

Introduction

Introducing ACID

Pat yourself on the back, for you have now bought the most revolutionary piece of software available for Windows! Stockpile food around the computer and take one last trip to the bathroom because once you experience Sonic Foundry's ACID, you won't be able to pull yourself away.

ACID is an amazing new tool that makes the production, arranging and editing of loop-based music easier than ever before. ACID allows you to take the tedious hours of Loop and sample matching out of the music making equation and opens the doors wide for creativity.

Reading the Manual

In developing ACID, one of our primary goals was to make the interface as easy to use as possible. However, some features may not be immediately apparent, so we hope you take some time to at least page quickly through the manual. That way, you won't miss any of ACID's creative potential.

The manual is separated into five major sections: Introduction, Quick Start, ACID Tutorial, ACID Reference and Frequently Asked Questions.

Introduction

This section contains information for installation and online registration.

Quick Start

This section contains simple instructions for those who like to learn by experience. This section will get you going, but we recommend that you look at the other sections of this manual at some point so as not to miss any important features.

ACID Tutorial

This section contains a "how to" approach to using ACID. Most people will want to start here to learn everything there is to know about ACID.

ACID Reference

This section contains descriptions of each control in ACID. Check here to answer specific questions like, "I wonder what that button does."

Frequently Asked Questions

This section offers answers to some of the more frequently asked questions about ACID.

Getting Started

Thank you for purchasing ACID and for your continued support of Sonic Foundry products.

The first thing you should do is to register ACID by filling out the enclosed registration card and returning it to Sonic Foundry within 30 days of purchase. Alternatively, you will be given the option to register online via our web site at the end of the installation process.

You must be registered for us to provide you with technical support and upgrade information. Also, we want to be able to let you know about additional products and updates as they are made available.

System Requirements

In order to use ACID you will need:

- Intel Pentium 133 or Alpha AXP microprocessor
- Microsoft Windows 95 or Windows NT 4.0 or later
- Windows-compatible sound card
- VGA display
- CD-ROM drive
- 32 MB RAM
- 5 MB hard-disk space for program installation

Installation

The install utility SETUP.EXE on the setup CD creates any necessary folders and copies all files required by ACID.

ACID requires Microsoft DirectX Media 5.2a or higher to be installed on the computer. The setup program will notify you if it does not detect DirectX Media 5.2a or higher on your computer and will prompt you to install it from the ACID CD-ROM.

To install ACID, do the following:

1. After placing the ACID CD-ROM in the CD-ROM drive, AutoPlay will launch an installation menu. Press *Install* and follow the instructions.

2. If you have disabled the CD-ROM AutoPlay feature, run *Setup* from *Run* in the Windows Start menu by typing *E:\SETUP*, where *E* is the letter of your CD-ROM drive. Press *Install* and follow the instructions.

There are hundreds of sample Loops on the ACID CD-ROM that will not get installed with the application. You may use the Loops directly off of the CD-ROM or manually copy them to a folder on your hard drive if you wish to use them.

Activation

After you have selected a destination to install ACID, you will be asked to enter your serial number. This number can be found on the inside front cover of this manual. You must have this serial number whenever you wish to run the setup program.

ACID does not come with copy protection other than requiring your serial number whenever you run the setup program. We feel that it is in your best interest that the programs do not come with heavy-duty copy protection. We hope you will allow us to continue this policy by abiding by the license agreement and giving your friends our phone number rather than a copy of the software.

Online Registration

During the install process, you will be given the option to register online. If you choose to register online, the setup program will attempt to connect you to your Internet Service Provider and open the Online Registration page on our web site, www.sonicfoundry.com. Enter the user and survey information and press the *Submit* button at the bottom of the page.

If you choose not to register at the end of the setup process, you may register at any time using the Online Registration page on our web site, www.sonicfoundry.com/register.

Technical Support

If you experience problems while using ACID, our technical support department is always ready to help you.

Before You Call

Since we have many users we ask that you do the following before calling:

- Make sure you have registered online or sent in your registration card.
- Check to see that the information you need is not already contained in the manual or available in the Help file.
- Have your serial number and the type of hardware and software you are using available to you.
- Use a phone that is near your computer so our support people can step you through any problems.

Reaching Technical Support

For technical support you can reach us via any of the methods below.

Phone

(608) 256-5555 8-7 (CST) Monday through Friday

Call our technical support line between the hours of 8 AM and 7 PM Central Standard Time Monday through Friday.

Fax

(608) 256-7300

You can fax us your questions 24 hours a day.

Internet

support@sonicfoundry.com

You may also send us email via the Internet.

Web

<http://www.sonicfoundry.com>

Our web page at <http://www.sonicfoundry.com> is another resource for program updates, and technical information and support.

CompuServe

GO SONIC

We maintain a forum on CompuServe that provides support as well as tips and updates. To reach our forum, simply access CompuServe and type GO SONIC at any prompt.

Quick Start

Welcome to Sonic Foundry ACID! This quick start section will get you making music faster than you can say ACID.

Finding Loops in the Media Explorer

Adding a *Track* to ACID can be accomplished in a few different ways. The easiest way is to use the *Media Explorer* at the bottom of the ACID window. From here you can browse your local computer or network computers to find files to open. There are a number of sample Loops on the ACID CD if you do not have any Loops of your own.

Clicking on a file in the *Media Explorer* will automatically begin a preview of the Loop at the current tempo. You can stop the preview by pressing the *Stop Preview* button in the *Media Explorer* or completely disable the preview feature by unchecking the *Auto Preview* checkbox.

Arranging Loops in the Track View

Once you have found a Loop you wish to use, add it to the *Track View* by double clicking on it or dragging it into the *Track View*. To add *Events* to the *Track*, use the *Draw* tool and draw across the empty *Track*.

As you draw you will notice colored waveform data being displayed. This data is the Loop you have chosen being drawn as if it were being duplicated, end to end on the *Track*. The little black indents along the top and bottom of the *Event* indicate where the Loop repeats itself. Using this technique, you can draw *Events* anywhere in the *Track*.

Continue to add more *Tracks* and you are already creating your first ACID tune.

Listening to Your Creation

Press the *Play* button in the *Toolbar* above the *Track View* and ACID will begin playback from the current cursor position. To play the entire project, regardless of where the cursor is positioned, press the *Play All* button.

If you want to change the tempo of the project, move the *Tempo* slider in the lower left corner of the *Track View*. This can even be done in real time as the project is playing.

There is time compression and expansion being done on all of the loops to match the project tempo. While the algorithm is very good, there are still some limitations. You will probably not be able to get a 120 bpm Loop to sound great at 60 bpm. There are ways to optimize the stretching by making some adjustments to the *Stretch Properties* of a *Track*. These *Stretch Properties* are discussed in the *ACID Tutorial* section of this Help file.

ACID Tutorial

This section is devoted to taking a detailed look at the various features of ACID. The topics covered are:

- Explaining the Paradigm
- Getting Around
- Navigating in the *Media Explorer*
- Basic *Track View* Editing
- Editing the *Track List*
- Recording
- Adding Effects
- Setting *Track* and *Event* Properties

- Advanced *Track* Editing
- Time Code Synchronization

Explaining the Paradigm

ACID is a real time, Loop-based arrangement tool. The power of ACID stems from its ability to take any audio Loop and make it fit into the tempo of a project. You no longer need to lock yourself into a tempo and go through great pains to make your Loops and samples fit that tempo. ACID will take all of your audio and make it match any tempo you choose in real time! However, there are a few key concepts that will allow you to best utilize ACID:

Types of Tracks

There are three types of *Tracks* that you deal with in ACID: Loops, One-Shots and Disk-Based.

Loops

Loops are small chunks of audio that are designed to create a contiguous beat or pattern when played repeatedly. Loops are usually one to four measures long and are stored completely in RAM for playback.

Loops are the type of *Events* that you will use most frequently. Because a Loop *Track* allows *Events* to be continuously “drawn” across it, the arrangement of Loops is very easy.

One-Shots

One-Shots are RAM-based chunks of audio that are not designed to loop. Things such as cymbal crashes and sound bites could be considered One-Shots. Longer files can be treated as One-Shots if your computer has sufficient memory.

The main difference between a One-Shot and a Loop are that they will not change tempo with the rest of the Loops. One-Shots are also different in the way they can be edited in the *Track View*. One-Shots will not “draw” across the *Track*, instead they will be inserted in their entirety as a single block of audio.

Disk-Based

Disk-Based files are usually longer chunks of audio that get played off of hard disk rather than being stored in RAM. Disk-Based files make sense for vocals or any other long audio file that does not loop.

A Disk-Based file can be time stretched with the tempo of the project or not, depending on the properties set in the file. More information on this is contained later in this Tutorial.

Not a Multitrack

Any given Loop, One-Shot or Disk-Based file takes up one *Track*. ACID is not a “multitrack” in the sense that you can put any audio regions you want on a single *Track*. ACID is designed so that a *Track* is a time line for a single *Event*. This makes it easy to place and edit *Events* with

respect to other *Events* on other *Tracks* without worrying about whether or not you are editing the right piece of audio.

ACIDizing

All of the Loops on the ACID CD-ROM are “ACIDized.” This means that tempo and key information have been stored in them so that ACID has an easier time stretching and pitch shifting them when they are used together in a project.

You do not need to ACIDize your Loops to use them in ACID. ACID will make good guesses about the tempo of a file and it will be right about 99% of the time. You can also temporarily set the *Root Note* of the file so it will be transposed to the project’s key. However, if you want to use files in multiple projects you will want to ACIDize them so that these properties will automatically be set whenever you open the file.

Specific information on ACIDizing files is contained in the *Setting Track and Event Properties* section of this Help file.

Getting Around

The ACID window is divided into three main areas: the *Track View*, the *Track List* and a multi function section that houses the *Media Explorer*, *Properties*, *Mixer* and *FX* pages. All of these sections can be sized to your preferences by clicking on and dragging the divider bars between them.

The *Track View* is the section of the application that contains the arrangement of the audio *Events*. It is the section where most of your work will be done.

The *Track List* is the section to the left of the *Track View* that contains the master controls for each *Track*. From here you can adjust the mix, select playback devices and reorder *Tracks* among other things.

The lower half of the ACID window is the multi-function section that contains the *Media Explorer*, *Properties*, *Mixer* and *FX* pages. These pages allow you to add new loops, add effects to *Tracks*, adjust the master levels of your playback devices and set important properties of your *Tracks* and *Events*.

The easiest way to learn about a part of the ACID window that you do not know about is to use What’s This? Help. Enable What’s This? Help by pressing *Shift+F1*. Then click on anything in ACID. A context sensitive Help popup window will be displayed that will give you information about the item that you clicked on.

Navigating in the Media Explorer

Using the *Media Explorer* is the easiest way to find and preview Loops and other audio from within ACID. To access the *Media Explorer* click on the *Explorer* tab at the bottom of the ACID window.

Basic Navigation

The *Media Explorer* is designed to work in much the same way as Windows' *Explorer*. On the left side is a tree view of all of the drives and folders that are available to you. On the right side you will see a listing of all of the files contained in a selected folder that are valid ACID media. File types that can be selected from the *Media Explorer* are Wave, AIFF and ACID Projects.

By default, the left side of the *Media Explorer* will display Windows' *My Computer* and *Network Neighborhood* as well as any *Library Folders* that have been defined. To browse through these items, click on the plus sign next to the icons. Alternatively, you may double click on the icon itself.

As you expand folders you will notice the contents of the folder displayed on the right side of the *Media Explorer* window. At any time you may double click on a file on the right and add it to your ACID project.

Files may also be dragged into the *Track View* to be added. Using this method, multiple files can be added at once.

To collapse any part of the folder tree on the left side of the *Media Explorer*, click on the minus sign next to the icon. Alternatively, you may double click on the icon itself and it will collapse.

Creating Libraries

A *Library Folder* is a quick way of accessing folders that you use frequently in ACID. Any defined *Library Folders* will appear at the top, left side of the *Media Explorer* as file cabinets. These *Library Folders* behave exactly like any other drive so browsing through them is the same.

To create a *Library Folder* from a folder, right click on the folder. Choose *Add as Library Folder*. A new file cabinet icon will appear at the top of the list with the name of the folder and its path.

To remove a *Library Folder*, right click on its icon. Choose *Remove Library Folder*. The icon will be removed from the list.

Previewing Loops

What makes the *Media Explorer* such a powerful tool is its ability to preview Loops before you open them. The previewing capability saves you time by eliminating the trial and error approach to picking Loops.

