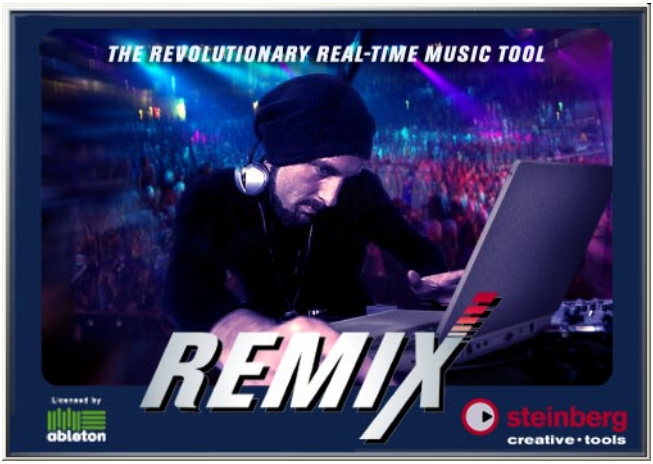

Reference Manual

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Table of Contents

Understanding the User Interface

In this Chapter, we'll talk in more depth about the many aspects of *REMIX*'s interface. You'll learn about the details of each of the Views and the many editing operations you can perform in them.

The Control Bar

The Control Bar.

The Control Bar is the centralized location for a number of important functions in *REMIX*. It also contains a number of indicators to give certain vital bits of information while a *REMIX* Set is running.

Tempo and Time Signature

The tempo and signature fields.

The far left field of the Control Bar is where you will set the tempo for your *REMIX* Set. You can change the tempo by clicking and dragging up or down on the tempo field, or by double-clicking in the field and typing in a value.

To the right of the tempo field is the time signature control. You can use this to specify the number of beats per bar and the length of a beat. To achieve waltz time, for example, you would set the time signature to 3/4. You can enter this value by clicking and dragging or by typing it into the field.

Transport

The Transport controls.

The Transport controls can be seen as roughly analogous to those of the familiar tape machine.

The Song Position indicator lets you know where you are in the *REMIX* Arrangement by supplying you with bar, beat, and 16th note values.

You can also click and drag on the Song Position field or type a value directly into it to go to any point in the Arrangement.

The Play, Stop, and Record buttons work just like the corresponding buttons on a tape recorder. You can click the Record button at any point while *REMIX* is playing to begin recording automation and triggered clips into the Arrangement.

The button with an arrow pointing to a symbolised Arrangement is the so called Return-to-Arrangement button. It lights up as soon as you deviate from the Arrangement, for instance by playing a clip from the Session View. *REMIX* will suspend Arrangement playback for the track that contains the launched clip until you click the Return-to-Arrangement button. Likewise, when you change the value of an automated control, *REMIX* temporarily decouples this control from the Arrangement, until you Return-to-Arrangement.

The pop-up menu allows you to set the quantization rate for clip triggering. This guarantees that a clip will fire on the beat. You can set quantization values between none and 1/32 note, depending on your rhythmic accuracy.

When “Use Global Quantization” is checked in the Options menu, the global quantization setting can also be used for editing in the Arranger and in the Clip View. The global quantization can also be set using the Options menu with keyboard commands being available for all values.

Loop Parameters

The Loop Indicator.

The Loop Indicator section of the Control Bar allows you to turn the Loop function on and shows the boundaries of the current loop position. The leftmost display shows the beginning of the loop and the rightmost display shows the length. Click on the button labeled Loop to turn looping on and off. It will light up to let you know that it is on. You can type values into the loop start and length fields or you can click and drag to set new values.

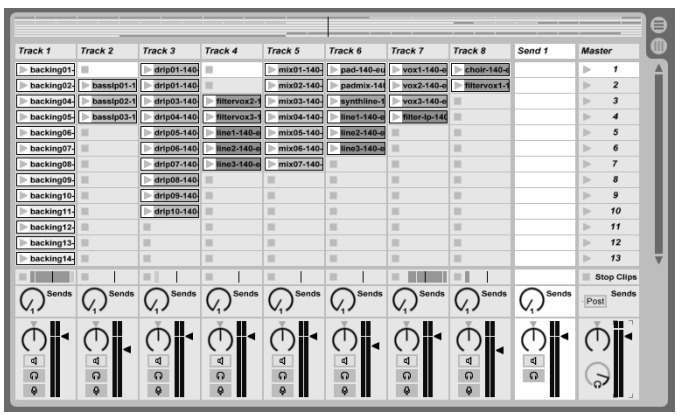
System Monitor

The Key map switch and System Monitor.

The monitor bar measures CPU load with a meter display and displays the respective percentage value. The hard drive overload indicator (“D”) lights up when *REMIX* is unable to stream audio from the hard drive in time.

The Key Map mode switch is used to switch Key Map mode on or off. When this mode is activated, you can assign clip slots or scene buttons to keys on your computer keyboard and then control them using those keys. Find more details on page 25 in the Quick Start Guide.

The Session View

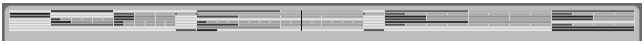


The Session View.

The Session View will probably be your main area of focus during the performance of a *REMIX* Set. It contains the clip tracks and send tracks, the mixer controls, and an overview of the Arrangement, among other things. Using the Session View, you will be able to trigger and stop clips, and mix them on the fly as part of your performance or improvisation. You can also make the Send settings here.

Let us break down the individual components of the Session View:

The Overview



The Overview, showing an Arrangement.

The Overview shows you a miniaturized bird's-eye view of the Arrangement. You can use it to see the progress and arrangement of clips as you record.

The current position is marked by a thin vertical line that scrolls across the Overview. When this time marker reaches the center of the Overview display, the line will keep its position and the clips of the Arrangement will start to scroll from right to left. This allows you to see not only what has just gone by, but also what is up ahead, allowing you to anticipate elements of the Arrangement. You can jump to a new song position in the Set by clicking anywhere on the Overview.

You can show or hide the Overview by checking it in the View menu.

The Track Headers

Track Headers for Tracks 1 and 2.

The Track Headers, found above each track, show the track names. You can select a track by clicking on its header.

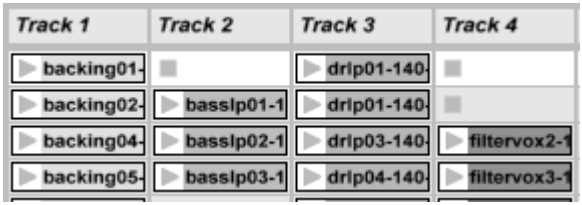
A selected track can be deleted using the Delete command from the Edit menu.

New tracks can be inserted into the Session View by using the Insert Clip Track/Insert Send Track command also found on the Edit Menu. The new track will appear at the position of the currently selected track.

You can rename a track by double clicking in the header and typing in a new name. Tracks can be re-ordered by dragging and dropping their headers.

The Master Track, at the far right of the Session View, can be neither deleted nor renamed. It is, essentially, hardwired into *REMIX*'s audio chain. Clicking on the Master Track Header allows you to see the Master Track's chain of effects if the Track View is open.

The Clip Pool



The Clip View, with several clips loaded.

The Clip Pool is the home for all of the clips you intend to use in a session. It consists of a series of columns - one for each track. Each column is divided into a number of slots, each one capable of holding a clip. The slots are arranged horizontally as *scenes*.

A running scene.

A scene can contain a number of clips, which can all be triggered simultaneously by clicking on the scene's play button on the rightmost column. You can rename each scene by double-clicking in the scene slot and typing in a new name. Scenes can allow you to organize your *REMIX* Set into songs, with each scene corresponding to parts of songs or whole songs that can all be triggered at once.

Load clips by dragging them from the File Browser and dropping them onto a slot. You can overwrite currently filled slots by simply dragging a new clip onto the old one. You can also copy and paste a clip from one slot to another: [Option]-drag on a Mac, [Ctrl]-drag on PC, or use the Copy and Paste commands from the Edit menu. Multiple clips can be moved or copied by selecting and dragging them.

While dragging, holding the [Ctrl] (PC)/[Command] (Mac) modifier key allows you to select a vertical or horizontal arrangement for the placement of the clips (i.e., down a column or across a scene).

You can also move sections of audio from the Arranger into the Clip Pool by using the Copy and Paste commands. Select a starting slot to paste the audio into and *REMIX* will generate a series of clips with all of the edits you made intact and represented as individual Scenes.

