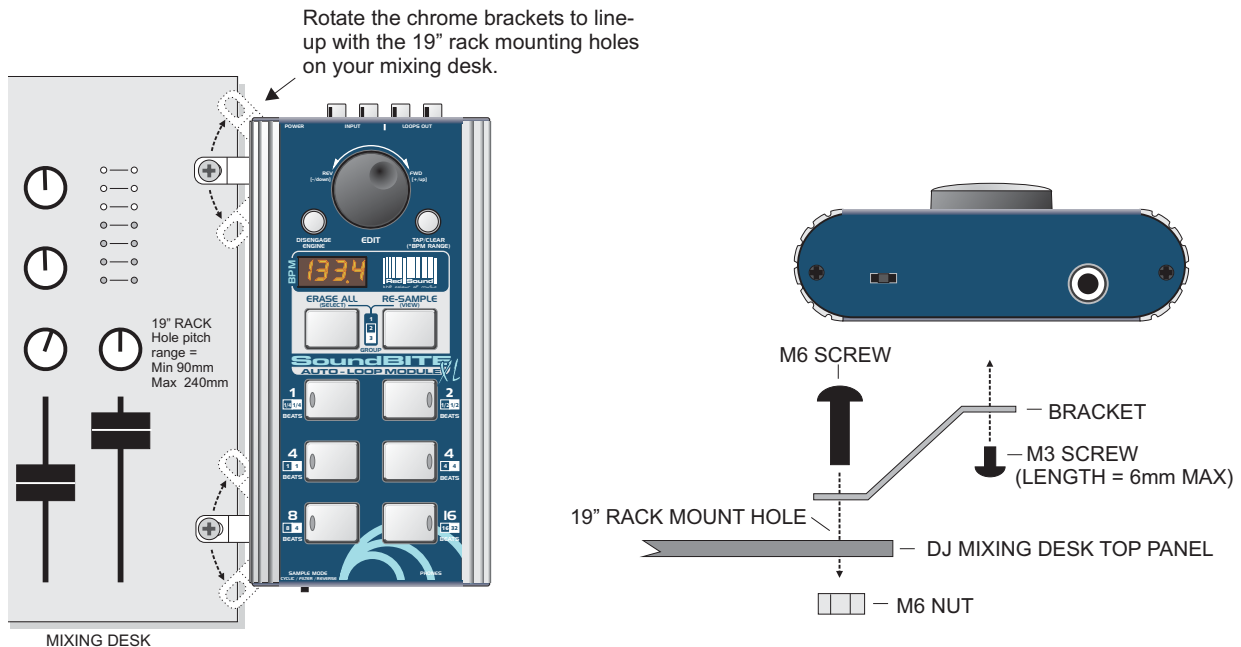
3. 9vDC POWER IN: Only use the RED Sound PSU supplied with SoundBITE XL to power the unit.

Connections

CONNECTIONS



MOUNTING OPTIONS



Alternatively, you can use the supplied rubber feet or double-sided sticky pads to flat-mount SoundBITE XL in any convenient location.

QUICK START

If you want to quickly try out the basic performance of SoundBITE XL, please read the following points carefully:

CONNECTIONS: Before making any connections, make sure that the power on all your equipment is turned OFF. Connect the audio cables for a basic system setup as shown on page 4.

TURNING ON THE POWER: Make sure all connections have been made correctly and that the volume controls on the mixing desk and amplifier system are completely turned down. Connect the power supply (included) to the 'power in' socket on the rear panel of SoundBITE XL and plug it into a suitable AC outlet. Turn on the power of the mixing desk and then turn on the power to the amplifier system.

START-UP INDICATIONS: When SoundBITE XL is first powered up, the display will briefly show the current sample mode setting (as defined by the position of the [SAMPLE MODE] switch) and then show four illuminated centre bars. If this does not happen, check the power supply is of the correct type and the unit is connected correctly as shown on page 4.

SETTING UP: Select a suitable audio track (dance orientated music with defined beat information), start the playback on the connected sound source and route this signal to the headphone monitor output on the mixing desk (check this using the headphones now connected to the headphone output on SoundBITE XL). The input level is automatically set by SoundBITE's AGC (automatic gain control). The main BPM display should now show the BPM value of the audio track.

RECORDING/PLAYING BACK LOOPS: Ensure the [SAMPLE MODE] switch is set to the [CYCLIC] position. Now simply press one of the six loop buttons whenever you want to start recording - the display will show 'REC' and count down the number of beats as the loop is recorded. If for instance, you pressed the [4 BEATS] loop button, the display would count down 4-3-2-1 and then instantly playback the 4 beat loop. To mute the loop, simply press the same loop button again [this button now switches the loop on/off].

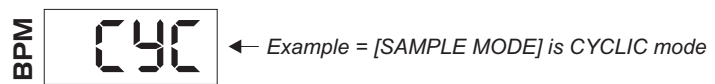
Operation

Now try recording some of the other loops and playing them back in combination. To clear all the loops press the [ERASE ALL] button once. To replace a single loop, press the [RE-SAMPLE] button once, then press the desired loop button to start the re-sample recording process. Try changing the [SAMPLE MODE] setting to FILTER (rotate the [EDIT] jog dial to alter the sound) and REVERSE to see the effect they have on the loop playback.

Please read the following "OPERATION" section fully to appreciate the range of features and facilities SoundBITE XL has to offer.

BPM DISPLAY & CONTROLS

After connecting SoundBITE XL to your system as detailed on page 4, plug in the power connector on the rear panel to turn the power on. The [SAMPLE MODE] switch setting will now be shown briefly on the main display:



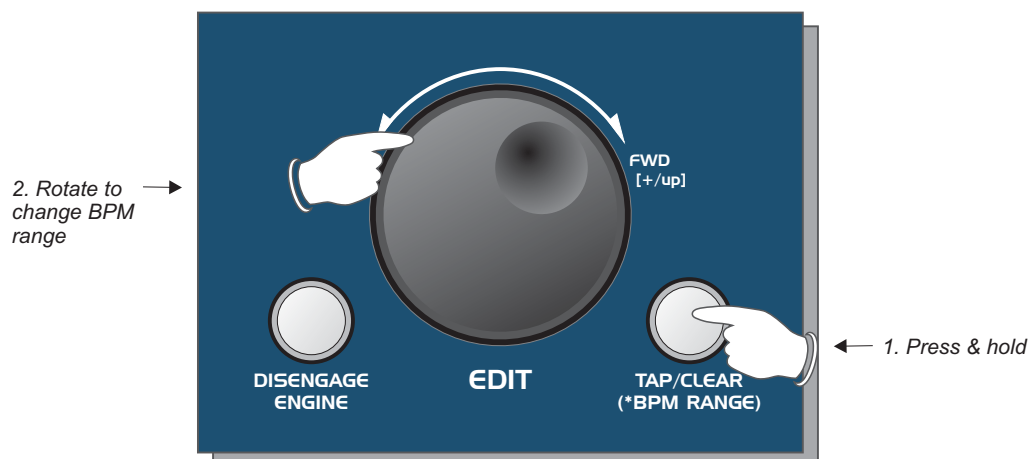
Afterwards, the four centre bars will illuminate to indicate the 'IDLE' status of the BPM engine.



