



Studio One® 3

REFERENCE MANUAL

Table of Contents

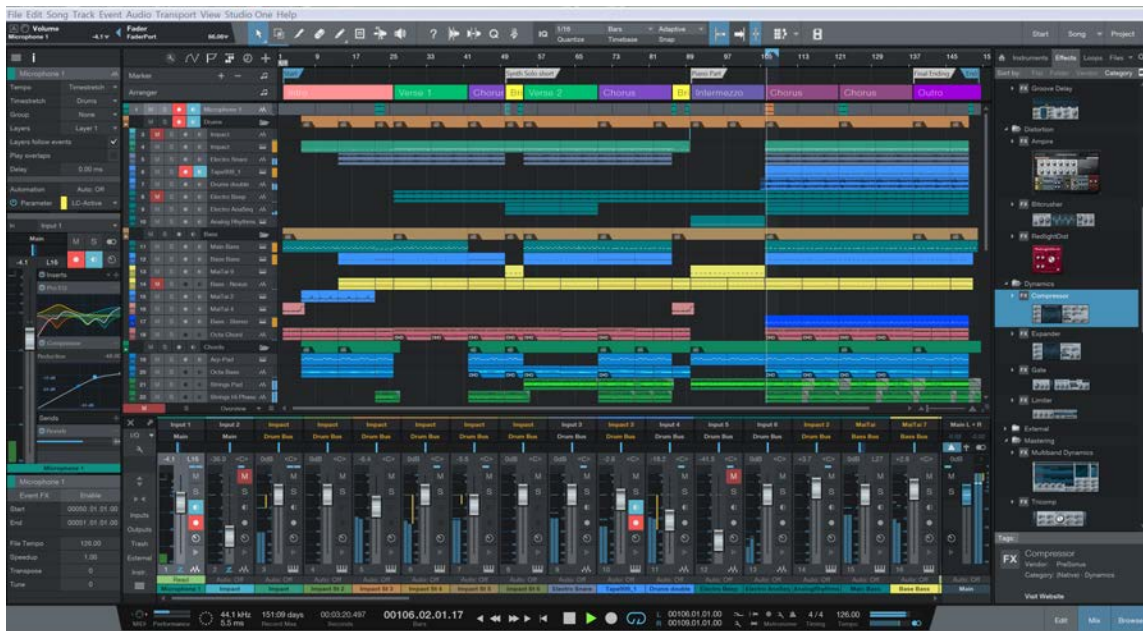
Introduction	v
Installation and Activation	1
Installation	1
Activation Content	2
Installation	5
Authorizing Melodyne Essential	7
Starting your Trial of Melodyne	7
Setup	9
System Requirements	9
Set Up Your Audio Device Audio	9
Device Input/Output Setup Set	11
Up Your MIDI Devices Managing	13
Your Content Creating a New	18
Song	20
General Options	23
Advanced Options	24
Fundamentals	27
Nondestructive Editing and Undo/Redo	27
High-Precision Mix Engine	27
Automatic Delay Compensation	27
Look Mom, No MIDI!	27
Drag-and-Drop	28
Transport Controls	28
Key Commands	28
Studio One Help and Information	30
Flexible Parameter Control	30
Control Link	31
Pages	33
Start Song	33
Project	36
Quick	36
Switch	37
Recording	39
Audio Tracks	39
Instrument Tracks	43
Activating Recording	48
Metronome Control	50
Loop Recording on Audio Tracks	52
Instrument Track Recording Modes	53
Step Record	55
Track Layers	56
Audio Recording Format	56
Creating a Good Monitor Mix	56
Cue Mixes and Zero-Latency Monitoring	56

Print Effects While Recording	59
Editing	61
Events	61
Arrange View Mouse Tools	62
The Grid	66
Common Editing Actions	67
Audio Loops and Music Loops	73
Edit Groups	74
Timestretching	75
Comping	77
Transient Detection and Editing	79
Track Transform	83
Track and Event Inspectors	85
Edit View Event Editing	89
Pitch Correction with Melodyne Integration	96
Action Menu	98
Undo History	98
Navigating with Zoom	98
Editing Suggestions	99
Macro Toolbar	99
The Browser	107
Searching for Files in The Browser	107
Browser Tabs and Search	107
Instruments and Audio Effects	108
Browsing for Instruments	108
Loops Tab	112
Files Tab	114
Cloud Tab	119
The Pool	121
Browsing Song and Project Content Importing	123
Project Files from Other Applications	123
Arranging	125
Quickly Duplicating Events	125
Duplicating Tracks	125
Tempo Track	126
Time Signature	126
Arranger Track	127
Scratch Pad	131
Bouncing	132
Adding Time to the Arrangement	134
Deleting Time from the Arrangement	134
Folder Tracks	134
Track List	137
Mixing	139
The Console	139
Remote Bank	146
Effects Signal Routing	148
Channel Editor	156
Macro Control Transition Settings	158
Groups	161

Metering	162
Automatic Plug-In Delay Compensation	164
Manual Audio Track Delay	164
Using the Marker Track	165
Looping During Mixing	167
Mixing Down	167
Export Stems from your Song	170
Mixing Suggestions	172
Automation	175
What is Automation?	175
Automation Types	175
Editing Automation Envelopes	177
Automation Modes Instrument	179
Part Automation	180
Control Link	183
What is Control Link?	183
Set Up Your External Devices	183
Map Your Keyboard	183
Control Linking	185
Global and Focus Mapping Automation	185
with Hardware Controllers Mackie	187
Control Support	188
Mastering	195
Creating a New Project	195
Adding Tracks	196
Track Sequencing	199
Editing Tracks	199
Using Insert Effects Master	201
Device Rack Metering	202
Publishing Your Project	202
Song and Project Integration	203
	205
Built-In Effects	207
Built-in Effect Micro Views	207
Metering, Analysis, and Signal Generation	209
Delay	215
Distortion	218
Dynamics	224
Mastering	229
Mixing	231
High-Pass Filter Module	233
Gate/Expander	233
Compressor Module	234
Equalizer Module Limiter	234
Module	235
Modulation	237
Reverb	242

Pipeline	246
Built-in Virtual Instruments	251
SampleOne	251
Presence XT	255
Working with Presence Content	256
Envelope Graphical Display	263
Impact	269
Mai Tai	272
Mojito	287
Multi Instruments	289
Note FX Splitters	291
Note FX	293
Video Playback and Sync	299
Video Player Interface	299
Supported Video Formats	300
Import Video	300
Sync to Video	300

Introduction



Thank you for purchasing PreSonus™ Studio One™ software, and welcome to the *Studio One Reference Manual*.

Studio One 3 is a groundbreaking music-creation and production application for Mac® OS X and Windows® that makes audio recording, MIDI sequencing, and audio mastering (in Studio One Professional) easy and fun—the way it should be. From tracking to mixing to mastering and distribution, this is a creative environment built for intuitive use, speed, and efficiency, yet robust enough for the most complex productions. Version 3 adds a wide range of new features, improvements, and advanced technologies.

This manual is a great place to start learning about Studio One, and it also provides an in-depth reference for experienced and new audio-software users alike.

We encourage you to contact us with questions or comments regarding this product. Our forums are a great source of information from our staff and from other Studio One users. Users in the USA also can reach us by email at techsupport@presonus.com. Users in other countries should contact their local PreSonus distributors for technical support.

PreSonus is committed to constant product improvement, and we value your suggestions highly. We believe the best way to achieve our goal of constant improvement is by listening to the real experts: our valued customers. We appreciate the support you have shown us through the purchase of this software.

Studio One Versions

There are two versions of Studio One 3: Artist and Professional. Studio One uses a single installer for all versions, and the product key with which you activate Studio One determines the version that you run. The following describes the key differences between the versions.

Studio One Artist

Unlimited audio and MIDI Tracks, unlimited simultaneous record inputs

Content browser with musical search and direct access to the PreSonus Shop

Advanced editing features, including comping, transient detection and editing, pitch correction (Melodyne trial version), and much more

Full SoundCloud™ integration

30 Native effects and 5 virtual instruments

Studio One Professional

Includes all Artist features and content

Adds the Project page, an integrated mastering solution

Adds Arranger Track and Scratch Pads

Adds fully licensed Melodyne Essential pitch correction

Adds Extended FX Chains and Multi Instruments

Adds support for 3rd party sampler formats (EXS, Giga, Kontakt, Bitwig)

Adds video playback and sync

Adds Note FX, Groove Delay, Multiband Dynamics, OpenAIR, Pipeline, and IR Maker Native Effects plug-ins

Adds support for 3rd party VST/AU plug-ins, Rewire and MP3 encoding/decoding

Installation and Activation

This section takes you through the Studio One installation and activation process.

Installation

The process for registering, installing, and authorizing your copy of Studio One will differ, depending on the method you used to acquire it.

Retail Purchase If you bought Studio One in a retail box and only received a Product Key in the box, you'll register the key and then download Studio One, and then activate it online upon first launching the product.

Direct Purchase from Shop.PreSonus.com If you bought the software directly from <http://shop.presonus.com>, installation and activation happen entirely online and the purchased software is automatically added to your user account.

Retail or Direct Purchase of USB Flash Drive If you're installing Studio One from the USB flash drive which comes with select retail versions and is also available as an additional accessory purchase from <http://shop.presonus.com>, your activation will happen online using the Product Key after launching the product for the first time.

If you purchased Studio One by any of these three first methods, see [Register and Download Studio One](#) for further details on registration and downloading your new software.

PreSonus Audio Interface or Audio Mixer Purchase If you bought an AudioBox, FireStudio or StudioLive Ai Mixer product, these all come with a bundle version of Studio One Artist. Registering the hardware in your My.PreSonus account automatically gives you access to Studio One and a corresponding Product Key. When you launch Studio One for the first time, you can authorize the software using the provided Product Key.

If you came about acquiring Studio One by purchasing a PreSonus hardware product and wish to claim your Studio One Artist license, see [Register and Download Studio One Bundled with PreSonus Hardware](#) for more information.

Creating a My.PreSonus Account

You must have a PreSonus account to install and activate Studio One for use on your system. If you bought Studio One from our website, you already have a My.PreSonus user account. If you do not yet have a My.PreSonus user account, you'll want to create one.

Beyond being a requirement to download and activate the latest version of Studio One 3, there are many benefits to creating a My.PreSonus account including easy access to additional documentation and other content files, access to the user forums, latest tips and product videos, and the ability to easily create a technical support ticket.

To create a user account, go to: <http://my.presonus.com>. On that web page, click [Create My PreSonus Account], then fill out the provided form and then click [Create My PreSonus Account] again to create your new account.

If your computer is not connected to the internet, you can still download and activate Studio One by using a different computer that does have internet access, as described in the Offline Activation section below.

Once you create your account, a verification email from PreSonus is automatically sent to the email address you provided. Click on the link in the email to activate your account. You are now ready to download and install Studio One.

Register and Download Studio One

To download the Studio One installer, log into your My.PreSonus user account at <http://my.presonus.com>. Click the [Register a Product] button, choose Software or Extensions from the Choose Product Type menu, and enter your Product Key.

If you bought a license or upgrade for Studio One from our website, the Product Key is sent to you by email. If you bought a boxed version of Studio One, the Product Key is included in the box. If you bought your copy of Studio One in a retail store, your dealer may have provided your Product Key on the sales receipt for your purchase.

Once you've entered the Product Key, click the [Register] button to register your copy of Studio One. A confirmation window appears, and you can press the [View Your Product] button to see your new software in the software section of your My.PreSonus account. This page is where you download your Studio One installer.

The installer download button for your operating system should be the first in the list. If you are downloading from a different type of computer than the computer on which you plan to install Studio One, you can click the [View Other Systems] button to access installer downloads for other operating systems.

Once you have downloaded the appropriate installer for your type of system, run the installer and follow the on-screen prompts to install Studio One.

Register and Download Studio One Bundled with PreSonus Hardware

If your copy of Studio One came bundled with a PreSonus audio interface or mixer, follow this procedure to claim your Studio One Artist license and download the installer.

First, visit my.presonus.com and log into your user account. Here you can register your hardware and any software it came bundled with. If your hardware came with a Studio One Product Key, register Studio One with that key, as described in [Register and Download Studio One](#), then register your new hardware as described below.

If no Studio One Product Key is provided with your bundled hardware, registering the hardware will automatically register its bundled software and enable the software to be downloaded and installed. In this case, click the [Register a Product] button in your My.PreSonus account page, choose Hardware from the Choose Product Type selector, and enter the purchase date and serial number of your new hardware into the form. Your hardware's serial number can be found on the bottom of the unit, as well as on the provided registration card.

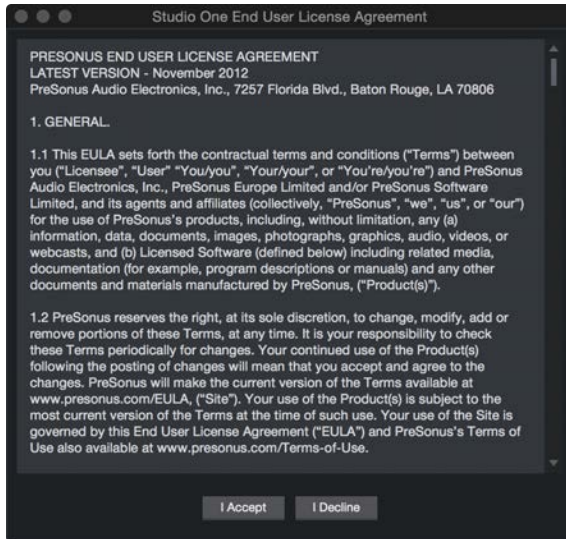
Once you have entered the serial number and purchase date, click [Register] to conclude the hardware registration process. Then, click [View Your Product] to see all the newly registered hardware and software in your account. In the Studio One Artist section, click the [View More Details] button to access software downloads and further installation information.

The Studio One installer download button for your operating system should be the first in the list. If you are downloading from a different type of computer than the computer on which you plan to install Studio One, you can click the [View Other Systems] button to access installer downloads for other operating systems.

Once you have downloaded the appropriate installer for your type of system, run the installer and follow the on-screen prompts to install Studio One.

Activation

Studio One must be activated for use on your computer. Once installation is complete, launch Studio One. The License Agreement appears.

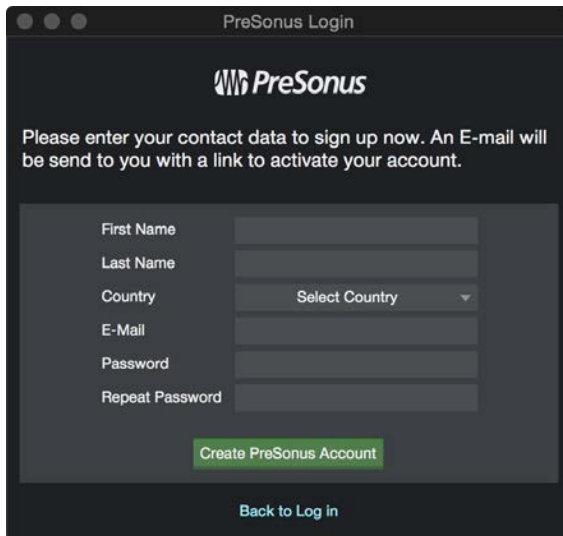


Click [I Accept] to accept the agreement. The PreSonus Login window is then displayed.



If you already have a user account, enter your email address (or My.PreSonus username) and password, and press [Login] to log into your account.

If you need to create an account and your computer is connected to the internet, click on [Create My.PreSonus Account].

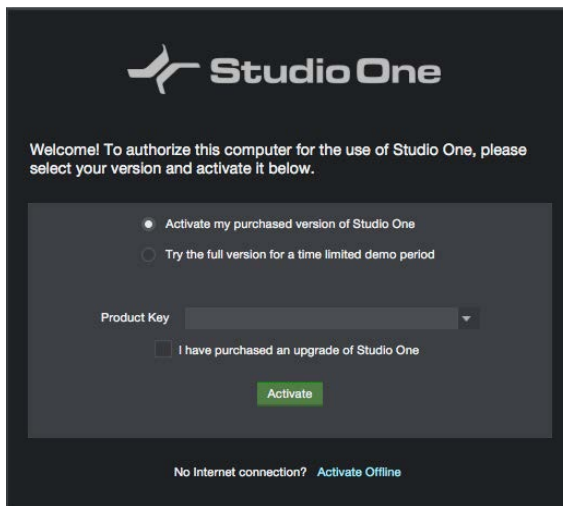


Fill in your desired user-account details, and click [Create PreSonus Account].

Activating Studio One

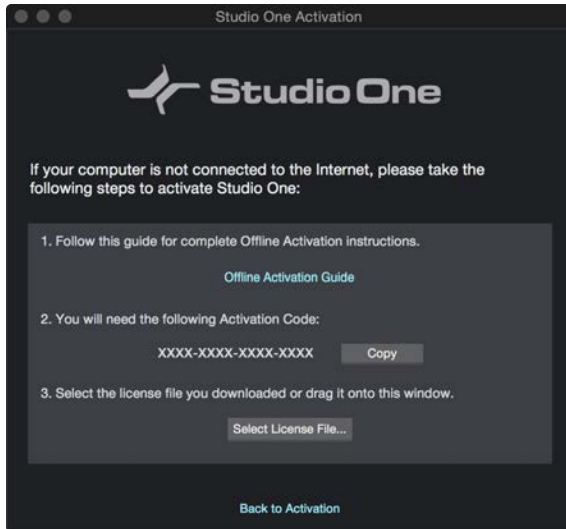
In most cases, Studio One will self-activate the first time you log in with your My.PreSonus account. In the rare instance where you have multiple licenses of the same Studio One version registered to the same My.PreSonus account, you will need to select which license to activate. If you have not already done so, launch Studio One and select *Studio One Activation* from the *Studio One* menu.

Online Activation



If the computer on which Studio One has been installed is connected to the Internet, select the [Activate my purchased version of Studio One] option. Click the drop-down button next to the Product Key field, and choose Show my Existing Product Keys from the menu. Your registered Studio One license (or licenses) are shown. Choose the license you wish to use, and click the [Activate] button to finish the activation process.

Offline Activation



If the computer on which Studio One has been installed is not connected to the Internet, click [Activate Offline] in the Studio One Activation window, and make note of the Activation Code shown in the instructions. Offline Activation lets you activate your copy of Studio One using a separate, internet-connected computer. To activate Studio One in this way, you will need a USB flash drive (or other portable data storage device), a written copy of your Product Key, and your Activation Code.

Head to a computer with an Internet connection, visit <http://my.presonus.com>, and log in to your account. Click the [Register a Product] button, choose Software or Extensions from the Choose Product Type menu, and enter your Product Key, as printed on the Studio One package or provided via email. Click on [Register], and you are taken to your Software list.

Click the [View More Details] button for the version of Studio One in your Software list, and then click [Offline Activation] on the next page. Click [Activate Software], and enter the Activation Code provided by Studio One. You may also enter a computer name to help you keep track of your five allowed activations.

Click [Offline Activation] again, and then click [Download License] to download your User License file. Save this file to some sort of external media (such as a flash drive or CD-R), and then copy the file to the computer on which Studio One is installed.

In Studio One, navigate to the *Studio One/Studio One Activation* dialog again, click [Activate Online], then click [Select License File] to load your user license file, activating Studio One.

Content Installation

Studio One comes with many audio loops and instruments that are organized into Sound Sets, as well as demo songs and tutorial videos. The number of Sound Sets available for installation depends on the version of Studio One you have installed (Artist or Professional). To install the Sound Sets and demo/tutorial material, launch Studio One and open the *Studio One/Studio One Installation* menu item.

In the Install From selector, you can choose to download all selected content from your PreSonus Account, or navigate to downloaded content in your file system (or a provided USB stick). If you wish to install any further content at a later time, you can always return to *Studio One/Studio One Installation* window to do so.

By default, all packages included with your version of Studio One are selected for installation. You can set the Install To location to any desired location on your computer, then click on [Install].

After installation, you can find all of the installed content in the Browser, which is on the Song page. Demos and tutorials can be accessed from the Start page. Instrument presets are listed under the related instrument in the Instruments tab of the Browser, as well as the preset browser in the plug-in window.

Downloading Included Content from My.PreSonus.com

If you have any difficulty downloading the content from within Studio One, you can always visit my.presonus.com to download the content directly from your user account page. To do this, first log into your user account, then click the [My Products] button to view your registered software.

Click the [View More Details] button under your current Studio One license to view available downloads. All included Sound Sets and content are available to download on this page. Once downloaded, to install the content, simply double-click each file, or drag it onto the Studio One window.

Installing Add-On Content

If you need to install additional content you've purchased from the <http://shop.presonus.com> alongside Studio One, or as an Add-on at a later time, simply locate and select it from the Studio One Installation window, listed as "My Purchased Items." Alternatively, download the content from your <http://my.presonus.com> account. To install the content to the default user location, simply double-click or drag the content onto the Studio One window.

If you wish to store the content in another location, place it there, and add that location to *Studio One/Options/Locations* (Mac OS X: *Preferences/Locations*). There, you can add new locations for Sound Sets, Instruments, and 3rd-party plug-ins. Once you tell Studio One where your new content is located, it becomes available for use in Studio One.

Activating Add-On Content

Once you've installed add-on content, you are prompted to activate it. If your computer is connected to the internet, simply press the [Activate] button to activate the content in the current copy of Studio One.

If your computer is not connected to the internet, go to a computer with internet service, and log into your my.presonus.com user account. Click [My Products] to see your registered products, then click [Add-ons] to see your purchased add-on content. Locate the add-on you are trying to install, and click [View More Details].

On the following screen, click [Offline Activation], and download the license file for your add-on content. Transfer this license file to your Studio One computer using a flash drive or other form of removable storage device.

Once you install the add-on content, you are prompted to activate the content. Press [Select License...] and navigate to your new license file. Once the activation is confirmed, restart Studio One to use your new content.

Melodyne

We have partnered with Celemony to bring you access to their Grammy-winning Melodyne, a useful timing and pitch correction and manipulation tool that integrates closely with Studio One. Studio One Artist comes with Celemony Melodyne Trial.

We have partnered with Celemony to bring you access to their Grammy-winning Melodyne, a useful timing and pitch correction and manipulation tool that integrates closely with Studio One. Studio One Professional comes with a full Celemony Melodyne Essential license.

Installing Melodyne

In Studio One, navigate to *Studio One/Studio One Installation*. Check the box next to the version of Melodyne that is listed to select it. Once selected, you can click [Install] to install Melodyne.

Studio One Professional comes with a full license for Melodyne Essential. Click the [Claim Product Key] button next to the Melodyne listing to claim your Melodyne product key. The key is displayed, and you can click the [Copy] button to copy it to the clipboard.

Authorizing Melodyne Essential

Before you can use Melodyne Essential, you must first launch the standalone Melodyne application that is installed along with the plug-in versions. Once opened, press the [Enter Serial Number] button, then type or paste in the provided Melodyne Essential serial number, and press [Continue]. You are then prompted to register your copy of Melodyne, by clicking [Create myCelemony account]. Follow the prompts to register your copy of Melodyne Essential.

Once registration is finished, you can quit the standalone Melodyne application, and then launch Studio One to begin using Melodyne Essential.

Starting your Trial of Melodyne

Before you can begin to try out Melodyne, you must first launch the standalone Melodyne application that is installed along with the plug-in versions. Once opened, press the [Try out Melodyne editor] button to start the trial process, then follow the prompts to authorize your 30-day trial.

Once the trial has been activated, you can quit the standalone Melodyne application, and then launch Studio One to begin using Melodyne Trial.

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Setup

This chapter contains information about Studio One system requirements, hardware device setup, and software setup. A thorough knowledge of this information is helpful before attempting to work in Studio One.

System Requirements

The following are the system requirements to run Studio One.

Mac® OS (10.8.5 or Higher) Systems

Minimum Hardware

- Intel® Core™ 2 Duo processor
- 4 GB RAM

Recommended Hardware

- Intel Core i3 processor or better
- 8 GB or more RAM

Windows® 7 (x64 or x86, SP1 + Platform Update) or Windows 8.1 (x64, x86) Systems

Minimum Hardware

- Intel® Core Duo™ or AMD Athlon™ X2 processor
- 4 GB RAM

Recommended Hardware

- Intel Core 2 Duo or AMD Athlon X4 or better
- 8 GB or more RAM

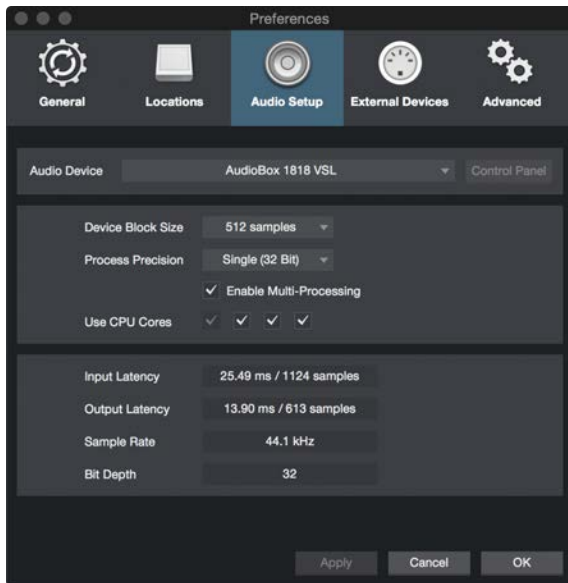
Additional Requirements (all Systems)

- Internet connection on an available computer (for authorization and updates only)
- DVD-ROM drive
- A monitor resolution no lower than 1366 x 768 resolution (high-dpi monitor recommended)
 - Multi-touch-enabled monitor required for touch operation (Mac OS X systems only)
- 30 GB available hard-drive space for installation, content, and recording projects

Set Up Your Audio Device

Studio One automatically selects an audio device to use for audio input and output, pulling from a list of devices currently installed on your computer. If you have a PreSonus audio interface, it is selected automatically.

To select a different device, navigate to *Studio One/Options/Audio Setup* (Mac OS X: *Preferences/Audio Setup*).



Then follow these steps to configure your audio device for use in Studio One:

1. Select your chosen device from the Audio Device drop-down menu under the *Studio One/Options/Audio Setup* (Mac OS X: *Preferences/Audio Setup*) menu.
2. Some devices offer a selection of configuration options. If your connected device has those controls, you can click on the [Control Panel] button next to the device selection drop-down menu and make your changes within the device's control panel. If your device does not offer these options, the Control Panel button is greyed out.
3. Set Device Block Size (and on Windows, Internal Device Block Size as well) to fit your needs. Lower settings minimize latency, which is useful when tracking. Higher settings bring more latency, but give you additional processing power, for effects and instrument plug-ins.

Mac OS X: Device Block Size is the audio device's buffer size, which has a direct impact on your audio device's performance. You can increase or decrease this value by selecting a new value from the Device Block Size pop-up menu. The appropriate setting depends upon your specific use of Studio One. For more on this refer to the [Maximizing Computer Processing Power](#) section.

Windows: Internal Block Size can be locked to the Device Block Size by checking the Lock box (checked by default). The Internal Block Size is the software buffer size, which has a direct impact on your computer system and on Studio One's performance. For more on this refer the [Maximizing Computer Processing Power](#) section.

If unlocked, the Internal Block Size can be selected from a drop-down menu. If you are unsure of the best setting, leave Internal Block Size locked to Device Block Size.

For DSP-powered effects and virtual instruments, such as the Universal Audio UAD system, locking the Internal Block Size of your Audio Device is critical to ensure proper operation.

4. By default, Studio One's process precision is set at Single (32-bit). If using Studio One Professional, you may choose double precision (64-bit) from the Process Precision drop-down menu.
5. If your computer has multiple processors or processing cores, Enable Multi-Processing is checked by default. Unless you experience performance issues, it is recommended you leave this at the default setting for best performance.
6. When the aforementioned settings are selected, your system's current total input and output latency, sample rate, and bit depth is reported below the Audio Setup menus.

Supported Devices

Studio One supports most audio devices, including ASIO, Core Audio (Mac OS X), and WASAPI (Windows) devices.

When using a WASAPI audio device in Windows, note that WASAPI offers Exclusive and Shared modes of operation. In Exclusive mode, lower latency can be achieved, but other applications (such as Windows Media Player) cannot use the audio device at the same time. Refer to the Windows Control Panel/Hardware and Sound/Sound to configure the options for your WASAPI device.

Performance Monitor

When setting up your audio device (specifically when determining appropriate Internal or Device Block Size, or selecting Single or Double Process Precision), you should take into account the related performance demands on your computer.

Open the Performance Monitor by selecting it from the View menu, or by clicking on the [Performance] button in the Transport. This monitor displays the current relative overall CPU and disk performance, as well as the performance of instruments and automation.

When these meters approach or reach the top of their range, you may need to consider altering your audio device settings (or changing the Song or Project) to avoid audible clicks and pops or possible instability. For instance, it is common to lower the Device and/or Internal Block Size while recording to keep monitoring latency low but then to increase Block Size while mixing to provide as much CPU headroom as possible for effects processing.

If any playback issues are encountered with third-party virtual instrument or effect plug-ins that have their own multiprocessor support implementation (e.g., NI Kontakt, FL Studio), it is recommended that this support be disabled in the plug-ins. In this case, Studio One manages all processor scheduling.

Audio Device Input/Output Setup

Software I/O Channels

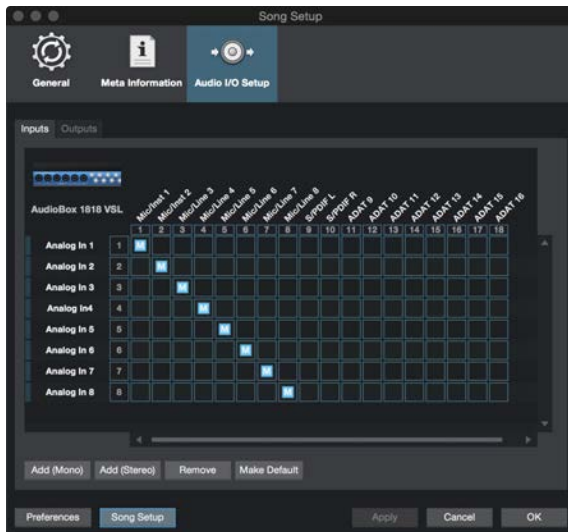
In most recording applications, audio Tracks directly use your hardware audio device's channels. In Studio One, there is a layer of software I/O (input and output) channels between your hardware audio device channels and your Tracks. This setup affords many advantages over the traditional method.

For instance, let's say you produce a Song in your studio, using a multi-channel interface, then take your Song file to your friend's studio, where you use a different audio interface. Simply connect your friend's hardware audio device channels to the correct software I/O channels. When you get back to your studio, the original I/O configuration for the Song is automatically loaded for you, as if you never left. You can do the same thing if you need to open the Song on your laptop using its built-in audio hardware.

This is possible because Studio One stores I/O configurations with your Song, per computer and per audio device driver, ensuring that your Song remains highly portable and is never "broken" by changing audio devices.

Audio I/O Setup Menu

Each Track in a Song receives a signal from an input source and routes to an output destination. The input sources and output destinations made available to each Track are determined by the software I/O channel configuration created in the Audio I/O Setup menu. To view this menu and set up a default I/O configuration for each Song, create a new Song by clicking on Create New Song in the Start Page and navigate to *Song/Song Setup/Audio I/O Setup*.



The configuration of the Audio I/O Setup is done within each Song, so that it is possible for each Song to have a separate I/O setup. As discussed in [Default Device I/O Setup](#), a default I/O setup can be created so that each new Song defaults to a particular I/O setup if you desire.

In the Audio I/O Setup menu, there are two tabs: one for input configuration and one for output configuration. In each tab, a Matrix Routing view shows the current configuration, with the vertical columns indicating hardware audio device channels (hardware I/O) and the horizontal rows indicating created software I/O channels. Software I/O channels function as the input sources and output destinations available to individual Tracks in Studio One

Add or Remove Software I/O Channels

Click on the [Add (Mono)] or [Add (Stereo)] button to add an Input or Output Channel, depending on which tab you are currently viewing. When a new channel is added, the next unassigned hardware inputs or outputs are assigned to the new channel by default.

To remove any channel, click on the channel to select it and then click on the [Remove] button. To rename any channel, double-click on the name of the channel, type a new name, and press Enter. In order for software I/O changes to occur, be sure to click Apply before exiting this menu.

Assigning Hardware I/O to Software I/O Channels

Hardware inputs and outputs are assigned to software I/O channels in a matrix router, which is a visual representation of the routing. Software channels (mono and stereo) are each given a horizontal row, and hardware inputs and outputs are given vertical columns. The points at which these rows and columns intersect represent potential connections, or routes, between the hardware I/O and software I/O channels.

By default, Studio One creates three Input Channels: one stereo and two mono. These channels are labeled Input L+R (stereo), Input L (mono), and Input R (mono). By default, the stereo Input Channel receives input from the first stereo hardware input pair of your selected audio device. The two mono Channels receive input from the same stereo hardware input pair.

The Output Channel is labeled Main Out (stereo) and is routed by default to the first stereo hardware output pair of your selected audio device.

To create a route between software I/O channels and hardware I/O, click on the empty square at the intersection of the desired hardware input or output and the software channel input or output. A colored square appears with an M, L, or R label, indicating whether the route is a mono route (M) or the left or right side of a stereo route (L or R).

While it is uncommon for Audio I/O Setup changes to be required in the middle of Song production, the audio I/O routing can be changed at any time. However, you should be aware that routing changes affect all associated Tracks, possibly switching inputs for audio Tracks, changing the hardware output for the Main Output, and so on.

When making new routes in the Audio I/O Setup menu, notice the meters to the left of the software I/O channels. By displaying signal levels on each channel, these meters help you ensure that the appropriate routings have been made.

Default Device I/O Setup

We recommend that you create a default Audio I/O Setup that can be a starting point for all new Songs. This lets you immediately begin working in your new Song, with little or no preliminary setup.

To do so, create software I/O channels for all of your audio device's commonly used inputs and outputs and name them appropriately. Then, click on the [Make Default] button in the Audio I/O Setup menu, and a pop-up window appears to confirm that you wish to make the current I/O setup the default for new Songs. Click on Yes, and from that point forward, all new Songs are created with this audio I/O setup.

Audition Channel

The Preview Player in the Browser and in the Import File menu uses the Audition channel for audio playback. Any stereo Output Channel can be used as the Audition channel, allowing you to audition sounds from an output other than your main output.

Set Up Your MIDI Devices

All MIDI-capable hardware devices are collectively referred to as External Devices in Studio One. There are three types of External Devices: Keyboards, Instruments, and Control Surfaces. While each device type functions in a slightly different way, there is one menu to add and configure any External Device. The menu can be found by navigating to *Studio One/Options/External Devices/Add Device* (Mac OS X: *Preferences/External Devices/Add Device*).

Set Up MIDI Keyboards

A MIDI keyboard controller is a hardware MIDI device that is generally used for playing and controlling other MIDI devices, virtual software instruments, and software parameters. In Studio One, these devices are referred to as Keyboards. Before recording a performance with a Keyboard, the MIDI keyboard controller must first be set up in Studio One. Once a Keyboard is set up, it is available at all times for use in Studio One.



To set up your Keyboard, navigate to *Studio One/Options/External Devices* (Mac OS X: *Preferences/External Devices*) and follow these steps:

1. In the *Options/External Devices* menu (Mac OS X: *Preferences/External Devices*), click on the [Add...] button.
2. Choose your device from the predefined device list or set this to New Keyboard if you do not see your device in the list.

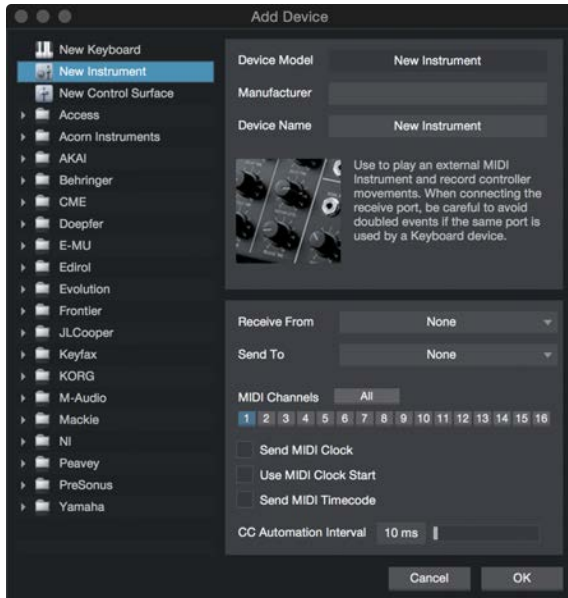
If set to New Keyboard, you may wish to type in a Manufacturer Name and a Device Name in the appropriate fields. This makes identifying your Keyboard easier.
3. Specify which MIDI channels to used to communicate with this Keyboard. All MIDI channels are selected by default.

If you are unsure of the appropriate MIDI channels to use, just leave this at the default setting.
4. Engaged Split Channels if you would like to create a separate Instrument Track input for each MIDI channel from the Keyboard.
5. Specify the device to which the Keyboard is sending and the device from which it is receiving via Studio One. Select your device driver name from the drop-down menu for both Receive From and Send To.
6. You can choose to use this Keyboard as your Default Virtual Instrument Input by checking the appropriate box. If you are using only one Keyboard with Studio One, you should check this box.
7. Your Keyboard is now ready for use in Studio One.

Click on the "+" button in the External window of the Console to quickly set up a new Keyboard or other External Device.

Set Up External Hardware Instruments

In Studio One, an External Instrument is an external MIDI hardware synthesizer, workstation, or other device that can generate or manipulate sound. External instruments are set up globally and then are available for use in any Song.



To set up your Instrument, navigate to *Studio One/Options/External Devices* (Mac OS X: *Preferences/External Devices*) and follow these steps:

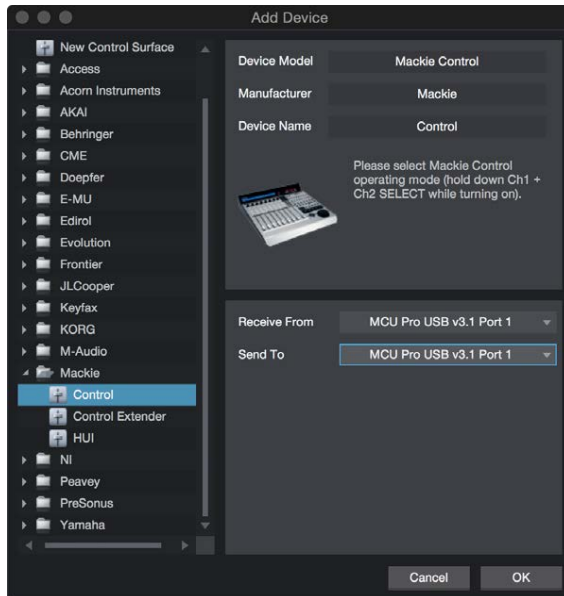
1. In the *Options/External Devices* menu, click on the [Add...] button.
2. In the left-hand browser, choose your device from the predefined device list. Set this to New Instrument if you do not see your device in the list. If set to New Instrument, you may wish to type in a Manufacturer Name and a Device Name in the appropriate fields. This makes identifying your New Instrument easier.
3. Specify which MIDI channels to use to communicate with this Instrument. MIDI Channel 1 is selected by default. If you are unsure of the appropriate MIDI channels to use, just leave this at the default setting.
4. Specify the device to which Studio One is sending MIDI and the device from which the software is receiving MIDI. Select the appropriate MIDI device from the drop-down menu for Send To and (optionally) Receive From. It is likely your external instrument is not connected directly to your computer. In this case, your external instrument must be physically connected to another MIDI device (such as a MIDI interface) that does connect to your computer; you need to select the driver for that device.
5. You can choose to send MIDI Clock to this Instrument and/or use MIDI Clock Start by checking the appropriate boxes. You should send MIDI Clock to your Instrument if it has a built-in sequencer or components (such as LFOs) that need to sync to Studio One. Enabling MIDI Clock Start sends MIDI Clock Start signals to your Instrument.
6. You can choose to send MIDI Time Code to this Instrument. You can set a Display Offset under [Song/Song Setup/General](#) to correct for time-code variances with external devices.
7. You can vary the speed at which Automated MIDI CC messages are transmitted, using the CC Automation Interval slider. You can vary the value between 10-100ms, with the default value being 10ms.

Your external instrument is now available for use in any Song. To use an external instrument in a Song, be sure that an Instrument Track is routed to it and that the appropriate Audio Tracks have been added and configured. Refer to [Monitoring an External Instrument](#) for more on this topic.

Note that if your instrument is also a controller (such as a keyboard workstation), you need to set it up twice. First, set it up as an External Instrument without a Receive From selection, and then set it up as a Keyboard, without a Send To selection. This allows the keyboard-controller section of the workstation to be used as a source for Instrument Tracks, while allowing the synthesizer section to be used as an external instrument.

Set Up Control Surfaces

In Studio One, a Control Surface is a hardware device that includes transport controls, faders, and other specialized controls. The control surface might use MIDI directly or via a special control layer such as Mackie Control.



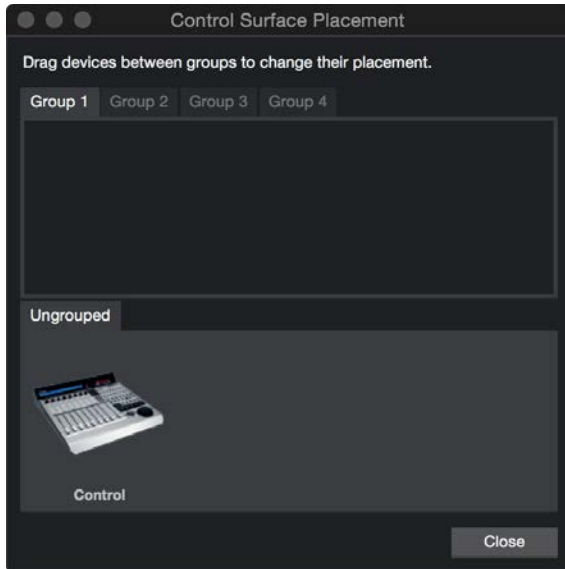
To set up a Control Surface, do the following:

1. In the *Options/External Devices* menu (Mac OS X: *Preferences/External Devices*, click on the [Add...] button.
2. Choose your device from the predefined device list. Set this to New Control Surface if you do not see your device in the list. If set to New Control Surface, you may wish to type in a Manufacturer Name and a Device Name in the appropriate fields. This makes identifying the Control Surface easier.
3. Specify the device to which the Control Surface is sending and the device from which it is receiving via Studio One. Select your MIDI device driver name from the drop-down menu for both Receive From and Send To.
4. You do not need to specify the MIDI channels your Control Surface should use, as control surfaces use alternative protocols, such as Mackie Control, to communicate with Studio One.
5. Your Control Surface is now ready for use in Studio One.

For more information on using Mackie Control devices with Studio One, see [Mackie Control](#).

Custom Placement of Control Surfaces

If you are using multiple surfaces with motorized faders, you can customize the placement of the fader banks so that Channels in the Studio One Console are spread across your surfaces in the desired order.



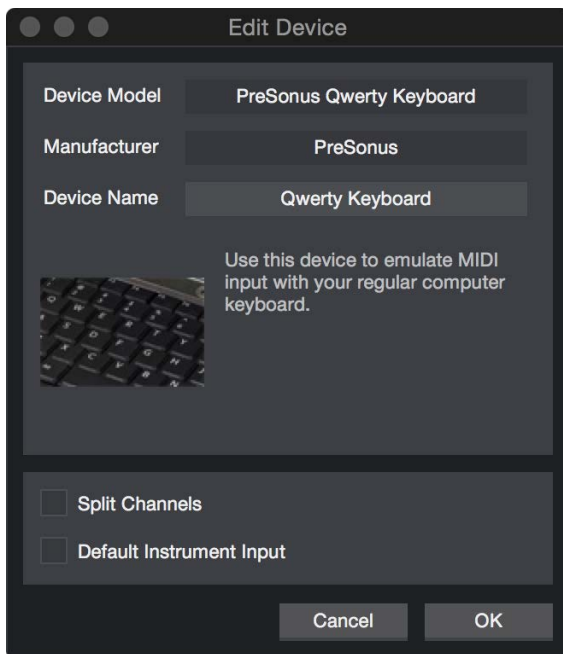
To customize this placement, click on Placement in the *Options/External Devices* menu after adding your surfaces. All ungrouped surfaces appear under the Ungrouped tab. To place a surface in a group, select a Group tab, then click-and-drag the surface from the Ungrouped area to the selected group area. To adjust the order of the grouped surfaces, click-and-drag them left or right. Channels in the Console appear in order across the surfaces from left to right.

Up to four Groups can be created, to allow for mirroring of Channels across multiple surfaces. This is helpful if you have more than one location in the studio where you wish to use control surfaces (e.g., an A room and B room or a control room and live room).

Only supported and predefined Control Surfaces appear in the Placement window. User-defined devices do not appear in this window.

Use Your Computer Keyboard as a MIDI Keyboard

You can use your regular QWERTY computer keyboard as a MIDI Keyboard to play virtual instruments and record musical data in Studio One. To do this, add a new device in the *Studio One/Options/External Devices/Add Device* menu (Mac OS X: *Preferences/External Devices/Add Device*), choosing the QWERTY Keyboard device from the PreSonus device folder.



With the device added, to use your keyboard as a MIDI Keyboard, open the interface for the QWERTY Keyboard device by double-clicking on it in the External panel of the Console. Any record-enabled Instrument Track then receives input from the QWERTY Keyboard, as shown in the QWERTY Keyboard device interface. Your keyboard only transmits data to Instrument Tracks while the QWERTY Keyboard device interface is open.

Using the PreSonus FaderPort

If you have a PreSonus FaderPort connected to a computer running Mac OS X or Microsoft Windows, Studio One automatically recognizes it and configure it for use. Just open a Song or Project to use the FaderPort immediately.

Reconnect Devices

In most applications, when MIDI devices become disconnected while the application is running, you usually have to restart the application, and the software may crash. In contrast, if an external MIDI device becomes disconnected while Studio One is running with a Song or Project open, the device can be reconnected without restarting Studio One.

If this occurs, navigate to *Studio One/Options/External Devices* (Mac OS X: *Preferences/External Devices*) and click on Reconnect at the bottom of the menu. Then reconnect your devices and click OK. The devices should now work normally in Studio One.

If an external device is not present when Studio One is started—for instance, if you're traveling and don't have some of your gear with you—the application still runs normally. You should see a warning message that makes you aware of the situation. If your setup frequently changes, you may wish to turn off this warning message by disengaging the Notify Me If Devices Are Unavailable When Studio One Starts option.

Later, when you start Studio One with the device connected to your computer, Studio One recognizes the device automatically, and it can be used exactly as before, with no further setup required.

Managing Your Content

Content management and file management can become unwieldy when working with digital audio workstation software due to the sheer volume of loops, effects, song ideas, individual tracks, and so on. In Studio One, you only need to locate your preexisting content once, after which all of the locations are remembered. Any content you create using Studio One is similarly managed. In Studio One, your content is kept in distinct categories.

The following describes the process of managing your content using the *Studio One/Options/Locations* (Mac OS X: *Preferences/Locations*) menu.

User Data

Any content you create using Studio One is automatically stored in the location you specify. This includes Songs, Projects, Effects Presets, and all of the files these categories contain. All of your creative output can be logically organized and kept in a single place, which makes future location and backup a breeze.

When creating a new Song or Project, the User Data folder is the default save location. While we recommend using this location, you can specify any save location when creating any new Song or Project.

Engage the **Auto Save Documents** option to automatically save any open document at a specified interval of time.

Engage the **Ask to Copy External Files when Saving Song** feature to be given the option to consolidate any outside files to the central data folder when saving a Song.

File Types

All supported file extensions are listed in the *Studio One/Options/Locations/File Types* (Mac OS X: *Preferences/Locations/File Types*) menu. Only these supported file types are displayed in the Browser.

It is possible to add file extensions to this list by clicking on the [Add...] button. In the pop-up menu, you can choose an icon, enter the file extension, and provide a description for the file type. Select a user-added extension from the list and click on Remove to remove it.

Sound Sets

Preconfigured packages of loops and samples are bundled with Studio One. The Browser's Sound Sets folder makes finding this content quick and easy. These packages also contain information about each content vendor, which is displayed in the Browser when a package is selected. Click on the Visit Website link in the Browser for more information about the vendor and the content they supply.

Instrument Library

Studio One includes a native virtual instrument called Presence XT that utilizes a cross-platform sample library format, as well as standard libraries in Giga, EXS, Kontakt (version 4 and below), and Sound Font (SF2 and SFZ) formats. Using the Instrument Library function, you can tell Studio One where your sound sets are located, giving you access to them as presets in Presence XT.

To add sound library file locations to your Instrument Library, in the *Studio One/Options/Locations/Instrument Library* (Mac OS X: *Preferences/Locations/Instrument Library*) menu, click on the [Add...] button and specify a file location, then click OK. You can specify as many locations as you need.

For more information on the Presence XT built-in virtual instrument, refer to the [Presence XT](#) section.

VST Plug-ins

When Studio One starts for the first time, most of your plug-ins are located automatically and are ready to use immediately. If Studio One fails to find certain plug-ins, adding them is easy.

To add any missing VST plug-ins, navigate to the *Studio One/Options/Locations/VST Plug-ins* (Mac OS X: *Preferences/Locations/VST Plug-ins*) menu and click on the [Add...] button, then specify a location and click OK. You can also drag-and-drop any folder from the Explorer/Finder into the Locations list. Studio One then scans these locations at startup, including searching for new plug-ins you've added. You can always add more locations if needed.

AU, VST 3, and ReWire-enabled plug-ins and applications have their own pre-set file path in the OS and do not have to be located manually.

Failed Plug-ins

If any plug-in fails to start correctly when scanned at startup, a notice appears next to its name in the startup message list, and a warning message is shown. If the plug-in continues to fail at startup—for instance, if it is not authorized correctly or a required iLok key is not present—Studio One puts the plug-in in a blacklist and ignores it at startup from that point on.

To reset this blacklist and force Studio One to scan missing plug-ins again at startup, navigate to *Studio One/Options/Locations/VST Plug-ins* (Mac OS X: *Preferences/Locations/VST Plug-ins*) and click on [Reset Blacklist]. The next time you start Studio One, the previously blacklisted plug-ins are scanned again. If the issues that caused the plug-ins to fail the scan have been resolved, the plug-ins are made available.

VST Format Support

Studio One Producer and Professional support VST 2.4 (including VSTXML for hierarchical parameter structure) and VST 3.

Creating a New Song

A Song is where all recording, editing, arranging, and mixing takes place. To create a New Song, do one of the following:

- From the Start page, click on the Create a New Song link.

- Navigate to *File/New Song*.

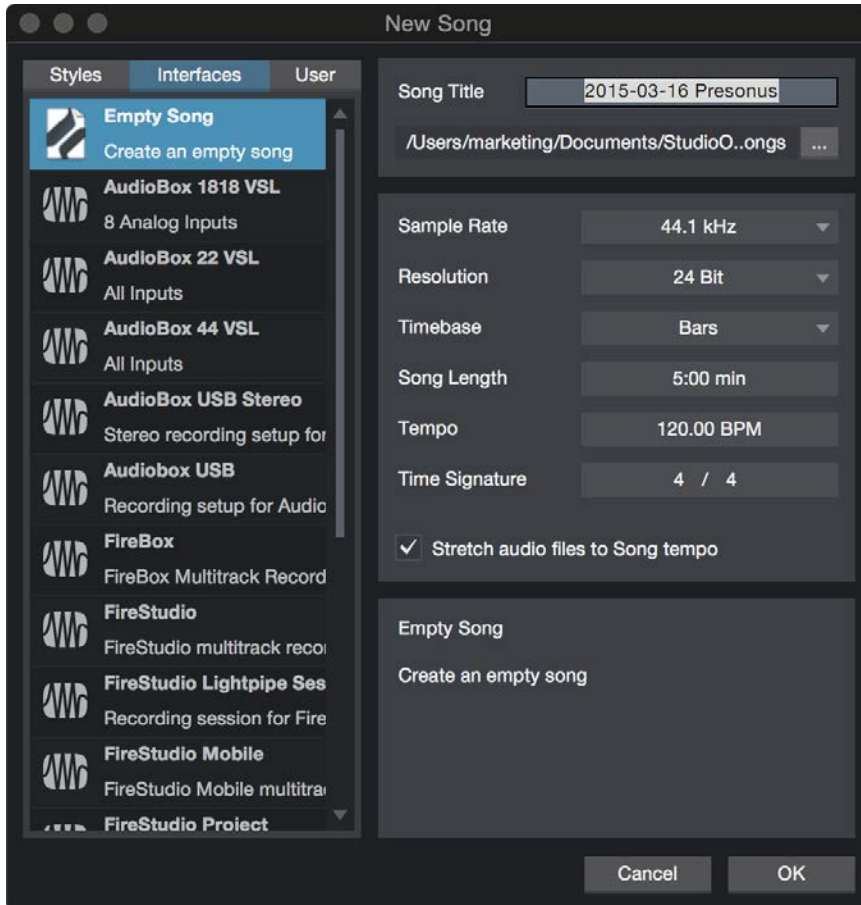
- Press [Ctrl]/[Cmd]+N on the keyboard.

- If no Song is currently open, click on the Song quick-access button.

The default name of each new Song is derived from today's date and the Artist name you've set in the Artist Profile on the Start page. You can set your own title by editing the text in the Song Title field.

Song Templates

On the left side of the New Song creation menu, there is a list of preconfigured Song templates, which are designed to help get you started quickly with various recording tasks.



The templates can include particular I/O and Track setups, effects plug-in and virtual instrument processing, and all other aspects of a Song. By default, the Empty Song template is selected, which creates a completely empty Song with no Tracks or preconfigured I/O setup.

Create a Song Template

If there is a particular Song setup you use again and again, it can be helpful to create a template. To do so, first create a new Empty Song. Next, configure the I/O and create and configure all Tracks, and virtual instruments, effects plug-ins, and any other aspects of the Song that you need in your template. Then, in the File menu, select Save as Template.

Type in a title and description, choose an image for the Template icon, if you like, and select OK. You can also drag an image from Windows Explorer or Mac Finder onto the image icon to use that image. The exact current state of the Song is now available as a template in the New Song creation menu.

Song Location

New Songs and all related data are saved to your User Data location, set in *Studio One/Options/Locations/User Data* (Mac OS X: *Preferences/Locations/User Data*). If you like, you can choose a different file location by clicking on the [...] button in the New Song dialog, and browsing to your chosen location.

Sample Rate

“Sample rate” refers to the rate at which incoming analog audio is sampled per second during conversion to a digital signal. The most common setting is the standard sample rate for audio CDs: 44.1 kHz, meaning 44,100 samples per second.

The Studio One sample rate should match the sample rate of your audio interface, so by default, the sample rate is set to your current audio interface’s sample rate, and changing this setting initiates a sample rate change in that device. If the sample rates don’t match, Studio One resamples all audio files to match the sample rate of the hardware, but this can cause performance problems and should be avoided. Studio One is capable of recording at any sample rate your hardware audio device offers.

Not all devices allow a third-party software application to change the hardware sample rate. The desired sample rate should be set before creating a New Song.

File size is directly proportional to the sample rate and resolution. The higher the sample rate and resolution, the larger the resulting audio file is.

Resolution

“Resolution” refers to the bit depth of digital audio, which is related to the audio’s dynamic range. Standard CD audio has a 16-bit resolution, which results in roughly 96 dB of dynamic range. Thus, with “CD-quality” audio, the difference between the quietest and loudest sounds possible is 96 dB. The most common resolution setting in professional recording is 24-bit, which produces a dynamic range of approximately 144 dB.

Studio One can record audio with 16, 24, or 32-bit (floating point) resolution. Which resolution to use is a matter of preference. If you are unfamiliar with these concepts, try experimenting with recording at each resolution and comparing your results.

Timebase

The timebase of your New Song determines the way the timeline is represented. The timebase selection can be changed at any time. You have the option of the following:

Seconds The timeline division is an expression of hours : minutes : seconds : milliseconds.

Samples The timeline division is an expression of samples.

Bars The timeline division is an expression of musical bars and beats.

Frames The timeline division is an expression of frames.

Song Length

Here, you can specify a length for your new Song, or go with the default setting of five minutes. If you wish to change the length of a Song once in progress, you can move the Song End marker to the desired end point, as detailed in the [Song Start and End Markers](#) section.

You can also change the length of the currently open Song by opening the *Song/Song Setup* dialog and setting the Song End parameter to your desired end point.

Tempo

Here, you can specify a starting tempo for your Song, or go with the default setting of 120 BPM.

Time Signature

Here, you can specify a starting time signature for your Song, or use the default setting of 4/4.

Stretch Audio Files to Song Tempo

Enable this option to automatically timestretch imported audio files (that have tempo information) to match your Song's current tempo. This is highly recommended to avoid having to manually stretch audio or place Tracks in Timestretch mode.

However, if you do not intend to work with Timestretching in your Song and want to ensure that nothing gets timestretched automatically by mistake, make sure this option is deselected.

Only audio files with encoded tempo information are stretched automatically with this option engaged. Studio One remembers tempo information you specify within the Inspector view for any audio file.

General Options

The following options give you a variety of controls over how Studio One looks and operates. Click on each tab in the *Studio One/Options/General* (Mac OS: *Preferences/General*) menu to access these options.

General

When Studio One starts Choose the default action to be done upon startup.

Do Nothing No Song or Project opens by default.

Open Last Song/Project The most recent Song or Project opens.

Open Default Song/Project The default Song or Project opens. To set the Song or Project to open by default, set up a Song or Project and save it, with the name "default," to the Songs or Projects folder located at the current User Data location set in *Options/Locations*.

Create a New Song A new Song is created and opened.

Check for Updates Check for software updates on startup.

Language Choose your language from the list.

Enable High-DPI Mode (Windows only) Enable this option to switch Studio One to high-resolution mode, best for use with high-res displays. To complete the switch to or from high-resolution mode, restart Studio One.

Appearance

Set the color balance for the user interface in Studio One, with separate controls for Background and Arrangement elements. Color settings can be stored as files on disk and loaded from disk, allowing trading with other users or archiving for personal use. Press [Reset] to set the color balance back to factory specs.

Keyboard Shortcuts

This panel lets you assign and change keyboard shortcuts for features and functions in Studio One. For more information, see [Key Commands](#).

Network

Toggle the "Allow remote control apps to discover this DAW" option on to let compatible networked controllers connect to Studio One.

Touch Input

Here, you can enable multi-touch operation (if you have a compatible display attached to your system), as well as specify which monitor is to be used for touch input. To specify the current monitor, click the [This] button.

Advanced Options

Studio One offers the following ways to customize your workflow. Click on each tab in the *Studio One/Options/Advanced* (Mac OS: *Preferences/Advanced*) menu to access these options.

Many of the following options that pertain to editing in Arrange view can be accessed and toggled on or off by clicking the Options button in the Arrange view toolbar.

Editing

Click on the Editing tab to access the following options:

Enable Crosshair Cursor for Tools is engaged by default. It enables a large, white, vertical-and-horizontal crosshair in the Arrange view that aids in displaying the exact position of the various mouse tools.

Locate When Clicked in Empty Space is disengaged by default. When engaged, it allows the timeline cursor to be located based on clicking in empty space or clicking where there are no Events.

Apply Folder Track Color to Content is disengaged by default. When engaged, it causes all content contained in a Folder Track to be color-coded with the same color you choose for the Folder Track.

Don't Show Event Names removes the name labels from Events in the Arrangement view. This is purely an aesthetic difference and does not change any functions.

Draw Events Translucent is not engaged by default. It enables the Timeline grid in the Arrange and Edit view to be seen in the background, through Events. Seeing the grid may help with various editing tasks.

Automation

Click on the Automation tab to access the following options:

Automation Follows Events is engaged by default. This means that automation envelopes lock to Events so that moving an Event with automation “under” it also moves the automation.

Disable Events Under Automation Envelopes is also engaged by default. This makes Events unavailable to the mouse tools while viewing an automation envelope, which helps prevent you from unintentionally editing underlying Events while editing automation.

Automatically Add Envelopes for all Touched Parameters is disabled by default. Engaging this option adds an automation envelope for any automation-friendly parameter when you touch its control.

The **Default Envelopes for new Audio Tracks** selectors let you specify which types of automation envelopes are created for each new track by default. You can enable or disable Volume, Pan, and Mute.

Audio

Click on the Audio tab to access the following options:

Use Cache for Timestretched Audio Files is engaged by default. It is described in depth in the [Using Timestretch Cache](#) section of the [Editing](#) chapter.

Record Tempo Information to Audio Files is engaged by default. When engaged, this option enables tempo tagging for any audio file recorded in Studio One. The Song tempo at the time position of the recording is saved with the file, so that automatic timestretching can be accomplished. If another application has issues reading audio files from Studio One, try disabling this option.

Use Dithering for Playback and Audio File Export is engaged by default, and means that triangular dithering (with no noise-shaping) is applied when the audio signal's bit depth is reduced from a higher bit depth by a device or during file export. Turn this off if you would like to use a third-party dithering solution, such as a limiter Insert effect on the main output that has built-in dithering with characteristics you prefer.

Use Realtime Processing to Update Mastering Files ensures that real-time processing is used when the mastering file for a given Song is automatically updated. This is necessary when Songs utilize certain devices, such as External Instruments, that require a real-time mixdown in order to be included in the mix.

Pre-record Audio Input creates a buffer of a length you can specify, which records continuously, even when the transport is stopped. This saves the audio you create *before* recording begins. Once recording concludes, the number of seconds of audio you've specified are available before the point at which recording started.

The recorded data is collected in the Input Channels as long as physical inputs are connected. After recording with Pre-Record enabled, you can reveal the pre-recorded data by pulling the Event-start handle to the left.

If recording restarts on the same Track, the Pre-Record data is limited to the last recording's end, so that data is not repeated and a seamless join between the two recordings is possible.

Record Offset allows you to input a value, in samples, by which any recorded audio should be offset in the arrangement, thereby compensating for device/driver latency.

Release Audio Device in Background is disabled by default. When engaged, the currently used audio device is made available to other applications when Studio One is minimized.

Process Audio in Safe Mode is disabled by default. When engaged, more processing bandwidth is given to audio-processing tasks, resulting in higher latency. This option may be useful on low-powered computers or on computers that exhibit performance issues.

MIDI

Click on the Midi tab to access the following options:

Timecode Follows Loop is engaged by default and allows MIDI Timecode to remain in sync when Loop is active in a Song or Project. With this disengaged, MIDI Timecode continues to run linearly (counting up) while Studio One's transport is looping.

Reveal Precount Notes is disengaged by default. Engage this option to retain any MIDI notes played during the count-in when Precount is enabled. This can be helpful when playing in parts that start just before the downbeat.

Chase Long Notes is engaged by default. When engaged, if playback starts after a note start, the note is played as though its start time were at the position at which playback started. For instance, if a synth pad note starts at bar 1 and lasts through bar 8, and playback is started at bar 4, the note plays from bar 4 as it would normally from bar 1. With this option disengaged, in the above example, the note would not play at all.

Cut Long Notes at Part End is not engaged by default. When engaged, this means that notes are cut at the end of a Part where it would otherwise extend beyond the Part end. This effectively places the note-off at the Part End.

Record Offset allows you to input a value, in milliseconds, by which any recorded musical performance should be offset in the arrangement, thereby compensating for device/driver latency.

Windows MIDI options:

Hide Emulated DirectMusic Ports is engaged by default and eliminates possible redundancies in how MIDI device ports are presented in Studio One.

Use Legacy MIDI instead of DirectMusic is not engaged by default. Engaging this option means that Studio One ignores DirectMusic MIDI devices and accesses MIDI devices through Legacy MIDI instead.

Ignore MIDI Timestamps is not engaged by default. This option is useful when a MIDI device exhibits timing issues, such as drift or a general offset.

Console

Click on the Console tab to access the following options:

Colorize Channel Strips Enable this option to apply channel color coding to full channel strips in the Console. Normally the color only shows on the channel labels. This sort of enhanced visual reference can be helpful when trying to navigate large Songs.

Solo Follows Selection With this option enabled, once a track is soloed, selecting a different track causes the newly selected track to be soloed. When this option is disabled, tracks stay soloed until solo is disengaged.

Channel Editor follows Selection is engaged by default and causes currently viewable channel devices, such as virtual effects or instruments, to automatically switch when a Channel is selected. This ensures you are only viewing the devices related to the selected Channel.

Audio Input follows Selection Enable this option to automatically engage Record and Monitor mode for any Audio Track you select.

If you would like Audio or Instrument Track monitoring to be enabled automatically when recording is enabled on a Track, engage the **Audio Track Monitoring Follows Record** and **Instrument Track Monitoring Follows Record** options.

Audio Track Monitoring Mutes Playback (Tape Style) mutes playback of any pre-existing audio on Audio Tracks that have monitoring enabled.

Instrument Input follows Selection Enable this option to automatically engage Record and Monitor mode for any Instrument Track you select.

Fader Mode This sets the mouse behavior for channel faders in the Console. Choose Touch to require clicking on the fader handle itself before dragging it to the desired position. Choose Jump to allow clicking anywhere on the travel of the fader to set its position.

Services

Studio One gives you the ability to selectively enable and disable particular services, or modules, that enable specific features. This may be helpful when troubleshooting. For instance, if a ReWire device seems to be causing a problem, you can disable the ReWire service to see if that resolves the issue. This kind of troubleshooting enables the Studio One technical-support team to quickly locate and resolve specific issues with your computer system and to identify any previously unknown problems in the program.

All services are enabled by default. To disable any service, click on the Services tab in the *Studio One/Options/Advanced* menu (Mac OS X: *Preferences/Advanced*) and click on the confirmation button, paying special attention to the disclaimer message. Then click on any service in the list and click on the Disable button to disable that service. You must restart Studio One for these changes to take effect.

If a service has been disabled, follow the instructions above, and click on the Enable button for the service in order to re-enable it. Again, Studio One needs to be restarted for any of these changes to take effect.

Fundamentals

The following chapter presents important, fundamental design aspects of Studio One. Familiarity with these aspects of Studio One helps to ensure that your experience is as enjoyable and creatively stimulating as possible.

Nondestructive Editing and Undo/Redo

Almost every editing action in Studio One can be undone and redone. There is no limit to how far back actions can be undone and to how far forward actions can be redone once they have been undone. Most actions that cannot be undone or redone are accompanied by verification dialog boxes. Even Console and plug-in changes can effectively be undone by using the Console's [Trash Bin](#).

So, feel free to explore without fear that you might permanently alter anything. In fact, playing freely with the controls is a fast way to learn, and it often leads to unexpected results.

Undo/redo history is cleared when you save a Song or Project, or exit Studio One.

High-Precision Mix Engine

Studio One features a cutting-edge high-precision mix engine. A mix engine is the “number cruncher” that does the mathematical summing required to mix multiple sources of digital audio. Studio One employs a floating point, mixed-mode engine.

64-Bit Mix Engine

Studio One Professional offers both 32-bit and 64-bit mix engine modes. This means that the audio engine can automatically switch between using 32-bit, single-precision floating-point and 64-bit, double-precision floating-point math on the fly, depending on the capability of the plug-ins (VST/AU effects, etc.) inserted into the signal chain.

In *Studio One/Options/Audio Setup* (Mac OS X: *Preferences/Audio Setup*), set Process Precision to Double (64-bit) to activate 64-bit processing. Otherwise, all processing is done in single precision (32-bit).

Automatic Delay Compensation

Studio One automatically compensates for the time delay that results from some VST and AU processing. This lets you avoid having to manually realign Tracks to compensate for that delay, and keeps all Tracks perfectly in sync regardless of the number of virtual plug-ins and effects you run. For more information on this topic, refer to the [Automatic Plug-In Delay Compensation](#) section.

Look Mom, No MIDI!

The Musical Instrument Digital Interface (MIDI) specification was created in 1983. While it has served musicians well for more than 25 years, it has some limitations in terms of resolution and speed. We circumvent many of those limitations within Studio One by substituting our own high performance control system in place of MIDI when controlling certain vital internal parameters.

As an example, fine-grained parameter automation is provided within virtual instrument parts, rather than much lower-resolution (128 steps) MIDI control-data automation. The Control Link system is also made possible by abstracting MIDI from Studio One's internal processes. As MIDI evolves and new potential standards are developed, Studio One remains prepared for the innovations of the future.

Drag-and-Drop

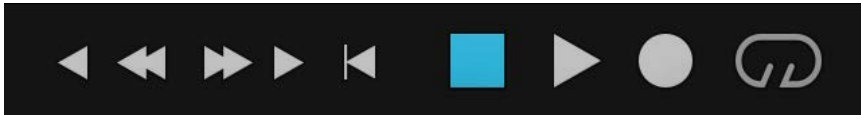
Many functions in Studio One have integrated drag-and-drop support. This means that objects can be clicked on and then dragged to various locations, and over other objects, in order to accomplish certain tasks. For example, you can find an audio effect in the Browser, and then click-and-drag it directly onto a Track to insert the effect onto that Track. You can then click-and-drag that effect onto another Track to copy that effect and its settings to a new Track.

You can drag a virtual instrument from the Browser and drop it into blank space in the Arrange view to create a new Instrument Track with that virtual instrument. You can also drop the virtual instrument on top of an Instrument Track to replace the existing virtual instrument.

If, while in mid-drag, you decide you no longer want to drag the object in question, press [Esc] on the keyboard to cancel the drag action.

These, and many other drag-and-drop features, allow you to work very quickly, without having to stop for menu navigation or other distracting processes.

Transport Controls



The Transport Controls are a central set of buttons that give you control over playback, navigation, and recording in Studio One. Transport Controls are present in both the Song and Project pages. The following controls are available:

Play Start playback at the current cursor location. You can also Play by hitting the spacebar on your keyboard, which also works to stop the transport, when it is in playback.

Stop Stop playback. You can also Stop by hitting the spacebar on your keyboard, or [0] on the numerical keypad.

Record Begin recording at the current cursor location. You can also activate recording by pressing [*] on the numeric keypad.

Loop Press to enable/disable Loop mode. You can also toggle looping by pressing [/] on your keyboard.

Rewind and Fast Forward Press these buttons to move the cursor back or forward in time.

Go To Previous/Next Marker Press these buttons to shuttle to the previous or next marker on the Marker Track.

Return to Zero (RTZ) Return the playback cursor to the beginning of the timeline. You can also zero the transport by pressing [,] on the keyboard.

Key Commands

Many operations in Studio One have associated key commands, or keyboard shortcuts, that can be used in lieu of navigating menus with the mouse. Some key commands use modifier keys, and some modifier keys differ depending on the operating system.

In this manual, key commands with modifier keys are shown with the Windows modifier key first, as follows: [Win modifier key]/[Mac modifier key]+[key]. For example: [Ctrl]/[Cmd]+[C] means “press [Ctrl]+C in Windows, or press [Cmd]+C in Mac OS X.”

Where there is no difference between the Windows and Mac version of a key command, only one key command is displayed. Example: [F3].

In several instances, options are located in the Studio One menu in the Windows version but in Preferences in the Mac OS X version. In these cases, the Windows location is given first, and the Mac location follows in [brackets].

A complete list of key commands is always available via *Help/Keyboard Shortcuts*, which renders an HTML document and opens it in your browser with the currently configured key commands.

Key Commands for Migrating Users

If you are migrating from another DAW to Studio One, you might find it helpful to switch the key command set to one specifically created to make the transition from another DAW easier.

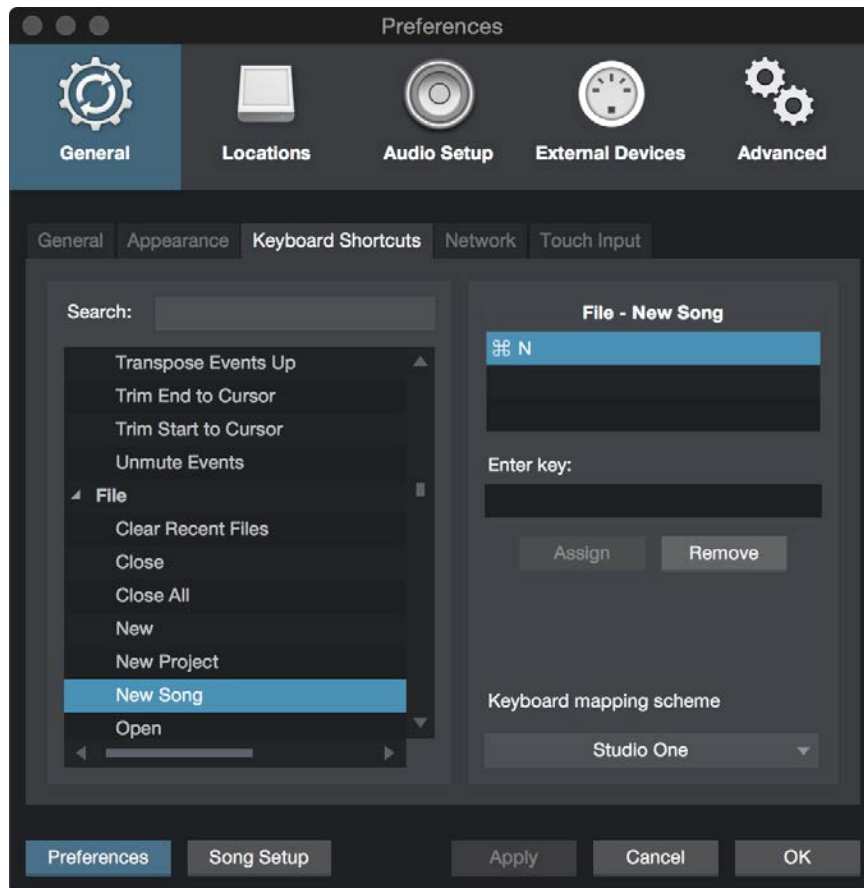
In the *Studio One/Options/General/Keyboard Shortcuts* (Mac OS X: *Preferences/General/Keyboard Shortcuts*) menu, you can see a heading called Keyboard Mapping Scheme. Here, you can select from keyboard maps for several DAWs; select a map, and Studio One recognizes and applies common key commands from that DAW. You can then customize the key commands to fit your workflow.

The key commands used for each DAW can be viewed in the Key Command menu and can be exported in several file types for external viewing.

Mapping Custom Key Commands

In the *Studio One/Options/General/Keyboard Shortcuts* menu (Mac OS X: *Preferences/General/Keyboard Shortcuts*), you can modify the existing key commands to be anything you like, as well as adding commands for functions that don't have default key commands.

Note that all mentions of keyboard shortcuts in this manual refer to the standard settings.



To modify any key command:

1. Find the function for which you wish to edit the key command by typing in the name of the function in the Search field.
2. When the function is found, select it by clicking on it in the list on the left.
3. Click in the Enter Key field and input any key combination using your computer keyboard. Your key combination is displayed.
4. Click Assign to assign this key command to the selected function.
5. If the key command you are trying to assign is already in use, the current use is displayed below the Enter Key field, along with a Show link that selects that function for you so that you can change it.
6. Click on the Keyboard Mapping Scheme selection box to choose from the following options:

Import Select to import a Studio One Keyboard Mapping Scheme.

Export Select to export your Studio One Keyboard Mapping Scheme.

Export as Text Select this to export your Studio One Keyboard Mapping Scheme as a text file so that you can create a reference guide to your custom mappings.

A complete list of key commands can be viewed via *Help/Keyboard Shortcuts*, which renders an HTML document that shows the currently configured key commands and opens the document in your browser.

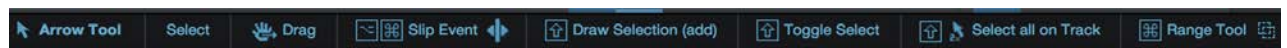
Studio One Help and Information

We have worked to make Studio One as easy to learn and use as possible, but any tool with as many capabilities as a modern DAW is bound to come with a learning curve. To help you on your way, this manual contains information on of every feature in Studio One. You can access this manual at any time by navigating to *Help/Studio One Reference Manual*, or by pressing the F1 key on your keyboard.

If you have one of the built-in Studio One plug-ins open and need help with its functions, pressing F1 takes you to the relevant section of this manual.

Info View

The Info View panel, accessed via the Question Mark icon in the top toolbar on the Song and Project pages, displays all possible actions for the selected mouse tool, as well as showing the possible modifiers and their related actions. Various controls in the Studio One interface and included plug-ins also display information in the Info View when you hover the mouse pointer over them. From Info View, you can press F1 on your keyboard to jump directly to related sections of the Studio One reference manual.



Tooltips

Many controls, tools, and windows in Studio One have associated tooltips that display when you hover your mouse pointer over the control. These short descriptions can help you quickly orient yourself to the functions available in Studio One.

PreSonus.com

Our website, <http://presonus.com>, contains a wealth of information about Studio One and how best to use it. You can also get information and answers from fellow users at our forums at <http://forums.presonus.com/>

Flexible Parameter Control

Many controls and parameters throughout Studio One let you adjust their settings with the mouse and keyboard in several useful ways:

Scrollwheel Hover your mouse pointer over the desired control or parameter and move the scrollwheel (or other scrolling mechanism) on your pointing device. In this way, you can smoothly adjust variable controls (such as mixer faders or plug-in parameters) and scroll quickly through lists of options (such as setting Quantize Value or channel I/O assignments).

Click and Drag While moving knobs and linear faders by clicking and dragging may seem obvious, also note that many numerical settings (such as Transpose or Start and End times) can be adjusted by clicking the center of the setting's display, and dragging up or down to the desired value.

Double-Click and Type Many numerical parameters can be precisely set by double-clicking the currently set value and typing in the desired value. Press [Enter] to lock in the new value.

Control Link

Controlling DAW software with hardware MIDI controllers can sometimes be a complex task. To make things simpler, Studio One provides the Control Link system, a clear and easy MIDI mapping protocol. With minimal configuration, you can achieve effective control over your software and external equipment.

For more on the Control Link System, refer to the [Control Link](#) chapter.

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Pages

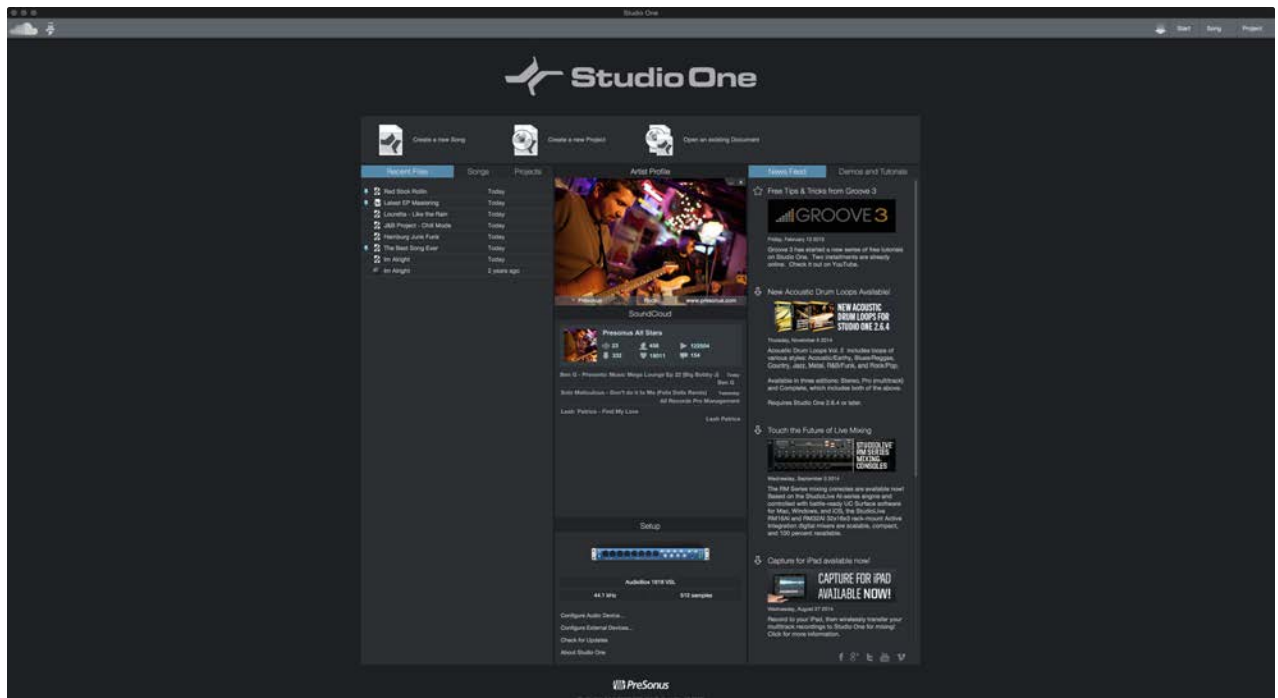
The functions in Studio One are organized into two main pages: Start and Song. Each page is designed to help you accomplish a specific set of tasks, and each page is accessible at all times.

The functions in Studio One are organized into three main pages: Start, Song, and Project. Each page is designed to help you accomplish a specific set of tasks, and each page is accessible at all times.

In this chapter, we discuss the general layout of the user interface for each page.

Start

When Studio One is launched, the Start page is displayed.



On this page, you can find document management and device configuration controls, as well as your artist profile, a news feed, and links to demos and tutorials. The following section provides a brief description of the Start page.

Tasks

In the top portion of the Start page, you can find two options: **Create a New Song** and **Open an Existing Document**. A Song is where you can record, edit, arrange, and mix audio and musical data. Songs are accessed in the Song page.

In the top portion of the Start page, you can find three options: **Create a New Song**, **Create a New Project** and **Open an Existing Document**. A Song is where you can record, edit, arrange, and mix audio and musical data. A Project is where multiple Songs or audio files can be arranged and mixed on a single timeline for mastering purposes. Songs are accessed in the Song page, and Projects are accessed in the Project page.

Recent Files and SongsFiles, Songs, and Projects

The Recent Files list includes links to the most recently accessed documents. Click on any of these links to quickly open the associated Song or Project. Floating the mouse to the left of any listed document reveals a Pin icon that, when clicked, pins that document to the Recent Files list until it is unpinned.

To open an auto-saved version of a document, [Right]/[Ctrl]-click the name of the document and choose the desired revision from the pop-up list. This right-click menu also offers the ability to display the selected document in the Windows Explorer, or Mac OS Finder.

The Songs and Projects list displays all Songs and Projects contained in the User storage location.

Setup

This area displays your currently selected audio device and contains links to configure your audio device, configure external devices, check for updates, and view information about Studio One.

Configure Audio Device

Studio One automatically selects, from a list of devices installed on your computer, an audio device (such as an audio interface) to use for audio input and output. To select a different device, click on the Configure Audio Device link to access the Audio Setup tab in the Options menu. For in-depth information on how to set up your audio device, refer to the [Set Up Your Audio Device](#) section.

Configure External Devices

Studio One can send and receive musical data to and from any MIDI device connected to your computer. Studio One's advanced use of MIDI devices requires you to tell it a few things about your devices. For details on how to set up these devices, refer to the [Set Up Your MIDI Devices](#) section.

Check for Updates

From time to time, PreSonus issues software updates for Studio One to incorporate bug fixes and add features. To manually check for updates, click on the Check for Updates link. Your version number, as well as the most current version number, is displayed. If a newer version of Studio One is available, a link to download the new version is also displayed.

About Studio One

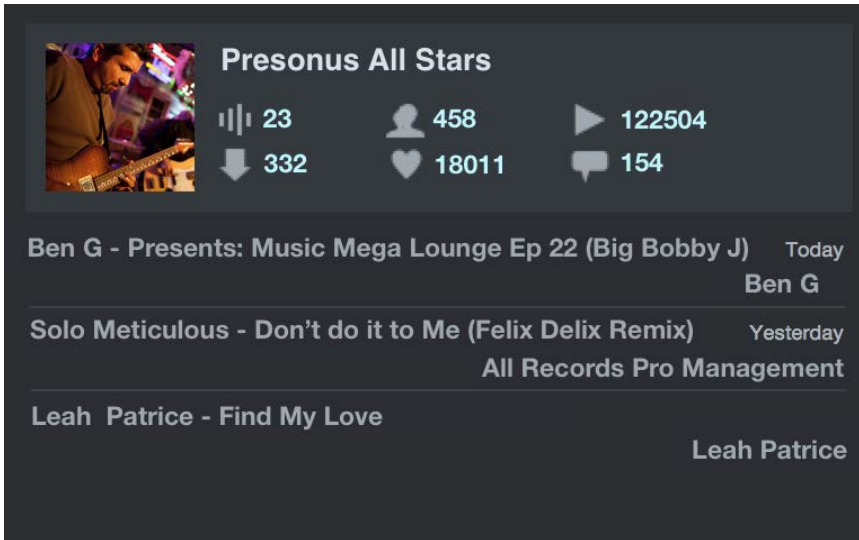
Click on the About link to view your current license and version information, as well as information about the Studio One development team.

Artist Profile

Here you can specify certain meta-information that is used to tag your Songs, including an image, artist name, genre, and artist Web URL. To add an image to the artist information, click the [...] button to choose a file, or drag-and-drop an image onto the image icon from any location on your computer. To remove the current image, click the button marked X.

In addition to enabling you to personalize Studio One, this feature saves you the effort of filling in meta-information for every Song.

SoundCloud Dashboard



Presonus All Stars

23 458 122504
332 18011 154

Ben G - Presents: Music Mega Lounge Ep 22 (Big Bobby J) Today
Ben G

Solo Meticulous - Don't do it to Me (Felix Delix Remix) Yesterday
All Records Pro Management

Leah Patrice - Find My Love
Leah Patrice

[\[Screenshot\] StartPageSoundCloud - Start page: Soundcloud pane](#)

Once you've set up an account, the SoundCloud dashboard lets you have direct interaction with your fans and customers, as well as view various statistics, such as play and download numbers, and the number of followers you have.

[\[Screenshot\] Add SoundCloud button shots to each item below: SoundCloudTracks](#)
[SoundCloudFollowers](#) [SoundCloudPlays](#) [SoundCloudDownloads](#) [SoundCloudFavorites](#)
[SoundCloudComments](#)



Shows you the number of sounds you have posted.



Shows you how many fans you have.



Shows you the number of plays you have.



Shows you the number of downloads you have.



