



Stamme[n] is a pedal that grew out of an initial idea from Kent Sommer (aka UglyCasanova, and also of Digital Flora FX). He wanted a pedal that could loop short samples, and also had tap tempo functionality. It seemed like a fun project. And while I was working on it, I kept adding more features until it became something more versatile.

In the end, the stamme[n] became an official drolo product, and I'm very thankful to Kent for his creative input, unique ideas, and all of the good chats along the way.

Over the years stamme[n] has evolved into a micro looper, time stretcher, glitch delay, tape machine, infinite sustainer, and reverb – all built on top of that original tap tempo looper concept.

Thanks, and I hope you enjoy the latest version.
David

stamme[n] V4

Basic Operation

The **stamme[n]** is always recording incoming audio when it's disengaged. The length of the recording is set by the **sample rate** knob, and ranges from approximately 0.8 to 3.2 seconds. When you engage the pedal with the **on** switch, it will play a loop of the last recording.

When you disengage the pedal, it will stop playing the loop and resume recording. With certain modes and settings, the recording might not be replaced immediately. If you reengage the pedal fast enough, residue from the existing recording may be retained. This feature can be used creatively to 'punch in' new chunks of audio within an existing loop.

If the pedal is engaged and playing back a loop, you can use the left **record/tap** switch to add another layer of sound, without interrupting playback. As you record more audio, older content will gradually be faded out.

If you leave the **record/tap** switch engaged, the **stamme[n]** turns looping effects into live ones that constantly regenerate, and it turns the hold modes into full reverb effects.

If you want the pedal to start in live/reverb mode, simply leave the **record/tap** switch activated.

Note: In ML mode, the **record/tap** switch is only used for tap tempo.

The **wet** level and **dry** level knobs have the same function across all modes. They provide unity gain at approximately noon, and allow you to boost or reduce the input and output signals to create the right blend.

The big **control** knob adjusts a different parameter depending on which mode the **stamme[n]** is in. And the **sample rate** knob alters the operation speed of the DSP chip.

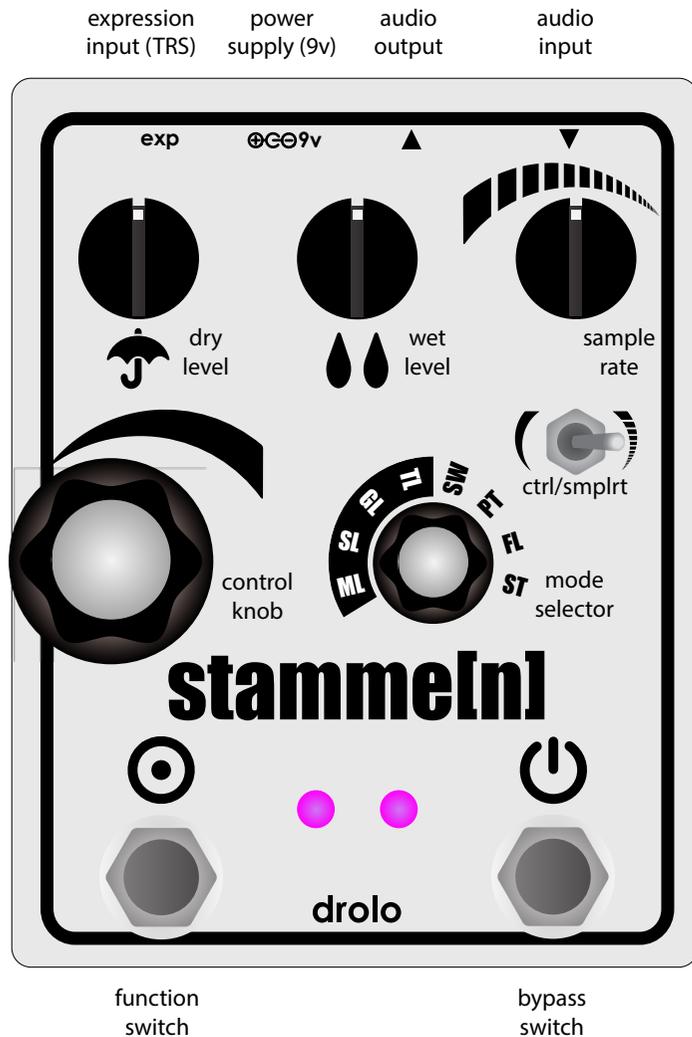
As a rule of thumb:

Lower sample rates = longer recording times, lower audio quality, a lower filter frequency range, and slower fades.

Higher sample rates = shorter recording times, higher audio quality, a higher filter frequency range, and faster fades.

If you adjust the **sample rate** knob while playing back a loop, the pitch of the recording will change in a similar way to a tape machine.

Controls



Wet/dry level

Two knobs that control the level of the wet and dry signals, with unity gain near the noon position.

Sample rate

Alter the sample rate that the DSP chip runs at – from roughly 10kHz to 40kHz. At lower settings, you might hear some added noise as the sample rate gets into the audio range.

