Red Sound
the colour of music

Owners Manual

Issue 1.0a

Introduction

Welcome

Congratulations! By purchasing the new *SoundBITE micro* you have joined an exclusive club of re-mixers and Djs who have discovered the future of DJ'ing - using automatic loop samples to remix tracks on the fly and mixing MIDI sequencer audio with CD/Vinyl playback in real-time!

The loop sampler section is based on our successful *SoundBITE* model. You can 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 four loops with equal ease.

Previously, to make MIDI happen in time with music was a matter of painstaking and time-consuming tweaking of MIDI tempos and sound source pitch controls to keep them even remotely synchronised. The *SoundBITE micro* automatically synchronises audio and MIDI with key features to further simplify and enhance your performance.

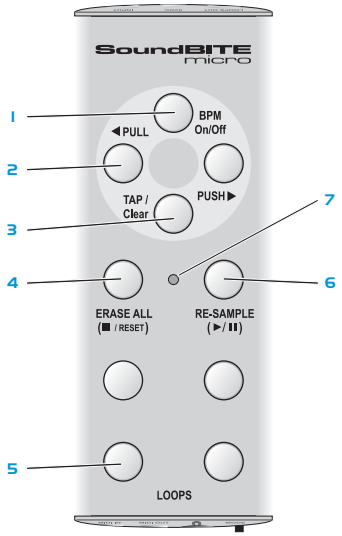
At the heart of the *SoundBITE micro* is Red Sound's highly acclaimed BPM Analysis Engine (now enhanced to 'V3' for improved performance!), which shoulders the responsibility of calculating the tempo of the music. This leaves you free to concentrate on mixing the loop samples and/or adjusting the real-time controls on your MIDI sequencer.

With straight-forward connections and setup, a compact palm-sized case and fully portable battery operation, the *SoundBITE micro* will integrate perfectly into any DJ/studio setup.

SoundBITE micro will definitely transform your live performance or studio re-mix and one last thing: don't worry, you can't go wrong… *SoundBITE micro* won't let you!

Controls & Connections

Top Panel



1. BPM ON/OFF: use this button to disengage and re-engage the BPM engine. Also, this button switches the power on/off.

2. PULL/PUSH: use these buttons to adjust the synchronization between the loops/midi clock and audio input.

3. TAP/CLEAR: use this button to manually tap in a tempo or clear the current BPM value. Also, the BPM range can be set and [FILTER] mode can be accessed when this button is pressed and held down.

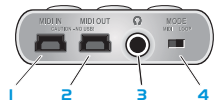
4. ERASE ALL (STOP/RESET): in [LOOP] mode, use this button to instantly erase all the recorded loops. In [MIDI] mode, use this button to stop/reset the MIDI clock output.

5. LOOPS: use these four buttons to record, playback and mute the four loop samples.

6. RE-SAMPLE: in [LOOP] mode, use this button to re-sample (over-record) any pre-recorded loops. In [MIDI] mode, use this button to run/pause the MIDI clock output.

7. INDICATOR: this tri-colour led indicates various operational conditions such as BPM engine lock, battery condition etc.

Front Panel



1. MIDI IN: use this socket to merge your other MIDI output signals with the SoundBITE micro's own MIDI clock (only use the special Red Sound MIDI adaptor cable supplied!).

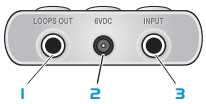
2. MIDI OUT: use this socket to send the MIDI clock/merged signal to your MIDI sequencer (only use the special Red Sound MIDI adaptor cable supplied!).

3. HEADPHONES: use this socket to connect your headphones.

4. MODE: use this switch to select [MIDI] or [LOOP] control modes.

Controls & Connections

Rear Panel



1. LOOPS OUT: use this socket to connect the loop sample output to a spare channel on your mixing desk.

2. 6VDC POWER: use this socket to connect the supplied power adapter for AC operation or battery charging.