Shows you the number of hearts you've been given.



Shows you the number of comments left by listeners.

News Feed

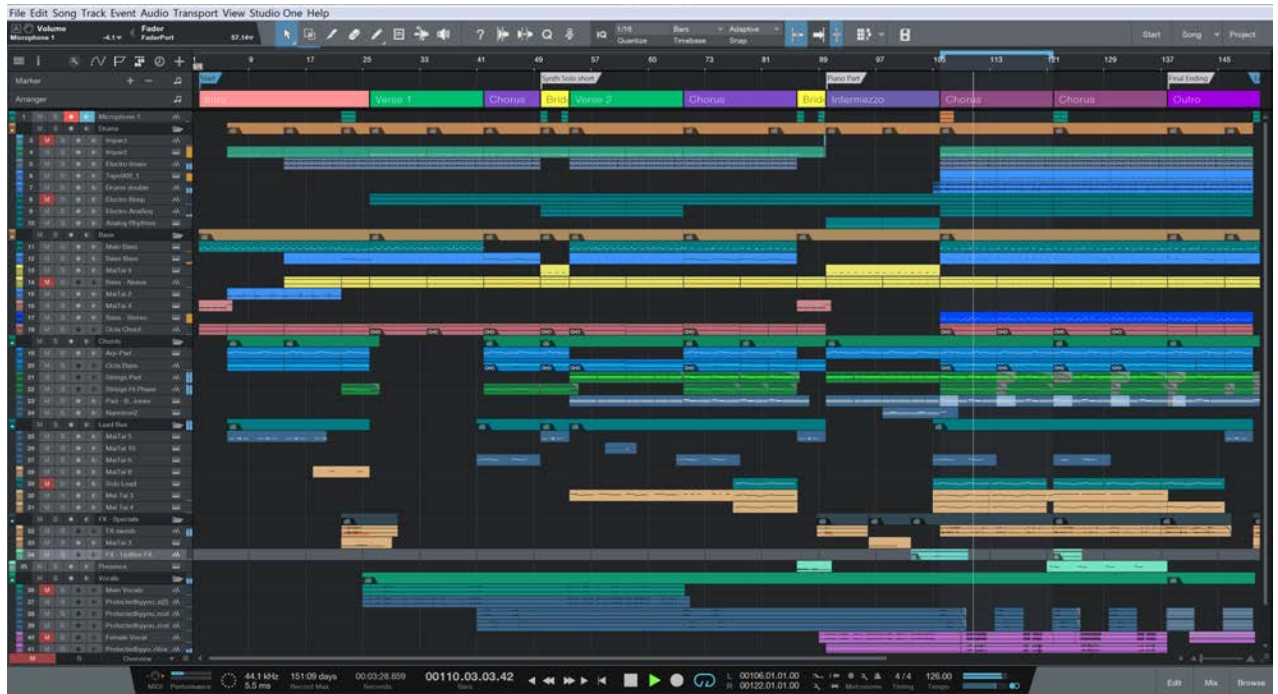
The Studio One news feed comes directly from PreSonus. This news feed contains helpful information related to Studio One and updates automatically if your computer is connected to the Internet.

Demos and Tutorials

Any installed demo or tutorial songs appears in the Demos list, which can be launched by clicking on the demo-song name. Use these demo songs to check out various aspects of Studio One.

Song

When a new Song is created, or an existing Song is opened, you are taken to the Song page. This page contains all of the necessary tools to record, edit, arrange, and mix multitrack audio and instrument data.



Song Page Workflow

The Song page is a complete multitrack production environment with a single-window interface. On this page, any number of audio and instrument Tracks can be recorded, edited, and arranged. Any number of audio effects, virtual instruments, and external effects and instruments can be used, and most parameters can be automated using Track or Part automation.

An integrated Browser makes it fast and easy to find and import audio and musical data files, VST/AU audio effects, and VST/AU virtual instruments and applications. Audio files can be imported and automatically timestretched to fit the current tempo. Virtual instruments can be dragged from the Browser directly into the Song for instant setup of all parameters, allowing a fast workflow when inspiration hits.

Project

When you create or open a Project in Studio One Professional, you are taken to the Project page. This area contains the tools you need to master and publish audio.



Project Page Workflow

The Project page is a dedicated mastering solution integrated into Studio One Professional. Here, you can burn industry-standard Red Book audio CDs, create high-quality MP3 albums, and standard disc and DDP images. Songs and audio files are arranged as a sequence of Tracks on a continuous timeline.

You can apply effects to individual Tracks, as well as to the master output Track, in order to achieve sonic continuity throughout the Project. An integrated Browser makes importing Songs, audio files, and audio effects quick and simple.

High-quality master output metering is displayed at all times, including Spectrum, Peak/RMS, and Phase meters. These tools help you know at a glance exactly what is going on sonically in your Project.

As mentioned, Songs can be imported directly into your Projects without having to export a Song mix. After importing a Song into a Project, you can go back and change the Song mix, and the Project is automatically updated.

For detailed information on the Project page, refer to the [Mastering](#) chapter.

Quick Switch

In Studio One Professional, you can have multiple Songs and Projects open simultaneously and can switch between them quickly. The fastest way to switch between any open Song or Project, as well as the Start page, is to press [Ctrl]+[Tab] and continue to hold [Ctrl] on the keyboard. This displays a pop-up list of all open documents.

While holding [Ctrl], press [Tab] to cycle through the open documents. Release [Ctrl] when the desired document is selected. Now, you can view that document.

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Recording

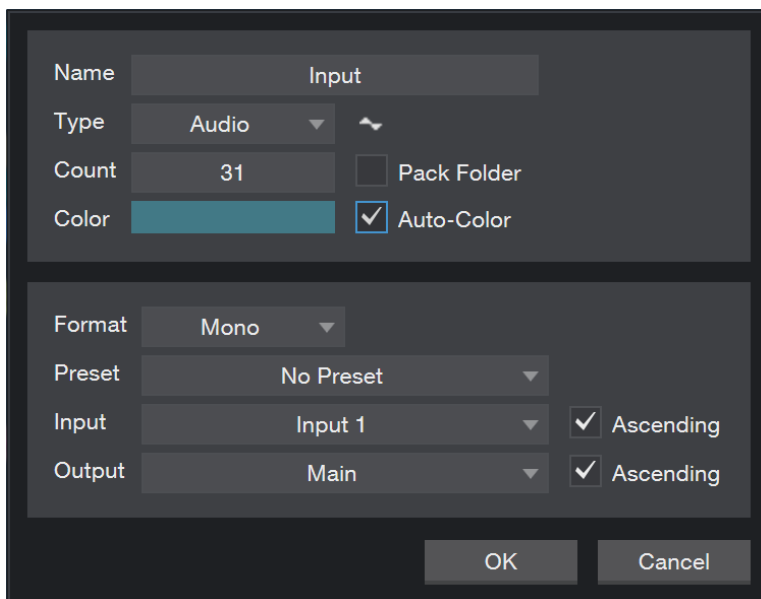
The following chapter discusses aspects of recording in Studio One, including Audio and Instrument Tracks, recording modes and formats, and recording tips.

Audio Tracks

Before recording can take place, you need at least one Track on which to record. Studio One has two types of Tracks for basic recording: the Audio Track and the Instrument Track. Audio is recorded to Audio Tracks, while musical performance data is recorded to Instrument Tracks.

Creating an Audio Track

To create an Audio Track, navigate to *Track/Add Tracks* or press [T] to open the Add Tracks menu.



The following options are available in this menu:

- Name** Click here and type in a name for the new Track.
- Count** Choose the number of Tracks you would like to create.
- Type** Choose Audio.
- Color** Choose a color.
 - Auto-Color** Check this box if you would like your Tracks auto-colored.
- Format** Choose mono or stereo.
- Preset** Choose an [FX Chain](#) to be pre-loaded on the Tracks.

Input Assign an audio Input to the new Track(s). When creating multiple Tracks, you can engage the Ascending option to assign Inputs to each Track in ascending order (Track 1, Input 1, Track 2, Input 2, etc.).

Output Assign an audio Output to the new Track(s). When creating multiple Tracks, you can engage the Ascending option to assign Outputs to each Track in ascending order (Track 1, Output 1, Track 2, Output 2, etc.).

Once these options are configured, click on OK, and the Tracks appear in the Arrange view, below the currently selected Track.

Navigate to *Track/Add Audio Track* (mono or stereo) to quickly add an audio Track.

[Right]/[Ctrl]-click in blank space in the Track Column and select Add Tracks For All Inputs to quickly add a Track for every configured input in Audio I/O Setup.

Alternatively, you can [Right]/[Ctrl]-click in any blank space in the Track Column of the Arrange view and select Add Audio Track (Mono) or Add Audio Track (Stereo) to quickly add an audio Track.

Use and Create Presets

In Studio One, you can store presets of an entire chain of effects plug-ins as an FX Chain, allowing quick recall of complex effects setups on any Track. Any factory preset or user-created FX Chain can be selected as a Preset when creating a Track. For more information, refer to the [FX Chains](#) section of the [Mixing](#) chapter.

Configuring an Audio Track

This section describes the editable Audio Track parameters.

Input/Output Selection

An Audio Track's I/O channel(s) can be selected from three places: the Track Column, the Console, and the Track Inspector.

To select an Input Channel from the Track Column:

If needed, expand the Track's control area to expose the input selector.

Click the Input Selector immediately below the horizontal Track fader to choose from any configured Input Channel.

To select an Input or Output Channel from the Console:

Open the Console by clicking the [Mix] button, or press [F3] on the keyboard.

Click the selectors above each Track's Fader and Pan controls to choose an Input and/or Output Channel. The Input Channel selector is on top, with the Output Channel selector beneath.

To Select an Input or Output Channel from the Inspector:

Open the Inspector window by clicking on the [I] button above the Track Column or pressing [F4] on the keyboard.

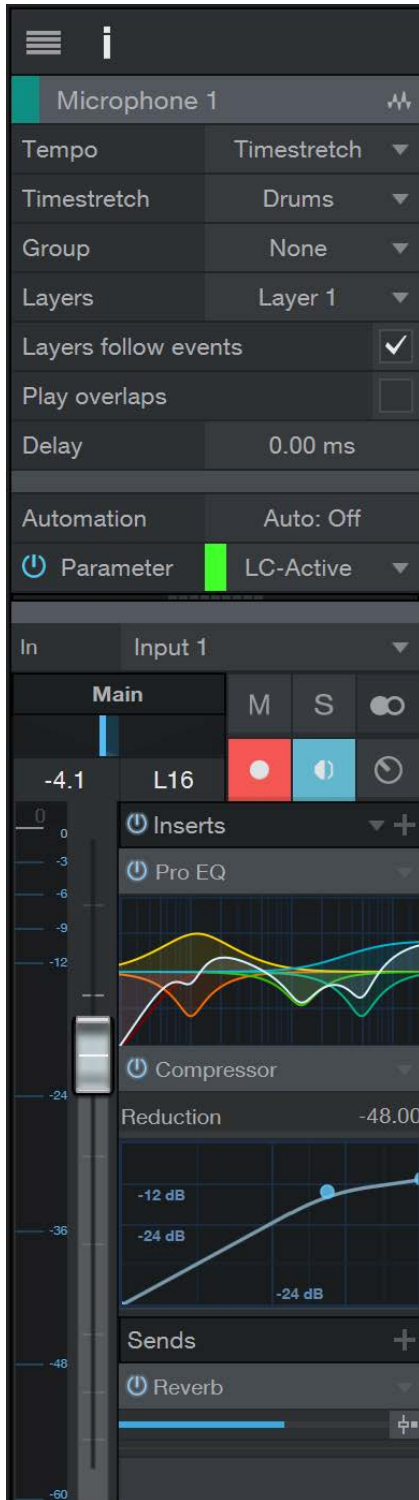
In the Channel area of the Inspector window, you can find the currently selected Track's Channel Mode toggle (mono or stereo) and Input and Output Channel selectors.

Click on the Input or Output Channel selector to choose a Channel.

Stereo Tracks can select from both mono and stereo Input Channels, while Mono Tracks can only select from mono Input Channels.

Tempo Mode

The Tempo mode, found in the Inspector, affects the way in which Audio Events are handled on any audio Track.



There are three Tempo modes:

Don't Follow Audio Events on the selected Track are not affected by Song tempo.

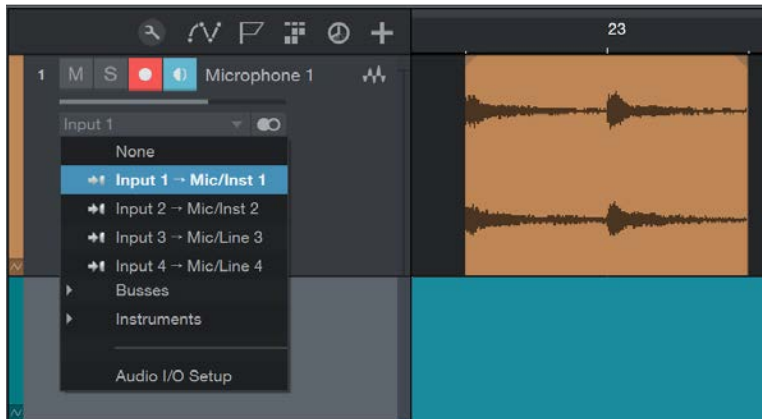
Follow The start position of Audio Events on the selected Track is adjusted with tempo changes, so the Events stay in sync with their Bars (bars and beats) position. The length of the Event is not affected.

Timestretch Assuming that the Song file contains tempo information, tempo changes cause Audio Events on the selected Track to be dynamically stretched so that the Events' start and end times stay in sync with their Bars (bars and beats) positions. The length and internal timing of the Event is affected in the stretching process but the pitch of the audio remains unaffected.

If the Stretch Audio Files to Tempo option is selected when creating a new Song, Timestretch is set as the default tempo mode for all new Audio Tracks.

Re-Recording

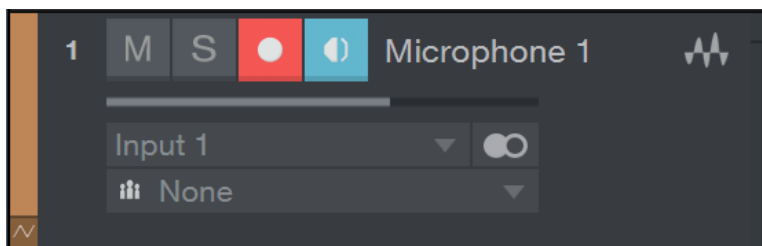
Instrument Output, Bus, and ReWire channels can be selected as the input to any stereo Audio Track. These Channels are grouped in branches in the input selection menu for the Audio Track.



This is very useful in a number of situations in which you would like to "print" the live output of one of those Channel types (live virtual instrument recording to audio, hybrid analog mixing, etc.).

Record-Enabling an Audio Track

To record to an Audio Track, the Track must be record-enabled. To record-enable an Audio Track, click on the Track's Record Enable button once or select the Track and press [R] on the keyboard. Select multiple Tracks and record-enable any of them to record-enable all selected Tracks. The Record Enable button turns red when active, and the Track's meter begins to move up and down if there is live audio input on the Track's selected Input Channel.



Alternatively, if you press and hold [Alt]/[Option] on the keyboard, and then click on Record Enable, you both record-enable the related Track and disarm record-enable for all other Tracks.

You can find the Audio Input Follows Selection in the *Studio One/Options/Advanced/Console* options list (Mac OS X: *Preferences/Advanced/Console*). Engaging this automatically record-enables the last Track selected in the Arrange view. Monitor-enable is, by default, automatically engaged when Record Enable is engaged.

When an Audio Track is record-enabled, a clip indicator appears at the top of the input-level meter for that Track in the Arrange view. If clipping occurs at the input, the clip indicator turns on. When clipping occurs, you should adjust the input gain/level on your audio interface, as once the distorted signal is recorded, it cannot be fixed.

Once an Audio Track is record-enabled, you are ready to record. Refer to [Activating Recording](#) for more on this topic.

Software Monitoring

To monitor (listen to) live audio input on an Audio Track, click on the Monitor enable button once. This button should turn blue, and you should begin to hear your live audio input and see its input level on the Track meter. You can also hold [Alt]/[Option] on the keyboard and then click on the Monitor enable button to simultaneously engage monitoring on a Track and disengage monitoring on all other Tracks.

It may be helpful to picture the signal path to understand exactly what is happening. For example, if you are listening to a guitar plugged into channel 1 on your audio interface, then Studio One receives the guitar input on Hardware Input 1.

In Audio I/O Setup, you will have created a mono Input Channel with Hardware Input 1 as its source. Your Audio Track has that Input Channel selected as its input. The Output of your Audio Track is likely to be the Main Output, which is a stereo Output Channel. The Output Channel sends to a designated stereo pair of outputs on your hardware audio interface, which presumably are connected to your monitor speakers or headphones.

When monitoring live audio input from a microphone, avoid listening with speakers that are in close proximity to the microphone. Otherwise, you might create a feedback loop that could quickly generate dangerously loud audio levels, possibly harming your ears and your speakers.

Hardware Monitoring

Some audio interfaces feature the ability to monitor the hardware inputs and outputs directly, as opposed to monitoring through software. This is referred to as “hardware monitoring” or “zero-latency monitoring.” When using this type of interface, we recommend that you monitor live audio input via the hardware, rather than through the software. This can help you to avoid common problems that result from software latency, such as hearing a delay when you record vocals, or recording off-beat.

Setting Input Levels

Setting good input levels is critical to making a good recording. This begins with the hardware audio interface. If the hardware’s input level is set too low, and you increase the level later in Studio One to compensate, you also raise the level of any noise in the signal. If the level is too high, you can overload the hardware input, causing unpleasant clipping distortion that cannot be fixed. Therefore, you should set the input gain on your audio interface as high as possible without overloading the input. There is usually a clip indicator for each input on the audio interface to assist you in detecting overloads.

As long as the input levels are not clipping in your audio interface or on the Track to which you are recording in Studio One, you can always adjust the levels of recorded material after the recording is made. To visually monitor the input levels for any input in Studio One, it is best to view the Input Channels in the Console by clicking on the Inputs tab in the Console.

Instrument Tracks

Instrument Tracks are where performance data is recorded, drawn, and edited. This data usually comes from a Keyboard, which is used to play a virtual instrument or hardware sound module. Performance data is not audio; the virtual instrument or sound module is the audio source.

In Studio One, MIDI controllers are referred to as Keyboards. If you have not set up a Keyboard, refer to the [Set Up Your MIDI Devices](#) section of the [Setup](#) chapter.

Creating an Instrument Track

To create an Instrument Track, navigate to *Track/Add Tracks* or Press [T] to open the Add Tracks menu.

The screenshot shows a dialog box for creating an instrument track. It has the following fields and options:

- Name:** A text input field containing "Synth".
- Type:** A dropdown menu set to "Instrument".
- Count:** A text input field containing "1".
- Color:** A color selection field showing a brown color.
- Auto-Color:** A checked checkbox.
- Pack Folder:** An unchecked checkbox.
- Input:** A dropdown menu set to "Default".
- Ascending (Input):** An unchecked checkbox.
- Output:** Two radio buttons: "New Instrument" (selected) and "Existing Instrument".
- None:** A dropdown menu set to "None".
- Ascending (Output):** An unchecked checkbox.
- Buttons:** "OK" and "Cancel" buttons at the bottom.

The following options are available in this menu:

Name Click here and type in a name for the new Track.

Count Choose the number of Tracks you would like to create.

Type Choose Instrument.

Color Choose a color.

Auto-Color Check this box if you would like your Tracks auto-colored.

Input Assign a MIDI input Device to the new Track(s). Choose All Inputs | Any to accept input from any connected MIDI Device.

When creating multiple Tracks, you can engage the Ascending option to assign inputs to each Track in ascending order of device and MIDI channel.

Output Assign an Instrument to the new Track(s). To create a new instance of a software instrument for each new Track, choose New Instrument and select an instrument from the provided list. To assign the new Tracks to a hardware instrument or to a software instrument already in use in the Song, choose Existing Instrument, and select from the provided list.

When creating multiple Tracks, you can engage the Ascending option to assign Outputs to each Track in ascending order of Instrument and MIDI channel.

Once these options are configured, click OK, and the Tracks appear in the Arrange view, below the currently selected Track. It is important to note that Instrument Tracks do not appear directly in the Console, as they do not output audio. The virtual instruments generate sound and are represented in the Console by Instrument Channels.

Alternatively, [Right]/[Ctrl]-click in a blank space in the Track Column of the Arrange view and select Add Instrument Track from the pop-up menu to quickly add an Instrument Track.

Configuring an Instrument Track

In Studio One, an Instrument Track can only receive input from a Keyboard that has been set up in the External Devices menu. To set up a Keyboard, refer to the [Set Up Your MIDI Devices](#) section of the [Setup](#) chapter. If you have a Keyboard set up as the default Instrument Track input, all Instrument Tracks default to using that Keyboard.

An Instrument Track can trigger a virtual instrument that has been set up in a Song or an external instrument. The Instrument Track Input and Output can each be selected in one of two places:

Selecting an Instrument Track Input or Output from the Track Column:

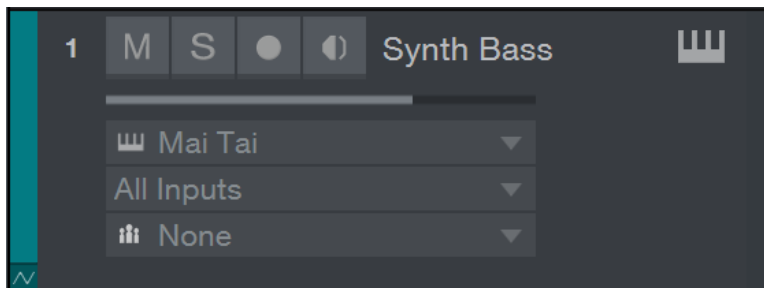
Set the Arrange view Track size to medium or larger to be able to access the current Instrument Track Input.

There are two I/O selectors on each Instrument Track. Click the top selector to choose an output to any previously set up virtual or external instrument. Click the bottom selector to choose from any configured Keyboard input.

Selecting an Instrument Track Input or Output from the Inspector:

Open the Inspector window by clicking on the [I] button above the Track Column or by pressing [F4] on the keyboard.

Click the Input or Output selector to select from any configured Keyboard input or to trigger any previously set up virtual or external instrument.



Press [F11] to open the instrument editor for the selected Instrument Track.

Note that it is possible to select All Inputs as the input for Instrument Tracks, which combines the input of all defined keyboard devices. If Default Instrument Input is not checked for any Keyboard device, new Instrument Tracks automatically use All Inputs.

This item is always in the inputs list, even if no keyboard device is defined. However, for any MIDI input to be received on an Instrument Track, your MIDI input device (Keyboard Controller, etc.) must first be set up in the External Devices menu as a Keyboard.

Set Up a Virtual Instrument

Studio One supports VST and AU virtual instruments, ReWire applications, and Studio One's Native virtual instruments. The difference between these types of virtual instruments is transparent to the user in Studio One, as they are all handled in the same manner. To use any VST or AU virtual instrument, you need to be sure Studio One knows where they are installed on your computer. Refer to the [VST Plug-ins](#) section of the [Setup](#) chapter for more information on locating your plug-ins.

Add a Virtual Instrument from the Browser

To add any VST, AU, ReWire, or built-in virtual instrument to your Song, open the Browse view and click on the Instruments tab to view your virtual instrument. Then do one of the following:

Click on and drag any virtual instrument to an empty space in the Arrange view to simultaneously add the virtual instrument to your Song and create an Instrument Track with its output routed to the virtual instrument. The Instrument Track conveniently inherits the name of the virtual instrument.

Click on and drag any virtual instrument on top of an existing Instrument Track to replace the Track's current virtual instrument.

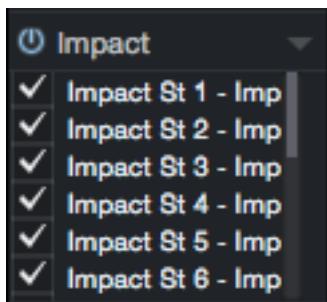
Click and drag any virtual instrument from the Instruments tab to the Console to simply add the virtual instrument to your Song. In order to control or play this virtual instrument, you need to select it as the output for an Instrument Track.

The virtual instrument is now set up and ready to play and has one or more dedicated Audio Channels in the Console.

Once a virtual instrument is added to your Song, be sure that an Instrument Track is routed to it so that the instrument can be played.

Set Up Multiple Virtual Instrument Outputs

Many virtual instruments have the capability to send audio on more than one channel. In Studio One, only the first output or output pair of any virtual instrument is active by default.



To activate the other possible virtual instrument Output Channels in the Console:

Open the Console by pressing [F3] on the keyboard, then open the Instruments panel (open by default) by clicking on the Instr. button to the far left of the Console.

Click once on the virtual instrument in the Instruments panel, and the Output Channel activation menu expands.

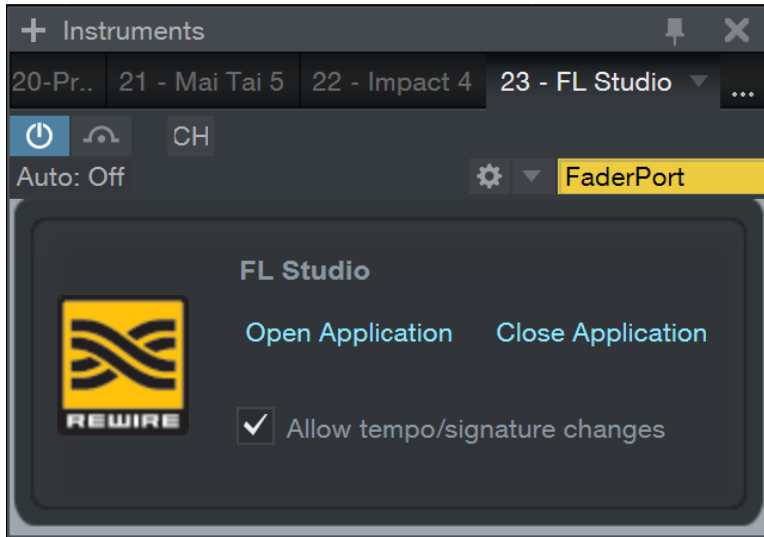
Click on the checkbox next to any output to activate that output for the virtual instrument.

Each active virtual instrument output has a dedicated Audio Channel in the Console.

You can also activate virtual instrument outputs in the plug-in window. Any virtual instrument plug-in that offers multiple Output Channels has an Outputs button near the top of the plug-in window. Click on this button to view and activate the available outputs.

Set Up a ReWire™ Application

ReWire applications are set up in a similar way to virtual instruments. Any ReWire applications known to Studio One Professional are listed in the Browser Instruments tab, along with all known virtual instruments. You can drag in the ReWire application just like an instrument, and Studio One has a special ReWire object to represent the application.



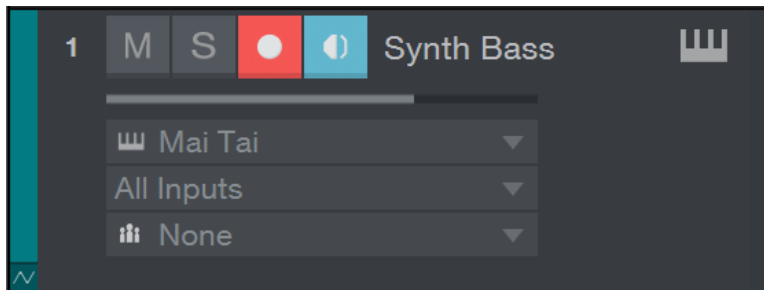
The ReWire interface window is similar to the virtual instrument interface windows. There are also two special controls, Open Application and Close Application, which can open and close most ReWire applications, so you do not need to leave Studio One to open or close the ReWire application.

If clicking on Open Application does not immediately launch your ReWire application, this means that the ReWire application does not support this function, so you need to manually launch the application. The application should launch in ReWire slave mode.

Engaging the Allow tempo/signature changes option in the ReWire interface window allows the ReWire application to make tempo and time signature changes within Studio One. To suppress these changes from the ReWire application, disable this option.

Record Enabling an Instrument Track

To record musical performance data to an Instrument Track, the Track must be record-enabled. To record-enable an Instrument Track, click on the Record Enable button once; it should turn red.



Also, note that monitor-enable is, by default, automatically engaged when Record Enable is engaged. This behavior can be configured in the *Studio One/Options/Advanced/Devices* menu (Mac OS X: *Preferences/Advanced/Devices*). If musical data arrives from the Track's selected Keyboard, the Instrument Track's meter moves up and down, corresponding to that input.

Once an Instrument Track is record-enabled, you are ready to record musical performance data to that Track. Refer to [Activating Recording](#) for more on this topic.

Monitoring an Instrument Track

Instrument Tracks record and output musical performance data, not audio. The virtual or external instrument to which the Instrument Track is routed generates the audio. The following describes how virtual and external instrument audio output is monitored.

Monitoring a Virtual Instrument

Virtual instruments usually load with a default sound; however, you should be sure that the virtual instrument you wish to monitor is set up correctly to generate audio. With the Output of an Instrument Track routed to the virtual instrument you wish to monitor, click on the Monitor button, and it turns blue.

You should now be able to play the Keyboard that you selected as the input to the Instrument Track and should see the Track meter moving, as well as hear the audio output of the virtual instrument. If you cannot hear the audio output of the virtual instrument, make sure that your virtual instrument is set up correctly and that the corresponding Audio Channels in the Console are not muted.

If you select the Instrument Input Follows Selection option in the Options menu, any Instrument Track you select automatically has Monitor and Record enabled, and all other Instrument Tracks have these disabled.

Monitoring an External Instrument

To monitor and record the hardware audio output of an external instrument, one or more Audio Tracks need to be created to receive that output. This means that your external instrument needs to be physically connected to one or more inputs on your audio interface. Thus, monitoring an external instrument involves the following:

- The Output of an Instrument Track is routed to the external instrument, which has been set up to receive MIDI input from Studio One.

- The Instrument Track is monitor-enabled.

- One or more Audio Tracks have been created and configured to use the Input Channels to which the external instrument's audio output is connected.

- The Audio Tracks are monitor-enabled.

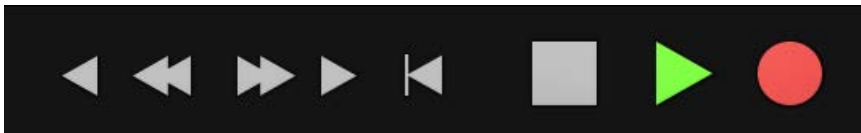
With the above conditions met, you can play your Keyboard and see the Instrument Track meter moving. You will also see the related Audio Track meters moving, as well as hear the live audio input from the external instrument.

Activating Recording

Once you have the desired Tracks created, setup, and record-enabled, the next step is to record. The following illustrates several ways to activate recording, each associated with a different purpose.

Manually

Manually activating recording is the most basic way to record. Recording starts at the current playback-cursor position and continues until you manually stop recording. To manually activate recording, click on the Record button in the Transport or press [NumPad *] on the keyboard.



The Record button in the Transport turns red, the playback cursor starts to scroll from left to right, and new Events are recorded to any record-enabled Tracks. Recording continues until you manually stop it.

Precount and Preroll

When recording audio or Instrument Parts, it is often useful to give the performer a count-in before recording begins, to alert them that recording is starting, and present the tempo of the Song so that they can play on-beat from the start. Studio One offers two ways to do this: Precount and Preroll.

Engaging Precount lets you specify a number of bars of metronome clicks to be played before recording begins. Preroll lets you specify a number of bars in the Song to play before recording begins. Choose the mode that best meets your needs as you record.



Follow these steps to use Precount or Preroll:

1. Click on the Metronome Setup button to open the Metronome Setup menu.
2. Select Precount or Preroll in the Metronome Setup menu, and enter a number in the Bars field for the number of bars you wish to play before recording begins.

You can also enable the selected mode by clicking on the Precount or Preroll button in the Transport, or by pressing [Shift] + [C] on the keyboard to engage Precount, or [O] to engage Pre-Roll.
3. Set the playback cursor to the timeline position at which you wish to begin recording.
4. Click on the Record button in the Transport or press [NumPad *] to begin recording.

In Precount mode, the Metronome clicks for the specified number of bars. The number of beats remaining before recording starts is displayed in the Record button in the Transport.

In Preroll mode, playback begins a specified number of bars before the position you chose, with the playback cursor moving from left to right.
5. Recording automatically activates at the position you chose. The Record button in the Transport turns red, the playback cursor scrolls from left to right, and new Events begin recording to any record-enabled Tracks.
6. Recording continues until you manually stop it by pressing [Space Bar] on the keyboard or clicking Stop in the Transport.

Auto Punch

It is sometimes useful to automate the point at which recording begins and ends. For example, if you wish to record over a specific phrase of a vocal part, but not before or after that phrase, you can automatically begin and end recording at specified points. This process is commonly referred to as “punching in and out,” and the resulting new Audio Event is referred to as the “punch-in.”



In Studio One, punching in/out is achieved with the Auto Punch feature. Follow these steps to engage Auto Punch:

1. Set the Left Locator in the Timeline Ruler of the Arrange view at the position you wish to punch in—that is, where recording should begin.
2. Set the Right Locator in the Timeline Ruler of the Arrange view at the position you wish to punch out, that is, where recording should stop.
3. Click on the Auto Punch button in the Transport, or press [I] (the letter ‘i’) on the keyboard.
4. With Tracks record-enabled, begin recording at any point before the Left Locator position.

5. Playback begins and recording automatically activates at the Left Locator position. The Record button in the Transport turns red, the playback cursor continues to scroll from left to right, and new Events begin recording to any record-enabled Tracks.
6. Recording automatically stops at the Right Locator position. However, playback continues beyond the Right Locator position until you manually stop it by pressing [Space Bar] on the keyboard or by clicking Stop in the Transport.

If you use the Auto-Punch feature in Studio One to record your punch-ins, or if you punch in manually, the newly recorded audio is automatically crossfaded at its edges with the existing Audio Event, so the transition between the old and new audio is not audible. The crossfade time is very small and not audible; however, you can edit the crossfade manually.

Metronome Control

A metronome makes audible clicks or other sounds that correspond to beats at a selectable tempo, providing the musicians with a tempo reference while recording. This is especially useful when recording drums or other rhythm-intensive tracks, as the editing and arranging processes are made much easier when the recorded audio lines up with musical bars and beats.

In Studio One, the metronome can be engaged and disengaged both globally and for each hardware output in the Console, including the Main Out and any Sub Outs.

Turn the Metronome On/Off Manually

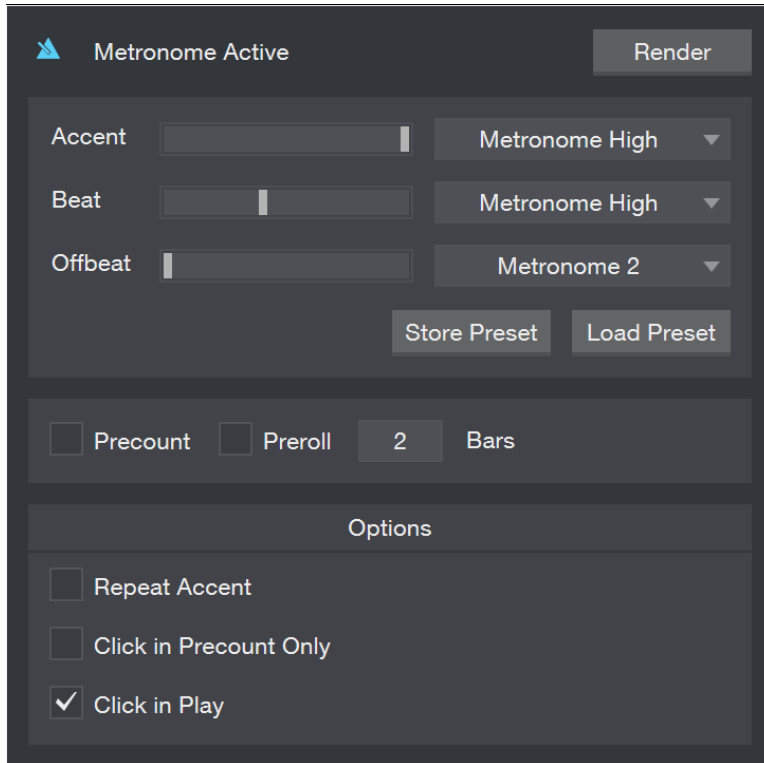
In the Transport, the Metronome button is to the left of the Master Volume fader and meter. Click on the Metronome button, or press [C] on the keyboard, to globally engage and disengage the metronome. The metronome is globally disengaged by default.



The Output Channels in the Console also feature Metronome buttons and level controls above the volume fader. These controls allow you to choose, for each output, whether or not the metronome is heard, and its level.

Metronome Setup

Click the Metronome Setup button (next to the Metronome button in the Transport) to access the Metronome Setup menu. In this menu, you can configure sounds and behavior for the metronome, as well as Precount and Preroll.



Here, you can choose an individual sample and volume level for Beats, Accents, and Offbeats. Accents play on the downbeat, or first beat, of each new bar. Offbeats play in the space between each Beat. You can choose from seventeen default samples for each, including Click, Clave, Rim Shot, and Tambourine. By default, the Accent Level setting is higher than the Beat Level setting, as most musicians like to have the downbeat of each bar emphasized to help keep time.

Metronome Presets

Once you have configured the Metronome, you can save the current setup as a preset by clicking the [Store] button. These presets can be recalled at any time by clicking the [Load] button.

Precount and Preroll

Precount and Preroll are two methods you can use to signal the start of recording and give a sense of the song's tempo to a musician before recording begins. When you click Record with Precount enabled, the metronome clicks for the number of bars specified in the Bars parameter, before recording starts. When you click Record with Preroll enabled, Studio One starts playback behind where the cursor is placed, by a number of bars specified by the Bars parameter. When playback passes the cursor position, recording starts.

When Precount is enabled, pressing record shows a countdown in the record button, of the number of beats remaining before recording starts.

Precount can also be enabled by clicking the Precount button, to the left of the Metronome buttons in the Transport, or by typing [Shift] + [C]. Preroll can also be enabled by typing [O].

Repeat Accent

This setting repeats the Accent sound when using a time signature with more than one accent per bar, such as 12/8. You can try this out by doing the following:

1. Open the Metronome settings, and chose a sound for the Accent that is different from both the Beat and the Off-beat.
2. Leave the Repeat Accent checkbox empty.
3. Make sure the Click in Play option is active, so that you can hear the Metronome during playback.
4. Set the time signature to 12/8, and either click the Play button or press the Space Bar.

You'll notice the Accent is only heard every 12 beats. However, if you go through steps 3 and 4 with the Repeat Accent function switched on, the Accent is heard every 3 beats.

Click in Precount Only

When recording is triggered with Pre-Roll engaged, as discussed in the [Precount and Preroll](#) section of this chapter, a specified number of Precount bars play before reaching the current playback cursor position. The number of Precount bars is specified in the Metronome Setup menu. In this same menu, there is a checkbox to engage the Click Only in Precount option, which is disengaged by default.

With Click Only in Precount engaged, the metronome provides a traditional count-in during the Precount bars and is not heard beyond those bars.

Click in Play

The Click in Play option in the Metronome setup menu allows you to enable/disable the Metronome during playback, as opposed to while recording. Disabling Click in Play allows you to leave the Metronome engaged in the Transport at all times, so that if you are recording, you hear a click, but if you are playing back, you do not hear the click. Click in Play is engaged by default; click on the Click in Play checkbox to disengage the Metronome during playback.

Render Metronome

You can create an Audio Track of the Metronome by clicking the [Render] button located in the upper-right corner of the Metronome Setup window, and choosing one of the Render range options. These options allow you to create a click track that is either the full length of your Song, or just the length of a looped range within it, such as 4, 8, or 16 bars.

Loop Recording on Audio Tracks

It can be very useful to loop a specific section while recording in order to capture multiple performances or takes of the same musical passage. In Studio One, this is called "Loop Recording."

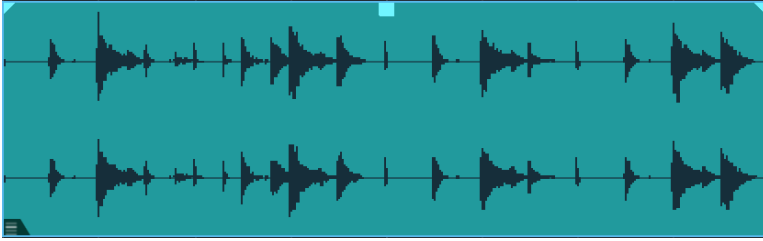
Follow these steps to accomplish Loop Recording:

1. Set the Left and Right Locators in the Timeline Ruler at the beginning and end, respectively, of the area in which you wish to record.
2. Click on the Loop button in the transport or press [NumPad /] on the keyboard to engage Looping.
3. Activate recording manually or via Pre-Roll or Auto Punch.
4. When the playback cursor reaches the Right Locator position, it loops back to the Left Locator Position.
5. Recording continues until you manually stop it by pressing [Space Bar] on the keyboard or clicking Stop in the Transport.

When Loop Recording with Audio Tracks, multiple Takes are created. These Takes represent each recorded pass over the looped region. If Record Takes to Layers is engaged in the Record panel, opened from the View menu or with [Shift]+[Alt]+[R] on the keyboard, the takes are automatically placed in separate layers which are expanded when recording is stopped. Refer to the [Comping](#) section of the [Editing](#) chapter of this manual for more information.

Selecting Takes of an Audio Event

When there are multiple Takes available for an Audio Event, the Take icon appears in the lower left corner of the Event in the Arrange view.



By default, the last recorded Take is selected. To select any other take, [Right]/[Ctrl]-click on the Audio Event to expose a list of Takes. Click on any numbered Take to select it. Takes are edited as a single Audio Event, so sizing or splicing any Take splices all of the Takes contained in the Audio Event.

It is possible to splice an Audio Event that contains multiple Takes, then select a different Take for each splice of the original Event. For example, if you recorded three Takes for a vocal verse, you could split that Audio Event in between each vocal phrase, and then, for each phrase, select the best of the three Takes.

Unpack Takes

When two or more Takes exist for an Audio Event, it is possible to unpack the individual takes to separate Events on new Tracks, new Layers, or existing Layers. To do this, [Right]/[Ctrl]-click on the Event and click on Unpack Takes in the contextual menu.

Choose Unpack to Tracks to place each Take at the appropriate time on its own new Track. Note that the settings of the originating Track are not duplicated for the new Tracks.

Choose Unpack Takes to New Layers to place each Take on its own Layer. This is usually done for comping, discussed in detail in the [Comping](#) section of the [Editing](#) chapter. Choose Unpack Takes to Existing Layers if you would like to unpack the Takes to existing Layers.

Set and Shift Loop

Several key commands that you may find helpful when loop recording are available in the Keyboard Shortcuts menu and by default have no key command assigned.

Set Loop Start and Set Loop End allow you to place the left and right locators at the current playback-cursor position. The same commands might be used when setting left and right locators for a punch-in using Auto Punch.

Shift Loop and Shift Loop Backwards allow you to move the loop range to the next or previous range of equal time. For instance, if you have eight bars looped, Shift Loop would move the loop range to the next eight bars.

Instrument Track Recording Modes



There are several modes for recording to an Instrument Track. To switch between these modes, navigate to the View menu and select Record panel, or press [Shift]+[Alt]+[R] on the keyboard. In the Record panel, you can choose between a range of recording modes, and access creative recording tools. The following describes each of the Record Panel modes and functions.

Record Mode Options

Replace and Overdub

When in the Replace recording mode, recording over any existing Instrument Part results in the new material being recorded to a new Event, which replaces that portion of the original Event. While recording, you do not hear the previously recorded Event playing back, as the purpose of this mode is to replace the existing material.

When Replace is disabled, you are in Overdub recording mode. In this mode, recording over any existing Instrument Part results in the newly recorded material being overdubbed, or added to, the existing material. While recording, you hear the previously recorded Event playing, along with the material currently being recorded, assuming that you are monitoring the Instrument Track.

Takes to Layers

Engage the Record Takes to Layers option to move the contents of each Take created while recording in loop mode to its own Layer below the current Track. If you engage this option while [Record Takes](#) is enabled, the notes from each run-through of the loop are moved to their own new Layer. Engaged while [Record Mix](#) is enabled, a new Layer is created each time recording is started and stopped, containing all notes from the entirety of the most recent recording pass.

Input Quantize

Engage Input Quantize to snap recorded notes to the rhythmic value set by the [Quantize](#) parameter. When recording parts that are destined to be heavily quantized (such as synth arpeggios or drum-machine-style beats), this saves you the step of later Quantizing the contents of your loop.

Instrument Loop Record Options

Record Takes and Record Mix

If Loop is engaged in the Transport while recording, the recording mode changes either to Loop Record Takes or Loop Record Mix, depending on the selection in the Record panel. These modes are functionally similar to the regular Record Mode Overdub and Record Mode Replace.

When Loop Record Takes is selected, each pass through the looped region is recorded to a new Take within a single new Instrument Part. When recording is stopped, each Take is individually selectable by [Right]/[Ctrl]-clicking on the Instrument Part and choosing one of the numbered takes from the top of the pop-up menu. Only one Take can be selected at a time for any Instrument Part.

Takes on Instrument Parts can be unpacked to new Instrument Tracks, as with Audio Event Takes, described in the [Unpack Takes](#) section of this chapter.

When Loop Record Mix is selected, each pass through the looped region is added to the existing material within a single new Instrument Part. For instance, if you loop a four-bar region to record a new drum part, this would allow you to play one piece of the drum kit during each pass until you have recorded the whole part.

Instrument Recording Tools

Undo Last Loop and Undo All Loops

The standard Studio one Undo/Redo functions do not apply to individual record passes in Loop mode. Instead, use these two special Undo buttons. Once you have some note information in your loop, you can click Undo Last Loop to erase only the notes added in the most recent run-through of the loop. Click Undo All Loops to erase all notes in the current loop, and start fresh.

Note Repeat

With Note Repeat enabled, any notes played during the current recording pass retrigger according to the current Quantize setting. For example, with a Quantize setting of 1/16, held notes create a series of 16th notes at those note values. This can come in handy when recording drum fills or rhythmic synth parts. Note that this mode cannot be combined with the Note Erase mode.

If your MIDI keyboard or controller supports aftertouch, you can vary the velocity of repeated notes by applying pressure to the keys or pads. The higher the pressure, the greater the velocity of the recorded notes.

You can also specify a Repeat Key in the Record panel, which functions as a switch for Note Repeat. While this note is held, Note Repeat is active. This can be more convenient than using the mouse to click on Note Repeat to switch the mode.

Note Erase

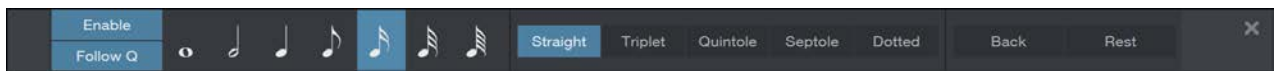
If Note Erase is selected in the Record panel, any notes played during the current recording pass erase existing notes of the same note value. For instance, if you start recording a drum pattern, and the kick pattern is on C1 and has an extra eighth-note hit on beat four, you could switch to Note Erase while recording and play C1 on beat 4 for one eighth-note, and that would erase the previously recorded note.

It is only possible to engage this mode if Record Mix is engaged and Note Repeat is disengaged; engaging Record Takes or Note Repeat disables this mode.

Step Record

Step Recording is a special, note-by-note method of recording musical note data. Rather than playing in real time, or drawing in notes with the Paint tool, you can simply specify a rhythmic value and press keys on your MIDI controller to enter notes and chords with ease and precision.

Step Record Toolbar



To access Step Record mode, click to select the Instrument Track you wish to record to, open the Editor by clicking the [Edit] button, then click the [Step] button in the Editor toolbar to display the Step Record toolbar. When you're finished, you can hide the Step Record controls by clicking the [Step] button again.

The Step Record toolbar contains the following controls:

Enable Toggle this on to enter Step Record mode. When enabled, playing notes on the keyboard adds notes and chords to the selected Instrument Part. If you place the cursor in an empty area on the track, playing notes creates a new Instrument Part in that location, for notes to be recorded to. Toggle Enable off to exit Step Record mode.

Follow Q Enable this to link the Step Length setting to the current Quantize setting. If you change the Quantize value, the Step Length value changes to match it.

Step Length With these selectors, you can choose a Step note length between whole notes and 64th notes, in the following musical note groupings: Straight, Triplet (3 notes in the space of 2), Quintole (a quintuplet with 5 notes in the space of 4), Septole (a septuplet with 7 notes in the space of 8), or Dotted (notes are increased in length by 50% from the chosen rhythmic value).

Back Click this button to erase the most recently added note or chord and move the cursor back to where that note or chord started. Press Back multiple times to erase multiple notes.

Rest Click this button to move the cursor forward in time, according to the currently selected Step Length, in effect, creating a musical rest for that step.

Recording in Step Mode

To record a Part in Step Mode, follow these steps:

1. Place the cursor at the point within the chosen Instrument Track that you wish to record to.
2. Open the Step Record toolbar by pressing the [Step] button in the Editor toolbar.

3. Press [Enable] to enable Step Recording.
4. Choose a rhythmic value from the Step Length selectors. You can change this value at any time as you create the Part.
5. Play a note on a connected MIDI controller to create a note with the specified length at the cursor location. When you release the note, the cursor moves ahead according to the Step Length setting, and you're ready to enter the next note. If you wish to enter a chord, simply play and hold the notes that make up the chord, then release.
6. When you're finished, press [Enable] again, to exit Step Record mode.

Track Layers

In Studio One, both audio and instrument Tracks have optional layers that can be used to record multiple different ideas to a single Track. For instance, you might want to compare one set of lyrics for a vocal Track to another set of lyrics. In this case, you could record two different performances to two separate layers on a single Track and quickly switch between the two without needing a second Track.

To create a new layer on any Track, [Right]/[Ctrl]+[Click] the Track's control area in the Arrange view, and choose Add Layer from the Layers menu. You can also create a layer by opening the Inspector by pressing [F4] on the keyboard, then selecting Add Layer from the Layer selection box. The new layer is effectively like having a whole new Track without duplicating Inserts, Sends, and I/O setup. You can also duplicate layers by selecting Duplicate Layer from the Layer selection box, which enables you to try out and compare two different edits of the same Events on two layers.

Layers are also used in the comping system of Studio One, as described in the [Comping](#) section of the [Editing](#) chapter of this manual.

Audio Recording Format

Studio One records in the Broadcast Wave file format. This is the only format supported, as it is the most widely used format, and it contains timestamps that mark when recordings start within a Song. When recorded Broadcast Wave audio files get bigger than 4 GB, the RF64 file format is automatically used as the standard file format.

The recommended file system for the recording partition on your computer is NTFS for Windows and HFS+ for Mac OS X.

Creating a Good Monitor Mix

When recording any performance in the studio, take the time to build a great monitor mix for the performers. It's critical that they clearly hear their performance and that of the other musicians, and a good monitor mix helps inspire a better performance. Ideally, each performer should feel like they are playing on a finished record.

For instance, it is common in many styles of music for the lead vocals to have some reverb so that they sit well in the space of the overall mix. Therefore, when recording vocals, it is sometimes a good idea to include reverb in the vocalist's monitor mix. This way, the vocal will sound more like a finished production. This approach often helps when recording guitars, keyboards, and other instruments, as well.

If your audio device supports zero-latency hardware monitoring, use that as the primary monitor source, so that no delay is heard. In addition, you can use Sends and FX Channels in the Console, as you normally would in a mix, to build a better monitor sound. For instance, on the audio Track to which you are recording, you could add a Send to an FX Channel with a reverb. You could then route the FX Channel Output to a Sub Out Channel and back to your audio interface, where it can be mixed with the zero-latency dry signal.

When adding time-based effects, such as reverb or delay, you generally don't have to be concerned about plug-in delay and latency that could result from using software plug-ins on a live input source. A few milliseconds of processing delay on a reverb will probably not be audible.

Cue Mixes and Zero-Latency Monitoring

Studio One features powerful hardware integration with certain audio interfaces from PreSonus. In this section, we will discuss how to take advantage of this integration to create cue mixes and use zero-latency monitoring.

Creating a Cue Mix Output

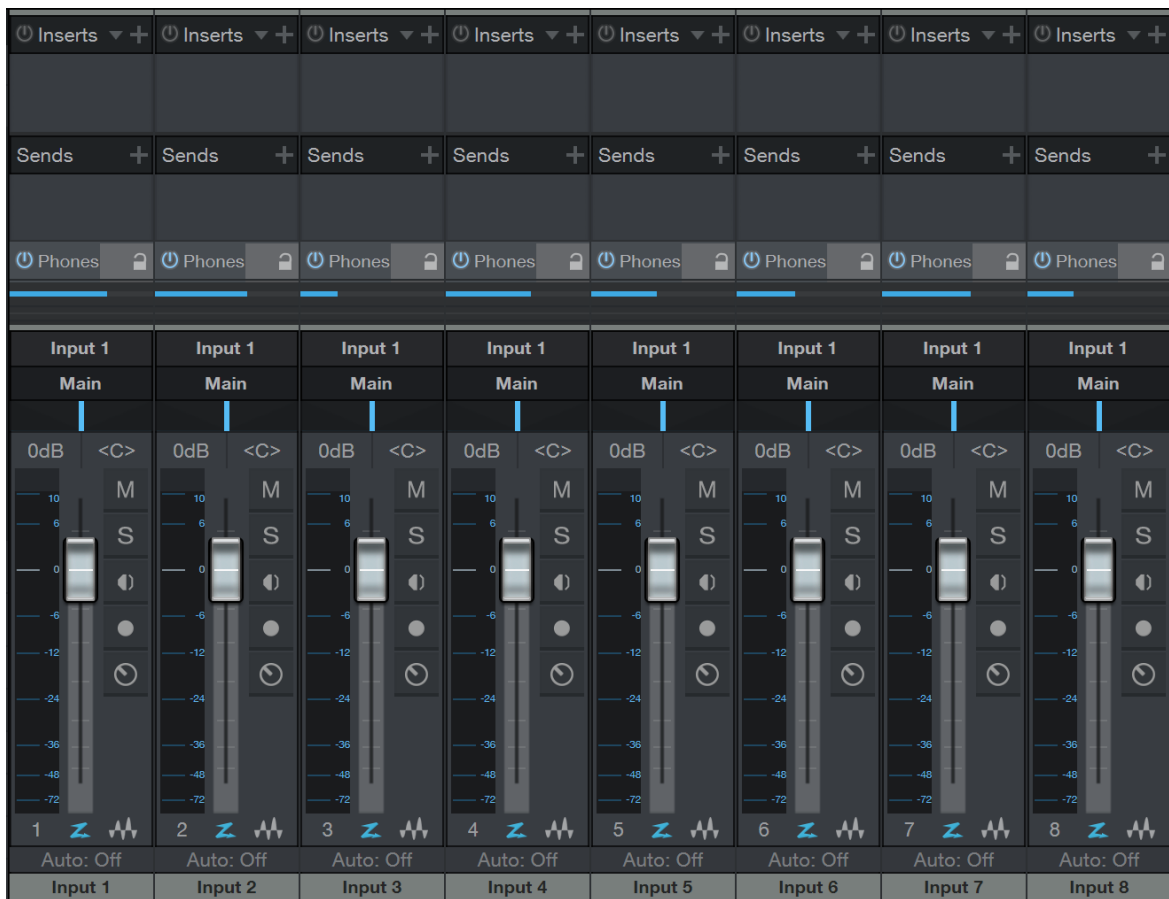
In Studio One, it is possible to quickly and easily create multiple cue mixes. A cue mix is separate from the main mix and is usually provided to musicians for monitoring purposes during recording.

For instance, when recording vocals, the engineer and vocalist probably want to hear different mixes. Most vocalists want to hear more of their vocals in the mix, possibly with some reverb to make it sound natural, while the engineer might focus on how the performance balances with the rest of the mix. The cue mix functionality in Studio One makes this task easy.

The first step in building a cue mix is to create another Output Channel. To do this, open the *Song/Song Setup/Audio I/O Setup* menu in a Song, switch to the Outputs tab, and add a new Stereo Output Channel. Next, specify that this output is a cue-mix output by clicking on the Channel's Cue Mix checkbox. You can create as many cue mixes as your audio interface has available stereo outputs.



Now that you have created a Cue Mix output, you can see a special Send object in the Channels of the Console. This Send object is called a Cue Mix object. In the Small Console view, Cue Mix objects appear in the right column when a Channel is expanded. In the Large Console view, Cue Mix objects appear below the Send Device Rack on each applicable Channel.



Each Cue Mix object features an Activate button, horizontal level and pan faders, and a Lock to Channel button. When using a PreSonus AudioBox VSL or FireStudio-series interface, on Audio Channels with an assigned audio input, the Cue Mix object also features a Zero Latency switch, the function of which is described below.

Mixing the Cue Mix

Cue mixes are built using Cue Mix objects. By default, the level and pan values are locked to the channel level and pan faders. This means that each Cue Mix is identical to the main mix in the Console. Changing the level or pan in the Cue Mix object unlocks both settings, allowing independent control of level and pan for each Channel in each Cue Mix. Thus, the level and pan for Channels in a Cue Mix can be completely different from the related level and pan in the main mix.

At any time, you can lock the cue-mix level and pan back to the channel settings by clicking on the Lock to Channel button. To completely remove any Channel from a cue mix, simply deactivate the Cue Mix object for that Channel.

Monitoring Live Input in a Cue Mix

Cue mixes are normally used in a recording situation in which one or more live inputs need to be monitored. This is where the Cue Mix feature in Studio One, integrated with a PreSonus AudioBox VSL or FireStudio series interface, is very useful.

AudioBox VSL and FireStudio-series interfaces feature internal hardware mixers that provide zero-latency monitoring. While these mixers are easy to use, Studio One makes it even easier by allowing you to control the mixers from within the software. Using this feature only involves clicking on one button.

Let's return to our example of recording live vocals. For a vocalist to be comfortable and perform well, it is important that the performance sound as natural and as polished as possible. Vocalists need to hear themselves well, with no audible delay of their voices in the mix. Adding some reverb provides a little ambience so the voice is not dry and lifeless.

Here's how this scenario would look in Studio One:

1. Set up a Cue Mix output for the vocalist.
2. Record-enable and monitor-enable the vocal Track.
3. Engage the Zero Latency button on the Cue Mix object for the vocal channel. This enables zero-latency monitoring straight from the hardware (as opposed to monitoring through software) for that channel in the Cue Mix.
4. Create a Send on the vocal channel to an FX Channel with your favorite reverb effect.
5. The vocalist hears the live zero-latency input from the hardware, as well as the rest of the cue mix, including the output of the reverb. Adjust the level of the vocal and other Channels in the cue mix to the vocalist's liking, and you're ready to record.

In a few seconds, you can ensure that vocalists hear their voices with no latency, in a custom mix that includes effects. Simultaneously, you can listen to a completely independent main mix, allowing you to focus on engineering while the artist focuses on the performance.

Note that when monitoring with the Zero Latency button engaged, you do not hear Insert effects on that channel, as you are monitoring the signal before it is processed in software. If you need to hear Insert effects, do not engage the Zero Latency button.

The Main Output as a Cue Mix

It is possible to designate the main output in Audio I/O Setup as a cue mix. This is helpful if you often record yourself with an AudioBox VSL or FireStudio-series interface and require quick access to zero-latency monitoring for live inputs. When the main output is designated as a cue mix, a Zero Latency button appears on any Audio Channel with an assigned audio Input in the Console, below the Mute, Solo, Record, and Monitor buttons.

With the Zero Latency button and Monitor Enable both engaged, you hear the live zero-latency input straight from your AudioBox VSL or FireStudio-series interface (not through the software). As such, you no longer hear the effects of any Inserts on the channel. However, you still hear the result of any Sends on the Channel, as Bus and FX Channels still output normally.

Print Effects While Recording

Some people prefer to place Insert effects on Input Channels so that those effects may be printed to the Track while recording. For instance, you might place a compressor, EQ, or other effect on a vocal Input Channel in order to save time and computer resources later, when mixing. This is easy to accomplish in Studio One. It may be helpful to review the [Mixing](#) chapter in order to better understand these instructions.

To insert an effect on an Input Channel, open the Console and click on the Inputs tab on the far left to view the Input Channels. If you're working in the Small Console view, double-click on the Input Channel to open its Insert Device Rack.



Insert an effect in the Insert Device Rack on any of the Input Channels, and those effects are recorded at the input of any Track that uses that source. Studio One automatically compensates for any latency caused by the Insert effects.

Note that when Insert effects are used on Input Channels, and effects are recorded to a Track, there is no way to go back and change the sound of the recording. To avoid this scenario, you might consider placing effects on the Audio Channels to which you are recording for monitoring purposes only and printing with effects at mixdown.

Editing

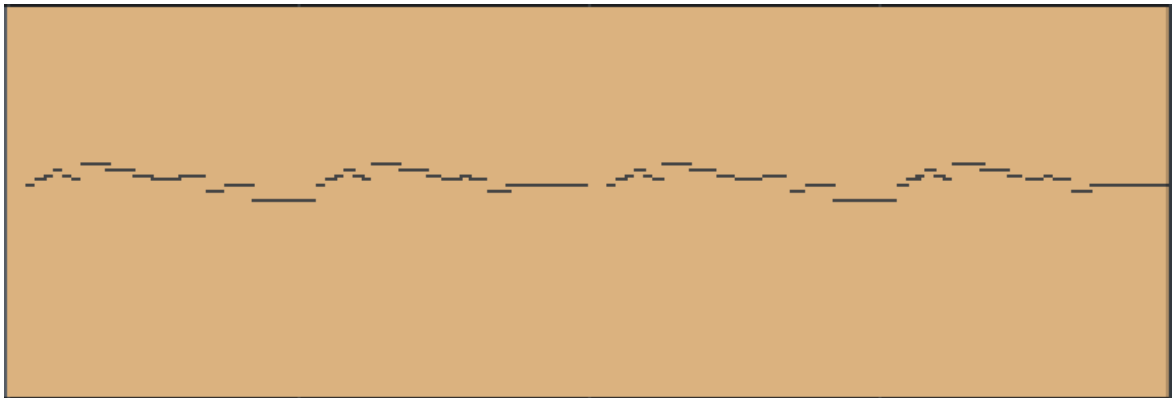
After recording, the next step in production is usually editing the recorded Events to achieve a desired sound. The following chapter discusses aspects of editing in Studio One, including Arrange view and Edit view editing, mouse tools, Event envelopes, edit groups, timestretching, comping, integrated Melodyne pitch correction, and transient detection and editing.

Events

All audio and musical data that exists within the timeline of your Song are visually represented by Events. Events that contain audio are called Audio Events and can only be located on Audio Tracks. Audio Events are distinct in that they display audio waveforms. Audio Parts are Events that contain multiple Audio Events.



Events that contain musical data are called Instrument Parts and can only be located on Instrument Tracks. Instrument Parts are distinct in that they display musical performance information.



Audio Events and Instrument Parts are referred to collectively as Events in this manual. Event editing can take place both in the Arrange view and the Edit view. Audio Events and Instrument Parts can be edited in similar ways, but each has special considerations.

[Right]/[Ctrl]-clicking on any Event displays the Event contextual menu, which contains all related Editing actions, logically grouped. At the top of the contextual menu, you can find the Event Name, which can be edited by double-clicking on it and entering a new name. You can rename all Events on a Track by renaming the Track and holding [Shift] while pressing [Enter] after typing in the new name. You can also change the Event color by clicking on the color bar next to its name and selecting a color or scrolling through the colors with the mouse wheel.

Common editing actions are listed under the Event name, as well as a Recent Items list that contains the five most-recently used actions. In this way, you have instant access to the editing actions you most likely want to use.

Note that the available actions listed in the Event contextual menu depend on whether you are working with an Audio Event or an Instrument Part, and the actions may vary slightly depending on your version of Studio One.

Tool and Event Snapping

Snapping allows editing actions to occur only at specified divisions in time (such as bars and beats), making editing easier when working with tempo-specific material. For instance, Snapping makes it possible to rearrange specific beats from a bar of a drum loop while keeping the rest of the loop in time. Snap is engaged by default and can be disengaged by clicking on the Snap to Grid button. You can also temporarily defeat Snapping by pressing the [Shift] key while moving the mouse.

If Snap is engaged, the current Snap setting affects the behavior of tools and Event editing, by snapping the tool or Event to nearby time values, as follows:

Adaptive The default setting, where snapping occurs at the nearest logical subdivision of the current Timebase, based on the current timeline zoom level.

Bar Snapping occurs at the nearest musical bar line.

Quantize Snapping occurs at the nearest musical subdivision of the current Quantize Setting.

Frames Snapping occurs at the nearest frame subdivision.

There are four optional behaviors that can be selected and applied to any of the four modes above:

Snap to Cursor and Loop This option enables snapping to the playback cursor and Loop locators.

Snap to Events This option enables snapping relative to Events in the Arrangement.

Snap to Grid This option is engaged by default, allowing tool and Event snapping to the grid.

Relative Grid This option maintains the time relationship relative to the grid for any Event, so that when the Event is moved, the snap position maintains the original position relative to the grid, instead of snapping directly to the grid.

Arrange View Mouse Tools

The mouse tools allow direct interaction with Events, using the mouse. It is helpful to remember that actions done using the mouse tools can be undone at any time, so feel free to explore them. You can click the right mouse button in any open space in the Arrange or Edit views to open a list of mouse tools and editing commands. Choose the desired tool or command by clicking it with the left mouse button. You can also click the middle mouse button (or scroll wheel) to display an expanded list of tools to choose from, including all Paint tool shapes.



In the Arrange view, the following mouse tools and related functions are available from left to right in the toolbar.

Arrow Tool

This tool is selected by default. Click on the Arrow tool button or press [1] on the keyboard to select the Arrow tool. The Arrow tool can be used for the following purposes:

Move an Event

To move an Event using the Arrow tool, click anywhere on the Event and drag left, right, up, or down. Dragging the Event left or right moves the Event backward and forward in time, relative to the current Timebase and Timeline zoom. When dragging an Event left or right beyond the viewable arrangement, hold [Space Bar] on the keyboard to speed up the scrolling.

Dragging the Event up or down moves the Event to another existing Track of the same type. If the Event is dragged to a position where no Track currently exists, Studio One creates a new Track of the same type.

When dragging an Event from one Track to another (up or down), the position of the Event is constrained within an automatic snapping range to make it easy to keep the Event at the same time position. To defeat this snapping, hold Shift while dragging the Event up or down.

Size an Event

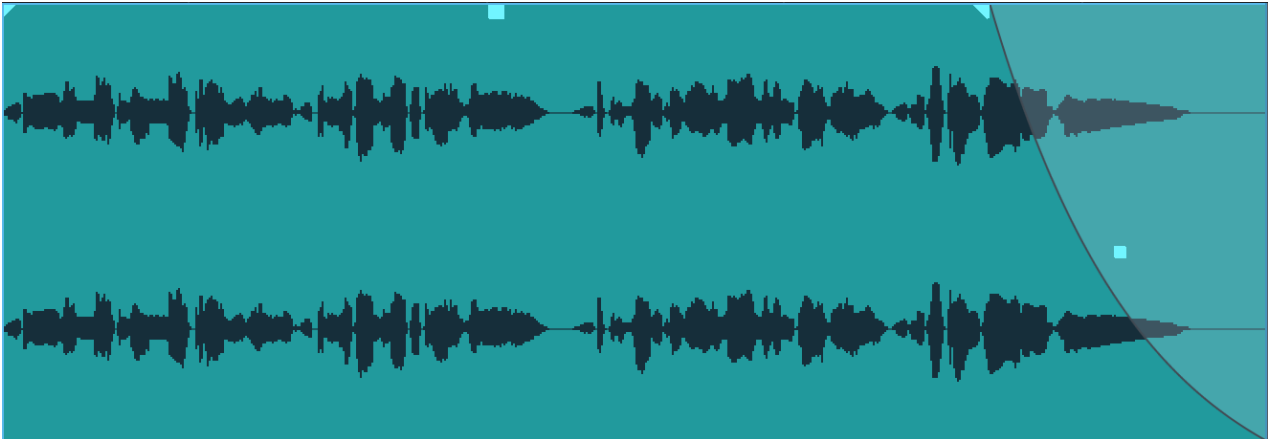
Events can be thought of as windows into audio files and musical performances, where what you see is what you hear. Sizing is a fundamental technique wherein Events are made shorter or longer, so that only a portion of the audio or musical data they contain is seen and heard. To size any Event using the Arrow tool, float the mouse to the left or right edge of the Event to reveal the Sizing tool. When this tool appears, click-and-drag left or right to size the Event. Events can be sized and resized nondestructively any number of times.

Two adjacent Events can be sized simultaneously so that no gap is created between them. To do this, float the Arrow tool to the bottom of where the two Events meet in the Timeline, where you can see the sizing icon with both left and right arrows illuminated, and then click-and-drag left or right.

Holding [Alt]/[Option] on the keyboard and then sizing an Event from the right edge results in the Event being freely timestretched. Refer to the [Timestretching](#) section of this chapter for more information.

Adjust Audio Event Volume Envelopes

All Audio Events feature a basic volume envelope that allows the volume of the audio to be shaped in several ways. Using the volume envelope, you can create a fade-in and fade-out, as well as set a constant volume level between the fades. The volume envelope applies gain changes to the audio clip in the Event and is therefore at the front end of the audio signal path.



To create a fade-in or fade-out, click-and-drag left or right on the Fade Flag in the upper left or right corner of an Audio Event. By default, a linear fade is created over the length you have moved the Fade Flag. Fade times, as well as Event gain, can also be edited in the Inspector for any selected Event.

To change the curve of the fade, click on the Fade Curve box in the middle of the fade curve and drag up or down. The fade curve determines how quickly or slowly the fade occurs and changes over time. If you press and hold [Shift] while editing the fade length or the curve, you can edit both at once. Dragging up or down edits the curve, and dragging left or right changes the length.

It is also possible to drag a complete crossfade left or right, or up or down, in order to change the location and characteristics of the fade. Float the mouse to the center of the crossfade until the Hand icon appears, then click and drag to adjust. Dragging left or right adjusts the location of the fade, extending or shortening the crossfaded Events. Dragging up or down alters the shape of the crossfade.

To adjust the overall volume level of an Audio Event, click on the volume box in the center of the volume envelope and drag up or down. As you adjust the volume envelope, the audio waveform is redrawn to approximate the effect of the adjustment.

Select Multiple Events

Multiple Events can be selected in order to edit them all at once, with a single action. To select multiple Events with the Arrow tool, do one of the following:

- Click outside of the range of an Event, and then drag over any other Events; a gray box is drawn while you drag over the target-selection area. Release the mouse button once the box is drawn over all of the Events you wish to edit, and these Events are selected for editing.

- Click on any Event, then while holding [Shift] on the keyboard, click on any other Events to select them. This allows you to select multiple Events that are not in close proximity to each other. All selected Events can then be edited at once.

- Click on any Event, then press [Shift + Home] or choose “Select from Start to Event” in the Select section of the Edit menu, to select all Events on the current Track between the start of the Song to the current Event.

- Click on any Event, then press [Shift + End] or choose “Select from Event to End” in the Select section of the Edit menu, to select all Events on the current Track between the current Event to the end of the Song.

- Double-click on the timeline of a Track in the Arrange or Edit view while holding [Shift], to select all Events present on that Track.

Normally, when you select multiple Events and adjust volume or fade in/out shape on one of them, all selected Events change to match the new setting. If you want to adjust an individual Event without losing your selection, hold [Alt] while making your changes.

Alternate Arrow Tool Uses

For speed and efficiency when editing, a selection of modifier keys can be applied while the Arrow tool is selected, giving temporary access to the following alternate tools and editing modes:

- [Range Tool](#)** Hold [Ctrl]/[Cmd].

- [Slip Editing](#)** Hold [Ctrl]/[Cmd]+[Alt] while floating the Arrow tool over an Event.

- [Define Tempo](#)** Hold [Ctrl]+[Alt]/[Command]+[Option] while floating the Arrow tool over the edge of an Event.

Range Tool

The Range tool is used to select a range, or area, within Events. Click on the Range tool button or press [number 2] on the keyboard to select the Range tool.

To select a range within an Event, using the Range tool, click-and-drag over the area to be selected; a gray box is drawn over the target selection area. Release the mouse button when the box is drawn over the range of the Events you wish to select. The range you have selected is now treated as a single, consolidated Event.

For instance, you can use the Range tool to select the content of several Audio Events across multiple Tracks in bar 12, and then use the Arrow tool to move that section of audio to bar 14. Another common use of the Range tool is to quickly select and delete a range of audio within an Event, rather than using the Split tool to make two splits, then select and delete the section with the Arrow tool.

When you float the mouse cursor over a selected range, the Arrow tool temporarily appears. This makes it easy to quickly select and edit a range of Events.

To select multiple, non-contiguous ranges across any Event, on any Track, hold the [Shift] key while using the Range tool. Continue to hold [Shift] and use the Arrow tool to select whole Events. For instance, when using the Arrow tool, if you press and hold [Ctrl], you get the Range tool. Press and hold [Ctrl] and [Shift] to select multiple ranges, then continue to hold [Shift] but release [Ctrl]; now you have the Arrow tool and can select whole Events. All of your selections remain selected.

If [Snap to Grid](#) is enabled, your selections using the Range tool snap to the value set by the Snap Timebase parameter. To temporarily reverse the Snap to Grid option while editing, hold the [Shift] key.

Selected ranges can be sized by floating the Range tool at the left/right edge of the selection. You also can split a selected range at the left and right edges of the selection by choosing Split Range from the Edit menu or by pressing [Ctrl]/[Cmd]+[Alt]+X after selecting a Range.

To temporarily switch to the Arrow tool while the Range tool is selected, hold [Alt].

Split Tool

Using the Split tool, single Events can be split into multiple Events. Click on the Split Tool button, or press [number 3] on the keyboard to select the Split tool.

With the Split tool selected, a vertical and horizontal line is drawn near the current mouse-cursor position. The vertical line indicates the exact time position of the Split tool, while the horizontal line underscores the Track on which the Event to be split resides. The Split tool is directly affected by the current [Snap](#) settings.

Click on any Event with the Split tool to split the Event at that position. By splitting a single Event, you create two Events that can be edited independently. If multiple Events are selected across multiple Tracks, the Split tool affects all of the selected Events in the same way.

It is also possible to split selected Events at the timeline cursor, without using the Split tool, by pressing [Alt]+[X] on the keyboard.

To temporarily switch to the Arrow tool while the Split tool is selected, hold [Alt].

Splitting Instrument Parts

Normally, if you split an Instrument Part at a point that falls within one or more notes, those notes are truncated at the split point, and no longer play in the newly created Part to the right of the split point. This can be an issue, especially when splitting up Parts in which some notes are held for long periods, such as pad and string passages.

For example, if you have a four-bar Part in which a chord is played and held throughout, splitting the Part in the middle leaves the Part to the left of the split point mostly untouched. However, the held notes are now missing from the newly created Part to the right of the split point.

To split an Instrument Part and split (rather than truncate) any notes that cross the split point, hold [Alt]/[Opt] while you make the split.

Eraser Tool

The Eraser tool is used to delete Events. Click on the Eraser Tool button or press [number 4] on the keyboard to select the Eraser tool. To delete any Event using the Eraser tool, simply click on the Event. If multiple Events are currently selected, clicking one of the Events with the Erase tool erases all selected Events.

You can click and drag across multiple Events with the Eraser tool, erasing each Event you touch.

To temporarily switch to the Arrow tool while the Eraser tool is selected, hold [Alt].

Paint Tool

In the Arrange view, the Paint tool can only be used to create an empty Instrument Part on an Instrument Track. Click on the Paint Tool button or press [number 5] on the keyboard to select the Paint tool.

To create a new, empty Instrument Part on an Instrument Track with the Paint tool, click-and-drag over any empty area in the Track lane of the Instrument Track. Clicking once with the Paint tool creates an empty Instrument Part that varies in length according to the current timebase setting.

To temporarily switch to the Arrow tool while the Paint tool is selected, hold [Alt].

Mute Tool

In the Arrange view, the Mute tool is used to mute Audio Events, Audio Parts, and Instrument Parts. Click on the Mute Tool button or press [number 6] on the keyboard to select the Mute tool. To mute or unmute any Audio Event or Instrument Part, simply click on it with the Mute tool. When an Event or Part is muted, it appears grayed out, and an “m” icon appears in the lower left corner of the Event or Part.

Click and drag the Mute tool to select multiple Events to mute. If multiple Events are already selected, clicking one of them with the Mute tool mutes all selected Events.

To temporarily switch to the Arrow tool while the Mute tool is selected, hold [Alt].

Bend Tool

In the Arrange view, the Bend tool is used to manipulate, add, and remove Bend Markers. For more information on Bend Markers, refer to the [Transient Detection and Editing](#) section of this chapter.

Listen Tool

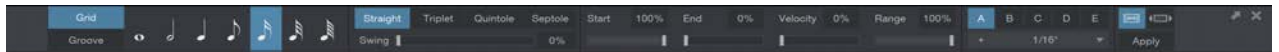
In the Arrange view, click and hold on any Track to instantly solo the Track and start playback from the position you clicked. Playback continues as long as the mouse click is held. When the mouse click is released, playback is stopped, and the related Track is un-soloed.

The Grid

The Arrangement grid is comprised of the ticks in the timeline and the vertical lines extending from those ticks through the background of the Arrangement. This grid uses the Timebase setting as the basis for its display. The Timebase settings are Seconds, Samples, Bars, and Frames, and they determine the behavior of Event and tool snapping. The Timebase can be changed at any time, without directly affecting the arrangement.

Perhaps the most common Timebase setting is Bars, which display time in a musical format of bars and beats. With this Timebase setting, the grid is determined by the settings in the Quantize panel.

Quantize Panel



The Quantize panel can be opened from the toolbar by clicking on the Quantize Panel button, or by selecting Quantize from the *View/Additional Views* menu. The Quantize panel can be detached and freely placed on the screen. In this panel, you can edit all settings related to the Quantize grid that are displayed in the Arrangement. From left to right in the panel, you can see areas for Grid or Groove mode; note-value selection; note grouping and Swing amount; Start, End, Velocity, and Range percentages; and preset management.

Rhythmic Values

With Grid mode selected, you can choose a note value between whole notes and 64th notes, and the following musical note groupings: Straight (with a Swing percentage setting), Triplet (3 notes in the space of 2), Quintole (a quintuplet with 5 notes in the space of 4), or Septole (a septuplet with 7 notes in the space of 8). These settings also determine the look and behavior of the grid in the Arrange view. For information on the Groove mode of the Quantize panel, refer to the [Groove Extraction and Quantize](#) section.

Swing

Swing is a rhythmic style you can apply, in which off-beats are moved forward in time relative to on-beat notes, creating a relaxed, bouncy feel. This offset is calculated based on the currently selected Quantize value. For example, at 100% Swing, with 16th-note quantize selected, a pattern of 16th notes play at a 2:1 ratio; On-beat notes play on beat, and offbeats play as though they were the final 16th-note triplet in a group of three. You can set the amount of swing between 0% (straight timing) and 100% (fully swung).

Quantize Note Starts

The Start percentage defaults to 100%, which means that the start of a selected note, Event, or transient snaps to the grid if quantized. This is effectively a quantize-strength parameter, where anything less than 100% moves the note, Event, or transient a relative amount closer to the grid, instead of all the way to the grid.

Quantize Note Ends

The End percentage only affects notes in Instrument Parts. The function is similar to the Start percentage, except that it affects the note end, effectively making quantized notes shorter or longer. The Velocity percentage also only affects notes, and adjusts note velocity according to an extracted groove if the Quantize mode is set to Groove.

Velocity Sensitivity

The Velocity percentage lets you tie Quantize strength to note velocity, to the degree that you specify.

Quantize Range

The Range percentage sets the relative range from grid lines within which notes, Events, or transients are quantized. Notes, Events, or transients beyond this relative range are not quantized. As there is no display indicating the Range, quantizing several times while adjusting this setting may lead to the best results.

The presets area of the Quantize panel allows you to quickly switch between up to five Quantize panel settings, so that working with multiple complex quantization setups is very easy. You can also store and recall Quantize panel settings, just as you would store an effect or instrument preset.

Common Editing Actions

Cut, Copy, and Paste

As with most software applications, Studio One supports cut, copy, and paste actions. Once you have selected an Event or a range of Events, you can perform these actions:

Cut Press [Ctrl]/[Cmd]+[X] on the keyboard to cut the current selection.

Copy Press [Ctrl]/[Cmd]+[C] on the keyboard to copy the current selection.

Paste Once a selection is cut or copied, press [Ctrl]/[Cmd]+[P] on the keyboard to paste the selection. The Events are pasted on the selected Track, at the current playback cursor position. If you select and copy Events on multiple Tracks, then select another timeline location on the first Track, and then paste, the copied Events are pasted in the appropriate Tracks and locations, starting with the first (selected) Track.

Paste at Original Position If you want to copy and paste an Event from one Song into another Song (or another version of the Song), and want the Event to be placed at its original location in the timeline, copy the Event and paste by pressing [Ctrl]+[Shift]+[V].

Audio Event Slip

Often, after an Audio Event has been sized to fit a particular region of time, the audio clip the Event contains needs to be moved ahead or behind in time without changing the Event's length and volume envelope. This action is commonly called "slipping" or "slip," and it is often used alongside splitting, or splicing, to correct the timing of rhythm tracks. For instance, if one snare-drum hit is off the beat by a little bit, you could split the Event on either side of that section and then slip the audio into perfect time.

To use Slip, select the Arrow tool, and then press and hold [Ctrl]/[Cmd]+[Alt] on the keyboard, while floating the mouse over an Audio Event. The Slip tool icon appears. Click-and-drag on the Event to slip the audio left or right across the timeline. Multiple Audio Events can be selected and slipped at once, even across multiple Tracks.

When slipping the audio in an Audio Event, note that all of the Event characteristics remain unchanged, including the Event size, position, Inspector parameters, and volume envelope.

An Audio Event can be slipped only as far as the length of the audio clip it contains.

Audio Event Transpose and Tune

The ability to transpose and fine-tune audio adds a lot of flexibility when working with audio files. For instance, if you have a keyboard loop collection in which every loop is in the key of C, being able to transpose these loops to any other key opens up many possibilities.

In Studio One, transposing and tuning are a part of the same set of advanced algorithms as timestretching, so the quality is extremely high.

To transpose any audio Event, select it and open the Inspector by pressing [F4] on the keyboard or clicking on the Inspector button above the Track Column. Then enter a value in the Transpose field, from -24 to +24 semitones.

Protected by you - Vocals	
Event FX	Enable
Start	00033 .04.01 .00
End	00042 .02.01 .00
File Tempo	126.00
Speedup	1.00
Transpose	0
Tune	0
Normalize	<input type="checkbox"/>
Gain	0dB
Fade-In	0 s
Fade-Out	3.543 s
Bend Marker	<input type="checkbox"/>
Threshold	0%

Tuning is similar to transposing but the pitch is changed in cents, rather than semitones. Enter a value from -100 to 100 cents in the Tune field to fine-tune the audio Event.

Any number of Events can be selected and transposed or tuned simultaneously, but note that this change is not relative to the current setting of each Event. All selected Events are transposed or tuned to the same chosen value.

Nudge

Nudging is an alternative to moving Events and notes across the timeline with the mouse. To Nudge any Event or note, select it and do one of the following:

Nudge Press [Alt]+[Right Arrow] on the keyboard to move the Event or note forward in time by the current snap value in the Arrangement or Editor. With Snap disabled, nudging adjusts in milliseconds.

Nudge Back Press [Alt]+[Left Arrow] on the keyboard to move the Event or note backward in time.

Nudge Bar Press [Ctrl]/[Cmd]+[Right Arrow] to move the Event or note forward by one bar.

Nudge Bar Back Press [Ctrl]/[Cmd]+[Left Arrow] to move the Event or note backward by one bar.

Any number of Events or notes can be selected and Nudged simultaneously. The Nudge commands are also available in the Edit menu.

Duplicate

The Duplicate action essentially combines the Copy and Paste actions and intelligently places the pasted selection based on the musical timing of the selection in the Song. Choose Duplicate in the Edit menu or press [D] on the keyboard to duplicate the current selection. The duplicated Event is always placed after the original Event, and it is automatically selected once duplicated. As with the other editing actions, Duplicate can apply to any number of currently selected Events.

A good use of the Duplicate command is to quickly create copies of a loop across a region in a Song by selecting an Event and repeatedly pressing [D] on the keyboard. Another interesting use involves selecting very short regions within a loop, using the Range tool, and duplicating them several times, consecutively, in order to create a stutter effect that is popular in electronic music.

If you would like to duplicate an Event and push existing material to the right across the timeline to make room for the duplicated Event, press [Alt]+[D] on the keyboard to use the Duplicate and Insert command.

Duplicate Shared

When you duplicate an Event normally, each duplicate is treated as a separate Event, and edits made to one duplicate are not reflected in the other copies. If you want to duplicate an Instrument Part and link the content of the duplicates to that of the original Part, select the Part and choose Duplicate Shared from the Edit menu, or press [Shift] + [D] on the keyboard. A ghost icon appears on the original Part and any Shared duplicates, to alert you that those copies are now Shared. Any edits made to the original Part or a Shared copy are applied to all instances of that Part.

If you later decide you wish to edit one of the Shared copies of a Part individually, select it and choose Separate Shared Copies from the Event menu. The ghost icon disappears from that Part to alert you that the copy is no longer Shared, and can be edited without affecting the other copies.

Explode Pitches to Tracks

It is sometimes helpful to explode existing pitches within an Instrument Part to new Tracks, placing each pitch within individual Instrument Parts on separate Tracks. For instance, if you have a MIDI loop to use with a virtual drum instrument, you may want to have each piece of the drum kit on its own Instrument Track.

To do this, [Right]/[Ctrl]-click on an Instrument Part in the arrangement and select Explode Pitches to Tracks from the Instrument Parts sub-menu. You can also accomplish this by selecting the Part, and choosing Explode Pitches to Tracks from the Events menu.

