

Chapter 2

Basic Operation

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Power Up

When you first turn on Audicy, it automatically tests itself for computer problems. This takes about thirty seconds.

First, you'll see some text scroll up the screen while the system self-tests; then the screen will change color and the Job Controller screen will appear.



Figure 2-1: Job Controller Screen

The system will then download the current software to the dedicated processor in the Console. You'll see the messages Starting Controller Setup and Controller setup in progress while this happens. A bar graph will appear to the right of the Message Window. This bar graph — the Progress Indicator — appears and fills in whenever Audicy is doing something that takes more than a few moments.

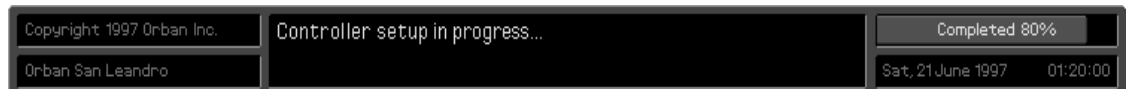


Figure 2-2: Job Controller Message Window and Progress Indicator

In a few seconds, the Progress Indicator will display “Completed 100%,” and the Message Window will say Job Controller Setup Complete — You May Begin. The system is now ready to use.

Starting Your First Production

Moving Through Menu and Submenu Choices

Press the *left* and *right* arrow buttons, and notice how different menu headings get highlighted or selected. Select Production Manager, and you'll see a menu like the one in Figure 2-3: The menu choices below Production Manager, like Make New and Edit Old, can be selected using the *up* and *down* arrow buttons.



Figure 2-3: Headings and Menus

Some menu choices also have submenu choices off to their side. These are hidden until you select the menu choice. For example, if you select Make New, the Make Temp choice appears to its right and is selectable by using the *left* and *right* arrow buttons.



Figure 2-4. A Submenu choice

Creating A Production That Will Be Saved On Disk

1. **Select Make New using the arrow buttons.**
2. **Press *Enter*.**
3. **Complete the Make New form.**
 - A) Use Audicy's keyboard¹ to type a title in the Production Name field. The keyboard slides out from the right-hand side of the front edge of the Console.
 - B) Press *Enter* to move to the next field.

¹Actually, keyboard use is optional. You can enter numbers by pressing them on the Console's numeric keypad. Or you can ignore the title (or any other field) and just press *Enter* to skip to the next field. Even if you don't name a production, it'll still be stamped with the date and time.

- C) Continue through the other fields, pressing *Enter* when finished with each field. Some of these fields may ask you to select options such as frame rate or sample frequency. Use the *left* or *right* arrow button to see the choices, and confirm your choice by pressing *Enter*. Or just press *Enter*, once for each of these fields, to accept the default choices.

Note: Once you've been through all the fields, pressing *Enter* will start the production. The screen will redraw to look like Figure 2-5.

Creating A Temporary Production (One That Won't Be Saved On Disk)

1. Select Make New, using the arrow buttons.
2. Highlight Make Temp.

This submenu choice appears to the right of Make New. Use the *right* arrow to highlight Make Temp.

3. Complete the Make Temp form.

Audicy will ask you to make some selections about frame rate, sample frequency, and (depending on how your system is set up) memory use. Use the *left* or *right* arrow button to see the choices, and confirm your choice by pressing *Enter*. Or just press *Enter*, once in each field, to accept the default choices.

After you press *Enter* from either Make New or Make Temp, Audicy will take a few seconds to set up a new production. Then, the screen will redraw like this:

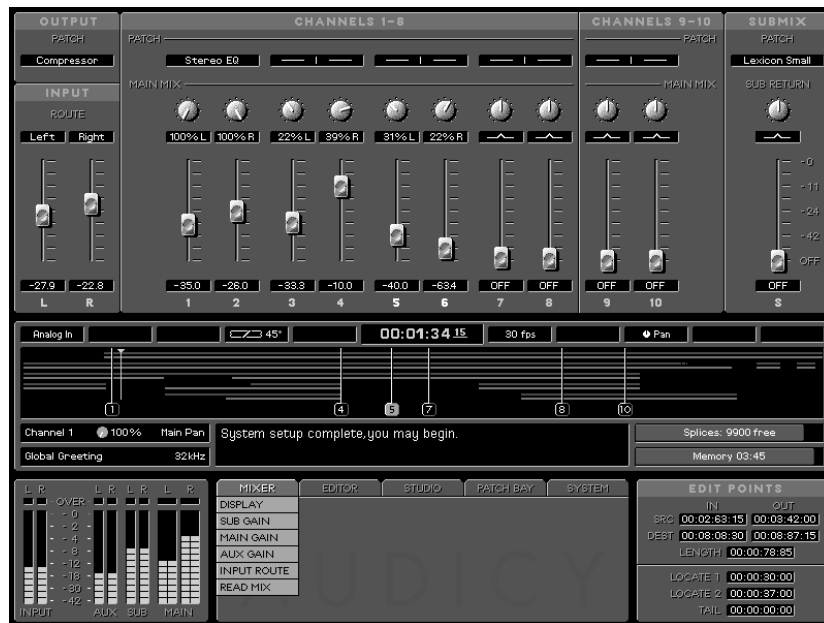


Figure 2-5: Basic Mixer Screen

This is the Basic Mixer screen.

Using Faders and Knobs To Change Levels and Panning

Notice the on-screen faders and their respective levels. These levels can be adjusted by the real-world faders on the Console. Try it: Move one of the faders and its picture will move, too. If audio is playing, you'll hear the volume change.

The levels appear on the screen in case you want to make precise decibel adjustments. Normally, you'll ignore the screen and just move the faders — as you would with a standard mixing board.

In the same manner, the on-screen pan controls can be adjusted using the Console's *Parameter Control* knobs. The leftmost knob and on-screen control is for the return signal from Audicy's internal submix effects system. Since this is a stereo return, it's a balance control rather than a pan pot.

From the Basic Mixer screen, the *Parameter Control* knobs always control the main pan or balance settings. Use the knobs to adjust each one or to center the pans for mono. These knobs are actually continuous-rotation optical encoders, with no preset starting or ending position. When you turn a knob it always moves from the current setting as shown on the screen. You'll see its movement in the Mixer screen, and also in a small window to the left of the Message Window.

By the way, these knobs automatically change their "gear ratios" depending on how quickly you turn them. If you turn them very slowly, they have a high resolution so you can fine-tune a setting. But if you turn them quickly they make broader adjustments.

There's also an Advanced Mixer screen, which you can see by pressing the *Mixer* button. It shows knobs for the main pans, for gain and pans for the auxiliary send mixer (generally used for headphone feeds or external effects), and for gain and pans for the internal effects submixer. To save space, the faders aren't drawn and only their decibel values are displayed. To select which row of on-screen knobs will be adjusted by the *Parameter Control* knobs, use the *Page Up* or *Page Down* buttons. The selected row is highlighted and a green box is drawn around its name. You can also toggle through the different knob rows by pressing the *Enter* button from the Mixer Toggle menu choice.

Once a row is selected, it stays selected and that aspect of the sound can be adjusted even if you leave the Advanced Mixer by pressing the *Editor* button. However, if you go back to the Basic Mixer (by pressing *Mixer*) the *Parameter Controls* are reassigned to the main pans. If this seems hard to keep track of, don't worry: The current *Parameter Control* function is always displayed on the right side of the Status Bar (see Figure 2-5). You can change pans or sends anytime, and hear the effect of your changes immediately. Knobs in unselected rows stay where you left them when the Advanced Mixer screen was open.

Recording

Before you record, we recommend you access the Editor screen. Simply press the *Editor* button.

