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Visit

<http://www.soundbeam.co.uk/software-updates/>

for the latest software, files, instructions and manual

(Software 1.0.658 – April 2023)

Soundbeam – brainchild of composer Edward Williams – was first introduced at the Frankfurt International Music Fair in 1988. Nearly thirty years later, and with getting on for 5000 enthusiastic user organisations worldwide, we are proud to announce the arrival of the latest version of the technology: SOUNDBEAM 6.

Whatever your interest – education, therapy or just (just!) music making – Soundbeam offers a fabulous way of exploring sound and music which enables and empowers people at all levels of ability to express themselves creatively and to play together as musical equals.

The additional ability to incorporate film (using the HDMI port) adds a whole new dimension to the multimedia Soundbeam experience, where original scores can be performed to any film available in the Soundbeam film library, or simple relationships can be explored between the visual and sonic elements assigned to switches and beams.

CONTACT AND TECHNICAL SUPPORT DETAILS

The Soundbeam Project

Unit 3

Highbury Villas

Bristol BS2 8BY

United Kingdom

For technical support and other information (including details of file and software uploads/ downloads) and for training courses and workshops please visit

www.soundbeam.co.uk or phone:

0117 923 7075

(+ 44 117 923 7075 if calling from outside the UK)

or email:

adrian@soundbeam.co.uk

cindy@soundbeam.co.uk

ASSEMBLY / GETTING STARTED

You should have:

- Soundbeam 6
 - 1-4 beam sensors with holders and stands
 - Powered loudspeakers
 - 3.5mm speaker cable
 - Power supply unit
 - 1 - 8 wireless switches
 - Powered condenser microphone
1. Assemble the boom stand(s) supplied and screw on the sensor holder clips. Fit the sensor(s) to the clip(s).
 2. Connect the sensor(s) to the beam socket(s) on the rear panel of the Soundbeam (if you have one beam, use input 1; two beams, use inputs 1 and 2, etc.)
 3. Connect your speakers to the speaker 'out' socket on the rear panel of the Soundbeam.
 4. Connect the power supply unit to the Soundbeam and plug into the room's electricity supply. When switching on and off using the on/off button next to the power input, *much like a computer, the unit needs a few seconds to boot up/down. PLEASE BE PATIENT.. It is very important that the power supply from the mains is left on during this process.*
 5. The wireless switches are battery powered and will need to be switched on and tapped once to activate. The switch will power down after 20 minutes of non-use to preserve battery life. Tap once to reactivate if you want to keep playing.

HOW TO PLAY THE BEAM

With a little practice – and with a lot of people it just comes naturally – it's easy to play the beam in a musically interesting and satisfying way, as long as you follow these seven simple rules:

- 1. Remember that no sound will be triggered by movements within 25 cm (9 inches) or so of the beam, directly in front of the sensor.**
This portion of the beam is used as the 'chord clear' area when the beam is in a sustain trigger mode (see 'trigger modes'). Get a feel for where the sound starts and then move steadily away in a straight line until you reach the end of the beam, so that you have a sense of where the notes are along the beam's path and you can comfortably play the full range of pitch (low to high) available.
- 2. Remember that the beam is quite directional, like a torch beam.** It does fan out in a narrow cone shape the further away you get, but if you picture it as a straight line coming directly out of the sensor (like a light sabre in *Star Wars*) this will help you to play it effectively.
- 3. Understand the different trigger modes.** In 'multi' you can stay in the beam and play notes continuously by moving towards and away from the sensor. If one of the 'sustain' trigger modes is used, breaking the beam in the 'chord clear' area (see above) will stop the sound. If one of the 'single' or 'cyclic' trigger modes is used, you need to enter and exit the beam by moving across rather than along its path.

4. **Think like a musician!** Don't play all the time; use silence, stop and start, listen to other players if it's a group activity, or listen and try to play along to the pulse of the backing (if using an accompanying rhythm track). Try playing fast, slow, holding notes, 'trilling', or moving out of the beam and re-entering at a different point. If you simply move back and forth in a mechanical way the music will sound repetitive and boring.

5. **Melody Soundsets using 'cyclic' trigger are harder to play** and may not be suitable as entry-level activities.

6. **Start off using just one beam.**

7. **Enjoy it!**

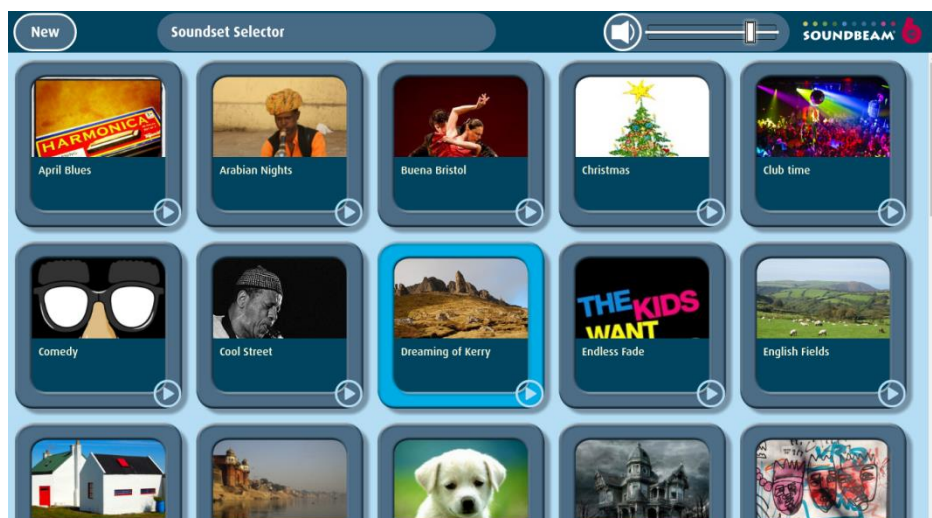
SOUNDSETS

A soundset is a global function: a collection of musical instructions – combinations of different instrumental sounds, musical scales, melodies and harmonies, playing styles (see section on ‘trigger modes’), rhythm loops and other settings.

Your Soundbeam’s memory can accommodate a great many soundsets. Several are pre-composed into the machine. Nearly all of these include different parts for four beams and eight switches.

Soundbeam starts to get *really* interesting when you move beyond the built-in soundsets and start composing and arranging your own music using the more advanced functions available on Soundbeam. These allow you to experiment with the essential building blocks of music: timbre (sound), pitch, melody, harmony and so forth, as well as exploring the sampling (record) function in order to assemble your own original pieces and sonic environments. Pressing the ‘New’ button in the taskbar or the ‘User Soundset’ button will load a relatively unpopulated place to start getting creative. However, the pre-programmed soundsets should give you plenty to get along with as you familiarise yourself with Soundbeam.

To select a soundset tap the desired soundset tile icon, you can scroll through the list by touching the screen and sliding your finger upward or downwards.



When selecting a soundset - if a previously loaded soundset has been modified, the display screen will prompt you to save or discard your changes.

To preview a soundset, press the 'play' button icon on the soundset tile to hear an audio demonstration of how the soundset might sound, this will help you to get a sense of the material before attempting to play it.

Soundset Play/Edit Screen – sub menus

This screen allows you to explore, audition, modify and save the settings for all beams and switches within the currently selected soundset. It also enables navigation to other pages such as mixer, audio recorder, note sequence creator, file management and more.



Auditioning the beam/s and switches.

You can only audition one beam at a time on the touchscreen.

Press the divisions/notes of the beam to hear what material is assigned to each of the beams.

Depending on how each beam is configured within each soundsset you may need to press and move from left to right or press, release and press again before another note can be heard. If a sustaining trigger mode is assigned you may need to press the small **x** nearest the sensor to stop all notes.



Press the play button on switches 1 to 8 to hear what material is assigned to each of them. Depending on how each switch is configured within the soundsset, you may need to press and release, press and hold or press repeatedly to audition it fully and to get a full sense of the switch's role within the soundsset.



SOUNDSETS LIST

Most of these soundsets have a film loop assigned to switch one, played when it's pressed and stopped when pressed again. Some soundsets will have a film associated with another switch – these are identified in the descriptions below.

Some soundsets are musical only and do not incorporate film.



A JUNGLE WALK

Take a walk in the jungle! There are tigers, elephants and more animals on each switch with accompanying film. On the beams are musical notes to play an improvised song using Flute, Kalimbas, Bells and Hand Drums. This Soundset lends itself to storytelling, you could find a favourite jungle story and add the sounds or create a new story with your Soundbeam player or group.



APRIL BLUES

This laid-back mood is a perfect starting point for those new to Soundbeam. Like nearly all of the soundsets which contain a backing track, this is triggered on switch 1, which needs to be touched once and then left alone until the piece is finished. There are solo instruments on beams 1-4 and percussion on switches 2-8.



ARABIAN NIGHTS

Similar to April Blues in terms of instrumentation across beams and switches, but with a completely different musical flavour. Exotic and bewitching!



BUENA BRISTOL

Dos cervezas por favor. Pay attention to what switches 2 and 3 are doing and try to play their notes as steady musical phrases along with the backing guitar.

CHRISTMAS

The carol 'Silent Night' is on beams 1-4 on different instruments, in 'cyclic' trigger mode. So (like 'Air on a G String') this is one for more experienced players who know the tune.



Switch 4 has jingling bells and plays the associated film.

The chord accompaniment on switches 1-3 is played like this, using the colours of the switches as a guide:

| | | | |
|-----------|-----------|------------|--------|
| Silent | night | holy | night |
| All is | calm | all is | bright |
| Round yon | Virgin | Mother and | Child |
| Holy | Infant so | tender and | mild |
| Sleep in | heavenly | peace | |
| Sleep in | heavenly | peace | |

and the melody is also assigned to switches 5 and 6..



