

Chapter 8

Tips And Tricks

Tips & Tricks	8-3
Tips For Using The Audicy Library	8-3
Don't Need No @\$% Cart Machine.....	8-3
Sort Of Tricky	8-3
Space-saver	8-4
Time-saver	8-4
Save Time: Save Tone.....	8-4
Sound An A	8-5
Keep It Clean.....	8-5
Editing Tricks	8-5
Toss Your Timer.....	8-5
Keep A Dub Handy.....	8-5
Deadrolling Along	8-5
Neaten Your Bed, One	8-6
Neaten Your Bed, Two	8-6
Neaten Your Bed, Three	8-6
The Pause That Underscores	8-7
Tick Talk.....	8-7
Lack Of Noise Annoys.....	8-8
Tricky Trimming.....	8-8
To The Max	8-9
Hello... lo... lo...? One	8-9
Hello... lo... lo...? Two	8-11
Hollow, One	8-11
Hollow, Two	8-12
Hollow, Three	8-13
Mr. MS	8-13
Big Sound	8-14
Solo, You Can't Get Over It.....	8-14
Phasers... On!	8-14
Speak Up!.....	8-15
Boost Your Input.....	8-15
Speak Up Or Down, Smoothly	8-16
Zig-Zag Cuts.....	8-16
Tape Measure	8-16
Fade Out	8-17
Custom Crossfade	8-17
mooZ... Zoom	8-17
Zoom... mooZ.....	8-18

Tape Motion Tricks	8-18
Stop On A Dime	8-18
Perfect Pitch	8-19
Faster Faster	8-19
Mixing Tricks	8-19
Read The Future	8-19
Do It Again — One	8-19
Do It Again — Two	8-19
Special Effects	8-20
Oops!	8-20
Easy Tens	8-20
Mix and Match	8-21
A Mono Bounce?	8-21
Memory Tricks	8-21
Forget It	8-21
Copy Cat	8-22
Give Yourself Cutting Room	8-22
Living in an Analog World	8-22
Get Looped	8-22
Double-Time	8-23
On The Shelf	8-23

Tips & Tricks

One of the reasons Audicy is so comfortable to use is that it was designed by tape editors and studio production operators as well as electronics and computer experts.

We wanted a system that could be used in the real world. Most of the programming and circuit gurus on our development team also have studio experience, and we spent a lot of time seeing how real-world production people work. We put early systems in studios, and changed them so they'd be faster and more powerful. We lent units to producers who make their living doing spots for national clients, and incorporated their suggestions.

Over the past years, legions of broadcasters have become part of the process. They've bought Orban workstations for their studios, and they've suggested improvements and new features.

They've also suggested quite a few tricks. Audicy is so easy to use, operators start inventing new techniques to save time, make life easier, and create killer sounds.

This chapter shares some of these tricks with you.

Tips For Using The Audicy Library

Don't Need No @\$% Cart Machine

Library Preview can do more than just help you select elements. Since it plays any length sound with full fidelity, you can use it whenever you need an instant playback device.

- For example, don't quit what you're editing just because the GM wants to hear something else. Save that other spot to the library first... then, when the boss walks in, just select it and press *Play*.
- Some stations roll their Audicy into an air studio during the morning show, so the producer can edit phone-ins as they happen. After each is finished, they save it to the library. That way, they can play back the edited call, or any other saved effects or comedy bits, on demand.

Sort Of Tricky

Are there specific elements you use a lot? To keep them easy to find, Rename them with numbers or certain punctuation marks in front. A sound named "1. Sounder" or "#Logo" will always go to the top of a sorted list.

These characters, in this order, come first when Audicy alphabetizes a list: ! " # \$ % & ' () * + , - . / 0 1 2 3 4 5 6 7 8 9 : ; < = > ? @

These characters are always forced to the bottom of an alphabetized list: { } | \ ~

Want to keep all the library elements for a specific group of projects together? Enter the client's name or other identification as creator when you save them. Then sort the library by that criterion.

By the way, it takes only a few seconds to quit a production, sort, and restart the same production with Audicy's automatic quick-load feature. So don't be afraid to sort often.

Space-saver

High-quality stereo needs a lot of disk space — about 10 megabytes per minute at 44.1 kHz — so don't save more than you need.

If you're saving a music package with alternate endings, save just one full jingle plus the various ends. You can edit them together quickly. If you use a looped rhythm background under news features, just save a couple of loops' worth, and rebuild it with the Loop control to exactly the length you need.

Time-saver

If you reuse sync tracks, you can save their synchronization as well. Before saving a sound to the library, note the Source In time. Include the seconds or frames from that time as part of the name, like "News promo music @ :58". Locate to that same time before you dub the sound to a new production, and it'll be perfectly lined up.

Save Time: Save Tone

Very few things are handier than a 1 kHz tone at normal operating level, yet few broadcast consoles include an easy way to get one. If you borrow a signal generator and save a few seconds' worth of tone in the library, you'll be able to retrieve it quickly and loop it any time you need a test signal.