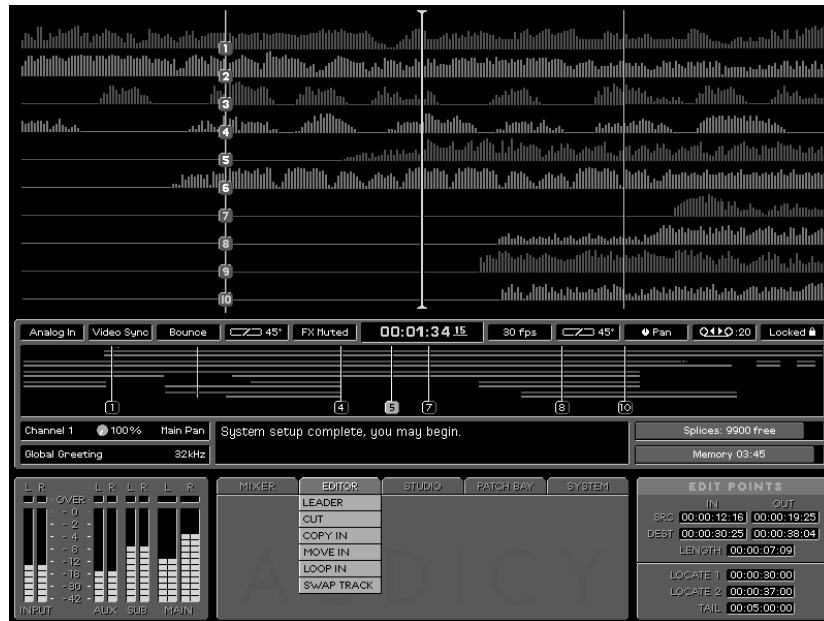


Figure 2-6: Editor Screen

This is the Editor screen. Most Audacity operations take place from this screen.

It's not necessary to open this screen before recording: Audacity also records with the Mixer showing. The Editor screen just makes it easier to see what you're doing.

Input Selection (Input Button)

If you have the Intelligent Digital Module², you should select which digital or analog input you want to record. Repeatedly press the Console's *Input* button to see the input choices in the first window of the Status Bar (above the track overview), and cycle from Analog to S/PDIF to AES/EBU. You can also set the input by selecting the Patchbay:I/O Setup choice and pressing *Enter*.

If a digital signal is missing, because the source is turned off or the cable is disconnected, the name will appear in red and have a line through it, like ~~S/PDIF~~ or ~~AES/EBU~~.

²If you don't have the optional module, the Analog input is always selected. Your dealer can tell you about the easy-to-install hardware upgrade.

Input Routing (Alt+ Input Button)

If you're recording to two channels, you can route either the left input or the right input to the leftmost Audicy channel, for either a normal or a reversed image. If you're recording mono, you can choose to record the left input, the right input, or a mono sum³.

Press *Input* while holding down the *Alt* button to toggle through the routing choices. Both buttons are near each other in the Utility cluster on the Console. Or use the Input Route choice in the Mixer menu. The choices are displayed above the input level meter on the screen, and described in the Message Window. You can choose from L/R (for normal stereo or left-channel mono), R/L (for reverse stereo or right-channel mono) or Mono (to sum the channels).

Monitoring with the L/R Input Buttons

Prepare the material you want to record, and make sure the source is connected to Audicy's input. In most installations, this will be a tape or CD playback, or a microphone preamp⁴.

The *Left* or *Right Input* buttons, at the left of the Console, let you hear the incoming material. They act like mute buttons on a recording console, or program/audition keys on a broadcast console.

- Use the *Left* or *Right Input* faders to control the monitor levels.

You can record even if the faders or input buttons are off. In this case, you just won't hear what's being recorded, although relative input and output levels will continue to be displayed in the on-screen meters.

Remember this: The physical *Left/Right Input* faders and mutes do not normally affect your recording. If you *want* these controls to affect your recording, use Bounce Mode — it's fully covered in Chapter 3, and briefly discussed below⁵.

Setting Levels

Adjust the output controls *of your recording source* for a good level on the “L” and “R” Input meters at the lower left of the Editor screen. For a good recording, peaks should hit between 0 and 2. The red “over” light shouldn't blink.

Any recorder will distort when you feed it too much signal, and digital distortion sounds even worse than the analog kind. Even though Audicy's input circuit eliminates most of the “crackling” typical of overloaded DAT recorders and other digital gear, you still don't want to record too loudly.

On the other hand, Audicy samples at 18 bits, processes effects at 24 bits, and uses 32-bit internal bussing for the highest signal-to-noise ratio. This means you

³You can also choose a mono sum when recording onto two channels, but there's never any reason for this. If you want the same signal on both channels, record it to one and then Copy it to the other.

⁴There's a discussion of input connections in Chapter 13

⁵And some of the tricks you can do with them are discussed in Chapter 8.

usually don't have to worry about system noise or hiss obscuring the quiet passages. (You also don't have to worry about "conflicting algorithms" hurting the audio quality — Audicy doesn't compress data or take similar shortcuts.)

So if you're unsure of program peaks, it's a better idea to record softly rather than too loudly.