3. INPUT: use this socket to connect the audio signal from your mixing desk (headphone monitor feed is recommended)

Quick Start Guide

If you want to quickly try out the performance of *SoundBITE micro*, please first 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 and MIDI cables for a basic system setup as shown on page 6.

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 micro* and plug it into a suitable AC outlet, then *press & hold* the [BPM ON/OFF] button for 2 seconds. Next, turn ON the power of the mixing desk then the power to the amplifier system.

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 micro*). The input level is automatically set by the internal AGC (automatic gain control). The tri-colour indicator should now change to a [BLUE] indication (the four [LOOP] button indicators flashing at the BPM rate of the audio track).

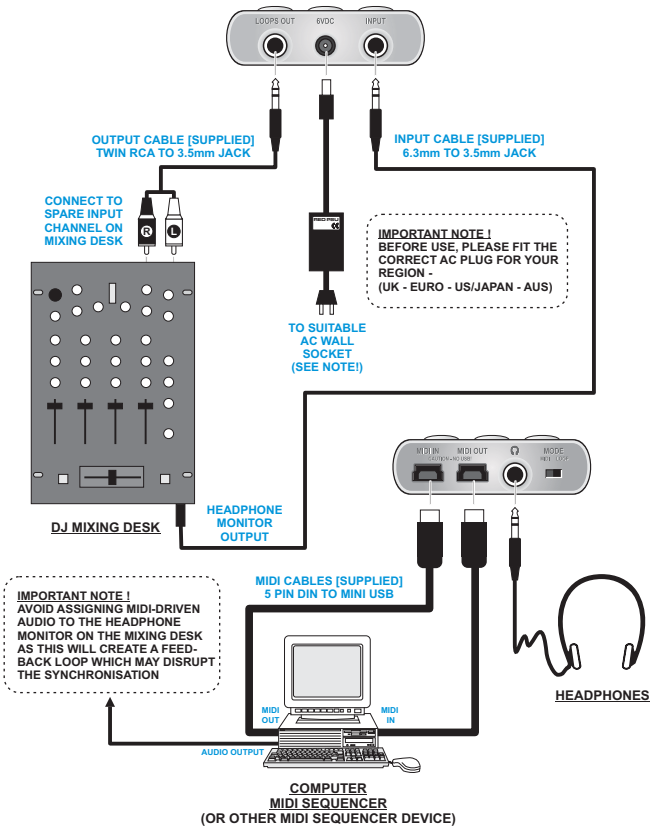
RECORDING/PLAYING BACK LOOPS: Ensure the [MODE] switch is set to the [LOOP] position. Now simply press one of the four loop buttons whenever you want to start recording a loop - the tri-colour indicator and selected loop button will flash for the corresponding number of beats (defaults are 4, 8, 16 & 32 beats) as the loop is recorded. If for instance, you pressed the 4 beat loop button, the indicators would flash 4 times 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]. Now try recording some of the other loops and playing them back in combination. To clear all the loops press & hold the [ERASE ALL] button. To replace a single loop, press the [RE-SAMPLE] button once, then press the desired loop button to start the re-sample recording process.

CONTROLLING EXTERNAL MIDI SEQUENCERS: Ensure the [MODE] switch is set to the [MIDI] position and check that your midi sequencer is set to receive external midi clock. Now, press the [RUN/PAUSE] button in time with the beat of the audio input. Your midi sequencer should start playing in time with the audio input. If the synchronisation is slightly out, simply use the [PULL/PUSH] buttons to shift the midi clock position (NOTE: avoid assigning the midi driven audio back into the headphone monitor as this will create a feedback loop which will disrupt the synchronisation performance)

Please read the following “OPERATION” section fully to appreciate the range of features and facilities *SoundBITE micro* has to offer.

Controls & Connections

Connections



Battery

Your *SoundBITE micro* contains an internal Polymer Lithium-ion rechargeable battery. This is non-user accessible/replaceable item. Should you experience any problems with the battery performance please contact your local Red Sound dealer /Distributor for advice. If the following guidelines are followed the battery should provide many years of trouble-free operation.

