

# Chapter 4: Console

---

Introduction .....	4-2
Find Your Way Around the Console .....	4-3
The Mixer and Effects Controls .....	4-3
Navigation Controls .....	4-4
Utility Buttons and Numeric Keypad .....	4-5
Transport and Editing Controls .....	4-5
Using Shortcut Buttons .....	4-7
Keyboard .....	4-7
Mixer Controls .....	4-8
Faders .....	4-8
Channel Play Buttons .....	4-9
Left/Right Input Play Buttons .....	4-9
Record Ready Button .....	4-9
Effects Insert .....	4-10
Parameter Control .....	4-11
Mute Button .....	4-12
A/B Button .....	4-12
Transport Controls .....	4-13
Scrubwheel .....	4-13
Stop and Play Buttons .....	4-13
Record Button .....	4-15
Rewind and Fast Forward Buttons .....	4-16
Locator Controls .....	4-18
Locate Buttons .....	4-18
Edit Controls .....	4-22
Source In and Source Out .....	4-22
Destination In and Destination Out .....	4-25
Loop Play .....	4-29
Multi-Trimming and Three-Point Editing .....	4-29
Navigation Controls .....	4-32
Scrubwheel .....	4-32
Arrow Buttons .....	4-32
Head and Tail .....	4-34
Enter Button .....	4-34
Undo .....	4-34
Escape .....	4-36
Help .....	4-37
Button Combinations For Power Users .....	4-38
Keyboard Equivalents .....	4-41

## ***Introduction***

While you're using the Job Control screen, only a few buttons on the Console are active. Note that the *Mute* button is lit, indicating that power is on, but audio is turned off. You use the arrow buttons and the *Enter*, *Shift* and *Esc* buttons to navigate through menus.<sup>1</sup>

You can also use *Undo* instead of *Esc*. From within the Job Controller's forms you can use *Set* or *Shift+Set* to tag selections.

Once you start a production, the rest of the Console wakes up.

- The *Stop* and *Cue* buttons light.
- If you're editing an old production, the tape jumps to where it was when you last quit. If the last counter position of the production's audio 'tape reel' matches any of the locator buttons (like *Head*, *Tail*, *Locate 1*, *Locate 2*), these will light as well.
- If this is a new or temporary production, the *Last Record* button lights; other buttons may be lit depending on the system's Mixer defaults (As saved with the Mixer:Save Defaults menu pick).

The Console is actually a separate computer, that acts as a serial terminal for the Audicy's computer. It has its own power supply so it can be located some distance from the System unit.

Because audio never enters the Console,

- It's absolutely immune to hum, noise, and the radio interference normally found in studios.
- It doesn't have to be near the system unit and can be extended with standard 9-pin serial cables.

Because it uses Audicy's own communication language,

- It can respond very quickly to anything you do, and scrub with single-sample precision.
- It's not subject to the "steppy-ness" or "zipper noise" of MIDI controllers.
- New software can be installed automatically. In fact, the software is downloaded each time you turn Audicy on. Console updates are provided on a regular basis as part of Audicy software updates.

- If the Console is unplugged in the middle of a production, advanced error recovery lets you simply plug it back in and continue.

## 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. Further into this chapter, there's a detailed description of each control.

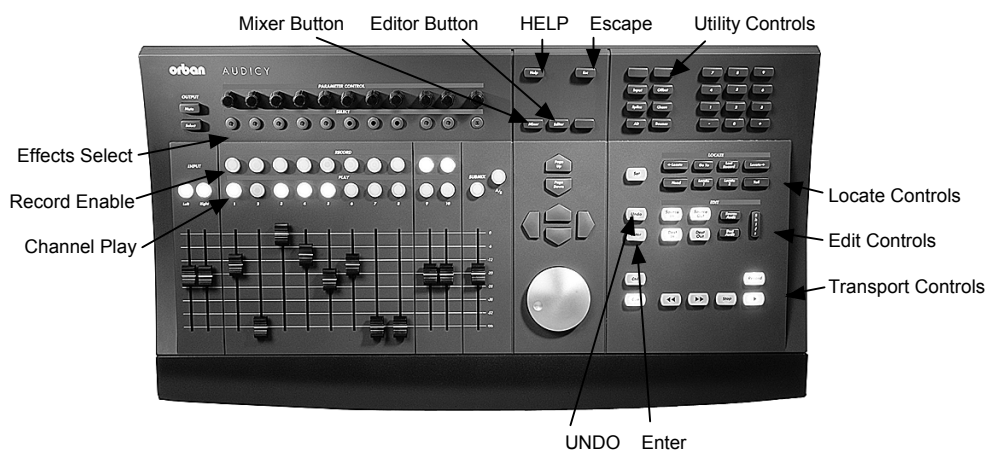


Figure 4-1: Audicy Console

The Console is organized into three sections:

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

A typewriter-style keyboard, used for naming productions and sounds, pulls out on a sliding drawer 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 to that channel, a *Record-ready* button, a *Play-enable* button (channel mute), and a full-throw fader. While the fader actually sends digital position data to the System unit — Audicy mixes within its DSP card, with 32-bit precision — it's tuned to feel and respond like the analog faders on a full-size recording or broadcast console.

<sup>1</sup>If you have any experience with our first generation workstation, the DSE 7000, you can request from Orban a guide that explains Audicy Console functions with a look back at the DSE's Controller.

There's also an *A/B* button to the right of the channel *Record* and *Play* buttons. When you're mixing, it works like the 'solo' button on some recording consoles<sup>2</sup>: 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. When you're adjusting effects, it lets you compare alternate parameter settings.

## Navigation Controls

The controls in the center of the Console let you select different functions and move through forms and audio. Included in this section are the scrubwheel, the four directional arrows, *Page Up* and *Page Down* buttons, the screen function buttons, and *Help* and *Esc* (escape).

### Scrubwheel

Normally the scrubwheel is used for cueing audio, so you can find where to put an edit mark. Scrubbing is instantly-responsive and accurate to individual samples. You can control how the scrubwheel responds — setting its “gear ratio” (how much audio goes by for each full turn) and applying preset speed limits — by using the `System:Scrubwheel` menu choice described in the next chapter.

- If a form is on the screen that requires numeric entry or field selection, the scrubwheel's function is changed to let you dial in a new number or scroll through a list of choices.
- If Audicity is in varispeed play (described later in this chapter), the scrubwheel adjusts speed over a two-octave range.
- Audio scrubbing takes place only when the transport is stopped<sup>3</sup>. This prevents accidental movements from disrupting audio.

### Arrow and Page Buttons

The *up*, *down*, *left* and *right* arrows are for navigating through text items, such as menu choices or options in an on-screen form. The *Page Up* and *Page Down* buttons are used for moving through groups of screen functions at a time — pages of items in a list, or groups of knobs in the Advanced Mixer and effects control panels.

### Screen Buttons

The *Mixer* button toggles between the basic and advanced Mixer screen. The *Editor* button replaces the Mixer screens with the track display editing. The effects setup screens don't have a dedicated button; you get to them by pressing any of the effects *Select* buttons.

---

<sup>2</sup>Except it's a little smarter: there's an Auto *A/B* function, described in the next section, that presses this button for you whenever you enter record. This is handy for punch-ins and bounce mixing.

<sup>3</sup>Because you've pressed the stop button. If the system is stopped because it's waiting for external timecode, other transport functions are locked out.

The third, unmarked screen button is reserved for future use.

### Help and Escape Buttons

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 menu item or form field, use the arrow buttons to highlight it before pressing *Help*. For a glossary of button combinations, press *Shift+Help*.

*Esc* (Escape) aborts 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.

### Utility Buttons and Numeric Keypad

The utility buttons are shortcuts for common menu choices, so you can change how Audicy does particular operations quickly.

- *Input* switches between analog and the two digital inputs<sup>4</sup>. If you hold *Alt* while pressing *Input*, it changes the input routing (described in the previous section).
- *Splice* changes the splice angle or crossfade length. The various choices are displayed in the Status Bar, to the left of the time counter.
- *Bounce* toggles between normal and bounce recording, and lights whenever you are in Bounce mode.
- *Machine Control*, *Offset*, and *Chase* are used by the SMPTE option and are described in Chapter 12 of this manual.

The numeric keypad can be used whenever a form requires a numeric input. The + and – buttons on this keypad are also used for frame and subframe bumping, if you have the SMPTE option.

### Transport and Editing Controls

This section is grouped into three clusters: *Transport* controls, *Edit* controls, and *Locate* controls. There are also two shortcut buttons, *Shift* and *Ctrl* (control), located in the *Edit* and *Transport* clusters.

#### 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.

---

<sup>4</sup>If you have the optional Intelligent Digital module.

[!] The *Cue* button controls how *rewind* and fast *forward* work. Press it to toggle between its two states.

