How To Use

Audicy

Digital Audio Workstation

orban

A Harman International Company

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Introduction to "How To" . . .

This "How To" section is a good reference for new Audicy users.

If you want to become highly skilled in a hurry, scan through this section before you start using the system. Then keep it handy for step-by-step instructions while you're learning.

And don't be afraid to experiment. You'll find lots of ways to use Audicy just by playing with it.

Find Your Way Around the Console

Audicy's knobs and buttons are grouped by function, so controls you use together are usually near each other. There's a detailed description of each control in Chapter 4.

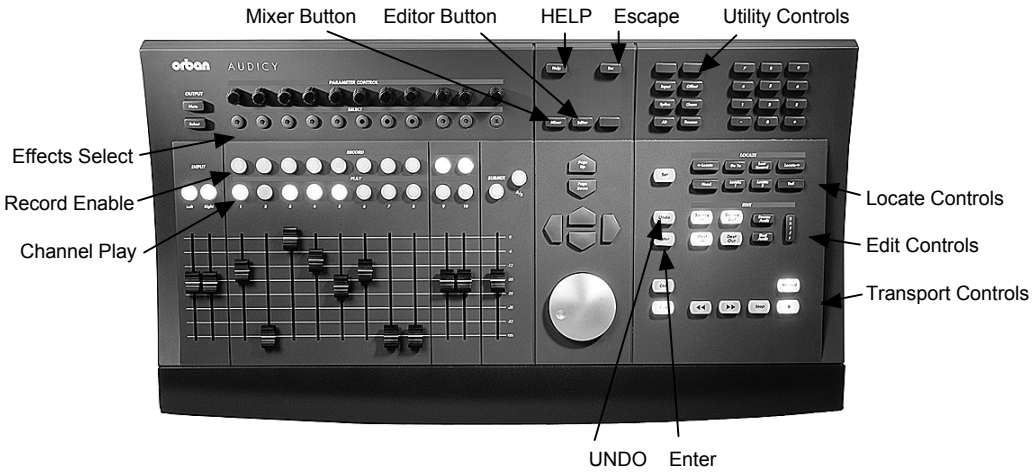


Figure 1: Audicy Console

The Console is organized into three sections:

- A 13-channel Mixer with effects controls on the left;
- Navigation controls in the middle; and
- *Transport* and *Edit* controls on the right.

A typewriter-style keyboard, used for naming productions and sounds, pulls out from the lower right.

The Mixer And Effects Controls

There are controls for *Input*, *Output*, Channels 1-10, and *Submix Return*.

Each channel strip has five controls: a *Parameter Control* to adjust special effects and panning, a *Select* pushbutton to assign effects, a *Record*-ready button, a *Play*-enable button (channel mute), and a full-throw fader.

There's also an *A/B* button to the right of the channel *Record* and *Play* buttons. It works like the 'solo' button on some recording consoles: You can turn on one combination of channels with their *Play* buttons, press *A/B*, turn on some other channels, and then keep pressing *A/B* to switch between combinations.

Navigation Controls

These controls let you select different functions and move through audio. Included in this section are the scrubwheel, the four directional arrows, *Page Up* and *Page Down* arrows, as well as a few buttons like *Help* and *Esc*.

- The *up*, *down*, *left* and *right* arrows are for selecting text items, such as menu choices or options in an on-screen form.

- Press *Help* any time for instructions and operating hints. Help always starts by telling you about the operation that's on the screen or highlighted in the menus. To see additional Help pages, simply press *Help* again. If you want information about a specific function, use the arrow buttons to highlight it before pressing *Help*.

- *Esc* (Escape) aborts computer operations that take extra time or use multiple screens. Press it if you start a process and then change your mind. You can also press *Esc* to hide Help pages after you've read them.

Transport And Editing Controls

This section is grouped into five clusters: *Transport* controls, *Edit* controls, *Locate* controls, Shortcut buttons, Numeric keypad.

Transport Controls

This cluster has tape-like controls to play, fast wind, stop or record.

The button's labels match most tape recorders: ◀◀ means rewind, ▶▶ is fast forward, and play is ▶.

[!] The *Cue* button controls how ◀◀ and ▶▶ work.

If the button isn't lit, you'll hear audio during high-speed winding — just like shuttling open-reel tape.

Press the *Cue* button so that it lights to turn on 'jump mode'; you can now press ◀◀ or ▶▶ to instantly jump twenty seconds at a time.

There are more things you can do with the *Cue* button. Check Chapter 4 of the full Audicy manual.

Edit Controls

Use this cluster to mark and audition audio for editing.

The *Source* and *Dest* buttons are used while editing, to mark which sounds you want to change. They're discussed in more detail later in this section.

Shift is used in combination with other Audicy controls, and is also described later in this section.

Two of the *Edit* cluster's buttons are used for almost every Audicy operation:

- *Enter*. This button tells Audicy that you're ready for it to carry out your instructions. For example, press *Enter* to execute a menu choice you've highlighted on the screen, or to confirm your settings for a process or effect.

- *Undo*. Press this button to restore the last change you made to the audio. For example, use it to put back a sound you've cut or erased, remove a recording, or undo anything else that affected a track.

[!] What's the difference between *Esc* and *Undo*?

Escape is a computer operation: It lets you exit from a form, or cancel an ongoing process before it's finished.

Undo is an audio operation: It restores any changes you just made to the tracks by editing or recording.

Locators

There are 24 namable Locate points, plus dozens of other locate functions using 2-button combinations. Using the Locators is optional, but they can make Audicy editing faster and more convenient. See Chapter 4 for details.

Shortcut Buttons

The buttons in this cluster let you set Audicy operating modes more quickly. You'll learn more about them later in this section.

There are also two-button shortcuts. Holding the *Shift*, *Alt* or *Ctrl* buttons can change how other Console buttons work when you press them. For example, holding *Shift* while pressing ▶ will start Audicy playing in varispeed mode.

- Always press the modifier button first, and hold it down while you press the second button. Then you can let them both up.
- For a quick listing of all the modifier button combinations, hold *Shift* while you press *Help*. To see more of the list, continue to press *Help* as needed. When finished, press *Esc*.
- In this manual and on the Help screens, button combinations are printed with a + sign. For example, the varispeed combination is printed as *Shift*+▶.

Numeric Keypad

The Console's numeric keypad can be used for entering numbers in a form.

Keyboard

Audicy includes a concealed typewriter-style keyboard for entering job names and other information.

Figure 2: Keyboard

- Use of the keyboard is almost always optional — even if you don't type anything, the system will identify projects by the current date and time. The keyboard is required only for system maintenance.
- Audicy's powerful library and production sorting features rely on the data you supply. Entering information about the production or sound can make it easier to find when you want it.
- You can also use the keyboard to enter text into the Audicy's Notepad editor, which can be accessed from within a production, or from the Job Controller. There's no limit to the amount of information you can include.