The Loop previewing can be manual or automatic. To enable *Auto Preview* mode, check the *Auto Preview* checkbox in the bottom right corner of the *Media Explorer* window. Whenever you click on a file, it will begin to preview. When this checkbox is unchecked you must press the *Play* button next to it to begin previewing the selected Loop. To stop the playback of a Loop, press the *Stop* button next to the *Play* button. The volume of the Loop is adjusted with the *Volume* fader to the left of the *Play* button.

Previewing Loops can also be done while the current ACID project is playing. This is an invaluable feature when deciding what Loops work well together.

Begin by starting the playback of the project, and then select any Loop to preview. The selected Loop will play in sync with the rest of project. If you like the Loop, double click on it to add it to the project. If you do not like the Loop simply choose another one to preview.

Very small files that have not been ACIDized may not preview correctly. If ACID does not guess the file's tempo correctly, it must be ACIDized first for proper results.

Basic Track View Editing

The *Track View* is the main part of the ACID window where you will be doing most of your work. Each *Track* should be thought of as a timeline for each *Event*.

Lay of the Land

The *Track View* is made of several different elements each with their own intended function. The bulk of the window is made up of actual *Track* space. This area will contain the drawn *Events* on each *Track*. However, there are other aspects of the *Track View* to become aware of.

Along the top of the *Track View* is the *Beat Ruler*. This timeline will allow you to place *Events* in reference to the musical time of bars and beats. This timeline is fixed and will not update when you change the tempo. This allows the *Events* in the *Tracks* to maintain their size when the tempo is adjusted.

Along the bottom of the *Track View* is the *Time Ruler*. This timeline can show real time in many different formats. To change the format of the display, right click on the timeline and choose an option. A complete explanation of the options is available in the *ACID Reference* section of the Help file under *Time Ruler Format*. This timeline will change with tempo since the number of bars and beats per second of real time will change with tempo.

Below the *Time Ruler* is the horizontal scroll bar. Clicking on and dragging this scroll bar will pan the view of the project left or right. The ends of this scroll bar also function as zoom controls. By clicking on and dragging the very edges of the scroll bar, you can zoom the project in and out to various levels of magnification.

Double clicking on the horizontal scroll bar will zoom the project out so that the entire project, from beginning to end, will be displayed.

To the right of the *Time Ruler* are the dedicated *Time Zoom* controls. Clicking on the larger of the two magnifying glass icons will increase the magnification around the cursor position. Clicking on the smaller of the two icons will decrease the magnification around the cursor position.

On the right side of *Track View* is the vertical scroll bar. Clicking on and dragging this scroll bar will pan the view of the project up and down.

Double clicking on the vertical scroll bar will zoom the project out so that as many of the *Tracks* in the project, from top to bottom, will be displayed as possible.

Directly below the vertical scroll bar are the dedicated *Track Height Zoom* controls. Clicking on the larger of the two magnifying glass icons will increase the level magnification of the project. This will allow you to better see low level material in the *Tracks* at the cost of seeing fewer *Tracks* on the screen at one time. To decrease the level magnification, press the smaller of the two icons.

Adding Events to a Track

Once you have created a *Track* by adding a file from the *Media Explorer*, you will want to tell ACID when to play the *Event*. The *Draw* tool will facilitate this.

The *Draw* tool is the tool that you will probably use most often. It allows you to accomplish most of the functions in the *Track View*. By clicking on the empty *Track* and dragging the *Draw* tool to the right, an *Event* will be added. The longer you drag, the more times the Loop will be repeated. Repetitions in the Loop are denoted by the black indents in the top and bottom borders of the *Event*.

Using the *Draw* tool, you can continue to “draw” *Events* in your *Tracks* anywhere you like; building a project by simply drawing the different parts.

Playback Navigation

After you add some *Events* you will undoubtedly want to hear them. To play the project from the beginning at any time press the *Play All* button. Pressing this button will start playback of the project from the very beginning of the project no matter where the current cursor position is.

To play from a specific point in the project, click anywhere on the *Track View*, with the *Draw* tool selected, and press the *Play* button. The cursor will move to that location and begin playing.

To stop playback press the *Stop* button. The *Stop* button differs from the *Pause* button in that it will stop playback and bring the cursor back to its starting position. The *Pause* button will stop playback but leave the cursor at its current position.

Other buttons are provided for playback navigation as well. The *Go to Start* and *Go to End* buttons will bring the cursor back to the start and end of the project respectively. The *Previous Marker* and *Next Marker* buttons will move the cursor to *Markers* that are defined in the project.

Looped Playback

Looping the playback of your ACID project is useful when you want to concentrate on a certain section. The region in which playback will loop is defined by the *Loop Region*. To make the playback loop within the *Loop Region*, *Play Looped* must be enabled either from the *Toolbar* or by right clicking on the *Loop Region* and choosing it from the pop-up menu.

To move the *Loop Region* as a single entity, click on and drag the inside bar between the endpoints of the *Loop Region*. Moving the *Loop Region* in this way will maintain the length of it. To edit the length of the *Loop Region* click on and drag either of the endpoints.

Double clicking on the inside colored bar of the *Loop Region* will force the endpoints to the extents of the *Track View* window.

Several shortcuts exist to manipulate the location of the *Loop Region*. Pressing the *Control* key while clicking will move the start of the *Loop Region* to where you click. Pressing *Control+Shift* while clicking will move the end of the *Loop Region* to the where you click unless you click before the current start of the *Loop Region*. In this case, the start of the *Loop Region* will move to the point where you clicked.

Changing Tempo and Key

A project can be played at any tempo or key. To adjust these parameters look at the controls to the left of the *Time Ruler*. The long slider is the *Tempo* slider. The tuning fork icon is the *Key* control.

To adjust the tempo, click on and drag the *Tempo* slider. Dragging the slider to the left slows the tempo, while dragging it to the right speeds the tempo.

To move the slider in finer increments, click on the small arrow buttons to the right of the *Tempo* slider. These buttons will move the tempo by fractions of a BPM.

An exact tempo value may also be entered directly by double clicking on *Tempo* text. The text will turn into an edit control into which you may type a tempo. Press the *Enter* key on the keyboard when you are finished.

The key of a project can be adjusted using the *Key* control. Each *Loop* that has a specified *Root Note* in its properties will be transposed to the key indicated by the *Key* control. To change the key, click on the *Key* control and choose a new key from the list. This feature makes it possible to use *Loops* that are in different keys in the same project.

For example, if you have three *Loops* that have *Root Notes* of A, B and C and your *Key* control is set to D, the loops will be pitch-shifted by 5, 3 and 2 semitones, respectively.

The *Tempo* slider and *Key* control can both be adjusted in real time as the project is played back.

Editing Events

There are many things that you will want to do with an *Event* after you draw it. The *Draw* tool can also be used to do this basic editing to *Events* that you have drawn.

Many times you will want to move an *Event* after creating it. To do this, click on the *Event* you wish to move and drag it to the new location. Multiple *Events* can be moved at the same time by clicking on the first *Event* to select it and then holding down the *Control* key and clicking on the

other *Events* that you wish to move. With all of the *Events* selected, you may now click on any one of the *Events* and drag them all to a new location.

Changing the length of an *Event* is also a common task. This can be accomplished by placing the mouse over the very edge of the *Event*. The mouse cursor will change into a bi-directional arrow indicating that it can be dragged in either direction. Now, click on and drag the edge as far as you want to.

To delete an *Event* from a *Track*, click on the *Event* and press the *Delete* key on your keyboard.

Cut, Copy and Paste

Just like a word processor for audio, ACID will allow you to cut *Events*, copy *Events* and paste them into new places.

To cut, select the *Event* or *Events* you wish to remove and press *Control+X* on the keyboard. This command removes the selected *Events* and places them onto the ACID clipboard. You may now paste the cut *Events* anywhere in the ACID project by placing the cursor where you would like them to go and pressing *Control+V* on the keyboard to paste them.

An important thing to remember is that *Events* will always be pasted back in their own *Tracks*. There is no way to paste a group of *Events* from one set of *Tracks* to another.

Also, pasted *Events* will sit on top of other *Events* in the *Track* if they overlap. To make space for pasted *Events* rather than pasting them on top of existing *Events*, press *Control+Shift+V* or choose *Paste Insert* from the Edit menu. This command pastes the *Events* at the current cursor position, but moves any existing *Events* over to make room for them.

If you want to copy a group of *Events* rather than cut them, select the *Events* and press *Control+C* on the keyboard. All of the selected *Events* will be copied to the ACID clipboard and are available to paste back into the ACID project.

You may also copy a group of selected *Events* by holding down the *Control* key, clicking on a selected *Event* and dragging it to a new location.

Editing in the Track List

The *Track List* is located to the left of the *Track View*. This section contains controls for each *Track* including *Mute*, *Solo*, *Device Selection* and *Volume* to name a few.

Adjusting the Mix

Each *Track* has its own master level, pan and FX send control. All of these controls are accessed with the *Multi-purpose* fader.

To select a function for the fader to control, place your mouse over the fader label (it should read “*Vol: <some number>*”) and click. A drop down list will appear with choices for *Vol* (short for *Volume*), *Pan*, and an *FX* fader for however many effects you have selected. Once you have

selected one of the choices, moving the fader to the right of the drop down list will adjust the value of that control.

Volume will control how loud the *Track* is in the mix. A value of 0 dB means that the *Track* will be playing at its normal volume with no boost or cut from ACID. Negative numbers will cut the volume, while positive numbers will boost the volume. Double clicking on the fader will set the value back to 0dB.

When adjusting the mix of your *Tracks* remember to look at the meters next to the *Media Explorer*. Because you are adding the volumes of all of the *Tracks* together it is easy to clip the audio output. Make sure that the meters never have the red *Clip* indication lit while playing.

Pan will control where the *Track* is placed in the stereo field. Moving the fader to the left will place the *Track* in the left speaker more than the right, while moving the fader to the right will place the *Track* in the right speaker. Double clicking on the fader will set the value back to the middle.

The *FX* faders will control the level of the *Track* into each of the DirectX plug-ins that you have enabled. The faders function in the same way as the *Volume* fader. Using the effects is explained in more detail in the *Adding Effects* section of this Help file.

If multiple *Tracks* are selected the faders will all move together as a group.

Selecting Playback Devices

Each *Track* can be played through any device (sound card) that is installed in your computer. To choose a playback device, click on the *Device Selection* button.

This list will show all of the available playback devices that are installed in your computer. Choose one from the list to send the current *Track* to that device.

The playback device of multiple *Tracks* can be selected simultaneously. Select a *Track* by clicking on its icon, then while holding the *Shift* key click on another *Track* in the *Track List*. All of the *Tracks* in between will be selected. Change the playback device for one of them, and they all will change. Using the *Control* key in this manner will allow you to select multiple, non-adjacent *Tracks*.

Mutes and Solos

Often it is necessary to listen to individual *Tracks* or to NOT listen to certain *Tracks* while you are playing a project. These functions are handled by the *Mute* and *Solo* buttons.

Pressing the *Mute* button on any *Track* will keep that *Track* from being played in the mix. To unmute a *Track*, press the *Mute* button again.

By selecting multiple Tracks the Mute and Solo buttons can be activated on all of the Tracks simultaneously.

The inverse of the *Mute* button is the *Solo* button. Pressing the *Solo* button on a *Track* will mute all of the other *Tracks*. Pressing the *Solo* button on other *Tracks* will unmute them such that groups of *Tracks* can be soloed. To un-solo *Tracks*, press the *Solo* button again.

You can change the behavior of the *Solo* button so that pressing it will only solo that *Track* as opposed to adding it to the solo group. To enable this behavior, press the *Control* key on your keyboard when you click on a *Solo* button.

Reordering Tracks

Tracks can be moved around to create logical groupings at any time during a project's creation. To move a *Track*, click on its icon and drag it to a new location. The new location is indicated by the highlighted line separating the *Tracks*.

Multiple *Tracks* can be moved at one time by first selecting all of the *Tracks* and then following the procedure stated above. To select multiple *Tracks* use the *Shift* or *Control* keys while clicking on the *Track* icons.

Recording

ACID can record an audio input from a sound card while playing the current ACID project. This feature allows you to create your own Loops and Disk-Based *Tracks*.

To use this feature you must have a sound card capable of simultaneous play and record. Check with your sound card manufacturer to confirm that your card is capable of this feature. Alternatively, you could use two separate sound cards.

Recording Basics

To open the *Record* dialog, press the *Record* button on the *Toolbar*. From this dialog you can select the device to record from, the attributes of the recorded file and where on your hard drive the file will be recorded.

When you are ready to record press the *Start Recording* button. When you are finished press the button again (It will have turned into *Stop Recording*). The recording will be added as a new *Track* at the end of your project.