To trigger a clip, click the clip's Play button:

A running clip.

It turns green to indicate that it is currently playing. If you have assigned clips to keys on your computer keyboard you can of course also use these for triggering. Find more info on page 25 in the Quick Start Guide. The clip will begin playing based on the quantization rate you have selected.

Clicking the Stop button on an empty slot will stop any clips from playing in that track and will instead trigger silence. Clicking an empty scene button will do the same – all clips currently playing will be stopped and you will get silence instead.

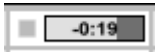
Clicking the play button of a clip already playing will restart it. You can set different playback modes to determine how the clip will play once it has been triggered. Refer to the Clip View section on page 23 below to learn more about these modes.

The Track Status Fields

Track Status Fields, showing four clips looping.

The Track Status line consists of fields that show the current state of any clips that are currently playing. If a clip is set to loop, you will see a display showing the color of the clip, the progress of the loop shown as a pie chart, the number of times the clip has looped to the left and the number of quarter notes (beats) in the loop to the right.

If a clip is set to one-shot, only playing once when it is triggered, you will see a status bar, with a shaded area showing the progress of the clip. As when a clip is looping, the color of the field will refer to the color of the clip. The number of minutes and seconds remaining in the clip will be shown overlaid on the status bar.



Track Status field, showing a one-shot clip.

If the track is playing an Arrangement, the Status field will show a graphic representation of the audio in the Arranger View.

Track Status Field, showing an Arrangement.

The Track Status field also contains a Stop button that can be used to stop whatever clip is currently playing in a track.

The Send Controls

The Send Controls.

The Sends field let you control the amount of signal that is fed from the output of each track to the input of the Send Track. *REMIX* has one Send Track which you can insert in your *REMIX* Set.

❒ **The Send Track doesn't do anything unless you assign one or several effects to it.**

You can insert a Send Track by selecting the Insert Send Tracks command from the View menu. Hide and show the Send Track by selecting Sends from the View menu.

You can specify whether the Send controls tap the track signal before or after the track's gain control by using the Pre/Post toggle switch on the rightmost column:

The Pre/Post fade switch for the Send.

❒ **It is also worth noting that you can route the Send Track's signal back to itself: The Send Track has its own Send amount controls. You can thus generate a feedback. Be careful if you attempt this, however, as feedback levels can result in audio signal overload and quickly rise to eardamaging levels.**

The Mix Controls

A track's mix controls.

Every track has a mixer section with controls very much like ones you might find on a broadcast-style mixing desk:

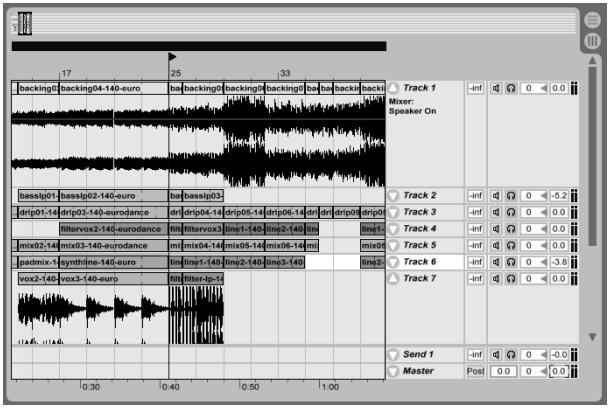
- **Meter/Gain**: Volume control with an associated meter display.
- **Pan**: For moving the sound within the stereo field.
- **Speaker**: When this switch is on (lights up in green), the track's output signal is sent to the *REMIX* output. When it is switched off, the signal is muted; you can thus use the Speaker switch as a mute button.
- **Headphones**: This switch – not to be confused with the Headphone switch above the Browser section – is used to switch the Solo function on or off. When it is switched on (lights up in blue), only the signal of the corresponding track is audible. All other tracks are muted unless the Solo function is also on. The Send Track is also muted by the Solo function. That means, this works just like the Solo function on a regular mixing console and it can be used to monitor individual tracks for editing. The total output level of the Solo function can be set on the Master track using the blue dial with the small headphones icon.
- **Microphone**: The Microphone switch is used for real-time resampling. This is a process where you record the output signal(s) of one or several tracks during a session. You can then edit the resulting audio file like any other clip.

  During the resampling process, the signal passes through effects that you have assigned to the resampled track(s).

  The resampling process is described on page 15 in the Quick Start Guide.

  You can hide or show the mixer controls by selecting Mixer from the View menu.

The Arranger View



The Arranger View showing an arrangement of clips.

The Arranger View is the other main component of a *REMIX* Set. In this View you can see an overview of audio clips arrayed on a linear time scale, and you can use non-linear editing techniques to cut, copy, paste, and manipulate the audio into new and interesting arrangements. You can then take these arrangements and copy them into the Session View to be triggered as clips.

The most obvious use for the Arranger View is to view and edit your *REMIX* Set after you've recorded it as a performance. This is where *REMIX* becomes, in essence, an improvisational composition tool. With the right editing touches any casual jam can become your next track.

The Arranger makes *REMIX* an excellent tool for remixing work. Any track can be remixed by loading in and timewarping the entire track, and/or by breaking it down into loops, editing the loops in the Arranger View, and then even transferring them, in whole or in part, to the Session view for live *REMIX* triggering.

Some of the elements of the Arranger View work a little differently from the Session View. The most important difference is that, instead of being able to select isolated audio clips like in the Session, the Arranger allows you to select *time*. Let us examine the elements of the Arranger View.

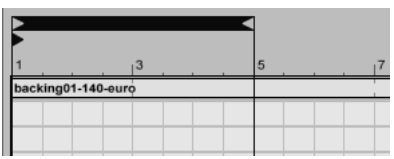
The Overview

The Arranger Overview, showing a long arrangement.

The Overview in the Arranger functions in much the same way as it does in the Session View – to show at a glance what is happening in the Arrangement. However, whereas the Session's Overview shows only part of the Arrangement, the Arranger Overview always shows the entire Arrangement from beginning to end.

The black rectangular outline represents the part of the Arrangement that is displayed in the Track Display below. You can scroll in the Track Display by clicking within the outline and dragging. By dragging the outline's left or right border, you can change both the scroll position and the zoom factor. If you click on the center of the outline and drag up you can zoom out. Clicking and dragging down zooms in on the view.

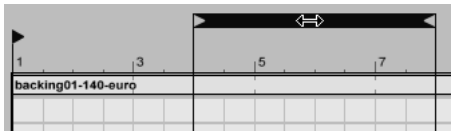
Loop and Start Markers



The loop and start markers. The loop markers are set to loop the first four bars of this arrangement. The start marker is set to start the loop at bar 1.

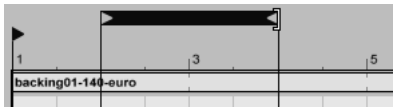
With Loop mode switched on, you can endlessly loop any section of the Arrangement. Turn Loop mode on by clicking the Loop button on the Control Bar.

The loop marker is the dark blue set of brackets that slide freely above the beat scale on the Arranger View. You can set a loop by clicking on the marker and dragging it. If you place the mouse over the center of the loop marker, the cursor changes to a special placement cursor. This allows you to drag the loop marker, without changing its length, to any point in the Arrangement.



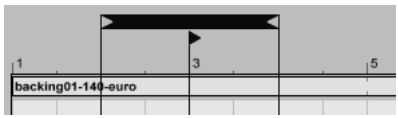
The loop marker has been moved to start the loop at bar 3.

If you place the mouse near the edge of the loop marker, the cursor changes to a left or right bracket cursor, which allows you to change the length of the loop marker. You can do this while *REMIX* is playing, and hear the effect of the change immediately.



Here, the loop has been shortened to loop only bars 3 through 5.

The start marker, the vertical line with a small triangular flag, allows you to set the point at which the Arrangement starts playing. In the image below, the Arrangement will start playing at bar 3. You can move the start marker by clicking on it and dragging.

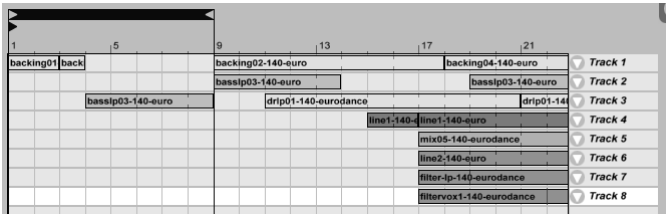


The triangular marker represents the playback startpoint.