To use the keyboard:

A) Reach under the front of the Console, near the right-hand corner, in line with the *Cue* button. You'll feel a plastic ridge on the bottom of the keyboard

B) Gently pull the keyboard out toward you.

When you're finished, push the keyboard back into its storage niche.

Find Your Way Around the Screen

Use the *up*, *down*, *left* and *right* arrows to move through the menu choices on the bottom half of each screen. When the choice you want is highlighted, press *Enter* to activate it.

The Job Control Screen

When you start Audicy, or after you Quit a production, you'll see a screen like this:

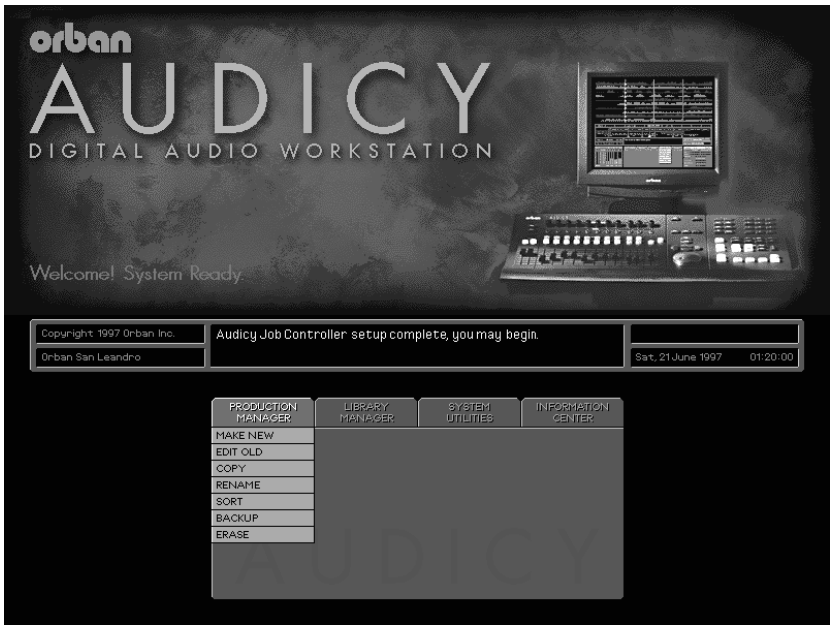


Figure 3: Job Controller Screen

Use the menus in this screen to:

- Start a new production or edit an old one.
- Manage productions and library sounds. You can sort, rename, copy, or erase them on the internal hard drive or Jaz drive; or move them to and from backup DDS data cartridges.

- Perform system maintenance such as setting defaults, or preparing and optimizing storage media.

- Get information about your system configuration, or how much storage space is left on a hard drive, Jaz cartridge, or backup DAT.

The Jaz drive and DDS data backup system are optional, and might not be available on your system.

The Mixer Screens

- Once you've started a production, you'll see a screen like this:

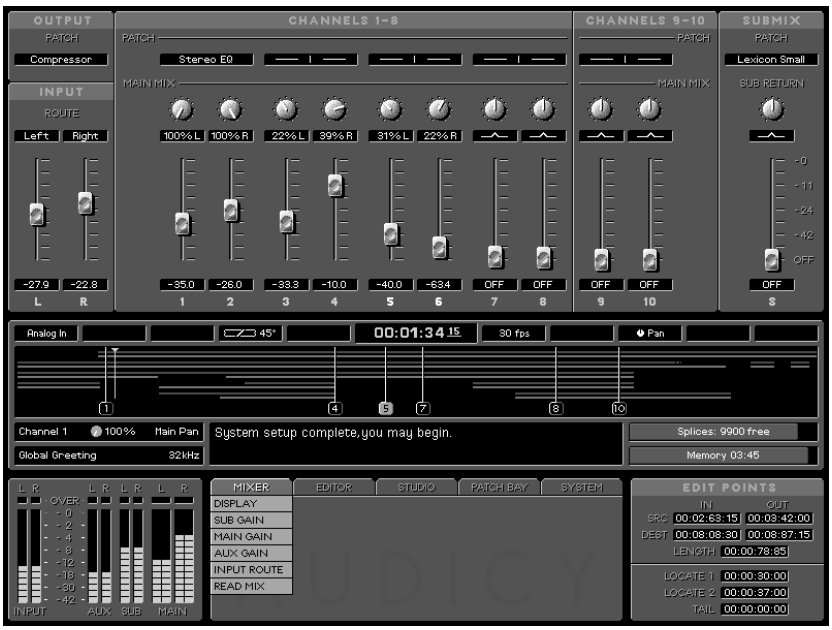


Figure 4: Basic Mixer Screen

The top half of this screen looks like the Console's mixer section. Use the Console's faders to adjust levels, and the *Parameter Control* knobs to adjust panning for each channel. The Console's controls are active all the time, so you don't need to see this screen to adjust your mix.

Figure 5: Status Bar

The Status Bar is in the middle of the screen. It tells you how various system functions are set. There are 10 small slots showing input selection, external sync, record mode, splice length, output and effects mute, frame format, varispeed, how the Parameter knobs are assigned, cue mode, and SMPTE. Some of these slots may be blank, depending on which hardware options are installed and what you're doing at the time. The large slot in the middle shows your current location within the production, in hours, minutes, seconds, and frames.

The Overview Window shows you all the audio on the tracks that have been assigned to the Console. It automatically zooms to include every sound, showing as little as two minutes or as much as sixteen hours at a time. The stationary vertical lines with numbers are Locate points, and the moving vertical line is your present position.

The Message Window tells you what the system is doing, and reports problems or operator errors.

[tip]	If something doesn't happen the way you expect it to, always check the Message Window first.