Strip Silence

It is quite common that, as the result of continuous recording, some Audio Events may have gaps of silence or relatively low levels between performances. It may be helpful in these cases to remove the gaps and only keep the desired sections of the recorded Event. Studio One's Strip Silence function, controlled from the Strip Silence panel, is designed to handle this task.

Open the Strip Silence panel by clicking on the Strip Silence button in the toolbar, or select Strip Silence from the *View/Additional Views* menu. Select the Audio Events from which you wish to strip silence, make the desired settings, and then click on [Apply]. Click on the [Default] button to return all settings in the panel to their defaults.

The result of the Strip Silence process is similar to using a gate processor to only allow the desired signal to be heard, except that the Event is edited.

When the small light indicator next to the [Apply] button is lit, this means that changing the Detection or Event options and then clicking Apply automatically undoes the previous operation, making it easier to find the right settings by viewing the result of the Strip Silence process, then tweaking the settings if needed without having to undo manually. Any change in selection (or other editing operation) ends this automatic state, and the indicator is no longer lit.

The following describes each setting:

Detection This determines how Studio One identifies silence in the areas you wish to process.

Material The first three options set the Open and Close Threshold for the gate algorithm automatically.

Lots of Silence Choose this for material that contains lots of silence and single hits—for instance, a clean, typical single-drum recording (hat, kick).

Little Silence Choose this for material that has some action going on but still has some silence—for instance, minimal techno/single drum loops, ride, or snare tracks.

Noise Floor Choose this for material where there is almost no real silence—for instance, noisy drum recordings, overheads, drum mixes, and drum loops.

Manual Allows the Open and Close Threshold to be manually edited.

Open Threshold Set between -80 and 0.00 dB.

Threshold Link Engage to link the Close Threshold to the Open Threshold.

Close Threshold Set between -80 and 0.00 dB.

Events This section determines the nature of the Events created after removing silence.

Minimum Length Determines the minimum length in seconds for any resulting Event.

Pre-Roll Determines the amount of time in seconds that should remain at the beginning of resulting Events from the time at which the previously detected silence ends.

Post-Roll Determines the amount of time in seconds that should remain at the end of resulting Events from the time at which newly detected silence begins.

Fade-In Determines the length in seconds of the linear fade-in applied to resulting Events.

Fade-Out Determines the length in seconds of the linear fade-out applied to resulting Events.

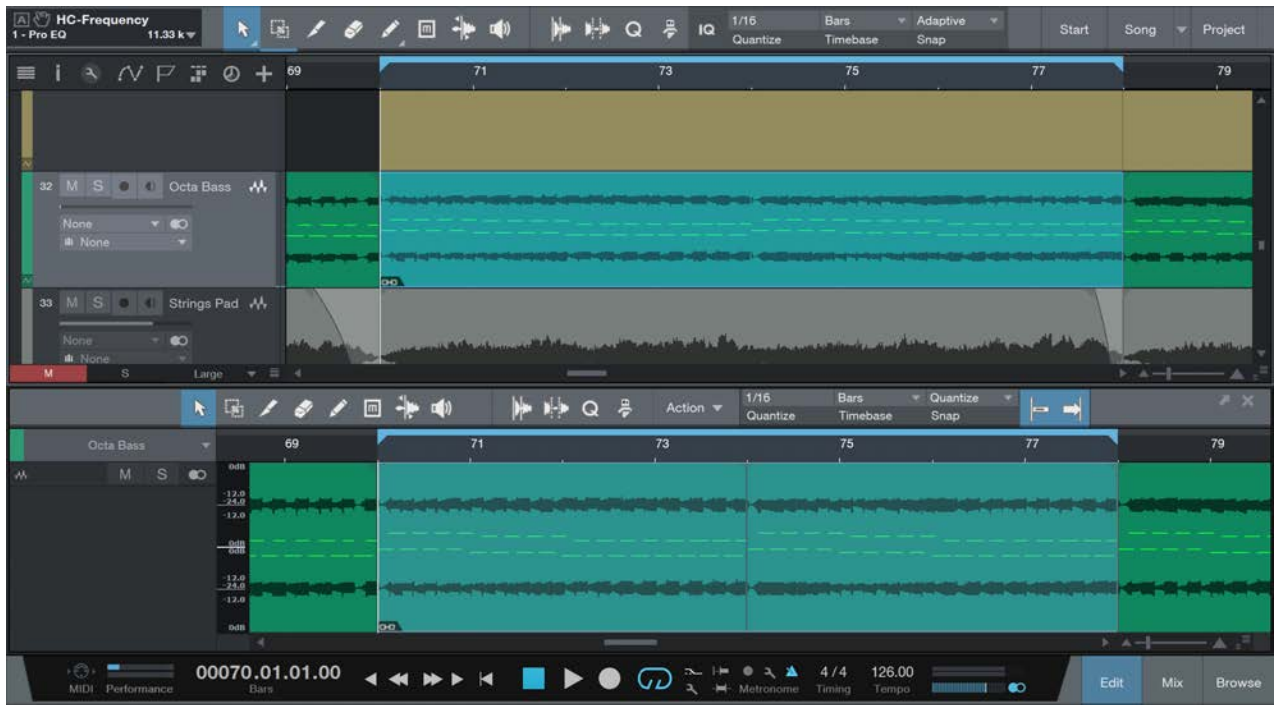
Link Enable this option to automatically set the Fade-In parameter to match the Pre-Roll setting, and the Fade-Out parameter to match the Post-Roll setting.

Audio Parts

It is often convenient to merge multiple separate Events into a single object in order to move them all together or simply to clean up the Arrangement. This is accomplished with Audio Parts.

To create an Audio Part, select the Audio Events and then press [G] on the keyboard. This makes the separate Events appear and function as a single Event in the arrangement while also appearing and functioning as separate Events in the Editor. It is then much simpler to, for instance, duplicate a chorus in the arrangement and retain access to the individual Events for editing crossfades and other details.

Note that Audio Parts support shared, or ghost, copies, with the exception of any Event FX which are strictly per Event instance.



An Audio Part has two options in the Event Inspector:

Play mode

Normal plays only the topmost Events, and any overlaps are not played.

Overlaps allows any overlapping audio to play back mixed, rather than cutting off at the end of each individual slice. This often happens if individual slices have been quantized but not timestretched.

Slices is optimized for REX and Audio Loop files, and adds short fades to slices during playback. Each slice is triggered only once, and no overlaps are played.

Stretch Events timestretches Events inside the Audio Part to match the Song Tempo.

To dissolve an Audio Part, [Right]/[Ctrl]-click on the Audio Part and choose Dissolve Audio Part from the contextual menu.

Editing Options

The following options are related to Editing workflow.

Return to Start Position on Stop

Many people prefer that when playback is stopped, the playback cursor returns to the position from which it started. This allows fast auditioning of edits by repeatedly starting and stopping playback from a specific position in the timeline.

To enable this behavior, select the Return to Start on Stop option in the Transport menu.

Locate to the Mouse Cursor

To quickly locate the playback position to the mouse-cursor position, press [Ctrl]/[Cmd]+[Space] on the keyboard. This is very useful when you want to quickly navigate to multiple edits for auditioning or further editing, without clicking in the Timeline.

Follow Song and Follow Edit Position

If you would like the Arrange view to follow the current playback-cursor position, engage Autoscroll in the toolbar, or press [F] on the keyboard. This keeps all audible Events in view.

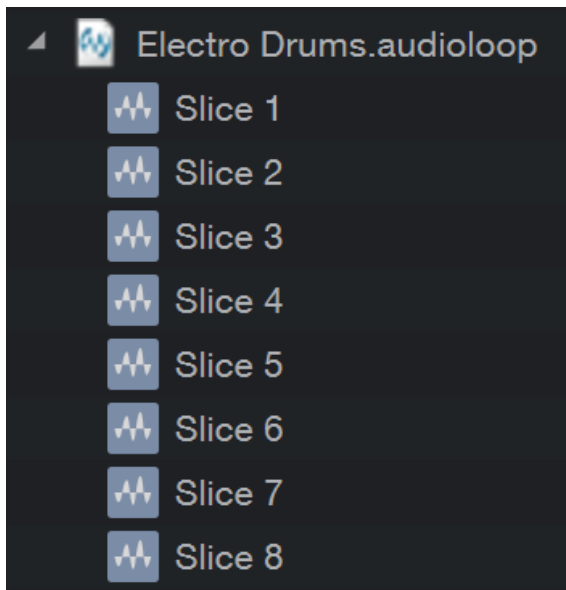
If you would like the playback cursor to follow the current edit position, engage Follow Edit Position, which is next to Follow Song in the toolbar. With this engaged, the playback-cursor position jumps to the beginning of any Event or note being moved, or to the position of any marker being moved.

Audio Loops and Music Loops

Studio One features two proprietary file formats, Audio Loop (.audioloop) and Music Loop (.musicloop), that greatly enhance your ability to create and re-use original material in your productions and to share your material with other Studio One users. The following describes these formats and how to use them.

Audio Loops

Audio Loops are essentially Audio Parts tagged with a tempo and rendered with lossless compression. To create an Audio Loop, drag any Audio Part to the File Browser. You can then see the Audio Loop listed, along with a drop-down arrow in the Browser that, when clicked, reveals the Slices that the Audio Loop contains.



Audio Loops allow fast creation of flexible audio loops from any source. For instance, you might take part of a drum recording you just made and turn it into a loop by doing the following:

- Export a stem for the drum bus for the desired range to a new stereo Track.

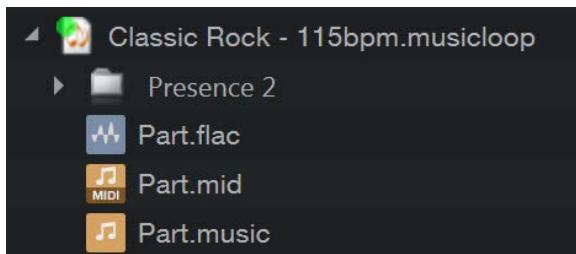
- Detect transients on the new Track and then apply the Slice action, with the Merge option checked in the Audio Bend panel.

- Drag the Audio Part to Browser to export an Audio Loop you can use in any Song and can share with other Studio One users.

Music Loops

A Music Loop consists of everything required to recreate a musical performance, including the virtual instrument preset, multichannel FX chain presets for the virtual instrument outputs, the music-performance file, and an audio loop. Music Loops can be dragged in from the Browser, just like a MIDI file, but they are much more powerful in that they can re-create the exact setup used to make the original performance.

To create a Music Loop, drag any Instrument Part into the Browser. You can see a pop-up display indicating whether you are exporting a Music Loop or a MIDI file. By default, Music Loop is selected. To change this selection, press [Alt]/[Option] on the keyboard. Once exported, you can see the .musicloop file in the Browser.



You can now drag this Music Loop into any Song to instantly re-create that performance, including creating the Instrument Track, loading the virtual instrument, and loading any effects on the virtual instrument outputs. A Music Loop can be previewed in the Browser, just like audio; the Browser plays the rendered audio file.

To see the contents of the Music Loop, [Right]/[Ctrl]-click on the Music Loop and choose Show Package Contents. You can now see a drop-down arrow that, when clicked, reveals the elements described above. Each element can be dragged in separately; for instance, if you just wanted to load the instrument preset from the Music Loop. Another nice benefit of Music Loops is that the rendered audio can be used even if the instrument and effects used to create the Music Loop are not installed.

Note that when creating Music Loops, the related channel volume, pan, send, and busing details are not a part of the rendered audio or stored preset.

Music Loops are an excellent way to store a personal library of original material very easily and to share that material with others without worrying about what instruments or effects they have.

Edit Groups

It can be useful to group multiple Tracks together so that any edits done to an Event on one Track in the Group are automatically done to all Events for each Track in the Group. For instance, you may wish to group all of your drum Tracks together so that when the Events are cut and moved, the relative timing between the Tracks remains intact.

Creating Edit Groups

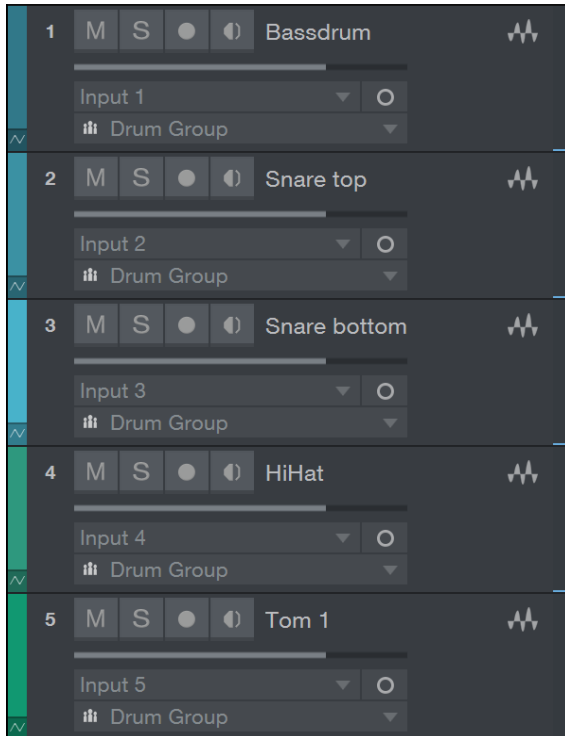
To create a new edit Group, do the following:

- Select the Tracks you wish to group.

- [Right]/[Ctrl]-click on any currently selected Track.

- Choose Group Selected Tracks from the pop-up menu.

All Tracks that were selected are now a part of the new Edit Group. Edit Groups are automatically named based on the order in which they are created, and they are shown as Group 1, Group 2, and so on. The name of the new Edit Group is shown in the Edit Group selector box under the input selector on all Tracks in the Group. You can rename an Edit Group by clicking in the Group selection box on any Track in the Group and selecting Rename Group.



To add a Track to an existing Edit Group, click on the Edit Group box (under the input selector) on the desired Track in the Arrange view. Then, in the pop-up menu, choose the Edit Group to which you wish to add the Track.

When a Track is included in an Edit Group, selecting the Track selects all Tracks in the Group. Edit actions performed on any Event for any Track in the Group are performed on all Events for each Track in the Group.

In Studio One, Edit Groups also group the faders for the related Channels in the Group. This topic is discussed further in the [Groups](#) section of the [Mixing](#) chapter. Note that it is also possible to create an Edit Group from a Folder Track.

If a Track is in an Edit Group, and an Event from the Track is viewed in the Edit view, the Group icon appears at the top left of the Edit view, indicating that any edits performed on the Event in view affect other Events.

Dissolving Edit Groups

To dissolve, or ungroup, an Edit Group, [Right]/[Ctrl]-click on any Track in the Group in the Arrange view. Then select Dissolve Group (1, 2, 3...), and the Group is dissolved. Grouping and dissolving actions can be undone and redone, as with most user actions.

Temporarily Suspending Edit Groups

Certain actions—such as moving a fader, muting, and soloing—can be performed on a Track within an Edit Group, without affecting the Group as a whole, by temporarily suspending the Group. To do this, hold [Alt]/[Option] on the keyboard while performing an action on a Track.

Timestretching

It is possible to stretch an Audio Event to fit a tempo other than its original tempo, without changing the pitch. This is called Timestretching, and it can be used to effectively slow down or speed up an Audio Event. For instance, a one-bar drum loop recorded at 120 bpm (beats per minute) can be stretched to fit into one bar at 100 or 140 bpm without significantly

changing the pitch and overall sound of the original audio.

Timestretching and defining a file tempo are nondestructive, so they can be undone and redone. It is also possible to switch Tempo modes for any Audio Track, on the fly. For example, switching to Follow or Don't Follow from Timestretch returns any timestretched Audio Event that Track contains back to its original state.

When timestretching, if the tempo is drastically changed (by about 30 bpm or more), the audio can become slightly distorted. While this can lead to interesting effects, you should be aware of the limitation of this technology.

In Studio One, timestretching can occur automatically or manually. The following describes these functions.

Manual Timestretching

With manual timestretching, you can stretch an Audio Event independently of the Song tempo or audio file tempo.

To manually stretch an Audio Event with the Arrow tool, float the mouse cursor to the edge of the target Audio Event and hold [Alt]/[Option] on the keyboard. The Timestretch tool appears, allowing you to click on the edge of the Event and drag left or right to timestretch the Event, making it shorter or longer. In this case, the length of the Event changes, using the Speedup factor, but the pitch of the audio the Event contains remains the same. Only the Event that you selected for timestretching is affected.

Speedup factor is a timestretching function for making an audio clip shorter or longer while maintaining its pitch. Values greater than 1 decrease the length of the clip, while values less than 1 make the clip longer. This is used to stretch audio Events when you do not wish to define a tempo for the original audio clip, which would affect all Events associated with that clip. The Speedup factor can be entered in the Event Inspector.

Automatic Timestretching

Automatic timestretching is based on the relationship between the Song tempo and the audio file's tempo.

Each Audio Track has a Tempo mode that controls the behavior of the Events on the Track, based on the Song tempo. The Tempo mode can be selected in the Track Inspector. The following modes are available:

Don't Follow Events on this Track are independent of the Song tempo. They are never moved or stretched automatically.

Follow The start positions of Events on this Track are tied to the musical grid. Thus, the Events move when the Song tempo changes but they are not stretched.

Timestretch Event start positions follow the Song tempo, as in Follow mode. In addition, the Events are stretched to fit the Song tempo.

Audio File Tempo Information

For automatic timestretching to work as described, Studio One needs to know the original tempo of an audio file. The software can then calculate how to stretch the file to fit the Song tempo. Many audio loops have this information encoded.

Files without tempo information are not timestretched, even if the Track's tempo mode is set to Timestretch.

Studio One offers two ways to define or change the original tempo information of an audio file.

If the original tempo for an Audio Event is unknown, the Arrow tool Timestretch function can be used to manually fit the Audio Event to a specific length of time (bars and beats, etc). To do this, set the Tempo mode of the Track to "Timestretch." Float the mouse cursor to the edge of the target Audio Event and hold [Ctrl]+[Alt]/[Cmd]+[Option] on the keyboard. The Define Tempo tool appears, allowing you to click on the edge of the Event and drag left or right to stretch it. In this case, the tempo for the original clip is set based on the musical length to which the Event is stretched, and all Events in the Song that use this original clip are updated.

If the original tempo for an Audio Event is known but is not encoded in the original file that the Event references, you can easily set the file tempo for the Event in the Inspector. Click in the File Tempo box, type in a new value and press [Enter] on the keyboard to enter a new file tempo. If the corresponding Audio Track's Tempo mode is set to Timestretch, entering a new value in File Tempo stretches all Events in the Song that use this original clip, based on the entered tempo value.

Tap Tempo

You can use the Tap Tempo function to set the current Song tempo to the tempo that you hear in your Audio Events. To do this, repeatedly click on the word “Tempo” in the Transport, clicking once on every beat you hear. Studio One determines the Audio Event tempo based on the timing of your clicks and sets the tempo for the Song accordingly. Be sure that the Tempo mode for the Audio Track is set to Don’t Follow; otherwise, the Events are stretched or moved while you are using the Tap Tempo function, making it impossible to find a consistent tempo.

Timestretching Material Modes

Studio One features several optimized timestretching modes that may yield better results with certain types of audio material. To access these modes, open the Inspector by pressing [F4] on the keyboard and click in the Material display. Click on any mode to select it for the currently selected Track. The modes are:

Drums Use this optimized mode on any percussion track to achieve the best results when stretching percussive audio.

Sound Use this general mode on any other type of track.

Solo Use this optimized mode on any solo instrument or vocal track to achieve the best results.

Audio Bend Use this optimized mode when manipulating Bend Markers in any Audio Event on the Track.

Using Timestretch Cache

By default, Use Cache for Timestretched Audio Files is engaged. This option also can be selected in the *Studio One/Options/Advanced/Audio Engine* menu (Mac: *Preferences/Advanced/Audio Engine*). Timestretch Cache creates a cache file at the correct tempo for any files that need timestretching, based on what is currently being stretched in your Song. This improves Studio One’s performance, as the timestretch process no longer needs to occur during playback. Studio One also can use a higher-quality timestretch setting when it creates the cache file.

Using Timestretch Cache requires a certain amount of available space on your hard drive. If you know that space is relatively limited on your hard drive, or if performance issues arise, disable this feature. When Use Cache for Timestretched Audio Files is deselected, Studio One timestretches the file in real time during playback, as the file is being read from the computer hard drive.

Default Tempo Mode for New Tracks

When creating a New Song, notice that the New Song setup menu includes a Stretch Audio Files to Song Tempo checkbox. With this option engaged, any new Track that is created in this Song has the Tempo mode set to Timestretch, and the software attempts to automatically stretch audio files to the current Song tempo when they are imported into the Song. Otherwise, the default Tempo mode for new Tracks is Follow.

Comping

Comping is the process of piecing together multiple performances into a single, continuous performance. For instance, you might record the vocals for a verse a number of times, then edit the best parts of each pass into a single, hybrid performance that, ideally, sounds as though it was performed in one pass. Comping and related information are covered in the following sections.

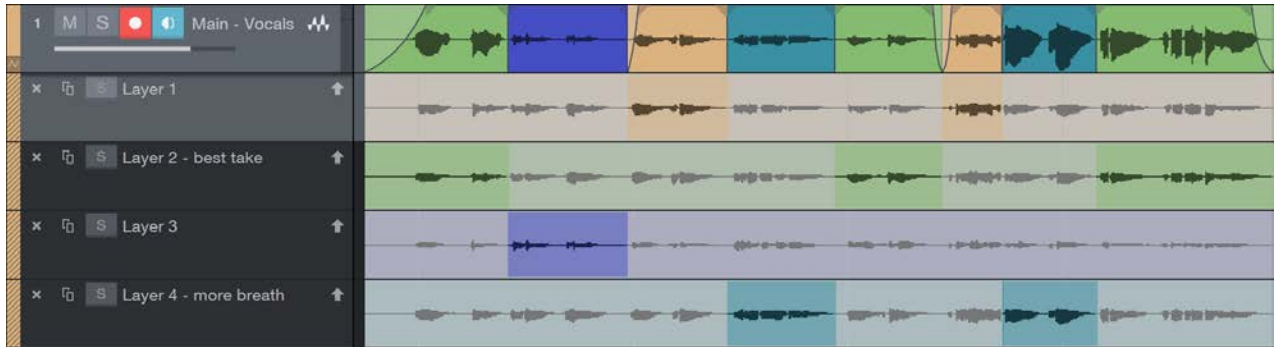
Takes and Layers

The most common comping scenario involves recording multiple takes of audio and then editing those takes. In Studio One, each successive recorded take can be placed in its own layer, by enabling the Record Takes To Layers option in the Record panel, opened with [Shift]+[Alt]/[Option]+[R], or by using the View menu. With the Record Takes To Layers option

engaged, all recordings are placed on layers, with one layer per take, and the layers are shown as soon as recording is stopped. The last recorded take is placed on the Track automatically. Note that this option also applies when recording Instrument Parts if the Record Takes option is engaged in the Record panel.

By [Right]/[Ctrl]-clicking on a Track, you can choose Add Layer to manually add a Layer at any time. You can then drag audio or MIDI to the Layer just as you would drag it to the Track. This allows some very interesting creative comping possibilities beyond simply recording and editing. Note that once an Event has been dragged to a layer, it cannot be moved or copied to another location, so be sure to retain a copy if you plan to use it elsewhere.

To rename an Event within a layer, [Right]/[Ctrl]-click on it and double-click on the name to enter text (e.g., “great,” “not good,” “brilliant,” and so on). This is very helpful when organizing takes to be comped. Layers are displayed as lanes directly under the Track to which they belong.



To hide or show layers, [Right]/[Ctrl]-click on a Track, and then click on Expand Layers. Layers have their own Track controls, including Solo, Activate, Duplicate, and Remove. Click on the layer’s Solo button to solo the layer on the Track. Clicking on the Activate button places that layer on the Track, and the current contents of the Track take the place of that layer on a new layer located under the Track. Duplicate creates a duplicate of the layer on a new layer. Remove removes the layer from the Track.

If you would like layers to follow the Track Event in the arrangement—for instance, when moved or duplicated—engage the Layers Follow Events option in the Inspector for the Track.

Auditioning Takes

When comping, it is helpful to be able to quickly audition the various takes to determine the desired parts of each take. The Listen tool is well suited to auditioning takes on layers. When floating the mouse over any layer, hold [Alt]/[Option] and click anywhere on any layer to instantly hear it, starting from the point in time where you clicked. Alternatively, hold [Shift]+[Alt]/[Option] and click on a selected range on any layer to solo the layer; looping is automatically engaged around the selected range for playback.

It is also possible to solo entire layers to quickly switch between takes, as only one layer of a Track may be soloed at a time. To do this, click on the Solo button on any layer. Note that Track Solo is independent of this, so you can solo the Track or not, depending on whether you would like to hear the performances you are comping in the context of the other Tracks in your Song.

Copying Layer Ranges to the Track

Studio One makes the comping process very simple. With the Arrow tool selected, floating the mouse over any layer switches to a special Range tool, indicated with the Range cursor icon. Click-and-drag with this tool to instantly promote any range of a take to the Track.

Once a range has been copied to the Track, it is highlighted in the Track color so that you can always be sure where material on the Track is coming from. Where a newly copied range overlaps with an existing range on the Track, an automatic crossfade is applied to help avoid clicks or other undesirable artifacts. This crossfade can be edited, just like any other, and it can be removed.

Any selected range on a layer can be sized left or right by floating the mouse cursor to the edge of the range and clicking and dragging, which alters the Track accordingly.

Comping With Groups

If one or more Tracks are in a Group, and comping is performed on any of those Tracks, identical edits are performed on the other Tracks in the Group. For instance, comping can be performed on a single Track within a drum Group, and those identical edits are performed across the other Tracks in the Group. This applies to soloing, activating, and removing layers, as well.

While it may be best to avoid the scenario, comping can be performed across grouped Tracks with a differing number of layers; layer positions under the Tracks determine the behavior of the edits.

What Next?

After comping on an Audio Track, it is common to consolidate, or bounce, separate Audio Events into a single, continuous Event. You can do this quickly by selecting the Audio Events on the Track and pressing [Ctrl]+[B] on the keyboard. This renders a new audio file and Event, and places it on the Track at the correct position.

A more flexible way is to merge the separate Audio Events into an Audio Part by selecting the Audio Events and then pressing [G] on the keyboard. Any comping performed under the range of the Audio part results in the comps being copied directly into the Audio part.

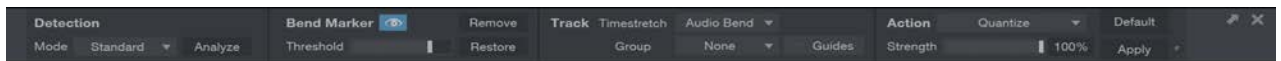
Transient Detection and Editing

Transient Detection is the process of determining the location transients within audio material, which can then be used as the basis for editing. A transient can be defined as a short-duration signal that represents a non-harmonic attack phase of a musical sound or spoken word. It contains a high degree of non-periodic components and a higher magnitude of high frequencies than the harmonic content of that sound. When looking at the waveform of a recorded snare drum hit, the first part of the hit—the attack—looks distinctly louder than the rest of the signal; the “louder” part is the transient, and the rest of the signal is commonly called the “tail.”

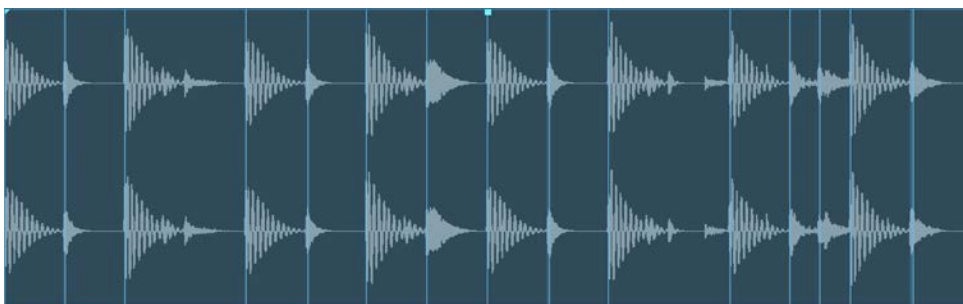
Transients usually indicate rhythm in musical material, so that when the positions of transients are known, it becomes possible to quantize, or correct the timing of, recorded audio. For instance, if a drummer was early on the downbeat after a killer fill, you could fix it so that it is perfectly in time. In fact, it is possible to alter the entire feel of a performance and even extract the feel of one recorded performance and apply it to another.

Detect Transients

To detect transients in any audio in an arrangement, select an Audio Event and open the Bend panel from the top toolbar, then choose Analyze from the Detection area. Alternatively, [Right]/[Ctrl]-click on an Audio Event and choose Detect Transients from the *Audio/Audio Bend* contextual menu. You can also open the Bend panel by clicking Audio Bend in the *View/Additional Views* menu.



The original audio clip that the Event uses is then analyzed, as indicated in the lower left of the Event with a “percentage complete” display. After detection, the Event becomes slightly translucent, and blue Bend Markers—vertical lines the height of the Event—are placed at every transient.



Two modes can be used for transient detection: Standard and Sensitive. These modes are accessed in the Bend panel.

If you intend to quantize or slice the Audio Event, you don't need to detect transients first; you can go straight to the Action area of the Audio Bend panel. Any applied action detects transients.

Tab to Transient

It is possible to tab to transients in both the Arrange view and Audio Editor by pressing [Tab] on the keyboard, even if transients have not yet been detected for the Event. This moves the playback cursor to the next transient in the Event.

Bend Markers

Bend Markers are used in Studio One to stretch audio inside an Audio Event, without the need for slicing the Event into multiple pieces. They are added to an Audio Event when detecting transients from the Bend Panel, and can also be manually added. When detecting transients, the default Threshold used to place Bend Markers at transients is 80%, which can be adjusted at the top of the Event contextual menu or in the Inspector, so that Bend Markers are placed only at the transients with which you want to work. It is also possible to manually insert Bend Markers, before or after detecting transients.

While it is possible to insert and edit Bend Markers with Bend Markers hidden, you may want them to be shown while editing. Check the Show Bend Markers box in the Bend panel or Event contextual menu to show or hide Bend Markers.

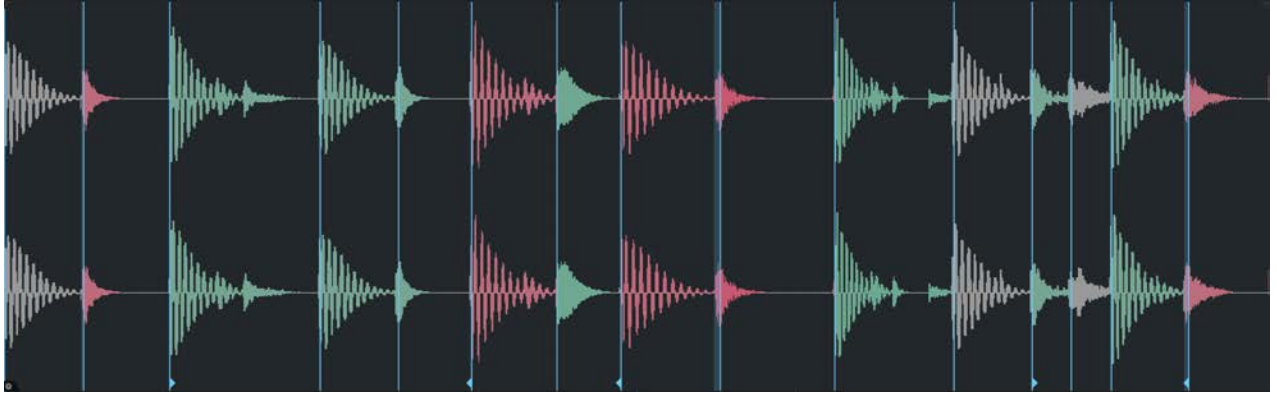
If Bend Markers have been inserted as the result of transient detection, a very short, highlighted range—visible if zoomed in far enough—precedes the Bend Marker. This range represents the entirety of what has been detected as a transient, and it is important when Studio One quantizes audio based on Bend Markers.

Note that Bend Markers are properties of the audio clip that an Event references, meaning that multiple Events referencing the same audio clip in the Pool (for example, a drum loop duplicated several times) share the same Bend Markers, and are effected by any Bend Marker editing. If you want to process duplicated Events differently, for instance to provide rhythmic variation with a duplicated drum loop, then bounce the Event to a new file prior to editing.

Editing Bend Markers

To manually insert Bend Markers, switch to the Bend tool, then float the mouse over any Audio Event and click where you would like to insert the Bend Marker. Double-click on any Bend Marker with the Bend tool to remove it; any effect the Marker had on the audio is undone.

With the Bend tool selected, click-and-drag on any Bend Marker to manually manipulate the audio left or right on the timeline. Doing so stretches or compresses the audio surrounding the Bend Marker, and the Bend Marker displays a left- or right-facing flag at the bottom, indicating the direction in which it has been moved. If the audio is stretched, the waveform is colored red, with the intensity of the color increasing the more the audio is stretched. If the audio is compressed, the waveform is colored green.



Like many other editing operations, when moving a Bend marker with Snap enabled, the marker snaps to the nearest interval dictated by the current Snap setting. Hold [Shift] while moving a marker to temporarily disable Snap for finer control, or to enable snapping if it's currently disabled.

If you wish to relocate a Bend marker (without timestretching the surrounding audio), hold [Alt] and click-and-drag the Bend marker to the desired position.

If you are manipulating Bend Markers on a Track, you should set the Timestretch mode of the Track to Audio Bend, so that the audio is processed with the correct algorithm. This algorithm ensures that transients are unaffected, only stretching or compressing the “tail,” or harmonic content, that follows the transient.

Note that for audio to be stretched or compressed by manipulating a Bend Marker, at least one other Bend Marker should exist to the left or right of the one being manipulated, to be used as the basis for stretching or compressing. If no other Bend Marker exists, the beginning and end of the audio clip for the Event are used. For instance, if you want to change the rhythmic phrasing of a word in a vocal part, add a Bend Marker to the left and right of the word you want to alter before attempting to move the word itself.

Multiple Bend Markers can be selected for simultaneous editing with the Bend tool by holding [Shift] and clicking on the desired markers, or selecting a group of markers while holding [Alt].

You can reset a Bend Marker to its original position by [Right]/[Ctrl]-clicking on it and selecting Reset Bend Marker. Multiple selected Bend Markers can be reset at once, making it possible to easily restore the original timing if editing produced undesirable results.

Use The Bend Panel

When working with Bend Markers, you may find it useful to have the Bend panel displayed, as this is where the most common Bend Marker-related actions are found. To open the Bend panel, click on the Bend Panel button in the toolbar or select Bend from the *Views/Additional Views* menu. The Bend panel can also be detached and freely placed onscreen.

In the Detection section, you can change the transient-detection mode, which is set to Standard by default. If this mode does not accurately locate transients to your liking, switch the mode to Sensitive and analyze the audio again.

In the Bend Marker section, you can remove all Bend Markers or Restore all Bend Markers in the selected Event by clicking on the respective buttons. You can also adjust the Bend Marker Threshold, using the slider.

In the Track section, you can set the Timestretch mode for the Track on which the selected Event resides and can select Guide Tracks if that Track is in a Group.

In the Action section, Quantize is selected by default, and a Strength percentage slider is displayed. Click on Apply to quantize any selected Event. The Strength setting alters the Start percentage in the Quantize panel, providing a simple way to alter the strength of the quantize process.

Alternatively, you can choose the Slice action, which slices the selected Event using its Bend Markers as a basis, with different results depending on the selected options. Check Autofades if you want the resulting individual slices to each have a short fade-in and fade-out in order to avoid audible clicking. Check Merge if you would like the individual slices to be merged into an Audio Part after processing. Check Quantize if you would like to quantize the resulting individual Events, and set the Strength using the percentage field. Note that in this process, no timestretching occurs; instead, a single continuous Event is sliced at its detected transients, and the resulting multiple Events themselves are quantized across the timeline.

As with the Strip Silence panel, when the small light indicator next to the [Apply] button is lit, this means that changing certain Detection, Bend Marker, Track, or Action options and then clicking Apply automatically undoes the previous operation, making it easier to find the right settings by viewing the result of the Bend Panel process, then tweaking the settings if needed without having to undo manually. Any change in selection (or other editing operations) ends this automatic state, and the indicator is not lit.

Quantize Audio

It is very simple to quantize audio in Studio One. Select the Audio Event, then press [Q] on the keyboard to quantize. Transients are detected for the selected Event, the audio instantly snaps to the current quantize grid, the Bend Markers indicate they have been moved left or right, and the waveforms are appropriately colored as described in the [Editing Bend Markers](#) section.

When quantizing audio, the Audio Track's Timestretch mode is set to Audio Bend to ensure the best sonic results.

The same quantize commands are available for transient-detected audio as for Instrument Parts. [Q] quantizes the selected Events, [Alt]/[Option]+[Q] quantizes at 50% strength, and [Shift]+[Q] restores the original timing.

Phase-Coherent Multitrack Quantization

When multiple microphones are used to record the same instrument onto multiple Tracks, as with a drum set, it is very important that the phase relationships across the multitrack audio remain unaltered. You can think of phase relationships as the time it takes sound to reach each microphone from the source, such as a snare drum. How the waveforms align across each Track is critically important to the sound achieved; if a snare hit is moved in time on one Track and not the others, the resulting collective sound of the snare hit can be drastically altered.

Therefore, when quantizing or slicing multitrack audio, it is important that all edits are performed across every Track in a way that preserves the phase relationships. This is referred to as phase-coherent editing. In Studio One, all that is required to ensure this happens is for the Tracks to be grouped. Once the Tracks are grouped, Studio One takes care of phase coherence for you.

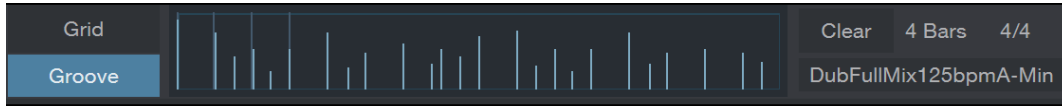
For instance, let us consider a scenario with four Tracks of drums: kick, snare, and left and right overheads. Prior to editing on any Track individually, you would Group the Tracks by selecting them and pressing [Ctrl]/[Cmd]+[G] on the keyboard. If you then quantize audio on any Track in the Group, Studio One determines the phase relationships between the Tracks and then quantizes or slices the audio across all Tracks based on transients on the individual Tracks. For instance, where there is a snare hit, the first transient found (within the range of the snare hit) in the Tracks from top to bottom is used as the basis for quantization for all four Tracks; the other Tracks simply maintain their existing phase relationships to the quantized Track, and thus are quantized in a phase-coherent manner.

In the above scenario, you can check exactly what Studio One has done by zooming in on any Bend Marker. You can see that the Bend Marker Range on each Track has been adjusted to a common start time, with the Bend Marker used as the basis for quantization. Manual Bend Marker edits on grouped Tracks performs the same process.

It is also possible to exclude any Tracks in a Group from transient analysis and therefore not use them as a reference in the quantizing or slicing process. When Events are selected that are contained on a Track in a Group, a Group selection box appears in the Track area of the Bend panel, along with a Guides-selection drop-down menu that contains all Tracks in the Group. To exclude Tracks from analysis, simply uncheck them. As an example, you may only want to use the kick and snare Tracks as the basis for quantization or slicing of the Group, in which case you would uncheck all Tracks except the kick and snare and then apply the desired action from the Bend panel.

Groove Extraction and Quantize

Groove Extraction is an extremely powerful, yet simple, feature. Let us consider the scenario in which you want a poorly played bass part to closely follow the kick drum. To make this happen, open the Quantize panel and switch to Groove mode. Next, drag the kick drum Event into the Groove panel, and then quantize the bass Event. In those few moves you have effectively detected all necessary transients, extracted the kick drum groove, and quantized the bass to that groove.



Similarly, you could drag an Instrument Part into the Groove panel to extract the groove and then quantize audio to that groove. When you extract the groove from an Audio Event or Instrument Part, the grid in the arrangement is then based on that groove, and anything in the arrangement can be quantized to that grid.

This is extremely useful for cleaning up multi-instrument performances, and it's equally useful for creative purposes, such as extracting a great groove from a funk loop and applying it to a straight-eighth drum loop.

You can also drag the groove itself to an Instrument Track, which renders the groove as a series of notes, one for each hit in the groove, even tweaking note velocity according to the relative level of the hits. This allows you to instantly build a virtual instrument bass part, for instance, that exactly match a drum performance. Just drag the drum performance into the Groove area, then drag it out to the bass Track, and change the notes to the pattern you want.

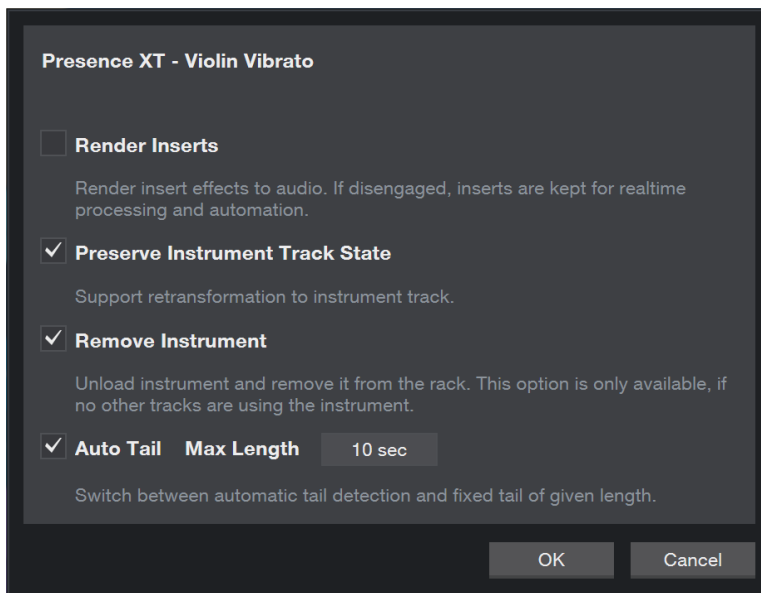
Or, you might prefer to drag in an audio Event, drag it to an Instrument Track to tweak the groove musically, then drag that Instrument Part in, and quantize the original audio Event to that. The possibilities are endless!

Track Transform

Audio Track Transform

Audio Tracks always have a directly related Channel in the Console on which Insert effects can be configured. In the editing and arranging process, it is sometimes necessary to render an Audio Track so that the Insert effects and automation moves become a part of the audio waveform on the Track. You might do this for creative purposes or simply to enable you to remove the Insert effects in order to save CPU power.

Studio One makes this incredibly simple with the Track Transform feature. With any Audio Track that has effects inserted on its corresponding Channel selected, [Right]/[Ctrl]-click on the Track and select Transform to Rendered Audio from the contextual menu.



Check Preserve Realtime State if you would like to be able to transform back to the original Track. It is then possible to switch between Automatic Tail Detection, with a Max Length property, and a fixed tail of a given length by toggling the Auto Tail option. Auto Tail is useful if there is a reverb or other effect that you want to render beyond the Event length on the Track. Note that Auto Tail may not work well with lengthy delays or extremely long reverbs, as it works by detecting a range of silence at which to cut off and fade out the transformed audio. In that case, setting a fixed tail is the best option.

Click OK, and the Audio Track is bounced with its Insert effects and mix automation applied; then the original Audio Track is replaced with the newly bounced audio on a new Audio Track with the same name. If Auto Tail was engaged, or a Tail amount was specified, fade-outs are applied automatically across the specified Tail duration for each Event. The Insert effects are not inserted on the new Track, as they have been rendered into the audio on the Track.

If you check Preserve Original Track State, it is possible to transform back to the original Track, with effects inserted on the corresponding Channel, by [Right]/[Option]-clicking on the Track and selecting Transform to Realtime Audio from the contextual menu.

The effects of Volume and Pan settings (including automation) are applied to the Track as it is bounced to audio, so the value of those settings and their automation data is set to its defaults in the resulting bounced Track. If you wish to edit those parameters later, be sure to check the Preserve Realtime State option when Transforming the Track. This allows you to revert the Track back to its original state, with original settings and automation data intact. Note that send levels, bus assignments, and other mix parameters retain their settings as normal after Transforming a Track.

Every Track Transform operation creates bounced audio files that are placed into the Pool for the current Song. These files remain in the Pool (for later access or reference) until you decide to clear them out. As mentioned in the [Pool Commands](#) section, you can delete a file from the Pool view in the Browser by [Right]/[Ctrl]-clicking the file and choosing Remove From Pool (which removes the file from the Pool but retains it on disk) or Delete File Permanently (which removes the file from the Pool and deletes it from disk). You can also automatically remove all unused copies of files from the Pool by [Right]/[Ctrl]-clicking in the Pool and choosing Remove Unused Files.

Note that it is possible to Transform multiple Audio Tracks at once, in which case they are all rendered simultaneously, which can be a huge time saver.

Instrument Track Transform

Instrument Tracks contain MIDI music performances that control virtual instruments. The virtual instruments output to one or more Audio Channels in the Console, and you can configure Inserts, Sends, and Output routings for the Channels. With this approach, it can be difficult to render Instrument Tracks to audio correctly.

Studio One makes it simple by transforming Instrument Tracks into Audio Tracks in one step. [Right]/[Ctrl]-click on any Instrument Track and select Transform to Audio Track from the contextual menu. You can then see several options in the pop-up menu:

Render All Channels If the connected Instrument has more than one audio output engaged, this option appears. If this option is disengaged, only the Channel related to the selected Track is rendered, as specified in the Track Inspector.

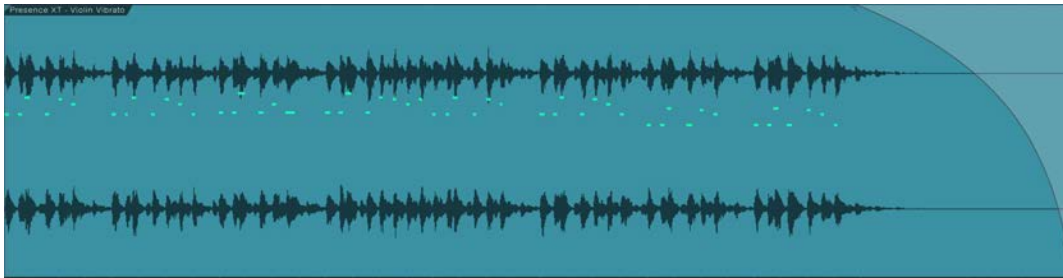
Render Inserts If you would like to render the Insert effects (as well as Volume and Pan settings and automation) on the related virtual instrument's Output Channel, check this option.

Preserve Instrument Track State If you would like to be able to transform from the new Audio Track back to the original Instrument Track, check this option.

Remove Instrument If you would like to remove the virtual instrument in order to save CPU power after rendering audio and creating the new Audio Track, check this option.

Auto Tail Choose between automatic tail detection and a fixed tail of a given length, as described in [Audio Track Transform](#).

Click OK, and all of the parts on the Instrument Track are rendered to audio and placed on a new Audio Track.



If a Tail amount was specified, fade-outs are applied automatically across the specified Tail duration for each Event. Also, the send configuration and output routing of the new Audio Track is identical to the original Instrument Track.

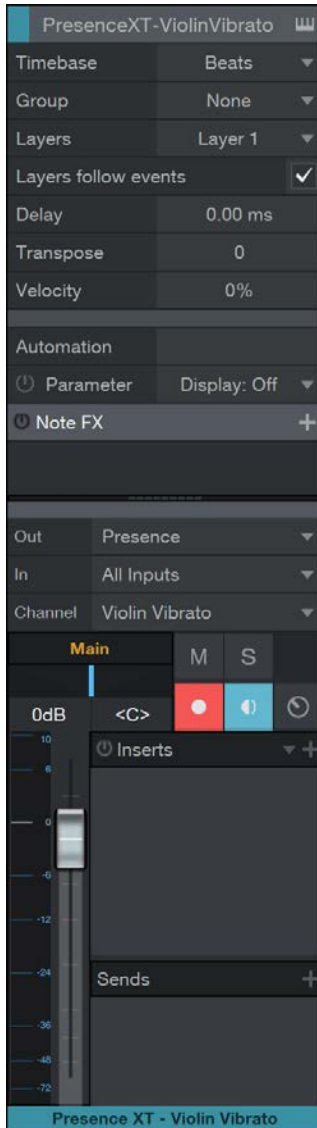
As with Audio Tracks, it is possible to Transform multiple selected Instrument Tracks at once, in which case they are all rendered simultaneously, which can be a huge time saver.

Every Track Transform operation creates bounced audio files that are placed into the Pool for the current Song. These files remain in the Pool (for later access or reference) until you decide to clear them out. As mentioned in the [Pool Commands](#) section, you can delete a file from the Pool view in the Browser by [Right]/[Ctrl]-clicking the file and choosing Remove From Pool (which removes the file from the Pool but retains it on disk) or Delete File Permanently (which removes the file from the Pool and deletes it from disk). You can also automatically remove all unused copies of files from the Pool by [Right]/[Ctrl]-clicking in the Pool and choosing Remove Unused Files.

Track and Event Inspectors

The Track Inspector and Event Inspector views offer you fast access to a variety of important per-Track and per-Event parameters and functions. To show or hide the Inspectors, press [F4] on the keyboard, or the "i" button, located above the Arrange view. Once the Inspectors are visible, clicking on a Track or Event brings that element into focus in the appropriate Inspector. You'll see differing sets of controls, depending on if the Track or Event is audio-based or instrument-oriented.

Track Inspector



Click on your audio Track of choice to give access to the following parameters in the Track Inspector:

Tempo (Mode) Lets you choose how playback of the current Track relates to Song tempo. For more details, see the [Automatic Timestretching](#) section.

Timestretch (Mode) Lets you choose the optimal timestretching algorithm for the Track. For more details, see the [Timestretching Material Modes](#) section.

Group Lets you assign the current Track to an existing Track Group. For more information, see the [Groups](#) section.

Layers Lets you Add, Duplicate, Rename, or Remove a layer from the Track, as well as set which layer is currently chosen for playback. For more information, see the [Track Layers](#) section.

Layers Follow Events Enable this parameter to make audio on underlying layers follow the related Event above when you move it along the timeline. When this parameter is disabled, moving an Event with one or more Layers beneath it detaches that Event from the layers below, making it a permanent part of the primary Layer.

Play Overlaps Enable this option to allow any overlapping audio on the current Track to play back simultaneously, rather than cutting off at the beginning of the next Event.

Delay Lets you apply a positive or negative time delay to the current Track, to help align it with other elements. Range of -100 to 100 ms.

Automation Lets you choose the Automation mode for each of the automated parameters associated with the Track, as well as quickly view and enable or disable the automation for a given parameter. For more information, see the [Automation Modes](#) section.

Routing and Mix Controls This area is a miniature duplicate of the parameters you see when viewing a Track in the Mix view. Input and Output routing, Track Volume, Pan, status, effects Inserts and Sends are all available. For more information, see [The Console](#).

Click on the Instrument Track of your choice to access the following parameters in the Track Inspector:

Timebase Lets you set the Timebase format for the current Track, in Beats or Seconds. Set to Beats, the Events on the Track change their position in time and speed to follow tempo changes in the Song. Set to Seconds, Events stay in place and maintain their playback speed until you change them intentionally. This can be useful, for example, in film audio, in which certain sounds must remain at certain absolute positions in time, to maintain synchronization with the visuals.

Group Lets you assign the current Track to a existing Track Group. For more information, see the [Groups](#) section.

Layers Lets you Add, Duplicate, Rename, or Remove a layer from the Track, as well as set which layer is currently chosen for playback. For more information, see the [Track Layers](#) section.

Delay Lets you apply a positive or negative time delay to the current Track to help align it in time. Range of -100 to 100 ms.

Transpose Lets you change the pitch of all notes on the current Track, in a range between -64 and +64 semitones.

Velocity Lets you boost or attenuate incoming note Velocity, before it arrives at the current instrument or external MIDI device. Settings between -100% and -1% attenuate velocity. Settings between 1% and 100% boost velocity. At 0%, velocity is unchanged.

Layers Follow Events Enable this parameter to make instrument data on underlying layers follow the related Event above when you move it along the timeline. When this parameter is disabled, moving an Event with one or more Layers beneath it detaches that Event from the layers below, making it a permanent part of the primary Layer.

Automation Lets you choose the Automation mode for each of the automated parameters associated with the Track, as well as quickly view and enable or disable the automation for a given parameter. For more information, see the [Automation Modes](#) section.

Program Lets you select a MIDI program number (and in some cases, a bank number) to associate with the current Instrument Track. This program change value is transmitted to the instrument, ensuring that the correct preset is loaded when you open a Song.

Note FX Lets you choose and apply real-time Note FX processing to the note data of the current Track. For more information, see [Note FX](#).

Routing and Mix Controls This area is a miniature duplicate of the parameters you see when viewing a Track in the Mix view. All Instrument Tracks display input and output routing options and Mute/Solo/Record/Monitor status toggles. If the Track is hosting a virtual instrument, Track Volume, Pan, effects Inserts and Sends are displayed. For more information, see [The Console](#).

Event Inspector

Presence - Violin Vibrato	
Start	00049 .01 .01 .00
End	00058 .04 .04 .56
Transpose	0
Velocity	0%

Click on the Audio Event of your choice to access the following parameters in the Event Inspector:

Event FX This lets you assign effects to individual Audio Events, rather than to a Track as a whole. For more information, see the [Event Effects](#) section.

Start and End Lets you specify the start and end times for the current Event.

File Tempo If you know the tempo of the audio file associated with the current Event, you can specify it here. This gives Studio One a tempo reference to work from when timestretching an Event to match Song Tempo.

Speedup Lets you speed up or slow down the tempo of the current Event, independent of other tempo settings. For more information, see the [Manual Timestretching](#) section.

Transpose Lets you shift the pitch of the current Event up or down, in a range of -24 to +24 semitones.

Tune Lets you fine-tune the pitch of the current Event up or down, in a range of -100 to +100 cents.

Normalize Lets you boost the volume of the current Event, so that the highest peak in the audio reaches 0 dBFS.

Gain Lets you adjust the overall level of the current Event, in a range of -40 to +24 dB.

Fade-In Lets you specify the length of the fade at the beginning of the current Event. At a setting of 0 ms, no fade is applied.

Fade-Out Lets you specify the length of the fade at the end of the current Event. At a setting of 0 ms, no fade is applied.

Click on the Instrument Part of your choice to access the following parameters in the Event Inspector:

Start and End Lets you specify the start and end times for the current Event.

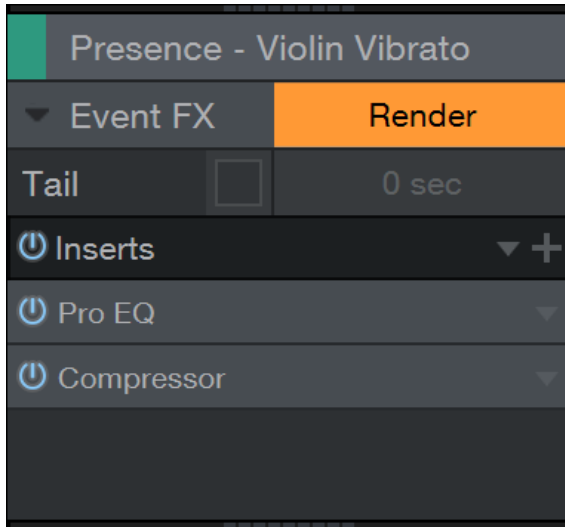
Transpose Lets you shift the note pitch of the current Event up or down, in a range of -24 to +24 semitones

Velocity Lets you scale the effect of note Velocity, before it arrives at the current instrument or External MIDI device. At 0%, all notes play at full velocity. At 100%, the full range of note velocity is sent.

Event Effects

It is possible to insert effects directly on an Audio Event in the arrangement, as opposed to inserting effects on the entire Audio Channel for the related Track, thereby affecting all Events on the Track. Event Effects are commonly used to add variety to the arrangement or to insert utility effects, such as pitch correction, into specific Events.

Insert Event Effects



To insert an effect on an Event, select the Event and open the Inspector by pressing [F4] on the keyboard. In the Event Inspector area of the Inspector, you can see an Event FX tab with an [Enable] button. Click on Enable, and an Insert Device Rack opens.

Insert effects or FX Chains here, as you normally would, and the Event is processed accordingly, in real time, during playback. The resulting sound is exactly as if you had inserted the effect on the Track: You can hear all other Tracks play and can make effects parameter changes while hearing the results in context with the rest of the mix.

As Event Effects may alter the relative volume of an Event, thereby skewing existing volume fade envelopes, an option has been provided to process volume envelopes after Event Effects. Click on the Tail check box, in the area above the Insert Device Rack, to enable this option.

Add Effects to Multiple Events

You can add Effects by dragging them from the Browser onto all selected Events.

Render Event Effects

Once the intended sound is achieved via an Event Effect, it is likely a good idea to render the audio in order to conserve CPU resources. Studio One provides a very flexible way to do this that allows you to revert to real-time processing at any time in order to make changes.

To render any Audio Event with inserted Event Effects, click on Render above the Event FX Insert Device Rack. The Insert Device Rack collapses, a new Audio Event with the rendered audio replaces the original Event in the arrangement, and the [Render] button is labeled [Restore]. At any time, click on Restore to replace the rendered Event with the original and restore any inserted effects to their pre-rendered states.

When rendering Event FX, note that the Tail setting above the Insert Device Rack allows you to specify a length to render beyond the end of the Audio Event. This is critical to properly capturing reverb tails, delay lines, and other similar audio tails caused by inserted effects. When a Tail value is given, a volume fade is applied across the entire length of that tail on the rendered Event after rendering to ensure smooth-sounding results. This fade envelope can then be modified, as usual.

Rendering Event FX creates bounced audio files that are placed into the Pool for the current Song.

Edit View Event Editing

In many cases, editing actions require a close look at the Events being edited. To perform these edits in the Arrange view would require zooming in to a level that would make it difficult to retain your sense of the overall Song structure, then zooming back out after the edits are performed. Edit views allow you to avoid this inefficiency. To open the Edit view for the

selected Event, click on the [Edit] button, press [F2] on the keyboard, or double-click on any Event. You can also open the Editor by selecting Editor from the View menu. While there is a common Edit view, Audio Events open in the Audio Editor, and Instrument Parts open in the Music Editor.

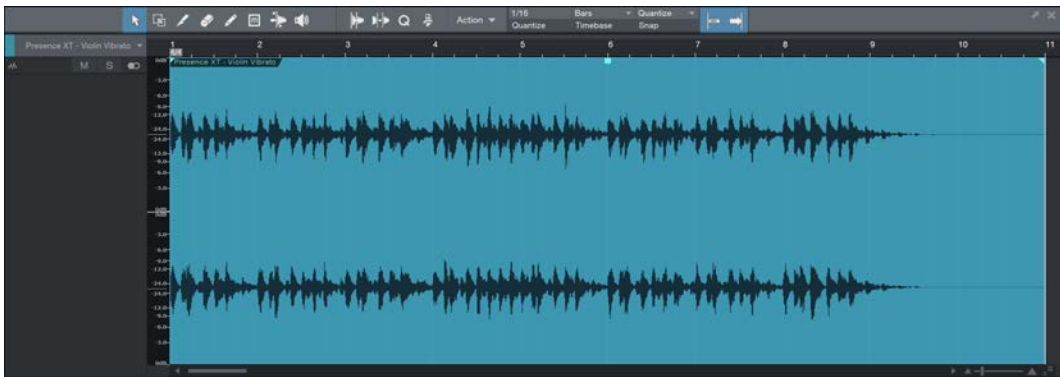
The Edit view displays the currently selected Event on a timeline that is independent of the Arrange view timeline. By default, the Edit view timeline is zoomed in further than the default Arrange view timeline. While the Edit view is open, double-clicking an Event in Arrange view zooms the Edit view to contain the full Event.

The Editor can be detached to its own sizable window by clicking on the Detach button at the upper right of the Editor. Any Track can be selected from the Track drop-down selector to the upper left of the Editor, under the toolbar.

The [Action] button (available in both the Audio and Music Editors) gives you quick access to functions you might normally access by [Right]/[Ctrl]-clicking on an Event and exploring the Audio or Musical Functions sub-menus.

Audio Editor

The Audio Editor display operates independently of the Arrange view and has an independent Timebase setting. Most options that appear in the Editor are the same as in the [Arrange](#) view and affect tools and Events in the same way. Note that the Snap and Timebase settings are not shared between the Arrange view and Editor; they remain independent. A Snap to Event Hotspots option is found in the Editor Snap dropdown menu; it allows tool and Event snapping to hotspots such as Bend Markers.



The displayed level scale to the left of the waveform lane in the Audio Editor can be adjusted by clicking on it and dragging left or right. This effectively zooms the waveform amplitude, which may be useful when editing audio with relatively low levels. [Right]/[Ctrl]-clicking in this area allows the selection of a percentage- or dB-based scale. You can also adjust this zoom level by manipulating the Data Zoom parameter, found to the right of the Time Zoom slider control.

Tools

Most of the tools in the [Arrange](#) view are available in the Audio Editor and function there exactly as they do in the Arrange view. (Only the Paint tool is not available in the Audio Editor.)

Music Editor

Instrument Parts contain notes, which represent musical performance data and are a type of Event. Notes can be moved, cut, copied, pasted, duplicated, and drawn using mouse tools, key commands, and certain Event menu commands. Multiple notes can be selected and edited together, as with other Events.

For quick editing of all notes in a Part or on the Track, use [Ctrl]/[Cmd]+[A] to select all of the notes in the focused Part in the Music Editor, or [Ctrl]/[Cmd]+[Shift]+[A] to select all notes in all Parts on the Track. You can also access the full set of selection actions by navigating to the Select section of the Edit menu.

You can zoom in or out horizontally in the Music Editor by moving the Time Zoom control, and zoom vertically with the Data Zoom control.

Timebase, Quantize, and Scale

The Music Editor has independent settings similar to those in the Audio Editor. While Quantize affects the horizontal time-value snapping, the Music Editor also features Scale (vertical note-value) snapping. The Scale settings allow snapping to specific note values within different musical scales. Enable the Scale function by clicking its toggle switch, then select a scale by choosing the starting note and the musical scale in the respective selectors. The notes contained in the selected scale are marked on the Music Editor's keyboard display, as well as in the single-octave keyboard display above the Scale selector.

Arrow Tool

The Arrow tool in the Music Editor is used with notes in essentially the same way as the Arrow tool in the Arrange view is used with Events. Multiple notes can be selected and edited together in the same way as [Events](#).

To move a note using the Arrow tool, click anywhere on the note and drag left, right, up, or down. Dragging the note left or right moves it backward and forward in time, relative to the current Edit view timebase and timeline zoom. Dragging the note up or down transposes (change the pitch of) the note. The transposition interval can be determined by using the vertical keyboard display to the left of the Music Editor.

To create a note using the Arrow tool, double-click in any empty space in the Edit view. A note is created at the location you've specified, its length determined by the currently selected Quantize value. Double-click a note with the Arrow tool to delete it.

To size any note using the Arrow tool, float the mouse to the left or right edge of the note to reveal the Sizing tool. When this tool appears, click-and-drag left or right to size the note. As with Events, notes can be sized and resized any number of times. A Part can also be sized in this way, by floating the cursor near the top of the Part's beginning or end, revealing the Sizing tool.

When sizing multiple selected notes in the Music Editor with the Arrow tool, two additional behaviors are now possible with modifiers. Clicking on a note and then holding [Ctrl]/[Cmd] while sizing results in the all selected notes snapping to the same musical length of the note on which you clicked. Clicking on a note and then holding [Alt]/[Option] results in the Note Off positions (ends) of all of the selected notes snapping to the same Note Off position of the note on which you clicked.

To duplicate selected notes using the Arrow tool, hold [Alt]/[Option] on the keyboard, click on the selection, and drag left or right. Release the mouse button when the desired position is reached, and the selection is duplicated to this position.

To temporarily switch to the Paint tool while the Arrow tool is selected, press and hold [Ctrl]/[Cmd].

When multiple Parts are visible in the Editor, only one is actively available for editing at a time. For example, when doing a Select All operation, only notes in the currently active Part are selected. To activate a Part, click on any note or empty space within it.

Split Tool

The Split tool in the Music Editor allows you to split notes so that they become two separate notes. Clicking on any note directly splits the note at that position, while selecting multiple notes and then splitting, splits all selected notes. Holding [Alt] when clicking with this tool performs a split of any selected notes, as well as a split of the part itself, so that one part becomes two.

To temporarily switch to the Arrow tool while the Split tool is selected, hold [Ctrl]/[Cmd].

Paint Tool

The Paint tool in the Music Editor is used to draw notes in an Instrument Part. The Paint tool snaps when drawing to certain vertical and horizontal positions based on the [Quantize and Scale](#) settings. When the mouse cursor is floated over the Music Editor with the Paint tool selected, the note value for the current cursor position is highlighted on the keyboard display.

Note that the Keyboard display can be switched to a Drum Map display by clicking on the Drum Map button above the Keyboard display. The Drum Map display essentially removes the virtual keyboard and allows more room to display sample names horizontally for each vertical note position.

The pitch names in the Drum Map can be edited by clicking on the Edit Pitch Names button and then typing names for each pitch in the pop-up menu. You can then save the Map to recall at a later time by clicking on the Store Preset button. Select any Map from the list to load it. (A General MIDI Drum Map is provided.)

To draw a note with the Paint tool, click at the desired position. If you click once, the new note has a length equal to the time value of the current Quantize setting. If you click-and-drag to the right, you can make the note any length you desire. With the Paint tool selected, float the mouse cursor to the edge of any existing note to size the note, as with the Arrow tool. To delete a note, click on it using the Paint tool.

To edit the velocity of a note while drawing the note with the Paint tool, drag up and down after you click to draw the note. To edit the velocity of a single note, using the Paint tool, hold [Alt]/[Option] on the keyboard and click-and-drag up or down on the desired note.

You can also edit the velocities of notes in the Part Automation lane of the Music Editor, which is discussed in the [Instrument Part Automation](#) section of the [Automation](#) chapter.

Press and hold [Alt] on the keyboard with the Paint tool selected to enter Line Drawing mode. In this mode, you can draw a line of note Events in the Music Editor, and you can draw lines in automation envelopes, as discussed later in this manual. This function also works when the Paint tool has been temporarily invoked by pressing [Ctrl]/[Cmd].

To create a new Part in the Edit view with the Paint tool, click and drag in any open area in the Editor timeline. You can resize Parts while the Paint tool is selected, by floating the cursor near the top of the start or end of the Part, which reveals the Sizing tool.

To momentarily select the Arrow tool while using the Paint tool, hold [Ctrl]/[Cmd] on the keyboard.

Eraser Tool

The Eraser tool in the Music Editor is used to delete notes. With the Eraser tool selected, click directly on any note to delete it. When multiple notes are selected, clicking any one of them with the Eraser tool deletes all selected notes. Click and drag with the Eraser tool (starting in empty space) to delete all notes you touch.

You can temporarily switch to the Arrow tool while the Eraser tool is selected by holding [Ctrl]/[Cmd].

Mute Tool

The Mute tool is used in the Music Editor much as it is used in the Arrange view. With the Mute tool selected, click on any note to mute it, and click on any muted note to unmute it. Click and drag with the Mute tool to mute all notes that fall within your selection.

Cut, Copy, Paste, and Duplicate Notes

You can cut, copy, paste, and duplicate notes exactly as you can with Events in the Arrange view, as describe in the [Common Editing Actions](#) section of this chapter. It is also possible to cut or copy notes and then paste them (or simply drag-and-drop them) directly into the Arrangement onto a selected Instrument Track. Doing this creates a new Instrument Part containing the selected notes.

Transposing Notes, Instrument Parts, and Tracks

Transposing notes, or changing a group of notes by a given interval, is a common action that takes advantage of the flexibility of musical data. It is possible at any time to transpose notes, a whole Instrument Part, or all of the contents of an Instrument Track.

To transpose a note or group of notes within an Instrument Part, open the Music Editor by double-clicking on the desired Part, and do the following:

- Select all of the notes you wish to transpose.

- Select Transpose from the Musical Functions sub-menu, which can be accessed from the Event menu, the [Action] button, or by [Right]/[Ctrl]-clicking within the Edit view.

- Choose from one of the preset transpositions or use the horizontal fader to set the number of semitones by which the selected notes are transposed (or simply enter a semitone value into the text field). A positive number results in the notes being transposed up, and a negative number results in the notes being transposed down.

To transpose an entire Instrument Part:

Select the Part you wish to Transpose in the Arrange view.

Select Transpose from the Musical Functions sub-menu, which can be accessed from the Event menu, the [Action] button, or by [Right]/[Ctrl]-clicking within the Edit view.

Choose from one of the preset transpositions, or use the horizontal fader to set the number of semitones by which the selected Part is transposed (or simply enter a semitone value into the text field). A positive number results in the Part being transposed up, and a negative number results in the Part being transposed down.

When transposing notes or Parts, the musical notes are moved graphically to represent the change. In this case, the notes displayed are the notes you hear.

To transpose all of the contents of an Instrument Track:

Select the Instrument Track you wish to transpose.

Open the Inspector by pressing [F4] on the keyboard.

Enter a value in the Transpose field for the number of semitones by which the Track is transposed.

When transposing a Track via the Inspector, the transposition is not reflected graphically. The positions of the notes in all Parts on the Track remain unaffected. In this case, the notes displayed may not be the notes you hear. This parameter also affects the notes you hear when you play your Keyboard.

You can also use the Transpose function to set all selected notes (or all notes in a selected Part) to the same note value by enabling Set All To, then selecting your note value of choice, and pressing [OK].

Quantizing Instrument Parts

Quantizing Instrument Parts allows you to realign notes in time to match a given musical time subdivision or other grid more closely. In practice, quantizing is generally used to clean up musical timing to more closely match the intended timing, although it can also be used creatively.

The results of quantizing are determined with the Quantize settings as found in the Quantize panel. The Quantize panel allows very precise over all quantize settings. Refer to the [Quantize Panel](#) section for more information.

It is possible to extract a groove from an instrument part by dragging-and-dropping it into the Groove section of the Quantize panel, just as with an Audio Event. Any Instrument Part or Audio Event can then be quantized to that extracted groove.

To enable quantizing notes while recording, open the Record Panel by selecting Record Panel in the View menu (or pressing [Alt]/[Option] + [Shift] + [R]), then Click on the Input Quantize button. Input quantization can be undone if you want to use the performance as it was played.

It is possible to split a single note into multiple notes based on the current Quantize setting. Select any number of notes and choose Split Events from the Musical Functions menu. Notes are split based on their position relative to the bar line, with splitting occurring only up to the next bar line after the note start time. It is also possible to apply Split Events to whole Instrument Parts and Audio Events.

Quantize and Restore Timing

To quantize an entire Instrument Part, select the Part in the Arrange view and press [Q] on the keyboard or choose Quantize from the Musical Functions menu. To quantize an individual note or notes, select the notes in the Music Editor and then apply quantization, as before.

Alternatively, if notes are selected in the Music Editor, and then the Quantize value is changed with Auto engaged (toggled with the small [IQ] button, next to the Quantize value in the Editor toolbar), the selected notes are automatically quantized using the newly selected Quantize value.

Furthermore, you can quantize note ends, which adjusts the Note Off time for any selected notes, by selecting Quantize End from the Musical Functions menu.

To restore the original timing to quantized Instrument Parts or notes, select the Part or notes and press [Shift]+[Q] on the keyboard, or select Restore Timing in the Musical Functions menu.

Freeze Quantize

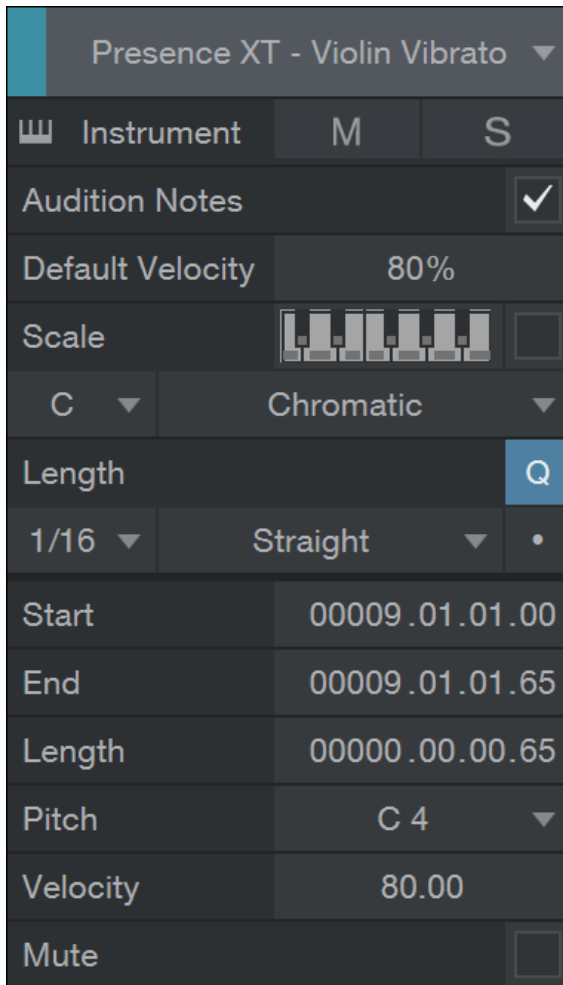
It is sometimes very helpful to make note quantization permanent so you can quantize again based on the current quantized positions, rather than the original note positions. To do this, select the notes and select Freeze Quantize from the Musical Functions menu. You cannot Restore Timing for these notes, as the newly quantized positions effectively become the original positions.

Humanize

Strictly quantizing every note so that rhythms are perfectly precise can cause music to sound lifeless and mechanical. The Humanize function alters note start and end times and velocity within a very small threshold, based on rules modeled on common human performance patterns. This provides just enough variation to make a performance sound more like a human played the parts.

To use this function, select any notes and then choose Humanize from the *Event/Musical Functions* menu. Note that the exact results cannot be directly controlled. You can also choose to Humanize Less, which alters the notes in a similar fashion as Humanize but based on rules designed to result in less-humanized performance patterns.

Music Editor Inspector



When a note is selected, its start and end positions are displayed in the Music Editor Inspector, as are its pitch, velocity, and mute status. Each of these parameters can be edited directly in the Inspector. When editing notes using the Inspector, all selected notes are affected, their values changing relative to the initial setting of each note. The one exception is that when Velocity is specified for multiple notes using the Inspector, all notes snap to the new value, regardless of their previous Velocity value.

The simplest way to edit start and end positions, pitch, and velocity is to place the mouse cursor over the parameter and scroll the mouse wheel up or down. Another way to edit a selected note's velocity is to click-and-drag the Velocity value in the Music Editor's Inspector pane. When you release the mouse button, the Velocity value is applied to all selected notes. The value currently set by the Velocity parameter is applied by default to any new notes created with the Paint Tool.

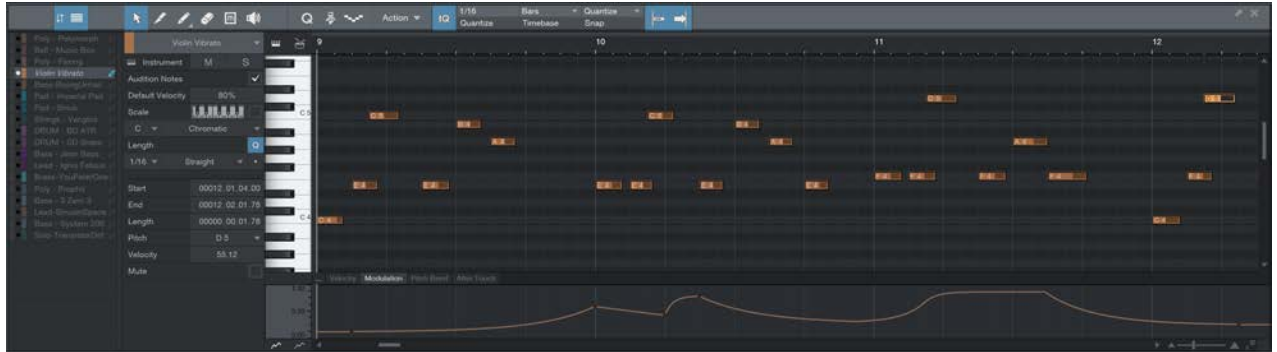
Enable the Audition Notes option to hear the pitch of each note that is selected, created, or moved, played through the current instrument.

You can also Mute, Solo, or open the Device Editor for the current T rack from within the Music Editor Inspector, using buttons that look much like their counterparts in the Arrange view.

Multitrack Music Editing

It is possible to view and edit more than one Instrument Track at a time in the Music Editor. To quickly view more than one Track in the Music Editor, hold Shift and select Instrument Parts on different Tracks in the Arrangement. More Parts can be added at any time by holding Shift and selecting them in the Arrangement.

Double-click on any Part in the Arrangement to quickly make its Track the only viewed Track in the Music Editor. This also automatically zooms the Music Editor horizontally and vertically to show all the notes the Track contains, at the highest zoom level.



The Music Editor also has its own Track List, opened via the Track List icon at the far left of the Music Editor Toolbar. In this Track List, you can show or hide Tracks via the Show/Hide button to the left of the Track name and can independently set each Track to Edit Active via the pencil-shaped Edit button to the far right of the Track name. If a Track is shown, and Edit Active is not engaged, the Track's notes are not selectable, allowing it to be easily viewed as a reference without concern about altering it accidentally.

When multiple Parts are displayed, the notes for each Part are colored with their Track colors and audition normally through their Tracks. Selected notes are displayed in red. Also, when multiple parts are displayed it is possible to transfer notes from one part to another using the [Right]/[Ctrl]-click contextual menu item Transfer Notes. This removes the selected notes from the original Part, indicated with a checkmark in the Transfer Notes list, to the selected Part.

Note Chase and Cut

In the *Studio One/Options/Advanced/MIDI* (Mac OS X: *Preferences/Advanced/MIDI*) menu, you can find two options: Chase Long Notes and Cut Long Notes at Part End.

Chase Long Notes should be engaged if you would like Studio One to play back a long note even if playback begins after that note's Note On position, effectively treating the playback position as the Note On. This is very useful when working with long, synthetic drone parts, for instance, which may have a Note On at bar 1 and then continue throughout the rest of the Song.

Cut Long Notes at Part End should be engaged if you would like a note to stop playback if the related Instrument Part ends before that note's Note Off position.

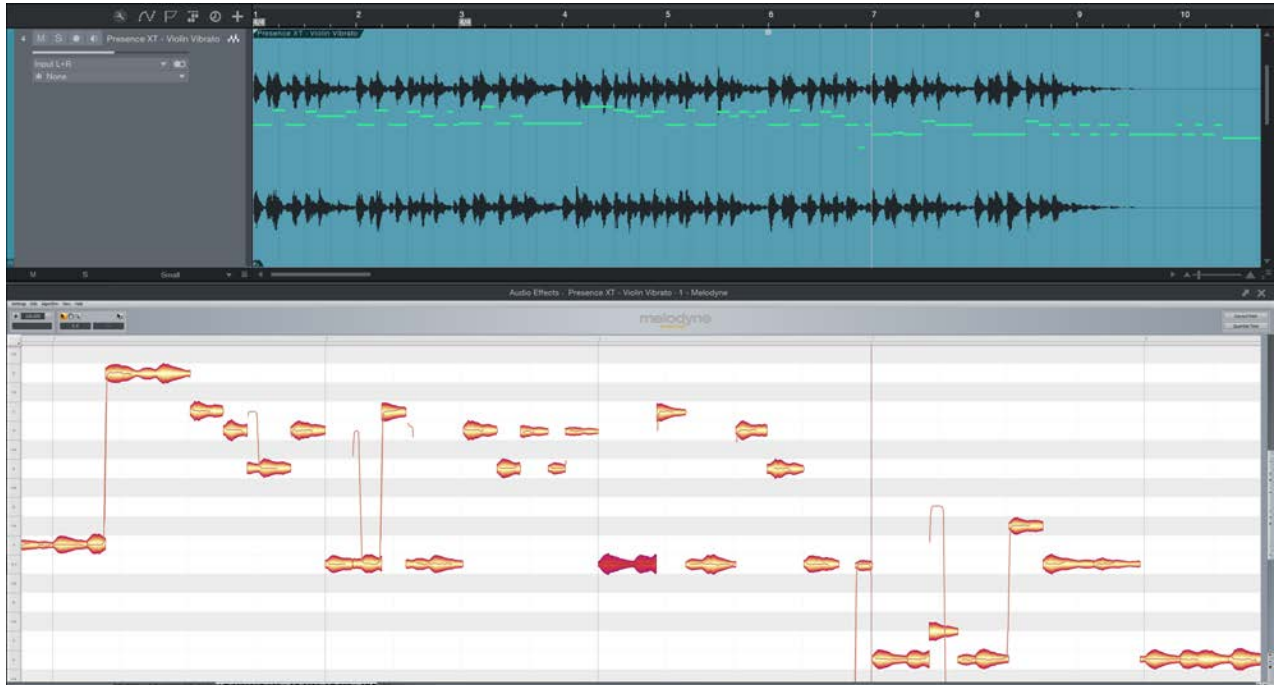
Pitch Correction with Melodyne Integration

Studio One features a unique pitch-correction solution: It tightly integrates with Celemony's Melodyne, a high-quality commercial pitch-correction software. This is accomplished with new co-developed technology and it is only possible with Studio One. Studio One Professional includes a fully licensed copy of Melodyne Essential, while Studio One Artist features the Melodyne Trial version. If you already own any version of Melodyne, update to version 1.3 or later for the integrated support to function in Studio One.

For specific information on how to use Melodyne, please refer to the Melodyne documentation and to the helpful online materials, such as tutorial videos and FAQs, found at www.celemony.com.

Edit with Melodyne

Any Audio Event can be edited with Melodyne. To do so, select the Event and press [Ctrl]/[Cmd]+[M] on the keyboard, or [Right]/[Ctrl]-click on an Audio Event and select Edit With Melodyne from the contextual menu. Melodyne is inserted in the Event FX Device Rack for the Event, and the integrated Melodyne view opens, found in the same location as the Audio and Music Editors.



The audio in the Event is analyzed automatically, and the detected notes are displayed, ready for editing. Note that the Melodyne view can be maximized and detached in the same way as the Audio and Music Editors.

When the Melodyne Event Effect is active (meaning the Event FX have not been rendered), double-clicking on the Audio Event opens the Melodyne view. To switch to the Audio Editor, press [F2] on the keyboard, or click on the [Edit] button.

Real Time and Render

As with other Event FX, Melodyne runs in real time by default. This allows immediate auditioning of the material being edited alongside the rest of the mix. However, it is probably best to render the edits once you are finished in order to reclaim CPU resources. To do so, click on the [Render] button for the Event FX Insert Device Rack in the Event Inspector for the Audio Event.

As with other Event FX, the state prior to rendering is stored, allowing you to return for further editing. Melodyne can also be removed entirely from the Audio Event by removing it from the Event FX Insert Device Rack for the Event, in which case all edits are lost.

Drag Audio to Instrument Track

When an Audio Event is edited with Melodyne, the notes resulting from analysis appear on the waveform, as with Music Loops. In this state, it is possible to drag the Audio Event to an Instrument Track lane in the Arrangement to extract the notes, resulting in an Instrument Part that perfectly matches the audio performance. The notes and velocity for the Instrument Part are derived from the Melodyne analysis and editing.

This makes it possible, for instance, to sing a melody and then drag it to an Instrument Track for a virtual instrument to play, rather than trying to figure out how to play it on a keyboard controller. You might also wish to replace or enhance an acoustic instrument performance with a virtual instrument. These techniques and many more are now possible with a single drag-and-drop.

Action Menu

When editing in the Music Editor, several editing commands are likely to be used often. We have placed these commands in a menu that allows quick access, located to the right of the Tool icons in the upper left of the Music Editor. Click on the [Action] button to reveal a drop-down menu of commands with which you can edit any selected notes in the Music Editor.

Undo History

The Undo History menu, accessed under *Edit/History*, enables you to view and step through virtually every editing function that has occurred since a document was opened. Simply click on any edit in the list to instantly roll the document back to the point where that edit was made.

Note that the history is cleared when a document is closed but remains intact when the document is saved and kept open.

Navigating with Zoom

When editing or arranging in a Song, zooming in and out on the timeline can be beneficial in both the Edit and Arrange views. Studio One's key commands and quick control methods make zooming quick and easy. You can zoom using the following techniques:

Zoom Horizontally

Zoom In or Out Click and drag vertically in the Arrange or Edit view timeline.

Zoom In or Out Position cursor in Arrange or Edit timeline and move mouse scrollwheel.

Zoom In Press [E] on the keyboard.

Zoom Out Press [W].

Zoom Vertically

Zoom In (vertically) Press [Shift]+[E].

Zoom Out (vertically) Press [Shift]+[W].

Zoom In or Out [Ctrl] + mouse scrollwheel.

Other Zoom Commands

Zoom to Loop Press [Shift]+[L].

Zoom to Selection Toggle (horizontally and vertically) Press [Shift]+[S].

Zoom to Selection Toggle (horizontally) Press [Alt]+[S].

Zoom Full Press [Alt]+[Z] to zoom out horizontally, as much as possible.

It is also possible to set key commands to directly access the Track Heights available on the Arrange page in the Keyboard Shortcuts menu.

Zoom History

The most recent horizontal and vertical zoom states in an arrangement or editor are remembered in the Zoom History. You can go back to the previous state using Undo Zoom [Alt]+[W] and can move forward with Redo Zoom [Alt]+[E].

Toggle Zoom

You can quickly toggle between two zoom states with the Toggle Zoom command [Z]. This command swaps the current zoom state with a stored zoom setting. The current state is stored, and the state in memory is restored. Pressing [Z] again takes you back to the original state.

The Store Zoom State command [Shift]+[Z] only stores the current state and does not switch states. This can be used to set an anchor zoom position that you want to recall later with the Toggle Zoom command [Z].

Editing Suggestions

Making Clean Edits

In audio production, the editing process can be unforgiving. Small inaccuracies when splitting, moving, or performing other actions on recorded audio can lead to unwanted audible artifacts. The following describes some recommended editing practices.

Listen While Editing

Listening to your edits as you make them saves time and frustration in nearly every case. For instance, when sizing the edges of a vocal part to remove unwanted sounds between words, it is tempting to make edits based on the graphic representation of the waveform. Sometimes that works, but even when you edit visually, it is a good idea to loop the section you are editing and listen as you size the Events to be sure you are not removing a critical part of the vocals.

