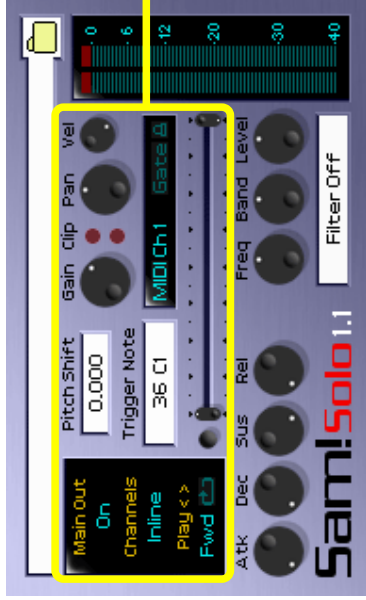


Sam!Solo 1.1

16/24-bit Stereo Wave Player

Controls



PEAK METER – The peak meter is switched on/off by merely clicking on it – the default setting is off.
Note: The meter is purely provided to assist in setting up the gain and filter levels and should be switched off in normal use as it adds to the CPU load.



PLAYER SECTIONS – The player section has controls for Main Output On/Off, L/R Channel Swap, Play Direction, Loop Play, Pitch, Trigger Note selection, Start/End Position Offset, Output Level, Pan, Velocity Sensitivity as well as L/R Clip Indicators. Also included are a MIDI Kill Switch, MIDI Channel Selection, Manual Gate and Gate Lock. The Gate switch acts as manual trigger by clicking on it, and also as a MIDI indicator when triggered externally.

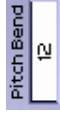
To load a .wav file click on the Folder Icon and select the required file from the file selector – To remove a file, click anywhere inside the File Name Display.

The small Padlock Icon to the right of the Gate Switch allows the gate to be 'locked on' when an incoming MIDI 'note on' message is received or the Gate switch is clicked on. The gate is released on the following MIDI 'note on' message or Gate Switch click.

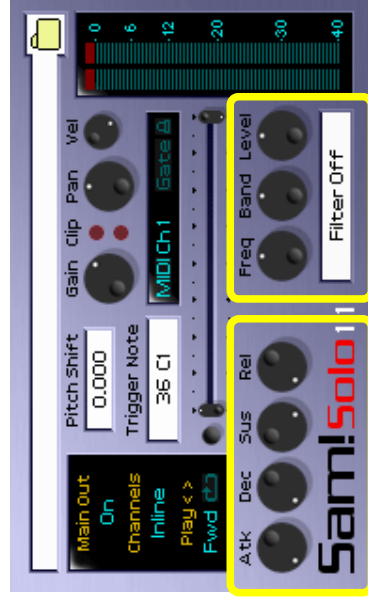
Clicking on the Main Out label switches to the File Info display – This shows the loaded files size (kb), sample rate (Hz), bit resolution, number of channels (Stereo/Mono) and play time (seconds). Click on the File Info label to return to the Main Out display.



Clicking on the Pitch Shift label switches to the Pitch Bend Range entry box – This determines the full +/- pitch range covered when Sam!Solo receives a MIDI Pitch Bend message – Click on the box to enter the desired +/- semitone range



Controls [Cont]



ENVELOPE SECTIONS -
The Envelope follow the
normal ADSR format, and
are fully automated - See
table below.

FILTER SECTIONS -
The Biquad Filters have 7 available settings - Low Pass, High Pass, Band Pass, Notch, Low Shelf, High Shelf and EQ Peak.
The Filter Type Selection, Frequency, Band, Gain and Level controls are fully automated - See table below.

Loop Controls

LOOP CONTROL -

Sam!Solo is capable of recognising embedded loop points within wav files. When activating the 'Loop Control', it cycles through 'off', indicated by a dimmed looped arrow, 'manual adjustment' (via the position sliders) which is indicated by a double ended arrow, and then 'use loop points'; indicated by a looped arrow. Note: in 'use loop points' mode the position sliders have no effect, and the file will start from the beginning and then loop between the embedded points until the gate is released.



START / END POSITION AND FINE ADJUSTMENT SLIDERS -

The Start/End position sliders can be used to decide the start and end play/loop points within a wave file. To simplify the process the sliders also have Cue Markers. The markers above the sliders control the 'Up' pointing slider and the markers below, the 'Downward' pointing slider.