If you want more comprehensive mixer controls, press the *Mixer* button. The top of the screen will change to look like this:

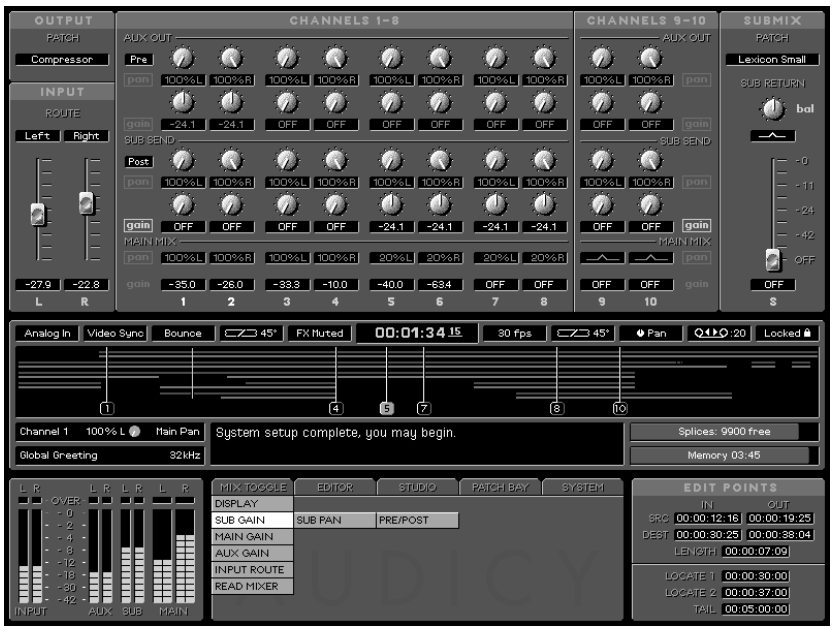


Figure 6: Extended Mixer Screen

Notice how one row of knobs has its values highlighted and its *gain* or *pan* label in a green box. This is the active control and you can adjust any setting in this row by turning the appropriate channel's *Parameter Control* on the Console.

- Use the *Page Up* or *Page Down* buttons to select which row is highlighted, and which function is assigned to the *Parameter Control* section.

- The active *Parameter Control* stays assigned when you go to the Editor screen. This means you can adjust any knob on the extended mixer even while you're editing or viewing tracks.

- You can see which function is currently assigned to the *Parameter Control* section by checking the parameter slot in the Status Bar.

- There's also a Knob Update Window located to the left of the Message Window. Whenever a knob is rotated, this window dynamically displays the current channel, type of control and its setting.

Press the *Mixer* button again to switch between the two Mixer screens.

The Editor Screen

Press the *Editor* button, and the screen will change to look like this:

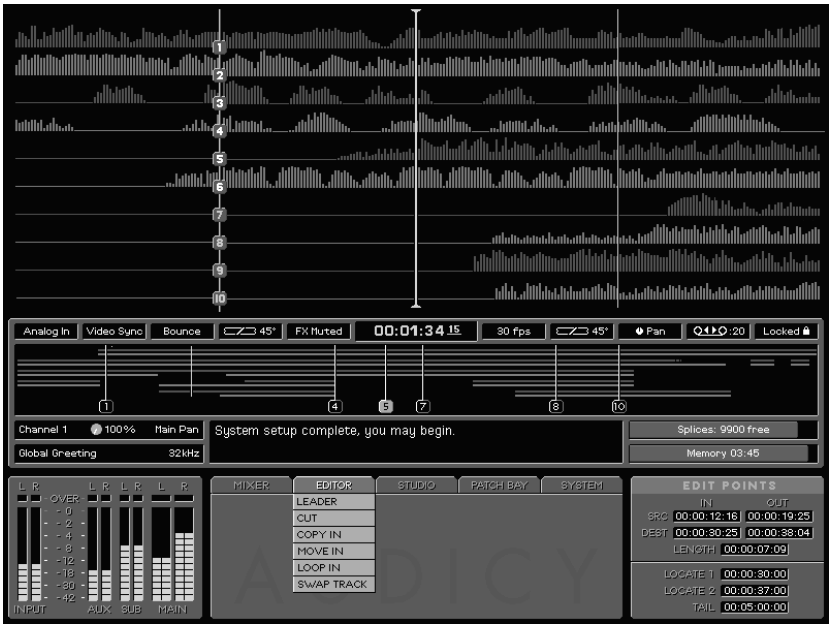


Figure 7: Editor Screen

The Editor screen is where you will do most of your work. The ten horizontal lines are the tracks assigned to the ten Console channels. As you record or edit sound, you'll see its envelope appear on the track. The green vertical line in the middle represents your current position in the production. Think of it as a tape head, with a ten-track tape moving past.

The numbered vertical bar identifies channels. If a number shows in green, that channel's *Play* button is on. If it's red, the channel's *Record* button is on and the track is ready to receive audio. A number will be yellow if both buttons are on.

[tip]	You can switch between the Mixer and Editor screens at any time by pressing *Mixer* or *Editor*.

Tell Audicy What To Do

1. Choose an operation.

Use the *up*, *down*, *left* and *right* arrows to move through the menus, and highlight the menu choice for what you want to do. If it's already highlighted from a previous operation, you can skip this step.

2. Press *Enter.*

A) In most cases, the highlighted operation will happen immediately.

B) If nothing happens, check the Message Window.

Chances are, you forgot to give the system information it needs — like which destination track should receive a Copy, or where an Erase should end. Follow the Message Window's instructions, and try again.

C) If you don't like what happened, press *Undo*.

D) If you're still not sure what to do, press *Help*.

[!] In this manual, menu choices are often preceded with the menu's heading and a colon. So if you see "select Editor:Cut," it's just a short way of saying "highlight the menu choice Cut, which you'll find under the Editor heading."

Some menu choices aren't immediately visible under their menu headings, but are to the side of a related operation. They appear when the related operation is highlighted. For example, say you want to Erase. If you select Editor, you won't see that command:

But if you then select the related operation — Cut — it'll appear on the side. Use the right arrow to select Erase and then *Enter*:

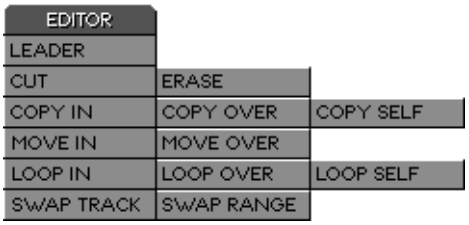


Figure 8: Locating Editor Menu Choices Like Erase

Start a New Production

1. **Make sure you're in the Job Control screen.**

   The Job Control screen is described above.

   If you see the Mixer or Editor screens, select System:Quit and press *Enter* to get back to the Job Control screen.

2. **Select Production Manager:Make New and press *Enter*.**

   A) Fill in the form that appears on the screen (optional)

      If you want, use the keyboard to type information that'll make your production easy to find if you ever want to re-edit it.

      Use the keyboard's *Enter* key or *up/down* keys to move from field to field. Use the *left* or *right* keys or spacebar to move within the field.

      Note: In other forms, the *left*/*right* keys may function differently.

   B) When the form is complete, press *Enter* and Audicy will start your new production.

[tip]	The keyboard's *Enter* keys and the Console's *Enter* button all do the same thing. If you don't care about naming your work, you can start a new production by just selecting Production:Make New and pressing *Shift+Enter*.

Edit an Existing Production

A) Make sure you're in the Job Control screen.

   The Job Control screen is described above.

   If you see the Mixer or Editor screens, select System:Quit and press *Enter* to get back to the Job Control screen.