CLUB TIME

Time to get down and funky. Like nearly all the soundsets, players should take turns to solo – it will sound too busy and messy if everyone plays all the time.



COMEDY

In common with some of the other soundsets (e.g. 'Machines', 'Haunted House') which are theme-based rather than musical, this will work best used alongside a clear narrative framework such as a film loop, story, poem etc.

COOL STREET

Funky! The challenge with this one is to try and lock the chord changes in switches 2-4 and 5-7 with the drum beat.





DREAMING OF KERRY

The solo viola on beam 1 (with alternative instrumentation on beams 2, 3 and 4) has a celtic lilt (play slowly), accompanied by a tabla loop from switch 1. Try to establish steady phrasing with the chord progression on switches 2 – 6. Global transpose can work nicely with this one, but remember to leave the tabla loop running when you change key.



ENDLESS FADE

This sounds good if samples on the switches are triggered *on the beat*, and the full loop is allowed to play.



ENGLISH FIELDS

A gentle pastoral theme inspired by Vaughan Williams' 'The Lark Ascending'. Note that the three chords on switch 2 are set to 'cyclic' trigger.

FLINT



This beautiful piece of music and simple film are the creation of 'Red Dear Sleeping', at the heart of the song is the Christina Rossetti poem 'An Emerald is as green as grass' (written c.1892) the track and film launched with a press of switch #1 has plenty of space for melodic improvisation using the beams and other switches, various instruments, sounds and musical motifs can be explored.

An emerald is as green as grass;
A ruby red as blood;
A sapphire shines as blue as heaven;
A flint lies in the mud.
A diamond is a brilliant stone,
To catch the world's desire;
An opal holds a fiery spark;
But a flint holds fire.

A word from Red Dear Sleeping.....

"I was really drawn to the simplicity of this poem by Christina Rossetti for it's pure elemental beauty.

Flint, which appears as a simple stone, cold and hard on the surface has this wondrous potential to create fire. It shows how these simple stones are holding this life force from the sun in their entire being and it only takes a tiny bit of friction to release the depth of their power.

<https://www.theundergrowth.co.uk/red-deer-sleeping/reddeersleeping.bandcamp.com>

Greensleeves

A-las! my love, you do me wrong, To cast me off discour-teously,
 5 And I have lov - ed you so long De-light - ing in your com - pa-ny.
 Green - sleeves was all my joy, Green - sleeves was my de-light,
 Green-sleeves was my heart of gold, And who but La - dy Green-sleeves.

GREEN JAZZ

The melody is on beam 1, 3 and 4 with different instrumentation and beam 2 has all the notes too though not necessarily in the right order (being set to ‘multi’ rather than cyclic trigger) – allowing for more of a ‘free jazz’ interpretation of the piece.

(No film)

The chords on switches 1-8 are played like this:

Alas, my love, you

do me wrong, to

cast me off dis..

...courteously, for

I have loved you

well and long, de...

...lighting

in your

company

Greensleeves was

all my joy

Greensleeves was

my delight

Greensleeves was my

heart of gold and

who but my lady

Greensleeves.



G Jam

A simple jam in the key of G. A light, playful tune which is easy to follow and improvise to. Beam instruments: Clarinet, Guitar, Horn & Double Bass. Switch 1 Backing track, Switches 2--4 are percussion and Switches 5-8 have vocals.



GANGES

The drones on switches 2-4 should be allowed to play continuously.



GUITAR HERO

You're the hero! Play the raucous guitar on Beam 1 over the heavy rock backing track on Switch 1, along with your band on the accompanying film. There are other lead guitar options on the beams as well as heavy rock synth sounds. On the switches are various distorted guitar licks and a vocal phrase.



HAPPY BIRTHDAY

The most famous song in the world!

HAUNTED HOUSE

This will work best used alongside a clear narrative framework such as a film loop, story, poem etc. Be aware that some individuals might experience this as genuinely frightening, and there is a sample on switch 7 which some may find offensive. (film on switch 3)



HEAVY DANCE

A thumping beat on Switch one and a shmorgesboard of vocal and high energy sounds – Turn it up!.

HIP-HOP DON'T STOP

Laid back – graffiti and skateboarding inspired grooves – smooth and fruity like a 1994 Californian Red.



IBIZA DANCE MIX

This is a lively and upbeat dance tune, the pulsing track (on switch 1) has plenty of space for melodic improvisation using the beams and other switches, a variety of instruments, sounds and musical motifs are available– the film on switch 1 has a great light show and party atmosphere, roar of the crowd on switch 4.



ICICLE TREE

Tuned percussion with pentatonic scales on the beams and chords on the switches (which should be played separately). Are the Jacksons hiding in there? (Clue: switch 1-2-8-1).



(Film and flowing water on Switch 6).

JUNGLE GABES

An opportunity to remix this Jungle style tune from Bristol based producer Gabe Crossland,



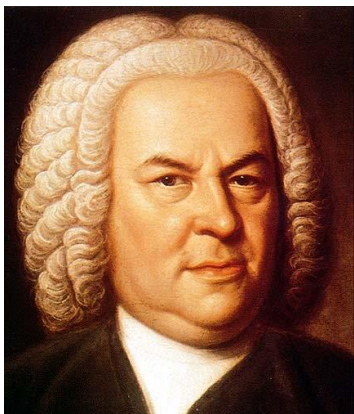
Switch 1 Drums/Rhythm

Switches 2-8 various sampled sounds and musical elements

4 beams are assigned different effected instrument sounds. plenty of room here for improvisation and overlaying sounds.

Original track 'Containment' by stxlkin
<https://soundcloud.com/stxlkin>

The digital film for this piece was created for Soundbeam by games designer Lenny Chilcott,



JS BACH

This is not entry-level activity! Bach's famous 'Air on a G String' is arranged here for 'cello (on beam 1) and double bass (on switch1). This is one of a few Soundsets in Soundbeam 6 which uses the 'cyclic' trigger mode, which means that there is a correct way to play it, unlike most of the improvisational soundsets which give the player a lot more freedom. (No film).



LAMENT

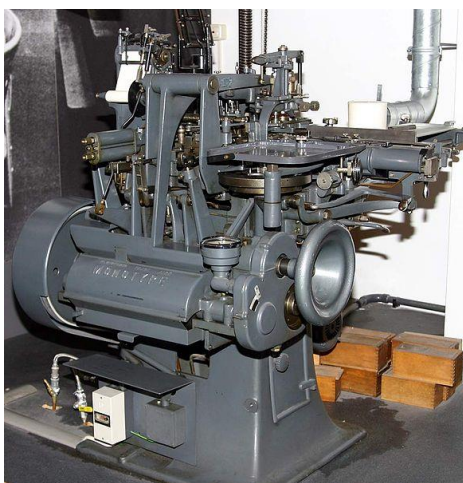
This needs to be played slowly and with disciplined solos on the beams ('single' trigger on beam 3) and switches 5-7, (in 'cyclic' trigger). Switch 8 launches film and birdsong.

Switches 1 – 4 are orchestral chords to be played separately and sequentially.



LET'S DANCE

Ibiza here we come!



MACHINES

Industrial/engine sounds.

Some people like them....



Love Song

A Piano backing track for this love ballad. Beams have solo instruments such as cello, violins and organ to improvise on.

Switches 3 & 4 have ethereal vocals, the other switches have some of the tune on them. Beam 3 is set to Cyclic trigger mode



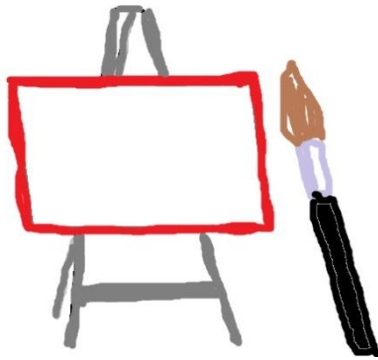
MORNING

A simple arrangement of the traditional song 'Morning Has Broken'. The melody is assigned to beams 1 and 3 and switch 7 using cyclic trigger. The chords are played on beam 2 or 4, or switch 8, using cyclic sustain. The sequence should be played on the first syllable of the last word in each line:

bro-ken, mor-ning, spo-ken.

Listen to the preview if you're not sure.

As with other soundsets using cyclic trigger, if you make a mistake and the beams or switches get out of phase, the easiest thing to do is reload the soundset (by touching the icon tile on the left of the screen), and start again.



NEW SOUNDSET

This is your blank canvas (though there are a few notes on the beams and a note on each switch to get you started), try changing the sounds, the notes, divisions, pitch, create your own scales, get creative, get stuck in!

NOCTULE

An opportunity to perform alongside the fantastic composer and multi-instrumentalist Pete Judge.

A word from Pete about the piece.

"Noctule" - a noctule is a species of bat, and the word is related to the word 'nocturne', which is a piece of music inspired by the night. This composition is very quiet and still, with lots of spaces between the notes. Maybe you can sense the flickering movements of a bat above the moonlit trees in some of the gaps...



The film on switch 1 was made for Soundbeam by Pete at his home, performed on his grandmothers piano - it captures a serenity and invites gentle improvisation from players – there are different instruments to choose from on the beams (Viola, English Horn, Flute, Harp) and Marimba on the switches for you to find your own motifs.

Playing Suggestion

Beams - sparingly (less is more) try holding a note for a few seconds occasionally, try leaving spaces to hear just the piano.