SoundBITE XL is now ready to use!

BPM RANGE

This is where you set the working range of the BPM engine. There are three individual operating ranges covering a total range of 60 - 230 BPM. This allows SoundBITE XL to work with most current dance music styles, from the slowest Soul to the fastest Drum & Bass. The range setting can be changed using the front panel [TAP/CLEAR] button and the [EDIT] jog dial, as shown in the following example:



The display will scroll through the three range settings as follows:

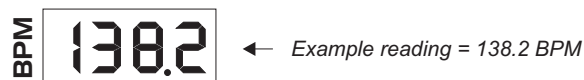
RANGE	DISPLAY
60-120BPM	90 BPM
90-180BPM	135 BPM
115-230BPM	172.5 BPM

If the BPM engine is active [displaying a value] it will be automatically cleared when the [TAP/CLEAR] button is held and the [EDIT] jog dial moved. The BPM engine will then re-calculate the value within the new range, provided that beat information is present.

NOTE: BPM values outside of the selected range limit cannot be accurately analysed. Always check the general tempo of the music you are playing falls within the selected BPM range. For most applications we recommend the default Mid BPM range of 90-180BPM.

BPM DISPLAY

Start the playback of a suitable audio track (containing definable beat information). The BPM display should now show the tempo of the track in beats per minute, as in the following example:

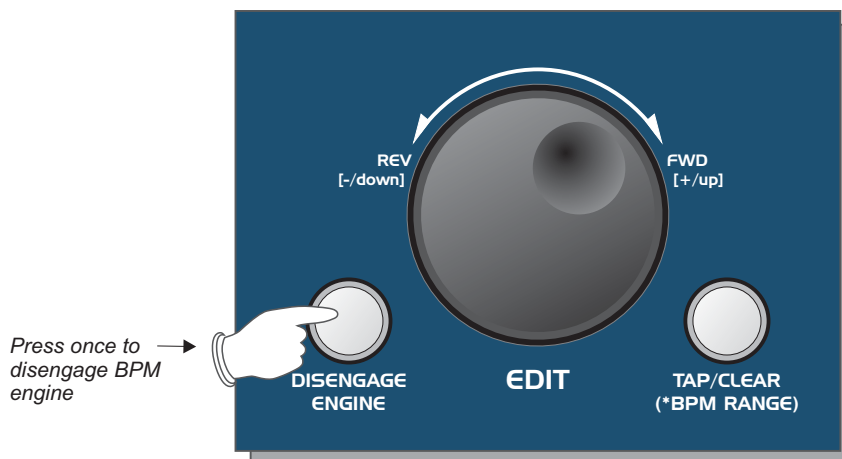


The indicators in the 6 [LOOP] buttons will flash at the detected BPM rate. SoundBITE XL is now ready to record synchronised loops - see 'RECORDING AND PLAYING 'CYCLIC' LOOPS' on page 9. During tempo analysis of the audio track, the right-hand digit in the display may fluctuate slightly as the BPM reading is constantly updated in real-time. Any progressive shift in tempo (slowly changing the audio playback speed using a CD/vinyl deck's pitch control) will be tracked and displayed by SoundBITE XL.

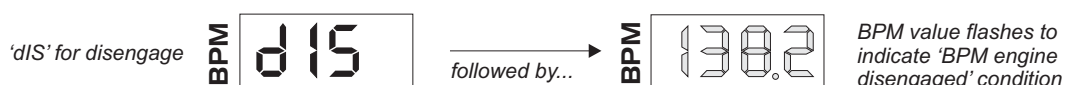
IMPORTANT NOTE: The BPM engine will continue looping the samples indefinitely at the last detected BPM rate if the strong regular beats in the audio track become unavailable. This feature allows the loops to continue operating through quiet passages or at the end of the audio track.

DISENGAGING THE BPM ENGINE

The BPM engine can be temporarily disengaged when there is a possibility of erratic audio input tempo (during cueing procedures etc) disrupting the playback speed of the pre-recorded loops. To disengage the BPM engine at any time press the [DISENGAGE] button once, as shown in the following example:



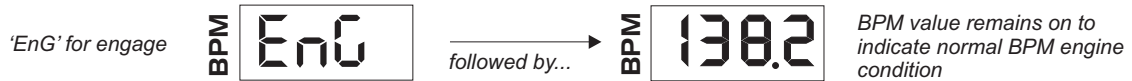
The display will now show the following:



The last detected BPM value will continue to flash on the display and any further beat information will be ignored until such time as the BPM engine is re-engaged.

Operation

To re-engage the BPM engine simply press the [DISENGAGE] button again. The display will now show the following:



The BPM engine is now re-engaged and operating normally.