Editing a sine wave smoothly can be a challenge for any system (just try it with a razor blade). You may encounter slight level dips, of a tenth of a second or less, at each splice. But you'll still be able to use the tone for lineups.

Proper level for the tone varies according to engineering practices, but a good place to start is around -15 to -18 dB on Audicy's meters. A steady tone of that volume makes normal Audicy levels equivalent to "zero" on a VU meter.

Other useful tones may include 100 Hz, 1k, and 10k at 10 dB below normal level, if you're creating analog masters. A 25 Hz tone can be helpful for automation systems and for "tailoring" multiple dubs¹.

¹See "Get Looped," later in this section.

Sound An A

If you make original music for your productions, keep a pitch pipe on your disk: Record a few seconds of A-440 from a digital synth, and your analog synths and guitars will always be in tune.

Keep It Clean

Before you save a favorite analog sound effect to the library, clean it up. Pull out any ticks or pops now, and you'll never have to worry about noise when you retrieve it.

Editing Tricks

Toss Your Timer

There are two easy ways to use Audicy as an instant-reading stopwatch.

- Cut out slates or cueing delays, so your tracks start exactly at *Head*. Then you can wind to the end and read exact length on the counter display. (If the end of the piece is also the end of your tracks, you can read total length in the Tail window.)
- Or set *In* and *Out* at the ends of a segment. As soon as you do, the message box will tell you its length.

Keep A Dub Handy

Before starting intricate music or voice editing, borrow a trick from analog tape editors: Make a protection dub.

It takes Audicy virtually no time to mark the whole selection, jump to *Tail*, and Copy. If you don't like the way a string of edits turns out, simply make a fresh copy of the copy and start over. In effect, you're giving yourself infinite *Undo*.

If you're using more than two tracks, use Copy Self to make a dub of up to 10 tracks at once. And, for multiple dubs, use the Loop choices.

Deadrolling Along

Some producers like to fade up a theme at the end of a production, back-timed to end at a standard program length. Audicy makes "deadrolling" easy:

Just mark *Dest Out* where the program should end, *Source Out* where the music ends, and any convenient *Source In* or *Dest In*. When you Copy, the music will be in place.

It'll also probably be "upcut," starting in the middle of some random beat. So use the Fade Up command to gradually bring the audio into your mix.

Neaten Your Bed, One

Audicy's Time-Fit can shrink or stretch a music bed, quickly and smoothly. But large time manipulations will cause a noticeable change to the music's tempo. If you need to *really* stretch a piece of music, mark one or two bars of it — you can do this while the track is playing, by just tapping along with the beat. Then press *Source Audit* to return exactly to the start of the measure, and *Dest In*. Now, Copy or Loop In to the same tracks. Instant long beds!

Neaten Your Bed, Two

One of the main reasons custom scores often sound better than stock music has to do with the timing between voice-over and musical beat. Good composers and music editors are conscious of the patterns in the speech they work with.

If you really want to customize a piece of music:

- Try Time-Fit on just a short segment at a time. Go from cue-point to cue-point, a few bars at a time, stretching or shrinking as appropriate. Depending on the music, most people won't hear even a 10% adjustment as anything more than a little *rubato*².
- Or, find a sustained note. Then either Cut, Copy, or Time-Fit tiny chunks of it until the music's the right length³.

Make each edit just a few frames, and they'll be imperceptible under the announcer. It really works!

Experiment with different Splice sizes. They can smooth out any jumpiness when you edit a sustained note, making it sound merely like the band varied their tempo.

Don't forget to make a protection dub (see above) before you start.

Neaten Your Bed, Three

If music needs to be extended or cut more than is practical by Time-Fit or manipulating notes, try running it on two tracks at the same time. Audicy won't waste time or memory when you do this.

Put the music on one track starting at the right time, and then back-time it on another track so it ends at the right time. Bounce the two tracks down to one, fading between them.

Before:

Track 1:	<i>Mary had a little ...</i>
Track 2:	<i>had a little lamb.</i>

² Musical term that means "borrowing time from one place and giving it back in another."

³ As long as we're using musical terms, this would be a *fermata*.

Bounce, fading up on the “L” of lamb:

Track 2: *Mary had a lamb.*

You might have to experiment to find a place that makes the chords sound good, but the result will be a new piece of music of just the right length.

See the tips for stereo and mono bouncing, below.

The Pause That Underscores

This is a favorite of experienced voice editors, made easier on Audicy:

If you want to emphasize a word, put a small piece of Leader in front of it. Don't use more than a frame: If you keep it small, the ear will interpret it as (pause) louder. “The... Quick brown fox” sounds much quicker than ordinary foxes.

A nice thing about using Audicy for this trick is you don't have to be an experienced voice editor. You can always *Undo* and try again, if you haven't hit the exact start of the word.