Checking Memory Capacity

Before you record on an analog machine, you have to verify that the tape is going to be long enough. Engineers quickly become adept at estimating how long a tape will run from the type of stock, the speed, and how full the tape reel looks.

Audicy, of course, doesn't use tape; it uses digital memory. So we've provided a way to let you know how much is left in the machine.

The Memory Gauge appears in the lower window to the right of the Message Window, and is always displayed. A horizontal bar shrinks or grows as you use up memory. The bar also includes a readout, in minutes and seconds, of how much memory is left for that production. This can be as high as two hours, depending on how your system is set up.

Memory is used as you record. When there's less than a minute of memory left, the readout turns yellow as a warning. At fifteen seconds, it turns red. If you run out of memory, recording stops — but everything you recorded before you ran out stays intact.

Memory is also freed up, from time to time, while you're editing: If you cut or erase a sound that isn't used elsewhere, Audicy reuses that sound's memory.

Important Information About Audio Memory

Many digital audio workstations figure memory in "track-minutes" rather than running time: A one minute mono recording uses one track-minute, a one minute *stereo* recording uses *two* track-minutes, and so on.

Audicy is a little smarter than that.

When an Audicy track is silent, it doesn't use any memory at all. An announcer track with five seconds of copy, followed by a twenty second pause for the jingle and then a five second spoken tag, uses only ten seconds.⁶

Unlike disk-based workstations, Audicy doesn't use audio memory when you copy... even if you edit the copy differently from the original!

Audicy uses audio memory only when new elements are brought into a production. This can happen only three ways:

- When the *Record* button is lit; or

⁶This assumes the pause was either never recorded, or was created using a *Leader* or *Erase* operation. If the announcer just kept their mouth shut (or turned off their mic), Audicy would keep using memory to record room ambiance or analog system noise. You can conserve memory by erasing — or never recording — the silences.

- When you get a sound from the library; or
- When you make a new version of a sound using Time Fit or one of the other Studio effects.

Bounce Recording Versus Normal Recording

Audicy has a special Bounce recording mode, to let you do full digital mixes quickly and accurately. This is not the best mode for normal recording, however, because any moves you make on the faders and *Play* buttons will be permanently written to the tracks.

You can check the recording mode by looking at the Status Bar in the center of the screen. When Bounce mode is active, the word *Bounce* appears in the third Status Bar window. Otherwise, for normal recording, the box is empty.

Change recording modes by pressing the *Bounce* button on the Console or use the menu choice from the Patch Bay menu. Instructions are in Chapter 5.

Normal Recording

1. Decide on which channels you want to record⁷.

If you're recording mono material — even as part of a stereo production — use just one channel to save memory.

2. Press the *Record* button for the one or two channels you want to record to.

Record buttons are like “Record Ready” on a tape recorder. They'll flash when you've selected them.

You can record on any one or two channels at a time. If you “ready” two non-adjacent channels (channels 1 and 5, for instance), they will still record as a stereo pair if the Input Route is set for L/R (stereo) or R/L (reverse stereo). If you “ready” only one channel, it will record just the left input (if routing is set as L/R) or just the right input (if R/L). You can mix (sum) the two inputs by setting the routing to MONO.

3. Hold the *Record* button (located near the *Stop* button on the Console) and press *Play*. The *Record* button will light up.

Record won't light unless one or two of the channel *Record* buttons has been pressed and is flashing.

4. Start your source material, and you'll see an envelope⁸ of your recording being drawn on the selected channels.

⁷The Audicy will let you record on any one or two tracks at a time. Stereo pairs don't have to be adjacent tracks.

⁸An envelope is a graph of the volume recorded over time. The bigger the area, the louder the sound.

Odd-numbered channels are drawn in blue; even-numbered ones are drawn in red.

5. Use the **Stop** button to stop the tape and stop recording any time, or press any of the other tape motion controls.

Checking The Recorded Material

If you want to review what you've recorded:

1. Press the **Last Record** button.

This will rewind, instantly, to the start of the last recorded section.

2. Press the **Play** button to hear what you've recorded. If you don't like it, you can record over it. Or just press **Undo** to make it go away.

If you record over a passage, and decide you liked the original version better, just stop the tape and press *Undo*. Your new recording will disappear, and the old one will come back.

You can *Undo* again, and the new recording will reappear.