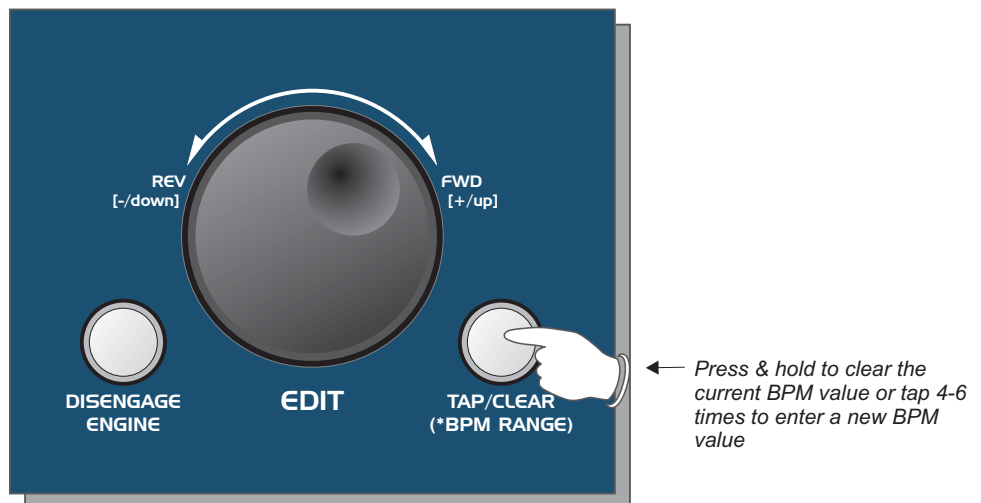
TAP/CLEAR BUTTON

This multi-function button allows you to manually enter a tempo by hand or erase the current BPM reading. The TAP feature should be used to set the BPM rate if there is no audio signal present or when the beat information becomes unavailable during a quiet passage of the audio track (intro, middle eight etc). The CLEAR feature can be used to cancel the current BPM reading.

TAP - Tempo Edit: To enter a BPM rate from an 'IDLE' condition (no audio beat detected) use your finger to tap in a tempo on the TAP button (within the current BPM range). After 4- 6 taps the tempo will be shown on the main BPM display.

The TAP feature can be used to override the BPM engine if it is in 'free-wheeling' mode only. Use a finger to tap in the new tempo. After 4- 6 taps the updated tempo will be shown on the main BPM display and the loop playback will immediately change to the new BPM rate. The TAP function can also be used to assist the BPM engine as it analyses more complex rhythm tracks. Tapping along with the tempo of the track can help the software recognise patterns within the music and so lock-in and adjust the BPM and/or synchronisation itself.

NOTE: Subsequent valid beat information detected by the BPM engine will override manual changes made with the TAP function.

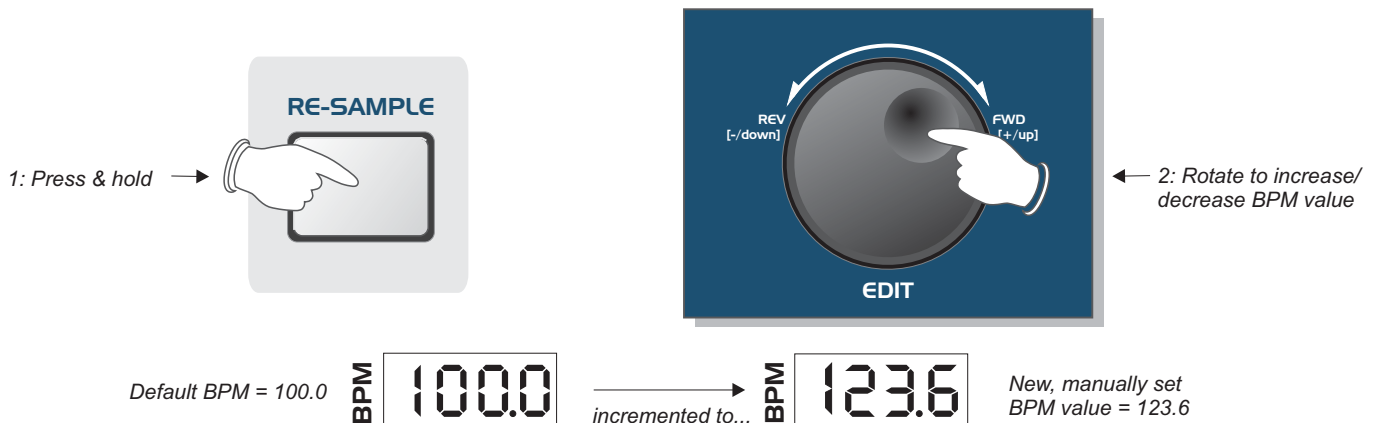


CLEAR BPM: The current BPM value can be cleared (erased) at any time to allow for tempo re-calculation. This feature can be useful if the audio playback tempo changes (major pitch adjustments/new track starting) or if any unusual beat information confuses the BPM engine. To clear the current BPM reading and reset SoundBITE XL to 'IDLE' status, press and *hold down* the [TAP/CLEAR] button for approximately 1 second. Four centre bars will replace the BPM reading in the main display.

The BPM engine will now re-calculate the tempo however, if no new tempo is detected, the recorded loops can still be played back at the last detected BPM rate - e.g. the cleared BPM value is memorised for loop playback purposes.

MANUALLY SETTING A BPM VALUE

You can manually set a BPM value when there is no beat information available for the BPM engine or when [DISENGAGE ENGINE] is selected. To manually set a BPM value, first ensure the BPM engine is 'idle' (four centre bars on display) or disengaged (BPM value flashing). Press and hold down the [RE-SAMPLE] button, then (after a one second protection period) move the [EDIT] jog dial clockwise to increment or anti-clockwise to decrement the BPM value [default setting is 100BPM from an idle condition], as shown in the following example:



The default value (100BPM) will only apply if the BPM engine has not previously registered a tempo value.

RECORDING & PLAYING 'CYCLIC' LOOPS

This is where you create the loop samples. You can record and playback up to 6 individual loops simultaneously, each with different beat durations in one of three loop 'groups'. There are no input level settings to adjust as the on-board AGC takes care of all level adjustments automatically. To record perfect loops, the BPM engine must be active and registering a BPM value (you can record loops without the BPM engine but the loops will not be automatically synchronised to the input source - see "HINTS AND TIPS" on page 17).