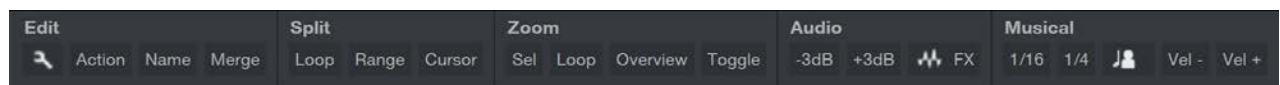
To quickly loop a precise selection, select a range with the Range tool, and then press [Shift]+[P] on the keyboard to set the Left and Right Locators precisely around that range. Then, click on the Loop button in the Transport, or press [Num Pad /] on the keyboard, to loop the playback over the selected range.

You can also use the Listen tool to quickly solo and listen to any element in the arrangement.

Eliminating Audible Artifacts

In Studio One, we make every effort to streamline the editing process and avoid tedious tasks. For instance, we apply fades automatically to punch-in recordings to be sure the new audio blends seamlessly with the existing audio. However, inevitably, there can be cases when editing audio leads to audible artifacts. These artifacts may sound like short clicks or ticks of noise, and they usually occur at the beginning or end of an audio Event that has been split or cut. When this happens, use the fade envelope provided on every Audio Event to apply a quick fade-in or fade-out, experimenting until the artifact can no longer be heard.

Macro Toolbar



The Macro Toolbar is a special control panel that lets you customize your workflow in powerful ways, giving you easy access to often-used functions and custom command combinations. You can add and change command groups and buttons freely, to fit your needs.

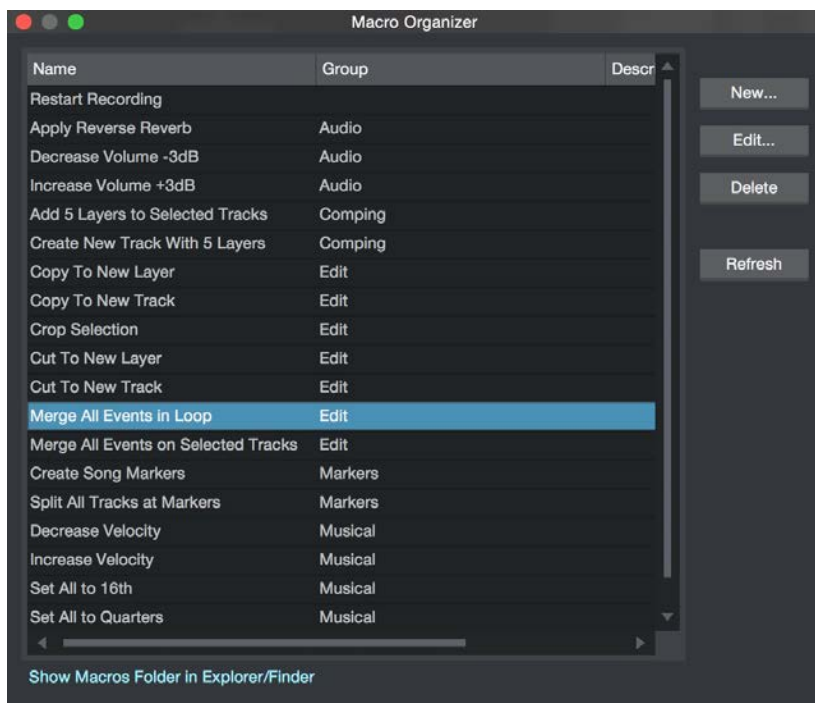
You can create Macros, which string together multiple commands to form a single action. For instance, you might want a way to quickly select multiple events across multiple tracks within the loop range and merge them to form single continuous events. This would normally involve a number of separate actions, either with the mouse or keyboard, but creating a macro for this reduces the process to a single action.

You can show or hide the Macro Toolbar by clicking the Macros button in the main toolbar, or by navigating to *View/Additional Views/Macros*.

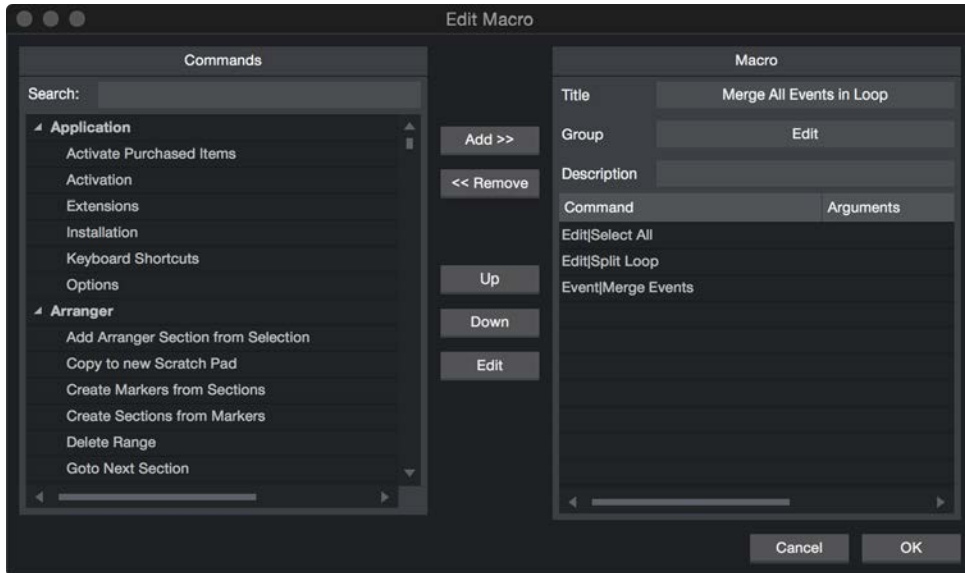
Overview

When you open a Song in Studio One, the Macro Toolbar button is shown, next to the Audio Bend, Strip Silence, and Quantize panel buttons in the top toolbar. Click this button to expand the Macro Toolbar panel, which is docked to the top panel by default, however can be detached like the other panels by clicking on the detach button to the far right of the panel. When detached, [Right]/[Control]+click in the panel to adjust for vertical or horizontal orientation.

Several items are in the Toolbar by default for demonstration purposes. Note that any button can be removed, as well as any entire group of buttons. This toolbar is completely customizable. To see how Macros are put together, open the Macro Organizer by clicking *Setup/Macro Organizer* in the Edit Group of the Macro Toolbar, or by navigating to *Studio One/Macro Organizer*.



Click on Merge All Events in Loop Range in the list, and then click on Edit.



This is the Edit Macro window where you can create and modify your Macros. On the left is the Commands list, which lists all available commands in Studio One. On the right, the Macro Title, Group, and list of commands that the Macro performs when triggered. Commands are executed in the order in which they are listed here. So, this Macro selects all events, splits them at the left and right locator locations, then merges the events that are still selected (those within the loop range, in this case).

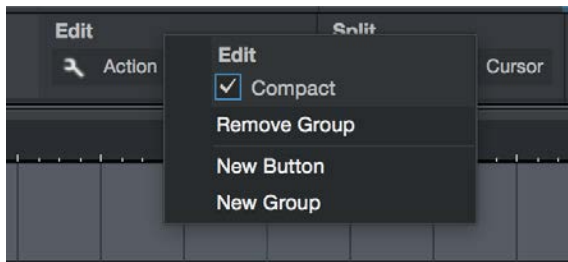
Close the Edit Macro and Macro Organizer windows and look again at the Macro Toolbar. Click on the Action button in the Edit group, and a list of all of your Macros is displayed, categorized by the Groups you entered in the Group field for each Macro in the Edit Macro window. Clicking on any item in this list performs the associated Macro.

Click on the Name button in the Edit group to rename any selected events. The list of predefined names can be customized by clicking on *Setup/Edit Names* in the Edit group to open the file 'EventNames.txt', which uses a simple syntax to build the menu hierarchy.

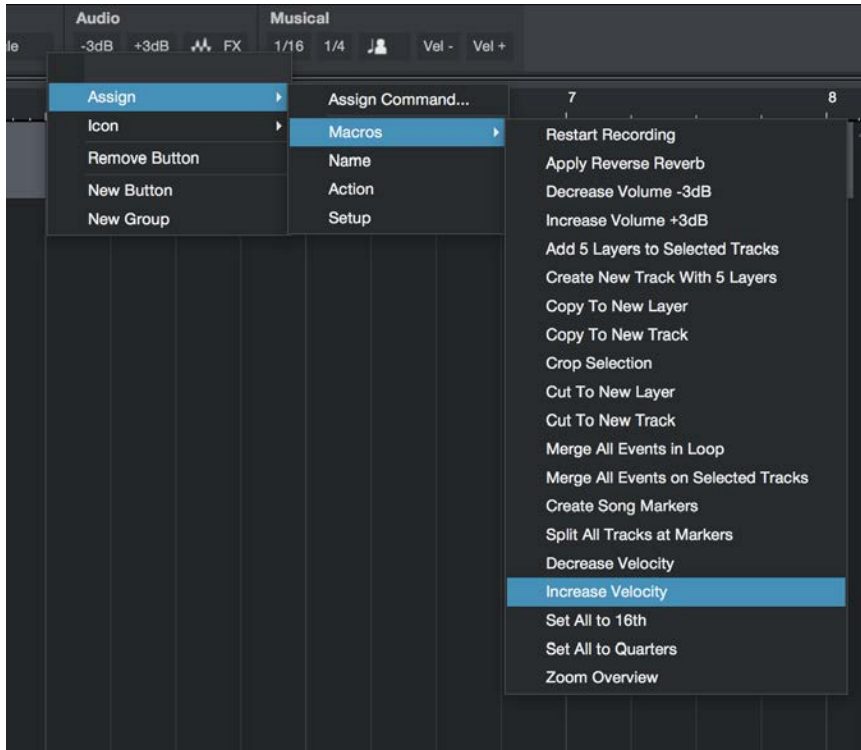


Customize the Toolbar

It is possible to add new Groups and Buttons to the Toolbar, as well as remove or modify any existing. [Right]/[Option] + click on the Edit group in the Toolbar, and a contextual menu is displayed.



Double-click on the name to rename the Group. The Compact toggle makes the interface use as little horizontal space as possible when engaged. Click on Remove Group to completely remove the Group and all Buttons it contains. Click on New Group or New Button to create a new Group or Button. Groups are named Group by default, and are renamed in the [Right]/[Option]+click contextual menu by double-clicking on the name.



Buttons are blank by default. [Right]/Option]+click on a Button and choose one of your Macros from the top level list, or Assign/Assign Command to select a Key Command to associate with the button. You can associate any Macro or command to a button.

Buttons can also make use of custom icons. [Right]/Option]+click on a Button and click on *Icon/Select Image* and choose any 22x22 pixel PNG image file to use a custom icon.

Make a New Macro

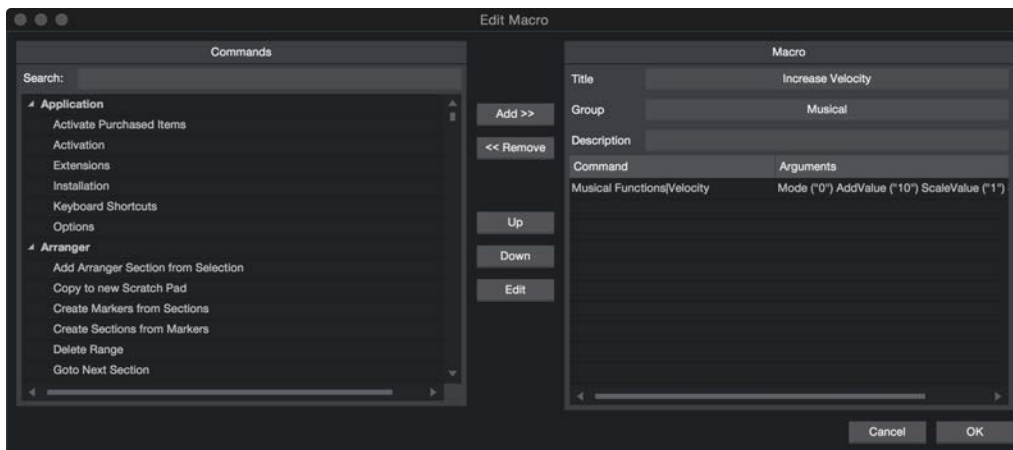
To make your own Macro, open the Macro Organizer window by clicking on *Setup/Macro Organizer* in the Edit Group of the Macro Toolbar and navigating to Studio One/Macro Organizer. Click on New to open the Edit Macro window. Give your Macro a Title, which is how it appears in any menu, as well as a Group Name, which determines how it is organized in the previously mentioned Action list of the Macro Toolbar.

Next, navigate the list on the left to find the first command for your Macro, select it, and then click on Add to add the command to the list on the right. Repeat this until each command you need is in the list. Note that the commands are performed in the order they are listed, so be sure the order is set up to achieve the desired result. Select any item in the list and click on Up or Down to move the item in the list.

Arguments

Note that some commands have Arguments associated with them, such as Track|Expand Layers. Commands with Arguments show an Argument descriptor next to the command in the command list. Arguments provide a specific behavior for commands where multiple behaviors are possible.

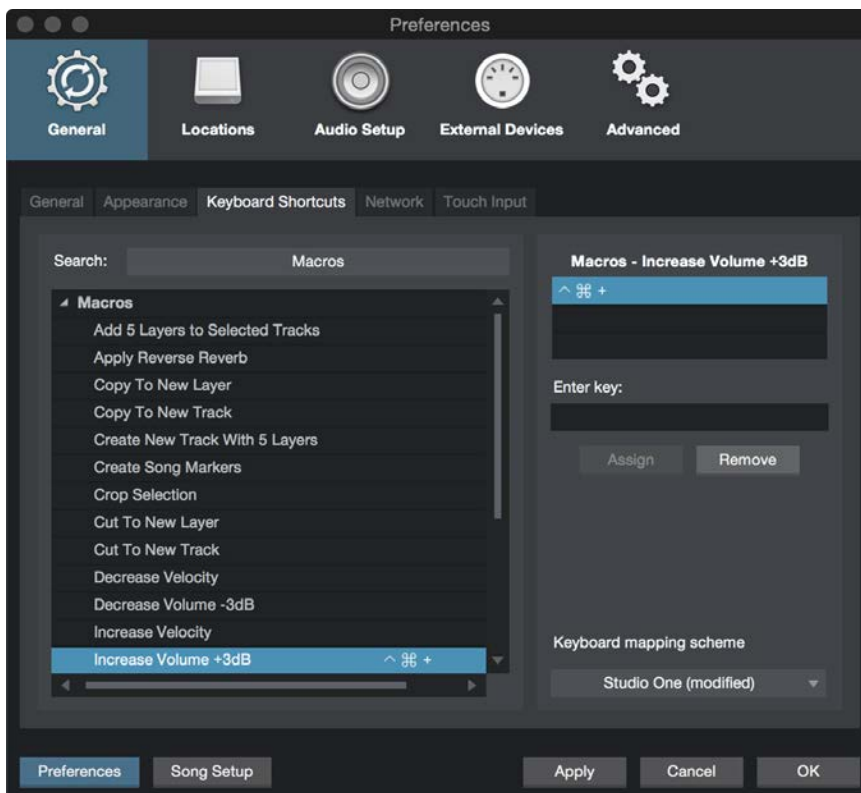
With the Track|Expand Layers command, the Argument 'Expand' should be set to 0 or 1. Setting the Argument to 0 disengages the Expand Layers option, whereas setting it to 1 engages the option.



Commands can have multiple arguments, for instance Edit Volume has 'Level' and 'Relative' as separate arguments , where 'Level' is a dB value and 'Relative' can be "0" or "1" to either set the event volume to the absolute dB value or to add/subtract it from the current level.

Make a Key Command for your Macro

Key commands can be associated with your Macros just like any command in Studio One. Open the *Studio One/Keyboard Shortcuts* window (OSX: *File/Keyboard Shortcuts*), and type macros in the search field to quickly show the Macros section. Select any Macro from the list and assign a key command by typing into the Enter Key field and clicking on Assign.



Map Macros to your MIDI Hardware

As with any command in Studio One, Macros can be mapped to your MIDI hardware. To do this, open the device map for the hardware you want to map macros by double-clicking on the device in the External panel of the Console. While any control you have learned for the device can be mapped, buttons are the most logical choice. [Right]/[Option]+click on any button in the map and choose Assign Command.

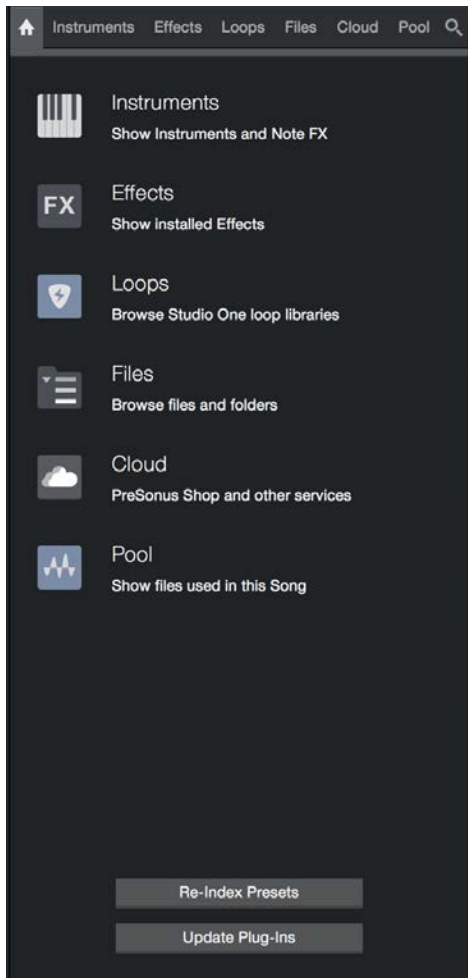
Type macros in the search field to quickly find your Macros, select the one you want, and click on OK. Note that even control surfaces that are not natively supported can have commands assigned, so long as the desired controls transmit MIDI CC values.

Macro Storage

Your individual Macro commands are stored in a single location, reached via the [Show Macros Folder in Explorer/Finder] button at the bottom of the Macro Organizer window. Each Macro is a unique file in XML format, and it is possible to edit the XML directly if desired. These files are also portable, so you can share them with other users via the [PreSonus Exchange](#).

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The Browser



The Browser is a powerful feature that allows quick navigation of virtual instruments, effects, and a variety of file types on your computer, including audio and musical-data files. The Browser works somewhat like Windows Explorer or Mac OS X Finder, in that it allows you to navigate file directories on your computer in specific ways. Audio and musical-data files, as well as virtual instruments and plug-in effects, can be dragged from the Browser directly into your Song or Project.

Searching for Files in The Browser

Each page of the Browser has a search function, accessed by clicking the search button in the upper-right corner. This shows a search field in which you can type strings to search for content by name. Searching in the Home page of the Browser searches through content in all pages of the browser.

Browser Tabs and Search

The Browser is divided into six tabs that organize your content into Instruments, Effects, Loops, Files, Cloud, and the Pool.

The Home tab gives access to all tabs, and the ability to search for content by name across all tabs at once. All virtual instruments and effects (and any related presets) appear in the Instruments and Effects tabs. All installed Studio One audio and music loop content appears in the Loops tab. The Files tab gives you direct access to your computer's file system, as well as other local and cloud-based storage areas related to Studio One. The Cloud tab lets you access the cloud services, such as PreSonus Shop and Exchange services, or your SoundCloud account. The Pool allows quick access to all files associated with the current Song.

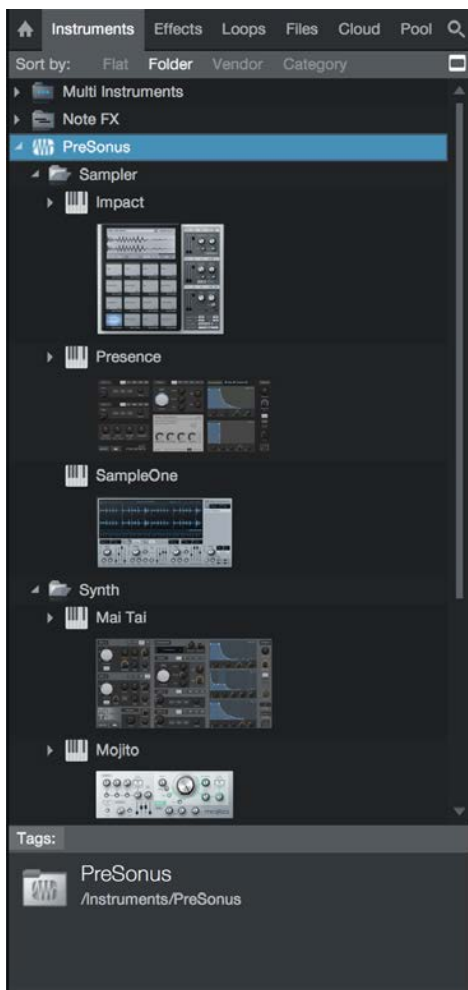
It is possible to search within any tab and within any location a tab may contain. Clicking on the Search icon at the top right of the Browser opens a search text field and shows the location being searched. Typing text into the search field immediately begins the search, and only results matching the search text are displayed in the Browser.

Once search results are populated, the found content can be used directly. You can also [Right]/[Ctrl]-click on any search result and choose Show in Context from the pop-up menu, to quickly access content in the same location.

Instruments and Audio Effects

The Browser makes finding and using your virtual Instruments and audio effects fast and easy.

Browsing for Instruments



Click on the Instruments tab in the Browser or press [F6] on the keyboard to browse your virtual instruments.

Sorting the Instruments View

The list of virtual instruments can be sorted to help you find what you are looking for. Click on the Sort by options at the top of the Browser to sort by one of the following categories:

Flat Sorts the instruments in alphabetical order in a continuous list.

Folder Sorts the instruments based on the storage location folders in which they reside (along with special folders for PreSonus and any VST3 plug-ins).

Vendor Sorts the instruments in folders by vendor.

Category Sorts the instruments in folders by type (PreSonus, ReWire, Audio Unit, VST2, VST3).

Dragging Virtual Instruments into Your Song

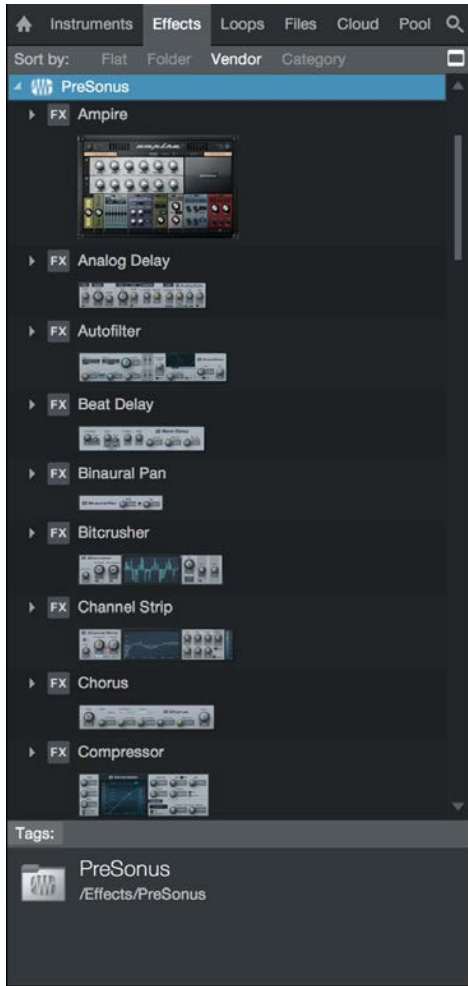
When you have found a virtual instrument you wish to use in your Song, you can simply click-and-drag it into the Arrange view from the Browser. If you drag the instrument into blank space, the virtual instrument is loaded in the Instruments Device Rack, and a new Instrument Track is created that is routed to the instrument. The new Track is record-enabled and monitor-enabled by default, so you can play it immediately with your default Keyboard.

If you drag-and-drop an instrument from the Browser on top of an existing Instrument Track that is routed to another virtual instrument, the previously loaded instrument is replaced by the new one. A pop-up menu appears, giving you the choice to Replace (remove the old instrument from the Instrument Rack and replace with the new), Combine (place the new and existing instruments into a new [Multi Instrument](#)), or Keep the old instrument (re-route the Track to address the new instrument and retain the old instrument in the Instrument Rack).

Instrument Presets

The presets for Studio One's built-in virtual instruments, as well as those associated with any 3rd-party instruments, can be loaded into your Song in the same way as an instrument. Drag-and-drop a preset from the Browser to load the instrument into your Song with that preset pre-loaded. Alternatively, when the instrument is open, you can load any preset for that instrument by simply double-clicking on the preset in the Browser or by clicking on the preset to select it and then hitting [Return]. If the editing window for an instrument is open, you can load any preset for that instrument by dragging the preset from the Browser onto the instrument window.

Browsing for Audio Effects



Click on the Effects tab in the Browser or press [F7] on the keyboard to find your audio effects.

Sorting the Audio Effects View

You can sort the list of audio effects to help you find what you are looking for. Click on the Sort By options at the top of the Browser to sort by one of the following categories:

Flat Sorts the effects in alphabetical order in a continuous list.

Folder Sorts the effects based on the storage location folders in which they reside (along with special folders for PreSonus and VST3 plug-ins).

Vendor Sorts the effects in folders by vendor.

Category Sorts the effects in folders by the type of plug-in (FX Chains, PreSonus, VST2, VST3, Audio Units).

Searching for Effects

The Effects tab has a search function, as do all parts of the Browser. You can enable search by clicking the search button in the upper-right corner of the Browser. When searching for effects, you can type in an effects category (such as "Reverb" or "Dynamics") to show all effects in that category.

Dragging Audio Effects into your Song

Audio effects can be dragged into your Song in a number of ways, with slightly different results. To load an effect on an existing Audio Track, drag-and-drop the effect from the Browser onto any area of the Track in the Arrange view. You can also drag-and-drop an effect onto any Channel in the Console. If you prefer, you can even drag-and-drop an effect from the Browser directly into a particular position in the Insert Device Rack of any Channel. This also lets you to replace any currently loaded plug-in by dropping another plug-in on top of its slot in the Insert Device Rack.

To create a new FX Channel in the Console with a particular effect pre-loaded, drag-and-drop the effect from the Browser into any blank space in the Console or into the Send of any Channel. The new FX Channel is automatically given the name of the effect.

When dragging in effects from the browser onto Tracks in the arrangement, hold [Alt]/[Option] to load the effects as Event Effects instead of Insert Effects. Note that the drop target changes from the entire Track to specific Events when doing this, as every Event can have its own Event Effects.

Send FX Mix Lock

Inserting an effect into the first slot of a Bus/FX Channel sets dry/wet mix to 100% and enables a lock for the mix. The lock state is saved in the Song but is not overwritten/saved by presets. This exists in:

- Beat Delay
- Analog Delay
- Groove Delay
- MixVerb
- Room Reverb

Audio Effects Presets and FX Chains

The presets for Studio One's built-in audio effects and any 3rd-party effects can be loaded into your Song in the same way as the effects themselves. Drag-and-drop a preset from the Browser into your Song to load an instance of the effect with your chosen preset loaded. Alternatively, if the window for an Audio Effect is open, you can load any preset for that effect by dragging the preset from the Browser onto the Effect window, or by double-clicking on the preset in the Browser, or by clicking on the preset to select it and then hitting [Return] on the keyboard. FX Chains can be loaded in the same way, as described in the [FX Chains](#) section. This makes configuring even the most complicated mix quick and easy.

Sound Sets

The loops, samples, and instrument presets included with Studio One are bundled into Sound Sets and can be quickly located and used by clicking on the Files tab in the Browser and navigating to the Sound Sets folder. Sound Sets are carefully organized for easy exploration. Loops can also be browsed directly, by clicking on the Loops tab in the Browser.

Plug-in Thumbnail Images

The included plug-in instruments and effects can be listed in the Browser with thumbnail images of their user interfaces shown, for easy identification. To show or hide these thumbnails, click the Show Thumbnails button in the upper-right corner of the Browser.

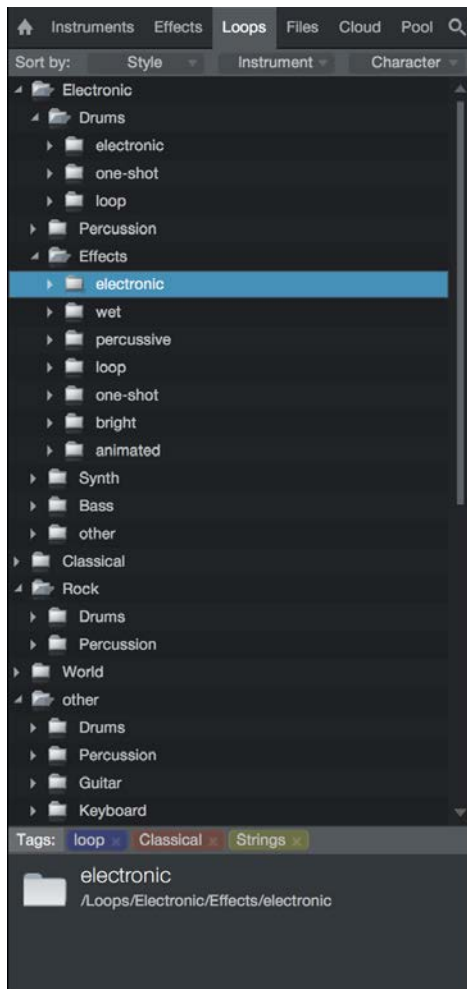
Adding Thumbnail Images for 3rd-Party Plug-ins

To create a thumbnail image for a 3rd-party plug-in you've installed, do the following:

1. Insert the 3rd-party plug-in of choice to a Channel in StudioOne
2. Open the editing window for the plug-in
3. Near the top of the editing window, click on the right side of the corresponding plug-in tab for that plug-in, to open a pop-up menu
4. Choose the Update Plug-in Thumbnail option, to create and apply a new thumbnail image for this plug-in

As with the included thumbnail images, you can show/hide the thumbnails you create by clicking the Show Thumbnails button in the upper-right corner of the Browser.

Loops Tab



The Loops tab lets you locate and explore audio and music loop content made for Studio One in the Browser, with intelligent sorting to assist you in finding the right loops quickly and easily. Click on the Loops tab in the Browser or press [F8] on the keyboard to browse through any installed loop content.

Sorting Loops

The Loops tab offers a three-tiered sorting system. At the top of the Loops tab window, you'll see Sort by... followed by three category selectors. You can choose to sort by any of the following criteria:

Style, Instrument and Character Sorts your loops into folders corresponding to the Style, Instrument, and Character tags each loop is associated with. This lets you quickly locate specific types of loops based on your needs.

Type Sorts your loops into folders corresponding to their file type.

Product Sorts your loops into folders corresponding to the products or bundles they are part of.

Vendor Sorts your loops into folders corresponding to the vendor that made them.

Using the three sorting category selectors, you can structure the way loop content is shown. The first sorting category sets what you see at the top level of the Loops tab. For example, set to Style, you'll see loops categorized in folders corresponding to their Style tag settings.

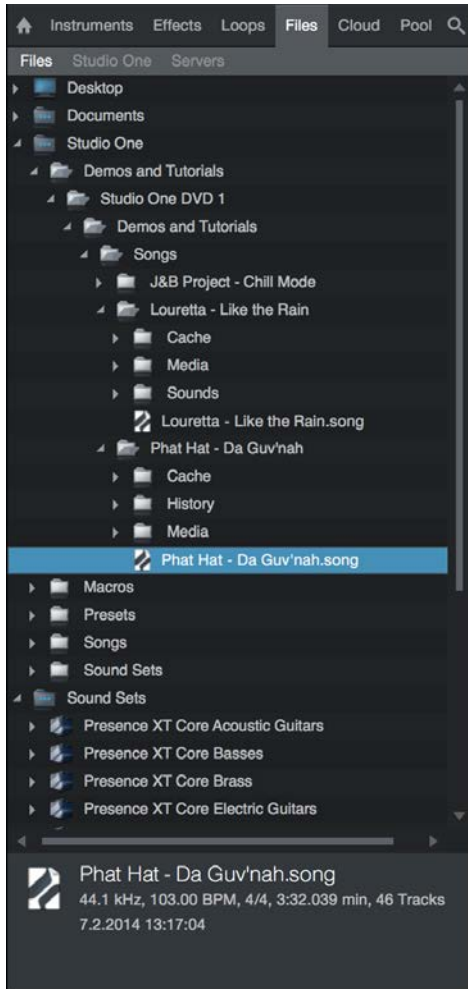
The second sorting category sets what you see when you open a folder in the list created by the first sorting category. For example, with the first category set to Instrument and the second set to Type, you'll see a list of loops in folders corresponding to their Instrument tag settings. Expanding one of those folders show a list of its content, sorted by file Type.

The same operating model extends to the third sorting category, which lets you refine how loops are displayed when you're looking two folder levels deep in the list of loops.

Importing Loops into Your Song

Audio and music loops can be dragged right into your Song from the Browser. For more information on working with loops, see [Audio Loops and Music Loops](#).

Files Tab



The Files tab gives you access to files and folders throughout your computer's file system, as well as Studio One-specific content locations.

It is possible to import several file types from the Files tab into your Song or Project, including WAV (BWF and RF64), AIFF, REX, Apple Loops (CAF only in Mac OS X), Ogg Vorbis, FLAC, and MP3 audio files, as well as Standard MIDI Files, and of course Studio One's Audio Loops and Music Loops.

Finding Audio Files in the Files Tab

Open the Browser by clicking on the [Browse] button, or press [F5] on the keyboard, and click on the [Files] button at the top of the Browser to view files and locations on your computer. You also can press [F9] on the keyboard to open the Files tab directly.

By default, the Files tab displays the following sub-tabs:

Files Contains all folders and files your computer's file system and any installed Studio One assets.

Studio One Content sub-tab, as specified in *Studio One/Options/Locations/User Data* setup menu (Mac OS X: *Preferences/Locations/User Data*), which contains all Songs, Projects, Presets, and other Studio One files.

Servers Displays specific cloud services that Studio One interfaces with, such as the PreSonus Shop and Exchange, and SoundCloud.

System Displays system relevant system files.

Presets Contains all user-created instrument and effects presets.

Click on any folder to view its contents, as you would with Windows Explorer or Mac OS X Finder.

When browsing Audio Loop files and REX audio files, note the drop-down arrow that expands to reveal the slices of the REX file. If you drag in either of these types of files, the slices are contained in an Audio Part.

When moving files onto or within your computer while Studio One is open, you may need to refresh the Browser to see the subsequent changes. If you encounter this, [Right]/[Ctrl]-click in the Browser and select Refresh.

File Management in the Files Tab

[Right]/[Ctrl]-click on a file or folder in the Files Tab to access the following commands:

Show Package Contents Select to allow Browser access to files within a bundled file, such as a .song file.

Set as Root Select to set the folder to the root of the current Tab.

Up Once a folder has been set as the root of the current tab, select this command to set its enclosing folder as root.

Reset Root Resets the root of the current tab to its default top-level directory.

Upload To Select to upload the chosen file to a connected cloud service, such as SoundCloud.

New Folder Select to create a new folder within another folder.

Show in Explorer/Finder Select to show the file or folder in the Windows Explorer or Mac OS X Finder.

Rename File/Folder Select to rename any file or folder.

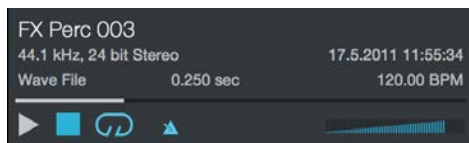
Delete File/Folder Delete any file or folder permanently. This places the file or folder in the Recycling Bin or Trash.

You can also move or copy any file or folder to another location within the File Browser. To move a file or folder, click-and-drag on top of another folder. To copy a file or folder, hold [Ctrl]/[Cmd] while dragging.

Use [Alt]/[Option]+[Up Arrow] to collapse all of the directories when navigating the Files Browser. Use [Alt]/[Option]+[Left Arrow] to collapse the currently selected top-level directory (and any of its sub-directories).

Previewing Audio Files

When an audio file is selected in the Browser, the bottom window of the Browser becomes the Preview Player, displaying transport controls and information about the selected file. When the Preview Player appears, you can listen to the selected file directly within the Browser. To start file playback, double-click on the file in the Browser or click on the Play button in the Preview Player with the desired file selected.



Preview Player playback is independent of the main Song playback, notice the playback-position cursor does not move across the Arrange view while previewing a file. The Preview Player has its own playback-position indicator that moves left to right to indicate the current playback position in the selected file. The position indicator can be clicked-and-dragged to navigate through the selected file during playback. A volume fader controls the playback level of the Preview Player.

Preview Player playback can be synced to Song playback to allow auditioning of files along with Song playback. Click on the Play at Song Tempo button, which is engaged by default, to allow the Preview Player to sync to the current Song tempo.

If the currently selected file's tempo is known, and Play at Song Tempo is engaged while previewing, the file is timestretched on the fly to match the current Song tempo. To preview while hearing your Song, start Song playback first, and then select a file to preview.

To loop the selected file during preview playback, click on the Preview Player's Loop button, which is engaged by default. Looping during preview playback makes it easy to listen to the selected file in the context of your Song.

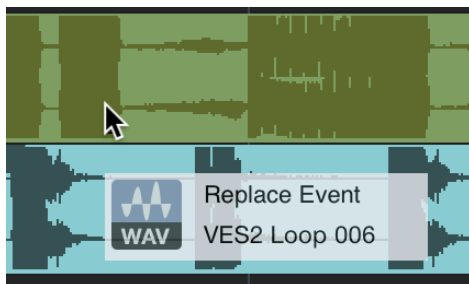
An easy way to audition many audio loops from a single folder, such as a loop library, is to set the left and right locators around the range of the Song into which you plan to import the loop, then loop playback in the Transport within that range. Next, preview the first loop in the folder and then use the up and down arrow keys on your keyboard to cycle through the loops in that folder.

Importing Audio Files into Your Song

Importing an audio file from the Browser into your Song is as easy as clicking on the file and dragging it into the Arrange view of the Song. When the file is dragged to empty space, a mono or stereo Audio Track is created with the file placed on it as a new Audio Event, located at the position to which it was dragged. When the file is dragged to an existing Audio Track, it is placed as a new Audio Event on that Track, at the position to which it was dragged.

If you import a stereo file to a mono Track, the Event created is stereo, but the output is mono, since the Track is mono. If you import a mono file to a stereo Track, the output is dual mono, that is, the same signal equally on both sides.

If you wish to replace the audio clip associated with an Event with another audio clip from the Browser, you can hold [Ctrl]/[Cmd] while you drag-and-drop the new audio onto the Event to be replaced. This effectively swaps out the existing audio with the new audio, and the edits to the Event stay intact.



It is possible to select multiple files in the Browser and drag all of them in at once, making the transfer of recordings done in another DAW a one-click process. If you would like to insert multiple audio clips, selected in the browser, to the same Track, with one placed after the other across the timeline, hold [Ctrl]/[Cmd] while dragging the audio clips to empty space on a Track. This can be helpful if you want to quickly drag in multiple variations of similar audio, or for laying out an entire song structure in one move.

For virtual instruments that support audio-file importing using drag-and-drop (such as many drum samplers), you can drag-and-drop audio files from the Browser directly onto the instruments to load audio files.

You can also [Right]/[Ctrl]-click on any audio file and select Send to New SampleOne to instantly load the file as a sample in the built-in SampleOne™ virtual instrument. If you do this with an Audio Loop or REX audio file, its slices are automatically mapped across the keyboard (up to 96 slices).

Automatic MP3 to WAV Conversion

When you import an MP3 file into a Song, or any other file type, it is automatically converted to a WAV file. The WAV file created during conversion is stored in the Media folder of the Song in which the file was imported and has the same name as the original file, with the .wav file extension. The newly created WAV file inherits the Song's sample rate and resolution (bit depth), as set in *Song/Song Setup*.

Audio File Operations

Audio files can be processed directly from the Browser using the [Right]/[Ctrl]-click contextual menu as follows. Note that in every case, the original audio file is left unmodified. It is possible to select multiple audio files of the same format and apply processing to all of them at once.

Split to Mono Files Split a multi-channel audio file into separate mono files, one for each channel.

Merge to Stereo File Merge a pair of L/R mono audio files to a single stereo file. Select two mono audio files, then [Right]/[Ctrl]-click and select Merge to Stereo File.

When merging mono files that are not marked with the .L and .R suffixes to stereo in the Browser, the first selected file becomes the L channel, and the second becomes the R channel.

Convert to Wave File Convert a non-Wave format audio file to a Wave file. This can also be used to flatten sliced files such as Audio Loop and REX, wherein the slices are rendered at their original tempo.

Convert to Audio Loop Convert any audio file to an Audio Loop.

Importing MIDI Files into Your Song

To import a MIDI file using the Browser, navigate to the desired file, as you would for an audio file, and click-and-drag it into your Song. If the MIDI file is dragged to an empty space in the Arrange view, a new Instrument Track is created with that file placed on the Track at the position to which it was dragged. If the file is dragged to an existing MIDI Track, the file is placed as a new Instrument Part on the Track, at the position to which it was dragged.

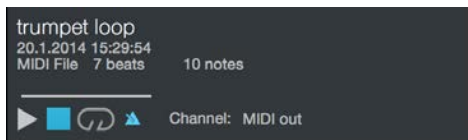
Some MIDI files contain more than one MIDI Part in the sequence. If this is the case, a drop-down arrow is shown next to the file in the Browser. You can click the drop-down arrow to reveal the independent Parts. If you drag in a file with multiple Parts, they are shown when dragging the file into your Song.

As with all Instrument Tracks, you need to ensure that the new Instrument Track is routed to a virtual or external instrument in order to hear the new Instrument Part. Refer to the [Monitoring an Instrument Track](#) section of the [Recording](#) chapter for more information.

You can also drag a MIDI file directly onto virtual instruments that support drag-and-drop MIDI importing.

Previewing MIDI Files

When any MIDI file is selected in the Browser, you can preview the MIDI file through any virtual instrument loaded in the Song. To do this, select a MIDI file, then select an Instrument Track in the arrangement and it appears in the Preview Player, sending to the selected channel.



Now, when you start playback with the Preview Player, the MIDI file plays through the virtual instrument to which that Instrument Track is routed. You can switch Instrument Tracks on the fly to audition a part quickly through many different instruments.

Exporting MIDI Files

To export an Instrument Part to a MIDI file, [Right]/[Ctrl]-click on the Part and select Export Parts to MIDI File. Choose a file name and storage location in the pop-up menu and click OK. A Standard MIDI File is created, with a .mid file extension.

Multiple Instrument Parts can be exported at once to a single file. To do this, select the desired Parts and use the same process as above. One MIDI file is created that includes individual MIDI clips for each Part, in the correct sequence, with a common start time.

You can also drag-and-drop any Instrument Part to a location in the File Browser to export a MIDI file to that location. If you drag-and-drop multiple parts at once, they are written to one MIDI file with multiple Parts.

Standard MIDI Files exported from Studio One can be used by virtually any application that supports MIDI.

Export Music Loops and Audio Loops

You can drag any Instrument Part to the Browser to export a Music Loop, or press [Alt] while hovering the Part over the Browser to switch to exporting a Standard MIDI File. You can also drag any Audio Part from the Arrangement to the Browser to export an Audio Loop.

Make Finding Your Favorite Files Easy

It is common that groups of files, such as drum loops, are stored in one folder on the computer. If you know you want constant access to such folders in the Browser, you can create Tabs for these locations. By default, there are two Tabs at the top of the File Browser, called "Files" and "Studio One". The Files tab gives you access to the entire file structure of your computer, and the Studio One tab shows you the User Data location as set in the *Studio One/Options/Locations/User Data* menu (Mac OS X: *Preferences/Locations/User Data*).

To create a Tab for any file location, navigate to that location and drag it onto the top bar, or simply drag the chosen folder from the Browser onto the bar where the Tabs reside. This adds a new Tab at the top of the File Browser with the name of the folder, allowing instant access. You can also [Right]/[Ctrl]-click on any location, or any file within that location, and select New Tab From Here in the pop-up menu.

You can create an additional Root Tab (analogous to the standard "Files" tab, showing the root of your file system) by [Right]/[Ctrl]-clicking in any location and choosing New Root Tab. You can also set any current tab to point the root of your file system by [Right]/[Ctrl]-clicking the tab of your choice and selecting Reset Root.

To rename a Tab, [Right]/[Ctrl]-click on the tab and select Rename Tab. Type a new name in the pop-up menu and click OK.

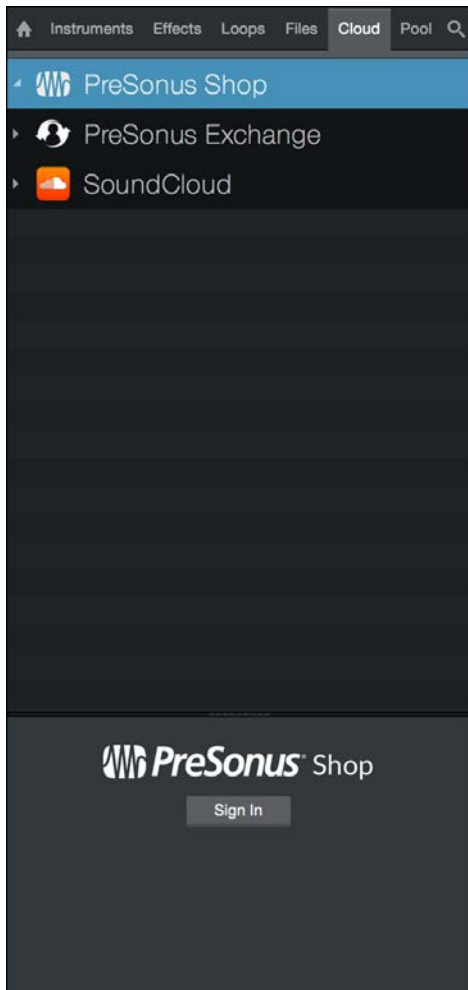
To close or remove Tabs, [Right]/[Ctrl]-click on the desired Tab and select Close Tab from the pop-up menu.

To move up one level in the File Browser, [Right]/[Ctrl]-click and select Up.

Tabs you create in the File Browser appear for all Songs and Projects, and you can create as many Tabs as you need. When the Browser runs out of space for Tabs to be displayed, a drop-down list is created to the far right of the Tab bar. Click on the Tab drop-down button to choose a Tab from the list.

If changes you make in your file system (such as moving a file or folder in the Windows Explorer or Mac Finder) have yet to show up in your File Browser, [Right]/[Ctrl]-click in the Browser and choose Refresh to renew the Browser's view.

Cloud Tab



The Cloud tab gives you access to sounds, effect and instrument presets, loops and other content available from connected cloud services, such as PreSonus Shop and Exchange, or your SoundCloud account.

PreSonus Shop

The PreSonus Shop is a centralized store for commercial Studio One content. Here, you can find new plug-in instruments and effects, sound libraries, and more.

Click on the Cloud tab in the Browser and then click [PreSonus Shop] to explore its contents. If you are not already signed in to your PreSonus user account, you can click the [Sign In] button at the bottom of the Browser and enter your account credentials to log in.

Once you're signed in, you'll see the current offerings in the Shop, and be able to purchase and use content to fit your needs. Click on a product in the list to see its price and other useful information. When you have selected a product to buy, click the [Buy] button and follow the provided instructions to complete your purchase.

PreSonus Exchange

The PreSonus Exchange is a place for Studio One users like you to share self-created content with other users. Here, you can find new plug-in presets, FX chains, loops, grooves, sound libraries, and more. The Exchange is also host to a variety of Studio One-specific system extensions, such as hardware control scripts for your favorite controllers.

Click on the Cloud tab in the Browser, then click [PreSonus Exchange] to explore its contents. If you are not already signed in to your PreSonus user account, you can click the [Sign In] button at the bottom of the Browser and enter your account credentials to log in.

Once you're signed in, you'll see the current offerings in the PreSonus Exchange, and be able to explore and use the content to fit your needs. For more information on dragging instruments, effects, presets and sounds into your Song from the Browser, see [Instruments and Effects Tabs](#) and [Files Tab](#).

SoundCloud

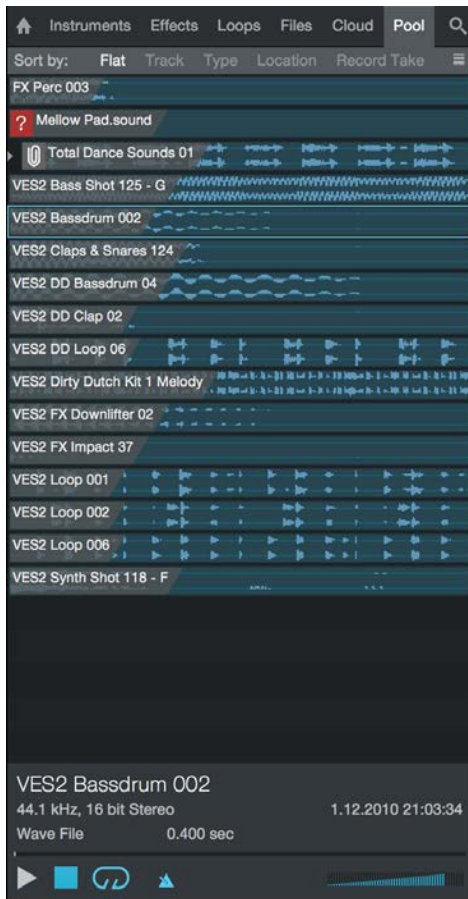
Your SoundCloud account can be a valuable resource for content to use in Studio One. The SoundCloud browser within the Cloud tab gives you access to your own self-posted sounds, as well as sounds from artists you follow, songs you've marked as favorites, and the recent contents of your SoundCloud stream.

Click on the Cloud tab in the browser to see SoundCloud in the list of available cloud services. Click on SoundCloud to see the Favorites, Following, Stream, and Tracks folders. If you have not yet linked your SoundCloud account to Studio One, click the [Sign in to SoundCloud] button at the bottom of the Browser. This opens a web browser window allowing you to sign into your SoundCloud account and allow it to be linked to Studio One.

If a track in your SoundCloud listings is available for free download, a blue arrow is shown next to its waveform icon, and you can drag the sound directly into your Song, or to the Pool, as described in [Importing Audio Files into Your Song](#) and [Importing Audio Files to The Pool](#). When you do this, a window is displayed showing the download progress. When the download is completed, the sound appears in the place to which you have dragged it.

If free download is not available for a sound, you can still play the song from within the Studio One Browser as described in [Previewing Audio Files](#). This is a handy way to find and listen to commercial reference tracks, for mix comparisons with your own Songs.

The Pool



When you import an audio file or record on an Audio Track, an Audio Event is created in the Arrange view of the Song, and a representation of the original audio file associated with the Event, called a Clip, is placed in the Pool. The Pool contains all audio files that are, at any point, associated with an Audio Event in your Song.

To open the Pool, first open the Browser by clicking the [Browse] button, then click on the [Pool] button. You also can press [F10] on the keyboard to open the Pool directly.

Navigate the Pool

The Pool displays audio Clips as waveforms. You can zoom in or out on these waveforms by manipulating the Pool's Data Zoom control. Clips can be sorted using the Sort by... options at the top of Pool. The following sorting options are available:

- Flat** View all Clips with no order.
- Track** View Clips by the Track on which they are currently used or were previously used.
- Type** View Clips by Clip Type (Audio or instrument-oriented Sound).
- Location** View Clips by the storage location in which they exist on your computer.
- Record Take** View Clips by the order of record takes within your Song.

File Management in the Pool Tab

[Right]/[Ctrl]-click in the Pool Browser window to select from the following commands:

Rename File Rename the file associated with the currently selected Clip.

Locate File Locate a file for the currently selected Clip (e.g., to find a missing file).

Show in Explorer/Finder Open the file location for the currently selected Clip in Windows Explorer/Mac Finder.

Select on Track Select any Events associated with the currently selected Clip in the Arrange view.

Remove from Pool Remove the currently selected Clip from the Pool. This does not delete the file.

Delete File Permanently Permanently delete the file associated with the currently selected Clip.

Delete Attachments Permanently delete any attachments associated with the currently selected Clip.

Convert Files Convert selected files in the Pool to the current Song's sample rate and bit depth. The Convert Files menu appears, with file options. A new file is created for each selected file, replacing the original file in the Pool. The original file is retained in the current Song's Media folder.

Refresh Refresh the contents list of the Pool to reflect the current state of your Song and computer.

Locate Missing Files If any files are missing in your Song—usually this occurs because the files were moved—use this command to locate the missing files.

Remove Unused Files Remove any Clips from the Pool that are not currently used in the Song. This does not delete the files.

Show Media Folder in Explorer/Finder Open the Media Folder for the current Song in Windows Explorer or the Mac Finder.

Using Audio Files from the Pool

The audio Clip associated with any Event in your Song is always available in the Pool, regardless of whether the Events associated with that Clip remain in the Arrange view of the Song. This means that the original state of a Clip with which an Event is associated can be quickly restored by loading it directly from the Pool.

Click-and-drag any Clip or video from the Pool into the Arrange view, as you would when importing any file [from the Browser](#).

Some audio clips in the Pool show an attachment icon:

MusicLoops imported to Tracks show the musical performance as an attachment.

Audio clips with transformed Event FX show the original Event as an attachment.

Audio clips edited with Melodyne show the detected notes as an attachment.

Files with attachments are marked with a paper clip icon. Click the triangle button to the left of a file to display all attachments. Attachments can be dragged separately into the Arrangement, or deleted using the Delete command in the [Right]/[Ctrl]-click contextual menu. Note that no undo is possible after deleting an Attachment, so before doing so, please ensure that the files you delete are no longer needed elsewhere.

Importing Audio Files to the Pool

If you know a certain set of files will be used in a Song but do not want to import them into the Song directly, you can simply import the files into the Pool. Later, you can quickly find and make use of these files from the Pool.

To import a file into the Pool, drag it to the Pool from the Files tab of the Browser, or from Windows Explorer or the Mac Finder.

To quickly copy all external files used in your Song to the Song's Media folder, [Right]/[Ctrl]-click in the Pool and select Copy External Files from the pop-up menu. Only those files that did not previously exist in the Song folder are copied and placed into the Media folder.

Enable the "Ask to copy external files when saving Song" option in *Preferences/Locations/User Data* if you'd like to be given the option to copy any new external media files to the Song's media folder when saving a Song.

Backing Up and Sharing Your Songs

Once all of the external files have been copied to your Song folder, you can back up your Song and all of its contents simply by copying the Song folder to an external hard drive or DVD. To share your Song with another Studio One user, you can simply compress the Song folder in a .zip archive and email or transfer the archive.

Browsing Song and Project Content

When working in a new Song or Project, incorporating previously used elements can be helpful in a variety of ways. For instance, you may want to re-use a particular synth sound or Instrument Part, or perhaps you want to use a particular effect setting or chain of effects on a Channel. Browsing the contents of previously created and saved Songs and Projects is a quick and easy way to find reusable material.

To browse previously created Song content, open the Files tab in the Browser and navigate to the Studio One tab (which contains all of your Songs, Projects, and associated files, by default) or to the location you have chosen for these files. Open the Songs or Projects folder to locate the Song or Project file you're looking for. [Right]/[Ctrl]-click the Song or Project file and choose Show Package Contents from the pop-up menu to gain access to its internal assets.

Each file in the list has a navigation arrow next to it that, when clicked, exposes one or two folders—Performances and Presets—depending on the contents of the Song or Project. The Performances folder contains all Instrument Parts recorded in a Song, which are saved as an internal ".music" file type. The Presets folder contains a Channels folder that stores the current settings for each audio effect used, a Synths folder that contains the settings for any virtual instruments, and an External Devices folder that holds settings for any external devices used.

Simply click-and-drag any of this content directly from the Browser into a new Song or Project.

Importing Project Files from Other Applications

Studio One can open several other application project file types. These include PreSonus Capture™ Sessions (.capture), Steinberg Cubase Track Archives (.xml), Steinberg Sequel Projects (.steinberg-project), Kristal Audio Engine Projects (.kristal), and Open TL (.tl). To open any of these project file types in Studio One, navigate to *File/Open*, and select the desired file.

StudioLive/Capture Mix Import

When a Capture 2.1 session containing StudioLive AI mix data is opened in Studio One, all fader, pan, and mute settings are imported along with any Fat Channel settings, and a Fat Channel plug-in is inserted on each Channel. All Submix Busses (including their channel routing) are imported into Studio One as well. Empty FX Busses are created for each Send effect and send levels per Channel are imported. Pick any suitable reverb or delay plug-in and manually adjust the FX Bus level and plug-in settings to your taste.

See [Fat Channel](#) for more information about working with Fat Channel presets.

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Arranging

Arranging encompasses repositioning recorded or imported audio and musical data to change the song structure, inserting tempo or timesignature changes, and many other processes. The following chapter discusses various aspects of arranging in Studio One, including importing files, working with loops, the Tempo Track, and more.

Arranging encompasses repositioning recorded or imported audio and musical data to change the song structure, inserting tempo or timesignature changes, and many other processes. The following chapter discusses various aspects of arranging in Studio One, including importing files, working with loops, the Tempo Track, Arranger Track, Scratch Pads, and more.

Quickly Duplicating Events

Events are often copied and pasted across a certain region to quickly build an arrangement. For instance, you might want a one-bar drum loop to continue for 8 bars, or you might want a four-bar synth melody to continue for 12 bars. You can use the Duplicate function to quickly copy and paste any Event in this fashion.

To Duplicate an Event, select it and press [D] on the keyboard. The results are affected by the current Arrange view Snap and Timebase settings. With Snap disengaged, the Event is copied, and a new instance of the Event is placed precisely at the end of the original Event. With Snap engaged, when an Event is duplicated, the new instance of the Event is placed at the next logical Snap position. For example, an Event approximately one bar in length is placed at the beginning of the next bar, whereas an Event one-half bar in length would be placed at the next half-bar.

Press [D] on keyboard multiple times to quickly copy and paste a selected Event across any region. If multiple Events are selected, they can all be duplicated simultaneously in the same way as a single Event. For instance, you could duplicate an entire verse and chorus for 24 Tracks in a few seconds. This is often done to build a rough arrangement of a Song, after which unique parts for each section are recorded.

When working with Instrument Parts, you can use a special type of duplication called Duplicate Shared, in which copies are made of a Part, that are linked to the original Part, reflecting any changes made to the original or any Shared duplicates. For more information, see the [Duplicate Shared](#) section.

To understand the Duplicate function in Studio One, experiment with Events of various lengths and with various Snap and Timebase settings in the Arrange view.

Duplicating Tracks

Tracks can also be easily duplicated, with or without the Events they contain. To duplicate a Track, select the Track or any Event it contains and then select Duplicate from the Track menu. This duplicates the Track and all of its settings, including Inserts and Sends.

If you want the Events the Track contains to be duplicated, as well, select Duplicate (complete) from the Track menu. If multiple Tracks are selected when the Duplicate function is used, each of the selected Tracks is duplicated. To select multiple Tracks in order, select a Track, hold [Shift], and then press the Up or Down Arrow keys to select adjacent Tracks.

You can also duplicate a Track by [Right]/[Ctrl]-clicking its control area and choosing Duplicate Track or Duplicate Track (complete) from the pop-up menu.

Alternatively, you can duplicate selected Tracks by holding [Ctrl] on the keyboard and clicking-and-dragging the Tracks up or down in the Track Column. Holding both [Ctrl] and [Alt] lets you duplicate Tracks along with their Events. A horizontal blue line appears in the Track Column while dragging the Tracks to indicate the Duplicate function, as opposed to simply reordering Tracks in the Track Column.

Duplicating Instrument Tracks

By default, duplicating an Instrument Track creates a second Instrument Track that sends its note data to the instrument on the original track. This comes in handy when you wish to have several Tracks of note data, all addressing the same Instrument (discrete Tracks for each drum type in an instance of Impact, for example).

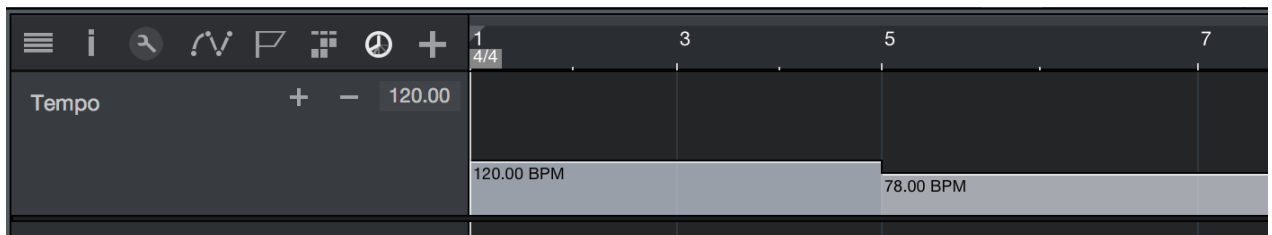
If you want to completely duplicate an Instrument Track (including its instrument and effects plug-ins and settings), use the Duplicate (Complete) command in the Track menu, or Duplicate Track (complete) in the contextual menu reached by [Right]/[Ctrl]-clicking the control area of the Track in Arrange view.

Tempo Track

Many modern recordings sound mechanical, like a machine playing music. This is often because the recording has a single, static tempo, whereas the tempo in a natural performance tends to drift slightly. Interesting and musical results can be achieved by varying the tempo in your recordings. Tempo changes do not affect your ability to sync recordings to the tempo, as the click track and all other elements in Studio One follow the tempo dynamically as it changes.

Inserting Tempo Changes

To insert a tempo change, open the Tempo Track by clicking on the Tempo Track button above the Track Column. Then select the Draw tool in the Arrange view. Click at any position in the Tempo Track to insert a tempo change and drag up or down to adjust the Tempo value at that position.



To change an existing tempo value in the Tempo Track, float the Draw or Arrow tool to the top of the Tempo region and click-and-drag the tempo value up or down. You can also click-and-drag the beginning of any new Tempo region left or right across the Timeline to reposition the tempo change in the Tempo Track.

The value set by the tempo change continues for the rest of the Song or until the next tempo change. Also, the tempo value in the Transport is immediately updated at the appropriate time, according to each tempo change.

If the related Audio Tracks are in Timestretch mode, Audio Events is stretched dynamically to reflect any tempo change on the fly, with no need to split or otherwise edit the Events.

Time Signature

The time signature is a convention used in Western music notation to specify how many beats are in each bar and what note value constitutes one beat. The time signature is notated as a fraction, where the numerator (the upper number) equals the number of beats in the bar, and the denominator (the bottom number) equals the note value for each beat.

By default, the time signature is set to 4/4 for all new Songs. This means there are four quarter-notes per bar. To change the time signature for your Song, do one of the following:

- Click on upper or lower number of the time signature in the Transport and select a new value from the pop-up menu.

- Double-click or [Right]/[Ctrl]-click on the Time Signature Marker to the far left of the Ruler in the Arrange view and select new values from the pop-up menu.

Metronome behavior is affected by the time signature. The downbeat and other beats determine the sample and level used for the Accent and Click, respectively.

Inserting Time Signature Changes

It is possible that your Song requires more than one time signature, in which case you will want to insert time signature changes at various places. To insert a time signature change, [Right]/[Ctrl]-click in the Timeline ruler where you wish to insert the change and select Insert Time Signature. Enter the values for the new time signature in the pop-up menu and click OK, and a new Time Signature marker is inserted at that position.



You can click-and-drag a Time Signature marker to any bar-line position in the Ruler; the time signature must change on a new bar. Double-click on the Time Signature marker and choose new values to change the time signature at that marker's position.


Your Song can contain any number of time-signature changes, and the current time signature is always displayed in the Transport.

Arranger Track

The Arranger Track is an arrangement tool that lets you work with portions of your entire Song as though they were individual Events, and rearrange them quickly and easily. This saves you the time and challenge of traditional editing, which can be difficult when dealing with many Tracks at once.

Using the Arranger Track

The Arranger Track sits at the top of the Arrange view, and you can show or hide it by clicking the Open Arranger Track

button, which looks like this:  At first, the Arranger Track is empty, showing that no Arranger Track sections have been defined in your Song. Once you define sections, you can freely move them along the timeline, insert them between other sections, copy/cut and paste, or delete them.

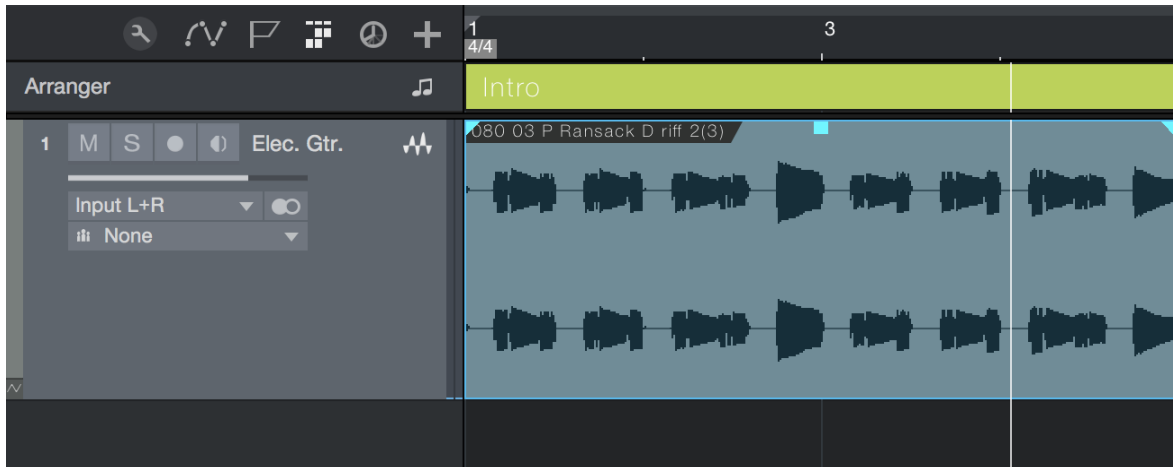
These actions are performed across all Tracks in your Song that exist in the time covered by the section, including all Events, Parts, Markers, tempo changes, and automation data.

Defining the Sections of Your Song

To define a section in the Arranger Track, follow these steps:

1. If the Arranger Track is not visible, click the Open Arrangertrack button to show it.
2. Enable the Paint tool, or press and hold [Ctrl]/[Cmd] to temporarily switch to the Paint tool while leaving a different tool selected.

3. Click-and-drag in the Arranger Track, over the part of your Song you wish to define as a section. A section of the Arranger Track is marked, signifying that the section of the Song is now defined in the Arranger Track.



Each new Arranger Track section is given a default title, but you can enter a new title by [Right]/[Ctrl]-clicking the section and double-clicking its title in the pop-up menu, then typing the new title into the provided text field.

To change the color of a section, [Right]/[Ctrl]-click the section, then click on the colored square in the pop-up menu to choose a new color.

To remove the Arranger Track definition from a section of your Song, select the section and press [Backspace] or [Delete], or [Right]/[Ctrl]-click the section, and choose Delete from the pop-up menu.

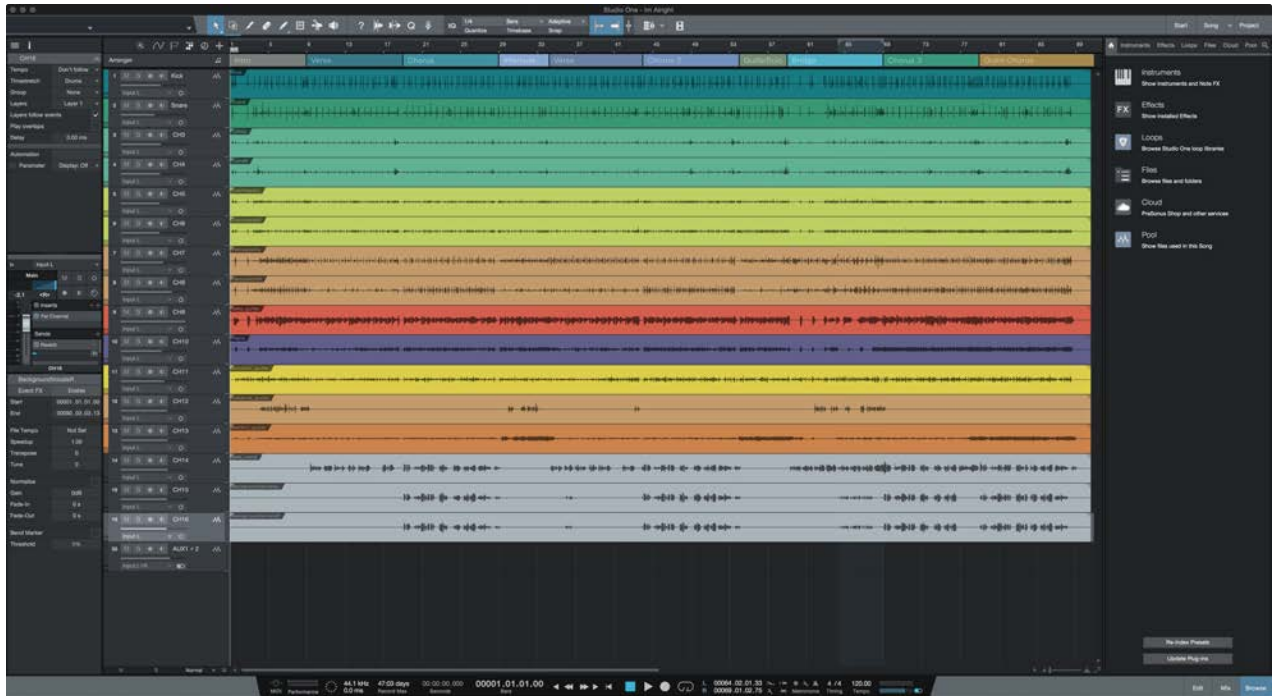
To remove an Arranger Track definition as well as the time on the timeline that it covers (along with any Events or Parts that lay within it), [Right]/[Ctrl]-click the section in the Inspector or Arranger Track and choose Delete Range from the pop-up menu that appears.

Timebase Button

Notice the Timebase button to the right of the Arranger Track in the Track column. The musical-note icon on the Timebase button indicates that Arranger Track sections will adhere to their position based on bars and beats, so if the tempo changes, the sections move forward or backward in time in relation to their musical position.

If you click on the Timebase button, it switches to a clock icon, indicating that the sections will adhere to their absolute position in time. If the tempo changes, the sections do not move, as they are locked to an absolute time position in the timeline.

Editing Sections in the Arranger Track



Once you've defined the sections of your Song, you can begin working with them. Using the Arrow tool, you can accomplish the following actions:

Move Click-and-drag a section to move it to a new location on the timeline.

Insert Click-and-drag a section between two other sections. When a line appears between the sections, let go of the mouse button to insert the section there. This automatically moves the sections to the right of the insertion point forward in time, to make space for the inserted section.

Replace Click-and-drag a section over another section. Let go of the mouse button to delete the existing section and replace it with the new section.

Partially Replace Click-and-drag a section over another, longer section while holding [Shift]. Position the section at your location of choice within the larger section, and let go of the mouse button to replace that portion with the new section.

Copy/Cut and Paste Select a section and copy or cut it, using the standard keyboard shortcut ([Ctrl]/[Cmd]-[C] to copy, [Ctrl]/[Cmd]-[X] to cut) or by [Right]/[Ctrl]-clicking the section and choosing Copy or Cut from the pop-up menu. Place the cursor in your chosen place in the timeline, and either press [Ctrl]/[Cmd]-[V] to paste the section, or [Right]/[Ctrl]-click on the timeline and choose Paste from the drop-down menu. You can also click-and-drag a section while holding the [Alt]/[Option] key to create a copy of the section. Let go of the mouse button to place the copy in your location of choice.

Create Markers from Arranger Sections [Right]/[Ctrl]-click a section in the Arranger Track and choose Create Markers from Arranger Sections from the pop-up menu to create markers in the Marker Track that coincide with the titles and placements of the sections in the Arranger Track.

Select Events in Section [Alt]/[Option]-double-click a section to select all Events and Parts across all tracks, within the bounds of the section. You can also do this by [Right]/[Ctrl]-clicking a section in the Arranger Track and choosing Select Events in Section from the pop-up menu.

Delete [Right]/[Ctrl]-click a section and choose Delete Range from the pop-up menu to delete the range of time that the section covers, and all content within it, from the Song. Any content to the right of the deleted section is moved to meet the content in the preceding section.

Zoom Double-click a section in the Arranger Track to locate the transport to the start of that section, and zoom the view to show the section in full.

Arranger Track Sections and Scratch Pads

You can drag defined sections of your Song from the Arranger Track into a Scratch Pad for safe keeping or for later use, much like you can with normal Events and Parts. Simply clicking-and-dragging a section into a Scratch Pad creates a copy of that section in the Scratch Pad, with all elements and data intact. If you would rather move a section to a Scratch Pad, rather than copy it, hold [Alt]/[Option] while dragging.

You can also [Right]/[Ctrl]-click any section in the Arranger track and choose Copy to new Scratch Pad from the pop-up menu to create a new Scratch Pad containing a copy of the section. Alternately, choose Move to new Scratch Pad to remove the section from the main timeline, and create a new Scratch Pad containing the section.

For more information on working with Scratch Pads, see the [Scratch Pad](#) section.

Arranger Track Inspector View

When you've selected an item or area in the Arranger Track, the Track Inspector shows a list of all defined sections in your Song, as well as any sections currently contained in a Scratch Pad. You can perform actions on the sections in this list much like you can in the Arranger track.

To locate the transport to the start of a section, click the section in the Inspector list, or double-click to the left of the section to locate the transport and start playback from the start of the section. A playback cursor appears to mark the section that is now playing. To rename a section, double-click its name in the list and enter the new name into the provided field.

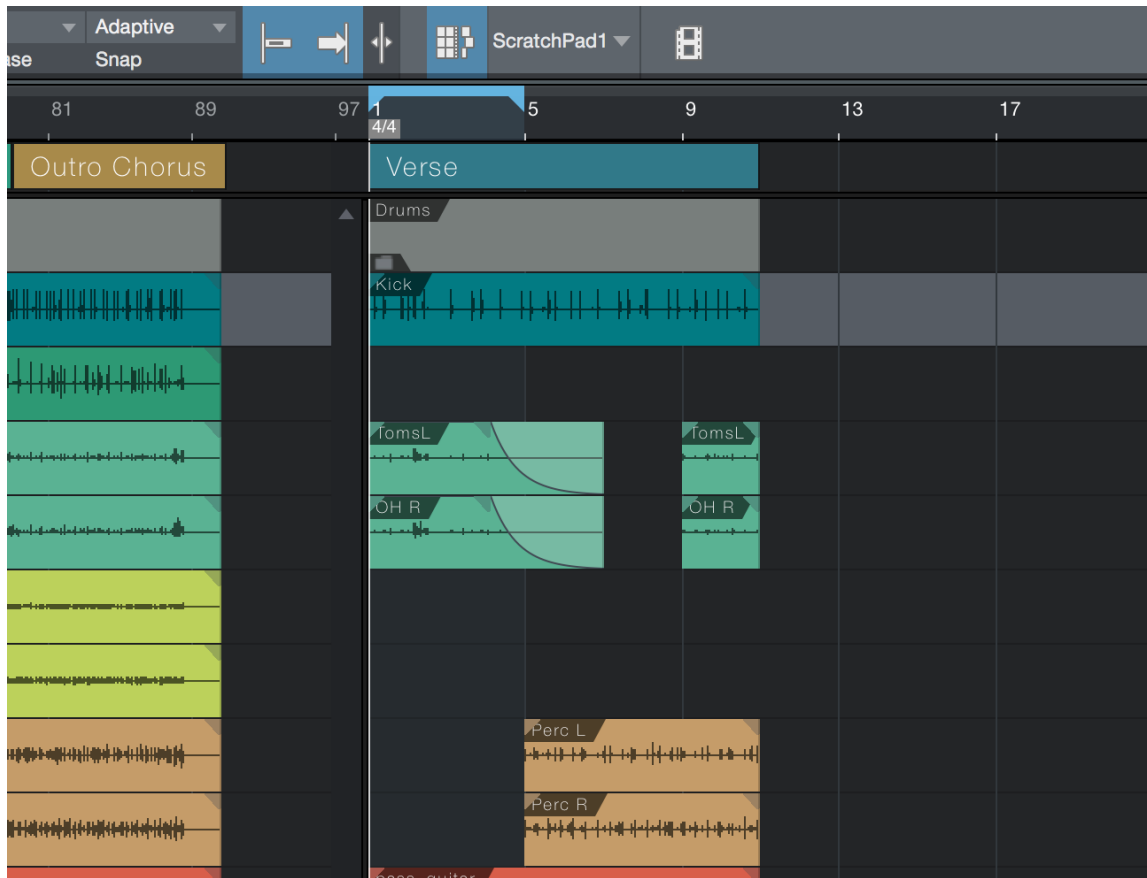
To copy a section to a new location, drag the section from the list to the location of your choice in the main timeline or onto a Scratch Pad. [Right]/[Ctrl]-click any section in the list to access a pop-up menu with other section-editing commands as outlined in [Editing Sections in the Arranger Track](#).

Arranger Track Sections and Marker Track Markers

For flexibility, you can automatically create Arranger Track sections based on currently placed Marker Track markers, or vice-versa. To create Markers based on Arranger sections, [Right]/[Ctrl]-click an Arranger Track section and choose Create Markers from Arranger Sections from the pop-up menu. Markers are created marking the start and end of each Arranger section.

To create Arranger sections based on currently placed Markers, [Right]/[Ctrl]-click in the Marker Track and choose Create Arranger Sections from Markers from the pop-up menu. Arranger sections are created, beginning at each Marker location, and ending at the location of the next Marker in the timeline.

Scratch Pad




The Scratch Pad is an editing tool in Studio One. Scratch Pads act as quick storage to hold Events, Parts, and entire Song sections for later use or re-use, reducing clutter in the Arrange view as you assemble your Song. Scratch Pads look and act much like the Arrange view timeline, sharing the same editing capabilities and displaying the same set of Tracks.

When a Scratch Pad is visible, it is displayed to the right of the Arrange view. Because they act like alternate timelines, clicking the ruler above a Scratch Pad changes the focus of the transport to the Scratch Pad. Playback then begins inside the Scratch Pad when you press Play. To switch back, click on the ruler above the Arrange view. This can be done even during playback.

Scratch Pads and the content placed within them are stored with the current Song.

Creating a Scratch Pad

To create and display a Scratch Pad for you to work with, click the Scratch Pad button, which looks like this:  Once a

Scratch Pad exists in the current Song, the Scratch Pad button changes to reflect that fact, and looks like this:  You can click the Scratch Pad button to show or hide the Scratch Pad display.

You can delete or create additional Scratch Pads as needed by clicking the triangle next to the Scratch Pad button and choosing the Add Scratch Pad or Delete Scratch Pad option from the pop-up menu.

Just one Scratch Pad can be displayed at a time, but you can switch to any other by clicking the triangle next to the Scratch Pad button, and selecting the Scratch Pad of your choice from the pop-up menu.

To rename a Scratch Pad, double-click its name in the [Arranger Track Inspector](#), and enter the new name into the provided text field.

Working with Content in a Scratch Pad

To copy Events, Parts, or Arranger Track sections to a Scratch Pad, simply click-and-drag them into the Scratch Pad window. To copy content from a Scratch Pad to the main timeline, click-and-drag it into the Arrange view. If you wish to move an Arranger Track section into a Scratch Pad, removing it from the main timeline, hold [Alt]/[Option] as you click-and-drag the section.

Editing within a Scratch Pad works very much like within the Arrange view, as outlined in [Editing](#).

Loop Playback within a Scratch Pad

Each Scratch Pad has its own loop cycle range setting, distinct from the main timeline. The default loop length is four bars, but you can shorten, lengthen, or move the loop range within the Scratch Pad timeline as needed, as described in [Looping During Mixing](#).

Using the Listen Tool with Scratch Pads

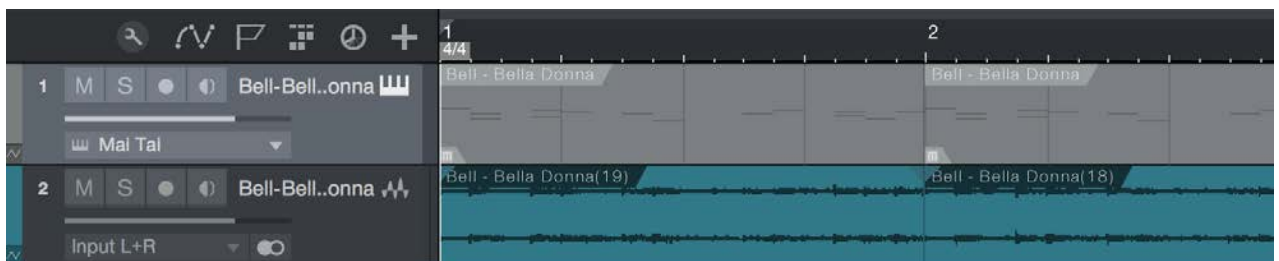
You can use the Listen tool to audition Events and Parts in Arrange view, in sync with content playing back from the Scratch Pad. To do so, while the transport is playing, select the Listen tool and click on the desired Event or Part in Arrange view.

Bouncing

Bouncing Instrument Parts

When working with musical performance data, users often want to print the audio being generated by external MIDI and internal virtual instruments to audio so that the Part can be treated like a normal Audio Track. Studio One offers a special feature to accommodate this.

To quickly bounce any Instrument Part to an Audio Track, select the Instrument Part, and then select Bounce Selection in the Event menu or simply press [Ctrl]/[Cmd]+[B] on the computer keyboard. This renders the selected Instrument Part to a new Audio Event and place it at the correct Timeline position on a new Audio Track. Note that the Instrument Part's active Insert Effects, as well as Volume and Pan settings, are rendered to the new bounced audio file. The new Audio Track is created without Inserts, and with Volume and Pan set to their defaults.



When an Instrument Part is bounced, the Part is muted, since the new Audio Event is taking its place. The Instrument Part is grayed out to indicate this. To toggle the mute on the Part, select the Part and press [Shift]+[M] on the keyboard.

Any number of Instrument Parts can be selected and bounced to audio at once, even across multiple Instrument Tracks. A new Audio Track is created for each Instrument Track whose Part is bounced to audio.

If you want to create a single Audio Event, you should first merge various Instrument Parts on an Instrument Track to create a single continuous Instrument Part. To do this, select the desired Parts and choose Merge Events, or press [G] on the keyboard.

Bouncing Audio Events

When many edits have been performed across an Audio Track to one or multiple Audio Events, the arrangement can become difficult to look at and hard to work with. For instance, if a drum loop has been cut into many slices, with some parts duplicated, other parts deleted, and so on, moving or rearranging the Events can become difficult.

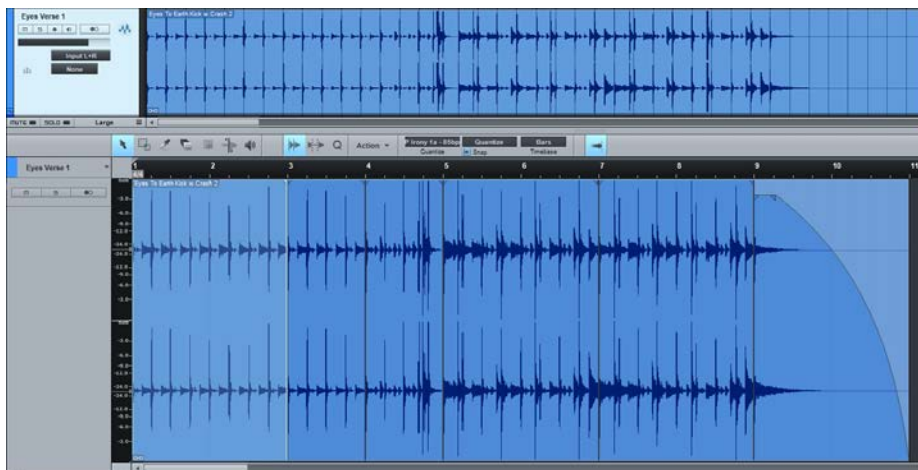
In this case, it may be helpful to render some or all of the contents of a Track to a single, continuous, new Audio Event. To do this, select the desired Audio Events and press [Ctrl]/[Cmd]+[B], or select Bounce Selection from the Event menu. A new Audio Event is created for each Track that has an Event selected. The new Audio Event is created and placed according to the position and range of the selected Events for each Track.

Note that Bounce Selection is unaffected by Track Volume, Pan, and Insert settings, as it is only dealing with the Audio Events exactly as they exist in the Arrange view. Thus, the result of this process does not affect what you hear; it is simply an organizational tool.

Similarly, drag-and-drop any Audio Event or selected range of audio to a location in the File Browser to export an audio file to that location.

Creating Audio Parts

It is also possible to clean up the arrangement by using Audio Parts, where multiple separate Audio Events can be placed into a single container in the arrangement, while keeping the separate Events accessible in the Audio Editor. To do this, select multiple Audio Events in the arrangement and then press [G] on the keyboard, or [Right]/[Ctrl]-click and select Event/Merge Events from the contextual menu.



If you drag-and-drop an Audio Part from the arrangement to the File Browser, an Audio Loop is exported. For more information on Audio Loops, refer to the [Editing](#) chapter.

To dissolve an Audio Part so that the separate Audio Events are again accessible in the arrangement, [Right]/[Ctrl]-click on the Audio Part and select Audio/Dissolve Audio Part from the contextual menu.

Bounce to New Track

You can create a new Audio Track from a selected Instrument or Audio Track which includes all Insert effects, by selecting Bounce to New Track from the Events menu, or pressing key command [Ctrl]+[Alt]+[B] in Windows, or [Option]+[Cmd]+B in Mac OS X.

You can also right/[Ctrl]-click on an Event and chose the function from the Events sub-menu.

Bounce File Management

Every Bounce operation creates new audio files that are placed into the Pool for the current Song.

Adding Time to the Arrangement

It is often useful to insert a range of silence into an arrangement, effectively adding time to a section. To do this, select the Range tool in the Arrange view, then select a range across any Tracks on which you wish you insert silence. With the range selected, press [Ctrl]/[Cmd]+[Alt]+[I] on the keyboard to insert silence in that range.