Time Rulers

Above and below the Track Display you see the Time Rulers: the upper ruler displays meter time; the lower ruler displays time in seconds. By clicking anywhere in one of the rulers and dragging horizontally, you can scroll the Track Display. The meter time ruler also allows you to continuously change the zoom level by dragging vertically. Drag up to zoom out; drag down to zoom in.

The Track Display



The Arranger Track Display, showing eight tracks filled with clips.

The Track Display shows you a time-based overview of your clips, envelopes for any automation you may have in your Arrangement, and a small version of whatever mixer controls you have selected from the View menu.

This allows you to make changes to the mix, such as adjusting the pan, send amounts, etc. The mixer in the Arranger is functionally identical to the mixer in the Session View. For details, please see the discussion of the mixer on page 12.

When you first open the Arranger View, all of the tracks will be folded in. Their reduced size allows you to see many tracks of data at once.

Next to the name of a track is a triangular button which is used for folding in and out the track:

When unfolded, tracks show the clips' waveforms.

When a track is folded in, you can only select and move entire clips, exactly like in the Session View. When unfolded, you can view and edit the clips' waveform, allowing you, for example, to cut a clip in half and move only one piece of it. Automation breakpoint-envelopes are also only accessible when a track is unfolded.

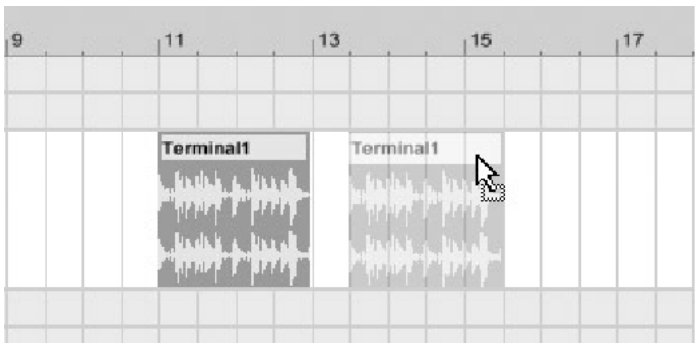
Selecting Clips and Time

Click on a clip box to select the entire clip. The selected clip's properties can then be viewed and changed in the Clip View.

Click on a clip box and drag the clip to another position within the same track, or to another track.

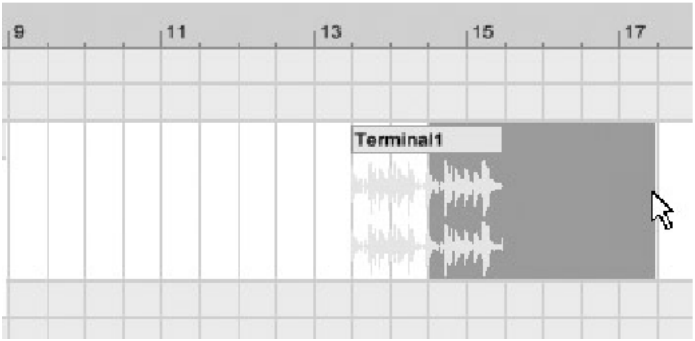
You can also drag clips to the Session View chooser button to open the Session View and drop copies of the clips there.

When the (white) mouse pointer is over unoccupied space in the Track Display, or over a clip's waveform, it turns into an insert mark (black arrow). You can now select a point in time by clicking; a slowly flashing insert mark will appear to mark the selected time position. Clicking and dragging horizontally selects a time span. Dragging across neighbouring tracks extends the selection to include these tracks.



When the waveform has been unfolded, you can move the clip by dragging its title bar.

Often, you will want to select only part of a clip (to cut it out, for instance). This can be easily achieved by unfolding the track and selecting the time span in the clip's waveform.



Clicking and dragging in the waveform, or in the Track Display's background selects time.

If you do not require to see the waveform for making the selection, you can also hold the [Option]/[Alt] modifier key on your computer keyboard while clicking into the clip box and then drag to select the desired time span. You are temporarily switching to the time selection cursor, saving the effort of unfolding the track.

When selecting time, the selection is horizontally constrained to a raster. Two choices are available from the Options menu. Both are alternatively available on the Options menu; i.e.: when one of the two functions is active, you can select the other on the menu:

- Choose **Snap to Grid Lines** to quantize to the ruler marks. Because the ruler mark spacing adapts to the current zoom factor, Snap to Grid provides you with a reasonable raster for selection and editing regardless of the zoom factor.
- Choose **Snap to Quantization** to use the global quantization setting as a raster for selection, editing, and moving markers. The global quantization can be set using the Options menu or using the pop-up menu in the Control Bar. If you do not want to use a raster for editing at all, set global quantization to None.

Holding the [Ctrl] (PC)/[Command] (Mac) modifier key or the [Shift] modifier while clicking or while dragging extends the selection across time and tracks. Use the [Ctrl] (PC)/[Command] (Mac) modifier key to add individual tracks to the selection; use the [Shift] modifier to include a range of tracks.

Editing in the Arranger View

In the Arranger View, there are a number of editing methods available for making changes to the selected clips/time span. Since all of the techniques are non-destructive, you can undo them at any time.

Most editing in the Arranger View is selection-based. Making a change is a two-step process:

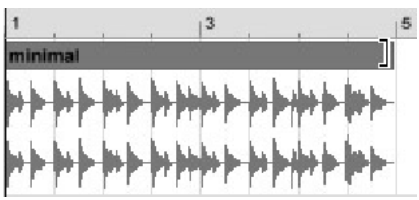
- Select a point in time, a time span, a clip, or several clips;
- Select an editing command from the Edit menu to do something with the selection.

All commands in the Edit menu have keyboard shortcuts. By using those shortcuts you can develop a very efficient working method where one hand operates the mouse to make selections and the other hand calls up the editing commands by pressing the corresponding computer keys.

Please see the section “The Menu Functions” on page 47 for explanations of all Edit menu commands.

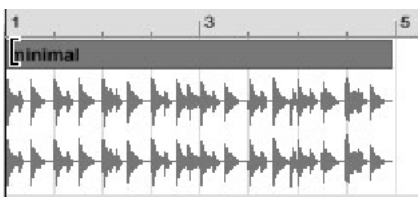
Changing a Clip’s Length

Aside from using the Edit menu commands, you can reduce and increase the length of a clip with the mouse cursor. Holding the mouse cursor near the edge of the clip changes it to a right or left bracket. Clicking and dragging towards the beginning of the clip reduces its length.



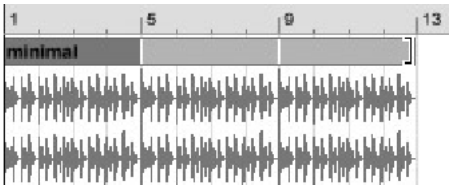
Dragging a clip’s right edge to change its length.

Holding the cursor near the front of the clip and dragging reduces it in length from the beginning towards the end.



Dragging a clip’s left edge to change its length.

Dragging the right bracket cursor beyond the length of the sample extends the clip's duration for as long as you drag. The length of a clip is unrestrained and independent from the duration of the sample that is used. New loop repetitions appear as you increase the clip length. Notice that dark vertical lines appear in the clip box to indicate where new repetitions begin. To learn how to change the clip loop, please see the discussion of the Clip View below.

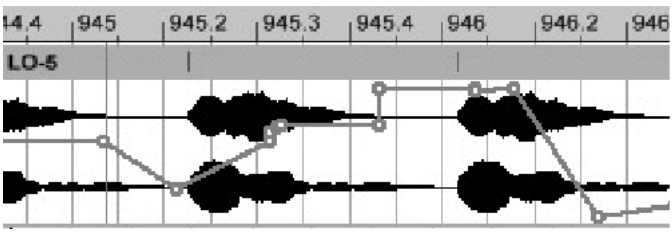


Increasing a clip's length, and thereby creating new loop cycles.

Editing Envelopes

An envelope is the graphic representation of automation data. You can view and edit envelopes by unfolding a track, using the triangular button next to the track's name.

You can view a different envelope for each mixer or effect control. To choose the control whose automation you would like to view and edit, simply select it, either by clicking on it or using key command navigation (see page 62.). The selected control's name will appear below the track name. Notice that all automated controls have colored corners around them, making it easy to identify the controls you have recorded automation for.