If the recording is smaller than the *Play files from disk if bigger than* threshold you have set in *Preferences*, it will be stored in RAM. Otherwise, the *Track* will be Disk-Based. You may also choose whether or not the new *Track* will change tempo with the project. To enable this feature click the *Make new track follow project tempo* checkbox prior to recording.

If *Play Looped* is turned on in the ACID project, playback will loop as you are recording. The recording that you make will be recorded as a single *Track* from which you can edit to include only the take you wish to keep using the *Loop Region* and the *Mix to New Track* function.

To accomplish this, solo the new *Track* and position the *Loop Region* around the take you wish to keep. Choose *Mix to New Track* from the Edit menu. The contents of the *Loop Region* will be saved to a new file and a new *Loop Track* will be created.

If you are going to use this method of creating Loops, it is recommend that you record without the *Make new track follow project tempo* option enabled. This will preserve the quality of the recorded audio and make the time stretching sound better.

Record From...

By default, the recording and playback will commence from the current cursor position. You can change the start position by typing in a new project position in measures and beats format. Alternatively you can select *Start of project* to begin recording at the beginning of the current ACID project.

Recording Attributes

There are three attributes that make up a recorded digital signal: *Sample size*, *Sample rate* and number of channels. Each of these attributes can be controlled from the *Record* dialog except *Sample Rate*. *Sample rate* is determined by the *Playback and record sample rate* preference. This preference can be found on the *Audio* page.

Sample size controls the resolution of the recorded signal. CD quality audio is recorded at 16-bits per sample and most sound cards can record at this resolution. Some newer and higher-end sound cards can record 20 and 24-bit audio.

If your sound card can record 20-bit audio and you wish to use this resolution, choose 24-bit in the *Record* dialog.

Channels, in the *Record* dialog, simply controls whether the recorded signal will be mono (one channel) or stereo (two channels). If you are recording mono, you will need to use the left channel of your sound card for input.

Monitoring Levels

ACID provides a responsive meter in the *Record* dialog to monitor the incoming signal level of the chosen recording device. It is important that you record with as high of a signal as possible without clipping.

Clipping occurs when the incoming signal is too high to represent as a digital value. The result is a nasty distortion in the recording. A clip will be indicated with a red *Clip* warning at the top of the meters.

The peak signal level will be displayed at the top of the meters in decibels. Remember that a reading of 0 dB is as high as you can possibly go with a digital signal.

To clear this reading at any time, click on the numbers. The numbers will reset and a new peak reading will be calculated.

Monitoring Audio

It is important to note that the *Monitor* checkbox in the *Record* dialog is only for level monitoring. Monitoring or listening to the incoming audio is a completely different story and can be a point of confusion.

The fail safe way to monitor your incoming audio while you record is to listen to the source before it goes into the sound card.

For example, you are recording a guitar and you have the microphone plugged into a mixer which is then hooked up to your sound card. You will want to listen to the incoming guitar signal through the monitor outputs of the mixer rather than the outputs of the sound card. In this way, you will always hear the recorded signal regardless of the capabilities of your sound card and the timing of the recording with respect to the existing *Tracks* will be more accurate.

The downside to this method is that you will not be hearing the audio in a post-sound card method prior to the recording actually being made. Therefore, the quality of the sound you hear and of the sound that is really recorded will be slightly different depending on the hardware you are using.

Some sound cards will automatically route the incoming audio signal to the outputs of the card during record. This is a better way to monitor the audio since you will hear it after the analog to digital conversion. However, most cards that support this feature do not support it while also playing back audio at the same time. This method makes simultaneous recording and playback impossible.

This is all general information. You should check the documentation of your audio hardware to verify its capabilities prior to recording with ACID.

Adding Effects

ACID supports DirectX Audio plug-ins. This means that all of the DirectX Audio plug-ins available from Sonic Foundry or any other company will be available to use in your ACID project.

Adding these effects to *Tracks* in your ACID project is a three-step process. You must first select the plug-in you wish to use, then route the appropriate *Track* or *Tracks* to the effect and finally adjust the parameters of the effect to taste.

Selecting Effects

Plug-ins are selected from the *FX* pages at the bottom right hand corner of the ACID window. ACID starts by displaying two available *FX* pages, however, up to eight *FX* pages can be added by changing the *Number of effects pages to display* control on the *General* page of *Preferences*.

Click on one of the *FX* tabs. From the *Effect* combo box you can select any of the DirectX plug-ins that are installed on your computer. Once you have selected an effect, its property page or pages will be displayed on the right-hand side of the *FX* window.

Routing Tracks to the Effect

Assigning or sending a *Track* to an effect is accomplished using the *FX* fader in the *Track List* section that corresponds to the number of the effect you wish to use. For example, I want to send my drum Loop *Track* to the reverb that I have selected on the *FX 1* page. To accomplish this I change the fader mode of the drum Loop *Track* to *FX 1*, press play and begin increasing the level of the fader while watching the *Input Meters* on the *FX 1* page.

The *Input Meters* in the *FX* window display the incoming signal level from all of the *Tracks* that are assigned to this effect. You want to be sure that the sum of all of the input signals does not cause the *Input Meter* to clip. If the *Clip* indication does activate, use the *Input* faders to the right of the *Meters* to lower the overall input level.

All effects are pre-fader. This means that the master volume of the *Track* will not affect the level going to the effect. In this way you can effectively create an “insert” type effect by reducing the *Tracks* master volume and sending the *Track* completely into an effect.

Once you have a good level coming into the effect you can adjust the parameters until you get the sound you like.

The output of the effect is routed to the selected playback device using the *Device Selector* in the *FX* page (this is the button with the number on it). The level that is mixed back into the selected playback device is determined by the output level in the effect itself.

Saving Presets

The settings of any plug-in that you have selected can be saved into a *Preset* that you can then call up for later use.

To save the current settings of a plug-in as a preset, type a new name directly into the *Preset* drop-down box and press the *Save Preset* button. The new preset will now be available every time you use that plug-in. If you would like to update an existing user-defined preset with the current settings of the plug-in press the *Save Preset* button and the new settings will be written over the existing *Preset*.

To delete a *Preset*, select it and press the *Delete Preset* button. Built-in *Presets* can not be deleted.

Adjusting Latency

The time it takes for you to hear the changes after you move one of the controls on a plug-in is called latency. This latency depends on a couple of things: the speed of your computer and the amount of buffering that ACID does before sending data to the plug-in. ACID can not control the speed of your computer, but it can change the way it buffers data.

By moving the *Response to changes* slider to the *Fast* end, you will effectively be making ACID buffer less data before sending it to the plug-in. This lowers the latency considerably. However, it also increases the chances that playback will gap or stutter. The *Response to changes* slider should be set to a position just slower than the point at which your audio begins to break up. This will give you the optimized amount of latency for your computer.

Tearing Off the Pages

Because some effects' property pages will take up a substantial portion of the ACID window, ACID allows you to “tear” off the page into a new window and place it wherever you wish. To do this, click on the far-left side of the page and drag it to another location in the window. To reattach it again, click on the *Close* button (X) in the upper right hand corner of the window.

Alternatively you can size the *FX* window to be smaller, however, the effect's property page will not be fully visible and some controls will not be accessible.

Setting Track and Event Properties

The *Properties* window at the bottom of the ACID window contains options to modify the behavior of whole *Tracks* or *Events* on a *Track*. From this section you can “ACIDize” files, modify a *Track*'s stretching properties or edit the start point and pitch of a specific *Event*.

ACIDizing a File

ACIDizing a file involves adding an extra chunk of information to the audio file that is ACID-specific. This information contains all of the properties on the *Track* tab in the *Properties* window including the stretching properties, root note and number of beats or tempo of the file. This information is then used by ACID to time stretch and pitch shift the file for you automatically when you open it.

All of the audio contained on the ACID CD-ROM is ACIDized. Non-ACIDized files will open fine, however, their stretching properties may not be optimized and they will not conform to the key of the current project.

To ACIDize a file, click on the *Track* tab of the *Properties* page and press the *Save As* button. This button will open the *Save As* dialog and allow you to save the ACIDized file as a new file or a replacement of the current file.

If you can not or do not wish to save a new file, you can set the properties any way and they will be saved with the ACID project. However, this means that you will have to set the properties for every project that you use a given loop in. ACIDizing the file allows you to “set and forget” the properties so that it will work in any project you choose.

If you edit an ACIDized file in another audio editing program, it is possible that the ACID specific chunk of data will be removed. The file will have to be re-ACIDized in ACID.

Modifying Track Properties

The *Track* properties are the properties that determine how a file behaves in ACID. These are also the properties that get saved into the file when you ACIDize it.

There are three types of *Tracks* that ACID deals with: Loops, One-Shots and Disk-Based. These types are described in detail in the *Explaining the Paradigm* section of this Help file. You can change how ACID uses the current *Track* by changing the *Track type* control.

When *Loop* is selected the length of the original file, in beats, is required for ACID to stretch it properly. Setting a value in the *Number of beats* control that does not match the actual file will cause the loop to play at a different speed than normal. For example, specifying 8 beats for a Loop that is actually 4 beats, will cause the loop to play twice as slow at any given tempo.

When *Disk-Based* is selected the tempo of the original file is required for ACID to stretch it. If you do not want ACID to stretch the file at all, uncheck the *Stretch from tempo* option. Like a Loop, if you specify a tempo that is not the actual tempo of the file, the *Track* will play at a different rate.

The *Root note for transposing* control sets the base note for Loops and Disk-Based *Tracks* that you wish to conform to the project key. If you do not wish a *Track* to transpose to the song key (i.e. a *Track* that contains a drum sample) choose *Don't transpose*.

Modifying the Stretching Properties

The stretching properties are the parameters that ACID uses to do the time compress and expand functions on the audio *Events*. If you are hearing audio anomalies due to the time compression, try editing the stretching properties for the *Track*. ACID will do a good job auto-creating these properties when you first open a new *Track*, but it is possible for certain types of material to react differently.

Click on the *Properties* page at the bottom of the ACID window and choose the *Stretch* tab in the left-hand side of the window. The window on the right side of this page displays the waveform of the *Track* and the *Stretch Markers* that ACID has automatically placed. These *Markers* correspond to detected subdivisions of beats in the audio file. Accurately detecting these beats is key to making the time compression process sound good.

There are different ways to edit the beat detection in the *Stretch* window. The easiest way is to use the controls *Stretching method*, *Force divisions* and *Additional transient detection*.

There are two *Stretching methods* available: *General Purpose* and *Sustaining Material*. The *General Purpose* method is the default and will work well with most types of material. The *Sustaining Material* method tends to work better for material like synth pads and held notes from guitars, basses, etc.

The *Force divisions* slider will control the resolution of the beat detection. Audio that contains rapid notes like drum rolls will benefit from setting the divisions at a smaller fraction of a beat, i.e. thirty-second notes. Slower paced material, however, may actually suffer from the *Force divisions* slider being set at to high of resolution.

Additional transient detection is the amount of extra beat detection that ACID will do for any given beat subdivision as specified by the *Force divisions* slider. A higher percentage will detect a greater number of transients. Increasing this number can be advantageous when working with

audio that has complex rhythms. Lower numbers are more suitable for synth pads and other basic material.

The *Stretch Markers* can also be manipulated by hand. If ACID does not detect a transient correctly you can move the *Marker* by clicking on and dragging it to a new location. The *Marker* will turn to blue, indicating that it has been edited.

Press the *Add Markers* button and click above the *Beat Ruler* to add a new *Marker*. It is advantageous to add new *Markers* if ACID does not detect any quick sub divisions in beats that are contained within the audio. The biggest cause of audio artifacts due to the time compression is lack of beat detection. Make sure that you add *Markers* anywhere that ACID fails to put one on a pronounced beat.

A *Marker* can also be disabled by pressing the *Disable Markers* button and clicking on it. Disabling a *Marker* can be beneficial if ACID is detecting a beat where it should not be detected. A disabled *Marker* will turn white.

To reset the *Stretch Markers* to their default position, press the *Reset to Default Markers* button. All default *Markers* will be red.

As a general rule, *Markers* should not be excessively close to each other. This may cause clicks in the audio. However, they should not be farther apart than about one second either. This may result in strange pitch and echo artifacts.

Modifying Event Properties

Individual *Events* on *Tracks* also have their own set of properties. These properties include a *Start offset*, *Pitch shift* and a *Quick fade edges to prevent clicks* option. These properties are not saved into the files when a *Track* is ACIDized. They are only saved with the project.

The *Start offset* for an *Event* specifies a playback starting position that is different than the beginning of the file. This offset is handy for adding extra variation to your *Tracks* by starting them at different places. This is especially useful for Loops; you can change the feel by simply starting the Loop at beat 2 rather than beat 1.