Switches – try finding repeatable patterns – leave plenty of space to hear the piano

See 'Song of Rescue' for another opportunity to play with Pete

<https://www.petejudgemusic.com/>



NOYZEE

Time to wake up the neighbours – 4 chords can be sequentially played using beam 2 (cyclic)



OH YEAH

Hard day at the office? This might help. Try to play switches 2-8 along with the beat.



OKEMAH SUNDOWN

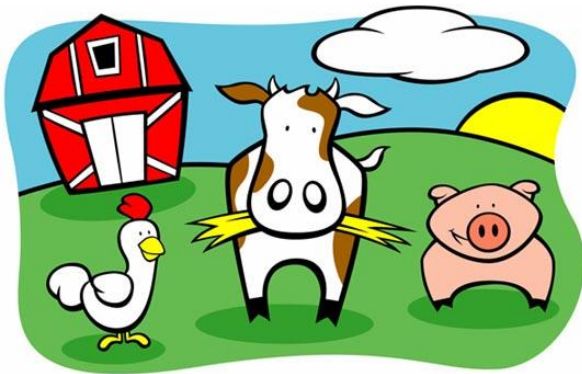
This beautiful and original piece from the [Spindle Ensemble](#) is reminiscent of the works of Ennio Morricone (most famous perhaps for his scores for Sergio Leone's great spaghetti westerns of the 1960's)

Beams 1 to 4 offer players the opportunity to improvise a solo and /or play along using a variety of instruments (Viola, Cello, Music Box, Harp)

Switch 1 sets off the backing track and the beautiful, animated film made for the piece by [Marie Lechevallier](#)...

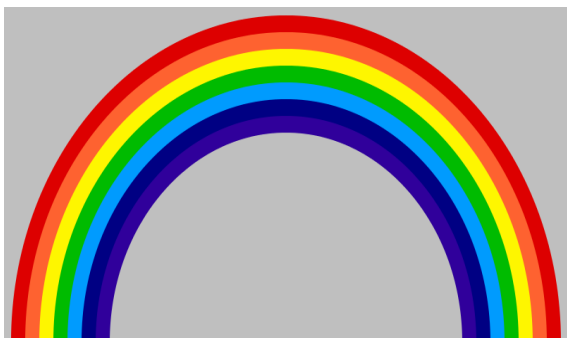
Switches 2 and 3 have a simple musical motifs lifted from the main melody, switches 4 and 5 atmospheric sounds, switches 6,7,8 percussive sounds.

Note: This Soundset uses just a section (first half) of the composition Okemah Sundown, you can hear the full piece on [youtube](#) here https://youtu.be/DYtZCvfN_j8



OLD MACDONALD

The marimba accompaniment on beams 3 and 4 to the tune on beam 1 or 2 will need practice.



OVER THE RAINBOW

The melody is assigned to beams 1-4 with a choice of instrumentation.

(No Film)

Now comes the hard bit:

| | | | | |
|------------------|---------------------|--------------------|--------------------|---------|
| Some- | where | over the | rainbow | |
| Way | up | high | | |
| There's | a | land that I | heard of | |
| Once in a | lulla- | by..... | | Some... |
| day I'll wish u- | pon a star and | wake up where the | clouds are far be- | |
| -hind me | where... | troubles melt like | lemon drops a- | |
| way above the | chimney tops that's | where | you'll | |
| find | me | | | |

Pachellebel Canon 4 Sw

(for use with systems that have 4 switches)



Beams 1 to 4 offer the player the opportunity to improvise melodically with a variety of instruments (Viola, Piccolo, Harp, English Horn) over the chord progression played with a switch.

The switches are each assigned eight chords, the chords progression is played sequentially with each press of the switch – the instruments assigned to switches 1-8 are String Ensemble, Viola, Harpsichord, Church Organ, Piano, harp, bassoon, Ocinara.

Note: this Soundset has no film element assigned.

Pachelbel Canon 8 Sw

(for use with systems that have 8 switches)



Beams 1 to 4 offer the player the opportunity to improvise melodically with a variety of instruments (Viola, Piccolo, Harp, English Horn) over the chord progression played with a switch.

Switches 1 to 8
this time the 8 chords the progression are played using the full 8 switches in turn, played in sequence 1 to 8 – then repeated multiple times.

Note: this Soundset has no film element assigned.



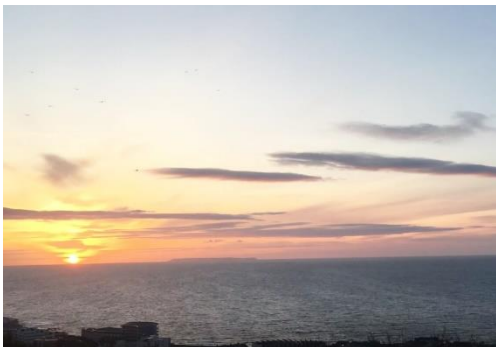
PEPPERMINT CORNER

A soothing backing track on switch 1 set a mellow scene with soft instruments waiting to be explored on the beams and switches, (beam 3 will need to be played by entering and leaving the beam at various distances, single sustain trigger makes for an expressive vibraphone experience).



POP ROCKET

Try to play the chords on switches 2-4 and the notes on 5-8 using 'double clipped' trigger (one note on touch and another on release) in time with the backing track.



RODEOHEAD

A sparse and bass heavy Soundset, with a fresh sea breeze in the air. Avoid playing switches 2,3 and 4 at the same time.



SHANGHAI

The 4 chords on switch 2 can be played slowly and sequentially giving a structure for the beams to improvise over, switch 1 launches Shanghai traffic film and audio, the other switches have simple melodies and percussive sounds.



SLEUTH

This soundset could work nicely as an accompaniment to a spoken narrative from the crime fiction genre.



SOMEDAY WE'LL LINGER IN THE SUN

An opportunity to play along with a fantastic Musician! Try not to play too much while Gaelynn is singing, you don't need to play all the time and there is plenty of space at the beginning and towards the end.



SONG OF RESCUE

An opportunity to perform alongside the fantastic composer and multi-instrumentalist Pete Judge.

The film on switch 1 was made for Soundbeam by Pete at his home, performed on his grandmothers piano - it captures a serenity and invites gentle improvisation from players – there are different instruments to choose from on the beams (English Horn, Cello, Viola, Harp) sound and film of the sea on switches 2,3 and 4, Ocarina on switches 5,6,7 & 8 for you to find your own motifs.

Playing Suggestion

Beams - sparingly (less is more) try holding a note for a few seconds occasionally, try leaving spaces to hear just the piano.

Switches – try holding switches 2,3,and 4 (individually) to overlay the films of the sea, try finding repeatable patterns on switches 5 to 8 – leave plenty of space to hear the piano

A word from Pete about the piece.

"Song of Rescue" - this isn't a song at all really, as there's no singing and no words, and it takes its title from a book of poems by a little-known French poet called Jacques Dupin. There's a simple tune that repeats as the chords change slowly underneath, like a path winding through different landscapes. The piece ends with a long held low note on the piano, which always feels like a moment of rescue to me. I hope the piece makes you feel safe and calm too.

See 'Noctule' for another opportunity to play with Pete

<https://www.petejudgemusic.com/>

SPACE



There's quite a lot going on in this one so give it room to breathe. It is important to note that beams 1-3 are all set to sustain, so understand the 'chord clear' function. Chords triggered from beams 1 and 3 will not sound good if played at the same time. (Film is on switch 3)



SPIRAL MEDITATIONS

Perfect for relaxation, or in a sensory room.



STEP UP

The reason your neighbours hate you.



Summer Jazz

Beams 1-4 are all set to single trigger mode so each beam will need to be interrupted at varying distances to play the notes,



TINTERN

With a beautiful string loop on switch 1, the separate instruments on the other switches and beams should ideally be played slowly and as solos.



TRENCH TOWN

Note that switches 2 and 3 have chords which shouldn't be played 'on top of each other' – listen to the preview to get a feel for the playing styles. Lots of echo and reverb is used in this soundset (tap the mixer icon to access this feature).



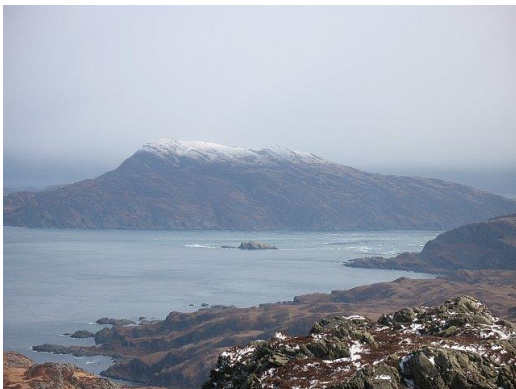
TWO WOODEN SPOONS

Gentle vocals and guitar from Radio 6 favourites THIS IS THE KIT on switch 1, leaving plenty of space for improvised contributions from the other switches and beams.



UPTOWN CHILLIN'

An easy groove – what's not to like? A lot of room for exploration and improvisation, switches 2 and 4 have chord sequences each complimented by the other switches and beams – but not by each other. (Avoid playing switches 2 and 4 at the same time)



WINDY ISLES

Soundset with a salty flavour, which can be freely arranged. There is a familiar melody on beam 3 (cyclic trigger) with volume set deliberately low in the mix to give it the feel of a ghostly presence. (Film on switch 2)

WINTERS ASH



(and Winters Close) are both original compositions for Soundbeam by the gloriously talented Composer, Producer and Musician, John Baggott

John is a regular collaborator, writer and performer with seminal bands Massive Attack and Portishead and has composed and recorded Grammy nominated albums with Robert Plant and the Strange Sensation.