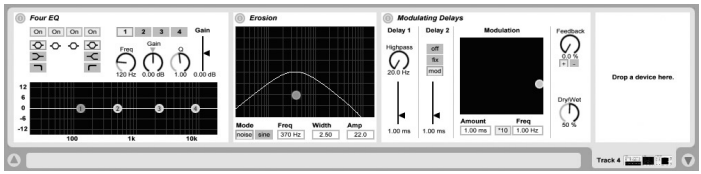
A breakpoint envelope, overlaying a clip waveform.

An envelope is shown in the Arranger View as a thin line containing small boxes, called breakpoints. The breakpoints break the line down into smaller sections, in order to represent curves.

You can move a breakpoint by clicking on it and dragging it. To move several breakpoints at once, select a time span by clicking into the track background and dragging; then, move any breakpoint within the selection. All other breakpoints in the selection will follow the movement.

There are a number of Edit menu commands you can apply to envelopes in the Arranger View. Please see page 47 for an in-depth discussion of these commands.

The Track View



The Track View, with three *REMIX* effects loaded.

Every Clip Track, the Send Track, and the Master Track have the capability to host an unrestrained number of *REMIX* effects and/or one external VST plug-in effect. The Track View is where you insert, view, and adjust the effects for the track that is currently highlighted in the Session View, or in the Arranger View.

The Track View functions much like the insert path on a standard mixing desk. Any effects loaded here are placed *before* the Send outputs and the gain stage of the Mixer. One hundred percent of the clip signal is sent into the effects in the Track View. In this way, the effects in the Track View function like insert effects – unlike when using the Sends, where only a certain amount of the clip signal is sent to any effects there (controlled by the Send levels on the Mixer). The effect works on the whole signal, not merely a portion that has been tapped off of the main signal.

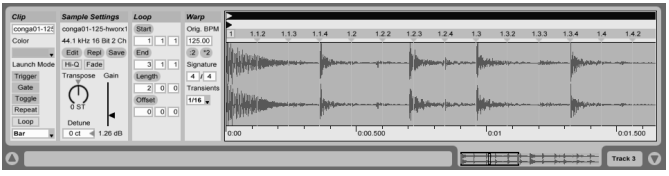
To hear more or less of each effect on the clip signal, you can use the Wet/Dry controls that many effects feature. If this parameter is not available, the complete signal will be processed and sent to the volume fader of the Mixer.

Load effects by selecting them from the *REMIX* effects or Plug-in effects browsers and dragging and dropping them into the Track View. Audio travels from left to right on the track, and you can drop effects in at any point – even between other effects, thereby changing the character of the signal processing.

You can remove effects from the chain by clicking on their title bar and either pressing your computer's [Delete] or [Backspace] key, or by selecting Delete from the Edit menu. To re-order effects, simply drag an effect by its title bar and drop it between any of the other effects in the Track View.

Generally, effects can be placed, re-ordered and deleted without an interruption in the audio stream.

The Clip View



The Clip View.

Clips are the basic building blocks of a *REMIX* Set. In essence, a clip stores:

- A reference to a sample stored on your computer's hard disk;
- Markers that identify what part of the sample to play;
- Information on how to start and stop playing the sample in response to your actions;
- Transposition and gain controls for sample playback;
- The warp markers and additional warp settings that determine how to time-stretch and compress the sample.

❒ **It is important to understand that changing the settings of one clip will neither affect any other clips, nor change any samples. You should also notice that a clip is a lightweight thing: Usually, you can fill up your *REMIX* Sets with lots of clips without running into memory shortage.**

The Clip View is where you can view and edit the properties of the clip that is currently selected in the Session View, or the Arranger View.

❒ **One difference between the Clip View and the Track View is worth noting: the Track View will always display the currently audible state of the selected track's effects; the Clip View, on the other hand, displays whatever clip is selected, whether it is running or not, thus allowing you to prepare a clip prior to launching it.**

Let us look at the different components of the Clip View.

Clip Settings

The Clip settings box.

The **Clip** settings box gives you the name of the clip that you have selected. By default, the name of a clip is identical to the name of the sample it plays.

The name can be changed by clicking in the name field. It also allows you to set the color for the clip by using the **Color** pop-up menu.

The **Launch Mode** selector and the **Loop** switch allow you to change the way a clip plays when it is launched via the mouse or your computer keyboard.

Since you can only launch clips in the Session View, these settings have an immediate relevance only to clips in the Session View.

So, why are the launch settings available for Arrangement clips at all? As we have seen when recording a session, *REMIX* places copies of the original Session clips into the Arrangement. Those copies have to "remember" the original launch settings, so they can be restored when you drag or copy clips from the Arrangement back into the Session View.

Here are the available **Launch Mode** choices:

- **Trigger**: Mouse down starts the clip; mouse up is ignored.
- **Gate**: Mouse down starts the clip; mouse up stops the clip.
- **Toggle**: Mouse down starts the clip; mouse up is ignored. The clip will stop on the next mouse up.
- **Repeat**: As long as the mouse is down, the clip is repeatedly triggered at the quantization rate set in the Control Bar. This can produce various stuttering effects if a high quantization is set.

❒ **The gate, toggle, and repeat launch modes are not available when launching clips from computer keyboard keys. The computer keyboard keys always launch clips in Trigger mode.**

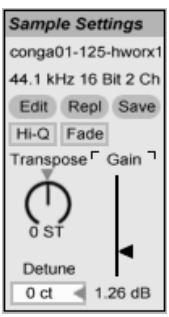
When the **Loop** switch is activated, the clip's running time is potentially infinite. When Loop is off, the clip will automatically stop playing when one loop length worth of time has passed since start.

❒ **Please notice that, regardless of the chosen launch mode, a running clip will stop playing when another clip is started in the same track, or when the track's stop button is clicked.**

You can use the pop-up menu at the lower rim of the Clip settings box to make an individual quantize setting for the currently selected clip. The following options are available:

Option	Description
Global	The clip uses the global Quantize setting.
None	No quantizing takes place.
8 Bars	8 bars
4 Bars	4 bars
2 Bars	2 bars
Bar	1 bar
1/2	Halve a bar
1/4	A quarter bar
1/8	An eighth bar
1/16	A sixteenth bar
1/32	A thirtysecond bar

Sample Settings



The Sample Settings box.

The **Sample Settings** field gives you specific information about the sample the clip plays: file name, sample rate, bit-depth, and channel count of the sample.

When you move the mouse over the file name, the full directory path to the sample will be shown in the Status Line.

The three buttons below the info fields help you manage samples:

- When the **Edit** button is clicked, Remix opens the sample in a sample-editor application, provided that you have one on your computer. You can choose which sample-editor application to use in the Preferences dialog's Misc tab. To process a sample in an external program, you will have to stop *REMIX*'s playback. Any changes that are made to a sample in an external program will be immediately audible when you return to *REMIX*.

❒ **Note that changes may affect other clips playing the same sample, too.**

- The **Repl** button brings up a standard file selector box that can be used to choose a sample to replace the current sample. Notice that the file will be replaced in all other clips playing the same file, too. This function is very useful for locating missing files. When you open a *REMIX* Set in which there are references files that have been renamed or moved since saving, *REMIX* will ask you if you would like to locate the missing files. If you do not feel like doing that piece of administrative work, the Repl button will allow you to do so at at later time.
- The **Save** button saves the current clip's settings with the sample. After this has been done, Remix will restore the current clip settings whenever you drop the sample into a *REMIX* Set. This is especially useful with regards to the warp markers, which have to be correctly set for *REMIX* to play long files in sync.

❒ **Notice that you can use the Save button without affecting any existing clips. Save just saves default settings for future clips using this sample.**

The clip data is stored in a file that also contains the results of an analysis carried out by *REMIX* when a sample is first opened. The size of this file is a small fraction of the size of the sample. The analysis file is saved in the same directory as the sample, under the sample's name, with an ".asd" extension. You can prevent *REMIX* from creating ".asd" files by deactivating "Create Analysis Files for Samples" on the Preferences dialog's Misc tab.

The two switches in the middle of the Sample Settings box are used to set the sample playback characteristics.

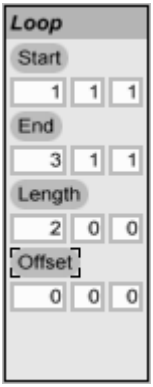
- The **Hi-Q** switch places the clip in high-quality playback mode. *REMIX* will use a more sophisticated interpolation algorithm to read out the sample. The sound will be played with fewer artefacts, at the expense of higher CPU drain.
- The **Fade** switch applies a short, approx. 5 millisecond fade to the start and end of the clip when turned on. This is used to avoid clicks at the clip edges.