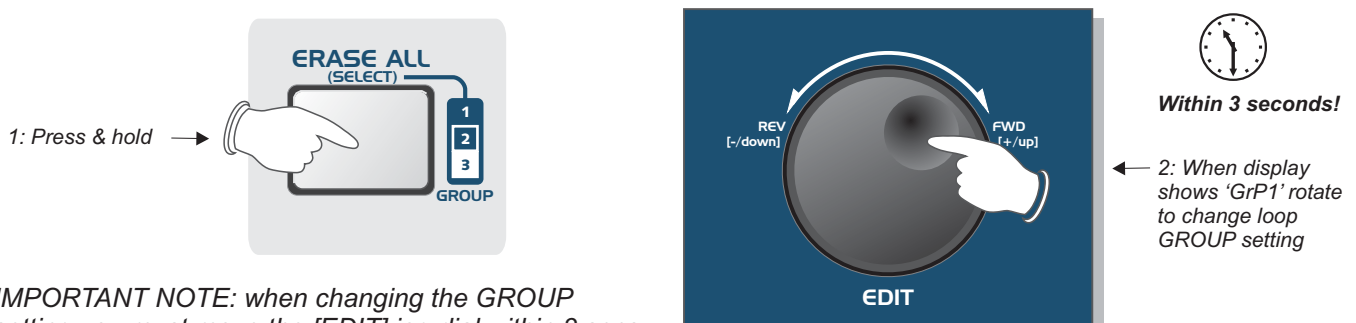
Loop Groups - there are three loop GROUPS to choose from (as indicated on the front panel), each with its own set of six preset loop samples. Choose the most suitable group to work with before recording any loops as follows:

Group 1: 1, 2, 4, 4, 8, 16 beats (default power-up group)

Group 2: 1/4, 1/2, 1, 4, 8, 16 beats

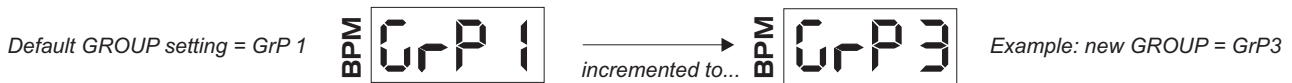
Group 3: 1/4, 1/2, 1, 4, 4, 32 beats

To change the GROUP setting, first press & hold the [ERASE ALL] button. After the erase function message has cleared, the display will show the current GROUP setting. Still holding down the [ERASE ALL] button, you can now use the [EDIT] jog dial (within 3 secs) to select a new GROUP as shown in the following example:



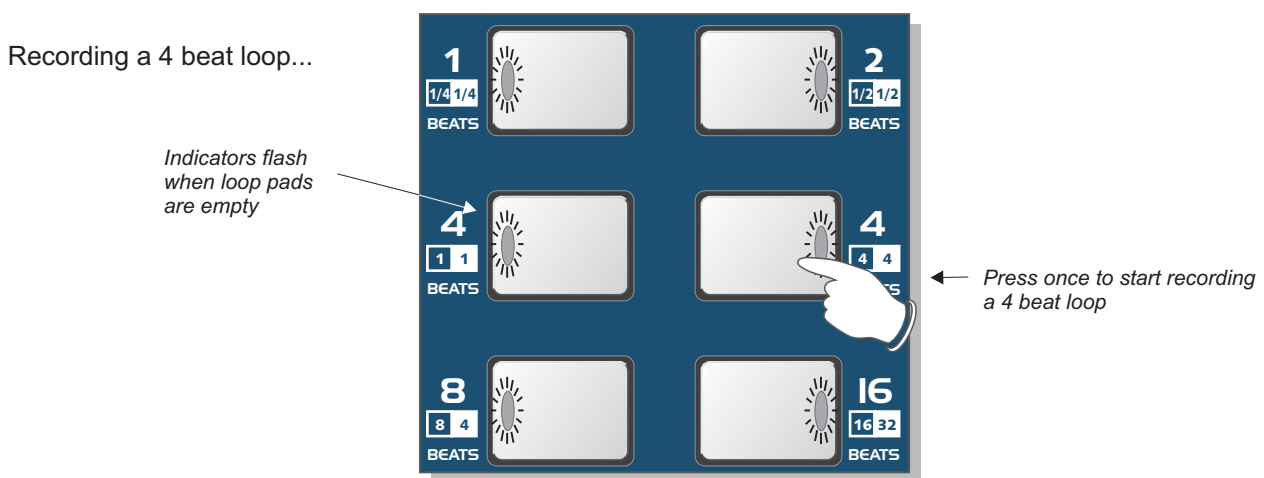
IMPORTANT NOTE: when changing the GROUP setting *you must move* the [EDIT] jog dial within 3 secs of the ERASE function message appearing. If the [EDIT] control is not moved within this period the software will automatically step forwards and set FILTER STRAIGHT-THRU mode - see page 13 for further details.

Operation



To view the current GROUP setting *without erasing any loops* simply press & hold the [RE-SAMPLE] button at any time. The main display will now show the current GROUP setting. To cancel the GROUP view mode simply release the [RE-SAMPLE] button (then press the button once again to cancel RE-SAMPLE mode if required).

Recording Loops - Only one loop can be recorded at a time. From boot-up (or after pressing the [ERASE ALL] button/changing the GROUP setting) the six loop pads will be empty. Empty loop pads are shown by flashing blue indicators in the [LOOP] buttons. To start recording a loop, first ensure the display is reading a BPM value (wait a few seconds for the BPM value to settle to ensure accurate synchronisation), then simply press the desired [LOOP] button once, as shown in the following example:



During the sampling process the main display will show a count-down of the number of beats in the loop, as shown in the following example:

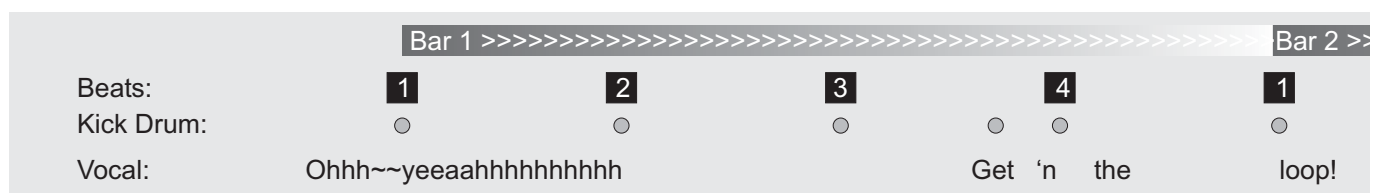


When the recording cycle is complete the display will revert back to its normal BPM readout. The recorded loop will now play back automatically, the indicator in the button staying ON to show that the loop pad contains a sample. To mute the sample playback simply press the [LOOP] button again, the indicator in the button now goes OFF to show that the loop is muted. Toggling the button on/off will play/mute the loop accordingly.

Recording Start Point - the exact timing of when you press the button is not critical with regard to loop creation e.g. if you start recording a 4 beat loop slightly after the beat (missing a down-beat kick drum for instance), SoundBITE XL will automatically create a perfect 4 beat loop and include the last kick drum of the phrase instead (i.e. the loop will be in synchronisation and have a precise 4 beat duration no matter where you start the recording).

