

# Sound Forge® 8

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# Table of Contents

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<b>Introduction. . . . .</b>	<b>17</b>
Introducing Sound Forge software . . . . .	17
Sample files. . . . .	17
Using this manual . . . . .	17
Shortcuts . . . . .	18
System requirements . . . . .	18
Installing Sound Forge software. . . . .	18
Getting help. . . . .	19
Online help . . . . .	19
What's This? help . . . . .	20
Help on the Web . . . . .	20
<b>Optimizing for Sound Forge Software . . . . .</b>	<b>21</b>
Defragmenting your hard drive . . . . .	21
Increasing total buffer size . . . . .	21
Turning off the playback cursor and record counter . . . . .	21
Turning off the play (output) meters . . . . .	22
Turning on passive updating for time and video displays . . . . .	22
Time displays . . . . .	22
Video displays . . . . .	22
Synchronizing audio and video . . . . .	22
<b>Learning the Sound Forge Workspace. . . . .</b>	<b>23</b>
Using the mouse . . . . .	23
Using the mouse wheel . . . . .	23
The main window . . . . .	24
Main window components . . . . .	24

---

Floating and docking windows .....	25
Docking a window .....	25
Preventing a window from docking .....	25
Floating a window .....	26
Hiding the window docking area .....	26
Window Docking Area (F11) .....	26
Explorer window (Alt+1) .....	26
Regions List window (Alt+2) .....	26
Playlist/Cutlist window (Alt+3) .....	26
Video Preview window (Alt+4) .....	26
Time Display window (Alt+5) .....	26
Play Meters window (Alt+6) .....	27
Undo/Redo History window (Alt+7) .....	27
Spectrum Analysis window (Alt+8) .....	27
Plug-In Chainer window (Alt+9) .....	27
Plug-In Manager window (Ctrl+Alt+0) .....	27
Keyboard window (Ctrl+Alt+1) .....	27
Script Editor window (Ctrl+Alt+2) .....	27
Loop Tuner window (Ctrl+Alt+L) .....	27
The data window .....	28
Data window components .....	28
Displaying data window components .....	29
Arranging data windows .....	29
Playbar .....	30
Toolbars .....	31
Displaying a toolbar .....	31
Customizing a toolbar .....	31
Docking a toolbar .....	31
Floating a toolbar .....	31
Standard toolbar .....	32
Transport toolbar .....	33
Navigation toolbar .....	33
Views toolbar .....	33
Status/Selection toolbar .....	34
Regions/Playlist toolbar .....	35
Process toolbar .....	36
Effects toolbar .....	37
Tools toolbar .....	38
Levels toolbar .....	38
ACID Loop Creation Tools toolbar .....	39
Play Device toolbar .....	39
Scripting toolbar .....	39

ToolTips .....	40
Using ToolTips .....	40
Turning off ToolTips .....	40
Command descriptions .....	40
Keyboard shortcuts .....	40
Meters. ....	41
Resetting clipping indicators .....	41
Scaling meters .....	42
Displaying VU/PPM meters .....	42
Showing labels .....	42
Holding peaks and valleys .....	42
Controls .....	43
Faders and sliders .....	43
Envelope graphs .....	44
Displaying the waveform on an envelope graph .....	45
Stereo files. ....	46
Working with stereo files .....	46
Selecting data in stereo files .....	46
<b>Getting Started. ....</b>	<b>49</b>
Creating a project. ....	49
Getting media files. ....	50
Using the Open dialog .....	51
Using the Explorer window .....	52
Peak files .....	53
Working with video files. ....	53
Playing a file .....	54
Viewing the current position .....	54
Playing a file from a specified point .....	54
Playing in Loop Playback mode .....	55
Playing a selection .....	55
Viewing selection status .....	55
Viewing selection statistics .....	56
Creating a new data window. ....	57
Active data windows vs. inactive data windows .....	57
Copying data to a new file .....	58

<b>Working with files</b>	<b>58</b>
Saving a file	58
Using the Save As/Render As dialog	59
Creating custom templates	61
Creating custom rendering settings	61
Saving all open audio files	61
Saving files as a workspace	62
<b>Working with projects</b>	<b>63</b>
Saving the project	63
Saving the project path in the rendered file	64
Editing a media file's source project	65
<b>Editing audio</b>	<b>66</b>
Copying	66
Pasting	67
Cutting	68
Deleting	69
Trimming/Cropping	69
Mixing	70
<b>Using undo and redo</b>	<b>71</b>
Using the Undo/Redo History window	71
<b>Selecting status formats</b>	<b>73</b>
Experimenting with status formats	74
Configuring the Measures & Beats format	75
<b>Publishing to the Web</b>	<b>75</b>
<b>Exporting to CD Architect software</b>	<b>76</b>
Exporting a single audio file	76
Exporting all audio files	76
<b>Exporting to Net MD devices</b>	<b>76</b>
<b>Recovering files after a crash</b>	<b>77</b>
Recovering files	77
Deleting recovered files	77
<b>Navigating, Zooming, and Selecting</b>	<b>79</b>
Setting the cursor position	79
Previewing audio with pre-roll	80
Using the overview bar	80
Understanding the overview bar	81
Navigating in the overview bar	82
Playing audio in the overview bar	82
Scrubbing	83



Zooming and magnifying .....	84
Zooming the time ruler (horizontal) .....	84
Zooming the level ruler (vertical) .....	86
Using custom zoom settings .....	88
Using zooming shortcuts .....	88
Using the Magnify tool .....	89
Selecting audio using start and end values .....	91
Using the Set Selection dialog .....	91
Selecting audio during playback .....	92
Fine-tuning a selection .....	92
Adjusting a selection with the mouse .....	92
Adjusting a selection with the keyboard .....	92
Restoring a selection .....	93
Understanding snapping .....	93
Snapping to time divisions .....	93
Snapping to zero-crossings .....	93
Snapping the current selection to time divisions or zero-crossings .....	93
Disabling Auto Snap to Zero at high magnifications .....	93
Creating and using views .....	94
Displaying the Views toolbar .....	94
Creating views .....	94
<b>Changing File Attributes and Formats .....</b>	<b>95</b>
Editing file attributes .....	95
Editing attributes in the Properties dialog .....	95
Editing attributes in the status bar .....	95
Changing the sample rate .....	96
Changing the bit depth .....	96
Increasing bit depth .....	96
Decreasing bit depth .....	97
Understanding dither and noise shaping .....	97
Minimizing quantization error .....	98
Converting mono/stereo channels .....	100
Converting from mono to stereo .....	100
Converting from stereo to mono .....	101
Using the Channel Converter .....	101
Converting file formats .....	101
Save as type .....	101
Template .....	101

Adding summary information .....	102
Viewing and editing summary information .....	102
Viewing extended summary information .....	102
Editing extended summary information .....	103
Saving summary information .....	103
Including additional embedded information .....	103
<b>Using Markers, Regions, and the Playlist/Cutlist. ....</b>	<b>105</b>
Why use markers, regions, and the playlist? .....	105
Rapid navigation .....	105
Added effects for streaming media .....	105
Multiple versions of edits .....	105
MIDI synchronization and triggering .....	106
Using markers .....	106
Inserting markers .....	106
Naming markers .....	107
Changing the marker position .....	108
Detecting and marking clipping .....	109
Using markers to create regions .....	109
Using command markers in streaming media files .....	110
Defining streaming media commands .....	111
Defining Scott Studios data commands .....	111
Inserting command markers .....	112
Editing command properties .....	112
Saving command properties as a custom template .....	112
Moving the cursor to a command marker .....	112
Deleting command markers .....	112
Using regions .....	113
Inserting regions .....	113
Inserting regions automatically .....	114
Editing regions .....	116
Creating new files from regions .....	117
Using the Regions List .....	118
Displaying the Regions List .....	118
Working with the Regions List .....	119
Using the playlist .....	121
Displaying the playlist .....	121
Adding regions to the playlist .....	122
Arranging the playlist .....	122
Editing a playlist/cutlist region .....	123
Using stop points .....	123
Playing from the playlist .....	124

Creating a new file from the playlist .....	124
Configuring the playlist as a cutlist .....	125
Saving a playlist/cutlist file .....	126
Opening a playlist/cutlist file .....	126
Copying the playlist/cutlist to the clipboard .....	126
<b>Recording, Extracting, and Burning. ....</b>	<b>127</b>
Recording audio .....	127
Specifying recording and playback options .....	127
Recording manually .....	128
Recording automatically .....	130
Recording a specific length (punch-in) .....	133
Choosing a recording mode .....	135
Adjusting for DC offset .....	136
Playing back recorded audio .....	137
Using remote recording mode .....	138
Synchronizing with other devices .....	139
Viewing input levels .....	140
Inserting markers while recording .....	141
Automatically labeling windows and regions .....	141
Changing blinking status .....	141
Extracting audio from CDs .....	142
Previewing CD tracks .....	143
Refreshing the Extract Audio from CD dialog .....	143
Burning CDs .....	143
Correcting the sample rate for CD burning .....	143
Writing mono tracks to a CD .....	143
Adding tracks to a CD .....	144
Closing a CD .....	145
Proper use of software .....	145
<b>Editing, Repairing, and Synthesizing Audio .....</b>	<b>147</b>
Crossfading, overwriting, and replicating .....	147
Crossfading .....	147
Overwriting .....	148
Replicating .....	149
Repeating an operation .....	150

Using drag-and-drop .....	150
Dragging mono selections into stereo destinations .....	150
Snapping to events in drag-and-drop operations .....	150
Pasting, mixing, and crossfading with drag-and-drop .....	151
Creating new windows with drag-and-drop .....	152
Finding and repairing audio glitches.....	153
Locating glitches .....	153
Repairing audio .....	154
Synthesizing audio .....	158
Generating DTMF/MF tones .....	158
Generating audio with frequency modulation .....	159
Generating simple waveforms .....	161
<b>Processing Audio .....</b>	<b>163</b>
Applying presets .....	163
Using presets .....	163
Creating presets .....	164
Deleting presets .....	164
Resetting parameters .....	164
Managing presets .....	164
Previewing processed audio.....	165
Setting custom preview parameters .....	165
Preview parameters .....	165
Bypassing a process while previewing .....	166
Sound Forge processes.....	167
Auto Trim/Crop .....	167
Using Auto Trim/Crop .....	167
Auto Trim/Crop controls .....	168
Bit-Depth Converter .....	169
Converting a file's bit depth .....	169
Channel Converter .....	171
Using the Channel Converter .....	171
Channel Converter controls .....	172
DC Offset .....	173
Estimating DC Offset .....	173
DC Offset controls .....	173
EQ.....	174

Fade - Graphic fade .....	174
Creating a graphic fade .....	174
Creating a custom graphic fade .....	175
Graphic Fade Controls .....	175
Fade - Fade In .....	175
Fade - Fade Out .....	176
Insert Silence .....	176
Inserting silence into a file .....	176
Invert/Flip .....	177
Mute .....	177
Muting an audio selection .....	177
Normalize .....	178
Normalizing Audio .....	178
Normalize Controls .....	178
Pan/Expand .....	182
Creating a pan .....	182
Creating a custom pan .....	183
Pan/Expand controls .....	183
Resample .....	184
Downsampling audio .....	184
Upsampling audio .....	185
Resample controls .....	185
Reverse .....	186
Smooth/Enhance .....	186
Swap Channels .....	186
Time Stretch .....	186
Volume .....	187
Increasing the volume of a selection .....	187
Volume control .....	188
<b>Working with Effects .....</b>	<b>189</b>
Adding effects .....	189
Applying an effect .....	189
Saving effect settings as a custom preset .....	190
Using the Plug-In Chainer .....	190
Creating a plug-in chain .....	191
Adding a plug-in to a chain .....	192
Removing a plug-in from a chain .....	192
Arranging plug-ins on a chain .....	193

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Configuring chained plug-ins .....	193
Bypassing effects .....	193
Selecting the processing mode for audio tail data .....	194
Saving plug-in chains .....	194
Saving individual plug-in settings as a custom preset .....	195
Loading plug-in chains or plug-in presets .....	196
<b>Using the Plug-In Manager .....</b>	<b>196</b>
Applying a plug-in or chain to a media file .....	197
Renaming a plug-in .....	198
Hiding a plug-in .....	198
Organizing effects in the FX Favorites menu .....	199
<b>Using the Preset Manager.....</b>	<b>199</b>
<b>Automating Effect Parameters.....</b>	<b>200</b>
Adding an effect automation envelope .....	200
Adding a volume or panning envelope .....	200
Adjusting effect parameters with envelopes .....	201
Previewing effect automation .....	201
Applying effects automation .....	201
Showing or hiding effect automation envelopes .....	201
Enabling or bypassing effect automation envelopes .....	202
Removing effect automation envelopes .....	202
<b>Adjusting envelopes.....</b>	<b>202</b>
Adding envelope points .....	202
Flipping an envelope .....	203
Setting fade properties .....	203
Cutting, copying, and pasting envelope points .....	203
Copying an envelope to another data window .....	203
<b>Using Acoustic Mirror and Wave Hammer .....</b>	<b>205</b>
What are the Acoustic Mirror effects?.....	205
The acoustic signature .....	205
Adding an acoustic signature to an audio file.....	206
Adjusting the acoustic signature .....	207
General tab controls .....	207
Envelope tab controls .....	208
Summary tab controls .....	210
Recover tab controls .....	210

<b>Creating impulse files</b>	<b>212</b>
What you need to create custom impulses	212
Recording the impulse in an acoustic space	212
Recording the impulse through an electronic device	213
Recovering the impulse	214
Trimming the impulse file	215
Adding summary information to your impulse file	215
Using the new impulse file	215
<b>Using impulse files in creative ways</b>	<b>216</b>
Processing individual audio elements	216
Adding realistic stereo to mono recordings	216
Creating special effects	216
Recreating spaces for foley effects and dialog replacement	216
Panning with head-related transfer functions	217
<b>Troubleshooting the Acoustic Mirror effect</b>	<b>217</b>
Stuttering during real-time previewing	217
Impulses do not recover properly	218
Recovered impulse is too noisy	218
Error message explanations	218
<b>What is the Wave Hammer plug-in?</b>	<b>219</b>
Displaying the Wave Hammer plug-in	219
<b>The Wave Hammer dialog</b>	<b>219</b>
Compressor tab	219
Volume Maximizer tab	221
 <b>Utilizing the Scripting Feature</b>	 <b>223</b>
<b>Scripting references</b>	<b>223</b>
Sample scripts	223
Additional scripting information	223
<b>Opening the Script Editor window</b>	<b>224</b>
<b>Opening and running a script</b>	<b>225</b>
Running a script from the Script Editor window	225
Running a script from the Scripting menu	225
Adding scripts to the Scripting menu	225
<b>Creating a script</b>	<b>226</b>
<b>Editing an existing script</b>	<b>226</b>
<b>Using the Scripting toolbar</b>	<b>227</b>
Adding or removing toolbar buttons	227
Creating custom button images	228
Running a script	228

Using the Batch Converter script .....	229
Converting using an existing batch job .....	229
Creating or editing a batch job .....	231
<b>Working with MIDI/SMPTE .....</b>	<b>233</b>
What is MIDI? .....	233
MIDI triggers .....	233
Playback versus triggered playback .....	233
Triggering file playback .....	234
Triggering region playback .....	236
Triggering playback from additional internal/external MIDI devices .....	237
Advantages of external MIDI controllers .....	237
Sound Forge software and MIDI timecode synchronization .....	238
Playing regions using MTC from a sequencer .....	239
Playing regions using MTC from an external device .....	240
Using Sound Forge software to generate MTC for a MIDI sequencer .....	240
Using Sound Forge software to generate MTC for an external device .....	240
<b>Sampling .....</b>	<b>241</b>
Samplers .....	241
External samplers .....	241
Internal samplers .....	242
Configuring the Sampler Tool .....	242
Creating a sampler configuration .....	243
Open loop versus closed loop .....	244
Saving sampler configurations .....	245
Sending and receiving samples .....	245
Sending a sample .....	245
Receiving a sample .....	245
MIDI unity note and Fine tune .....	246
Using the MIDI Keyboard .....	246
Displaying the MIDI Keyboard .....	246
Turning on the MIDI Keyboard .....	246
Configuring the MIDI Keyboard output port and channel .....	247
Troubleshooting the MIDI Keyboard .....	247
Specifying instruments .....	247
Generating chords .....	247
Setting up MIDI/SDS hardware .....	248
Troubleshooting MIDI/SDS with open loop .....	248



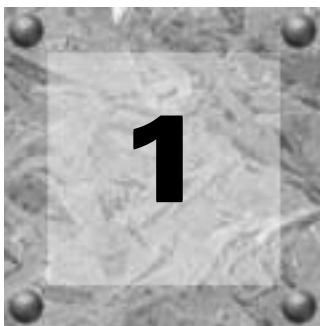
Setting up SCSI/SMDI hardware .....	248
Troubleshooting SCSI/SMDI .....	249
Conflicting SCSI IDs .....	249
Periodic transfer failures .....	249
Sampler is recognized but does not transfer reliably .....	249
<b>Looping .....</b>	<b>251</b>
Loops .....	251
Sustaining and release loops .....	251
Creating a sustaining loop .....	252
Creating a sustaining loop with a release loop .....	253
Looping techniques .....	254
Match endpoint amplitudes .....	254
Match endpoint waveform slope .....	254
Match endpoint sound levels .....	255
Avoid very short loops .....	255
Editing loops .....	256
Editing a loop without the Loop Tuner .....	256
Editing a loop with the Loop Tuner .....	256
Crossfading loops .....	259
Using the Crossfade Loop tool .....	259
Creating loops for ACID software .....	259
Creating an ACID one-shot file .....	260
Creating an ACID loop file .....	260
Creating an ACID 2.0 disk-based file .....	261
Creating an ACID beatmapped file .....	261
Using the ACID Loop Creation Tools toolbar .....	262
Editing loops for ACID software .....	262
Halving or doubling a loop .....	262
Shifting a selection left or right .....	263
Rotating audio .....	264
Setting loop tempo .....	265
Saving loop points .....	265
<b>Working with Video .....</b>	<b>267</b>
Viewing video .....	267
Using the video strip .....	267
Previewing files with video .....	269
Using an external monitor .....	271
Attaching video to an audio file .....	272

Detaching video from an audio file .....	272
Setting video options .....	273
Video file properties .....	273
Configuring your video settings .....	273
Saving a video file .....	274
<b>Using Spectrum Analysis .....</b>	<b>275</b>
Working in the frequency domain .....	275
Fast Fourier Transform .....	276
Using a spectrum graph .....	277
Displaying a spectrum graph .....	277
Monitoring an input and output source .....	278
Displaying frequency and amplitude values, notes and statistics .....	279
Navigating a spectrum graph .....	279
Changing the graph type .....	280
Changing the zoom level .....	280
Working with stereo files .....	280
Updating a spectrum graph .....	280
Viewing multiple spectrum graphs .....	281
Creating and comparing snapshots of the Spectrum Analysis window .....	282
Printing the graph .....	282
Using a sonogram .....	283
Displaying a sonogram .....	283
Displaying frequency and amplitude values, notes and statistics .....	284
Updating a sonogram .....	284
Monitoring an input and output source .....	284
Tuning a sonogram .....	285
Returning to a spectrum graph .....	285
Printing the sonogram .....	285
Adjusting Spectrum Analysis settings .....	286
Saving spectrum graph settings .....	287
<b>Customizing Sound Forge .....</b>	<b>289</b>
Setting preferences .....	289
General tab .....	290
Display tab .....	293
Editing tab .....	294
Labels tab .....	295
File Types tab .....	296
MIDI/Sync tab .....	297
Previews tab .....	298

Status tab .....	299
Toolbars tab .....	300
Audio tab .....	300
Video tab .....	301
VST Effects tab .....	302
Keyboard tab .....	303
<b>Shortcuts .....</b>	<b>305</b>
Keyboard shortcuts .....	305
Project file commands .....	305
Magnification and view commands .....	306
Data window edit commands .....	307
Cursor movement .....	308
Selecting data .....	309
Navigation and playback .....	310
Record dialog keyboard shortcuts .....	310
Plug-In Chainer .....	311
Regions List .....	311
Playlist .....	311
Script Editor .....	312
Mouse wheel shortcuts .....	313
Additional mouse shortcuts .....	313
<b>Microsoft Audio Compression Manager .....</b>	<b>315</b>
Audio data compression and decompression .....	315
Transparent playback and recording of non-hardware supported audio files. ....	316
<b>SMPTE Timecode .....</b>	<b>317</b>
SMPTE 25 EBU (25 fps, Video) .....	317
SMPTE Drop Frame (29.97 fps, Video) .....	317
SMPTE Non-Drop Frame (29.97 fps, Video). ....	317
SMPTE 30 (30 fps, Audio). ....	318
SMPTE Film Sync (24 fps) .....	318
<b>Using CSOUND, MTU, IRCAM, BICSF, and EBICSF Files. ...</b>	<b>319</b>
About IRCAM files .....	319
About BICSF and EBICSF files. ....	319

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Opening files. ....	319
BICSF and EBICSF files .....	319
IRCAM, CSOUND and MTU files .....	319
Saving files .....	320
Index .....	i



# Introduction

## Introducing Sound Forge software

Thank you for purchasing Sound Forge® software and for your continued support of the Sony Media Software family of products. The software provides you with the powerful features you have come to expect, as well as a number of new features designed to make digital audio editing quick and easy.

## Sample files

Throughout the manual, you will find references to six sample audio files. The manual directs you to use these files as you experiment with different Sound Forge features. These files are installed in the same folder as the application:

- Drumhit.pca
- Fill.pca
- Loop.pca
- Musicbed.pca
- Saxriff.pca
- Voiceover.pca

The files are in Perfect Clarity Audio® (PCA) format, a Sony Media Software proprietary lossless audio compression format.

## Using this manual

This manual is provided to assist users of the full version of Sound Forge software as well as Sound Forge Audio Studio users. For this reason, product features exclusive to the Sound Forge Pro software are identified throughout the manual using the following icon:



In addition, Sound Forge Audio Studio-only issues and features are identified by the following icon:



**Note:** Unless otherwise noted, the pictures shown in this manual are from the full version of Sound Forge software. If you have Sound Forge Audio Studio software, your windows and dialogs may appear differently.

## Shortcuts

As experienced users of Sound Forge products know, there are often several methods of executing a command, including menus, shortcut menus, and keystrokes. Throughout this manual, the typical method of executing a command is identified in the procedure, and alternate methods are identified in a section indicated by the following icon:



A full list of keyboard and mouse shortcuts appears in the first appendix to this manual. *For more information, see [Shortcuts](#) on page 305.*

## System requirements

The following lists the minimum system requirements for using Sound Forge and Sound Forge Audio Studio products:

- 500 MHz processor
- 128 MB RAM, 256 MB recommended
- 150 MB hard-disk space for program installation
- Microsoft Windows® 2000, XP Home or XP Professional
- Microsoft Windows®-compatible sound card
- CD-ROM drive (for installation from a CD only)
- Supported CD-Recordable drive (for CD burning only)
- DirectX® Media 8.0 or later (version 8.0 included on CD-ROM)
- Microsoft® Internet Explorer 5.1 or later to view online help (included on CD-ROM)

## Installing Sound Forge software

The install utility, setup.exe, located on the Sound Forge CD-ROM, creates the necessary folders and copies all files required to operate Sound Forge software.

---

**Note:** *The Sound Forge application requires Microsoft DirectX 8.0 or later and Internet Explorer 5.1 or later. The setup program alerts you if either is not detected on your system and prompts their installation from the Sound Forge CD-ROM.*

---

1. Place the Sound Forge CD-ROM in your system's CD-ROM drive. AutoPlay launches the **Setup** menu.

---

**Note:** *If AutoPlay is not turned on, click the Start button and choose Run. Type "D:\setup.exe", where D is the drive letter of your CD-ROM drive.*

---

2. Click Install, and follow the instructions in the dialogs to complete the installation.

## Getting help

You can access two varieties of help within the software:

- Online help
- What's This? help (also referred to as context-sensitive help)

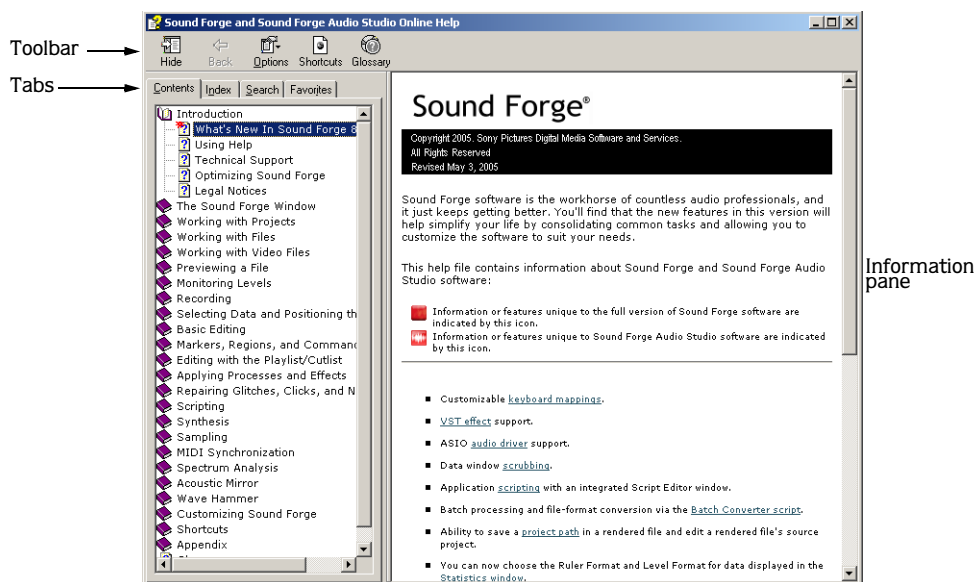
### Online help

To access online help, choose Contents and Index from the **Help** menu.





Press **F1**.

**Note:** To view online help, Internet Explorer 5.1 or later must be installed on your system. If you purchased the Sound Forge boxed version, Internet Explorer version 5.1 is included on your CD-ROM.





The following table describes the four tabs of the Online Help window.

Tab	Description
Contents	Provides a list of available help topics. Click a closed book (  ) to open the pages, and then click on a topic page (  ).
Index	Provides a complete listing of the help topics available. Scroll through the list of available topics or type a word in the Type in the keyword to find box to quickly locate topics related to that word. Select the topic and click the <b>Display</b> button.
Search	Allows you to enter a keyword and display all of the topics in the online help that contain the keyword you have entered. Type a keyword in the Type in the word(s) to search for box and click the <b>List Topics</b> button. Select the topic from the list and click the <b>Display</b> button.
Favorites	Allows you to keep topics that you revisit often in a separate folder. To add a topic to your favorites, click the <b>Add</b> button on the Favorites tab.

## What's This? help

What's This? help allows you to view pop-up descriptions of controls in dialog boxes.

1. Click the question mark  in the upper-right corner of the dialog box. The cursor changes to a question mark icon .
2. Click a control in the dialog box. A pop-up description of the item is displayed.



Click a control in the dialog box and press **Shift** + **F1**.

## Help on the Web

Additional Sound Forge information is available on the Sony Media Software Web site. From the **Help** menu, choose Sony on the Web, and choose the desired location from the submenu. The software starts your system's Web browser and attempts to connect to the appropriate page on the Sony Web site.





# Optimizing for Sound Forge Software

---

This chapter contains information on configuring your system to optimize the performance of Sound Forge® software.

## Defragmenting your hard drive

The Sound Forge application is a disk-based digital audio editor that allows editing operations to be performed on the system's hard drive rather than in memory. Because of this, you are able to edit large files as well as retain extensive undo/redo information and clipboard data. This also means that the hard drive specified for temporary storage must have sufficient free space to store large quantities of data.

With time and usage, hard drives become fragmented, leading to discontinuous files and slow access. This is particularly true for older hard drives. Since the software is hard drive intensive, faster disk access equates better performance. Therefore, the initial step in improving system performance is hard drive defragmentation. The computer's operating system is typically equipped with a defragmenting program that should be run prior to using Sound Forge software.

## Increasing total buffer size

The total buffer size value determines the amount of RAM used for recording to/playing from the hard drive. A total buffer size of 512 KB is recommended, but increased buffering may be necessary if you detect gaps during playback.

Increasing the total buffer size requires additional memory. Combined with a large preload size, this may result in a delay when starting and stopping playback.

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Audio tab.
3. Use the Playback buffering slider to configure an appropriate buffer size value and click OK.

## Turning off the playback cursor and record counter

The playback cursor and record counter options determine whether these displays are updated during recording and playback. If you detect dropouts and skipping at high sample rates (greater than 44,100 Hz), turn these displays off to minimize processing overhead.

1. From the **Options** menus, choose Preferences. The Preferences dialog is displayed.
2. Click the General tab.
3. Clear the Show the position of the playback cursor and Show the record counter while recording check boxes and click OK.

## Turning off the play (output) meters


Sound Forge play meters use a small amount of processing overhead during playback. However, if you detect dropouts during playback and previous fixes have failed, try turning off these meters.

From the **View** menu, choose Play Meters. The check mark adjacent to the command is cleared, indicating that the play meters are turned off.

## Turning on passive updating for time and video displays

Passive update options lower the priority of redrawing the time and video displays during playback. When these options are turned on, the displays update only if there is ample time. Frequently this goes unnoticed, and enabling these options minimizes playback overhead with little or no inconvenience.

### Time displays

 *This feature is available only in the full version of Sound Forge software.*

From the **Options** menu, choose Time Display, and choose Passive Update from the submenu. A check mark appears next to the command to indicate that this option is turned on.

### Video displays

From the **Options** menu, choose Video, and choose Passive Update from the submenu. A check mark appears next to the command to indicate that this option is turned on.

## Synchronizing audio and video

If your video has been opened from a slow device, such as a CD-ROM or network drive, Sound Forge software may have trouble accurately playing back the audio and video in sync. You should always copy your video files to a fast hard drive. Listed below are a few tips that can help when trying to synchronize the audio and video:

- After assembling or editing the audio you wish to use with your video, place markers during video playback to correspond to any major synchronization points. You can locate a particular frame by dragging the cursor along the audio if the Video Preview window is open or the Animate Video Strip option is enabled. After primary locations have been identified, drag your audio to these markers to mix, paste, and crossfade audio.
- Features such as Insert Silence, Delete/Clear, and Time Stretch are commonly used to correct synchronization. Another useful trick is to create a region representing the offset between a video frame and audio event. Then you can enable Lock Loop/Region Length and drag the offset region to a preceding silent section. Use the region as a template for adjusting the audio stream length—either copying and pasting to insert time or deleting to remove time.



# Learning the Sound Forge Workspace

This chapter provides a detailed overview of Sound Forge® toolbars and controls.

## Using the mouse

The following table defines the mouse-related terms used throughout this manual.

Mouse Term	Description
Pointing	Moving the mouse pointer over an item.
Clicking	Pointing to an item and quickly pressing and releasing the left mouse button. If there is no left or right specification, left-clicking is implied.
Right-clicking	Pointing to an item and quickly pressing and releasing the right mouse button. Right-clicking is frequently used to display shortcut menus.
Double-clicking	Identical to clicking, but instead of pressing and releasing the mouse button once, it is done twice in quick succession. Double-clicking always indicates the left mouse button.
Triple-clicking	Identical to clicking, but instead of pressing and releasing the mouse button once, it is done three times in quick succession. Triple-clicking always indicates the left mouse button.
Toggle-clicking	Clicking the right mouse button while holding down the left mouse button. This is used to toggle options and is a shortcut for drag-and-drop editing and using the Magnify tool.
Shift-clicking	Holding down the Shift key while clicking the mouse. Shift-clicking is typically used to skip dialogs and quickly repeat operations.
Ctrl-clicking	Holding down the Ctrl key while clicking the mouse. Ctrl-clicking is used to modify the operation of a normal click.
Dragging	Holding down the left mouse button while moving the mouse pointer and releasing the mouse at the desired location. Dragging is used to quickly move sections of data between windows, as well as to adjust sliders, scrollbars, and faders.
Slow-dragging	Holding down the right and left mouse buttons while adjusting sliders and faders increases the resolution of the movement. This is useful when making fractional adjustments to parameters.

**Tip:** Once you are familiar with Sound Forge basics, you may want to use mouse and keyboard shortcuts. For more information, see [Shortcuts](#) on page 305.

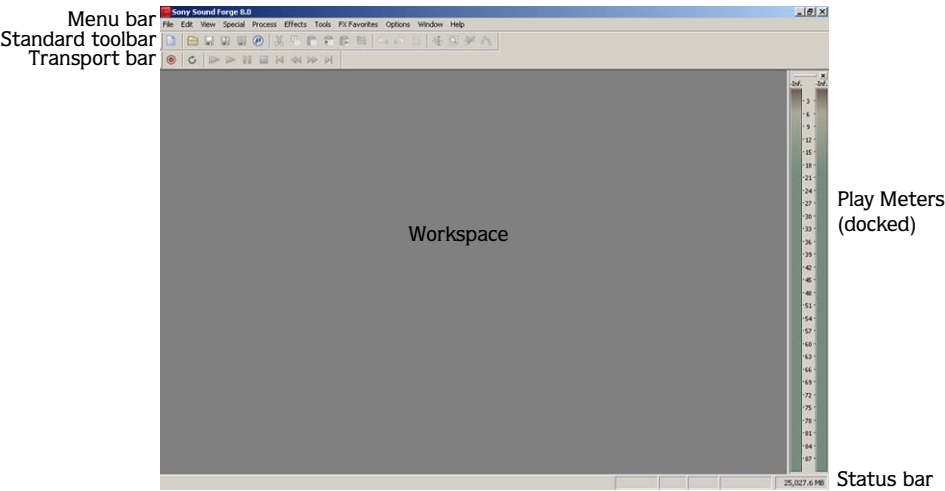
## Using the mouse wheel

The following table describes the available mouse wheel functionality you can use to navigate audio files.

Mouse Functionality	Description
Wheel Up	Zoom in horizontally
Wheel Down	Zoom out horizontally
Ctrl+Wheel Up	Zoom in vertically
Ctrl+Wheel Down	Zoom out vertically
Shift+Wheel Up	Scroll left (in 10ths of screen width)
Shift+Wheel Down	Scroll right (in 10ths of screen width)
Ctrl+Shift+ Wheel Up	Cursor left or current selection point left (if there is a selection)
Ctrl+Shift+ Wheel Down	Cursor right or current selection point right (if there is a selection)

# The main window

When you start the application, the main window is displayed. The main window’s workspace is where you perform all audio editing.




## Main window components

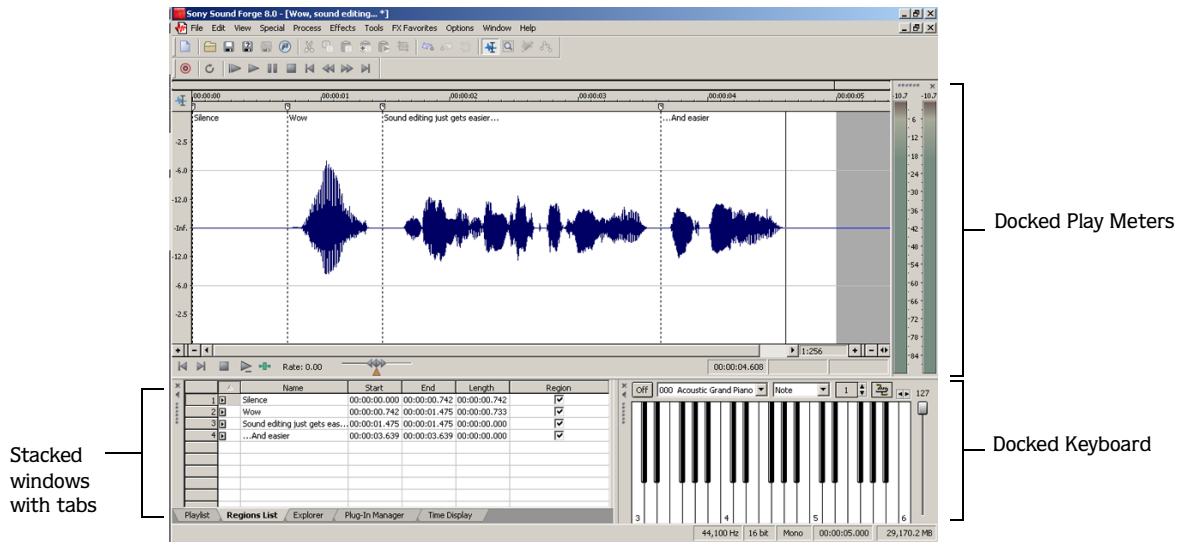
The following table describes the major components of the main window.

Component	Description
Menu bar	Displays the menu headings for the available functions.
Standard toolbar	Provides quick access to some of the most common tasks in the application (pg. 32).
Transport bar	Provides quick access to basic audio transport functions (pg. 33).
Status bar	Help and processing information appears on the left side. The boxes on the right side display the playback sample rate, bit depth, channel configuration (mono/stereo), length of the active data window, and total free storage space (pg. 95). With the exception of the free storage space box, you can edit these boxes by double-clicking or right-clicking them. When no data windows are open, only the free storage space box contains a value.
Workspace	This is the area located behind the data windows. Audio selections dragged to the workspace automatically become new data windows. Windows such as the Regions List and Playlist can be docked along the edges of the workspace.
Play Meters	Displays the level of the output audio signal. These meters can be toggled on/off by choosing <b>Play Meters</b> from the <b>View</b> menu. Right-clicking the play meters displays a shortcut menu that allows you to precisely configure the appearance of the meters.

## Floating and docking windows

With the many features in Sound Forge software, it is easy for the workspace to become cluttered. Docking windows allows you to keep more windows open while maintaining a greater degree of organization. You can choose to float or dock the windows listed in the **View** menu, including the Regions List, Playlist (available only in the Sound Forge full version), and Time Display (available only in the Sound Forge full version) windows.

 In the full version of Sound Forge software, you can dock windows individually or in a stack. When stacked, each window has a tab at the bottom with its name on it. Click the window's tab to bring it to the top.



### Docking a window

1. Drag a window to the edge of the workspace. The outline of the window changes shape as you approach the edge.
2. Release the mouse. The window docks against the edge of the workspace.

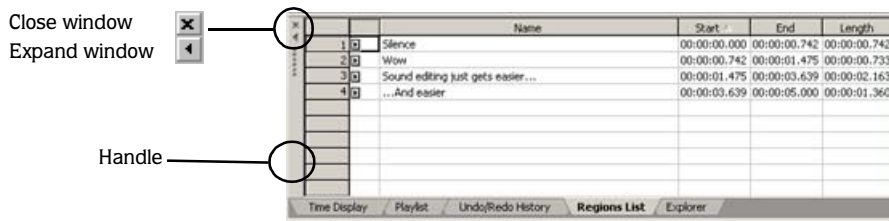
### Preventing a window from docking

Press **[Ctrl]** while dragging a window to prevent it from docking in the workspace.

**Tip:** You can choose to reverse this behavior so that windows will not dock unless you press **[Ctrl]**. From the **Options** menu, choose Preferences, and clear the Allow floating windows to dock check box on the General tab.

## Floating a window

Drag the handle of a docked window away from the edge of the workspace so that it is a floating window.



## Hiding the window docking area

You can double-click the separator between the workspace and window docking area to hide the docking area. You can also use the following shortcut keys to manage the workspace:

Shortcut key	Description
<b>F11</b>	Show/hide window docking area at bottom of workspace.
<b>Shift + F11</b>	Show/hide windows docked on left/right sides of workspace.
<b>Ctrl + F11</b>	Show/hide all docked windows.

## Window Docking Area (F11)


### Explorer window (Alt+1)

The Explorer window is used to find, preview, and open media files. From the **View** menu, choose Explorer to show or hide the Explorer window.

### Regions List window (Alt+2)

The Regions List window contains all regions and markers that exist in the active data window. From the **View** menu, choose Regions List to show or hide the Regions List window.

### Playlist/Cutlist window (Alt+3)


 This feature is available only in the full version of Sound Forge software.

The Playlist/Cutlist window is used to arrange regions for playback. From the **View** menu, choose Playlist/Cutlist to show or hide the Playlist/Cutlist window.

### Video Preview window (Alt+4)

The Video Preview window shows the video frame at the current cursor or play position. From the **View** menu, choose Video Preview to show or hide the Video Preview window.

### Time Display window (Alt+5)

 This feature is available only in the full version of Sound Forge software.

The Time Display window displays the current cursor or play position. From the **View** menu, choose Time Display to show or hide the Time Display window.

### Play Meters window (Alt+6)



Sound Forge Pro software provides peak and VU/PPM (peak program) meters that you can use to monitor your audio levels.



Sound Forge Audio Studio software provides peak meters. From the **View** menu, choose Play Meters to show or hide the play meters.

### Undo/Redo History window (Alt+7)



*This feature is available only in the full version of Sound Forge software.*

The Undo/Redo History window allows you to see all of your edit operations. From the **View** menu, choose Undo/Redo History to show or hide the Undo/Redo History window.

### Spectrum Analysis window (Alt+8)



*This feature is available only in the full version of Sound Forge software.*

The Spectrum Analysis window allows you to examine the fundamental frequency and overtones present in a recording. From the **View** menu, choose Spectrum Analysis to show or hide the Spectrum Analysis window.

### Plug-In Chainer window (Alt+9)



*This feature is available only in the full version of Sound Forge software.*

The Plug-In Chainer window allows you to link up to 32 DirectX and VST plug-ins into a single processing chain. From the **View** menu, choose Plug-In Chainer to show or hide the Plug-In Chainer window.

### Plug-In Manager window (Ctrl+Alt+0)



*This feature is available only in the full version of Sound Forge software.*

The Plug-In Manager window displays your plug-ins in a tree view like Windows Explorer. From the **View** menu, choose Plug-In Manager to show or hide the Plug-In Manager.

### Keyboard window (Ctrl+Alt+1)



*This feature is available only in the full version of Sound Forge software.*

The Keyboard window allows you to control internal or external synthesizers and samplers from Sound Forge software. From the **View** menu, choose Keyboard to show or hide the Keyboard window.

### Script Editor window (Ctrl+Alt+2)



*This feature is available only in the full version of Sound Forge software.*

The Script Editor window can be used to open, create, edit or run scripts. From the **View** menu, choose Script Editor to show or hide the Script Editor window.

### Loop Tuner window (Ctrl+Alt+L)

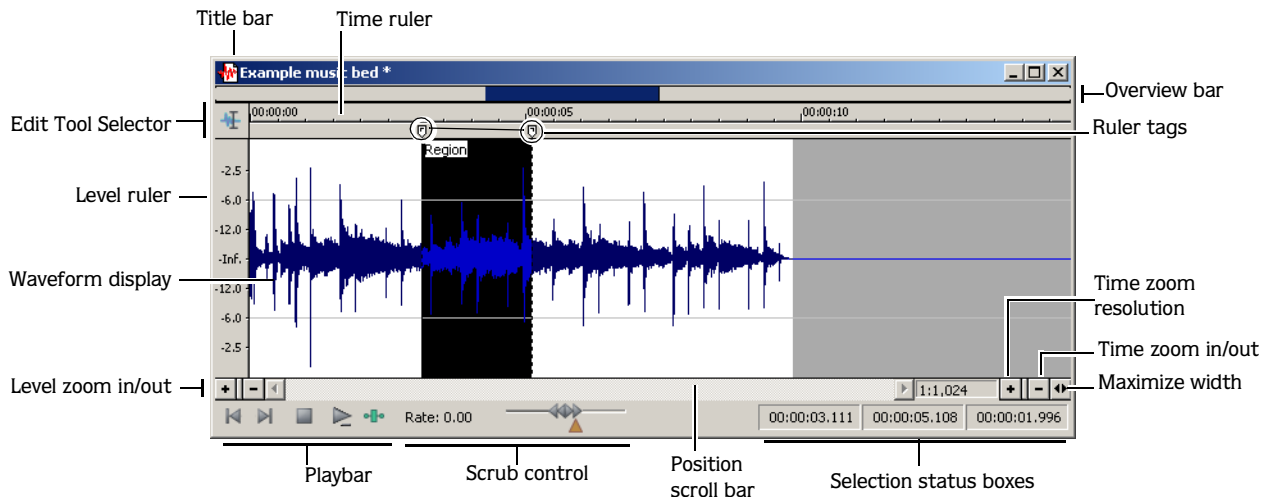


*This feature is available only in the full version of Sound Forge software.*

The Loop Tuner window can be used to adjust the starting and ending points of a loop to create smooth transitions. From the **View** menu, choose Loop Tuner to show or hide the Loop Tuner window.

## The data window

Data windows contain audio data (as a waveform) as well as a number of controls and commands used to edit and process audio.



## Data window components

Component	Description
Title bar	Displays the file name. If title information is included in the summary of a file, it appears here instead of the file name. Double-click to maximize and restore the window.
Level ruler	Displays the amplitude of the waveform. Right-click to display the level ruler shortcut menu. Drag to shift the view up/down when zoomed in vertically.
Time ruler	Displays the current location in the data window as well as ruler tags. Right-click to display the time ruler shortcut menu. Drag to scroll the data window.
Ruler tags	Indicates the position of region end points, loop end points, and markers. Right-click a tag to display the ruler tag shortcut menu. Drag to edit a tag's position. Double-click anywhere within a region to select it.
Edit Tool Selector	Toggles through the Edit, Magnify, and Pencil tools. Right-click to display a shortcut menu that allows you to display or hide data window elements.
Playbar	Contains audio transport buttons, including Go to Start, Go to End, Stop, Play Normal, Open/Play Plug-In Chainer (available only in the Sound Forge full version), Play as Cutlist, and Play as Sample. For more information on the playbar, please see page 30.
Selection status boxes	Displays the beginning, end, and length of a selection. If no selection exists, only the cursor position displays. Double-click the leftmost box to display the Go To dialog. Double-click either of the other two boxes to display the Set Selection dialog. Right-click to display the status format shortcut menu.
Waveform display	Displays a graphical representation of an audio file. The horizontal axis represents time, and the vertical axis represents amplitude. Right-click within this display to open the waveform display shortcut menu.
Scrub control	Scrolls playback of your project at varying speeds.
Position scroll bar	Scrolls forward/backward through an audio file to display sections of the file not visible in the current area of the waveform display.
Overview bar	Allows for quick navigation and playback of any part of an audio file. The overview bar also indicates the portion of the waveform currently depicted in the waveform display, as well as the selected region. Click to move the cursor. Double-click to center the cursor in the waveform display. Right-click to start or pause playback. Drag to activate the audio event locator.
Time zoom resolution	Specifies the number of samples of data represented by each horizontal point on the screen. This determines the length of time displayed in the data window. Smaller resolution values display less time.
Time zoom in/out	Changes the zoom resolution for the time (horizontal) axis.
Level zoom in/out	Changes the zoom resolution for the level (vertical) axis.
Maximize width	Resizes the data window to maximize its size within the workspace.



## Displaying data window components

You can customize the appearance of individual data windows.

1. From the **File** menu, choose Properties or press **[Alt]+[Enter]**. The current file's Properties dialog is displayed.
2. Click the Display tab.
3. Display/hide specific components by selecting/clearing the corresponding check boxes.
4. Select the Save as the default for all new windows check box if you want to set the new configuration as the default data window display.
5. Click OK.



Right-click the Edit Tool Selector (upper-left corner of data window) to display or hide components for the selected data window.

## Arranging data windows









You can use the commands on the Window menu to arrange data windows in the Sound Forge workspace.

**Tip:** Press **[Ctrl]+[Tab]** to switch forward through the open windows, or press **[Ctrl]+[Shift]+[Tab]** to switch backward through the open windows.



Command	Description
New Window	Creates a new data window
Cascade	Arranges all open data windows so they overlap with the title bar of each window remaining visible.
Tile Horizontally	Arranges all open data windows top to bottom with no overlapping. <b>Note:</b> This command affects only non-minimized windows.
Tile Vertically	Arranges all open data windows left to right with no overlapping. <b>Note:</b> This command affects only non-minimized windows.
Arrange Icons	Arranges minimized data windows at the bottom of the workspace.
Minimize All	Minimizes all open data windows.
Restore All	Restores all minimized windows to their previous window size and position.
Close All	Closes all open data windows.
Window List	Switches focus to another data window.

## Playbar

The playbar is located in the bottom-left corner of a data window. You can use the playbar to navigate and play audio files in a variety of ways.

	Go to Start: moves the cursor to the start of the file.		<p>Play Plug-In Chainer: previews the audio processed through plug-ins when the Plug-In Chainer window is open.</p> <p>If there is a selection, plays from the beginning of the selection to the end of the selection.</p> <p>If the Plug-In Chainer window is not open, the Open Plug-In Chainer button () appears instead.</p> <p><b>Note:</b> This feature is available only in the full version of Sound Forge software.</p>
	Go to End: moves the cursor to the end of the file.		<p>Play as Cutlist: plays the file with the regions in the cutlist omitted. This button appears only if you treat the playlist as a cutlist.</p> <p><b>Note:</b> This feature is available only in the full version of Sound Forge software.</p>
	Stop: stops playback and returns the cursor to its position prior to playback.		<p>Play as Sample: plays the file with the sustaining and release loops repeating the specified number of times. This button appears only if you have defined a sample loop.</p> <p><b>Note:</b> This feature is available only in the full version of Sound Forge software.</p>
	<p>Play Normal: plays from the cursor to the end of the file.</p> <p>If there is a selection, plays from the beginning of the selection to the end of the selection.</p>		



### Current playback mode

When you play a file from the playbar, a small horizontal line appears beneath the selected Play button's icon . This indicates the current playback mode, which is the mode used when you click the transport bar Play  button. *For more information, see [Transport toolbar](#) on page 33.*

### Changing the current playback mode

To change the current playback mode, click a playbar button or press **[X]**.

### Optional Backward and Forward buttons

You can choose to display Rewind  and Forward  shuttle controls on the playbar. From the **Options** menu, choose Preferences, and select the Show shuttle controls on Data Window transport check box on the General tab.

## Toolbars

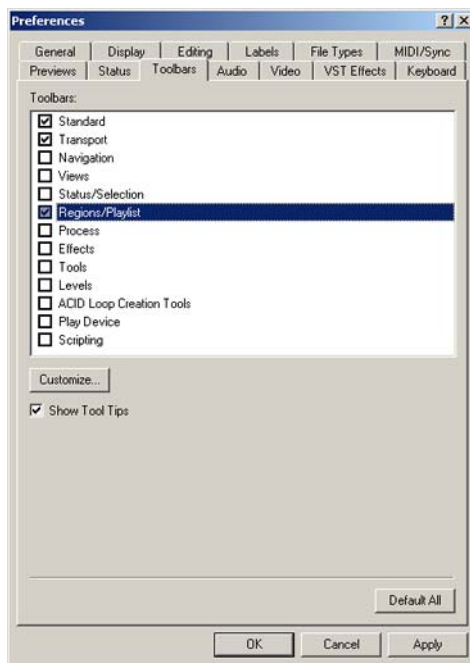
Sound Forge toolbars contain buttons used to quickly execute many of the program's commands and functions. Toolbars can be dragged throughout the workspace, docked, resized, hidden, and customized.

You can use the Toolbars tab in the Preferences dialog to specify which toolbars you want to display. Perform either of the following actions to display this tab:

- Choose Preferences from the **Options** menu and click the Toolbars tab.
- From the **View** menu, choose Toolbars.

### Displaying a toolbar

1. From the **View** menu, choose Toolbars. The Preferences dialog appears with a list of available toolbars.
2. To display a toolbar, select the corresponding check box and click OK.



Select a check box to display a toolbar.

Click Customize to add, remove, or rearrange buttons on a toolbar.

### Customizing a toolbar

1. From the **View** menu, choose Toolbars. The Preferences dialog appears with a list of available toolbars.
2. Select the check box and the toolbar name for the toolbar that you want to customize.
3. Click Customize. The Customize Toolbar dialog is displayed.
4. Use the controls in the Customize Toolbar dialog to add, remove, or rearrange the buttons on the selected toolbar. Click Reset to restore the toolbar to its default setting.
5. Click the OK button.

### Docking a toolbar




















When you drag a floating toolbar to any edge of the main screen, the toolbar docks on that edge.

### Floating a toolbar

When you drag a docked toolbar away from an edge, the toolbar becomes a floating toolbar.











## Standard toolbar

The Standard toolbar displays by default when you start the application. The buttons on this toolbar provide quick access to many common commands.


	New: creates a new data window.		Play Clipboard: plays the audio on the clipboard.
	Open: displays the Open dialog.		Trim/Crop: removes all data from the file that is not currently selected. This command has no effect if there is no selected data. This command does not copy data to the clipboard.
	Save: saves the current audio data.		Undo: reverses the last edit operation.
	Save As: saves the current file with a new name or format.		Redo: reverts the previously undone edit operation.
	Render As: renders the current project file to a media file.		Repeat: repeats the last operation. This command can be used with most processing functions. The previous operation's parameters are repeated. To specify new parameters, hold Shift and click this button.
	Publish: opens the Publish Setup wizard so you can upload your media file to the Web.		Edit Tool: selects the Editing tool.
	Cut: removes selected audio data and places it on the clipboard. This command has no effect if there is no selection.		Magnify Tool: selects the Magnify tool.
	Copy: copies selected audio data to the clipboard. This command has no effect if there is no selection.		Pencil Tool: selects the Pencil tool.
	Paste: inserts a copy of the clipboard data at the current insertion point. If there is a selection, this command replaces the selected data with the clipboard data.		Envelope Tool: selects the Envelope tool.
	Mix: mixes a copy of the clipboard data with the current audio file. The mix start point is either the cursor point or the start or end of the selection in the destination data window.		

## Transport toolbar

















The transport toolbar also displays by default and contains basic audio transport buttons.

	Record: records data to a new or existing data window.		Stop: stops playback and returns the cursor to its prior position.
	Loop Playback: toggles Loop Playback mode on and off.		Go to Start: moves the cursor to the start of the file.
	Play All: plays the entire file from beginning to end, regardless of cursor position, selection, or playlist.		Rewind: moves the cursor backward in the current file.
	Play: plays the file in current playback mode (Play Normal, Play Plug-In Chainer, Play as Cutlist, or Play as Sample).		Forward: moves the cursor forward in the current file.
	Pause: pauses playback and maintains the cursor at its current position.		Go to End: moves the cursor to the end of the file.


## Navigation toolbar

 This feature is available only in the full version of Sound Forge software.



The Navigation toolbar contains buttons used to navigate within the current data window.

	Zoom In Full: magnifies the selected area to a 24:1 ratio.		Go To: displays the Go To dialog and allows you to quickly move the cursor to a specific point in a file.
	Zoom Normal: resets the audio data to its original magnification.		Cursor Center: centers the display with the cursor displayed in the center of the data window.
	Zoom Selection: maximizes the selection vertically and horizontally.		Cursor to Selection Start: moves the cursor to the beginning of the selection.
	Custom Zoom 1: sets the audio data to a custom time magnification level.		Cursor to Selection End: moves the cursor to the end of the selection.
	Custom Zoom 2: sets the audio data to a custom time magnification level.		Center Sustaining Start: moves the cursor to the beginning of the sustaining loop.
	Insert Marker: drops a marker at the current cursor position.		Center Sustaining End: moves the cursor to the end of the sustaining loop.
	Mark In: marks the "in" point of a new selection.		Center Release Start: moves the cursor to the beginning of the release loop.
	Mark Out: marks the "out" point of a new selection.		Center Release End: moves the cursor to the end of the release loop.

## Views toolbar














 This feature is available only in the full version of Sound Forge software.

The Views toolbar contains buttons used to store and retrieve data window views.

	Toggles views 1-8 between setting and restoring.		Stores and recalls specific selection views.
---	--	---	--

Status/Selection toolbar

The Status/Selection toolbar contains buttons used to specify a file’s status format and control snapping functions.






	Samples: changes the status format to Samples.		SMPTE EBU: changes the status format to SMPTE EBU (25 fps). <b>Note:</b> Available only in the full version of Sound Forge software.
	Time: changes the status format to Time.		SMPTE Non-Drop: changes the status format to SMPTE Non-Drop (29.97 fps, Video). <b>Note:</b> Available only in the full version of Sound Forge software.
	Seconds: changes the status format to Seconds.		SMPTE Drop: changes the status format to SMPTE Drop (29.97 fps, Video). <b>Note:</b> Available only in the full version of Sound Forge software.
	Time and Frames: changes the status format to Time and Frames.		SMPTE 30: changes the status format to SMPTE 30 (30 fps, Audio). <b>Note:</b> Available only in the full version of Sound Forge software.
	Absolute Frames: changes the status format to Absolute Frames.		Auto Snap to Zero: forces the ends of selections to the nearest zero-crossing. <b>Note:</b> This button is available only in Sound Forge Audio Studio software.
	Measures and Beats: changes the status format to Measures and Beats.		Auto Snap to Time: forces the ends of selections to the nearest whole time division on the time ruler. <b>Note:</b> This button is available only in Sound Forge Audio Studio software.
	SMPTE Film Sync (24 fps): changes the status format to SMPTE Film Sync (24 fps). <b>Note:</b> Available only in the full version of Sound Forge software.		

## Regions/Playlist toolbar



*This feature is available only in the full version of Sound Forge software.*

The Regions/Playlist toolbar contains the Regions List and Playlist buttons as well as buttons corresponding to synchronization commands and status displays.

	Regions List: displays the Regions List.		Generate MIDI Timecode: configures the software to send MIDI timecode through the MIDI output port. The MIDI output port is specified on the MIDI/Sync tab of the Preferences dialog.
	Playlist: displays the playlist.		Pre-Queue for MIDI Timecode: opens the wave device and preloads data for the next region to be played from the playlist.
	Trigger from MIDI Timecode: configures the software to be triggered by MIDI commands received through the MIDI input port. The MIDI input port is specified on the MIDI/Sync tab in the Preferences dialog. For more information, see <a href="#">Turning on MIDI input synchronization</a> on page 234.		


### Playlist Position display

Displays the current playback position of an audio file being played from the playlist. Right-clicking this box displays a shortcut menu that allows you to specify a new format.





















### Sync Status display

Allows you to monitor the status of incoming/outgoing MIDI commands.

## Process toolbar

 This feature is available only in the full version of Sound Forge software.

The Process toolbar contains buttons corresponding to all commands located in the **Process** menu.

	Auto Trim/Crop: removes silence and automatically fades in/out the end-points of each phrase.		Insert Silence: inserts user-configurable silence into audio files.
	Bit-Depth Converter: converts a file to a different bit depth.		Invert/Flip: inverts (or flips) the polarity of the current selection.
	Channel Converter: converts between mono and stereo formats. Can also intermix the left and right channels of a stereo file to create panning effects.		Mute: mutes the current selection.
	DC Offset: changes the baseline of an audio file.		Normalize: normalizes the loudness of an audio file.
	Graphic EQ: opens Sony Media Software's XFX Graphic EQ.		Pan/Expand: creates custom pans, expands, and mixes.
	Paragraphic EQ: opens Sony Media Software's XFX Paragraphic EQ.		Resample: creates a copy of the audio file with a new sample rate.
	Parametric EQ: opens Sony Media Software's XFX Parametric EQ.		Reverse: reverses the current selection.
	Graphic Fade: creates user-configurable fades.		Smooth/Enhance: opens Sony Media Software's XFX Smooth/Enhance tool.
	Fade In: fades-in the selection.		Time Stretch: opens Sony Media Software's XFX Time Stretch tool.
	Fade Out: fades-out the selection.		Volume: adjusts the volume of an audio file.




















## Effects toolbar




*This feature is available only in the full version of Sound Forge software.*


















The Effects toolbar contains buttons corresponding to all Sound Forge built-in XFX™ plug-ins.

	Acoustic Mirror: adds environmental coloration to your existing recordings.		Flange/Wah-Wah: mixes a modulated delay signal with the original signal.
	Amplitude Modulation: applies a sinusoidal or square-shaped periodic gain to the input signal.		Gapper/Snipper: removes/inserts sections of silence at regular intervals to create unusual effects.
	Chorus: simulates multiple audio sources from a single sound.		Noise Gate: removes signals below a set amplitude threshold.
	Multi-Tap Delay: creates a delay with up to eight delay-taps spaced anywhere within 2.5 seconds of the original sound.		Pitch Bend: creates a modified sound envelope that corresponds to increasing or decreasing the pitch of a sound file over time.
	Simple Delay: adds a delayed copy of the audio signal to the file.		Pitch Shift: changes the pitch of a selection with or without preserving the duration of the file.
	Distortion: simulates the overloading of an amplifier.		Reverb: simulates the acoustics of different environments.
	Graphic Dynamics: applies compression, expansion, and limiting to affect the dynamic range of an audio file.		Vibrato: creates periodic pitch modulation in an audio file.
	Multi-Band Dynamics: allows compression and limiting to be placed on up to four different frequency bands.		Wave Hammer: acts as a classic compressor and volume maximizer.
	Envelope: forces the amplitude envelope of a waveform to match a specified envelope shape.		


## Tools toolbar

 This feature is available only in the full version of Sound Forge software.

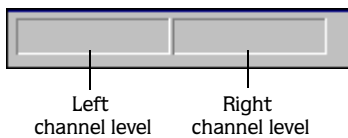
The Tools toolbar contains buttons corresponding to commands in the **Tools** menu.

	Extract Audio from CD: extracts audio from CD and opens for editing.		Audio Restoration: removes clicks and background noise associated with vinyl records.
	Burn CD: writes the selected audio track to CD.		Crossfade Loop: mixes audio occurring before the loop start point into the end of the loop to smooth transitions.
	Auto Region: creates regions in an audio file according to rapid sound attacks or a specified time interval.		Sampler: allows you to transfer samples to/from the Sound Forge application.
	Extract Regions: extracts all file regions and saves them as individual files.		DTMF/MF Tones Synthesis: generates dial tones used by telephone companies.
	Clip Detect: performs clip detection on the current file or selection. <b>Note:</b> clip detection is available only in the Sound Forge full version.		FM Synthesis: uses frequency modulation and additive synthesis to create complex sounds from simple waveforms. <b>Note:</b> FM synthesis is available only in the Sound Forge full version.
	Find: searches for clicks and pops, volume levels, or silent breaks in an audio signal.		Simple Synthesis: generates a simple waveform of a given shape, pitch, and length.
	Interpolate: replaces selected audio with interpolated audio data based on the selection's beginning and end samples.		Statistics: displays statistics corresponding to the current file or selection.
	Replace: replaces selected audio data with previous adjacent data.		Preset Manager: backs up and transfers user-configured presets from effects, processes, and plug-ins.
	Copy Other Channel: replaces selected audio with a corresponding selection from the opposite channel.		

## Levels toolbar









 This feature is available only in the full version of Sound Forge software.

The Levels toolbar displays the audio levels in the left and right channels in the user-specified format. You can right-click to choose the format from a shortcut menu.



## ACID Loop Creation Tools toolbar

The ACID Loop Creation Tools toolbar contains buttons corresponding to commands used when creating audio loops for Sony's ACID® family of products. *For more information, see [Creating loops for ACID software](#) on page 259.*

	Edit ACID Properties: displays the Edit ACID Properties dialog.		Shift Selection Left: shifts the current selection to the left so the current start point becomes the end point.
	Edit Tempo: calculates the musical tempo (beats per minute) based upon the current selection.		Shift Selection Right: shifts the current selection to the right so the current end point becomes the start point.
	Double Selection: doubles the size of the current selection.		Rotate Audio: moves the current selection to the opposite end of the file.
	Halve Selection: divides the current selection in half.		Selection Grid Lines: toggles the selection grid line display on/off.

### Tempo window

The ACID Loop Creation Tools toolbar also contains a Tempo window that appears to the right of the toolbar buttons. This window calculates and displays the ACID project's tempo as if the current selection represents a complete measure.

## Play Device toolbar



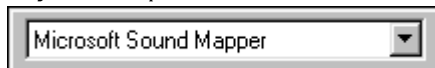
*This feature is available only in the full version of Sound Forge software.*

The Play Device toolbar allows you to choose a playback device on the fly.

### Play Device drop-down list

Choose a playback device from the drop-down list. Use the Audio device type drop-down list as a shortcut for choosing Preferences from the **Options** menu and choosing a Default playback device on the Audio tab.

Play Device drop-down list



## Scripting toolbar



*This feature is available only in the full version of Sound Forge software.*

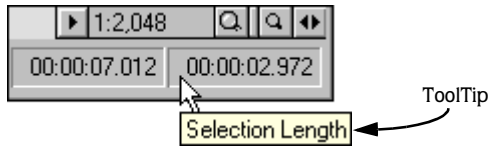
The Scripting toolbar allows you to show, hide, or activate the Script Editor and display the Batch Converter window.

	Script Editor: Allows you to create, edit, or run scripts.		Batch Converter: Allows you to modify and manipulate multiple audio files without having to process each file individually.
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## ToolTips

### Using ToolTips

Hovering the mouse pointer over a button or status bar box for longer than one second displays a small text box adjacent to the pointer. This text, called a ToolTip, is a brief description of the item's function. Using ToolTips is an effective way to quickly familiarize yourself with features.




### Turning off ToolTips

1. From the **View** menu, choose Toolbars. The Preferences dialog is displayed.
2. Clear the Show ToolTips check box and click OK.

## Command descriptions

When you click and hold a menu item or a button in a toolbar, a brief description of the command appears in the lower-left corner of the status bar. If you release the mouse button outside of the menu item or toolbar, the command is not executed.


### Keyboard shortcuts

 *This feature is available only in the full version of Sound Forge software.*

The Keyboard tab allows you to customize the keyboard shortcuts available in the Sound Forge interface. You can access the Keyboard tab by choosing Preferences from the **Options** menu. *For more information, see [Keyboard tab](#) on page 303.*

## Meters

Meters display audio levels in a number of different places in Sound Forge software: the Play Meters show audio file levels; meters in the Record dialog help you adjust levels for recording; and meters in the Wave Hammer® dialog help you adjust levels when applying this effect. Regardless of where the meters appear, you can control them in much the same way.

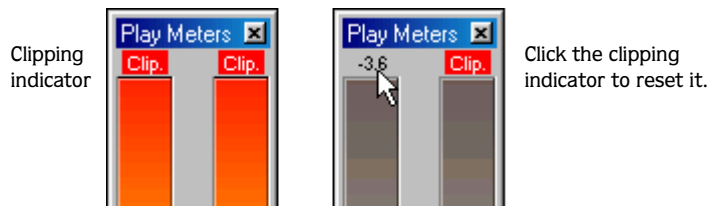
 *The full version of Sound Forge software provides peak and VU/PPM (peak program) meters that you can use to monitor your audio levels.*

- The peak meters display instantaneous levels during playback to help you determine the loudest level in your audio signal and whether the signal is clipping.
- Volume unit (VU) and peak program (PPM) meters help you determine the perceived loudness of your audio signal (peak program meters provide faster response times to volume increases than VU meters). VU/PPM meters are especially helpful when you're mastering: comparing two audio files' VU/PPM readings will help take the guesswork out of matching levels.

VU/PPM readings should fall near the 0 (or reference) mark. 0 VU is merely a reference level, and your signal may exceed 0 VU. To prevent clipping, keep an eye on your peak meters. Peak levels should never exceed 0 dB. To accommodate louder or softer intensity material, you can use the Status tab in the Preferences dialog to calibrate the VU/PPM meters to their associated levels on the peak meters and adjust the VU meters' sensitivity (to access the Preferences dialog, choose Preferences from the **Options** menu).

### Resetting clipping indicators

When audio levels are too high, clipping can occur. A red indicator appears at the top of the meter to show when audio is clipping. Click to reset the indicator, or right-click the meters and choose Reset Clip from the shortcut menu.



You can also detect and mark clipped audio using the detect clipping tool. For more information, see [Detecting and marking clipping](#) on page 109.

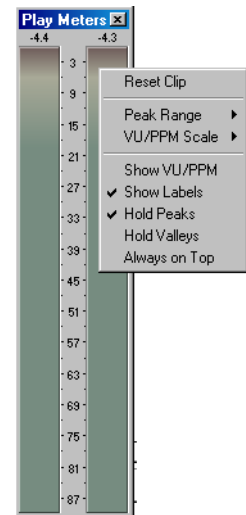
## Scaling meters

Meters can display a peak range and a VU (volume unit)/PPM (peak program) scale. To change the meter's display levels, right-click the meter and do one of the following actions:

- Choose Peak Range from the shortcut menu, followed by the desired range from the submenu.
- Choose VU/PPM Scale from the shortcut menu, followed by the desired scale from the submenu.

VU and PPM scales are most useful for displaying the average volume of the signal: the meter represents the RMS average level during playback, and their attack and decay are not as sensitive as the peak meter.

PPM scales are useful for monitoring peak levels. The meters use a fixed integration time (5 or 10 ms) that is sensitive to increases in volume, but the meters are less sensitive to decreases in volume than the VU scales, which produces less meter activity and decreased eyestrain.




## Displaying VU/PPM meters

Sound Forge peak and VU/PPM (peak program) meters allow you to monitor your audio levels.

You can toggle the display of the meter's VU/PPM scale on and off. Right-click the meter and choose Show VU/PPM from the shortcut menu.

### Adjusting the VU meters' sensitivity

 This feature is available only in the full version of Sound Forge software.

Unlike peak meters — which read instantaneous changes in your audio signal — the VU/PPM meters read a portion of the signal and calculate the average level. The size of the signal that the meters read is determined by the meters' integration time.

To set the amount of data surrounding the cursor that will be used to calculate levels in the VU meters, specify a value in the VU meter integration time box on the Status tab of the Preferences dialog (to access the Preferences dialog, choose Preferences from the **Options** menu).

The PPM scales use a fixed integration time:

Scale	Integration time
UK PPM	10 ms
EBU PPM	10 ms
DIN PPM	5 ms
Nordic PPM	5 ms

## Showing labels

Right-click the meters and choose Show Labels from the shortcut menu to toggle the meter dB markings on and off.

## Holding peaks and valleys

Right-click the meters to access the Hold Peaks and Hold Valleys commands in the shortcut menu.

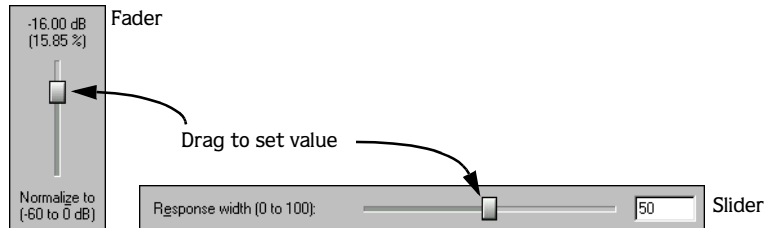
- Choose Hold Peaks to display a marker on the meters indicating the highest reading.
- Choose Hold Valleys to display a marker on the meters indicating the lowest reading.

## Controls

A major step in mastering Sound Forge software is becoming familiar with the controls used to set and adjust feature parameters, including faders, sliders, and envelope graphs.

### Faders and sliders

Faders and sliders are frequently used to edit effect and process parameters. To use either control, drag the control to the desired position and release.



### Resetting fader and slider values

Double-click to return the control to its default value.

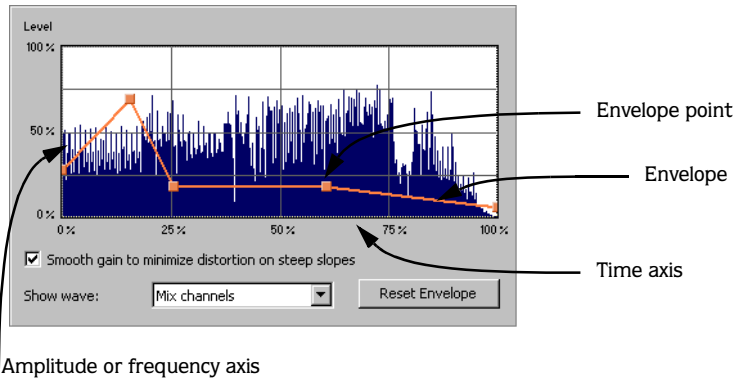
### Fader and slider shortcuts

There are numerous keyboard shortcuts available when using faders and sliders.

If you want to	Then use the following shortcuts
Change the value in small increments	<div> <div>↑</div>, <div>↓</div>, <div>←</div>, and <div>→</div> </div> <div>-or-</div> <div>Hover the mouse over the fader or slider control and press <b>Ctrl</b> while moving the mouse wheel.</div>
Change the value in larger increments	<div> <div>Page Up</div> and <div>Page Down</div> </div> <div>-or-</div> <div>Hover the mouse over the fader or slider control and move the mouse wheel.</div>
Set the control to its maximum and minimum values respectively	<div> <div>Home</div> and <div>End</div> </div>

## Envelope graphs

Envelope graphs are used to configure the shape of frequency or amplitude envelopes applied to audio waveforms.



### Understanding the envelope graph

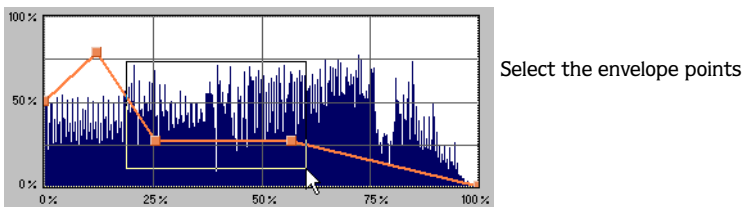
To use the envelope graph, you must first understand what it represents. In the previous example, the horizontal axis represents time, with the leftmost point representing the start of the selection and the rightmost point representing the end of the selection. The vertical axis represents either amplitude or frequency, depending upon the operation.

### Moving an envelope point

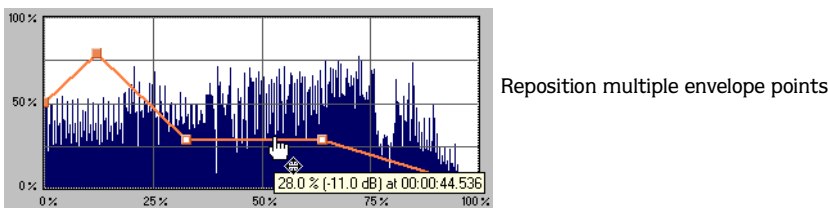
1. Drag an envelope point to a new position.
2. Release the mouse button. The point is repositioned and the envelope adjusts.

### Moving multiple envelope points

1. Starting in an unused area of the envelope graph, drag the mouse to create a selection box containing all points to be moved.



2. Release the button. The selected envelope points are displayed with a white square center.
3. Drag any of the selected envelope points to the desired position. The pointer displays as a multi-directional arrow and the selected points move together.
4. Release the mouse button. The entire envelope graph adjusts.





## Changing the fade curve between two points

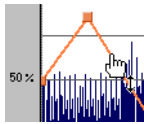
To change the type of fade between two envelope points, right-click an envelope segment and choose a fade type (Linear Fade, Fast Fade, Slow Fade, Smooth Fade, Sharp Fade, and Hold) from the shortcut menu.

## Selecting or clearing all envelope points

Press **Ctrl** + **A** to select or clear all envelope points.

## Adding an envelope point

1. Hover over the envelope.



Place the pointer on the envelope and double-click to add a point.

2. Double-click the mouse. A point is added to the envelope graph and can be positioned as needed. *For more information, see [Moving an envelope point](#) on page 44.*

## Deleting an envelope point

Right-click the point to be deleted and choose Delete from the shortcut menu. The point is deleted and the envelope adjusts.

## Delete all points

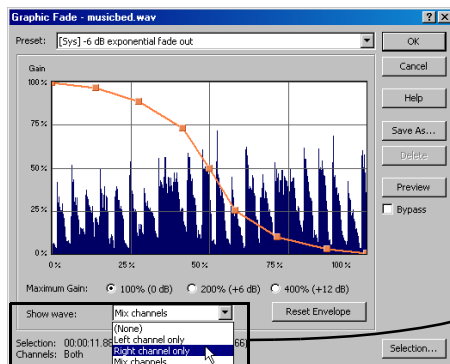
Delete all envelope points by clicking the Reset Envelope button.

## Displaying the waveform on an envelope graph

Certain envelope graphs (such as in the Graphic Fade dialog) allow you to view the audio waveform on the graph. If the selection is small, the waveform automatically displays. Otherwise, selecting an option from the Show wave drop-down list displays the waveform.

## Displaying stereo waveforms

The Show Wave drop-down list allows you to specify how stereo files display in the envelope graph.



Specify the channel to be displayed



## Stereo files

When a data window displays a stereo file, the upper half of the data window shows the left channel and the lower half shows the right channel.

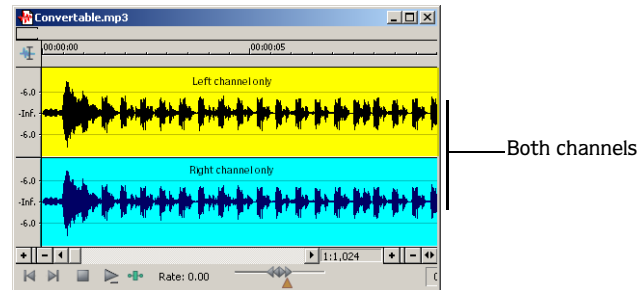
### Working with stereo files

When playing, editing, or processing stereo files, you can select the left channel, the right channel, or both channels. However, certain processing tasks cannot be performed on an individual channel of a stereo file. For more information, see [Single-channel editing](#) on page 47.

### Selecting data in stereo files


When editing a stereo file, the waveform display is divided into three sections. The mouse pointer location determines which channel (or channels) is selected.