The **Transpose** control lets you shift the pitch of the clip in semitones, independently from tempo.

The **Detune** control allows fine settings to the Transpose amount. The Detune value is specified in Cents (one hundred Cents equal one semitone).

The **Gain** control sets an amplification/attenuation factor for the clip's volume, allowing you to adjust each clip's volume independently from the mixer and effect gain stages.

Loop Settings



The **Loop** settings box displays the **Start** and **End** point of the looped portion of the sample and shows the overall **Length** of the loop. It also indicates the start **Offset**. You can click and drag up or down in the Range fields to change the values, or use the arrow keys.

The start offset is the time delay, measured relative to the loop start point, where the clip starts playing the sample. Notice that changes to the start offset have an immediate effect on a playing clip: sample readout jumps so the clip sounds as if it had been launched with the new offset setting.

This behaviour allows you to phase-shift loops against one another while they are running.

The Loop settings box.

Warp Settings

The Warp box.

The settings in the **Warp** settings box, in combination with the warp markers, control the time warping engine's operation.

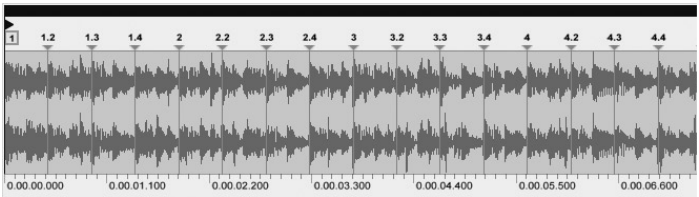
The **Original BPM** control (bpm = beats per minute) is used to inform *REMIX* about the original tempo of a sample, or part of a sample.

Please see the discussion below (Setting the Warp Markers) to learn more about preparing samples for beat-synchronized playback.

The small pop-up menu under the heading **Transient** lets you adjust the playback quality of the clip and thus reduce unwanted artefacts from the time warping process. Transients mark the positions in the sound where events start. The transients play an important role in achieving good sound quality when stretching or compressing a sound.

Setting the Transient rate imposes a meter-based grid onto the sound. If you set this to 1/16, the time warping engine assumes that transients occur at every sixteenth note (which is a good guess for most modern, popular music). 1/16 may be too dense a grid for sounds that only contain few event onsets. When stretching or compressing bass lines, for instance, you may achieve better results with lower Transient settings like 1/8 or 1/4.

The Sample Display



The Sample Display,

The **Sample Display** is where the clip is displayed as an audio waveform. You use it to adjust the clip's loop and start offset, and to place warp markers for clips with tempo changes and unsteady rhythms.

The Sample Display provides a number of zooming and scrolling techniques which allow you to access any part of the sample very quickly.

Navigating with the Clip View chooser tab. The rectangle at the left side of the picture represents the visible range; the bright area at the right side represents the loop.

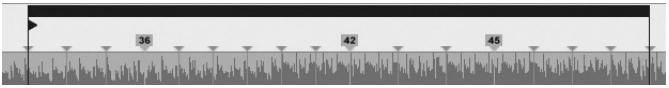
The Clip View chooser tab shows a miniaturised picture of the entire sample. This picture also shows you the audible, and the visible part of the sound:

- The audible part is the loop that has been selected. The looping region is drawn in a bright color.
- The visible part is the region of the sample currently displayed in the Sample Display. It is represented by the rectangular outline overlaying the picture of the sample.

The rectangular outline is not only used for showing the visible part, but also for changing it. Clicking inside the rectangle and dragging it horizontally, like a "normal" scroll bar, scrolls the Sample Display. By dragging the left and right end of the rectangle, you can adjust the visible range, thereby changing the zoom level. Dragging the small gray box in the center of the rectangle, you can scroll and zoom the Sample Display at the same time: drag up to zoom out; drag down to zoom in; drag left/right to scroll.

The most common and effective way to scroll and zoom is dragging directly in the Sample Display. When zoomed all the way out, click on a position in the waveform display that you want to see magnified. Then, drag down to zoom in. You need not let go to scroll the display: just drag left or right. The mouse acts as anchor for zooming and scrolling.

Setting Loop and Offset



Markers in the Clip View's sample display: the loop marker, the start marker, the offset marker, and three warp markers (top to bottom)

The topmost area of the Sample Display is occupied by the loop marker and the start offset marker:

- The loop marker. By dragging the center part of the loop bracket, you can move the loop without changing its length; by dragging the left and right edge, you can change the loop start and end points, independently. You can achieve the same results by changing the values in the Loop box.
- The start offset marker. The start offset marker represents the position in the sample where the clip starts playing. Dragging the start marker while the clip is playing has an immediate effect. The start offset marker is constrained to a position inside the loop. You can also change the start offset by changing the values in the Loop box.

As in the Arranger View, marker movements in the Clip View are constrained by a quantization raster. Two alternative choices are available on the Options menu (only one is visible at a time):

- Choose **Snap to Grid** to quantize to the ruler marks. Because the ruler mark spacing adapts to the current zoom factor, Snap to Grid provides you with a reasonable raster for selection and editing regardless of the zoom setting.
- Choose **Snap to Quantization** to use the global quantization setting. The global quantization can be set using the Options menu, or with the pop-up menu in the Control Bar. If you do not want to use a raster at all, set global quantization to None.

Setting the Warp Markers

The warp markers are used to enforce a rhythm grid onto the sample. A warp marker ties a sample position to a meter time.

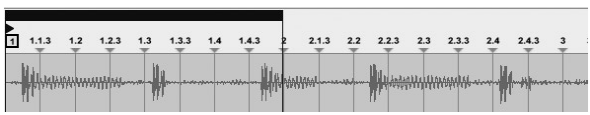
When using perfectly cut loop samples, you will not have to adjust the warp markers. *REMIX* makes an assumption about the loop's original tempo, which is shown in the Warp box's Original Tempo field. In most cases, *REMIX*'s estimate is correct; sometimes, however, the estimate is wrong by factor two or half. As a consequence, *REMIX* will play the loop twice as fast, or half as fast as needed. If so, use the : 2 and * 2 buttons next to the Original Tempo field in the Warp Box to inform *REMIX* about the actual original tempo.

When you load a sample that is not a perfectly cut loop, you will have to make a couple of adjustments. This is the case not only for badly cut loops, but also for long samples which contain many bars of music, maybe a complete piece. Proceed as follows:

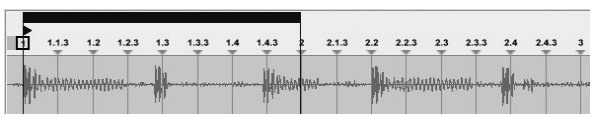
1. **Choose Snap to Quantization from the Options menu; set the quantization to one bar; in the Loop box, set the loop start to 1.1.1 and the loop length to 1.0.0. The offset should be 0.0.0.**

2. **Begin with identifying the first beat. This is the position in the file where the loop, or the piece, actually starts: bar one, beat one. Drag the warp marker with the '1' label to the position that you think could be the first beat. If the first beat is not in view, just keep dragging the warp marker; the view will automatically scroll.**

❒ **Notice that the loop marker and the offset marker follow as you drag the warp marker. This happens naturally, because the loop and offset markers are tied to the ruler. By moving the warp marker, you are actually moving the ruler.**



A sample before adjusting the warp markers.



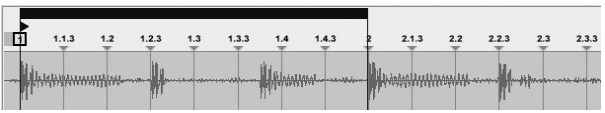
The sample's first beat has been identified: a bass drum.