Editing

After you've recorded on a channel or two, you'll probably want to edit. Editing on Audicy can take many forms.

- You can do “razor blade” operations, like cutting, adding leader, moving a sound to another place on the reel (or another channel) or replacing it with blank tape.
- You can slide a sound to make it come earlier or later on the track. Sliding is really just a question of cutting silence, or adding leader, before the sound starts.
- You can copy sounds onto the original channel or onto other channels: in line with the original or at any other time in the production; either covering, or moving, any existing sound on the destination channel.
- You can “loop” any part of a sound, to make it repeat as many times as you want.
- You can swap two sounds, so they change places.

These operations are instantaneous on Audicy, and don't use up audio memory.

The Instant Guide to Instant Editing: Using the Cut Feature

If you know what you want to hear and can push a button, you have all the skills you need to edit on Audicy.

1. Turn on the channel or channels you want to edit, using *Play* buttons for Audicy's 10 channels.

This not only lets you hear the tracks; it also tells Audicy to edit them. (You may also want to bring up the channel faders.)

2. Use the tape motion controls, if you want, to get close to the beginning of the section you're editing.

3. Turn the scrubwheel to move to the exact sound.

It works just like "rocking the reels" on an analog tape machine.

- Later in this book, you'll find some tricks for adjusting the way the scrubwheel responds.

4. Press *Source In* to mark where the tape is stopped.

This is the "grease pencil mark" for your first cut.

5. Repeat steps 2 and 3 to find the other end of the section you're editing.

6. Press *Source Out* to mark it.

This is the second "grease pencil" mark, and the system will edit the sound between these two marks.

An area on the channel's display will be highlighted: It'll turn white.

- This confirms you've marked an edit,
- Tells you where the edit will happen, and
- Tells you which channels will be affected.

The text in the message window will highlight and update.

- This tells you the length of the edit range in minutes:seconds:frames⁹.

7. If you want, you can still change how the edit will sound.

- Change which channels are edited, by turning on and off individual *Play* buttons.
- Change the edit points, by scrubbing to new points and pressing *Source* or *Dest* buttons again.

⁹A frame is 1/30 second, or half an inch of tape (at 15 IPS). The Audicy will let you edit *any* length; it just rounds the display to the nearest frame. Frame rates can also be set to 24, 25, and 29.97 drop or non-drop.

8. Use the arrow buttons to highlight Cut under the Editor menu¹⁰.

If Cut is already highlighted, you don't have to choose it again.

9. Press *Enter*. Wait about a second.

Congratulations! You have successfully edited with Audicy.

Audicy was designed to make editing as easy as possible. While your first cut might seem awkward, most users get used to the system after only a few minutes' worth of practice.

Editing Tips

Don't spend too long finding the exact place to mark your edit points. Just do the edit. Then *Undo* it if you want to fine-tune anything.

You can *Undo* an edit, change just the *In* or *Out* point, and press *Enter* again. The other point will stay where you left it.

You can also edit over an edit, to refine it, without creating a large pile of splicing tape.

Mark your edits by ear, not by eye. The goal is to do something that sounds good, not to paste squiggles together on a TV screen.

You'll quickly develop the habit of using the screen to rough-locate an edit, and then fine-tune it by ear.

Leave your right hand on the Console, with your index finger over the *In* or *Out* buttons, all the time. You can then press *Enter* with your thumb, without moving your wrist¹¹.

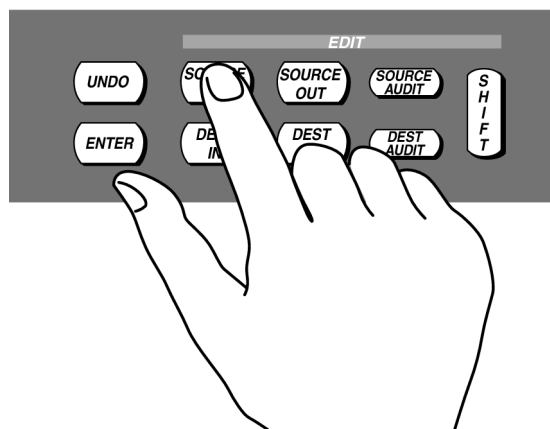


Figure 2-7: Using The Edit Buttons

This leaves your left hand free to turn the scrubwheel and work the tape motion controls.