There are three different ways to edit the *Start offset*. The most precise way is to type in the number of samples you wish to offset by in the *Start offset* edit box. For obvious reasons this will probably not be your preferred way of editing the offset. Another way is to move the *Start Offset Marker* in the waveform display on the right-hand side of the *Event Properties* window. The third way can be accomplished right from the *Track View* window. Hold down the *Control* and *Shift* keys and click on the *Event* that you wish to offset. Now, drag the mouse left or right to change the offset. Notice the waveform scrolling within the *Event* boundaries.

When you add an offset to an *Event* or even edit an *Event* such that it does not end on a loop point, it is quite possible to introduce a click in the playback at the edges of the *Event*. This click can be easily eliminated by checking the *Quick fade edges to prevent clicks* checkbox. ACID will now perform a very quick fade in or out on the *Event* edges so that any nasty clicks are smoothed out of existence.

Advanced Track Editing

Once you have become familiar with the basics of creating and editing your ACID projects, you will want to start experimenting with some of the more advanced procedures.

Using Envelopes

Envelopes increase the power of ACID by allowing you to vary volume, pan and FX send levels over time per *Event*. This allows you to create fades, apply crazy panning and add effects that come and go as you please.

An *Envelope* is specific to the *Event* that it is acting on. The *Master* fader in the *Track List* section will always act upon the entire *Track*. This means that any *Event-specific Envelopes* will be calculated after the *Master* is calculated.

Adding an *Envelope* to an *Event* is accomplished by right clicking on the *Event*. Select *Envelope* and choose the type of *Envelope* you would like to add. The number of *FX* choices in the menu will be dependent on the *Number of FX pages to display* setting in *Preferences*.

Any number of *Envelopes* can be added to an *Event*, but this will quickly clutter up the display of the *Event*. You may choose to hide or show any type of *Envelope* by choosing *Display Envelope* from the View menu and selecting the type of *Envelopes* you would like to hide or show. A hidden *Envelope* will still act upon the *Event*, it is simply not displayed.

By default, A new *Envelope* will contain a single *Envelope Point*. If you want to simply adjust the overall level a specific *Event*, you can click on the *Envelope* line and drag it up or down. A floating Tool tip window will show you how much you are adjusting the *Envelope*.

To create more complex *Envelopes*, you will need to add more *Points*. To add a *Point* to the *Envelope*, double click on it. A new *Envelope Point* will be added which can then be dragged and positioned as required. To delete a *Point*, right click on it and select *Delete*.

Each segment of an *Envelope* can be linear, fast logarithmic or slow logarithmic. To change the nature of the *Envelope*, right click on it and select *Linear fade*, *Slow fade*, or *Fast fade*. When dealing with fades, logarithmic fades usually sound more natural to the human ear than linear fades.

Different Tools

While most of the functions that you will use can be initiated using the *Draw* tool, there are five other tools that make specific tasks easier. The other tools include *Paint*, *Erase*, *Envelope*, *Select* and *Zoom*.

The Paint Tool

Paint tool is designed to paint *Events* across multiple *Tracks*. With the *Paint* tool selected, *Events* can be painted across multiple *Tracks* as easily as clicking and dragging the mouse. Different from the *Draw* tool in that it can cross *Track* boundaries, the *Paint* tool excels at adding a random element to your ACID projects.

Painting across two or more existing *Events* on a *Track* will effectively merge them into one contiguous block. This is useful if you need to repair a gap that you created using the *Erase* tool.

Right clicking with the *Paint* tool will cause the tool to function like the *Erase* tool.

The Erase Tool

The *Erase* tool allows you to “spot erase” sections of an *Event*. With the *Erase* tool selected, click once in the middle of an *Event*. The *Event* will split at the closest *Snap* point to the spot where you clicked. If you click and drag with the *Erase* tool across an *Event*, the *Event* will be erased in chunks equal to the current *Snap* value.

Right clicking with the *Erase* tool will cause the tool to function like the *Paint* tool.

The Envelope Tool

The *Envelope* tool is only designed to manipulate *Envelopes* in *Events*. The *Envelope* tool should be used when you need to select multiple *Envelope Points* to move together or when there is concern about accidentally moving an *Event*. With the *Envelope* tool selected, *Events* cannot be moved or edited.

To select multiple *Envelope Points*, click on the *Event* whose *Points* you wish to select and drag the selection box around them. Selected *Points* will be displayed in an alternate color. Now that the *Points* are selected, you may click on any *Point* and drag it to the new position. All of the *Points* will follow. To deselect the *Points* click anywhere in the *Event* that is not part of the *Envelope*.

The Select Tool

The *Select* tool is designed to quickly select multiple *Events* across *Tracks* using selection boxes. There are three types of selection boxes that can be drawn using the *Select* tool: vertical, horizontal and free selection.

To change the type of selection box you are using, right click the mouse while holding down the left mouse button. Clicking the right mouse button will toggle between the three types of selection boxes.

The free selection box is the default behavior of the *Select* tool. It allows you to draw a selection that begins where you start drawing and ends where you let up on the mouse. This selection box will select all of the *Events* that are touched by the extents of the box. This method is good for selecting a group of *Events* that are close together.

The vertical selection box can be used to easily select *Events* across all *Tracks* that occur within a specified time range. The vertical selection box automatically selects all of the *Tracks* between your first mouse click and where you draw the selection box; even *Tracks* that are not visible at the current magnification are selected.

The horizontal selection box can be used to easily select all *Events* on a single or multiple adjacent *Tracks*. The horizontal selection box automatically selects all of the *Events* on a *Track* that is touched by the extents of the selection box; even *Events* that are not visible at the current magnification are selected.

The Zoom Tool

The *Zoom* tool is designed for changing the magnification of the ACID project. Like the *Select* tool there are three types of zoom boxes that the *Zoom* tool can use: time, height and free zoom.

To change the type of zoom box you are using, right click the mouse while holding down the left mouse button. Clicking the right mouse button will toggle between the three types of zoom boxes.

The free zoom box is the default behavior of the *Zoom* tool. It allows you to zoom into a section of your ACID project in both time and level at the same time.

The time zoom box is used to zoom into a specific chunk of time in the ACID project while maintaining the current track height zoom. Click and drag anywhere across the ACID project to zoom into that specific area of time.

The track height zoom box is used to maximize the size of a *Track* or group of *Tracks* in the ACID window. This allows edits to be made with reference to the low level audio in the *Event*, thereby resulting in greater precision. Click and drag anywhere from top to bottom in the ACID project to zoom in to the *Tracks* encompassed within the zoom area.

Double clicking anywhere on the project with the *Zoom* tool will zoom out so that the entire project fits in the *Track View*.

Using Markers

Markers are a handy way to ease navigation in the *Track View*. To create a *Marker*, place the cursor in the project where you want to add it and press the “M” key on the keyboard. A *Marker* will be added at the cursor position.

Markers can be used to indicate sections of projects such as chorus, verse, etc. They can also be used for on-the-fly type uses such as marking a part in the project that you want to come back to edit later on. To move a *Marker*, simply click on its tab above the *Beat Ruler* and drag it to a new location.

More options are available by right clicking on the *Marker* tab. Deleting a *Marker*, for example is accomplished by selecting *Delete* from the pop up menu. Naming a *Marker* is accomplished by selecting *Rename* from the pop up menu.

Each *Marker* (up to 10) is assigned a number. Pressing this number on the keyboard move the cursor to the corresponding *Marker*. This can even be done while playing the project.

Tempo and Key Maps

ACID will allow you to add automatic tempo and key changes within a project using *Tempo* and *Key Change* markers. These markers are added on the *Time Ruler* at the bottom of the *Track*

View. When the cursor passes over one of these markers, the master project tempo and/or key will change in real time.

To add a *Tempo* and/or *Key Change* marker, right click on the empty bar directly between the *Time Ruler* and the horizontal scroll bar and choose the type of change you would like to add. The markers that are added can actually be a *Tempo Change*, *Key Change* or both.

There are two ways to edit the tempo and/or key of the marker. The first way is to place the cursor on or after the marker and adjust the *Tempo* slider and *Key* control. Whatever these controls are set to will be reflected in the text of the marker. The second way is to double click on the text of the marker and type the exact value you want.

When editing a combination *Tempo* and *Key Change* marker, you do not have to type both values if you only want to edit one of them. For example, if the current marker value is 130,A and you only want to edit the key you can simply type in B and press enter. The marker will now be 130,B. Tempo works the same way.

Changing Snaps

Snapping is a way to make sure that all of your *Events* and *Markers* in the *Track View* line up perfectly with each other. ACID allows you to change the resolution of the snapping to accommodate your working style.

To change the snap resolution, choose *Snap To* from the Options Menu and select the resolution you wish to use. To disable snapping completely uncheck *Enable Snap To* from the *Options* menu.

You can temporarily disable snapping while editing an *Event* by holding down the *Shift* key.

Customizing the Toolbar

The ACID *Toolbar* is fully customizable. To add or remove buttons from the *Toolbar*, double click on a blank space between two buttons or at the end of the *Toolbar*. This will display the *Customize Toolbar* dialog. The column on the left lists all of the available buttons that are not currently on the *Toolbar*. The column on the right lists all of the buttons that are on the *Toolbar*.

To put a button on the *Toolbar*, select the button you want to add on the left and press the *Add* button. You can also double click on the button to add it. The new button will be added before the currently selected button on the right side. Separators may also be added between buttons to group them into logical bunches.

To remove a button, select it from the right column and press the *Remove* button. You may also double click on the button to remove it.

You can reorder the buttons on the *Toolbar* by selecting the button you want to move in the right column and pressing the move up and move down buttons.

If you decide you would like the *Toolbar* to be returned to its original configuration, press the *Reset* button.

You do not have to go into the *Customize Toolbar* dialog to reorder or delete buttons. If you hold the shift button and click on a button, you can pick it up and move it to a different location. If you drop the button on a part of the ACID window that is not the *Toolbar*, the button will be deleted.

Time Code Synchronization

ACID can generate MIDI Time Code and MIDI Clock as well as chase to MIDI Time Code. These features allow ACID to be synchronized with other audio applications and external audio hardware.

Generating MIDI Time Code

MIDI Time Code is a standard time code that most applications and some hardware devices will use to synchronize themselves. ACID will generate stable MTC at all available frame rates for other applications to chase to.

To generate MTC from ACID you must specify a *MIDI Output device* to send the time code to and a *Frame rate* for the time code. These options can be found on the *Sync* page of *Preferences*. After these options have been chosen, *Generate MIDI Time Code* must be turned on in the Options menu.

ACID will now generate MTC starting from wherever you begin playback in your ACID project.

To view the outgoing time code, look at the *Position Display* directly above the *Track List*. Click on the button and choose *MIDI Time Code Out*. The text will now display the outgoing MTC time.

If you have specified an *Offset* in the *Sync* page of *Preferences*, it will be reflected in the *Position Display* as well as the *Time Ruler* if the *Time Ruler Format* is set to a SMPTE format.

Chasing MIDI Time Code

ACID will also chase to incoming MTC. This means that ACID will vary its playback speed over time to match the playback speed of another application or hardware device.

To chase to MTC you must specify a *MIDI Input device* to receive MTC from and a *Frame rate* for the time code. These options can be found on the *Sync* page of *Preferences*. After these options have been chosen, *Chase to MIDI Time Code* must be turned on in the Options menu.

ACID is now ready to chase to incoming time code. Whenever an incoming MTC signal is received, ACID will begin playing from the position indicated by the time code. If ACID is not receiving MTC, you can play and edit as normal.

To view the incoming time code, look at the *Position Display* directly above the *Track List*. Click on the button and choose *MIDI Time Code In*. The text will now display the incoming MTC time.

This display will also show status and error information. If *Chase to MIDI Time Code* is enabled but no MTC is detected, the display will read, “Listening...” If the wrong frame rate of MTC is being detected the display will read, “Wrong format.”

If you have specified an *Offset* in the *Sync* page of *Preferences*, it will be reflected in the *Position Display* as well as the *Time Ruler* if the *Time Ruler Format* is set to a SMPTE format.

Generating MIDI Clock

MIDI Clock differs from MTC in that it contains tempo as well as positional information. MIDI Clock is essentially measured in ticks from the beginning of the project. Ticks are a subdivision of quarter notes and are completely tempo dependent.

The advantage of using MIDI Clock is that ACID can send its tempo changes to the chasing application and they will be preserved.

To generate MIDI Clock from ACID you must specify a *MIDI Output device* to send the Clock. This option can be found on the *Sync* page of *Preferences*. After this options has been chosen, *Generate MIDI Clock* must be turned on in the Options menu.