CHARGING: to charge the battery, simply connect the supplied power adapter to a suitable AC mains outlet - typical recharging time is approximately 2-3 hours. In [SLEEP] mode the tri-colour indicator flickers to show battery charge status as follows:

Fast [GREEN] flicker = battery charging
Slow [GREEN] flicker = battery OK
Slow [RED] flicker = battery low

BATTERY LIFE: depending on usage (number of indicators on, loops recorded etc) the session battery life should be as follows:

Sleep mode = 12 hours +
Active mode = 5>6 hours +

SoundBITE micro automatically dims the brightness of all the indicators whilst running on battery power. When the charger is plugged in, the indicators will also be dimmed but only until the battery is fully charged.

TIP! Check for high-brightness indicators to confirm battery is fully charged.

When the battery voltage drops to a critical level *during normal operation*, the tri-colour indicator will show the following warning:

Slow [RED] pulse = Low battery warning

Operation

As soon as you see this low battery indication please connect the charger to a suitable AC outlet to avoid disruption to *SoundBITE micro's* normal operation.

Battery Tips

* Use only original Red Sound batteries and chargers

* New batteries or batteries stored for a long time may take more time to charge

* When charging the battery, keep the *SoundBITE micro* near normal rom temperature

* When storing your *SoundBITE micro* keep it in a cool, dry place

* Never expose the battery/*SoundBITE micro* to temperatures below - 10 C (14F) or above 45 C (113F). Never leave *SoundBITE micro* in a vehicle that may be exposed to direct sunlight

* It is normal for batteries to gradually wear down and require longer charging times. If you notice a change in your battery life, it is probably time to purchase a new battery - please contact your local authorised Red Sound dealer/distributor for replacement battery information

WARNING! Never dispose of the battery/*SoundBITE micro* in a fire because the battery can explode

Power On/Off

After connecting *SoundBITE micro* to your system as detailed on page 6, insert the power adapter plug into the rear panel socket marked [6VDC]. The internal battery will now start charging and internal power will be switched on however, *SoundBITE micro* features a special [SLEEP] mode to economise on battery life. In [SLEEP] mode, the tri-colour indicator will flicker at low brightness.

To 'wake-up' *SoundBITE micro,* simply press & hold the [BPM ON/OFF] button for approximately 2 seconds. The tri-colour indicator will now light [RED] to indicate power is on and the BPM engine is idle (no beat detected). Your *SoundBITE micro* is now ready to use!

When you want to conserve battery life, simply press & hold the [BPM ON/OFF] button again for approximately 2 seconds. All the indicators will now switch off.

TIP! You can use [SLEEP] mode to store loop samples whilst travelling. Any loops recorded during normal operation will be stored in memory for later use. Providing the battery is fully charged you can store the loops for up to 10 hours.

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 micro* to work with most dance music styles, from the slowest Soul to the fastest Drum & Bass. The default setting is 90-180BPM, which covers most dance music requirements. To change the range setting, first *press & hold* the [TAP/CLEAR] button and then press either:

[PULL] button - selects the low range (60-120BPM) or...
[PUSH] button - selects the high range (115-230BPM)

During this operation the tri-colour indicator shows the following colours for each BPM range:

[RED] = Low range
[GREEN] = Mid range
[BLUE] = High range

If the BPM engine is active (detecting a beat from the audio input) it will be automatically cleared when a new range setting is selected. The BPM engine will then re-calculate the value within the new range, providing beat information is present.

TIP! 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 range of 90-180BPM.

BPM Aquisition

Start the playback of a suitable audio track (containing definable beat information). The tri-colour indicator will change from [RED] to [BLUE] and the four [LOOP] buttons will start flashing in time with the audio track.

SoundBITE micro is now ready to record synchronised loops and transmit MIDI clock information - please see 'RECORDING AND PLAYING LOOPS' on page 14 and 'MIDI CLOCK SYNCHRONISATION' on page 18 for further information.