Tick Talk

Dry-mouthed announcers frequently have tiny ticks or pops mixed in with their words. You don't want to know why⁴. The best cure is a glass of water, but that won't help if the track is already recorded.

You usually can't just cut out the ticks without destroying the natural timing of the word. Instead:

- A) Mark *Dest In* and *Dest Out* precisely around the tick.

The edit will be less than a frame.

- B) Use *Dest Audit* to locate precisely to the start of the tick, and press *Source Out*.

This marks a matching length of matching sound, right in front of the noise.

- C) Copy Over.

The offending tick is now fixed. This also works for music, but you may have to change the splice angle.

If you can't mark precisely around the tick or pop, it's probably because the sound falls right on one of Audicy's $1/1000$ -frame edit boundaries⁵. Simply *Bounce* the sound back onto itself, to shift the boundary slightly.

⁴It's caused by thickened saliva, stretching and snapping. We *said* you wouldn't want to know.

⁵We're talking *really* small.

Lack Of Noise Annoys

Sometimes you want to add pauses to a location recording, or take out a vocal “um” without changing the pacing.

While *Erase* and *Leader* do the job, they also cut out the natural background noise. Erasing or leadering with backgrounds is almost as easy:

- A) First, find some clean room tone on the original material.

At the end of a take or right before an interview answer is usually a good place to look.

- B) Copy four or five seconds of room tone onto a spare track somewhere — it doesn’t have to be near the dialog you want to edit — and set *Source In* at the start. Don’t set *Source Out*.
- C) Find your edits in the usual way. But mark them with *Dest In* and *Dest Out* instead. Don’t touch the *Source* buttons.
- D) *Record* enable the interview track, and set *Play* on the background track.
- E) To replace dialog with background, Copy Over. To insert background the way you’d insert leader, Copy In.

To do the next edit the same way, skip Steps A and B, and press *Shift+Source In* instead.

Tricky Trimming

In Chapter 4, you learned how to do a three-point edit, holding down both *In* buttons at a cue point and scrubbing to the actual *In* point. Here’s another way to do the same thing.

Since Audicy lets you splice precisely over existing splices, you can get the effect of Multi-trims of any length by doing two adjacent copies.

- A) Find the cue point, and make a copy of everything between the cue point and the end:

Before:

Source: The quick [brown fox].

Destination: «

After:

Source: The quick brown fox.

Destination: brown fox.

- B) Now, press *Dest Audit*. This will take you to the exact place your Copy started. Mark the *Dest Out* of an edit there.

Do the same thing for the *Source*, marking a *Source Out* at the previous *Source In*.

Source: The quick]brown fox.

Destination: »brown fox.

C) Mark a new *Source In*, and Copy again.

Before:

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

Destination: »brown fox.

After:

Source: The quick brown fox.

Destination: The quick brown fox.

What you're really doing is making *two* copies, one from the start to the cue point, and one from the cue point to the end. The splice between them is undetectable.

If you *Shift+Audit* and mark *Out* points in Step B, you can extend the back of the copy instead of the front. Or try marking the *Dest* first in Steps A and B, and cueing to a point on the *Dest* track.

To The Max

Short, rapid stutters can add a “digital effect” to a voice. Long ones can highlight individual words in contemporary productions. Both are easy on Audicy.

Mark *Source In* and *Dest In* at the same place, on the beginning of a word, then scrub an appropriate length and mark *Source Out*.

Set *Record* ready on the same track as the source, *Enter* on Loop In, and select the number of stutters :

Before:

Source/Dest: The quick «b**ro**wn fox.

After “Loop In”:

Source/Dest: The quick br-br-br-brown fox.

For rap and other musical effects, you'll want to back-time so the last stutter starts on a beat. Simply Copy the stuttered sentence you just made onto another track, using the last stutter as the cue point of a three-point edit.

Hello... lo... lo...? One

Audicy's built-in Lexicon reverb adds natural-sounding reverb and futuristic ping-pong effects at the touch of a button. But you can also add tape-echo effects to individual words or entire tracks with a little copying and bouncing.

- A) Select what you want to echo, and Copy it a few frames later to a blank track⁶.

Before you *Enter*, set a locator at the *Source In* point: you'll want it later.

Before:

Source (Tk 1): Mary had a little [**lamb**].

Destination (Tk 2): «

After:

Source (Tk 1): Mary had a little lamb.

Destination (Tk 2): lamb.

- B) Restore previous *In* points with *Shift+Source In* and *Shift+Dest In*. Use *Shift+Dest Audit* to get to the old *Dest Out* point, and mark a new *Source Out* point there.

- C) Now Copy with the previous *Dest* track as the *Source*, and a new blank track as the *Dest*.

Before:

Source (Tk 2): [**lamb**].

Destination (Tk 3): «

After:

Track 1: Mary had a little lamb.

Track 2: lamb.

Track 3: lamb.