- The upper quarter of the data window selects the left channel (shown in yellow).
- The lower quarter of the data window selects the right channel (shown in blue).
- The middle half of the data window selects both channels.



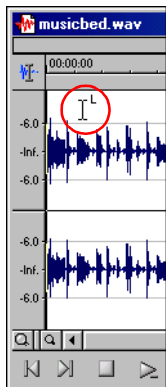
1. Open a stereo file.
2. Select the Edit tool by choosing Tool from the **Edit** menu and Edit from the submenu.



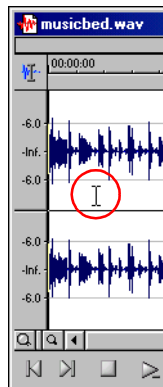
Press **Ctrl** + **D** or click the Edit Tool button  on the Standard toolbar.

3. Position the tool near the top of the left channel and notice its appearance. The tool displays as  $I^L$ . This indicates that only audio data in the left channel will be selected.
4. Position the tool in the middle portion of the data window and notice its appearance. The tool displays as a standard cursor. This indicates that it will select a mono file or both channels of a stereo file.
5. Position the tool near the bottom of the right channel and notice its appearance. The tool displays as  $I_R$ . This indicates that only audio data in the right channel will be selected.

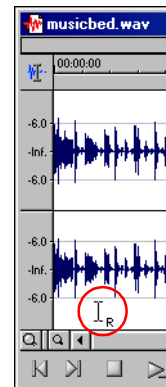
Cursor selects only the left channel



Cursor selects both channels



Cursor selects only the right channel






### Toggling channel selections

Once you place the cursor or create a selection in a stereo file, you can cycle through channel options (left, right, both) by pressing **Tab**.

### Previewing channels

The single channel selection option allows you to preview channels in a stereo file individually.

1. Open a stereo file and select all data.
2. Click the Play Normal button . The file plays in stereo.
3. Press **Tab**. The left channel is selected.
4. Click the Play Normal button . Only the mono left channel plays.
5. Press **Tab**. The right channel is selected.
6. Click the Play Normal button . Only the mono right channel plays.

### Single-channel editing

Stereo files are held together by the nature of their stereo format. Because of this, you cannot perform certain editing operations (such as cut or paste) on a single channel of a stereo file.

Channel lengths must remain equal in stereo files. Frequently, this issue can be side-stepped by copying a single channel of a stereo file to the clipboard. Once this mono selection is located on the clipboard, you can perform any of the following action:

- Paste it into a mono file.
- Paste it into both channels of a stereo file.
- Mix it into a single channel of a stereo file.
- Mix it into both channels of a stereo file.

---

**Note:** When mixing mono clipboard data to a stereo file, the Mono to Stereo dialog prompts you to mix it to the right, left, or both channels.

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# Getting Started

The Sound Forge® digital audio editing tool is for users from all musical backgrounds. It is an extremely deep program, containing features that may only be required by the most advanced or specialized users. Nonetheless, a firm grasp of Sound Forge basics is essential. This chapter is designed to provide you with information on Sound Forge fundamentals.

## Creating a project



*This feature is available only in the full version of Sound Forge software.*

You can use Sound Forge project files to organize and work with your media files nondestructively. When you save a project file, two things are created: a .frg file and a subfolder that contains your media file and all of the temporary files created while working on your project. This file is not a multimedia file, but is used to render the final file after editing is finished. When you copy, cut, paste, and otherwise edit your project, the process is nondestructive—meaning you can edit without worrying about corrupting your source files. Within the project file, you can also undo any past operations, including those occurring before your last save. Once you are finished working with a project file, you can save your work to a media file using the Render As option on the **File** menu.

**Note:** *To use the advanced undo/redo capabilities mentioned above, you must have the Allow Undo past Save check box selected on the General tab of the Preferences dialog. To access the Preferences dialog, choose Preferences from the **Options** menu.*

1. From the **File** menu, choose Save As to save the current data window to a project file. The Save As dialog is displayed.
2. Using the Save in drop-down list, locate the folder where you want to save the project.
3. From the Save as type drop-down list, choose Sound Forge Project File (\*.frg).
4. In the File name box, enter a name for the file.
5. Click the Save button. A .frg file is created with the name you specified, and a folder with a similar name (projectname\_frg, for example) is created in the same location for the temporary files.

**Important:** *The associated project folder created by this process should not be deleted, as this will cause your project file to be unusable.*

## Getting media files

The software can open a variety of audio and video files. There are two main methods for locating, previewing, and opening media files:

- From the **File** menu, choose Open to display the Open dialog.
- From the **View** menu, choose Explorer to display the Explorer window.

These methods are explained in greater detail in the following sections.

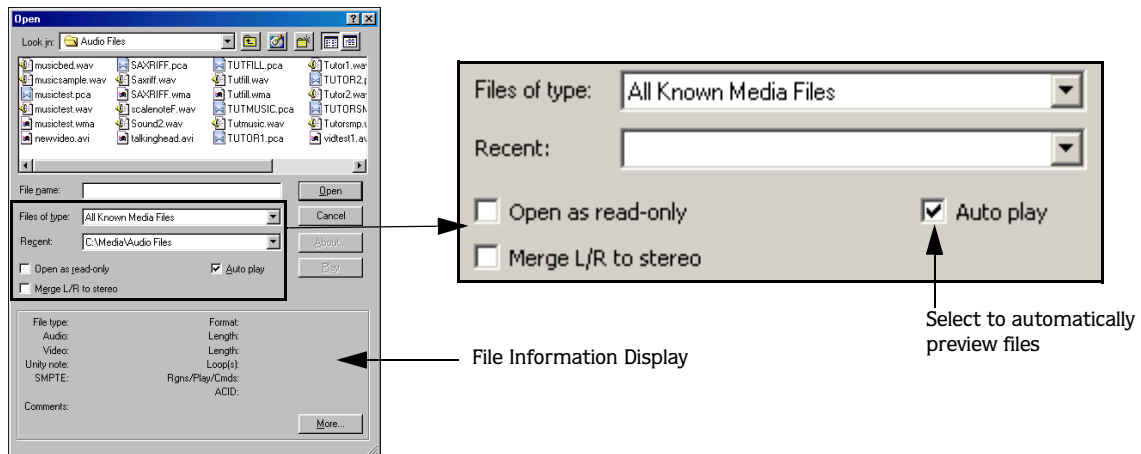
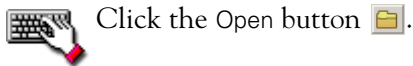
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**Note:** *To have pulldown fields automatically removed when opening 24 fps progressive-scan DV video files, select the Allow pulldown removal when opening 24p DV check box on the Video tab of the Preferences dialog. To open your 24p DV video files as 29.97 fps interlaced video (60i), clear this check box.*

---

## Using the Open dialog

1. From the **File** menu, choose Open. The Open dialog is displayed.



The Open dialog contains several features that allow you to locate and open audio files. These features are detailed below.

Feature	Description
Files of type	Use this drop-down list to specify the file format displayed in the system. A variety of file formats are supported. <b>Tip:</b> Choose the CD Audio (*.cda) option from this list to extract audio tracks from a CD.
Recent	Use this drop-down list to locate recently accessed folders.
Auto play	Select this check box to automatically preview files as you select them in the Open dialog.
Merge L/R to stereo	Select this check box to merge two mono files to left and right channels of a stereo file when opening.

2. Locate and select a media file using the Look in drop-down list at the top of the dialog.
3. To preview the file before adding it to your project, click the Play button.

**Note:** If you have the Auto play check box selected, your file will automatically begin previewing when you select it.




4. Click Open. The file is opened and a data window containing the waveform is displayed.





## Using the Explorer window


In addition to using the Explorer window for locating, previewing and opening media, you can drag files or regions from the Explorer window to an open data window to paste, mix, or crossfade the data. Click the right mouse button while dragging to toggle mix, crossfade, and paste drag-and-drop modes. You can also extract audio from a CD.

### Previewing media

The Explorer window allows you to easily preview files before you open them. The Explorer window has a mini-transport bar with Play, Stop, and Auto Preview buttons   . When you preview a file, its stream is sent to the play meters on the main workspace (for audio files) or to the Video Preview window (for video files).

**Note:** To preview video files, you must have the Video Preview window open. To display the Video Preview window, choose Video Preview from the **View** menu.


1. Select a file in the Explorer window.
2. Click the Play button  to listen to the file.
3. Click the Stop button  or select a different file to stop previewing the file.

**Tip:** To automatically preview selected files, click the Auto Preview button  on the Explorer window's transport bar.

### Opening media

To open a media file into a new data window from the Explorer window, double-click the file. To open a media file in a specific data window, drag the media file from the Explorer window to the data window.

### Extracting audio from CD

 This feature is available only in the full version of Sound Forge software.


The Explorer window allows you to easily extract audio from a CD into a data window. Each audio track on the CD is extracted into a separate data window.

1. Use the Explorer window to browse to and select your CD drive. The CD's audio tracks display in the right pane of the Explorer window.
2. Select the track(s) you want to extract.
3. Drag the track(s) to the main Sound Forge workspace. The software begins extracting the selected tracks into individual data windows.
4. To stop the extraction process, you can click the Cancel button on the status bar to stop the whole process or on the individual data windows to stop extracting a specific track.

**Tip:** To extract a single audio track into a new data window, double-click the track in the right pane of the Explorer window.



## Using Explorer views

You can control the information that is displayed in the Explorer window by clicking the Views button  and selecting a view. These options are explained below:

Item	Description
Tree View	Displays all of the available drives and folders that you may choose from to find files.
Region View	Displays any regions that have been defined in the selected media file.
Summary View	Displays a short description of the selected media file at the bottom of the Explorer window.
Details	Displays the file size, date and when the file was last created or last modified.
All Files	Displays all file types in the active folder.

## Peak files

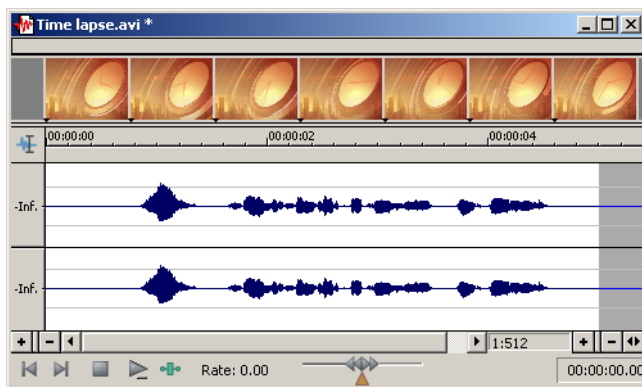
When you first open a file, the entire file is scanned and a peak file is created. The peak file is stored with the same name and in the same location as the audio file, but it is given an .sfk extension. This peak file is automatically updated whenever the original file is edited.

If you modify a file in another application, you can regenerate the peak file by choosing Rebuild Peak Data from the **Special** menu.

## Working with video files


The Sound Forge application has the ability to open and save many video file formats. The video files cannot be edited within the software, but this functionality allows you to attach, detach, and edit audio for the video. Once you've edited the audio, you can preview the audio and video together.

When you open a media file containing video, the data window displays the video portion in a video strip above the audio.



For more information, see [Working with Video](#) on page 267.

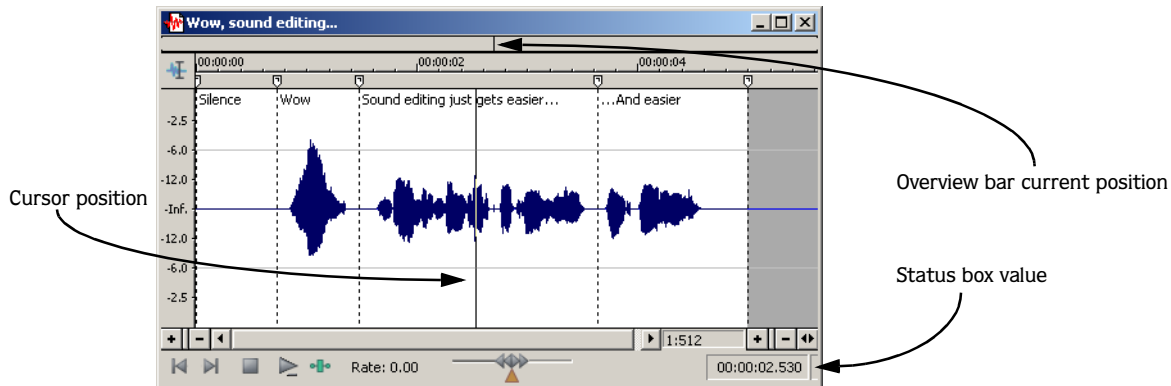
## Playing a file

After you open a file, you can play it by clicking the Play All button  on the transport bar. For more information, see [Transport toolbar](#) on page 33.

## Viewing the current position


As a file plays, the current playback position is indicated in the data window in three ways:

- A cursor travels across the visible portion of the data window.
- The current playback position in relation to the entire file appears in the overview bar.
- The first selection status box in the playbar displays the current position in the user-specified format. For more information, see [Selecting status formats](#) on page 73.

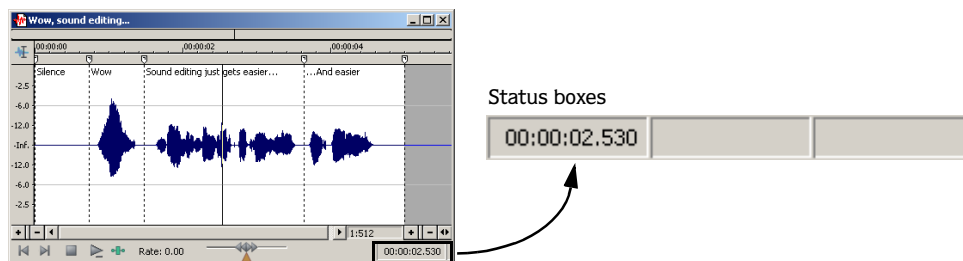


## Playing a file from a specified point

You can begin playback from any point in a file.

1. Click to position the cursor in the data window. A flashing cursor (spanning the height of the waveform display) is displayed.
2. Click the Play button  on the transport bar. The file plays from the cursor position.

If you do not hear playback, you may have inadvertently created a small selection. To determine if you created a selection, examine the status boxes in the bottom-right corner of the data window.



- If only the first box contains a value, there is no selection.
- If all three boxes contain values, a selection has been created. Clear the selection by clicking anywhere in the data window.

For more information, see [Viewing selection status](#) on page 55.

## Playing in Loop Playback mode


You can play an entire file or a selection in Loop Playback mode. In Loop Playback mode, the audio is played in a continuous loop.

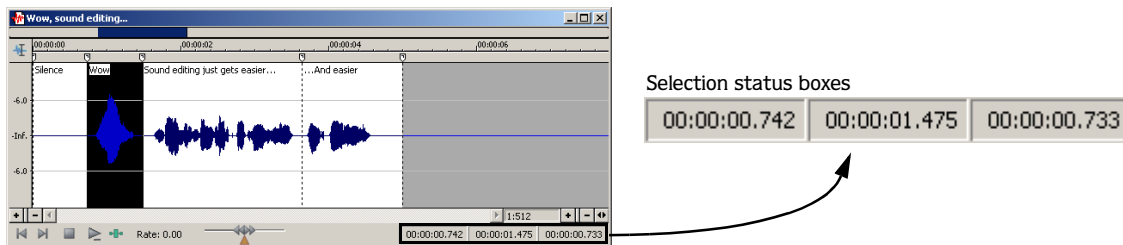
Click the Loop Playback button  on the transport bar to turn Loop Playback mode on and off.

 Press **[Q]**.

## Playing a selection

You can play specific portions of audio data by creating selections in the waveform display.

1. Drag the mouse within the data window. Notice that the waveform is selected as the mouse is dragged.
2. Click the Play button . Only the selection plays.



Create a selection on the waveform

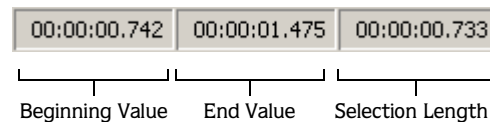
## Viewing selection status

When a selection exists, the selection status boxes in the bottom-right corner of the data window contain values. These values indicate the start, end, and length of the selection.

No selection



Selection

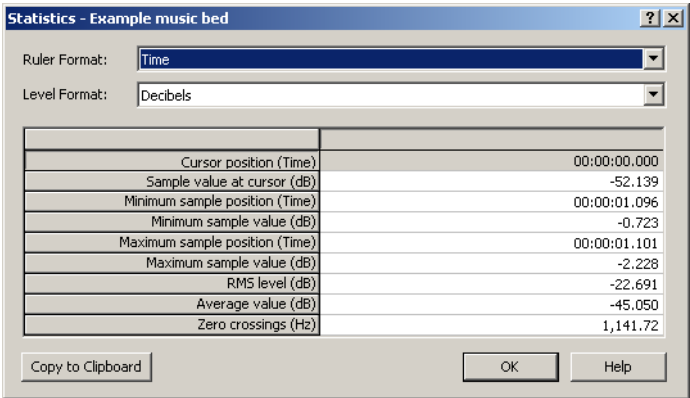


## Selecting the status format

You can display status values in any supported format. For more information, see [Selecting status formats](#) on page 73.

Viewing selection statistics

Choosing Statistics from the **Tools** menu displays a Statistics dialog showing information about the current selection or, if there is no selection, on the entire file.

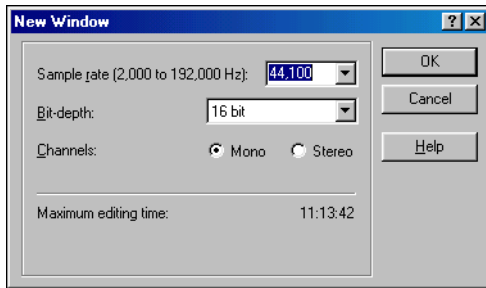


The following table describes all statistical categories displayed in the Statistics dialog.

Statistical Category	Description
Ruler Format	Choose a setting from the drop-down list to determine the format you would like to use for the Cursor position, Minimum sample poition, and Maximum sample position. For more information, see <a href="#">Selecting status formats</a> on page 73.
Level Format	Choose a setting from the drop-down list to specify how the left- and right-channel levels at the cursor position will display. <ul style="list-style-type: none"><li>• <b>Values</b> - Displays as an integer. The range is from -8388608 to 8388607 in 24-bit audio, -32768 to 32767 in 16-bit audio and -128 and 127 in 8-bit audio.</li><li>• <b>Decibels</b> - Displays as decibels. A value of 0 dB corresponds to maximum absolute amplitude and negative infinity (-Inf.) corresponds to complete silence. In 16-bit audio, -90.3 dB is the lowest possible dB value (sample value of 1).</li><li>• <b>Percentages</b> - Displays as a percentage ranging from -100 to 100 percent.</li></ul>
Cursor position	The cursor position (in samples) from the start of the audio file.
Sample value at cursor	The actual number stored by a single sample. The maximum allowed sample value is often referred to as 100% or 0 dB.
Maximum/minimum sample position and sample value	The maximum and minimum sample values and the locations (in samples) where they occur. <p>These values may help determine if clipping will occur in the audio file. These values can also be used to determine the noise level of a signal for use with Noise Gate (a built-in XFX plug-in installed with the Sound Forge full version). For example, to determine the noise amplitude of a file, run Statistics on a region of noisy silence.</p>
RMS level	The Root Mean Square of the sample values relative to the RMS value of a maximum-amplitude square wave (the loudest possible recording). <p>On short intervals, this value relates to the volume level of the audio file. If used on a large selection with large volume variation, this value becomes less meaningful.</p>
Average value	The sum of all sample values in the selected region divided by the number of samples. If this value is not zero, it usually indicates a DC offset in the recording process.
Zero crossings	The number of times per second that the waveform fluctuates from a negative to a positive value. <p>This value can be used as a rough estimate of the frequency of the audio data for very simple waveforms.</p>
Copy to Clipboard	Copies all contents of the Statistics window to the clipboard. This can be useful if you want to compare statistics of multiple files in a spreadsheet. <p><b>Note:</b> To copy specific data or cell, select the cells that you want to copy and press <b>Ctrl+C</b>.</p>

## Creating a new data window

1. From the **File** menu, choose New. The New Window dialog is displayed.



2. Complete the New Window dialog:
  - a. From the Sample rate drop-down list, choose a sample rate.



**Note:** The maximum sample rate allowed for a sound file in Sound Forge Audio Studio software is 48,000 Hz.

- b. From the Bit-depth drop-down list, choose a bit depth.



**Note:** The maximum bit-depth allowed for a sound file in Sound Forge Audio Studio software is 16 bit.

- c. Select the desired Channels radio button.

For more information, see [Editing file attributes](#) on page 95.

3. Click OK. A new data window with the specified attributes is displayed.

**Tip:** New windows are automatically named for you. You can customize this automatic naming feature to suit your needs. For more information, see [Customizing automatic labeling](#) on page 107.

## Active data windows vs. inactive data windows

When multiple data windows are displayed on the workspace, only the window currently being edited is active, and all operations affect this window exclusively.

### Activating a window

To activate a data window, click anywhere within it. The title bar changes to the color defined as the active window color and the previously active window is deactivated.

**Note:** Choosing Focus to Data Window from the **View** menu also results in the focus being returned to the current data window.

## Copying data to a new file

You can create new audio files by copying data to a new data window.

1. Open an audio file and create a selection.
2. From the **Edit** menu, choose Copy. The selection is copied to the clipboard.



Click the Copy button  in the Standard toolbar.

3. Create a new data window. For more information, see [Creating a new data window](#) on page 57.
4. From the **Edit** menu, choose Paste. The selected data is pasted in the new data window.



Click the Paste button  in the Standard toolbar.

## Working with files

You can save a file in a variety of formats, including popular audio formats such as WAV and AIFF, and streaming media formats such as Windows Media® Audio and RealMedia™. You can save a file using a standard template, or you can customize the settings to suit your needs. Once you create custom settings, you can save those settings as a template.

You have the option to save all open files at once or to save all open files as a workspace file.

### Saving a file

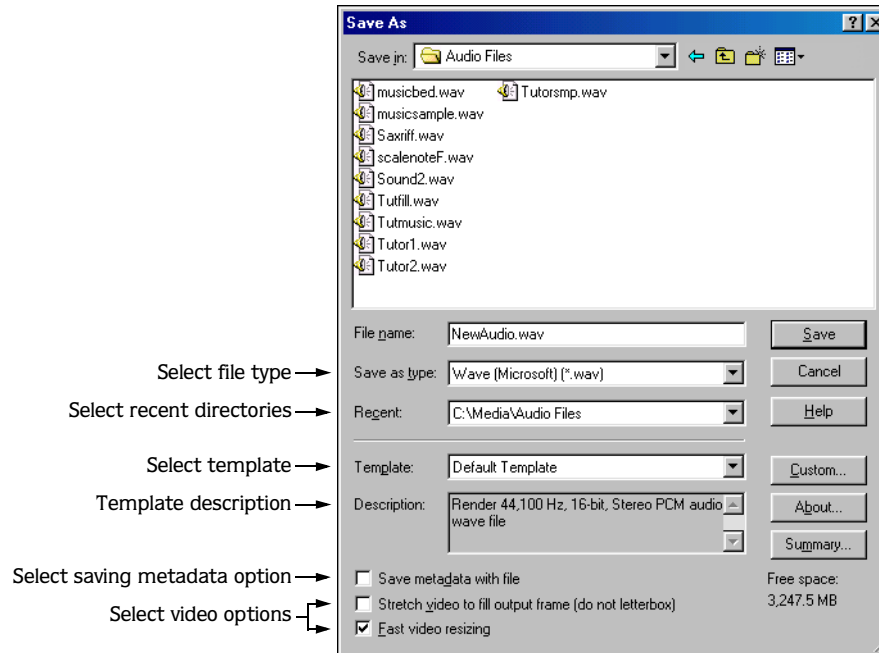
1. Click anywhere in the data window to select it.
2. From the **File** menu, choose Save.

**Note:** When saving a new file, the Save As dialog is displayed. If the file was previously saved, choosing Save automatically saves the file without your input.

## Using the Save As/Render As dialog

The Save As dialog allows you to save an audio file with a new name, in an alternate format, or with new attributes.

The Render As dialog allows you to render a file using a standard template, or you can customize the settings to suit your needs. Once you create custom settings, you can save those settings as a template.



1. Click anywhere in the data window to select it.
2. From the **File** menu, choose Save As to display the Save As dialog.
 

If you're working with a Sound Forge project file, you can use the Save As dialog to save your project to a different name or location. Choose Render As to save your project as a media file.
3. Select the folder where you want to save the file:
  - a. From the Save in drop-down list, choose a drive and folder.
  - or--
  - b. From the Recent drop-down list, choose a folder where you have previously saved files.
4. In the File name box, enter a name for the file or select a file in the browse window to replace the existing file.
5. From the Save as type drop-down list, choose a file format.

If the selected file type supports it, you can choose an encoding template from the Template drop-down list, or click Custom to create a new template. *For more information, see [Creating custom rendering settings](#) on page 61.*

If you know that the file format is unsupported, select Raw Audio and click the Custom button to display the Custom Template dialog, where you can specify format parameter. *For more information, see [Creating custom templates](#) on page 61.*

6. In the Template drop-down list, choose a setting that will be used to save your file, or click the Custom button to create a new template. For more information, see [Creating custom templates](#) on page 61.

**Note:** When you convert from mono to stereo, the data will be stored in both channels. When converting from stereo to mono, the data from both channels will be mixed to a single channel.

**Note:** When determining bit rates, 1K=1024.

7. If you want to preserve metadata (such as embedded data from other applications, regions, markers, commands, playlist, and sampler information) in your file, select the Save metadata with file checkbox. For more information see [Using Markers, Regions, and the Playlist/Cutlist](#) on page 105, [Adding summary information](#) on page 102, and [Saving loop points](#) on page 265.

If the check box is not selected, the data will be ignored when you save the file.

**Note:** If the file type selected in the Save as type drop-down list doesn't support metadata, you are prompted to save the metadata in an external file with an .sfl extension (using the same name as your media file). Metadata can be saved internally for the following file formats: MP3, Windows Media Format (WMA and WMV), WAV, WAV64, SFA, PCA, Scott Studios.

8. If you are saving to a format with a different aspect ration than your source media settings, then select the Stretch video to fill output frame (do not letterbox) check box.



This feature is available only in the full version of Sound Forge software.

**Note:** When this check box is not selected, black bars may appear at the top and bottom (letterboxing) or sides (pillarboxing) of the frame to preserve the aspect ration. For more information, see [Saving a video file](#) on page 274.

9. If you see unacceptable video artifacts in the rendered video (these artifacts are most obvious with MPEG and streaming formats), then clear the Fast video resizing check box.



This feature is available only in the full version of Sound Forge software.

**Note:** Turning this option off can correct the artifacts, but your rendering times will increase significantly. For more information, see [Saving a video file](#) on page 274.


10. Click the Save button.



## Creating custom templates

If the file type you select supports it, you can create custom settings for saving files by clicking the Custom button.

**Note:** If a file type supports custom templates, a Custom button displays next to the Template drop-down list after you choose the file type.


When you click the Custom button, a Custom Template dialog is displayed. Adjust the settings for the different template properties as needed. For help on the different settings, click the What's This Help button  and click a control, or click a control and press **[Shift]+[F1]**.

When you are finished editing the template properties, click the OK button.

### Saving custom templates

You can save a custom template to use again by entering a template name in the Template box (in the Custom Template dialog) and clicking the Save Template button .

### Deleting custom templates

You can delete a custom template by selecting the template from the Template drop-down list (in the Custom Settings dialog) and clicking the Delete Template button .

## Creating custom rendering settings

The Custom Template dialog appears when you click Custom in the Render As dialog. You can use the Custom Template dialog to create custom encoding templates for many of the file formats available in the software.

1. From the **File** menu, choose Render As. The Render As dialog is displayed.
2. Choose your preferred file format from the Save as type drop-down list. If the format allows you to create custom settings, the Custom button becomes active.
3. Click Custom. The Custom Template dialog is displayed.
4. Make the appropriate setting changes for the chosen file format. For help on individual settings, click the What's This? Help button and click a setting.

**Tip:** To save the custom settings for future use, enter a name for the template in the Template box and click the Save Template button.


5. Click OK. The Custom Template dialog closes.

## Saving all open audio files

Choosing Save All from the **File** menu automatically prompts you to save all open audio files on the current workspace.

**Note:** Pressing **[Shift]** while choosing the Save All command automatically saves all open files without prompting you to approve each save.

## Saving files as a workspace

 This feature is available only in the full version of Sound Forge software.

To accommodate complex editing scenarios, you can save the entire workspace as an alternative to saving individual files. Workspaces are saved as Sound Forge Workspace (SFW) files. When you open a workspace file, all files are restored to their previous sizes, positions, and magnification. In addition, each file's current cursor position, custom views, and plug-ins in the Plug-In Chainer are restored. For more information, see [Creating and using views](#) on page 94 and [Using the Plug-In Chainer](#) on page 190.

### Saving the current workspace

1. From the **File** menu, choose Workspace, and choose Save As from the submenu. The Save Workspace dialog is displayed.
2. Browse to the folder where the file will be saved.
3. Enter a name for the file in the File name box and click Save.

### Opening a workspace

1. From the **File** menu, choose Workspace, and choose Open from the submenu. The Open Workspace dialog is displayed.
2. Browse to the folder containing the desired SFW file.
3. Select the desired file and click Open.

## Working with projects

Projects are new to Sound Forge software; however, if you've used ACID or Vegas software, then you'll be quite familiar with how to use Sound Forge projects. You should note that Sound Forge projects do function slightly different than ACID and Vegas projects.

A project file is not a multimedia file. It contains pointers to the original source files, so you can edit your project nondestructively without changing your source files. When you edit a Sound Forge project, you can undo edit operations even past your last save. *For more information, see [Using undo and redo](#) on page 71.*

### Saving the project




*This feature is available only in the full version of Sound Forge software.*

1. Click anywhere in the data window to select it.
2. From the **File** menu, choose Save As to display the Save as dialog.
3. Select the folder where you want to save the file from one of the following locations:
  - From the Save in drop-down list, choose a drive and folder.
  - From the Recent drop-down list, choose a folder where you have previously saved files.
4. In the File name box, enter a name for the file or select a file in the browse window to replace the existing file.
5. From the Save as type drop-down list, choose Sound Forge Project File (\*.frg). Sound Forge software creates a .frg file in the folder you specified and creates a subfolder to store your sound and temporary files.

**Note:** *Since a Sound Forge project contains all your original sound data plus all PCM temporary files, they can take some time to create.*

**Warning:** *Deleting a project's [filename]\_frg folder will break the project.*

## Saving the project path in the rendered file

 This feature is available only in the full version of Sound Forge software.

1. Save your Sound Forge project. The project must be saved before you can embed the project reference in the rendered file.
2. Follow the steps in [Using the Save As/Render As dialog on page 59](#) to choose the file type and location for rendering your files and then select the Save project as path reference in rendered media check box.

---

*Note: This check box will be unavailable if you did not save your project or if you are rendering using a third-party file-format plug-in.*

---

3. Click Yes if you would like to open the file in a new window or click No if you would like to close the dialog and return to the Sound Forge window.

---

**Note:** If you modify the project file after rendering, the project data will no longer match the rendered file. To edit a project using a path reference, the project file and all media must be available on your computer.

---

## Editing a media file's source project

When your Sound Forge project uses source media files that are rendered with an embedded project path reference, you can easily open the source project in the associated application if you need to edit the media. By saving your project path reference when you render files in ACID 5.0, Sound Forge 8.0, or Vegas 6.0, you can quickly access the media from Sound Forge via the Edit Source Project shortcut menu.

**Note:** *The project information in the rendered file is only a reference to a project file. If you modify the source project file after rendering, the project data will no longer match the rendered file. To edit a project using a path reference, the project file and all media must be available on your computer.*

1. Right-click one of the following items:
  - the waveform in a data window
  - a media file in the Explorer window
2. From the shortcut menu, choose Edit Source Project. An ACID, Vegas, or Sound Forge window will open with the source project.

If you are editing a source project using a computer other than the computer where the project was created, then the editing computer must meet the following requirements:

- The software that was used to create the project must be installed and the project file extension (.acd, .acd-zip, .veg, or .frg) must be registered on the editing computer.
  - The editing computer must have the same version (or later) of the software as the computer where the project was created.
  - The project file must exist on the editing computer using the same file path as on the computer where the project was created.
  - The project's source media must exist on the editing computer. If the media files do not use the same file path as on the computer where the project was created, you will be prompted to choose a new folder or replacement files.
3. Edit the project as necessary.
  4. Render the edited project using the same name as the original media file and close the editing application.

**Note:** *If you are editing an existing track, your project will automatically be updated with the latest rendered media file.*

## Editing audio

New Sound Forge users should remember that even the most complex editing is derived from a few simple operations: copy, paste, cut, delete (clear), trim/crop, and mix. The following table provides a brief description of the basic editing operations.

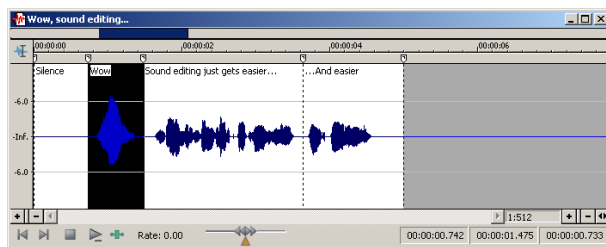
Editing Operation	Description
Copy	Copies data from the window to the clipboard.
Paste	Inserts the contents of the clipboard into the window at the current cursor position. If a selection exists in the data window, the pasted data replaces the current selection.
Cut	Deletes data from the window and copies it to the clipboard.
Delete (Clear)	Deletes data from the window, but does not copy it to the clipboard.
Trim/Crop	Deletes all data in the window with the exception of the selection.
Mix	Mixes data from the clipboard with the data in the current window, starting at the current cursor position or the start of the current selection.

### Copying

You can copy audio data from a data window to the clipboard without changing the original file. Once audio data is on the clipboard, you can paste it into existing files or use it to create new files.

#### Copying data to the clipboard

1. Open the Voiceover.pca file. This file is located in the same folder as the application.
2. Create a selection containing “Wow.”



3. From the **Edit** menu, choose Copy. The selected data is copied to the clipboard, but the waveform is unchanged.



Click the Copy button  or press **[Ctrl]+[C]**.

#### Previewing clipboard contents

To preview the contents of the clipboard, choose Clipboard from the **View** menu, and choose Play from the submenu.

**Tip:** You can display detailed information on the size and attributes of the clipboard contents by choosing Clipboard from the **View** menu and Contents from the submenu.


#### Recycling clipboard contents

Once audio data is on the clipboard, you can paste or mix it into an infinite number of windows. Data remains on the clipboard until you replace it with new data.

## Pasting

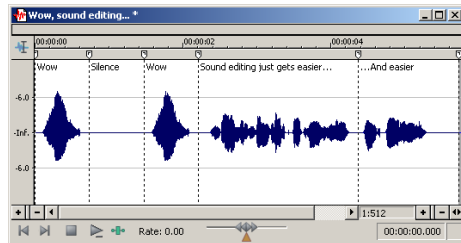
Once audio data is on the clipboard, you can paste or mix it into an existing data window or use it to create a new data window.

### Pasting data in an existing data window


1. Move the cursor to the beginning of the Voiceover.pca file by clicking the Go To Start button  in the playbar. For more information, see [Playbar](#) on page 30.
2. From the **Edit** menu, choose Paste. The clipboard data is inserted into the file and the data for “Wow” appears on the left side of the waveform.



Click the Paste button  or press **Ctrl+V**.



Clipboard contents are pasted into the data window

3. To confirm that the data has been pasted into the file, click the Play All button . “Wow. Wow. Sound editing just gets easier and easier” plays back.

### Pasting in a new data window

To use data from the clipboard to create a new data window, go to the **Edit** menu, choose Paste Special, and choose Paste to New from the submenu. A new window containing the clipboard data in a single step is created.

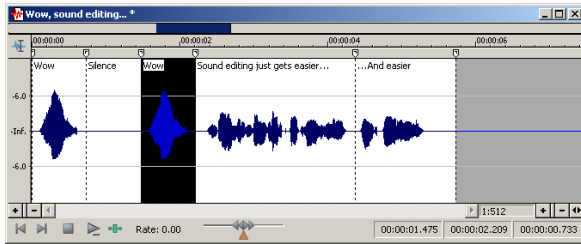
## Cutting

Cutting allows you to remove a section of audio data from a data window and store it on the clipboard until you paste or mix it into another file. When deciding between cut and copy, consider the following information:

- Copying data has no effect on the original file.
- Cutting data modifies the original file.

### Cutting data from a window

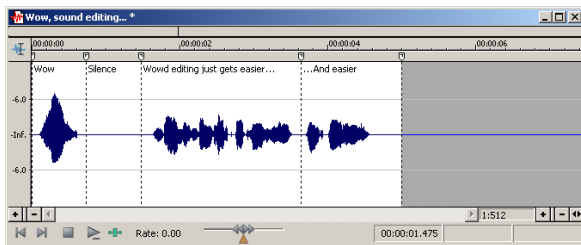
1. Create a selection containing the second “Wow” (there should be two if you are following the examples) in Voiceover.pca.




2. From the **Edit** menu, choose Cut. The selected data is removed from the file and places it on the clipboard.



Click the Cut button  or press **Ctrl+X**.



3. Click the Play All button . “Wow. Sound editing just gets easier and easier” plays back.

### Previewing a cut



*This feature is available only in the full version of Sound Forge software.*

You can preview cuts prior to performing the edit. This option allows you to determine if you made the selection accurately and if the results are desirable.

1. Create a selection anywhere in Voiceover.pca.
2. From the **Edit** menu, choose Preview Cut/Cursor. The selection is ignored and the audio before and after the selection is played to allow you to preview the cut.



Press **Ctrl+K**.



## Configuring cut pre-roll and post-roll lengths



This feature is available only in the full version of Sound Forge software.

Frequently, the default pre-roll and post-roll lengths are insufficient to evaluate the accuracy of an edit. For this reason, you can configure pre-roll and post-roll lengths.

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Previews tab.
3. Configure the Pre-roll and Post-roll values in the Cut preview configuration area of the dialog and click OK.

## Deleting

Deleting a selection permanently removes it without replacing the data currently residing on the clipboard. To delete data, choose Delete (Clear) from the **Edit** menu.



Press **Delete**.

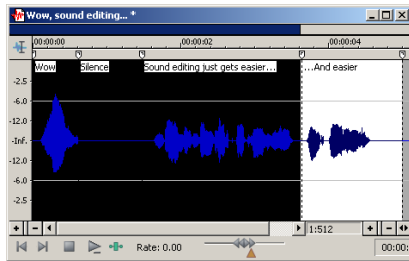


**Note:** If the Treat as Cutlist command (available only in the full version of Sound Forge software in the **Special** menu, Playlist/Cutlist submenu) is selected, deleting a selection creates a region in the Cutlist window, but does not remove the selection. For more information, see [Configuring the playlist as a cutlist](#) on page 125.

## Trimming/Cropping

Trimming allows you to retain a selection while deleting all surrounding data.

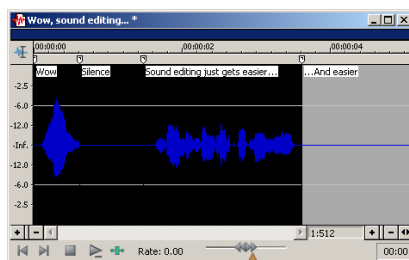
1. Create a selection containing “Wow, sound editing just gets easier” in Voiceover.pca, but do not select the second “and easier.”



2. From the **Edit** menu, choose Trim/Crop. Only “Wow, sound editing just gets easier” remains in the data window.



Click the Cut button  or press **Ctrl+T**.





## Mixing

Mixing is a powerful editing function that allows two sounds to be combined into a single waveform.

1. Open and play the Drumhit.pca file. The file contains a snare drum and crash cymbal sound.
2. Verify that the Drumhit.pca window is active and choose **Select All** from the **Edit** menu. The entire waveform is selected.
3. From the **Edit** menu, choose **Copy**.

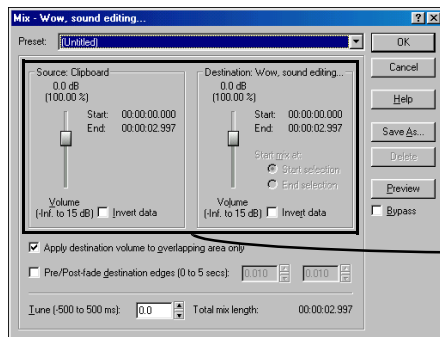


Click the Copy button  or press **Ctrl+C**.

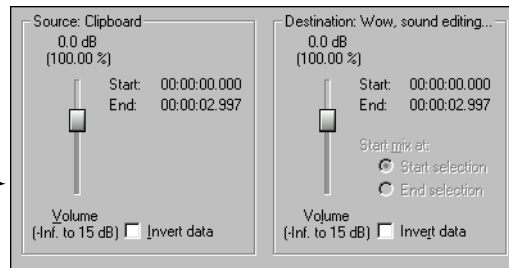
4. Activate the Voiceover.pca data window and click the Go To Start button  on the playbar. The cursor moves to the start of the file.
5. From the **Edit** menu, choose **Paste Special**, and choose **Mix** from the submenu. The Mix dialog is displayed.



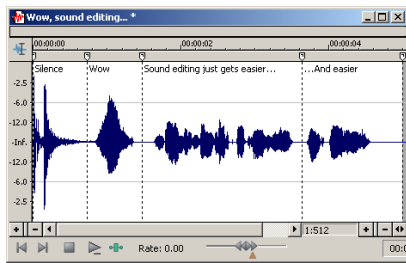
Click the Mix button .



Set both faders to 0dB



6. Verify that the Source and Destination volume faders are set to 0 dB and click OK. The drum hit is mixed equally with the spoken passage.



Both waveforms are combined

Preview the file and notice that, unlike pasting, mixing does not change the length of the file.

## Using undo and redo

You can easily undo/redo edit operations, even prior to your last save operation.

- You can undo any edit operation by choosing Undo from the **Edit** menu.
- You can redo any undone edit operation by choosing Redo from the **Edit** menu.


**Important:** The ability to undo past save is available only in the Sound Forge full version, and is disabled by default. To enable this functionality, choose Preferences from the **Options** menu, click the File tab, and select the Allow Undo past Save check box. When this option is enabled, your undo/redo history is retained until you close the file or exit the software.



Click the Undo  button on the Standard toolbar or press **Ctrl+Z**.

Click the Redo  button on the Standard toolbar or press **Ctrl+Shift+Z**.

## Using the Undo/Redo History window

 This feature is available only in the full version of Sound Forge software.

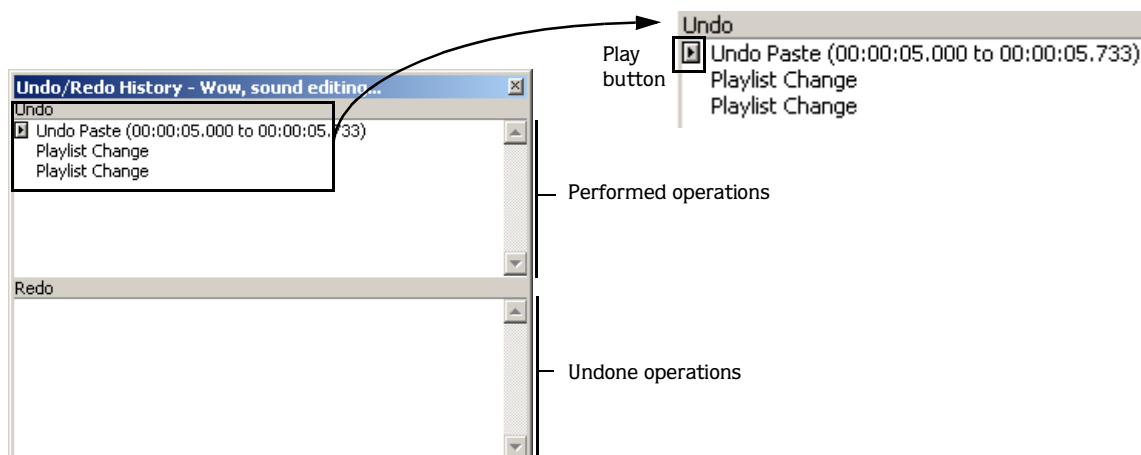
The Undo/Redo History window may seem confusing at first, but you will find it invaluable once you have mastered it. This window allows the audio file to be auditioned in various versions by undoing/redoing multiple operations.

To display the Undo/Redo History window, choose Undo/Redo History from the **View** menu.



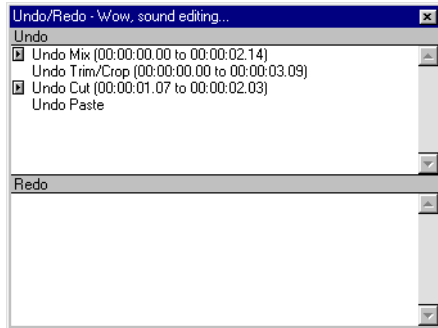
Press **Alt+7**.

**Note:** The undo/redo history for an audio file is retained until you close the file or exit the software. If you want to retain undo/redo history indefinitely, you should work with a Sound Forge project (.frg) file.



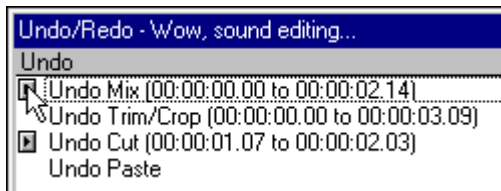
## Undoing and redoing

1. Verify that the Voiceover.pca data window is active and choose Undo/Redo History from the **View** menu. The Undo/Redo History window is displayed. If you have performed the previous procedures, the window should look like the figure below:

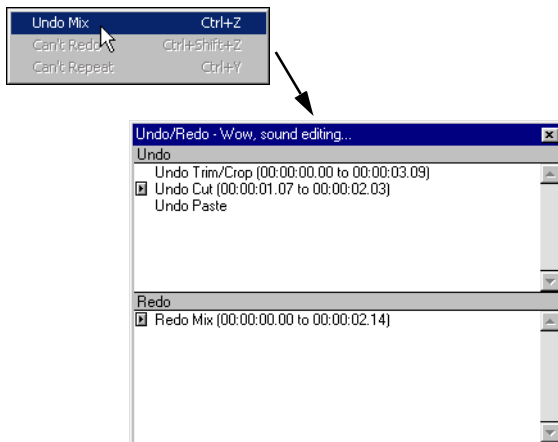




Notice that the Mix operation appears at the top of the Undo pane. The most recent operations always display at the top of the appropriate list.

In the Undo pane, click the  corresponding to the Mix operation. The audio file plays without the drum track.

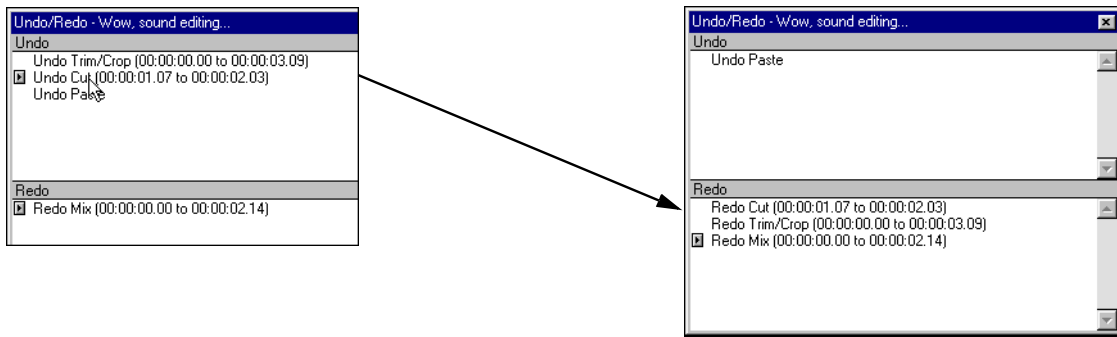


2. Select the Mix operation and choose Undo from the **Edit** menu. The drum track is extracted from the Voiceover.pca data window and the Mix operation moves to the Redo pane.



3. In the Redo pane, click the  corresponding to the Mix operation. The audio file plays with the mixed drum track.
4. Select the Mix operation again and choose Redo from the **Edit** menu. The drum track is remixed into the Voiceover.pca waveform and the Mix operation is returned to the Undo pane.
5. Select the Trim/Crop operation in the Undo pane and click . Only the Mix operation is undone and moved to the Redo pane. This is due to the fact that operations can only be undone or redone in the order originally performed.

6. Double-click the Cut operation in the Undo pane. The Cut and Trim/Crop operations are both undone in the waveform and moved to the Redo pane.



To quickly undo/redo operations in the Undo/Redo History window, double-click the operation.

### Clearing the Undo/Redo History for the current file

Clearing the current file's Undo/Redo History frees up disk space by deleting the file's temporary undo/redo files. However, deleting these temporary files prevents you from undoing changes made to the file since it was last saved (or beyond, if you have the Allow Undo past Save check box enabled on the General tab of the Preferences dialog). To clear the undo/redo history for the current file, go to the **Special** menu, choose Undo/Redo History, and choose Clear from the submenu.

**Note:** A file's undo/redo history is also automatically cleared when you close the file or exit the software.

### Clearing the Undo/Redo History for all open files

You can simultaneously clear the undo/redo history for all open files. Once again, however, you cannot undo any previous changes once these histories are deleted. To clear the undo/redo history for all open files, go to the **Special** menu, choose Undo/Redo History, and choose Clear All from the submenu.

## Selecting status formats

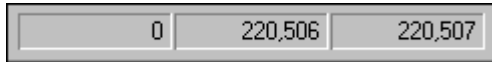
The status format determines how a file's position and length information is displayed. The following table briefly describes supported status formats (hh=hours, mm=minutes, ss=seconds, and ff=frames). For more information, see [SMPTE Timecode](#) on page 317.

Format name	Description	Format
Samples	Number of samples	Numbered (starting with zero)
Time	Hours, minutes, seconds, and milliseconds	hh:mm:ss.sss
Seconds	Seconds and fractions of seconds	sssss.sss (to three decimal places)
Time & Frames	Hours, minutes, seconds, and frames.	hh:mm:ss.ff
Absolute Frames	Frames and fractions of frames	Numbered (starting with zero, to three decimal places)
Measures & Beats	Measures, beats, and quarter beats	measures:beats.quarters
SMPTE Film Sync (24 fps)	SMPTE at 24 frames per second for synchronizing with film	hh:mm:ss:ff
SMPTE EBU (25 fps, Video)	SMPTE at 25 frames per second for European Broadcasting Union	hh:mm:ss:ff
SMPTE Non-Drop (29.97 fps, Video)	SMPTE at 29.97 frames per second	hh:mm:ss:ff
SMPTE Drop (29.97 fps, Video)	SMPTE at 29.97 frames per second using dropped frame numbers	hh:mm:ss:ff
SMPTE 30 (30 fps, Audio)	SMPTE at 30 frames per second	hh:mm:ss:ff

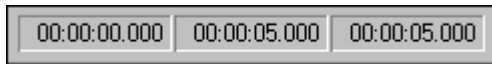
## Experimenting with status formats

You can experiment with the Voiceover.pca file to see how status formats affect values in the status display boxes.

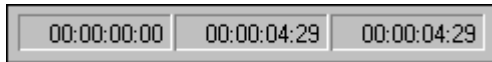
1. Open the Voiceover.pca file.
2. From the **Options** menu, choose Status Format, and choose Samples from the submenu.
3. Select all data in the Voiceover.pca window by choosing Select All from the **Edit** menu. Notice the selection status boxes.



- The first selected sample is sample 0.
  - The last selected sample is 220,506.
  - The total number of samples in the selection is 220,507.
4. From the **Options** menu, choose Status Format, and choose Time from the submenu. Notice that status values change from samples to hours, minutes, and seconds.



5. From the **Options** menu, choose Status Format, and choose SMPTE Non-Drop (29.97 fps, Video) from the submenu. Notice that status values change to hours, minutes, seconds, and frames.



6. Experiment with each status format and make note of how each format displays.

**Note:** Selecting a new format changes the status format for the current data window only.



To quickly change a file's status format, right-click any of the data window's status display boxes and choose a new format from the shortcut menu.

---

## Configuring the Measures & Beats format

Choosing the Measures & Beats format allows you to specify the beats per minute and beats per measure values used to calculate measures and beats.

### Changing a file's beat values

1. From the **Special** menu, choose Edit Tempo. The Edit Tempo dialog is displayed.
2. Enter an appropriate value in the Tempo in beats per minute box.
3. Enter an appropriate value in the Number of beats in a measure box and click OK.

Alternately, you can make a selection in the file equal to one measure, and then enter the number of beats in the sample measure in the Selection length in beats box. The Tempo in beats per minute value is automatically calculated based on the selection length and number of beats.

### Changing the default beat values

The previous procedure changes the beat values for the current audio file only. Use the following steps to change the Sound Forge default beat values.

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Status tab.
3. Enter an appropriate value in the Default beats per measure box.
4. Enter an appropriate value in the Default beats per minute box and click OK.

## Publishing to the Web

You can share your media file with others by publishing it to the Web from within the software. You can upload your file to ACIDplanet.com or another publishing provider. From the **File** menu, choose Publish and follow the instructions to set up your publishing provider(s) and upload your content.

---

## Exporting to CD Architect software

You can export your Sound Forge audio files directly to CD Architect 5.2 software.

### Exporting a single audio file

This feature allows you to add your Sound Forge audio files to the CD Architect timeline one file at a time.

1. Open the file that you want to add to your CD Architect project.
2. Click anywhere in the data window that you want to export to establish focus.
3. From the **File** menu, choose Export to CD Architect.
  - If CD Architect software is not running, the application will be started and the audio file will be added to the timeline and Media Pool of a new project.
  - If CD Architect software is running, the audio file will be added to the timeline and Media Pool of the open project.

---

**Note:** *A separate CD track will be created for each region in the media file.*

---

4. Use CD Architect software to edit your CD project as needed.

### Exporting all audio files

This feature allows you to add all of your open Sound Forge audio files to the CD Architect timeline.

1. Open the file that you want to add to your CD Architect project.
2. From the **File** menu, choose Export All to CD Architect.
  - If CD Architect software is not running, the application will be started and all open audio files will be added to the timeline and Media Pool of a new project.
  - If CD Architect software is running, all open audio files will be added to the timeline and Media Pool of the open project.
3. Use CD Architect software to edit your CD project as needed.

## Exporting to Net MD devices

You can export your Sound Forge audio files to your Net MD device.

1. From the **File** menu, choose Export to Net MD.
2. Type information about your project:
  - a. In the Name of track box, type the name you want to use to identify your audio file on your Net MD device.
  - b. In the Name of artist box, type the artist name you want to associate with this track on your device.
  - c. In the Name of genre box, type the genre you want to associate with this track on your device.
  - d. In the Comment for track box, type any comments you want to associate with this track on your device.
3. Click the Export button. Your project is converted to the appropriate format for your device and begins transferring when conversion is complete.



## Recovering files after a crash

If Sound Forge software terminates improperly, you can recover all open and unsaved audio files not opened in read-only mode. When a file is opened, it automatically creates temporary files that it uses to save any changes made to the file. The original file remains unchanged until it is saved. If the software terminates improperly, the temporary files remain on your hard drive and can be used to recover any unsaved changes made prior to the crash.

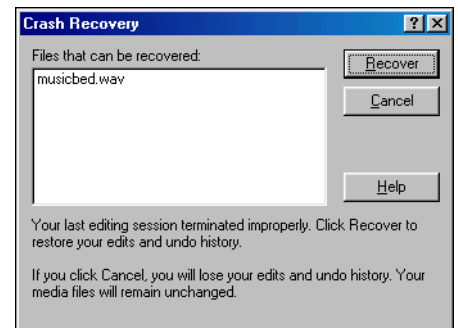
**Tip:** You can specify the folder used to store temporary files by choosing Preferences from the **Options** menu and designating a Temporary files and record folder location on the General tab.

### Recovering files

Click the Recover button to restore the changes and undo history for the files listed in the Files that can be recovered list.

### Deleting recovered files

Click the Cancel button to delete the temporary files. The original media files remain unchanged.







# Navigating, Zooming, and Selecting

This chapter introduces some of the Sound Forge® navigation and selection features.

## Setting the cursor position

While you can click anywhere in the waveform to position the cursor, there are times when you may need to position the cursor more precisely. You can use the Go To dialog to move the cursor to a specific point in an audio file and center it in the data window.

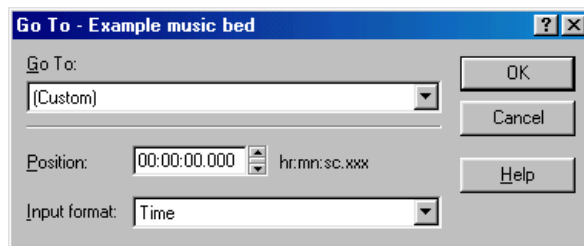
**Tip:** You can also use a variety of keyboard shortcuts to position the cursor. For more information, see [Cursor movement](#) on page 308.

1. Choose Go To from the **Edit** menu.




You can also use the following methods:

- Right-click the waveform, choose Cursor, and choose Go To from the submenu.
- Double-click the leftmost selection status box.
- Press **Ctrl+G**.



2. Set the cursor position using one of the following methods:
  - From the Go To drop-down list, choose a preset.
  - From the Input format drop-down list, choose a format and enter an appropriate value in the Position box.
3. Click OK. The cursor is placed at the specified position in the data window.

## Previewing audio with pre-roll

 This feature is available only in the full version of Sound Forge software.

Many audio editing operations depend upon accurate placement of the cursor in the data window. The Pre-roll to Cursor command allows you to preview audio data leading up to the current cursor position. This command is extremely useful when recording punch-ins. *For more information, see [Recording a specific length \(punch-in\)](#) on page 133.*

A 1.5 second pre-roll is automatically designated. However, you can change this value if necessary. *For more information, see [Configuring cut pre-roll and post-roll lengths](#) on page 69.*

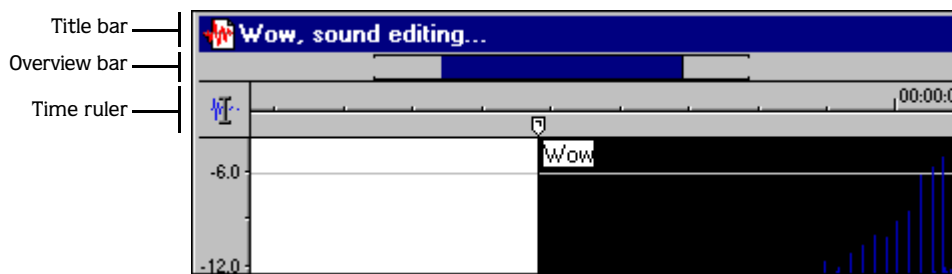
1. Place the cursor anywhere in the data window.
2. From the **Edit** menu, choose Pre-roll to Cursor. The Sound Forge software plays the audio leading up to the cursor and stops at the cursor.



Press **Ctrl**+**Shift**+**K**.

## Using the overview bar

When navigating or editing a file, the overview bar changes to reflect the current position in the file.

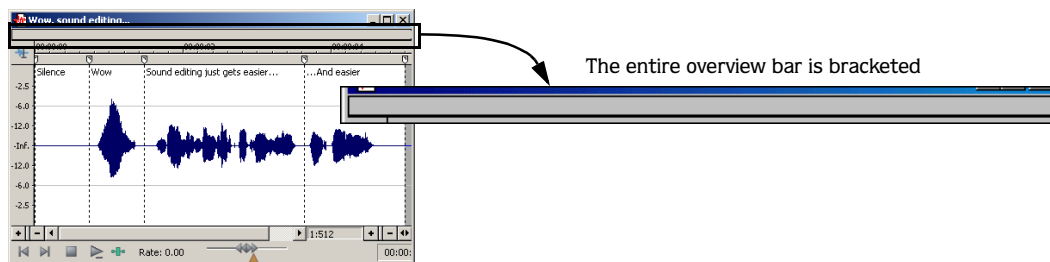


The overview bar represents the length of the entire file zoomed out to its maximum position. By observing the overview bar, you can determine the following items:

- The section of the audio file currently displayed in the data window.
- The location and size of a selection in relation to the audio file and data window.
- The current cursor location.

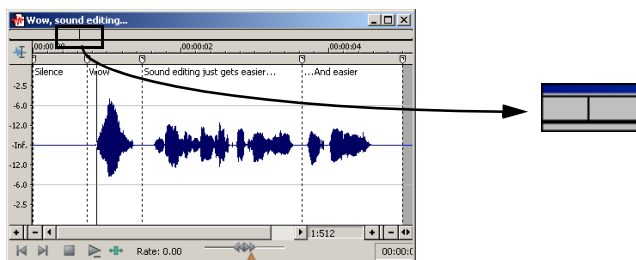
## Understanding the overview bar

1. Open the Voiceover.pca file and verify that the waveform display is zoomed completely out (1:512 in this case).

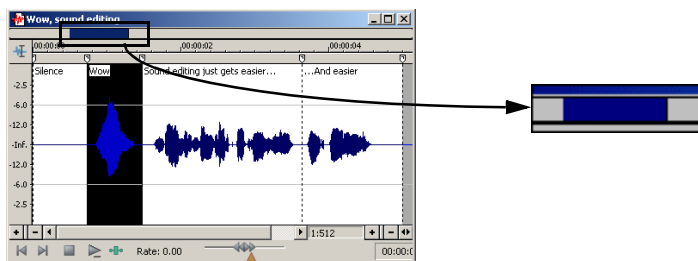



Notice that the entire overview bar is bracketed, indicating that the entire file appears in the data window.

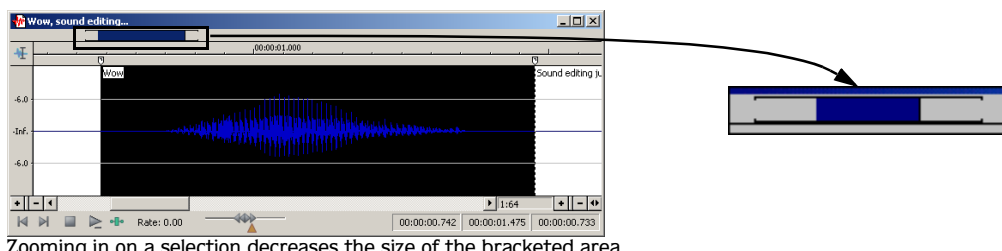
2. Place the mouse pointer over the word “Wow,” and click. A small vertical marker, representing the cursor, appears in the overview bar.



3. Create a selection containing the word “Wow.” A shaded block, sized in relation to the size of the selection within the entire audio file, appears in the overview bar.




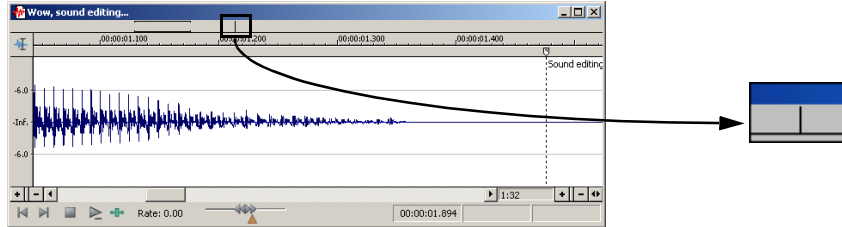
4. Click the Zoom In button  twice. The bracketed area in the overview bar becomes incrementally smaller as less of the waveform appears in the data window.



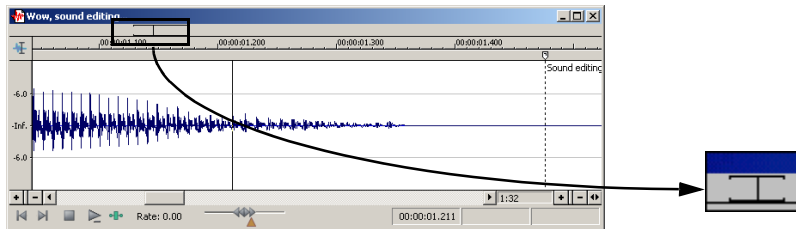
However, the selection remains the same size and does not move. This allows you to quickly locate a selection, even when another section of an audio file is displayed.

## Navigating in the overview bar

1. Open the Voiceover.pca file.
2. Click the Zoom In button  until you reach a 1:32 zoom ratio.
3. Click outside the bracketed region in the overview bar. The cursor position changes, but the cursor is located beyond the scope of the data window.



4. Double-click anywhere in the overview bar. The cursor position updates and centers in the data window.



## Playing audio in the overview bar

To make navigating a file from the overview bar easier, you can start audio playback from the overview bar.


1. Open the Voiceover.pca file.
2. Right-click the overview bar. Playback of the file begins from the cursor location.
3. Right-click the overview bar again. Playback pauses.
4. Right-click the overview bar once more and immediately left-click at several random positions in the overview bar. Each time you click the mouse in the overview bar during playback, the cursor jumps to the new location and playback continues. The feature is useful for quickly navigating a file and locating general events.

## Scrubbing


Scrubbing is a type of timeline playback that gives you precise control over the speed and direction of playback. Both linear and logarithmic scale scrubbing are allowed.

**Tip:** Choose a setting from the JKL/shuttle speed drop-down list on the Editing tab of the Preferences dialog to control the scrub speed and range when using the keyboard or multimedia controllers.

### Scrubbing with the scrub control slider

The scrub control slider , located at the bottom of the data window, can be dragged back and forth. The farther from the center that the slider is dragged, the faster the playback, both forward and in reverse.

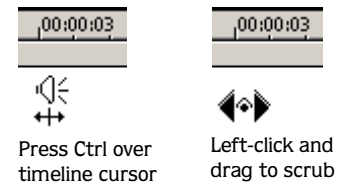


**Note:** You can also drag the Normal Rate indicator , which is located below the scrub control, to adjust playback speed or double-click Rate and type a playback rate.

### Scrubbing on the timeline

You can scrub the project by using the timeline.

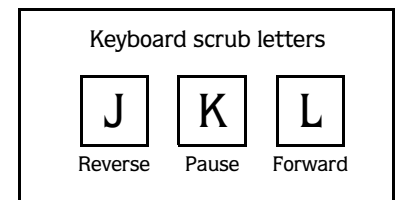
1. Position the cursor on the timeline, hover the mouse pointer over the cursor and press **[Ctrl]**. The mouse pointer changes to a speaker icon.
2. Left click and drag the mouse left or right to scrub the timeline. The cursor changes again to a pan/scrub icon.



### Scrubbing with the keyboard

Three letters (JKL) are used as a keyboard scrub control.

- Press **[J]** for reverse playback. Press again to accelerate the playback rate.
- Press **[L]** for forward playback. Press again to accelerate the playback rate.
- Press **[K]** to pause playback.




There are several ways to adjust the playback speed:

- Hold **[K]** while pressing **[J]** or **[L]** to emulate a shuttle knob mode.
- Press **[K] + [J]** to turn the knob to the left or **[K] + [L]** to turn the knob to the right.
- Press **[K]** again or **[Space]** to return to normal mode.

### Scrubbing with the audio event locator

Dragging the mouse within the overview bar initiates playback of small audio loops adjacent to the cursor position. This is not technically a scrub function, but it serves a similar purpose. It allows you to audition brief audio segments and quickly locate specific events within a file. Playback stops when the mouse button is released.

### Configuring the audio event locator

 This feature is available only in the full version of Sound Forge software.

You can set the amount of pre-roll and loop duration for the audio event locator.

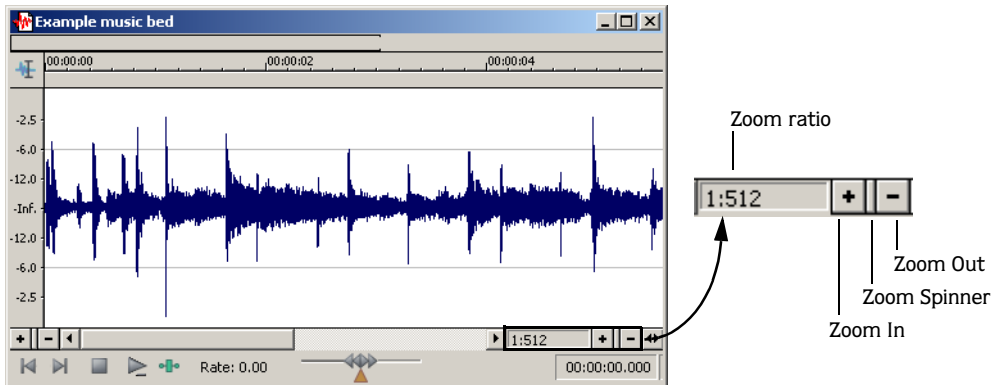
1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Previews tab.
3. In the Audio event locator section, edit the Pre-roll and Loop time values as desired and click OK.

## Zooming and magnifying

Since there are considerably more samples in a sound file than horizontal points (pixels) on the screen, many data samples must be represented by each horizontal point when audio data displays in the data window. Depending upon the editing operation, you may want to view the entire file at once or a small portion of data in greater detail. For this reason, you can utilize two varieties of zooming: time ruler zooming and level ruler zooming.

### Zooming the time ruler (horizontal)

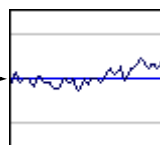
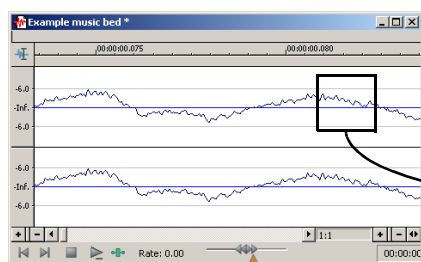
The current time ruler magnification ratio appears in the lower-right corner of the data window above the status boxes.





## Understanding the zoom ratio

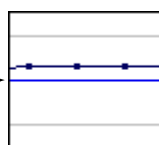
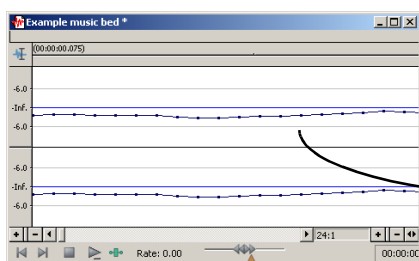
The zoom ratio determines the number of samples represented by each horizontal point on the screen. The zoom ratio is a value of X:Y, where X is the number of horizontal points and Y is the number of samples. If the ratio is 1:1, each point on the screen represents one sample. At this zoom ratio, a brief but detailed selection of time is displayed.



Waveform at 1:1 zoom ratio

Conversely, if the zoom ratio is 1:1024, 1,024 samples are represented by each point on the screen and a greater length of time is displayed.

For very precise editing, you may want to zoom in more tightly than a 1:1 ratio. The Sound Forge full version software allows up to a 24:1 ratio, where 24 points on the screen represent one sample. This high level of zoom may be useful when editing with the Pencil tool. For more information, see [Repairing audio glitches manually with the Pencil tool](#) on page 157.



Waveform at 24:1 zoom ratio

## Changing the zoom ratio

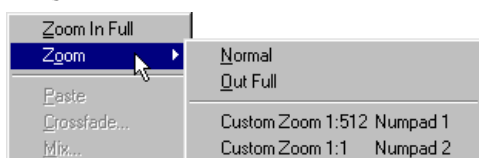
To edit the zoom ratio, use the Zoom In/Out spin control located adjacent to the zoom ratio display.

- Clicking the plus/minus buttons increases/decreases the zoom ratio by single-step increments.
- Dragging the spin control increments the zoom ratio quickly in the corresponding direction.



Right-clicking the waveform display allows you to quickly access time ruler zoom commands from the shortcut menu.



Using the time zoom shortcut



**Note:** When a file is opened, the horizontal magnification is set to the value specified by the Normal zoom ratio setting in the Display tab in the Preferences dialog. To access the Preferences dialog, choose Preferences from the **Options** menu.

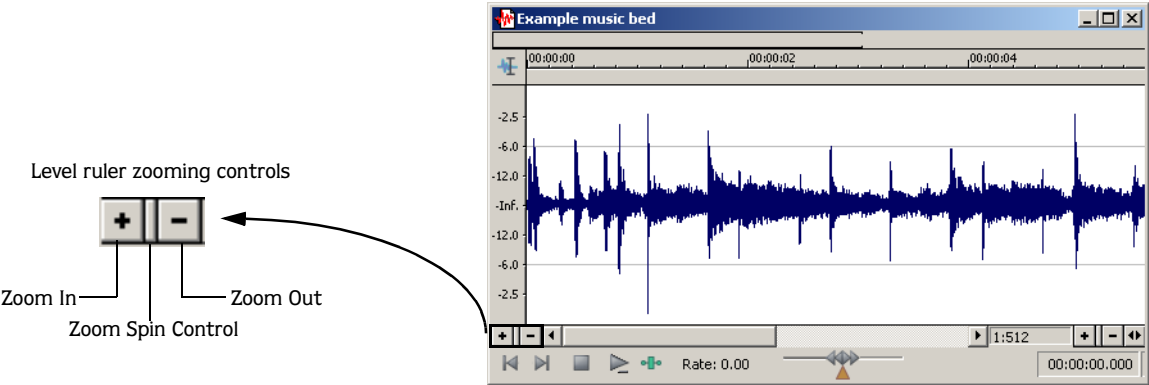
Using zoom time commands

If you prefer using commands, you can control the time magnification from the **View** menu. The following table briefly describes the available time zoom commands. You can access these commands from the **View** menu by choosing Zoom Time and choosing the desired command from the submenu.

Command	Description
In Full	 If you are using the Sound Forge Pro software, this command increases the zoom ratio to represent each audio sample with 24 screen pixels (24:1 zoom ratio)  If you are using Sound Forge Audio Studio software, this command increases the zoom ratio to represent each audio sample with 1 screen pixel (1:1 zoom ratio).
Normal	Returns the file to its default zoom ratio.
Out Full	Changes the zoom ratio to display the entire file within the data window.
Selection	Changes the zoom ratio to maximize the display and center the selection within the data window.
Custom Zoom X:Y	Sets the zoom ratio to a custom setting. For more information, see <a href="#">Using custom zoom settings</a> on page 88.

Zooming the level ruler (vertical)

Zooming along the level ruler displays a larger vertical waveform and allows for more precise editing at low audio amplitudes.



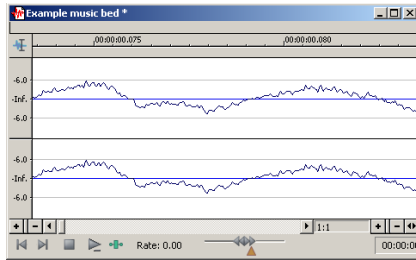
## Changing the level zoom

To edit the level ruler zoom, use the Zoom In/Out spinner control located above the playbar.

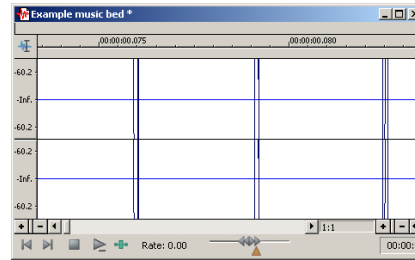
- Clicking the plus/minus buttons increases/decreases the level ruler zoom by single-step increments.
- Dragging the spin control increments the level ruler zoom quickly in the corresponding direction.

At high zoom levels, only low-level samples are visible because the peaks of the waveform move beyond the vertical scope of the data window. Consider the following data windows.

Level zoom out maximum



Level zoom in maximum



Both data windows display the same audio file at a 1:1 zoom ratio. The window on the left shows the level ruler zoomed to its maximum out position. The window on the right shows the level ruler zoomed to its maximum in position. Notice that wave peaks clearly visible in the left window are out of display range in the right window.

## Using zoom level commands


If you prefer using commands, you can control the level magnification from the **View** menu. The following table briefly describes the three available zoom level commands. You can access these commands from the **View** menu by choosing Zoom Level and choosing the desired command from the submenu.

Command	Description
Out Full	Decreases the zoom level to minimize the display of the file's amplitude.
Window	Changes the level zoom to display the entire waveform amplitude in the data window.
Selection	Maximizes the display of the selection (vertically and horizontally) in the data window.

## Formatting the level ruler

You can configure the level ruler to display in decibels or percent by right-clicking the ruler and choosing Label in Percent or Label in dB from the shortcut menu.

## Using custom zoom settings

 This feature is available only in the full version of Sound Forge software.

You can create two custom time zoom settings for quick access to time magnification levels that you use frequently.



### Creating custom zoom settings

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Display tab.
3. Select time magnification settings from the Custom zoom ratio 1 and Custom zoom ratio 2 drop-down lists.
4. Click OK.

### Zooming to custom settings

From the **View** menu, choose Zoom Time, and choose a custom zoom setting from the submenu.



Click a Custom Zoom button  or  on the Navigation toolbar or press **1** or **2** on the numeric keypad.

## Using zooming shortcuts

### Zooming to a selection

1. Create a selection. If no selection is created, this function is not available.
2. Right-click the waveform and choose Zoom Selection from the shortcut menu. The minimum zoom ratio that allows the full selection to display in the window is calculated, and the selection is then zoomed and centered in the data window.