During tempo analysis of the audio track, any progressive shift in tempo (slowly changing the audio playback speed using a CD/vinyl deck pitch control) should be tracked by *SoundBITE micro*. If the beat information in the audio track stops (or the audio track itself is paused etc), the tri-colour indicator will revert to [RED] to show that there is no active beat lock.

The tri-colour indicator shows the following colours for each BPM engine condition:

[RED] = Engine IDLE (or BPM lock lost)
[BLUE] = Engine ON and locked-in to audio beat
[BLUE FLASH] = Engine ON but disengaged

TIP! The BPM engine will continue looping samples and sending MIDI clock at the last detected BPM rate if the regular beats in the audio track become unavailable. This feature allows the loops/MIDI clock 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 disrupting the playback speed of the loops/MIDI clock (during cueing procedures etc).

To disengage the BPM engine, press the [BPM ON/OFF] button once (avoid holding it down too long as you may activate [SLEEP] mode accidently). The tri-colour indicator will flash [BLUE] to indicate the BPM engine is now disengaged.

The last detected BPM value will be used to control the loop/midi clock tempo and any further beat information will be ignored until such time as the BPM engine is re-engaged. You can now cue in confidence - the loop playback and MIDI clock will remain stable no matter what happens to the audio input signal.

To re-engage the BPM engine simply press the [BPM ON/OFF] button once again. The tri-colour indicator will once again light solid [BLUE] to indicate the BPM engine is now re-engaged and operating normally.

TAP/Clear

This multi-function button allows you to manually enter a tempo by hand, clear the current BPM value and also access [FILTER] mode (see page 20). The [TAP] function should be used to set the BPM rate if there is no beat information in the audio signal. The [CLEAR] function can be used to cancel the current BPM reading at any time.

TAP: To enter a BPM value from an 'IDLE' condition (no audio beat detected) use your finger to tap in a tempo on the [TAP] button (within the BPM range). After 4- 6 taps the tempo should be recognised and the tri-colour indicator will change to [BLUE].

The [TAP] function 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 a few taps the updated tempo will be recognised and the loop playback/MIDI clock 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.

TIP! Subsequent valid beat information detected by the BPM engine will override any manual changes made with the [TAP] function.

CLEAR: 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 etc) or if any unusual beat information confuses the BPM engine.

To clear the current BPM reading and reset *SoundBITE micro* to an 'IDLE' status, press and *hold down* the [TAP/CLEAR] button for approximately 1 second. After releasing the button the tri-colour indicator will change to [RED].

The BPM engine will now re-calculate the tempo. However, if no new tempo is detected, any recorded loops can still be played back at the last detected BPM rate (the MIDI clock output will also continue at the same rate) - e.g. the cleared BPM value is memorised for loop playback/MIDI clock continuity purposes.

Manually Setting a BPM Value

You can manually set a BPM value when there is no beat information available for the BPM engine to detect or when [DISENGAGE] mode is selected.

To manually set a BPM value, first ensure the [MODE] switch is set to the [LOOP] position and the BPM engine is either 'idle' (tri-colour indicator is [RED]) or disengaged (tri-colour indicator is flashing [BLUE]).

Press and hold down the [RE-SAMPLE] button, then (after a one second protection period) press the [PULL] button repeatedly to decrement the BPM value or the [PUSH] button repeatedly to increment the BPM value (default setting is 120BPM from an idle condition). The default BPM value will only apply if the BPM engine has not previously registered a tempo.

Hardware Reset

In the unlikely event that your *SoundBITE micro* stops responding to controls/functions etc you can easily perform a hardware reset to reinitialize the software.