ACID will now generate MIDI Clock starting from wherever you begin playback in your ACID project.

To view the outgoing MIDI Clock position, look at the *Position Display* directly above the *Track List*. Click on the button and choose *MIDI Clock Out*. The text will now display the outgoing MIDI Clock time.

ACID Reference

This section is devoted to explaining the function of every menu item and dialog box in ACID. Look here to answer questions like, “I wonder what this button does?”

File Menu

New

Selecting this command opens a blank ACID project. If you currently have an ACID project open that has not been saved, you will be prompted to save your changes first.

Open

Selecting this command displays the *Open File* dialog. From this window you can browse all of the available drives to select an ACID project or audio file to open.

If you choose an ACID project and there is an unsaved project currently open, you will be prompted to save your changes first. If you choose an audio file, the file will be opened as a new *Track* in the current ACID project.

Look in

This field specifies the current folder. All of the files available in the folder will appear in the space below.

File name

This field specifies the file you wish to open. You may type a name in or click on a file in the space above.

Files of type

This field specifies the type of file you wish to open. The type of file selected will limit what files are shown in the space above. The types available are:

ACID Projects and Audio Files (*.acd, *.aif, *.wav)

An ACID project file (*.acd) contains all of the information about a single project. All of the *Track* layout, *Envelope* adjustments, effects parameters, etc. are saved in this project file.

Wave files (*.wav) are the standard audio file format for digital audio on Windows computers. ACID will allow you to open any 16 or 24-bit PCM, non-compressed Wave files

AIFF files (*.aif) are a popular format on the Macintosh. 16 and 24-bit files of this format can be added as *Tracks* into an ACID project.

Recent

The *Recent* list is a quick way to navigate the *Open* dialog. Folders that you frequently use will be available to choose from the list. All of the files in that folder will appear in the space above.

Close

This command closes the current project.

Save

This command saves the changes to the current project.

Save as

This command displays the *Save as* dialog. From the *Save as* dialog, you can save the current project to a new location, to a new name, or render the project as a Wave, AIFF or ASF file.

Save in

This field specifies the folder you wish to save to. All of the files available in the folder will appear in the space below.

File name

This field specifies the file you wish to save. You may type a name in or click on a file in the space above.

Save as type

This field specifies the type of file you wish to save to.

ACID Project (*. acd)

An ACID project file contains all of the information about a single project. All of the layout of *Tracks*, *Envelope* adjustments, effects parameters, etc. are saved in this project file. This type of file does not contain any audio, only references to audio files.

ACID Project with external audio (*. acd)

By saving a project file in this manner, all of the audio that is being used in the project will be copied into the same folder as the project file. This makes it easy to move a project around without having to reestablish the audio file references every time.

When this option is selected a new option called *Include Disk-Based audio files* appears. When this option is not selected, the Disk-Based *Tracks* will not be copied to with the new project. However, the link to the file will still be contained in the project.

ACID Project with embedded audio (*. acd)

By saving a project file in this manner, all of the audio that is being used in the project will be embedded into the project file. This option is ideal for archiving a finished project as there is only one file to keep track of..

When this option is selected a new option called *Include Disk-Based audio files* appears. When this option is not selected, the Disk-Based *Tracks* will not be copied to with the new project. However, the link to the file will still be contained in the project.

Mixed AIFF File (*. aif)

The entire project can be rendered into a single AIFF file by choosing this option. When this option is chosen a new drop down list called *Attributes* will be displayed. From the *Attributes* list, you can choose the desired sample rate, bit depth and number of channels for the output file.

Mixed Wave File (*. wav)

The entire project can be rendered into a single Wave file by choosing this option. When this option is chosen a new drop down list called *Attributes* will be displayed. From the *Attributes* list, you can choose the desired sample rate, bit depth and number of channels for the output file.

Mixed NetShow Active Streaming Format (*. asf)

The entire project can be rendered into a Microsoft Active Streaming Format file for broadcast over the Internet. A new drop down list called *Preset* and an *Advanced* button are displayed when this option is chosen.

The *Preset* list contains a set of commonly used formats for creating Internet ready audio. If you do not wish to use a preset from the list, press the *Advanced* button.

Pressing the *Advanced* button opens the *Active Streaming Format Settings* dialog. From this dialog you can choose custom settings for the ASF file output.

Preset

This list contains commonly used settings for creating ASF audio files.

Format

This list contains all of the available audio codecs installed on your computer. You may select any of the codecs to use when creating the ASF file.

Attributes

This list contains all of the available attributes for the selected audio codec. The capabilities of the selected audio codec will determine the available attributes.

Maximum lead time

This control defines the lead time, if any, that the Microsoft NetShow player should buffer before starting playback of the ASF file. The default is 1,000 milliseconds. The lead time can affect the bit-rate that is calculated for the ASF file.

Enable error correction

This control enables error correction for low bandwidth files (not greater than 150 KB per second). The error correction information is used by the Microsoft NetShow Player to recover from bad transfers that are common on low bandwidth connections (especially modems using standard phone lines). For high bandwidth content (greater than 150 KB per second), error correction is automatically disabled since the reliability of the connections required for these files is substantially better.

Enable Wavespan

This option is used to enable a tradeoff between more efficient handling of larger audio objects and better interleaving of client processing time with smaller audio objects. For most audio codecs, this option should remain unchecked. However, some newer codecs may require this option to be checked for proper playback.

Title

This field contains the title that is displayed by the NetShow Player when playing the saved ASF file.

Author

This field contains the author that is displayed by the NetShow Player when playing the saved ASF file.

Copyright

This field contains the copyright that is displayed by the NetShow Player when playing the saved ASF file.

Rating

This field contains the rating of the ASF file. Ratings are used to by the NetShow Player to restrict playback of certain content.

Description

This field contains a description of the ASF file.

Save only the audio within the current Loop Region

When this option is checked, only the portion of the project that is contained within the *Loop Region* will be saved out to a new file. The *Loop Region* does not need to be active for this option to work.

Export

This command allows you to export audio from the current project in various forms.

Save in

This field specifies the folder you wish to save to. All of the files available in the folder will appear in the space below.

Folder

This field displays the full path of the destination folder.

Save as type

This field specifies the type of file format that your exported audio will be saved in.

AIF (*.aif)

The AIF or AIFF format is a popular format on the Macintosh.

Wave (*.wav)

This is the standard audio file format for digital audio on Windows computers.

Attributes

This field allows you to choose the format of the exported audio. Sample rate, bit-depth and number of channels are all selected from this drop-down list.

Export type

Save un-muted tracks as separate files

This command saves out copies of all un-muted tracks as separate files. This feature is useful when you want to export each of your arranged tracks into another application.

Save stretched loops from un-muted tracks

This command saves out new copies of all of the un-muted Loops that you are using in the current project at the current project tempo. This is a useful feature when you want to export the Loops to another application in their time stretched state.

Free space

This field displays the free hard drive space in the selected folder.

Properties

From this window you can store information about the current project.

Title

This field stores the title of the project.

Artist

This field stores the name of the artist that performed in the project.

Engineer

This field stores the name of the person that engineered the project.

Copyright

This field stores copyright information for the project.

Comments

This field stores comments about the project.

Exit

This command closes the ACID application. You will be prompted to save any changes to the current project before closing.

Recently Used File List

A list of recently used project files will be maintained at the bottom of the File menu. Picking a project from this list allows you to quickly return to work on that project.

Edit Menu

Undo

Use this command to undo the last edit operation. For instance, if you deleted a *Track* by accident, simply choose the *Undo* option from the Edit menu to put the *Track* back.

Redo

Use this command to re-perform an undone *Event*. For instance, if you decide that you really did want to delete that *Track*, select *Redo* and the undo will be undone.

Cut

Selecting this command will remove any selected *Events* in the *Track View* and place them onto the ACID clipboard.

Copy

Selecting this command will create a copy of any selected *Events* in the *Track View* and place them onto the ACID clipboard.

Paste

Use this command to place the contents of the ACID clipboard at the current cursor position. The clipboard contents will be placed on top of any *Events* that occupy the same space. To have the existing *Events* move in time to accommodate the pasted *Events* use *Paste Insert*.

Paste Insert

Use this command to place the contents of the ACID clipboard at the current cursor position. Any *Events* that occupy the same space will be moved later in time to accommodate the pasted *Events*. If the cursor is in the middle of an *Event*, the *Event* will be split at the cursor position when the new *Events* are pasted.

This feature is useful when rearranging a project by moving verses and choruses around, for example.

Delete (Clear)

This command removes any selected *Events* from the *Track View*.

Select All

This command selects all of the *Events* in the *Track View*.

Mix to New Track

This command mixes all audio contained in un-muted tracks within the *Loop Region* into one single track. This function is similar to “track bouncing” in the analog world.

The *Mix to New Track* dialog is displayed to choose a name and destination folder for the new file.

Save in

This field specifies the folder you wish to save to. All of the files available in the folder will appear in the space below.

File name

This field specifies the file you wish to save. You may type a name in or click on a file in the space above.

Save as type

This field specifies the type of file you wish to save to. Wave is the only available option in this dialog.

Insert Silence

This command inserts a user specified amount of blank space into the ACID project at the cursor position. This feature can be used to create space in the project for new *Events*.

Fit to Time

This command allows you to specify an exact length for the ACID project. ACID will adjust the tempo accordingly to conform to the new length. The length will be constrained to the projects minimum and maximum tempo settings as set in *Preferences*.

Tool

This sub-menu contains options to select the different tools that are available in ACID.

Draw

The *Draw* tool contains most of the functionality that is available in the *Track View*. Adding, deleting and editing of *Events* as well as *Envelopes* is permissible. This is the tool that is used most frequently.

Paint

With the *Paint* tool, only adding and erasing *Events* is permissible. The Paint tool is mostly useful for creating random elements in a project as it can add *Events* by dragging across multiple *Tracks*.

Erase

With the *Erase* tool, only erasing and adding *Events* is permissible. The Erase tool is mostly used for spot erasing certain sections out of the middle of an *Event*.

Envelope

With the *Envelope* tool, only editing of *Envelopes* is permissible. The main function of the *Envelope* tool is to allow group selecting of *Envelope Points* to move as a single unit, without running the risk of moving the *Event*.

Select

With the *Select* tool, *Events* can be group selected and moved by dragging selection boxes around the *Events*. There are three types of selection boxes that can be used. To select a different type of selection box, click the right mouse button while holding down the left mouse button.

Zoom

With the *Zoom* tool, the magnification of the *Track View* can quickly be changed by drawing magnification boxes with the mouse. There are three types of magnification boxes that can be used. To select a different type of magnification box, click the right mouse button while holding down the left mouse button.

Special

This sub-menu contains options for adding different types of *Markers* to the *Track View*.

Drop Marker

This command places a *Marker* at the current cursor position. *Markers* are used for navigation purposes.

Add Tempo Change

This command places a *Tempo Change Marker* at the current cursor position. *Tempo Change Markers* are used to create automated, real-time tempo changes in the project.

Add Key Change

This command places a *Key Change Marker* at the current cursor position. *Key Change Markers* are used to create automated, real-time key changes in the project.

Add Tempo and Key Change

This command places a *Tempo and Key Change Marker* at the current cursor position. *Tempo and Key Change Markers* are used to create simultaneous, automated, real-time tempo and key changes in the project.

Undo All

Selecting this command reverts the project back to its last saved form, assuming that Undos have been created for each action that has taken place.

View Menu

Toolbar

This option toggles the display of the *Toolbar* on and off.

Zoom Normal

This command will restore the project's magnification to the default settings. This feature is useful for quickly zooming to a reasonable level whether you are zoomed in or out to the magnification extents.

Zoom Edit

This command quickly restores the track height zoom to a level where all *Track List* edit controls can be accessed. This feature is useful when you want to edit something in the *Track List* but do not want to change your time zoom magnification.

Zoom Overview

This command quickly reduces the magnification of the *Track View* so that the entire length of the project and as many *Tracks* as possible are displayed.

Display Event Pitch

This option toggles the display of pitch in each *Event*. When pitch shifting specific *Events*, this feature is useful for keeping a handle on that information.

Display Envelopes

This sub-menu toggles the global display of each type of available *Envelope*.

Volume

This option toggles the display of volume *Envelopes*.

Pan

This option toggles the display of pan *Envelopes*.

FX

This option toggles the display of FX *Envelopes*. There will be an item for as many FX pages that are selected in *Preferences*.

Focus to Track View

This command sets the input focus to the *Track View*. All keyboard commands will affect (or not affect as the case may be) the controls of the *Track View*.