**Note:** To reverse this function, right-click the waveform, choose Zoom, and choose Out Full from the submenu.

### Zooming the window

Right-click the level ruler and choose Zoom Window from the shortcut menu. The maximum zoom level that allows the loudest portion of the selection to display in the window is calculated and the entire sound file is adjusted.

**Note:** To reverse this function, right-click the level ruler and choose Zoom Out Full from the shortcut menu.

### Zooming out full

To quickly display all data in a data window, right-click the waveform, choose Zoom, and choose Out Full from the submenu. This command sets the zoom ratio and zoom level to the lowest values required to display all data in the window.

**Note:** To reverse this function, go to the **View** menu, choose Zoom Time, and choose Normal from the submenu.

## Zooming in full

To quickly set the zoom factor to its maximum magnification, right-click the waveform and choose Zoom In Full from the shortcut menu.



- In Sound Forge Pro software, the maximum magnification available is 24:1.
- In Sound Forge Audio Studio software, the maximum magnification available is 1:1.


**Note:** To reverse this function, right-click the waveform and choose Zoom Normal from the shortcut menu.

## Optimizing time and level ruler scaling

To optimize both the time ruler and level ruler display of a selection, double-click the level ruler. Double-clicking the level ruler a second time restores both displays to their default levels.


## Using the Magnify tool

The Magnify tool provides an additional way to magnify a section of an audio file. You can access the Magnify tool in three ways:

- From the **Edit** menu, choose Tool, and choose Magnify from the submenu.
- Click the Magnify Tool button  on the Standard toolbar.
- Click the Edit Tool Selector in the upper-left corner of the data window until the Magnify tool is displayed.



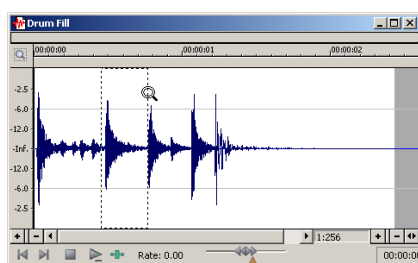
To temporarily use the Magnify tool, hold **Ctrl** while creating a selection.

When you select the Magnify tool, the cursor displays as . You can use this tool to create a selection box indicating how audio data is magnified. By using the Magnify tool and toggle-clicking the mouse, you can toggle between time zoom, level zoom, and simultaneous time/level zoom.

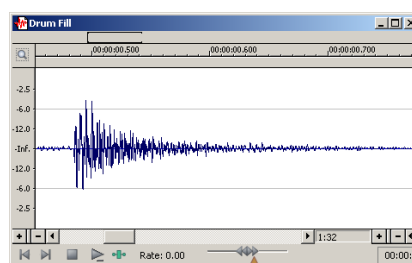
For more information, see [Using the mouse](#) on page 23.

### Zooming the time ruler with the Magnify tool

1. Drag the Magnify tool on the waveform to make a small selection box.
2. Toggle-click the mouse until the selection box is the same height as the data window.
3. Drag the Magnify tool to create a time zoom selection and release the mouse button. The zoom ratio of the selection increases.



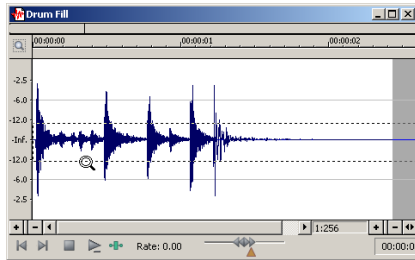
Selection box spans the height of the window



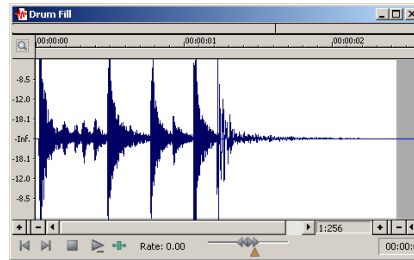
The selection is time zoomed

### Zooming the level ruler with the Magnify tool

1. Drag the Magnify tool on the waveform to make a small selection box.
2. Toggle-click the mouse until the selection box is the full width of the data window.
3. Drag the Magnify tool to create a level zoom selection and release the mouse button. The zoom ratio of the selection increases.



Selection box spans the width of the window



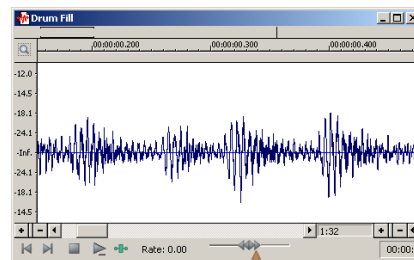
The selection is level zoomed

### Zooming both time and level with the Magnify tool

1. Drag the Magnify tool on the waveform to make a small selection box.
2. Toggle-click the mouse until the selection displays as a box.
3. Drag the Magnify tool to create a time/level zoom selection and release the mouse button. The level zoom and time zoom of the selection increase.



Selection displays as a box



The selection time and level are zoomed

## Selecting audio using start and end values

You can select audio by dragging the mouse or by using keyboard shortcuts (pg. 309). For the sake of accuracy, however, it is often useful to create selections by entering specific start and end point values. The Set Selection dialog allows you to create selections in this way or by choosing a preset selection from the Selection drop-down list.

1. From the **Edit** menu, choose Selection, and then choose Set from the submenu. The Set Selection dialog is displayed.

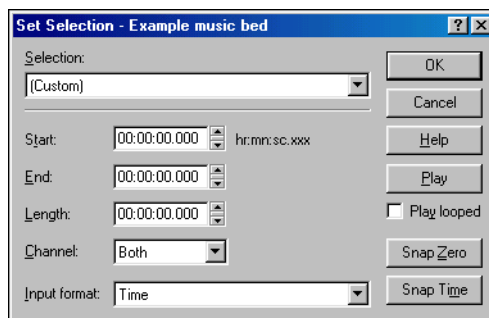


Press **Ctrl** + **Shift** + **D**.

2. From the Input format drop-down list, choose the format to be used for creating the selection. The values in the Start, End, and Length boxes change to reflect the specified format.
3. Configure the selection by entering appropriate values in the Start and End or the Start and Length boxes.
4. If you are working with a stereo file, choose Left, Right, or Both from the Channel drop-down list.
5. Click OK.

### Using the Set Selection dialog

The following sections briefly describe additional controls located in the Set Selection dialog.



Set Selection dialog

#### Play

Clicking Play plays the current selection.

#### Play looped

Selecting the Play looped check box allows you to play the selection in Looped Playback mode.

#### Snap Zero

Clicking Snap Zero forces the Start and End values of the selected area to the next zero-crossing.

#### Snap Time

Clicking Snap Time forces the Start and End values of the selected area to a whole time division as designated by the markings on the data window's time ruler.

## Zero-crossing preference

When using a Snap-Zero command, you can configure the application to snap to positive slope, negative slope, or either slope zero-crossings.

1. From the **Options** menu, choose Preferences, and click the Editing tab.
2. From the Snap to zero-crossing slope drop-down list, choose the desired slope and click OK.

## Selecting audio during playback

You can create selections during playback using the Mark In and Mark Out commands. These commands place temporary markers in the data window, which are then used to create the selection. While you can place these markers by choosing Mark In and Mark Out from the **Special** menu, the keyboard equivalents are more useful.

1. Play the audio file in the current data window.
2. During playback, press **[I]** where the selection will begin.
3. Press **[O]** where the selection will end. A selection is created using the in and out points you identified.


## Fine-tuning a selection

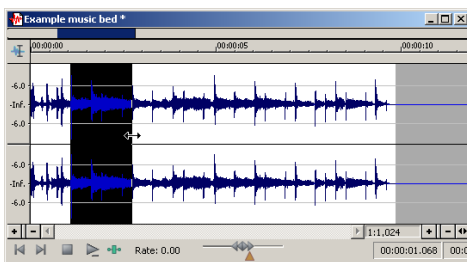
After creating a selection, you may discover that the start or end point has not been positioned properly. In cases like this, you can try to reselect the data, but it can be difficult to accurately create selection points. For this reason, you have a number of tools designed to help you fine-tune selections.

If you find that the selection jumps unexpectedly as you fine-tune it, snapping may be turned on. *For more information, see [Understanding snapping](#) on page 93.*

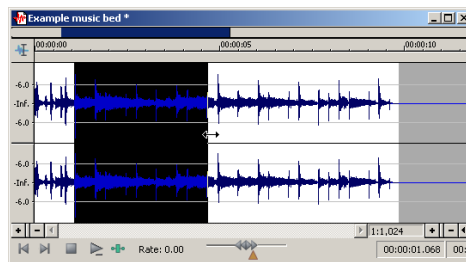
## Adjusting a selection with the mouse

You can fine-tune selection start and end points by dragging the edge of the selection to a new location.

1. Open a file and create a selection in the waveform.
2. Position the mouse pointer over one of the selection edges. The pointer displays as a bi-directional arrow .
3. Drag the selection edge to a new position.



Drag the edge of the selection to a new position.



4. Release the mouse button. The selection updates.

## Adjusting a selection with the keyboard

Using the keyboard, you can quickly and accurately select data or update a selection. *For more information, see [Selecting data](#) on page 309.*



## Restoring a selection

If you lose a selection while editing, you can restore it by choosing Toggle Selection from the **Special** menu or by pressing Backspace.

## Understanding snapping

If, when extending a selection, the end points seem to “jump” to a different position, an auto snap option is turned on.

### Snapping to time divisions

Auto Snap to Time ensures that all start and end points reside on whole time divisions. To turn this option on, choose Auto Snap to Time from the **Options** menu. A check mark appears adjacent to the command to indicate that the option is turned on.

### Snapping to zero-crossings

Auto Snap to Zero ensures that all start and end points reside on zero-crossings. To turn this option on, choose Auto Snap to Zero from the **Options** menu. A check mark appears adjacent to the command to indicate that the option is turned on.



To turn Auto Snap to Zero on and off, press Ctrl + B.

### Snapping the current selection to time divisions or zero-crossings


You can force a selection to snap to time divisions or zero-crossings. From the **Edit** menu, choose Selection, and choose either Snap to Time or Snap to Zero from the submenu. To snap just the active edge of a selection (the edge where the cursor flashes), choose either Snap Edge to Time or Snap Edge to Zero from the submenu.

### Disabling Auto Snap to Zero at high magnifications

When editing an audio file displayed at a high magnification, you may wish to turn off the Auto Snap to Zero option. This allows you to position a selection's start and end points exactly where you choose.

1. From the **Options** menu, choose Preferences, and click the Editing tab.
2. Select the Disable auto-snapping below 1:4 zoom ratios check box and click OK.

## Creating and using views

 This feature is available only in the full version of Sound Forge software.

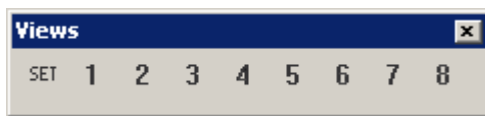
Views are used to save and recall selections, zoom ratios, and waveform display positions. The Sound Forge software can retain eight different views for any audio file, each containing any or all of the following elements:

- Selection
- Cursor position
- Magnification
- Position scroll bar placement

**Tip:** Views are discarded when you close the file. To save views with a file, save the file as part of a workspace. For more information, see [Saving files as a workspace](#) on page 62.


### Displaying the Views toolbar

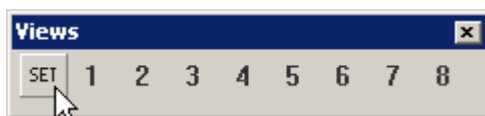
1. From the **View** menu, choose Toolbars.
2. Select the Views check box and click OK. The Views toolbar is displayed.



Views toolbar

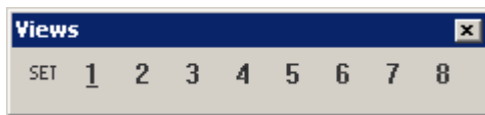
### Creating views

1. Open the Voiceover.pca file and create a selection containing “Wow.”
2. Click the Set button  on the Views toolbar. A view can now be created.







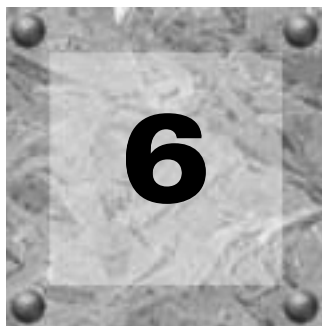
Click the Set button

3. Click . The selection is saved as view 1 and  is underscored to indicate that a view was created.



The 1 button is underscored to indicate that a view was created.

4. Create a new selection anywhere in the audio file, preferably at an increased magnification.
5. Click the Set button  followed by . The selection is saved as view 2.
6. Click . The view 1 selection is displayed.
7. Click . The view 2 selection is displayed.

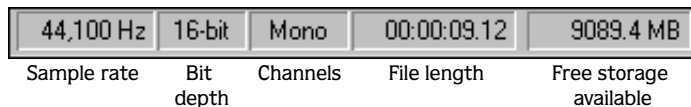


# Changing File Attributes and Formats

This chapter deals with the supported file attributes and formats in Sound Forge® software. This chapter also discusses file summary information.

## Editing file attributes

When you open or create a file, its attributes display in the first three boxes of the status bar at the bottom of the main screen. The file attributes are sample rate, bit depth, and channels (mono or stereo).



File attributes in the status bar

You can edit audio file attributes in the Properties dialog or in the status bar.

## Editing attributes in the Properties dialog

You can edit file attributes in the Properties dialog.

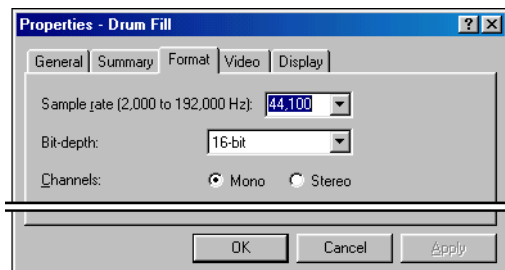
1. From the **File** menu, choose Properties. The Properties dialog is displayed.



You can also access the Properties dialog by performing any of the following actions:

- Double-click a format box.
- Right-click the waveform display and choose Properties.
- Press **Alt** + **Enter**.

2. Click the Format tab.
3. Edit the file attributes as needed and click OK.



## Editing attributes in the status bar

You can quickly edit individual file attributes by right-clicking the status value to be changed and choosing a new value from the shortcut menu.

## Changing the sample rate

The sample rate is the number of samples per second, measured in hertz (Hz), used to record audio.



- When creating a new file in the Sound Forge full version software, you can specify sample rates from 2,000 Hz to 192,000 Hz.



- When creating a new file in Sound Forge Audio Studio software, you can specify sample rates from 2,000 Hz to 48,000 Hz.

Typical sample rates are stored as presets in the Sample rate drop-down list. In addition, you can increase or decrease the sample rate of an existing audio file.

1. Open and play the Voiceover.pca file.

**Note:** This file is located in the same folder as the application.

2. Right-click the Sample Rate status box and choose 48,000 from the shortcut menu.
3. Play the file. Notice that the pitch is higher and the duration is slightly shorter.
4. Right-click the Sample Rate status box and choose 8,000 from the shortcut menu.
5. Play the file. Notice that the pitch is lower and the duration is longer.

Changing the sample rate of a file also changes the pitch and duration. To change the sample rate of a file while preserving its duration and pitch, use the Resample command. For more information, see [Resample](#) on page 184.

## Changing the bit depth

Bit depth refers to the number of bits used to represent a sound. You can increase or decrease a file's bit depth.

### Increasing bit depth

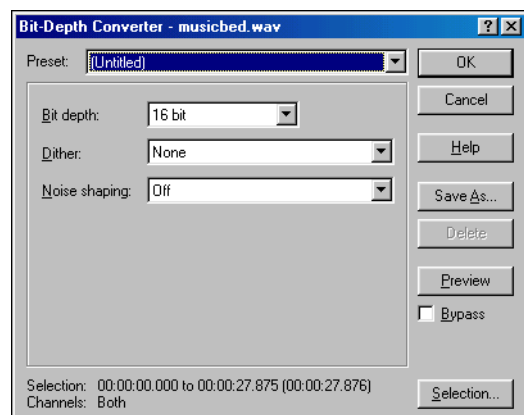
Increasing the bit depth does not improve the quality of a file, but it allows subsequent processing to be performed with increased precision.



**Note:** The maximum bit-depth allowed for a sound file in Sound Forge Audio Studio software is 16 bit.

1. Open a file with a small bit depth.
2. From the **Process** menu, choose Bit-Depth Converter. The Bit-Depth Converter dialog is displayed.
3. From the Bit depth drop-down list, choose a larger value and click OK.

**Note:** When increasing a file's bit depth, the Dither and Noise shaping controls should be set to None and Off, respectively.



## Decreasing bit depth

To maximize storage space, larger sound files (24- and 16-bit) are frequently converted to smaller (16- and 8-bit) files. However, representing a sound file at a decreased bit depth results in audible distortion referred to as quantization error.



**Note:** The maximum bit-depth allowed for a sound file in Sound Forge Audio Studio software is 16 bit.

1. Open a 16-bit file.
2. From the **Process** menu, choose Bit-Depth Converter. The Bit-Depth Converter dialog is displayed.
3. From the Bit depth drop-down list, choose 8 bit.
4. If desired, choose an option from the Dither drop-down list. For more information, see [Dither](#) on page 97.
5. If desired, choose a Noise shaping type. For more information, see [Noise shaping](#) on page 98.
6. Click OK.

**Note:** There are no rules regarding maintaining audio quality when decreasing bit depth. Experiment with the Dither and Noise shaping controls to determine the optimum settings for each audio file.

## Understanding dither and noise shaping

You can adjust Dither and Noise shaping settings when decreasing a file's bit depth.

### Dither

The Dither value determines the randomness of the dither (generated noise) used to mask quantization distortion resulting from conversion to a lower bit depth. This drop-down list requires you to select from several shapes, each of which roughly describes the pattern that would be produced if you plotted a graph with the dither amplitude on the X-axis and the probability of the dither values on the Y-axis.

As is frequently the case when working with audio, you should experiment with dither values to yield the best results. However, keep the following information in mind:

Setting	Description
Half Rectangular	Eliminates distortion resulting from conversion to a lower bit depth, but the noise level is more likely to be dependent on the signal. This setting uses a maximum dither noise amplitude of 0.5 LSB (least significant bit).
Rectangular	Identical to Half Rectangular, but with a maximum dither noise amplitude of 1 LSB (least significant bit).
Triangular	Eliminates distortion products as well as any noise floor modulation, but results in a slightly higher noise level. The option typically works well in conjunction with noise shaping. For more information, see <a href="#">Noise shaping</a> on page 98.
Highpass Triangular	Behaves like triangular dither, but shifts its noise into higher frequencies. This is typically the best option when used in conjunction with noise shaping. For more information, see <a href="#">Noise shaping</a> on page 98.
Gaussian	Does not perform as well as Rectangular and Triangular dither, but may be suitable for certain audio.

## Noise shaping

The Noise shaping value determines the aural positioning of quantization noise. Using this control, you can shift the noise into audio registers that are less perceptible to human hearing. This lowers the perceived noise floor and creates the illusion of cleaner audio.

- High-pass contour noise shaping attempts to push all quantization noise and error into high frequencies.
- Equal-loudness contour noise shaping attempts to push the noise under an equal-loudness type of curve.

## Noise shaping dangers

Noise shaping places quantization noise near the audio's Nyquist frequency, a value equal to one-half of the file's sample rate. Consider the following information:

- A file with a sample rate of 44.1 kHz has a Nyquist frequency of 22.05 kHz (at the high end of human hearing). Applying noise shaping to this file results in audio perceived to be cleaner than it actually is.
- A file with a sample rate of 22 kHz has a Nyquist frequency of 11 kHz (well within the sensitive range of human hearing). Applying noise shaping to this file results in audio that is perceived to be noisier than it actually is. Ironically, this defeats the entire purpose of noise shaping.

For this reason, we do not recommend using noise shaping on files with sample rates less than 44.1 kHz.

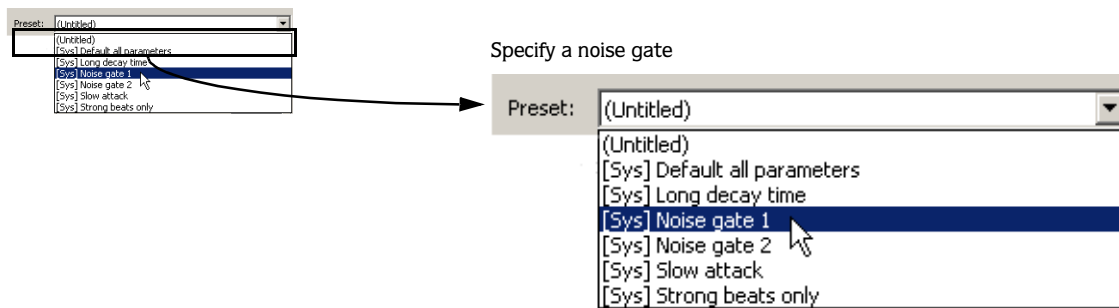
## Minimizing quantization error

There are at least three methods of minimizing quantization error when decreasing a file's bit depth: noise gating, compression, and normalization.

### Noise gating

Frequently, low-level signals become noise when a file's bit depth is decreased. For this reason, it is preferable to have complete silence between sounds in an audio file.

1. From the **Effects** menu, choose Noise Gate. The Noise Gate dialog is displayed.



2. Choose a noise gate preset from the Preset drop-down list and click OK. A noise gate is applied to the audio, negating its low-level signals.

### Compressing

Decreasing the dynamic range of a sound file makes it easier to represent with decreased bit depth.

1. Open the Graphic Dynamics dialog:



- a. For users of the Sound Forge Pro software: from the **Effects** menu, choose Dynamics, and choose Graphic from the submenu. The Graphic Dynamics dialog is displayed.



- b. For users of Sound Forge Audio Studio software: from the **Effects** menu, choose Dynamics. The Dynamics dialog is displayed.

2. Choose a preset with a small amount of compression (2:1 or less) from the Preset drop-down list and click OK.

## Normalizing

Normalizing a file prior to decreasing its bit depth ensures that the entire dynamic range is used. In addition, normalization lowers the signal-to-noise ratio.

1. From the **Process** menu, choose Normalize. The Normalize dialog is displayed.
2. Select the Peak level radio button.



*This feature is available only in the full version of Sound Forge software.*

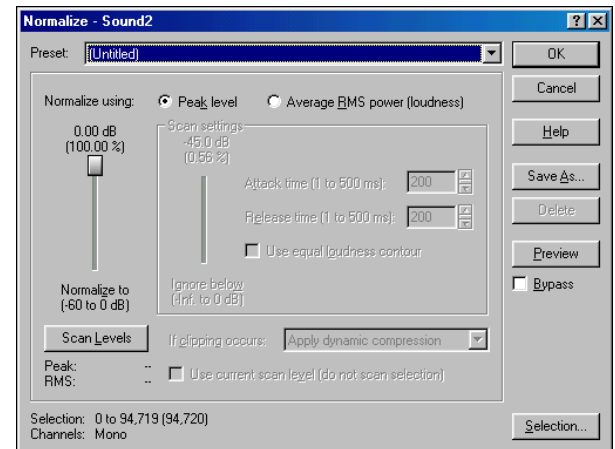
3. Set the Normalize to fader to 0 dB (peak) and click OK.

## Applying compression and normalization simultaneously



*This feature is available only in the full version of Sound Forge software.*

1. From the **Process** menu, choose Normalize. The Normalize dialog is displayed.
2. Select the Average RMS level radio button.
3. Specify Apply dynamic compression in the If clipping occurs drop-down list and click OK.



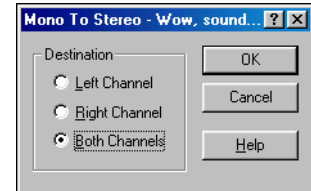
## Converting mono/stereo channels

The channels setting indicates whether a file contains one (mono) or two (stereo) channels. You can convert mono files to stereo or stereo files to mono.

### Converting from mono to stereo

1. Open the Voiceover.pca file. This file is located in the same folder as the application.
2. Right-click the Channels status box and choose Stereo from the shortcut menu. The Mono To Stereo dialog is displayed.

3. Select the Left Channel radio button and click OK. The mono data is placed in the upper half of the data window (left channel) and silence is placed in the right channel.



For more information, see [Specifying the audio destination](#) on page 100.

4. Play the file. “Wow, sound editing just gets easier and easier” plays in only the left channel.

**Tip:** If your sound card supports only mono data, stereo files can be played by specifying the Sound Mapper as the playback device. To do this, choose Preferences from the **Options** menu. Click the Audio tab and specify Microsoft Sound Mapper from the Audio device type drop-down list.

### Specifying the audio destination

The Destination radio buttons in the Mono To Stereo dialog allow you to specify where the mono audio data is placed in a stereo file. The following table describes the available data destinations.

Destination	Description
Left Channel	The mono data is placed in the left channel. The right channel is set to silence.
Right Channel	The mono data is placed in the right channel. The left channel is set to silence.
Both Channels	The mono data is copied into both channels.



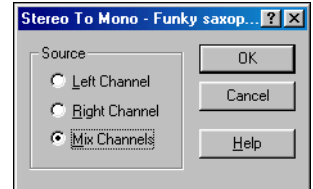
## Converting from stereo to mono

1. Open the Saxriff.pca file.

**Note:** This file is located in the same folder as the application.

2. Right-click the Channels status box (indicating Stereo) and choose Mono from the shortcut menu. The Stereo To Mono dialog is displayed.
3. Select the Mix Channels radio button and click OK. The left and right channels combine into a mono channel.

For more information, see [Specifying the audio source](#) on page 101.



### Specifying the audio source

The Source radio buttons in the Stereo To Mono dialog allow you to specify what stereo data is used to create the mono file. The following table describes the available data sources.

Source	Description
Left Channel	Mono data is taken only from the left channel of the stereo file.
Right Channel	Mono data is taken only from the right channel of the stereo file.
Mix Channels	Mono data is created by mixing both channels of the stereo file.

## Using the Channel Converter



This feature is available only in the full version of Sound Forge software.

You can also use the Channel Converter to convert files between mono and stereo formats. Using the Channel Converter provides the added flexibility of independent level settings for each channel, thereby allowing you to intermix the channels of a stereo file to create pan effects. To use this tool, choose Channel Converter from the **Process** menu. For more information, see [Channel Converter](#) on page 171.

## Converting file formats

The previous sections have described changing a file's sample rate, bit depth, and channel configuration. You can also convert a file's format and compression settings.

To demonstrate this, open the Voiceover.pca file and choose Save As from the **File** menu. Notice the Save as Type and Template drop-down lists. For more information, see [Using the Save As/Render As dialog](#) on page 59.

### Save as type

When the Save As dialog is displayed, the Save as type drop-down list defaults to the Sound Forge project file (.frg) format. However, using the Save as type drop-down list, you can specify any supported file type.

### Template

The Template drop-down list provides standard settings for saving your audio file. If the templates do not match your particular needs, click the Custom button to create custom settings.

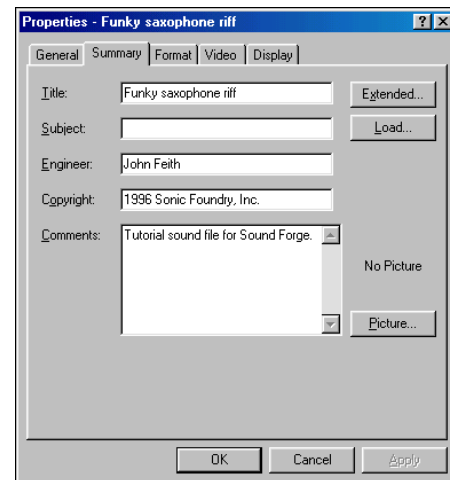
## Adding summary information

Specific audio file types allow you to store text fields of summary information in addition to the audio and video data. File types offering this feature include WAV, AVI, ASF, and RealMedia™ file formats. You can view and edit these text fields.

### Viewing and editing summary information

The Summary tab is used to view and edit the summary information stored in the file.

1. From the **File** menu, choose Properties. The Properties dialog is displayed.
2. Click the Summary tab.
3. Edit the summary information as needed and click OK.



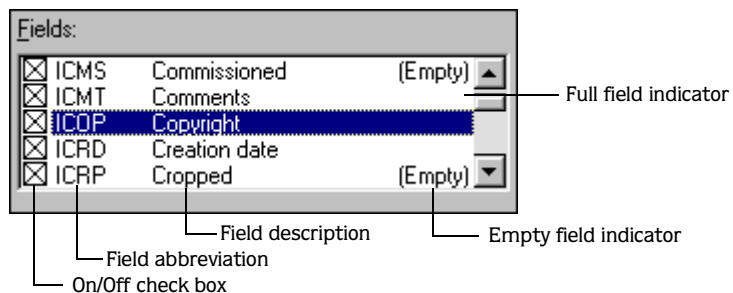
### Viewing extended summary information

1. From the **File** menu, choose Properties. The Properties dialog is displayed.
2. Click the Summary tab. The Summary dialog is displayed.
3. Click the Extended button. The Extended Summary dialog is displayed. The dialog is divided into two sections: the Fields pane and the Contents pane.

#### The Fields pane

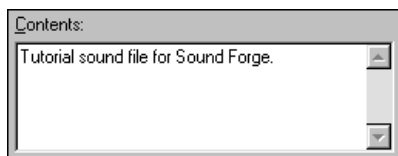
The Fields pane displays the following components for each available field:

- A check box to turn the field on or off.
- The abbreviation of the field type.
- A short description of the field.
- An indication of the field's current status.



#### The Contents pane

Located immediately below the Fields pane, the Contents pane displays the current contents of the selected field.



## Editing extended summary information

1. Select the field to be edited in the Fields pane. Its contents display in the Contents pane.
2. Enter the new information in the Contents pane and click OK.

### Turning summary fields on and off

Adjacent to each field in the Fields pane is a check box used to turn the corresponding field on and off when saving files in applicable formats.

**Note:** *If a field is turned on but contains no information, it is not saved with the file.*

### Setting new default summary information

Clicking the Default button in the Extended Summary dialog saves the text in the summary fields as a default setting. This default summary information is used when you create a new file or when you click the Load button in the Properties dialog for an existing file.

**Tip:** *The Creation date field (ICRD) is always filled with the current date for new files.*

## Saving summary information

You can save files containing summary information that have been edited in Sound Forge software with or without summary information.

1. From the **File** menu, choose Save As. The Save As dialog is displayed.
2. Select the Save metadata with file check box and click OK.

**Note:** *If you save to a file type that doesn't support metadata, this check box is unavailable.*

## Including additional embedded information

Some file formats allow non-text data (such as embedded bitmaps and metafiles) to be embedded in files. If you use the Sound Forge software to edit a file containing data created in another application, Sound Forge software tracks the embedded data and places it back in the file when it is saved in its original format.

### Saving additional embedded information

To save additional embedded information, choose Save As from the **File** menu and select the Save metadata with file check box. If the file type does not support metadata, you are prompted to save the metadata in an external file with an .sfl extension.

### Removing additional embedded information

To save a file without additional embedded information, choose Save As from the **File** menu and clear the Save metadata with file check box.





# Using Markers, Regions, and the Playlist/Cutlist

This chapter describes the use of markers, command markers, the Regions List, and the playlist/cutlist. These tools allow you to tag and organize audio data and make audio editing more efficient. The Sound Forge® application can save marker, Regions List, and playlist/cutlist information as metadata in most file types. You also have the option of saving the Regions List and playlist/cutlist to an external file. *For more information, see [Using the Save As/Render As dialog](#) on page 59.*

## Why use markers, regions, and the playlist?

There are at least four reasons for you to master the use of these features:

- Rapid navigation
- Added effects for streaming media
- Multiple versions of edits
- MIDI synchronization and triggering

### Rapid navigation

The most obvious use of the Regions List is for dissecting an audio file into multiple regions. Once created, regions can be selected and played in the data window. You are also able to tag important time positions with markers. This allows you to navigate large files and locate important audio events.

### Added effects for streaming media

Command markers allow you to add interactivity to media streamed over the Internet by inserting metadata into streaming media files. As your file plays, any number of other actions can be triggered, including opening a Web page in a browser or displaying caption text.

### Multiple versions of edits




*This feature is available only in the full version of Sound Forge software.*

The playlist and cutlist allow you to try out different edits before committing to them. You can add regions to the playlist or cutlist and then rearrange and audition them endlessly without requiring the software to perform an edit on the file.

Another advantage is that you can quickly save regions organized in the playlist or cutlist as a new file based on the finished arrangement.

## MIDI synchronization and triggering

 This feature is available only in the full version of Sound Forge software.

You can trigger regions created in Sound Forge software using MIDI or SMPTE timecode. This feature is used for synchronizing audio files to sequencers, MIDI controllers, or any other time-based media. For example, a MIDI trigger can be assigned to an audio file in the software and triggered by a sequencer along with other MIDI instruments. For more information, see [Triggering region playback](#) on page 236.

You can also assign SMPTE times to special effect audio files. This allows you to match audio to the action on the screen.

## Using markers

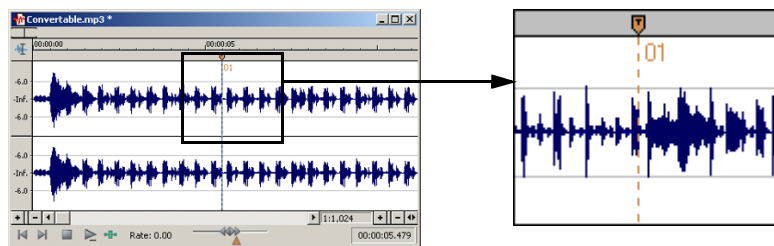
A marker is a tag placed in an audio file that is used as a reference point. Markers make navigating a file easier and more efficient.

### Inserting markers

1. Click to position the cursor in the waveform.
2. From the **Special** menu, choose Insert Marker. A marker is placed in the waveform at the exact location of the cursor.



Press **[M]**.



### Inserting markers using the ruler shortcut menu


The ruler shortcut menu allows you to insert and name a marker in a single step.

1. Click to position the cursor in the waveform.
2. Right-click the ruler and choose Insert Marker/Region from the shortcut menu. The Insert Marker/Region dialog is displayed.
3. Enter a name for the marker in the Name box and click OK. The new marker appears in the waveform.

### Inserting markers during playback

To insert markers in real time during playback, press **[M]**.

### Inserting markers during recording

To insert markers during recording, click the Drop Marker button  in the Record dialog or press **[M]**. For more information, see [Inserting markers while recording](#) on page 141.

## Naming markers

When you insert a marker, it is automatically named for you. You can customize this automatic labeling feature, or you can name markers manually.

### Customizing automatic labeling



*This feature is available only in the full version of Sound Forge software.*

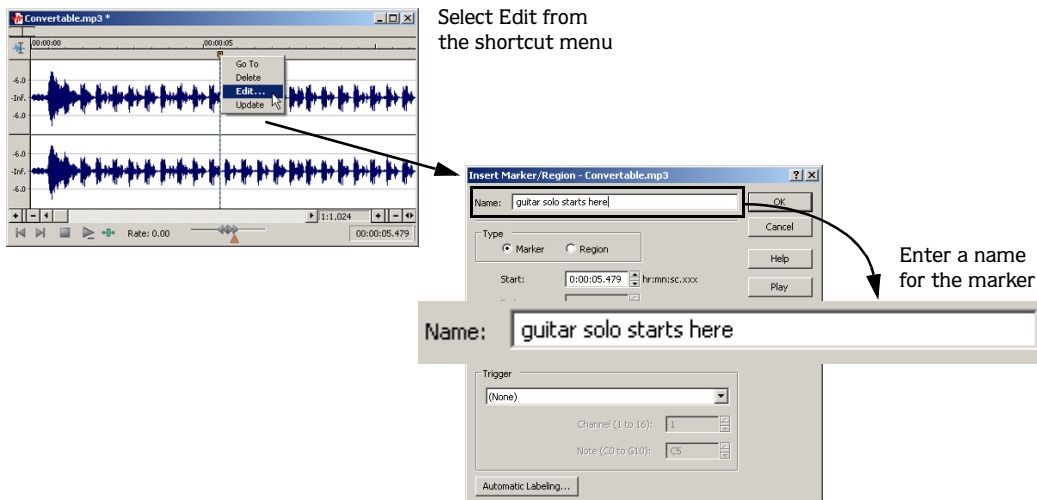
You can customize the way new files, markers, or regions are named.

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Labels tab.
3. Adjust the labeling controls as desired. For help on the different controls in the dialog, click the What's This? Help button and click a control.
4. Click OK to close the Preferences dialog.

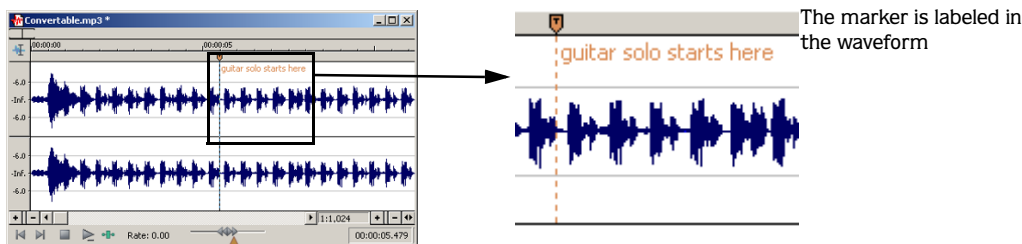
### Naming markers manually

You can name markers to make them easily identifiable.

1. Right-click a marker and choose Edit from the shortcut menu. The Edit Marker/Region dialog is displayed.



2. Enter a name or description for the marker in the Name box and click OK. The marker is named in the waveform display.

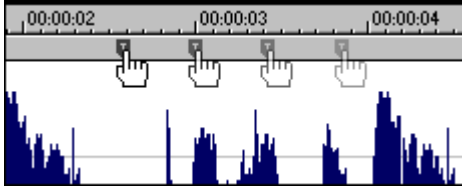


## Changing the marker position

You can change a marker's position by dragging it to a new location or by updating its position to the current cursor location. You can also enter precise values to move a marker to a specific location.

### Changing the marker position using drag-and-drop

1. Drag the marker to a new position on the data window ruler.



Drag the marker to the new position

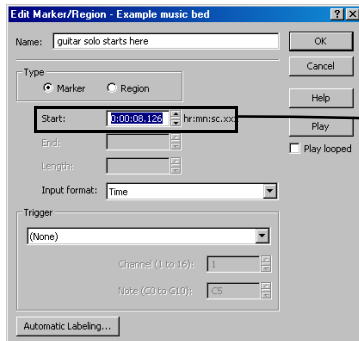
2. Release the mouse button. The marker is dropped at its new location.

### Changing the marker position using update

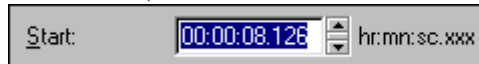
1. Position the cursor where you want the marker to be.
2. Right-click the marker and choose Update from the shortcut menu. The marker moves to the cursor position.

### Changing the marker position using the Edit Marker/Region dialog

1. Right-click a marker and choose Edit from the shortcut menu. The Edit Marker/Region dialog is displayed.
2. Enter a new marker position value in the Start box and click OK. The marker position updates.



Enter the marker position value





## Detecting and marking clipping



*This feature is available only in the full version of Sound Forge software.*

The clip indicators in the play meters help you determine whether clipping occurs in your file, and you can use the Find command to find audio that matches levels you specify. For more control, however, you can use the detect clipping tool.

From the **Tools** menu, choose Detect Clipping to scan a selection of audio for clipping and add markers where clipping occurs.

Markers can be quickly selected from the list in the Go To dialog. Also, markers are displayed in the Regions List for quick playback.

1. Select the audio you want to scan.
2. From the **Tools** menu, choose Detect Clipping. The Detect Clipping dialog is displayed.
3. Choose a setting from the Preset drop-down list or adjust the controls as necessary.
  - a. Drag the Threshold slider to determine the sound level you want to find.
  - b. Set a value in the Clip Length box to specify how many sequential samples must meet the Threshold setting to constitute clipping.
4. Click the OK button.

The selection is scanned and a marker is added whenever there are a number of sequential samples (determined by the Clip Length setting) with the same value above the Threshold setting.

**Tip:** Use Detect all clip-related plateaus from the Preset drop-down list to detect clipped peaks that may exist in your file after decreasing the levels in the file. You can then use the Pencil tool or the Clipped Peak Restoration tool in the Sony Media Software Noise Reduction plug-in to restore the clipped peaks.

## Using markers to create regions

Once you have placed markers in a waveform, you can use them to create regions. For more information, see [Inserting regions based on marker positions](#) on page 116.

## Using command markers in streaming media files

Command markers add interactivity to media streamed over the Internet by inserting metadata into streaming media files. As your file plays, any number of other actions can be programmed to occur. These commands are a part of the Windows Media Audio, Windows Media Video, and RealMedia streaming formats. Most frequently, these actions add text or open a related Web site.

Command markers can also indicate when an instruction (function) occurs in a WAV file being used in a radio broadcast environment (Scott Studios data). The following two sections define the markers for both streaming media and Scott Studios files.

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**Note:** *While streaming, media files can be played on any hard drive or CD-ROM. They require a special streaming media server (provided by your ISP) to stream properly across the Internet.*

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**Important:** *Windows Media Player 9 will ignore metadata commands unless the Run script commands when present check box is selected on the Security tab of the player's Preferences dialog. Be sure to instruct your audience to select this check box before playing your file.*

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## Defining streaming media commands

In a streaming media file, command markers can be used to display headlines, show captions, link to Web sites, or any other function you define. Some command types are exclusive to either the Windows Media files or RealMedia files.

Command	Player type	Description
URL	Windows Media and RealMedia	Indicates when an instruction is sent to the user's internet browser to change the content being displayed. With this command, you enter the URL that displays at a specific time during the file's playback.
Text	Windows Media	Displays text in the captioning area of the Windows Media Player located below the video display area. You enter the text that displays during playback.  <b>Note:</b> To view captions during playback in Windows Media Player 9, choose Captions and Subtitles from the Windows Media Player Play menu, and then choose On if Available from the submenu.
Title	RealMedia	Displays the entered text on the media player's title bar.  <b>Note:</b> When rendering Windows Media files, title information is based on the settings on the Summary tab of the Sound Forge Project Properties dialog or the Index/Summary tab of the Custom Template dialog. The summary information from the Project Properties dialog will be used if information has been specified in both places. To view this information during playback, choose Now Playing Options from the Windows Media Player View menu and select the items you want to display.
Author	RealMedia	Displays the entered text (Author's name) when a user selects About This Presentation from the RealPlayer shortcut menu.  <b>Note:</b> When rendering Windows Media files, author information is based on the settings on the Summary tab of the Sound Forge Project Properties dialog or the Index/Summary tab of the Custom Template dialog. The summary information from the Project Properties dialog will be used if information has been specified in both places. To view this information during playback, choose Now Playing Options from the Windows Media Player View menu and select the items you want to display.
Copyright	RealMedia	Displays the entered copyright information when a user selects About This Presentation from the RealPlayer's shortcut menu or Properties from the Windows Media Player shortcut menu.  <b>Note:</b> When rendering Windows Media files, copyright information is based on the settings on the Summary tab of the Sound Forge Project Properties dialog or the Index/Summary tab of the Custom Template dialog. The summary information from the Project Properties dialog will be used if information has been specified in both places. To view this information during playback, choose Now Playing Options from the Windows Media Player View menu and select the items you want to display.
HotSpotPlay	RealMedia	Displays the RealMedia file you specify when users click the RealPlayer video display or Properties from the Windows Media Player shortcut menu.
HotSpotBrowse	RealMedia	Displays the Web page you specify when users click the RealPlayer video display.
HotSpotSeek	RealMedia	Jumps to the time you specify when users click the RealPlayer video display.

## Defining Scott Studios data commands

For WAV files using Scott Studios data, command markers can be used to define information about the WAV file.

Command	Description
SCOTT EOM	Calculates when the next queued clip starts playing in a Scott Studios system. For more information, please refer to your Scott Studios documentation.
SCOTT Cue In	Sets the beginning of a file in a Scott Studios system without performing destructive editing. For more information, please refer to your Scott Studios documentation.

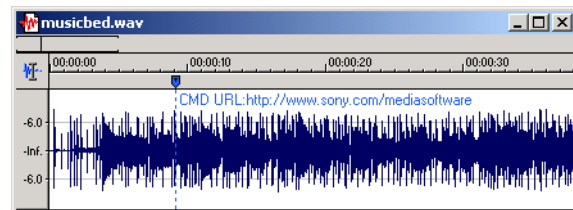
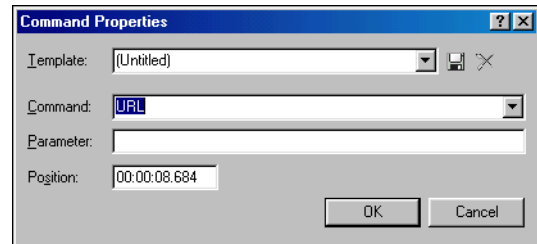
## Inserting command markers

1. Position the cursor where you want to place the command marker.
2. From the **Special** menu, choose Insert Command. The Command Properties dialog is displayed.



Press **[C]**.

3. Complete the Command Properties dialog:
  - a. From the Template drop-down list, select a custom template. *For more information, see [Saving command properties as a custom template](#) on page 112.*
  - b. From the Command drop-down list, select the type of command you wish to create or type a custom command.
  - c. Enter parameters to define the behavior of the command in the Parameter box.
  - d. Specify the timing of the command in the Position box. This value is automatically set to the current cursor position.
4. Click OK. The new command marker appears in the data window.



## Editing command properties

Right-click a command marker and choose Edit from the shortcut menu to open the Command Properties dialog and edit the marker.

## Saving command properties as a custom template

If you plan to use a command more than once, you can save command properties as a template. You can then reuse the command properties by selecting the template from the Template drop-down list.

1. Create a command and complete the Command Properties dialog.
2. Click in the Template box and enter a name for the template.
3. Click the Save Template button

**Tip:** Your metadata command templates are saved in the `cmdtemp.xml` file in the Sound Forge program folder. You can edit this file directly to modify your templates.

## Moving the cursor to a command marker

Click the command marker to place the cursor at the current command marker position.

## Deleting command markers

1. Place the mouse pointer on the command marker. The pointer changes to a hand icon
2. Right-click to display a shortcut menu.
3. From the shortcut menu, choose Delete. The command marker is removed.

## Using regions

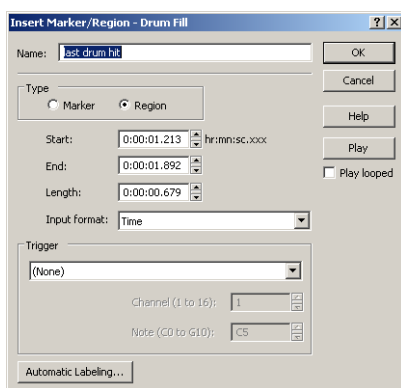
Regions identify ranges of time and provide a way to subdivide an audio file. A region is defined as the area between two region tags. Regions can function as semi-permanent time selections that can be saved with the file. You can add regions to the playlist and use regions to create new files.

### Inserting regions

You can use multiple methods of inserting regions including a menu command, drag-and-drop, a time ruler shortcut, and a keyboard shortcut. The following sections briefly describe the methods of creating regions. To work through these procedures, use the Fill.pca file. This file is located in the Sound Forge folder.

#### Inserting regions using menu commands

1. Open the Fill.pca file.
2. From the **View** menu, choose Regions List. The Regions List is displayed. *For more information, see [Using the Regions List](#) on page 118.*
3. Create a selection containing the final drum hit near the end of the waveform display.
4. From the **Special** menu, choose Insert Region. The Insert Marker/Region dialog is displayed.



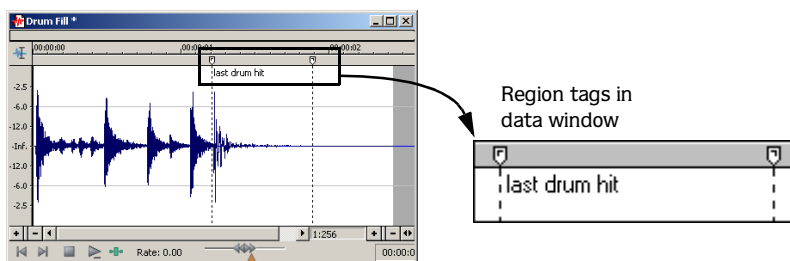
Name the region

5. Enter a name for the region in the Name box and click OK. The selection appears in the Regions List.

New region is added to Region List

	Name	Start	End	Length
1	last drum hit	00:00:01.213	00:00:01.892	00:00:00.679

In addition, notice that region tags now display in the data window. These tags indicate the region's name and position within the original file.

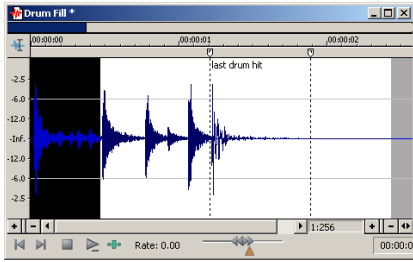


Region tags in data window

### Inserting regions using drag-and-drop

One of the easiest ways to insert a region is to drag a selection from a data window into the Regions List.

1. Create a selection containing the opening drum roll in Fill.pca.



2. Drag the selection from the data window to the Regions List. The Insert Marker/Region dialog is displayed.
3. Name the region and click OK.


### Inserting regions using the time ruler shortcut

1. Create another selection in the waveform display.
2. Right-click the time ruler and choose Insert Marker/Region from the shortcut menu. The Insert Marker/Region dialog is displayed.
3. Name the region and click OK.

### Inserting regions using the keyboard

1. Create a selection in the waveform display.
2. Press **[R]**. The Insert Marker/Region dialog is displayed.
3. Name the region and click OK.

### Inserting regions automatically

 This feature is available only in the full version of Sound Forge software.

In addition to the previously described methods, you can also insert regions automatically.

### Inserting regions while recording

The most efficient way of inserting regions is to do it while recording your audio. This is especially useful when working on a project that you will piece together from multiple takes. To create regions while recording, specify Multiple takes creating Regions from the Mode drop-down list in the Record dialog. For more information, see [Multiple takes creating Regions](#) on page 135.

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**Tip:** Regions are automatically named for you while recording. You can customize this automatic labeling feature. For more information, see [Customizing automatic labeling](#) on page 107.

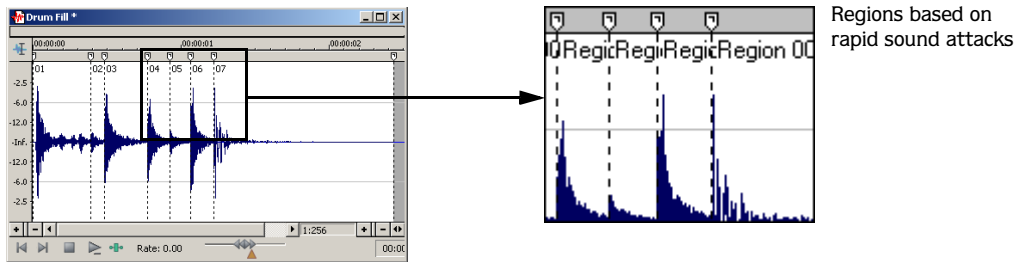
---

### Inserting regions based on rapid sound attacks

1. Open the Fill.pca file.
2. From the **Tools** menu, choose Auto Region. The Auto Region dialog is displayed.
3. Clear the Build regions using the current tempo check box if it is selected.
4. Specify a preset from the Preset drop-down list or configure a new setting using the dialog's active parameters shown in the table below.

Parameter	Description
Attack sensitivity	Determines the sensitivity of the attack-detection algorithm to rapid volume increases.
Release sensitivity	Determines the minimum decrease in sound level required to create a region end point.
Minimum level	Determines the threshold audio level required to create a new region.
Minimum beat duration	Specifies the minimum length, in seconds, that must elapse before a new region can be created.
Use release point for end of region	Requires a region end when the sound level drops by the factor specified by the Release sensitivity value.

5. Click OK. Regions are inserted in the audio file based on the dialog parameters.



**Note:** All regions created using the Auto Region tool are automatically added to the Regions List and playlist.

### Inserting regions based on musical time intervals

When you select the Build regions using the current tempo check box, regions are inserted according to the current beats per minute setting. You can change a file's tempo information (including the measures, beats, and beats per minute settings) by choosing Edit Tempo from the **Special** menu. For more information, see [Changing a file's beat values](#) on page 75.

1. Open the Musicbed.pca file.

**Note:** This file is located in the same folder as the application.

2. From the **Tools** menu, choose Auto Region. The Auto Region dialog box is displayed.
3. Select the Build regions using the current tempo check box.
4. Enter desired values in the Measures and Beats boxes:
  - To create a region on every beat, set Measures to 0 and Beats to 1.
  - To create a region at every measure, set Measures to 1 and Beats to 0.
5. Click OK. Regions are created in the data window based on the Measures value, the Beats values, and the current beats per minute setting.

## Inserting regions based on marker positions

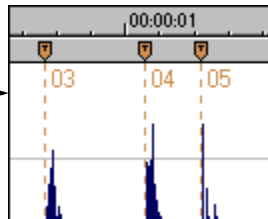
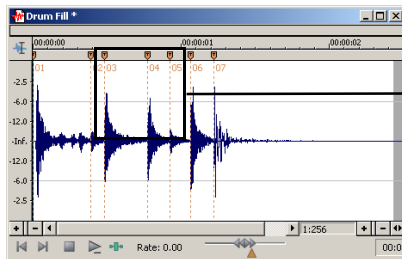


This feature is available only in the full version of Sound Forge software.



If you want to convert markers to regions in Sound Forge Audio Studio, you can double-click the space between two markers to create a selection and then press **[R]** to create a region. Then use the Regions List window to delete the original markers.

1. Open the Fill.pca file.
2. Play the file and drop several markers using the **[M]** key.



Markers created in data window

3. From the **Special** menu, choose Regions List, and choose Markers to Regions from the submenu. You are prompted to verify whether the markers should be used to create regions.



Right-click the Regions List and choose Markers to Regions from the shortcut menu.

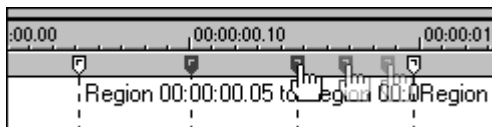
4. Click Yes. Regions are created and added to the Regions List.

## Editing regions

You can edit regions from the data window or the Regions List.

### Editing regions in the data window

1. Drag the desired region tag to a new position. Both associated region tags are highlighted and the name of the region appears in the lower-left corner of the status bar.



Drag the region tag to a new position

2. Release the mouse button. The region's values update in the Regions List.

**Tip:** To move both region tags at once, press **[Alt]** while dragging.



## Editing regions using the shortcut menu

Right-clicking a region tag displays a shortcut menu that provides you with the following commands: Insert, Delete, Edit, Replicate, Split, and Update.

Command	Description
Insert	Displays the Insert Marker/Region dialog create a marker or region.
Delete	Deletes the region, but leaves the audio data intact.
Edit	Displays the Insert Marker/Region dialog.
Replicate	Duplicates the selected region and places the copy in the Regions List.
Split	With the cursor placed within a region, this command splits the region into two new regions at the cursor and updates the Regions List.
Update	Moves the region tags to the current waveform selection.

## Editing regions in the Regions List

You can also edit regions by typing new values in the Start, End, Length, and Name boxes or you can select a box and press Enter to display the Insert Marker/Region dialog. *For more information, see [Using the Regions List](#) on page 118.* This displays the Insert Marker/Region dialog, which also allows you to specify triggers. *For more information, see [MIDI triggers](#) on page 233.*

## Editing regions list in text editor

Editing a regions list in a text editor allows you to make an annotated list that you can print for reference.

From the **Special** menu, choose Regions List and choose Copy onto Clipboard to copy the text of the Regions List onto the clipboard for use with a text editor.



Right-click the Regions List and choose Copy onto Clipboard from the shortcut menu.

## Creating new files from regions



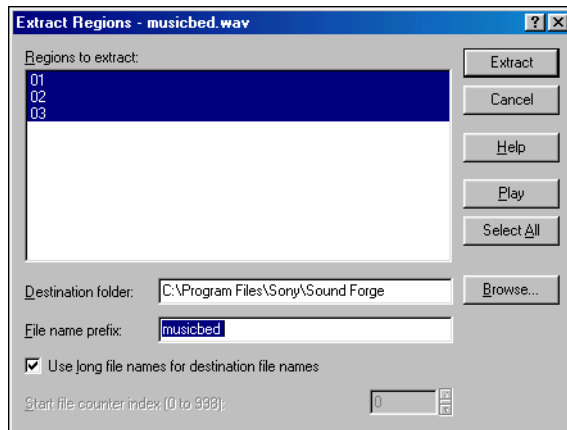
*This feature is available only in the full version of Sound Forge software.*



*If you want to create new files using regions in Sound Forge Audio Studio, you can double-click the space between the region tags to select the region and drag the selection to the workspace to create a new data window. You can then save the new data window to a file.*

You can quickly create a new file from each region in a file. Each region is named by appending a numerical value to a user-specified prefix.

1. Open an audio file and create several regions in it.
2. From the **Tools** menu, choose Extract Regions. The Extract Regions dialog appears and all current regions appear in the Regions to extract pane.
3. Select the regions to be extracted.



4. If the path in the Destination folder box is not appropriate, click the Browse button and browse to the desired destination folder.
5. Enter the desired prefix in the File name prefix box.
6. If desired, clear the Use Long File Names for destination file names check box and enter an appropriate numeric value in the Start file counter index box.

---

**Note:** Clearing the Use Long File Names for destination file names check box forces file names to conform to the 8.3 naming convention.

---

7. Click Extract.

## Using the Regions List

The Regions List contains information pertaining to all regions in the current data window. The Regions List information can be saved as metadata in most file types. You also have the option of saving the Regions List to an external playlist file, which is available only in the full version of Sound Forge software.

### Displaying the Regions List


1. Open the Voiceover.pca file.
2. From the **View** menu, choose Regions List. The Regions List for Voiceover.pca is displayed.







Press **Alt** + **2**.

## Working with the Regions List

By default, the Regions List displays the following information for each region in the current data window:



- A small Play button  dedicated to the region.
- The name of the region.
- The region's start point.
- The region's end point.
- The region's length.

		Name	Start ↕	End	Length
1		Silence	00:00:00.000	00:00:00.742	00:00:00.742
2		Wow	00:00:00.742	00:00:01.475	00:00:00.733
3		Sound editing just gets easier...	00:00:01.475	00:00:03.639	00:00:02.163
4		...And easier	00:00:03.639	00:00:05.000	00:00:01.360

### Changing region order



*This feature is available only in the full version of Sound Forge software.*

By default, the Regions List displays regions in alphabetical order by name, but you may also specify an alternate order by clicking the column heading to sort in ascending  or descending  order.

### Saving a Regions List file

You can save a file's Regions List to an external file. This offers the flexibility of using multiple Regions Lists for the same audio file.

1. From the **Special** menu, choose Regions List, and choose Save As from the submenu.



Right-click the Regions List and choose Save As from the shortcut menu.

2. Use the Save As Regions/Playlist dialog to specify a folder and filename.
3. Click Save.

### Opening a Regions List file

Importing a Regions List file offers the flexibility of using multiple Regions List files for the same audio file. Opening a new Regions List file clears the current Regions List. Make sure you have saved the current Regions List before continuing.

1. From the **Special** menu, choose Regions List, and choose Open from the submenu.



Right-click the Regions List and choose Open from the shortcut menu.

2. Use the Open Regions/Playlist dialog to locate an existing file.
3. Specify the type of regions you want to import from the Files of type drop-down list:
  - Choose Playlist File (.sfl) to import a Sound Forge regions/playlist file.
  - Choose Session 8 File (.prm) to import a file that supports both Session 8 and Sound Forge regions.
  - Choose Windows Media Script File (.txt) to import a file that includes Windows Media script commands.
  - Choose Wave File (.wav) to import markers and regions from another audio file.



**Note:** In Sound Forge Audio Studio software, the only type of Regions List file you can import is Windows Media Script File (\*.txt).

4. Click Open.

### Copying the Regions List to the clipboard

Editing a Regions List in a text editor allows you to make an annotated list that you can print for reference.

From the **Special** menu, choose Regions List, and then choose Copy onto Clipboard. The list is copied to the Windows clipboard.



Right-click the Regions List and choose Copy onto Clipboard from the shortcut menu.

## Using the playlist



*The playlist is available only in the full version of Sound Forge software.*

Once you create regions, you can arrange them in the playlist. Unlike the Regions List, which displays its contents in alphabetical or chronological order, the playlist displays and plays its regions in a user-specified arrangement. In addition, you can rearrange and audition regions endlessly in the playlist without performing a destructive edit when you save the file.

As with the Regions List, you can save the playlist information as metadata in most file types. You also have the option of saving the playlist to an external playlist file.

### Displaying the playlist

1. Open the Voiceover.pca file.
2. From the **View** menu, choose Regions List. The Regions List window for Voiceover.pca is displayed.
3. From the **View** menu, choose Playlist. The Playlist window for Voiceover.pca is displayed.



To display the Playlist window, press **[Alt] + [3]**.

Playlist - Wow, sound editing...						
		Cnt	Name	Start	End	Length

Notice that the file contains regions, but the playlist is empty. You must add regions to the playlist before arranging them.

### Understanding the playlist display

When you add a region to the playlist, its appearance is similar to its appearance in the Regions List, with the exception of the Count (Cnt) column. Located to the left of the Name column, the Count (Cnt) column displays the number of times the corresponding region plays before the playlist proceeds to the next region.

Playlist - Wow, sound editing...						
		Cnt	Name	Start	End	Length
1	▶	1	Wow	00:00:00.000	00:00:00.733	00:00:00.733
2	▶	1	Sound editing just gets easie...	00:00:00.733	00:00:02.897	00:00:02.163
3	▶	1	...And easier	00:00:02.897	00:00:04.257	00:00:01.360
4	▶	1	Silence	00:00:04.257	00:00:05.000	00:00:00.742

## Adding regions to the playlist

You can add regions from the Regions List to the playlist using commands or drag-and-drop. You can also add regions to the playlist directly from the data window.

### Adding regions to the playlist using commands

1. Select a region in the Regions List.
2. From the **Special** menu, choose Playlist/Cutlist, and choose Add from the submenu. The region is added to the playlist.



Right-click a region in the Regions List window and choose Add to Playlist from the shortcut menu.

### Adding regions to the playlist using drag-and-drop

1. Select a region in the Regions List.
2. Drag the region into the playlist.
3. Release the mouse button.

## Arranging the playlist

### Moving regions

Once you have added regions to the playlist, you can arrange them using drag-and-drop.

	Cnt	Name	Start	End	Length
1	1	Wow	00:00:00.000	00:00:00.733	00:00:00.733
2	1	Sound editing just gets easier...	00:00:00.733	00:00:02.697	00:00:02.163
3	1	...And easier	00:00:02.697	00:00:04.257	00:00:01.360
4	1	Silence	00:00:04.257	00:00:05.000	00:00:00.742

### Replicating a region in the playlist

A major advantage of arranging the playlist is the ability to repeat a region in multiple places without actually copying the audio data. This feature is called replicating.

1. Right-click the region to be replicated and choose Replicate from the shortcut menu. The region is replicated in the playlist.
2. Drag the replicated region to its new position in the playlist.



Replicate a region by holding **Ctrl** while dragging the region to a new position in the playlist.

### Deleting a region from the playlist

You can delete regions from the playlist without affecting the audio file.

1. Select the region that you would like to delete.
2. From the **Special** menu, choose Playlist/Cutlist, and then choose Delete from the submenu.



Right-click the Playlist window and choose Delete from the shortcut menu.

### Changing region order

Click the column heading to sort the results in ascending **Start** or descending **Start** order based on the column's contents.

## Editing a playlist/cutlist region

You can edit a Playlist/Cutlist region by typing new values in the Cnt, Start, End, Length, and Name boxes or you can select a box and press Enter to display the Edit Playlist dialog.

### Displaying the Edit Playlist dialog

The Edit Playlist dialog allows you to specify the number of times a playlist/cutlist region will be played, set up MIDI triggers, and establish pre-roll.

**Note:** You must add regions to your playlist before you can display the Edit Playlist dialog.

Perform one of the following actions to open the Edit Playlist window:

Option	Action
Option I	From the <b>Special</b> menu, choose Playlist/Cutlist, and then choose Edit from the submenu to edit the selected region in the Playlist window.
Option II	Right-click a playlist region and choose Edit from the shortcut menu.
Option III	Select a region in the Playlist/Cutlist window and press Enter.

### Repeating a region during playlist playback

You can specify the number of times a region repeats during playlist playback.

Type a value in the Cnt box in the Playlist window (or use the Play Count box in the Edit Playlist dialog) to specify the number of times the playlist region will repeat before playing the next region.

## Using stop points

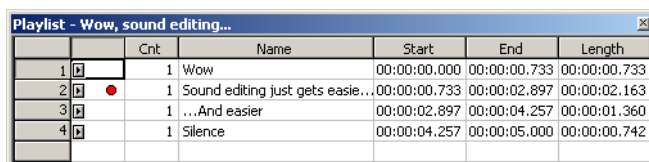
You can attach stop points to regions in the playlist. When a stop point is encountered during playback, the corresponding region is repeated the number of times specified by the Count value and playback is halted.

### Creating a stop point

Perform one of the following actions to set the stop point for a playlist:

Option	Action
Option I	Right-click a region in the Playlist window and choose Stop Point from the shortcut menu.
Option II	Select a region in the Playlist window and press *. (Not on the numeric keypad.)
Option III	Select the Stop point check box in the Edit Playlist dialog to stop playback with the selected region.

A check mark appears adjacent to the command in the shortcut menu and a stop point (indicated by a red circle) appears in the playlist.



	Cnt	Name	Start	End	Length
1		Wow	00:00:00.000	00:00:00.733	00:00:00.733
2	1	Sound editing just gets easie...	00:00:00.733	00:00:02.897	00:00:02.163
3	1	...And easier	00:00:02.897	00:00:04.257	00:00:01.360
4	1	Silence	00:00:04.257	00:00:05.000	00:00:00.742

**Note:** When you play your playlist, it will continue to play through the regions until it encounters a stop point. This is useful when triggering playback from incoming MIDI or timecode and you only want certain sections of the playlist to be played at a time.


Deleting a stop point

Perform one of the following actions to remove the stop point for a playlist:

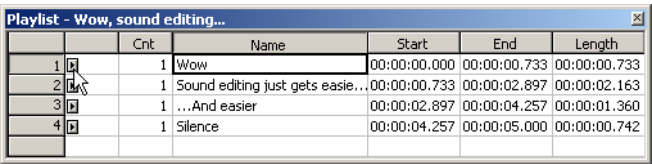
Option	Action
Option I	Right-click a region in the Playlist window and choose Stop Point from the shortcut menu.
Option II	Select a region in the Playlist window and press *. (Not on the numeric keypad.)
Option III	Select the Stop point check box in the Edit Playlist dialog to stop playback with the selected region.





The corresponding check mark is cleared from the shortcut menu and the stop point (indicated by a red circle) is removed from the playlist.

Playing from the playlist

The playlist displays the sequential order in which regions play. To play a region, click the corresponding Play button . Playback begins with the selected region and continues through the end of the playlist, playing a region multiple times when instructed by the Count value.

**Note:** Playback is interrupted if a stop point is present. For more information, see [Using stop points](#) on page 123.



		Cnt	Name	Start	End	Length
1		1	Wow	00:00:00.000	00:00:00.733	00:00:00.733
2		1	Sound editing just gets easie...	00:00:00.733	00:00:02.897	00:00:02.163
3		1	...And easier	00:00:02.897	00:00:04.257	00:00:01.360
4		1	Silence	00:00:04.257	00:00:05.000	00:00:00.742


Creating a new file from the playlist

After you have auditioned and arranged all regions in the playlist, you can create a new file based on the playlist arrangement. To create a new file from the playlist, right-click the playlist and choose Convert to New from the shortcut menu.


**Note:** If the original file has both audio and video components (such as an AVI file), the new file created from the playlist contains the audio portion only.



## Configuring the playlist as a cutlist

When trimming lengthy recordings, configuring the playlist as a cutlist can sometimes decrease editing time. In Play as Cutlist mode, the original file is played, but all regions placed on the cutlist are ignored. Click the Play as Cutlist button  on the playbar to enter Play as Cutlist mode.

### Treating the playlist as a cutlist

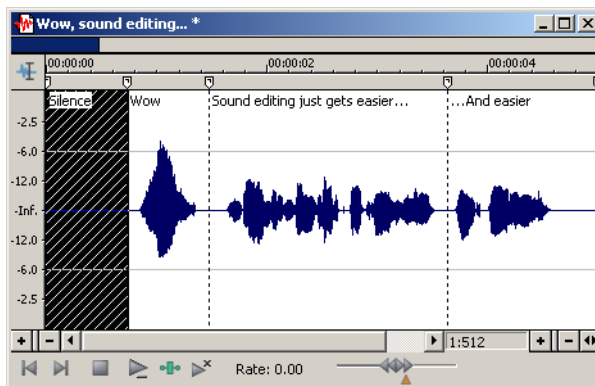
1. From the **View** menu, choose Playlist. The Playlist window is displayed.
2. Right-click the playlist and choose Treat as Cutlist from the shortcut menu. A check mark appears adjacent to the command in the shortcut menu and the cutlist displays. The Play as Cutlist button  appears in the playbar.

### Adding regions to the cutlist

1. Open the Voiceover.pca file and the cutlist.
2. Select the “Silence” region and drag it to the cutlist. The region is added to the cutlist and the selection area in the waveform display is shaded.




Select the region in the data window and press **Delete** to add it to the cutlist.



New region is added to the cutlist

Playlist - Wow, sound editing...						
	Cnt	Name	Start	End	Length	
1	1	Wow	00:00:00.000	00:00:00.733	00:00:00.733	

3. Click the Play as Cutlist button  on the data window's playbar. The file plays with the cutlisted region omitted.

### Creating a new file from the cutlist

Once all superfluous regions are placed in the cutlist, you can create a new audio file and Regions List from the remaining region. From the **Special** menu, choose Playlist/Cutlist and choose Convert to New from the submenu.



Right-click the cutlist and choose Convert to New from the shortcut menu.

### Deleting all cutlist regions

1. Select a region in the Playlist/Cutlist window. If the window is not visible, press **Alt+3**.
2. From the **Special** menu, choose Playlist/Cutlist and then choose Delete from the submenu.



With a region selected, press **Delete**.

### Reverting to playlist function

To use the cutlist as a playlist again, right-click the cutlist and choose **Treat as Cutlist** from the shortcut menu. The check mark is cleared from the corresponding command in the shortcut menu and the playlist function is restored.

### Saving a playlist/cutlist file

You can save a file's playlist/cutlist to an external file. This offers the flexibility of using multiple playlists for the same file.

1. From the **Special** menu, choose **Regions List or Playlist/Cutlist**, and choose **Save As** from the submenu.



Right-click the playlist/cutlist and choose **Save As** from the shortcut menu.

2. Use the **Save Regions/Playlist** dialog to specify a folder and filename.
3. Click **Save**.

### Opening a playlist/cutlist file

Importing a playlist file offers the flexibility of using multiple playlists for a file. Opening a new playlist file clears the current playlist. Make sure you have saved the current playlist before continuing.

1. From the **Special** menu, choose **Playlist/Cutlist**, and choose **Open** from the submenu.



Right-click the playlist/cutlist and choose **Open** from the shortcut menu.

2. Use the **Open Regions/Playlist** window to browse to an existing regions file.
3. Specify the type of file you want to import from the **Files of Type** drop-down list:
  - Choose **Playlist File (.sfl)** to import a Sound Forge regions/playlist file.
  - Choose **Session 8 File (.prm)** to import a file that supports both Session 8 and Sound Forge regions.
  - Choose **Windows Media Script File (.txt)** to import a file that includes Windows Media script commands.
  - Choose **Wave File (.wav)** to import markers and regions from another sound file.
4. Click **Open**.

### Copying the playlist/cutlist to the clipboard

Editing a playlist/cutlist in a text editor allows you to make an annotated list that you can print for reference.

From the **Special** menu, choose **Playlist/Cutlist**, and then choose **Copy onto Clipboard**. The list is copied to the Windows clipboard for use with a text editor.



Right-click the playlist/cutlist and choose **Copy onto Clipboard** from the shortcut menu.



# Recording, Extracting, and Burning

This chapter describes the processes for recording audio, extracting audio from a CD, and writing audio to a CD in Sound Forge® software.

## Recording audio

The software has two central methods for recording: manual (normal) and automatic. In normal recording, you choose your settings and control your recording session while you're sitting at your PC. With automatic recording, you can choose your settings and set your trigger parameters for recording automatically—whether you're at your PC or not.

## Specifying recording and playback options

### Basic audio preferences

From the **Options** menu, choose Preferences and select the Audio tab to specify recording and playback options. For more information, see [Basic audio preferences](#) on page 300.

### Advanced audio preferences

The Advanced Audio Configuration dialog allows you to view information about and adjust settings for the audio device selected in the Audio device type drop-down list on the Audio tab of the Preferences dialog.



To display the dialog, select a device from the Audio device type drop-down list, click Apply, and then click the Advanced button.

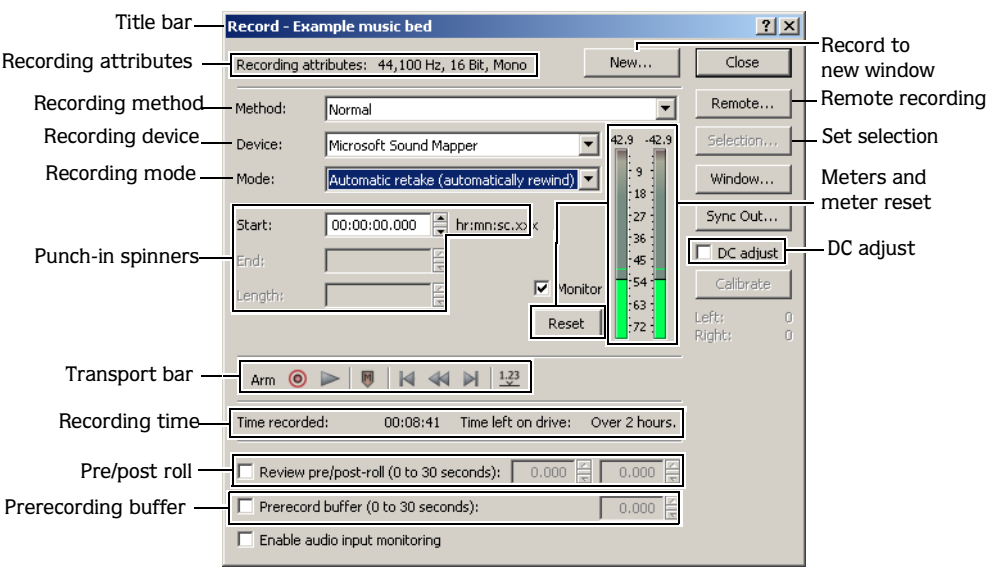
Device	Description
Microsoft Sound Mapper or Windows Classic Wave Driver	For more information, see <a href="#">Advanced audio preferences</a> on page 301.
ASIO	When an ASIO driver is selected, the Advanced Audio Configuration dialog displays information about the settings for the selected driver. Click the Configure button to open the driver manufacturer's configuration applet and adjust settings.

Recording manually

You can record into an existing data window or create a new window at the time of recording.


- 1. From the **Special** menu, choose Transport, and choose Record from the submenu. The Record dialog is displayed.



 You can also open the Record dialog by clicking the Record button  on the transport bar or pressing **Ctrl** + **R**.



- 2. From the Method drop-down list, choose Normal.
- 3. Choose the destination data window for your recording. By default, the application records into the active data window. If this is not where you want to record, use one of the following methods to prepare for recording:

If	Then
You want to record into a different data window	Click the Window button and choose a data window from the Record destination window drop-down list. Click OK to return to the Record dialog.
You want to record into a new window	Click the New button in the Record dialog and specify the attributes (sample rate, bit depth, and channels) for the new file. Click OK to return to the Record dialog.

- 4. From the Device drop-down list, choose the device to use for recording.
- 5. From the Mode drop-down list, choose a recording mode. *For more information, see [Choosing a recording mode](#) on page 135.*
- 6. If necessary, set a start time, duration, or end time for your recording. By default, recording will begin at the current cursor position. To record to a different cursor position, use one of the following methods:
  - Type a new cursor position in the Start field. If you chose the Punch In recording option in the Mode drop-down list, you can also type values in the End or Length fields to define your recording period.
  - Click the Go To button  and change the cursor position. Click OK to return to the Record dialog. *For more information, see [Setting the cursor position](#) on page 79.*

7. Click the Arm button  to have recording begin as soon as possible after you click the Record button .

Arming the Sound Forge software prior to recording opens the wave device and loads all recording buffers in order to minimize the amount of time between clicking the Record button and when the recording starts. This optional step can allow for more accurate takes when recording in Punch-In mode.

8. If desired, select the Prerecord buffer check box and specify the amount of time to buffer prior to recording when the software is armed for recording. A prerecording buffer helps to ensure you won't miss a perfect take if you're a bit slow to click the Record button.

When you click the Record button, recording begins and the sound data in the buffer is committed to disk. For example, if you set a 15-second buffer, recording effectively begins 15 seconds before you click the Record button.