If the *Cue* button is lit, audio winds like open-reel tape, and you can hear sound during high-speed winding.

If the *Cue* button is flashing or dark, audio jumps twenty or sixty seconds instantly (respectively), each time you press one of the fast-wind buttons.

There are more things you can do with the *Cue* button; they're discussed later in this chapter.

The *Ctrl* button is used primarily to control an external videotape deck, if you have the SMPTE option.

### **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 chapter.

*Shift* is used in combination with other Audicity controls, and is also described later in this chapter.

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

- *Enter*: This button tells Audicity 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 that display on the overview screen, plus dozens of other locate functions using 2-button combinations. Using the Locators is optional, but they can make Audicity editing faster and more convenient. See below for details.

## Using Shortcut Buttons

The *Ctrl*, *Alt*, and *Shift* buttons modify how other Audicy buttons work. You'll learn more about them in the individual button descriptions.

- Always press the shortcut 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 shortcut 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 of “*Shift* button plus *Play* button” is printed as *Shift+Play*

## Keyboard

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



Figure 4-2: 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 Audicy's Notepad editor. 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.

## Mixer Controls

The Mixer Area of the Audicy Console consists of 13 individual channels:

- 2 for *Left* and *Right Input*
- 10 for the individual record channels
- 1 for the *Submix Return*

Each record channel and the *Submix Return* has five controls: From the bottom up, they are the Fader, *Play*-enable button, *Record*-ready button<sup>5</sup>, *Effects Select* and knob *Parameter Control*. There's also a single *A/B* button to the right of the mixer, and output *Mute* and *Effects* on the upper left corner of the Console.

### Faders

The ten mixer channels, the *Submix Return*, and the two inputs each has a long-throw sliding Fader control.

The Faders are always used as gain controls. They've been designed with the same familiar action as Penny & Giles M3000 Linear Attenuators, the standard on full-size analog consoles.

- Since audio never passes through the faders and knobs, they'll never get scratchy or noisy.

The input faders affect the monitor level only, when you're in normal record mode. Input faders affect the recording level as well as the monitors, when you're in Bounce record mode.

- For best recording, adjust the level of your source while checking Audicy's meters<sup>6</sup>.
- If you use the Faders to lower (or completely mute) the monitors during normal recording, you'll still get a good level on the tracks.

### Library Preview

When you're previewing a sound from Audicy's hard disk library, the system inputs are disconnected and the *Left* and *Right* faders act as volume controls. As soon as the previewing is stopped or the library sound ends, the inputs are

---

<sup>5</sup>Obviously, there's no record ready for the input faders.

<sup>6</sup>There's a discussion of recording levels in the previous section, and of input calibration in Section 5.



reconnected and the faders go back to their normal function. During a library preview, the *Left* and *Right Input* buttons blink.

We recommend you start with faders halfway up, whenever you begin monitoring.

## Channel Play Buttons

When channel *Play* buttons are lit, the channel can play; when they're dark, the channel is muted. The muting action is noiseless.

*Play* buttons also tell the system which tracks you want to edit. Audicy assumes you want to edit the tracks you're listening to.

- You can listen to one set of tracks to find and mark an edit,
- Then edit different tracks by pressing their *Play* buttons before you press *Enter*. It isn't necessary for a *Play* button to be lit for that channel to record.

## Left/Right Input Play Buttons

*Left* and *Right Input Play* buttons are dedicated to the input channels.

## Record Ready Button

The ten *Record*-ready buttons set tracks to receive material.

- During normal record mode, these tracks record whatever is coming into Audicy's inputs.
- During Bounce record mode, these tracks record the full mix heard at Audicy's outputs.
- When you Copy, Loop, Move, Swap Range, or apply effects such as Time-Fit, these tracks receive the sound marked by the *Source In* and *Source Out*.

When you select a sound from the library with Dub In or Dub Over, it goes onto these tracks.

You can set any one or two tracks to *Record* ready. If you want to Copy or Loop more than two tracks at a time, use the Copy / Loop Self submenu choices described in the next chapter.

## Signal Routing During Record

Which input signal gets recorded to which channel depends on how you've set the *Record*-ready buttons and what you've chosen for Input Routing<sup>7</sup>. You can toggle this routing through its three choices — L/R, R/L, and Mono — by holding *Alt* while

---

<sup>7</sup>Of course, if you have the Intelligent Digital Module it also matters if you choose Analog, AES/EBU, or s/pdif. We're just talking about left/right routing here.

you press *Input* or by using the Patchbay:Input Routing choice. The Message Window will tell you what you've chosen, and it's also be displayed next to the input level meters.

If you're recording new material and have just one channel in record-ready, the input signal that gets recorded is determined by the input routing:

Recording One Channel	
<u>Routing Is:</u>	<u>Input Recorded:</u>
L/R	Left
R/L	Right
Mono	Both inputs, equally mixed

If you're recording new material and have two channels in record-ready, the input signal is determined is by the routing and by which of the two channels has a lower number. For example, if the routing is L/R and channels 5 and 8 are readied, channel 5 will get the left signal and channel 8 will get the right one. (Since you'll normally record to adjacent channels in stereo pairs, this doesn't take much thought... but you can record stereo signals to non-adjacent channels if you ever need to.)

Recording Two Channels		
<u>Routing Is:</u>	<u>Lower channel</u>	<u>Higher channel</u>
L/R	Left	Right
R/L	Right	Left

We kept Mono off the above chart, since it doesn't make sense to record the same thing to two channels at once. Copying the signal after you've recorded it saves memory and Shadowing time.

If you've got a mono element in a stereo job, record it on one track and then pan it to the center.

## Effects Insert

Each of the 10 channels and the *Submix Return* has a small, round effects insert button set flush to the Console surface. These *Select* buttons let you insert real-time equalization, compression, or reverb to that channel's signal path. There's also a green *Select* button, in the upper left corner of the Console, for assigning effects to Audicy's output bus.

Audicy's built-in effects are so powerful they have their own chapter in this manual. But in brief:

- To assign an effect to a channel, press its *Select* button. The button will light and the screen will change to the Effects Selector.

- The Effects Selector screen will prompt you through its choices. You can play and mix channels while looking at this screen. As you change or adjust an effect, you can hear the result immediately.
- You can choose factory-developed presets for any effect, customize a preset, or start from scratch with the same kind of real-time effects controls you'd see on a high-quality rack mount studio effects box.
- When you're happy with the effect, press *Enter* to install it. Then press the *Select* button again to exit the screen. The button will light to show you there's an effect installed.

## Parameter Control

Each of the 10 channels and the *Submix Return* has a rotary *Parameter Control* knob.

- When you first start a new production, the *Parameter Control* knobs are assigned as channel pan pots in the main output bus. Since the *Submix Return* is stereo, its knob works as a balance pot.
- You can assign the knobs as gain or pan pots for Audicy's two other stereo mix busses, the internal Effects Submix and the external Aux Output bus, from the Advanced Mixer screen. This is described in Chapters 2 and 6.
- Once you've assigned them to another function, they remain assigned until you change them. When you re-open an old production, the knobs are assigned and set the way you left them.
- If you decide to customize an effects preset, these knobs adjust the effect's parameters (such as frequency or bandwidth in an equalizer, or delay times in a reverb). While you're customizing, the screen indicates what the knobs are doing.

The knobs' current assignment is always indicated on the right side of the Status Bar, with a small picture of a knob and text such as Main Pan or Sub Gain.

The knobs always work in real-time. As you turn them, you can hear what they're doing (if there's signal flowing through that channel).

You can also see what the knobs are doing, if you want to adjust a setting to a particular value. When you turn a knob during normal editing or mixing, a small picture of it and its numerical value appear to the left of the Message Window. Bigger pictures — still with their values — appear when you're in the Mixer screens or customizing an effect.

The knobs are continuous-action optical encoders, with no little white line or other indicator on the knob itself. This way, it can represent different values for different functions. When you first turn a knob, the current setting of its currently-

assigned function appears on the screen — with a little white line in the right place for that value. You can move it from there.

The knobs are dual-speed. If you turn them slowly, they make very fine adjustments. If you turn them faster, they scan through entire ranges. This lets you get to an approximate value quickly, and then fine-tune a setting.

## Mute Button

The Mute button has two functions.

- Press *Mute* to remove all audio from Audicy's outputs. The button will light to remind you there's no signal.
- Press *Shift+Mute* to disable any effects that are patched in. An icon will appear on the left of the Status Bar.

Pressing *Shift+Mute* from a Mixer or Editor screen, disables all effects.

Pressing *Shift+Mute* from within the Effects screen disables the effect from the patchpoint currently being adjusted.

If there are no effects loaded, *Shift+Mute* will have no effect.