Explorer

This command displays the *Media Explorer* at the bottom of the ACID window. This command has the same function as choosing the *Explorer* tab.

Properties

This command displays the *Properties* window at the bottom of the ACID window. This command has the same function as choosing the *Properties* tab.

Mixer

This command displays the *Mixer* at the bottom of the ACID window. This command has the same function as choosing the *Mixer* tab.

FX

This command displays one of the *FX* windows at the bottom of the ACID window. There will be a separate menu command for each effect that is available. The number of available effects is determined in *Preferences*. This command has the same function as choosing one of the *FX* tabs.

Explore Current Folder

This command opens a Windows Explorer window of the currently selected folder or the parent folder of the currently selected file in the *Media Explorer*. This is a useful feature for quickly renaming or deleting files since ACID's *Media Explorer* can not perform these actions.

Refresh Explorer

This command updates the *Media Explorer* window to show any changes in the drive or folder structure.

Options Menu

Scroll Playback

When this option is selected, ACID will scroll the *Track View* display if the play cursor ever reaches the edge of the screen.

Enable Snap To

This option toggles snapping off and on. All editing functions will snap to the *Snap To* setting when this option is enabled.

Snap To

These options change the resolution of the snapping. All editing functions will snap to this setting when *Enable Snap To* is turned on.

Ruler Marks

This option sets the snapping to marks of the *Time Ruler*. The resolution of the marks depends on the current magnification of the *Track View*.

Whole Note

This option sets the snapping to whole measures.

Half Note

This option sets the snapping to half notes. In 4/4 time a half note is two beats.

Quarter Note

This option sets the snapping to quarter notes. In 4/4 time a quarter note is one beat.

Eighth Note

This option sets the snapping to eighth notes. In 4/4 time an eighth note is one half of a beat.

Sixteenth Note

This option sets the snapping to sixteenth notes. In 4/4 time a sixteenth note is one quarter of a beat.

Thirty-Second Note

This option sets the snapping to thirty-second notes. In 4/4 time a thirty-second note is one eighth of a beat.

Sixty-Fourth Note

This option sets the snapping to sixty-fourth notes. In 4/4 time a sixty-fourth note is one sixteenth of a beat.

Time Ruler Format

This sub-menu contains options for how to display time on the *Time Ruler*.

Samples

This option displays the *Time Ruler* in samples.

Time

This option displays the *Time Ruler* in hours:minutes:seconds.milliseconds.

Seconds

This option displays the *Time Ruler* in seconds.

Time & Frames

This option displays the *Time Ruler* in hours:minutes:seconds.frames where the frame rate is 15 frames per second.

Absolute Frames

This option displays the *Time Ruler* in total frames from the beginning of the project where the frame rate is 15 frames per second.

SMPTE Non-Drop (29.97 fps)

This option displays the *Time Ruler* in hours:minutes:seconds.frames where the frame rate is 29.97 frames per second.

SMPTE Non-Drop (30 fps)

This option displays the *Time Ruler* in hours:minutes:seconds.frames where the frame rate is 30 frames per second.

SMPTE Drop (30 fps)

This option displays the *Time Ruler* in hours:minutes:seconds.frames where the frame rate is 30 frames per second with dropped frames.

SMPTE EBU (25 fps)

This option displays the *Time Ruler* in hours:minutes:seconds.frames where the frame rate is 25 frames per second.

SMPTE Film Sync (24 fps)

This option displays the *Time Ruler* in hours:minutes:seconds.frames where the frame rate is 24 frames per second.

Generate MIDI Time Code

When this option is selected, ACID will generate MIDI Time Code whenever *Play* is pressed. To setup MIDI Time Code generation, open the *Sync* page in *Preferences*.

Generate MIDI Clock

When this option is selected, ACID will generate MIDI Clock whenever *Play* is pressed. To setup MIDI Clock generation, open the *Sync* page in *Preferences*.

Chase to MIDI Time Code

When this option is selected, ACID will watch for and synchronize playback to incoming MIDI Time Code. To setup chasing to MIDI Time Code, open the *Sync* page in *Preferences*.

Customize Toolbar

This command opens the *Customize Toolbar* dialog.

Available buttons

This list contains all of the buttons that are not currently on the *Toolbar*.

Toolbar buttons

This list contains all of the buttons that are currently on the *Toolbar* in the order in which they appear.

Add

This button moves the selected button from the *Available buttons* list to the *Toolbar buttons* list.

Remove

This button moves the selected button from the *Toolbar buttons* list to the *Available buttons* list.

Reset

Pressing this button sets the *Toolbar* back to its default setup.

Move Up

Pressing this button moves the selected button up in the *Toolbar buttons* list.

Move Down

Pressing this button moves the selected button down in the *Toolbar buttons* list.

Preferences

The *Preference* pages contain various user options for ACID.

General

This page contains miscellaneous ACID options.

Automatically open last project on startup

When this option is checked, ACID will reopen the project that was open the last time ACID was closed.

Show logo splash screen on startup

When this option is checked, the ACID logo splash screen will be displayed when ACID starts.

Create permanent peak files (.SFK) for Disk-Based audio

When this option is checked, .SFK files will be created for all opened Disk-Based *Tracks*. These files make opening, navigation and zooming very fast.

Create Undos for FX parameter changes

When this option is checked, Undos will be created anytime a plug-in parameter is changed in the *FX* pages.

Project tempo range

This option specifies the minimum and maximum tempo available in the ACID project. Changing this option will affect the resolution of the *Tempo* slider.

Number of FX pages to display

This option specifies the number *FX* pages to display. By adding more *FX* pages you can use more effects in your ACID project.

Play files from disk if bigger than

This option specifies the size threshold above which opened audio files will not be stored in RAM. If you have a small amount of RAM, this number should be lower than if you have large amounts of RAM. Files greater than this threshold will be opened as Disk-Based *Tracks*.

Temporary storage folder

This option specifies the folder into which all temporary files are created.

Free space in selected folder

This field specifies the amount of free space available in the selected *Temporary storage folder*.

Default All

Pressing this button restores the entire *General* page to the default settings.

Audio

This page contains options specific to playback and recording.

Keep audio devices open for faster playback startup response

When this option is checked, all audio devices (sound cards) will be kept open to decrease the response time when *Play* is pressed. The audio devices will be released if you switch to a different application and ACID is not playing.

Show Sound Mapper in device selection for playback and record

When this option is checked, the Microsoft Sound Mapper device will be an option for record and playback device. If you never use the Sound Mapper for its format conversion properties, it is advantageous to remove it from the list of devices to save space.

Playback and record sample rate

This option specifies the sample rate that ACID plays and records at. Changing this rate at any time will not affect the pitch of the project.

Default playback device

This option specifies the playback device that will be used for all new tracks. It will also be the device that shows up first in the *Device Selection* list and whose *Playback* meter is displayed first in the *Mixer* page.

Playback sample size

This option specifies the bit depth of the audio playback. In order to use 24-bit, your selected playback device must support 20 or 24 bit audio playback.

Playback buffering

This option specifies the total amount of buffering that ACID uses during playback. If you have problems with audio dropouts during playback, try increasing this value. However, selecting a large value will drastically reduce the responsiveness of starting playback.

Location of preferred audio editor

This field displays the location of the audio editing application you prefer to use with ACID. To specify an audio editor press the *Browse* button and browse for the editor's .EXE file.

Advanced

Pressing this button opens the *Advanced Audio Preferences* dialog.

Audio devices

This list contains all of the audio devices that are installed in your computer. Selecting one from the list allows you to set the options below for that device.

Interpolate position

When this option is checked, ACID will attempt to compensate for inaccurate devices by interpolating the playback or recording position. If you notice that your playback cursor is offset from what you are hearing, enable this option for the playback device.

Position bias

If the position of playback or record is still off from what you hear after you enable *Interpolate position* you can attempt to compensate using the *Position bias* control. Moving this control will offset the position forward or backward to compensate for the inaccuracies of the device.

Do not pre-roll buffers before starting playback

When this option is checked, ACID will not create buffers prior to starting playback. Some devices do not behave properly if this option is unchecked. If your audio stutters when you start playback try checking this option.

Default All

Pressing this button restores the entire *Audio* page to the default settings.

Sync

This page contains options for setting up synchronization of other applications and devices to ACID.

Generate MIDI Time Code settings

These settings are for setting up MIDI Time Code generation from ACID.

Output device

This option specifies the MIDI device to which the MIDI Time Code will be sent. The MTC slave should also be set to this device.

Frame rate

This option specifies the frame rate at which ACID will generate the MIDI Time Code. The MTC slave must be set to the same frame rate.

Offset

This option specifies a time code offset that ACID will begin MTC generation at. If the offset is 01:00:00.00, ACID will begin sending MTC at one hour.

Generate MIDI Clock settings

These settings are for setting up MIDI Clock generation from ACID.

Output device

This option specifies the MIDI device to which the MIDI Clock will be sent. The MIDI Clock slave should also be set to this device.

Chase to MIDI Time Code settings

These settings are for setting up MIDI Time Code chase to another application or external device.

Input device

This option specifies the MIDI device from which the MIDI Time Code will be received. The MTC master should also be set to this device.

Frame rate

This option specifies the frame rate at which the MTC master will be sending time code to ACID.

Offset

This option specifies the time code that ACID will treat as 0. For example, if your incoming time code starts at 1 hour, you will want to specify ACID's start time as 1 hour as well. This will save you from having to move all of the Events in your project to the 1-hour point in order to sync them properly.

Synchronize audio playback devices to opened sample rate

If this option is not checked audio devices are allowed to play back at the rate of their internal crystal clocks. Even if your playback sample rate is 44.1 kHz, some audio cards will actually play a little slower or faster than that. This is normally not a problem unless you are using two different sound cards and are playing out both simultaneously. If one of the cards is playing at a different rate, they will eventually drift out of sync from each other. When this option is checked, ACID will attempt to compensate for this by resampling its playback.

Advanced

Pressing this buttons opens the Advanced Sync Preferences dialog.

MTC Output

This page contains advanced options for MIDI Time Code output. It is only displayed if a device is selected for MTC output on the previous page.

Use internal timer for MTC generation

When this option is enabled, the MIDI Time Code that ACID generates will be based off of the CPU clock. Otherwise it will be generated from the clock on the sound card.

Internal timer resolution

When using the internal timer, the resolution of the timer can be changed. Higher numbers indicate lower resolution and vice versa.

Full-frame message generation

This option specifies when ACID will send full-frame time code messages while *Generate MIDI Time Code* is enabled. Full-frame messages are used by some external synchronizable audio devices to seek to a proper location prior to actually starting synchronization. Tape-based recorders especially benefit from seeking to full-frame messages because of the time it takes to move the transport to the proper location. However, full frame messages are ignored by some devices and may actually cause unexpected behavior in other devices. Check your hardware documentation to find out if they support full-frame messages.

MIDI Clock Output

This page contains advanced options for MIDI Clock output. It is only displayed if a device is selected for MIDI Clock output on the previous page.

Send Start instead of Continue when beginning playback

When this option is checked, ACID will send a Start command rather than a Continue command when *Generate MIDI Clock* is enabled. Normally ACID will send a Continue command as this type of command allows the chasing device to start from a specific time. However, some older sequencers that support MIDI Clock chase do not support the Continue command and must start from the beginning every time.

Use internal timer for MIDI Clock generation

When this option is enabled, the MIDI Clock that ACID generates will be based off of the CPU clock. Otherwise it will be generated from the clock on the sound card.

Always send MIDI Clock

When this option is selected, ACID will always send MIDI Clock when *Generate MIDI Clock* is enabled. Some applications and devices listen for MIDI Clock, even when the master application is not playing. This allows them to synchronize faster. However, some applications and devices might not support this feature. It is recommended that you turn off this option if your MIDI Clock slave does not support it.

Song Position Pointer generation

This option specifies when ACID will send Song Position Pointer messages while *Generate MIDI Clock* is enabled. Song Position Pointer messages are used by MIDI applications and devices to seek to a proper location prior to actually starting synchronization.

MTC Input

This page contains advanced options for MIDI Time Code input. It is only displayed if a device is selected for MTC input on the previous page.

Trigger playback only (do not chase)

When this option is selected, ACID will not chase its playback speed to the incoming MTC. Instead, it will only trigger at the appropriate time. There are two situations when you will want to use this option.

1. If your computer does not have the speed required to accurately chase time code. This method is not recommended for long periods of time as ACID will drift out of sync, but it may be successfully used for short periods.
2. Your sound card has an external “Word Clock” input. This stable clock source will keep your digital signals locked together and eliminate the need for ACID to chase.