3. **Launch the clip to check if you have actually found the first beat. Probably it will take you a couple of tries to find it. Notice that you can re-trigger the clip to test by hitting the space bar to stop and start again. Zoom into the waveform to acurately set the warp marker.**

4. **When you have successfully defined the first beat, your next task will be to identify the original tempo of the sample. Should you happen to know the original tempo, simply type it into the Warp box's Original Tempo field. If the sample was exported from another sequencer program, you can copy the original tempo. As you type in a new tempo, observe the change in the meter grid in the Sample Display. If the original tempo is correctly specified, the meter grid lines will more or less align with the events in the sample.**

5. **To verify your settings, play the clip. You should hear a "round" loop. Sometimes, playing another looping clip with a straight base drum along the clip you are preparing also helps to find the beat.**

6. **If you do not know the original tempo, or if you want to fine-tune a rough tempo assumption, move the mouse to one of the triangles above the meter grid lines; click and drag the triangle to move the grid line left or right so it fits to the waveform. Regardless of which grid line you are moving, the other grid lines will follow proportionally, and the loop end will move with the grid lines. The Original Tempo readout will reflect your changes as well. Eventually, you will see and hear a perfect one-bar loop.**



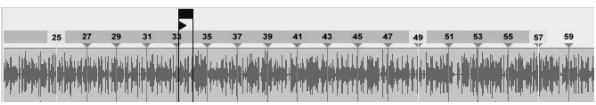
The sample's original tempo has been identified; now the grid line at bar 2 aligns with another bass drum beat.

7. **You should now also test if the following bars sound right. Move the loop ahead by one bar. If this loop sounds right, and looks right (do not forget to zoom in to make sure the grid lines at the loop boundaries fit to the waveform), proceed to the next bar, etc. At some point, you will probably have to fine-tune the meter grid by dragging a grid line left or right.**

   Sometimes, especially when working with recordings from *REMIX* musicians, you will come across conditions like this: While the first couple of bars looped fine, you run into a bar that needs adjustment; however, when you drag the grid lines to adjust the meter, the bars before the current bar will not fit anymore. You cannot seem to find one tempo to fit all bars. Obviously, the sample contains a tempo change.

   You can easily solve this problem by creating a warp marker to "fix" a grid line.

- **Double click one of the triangles which you normally use as handles to drag the grid lines; a new warp marker will appear. The warp marker defines a new tempo section. You can adjust the grid lines at the right hand side of the warp marker without affecting the warp marker's position, or the meter grid left from it.**



Because the sample contains tempo changes, a couple of warp markers had to be inserted.

Of course, you can always change the position of a warp marker by dragging it. Notice that the tempo which is displayed in the Original Tempo field is the tempo at the right hand side of the selected warp marker. You cannot drag the grid lines between Warp Markers, because the warp markers fix the meter. You can, however, click and drag to open a selection rectangle around several warp markers at once to move them, or to delete them.

Sometimes, after all warp markers have been perfectly adjusted, you realize the first beat was not actually set correctly.

- **In this case, just add a new warp marker at the actual first beat's position. If there are any warp markers before the new first beat, delete them. The leftmost warp marker always defines the first beat.**

  Using warp markers, you will be able to align any sample to a straight beat: simple beat loops as well as entire works of jazz music, classical music, etc.

The File Browsers

A File Browser.

The three **File Browsers** are *REMIX*'s interface to your hard drive. You will use them to locate folders of samples, clips, and *REMIX* Sets.

Navigating the Directory Hierarchy

Navigating the directory hierarchy is very simple. For each of the File Browsers, clicking the **Directory button** will move the view up one step in the disk hierarchy. Click it enough times and you will end up at your computer's desktop.

The Directory Button moves a browser up one step in the directory hierarchy.

Clicking the **Root button** makes the currently selected folder the new root directory of the File Browser. This is useful when you have located a folder of clips or *REMIX* Sets that you will use often.

The Root Button makes the currently selected folder the root directory.

You can use your computer's up/down arrow keys to navigate between folders and files in the Browser View.

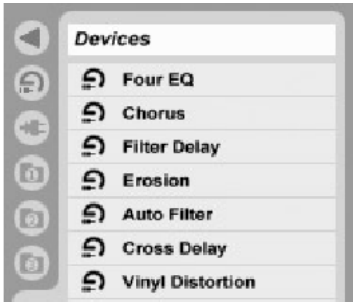
Pressing the **right arrow** opens a folder, displaying its contents. Pressing the **left arrow** closes a folder.

Loading Sets, Samples, and Clips

To load a clip or sample, simply select it from the File Browser and drag it onto a clip slot. You can drag new clips over old clips, replacing the old file. In the Arranger View, you can drag clips directly into the Arrangement. New clips will overwrite any existing audio that they are placed over.

You can load *REMIX* Sets by locating them in the File Browser and double-clicking on them. You can also use the Open command in the File menu.

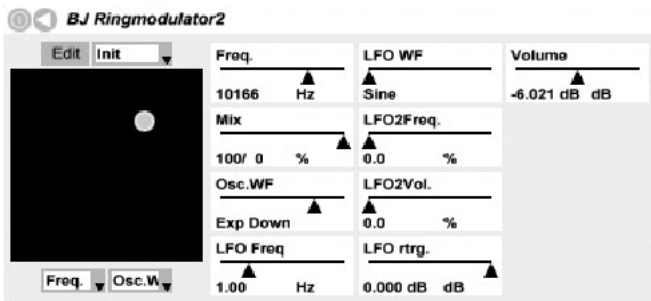
The Effects Browsers



The *REMIX* Effects Browser.

REMIX uses two separate browsers to organize and load the *REMIX* effects, and the VST plug-ins. Both browsers look and work identically. Effects are loaded into the selected track by dragging them onto the Track View. Double-clicking an effect appends the effect to the end of the selected track's effect chain. Please see the section "The Remix Effects" on page 41 for a listing and discussion of the *REMIX* effects.

Working with VST Plug-Ins



A VST plug-in.

Before *REMIX* can access a VST plug-in, you must first locate the VST plug-in directory that you wish to use.

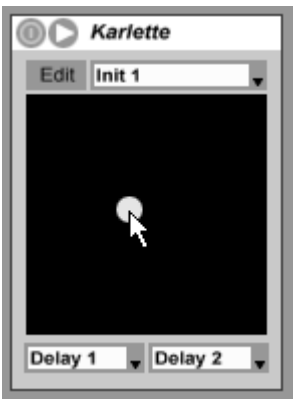
1. **To do that, open the Preferences dialog from the Options menu.**
   Under the Misc tab you will find the VST Plug-In Directory entry.

2. **Click the Browse button to open a directory dialog and locate and select the VST plug-in folder that you want to use.**
The VST Plug-Ins Browser will then display all plug-ins it finds in the VST plug-in directory, and its subdirectories.

In the Track View, the original VST plug-in panel graphics will be replaced with a *REMIX* panel; all parameters of the VST plug-in are represented in the *REMIX* panel and work in the same way. You can e.g. select an automated plug-in parameter and edit its automation in the Arranger.

You can show or hide the VST plug-in's parameters by toggling the triangle-shaped button in the plug-in's header.

The Edit button in the upper left of the effect panel opens a floating window that shows the original VST plug-in panel. Changing parameters on the floater window has the same effect as changing them in the *REMIX* panel, and vice versa. You can access any presets the VST plug-in may have by using the pop-up menu to the right of the Edit button. You can assign any two plug-in parameters to the *REMIX* X-Y control by using the pop-up menus immediately beneath it.



The X/Y control.

Setting *REMIX* Preferences

The Preferences dialog contains several settings that control *REMIX*'s operation. To open the Preferences dialog, select "Preferences" from the Options menu. The dialog pops up as a separate window. You can access the *REMIX* main window at any time while the Preferences dialog is up.

❒ **Note that the Preferences settings are saved with the application. Loading and saving *REMIX* Sets does not affect the Preferences settings.**

The Preferences dialog contains three tabs: Misc, Paths, and Audio. Click on a tab to access the associated settings.

Misc

The Misc(ellaneous) Preferences control various aspects of *REMIX*'s behaviour and appearance.

The Misc Preferences tab.

Clip Update Rate

The clip update rate is the rate at which *REMIX* updates a running clip's settings. Play a clip from the Session View and open the Clip View to access the clip's settings; when you change the controls (Transposition, for instance) you will notice your changes are quantized by the rate you have selected from the Clip Update Rate pop-up menu.

As discussed in the section "Operating Remix" on page 20 of the Quick Start Guide, *REMIX* is able to record your session clip playing and control changes into the Arrangement. When you change a running session clip's controls while the Control Bar's Record switch is on, *REMIX* creates copies of the clip at the selected Clip Update Rate and puts them into the Arrangement.