To perform a hardware reset, gently press the tip of a pen or other similar blunt pointed object into the small access hole on the rear panel (adjacent to the Red Sound bar-code logo). Afterwards, *press & hold* the [BPM ON/OFF] button to 'wake-up' the operating system (NOTE: any recorded loop samples will be lost during a hard reset operation)

Operation

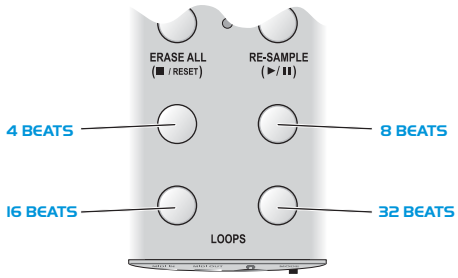
Recording & Playing Loops

You can record and playback up to 4 individual loops, each with different beat durations. There are no input level settings to adjust as the on-board AGC (automatic gain control) takes care of all level adjustments automatically however, *please note that loop output levels may be slightly lower than other line level devices in your system due to SoundBITE micro's low-voltage battery system.*

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).

Ensure the [MODE] switch is set to the [LOOP] position!

Your *SoundBITE micro* is factory programmed with four default preset loop sample lengths (4, 8, 16, 32 beats). The default loops are configured as follows:



TIP! You can tailor these loop settings to your own personal requirements by programming and downloading new software loop configuration dumps from the Red Sound website - please visit www.redsound.com for further information on this exciting feature.

RECORDING LOOPS: Only one loop can be recorded at a time. From boot-up (or after pressing the [ERASE ALL] button) the four loop pads will be empty. Ensure that the BPM engine is active (or a tempo has been tapped in) - the empty loop pads are now identified by flashing blue indicators in the [LOOP] buttons.

To start recording a loop, simply press the desired [LOOP] button once.

TIP! When a new BPM is detected, wait a few seconds before recording the loop. This allows the BPM value to settle and will ensure more accurate loop synchronisation throughout the track.

During the loop recording process both the tri-colour indicator and selected loop button will flash [BLUE] to show a 'count-down' of the number of beats in the loop (Example: press the 16 beat loop button - both indicators will flash 16 times)

When the recording cycle is complete the tri-colour indicator will revert back to its previous condition. 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 has been muted. Toggling the button ON/OFF will play/mute the loop accordingly.

RECORDING START POINT: The exact timing of when you press the loop 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 micro* will automatically create a perfect 4 beat loop and include the kick drum of the following 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.

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 once again.

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

TIP! SoundBITE micro's memory is non-volatile so please remember that any recorded loops could be lost if the internal battery fully discharges before the power adapter is reconnected. In power [SLEEP] mode, the loops should be safely retained for a period of 8 >10 hours.

Erasing Loops

This is where you erase all the loops simultaneously. To erase any recorded loops simply press the [ERASE ALL] button and hold for approximately half a second - the tri-colour indicator will flash [RED] rapidly several times to confirm all recorded loops have been erased. The four loop pads are now empty and ready for the next recording session.

Re-Sampling Loops

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

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.

To re-sample (or record) a loop, simply press the desired [LOOP] button once (whether it is pre-recorded or empty). The tri-colour indicator and loop button indicator will flash a count-down of the number of beats in the loop whilst the sample is recording, as with normal record mode. When the recording process is complete, re-sample mode is automatically cancelled.

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 SYNC ADJUSTMENTS - ALL LOOPS: You can adjust the synchronisation point of ALL recorded loops simultaneously. This may be necessary if the BPM engine loses audio 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 loops (try moving the loops half a beat compared to the input audio to achieve a new syncopated rhythm).

To make an adjustment simply press the [PULL] or [PUSH] buttons during normal loop playback to adjust the overall loop synchronisation setting.

LOOP OUTPUT LEVEL: Once a loop has been recorded you can adjust its output level if required 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).

RANGE = -20dB to +6dB

To increase/decrease the volume simply use the [PULL] or [PUSH] buttons *whilst still holding down* the [LOOP] button. To exit this mode simply release the [LOOP] button.

LOOP SYNC ADJUSTMENTS - INDIVIDUAL LOOPS: Use this feature to adjust the synchronisation of each loop independently.

To adjust the synchronisation point of an individual loop, first press and hold down the [LOOP] button when it is in [MUTE] mode (button indicator OFF). To increment/decrement the loops' sync point simply press the [PULL] or [PUSH] buttons *whilst still holding down* the [LOOP] button. 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.