- D) Repeat Step B and C until you've got enough lambs on different tracks. Set each lamb a little lower with the Channel Faders.

- E) Find the start of your echo sequence, using the Locate point you set in Step A. Bounce the echo sequence back onto the original track⁷.

Before:

Track 1: Mary had a little lamb.

Track 2: lamb.

Track 3: lamb.

Track 4: lamb.

⁶If you don't have enough blank tracks for the echoes, just Copy the whole phrase to the Tail of your production.

⁷If this is a mono effect, remember to pan all the *Play* tracks to the left. See "What's Left?" later in this section.

After Bounce:

Track 1: Mary had a little lamb *lamb* *lamb* *lamb* *lamb*.

You can Cut the other tracks now, and use them for something else. If you moved the phrase to Tail in Step A, Copy it back to its proper place in the production.

Hello... lo... lo...? Two

For a nice variation on this effect, pan the successive echoes around the stereo field. Then Bounce the echoes onto a stereo pair.

Before:

Track 1: Mary had a little lamb.
 Track 2: lamb.
 Track 3: lamb.
 Track 4: lamb.

After Bounce to 5 and 6:

Track 1 (*center*): Mary had a little lamb.
 Track 5 (*left*): lamb *lamb*.
 Track 6 (*right*): lamb

Hollow, One

You've probably discovered you can get delay effects easily, by copying one track to another with the *Dest In* point slightly offset from the *Source In* point.

“Phasing” uses *very* small delays (a third of a frame or less) to accomplish a metallic or outer-space sound.

You can phase a single word, or as much as a complete track.

A) Copy the material you want to phase onto a blank track.

Before:

Track 1: *The quick brown fox.*

After:

Track 1: *The quick brown fox.*
 Track 2: *quick*

- B) Add a small amount of Leader — about an eighth of a turn of the scrubwheel, at normal gearing — before the copy.

Before:

Track 1: *The quick brown fox.*

Track 2: *quick*

After:

Track 1: *The quick brown fox.*

Track 2: *quick*

- C) Mix the new track and the original track together. You can adjust the degree of phasing by controlling the volume of the new track.

- D) Bounce both tracks back onto the original track.

Before:

Track 1: The quick brown fox.

Track 2: quick

After “Bounce”:

Track 1: The QUICK brown fox.

You can Cut the copy, to free up that track.

Hollow, Two

For a classic “flanging” effect, the time relationship between two sounds has to be constantly changing. You can do that easily using Audicity’s Vari Over effect.

- A) Mark *Source In* and *Out* around the mono or stereo sound you want to flange. On another track (or pair, if stereo) mark a *Dest In*, just a fraction of a scrubwheel turn later.
- B) Select Effects:Vari Over and *Enter*. In the form that appears, dial around 3% faster (the exact amount will take some experimentation). *Enter* again.

After:

Source: The quick brown fox.

Destination: The quick brown fox.

- C) Mix the sounds together for a swooshing flange.

The sounds will flange if the source and destination tracks are panned the same way. You can use a variation of this effect by applying Vari Over to a mono sound. Pan the source to one side and the copy to the other, for super stereo⁸.

⁸ Check the results in mono.

Hollow, Three

Don't confuse the production term "Phasing" with the Phase Invert submenu selection: The production term refers to random cancellations caused by a small delay; the submenu term refers to a precise 180° inversion. But you can use the two together.

Try flipping the phase of a track you delayed with one of the above techniques. It'll frequently (but not always) make a substantial difference when you mix.

Mr. MS

Dozens of articles have been written about MS (Mid/Side) mic placement and its advantages, so we'll just include a little drawing to remind you.

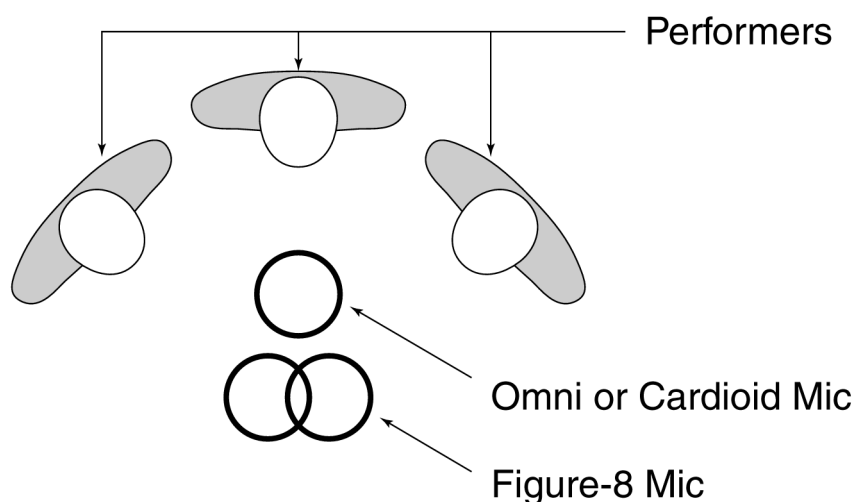


Figure 8-1: Mic Placement

The two microphones are mounted as closely as possible. The Omni is placed to pick up everyone equally. The figure-8 points sideways, so performers on one side are in-phase and those on the other are out-of-phase.