This feature allows you to easily capture and loop any section of the audio track, as shown in the following example:

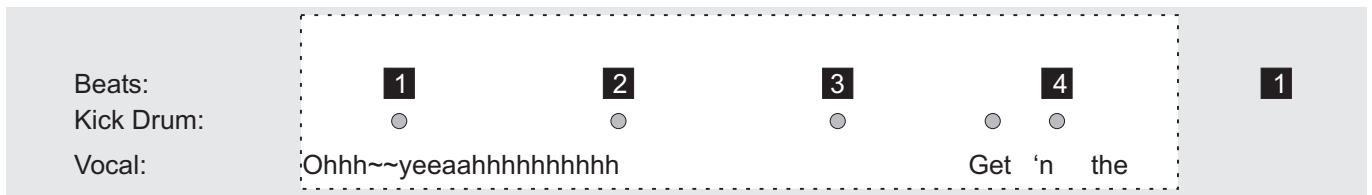
A four beat section of a song...



A four beat loop of the same section - recording triggered *just before* the 1st beat...



A four beat loop of the same section - recording triggered 1/2 beat *before* the 1st beat...



A four beat loop of the same section - recording triggered 1/2 beat *after* the 1st beat...



Aborting the Loop Recording: You can abort the loop recording process at any time during the recording phase by simply pressing the selected [LOOP] button again.

Now try recording some more loops using the other loop pads. A total of six loops can be recorded and then played back simultaneously or individually muted as desired. You can even mute/play other pre-recorded loops as another loop pad is being recorded!

NOTE 1: the loop recording start point accuracy becomes more critical on the shorter 1/2 and 1/4 beat loop settings.

NOTE 2: SoundBITE XL's memory is non-volatile so please remember that all recorded loops will be lost after disconnecting the power supply.

ERASING LOOPS

This is where you erase all the loops simultaneously. To erase all recorded loops simply press the [ERASE ALL] button and hold for approximately half a second, as shown in the following example:

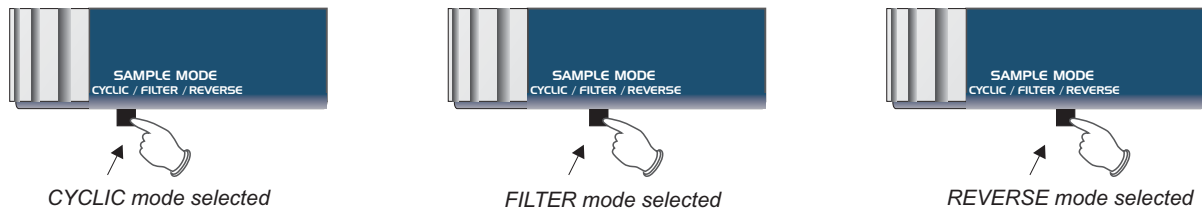


When the ERASE ALL function has been completed the display will briefly show 'ErAS'. All previous recorded loops have now been erased. The six loop pads are empty and ready for the next recording session.

Operation

SAMPLE MODE

This is where you change the way SoundBITE XL plays back samples. In addition to the normal [CYCLIC] mode described in the previous chapter SoundBITE XL also features two additional playback modes, namely [FILTER] and [REVERSE]. To select a different sample mode, use the front panel [SAMPLE MODE] switch as shown in the following examples:



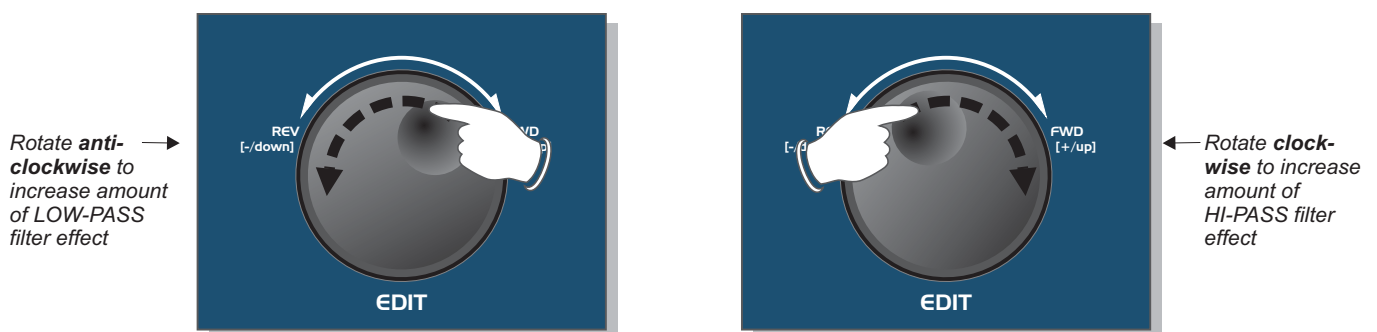
FILTER MODE: With the switch set to the [FILTER] position you can use the on-board analog-style filter effects to modify the loop playback in real-time. There are three types of filter available, namely:

LOW-PASS FILTER - this progressively removes the higher frequencies (Example: use this filter type to create popular filter sweep effects, taking the loop playback sound down to just a pumping bass element and back up again)

HIGH-PASS FILTER - this progressively removes the lower frequencies (Example: use this filter type to modify the sound or reduce low-end frequencies from the loop output to prevent bass overload in your audio+loop mix)

BAND-PASS FILTER - this removes lower *and* higher frequencies leaving a 'band' of passable frequencies (Example: use this filter type to isolate a particular frequency section of the audio track)

In FILTER mode the [EDIT] jog dial becomes the master control for editing the FILTER sound (*NOTE: loop synchronisation adjustments to ALL LOOPS as described on page 16 cannot be made in this mode*). The default setting for the FILTER is OFF (after power-up or ERASE-ALL). To progressively start applying either the HIGH-PASS or LOW-PASS filter effects, rotate the [EDIT] jog dial as shown below:



The main display will now show the current FILTER setting, as shown in the following examples:

LOW-PASS FILTER - [EDIT] control moved anti-clockwise from default

Default level setting = OFF BPM **OFF** → decremented to... BPM **Lo 37** Example: LOW-PASS filter set to 37