## A/B Button

Normally, this button lets you set up two groups of *Play* buttons, and switch between them. The logic is similar to a recording console's 'Solo' button:

- Before *A/B* is first pressed, all *Play* buttons work normally.
- When *A/B* is pressed, the system memorizes which *Play* buttons were on, turns them off, and lets you turn another set on. It lights up to tell you that you're using the second set of buttons.
- Now, each time *A/B* is pressed, it switches between the two sets of buttons and its light indicates which set is active.

*A/B* can be set to switch automatically, whenever you enter record. This gives you the effect of automatic muting during punch-ins. *Shift+A/B* turns this feature on or off; an icon on the Status Bar will say Auto *A/B*.

The *A/B* button is also used when customizing effects, allowing you to switch between two full sets of parameters for quick comparisons of settings.

## Transport Controls

### Scrubwheel

The scrubwheel lets you “rock the reels” to find a precise editing point. The wheel sounds exactly like analog tape, with none of the time delays or jerkiness found in other digital devices.

- You can *Cue* as accurately as you want. Sound doesn't disappear at very low speeds, like it does with tape.
- You can move — and actually hear — as little as  $1/30,000$  of a second to fine-tune an edit<sup>8</sup>.

The scrubwheel also controls the playing speed of Audicy when you've selected Audicy's real-time Varispeed, discussed in a couple of pages, and lets you move through the choices whenever a list is displayed on the screen.

### Customizing the Scrubwheel

The System:Scrub submenu pick provides two types of controls to customize the action of the scrubwheel.

You can adjust how much tape is “moved” each turn of the scrubwheel, by adjusting the Gear Ratio field. There's also a Speed limit field for special effects.

From this form, you can save the settings as system defaults, to be applied automatically to each new production, or for later retrieval within any production.

All of these options are discussed in Chapter 5.

### Stop and Play Buttons

The *Stop* and *Play* buttons normally function just like on any other tape recorder<sup>9</sup>. Use them to start or stop playback. Starting and stopping are always instantaneous, with no wow or flutter.

The *Play* button also lets you shift to Vari-Speed mode, preview a library sound, or play an edit region in a continuous loop. If you have Audicy's SMPTE option, you can hold *Ctrl* and then use transport buttons to control an external VTR as discussed in Chapter 12.

---

<sup>8</sup>When you press *Enter*, the Audicy actually rounds your points down to the closest two millisecond boundaries, so an edit might be off as much as  $3/100$ " at 15 ips — about the same thickness as a razor blade. We did this to save processing time. If rounding-off makes you miss an incredibly tight edit, simply **Undo** and **Bounce** the section of track to itself. That'll change the relationship between your edit and the boundaries.

<sup>9</sup>There's also a “Scrub” mode, but it's automatic: As soon as you move the Scrubwheel, the *Stop* button starts flashing and the Audicy lets you cue like analog tape. Because this requires a lot of processing power, Shadowing is temporarily halted. If you leave the Scrubwheel alone more than 3 seconds, the *Stop* button lights steadily and Shadowing continues.

## Vari-Speed

Audicy offers precise, stepless speed control, from 50% of normal all the way up to double-speed! That's a two-octave range, the equivalent of an analog tape recorder that can go smoothly from 7<sup>1</sup>/<sub>2</sub> all the way up to 30 ips!

Unlike other systems, Audicy's Vari-Speed does not affect the output sample rate. The sound and speed change the way you want, but the digital outputs remain stable. You can send a speed-shifted sound to a CD or DAT recorder at a perfect 44.1 or 48 kHz<sup>10</sup>.

To do a Vari-Speed:

- A) Hold down the *Shift* button and then press *Play*. Audicy enters Vari-Speed mode.

The *Play* button flashes to indicate Vari-Speed mode.

- B) Turn the scrubwheel to adjust the vari-speed, as desired.

Turn the scrubwheel counterclockwise to slow Audicy down. You can go as slowly as 50% of normal speed.

Turn the wheel clockwise to speed Audicy up, to a maximum of 100% of play speed.

The actual speed change appears in one of the Status Bar windows, calibrated to the tenth of a percent. Vari-speed: -20.0% means Audicy is playing twenty percent slower than normal. While the display shows the nearest tenth of a percent, the actual speed change is smooth and stepless.

Vari-Speed does not work while recording.

To cancel Vari-Speed, press any tape motion control. Pressing *Play* instantly returns Audicy to normal play speed.

Audicy remembers Vari-Speed. Once you've set a speed you like, subsequent presses of *Shift+Play* instantly return to that speed.

You can also Vari-Speed a track, or even just one sound on a track, without affecting anything else. Select the sound and then use the Studio Effects:Vari-Copy choice, described in Chapter 5.

You can also use Vari-Speed to preview the speed, pitch, or tempo changes that'll be used in Audicy's Vari-Copy, Time-Fit and Pitch Shift effects. The effect remembers your last speed setting, and applies it if you want.

On rare occasions, with pure high-frequency tones like test signals, a speed setting that is very close to normal speed may cause distortion. If this happens, change the speed slightly or re-record at a slightly different level.

---

<sup>10</sup>If you have the Intelligent Digital Module, of course. But as long as we're bragging: if you also have the SMPTE option, you can send vari-speed to a digital VTR and the sample rate will be perfectly locked to house sync.

Precise half-speed and double-speed play, using Audicy Vari-Speed, is instantly available by pressing *Shift+Rewind* or *Shift+Fast Forward*. This is handy for marking complex music beats or previewing long tracks.

### **Library Preview**

When you display Audicy's library selection list (pressing *Enter* on Dub In or Dub Over), you can press *Play* to preview the highlighted sound and *Stop* to halt the preview. The L and R input faders control preview level.

### **Jogging or Shuttling a VTR**

If you have the SMPTE option, hold *Ctrl* while turning the scrubwheel to emulate the controls on a VTR. This function gives you a lot of choices, so it's best to read Chapter 12 before using it.

### **Record Button**

*Record* does exactly what you'd expect.

- For safety, Audicy has to be playing when you press *Record*. Or you can press *Play* and *Record* simultaneously. Or hold *Record* down — nothing will happen yet — and then press *Play* to immediately start recording.
- *Record* won't function unless one or two tracks have their *Record-ready* buttons set.
- *Record* starts instantly, with no "disk access" delays or pulldown windows

Since it's so easy to move elements after they're on a track, you don't have to bother cueing original material too carefully before you start recording it into Audicy.

### **Noise-free, Gap-free Punch-ins and Punch-outs**

Seamless "punch-ins" are automatic: Any time you enter *Record*, you get a smooth transition between the existing track and the new material. The length of this transition is set with the *Splice* button or the *Splice* menu choice, and is displayed with an icon of a splicing block on the Status Bar.

You can also "punch out": Press any other *Transport* button, including *Play* or *Stop*, and you'll get a noiseless transition from the new recording to any existing sound left on the track.

- Pressing *Last Record* while recording will smoothly punch out, and then cue you back to the start of the same recording.

### Automatic Punch-ins

Audicy also lets you punch in and out on exact points. Use this in normal record for vocal overdubs or quick sound effects. Or, use it in Bounce mode to precisely update just part of a digital mix<sup>11</sup>.

- A) Mark *Dest In* and *Dest Out* around the area where recording should take place.
- B) Set a track or two to *Record* ready.
- C) Go to anywhere before the *In* point, and press *Shift+Record*.

The *Record* button will start flashing. Audicy starts moving in Play mode.

When Audicy reaches the *Dest In* point, it starts recording and the *Record* button lights steadily. This is the punch-in.

As the tape passes the *Dest Out* point, Audicy punches out: It drops back into play mode.

If the tape is within the Destination region when you press *Shift+Record*, Audicy starts recording immediately. It still punches out smoothly when tape passes the *Dest Out*.

### Rewind and Fast Forward Buttons

Audicy gives you a choice when using these buttons.

- You can hear the tracks speed up and slow down, just like on an analog tape recorder, and bounce your finger between the two buttons to control the speed to locate a sound quickly. This is ballistic mode.
- Or you can use them like a computerized workstation, and instantly jump twenty or sixty seconds for each tap of the button.
- There's two additional uses for these buttons. They can be used to 'skip silence' and jump to where the previous or next section of audio begins. Or, you can use them to instantly play audio at half-speed or double-speed.
- And if you have the SMPTE option, hold *Ctrl* while pressing these buttons to wind an external VTR or step precisely one frame at a time. Details are in Chapter 12.

### Ballistic Mode

The *Cue* button controls how *Rewind* and *Fast Forward* will behave.

---

<sup>11</sup>See Section 6 for an intuitive, precise, digital way to mix your productions... without having to worry about automation systems.



When you start a production, the *Cue* button is lit and Audicy is in ballistic mode. ◀◀ and ▶▶ act like the buttons on an analog machine: You hear tracks gradually speed up when you press the buttons, just as if they were on ten-inch reels of tape.

If you press the opposite button while winding, the tracks will slow down before they reverse direction... just like with analog.