This extraordinary piece has a timeless and occasionally haunting feel, the melodic minor scale assigned to each of the 4 beams offers the player the opportunity to improvise alongside Johns beautiful piano playing – the instruments assigned are Viola, Flute, Ocinara, Pizzicato Strings.

Switch 1 launches the piano track and a simple film of a small river flowing over rocks, switches 2,3 & 4 have water and bird song assigned, switches 5,6,7 & 8 each have a simple musical motif and Music Box assigned for exploration and improvisation.

Playing suggestion – play sparingly – holding notes occasionally and leaving spaces. Try taking it in turns to solo over the piece with the different beams.



WINTERS CLOSE

This dramatic piece has the minor scale assigned to each of the 4 beams offers the player the opportunity to improvise alongside Johns beautiful piano playing – the instruments assigned are Harp, Viola, English Horn, P10 Synth.

Unusually **Switch 5** launches the backing track and a timelapse film of flowers opening and closing, *(If you don't have a wireless switch 5 use the switch 5 button on the touch screen instead)*

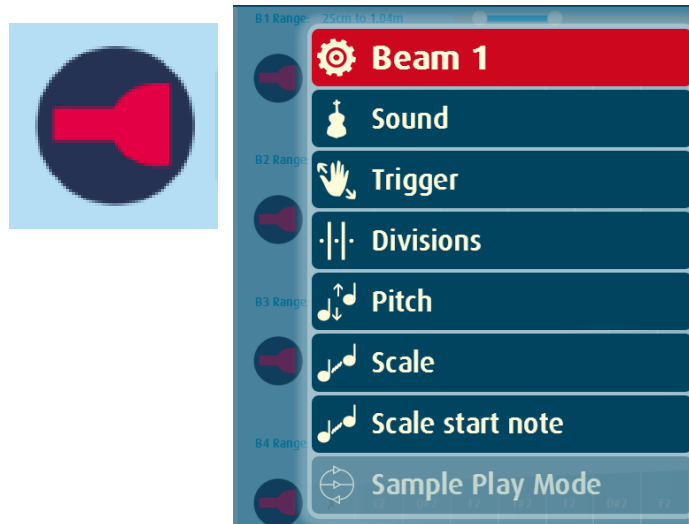
switches 1 to 4 have different (Vibraphone) chords assigned, each has an echo effect applied which is set to the tempo of the piece, switches 6,7 & 8 each have atmospheric samples assigned.

Playing suggestion – Beams, try holding notes occasionally and leaving spaces. Try taking it in turns to solo over the piece with the different instruments.

Switches 1-4, try finding the natural place for each chord to be played in relation to the repeated chord progression of the piece. Switch 5, starts and stops the backing track and film, switches 6,7,8 - use sparingly as embellishments

Beam Settings

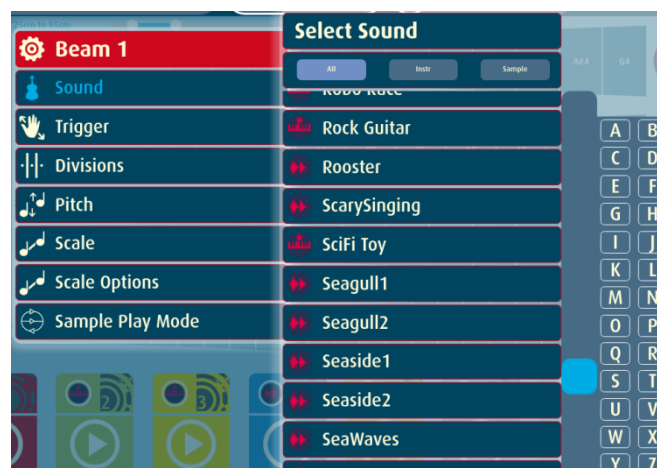
Pressing the beam icon (1 to 4) will enable you to modify the various settings for the beam: sound, playing (trigger) mode and notes.



Sound

Pressing the sound button will bring up the Select Sound panel within which the available sounds can be viewed, auditioned and assigned (to the currently selected beam).

You can view **All** available Sounds, only **Instrument** sounds or only **Samples**. **Instruments and sample lists are categorised** (the alphabet on the right may help you to find your sound when viewing all – or category when viewing **instruments** or **Samples**).





To audition a sound, press and hold the blue and red icon to the left of the name.

Pressing the icon and sliding your finger off to the left will play the sound or sample to its end. Instrument sounds which do not decay will continue to play until this or another sound is auditioned.

To **Select / Assign a Sound** double tap the name or highlight the name in blue and press any part of the surrounding screen.

The icons are used as a general guide to the type of instrument/sound, these are...



Sample Percussion Flutes Guitar Harmonica Harp Piano
Drums Clarinets Bass
Woodwind



Keyboard Pan Pipes Saxophone Strings Trumpet World Xylophone
Synthesiser Brass

Sample

There is a wide variety of audio recordings already available within Soundbeam 6. These include backing tracks, drum loops, animal/environmental sounds and much more. You can add your own recordings to the list of available samples using the record feature within Soundbeam 6 (by recording with a connected external microphone or by recording a Soundbeam performance/session) or by importing them from a PC or USB stick.

Sample Play Mode offers variation in how the selected sample is played, there are 4 options available, the image below shows that the sample assigned to switch 1 will loop (repeat) until stop, at which time it will be Reset and ready to play again from beginning.



Trigger will also have an effect on how the sample is played and stopped – and the note/s assigned (scale, scale start note and pitch) will affect the pitch and speed at which the sample is heard.

Instrument. There is a wide variety of instrument sounds available within the Soundbeam 6 library. We have selected what we think are the most interesting and useful, these include conventional instruments such as harp, piano, marimba etc. and also a great many (less conventional) synthesiser type sounds. You can add to the list of available instruments using the Edit Sound Preset List where there are many more instruments (soundfonts) in the Soundbeam 6 vault, and you can also add to the vault using the Soundbeam 6 PC transfer software to import soundfonts.

TRIGGER MODES – beams

‘Trigger’ might best be thought of as how the movements made within the beam will be interpreted or ‘how to play the notes’.

Single. To play a note, break the beam. To play another note, come out of the beam and re-enter it. The note heard will depend on the point along the beam’s path at which the interruption occurs.

Multi. Movement within the beam will trigger a continuous succession of notes with movement towards and away from the sensor. Sensitivity/note activity can be varied by adjusting **range** and **divisions**.

Sustain: Single. Like single, but the sound (providing it’s a ‘long’ sound like an organ or violin, or a sound with a slow decay like a piano, but not a ‘short’ sound like a xylophone) will continue to play even when you move out of the beam. Enter and exit the beam at other points along its path to create a sustaining chord. Use the ‘chord clear’ area directly in front of the sensor to stop the sound.

Sustain: Multi. Like multi, with the notes held until cleared as in ‘sustain – single’ above. Use the ‘chord clear’ area directly in front of the sensor to stop the sound.

Single Clipped. Single notes will sound for a fixed duration which is set by adjusting the clip time (the clip time adjust window pops up when this trigger mode is selected).

Multi Clipped. Movement within the beam will trigger a continuous succession of notes which will sound for a fixed duration which is set by adjusting the clip time (the clip time adjust window pops up when this trigger mode is selected).

Cyclic Single. Successive interruptions of the beam, irrespective of where it is interrupted along its path, will play a sequential series of notes or chords in the correct order.

(See **reset** page 33)

Cyclic Sustain. Successive interruptions of the beam, irrespective of where it is interrupted along its path, will play a sequential series of notes or chords in the correct order, with the note or chord held until the next one is triggered. Use the 'chord clear' area directly in front of the sensor to stop the sound.

(See **reset** page 33)

Trigger OFF. This has the effect of muting the sensor and also silences its 'buzz'.

Polyphony

In 'sustain single' and 'sustain multi' trigger modes, this pop up window determines the number of notes that can be played simultaneously. A low value (e.g. 3 or 4), will make for clean distinct chords, higher values will give a denser harmonic texture.



TRIGGER MODES – switches

On/Off. The sound plays when the switch is touched.

Latching On/Off. The sound (long sound or sample loop) plays when the switch is touched and stays on. Touch the switch a second time to stop the sound.

Cyclic Single. Press the switch repeatedly to play a sequential series of notes or chords in the correct order. (see **reset** below)

Cyclic Single Clipped. Press the switch repeatedly to play a sequential series of notes or chords in the correct order. (see **reset** below), if the switch is pressed and held – the sound will only continue for the duration of time as defined by the clip time.

Cyclic Sustain Clipped. Press the switch repeatedly to play a sequential series of notes or chords in the correct order. (see **reset** below), if the switch is pressed and released – the sound will continue for the duration of time as defined by the clip time.

Cyclic Double Clipped. A sound plays on press *and again* on release. Press and release the switch repeatedly to play a sequential series of notes or chords. The Clip Time (the duration that each sequential note or chord is heard) is adjusted using the clip time window which pops up when this trigger mode is selected.
(see **reset** below)

Tigger OFF. Mutes the switch.