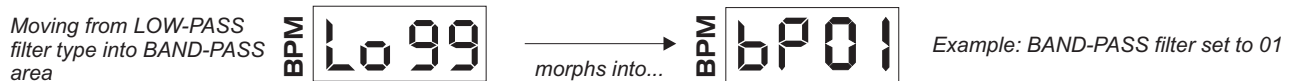
HIGH-PASS FILTER - [EDIT] control moved clockwise from default

Default level setting = OFF BPM **OFF** → incremented to... BPM **hi 45** Example: HIGH-PASS filter set to 45

RANGE = 01 > 99 for all three filter types

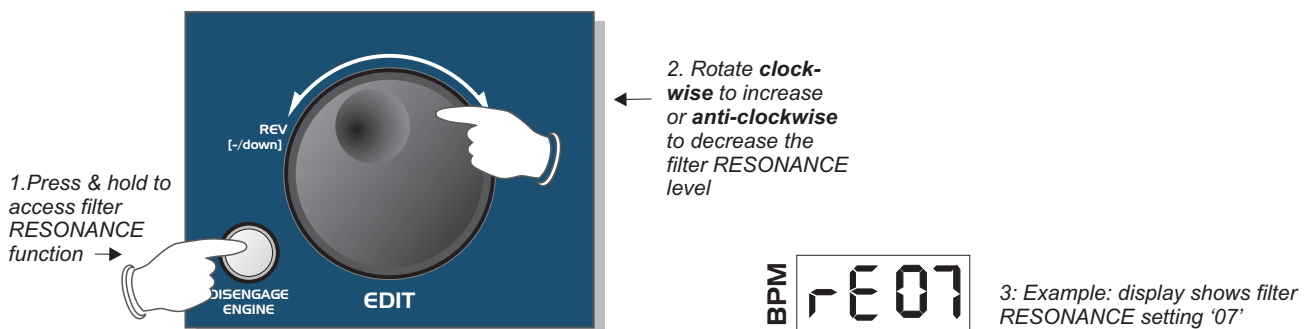
The BAND-PASS filter is accessed between the maximum LOW-PASS and HIGH-PASS filter settings e.g. rotating the [EDIT] jog dial past the 'Lo99' or 'hi99' settings will 'morph' the filter effect into the BAND-PASS filter type, the display now changing to show the BAND-PASS filter setting, as shown in the following example:

BAND-PASS FILTER - [EDIT] control moved anti-clockwise past maximum LOW-PASS filter setting



Moving the [EDIT] jog dial onwards through the maximum BAND-PASS filter setting (bp99) morphs the filter type into the HIGH-PASS filter type. In this respect the three filter types are seamlessly joined together in a continuous '3-sectioned cycle' allowing you to move between LOW, BAND and HIGH filter types by simply rotating the [EDIT] jog dial continuously in either direction.

FILTER RESONANCE: This feature allows you to adjust the level of filter RESONANCE. Filter resonance is a boost in level of the frequencies around the filter frequency cut-off point. Increasing the RESONANCE value will add more harmonic dynamics to the sound. To adjust the filter RESONANCE setting, first press and hold the [DISENGAGE ENGINE] button and then rotate the [EDIT] jog dial, as shown in the following example:



RANGE = 01(min) > 32 (max)

The filter settings are memorized during normal operation so you can switch between sample modes without losing a particular filter setup. The [ERASE-ALL] function resets the FILTER setting to OFF.

REVERSE MODE: When the [SAMPLE MODE] switch is set to the [REVERSE] position, loop recording and playback will automatically be made in reverse. Filter levels set in FILTER mode will also be applied to the playback sound in REVERSE mode.

STRAIGHT - THRU FILTER MODE

In this special mode, SoundBITE XL operates as an 'insert' effects module allowing you to use the on-board filter effects to process the incoming audio signal in real-time before feeding it straight back to your mixing desk input.

NOTE: The BPM engine and loop sampling functions are de-activated in this mode and any pre-recorded loop samples will be auto-erased when it is selected.

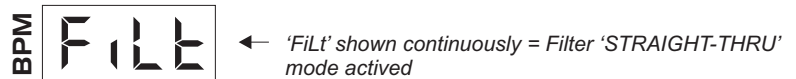
Before selecting STRAIGHT-THRU filter mode first ensure the input channel level control on your mixing desk is turned down. Now, press & hold the [ERASE ALL] button for 3.5 seconds *without touching any of the other SoundBITE XL buttons/controls*. During this period the following functions/messages will automatically occur:

Function	Display Message	Duration
ERASE ALL	'ErAS'	0.5 seconds
GROUP SET	'GrP1'	3 seconds

Operation

NOTE: If no loops are recorded the ERASE ALL display/function will not occur.

STRAIGHT-THRU filter mode will now be activated, as confirmed by the following display:



The audio signal connected to the rear panel [INPUT] connectors will now be routed (via the DSP filter effect) directly to the rear panel [LOOPS OUT] connectors. Make any necessary level re-adjustments to the level controls on your mixing desk. The SoundBITE XL is now operating purely as a real-time filter effects module!

Use the [EDIT] jog dial to change the sound by altering the filter settings as previously described on pages 12/13.

The normal [RE-SAMPLE] and 6 x [LOOP] button functions are all de-activated in this mode however, these buttons can now be used to access additional FILTER effect parameters as follows:

INPUT LEVEL: the analog input signal level can be adjusted to ensure the straight-thru signal does not overload and cause distortion. The software automatically sets a default level when STRAIGHT-THRU FILTER mode is activated. To adjust the input signal level, press and hold the [RE-SAMPLE] button and then rotate the [EDIT] jog dial, as shown in the following example:



RANGE = 00 (min) > 99 (max)

FILTER MEMORY: the 6 x [LOOP] buttons can be used as 'hot-keys' to memorize filter settings making it easy to jump to a favorite filter starting-point. To set the filter memory hot-keys simply rotate the [EDIT] jog dial until you find the preferred filter setting and then press and hold (for approx 0.5 seconds) one of the 6 loop buttons. The blue indicator in the pressed button will light to confirm the filter setting has been stored. Try setting various filter values on different buttons and then switch between them to hear the filter 'jump' to the next setting.

To cancel STRAIGHT-THRU FILTER mode simply move the [SAMPLE MODE] switch to the CYCLIC or REVERSE positions *or alternatively*, press & hold the [ERASE ALL] button for 0.5 seconds (the display shows 'OFF' briefly to confirm this operation). BPM display and loop recording functionality is now re-activated.