B) Select Production Manager:Edit Old and press *Enter*.

   A list of productions will appear. Use the scrubwheel or *up* and *down* arrows to highlight a name.

   If it's a long list, use *Page Up* or *Page Down*. to jump through the list.

C) After you've highlighted the desired production, press *Enter*. Audicy will load the production for editing. This may take a few minutes, depending on how much audio is recorded in that production.

Record New Material

A) Prepare the Audicy for recording.

You must be in a new or existing production to record.

Select a mono track or stereo pair to record on, by pressing one or two of the round *Record* buttons over the channel faders and *Play* buttons. The button will flash to indicate record-ready.

Make sure the *Bounce* shortcut button is **not** lit. If it is lit, press it once to turn it off.

If your system has the Intelligent Digital Module option, press *Input* to select ANALOG, S/PDIF (IEC 958), or AES/EBU signals. The selected format will show in the Status Bar. Audicy automatically adapts to any standard digital signal, and can recover audio from most marginal signals. If the input icon appears in red, the signal is totally non-standard or missing: Check your input connections.

B) Press the *Transport Record* and ▶ buttons simultaneously, and start your source sound. Don't worry if the source isn't cued precisely: You can move the sound quickly and easily after it's recorded.

You'll see the sound appear on its track while you're recording. You can monitor the sound through the *Input* faders. In normal record mode, the monitor level won't affect the recording.

For information about recording levels and adjustments, see Chapter 2 of the Audicy manual.

When finished recording, press *Stop*.

Hear What You Just Recorded

A) Use the ◀◀ and *Stop* or press the *Last Record* button to get back to the start of your recording.

B) Press ▶, and adjust the volume using the appropriate channel faders and channel *Play* buttons.

Press *Stop* when you're finished listening.

If you don't like what you hear, press *Undo*. The recording will go away, and anything that was on the track before you recorded will reappear.

Hear What's on Any Track

You can hear up to ten of Audicy's 24 tracks at a time, by pressing ▶ and adjusting the channel faders and *Play* buttons.

- When you start a new production, tracks 1 through 10 are assigned to the ten channels.
- If you want to hear or edit other tracks, select Map Tracks, to the right of Patch Bay:Name Tracks and follow the instructions. For more details, see Chapter 5 of the Audicy manual.

Cut or Erase Parts of a Track

A) Use the *Transport* controls and scrubwheel to locate the beginning of the sound you want to edit.

   Unlike other workstations, Audicy's scrubwheel lets you hear audio at any speed — even down to individual samples. So you can edit quickly and accurately *by ear*, without ever having to guess how a graphic waveform display will sound.

B) Press *Source In* to mark the start of the sound. The button will light to indicate the in-point is set.

C) Use the *Transport* controls and scrubwheel to locate the end of the sound you want to edit.

D) Press *Source Out* to mark the end. The button will light to indicate the out-point is set.

   The area between your marks will turn white on tracks whose channel *Play* buttons are turned on. You can edit a single track at a time, all ten currently-assigned tracks, or any combination.

   This also means you can listen to one set of tracks for cueing purposes, and then edit a totally different set of tracks.

   You can preview the edit region by pressing *Source Audit* twice.

E) Make sure Editor:Cut or Erase is selected, and press *Enter*.

The edit happens as soon as you press *Enter*. Then you can rewind or scrub back a little and listen to it. If you don't like how the edit sounds, press *Undo*.

[!] What's the difference between Cut and Erase? Think of analog tape:

Cut joins the in- and out-points together. Since tape is removed, any sounds already recorded on that track after the edit point will be moved closer to the start.

Erase leaves the in- and out-points where they are, but turns any sound between them into silence. No timings are changed.

Check An Edit

Audicy lets you automatically play an edit you've just made, including a few seconds before and after the edit region so you can make sure it's seamless.

To check an edit:

A) Press *Shift* and release it.

B) Immediately, press *Shift* again. Hold it down and press either *Source Audit* or *Dest Audit*. Then you can let both buttons up.

Audicy will jump to two seconds ahead of the *Source* or *Dest In*-point from the last edit you've made. Then it will start playing, and stop two seconds after the *Out*-point.

You can cancel the process while it's playing, by pressing any other *Transport* button.

Fine-Tune An Edit

If an edit doesn't sound the way you want, *Undo* it. The audio and your edit points will reappear, exactly how they were before you pressed *Enter*.

A) To change the start of an edit, scrub to a new in-point for the edit and press *Source In*.

If you want to make a tiny change to an existing in-point, press *Source Audit* once. This takes you exactly to where *Source In* was last set. Then turn the scrubwheel a small amount and press *Source In* to set the new in-point.

B) To change the end of an edit, scrub to the new ending point and press *Source Out*.

If you want to make a tiny change to an existing out-point, press *Shift+Source Audit* once. This takes you exactly to where *Source Out* was last set. Then turn the scrubwheel a small amount and press *Source Out* to set the new out-point.

C) Make sure the correct editing choice is highlighted in the menu — it's probably still selected from the original edit — and press *Enter*.

Note: If the edit involved destination points (in a Copy or Loop operation for example), you can fine-tune them the same way.

Copy A Sound From One Place To Another

A) Mark a stereo or mono sound as if you were going to cut or erase it, using the *Source In* and *Source Out* buttons. See instructions above.

B) Use the *Transport* buttons or scrubwheel to find where the sound should start, and press *Dest In*.

Note: *Dest* is short for Destination.

C) Tell Audicy which one or two tracks the sound should be copied to, by pressing the appropriate channel *Record* button(s). The buttons will flash to indicate the tracks are ready.

The destination region will turn gray on the editor screen. If any of the destination overlaps the source and is on the same tracks, the overlap will turn yellow as a warning.

Note: The number of channel *Play*-enable and *Record*-ready buttons must match. If they don't, the Message Box will alert you to try again.

D) Make sure Editor:Copy In or Copy Over is selected, and press *Enter*.

The edit happens as soon as you press *Enter*. Then you can press *Dest Audit*, rewind or scrub back a little and listen to it. If you don't like how the edit sounds, press *Undo*.

[!] What's the difference between Copy In and Copy Over?

Copy In *inserts* a duplicate of the sound at the destination, moving any other elements on that track later.

Copy Over *overdubs* a duplicate of the sound at the destination, replacing any sound that might be there already.

Move A Sound From One Place To Another

A) Mark a stereo or mono sound as if you were going to cut or erase it, using the *Source In* and *Source Out* buttons. See instructions above.

B) Use the *Transport* buttons or scrubwheel to find where the sound should start, and press *Dest In*.

Note: *Dest* is short for Destination.

C) Tell Audicy which one or two tracks the sound should go to, by pressing the appropriate channel *Record* button(s). The buttons will flash to indicate the tracks are ready.