Mathematically, the omni is picking up $L+R$ and the figure-8 is picking up $L-R$. To get normal stereo you send the omni to both channels, add the figure-8 to the left channel only, and add an *inverted* signal from the figure-8 to the right channel only. The left speaker gets $(L+R)+(L-R)$, just the left signal. The right speaker gets $(L+R)+(-L+R)$, or just the right signal. Mono listeners get $2(L+R)+(L-R)+(-L+R)$, or just the mono signal. Don't worry if the math bothers you. This is an accepted way to record and broadcast acoustic music.

Audicy's instant phase flip makes decoding MS (mid-side) microphones easy and math-free.

- A) Record each mic to a separate track.
- B) Pan the omni's track to the center.
- C) Pan the figure-8's track to the left.

- D) Copy that figure-8 track to a third track, and pan the copy to the right.
- E) Invert the third track.

When you mix, keep both figure-8 tracks' faders at the same level. The more you bring these two tracks into the mix, the wider the stereo signal will appear.

Big Sound

A variation of this technique can add life to documentary sound and interviews. Point a directional or shotgun mic at the subject, and throw a boundary-style or omni on the floor. But when you mix, treat the shotgun as the mid signal and do the phase-invert tricks to the omni.

Your stereo listeners will hear lots of room ambience and life, but mono folks will hear just the interview!

Solo, You Can't Get Over It

There's a gadget that promises to pull vocals out of a pop song, leaving just an instrumental you can sing over. What it's really doing is inverting one side of a stereo pair, and then combining the signals. With most recordings, the lead singer will be "phased out."⁹

You can do the same thing on your Audicy. Just record the stereo song to a pair of tracks. Invert just one of the tracks — it doesn't matter which — and pan them both to the center. Play with the mix until the soloist goes away. The new lyrics you sing will probably cover any residual echo.

Phasers... On!

While we're on the subject, remember how Phase Invert flips the entire track instead of just a selected edit region?¹⁰

You can phase-invert a section of a track by flipping its phase, bouncing it to itself, and then flipping it back. The *Bounce* operation will record the inverted version.

Just remember:

- Phase Invert the track back to normal when you want to mix. Otherwise, you'll just flip the flipped version.
- You'll also have to *Bounce* — without any inversion — any other track that's part of a stereo pair with the one you flipped. That's because bouncing causes a slight delay.

⁹So will the bass drum and a few other signals. So add some equalization.

¹⁰That's why it's instantaneous.

Speak Up!

If you want to emphasize something, you can turn up the volume. With Audicy, you can make very subtle and precise volume adjustments easily... even to specific syllables within a word!

- A) Mark *Dest In* and *Out* around just the syllables you want to emphasize.
- B) In the Effects Selector, apply a +12 dB boost to that channel. Return to the Editor or Mixer screen.
- C) Bring that channel's fader to about -9 dB... just a little bit from the top of its range. Turn all the other channels' *Play* buttons off.
- D) Make sure *Bounce* mode is selected, and the channel's *Record-ready* button is pressed.
- E) Use Auto-Record (*Shift+Record*) to bounce just the selected sound onto its own track.
- F) Check the results, and Undo and adjust the fader (Step C) if necessary.

Don't forget to remove the +12 dB boost when you're done. Of course, you can use a similar technique without the boosting, to lower the level of a specific syllable. You can also boost levels using the EQ: Simply turn on an EQ for a track, select the Flat preset, then press the down arrow to modify it. From the EQ Parameter Control screen, use the Master Gain knob to boost or cut the overall level by ± 12 dB, at a flat frequency response.

Boost Your Input

Its always best to maximize your levels externally, before you record them (in Normal mode) into Audicy, so you get the cleanest sound and modulate the most bits. But there's a trick you can use to boost a weak signal for times when you can't get more level on your external mixer or switcher:

- A) Put your system in Bounce mode.
- B) Patch EQ into your Output Select insert point
- C) Select the Flat preset, then press the down arrow to modify it. From the EQ Parameter Control screen, use the Master Gain knob to boost the overall level by up to +12dB, as described above.
- D) Start recording (making sure your Input faders are up, and *Input Play* buttons are on. Watch your levels, and don't let the output meters overload — they indicate what's really being recorded.

You are actually bouncing the output back through the input faders into the main input, with gain added by the EQ. Note that this technique may add noise and hiss, since your boosting whatever signal is being input. This method works for recording signals in while adding Compression or Reverb too.

Speak Up Or Down, Smoothly

If the level shift for the above effect is too abrupt, select a longer Splice length before you Copy.

Zig-Zag Cuts

Let's say you've built a fairly complicated spot, and want to cut some time out of the middle.