Any Events that were in the range where silence was inserted are split, if necessary, and moved to the right across the timeline. If automation data is present, it is moved to follow the Events. Hidden Tracks are not affected, in this case.

If your chosen range of Tracks spans all Tracks in the arrangement, global parameter settings (such as tempo changes, time signature changes, and markers) follow the Events, as well. Hidden Tracks are not affected, in this case.

You can also add time to the arrangement without making a selection. Simply place your cursor at the time in the arrangement that you want the silence to be inserted, and press [Ctrl]/[Cmd]+[Alt]+[I]. A window appears which lets you specify a range of time to insert silence. Hidden Tracks are split and moved just like visible Tracks, in this case.

Deleting Time from the Arrangement

It can be very useful to remove a section of the arrangement, while simultaneously moving any material that comes after the removed section back in time, rather than leaving a gap of silence. To do this in Studio One, select a range with the Range tool and then select Delete Time from the Edit menu or press [Ctrl]/[Cmd]+[Alt]+[D] on the keyboard. You can Delete Time from a single Track, or from any number of Tracks you select across using the Range tool. Automation data for all affected Tracks is split, trimmed, and moved to match the new Event position. Hidden Tracks are not affected by this operation.

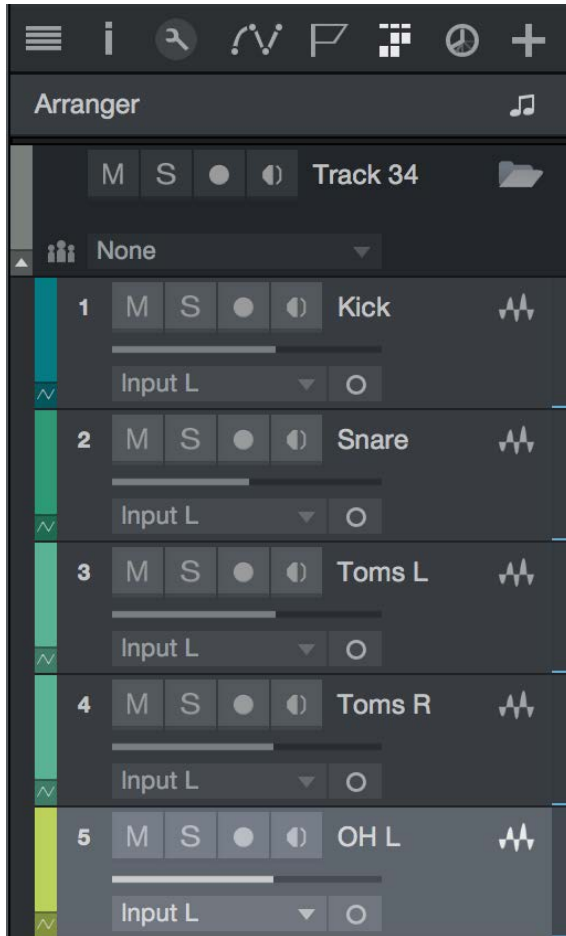
If no range is selected in the timeline, the Delete Time command brings up a dialog that lets you specify start and end times for the time deletion.

Folder Tracks

Keeping the Arrange view organized can be critical to workflow, and Folder Tracks have traditionally helped in this area. Studio One's Folder Tracks also include Grouping and Busing options, extending improvements to editing and mixing workflow.

Create a Folder Track

If organizing existing Tracks, the simplest method of placing the Tracks into a new Folder Track is to select them all in the Track Column, then [Right]/[Ctrl]-click and choose Pack Folder from the contextual menu. This creates a new Folder Track and place all of the selected Tracks in it. Alternatively, you can drag-and-drop any Track onto an existing Folder Track. It is also possible to create a Folder Track from the *Tracks/Add Tracks* dialog, just like any other Track. Folder Tracks can contain Audio, Instrument, Automation, and even other Folder Tracks.

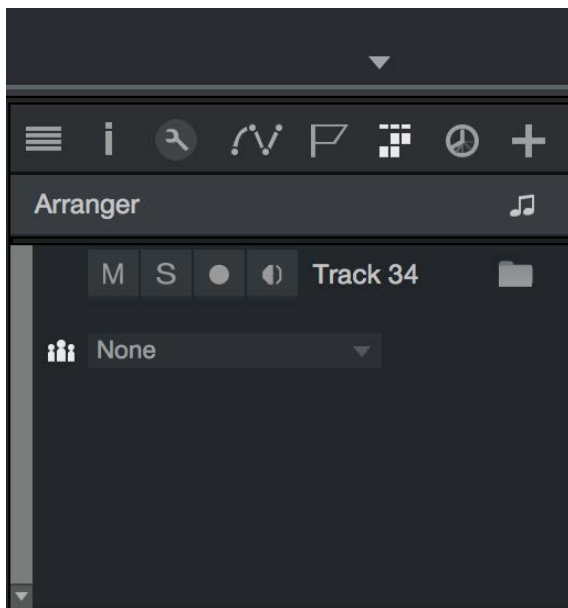


Clicking on the Folder icon on a Folder Track shows and hides the Tracks within the Folder in the Arrange view.

Note that Folder Tracks also have Mute, Solo, Record, and Monitor Enable buttons. Clicking on these engages the appropriate action for any Track within the folder.

Folder Track Grouping

Clicking on the Group icon on a Folder Track creates a Group with the name of the Folder Track and places all Tracks it contains into the Group. This is exactly the same as selecting all of the Tracks and grouping them with [Ctrl]/[Cmd]+[G]: The Tracks are selected together in the Console and Arrange views, and the Events on the Tracks are edited together. If the Group icon is engaged on a Folder Track, clicking on it again removes the Group.



If a Track is already in a Group prior to being placed in a Folder Track, and the Folder Track Group is engaged, the Track is placed in the Folder Track Group when it is placed in the Folder Track. If removed from the Folder Track, a Track retains its Group setting.

Folder Track Editing

When a Folder Track is collapsed, a single "Event" with lanes representing each Track in the Folder across the arrangement is displayed. It is possible to directly edit this consolidated Event, including Size, Move, Cut, Copy, Paste, and Duplicate. This ability saves time in cases where simple edits do not require viewing a particular Track in the Folder or even grouping the Tracks within.

Folder Track Busing

Clicking on the Bus selection box to the right of the Group icon on a Folder Track allows the selection or creation of a Bus Channel. Choose from an existing Bus Channel, or add a Bus, to switch the output for all Tracks contained in the Folder Track to a Bus Channel. If adding a new Bus Channel, the Bus takes the name of the Folder Track.

If a bus selection is made, the Folder Track acts as an effects-drop target for the Bus Channel when dragging effects from the browser onto the Folder Track.

As with Folder Track grouping, if the Folder Track has a Bus Channel selection, any Track added to the folder is routed to that Bus when placed in the Folder Track. If removed from the Folder Track, a Track keeps the Bus as its Output Channel selection.

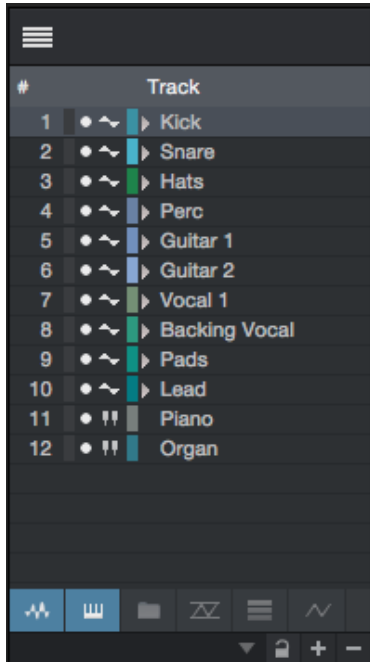
For Instrument Tracks, the Track's related Audio Channel is routed to the Folder Track Bus Channel. The related Audio Channel is the one shown in the Inspector under the Out and In selections for an Instrument Track. As noted elsewhere in this manual, the Audio selection for an Instrument Track is purely organizational and allows Studio One to accomplish workflow enhancements like the aforementioned. If a virtual instrument is using multiple Output Channels, you should take the time to organize which Instrument Tracks routed to that virtual instrument are related to which Output Channels in the Inspector.

Folder Track Nesting

When Folder Tracks are nested—that is, when one Folder Track is placed inside another—the Folder Track Grouping and Busing options still only apply for the Tracks within each folder. Here is an example:

Tracks 1 through 8 are in Folder Track A, which has Group enabled and is routed to Bus A. Tracks 9-12 are packed to a new Folder B, Group is enabled there, and a new Bus B is created. Folder B is then dragged into Folder A. The Tracks in Folder B are still grouped in Group B, and are still routed to Bus B. The only difference is organizational: Hiding Folder A Tracks also hides Folder B.

Track List



The Arrange view Track list is opened by clicking on the Track List icon in the upper left corner of the Song page. The Track list gives an overview of all existing Tracks. Each Track has a drop-down arrow next to it that, when clicked, displays related Tracks, Envelopes, and Layers.

Level meters to the far left of Track names indicate levels during playback for every Track. Clicking-and-dragging on the Track icon next to the Track name allows you to move the Track to change the Track order. If any Track is in a Group, the Group name is displayed next to it in the Group column of the Track List.

As with the Console channel list, Tracks can be hidden or shown by clicking on the round button to the left of the Track name. It is possible to click-and-drag up or down to quickly hide or show any number of Tracks. Hiding a Folder Track also hides all of the Tracks it contains.

At the bottom of the Track List, icons for each Track type are visible. Clicking on these icons hides or shows all Tracks of that type.

Track List Scenes

Scenes are a way to easily control which Tracks are shown and hidden in Arrange view. For example, you could show only drum tracks, and save that as a Scene called "Drums." Selecting that Scene recalls the show/hide setting, showing the selected drum Tracks, and hiding all other Tracks.

Tracks that appear in the Track list can be shown or hidden in Arrange View. Click the round button next to any Track name in this list to show or hide that Track. Hidden Tracks are highlighted in gray.

Click on the Plus button at the bottom of the Track list to save the current show/hide status as a Scene. Any number of Scenes can be saved and recalled within each Song. Click on the Minus button to remove the current Scene.

The Track List can be synced to Console Scenes so that any Tracks hidden or shown in the Track List have their related Audio Channels hidden or shown in the Console, and vice versa. Click the Link icon at the bottom of the track list to enable this syncing.

Mixing

Mixing is the part of the production process where all recorded and arranged material is balanced in relative volume, frequency, and dynamic content in order to achieve a desired cohesive sound.

The following chapter discusses basic aspects of mixing in Studio One, including the Console, the different types of Channels, and the use of Inserts and Sends. Further information on mixing with Studio One can be found throughout this manual.

The Console

Mixing in Studio One is primarily done in the Console. Open the Console by clicking on the [Mix] button or by pressing [F3] on the keyboard.



Each channel of audio in your Song is represented by a Channel in the Console. Audio Tracks in the Arrange view are directly represented by Audio Channels in the Console, whereas Instrument Tracks have no direct representation in the Console. Instead, Instrument Channels represent the audio output of virtual instruments. There are several other Channel types discussed below, including Input, Output, Bus, and FX Channels.

It is important to note that the Console opens by default in Small mode, and the following descriptions assume this mode is engaged unless otherwise noted. For more on this topic, refer to the [Alternative Console Layout](#) section of this chapter.

Channel Features

The following features are common to all Channels.

Input/Output

At the top of each Channel is a display of its configured Input and Output, with the Input shown at the top and the Output below it. All Channels are configured with Main Out as their Output by default.

Audio Channels show the hardware audio input selection. Instrument Channels display the name of the virtual instrument from which they get their input. Bus and FX Channels display a graphical count of the number of Tracks assigned or sent to them, rather than a discrete display of input channels, as their input source is usually from multiple Channels. Click on the Input area on a Bus or FX Channel to display a pop-up list of all assigned/sent Tracks. Clicking on a Track in this list selects and expands that Track in the Mix view.

Click on any Input or Output to display and choose from a list of available routing options for any Channel. Clicking on the Input for an Instrument Channel opens the interface for the source virtual instrument.

Panner and Fader

All Channels feature a horizontal panner and vertical volume fader below the I/O-selection display. The panner can be clicked-and-dragged horizontally, allowing the audio for each Channel to be positioned left or right in the stereo field. The volume fader can be click-and-dragged vertically to control the output volume for each Channel. Numerical values may also be entered for pan and volume.

Studio One uses a -3 dB pan law for all channel panning. On stereo Channels, the panner adjusts the balance of left and right signal levels.

Mute/Solo

Channels can be muted or soloed by clicking on their Mute and Solo buttons, respectively. You can also press [M] for Mute or [S] for Solo on the keyboard to mute or solo selected Channels. Muting silences the Channel's audio from the Console so you won't hear it. Soloing silences all except the audio for the soloed Channel, so you only hear the soloed Channel. Any number of Channels can be muted or soloed at one time.

When using the [M] or [S] keys to mute or solo an Instrument Track that has a virtual instrument attached to it, mute or solo is applied to the note data Track in the Arrangement view, rather than to the audio Track in the Mix view. [M] and [S] have no effect on Bus or FX Channels.

You can perform a Global Solo Off, which disengages Solo on any Track that has it engaged, by pressing and holding [Ctrl] on the keyboard and then clicking on any Solo button. Performing the [Ctrl]-click again recalls the previous solo settings, returning any previously soloed channels to the solo state. This can be useful when comparing a group of soloed Tracks to other Tracks in your mix.

Automation Mode

The Automation mode for each Channel is displayed at the bottom of the Channel. By default, this mode is set to Off. Click on this display to choose an Automation mode or to add and remove automation parameters.

Name

Channel names are shown at the bottom of each Channel in the Console. Double-click on the name, type a new name, and then press Enter to change the name of any Channel.

Expand Channel

All Channels feature an Expand Channel button, which expands the visible Channel to the right, revealing further Console routing possibilities. Audio, Instrument, and Bus Channels include Insert and Send Device Racks. FX Channels only have an Insert Device Rack.

Channel Types

Input

Input Channels represent the configured hardware audio inputs. They can be mono or stereo, depending on the configuration of the hardware input they represent. Use the Input Channels to accurately meter inputs or to add effects processing to an input.

Audio

Audio Channels are direct representations of Audio Tracks in the Arrange view. Each Audio Track has a corresponding Audio Channel in the Console, with corresponding Record Enable, Monitor Enable, Solo, and Mute controls.

Instrument

Instrument Tracks in the Arrange view have no directly corresponding Channels. An Instrument Track outputs to a virtual instrument, and the virtual instrument then creates sound. Thus, virtual instruments output audio to Instrument Channels in the Console. A virtual instrument might have any number of outputs, as described in the [Set Up Multiple Virtual Instrument Outputs](#) section of the [Recording](#) chapter, and each has a corresponding Channel in the Console.

Bus

The audio output of multiple Channels can be routed directly to a single Bus Channel, which is always a stereo Channel. This lets you create a submix so that the audio from several Channels can be processed together before being routed to the main output. Although less common, it is also possible to use Sends to route audio to Bus Channels.

For instance, several drum Tracks might be routed to a Drum Bus, where the audio is compressed and equalized, and then routed to the main output. That audio could also be routed to an FX Channel, through a Send, to apply a reverb effect, which would be applied to all audio routed to that FX Channel.

FX

FX Channels are what are traditionally known as effects return channels, used to apply effects to multiple signals simultaneously through the use of Sends. Audio can be routed from any Channel through a Send to an FX Channel, which can have any number of effects inserted in its Insert Device Rack. For instance, several keyboard Tracks and a guitar Track could be routed via Sends to an FX Channel with a reverb plug-in inserted, so that all of the instruments sound like they are in the same physical space.

Dragging an audio effect or FX Chain to the Send slot of a Channel in the Console creates a new FX Channel with the same name as the effect or FX Chain, and routes audio from the original Channel to the new FX Channel, via a Send.

Output

Output Channels are routed directly to hardware audio outputs and can be stereo or mono, depending on the configured outputs to which they connect. Every Song has at least one stereo Output Channel, which is named Main Out by default. The Main Out is, by default, where the entire Console mix of all other Channels is routed. You generally listen to this output when monitoring your mix, as this is the output from which exported mixdowns are derived.

The Main Out Channel is always locked to the far right end of the Console and cannot be moved. This output features a stereo [Peak/RMS Meter](#), as well as [K-System Metering](#). Other configured hardware outputs are represented in the Console by a type of Output Channel called a Sub Out. Sub Outs appear to the right of the mixer when the Outputs panel is open.

The Main Out and Sub Out Channels feature Metronome controls, allowing independent metronome on/off and level control for each hardware output. Note that every stereo Output Channel also features a Mono switch to allow for quick summed-mono monitoring, which is commonly used to check a mix for mono compatibility.

Console Options

Click the Options button (shaped like a wrench) to bring up a menu with options that let you shape the behavior of the Console to suit your needs and organizational style. The following options are available:

Grouping Options

Keep FX channels to the right Enable this to cause all FX Channels to be placed together, at the right end of the Console. This can aid in keeping track of FX Channels in a large-scale Song.

Keep bus channels to the right Enable this to cause all Bus Channels to be placed together, at the right end of the Console. This can aid in keeping track of Bus Channels in a large-scale Song.

Preserve order of busses with folder track Enable this to ensure that any Bus Channels that are associated with a Folder Track remain next to the Folder Track's enclosed Channels when the Keep Bus Channels to the Right option is enabled.

Visibility Options

Link show/hide of Track List and Console Enable this to link the show/hide status of the Track List and the Console. When you hide the Track List or Console, the other hides, as well.

Link expand/collapse of Folder Tracks with show/hide Enable this to hide Console Channels associated with a Folder Track when the Folder Track is collapsed in the Arrange view.

Colorize Channel Strips Enable this option to apply channel color coding to full channel strips in the Console. Normally the color only shows on the channel labels.

Console Panel Overview

The Console features several panels that can be shown or hidden as needed. Each panel has different functions and is accessed from the Console navigation column to the far left of the Console.

Inputs and Outputs



The Inputs panel is closed by default and can be opened and closed by clicking on the [Inputs] button in the Console navigation column. The Inputs panel displays Audio Channels in the Console for each configured hardware audio input, as described in the Channel Types section of this chapter.

The Outputs panel is closed by default and can be opened and closed by clicking on the [Outputs] button in the Console navigation column. The Outputs panel displays Audio Channels in the Console for each configured hardware audio output.

Trash Bin



The Trash Bin panel is closed by default and can be opened and closed by clicking on the [Trash] button in the navigation column. The Trash Bin panel displays a list of removed Console objects, including Channels, virtual effects, and virtual instruments. Each object in the list contains the exact state of the entire Channel, effect, or instrument when it was removed, making it possible to restore previous settings and states in the Console at any time.

To restore an object in the Trash Bin to its previous state and location in the Console, [Right]/[Ctrl]-click on it in the Trash Bin and select Restore from the pop-up menu. To permanently remove an object from the Trash Bin, [Right]/[Ctrl]-click on it in the Trash Bin and select Delete from the pop-up menu.

External



The External panel is closed by default and can be opened and closed by clicking on the [External] button in the navigation column. The External panel displays a list of configured External Devices, including Keyboards, External Instruments, and Control Surfaces.

The configuration for each device can be accessed and edited by clicking on the menu arrow for the device (or [Right]/[Ctrl]-clicking anywhere on the device) and selecting, from the pop-up menu, either Edit for mapping configuration, Setup for device configuration, or Remove, to remove the device from the list. Click on the Add External Device button to add an external device. To quickly access the Edit dialog for a device, double-click its name in the External panel.

Instruments



The Instruments panel is open by default and is closed and opened by clicking on the [Instr.] button in the Navigation column. The Instruments panel displays all currently loaded virtual instruments. If no Instrument Track is connected to the Instrument, it appears grayed out.

Open the interface for a virtual instrument by double-clicking on it in the Instrument panel or by clicking on the virtual instrument's menu arrow (or [Right]/[Ctrl]-clicking anywhere on the device) and selecting Edit from the pop-up menu.

Open the pop-up menu and choose Expand to choose from an instrument's available outputs (if applicable). If a Track is Expanded, you can select Collapse to hide that information again. Select Rename to rename the instrument, which can be useful when working with multiple instances of the same instrument. Select Store Preset from the pop-up menu to save the current settings for any virtual instrument as a Preset. Select Remove from the pop-up menu to remove the virtual instrument from your Song.

Console Scenes

Console Scenes are a way to easily control which Channels are shown and hidden in the Console. For example, you could show only drum Channels, and save that as a Scene called "Drums." Selecting that Scene recalls the show/hide setting, showing the selected drum Channels, and hiding all other Channels.

Channels that appear in the channel list can be shown or hidden in the Console. Click the round button next to any Channel name in this list to show or hide that Channel. Hidden Channels are highlighted in gray.

Click on the Plus button at the bottom of the channel list to save the current Console setup as a Scene. Any number of Scenes can be saved and recalled within each Song. Click on the Minus button to remove the current Scene.

The Console channel list can be synced to the Track List, so that any Tracks hidden or shown in the Track List have their related Audio Channels hidden or shown in the Console, and vice versa. To do so, click the wrench-shaped Options button in the Channel List and enable the Link Show/Hide of Track list and Console option.

Remote Bank

The Remote Bank is a special Scene that governs which Channels are shown and available for manipulation on a connected control surface. Click the [Remote] button to show this scene, then show/hide tracks as necessary to set which channels are available for control. To hide the Remote Bank, click [Remote] again.

Alternative Console Layout

The Console has been designed to meet the needs of most users. It has two possible modes: Small and Large. Additionally, each mode can be made Narrow. The Console can also be detached from the rest of the single-screen user interface. The Console layout is strictly a matter of preference: There is no audible difference between the Small and Large mode, nor does detaching the Console affect its functions.

The Large Console



The Console is in Small mode by default. To switch to Large Console mode, click on the Small/Large button at the top of the Console Navigation column. Alternatively, you can press [Shift]+[F3] on the keyboard when the Console is open.

In Large mode, you can see the Insert and Send Device Racks at the top of each Channel, allowing faster access to these elements. The lower portion of the Channel is slightly larger as well, allowing easier viewing of meters and other elements.

Insert and Send Device Racks can be sized vertically by clicking-and-dragging on the divider between them. If multiple Channels are currently selected, you can hold [Shift] while dragging to only size the Device Rack for the current Channel. Hold [Ctrl]/[Cmd] while dragging to set the size for all Device Racks across all Channels.

Narrow Mode

Both the Small and Large Consoles can be made narrow via the Narrow/Normal button to the far left of the Console. Narrow mode has been designed to maximize the number of visible Channels from left to right in the Console.

When in Narrow mode, the Small Console Channels change so that a volume-fade handle is overlapped on the level meter, with Mute and Solo controls above the meter. It remains possible to expand a Channel to reveal its Inserts and Sends by double-clicking in open space on the Channel.



The Large Console in Narrow mode replaces the Insert and Send Device Racks with channel level meters, in addition to narrowing the other controls. To expand any Channel to show its Insert and Send Device Racks while in Narrow mode, double-click on any open space in the channel display. Doing so again collapses the display for that Channel.



The Detached Console

The Console can be detached from the main window and placed in an independent window so that it can be located freely onscreen or on a second computer monitor.

To detach the Console, click on the Detach button at the top of the Console navigation column. The Detached Console can be in Small or Large mode, and the window can also be sized and maximized to fit the computer monitor. To reattach the Console to the main interface, click on the Detach button at the top of the Console navigation column.

Effects Signal Routing

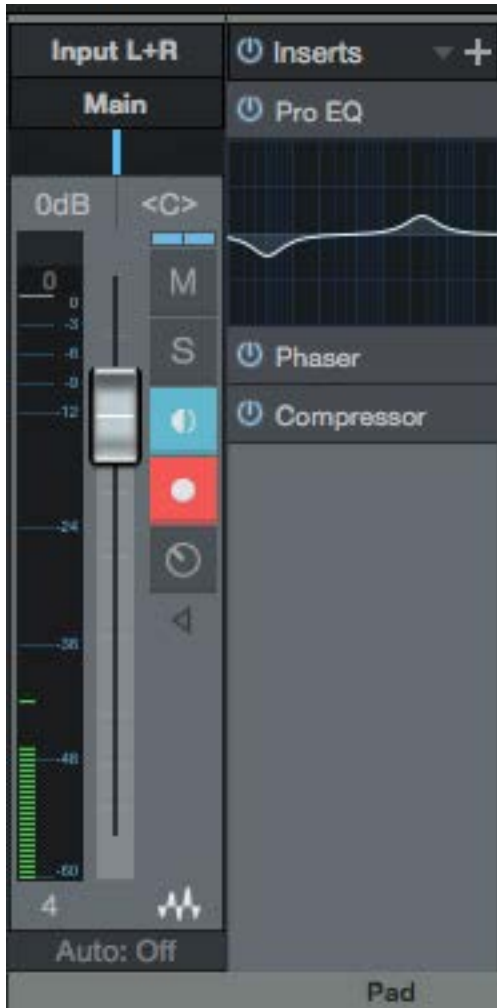
Effects processing is critical when mixing. Effects are traditionally applied to audio via an Insert or a Send.

Inserts

Inserts are used to apply an effect directly to a single Channel. Insert effects are literally inserted into the audio signal chain within the Channel.

Adding Inserts

The Insert Device Rack contains all Insert effects on a given Channel and is visible in the Console. To add an Insert effect to any Channel, drag-and-drop an effect from the Browser into the Insert Device Rack of a Channel in the Console or click-and-drag directly to a Track or Track Lane in the Arrange view.



When navigating audio effects in the Browser, some effects have a navigation arrow next to them. Click on this arrow to expose the presets for the effect. Click-and-drag a preset into the Insert Device Rack on any Channel to add the effect with the preset already loaded.

Alternatively, you can click on the Add Insert button at the top of the Insert Device Rack to add an Insert effect to a Channel from a pop-up menu. Effects are sorted by category (PreSonus, Audio Unit, VST2, VST3, and so on). You can navigate this list using the [Arrow] keys on your keyboard and can also quickly find effects in this list by typing any text.

Editing Inserts

To edit an Insert, double-click on it in the Insert Device Rack, or click on the menu arrow (or [Right]/[Ctrl]-click anywhere on the Insert) and select Edit from the pop-up menu. This opens the user interface for the Insert effect, where you can edit the effect's parameters.

When audio effects are inserted on the same Channel, all of the plug-ins appear in tabs at the top of the plug-in header GUI. This makes switching between effects in the same Insert Device Rack and signal path quick and easy.

The user interfaces for effects from third-party manufacturers vary drastically; for more information, please refer to the documentation for each effect. Studio One's built-in effects are discussed in depth in the [Built-In Effects](#) chapter.

Reordering Inserts

Inserts affect the audio signal path in the top-to-bottom sequential order in which they are inserted. An Insert can be reordered by clicking-and-dragging it above, below, or in between other Inserts. It is helpful to experiment with different signal paths to achieve the best possible sound or a particular effect.

Navigating Inserts

By default, only one window displays the user interface for an open Insert effect. This keeps screen clutter and window juggling to a minimum. To quickly switch between Insert effects on a single Channel, click on the chosen effect tab at the top of the plug-in header GUI.

Alternatively, press [F11] on the keyboard to open the effect editor for the selected Audio Track, then press [Ctrl]/[Cmd]+[Page Up]/[Page Down] to cycle through the effects in that Channel's Device Rack.

Inserts can be also re-ordered by dragging them from one position to another in the list of Inserts at the top of the plug-in GUI.

The interface for any Insert can be made to stay open in an independent window until you choose to close it by clicking on the Pin button in the upper right of the Insert Effect window. With an Insert effect pinned, opening another Insert effect opens a new Insert Effect window. Any number of Insert Effect windows can be pinned and open simultaneously.

Copying Inserts to Other Channels

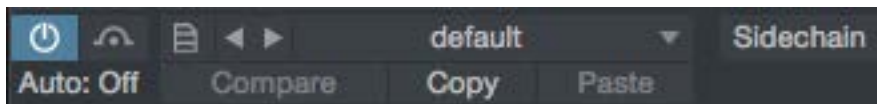
It is often helpful to be able to copy an Insert effect, including its current settings, to another Channel. To do this, click on the desired Insert effect in the Insert Device Rack and drag it directly onto any other Channel or into the Insert Device Rack on any other Channel. Dragging an Insert effect to the left or right edge of the viewable Console scrolls the Console left or right to expose any Channels beyond those currently viewable.

It is also possible to click on the Copy button in the plug-in header GUI, then switch to another instance of the same plug-in and click on Paste to copy settings from one instance to another.

You can drag an Insert effect to any Sends Device Rack to create a new FX Channel with that effect inserted (its settings intact), and route that Send to the new FX Channel.

Compare

The [Compare] button in the plug-in header GUI allows you to compare the current settings for a plug-in to the settings stored the last time the Song or Project was saved.



This makes it possible to freely compare potential changes for a plug-in to existing settings, while retaining a quick way back to existing settings.

Bypassing and Deactivating Inserts

It is possible to bypass, as well as deactivate, Insert devices. When deactivating an Insert effect, the Insert is turned completely off, which can free up CPU resources. When an Insert is bypassed, the audio signal is simply rerouted around the Insert. Bypassing is automatable; Insert activation is not.

To bypass an Insert effect, click on the Bypass button found either in the top left of the effect's GUI header or within the effect GUI, depending on the effect.

To deactivate, or turn off, an Insert effect, click on the Activate button for the Insert effect in the Insert Device Rack. There is also an Activate button at the top left of every Insert Effect window. Deactivating an Insert effect stops all processing related to it, which frees the computer processing resources previously dedicated to that Insert effect.

To deactivate or activate all Insert effects in any Insert Device Rack, click on the Activate All button at the top of the Insert Device Rack.

Removing Inserts

To remove an Insert effect from the Insert Device Rack, do one of the following:

- Click on the menu arrow for the Insert effect in the Insert Device Rack (or [Right]/[Ctrl]-click anywhere on the device) and select Remove from the pop-up menu.

- Click on the Insert effect in the Insert Device Rack and drag it into the Trash Bin panel of the Console.

All Inserts can be simultaneously removed from an Insert Device Rack by clicking on the menu arrow at the top of the Rack and selecting Remove All. When any Insert effect is removed, it is placed in the Trash Bin, where it can be restored to its original state and location at any time.

Hardware Inserts

You can insert external hardware processors into Audio Channels in the Console, using the Pipeline plug-in (only in Studio One Professional). The Pipeline plug-in can be found in the PreSonus folder of the Effects Browser when sorted by Folder, Vendor, or Category.

The Pipeline plug-in routes audio to a hardware processor and then back from that processor through specific inputs and outputs on your audio interface, while automatically compensating for the round-trip latency incurred in the process. You can insert an instance of Pipeline in any Insert Device Rack.

To learn more about Pipeline, refer to the [Pipeline](#) section of this manual.

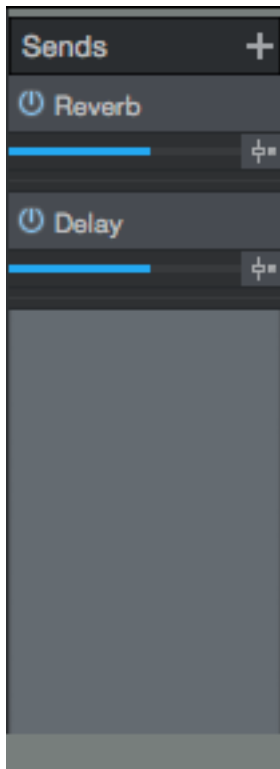
Channel Editor and Macro Controls

Each Channel in the Console has a special set of effects-related options and controls called the Channel Editor. With it, you can create complex combinations of insert effects, controlled by easy-to-access Macro Controls. For more information see [Channel Editor](#).

Configuring Sends

Sends are used to route the audio output (pre- or post-fader) from one Channel to another, such as an FX Channel.

Creating a Send to an FX Channel



To simultaneously create a new FX Channel and create a Send to that FX Channel from an existing Channel, click-and-drag an effect from the Browser into the Send Device Rack on a Channel. This creates a Send for the Channel to a new FX Channel with the selected effect loaded in its Insert Device Rack. This also works with FX Chains.

You can press [F 11] to quickly open the FX view for the currently selected Channel, or press [Shift]+[F 11] to open the Instrument window of a selected Instrument Track.

You can also drag an audio effect into a blank space in the Console to create an FX Channel with that effect loaded into its Insert Device Rack. To route audio from a Channel to an existing FX Channel, click on the Add Send button in the Send Device Rack and choose the FX Channel from the list.

Dragging an audio effect or FX Chain to the Send slot of a Track lets you create a new FX Channel with the same name as the plug-in or FX Chain.

Alternatively, you can create an FX Channel by [Right]/[Ctrl]-clicking in blank space in the Console, or on any Channel, and selecting Add FX. This adds an FX Channel to the Console with no Inserts, which can be the destination for any Send.

FX Channels are routed to the Main Out Channel of the Console by default, but can be routed to any other configured hardware outputs or Bus Channels, as needed.

To quickly view the effects in the Insert Device Rack of a Send's destination Channel, double-click on the Send. You can then [navigate the Insert Effect menu](#) as usual.

Send Level and Pre/Post Fader

Once a Send has been added to a Channel, the Send device appears in the Send Device Rack for that Channel. An Activate button, horizontal Level and Pan faders, and a Pre/Post Fader button are available. Click on the Activate button to activate/deactivate the Send; this does not affect the Send's destination Channel.

Click-and-drag on the horizontal Level fader to adjust the send level between $-\infty$ and +10 dB. Click-and-drag on the Pan fader to adjust the balance of the source material going to the send destination. Click on the Pre/Post Fader button to switch the send source to pre-fader or post-fader. Pre-fader allows you to set a send level independent of the channel fader so that the level is unaffected by fader position.

The send source signal is always post-inserts.

Sidechaining

Certain effects can accept an input from an audio source that dynamically changes the behavior of the effect. This is called “sidechaining,” and it facilitates processes such as keying, ducking, and de-essing. Sidechaining is accomplished by using a Send to route audio to a special Sidechain input on an Insert effect.

It is possible to send to the Sidechain input of any Insert effect, whether or not the sidechain is engaged in the effect. For the sidechain to work in the effect, it must be engaged in the effect.

An example of sidechaining is when a gate is triggered by a specific audio signal. In this case, the gate opens and closes dynamically in response to the audio signal coming in the sidechain, rather than responding to the program signal on the Channel where the gate is inserted. Several of Studio One’s built-in effects support sidechaining, including the Compressor and Gate. For more information, refer to the [Built-In Effects](#) chapter.

Sending Signals to Busses

It is possible to use a Send to route audio to a Bus Channel. This is done in the same manner that a Send is used to route audio to an FX Channel, except that the Bus Channel is selected. This can be used, among other things, for “multing”—routing a Channel to multiple places—which is a convenient way to layer sounds.

Copying Sends to Other Channels

Sends can be copied from Channel to Channel in the same way as Inserts. To do this, click-and-drag a Send from one Send Device Rack to another one. This creates a Send to the same FX Channel assigned to the original Track.

Navigating Effects Presets

To view the available presets for an effect, click on the preset selector in the plug-in editing window, and browse the pop-up list. To select a preset, click once on the preset in the list. The presets list remains open, to allow for easier switching between presets while auditioning. To close the list, click anywhere other than the preset list. To select a preset and close the list in one action, double-click the preset of your choice.

Once the preset list is open, you can navigate through the presets with the arrow keys. To activate a preset and leave the list open, press [Space]. To activate a preset and close the list, press [Return].

Creating and Managing Effects Presets

In the upper left area of every plug-in editing window, you’ll see the Preset Menu button, which lets you create, load, and import & export presets. Click the Preset Menu button to choose from the following preset management functions:

Store Preset... Saves the current effects setting as a preset, in your library in the Browser. You can enter a title and description for the preset, as well as specify a subfolder within the preset list to store the preset.

Replace Preset Update the currently loaded preset with any new settings made since loading the preset.

Store as Default Preset Causes the current preset to load by default whenever a new instance of the current plug-in is added to a Song.

Load Preset File... Loads an exported preset file from your file system into your current Song.

Import Preset... Loads an exported preset file from your file system into the current Song, and imports the preset into your Studio One library, for later use.

Export Preset... Exports the current settings as a preset file, for use by others or for storage.

Show in Browser Locates the currently loaded preset in the Browser.

You can also store any effect or Instrument preset by dragging-and-dropping the Insert effect or Instrument from the Console to the Browser. If dragged to a location in the File Browser, the preset is stored in that location. If dragged to the Effects or Instruments Browser, the preset is stored in your User Data location (as set in the *Studio One/Options/Locations* menu (Mac OS X: *Preferences/Locations*) and becomes available in the preset dropdown lists of the Browser and effect or Instrument.

FX Chains

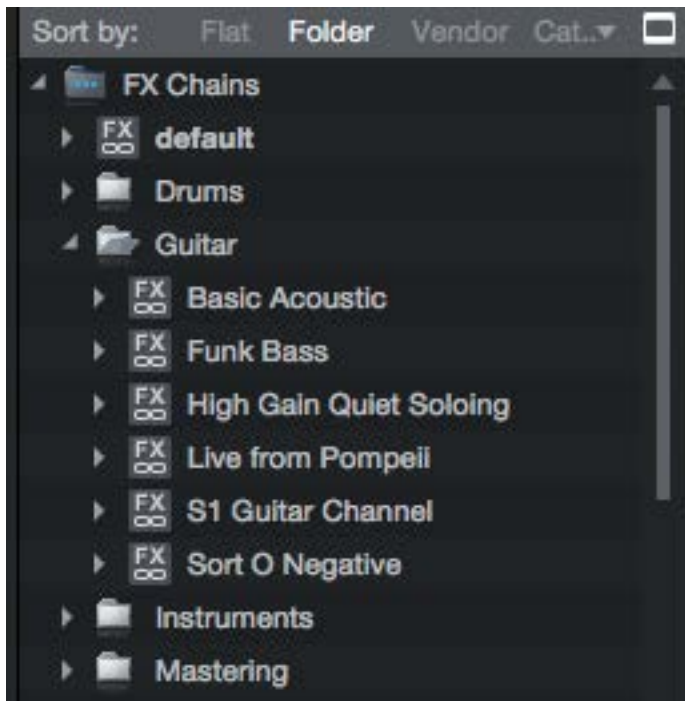
Sometimes, a favorite combination of effects can become a staple of your workflow. For instance, you might regularly apply a compressor, EQ, and chorus to your vocal tracks. FX Chains let you save the exact setup of the Inserts on a Channel, so that the entire chain of effects, including all settings, can be recalled instantly for later re-use.

To create an FX Chain:

1. Configure a Channel with the desired Insert effects and settings.
2. Click on the menu arrow at the top of the Insert Device Rack, next to the Insert label, and select Store FX Chain from the pop-up menu.
3. Type in a unique name for the FX Chain and click OK or press [Enter] on the keyboard.

Alternatively, you can drag and drop the Insert Device Rack header to the Effects Browser to instantly create an FX Chain with the name of the Channel. You can also drag and drop the Insert Device Rack header to the File Browser, to export an FX Chain as a file, with the name of the Channel. To replicate all Devices currently assigned to a Track on another Track, drag and drop the Insert Device Rack header from the source Track to the Track of your choice.

FX Chains incorporate any parallel processing you set up in the Routing view of the [Channel Editor](#) window. Complex multi-effects configurations with custom [Macro Controls](#) can be stored and recalled with ease.



FX Chains can be found in the FX Chains folder in the [Audio Effects Browser](#). To insert the FX Chain in the Insert Device Rack of a Channel, drag any FX Chain from the Browser to the Channel. To replace an effect in the Device Rack, drag the FX Chain on top of the device to be replaced. Drag the FX chain between plug-ins or to an open spot in the Device Rack to insert it without affecting existing device assignments.

Click on the menu arrow next to the FX Chain name in the Audio Effects Browser to view and select the individual effects. Both the individual effects and each preset can be dragged to the Insert Device Rack of any Channel.

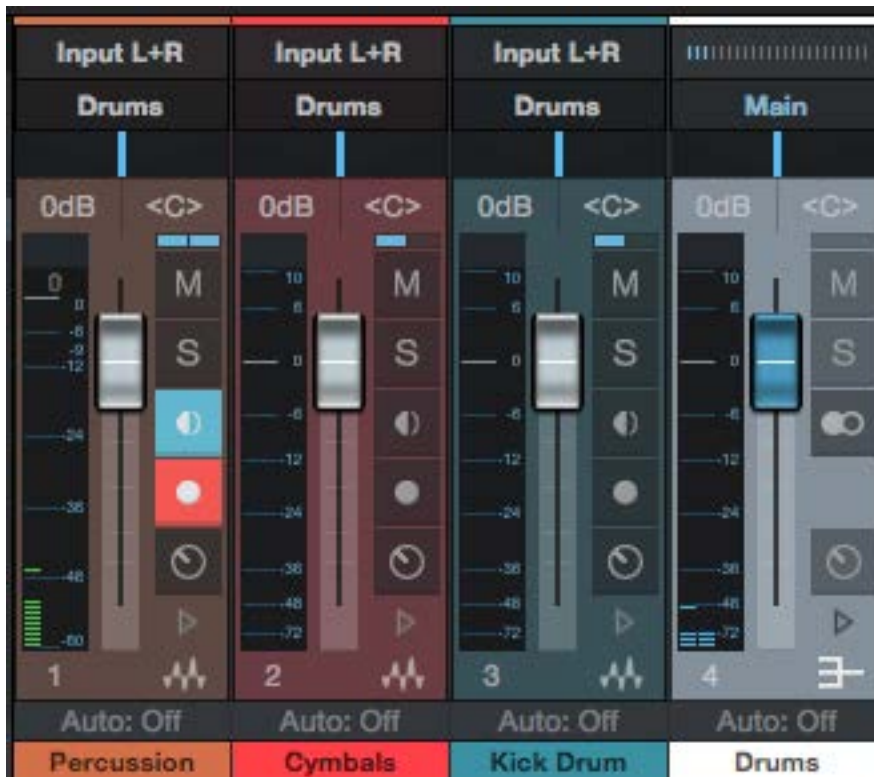
It is also possible to access FX Chains from the Insert Device Rack by clicking on the menu arrow at the top of the Rack and selecting an FX Chain from the list. This loads the selected FX Chain in the Insert Device Rack.

Busing

Buses can be extremely useful when mixing. You can route Channels directly to buses to help organize a mix into common elements, such as routing all Drum Tracks directly to a drum bus. Sends are often used to route a channel to multiple buses in order to layer a signal into various elements of a mix.

To create a new Bus, [Right]/[Ctrl]-click in blank space in the Console, or on any channel, and select Add Bus. You can also select any number of Channels, then [Right]/[Ctrl]-click on one of the selected Channels and choose Add Bus for Selected Channels to quickly create a new Bus and route the selected Channels to that new Bus.

Once you have a Bus with Tracks assigned to it, you can [Right]/[Ctrl]-click the Bus and choose Hide Sources to hide all Tracks assigned to that Bus in the Console. [Right]/[Ctrl]-click the Bus again and choose Show Sources to make source Tracks visible again.



You can then choose that Bus as the Output or Send destination for any Audio or Instrument Channel in the Console. The Bus sends its summed signal to the Main Out by default but can also be routed to Sub Out Channels. Buses have Sends that can be used the same way as other Sends in Studio One.

It is possible to nest buses infinitely (A to B, B to C, C to D, and so on). Feedback prevention is in place so that you can't create a bus routing that would cause a feedback loop (e.g., A to B, B to C, C to A).

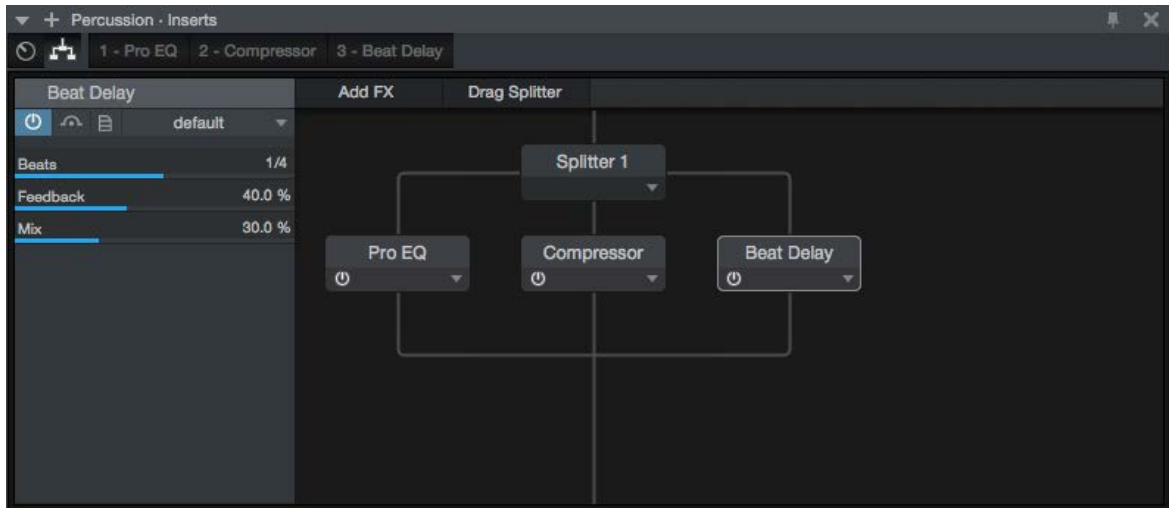
To remove a Bus and re-route all source Tracks to the Main Out, [Right]/[Ctrl]-click the Bus and choose Remove.

Solo Save

It is possible to place Console Channels in Solo Save mode. When any Channel in the Console is soloed, all Channels with Solo Save engaged are also soloed, and all other Channels are muted. To engage Solo Save on any Channel, [Shift]-click on its Solo button in Console. The Solo button is green when Solo Save is engaged.

Note that FX Channels have Solo Save engaged by default because effects may be critical to how soloed Channels sound in the mix.

Channel Editor




Each Channel in the Console has a corresponding Channel Editor, which has two main views: the Routing view, and the Macro Controls view. The Routing view lets you control the structure and signal flow of effects for the Channel. The Macro Controls view provides a set of freely assignable knobs, buttons, and X/Y pads that provide easy access to any parameters in any of the plug-ins currently used in the Channel.

Because the Channel Editor is all about configuring and controlling audio effects, only Audio Channels and Channels associated with software Instruments have this feature.

You can display the Channel Editor in the following ways:

Click the Channel Editor button (which looks like this: ) on your chosen Channel in the Console.

Select a Channel, and click the Channel Editor button (which looks like this: ) in the Track Inspector.

Click the number of the corresponding Track in the Arrange view.

Click the Macro Controls or Routing button in an open effects window.

Macro Controls



A single Channel in the Console can host multiple plug-in effects, and you can control them all one-by-one simply by switching from one plug-in window to another. However, in some cases, it is convenient to be able to access controls from multiple plug-ins in a central control panel. The Macro Controls feature in the Channel Editor gives you a blank canvas upon which to place crucial control parameters from any of the present effects, giving you quick access to often-needed controls. This becomes even more useful when creating FX Chain presets that are geared toward specific sounds.

For example, let's say you create an FX Chain called "Chorused Crunch Guitar Delay," that includes the [Ampire XT](#), [Chorus](#), and [Analog Delay](#) plug-ins. You might assign Macros to the gain controls on Ampire XT, rate and depth controls on Chorus, and the delay length and feedback on Analog Delay. In this way, as soon as you load up that FX Chain, the vital parts of its functionality become available in a central, single window, even though you're really controlling three plug-ins at once.

There are eight knobs, eight buttons, and two X/Y control pads available for each Channel. You can assign any available plug-in parameter (or multiple parameters) to each of these Macro Controls. Each control (and each axis of each X/Y pad) displays the name of the associated parameter, and the current setting of that parameter. If multiple parameters are assigned to a Macro Control, the name of the first parameter assigned is shown, with a "+" symbol next to it.

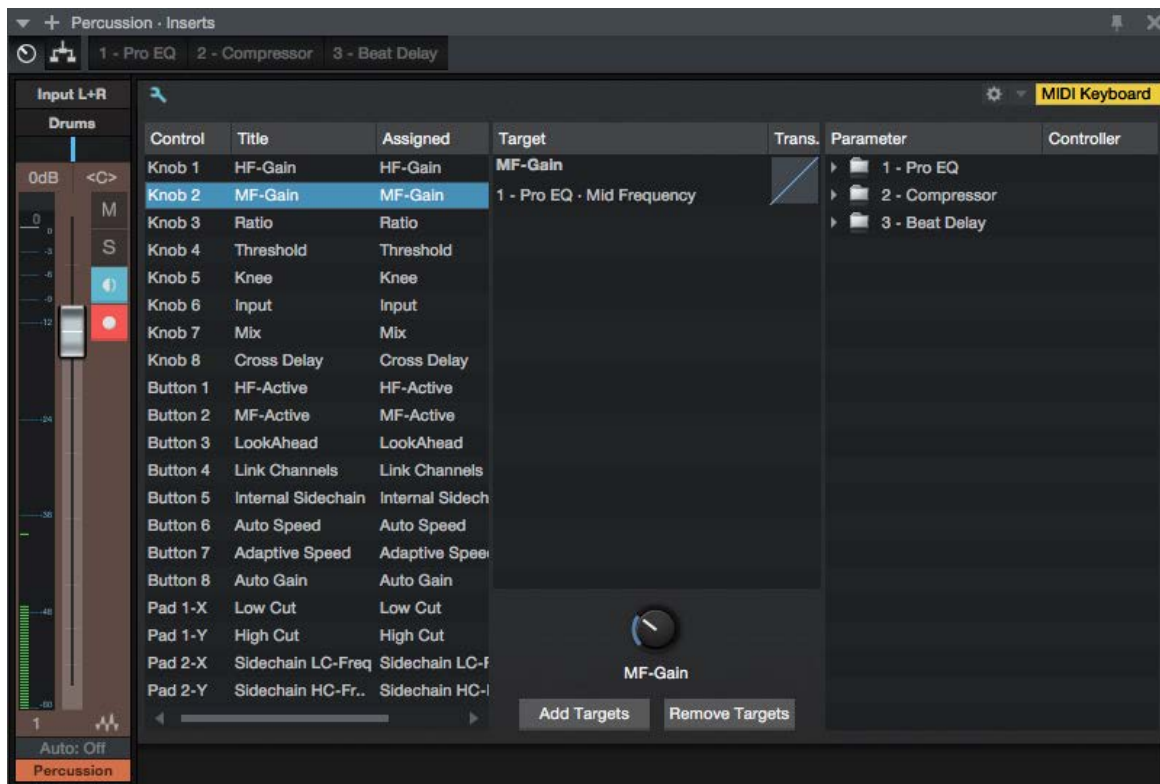
If things get complex, you can get more in-depth info about assigned parameters in the [Macro Controls Mapping](#) view.

When working with the built-in PreSonus plug-ins, assigning parameters to Macro Controls is especially easy—simply [Right]/[Ctrl]-click the control of choice, select "Connect (name of control) to Channel Macro Control" from the pop-up menu, then choose the desired Macro Control from the secondary pop-up list.

To clear all assignments for any Macro Control, [Right]/[Ctrl]-click the control and choose "Clear (control name) Connections"

Right-click a Macro Control knob or switch to get access to automation for that control.

Macro Controls Mapping



You can bring up the Macro Controls Mapping view by clicking the small wrench-shaped button in the Macro Controls window. This view gives you the ability to assign 3rd-party plug-in parameters to Macro Controls, and also provides some useful additional features for working with Macros.

The Macro Controls Mapping view shows three columns of information. The left column lists all available Macro Controls, and their current assignments (if any). The right column shows all effects plug-ins that are currently inserted into the Channel. Expand any plug-in in the list to show all assignable parameters for that plug-in. The central "Target" column is a place where Macro assignments can be made, configured, or broken.

The simplest way to map a parameter to a Macro is to simply drag the parameter from the right column onto the Macro Control of your choice in the left column, or into the central Target column when a Macro Control is selected. You can also do this by selecting a Macro Control and a parameter, and clicking the [Add Targets] button. Once assigned, the parameter of your choice is displayed in the Target column.

To remove an assignment from a Macro Control, select the Macro in the left column, select the assignment you wish to remove in the Target column, and click the [Remove Targets] button.

Macro Control Transition Settings

You can shape the relationship between the movement of a Macro Control and the settings of its assigned parameters quite extensively. With a Macro Control selected in the left column of the Macro Controls Mapping view, the current mappings for that control are displayed in the Target column. Next to the name of each parameter is a button that gives you access to the control transition settings.



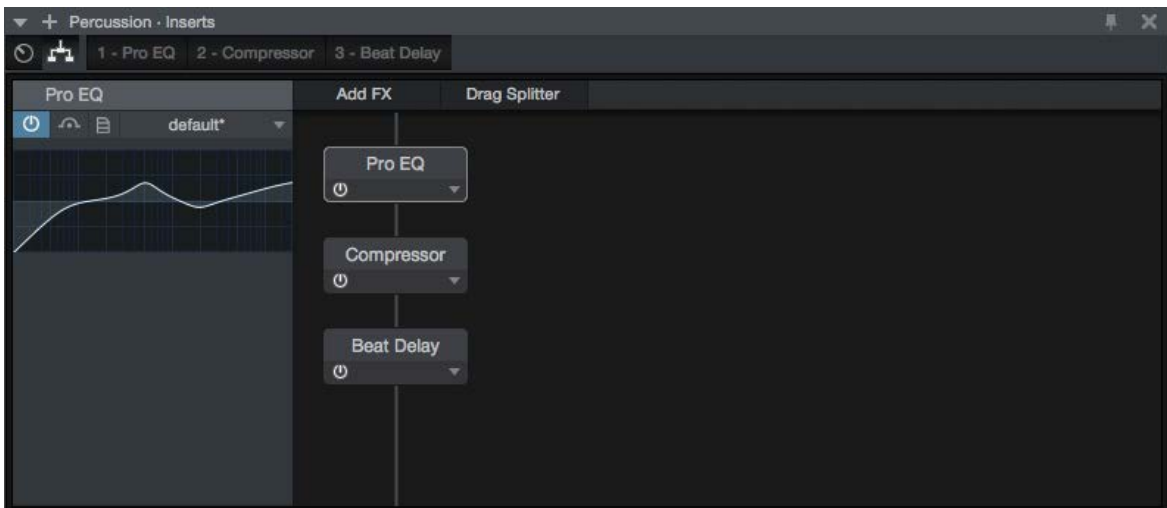
This graph traces the response curve from the beginning of the macro control's travel (the draggable point on the left end of the curve) to the end of its travel (the point on the right end), with a handle in the middle that you can drag to set the shape of the curve. Dragging these points up and down the control scales on the left and right of the graph lets you set the effective range of motion for that Macro control.

For example, the whole range of a Macro knob could be set to affect just a quarter of a parameter's range, for fine-tuning purposes. You can also move the right point below the left, reversing the action of the knob, according to whatever scale you wish.

Below the graph are buttons that let you Reset the graph to its default setting, Invert the shape of the curve, or Copy the curve setting and Paste it onto another parameter.

Note that because Macro buttons are an on-off type of control, they have no curve setting. However clicking in the Trans column next to a button assignment inverts its response, causing the parameter to be enabled when the Macro button looks disabled, and vice-versa.

Routing View



Normally, if you add multiple effects to a Channel, they are connected in series; the output of the first effect feeds into the second effect, which feeds into the third, and so on. If you open the Routing view in the Channel Editor for a Channel with multiple effects, this is what you'll see.

Each effect in the Routing view is displayed as a module. When they're in series, a line runs through them from top to bottom, signifying the path of the signal as it runs through the modules. The signal starts at the top, and flows through the effects, to the bottom.

You can click on an effects module to select it. If a selected effect is a built-in plug-in, a selection of the plug-in controls are displayed in the inspector to the left. You can load patches for the effect from this inspector, as well as set a color for the selected effects module, by clicking the color picker to the left of the effect's name in the inspector.

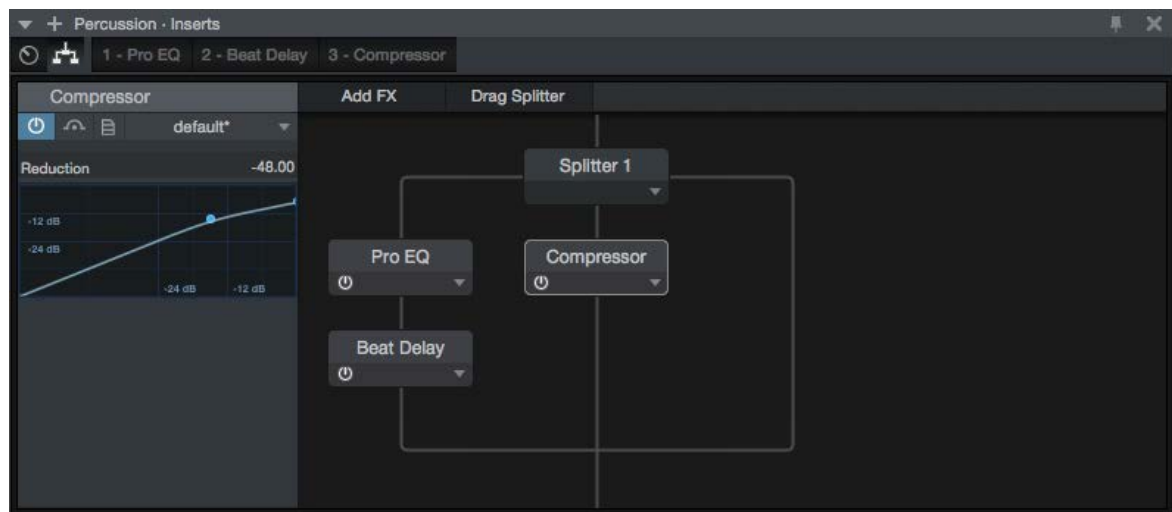
Each module in the Routing view has a Bypass button, as well as a drop-down menu that offers the following operations:

- Edit** Opens the editor window for the selected plug-in.
- Rename** Lets you rename the selected effect.
- Remove** Removes the selected effect from the Channel.

Adding and Moving Effects

You can add effects by dragging them into the Routing view window. Drag them into position above or below other effects to change the order in which they process the signal. You can also add effects by clicking the [Add FX] button, which brings up a menu of available effects.

Splitting Signals



The Splitter module lets you split signals, letting you process them through multiple parallel effects paths. These split signals are then mixed back into a single signal. You can add a Splitter to your effects setup by clicking-and-dragging from the [Drag Splitter] button to your choice of location in the Routing view.

You can click on a Splitter to select it, and its options are shown in the inspector to the left. The following options are available:

- Splits** Lets you specify the number of independent paths to split the signal into.
- Mute Output** Click the boxes to mute and unmute individual split paths.

Split Mode Select the Splitter mode that suits your needs, from the following choices:

Normal Splits the signal into two or more identical copies. This is useful for any sort of parallel processing, such as "New York" compression or vocal multiprocessing.

Channel Split Splits stereo signals into pairs of mono signals, for independent processing of left and right channel information. With two splits, this turns a stereo signal into a pair of left/right mono signals. With four splits, you get two sets of left-right mono signals.

Frequency Split Splits a signal into isolated bands of frequencies, at the frequencies you specify. With two splits, the signal is crossed-over into two frequency bands, split at a single frequency. With three splits, there are three bands, split at two crossover frequencies, and so on. When more than one frequency split is employed, The splits are numbered from low frequency to high.

Much like you can move effects modules into different places in the signal chain, you can move Splitter modules to the position of your choice, as well as freely move effects into and out of each split path. To remove a Splitter module, click its triangle to open the pop-up menu and choose Remove. If you remove a splitter module that has effects inserted within its split signals, those effects are reconnected in series.

Splitter effects chains are compensated for plug-in delay automatically, retaining the proper time relationship between all split channels.

Groups

As discussed in the [Edit Groups](#) section of the [Editing](#) chapter, it is possible to group multiple Tracks together so that any edits done to an Event on one Track in the Group are automatically done to all Events for all Tracks in the Group. These same Edit Groups affect how their related Channel faders behave in the Console.

Create or Dissolve a Group in the Console

To create a Group in the Console, select the desired Channels and then [Right]/[Ctrl]-click and select Group Selected Tracks from the pop-up menu. To dissolve, or ungroup, grouped Channels in the Console, [Right]/[Ctrl]-click on any Channel in the Group and select Dissolve Group from the pop-up menu.

When an Audio Channel is in a Group, the Group icon appears on the Channel.

Group Behavior in the Console

When a Channel is placed in a Group, its fader is linked to the faders for all other Tracks in the Group, so that all of the faders move when any of them is moved. The movement of faders in the Group is relative to one another, maintaining the correct dB value relationships among the faders. Note that Channel Pan is not affected by grouping, as Channels within a Group are very often panned separately.

Solo, Mute, Record Enable, and Monitor Enable controls are also linked for all Channels in a Group. No other aspect of the Channel in the Console is affected by grouping.

Instrument Tracks in the Arrange view have no direct representation in the Console. The audio outputs of the virtual instruments to which they are routed have corresponding channels in the Console. Grouping Instrument Tracks in the Arrange view only affects editing Events on those Tracks, unless the Tracks are routed to virtual instruments. In this case, grouping behavior is applied to the corresponding Instrument Channels in the Console as well.

Temporarily Suspend Groups

It is possible to temporarily suspend a Group so that, for instance, the fader for a Channel in a Group can be edited without affecting the other Channels in the Group. To suspend the Group, hold [Alt]/[Option] on the keyboard while clicking on the Fader, Mute, Solo, Record Enable, or Monitor Enable controls. Note that [Alt]/[Option]-clicking Solo on a grouped Track clears the Solo status of all Tracks in the Console; if you wish to solo a grouped Track along with other Tracks outside the

Group, you must first solo the grouped Track, then enable solo for any additional Tracks. It is not possible to solo single Tracks from two separate Groups simultaneously, though you can solo a single Track from one Group and solo all Tracks in a second Group.

Metering

Metering is a critical part of the production process. Studio One's meters visually display audio levels according to your choice of metering style, and you can meter these levels at various stages in the signal path. Peak meters can be found on every Channel in the Console except the Output Channels, which appropriately feature a more informative Peak/RMS meter with [K-System Metering](#) options.

Peak Meters

Peak meters measure the instantaneous audio level from moment to moment at a very fast resolution and display the highest output level at any instant. These meters help ascertain the relationship between a given audio level and other audio levels in the mix. Many effects plug-ins feature peak meters at the input and output so that any level attenuation the effect imparts on the audio signal can be seen.

[Right]/[Ctrl]-click on a peak meter to adjust its VU Hold and Hold Length settings.

The peak meters in Studio One automatically display in mono or stereo depending on the audio source.

Peak/RMS Meters

The Main Out and Sub Out Channels feature Peak/RMS meters, which simultaneously show both peak and RMS levels. Whereas a peak meter shows the highest output level at any instant, an RMS meter shows an average of the peaks and troughs of an audio signal over time. An RMS meter is intended to indicate the perceived loudness of the audio being measured by functioning in a way similar to the human ear and is therefore often used as a true measure of perceived loudness.

Main Out Clip Counter

The Main Out Channel features a Clip Counter above its Peak/RMS meter.



The counter turns red when the Main Out signal clips, and counts the total number of clips that occur. Use the counter to help prevent clipping the final stereo mix of your Song. The counter resets when clicked or when the Main Out fader is adjusted.

K-System Metering

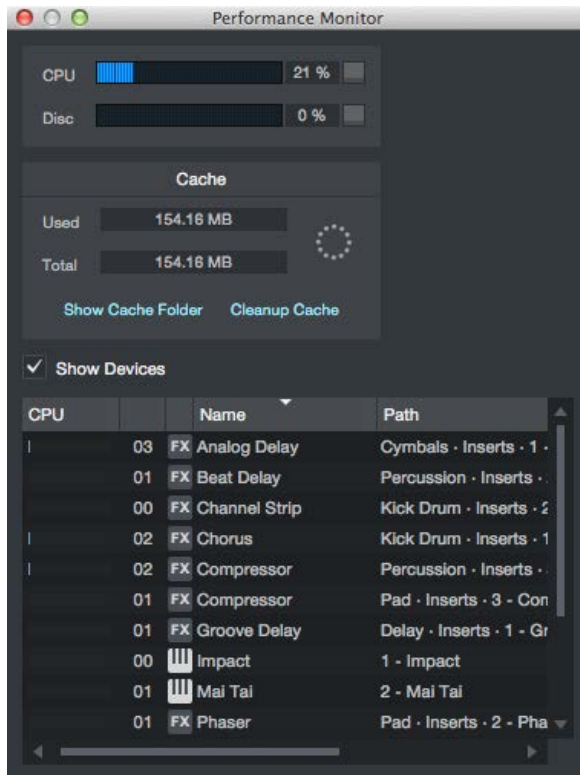
The Peak/RMS meters in Studio One also feature K-System metering options. The K-System is an integrated metering system tied to monitoring gain, and it is intended to standardize the levels at which sound is mixed and mastered. This metering system features three different meter scales called K-20, K-14, and K-12. These three scales are meant to be used with different types of audio production and have been described by K-System inventor Bob Katz in his Audio Engineering Society technical paper "[An Integrated Approach to Metering, Monitoring, and Leveling Practices.](#)" Katz wrote:

"The K-20 meter is for use with wide-dynamic-range material, e.g., large theater mixes, 'daring home theater' mixes, audiophile music, classical (symphonic) music, hopefully future 'audiophile' pop music mixed in 5.1, and so on. The K-14 meter is for the vast majority of high-fidelity productions for the home, e.g., home theater and pop music (which includes the wide variety of moderately compressed music, from folk music to hard rock). And the K-12 meter is for productions to be dedicated for broadcast."

To switch to any K-System meter, [Right]/[Ctrl]-click on any Peak/RMS meter and choose an option from the menu.

When using any of the three K-System scales, the 0 VU mark should be calibrated to 85 dB SPL from your monitors, which you should measure with an SPL meter. For instance, playing back a -14 dBFS sine wave in Studio One while using the K-14 scale causes the meter to read 0 VU for both the peak and average levels, and your monitors should be adjusted so that the SPL meter at the listening position reads 85 dB SPL.

System Performance Monitoring - Performance Monitor



The Performance Monitor displays the current On/Off state for Instruments and plug-ins. Double-clicking the name opens the device. The Cache section shows you the amount of audio data currently in the Audio Cache, with options to show its contents or clean up unused items in the cache.

Automatic Plug-In Delay Compensation

Some plug-in effects inherently have some delay, or latency. It takes a certain amount of time for these plug-ins to process the audio routed to them, which means the resulting output audio is slightly delayed. This especially applies to dynamics processor plug-ins that feature a look-ahead function, such as the included [Compressor](#).

In Studio One, this delay is managed with plug-in delay compensation through the entire audio path. There are no settings to manage, as this feature is completely automatic. The sync and timing of every Audio Channel in your Song are automatically maintained, no matter what processing is being used.

The current total plug-in delay time is displayed in the left-side Transport, below the current sample rate.

Manual Audio Track Delay

It is sometimes necessary to manually delay the playback of audio to keep it in sync with other audio. A classic example is in the case of recording a live performance, where tracks are recorded directly from the mixing console, while ambient microphones capture the audience sound from a position well away from the stage. The direct sound from the console

arrives at the recorder almost instantaneously; it takes longer for the sound to reach the ambient mics from the stage. When the signals are mixed, the time difference results in audible delay and phase problems. To properly align the recorded audio from the ambient mics with the rest of the recorded mix, you can apply a negative amount of manual delay to the ambient recording.

Open the Inspector view by clicking on the Inspector button or pressing [F4] on the keyboard. Enter a positive or negative Delay value, in milliseconds, to apply a delay to the Track.

To calculate the value to apply to ambient mics in the example, do the following:

Measure the distance from the stage to the ambient mics.

Divide the distance in feet by 1,129, which is roughly the speed of sound (at sea level, at 1 atmosphere of pressure) in feet per second. (Divide the distance in meters by 343 for meters per second.) The resulting value is the amount of seconds it took for sound to reach your ambient mics. For example, if the distance was 100 feet, the resulting amount of time is 0.0885 seconds ($100/1,129=0.0885$), or 88.5 milliseconds.

For the stereo ambient mic Track, or for each mono Track, enter a Delay value of -88.5, which removes the recorded delay and puts the Tracks in sync with the rest of the recording.

Using the Marker Track

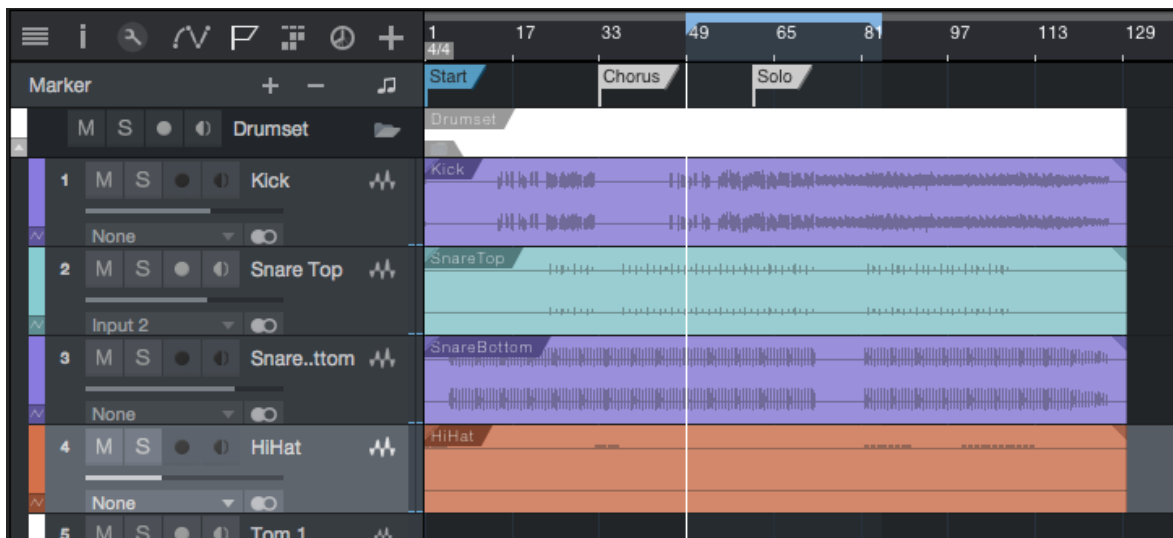
You'll often want to quickly navigate to various areas of your Song during mixdown. In Studio One, the Marker Track is used to place Markers at desired places in the timeline, after which navigation to the Markers is easy. To open the Marker Track, click on the Marker Track button above the Track Column in the Arrange view.

Notice the Timebase button to the right of the Marker Track in the Track column. The musical-note icon on the Timebase button indicates that Markers will adhere to their position based on bars and beats, so if the tempo changes, the Markers move forward or backward in time in relation to their musical position.

If you click on the Timebase button, it switches to a clock icon, indicating that the Markers will adhere to their absolute position in time. If the tempo changes, the Markers do not move, as they are locked to an absolute time position in the timeline.

Inserting Markers

To insert a new Marker into the Marker Track, with playback running or stopped, click on the Add Marker button or press [Y] on the keyboard. Each new marker is numbered sequentially by default (1, 2, 3...). To insert a named Marker, press [Shift]+[Y], enter a name in the pop-up window, and click [OK], or press [Enter]. To rename a Marker, double-click on it in the Marker Track, type in a new name, and then press [Enter] on the keyboard. Note that, for clarity, the Start and End markers cannot be renamed.



Navigating Markers

You can quickly jump the playback cursor between Markers in the Marker Track. Click on the Previous Marker button in the Transport, or press [Shift]+[B] on the keyboard, to jump to the previous Marker. Click on the Next Marker button in the Transport, or press [Shift]+[N] on the keyboard, to jump to the next Marker. Jumping to Markers during playback enables quick comparisons between sections of your Song.

You can also jump to up to seven different Markers from the *Transport/Goto Marker* menu.

Song Start and End Markers

When a new Song is created, you can specify a Song Length. The default length is 5 minutes or 151 bars at the default 120 bpm tempo. At the beginning and end of the specified region, Song Start and End Markers are automatically placed in the Marker Track. These markers can be used to define the timeline region to be exported in the Export Mixdown and Export Stems functions in the Song menu, and they are used by default in the Update Mastering File process.

Cut, Copy, Paste and Delete Markers

You can use standard Cut, Copy, Paste and Delete commands to distribute and manage your Markers. To cut or copy a Marker, select it by clicking its name flag, and either press [Ctrl]/[Cmd]+[C] to copy or [Ctrl]/[Cmd]+[X] to cut, or [Right]/[Ctrl]-click the Marker to open the pop-up menu and choose Cut or Copy. To paste a Marker, place the cursor at the desired location and press [Ctrl]/[Cmd]+[V]. To delete a Marker, select it and press the Delete Selected Markers button in the control area of the Marker Track. Alternately, you can delete a Marker by [Right]/[Ctrl]-click its name flag and choose Delete from the pop-up menu, or by selecting the Marker and pressing [Delete] on your keyboard.

You can also access these commands in the Edit menu.

If you have cut a marker and wish to return it to its original position (and have since done other operations that would make using Undo impractical), press [Ctrl]/[Cmd]+[Shift]+[V] or select Paste at Original Position in the Edit menu.

Stop Playback with Markers

Markers can optionally stop playback when reached by the playback cursor. To engage this option for any marker, [Right]/[Ctrl]-click on a marker and engage the Stop at Marker option, or select a marker and engage the same option in the Inspector. Note that this cannot be enabled for the End Marker.

Looping During Mixing

Looping a section of audio (for instance a chorus) while mixing allows you to focus on a particular area of your overall Song without having to constantly stop, rewind, and resume playback.

To quickly loop a section of audio, first select the audio you want to loop by either selecting a range with the Range tool or directly selecting an Event or multiple Events with the Arrow tool in the Arrange view. Then press [P] on the keyboard to set the Left and Right Locators around your selection. Alternatively, press [Shift]+[P] on the keyboard to ignore Snap while setting the Locators. Finally, click on the Loop button in the Transport, or press [Num Pad /] on the keyboard, to loop the playback between the Left and Right Locators.

You can manually set the Left and Right Locators to a desired range and then engage Loop in the Transport. To do this, float the mouse cursor to the top of the Timeline Ruler until you see the Draw tool appear. Then click-and-drag to the right to draw the loop region (Left and Right Locators) around the area you wish to loop. Hold [Alt] on the keyboard while dragging to simultaneously engage Loop in the Transport.

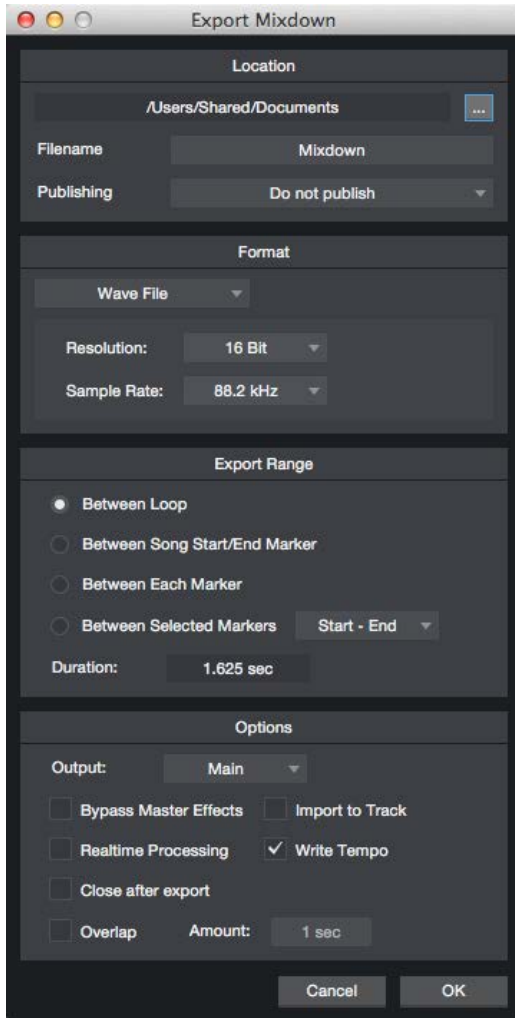
You can also manually move the Left and Right Locators by clicking and dragging them left or right in the Timeline Ruler. To move the entire range of the loop along the timeline, click and drag the gray line that connects the Loop start and end locators.

To quickly enable or disable looping, double-click the gray line that connects the Loop start and end locators.

Mixing Down

In most cases, you'll record multiple Tracks in a Song, but you'll need to mix these Tracks to a stereo format for distribution on CD, DVD, or the Web. With a DAW such as Studio One, this simply means saving your mix to a stereo file.

Create a Mixdown



To create a mix of your Song in Studio One, navigate to *Song/Export Mixdown* or press [Ctrl]/[Cmd]+[E] on the keyboard to open the Export Mixdown menu.

Location

The top section of the Export Mixdown menu is where you can select a location and name for the mix file. Click on the [...] button to choose a file location. Click on the file name, type in a new name, and press [Enter] to choose a name for the file. Location defaults to the Mixdown folder in folder for your Song, but once you set a new mixdown location, Studio One uses that location for further mixdowns, until the next time you close the Song. Mixdowns are titled "Mixdown" by default, but once you set a name, that name is used by default for any further mixdowns of the current Song.

Format

Select the format for your mix file in the middle section of the Export Mixdown menu. Choose from Wave, AIFF, FLAC, CAF, Ogg Vorbis, or MP3 file, and then choose the desired resolution and sample rate.

If you want to put your mix on a standard audio CD, create a 16-bit, 44.1 kHz Wave file.

Export Range

Choose the Between Loop option to only export the range of your Song between the Left and Right Locators. Choose Between Song Start/End Marker to export the range of your Song between the Song Start and End Markers, as seen in the Marker Track. Choosing Between Each Marker exports separate audio files for the range between each marker in the Song for each Track, placing them in folders named after the markers. Choosing Between Selected Markers lets you choose a pair of Markers to export the range between.

The duration of the range to be exported is displayed in the Duration field. Note that when Between Each Marker is selected, the Duration field still shows the full length of the Song, signifying the total length of audio to be exported, rather than the length of any one section as dictated by the Markers.

Options

The bottom section of the Export Mixdown menu has several options that affect how the mix file is created.

Choose an output from which the mix is to be created in the Output selection box. Only the Main Out appears in the list, by default. If there are any Sub Outs in the Console, they appear in this list as well. Check Import to Track if you would like the mix imported to a new Track in your Song.

Check Bypass Master Effects to bypass the Insert effects on the Main Output Channel of the Console when rendering the mixdown. This is useful if you have inserted effects to simulate the mastering stage, such as a compressor and limiter, but would like to render the mixdown without them in order to address this in a mastering Project, or to preserve flexibility for another mastering engineer.

Check Realtime Processing if you wish to export your mix in real time. This option should be used if your Song requires External Instruments or external hardware processing so that musical data and audio flows to and through these external sources during mixdown.

Check Close After Export if you would like to close the Mixdown to Audio File menu after exporting your mix.

Check Overlap and specify a duration if you would like to add an overlap to the exported range so you can create crossfades between them later on.

Song Meta-Information

Certain file formats, such as MP3, can contain additional information about the audio which is referred to as "meta-information". In the *Song/Song Setup/Meta Information* menu are many fields of data that can be filled in for each Song. These fields are used to tag audio files, so that they are labeled correctly for playback in software and various media players. All audio files exported from a Song that can contain meta-information are tagged with the meta-information supplied here.

At the bottom of the Meta Information menu, you can choose to display the Song's meta-information when the Song is opened. The information can also be viewed at any time by selecting Song Information from the Song menu. The Song Information window also contains a Notes tab, in which you can type in any text information about the Song that may be useful later.

The meta-information displayed represents what listeners see in their media players when playing the Song. Displaying this info could also be helpful in remembering aspects of the Song production later.

Meta-information filled in for any Song is automatically filled in for that Song when it is imported into a mastering Project. For more on this, refer to the [Meta-Information](#) section in the [Mastering](#) chapter.

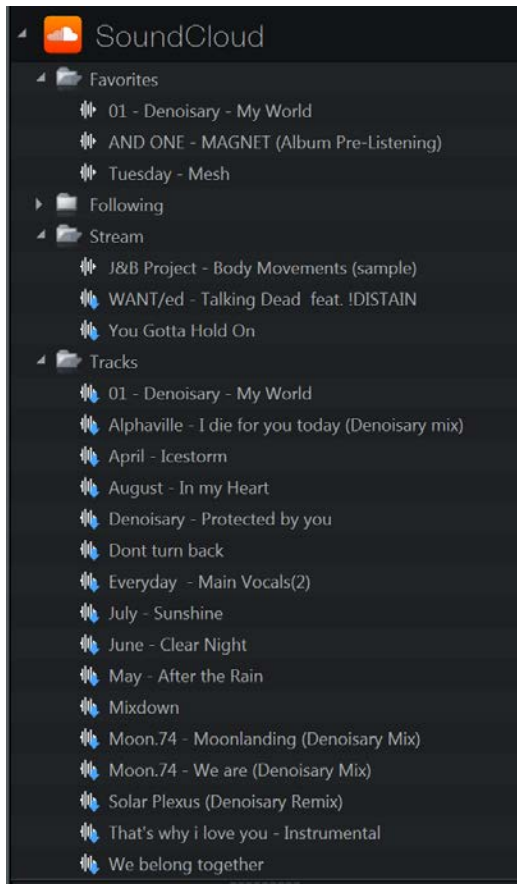
SoundCloud Support

When you're done mixing down, you can upload your sounds to SoundCloud, a web-based music sharing service, directly from Studio One. You can also download sounds from SoundCloud (when available) directly into Studio One.

You can access the SoundCloud Client directly from the *Studio One/SoundCloud Client* dialog. In this dialog, you are able to upload audio straight to SoundCloud, and set various SoundCloud-specific options as you do so.

SoundCloud in the Browser

You can find SoundCloud features in the Cloud tab in the Browser.



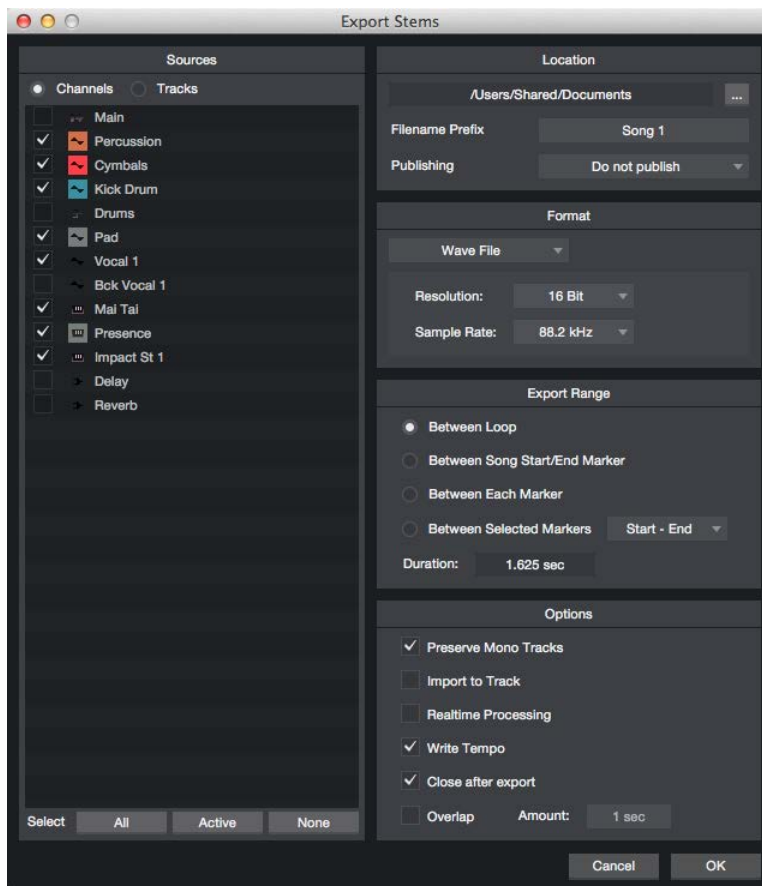
You can drag and drop audio from the SoundCloud locations listed here just as you would from any other file location, and audio is downloaded (if downloads are allowed for the chosen file) accordingly. You can even preview the audio in the Browser.

For instance, you might have a music partner creating beats for you, and he shares that audio directly with you through SoundCloud. You would browse to that person's SoundCloud folder, listed under the SoundCloud heading in Cloud, and drag the desired audio into the arrangement. A special Event is placed in the arrangement, and the Transfers menu opens to indicate the download's progress. When the download is complete, the waveform appears for the Event, and you can proceed as you normally would with any audio material.

Export Stems from your Song

It can be helpful to quickly export individual Tracks from your Song. For instance, you might wish to send the Tracks to someone, to prepare a different mix or remix the Song. The Export Stems feature in Studio One provides an easy way to accomplish this.

Select Tracks and Channels



To export stems from your Song in Studio One, navigate to *Song/Export Stems* to open the Export Stems menu.

Once in this menu, you can see two tabs labeled Tracks and Channels. The list of Tracks reflects the Tracks in the Arrange view, while the list of Channels reflects the list of Channels in the Console. Muted Tracks and Channels are unchecked by default, and can be identified by a (Muted) indicator. Select the Tracks and Channels you wish to export by checking each Track or Channel in the list.

You can easily select all Tracks, select only active Tracks, or deselect all Tracks, by pressing the Select All/Active/None buttons below the Track list.

Note that the audio file created for any selected Track or Channel is the equivalent of soloing the Track or Channel in the Console and listening to the result. The audio file includes the results of all Inserts and Sends on the Track or Channel. If you don't want the Inserts or Sends included in the exported audio, disable them before exporting.

Location

You can select a location and name for the exported files in the top section of the Export Stems menu. Click on the [...] button to choose a file location. Click on the file name, type in a new name, and press [Enter] to choose a name for the file. The name of each Track in the Song that is being exported is appended to the user-specified file name.

Format

Choose from Wave, AIFF, FLAC, CAF, Ogg Vorbis, or MP3 file, and then choose the desired resolution and sample rate.