¹⁰For practice, try Cut first — it's the Audicy operation identical to razor-blade splicing of analog tape.

¹¹Yes, this arrangement also works for lefties. No particular dexterity is required of either hand.

You can mark edits while the tape is moving in play mode or scrub mode, or at half- or double-speed (described in the next chapter). This can be very handy for cutting on musical beats: All you have to do is play the track and tap the *In* or *Out* button in time with the music.

You can even mark in fast-forward or rewind, for quick rough edits.

Cutting Versus Erasing

The Cut operation in the previous example is just like making a physical cut and splice on analog tape: Everything after the edit moves up, and plays earlier.

Use Cut whenever a sound happens later than you want.

- 1. Mark an appropriate length of silence before the sound, using *Source In* and *Source Out*.**
- 2. Select Cut, and press *Enter*.**

If you want to eliminate a sound but *not* change the timing of other things on the channel, select Erase before you press *Enter*.

This has the same effect as “spot erasing” on an analog machine: The area between the two edit marks is replaced with silence.

The Cut operation can be more powerful than you might think. Say an announcer came in late, after the donut already started in a jingle:

- 1. Listen to the jingle track, and press *Source In* where you *want* the announcer to start.**
- 2. Turn off the jingle track, turn on the announcer, and press *Source Out* where the voice actually starts.**
- 3. Then select Cut, and press *Enter*.**

All of the extra time will be eliminated, and the announcer will come in smoothly, right on cue.

This shows an important feature of Audicy editing:

- You can listen to, and mark, *one* set of tracks;
- Then select *different* tracks before you edit.

The white highlighted areas of the edit display show which tracks will be edited. These are always the tracks that have their *Play* buttons turned on.

Using Leader To Make A Sound Happen Later

You can also make a sound happen later, by using the Leader choice.

- 1. Mark an appropriate length edit, with the *Source In* point somewhere before the sound starts.**
- 2. Set the *Source Out* point; this can be after the sound begins.**

3. Select Leader, then press *Enter*.

A length of “paper leader” equal to the length of the edit region will be added, starting at the *Source In* point. Everything beyond the *In* point will be moved to after the *Out* point.

If you want to slide a sound to a *back-timed* location, it’s probably easier to copy it instead. See the explanation of back-timing, later in this chapter.

Copying A Sound

In multi-track production, you frequently dub sounds from a source reel or cart machine to a specific place on a track.

On Audicy, you can copy sounds from a specific place on one track to anywhere else, even earlier or later on the same track. You can also move sounds, copying them to a new place while simultaneously removing them from the old place. You can even swap sounds, making them change places instantly.

Because copying is so fast and easy, you don’t have to cue sounds tightly before “flying in.”

You can record any new sounds onto a spare track at any random location, then copy them precisely where they should be.

Before you do any of these copy operations, you have to mark what you want to copy.

1. Find the source sound by playing or scrubbing, and then mark both of its ends with *Source In* and *Source Out*.

This is just like marking In/Out points before Cut.

2. Set the *Play* buttons for only the track or tracks that will get copied.

You can copy one or two tracks at a time. If you have selected more than two tracks for the Source, turn off the *Play* buttons for the extra channels.

3. Set the *Record* buttons for the track or tracks that will get the copy.

A) Choose one or two tracks, the same as the number of tracks sourced.

4. Tell the system *when* on those tracks the copy should be placed.

A) Use the scrubwheel or tape motion controls to find the exact place you’d like your copy to begin.

It may help to listen to the destination tracks while you do this, and then turn them off again after they’re marked.

B) Press *Dest In* to mark where the copy is going.

Part of the on-screen tracks will change color once you've marked a destination¹².

Usually, a track or two will turn grey, starting at the *Dest In* point and lasting exactly as long as the source you've selected. This shows where the copy will go.

Any part of the destination that overlaps the source will turn yellow. This warns you that the source will be affected by the copy.

5. Choose Copy In or Copy Over from the Edit menu.

The differences between "In" and "Over" are explained directly below. Other menu choices are detailed in Chapter 5.

6. Press *Enter*, and wait about a second.

Copying is so quick because you're making an exact duplicate, track for track and at the same level. If you want to mix, pan, or adjust levels while copying, use the real-time¹³ *Bounce* mode (covered in Chapter 5), or some of the tricks explained in Chapter 8.