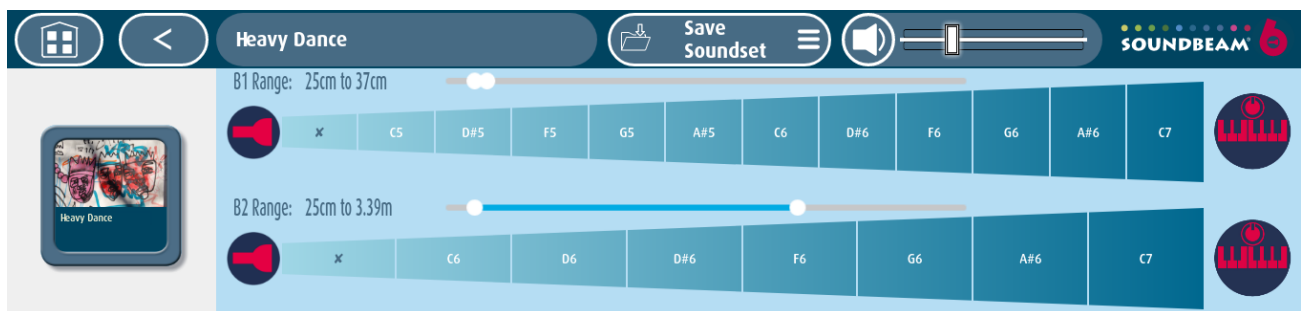
Note: Reset.

When using Soundsets which make use of cyclic trigger mode, it may be that the series of notes/chords need resetting so that all beams and switches are ready to play note/chord one again. There is a function (on the play screen) which reloads/resets the soundset with a simple press of the Soundset tile icon as pictured here.



RANGE

Variations in the length of the beams are possible using this feature. This means that you can define the active playing area in space in accordance with the requirements of your performance or in order to accommodate the physical capabilities or limitations of the player.



Press the white circle button corresponding with the beam you want to change, then slide left or right to extend or reduce the active playing length of the beam, the right white circle refers to the furthest point away from the sensor at which sounds will be activated by interruptions of the beam. The left circle allows you to define the closest point to the sensor at which sounds will be triggered. The numerical values for these settings are displayed in metres and centimetres for each beam.

To use Soundbeam at long range (over 2 metres) the playing space needs to be as open and uncluttered as possible. Under normal conditions the beams should perform reliably up to 3 metres away from the sensor though care always needs to be taken to ensure that there are no objects along the path of the beam. It is best to start with the shortest range and then extend it as required by the player.

The 'chord clear' area between the sensor and the 'start at' point can be made larger or smaller by adjusting the left white circle position.

DIVISIONS

Each beam or switch can contain up to 250 single notes and/or chords (containing up to ten notes). Use the up / down buttons (or Press the number and slide up / down) to increase or decrease the number of divisions.



Scale start note

This allows you to utilise different portions of a note sequence. For example, you might have a progression of nine chords in your note sequence and want to use, perhaps for composing a new soundset, the fourth, fifth and sixth ones in the sequence in cyclic trigger on a switch. Selecting three divisions and using the up / down buttons or slide function to start the note sequence at number 4 will achieve this.

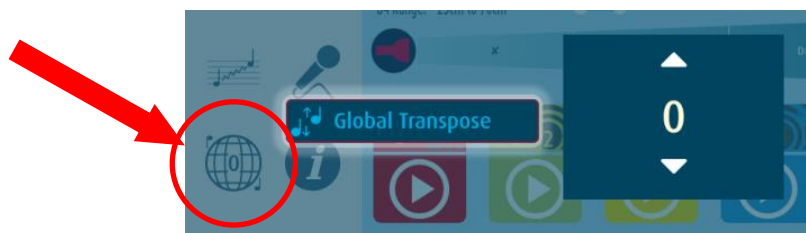


PITCH (TRANSCOPE)



The notes/chords can be transposed in pitch independently for each beam and switch by up to three octaves (36 semitones) up or down. Use the up and down buttons (or touch slide) to transpose in semitonal increments. For example an adjustment to the pitch transpose setting from +0 to +12 will raise the pitch of the note sequence by one octave.

Global Transpose



Adjust the pitch settings for all beams and all switches using the up and down or touch and slide function. Each incremental number represents a semitone.

SCALE

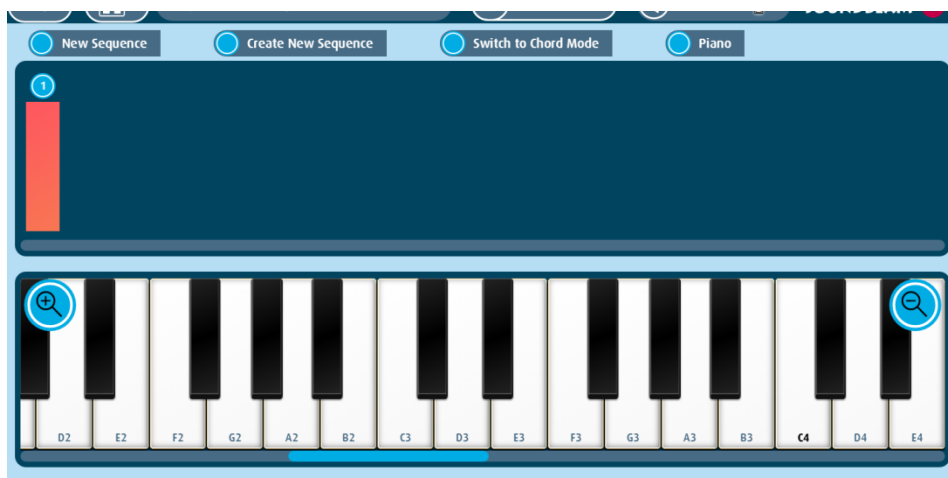
Soundbeam 6 contains many pre-programmed scales – musical note sequences, chord sequences and tunes. These scales are named and are stored in Soundbeam’s memory.

User note sequences, chords, melodies can be programmed into Soundbeam by pressing the Icon on the main screen as illustrated here.

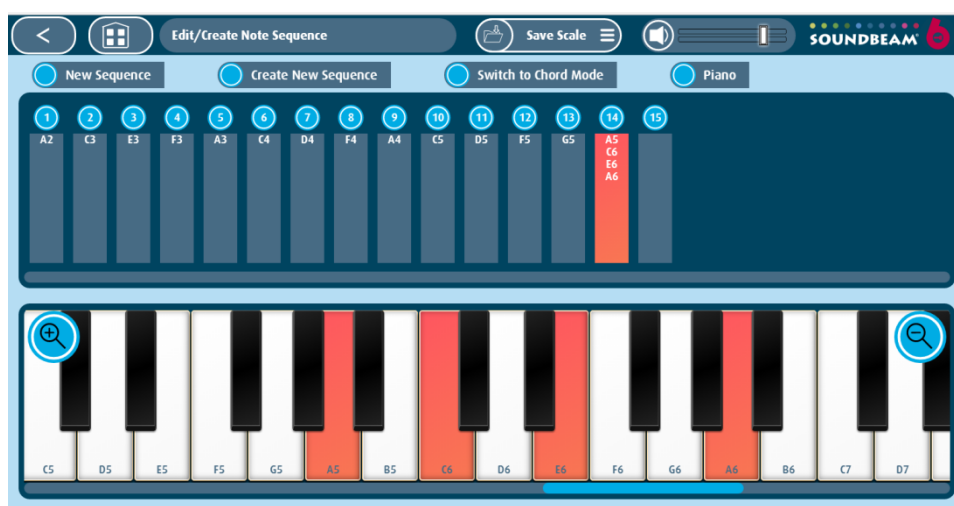


Edit/Create Note Sequence Page.

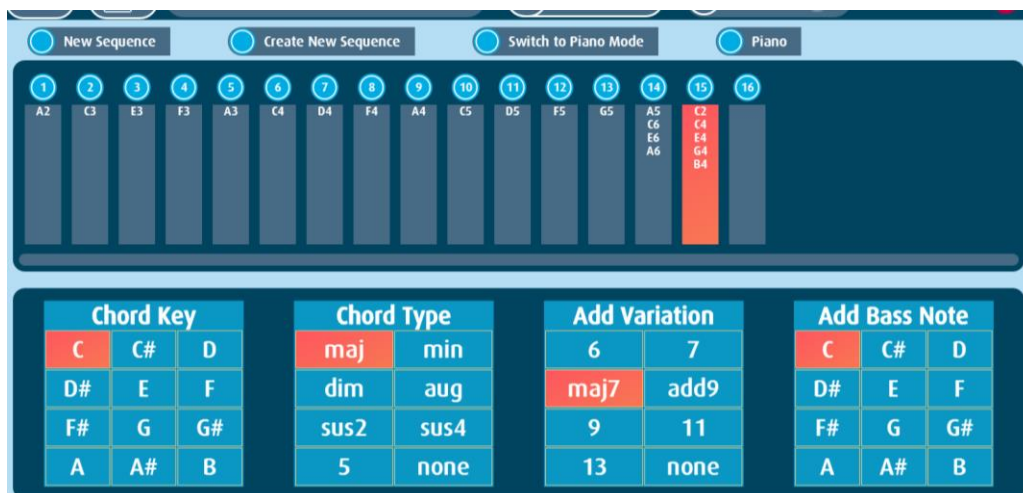
To create a new sequence press the Create New Sequence tab.



Play in the series of notes or chords as required using piano mode as pictured here:



or chord mode as pictured here:



By pressing the blue circular number above a division, sub menus will appear enabling you to copy the notes of the division, paste (copied) notes into a division, add a new division, insert a new division, remove the division or begin playback of the note sequence/scale currently in development.