Export Range

Choose the **Between Loop** option to only export the range of your Song between the Left and Right Locators. Choose **Between Song Start/End Marker** to export the range of your Song between the Song Start and End Markers, as seen in the Marker Track. Choosing **Between Each Marker** exports separate audio files for the range between each marker in the Song for each Track, placing them in folders named after the markers. Choosing **Between Selected Markers** lets you choose a pair of Markers to export the range between.

The duration of the range to be exported is displayed in the Duration field. Note that when **Between Each Marker** is selected, the Duration field still shows the full length of the Song, signifying the total length of audio to be exported, rather than the length of any one section as dictated by the Markers.

Options

The bottom section of the Export Stems menu has several options that affect how the files are created:

Check **Preserve Mono Tracks** if you would like mono Tracks to render mono audio files. If you are using stereo effects with mono Tracks, you may wish to disengage this option.

Check **Import to Track** if you would like the exported Tracks to be imported to new Tracks in your Song.

Check **Realtime Processing** if you wish to export your Tracks in real time. This option should be used if your Song requires external MIDI instruments or external hardware processing, so that musical data and audio flows to and through those external sources in real time during the export process.

Check **Close After Export** if you would like to close the Export Tracks as Audio Files menu after exporting your Tracks.

Check **Overlap** and specify a duration if you would like to add an overlap to the exported range so you can create crossfades between them later on.

Mixing Suggestions

Before Mixing

The production work done before mixing has a great impact on the mixing process. Here are a few guidelines you may find helpful:

Finish the arrangement of your Song before attempting to mix. The addition, deletion, and rearrangement of parts can change the relationships between all of the parts in your Song, which affects the mix.

If any part of your Song is problematic, it is unlikely to work well in a mix. The “fix it in the mix” approach usually leads to a lot of wasted time, only to achieve poor results. Be sure you are pleased with the individual parts of your Song before attempting to mix.

Some parts of your Song might rely on a certain amount of mixing and effects processing to achieve the desired sound and character in the arrangement. It is very easy to let this type of “mixing” carry over into mixing the entire Song. If you find yourself working on many Tracks at once, you are probably mixing the Song, rather than a particular part.

If your Song lacks personality, vibe, or feeling before you start mixing, it is unlikely to gain any of these subjective qualities during mixdown. In this case, take the time to re-record certain parts, rearrange the Song, or even start over from scratch.

Mixing Workflow

While mixing requires an objective knowledge of many tools, the process is an art form. If you were to ask ten mix engineers to mix the same Song, each mix would sound different. There are no step-by-step or “mix by numbers” instructions you can follow to achieve good results. The following broad concepts may help guide you in the mixing process.

Balance

Mixing is largely about balance. The various elements in a mix are balanced with each other so that each element can be clearly heard and contributes as desired to the overall mix. This entails using the faders to vary levels and equalizing sounds so that there is no “competition” between elements with similar frequency content. There is a limited amount of space in the mix, based on individual energy levels for each frequency in the audible spectrum and the relationships of the sounds within the stereo field.

A popular view on mixing maintains that auditory perception occurs within a three-dimensional space, wherein the principles of mixing are highly visual. A number of variables determine how we perceive location, including frequency, phase, reflections, and relative amplitude (level).

Therefore, while mixing, various elements can be positioned in the 3-D listening space using faders, equalizers, ambient effects, and panning to achieve appropriate balance across the entire mix.

Busing

Busing can make mixing much easier by creating submixes of certain elements. For instance, a live drum set may be recorded across eight or more individual Channels. In this case, the drums can first be submixed to their own bus or stereo channel, and then the submix can be blended into the overall mix. To accomplish this in Studio One, refer to both the [Busing](#) and [Groups](#) sections of this chapter.

Busing is also used to build on individual Tracks to create a “larger” sound. For instance, a vocal Track might be bused to an FX Channel with a chorus effect inserted, as well as to a bus where all of the vocals are mixed and sent to a reverb. These various elements are all mixed using individual faders and add to the overall vocal sound in the mix.

Busing can be used creatively to achieve an endless variety of results. Experiment with this concept to help achieve a unique sound.

Preparing Your Mix for Mastering

Too often, mixes are sent to the mastering phase of production after they have been compressed, equalized, limited, and generally processed to the loudest possible levels. This is usually the result of people comparing their unmastered mixes to finished, mastered, published songs. Indeed, it’s tempting to make your mixes as loud as possible while mixing.

However, mixing is mostly about achieving excellent balance. It is not about making the mix loud, especially when compared to mastered mixes. During mastering, you can bring the overall loudness up without affecting the balance achieved during mixing. But if your mixes are already as loud as they possibly can be, little can be done during mastering to make the most of the balance you achieved in the mix, nor can you easily balance one mix with another to create a cohesive album.

Therefore, when listening to reference material (which we highly recommend), try to ignore the overall loudness and just pay attention to how the individual elements are balanced. Avoid placing compressors or limiters on the master channel of your mix.

Maximizing Computer Processing Power

If you are only listening to playback of previously recorded audio, and not to live inputs being recorded, input and output latency (the time it takes to get audio into and back out of your computer) is irrelevant. Besides, Studio One’s automatic delay compensation keeps all playback Tracks in sync with each other, regardless of plug-in processing. Therefore, during mixdown, the Block Size can be increased to allow more time for processing to occur before the audio is heard, which enables you to use more plug-ins and other processing.

To adjust the Block Size, navigate to the *Studio One/Options/Audio Setup* menu (Mac OS X: *Preferences/Audio Setup*). In Windows, if your audio interface allows it, as most ASIO devices do, adjust the Hardware Block Size by clicking and dragging the horizontal fader. The value of the Hardware Block Size is reported next to the horizontal fader. In Mac OS X, there is a pop-up menu to adjust Block Size.

In the Windows version of Studio One, the Internal Block Size is locked by default to the same value as the Hardware Block Size. Click on the Lock selection box to unlock the Internal Block Size. Then click on the Internal Block Size value to choose from the list of available values.

In Mac OS X, there is no difference between Internal and Hardware Block Size.

Rendering and Deactivating Virtual Instruments

Virtual instruments can require a lot of computer resources, which limits the computing power that's available for other processes. Therefore, it is sometimes worthwhile to render the audio output of an Instrument Track to an Audio Track and then deactivate the virtual instrument.

The most flexible option you have is to use Track Transform to render Audio and Instrument Tracks and temporarily remove the related virtual instruments or effects, as described in the [Editing](#) chapter.

Alternatively, you can do the following to accomplish this:

1. Select all of the Instrument Parts on the Instrument Tracks that you would like to render to audio.
2. Select Bounce Instrument Parts from the Event menu or press [Ctrl]/[Cmd]+[B] on the keyboard. Each Instrument Part is rendered to an Audio Event and placed appropriately on a new Audio Track.
3. Click on the Instrument icon on the Instrument Tracks to open the user interface for its virtual instrument and click on the Activate button to deactivate it. This frees any computer resources previously being used by the virtual instrument.

The same concept applies to resource-intensive Audio Effect plug-ins. You can export audio to a new Track using the *Song/Export Stems* function, with the Import to Track option enabled. Then, you can simply remove the original Audio Track, freeing up the resources formerly used by its effects plug-ins.

Audio Engine Overload

Computers have a limited amount of processing power, and you can reach a point where the system can't support all of the running processes. If this occurs while using Studio One, the Studio One audio engine overloads, causing the application to become unresponsive or frozen.

If this happens, and Studio One becomes unresponsive for more than 15 seconds, the system is automatically stopped, and the audio device is suspended. A warning message is displayed to notify you that this has happened.

When you see this message, immediately save your Song or Project. After saving, disable some plug-ins, including audio effects and virtual instruments, to reduce the amount of computer processing needed to play the Song or Project. When you resume playback, the audio engine will function normally. If you see the warning again, try disabling more plug-ins.

This feature is intended to make the experience of using Studio One stable and enjoyable on less-powerful computers. If you are using a relatively powerful computer, you are unlikely to overload the audio engine.

Automation

Automation is a critical part of modern mixing. The following chapter discusses aspects of automation in Studio One, including Track and Part automation, automation modes, and automation envelopes.

What is Automation?

Automation lets you record changes in parameter values; thereafter, Studio One can perform these value changes for you. For instance, you can record level changes in a Track by capturing your fader movements during playback; from then on, Studio One can perform the level changes.

Before the advent of automation, mixing was very much a performance. Sometimes it took many pairs of hands on the mixing console to accomplish all of the fader, mute, solo, and other movements to achieve a mix. Automation makes it possible to record the mixing performance in any way you desire and endlessly tweak every parameter until the desired mix is achieved.

In Studio One, automation is recorded in automation envelopes, which are a series of data points connected by lines that represent the changing values of the parameter being automated.

Automation Types

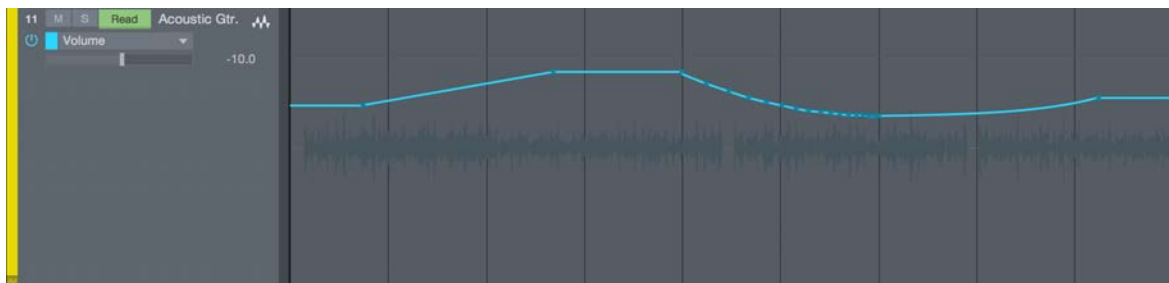
Nearly every parameter in Studio One can be automated. Several ways to automate parameters are provided, including Track automation, Automation Tracks, and Part automation. The following sections describe these automation types.

Track Automation

Track automation allows you to automate any parameter related to an Audio or Instrument Track and the Events it contains. Automation can be viewed via the Show Automation button at the top of the Track Column in the Arrange view or by [Right]/[Ctrl]-clicking on a Track and selecting Expand Envelopes. Note that for Instrument Tracks (which do not have automation enabled on any parameters by default), Expand Envelopes does not show automation unless one or more parameters have been enabled for automation.

Note that automation envelopes on Instrument Tracks control the parameters of the virtual instrument to which the Instrument Track is routed. All other aspects of Instrument Track automation envelopes work in the same way as with Audio Track automation.

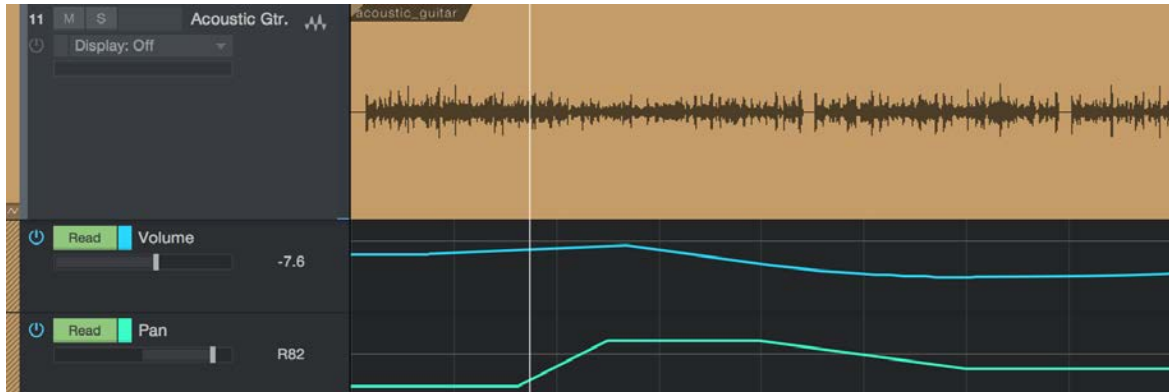
Automation Envelopes On the Track



To view automation envelopes one at a time, superimposed on top of Events on the Track, Press [A] on the keyboard or click on the Show Automation button at the top of the Track column in the Arrange view. With this engaged, the Track column of the Arrange view changes to reveal automation parameters, including an On/Off button, the parameter name for the currently shown Envelope, and automation mode selection.

Click on the Automation Parameter display, which is labeled “Display: Off” by default, to reveal the available automation envelopes for a Track (“Display: Off” indicates that the Events on the Track are displayed, instead of an automation envelope). Volume and Pan automation envelopes are available by default on every Audio Track. Select a parameter from the list to view and edit the automation envelope, or click on Add/Remove to open the Automation dialog for the Track.

Automation Envelopes In Lanes



To view multiple automation envelopes at once, with each in a lane under the Track, [Right]/[Ctrl]-click on a Track and select Expand Envelopes. Alternatively, you can click the drop-down arrows for a Track in the Track List to expose its automation envelopes in the same way. To hide the automation envelopes, deselect Expand Envelopes in the Track contextual menu.

Turn Automation On/Off

Automation envelopes can be turned on and off, so you can decide when they affect the controlled parameter. To turn an envelope on or off, click on the On/Off button for that Envelope. Each automation envelope can be turned on/off independently. Turning an automation envelope on/off during playback has different results depending on the current [Automation Mode](#) for the Track.

Add Automation Envelopes to a Track

Any number of automation envelopes can be added to a Track. The fastest way to add an automation envelope to a Track is as follows:

1. Modify any parameter for an Audio Track or its Inserts or Sends, and that parameter is displayed in the Software Parameter window in far left of the Arrange view toolbar in the Song window.
2. Click on the Hand icon in the Software Parameter window, and drag it to the Track to add an automation envelope for that parameter to the Track. If the envelope already exists, it is displayed, and a new envelope is not added.

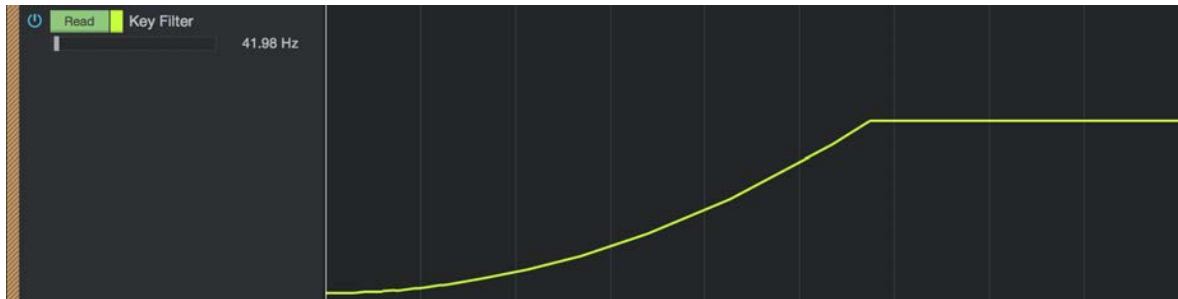
An alternative way to add automation envelopes to a Track is described as follows.

1. Press [A] on the keyboard to show automation.
2. Click on the Parameter window on the Track in the Track column of the Arrange view and select Add/Remove from the list. This opens the Automation dialog for that Track.
3. On the left side of the Automation dialog, the existing automation envelopes are listed, along with their associated automation mode and device. On the right side of this dialog are the parameters for which new automation envelopes can be added.
4. Select any parameter on the right and click on Add to create a new automation envelope. Click on any parameter on the left and click on Remove to remove the existing automation envelope.

At the top of the Automation dialog, you can browse through all Tracks in your Song to view and edit the automation envelopes for any Track. You can also click on the Add Automation Track button to add a new Automation Track.

Automation Tracks

Studio One features a Track type dedicated to automation that only contains automation envelopes. An Automation Track can contain automation envelopes related to any Track and any plug-ins. To add an Automation Track, press [T] on the keyboard to open the Add Track dialog, and select Automation. Note that at least one envelope on Automation Tracks is always visible, and the envelopes can be viewed on the Track itself or in lanes, just as with the other Track types.



Only those parameters for which an automation envelope does not already exist are available for automation. However, you can drag and drop an automation envelope from any other Track to an Automation Track. All other aspects of Automation Track automation envelopes work in the same way as with Track automation.

You can use Automation Tracks to automate Bus, FX, and Output Channel parameters and Inserts and to keep critical automation envelopes organized in one place and easily accessible.

Editing Automation Envelopes

Automation envelopes can be edited directly, using the mouse, as well as with external hardware controllers. The following section describes editing automation envelopes with the mouse. Refer to the [Automation with Hardware Controllers](#) section of the [Control Link](#) chapter for more on editing envelopes with external hardware controllers.

To edit an automation envelope, you first need to show automation by clicking on the Show Automation button at the top of the Track column or by choosing Expand from the Track contextual menu. A Track must also be selected in order for the automation envelope points to appear.

Arrow Tool

Editing an automation envelope with the Arrow tool lets you add new points to the envelope, move existing points, and select and delete existing points. Be sure to select the Arrow tool in the Arrange view before attempting the following processes.

Add a New Automation Point

To add a new point to an automation envelope using the Arrow tool, float the mouse above the envelope in the Track Lane so that the Hand cursor appears. Click-and-drag the envelope to create a new point and move it to your desired position.

Move an Automation Point

To move any point on an automation envelope, using the Arrow tool, click-and-hold any existing point on the envelope. While holding, moving the selected point vertically changes its parameter value, and moving the point horizontally changes its time position. Hold [Ctrl]/[Cmd] while dragging an automation point to lock the time (horizontal movement) or value (vertical movement), depending on the distance from the point.

Automation points can also be nudged left and right on the timeline by using the left and right arrow keys. It is also possible to float the Arrow tool over an envelope point and then hold [Alt]/[Option] and scroll the mouse wheel up or down to increase or decrease the value of the point (that is, move it along the vertical axis).

When moving an automation point, notice the pop-up value indicator.



This displays the current parameter value. The range and the type of value depend on the parameter being automated and on the current time value displayed in the Timebase selected in the Arrange view.

[Right]/[Ctrl]-click on any automation point to bring up the contextual menu, where the point value and envelope color can be changed.

In Studio One, you can drag an automation point as far beyond the position of other automation points as needed. Moving an automation point beyond other points on the envelope causes the other points to move as well. The other points being moved are restored to their original positions on the timeline if the point that caused them to be moved is moved back beyond their original positions.

Note that when Audio Events or Instrument Parts are moved, any underlying Track automation is moved along with the Events, by default. To disengage this option, see the *Studio One/Options/Advanced* (Mac OS X: *Preferences/Advanced*) menu and uncheck the Automation Follows Events option.

Delete an Automation Point

To delete an existing point on an automation envelope using the Arrow tool, first click on a point to select it. Then, press [Delete] on the keyboard to delete the point. Alternatively, [Right]/[Ctrl]-click on any automation point and select Delete from the pop-up menu to delete it.

Editing Multiple Points at Once

It is possible to simultaneously edit any number of points on an automation envelope. Using the Arrow tool, click in the Track Lane, away from any existing automation point, and then drag to draw a selection box around the points you want to edit. You can also hold [Alt]/[Option] and click in empty space, or directly on a point, to select all points on the envelope from that point in time forward.

With multiple points selected, click-and-drag, using the Arrow tool, on any of the selected points, in order to move them all. Moving multiple points vertically to adjust the parameter values adjusts each parameter value relative to the point being moved.

Paint Tool

Editing an automation envelope with the Paint tool allows you to draw many automation points with a single move of the mouse, effectively painting an envelope. However, a single click with the Paint tool adds a single point.

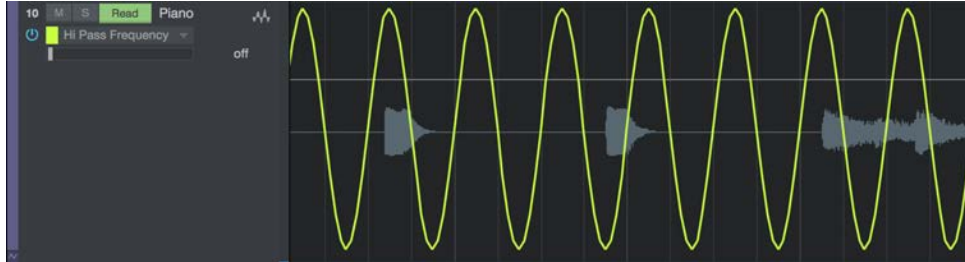
You can choose from several figures when using the Paint tool, or you can use the Transform editor, as described in the following subsections. Be sure to Show Automation and select the Paint tool in the Arrange view before attempting the following processes.

Draw an Automation Envelope

To draw an automation envelope using the Paint tool, click-and-drag in the Track Lane. While you are drawing the envelope horizontally, points are added at different time increments based on the current Timebase. However, when the mouse button is released after drawing an envelope with the Paint tool, the drawn curves of the envelope are intelligently and accurately approximated to achieve the desired result with as few points as possible, which may or may not remove some unnecessary points from the envelope. If Snap is engaged in the Arrange view, the envelope points being drawn snap to the grid accordingly.

Drawing an envelope with the Paint tool over existing points on an automation envelope causes the existing points to be overwritten with the newly drawn points. These actions can be undone and redone.

Draw with Figures



When selecting the Paint tool, scroll the mouse wheel to reveal several figure-drawing tools, including a Line tool and Square, Saw, Triangle, and Sine waveform tools. With any of these tools selected, click-and-drag on any automation envelope to draw the desired envelope. When using the waveform tools, you can hold [Alt] to adjust the frequency of the waveform while dragging, or hold [Ctrl] to vary waveform phase (amplitude and polarity). Hold [Ctrl]/[Cmd]+[Alt] while dragging, to move the currently defined automation shape left or right along the timeline.

Transform Automation



You can also choose the Transform tool from the Paint tool drop-down list to alter existing automation, or add new automation. With the Transform tool selected, click-and-drag a selection box around any area of an automation envelope; then adjust the selection box by clicking-and-dragging one of eight handles (four sides and four corners) to scale the selected automation points.

Automation Modes

In Studio One, automation modes are specific to devices on each Track. A delay effect on an Audio Track might be in Touch mode, while the volume, pan, and other effects on that Track are in different modes. This allows a great deal of flexibility.

With Show Automation selected, the current automation mode is visible. To select any mode, click on the Automation Mode window and select from the list. The following describes the automation modes.

Auto: Off

When Auto: Off is selected in the Automation Mode window, all automation for the current parameter and for all related parameters are turned off.

For instance, if you are currently viewing the Attack envelope for a compressor inserted on an Audio Track, and you select Auto:Off, all parameter automation for the compressor is turned off. However, automation envelopes for parameters that do not belong to the compressor can still use a different automation mode.

This is not the same as turning an individual automation envelope on and off, as described in the [Turn Automation On/Off](#) section of this chapter, as that on/off button only affects the currently visible automation envelope.

Read

When you select Read in the Automation Mode window, any existing automation envelopes on the Track for the related device is read, and these envelopes control their related parameters. Read mode is automatically engaged when you draw a new automation envelope with the mouse.

Press [J] on the keyboard to switch to Read Automation Mode manually on the selected Tracks.

Touch

When Touch is selected in the Automation Mode window, automation envelopes can be affected by touch-sensitive, external hardware controllers, so that new automation is written when a hardware control is touched, and automation is read when the hardware control is not being touched. This allows the user to manipulate the control at any time in order to write new automation or overwrite existing automation. Studio One resumes reading automation when the control is released.

Press [K] on the keyboard to switch to Touch mode manually on the selected Tracks.

Touch mode can be used even if your hardware controller does not have touch sensitivity. In this case, automation is written when you move the hardware controller, and existing automation is read when you are not moving the hardware controller.

Latch

When Latch is selected in the Automation Mode window, automation is read until a hardware control is manipulated, at which point automation is written continuously until playback is stopped. When playback is resumed, automation is read until a hardware control is again touched.

Write

When Write is selected in the Automation Mode window, automation is continuously written based on the current position of external hardware controllers. Existing automation is not read at any point and is instead overwritten with the new automation.

Instrument Part Automation

In a feature unique to Studio One, automation envelopes for any given virtual instrument can be written and accessed directly within Instrument Parts, just like musical data parameters such as velocity and pitch bend. Part automation is integrated into Instrument Parts, so that no matter where an Instrument Part is moved, or how it is edited, the automation stays in place. In this way, virtual instrument automation can be kept where it belongs with the Instrument Parts in your Song.

Thus, Instrument Part automation is functionally similar to the Track automation system but is dedicated to Instrument Parts and the virtual instruments they control, offering additional flexibility.

Recording Part Automation

When an Instrument Part is being recorded, and any of a connected virtual or external instrument's controls are manipulated with the mouse or with an external hardware controller, those control changes are recorded into the Part as Part automation. At any time, Part automation can be recorded live to a new or existing Part by enabling Record and manipulating the virtual instrument controls.

The related Instrument Track must be connected to a virtual or external instrument in order for Part automation to be recorded.

View Part Automation

To view and edit Part automation for an Instrument Part, select the desired Instrument Part and open the Edit view by pressing [F2] on the keyboard, double-clicking on the Instrument Part, or clicking on the [Edit] button.



Below the Music Editor (which shows the musical notes for the selected Instrument Part), you can see the Part Automation lane. At the upper left of the lane, the Parameter tab shows the parameter currently displayed in the lane.

Manually Add and Edit a Part-Automation Envelope

Click on the Parameter tab to choose a parameter to view and edit in the Part Automation Lane. By default, Velocity, Modulation, Pitch Bend, and Aftertouch (Pressure) are available.

To add a new automation envelope to the Part Automation lane, select Add/Remove from the list to open the Automation dialog. This window is identical to the Automation dialog mentioned in the [Automation Envelopes On the Track](#) section of this chapter.

Alternatively, you can edit the parameter of the desired instrument, then click on the hand icon in the top left parameter window and drag the parameter to the Music Editor to add a Part Automation envelope for that parameter to the Instrument Part.

The parameters that you can add to the Part Automation lane are based on the virtual instrument to which the Instrument Track that contains the selected Instrument Part is connected. Only those parameters for which an automation envelope does not already exist are available.

Editing Part automation envelopes is nearly identical to editing Track automation envelopes, as described in the [Editing Automation Envelopes](#) section of this chapter. The one exception is that if you press [Alt]/[Option] on the keyboard when using the Paint tool to draw an automation envelope, you can draw straight lines of any length, which only use two envelope points.

It is possible to view and edit two different parameters in separate Part Automation lanes. Click on the two Part Automation Envelope buttons to the bottom left of the Part Automation lane to show/hide the two Part Automation lanes. Any written Part automation is read, regardless of whether it is currently being viewed in either Part Automation lane.

Control Link

Studio One features Control Link, a cutting-edge system for integrating external hardware controllers with your virtual instruments, effects, and other software parameters. The following chapter describes this system.

What is Control Link?

In most DAW software, you can use external hardware devices to control software parameters. For instance, you could map several knobs on a hardware MIDI controller to the software knobs of an EQ effect, so that when the hardware knobs are turned, the software knobs are turned. However, in most cases the implementation is limited and difficult to learn.

Studio One improves on this model with the Control Link system, simplifying the control mapping process with no need for knowledge of MIDI. Control Link is also capable of context-sensitive mapping, so the same hardware controls can control many different things based on the current area of focus.

The following sections describe how to use the Control Link system.

Mackie Control/HUI Support

Studio One is optimized for use with Mackie Control and HUI-format devices, including Control Link Mapping and Send slot navigation, with the ability to scroll through, and select from the lists of available plugins and instruments, and their presets. You can also control various Channel and Track parameters such as Mute/Solo, and FX Bypass (EQ button). Further information can be found in the [Mackie Control](#) section.

Set Up Your External Devices

To use any external hardware device with Studio One, the device must first be set up so that Studio One recognizes it. Once an external device is set up, it is available for use in any Song. To set up an external hardware controller, refer to the information in the [Set Up Your MIDI Devices](#) section of the [Setup](#) chapter.

Map Your Keyboard

For the Control Link system to work with your Keyboard, a software map must be made of the hardware controls you wish to use. This simple process works as follows:

1. Open the Mix view by pressing [F3] on the computer keyboard, and open the External panel by clicking on External in the Console navigation column to the far left of the Console.
2. Double-click on the desired device in the External panel to open the Device Control Map.
3. In the upper left corner of the Device Control Map window, click on the [MIDI Learn] button to enter MIDI Learn mode.
4. With MIDI Learn enabled, simply move any hardware control to map it. As controls are mapped, the default Knob object created for that control is displayed, and it moves in correspondence with its related hardware control.
5. When editing the control map for a Keyboard device (MIDI Learn enabled), you can select Transmit Value from the contextual menu for each control. This option sends parameter updates for a given hardware control out of the Keyboard device's MIDI Out port when the software parameter to which the control is linked changes. This makes it possible for user-created Keyboard devices that have soft controls (endless rotary encoders with LED indicators, motorized faders, etc.) to reflect the correct current state of any parameter that is being controlled. (This option is also available for Control Surfaces.)
6. When you have mapped all of the desired controls, click on the [MIDI Learn] button to exit MIDI Learn mode.



Now that the hardware controls for your Keyboard have been mapped, they can be used to control almost any software parameter, as discussed in the [Control Linking](#) section.

Keyboard control maps are global in Studio One and are used across every Song, so you only need to map your Keyboard once.

When using predefined keyboard devices, it is not possible to map new controls for the device. You must follow the instructions in the Add Device window (for example, select a certain preset).

Controller Map Object Types

The default Knob object is used when hardware controls are mapped for the first time. This object can be changed for each control to better reflect the actual hardware control type, making your mapped controls much easier to recognize. To change the object for any mapped control, do the following:

1. Click on MIDI Learn to enter MIDI Learn mode.
2. In MIDI Learn mode, you can see a description box beneath each control, with an arrow in the upper left corner.
3. Click on the arrow to expose the Object Selection list, where you can choose a Knob, Fader, Button (On/Off), or Button (Press/Release).
4. Choose one of the object types and notice the graphic change for that control.
5. When you are finished changing the control objects, click on the [MIDI Learn] button to exit MIDI Learn mode.

Note that there is a functional difference between the two button object types. Some hardware controllers send MIDI messages to Studio One when a button is pressed or released, and some send messages when the button state is toggled between on and off. You must know how the buttons on your controller behave in order to select the correct button-object type. Use the MIDI Monitor to view this behavior directly.

To use the MIDI Monitor, choose MIDI Monitor from the View menu. The MIDI Monitor is displayed and lists all incoming MIDI messages sent to Studio One. Press the buttons in question to view their behavior so you can choose the correct map-object type.

It is highly recommended that the control objects be made to look similar to the controls they represent, using the map-object types, as this helps make the relationship of the software object to the related hardware control easier to recognize.

Control Linking

With a Keyboard set up, and its control map created, you are one click away from controlling almost any software parameter using Control Link. The following describes the various ways to use Control Link.

Parameter Windows

To the far left of the Arrange view toolbar in the Song window, you can see two windows separated by a button. The windows are empty by default. The left window displays the name, value, and other related information regarding the last-changed software parameter; the right window displays the MIDI name and value of the last-changed, mapped hardware control.



You also can open Parameter windows in each plug-in window. To do this, click on the Edit Mapping button at the top of the plug-in window.

Link a Hardware Control to a Software Control

The fastest way to link a hardware and software control is:

1. Manipulate the desired software control with the mouse.
2. Manipulate the desired hardware control; for instance, turn a knob. That control should appear in the right parameter window.
3. Click on the Assign button in the middle of the two parameter windows, or press [Alt]/[Option]+[M] on the keyboard, and the button should light up.
4. Your hardware control is now linked to the software control; manipulating the hardware control manipulates the linked software control.

A second way to link hardware and software controls is:

1. Open the control map for the desired controller by double-clicking on it in the External panel of the Console.
2. Manipulate the desired software control with the mouse.
3. Click on the Hand icon in the left parameter window and drag it over the desired hardware control in the control map, then release the mouse button.
4. Your hardware control is now linked to the software control; manipulating the hardware control manipulates the linked software control.

Finally, you can [Right]/[Ctrl]-click on any knob or fader in the Console, or in a plug-in editor, to link a hardware control to a software control. To accomplish this, do the following:

1. Manipulate the desired hardware control; for instance, turn a knob. That control should appear in the right parameter window.
2. [Right]/[Ctrl]-click on the desired software parameter and choose “Assign X to Y,” where X is the software parameter and Y is the hardware control you just manipulated.
3. Your hardware control is now linked to the software control; manipulating the hardware control manipulates the linked software control.

Global and Focus Mapping

There are two modes for mapping hardware and software controls: Global and Focus mode.

Global Mapping

With Global mapping, hardware and software controls maintain a one-to-one relationship, where a single hardware control is linked directly to a single software control. Some controls, such as Track fader, pan, and mute, can only be mapped globally. To map a plug-in control globally, be sure Focus is disengaged in the plug-in window by clicking on the Focus button for the Keyboard you are using, so that it is no longer highlighted.

Focus Mapping

While only one software control can be manipulated at a time by a single hardware control, a hardware control can be linked to any number of software controls, based on context, using Focus mapping. For instance, a single hardware knob could control the release of a Gate plug-in, or the Gain of a distortion plug-in, or any number of other parameters, depending on which plug-in is in Focus.

The process of Focus mapping is identical to Global mapping, with one critical difference. To see this difference, open the interface for any virtual instrument or effect. By default, all virtual instruments and effects open in Focus mode, and the Focus button in the plug-in window's toolbar is highlighted. The Focus button displays the name of the related Keyboard.

Only one plug-in window can be in Focus at any time. Click on the Focus button to enable Focus in any open plug-in window.

When a parameter has been mapped in Focus, the link icon used in the parameter window is different from the icon used when a parameter is mapped globally.

Control maps only apply to the plug-in window that is in Focus. For instance, a hardware knob might be linked to a software knob in an EQ plug-in that is in Focus. When another plug-in is brought into Focus, the hardware knob no longer affects the software knob in the EQ, and it is possible to link this hardware knob to a different control for the plug-in that is in Focus.

In this way, Focus mapping allows different control maps to be made for each plug-in, using the same hardware controls for each. Each Focus map is stored with the plug-in, making it usable in any Song. Thus, you can make Focus maps for each of your favorite plug-ins and never worry about them again. In practice, this means that your external hardware always controls the plug-in that is currently in Focus.

Certain parameters cannot be Focus-mapped, including Track controls such as fader, pan, and mute.

Control Link with External Instruments

Using the Control Link system, it is possible to control your MIDI-capable external hardware instrument just like a software instrument. The first step in this process is to add your hardware instrument as an external device, as discussed in the [Set Up Your MIDI Devices](#) section of the [Setup](#) chapter. Once you have the device set up, create a new Song and open the External panel of the Console.

Double-click on your external instrument in the External panel to open the control map for the instrument. If you created a new instrument (that is, you are not using a predefined device), all possible Continuous Controller commands (MIDI CCs) are active and are represented by knobs in the control map. If you are using a predefined map, only relevant controls appear. Also, notice the MIDI channel selector above the control map. Only MIDI channels you enabled for the instrument are selectable.

When working with a new instrument, you will want to customize its control map to include only the relevant controls with the appropriate parameter names. To customize the control map, click on the Wrench icon, which opens the control list. As mentioned, all Continuous Controllers are enabled by default, and they are labeled by their common uses. To add or remove any CC from the list, click its corresponding check box. To edit the title of the CC, click on the title and enter a new one.

Related controls can be grouped together in the control map by placing them in the same folder in the control-map list. Click in the Folder field of any control in the control list and type a folder name to group that control with other controls that have the same folder name.

Once you have finished editing the control map for the instrument, using the mouse to move any knob in the control map should adjust the linked parameter on the hardware instrument. The parameter shows up in the left Parameter window, just like any virtual software instrument parameter. This means the same Control Link functions described previously in this chapter for virtual software instruments are now available for controlling (and even automating) your hardware instrument.

Using Multiple External Devices

Any number of External Devices can be used simultaneously. As long as the device has a control map with some learned controls, it can be used with the Control Link system. In each plug-in window, you can see mapping controls to the right of the preset and automation controls. Only the External Device displayed in the Focus button can be used to Focus-map controls. If the External Device you are using is not displayed there, the mapping is Global.

To choose a different device with which to Focus-map a plug-in's controls, click on the down-arrow menu button and choose the External Device you wish to use.

Automation with Hardware Controllers

As mentioned earlier in the [Editing Automation Envelopes](#) section of the [Automation](#) chapter, external hardware controllers can be used to edit automation. When an external hardware controller has been mapped, and controls are linked to various parameters using Control Link, hardware controller movements, and therefore the movements of the software parameters they control can be recorded as automation.

Combining Studio One's automation system with Control Link delivers a powerful integrated hardware-and-software automation platform. The following describes how these systems are used together.

Hardware Controller Capabilities

You need to understand the capabilities of your hardware controllers. For instance, some controllers offer touch-sensitive faders and knobs, and others do not. Some controllers have endless rotary encoders, and others have fixed-position knobs. These capabilities affect how the hardware controllers integrate with the automation and Control Link systems.

Touch Sensitivity

Various automation modes are discussed in the [Automation Modes](#) section of the [Automation](#) chapter. These modes directly relate to the specific capability of your hardware controllers. Touch automation mode is most effective if the hardware control is touch-sensitive. However, you can use Touch automation with hardware controls that are not touch-sensitive.

Endless Rotary Encoders and Fixed-Position Knobs

The type of controls offered with hardware controllers varies widely. Many controllers offer knobs called "endless rotary encoders." These encoders can be rotated continuously in both directions. They increment and decrement values, rather than sending absolute values based on fixed positions, as with fixed-position knobs. Therefore, you get different results when automating an endless rotary encoder versus a fixed-position knob.

For example, if you are using a touch-sensitive, endless rotary encoder to control a software parameter that has an automation envelope on a Track, setting the Track to the Touch automation mode has the following results:

During playback, touching the rotary encoder writes automation until the encoder is no longer being touched. When the encoder is not being touched, any existing automation is read.

If automation is being read during playback, and then the rotary encoder is turned, automation is written by incrementing/decrementing from the current automation position. In this way, the new automation effectively picks up from the existing automation.

If you do the same thing with a touch-sensitive, fixed-position knob, the following happens:

During playback, touching the knob writes automation until the control is no longer being touched. When the control is not being touched, any written automation is read.

If automation is being read during playback, and then the knob is turned, automation is written, starting at whatever the current value of the knob is, based on its absolute position. The new automation being written does not pick up from the existing automation.

Writing Track Automation

There are three Track-automation modes in which automation can be written using external controls: Write, Touch, and Latch. It is recommended you be familiar with these modes, as described in the [Automation Modes](#) section of the [Automation](#) chapter.

To write Track automation using an external control, first link a control to a software parameter, as described in the [Control Linking](#) section of this chapter. Then show automation by pressing [A] on the keyboard, add an automation envelope to a Track for the desired parameter, and enable Touch, Latch, or Write mode. Finally, start playback and manipulate the hardware control to write the desired automation.

Automation can be written using hardware controls only during playback.

When overwriting existing automation, the three automation modes give different results.

Touch mode allows automation to be read until a touch-sensitive control is manipulated; automation is read again when the control is no longer being manipulated.

Latch mode results in automation being read until a control, touch-sensitive or not, is manipulated, after which automation is written until playback is stopped.

When in Write mode, no existing automation is read, and automation is written for the duration of playback.

Track automation cannot be written using an external control if Read or Off mode is selected on the Track.

Writing Instrument Part Automation

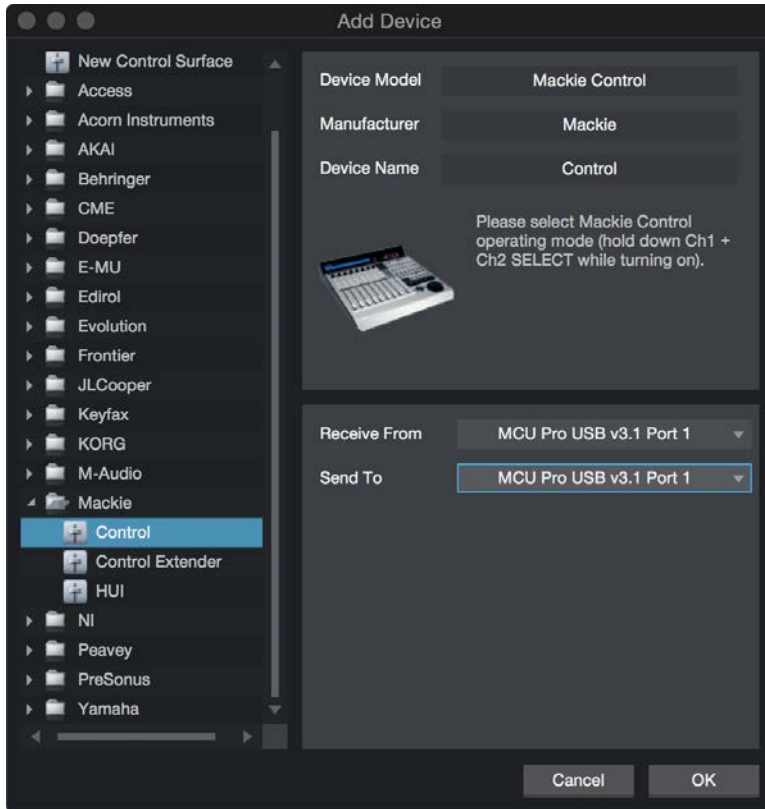
Using external controls with Part automation is similar to using them with Track automation, except that there are no automation modes. Existing Part automation is read and can be overwritten, and new automation can be written at all times while recording to a Part, as explained in the [Instrument Part Automation](#) section of the [Automation](#) chapter. Part automation is an integral part of the Instrument Part and therefore is accessible at all times.

Mackie Control Support

Studio One supports Mackie Control and compatible hardware control devices. The following is an overview of all remote control functions currently supported with the Mackie Control protocol. If you haven't set up your Mackie Control-compatible devices, you can do so from *Options/External Devices* (Mac OS: *Preferences/External Devices*). More information about using your controller can be found elsewhere in the [Control Link](#) chapter.

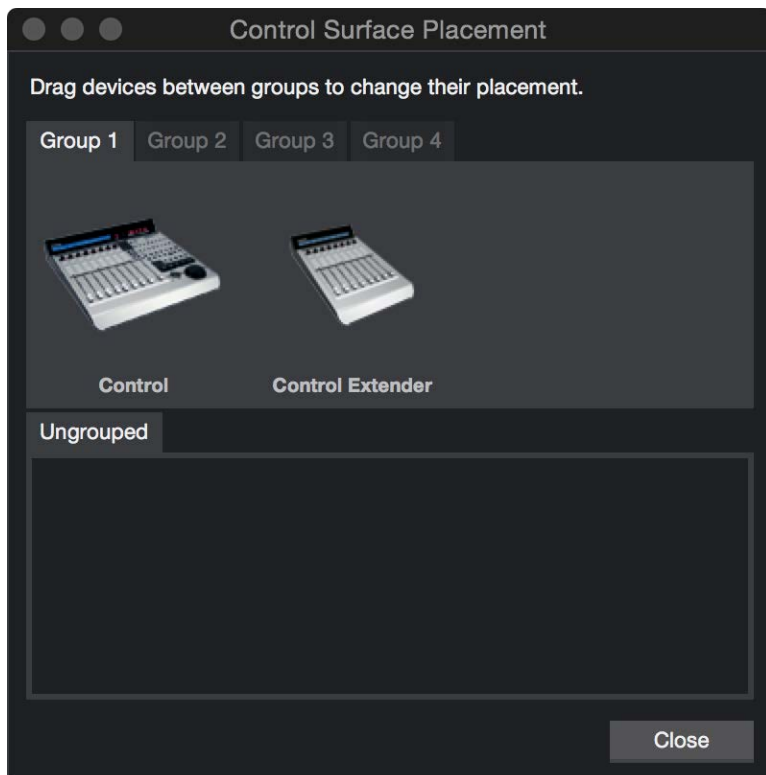
Mackie Control Setup

Follow this procedure to set up your Mackie Control (or equivalent) main unit, as well as any extender units:



1. Put the unit into Mackie Control Universal mode by holding down the Ch. 1 and Ch. 2 Select buttons while powering on the controller. Do not use a lexan overlay.
2. Add your Mackie Control in the *Options/External Devices* (Mac OS: *Preferences/External Devices*).
3. Select the Send and Receive MIDI ports of your controller.
4. Repeat this process for any extender units you plan to use.

Grouping Units



Use the Surface Placement option to create a Group and define the placement of each unit. Put two or more devices in the same group to create a connected mixer bank.

Function Overview

Mixer Layout

The channel order follows the Remote Bank in the Studio One Mixer Bank pane. Here you can show and hide channels for the remote banks.

Channel Controls

Record	Arms the assigned audio track of the Channel.
Solo	Solos the Channel (with Momentary mode).
Mute	Mutes the Channel (with Momentary mode).
Select	Sets the Channel to the Select state.
V-Pot	Changes the assigned parameter. Push to set the default value. For more information, see Assignment Buttons .

Bank Channel-Type Filter Using Global View Buttons

Global View	Shows all Studio One channels (Send, Console, and Outputs).
--------------------	---

Inputs	Unused.
Audio Tracks	Displays Audio Channels.
Audio Instrument	Displays Instrument Output Channels.
Aux	Displays FX Channel
Buses	Displays Buses.
Outputs	Displays Outputs.
User	Displays all remote back channels.
Fader Flip	Flip button flips the V-Pots with their corresponding faders.

Assignment Buttons

The assignment buttons are used to assign controls to the V-Pots.

Pan (Default)	Shows the track names in the LCD strip and assigns V-Pots to Channel Pan.
Sends	Assigns V-Pot to Sends "SE" displays all Sends per selected Channel. "S1-8" displays Send slot 1-8 on all channels. Press Sends several times to step through the layers.
Track	Modify track parameters of the selected Channel. Bypass all plug-ins. Monitoring on/off. Select Channel Input. Select Channel Output. Bypass Sends 1-4.
EQ	Bypass for Insert 1-8 of the selected Channel.
Plug-in	Sets the V-Pots to Control Link mode.
Instruments	Unused.

Automation

Toggle the automation mode for the selected Channel.

Control Link for Plug-ins

In Control Link mode, you can customize the parameters shown in the plug-in mode for each plug-in. This can also be done by dragging parameters to the Mackie Control device editor from the top left of the toolbar or from the plug-in editor.



Each Mackie Control Universal and Mackie Control Extender is a separate Control Link device.

Transport

The Play, Rec, Stop, FF, and RW buttons control the transport.

With the Marker button enabled, FF and REW jump between markers, and the REC button inserts a marker at the cursor position.

Function Keys

Function keys are predefined but can be modified using the Mackie Control device editor.

F1	Show Inputs
F2	Show Track
F3	Console
F4	Open Channel
F5	Add Insert
F6	Add Send
F7	Show Channel Editor
F8	Toggle Floating Window

Utility Functions

Save	Press the Save button to save. Press Shift + Save button to open the Save As dialog.
Undo	Press to undo the last edit. Press Shift + Undo to redo edit.
Cursor Keys	Navigate in the arrangement. Horizontal and vertical zoom when zoom button is enabled. Can be used to navigate in the Insert/Send list and can be combined with Enter/Cancel to add plug-ins or Sends.
Option + Bank Select	Selects previous and next device in an open plug-in editor.
Option + Channel Select	Selects previous and next preset in an open plug-in editor.

Cursor Keys navigate the arrangement (depending on current window focus).

Wheel jumps to the nearest bar in the Arrangement (no scrub support).

SMPTE/Beats button toggles the time display.

Name/Value button toggles the value and track name in the display when the assignment is Send 1-8 or Control Link Mode.

Momentary mode for Solo and Mute:

Press the button to quickly toggle the state.

Press and hold the button to switch momentarily.

Press the V-Pot to set the default parameter.

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Mastering

Mastering is the process of preparing and transferring the final mix to a master copy from which all distribution copies are made. In the mastering process, the source material is usually processed using equalization, compression, and so on. Editing, level adjustments, fades, noise reduction, and other signal restoration and enhancement may also be done during mastering. Individual Songs are put into their final order at this stage, a process commonly called “assembly” or “track sequencing.” The mastered material is then ready for CD/DVD replication, vinyl pressing, web distribution, etc.

Studio One Professional features the Project page, a complete integrated mastering solution. This creates a tight, easy-to-manage creative workflow that spans all the way from recording to mastering.

The Studio One Professional Project page redefines this process into one that is smart, simple, and efficient. In the Project page, your Songs can be mastered and arranged on a single timeline and then published to many professional formats. The following chapter describes the mastering process, Project workflow, and how Songs and Projects are integrated to provide a total solution not available in any other DAW.

Many of the capabilities of the Song page are available in the Project page, such as Control Link. As such, you should become familiar with the Song page. The following section describes the Project page workflow in detail.

Creating a New Project

To create a new mastering Project, do one of the following:

- Select Create a New Project from the Start page.

- Navigate to File/New Project.

- Press [Ctrl]/[Cmd]+[Shift]+[N] on the keyboard.

- From the Song page, click on the [Project] quick-access button if no Project is currently open.

Project Setup

In the New Project dialog, you can specify a Project Title and save a location, as well as the Project sample rate. Click on OK to create the New Project.



Disc Title and Artist Name

You can enter a title for the album in the Disc field, and an artist name (if applicable) in the Artist field. A drop-down arrow below these fields gives you access to a variety of additional metadata fields (such as EAN, songwriter, and genre) that you can fill out as needed. Meta-information is used when publishing your Project to any medium. You should fill in this information so your production is accurately labeled when published and distributed to your adoring fans. When selecting artwork, the image size is limited to 512 x 512 pixels, and can be automatically scaled to fit.

Adding Tracks

The first step in the mastering process is to place the desired source material into a Project.

The Browser

Just as on the Song page, the Project page has an integrated Browser, allowing you to browse for audio effects and files to add to your mastering Project. Press [F5] on the keyboard, or click on Browse in the lower right hand corner of the Project page interface, to open the Browser.

Add a Song

Any Song created in Studio One Professional can be added directly to a Project by importing the Song file into the Project. There is no need to create a mixdown of the Song first, as this process is automated.

By default, your Song files are contained in the Content/Songs folder of the File Browser, with each Song file contained in its own Song folder. To add a Song to your Project, browse to the desired Song in the File Browser and then click-and-drag the Song file to the Track column or Track Lane.

Adding the Song to your Project places it in the Track column. If no master file exists for the Song, you are asked if you would like to create a mix of the current state of the Song, which can then be rendered and added to the Track Lane.

When Studio One renders a mix of the Song you added, the length the of the mix is determined by the Song Start and End markers, as seen in the Marker Track of the Arrange view. Be sure these markers are set to the desired locations in the Song.

Track Time



As you edit Songs within your Project, it is useful to be able to keep track of where you are in time within each Song, as well as the entirety of your Project. When you place the cursor along the timeline, the Track Time display in the transport shows you the position of the cursor within the current Song, and the main time display shows the cursor position within the whole Project.

Add an Audio File

Of course, any Wave, Ogg Vorbis, AIFF, REX, or MP3 audio file can also be added to the Project by dragging it into the Project from the Browser, just as you would with a Song. Imported MP3 files are converted to Wave format using the sample rate of the current Project.

Track Column

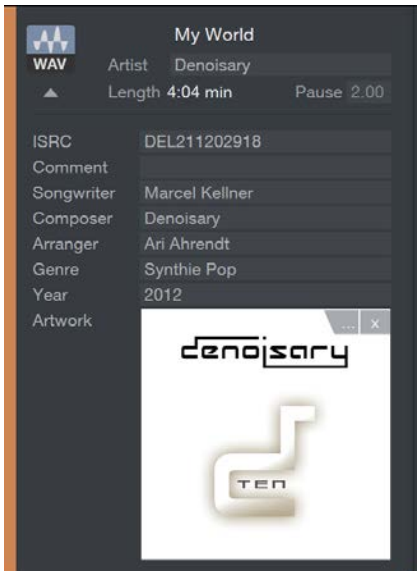
All Songs and audio files in your Project are listed vertically in the Track column, with the name of the Song or audio file clearly displayed.



Meta-Information

At the top of the Track column, you can see Disc and Artist meta-information fields. To edit these fields, click in the space next to the field, type your text, and then press Enter.

Beneath the file-type icon for each Track in the Track Column, there is a down-arrow button. Click on this button to reveal all other meta-information fields. These fields may be edited on a Track-by-Track basis, or multiple Tracks may be selected and their fields edited simultaneously.



Meta-information is used when publishing your Project to any medium. You should fill in this information so your production is accurately labeled when published and distributed to your fans. When selecting artwork, the image size is limited to 1400x1400 pixels, and can be automatically scaled to fit.

Meta-information that has been filled in for any Song is automatically imported to any mastering Project that includes the Song. Any changes made to the meta-information of a Song after import into a Project are not automatically applied to Song meta-information inside a Project, and must be updated manually.

Pause

It is common for the tracks on audio CDs to be separated by a brief pause. By default, any Track added to the Project has a Pause setting of two seconds, as per the Red Book standard. In practice, this means that two seconds of silence are appended to the beginning of the Track, so that although the Track begins immediately after the end of the previous Track, there is a brief pause in playback in between.

The Pause setting can be set to any amount of time up to 10 seconds, as per the Red Book Audio CD standard. The timing between Tracks is an important creative part of the mastering process and often differs between Projects. To change the Pause setting, click in the Pause field for a Track in the Track Column and type in a value or click-and-drag the audio Events in the Timeline.

CD Time Display

This display shows the CD Length of your Project based on the total length of all included audio materials.

Track Sequencing

To sequence the Tracks in your Projects, simply click on the file-type icon for any Track and drag the Track above or below the other Tracks in the Track column.

Notice that the Tracks are automatically relocated in the Timeline of the Track Lane, with all other Track sequencing still intact, including Track pauses.

Track Lane and Timeline

The Track Lane is where your Tracks are represented as Audio Events. You may notice that the Tracks are staggered in the Track Lane, alternating between an upper and lower position across the Timeline. This allows two adjacent Tracks to overlap. By default, the Tracks are separated by an amount of time dependent on the Pause setting for each Track.

To move any Track manually across the Timeline, click-and-drag the Track left or right. Notice that the sequencing of all other Tracks in the Project is maintained when any Track is moved across the Timeline.

Editing Tracks

Sizing Tracks

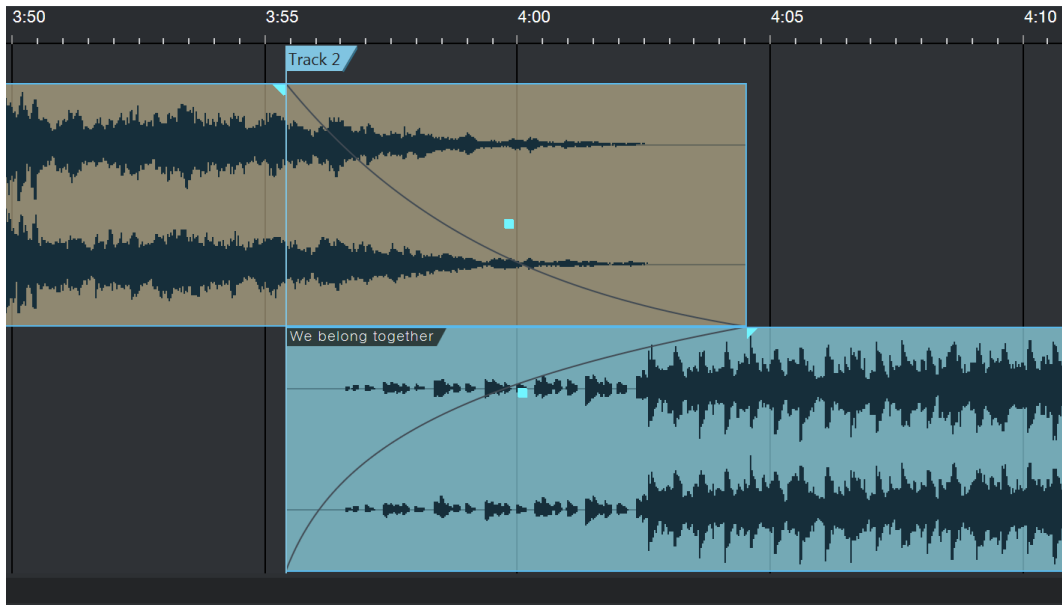
Tracks in the Track Lane can be sized with the Arrow tool, as described in the [Size an Event](#) section of the [Editing](#) chapter. The relative sequencing of all other Tracks in the Project is maintained when any Track is sized. Note that a Track cannot be sized to less than four seconds in length, per the Red Book CD standard.

Volume Envelope Editing

Each Track in the Track Lane features a volume envelope, which can be edited like the volume envelopes of Audio Events, as described in the [Adjust Audio Event Volume Envelopes](#) section of the [Editing](#) chapter. A volume envelope lets you create fade-ins and fade-outs.

Crossfading Overlapping Tracks

When a Track is manually moved across the Timeline so that it overlaps in time with another Track, it is possible to crossfade the two Tracks so that one fades out as the other fades in. To crossfade overlapping Tracks, select the two Tracks and press [X] on the keyboard. A linear crossfade is drawn that can be edited by clicking-and-dragging on each Track's fade handle.



Any Track that begins after another Track in time is normally the beginning of a new track on a CD or other medium. Its starting position serves as the beginning of the track, regardless of the timing of crossfades. If you want to change the point at which the new CD track begins, simply drag the song marker to a new location within the overlapping range.

Splitting Tracks

To split any Track, set the playback cursor where you want the split and press [Alt]+[X] on the keyboard. The resulting two Tracks can now be edited like any other, including editing meta-information in the Track column. Splitting a Track for a Song does not adversely affect the ability to automatically update that Song's mastering file, so it is possible, for instance, to split a long live performance into many Tracks in a Project and still edit the related Song normally.

Note it is not possible to split a Track where the resulting two Tracks would not be at least four seconds in length, per the Red Book CD standard.

Enabling and Disabling Tracks

Any Track can be disabled at any time. Disabling a Track removes the Track from the Timeline but keeps the Track in the Track column, with the label "This Track is disabled." This is helpful if you need to remove a Track from the Project timeline but are unsure of whether the Track should be removed completely.

To disable any Track, select it in the Track column and choose Disable Track from the Project menu. To enable a disabled Track, select it and choose Enable Track from the Project menu. You can also enable or disable a track by [Right]/[Ctrl]-clicking the track in the list, and choosing Enable Track or Disable track from the contextual menu.

Track Markers

All Tracks in a Project automatically have a Track marker attached to the beginning of the Event in the Timeline. It is possible to manually insert other Track Markers by floating the mouse between the Timeline ruler and the Track lanes until the Arrow tool turns into the Marker tool, then simply clicking where you want to put the Track Marker. Manually inserted

Track Markers are green in color, while automatically placed markers are blue in color. Track Markers can be moved across the Timeline by clicking-and-dragging left or right.

Note that Track Markers are only used when burning a CD, or exporting an image file or DDP file. When exporting a digital release, manually placed Track Markers are ignored, and separate files are only rendered for actual Tracks, as listed in the Track column.

Using Insert Effects

Insert effects can be used in the Project page in much the same way as on the Song page. Each Track has a dedicated Device Rack, and there is also a Master Device Rack. Inserts are handled in the Project page as described in the [Configuring Inserts](#) section of the [Mixing](#) chapter, including the ability to use FX Chains and the built-in effects Micro Views.

Track Device Rack

Inserts in the Track Device Rack can be used to process each Track individually. The most common use is to achieve a balance with other Tracks in the mastering Project, so that any Master Device Rack processing affects each Track in a similar way. For instance, each Track probably requires individual equalization. A Track fader is available in the Track Device Rack to fine-tune the output level of each Track, and an Insert Device Rack Activate All button enables you to quickly A/B any processing.

At the top of the Track Device Rack, a Loudness Information dropdown menu is available, in which you can detect Loudness for the Track. Dynamic Range, [R128](#) Loudness, and left and right channel peaks, RMS, and DC levels are measured and displayed here. This information can help when making level balance decisions from Track to Track across the Project.

If you make changes to a Song and later wish to re-calculate its loudness, [Right]/[Ctrl]-click the song in the Track column or lane, and choose Detect Loudness from the pop-up menu.

Track Editor

Each Track in your Project has a Track Editor, in which you can create a variety of advanced effect configurations, with assignable Macro Controls. You can open the Track Editor for a Track by clicking the knob-shaped Editor button in its Track Device Rack. For more information, see [Channel Editor](#), which explains the equivalent function in the Console in Song view.

Copy a Track's Effects to Another Track

To quickly copy any effect from one Track's Device Rack to another, simply click-and-drag the effect from the Device Rack onto another Track in the Track column. To copy all effects from one Track to another, click and drag the Insert Device Rack header from the source Track, and drop it onto your chosen Track in the Track Column or Track Lane.

You can also save the entire Device Rack as a single preset, called an FX Chain, by clicking on the arrow next to "Inserts" at the top of the Device Rack and selecting Store Preset. Then locate the FX Chain in the Browser under Audio Effects and drag it onto any Track in your Project.

Using Hardware Inserts in a Project

As fully discussed in [Pipeline](#), you can use hardware inserts by means of the Pipeline plug-in in Studio One Professional. When using Pipeline, you may need to access the audio I/O setup for your Project (found in the *Project/Project Setup/Audio I/O Setup* menu) in order to configure the inputs and outputs your hardware insert uses.

Note that when Pipeline is inserted anywhere in a Project, it is no longer possible to render audio exports offline for CD burning, disc image creation, or digital release creation. Real-time processing is used, as this is required to incorporate your hardware insert into the audio export.

Master Device Rack

Inserts in the Master Device Rack affect every Track in the mastering Project. Peak limiting, multiband dynamics processing, and other similar processes are commonly used in the Master Device Rack to finely adjust the overall sound of the Project. Generally, a certain amount of balance and equalization between all Tracks in the mastering Project should be achieved before applying Master Device Rack processing. Effects and FX Chains can be dragged to and from the Master Device Rack, just as with other types of Device Racks.

Pre- and post-fader Insert Racks are provided, each with Activate All buttons, for ultimate flexibility in adding and auditioning any processing. If you plan to use a third-party plug-in to provide dithering, place the Insert post-fader and be sure to disable the Use Dithering for Playback and File Export option in the *Studio One/Options/Advanced/Audio* pane (Mac OS X: *Preferences/Advanced/Audio*). Note that by default, Studio One only dithers when necessary (e.g., for reducing bit depth within a device or during file export) and always uses triangular-type dither with no noise-shaping.

A Master Channel output fader is available to dial in the master output level of your Project, and you can select the output for your audio device (audio interface). Note that this directly affects the output level of your Project for all export mediums. All of the output pairs provided on your audio interface can be accessed by clicking on the currently displayed audio output.

Metering

High-quality metering is critical during the mastering process. The Project page offers three types of meters, each visible at all times, to help you make creative and technical decisions while processing your material.

Spectrum Meter

The Spectrum Meter is a flexible audio-spectrum meter that offers octave, 1/3-octave, and FFT, Waterfall (WF), and Sonogram (Sono) display modes. The Spectrum Meter displays standard peak levels and can be adjusted to display Peak Hold levels for Short, Medium, and Long time intervals, as well as average (RMS) levels within Fast, Medium, and Slow time intervals. As you move the cursor around the frequency display, the note value of the current frequency is displayed.

When using the FFT display, a -3 dB/octave line is displayed in addition to the frequency and level crosshair. This line represents compensation for the shrinking frequency-width of the FFT bands towards the higher end of the spectrum, which leads to a lower energy content. A well-balanced mix should somewhat approximate the slope of this line.

Level Meter

The Level Meter is located directly beneath the Spectrum Display and is capable of displaying high-resolution peak/RMS levels, as well as the three K-System scales described in the [K-System Metering](#) section of the [Mixing](#) chapter.

Nowhere is it more important to accurately meter levels than at the mastering stage of production. It is critical to be sure that the levels across all Tracks are as consistent as desired and that the signals are never clipped. When any amount of clipping occurs in your Project, a red clip indicator illuminates at the top of the Spectrum Meter display, which can only be cleared by clicking on the indicator.

When Peak/RMS mode is selected, you can [Right]/[Ctrl]-click on the meter display to show additional metering options, such as RMS Length, VU Hold, and Hold Length.

Phase Meter

The Phase Meter, located to the right of the Level Meter, is helpful when checking stereo playback issues and mono compatibility. There are two components to this meter: a Goniometer at the center of the plug-in window and a Correlation Meter at the very bottom.

The Goniometer displays left- versus right-channel amplitude on an X/Y oscilloscope. A vertical line in the Goniometer represents a mono signal. The horizontal Correlation Meter compares the amount of in-phase and out-of-phase audio signal in the left and right channels. The parameters of the Correlation Meter range from +1 (mono signal) to -1 (reversed-phase mono signal), with 0 indicating the presence of totally independent signals (true stereo).

Publishing Your Project

When your Project has been mastered, the next step is to publish it. The Project page offers many options, categorized into three main operations, including burning an audio CD, making a disc image file, and making audio files.

Burn an Audio CD

You can burn your mastered Project to a standard Red Book audio CD directly from the Project page. Red Book is the most widely adopted technical standard for audio CDs, and it includes specifications for minimum and maximum track durations, maximum number of tracks, and how audio is encoded to the CD. Because the Project page adheres to this standard, you can be sure your audio CDs are compatible with almost any CD player.

To burn your Project to an audio CD, click on the [Burn] button at the top of the Project page. In the Burn Audio CD dialog, you can select the device you wish to use to burn the CD, as well as the speed of the burning process. In general, using slower speeds in the burning process reduces the chance for errors.

Burn Options

Several options in the Burn Audio CD dialog are intended to prevent common CD-burning errors: Test Write, Use Burnproof, and Use Temporary Imagefile. These options usually increase the time it takes to burn a CD in the Project page but they help to prevent wasting time and blank CDs on failed attempts.

The Test Write option runs tests before attempting to burn the CD in order to be sure the necessary computer resources are available.

Burnproof is a technology capable of preventing buffer under-run errors with some CD burners, in which the CD-writing process is interrupted, and the CD writer is forced to stop burning the CD before it is finished.

The Use Temporary Imagefile option changes the burn process so that an image of the CD to be burned is created before attempting to burn the CD. This helps to eliminate potential problems related to data not being made available fast enough while writing to the CD.

Make a Disc Image

Publishing your Project might require a disc-image file. For instance, sending your Project to a professional CD duplicator might require digital transmission of the content of your CD, rather than sending a potentially imperfect physical copy. Also, you may wish to use a different application to burn your CDs, in which case you need an image file. There are many file formats for disc images, some better suited to audio CD creation than others. Studio One uses a continuous audio Wave file and a cue file to achieve the most universal support.

To create an image of your Project, click on the [Image] button at the top of the Project page. Options are available for file format, resolution, and sample rate, as well as the ability to toggle Realtime Processing and simultaneously upload the Project to a linked SoundCloud account. In making an image, Studio One creates a cue file and a single, continuous audio file of your entire Project and places them in your Project folder. The cue file contains all of the necessary information to create the separate audio tracks for your CD by referencing the continuous Wave file. Many third-party CD-burning applications can create a CD using the Wave and cue files together.

DDP Export

DDP images are quickly becoming the standard method of getting a disc image from mastering to disc manufacturing. The DDP image contains all the contents of your master disc, plus formatting information that ensures your replicas exactly match your master. To create a DDP image of your Project, click on the [DDP] button at the top of the Project page.

All of the DDP image data is exported to a single folder with the name of the Project appended with "DDP." This folder can be delivered to a duplicator.

Digital Release

It is possible to publish your Project to a single folder containing all Tracks in your Project, properly tagged with the appropriate meta-information. A common use for this would be to quickly create an MP3 album in one folder and then upload it to a Web site or online retailer for distribution. This process is similar to creating a mix on the Song page, as described in the [Create a Mixdown](#) section.

Click on the [Digital Release] button at the top of the Project page to open the Digital Release dialog. In this dialog, you can choose whether you want to create WAV, AIFF, FLAC, CAF, Ogg Vorbis, or MP3 files (or, at 384 kHz sample rate, just WAV, AIFF, or FLAC), and where you wish to store the files. You can also choose a sample rate and a resolution (bit rate), depending on the format. You also have the option to simultaneously upload your Project to a linked SoundCloud account.

The folder to which all new files are written is named according to the Artist and Disc fields in the Project meta-information, at the top of the Track Column. If the Artist field is disabled, the new folder takes its title from the Disc name field. If the Artist field is enabled, the new folder title shows the artist name followed by the disc title. If neither the Artist or Disc fields have been filled in, the folder gets its title from the name of the Project.

The name of each Track in the Track column is used for the name of the new files created. In the Options section of this window, you can include Track numbers and the artist name in the name of each new file to be created in the album. All other meta-information supplied for each Track is used to tag the new files appropriately.

You can also choose Realtime Processing, to mix the Project down in real time.

SoundCloud Integration

PreSonus has partnered with the popular SoundCloud Web service to make it possible for you to upload your music to SoundCloud from within Studio One. This integration is the first of its kind.

Connect with SoundCloud

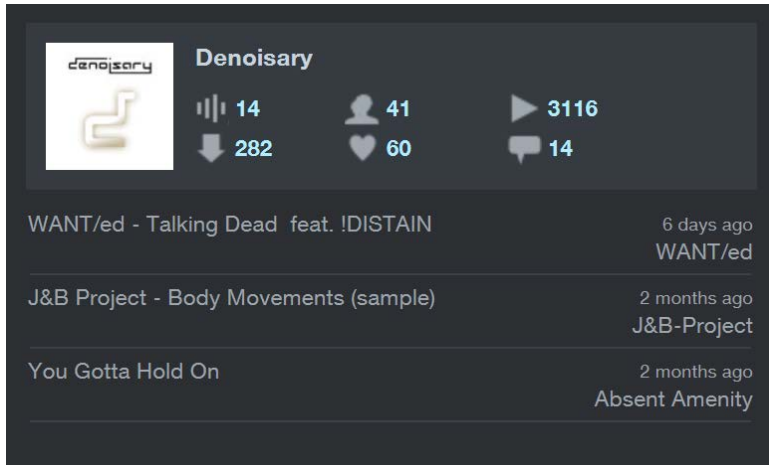
To publish your music to SoundCloud, you first need a SoundCloud account. Visit <http://www.soundcloud.com> to create your free account. Then, open the *Studio One/SoundCloud Client* dialog and click on Connect with SoundCloud. Your Web browser then opens to a special page to allow Studio One to connect with your SoundCloud account. Log in to your SoundCloud account on this page, click on Connect.

Studio One is now connected to your SoundCloud account.

Upload to SoundCloud

Once Studio One is connected to SoundCloud, you can upload music from your Project to SoundCloud directly from Studio One. To do this, create a digital release from any Project and choose Upload to SoundCloud in the options, or open the *Studio One/SoundCloud Client* dialog.

If creating a digital release, the Tracks from the digital release are added to the SoundCloud Client window automatically, with the appropriate meta-information already filled in. If accessing the client directly, click on Add Tracks to add any audio file to the list. SoundCloud supports the upload of any audio file from Studio One, at any resolution, and at any file size. Any number of Tracks can be uploaded at once, added from a digital release or manually.



After adding your Tracks, select any Track in the list to edit its information in Track Info and More Info. If you want the Track to be available publicly, meaning any SoundCloud user can see it, select this option under Track Info. If you want the uploaded file for Track to be downloadable or streamable, select the corresponding option under More Info.

When finished editing Track information, click on Upload to upload the Tracks to SoundCloud. The Tracks appear in your SoundCloud account once the upload has completed.

Song and Project Integration

At the center of Studio One Professional's design is Song and Project integration. This is where the usual gaps between mixing and mastering have finally been eliminated. When Songs are placed in a Project, a link is established that allows the Song and Project to be intelligently aware of each other so that changes to either are known to both. This integration, as described in the following sections, is sure to change the way you think about mixing and mastering.

Open a Song from Within a Project

During mastering, changes are often needed in various Tracks in a Project, after which changes to the mix are made. Traditionally, this process can be grossly inefficient, taking many hours, if not days or weeks.

In Studio One, however, you can quickly make changes to the mix of a Song in your Project. To open a Song in your Project, click on the [Edit] button (labeled with a small icon of a wrench) in any Track in the Track column. Your Song opens on the Song page, where you can make your changes. When finished, save and close the Song.

When you go back to the Project page, or open the Project in the future, you are prompted with a message informing you that the master file is no longer current for the Song to which you just made changes, and you are given the opportunity to update the master file. The Automatic Update of Mastering Files section below explains this option.

Automatic Update of Mastering Files

Of the most common questions that arise when mastering is also one of the most time-consuming: "Are these mixes the most current versions?" Often, changes are made to multitrack mixes in response to problems found during mastering. When these changes are made, new mixes have to be created and reinserted into the mastering Project.

There can be many rounds of changes for each track, resulting in a potentially confusing situation in which it is hard to tell which mix is which, and which is the final version that should be in the mastering Project. When the right mix file is finally found, the old mix is removed, and the new mix is added back into the Project, usually requiring re-sequencing the tracks in the Project.

Studio One Professional solves this problem with automatic updating of mastering files for any Song in a Project. When you change any Song included in a Project, and then open the Project, you are asked if you would like to update that Song's mastering file. If you choose to do so, the following happens:

The Song is automatically opened in its last saved state.

A mixdown of the Song is rendered.

The new mix file replaces the old one in the Project.

The Song is automatically closed.

A report is displayed in the Project indicating which files were updated and how long the entire process took.

Note that when Songs are automatically updated, and a new mix is rendered, the length of the mix is determined by the Song Start and End markers, as seen in the Marker Track of the Arrange view. Be sure that these markers are set to the desired locations in the Song. If an update of a Song fails, check the Song for missing files and plug-in effects and then try the update again.

Any number of mastering files can be updated in a single process. This way, every time you open a Project, you can be sure you have the latest mix of each Song.

When a mastering file in a Project is not up to date, a red light appears to the left of the Track name in the Track column, as well as in the lower left corner of the Track in the Track Lane. You can choose to manually update any of these files by [Right]/[Ctrl]-clicking on the Track and selecting Update Mastering File. When the file is up to date, a blue light appears.

You can also update every mastering file in the Project at once by clicking on the [Update] button at the top of the Project page. Any files that need to be updated because saved changes have occurred to the Songs are updated in the same process described earlier.

Add Currently Open Song to a Project

To add a Song you are currently working on to a new or open Project, select Add to Project from the Song menu. Select any open Project from the list or select New Project. This adds the Song file to the desired Project and automatically renders a mixdown, placing it in the Project timeline.

Update a Mastering File from the Song Page

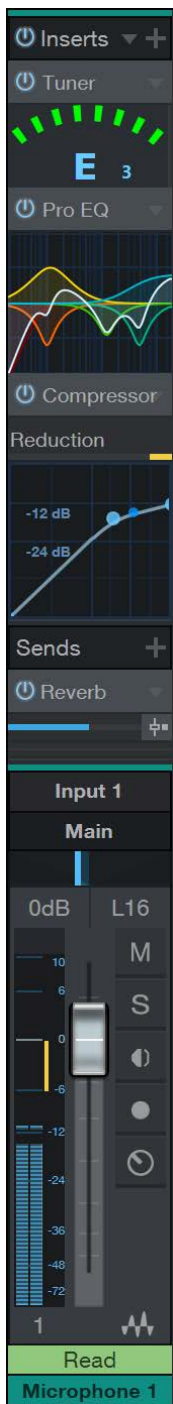
To update a mastering file for the currently open Song from within the Song page, select Update Mastering File from the Song file menu. This updates the mastering file for the Song, which can exist in any number of Projects. The next time any Project that contains the Song is opened, the new mastering file appears automatically for that Song.

Built-In Effects

Studio One features a number of built-in, high-quality, 64-bit audio effects and virtual instruments. The following chapter describes each audio effect in detail. Virtual instruments are covered in the [Built-in Virtual Instruments](#) chapter.

Built-in Effect Micro Views

All of the built-in effects feature Micro Views, which are small, expandable control panels within the Insert Device Rack that allow control over the critical parameters of each effect. Using the Micro View in the Insert Device Rack often prevents having to open the entire effect interface, and it also allows easy monitoring of compression, gating, and other effects. Try the built-in effects Micro Views in both the small and large Console views.



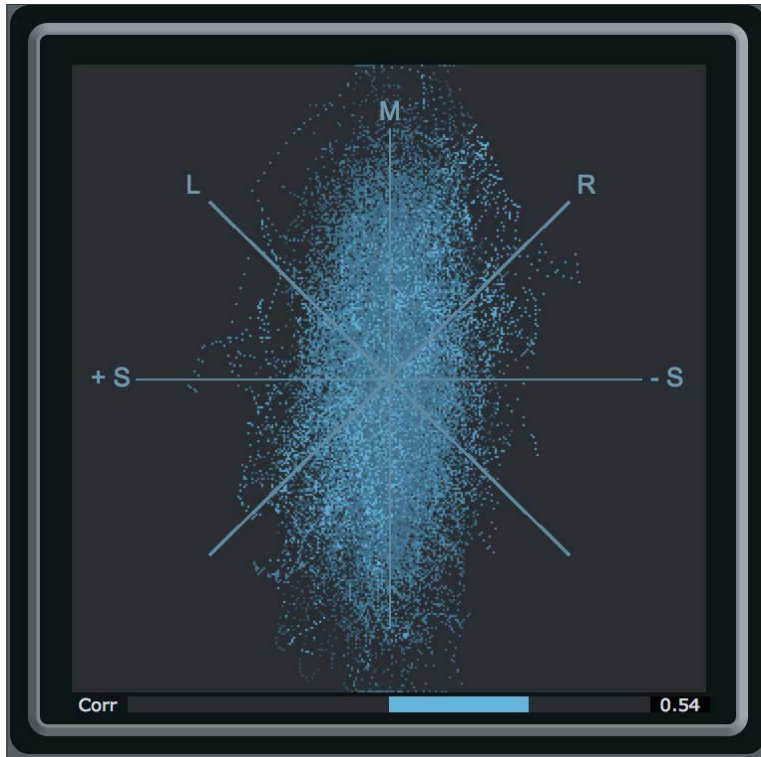
To expand the Micro View for any built-in effect, open the Console and click once on the effect in the Insert Device Rack. The Micro View expands downward, revealing certain parameters of the effect. Not all parameters of each effect are available in the Micro View, only those you are likely to change frequently.

In the large Console view, notice the arrows at the very top and bottom of the Insert Device Rack. Click on these arrows to scroll up and down in the Insert Device Rack to view any number of open Micro Views. To collapse any Micro View, click once on the effect name at the top of the Micro View.

Metering, Analysis, and Signal Generation

Some of the following metering and analysis plug-ins can switch between Peak/RMS and a range of K-System level metering modes. If available, you can [Right]/[Ctrl]-click a plug-in's Peak/RMS meter to open a list of alternate metering modes to choose from.

Phase Meter



The Phase meter is helpful when checking stereo-playback issues and mono compatibility. There are two components to this meter: a large goniometer at the center of the plug-in window and a correlation meter at the very bottom.

The goniometer displays left versus right channel amplitude on several axes. A line in the following directions of the Goniometer display would mean:

- M-Axis** Mono signal
- +/-S Axis** Mono with one channel totally out-of-phase
- L/R Axes** Mono on one channel (left or right)
- M/S Axes** Channels in a Mid-Side (MS) encoded or recorded signal

The correlation meter shows the average amount of in-phase and out-of-phase audio signal. Correlation meter parameters are:

- +1 Mono signal
- 1 Reversed-phase mono signal
- 0 Independent signals (true stereo or dual mono)

Spectrum Meter



Spectrum Meter is helpful when determining the frequency content of an audio signal. For instance, you might know that a drum loop needs some EQ, but you might not be sure what frequencies to bring up or down. Or there might be an annoying ring in a guitar part that you want to get rid of but you do not know the frequency of the ring. Spectrum Meter can help diagnose these problems, and many others.

Spectrum Meter is fully adjustable using the following parameters at the bottom of the plug-in window:

Channels

When Spectrum Meter is inserted on a stereo Track, you can choose from the following channels to be analyzed in the meter:

- L** Left channel only
- R** Right channel only
- L+R** Sum of left and right channels
- L-R** Difference between left and right channels

Analysis

Oct-Band Octave Band displays frequency content divided into octaves, useful for determining broad balance across the frequency spectrum.

3rd-Oct-Band Third-Octave Band displays frequency content divided into 1/3 of an octave, useful for determining balance with good precision across the frequency spectrum.

FFT A Fast Fourier Transform, or FFT, displays frequency content divided into many bands. It's useful for accurate metering of a specific range of the frequency spectrum.

When FFT is selected, you can select the FFT window size (FFT size = time vs. frequency resolution). You can choose from 16,384; 8,192; 4,096; and 2,048. The default setting is 16,384.

As FFT measurements are divided into bands, exact frequencies across the entire spectrum are not measured.

When using the FFT display, a -3 dB/octave line is displayed in addition to the frequency and level crosshair. This line represents compensation for the shrinking frequency-width of the FFT bands toward the higher end of the spectrum, which leads to a lower energy content. A well-balanced mix should somewhat approximate the slope of this line.

Level Range

Min. Level Minimum amplitude to be displayed for all frequencies. Variable from -144 dB to 6 dB less than the maximum level.

Max. Level Maximum amplitude to be displayed for all frequencies. Variable from 0 dB to 6 dB more than the minimum level.

Frequency Range

Min Freq. Minimum frequency to be displayed. Variable from 20 Hz to within 10 Hz of the maximum frequency.

Max Freq. Maximum frequency to be displayed. Variable from 20 kHz to within 10 Hz of the minimum frequency.

The Min and Max Level/Freq values can be changed by typing in a new value, or by clicking-and-dragging up or down on the value.

Sidechain Input

To enable the sidechain feature, click the Sidechain button. This brings up a second spectrum display below the main display, showing the frequency content of any signal you route to the Spectrum Analyzer's sidechain. This lets you compare the frequency response of two different signals simultaneously, such as a rough mix and a reference track. For more information on routing signals to effect sidechains, see [Sidechaining](#), in the [Signal Routing](#) section.

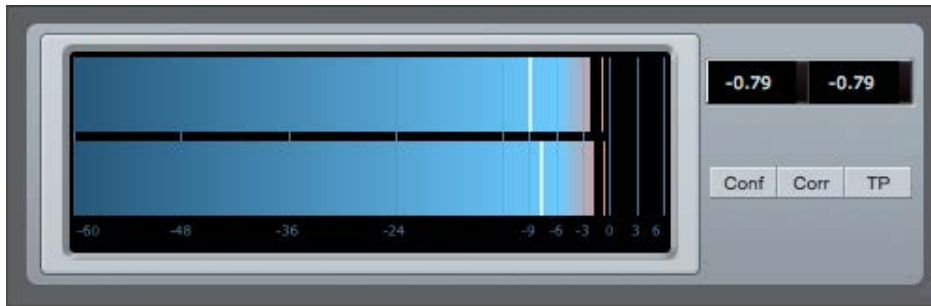
Tuner



The Tuner proves invaluable when inserted on guitar, bass, and other instruments that require frequent tuning. The Tuner features a switchable standard/strobe display, with exact Frequency and Difference readouts in the upper left and right-hand corners. A Calibration knob enables calibrating the Tuner to a center frequency from 415 Hz to 465 Hz. Click on the [Strobe Mode] button to enable the strobe display, in which the rotation speed is a measure of the amount you need to tune.

There is a center-note indicator with an arrow to either side. When the left arrow is displayed, the signal is tuned below the closest note; when the right arrow is displayed, the signal is tuned above the closest note. When both arrows are displayed, the signal is perfectly tuned.

Level Meter



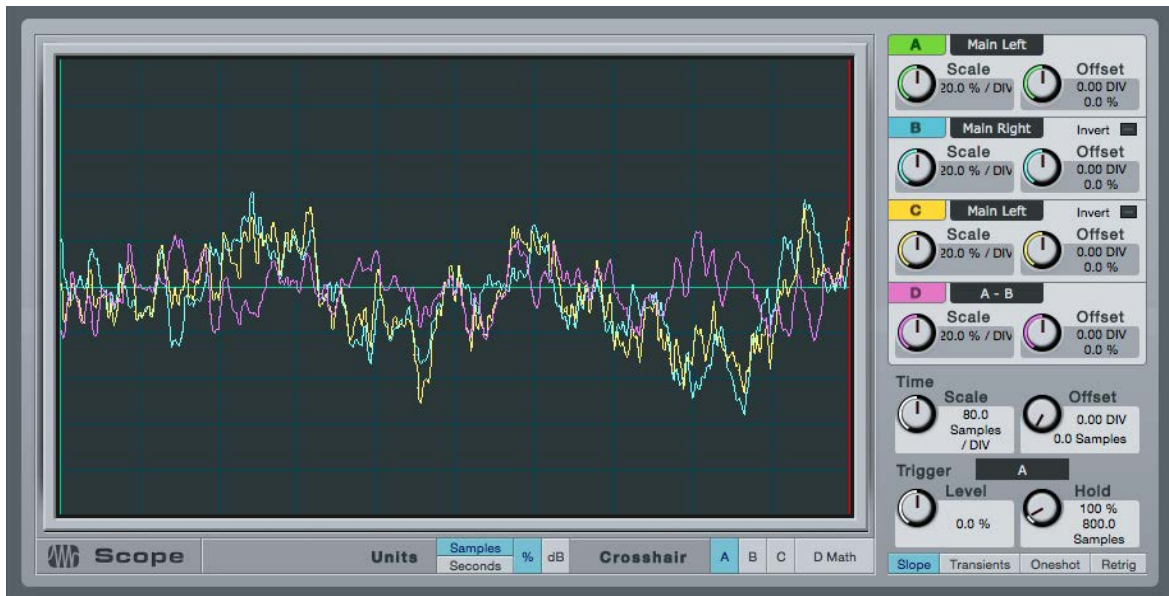
The Level Meter plug-in is a level meter that can be sized as a horizontal or vertical display type. The following parameters are available in the Level Meter:

Conf Choose from Peak/RMS, K-20, K-14, and K-12 modes, and set RMS and Hold Lengths

Corr Engage to display phase correlation.

TP Enable to display True Peak metering.

Scope



The Scope provides the functions an engineer would expect from a digital oscilloscope and is useful for debugging problems in the studio, such as analyzing crosstalk and noise levels.

There are three signal channels and one math channel. Each channel can either show the left or right signal of the Insert Channel, or sidechain input, while the math channel can show the difference between two of the signal channels. (B and C can be inverted to sum instead, or to do a polarity flip.)