The destination region will turn gray on the editor screen. If any of the destination overlaps the source and is on the same tracks, the overlap will turn yellow as a warning.

Note: The number of channel *Play*-enable and *Record*-ready buttons must match. If they don't, the Message Box will alert you to try again.

D) Make sure Editor:Move In or Move Over is selected, and press *Enter*.

The edit happens as soon as you press *Enter*. Then you can press *Dest Audit*, rewind or scrub back a little and listen to it. If you don't like how the edit sounds, press *Undo*.

[!] What's the difference between Move In and Move Over? Exactly the same as the that between the Copy menu choices, except the sound disappears from the source tracks. After a Move In, the source sound is cut from its track. After a Move Over, the source sound is erased.

Backtime A Sound

Use Move or Copy as described above. But don't press *Dest In*; instead, mark where you want the sound to end with *Dest Out*.

Create An Audio "Clipboard" To Put The Same Sound In Many Different Places

A) Make the first copy by using Copy In or Copy Over as described above.

After you've pressed *Enter* to make the first copy, follow these additional steps:

B) Press *Shift+Source In*, and then *Shift+Source Out*. This tells Audicy to use the same source points as the previous edit.

C) Mark the *Dest In* point for the next copy, and press enter.

Repeat steps B and C as many times as you want. You can press different channel *Record* buttons to put copies on multiple tracks.

Use An Element In Multiple Productions

Audicy's Library features let you store mono or stereo sounds on your hard disk or optional Jaz drive, and then use them in any production.

To save a sound to the Library:

A) Mark the stereo or mono sound as if you were going to copy it.

B) Select Save next to the Studio:Library menu choice, and press *Enter*.

C) A form will appear. Type in information for the sound so you can identify it later.

D) Press *Enter* once or twice, as necessary, to start Library Save. The Message Window will tell you that the sound is saving. This may take a moment, depending on the length of the sound.

To use a Library sound in a production:

A) Make sure the Audicy transport is stopped where you'd like the sound to start.

B) Set one or two tracks to receive the mono or stereo sound, using the channel *Record* buttons.

C) Select Dub Over or Dub In next to the Studio:Library menu choice, and press *Enter*.

D) A list of Library sounds you've stored on your hard disk will appear. Use the scrubwheel to select one, and press *Enter*.

You can preview a sound before dubbing by pressing the ▶ button. Adjust the volume with the Console's *Input* faders. Stop previewing at any time with the *Stop* button.

[tip] If you want to use the same Library sound many times in the same production, Dub it only once. Then Copy that dub to the new locations. This saves memory and hard disk space.

There's more about using Library sounds in Chapter 5, and instructions for sorting the sound lists in Chapter 3 of the Audicy Manual.

Creating An Infinite "Undo"

Undo cancels the last change you made to a track's audio. It doesn't matter whether you've edited, recorded, applied a special process like Time-Fit, or dubbed a Library sound — all of these things change the audio on a track, and all of them are undoable.

So it makes sense that if you press *Undo* twice, it'll undo itself: The first time replaces the new audio with the original audio, and the second time puts the edit back.

You can also set aside any or all of your audio, make as many edits as you want, still retrieve the original. This uses a modern digital version of the old analog concept of a 'protection dub':

A) Mark an edit source region around the audio you want to protect.

   The fastest way is to press *Head*, then *Source In*, then *Tail*, then *Source Out*. This marks your entire production.

B) Make sure the channel *Play* buttons are turned on for all the tracks you want to protect. You can dub as many as ten tracks in the same step.

C) Press *Dest In* where you want to protection dub to appear.

   If you followed our suggestion for step A, you're already at the tail of your production. Scrub the transport a few seconds later — so there's some separation between the original and the copy — and put the dub here.

   Or press *Shift+Go To*; this brings up a form to choose a precise location for the dub. Then press *Enter* to move to that location.

D) Select Editor:Copy Self and press *Enter*.

   The protection dub appears instantly, is an exact digital clone of the original, and doesn't waste any memory or hard disk space.

   You can make as many 'protection dubs' as needed.

Pan Sounds In The Stereo Field

A) Check the Status Bar to make sure that Pan for Main Mix is the active *Parameter Control*. Or check the Mixer screen: There should be a green box around the word 'pan'.

   If the knobs are not properly assigned, press the *Mixer* button once or twice until the Basic Mixer appears. Pan for Main Mix will now be active.

B) Adjust the appropriate channel's *Parameter Control*.

You can check the stereo position by looking at the knob's position on the Mixer screen, or by playing a sound while you turn the knob, or by checking the Knob Update Window to the left of the Message Window.

The Parameter Controls are active whenever the Mixer or Editor screen is showing. So you don't have to be looking at the Mixer screen to adjust a mix.

Put An Equalizer Or Other Effect On A Channel

A) Press that channel's *Select* button to go to the Effects Patchbay.

B) Use the *left* or *right* arrow to choose a type of effect for that channel: Equalizer, OPTIMOD compressor, Reverb, or flat +12dB gain.

If you want an identical effect on both channels of a stereo pair, choose Link Tracks and press *Enter*. Then choose the type of effect.

C) Press the *down* arrow once to go to the preset selector, and then use the *left* or *right* arrow to choose an appropriate preset for the effect.

You can play tracks while you're selecting presets, to preview the preset.

D) If you're happy with the sound, press *Enter* to install the effect, or press the flashing *Select* button to save and exit the Patchbay.

If you do want to fine-tune the effect's settings, press the *down* arrow from the preset selector to go to the Effects Knob Panel. You'll see a representation of a rack-mount effect, with a number over each effect knob. Turn the matching *Parameter Control* to adjust the effect.

You can play tracks while adjusting parameters to preview an effect's settings.

After you've fine-tuned an effect the way you want it, press *Enter* to apply those settings, or simply press the channel's *Select* button again to save settings and return to editing. You can also select a different channel to assign more effects by pressing one of the other channel *Select* buttons.

There's more about the effects system in Chapter 7.

Add Echo Or Reverb To Your Mix

You can patch reverb effects into any channel or stereo pair using the steps directly above. But if you want to add reverb or other effect to a lot of channels, use these steps:

A) Press the *Select* button over the *Submix* fader. This opens the Effects Patchbay, and gets you ready to assign an effect to the submix.

B) Use the *left* or *right* arrow to choose either an Orban Mini-Reverb or a Lexicon Large or Lexicon Small reverb.

C) Press the *down* arrow once to go to the preset display, and use the *left* arrow to choose a preset. If the preset name includes the word 'Wet', you can skip the next two steps. Just press *Enter* to install the effect, and press the *Submix Select* button to exit the Patchbay.