- If you press *Stop* while winding, the tape stops instantly... without spilling anything on the floor.
- Audicy's "tape lifter" function protects your speakers by reducing high-level, high-frequency screeching during ◀◀ and ▶▶.

You can toggle between ◀◀ and ▶▶ to find your way through the tape. The sound is like holding in the "cue lever" on an analog deck.

### **Jump Mode**

If *Cue* is lit and you press it again, it starts to flash, or goes dark. You are now in "jump mode." An icon appears on the right of the Status Bar to indicate :20 or :60 second jumps.

You can use the ◀◀ and ▶▶ buttons to skip through a production quickly:

- In "jump mode" the transport jumps twenty seconds each time you press the ◀◀ or ▶▶. You can toggle the jump distance between :20 and :60 by pressing *Shift+Cue*.
- Press *Cue* again, and the button lights steadily. Now the sound winds normally.
- Use jump mode to quickly locate sections of a production: The overview (center of the screen) will tell you roughly where you are.
- If you press ◀◀ or ▶▶ repeatedly, Audicy adds the keystrokes. For example, with *Cue* set to 20-second jumps, press ▶▶ four times and the tape jumps ahead 1:20.

### **Skip Silence**

*Cue*+▶▶ skips ahead to the next recorded sound on any selected track.

This feature jumps to the next sound on all of the tracks that have their *Play* buttons lit. If no tracks are on, or the tape is already at the last sound on the selected tracks, nothing happens.

You can use this feature while the tape is playing or while it's stopped.

Skip Silence looks for the next recorded or edited segment. The "silence" it recognizes has to be from either an Erase or Leader operation, or from part of a track that has never been recorded. (It cannot be from a Cut, since a Cut will join two portions of audio.)

- If you've recorded silence, or room tone, or the dead air before a CD starts playing, it cues to the start of that segment... not the actual sound.
- If you record multiple takes on a track without moving the tape between them, Skip Silence won't see individual sounds. That's because Audicy actually "punches in" when you record. *Play* for a moment before recording, to make sure there's blank tape between the takes.

You can use Skip Silence for instant, precise cueing during live shows. Just Erase or Leader a few seconds, right to the start of each sound on a track.

*Cue*+◀◀ skips backwards to the start of the previous recorded segment on any selected track. Otherwise, it works exactly like the feature above.

### Double-Speed and Half-Speed Play

*Shift*+▶▶ starts Audicy playing at exactly twice speed, handy for "speed listening" to check copy and scan interviews.

- The ▶▶ button flashes quickly in this mode. Pressing any other tape motion button cancels double-speed play.
- The *Set* button and *In/Out* buttons work as usual during double-speed play, so you can drop locates or mark edits.

*Shift*+◀◀ starts Audicy playing at exactly half speed, handy for finding musical beats while editing.

- The ▶▶ button flashes slowly in this mode
- Pressing any other tape motion button cancels half-speed play.
- The *Set* button and *In/Out* buttons work as usual during half-speed play, so you can drop locates or mark edits.

## Locator Controls

### Locate Buttons

*Head* or *Tail* takes you instantly to either the start of the multi-track reel (counter location 00 00), or the end of the last sound in memory.

*Shift*+*Head* takes you to the first sound on the *Play*-enabled track. If more than one track is turned on, it takes you to the earliest sound on those tracks.

*Shift+Tail* takes you to the end of the last sound in any selected track. If more than one track is selected, it takes you to end of the last sound on those tracks.

*Last Record* takes you instantly to the last place you pressed *Record*.

- This can be helpful when reviewing a recording, redoing a take, or finding an edit point.

*Shift+Last Record* takes you to the start of the last sound you got from the library.

### User-defined Auto-Locate

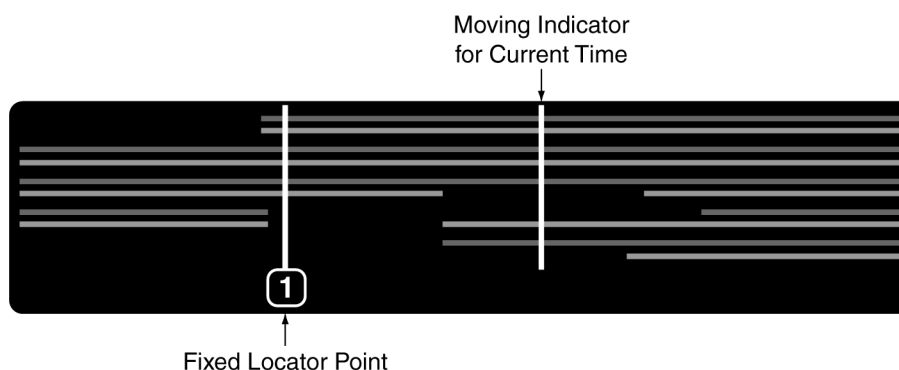


Figure 4-3: Locate Point 1 On The Overview

There are 24 user-settable locate points<sup>12</sup>. In addition, you can name each of these points or edit them to precise locations. The first two points can be accessed quickly, via the *Locate 1* and *Locate 2* buttons. Other points can be accessed via left/right locate buttons: *←Locate* and *Locate →*.

### Setting a Locate Point

Press the *Set* button to set the next available locate point (up to 24) to the current timecode.

You can mark *Set* points on the fly in any transport mode: stopped, normal or vari-speed play, fast wind, or while scrubbing. Each time you press *Set*, that point is remembered (up to, of course, 24 points). You'll see a message in the message window confirming your settings.

Colored bars appear on the overview window at the locations you've set.

Press *Shift+Locate 1* or *Shift+Locate 2* to instantly set *Locate 1* and *2* to the current time. If the point already exists, it will be reset.

The first two located points are shown in the *Edit Points* box that's always on-screen, and all 24 are shown in the *Locate* forms described below. While these displays are rounded to the nearest frame, the actual point is accurate to a single sample.

<sup>12</sup>There are also 24 separately settable and editable points for the VTR, if you have the SMPTE option. They work exactly the same, except you press *Ctrl* before using them.

### Cueing To A Locate Point

There are several simple ways to get to one of your locate points. You can always instantly go to locate points 1 and 2 simply by pressing the *Locate 1* and *2* buttons. The *Locate* button lights up when the tape is parked precisely at its point<sup>13</sup>.

The *←Locate* instantly moves you backwards to the previous locate point, while the *Locate →* button instantly moves the tape forward, to the next locate point. This is a fast and easy way to jump around your production.

If you press and release the *Go To* button, you'll see a form showing all 24 locate points.

- Use the scrubwheel or the *left* and *right* arrow buttons to select any Locate point that's been previously set (Audicy won't let you choose points that don't have a value), then press *Go To* or *Enter* to instantly jump to the selected point. As you select points, you'll notice that the selected point is highlighted by a cursor and a bold point number. Also, the point information is displayed at the top of the form.
- When you are in the *Go To Locate Point* screen, pressing the *Set* button will set the next available locate point to the current time. When you go to one of the locate points, you'll see a message showing which point you're at, its name and its time.

### Naming Locate Points

Press *Shift+Set* to bring up the *Locate Point Editing* screen. This looks like the *Go To* form screen, but you can select any point and edit the contents. (This is also the screen where you can erase all the locate points at once, or just a single locate point.)

With the cursor on the point selection, use the scrubwheel or *left* and *right* arrow buttons to choose a point. You may choose any locate point, whether you've already set it or not. Then, use *enter* or the *down* arrow button to move to the *Name* field. Use your keyboard to enter a name, up to 12 characters. Move to the *Time* field and use your scrubwheel to adjust the actual time. Next, move to the *Confirm* field. You can choose to save your changes, restore the original values, or erase altogether the contents for that point, making it available to be set again. Press the *Set* button, and the selected point will be set to the current timecode. Note that normal Audicy transport functions are available so you can play or fast wind.

When you're done, you can select any point and press *Go To* to instantly jump to that location, or *Esc* to return to leave the locate editor screen.

---

<sup>13</sup>And we mean *precisely*: the tape must be within 1/32,000 second of the locate point.

### **Cueing to a Precise Time**

Press *Shift+Go To* to bring up the Go To Time screen. Now, simply dial in a time using the arrow keys and scrubwheel, or use the numeric keypad to enter a time. (The numbers fill from the right, just like they do on an adding machine or bank ATM). Press *Enter* or *Go To* again, and you'll instantly jump to that timecode. Or, press *Esc* to leave the Go To screen and return to the Editor without changing time.

The Go To Time screen also remembers the last time you jumped to, giving you another locate point.

### **Displaying Locate Points**

All 24 locate points are shown on the production overview window. You'll see a vertical line for each set locate point across all 8 tracks, at the bottom of which will be the number of the locate point.