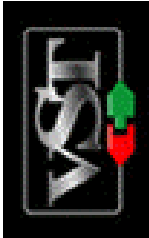
Clicking on any of the 16 markers will move the slider to that predetermined start/end position within the wave file. The button to the left of the sliders changes the slider display to 'Fine Adjustment'



Each 'Fine Adjustment' slider controls its corresponding position slider - 'Up' pointing slider / 'Down' pointing slider, and will add /subtract from the current location of the position slider up to a range of half, above or below, that of the 16 position markers. The 'Fine Adjustment Cue Markers' have the effect of raising the resolution from the 16 possible cue positions allowed by the position sliders to 128 and gives greater accuracy in manual positioning. Note: The 'Position Sliders' have no actual orientation - The slider on the left is always the 'Start' position and the one on the right, the 'End'. This does not however affect the 'Fine Adjustment' sliders, which are always linked to its corresponding up/down position slider.

Note 2: Before adjusting the 'Position' sliders using the cue markers, make sure the 'Fine Adjustment' sliders are set to their centre (default) position, as this will affect the actual cue position.

Controller Number	Control
65	Main Out On/Off
66	Channel Swap
67	Play Direction
68	Pitch Shift
69	Output Gain
70	Pan
71	MIDI Kill Switch
72	Envelope Attack
73	Envelope Decay
74	Envelope Sustain
75	Envelope Release
76	Filter Type
77	Filter Frequency
78	Filter Band
79	Filter Gain
80	Filter Level



VST Plug-In Technology by
Steinberg.
www.steinberg.net



Created using **SynthEdit** by
Jeff McClintock www.synthedit.com
Including modules by
David Haupt
<http://www.dehaupt.com/SynthEdit>
Chris Kerry
www.chrskerry.f9.co.uk
Oli Larkin
<http://www.oliadbe.org/>
Kelly Lynch
<http://www.rubidiumhexafuorosilicate.com/synthedit/>
Simonluca Laitempergher
<http://www.puntoexe.info/SLSEModules/>

Points of Note:

Rotary Controls and Sliders

Clicking on a label above a rotary control or slider will automatically return it to its default position.

Pitch Shift

The Pitch Shift entry is calibrated to a Semi-tone, that is to say, that a 1-semi-tone shift is equal to 1.000; a 2- semi-tone shift would be 2.000 and so on. To enter lower values, type a minus symbol before the required value. E.g. -2.000 = two semi-tones below normal pitch. Clicking on the pitch shift label above the entry box returns it to its default value [0.000]

Envelope Release Rate

A player with an envelope set with a long release rate will ignore a MIDI note on message during the envelopes release phase. If you find that a player is not triggering or missing notes during a sequence either reduce the release rate of the player's envelope or shorten the MIDI note on message being sent from the host program.

Reducing CPU Load

If envelope processing is not required for a loaded wave file, set the player's envelope attack, decay, sustain and release controls to their default position. This will ensure the envelope is using the least CPU power and also prevent clicks at 'note off'. Also switching off the peak meter will reduce CPU load.

Looping Limitations

Sam!Solo takes no account of the actual number of samples in a wave file, this can lead to synchronisation problems if two or more files with the same quoted BPM, but a different number of samples within the file are looped over a period of time. Possible solutions to this problem are altering the 'Pitch' a fraction, adjusting the play length using the 'Fine Position' sliders or just retriggering the sample every so often.

Notes for previous users:

There was an error in the MIDI automation implementation and in some cases it failed to work properly - This has now been fixed.
The Clip Indicators monitor the main output, whereas the Peak Meter monitors the main output and the filter combined.

Normal old gobble-de-gook coming up.

Any comments, problems, suggestions, large quantities of unwanted cash or phone numbers of unattached female millionaires to: sonicassault@ntlworld.com

And the bit to keep the lawyers off me back.

This program is FREE; it cost zilch, nothing, not a penny, a dime, a euro. Therefore, You use it at your own risk. Because if you think your gonna shove your self-serving capitalist laws down my throat if something goes wrong, think again. It ain't gonna happen. A friendly word of advise though. As this player is capable of producing some speaker damaging frequencies and levels, as are a lot of effect and synth plug-ins. Keep the volume DOWN whilst experimenting with this, or any other plug-in. Alternatively, use someone else's speakers! (Snigger, Snigger... Only kidding).

Thanks to: Jeff McClintock (Damn fine proggy, Oh great one!), Chris Kerry, David Haupt, Oli Larkin, Kelly Lynch and Simonluca Laitempergher (For some well useful modules) and all the developers involved in SynthEdit.

And thanks to everyone who contributed with feedback - It's so much easier to improve on a project when you know what the end user wants it to do - thanks again ☺

Jez