Create Analysis Files for Samples

REMIX carries out an analysis of every sample loaded. The analysis data are used to speed up the waveform display and to improve the time warping engine's operation. When the "Create Analysis Files" option for samples is turned on, the analysis results are stored in a so called analysis file. The next time you drag this file into a *REMIX* Set, *REMIX* simply reads the analysis data from the analysis file instead of running the analysis once more.

The analysis file is put into the same directory as the sample. It's name is the sample's name with an ".asd" extension. The analysis file is very small when compared to the sample. If you nonetheless want to prevent *REMIX* from "polluting" your disk with asd-files, uncheck "Create Analysis Files".

Record File Type

This is used to select a file format for the files that you create by resampling. These options are available on the pop-up:

- WAV file in16 Bit format
- AIFF file in16 Bit format

WAV and AIFF are standard audio formats on the PC and on the Macintosh.

Select on Launch

When you activate this option so that the switch displays "On" and lights up in green, the Tracks or Scenes are selected by manual triggering.

Load Skin

REMIX offers a selection of different user interface colours. You can select the desired new skin from this pop-up menu. Colours will change at once.

Track Height (Arranger)

Use this field to define the vertical size of a track's unfolded waveform display in the Arranger view.

- **Click into the field, hold down the mouse button and move the mouse upwards to increase the number of pixels or move it downwards to decrease the number of pixels.**

Choose Language

You can switch *REMIX* to other user interface languages. German, English and French are available.

- **Select a new language in the pop-up menu. You must restart the program for the change to take effect.**
  After the restart, the *REMIX* user interface will be shown in the selected language.

Launch Mode

This is where you determine how new clips are triggered, when you start them with the mouse or via your computer keyboard.

You can set this individually for each clip in the Clip View. Find more details on page 23.

Loop

This is where you determine, whether new clips are played back as loops – i.e. whether they are "indefinitely" repeated.

You can set this individually for each clip in the Clip View. Find more details on page 23.

Quantisation

This is where you determine the quantization grid for triggering new clips.

You can set this individually for each clip in the Clip View. Find more details on page 24.

Auto-Assign Colors to Clips/Default Clip Color

When the Auto-Assign Colors switch is turned on, *REMIX* will assign random colors to new clips. Otherwise, new clips get the color you have selected on the Default Clip Color pop-up menu.

Paths

This tab of the Preferences dialog is used to define various path settings.

VST Plug-In Directory

Click to locate the VST plug-in directory. *REMIX* seeks VST plug-ins in the selected directory and displays the available VST plug-ins in the External Effects Browser (see page 16 in the Quick Start Guide).

Audio Recording Directory

Click to select the recording directory. The recording directory is the default location for the samples you record in *REMIX*. Please see the section “Operating Remix” on page 20 of the Quick Start Guide to learn about recording audio in *REMIX*.

Sample Editor Application

Click to select a sample editor application that is installed on your computer. When you later click the Edit button in the Clip View, *REMIX* will launch the sample editor application you’ve selected and makes it open the sample used by the selected clip.

Audio

The Audio Preferences settings are used to manage *REMIX*’ audio output.

The Audio Preferences tab.

Device Type

The Device Type pop-up menu is used to choose among the types of audio drivers available on your computer. On the Macintosh, *REMIX* currently supports SoundManager and ASIO; on Windows, *REMIX* supports DirectX/MME and ASIO. Usually, ASIO drivers are the preferred choice because they allow for lower latency times, especially under Windows.

The term latency denotes the delay between the moment at which the signal appears at the audio hardware's inputs and its availability within the software.

ASIO drivers are available for almost every professional audio I/O interface. Please consult your audio hardware's vendor. The presence of several of the settings described below depends on the chosen device type.

Device

Use the Input Device pop-up menu to choose among the available audio input devices that match the Device Type setting.

Windows only: When you've chosen DirectX/MME from the Device Type menu, the Input Device menu will show you, for every available sound card, an MME driver, and probably also a DirectX driver. MME is the oldest audio driver technology on PCs, and an MME driver is available for almost every sound card. MME requires very high latency settings, however, and is therefore not recommended for use with a real-time audio application. DirectX is a more recent technology from Microsoft, allowing for lower latency settings than MME drivers. Unfortunately, not all DirectX drivers are examples of good software, crashing the client application or the operating system when selected. If this happens, *REMIX* will restart with no Input Device selected.

Buffer Size/Output Latency

The Buffer Size setting determines the latency, thus the delay between the actual creation of an audio signal in *REMIX* and the moment when it becomes available at the audio hardware outputs. *REMIX* reports the input latency in milliseconds, and the buffer size in samples.

A small output latency value is important. It makes sure that *REMIX* can quickly react to your actions.

If you have selected DirectX/MME or SoundManager as Device Type, a control for setting the Output Buffer Size becomes availalbe on the Audio Preferences tab. You can use this control to find the minimum latency that is workable on your system. Please follow these steps:

- Connect an audio source to the inputs of your audio hardware.
- Set the Output Buffer Size control to its maximum value.

- Load a clip into a track and start it. For this test, a pad sound is more suitable than a sound with many pauses.
- Add effects (preferably to other tracks, not to the monitored track) until the CPU load indicator on the Control Bar reaches a fairly high value (ca. 70%).
- Slowly reduce the Buffer Size value, until you can hear drop-outs or crackle. Find a value just high enough so the signal gets through undisturbed.

If you have selected an ASIO device, please click the button labelled “Hardware Setup” to access the device’s specific setup dialog. Most ASIO driver setup panels have controls to adjust the Buffer Size. Please refer to your audio hardware’s documentation.

Output Config Button

If you have an audio card with more than on stereo output, click on this button to open a dialog where you can select any of the available stereo output pairs.

Sample Rate

Use the Sample Rate setting to choose the sampling rate at which *REMIX* generates, and outputs, audio. Higher values produce “cleaner” output at high frequencies, at the expense of increased CPU drain.

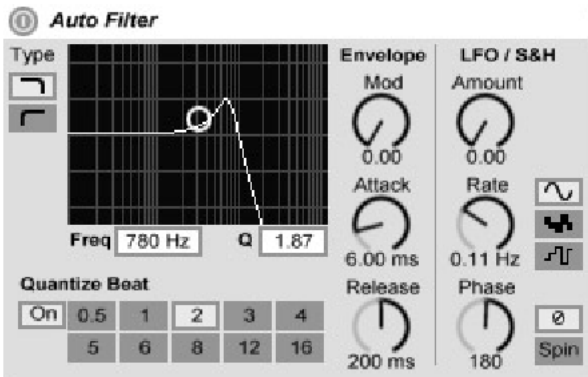
Because *REMIX* performs a real-time sample-rate conversion, samples with arbitrary sampling rates can be read, no matter which output sample rate you’ve selected. The sampling rate of samples recorded in *REMIX* will always be identical to the output sample rate, however.

Depending on the selected Device Type, the sampling rate may be fixed (usually to 44,100 Hz).

The *REMIX* Effects

REMIX comes with a selection of specially designed, built-in effects. You can locate them by clicking on the *REMIX* Effects Browser button in the Browser View.

Auto Filter



The Auto Filter effect.

The **Auto Filter** effect provides a classic analog filter emulation with four filter types. It can be modulated by an envelope follower and an LFO for creating moving filter effects.

Autofilter can be switched between four filter types: low pass, high pass, band pass, and band reject. For each type, the XY controller lets you adjust frequency and Q, or resonance. Clicking and dragging on the X-axis adjusts the filter frequency, while clicking and dragging on the Y-axis adjusts the Q amount. You can also double-click on the Freq and Q numeral displays to type in exact values. Low Q values create a smoother filter curve, while higher values introduce “resonance” to the sound.

In band pass/reject mode, Q defines the bandwidth of the passed or rejected signal.

The Quantize Beat control allows you to apply quantized modulation to the filter frequency. With Quantize Beat off, frequency modulation is apparently smooth and immediate. Turning this feature on causes filter modulations to be updated rhythmically, with “stepped” changes in reference to the master tempo. The numbered buttons represent 16th notes, so, for example, selecting 4 for Beat value produces a modulation change once per beat.

The Envelope Mod section lets you control the amount and character of envelope modulation on the filter frequency. The Mod control defines how much the envelope affects the filter frequency.

The Attack control allows you to set how the envelope responds to rising input signals. Low attack values mean fast response to input, while high values create a smoother, more delayed response.

Lower release values cause the envelope to respond more quickly to falling input signals. Higher values extend the envelope's falling state.