You decide the best place to cut is where the music pauses. Most of the tracks are silent here, so it won't effect much sound. But this cut would destroy the first drum effect. And if you don't cut the drum track, the second drum effect won't line up with the end of the spot.

- A) Make the cut anyway, on every track *except* the drum.
- B) Then, cue to someplace behind the first drum hit, and mark *Source In*.
- C) While you're holding the *Source In* button, tap the *Source Out*. This will copy the exact length of your previous edit.
- D) Cut again, this time on just the drum track.

Now all the tracks have been cut exactly the same amount, just at different places. The end drum effect will still cue perfectly against the end of the music.

Tape Measure

Want to slide a track to hit a particular spot in the copy or a musical beat, without guessing how much Cut or Leader you'll need? Measure it.

Let's say you want to match a beat from music on track 2 to a pause in the copy on track 1.

- A) Find the beat you want to match on track 2, and mark it as *Source In*.
- B) On track 1, find the pause where you want that beat to be. Mark it as *Source Out*.

The region you've just marked probably falls in the middle of your music, so you can't cut or leader here.

- C) Turn the channel *Play* buttons on both tracks 1 and 2 off so they won't get edited. Then turn on an open track, where the edit won't matter.
- D) Erase the open track, using the marks you made in Steps A and B.

This isn't the edit you want, but it will store the *length* of that edit.

- E) Locate ahead of the music on track 2, and press and hold *Source Out*. While it's down, press *Source In* and then release both.

You've just marked a second edit, exactly the same length as the edit in Step D.

Cut or Leader as appropriate.

Fade Out

Fade In and Out apply a logarithmic fade between the *Source In* and *Out* points on a track. But if you move a track Fader while you *Bounce* just that track onto itself, any level shifts will be recorded onto the track in real-time: You can make customized fades, and they'll always play back the same way. You can do individual tracks, stereo pairs, or two mono tracks at the same time; just make sure the pan pots are correctly set.

Custom Crossfade

In Chapter 3, we discussed adjusting the preset Splice or crossfade length between two sounds. With creative bouncing, you can get any fade you want between the sounds.

- A) Instead of copying or cutting the two sounds together on the same track, Copy the second one onto a different track:

Mark as if Copy Over:

Source (Track 1): The quick brown [fox].

Destination (Track 2): Mary had a little «lamb.

After Copy to a spare track:

Track 2: Mary had a little lamb.

Track 3: fox.

- B) Now Bounce the original and the copy back to the original track. Move the faders to create the desired crossfade sound.

After Bounce onto Track 2:

Track 2: Mary had a little lox¹¹.

Track 3: fox.

Since you'll probably need both hands to quickly lower the original sound while you raise the new sound, cue ahead of the sound and use Auto-Record. *Shift+Dest In* and *Shift+Dest Out* will give you the proper punch-in points.

mooZ...Zoom

Want to add a “pre-verb” sound to the beginning of a piece of music? Use Flip Over to insert an inverted ending at the music’s beginning.

- A) Take a piece of music that has a hard ending, but one with a reverb tail. Mark *Source In* at a drum hit right before the music ends, and *Source Out* in silence after the music does end.
- B) Mark *Dest Out* on the first drum hit or sting at the beginning of the sound.

¹¹Expect a footnote about “cream cheese” here? We won’t disappoint you.

- C) Press *Enter* on Flip Over, using the same source and destination tracks.

You now have a “preverb” intro of the music. If the transition isn’t right, *Undo*, and move the *Dest Out* point slightly, or change the splice angle. This technique can also be used on sound effects, like gun-shots, to get cool effects.

Zoom... mooZ

Want to copy or loop a sound to make it longer, but the sound changes over time so each repeat is noticeable as an abrupt cut? Use Flip In to make an inverted version that’s easier to loop.

- A) Mark *Source In* and *Out* around the original sound.
 B) While Audicy is cued to the *Source Out* point, press *Dest In*.
 C) Choose Effects:Flip In and *enter*.

You’ll now have a reversed copy. If the original sound raised its pitch over time, the copy will meet it at the higher pitch and then go back down.

You can stop now and have a sound that’s twice as long as the original, but without a perceptible splice. Or,

- D) Press *Shift+Source In* to restore the original in-point.
 E) Press *Shift+Dest Audit* to locate to the end of the flipped copy. While you’re there, press *Source Out* and then press *Dest In*

You’ve just marked the original plus its flipped copy, and gotten ready to add more loops at its end. The start and end of each loop/flip pair will match perfectly, since they’re the same sound.

- F) Select Loop In or Over and *Enter*.

Tape Motion Tricks

Stop On A Dime

We may have done too good a job with our ballistic winding mode: **▶▶** and **◀◀** sound so much like open-reel tape that some engineers are afraid to press *Stop* when winding. Instead, they hit the opposite direction to “slow the tape down, so it won’t snap.”