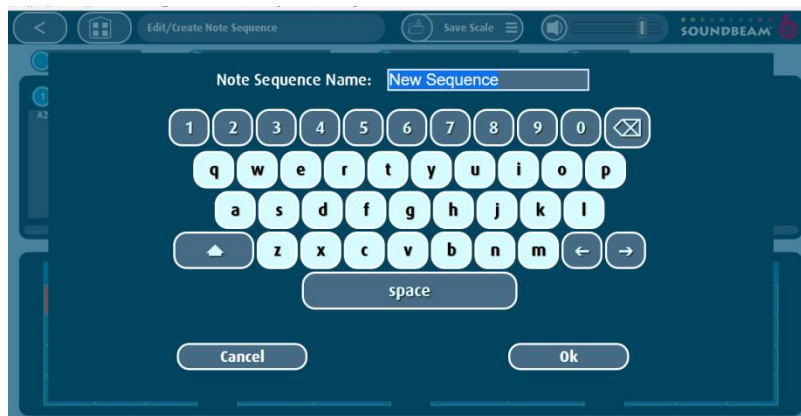


If you 'un-highlight' the red (currently selected) division at any time while creating a new scale, you will be able to play and practice notes or chords without actually assigning them, this is especially useful if creating a suitable scale to improvise with over a backing track or chord progression which is assigned to and playable with the switches or other beam/s.

Save Scale



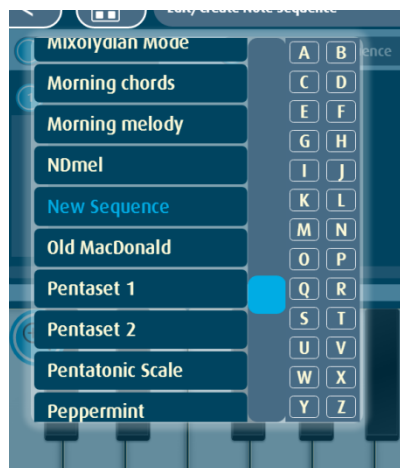
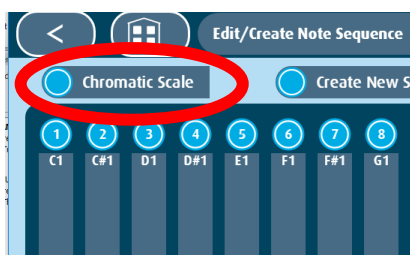
To save your scale (note sequence) click Save Scale, then Save As, then enter the name using the qwerty keyboard and press OK.



The note sequence will now be added to your library and assignable to beams or switches.

Import Scale from library

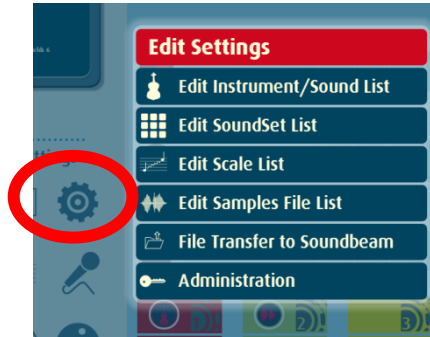
Click on the icon as illustrated below to open the library and import a scale for editing.



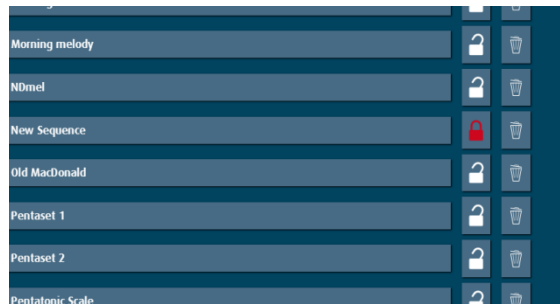
The scale will be visible and editable. Once you have made your changes, use the Save Scale function to save your edited version.

Locking and Deleting Scales.

Click on the cog wheel icon on the main page and select Edit Scale List.

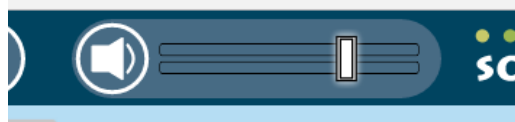


A new window will open, within which you can select individual scales and lock, unlock or delete them.



Volume / Audio (global)

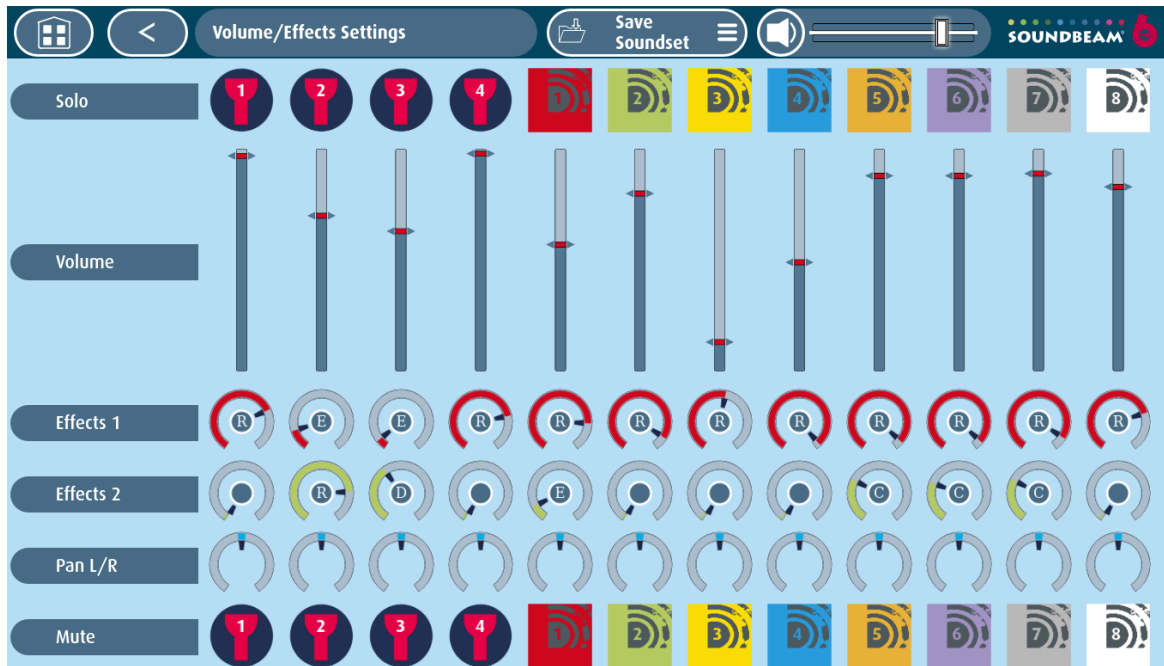
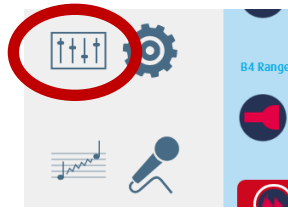
The master volume control is located and visible on the taskbar at the top of every screen.



You can mute the audio output by pressing the small speaker icon.



MIXER



Volume. This enables modification of the volume for each individual beam and switch using the vertical slider (press and slide with finger).

Effects. Each beam and switch can also be allocated one or two effects, you can choose the effects by pressing and holding the horse shoe icons above the desired beam or switch, the available effects include **C**horus, **D**istortion, **E**cho, **F**langer and **R**everb.

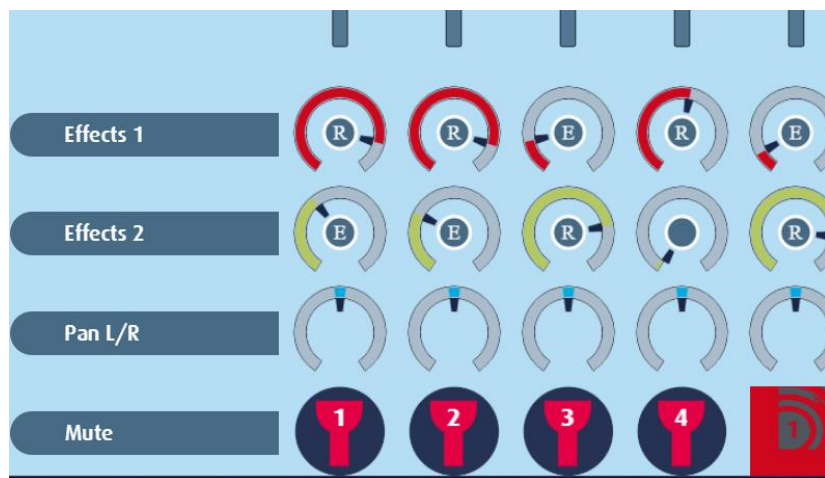
Pictured here is a press of effect 1 for beam 4.



Adjustments can be made to various parameters of the effect by pressing the cog wheel next to the desired/selected effect which will open the effects settings window.



Adjustment to the amount of the effect applied can be achieved by pressing the centre of the effect and sliding finger up to increase and down to decrease the amount.



Mute

Press the relevant beam or switch icons to mute (silence) them. Beams 3 and 4 and switches 2 to 8 are muted, leaving beams 1 and 2 and switch 1 audible, in this illustration:



Solo

Press the symbol or the corresponding beam or switch to solo. All other beams and switches will be silenced.



Pan L/R (Balance)

Press the centre of the horseshoe above the beam or switch and slide finger left or right/up or down to adjust the sound's position relative to the left or right loudspeaker. Beam 1 is entirely in the left speaker, beam 2 is in the right speaker and all others are in the centre (equally in the left and right speaker) in this illustration:

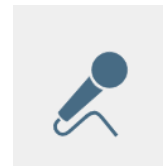


RECORDING

A **sample** is an audio recording.

How to make a sample using a microphone (or with external line input).