Copy In Versus Copy Over

Copy In inserts a copy of the sound. It's as if you made a dub onto a separate tape, and then spliced the dub in at the *Dest In* point. Everything that was on the track after that point plays later.

A familiar nursery rhyme can help you visualize this. We'll type some words on the page; you imagine they're actually recorded sounds. In fact, it might help to read the examples aloud¹⁴.

In the examples below, square brackets indicate where you've set the *Source In* and *Source Out* points. The words between the brackets are in bold face to show they've been selected, just like the sounds that are selected on Audicy's screen are highlighted in white.

The "»" represents where you pressed *Dest In*. This is where a track starts to turn grey¹⁵ on the Audicy screen.

To keep things easy, we'll imagine all typed words take exactly the same time to say. "Mary," "a" and "little" are all the same number of seconds.

¹²If you don't see any tracks change color, you probably haven't set any *Record* buttons.

¹³"Real-time" means an operation takes as long as the sound being manipulated. Copying a sixty second stereo track on the Audicy takes less than a second. Bouncing the same pair of tracks takes exactly sixty seconds... just like analog bouncing does.

¹⁴In a soundproofed room...

¹⁵The destination region sometimes turns yellow instead. This is discussed in a few pages.

Copy In splices a copy of the sound into the destination track.

Before:

Source: The quick [brown] fox.

Destination: Mary had a »little lamb.

After Copy In:

Source: The quick brown fox.

Destination: Mary had a brown little lamb.

Copy Over overdubs the sound, erasing what was on the destination track previously.

Before:

Source: The quick [brown] fox.

Destination: Mary had a »little lamb.

After Copy Over:

Source: The quick brown fox.

Destination: Mary had a brown lamb.

Back-Timing

Audicy can also copy while back-timing! Mark where a sound should *end*, and Audicy will automatically figure where the sound should begin.

Instead of using *Dest In* to mark where the sound should start, use *Dest Out* to mark where it should end.

The destination track will change color, just as if you marked the in-point instead.

Usually, a length of track will turn grey, ending exactly at the *Dest Out* point. This length exactly matches the source you've marked.

Sometimes part of the destination turns yellow. That's usually to warn you of an overlap, where part of the source will be affected by the copy. It also happens when you specify an impossible back-timing.

To illustrate back-timing, we'll use the “«” symbol as *Dest Out*. This is the end of the grey (or yellow) area.

Before a back-timed edit:

Source: The quick [brown fox].

Destination: Mary had a« little lamb.

After Copy Over:

Source: The quick brown fox.

Destination: Mary brown fox little lamb.

Or, after Copy In:

Source: The quick brown fox.

Destination: Mary brown fox had a little lamb.

As you can see, Copy In pushes the original sound out of its way. This is handy when you want to try alternate endings for a music bed, without erasing the original.

Sometimes, you might ask Audicy to back-time a sound that won't fit where you want it. Let's say "Mary" starts at the head of your work reel¹⁶:

Before:

Source: [The **quick brown fox.**]

Destination: Mary had a« little lamb.

If you would have tried to copy the entire Source audio, "quick" would be at the start of the reel... leaving no room for the "The"! If this is about to happen, the Message Window alerts you: A back-timed edit point is less than zero.

When you see this message, simply select a new *Source In* point, or splice Leader to the front of all the tracks. Or just press *Help* for suggestions.

You'll notice some other choices in the menu below Copy In and Copy Over. They're all fully discussed in Chapter 5. But in case you want to play with them now, here's a graphic illustration of what they do.

Move In, Move Over**Before:**

Source: *The quick [brown] fox.*

Destination: *Mary had a »little lamb.*

After Move In:

Source: *The quick fox.*

Destination: *Mary had a brown little lamb.*

After Move Over:

Source: *The quick fox.*

Destination: *Mary had a brown lamb.*

¹⁶Okay, you don't *really* have a work reel in front of you. We'll consider the head as 0:00, the place you go when you press the *Head* button.

Loop In, Loop Over**Before:**

Source: *The quick [brown] fox.*

Destination: *Mary had a »little lamb.*

Channel *Play* buttons 1-10 start to flash when you press *Enter*, to ask if you want 1 to 10 copies in the loop. For this example, we press Channel 3's *Play* button.