This is a good habit with open-reel tape, but wastes time on Audicy. Don’t be afraid to *Stop* when you hear something you like. We promise, you won’t damage the “tape.”

Perfect Pitch

Audicy's vari-speed lets you move smoothly from -50% slow up to +100% fast. But you can also switch instantly between normal and a preset speed, even while the tape is playing.

Play through the segment once to adjust vari-speed until you're happy. Then play again. Press *Shift+Play* any time to get the adjusted speed. Press *Play* by itself to snap right back to normal.

Faster Faster

While you can't record the acceleration or deceleration effect while using Audicy's vari-speed, you can record the output to an external deck so you can capture the dynamics of a sound getting faster and faster (or slowing down). Once you record your dynamic vari-speed changes to an external deck, you can then record them back in to any track or track pair.

Users with a digital module can use a DAT machine as the external deck and keep everything in the digital domain, since Audicy maintains a constant sample rate output during vari-speed play.

Mixing Tricks

Read The Future

Keep an eye on the track display while you're mixing. You'll soon learn to anticipate cues and level shifts, because you can see the actual envelopes of the sound that'll be coming at you for the next ten seconds.

Do It Again — One

If you've got a spot that keeps coming back for regular copy changes or updates, you can save yourself the trouble of redoing the spot each time by keeping all the tracks and a full mix on hard disk.

When you get a new script, just replace and remix the changes, punching in where appropriate.

Do It Again — Two

If you're doing multiple versions in the same session, you can use the same trick:

Build the tracks and mix one version to Audicy. Then Copy or Loop Self the tracks and the mix, making a series of identical ten-track masters. Then you can fine-tune each version, punching in just the changes and keeping an exact digital copy of your original mix for everything else.

A trick here is not to use edits that effect timing relationships when you have multiple versions spread across the timeline. Edits like Erase, Copy Over and Move Over are safe since they will not affect timing relationships downstream, while Edits like Cut and Copy In will.

The trick in both the above tips is to mix onto Audicy's own tracks, and then punch in just the parts that change. Only the new material will take up memory or disk space.

Special Effects

Audicy comes with a complete suite of built-in processors for high-quality equalization, OPTIMOD compression, and Lexicon reverb. You'll use these most of the time. But you may also have some external gadgets in your studio you refuse to live without¹². Using one of them in an Audicy digital mix is easy: Connect its inputs to Audicy's Auxiliary Outputs, and its outputs to Audicy's inputs.

- For gadgets that *modify* the sound (compressors, equalizers, etc.), bring the desired tracks up on the aux output send with pre-routing selected, turn the track's *Play* button off, and bring the modified signal back into Audicy's input while you're mixing.
- For effects that *add to* the sound (delays, enhancers, etc.), switch the aux output bus to post-routing and keep the track turned on.

If you record just the effect's return on a spare track and keep the original, you can adjust the "dry to wet" mix later.

Oops!

You're happily mixing along, when you make a mistake: Perhaps you forgot to bring in a track or don't like the levels. Don't rewind and start over!

If you're mixing to a track or tracks on Audicy, all you have to do is rewind to someplace before the bad section, and punch in on the mix. It's faster, and lets you keep the good parts of the mix you've already done.

Set *Dest In* and *Dest Out* around a mistake in the middle of a finished mix, and you can auto-punch using *Shift+Record* just the part you want to change.

Easy Tens

With Audicy, you can build elements on all ten tracks and still mix down to one or two of them. If you mix in a continuous take, *Undo* will remove the mix and restore the original tracks.

If you're punching in on the mix, however, *Undo* will cancel just the last punch, leaving the rest of the mix intact.

¹²I know *I* do, including some twenty-year old, blue-panel Orban classics.

To protect the original tracks, simply Copy Self with all ten channels *Play*-enabled before you start mixing.

Mix and Match

A few tricks can make punching in on a mix sound better:

- As soon as you hear a mistake, take your hands off the Faders. That way, they'll be in the right position to match your mix when you punch.
- After you've finished any punch on a mix, use *Last Record* to locate the exact punch point. Then wind back a few seconds, *A/B* just the mix tracks, and check to make sure the levels matched. If they didn't, *Undo* and try again.
- Choosing a 1/2" or 2" splice length may make the transition between mixes smoother.

A Mono Bounce?

Before you *Bounce* existing tracks in mono, it's a good idea to pan your source tracks Left to insure that full level is sent to the record bus.

If you're bouncing to a single track, either as part of a mono mix or to pre-fade a track or element, check how your tracks are panned. Remember: Audicy records audio from just the *left* channel if only one track is set to *Record* ready. If a source channel is panned center, not all of its signal will be passed though (you'll get a -6dB loss), and if it is panned right, none of it will go to the mono record bus.

For new signals coming in from external sources, use input routing to insure that the proper input signal gets recorded in a mono record or bounce.