1. Insert powered condenser microphone into the back panel of the Soundbeam unit. If using a microphone, hold it away from the speakers to avoid feedback. Switch on the microphone or audio device.
2. Press the microphone icon on the left side of Main Page
3. Check audio level as displayed below, adjust levels using the Hi/Lo button and sliders until there is a clear relationship between the sounds entering the microphone (or being played by external device) and the green/yellow display lights. If the levels are too high the recording will become distorted. If the recording is too low you may not be able to amplify it enough to make use of it when playing back with a beam or switch. Make a test recording and play it back to make sure it isn't too low in level or distorted (too loud).



4. Note: Any sounds played with the beams or switches during this process will be captured in the recording.
5. Press the Red Circular button to begin recording.

6. The screen will look like this with the word 'recording' flashing.



7. Press the white square button to stop the recording. The audio recording will then be displayed.

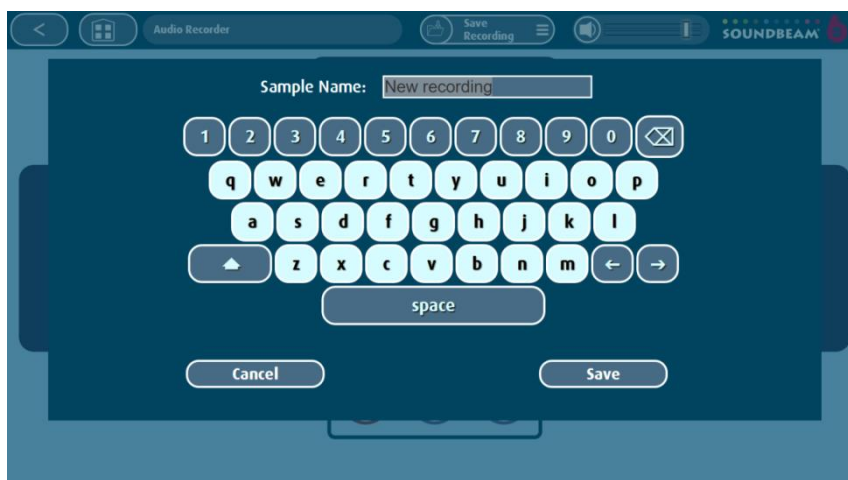


8. You now have the option to edit / trim the recording before you save it. It is recommended that any silence or unwanted noise is removed from the beginning of the recording, so that when it is played using a beam or switch there is no pause before the sound is heard. If the silence is not removed it is likely that the player will not have the best opportunity to have control of the sound, and in some instances the user may mistakenly believe that there is no sound on the beam or switch.

To do so, adjust the left and right yellow position sliders, you can audition the sample / selection by pressing the Play or Loop buttons (loop will repeatedly play any audio located between the two yellow locators).



9. If you are not happy with the recording and wish to make another, press the record button. This will overwrite the previous recording.
10. Once you have selected the part of audio you wish to keep press the 'Save Recording' tab in the upper taskbar and use the pop up qwerty keyboard to enter the name you wish to give your recording, pressing Save to complete the operation.



Recording a Soundbeam Session or Performance.

It is possible to record all the sounds articulated by the beams and switches by using the same recording procedure described above (How to make a sample).

Whilst Record is flashing (activated) any sounds triggered by any or all of the beams and switches will be recorded, and additionally any sounds coming into the unit via the external microphone or line input will also be included in the recording.

Import (Audio)

You can import any audio sample (for editing) into the Audio Recorder page from your Soundbeam sample library. Once it is imported, trimming and saving are pictured and described in points 8 and 10 above.



What notes to use

Once the sample has been selected and trimmed in this way, some consideration should be given as to how the sample is to be triggered in the beam.

The trigger mode, divisions, transpose, and range will all have some effect on the way the sample behaves in the beam. For example – if the trigger mode selected is 'multi', the number of divisions 64, the note sequence chromatic, and “Mary had a little lamb” is selected, you might find that at one end of the beam it sounds like Mickey Mouse is talking and at the other end a giant.

True Note (or Root Note)

To hear the sample played back at the same pitch as it was recorded, the note C4 should be played. There are many ways to assign C4 to a beam or switch and perhaps the easiest is to select the scale C4 Middle C. Subsequent adjustments can be made to the pitch of the sample using the transpose button if required. Alteration of the pitch will also affect the speed at which the sample is played.

Looping a percussive sample

Several of the samples supplied with Soundbeam work effectively as a backing drum loop. In many of the factory soundsets, samples are triggered using a switch, so that the first press starts the sample which will continue (looped) until the second press which will stop the loop.

Of course the sample needs to be set to **loop** in the sample play mode – but also the trigger mode for the switch (or beam) will need to be set to 'latching on/off'.

VIDEO / FILM

There are many pre-programmed films already in the Soundbeam film library. These can be assigned to any of the switches, but most commonly to switch 1 along with an audio backing track or loop.



Note: any audio embedded in these films will not be heard (film audio is not supported), to achieve this effect, import audio separately as an mp3, wav etc and assign it to the same switch, it is very likely that the film or audio may need slight trimming to achieve synchronicity should that be important.

Press **Video file** to select the film.

Choose **trigger**, the film will either play while the switch is held (on/off) or will be played when the switch is pressed and will stop when pressed again (Latching on/off).

Video Play Mode gives the option to loop the film or just play it once.

The films are displayed on devices (TV, Monitor, Projector) connected to the HDMI socket on the rear of the Soundbeam controller.

Note: Connect via HDMI from Soundbeam 6 unit to screen/projector, turn on screen/projector and then lastly power up/reboot Soundbeam to link the devices

Note: Unlike with sound - There is a noticeable delay between pressing the switch and the film being played – this helps prevent strobing when the switches are pressed repeatedly at speed.

WIRELESS SWITCHES

Ideal for solo work and for group music making or story based activities, these switches can be moved around, shared and repositioned easily.

They are supplied in sets of 1-4 with option to add switches 5-8.



- Turn on with on/off switch at back
- tap once to activate
- noiseless touch contact operation with excellent sensitivity
- range (line of sight) up to 20 metres
- 2 x AA batteries
- dedicated RF switch channels and colour coding

MIDI

MIDI (musical instrument digital interface) data can be sent from Soundbeam 6 to other MIDI enabled devices by connecting a Roland UM-ONEmk2 interface to the USB port on the rear of the controller.



Each beam and switch is by default assigned its own MIDI channel to enable the control of multiple sounds/instruments/images simultaneously within the connected hardware or software.

| | |
|---------------------------|--------------------------|
| Switches | |
| Switch 1 = midi channel 1 | |
| Switch 2 = midi channel 2 | Beams |
| Switch 3 = midi channel 3 | Beam 1 = midi channel 11 |
| Switch 4 = midi channel 4 | Beam 2 = midi channel 12 |
| Switch 5 = midi channel 5 | Beam 3 = midi channel 13 |
| Switch 6 = midi channel 6 | Beam 4 = midi channel 14 |
| Switch 7 = midi channel 7 | |
| Switch 8 = midi channel 8 | |

The Volume faders and pan controls in the mixer window also send MIDI control data down each of the corresponding MIDI channels.

Loading files into Soundbeam 6 via computer

files include...

Audio (.wav, .mp3)

Film (.mov, .mp4, .wmv, .3ga, .3gp, .aac, .asf, .avi, .h264, .ifv, .kmv, .m2t, .mj2, .mjp, .mjp2, .mk3d, .mka, .mkv, .mpeg, .ogg, .ogm, .qt, .rm, .roq, .smi, .ssa, .vivo, .vob, .wma,)

Software updates (sb6system.sz6)

Soundsets (.json)

Note sequences (.json)

Soundfonts (.sf2)

Image files (.png, .jpg, .jpeg, .bmp, .svg, .gif)

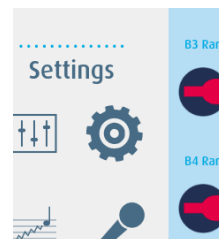
Connect Ethernet cable from SB6 to network/router



Or connect wifi adapter Edimax EW-7711UAN V2 or DLink DWA-160 to usb socket on rear of SB6

Reboot the Soundbeam unit.

Click on the cog wheel / tools icon



Select administration



Note the specific Network enp1s0 number

(Or Wlp number if using wifi)

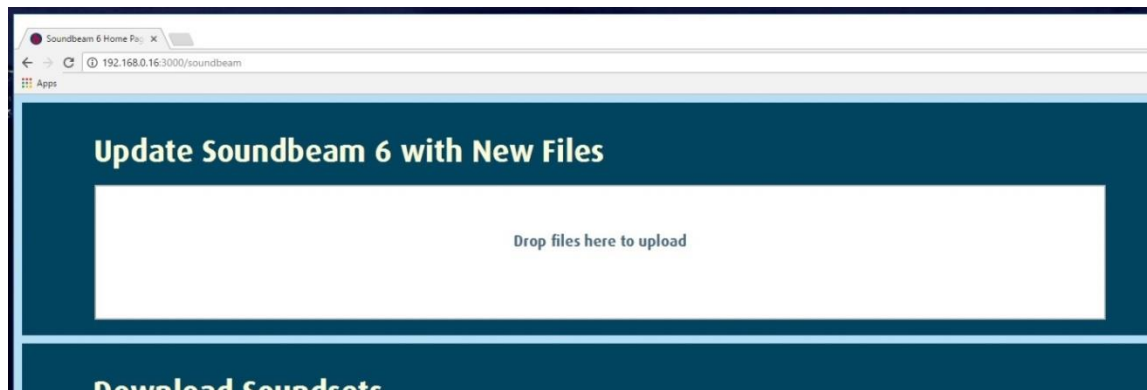
(pictured here is 192.168.0.16)

| System Information | |
|------------------------|--------------|
| Free Memory | 1457 Mbytes |
| Network: enp1s0 | 192.168.0.16 |
| Available disk space | 73% |
| Interface Server build | 1.0.530 |

Enter the number followed by :3000 into your web browser (Chrome recommended)



Press return.