Free-wheel for time code loss

When this option is selected, ACID will continue to play for a specified period of time without chasing if time code is lost for some reason. Enabling this option can compensate for infrequent losses in time code. If losses in time code are frequent, troubleshooting should be done to find the cause of the problem.

Free-wheel slack time

This option specifies the amount of time that time code can be lost before the *Free-wheel playback time* starts. A longer time is more tolerant of breaks in the incoming time code.

Free-wheel playback time

This option specifies the amount of time that ACID will play back after the *Free-wheel slack time* has been exceeded.

Synchronization delay time

This option specifies the amount of time it takes for ACID to synchronize itself to incoming time code. On slower computers this time should be set to around two seconds. On faster computers, it may be set lower. However, setting this value too low can sometimes result in wild audible pitch shifting at the start of playback.

Default All

Pressing this button restores the entire *Sync* page to the default settings.

Help Menu

Contents and Index

This command displays the Help file contents page.

What's This?

This command enables What's This? help. When What's This? help is enabled you can click on any portion of the ACID window for context sensitive help about the item you clicked on.

Keyboard Shortcuts

This command displays the *Keyboard Shortcuts* section of the Help file. Here you will find numerous shortcuts to speed up your work in ACID.

Sonic Foundry on the Web

This sub-menu contains links to various pages on our World Wide Web site.

Product News

This link opens the *News* page. Here you will find news about new and existing products.

Frequently Asked Questions

This link opens the *ACID FAQ* page. Here you will find answers to most common questions regarding ACID.

Online Support

This link opens the *Online Support* page. This page is devoted to bringing you useful information for troubleshooting any problems you might be experiencing with ACID.

ACID Home Page

This link opens the *ACID* home page. Here you will find specific news about ACID as well as specifications and other good stuff.

Send Feedback

This command sends an email message to feedback@sonicfoundry.com. If you have comments about ACID or any of our products, we want to hear from you.

Sonic Foundry Home Page

This link opens the *Sonic Foundry* home page. All the latest news about Sonic Foundry can be found here.

About Sonic Foundry ACID

This command opens the *About Sonic Foundry ACID* dialog. Here you will find copyright and registration information as well as the exact version number of your copy of ACID.

Shortcut Menus

ACID is filled with context sensitive Shortcut menus that can be reached by right-clicking almost anywhere in the ACID window.

Track List Shortcut Menu

The Track List Shortcut menu is reached by right-clicking on the icon of any *Track*.

Rename

This command puts the name of the *Track* into an editable mode. Renaming a *Track* does not rename the file associated with that *Track*. This allows you to give *Tracks* friendly names if the file itself is not.

Use Loop Tempo

This command sets the project tempo to the original tempo of the selected Loop.

Edit in Audio Editor

This command launches the *Preferred Audio Editor* as specified in *Preferences* and opens the selected *Track*. When you are done editing the file, save it and ACID will prompt you to reopen the *Track*. In this way, changes to the file can be updated seamlessly.

Delete

This command removes the selected *Track* from the project.

Duplicate Track

This command makes an exact copy of the *Track* and places it underneath the selected *Track*. All *Events*, *Envelopes*, etc. are copied as well.

Pitch Shift

This command shifts the current pitch of the *Track* by the specified number of semitones. This pitch shift is in addition to any pitch shifting that is happening as a result of the project key. Pitch shifting a *Track* affects all of the *Events* on that *Track*.

Color

This option specifies the color of the *Track*. *Tracks* can be color coded to indicate logical groupings. For example, all of the drum parts can be yellow and Synth parts can be green.

Properties

This command displays the *Track's Properties* page at the bottom of the ACID window.

Event Shortcut Menu

The Event Shortcut menu is reached by right clicking on any *Event* in the *Track View*.

Cut

This command clears the *Event* and places it onto the ACID clipboard so that it can be pasted somewhere else.

Copy

This command makes copy of the *Event* and places it onto the ACID clipboard so that it can be pasted somewhere else.

Paste

This command pastes the contents of the ACID clipboard into the selected *Event* at the cursor position.

Delete

This command clears the *Event* from the *Track*.

Pitch Shift

This sub-menu contains commands for shifting the pitch of the selected *Event*. The *Event*-specific pitch shift is calculated after the project key and the *Track's* pitch shift.

Up

This command shifts the pitch of the *Event* up one semitone.

Down

This command shifts the pitch of the *Event* down one semitone.

Reset

This command removes any pitch shifting that currently exists in the *Event*.

Envelope

This sub-menu contains commands for toggling *Envelopes* on and off.

Volume

This option toggles the volume *Envelope* in the *Event*.

Pan

This option toggles the pan *Envelope* in the *Event*.

FX

This option toggles the FX *Envelopes* in the *Event*. The number of FX *Envelopes* is determined by the *Number of FX pages to display* preference.

Join Events

This command combines all selected *Events* into one.

Split at Cursor

This command splits the selected *Event* at the current cursor position.

Properties

This command displays the *Event's Properties* page at the bottom of the ACID window.

Track Space Shortcut Menu

The Track Space Shortcut menu is reached by right clicking on a part of a *Track* that is not occupied by an *Event*.

Select All on Track

This command selects all of the *Events* on the *Track*.

Enable Snap To

This command enables snapping.

Snap To

This option selects the snap resolution.

Save

This command saves the current project.

Save As

This command displays the *Save As* dialog.

Zoom Normal

This command sets the magnification of the *Track View* to its default settings.

Zoom Edit

This command sets the track height magnification to its default settings.

Zoom Overview

This command sets the magnification of the *Track View* so that as much of the project as possible is displayed.

Non-Track Space Shortcut Menu

The Non-Track Space Shortcut Menu is reached by right clicking in the empty space of the *Track View* that does not contain any *Tracks*.

New

This command opens a new, blank ACID project.

Open

This command displays the *Open* dialog.

Record

This command displays the *Record* dialog.

Preferences

This command displays the *Preferences* dialog.

Envelope Shortcut Menu

The Envelope Shortcut menu is reached by right clicking on an *Envelope* line.

Add Point

This command adds a new *Envelope Point* at the location where the mouse was clicked.

Linear Fade

This command makes the current *Envelope* segment a linear segment.

Fast Fade

This command makes the current *Envelope* segment a fast logarithmic segment.

Slow Fade

This command makes the current *Envelope* segment a slow logarithmic segment.

Select All

This command selects all of the *Envelope Points* on the *Envelope* so that you can move them as a group.

Reset All

This command reverts the *Envelope* back to its default settings.

Volume and FX Envelope Point Shortcut Menu

The Volume and FX Envelope Point Shortcut Menu is reached by right clicking on an *Envelope Point* within a volume or FX *Envelope*.

Set to 6 dB

This command sets the *Envelope Point* to 6 dB. 6 dB is effectively the top of the *Event* display and indicates the maximum boost in level by an *Envelope*.

Set to 0 dB

This command sets the *Envelope Point* to 0 dB. 0 dB indicates no change in level from the *Envelope*.

Set to $-\infty$ dB

This command sets the *Envelope Point* to $-\infty$ dB or effectively to the bottom of the *Event* display.

Delete

This command clears the selected *Envelope Point*.

Linear Fade

This command makes the current *Envelope* segment a linear segment.

Fast Fade

This command makes the current *Envelope* segment a fast logarithmic segment.

Slow Fade

This command makes the current *Envelope* segment a slow logarithmic segment.

Select All

This command selects all of the *Envelope Points* on the *Envelope* so that you can move them as a group.

Reset All

This command reverts the *Envelope* back to its default settings.

Pan Envelope Point Shortcut Menu

The Pan Envelope Point Shortcut Menu is reached by right clicking on an *Envelope Point* within a pan *Envelope*.

Set to 100% Left

This command sets the *Envelope Point* all the way to the left.

Set to Center

This command sets the *Envelope Point* to the center.

Set to 100% Right

This command sets the *Envelope Point* all the way to the right.

Delete

This command clears the selected *Envelope Point*.

Linear Fade

This command makes the current *Envelope* segment a linear segment.

Fast Fade

This command makes the current *Envelope* segment a fast logarithmic segment.

Slow Fade

This command makes the current *Envelope* segment a slow logarithmic segment.

Select All

This command selects all of the *Envelope Points* on the *Envelope* so that you can move them as a group.

Reset All

This command reverts the *Envelope* back to its default settings.

Loop Region Shortcut Menu

The Loop Region Shortcut menu is reached by right clicking on the *Loop Region*.

Play Looped

This option toggles the looped playback mode on and off.

Set Loop to View

This option sets the *Loop Region* to the visible edges of the *Track View*. If the entire project is displayed the *Loop Region* is set to the ends of the project.

Set Loop to Whole Project

This option sets the *Loop Region* to the ends of the project.

Mix to New Track

This option mixes all of the audio in un-muted *Tracks* that are contained within the *Loop Region* to a new file which is then opened as a new *Track*.

Loop Region Space Shortcut Menu

The Loop Region Space Shortcut menu is reached by right clicking on the empty area above the *Beat Ruler* but not on the *Loop Region* itself.

Drop Marker

This command adds a new *Marker* at the cursor position.

Play Looped

This option toggles the looped playback mode on and off.

Set Loop to View

This option sets the *Loop Region* to the visible edges of the *Track View*. If the entire project is displayed the *Loop Region* is set to the ends of the project.

Set Loop to Whole Project

This option sets the *Loop Region* to the ends of the project.

Enable Snap To

This command enables snapping.

Snap To

This option selects the snap resolution.

Time Ruler Shortcut Menu

The Time Ruler Shortcut menu is reached by right clicking on the *Time Ruler*. See *Time Ruler Format* under the *Options menu* section of this Help file for details on the specific formats available.

Tempo and Key Change Shortcut Menu

The Tempo and Key Change Shortcut menu is reached by right clicking on a *Tempo* or *Key Change Marker*.

Tempo Change

This option toggles the tempo change property of the *Tempo and Key Change Marker* on and off.

Key Change

This option toggles the key change property of the *Tempo and Key Change Marker* on and off.

Go To

This command moves the cursor to the *Tempo and Key Change Marker* position.

Edit

This command puts the *Tempo and Key Change Marker* into an editable mode.

Delete

This command clears the *Tempo and Key Change Marker*.

Tempo and Key Change Space Shortcut Menu

The Tempo and Key Change Space Shortcut menu is reached by right clicking in the empty space below the *Time Ruler* but not on a *Tempo* or *Key Change Marker*.

Add Tempo Change

This command adds a *Tempo Change Marker* at the mouse position.

Add Key Change

This command adds a *Key Change Marker* at the mouse position.

Add Tempo and Key Change

This command adds a *Tempo and Key Change Marker* at the mouse position.

Go To

This command moves the cursor to the *Tempo and Key Change Marker* position.

Edit

This command puts the *Tempo and Key Change Marker* into an editable mode.

Delete

This command clears the *Tempo and Key Change Marker*.

Marker Shortcut Menu

The Marker Shortcut menu is reached by right clicking on a *Marker*.

Go To

This command moves the cursor to the *Marker* position.

Rename

This command puts the *Marker* into an editable mode.

Delete

This command clears the *Marker*.

Folder Shortcut Menu

The Folder Shortcut menu is reached by right clicking on a folder in the *Media Explorer*.

Add as Library Folder

This command creates a *Library Folder* from the selected folder.

Explore

This command opens a Windows Explorer window of the currently selected folder or the parent folder of the currently selected file in the *Media Explorer*. This is a useful feature for quickly renaming or deleting files since ACID's *Media Explorer* can not perform these actions.

Refresh

This command updates the *Media Explorer* window to show any changes in the drive or folder structure.

Library Folder Shortcut Menu

The Library Folder Shortcut menu is reached by right clicking on a *Library Folder* in the *Media Explorer*.

Remove Library Folder

This command removes the selected *Library Folder* from the *Media Explorer*.

Explore

This command opens a Windows Explorer window of the currently selected folder or the parent folder of the currently selected file in the *Media Explorer*. This is a useful feature for quickly renaming or deleting files since ACID's *Media Explorer* can not perform these actions.

Refresh

This command updates the *Media Explorer* window to show any changes in the drive or folder structure.

Meters Shortcut Menu

The Meters Shortcut menu is reached by right clicking on any of the meters in ACID.

Reset Clip

This command resets the *Clip Indication* at the top of the meters if it has been lit.

Meter Range

These options select the displayed level range of the meters. Choosing a wide range allows you to see lower level signals at the expense of precision display at high levels.

Show Labels

This option toggles the meter level labels on and off.

Hold Peaks

When this option is selected, the highest peak levels are held on the meter with a thin line.

Hold Valleys

When this option is selected, the lowest peak levels are held on the meter with a thin line.