Memory Tricks

Forget It

It's usually a good idea to try to save digital memory while working on a production: It leaves more memory for additional elements, and saves time when reading the production from hard disk.

One of the easiest ways to conserve memory is to forget the things you don't need. After you've copied a voice or music element into place on a multi-track production, Cut the original. If you've made a "protection dub" before trying a risky series of edits, Cut the dub after you're happy with the series.

Check the overview to make sure tracks are being used efficiently. If there's a long pause in the announcer track but the overview window shows the track is in

use, chances are you've recorded silence. Erase it, and you'll save memory and disk space.

Remember it takes two edits for recovered memory to show up in your Fuel Gauge. That's because after your first edit, that audio is still in your Undo buffer.

Copy Cat

If you're mixing a feature with a long stretch of a single song or interview, you can save memory by not mixing that part at all!

Instead of mixing, Copy the song or interview from the tracks you've built onto the finished mix. The operation is instantaneous, and won't use memory.

You can still crossfade in and out of it: *Bounce* just the crossfade, stop, and Copy the rest.

Give Yourself Cutting Room

It's a good idea to glance at the Edit Memory Display from time to time while you're working. It's unlikely you'll find yourself running low on splice memory — Audicy recycles its “splicing tape” when you erase the spliced area — but if you ever do, try the following remedy.

Find a section with a lot of splices, and *Bounce* it onto itself. This will replace all the edits with a clean, non-edited version, and free up edit memory to use elsewhere.

It's a lot like making a “dubbing master” of a heavily-spliced spot, except the bounce is digital and doesn't sacrifice quality. You won't see the splices return to Edit Memory until you edit or record something else, and Audicy lets go of the *Undo* marks.

Living in an Analog World

Get Looped

You've just finished mixing three spots on Audicy, and they're so good the client wants dubs for ten other stations in the market. You don't want to stand there an hour making dubs.

Just add fifteen or twenty seconds of *Leader* after the three mixes, and then *Loop* the whole package ten times. You'll end up with a mixed track about half an hour long¹³. Start a full reel of tape recording and walk away: When it's finished, you'll need just a few minutes to cut the dubs onto shorter reels for the other stations.

¹³Leader and Loop don't use audio memory, so you can do this even if there's very little left on your fuel gauge. But don't ignore the warning about Edit Memory.

You can even save time cutting the dubs, if you put a “tailoring tone” halfway through the Leader before you Loop. This is a low-frequency tone (usually around 30 Hz) lasting a second or so. When you fast-wind the dubs onto smaller reels, the tailoring tone will stand out and let you know where to cut the tape.

Double-Time

You can make voice-quality dubs in a hurry by running Audicy at double-speed play (*Shift+▶▶*) and setting your analog deck to record at 15 ips. When you play the analog tape back at 7^{1/2}, the timing will be perfect. This also works with dual-speed cassette decks, if you originally record at 3^{3/4}.

Don't do this with music or most full mixes, though. Since Audicy's upper frequency limit is 20 kHz, the dub's high end will be limited to 10 kHz¹⁴.

On The Shelf

Hard disk space is finite, and you'll eventually need to Erase something to make room. You can still save productions easily.

One way is to use Orban's Multi-Track DAT Backup System. It lets you save full productions on low-cost data DAT tapes, complete with every track, mixer setting, locator, and even the last *Undo!*

Another archiving method is to install an optional Iomega Jaz Drive to Audicy's SCSI port.

But while you're waiting for the front-office to approve purchasing any of these options¹⁵, you can still back up to analog tape or conventional DAT.

- A) Grab a sync mark you can use with the tracks.

The mark can be any convenient sound with a definite attack: a drum hit or gunshot, a beep tone, or even an announcer's cough. You may want to save this sound in the Library.

- B) Copy the mark to the front of each track you want to save. Use *Head* each time to locate the *Dest In*, and *Shift+Source In* and *Shift+Source Out* to make sure the mark is the same on each track.

Track 1:	* <i>Mary had a little lamb.</i>
Track 2:	* <i>Baaa!</i>
Track 3:	* <i>(birds)</i>
Track 4:	* <i>(music)</i>
* - <i>sync mark</i>	

¹⁴And that's at 44.1 kHz sampling. At 32 kHz, the upper cutoff will be 7.5 kHz — surprisingly clean for male voices (it's the same as a “Switched 56” remote broadcast) — but kind of dull on anything else.

¹⁵For a mere pittance. Are we getting too commercial, here?

- C) Copy each pair of tracks, with their sync marks, to the ends of tracks 1 and 2.

When you're finished, you'll have two tracks with your entire production.

Track 1: * *Mary had a little lamb.* * *(birds)*

Track 2: * *Baaa!* * *(music)*

- D) Dub these two extended tracks onto an archive analog tape or DAT.

When you're ready to work on the production again, dub from the archive tape back to Audicy. Then use the sync marks to realign the tracks.

You can erase long silences (like the pause before "Baaa!") to conserve memory. See "Forget It," above.