### **Saving your Locate Points**

You don't have to worry about saving your locate points: It's done for you automatically whenever you leave a shadowed production. When you return to your production later, you'll find all the points and their names set and ready for you. This makes it easy to pick up a job *exactly* where you left off.

### **Erasing Locate Points**

To erase one locate point:

- A) Press *Shift+Set* to open the locate point editing screen.
- B) From the first field, labeled Select a point, use the scrubwheel or *left* and *right* arrows to select a locate point.
- C) Use the *up* and *down* arrows (or *Enter*) to move to the final field, then change the *Save?* field choice to No, erase locate point.
- D) When finished, press *Enter* from the *Save?* field, or *Shift+Enter* from any other field.

To erase all the locate points:

- A) Press *Shift+Set* to open the locate point editing screen.
- B) Use the *up* and *down* arrows (or *Enter*) to move to the final field, then change the *Save?* field choice to No, erase ALL locate points.
- C) When finished, press *Enter* from the *Save?* field, or *Shift+Enter* from any other field.

## Edit Controls

These controls mark and audition your edit points. Use these like you would a grease pencil, to make sure you're editing in the right place.

The four edit marking buttons are: *Source In*, *Source Out*, *Dest In*, *Dest Out*.

Note that marking buttons work from either the Mixer or Editor screens.

- The *In* and *Out* buttons can be used from the Mixer screens. They'll make the proper marks, and then they'll draw the Edit screen so you can check the location.
- This means you can press any mark button as a shortcut to get from the Mixer screen to the Edit screen.
- *Audit* and *Shift+Audit* also work when either the Mixer screen, or one of the Effects screens are showing, but don't change the display. You can play back a 'marked' section while you adjust mixer or effects settings.

### Source In and Source Out

The *Source* buttons mark sounds to be cut, leaded, or erased; or the source sounds for any copying operation (copy, loop, etc.) or non-real-time effect (Time-Fit, Vari-copy, etc.). When you press one of them, the current Audicity location is stored and the button lights. If you press them both at precisely the same place, the edit marks are canceled.

#### Source In

*Source In* makes the first mark on the audio you want to edit.

You should have at least one track turned on with its *Play* button so you hear what you're going to edit, though this isn't strictly necessary<sup>14</sup>. You can mark while listening to one set of tracks, and then edit other tracks using those points; just change the *Play* buttons before pressing *Enter* to make the edit.

#### Source Out

*Source Out* marks the other end of the passage you want to edit. You'll usually use this to mark the tail of the sound.

### Features Common To Both Source In and Source Out

Sometimes you'll want to mark the end of a section before you mark the start.

- You may use *Source In* and *Source Out* buttons in any order.

---

<sup>14</sup>You can also mark an edit by cueing to the point with a Locator or by chasing incoming SMPTE code, and then pressing the marking button.

- You can also mark edits “backwards”: If you press the *Out* point in front of the *In* point, Audicy will reverse the two and still edit between them. You’ll see this highlighted on the track display for verification.

To restore an *In*- or *Out*-point of the previous edit, hold *Shift* while you press its button.

- The tape won’t move, but the point will be precisely reset.
- You can use this feature to make two different edits at the same place; for example, to Erase a sound after you Copy it somewhere else.

When you mark both the *Source In* and *Out* points, the track display is highlighted between them on the selected tracks and the Message Window displays the length between them. This confirms the edit points and tracks that you’ve selected.

You can move your edit points, anytime until you actually make the edit. Simply cue to the new edit point, and press *Source In* to move the start of the edit; or *Source Out* to move the end of the edit.

- The *In* button will always move the front of the edit, even if you marked it with *Out* and had the system reverse the two.
- The *Out* button will similarly always move the back of the edit.

You can also change which tracks are selected with *Play* buttons, anytime before you edit.

### **Copy Source Edit Length**

Audicy lets you do successive edits — on different tracks or in different places — and have them all be exactly the same length. This can be handy for music cutting, for cleaning individual tracks in a stereo pair, and for preserving the timing between multiple tracks.

- A) Mark the first point but don’t release the button, and then immediately press the marking button alongside it (for example, mark *Source In*, hold the button in, then press *Source Out*); or  
Locate exactly to an already-marked point, using *Audit* or *Shift+Audit* (described below). Then hold down that point’s button, and press the button alongside it.

You can copy edit lengths on the same track as the previous edit, or onto other tracks. You can use it for Source or Destination areas, and with any Audicy editing choice.

### Canceling Source Marks

Sometimes you want to start with a “clean slate,” and eliminate all the edit marks. Press *Source Audit*, then press *Source Out* without moving the tape<sup>15</sup>. Both buttons will go dark.

- If Audicy sees the exact same location for the *In* and *Out* points, it assumes you don’t like either and cancels them both.

Edit points can be very close together without canceling. Audicy lets you edit a sound as small as two milliseconds. That’s a slice of tape about the width of a razor blade!

### Audition Source Audio

*Source Audit* lets you check the passage you’ve marked.

- Press *Source Audit* once, and the tape will instantly locate to the start of the marked section.
- Press *Source Audit* a second time, and the tape will play the entire marked section and then stop.

Audicy remembers edit points after you press *Enter*. If you haven’t set any new points, you can use *Source Audit* to cue your last edit for playback and review. (Note that *Shift+In* also takes you to the start of your last edit, while *Shift+Out* takes you to the *Out*-point of your last edit.)

### Checking The End of a Marked Passage

To check the last two seconds of an edit:

- Press *Shift+Source Audit*.

The tape will locate to the end of the marked section.

- Press *Shift+Source Audit* again

The tape will jump back two seconds, play to the *Out* point, and then stop.

### Check Edit Function

After you’ve done an edit, you can review the results of the edit. Audicy’s check edit feature actually adds a 2 second pre-roll and out-roll so you can hear how the edit sounds in context with the audio directly before and after it. This is a great to make sure edits remain seamless.

To check an edit:

- Press *Shift* and release it.

---

<sup>15</sup>Release one button before you press the other. The only time you should press two buttons at once is when you see the + sign in this manual.



- B) Immediately, press *Shift+Source Audit*. This means you've pressed *Shift* twice.

The tape will jump back two seconds before the *source in* point and start playing. Two seconds after the *source out* point it will automatically stop.

## Destination In and Destination Out

The *Dest* buttons (*In*, *Out*, *Audit*) work exactly like the *Source* buttons. Use these to tell Audicy where a sound should go in any copy operation (Copy, Loop, etc.), in any non-real-time effect (Time-Fit, Vari-Copy, etc.), or to set a range for Auto-Punch.

*Dest In* tells the system where you want the start of a sound to go.

- You'll probably use *Dest In* for most copy operations.

*Dest Out* tells the system where the end of the sound to go.

- Use *Dest Out* for automatic backtiming. This is described in more detail below.

Use both *Dest* buttons to select a range for a sound to go.

- If you've selected only one *Source* point, Audicy will take however much sound is necessary from the source to fill the destination range.
- If you've selected both *Source* points, you can still use both *Dest* buttons to automatically fit one length of sound into a different length destination. See Time-Fit, in the next chapter.

You must select both *Dest* points to use the AutoPunch feature. It isn't necessary to select a *Source* point for this. Once you've selected a *Destination* range and *Record-ready* on one or two tracks, the tracks turn gray where the new sound will go. If the destination overlaps the *Source*, the tracks turn yellow as a warning — Audicy may still be able to do the edit, but you may want to play it back after pressing *Enter* to make sure it sounds the way you expected. If you don't like the results, just press *Undo* to restore audio to its previous state.

### Features Common to Both Destination Buttons

Sometimes you'll want to mark the end of a destination before you mark the start.

- You may use *Dest In* and *Dest Out* buttons in any order.
- You can also mark edits "backwards": If you press the *Out* point in front of the *In* point, Audicy will reverse the two and still edit between them. You'll see this highlighted on the track display for verification.

To restore an *In*- or *Out*-point of the previous edit, hold *Shift* while you press its button.

- The tape won't move, but the point will be precisely reset.
- You can use this feature to copy two different sounds to different tracks at exactly the same time.

You can move your edit points, anytime until you actually make the edit. Simply cue to the new edit point, and press *Dest In* to move the start of the destination; or *Dest Out* to move the end of the destination.

- The *In* button will always move the front, even if you marked it with *Out* and had the system reverse the two.
- The *Out* button will similarly always move the back.

You can also change which tracks are will receive a sound with the *Record*-ready buttons, anytime before you edit.

### Copy Destination Edit Length

Audicy lets you do successive copies — on different tracks or in different places — and have them all be exactly the same length. This can be handy for preserving the timing between stereo pairs or multiple tracks, even if you're copying different material into them.

- A) Mark the first point but don't release the button, and then immediately press the marking button alongside it (for example, mark *Dest In*, hold the button in, then press *Dest Out*); or

Locate exactly to an already-marked point, using *Audit* or *Shift+Audit* (described below). Then hold down that point's button, and press the button alongside it.