D) If the preset name *doesn't* include the word 'Wet', you'll have to change its mix. Press the *down* arrow again to go to the Effects Knob Panel. You'll see a representation of a rack-mount effect, with a number over each effect knob. Turn the first *Parameter Control* knob clockwise, increasing the percentage, until its label reads wet.

Note: You can also edit any other effect parameter at this time.

E) After you've fine-tuned the effect the way you want it, press *Enter* to apply the settings. Then press the *Submix Select* button to exit the Patchbay.

The above steps patched a reverb into Audicy's submix. Now you have to adjust how much reverb will be sent from each channel.

A) Press Mixer once or twice until you see the Extended Mixer screen.

B) Adjust the *Submix Pan*. (This step is optional, to take full advantage of Audicy's stereo effects processing.)

Use the *Page Up* or *Page Down* buttons so that the Submix pan row is active; the word 'pan' will be in a green box. Adjust the *parameter controls* for any track that'll be getting reverb, so that the submix pan matches the channel's main pan.

C) Use the *Page Up* or *Page Down* buttons so that the Submix gain row is active; the word 'gain' will be in a green box.

D) Adjust the *Parameter Control* for each channel that should get reverb.

Use the knobs to adjust how much of each channel's signal is sent to the submix.

After you've done this, you may exit the Extended Mixer at any time by pressing *Editor*. The knobs will control the submix gain until you go back to the Mixer and assign them to something else.

E) Turn on the *Submix* channel's *Play* button and raise its fader.

With this setup, the *Parameter Control* knobs set how much of each channel is sent to the "submix" bus. The bus is routed to the effect, and the effect's output is added to your main mix through the *Submix* fader.

In general, you'll get the best result by sending relatively loud signals to the effect — that is, by turning the *Parameter Control* knobs clockwise — and then lowering the *Submix* fader until the reverb is in the right proportion to the main signal.

[!] What's the difference between Orban and Lexicon reverbs?

The Lexicon effects are high-quality verbs and delays, appropriate for music CDs and the highest quality studio productions. But they use a lot of computer power, and may limit how many effects you can assign to other channels.

The Orban mini-verb effects are totally appropriate for broadcast production but are more efficient, so more computer power is left over to assign to other effects.

For more about how Audicy's effects use computer resources, see the Audicy Manual.

Digitally Mix A Production

After you edit a production, the most efficient way to mix it is by *bouncing* to a pair of Audicy tracks. This gives you the most control over effects and lets you fine-tune a mix — even stopping in the middle, or going over part of the production a number of times. Since Audicy's mixer keeps the sound in the digital domain with 24-bit accuracy, audio quality is never compromised.

During normal recording, Audicy records the input signal without going through the mixer or effects. This assures highest quality. Whatever is plugged into the Input jacks goes directly to the record tracks. You can mix and monitor other tracks without affecting the recording.

During bounce recording, Audicy records the full output of the Console. Anything you do with faders, pan pots, and effects — in most cases, everything you hear through the monitor speakers — becomes part of the signal. Whatever is coming through the output jacks is also sent to the record tracks.

For more about this concept, see Chapter 6.

To do a digital mixdown:

A) Set one or two tracks to receive the stereo mix, by pressing their channel *Record* buttons.

   If you've built the production on eight or fewer tracks, it's most convenient to mix onto channels 9 and 10. But you can have audio on all ten assigned tracks and still mix to two of them.

   Experienced operators with very complex productions will frequently build eight tracks at a time and make a number of premixes. Since Audicy does this with 24-bit accuracy, audio quality isn't compromised.

B) Make sure the *Bounce* shortcut button is turned on and its LED is lit. When this button is on, the word Bounce appears in the Status Bar.

C) Assign effects and panning, preset levels, and do whatever you'd normally do to prepare for a mix.

D) Press ▶+*Record* and start mixing.

E) When you're finished, press *Stop*.

To listen to the mixdown,

A) Rewind (or press *Last Record*) to move to the beginning of the mixdown.

B) Turn off the *Play* buttons for the source channels and turn on the *Play* buttons for the one or two channels you recorded on

C) Press ▶ when you're ready to listen.

   If necessary, raise the faders for the playback channels.

To change part of the mix,

A) Rewind back to the start of the part you want to change.

B) Set the faders so they match the levels you used the first time and then start recording the new version.

   You can use the *A/B* button to simplify switching between source and mix tracks. See Chapter 4.

Patch An External Effect Into Your Mix

Audicy lets you use existing analog or digital effects devices on any track or combination of tracks. Obviously we can't control the sound quality of external processors, but while its signal is inside the Audicy we treat it with the same 24-bit accuracy.

A) Connect Audicy's Aux Outputs to the external device's inputs, and the device's outputs to the Audicy Inputs.

B) Press *Mixer* once or twice to open the Extended Mixer screen.

C) Use *Page Up* or *Page Down* to select Aux Send gain; so that the word 'gain', under Aux Send, appears in a green box.

D) Adjust the signal being sent to the external device by using each channel's *Parameter Control*.

E) The auxiliary mix can be switched between pre- and post-fader modes. Select Pre/Post next to Mixer:Aux Gain and press *Enter*. For more details, see Chapter 6.

F) Use the *Input* faders (in Bounce mode) to adjust the signal coming back from the external device.

The *Input* buttons must be on to hear any incoming signal.

Add An Effect To Just One Part Of A Track

You can patch an effect into a single channel or stereo pair and then use the bounce technique to record that channel to itself *through* the effect.

A) Apply the effect and adjust it for the desired sound.

B) Make sure the *Bounce* shortcut button is turned on and its LED is lit. When this button is on, the word Bounce appears in the Status Bar.

C) Turn on the channel *Play* and *Record* buttons for the one or two tracks you want to process. All others channel buttons should be off.

D) Go to the start of the section you want to process and press ▶+*Record*. When you reach the end of the section, press *Stop*.

If the channels' faders are fully on, the effect will be recorded at full volume.

You can adjust the channels' levels and panning while you're recording, to permanently save these moves.

E) The effect's sound has been permanently recorded (unless you *undo*) onto the section of the track. You can now go to the Effects Patchbay and remove the effect.

If you leave the effect in place, that section of the track will be processed twice.

[tip]	You can preset where Audicy will start and stop recording, letting you process as little as a single syllable. See the next section for details.

Do a 'Punch-In' Recording

The Audicy lets you do 'punch-in' recordings, where you can record over a specific region, while listening back to audio before and after the region. This is a great way to fix a few seconds of an otherwise perfect recording. Unlike most analog systems, Audicy punch-ins are noiseless and gapless.

You can punch in while using either normal or bounce recording.

To punch in, simply press *Record* while Audicy is playing. When you're finished recording, press *Play* to punch out and continue playing. Or press *Stop*: either way, the punch-out will be smooth and noiseless.