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**Note:** The prerecord buffer is unavailable in punch-in mode.

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This feature is available only in the full version of Sound Forge software.

9. If necessary, select the DC Adjust check box and calibrate the DC offset adjustment. For more information, see [Adjusting for DC offset](#) on page 136.

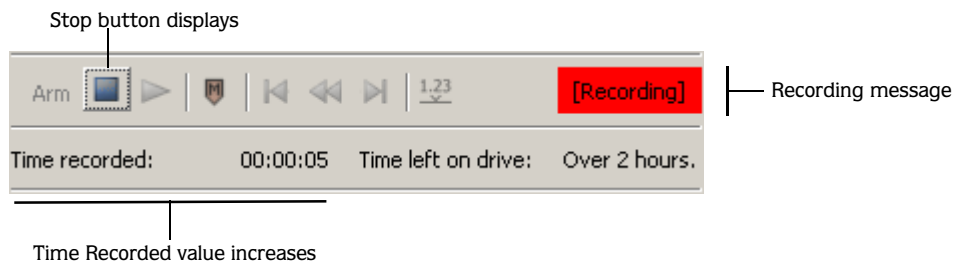



This feature is available only in the full version of Sound Forge software.

10. Click the Record button  in the Record dialog. Recording begins.



Press **[Alt] + [R]**. For more information, see [Record dialog keyboard shortcuts](#) on page 310.




11. Click the Stop button  to stop recording.
12. Click the Close button to close the Record dialog.

## Recording automatically


In addition to the normal recording method, there are three automatic recording methods: Time, Threshold, and MIDI Timecode. These recording methods enable you to trigger recording to begin automatically, using a specified device, with no intervention necessary. You can set up multiple automatic recording sessions to take place at different times, and set a session's recurrence level for one time, daily, or weekly. For your recording sessions to take place, the Sound Forge application must be started and armed for recording.

### Triggering by time

 This feature is available only in the full version of Sound Forge software.




1. From the **Special** menu, choose Transport, and then choose Record from the submenu.



Click the Record button  on the transport bar or press **Ctrl** + **R**.

2. From the Method drop-down list, choose Automatic: Time.
3. Choose the destination data window for your recording. By default, the software records into the active data window. If this is not where you want to record, use one of the following methods to prepare for recording:

If	Then
You want to record into a different data window	Click the Window button and choose a data window from the Record destination window drop-down list. Click OK to return to the Record dialog.
You want to record into a new window	Click the New button in the Record dialog and specify the attributes (sample rate, bit depth, and channels) for the new file. Click OK to return to the Record dialog.

4. From the Device drop-down list, choose the device to use for recording.
5. From the Mode drop-down list, choose a recording mode. *For more information, see [Choosing a recording mode](#) on page 135.*
6. Set the timer:
  - a. Click the Add button  to create a timer setting. The Record Timer Event dialog is displayed.
  - b. Type a name in the Name field to create a name to identify the preset.
  - c. Choose a setting from the Recurrence drop-down list to indicate whether you want to record one time only or repeat the selected recording day and time at a regular interval.
  - d. Use the Start date, Start time, and Duration boxes to indicate when you want to start and stop recording.
  - e. Click OK to close the dialog and return to the Record dialog.
7. Click the Arm button . The software is armed for recording to begin when your timed events occur.
8. To end timed recording, click the Stop button .
9. Click the Close button to close the Record dialog.

### Triggering by a set threshold




*This feature is available only in the full version of Sound Forge software.*

When you're using threshold-triggered recording, you can choose to record continuously: set a buffer size, and Sound Forge software will record to fill the buffer, discarding the oldest data as new data is recorded. If you want to save data from the buffer, you can save it to disk.

1. From the **Special** menu, choose Transport, and then choose Record from the submenu.





Click the Record button  on the transport bar or press **Ctrl** + **R**.

2. From the Method drop-down list, choose Automatic: Threshold.
3. Choose the destination data window for your recording. By default, the software records into the active data window. If this is not where you want to record, use one of the following methods to prepare for recording:

If	Then
You want to record into a different data window	Click the Window button and choose a data window from the Record destination window drop-down list. Click OK to return to the Record dialog.
You want to record into a new window	Click the New button in the Record dialog and specify the attributes (sample rate, bit depth, and channels) for the new file. Click OK to return to the Record dialog.

4. From the Device drop-down list, choose the device to use for recording.
5. From the Mode drop-down list, choose a recording mode. *For more information, see [Choosing a recording mode](#) on page 135.*
6. Drag the Threshold slider control to set the audio level at which you want recording to begin. The audio levels are monitored until they reach the level you choose, and then recording begins.
7. Drag the Release slider control to set the amount of time the audio level should be below your Threshold level before recording stops.
8. Select the Automatically rearm after record check box if you want to be able to immediately record again after your initial threshold recording. The application will return to monitoring audio levels after each recording if this check box is selected.
9. Select the Prerecord buffer check box and type a value in the edit box to maintain a set amount of time in a buffer when the software is armed for recording. A safety buffer helps to ensure you won't miss a perfect take if you set the threshold a bit too high.

When the prerecord buffer is enabled, recording starts when the audio input reaches the threshold level and commits the sound data in the buffer to disk. For example, if you set a 15-second buffer, recording effectively begins 15 seconds before the input reaches the set threshold level.


10. Click the Arm button . The Sound Forge software is armed for recording to begin when audio levels reach your set threshold.
11. To end audio monitoring and recording, click the Stop button .
12. Click the Close button to close the Record dialog.

## Triggering by MIDI timecode

**Note:** You can specify a MIDI input port in the MIDI/Sync tab in the Preferences dialog (from the **Options** menu, choose Preferences). For more information, see [Synchronizing with other devices](#) on page 139.




1. From the **Special** menu, choose Transport, and then choose Record from the submenu.



Click the Record button  on the transport bar or press **Ctrl** + **R**.

2. From the Method drop-down list, choose Automatic: MIDI Timecode.
3. Choose the destination data window for your recording. By default, the software records into the active data window. If this is not where you want to record, use one of the following methods to prepare for recording:

If	Then
You want to record into a different data window	Click the Window button and choose a data window from the Record destination window drop-down list. Click OK to return to the Record dialog.
You want to record into a new window	Click the New button in the Record dialog and specify the attributes (sample rate, bit depth, and channels) for the new file. Click OK to return to the Record dialog.

4. From the Device drop-down list, choose the device to use for recording.
5. From the Mode drop-down list, choose a recording mode. *For more information, see [Choosing a recording mode](#) on page 135.*
6. Select the MIDI timecode start check box and enter the timecode at which recording should begin.
7. Select the MIDI timecode end check box and enter the timecode at which recording should stop. If this check box is cleared, recording will continue until you click the Stop button .
8. Click the Arm button . The software is armed for recording to begin when your timecode location is reached.
9. To end recording, click the Stop button .

**Note:** Recording will end automatically at the specified timecode location if you selected the MIDI timecode end check box.


10. Click the Close button to close the Record dialog.



## Recording a specific length (punch-in)

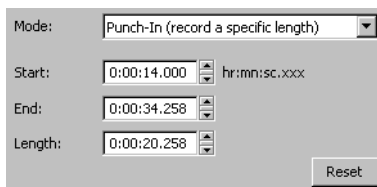
You can make a selection in an audio file and record over it, or you can specify a punch-in location at the time of recording.

### Recording over a selection




1. Select the audio that you wish to record over. *For more information, see [Fine-tuning a selection](#) on page 92.*
2. Click the Record button  in the transport bar. The Record dialog is displayed.
3. From the Method drop-down list, choose Normal.
4. Choose the destination data window for your recording. By default, the software records into the active data window. If this is not where you want to record, use one of the following methods to prepare for recording:

If	Then
You want to record into a different data window	Click the Window button and choose a data window from the Record destination window drop-down list. Click OK to return to the Record dialog.
You want to record into a new window	Click the New button in the Record dialog and specify the attributes (sample rate, bit depth, and channels) for the new file. Click OK to return to the Record dialog.


5. From the Device drop-down list, choose the device to use for recording.
6. From the Mode list, choose Punch-In (record a specific length). The Start, End, and Length boxes show the values for the selection you made in the data window.



The values in the Start, End, and Length boxes reflect the current selection.

7. Click the Arm button  to prepare for recording. *For more information, see [Arming to record](#) on page 134.*
8. Click the Record button  in the Record dialog.
9. Click the Stop button  to stop recording.
10. Click the Close button to close the Record dialog.




Specifying a punch-in location at the time of recording

- 1. Click the Record button  in the transport bar. The Record dialog is displayed.
- 2. From the Method drop-down list, choose Normal.
- 3. Choose the destination data window for your recording. By default, the software records into the active data window. If this is not where you want to record, use one of the following methods to prepare for recording:



If	Then
You want to record into a different data window	Click the Window button and choose a data window from the Record destination window drop-down list. Click OK to return to the Record dialog.
You want to record into a new window	Click the New button in the Record dialog and specify the attributes (sample rate, bit depth, and channels) for the new file. Click OK to return to the Record dialog.

- 4. From the Device drop-down list, choose the device to use for recording.
- 5. From the Mode list, choose Punch-In (record a specific length).
- 6. Enter values in the Start, End, and Length boxes for the punch-in location in the data window.

**Tip:** Click the Selection button for more options in creating a punch-in selection. For more information, see [Selecting audio using start and end values](#) on page 91.

- 7. Click the Arm button  to prepare for recording. For more information, see [Arming to record](#) on page 134.
- 8. Click the Record button  in the Record dialog.
- 9. Click the Stop button  to stop recording.
- 10. Click the Close button to close the Record dialog.

Arming to record

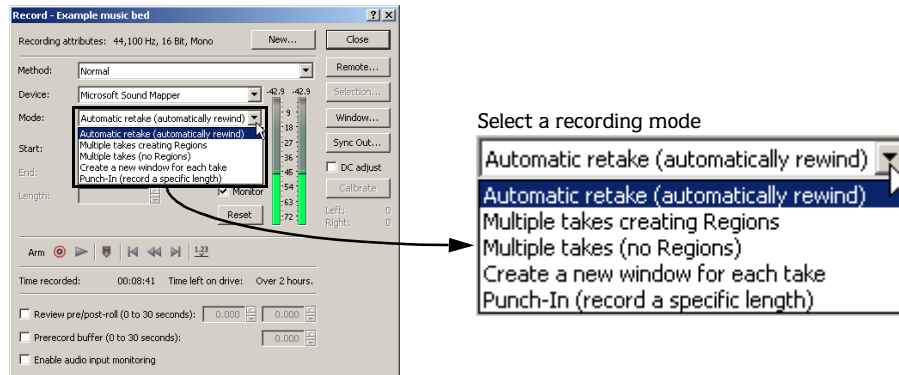
When you click the Record button  in the Record dialog, recording does not begin immediately. A number of important functions must be performed prior to recording the input signal. The Arm button  gives the application the time to prepare, allowing it to begin recording the instant you click the Record button. When you click the Arm button, the recording device is opened and all recording buffers are loaded. This ensures that the time lapse between clicking the Record button and actual recording is minimized.

**Tip:** This feature is recommended when recording punch-ins.



## Choosing a recording mode

You can choose any of several recording modes in the Record dialog's Mode drop-down list:

- Automatic retake (automatically rewind)
- Multiple takes creating Regions - available only in the Sound Forge full version software
- Multiple takes (no Regions)
- Create a new window for each take - available only in the Sound Forge full version software
- Punch-In (record a specific length)






### Automatic retake (automatically rewind)

Automatic retake mode is the easiest method of recording. Recording begins at the position displayed in the Start box when you click the Record button  and continues until you click the Stop button . When you stop recording, the start position resets to the beginning of the take, allowing for immediate review and retake.



**Note:** Automatic retake is the default mode when recording into an empty data window or when recording with no data selected in the current data window.

### Multiple takes creating Regions


 This feature is available only in the full version of Sound Forge software.

Multiple takes creating Regions mode allows you to record several takes with each take defining a region in the Regions List. Recording begins at the position displayed in the Start box when you click the Record button  and continues until you click the Stop button . When you stop recording, the stop position becomes the start position for the next take, which can be recorded immediately. For more information, see [Using the Regions List](#) on page 118.

### Multiple takes (no Regions)


Multiple takes (no Regions) mode also allows several takes to be recorded without these takes being defined as regions. Like the previous mode, recording starts at the position displayed in the Start box when you click the Record button  and continues until you click the Stop button . When you stop recording, the stop position becomes the start position for the next take, which can be recorded immediately.


### Create a new window for each take


 This feature is available only in the full version of Sound Forge software.

Create a new window for each take is similar to Multiple takes creating Regions, but creates a new data window for each take. This is useful when recording audio data in which you will save each take as an individual file.

## Punch-In (record a specific length)


Punch-In mode is used to record over a specific selection in an existing data window. Specifying Punch-In activates the Start, End, and Length boxes. Recording begins at the position displayed in the Start box when you click the Record button  and continues until one of the following occurs:

- You click the Stop button .
- The cursor in the data window reaches the position displayed in the End box.
- The length of the recorded data equals the value in the Length box.

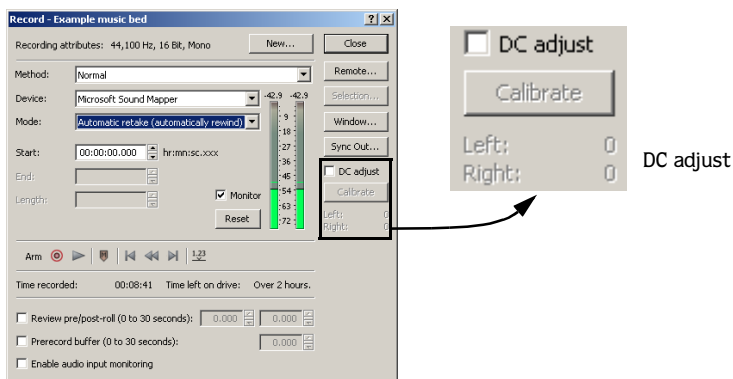
Punch-In mode makes it possible to record over a specific section of audio without the risk of affecting the remainder of the audio file. You can preview the punch-in region by clicking the Play button .

**Note:** Punch-In is the default mode when recording with a selection in the data window.

## Adjusting for DC offset

 This feature is available only in the full version of Sound Forge software.

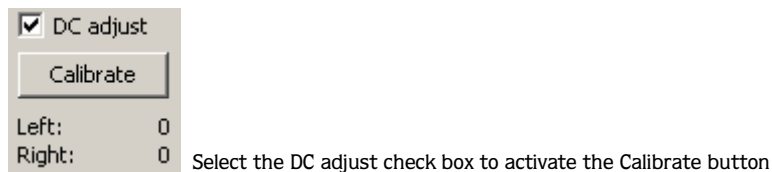
Use the DC adjust check box to compensate for DC offsets generated by your system's sound card during recording. A DC offset of approximately 30 dB is not uncommon for sound cards (even with very low noise floors) and this displays in the record meter as -60 dB. This does not mean that the system is losing 30 dB of resolution, but for the meters to accurately display ranges to -90 dB, you must calibrate the DC adjust.



## Calibrating the DC adjustment

Before using the DC adjust feature, you must calibrate it for the selected recording device.

1. Select the DC adjust check box. The Calibrate button activates along with displays labeled Left and Right.





2. Click the Calibrate button. Sound Forge software listens to the selected recording device, calculates the offset, and displays the Left and Right offset values in sample amplitude.

## Recalibrating the DC adjustment

If you have multiple sound cards, you should recalibrate the DC adjust each time you select a new recording device. Certain sound cards must also be recalibrated each time the sample rate changes or when switching between mono and stereo recording.

**Tip:** You can recalibrate at any time, even during recording. However, it is preferable to perform recalibration with silence at the record inputs.

## Playing back recorded audio

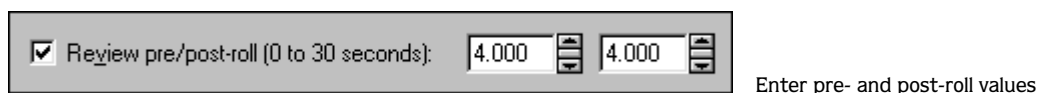
Audition your recorded audio by playing it back in the Record dialog. Click the Play button  to begin playback and click the Stop button  to end playback. You can use the other buttons on the mini-transport bar in the Record dialog to navigate to different locations in the file.



## Adjusting pre/post-roll for punch-in and automatic retake recording playback

Once you have recorded a punch-in or an automatic retake, you can audition it with user-configured pre-roll and post-roll to evaluate the performance. This option allows you to indicate the amount of sound data that should be played preceding or following your recorded take when you review your takes. Reviewing with pre- and post-roll helps you review your takes in context.

1. Select the Review pre/post-roll check box. The two corresponding boxes become active.
2. Enter appropriate pre-roll and post-roll values in the respective boxes.



**Note:** In Automatic retake mode, the post-roll control is unavailable.

3. Click the Play button . The punch-in segment plays with the configured pre-roll and post-roll.

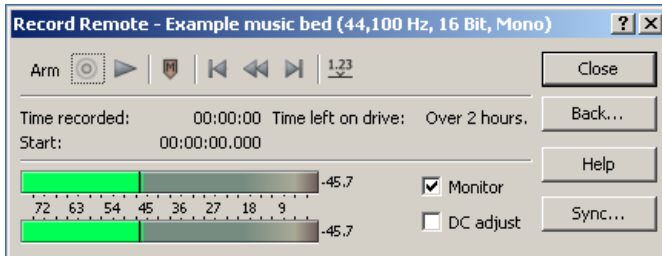
**Note:** Regardless of the data window's current status format, pre-roll and post-roll values are measured in seconds.

## Using remote recording mode

Click the Remote button to use Remote Recording mode. In this mode, the Record Remote dialog replaces the Sound Forge workspace. The Remote Record dialog remains the topmost window regardless of the number of open applications. Remote recording is particularly useful when using an application that controls the input source, such as a mixer, CD audio, or MIDI sequencing.

The Record Remote dialog is a condensed, fully functional version of the Record dialog.

Remote Record dialog



### Accessing record features while in remote recording mode

You can access all the features accessible in the Record dialog by right-clicking the title bar of the Remote Record dialog.

### Returning to the Sound Forge workspace

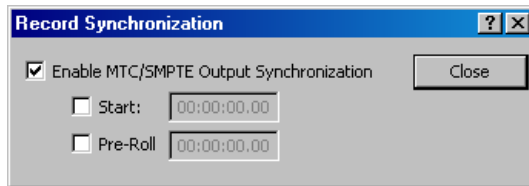
Click the Back button to return to the Sound Forge workspace and the Record dialog.

## Synchronizing with other devices



*This feature is available only in the full version of Sound Forge software.*

Click the Sync Out button to configure synchronization options for recording in conjunction with other devices or applications that respond to MIDI/SMPTE timecode.



Record Synchronization dialog

### Verifying the input and output devices

Prior to attempting synchronized recording, you must verify that the correct input and output devices are configured in the application.

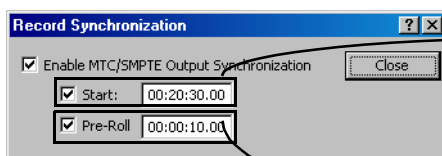
1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the MIDI/Sync tab.
3. Verify that the correct input and output devices are selected in the Input and Output drop-down lists and click OK.

### Selecting the SMPTE format

To configure the SMPTE format used in the Record Synchronization dialog, choose Status Format in the **Options** menu and choose the desired format from the submenu.

### Sending MTC/SMPTE to an output device

1. Click the Sync Out button. The Record Synchronization dialog is displayed.
2. Select the Enable MTC/SMPTE Output Synchronization check box. The corresponding Start and Pre-roll check boxes are activated.
3. Select the Start check box and enter the starting value of the SMPTE code in the corresponding box.



Select the Start check box and enter a start value

If necessary, select the Pre-roll check box and enter a pre-roll value

4. If necessary, select the Pre-roll check box and use the corresponding box to specify how much SMPTE output will be generated prior to the recording start point.
5. Click the Close button. The Record dialog appears and you are ready to record and output MTC/SMPTE code.

**Tip:** When recording tracks from a tape deck that can perform a chase lock, you can use the Pre-roll value to compensate for the time the deck needs to rewind and begin chasing prior to the synchronization start time.

## Viewing input levels

The input meters on the Record dialog show the level of the incoming signal. For recording purposes, the incoming audio should remain primarily in the yellow, only occasionally entering the red.

### Enabling the recording meters

Recording meters are displayed in the Record dialog so you can check your input level before recording to ensure it is as loud as possible without clipping.

1. Select the Monitor check box to enable the recording meters.
2. Right-click the meters and choose Show VU/PPM from the shortcut menu to toggle the display of VU/PPM meters in the Record dialog.
3. Click the Reset button (or press **Alt+T**) to reset clip indicators or held peaks or valleys.

You can work with the record input meters in much the same way you do with other meters in the application. For more information, see [Meters](#) on page 41.

### Enabling input monitoring

Select the Enable audio input monitoring check box if you want to route the audio received by the input device to the current output device.

**Note:** This check box is available only when the Monitor check box is enabled.

### Setting the record level

The values displayed above the record meters are useful for maximizing the input level during recording. It is particularly important to record input signals as loud as possible when planning to decrease the bit depth. This maximizes the dynamic range.

However, the input signal must never exceed the range of values that can be recorded digitally. When the input signal exceeds the safe digital recording range, the waveform peaks are clipped, resulting in audible digital distortion.

1. Open the Record dialog.
2. From the Device drop-down list, choose the device to use for recording.
3. Apply the input signal to be recorded. The meters display levels relative to the signal.
4. Slowly increase the level of the input signal until the peak value is the -6 dB range. If the peak reaches 0 dB, the wave is clipped and a Clip indicator appears above each meter.

If clipping occurs, decrease the level of the input signal until the record level is maximized without clipping.

### Scaling the record meters

Like the play meters, the record meters can be scaled to various dynamic ranges by right-clicking the meters and choosing Peak Range or VU/PPM scale from the shortcut menu and then choosing the desired range from the submenu.

For typical recording situations, the -42 to 0 dB range is the most practical. However, when recording very low-level audio signals, you should consider the -90 to 0 dB range. Scaling the record meter to this range is also a good method of gauging the noise level in the system.

### Updating the meters

Right-click the meters and choose Aggressive Update from the shortcut menu to increase the priority of updating the meters. This results in more accurate metering, but increased CPU usage.




## Inserting markers while recording

Click the Drop Marker button  in the Record dialog's mini-transport bar to insert a marker in the data window during recording.



You can then use the Markers to Regions command to convert markers into regions. *For more information, see [Inserting regions based on marker positions](#) on page 116.*

## Automatically labeling windows and regions

 *This feature is available only in the full version of Sound Forge software.*

Files and regions can be automatically named for you as you record. This automatic labeling feature is particularly useful when recording in Multiple takes creating Regions mode or Create a new window for each take mode. *For more information, see [Choosing a recording mode](#) on page 135.*

Right-click the Record dialog and choose Automatic Labeling from the shortcut menu to access the Automatic Labeling dialog. *For more information, see [Customizing automatic labeling](#) on page 107.*

## Changing blinking status

The Recording and Pre-Roll messages located to the right of the mini-transport bar in the Record dialog can display within a flashing or solid red frame.

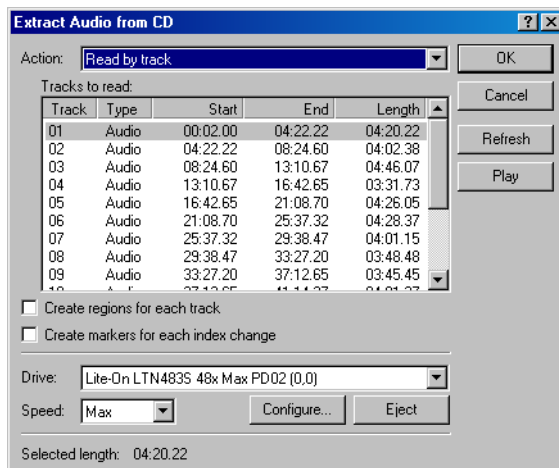
To toggle between the blinking status settings, right-click the Record dialog and choose Blinking Status from the shortcut menu. A check mark displays adjacent to the command to indicate that the frame is configured to flash.

## Extracting audio from CDs

You can extract 44,100 Hz, 16-bit, stereo data from CD.

**Tip:** Double-click a .cda file in the Explorer window (or drag it to the workspace) to extract a CD track without opening the Extract Audio from CD dialog (available only in the full version of Sound Forge software). You can also extract audio from the Open dialog by choosing CD Audio (\*.cda) from the Files of type drop-down list in the Open dialog.

1. Insert a CD in the CD-ROM drive.
2. From the **File** menu, choose Extract Audio from CD. The system's CD-ROM drive(s) are identified. The Extract Audio from CD dialog is displayed. If the system is equipped with multiple CD-ROM drives, you must select the desired drive from the Drive drop-down list near the bottom of the dialog.



Extract Audio from CD dialog

3. From the Action drop-down list, choose the method you want to use for extracting the CD audio:

Method	Description
Read by track	Use this option to select the tracks you want to extract from the CD. Each track is extracted into a unique data window.
Read entire disc	Use this option to automatically extract all tracks on the disc. The entire CD is extracted into a single data window.
Read by range	Use this option to extract audio from a specified range of time. Type appropriate values in the Start and End (or Length) boxes. The range of audio is extracted into a single data window.

4. Select extraction options as needed:
  - Select the Create regions for each track check box to add each extracted track to the file's Regions List.
  - Select the Create markers for each index change check box to place markers in the extracted file at all points where indices occur in the original track.
5. From the Speed drop-down list, choose the speed at which you want to extract the audio. If you experience any problems extracting audio, you can try decreasing the selected speed, or you can click Configure to adjust the Audio extract optimization setting.

**Note:** To eject the CD at any time prior to beginning the extraction process, click the Eject button.

6. Click OK. The data extraction from the CD begins, and a progress meter is displayed.

## Previewing CD tracks

In the Extract Audio from CD dialog, select a track and click the Play button to preview a track prior to extracting it from the CD. To end the preview, click Stop.

## Refreshing the Extract Audio from CD dialog

Click the Refresh button after you insert a new CD in the system's CD-ROM drive. This allows you to view the contents of the new CD without closing and reopening the Extract Audio from CD dialog.

## Burning CDs

You can write audio to CD if your system is configured with a supported CD-R/RW drive and the necessary drivers. CDs are burned using the track-at-once method, meaning that additional tracks can be added to the CD over a period of time. Once all desired tracks are added, you must close the CD before it can be played in a consumer CD player. However, once you have closed a CD, you can no longer add tracks to it.

## Correcting the sample rate for CD burning

Sample rates deviating from 44,100 Hz cause CD track lengths to be miscalculated. When attempting to write a file to CD that deviates from the 44,100 Hz sample rate, you are prompted to change the sample rate. Selecting Yes automatically resamples audio to 44,100 Hz.

In addition, you can use the Resample tool to change the sample rate of a file prior to burning the CD. *For more information, see [Resample](#) on page 184.*

## Writing mono tracks to a CD

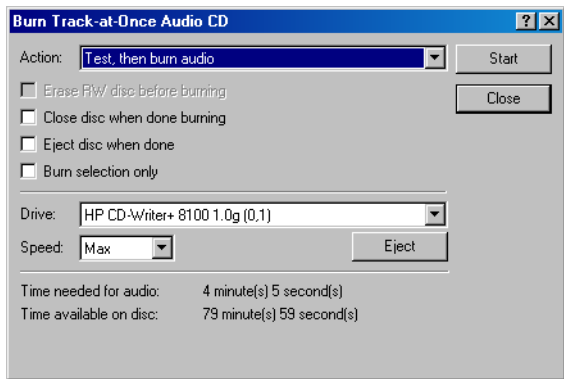
If you attempt to write mono audio tracks to a CD, you are prompted to create a stereo file by copying the mono data to both channels.

## Adding tracks to a CD

You should always save your audio files prior to writing them to CD.

1. From the **Tools** menu, choose Burn Track-at-Once Audio CD. The Burn Track-at-Once Audio CD dialog is displayed. The bottom of the dialog displays the length of the current audio file and the amount of time remaining on the CD currently in the CD-R/RW.

**Note:** If there is no CD in the current drive, only the Drive and Speed drop-down menus and the Close button are available in this dialog. If you insert a disc or select a different drive after this dialog is displayed, it takes a moment to recognize the disc and make all options available.



2. Choose a setting from the Action drop-down list:

Setting	Description
Burn audio	Begins recording audio to your CD when you click the Start button. You will need to close the disc before it can be played in a audio CD player.
Test, then burn audio	Performs a test to determine whether your files can be written to the CD recorder without encountering buffer underruns. Recording begins after the test if it is successful.
Test only	Performs a test to determine whether your files can be written to the CD without encountering buffer underruns. No audio is recorded to the CD.
Close disc	Performs a test to determine whether your files can be written to the CD without encountering buffer underruns. No audio is recorded to the CD.
Erase RW disc	Erases your rewritable CD when you click the Start button. You should use this option if your rewritable CD already has data on it.

3. Select your burning options:

Option	Description
Erase RW disc before burning	If you're using a rewritable CD, select this check box to erase the CD before you begin burning if your rewritable CD already has data on it.
Close disc when done burning	Select this check box to close the CD after burning. Closing a disc allows your files to be played on an audio CD player. <b>Note:</b> You can close the disc using a separate step later. For more information, see <a href="#">Closing a CD</a> on page 145.
Eject discn when done	Select this check box to eject the CD automatically when burning has completed.
Burn selection only	Select this check box to burn only the audio within the loop region.

4. From the Drive drop-down list, choose the CD-R/RW drive that you want to use to burn your CD.
5. From the Speed drop-down list, choose the speed at which you want to burn. Max will use your drive's fastest possible speed; decrease the setting if you have difficulty burning.
6. Click the Start button.

---

**Important:** *Clicking Cancel after the CD writing process begins renders the CD unusable.*

---

After the audio is written to CD, the CD Operation dialog indicates whether the writing was successful.

7. Click OK to clear the message.

## Closing a CD

Closing the CD allows you to listen to it in an audio CD player. However, you cannot add tracks to a CD once it is closed.

1. From the **Tools** menu, choose Burn Track-at-Once Audio CD. The Burn Track-at-Once Audio CD dialog is displayed.
2. From the Action drop-down list, choose Close Disc.
3. If desired, select the Eject disc when done check box to eject the CD automatically when the disc has been closed.
4. Click the Start button. The Sound Forge application begins closing the CD and displays a progress meter in the dialog.

After the CD is closed, the CD Operation dialog indicates whether the closing was successful.

5. Click OK to clear the message.

## Proper use of software

Sound Forge software is not intended for, and should not be used for, illegal or infringing purposes, such as the illegal copying or sharing of copyrighted materials. Using Sound Forge software for such purposes is, among other things, against United States and international copyright laws and contrary to the terms and conditions of the End User License Agreement. Such activity may be punishable by law and may also subject you to the breach remedies set forth in the End User License Agreement.





# Editing, Repairing, and Synthesizing Audio

This chapter introduces some of the Sound Forge® advanced editing, repair, and synthesis features.

## Crossfading, overwriting, and replicating

Earlier in this manual, paste and mix were described as ways of adding clipboard contents to the current data window. As your audio editing projects become more elaborate, you may discover the need for three more sophisticated paste operations: crossfade, overwrite, and replicate.

### Crossfading

Crossfading is a variation on pasting that joins two selections of audio data that would be awkward or distracting if pasted together. In crossfading, the destination data decreases in volume (fades out) as the source data increases in volume (fades in). A crossfade is the audio equivalent of the filmmaker's dissolve.

1. Open the Voiceover.pca and Musicbed.pca files.
2. Select all data in the Voiceover data window.
3. Copy the selection. The data is placed on the clipboard.
4. Place the cursor at the approximate middle of the Musicbed data window. This is where the crossfade will begin.
5. From the **Edit** menu, choose Paste Special, and choose Crossfade from the submenu. The Crossfade dialog is displayed.



You can also display the Crossfade dialog by right-clicking the data window and choosing Crossfade or by pressing **Ctrl+F**.

6. From the Preset drop-down list, choose Normal crossfade and click OK.
7. Play the Musicbed.pca file. Notice that the volume of the musicbed decreases while the voiceover volume increases.

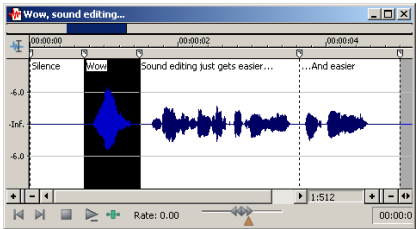
## Overwriting

Overwriting allows you to replace the current selection with the contents of the clipboard and has two basic guidelines:

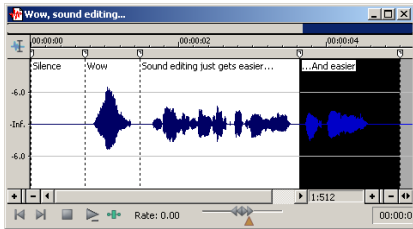
If	Then
The selection is longer than the clipboard contents	Data is overwritten from the beginning of the selection for the lenght of the clipboard contents only.
The clipboard contents are equal to or longer than the selection	Data is overwritten for the length of the selection only.

### Overwriting a selection

1. Open the Voiceover.pca file.
2. Create a selection containing “Wow.”
3. Copy the selection. The data is placed on the clipboard.

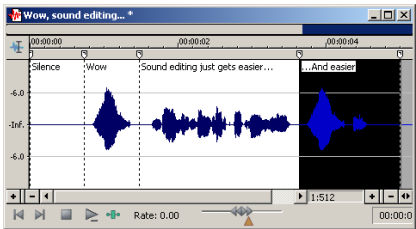


Copy the selection



Create a second selection

4. Create a selection of approximately the same length containing the final “...and easier.”
5. From the **Edit** menu, choose Paste Special, and choose Overwrite from the submenu or right-click the data window and choose Overwrite from the shortcut menu. The selection is overwritten with the clipboard contents.



Overwrite the selection

**Note:** If any of the selection data remains, it is because the length of the clipboard contents was less than the length of the selection.



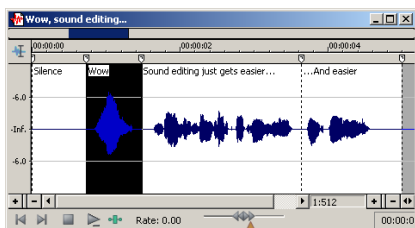
## Replicating

Replicating allows you to overwrite a selection with several copies of the clipboard contents. When replicating, you must specify whether you want to use partial copies of the clipboard contents or only complete copies.

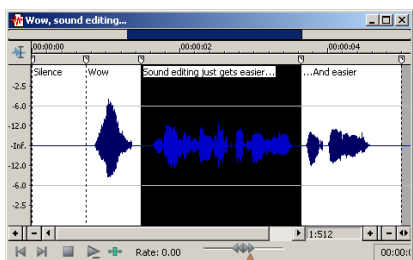
- Using partial copies of the clipboard content completely overwrites the selected area.
- Using complete copies of the clipboard content prevents a portion of the selection from being overwritten unless the selection length is an exact multiple of the length of the clipboard contents.

### Replicating a selection

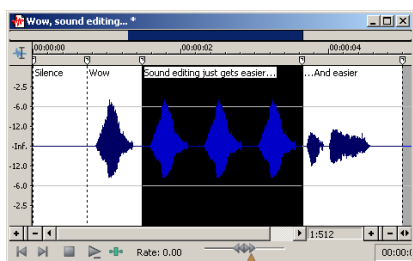
1. Open the Voiceover.pca file.
2. Create a selection containing “Wow.”
3. Copy the selection. The data is placed on the clipboard.



4. Create a selection containing “Sound editing just gets easier.”



5. From the **Edit** menu, choose Paste Special and choose Replicate from the submenu. The Replicate dialog is displayed.
6. Select the Copy partials radio button and click OK. The selection is overwritten with multiple copies of the clipboard contents. A partial copy of the clipboard contents is used where appropriate.



The clipboard contents are replicated


## Repeating an operation

Once you perform an operation on an audio file, you can quickly repeat it with the same parameters by choosing Repeat from the **Edit** menu. This allows you to reapply the same effect, process, or function to a different section of audio using the same parameters.

**Note:** In the **Edit** menu, the Repeat command displays in conjunction with the name of the previous function.



Repeat an operation by doing any of the following actions:

- Hold **Shift** while choosing the command from its menu.
- Press **Ctrl+Y**.
- Click the Repeat button  on the Standard toolbar.

## Using drag-and-drop

You can take advantage of using drag-and-drop to perform many common tasks. Drag-and-drop operations make controlling the Sound Forge software faster and more intuitive and allow for increased editing power. The three major drag-and-drop editing operations are paste, mix, and crossfade.

### Dragging mono selections into stereo destinations

When pasting, mixing, or crossfading a mono selection into a stereo file, you can mix the selection to both channels by dropping it on the destination data window's center line. Otherwise, the selection is mixed into the left or right channel exclusively.

### Snapping to events in drag-and-drop operations

A major advantage of drag-and-drop editing is the ability to snap to markers, regions, time increments, or other events in the destination window. All drag-and-drop operations can be configured to snap (or align) to points in the destination file based on the events established within that file.

The following table describes all events that drag-and-drop selections snap to in the destination file.

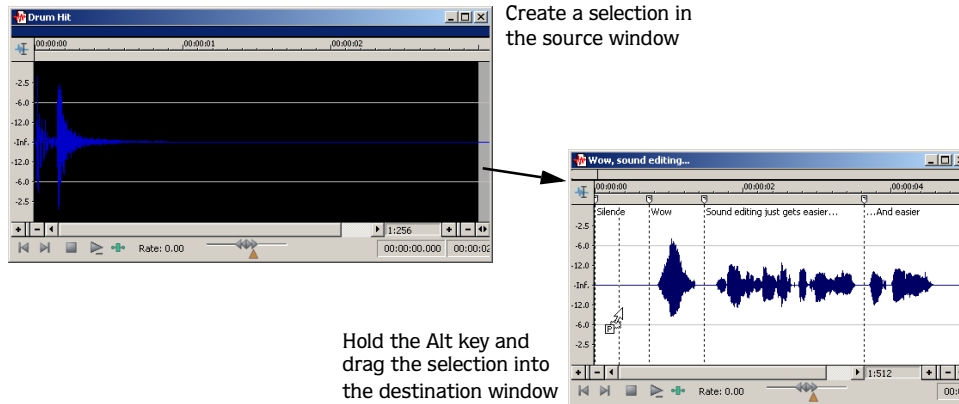
Events	Description
Cursor	Start of block snaps to cursor position.
Selection	Start of block snaps to start or end points of a selection.
Start	Start of block snaps to start of file.
End	Start of block snaps to end of file.
Markers	Start of block snaps to marker.
Regions Start and End Markers	Start of block snaps to region start or end.
Time, Measures, etc.	Start of block snaps to labeled divisions on time ruler.
Video Frames	Start of block snaps to the start of video frames appearing in the video strip.

## Pasting, mixing, and crossfading with drag-and-drop

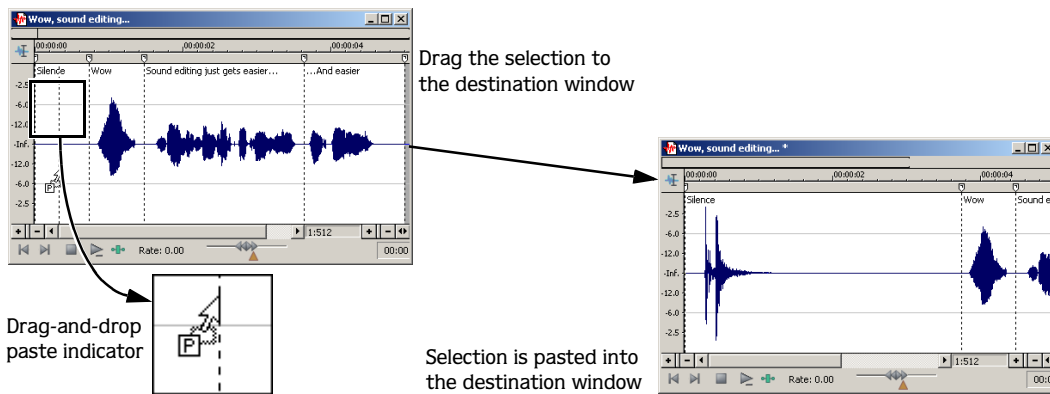
You can drag an audio selection and paste, mix, or crossfade it into another data window.

### Pasting

1. Open the Voiceover.pca and Drumhit.pca files.
2. Select all audio data in Drumhit.pca.



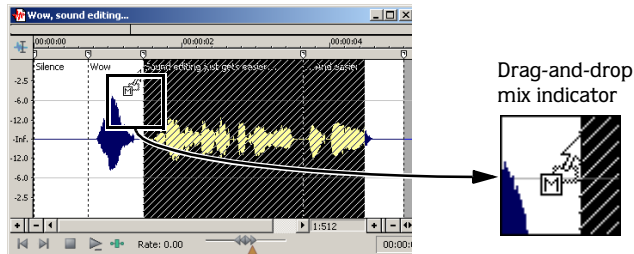
3. Hold the **Alt** key and drag the selection to the Voiceover data window.
  - A vertical dotted line representing the leading edge of the source selection appears in the destination window.
  - The letter “P” appears in the box adjacent to the pointer.
4. Use the mouse to position the dotted line in the destination window where the source data will be pasted.



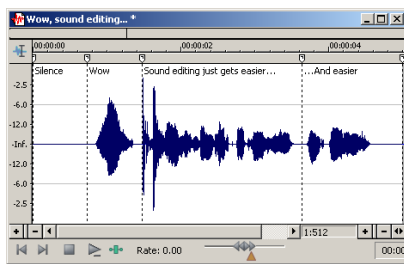
5. Release the mouse button. The selection is pasted into the destination window.

## Mixing

1. Open the Voiceover.pca and Drumhit.pca audio files.
2. Select all audio data in the Drumhit data window.
3. Drag the selection to the Voiceover data window.
  - A shaded region representing the source selection appears in the destination window.
  - An “M” appears in the box adjacent to the pointer.



4. Position the leading edge of the shaded region in the Voiceover data window where the mixing of the selection will begin.
5. Release the mouse button. The Mix dialog is displayed.
6. Verify that both Volume levels are set to 0 dB and click OK.



Selection is mixed into the destination window

## Toggling the Mix/Paste/Crossfade functions

An alternate way of specifying a mix, paste, or crossfade is the mouse toggle method.

1. Open the Voiceover.pca and Drumhit.pca files.
2. Select all audio data in the Drumhit data window.
3. Drag the selection to the Voiceover data window. A shaded region representing the source selection appears in the destination window and a letter appears in the box adjacent to the pointer.
4. Continue holding the left mouse button while clicking the right mouse button. The letter in the box and the appearance of the selection region change to indicate the current drag-and-drop mode.
5. Release the left mouse button. The source audio data is pasted, mixed, or crossfaded into the destination data.

## Creating new windows with drag-and-drop

Drag-and-drop also allows you to create a new data window from a selection.

1. Open the Voiceover.pca file.
2. Create a selection containing “Wow.”
3. Drag the selection to an empty area of the Sound Forge workspace and drop it. A new data window is created containing the selection data with the attributes of the original file.

## Finding and repairing audio glitches



*This feature is available only in the full version of Sound Forge software.*

Glitches are commonly the result of analog audio editing, analog to digital transfer, or electronic noise. Sound Forge software provides you with a tool for locating audio glitches and three distinct tools for repairing them: channel, interpolate, and replace. In addition, you can repair audio glitches manually using the Pencil tool.


### Locating glitches

The Find tool allows you to quickly locate glitches, specific volume levels, or silence in a file. The Find tool's glitch algorithm locates glitches by examining the file for instances where the waveform matches the specified threshold slope and sensitivity criteria. The cursor then moves to the location of the glitch to allow you to repair it. This tool only locates one glitch at a time. Therefore, it may be necessary to execute this command several times on a file to locate all glitches.

1. Open any audio file containing glitches.
2. From the **Tools** menu, choose Find. The Find dialog is displayed.
3. From the Find drop-down list, choose Glitch.
4. Adjust the Threshold slope fader to configure the minimum slope that constitutes a glitch.
  - A high value detects only glitches with steep slopes.
  - A lower value detects glitches with both steep and more gradual slopes.
5. Adjust the Sensitivity fader to determine the sensitivity of the detection algorithm.
  - A high value results in any part of the waveform with a slope greater than the Threshold slope being detected as a glitch.
  - A lower value forces the algorithm to verify that the slope is indeed a glitch, and not simply a portion of the smooth waveform.
6. Click OK. The first glitch in the file is found and its location is marked with the cursor.

**Tip:** *If you can hear glitches that the Find tool does not locate, decrease the Threshold slope and increase the Sensitivity.*

### Locating additional glitches using the same settings

Once you have configured the settings in the Find dialog, you can find the next glitch in the file without viewing the Find dialog. To find the next glitch using the current settings, hold **[Shift]** while choosing Find from the **Tools** menu or hold **[Shift]** while clicking the Find button  on the Tools toolbar.

Using the **[Shift]** key in this way is not limited to finding glitches. You can hold **[Shift]** and choose any command from a menu to repeat the command with the same settings. *For more information, see [Repeating an operation](#) on page 150.*

## Repairing audio

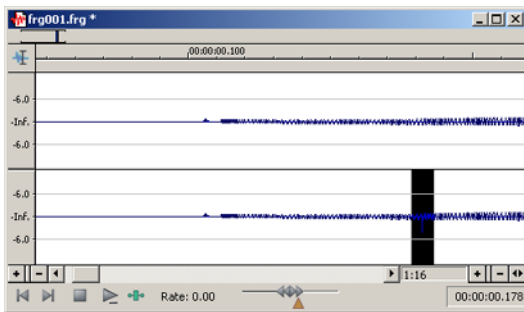
There are several ways to repair audio glitches.

### Copying the other channel

For glitches in a single channel of a stereo file, you can replace the glitched section of damaged channel with the corresponding data from the “good” channel.

**Note:** *This method only works if both channels contain similar audio.*

1. Open the stereo file containing the glitch.
2. Create a selection in the channel containing the glitch, three or four times longer (maximum 50 ms) than the glitch itself.



3. From the **Tools** menu, choose Repair, and choose Copy Other Channel from the submenu. The selected data is replaced with the corresponding data from the “good” channel. In addition, rapid crossfades are created at the beginning and end of the replacement selection to prevent a new glitch from being created.

**Tip:** *If this method fails to repair the glitch, undo it and apply Copy Other Channel again, this time using a longer selection.*

## Interpolating new audio

This is the most basic method of repairing glitches. New audio data is simply interpolated based on the data at the beginning and end of the selection. This method results in a straight line connecting the beginning and end of the selection. Interpolation should only be used to repair small (less than 2 ms) glitches.

1. Open the file containing the glitch.
2. Right-click the data window and choose Zoom from the shortcut menu, and choose In Full from the submenu.



- If you are using Sound Forge Pro software, the file displays at a 24:1 zoom ratio.

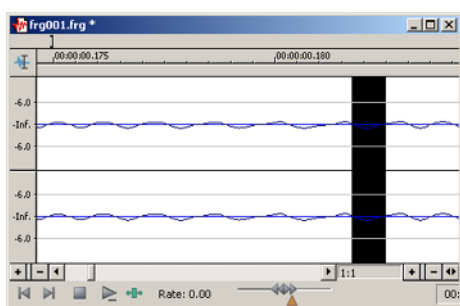


- If you are using Sound Forge Audio Studio software, the file displays at a 1:1 zoom ratio.

3. Create a selection containing the glitch.

**Tip:** To improve the accuracy of this feature, the selection should be as small as possible while still containing the glitch.

4. From the **Tools** menu, choose Repair, and choose Interpolate from the submenu. The glitch data is replaced with interpolated data.



Data is interpolated within the selection

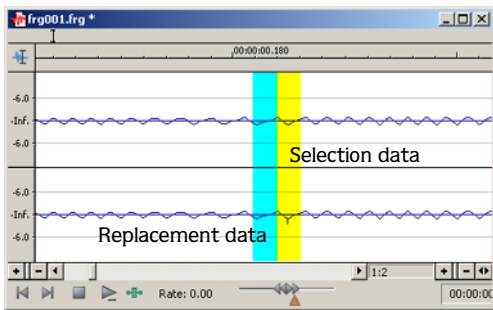
## Replacing audio with preceding data

The Replace tool allows you to repair audio files by replacing the damaged data with the data immediately preceding it. This repair method is useful for repairing longer glitches such as needle drops and scratches.

1. Open the file containing the glitch.
2. Create a 5 to 50 ms selection containing the damaged audio.

**Note:** The maximum allowed replace time is 0.5 seconds.

3. From the **Tools** menu, choose Repair, and choose Replace from the submenu. The selection is replaced with the selection of identical length immediately preceding the damaged data. In addition, rapid crossfades are created at the beginning and end of the replacement selection to prevent a new glitch from being created.




Selection is replaced with data preceding it



### Repairing audio glitches manually with the Pencil tool

The Pencil tool is for users who prefer to repair their audio glitches manually. This tool allows you to repair waveform glitches by redrawing the damaged waveform section. However, the Pencil tool can only be used when a file's waveform displays at a zoom ratio of 1:32 or lower.

1. Open the file containing the glitch.
2. Zoom in tightly on the glitch.
3. Select the Pencil tool using any of the following methods:
  - From the **Edit** menu, choose Tool, and choose Pencil from the submenu.
  - Click the Pencil Tool button  in the Standard toolbar.
  - Click the Edit Tool Selector in the top-left corner of the data window until the Pencil tool is displayed.
4. Drag to draw a new waveform section. The new section is integrated into the original waveform, replacing the section containing the glitch.

### Repairing audio using Audio Restoration plug-in

Sound Forge software includes an ExpressFX™ plug-in called Audio Restoration that you can use to remove surface noise from old recordings. For more information on this plug-in, please see the Sound Forge online help file (accessible from the **Help** menu by choosing Contents and Index).

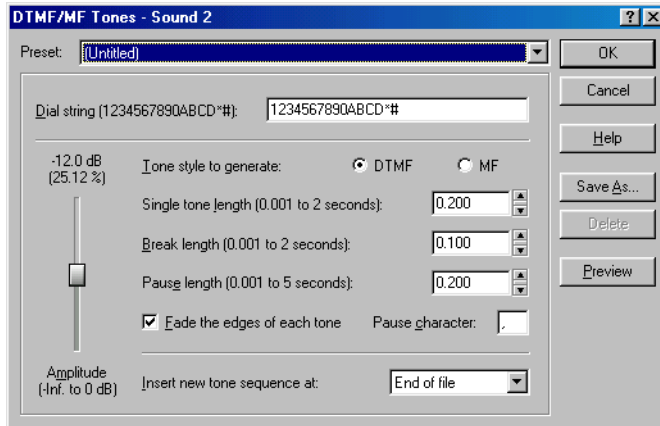
## Synthesizing audio

You can generate custom tones and waveforms for use in your audio projects.

### Generating DTMF/MF tones

You can generate standard dial tones used by telephone companies.

1. From the **Tools** menu, choose Synthesis, and choose DTMF/MF Tones from the submenu. The DTMF/MF Tones dialog is displayed.



DTMF/MF Tones Dialog

2. Enter the phone number to be generated in the Dial string edit box, including pause characters.

**Note:** *Unknown characters are ignored.*

3. Use the Amplitude fader to set the peak level of the waveform.
4. Select the Tone style to generate radio button corresponding to the tone to be generated.
  - DTMF (Dual Tone Multi-Frequency) signals are used by standard push-button telephones and are generated using combinations of 679, 770, 852, 941, 1209, 1336, 1477, and 1633 Hz sine waves.
  - MF signals are used internally by the telephone networks and are generated with a combination of 700, 900, 1100, 1300, 1500, and 1700 Hz sine waves.
5. Specify the output length (in seconds) of each tone in the Single tone length box.
6. Specify the length (in seconds) of silence between tones in the Break length box.
7. Specify the pause length (in seconds) to be inserted for a pause character in the Pause length box.
8. Select the Fade the edges of each tone check box to help prevent glitching.
9. Specify the pause character in the Pause character box.
10. Use the Insert new tone sequence at drop-down list to specify where the generated tone is placed in the audio file.
11. Click OK.

## Generating audio with frequency modulation



*This feature is available only in the full version of Sound Forge software.*

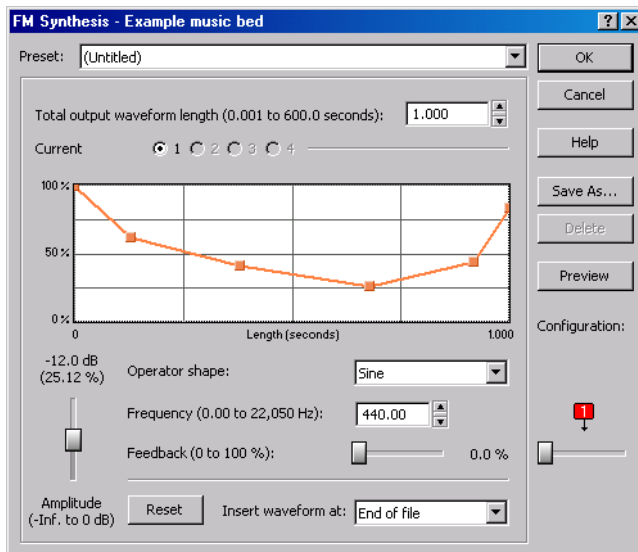
The Sound Forge FM Synthesis feature can be used to create complex sounds from simple waveforms using frequency modulation (FM).

In frequency modulation, the frequency of a waveform (carrier) is modulated by the output of another waveform (modulator) to create a new waveform. If the frequency of the modulator is low, the carrier is detuned slowly over time. If the frequency of the modulator is high, the carrier is modulated so quickly that numerous additional frequencies (or sidebands) will be created.

Using the FM Synthesis tool, up to four waveforms (operators) can be used in a variety of configurations. Depending on the configuration, a waveform can be a carrier, a modulator, or a simple, unmodulated waveform.

### Generating a waveform

1. From the **Tools** menu, choose Synthesis, and choose FM from the submenu. The FM Synthesis dialog is displayed.



2. Specify the length (in seconds) of the generated waveform in the Total output waveform length box.
3. Use the Configuration slider to configure the arrangement and number of operators used to generate the waveform. *For more information, see [Specifying the number and arrangement of operators](#) on page 160.*
4. Modify individual operators as needed. *For more information, see [Modifying an operator](#) on page 160.*
5. From the Insert waveform at drop-down list, choose a position to determine where the generated waveform is placed in the file.
6. Click OK.

## Specifying the number and arrangement of operators

Dragging the Configuration slider changes the graphical representation of the arrangement and number of operators used to generate the waveform. When configuring your waveform, keep the following guidelines in mind:

- The outputs of horizontally joined operators are simply mixed. The outputs of the bottom operators are mixed to form the final output. Mixing unique simple waveforms is referred to as additive synthesis.
- Operators joined vertically are FM carrier-modulator pairs. The bottom operator is the carrier and the top operator is the modulator.
- Operators without other operators directly above are simple waveform generators.
- When three or more operators are stacked, the top operator modulates the operator below it, which modulates the following operator, and so on.

## Modifying an operator

1. Select the Current radio button corresponding to the operator to be modified.
2. Use the envelope graph to modify the amplitude of the operator over time. *For more information, see [Envelope graphs](#) on page 44.*
3. From the Operator shape drop-down list, choose a waveform shape.
4. Specify the frequency of the operator in the Frequency box.

**Tip:** If Frequency is set to 0.00, a DC (zero-frequency) waveform is produced regardless of the waveform specified.

**Note:** When you choose Filtered Noise from the Operator shape drop-down list, Frequency determines the high-frequency content of the noise.

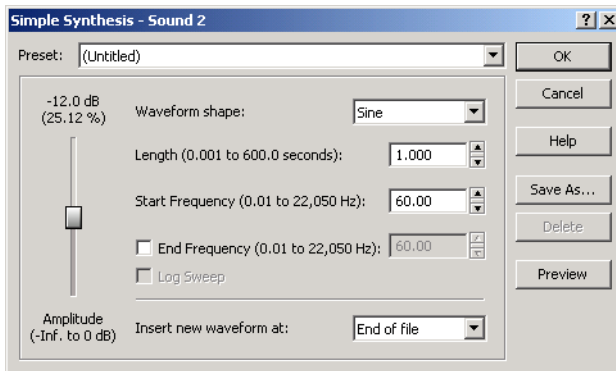
5. Use the Feedback slider to determine the amount of the operator's output that is used to modulate itself. If the operator is also being modulated by another waveform, the feedback path and the modulator output are mixed together to modulate the carrier.
6. Use the Amplitude fader to determine the output gain that is applied to the current operator after the amplitude envelope.

**Note:** If the operator is a modulator, this control (along with the envelope) determines the amount of frequency modulation applied to the carrier. If the amplitude of a modulator is high, harsh audio may result.

## Generating simple waveforms

The Simple Synthesis tool is used to generate simple waveforms of a given shape, pitch, and length.

1. From the **Tools** menu, choose Synthesis, and choose Simple from the submenu. The Simple Synthesis dialog is displayed.



2. From the Waveform shape drop-down list, choose a shape to specify the shape of a single period of the current operator's waveform.
3. In the Length box, specify the length (in seconds) of the generated waveform.
4. In the Start Frequency box, specify the frequency of the waveform.
5. If you want to sweep a range of frequencies, select the End Frequency check box and specify an ending frequency in the box.

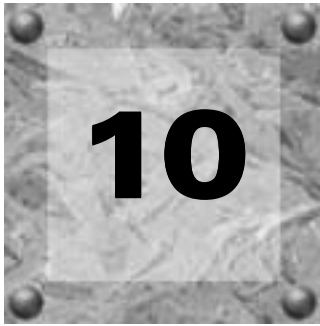
Select the Log Sweep check box if you want to sweep the range logarithmically; when the check box is cleared, the sweep is linear.

6. Use the Amplitude fader to set the peak level of the waveform.

**Note:** When you choose Noise in the Waveform shape drop-down list, the amplitude is affected by the specified cutoff frequency.

7. From the Insert new waveform at drop-down list, choose a position to determine where the waveform is placed in the data window.
8. Click OK.





# Processing Audio

This chapter provides descriptions of processing presets and previews as well as an overview of all functions in the Sound Forge® **Process** menu.

## Applying presets

Many Sound Forge dialogs contain drop-down lists of presets used to quickly apply processes and effects. Presets are especially useful when you are learning the application, as they allow you to hear the results of processing as well as view the control settings used to produce these results.

**Note:** All information regarding presets in this chapter is applicable to DirectX® Plug-Ins (effects) from Sony Media Software.

## Using presets

1. Open the Voiceover.pca file.
2. From the **Process** menu, choose Fade, and choose Graphic from the submenu. The Graphic Fade dialog is displayed.
3. From the Preset drop-down list, choose the -20 dB exponential fade out preset. Notice that the dialog's controls change to reflect the -20 dB exponential fade out.
4. Click the Preview button. The following actions occur:
  - The Preview button changes to a Stop button.
  - The effect previews on a brief selection of audio.

For more information, see [Previewing processed audio](#) on page 165.

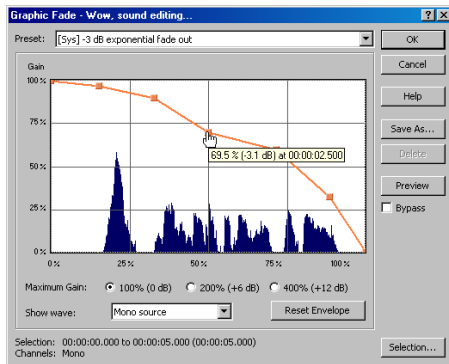
5. From the Preset drop-down list, choose the -3 dB exponential fade out preset. Notice that the dialog's controls update to reflect the new preset and the effect automatically previews.
6. Select the Bypass check box. The original audio previews with no effects. For more information, see [Bypassing a process while previewing](#) on page 166.
7. Clear the Bypass check box and click OK. The -3 dB exponential fade out preset is applied to the audio file.

**Note:** An effect or process is not applied to the audio data until you click OK.

## Creating presets

You can also create custom effects and save them as presets.

1. Open the Voiceover.pca file.
2. From the **Process** menu, choose Fade, and choose Graphic from the submenu. The Graphic Fade dialog is displayed.
3. From the Preset drop-down list, choose the -3 dB exponential fade out preset. The dialog's controls change to reflect the preset.
4. Drag any of the graphic fade points to a new position.



Edit the graphic fade and click the Save As button

5. Click Save As. The Save Preset dialog is displayed.
6. Enter a name for the preset and click OK. The new preset is saved and added to the dialog's drop-down list.

## Deleting presets

To delete a preset, choose it from the Preset drop-down list and click Delete.

**Note:** Built-in presets cannot be deleted.

## Resetting parameters

To reset all dialog controls to their default settings, right-click the dialog and choose Reset All from the shortcut menu.

## Managing presets

Once you have created custom presets, you can use the Sound Forge Preset Manager to back up, transfer, or delete custom presets from any of the installed effects, processes, tools and plug-ins. You can also use the Preset Manager to manage your ACID® and Vegas® presets. For more information, see [Using the Preset Manager](#) on page 199.



## Previewing processed audio

You can preview the effect that a process has on a file by using the Preview button. This button is found in most audio processing dialogs. You can use previews to fine-tune effect parameters without leaving the dialog. More importantly, using previews reduces wasted processing time.

### Setting custom preview parameters

You can customize the preview parameters to satisfy your editing preferences. You can save custom previewing settings for the current process alone or for all processes.

#### Customizing previews for the current process

1. Right-click the dialog and choose Configuration from the shortcut menu. The Preview Configuration dialog is displayed.
2. Edit the preview parameters as desired. *For more information, see [Preview parameters](#) on page 165.*
3. Click OK. The preview parameters are updated and retained until you close the current dialog.

#### Customizing previews for all processes



*This feature is available only in the full version of Sound Forge software.*

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Previews tab.
3. Edit the preview parameters as desired. *For more information, see [Preview parameters](#) on page 165.*
4. Click OK. The new preview parameters are updated and saved for all effects.

### Preview parameters

The following sections briefly describe the configurable preview parameters.



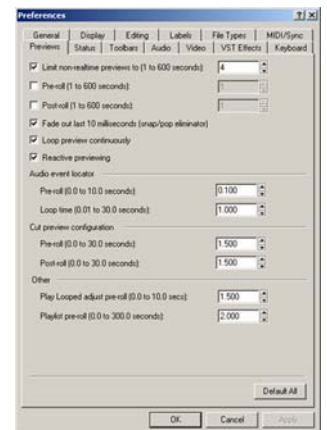
**Note:** *If you are using Sound Forge Audio Studio software, you can only access these preview parameters from the Preview Configuration window. For more information, see [Customizing previews for the current process](#) on page 165.*

#### Limit previews to

Selecting the Limit non-realtime previews to check box allows you to specify the length of audio that will be used to preview by entering a value in the corresponding box.

#### Pre-roll

Selecting the Pre-roll check box allows you to specify how many seconds of unprocessed audio play prior to the processed selection.



## Post-roll

Selecting the Post-roll check box allows you to specify how many seconds of unprocessed audio play following the processed selection.

**Tip:** Pre-roll and Post-roll can be toggled on and off by right-clicking the dialog and choosing the appropriate command from the shortcut menu.

## Fade out last 10 milliseconds

Selecting the Fade out last 10 milliseconds check box fades the last 10 milliseconds of a preview. This typically eliminates the pops that occasionally accompany the end of a preview buffer.

## Loop preview continuously

Selecting the Loop preview continuously check box plays the preview in an infinite loop.

## Reactive previewing

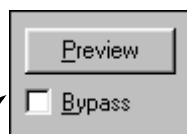
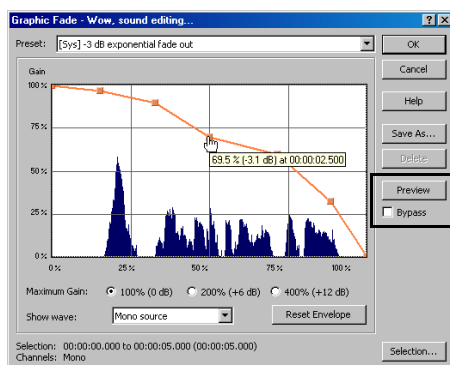
Selecting the Reactive previewing check box allows you to update previews in real time by manipulating the dialog's controls.

**Tip:** You can temporarily suspend reactive previewing by pressing **Shift**.

## Bypassing a process while previewing

You are also able to A/B test an effect by using the Bypass check box to switch between previewing the processed and unprocessed audio file.

- If you select the Bypass check box, the unprocessed audio file is played when you click the Preview button.
- If you clear the Bypass check box, the processed audio file is played when you click the Preview button.



The Preview button and the Bypass check box

## Sound Forge processes

The remainder of this chapter describes the functions located in the **Process** menu.

### Auto Trim/Crop

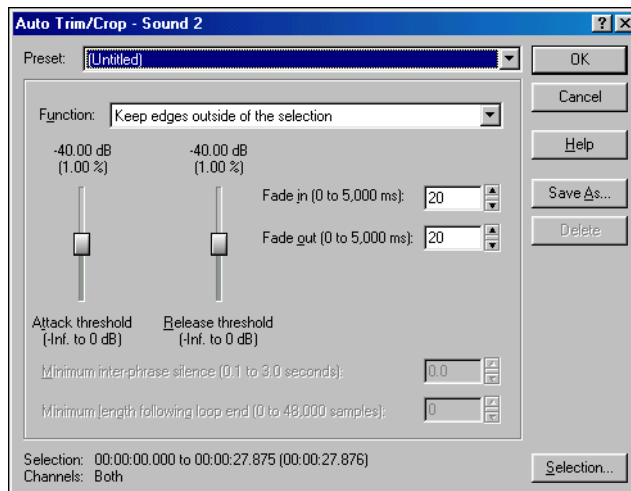


*This feature is available only in the full version of Sound Forge software.*

Auto Trim/Crop removes silence from an audio file. In addition, this function automatically fades the endpoints of a phrase.

### Using Auto Trim/Crop

1. Open the Voiceover.pca file.
2. From the **Process** menu, choose Auto Trim/Crop. The Auto Trim/Crop dialog is displayed.



3. From the Preset drop-down list, choose Phrase Concatenator 1 and click OK. You are prompted to approve the deletion of the current Regions List.
4. Click Yes. The Auto Trim/Crop function deletes silence in the file and creates new regions based on the preset's parameters. For more information, see [Auto Trim/Crop controls](#) on page 168.

## Auto Trim/Crop controls

The following controls are located in the Auto Trim/Crop dialog.

### Function drop-down list

The Function drop-down list contains five presets.

Preset	Description
Keep edges outside of the selection	Removes silence within the selection, but retains all data outside of the selection.
Remove edges outside of the selection	Removes silence within the selection and deletes all data beyond the selection.
Remove silence between phrases (creates regions)	Removes silence within the selection and creates regions from individual phrases. For more information, see <a href="#">Minimum inter-phase silence</a> on page 168.
Remove data beyond loop points	Removes all data beyond the selected loop. For more information, see <a href="#">Minimum length following loop end</a> on page 168.
Remove data from start and limit file length	Allows you to specify an amount of sound to be deleted from the beginning of each file and specify a maximum length for converted files. If a file is longer than this length, it is trimmed. This preset is useful for creating sample clips.

### Attack threshold

Determines the threshold level for detection of the trim/crop start point: -Inf. indicates complete silence, and 0 dB indicates maximum amplitude level.

### Release threshold

Determines the threshold level for detection of the trim/crop end point: -Inf. indicates complete silence, and 0 dB indicates maximum amplitude level.

### Fade in

Determines the length (in milliseconds) of the fade applied to a section of audio prior to the detected trim/crop start point.

### Fade out

Determines the length (in milliseconds) of the fade applied to a section of audio following the detected trim/crop end point.

### Minimum inter-phase silence

When you choose the Remove silence between phrases function, the Minimum inter-phase silence value determines the minimum amount of silence needed between phrases for a new region to be created.

### Minimum length following loop end

When you choose the Remove data beyond loop points function, the Minimum length following loop end value determines the number of samples that must follow a loop.

## Bit-Depth Converter

The Bit-Depth Converter is used to increase/decrease the bit depth of a file while concealing the resulting quantization noise.

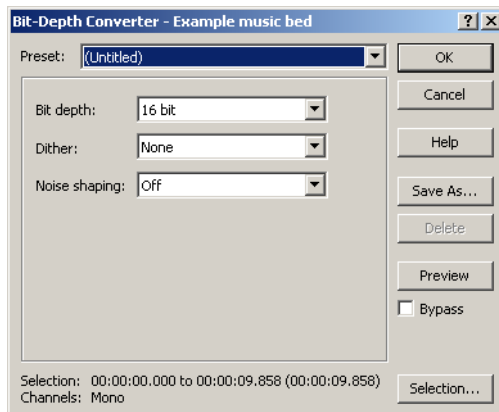
- Decreasing a file's bit depth decreases the overall size of the file, but results in added quantization noise, which can be masked using dither and noise shaping.
- Increasing a file's bit depth—while not improving the quality of the audio—allows subsequent audio processing to be performed with greater accuracy and resolution.

Prior to decreasing a file's bit depth, you should optimize the audio for conversion. *For more information, see [Minimizing quantization error](#) on page 98.*

**Note:** *There are no rules regarding maintaining audio quality when decreasing bit-depth. For this reason, you should always experiment with the Dither and Noise shaping controls to determine the optimum settings for each file.*

### Converting a file's bit depth

1. Open the Musicbed.pca file.
2. From the **Process** menu, choose Bit-Depth Converter.



3. From the Bit depth drop-down list, choose the desired bit depth.
4. If necessary, use the Dither drop-down list to specify the type of dither used to mask the quantization noise results from lowering a file's bit depth. *For more information, see [Dither](#) on page 170.*
5. If desired, use the Noise shaping drop-down list to specify any noise shaping to be applied to the file. *For more information, see [Noise shaping](#) on page 170.*

**Note:** *When increasing a file's bit depth, set the Dither and Noise shaping controls to None and Off respectively.*

## Dither

This control allows you to specify the randomness of the dither (generated noise) used to mask quantization distortion resulting from conversion to a lower bit depth. You can select from several shapes, each roughly describing the pattern that would be produced if you plotted a graph with the dither amplitude on the X-axis and the probability of the dither values on the Y-axis.

As is frequently the case when working with audio, experimentation with dither values yields the best results; however, keep the following information in mind:

Setting	Description
Half Rectangular	Eliminates distortion resulting from conversion to a lower bit depth, but the noise level is more likely to be dependent on the signal. This setting uses a maximum dither noise amplitude of 0.5 LSB (least significant bit).
Rectangular	Identical to Half Rectangular, but with a maximum dither noise amplitude of 1 LSB (least significant bit).
Triangular	Eliminates distortion products as well as any noise floor modulation, but results in a slightly higher noise level. The option typically works well in conjunction with noise shaping. For more information, see <a href="#">Noise shaping</a> on page 170.
Highpass Triangular	Behaves like triangular dither, but shifts its noise into higher frequencies. This is typically the best option when used in conjunction with noise shaping. For more information, see <a href="#">Noise shaping</a> on page 170.
Gaussian	Does not perform as well as Rectangular and Triangular dither, but may be suitable for certain audio.

## Noise shaping

Determines the aural positioning of quantization noise. Using this control, you can shift the noise into audio registers that are less perceptible to human hearing. This lowers the perceived noise floor and creates the illusion of cleaner audio.

- High-pass contour noise shaping attempts to push all quantization noise and error into high frequencies.
- Equal loudness contour noise shaping attempts to push the noise under an equal loudness-type of curve.

## Noise shaping dangers

Noise shaping places quantization noise near the audio's Nyquist frequency, a value equal to one-half of the file's sample rate. Consider the following information:

- A file with a sample rate of 44.1 kHz has a Nyquist frequency of 22.05 kHz (at the high end of human hearing). Applying noise shaping to this file results in audio perceived to be cleaner than it actually is.
- A file with a sample rate of 22 kHz has a Nyquist frequency of 11 kHz (well within the sensitive range of human hearing). Applying noise shaping to this file results in audio that is perceived to be noisier than it actually is. Ironically, this defeats the entire purpose of the Noise shape control.

For this reason, we do not recommend using noise shaping on files with sample rates less than 44.1 kHz.

## Channel Converter

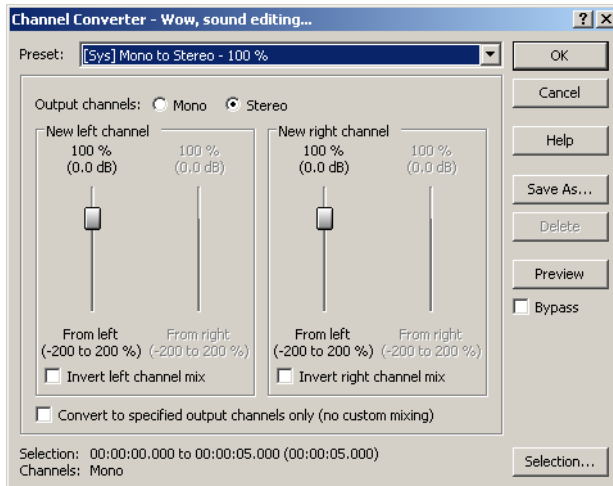


*This feature is available only in the full version of Sound Forge software.*

The Channel Converter is used to convert audio files between mono and stereo formats. In addition to this basic function, the Channel Converter allows independent level settings for each channel and can therefore be used to intermix the channels of a stereo file to create pan effects.

### Using the Channel Converter

1. Open the Voiceover.pca file. Notice that this is a mono file.
2. From the **Process** menu, choose Channel Converter. The Channel Converter dialog is displayed.



3. From the Preset drop-down list, choose Mono to Stereo-100% if it is not already selected and click OK. The mono file converts to stereo with equal levels mixed to the left and right channels.



The file is converted to stereo

## Channel Converter controls

The following controls are located in the Channel Converter dialog.

### Output channels

These radio buttons determine the number of channels (mono or stereo) in the output file.

### New left channel pane

The following three controls are located in the New left channel pane of the Channel Converter dialog.

Control	Description
From left	Determines the amount of the original left channel data mixed into the new left channel.
From right	Determines the amount of the original right channel data mixed into the new left channel.
Invert left channel mix	Selecting the Invert left channel mix check box reverses the polarity of the new left channel.

### New right channel pane

The following three controls are located in the New right channel pane of the Channel Converter dialog.

Control	Description
From left	Determines the amount of the original left channel data mixed into the new right channel.
From right	Determines the amount of the original right channel data mixed into the new right channel.
Invert right channel mix	Selecting the Invert right channel mix check box reverses the polarity of the new right channel.

### Convert to specified output channels only (no custom mixing)

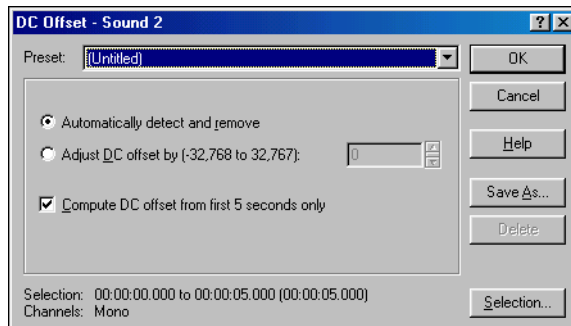
Selecting the Convert to specified output channels only check box makes all of the dialog's controls unavailable and results in the following actions:

- When converting from mono to stereo, each new stereo channel is an exact copy of the original mono file.
- When converting from stereo to mono, the new mono channel consists of both of the original stereo channels mixed at 50% volume.



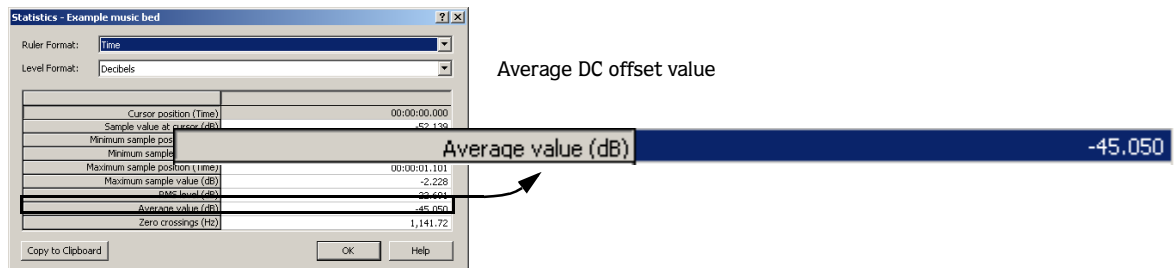
## DC Offset

Audio that is not centered around the zero baseline in the waveform display is said to have a DC offset. DC offsets are typically caused by electrical conflicts between the sound card and input device. The DC Offset function is used to change the baseline of an audio file by adding a constant value to each sample to compensate for offsets.



## Estimating DC Offset

You can estimate the DC offset of an audio file by choosing Statistics from the **Tools** menu.



## DC Offset controls

The following controls are located in the DC Offset dialog.

### Automatically detect and remove

Calculates and corrects the DC offset for each channel individually.

### Adjust DC offset by

Allows you to specify a DC offset value manually.