**Note:** This only works if you haven't already marked two *Source* points. If you have, the length you already set takes precedence.

### Canceling Destination Marks

Sometimes you want to start with a "clean slate," and eliminate both *Dest* marks.

Press *Dest Audit*, then press *Dest Out* without moving the tape. Both buttons will go dark.

- If Audicy sees the exact same location for the *In* and *Out* points, it assumes you don't like either and cancels them both.

Edit points can be very close together without canceling. Audicy lets you edit a sound as small as two milliseconds. That's a slice of tape about the width of a razor blade!

### Auto-Calculation of Edit Length<sup>16</sup>

If you mark any three edit points, Audicy will properly compute the fourth.

If, for example, you want to make a copy of a sound effect just long enough to fill a particular hole:

- A) Mark both *Dest* points first, to the length you want the copy to be.
- B) Then mark either *Source In* or *Source Out* (depending on which end of the sound is important to you).
- C) Press *Enter*.

The system will compute the proper length of the *Source*.

### Too Many Points?

The length of the *Source* and the length of the *Destination* must be the same for most copy operations. This would probably never happen if you manually selected four edit points, so the system won't let you select more than three.

If any three edit mark buttons are lit, pressing a fourth cancels the adjacent one in the same row.

For example, If you have already marked *Source In*, *Source Out*, and *Dest In*: Pressing *Dest Out* will cancel your *Dest In* mark, and turn off its light. Audicy then computes a new *Dest In*.

Some non-real-time effects, such as Time-Fit, modify the length of a sound while they're processing it. When using them, you might want to specify all four points:

- A) Mark any three of the four points.
- B) Choose the appropriate operation from its menu (such as Effects:Time-Fit) and *Enter*.
- C) The fourth marking button will flash. At this point, you have a choice:

You may cue to the fourth point and press its marking button, and Audicy will automatically compute the proper time percentage for the effect. Then it will take you to a screen where you can adjust the time percentage, if you want, before starting the process.

*or*

Just press *Enter*. The same screen will appear and you can manually enter the percentage, or (depending on the effect) make other adjustments.

### Back-timing

Audicy does automatic back-timing.

- A) Mark *Source In* and *Source Out* points for a portion of audio.

---

<sup>16</sup>This is the name for this kind of operation in the computerized video editing world. No equivalent operation exists in manual audio editing.

- B) Press *Dest Out* where the end of a Copy should go.
- C) Press *Enter*.

Audicy will start the sound at the right time for it to end in the right place.

If the start time would be earlier than zero, Audicy alerts you and turns the impossible part of the destination yellow. Press *Help* for advice on getting the edit you want. Or, add *Leader* to all the tracks before attempting the back-time operation: *Play* enable all channels, *Source In* at 00:00, *Source Out* at a point within the production, and press *Enter* on the *Leader* pick. The *Source* length establishes the amount of leader; make sure its enough to allow back-timed audio to begin after 00:00.

### **Automatic Fill**

Audicy lets you copy just enough sound to fill a selected hole. This is discussed with “Auto-Calculation of Edit Length”, above.

### **Checking Your Destination**

*Dest Audit* lets you check where a Copy (or other edit) will go.

- A) Press *Dest Audit* once.

The tape instantly locates to where the copy will start.

- B) Press *Dest Audit* again.

The tape plays across the destination region, for the length of the copy.

### **Checking Just The End Of The Destination**

- A) Hold *Shift* and press *Dest Audit*.

The tape locates to the *Dest Out* point.

- B) Press *Shift+Dest Audit* again.

The tape jumps back two seconds, and then plays to the *Dest Out* point.

### **Check Edit Function**

After you’ve done an edit that uses a destination region, or an AutoPunch, you can review the results. Audicy’s check edit feature actually adds a 2 second pre-roll and out-roll so you can hear how the new material sounds in context with the audio directly before and after it. This is a great to make sure edits remain seamless.

To check a destination after an edit or AutoPunch:

- A) Press *Shift* and release it.

- B) Immediately, press *Shift+Dest Audit*. This means you've pressed *Shift* twice.

The tape will jump back two seconds before the *Dest In* point and start playing. Two seconds after the *Dest Out* point it will automatically stop.

## Loop Play

Sometimes it's handy to play a segment of audio over and over, while you adjust effects such as EQ, or set levels.

To play a sound continuously:

- A) Mark a Source or Destination region as you would for any edit, using the *In* and *Out* buttons.
- B) Hold the appropriate *Audit* button down while you press *Play*.

Audicy will play through the marked region, instantly rewind, and start again.

To break out of the loop:

- A) Press any *Transport* or *Locate* button.

If you press *Play*, Audicy will finish the loop and then go smoothly into normal play mode.

Loops can be as long as you want, with any number of tracks, and can include blank spaces, so you can use this feature for multiple dubs or special effects.

Very short sounds, less than a quarter second, can't be looped.

## Multi-Trimming and Three-Point Editing

Sometimes you'll want to place a sound so the middle hits a post. Videotape editors call this "Three-Point" editing, because you specify *In*, *Out* and *Cue* points<sup>17</sup>.

Other times, you'll want to *Undo* a Copy and make it longer or shorter without disturbing the time relationship. Video folks call this "Multi-trimming," because you change two edit marks at once.

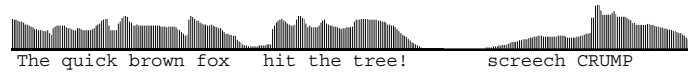
Audicy lets you do either by slaving *Source* and *Dest* points together: Move one, and the other moves precisely the same amount.

---

<sup>17</sup>The Audicy lets you do a lot of things that are impossible with audio tape. If you're not familiar with a term in this manual, it's because we had to borrow it from the jargon of electronic video editing.

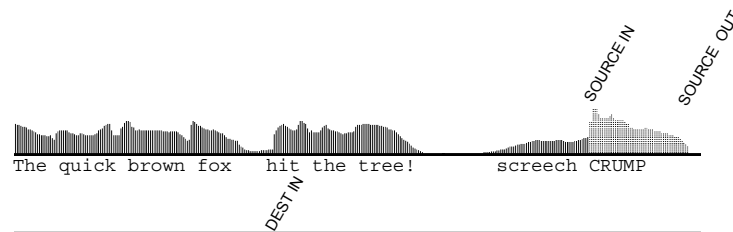
**Step-by-step, With Mr. Fox.**

Let's say you have two elements, a narration and a sound effect:

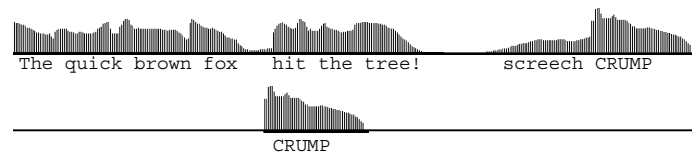


You want to copy the effect, and time it so the “CRUMP” effect happens right before “hit the tree.” But you don’t want to clip any of the “screech” which segues into the “crash.”

- A) Set *Source In* at the crash, and *Dest In* on another track, opposite “hit the tree.”
- B) Set *Source Out* to *Tail* (or at the end of the audio).



(Don't do this... but *if* you pressed *Enter* now, you'd copy only the crash: Our beautiful “screech” would be upcut!)



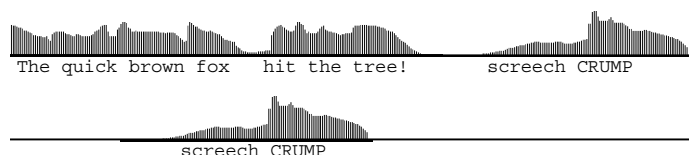
- C) Press *Source Audit* to locate precisely<sup>18</sup> to the *Source In* point.
- D) *Without moving the tape*, press and hold down the *Source* button only, and don't let go.
- E) With another finger on the same hand, press and hold *Dest In*.  
Both *In* buttons should be down.
- F) Scrub backwards to the real start of the source material: in this case, the “screech.”
- G) Let go of both buttons.

When you do, *both* marks will move:

<sup>18</sup> It has to be precise. Don't try to cue to the *In* point any other way.



H) Now, you can press *Enter* on the Copy menu pick.



Ta-Dah!

The “CRUMP” is exactly where you want it, and the screech is perfectly timed to cue up to it.

What we did:

- If you locate precisely with the *Audit* button and hold the related *In* button, it becomes a master.
- If you then simultaneously hold the other *In* button, it becomes the slave. Any movements made to the master are mirrored by the slave.

Since our example cued with *Source Audit*, we held *Source In* and then added the *Dest In* button.

Then we found a new *Source In* point, and *Dest In* moved to match. We could just as easily made the *Dest* point the master, and the *Source* the slave.

We could locate exactly to the end of a source region with *Shift+Source Audit*. By holding the *Source Out* button and then pressing *Dest Out*, we could slave the tail of an edit. Or we could do the same thing with *Shift+Dest Audit*.