NOTE: remember, you cannot record/playback loop samples or use the BPM engine in STRAIGHT-THRU FILTER mode!

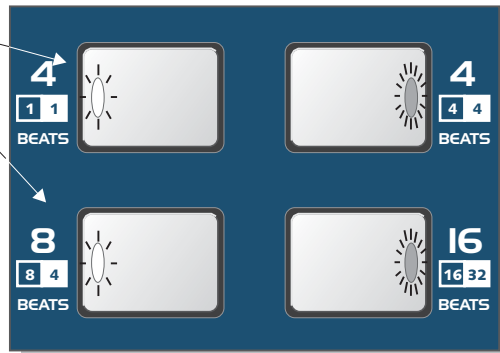
RE-SAMPLING LOOPS

This is where you re-sample (replace) existing loops individually without erasing all the loops as detailed in previous sections. You can also use this mode to record empty loop pads if desired. To enter this mode press the [RE-SAMPLE] button once, as shown in the following example:



The indicators in the [LOOP] pads will now flash. Un-recorded loop pad indicators will flash alternately to those loop pads that contain recorded samples to identify the two different conditions, as shown in the following example:

Example = these loop pads have loops recorded - indicators flash at different time to other 'empty' loop pads



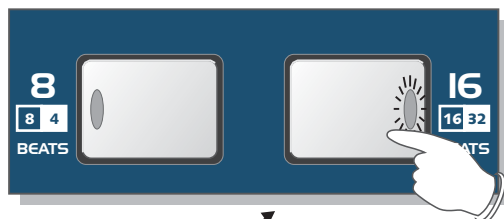
To re-sample or record a loop, simply press the desired [LOOP] button once (whether it is pre-recorded or empty). The main display will show a count-down of the number of beats in the loop whilst the sample is recorded as with normal record mode. When the recording process is complete, re-sample mode is automatically cancelled, the main display reverting to show the BPM value.

OTHER LOOP EDIT FEATURES

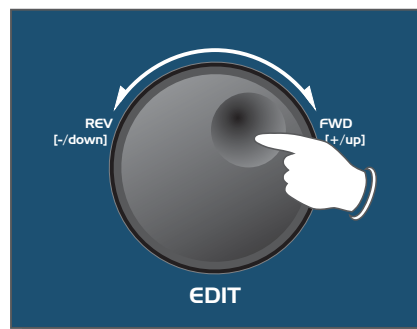
These additional features allow you to control the output level of the loop samples and vary the synchronisation of the loops in relation to the incoming audio.

LOOP OUTPUT LEVEL

When a loop has been recorded you can adjust its output level if desired - e.g. the Auto Gain Control may boost quieter passages and so this feature lets you trim the level to suit. To boost/cut the output level of a loop, first press and hold down the [LOOP] button when it is in **PLAY** mode (indicator ON), as shown in the following example:



Press & hold in PLAY mode (indicator ON) to enter 'LEVEL TRIM' mode



Rotate to increase/decrease loop volume

Default level setting = 0dB **BPM** 0db $\xrightarrow{\text{incremented to...}}$ **BPM** 4db Example: new level = +4 dB

RANGE = -20dB to +6dB (due to display limitations the two lowest settings are indicated as -EdB (-16) and -FdB (-20))

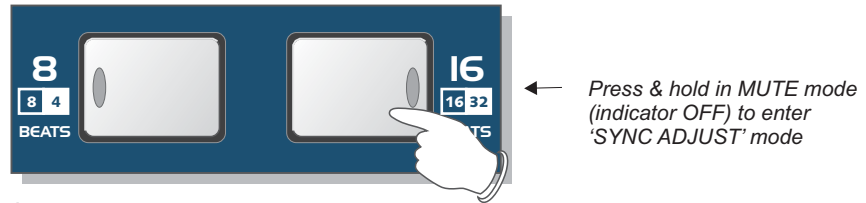
To increase/decrease the volume simply rotate the [SHIFT LOOPS/EDIT] jog dial whilst still holding down the [LOOP] button. To exit this mode simply release the [LOOP] button.

LOOP SYNCHRONISATION ADJUSTMENTS - INDIVIDUAL LOOPS

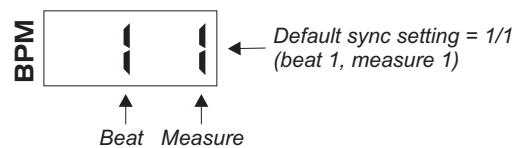
You can use this feature to manually adjust the synchronisation of each loop independently. This may be necessary if the BPM engine loses input beat information during a track and the loop starts to drift-out of synchronisation or you may wish to creatively move the relative position of individual loops (try moving a loop half a beat compared to the input audio/other loops to achieve a new syncopated rhythm).

Operation

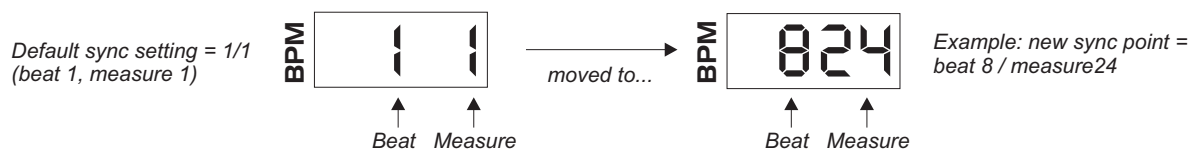
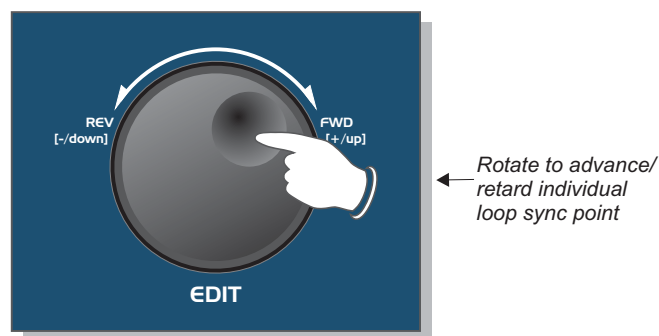
To adjust the synchronisation point of an individual loop, first press and hold down the [LOOP] button when it is in **MUTE** mode (indicator OFF), as shown in the following example:



The display will now show the following:



Each loop is divided into 32 measures per beat so, in this example having pressed the [16 BEAT LOOP] button, the two left-hand digits will show the beat position (1 to 16) whilst the two right-hand digits will show the measure position within each of the 16 beats, as shown in the following example:



To increment/decrement the loops' sync point simply rotate the [SHIFT LOOPS/EDIT] jog dial *whilst still holding down* the [LOOP] button.