- -2,147,483,648 to 2,147,483,647 for 32-bit data
- -8,388,608 to 8,388,607 for 24-bit data
- -32,768 to 32,767 for 16-bit data
- -128 to 127 for 8-bit data

### Compute DC offset from first 5 seconds only

Selecting the Compute DC offset from first 5 seconds only check box specifies that only the first five seconds of a file are analyzed when measuring the DC offset. Be aware that five seconds is not sufficient if the beginning of a file has a long fade-in or mute.

The EQ options available in the **Process** menu depend upon whether you are using the full version of Sound Forge software or the Sound Forge Audio Studio version.



- If you are working with Sound Forge Pro software, three options appear in the EQ submenu: Graphic, Paragraphic, and Parametric. Each of these options launch the appropriate XFX effect. For more information on using the XFX EQ effects, click the Help button .



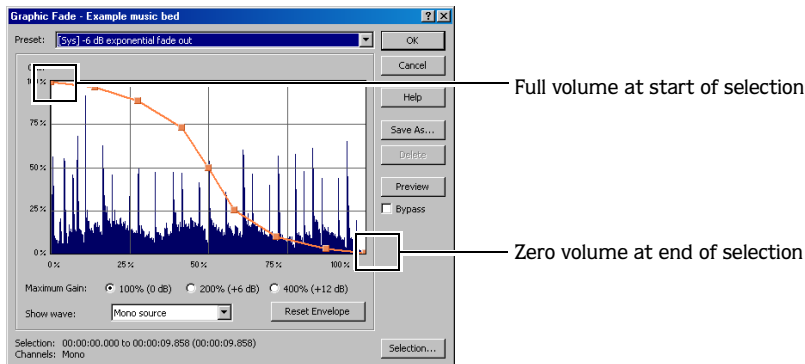
- If you are using Sound Forge Audio Studio software, two ExpressFX options appear in the EQ submenu: Simple EQ and Graphic EQ. Simple EQ allows you to boost or attenuate the signal in three general ranges (bass, mid, and treble) as well as configure the mix of dry and wet signals. ExpressFX Graphic EQ allows you to boost or attenuate the signal at ten pre-determined frequencies as well as configure the output gain.

## Fade - Graphic fade

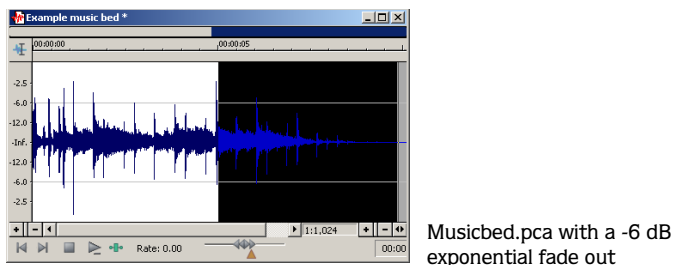
Graphic fade allows you to create custom fade envelopes to apply to audio data. You can use up to sixteen envelope points to create complex graphic fades.

### Creating a graphic fade

1. Open the Musicbed.pca file.
2. Select the last half of the audio (approximately 5 seconds).
3. From the **Process** menu, choose Fade, and choose Graphic from the submenu. The Graphic Fade dialog is displayed.
4. From the Show wave drop-down list, choose Mono source. The Musicbed.pca waveform displays in the graph. *For more information, see [Show wave](#) on page 175.*
5. From the Preset drop-down list, choose -6 dB exponential fade out. The fade's envelope displays in relation to the waveform in the graph.



6. Click OK. The specified fade is applied to the selection.



## Creating a custom graphic fade

1. Open the Musicbed.pca file.
2. Select the first half of the audio (approximately 5 seconds).
3. From the **Process** menu, choose Fade, and choose Graphic from the submenu. The Graphic Fade dialog is displayed.
4. From the Show wave drop-down list, choose Mono source. The Musicbed.pca waveform displays in the graph. *For more information, see [Show wave](#) on page 175.*
5. Edit the fade envelope using the following controls:
  - Click the envelope to create a new point.
  - Drag a point to move it to a new position.
  - Double-click or right-click a point to delete it.
  - Right-click an envelope segment and choose a new fade type from the shortcut menu.

*For more information, see [Envelope graphs](#) on page 44.*

6. Click OK. The custom graphic fade is applied to the selected audio.

## Graphic Fade Controls

The following controls are located in the Graphic Fade dialog.

### Show wave

The Show wave drop-down list provides several settings for drawing the current selection's waveform on the envelope graph. This function is available only for small selections.

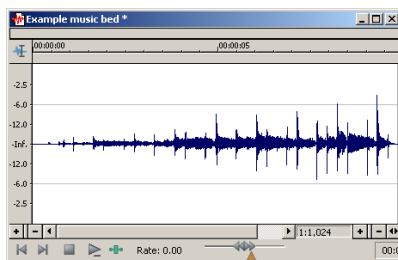
### Reset Envelope

Clicking the Reset Envelope button clears the envelope of all points except the original two.

## Fade - Fade In

The Fade In command is used to linearly fade a selection from a volume of -Inf. to a volume of 0 dB. The size of the selection determines the length of the fade.

1. Open the Musicbed.pca file.
2. From the **Process** menu, choose Fade, and choose In from the submenu. The fade is applied, and volume increases over the length of the entire file.

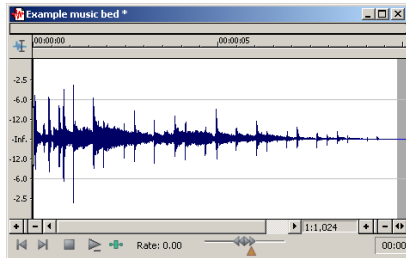


Audio file fades in from -Inf. to 0 dB

## Fade - Fade Out

The Fade Out command is used to linearly fade a selection from a volume of 0 dB to a volume of -Inf. The size of the selection determines the length of the fade.

1. Open the Musicbed.pca file and select all audio data.
2. From the **Process** menu, choose Fade, and choose Out from the submenu. The fade is applied, and the volume decreases over the length of the entire file.



Audio file fades out from 0 dB to -Inf.

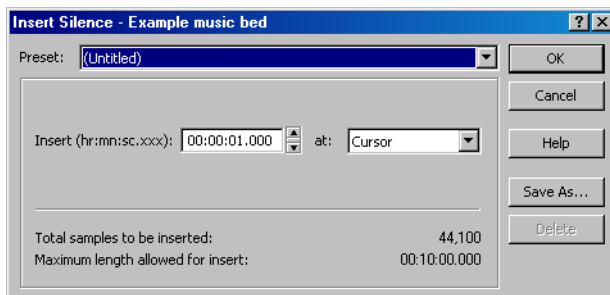
## Insert Silence

The Insert Silence command allows you to place sections of silence in audio files.

**Note:** You cannot insert silence into a single channel of a stereo file.

### Inserting silence into a file

1. Open the Musicbed.pca file.
2. From the **Process** menu, choose Insert Silence. The Insert Silence dialog is displayed.



3. Perform one of the following actions:
  - From the Preset drop-down list, choose a preset that has been stored for the plug-in.
  - Specify the length of silence that you want to add in the Insert box and choose a setting from the at drop-down list to specify where the silence should be inserted.

Setting	Description
Cursor	Inserts silence at the current cursor position.
Start of file	Inserts silence at the beginning of the file.
End of file	Inserts silence at the end of the file.

4. Click the OK button.

## Invert/Flip

The Invert/Flip command inverts the audio selection at its baseline, in effect reversing its polarity. Inverting a file, while creating no audible difference, is occasionally useful for matching sample transitions when executing certain pastes, mixes, or loops.

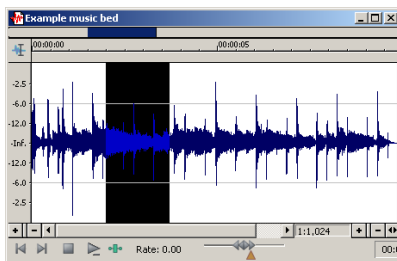
1. Create a selection in the data window.
2. From the **Process** menu, choose Invert/Flip. The selection is inverted.

## Mute

The Mute command forces the selection to a volume of  $-\infty$  dB (silence).

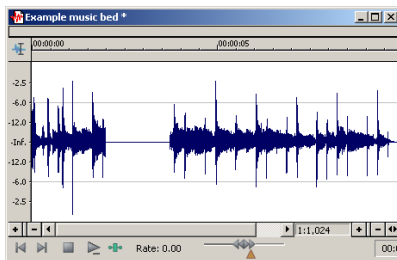
### Muting an audio selection

1. Create a selection in the data window.



Create a selection in the data window

2. From the **Process** menu, choose Mute. The selection is muted.



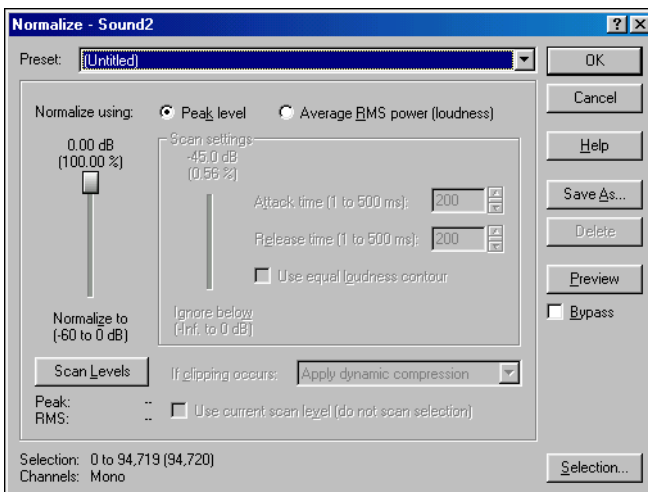
Selected audio is muted

## Normalize

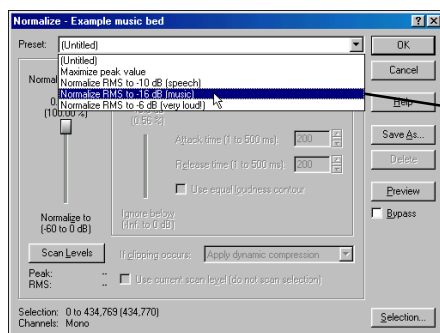
The Normalize command maximizes the overall volume of a file without introducing clipping. When you normalize a file, the entire file is scanned and a constant gain is applied to raise the file's level to a specified value.

### Normalizing Audio

1. Open the Musicbed.pca file.
2. From the **Process** menu, choose Normalize. The Normalize dialog is displayed.

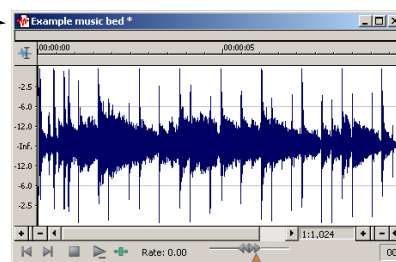


3. From the Preset drop-down list, choose Normalize to -16 dB (musics) and click OK. The file is normalized and its overall “loudness” increased.




Specify Normalize to -16 dB from the Preset drop-down list

Normalized file



### Normalize Controls

 This feature is available only in the full version of Sound Forge software.

The following controls are located in the Normalize dialog.

#### Normalize using Peak level

This radio button normalizes the audio file using the maximum (instantaneous) sample values detected. A constant gain is then applied to the audio.

### Normalize using Average RMS level (loudness)

This radio button normalizes the audio file using the detected average RMS value of the audio file. This is helpful for matching the apparent loudness of a number of individual recordings. *For more information, see [Scan settings area](#) on page 179.*

### Normalize to

This fader specifies the level to which the highest peak should be set.

- With Peak level, if the peak level is -10 dB and the Normalize to value is -3 dB, a constant boost of 7 dB is applied to the entire file.
- With Average RMS level, normalizing to 0 dB means boosting the signal until it has the same apparent loudness as a 0 dB square wave. This results in all the dynamic range of the signal being flattened and all peaks being either clipped or seriously compressed. *For more information, see [If clipping occurs](#) on page 181.*

**Note:** *As a rule, normalizing using Peak levels to 0 dB is acceptable, but normalizing using Average RMS level to anything above -6 dB is not recommended.*

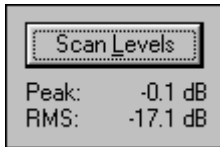
### Scan settings area

The controls in this area allow you to determine the response of the RMS level scan to the dynamics in the file.

Control	Description
Ignore below	Determines the level of audio data included in the RMS calculation. Data below the threshold is ignored, effectively eliminating silent sections from RMS calculation. The Ignore below fader should be set a few dB above perceived silence. If Ignore below is set to -Inf., all audio data is used. However, if the value is set too high (above -10 dB) the RMS value may never rise above the threshold. In this case, normalization cannot occur. For this reason, you should evaluate the threshold by clicking the Scan Levels button. For more information, see <a href="#">Scan Levels</a> on page 180.
Attack time	Determines how quickly the scan responds to transient peaks.
Release time	Determines how quickly the scan should stop using transient peak material after it begins to drop in level. Slower release times result in more data being included in RMS calculation.
Use equal loudness contour	Allows the scan to compensate for the Fletcher-Munson Equal Loudness Contours. The Fletcher-Munson Equal Loudness Contours illustrate that very low- and high-frequency audio is less perceptible to the human ear than mid-range audio. Therefore, selecting this option forces the scan to factor this into RMS calculation.

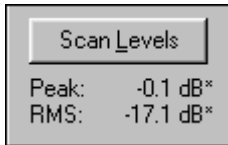
## Scan Levels

Clicking Scan Levels initiates Peak and RMS scans on the audio and displays the RMS level and the highest peak level detected. When previewing a normalize effect, the entire file must be scanned to preview a even small selection. Clicking Scan Levels saves the current Peak and RMS values and allows you to preview different Normalize to settings without re-scanning the entire file.



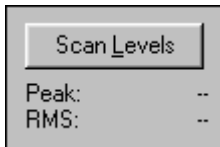
Current Peak and RMS levels

An asterisk adjacent to a level value indicates that the value is not current. This occurs when the selection is updated or the dialog is initially opened. To update values, click Scan Levels.



Noncurrent Peak and RMS levels

If values have never been calculated, two dashes display. Click Scan Levels to calculate values.



Nonexistent Peak and RMS levels

**Note:** If the RMS level never reaches the Ignore below threshold, a value of -96 dB displays. If this occurs, decrease the Ignore below threshold level and rescan.

### Use current scan level (do not scan selection)



This feature is available only in the full version of Sound Forge software.

When you select the Use current scan level check box, the current scan levels are used without initiating a new scan. This is useful when applying scan levels from a different selection or file to the current selection, thereby allowing identical gains to be applied to multiple files. This option can also be used to scan a selection of an audio file containing the loudest or most constant levels and then apply that scan to normalize the entire file.



### If clipping occurs

The If clipping occurs drop-down list is used to specify how the normalize function handles clipping that may occur when an audio file is processed using the RMS option. This list provides four options.

Option	Description
Apply dynamic compression	Audio peaks that will result in clipping are limited below 0 dB using non-zero attack and release times to minimize distortion. This mode is useful for getting loud and clear audio during mastering.
Normalize peak value to 0 dB	The selection's peak amplitude level is normalized to 0 dB, thereby allowing the maximum possible constant gain without clipping the selection. However, less gain is applied than would be necessary to achieve the Normalize to RMS level.
Ignore (saturate)	Audio is permitted to clip and distort.
Stop processing	Audio peaks that will result in clipping force the normalize function to cease processing and alert you that clipping will occur at the current level.

**Note:** When normalizing stereo audio, normalization is computed on the loudest sample value found in either channel and identical gain is applied to both channels. If a single channel is selected in a stereo file, normalization processes only that channel.

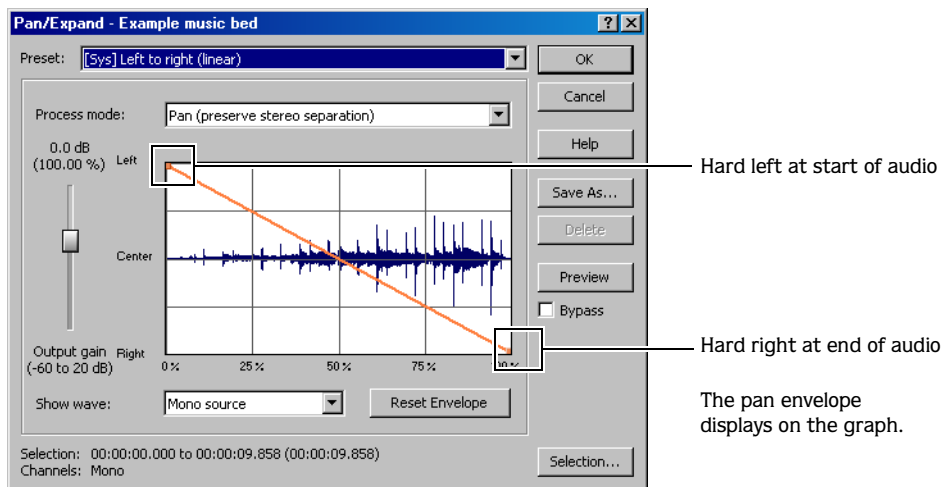
## Pan/Expand

Pan/Expand allows you to create panning effects and stereo compression/expansion in selections.

### Creating a pan

A pan is used to control the apparent position of a sound between the left and right channels of a stereo file.

1. Open the Musicbed.pca file.
2. Open the Pan dialog:
  - a. In Sound Forge Pro software, choose Pan/Expand from the **Process** menu. The Pan/Expand dialog is displayed.
  - b. In Sound Forge Audio Studio software, choose Pan from the **Process** menu, and then choose Graphic. The Graphic Pan dialog is displayed.
3. From the Preset drop-down list, choose Left to right (linear). The pan envelope displays on the graph.



4. Click OK. The file is converted to stereo and a left-to-right pan is added.
5. Play the file. The audio source seems to move from the left channel to the right channel during playback.

**Note:** A pan, by nature, cannot be created in a mono file.

## Creating a custom pan

You can create complex custom panning effects using up to sixteen envelope points.

1. Open the Musicbed.pca file.

2. Open the appropriate dialog based on your Sound Forge software:



a. In Sound Forge Pro software, choose Pan/Expand from the **Process** menu. The Process dialog is displayed.



b. In Sound Forge Audio Studio software, choose Pan from the **Process** menu, and then choose Graphic. The Graphic Pan dialog is displayed.

3. Configure the pan envelope using the following controls:

- Click the envelope to create a new point.
- Drag a point to move it to a new position.
- Double-click or right-click a point to delete it.
- Right-click an envelope segment and choose a new fade type from the shortcut menu.

For more information, see [Envelope graphs](#) on page 44.



4. Click OK. The custom pan is applied to the file.

## Pan/Expand controls

The following controls are located in the Pan/Expand dialog if you are using the full version of Sound Forge software, or the Graphic Pan dialog if you are using Sound Forge Audio Studio software.

### Process mode drop-down list

The Process mode drop-down list contains the following options.

Option	Description
Pan (preserve stereo separation)	Applies the pan effect without mixing the channels, thereby simulating the spectral positioning of stereo recordings.
Pan (mix channels before panning)	Mixes the left and right channels prior to applying panning effects.
Stereo expand	Allows you to contract or expand the image of stereo audio from dead center (mono) to completely panned wide (no center channel).  <i>This option is available only in the full version of Sound Forge software.</i>
Mix mid-side (MS) recording to left and right channels	Simulates a recording technique in which one microphone is pointed directly at the source and used to record the center (mid) channel, and a second microphone is pointed 90 degrees away from the source (side) and used to record the stereo image. For proper playback on most systems, MS recordings must be converted to standard left/right orientation. To convert an MS-recorded track to a left/right track, first ensure that the center channel is in the left track and the side channel on the right. The MS mix function is then used to set the width of the stereo image for the converted track.  <i>This option is available only in the full version of Sound Forge software.</i>

### Output gain

Determines the amount of gain applied to the signal following pan/expand processing.

### Show wave

The Show wave drop-down list provides several settings for drawing the current selection's waveform on the envelope graph. This function is available only for small selections.

## Reset Envelope

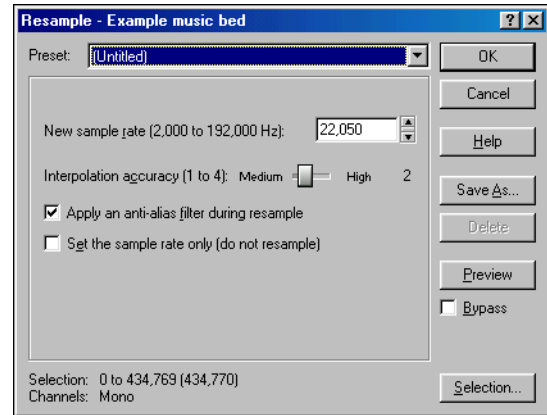
Clicking the Reset Envelope button clears all but the two original envelope points.

- For the Pan modes, these two points prevent unintended panning.
- For the Stereo expand and Mix Mid-Side modes, these two points prevent unintended expansion.

## Resample

The Resample command allows you to change the sampling rate of a file without altering its pitch or duration.

- Resampling to a lower sample rate results in less frequent samples and a decreased file size, but adds aliasing noise to the audio. *For more information, see [Apply an anti-alias filter during resample](#) on page 185.*
- Resampling to a higher sample rate results in extra samples being created through interpolation and an increased file size. Like increasing bit depth, up-sampling does not improve the quality of an audio file, but permits subsequent audio processing to be performed with greater precision.



## Downsampling audio

1. Open the Musicbed.pca file.
2. Right-click the data window and choose Properties from the shortcut menu. The Properties dialog is displayed. Notice that this file has 44,100 Hz sample rate and a file size of 0.48 MB.
3. Click OK.
4. From the **Process** menu, choose Resample. The Resample dialog is displayed.
5. From the Preset drop-down list, choose Resample to 8,000 Hz with anti-alias filter and click OK. The audio is resampled at 8,000 Hz.
6. From the **File** menu, choose Save As. Save the resampled file with a new name and close it.
7. Open the resampled file and view its Properties dialog. The sample rate is lower (8,000 Hz) and the file size is smaller.
8. Play the file. Notice the obvious decrease in audio quality.

**Note:** Use this new file to perform the following up-sampling procedure.

## Upsampling audio

1. Verify that the file created in the previous procedure is the active data window.
2. From the **Process** menu, choose Resample. The Resample dialog is displayed.
3. From the Preset drop-down list, choose Resample to 48,000 Hz with anti-alias filter and click OK. The audio is resampled at 48,000 Hz.
4. From the **File** menu, choose Save As. Save the resampled file with a new name and close it.
5. Open the new file and view its Properties dialog. Notice that the sample rate is higher (48,000 Hz) and the file size is larger.
6. Play the file. Notice that resampling to a higher sample rate produces an audio quality at 48,000 Hz that is indistinguishable from the quality at 8,000 Hz.

## Resample controls

The following controls are located in the Resample dialog.

### New sample rate

Determines the sample rate (in Hz) at which the file is resampled.

*Tip: Processing is quicker when downsampling by an even multiple (such as when going from 44 kHz to 22 kHz).*

### Interpolation accuracy

The Interpolation accuracy value determines the complexity of the interpolation method used during resampling. Interpolation accuracy is most apparent in high frequencies, but the audible difference between the values is subtle and often undetectable without the use of test tones.

- A value of 1 is suitable for general-purpose audio.
- A value of 2 or 3 is good for high-end audio applications.
- A value of 4 results in professional-quality audio, but requires substantial processing.

### Apply an anti-alias filter during resample

Selecting this check box applies an anti-aliasing filter during the resampling process. Remember that the maximum frequency that can be represented by a sample rate is one-half of the sampling rate (the Nyquist frequency). Therefore, high frequencies cannot be accurately represented when downsampling. The anti-aliasing filter prevents high frequencies from becoming low-frequency distortion.

*Tip: It is also advisable to apply an anti-aliasing low-pass filter to an audio file prior to resampling to a lower sample rate.*

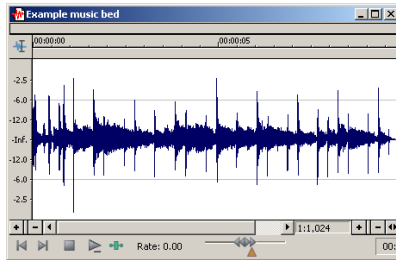
### Set the sample rate only (do not resample)

If the Set the sample rate only check box is selected, the playback rate is changed without resampling the data. This means that the pitch of the original file is not preserved. For this reason, this option is only useful for quickly converting between two similar sample rates.

## Reverse

The Reverse command reverses the audio selection.

1. Open the Musicbed.pca file.
2. From the **Process** menu, choose Reverse. The reversed audio data displays in the data window.





Original audio data




Reversed audio

## Smooth/Enhance



-  If you are working with Sound Forge Pro software, choosing Smooth/Enhance from the **Process** menu starts Sony Media Software's XFX Smooth/Enhance plug-in. For more information on using the XFX Smooth/Enhance plug-in, refer to Sound Forge online help (from the **Help** menu, choose Contents and Index).
-  If you are using Sound Forge Audio Studio software, choosing Smooth/Enhance from the **Process** menu starts the Sound Forge native version of the effect.

## Swap Channels

The Swap Channels command allows you to exchange the right and left channels if you are working with a stereo recording.

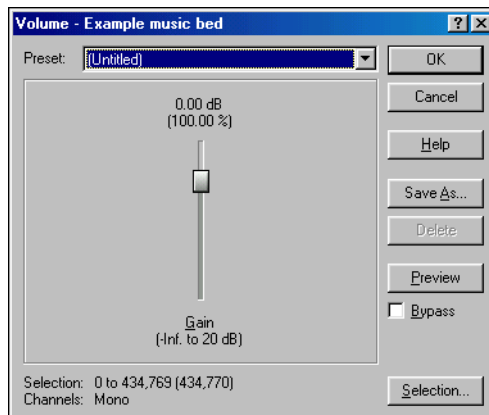
-  **Important:** This option is only available in Sound Forge Audio Studio software. If you're using Sound Forge Pro software, use the Channel Converter.

## Time Stretch

-  If you are working with Sound Forge Pro software, choosing Time Stretch from the **Process** menu starts Sony Media Software's XFX Time Stretch plug-in. For more information on using the XFX Time Stretch plug-in, click the Help button in the Time Stretch dialog.
-  If you are using Sound Forge Audio Studio software, choosing Time Compress/Expand from the **Process** menu starts the ExpressFX Time Stretch plug-in. This tool allows you to adjust the length of an audio file using a single control, the Final length slider. For more information on using the ExpressFX Time Stretch plug-in, click the Help button in the Time Stretch dialog.

## Volume

The Volume command alters the volume of an audio selection.

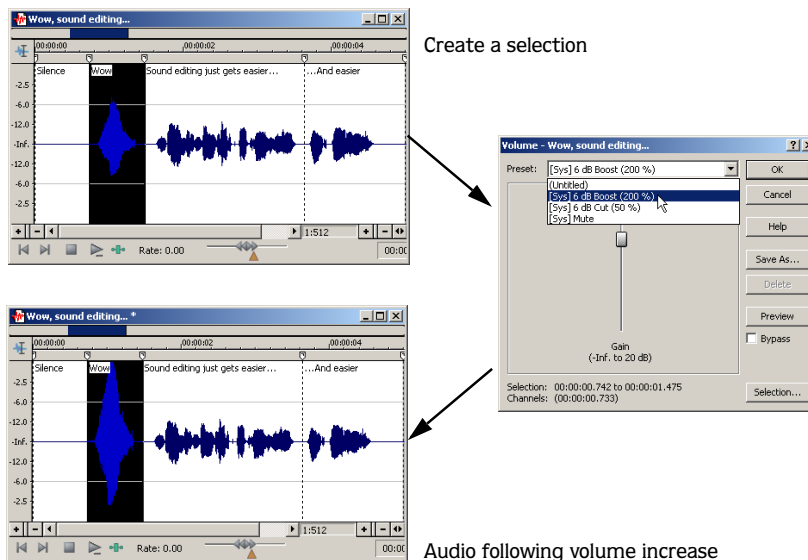


Volume dialog

### Increasing the volume of a selection

1. Open the Voiceover.pca file.
2. Create a selection containing the word “Wow.”
3. From the **Process** menu, choose Volume. The Volume dialog is displayed.
4. From the Preset drop-down list, choose 6 dB boost (200%) and click OK. The specified boost is applied to the selection.
5. Play the file. The “Wow” data clips and distorts upon playback.

Exercise caution when using the Volume command. Unlike Normalize, Volume performs no pre-processing scans and offers no options for clipping audio data.



Create a selection

Audio following volume increase

**Note:** Once audio data is clipped, it cannot be restored by performing a second Volume operation. The initial Volume operation must be undone.

## Volume control

The Volume dialog contains only one control, Gain.

### Gain

Determines the new volume of a selection. Negative decibel values decrease the selection's volume, while positive decibel values increase the selection's volume.

**Note:** A value of *-Inf.* corresponds to mute (0%).





# Working with Effects

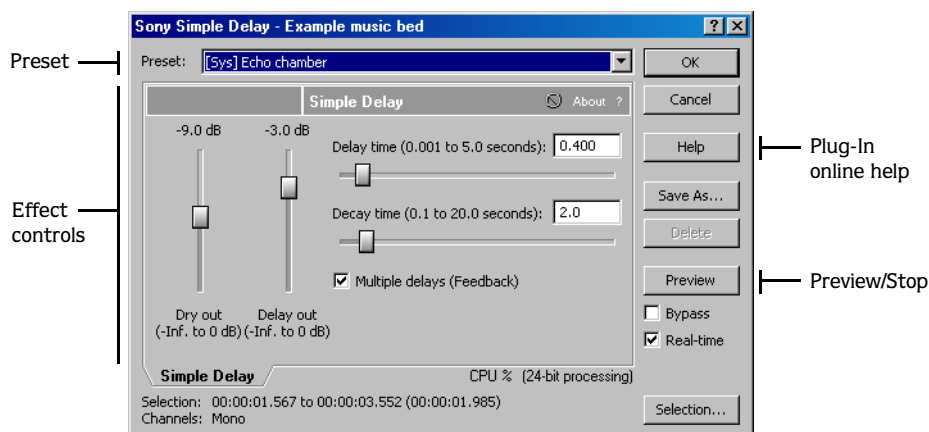
Effects, or plug-ins, can be used to improve the quality of the audio or to create special artistic effects. Additional DirectX® and VST plug-in effects, both from Sony and other third-party vendors, can also be used.

## Adding effects

You can choose an effect from the **Effects** menu to apply to a file or just a portion of a file. If you've added an effect to the **FX Favorites** menu (available only in the full version of Sound Forge® software), you can select it from that location as well. *For more information, see [Organizing effects in the FX Favorites menu](#) on page 199.*

## Applying an effect

1. Select the data you want to process. If no data is selected, the effect is applied to the entire file.
2. From the **Effects** or **FX Favorites** menu, choose the desired effect. The dialog for the selected effect is displayed.



3. Select a preset from the Preset drop-down list and adjust the parameters in the dialog to achieve the effect you want. For help on the different controls in the effect dialog, click the Help button or click the What's This? Help button ( ? ) and click a control.
4. Click the Preview button to test out the effect. Adjust the settings as needed and click Stop to end the preview.

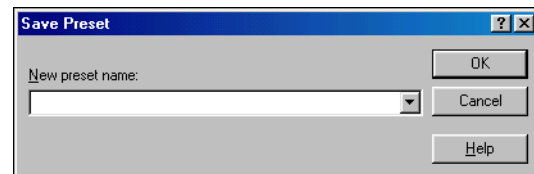
**Tip:** If the selection you made in the data window needs to be adjusted, click the Selection button to adjust the selection.

5. Click OK. The effect is applied.


## Saving effect settings as a custom preset

Once you have adjusted the parameters in the effect dialog, you may want to save your settings as a custom preset for later use. You can select the preset from the Preset drop-down list to apply the same settings at a later time.

1. Adjust the parameters in the effect dialog to achieve the effect you want.
2. Click Save As. The Save Preset dialog is displayed.
3. Enter a new preset name and click OK. The new preset is added to the Preset drop-down list.



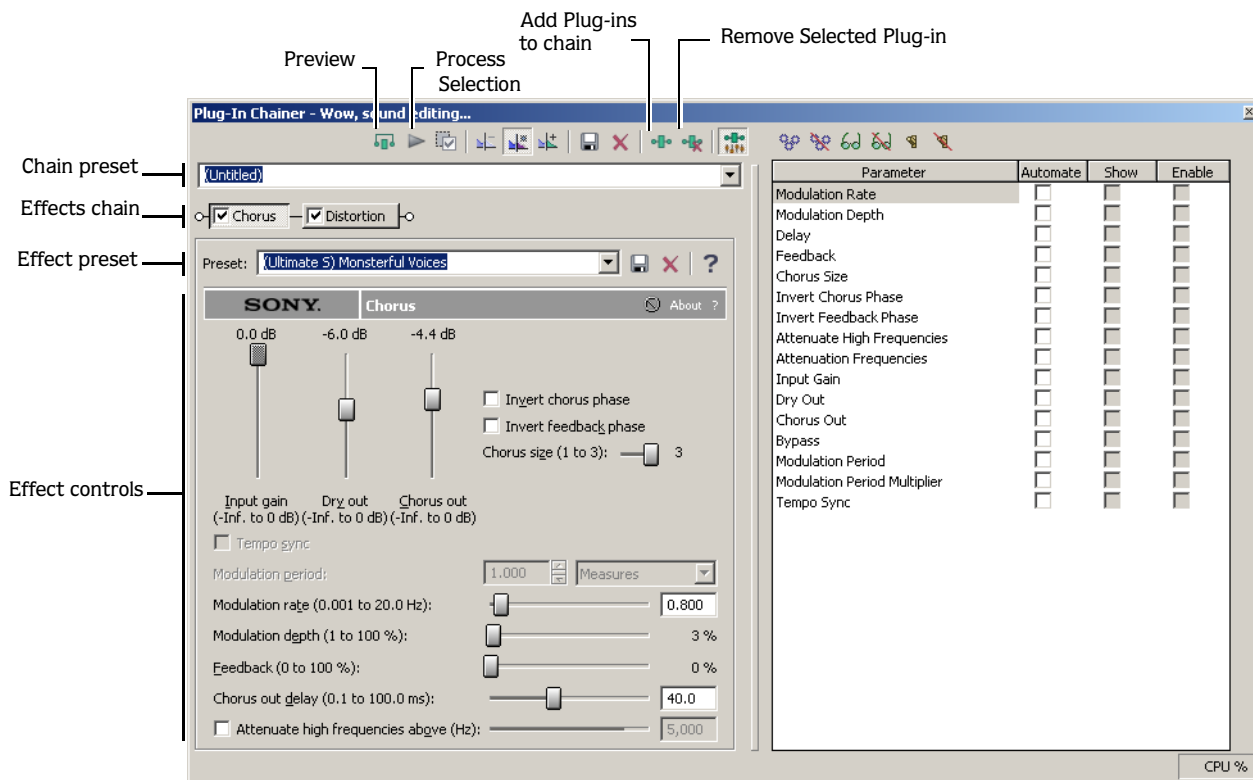
## Using the Plug-In Chainer

 This feature is available only in the full version of Sound Forge software.

The Plug-In Chainer allows you to create a chain of 32 DirectX® and VST plug-ins. You can preview each plug-in in the chain simultaneously in real time as long as your computer has adequate processing power.

You can switch between the Plug-In Chainer window and data windows without leaving the Plug-In Chainer. This means you can change your selection in the data window or even switch to another data window—all without closing the Plug-In Chainer window.


Because the Plug-In Chainer offers these advanced features, you may want to use the chainer to create a single-effect chain instead of applying an effect from the **Effects** or **FX Favorites** menu. For more information, see [Adding effects](#) on page 189.








## Creating a plug-in chain

1. Select the data you want to process. If no data is selected, the effect chain is applied to the entire file.
2. From the **View** menu, choose Plug-In Chainer. The Plug-In Chainer window is displayed.



Click the Open Plug-In Chainer button  on the data window.

3. To use an existing chain preset, choose the chain from the Chain Preset drop-down list. *For more information, see [Saving plug-in chains](#) on page 194.* Otherwise, add the desired plug-ins to a new custom chain. *For more information, see [Adding a plug-in to a chain](#) on page 192.*
4. Configure the parameters of each plug-in. For help on the different plug-in controls, click the Help for Plug-In button  or click a control and press **[Shift]+[F1]**.
5. Click the Preview button  to test the effect chain. If needed, you can select different parts of the audio in the data window to preview different sections before applying the effect chain. You can also click the Bypass button  to temporarily bypass the effect. *For more information, see [Bypassing effects](#) on page 193.*

**Tip:** You can also click the Play Plug-in Chainer button  on the data window to preview the effects chain. Use the Play Normal button  to bypass the effects.

6. If the effect changes the duration of a sound (for example, Reverb or Simple Delay), choose how the audio tail created by the effect should be processed. *For more information, see [Selecting the processing mode for audio tail data](#) on page 194.*

**Note:** The Insert Tail Data and Mix Tail Data commands may not function when using third-party reverb plug-ins. You can use the Insert Silence command to make room for the tails or apply the reverb in a new data window that has room for the tails and then mix the processed audio back into your source file.

7. Click the Process Selection button  to apply the effect chain.



Press **[Ctrl]+[Shift]+[P]**.

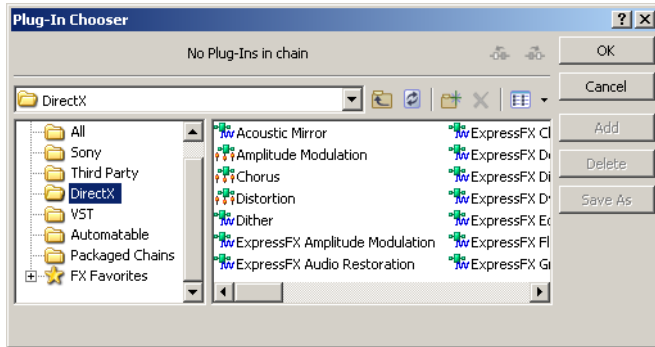
## Adding a plug-in to a chain

You can add plug-ins to a chain in the Plug-In Chainer in several ways.

1. Click the Add Plug-Ins to chain button  on the Plug-In Chainer window. The Plug-In Chooser dialog is displayed, listing all available DirectX plug-ins installed on your system.



Press **Ctrl**+**E** to open the Plug-In Chooser.




2. Select the desired plug-in(s).
3. Click Add. The selected plug-ins are added to the chain and can be configured and arranged as needed.



Double-click a plug-in to add it to the chain.

## Removing a plug-in from a chain

To remove a specific plug-in from a chain, select it and click the Remove Selected Plug-In button . The plug-in is removed and the remaining plug-ins are adjusted.



1. Press **Ctrl**+**Tab** to select the next plug-in or **Ctrl**+**Shift**+**Tab** to select the previous plug-in.
2. Then press **Ctrl**+**Delete** to remove the selected plug-in from the chain.

You can also remove a plug-in by right clicking a plug-in in the chain and choosing Remove from the shortcut menu.

## Arranging plug-ins on a chain

You can arrange the order of plug-ins in the chain in either the Plug-In Chainer or the Plug-In Explorer.

**Note:** *The order of plug-ins in a chain can have a dramatic effect on the final product of audio signal processing.*

### Arranging plug-in order in the Plug-In Chainer

In the Plug-In Chainer window, drag an effect to a new location in the chain.






Drag a plug-in in the Plug-In Chainer to a new location in the chain.




You can also change the plug-in order by right-clicking a plug-in in the chain and choosing either Move Left or Move Right from the shortcut menu.

### Arranging plug-in order in the Plug-In Explorer

You can drag an effect to a new location in the chain in the Plug-In Explorer in the same way you can in the Plug-In Chainer. In addition, you can rearrange the chain by selecting a plug-in and clicking the Shift Plug-In Left button  or the Shift Plug-In Right button  to move it forward or backward in the chain. To access the Plug-In Explorer, click the Add Plug-Ins to chain button  in the Plug-In Chainer window.

## Configuring chained plug-ins

To configure the parameters of specific plug-in, select it from the chain. The plug-in's parameters display, allowing you to adjust all controls as needed. For help on the different plug-in controls, click the Help for Plug-In button  or click a control and press **Shift+F1**.

## Bypassing effects

You can bypass single effects or all effects in a chain while previewing the file.

### Bypassing a plug-in on a chain

To bypass a plug-in, clear its check box in the Plug-In Chainer window. A bypassed plug-in does not process the audio signal, allowing you to preview the effect of the remaining plug-ins.

**Note:** *You can bypass multiple plug-ins.*



Bypassed plug-in



You can also bypass the plug-in by right-clicking a plug-in in the chain and choosing Bypass from the shortcut menu.

### Bypassing the plug-in chain




To bypass the entire chain, click the Bypass button  in the Plug-In Chainer window. Click the Bypass button again to restore the chain's processing of the audio.




Press **Ctrl+B**.

### Selecting the processing mode for audio tail data

Some effects, such as Reverb or Simple Delay, create a “tail” at the end of the selected audio. This tail consists of the echo or reverb created by the effect that lasts beyond the end of the selection. When you select a portion of a file and apply the effect using the Plug-In Chainer, you can select one of three buttons to determine how the audio tail is processed:


If	Then
You want to ignore the tail	Select the Ignore Tail Data button  . The effect ends abruptly at the end of the selection.
You want to mix the tail into the adjacent material	Select the Mix Tail Data button  . This is the most natural-sounding option.
You want to insert the audio tail	Select the Insert Tail Data button  . All audio to the right of the tail moves over to accommodate the extra audio.

 Press **Ctrl+T** to toggle through the three audio tail data processing modes.

**Note:** *The Insert Tail Data and Mix Tail Data commands may not function when using third-party reverb plug-ins. You can use the Insert Silence command to make room for the tails or apply the reverb in a new data window that has room for the tails and then mix the processed audio back into your source file.*

### Saving plug-in chains


Once you’ve set up an effect chain, you may want to save it for later use. When you save a plug-in chain, you not only save the order of the effects in the chain but also the parameters of each individual effect.

1. Create an effects chain in the Plug-In Chainer window.
2. Enter a name for the new chain in the Chain Preset box.
3. Click the Save Chain Preset button . The new chain is saved in the Chain Preset drop-down list.

Enter a name in the Chain Preset box. →



Click the Save Chain Preset button to save the new chain.

 Press **Ctrl+S**, enter a name for the preset, and press **Enter**.


## Saving individual plug-in settings as a custom preset

Once you have adjusted effect parameters in the Plug-In Chainer window, you can save your settings as a custom preset for later use. You can select a custom saved preset from the Preset drop-down list to apply the same effect settings at a later time.


You also have the option of saving the entire chain as a chain preset. *For more information, see [Saving plug-in chains](#) on page 194.*

**Note:** *Effect automation envelope points are not saved with presets. If you are using effect automation envelopes and save a preset during playback, the effect's settings at the playback cursor position are saved.*


### Saving a preset for an individual Direct X plug-in

1. Adjust the effect parameters in the Plug-In Chainer window to achieve the effect you want.
2. Enter a name for the new preset in the Preset box.
3. Click the Save Preset button . The new preset is saved in the Preset drop-down list.

### Saving a preset for an individual VST plug-in

1. Adjust the effect parameters in the Plug-In Chainer window to achieve the effect you want.
2. Enter a name for the new preset in the Preset box.
3. Click the Save VST Preset As button . The VST Preset dialog is displayed.
4. Browse to the folder where you want to save the .fxp file and type a name in the File name box.
5. Click the Save button. The current plug-in settings are saved in the .fxp file.

### Saving a bank of VST plug-in presets

1. Adjust the effect parameters in the Plug-In Chainer window to achieve the effect you want.
2. Click the Save VST Bank As button . The Save VST Preset Bank dialog is displayed.
3. Browse to the folder where you want to save the .fxb file and type a name in the File name box.
4. Click the Save button. All presets for the current plug-in are stored in the bank.

## Loading plug-in chains or plug-in presets

Once you have saved a plug-in chain, you can easily load it into the Plug-In Chainer.


### Loading a plug-in chain preset

Choose a setting from the Chain drop-down list. The preset chain loads into the window using the saved settings for each DirectX and VST plug-in in the chain.


### Loading an individual DirectX plug-in preset

Choose a setting from the Preset drop-down list. The plug-in settings stored in the preset are loaded.


### Loading an individual VST plug-in preset

1. Click the Open VST Preset button . The Open VST Preset dialog is displayed.
2. Browse to the .fxp file that you want to use.
3. Click the Open button. The current VST preset is replaced with the settings stored in the .fxp file.

### Loading a bank of VST plug-in presets

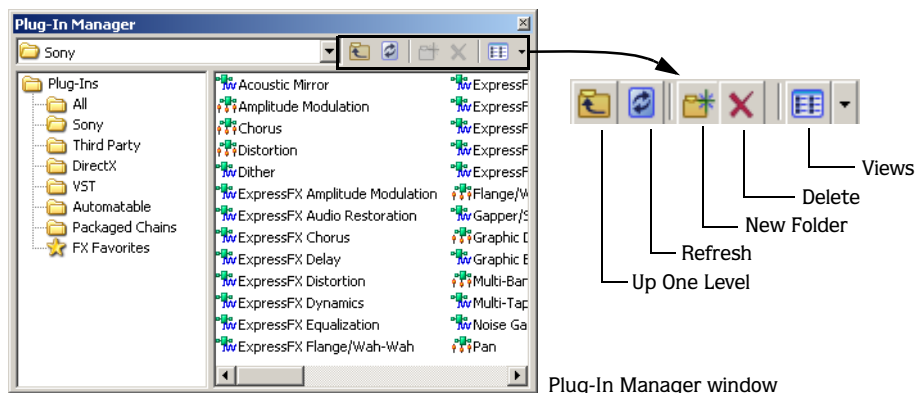
1. Click the Open VST Bank button . The Open VST Bank dialog is displayed.
2. Browse to the .fxb file that you want to use.
3. Click the Open button. All presets for the current VST plug-in are replaced with the settings stored in the .fxb file and the first preset in the bank is loaded by default.

## Using the Plug-In Manager

 This feature is available only in the full version of Sound Forge software.

You have several tools to help you manage your plug-ins, including the Plug-In Manager, **FX Favorites** menu, and the Preset Manager.

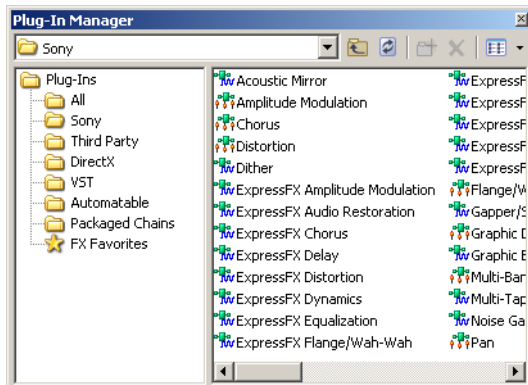
The Plug-In Manager window not only allows you to add plug-ins and saved plug-in chains (pg. 197), but it provides a way to manage your plug-in files—to rename plug-ins, hide plug-ins, create folders, add plug-ins to a FX Favorites folder, and perform other standard file management tasks.





## Applying a plug-in or chain to a media file

You can add a plug-in to a chain in the Plug-In Chainer by dragging an effect from the Plug-In Manager window.



1. From the **View** menu, choose Plug-In Manager. The Plug-In Manager window is displayed.
2. Select the data you want to process. If no data is selected, processing will be applied to the entire file.

**Note:** When you're working with stereo files, only the selected region in the selected channel is processed. Most functions can be applied to the right, left, or both channels. However, since both channels in a stereo file must be equal in length, functions that affect the length of the data cannot be performed on individual channels. These functions include Insert Silence, Resample, Time Stretch, Gapper/Snipper, Pitch Bend, and Pitch Shift (without preserving duration).



**Note:** If you want to apply one of these processes in a single channel, convert the file into two separate mono files (you can select a channel and drag it to the Sound Forge workspace to create a new file quickly), apply the process, and merge the files into a new stereo file.

3. Select the desired plug-in(s).

**Note:** Effects chains—including packages created in Sony Vegas or ACID—are displayed in the DirectX Chains folder in the Plug-In Manager.

4. Drag the plug-in(s) from the Plug-In Manager window to the Plug-In Chainer window. The selected plug-in(s) are added to the chain.

**Tip:** You can also drag plug-ins or a plug-in chain from the Plug-In Manager window to a data window. The Plug-In Chainer window is opened with the selected effects in a new chain.

5. Use the Audio Plug-In Chainer to preview your effects and adjust settings as needed. You can select the Bypass button  to hear the original, unprocessed audio.
6. When you are satisfied with the chain, click the Process Selection button  in the Plug-In Chainer to apply the effect.

## Renaming a plug-in

You can customize the names of plug-ins within the software.

1. Right-click a plug-in in the Plug-In Manager and choose Rename from the shortcut menu.
2. Type a new name and press **Enter**.

## Hiding a plug-in

All DirectX plug-ins on your system are automatically available to you. You may want to hide a plug-in within the software without removing the plug-in from your system.

1. Right-click a plug-in in the Plug-In Manager and choose Hide from the shortcut menu. You are prompted to confirm that you want to permanently hide the plug-in.
2. Click Yes. The plug-in no longer appears in Sound Forge software.

---



**Tip:** To restore hidden plug-ins, you can force Sound Forge to rescan your system for plug-ins by deleting the `HKEY_LOCAL_MACHINE\SOFTWARE\Sony Media Software\Sound Forge\8.0\FXCache` key in the Windows Registry.

---

## Organizing effects in the FX Favorites menu

The **FX Favorites** menu provides easy access to the plug-ins you use most frequently. You can add and remove plug-ins and folders to organize the menu however you like. You can also automatically add all plug-ins on your system to the menu. *For more information, see [Automatically adding and organizing plug-ins](#) on page 199.*

Once you add a plug-in to the **FX Favorites** menu, you can apply the plug-in to a file by selecting it from the menu. *For more information, see [Adding effects](#) on page 189.*

1. From the **FX Favorites** menu, choose Organize. The Organize Favorites dialog is displayed.
2. Organize your plug-ins:
  - Drag plug-ins to the FX Favorites folder to add them to the **FX Favorites** menu.
  - Create submenus in the **FX Favorites** menu by clicking the FX Favorites folder and clicking the Create New Folder button . Once you have created a new folder, drag plug-ins to the folder to add them to the submenu in the **FX Favorites** menu.
  - Remove plug-ins or folders from the **FX Favorites** menu by selecting the plug-in or folder and clicking the Delete button . Deleting a plug-in from the FX Favorites folder removes it from the **FX Favorites** menu but does not delete the plug-in from your system.
3. Close the Organize Favorites dialog. The new plug-ins and/or submenus appear in the **FX Favorites** menu.

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**Tip:** You can also add plug-ins to the **FX Favorites** menu using the Plug-In Manager.

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### Automatically adding and organizing plug-ins

You can automatically add all the plug-ins on your computer to your FX Favorites folder and organize them by the first word in the plug-in name (usually the company name). This replaces any menu structure you may have created with a rebuilt **FX Favorites** menu.

1. From the **FX Favorites** menu, choose Recreate by Plug-In Name. You are prompted to confirm the reorganization of the FX Favorites folder.
2. Click Yes to continue.


Folders are created and the plug-ins are organized based on the first word in the names of the plug-ins.

## Using the Preset Manager

Once you have created custom presets for effects or effect chains, you can use the Sound Forge Preset Manager to back up, transfer, or delete custom presets from any of the effects, processes, tools and plug-ins installed in the software. The Preset Manager also functions as a standalone application, meaning that you can use the Preset Manager outside of Sound Forge software to manage ACID and Vegas presets as well.

To display the Preset Manager, choose Preset Manager from the **Tools** menu. In the Preset Manager, choose Contents and Index from the **Help** menu for instructions on how to manage your presets.

## Automating Effect Parameters


 This feature is available only in the full version of Sound Forge software.


When you add an effect that supports automation to the Plug-In Chainer, a list of the effect's automatable parameters is displayed on the right side of the window. You can use these controls to add, show/hide, and enable/bypass automation envelopes.

Plug-in parameters can be edited using the automation envelope in the data window.

**Note:** Choosing a new effect chain preset will clear the current effect automation settings.

### Adding an effect automation envelope

1. In the Plug-In Chainer, select the button  for an effect that includes automatable parameters. The plug-in's controls are displayed, and a list of the effect's automatable parameters is displayed on the right side of the Plug-In Chainer.

**Tip:** The Parameter Chooser is displayed on the right side of the Plug-In Chainer window when you add a plug-in that supports automation. Click the Show Parameter Chooser button  or press **[Ctrl]+[H]** to show or hide the chooser.

2. Select the Automate check box for each parameter you want to control with an envelope. An envelope is added to the data window for each selected check box.

### Adding a volume or panning envelope

Panning envelopes will have no effect on mono source data. Convert mono sound data to stereo before adding a panning envelope.

1. Click within a data window to give it focus.
2. Press **[V]** to add a volume envelope, or press **[P]** to add a panning envelope.

An envelope is added to the data window and the Sound Forge Volume or Sound Forge Pan plug-in is added to the Audio Plug-In Chainer. If the Plug-In Chainer is not visible, it will be opened.

**Note:** If a data window already has a volume envelope, pressing **P** or **V** will hide the envelope.

3. Adjust volume or panning with the envelope in the data window.

## Adjusting effect parameters with envelopes

An envelope is displayed in the data window for each effect parameter that you've chosen to automate. Envelope points represent plug-in parameter settings at a specific point in time.



You can add points, adjust their positions, and change the fade curves between points to modify effect parameters and the transitions between them.

**Note:** When you automate an effect's frequency parameter — such as the modulation frequency parameter in the amplitude modulation effect — you may notice that the frequency changes are more apparent when moving through the lower frequencies. This is because frequency scales plug-ins use a logarithmic scale, but effect automation uses linear interpolation. To make the automated frequency changes sound more natural, change the fade curve types to change the interpolation rates between envelope points. For high-to-low frequency sweeps, use a fast fade curve; for low-to-high frequency sweeps, use a slow curve.


## Previewing effect automation

To hear the results of your effect automation without applying it to the sound file, click the Preview button  in the Plug-In Chainer window.


You can select the Bypass button  in the Plug-In Chainer to bypass all effects in the chain, or clear an effects check box  Chorus to bypass individual effects.

You can also click the Play Plug-In Chainer button  in a data window's playbar to hear the effects of a chain on the data window. Click the Play Normal button  in the playbar to hear the unprocessed sound.


## Applying effects automation

To apply effect automation to a data window, click the Process Selection button  in the Plug-In Chainer window.

## Showing or hiding effect automation envelopes

1. In the Plug-In Chainer, select the button  Chorus for an effect that includes automatable parameters. The plug-in's controls are displayed, and a list of the effect's automatable parameters is displayed on the right side of the Plug-In Chainer.
2. Select the Show check box to display a parameter's envelope, or clear the check box to hide it. Hiding an envelope simply removes the line from the data window while it retains the playback properties.

## Enabling or bypassing effect automation envelopes

1. In the Plug-In Chainer, select the button  for an effect that includes automatable parameters. The plug-in's controls are displayed, and a list of the effect's automatable parameters is displayed on the right side of the Plug-In Chainer.
2. Select the Enable check box to apply an automation envelope to your audio signal, or clear the check box to ignore it.

When the check box is cleared, an effect automation envelope is ignored and the effect's initial state is used for the duration of the data window.


Bypassed envelopes are drawn with a dashed line in the data window.


## Removing effect automation envelopes

Click the Automate None button  in the Plug-In Chainer to remove all automation envelopes for the selected plug-in.

Choose (Empty Chain) or another preset from the Chain Preset drop-down list at the top-left corner of the Plug-In Chainer to clear the plug-in chain and remove all effect automation envelopes.

## Adjusting envelopes

When the Envelope tool  on the main workspace is selected, you can add, remove, select or adjust envelope points on effect automation envelopes.

The Edit tool  allows you to add, remove, or adjust envelope points, but you cannot select envelope points with the Edit tool.

By default, a new envelope will contain a single envelope point. If you want to adjust the overall level of an envelope, drag the envelope up or down. A floating ToolTip will show you the envelope's current setting.

If an envelope has multiple points, you can drag each point, or you can drag envelope segments up or down.

---

**Tips:** Hold Ctrl while dragging an envelope point or segment to adjust the value in fine increments without changing the envelope points' horizontal positions.  
 Hold Ctrl+Alt while dragging an envelope point or segment to adjust the value in normal increments without changing the envelope points' horizontal positions.  
 Hold Alt while dragging an envelope point to move the point's horizontal position without changing its value.  
 With the Envelope tool, you can drag horizontally to select multiple envelope points in the selected data window.

---

## Adding envelope points

To create more complex envelopes, you will need to add points. To add an envelope point, double-click the envelope. You can then drag and position the point as necessary.

To delete a point, right-click it and choose Delete from the shortcut menu.


## Flipping an envelope

You can flip an envelope to invert the envelope around its center. Volume, panning, and effect automation envelopes can be flipped.

### Flipping all points

1. Right-click an envelope or a point. A shortcut menu is displayed.
2. Choose Flip All Points from the shortcut menu.


### Flipping selected points

1. Create a time selection with the Envelope tool  to select the points you want to flip.
2. Right-click an envelope in the time selection. A shortcut menu is displayed.
3. Choose Flip Selected Points from the shortcut menu.

## Setting fade properties

You can adjust the fade curve for each envelope segment individually. To change the fade curve, right-click an envelope segment and choose a fade command (such as Linear Fade or Fast Fade, for example) from the shortcut menu.


## Cutting, copying, and pasting envelope points

1. Select the Envelope tool .
2. Click within a data window to select it.
3. Drag horizontally in a data window to select envelope points.
4. From the **Edit** menu, choose Cut or Copy.
5. Click to position the cursor where you want to paste envelope points.


**Tip:** Click within a different data window if you want to paste envelope points across data windows.

6. From the **Edit** menu, choose Paste.

## Copying an envelope to another data window

1. Select the Envelope tool .
2. Click within a data window to select it.
3. From the **Edit** menu, choose Select All.
4. From the **Edit** menu, choose Copy.
5. Click within a data window to select it.

**Tip:** You can paste envelope points to a different envelope type by selecting the envelope where you want to paste.

6. Click Go to Start  if you want the envelope to appear exactly as it was in the original data window, or click to position the cursor where you want the envelope to start.
7. From the **Edit** menu, choose Paste.







# Using Acoustic Mirror and Wave Hammer

This chapter is designed to familiarize you with the Sound Forge® Acoustic Mirror™ and Wave Hammer™ effects. The Acoustic Mirror effect is a powerful digital signal processing tool that allows you to add environmental coloration to your existing recordings. The Wave Hammer effect is an audio mastering tool that features a classic compressor and volume maximizer.



*Acoustic Mirror and Wave Hammer effects are available only in the full version of Sound Forge software.*

## What are the Acoustic Mirror effects?

The Acoustic Mirror effects represents an advance in reverb technology in that it incorporates the acoustical responses of a given environment or venue into your audio files. You may never play Carnegie Hall, but that does not mean that your recordings can't sound like it. Taking this concept even further, this effect allows you to simulate the signal response of vintage musical equipment. Imagine the money you'll save not having to buy those paired U-47s.

### The acoustic signature

Acoustic Mirror effects use the environment's acoustic signature, or impulse response. These acoustic signatures are saved as impulse files and given the extension .wav or .sfi. An extensive library of high-quality impulse files are included. In addition, you can collect your own acoustic signatures and create custom impulse files.

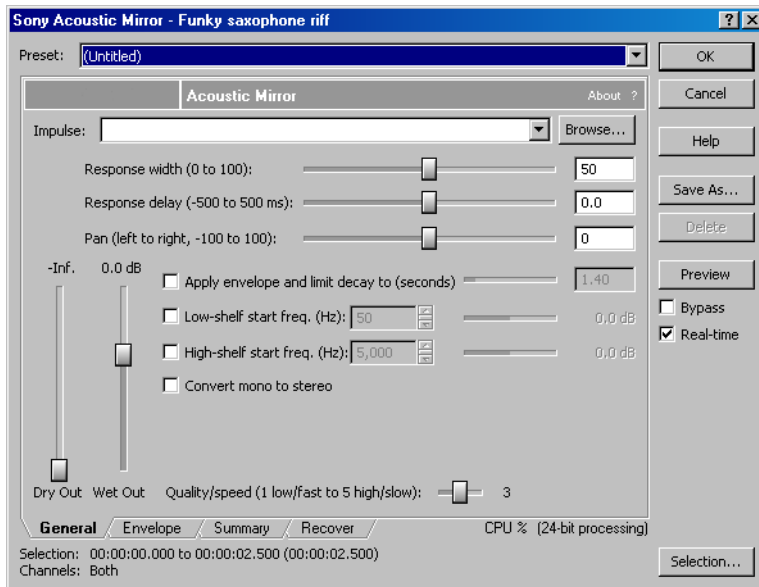
## Adding an acoustic signature to an audio file

1. Open and play the Saxriff.pca file.

**Note:** This file is located in the same folder as the application.

2. From the **Effects** menu, choose Acoustic Mirror. The Acoustic Mirror dialog is displayed.

**Note:** You must have an active file in the Sound Forge workspace to start the Acoustic Mirror tool.



3. Click the Browse button located next to the Impulse field and locate the Acoustic Mirror Impulse Files folder on the Sound Forge CD.
4. Double-click the folder. Several impulse subfolders display.
5. Double-click the Large venues folder. Several impulse files display.
6. Double-click Stadium, Camp Randall 50 yrd line.sfi. This impulse file's acoustic signature is added to the Saxriff.pca file and you are returned to the Acoustic Mirror dialog.
7. Click Preview. The processed file plays and the sax riff is virtually placed in a football stadium-sized venue.
8. Select or clear the Bypass check box to toggle between the processed and unprocessed audio.

## Adjusting the acoustic signature

Once you add an acoustic signature to a file, you can use the controls of the Acoustic Mirror dialog to precisely configure the reverb effect. More importantly, you can preview configuration changes as quickly as you make them.

1. Open a file and display the Acoustic Mirror dialog.
2. Verify that the Real-time check box is selected.
3. From the Impulse drop-down list, choose the desired impulse file and click Preview. The processed audio file plays. Notice that all dialog controls are set to their default values.
4. Drag the Dry Out fader up. Notice the audible change in output as the balance between the Wet Out and Dry Out values changes.

---

**Tip:** *If you are experiencing difficulty previewing processing in real-time, decrease the Quality/speed value.*

---

5. Drag the Response delay slider to the right. Notice the audible change in the reverb's delay.

The Acoustic Mirror dialog contains four tabs: General, Envelope, Summary, and Recover. Each tab contains controls that allow you to precisely configure the effect as well as recover custom impulses. Notice that the Acoustic Mirror dialog contains the preset and preview controls found in all of the Sound Forge process and effect dialogs. For more information, see [Applying presets on page 163](#) and [Previewing processed audio on page 165](#).

## General tab controls

The following sections describe all controls located in the General tab.

### Impulse

The Impulse drop-down list allows you to specify an impulse file from a list of those previously used. Clicking Browse displays the Open Impulse File dialog and allows you to locate an impulse file from your local system or network.

### Response width

You can use the Response width slider to create some simple stereo expansion and stereo collapsing effects. This control's default setting of 50 represents normal stereo operation and is recommended to maintain the stereo field of the impulse response. A higher setting expands the stereo field, but may result in an unnatural sounding effect. Lowering this setting narrows the stereo field. A setting of 0 is essentially mono.

### Response delay

The Response delay slider controls the time, in milliseconds, that elapses between the dry signal and the processed output. This control can be used to create interesting effects and add new dimensions to an acoustic signature. Configuring this control with a positive value results in the processed output following the dry output. A negative value results in the processed output preceding the dry signal, or a pre-delay.

### Pan (left to right)

The Pan slider controls the balance between the left and right channels in stereo files. The default value is 0 and indicates a typical center position.

### Dry Out

The Dry Out fader controls the amount of unprocessed signal mixed into the output.

## Wet Out

The Wet Out fader controls the amount of processed signal mixed into the output.

## Apply envelope and limit decay to (seconds)

When you select this check box, the length of the impulse is limited to the time specified in the adjacent box. Limiting the length of an impulse file shortens the decay of the reverberation and decreases the amount of processing required.

In addition, selecting this check box results in the impulse fading according to the Envelope Graph configured on the dialog's Envelope tab. *For more information, see [Envelope Graph](#) on page 209.*

## Low-shelf start frequency/High-shelf start frequency

Acoustic Mirror high- and low-shelving filters to allow you to tailor the frequency response of the impulse. Notice that you can adjust the cutoff frequency and boost/attenuation of each filter independently.

## Convert mono to stereo

Selecting the Convert mono to stereo check box converts a mono signal to stereo output. If the impulse file is in stereo, selecting this check box imparts a pseudo-stereo effect on the mono input.

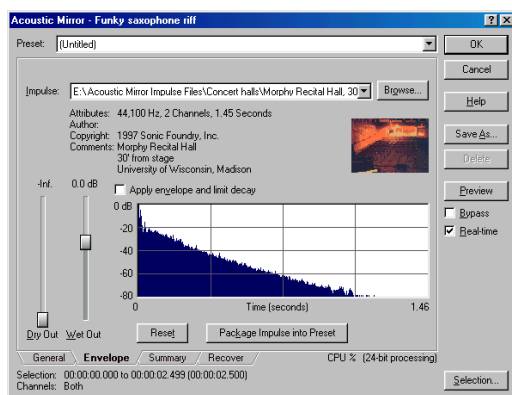
## Quality/speed

The Quality/Speed slider allows you to strike a balance between the quality and speed of the audio processing. Lowering this value immediately affects the frequency response of the impulse. The processed signal sounds dull and high frequencies sound unnatural. At very low values, the length of the impulse is shortened. When this control is set to a high value, the audio quality is excellent, but the processing takes longer.

If you are experiencing difficulty previewing processing in real-time, decrease the Quality/speed value. However, you must return this value to 5 prior to actually processing the file to output the highest possible quality.

## Envelope tab controls

The following sections describe all controls located on the Envelope tab.



## Impulse

This control is identical to the Impulse drop-down list on the General tab. This allows you to view the envelope graphs for the specified impulse file. *For more information, see [Impulse](#) on page 207.*

## Dry Out

This control is identical to the Dry Out fader on the General tab. *For more information, see [Dry Out](#) on page 207.*

## Wet Out

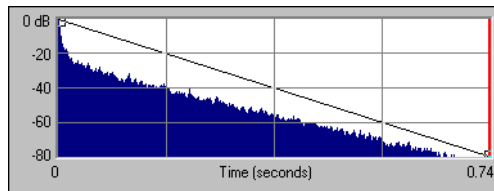
This control is identical to the Wet Out fader on the General tab. For more information, see [Wet Out](#) on page 208.

## Apply envelope and limit decay

This control is identical to the Apply envelope and limit decay check box on the General tab. For more information, see [Apply envelope and limit decay to \(seconds\)](#) on page 208.

## Envelope Graph

Selecting the Apply envelope and limit decay check box turns on the Envelope Graph. You can use the envelope graph to decrease the length of the specified impulse file, which consequently decreases the reverberation decay time and processing time. You can also use the envelope graph to apply fades to the specified impulse file.



The horizontal axis of the graph represents the time of the impulse file and the vertical axis represents peak amplitude in dB. Specifying an impulse file from the Impulse drop-down list automatically displays its envelope in the graph.

**Note:** If the impulse file is greater than 6 seconds in length, it does not display in the envelope graph.

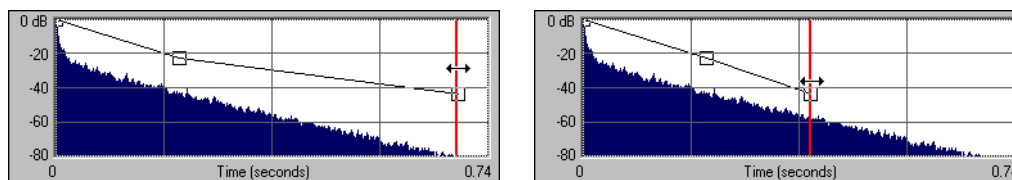
## Envelope points

Envelope points are used in the envelope graph to specify a fade curve. The fade amount can vary from 0% to 100%. You can create, delete, and arrange envelope points just as you can in all of the Sound Forge envelope graphs. For more information, see [Envelope graphs](#) on page 44.

**Note:** The fade value at any point in a curve does not use the same vertical logarithmic (dB) scale used for displaying the impulse file.

## Adjusting the impulse length

Drag the vertical Envelope Endpoint line to the desired location. The Envelope Endpoint repositions and the length of the impulse adjusts.



Repositioning the envelope endpoint line

## Reset

Clicking this button resets the envelope points to 100%, indicating no fade.

### Package Impulse into Preset

Clicking this button creates a link between the current preset and the selected impulse file, along with encoding the impulse information. You can use the Preset Manager to share presets and the accompanying impulse files between computers without losing information. *For more information, see [Using the Preset Manager](#) on page 199.*

## Summary tab controls

The Summary tab provides information about the impulse file. The following section describes all controls located on the Summary tab.

### Impulse

This control is identical to the Impulse drop-down list on the General tab. *For more information, see [Impulse](#) on page 207.*

### Dry Out

This control is identical to the Dry Out fader on the General tab. *For more information, see [Dry Out](#) on page 207.*

### Wet Out

This control is identical to the Wet Out fader on the General tab. *For more information, see [Wet Out](#) on page 208.*

### Quality/speed

This control is identical to the Quality/speed check box on the General tab. *For more information, see [Quality/speed](#) on page 208.*

## Recover tab controls

The Recover tab is used in creating your own impulse files. *For more information, see [Creating impulse files](#) on page 212.* The following section describes all controls located on the Recover tab.

### Recorded file

The Recorded file box allows you to select the file containing the test tone recorded in the field. You can enter the path directly into the box or click Browse to locate and select a file.

### Test file used

The Test file used box allows you to select the file that was used as a test tone. You can enter the path directly into the box or click Browse to locate and select a file.

---

**Note:** *You should use one of the test files included in the Acoustic Mirror Impulse Files\Test Tones folder on the Sound Forge CD-ROM.*

---

### Impulse output

The Impulse output box allows you to specify where the recovered impulse response file is saved. You can enter the path directly into the box or click Browse to locate and select a folder.

### Remove very low frequencies

When you select this check box, very low frequencies (which are typically comprised of noise) are removed from the impulse response. This increases the impulse response's signal-to-noise ratio.

## Recover Impulse

Clicking the Recover Impulse button starts the impulse recovery process. After the process is complete, an impulse file is created and saved in the folder specified in the Impulse output file box.

### Impulse recovery mode

You can choose from three Impulse recovery mode options to determine the method used to recover the impulse: Use the start and end of the recorded file as timing spikes, Auto-detect timing spikes, or Do not use timing spikes. Each of these modes is described below.

#### Use the start and end of the recorded file as timing spikes

This option specifies that the beginning and end of the recorded file are used as timing spikes. This option is recommended for the best results during impulse recovery.

You must trim the file as close to the timing spikes as possible for this method of recovery to work most effectively. The first sample of the file should contain the start of the first spike and the last sample of the file should contain the start of the second spike. Therefore, most of the second spike is deleted.

#### Auto-detect timing spikes

This option specifies that the timing spikes exist near the start and end of the recorded file and that they should be auto-detected. Timing spikes are used to correct for clock or tape speed mismatches. If you have not trimmed the recorded file so that the timing spikes are at the very beginning and end, select this option for the best results.

With this option, you need only ensure that the first spike occurs within one second of the start of the file and that the second spike exists in the file. To improve detection accuracy, you can also boost the level of the start and end spikes in the recorded file.

---

**Tip:** *If the spike's level is close to the noise floor, select the Use the beginning and end of the recorded file as timing spikes option.*

---

#### Do not use timing spikes

This option specifies that no timing spikes are used. This is the least desirable option as no timing information is used. To use this option, you must trim the recorded file so that the test tone starts and ends at the start and end of the file, with no blank audio before or after. This option should only be used if the timing spikes are lost in the recording or if you are certain that the play and record clocks are synchronized (such as when using an ADAT).

## Creating impulse files

You can obtain impulse responses from anything that accepts test tone input and supports recording the output. This includes physical spaces as well as electronic audio equipment. Creating custom impulse files requires planning, work, and additional audio equipment.

---

**Note:** *Impulses derived from electronic devices that produce nonlinear effects such as overdrives, distortion pedals, pitch shifters, harmonic enhancers, chorus pedals, or flange pedals cannot be modeled using the Acoustic Mirror tool. While they produce interesting effects, the acoustic signature cannot be correctly replicated.*

---

### What you need to create custom impulses

The equipment required to create custom impulses depends upon whether you want to create the impulse from a physical acoustic space or from a piece of equipment. Regardless of the method, you need a playback device that reproduces test tones and a recording device that has microphone or line-level inputs. Be aware that the quality of the impulse is directly affected by the quality of your playback and recording devices. The flatter your system's response, the more accurate the impulse response.

#### Recovering an impulse from an acoustic space

To recover an impulse from an acoustic space, you need the following equipment:

- A playback device and speakers
- A stereo pair of microphones to record the test tone
- A recording device for recording the signal captured by the microphones

#### Recovering an impulse from an electronic device

To recover an impulse from an electronic device, you need the following equipment:

- A playback device that connects to the device's inputs
- A recording device that connects to the device's outputs

### Recording the impulse in an acoustic space

Once you have assembled the required equipment, you are ready to begin recording the impulse. The following sections describe the typical impulse recording procedure.

#### Transferring the test tone

The first step in recording the impulse is to transfer the desired test tone to your playback device. The Sound Forge CD-ROM contains two test tones: a 24-second test tone and a 48-second test tone. We typically recommend that you use the 24-second tone because longer tones result in greater signal-to-noise ratios. The 48-second tone should be used in particularly noisy environments or when the decay time of the acoustic space is greater than six seconds.

---

**Tip:** *There are spikes at the beginning and end of each test tone. You should include the spikes in the recording to simplify the recovery of the impulse in the later stages of the process.*

---



### Placing equipment

When recording the test tone in an acoustic space, you must determine where to place your playback system, speakers, microphones, and recording system to produce optimal results. Microphone placement is crucial to the quality of the impulse. The distance between the speakers and the microphone is the perceived distance of audio processed with the impulse you create. For example, if you record the test tone with the speakers positioned 100 feet from the microphones, all sounds processed with the resulting impulse sound as if they are originating 100 feet from the listener.

### Setting levels

After the devices are positioned, you should begin playback of the test tone. The test tone should be played as loudly as possible (or practical) to produce the best signal-to-noise ratio. With the test tone playing at optimum volume, set the levels on the recording device. Recording devices levels should also be set as high as possible, but not permitted to clip or distort. Safe levels are determined by whether you are recording to an analog or digital medium.

### Recording the test tone

Begin recording on the recording device and begin playback of the test tone. Remember to include the spikes at the beginning and end of the test tone. Record the test tone several times using the initial setup, then move the microphones and record the test tones several more times. Continue moving the microphones and recording until you have exhausted the space's acoustic possibilities. Recording impulses in this manner provides you with several distinct impulses for each space.

## Recording the impulse through an electronic device

The recording process is similar if you are recording the output of an electronic device, but there are no speakers or microphones to be placed.

Using the appropriate cables, connect the playback system's outputs to the electronic device's inputs and the electronic device's outputs to the recording system's inputs. Once the devices are connected, play the test tone through the electronic device and record its output on the recording system.

### Other impulses

Any number of methods can be used to create an impulse, including starter pistols, clap boards, or even a sharp hand clap. The drawback of these "impulse generators" is that they add their own coloration to the sound. For best results, we recommend using the test tones included on the CD-ROM.

## Recovering the impulse

Once you have recorded your test tones, they must be processed and converted into impulse responses. The following sections describe the typical impulse recovery procedure.

### Trimming the test tone

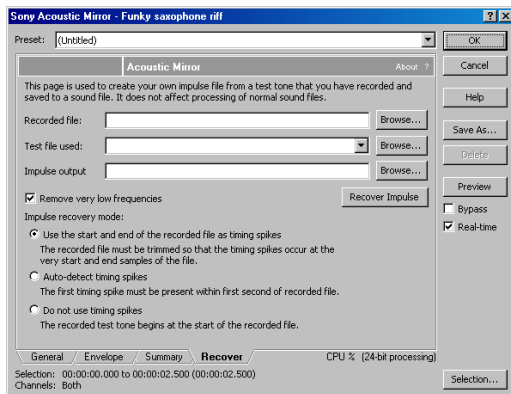
1. Open your test tone file (the “room processed” output test tone) in the software.
2. Locate the first timing spike and delete all audio before it. Cut as close to the beginning of the timing spike as possible, but do not delete the spike itself.
3. Locate the second timing spike and delete all data from the start of the second spike to the end of the file. Again, cut as close to the start of the timing spike as possible.

You should now have an audio file with a spike at the beginning, a test tone, and silence.

4. Save the test tone file.

### Naming, configuring, and recovering the impulse

1. From the **Effects** menu, choose Acoustic Mirror. The Acoustic Mirror dialog is displayed.
2. Click the Recover tab.



Recover tab

3. Enter the name and path of your impulse file in the Recorded File box or click Browse and locate the file.
4. Enter the name of the original test tone file in the Test file used box.
5. Enter the desired name for the impulse response file to be created in the Impulse output box. If necessary, click Browse and specify the folder in which the impulse file will be saved.
6. Select the Remove very low frequencies check box.
7. If the recorded file was trimmed exactly to the start and end spikes using the procedure described previously, choose Use start and end of the recorded file as timing spikes from the Impulse recovery mode drop-down list. For more information, see [Trimming the test tone](#) on page 214.
8. Click the Recover Impulse button to begin recovering the impulse.