You can also preset automatic punch-in and punch-out points easily:

A) Use the *Transport* controls and scrubwheel to find the exact point where you want to start recording, and press *Dest In*.

B) Find the place where you want recording to stop, and press *Dest Out.*

C) Make sure the appropriate channel *Record* buttons have been pressed and are flashing.

D) Use the ◀◀ button or scrubwheel to move to a position before the *Dest In* point.

E) Press *Shift+Record*.

The transport will start playing and the *Record* button will flash. When the transport reaches the *Dest In* point, it will automatically start recording. When it reaches the *Dest Out* point, it will switch back to play mode.

Varispeed

Varispeed allows you to change the speed and pitch of audio in real-time. Audicy varispeeds smoothly over a two-octave range, without affecting the output sample rate.

A) Press *Shift*+▶. The transport will start playing.

B) Turn the scrubwheel clockwise to increase the speed, or counter-clockwise to decrease it.

The exact speed percentage will show up in the right-hand Information Window.

This applies varispeed to the entire transport. If you want to varispeed just a single track or a section of a track, use the Effects:Vari In or Vari Over menu choice. See Chapter 5 for details.

Time Compress Audio to Exact Length, Without Changing Pitch

Audicy can time-compress or -expand as much as 25% from normal while preserving maximum audio quality.

A) Mark *Source In* and *Source Out* around the audio you want to change.

B) Mark *Dest In*.

C) Press the *Record* button for the one or two tracks where you want the time-compressed or expanded audio to go.

D) Select Studio:Time-Fit In or Studio:Time-Fit Over and press *Enter*. The *Dest Out* button will start flashing.

E) Find where you want the sound to end, and press *Dest Out*. This will automatically calculate the amount of compression or expansion needed. A form will appear where you can fine tune the amount.

F) Press *Enter* twice, and Audicy's Time-Fit process will start.

Time-Fit takes about one-third the running length of the audio, depending on the signal's complexity.

There's a lot more you can do with Time-Fit, including ways to minimize any splice noises that are generated. See Chapter 5 for details (and a full explanation of how the algorithm works).

Assign A Different Track To A Channel

Audicy has 24 separately-editable tracks, any ten of which can be assigned to the mixer at a time.

A) Press *Shift* plus the round *Play* button for the channel you want to reassign.

B) Use the *left* and *right* arrows to select a track for that channel. You can also use the *up* and *down* arrows to choose another channel to reassign.

You can't assign the same track to two different channels.

C) When you're satisfied, press *Shift+Enter* to set your choice.

You can also name tracks. See Chapter 5 for details.

Name a Track

To name a track, use the Patchbay:Name Tracks menu choice, or press *Go To* while you're in step B, directly above. You'll see a form where you can type a name for any track. Press enter to move from track to track and to save the names. If you've saved names, they'll be displayed at the beginning of the production. You can view them at any time by pressing *Head*.

Set A Timecode Standard For A Production

Audicy lets you work at 24 fps, 25 fps, dropframe or non-dropframe 29.97 fps, or 30 fps. Set your choice when you start a new production, in the Frame:Format field of the same form that lets you name a production.

You can also change formats after a production has been started, without disturbing the relationships between sounds on your tracks. Quit the production, select the Production Manager:Copy menu choice in the Job Controller, then set your choice in the Frame:Format field.

Record In Sync With Timecode

Press *Cue+Record*. You will need the SMPTE option and a properly-connected source of timecode for this to work. See the Audicy Manual for more details.

Edit To Match Picture

If you want, you can have Audicy chase the incoming timecode:

A) Press *Cue+*▶, or the *Chase* shortcut button. The transport will jump to match the video deck's timecode exactly.

B) Jog or shuttle the video deck, and the Audicy transport will keep in step.

Accurate chasing during jog will probably require that your video deck is equipped with VITC. Refer to the Audicy Manual.

C) When you reach an edit point, press *Stop*, then press any of Audicy's edit marking buttons. (Note that Audicy can't actually perform the edit while it's trying to chase timecode.)

D) Make sure the appropriate edit command is selected, and press *Enter*.

Or you can use Audicy's sync-locked, frame-accurate timecode generator:

A) Put a video hard-disk recorder into lock mode.

B) Use Audicy in the normal manner. The video will keep up with it.

Audicy normally starts with a "zero" offset. To set a different offset for chase mode or the timecode generator, press *Cntl+Offset*.

For more details on timecode operations, Refer to the Audicy Manual.

Adjust The Scrubwheel

You can adjust the "gear ratio" — that is, how much audio is moved for each turn of the wheel — or apply a speed limit. While you're working on a production, highlight the appropriate choice next to System:Scrub and press *Enter* to toggle through the different settings.

Save Your Work

Audicy saves your work automatically, whenever the Console is idle for more than three seconds. It also saves the *Undo*, so you don't have to worry about committing to something you don't like.

If you're sure you aren't going to want to save your work, start the production using the Job Controller's Production Manager:Make Temp choice. Or make non-savable changes to an existing production by opening it with the Production Manager:Edit Temp choice.

If at any time you decide to change a temporary production into a permanent one, simply highlight Shadow and press *Enter*. Follow the directions in the form to make sure that all your edits within this session are now saved.

Move Productions Between Machines

Use the removable Jaz disk option. See the Audicy Manual.

You can also use Multi-track DAT Backups for this function, but it's slower.

Store A Production For A Long Time

Use the Multi-track DAT Backup option, which stores as much as five hours of audio — complete with all tracks, mixer settings, and effects — on a low cost DDS 4mm computer cartridge.

Work With Internet and Computer WAVE Files

Audicy saves its hard disk files in a special format for speed and efficiency. However, you can convert between ".wav" files and Audicy's Library file format. Once converted into the Library format, you can use the sound in any production. Or, if you've created something on your Audicy and want to move it to another computer, save it to the library and you can then convert it to a standard format.

WAVE files are the standard for MS-DOS computers. They can be mono or stereo, with 8- or 16-bit word length, over a wide range of sample rates. Audicy lets you work freely with all common WAVE formats. Most audio applications for DOS, Windows, and Macintosh — including shareware ones — can read, save, and convert this format. Many of these applications can also apply data-reduction techniques for Internet use.

In other words, Audicy is open to the full range of computer, multimedia, and Internet audio.

To import a WAVE file:

A) From the Job Controller, select Library : Import Wave and press *Enter*.

   Audicy will show you a screen that lets you select a WAVE file. You can select from any connected drive including the floppy disk.

B) Use the arrow buttons and scrubwheel to find the file you want to import, and press *Enter*.

   Information about the file will appear on the top of the screen.

C) Using the arrow buttons and keyboard, tell Audicy how you want the Library file saved and at what sample rate. Then press *Enter*.