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

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 a BPM value (see page 13), then press the [RE-SAMPLE] button and a [LOOP] button to create the non-synchronised loops.

MIDI Clock Synchronisation

Ensure the [MODE] switch is set to the [MIDI] position!

Set the connected MIDI sequencer to recognise e*xternal* MIDI Clock commands - please consult the sequencer manufacturers operation manual to make the necessary settings.

Run/Pause Control (▶/II)

Select a suitable pattern, clip or song on your MIDI sequencer.

RUN: To run the MIDI sequencer, press the [RUN/PAUSE] button once. The selected pattern in your MIDI sequencer should now be playing in synchronisation with the audio input track.

TIP! To set the initial alignment of the MIDI sequence and audio track, press this button quite accurately on the desired beat. Any misalignment error can easily be corrected using the [PULL] and [PUSH] buttons - see page 20 for details

NOTE! due to PC MIDI interface latency specifications you may find there is a short delay between pressing the [RUN/PAUSE] button and your PC sequencer actually starting the sequence playback. If this occurs try to anticipate it by pressing [RUN] slightly earlier.

PAUSE: To pause the MIDI sequencer at any time, press the [RUN/PAUSE] button again. The MIDI sequencer's pattern or song will be held at the pause position and will only continue from that point if the [RUN/PAUSE] button is pressed once again.

RESET: If you want to run the MIDI pattern from the start point again, in [PAUSE] mode press the [STOP/RESET] button *once* before pressing the RUN/PAUSE button again. This resets the MIDI pattern/song to beat 1/bar1 *(Note: do not press the [STOP/RESET] button twice as this will reset the sync position - see next page)*

TIP! The SoundBITE micro will continue running the MIDI clock output indefinitely at the last detected BPM rate if the beats in the audio track become unavailable (vocal sections/end of track etc).

Stop/Reset Control

RESET (BEAT 1/BAR 1): For details on the [RESET] function in [PAUSE] mode please see above.

STOP: The [STOP] function is used to stop the MIDI clock *and*

simultaneously reset the midi sequence to beat1/ bar1. If pressed *just once* the audio/midi synchronisation will be maintained (the timing of when you press the [RUN/PAUSE] button will not be critical - the sync will be automatically locked). If however [STOP/RESET] is *pressed a second time* the current audio/midi synchronisation lock will be cleared (the timing of when you next press the [RUN] button will need to be made accurately on the beat). Use this function to reset the sync point if you're changing audio tracks or if you're unhappy with the alignment at any time.

MIDI Clock Synchronisation Adjustments

You can adjust the synchronisation of the MIDI clock output during a performance. This may be necessary if the BPM engine loses beat information during a track (the MIDI clock starts to drift-out of synchronisation with the audio) or you may wish to creatively move the beat position of the MIDI sequencer.

To make an adjustment (first check that the [MODE] switch is in the [MIDI] position!) simply use the [PULL] or [PUSH] buttons to retard or advance the MIDI clock synchronisation position.

Filter Mode

In this mode, *SoundBITE micro* operates as an 'insert' FX module allowing you to use analog style filter effects to process the incoming audio signal in real-time before feeding it straight back to the mixing desk input via the [LOOPS OUT] connector. There are three types of filter available:

LOW-PASS FILTER: this progressively removes the higher frequencies

HIGH-PASS FILTER - this progressively removes the lower frequencies

BAND-PASS FILTER - this removes lower *and* higher frequencies at the same time leaving a 'band' of passable frequencies.

To select [FILTER] mode, press & hold the [TAP/CLEAR] button for approximately 4 seconds *without touching any of the other buttons/controls.* The tri-colour indicator will now change to a continuous flash-cycle [RED-GREEN-BLUE etc] to show [FILTER] mode is active.

TIP! The loop sampling functions are disabled in this mode but any recorded loops will be stored for later use. The MIDI clock will continue to run when [FILTER] mode is selected.

In [FILTER] mode the [PULL] and [PUSH] buttons become the master controls for editing the filter sound. The default setting for the FILTER is OFF.