You can drag and drop individual or multiple files from your computer into the box shown as above.

Depending on the file type/s uploaded to the unit you may need to reboot the unit before the files become listed and available.

Loading files into Soundbeam using a USB pen drive..

Individual files can be loaded into the unit in this way by inserting the USB stick into the rear of the device.

1. Load any soundsset.
2. Press the cog wheel (under settings)
3. Select File Transfer to Soundbeam
4. Select the USB device
5. Select the file you want to upload

Note / Recommendation... mutiple files can be uploaded at the same time when they are loaded as part of a single (larger) **zip file** (there should be no folders or subfolders within the zip file – they should be loose)

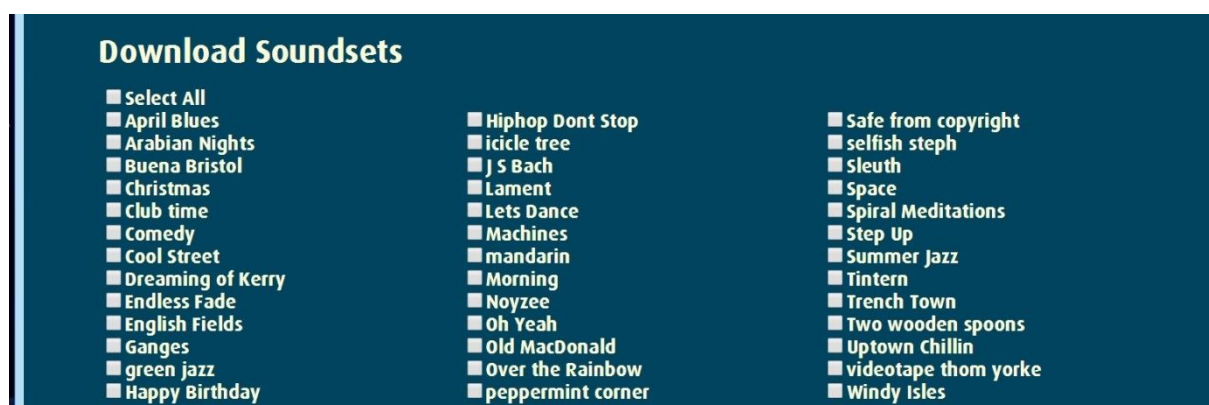


Extracting files from Soundbeam 6

As above open the web-browser, enter the appropriate IP address followed by :3000

Scroll down to download Soundsets (all or individually) or note sequences (all or individually) or samples (all or individually)

These are saved to the download folder on your computer and can be found there once downloaded.



Extracting files using a USB pen drive

1. Connect USB stick to rear of unit
2. **Load any soundset.**
3. **Press the cog wheel (under settings)**
4. Select File Transfer to USB
5. Scroll down to select Soundsets (individually or all (archive)) or note sequences (individually or all (archive)) or samples (individually or all (archive))
6. The files will be transferred and saved to the USB stick

Using two or more (switch) systems near each other.

Each Soundbeam 6 controller is by default set to RF channel number 1.

The switches sent with the equipment are also assigned by default to RF channel number 1.

To assign a (second) controller and set of switches to another channel so that they can operate simultaneously in close proximity without cross triggering...

- Turn off the 'primary' controller (leave set to channel 1)
- On 'secondary' controller Press the cog wheel icon
- Press administration
- Press RF Channel – switches
- Select 2 – press OK
- Press each (of the secondary set) switch 5 times at approximately one second intervals until connection is established.

Once each of the switches is communicating with the second SB6 controller – turn on the primary SB6 controller - the two systems will be operating independently.

TROUBLESHOOTING

No sound is coming out

- Check the power is on.
- Check that the speakers are connected (via line out) and that these are on and turned up).
- Check the volume on the Soundbeam 6 screen is turned up and not muted
- Check to see that the sensors are connected and buzzing lightly
- Check that the mixer page is not muted on all channels

Sensor triggers when there is no obvious interruption

Adjust position of sensor, avoid aiming at reflective surfaces, even if they are further away than the beams set range, as it can still be affected beyond the active section. Restart unit while sensors are plugged in.

Sensor 'ticking' sound is loud at short range

Check that ALL four sensor ranges are below 1m, even if other sensors are not connected. Restart unit while sensors are plugged in.

Sensor doesn't trigger sound under 30cm away from it

The sensors have been designed to have this blank area for chord clearing.

The sensors emit a loud buzz – it gets louder if the beam is above 2m.

As the sensors active range is increased, it needs more energy to work properly and this in turn makes the ticking sound louder.

Wireless switch doesn't work Check switch is on (see the back) Tap the switch 5 times at approximately one second intervals to activate the link with SB6 controller, if this doesn't work – switch off Soundbeam and switch on again, select a Soundset and tap the switch again,. If this fails, change the batteries (2xAA cells) in the switch.

HDMI Screen/Projector doesn't work

Connect HDMI from Soundbeam 6 unit to screen/projector, turn on screen/projector and then lastly power up/reboot Soundbeam to link the devices

When the beam is at 3.5m or so it doesn't pick up my movement

As this is at the very edge of the sensors playing range, it will play best with larger, bolder movements and more reflective clothing..

**Please contact us if you need any help info@soundbeam.co.uk
+44 (0)117 923 7075**

CREDITS

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Adrian Price, Soundbeam Project

Tim Swingler, Soundbeam Project

With musical contributions by and thanks to

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Foreign Concept - <http://criticalmusic.com/artists/foreign-concept/>

Gaelynn Lea, <https://violinscratches.com/>

John Baggott

Kate Stables – this is the kit - <https://thisisthekit.co.uk/>

Kjell Karlsson, www.datamusic.org

Maff Scott, The Egg, <http://www.theegg.org.uk/news/>

Red deer sleeping reddeersleeping.co.uk

MusicSpace, www.music-space.org

Pete Judge <https://www.petejudgemusic.com/>

Spindle Ensemble <http://www.spindleensemble.com/>

Stxlkin <https://soundcloud.com/stxlkin>

Films Made by

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Adrian Price, Soundbeam Project

Immi Price, For The Soundbeam Project

Lenny Chilcott, For The Soundbeam project

With film contributions from and with thanks to

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AD

Anthea26

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Jamie Jamon

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Marie Lechevallier

NPR Music's *Tiny Desk Concert*

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Videezy.com

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Cindy Crossland, Soundbeam Project

Tim Swingler, Soundbeam Project

Penny - Mammal Create

Software and hardware development

Loveny Design Pty. Ltd.

Manufactured by

The Soundbeam Project Ltd, Bristol, UK

With Thanks to

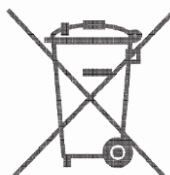
Bola manufacturing

With special thanks to the many dedicated and enthusiastic Soundbeamers all over the world whose ideas and suggestions have been invaluable in the development of Soundbeam 6.

Information on Disposal for Users of Waste Electrical & Electronic Equipment

The EU Waste Electrical and Electronic Equipment (WEEE) Directive requires all Member EU countries to maximise the separate collection, reuse and recycling of WEEE. The UK WEEE Regulations (derived from this Directive) applies to all Electrical and Electronic Equipment (EEE) placed on the market in the UK covered by the scope of these Regulations.

Under the UK WEEE Regulations, “Producers” are required to mark all relevant EEE with a “crossed-out wheelie bin” symbol to remind consumers not to discard WEEE in the domestic waste stream. **The Soundbeam Project Ltd** encourages all of its customers to make note of this symbol and avoid putting any WEEE in your domestic waste bin(s) or container(s).



The Soundbeam Project Ltd supports the reuse and recycling of WEEE as there are several environmental benefits of doing so, such as: Reduction of raw material and energy usage, prevention of landfill, prevention of hazardous and/or toxic materials present in some WEEE contaminating the environment.

As a Producer under the UK WEEE Regulations, **The Soundbeam Project Ltd** complies with its Producer Obligations by being registered as a Member of the WeeeCare Compliance Scheme and obtaining the WEEE Producer Registration Number – **WEE/DA1223WT**

WeeeCare

Under the UK WEEE Regulations, “Distributors” are required to provide a “take-back” system which allows customers (end users) the opportunity to return (or “take-back”) their WEEE to a Distributor for free of charge recycling, when supplying new EEE on a like-for-like basis.

As a **B2B Producer and/or Distributor** under the UK WEEE Regulations, **The Soundbeam Project Ltd** allows for end users of the EEE placed on the market in the UK to return WEEE back to us for free of charge recycling on a like-for-like basis for new EEE purchased. Such WEEE can be returned to the following location: **Unit 3, Highbury Villas, Bristol BS2 8BY United Kingdom or contact WeeeCare.**

If you would prefer us to collect your WEEE from your premises, please contact us as there will be a transport charge for such WEEE from your premises and delivery of such WEEE to an Approved Authorised Treatment Facility (AATF). The charge will only cover the cost of transportation and handling and will not include any cost in relation to the treatment or reprocessing of WEEE as defined by the Regulations.

Alternatively, there is a network of recycling centres across the UK where consumers of WEEE can also take WEEE free of charge to be discarded, reused and/or recycled. The complete list of locations can be found at: www.recyclenow.com

In addition, if a retailer supplying new EEE from retail premises with a sales area relating to EEE of at least 400m², the retailer must provide for the takeback of very small WEEE free of charge to the end user, who has no obligation to buy EEE of an equivalent type.