Each of the channels can be scaled and offset in the Y axis, and scaling is shown as percent of full scale per division. (Full scale is 1.f, equivalent to 0 dB.) All channels can be activated/deactivated by clicking on the colored channel letter.

The time (x axis) can also be scaled and offset. This setting is for all channels. The units follow the samples/seconds switch on the left, and offset is shown with a green vertical line.

The scope is triggered from one of the following sources:

Slope Triggers when the signal level on a selected signal channel (not the math channel) crosses a threshold level (which is adjusted by the Level control) in the right direction.

Transients This uses the same audio channel, and the Slope and Level controls still apply, but the transient level is usually much more narrow: somewhere above 0% and typically around 1.5%.

External Signals Notes sent to the scope MIDI input or not sent at all (free).

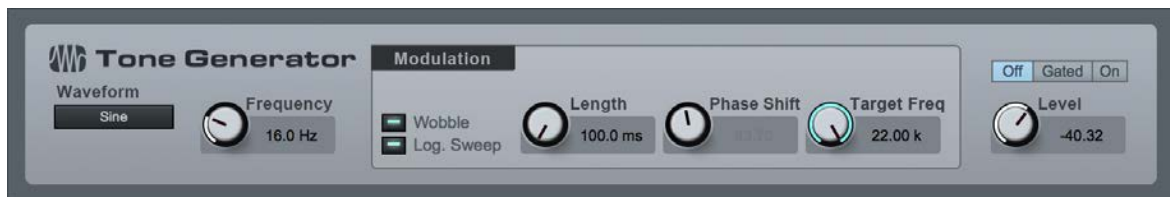
Engaging Oneshot turns triggering off after the first received trigger. Retrig waits for one new trigger in case you get the wrong signal or change the signal.

The Scope display is latching, meaning that a signal is shown only on the second trigger. Note that the scope does not clear its buffer on stop, so there may be unwanted signal shown until another display trigger occurs.

The Hold control adjusts the length of time shown for a trigger signal, and during this period, no new signal triggers the scope. This is adjusted in percent of the display width and is also shown in the selected time unit and as a green vertical line. The display is clipped on a new trigger.

Finally, there is a crosshair for measuring the signals. It has a tool-tip readout using the units displayed in relation to the selected channel. Use this for measuring distances/differences for the selection, where dB levels are rectified signal levels, so you can compare positive and negative peak levels.

Tone Generator



Tone Generator is capable of generating noise, frequency sweeps, and other signal types commonly used for signal-path testing and calibration. The Scope would commonly be used in conjunction with Tone Generator to analyze return signals at the end of the signal path being tested or calibrated.

The following parameters are available in Tone Generator:

Waveform Choose from sine, saw, rectangle, pink noise, and white noise.

Anti-Alias The saw and rectangle waveforms have Anti-Aliasing engaged by default in order to prevent aliasing artifacts from appearing.

Frequency Set the tone frequency from 1 Hz to 22 kHz.

Modulation

Wobble Engage this to make the tone frequency move from the set frequency to the modulation Target Frequency, according to the Modulation settings.

Log Sweep Engage to make the frequency sweep logarithmic instead of linear.

Length Set the length in time of the sweep from Frequency to Target Frequency; range is from 10 ms to 59.9 s.

Phase Shift Set the phase shift that occurs over the chosen Length of time, from 0 to 180.

Target Frequency The end frequency to which the tone is swept during modulation.

Off/Gated/On Default is Off. Gated allows the output to be turned on via a note played on a Keyboard (set the output of an Instrument Track to Tone Generator), and On simply turns on the output.

Level The output level of Tone Generator, from -144 dB to +24 dB. (Use caution!)

IR Maker



[Screenshot] IRMaker - IR Maker plug-in window.

IR Maker is a utility plug-in that allows you to capture your own impulse responses for use with OpenAIR and with the cabinet section of Ampire XT. The following describes general guidelines on how to use IR Maker to create impulses:

1. In the *Song/Song Setup/Audio IO Setup* menu, create an Output Channel configured with the physical output on your interface that the IR Maker sweep signal routes through. That output might be connected to a speaker in the space for which you want to capture an IR, or to the Effects Return on an amplifier connected to a cabinet for capturing a guitar cabinet IR.
2. Then, create an Input Channel in *Song/Audio IO Setup*, configured with the physical input on your interface that IR Maker gets the return signal from. A microphone, or the output of a hardware processor, connects to this input when capturing the IR.
3. Now create an Audio Track in a Song, set its input and output to the Input and Output you just created, and insert IR Maker on the Track.
4. Signal-path latency is important. That latency may vary because of the distance of the mic from the source, for instance, and may be a part of the impulse response to be captured. So, it is easiest to detect the signal path latency with a loopback from interface output to interface input. To do this, you need to route the physical output directly into the physical input, creating a loopback for the I/O you created before. Then, press Detect in the Latency Compensation section. If the latency box still shows zero after testing, then something is wrong with your audio setup (levels, audio I/O ports, monitors, cables, interface settings, etc.).
5. After detecting latency in the signal path, disconnect the loopback from before. Connect the output to the device that receives/outputs the IR Sweep signal (a speaker in a room, a guitar amplifier Effects Return, etc.), and the

input to the device that captures the IR (a microphone in a room or in front of a guitar cabinet, or the output of a hardware device).

6. The file Output Path is structured as a base part (the path to the folder where your IRs reside), a device part (the subfolder for that cabinet, space, etc.), and an IR base-name (mic/mic-position).
7. Select the Sweep Length (longer = higher-frequency resolution and less noise). In general, 60 seconds should be enough for high fidelity. IR Length can always be shortened later to save CPU resources but it should be long enough to contain the whole response. As a default for cabinets, we recommend using 0.1 s. Shorter Sweep and IR Lengths get calculated much faster.
8. Normalizing ensures maximum loudness in IR but can be done later, and can destroy loudness relationships between different devices.
9. Usually you need to trigger the sweeping several times to adjust the levels. It helps to show Input and Output Channels in the mixer to watch the metering closely.
10. Check the Open checkbox to have your computer's file browser open the newly created impulse response after calculation. You can then drag that onto a new Track to view the IR and make any edits you desire, such as fades; or drag the IR into OpenAIR or Ampire XT for immediate use.

Delay

Analog Delay



The Analog Delay emulates a one-head tape delay with optional tempo sync, LFO, filtered feedback, and other features. It can be used to create deteriorating echoes, echoes with changing delay and pitch, and flanging/chorus effects. These types of sounds are often used in Dub Music or '70s rock.

The following parameters are available in the Analog Delay:

Time The base delay time.

Sync Optional Sync mode for Time.

Sync disengaged results in speed expressed as time from 1 ms to 3 s.

Sync engaged results in time expressed as beats from 4/1 to 1/64, with triplets.

Speed

Factor Modifies tape speed. Variable from 0.5 (double the delay length) to 2 (half the delay length).

Inertia Modifies speed of changes over time, based on Factor. Variable from 0 to 5.

LFO

Mod Modifies the effect of the LFO on delay speed. Variable from -50% to 50%.

Shape The shape of the LFO waveform; select from triangle, sine, sawtooth, and square.

Sync Optional Sync mode for LFO Speed.

Sync disengaged results in Speed expressed as frequency, from 0.01 Hz to 5 Hz.

Sync engaged results in Speed expressed as beats, from 4/1 to 1/64, with triplet and dotted-time variants.

Synced LFO and synced delay with LFO slower than delay means that modulation is not perceptible (except with high inertia).

Damping

Low Cut Filters frequencies below this value from the delayed signal. Variable from Off to 20 Hz to 3.2 kHz. Filter is 6 dB per octave.

High Cut Filters frequencies above this value from the delayed signal. Variable from 400 Hz to 16 kHz to Off. Filter is 6 dB per octave.

Feed

Feedback Feedback percentage; that is, the amount of delayed signal to be fed back into the delay input. Variable from 0 to 100%.

Boost Enable this parameter to boost feedback levels.

Width Regulates the stereo width of the delay feedback. Variable from inverted stereo (ping pong) to full stereo width. Select L or R for stereo ping-pong effects. Select [C] for a mono delay.

L/C/R Select the channel (or combination of channels) that feeds the delay. In ping pong mode, selecting [L] or [R] produces two opposite delay panning effects. Click [C] to feed a mono-summed mix of both channels into the delay.

Sat Saturation; emulates tape saturation. Variable percentage from 0 to 100%.

Mix Adjusts the mix of processed signal and the original dry signal. Variable from 0 to 100%. A setting of 100% is likely to increase feedback.

Beat Delay



The Beat Delay is a tempo-synced delay with optional cross-delay and filtered feedback. Use this effect for adding/changing the feel of rhythmic parts (e.g., adding off-beats) or “spatially doubling” parts (for instance, slap-back echo). Beat Delay has the following parameters:

Cross Delay When not set to Off (center), the input is sent, in mono, to the left or right channel, with a delayed signal sent to the other channel. Variable from L 50 ms (right channel dry, left channel delayed 50 ms) to R 50 ms (left channel dry, right channel delayed 50 ms). Extreme left or right settings create a pronounced stereo effect.

Beats Delay time expressed as beats. Variable from 4/1 to 1/64, with triplet and dotted-time variants.

Offset Adjusts a time offset from -30 to +30% of the specified Beats value.

Pingfactor Applies a multiplier to delay time, in line with a variety of rhythmic subdivisions.

Feedback Percentage of delayed signal added back into the delay input. Variable from 0 to 99.99%.

Width Regulates the stereo width of the delay feedback. Variable from inverted stereo (ping-pong) to full stereo width.

Low Cut Filters frequencies below this value from the delayed signal. Variable from 20 Hz to 1 kHz. The filter is 6 dB per octave.

High Cut Filters frequencies above this value from the delayed signal. Variable from 1 kHz to 20 kHz. The filter is 6 dB per octave.

Mix Adjusts mix of processed signal with the original dry signal. Variable from 0 to 100%.

Groove Delay



[Screenshot] GrooveDelay - Groove Delay plug-in editing window

The Groove Delay is a four-tap, tempo-synced delay with variable filters and a variable beat grid. Use the Groove Delay to create tempo-synced delay patterns ranging from simple subdivision taps to intricate evolving grooves or granular effects.

The Groove Delay has the following parameters:

Grid Display This display shows the current value for each tap for either Level, Pan, Cutoff, or Swing, based on the selected view mode across a grid of beats. The current value for each tap is color-coded and can be edited with the mouse directly within the display.

Tap 1, 2, 3, 4 Click on these buttons to select the respective Tap parameters in the Tap Edit menu in the bottom left of the interface.

Level, Pan, Cutoff, Swing Click on these buttons to display and edit the respective parameter for each tap in the Grid display.

Level Adjusts the output level and timing for each tap.

Pan Adjusts the pan and timing for each tap.

Cutoff Adjusts the filter cutoff frequency for each tap.

Swing Adjusts the Groove parameter for all taps that fall on off-beat positions between straight and dotted values, while simultaneously adjusting Tap 4 and possibly Tap 2 levels (for all on- or off-beat positions). Helps achieve “swing” grooves.

Tap Parameters

Beats Adjusts the delay length for the currently select tap, in beats. Variable from one beat to two bars.

Groove Adjusts the delay time relative to the Beat setting as a percentage. Variable from Triolic (= 66.67%, the last note of the previous triplet) to Dotted (= 150%).

Filter Click on the [Filter] button to engage the filter for the currently selected tap.

X/Y Grids

Cut/Reso Adjust the cutoff frequency and resonance of the filter by dragging the point around the X/Y grid.

Cut Mod Drag the horizontal fader to adjust the relative amount that the Cutoff Mod LFO can affect the cutoff setting for the filter. Variable from -1 to 1. (Negative values differ from positive only in phase.)

LP, Peak, HP/BP Adjusts the character of the filter (x axis: low-pass to high-pass; y axis: bandpass to peak) by dragging the point around the X/Y grid.

Feedback Adjusts the amount of signal fed back into the delay effect.

Level Adjusts the level of the currently selected tap as a percentage of the input level. Variable from 0 to 100%.

Pan Adjusts the pan of the currently selected tap. Variable from Left to Center to Right.

Tap 4 has an additional Feedback output (unfiltered and not panned), which is normally used as a feedback control only.

Grid

Beatlength Adjusts the Grid subdivisions by note value. Variable from 1/2 to 1/64.

Cutoff Mod The Cutoff Mod is an LFO that can affect the cutoff value of the filter for each tap, depending on each tap's Cut Mod setting.

Beats/Speed Adjusts the speed of the LFO. Beats variable from 4/1 to 1/64 with triplet and dotted time variants. Speed is variable from 0.1 Hz to 30 Hz.

Sync Click to engage Cutoff Mod LFO sync; enables LFO speed adjustment in beats (synced to Song position).

Mix

Dry/Wet Adjusts the mix of processed signal with the original dry signal. Variable from 0 to 100%.

Lock Locks the Dry/Wet control position in place.

c

c

Distortion

Distortion effects focus on the creation of a range of audio clipping artifacts that can add character and attitude to sounds—or destroy them completely. Studio One includes the following distortion-oriented processors:

Ampire XT



Ampire is an easy-to-use amplifier-modeling plug-in that features a wide range of guitar- and bass-amplifier models, convolution-modeled speaker cabinets, with variable microphone positioning and effects stompboxes. Use this effect to emulate guitar amplifiers and cabinets and create rougher, harmonically enriched sounds. The following parameters are available in Ampire XT:

Amplifier Model Select the characteristics of the amplifier directly by clicking on the Model selection box. The amp model changes the characteristics of the entire amplifier, including preamp and power amp distortion and amplification, A- and B-channel differences, and tone stack behavior. Select Legacy Amp from this menu to access the models available in Studio One 1.

Input Gain Trim the input gain directly at Ampire's input to pull up weak instrument signals or to attenuate loud, processed signals. With a good input level, the signal is in the optimal range for dynamic distortion within Ampire. Variable from -12 dB to 24 dB. This parameter is not saved with each preset. It stays at a static setting for each instance of Ampire XT until you change it.

A and B Channels The A and B channels have different distortion and amplification strength, depending on the selected amp model. Use the channels to create two different sounds (e.g., rhythm and solo, or chorus and verse) and switch between them.

Drive Adjusts the degree of overdrive/amplification in the preamplifier. Variable from 0 to 11.

Bass, Mid, Treble, Presence Controls the emulation of the tone stack model (results dependent on the selected amp model). Each parameter is variable from 0 to 10.

Gain Adjusts the degree of overdrive/amplification in the power amplifier. Variable from 0 to 11.

Cabinet Model Click on the Cabinet Model selection box to choose a cabinet model, or choose Bypass from that menu if no cabinet is desired. You can also drag and drop Impulse Response wave files into the slots for User Cabinet. Select Legacy Cabinet from this menu to access the presets available in Studio One 1.

Edit Mic Click on Edit Mic for any of the supplied cabinets in order to alter the characteristics of the microphones used in capturing the sound of the cabinet.

Mic A/B Blend Adjust this horizontal fader left or right to achieve the desired mix of Mic A and Mic B, from 100% Mic A to 100% Mic B.

Mic B/C Additional Distance Add distance to Mic B and Mic C processing, from 0 to 1 meter.

C Mix Adjust the mix of Mic C with the A/B mix, from 0 to 50%.

Body Adjust the character of the cabinet by altering the length from 0 to 100% of the audio impulses used in the convolution process.

Mic Mix This parameter is only shown when a Legacy Cabinet is selected. Select the relative front and back microphone mix for the cabinet. This effectively adjusts balance between speaker emulation and cabinet emulation. Variable from 100% front to 100% back.

Output Gain Distortion and amplifier emulation may result in massive level changes. Use Output Gain to adjust the signal to normal levels. Variable from -24 dB to 12 dB.

Stomp Boxes

Ampire XT features the following effects, which are each bypassed by default. The Pre/Post switch sets the effect for pre- or post-amplifier processing. All effects are pre-cabinet processing, except for the Delay and Reverb which can be switched to pre- or post-processing. Note that all effects can be disabled at once with the Disable button.

Wah-Wah

Type Selection Box Selects the type of wah-wah desired.

Amount Adjusts the amount of the wah-wah effect from 0 to 100%, equivalent to rocking a traditional wah-wah pedal forward and backward.

Equalizer

Guitar/Bass Selects the appropriate style, which adjusts the frequency values for each band of the graphic EQ.

Band Faders Adjusts each band fader up or down to achieve the desired EQ setting.

Tube Driver

Amount Adjusts the amount of drive from 0 to 11.

Modulation

Chorus/Flanger/Phaser Selects the type of modulation.

Chorus

Delay Adjusts the delay of the chorus signal from 2 to 20 ms.

Speed Adjusts the chorus speed from 0.01 to 10 Hz.

Width Adjusts depth of delay line modulation, from 0 to 100%.

Depth Adjusts the chorus depth from 0 to 100%.

Flanger

Delay Adjusts the delay of the flanged signal from .2 to 4 ms.

Speed Adjust the flanger speed from 0.01 to 10 Hz.

Sync Engage this if you want to sync the flanger speed to tempo.

Beats Selects a beat value for the synced flanger speed.

Feed Adjusts the amount of feedback from 0 to 100%.

Width Adjusts the flanger LFO width from 0 to 100%.

Depth Adjusts the flanger depth from 0 to 100%.

Phaser

Phase Adjusts the frequency of the phaser from 240 Hz to 8 kHz.

Speed Adjusts the speed of the phaser from 0.01 to 10 Hz.

Sync Engage this if you want to sync the phaser speed to tempo.

Beats Selects a beat value for the synced phaser speed.

Feed Adjusts the amount of feedback from 0 to 100%.

Width Adjusts the phaser LFO width from 0 to 100%.

Depth Adjusts the phaser depth from 0 to 100%.

Pan

Speed Adjust the pan speed from 0.01 to 10 Hz.

Sync Engage this if you want to sync the pan speed to tempo.

Beats Selects a beat value for the synced pan speed.

Depth Adjusts the pan depth from 0 to 100%.

Tremolo

Speed Adjusts the tremolo speed from 0.01 to 10 Hz.

Sync Engage this if you want to sync the tremolo speed to tempo.

Beats Selects a beat value for the synced tremolo speed.

Depth Adjusts the tremolo depth from 0 to 100%.

Delay

Speed Adjusts the delay speed from 0.01 to 10 Hz.

Sync Engage this if you want to sync the delay speed to tempo.

Beats Selects a beat value for the synced delay speed.

LC Sets the frequency of the low-cut filter from 20 Hz to 1 kHz.

HC Sets the frequency of the high-cut filter from 1 kHz to 20 kHz.

Feed Adjusts the amount of feedback from 0 to 100%.

Mix Adjusts the mix of the delayed signal with the original signal from 0 to 50%.

Reverb

Size This control affects several parameters to approximate an overall room size. It adjusts the size of the reverberated signal from 0 to 100%, with lower percentages representing smaller rooms and therefore shorter reverb tails and higher percentages representing larger rooms and longer tails.

Mix Adjusts the mix of the delayed signal with the original signal from 0 to 50%.

LC Sets the frequency of the low-cut filter from 20 Hz to 1 kHz.

HC Sets the frequency of the high-cut filter from 1 kHz to 20 kHz.

Damp Adjusts the dampening of the reverberated signal from 0 to 100%.

Bitcrusher



Perfect for audio abuse, Bitcrusher combines overdrive, bit-depth reduction, downsampling and clipping into a single plug-in. Bit depth reduction and downsampling are both digital resolution-reduction techniques, but each has its own sonic effect. When used in combination, they create a wide variety of tonal options.

The following parameters are available in Bitcrusher:

Overdrive Lets you apply a warm distortion effect, ranging from clean to fuzzy.

Bit Depth Lets you specify the level of Bit Depth reduction to apply, from 24-bit to 1-bit.

Dirt Enable this to introduce a high-frequency instability in the Bit Depth reduction effect, good for creating aggressive sounds.

Downsample Lets you specify the level of downsampling to apply.

Zero Enable this to emphasize the high-frequency ringing effects added by the downsampling process. When disabled, a smoothing interpolation process is applied to the signal, lessening audible artifacts.

Clip Lets you set the threshold for the signal clipping effect. At 0, the signal is unaffected, and settings below 0, the signal is clipped in your choice of the following ways:

Digital Standard digital clipping. Squarely clips the peaks of the waveform at the chosen threshold.

Foldback Introduces harmonics by inverting waveform peaks at the chosen threshold (and at zero).

Overflow Inverts and offsets peaks at a faster interval

Gain Lets you raise or lower the overall level of your signal (-24 to +24 dB). Enable the Auto option to set Gain automatically, to match the gain changes created by other Bitcrusher processors.

Mix Lets you blend between the dry (0%) and effected (100%) signals.

The central waveform display shows a rough representation of the wave-shaping effects currently being applied.

Red Light Distortion



Red Light Distortion is an analog-distortion emulator with several selectable distortion models.

The following parameters are available in Red Light Distortion:

In Input gain to the distortion. Variable from -12 dB to 24 dB.

Distortion Only for Hard and Bad Tube types, this is the tube working-point adjustment (bias). Variable from 0 to 10.00.

Low Freq Filters frequencies below this value from the distorted signal. Variable from 20 Hz to 5 kHz, depending on the High Freq setting.

High Freq Filters frequencies above this value from the distorted signal. Variable from 800 Hz to 16 kHz.

Drive Amplification during overdrive. Variable from 0 to 11; drive increases a lot between 10 and 11 for really distorted sounds.

Stages Number of overdrive stages used serially in the signal path (including filters). Select from 1, 2, or 3 with the horizontal fader.

Model Select the type of distortion emulation by clicking on the display and selecting Soft Tube, Hard Tube, Bad Tube, Transistor, Fuzz, or OpAmp from the list.

Bypass Click to Engage/Disengage bypass of the entire Red Light Distortion signal path.

Out Adjust the output gain of Red Light Distortion. Variable from -12 dB to 24 dB.

Mix This parameter lets you set a mix between the wet (effected) and dry (unaffected) signals running through the plug-in, allowing for parallel processing effects.

Dynamics

Dynamics processing is a key aspect of mixing and mastering. Studio One features very high-quality dynamics processors that give you complete control. The following sections contain fundamental details on the shaping of audio dynamics, as well as the functions of Studio One's dynamics processors.

Compressor



The Compressor is a full-featured, RMS-based mono/stereo compression processor with internal and external sidechains. Use this effect to reduce the dynamic range (signal peaks) of any signal.

The following parameters are available in the Compressor:

Ratio Adjusts compression range. Variable from 1:1 (no compression) to 20:1.

Threshold Adjusts the lower limit for compression. Variable from -48 dB to 0 dB.

Knee Adjusts the soft-knee width. (Width refers to the distance from the threshold to the end of the soft knee.) Variable from 0.1 dB to 20 dB.

Look Ahead Click to engage/disengage 2 ms Look Ahead function.

Stereo Link Click to engage/disengage Stereo Link. Stereo Link sums a stereo input signal to mono for signal-power detection.

Display

Input Level Displays input level + RMS.

Reduction Displays level of compressor attenuation (-60 dB to +3 dB) and the maximum reduction amount. The highest peak is held until surpassed by another peak or until parameters are adjusted or clicked on.

Compression Curve Click in the display to control curve settings.

Ratio Click the top right handle to adjust when Auto-Gain is not engaged.

Threshold Click the middle handle to adjust when Auto-Gain is not engaged.

Knee Use the mouse wheel while floating the cursor over the middle handle to adjust when Auto-Gain is not engaged. If you don't have a mouse wheel, type in a value or use the Knee knob.

Gain Click the bottom left handle to adjust when Auto-Gain is not engaged.

Auto-Gain Engaged Click on the middle handle to adjust all parameters.

Output Level Displays output level + RMS.

Input Gain Attenuates or amplifies the compressor input. Variable from -12 dB to 24 dB.

Auto-Gain. Engage to automatically fix the 0 dB input level to the 0 dB output level (guarantees that a 0 dB input level results in a 0 dB output level). When Auto is not engaged, Gain (output gain) is variable from 0 dB to 48 dB.

Attack Adjusts attack time for dynamics processing. Variable from 0.1 ms to 400 ms.

Release Adjusts release time for dynamics processing. Variable from 1 ms to 2s.

Speed

Auto Engage Auto to automatically set varying attack and release settings based on signal content.

Adaptive Engage to automatically vary attack and release times in order to avoid pumping. This results in less-aggressive but smoother compression.

Sidechain Engage by clicking [Sidechain] button at the top of the effect window to allow other sources to control the Compressor or use the internal filter sidechain.

Sidechain Channel Display Displays the current sidechain channel source.

Filter Click to activate internal sidechain filtering (for frequency-dependent compression). Uses 48 dB/octave filters.

Listen Filter Click to listen to the filtered control signal of the internal sidechain. Helps find specific target frequency for control signal when de-essing, transient damping, etc.

Lowcut and Highcut Frequency selection for internal sidechain filters. LC is variable from Off to 20 Hz to 16 kHz; HC is variable from 20 Hz to 16 kHz to Off.

Swap Click to swap the frequencies used for LC and HC.

Mix This parameter lets you set a mix between the wet (effected) and dry (unaffected) signals running through the plug-in, allowing for parallel processing effects.

Expander



Expander is a fully variable downward expander with range control. It features sidechain capability, including an internal sidechain filter with variable low-cut and high-cut. Expanders increase the dynamic range of a signal such that low-level signals are attenuated while the louder portions are neither attenuated nor amplified. This is effectively the opposite of compression. Use Expander to decrease the levels of unwanted noise or bleed from other sources in the desired signal or to restore dynamic range to a compressed signal.

The following parameters are available for the Expander:

Threshold Adjusts the maximum amplitude at which processing occurs. Variable from -60 dB to 0 dB.

Range Adjust the maximum amount of attenuation applied to the signal. Variable from -72 dB to 0 dB.

Ratio Adjust the ratio of the Expander. Variable from 1:1 to 1:20.

Look Ahead Click to engage/disengage 2 ms Look Ahead function.

Attack Adjusts attack time for dynamics processing, reaction speed to falling signal. Variable from 0.1 ms to 500 ms.

Release Adjusts release time for dynamics processing, reaction speed to rising signal. Variable from 50 ms to 2 s.

Sidechain Engage by clicking the [Sidechain] button at the top of the effect window to allow other sources control the Expander.

Sidechain Channel Display Displays the current sidechain channel source.

Filter Click to activate internal sidechain filtering (for frequency-dependent expansion). Uses 48 dB/octave filters.

Listen Filter Click to listen to the filtered control signal of the internal sidechain. This helps find a specific target frequency for the control signal when de-essing, transient damping, etc.

Lowcut and Highcut Frequency selection for internal sidechain filters. LC variable from Off to 20 Hz to 16 kHz; HC variable from 20 Hz to 16 kHz to Off.

Swap Click to swap the frequencies used for LC and HC.

Gate



Gate is a noise-gate processor with range control. It features sidechain capability with an internal sidechain filter that includes variable low cut and high cut. Gating is an extreme form of expansion that severely attenuates the processed signal or silences it entirely. Use Gate to eliminate unwanted noise or low levels in any Track or to creatively control the level of a given Track using another Track via the sidechain.

The following parameters are available for the Gate:

Threshold

Open Adjust the signal level threshold at which the Gate switches between closed and open. Variable from -60 dB to 0 dB.

Close Set the level at which the gate closes, relative to the threshold. Variable from -24 dB to 24 dB from the Threshold value.

Range Adjusts the maximum amount of reduction. Variable from -72 dB to 0 dB.

Reduction Display Displays the amount of reduction, ranging from -72 dB to 0 dB.

Attack Adjust the amount of time it takes for the gate to open and let signal through. Variable from 0.05 ms to 500 ms.

Hold Adjust the amount of time the gate is held open once the signal has dropped below the Threshold setting. Variable from 1 ms to 1 s.

Release Adjust the amount of time it takes for the gate to close after the Hold period. Variable from 50 ms to 2 s.

LKA (Look Ahead) Click to engage/disengage the 2 ms Look Ahead function.

Trigger - Active Click to engage sending a trigger when the gate opens. Adjusts the note and velocity to send. Select the gate as an input on any Instrument Track.

Sidechain Engage by clicking [Sidechain] button at the top of the effect window to allow other sources control the gate.

Sidechain Channel Display Displays the current sidechain channel source.

Filter Click to activate internal sidechain filtering (for frequency-dependent gating). Uses 48 dB/octave filters.

Listen Filter Click to listen to the filtered control signal of the internal sidechain. Helps find specific target frequency for control signal when removing narrow-band noise.

LC/HC Freq Frequency selection for internal sidechain filters. LC variable from Off to 20 Hz to 16 kHz; HC variable from 20 Hz to 16 kHz to Off.

Swap Click to swap the frequencies used for LC and HC.

Duck (for external sidechain) Engage to invert the external sidechain source signal.

Limiter



The Limiter is a brickwall limiting processor with optional [K-System Metering](#). Use it to prevent your output signal from clipping or to maximize signals with very dynamic peaks.

The following parameters are available for Limiter:

Input Adjusts the input level into the limiter. Variable from 0 dB to 18 dB.

Ceiling Adjusts the ceiling—that is, the maximum output—of the limiter. Variable from -12 dB to 0 dB.

Threshold Allows Limiter to be used as a leveling amp. When Threshold is below Ceiling, a soft knee and 1:20 ratio between Threshold and Ceiling values is used. Threshold setting is relative to Ceiling. The numerical display is an absolute value. Variable from Ceiling value to 12 dB below Ceiling value.

Release Adjust the amount of time it takes for the limiter to stop processing once the input level has fallen below the Ceiling setting. Variable from 2 ms to 1 s.

True Peak (TP) Often the sample that represents the "peak" of a waveform is not truly at the peak, but rather just near it. This can create inter-sample peaks, in which the true outputted amplitude can surge past the limiter threshold. Enable TP to detect and protect from these inter-sample peaks.

Softclip Reduces square wave clipping characteristics when the limiter is clipped. Click to engage Softclip.

Metering

PkRMS Click to engage Peak/RMS metering.

K-14, K-20, K-12 Click to engage a K-System metering option.

Reduction Displays the amount of limiting reduction, ranging from -24 dB to 0 dB.

Max Displays the maximum reduction level reached in dB.

Mastering

Multiband Dynamics



Multiband Dynamics is a compressor/expander with five completely independent compression/expansion bands, optional simultaneous adjustment over all bands, and multiband metering. Use it to reduce unwanted signals or banded noise and to emphasize or limit instruments. In practice, this effect can function as a dynamic equalizer or can be used for mastering compression on a complete mix.

This type of compression is regarded by many as an art form, and can be difficult for beginners to use. We recommend you load the factory presets as a starting point and learn how Multiband Dynamics works by using it.

The following parameters are available for Multiband Dynamics:

Global Display Float mouse in display to view parameter-editing Tooltips above the display.

Input Horizontal lines represent Low and High Threshold for dynamics processing.

Output Horizontal lines represent transformation of the High and Low Thresholds using Gain and Ratio. A signal at the Low Threshold on the input would be at the low level on the output.

Color Coded Output Gain Red means attenuation, green means amplification.

Mix This control lets you set the mix between effected and non-effected (dry) signals, allowing for parallel processing.

Dynamic changes occur only between Low/High Threshold and Low/High Gain. If the signal is above or below these settings, only linear gain is applied.

Bands

L, LM, M, HM, H Low, Low Mid, Mid, High Mid, High.

Frequency Knob Adjust crossover frequency between bands. You must have at least one octave between adjacent bands.

M, S, Bypass Mute, Solo, and Bypass engage buttons for each band.

Editing the crossover frequencies in the display moves other bands when the bandwidth is below one octave. Editing using automation is limited to a one octave bandwidth. Moving the crossover to limit frequencies disables bands.

Metering

Range Low This is the lowest amplitude to be displayed in band meters. Click to select from -120 dB, -80 dB, -48 dB, -24 dB, or -12 dB.

Range High This is the highest amplitude to be displayed in band meters. Click to select from +12 dB, 0 dB, -12 dB, -24 dB, or -48 dB.

Metering On/Off Click to engage/disengage metering for all bands.

Edit All Relative Click to engage/disengage relative dynamics-settings editing for all bands. When engaged, changing dynamics settings for the selected band changes the same settings for all bands by the same amount.

Auto Speed Click to engage/disengage Auto Speed for the dynamics for all bands. Sets adaptive Attack and Release times for all bands globally.

Dynamics Click on any band to select it and view/edit dynamics settings for that band.

Dynamics Display Click on handles in display to adjust dynamics settings.

Thresholds No dynamics processing occurs for signals outside of the Threshold settings—only gain amplification/attenuation.

Low Threshold Adjusts the lower limit for signal to be processed. Variable from -60 dB to 2x the knee length.

High Threshold Adjusts the upper limit for signal to be processed. Variable from 0 dB to 2x the knee length.

Ratio Adjusts dynamics processing ratio. Variable from 1:10 (gating) to 20:1 (limiting).

Gain Adjusts output gain. Variable from -36 dB to 36 dB.

Attack Adjusts attack time for dynamics processing. Variable from 1 ms to 200 ms.

Release Adjusts release time for dynamics processing. Variable from 4 ms to 200 ms.

Dynamics speeds are adapted to provide a comparable smoothness at the same setting for expansion and compression, so expansion is slightly slower than the shown length.

Tricomp™



Tricomp is a three-band compressor. It provides automatic threshold and ratio settings for all three bands and relative control for the low and high bands, as well as switchable automatic attack and release controls. Tricomp can be used to finalize your mix or to add brilliance or punch to frequency-rich signals.

The following parameters are available for Tricomp:

In Gain Set overall Input Gain to the compressor

Input Meter Displays Tricomp's input level.

Low Adjusts the relative amount of compression to be applied to the Low compression band. Variable from -5 to 5 depending on the Compress setting.

Low Freq Adjusts the upper corner frequency of the Low compression band. Variable from 80 Hz to 480 Hz.

High Adjusts the relative amount of compression to be applied to the High compression band. Variable from -0.50 to 0.50, depending on the Compress setting.

High Freq Adjusts the lower corner frequency of the High compression band. Variable from 800 Hz to 12 kHz.

Compression Amount The relative amount of compression to be applied to all three compression bands. Variable from 0 to 10.

Speed When Auto Speed is not engaged, this adjusts the compressor attack and release times simultaneously. Attack is variable from 0.1 ms to 10 ms; Release is variable from 3 ms to 300 ms.

Autospeed Click to engage adaptive settings for the compressor attack and release times, based on signal content.

Knee Adjusts the distance/curve of the compressor knee. Variable from 0 dB (hard knee) to 6 dB (soft knee).

Gain Set overall output Gain.

Saturation Saturation emulates the saturation sound found in famous leveling amplifiers. Variable from 0 to 100%.

Mix Adjust the mix between dry (unaffected) and wet (effected) signals, for parallel compression effects.

Mixing

Many tools can help to achieve proper balance and create space for the various parts of your mix. The following effects can help you craft your mix with precision and excellent sound quality.

Binaural Pan



The Binaural Pan is a panning effect that employs mid/side processing to manipulate the perceived width of stereo signals, from mono to double the normal width. Use the Binaural Pan on any stereo Track to tightly control its stereo width and pan, as well as to check for mono compatibility using the Mono switch.

The following parameters are available for the Binaural Pan:

Width Adjusts the stereo width of the stereo Track. Variable from 0 (mono) to 200% (double stereo width).

Mono Switch to mono playback of the stereo Track.

Pan Adjusts the balance in the left and right channels for the stereo Track. Variable from 100% L to 100% R.

The Binaural Pan can only be used on stereo Tracks. If loaded onto a mono Track, the plug-in display shows "MONO CHANNEL."

Channel Strip



Channel Strip features three processors in one, including a low-cut filter, dynamics processor, and three-band parametric EQ. Channel Strip optionally applies automatic gain correction to the EQ so that the input-signal power matches the output signal power. Use Channel Strip on any mono or stereo Track that needs basic channel processing.

The following parameters are available for Channel Strip:

LC and Freq Click on the [LC] button to engage/disengage the Low Cut filter. Adjust frequency to change the filter cutoff frequency.

Compress Adjusts the compression amount. Variable from Off to 100%. Simultaneously adjusts threshold (0 dB to -20 dB) and ratio (2:1 to 10:1).

Expand Adjusts the expansion amount. Variable from Off to 100%. Simultaneously adjusts threshold (-64 dB to -24 dB) and ratio (1.5:1 to 2.5:1).

Active gain reduction is indicated by a red “LED”-like indicator.

Fast, Medium, Slow Adjusts the RMS averaging speed, slower speed may reduce artifacts with some audio material. Default is Medium, and Studio One version 1 presets open set to Fast.

Adaptive Q Enable to change band Q depending on the level of boost or cut applied.

Display Displays low-cut filter and parametric EQ settings. Click on handles to adjust gain (up/down) and frequency (left/right).

Low, Mid, High Adjusts gain and frequency for each band of the parametric EQ. Each band has fixed Q.

Gain Adjusts the output gain of the Channel Strip. Variable from -12 dB to 12 dB.

Auto Click to engage automatic output-gain setting. This guarantees that a 0 dB input signal equals a 0 dB output signal.

Dual Pan



Dual Pan is a fully variable stereo panner with input balance control, selectable pan law, and independent left/right panning. The following parameters are available for Dual Pan:

Input Balance Adjusts the balance of the stereo input signal from full left to full right.

Pan Law Select a pan law, choose from -6 dB Linear, -3 dB Constant Power Sin/Cos, -3 dB Constant Power Sqrt, 0 dB Balance Sin/Cos, and 0 dB Linear.

Pan

Left Adjusts the pan of the left input signal from full left to full right.

Right Adjusts the pan of the right input signal from full left to full right.

Link Link the Left and Right panning.

Fat Channel



Fat Channel is a complete virtual version of the channel strip found on the StudioLive 32.4.2 AI mixer, which allows you to use all Fat Channel presets in both Studio One and on StudioLive AI. With gate/expander, compressor, parametric EQ and limiter functions, Fat Channel combines many essential processing functions into one easy-to-use tool.

Fat Channel Preset Interchange

To send a Studio One Fat Channel preset to StudioLive AI, click Export Channel Preset in the Preset Options menu of the Fat Channel plug-in header. This saves the current preset to the Universal Control AI user preset folder, for use by a connected StudioLive AI mixer.

Newly added presets from a connected StudioLive AI mixer are automatically added to the Studio One Fat Channel presets list each time Studio One is launched.

Fat Channel Controls

Fat Channel features the following controls:

High-Pass Filter Module

Freq Sets the frequency of the high-pass filter. Turn all the way left to disengage the filter.

Gate/Expander

Enable/Disable Click this button to enable or disable the Gate module.

Key Filter This knob adjusts the frequency at which the gate opens. Setting a specific frequency, in addition to a specific decibel level, provides more sonic shaping. The key filter can be triggered by the selected channel or bus's signal or by sidechaining a channel and using its signal as the source.

Threshold This knob sets the level at which the gate opens. Essentially, all signals above the threshold setting are passed through unaffected, whereas signals below the threshold setting are reduced in level by the amount set by the range control. If the threshold is set all the way to the left, the gate is turned off (always open), allowing all signals to pass through unaffected. You can set the threshold from 0 to -84 dB.

Range This adjusts the amount of gain reduction the gate produces. The range can be set from 0 to -84 dB. The Range control is not available when using the expander.

Attack (Att) This adjusts the rate at which the gate opens on the selected channel or output. You can set the attack time from 0.02 to 500 ms.

Release (Rel) Adjusts and displays the rate at which the gate closes on the selected channel. The release time can be set from 0.05 to 2 seconds.

Listen This button engages and disengages the Key Listen function, which lets you hear how the gate Key Filter is set.

Expand Switch the gate into expander mode.

Interactive Graph This graph provides a visual representation of the settings and current activity of the gate. You can also adjust the setting by moving the blue dots to adjust Threshold and Range.

Compressor Module

Enable/Disable Click this button to enable or disable the Compressor module.

Threshold This knob adjusts the compressor threshold for the selected channel. The compressor engages as soon as the signal level (amplitude) exceeds the threshold value. Moving this control to the left lowers the threshold so that compression begins at a lower amplitude value. The threshold can be set from -56 to 0 dB.

Ratio This knob adjusts the compression ratio (or slope) for the selected channel. The ratio is a function of the output level versus the input level. For example, if you have the ratio set at 2:1, any signal levels above the threshold setting are compressed at a ratio of 2:1. This means that for every 2 dB of level increase above the threshold, the compressor's output only increases by 1 dB. The ratio can be set from 1:1 to 18:1 or "limit" which is the equivalent of infinity:1.

Gain This sets and displays the makeup gain of the compressor for the selected channel. Compressing a signal usually results in an overall reduction in level (gain reduction), and the Makeup Gain control lets you increase the volume to make up for this gain loss, if desired. You can adjust the Makeup Gain from 0 dB (no gain adjustment) to +28 dB.

Attack This adjusts the speed at which the compressor acts on the input signal. A slow attack time (moving the slider to the right) allows the beginning component of a signal (commonly referred to as the initial transient) to pass through, uncompressed, whereas a fast attack time (fully to the left) triggers compression immediately when a signal exceeds the threshold. You can set the attack from 0.2 to 150 milliseconds.

Release This determines the length of time the compressor takes to return the gain reduction back to zero (no gain reduction) after crossing below the compression threshold. Release can be set from 2.5 to 900 milliseconds.

Auto This enables Automatic Attack and Release mode. When Auto mode is active, the Attack and Release controls become inoperative, and a pre-programmed attack and release curve is used that sets the attack to 10 ms and the release to 150 ms. Meanwhile, all other compressor parameters can still be adjusted manually.

Soft This engages soft-knee compression. In normal operating mode, the compressor is set for hard-knee compression, meaning the gain reduction applied to the signal occurs as soon as the input signal level exceeds the threshold value. When the Soft Knee button is engaged, the ratio increases gradually as the signal reaches the threshold.

Interactive Graph This graph provides a visual representation of the settings and current activity of the compressor. You can also adjust the setting by moving the blue dot to change the Threshold and Ratio values.

Equalizer Module

Enable/Disable Click this button to enable or disable the Equalizer module.

High/Low Shelf Button These buttons turn Shelving mode on or off for the High and Low bands. When the Shelf button is engaged, the associated High or Low frequency section is switched from parametric EQ to shelving EQ.

Band Enable/Disable Buttons These buttons select which EQ band is being controlled by the Frequency, Gain, and Q controls.

Freq This knob selects the center frequency of the corresponding band. You can adjust the center frequency in the following ranges for each band: Low Band: 36 to 465 Hz Low-Mids: 90 Hz to 1.2 kHz Hi-Mids: 380 Hz to 5 kHz High: 1.4 to 18 kHz

Gain This knob boosts and attenuates the selected frequency with a range of -15 to +15 dB.

Q This adjusts the Q value for the corresponding frequency band. The Q is the ratio of the center frequency to the bandwidth. When the center frequency is constant, the bandwidth is inversely proportional to the Q, so as you raise the Q, you narrow the bandwidth. Hence, the smaller the number, the wider the curve.

Interactive Graph This graph provides a visual representation of the current settings. You can change the settings by moving the blue dots to adjust the frequency and gain at the same time. The first time you touch a dot, the associated band automatically turns on. Tapping or clicking a dot turns the band on and off.

Limiters Module

Enable/Disable Click this button to enable or disable the Limiter module.

Threshold Sets and displays the threshold of the limiter on the selected channel. The limiter engages as soon as the signal level (amplitude) exceeds the threshold value. Moving this control to the left lowers the threshold so that limiting begins at a lower amplitude value. The threshold can be set from -28 to 0 dB.

Mixtool



Mixtool provides common track utilities, including independent left- and right-channel inversion, left- and right-channel swap, and MS transformation of stereo signals. Use Mixtool when inverting channels to correct for phase cancellation and correlation issues, as well as to provide MS transformation to decode signals recorded with Mid-Side stereo configurations.

The following parameters are available for Mixtool when used on a stereo Track:

Gain Set overall output Gain.

Block DC Offset Re-centers the incoming waveform, to remove any DC Offset in the audio signal.

Invert Left Click to invert the phase of the left playback channel for a stereo Track.

Invert Right Click to invert the phase of the right playback channel for a stereo Track.

Swap Channels Click to swap left and right Mixtool input channels. Stereo Tracks only.

MS Transform Click to perform a Mid-Side transform on the Mixtool input channels. Stereo Tracks only. Generally used to decode MS-recorded signals or to create MS signals for stereo image processing.

When used on a mono Track, the Mixtool plug-in has one control to invert the phase of the signal.

Pro EQ



Pro EQ is a seven-band parametric equalizer with optional spectrum metering; variable low-cut, high-cut, low-frequency, and high-frequency multimode filters; and an optional Auto-Gain output gain setting. Use Pro EQ on any mono or stereo Track to accurately apply highly musical equalization to any signal.

The following parameters are available for Pro EQ:

Display Click-and-drag frequency-band handles in the display to edit Gain (up/down) and Freq (left/right) parameters. If you click on a handle, the mouse wheel edits the Q. (If you don't have a mouse wheel, click on the desired Q knob or type in a value below the knob.)

Show Curve All/Current Click to select All or Current.

All Simultaneously displays curves for each band and for the resulting EQ curve being applied to the signal (white).

Current Displays the resulting EQ curve (white), as well as one curve for any band being actively edited.

Spectrum Click to engage/disengage Pro EQ output-spectrum metering, which is available in 3rd Octave, FFT Curve, and Waterfall modes.

A second signal can be routed into the spectrum display using the included Sidechain input, for comparison.

The Spectrum display is fixed at 20 Hz to 20 kHz and -24 dB to 24 dB.

EQ Controls Show/Hide Click the arrow on the border between the spectrum display and EQ controls to hide or show the EQ controls.

High Quality Click to engage High Quality mode, allowing more accurate equalization. This is achieved using 2x oversampling and requires more computer processing power. Note that when High Quality is enabled, due to oversampling, the signal is slightly altered, even when all controls are set to neutral settings.

Bands Click Activate button to engage/disengage each band.

LC, HC Low-cut and high-cut filters.

Freq Adjust point at which filter cut begins.

Slope Select from 6, 12, 24, 36, and 48 dB per octave. This affects the shape of the filter curve.

LF, HF Selectable low-frequency and high-frequency, shelf or peaking filters.

Q Adjust the Q of the frequency band. Q = the ratio of center frequency to bandwidth. When the center frequency is constant, Q is inversely proportional to bandwidth (i.e., higher Q = narrower bandwidth).

Gain Attenuate/amplify frequency band.

Filter Mode Select from Peaking and Shelf, with 6, 12, or 24 dB per octave slope.

Freq Adjust the center frequency of the band.

LMF, MF, HMF Peaking filters.

Q Adjust the Q (center-frequency:bandwidth) of the frequency band.

Gain Attenuate/amplify frequency band.

Freq Adjust the band center frequency.

Auto Click to engage Auto-Gain, which adjusts Pro EQ output level to match the original input-signal power (guarantees a 0 dB input signal equals a 0 dB output signal).

Output Meter Peak/RMS meter; RMS level is represented by a white horizontal line.

Modulation

Modulation processors are great tools for creating interesting and innovative sounds. Studio One features the following modulation processors:

Auto Filter



Auto Filter features two resonant filters with six selectable filter models. The filter cutoff frequency and resonance can be modulated by an LFO using standard waveforms, a 16-step sequencer, and an envelope. Use Auto Filter to create filtered effects from basic filter sweeps to complex tempo-synced rhythmic filter patterns.

The following parameters are available for Auto Filter:

Filter 1 and Filter 2 Select from 6 filter emulation types, including Ladder LP 12 dB, 18 dB, and 24 dB; Analog SVF 12 dB and 24 dB, Digital SVF 12 dB, Comb, and Zero Delay LP 24 dB (as found in the included [Mai Tai](#) and [Presence XT](#) instruments).

SVFs State Variable Filters can blend between low-pass, bandpass, and high-pass. Click-and-drag the Filter Mix horizontal fader (below the filter-model selection) to blend filter types.

FLT Spread Adjust the spread between Filter 1 and Filter 2 Cutoff Frequencies. Variable from -2 octaves to 2 octaves. (Filter 2 Cutoff is the result of the Cutoff setting and FLT Spread amount.)

Chained/Parallel Switch the two filters between chained in series (Filter 1 followed by Filter 2; good for adding peaks, creating band-reject filters, etc.) and parallel (Filter 1 and Filter 2 process and output the same signal simultaneously; good for creating wide bandpass filters).

Drive Adjust the filter's feedback overdrive. Variable from 0 to 100%.

Cutoff Set filter cutoff frequency. Variable from 30 Hz to 16 kHz.

Can be modulated by the envelope and LFO.

Adjust the modulation amount from each using the Env and LFO vertical faders. Variable from -100% to 100%. Negative values are phase-inverted. LFO modulates around the value.

Reso Adjust the resonance of the filters. Variable from 0 to 100%.

Can be modulated by the envelope or LFO.

Adjust the modulation amount from each using the Env and LFO vertical faders. Variable from -100% to 100%. Negative values are phase-inverted. LFO modulates around the value.

Envelope Length Adjust the attack and release times of the volume envelope (Env), affecting cutoff and resonance.

Auto Click to engage/disengage automatic envelope-length selection

Sidechain Click the Sidechain button at the top of the effect window to engage sidechain for envelope detection. (Use another T rack to control the envelope.)

LFO Click on waveform buttons to select from 16-step, triangle, sine, sawtooth, and square waveforms.

LFO Speed Can be synced to tempo or run free.

Sync Click to engage/disengage LFO tempo sync. When tempo is synced, the speed is variable from 4/1 to 1/64, with various triplet and duple time variants.

16-step When 16-step is engaged, click in the display to edit values for each step. It divides current Speed/Beats time into 16 steps, each step variable from -1 to +1.

Gain Adjusts Auto Filter output gain. Variable from -6 dB to 6 dB.

Auto Click to engage Auto-Gain, to keep input and output signals at equivalent levels.

Mix Adjusts the mix of the Auto Filter-processed signal with the original dry signal. Variable from 0 to 100%.

Chorus



The Chorus is a 1-3-voice chorus processor with optional LFO delay time modulation and stereo width control. Chorus processing is often used on vocal tracks to help create a more full vocal sound so the track fits better in the overall mix. Guitar and synth parts sometimes feature chorus processing for similar reasons.

The following parameters are available for the Chorus:

Mode Choose between Doubler mode (equivalent to the Chorus effect in Studio One 2.5 and earlier) and Chorus mode, which employs inverse all-pass movement, for truer chorus effect.

Delay Adjusts the delay of the Chorus voices. The value you set is the delay time between voices.

Voices Adjusts the number of added voices in the Chorus; select from 1, 2, or 3.

LFO The LFO modulates the Spacing parameter.

LFO Speed Adjusts the speed of the LFO.

LFO Shape Choose between the following waveforms for the LFO: Triangle, Sine, Sawtooth, or Square.

LFO Width Adjusts the range of the LFO modulation of Spacing. Variable from 0 to 100%. A value of 100% would modulate the Spacing parameter from 0 to 2x Spacing.

Depth Adjusts the mix of the processed Chorus output with the dry input signal. Variable from 0 to 100%.

Stereo Width Adjusts the spreading of the Chorus voices in the stereo field.

Low Freq Sets the corner frequency of the low-cut filter

High Freq Sets the corner frequency of the high-cut filter

Flanger



Flanger creates spatial depths, swirls, timbre shifts, and percussive effects. Flanging is often used on guitar tracks to create interesting shifts in timbre and tone, and it can help create lush synth sounds, as well. It works by splitting an audio signal into two identical signals; applying a varying, short delay to one signal; feeding its output back to its input by varying amounts; and mixing the processed and unprocessed signals. You can modulate Flanger's delay time with an LFO, which can be tempo-synced.

The following parameters are available for Flanger:

LFO The LFO modulates the Speed/Beats parameter.

LFO Width Adjusts the range of the LFO modulation on delay time (speed). Variable from 0 to 100%. A value of 100% would modulate the Speed parameter from 0 to 2x Speed.

Speed/Beats Adjust the speed of the LFO.

Sync Click to engage LFO tempo sync. Time is expressed as Beats.

Speed Variable from 0.01 Hz to 10 Hz.

Beats Select from 4/1 to 1/64 with triplet and dotted-time variants.

Depth Adjusts the wet/dry mix of the Flanger output.

Feedback Adjusts the amount of delayed output to be fed back into the input. Variable from -90% to 90%. Negative value results in inverted feedback.

Delay Adjusts the delay time for the copied input signal. Variable from 0.25 ms to 10 ms.

Depth Adjusts the mix of the processed Flanger output with the original dry input signal. Variable from 0 to 100%.

Phaser



Phaser applies a variable number of allpass filters in series (one fed into the other), along with one overall feedback loop, to the input signal. Phaser features an LFO to modulate the center frequencies for each all-pass filter.

The allpass filters function as frequency-dependent delays, so that when the filtered output is added to the original input signal, certain frequencies can be attenuated or amplified as the result of phase shifting. Phasers are commonly used on many types of signals, including synths, guitars, and even vocals, to create a distinctive frequency-shifting effect.

The following parameters are available for Phaser:

LFO Modulates the center frequency for the allpass filters between the range set by Range Low and Range High.

Range Low Adjusts the lowest center frequency for the allpass filters. Variable from 10 Hz to either 8 kHz or the Range High value.

Range High Adjusts the highest center frequency for the allpass filters. Variable from either 10 Hz or the Range Low value to 8 kHz.

Speed/Beats Adjusts the speed of the LFO.

Sync Click to engage LFO tempo sync. Time is expressed as Beats.

Speed Variable from 0.01 Hz to 10 Hz.

Beats Select from 4/1 to 1/64, with triplet and dotted-time variants.

Feedback Adjusts the amount of the filtered output signal to be fed back into the input. Variable from 0 to 95%.

Stages Adjusts the number of allpass filter stages in the Phaser. Variable from 2 to 20.

Spread Adjusts the spread of each allpass filter from 0 to 100%

Depth Adjusts the mix of the processed Phaser output with the original dry input signal. Variable from 0 to 100%.

Rotor



Rotor is a rotary speaker effect that simulates the sound of a tube-powered amplifier with independently rotating high-mid horn and bass woofer, as you might find attached to a classic electric organ. Rotor excels at adding a sense of motion and unique tonal character to organ sounds, guitars, or anything you want to try. Each speaker's rotation can be set to a range of speeds, with realistic braking and acceleration effects when changing speeds.

The following parameters are available for Rotor:

Drive Lets you add the desired amount of amp drive to your tone. Lower settings are cleaner, higher settings are more overdriven.

Horn Q Lets you blend in a midrange peak that emulates the resonance of rotating horn speakers. Lower settings are more flat, higher settings have a more pronounced resonance.

Off/On Toggles the rotating action of the virtual speakers on and off, with a smooth speed transition between states.

Slow/Fast Toggles between the two preset speeds for the woofer and horn, with a smooth transition between speeds.

Distance Lets you choose the position of the virtual microphone that picks up the rotating speaker. At low settings, the mic is close to the speaker, and the stereo sweeping effects are more pronounced. At higher settings, the mic is further away from the speaker, and the effect is subtler and more diffuse.

Balance Lets you blend between the woofer and horn, to achieve the desired tonal balance. Fully down, you mainly hear the woofer. Fully up, you mainly hear the horn.

Spread Lets you control the stereo width of the rotating speaker elements. At low settings, the part of the signal signifying the front of each rotating element moves in a tight, distinct band across the stereo spectrum. At higher settings, the rotating element appears wider and more diffuse.

Woofer Speed and Horn Speed These dual-slider controls let you set the speed at which the woofer and horn spin at slow and fast speed settings. You can set them to identical values for more coordinated rotation between woofer and horn, or to differing values that set up contrasting rotations.

X-Trem



X-Trem is a tremolo effect that applies amplitude modulation at a varying amount and rate over time. The X-Trem features tempo sync and a variable LFO with selectable 16-step and 16-gate sequencers, as well as auto-pan capability. Use X-Trem on any Track to create anything from subtle shifts in amplitude to tempo-synced, glitchy, gated drums; trancy, gated pads; panned hi-hats; and other popular sounds.

The following parameters are available for X-Trem:

Depth Adjust the relative amount of maximum amplitude modulation. Variable from 0 to 100%.

Speed/Beats Adjust the speed of the LFO.

Sync Click to engage LFO tempo sync. Time is expressed as Beats.

Speed Variable from 0.01 Hz to 30 Hz.

Beats Select from 4/1 to 1/64 with triplet and dotted-time variants.

Pan/Trem Click to switch the mode of the X-Trem to affect overall amplitude (Trem) or the left- and right-channel balance (Pan). Pan is only selectable on stereo Tracks.

LFO Mode Select from triangle, sine, sawtooth, or square LFO waveforms or a 16-step or 16-gate sequencer.

16 Steps Click in the LFO display to adjust each step. The steps divide the current Speed/Beats time value; the value of each step represents amplitude/pan at that step from 0/hard left to 100%/hard right.

16 Gates Click in the LFO display to open/close the gate at each step. The steps divide the current Speed/Beats time value. For each step, no color fill means the gate is closed, and total color fill means gate is open.

Reverb

Reverb effects are used in almost all music productions and for a variety of purposes. In everyday life, reverberation is the result of the many reflections of sound that occur in a given room or other space. In an ambient space, sound may travel directly to your ear and also be reflected many times off the walls and ceiling of a room before again reaching your ear. With each reflection, the sound is attenuated as sound energy is absorbed by the reflecting surfaces and dissipated by traveling through a medium (usually air). This collection of reflected and attenuated sounds is what we know as reverb.

Reverb provides essential aural cues about the nature of any given space. As such, reverb is commonly used in music production to create virtual spaces in which the various parts of a mix can interact.

Studio One features two built-in reverbs: Mixverb and Room Reverb. three built-in reverbs: Mixverb, Room Reverb, and OpenAIR. The following describes these reverb effects.

Mixverb™



Mixverb is a simple and efficient reverb that is meant to be used as an Insert on mono or stereo Tracks. Mixverb features adjustable size, predelay, and damping, as well as an adjustable gate and stereo width control.

Mixverb offers the following parameters:

Predelay Adjust the predelay time. Variable from 0 ms to 500 ms. Predelay is the amount of time before the first reverberated signals are heard.

Size Adjust the relative size of the reverberating space. Variable from 0 to 100%.

Damp Adjust the relative amount of damping (attenuation of the upper frequencies) of the reverberated signal. Variable from 0 to 100%.

Gate The gate is applied to the reverb output signal.

Gate. Click to engage/disengage the gate.

Gate Thresh Adjust the threshold of the gate. Variable from -36 dB to 12 dB.

Gate Release Adjust the release time of the gate. Variable from 10 ms to 250 ms.

Width Adjust the width of the stereo field. Variable from 0 to 100%. Only for stereo Tracks.

Mix Adjust mix of processed signal with the original dry signal. Variable from 0 to 100%.

Lock Locks the Mix control in place.

OpenAIR



[Screenshot] OpenAIR - OpenAIR plug-in editing window

OpenAIR is a highly efficient convolution reverb capable of delivering ultra-realistic reverberation based on impulses captured from both real spaces and classic hardware reverbs.

OpenAIR provides the following parameters:

Predelay Defaults to 0 ms; adds predelay to the impulse response with a positive value, or truncates existing pre-delay in the impulse response with a negative value. Values range from -150 to 300 ms.

Length For values smaller than the original impulse response length, this cuts the end (that is, shortens the reverb). For larger values, the range between the ER/LR (early reflections/late reflections) crossover point and the impulse response end gets timestretched. The beginning (up to the ER/LR crossover point) is not stretched, so the room impression created by the early reflections stays intact. [Ctrl]/[Cmd]-click restores the length to the impulse response length.

IR Display and Selection

Log Time When engaged, this shows more details for the early reflections, making it easier to set ER/LR crossover point.

Log Level When engaged, this makes it easier to see RMS curves.

IR Name Click to open file selector, or drag and drop any IR file here.

Prev/Next Switches the impulse response to the previous or next file in the same file location as the existing impulse response.

ER/LR Scales volumes before and after the ER/LR crossover point, from 0 to 1.00.

Gain Sets the overall output volume.

Mix This is the wet/dry mix, from 0 to 100%.

Envelope

Fade-In Fades in the impulse response, from 0 ms to 2.0 s.

ER/LR Crossover. Sets the crossover point in time for early and late reflections; affects the impulse response processing. Range is from 0 to 500 ms.

Fade-Out Fades out the impulse response, from 1 ms to the length of the impulse response.

Shorten with Stretch When this is activated, and the length is smaller than the original impulse response, the impulse response is not cut and is instead timestretched between the ER/LR breakpoint and impulse response end. (The content of the impulse response before the ER/LR breakpoint is not stretched or compressed, preserving the character of those reflections and thus a large part of the reverb character.)

Stretch with Pitch When this is activated, timestretching is not used for length changes, and resampling is used instead. This scales the early reflections as well.

Processing As OpenAIR does not feature true stereo processing, channel cross-feed and cross-delay is built-in.

Cross-Feed Adjusts the amount of the delayed “other” channel that gets fed into the left and right IR channels, from 0 to 100%

Cross-Delay Adjusts the delay of the cross-fed channels, effectively acting as stereo distance, from 0 to 25 ms.

Asymmetry Adjusts delays and the mix of cross-feed to simulate an asymmetric recording setup, from full left to full right.

6-band Graphic EQ Scales frequency ranges in the impulse response.

Room Reverb



Room Reverb is a room simulator reverb that adjusts its internal reverb parameters based on virtual-room models. It is meant for use as a send effect or as a Main Output Channel effect. Room Reverb features variable room parameters and geometry, selectable room models, and population, damping, and surface-smoothness controls.

Room Reverb provides the following parameters:

Display Displays the overall reverb characteristics across a self-adjusting time scale. Early reflections are represented by vertical lines, and the reverb tail is represented by a colored envelope.

Pre Adjusts the offset for room-derived natural predelay amount. Variable from 0 ms to a higher value determined by current Room settings.

Length Adjusts the offset for room-derived natural reverb tail length. Value range is variable based on current Room settings.

Room

Size Adjusts the geometric average of the width, depth, and height of the virtual-room model. Variable from 1 m to 20 m.

Width Adjusts the width relative to size. Variable from 0.1 to 2.

Height Adjusts the height relative to size. Variable from 0.1 to 1.

Geometry

Dist Adjusts the relative distance between the source and the listener position within the virtual room. Variable from 0.1 to 1.

Asy Adjusts the left and right asymmetry between the source and the listener position. Variable from -1 (listener position far right) to 1 (listener position far left).

Plane Adjusts the relative height of the stereo source and listener position within the virtual room. Variable from 0 (half the height of the room) to 1 (ceiling).

Room Model Select a synthetic reverb model: Small Room, Room, Medium Hall, and Large Hall.

W, D, H Display Displays approximate room dimensions based on current Room settings.

Character

Population Adjusts the relative population of people in the virtual room. Variable from 0 to 1.

Value of 0 results in enhanced bass, “static” tail.

Value of 1 results in attenuated bass, “moving” tail.

Dampness Adjusts the relative humidity of the air in the room. This has the effect of attenuating the upper frequencies of the reverberated signal. Variable from 0 to 1.

Reflexivity Adjusts the relative smoothness of the surfaces of the virtual room. Variable from 0 to 1. Higher values evoke a more echo-like reverb tail.

Reverb Mix Adjust the mix of the reverb tail and early reflections. Variable from 0 to 1. Reverb display is updated to indicate this mix.

Dry/Wet Mix Adjust the mix of the Room Reverb signal with the original dry signal. Variable from 0 to 100%.

Perform/Quality Quality mode is selected by default. Engage Perform mode (economy performance mode) to use fewer CPU resources by disabling floor and ceiling reflections and reducing the calculation accuracy for the reverberation.

Pipeline

As mentioned in the [Remove an Insert](#) section, Pipeline allows hardware processors to be inserted on Audio Channels in much the same way that virtual effects are inserted. This feature is commonly called a “hardware insert.”



Configuring an Instance of Pipeline

Insert an instance of Pipeline on any Channel just like any other effect, either by dragging it in from the Browser, or through the Add menu in the Insert Device Rack. Note that there are Mono and Stereo versions of Pipeline; use the version that is appropriate for your hardware processor.

The Pipeline interface features the following controls:

Signal Scope Displays an overlay of the send and return signals.

Label Click in the empty space to type in a label. This is used to clearly identify the inserted hardware.

Send Controls:

Gain Adjust the send gain to prevent clipping the hardware input.

Output Selection Select the Output Channel that is used to route audio from Studio One to your hardware processor.

Offset Set an offset value in samples to account for the latency induced directly by AD/DA converters and hardware processors.

Return Controls:

Gain Adjust the return gain as needed to prevent clipping after the hardware insert.

Input Selection Select the Input Channel that is used to route audio from your hardware processor into Studio One.

Mix Adjust the mix of send and return signal. This makes parallel processing possible.

Phase Invert Invert the phase of the return signal (relative to the send signal). This is useful when auditioning for calibration purposes

To the far left and right of the Pipeline interface are Send and Return meters with separate clip indicators, enabling you to accurately monitor send and return levels.

Automatic Latency Compensation

Pipeline automatically compensates for the latency involved in routing audio from Studio One to your audio interface and back. This is based on the reported input and output latency from your hardware interface driver. The roundtrip latency being compensated for is displayed in milliseconds at the bottom of the Pipeline interface.

Manual Offset

For practical purposes, analog hardware processors do not introduce latency (aside from the latency introduced by the interface), as their processing takes place at close to the speed of light. However, a few other sources of latency may affect the signal, including DA/AD-converter latency and digital signal processing (DSP) latency.

This latency is not compensated for automatically, which could result in the signal being delayed very slightly, altering its phase relationship to the rest of the mix.

Adjust the Offset knob to compensate for latency introduced by the hardware processor. The Offset value is added to the total roundtrip latency. Setting a positive value increases the latency-compensation time, and setting a negative value decreases the latency-compensation time. Therefore, set a positive Offset value when compensating for hardware processor latency.

To assist in determining the appropriate Offset value, Pipeline includes a signal scope that can display the send and return signals simultaneously, and it offers a Ping function to pass a specific waveform through the signal path for calibration.

Once an instance of Pipeline has been configured to route audio between your hardware processor and your interface, you should calibrate the Offset value using the Ping function. You want the hardware processor to be in Bypass, if possible, so that no processing is done on the signal, and you want the send and return signal levels to match as closely as possible.

1. Click on the [Ping] button. This sends a short sound through the entire signal path. The send signal is displayed in red on the scope, and the return signal is in blue.
2. The return signal is likely to be slightly behind the send signal in time, indicating some amount of signal path latency is present. You can compensate for this time using the Offset value. You can turn the knob, or enter a value directly, to set a positive Offset value that brings the return signal back in time to align with the send signal on the scope.
3. As you move the knob or set a value, the signal path is automatically pinged again, and the scope updates to provide instant feedback on the calibration.
4. You can also click on the [Difference] button to see the difference between the send and return signals. The smaller the waveform becomes (less amplitude), the more aligned the signals are. This is also helpful for matching send and return levels.

Once you have the correct Offset value established, you should store a preset, as described in the next section.

When Ping is disabled, the real-time send and return signals are displayed. Using the Sense fader, it is possible to trigger the display to only update based on detected transients. For instance, you may want to see how the kick and snare drums are lining up from a drum-bus channel, and you'd want to avoid having the scope display the entire signal all of the time. To do this, move the Sense fader to the right until the only the transients you want to see—in this case a kick or snare hit—are displayed.

Storing Pipeline Presets

Once Pipeline has been configured for a particular piece of hardware, you should store the setting as a preset so that the configuration can be recalled at a later time, as with an effects preset. Any number of presets can be stored, which allows you to recall configurations for any number of hardware processors. These presets appear under the Pipeline effect in the Browser, just like a preset stored for a virtual effect.

If you create new I/O channels in the Audio I/O Setup while configuring a Pipeline preset, be sure to click on Make Default before exiting the dialog. This ensures that the required I/O for that Pipeline preset is available in every Song and Project.

Normally, you would use only one instance at a time of Pipeline with a particular I/O configuration. However, it is possible to insert the same Pipeline preset on multiple Channels, in which case the signal from each Channel effectively sums at the specified output, and that summed signal returns from the hardware processor to every Channel simultaneously. While this might lead to interesting possibilities, exercise caution, as levels could easily become excessive.

Mixing Down with Pipeline

When Pipeline is being used in any Song, you must render a mixdown in real time, as this is required in order for your hardware insert to be incorporated in the mix.

This is handled automatically, so that when any instance of Pipeline is inserted in a Song or Project, the mixdown is always done in real time.

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Built-in Virtual Instruments

Studio One has five built-in virtual instruments: SampleOne, Impact, Presence XT, Mai Tai, and Mojito. These instruments provide a solid foundation for music production in any style. The following sections describe each instrument in detail.

SampleOne



A sample player is closely related to a synthesizer. However, instead of generating sounds, a sample player starts with an audio clip, or “sample,” and then plays that sample based on how the instrument is configured.

SampleOne is a basic sample player with adjustable keymap range and loop capabilities, pitch, amplifier, filter envelopes, and LFO-modulation parameters. The following section describes how to use SampleOne.

Interface

The main display shows the currently selected sample waveform and allows playback/loop-range and keymap-range editing, as well as sample zoom. To the right of this display is the list of all currently loaded samples, which trigger simultaneously and can therefore be considered sample layers. Below the main display are the amplifier, filter, and LFO parameters that can be set for each sample.

Add and Play a Sample

To add a sample to SampleOne, drag any audio clip from the Browser, or any Audio Event or selected range from the Arrange view, into the sample list. The waveform for the audio clip appears in the main display. If you drag in a selected range from the Arrange view, the range is bounced to a separate audio file and then added to SampleOne.

Note you can quickly access samples that are in the same file location as a loaded sample by using the [Previous] and [Next] button to switch to the previous or next sample in that file location.

By default, the keymap range is set from C0 to B5, with C3 set as the sample's root note. With the SampleOne instrument Track properly set up, and Monitor engaged, press any key within the default keymap range on your keyboard to play the loaded sample. C3 is set by default as the sample's root note, so playing the C3 (middle C) key on your keyboard plays the sample at its original pitch and speed. Playing the keys above C3 shifts the sample pitch higher, and playing below C3 shifts the sample pitch lower and slows down playback speed.

When adding a REX file to SampleOne from the Browser with the Send to New SampleOne command, the REX file's individual slices are mapped across the keymap (starting at C3 by default, dependent on number of slices), with each slice given its own note.

Samples can be tuned by adjusting the Tune parameter near the Pitch Envelope controls. Float the mouse over the Tune parameter and use the mouse wheel to adjust the parameter, or click and enter a value. The Tune parameter is expressed in cents.

By default, up to 32 voices can play simultaneously, meaning you can play 32 separate notes before the first note you played are cut off to allow more voices to play. Click on the [Monophonic] button if you want only one voice to playback at a time.

Click the [Glide] button to engage Glide, and adjust the relative amount of Glide using the Glide Time knob. Glide creates gradual shifting over time between consecutive notes, as opposed to the usual immediate switch from one note to the next.

Adjust the PB Range value to change the range of the pitch-bend wheel, expressed in semitones.

Adjust Sample Playback Range

To adjust the time range of the sample that plays when triggered, float the mouse to the left or right edge of the sample until the Hand cursor appears, then click-and-drag left or right. The range highlighted in blue plays when the sample is triggered.

Loop a Sample

To loop playback of a sample, click the [No Loop] button above the main display to select a looping playback mode. A Loop Range display appears above the sample waveform, indicating the section of the sample to be looped. Any range of the sample can be looped. If the loop range begins after the initial playback range begins, the sample plays from the beginning of the playback-range position to the end of the loop-range position; then it plays from the start of the loop range to the end of the loop range and back for as long as the sample is triggered.

Change Root Note and Keymap Range

To change the Root note, click-and-drag the root-note handle (displayed immediately above the keyboard display, C3 by default) left or right across the keyboard display. The notes on your keyboard that trigger the sample are indicated in the Keymap Range display, which is the blue bar extending to the right and left of the note handle. To restrict the range of notes that can trigger the sample, click-and-drag the left or right edge of the Keymap Range display.

Playing Multiple Samples

Up to 96 samples can be loaded into SampleOne at once, with each loaded sample displayed in the sample list. Select any sample in the list to edit its playback, loop, and keymap range, as well as its root note and loop status. All loaded samples are triggered simultaneously, depending on the keymap range for each sample. For instance, if C3 on your keyboard is set to trigger every sample, pressing C3 triggers every sample at once. In this way, multilayered, or multitimbral sample-playback can be achieved.

Note that the amplifier envelope, filter envelope, and LFO are global and affect the overall output of SampleOne.

Replace a Sample

To replace a sample in SampleOne, select, in the sample list, the sample that you wish to replace. Then drag any audio clip from the Browser, or any Audio Event from the Arrange view, into the main display. The sample replaces the previous one in the sample list, and the previously displayed sample waveform updates to reflect the new sample.

Edit Pitch, Filter, and Amplifier Envelopes

The output of each sample loaded in SampleOne can be modified with pitch, filter, and amplifier envelopes. Note the [Edit All] button, which allows the simultaneous editing of all sample parameters at once when engaged. The following describes the use of these envelopes.

Pitch Envelope Modifies the pitch characteristics of the audio output. Click the button in the upper left corner of the module to activate/deactivate the effects of this envelope.

Tune Adjusts the tuning of the sample. Variable from -100 cents to 100 cents.

LFO Adjusts the range within which the LFO affects pitch. Variable from -1 octave to 1 octave.

Env Adjusts the range within which the envelope affects pitch. Variable from -1 octave to 1 octave.

Attack (A) Adjusts the amount of time it takes to reach the Env value from the original pitch of the sample once a sample has been triggered. Variable from 0.98 ms to 1,024 s.

Decay (D) Adjusts the amount of time it takes to reach the sustain level after reaching full volume. Variable from 0.98 ms to 1,024 s.

Sustain (S) Adjusts the Sustain level. Variable from -64 dB to 0 dB. The sustain period continues until the sample trigger stops.

Release (R) Adjusts the amount of time it takes to reach the original pitch after sample trigger has stopped. Variable from 0.98 ms to 1,024 s.

Filter Envelope Modifies the frequency characteristics of the audio output. Click the button in the upper left corner of the module to activate/deactivate the effects of this envelope.

Cutoff Adjusts the filter cutoff frequency. Variable from 19.4 Hz to 19.913 kHz.

Velo Adjusts the maximum range, in octaves, within which note velocity can affect the maximum filter range (the value used when velocity equals 127).

Wheel Adjusts the range, expressed as distance in octaves, within which the modulation wheel on your Keyboard can adjust the instantaneous filter cutoff frequency (the value used when the mod wheel value equals 127).

LFO Adjusts the range within which the LFO affects the cutoff frequency. Variable from -6.7 octaves to 6.7 octaves.

Env Adjusts the range within which the envelope affects the cutoff frequency. Variable from -10 octaves to 10 octaves.

Reso Adjusts the relative resonance of the filter. Variable from 0 to 100.

Type Selects the filter type. Choose from LP, BP, and HP and between 12 and 24 dB.

Attack (A) Adjusts the amount of time it takes for the filter cutoff frequency to move from the frequency value to the envelope value once a sample has been triggered. Variable from 0.98 ms to 101.6 s.

Decay (D) Adjusts the amount of time it takes to reach the sustain level after reaching the envelope value. Variable from 0.98 ms to 101.6 s.

Sustain (S) Adjusts the sustain level, which is the mix of the signal filtered at the envelope value with the signal filtered at the frequency value. Variable from -96 dB to 0 dB. The sustain period continues until the sample trigger stops.

Release (R) Adjusts the amount of time it takes the filter to reach the frequency value after the sample trigger has stopped. Variable from 0.98 ms to 101.6 s.

Amplifier Envelope Modifies the amplitude characteristics of the audio output. Click the button in the upper left corner of the module to activate/deactivate the effects of this envelope.

Gain Adjusts the maximum volume of the audio output. Variable from $-\infty$ to 6 dB.

Velo Adjusts the amount, in dB, that note velocity affects the maximum amplitude. Variable from -144 to 0 dB (the value used when velocity equals 127).

Wheel Adjusts the range, expressed in dB, with which the modulation wheel on your Keyboard can adjust the instantaneous amplitude at any time. Variable from -144 to 0 dB (the value used when the mod-wheel value equals 127).

LFO Adjusts the range with which the LFO affects playback volume. Variable from $-\infty$ to 0 dB.

Pan Adjusts the stereo pan of the audio output. Variable from full L to full R.

Attack (A) Adjusts the amount of time it takes to reach full volume once a sample has been triggered. Variable from 0.98 ms to 1,024 s.

Decay (D) Adjusts the amount of time it takes to reach the sustain level after reaching full volume. Variable from 0.98 ms to 1,024 s.

Sustain (S) Adjusts the sustain level. Variable from -64 dB to 0 dB. The sustain period continues until the sample trigger stops.

Release (R) Adjusts the amount of time it takes to reach a level of $-\infty$ after the sample trigger has stopped. Variable from 0.98 ms to 1,024 s.

Modulate Parameters with LFO

Various parameters of SampleOne can be modulated, or varied over time, with the LFO. The following describes how to use the LFO to modulate parameters.

LFO Click the Activate button to activate/deactivate.

Sync/Free Choose to sync the modulation speed to tempo (variable from 1/64T to 4 bars), adjust the speed freely as frequency (variable from 0.01 Hz to 500 Hz), or sync to note-on by selecting neither Sync nor Free (variable from 0.01 Hz to 500 Hz).

Beats/Speed Set the modulation speed of the LFO, in either rhythmic subdivisions of the Song tempo (Beats), or milliseconds (Speed), depending on Sync/Free status.

Type Click to select, from top to bottom, the triangle, sine, sawtooth, or square LFO waveform.

Delay Adjusts the amount of time before the LFO affects anything once a sample is triggered. Variable from 0.98 ms to 18 s.

Wheel Adjusts the peak amplitude amount with which the modulation wheel controls the LFO signal strength (LFO strength when mod wheel value equals 127). Variable from -144 to 0 dB.

Presence XT



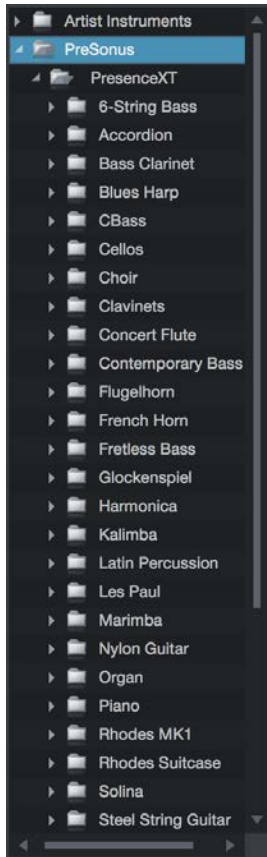
Presence XT is a virtual sample-player instrument that enables you to play an endless variety of sounds. Presence XT uses a generic multisample format (also supported by Bitwig Studio), packaged into Sound Sets, and can also load and play sounds in SoundFont format. The bundled Sound Sets include a variety of high-quality instruments. You can shape your sounds with the provided filter, LFOs, envelopes, mod matrix, and effects.

Presence XT is a virtual sample-player instrument that enables you to play an endless variety of sounds. Presence XT uses a generic multisample format (also supported by Bitwig Studio) packaged into Sound Sets, and can also load and play presets in EXS, Giga, Kontakt (version 4 and below), and SoundFont formats. The bundled Sound Sets include a variety of high-quality instruments. You can shape your sounds with the provided filter, LFOs, envelopes, mod matrix, and effects.

Presence XT employs a high-performance disk-streaming sample playback system, enabling the use of presets that use very long samples. Up to 200 sample voices can play simultaneously. One voice is often equivalent to one note. However, some sounds have elements (such as layers and articulations) that can consume more than one voice per note played.

The central preset display shows the number of sample voices being used at any moment, as well as the name and size of the loaded preset. The Voice Limit parameter lets you set the level of polyphony you want (1-200, 64 by default).

Loading and Playing Sounds



You can locate and load presets from Studio One Sound Sets in the following ways:

Click the Preset menu in Presence XT, browse to your preset of choice, and click the preset to load.

With the Presence XT window open, choose a Presence XT preset in the Instruments section of the Browser, and double-click the preset to load.

Drag a preset from the Sounds section of the Browser onto the Presence XT plug-in window or the Track on which Presence XT resides.

Create a new Instrument Track with Presence XT and your choice of preset already loaded, by dragging the preset between two Tracks (or next to the top or bottom Track) in the Arrange view.

Once loaded, the preset is immediately playable with your MIDI controller, or by clicking the virtual keyboard at the bottom of the plug-in window.

Working with Presence Content

Presence XT takes the place of the Presence sample playback instrument, featured in previous versions of Studio One. Songs that use the Presence instrument open as expected in Studio One 3, with Presence XT replacing any instances of Presence.

However, Presence XT features an improved Reverb effect algorithm, so songs created using Presence (and its built-in reverb) show a difference in sound when played with Presence XT in place. This difference can be minimized by adjusting the settings of the new [Reverb effect](#).

You may still notice some slight sound differences between presets played through Presence and the same presets played through Presence XT. You can always open affected songs in a previous version of Studio One and transform the affected tracks to audio. Songs saved in this state sound exactly the same when opened in Studio One 3.

Find More Sounds in the PreSonus Shop

Sample libraries created especially for Presence XT are available in the PreSonus Shop. For more info on purchasing content from the Shop, see [PreSonus Shop](#).

Using 3rd-Party Sample Formats

Sounds in EXS, Giga, Kontakt (version 4 and below), and SoundFont formats can be loaded directly, with no conversion required. You can load these presets by dragging from the Windows Explorer or Mac OS Finder onto the plug-in window, or onto a Track with Presence XT loaded. You can create a new Instrument Track with Presence XT and your choice of preset already loaded, by dragging the preset between two Tracks (or next to the top or bottom Track) in Arrange view.

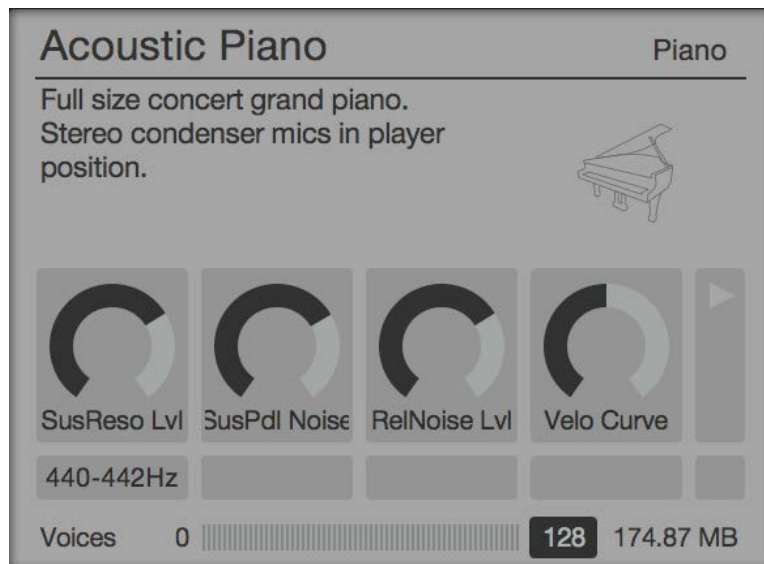
You can also locate and access 3rd-party presets using the Files tab in the Browser. If you have an established directory for sampler content, you can create a new Browser tab pointing to that directory, for quick access. For more on setting up new tabs in the Browser, see [Make Finding Your Favorite Files Easy](#).

We recommend storing your sampler presets and any needed sample collections together, in the same directory. If needed samples cannot be found when loading a preset, you are given the chance to locate them in your file system.

Relative Parameter Control

Multiple samples are used to create sounds in a single instrument, and presets can potentially comprise multiple instruments. Each sample in any given preset can have different absolute settings. Expressive control of such complex presets is achieved by the use of relative controls, that can modify all samples simultaneously. Changes are made relative to the absolute settings within the loaded preset.

Script Controls



Some sounds offer additional controls that interact with a control script built into the sound. When Script Controls are available in a loaded sound, they appear in the central display. You can tweak and automate these special controls just as you would the built-in controls in Presence XT.

In some cases, Script Controls can replace the functionality of one or more of the standard controls (such as envelope settings). When working with sounds such as these, use the provided Script Controls to affect those parameters.

Articulation Key Switches


Some sound libraries are built with a special area of the keyboard that acts as a set of switches between different versions of the sound. For example, a guitar sound might offer open notes, muted notes, slides, and so on. These different articulations are instantly available as you play or program a part, by pressing a key (or programming a MIDI note) in that special range.

When Articulation Key Switches are available in a sound, the name of the currently selected articulation is shown at the upper-right corner of the central display of Presence XT. Click this name to toggle a list of available articulation switches and their places on the keyboard. These keys are also marked with red bars on the virtual keyboard.

When you play one of these keys, the new articulation is shown in the central display, and the character of the sound changes according to the way the sound was designed.

Controls Overview

The main control panel lets you control the Filter, LFOs, Envelope Generators, and sample playback parameters. These are the primary controls you'll use to sculpt your sound. To the right of these controls are the Global parameters: Volume, Velocity, and key mode (Poly, Mono & Glide).

Along the bottom of the window, you'll see the Mod/FX section (which gives you access to the modulation matrix and effects) and the virtual keyboard. You can hide or show each of these elements by pressing the [MOD/FX] and  buttons.

LFO 1 and LFO 2



LFO stands for Low Frequency Oscillator, and Presence XT has two of them. LFOs create slow-moving regular cycles of control signal that are useful for modulating other parameters over time. One common example is the way many keyboard patches respond when you move the Mod Wheel up from zero; the pitch of the oscillators wavers up and down in an expressive manner, much like the sound of vocal vibrato. This is simply an LFO modulating oscillator pitch to a degree set by the position of the mod wheel.

LFO 1 and 2 have identical controls, so the following explanations apply to both:

Bypass Click the [LFO 1] or [LFO 2] button to turn the selected LFO on or off.

LFO Type Choose between Sine, Triangle, Sawtooth, Square, and Random shapes for the oscillation of the LFO.