To progressively apply the HIGH-PASS filter effect simply *press & hold* the [PUSH] button. To progressively apply the LOW-PASS filter effect simply *press & hold* the [PULL] button.

The BAND-PASS filter effect can be accessed between the maximum LOW-PASS and HIGH-PASS filter settings e.g. *continuing to press & hold down* either the [PULL] or [PUSH] buttons will 'morph' the filter effect into the BAND-PASS filter area. 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 pressing & holding either the [PULL] or [PUSH] buttons.

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 & hold

the [BPM ON/OFF] button and then press either the [PULL] button to decrease the value or [PUSH] button to increase the value *(Note: [SLEEP] mode is not available in [FILTER] mode).* The normal [RE-SAMPLE] and 4 x [LOOP] button functions are also de-activated in this mode however, these buttons can now be used to access additional [FILTER] mode parameters as follows:

INPUT LEVEL: the analog input signal level can be adjusted to ensure the straight-thru signal does not overload the hardware and cause distortion. The software automatically sets a default signal level when [FILTER] mode is activated. To adjust the input signal level first *press and hold* the [RE-SAMPLE] button and then use either the [PULL] button to decrease the audio signal level or the [PUSH] button to increase the audio signal level.

FILTER POSITION MEMORY: the 4 x [LOOP] buttons can be used as 'hot-keys' to access and memorize favorite filter settings. The upper left [LOOP] button (default 4 beat loop button) is 'hard-wired' to the OFF setting so you can easily cancel the filter at any time by simply pressing this button.

To set the user-defined filter memory hot-keys simply use the [PULL] or [PUSH] button to find the preferred filter setting and then press and hold (for approx 0.5 seconds) one of the other 3 [LOOP] buttons. The blue indicator in the selected [LOOP] button will light to confirm the filter setting has been stored.

The filter can also be controlled by Continuous Controllers via the MIDI IN port (Frequency = CC 74 and Resonance = CC 75)

To exit [FILTER] mode, simply *press & hold* the [TAP/CLEAR] button for 0.5 seconds. The tri-colour indicator will revert to its [IDLE] mode condition [RED]. The filter 'hot-key' settings will be memorised if you return to [FILTER] mode. The BPM engine/loop recording and MIDI clock functionality will now be re-activated.

Disengaging 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 micro* via PFL. Naturally this cueing 'tempo' you create is irregular, sending small fluctuations to *SoundBITE micro*, which will intelligently track the BPM and time stretch any stored samples accordingly.

The times when you don't want *SoundBITE micro* to do this are in the 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 11) and no matter how fast/slow or in which direction you spin the forthcoming track, *SoundBITE micro* will play any samples back and run the MIDI clock at a fixed tempo, steady as a rock.

LEARNING TO MIX - You can use *SoundBITE micro* 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 disengage 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 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 disengage the BPM engine.

Specification

SoundBITE micro Specification

- Sample rate/Conversion resolution: 96kHz / 24 bit
- Polyphony: 4 sample loops
- Sample loop length: 4, 8,16, 32 (default)
- MIDI Implementation:
  System real time / Clock commands = transmitted
  Continuous Controllers:
  Filter Frequency = 74
  Filter Resonance = 75
- Effects: Low-Pass / High-Pass / Band-Pass Filters
- BPM range: 60 - 230BPM (3 ranges)
- Connections: Audio input, Loops output, Monitor output, MIDI In, MIDI Out, AC adapter input
- Power Supply: 6vDC 1A 1mm plug (centre pin +)
- Dimensions: 136(H)x51(W)x14(D)mm 5 1/4"(H)x 2"(W)x 9/16"(D)in
- Weight: 100g (4oz)
- Accessories (included):
  Input Cable: 6.3mm jack to 3.5mm jack
  Output Cable: 6.3mm jack to twin RCA
  MIDI In/Out: 2 x DIN plug to USB mini plug
  Mounting kit: 4 x rubber feet / 2 x sticky pads

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