After processing is complete, you can open the impulse file in the Sound Forge software and perform any necessary trimming or editing. For more information, see [Trimming the impulse file](#) on page 215.

## Trimming the impulse file

After the impulse file is recovered, it may still require minor trimming. In general, you should try to make the impulse response as short as possible to increase processing speed when using the Acoustic Mirror tool. Impulse files greater than 131,071 samples (about 3 seconds) in length require substantial processing time. When possible, trim the impulse response to less than 65,535 samples (about 1.5 seconds). In addition, we recommend fading the tail of the impulse. Of course, this is not always an option when dealing with spaces that produce extended reverberations.

1. Open the recovered impulse file in the Sound Forge software and play it.
2. Delete any silence or low-level noise that occurs before or after the actual audio data. Typically there are between 900 and 1100 samples of data at the beginning of the impulse that should be removed.
3. Save the trimmed impulse response file using the standard WAV format.

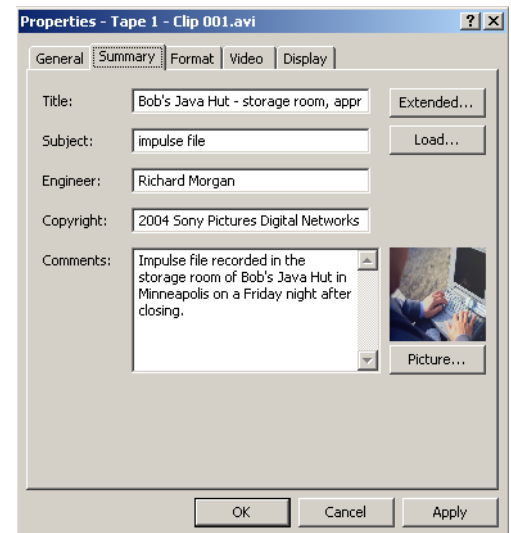
**Tip:** To prevent phase problems when mixing the dry and wet signals, you may also want to verify the phase of the impulse file. The file should begin by going positive (above the centerline). If the impulse file has a negative (below the centerline) phase, choose Invert/Flip from the **Process** menu.

## Adding summary information to your impulse file

If you plan on sharing impulses with other Sound Forge users, we recommend adding summary information and BMP images to your files.

1. Open the impulse file in the software.
2. From the **File** menu, choose Properties. The Properties dialog is displayed.
3. Click the Summary tab.
4. Enter the appropriate information in each box.
5. Click the Picture button. The Open Picture dialog is displayed.
6. Locate the desired image and click Open. The image is linked to the impulse file.
7. Click OK.

**Note:** If you are using a palletized display setting (256 colors or less) and attach a bitmap to an impulse file, the bitmap colors are distorted when viewed in the Acoustic Mirror tool. This is because the bitmap is converted using the default palette at the time of attachment, which is not optimal. For this reason, you should set the display settings to at least a 16-bit palette prior to attaching bitmaps to impulse files.



Properties dialog with an attached image

## Using the new impulse file

To use your new impulse file, open the Acoustic Mirror dialog and choose it from the Impulse drop-down list as you would any other impulse file. If you performed the previous procedures properly, the custom impulse file should realistically recreate the reverberation characteristics of the electronic device or acoustic space.

## Using impulse files in creative ways

Now that you understand the use and creation of impulse files, you may want to begin using the Acoustic Mirror tool in more interesting ways than simply applying an impulse to an audio file. The following sections describe some creative and advanced uses for Acoustic Mirror technology that can contribute to the professionalism of your work.

### Processing individual audio elements

Instead of applying an impulse file to an entire song, try applying an impulse to individual elements of the song. Applying an impulse to specific notes, chords, riffs, or phrases can quickly change the dynamics of a song. This technique is possible because the tail of processed audio is automatically mixed with the adjacent unprocessed audio.

### Adding realistic stereo to mono recordings

You can give mono recordings realistic stereo characteristics by selecting the Convert mono to stereo check box in the General tab of the Acoustic Mirror dialog when applying the specified impulse file. The stereo image produced using this method is virtually indistinguishable from an actual stereo recording.

If you choose to use the Acoustic Mirror effect for stereo simulation, you may find the output too reverberant. If this is the case, decrease the Apply envelope and limit decay value. Frequently, setting this value to as little as 0.1 seconds provides stereo realism without adding a distracting amount of reverb.

### Creating special effects

Processing an audio file using a non-impulse WAV file can produce any number of unexpected and interesting special effects. To demonstrate this concept, create several short (less than 12 seconds) audio files using the FM Synthesis tool and save them as individual WAV files. Now choose any of these files from the Impulse drop-down list and preview the results.

We have included several short files on the Sound Forge CD-ROM to allow you to experiment with this technique. After some experimentation, you should begin to notice a few general rules regarding this use of the tool:

- Impulse files that cover the entire frequency spectrum prevent the output from sounding too filtered.
- Using a frequency sweep as an impulse creates a frequency-dependent delay effect.
- Panning within the impulse causes the stereo image of the output to flutter between channels.
- Using staccato sounds (such as drum hits) creates a variety of echo effects.

### Recreating spaces for foley effects and dialog replacement

Frequently, dialogue recorded in the field is rendered unusable by ambient noise. If you are shooting in the field and realize that overdubbing will be necessary, you should create an impulse in each filming location. This allows you to overdub dialog during post-production that is indistinguishable from dialog recorded on location.

If you intend to use the Acoustic Mirror effect as a film/video post-production tool, there are some factors to keep in mind:

- Distance information is determined by the distance between the source and the microphone when creating the impulse. Record multiple impulses at various distances for each location to create realistic dialog effects when matching audio processing to approximate camera positioning.
- The frequency response of the human ear changes as the volume of a sound increases. As a result, impulses created from a significant distance may sound unusual at high volumes.
- Placing a microphone off center allows you to create directional information in the recovered impulse. For example, placing a microphone to the left of the speaker produces an impulse that approximates a source located on the left side of the screen.

## Panning with head-related transfer functions

A head-related transfer function (HRTF) contains the frequency and phase response information required to make a sound seem to originate from a specific direction in a three-dimensional space. The Acoustic Mirror Impulse Files\HRTF Impulses folder on the Sound Forge CD-ROM contains a collection of impulse files that contain directional cues.

To achieve optimal results using these impulse files, the original file should be mono and playback should be monitored using headphones. To begin, convert the mono file to stereo by replicating the mono signal in each channel. After the audio is converted to stereo, choose an impulse file from the HRTF Impulses folder. You will notice that the HRTF Impulses folder is further divided into Left and Right directories. Opening the desired folder displays the available impulse files, all of which are named based on their elevation (up or down) and azimuth (left or right) angles in degrees. The following table provides some examples:

File Name	Impulse positioning
0E000L	Straight ahead
0E090L	Far left
0E090R	Far right
90E000L	Directly above your head
0E180L	Directly behind you
-20E120L	Below, behind, and to your left

**Note:** Refer to Readme.doc in the HRTF Impulses folder for more information.

## Troubleshooting the Acoustic Mirror effect

The following sections describe problems that may be encountered when working with the Acoustic Mirror tool.

### Stuttering during real-time previewing

It is not uncommon to experience problems when previewing processing in real-time. The following sections contain several suggestions to remedy the situation.

#### Lower the Quality/speed setting

Lower the value of the Quality/speed control on the General page. When previewing lengthy impulse responses, a setting of 1 or 2 may be necessary; however, the quality suffers. This setting should always be returned to 5 prior to processing to maintain effect quality.

#### Increase the DirectX buffering size

1. Open the Acoustic Mirror dialog.
2. Right-click an empty area of the dialog outside of the four tabs and choose Configuration from the shortcut menu. The Real-Time Preview Configuration dialog is displayed.
3. Reconfigure the Buffers to process per second and Total playback buffers controls. Typically, lowering the Buffers to process per second value and increasing the Total playback buffers value reduces gapping during real-time previewing.

#### Close all memory-intensive applications

Real-time previewing may be limited by any additional applications operating on the desktop. To avoid this situation, close all memory-intensive applications prior to using this effect.

### Add additional RAM to the system

We recommend at least 64 MB of RAM to operate Sound Forge software and its related tools.

### Add a faster floating point arithmetic processor

Many high-speed processors are still lacking in speed when processing floating point arithmetic. We recommend using high-speed processors that provide exceptional floating point arithmetic for reliable real-time previewing.

## Impulses do not recover properly

If you experience problems recovering custom impulse recordings, verify each of the following:

- a. Verify that you have trimmed the recorded test tone based on the mode chosen from the Impulse recovery mode drop-down list. *For more information, see [Trimming the test tone](#) on page 214.*
- b. Verify that the second spike is present in the recorded test tone if the Auto-detect timing spikes options is specified.
- c. Verify that the file specified in the Test file used box is the exact test tone used to make to field recording and that neither its length or data has been changed.
- d. If the impulse still does not recover properly in Auto-detect timing spikes mode, normalize the spikes in the recorded test tone file. This should aid the auto-detect algorithm in detecting the timing spikes and recovering the impulse.

## Recovered impulse is too noisy

To maximize the impulse's signal-to-noise ratio, you should verify that the field recording's noise floor is not too high. When recording in noisy environments, increase the test tone's amplitude until the test tone is at least 25 dB louder than the noise floor. At least 40 dB of signal-to-noise is recommended for optimal impulses. If you cannot avoid noise when recording in the field, Sony Media Software's Noise Reduction tool can salvage a session.

Speaker nonlinear distortion can also cause noisy impulses. The most common source of nonlinear distortion is loudspeaker harmonics. Most speakers display substantial harmonic distortion at low frequencies. For example, when you play a 60 Hz tone, the speaker vibrates at 60 Hz, but also outputs lower-level audio at multiples of 60 Hz (120, 180, etc.). The impulse recovery method greatly minimizes these low-frequency distortions; however, inexpensive tweeters often display substantial high-frequency distortion that can disrupt the recovery process. When possible, use high-quality components and do not overdrive the speakers.

## Error message explanations

The following sections briefly describe Acoustic Mirror error messages that you may encounter.

### The selected file is not a valid test file

The file specified in the Test file used box is not a test tone file included on the Sound Forge CD-ROM.

### The level of the first spike is low. Do you wish to use it as a timing spike?

This typically means that no actual timing spike was detected. Verify that the first spike is within one second of the start of the recorded file. If the recording is noisy and the spike is not very pronounced, you can aid detection by muting the audio immediately before and after the spike.

### An error occurred reading the test tone file

Either the test tone file was not found or is not a valid test tone file. Always use a test tone file provided on the Sound Forge CD-ROM.

### The selected Recorded file is much smaller than the test tone size

This may indicate that the test tone or the recorded file specified in the **Recover** tab is not correct. Verify that the length of the recorded file roughly the same size as the test tone file.

### The end spike was not found

Verify that the spike following the test tone is present in the recorded file when recovering impulses in Auto-detect timing spikes mode.

## What is the Wave Hammer plug-in?

Sony Media Software's Wave Hammer DirectX plug-in is an audio mastering tool consisting of a classic compressor and a volume maximizer.

The Wave Hammer tool can be used in any Microsoft DirectX-compatible host application (for example, Sound Forge and ACID® Pro software), and the quality and functionality of the Wave Hammer plug-in is the same in each host application; however, the method of previewing effects is different. Consult your host application's documentation to determine the available previewing methods.

### Displaying the Wave Hammer plug-in

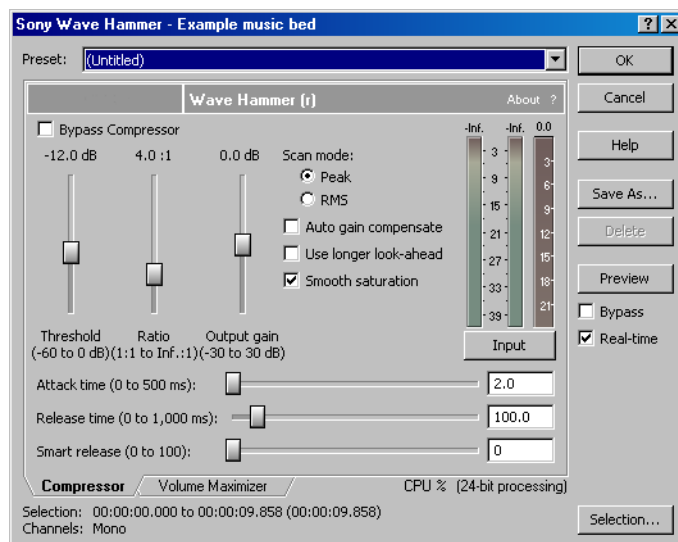
To display the Wave Hammer tool, choose Wave Hammer from the **Effects** menu.

## The Wave Hammer dialog

The Wave Hammer controls are divided into two tabs: Compressor and Volume Maximizer.

### Compressor tab

The controls on the Compressor tab are used to compress the audio signal. When applied properly, compression reduces the dynamic range of audio and allows you increase overall loudness. Compression has various uses. For example, applying heavy compression at a low threshold to electric guitar produces distortion.



Compressor tab

### Threshold

The Threshold fader is used to adjust the audio level at which compression is applied. Audio with levels higher than the Threshold value are compressed, while audio at levels lower than this value pass through the compressor uninterrupted.

### Ratio

The Ratio slider determines the amount of compression applied to audio signals surpassing the threshold. A ratio of 1:1 applies no compression to audio surpassing the threshold, while a ratio of 2:1 requires a 2 dB increase in actual volume to raise the processed volume 1 dB. A ratio of Inf:1 is considered a limiter.

### Output gain

The Output gain fader allows you to determine how much the audio signal is boosted following its compression.

### Attack time

The Attack time slider allows you to determine how soon after rising above the threshold the audio signal is attenuated.

### Release time

The Release time slider allows you to determine how soon after falling below the threshold the audio signal attenuation is interrupted.

### Smart release

The Smart Release slider allows you to configure the compressor to automatically increase the release time for sustained notes and decrease the release time for sharp transients. Setting this value higher increases the internal variability of the specified Release value.

Generally, louder overall audio levels can be achieved with lower Release values. However, low Release values can also lead to an increase in “pumping” artifacts. Configuring a Smart Release value increases the release time during sustained sounds, thereby preventing release changes from occurring too rapidly.

### Scan mode

The Scan mode radio buttons allow you to specify whether Peak or RMS mode is used to determine the loudness of an audio file, which in turn determines the amount of compression that is applied. When compressing in Peak mode, the compressor applies compression where it detects audio signal peaks that surpass the threshold.

However, when compressing using RMS mode, the compressor processes the audio using the detected average RMS value of the entire file. The Root Mean Square (RMS) of audio is a measure of its intensity over a period of time. Therefore, the RMS level of audio corresponds to the loudness perceived by a listener when measured over small intervals of time. As a result, rapid transient peaks may not be processed when compressing in RMS mode.

### Auto gain compensate

When you select the Auto gain compensate check box, the compressor output is boosted by a constant amount derived from the Threshold and Ratio settings. This option prevents a loss in overall level when compressing audio.

---

**Tip:** When using the Auto gain compensate option, the Output gain fader should be used to fine tune the signal output level.

---



### Use longer look-ahead

When you select the Use longer look-ahead check box, the compressor scans farther ahead in the incoming audio to determine how much compression is needed. This results in compression being applied before the threshold-surpassing audio actually occurs, thereby allowing for a slower Attack time value. However, the pre-compression effect (fades that occur prior to attacks) of this option may be distracting.

### Smooth saturation

Selecting the Smooth saturation check box lowers the amount of distortion caused when applying heavy compression. When this option is turned on, the compressed audio sounds warmer and not overly bright.

### Input/Output meter

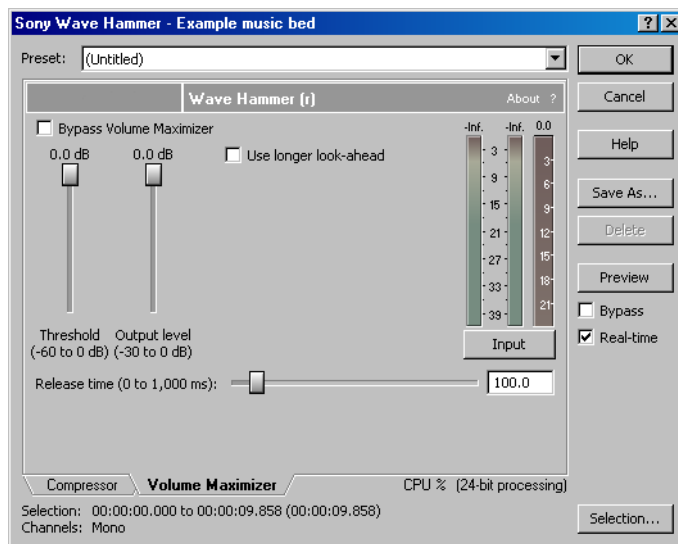
This meter allows you to monitor the level of the incoming and outgoing signals. When the Input button is displayed, the meters display the incoming signal level. Clicking Input toggles the button to an Output button and displays the outgoing signal level. Clicking Output returns you to the incoming signal display.

### Attenuation meter

This meter allows you to monitor the audio signal attenuation derived from the current settings.

## Volume Maximizer tab

The controls on the Volume Maximizer tab are used to limit the peak amplitude of an audio file or to boost the overall level without clipping the waveform and distorting the audio.



### Threshold

The Threshold fader is used to adjust the audio level at which the volume maximizer activates. Audio with levels higher than the Threshold value are affected, while audio at levels lower than this value pass through the volume maximizer uninterrupted.

### Output level

The Output level fader allows you to determine the level to which peaks above the Threshold setting are boosted or cut.

### Release time

The Release time slider allows you to determine how soon after falling below the threshold the audio signal attenuation is interrupted.

### Use longer look-ahead

When you select the Use longer look-ahead check box, the volume maximizer scans farther ahead in the incoming audio to determine the amount of limiting that is needed. This results in limiting being applied before the threshold-surpassing audio actually occurs. However, the pre-limiting effect (fades that occur prior to attacks) of this option may be distracting.

### Input/Output meter

This meter allows you to monitor the level of the incoming and outgoing signals. When an Input button is displayed, the meters are displaying the incoming signal level. Clicking Input toggles the button to an Output button and displays the outgoing signal level. Clicking Output returns you to the incoming signal display.

### Attenuation meter

This meter allows you to monitor the audio signal attenuation derived from the current settings.



# Utilizing the Scripting Feature

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You can use scripting to streamline repetitive tasks and implement customized features. When the Script Editor window displays, you can use it to create, edit, or run scripts.

Sound Forge® software can use scripts written using JScript, VBScript, or C# as well as scripts that have been compiled as DLLs.



*Scripting is available only in the full version of Sound Forge software.*

## Scripting references

### Sample scripts

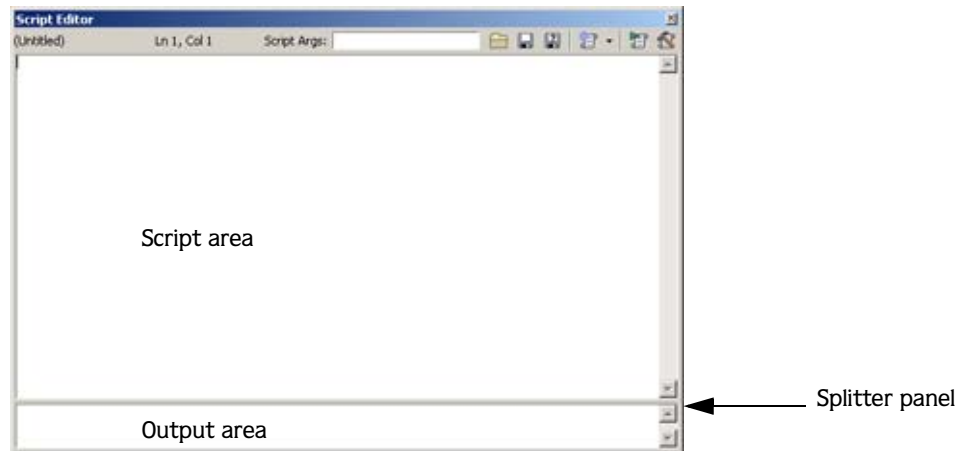
You can find the most recent scripting API (application programming interface) and sample scripts on our Web site <http://www.mediasoftware.sonyictures.com/download/step1.asp?catid=15> in the Plugin Development Kits section.

### Additional scripting information

For additional information about scripting, we encourage you to check out the Sound Forge scripting forum on our Web site: <http://www.mediasoftware.sonyictures.com/forums/ShowTopics.asp?ForumID=27>







## Opening the Script Editor window

From the **View** menu, choose Script Editor to display the Script Editor window. You can use the Script Editor window to open, run, create, or edit scripts.



- Script area - Displays the current scripts written code.
- Output area - Displays text results for the current script.
- Splitter panel - Allows you to adjust the size of the output area window by dragging it up or down.

The Script Editor toolbar displays by default when you open the Script Editor window.



	Open: opens the Open Script dialog.		New Script Template: opens a basic C# or JScript template needed to write a script.
	Save: saves the current script.		Run Script: runs the current script.
	Save As: saves the current files with a new name or format.		Compile Script: compiles and tests your script.

## Opening and running a script

You can open and run a script that has already been developed.

**Warning:** *Scripts can pose a security risk to your computer. A script has the power to delete files, read files, write files, execute programs, access the Internet, access files on your network, and so on. Always examine the contents of a script before running it. If you don't understand the script, do not run it unless it comes from a trusted source. In general, take the same precautions you would take for any program you download from the Internet or receive in an e-mail attachment.*

### Running a script from the Script Editor window

1. Click in the data window where you want to apply the script to establish focus.
2. From the **View** menu, choose Script Editor to display the Script Editor window if it isn't already displayed.
3. Click the Open button  in the Script Editor toolbar. The Open Script window is displayed.
4. Select the script file (.vb, .js, .cs, or .dll) that you want to run. The script data is displayed in the top portion of the Script Editor window.
5. Click the Run Script button .

### Running a script from the Scripting menu

1. Click in the data window where you want to apply the script to establish focus.
2. From the **Tools** menu, choose Scripting.
3. Choose a script from the submenu or choose Run Script from the submenu to browse to the script file (.vb, .js, .cs, or .dll) that you want to run.

### Adding scripts to the Scripting menu

When you start the program, Sound Forge software looks at the Script Menu folder in the Sound Forge program folder to determine which scripts appear in the Scripting submenu. This folder is C:\Program Files\Sony\Sound Forge 8.0\Script Menu by default.




1. To change the contents of the submenu, add or delete scripts in the Script Menu folder.

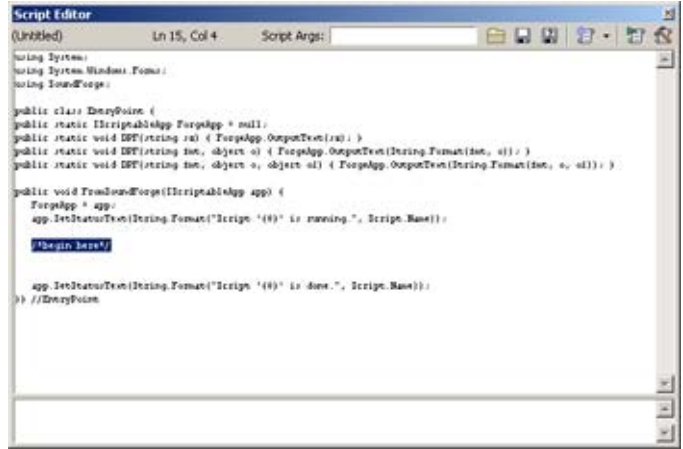
**Tip:** *To prevent duplication of script files, you can use shortcuts in the Script Menu folder.*

2. From the **Tools** menu, choose Scripting and then choose Rescan Script Menu Folder to update the menu.

## Creating a script


Sound Forge scripting uses the Microsoft .NET framework for scripting. You can write scripts in JScript, Visual Basic .NET, or C#.

1. From the **View** menu, choose Script Editor to display the Script Editor window if it isn't already displayed.
2. Click the New Script Template button  and choose C# or JScript. A new script is displayed in the Script Editor window, with what is needed to write a script.
3. Replace the `/*begin here*/` text with your script.
4. Click the Compile Script button  to compile and test your script. If there are any errors, they will be displayed at the bottom of the window.
5. Click the Save button  to choose the file name and location that you want to use to save your script.



## Editing an existing script

Editing a script in the Script Editor window should not be very difficult as the scripts that are included with Sound Forge software are fully commented to help you find and edit the parameters you need.

1. From the **View** menu, choose Script Editor to display the Script Editor window if it isn't already displayed.
2. Click the Open button  in the Script Editor window, choose the script you want to edit and then click Open. The script data is displayed in the top portion of the Script Editor window.

---

**Note:** You cannot edit scripts that have been compiled as DLLs.




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3. Edit the script as necessary. The comments in the script will help you find the parameters you need to edit.

---

**Note:** Comments are indicated with double forward slashes `//`.

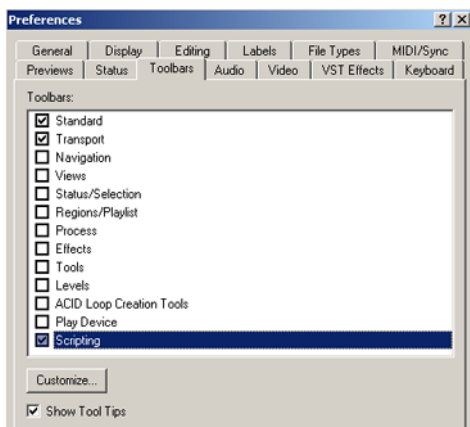
---

4. Click the Compile Script button  to compile and test your edited script. If there are any errors, they will be displayed at the bottom of the window.
5. Click the Save button  to replace the script you edited or click the Save As button  to save the edited script with a different name or in a different location.

## Using the Scripting toolbar

### Adding or removing toolbar buttons

1. From the **View** menu, choose Toolbars. The Preferences dialog appears with a list of available toolbars.
2. Select the Scripting check box and the toolbar name.



3. Click Customize. The Customize Toolbar dialog is displayed.
4. Use the controls in the Customize Toolbar dialog to add, remove, or rearrange the buttons on the selected toolbar. All scripts from the Script Menu folder are listed in the Available tools column.

If you want to	Then
Add a script to the toolbar	Select a script in the Available tools column and click the Add button. <b>Note:</b> The script will appear before the currently selected button.
Remove a script from the toolbar	Select a script in the Current tools column and click the Remove button.
Rearrange the buttons	Select a script in the Current tools column and click the Move Up or Move Down button.
Restore the toolbar to its default setting	Click the Reset button.

5. Click the OK button.

## Creating custom button images

You can display custom button images for the scripts that you have added to the toolbar by adding .png files to your Script Menu folder.

As an alternative to creating your own custom button images, you can use the default Script\*.cs.png files, which were installed by default in your Script Menu folder.

1. Create a PNG file with the icon that you want to use.

---

**Note:** Icons should be 16x16 pixels and transparency is supported.

---

2. Save the PNG file in your Script Menu folder using the same name as the name of the script that you want it to represent (i.e. to assign a custom icon to the HelloWorld.js script, the icon should be saved as HelloWorld.js.png).

---

**Note:** The Script Menu folder can typically be found in the following location: C:\Program Files\Sony\Sound Forge 8.0\Script Menu.

---

3. Customize the toolbar as needed. The custom icons will display on the Scripting toolbar the next time you start the application.

## Running a script

You can run scripts using a single click if you have customized the Scripting toolbar to include buttons for scripts that you have created.

1. Click in the data window where you want to apply the script to establish focus.
2. Click the button of the script that you would like to run on the Scripting toolbar.

---

**Tip:** You may need to hover a button to display a ToolTip, which displays the name of the script associated with the button.

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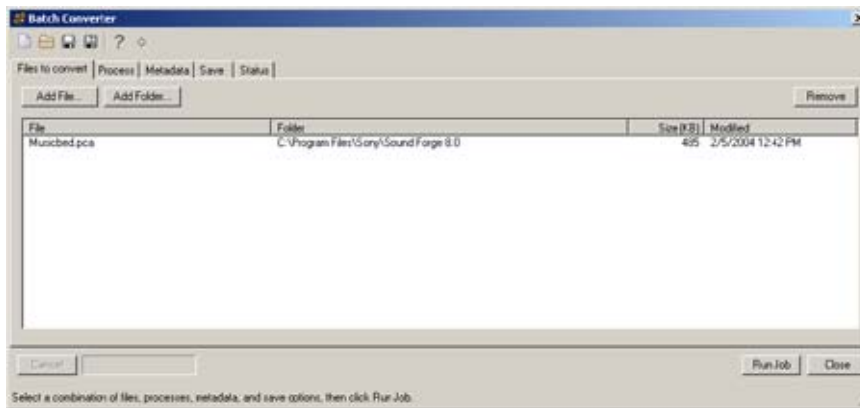
## Using the Batch Converter script


You can use the Batch Converter script to modify and manipulate audio files without having to process each file individually.



**Warning:** The Batch Converter will not save MP3 files unless the MP3 plug-in has been registered. To register the plug-in, choose Save As from the Sound Forge **File** menu. In the Save As dialog, choose MP3 Audio from the Save As Type drop-down list, and then click Custom. The Custom Template dialog will display the number of evaluation encodes that remain. Click the Register button to register the plug-in.

### Converting using an existing batch job

1. From the **Tools** menu, choose Batch Converter. The Batch Converter window is displayed.



2. Open the batch job that you want to run.
  - a. Click the Open Job button . The Open dialog is displayed.
  - b. Browse to the folder where your batch job (.bj) file is saved.
  - c. Select a batch job and click the Open button.
3. Select the Files to convert tab and add the files that you want to process. When you start Batch Converter, any open data windows will be included in the list.

If	Then
You want to add individual files	Click the Add File button  , browse to a file, and click the Open button.
You want to add all files within a folder	Click the Add Folder button  , select a folder, and click the OK button.
You want to add files by dragging	<p><b>Note:</b> Subfolders are not included when selecting a folder.</p> <p>Drag files from the Windows Explorer to the Files to convert tab.</p>

4. Select the Process tab and verify the processing settings. For more information, see [Creating or editing a batch job](#) on page 231.

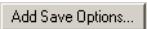
**Tip:** When you convert files to a compressed format such as MP3, peaks that are at or near 0 dB may be clipped by the compression process. You may want to consider normalizing first to reduce the possibility of clipped peaks (normalizing to a peak level of -0.9 dB is a good starting point).


5. Select the Metadata tab and type values for any metadata (file information) that you want to save in the output files.

If	Then
The Overwrite check box is not selected and the destination file already includes information for a metadata item	The existing information is preserved (keywords; however, will be appended).
The Overwrite check box is selected and the destination file already includes information for a metadata item	The existing information is overwritten with the information from the Metadata tab (existing information will be erased if the box is blank).

**Note:** If a metadata type is not supported by the output format, it will be ignored.

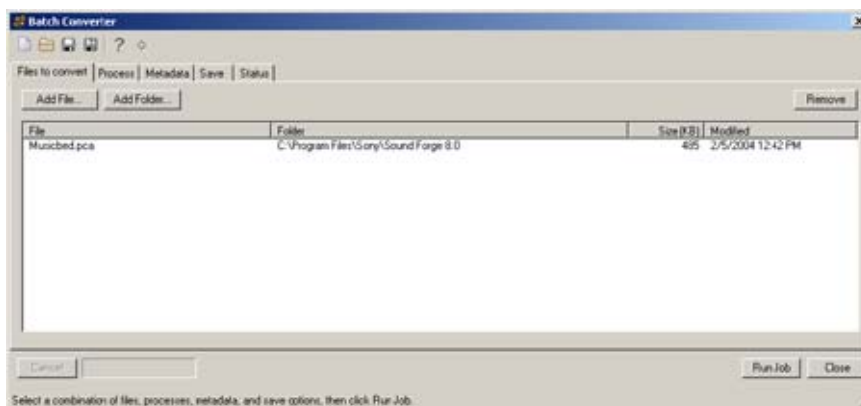
6. Select the Save tab and verify the file output settings. For more information, see [Creating or editing a batch job](#) on page 231.

**Note:** If you want to convert to multiple formats at once, click the Add Save Options button  to create a setting for each file type that you want to convert.



7. Click the Run Job button  to start processing. The Batch Converter will then display the Status tab to allow you to monitor the progress of your batch job.

## Creating or editing a batch job

1. From the **Tools** menu, choose Batch Converter. The Batch Converter window is displayed.








2. Create a new batch job or open the batch job that you want to edit.

If	Then
You want to create a new batch job	Click the New Batch Job button  .
You want to edit an existing job	Click the Open Job button  , select a batch job and click the Open button.

3. Select the Process tab to choose the processing settings that you want to apply.

**Tip:** When you convert files to a compressed format such as MP3, peaks that are at or near 0 dB may be clipped by the compression process. You may want to consider normalizing first to reduce the possibility of clipped peaks (normalizing to a peak level of -0.9 dB is a good starting point).

- a. Choose a plug-in from the Select drop-down list and click the Add Effect button  to add it to the end of the list. The plug-in dialog is displayed.
- b. Adjust the effect's settings and click the OK button. For more information about an individual effect's settings, click the Help button  in the plug-in window.
- c. Repeat steps 3a and 3b as necessary to create your effects list.
- d. Perform the following actions as needed:

If	Then
You need to change an effect's preset	Select the effect in the list and click the Change Preset button  .
You need to change an effect's position in the chain	Select the effect in the list and click the Move up  or Move down button  .

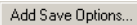
4. Select the Metadata tab and type values for any metadata (file information) that you want to save in the output files.

If	Then
The Overwrite check box is not selected and the destination file already includes information for a metadata item	The existing information is preserved (keywords; however, will be appended).
The Overwrite check box is selected and the destination file already includes information for a metadata item	The existing information is overwritten with the information from the Metadata tab (existing information will be erased if the box is blank).

**Note:** *If a metadata type is not supported by the output format, it will be ignored.*

5. Select the Save tab to choose file output settings for rendered files.

- a. Click the Add Save Option button to create a new setting or select an existing setting and click the Change Save Options button. The Output Options dialog is displayed.

If you want to convert to multiple formats at once, click the Add Save Options button  to create a setting for each file type that you want to convert.

- b. In the File Format section, select a radio button to indicate the format that you want to use for processed files:

Button	Description
Same as source	Select this radio button if you want to save converted files using the same format as the original file.
Convert to	Select this radio button and choose a file type from the Type drop-down list if you want to convert your files to a new format. The parameters that will be used for rendering your file are displayed in the Template box. You can click Change to choose a new template.  For any output format, choose Default Template to preserve the source file's format (sample rate, bit-depth, and number of channels) in the output file.



- c. In the File Names section, select a radio button to indicate the format that you want to use for processed files:

Button	Description
Same as source	Select this radio button if you want to save converted files using the same name as the original file.
Append to name	Select this radio button and type text in the Append to name box if you want to add a descriptor to the file names of converted files.  The text you enter will be added to the original file name during conversion. For example, if your source file is C:\Audio\DoorSlam.wav, the file could be saved as C:\Audio\DoorSlam-BatchConverted.wav during conversion.

- d. In the File Folder section, select a radio button to indicate where you want to save processed files:

Button	Description
Same as source	Select this radio button if you want to save converted files in the same folders as the original files.
Save files to	Select this radio button and type a path in the edit box (or click Browse) in the Append to name box if you want to save all converted files in a specific folder.  You can select the Preserve source subfolders check box if you want to use the same folder structure in your source and converted files. For example, if your source file is C:\Audio\DoorSlam.wav, you could specify D:\ as your output folder, and the file will be saved as D:\Audio\DoorSlam.wav during conversion.

- e. Click the OK button.

6. Click the Save Job button  to save the updated batch job or click the Save As  button to save the edited batch job with a different name.



# Working with MIDI/SMPTE

This chapter describes using Sound Forge® software in conjunction with internal and external MIDI devices.



*MIDI/SMPTE features are available only in the full version of Sound Forge software.*

## What is MIDI?

The musical instrument digital interface (MIDI) is a set of commands or a language that music software and hardware use to communicate. The most common way to utilize MIDI is to have a device, such as a MIDI sequencer, generating and sending MIDI commands to another device, such as a synthesizer.

## MIDI triggers

You can use numerous internal and external devices to generate MIDI commands and trigger audio playback in the software.

### Playback versus triggered playback

Procedures in this section use the Sound Forge MIDI Keyboard as the MIDI device for triggering audio playback.

For more information, see [Using the MIDI Keyboard](#) on page 246.

#### Simple playback

When you click the Play button in the transport bar or playbar, the audio file in the active data window plays and you hear the audio. MIDI is not involved.

#### Triggered playback

When the MIDI keyboard triggers playback of the same file, the following items occurs:

- The MIDI Keyboard transmits MIDI commands to the MIDI router.
- The MIDI router transmits the MIDI commands to the Sound Forge MIDI input port.
- The audio file plays.

**Note:** In the case of triggered playback, MIDI commands may come from any software or hardware device that generates MIDI.

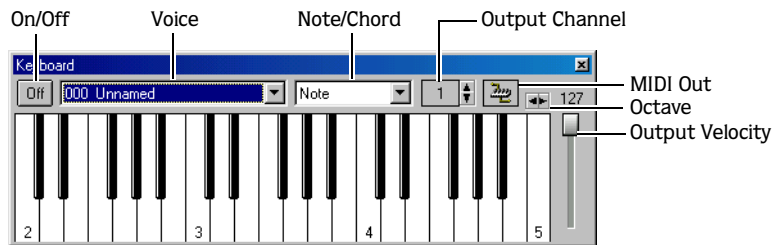
## Triggering file playback


Using the MIDI Keyboard or any other MIDI device to trigger audio playback involves three separate procedures:

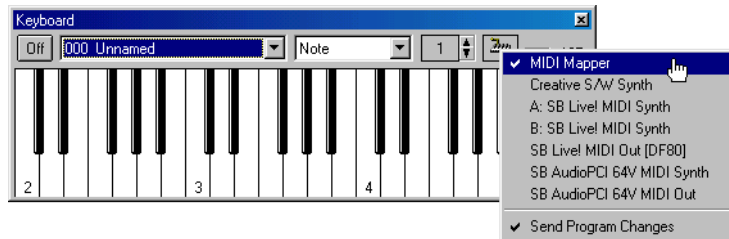
- Configuring the MIDI device (in this case, the MIDI Keyboard).
- Enabling MIDI input synchronization.
- Configuring the MIDI trigger.

### Configuring the MIDI device

1. From the **View** menu, choose Keyboard. The MIDI Keyboard is displayed.



2. Open the Voiceover.pca file.
3. Click the MIDI Out button  and choose the appropriate MIDI router from the menu.



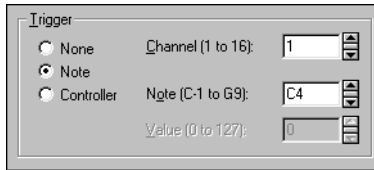
4. Set the keyboard's Output channel value to 1. The MIDI device is configured.

### Turning on MIDI input synchronization

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the MIDI/Sync tab.
3. From the Input drop-down list, choose the appropriate MIDI router and click OK.

### Configuring the MIDI trigger

1. From the **Options** menu, choose MIDI Triggers. The MIDI Triggers dialog is displayed.
2. Select Play All from the Event list box.
3. In the Trigger section, select the Note radio button. The Channel and Note boxes activate.

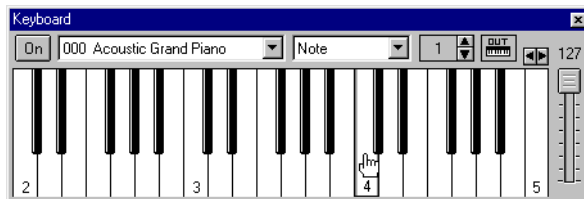


4. Enter 1 in the Channel box.
5. Enter C4 in the Note box and click OK.

The Sound Forge software is now configured to play the Voiceover.pca file when it receives a C4 Note-On command on MIDI Channel 1.

### Starting playback

1. From the **Options** menu, choose MIDI In/Out, and choose Trigger from MIDI Timecode from the submenu. A check mark appears adjacent to the command, indicating that it is active and the software is ready to receive MIDI commands.
2. Click the C4 key on the MIDI Keyboard.



Click the C4 key to begin playback

The Voiceover.pca file plays in its entirety.

### Resetting MIDI triggers

Once set, MIDI triggers are not permanent. They can be edited or deleted as needed.

1. From the **Options** menu, choose MIDI Triggers. The MIDI Triggers dialog is displayed.
2. From the Preset drop-down list, choose Reset all triggers to (none) and click OK.

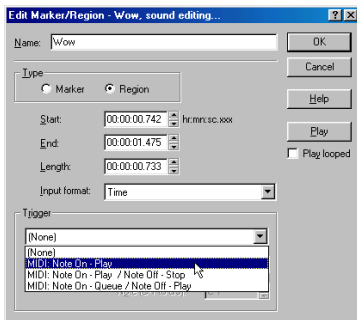
## Triggering region playback

Frequently, it is preferable to use a MIDI device to control the triggering of the individual regions within a file. As in the previous example, the MIDI Keyboard will be used to demonstrate this function.

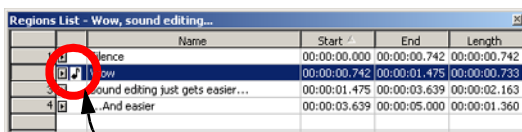
**Note:** Before performing this procedure, reset all triggers. For more information, see [Resetting MIDI triggers](#) on page 235.

### Configuring region playback triggers

1. Display and configure the MIDI Keyboard. For more information, see [Configuring the MIDI device](#) on page 234.
2. Set up the MIDI input synchronization. For more information, see [Turning on MIDI input synchronization](#) on page 234.
3. Open the Voiceover.pca file and display its Regions List.
4. Select the “Wow” region and press **[Enter]**. The Edit Marker/Region dialog is displayed.
5. From the Trigger drop-down list, choose MIDI: Note On - Play.



6. Enter 1 in the Channel box and C-4 in the Note box.
7. Click OK. A small musical note appears adjacent to the “Wow” region in the Regions List to indicate that a trigger has been configured.



A small musical note indicates a region trigger

8. Repeat steps 4 through 7, providing each region with a unique MIDI trigger.



### Using region playback triggers

1. From the **Options** menu, choose MIDI In/Out, and choose Trigger from MIDI Timecode from the submenu. A check mark appears adjacent to the command, indicating it is active and the software is ready to receive MIDI commands.
2. Click C4 on the MIDI Keyboard. The “Wow” region plays.
3. Click other trigger keys on the MIDI Keyboard and observe how this feature can be used to play regions on cue or quickly rearrange an audio file.

**Note:** Only one region can be played at any given time. Overlapping causes the active region’s playback to be interrupted and the new region’s playback to begin.

### Triggering playback from additional internal/external MIDI devices

The basic concepts of MIDI routing and triggering from the Sound Forge MIDI Keyboard described in previous sections apply to any hardware or software device capable of generating MIDI commands. Follow the same basic steps to trigger playback:

1. Install and configure the MIDI controller (refer to the product-specific documentation for installation procedures).
2. Set up MIDI input synchronization. For more information, see [Turning on MIDI input synchronization](#) on page 234.
3. Configure the MIDI triggers to respond to the corresponding controls on the controller. For more information, see [Configuring the MIDI trigger](#) on page 235.

### Advantages of external MIDI controllers

In addition to simple playback, MIDI commands can be used to control a wide array of the Sound Forge navigation and editing functions. In fact, a quick look at the Event drop-down list in the MIDI Triggers dialog can provide you with an idea of the power of MIDI commands used in conjunction with Sound Forge software.

#### Using external MIDI controller presets

Sound Forge system presets support the sequencer, cursor, dial, and function buttons on the following external MIDI controllers:

- Roland MCR-8 Multi-Controller
- JLC Cooper Media Control Station 2

The system presets for these controllers allow you to perform the following actions:

- Move the cursor using the controller’s dial.
- Drop markers by clicking the dial.
- Zoom in and out of the waveform using the cursor keys (vertically and horizontally).
- Start and stop audio playback using the sequencer controls.

**Note:** Users of the aforementioned external MIDI controllers need not limit themselves to Sony Media Software’s default configurations.

### Dropping markers/creating regions with an external MIDI controller

When triggering the software with an external MIDI controller, you should turn off the Always ask for Region and Loop names option. This allows you to label these units with defaults and prevents playback from being interrupted by dialogs.

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the General tab.
3. Clear the Always ask for Region and Loop names check box and click OK.

## Sound Forge software and MIDI timecode synchronization

MIDI timecode (MTC) is a method of using SMPTE timing signals to synchronize multiple devices. Although MIDI timecode is typically used to synchronize audio and video, it can also be used to synchronize playback devices. You can synchronize to external MTC or generate MTC for other devices to follow. *For more information, see [SMPTE Timecode](#) on page 317.*

You can also specify start times of regions in the Regions List to synchronize digital audio with additional timed events. For example, if a MIDI sequencer generates SMPTE timecode, you can synchronize to it with its own SMPTE timecode and initiate region playback at specified times.

### MTC synchronization versus Note-On MIDI triggering

Synchronizing to MTC is similar to synchronizing to other MIDI events and can be used in many of the same situations. The major advantage of MTC synchronization is that it allows for you to specify accurate SMPTE start times. However, MTC synchronization requires more of your system's processing power.

When triggering a limited number of sounds in the software from a sequencer, it is preferable to use Note-On MIDI Triggering. *For more information, see [Triggering file playback](#) on page 234.*

## Playing regions using MTC from a sequencer

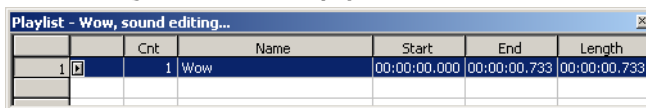
Triggering region playback in Sound Forge software from a sequencer using MTC involves three procedures:

- Configuring the regions.
- Enabling MIDI input synchronization.
- Configuring the sequencer.

### Configuring the regions

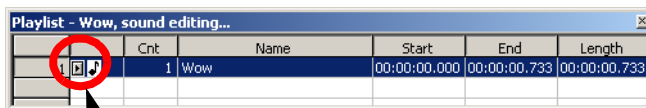
1. Open the Voiceover.pca file and view the Regions List and Playlist windows.
2. Select the “Wow” region in the Regions List and drag it to the playlist. The “Wow” region is added to the playlist.

The “Wow” region is added to the playlist.



	Cnt	Name	Start	End	Length
1	1	Wow	00:00:00.000	00:00:00.733	00:00:00.733

3. Select the “Wow” region in the playlist and press **[Enter]**. The Edit Playlist dialog is displayed.
4. From the Trigger drop-down list, choose SMPTE: Play at Time. The SMPTE time box is activated.
5. Enter an appropriate SMPTE start time using the hours:minutes:seconds:frames format and click OK. A small musical note appears adjacent to region in the playlist to indicate that a start time for this region’s playback is configured.



	Cnt	Name	Start	End	Length
1	1	Wow	00:00:00.000	00:00:00.733	00:00:00.733

A small musical note indicates a start time

### Turning on MIDI input synchronization

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the MIDI/Sync tab.
3. Specify the MIDI input that corresponds to the output port of the sequencer and click OK.
4. From the **Options** menu, choose MIDI Triggers. The MIDI Triggers dialog is displayed.
5. From the Preset drop-down list, choose Reset all triggers to (none). This prevents other MIDI commands from creating additional triggers.
6. Click OK.
7. From the **Options** menu, choose MIDI In/Out, and choose Trigger from MIDI Timecode from the submenu. A check mark appears adjacent to the command to indicate that synchronization to MTC is ready.

### Configuring the sequencer

1. Set the sequencer’s MIDI output port to correspond with the Sound Forge MIDI input port.
2. Turn on the sequencer’s MTC output. If the sequencer supports generating MTC, it is now ready to sync.
3. Press the sequencer’s Play button. The Sound Forge MIDI In status box displays the same SMPTE time as the sequencer’s SMPTE time. At the specified SMPTE time, playback of the region is started without interrupting the sequencer’s output to other devices.

## Playing regions using MTC from an external device

When using a hardware device that generates MTC, the configuration procedure is basically the same as outlined above. Simply specify the device's MTC output driver as the Sound Forge MIDI input port in the Preferences dialog's MIDI/Sync tab.

## Using Sound Forge software to generate MTC for a MIDI sequencer

You can generate MTC for other devices to follow. However, it is important to understand that the software only generates MTC while playing a file or from a playlist. Generating MTC involves two procedures:

- Configuring the Sound Forge software.
- Configuring the sequencer.

### Configuring Sound Forge software

1. Open an audio file.
2. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
3. Click the MIDI/Sync tab.
4. Specify the Sound Forge MIDI output that corresponds to the input port of the sequencer and click OK.
5. From the **Options** menu, choose MIDI Triggers. The MIDI Triggers dialog is displayed.
6. From the Preset drop-down list, choose Reset all triggers to (none). This prevents other MIDI commands from creating additional triggers.
7. Click OK.
8. From the **Options** menu, choose MIDI In/Out, and choose Generate MIDI Timecode from the submenu. A check mark appears adjacent to the command, indicating that the software is ready to generate MTC.

### Configuring the sequencer

1. Specify the sequencer's MIDI input port that corresponds to the Sound Forge MIDI output port.
2. Set the sequencer's SMPTE offset time value as needed.

---

**Note:** Sound Forge software uses 00:00:00:00 as its output start point, but certain sequencers recommend a SMPTE offset time of at least four seconds to ensure synchronization.

---

3. Turn on the sequencer's MTC input.
4. If required by the sequencer, press the Play button. The sequencer does not begin playback, but switches to "Waiting for MTC" mode.
5. Start playback of the file in the software. When the SMPTE offset time is satisfied, the sequencer locks to and follows the MTC generated by the Sound Forge application.

## Using Sound Forge software to generate MTC for an external device

To use the software to send MTC to an external device, follow the previous instructions, but configure the Sound Forge MIDI output port to send directly to the device's MIDI driver.



# Sampling

Used in conjunction with the Sampler Tool, the Sound Forge® software's powerful editing capabilities allow you to create, edit, and transfer samples between external and internal samplers. This chapter describes the procedures used to transfer (dump) samples between the computer and sampler with the Sampler Tool.



*The Sampler Tool is available only in the full version of Sound Forge software.*

## Samplers

Samplers are devices that produce on-demand playback of audio samples at varying pitches. For the purposes of this manual, we will concentrate on two basic varieties: external samplers and internal samplers.

### External samplers

External samplers are typically capable of recording samples or transferring prerecorded samples into their memory. You can choose between two methods to transfer samples to external samplers:

- MIDI Sample Dump Standard (SDS)
- SCSI MIDI Device Interface (SMDI)

#### MIDI Sample Dump Standard (SDS)

The MIDI SDS is used to send and receive digital samples using normal MIDI hardware and cable connections. Due to the limited bandwidth of the MIDI protocol and the large amount of data required by digital samples, a MIDI SDS transfer can be time consuming. Furthermore, SDS is limited to mono samples, though certain samplers allow two mono samples to be joined as a stereo sample.

#### SCSI MIDI Device Interface (SMDI)

The SCSI MIDI Device Interface (SMDI) allows music hardware and software to communicate using SCSI hardware and cables. Because SCSI hardware has a greater bandwidth than MIDI, SMDI transfers are considerably faster than SDS transfers. In addition, SMDI supports mono and stereo sample transfers.

## Internal samplers

Internal samplers are cards installed in your system that, unlike typical sound cards, actually allow sounds to be downloaded into memory and played at varying pitches to simulate a musical instrument.

### Using an unsupported internal sampler

If you have an internal sampler not directly supported by the Sampler Tool, you have two options:

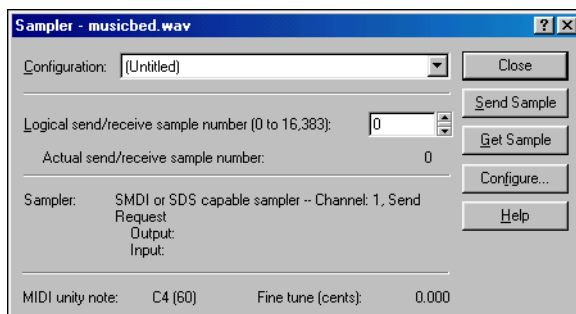
- Use the MIDI SDS transfer protocol.
- Use an open loop transfer.

**Note:** If you have a Windows-compatible internal sampler, contact the manufacturer about supporting SDS in Windows drivers.

## Configuring the Sampler Tool

Configuring the Sampler Tool is fairly straightforward, especially if the desired configuration exists in the list of presets.

1. From the **Tools** menu, choose Sampler. The Sampler dialog is displayed.

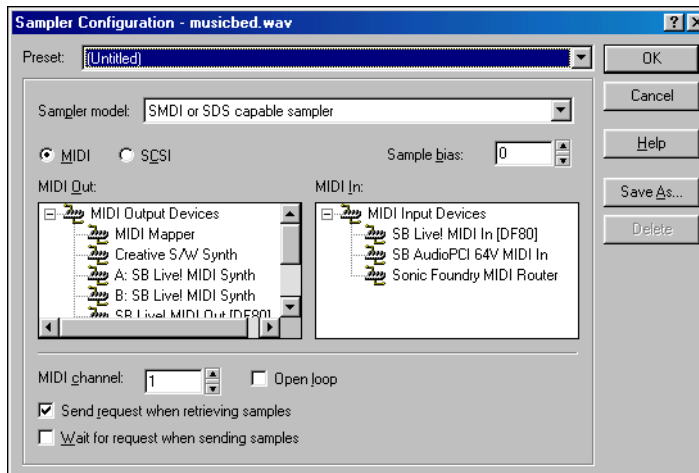


2. From the Configuration drop-down list, choose the desired configuration. If the desired configuration is not listed, you must create it in the Sampler Configuration dialog. *For more information, see [Creating a sampler configuration](#) on page 243.*
3. Enter a value in the Logical send/receive sample number box.  
This value determines the number that the sampler uses as its location reference when sending or receiving samples. This number can be biased for specific samplers with the Sample bias option in the Sampler Configuration dialog. *For more information, see [Creating a sampler configuration](#) on page 243.*
4. Begin the process of sending or receiving samples. *For more information, see [Sending and receiving samples](#) on page 245.*

## Creating a sampler configuration

The Sampler Configuration dialog allows you to create new sample configurations that can be saved as presets and accessed from the Sampler dialog. Creating new custom configurations requires you to specify the sampler and sample transfer mode. However, the process of creating a custom sampler configuration differs based on which transfer mode is used.

1. From the **Tools** menu, choose Sampler. The Sampler dialog is displayed.
2. Click the Configure button. The Sampler Configuration dialog is displayed.



The Sampler Configuration dialog

3. From the Sampler model drop-down list, choose the appropriate sampler. If the desired sampler is not included in the drop-down list, choose the generic SMDI or SDS capable sampler option. If the sampler supports the specified protocol, the Sampler Tool should interface with the sampler.
4. Specify input/output settings for the sampler:

If	Then
Your sampler uses MIDI/SDS transfer	Select the MIDI radio button and choose input and output ports in the MIDI In and MIDI Out boxes
Your sampler uses SCSI/SMDI transfer	Select the SCSI radio button and select your sampler in the Sampler box.

**Note:** The Sampler box lists all devices connected to the selected SCSI host, including devices that are not samplers.

5. If desired, enter a value in the Sample bias box. Sample bias is a user-specified value that is added to the logical sample number to determine the actual sample number used for sending or receiving.  
Additionally, sample bias can be used to define unique biases for multiple projects. For example, when composing multiple pieces using different samples, it is possible to create unique sampler configurations for each project. Simply establish a unique sample bias to segregate the samples within the sampler.
6. Enter a value in the MIDI channel box to specify which MIDI channel (1-16) is used when transferring samples.
7. Select the Open loop check box if you want to send SDS sample data immediately upon clicking the Send Sample button. This is an unconditional transfer of sample data (no handshake).

8. Select the Send request when retrieving samples check box if you want the Sampler Tool to send a request for the sample to the sampler when you click Get Sample.

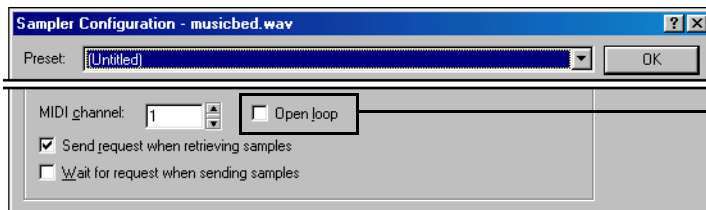
Clearing the Send request check box requires that the sample transfer be initiated from the sampler, even after you click Get Sample. Typically, pressing the appropriate button on the sampler satisfies this request.

9. Select the Wait for request when sending samples check box if you want the Sampler tool to wait for the sampler to request the sample transfer before sending the sample, even after you click Send Sample. Typically, pressing the appropriate button on the sampler satisfies this request.

Clearing the Wait for request check box configures the Sampler Tool to send the sample as soon as you click Send Sample.

## Open loop versus closed loop

Open loop describes a unidirectional communication protocol. When the Open loop check box is selected, the source transmits all data to the destination without listening for instruction from the destination. The destination has no control over how the data is sent and cannot ask for information to be repeated. This lack of feedback makes open-loop transfers prone to error.



The Open Loop check box in the Sampler Configuration dialog

If the Open loop check box is cleared, the communication protocol is referred to as closed loop. A closed loop allows information to flow in both directions. Using closed-loop transfers, the source sends data in small packets and the destination, upon receiving the packet, either retains the data or discards the packet and requests the data to be resent. Using closed-loop protocol, the source does not send the next packet of data until the destination requests it. This makes closed-loop transfers more reliable than open-loop transfers.

In addition to being less reliable, open-loop transfers are slower than closed-loop transfers, especially when sending samples using the Sampler Tool. This is due to intentional delays placed between data packets to compensate for varying sampler speeds. Closed-loop transfers typically guarantee the most efficient timing between packets.

If possible, avoid using an open loop to receive samples from a sampler. The Sampler Tool cannot control the flow of data packets and there is a high probability that data will be missed.

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**Tip:** Open-loop transfers can be useful when you do not have enough cables to connect both the MIDI input and MIDI output ports.

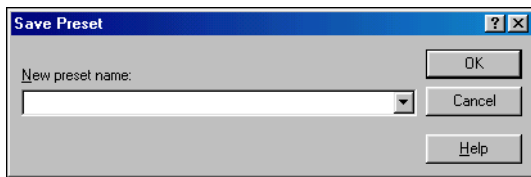
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## Saving sampler configurations

Once you complete a sampler configuration, you can save it as a preset and quickly access it in the future.

1. From the Sampler Configuration dialog, click Save As. The Save Preset dialog is displayed.



The Save Preset dialog

2. Enter a descriptive name in the New preset name box and click OK. The new configuration is saved and can now be chosen from the Configuration drop-down list in the Sampler dialog.

**Note:** To delete a preset, choose it from the Preset drop-down list and click Delete.

## Sending and receiving samples

Once you have accurately configured the sampler setup, you can send and receive samples using the Send Sample and Get Sample buttons in the Sampler dialog.

### Sending a sample

1. From the **Tools** menu, choose Sampler. The Sampler dialog is displayed.
2. From the Configuration drop-down list, choose the sampler configuration.
3. Enter the sample number to be sent in the Logical send/receive sample number box. The Sampler Tool takes into account the configuration's sample bias and displays values for the Actual send sample number and Actual receive sample number. *For more information, see [Creating a sampler configuration](#) on page 243.*
4. Click Send Sample. Sample transfer starts. A meter in the status bar indicates the progress of the transfer. You can cancel a transfer at any time by clicking Cancel or pressing **[Esc]**.

### Receiving a sample

1. From the **Tools** menu, choose Sampler. The Sampler dialog is displayed.
2. From the Configuration drop-down list, choose the sampler configuration.
3. Enter the sample number to be received in the Logical send/receive sample number box. The Sampler Tool takes into account the configuration's sample bias and displays values for the Actual send sample number and Actual receive sample number. *For more information, see [Creating a sampler configuration](#) on page 243.*
4. Click Receive Sample. Sample transfer starts. A meter in the status bar indicates the progress of the transfer. You can cancel a transfer at any time by clicking Cancel or pressing **[Esc]**.

## MIDI unity note and Fine tune

Once you specify a configuration in the Sampler dialog, the Sampler area near the bottom of the dialog displays all relevant sampler configuration information.

The bottom pane of the dialog contains two additional parameters: MIDI unity note and Fine tune.



### MIDI unity note

The MIDI unity note value indicates the pitch to which the sample is tuned.

### Fine tune

The Fine tune value indicates any minor tuning differences (measured in cents) in the sample.

### Editing MIDI unity note and Fine tune

Both values can be edited and used with samplers that support tuning information by choosing Edit Sample from the **Special** menu.

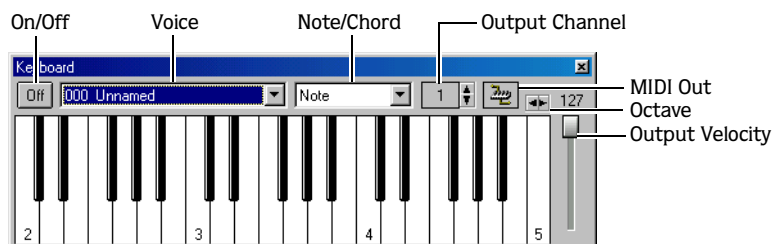
**Note:** *The software does not use this information.*

## Using the MIDI Keyboard

With the MIDI Keyboard, you can control internal/external synthesizers and samplers from the Sound Forge application. The MIDI Keyboard can also be used to listen to the sounds on a synthesizer or in the synthesis section of the sound card.

### Displaying the MIDI Keyboard


To display the MIDI Keyboard, choose Keyboard from the **View** menu. The keyboard can be resized, moved, or docked within the workspace.

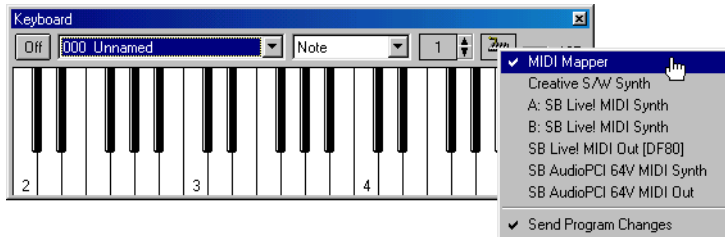


### Turning on the MIDI Keyboard

Clicking any key turns the keyboard on. If you do not hear any sound, verify that the output is connected to the MIDI Output device.

## Configuring the MIDI Keyboard output port and channel

1. Click the MIDI Out button  and choose an output device from the menu.



Specify the output device from the shortcut menu

2. Choose Send Program Changes from the menu if the keyboard will be used to choose instrument voices. A check mark appears adjacent to the command to indicate that this option is turned on.
3. Configure the MIDI input channel of the selected device to correspond to the keyboard's output channel.


**Note:** Most MIDI devices are configurable to accept MIDI commands on any channel.

## Troubleshooting the MIDI Keyboard

If after configuration, the keyboard fails to produce sound, check the following items:

- Verify that the output velocity of the keyboard is set to a value greater than 100.
- Verify that the MIDI input channel in the sound module is set to the same channel as the keyboard.
- Verify that the device is configured to receive MIDI input.
- Verify the device output volume level.
- Verify external MIDI connections, if applicable.

## Specifying instruments

1. Choose Send Program Changes from the MIDI Out button  menu. A check mark appears adjacent to the command to indicate that this option is turned on. If this option is turned off, patches cannot be switched.
2. From the Voice drop-down list, choose the new voice and click any key.

**Note:** Patch names are arranged as specified in the General MIDI Standard. For synthesizers not using the General MIDI convention, use the patch number instead of the instrument name.

## Generating chords

You can also generate chords instead of single notes by choosing a chord structure from the keyboard's Note/Chord drop-down list. Chords are generated using the specified note as the root of the chord or interval.

## Setting up MIDI/SDS hardware

To use MIDI/SDS protocol with an external sampler that supports MIDI/SDS, you must install a MIDI card with MIDI input and output ports in the system.

1. Using a MIDI cable, connect the MIDI output port of the sampler to the MIDI input port of the MIDI card.
2. Connect the MIDI input port of the sampler to the MIDI output port of the card.

---

**Note:** *This is the same configuration used to connect a MIDI keyboard to a computer for sequencing.*

---

Internal samplers do not require a MIDI card and MIDI cables; however, an open-loop protocol may be required when sending samples to an internal sampler. The sampler's documentation should specify the requirements for performing SDS transfers if the sampler supports this action.

## Troubleshooting MIDI/SDS with open loop

Open-loop transfers, while not recommended for sending or receiving samples, can assist you in troubleshooting SDS hardware setup problems. If the Sampler Tool does not transfer data to (or from) the sampler, select the open-loop option and attempt single cable transfers. If open-loop transfers are successful, but closed-loop transfers are not, any of the following items may be the cause:

- The sampler does not support closed-loop transfers (handshaking).
- One or more of the MIDI cables or connections is faulty.
- The MIDI card is not receiving MIDI input (send) or sending MIDI output (receive). Interrupt conflicts are common for MIDI input.

## Setting up SCSI/SMDI hardware

To use the SCSI/SMDI protocol with an external sampler that supports the SCSI/SMDI protocol under Windows 98SE, Windows Me, Windows 2000, or Windows XP, only a compatible SCSI adapter is needed. The computer and sampler must be powered-down prior to connecting or disconnecting SCSI cables to prevent damage to the computer and/or hardware.

## Troubleshooting SCSI/SMDI

A brief description of some common problems encountered with SCSI and samplers follows.

### Conflicting SCSI IDs

When connecting devices on a SCSI chain, each device must have a unique device identifier (ID). SCSI allows for up to eight unique ID values, numbered 0 to 7. Typically, device ID 7 is used for the internal SCSI controller card, leaving ID 0 through 6 for other devices.

**Note:** *The ID of a bootable SCSI hard drive must be set to 0.*

The following table describes a typical SCSI configuration:

ID	Device(s)
0	Hard Drive
1	CD-ROM Drive
2-6	Samplers
7	SCSI Controller Card

### Periodic transfer failures

Messages such as “The SCSI Device is not responding” or “A problem was encountered while transferring the sample” may indicate a problem with a SCSI bus.

1. From the **Tools** menu, choose Sampler. The Sampler dialog is displayed.
2. Click Configure. The Sampler Configuration dialog is displayed.
3. Repeat the selection of the SCSI host. This causes a series of SCSI commands to be executed that may settle the bus.

If the problem persists, power-down and restart all equipment.

### Sampler is recognized but does not transfer reliably

The following items are possible causes of unreliable SCSI transfers.

#### Synchronous transfer mode

Select samplers (the Kurzweil K2000 among them) do not operate properly if there is a SCSI device set to synchronous transfer mode on the same SCSI chain. SCSI hard drives and CD-ROMs often have the option of using a synchronous transfer mode. If there is a host versus device synchronous transfer option, select the host option. Refer to the SCSI device's documentation for more information.

#### SCSI termination

If the SCSI chain is not properly terminated, unreliable SCSI transfers may be experienced. Refer to the SCSI card and SCSI device documentation for more information.

#### Long or faulty SCSI cables

SCSI cables that are very long or not properly shielded may not operate reliably. In addition, do not use cables that are not certified SCSI cables.

### Adaptec 1540/1542CF does not recognize a sampler

If the Adaptec 1540/1542CF does not recognize the sampler, a change may be required in the configuration of the Adaptec controller. Some samplers do not operate when the Reset SCSI Bus at Power-On option of the Adaptec controller is turned on. This is the default operation for the 1540/1542CF and must be turned off to allow the system to work with the sampler.

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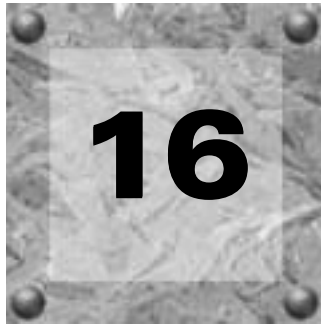
**Note:** *Turning off the Reset SCSI Bus at Power-On option may keep other devices on the SCSI chain from resetting correctly when using the system's soft boot feature. Other systems may freeze temporarily. To guarantee that devices are reset when rebooting with this option turned off, use the system's reset button or power-down and up to reset the system.*

---

### SCSI/SMDI-compatible menu is not displayed under Windows 98SE and Windows Me

Verify proper SCSI termination and check for multiple devices on the SCSI chain using the same SCSI ID. If this fails to solve the problem, Adaptec SCSI card users may need to update the system's mini-port drivers. Adaptec has a series of updated mini-port drivers available for Windows 98SE and Windows Me on the Web.

After you download the file, you must create a temporary directory or folder on the system and run the WIN95MPD.EXE program. Follow the directions in the readme.txt file to update the drivers for the Adaptec SCSI card.



# Looping

Sound Forge® software is an excellent tool for creating loops and provides the perfect compliment to Sony Media Software's revolutionary ACID® line of loop-based music creation tools.

Creating loop regions in files is useful only when you intend to transfer the files to a hardware sampler that supports the loop regions.

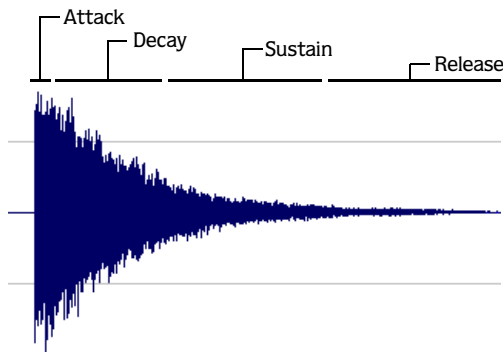
## Loops

A loop is a sample or region in an audio file that is repeated during playback. Samples are finite and frequently very short in length. Therefore, they must be repeated (or looped) to create longer or sustaining sounds.

**Note:** *Loops can also be used to repeat entire sections of music, although the playlist is better suited to this purpose.*

## Sustaining and release loops


A sound envelope contains four elements: attack, decay, sustain, and release.



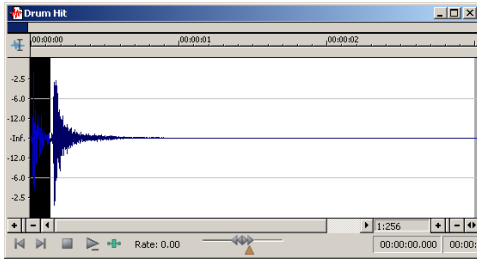
Typically, the sustain portion of the envelope is looped to lengthen the duration of a sound. This is referred to as the sustaining loop.

While sustaining loops are useful, it is frequently necessary to create a second loop, taken from later in the envelope. This allows you to reproduce longer, more complex sounds, such as a piano chord struck with the sustain pedal depressed. This second type of loop is referred to as the release loop.



## Creating a sustaining loop

 This feature is available only in the full version of Sound Forge software.

1. Open the Drumhit.pca file and create a selection containing the snare hit at the beginning of the waveform.



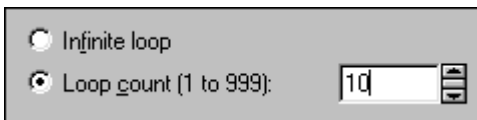
Create and preview the selection

2. With the Loop Playback button  selected in the transport bar, click the Play Normal button  on the playbar to preview the loop.
3. From the **Special** menu, choose Insert Sample Loop. The Edit Sample dialog is displayed.




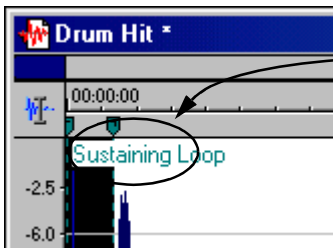
Press **Alt+L**.

4. Choose the Sample type by selecting the Sustaining radio button if it is not already selected. The controls in the middle pane of the dialog activate.
5. Select the Loop count radio button.




Select the Loop Count radio button and enter a loop count value

6. Enter a value of 10 in the Loop count box and click OK. The data window displays the appropriate tags in the ruler to specify the loop's start and end points. The Play as Sample button  appears on the playbar.



Loop start and end tags

7. Click the Play as Sample button  on the playbar. The looped snare selection repeats ten times before the cymbal crash.



## Creating a sustaining loop with a release loop



*This feature is available only in the full version of Sound Forge software.*

To add a release loop to the sustaining loop created in the previous procedure, you must reconfigure the dialog and rearrange the loop tags in the data window.

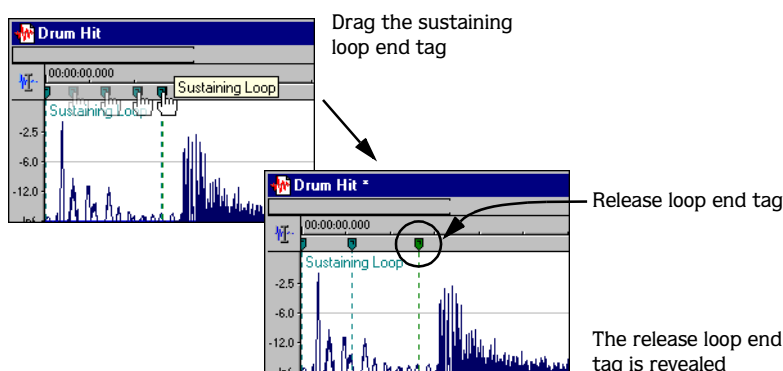
### Configuring the dialog

1. Right-click either of the loop tags and chose Edit from the shortcut menu. The Edit Sample dialog is displayed.
2. In the Edit Sample dialog, select the Sustaining with Release radio button.
3. Verify that the Release radio button is selected in the Loop to edit area of the dialog.
4. Select the Loop count radio button. The edit box is activated.
5. Enter a value of 5 in the Loop count box and click OK. Both loops (sustaining and release) are configured.

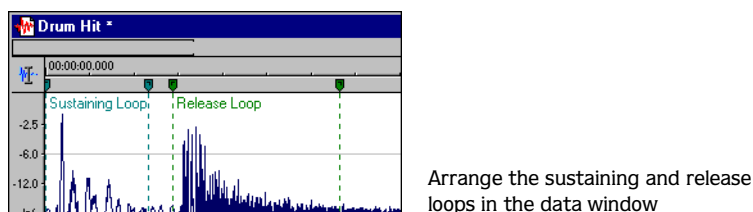
### Arranging the loop tags


Once the dialog is properly configured to support a release loop, release loop tags are created in the data window beneath the sustaining loop tags. The sustaining and release loops temporarily contain identical data.

1. Drag the sustaining loop end tag toward the left side of the data window to reveal the release loop end tag.



2. Drag the sustaining loop start tag toward the right side of the data window. This reveals the release loop start tag.
3. Arrange the loop tags so that the snare hit is contained within the sustaining loop and the cymbal crash is contained within the release loop.




4. Click the Play as Sample button  in the playbar. The entire file plays with the snare hit repeated ten times followed by the cymbal crash five times.

## Looping techniques


Depending upon the source material, creating a natural-sounding loop can be a difficult task. Many factors beyond your control may produce distracting pops and glitches, thereby calling unwanted attention to the loop. Although looping skill is largely the product of practice and experimentation, there are some guidelines to consider.

### Match endpoint amplitudes

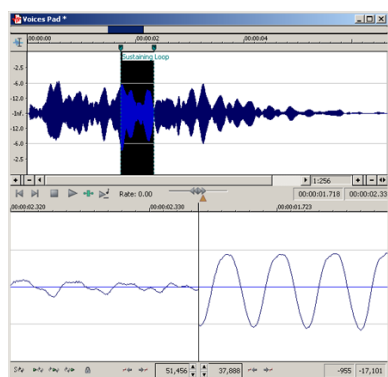
 This feature is available only in the full version of Sound Forge software.

One of the easiest ways to minimize the occurrence of glitches when creating loops is to select loop endpoints that have an amplitude of zero. These points are known as zero-crossings. *For more information, see [Finding zero-crossings](#) on page 257.*

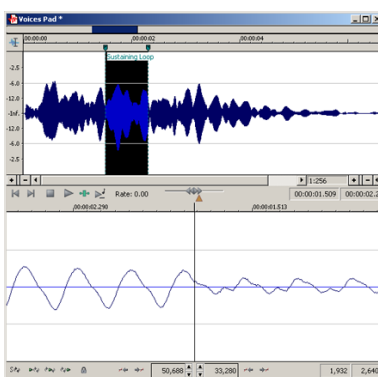
### Match endpoint waveform slope

 This feature is available only in the full version of Sound Forge software.

Another technique for reducing loop glitches is to avoid matching loop endpoints where the waveform slope does not match. If the waveform slope changes drastically, a pop plays when the sample is looped.



Non-matching slope



Matching slope

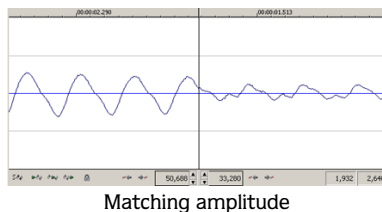
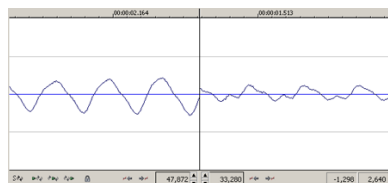
**Note:** The data windows pictured above display the Loop Tuner in the bottom half of the window. *For more information on the Loop Tuner, please see [page 256](#).*

## Match endpoint sound levels



*This feature is available only in the full version of Sound Forge software.*


The overall amplitude (or loudness) approaching the loop's endpoints should be as similar as possible to prevent distracting glitches. Unfortunately, it is frequently difficult to avoid this problem, particularly with rapidly decaying source material. For more information, see [Viewing loop amplitude](#) on page 257.