Rate Sets the rate at which the LFO oscillates, from inaudibly low (0.01 Hz) for long, sweeping changes, all the way to higher ranges (up to 8 kHz) useful for FM and AM techniques. When the LFO's [Sync] button is engaged, Rate can be set in terms of rhythmic values relative to Song tempo, such as 1/8th-note and 1/4-note.

Sync Engage this option to enable setting LFO Rate to a rhythmic value (such as 1/8th-note or 1/4-note) relative to Song tempo. Disengage to set Rate by Hz.

Key Engage this option to bind LFO speed to incoming note pitch. Higher notes result in higher LFO speeds, while lower notes result in lower LFO speeds.

Free Engage this option to let the LFO run continuously, resulting in a differing LFO start point for each note played. Disengage to restart the LFO waveform at the start of each note.

Delay This control lets you specify an amount of time (in milliseconds) for the LFO to wait before becoming active after a note is played. This lets you do things like adding a bit of expression to held notes, or creating layers of modulation that start at different points in each note by setting distinct Delay values for each LFO.

Sample Playback Parameters



This set of controls lets you manipulate the way that Presence XT plays the samples in the currently loaded preset.

Sample Start Mod Lets you specify an amount of negative or positive velocity-controlled offset, applied to the point in the sample at which playback begins. At settings above and below the default of 0, lower-velocity notes trigger a smaller amount of sample offset, and higher-velocity notes trigger a larger amount of offset.

Pitch Fine Tune Lets you tune sample pitch in a range of -100 to +100 cents (equaling one semitone up or down).

Sample Shift Lets you manipulate sample playback speed with no change in pitch. While pitch is not affected, the range of Sample Shift is -36 to +36 semitones, which references the amount of transposition that would normally be needed to shift a sample's speed the specified amount. When playing one-shot (non-looping) samples, this control varies the length of the sample. When playing looped samples, this control enables useful textural and harmonic changes.

Transpose Lets you transpose incoming note pitch in a range of -12 to +12 semitones.

Filter



Presence XT offers a versatile multi-mode Filter, which lets you shape and enhance your sounds. The filter is often one of the most important defining elements to the sound of an analog synthesizer, and likewise, this filter's unique characteristics have much to do with the sound of Presence XT. The Filter offers the following controls:

Bypass Click the [Filter] button to turn the filter on or off.

Filter Mode Choose from the following filter modes, each with its own sound-shaping characteristics.

LP 24 dB Ladder This mode emulates a classic 24-dB-per-octave low-pass filter based on a transistor-ladder configuration, as found in many classic synthesizers. This type of filter allows frequencies below the chosen Cutoff frequency to pass through, which cutting frequencies above Cutoff at a rate of 24 decibels per octave—a fairly aggressive slope.

LP 24 dB Zero This is a 24-dB-per-octave low-pass filter, based on a zero-delay-feedback architecture that closely models the tone and modulation behavior of analog filters.

LP 12 dB Ladder This is a low-pass filter with a 12-dB-per-octave curve, which cuts frequencies less aggressively than the 24 dB filters.

BP 12 dB Ladder This is a high-pass and low-pass filter in series, known collectively as a band-pass filter. It allows a selected band of frequencies to pass through, then cuts frequencies above and below that band at a rate of 12 decibels per octave.

HP 12 dB Ladder This is a high-pass filter with a 12-dB-per-octave slope. This lets frequencies above the chosen Cutoff frequency pass through, while cutting frequencies below Cutoff at a rate of 12 decibels per octave.

LP 12 State, BP 12 State, HP 12 State, Eco Filter These are a set of simple, clean digital filter models, in low-pass, band-pass, high-pass, and eco (low-CPU low-pass) modes. You can access these filter types in the drop-down menu at the end of the row of Filter Mode switches.

Cutoff This lets you set the corner frequency of the filter—the point in the slope of the filter at which the filter cuts incoming audio by 3 dB. In the case of the Band-Pass filter, this sets the center frequency of the passed frequency band.

Soft This control lets you switch between two differing analog-modeled processing circuits within the filter. Engage Soft for a mellower, darker tone. Disengage it for a brighter, more aggressive sound.

Drive This lets you specify an amount of filter overdrive, to add fullness and saturation artifacts to your sound.

Punch This control lets you add a range of percussive attack to the start of each note. At the lowest setting, dynamics are unchanged. At higher settings, the sound becomes more aggressive and more readily pops through the mix.

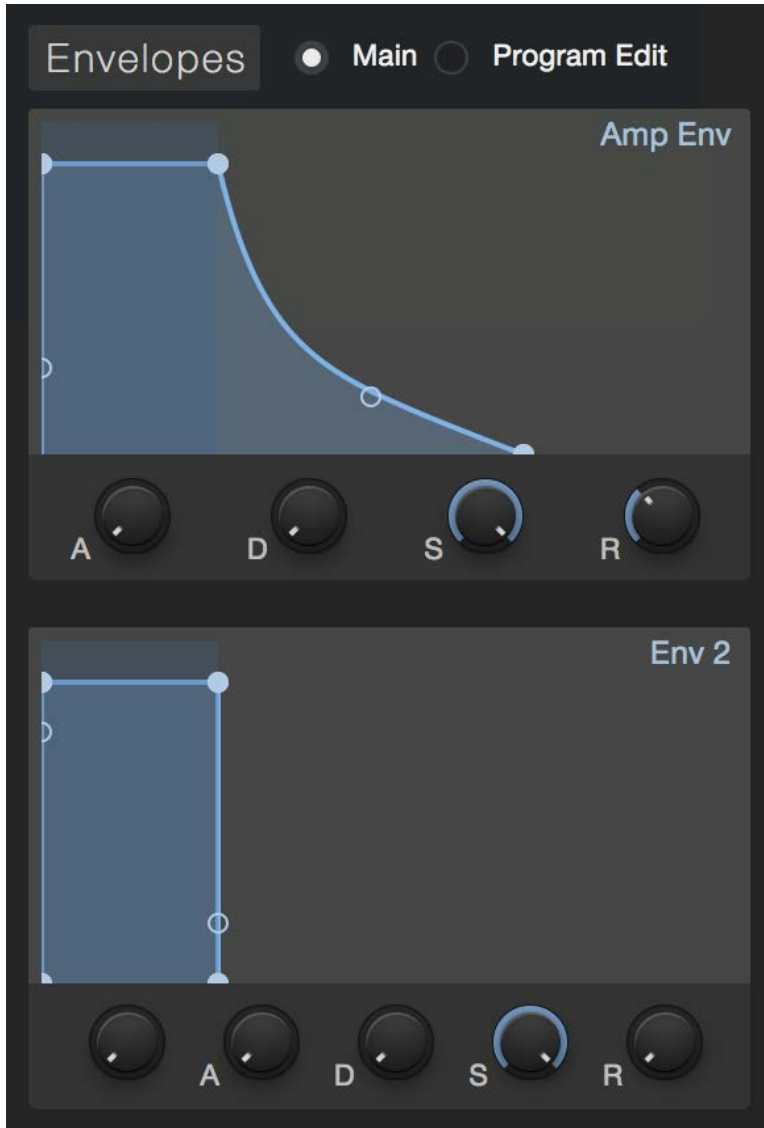
Resonance (Res) This lets you set the amount of resonance in the filter, which is an emphasis centered on the chosen cutoff frequency. At lower settings, the filter cuts frequencies smoothly. As you increase Res, the emphasis at the cutoff frequency becomes more pronounced, able to mimic resonances such as those in voices or acoustic instruments, as well as many classic synthesis effects. At the highest settings, the filter can self-oscillate, emitting a pitched tone at the current cutoff frequency. This filter oscillation can be treated somewhat like an extra oscillator, especially in conjunction with the Key parameter.

Velocity (Vel) This control sets the relationship between incoming note Velocity and filter Cutoff. When set at the center, velocity does not affect cutoff. When moved to the right, cutoff rises as note velocity increases. When moved to the left, cutoff lowers as note velocity increases.

Key This control sets the relationship between incoming note Pitch and filter Cutoff. In physical instruments, higher notes tend to produce higher harmonics, brightening slightly as you go up the scale. On a synthesized instrument, if the filter stays static, setting the proper tone in the lower note ranges may cause inappropriate dullness in the higher notes. So, with the Key parameter, we can compensate for this, and create a more natural-sounding range of timbres up and down the keyboard.

When Key is set all the way to the left, the filter is unaffected by note pitch. In the middle, cutoff follows note pitch subtly, allowing high notes to shine. When set all the way right, filter cutoff follows note pitch closely in a relative fashion, moving upward and downward in semitone values as notes are received. This lets you use the filter as an additional pitched oscillator or resonator when filter Res is set high.

Envelopes



Envelope generators are a vital part of sound synthesis, giving us the ability to shape the amplitude and timbre of our sounds within the time-scale of each note. Presence XT has two envelope generators, labeled Amp Env (so named because it is hard-wired to amplitude), and Env 2 (which is often routed to filter cutoff, for timbral shaping).

Both Env modules are triggered when a note is played. Each Env then outputs a control signal that follows the shape set by the following controls:

Attack (A) This control lets you set the time required for the envelope to go from zero (silence) to full amplitude, in a range from 0 ms to 20 seconds.

Decay (D) This control lets you set the time required to drop from full amplitude to the sustain level, in a range from 0 ms to 20 seconds.

Sustain (S) This control lets you set the signal level that is maintained from the end of the decay period, until the key is released, in a range from $-\infty$ dB (silence) to 0.0 dB (full amplitude).

Release (R) This control lets you set the time required to fall back to silence after the key is released, in a range from 0 ms to 30 seconds.

Delay (Δ - Env 2 only) This control lets you specify a length of time (in ms) for the Env to pause before starting its attack phase after a note is played. This can assist in creating evolving sounds, where cycles of modulation occur at differing times over the length of a note.

Envelope Graphical Display

Each envelope has a corresponding graphical display that represents the shape created by the settings of its parameters. There are handles on the corners and slopes of each envelope that you can click and drag, letting you shape the ADSR envelope and the curve between its points visually. If you wish to lengthen any phase of the envelope beyond the time limits of the current display, simply drag the point toward the right of the graph, and the time scale adjusts to properly display the new setting.

Global Settings



The following Global parameters let you configure Presence XT's overall behavior and capabilities, to meet your needs.

Volume This control lets you set the total output volume, in a range from $-\infty$ dB (silence) to +10.0 dB (ten decibels above unity gain).

Velocity This control lets you set the degree to which Presence XT's volume is affected by note velocity, from zero (no velocity sensitivity) to 1.0 (full velocity sensitivity).

Poly, Mono, and Glide Enable Poly mode to allow polyphonic playing (more than one note at a time). Enable Mono mode to play just one note at a time. When in Mono mode, you can enable Glide to cause the pitch to sweep smoothly from that of the currently held note to that of the next note, when played legato (one note played while the previous note is held). The Glide knob lets you set the rate of pitch change over time, from 1 ms to 1 second.

Effects

Presence XT offers seven built-in effects processors to add dimension to your sounds. They are arranged in two banks: FX A (Modulation, Delay, and Reverb) and FX B (Gater, EQ, Distortion, and Pan). You can enable or disable each effect by clicking its name. You can show or hide the Mod/FX section of the plug-in window by clicking the [Mod/FX] button.

Modulation



This processor creates time-based modulation effects. Choose from the following modes by clicking the [Chorus], [Flanger], or [Phaser] button:

Chorus This processor creates effects similar to that of multiple identical instruments playing the same part simultaneously. The synth signal is fed through a short, modulated delay, which is then mixed with the dry signal. Chorus offers the following controls:

Mono Engage this option to sum the wet (effected) signal to mono.

Delay This control lets you set the length of the modulated delay. Higher settings create full-bodied chorusing effects, while lower settings create more pronounced harmonics, akin to the effects of a Flanger.

Speed This control lets you set the speed at which the delay line is modulated. Lower settings create slow, sweeping effects, while higher settings create faster, more aggressive modulation.

Width This control lets you set the degree to which the delay line is modulated. Lower settings produce subtler chorusing effects, while higher settings produce more pronounced changes in timbre over time.

Depth This control lets you blend between the dry signal (all the way left) and the chorused signal (all the way right).

Flanger This processor creates resonant, hollow-sounding sweeping effects. The synth signal is fed through a short, modulated delay, which is mixed with the dry signal. While similar to the workings of a Chorus effect, Flangers get their signature sound by employing smaller delay times than those used in chorusing, combined with a feedback system that can add extra resonance to the sweep. Flanger offers the following controls:

Mono Engage this option to sum the wet (effected) signal to mono.

Delay This control lets you set the length of the modulated delay (in ms), which changes the pitch of the resultant resonance. Higher settings create lower-pitched resonance, while lower settings create resonances at a higher pitch.

Speed This control lets you set the speed at which the delay line is modulated. Lower settings create slow, sweeping effects, while higher settings create faster, more aggressive modulation.

Width This control lets you set the degree to which the delay line is modulated. Lower settings produce subtler flanging effects, while higher settings produce more pronounced changes in timbre over time.

Feedback (FB) This control lets you set the amount of output signal to feed back into the Flanger. Higher amounts of Feedback add to the resonance of the sweeping effect.

Sync Engage this option to enable setting Flanger modulation speed to a rhythmic value (such as 1/8th-note or 1/4-note) relative to Song tempo. Disengage to set Rate on a continuous scale.

Depth This control lets you blend between the dry signal (all the way left) and the flanged signal (all the way right).

Phaser This processor creates dreamy, otherworldly sweeping effects. The synth signal is fed through a series of all-pass filters that alter its phase. When mixed with the dry signal, this creates a series of peaks and valleys in the

frequency response that changes depending on the degree of phase shift applied. Phaser offers the following controls:

Mono Engage this option to sum the wet (effected) signal to mono.

Shift This control lets you specify the amount of phase shift to apply. Lower settings focus the phasing effect in the lower frequencies, while higher settings focus the effect in higher frequencies.

Speed This control lets you set the speed of modulation applied to the phase shift amount. Lower settings create slow, sweeping effects, while higher settings create faster, more aggressive modulation.

Width This control lets you set the degree to which the phase shift amount is modulated. Lower settings produce subtler effects, while higher settings produce more pronounced changes in timbre over time.

Feedback (FB) This control lets you set the amount of output signal to feed back into the Phaser. Higher amounts of Feedback add to the resonance of the sweeping effect.

Sync Engage this option to enable setting Phaser modulation speed to a rhythmic value (such as 1/8th-note or 1/4-note) relative to Song tempo. Disengage to set Rate on a continuous scale.

Depth This control lets you blend between the dry signal (all the way left) and the phase-shifted signal (all the way right).

Delay



This processor creates an echo effect, either as a single delayed repeat of the input signal, or a trailing series of echoes. The Delay effect offers the following controls:

Low and High These controls let you set the cutoff frequencies of the provided high-pass and low-pass filters, which effect only the delayed signal.

Delay Time This control lets you specify the length of the delay effect, in rhythmic values (such as 1/8th-note or 16th-note) relative to the tempo of the Song.

Feedback (FB) This control lets you set the amount of effected signal that is fed back into the Delay effect. At zero, there is just one repeat. As you increase the value, the trail of repeats grows.

Mix This control lets you blend between the dry signal (all the way left) and the delayed signal (all the way right).

Ping-Pong Mode This menu lets you enable and configure the stereo Ping-Pong delay mode. You can choose from the following modes:

Off The delay works as normal, without ping-pong functions.

Panned Using a multi-tap delay structure, this mode pans each delay repeat to the right or left, in sequence.

Dotted and Double These modes work similarly to Panned mode, but employ staggered spacing of the delay taps to produce a dotted-note or syncopated straight rhythm in the delay repeats.

Reverb Enable this option to route the output of the Delay effect to the Reverb effect, enabling further diffusion and abstraction of the delay signal.

Reverb



This effect places the synth signal within a synthesized reverberant physical space, ranging from short reverbs that emulate smaller rooms, to long reverbs that evoke the sounds of large spaces, such as halls and cathedrals. Reverb offers the following controls:

Pre-Delay (Pre) This parameter lets you specify an amount of delay applied to the reverb-processed signal, in a range between zero and 500 ms. This emulates the delay inherent in large spaces between the impact of a sound and its audible reverberation. Lower settings are best suited to shorter reverb times, and longer settings with longer reverb times, but let your own taste be the judge.

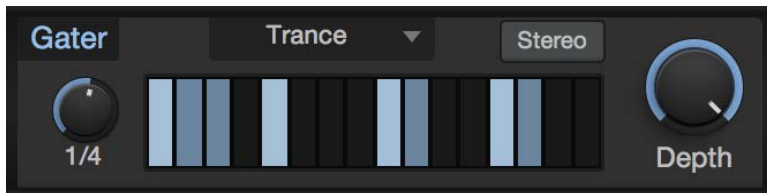
Damping (Damp) This control lets you set an amount of high-frequency attenuation to apply to the reverb signal. Spaces with soft surfaces tend to lose treble quickly as the sound reverberates, resulting in a short bright reverb followed by a progressively darker tail. Spaces with harder surfaces retain high-end more efficiently over time. Set Damp to its lower range to emulate hard surfaces, and to the higher ranges to enable further damping, to emulate softer surfaces.

Size This control lets you set the length of reverberation from the moment a sound starts, in a range between 100 ms and 10 seconds. The larger the size, the longer the tail of the reverb, and the larger the emulated space sounds.

Low and High These controls let you set the cutoff frequencies of the provided high-pass and low-pass filters, which effect only the reverb signal.

Mix This control lets you blend between the dry signal (all the way left) and the reverb signal (all the way right).

Gater



This is a rhythmic gating effect, able to create a series of syncopated breaks in the synth signal. A variety of presets are provided, each with a different rhythmic gating pattern. However, the fun really begins when you create your own. Gater offers the following controls:

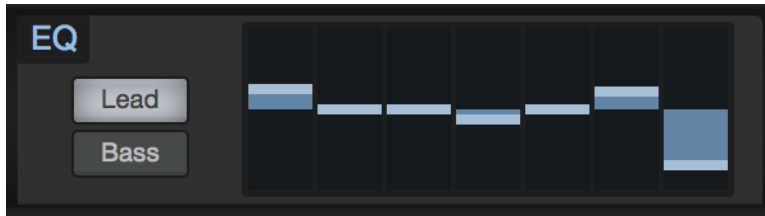
Beats This control lets you set the length of the gating cycle, in rhythmic values (such as 1 bar or 1/2-note) relative to Song tempo. For example, at a setting of 1 bar, the 16 steps in the cycle repeat every bar, effectively representing 16th-notes. At a 1/2-note setting, the 16 steps repeat each half-bar, representing 32nd-note values.

Beat Steps This grid lets you specify which steps in the cycle let signal pass through, and which gate the signal to silence. Click on a step to enable or disable gating for that step.

Stereo Engaging this option creates a separate beat grid for each side of the stereo field. When engaged, you'll see two rows of beat steps, the top row specifying gate steps for the left channel, and the bottom row gating the right channel.

Depth This control lets you blend between the gated and dry signals, allowing for rhythmic gating effects while retaining the continuity of the synth sound.

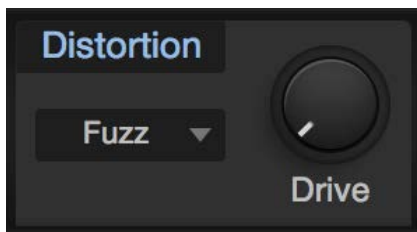
EQ



This is a graphic equalizer effect, perfect for quick tonal shaping. Set the EQ bands to emphasize or attenuate bands of frequencies to suit your needs. When a band is in the center of its range, it neither adds nor subtracts. When moved above the center, it emphasizes the chosen frequency. Moved below the center, it attenuates that frequency.

Choose between Lead mode, with frequencies chosen to suit aggressive, up-front sounds, or Bass mode, with wider-ranging frequencies that work better for basses and mellower chordal parts.

Distortion



This is a variable distortion effect, which adds grit and character to your sounds. Choose from a variety of distortion types, from fizzy transistor fuzzes to thick, warm tube overdrives. Set the amount of distortion with the Drive knob.

Pan



This is an auto-pan effect, which pans the synth signal left and right over time. Pan offers the following controls:

Speed This control lets you set the speed at which the signal is panned left and right.

Sync Enable this option to set pan speed to a rhythmic value (such as 1/4-note or 16th-note) relative to Song tempo. Disable this option to set pan speed along a continuous range.

Depth This control lets you set the degree to which the signal is panned. Lower settings give a subtly panned effect, while higher settings pan the signal more radically, all the way to fully left and right in each cycle.

Modulation Matrix



Presence XT provides 16 configurable modulation routings, in two banks of eight (Mod A and Mod B). Modulation signals can be routed from a selection of incoming MIDI controller signals (such as Pitch Bend, Mod Wheel, and Aftertouch), modulation generators (such as the LFOs and envelopes), or the pitch or velocity of played notes.

These modulation signals can be used to vary most of the parameters throughout Presence XT, including modulation sources themselves (such as LFO 2 modulating the rate of LFO 1, or the Decay of Env 2).

Each modulation slot has a bypass button at the top, which lets you enable or disable the flow of modulation signal. Below that are the input selector and modifier selector. If you assign a modulation source to the input selector only, that signal is routed directly to the chosen destination. In some cases, you'll want to govern the flow of one mod source before it reaches its destination, using the signal from another mod source. For example, you may want to control the output level of LFO 1 (routed to a parameter such as oscillator pitch) with the Mod Wheel. In this case, you'd choose Mod Wheel with the input selector, and LFO 1 with the modifier selector below.

Below that is a slider that controls the amplitude and polarity of the modulation signal. Set at its center, no modulation occurs. Move the handle right of center to send an increasing amount of the modulation signal, at its normal (positive) polarity, to the chosen destination. Move it left of center to send the signal to its destination with a negative value.

If the parameter you wish to modulate is set to a high value, you may want to send a negative modulation signal to it, driving the setting downward and causing more audible effects. Positive-going modulation signals are more efficient when modulating parameters set to low values.

A selector at the bottom of each modulation slot lets you choose the destination of the chosen modulation signals.

Virtual Keyboard



The virtual keyboard lets you easily click to play notes or manipulate the Pitch and Mod wheels, while auditioning or editing patches when you're away from a MIDI keyboard. The keyboard display also shows you which notes are currently being played.

Note that for a more playable keyboard experience when away from your MIDI controller, you can also use Studio One's [QWERTY Keyboard Device](#) to play notes using your computer's keyboard.

Next to the virtual keyboard is the Bend parameter, which lets you set the pitch bend range of the Pitch wheel, in semitones. The upper value sets up-bend range, and the lower value sets down-bend range.

Impact



Impact features a grid of pads into which samples are loaded and played back independently, as with many popular hardware drum-sample players. Each pad has its own pitch, amplifier, and filter controls with accompanying envelopes. There are multiple stereo and mono outputs for each pad, making sophisticated output bussing simple.

Interface

Impact is arranged as a 4x4 grid of pads, with controls for each pad. Below each pad are Solo and Mute controls, as well as an Output Channel assignment. Click on any pad to select it and view its parameters, located on the right side of the interface. In the lower left corner of the waveform display are Offset Start and End controls, which let you offset the playback of a sample start or end from -0.5 to 0.5 s. To the right of these controls are Add and Remove sample buttons for adding or removing a sample from the currently selected pad, as well as Previous and Next buttons to select the previous or next sample in the same file location as the existing sample.

Above these controls on the far right is a sample-zoom control, with a scrollbar to the left. Click on the Zoom control to zoom in or out on the sample, and use the scrollbar to scroll across the sample left or right if zoomed to a level where the entire sample is not viewable.

Add and Play Samples

To add a sample to a pad, drag any audio clip from the Browser, or any Audio Event or selected range from the Arrange view, directly onto the desired pad. If you drag in a selected range from the Arrange view, the range is bounced to a separate audio file and then added to Impact. Dragging a sample to a pad that already contains a sample replaces the old sample with the new one, by default. To clear a pad of all samples, [Right]/[Ctrl]-click on the desired pad and select Clear Pad.

Once a sample has been added to a pad, you can trigger the sample by clicking on the pad with the mouse or by playing that pad's assigned note on your Keyboard. There are two note assignments per pad, displayed at the bottom left and right corners of each pad. You can change the note assignment by clicking on a pad, then clicking in the Trigger 1st or 2nd fields in the lower left corner of Impact and either entering a value or playing a note on your Keyboard.

Each pad has a selectable playback mode in the lower right corner of Impact. You can choose from the following:

One Shot Poly This mode means the pad trigger starts playback of the entire sample, which does not stop until the end of the sample is reached. If multiple triggers occur before the end of the sample is reached, the sample is played multiple times at once, with each new triggered sample overlapping the any other playing voices.

One Shot Mono This mode means the pad trigger starts playback of the entire sample, which does not stop until either the end of the sample is reached, or another pad trigger occurs.

Toggle This mode means the pad trigger starts playback of the sample, and if another pad trigger occurs while the sample is playing, the sample stops playback.

Note On/Off This mode means that the note-on event for the trigger starts sample playback, and the note-off event stops it.

Sync To the right of the Play mode selection box is a Sync checkbox. Engage this option if you would like sample playback to start on the nearest beat to the trigger time, as determined by the Arrange quantize value.

To solo a pad so that you hear only its sound when it is triggered, click on the Solo button beneath the desired pad. To mute a pad, so that pad is not be heard when triggered, click on the Mute button beneath the desired pad.

Note that each pad has its own Pitch, Filter, and Amplifier controls.

Multiple Velocity Layers

It is possible to add more than one sample to a pad, enabling you to trigger different samples based on velocity. For instance, you may want to have three different samples for a single snare drum pad: one soft, one medium, and one loud. This way, when you play Impact, the snare drum sounds much more realistic than if you use a single sample.

To do this, hold [Shift] when dragging a sample or clip to a pad. This adds a new layer to the pad, indicated by the bar graph in the sample display. Click-and-drag the bar graph left or right to alter the velocities at which the samples trigger. The velocity range for the currently selected sample is highlighted.

Pitch Control

You can modify the pitch for each pad's sample using the Pitch controls.

Pitch Envelope

Attack Adjusts the amount of time from when the pad is triggered to when the envelope value is reached. Variable from 0 s to ∞.

Hold Adjusts the amount of time the envelope value is held after the attack period and before decay begins. Variable from 0 s to ∞.

Decay Adjusts the amount of time it takes after the hold period to return to the envelope value. Variable from 0.98 ms to ∞.

Pitch

Envelope Adjusts the detune range of the pitch envelope in cents. Variable from -1,200 to 1,200 cents. (The default value is 0, meaning the pitch envelope has no effect.)

Velocity Adjusts the maximum detune value, in cents, that pitch is affected by velocity (the maximum detune value when triggered note velocity equals 127). Variable from -1,200 to 1,200 cents.

Transpose Adjusts the transposition in semitones for the selected pad. Variable from -10 to 12.

Tune Adjusts the tuning, in cents, for the selected pad. Variable from -100 to 100 cents.

Amplifier Control

To adjust the amplitude for each pad, use the following parameters:

Amp Env

Attack Adjusts the amount of time from when the pad is triggered to when maximum amplitude is reached. Variable from $-\infty$ (no attack, sample starts at maximum amplitude) to 0 s to ∞ .

Hold Adjusts the amount of time the maximum velocity is held after the attack period, before decay begins. Variable from 0 s to ∞ .

Decay Adjusts the amount of time it takes after the hold period to reach an amplitude of $-\infty$ from the maximum amplitude. Variable from 0.98 ms to ∞ .

Amplifier

Velocity Adjusts the maximum amplitude value, in dB, affected by velocity (the maximum amplitude value when triggered note velocity equals 127). Variable from $-\infty$ to 0 dB.

Pan Adjusts the sample's stereo pan for the selected pad. Variable from -1 (L) to 1 (R).

Gain Attenuates or boosts the amplitude, in dB, of the sample assigned to the selected pad. Variable from $-\infty$ to 6 dB.

Filter Control

Each pad features a variable filter to allow anything from subtle tonal shaping to heavily processed filter sweeps.

Filter Env

Attack Adjusts the amount of time it takes for the filter cutoff frequency to move from the frequency value to the envelope value once a sample has been triggered. Variable from 0 s to 10.1 s.

Hold Adjusts the amount of time the envelope value is held after the attack period and before decay begins. Variable from 0 s to ∞ .

Decay Adjusts the amount of time it takes to return to the cutoff level after reaching the envelope value. Variable from 0.98 ms to ∞ .

Envelope Adjusts the range of the filter envelope in octaves, relative to the cutoff value. Variable from -10 to 10. (The default value is 0, meaning the filter envelope has no effect.)

Velocity Adjusts the maximum value in octaves affected by velocity. Variable from -10 to 10 (the maximum value when triggered note velocity equals 127).

Cutoff Adjusts the cutoff frequency of the filter. Variable from 30 Hz to 16 kHz.

Reso Adjusts the resonance of the filter. Variable from 0 to 100.

Filter Type Selects the filter type. Choose from LP (low-pass), BP (bandpass), and HP (high-pass) and between 12 and 24 dB slopes.

Grouping Pads

Pads can be grouped so that when one pad in the group is triggered, the other pads in the group are choked, or silenced. You can add pads to one of four groups by doing the following:

1. Select a pad you wish to assign to a Group by clicking on it.
2. Click on the Choke select box and choose group 1, 2, 3, or 4.
3. Repeat the process for any pad you wish to assign to a group.

Now, when a pad that is in Group 1 is triggered, all other pads in Group 1 are silenced. This, for instance, can be used to silence different hi-hat samples, so that when a closed hi-hat sample is played following an open hi-hat sample, the open hi-hat sample is silenced to prevent it from ringing through the closed hi-hat sound. This can add realism to your drum sounds.

Using Multiple Outputs

Impact provides eight stereo outputs and eight mono outputs for each pad. To change the output routing, click on the Output selection box below the desired pads and choose the desired Output Channel for each pad. If the Output Channel does not already exist in the Console, it is added automatically.

Mai Tai



Mai Tai is a polyphonic analog modeling synthesizer with a simple and straightforward interface. It excels at pad sounds, leads, rhythmic chords, and many other synth duties. Mai Tai includes the following features:

- 32 synth voices with up to 8x oversampling
- 2 oscillators (sine, triangle, saw, square) with sub osc
- Osc spread, sync, PWM & Random Phase

Noise generator

Character processor (for creative tonal effects)

Multi-Mode Filter

24 dB Ladder Filter

24 dB Zero Delay Feedback Filter

12 dB Low-Pass, Band-Pass, and High-Pass Filters

2 LFOs (with sync, free run, and sample & hold)


3 ADSR Envelopes (two with pre-attack delay)

16-slot modulation matrix

Effects: Chorus, Flanger, Phaser, Delay, Reverb, Gater, EQ, Distortion, Pan

Interface

The central control panel contains controls for the Oscillators (Osc 1 and 2) and Noise generator, the Character processor and Filter, and the LFOs and Envelope Generators. These are the primary controls you'll use to sculpt your sound. You can enable or disable each of these modules by clicking the module's name. To the right of these controls are the Global parameters, which let you tune the overall behavior and capabilities of the synth to your needs.

Along the bottom of the window, you'll see the Mod/FX section (which gives you access to Mai Tai's modulation matrix and effects) and the virtual keyboard. You can hide or show each of these elements by pressing the [MOD/FX] and  buttons.

Oscillators



Two oscillators are available, per voice, allowing for rich sounds with a wide tonal palette. Each Osc has its own set of parameters, which differ in small but significant ways. In both Osc 1 and Osc 2, you'll see the following controls:

Bypass Click the [Osc 1] or [Osc 2] button to disable or enable each oscillator. This can be helpful when you want to create a one-oscillator sound, or to temporarily disable an oscillator, so that you can focus on shaping the sound of the other.

Oscillator Waveform Choose between Sine, Triangle, Sawtooth, or Square.

PWM Only available when Square Wave is selected, this control lets you vary the pulse width of the square wave, changing the distribution of harmonics, and thus, the tone of the oscillator.

Octave Lets you set the frequency range, in octaves, for the current oscillator. Range is set in number of feet (like a pipe in a pipe organ), so the lower the number, the higher the pitch.

Random Phase (RP) Enable this option to set the oscillator to Random Phase mode, in which, when a note is played, the oscillator starts its waveform at a random start point. This establishes a varying phase relationship between both oscillators whenever a note is played (if both oscs are enabled), which creates pleasing shifts in tone over time. Disable this option to restart the waveform at the beginning when a note is played, which can be preferable when creating percussive sounds, because it allows a uniformity of attack, from note to note.

Semi and Fine These controls let you set the center pitch of the oscillator, in semitones (Semi) and cents (Fine).

Spread (Osc 1 only) This control lets you layer in additional oscillators that follow Osc 1 pitch, with increasing amounts of detuning as more oscillators are blended in. This creates a richer, fuller sound. With Spread all the way to the left, you hear a single oscillator. As you turn Spread to the right, more oscillators are added, with greater detuning and stereo spread.

Sync (Osc 2 only) Enable this option to restart Osc 2's waveform each time Osc 1's waveform repeats. This is a classic analog synthesis technique, creating rich harmonics and a sharp and strident sound. This is further expanded when pitch modulation is applied to one or both of the oscillators with an LFO or envelope.

Sub Each of Mai Tai's oscillators has an attached sine wave sub-oscillator, which plays the same relative pitch as the main osc, but an octave down. This control lets you blend in the signal from the sub-oscillator, which is a nice way to add additional thickness and fullness to your sound, without having to dedicate the second main oscillator to the task.

Level This control lets you set the volume of each oscillator, to blend their tones to your liking.

Pan This control lets you position each oscillator separately in the stereo field, from left to right.

Noise Generator



The Noise section is a noise generator that can add texture and character to your sounds. The Noise module offers the following controls:

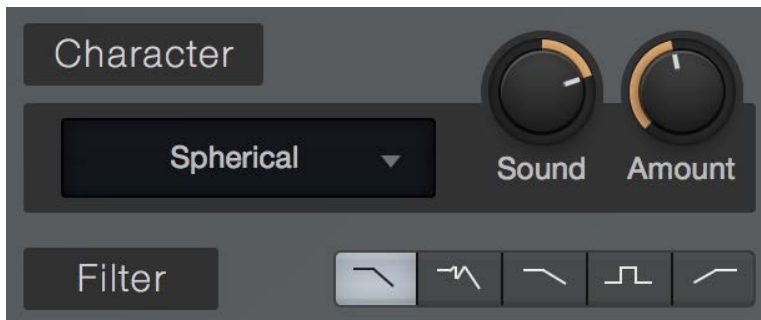
Bypass Click the [Noise] button to turn Noise on or off.

Level Lets you set the volume level for the noise generator.

Pan This control lets you position each oscillator separately in the stereo field, from left to right.

Color Lets you set the timbre of the noise from dark to bright.

Character



The Character processor is one of the unique features of Mai Tai, offering a range of waveshaping effects that broaden its tonal range. The Character module offers the following controls:

Bypass Click the [Character] button to turn the Character processor on or off.

Mode Menu Choose from a range of different spectral and formant processing modes.

Analog Color These character modes emulate a variety of characterful analog audio circuits. In the following modes, the Sound knob blends between two different circuits, with distinct effects on sound.

Ardency

Bassmoderator

GrandClass

Formant These character modes effect the sound using formant-shifting techniques. In the following modes, the Sound knob sweeps through the range of formants.

CharacterSaw

Subvox

Talky

Voxil

Harmonics These character modes generate harmonics and spectral effects. In the following modes, the Sound knob sweeps through the range of harmonics.

Ampog

Fuzzarmonics

Harmonia

Harmson

Spherical

Subharmonium

Sound Lets you vary the effect of the Character processor. Each Character mode responds to this control in a unique way, so feel free to experiment.

Amount Lets you blend between the dry signal and the signal from the Character processor.

Filter



Mai Tai offers a versatile Filter, which lets you shape and enhance your sounds. The filter is often one of the most important defining elements to the sound of a subtractive synthesizer, and likewise, this filter's unique characteristics have much to do with the sound of Mai Tai. The Filter offers the following controls:

Bypass Click the [Filter] button to turn the filter on or off.

Filter Mode Choose from the following filter modes, each with its own sound-shaping characteristics.

LP 24dB Ladder This mode emulates a classic 24dB-per-octave low-pass filter based on a transistor-ladder configuration, as found in many classic synthesizers. This type of filter allows frequencies below the chosen Cutoff frequency to pass through, which cutting frequencies above Cutoff at a rate of 24 decibels per octave—a fairly aggressive slope.

LP 24dB Zero This is a 24dB-per-octave low-pass filter, based on a zero-delay-feedback architecture that closely models the tone and modulation behavior of analog filters.

LP 12dB Ladder This is a low-pass filter with a 12dB-per-octave curve, which cuts frequencies less aggressively than the 24dB filters.

BP 12db Ladder This is a high-pass and low-pass filter in series, known collectively as a band-pass filter. It allows a selected band of frequencies to pass through, then cuts frequencies above and below that band at a rate of 12 decibels per octave.

HP 12dB Ladder This is a high-pass filter with a 12db-per-octave slope. This lets frequencies above the chosen Cutoff frequency pass through, while cutting frequencies below Cutoff at a rate of 12 decibels per octave.

Cutoff This lets you set the corner frequency of the filter—the point in the slope of the filter at which the filter cuts incoming audio by 3dB. In the case of the Band-Pass filter, this sets the center frequency of the passed frequency band.

Soft This control lets you switch between two differing analog-modeled processing circuits within the filter. Engage Soft for a mellower, darker tone. Disengage it for a brighter, more aggressive sound.

Drive This lets you specify an amount of filter overdrive, to add fullness and saturation artifacts to your sound.

Punch This control lets you add a range of percussive attack to the start of each note. At the lowest setting, dynamics are unchanged. At higher settings, the sound becomes more aggressive and more readily pops through the mix.

Resonance (Res) This lets you set the amount of resonance in the filter, which is an emphasis centered on the chosen cutoff frequency. At lower settings, the filter cuts frequencies smoothly. As you increase Res, the emphasis at the cutoff frequency becomes more pronounced, able to mimic resonances such as those in voices or acoustic instruments, as well as many classic synthesis effects. At the highest settings, the filter can self-oscillate, emitting a pitched tone at the current cutoff frequency. This filter oscillation can be treated somewhat like an extra oscillator, especially in conjunction with the Key parameter.

Velocity (Vel) This control sets the relationship between incoming Voice Velocity and filter Cutoff. When set at the center, velocity does not effect cutoff. When moved to the right, cutoff rises as note velocity increases. When moved to the left, cutoff lowers as note velocity increases.

Key This control sets the relationship between incoming Voice Pitch and filter Cutoff. In physical instruments, higher notes tend to produce higher harmonics, brightening slightly as you go up the scale. On a synthesized instrument, if the filter stays static, setting the proper tone in the lower note ranges may cause inappropriate dullness in the higher notes. So, with the Key parameter, we can compensate for this, and create a more natural-sounding range of timbres up and down the keyboard.

When Key is set all the way to the left, the filter is unaffected by note pitch. In the middle, cutoff follows note pitch subtly, allowing high notes to shine. When set all the way right, filter cutoff follows note pitch closely in a relative fashion, moving upward and downward in semitone values as notes are received. This lets you use the filter as an additional pitched oscillator or resonator when filter Res is set high.

LFO 1 and LFO 2



LFO stands for Low Frequency Oscillator, and they work very much like Osc 1 and 2 in Mai Tai, only slower. Standard oscillators are used mainly to create audible pitched tones, LFOs create slow-moving regular cycles of control signal that are useful for modulating other parameters over time. One common example is the way many synth patches respond when you move the Mod Wheel up from zero; the pitch of the oscillators wavers up and down in an expressive manner, much like the sound of vocal vibrato. This is simply an LFO modulating oscillator pitch to a degree set by the position of the mod wheel.

LFO 1 and 2 have identical controls, so the following explanations apply to both:

Bypass Click the [LFO 1] or [LFO 2] button to turn the LFO on or off.

LFO Type Choose between Sine, Triangle, Sawtooth, Square, and Sample & Hold shapes, for the oscillation of the LFO.

Rate This control lets you set the rate at which the LFO oscillates, from inaudibly low (0.01 Hz) for long, sweeping changes, all the way to higher ranges (up to 8 kHz) useful for FM techniques. When the [Sync] button is engaged, Rate can be set in terms of rhythmic values relative to Song tempo, such as 1/8th-note and 1/4-note.

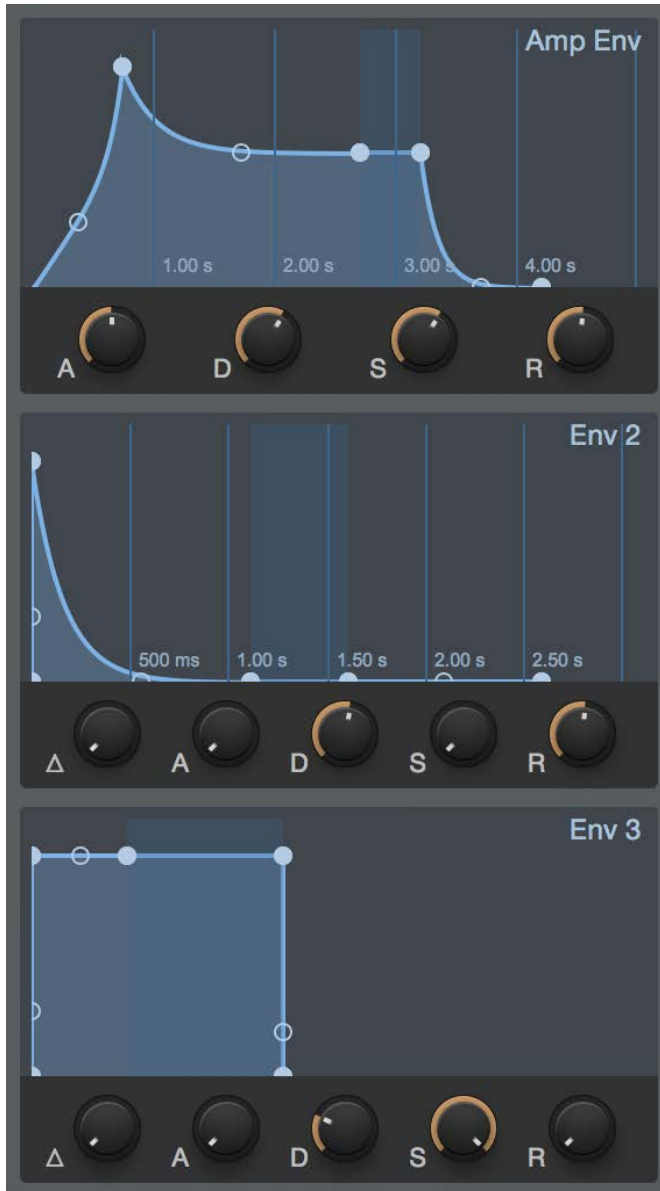
Sync Engage this option to enable setting LFO Rate to a rhythmic value (such as 1/8th-note or 1/4-note) relative to Song tempo. Disengage to set Rate by Hz.

Key Engage this option to bind LFO speed to incoming note pitch. Higher notes result in higher LFO speeds, while lower notes result in lower LFO speeds.

Free Engage this option to let the LFO run continuously, resulting in a differing LFO start point for each note played. Disengage to restart the LFO waveform at the start of each note.

Delay This control lets you specify an amount of time (in milliseconds) for the LFO to wait before becoming active after a note is played. This lets you do things like adding a bit of expression to held notes, or creating layers of modulation that start at different points in each note by setting distinct Delay values for each LFO.

Envelopes



Envelope generators are a vital part of sound synthesis, giving us the ability to shape the amplitude and timbre of our sounds within the time-scale of each note. Mai Tai has three envelope generators, labeled Amp Env (so named because it is hard-wired to amplitude), Env 2 (which is often routed to filter cutoff, for timbral shaping), and Env 3.

All three Env modules are triggered when a note is played. Each Env then outputs a control signal that follows the shape set by the following controls:

Attack (A) This control lets you set the time required for the envelope to go from zero (silence) to full amplitude, in a range from 0 ms to 20 seconds.

Decay (D) This control lets you set the time required to drop from full amplitude to the sustain level, in a range from 0 ms to 20 seconds.

Sustain (S) This control lets you set the signal level that is maintained from the end of the decay period, until the key is released, in a range from $-\infty$ dB (silence) to 0.0 dB (full amplitude).

Release (R) This control lets you set the time required to fall back to silence after the key is released, in a range from 0 ms to 30 seconds.

Delay (Δ - Env 2 and 3 only) This control lets you specify a length of time (in ms) for the Env to pause before starting its attack phase after a note is played. This can assist in creating evolving sounds, where cycles of modulation occur at differing times over the length of a note.

Envelope Graphical Display

Each envelope has a corresponding graphical display that represents the shape created by the settings of its parameters. There are handles on the corners and slopes of each envelope that you can click and drag, letting you shape the ADSR envelope and the curve between its points visually. If you wish to lengthen any phase of the envelope beyond the time limits of the current display, simply drag the point toward the right of the graph, and the time scale adjusts to properly display the new setting.

Global Settings



The following Global parameters let you configure Mai Tai's overall behavior and capabilities, to meet your needs:

Volume This control lets you set the total output volume, in a range from $-\infty$ dB (silence) to +6.0 dB (six decibels above unity gain).

Velocity This control lets you set the degree to which Mai Tai's volume is affected by note velocity, from zero (no velocity sensitivity) to 100% (full velocity sensitivity).

Poly, Mono, and Glide Enable Poly mode to allow polyphonic playing (more than one note at a time). Enable Mono mode to play just one note at a time. When in Mono mode, you can enable Glide to cause the pitch to sweep smoothly from that of the currently held note to that of the next note, when played legato (one note played while the previous note is held). The Glide knob lets you set the rate of pitch change over time, from 1 ms to 1 second.

Voices This parameter lets you set the level of polyphony (number of available simultaneous voices) for Mai Tai, in a range from 1 to 32. Note that this control has no effect when in Mono mode (in which there is only one voice available, by default).

Quality Choose from a variety of sound quality modes to suit the power of your CPU and your taste in synth timbres. The following modes are available:

80s The simplest and most CPU-efficient of the modes. High-frequency modulation can create harsher, more typically "digital" artifacts in this mode, much like some early digital synths of the 1980s.

Normal The default mode, Normal makes a good compromise between CPU load and sonic complexity. This mode is useful in most standard synthesis tasks.

High This mode budgets additional CPU power to handle high-frequency modulation (such as that used in FM synthesis) smoothly.

Supreme This mode strives for the most realistic simulation of analog synthesis; rich and complex. CPU usage is high, but the results can be worth it.

Effects

Mai Tai offers seven effects processors to add dimension to your sounds. They are arranged in two banks: FX A (Modulation, Delay, and Reverb) and FX B (Gater, EQ, Distortion, and Pan). You can enable or disable each effect by clicking its name. You can show or hide the Mod/FX section of the plug-in window by clicking the [Mod/FX] button.

Modulation



This processor creates time-based modulation effects. Choose from the following modes by clicking the [Chorus], [Flanger], or [Phaser] button:

Chorus This processor creates effects similar to that of multiple identical instruments playing the same part simultaneously. The synth signal is fed through a short, modulated delay, which is then mixed with the dry signal. Chorus offers the following controls:

Mono Engage this option to sum the wet (effected) signal to mono.

Delay This control lets you set the length of the modulated delay. Higher settings create full-bodied chorusing effects, while lower settings create more pronounced harmonics, akin to the effects of a Flanger.

Speed This control lets you set the speed at which the delay line is modulated. Lower settings create slow, sweeping effects, while higher settings create faster, more aggressive modulation.

Width This control lets you set the degree to which the delay line is modulated. Lower settings produce subtler chorusing effects, while higher settings produce more pronounced changes in timbre over time.

Depth This control lets you blend between the dry signal (all the way left) and the chorused signal (all the way right).

Flanger This processor creates resonant, hollow-sounding sweeping effects. The synth signal is fed through a short, modulated delay, which is mixed with the dry signal. While similar to the workings of a Chorus effect, Flangers get their signature sound by employing smaller delay times than those used in chorusing, combined with a feedback system that can add extra resonance to the sweep. Flanger offers the following controls:

Mono Engage this option to sum the wet (effected) signal to mono.

Delay This control lets you set the length of the modulated delay (in ms), which changes the pitch of the resultant resonance. Higher settings create lower-pitched resonance, while lower settings create resonances at a higher pitch.

Speed This control lets you set the speed at which the delay line is modulated. Lower settings create slow, sweeping effects, while higher settings create faster, more aggressive modulation.

Width This control lets you set the degree to which the delay line is modulated. Lower settings produce subtler flanging effects, while higher settings produce more pronounced changes in timbre over time.

Feedback (FB) This control lets you set the amount of output signal to feed back into the Flanger. Higher amounts of Feedback add to the resonance of the sweeping effect.

Sync Engage this option to enable setting Flanger modulation speed to a rhythmic value (such as 1/8th-note or 1/4-note) relative to Song tempo. Disengage to set Rate on a continuous scale.

Depth This control lets you blend between the dry signal (all the way left) and the flanged signal (all the way right).

Phaser This processor creates dreamy, otherworldly sweeping effects. The synth signal is fed through a series of all-pass filters that alter its phase. When mixed with the dry signal, this creates a series of peaks and valleys in the frequency response that changes depending on the degree of phase shift applied. Phaser offers the following controls:

Mono Engage this option to sum the wet (effected) signal to mono.

Shift This control lets you specify the amount of phase shift to apply. Lower settings focus the phasing effect in the lower frequencies, while higher settings focus the effect in higher frequencies.

Speed This control lets you set the speed of modulation applied to the phase shift amount. Lower settings create slow, sweeping effects, while higher settings create faster, more aggressive modulation.

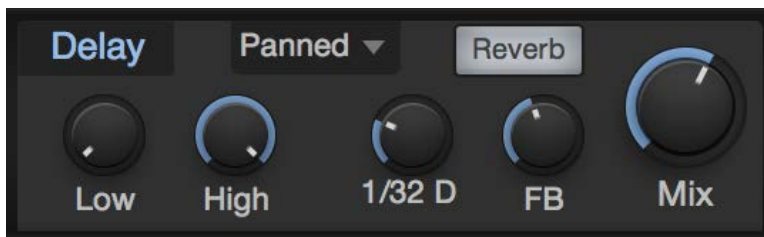
Width This control lets you set the degree to which the phase shift amount is modulated. Lower settings produce subtler effects, while higher settings produce more pronounced changes in timbre over time.

Feedback (FB) This control lets you set the amount of output signal to feed back into the Phaser. Higher amounts of Feedback add to the resonance of the sweeping effect.

Sync Engage this option to enable setting Phaser modulation speed to a rhythmic value (such as 1/8th-note or 1/4-note) relative to Song tempo. Disengage to set Rate on a continuous scale.

Depth This control lets you blend between the dry signal (all the way left) and the phase-shifted signal (all the way right).

Delay



This processor creates an echo effect, either as a single delayed repeat of the input signal, or a trailing series of echoes. The Delay effect offers the following controls:

Low and High These controls let you set the cutoff frequencies of the provided high-pass and low-pass filters, which effect only the delayed signal.

Delay Time This control lets you specify the length of the delay effect, in rhythmic values (such as 1/8th-note or 16th-note) relative to the tempo of the Song.

Feedback (FB) This control lets you set the amount of effected signal that is fed back into the Delay effect. At zero, there is just one repeat. As you increase the value, the trail of repeats grows.

Mix This control lets you blend between the dry signal (all the way left) and the delayed signal (all the way right).

Ping-Pong Mode This menu lets you enable and configure the stereo Ping-Pong delay mode. You can choose from the following modes:

Off The delay works as normal, without ping-pong functions.

Panned Using a multi-tap delay structure, this mode pans each delay repeat to the right or left, in sequence.

Dotted and Double These modes work similarly to Panned mode, but employ staggered spacing of the delay taps to produce a dotted-note or syncopated straight rhythm in the delay repeats.

Reverb Enable this option to route the output of the Delay effect to the Reverb effect, enabling further diffusion and abstraction of the delay signal.

Reverb



This effect places the synth signal within a synthesized reverberant physical space, ranging from short reverbs that emulate smaller rooms, to long reverbs that evoke the sounds of large spaces, such as halls and cathedrals. Reverb offers the following controls:

Pre-Delay (Pre) This parameter lets you specify an amount of delay applied to the reverb-processed signal, in a range between zero and 500 ms. This emulates the delay inherent in large spaces between the impact of a sound and its audible reverberation. Lower settings are best suited to shorter reverb times, and longer settings with longer reverb times, but let your own taste be the judge.

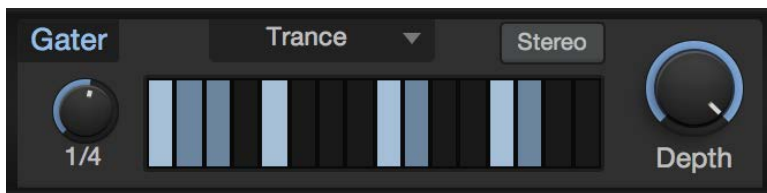
Damping This control lets you set an amount of high-frequency attenuation to apply to the reverb signal. Spaces with soft surfaces tend to lose treble quickly as the sound reverberates, resulting in a short bright reverb followed by a progressively darker tail. Spaces with harder surfaces retain high-end more efficiently over time. Set Damping to its lower range to emulate hard surfaces, and to the higher ranges to enable further damping, to emulate softer surfaces.

Size This control lets you set the length of reverberation from the moment a sound starts, in a range between 100 ms and 10 seconds. The larger the size, the longer the tail of the reverb, and the larger the emulated space sounds.

Low and High These controls let you set the cutoff frequencies of the provided high-pass and low-pass filters, which effect only the reverb signal.

Mix This control lets you blend between the dry signal (all the way left) and the reverb signal (all the way right).

Gater



This is a rhythmic gating effect, able to create a series of syncopated breaks in the synth signal. A variety of presets are provided, each with a different rhythmic gating pattern. However, the fun really begins when you create your own. Gater offers the following controls:

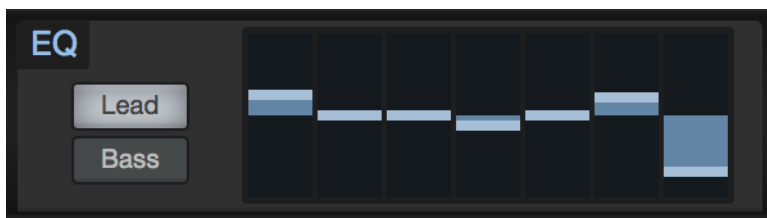
Beats This control lets you set the length of the gating cycle, in rhythmic values (such as 1 bar or 1/2-note) relative to Song tempo. For example, at a setting of 1 bar, the 16 steps in the cycle repeat every bar, effectively representing 16th-notes. At a 1/2-note setting, the 16 steps repeat each half-bar, representing 32nd-note values.

Beat Steps This grid lets you specify which steps in the cycle lets signal pass through, and which gates the signal to silence. Click on a step to enable or disable gating for that step.

Stereo Engaging this option creates a separate beat grid for each side of the stereo field. When engaged, you'll see two rows of beat steps, the top row specifying gate steps for the left channel, and the bottom row gating the right channel.

Depth This control lets you blend between the gated and dry signals, allowing for rhythmic gating effects while retaining the continuity of the synth sound.

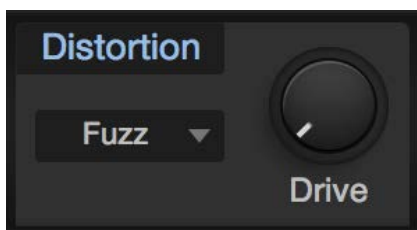
EQ



This is a graphic equalizer effect, perfect for quick tonal shaping. Set the EQ bands to emphasize or attenuate bands of frequencies to suit your needs. When a band is in the center of its range, it neither adds nor subtracts. When moved above the center, it emphasizes the chosen frequency. Moved below the center, it attenuates that frequency.

Choose between Lead mode, with frequencies chosen to suit aggressive, up-front sounds, or Bass mode, with wider-ranging frequencies that work better for basses and mellower chordal parts.

Distortion



This is a variable distortion effect, which adds grit and character to your sounds. Choose from a variety of distortion types, from fizzy transistor fuzzes to thick, warm tube overdrives. Set the amount of distortion with the Drive knob.

Pan



This is an auto-pan effect, which pans the synth signal left and right over time. Pan offers the following controls:

Speed This control lets you set the speed at which the signal is panned left and right.

Sync Enable this option to set pan speed to a rhythmic value (such as 1/4-note or 16th-note) relative to Song tempo. Disable this option to set pan speed along a continuous range.

Depth This control lets you set the degree to which the signal is panned. Lower settings give a subtly panned effect, while higher settings pan the signal more radically, all the way to fully left and right in each cycle.

Modulation Matrix



Mai Tai provides 16 configurable modulation routings, in two banks of eight (Mod A and Mod B). Modulation signals can be routed from a selection of incoming MIDI controller signals (such as Pitch Bend, Mod Wheel, and Aftertouch), modulation generators (such as the LFOs and envelopes), or the pitch or velocity of played notes.

These modulation signals can be used to vary most of the parameters throughout Mai Tai, including modulation sources themselves (such as LFO 2 modulating the rate of LFO 1, or the Decay of Env 2)

Each modulation slot has a bypass button at the top, which lets you enable or disable the flow of modulation signal. Below that are the input selector and modifier selector. If you assign a modulation source to the input selector only, that signal is routed directly to the chosen destination. In some cases, you'll want to govern the flow of one mod source before it reaches its destination, using the signal from another mod source. For example, you may want to control the output level of LFO 1 (routed to a parameter such as oscillator pitch) with the Mod Wheel. In this case, you'd choose Mod Wheel with the input selector, and LFO 1 with the modifier selector below.

Below that is a slider that controls the amplitude and polarity of the modulation signal. Set at its center, no modulation occurs. Move the handle right of center to send an increasing amount of the modulation signal, at its normal (positive) polarity, to the chosen destination. Move it left of center to send the signal to its destination with a negative value.

If the parameter you wish to modulate is set to a high value, you may want to send a negative modulation signal to it, driving the setting downward and causing more audible effects. Positive-going modulation signals are more efficient when modulating parameters set to low values.

A selector at the bottom of each modulation slot lets you choose the destination of the chosen modulation signals.

Virtual Keyboard



The virtual keyboard lets you easily click to play notes or manipulate the Pitch and Mod wheels, while auditioning or editing patches when you're away from a MIDI keyboard. The keyboard display also shows you which notes are currently being played.

Note that for a more playable keyboard experience when away from your MIDI controller, you can also use Studio One's [QWERTY Keyboard Device](#) to play notes using your computer's keyboard.

Next to the virtual keyboard is the Bend parameter, which lets you set the pitch bend range of the Pitch wheel, in semitones.

Mojito



Mojito is a simple, monophonic, subtractive synthesizer with effects that is capable of generating a wide range of sounds. It models a classic analog synthesizer and features a low-aliasing oscillator and a 24 dB filter emulation. Mojito can generate killer bass sounds, lead sounds, and special effects.

Interface

Mojito is organized into Oscillator (OSC), Amplifier (AMP), Filter (FLT), and FX sections, with easy-to-use, yet powerful controls.

Oscillator

Mojito's Oscillator section is on the upper left of the plug-in window. Here you can set up the harmonic content of the sound source. The basic controls are the three large knobs on top: Pitch, Wave, and Width.

Pitch Adjusts the frequency from one octave below to one octave above the played note. Note that this affects the cutoff frequency only via key tracking. Pitch is modified by the pitch-bend wheel (± 2 semitones).

Wave Selects between a sawtooth wave and a pulse wave. These two waveforms have a rich and regular harmonic content, making them classic sources for subtractive synthesis. Sawtooth waves contain the fundamental and all harmonics whereas pulse waves have only the fundamental and odd harmonics. Mixed settings effectively adjust the level of the even harmonics.

Width Adjusts the pulse width of the pulse wave from almost zero to square. This adjusts the balance between the fundamental and the higher and lower harmonics.

Below the three main OSC controls is a smaller row of knobs that adjust how much the oscillator settings are modulated. The speed of the modulation is adjusted using the LFO Speed controls, located to the right of these knobs. The LFO can be synced to tempo or it can oscillate with a freely adjustable period. Use the modulators to create chorus-like or string-like sounds, vibrato, and other familiar modulated sounds.

There is also a Sub Oscillator knob, which can be adjusted from 0 to 100% to add more low frequency content to the sound.

The Portamento section lets you control pitch slewing between notes. Using the mode selector, you can choose between three modes:

Off A note that is played while another note is playing silences the previous note and trigger the new one.

Legato An overlapped note does not trigger a new envelope but the pitch slowly changes to the pitch of the new note.

Retrigger An overlapped note retriggers the current envelope, starting at its volume at the moment it is re-triggered. This also slowly changes the note's pitch. Note velocity is not applied or updated for overlapped notes.

The Time knob adjusts the glide speed (that is, the duration of the pitch change) when using portamento. The range is from 5 ms to 1 s.

Amplifier

Below the Oscillator section is the Amplifier section. This consists of a Gain control, which responds to MIDI Volume messages, and a Velocity-to-Volume control, which modulates the volume of a note in response to key velocity.

The most important part of this section is the ADSR envelope. ("ADSR" stands for "Attack, Decay, Sustain, Release.") With these four sliders, you can adjust the amplitude characteristics over time. These characteristics play a huge role in defining the overall sound. The ADSR envelope can control the volume of a played note and can also control the filter cutoff.

A Adjust the attack time, which is the time required for the sound's amplitude to go from zero (silence) to full amplitude. The range is from 2 to 500 ms.

D Adjusts the decay time, which is the time required to drop from full amplitude to the sustain level. The range is from 2 ms to 1 s.

S Adjusts the sustain level, which is the level that is held from the end of the decay until the key is released. The range is from -96 dB (silence) to 0 dB (full amplitude).

R Adjusts the release time, which is the time required to fall back to silence after the key is released. The range is from 2 ms to 2 s.

Filter

The section on top of the right side of Mojito only affects the resonant 24 dB low-pass filter.

Reso Controls the resonance of the filter, which is an amplification, or emphasis, of the signal at the cutoff frequency.

Note: If the amount of resonance of a filter is raised high enough, the filter begins oscillating at the cutoff frequency, thus generating its own waveform. Be careful: this can be loud!

Drive Controls the amount of filter drive from 0 to 100%.

Cutoff Knob Controls the corner, or cutoff, frequency, which is the point above which frequencies are attenuated. The range is from 20 Hz to 16 kHz.

The other controls affect the modulation of the cutoff frequency.

Key Controls how much the played note scales the cutoff frequency.

Velo Controls how much the velocity of the played note shifts the cutoff frequency up or down.

Envelope Controls how much the ADSR envelope shifts the cutoff frequency up or down.

LFO Controls the amount of shifting that the filter LFO applies to the cutoff frequency. The LFO can either be synced to tempo or it can oscillate with an adjustable period.

FX

On the bottom right is a small effects section where you can apply a modulation effect to enliven or broaden the sound. Mod Depth controls the amount of this effect. Using Mod Color, you can adjust the timbre from a flanger-like to a chorus-like effect. The modulation utilizes an LFO that has the same speed as the filter LFO.

Finally, there is an Overdrive, the amount of which is controlled by the Drive control.

Multi Instruments

Sometimes, just one instrument isn't enough to get the sound or functionality you're looking for. You might want each half of the keyboard to trigger a different instrument, or to create powerful layered sounds with multiple instruments responding to your touch simultaneously. Creating flexible, playable instrument configurations with multiple plug-ins, keyboard splits, layers, and real-time [Note FX](#) processing is easy using the Multi Instrument function in Studio One.

To simplify the process of controlling multiple instruments and effects at once, we've included a page of Macro Controls you can assign to parameters in any plug-in hosted in the Multi Instrument, giving easy access to vital parameters without the need to open multiple plug-in windows.

Creating a Multi Instrument

To get started making your own Multi Instrument, open the Instruments tab in the Browser, expand the Multi Instruments folder within, and create a Multi Instrument in one of the following ways:

- Drag the New Multi Instrument preset to an existing Instrument Track.

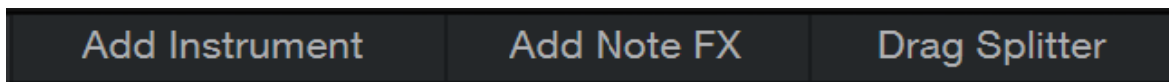
- Drag the New Multi Instrument preset to the top or bottom of the track list or between two existing tracks to create an Instrument Track containing a new Multi Instrument.

This procedure also applies when creating a new instance from a non-default Multi Instrument preset.



Once the new Multi Instrument is created, its editor window opens. Here, you'll find a device routing matrix, instrument inspector, and keyboard range settings. You can click-and-drag the corner of the window to re-size it to your needs.

Adding Devices to the Routing Matrix



Each instance of Multi Instrument can host multiple plug-in instruments and Note FX processors. Before any devices are added, the routing matrix in the center of the main control window is empty. To add an instrument, click the [Add Instrument] button and select the instrument of your choice from the menu. Once the instrument is loaded, its editor window is displayed. You can also simply drag instruments from the Instruments tab of the Browser directly into the routing matrix.

The chosen instrument appears as a module in the routing matrix, with a line leading to it, signifying the flow of note and control data to that instrument. If you add additional instruments, the line splits, to show the flow of data to each instrument.

To bypass or enable an instrument or Note FX module, press its Activate button.

To open the editing interface for an instrument, double-click on its name, or click the small triangle on the right of the module and choose Edit... from the pop-up menu. To rename an instrument or Note FX module, choose Rename... from its pop-up menu. To remove a module, choose Remove from its pop-up menu.

Adding Note FX to the Routing Matrix

Using Note FX within a Multi Instrument can add dimension and animation to your sound. You can use them to affect note data feeding all instruments at once, or use different Note FX on each instrument, or on pairs of instruments, using the Splitter function.

To add a Note FX processor to your Multi Instrument, click the Add Note FX button and choose a processor from the menu. You can also do this by clicking-and-dragging the processor of your choice from the Note FX folder in the Instruments tab in the Browser onto the routing matrix. Once the Note FX module is loaded, its editor window is displayed.

Where you place a Note FX module in the routing matrix determines how the module is routed. If you want a Note FX to affect all instruments within the Multi, drag its module to the top of the routing matrix. In this case, all data flows through the module before splitting off to feed the instruments. To affect just one instrument, drag the Note FX module just above the instrument module of your choice.

Note FX Splitters

To affect two instruments in tandem with one Note FX module, you'll want to use a Splitter. To add a Splitter to the matrix, click-and-drag the Drag Splitter button, and place your Splitter between the two chosen instruments. Any Note FX placed above the Splitter affects all note data running to the two instruments, for simultaneous chord generation, arpeggiation, and so on.

Note that FX Splitters are only available (and needed) when three or more instruments are present in the current Multi Instrument. If just two instruments are present, you can affect both instruments with a single Note FX by dragging the Note FX module onto the top of the signal flow diagram.

To remove an instance of Note FX or a Note FX Splitter, click the triangle on the right side of the module, and choose Remove from the pop-up menu.

Keyboard Splits and Layers



By default, each instrument in a Multi Instrument receives note data from the full range of the keyboard. If you want to split the keyboard into distinct ranges (such as synth bass on the left side, and piano for the right hand), or simply specify an instrument's playable range, you can use the range sliders, just above the virtual keyboard display.

Each instrument in a Multi Instrument has a range slider that specifies the range of keys in which that instrument is allowed to play. Click-and-drag the ends of each range slider until the desired range of keys is selected for each instrument.

If two or more instruments overlap in their ranges, those sounds are layered when keys in overlapping ranges are played. Layering can be useful for building rich, complex tones from multiple sources.

Multi Instrument Inspector

When you select an instrument module in the matrix, the Multi Instrument Inspector shows a mix of parameters you would normally see in the Track and Instrument Inspectors elsewhere in Studio One. Here, you can set transposition and key range, as well as get access to audio settings, Inserts, and Sends for the selected instrument.

You can color-code Instrument or Note FX modules by selecting them and clicking the color picker to the left of the name of the module in the inspector.

Because Inserts and effects settings are saved as part of Multi Instrument presets, you may find it helpful to use Multi Instruments to save complex single-instrument configurations with many Insert effects, for later use.

When you select a Note FX module in the matrix, its controls are made available in the Inspector.

Macro Controls



Given that a Multi Instrument may contain several instruments and a selection of Note FX and audio effects, we've included a set of assignable Macro Controls in each Multi Instrument (much like the [Channel Macro](#) controls you'll find in the Console). This lets you assign often-used parameters throughout all devices in your Multi Instrument to a single page of knobs, buttons, and X/Y pads.

To show the Macro controls, click the Instrument Macro button in the Multi Instrument editor window. To assign an instrument or effect parameter in your Multi Instrument to an Instrument Macro control, [Right]/[Ctrl]-click the control element in the plug-in, and choose Connect [parameter name] to Instrument Macro Control [control of choice]. Your choice of assignments is displayed next to each Macro control.

[Right]/[Ctrl]-clicking a control that is already assigned to a Macro gives you the option to break that connection.

For more on the use of Macro Controls, see [Channel Macro Controls](#).

Audio Routing and Insert Effects

Each instrument in a Multi Instrument routes its audio to a Channel in the Console as usual, all of which are encapsulated in a group Bus, titled "Multi Instrument" by default. To access individual mixing controls for instruments within a Multi, click the folder icon at the bottom of the Multi Instrument channel strip in the mixer. All individual routing and processing flexibility remains, while the Bus keeps the instruments together and easier to manage as a group, especially in larger sessions. If you wish to send an instrument to the Main bus or other bus (rather than run it through the Multi Instrument bus), you can make these changes in the Console or in the Inspector view in the Instrument Editor window.

Storing and Loading Multi Instrument Presets

Once you've set up a satisfying Multi Instrument, you may want to store it as a preset, so that you can call it up for use in other projects. You can also export your preset as a file, or import a preset from a previously exported file. Click the Preset Actions button in the menu bar of a Multi Instrument window, and choose from the following preset management functions:

- Store Preset...** Choose this to save a preset to your library in the Browser. You can enter a title and description for the preset, as well as specify a subfolder within the preset list to store the preset.
- Replace Preset** Choose this option to update the currently loaded preset with any new settings made since loading the preset.
- Store as Default Preset** Choose this option to make the current preset load whenever a new Multi Instrument is created.
- Load Preset File...** Choose this option to load an exported Multi Instrument preset file from your file system into your current Song.
- Import Preset...** Choose this option to load an exported Multi Instrument preset file from your file system into the current Song, and import the preset into your Studio One library, for later use.
- Export Preset...** Export the current Multi Instrument configuration as a preset file, for use by others or for storage. This does not save audio effects assignments or settings used within the Multi Instrument.
- Export Instrument+FX Preset...** Export the current Multi Instrument configuration as a preset file, including all audio effects inserted for each instrument, and the corresponding effects settings.
- Show in Browser** Locates the currently loaded preset in the Browser.

Note FX

Note FX are real-time effects processors that change and reinterpret incoming note data before it reaches your choice of plug-in instrument or external MIDI device. Arpeggiator, Chorder, and Repeater are most useful for creative expansion and adaptation of note data. Input Filter is a utility processor that limits note output to a selected range of note and velocity values. You assign Note FX to Instrument Tracks in the Note FX section of the Track Inspector. For more information, see [Track Inspector](#).

You can save and load Note FX settings as presets, just as you can with other instruments and effects. For more information on saving and loading presets, see the [Signal Routing](#) chapter.

Rendering Note FX

If you wish to make the effects of Note FX processing permanent (part of the note data, rather than a real-time process), select the Track and navigate to *Event/Render Instrument Tracks*, or [Right]/[Ctrl]-click the desired Part in Arrange view and choose *Instrument Parts/Render Instrument Tracks* from the pop-up menu.

This also makes permanent any transposition or velocity changes you've made within the Inspector view for the track.

Arpeggiator



Arpeggiator turns chords (as well as single notes) into arpeggios—rhythmic cycles of single notes, derived from the notes currently held. Like the arpeggiator functions found in many synthesizers, Arpeggiator creates repeating patterns of notes that can travel upwards in pitch, downwards, up-and-down, down-and-up, or in a randomized pattern. You can also use Arpeggiator to play repeated patterns of whole chords, or note patterns that follow the order in which notes are played.

Going beyond the basics, you can use the Pattern function to create rhythmic patterns of velocity and note length that the arpeggio follows as it plays, opening many creative options for repeating musical articulations.

The following parameters and functions are available in Arpeggiator:

Arpeggio Direction Choose the note direction that creates the pattern you want, from the following options:

Up The arpeggio starts at the lowest held note and travels upward through the held notes, then returns to the lowest note as the arpeggio begins again.

Down The arpeggio starts at the highest held note and travels downward through the held notes, then returns to the highest note as the arpeggio begins again.

Up/Down The arpeggio starts at the lowest held note, travels upward to the highest, then travels back down to the lowest note, and the arpeggio begins again.

Down/Up The arpeggio starts at the highest held note, travels downward to the lowest, then travels back up to the highest note, and the arpeggio begins again.

Random The arpeggio plays the currently held notes in a random pattern.

Chord Mode The currently held chord (or single note) is repeated as long as it is held.

From Input The arpeggio pattern is derived from the order in which notes are played and held.

Octave Range Lets you extend the range of the arpeggio by mirroring the currently held notes an octave above (at a setting of 2), the two octaves above (at 3), or the three octaves above (at 4). At 1, no mirroring occurs and the arpeggio plays according to the held notes. Setting Octave Range above 1 when in Chord Mode causes an upward-rising cycle of repeated chords, an octave apart, its length determined by the Octave Range setting.

Rate Lets you select a rhythmic value, determining the length of each arpeggio step. Range is from a bar to a 64th-note, in all triplet and dotted varieties.

Swing Lets you add swing to the timing of the arpeggio, creating a range of rhythmic feels. For more information on swing timing, see [Swing](#).

Gate Acts as an overall note-length control. Lower settings create shorter notes, and higher settings create longer notes. When a Pattern is active, Gate works relative to the gate settings in the Pattern.

Hold Enable this to hold all currently played notes. Each new chord or single note that you play replaces the previous memory and holds until the next note input is received.

Velocity Acts as an overall note-velocity control. When a Pattern is active, Velocity works relative to the velocity settings in the Pattern.

Pattern/Fix Switches Choose Pattern to allow Velocity data from the Pattern to control note velocity (in tandem with the Velocity control). Choose Fix to set a fixed velocity for all notes, with the Velocity control.

Pattern This is a 32-step pattern sequencer you can use to create repeating patterns of note velocity and gate (length) that are applied to the control output of the Arpeggiator. The Pattern area contains the following controls:

Activate Pattern Toggle this on or off to enable or disable the Pattern sequencer.

Pattern Sequencer This series of sliders is where you'll create your velocity/gate pattern. You can click and drag each step in the sequence vertically (to set velocity) and horizontally (to set gate length). 16 steps are shown at any one time. To reach the second set of 16 steps, click the right-arrow to the right of the pattern. To return to steps 1-16, click the left-arrow to the right of the pattern.

Pattern Length Lets you choose the length of the pattern.

Chorder



Chorder is an intelligent chord generator that lets you trigger chords by playing single notes. You can specify intervals in the chord manually, or capture chord shapes played on the keyboard. Each key can trigger a different chord of your choice, or you can choose a single chord shape, to play across multiple keys. You also have control over the area of the keyboard that triggers these chords, letting you, for example, trigger chords in the upper part of the keyboard, while playing single-note bass parts in the lower half.

The central interface shows two rows of piano-style keys. The lower row is used to audition chord shapes; click and hold a key to play. In Learn Mode, the lower row lets you select a keyboard key for chord assignment (selected key turns orange). The upper row displays the notes being played (both by MIDI input and the chord generator), and which keyboard keys have been assigned chord shapes (small square at the bottom of each key turns orange). In Learn Mode, the upper row displays the currently assigned chord shape for the selected key (chosen notes turn orange).

Assigning Chord Shapes

Chorder defaults to an example chord setting that you can play with. The next thing you'll want to do is assign your own chord shape to one or more keyboard keys. You can do so by following this procedure:

1. Press the [Learn Mode] button to put Chorder into Learn Mode.
2. Select a keyboard key for chord assignment by clicking it in the lower row of keys. The selected key turns orange. C3 is selected by default.
3. Build the chord shape of your choice by selecting notes in the upper row of keys with the mouse, or by playing notes on a connected MIDI controller. Selected notes turn orange. Click or play a note a second time to deselect it.

- If you want to assign custom chord shapes to other keyboard keys, select each chosen key in the lower keyboard, and assign chord shapes to each, as described in step 3.
- Press [Learn Mode] again to disengage, and begin playing.

The following parameters and functions are available in Chorder:

Learn Mode Enables Learn Mode. When Learn Mode is active, the following controls appear:

Clear All Clears all chord assignments for all keyboard keys.

Clear Clears chord assignments for the currently selected keyboard key.

Copy Copies the currently shown note pattern, for pasting into other keys.

Paste Applies copied note pattern data to the currently selected key.

Selected Keyboard Key Shows the pitch of the currently selected keyboard key. To specify a particular note value, click this field to select it and type in the note name and octave number (such as C3). You can also click-and-drag in the note field, or click on the note field and select with your mouse's scroll wheel.

Chord Range Drag the ends of this slider to select the portion of the MIDI keyboard that triggers chords.

Transpose Lets you transpose the chord output, in a range of -12 to +12 semitones. Notes outside the Chord Range are unaffected.

Auto Fill Enable this to automatically assign any unassigned keyboard keys in the Chord Range to the chord shape mapped to the lowest keyboard key. Disable to ensure that only assigned keyboard keys trigger chords.

Filter Outside Enable this to stop all notes that fall outside of the Chord Range. Disable to allow playing notes outside the range.

Repeater



Repeater works just like it sounds—it creates rhythmic repetitions of the notes you play. These repetitions can be simple copies of incoming notes, or can change in velocity, gate length, and pitch as the pattern plays.

The following parameters and features are available in Repeater:

Individual Velocity & Gate Engage to enable individual setting of note velocity and gate length for each step.

Individual Pitch Engage to enable individual setting of note pitch for each step.

Sequencer This lets you specify velocity, gate, and pitch values for each step in the sequence of repetitions. The following controls are available for each step:

Level/Gate Slider With Individual Velocity and Gate enabled, you can click and drag the upper edge of this slider up or down to set note velocity for the current step. You can also click and drag the right edge of the slider left or right to set note gate length for the current step. With Individual Velocity and Gate

disabled, moving velocity or gate sliders manipulates that setting for all steps (equivalent to turning the Velocity Level and Gate knobs).

Pitch With Individual Pitch enabled, you can click and drag this slider up or down to apply a positive or negative pitch transposition to the current step. With Individual Pitch disabled, moving a pitch slider changes pitch transposition for all steps simultaneously. At 0, no transposition occurs.

Rate Lets you set the rate of repetition. When Sync is enabled, you can choose a tempo-synced rhythmic value between one bar and one 64th-note, in all triplet and dotted varieties. When Sync is disabled, you can choose a repetition frequency between 2 and 25 Hz (repetitions per second).

Sync Enable Sync to snap the Rate control to rhythmic values, in sync with Song tempo. Disable to set repetition speed in Hz.

Steps Select your desired number of repetitions (and sequencer steps), from just two steps, to 32.

Velocity Level Acts as an overall velocity level control, scaling every step's velocity, relative to its custom setting.

(Velocity Relative to) Input Enable this to derive overall repetition velocity from note input, attenuated or boosted by the setting of the Velocity Level control.

Velocity Scale Turn this to introduce a sloping change in velocity in the sequence over time, relative to each step's setting. At center, no slope is added. Turned left of center, a downward slope is introduced. Turn to the right for an upward slope.

Gate Acts as an overall gate length control, scaling every step's gate length, relative to its custom setting.

Gate Scale Turn this to introduce a sloping change in gate length in the sequence over time, relative to each step's setting. At center, no slope is added. Turned left of center, each step in the sequence is shortened more than the last. Turn to the right, and each step is lengthened more than the last.

Pitch Scale Turn this to introduce a sloping change in pitch in the sequence over time, relative to each step's setting. At center, no slope is added. Turned left of center, you get a range of downward pitch shift slopes. Turn to the right for upward slopes.

Input Filter



Input Filter lets you filter out unwanted notes before they reach your instrument or MIDI device. You can specify a range of note pitches to allow, and a range of note velocities to allow, and all notes that fall outside of either of those ranges are stopped. The following parameters are available in Input Filter:

Key Range (Low and High) Set the low and high limits for note pitches. This can be done by moving the ends of the slider above the keyboard graphic, or by manipulating the Key Range displays by typing in values or scrolling through values with your pointing device's scroll function. Any incoming notes that fall outside of the chosen Key Range are stopped.

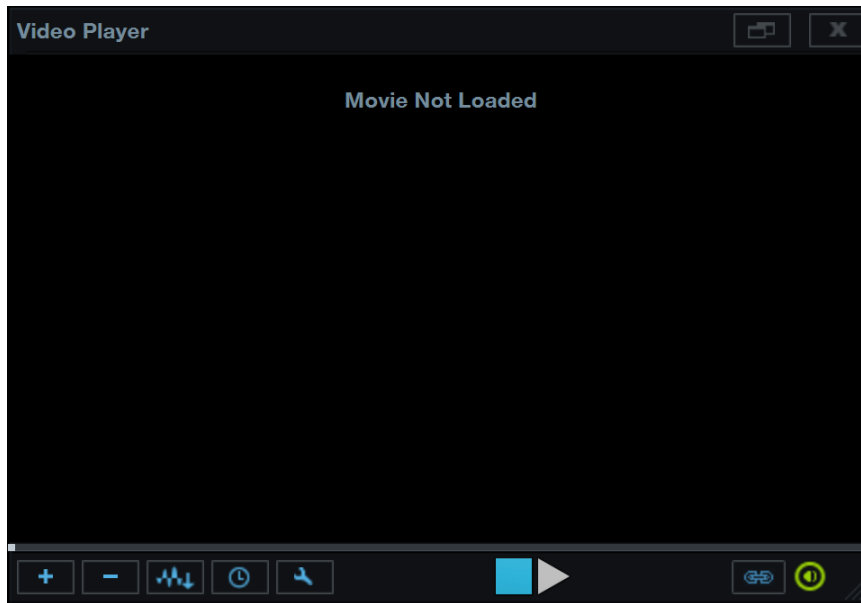
Minimum and Maximum Velocity Set the low and high limits for note velocity. This can be done by moving the sliders to the left and right of the keyboard graphic, or by manipulating the Min Velocity and Max Velocity displays by typing in values or scrolling through values with your pointing device's scroll function. Any incoming notes that fall below the Min Velocity percentage or above the Max Velocity percentage are stopped.

Video Playback and Sync

Studio One Professional has a built-in video player that enables you to score to picture by syncing Song and video playback. The following chapter describes how to use this video player in detail.

Video Player Interface

Open the Video Player by clicking on the Video Player icon in the toolbar or by selecting it from the View menu. When first opened, you see a black screen with the text “Movie Not Loaded” displayed. The bottom toolbar contains controls for the video player as follows:



Remove Video Click to remove the currently loaded video.

Extract Audio Click to extract the audio from the video and place it on an audio Track in the arrangement.

Video Offset Set a value.

Video Options Choose to display the video as Half Size, Default (original) Size, or Double Size.

Stop/Play Click to stop or start video playback independent of the Song.

Online This is engaged by default and enforces sync between the Song timeline and the video playback. Click to disengage if you prefer that the Song and video playback positions not be synced.

Mute This is engaged by default and mutes the audio output from the video. Click to disengage if you want to hear the audio output from the video.

Size Click-and-drag the lower right corner of the video player to freely size the window.

In the upper right corner of the video player, there are buttons to maximize the video player window and to close the video player.

Supported Video Formats

QuickTime is the only supported video technology for the Studio One video player. QuickTime plays any video format for which a codec is installed in the system. If the video player displays No Codec after importing a video, then the codec could not be found.

If you are a Mac OS X user, we highly recommend downloading Perian, which is an open source QuickTime component that adds native support for many popular video formats, such as DivX and XVID.

If you are a Windows user, Studio One attempts to use whatever video codecs you have installed in the system. If you encounter issues with a certain codec, it may be helpful to search out an alternate codec for that video format.

Import Video

The simplest way to import a video file is to drag-and-drop it from the File Browser into the arrangement. Supported video files appear in the browser with a Film Strip icon. You can also use the Import Video menu in the Video Player to import any supported video file.

Drag a video file from the File Browser to the arrangement to import the video file to the Video Player. When doing this, note that the position to which you drag the video is used to set the offset for video playback. For instance, if you drag-and-drop a video to 10 seconds in on the timeline, the offset is set at 10 seconds, and video playback does not begin until that position is reached.

Hold [Ctrl]/[Cmd] while dragging to only extract the audio from the video and place it in the position to which you drag. Hold [Alt] while dragging to simultaneously import the video file to the Video Player and extract the audio from the video and place it on an audio Track. Please note that these audio extraction features do not function when using Studio One in 64-bit mode on OS X.

Sync to Video

Once the video has been imported, as long as the Online button in the Video Player is engaged, Song and video playback will be in sync. When you locate the timeline cursor while stopped or during playback, the video adjusts to the correct frame.

When video playback starts, a small amount of data needs to be pre-loaded. Should there be a resulting timing offset between the video and Song playback, Studio One syncs the video during playback. This may cause the picture to jump a little after start, which is normal. For a smooth start of video playback we recommend that you stop, locate, and then start.

In common practice, it is good for you to know the frame rate of the video you are working with, and to set that frame rate in the *Song/Song Setup/General* menu. You may choose from 24 fps, 25 fps, 29.97 fps, 29.97 dfps, 30 fps, and 30 dfps. Ideally, you should have a reference timecode burned into the video itself so that you can compare the Song frame position with the video timecode position and ensure accurate frame sync.

Using Follow Edit Position with Video

It is common to use markers to denote hitpoints in the video; that is, time positions where the sound should sync closely with the video. Refer to [Using the Marker Track](#) for information on how to use markers. When adjusting the position of a marker, it is possible to have the playback position, and thus the current video frame, follow the marker position. To do this, enable Follow Edit Position in the toolbar, next to Follow Song. This helps you accurately place markers to use as hitpoints while viewing the exact frame to which the marker corresponds. Similarly, Follow Edit Position helps when trying to sync Event or Note position with video.