<b>If you've cued to:</b>	<b>Press and hold:</b>	<b>Then, hold:</b>
<i>Source Audit</i>	<i>Source in</i>	<i>Dest In</i>
<i>Dest Audit</i>	<i>Dest In</i>	<i>Source in</i>
<i>Shift+Source Audit</i>	<i>Source Out</i>	<i>Dest Out</i>
<i>Shift+Dest Audit</i>	<i>Dest Out</i>	<i>Source out</i>

This technique seems complicated because there are so many combinations. But they all follow the same logic: Cue to a point, hold that point's button, and then hold the marking button immediately above or below. It's almost harder to explain than to actually do.

But it'll save you lots of marking time while making your productions tighter. Try it: It'll become second nature after the second or third edit.

## Navigation Controls

Navigation Controls tell Audicy what you want to do next: Use them to select an operation, and then to confirm that you're ready for it.

### Scrubwheel

You can use the scrubwheel to change the location on Audicy tape, as described previously.

You can also use the scrubwheel to help select a production or library sound faster.

Anytime you see a list on the screen (such as with Edit Old in the Job Controller, or Library Dub Over while editing) the scrubwheel becomes a selection dial. Spin clockwise to go down the list, or counterclockwise to go up. As you do, the highlighting bar will move up or down to indicate your selection.

When you get to the top or bottom of a screen, the list will automatically scroll to let you see additional entries. A quick spin can get you through a lot of names in a hurry.

### Arrow Buttons

The arrow buttons move the highlighting from one menu item to the next. They also move you through input forms, and select options in multiple-choice fields.

- Menu choices don't change until you tell them to. If you've highlighted and an operation and pressed *Enter*, you can press *Enter* again without reselecting.
- There are also four arrow keys on the keyboard. They work exactly like those on the Console, and can be handy when you're typing information.

### Left and Right Arrows

The *left* and *right* arrows are used primarily to move horizontally through menu choices. Use these to pick main menu headings such as Editor or Mixer: These appear on the top row. When you get to a heading, it "opens up" and shows the menu choices in its category.

- If you press *Enter* while on the Editor or Mixer heading, Audicy will draw the appropriate screen.

You can also use these buttons to pick any submenu choices appearing off to the side of a main menu choice.



- If a field in a form gives you multiple choices (such as Edit Notes? or Invert Phase of Track?), you can cycle through the choices with these buttons.

There are a few shortcuts for using the horizontal arrow buttons:

- If you're at one end of a row, another press in that direction will take you to the other end.
- If a selection has no horizontal choices, the *left* and *right* arrows jump you to the top of the next menu.

### **Ctrl+Left Arrow and Ctrl+Right Arrow**

Use *Ctrl+left* arrow or *Ctrl+right* arrow combinations to move from one menu choice to the same level of the next menu over. For example, *Ctrl+right* arrow from the Edit menu's Copy choice takes you directly to the Studio menu's Time-Fit In choice.

Try this combination while you're editing. Once you get used to it, it's a big time-saver. Note that *Shift+left* arrow or *Shift+right* arrow works the same as *Ctrl*.

### **Up/Down Arrows**

You'll usually use the *Up* and *Down* arrows to move through menu choices.

If a choice has any submenu items (such as Erase, next to the Cut choice), they will open when you pass that choice.

You can also use these buttons to move from one field to the next in an input form.

There's a shortcut for the vertical arrows:

- If you're all the way at the top or bottom of a menu, an additional press in that direction will take you to the other end.

### **Page Up and Page Down**

These buttons are more powerful versions of the up and down arrows. *Page Up* and *Page Down* on the keyboard have the same effect.

- Press the *Page* buttons to jump through a full screen of choices when a scrolling list appears on the screen, as with Edit Old or Dub Over
- Use them to shift what an entire row of *Parameter Knobs* will do in the Advanced Mixer screen.
- Use them to access additional pages of knobs when customizing some effects. Audicy's built-in Lexicon Reverb effects, for example, have more than two dozen settable parameters.

## Head and Tail

These buttons are normally used as Locators, but they work differently when a list appears on the screen:

- *Head* on the Console or *Home* on the keyboard take you to the first choice on a list. *Tail* or *End* takes you to the final choice.

## Enter Button

*Enter* tells Audicy to carry out the operation you've highlighted with the arrow buttons.

- Menu choice actions don't happen until you press *Enter*. You can still adjust edit marks, select different tracks, or move to a different choice.
- *Enter* also moves you from one field to the next in an input form. If you're in the last field, *Enter* closes the form and saves the information.
- If you're not sure what *Enter* will do in a particular situation, try it.
- If you don't like the result, you can always press *Esc* or *Undo*.

Press *Shift+Enter* as a shortcut to close and save any input form without moving through all the fields.

## Undo

*Undo* does exactly what it promises. It will instantly:

- Restore a Cut, Leader or Erase,
- Remove a Copy or Loop,
- Put things back after a Swap or Move,
- Undo a Time-Fit, Vari-Speed, or other studio operation,
- Replace a *Record* or Library Dub with whatever was on the track before the operation.

Any operation that changes audio on your tracks goes away when you press *Undo*. Anything that was on the tracks before the operation will be restored.

*Undo* even undoes itself! If you press it again, your original edit or recording will come back. (If you press it a third time, it will undo the undoing of the undo. )

- You can keep pressing *Undo* indefinitely, for instant comparisons "before" and "after" an edit.

- *Undo* does not use additional memory, or any kind of “reserved memory buffer.” No operation is ever too large to *Undo*.
- *Undo* doesn’t require additional hard disk files or reloading. It’s completely instantaneous.

*Undo* is not magic. If you accidentally Erase or Cut something you meant to keep, press *Undo* immediately. If you accidentally *Record* or Edit something else first, *Undo* won’t be able to restore the sound.

### **How Far Back Can I Undo?**

You can Undo back as far as you want, if you prepare for it first. Even though the *Undo* button works only on the last change you’ve made<sup>19</sup>, you can still have the effect of *Undoing* a long series of edits.

If you’re about to start a series of edits you think you’ll want to *Undo* later, simply Copy the material elsewhere on the track. This won’t tie up additional RAM or disk space.

Then, if you don’t like the edits, you can always use the copy<sup>20</sup>.

*Undo* affects editing and recording operations only. It won’t undo a scrubwheel move, for example, and take you back to where the tape was. It also won’t restore an edit mark if you’ve accidentally moved it to the wrong place.

If you’re not sure you want to make a mark in a certain place, set one of the *Locate* points there. They’re accurate to the sample, so you can use them to return to a previous location precisely. If you’ve set some edit points and then *Undo* a previous edit, the new points will appear to go away so you can see the old ones. But they’re still in Audicy, and if you *Undo* the undo (putting the original edit back), the new points reappear automatically.

### **Other *Undo* functions:**

*Undo* has a few uses that aren’t related to audio editing or recording:

- Press it to toggle any “Yes/No” choice on a user input form, or through other fields that have multiple entries.
- Use it (or *Esc*) to cancel Quit and continue working, if Shadowing is still going on.
- Use it (or *Esc*) to abort loading a production, or saving or retrieving a Library sound
- Use it to cancel any changes you’ve made when customizing a real-time effect.

---

<sup>19</sup>We did this to keep operation fast and intuitive, and to let the system reuse memory freely.

<sup>20</sup>This technique was invented years ago in the analog realm. It’s called “making a protection dub.”

**Three important warnings about *Undo*:**

- Because of the tremendous amounts of data that would be required, *Undo* does not remember previous audio immediately after changing the way tracks are assigned or mapped to Console channels.

While you're using Map Tracks, you'll be warned that the last *Undo* will be forgotten. Press *Esc* to exit Map Tracks if you want to *Undo* your most recent change.

- *Undo* doesn't change audio when you're customizing a real-time effect (see Chapter 7); instead it cancels knob changes. If you want to undo something you've recorded while the customizing knobs are visible on-screen, you have to leave that level of the effects selector first.
- Some things, like lightning zaps or power failures, can make any computer lose its temporary memory. *Undo* can't undo these kinds of disasters, or any changes that happen to non-Shadowed audio.

If your location has unstable power or is subject to lightning, we urge you to get an Uninterruptable Power Supply. This is good advice for all the computers in your facility.

**Escape**

*Esc* lets you call off most operations that involve the hard disk, or cancel user-input forms.

You can *Escape* anytime from:

- Starting an Old production.
- Saving or dubbing a library effect.
- Erasing or renaming a production or effect.
- Copying a production.
- Transferring to or from Multi-Track DAT tapes.
- Help screen displays.

You can *Escape* to cancel these operations, if their user-input forms are still on the screen:

- Starting a New or Temp production.
- Setting Defaults or Date/Time.