## Avoid very short loops

If the loop is shorter than ~50 ms (1/20 Hz), the pitch of the loop may not equal the sample pitch. Pitch-tuning a loop is accomplished by creating short loops with a length equal to 1/frequency. For example, a sample of pitch 440 Hz corresponds to A5 on the keyboard, meaning the loop can be pitch-tuned 2.27 ms. However, pitched loops do not sound like the original sample.

## Editing loops

 This feature is available only in the full version of Sound Forge software.

The loop you initially create in any situation is rarely perfect. Frequently, loops require some degree of editing before they are usable.

### Editing a loop without the Loop Tuner

Once you create a loop, you can quickly edit its beginning and end (and subsequently its length) by dragging the markers to a new location. However, this method frequently does not provide the control required to create seamless loops. In this case, you should edit the loop using the Loop Tuner.

### Editing a loop with the Loop Tuner

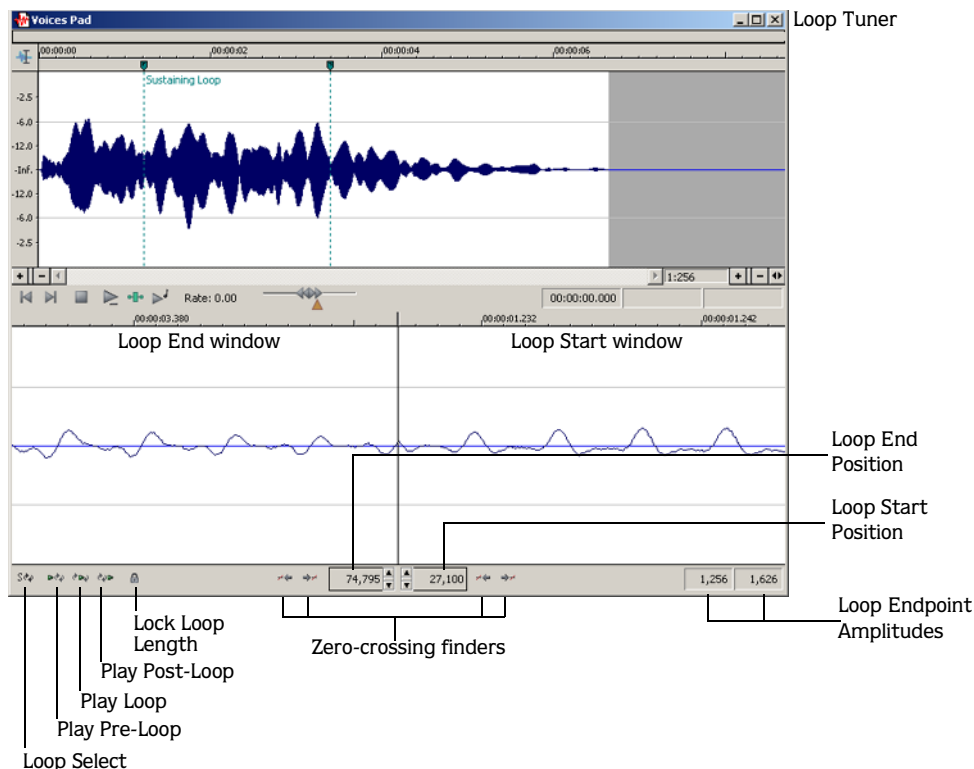
The Loop Tuner allows you to precisely edit loop points in order to prevent distracting audio glitches. This is accomplished by greatly magnifying the waveform and displaying the loop tags in relation to one another.

The left side of the Loop Tuner window displays the end of the loop, while the right side displays the start of the loop. This arrangement allows you to fine-tune loops by viewing a graphical representation of the junction between the end and the start of a loop.

In addition, the Loop Tuner contains several tools designed to assist you in creating professional-sounding loops.

#### Displaying the Loop Tuner

1. Open the Loop.pca file. A sustaining loop appears in the data window.
2. From the **View** menu, choose Loop Tuner. The Loop Tuner appears at the bottom of the data window and displays the waveform of the file's loop.



## Playing loops using the Loop Tuner

The Loop Tuner contains three playback buttons: Play Pre-Loop, Play Loop, and Play Post-Loop.




Play Pre-Loop: Starts playback of a file from its beginning and stop playback at the loop start tag.



Play Post-Loop: Starts playback immediately following the loop end point and continue through the end of the file.





Plays Loop: Starts playback of the looped region. The number of times the loop plays is dependent upon the Loop count value in the Edit Sample dialog. Use this button to audition the loop for pops and glitches. For more information, see [Creating a sustaining loop](#) on page 252.

**Tip:** You can use the Play as Sample button  in the playbar to audition the entire sample with configured loops.

## Switching between the sustain and release loops

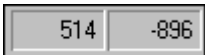
When working with a file that contains sustain and release loops, you can quickly toggle between the loops by clicking the Loop Select button .

When working with a file containing two loops, this button indicates which loop is active.

-  indicates that the sustaining loop is active.
-  indicates that the release loop is active.

## Viewing loop amplitude

The sample amplitude at the loop's start and end points appears in the lower-right corner of the Loop Tuner.

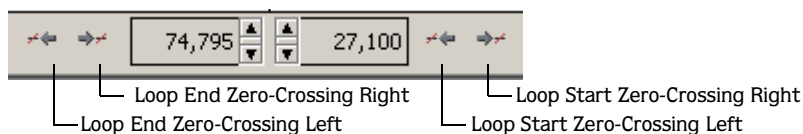
End Loop Amplitude —  — Start Loop Amplitude

The image shows a rectangular box divided into two sections. The left section contains the number '514' and the right section contains the number '-896'.

Although it is dependent upon the specific waveform, a good rule of thumb is that the closer these two amplitude values are, the more natural the resulting loop sounds.

## Finding zero-crossings

The Loop Tuner's zero-crossing finders are used to locate zero-crossings adjacent to the current loop tag location.



The Loop Tuner contains two zero-crossing finders for each of the loop points.

- The left button in each pair locates the zero-crossing to the left of the current location.
- The right button in each pair locates the zero-crossing to the right of the current location.

To use the finders, click the desired button. By experimenting with different locations and repositioning the start and end points, you can create seamless loops. You can also configure the zero-crossing finders to locate positive slope crossings, negative slope crossings, or all zero-crossings.

### Configuring the zero-crossing finders

1. From the **Options** menu, choose Preferences. The Preferences dialog is displayed.
2. Click the Editing tab.
3. From the Snap to zero-crossing slope drop-down list, choose the desired slope and click OK.

### Fine-tuning loop points

You can use the Loop Tuner to fine-tune loop points in three ways:

- To move loop points by small amounts, use the Loop Start Position and Loop End Position arrow spinners. Clicking the up or down arrow increments the loop point by one sample.
- To move loop points by larger amounts, use the mouse to drag the spinner up or down.
- To move loop points by very large amounts, use the mouse to drag the ruler at the top of the Loop Start or Loop End display.


Click the arrow spinners to move by one sample



Drag the ruler to move by large amounts



### Locking loop length

The Lock Loop Length button  allows you to freely move the start and end points of a loop without altering its length. When the button is selected, any editing that moves a loop point affects both loop points, thereby keeping the loop length constant.

Clicking the Lock Loop Length button a second time turns this feature off and allows loop points to be edited independently with no regard for the loop's original length.

**Note:** The Lock Loop Length button has the same function as the Lock Loop/Region Length command in the **Options** menu.

## Crossfading loops

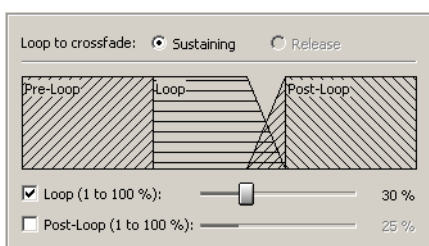


*This feature is available only in the full version of Sound Forge software.*

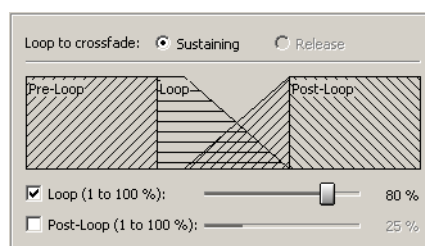
You can use the Crossfade Loop tool to loop audio from difficult source material. It allows you to crossfade the end of a loop with the beginning of the loop in order to create a smoother, more natural-sounding transition. In addition, you can configure the Crossfade Loop tool to crossfade the beginning of the audio loop with the beginning of the post-loop audio on the loop's final pass. This smooths the occasionally awkward transition from looped to non-looped audio.

### Using the Crossfade Loop tool

1. Open the Loop.pca file. A sustaining loop appears in the data window.
2. From the **Tools** menu, choose Crossfade Loop. The Crossfade Loop dialog is displayed.
3. Drag the Loop slider to configure the percentage of the loop to be crossfaded.

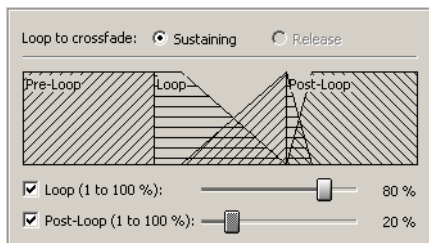


30% loop crossfade

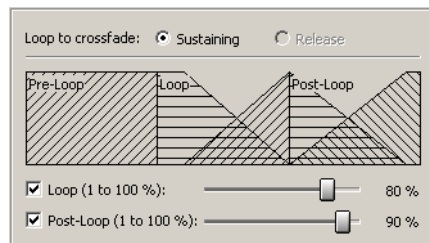


80% loop crossfade

4. If desired, select the Post-Loop check box and drag the slider to configure the percentage of the loop to be crossfaded into the post-loop audio.



20% post-loop crossfade



90% post-loop crossfade

5. From the Preview mode drop-down list, specify how the Preview button operates: Loop the Loop, Play Loop through Post-Loop, or Play as One Shot.
6. Preview and tune the crossfade until you cannot detect the loop transitions.
7. Click OK.

## Creating loops for ACID software

The Sound Forge application is an excellent tool for creating and editing loops to be imported into any of the ACID family of products. You can create four different types of files for ACID use:

- One-shot file
- Loop file
- ACID 2.0 disk-based file
- ACID 3.0 or later beatmapped file

## Creating an ACID one-shot file

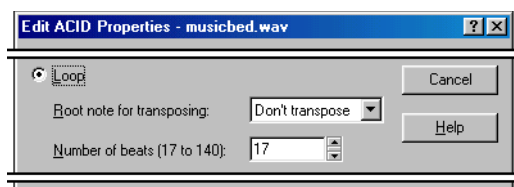
One-shots are files that do not stretch with tempo or change pitch to match the key of the ACID project. This behavior makes one-shots particularly suited for audio such as cymbal crashes, sound effects, and short vocal lines.

1. Open the Voiceover.pca file.
2. Create a selection containing the “Wow” and drag it to the workspace. A new data window is created containing the “Wow” audio data.
3. From the **Special** menu, choose Edit ACID Properties. The Edit ACID Properties dialog is displayed.
4. Select the One-Shot radio button and click OK.
5. From the **File** menu, choose Save As and save the file with a descriptive name.

## Creating an ACID loop file

Loops are musical building blocks and are by far the most common type of file used in the ACID application. Loops stretch with an ACID project's tempo and can be configured to change pitch. When creating Sound Forge files for use in ACID software, the Edit ACID Properties dialog defaults to the loop setting.

1. Open the Voiceover.pca file.
2. Create a selection containing the “And easier” and drag it to the workspace. A new data window is created containing the “And easier” audio data.
3. From the **Special** menu, choose Edit ACID Properties. The Edit ACID Properties dialog is displayed.
4. Select the Loop radio button. The Root note for transposing and Number of beats boxes activate.



Select the Loop radio button

5. Choose one of the following options:

If	Then
The loop should be transposed when inserted in an ACID project	Choose it's root note from the Root note for transposing drop-down list.
The loop should not be transposed in an ACID project	Choose Don't transpose from the drop-down list.

6. In the Number of beats box, specify the length of the loop in beats. The default value is four beats.
7. Click OK.
8. From the **File** menu, choose Save As and save the file with a descriptive name.

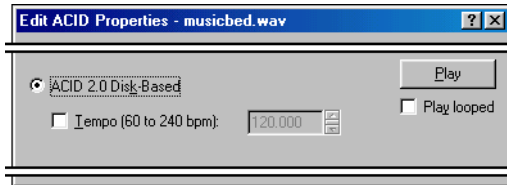


## Creating an ACID 2.0 disk-based file

ACID 2.0 disk-based files can stretch to comply with an ACID project's tempo, but require that you specify the file's original tempo upon configuration. If the original tempo is not specified in the Edit ACID Properties dialog, no stretching occurs.

While ACID 2.0 disk-based files can change tempo, they cannot change pitch. Disk-based files are typically used in ACID 2.0 software for extended vocal tracks or other long audio files that do not loop.

1. Open the Voiceover.pca file and select the entire waveform.
2. From the **Special** menu, choose Edit ACID Properties. The Edit ACID Properties dialog is displayed.
3. Select the ACID 2.0 Disk-Based radio button. The Tempo check box activates.

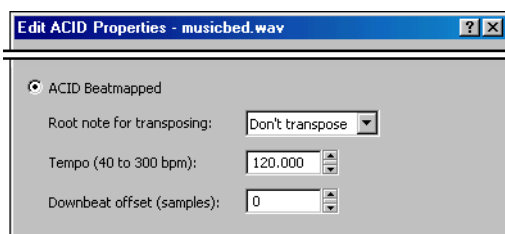


4. If the file should stretch to match the ACID 2.0 project's tempo, select the Tempo check box. The Tempo box activates.
5. Specify the file's original tempo (60-240 bpm) in the Tempo box and click OK. *For more information, see [Setting loop tempo](#) on page 265.*
6. From the **File** menu, choose Save As and save the file with a descriptive name.

## Creating an ACID beatmapped file

ACID beatmapped files can change tempo and pitch to match an ACID project. You must specify the file's original tempo and root note for transposing upon configuration. If you do not specify these values, no tempo or key changes occur. Beatmapped files are typically used in ACID software version 3.0 or later for extended vocal tracks or other long audio files that do not loop.

1. Open the Voiceover.pca file and select the entire waveform.
2. From the **Special** menu, choose Edit ACID Properties. The Edit ACID Properties dialog is displayed.
3. Select the ACID Beatmapped radio button. Complete the information for an ACID beatmapped file:
  - Select a value from the Root note for transposing drop-down list so that the ACID application can transpose the file to match the project key. Select Don't transpose from this list to keep the key from being changed.
  - Specify the file's original tempo (40-300 bpm) in the Tempo box so that the ACID application can stretch the file to match the project tempo. *For more information, see [Setting loop tempo](#) on page 265.*
  - Enter a value in the Downbeat offset (samples) box to indicate the location of the first downbeat.












Select the ACID Beatmapped radio button

4. Click OK.
5. From the **File** menu, choose Save As and save the file with a descriptive name.

## Using the ACID Loop Creation Tools toolbar

The ACID Loop Creation Tools toolbar provides quick access to the commands used to create and edit files for the ACID software.

1. From the **View** menu, choose Toolbars. The Preferences dialog appears with a list of available toolbars.
2. Select the ACID Loop Creation Tools check box and click OK.

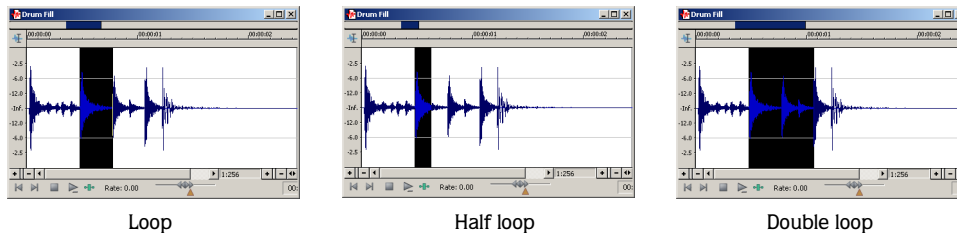
	Edit ACID Properties: displays the Edit ACID Properties dialog.		Shift Selection Right: shifts the current selection to the right so the current end point becomes the start point.
	Edit Tempo: calculates the musical tempo (beats per minute) based upon the current selection.		Rotate Audio: moves the current selection to the opposite end of the file.
	Double Selection: doubles the size of the current selection.		Selection Grid Lines: toggles the selection grid line display on/off.
	Halve Selection: divides the current selection in half.		Tempo: displays the current loop tempo.
	Shift Selection Left: shifts the current selection to the left so the current start point becomes the end point.		

## Editing loops for ACID software

You can use a number of tools to prepare audio for use in ACID software.



### Halving or doubling a loop

These commands allow you to quickly change the size of a selection.





#### Halving a loop

From the **Special** menu, choose ACID Looping Tools, and choose Halve Selection from the submenu.

 Click the Halve Selection button  on the ACID Loop Creation Tools toolbar or press **[H]**.

#### Doubling a loop

From the **Special** menu, choose ACID Looping Tools, and choose Double Selection from the submenu.

 Click the Double Selection button  on the ACID Loop Creation Tools toolbar or press **[D]**.

## Shifting a selection left or right

The shift selection commands allow you to quickly create a new selection adjacent to the current selection while maintaining the size of the original.

### Creating a new selection to the left of the current selection

From the **Special** menu, choose ACID Looping Tools, and choose Shift Selection Left from the submenu.



Click the Shift Selection Left button  on the ACID Loop Creation Tools toolbar or press .

### Creating a new selection to the right of the current selection

From the **Special** menu, choose ACID Looping Tools, and choose Shift Selection Right from the submenu.



Click the Shift Selection Right button  on the ACID Loop Creation Tools toolbar or press .

## Rotating audio

You can move the beginning of a loop to the end, or the end of a loop to the beginning by rotating the audio. From the **Special** menu, choose ACID Looping Tools, and choose Rotate Audio from the submenu.

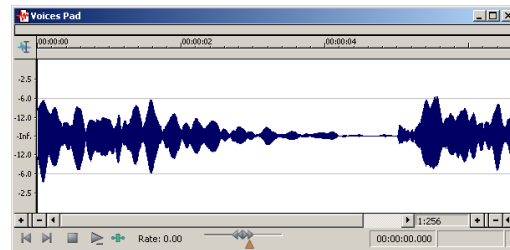
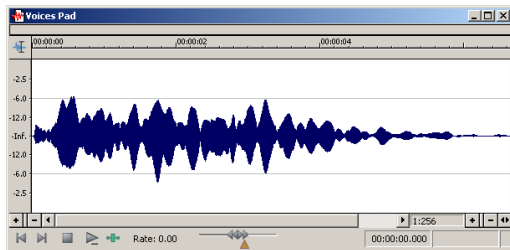


Click the Rotate Audio button  on the ACID Loop Creation Tools toolbar or press **⇧**.

**Note:** If the selected audio does not originate from the start or end of a loop, Rotate Audio has no effect.

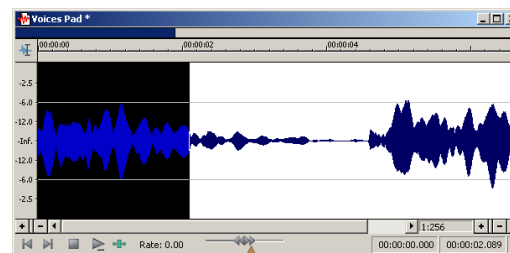
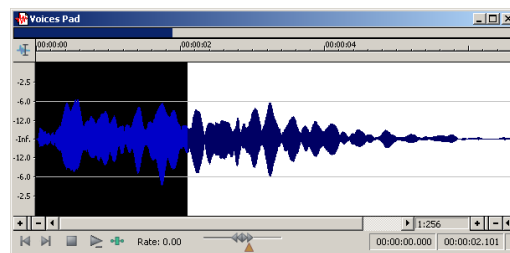
Rotating the audio has different effects, depending on what is selected.

- If no audio is selected, Rotate Audio transfers the first 25% of the loop to the end of the loop.



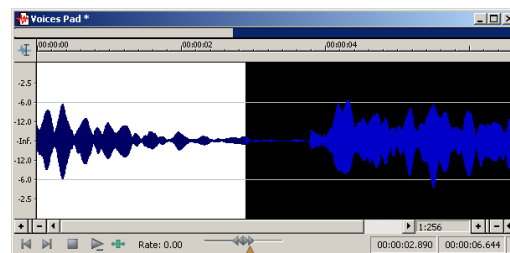
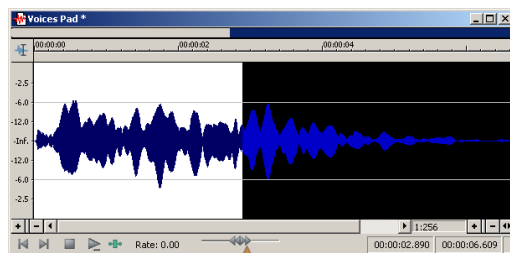
Using the Rotate Audio function with no selection

- If audio is selected from the start of a loop, Rotate Audio transfers the selection to the end of the loop.



Using the Rotate Audio function with a selection at the start of a loop

- If audio is selected from the end of a loop, Rotate Audio transfers the selection to the start of the loop.



Using the Rotate Audio function with a selection at the end of a loop

## Setting loop tempo

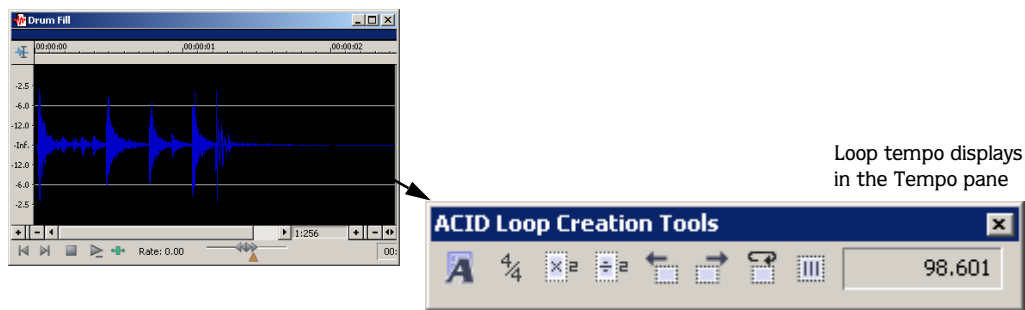
You can calculate, and if necessary edit, the tempo of your loops. Loop tempo is especially important if the loop will be used for building a project in any ACID product. *For more information, see [Creating loops for ACID software](#) on page 259.*

### Calculating loop tempo

1. Select the loop.
2. From the **Special** menu, choose Edit Tempo. The Edit Tempo dialog is displayed.
3. Specify the number of beats the loop represents in the Selection length in beats box.
4. Click the mouse pointer in the Tempo in beats per minute box. The loop tempo calculates and displays.

### Calculating loop tempo using the ACID Loop Creation Tools toolbar

To calculate loop tempo using the ACID Loop Creation Tools toolbar, select the looped audio in the data window. The tempo pane indicates the loop tempo based on the current Beat Length value.



Loop tempo displays  
in the Tempo pane

## Saving loop points

To save loop information with the file, select the Save metadata with file check box in the Save As dialog. *For more information, see [Using the Save As/Render As dialog](#) on page 59.*





# Working with Video

Sound Forge® software supports opening and saving Microsoft® Audio and Video Interleave (AVI), Windows Media® Video (WMV), QuickTime® (MOV), and MPEG video files. You can edit a video file's audio track with single-frame accuracy.

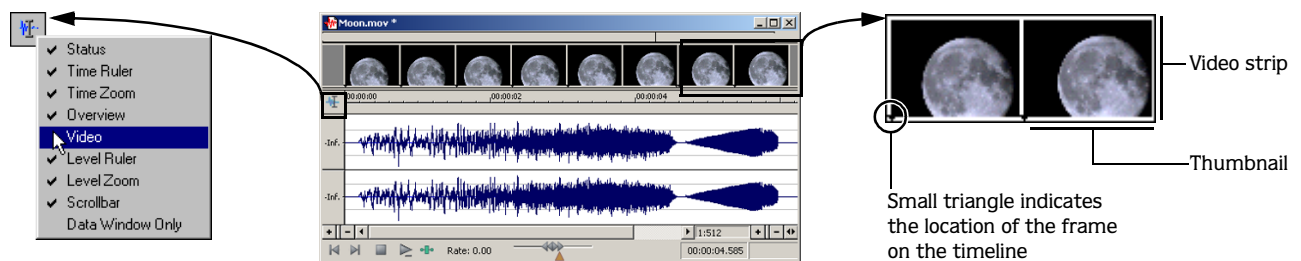
## Viewing video

You can view the video portion of a file in the data window's video strip and in the Video Preview window. You can also view video on an external monitor.

## Using the video strip

Though Sound Forge software does not perform video editing, the video strip display allows you to navigate video files.

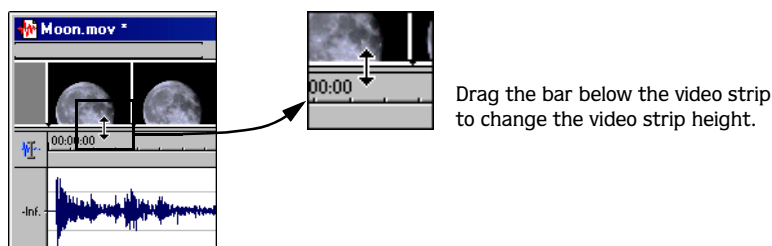
Right-click the Edit Tool Selector to view the video strip



By default, the video strip displays when you open a file containing video. If the video strip is not displayed, right-click the data window's Edit Tool Selector and choose Video from the shortcut menu. A check mark appears adjacent to the command and the video strip is displayed. To hide the video strip, choose Video from the shortcut menu again.

## Changing video strip height

You can change the video strip height by dragging the thin bar at the bottom of the video strip. To change the default height for all video files you open, choose Preferences from the **Options** menu and set a Default video strip height on the Display tab.



## Enabling frame animation

When playing a video file, you can specify whether frames are animated or displayed as still frames. To turn on frame animation, right-click the video strip and choose **Animate** from the shortcut menu. A check mark appears adjacent to the command to indicate this feature is turned on.

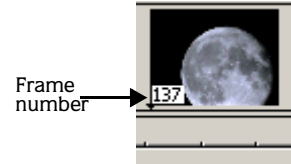
## Using the cursor to select a frame

When frame animation is turned on, clicking anywhere within the audio portion of the data window displays the corresponding video frame in the video strip. To move the cursor by single frames, press **[Alt]+[→]** or **[Alt]+[←]**.

## Viewing frame numbers

You can display frame numbers on each frame in your video strip, which can assist you in positioning your audio. As you zoom in more tightly, each frame in the strip represents one frame in the video.

1. Open a video file and display the video strip.
2. From the **Options** menu, choose **Video**, and then choose **Number Frames**. A check mark appears next to this option on the menu when the feature is enabled, and a small box with a number appears at the bottom of each frame. The small black arrow marks the exact position of the frame.



Right-click the video strip and choose **Number Frames** from the shortcut menu.

3. Using the data window's zoom ratio controls, zoom in/out on the waveform several times and observe the numbering of the video frames.

**Tip:** Select a frame number format by choosing **Preferences** from the **Options** menu and selecting an option from the **Frame numbering on thumbnails drop-down list** on the **Video** tab.

## Animating the video strip

During playback of a video file, the video strip can display animated or still frames. This can visually aid in editing and positioning your audio to match the video. From the **Options** menu, choose **Video**, and then choose **Animate Video Strip**. A check mark appears next to this option on the menu when the feature is enabled. When the video strip is animated, the video strip always displays the frame that corresponds to the cursor position. Press **[Alt]+[→]** or **[←]** to move the cursor one frame.

When frame animation is turned off, the video strip always shows the frame that corresponds to the left edge of each image in the video strip.

**Tip:** If you experience slow or stuttering video preview, turn off **animated video** to reduce the load on your CPU.



Right-click the video strip and choose **Animate** from the shortcut menu.




### Copying the current video frame to the clipboard

You can use the clipboard to copy the video frame at the current cursor position. From the **Options** menu, choose Video, and then choose Copy Frame. The current frame is copied to the clipboard.



Right-click the video strip and choose Copy Frame from the shortcut menu.

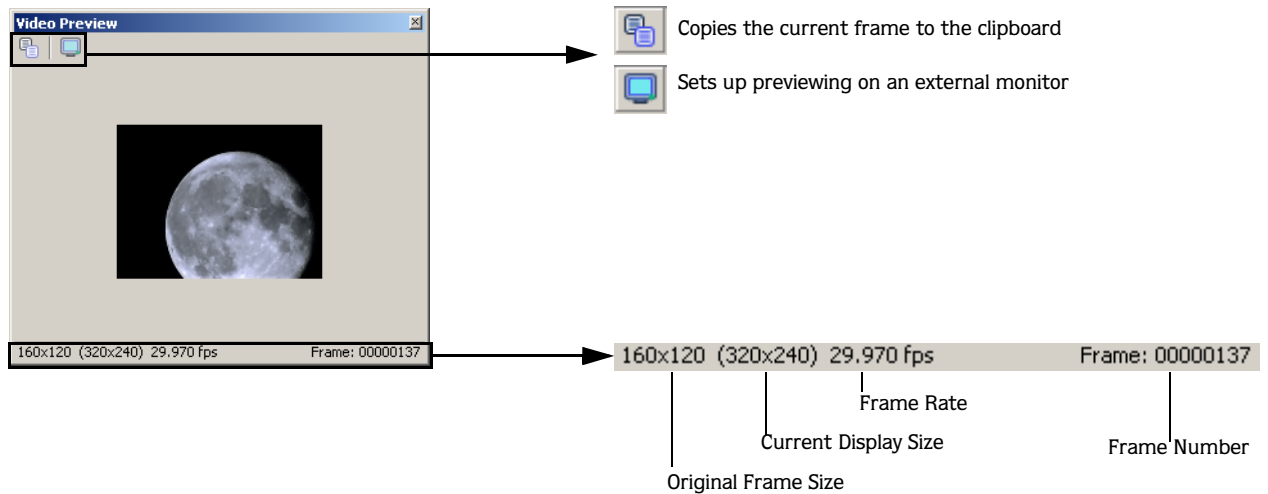
### Previewing files with video

If you are working with a media file that contains video, you can use the Video Preview window for previewing. You must have the Video Preview window displayed to preview the audio stream. You can hide or display the Video Preview window by choosing Video Preview from the **View** menu. To begin previewing the current data window, click the Play All button  on the transport bar.



To display the Video Preview window, press **Alt+4**.


Video Preview window



## Changing the Video Preview settings

The Video Preview window can be configured in a number of ways to make it more useful. The Video Preview window can be used on a separate monitor (if your video hardware supports this feature), docked at the bottom of the workspace, or floated freely on the screen.

You can quickly access settings for the Video Preview window using the shortcut menu. Right-click the Video Preview window to adjust the following options:

Option	Description
Copy frame	Copies the contents of the frame to Windows Clipboard.
Default background	Sets the Video Preview window background color to the system default color.
Black background	Sets the Video Preview window background color to black.
White background	Sets the Video Preview window background color to white.
Integral stretch	When selected, the Video Preview frame will only be stretched by integral amounts. Turning this setting on usually provides faster drawing.
Simulate Device Aspect Ration	Compensates for any spatial distortion due to non-square pixel aspect ratios when viewed on a computer monitor.
External monitor	Sends the preview out to an external monitor. This only functions if your hardware supports this feature. If you have not configured your external monitor settings, clicking this button displays the Video tab of the Preferences dialog, allowing you to choose your external monitor device. For more information, see <a href="#">Configuring your video settings</a> on page 273.  <b>Important:</b> Pulldown is automatically added when you preview 24p video on an external monitor.   <i>This option is available only in the full version of Sound Forge software.</i>
Passive Update	Reduces the overhead needed to update the Video Display window. The Video Display is updated when the processor is idle.
Show Toolbar	Toggles the display of the toolbar at the top of the window.
Show Status Bar	Toggles the information display at the bottom of the window.

## Resizing the Video Preview

Double-click the title bar of the Video Preview window to automatically resize the window to fit the current video file. Double-click the title bar again to resize the window to half its previous size. This smaller size window allows for faster video frame previewing.

## Using an external monitor



*This feature is available only in the full version of Sound Forge software.*

You have the option of viewing video on an external monitor. To use this feature, you must have an OHCI-compliant IEEE-1394 DV interface and a device to convert the DV signal to video, such as a DV camcorder, deck, or media converter.

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**Note:** *Pulldown is automatically added when you preview 24p video on an external monitor.*

---

1. From the **Options** menu, choose Preferences and click the Video tab.



Click the External Monitor button  on the Video Preview window.

2. From the External monitor device drop-down list, select the appropriate device.
3. Click Properties and adjust the following settings as needed:

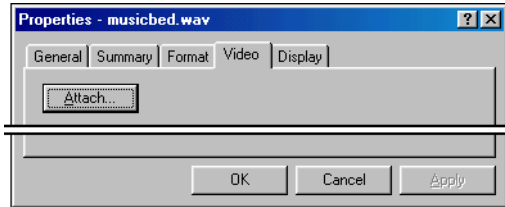
If	Then
Your source media does not conform to DV standards	Choose a setting from the If project format is invalid for DV output, conform to the following drop-down list. The video is automatically adjusted to display properly on your external monitor
Your audio is not synchronized with your external monitor	You can configure an offset for your hardware. Drag the Sync offset (frames) slider to synchronize audio and video. This setting affects synchronization for previewing on an external monitor only; audio and video synchronization in the file is unaffected.

4. Click Close to close the External Monitor dialog.
5. Click OK to close the Preferences dialog.

## Attaching video to an audio file

Once you have edited an audio file to your satisfaction, you can attach it to a video file and save it as a video file.

1. Open the audio file you want to use. *For more information, see [Getting media files](#) on page 50.*
2. From the **File** menu, choose Properties. The Properties dialog is displayed.
3. Click the Video tab.



The Video tab of the Properties dialog

4. On the Video page, click the Attach button. The Open dialog is displayed.
5. Locate and select a video file you want to attach, and click the Open button. The Open dialog closes and you return to the Video page.
6. Click Apply to attach the video file.
7. To change the field order setting for the video file, choose an option from the Field order drop-down list. The options are explained below:

Option	Use
None (Progressive)	For video to be viewed on a computer monitor.
Lower Field First	For DV output
Upper Field First	For output that is jittery or shaky, or if specified by your hardware manual.

8. To change the video's pixel aspect ratio, choose an option from the Pixel aspect ratio drop-down list. The pixel aspect ratio should be based on the destination and use of the final media file.
9. Click OK to close the Properties dialog.

**Note:** The file must be saved in a video file format to permanently attach the video. For more information, see [Saving a video file](#) on page 274.

## Detaching video from an audio file

You can detach the video stream from a media file.

1. Open the media file you want to use. *For more information, see [Getting media files](#) on page 50.*
2. From the **File** menu, choose Properties. The Properties dialog is displayed.
3. Click the Video tab.
4. On the Video page, click the Detach button.
5. Click OK. The video stream is removed, and the video strip is hidden.

## Setting video options

### Video file properties

The video properties for a file affect how video is displayed and rendered when you save the file. In most situations, you can leave these settings at their default values. However, you can adjust the video properties of a file as needed.

1. From the **File** menu, choose Properties.
2. Click the Video tab.
3. Choose a setting from the Field order drop-down list. This setting affects how the video is displayed and rendered when you save the file.
  - None (progressive scan) treats video as non-interlaced.
  - Upper field first treats video as interlaced and reads the interlaced video as upper field first.
  - Lower field first treats video as interlaced and reads the interlaced video as lower field first.


**Note:** The Field order setting remains in effect only as long as the file is open; the setting is not retained when you save or close the file.

4. Choose a setting from the Pixel aspect ratio drop-down list to determine the ratio used to display and render the video. In most cases, this value is auto-detected for you.
5. Click OK.

### Configuring your video settings

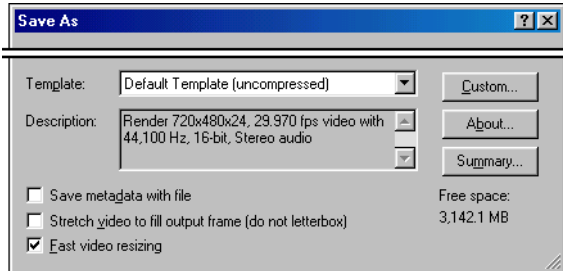
You can use the Video tab on the Preferences dialog to choose your video settings. From the **Options** menu, choose Preferences, and then click the Video tab.

The items on this tab are explained below.

Items	Description
Resample source video when rendering to a higher frame rate	Select this check box if you want to interpolate video frames when you render to a frame rate that is greater than the source file's frame rate.
Deinterlace method	Choose a setting from the drop-down list to determine how the two fields that make up a video frame are separated when you render to a progressive format: <b>Blend Fields:</b> Maintains the data in the two fields by blending them together. This method can produce a smooth, motion-blurred image. <b>Interpolate:</b> Deletes one field and uses the remaining field to interpolate the deleted lines. This produces sharper images than Blend Fields but can introduce jagged motion or stair-stepping artifacts.
Allow pulldown removal when opening 24p DV	If you want to automatically remove pulldown fields when opening 24 fps progressive-scan DV video files, select this check box. To open your 24p DV video files as 29.97 fps interlaced video (60i), clear this check box.
Frame numbering on thumbnails	This drop-down list determines how the frame information is displayed on the video strip when you have frame number display enabled. To display frame numbers, choose the Frame number option. To display timecode, choose the Media timecode option.
External monitor device	Allows you to identify an external video device with which Sound Forge software can communicate. This video device is used to display previews on an external monitor.  <b>Important:</b> Pulldown is automatically added when you preview 24p video on an external monitor.
 This feature is available only in the full version of Sound Forge software.	


## Saving a video file

1. From the **File** menu, choose Save As. The Save As dialog is displayed.
2. From the Save as type drop-down list, choose a video file format.
3. Name the file in the File name box.




Select or clear Video check boxes as needed

4. Select or clear the following check boxes as needed:
  - Stretch video to fill output frame (do not letterbox): Selecting this check box stretches the source video frame if the destination frame size differs. When this check box is cleared, letterboxing or pillarboxing is used to keep the frame aspect correct.
  - Fast video resizing: Selecting this check box speeds the process of saving video. When this check box is cleared, the time required to save the file can increase dramatically. Clear this check box only when you have critical material where nothing but the highest quality video rendering will do.
5. From the Template drop-down list, select a template for rendering and compressing the file.

You can click Custom to customize the settings in the Custom Settings dialog. For help on the different settings, click the What's This Help button  or press **[Shift]+[F1]** and then click a control. Click OK to close the Custom Settings dialog and return to the Save As dialog.

---

**Tip:** You can save the custom settings to use again by entering a template name in the Template box and clicking the Save Template button .

---

6. Click Save.



# Using Spectrum Analysis

This chapter introduces you to the concept of frequency and describes the Sound Forge® Spectrum Analysis. Spectrum Analysis allows you to examine audio frequencies and overtones using either spectrum graphs or sonograms.

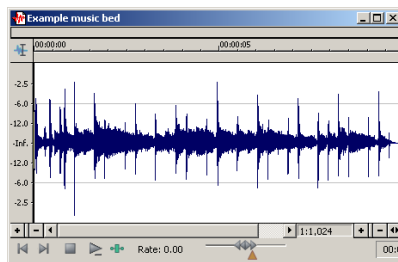


*Spectrum Analysis is available only in the full version of Sound Forge software.*

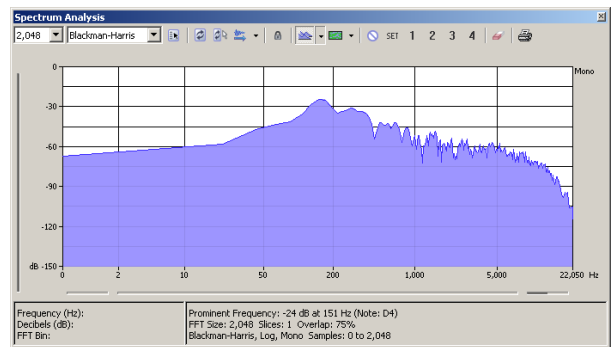
## Working in the frequency domain

Unlike the waveform display, which represents audio in the time domain (amplitude vs. time), Spectrum Analysis allows you to examine audio recordings in the frequency domain.

Consider the following graphic, which depicts the same audio event as a waveform and as a spectrum graph.



Waveform display



Spectrum graph

Data displayed in the frequency domain (whether in the form of a spectrum graph or sonogram) depicts the amplitudes and frequencies of sine waves that, if mixed, would sound much like the original audio. Since it is relatively easy to remember what a sine wave sounds like at a specific frequency, it is possible to imagine what simple waveforms sound like by examining their spectrum.

Learning to “read” the frequency components of a sound in conjunction with their corresponding amplitudes makes it possible to determine the fundamental frequency of a sound, as well as its overtones. Similarly, you can identify unwanted noise, thereby allowing filtering to be applied where needed.

## Fast Fourier Transform

A Fourier transform is computationally intensive and for this reason it is common to use a technique called a Fast Fourier Transform (FFT) to perform spectral analysis. The FFT utilizes mathematical shortcuts to reduce the processing time at the expense of putting limitations on the analysis size.

The analysis size, also referred to as the FFT size, indicates the number of samples from the audio signal used in analysis and also determines the number of discrete frequency bands. When a large number of frequency bands are used, the bands have a smaller bandwidth and this provides for more accurate frequency readings.

However, since complex sounds have a rapidly changing spectrum, a large analysis size can blur the time-changing frequencies of a sound. For example, when performing FFT analysis of an audio file sampled at 44,100 Hz using an analysis size of 4096, almost 100 milliseconds ( $44,100/4096$ ) of sound are analyzed. If the sound is not constant for those 100 milliseconds, it is impossible to focus on the instantaneous spectrum at smaller time intervals. This is the trade-off between time resolution and frequency resolution encountered when analyzing audio signals.

Spectrum Analysis allows you to perform precise FFT analysis and displays the resulting data in two graphical formats: the Spectrum Graph allows real-time monitoring of playback or input, while the Sonogram displays a playback cursor for real-time preview. Both formats make it easy to navigate data and read audio frequency and position.

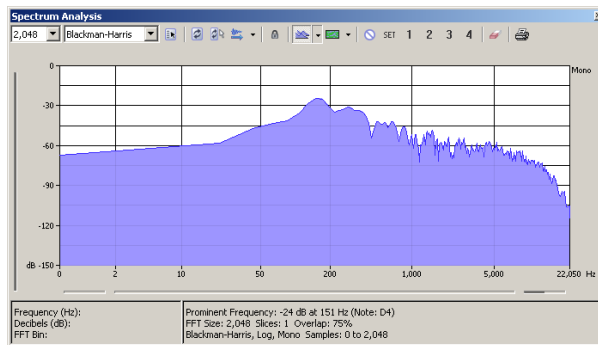


## Using a spectrum graph


In the spectrum graph, the horizontal axis represents frequency in Hertz (Hz), while the vertical axis represents amplitude in decibels (dB).

### Displaying a spectrum graph

1. Open an audio file.
2. Select the portion of the waveform you want to analyze. The sound or note you want to analyze should be in the center of the highlighted area.
3. From the **View** menu, choose Spectrum Analysis. The Spectrum Analysis window is displayed.




4. Use the toolbar at the top of the window to set your display options.

**Tip:** You can also click the Settings button  in the Spectrum Analysis window to set additional options.

The spectrum graph displays the amplitude (in dB) of each frequency component from 0 Hz (DC) to the Nyquist frequency.

**Tip:** You can continue to make selections in the audio file with the Spectrum Analysis window open (just move the cursor or make selections as you normally would in the Sound Forge application). Click the Refresh button in the Spectrum Analysis toolbar to update the display. If no selection is made, analysis is performed on the samples immediately following the cursor position.

## Monitoring an input and output source

Click the Real Time Monitoring button  to turn real-time spectrum analysis on or off. Click the down arrow next to the button and choose Monitor: Input to monitor the device selected in the Default recording device drop-down list on the Audio tab of the Preferences dialog (to access the Preferences dialog, choose Preferences from the **Options** menu).

Real-time output monitoring is not available in sonogram display mode. When you click the down arrow next to the button and choose Monitor: Output from the menu, the software will monitor the device selected in the Audio device type drop-down list on the Audio tab of the Preferences dialog, and a cursor is displayed in the graph to indicate the play position.

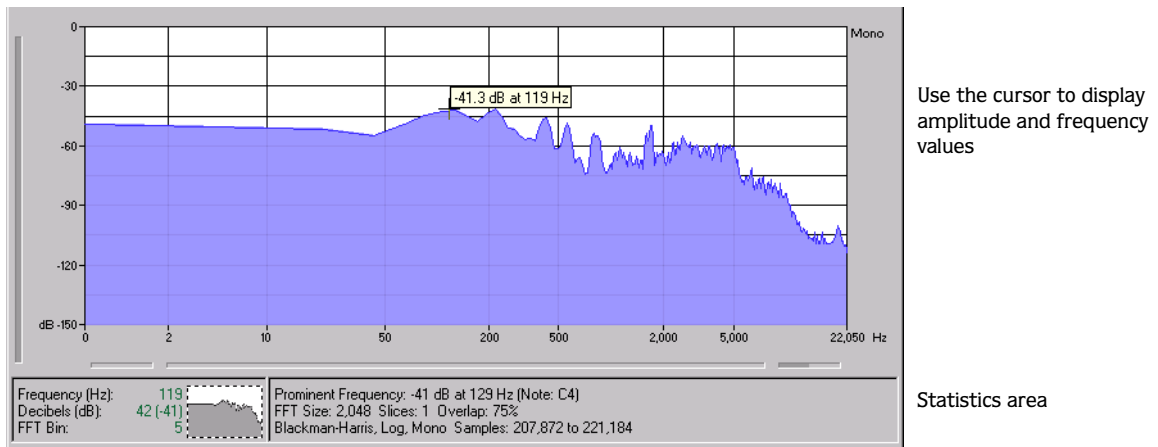
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**Note:** *When Monitor: Output is selected, the post-processing signal is monitored when you start playback from the Plug-In Chainer.*

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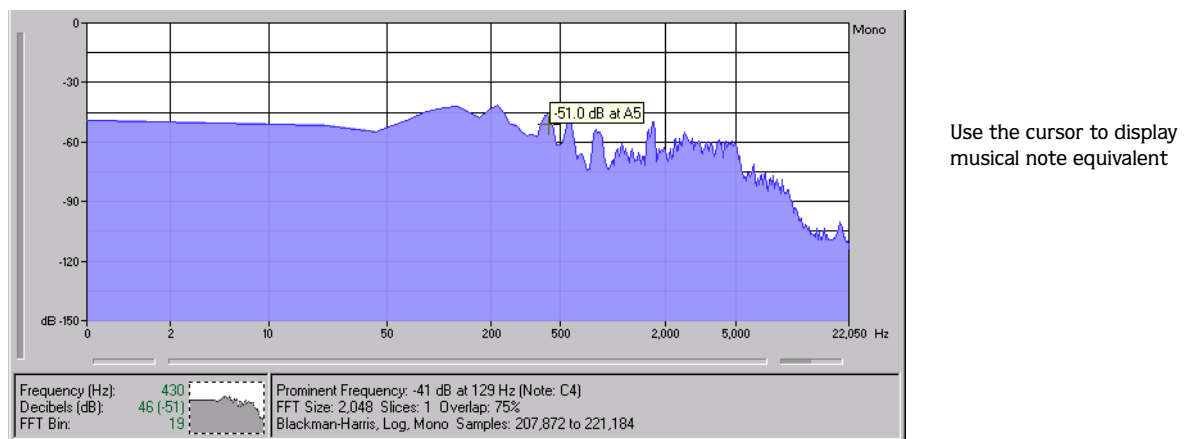
## Displaying frequency and amplitude values, notes and statistics

As you move the cursor through the spectrum graph, the amplitude and frequency values at the current position are displayed in a ToolTip next to the cursor and in the Statistics area at the bottom of the window:




Right-click the graph and choose Show Position from the shortcut menu to toggle the display of ToolTips. The setting for each graph in a stereo file is independent.

If you want to display the nearest musical note equivalent of the cursor position in a ToolTip, right-click the graph and choose Show Notes from the shortcut menu:



Right-click the Spectrum Analysis window and choose Show Statistics from the shortcut menu to toggle the display of the Statistics area at the bottom of the Spectrum Analysis window.


## Navigating a spectrum graph

After a spectrum graph displays, Grab/Pan mode allows you to scroll vertically and horizontally. To enable Grab/Pan mode, right-click the Spectrum Analysis dialog and choose Grab/Pan from the shortcut menu. A check mark appears next to this option when Grab/Pan mode is enabled. The cursor displays as a hand , and you can drag horizontally or vertically to scroll through the graph.

When you are zoomed into a selection of the spectrum graph, you can drag the horizontal and vertical sliders to scroll through the graph. The thumbnail image in the lower-left corner of the Spectrum Analysis window will show you which part of the graph is being displayed.

To turn off Grab/Pan mode, choose Grab/Pan from the shortcut menu again.

## Changing the graph type

Click the down arrow next to the Normal Display button  and choose Line Graph, Filled Graph, or Bar Graph from the menu to change the type of graph displayed in the Spectrum Analysis window. A check mark is displayed next to the selected graph type.

**Note:** *Some video drivers have problems displaying Filled Graph and Bar Graph modes. If you encounter problems such as incorrect shading or very slow drawing, use the Line Graph option or change video drivers.*

If you're analyzing a stereo file, you can click the down arrow next to the Normal Display button and choose Single Graph to see the right and left channels in a single graph.

Right-click the graph and choose Logarithmic from the shortcut menu to toggle the x-axis between logarithmic and linear mode. In logarithmic mode, more of the graph is devoted to lower frequencies.



## Changing the zoom level

Zooming can be accomplished in several ways:


1. Drag on the graph to draw a box around the area you want to magnify. You can toggle through mouse selection mode by right-clicking while holding the left mouse button:
  - The first type is a vertical zoom window. This will allow you to zoom to a frequency range.
  - The second type is horizontal zoom window. This will allow you to zoom to an amplitude range.
  - The third type is a combination of vertical and horizontal zoom. This will allow you to zoom to a frequency and amplitude range.
2. Right-click the graph and choose Zoom Out Full to view the entire amplitude and frequency range.
3. Right-click the graph and choose Normalize dB to set the Spectrum Graph amplitude range equal to the maximum and minimum values in the graph.


## Working with stereo files


When viewing a spectrum graph for a stereo file, an individual graph displays for each channel. You can choose to set each channel's parameters independently or set both channels at once.

1. Open a stereo file.
2. From the **View** menu, choose Spectrum Analysis. The Spectrum Analysis window appears, containing two unique graphs.
3. Click the Sync button  to synchronize both displays so you can view the same region of the FFT in both channels. When this option is disabled, you can set each channel's attributes independently.
4. To see both channels in a single graph, click the down arrow next to the Normal Display button  and choose Single Graph.

## Updating a spectrum graph


Select the Auto Refresh button  if you want the Spectrum Analysis display to refresh automatically updated when you change your selection in the data window.

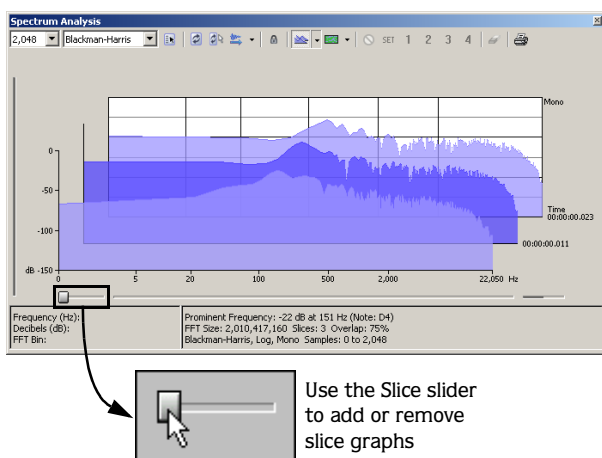
When the button is not selected, the display is not updated until you click the Refresh button .

If you want the graph to refresh automatically during playback or input monitoring, select the Real Time Monitoring button .

## Viewing multiple spectrum graphs

Once you create a selection in the data window, you can display up to 64 individual spectrum graphs (each representing a specific point in time).

1. Open an audio file.
2. From the **View** menu, choose Spectrum Analysis. The Spectrum Analysis window is displayed.
3. Click the Settings button . The Spectrum Settings dialog is displayed. *For more information, see [Adjusting Spectrum Analysis settings](#) on page 286.*
4. Type a number in the Slices displayed box. The Forward and Backward radio buttons activate.
5. Select either the Forward or Backward radio button.
  - Selecting the Forward radio button displays the first slice of the selection in the foreground of the spectrum graph.
  - Selecting the Backward radio button displays the last slice of the selection in the foreground of the spectrum graph.
6. Click OK.
7. Use the Slice slider to add/remove slice graphs in the Spectrum Analysis dialog.





## Creating and comparing snapshots of the Spectrum Analysis window


You can store up to four snapshots to compare multiple spectrum graphs. You can take snapshots from a single data window or from different data windows.

**Note:** *Snapshots are not available in sonogram display or when the Slices displayed setting in the Spectrum Settings dialog is greater than 1.*



### Taking a snapshot


1. Navigate to the portion of the graph you want to capture.
2. Click the Set button , and then click a snapshot button  in the Spectrum Analysis toolbar.  
Available snapshots buttons are displayed in black, and buttons that are in use are displayed in blue and underlined.

### Showing and hiding snapshots

1. Select a numbered button in the Spectrum Analysis toolbar to display a stored snapshot. All selected snapshots will be displayed in the Spectrum Analysis window at the same time.
2. Click a selected snapshot button to exclude it from the display.
3. Select the Hide active plot button  to hide the current spectrum so you can concentrate on your snapshots.

### Erasing snapshots

You don't need to erase individual snapshots to update or replace them. Simply click the Set button , and then click a snapshot button  in the Spectrum Analysis toolbar to update its image.

If you want to erase all snapshots, click the Clear all snapshots button .

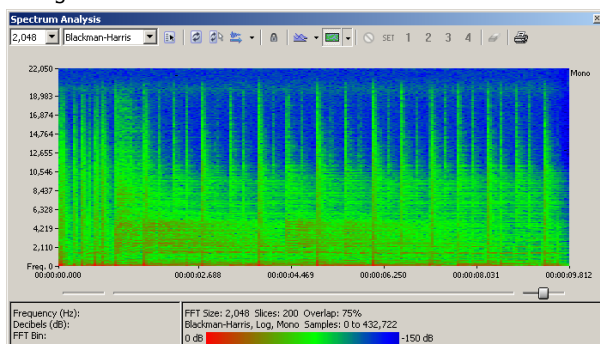
### Printing the graph

Click the Print button  to print the contents of the Spectrum Analysis window, including the graph and statistics data.

## Using a sonogram


The sonogram is another way of displaying spectral data variations over time. In a sonogram, the horizontal axis represents time, and the vertical axis represents frequency.


Sonogram



The amplitude of each frequency component in the sonogram is represented by the color intensity of each point in the graph. This method of displaying spectral information is useful for identifying distinctive spectral patterns created from sounds such as speech, musical instruments, and ambient noise.

### Displaying a sonogram

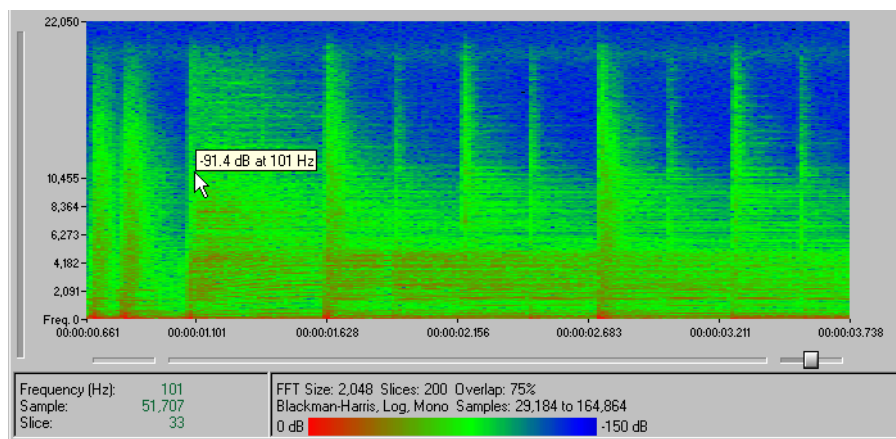
1. Open an audio file and select the portion of audio you want to analyze. The sound or note you want to analyze should be in the center of the highlighted area.
2. From the **View** menu, choose Spectrum Analysis. The Spectrum Analysis dialog is displayed.
3. Click the Sonogram button  to display your data as a sonogram.
4. Use the toolbar at the top of the window to set your other display options.

**Tip:** You can also click the Settings button  in the Spectrum Analysis window to set additional options.

If there is no selection in the waveform display window, the sonogram analyzes the sound data from the current cursor position to the end of the file.

## Displaying frequency and amplitude values, notes and statistics

As you move the cursor through the sonogram, the amplitude and frequency values at the current position are displayed in a ToolTip next to the cursor and in the Statistics area at the bottom of the window:

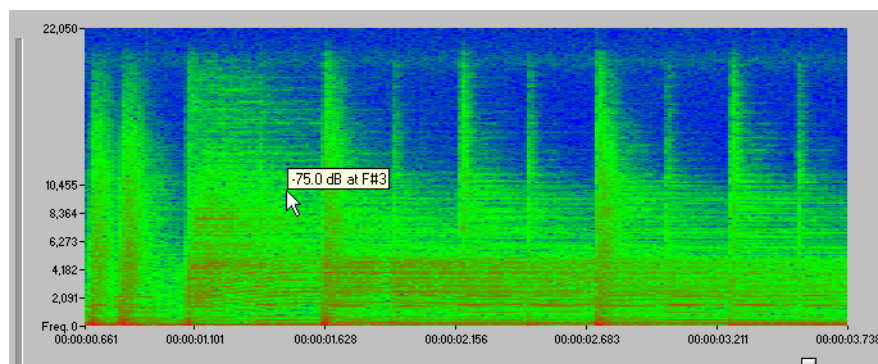


Use the cursor to display amplitude and frequency values

Statistics area

Right-click the sonogram and choose Show Position from the shortcut menu to toggle the display of ToolTips. The setting for each sonogram in a stereo file is independent.

If you want to display the nearest musical note equivalent of the cursor position in a ToolTip, right-click the sonogram and choose Show Notes from the shortcut menu:



Use the cursor to display musical note equivalent

Right-click the Spectrum Analysis window and choose Show Statistics from the shortcut menu to toggle the display of the Statistics area at the bottom of the Spectrum Analysis window.

## Updating a sonogram

A sonogram updates in the same method as a spectrum graph. For more information, see [Updating a spectrum graph](#) on page 280.

## Monitoring an input and output source

Click the Real Time Monitoring button  to turn real-time spectrum analysis on or off. Click the down arrow next to the button and choose Monitor: Input to monitor the device selected in the Default recording device drop-down list on the Audio tab of the Preferences dialog (to access the Preferences dialog, choose Preferences from the **Options** menu).

Real-time output monitoring is not available in sonogram display mode. When you click the down arrow next to the button and choose Monitor: Output from the menu, a cursor is displayed in the sonogram to indicate the play position.



## Tuning a sonogram

It is frequently necessary to experiment with the control parameters in the Spectrum Settings dialog to produce the best possible sonogram. For more information, see [Adjusting Spectrum Analysis settings](#) on page 286.

### Improving the graph's contrast

To improve the contrast of the sonogram, decrease the frequency and amplitude ranges as much as possible.

### Smoothing the graph's display

If the graph appears too pixelated, raise the Set sonogram resolution value to 200.

### Improving the frequency resolution

For greater frequency resolution, choose a higher value from the FFT size drop-down list.

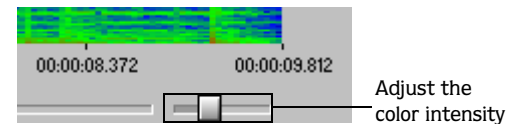
### Reducing the processing time

To reduce processing time, decrease the Set sonogram resolution value and/or choose a lower value from the FFT size drop-down list.

### Adjusting color intensity

Adjust the sonogram's color intensity using the Color slider located directly beneath the sonogram. Notice that the bottom pane of the dialog depicts the color scale in dB.

**Tip:** This function may be fairly slow if the system lacks a palletized driver and Video for Windows is not installed.




## Returning to a spectrum graph

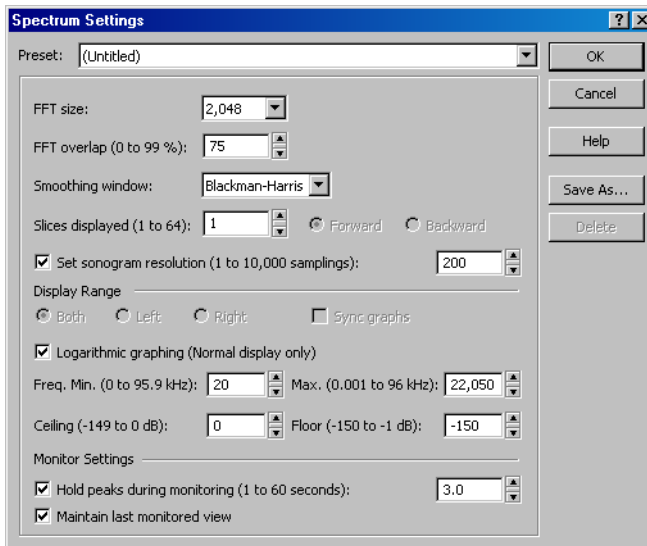
To return to the spectrum graph, click the Normal Display button  in the toolbar.

## Printing the sonogram

Click the Print button  to print the contents of the Spectrum Analysis window, including the sonogram and statistics data.

## Adjusting Spectrum Analysis settings

From the Spectrum Analysis toolbar, click the Settings button  to display the Spectrum Settings dialog. The following sections explain the role of each control in audio spectrum analysis.



### FFT size

Choose a value from the FFT size drop-down list to determine the size (in samples) of the analysis window and number of discrete frequencies analyzed. Higher FFT size values produce higher frequency resolution at the expense of lower time resolution and slower processing.

### FFT overlap

The value in the FFT overlap box determines the amount of overlap between FFT analysis windows. Lower values decrease the number of distinct analysis functions performed, which also decreases processing time. Higher values provide more analysis, but result in slower processing.

### Smoothing window

Choose a setting from the Smoothing window drop-down list to determine the window function applied to the input data prior to analysis. This option influences the sharpness of peaks in an FFT graph and the leakage into neighboring frequencies.

- Choose Rectangle to apply no window. This results in a very sharp peak, but high leakage.
- Choose Triangular (also referred to as a Bartlett or Parzen window) to apply a window that results in less leakage than the rectangle window.
- Hamming, Hanning, and Blackman windows are commonly used in audio applications.
- Choose Blackman-Harris to obtain the least sideband leakage of the six options. The major drawback of Blackman-Harris is rounded graph peaks.

### Slices displayed

The Slices displayed value determines the number of FFT slices created for the selection. When displaying multiple slices in the spectrum graph, slices are displayed chronologically forward or backward based on whether you have the Forward or Backward radio button selected.

### Set sonogram resolution

The Set sonogram resolution value determines the number of FFT samplings used in a sonogram. This keeps the processing time and graph resolution constant. Increasing this value increases the horizontal graph resolution, but requires more processing time.

When this check box is cleared, the resolution value is determined by the length of the selection and the FFT overlap value.

### Display range

**Note:** *These options are available in Normal display only.*

Select the Both, Left, or Right radio button to choose which graph you want to edit.

If you are analyzing a stereo file, select the Sync Graphs check box to synchronize both displays in a stereo file so you can view the same region of the FFT in both channels.

Select the Logarithmic graphing check box to display the X-axis in logarithmic mode instead of linear mode. This results in more graph area being devoted to lower frequencies.

### Frequency minimum

Determines the lowest frequency displayed in a graph when you select Zoom to Range.

### Frequency maximum

Determines the highest frequency displayed in a graph when you select Zoom to Range.

### Ceiling

Determines the highest amplitude level displayed in a graph when you select Zoom to Range.

### Floor

Determines the lowest amplitude level displayed in a graph when you select Zoom to Range.

### Hold peaks during monitoring

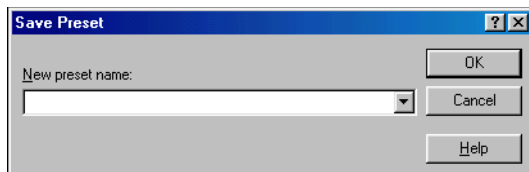
Selecting this check box results in the highest value of each frequency being indicated on the spectrum graph with a small horizontal line. The length of time (in seconds) that the peak is held is determined by the value entered in the edit box.

### Maintain last monitored view

Selecting this check box “freezes” the appearance of the spectrum graph when playback stops. Clearing this check box results in the graph resetting to the cursor position when playback stops.

## Saving spectrum graph settings

After you configure the controls in the Spectrum Settings dialog, you can save the settings as a custom preset by clicking Save As and entering a name for the new preset.



Enter a name for the new preset





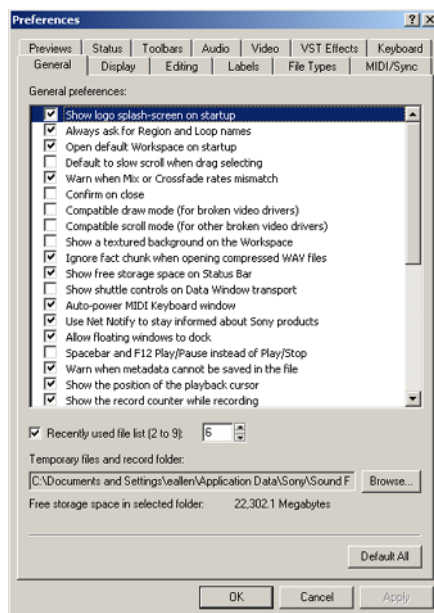
# Customizing Sound Forge

You can customize Sound Forge® software to suit your project needs and working references. Many of the settings depend on your equipment or studio set-up. Sound Forge software can be set to work with the components that you use in your studio.

## Setting preferences




Preferences affect how Sound Forge software functions. Any changes that you make to the preferences remain set until you change them again or reset Sound Forge software to use the default presets.


You can access the Preferences dialog by choosing Preferences from the **Options** menu. This dialog contains tabbed pages. The following sections explain the settings on each tab.



## General tab

The General tab allows you to set miscellaneous Sound Forge options.

Option	Description
Show logo splash-screen on startup	When this check box is selected, the Sound Forge splash screen will be displayed briefly upon startup.
Always ask for Region and Loop names	Select this check box if you want to display the Edit Region or Edit Loop dialog when you create regions or loop points. When this option is turned off, a default name based on location will be used.
Open default Workspace on startup	<p>If this check box is selected, files that were open when you last exited the program will be opened automatically.</p> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>
Default to slow scroll when drag selecting	<p>In some very fast computers, automatic scrolling while selecting is too fast to use accurately. When this option is turned on, drag-selecting will cause a slow scroll.</p> <p><b>Tip:</b> Click the right mouse button while selecting to toggle slow scrolling.</p>
Warn when Mix or Crossfade rates mismatch	<p>Select this check box if you want to be warned before mixing or crossfading data that has different sample rates.</p> <p>Mixing or crossfading data of different sample rates may produce unintended results.</p>
Confirm on close	Select this check box if you want the application to present a confirmation message box before exiting.
Compatible draw mode (for broken video drivers)	<p>Because the application's drawing routines are highly optimized, they increase the chance of causing little-known video card problems to arise. Some video cards have bugs in their drivers that can make your system lock up when the application tries to draw a waveform.</p> <p>Compatible draw mode uses a different method of drawing the waveform that, although not as smooth, puts less stress on the video card. With some video cards, this mode actually increases the draw speed. However, more flashing can occur.</p>
Compatible scroll mode (for other broken video drivers)	When this check box is selected, a less optimized method of scrolling the data window will be used. In some instances, this can reduce interference problems between your audio and video card when Smooth Scrolling playback is selected.
Show a textured background on the Workspace	<p>When this check box is selected, a stucco texture will be used for the application background.</p> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>
Ignore fact chunk when opening compressed WAV files	<p>When this check box is selected, the software will ignore fact chunks in compressed WAV files.</p> <p>Compressed WAV files use fact chunks to specify how many actual samples are represented in the file. If a compressed file is improperly authored, this may cause some of the compressed data to not be loaded. If you suspect that not all sound data is being loaded from a compressed file, try checking this option and reopening the file.</p> <p><b>Tip:</b> If you change the setting of this check box, please delete any proxy (.sfap0) files associated with compressed WAV files.</p>
Show free storage space on Status Bar	<p>When this check box is selected, the total amount of free disk space available on your specified temporary drive is displayed on the status bar.</p> <p>Use the Temporary files and record folder box at the bottom of the General tab to set the folder that will be used for temporary files and recorded data.</p>
Show shuttle controls on Data Window transport	When this check box is selected, Rewind and Forward buttons will appear on each data window's transport controls.
Auto-power MIDI keyboard window	<p>Select this check box if you want to open the MIDI device assigned to the MIDI keyboard (if it is not already open) when you click a key on the MIDI keyboard. You may want to turn off this option if you are using the same MIDI output device for MIDI synchronization or for your sequencer.</p> <p>If this option is turned off, you need to click the On button on the keyboard prior to using it to send notes.</p> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>
Use Net Notify to stay informed about Sony products	<p>When this check box is selected, information from Sony will be displayed periodically at startup. Clear the check box to bypass the Net Notify dialog.</p>


Option	Description
Allow floating windows to dock	<p>When this check box is selected, windows will automatically be docked when you drag them to the edges of the Sound Forge workspace. You can hold the Ctrl key while dragging a window to prevent it from docking.</p> <p>When this check box is cleared, windows will not dock unless you hold the Ctrl key.</p>
Spacebar and F12 Play/Pause instead of Play/Stop	Select this check box if you want the F12 and spacebar keyboard shortcuts to toggle between Play and Pause mode. In this mode, the cursor will maintain its position.
Warn when metadata cannot be saved in the file	<p>Select this check box if you want to be prompted to save metadata to a separate file if it cannot be saved within the media file.</p> <p>When the check box is cleared, metadata will automatically be saved to a separate file if necessary.</p>
Show the position of the playback cursor	When this check box is selected, the Position field in the status bar will show the cursor position during playback. Turn off this option if you have a very slow computer or video card.
Show the record counter while recording	Select this check box if you want the record time displayed in the Record dialog. Clear the check box if you have a very slow computer or video card.
Automatically reopen file after Save As	<p>Select this check box if you want to automatically reopen files when you save to a different format. Changes in bit depth, channels, or compression format will result in reopening and will allow you to listen to any changes in sound quality.</p> <p>Clear the check box and select the Prompt to open new file after Save As check box if you want to be prompted to open the saved file in a new data window.</p> <p>When both check boxes are cleared, Sound Forge software does nothing after saving to a different format. If you're saving a file to several compressed formats, clearing these check boxes prevents you from having to reopen the file after saving each format.</p>
Prompt to open new file after Save As	<p>When the Automatically reopen files after Save As check box is cleared, select this check box if you want the application to prompt you to open the destination file to a new data window after saving a sound file to a different format.</p> <p>Opening the file in a new data window will allow you to hear any changes in quality between the original file and the result of the Save As operation.</p>
Keep media files locked	<p>Select this check box if you want to lock media files after you've opened them.</p> <p>Clear the check box if you want to unlock media files when you switch to another application.</p>
Delete temporary files on close	Select this check box if you want to delete the peak (.sfk) and proxy (.sfap0) files associated with a media file when you close a data window.
Hide new temporary files	<p>Select this check box if you want to turn on the Hidden file attribute when creating new peak (.sfk) and proxy (.sfap0) files.</p> <p>In the Windows Control Panel, double-click Folder Options and select the View tab. Select the Show hidden files and folders radio button if you want to be able to see hidden files.</p>
Always proxy compressed formats	<p>Select this check box if you want to create an uncompressed proxy (.sfap0) file when you open a compressed file format.</p> <p>Selecting this check box can improve performance on slower computers or for formats that cannot be decompressed quickly for real-time playback.</p>
Remember last-used sample rate for .vox and .ivc files	Select this check box if you want the software to remember the last-used sample rate when you open a .vox file. When the check box is cleared, you will be prompted to choose a sample rate each time you open a .vox file.
Remember last-used settings for .raw files	Select this check box if you want the software to remember the last-used settings when you open .raw files. When the check box is cleared, you will be prompted to choose a settings each time you open a .raw file.
Allow Undo past Save	<p>When this check box is selected, your undo history is maintained until you close the data window (or exit the application) so you can undo edit operations even if you've saved your file.</p> <p>When this check box is selected, quick file saving may not be available.</p> <p><b>Tip:</b> If you want to be able to undo edit operations even after closing and reopening your file, save a Sound Forge project.</p>
	 This feature is available only in the full version of Sound Forge software.

Option	Description
Use floating point temporary files	<p>Select this check box if you want to use higher precision IEEE floating-point temporary files for audio files. This setting results in more accurate processing but requires more disk space and yields slower processing.</p> <p>When the check box is cleared, the bit depth of the temporary file will match the source file.</p>
Use ASPI for CD burning and extraction	Select this check box if you want to use ASPI (Advanced SCSI Programming Interface) when burning and extracting audio from CDs. ASPI enables host adapters and device drivers to share a single SCSI hardware interface.
Use SPTI for CD burning	Select this check box if you want to use SPTI (SCSI Pass-Through Interface) to communicate with your CD burning drive.
Enable Windows XP Theme support	When this check box is selected, the Sound Forge window will inherit the appearance of the current theme when using Windows XP. When the check box is cleared, user interface elements will maintain the classic Windows operating system appearance.
Do not read disc capacity when media is inserted	<p>Select this check box if you do not want the software to check the capacity of the media when you insert a CD. Selecting the check box can prevent a hang that can occur with some external drives.</p> <p>When the check box is cleared, the software will scan the media each time you insert a disc.</p>
Allow Ctrl+drag style cursor scrub in data windows	When this check box is selected, you can hold Ctrl while dragging the cursor to scrub in data windows.
Recently used file list	Select the check box if you want to display a list of recently used files on the File menu. Use the edit box to specify the number of files you want to display.
Temporary files and record folder	<p>Specify a folder for storing temporary files and recorded audio, or click the Browse button to specify a new folder.</p> <p>Using temporary file space allows you to edit very large files and keeps Sound Forge from using large portions of RAM on your computer. Your temporary directory must have enough space to accommodate the total size of all files you plan to edit along with space for any clipboard data and undo buffers.</p> <p>If you change the temporary storage folder, you will have to restart Sound Forge for the change to take effect.</p>



## Display tab

The Display tab allows you to specify options for adjusting the appearance of the Sound Forge window.

Description	Option
Default sound file window height	Drag the slider to specify the default data window height for a sound file. This magnification level is used when you load a sound file or create a new window.
Default video strip height	Drag the slider to specify the default height of the video strip when you open a video file.
Peak ration default for new sound files	<p>Choose a ratio from the drop-down list to specify the zoom ratio above which the application will use a peak file instead of the original file to draw the waveform.</p> <p>If you notice problems with waveform scrolling, try decreasing this setting so it is less than your current zoom ratio.</p> <p>To calculate the size of the resulting peak files, divide the size of the file by the peak ratio. For example, a 100 MB sound file will need a 0.39 MB (100/256) peak file when using 1:256.</p>
Normal zoom ratio	<p>Choose a zoom ratio from the drop-down list to specify the default horizontal magnification. This magnification level is used when you load a sound file, create a new window, or use the Zoom Normal command.</p> <p>High values show more data, and small values show more detail.</p>
Custom zoom ratio 1	Choose a zoom ratio from the drop-down list to specify a custom level of horizontal magnification.
Custom zoom ratio 2	<p>This zoom ratio will be used when you perform any of the following actions:</p> <ul style="list-style-type: none"> <li>Click the Custom Zoom 1 or Custom Zoom 2 button on the Navigation toolbar.</li> <li>From the View menu, choose Zoom Time, and then choose a Custom Zoom command from the submenu.</li> <li>Right-click in a data window, choose Zoom from the shortcut menu, and then choose a Custom Zoom command from the submenu.</li> </ul> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>
Color preference for	<p>The color preferences section allows you set a custom color for a variety of graphics within the Sound Forge interface. Each graphic has a default color, or you can set a custom color by selecting the Custom radio button and setting the component Red, Green, and Blue of each color.</p> <ol style="list-style-type: none"> <li>Choose a screen element from the Color preference for drop-down list.</li> <li>Set the color of the selected item: <ul style="list-style-type: none"> <li>Click the Custom radio button and drag the Red, Green, and Blue sliders to adjust the color.</li> <li>Click the Default radio button to restore a custom color the default setting.</li> </ul> </li> <li>Click the OK button.</li> </ol>
Icon color saturation	Drag the slider to adjust the color intensity of icons in the Sound Forge window. Drag to the left to decrease the color saturation, or drag to the right to increase it.
Icon color tint	<p>Drag the slider to adjust the amount of tinting that is applied to the icons in the Sound Forge window. Drag the slider to the right to add an average of the title bar colors to the icons. Drag to the left to decrease the amount of tinting applied.</p> <p><b>Tip:</b> You can use the Display Properties control panel to change your active window title bar colors. In the Windows 2000 operating system, open the Display Properties control panel and select the Appearance tab. Then choose Active Title Bar from the Item drop-down list. In the Windows XP operating system, open the Display Properties control panel and select the Appearance tab. Then click the Advanced button and choose Active Title Bar from the Item drop-down list.</p>

## Editing tab



*This feature is available only in the full version of Sound Forge software.*

The Editing tab allows you to specify preferences for editing and undo operations.