   Audicy will convert the file to the proper sample rate and 16-bit depth if necessary and save it for you.

To export a WAVE file:

A) From the Job Controller, select the Library : Export Wave submenu choice and press *Enter*.

Audicy will show you a list of Library sounds on your drives.

B) Select a Library sound and press *Enter*.

Audicy will give you a list of choices for the exported version, and suggest a name that follows DOS filename conventions (eight letters or numbers, then ".wav").

C) Choose appropriate options for how you want the WAVE version saved, and press *Enter*.

You can change the name of the file, if you follow DOS conventions. You can also change the sample rate, which is usually appropriate for multimedia applications. If you're changing the bit depth from Audicy's 16-bit format to 8 bits, you'll also be able to select dither.

WAVE files must be in either the disk's root directory or in a directory called '\wave.' Be aware that Audicy's high-quality sample rate conversion can take a while for long files.

Keep The Hard Drive Working Quickly

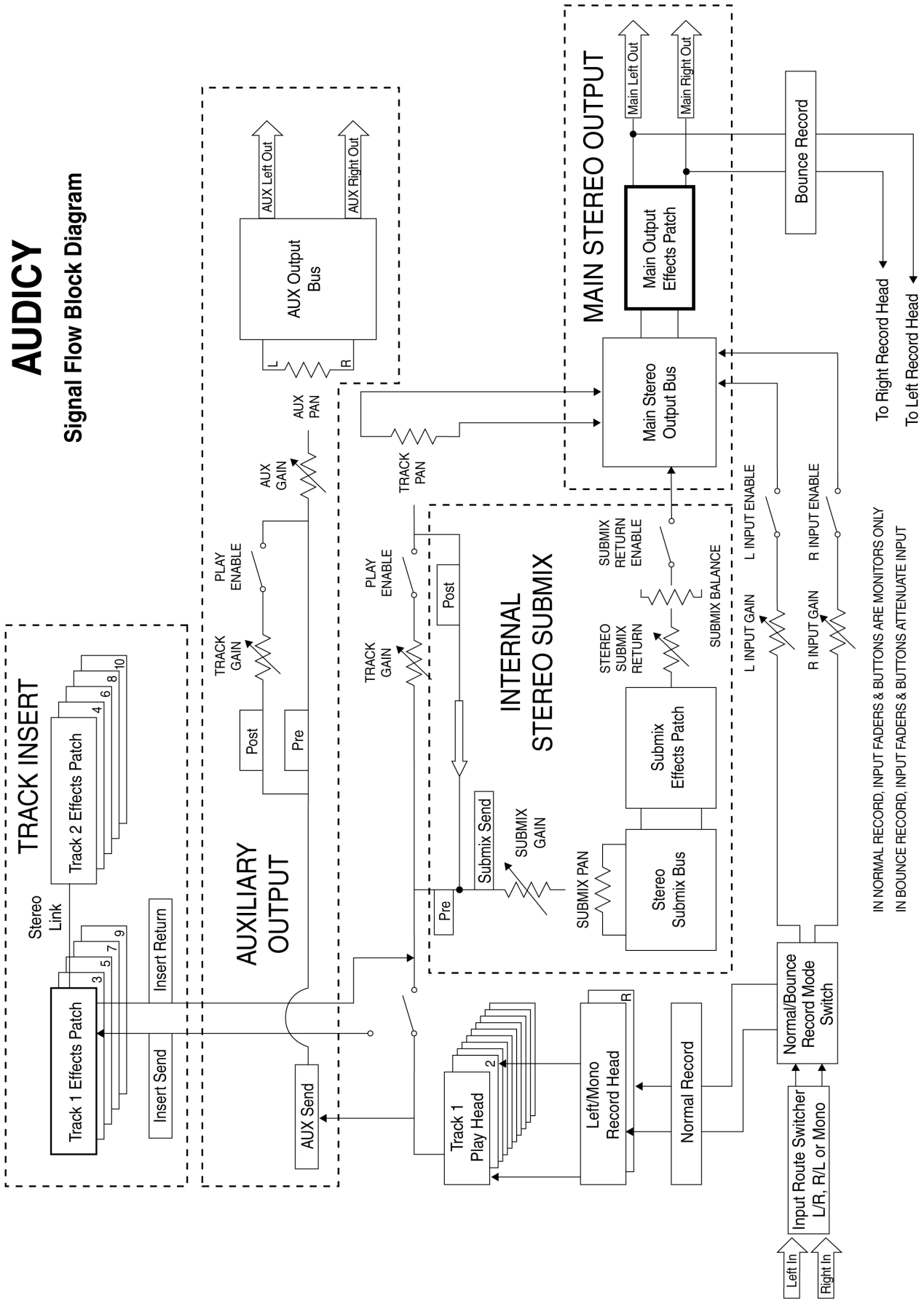
All computer hard drives are subject to file fragmentation: After a lot of material has been saved on them, files get split into smaller segments to use whatever space is left. Unfortunately, this slows the drive down.

To de-fragment your hard disk, use the Job Controller's System:Optimize choice. Details are in Chapter 3.

Learn More About Audicy

Read the manual. Don't be scared by the size: It's fully indexed, and was written by audio production people... not computer programmers.

Meanwhile, start recording, editing and mixing with the Audicy. If you have any questions, press *Help*, or *Shift+Help*, or phone us at 1/510-351-3500. We're always happy to hear your suggestions and comments.


AUDICY
Signal Flow Block Diagram
TRACK INSERT
Track 1 Effects Patch
Track 2 Effects Patch
Stereo Link
Insert Send
Insert Return
AUXILIARY OUTPUT
AUX Send
Post
Pre
TRACK GAIN
PLAY ENABLE
AUX GAIN
AUX PAN
AUX Output Bus
AUX Left Out
AUX Right Out
L
R
TRACK PAN
INTERNAL STEREO SUBMIX
Submix Send
SUBMIX GAIN
SUBMIX PAN
Stereo Submix Bus
Submix Effects Patch
STEREO SUBMIX RETURN
SUBMIX RETURN ENABLE
SUBMIX BALANCE
MAIN STEREO OUTPUT
Main Stereo Output Bus
Main Output Effects Patch
Main Left Out
Main Right Out
Bounce Record
To Right Record Head
To Left Record Head
Track 1 Play Head
Left/Mono Record Head
Normal Record
Normal/Bounce Record Mode Switch
L INPUT GAIN
R INPUT GAIN
L INPUT ENABLE
R INPUT ENABLE
Input Route Switcher L/R, R/L or Mono
Left In
Right In
IN NORMAL RECORD, INPUT FADERS & BUTTONS ARE MONITORS ONLY
IN BOUNCE RECORD, INPUT FADERS & BUTTONS ATTENUATE INPUT