TIME STRETCHING - As the loop synchronisation is adjusted, the loop playback will be automatically 'time stretched' (playback speed slowed down or speeded up) whilst keeping the same pitch. You can use this feature for special effects during loop playback.

To exit this mode simply release the [LOOP] button.

LOOP SYNCHRONISATION ADJUSTMENT - ALL LOOPS

You can adjust the synchronisation point of ALL recorded loops simultaneously in a similar manner. With more than one loop recorded, simply move the [SHIFT LOOPS/EDIT] jog dial to adjust the overall synchronisation setting (do not press any buttons before adjusting the [SHIFT LOOPS/EDIT] jog dial). The display will show the same beat/measure indication as previously described whilst the jog dial is rotated and time stretching will be applied to the *audio playback*.

IMPORTANT NOTE: this function is dis-abled in FILTER mode. To make synchronisation adjustments to ALL LOOPS simultaneously first ensure that you have selected CYCLIC or REVERSE sample modes.

RECORDING LOOPS WITHOUT THE BPM ENGINE

You can still record loops, even if there is no beat information available to trigger the BPM engine. First, manually set the BPM value (see page 9), then press the [RE-SAMPLE] button and [LOOP] button to create the non-synchronised loops.

DIS-ENGAGING THE BPM ENGINE - A FEW APPLICATIONS

As you cue and/or move the pitch slider back and forth whilst monitoring in the headphones, all this musical and rhythmical information gets transmitted to SoundBITE XL via PFL. Naturally this cueing 'tempo' you create is **irregular**, sending small fluctuations to SoundBITE XL, which will intelligently track the BPM and time stretch any stored samples accordingly.

The times when you would **not** want SoundBITE XL to do this are in the first two examples below. Imagine beat mixing against a track on a turntable whose tempo constantly changes with small fluctuations, it would be nearly impossible. Therefore, you can instruct the sampler not to analyse tempo changes (see page 7, Disengaging the BPM engine) and no matter how fast/slow or in which direction you spin the forthcoming track, SoundBITE XL will play any samples back at a fixed tempo, steady as a rock.

LEARNING TO MIX - You can use SoundBITE XL as an aid to enhance your beat mix skills. It's always easier to practice beat mixing against a clean 4/4 rhythm with minimal melody/vocals. Now you can have an **infinite** looping clean sample of your choice to practice mixing against. Just record/playback the loop and dis-engage the BPM engine.

MIXING VINYL TO VINYL USING ONE TURNTABLE - Most dance tracks are structured to have a clean introduction (intro) and exit (outro) to facilitate mixing and to avoid melody clashes. Now you can sample either the start or the end of the track (we recommend 8, 16 or 32 beat loops) and, using your crossfader, blend the outgoing track into your long sample, put a new record **on the same** turntable and mix against the sample. Just record/playback the loops and dis-engage the BPM engine. This also addresses...

THE DREADED TURNTABLE/STYLUS FAILURE - You can use SoundBITE XL as a security blanket in the unfortunate event of a turntable failing.

SO, RULE OF THUMB -

SoundBITE XL sampling from Master Track - Do not disengage the BPM engine.

Beat Mixing against SoundBITE XL - Disengage before attempting to attain beat sync on next track, **then re-engage** before recording new samples.

OTHER USES - (taken from IDJ magazine)

“SCRATCH GOD - Just imagine this little beauty in the hands of someone like the Scratch Perverts - the possibilities are awesome! For home scratchers, on a basic level you could set up breaks to scratch over. But really, for the turntablist, this unit is an extra deck, from which you can drop in individual scratches, samples or beats - this could take turntablism to a whole new level.”

“ACAPELLAS - So for you house and garage DJ's, how about having a bunch of vocal acapellas at your fingertips, ready to drop into the mix at any time. Record the samples on the fly and drop them back in as you build that ultimate roof-raising climax!”

Special thanks to IDJ magazine - Note: quotations are taken from review of previous model in this range.

Tips for getting the very best out of your SoundBITE XL:

*When triggering multiple samples simultaneously, turn the bass EQ anticlockwise on the mixer channel used by SoundBITE XL (due to the fantastic accuracy of the SoundBITE it's possible to have the equivalent of 7 kick drums (the master track + 6 sample banks) playing simultaneously). Alternatively, use the on-board high-pass filter to attenuate the lower frequencies.











continued over...

Specification

*Because audio input/loop sync can drift as time progresses due to factors such as fluctuating deck drive speed, slipmat and the quality of the acetate/vinyl record (the master track) itself, you may wish to PFL the individual sample (or all recorded [LOOP] pads) and realign using the [EDIT] jog dial. SoundBITE XL will have time stretched the samples for you to play at the same speed as the master output but you will need to beat mix the kick/snare/hi hats as you would on a real turntable.

*On shorter loop lengths, you can shift the sample to play on the off beat relative to where it is on the original track by rotating the [EDIT] jog dial in either direction 16 steps (i.e. from beat 1/measure 1 to beat 1/measure 16)

SoundBITE XL SPECIFICATION

-  **Sample rate/Conversion resolution:**
96kHz / 24 bit
-  **Polyphony:**
6 sample loops
-  **Effects:**
Low-Pass Filter
High-Pass Filter
Band-Pass Filter
-  **Sample loop length:**
Grp1:- 1, 2, 4, 4, 8, 16 (default)
Grp2:- 1/4, 1/2, 1, 4, 8, 16
Grp3:- 1/4, 1/2, 1, 4, 4, 32
-  **BPM range:**
60 - 230BPM (3 ranges)
-  **Connections:**
Audio input, Loops output, Monitor output, AC adapter input
-  **Power Supply:**
9vDC 500mA minimum - Output plug = 2.1mm wired centre pin +
-  **Dimensions:**
202(H)x106(W)x30(D)mm 8”(H)x 4 1/4”(W)x 1 1/4”(D) inches
-  **Weight:**
1Kg (2lb 4oz)
-  **Accessories (included):**
Connecting Cables (input - 1 x 1/4” Jack to RCA) (output - 1 x single RCA to twin RCA)
Mounting kit

** Specification and /or appearance subject to change without prior notice due to product improvement.*