Option	Description
Disable triple-clicking to select all sound file data	<p>Select this check box if you don't want to select all data when you triple-click in a data window. You might want to select this option if triple-clicks are falsely detected when you make a selection and then try to perform a drag operation. Otherwise, decrease Windows' double-click threshold time.</p> <p>When this check box is cleared, you can triple-click anywhere in a data window to select all data.</p>
Disable auto-snapping below 1:4 zoom ratios	<p>Select this check box if you do not want selections to snap to time or zero-crossings when the data window zoom ratio is less than 1:4.</p> <p>This is useful if you commonly zoom in fully to adjust selection points manually yet still want to use automatic snapping when zoomed out.</p>
Drag & drop auto rise delay	<p>Drag this slider to specify the time before a window underneath the cursor becomes active during drag-and-drop operations.</p>
Snap to zero-crossing slope	<p>Use this drop-down list to specify how zero-crossings are detected when you choose Snap to Zero:</p> <ul style="list-style-type: none"> <li>• Negative Slope - Zero-crossings are detected only on a negative slope.</li> <li>• Any Crossing - Zero-crossings are detected on both positive and negative slopes.</li> <li>• Positive Slope - Zero-crossings are detected only on a positive slope.</li> </ul> <p><b>Tip:</b> It is usually best to use either Positive Slope or Negative Slope so that noticeable pops and clicks are not generated by cutting data.</p>
Zero-cross scan time	<p>Specify the maximum time (in samples) that will be used to search for the next zero-crossing.</p>
Zero-cross level threshold	<p>Specify the sample value below which data will be considered a zero-crossing.</p> <p><b>Note:</b> Setting this value above zero can compensate for DC offset. However, if possible, you should remove DC offset first.</p>
Pencil tool maximum zoom ration	<p>Choose a setting from the drop-down list to specify the maximum zoom ratio at which the Pencil tool will be available.</p>
JKL / shuttle speed	<p>Choose a setting from the drop-down list to set the speed that will be used for scrubbing the timeline with the JKL keys or with a multimedia controller.</p>

## Labels tab



*This feature is available only in the full version of Sound Forge software.*

The Labels tab allows you modify the default names that are assigned to data windows, regions, and markers.

### Edit default data window names

The Sound windows section of the Automatic Labeling dialog allows you to modify the names that are assigned to new data windows when you create a new data window or choose Create a new window for each take from the Mode drop-down list in the Record dialog.

1. From the **Options** menu, choose Preferences, and click the Editing tab.
2. Click the Automatic Labeling button to display the Automatic Labeling dialog.
3. Select the New window prefix check box and type a prefix in the box if you want to display a name in the new window's title bar. Clear the check box if you do not want to include a prefix (if you want to number windows only, for example).
4. Select the Use counter and start at check box and type a number in the box if you want to number new data windows.
5. Select the Insert leading zeros in field width of check box and specify a field width if you want to use leading zeros in window names. For example, if you specify a field width of 3, windows numbered 1 to 99 would be numbered 001 to 099.
6. Click the OK button.

### Edit default region names

The Regions section of the Automatic Labeling dialog allows you to modify the names that are assigned to regions when you insert regions or choose Multiple takes creating regions from the Mode drop-down list in the Record dialog.

1. From the **Options** menu, choose Preferences, and click the Editing tab.
2. Click the Automatic Labeling button to display the Automatic Labeling dialog.
3. Choose a radio button to determine how you want to assign names to regions:
  - Select the Automatically label by time radio button if you want to name regions using the Region [start time] to [end time] format.
  - Select the Custom label radio button if you want to modify the naming and numbering used for region names:

Item	Description
New region prefix	Select this check box and type a prefix in the box if you want to assign a name to new regions. Clear the check box if you do not want to include a prefix (if you want to number regions only, for example).
Use counter and start at	Select this check box and type a number in the box if you want to number new regions.
Insert leading zeros in field width of	Select this check box and specify a field width if you want to use leading zeros in region names. For example, if you specify a field width of 3, regions numbered 1 to 99 would be numbered 001 to 099.

4. Click the OK button.

### Edit default marker names

The Markers section of the Automatic Labeling dialog allows you to modify the names that are assigned to markers when you insert markers during playback or recording.

1. From the Options menu, choose Preferences, and click the Labels tab.
2. Choose a radio button to determine how you want to assign names to markers:
  - Select the Automatically label by time radio button if you want to name regions using the Marker [time] format.
  - Select the Custom label radio button if you want to modify the naming and numbering used for marker names:

Item	Description
New marker prefix	Select this check box and type a prefix in the box if you want to assign a name to new markers. Clear the check box if you do not want to include a prefix (if you want to number markers only, for example).
Use counter and start at	Select this check box and type a number in the box if you want to number new markers.
Insert leading zeros in field width of	Select this check box and specify a field width if you want to use leading zeros in marker names. For example, if you specify a field width of 3, markers numbered 1 to 99 would be numbered 001 to 099.

3. Click the OK button.

### File Types tab

The File Types tab allows you to indicate which types of files you want to associate with Sound Forge software. When file is associated with Sound Forge software, you can double-click a sound file in the Windows Explorer and it will open for editing.

1. Select a file type from the list. The File association details box displays information about the selected file type, as well as the current association.
2. Select the check box ☒ for each sound file format you want to associate with Sound Forge software, or clear the check box to remove a file association.
3. Click the OK button.

## MIDI/Sync tab



*This feature is available only in the full version of Sound Forge software.*

The MIDI/Sync tab allows you to specify preferences for MIDI and synchronization.


Item	Description
Output	Choose a MIDI device from the drop-down list to specify the MIDI output device for synchronization when Generate MIDI Timecode is enabled.
Input	Choose a MIDI device from the drop-down list to specify the MIDI input device for synchronization and triggering when Trigger from MIDI Timecode is enabled. This is the device through which Sound Forge will receive all MIDI triggering and synchronization input, including SMPTE/MTC, MIDI triggers, and Regions/Playlist triggers.
Bound record time on SMPTE generation	When this check box is selected, Sound Forge software will not allow recording beyond the specified end time. This ensures that your record length is exact regardless of any inaccurate timecode.
Use internal timer for SMPTE generation	Select this check box if you want to use the internal timer for SMPTE generation rather than position values reported by the sound card driver. Since many sound cards do not report their position accurately, it is usually better to use the internal timer for SMPTE generation. Choose a value from the Internal timer resolution drop-down list to specify the internal timer accuracy used for generating SMPTE. Low values produce more accurate SMPTE generation, but may also decrease system performance.
Use free-wheel for SMPTE loss	Select this check box to stop playback if the incoming MIDI timecode signal stops. When this check box is not selected, Sound Forge playback will continue until the user stops playback manually. In the Free-wheel time box, specify the amount of time that Sound Forge playback will continue after the incoming MIDI timecode signal stops. If timecode starts again during this time, playback will continue. In the Free-wheel slack box, specify how fast the software should expect timecode updates before going into Free-wheel mode. If you have a fast computer, this value can be set to a lower value if you want to stop playback immediately when timecode is interrupted.
Enable SMPTE playback offset	Select this check box to specify an offset that will be added to the time displayed in the Sound Forge play counter. For example, if you want to generate MIDI timecode starting at 01:00:00:00, instead of inserting 1 hour of silence at the beginning of your sound file, you can specify that amount in this box. When using Record Sync, you'll often want to set this value to the Enable MTC/SMPTE Input Synchronization Start time. The Sound Forge ruler and play counter will not display this offset.

## Previews tab







*This feature is available only in the full version of Sound Forge software.*

The Previews tab allows you to specify options for previewing files.

Item	Description
Limit non-realtime previews to	Select this check box and specify the length of audio that will be used when generating a preview. Low values decrease the amount of time needed to generate a preview when tuning effects or processing values.
Pre-roll	Select this check box and specify how many seconds of unprocessed audio will be played before the processed selection. Use this to listen to the transition from unprocessed to processed data.
Post-roll	Select this check box and specify how many seconds of unprocessed audio will be played after the processed selection. Use this to listen to the transition from processed to unprocessed data.
Fade out last 10 milliseconds	Select this check box to fade out the last 10 milliseconds of an effect preview so that large pops are not heard at the end of a preview buffer.
Loop preview continuously	Select this check box to loop preview buffers infinitely rather than playing once. This can be useful when listening to the difference between the original sound and the sound after an effect or process has been applied.
Reactive Previewing	<p>Select this check box to automatically recalculate and play back the preview buffer if the parameters of an effect change. This allows for immediate feedback of the effects of a change.</p> <p>This option is most useful when using a fast computer, limiting preview times, and not using processor-intensive effects.</p> <p><b>Note:</b> You can temporarily suspend Reactive Previewing by holding down the Shift key while making parameter changes.</p>
Audio event locator:	Use the Pre-roll and Loop time settings to control how the audio event locator plays audio:
Pre-roll/Post-roll	<ul style="list-style-type: none"> <li>• In the Pre-roll box, specify the amount of data played prior to the cursor position.</li> <li>• In the Loop time box, specify the amount of time that will loop when you stop the cursor while clicking and dragging in the overview bar.</li> </ul> <p>To use the audio event locator, click the overview bar and drag the mouse. Similar to a scrub control, playback follows mouse movement and loops around the cursor position when the mouse is still. Playback stops when the mouse button is released.</p>
Cut Preview configuration:	Use the Pre-roll and Post-roll settings to control the amount of data that is played back when you choose Preview Cut/Cursor from the Edit menu:
Pre-roll/Post-roll	<ul style="list-style-type: none"> <li>• In the Pre-roll box, specify the amount of data played prior to the selection or cursor position.</li> <li>• In the Post-roll box, specify the amount of data played after the selection or cursor position.</li> </ul>
Play Looped adjust pre-roll	<p>When Loop Playback  mode is turned on and you make a selection during playback, playback is pre-rolled from the end of the selection to help you tune long loops.</p> <p>Specify the number of seconds before the end of the selection that you would like to pre-roll.</p>
Playlist pre-roll	Enter a value in the edit box or use the up and down arrows to specify the amount of pre-roll that will be used when playing entries in the Playlist/Cutlist window. This allows you to easily hear the transition from one region to another without having to play all the way through the first region.

## Status tab

The Status tab allows you to specify preferences for displaying information in the status bar.

Item	Description
Default frames per second	<p>The default frame rate used to calculate frame values.</p> <p>Frame values are useful when trying to synchronize sound with animation. Most animation players specify a playback frame rate at which video frames are shown to the user. If you are using an animation that has a frame rate of 15.0 frames per second, you would set the frame rate to 15.0. When status values are displayed, they will be shown in values of frames. This allows you to find the frame to which a given point in the sound file corresponds.</p>
Default beats per measure	<p>The number of beats in each measure for displaying in measures and beats. For example, 2/4 time would have two beats per measure.</p> <p>This setting will be also be used in the Edit Tempo dialog.</p>
Default beats per minute	<p>The number of beats per minute, i.e. the tempo of a song for displaying lengths.</p> <p>This setting will be also be used in the Edit Tempo dialog.</p>
RMS level scan time	<p>The amount of sound data surrounding the cursor used to calculate the RMS level in the Levels toolbar.</p> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>
Peak level scan time	<p>The amount of sound data surrounding the cursor used when searching for a peak level to display in the Levels toolbar.</p> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>
0 VU (+4 dBu) corresponds to X dB FS	<p>Choose a setting from the drop-down list or type a value in the box to calibrate the VU/PPM meters to their associated levels on the peak meters.</p> <p>VU meters display sound in dB VU, where 0 VU is a reference level, and there is headroom above 0 VU. The Sound Forge peak meters display peaks in dB FS (decibels relative to full scale).</p> <p>In digital audio, there is no headroom above 0 dB FS. Choosing a setting from this drop-down list subtracts a nominal dB value from the VU meters so that a signal displayed on the VU meters remains slightly below 0 dB on the peak meters.</p> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>
VU meter integration time	<p>Type a value in the box to set the amount of data surrounding the cursor that will be used to calculate levels in the VU meters.</p> <p>This setting has no effect on the PPM scales, which use fixed integration times:</p> <ul style="list-style-type: none"> <li>• UK PPM: 10 ms</li> <li>• EBU PPM: 10 ms</li> <li>• DIN PPM: 5 ms</li> <li>• Nordic PPM: 5 ms</li> </ul> <p> <i>This feature is available only in the full version of Sound Forge software.</i></p>

## Toolbars tab

The Toolbars tab allows you to specify which toolbars you want to display.

### Display or hide toolbars

Select the check box to display a toolbar; clear a check box to hide a toolbar.

### Display or hide Tool Tips

Select the Show Tool Tips check box if you want to display pop-up descriptions when the mouse is held over certain items.

### Customizing a toolbar

1. From the **View** menu, choose Toolbars. The Preferences dialog appears with a list of available toolbars.
2. Select the check box for a toolbar and click Customize. The Customize Toolbar dialog is displayed.
3. Use the controls in the Customize Toolbar dialog to add, remove, or rearrange the buttons on the selected toolbar. Click Reset to restore the toolbar to its default setting.
4. Click the OK button.

## Audio tab

The Audio tab allows you to specify playback and recording options.

### Basic audio preferences

Item	Description
Audio device type	Choose a driver type from the drop-down list. <ul style="list-style-type: none"> <li>• Microsoft Sound Mapper - The default setting. Allows the Sound Mapper to choose appropriate playback and recording devices.</li> <li>• Windows Classic Wave - Allows you to choose a specific audio device using a classic Wave driver.</li> <li>• ASIO - Allows you to choose a specific audio device using a low-latency ASIO driver.</li> </ul>
Default playback device	When Windows Classic Wave Driver or ASIO is selected in the Audio device type drop-down list, you can choose the audio device that you want to use for playing back sound data.
Playback Buffering (seconds)	Specifies the total amount of buffering that is used during playback.  The larger the number, the more buffering is performed during playback. This value must be as low as possible without gapping. To set it, start at .25 and play back a typical song. Move some of the track faders. If the playback gaps, try increasing this slider in small increments until the gapping goes away. As you increase this slider, the RAM meter at the bottom of the ACID window will indicate more RAM usage. You need to strike a balance between RAM usage and playback buffering.  If you simply cannot get playback to be free of gapping, you need to either decrease the number of tracks you are trying to play simultaneously, install more RAM in your computer so you can increase buffering, buy a faster access hard drive, or minimize the number of audio plug-ins you are trying to use simultaneously.
Default recording device	When Windows Classic Wave Driver or ASIO is selected in the Audio device type drop-down list, you can choose the device that you want to use for recording sound data. This device will be used by default in the Device drop-down list in the Record dialog.  Selecting a device such as the Wave Mapper or Microsoft Sound Mapper allows Windows to select an appropriate device to use for the current sound data.
Record buffering (seconds)	Specifies the total amount of buffering that is used during recording.  If you use your computer for other tasks while recording, increasing this setting can reduce the likelihood of those tasks interrupting recording.
Advanced	Click this button to open the Advanced Audio Configuration dialog.
Default All	Click to restore the Audio tab to the default settings.





## Advanced audio preferences

You can click the Advanced button to access the advanced audio preferences.

Setting	Description
Audio devices	This list contains all of the audio devices that are installed in your computer. Select a device from the list to set the options below for that device.
Interpolate position	When this check box is selected, the software will attempt to compensate for inaccurate devices by interpolating the playback or recording position. If you notice that your playback cursor is offset from what you are hearing, enable this option for the playback device.
Position bias	If the position of playback or recording does not match what you hear after you enable Interpolate position, you can attempt to compensate using the Position bias slider.  Moving this slider will offset the position forward or backward to compensate for the inaccuracies of the device.
Do not pre-roll buffers before starting playback	When this check box is selected, the software will not create buffers prior to starting playback. Some devices do not behave properly if this check box is cleared.  If your audio stutters when you start playback try selecting this check box.
Audio buffers	Drag the slider to set the number of audio buffers that will be used. Adjusting this setting can decrease gapping or help you synchronize the input and output.
Buffer size	Choose a setting from the drop-down list to indicate the buffer size you want to use. Choose MME to use the Playback buffering setting on the Audio tab in the Preferences dialog.  For example, if you choose MME from the Buffer size drop-down, set the Audio buffers slider to 5, and set Playback buffering to 0.35 seconds, five 0.07-second buffers are created.  If you choose 1024 from the Buffer size drop-down and set the Audio buffers slider to 5, five 1024-byte buffers are created.
Priority	Choose a setting from the drop-down list to set the priority that is assigned to your audio buffers.  Increasing the buffers' priority can help you attain smoother playback, but it can also adversely affect other processes.

## Video tab

Use the Video tab to specify preferences for displaying video.

Item	Description
Frame numbering on thumbnails	Determines how individual frame information, located in a box at the lower left-hand corner of each frame, will be displayed in the video strip when frame numbering is turned on.  The frame information box can include Frame Numbers or Media Timecode.
Allow pulldown removal when opening 24p	Select this check box if you want to remove pulldown when you open 24 fps progressive-scan DV video files.  When the check box is cleared, Sound Forge software will read 24p video as 29.97 fps interlaced video (60i).
Deinterlace method	Choose a setting from the drop-down list to determine how Sound Forge software separates the two fields that make up a video frame when you render to a progressive format: <ul style="list-style-type: none"> <li>Blend Fields: Maintains the data in the two fields by blending them together. This method can produce a smooth, motion-blurred image.</li> <li>Interpolate: Deletes one field and uses the remaining field to interpolate the deleted lines. This produces sharper images than Blend Fields but can introduce jagged motion or stair-stepping artifacts.</li> </ul>
Resample source video when rendering to a higher frame rate	Select this check box if you want to interpolate video frames when you render to a frame rate that is greater than the source file's frame rate.
External monitor device	Choose a device from the drop-down list to configure an IEEE-1394 device for use with an external monitor. Sound Forge will send your video output to this device when you click the Preview on External Monitor button  in the Video Preview window.  <b>Note:</b> Audio is not output to the external monitor.   <i>This feature is available only in the full version of Sound Forge software.</i>

## VST Effects tab

The VST Effects tab allows you to specify where your VST plug-ins are installed.

Item	Description
Default VST search folder	This is the folder in which the application looks for VST effects during startup.
Alternate VST search folder 1	Enter a path in the edit box or click Browse to indicate where the application can find VST effects.
Alternate VST search folder 2	Enter a path in the edit box or click Browse to indicate where the application can find VST effects.
Select VST effects to be available as audio plug-ins	<p>Lists the VST effects that are currently available. Select a VST effect's check box to make it available for use as a plug-in.</p> <p><b>Note:</b> When you use a VST plug-in, the software will lock it for the remainder of your session. A lock is displayed next to the check box to indicate that the plug-in cannot be removed until you close and restart the application.</p>

## Keyboard tab



*This feature is available only in the full version of Sound Forge software.*

The Keyboard tab allows you to customize the keyboard shortcuts available in the Sound Forge interfaced.

The Current key bindings box displays the currently assigned shortcut keys. Choose a setting from the Context drop-down list to choose which shortcuts you want to see.

### Editing or creating new shortcuts

1. In the Context drop-down list, choose a setting to indicate the type of command you want to assign to a keyboard shortcut, or choose Global to display all commands.

*Note: The contents of the Current key bindings and Available commands boxes reflect the current Context setting.*

2. In the Available commands box, select a command.

**Tip:** *You can type a word in the Show only commands containing box to filter the list of commands to display only commands that contain the word you typed.*

3. Click the Press new shortcut keys box and press the key combination you want to assign to the selected command.
4. In the Press new shortcut keys box, click the Assign button to assign the key combination to the command selected in the Available commands box.

### Importing a keyboard map

Click the Import button and browse to an .ini file to load an existing keyboard map.

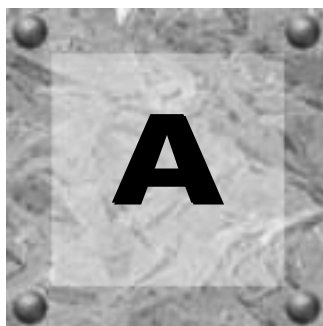
### Exporting a keyboard map

Click the Export button and specify a file name and location to save your current keyboard shortcuts as an .ini file. You can use this file as a backup or to share your keyboard shortcuts with other Sound Forge users.

### Resetting the default keyboard map

Click the Default All button to restore the default configuration.





# Shortcuts

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## Keyboard shortcuts

The following shortcuts represent the default configuration. Your system may differ if you've used the Keyboard tab in the Preferences dialog to customize your keyboard shortcuts in Sound Forge software. Click the Default All button on the Keyboard tab to restore the default configuration, or you can click the Export button on the Keyboard tab to save the current shortcuts in a map file.

The available shortcut keys are arranged in tables according to function.

### Project file commands

Press	Result
<b>Ctrl</b> + <b>N</b>	Create a new data window.
<b>Ctrl</b> + <b>O</b>	Open a sound file or project.
<b>Ctrl</b> + <b>S</b>	Save modified sound data back to the file.
<b>Alt</b> + <b>Enter</b>	Display the Properties dialog for the active data window.
<b>Ctrl</b> + <b>W</b>	Close the active data window.
<b>Alt</b> + <b>F4</b>	Exit the application.






















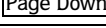



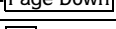












## Magnification and view commands

Press	Result
<b>Alt</b> + <b>0</b>	Set input focus to the waveform display in the active data window.
<b>Alt</b> + <b>1</b>	Show/set input focus to the Explorer window.
<b>Alt</b> + <b>2</b>	Show/set input focus to the Regions List.
<b>Alt</b> + <b>3</b>	Show/set input focus to the Playlist/Cutlist window.
<b>Alt</b> + <b>4</b>	Show/set input focus to the Video Preview window.
<b>Alt</b> + <b>5</b>	Show/set input focus to the Time Display window.
<b>Alt</b> + <b>6</b>	Show/set input focus to the Play Meters window.
<b>Alt</b> + <b>7</b>	Show/set input focus to the Undo/Redo History window.
<b>Alt</b> + <b>8</b>	Show/set input focus to the Spectrum Analysis window.
<b>Alt</b> + <b>9</b>	Show/set input focus to the Plug-In Chainer window.
<b>Ctrl</b> + <b>Alt</b> + <b>1</b>	Show/set input focus to the Plug-In Manager window.
<b>Ctrl</b> + <b>Alt</b> + <b>2</b>	Show/set input focus to the MIDI Keyboard window.
<b>Ctrl</b> + <b>Alt</b> + <b>2</b>	Show/set input focus to the Scripting window.
<b>Ctrl</b> + <b>Alt</b> + <b>L</b>	Show/set input focus to the Loop Tuner for the active data window.
<b>Alt</b> + <b>F5</b>	Restore the Sound Forge application window.
<b>Alt</b> + <b>F10</b>	Maximize the Sound Forge application window.
<b>Ctrl</b> + <b>F5</b>	Restore the active data window.
<b>Ctrl</b> + <b>F6</b>	Go to the next data window.
<b>Ctrl</b> + <b>F10</b>	Maximize the active data window.
<b>Ctrl</b> + <b>Enter</b>	Maximize the width of the active data window.
<b>Ctrl</b> + <b>Shift</b> + <b>F6</b>	Go to the previous data window.
<b>Shift</b> + <b>F4</b>	Tile the data windows vertically.
<b>Shift</b> + <b>F5</b>	Cascade the data windows.
<b>F11</b>	Show/hide windows docked at the bottom of the workspace.
<b>Shift</b> + <b>F11</b>	Show/hide windows docked at the sides of the workspace.
<b>Ctrl</b> + <b>F11</b>	Show/hide all docked windows.
<b>V</b>	Insert/show/hide volume envelope.
<b>Shift</b> + <b>V</b>	Insert/remove volume envelope.
<b>P</b>	Insert/show/hide pan envelope.
<b>Shift</b> + <b>P</b>	Insert/remove pan envelope.
<b>F6</b>	Toggle playback scrolling on and off.
<b>Shift</b> + <b>F6</b>	Toggle smooth playback scrolling on and off.

## Data window edit commands

Press	Result
<b>D</b> / <b>Shift</b> + <b>D</b>	Select the previous/next editing tool (Edit tool, Magnify tool, Pencil tool).
<b>Ctrl</b> + <b>D</b>	Select the Edit tool.
<b>Ctrl</b> + <b>A</b>	Select all data in the active window.
<b>Ctrl</b> + <b>C</b>	Copy the selected data onto the clipboard.
<b>Ctrl</b> + <b>E</b>	Paste the clipboard contents into a new data window.
<b>Ctrl</b> + <b>F</b>	Crossfade data from the clipboard with the active window.
<b>Ctrl</b> + <b>K</b>	Preview Cut or Clear in the active window.
<b>Ctrl</b> + <b>Shift</b> + <b>K</b>	Play to cursor with pre-roll.
<b>Ctrl</b> + <b>M</b>	Mix data from the clipboard with the active window.
<b>Ctrl</b> + <b>T</b>	Trim (crop) to the current selection.
<b>Ctrl</b> + <b>V</b>	Paste data from the clipboard into the active window.
<b>Ctrl</b> + <b>X</b>	Move (cut) the selected data onto the clipboard.
<b>Ctrl</b> + <b>Y</b>	Repeat last process, effect, or tool.
<b>Ctrl</b> + <b>Z</b>	Undo the last action.
<b>Ctrl</b> + <b>Shift</b> + <b>Z</b>	Redo the last undone action.
<b>Delete</b>	Clear (delete) the selected data; nothing is placed on the clipboard.  <b>Note:</b> If the <b>Treat as Cutlist</b> command (available in the Special menu, Playlist/Cutlist submenu) is selected, deleting a selection creates a region in the Cutlist window, but does not remove the selection.
<b>C</b>	Insert a command marker at the current cursor position.
<b>M</b>	Insert a marker at the current cursor position.
<b>Ctrl</b> + <b>B</b>	Toggle Auto Snap to Zero on and off.
<b>V</b>	Insert/show/hide volume envelope.
<b>Shift</b> + <b>V</b>	Insert/remove volume envelope.
<b>P</b>	Insert/show/hide pan envelope.
<b>Shift</b> + <b>P</b>	Insert/remove pan envelope.
<b>Alt</b> + <b>L</b>	Create a loop from the current selection.
<b>Alt</b> + <b>Shift</b> + <b>L</b>	Create a loop from the current selection without displaying the Edit Sample dialog.
<b>Esc</b>	Stop or cancel the current action (including playback).
<b>F8</b>	Toggle drag-and-drop snapping on and off.

## Cursor movement

Press	Cursor moves to
 / 	Move one pixel right/left.
 +  +  /  +  + 	Move one audio sample right/left.
 +  /  + 	Previous/next video frame (video files). <b>Note:</b> This is only available if the data window contains a video file.
 + 	Display the Go To dialog.
	Go to the first sample visible in the waveform display.
	Go to the last sample visible in the waveform display.
 + 	Go to the first sample in the data window.
 + 	Go to the last sample in the data window.
	Move 10% of the current view prior to the cursor position.
	Move 10% of the current view past the cursor position.
 + 	Move 100% of the current view prior to the cursor position.
 + 	Move 100% of the current view past the cursor position.
 + 	Move 10 pixels past the cursor position. If regions, loops, or markers exist in the file, this keystroke moves to the next region, loop, or marker boundary.
 + 	Move 10 pixels prior to the cursor position. If regions, loops, or markers exist in the file, this keystroke moves to the previous region, loop, or marker boundary.
 or 	Center the cursor in the waveform display.
 (numeric keypad)	Go to the next sample.
 (numeric keypad)	Go to the previous sample.
 + 	Move 10 samples past the current cursor.
 + 	Move 10 samples prior to the current cursor.



## Selecting data

Press	To select from cursor to
<b>Ctrl</b> + <b>Shift</b> + <b>D</b>	Show the Set Selection dialog.
<b>Shift</b> + <b>→</b> / <b>Shift</b> + <b>←</b>	Select from the cursor to the next/previous screen pixel.
<b>Shift</b> + <b>Ctrl</b> + <b>Alt</b> + <b>→</b> / <b>Shift</b> + <b>Ctrl</b> + <b>Alt</b> + <b>←</b>	Select from the cursor to the next/previous sample.
<b>Shift</b> + <b>Alt</b> + <b>→</b> / <b>Shift</b> + <b>Alt</b> + <b>←</b>	Select from the cursor to the next/previous video frame. <b>Note:</b> This is only available if the data window contains a video file.
<b>Shift</b> + <b>Home</b>	Select from the cursor to the first sample visible in the waveform display.
<b>Shift</b> + <b>End</b>	Select from the cursor to the last sample visible in the waveform display.
<b>Ctrl</b> + <b>Shift</b> + <b>Home</b>	Select from the cursor to the first sample in the data window.
<b>Ctrl</b> + <b>Shift</b> + <b>End</b>	Select from the cursor to the last sample in the data window.
<b>Shift</b> + <b>Page Up</b>	Select from the cursor to 10% of the current view prior to the cursor position.
<b>Shift</b> + <b>Page Down</b>	Select from the cursor to 10% of the current view past the cursor position.
<b>Ctrl</b> + <b>Shift</b> + <b>Page Up</b>	Select 100% of the current view prior to the cursor position.
<b>Ctrl</b> + <b>Shift</b> + <b>Page Down</b>	Select 100% of the current view past the cursor position.
<b>Ctrl</b> + <b>Shift</b> + <b>→</b>	Select 10 pixels past the cursor position. If regions, loops, or markers exist in the file, this keystroke selects to the next region, loop, or marker boundary.
<b>Ctrl</b> + <b>Shift</b> + <b>←</b>	Select 10 pixels prior to the cursor position. If regions, loops, or markers exist in the file, this keystroke selects to the previous region, loop, or marker boundary.
<b>Shift</b> + numeric keypad <b>+</b>	Select from the cursor to the next sample.
<b>Shift</b> + numeric keypad <b>-</b>	Select from the cursor to the previous sample.
<b>Ctrl</b> + <b>Shift</b> + numeric keypad <b>+</b>	Select 10 samples past the current cursor.
<b>Ctrl</b> + <b>Shift</b> + numeric keypad <b>-</b>	Select 10 samples prior to the current cursor.
<b>T</b>	Snap to time.
<b>Shift</b> + <b>T</b>	Snap edge to time.
<b>Z</b>	Snap to zero.
<b>Shift</b> + <b>Z</b>	Snap edge to zero.
<b>Tab</b> / <b>Shift</b> + <b>Tab</b>	Cycle stereo selection from left channel to right channel to both channels.
<b>&lt;</b>	Shift current selection to the left by the length of the selection.
<b>&gt;</b>	Shift current selection to the right by the length of the selection.
<b>:</b>	Cut the current selection length in half.
<b>*</b>	Double the current selection length.
<b>:</b>	Rotate audio.
<b>S</b> or <b>Backspace</b>	Toggle current selection on and off.
<b>Alt</b> + <b>L</b>	Create a loop from the current selection.
<b>Alt</b> + <b>Shift</b> + <b>L</b>	Create a loop from the current selection without displaying the Edit Sample dialog.

## Navigation and playback

Press	Result
<b>Ctrl</b> +<Number>	Save a view in cell <Number> where <Number> ranges from 1 to 8.
<Number>	Restore a view using cell <Number> where <Number> ranges from 1 to 8.
<b>↑</b>	Increase time magnification (zoom in).
<b>↓</b>	Decrease time magnification (zoom out).
<b>Shift</b> + <b>↑</b>	Increase level magnification.
<b>Shift</b> + <b>↓</b>	Decrease level magnification.
<b>Ctrl</b> + <b>↑</b>	Zoom to selection if a selection exists; otherwise Zoom In Full.
<b>Ctrl</b> + <b>↓</b>	Zoom normal (zooms to default zoom ratio set in Preferences).
<b>1</b> (on numeric keypad)	Display custom zoom ratio 1.
<b>2</b> (on numeric keypad)	Display custom zoom ratio 2.
<b>Ctrl</b> + <b>Shift</b> + <b>↑</b>	Pan data window up if zoomed in vertically.
<b>Ctrl</b> + <b>Shift</b> + <b>↓</b>	Pan data window down if zoomed in vertically.
<b>5</b> (on numeric keypad)	Switch cursor to opposite end of selection.
<b>I</b>	Set Mark In at the current cursor position.
<b>O</b>	Set Mark Out at the current cursor position.
<b>Ctrl</b> + <b>Spacebar</b>	Play or stop the contents of the data window in default mode.
<b>Shift</b> + <b>F12</b>	Play all.
<b>Ctrl</b> + <b>F12</b>	Play/Pause.
<b>X</b>	Switch play mode between Play Normal, Plug-In Chainer, Play as Sample, and Play as Cutlist.
<b>Enter</b>	Pause playback and leave the cursor at the current position.
<b>Esc</b>	Stop or cancel the current action (including playback).
<b>Q</b>	Toggle looped playback.
<b>Ctrl</b> + <b>K</b>	Preview cut (skip selection on playback with pre-roll).
<b>Ctrl</b> + <b>Shift</b> + <b>K</b>	Play to cursor with pre-roll.
<b>F6</b>	Toggle playback scrolling on and off.
<b>Shift</b> + <b>F6</b>	Toggle smooth playback scrolling on and off.
<b>F7</b>	Generate MIDI timecode.
<b>Shift</b> + <b>F7</b>	Trigger from MIDI timecode.

## Record dialog keyboard shortcuts

Press	Result
<b>Ctrl</b> + <b>R</b>	Open Record dialog.
<b>Alt</b> + <b>R</b>	Start recording.
<b>Alt</b> + <b>P</b>	Play.
<b>Alt</b> + <b>T</b>	Reset clip indicators.
<b>Esc</b>	Stop recording or playback.
<b>Alt</b> + <b>Z</b>	Go to the start of the file.
<b>M</b>	Insert a marker while recording.

## Plug-In Chainer



*This feature is available only in the full version of Sound Forge software.*

Press	Result
<b>Ctrl</b> + <b>P</b>	Preview audio through plug-in chain.
<b>Ctrl</b> + <b>Shift</b> + <b>P</b>	Process selection using the plug-in chain.
<b>Ctrl</b> + <b>B</b>	Bypass the plug-in chain while previewing audio.
<b>Ctrl</b> + <b>S</b>	Save plug-in chain (package).
<b>Ctrl</b> + <b>T</b>	Toggle through audio tail processing modes (Ignore Tail Data, Mix Tail Data, Insert Tail Data).
<b>Ctrl</b> + <b>E</b>	Open the Plug-In Chooser dialog to add plug-ins to chain.
<b>Ctrl</b> + <b>Delete</b>	Remove selected plug-in from chain.
<b>Ctrl</b> + <b>Tab</b>	Select the next plug-in in the chain.
<b>Ctrl</b> + <b>Shift</b> + <b>Tab</b>	Select the previous plug-in in the chain.
<b>Ctrl</b> + <b>H</b>	Shows/hides the Parameter Chooser.

## Regions List

Press	Result
<b>Spacebar</b>	Play or stop playback of the active marker or region.
<b>Enter</b> or <b>Shift</b> + <b>E</b>	Edit the active marker or region.
<b>Delete</b>	Delete the active marker or region.
<b>R</b>	Create region from the current selection.
<b>Shift</b> + <b>R</b>	Create region without displaying dialog.
<b>Shift</b> + <b>A</b>	Insert a marker or region.
<b>Shift</b> + <b>U</b>	Update the active marker or region.

## Playlist

Press	Result
<b>Spacebar</b>	Play or stop playback of the active playlist entry.
<b>Enter</b> or <b>Shift</b> + <b>E</b>	Edit the active playlist entry.
<b>Delete</b>	Delete the active playlist entry.
<b>+</b> (plus sign) (not numeric keypad)	Add one to the active playlist entry play count.
<b>-</b> (minus sign) (not numeric keypad)	Subtract one from the active playlist entry play count.
<b>*</b> (asterisk) (not numeric keypad)	Add or remove a Stop Point on the active playlist entry.
<b>Shift</b> + <b>P</b> or <b>/</b> (forward slash) (not numeric keypad)	Toggle pre-roll on and off for the playlist.
<b>Shift</b> + <b>R</b>	Create region without displaying dialog.
<b>Shift</b> + <b>A</b>	Add one playlist entry.

## Script Editor



*This feature is available only in the full version of Sound Forge software.*

Press	Result
<b>F3</b>	Find next
<b>Shift</b> + <b>F3</b>	Find previous
<b>Ctrl</b> + <b>F3</b>	Find next similar text
<b>Ctrl</b> + <b>Shift</b> + <b>F3</b>	Find previous similar text
<b>Ctrl</b> + <b>N</b>	Create a new script
<b>Ctrl</b> + <b>O</b>	Open a script
<b>Ctrl</b> + <b>R</b>	Run the current script.
<b>Ctrl</b> + <b>Shift</b> + <b>R</b>	Compile the current script.
<b>Ctrl</b> + <b>S</b>	Save the current script.

## Mouse wheel shortcuts

Mouse wheel action	Result
Wheel Up	Zoom in horizontally.
Wheel Down	Zoom out horizontally.
<b>Ctrl</b> +Wheel Up	Zoom in vertically.
<b>Ctrl</b> +Wheel Down	Zoom out vertically.
<b>Shift</b> +Wheel Up	Scroll left (in 10ths of screen width).
<b>Shift</b> +Wheel Down	Scroll right (in 10ths of screen width).
<b>Ctrl</b> + <b>Shift</b> +Wheel Up	Cursor left or current selection point left (if there is a selection).
<b>Ctrl</b> + <b>Shift</b> +Wheel Down	Cursor right or current selection point right (if there is a selection).

## Additional mouse shortcuts

### Select all

Double-click the waveform display to select the entire sound file. Triple-click when regions, loops, or markers are present.

**Tip:** You can turn off the triple-click feature on the Editing tab of the Preferences dialog.

### Zoom time and level

Double-click the level ruler to zoom the current selection vertically and horizontally. If no selection exists, all waveform data is zoomed.

### Magnify mode

To zoom in to a section, select an area while holding **Ctrl**. The selection is zoomed in to fill the window.

### Return control value to default

Double-click a slider, fader, or spinner to return the control to its default value.

### Fine-tune control value

To fine-tune a slider, fader, or spinner, hold the right and left mouse buttons (or hold **Ctrl**) while dragging.

### Preview

Hold **Shift** and click the Preview button to hear the original audio. This is equivalent to selecting the Bypass check box.

Hold **Ctrl** and click the Preview button to display the Preview Configuration dialog.

### Status bar

Double-click the Sample Rate, Bit Depth, or Channels (Stereo/Mono) box to display the Properties dialog.

### Selection Status bar

Double-click the leftmost status selection box to display the Go To dialog. Double-click either of the other two boxes to display the Set Selection dialog.

**Go to marker**

Double-click a marker tag in the ruler to move the cursor to the position of the marker.

**Set selection to region/loop**

Double-click a region or loop tag in the ruler to change the current selection to the region or loop end points.

**Edit region or marker**

Double-click a region or marker in the Regions List to display the Edit Region/Marker dialog.

**Edit playlist**

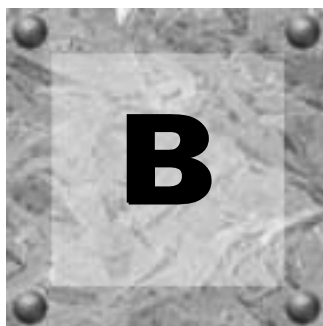
Double-click a playlist entry to display the Edit Playlist dialog. *For more information, see [Editing a playlist/cutlist region](#) on page 123.*

**Play Normal button**

Hold **[Ctrl]** and click to preview a Cut operation. Hold **[Ctrl]+[Shift]** and click to play to the cursor with pre-roll.

**Slow and fast selection scroll toggle**

To create a selection extending past the start or end of the waveform display, hold the left mouse button while clicking the right mouse button to toggle between fast and slow scrolling.



# Microsoft Audio Compression Manager

The Microsoft Audio Compression Manager (ACM) is a standard interface for audio compression in Windows. This interface allows applications such as Sound Forge® to use compression algorithms provided by other companies.

Sound Forge software fully supports audio compression through the ACM. This allows you to use any ACM-compatible compression. Compressed WAV files are transparently opened and all available compression formats for WAV files are provided in the Save As dialog.

There are two major components to the ACM:

- Audio data compression and decompression
- Transparent playback and recording of non-hardware supported audio files

## Audio data compression and decompression

The first component of the ACM allows audio data to be compressed and decompressed. Audio compression is used to decrease the amount of data required to represent a sound and results in smaller sound files. However, there are drawbacks to using audio compression on sound files:

- Most audio compression algorithms degrade sound quality. This is referred to as lossy compression because information contained in the sound is lost when it is compressed. The amount of sound degradation is dependent upon the algorithm.
- Compressed audio requires more processing time than uncompressed data. The amount of processing time is dependent on the algorithm as well as the system's hardware. Typically, opening and saving compressed files takes longer than uncompressed files.
- Compressed files are not as portable as uncompressed files. To distribute WAV files in a compressed format, you must verify that the audience can use them. Also, not all audio software can use compressed WAV files, which may make using other applications with the Sound Forge software difficult.

In Sound Forge software, any compressed WAV file can be opened if a compatible ACM driver is installed. If no compatible ACM driver is available for a compressed WAV file, you are alerted to the problem.

Saving compressed WAV files is as simple as specifying the compression algorithm in the Format drop-down list of the Custom Settings dialog. Once a compressed file is saved, updates to the file are automatically saved using the selected compression algorithm. The compression format can be changed later—or reverted to an uncompressed format—using the Save As dialog.

## Transparent playback and recording of non-hardware supported audio files

The second component of the ACM is called the Sound Mapper. It allows playback and recording of audio data formats that are not directly supported by the sound card. You can select the Sound Mapper as the Playback and Record devices on the Audio tab of the Preferences dialog. You can perform any additional configuration of the Sound Mapper from the Windows Control Panel.

The Sound Mapper functions as follows. When faced with a sound file recorded at an unusual sample rate such as 22,257 Hz and a sound card that supports 22,050 Hz, the sound file normally cannot be played. The sample rate of the file must be changed to 22,050 Hz before it can be played back, but changing the sample rate without resampling causes a pitch shift. However, the Sound Mapper plays this file without resampling by mapping the sound to the best format possible and performing the resampling in real time.

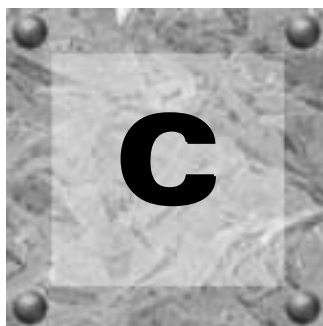
In addition, the Sound Mapper plays compressed sound files, even on sound cards that do not support compression directly. A file compressed with Microsoft ADPCM or The DSP Group's TrueSpeech plays on any sound card without first decompressing the file.

The Sound Mapper can, under the right circumstances, record compressed sound files. Compressing sound data can be computationally expensive, and the amount of time required is dependent upon the specific compression algorithm and how it is implemented. Decompressing sound data is typically faster than compressing the same sound data.

It should be noted, however, that the Sound Forge application does not play and record compressed sound files directly. Rather, all compression and decompression is performed while opening and saving the files. This limitation is fairly insignificant, and the compressed sound files are saved using the best possible quality—something that cannot always be done in real time. Compressed sound files saved with the software typically sound better than those recorded with audio compression.

After you save uncompressed audio data to a compressed format, you should audition the file. Compression and decompression are performed during opening and saving; therefore, the compressed file is not accurately represented until it has been reopened.





# SMPTE Timecode

The Society of Motion Picture and Television Engineers (SMPTE) timecode may be one of the most misunderstood concepts among individuals within the music industry. The problem with SMPTE timecode formats is that they may mean different things to people in the audio and video fields. What follows is a brief description of each SMPTE timecode format.

**Important:** *When synchronizing audio to video, it is crucial that the SMPTE timecode format used in the sequencer or digital audio workstation is the same as the SMPTE timecode striped onto the video. This guarantees that the SMPTE times on the video screen and computer monitor synchronize during playback.*

## SMPTE 25 EBU (25 fps, Video)

SMPTE 25 EBU timecode runs at 25 fps (frames per second), and matches the frame rate used by European Broadcasting Union (EBU) television systems.

SMPTE 25 EBU format is used for PAL DV/D1 video projects.

## SMPTE Drop Frame (29.97 fps, Video)

SMPTE Drop Frame timecode runs at 29.97 fps, and matches the frame rate used by NTSC television systems (North America, Japan).

SMPTE Drop Frame format is used for NTSC DV/D1 video projects.

Both SMPTE Drop and SMPTE Non-Drop run at 29.97 fps. In both formats, the actual frames are not discarded, but they are numbered differently. SMPTE Drop removes certain frame numbers from the counting system to keep the SMPTE clock from drifting from real (“wall clock”) time. The time is adjusted forward by two frames on every minute boundary except 0, 10, 20, 30, 40, and 50. For example, when SMPTE Drop time increments from 00:00:59.29, the next value is 00:01:00.02.

## SMPTE Non-Drop Frame (29.97 fps, Video)

SMPTE Non-Drop Frame timecode runs at a rate of 29.97 fps. This leads to a discrepancy between real (“wall clock”) time and the SMPTE time, because there is no compensation in the counting system as there is in SMPTE Drop Frame.

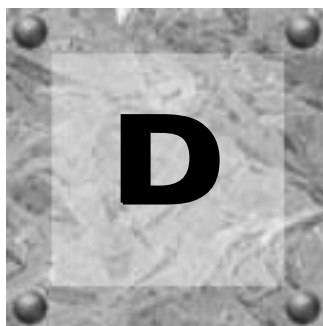
SMPTE Non-Drop format is used for NTSC D1 video projects that are recorded on master tapes striped with Non-Drop timecode.

## **SMPTE 30 (30 fps, Audio)**

SMPTE 30 is an audio-only format and runs at exactly 30 fps. SMPTE 30 is commonly used when synchronizing audio applications such as multitrack recorders or MIDI sequencers. This format is not used when working with video.

## **SMPTE Film Sync (24 fps)**

The SMPTE Film Sync time format runs at 24 fps (frames per second). This frame rate matches the standard crystal-sync 16/35 mm film rate of 24 fps.



# Using CSOUND, MTU, IRCAM, BICSF, and EBICSF Files

Although Sound Forge® software supports a large number of sound file formats directly, it does not support the CSOUND, MTU, IRCAM, BICSF or EBICSF file types. However, you can use the Sound Forge Raw File Type capabilities to extract sound data from these file types.

## About IRCAM files

The IRCAM or IRCAM-Gross format consists of a 1024-byte header prior to the audio data. This header contains standard information like the number of channels, sampling rate, and data format, but can also contain the name of the sample and comments. This format is used by the MTU system and these files are frequently referred to as MTU files. IRCAM files support two types of data formats: 16-bit linear PCM and floating point data.

## About BICSF and EBICSF files

BICSF and EBICSF files (Berkeley/IRCAM/CARL Sound File or Extended BICSF) are extensions of the IRCAM format. Instead of using the standard IRCAM header, these files replace the first 28 bytes of the header with a standard NeXT/Sun header. This allows the IRCAM format to store additional information in its 1024-byte header, while also allowing the files to be read by software that supports the NeXT/Sun file format, such as the Sound Forge application.

## Opening files

### BICSF and EBICSF files

When reading BICSF and EBICSF files, the software identifies them as NeXT/Sun files. This is because the header of the BICSF file has been modified to allow it to be read as a NeXT/Sun file. These files are read as long as they are in one of the supported NeXT/Sun data formats.

### IRCAM, CSOUND and MTU files

To read these formats, users must import them as Raw data files. This is best accomplished by configuring the parameters in the Raw File Type dialog and saving them as presets. The Raw File import function allows these files to be opened providing they are stored in 16-bit linear format. Sound Forge software does not open floating point format IRCAM files.

#### Opening an IRCAM file

1. From the **File** menu, choose Open. The Open dialog appears.
2. Specify Raw File from the Files of type drop-down list.
3. Select an IRCAM file to open and click OK. The Raw File Type dialog appears.

4. Configure the following parameters:

- Specify a sample rate from the Sample rate drop-down list.
- In the Sample type area, select the 16-bit PCM radio button.
- In the Format area, select the Signed radio button.
- Select the appropriate Channels radio button.
- Select the appropriate Byte order radio button.
- Set the Header value to 1024 bytes.
- Set the Trailer value to 0 bytes.

**Note:** *The settings you choose for opening the file — with the exception of the sample rate — will be used when you click Save or save the file using the Default Template setting in the Save As dialog. The sample rate will be determined from the source file.*

**Tip:** *If you do not always use the same settings for reading raw files, make sure the Keep media files locked check box is selected on the General tab of the Preferences dialog. Otherwise, the individual settings will be lost if you have multiple raw files open and switch away from the Sound Forge window.*

5. Click Save As. The Save Preset dialog is displayed.

6. Enter a name for the preset in the New preset name box and click OK. The preset is saved and the Raw File Type dialog is displayed.

7. Click OK. The file opens.

Remember that the byte order of files generated by CSOUND is not constant. CSOUND executables for PC generate files that use Little Endian byte ordering, while CSOUND for other platforms tends to generate files with Big Endian ordering. In addition, MTU files use Big Endian byte ordering. Sony Media Software recommends initially trying a file in Big Endian.

**Note:** *You may want to save presets for byte ordering, as well as mono/stereo, when receiving CSOUND files from a number of source computers.*

## Saving files

You cannot save these files in their original format. You must select a Sound Forge-supported file format.

To save files for use with software that supports the BICSF/EBICSF format, use the NeXT/Sun format. This format does not save the additional information found in BICSF/EBICSF files, but allows the data to be read as a NeXT/Sun file.

# Index

## A

- ACID
  - Creating loops for, 259–265
  - Loop Creation Tools toolbar, 39, 262
- Acoustic Mirror, 205–219
  - Adjusting impulse length, 209
  - Envelope tab, 208
  - Error messages, 218
  - General tab, 207
  - Head-related transfer functions, 217
  - Impulse, 207
  - Impulse recovery mode, 211
  - Limiting length of impulse, 208
  - Recover tab, 210
  - Recovering an impulse, 211
  - Response delay, 207
  - Response width, 207
  - Saving the impulse with a preset, 210
  - Summary tab, 210
  - Test file, 210
  - Troubleshooting, 217
  - Using, 206
- Acoustic signature, 205
  - Adjusting, 207
- Active data windows, 57
- Adding regions to the playlist, 122
- Adding tracks to a CD, 144
- Additional embedded information, 103
- Adjusting envelopes, 202
- Animating the video strip, 268
- Applying effects automation, 201
- Arm button, 134
- Arranging the playlist, 122
- ASIO driver support, 127
- Attaching video to an audio file, 272
- Attributes, 95
- Audio editing, 66–70, 147–149, 150–152
  - Copying, 66
  - Crossfading, 147
  - Cutting, 68
  - Deleting, 69
  - Mixing, 70, 152
  - Overwriting, 148
  - Pasting, 67, 151
  - Replicating, 149
  - Trimming/Cropping, 69
- Audio event locator
  - configuring, 84
  - scrubbing with, 84
- Audio file
  - detaching video, 272
- Audio files
  - Saving all open, 61
- Audio glitches
  - Finding and repairing, 153
- Audio Restoration, 157
- Audio spectrum analysis, 275
- Audio synthesis, 158–161
  - DTMF/MF Tones, 158
  - FM, 159
  - Simple, 161
- Auto Region tool
  - Musical time intervals, 115
  - Rapid sound attacks, 115
- Auto Snap to Time, 93
- Auto Snap to Zero, 93
  - Disabling at high magnifications, 93
  - Snapping current selection to zero-crossings, 93
- Auto Trim/Crop, 167
- Automatic labeling for files, regions, and markers, 107, 141
- Automatic recording, 130
- Automatic retake, 135
  - Adjusting pre/post-roll, 137
- Automating effect parameters, 200
- Automation
  - effects, 201

## B

- Batch Converter, 229
  - creating or editing batch job, 229
  - existing batch job, 229
  - metadata, 232
- BICSF, 319
- Bit depth
  - Changing, 96
  - Converter, 169
  - For CD burning, 143
- Blinking status while recording, 141
- Burning CDs, 143
  - proper use of software, 145

## C

- Calculating loop tempo, 265
- Calibrating DC adjustment for recording, 136
- CD
  - Adding tracks, 144
  - Bit depth for burning, 143
  - Burning, 143
  - Closing the disc, 145
  - Extracting audio from, 142
  - Sample rate for burning, 143
- CD Architect
  - exporting to, 76
- Changing the region order, 119, 122
- Channel Converter, 101, 171
  - Convert to specified output channels only, 172
  - Invert left channel mix, 172
  - Invert right channel mix, 172
  - New left channel, 172
  - New right channel, 172
  - Output channels, 172
  - Using, 171
- Channel repair, 154
- Channels, 100
- Clipboard
  - copying cutlist to, 126
  - copying playlist to, 126
  - copying Regions List to, 126
- Clipped audio
  - marking, 109
- Clipping indicators, 41
- Clips
  - detecting, 109
- Closing a CD, 145
- Command descriptions, 40

- Command markers
  - deleting, 112
  - Editing, 112
  - Inserting, 112
  - Scott Studios, 111
- Commands for streaming media, 110
- Compression, 98
- Configuring
  - Measures and beats format, 75
  - MIDI devices, 234
  - MIDI Keyboard, 247
  - MIDI triggers, 235
  - Plug-ins on a chain, 193
- Controls
  - Envelope graphs, 44
  - Faders and slider, 43
  - Using the mouse, 23, 92, 313
- Convert to New, 124
- Converting file formats, 101
- Copying, 66
- Copying current video frame, 269
- Count, 121
- Crash recovery, 77
- Creating
  - Automatic regions, 114
  - CDs, 143
  - Graphic fades, 174
  - Impulse files for Acoustic Mirror, 212
  - Markers, 106
  - Markers during playback, 106
  - Markers during recording, 106, 141
  - Markers for each index change in extracted CD track, 142
  - New data windows, 57
  - New files from the playlist, 124
  - New windows for each recorded take, 135
  - Pans, 182
  - Presets, 164
  - Regions, 113
  - Regions for each extracted CD track, 142
  - Regions from markers, 109
  - Release loops, 253
  - Sampler configurations, 243
  - Selections, 91
  - Selections on the fly, 92
  - Stop points, 123
  - Sustaining loops, 252
  - Views, 94
- Cropping audio, 69
  - Using Auto/Trim Crop, 167
- Crossfade Loop tool, 259
- Crossfading, 147
- CSOUND, 319
- Cursor position, 79

Custom graphic fade, 175

Customizing Sound Forge  
Preferences, 289

Cutlist, 125–126

- Adding regions to, 125
- copying to the clipboard, 126
- Creating a new file from, 125
- Deleting all cutlist regions, 125
- Opening cutlist files, 126
- Reverting to playlist, 126
- Saving cutlist files, 126

Cutting, 68

- Previewing cuts, 68

## D

Data window, 28

- arranging, 29
- Components, 28
- Displaying/hiding elements, 29
- Overview bar, 80

DC offset, 136

- Automatically detect and remove, 173
- Calibrating adjustment for recording, 136
- Compensating for, 173

Defragmenting the hard disk, 21

Deleting, 69

- Command markers, 112
- Presets, 164
- Recovered files, 77
- Regions from the playlist, 122
- Stop points in the playlist, 124

DirectX Plug-ins, See Effects

Displaying

- Data window elements, 29
- Playlist, 121
- Regions List, 118
- Sonogram, 283
- Video strip, 267
- Wave Hammer, 219

Dither, 97, 170

Docking windows, 25

- Explorer, 26
- Keyboard, 27
- Loop Tuner, 27
- Play Meters, 27
- Playlist/Cutlist, 26
- Plug-In Chainer, 27
- Plug-In Manager, 27
- Regions List, 26
- Script Editor, 27
- Spectrum Analysis, 27
- Time Display, 26
- Undo/Redo History, 27
- Video Preview, 26

Drag-and-drop

- Creating new windows, 152
- Editing, 150
- Mixing, 152
- Mono selections to stereo destinations, 150
- Pasting, 151
- Snapping to events, 150

Dropping Markers, 106

Dropping markers

- During recording, 141

DTMF/MF Tones, 158

DX Favorites menu, 199

## E

EBICSE, 319

Editing

- command markers, 112
- Drag-and-drop, 150
- Loops, 256
- media file's source project, 65
- Regions, 116
- Regions in the Regions List, 117
- Regions list in text editor, 117
- Sample rate, 96
- Sample size, 97
- Summary information, 102

Effects, 189

- Adding, 189
- Adding a chain of effects, 190
- applying automation, 201
- Audio tail data processing mode, 194
- Automatically organizing, 199
- automating, 200
- automating with envelopes, 200
- Bypassing effects on a chain, 193
- Configuring plug-ins on a chain, 193
- DX Favorites menu, 199
- Hiding effects, 198
- Loading saved chains, 196
- Loading saved presets, 196
- Plug-In Manager, 196
- Preset Manager, 199
- previewing automation, 201
- removing automation envelopes, 202
- Removing plug-ins from a chain, 192
- Renaming effects, 198
- Saving chains, 194
- Saving settings as a preset, 190, 195

Effects toolbar, 37

Embedded information, 103

Envelope graphs, 44

## Envelopes

- adding points, 202
- adjusting, 202
- adjusting effect parameters, 201
- bypassing effect automation, 202
- copying to another data window, 203
- cutting, copying, and pasting points, 203
- effect automation, 200
- enabling effect automation, 202
- flipping, 203
- removing effect automation, 202
- setting fade properties, 203
- showing/hiding effect automation, 201
- volume or panning, 200

## EQ, 174

## Error messages for Acoustic Mirror impulse files, 218

## Explorer window, 52

- Extracting audio from CD, 52
- Opening media, 52
- Previewing media, 52
- views, 53

## Exporting, 76

- all audio files, 76
- single audio file, 76
- to CD Architect, 76
- to Net MD devices, 76

## Exporting to CD Architect

- All audio files, 76
- Single audio file, 76

## Extended summary information, 102

## External

- MIDI devices, 237
- Monitors, 271
- Samplers, 241

## Extract Regions, 117

## Extracting audio

- proper use of software, 145

## Extracting audio from CD, 142

- Creating markers for each index change, 142
- Creating regions for each track, 142

## F

## Fade, 174

- Graphic, 174
- In, 175
- Out, 176

## Fade properties

- envelopes, 203

## Faders and sliders, 43

## Fast Fourier Transform (FFT), 276

## Files

- Attributes, 95
- Automatically naming, 107, 141
- Channels, 100
- Converting, 101
- Creating from the playlist, 124
- Explorer window, 52
- Opening, 50
- opening, 51
- Playing, 54
- rendering, 75
- Sample rate, 96
- Saving, 58

## Finding and repairing audio glitches, 153

## Fine-tuning selections

- Keyboard methods, 92
- Mouse methods, 92

## Flipping envelopes, 203

## Floating windows, 26

## FM synthesis, 159

## Format conversion, 101

## Frame animation, 268

## Frame numbering, 268

## G

## Generating MTC with Sound Forge software, 240

## Getting Media, 50

## Glitches

- Finding, 153
- Repairing by copying the other channel, 154
- Repairing by interpolating audio, 155
- Repairing by replacing with preceding audio, 155
- Repairing with the Pencil tool, 157

## Go To, 79

## Graphic fade, 174

- Creating a custom fade, 175
- Resetting the envelope, 175
- Showing the waveform, 175

## H

## Halving/doubling loops, 262

## Hard disk defragmentation, 21

## Hardware setup

- External monitor, 271
- MIDI/SDS, 248
- SCSI/SMDI, 248

## Help

- On the Web, 20
- Online, 19
- What's This?, 20



Hiding  
     Data window elements, 29  
     Docked windows, 26  
     Effects (plug-ins), 198  
     Video strip, 267

Holding peaks/valleys, 42

## I

Impulse files  
     Adding summary information, 215  
     Creating, 212  
     Equipment needed, 212  
     Equipment placement, 213  
     Head-related transfer functions, 217  
     Recording the test tone, 213  
     Recovering from an acoustic space, 212  
     Recovering from an electronic device, 212  
     Recovering the impulse, 214  
     Setting levels, 213  
     Transferring the test tone, 212  
     Trimming impulse files, 215  
     Trimming the test tone, 214  
     Using in creative ways, 215

Initiating MIDI playback, 235

Inserting  
     Command markers, 112  
     Silence, 176

Installing  
     Sound Forge software, 18

Internal  
     MIDI devices, 237  
     Samplers, 242

Interpolating audio to repair glitches, 155

Introducing Sound Forge software, 17

Invert/Flip, 177

IRCAM, 319

## K

Keyboard  
     MIDI, 246

Keyboard shortcuts, 18, 305  
     customizing, 40

## L

Labels  
     Automatically generating for files, regions, and markers, 107, 141

Level ruler, 86

Levels  
     Record, 140

Levels toolbar, 38

Loop Tuner, 256  
     Locking loop length, 258  
     Zero-crossing finders, 257

Looped playback, 55

Loops, 251–265  
     Creating for ACID, 259–265  
     Editing, 256  
     Halving/doubling, 262  
     Locking loop length, 258  
     Release, 251  
     Rotating audio, 264  
     Saving, 265  
     Setting tempo, 265  
     Shifting selections left/right, 263  
     Sustaining, 251

## M

Magnify tool, 89

Markers, 106–112  
     Automatically naming, 107, 141  
     clipped audio, 109  
     Creating, 106  
     Creating during playback, 106  
     Creating during recording, 106, 141  
     Creating regions from, 109, 116  
     Moving, 108  
     Naming, 107

Measures and Beats  
     Configuring, 75

Media  
     getting, 50

Media files  
     Auto preview setting, 52  
     publishing to the Web, 75

Meters, 41  
     Disabling, 22

MIDI, 233–240  
     Conflicting SCSI IDs, 249  
     Device configuring, 234  
     Devices, 237  
     Fine-tune value, 246  
     Initiating playback, 235  
     Input synchronization, 234  
     Keyboard, 246  
     Open loop versus closed loop, 244  
     Periodic transfer failures, 249  
     Playback and triggered playback, 233  
     Resetting triggers, 235  
     Sample Dump Standard (SDS), 241, 248  
     SCSI MIDI Device Interface (SMDI), 241  
     SMPTE, 233  
     Synchronizing when recording, 139  
     Timecode synchronization, 238–240  
     Trigger configuring, 235  
     Triggered playback, 234  
     Triggers, 233  
     Unity note, 246

MIDI Keyboard, 246  
     Configuring, 247  
     Displaying, 246  
     Generating chords, 247  
     Specifying instruments, 247  
     Troubleshooting, 247  
     Turning on, 246

Minimizing quantization error, 98

Mixing, 70, 152

Monitor for video previewing, 271

Mono to stereo conversion, 100

Mouse shortcuts, 23, 92, 313

Moving markers, 108

MTC sync, 238–240

MTU, 319

Multiple takes (no Regions), 135

Multiple takes creating regions, 135

Musical time intervals, 115

Mute, 177

## N

Naming  
     Automatically naming files, regions, and markers, 107, 141  
     Markers, 107

Navigating  
     In the overview bar, 82  
     Spectrum graphs, 279

Navigation toolbar, 33

Net MD devices  
     exporting to, 76

New window  
     Creating, 57  
     Creating for each recorded take, 135  
     Creating through drag-and-drop, 152

Noise gate, 98

Noise shaping, 98, 170

Normalize, 99, 178–181  
     Applying dynamic compression, 99, 181

## O

Online help, 19  
     Via the web, 20  
     What's This? help, 20

Open dialog, 51

Opening  
     Cutlist files, 126  
     Files, 50  
     Playlist files, 126  
     Regions List files, 120  
     Workspaces, 62

Opening files  
     Explorer window, 52

Optimization  
     Hard disk defragmentation, 21  
     Meters, 22  
     Passive update, 22  
     Playback cursor and record counter, 21  
     Total buffer size, 21

Overview bar  
     Navigating, 82  
     Playback, 82  
     Using, 81

Overwriting, 148

## P

Pan/Expand, 182  
     Mix mid-side (MS), 183  
     Pan (mix channels before panning), 183  
     Pan (preserve stereo separation), 183  
     Stereo expand, 183

Passive updating of displays, 22

Paste Special, 147  
     Crossfading, 147  
     Overwriting, 148  
     Replicating, 149

Pasting, 67, 151  
     Drag-and-drop, 151  
     In existing data windows, 67  
     In new data windows, 67

Peak files, 53

Pencil tool, 157

Play meters, 41

- Playbar
  - Current playback mode, 30
  - Optional shuttle control buttons, 30
  - Using, 30
- Playing
  - Files, 54
  - From a specific point, 54
  - From the cutlist, 125
  - From the playlist, 124
  - Loop Playback mode, 55
  - Play Device toolbar, 39
  - Selections, 55
- Playlist, 121–126
  - Adding regions, 122
  - Arranging, 122
  - copying to the clipboard, 126
  - Count, 121
  - Creating new files from, 124
  - Deleting regions from, 122
  - Displaying, 121
  - Opening playlist files, 126
  - Playing from, 124
  - Replicating regions, 122
  - Saving playlist files, 126
  - Stop points, 123
  - Treating as cutlist, 125
- Plug-In Chainer
  - Adding plug-ins, 192, 197
  - Arranging plug-ins, 193
  - Audio tail data processing mode, 194
  - Bypassing plug-ins, 193
  - Configuring plug-ins, 193
  - Loading saved chains, 196
  - Loading saved presets, 196
  - Plug-In Manager, 196
  - Preset Manager, 199
  - Removing plug-ins, 192
  - Saving chains, 194
  - Saving settings as a preset, 195
  - VST Effects, 190
- Plug-In Manager, 196
- Plug-ins, See Effects
- Preferences
  - Audio, 300
  - Display, 293
  - Editing, 294
  - File Types, 296
  - General, 290
  - Keyboard, 303
  - Labels, 295
  - MIDI/Sync, 297
  - Previews tab, 298
  - Status, 299
  - Toolbars, 300
  - Video, 301
  - VST Effects, 302
- Pre-roll to cursor, 80
- Preset Manager, 199
- Presets, 163
  - Creating, 164
  - Deleting, 164
  - Managing, 199
  - Using, 163
- Previewing
  - Cuts, 68
  - Operations, 165
  - video, 269
- Previewing effect automation, 201
- Previews, 165
  - Bypass, 166
  - Fade out last 10 milliseconds, 166
  - Limit previews to, 165
  - Loop preview continuously, 166
  - Parameters, 165
  - Post-roll, 166
  - Pre-roll, 165
  - Reactive previewing, 166
- Printing
  - sonogram, 285
  - spectrum graph, 282
- Process toolbar, 36
- Processes, 163–188
  - Auto Trim/Crop, 167
  - Bit-Depth Converter, 169
  - Channel Converter, 171
  - DC Offset, 173
  - EQ, 174
  - Fade, 174
  - Fade In, 175
  - Fade Out, 176
  - Insert Silence, 176
  - Invert/Flip, 177
  - Mute, 177
  - Normalize, 178–181
  - Pan/Expand, 182
  - Resample, 184
  - Reverse, 186
  - Smooth/Enhance, 186
  - Time Stretch, 186
  - Volume, 187
- Projects
  - creating, 49
- Proper use of software, 145
- Publishing to the Web, 75
- Punch-In, 133
  - Adjusting pre/post-roll, 137
  - Recording mode, 136

## Q

- Quantization error, 98

## R

- Rapid sound attacks, 115
- RealMedia (.rm) commands, 111
- Receiving samples, 245
- Recording, 127–141
  - Acoustic Mirror test tone, 213
  - adjusting pre/post-roll, 137
  - Arming to record, 134
  - audio configuration
    - Audio configuration, 127
  - automatically, 130
  - Automatically labeling files and regions, 141
  - Changing blinking status, 141
  - DC offset, 136
  - Inserting markers, 141
  - Levels, 140
  - Meters, 140
  - Modes, 135
  - normal mode, 128
  - Playing back recorded audio, 137
  - Punch-In, 133, 136
  - Remote recording mode, 138
  - Synchronizing with other devices, 139
- Recovering files after a crash, 77
- Recovering the impulse for Acoustic Mirror, 214
- Regions, 113–118
  - Automatically naming, 107, 141
  - Creating, 113
  - Creating automatically, 114
  - Creating from markers, 109
  - Editing, 116
  - Extracting, 117
  - Playback using MTC, 239
- Regions List, 118
  - Changing the region order, 119, 122
  - copying to the clipboard, 120
  - Displaying, 118
  - Editing in text editor, 117
  - Editing regions, 117
  - Opening Regions List files, 120
  - Saving Regions List files, 119
- Regions/Playlist toolbar, 35
- Release loops, 251
  - Creating, 253
- Remote recording mode, 138
- Renaming effects (plug-ins), 198
- Rendering files, 75
  - saving the project path, 64

- Repairing audio
  - Audio Restoration plug-in, 157
  - Copying the other channel, 154
  - Interpolating audio, 155
  - Replacing with preceding audio, 155
  - Using Pencil tool, 157
- Repeating an operation, 150
- Replacing glitches, 155
- Replicating
  - Audio, 149
  - Regions in the playlist, 122
- Resampling, 184
  - Downsampling, 184
  - Upsampling, 185
- Restoring a selection, 93
- Reverse, 186
- Rotating audio, 264

## S

- Sample rate, 96
  - Editing, 96
  - For CD burning, 143
- Sample size
  - Editing, 97
- Sampling, 241–250
  - Configuring the sampler, 242
  - External samplers, 241
  - Internal samplers, 242
  - MIDI Keyboard, 246
  - Open loop versus closed loop, 244
  - Sample Dump Standard (SDS), 248
  - Sampler Tool, 242
  - Saving sampler configurations, 245
  - SCSI/SMDI hardware and setup, 248
  - Sending and receiving samples, 245
- Save All, 61
- Save As, 59, 101
- Saving
  - All open files, 61
  - Cutlist files, 126
  - Files, 58
  - Loop points, 265
  - Playlist files, 126
  - project path in rendered file, 64
  - Regions List files, 119
  - Sampler configurations, 245
  - Summary information, 103
  - Video files, 274
  - Workspaces, 62
- Scaling Record meters, 140
- Scan Levels, 180
- Scott Studio
  - commands, 111

- 
- Script commands, 110
  - Scripting, 223
    - Additional online information, 223
    - API and sample scripts, 223
    - Batch Converter, 229
    - Creating a script, 226
    - Editing an existing script, 226
    - Opening and running a script, 225
    - Script Editor window, 224
    - Scripting toolbar, 227
  - Scripting toolbar, 227
    - Adding or removing toolbar buttons, 227
    - Creating custom button images, 228
    - Running a script from, 228
  - Scrubbing, 83
    - on the timeline, 83
    - with the audio event locator, 84
    - with the keyboard, 83
    - with the scrub control slider, 83
  - SCSI MIDI Device Interface (SMDI), 241
  - SCSI/SMDI
    - Hardware setup, 248
    - Troubleshooting, 249
  - Selections
    - Auto snap to, 93
    - Creating on the fly, 92
    - Fine-tuning, 92
    - Restoring, 93
    - Selection status boxes, 55
    - Set Selection dialog, 91
    - Statistics, 56
  - Sending samples, 245
  - Set Selection dialog, 91
  - Setting record levels, 140
  - SFK files, 53
  - Shifting a selection left/right, 263
  - Shortcuts, 18
    - Keyboard, 305
  - Simple synthesis, 161
  - Smooth/Enhance, 186
  - SMPTE, 233, 317
  - Snapping, 93
    - Current selection, 93
    - Disabling at high magnifications, 93
    - To time divisions, 93
    - To zero-crossings, 93
  - Snapshots
    - creating and comparing, 282
  - Sonogram, 283
    - Displaying, 283
    - Displaying frequency and amplitude values, 284
    - Displaying notes, 284
    - Displaying statistics, 284
    - printing, 285
    - Tuning, 285
    - Updating, 284
  - Sound Forge software
    - Command descriptions, 40
    - Controls, 43–45
    - Crash recovery, 77
    - Data window, 28
    - full-version features, 17
    - Installation, 18
    - Introduction, 17
    - Playbar, 30
    - Status formats, 73
    - Toolbars, 31
    - ToolTips, 40
  - Spectrum Analysis
    - changing spectrum graph zoom level, 280
    - changing the graph type, 280
    - printing graph, 282
    - printing sonogram, 285
    - Refreshing graphs, 280
    - settings, 286
    - snapshots, 282
  - Spectrum analysis, 275
    - FFT, 276
    - Sonogram, 283
    - Spectrum graph, 277
  - Spectrum graph, 277
    - Ceiling, 287
    - changing zoom level, 280
    - Displaying, 277
    - Displaying frequency and amplitude values, 279
    - Displaying notes, 279
    - Displaying statistics, 279
    - Displaying stereo files, 280
    - FFT overlap, 286
    - FFT size, 286
    - Floor, 287
    - Hold peaks during monitoring, 287
    - Maintain last monitored view, 287
    - Monitoring input/output source, 278, 284
    - Navigating, 279
    - printing, 282
    - Set sonogram resolution, 287
    - Slices displayed, 286
    - Smoothing window, 286
    - snapshots, 282
    - thumbnail image, 279
    - updating, 280
    - Viewing multiple, 281
  - Spectrum graph type
    - changing, 280
-

- Spectrum graphs
  - automatically updating, 280
  - refreshing, 280
- Standard toolbar, 32
- Statistics, 56
- Status boxes, 55
- Status formats, 73, 74
- Status/Selection toolbar, 34
- Step-down conversion, 97
- Step-up conversion, 96
- Stereo files
  - Converting to mono, 101
  - Previewing data, 47
  - Selecting data, 46
  - Single channel editing, 47
  - Working with, 46
- Stop points
  - Creating, 123
  - Deleting, 124
- Streaming media commands, 110, 111
  - for RealPlayer, 111
  - for Windows Media, 111
- Summary information, 102
  - Editing, 102
  - Saving, 103
  - Viewing, 102
- Sustaining loops, 251, 252
- Synchronizing MIDI timecode, 238–240
- Synthesizing audio, 158–161
- System requirements, 18, 225

## T

- Tempo
  - Calculating for loops, 265
  - Changing a file's beat values, 75
  - Creating regions using current tempo, 115
  - Specifying for ACID loops, 261
- Test tone for Acoustic Mirror, 212
- Time ruler, 84
- Time Stretch, 186
- Timecode
  - SMPTE, 317

- Toolbars, 31
  - ACID Loop Creation Tools, 39, 262
  - Customizing, 31, 300
  - Displaying, 31
  - Effects, 37
  - Levels, 38
  - Navigation, 33
  - Play Device, 39
  - Process, 36
  - Regions/Playlist, 35
  - Standard, 32
  - Status/Selection, 34
  - Tools, 38
  - Transport, 33
  - Views, 33
- Tools
  - Crossfade Loop, 259
  - Find, 153
  - Magnify, 89
  - Pencil, 157
  - Sampler, 242
- Tools toolbar, 38
- ToolTips, 40
- Total buffer size, 21
- Transport bar, 33
- Triggered playback, 233
- Triggered region playback, 236
- Triggers, 233
  - Resetting, 235
- Trimming audio, 69
  - Using Auto/Trim Crop, 167
- Trimming impulse files for Acoustic Mirror, 215
- Troubleshooting
  - Acoustic Mirror, 217
  - MIDI Keyboard, 247
  - SCSI/SMDI, 249
  - System performance, 21–22
- Tuning a sonogram, 285

## U

- Undo/Redo, 71
- Unity note, 246
- Updating
  - Displays, 22
  - Sonograms, 284
  - spectrum graphs
    - Refreshing spectrum graphs, 280

## V

- Video, 267–274
  - Attaching video to audio, 272
  - detaching from audio file, 272
  - External monitor, 271
  - Frame animation, 268
  - Frame numbering, 268
  - previewing, 269
  - Saving, 274
  - Video preview window, 269
  - Video strip, 267
- Video files
  - working with, 53
- Video frame
  - copying current, 269
- Video Preview window
  - settings, 270
- Video strip
  - animating, 268
  - copying current video frame, 269
  - hiding, 267
  - showing, 267
- Viewing extended summary information, 102
- Views, 94
  - Creating, 94
- Views toolbar, 33
- Volume, 187

## W

- Wave Hammer
  - Compress tab, 219
  - Displaying, 219
  - Limit tab, 221
- Web
  - publishing, 75
- What's This? help, 20
- Windows Media files
  - Markers and script commands, 110
- Workspaces, 62
- Writing to CD, 143

## Z

- Zero-crossings
  - Finding for loops, 257
  - Preferences, 92
  - Snapping current selection to, 93
  - Snapping to, 93
- Zooming, 84
  - Level ruler, 86
  - Time ruler, 84
  - Zoom ratio, 85
  - Zoom tricks, 88