Mode selector

Switch between the stammeln's eight modes. When you select a new mode, any existing recordings will be deleted, and both footswitches will reset to the 'off' position.

Control

The function of this control varies depending on the mode you're in. (Please see the next page for details.)

On

Engage to immediately start playing back a recorded loop. A short tap (< 0.3 seconds) will make the switch act in latching mode. A longer tap will make it act in momentary mode – reverting to its previous state after you release the footswitch.

Record/tap

Engage to record audio while the pedal is activated. A short tap (< 0.3 seconds) will make the switch act in latching mode. A longer tap will make it act in momentary mode – reverting to its previous state after you release the footswitch.

NOTE: In ML mode, this switch is only used to tap in a tempo for the looper.

Ctrl/smplrt

Switch between expression input control over the sample rate knob (toggled right) or the control knob (toggled left).

The looping modes

ML (tap tempo micro looper)

Set the length of the loop manually with the control knob, or by using the record/tap switch. Adjusting the tempo with the control knob while a loop is playing will alter the loop and its pitch in a destructive way. However, after you've tapped in a tempo, the control knob acts as a tap tempo multiplier, with a range divided into four sections (turning from left to right, the multipliers are: 8x, 4x, 2x, and 1x).

SL (stretch looper)

Recorded loops can be time stretched, with the control knob altering the amount and direction of the stretching. From left to noon it will increasingly stretch the recording, and from noon to right it will play the samples back in reverse.

GL (glitch delay)

Delay times that change randomly, with repeats that loop unexpectedly. From left to noon, the control knob fades in a second delay line (at twice the speed and an octave higher). From noon to right, the stamme[n] will feed the second delay line back into itself.

TL (tape loop)

Records short loops that are played back at a speed and direction set by the control knob.

From left to right, the settings are:

Reversed – double speed, an octave above

Reversed – a fifth above

Reversed – normal speed, unison

Reversed – half speed, an octave below

Forward – half speed, an octave below

Forward – normal speed, unison

Forward – a fifth above

Forward – double speed, an octave above

The hold modes

These modes are actually specific types of reverb that can be set to sustain infinitely. (Well, almost. They do start to degrade slowly after a few minutes.)

SW (swell)

A sustained reverb that fades in and out. The control knob sets how fast the reverb will swell.

NOTE: To allow the audio to fade out properly, in this mode the stamme[n]'s output will remain connected even when it's bypassed.

PT (pitch)

Reverb that can be pitch shifted. The control knob changes the pitch of the reverb.

From left to right, the settings are:

- 1 octave

- 7 semitones

- 5 semitones

unison

+ 5 semitones

+ 7 semitones

+ 1 octave

FL (filter)

The reverb is processed through a tilt filter. The control knob transitions from a low-pass filter at the left to a high-pass filter at the right.

ST (stutter)

Reverb that is randomly chopped off for unpredictable glitching. The control knob adjusts the rate of the 'chopping'.

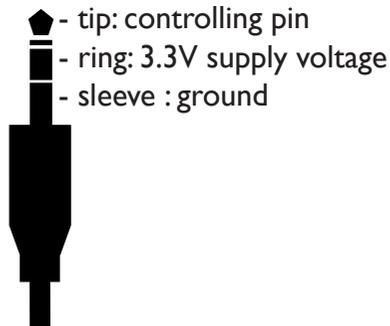
EXP input:

An expression pedal or control voltage (CV) source can be used to alter either the control or sample rate parameter (selectable with the ctrl/smplrt toggle).

When an external expression source is connected to the stamme[n], the control or sample rate knob sets the maximum range of the expression input. Most commercially available expression pedals that use a standard TRS plug should work with the stamme[n]. However, for optimum results it's best to use one with a resistance value of 10k or higher.

DO NOT USE A TS (MONO) PLUG OR CABLE. This will short out the voltage regulators in the pedal, and may cause permanent damage. You must use a **1/4-inch TRS (stereo)** cable.

The standard TRS connections are:



You can use a control voltage for expression instead of a resistance-based controller, if you're confident with electronics. However, make sure to consider the required connections, and never exceed 3.3V.

If you have any questions about connecting something to the expression input, please send me an email and I'll be able to help.

Power Supply:



The stamme[n] requires a 9V DC, 100mA center-negative power supply. This is the most commonly used type of guitar pedal power supply, but it's still important to make sure the voltage (9V DC) and polarity (center-negative) are correct, to avoid damaging the pedal.

NOTE: DO NOT RUN THE PEDAL AT HIGHER VOLTAGES.

Because this pedal uses a digital processor that operates at high frequencies, you may hear additional noise if you use it on the same power supply as other pedals (daisy chained). This can happen even when the stamme[n] is bypassed, as the noise may bleed through the power supply into other pedals.

Noise like this is common for pedals with digital processors, and the best way to avoid it is by using an isolated power supply.

Specs:

Input Impedance: 1M Ω

Output Impedance : 1k Ω

Current : 80mA

Dimensions : 127mm x 95mm x 56mm

Thanks, and enjoy!

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