Keyboard Shortcuts

ACID contains numerous keyboard shortcuts that make editing and navigation faster.

General

Ctrl+N	New
Ctrl+O	Open
Ctrl+S	Save

Alt+Enter

Alt+F4

Ctrl+Z

Alt+Backspace

Ctrl+Shift+Z

F1

Shift+F1

Escape

Shift+F10

Properties

Exit

Undo (except in *Media Explorer*)

Undo (except in *Media Explorer*)

Redo

Help Contents and Index

Enable What's This Help

Cancel Operation

Display Shortcut menu for whatever has focus

Track View

Ctrl+R

Record

Ctrl+G

Go To

Ctrl+M

Mix to New

Ctrl+A

Select All *Events*

Ctrl+Shift+A

Unselect All *Events*

M

Drop *Marker*

T

Add Tempo Change

K

Add Key Change

Shift+T

Add Tempo and Key Change

Tab

Shift focus between *Track List* and *Track View*

I

Set start of *Loop Region* to cursor position

O

Set end of *Loop Region* to cursor position if later than start, otherwise set start of *Loop Region*

Ctrl+L

Set *Loop Region* to the size of the *Track View*. Pressing again will toggle back to original position

Shift+L

Set *Loop Region* to the entire project. Pressing again will toggle back to original position

Track List

Numpad -

Pitch down 1 semitone

Numpad +

Pitch up 1 semitone

Ctrl+Numpad -

Pitch down 1 octave

Ctrl+Numpad +

Pitch up 1 octave

Shift+Numpad -

Pitch down 4 semitones (Windows NT only)

Shift+Numpad +

Pitch up 4 semitones (Windows NT only)

Numpad *

Reset pitch

Left Arrow	Decrease fader value
Right Arrow	Increase fader value
Up Arrow	Move <i>Track</i> selection up one <i>Track</i>
Down Arrow	Move <i>Track</i> selection down one <i>Track</i>
Shift+Up or Down Arrow	Multi-select <i>Tracks</i>
Page Up	Move <i>Track</i> selection up one “page” of <i>Tracks</i>
Page Down	Move <i>Track</i> selection down one “page” of <i>Tracks</i>
Ctrl+A	Select all <i>Tracks</i>
Ctrl+Shift+A	Unselect all <i>Tracks</i>
Delete	Delete <i>Track</i>
F2	Edit <i>Track</i> name

Event Editing

Ctrl+X	Cut
Shift+Delete	Cut
Ctrl+C	Copy
Ctrl+Insert	Copy
Ctrl +V	Paste
Shift+Insert	Paste
Ctrl+Shift+V	Paste Insert
Delete	Delete <i>Events</i>
D	Cycle through edit tools
Shift+D	Cycle backward through edit tools
Ctrl+D	Select Draw tool
J	Join selected <i>Events</i>
S	Split <i>Event</i> at cursor
V	Add or remove Volume <i>Envelope</i>
P	Add or remove Pan <i>Envelope</i>
F	Add or remove FX 1 Envelope
G	Add or remove FX 2 Envelope
Numpad -	Pitch down 1 semitone
Numpad +	Pitch up 1 semitone
Ctrl+Numpad -	Pitch down 1 octave
Ctrl+Numpad +	Pitch up 1 octave
Shift+Numpad -	Pitch down 4 semitones (Windows NT only)

Shift+Numpad +
Numpad *
Shift while dragging an event
F2

Pitch up 4 semitones (Windows NT only)
Reset pitch
Temporarily disable Snap To
Display *Properties* page for Event

Playback

Space bar
Shift+Space bar
Ctrl+P
Ctrl+Space bar
Ctrl+Shift+Space bar
Enter
Ctrl+Enter
L

Play/Stop with focus in *Track View*
Play All/Pause with focus in *Track View*
Play/Stop with focus anywhere
Play/Stop with focus anywhere
Play All with focus anywhere
Pause
Pause with focus anywhere
Play Looped on/off

Navigation

If Loop Region is Active:

Home

Move cursor to start of *Loop Region*

End

Move cursor to end of *Loop Region*

W

Move cursor to start of *Loop Region*

E

Move cursor to end of *Loop Region*

Ctrl+Home

Move cursor to start of project

Ctrl+End

Move cursor to end of project

Home

Move cursor to start of project

End

Move cursor to end of project

W

Move cursor to start of project

E

Move cursor to end of project

Left or Right Arrow

Move cursor 1 pixel

Ctrl+Left or Right Arrow

Move cursor to next or previous *Marker*. If no *Markers* exist, go to Start or End of project

When Snap To is disabled:

Page Up or Page Down

Move cursor by small increments

Ctrl+Page Up or Page Down

Move cursor by large increments

Page Up or Page Down

Move cursor by Beat Ruler markings

Ctrl+Page Up or Page Down

Move cursor by 4 Beat Ruler markings

Number Keys (not Numpad)

Move cursor to corresponding *Marker*

Magnification and View

Up or Down Arrow

Zoom time in/out small increments

Ctrl+Up or Down Arrow

Zoom time in/out large increments

Shift+Up or Down Arrow

Zoom *Track* height in/out small increments

Ctrl+Shift+Up or Down Arrow

Zoom *Track* height in/out large increments

F9

Zoom Normal

Shift+F9

Zoom Edit

Ctrl+F9

Zoom Overview

Ctrl+Shift+F9

Zoom In Full

F6

Switch focus through all parts of ACID window

Shift+F6

Switch focus backwards through all parts of ACID window

Ctrl+Tab

Cycle through *Explorer*, *Properties*, *Mixer* and *FX* pages.

Ctrl+Shift+Tab

Cycle backward through *Explorer*, *Properties*, *Mixer* and *FX* pages

C

Center cursor in *Track View*

Ctrl+T

Focus to *Track View*

Alt+0

Focus to *Track View*

Alt+1

Display *Media Explorer* page

Alt+2

Display *Properties* page

Alt+3

Display *Mixer* page

Alt+4

Display *FX 1* page

Alt+5

Display *FX 2* page

Alt+6

Display *FX 3* page

Alt+7

Display *FX 4* page

Alt+8

Display *FX 5* page

Alt+9

Display *FX 6* page

Miscellaneous

F7

Generate MIDI Time Code

Shift+F7

Generate MIDI Clock

Ctrl+F7

Chase to MIDI Time Code

F8

Enable or disable Snap To

Ctrl+E

Explore current folder (in *Media Explorer*)

Frequently Asked Questions

This section offers answers to some of the more frequently asked questions about ACID.

Why do my own Loops sometimes play a lot faster or slower than I intended?

When a loop is not “ACIDized,” ACID has to make logical guesses about the tempo of a file. Sometimes it will guess incorrectly. Usually if it does guess incorrectly, it will guess that there are half as many beats in the file as there really are. This kind of error will cause the loop to play twice as fast as it should.

To remedy this problem, click on the *Track* tab in the *Properties* page. Increase or decrease the *Number of beats* control until the Loop plays at the correct tempo. Disk-based *Tracks* can also exhibit this behavior. Adjust the *Stretch from tempo* control to indicate the correct original tempo of the file.

Why do some of my Loops sound like they have been put through an Echo effect?

There are two possibilities for this condition: 1. You may be trying to slow down the tempo of a fast Loop too much, or 2. You have not adjusted the Stretch Properties of the Loop.

ACID is really good at time compressing and expanding files, however, it can't work magic. A 140 bpm Loop is not going to sound very good at 90 bpm. Extreme slow downs in tempo can create echo artifacts.

Adjusting the Stretch Properties of a Loop can help to minimize these artifacts. To adjust the Stretch Properties click on the *Stretch* tab in the *Properties* page. The rule of thumb is that a *Marker* should be on each pronounced beat or transient attack in the file. The more accurately the *Markers* track the transients in the file, the better the time compress and expand will sound.

Why can't I hear any of my DirectX plug-ins when I open them?

Hearing the results of a DirectX plug-in that has been chosen from the *FX* page is a two step process:

1. Send *FX* level from the *Track* you wish to put the effect on. This is accomplished by switching the multi-purpose fader on the *Track* to *FX* and raising the level. You should now see level on the meters in the *FX* page. Adjust the fader until the level on the meters is what you want.
2. Choose an output device for the effect. The *Device Selection* button (the one with the number on it) in the *FX* page allows you to select a playback device to send the effect to. The output level

of the effect is controlled by the plug-in you are using. If the plug-in does not have a master output, you will have to control the level of the effect from its *Input* faders.

How do I use a DirectX plug-in as an “insert” effect?

All plug-ins are pre-fader in ACID. This means that the master level for the *Track* will not affect the level going to any of the plug-ins.

To set up a plug-in like a compressor or equalizer as an insert you will have use the *FX* send level from the *Track* as the master *Volume* fader. This is accomplished by turning the *Volume* fader all the way down to *-Inf*.

The *FX* fader will now control the level going into the plug-in as well as the total level that you hear of the *Track*. This is because the output of the plug-in is the only output of the *Track* that you will hear.

Why does my ACID project skip or gap during playback?

Skipping and gapping in the audio during playback can be caused by several things. The most common cause is a lack of RAM. Most of the audio that you deal with in ACID will be stored in RAM. If you open a lot of files, RAM can be eaten up quickly. If too much of your physical RAM is being used, Windows will start “swapping” out RAM to your hard drive. If this happens to your Loops, ACID will most likely gap when it has to swap the audio back into RAM.

There is a handy RAM usage meter at the bottom of the ACID window. If the meter ever reaches the red stage, you might experience audio gapping.

Another reason for audio gapping might be playing too many Disk-Based *Tracks* at once. ACID is not optimized to play more than one or two stretched Disk-Based *Tracks* at a time. Unstretched Disk-Based *Tracks* will perform better but will still top out at four or five, depending on your system configuration.

ACID will also need a pretty fast CPU in order to play projects with large combinations of *Envelopes*, plug-ins and *Tracks*. If your CPU can't keep up with all of the processing that is happening in real time, you will have to cut back on the amount of real-time processing or upgrade your CPU.

Why does Cakewalk Pro Audio drop out of MIDI Clock sync when I move the play cursor around in ACID?

This is due to a known bug in Cakewalk Pro Audio.

Why does ACID sometimes lose sync when it is chasing to MIDI Time Code?

When ACID is chasing to MIDI Time Code, it is very vulnerable to system slow downs. Anything that might take processor time away from ACID may cause it to lose sync.

To minimize the risks try the following:

1. Only run the applications that are synching at the same time. Close any other background applications. This includes applications like Microsoft Find Fast and System Agent, that might be running without your knowledge.
2. Make sure that ACID is not low on RAM. Check the RAM usage indicator at the bottom of the ACID screen. It should be running in the green to sync reliably.
3. If you are using multiple sound cards, make sure that there are absolutely no conflicts between them. Any time one of the cards causes the other card to gap a little, sync will be thrown off.

How can I save each of my Tracks in ACID so that I can use them in another application?

You can use the *Export* command in the File menu to save out your *Tracks* as separate files. Choose *Save each Track as a separate file* from the *Export type* drop-down list. Each *Track* in the project that is not muted will be saved in the specified format as a separate file. These files can then be opened in other applications.

ACID's time compression is so good, how can I use it to just stretch my loops so I can use them in another application?

You can use the *Export* command in the File menu to save out any opened *Loops* at the current project tempo. Choose *Save Loop files at project tempo* from the *Export type* drop-down list. Each *Loop* file that is opened in the project will be saved as a new file that has been stretched to the project tempo. If there are tempo changes in the project, ACID will save out copies at each tempo.

Note: this will not save out the whole *Track* as a separate file, it will only save the *Loop* file. Use the other *Export type* for saving out entire *Tracks*.

Why do I sometimes get a crash error when I start ACID?

If you have the VivoActive Audio Decompressor installed (installed with Microsoft NetShow) it is possible that the crash is happening when ACID looks through the list of installed DirectX plug-ins. This particular plug-in will crash when it is queried in such a way. ACID should continue to function normally after the crash, however, you may want to restart your computer before proceeding.

This crash will not happen again until you install or uninstall a DirectX plug-in.

How do I make a Loop from the audio that I just recorded?

The recording that you make will be recorded as a single *Track* from which you can edit to include only the take you wish to keep using the *Loop Region* and the *Mix to New Track* function.

To accomplish this, solo the new *Track* and position the *Loop Region* around the take you wish to keep. Choose *Mix to New Track* from the Edit menu. The contents of the *Loop Region* will be saved to a new file and a new *Loop Track* will be created.

If you are going to use this method of creating Loops, it is recommend that you record without the *Make new track follow project tempo* option enabled. This will preserve the quality of the recorded audio and make the time stretching sound better.