- Making additional changes to any of the Setup forms.

You can *Esc* from a Loop operation:

- While the system is flashing *Play* buttons to ask how many loops you want.

You can press *Esc* twice to escape from Notepad.

## Help

The *Help* button adds power to the user. It opens Audicy's online help system, and posts hints on the screen.

- *Help* is "context-sensitive": It changes, based on the steps you took before you pressed it. If you've opened a setup form, *Help* displays information about the specific field you're in.
- *Help*'s suggestions for each area will change, depending on what steps you took before you activated it.
- If you press *Help* or *Enter* again, you'll see helpful information about the current state of the system. Subsequent presses give you even more information.
- If *Help* runs out of information, pressing the button again will restore the normal Audicy screen.
- You can also take *Help* off the screen by pressing *Esc*.

The *Help* button calls you when it's got something important to say.

Depending on how you've set Defaults in the Job Control screen, *Help* will flash to tell you it's got hints on what to do for:

- Common operating errors.
- Tricky situations that may exhaust memory or other resources.
- Major hardware or system failures.

The faster the flashing, the more severe the situation.

If *Help* starts flashing, press it and get the advice. Or, ignore it and keep on working: After one minute, the flashing will stop.

You can change what severity of problem starts *Help* flashing, by using the Help Level Setting in the Job Control screen's Defaults menu.

**Shift+Help**

Audicy has a special *Help* function to quickly reference all of its two-button shortcuts and special functions.

Any time you want, press *Shift+Help* for an instant display of active button combinations. When you're in the Job Control screen, it'll show you the Job Control shortcuts. When you're editing, it'll show you all the enhanced editing functions.

The Console buttons still work while this screen is showing. You can return to the normal screen any time by pressing *Enter*.

## Button Combinations For Power Users

Buttons like *Shift*, *Cue*, *Ctrl* and *Alt*, have no immediate affect on the sound you're editing. But when combined with other buttons, they can act as shortcuts or access powerful functions.

If a button combination isn't working the way you expect, it could be Audicy isn't seeing it and the modified button at the same time:

Always press the modifier button first and hold it down, then press the button it modifies.

Many of the button combinations have already been described in this chapter<sup>21</sup>, or you can consult this chart:

<b><i>Shift</i> Combination</b>	<b>Result</b>
<i>Shift+Help</i>	Display two-key shortcuts and special functions
<i>Shift+Play</i>	Vari-speed (use scrubwheel to adjust speed)
<i>Shift+◀◀</i>	Play at half-speed
<i>Shift+▶▶</i>	Play at double-speed
<i>Shift+Record</i>	Play, and automatically punch in record at the <i>Dest In</i> point, then punch out of record and drop back to Play at the <i>Dest Out</i> point
<i>Shift+Cue</i>	Toggle "jump mode" cueing between :20, :60
<i>Shift+Set</i>	From Mixer/Editor, open Locate Point Editor
<i>Shift+Locate 1</i>	Set Locate 1 point
<i>Shift+Locate 2</i>	Set Locate 2 point

---

<sup>21</sup>You *were* paying attention, weren't you?

<i>Shift+Go To</i>	Go to a specified locate point
<i>Shift+Head</i>	Locate to first sound in Play-selected tracks
<i>Shift+Tail</i>	Locate to end of Play -selected tracks
<i>Shift+Last Record</i>	Locate to most recent sound from library
<i>Cue+◀◀</i>	Skip to beginning of previous audio after digital silence on selected tracks
<i>Cue+▶▶</i>	Skip to beginning of next audio after digital silence on selected tracks
<i>Shift+Source In</i>	Restore previous <i>Source in</i>
<i>Shift+Source Out</i>	Restore previous <i>Source Out</i>
<i>Shift+Dest In</i>	Restore previous <i>Dest In</i>
<i>Shift+Dest In</i>	Restore previous <i>Dest Out</i>
<i>Source In+Source Out</i>	Set new <i>Source In</i> copying Source edit length from previous edit.
<i>Dest In+Dest Out</i>	Set new <i>Dest In</i> copying Destination edit length from previous edit.
<i>Source Out+Source In</i>	Set new <i>Source Out</i> copying Source edit length from previous edit.
<i>Dest Out+Dest In</i>	Set new <i>Dest Out</i> copying Destination edit length from previous edit.
<i>Shift+Source Audit</i>	<i>(first press)</i> locate to the <i>Source out</i> point <i>(second press)</i> play last two seconds of <i>Source</i> edit region
<i>Shift+Dest Audit</i>	<i>(first press)</i> locate to the <i>Dest Out</i> point <i>(second press)</i> play last two seconds of the Destination edit region
<i>Source Audit+Play</i>	Loop play the Source edit region
<i>Shift+left arrow</i>	Jump menu highlight one column to the left or <i>Ctrl +left arrow</i>
<i>Shift+right arrow</i>	Jump menu highlight one column to the right or <i>Ctrl +right arrow</i>
<i>Shift+down arrow</i>	Move to next page, production or library list or <i>Ctrl +down arrow</i>
<i>Shift+up arrow</i>	Move to previous page, production or library list or <i>Ctrl +up arrow</i>
<i>Shift+keyboard Prtsc</i>	Print only the selected items in a field

<i>Shift+keyboard Tab</i>	Go to previous field in a form
<i>Shift+Mute</i>	Toggles Effects patch muting
<i>Go To+Set</i>	Enables the effects control screen
<i>Shift+Enter</i>	Close any user-input form and saves the data
<i>Shift+Input</i>	Enable I/O Setup screen, if you have the optional Intelligent Digital Module.
<i>Alt+Input</i>	Toggle input routing between L/R, R/L and Mono
<i>Shift+Tk Play Enable</i>	Opens form that lets you assign different tracks to console channels.

The following combination are active only if you have the optional SMPTE hardware and software, and may also depend on how your VTR is installed:

<i>Shift+Chase</i>	Enable Chase Setup screen
<i>Shift+Machine Control</i>	Enable Machine Control Setup screen
<i>Shift+Offset</i>	Opens VTR Advanced Setup screen.
<i>Alt+Plus or Minus</i>	When Audicy is chasing, bumps Audicy input offset by user-specified subframe bump size.
<i>Alt+Machine Control</i>	Turns AutoLock on or off for vtr chasing
<i>Alt+Offset</i>	Captures current offset as new Audicy input offset
<i>Ctrl+Offset</i>	Toggles the offset display between LTC and RS-422 sources.
<i>Ctrl+Play</i>	Starts the VTR in Play mode
<i>Ctrl+Stop</i>	Puts the VTR into “pause” mode
<i>Ctrl+▶▶ or ◀◀</i>	Puts the VTR into fast forward or rewind
<i>Ctrl+scrubwheel</i>	Scrubwheel acts as a VTR Shuttle knob.
<i>Ctrl+Set</i>	Captures VTR’s timecode to a VTR autolocate point.
<i>Ctrl+Go To</i>	Lets you set a VTR locate point and send tape to it
<i>Ctrl+Shift+Set</i>	Lets you edit and name VTR locate points
<i>Ctrl+Shift+Go To</i>	Lets you enter a specific timecode and send the VTR to it.
<i>Ctrl+←Locate</i>	Send videotape to previous VTR locate point
<i>Ctrl+Locate→</i>	Send videotape to next VTR locate point
<i>Ctrl+Locate 1, 2</i>	Send videotape to VTR locate point 1, 2
<i>Ctrl+Shift Locate 1</i>	Capture VTR timecode to VTR locate point 1



<i>Ctrl+Shift Locate 2</i>	Capture VTR timecode to VTR locate point 2
<i>Ctrl+Ctrl+scrubwheel</i>	Scrubwheel acts as a VTR Jog knob.
<i>Ctrl+Ctrl+▶▶</i> or <i>◀◀</i>	Steps the VTR to the start of previous or next frame
<i>Ctrl+Ctrl+Stop</i>	Spins down the VTR by sending a “standby off” command
<i>Ctrl+Ctrl+Play</i>	Starts Audicy AutoCue function

## Keyboard Equivalents

A few Console functions are duplicated on Audicy’s typewriter-style keyboard. We don’t recommend using these for production, but they might be handy while you’re entering text or dealing with forms.

<b>Key</b>	<b>Function</b>
<i>Cursors</i>	<i>up, down, left and right</i> arrow buttons
<i>Enter</i>	<i>Enter</i>
<i>Esc</i>	<i>Esc</i> (Escape)
<i>F1</i>	<i>Help</i>
<i>u</i>	<i>Undo</i>
<i>h</i>	jump to top of list
<i>t</i>	jump to bottom of list
<i>P</i>	<i>Play</i>
<i>R</i>	<i>Record</i>
<i>S</i>	<i>Stop</i>
<i>&gt;</i>	<i>Fast Forward</i>
<i>&lt;</i>	<i>Rewind</i>