After Loop In:

Source: *The quick brown fox.*

Destination: *Mary had a brown brown brown little lamb.*

After Loop Over:

Source: *The quick brown fox.*

Destination: *Mary had a brown brown brown.*

Swap Track, Swap Range**Before:**

Source: *The quick [brown] fox.*

Destination: *Mary had a »little lamb.*

After Swap Track¹⁷:

Source: *Mary had a little lamb.*

Destination: *The quick brown fox.*

After Swap Range:

Source: *The quick little fox.*

Destination: *Mary had a brown lamb.*

Mixing

With a combination of cutting, leadering, and copying, you can quickly build a full multi-track production.

The next step in either analog or digital production is mixing the tracks to their final mono or stereo form. You can use Audicy like a conventional 10-channel mixer and mix to quarter-inch tape, cart, or DAT.

¹⁷For Swap Track, both Mary and the fox should have their tracks' *Play* buttons on.

Audicy can also mix digitally, in real-time, to its own tracks. This gives you the effect of an automated mix (with some extra advantages). It's all detailed in Chapter 6.

- A) Prepare your mixdown machine the way you normally would (load the DAT tape, find the splice on a cart, etc.), and make sure the machine is connected to the main outputs of Audicy.
- B) Press the *Head* button to instantly cue to the start of your production, or use the tape motion controls.

We recommend that you begin your production a few seconds into the digital tape, in case you need to edit the initial segment of any track. (We'll explain later in the manual about splicing, and how you control the "angle" of any edit that uses *Source* or *Dest* points.)

Want to add OPTIMOD dynamics control, parametric equalization, or Lexicon reverb to any channel? Audicy has these effects built-in, and they're fully described in Chapter 7 of this manual. But in the meantime, feel free to experiment: Press the *Effects Select* button over any Console channel, and follow the instructions on the screen.

- C) Press *Play* and mix to taste.

Mixing on Audicy is identical to mixing conventional multi-track tape, with one useful exception:

If you watch the tracks in the edit window while you mix, you'll see when sounds are about to start or change volume. This way, you can be prepared for fades, or, you can prepare to lower the level of a music track right before the voice-over starts.

Finishing Your Session

When you're satisfied with the mix and have saved it on cart or other medium, you should clear Audicy's memory. This will leave everything ready for the next production.

If you started this as a New production, it's probably already been saved on hard disk by Audicy's Shadowing system¹⁸. You can retrieve it from the disk easily to work on tracks again.

If you started this as a Temp production, your tracks haven't been saved. Audicy won't let you leave until it's sure you don't want to save them.

When you're ready to go onto something else, arrow to Quit (in the System menu) and press *Enter*.

If this is a temporary production, Audicy will ask if you really want to quit now. Press the *left* or *right* arrow to see "Yes, abandon all edits." Then, press *Enter* again.

¹⁸ Discussed in Chapter 3.

If you really don't want to quit or you want to save your work, follow the advice on the screen. Or press *Help* anytime.

If this is a Shadowed production, Audicy may need a few seconds of hard-disk time to catch up before it quits. If it does, the progress indicator will appear so you can see how much shadowing is left.

If you change your mind and want to go back to work on the production, just press *Esc* anytime the progress indicator is showing.

If the system is interrupted during Shadowing, because of a power failure or other mishap, some of your audio may not have a chance to get onto hard disk.

In most cases you can still work on the production again — see Edit Old in the next chapter — but parts of it may be missing and some edits may have to be redone.

Onward

Okay, you're ready to do productions on Audicy. So what's the rest of this book about?

There are a lot of features, buttons, and menu choices we haven't even mentioned yet. They can save you a lot of time (and help you create a lot of new production sounds) if you read their descriptions in the next five chapters.

Chapter 8 is full of hot production techniques people have discovered with their Audicy.

If you've got the optional Multi-Track DAT Backup System, you must read Chapter 9 to use it properly. Chapter 10 provides you with information for using Jaz drives for archiving.

If you've got the Intelligent Digital Module, you should read Chapter 11 to learn all its tricks.

Chapter 12 details our SMPTE TimeCode option. Chapter 13 covers Audicy Cart options.

And Chapter 14 and 15 respectively tell you how to install and troubleshoot Audicy.

You've now got a very powerful tool in your studio. The more you learn about it, the better your productions will get.

That's what the rest of this book is about.