The Autofilter also contains a low frequency oscillator (LFO) to modulate filter frequency. Use the Amount control to set how much effect the LFO has on the filter.

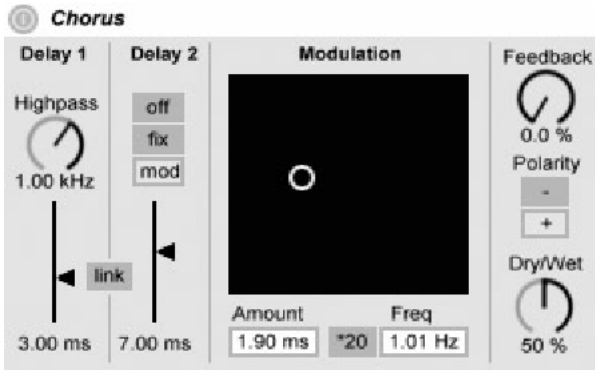
The Rate control specifies the LFO speed. You can select between sine and S&H (Sample and Hold) modulation shapes. The sine option creates smooth modulations in the form of rounded peaks and valleys, while the S&H settings generate random positive and negative values for modulation.

There are actually two LFOs - one for each stereo channel. The Phase and Spin controls define the relation between the two LFOs.

Phase keeps both at the same frequency, but allows you to set the two LFO waveforms "out of phase" with each other, creating stereo movement. With a maximum setting, the two LFOs are placed 180 degrees apart, so that when LFO reaches its peak, the other hits its minimum.

Spin allows you to detune the speeds of the two LFOs from each other. Each stereo channel is modulated with a different frequency determined by the spin amount.

Chorus



The Chorus effect.

The **Chorus** effect uses two time-modulated delays in series to create chorus and flanging sounds.

Each delay has its own delay time control calibrated in milliseconds. Delay 1 has a high pass filter which can be used to selectively remove low frequencies from the delay signal. Greater high pass values let only very high frequencies pass through to Delay 1.

Delay 2 can be switched between three different modes for a variety of effects. When switched off only Delay 1 is audible. In “fix” mode, only Delay 1’s delay time will be modulated. When “mod” is activated, Delay 2 will receive the same modulation as Delay 1.

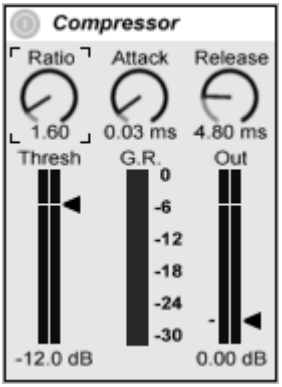
The Modulation XY controller allows you to create sounds with a certain amount of “motion”. Clicking and dragging along the horizontal axis will change the frequency of modulation on the delay times. Dragging along the vertical axis will change the amount of modulation. You can also make changes by typing in the Amount and Freq fields below the XY controller. The Amount value is defined in milliseconds of time, while the modulation frequency is measured in Hertz.

Clicking the *20 switch multiplies the frequency of modulation by 20 to achieve more extreme sounds.

You can determine how much of the output signal is fed back to the input with the Feedback control. You can change the polarity of the feedback signal with the Polarity switch.

The Dry/Wet control allows you to adjust the balance between fully effected and fully dry signals. Set it to maximum if using the Chorus in a send channel.

Compressor

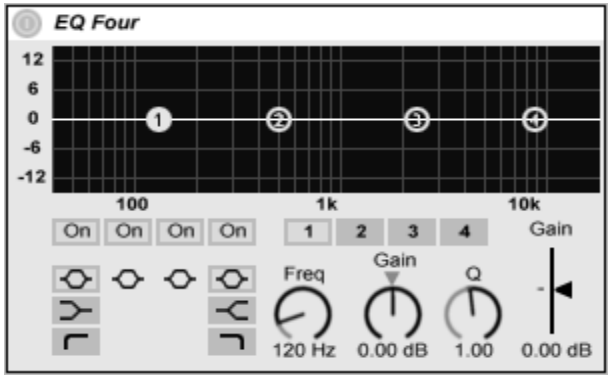


The Compressor effect.

The **Compressor** is just that: an audio compressor, thus a device that levels out level peaks in the signal which lets you create higher average levels. The following table explains the Compressor parameters and how to use them:

Parameter	Effect
Ratio	This dial lets you determine the degree to which the level of signals that exceed the Threshold value (discussed below), is reduced.
Threshold	This fader lets you set the threshold above which compression sets in. Signals with levels above the Threshold value are processed, signals with lower levels aren't. In the real world this means: The smaller the Threshold value, the stronger the compression effect.
Attack	This dial lets you set the speed with which compression sets in when the level exceeds the set Threshold value. If you increase this value, the Compressor will react slower and more signal peaks will pass through unprocessed.
Release	The time value that you set with this dial determines how long it takes for the Compressor to let the signal pass through unprocessed after the signal level has fallen beneath the set Threshold value. Set this parameter to a small value to generate the typical "pumping" compressor effect. Smoother changes in dynamics are achieved by setting higher values.
G.R.	This display shows the amount of level reduction caused by the compression effect.
Out	This faders is used to set the output level of the effect.

EQ Four



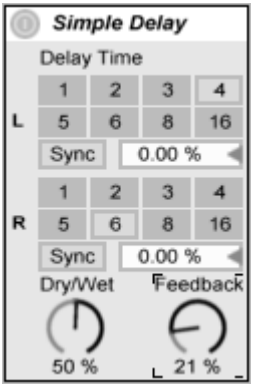
The EQ Four effect.

The **EQ Four** effect is an equalizer composed of four parametric filters. Equalizers are useful for changing the frequency characteristics of a sound. Filter one can be switched between bell-curve, low-shelf, or low-cut modes. Filters two and three are always bellcurves. Filter four can be switched between bell-curve, high-shelf, or high-cut characteristics. Each of the filter bands can be switched on or off independently.

You can edit the filter curve by clicking and dragging on one of the filter dots in the XY view. Horizontal movement changes the filter frequency and vertical movement adjusts the gain of the filter band. Holding down the [Alt] key while moving the mouse allows you to adjust the Q, or resonant bandwidth, of the filter.

You can also make changes by selecting each filter band with the numbered filter selector buttons. The filter currently selected can then be adjusted using the Freq, Gain, and Q dials. You can also type values into the number fields below each dial. The Gain slider lets you set a global level after filtering.

Simple Delay



The Simple Delay effect.

The **Simple Delay** offers two delay paths (L+R) with independent feedback.

The Delay Time selector switches let you set a signal delay that depends on the Master Tempo. The numeric switches represent sixteenth notes; a value of 4 will therefore generate a quarter note delay. This function must be activated using the Time/Sync toggle switch. When the toggle switch is set to "Time", the delay time is shown in milliseconds in the corresponding field.

To input the delay time, you can either click on the field, hold down the mouse button and drag the mouse or you can double click on the field and type in a value. When "Sync" is active, you can use the field to input a percentage value (which represents a delay time deviation from an even value) to create a swing feel.

The Feedback parameter lets you set the proportion of the output signal that is fed back into the input. High values can lead to "infinite" feedback – please take good care of your ears and speakers!

The Dry/Wet dial is used to add the dry (unprocessed) to the processed signal. Set this dial to a minimum setting when you use the Simple Delay on a Send track.

The Menu Functions

File Menu

New Remix Set

Creates a new *REMIX* Set.

Open Remix Set

Opens an existing *REMIX* Set. *REMIX* Sets can also be located and opened using the built-in file browsers.

Close Remix Set

Closes a *REMIX* Set.

Save Remix Set

Saves the current *REMIX* Set.

Save Remix Set As

Saves the current *REMIX* Set under a different name and/or directory location.

Save a Copy

Saves a copy of the current *REMIX* Set with a new name and/or new location but doesn't replace the current *REMIX* document. Useful for saving multiple versions of a Set.

Save As Self Contained

Saves the current *REMIX* Set under a different name and/or directory location. Additionally, *REMIX* will create, in the selected directory, a subdirectory ("Name-of-the-Set-Sounds") and copy all samples that are used by the current Set into this subdirectory. All internal file references will be redirected to the sample copies. Saving as selfcontained makes sure you have all sounds used by a *REMIX* Set in one place. This function is very useful for organising and backing up your work. When you have recorded a new *REMIX* set, this can help you with your "housekeeping". Please see the discussion on page 20 of the Quick Start Guide to learn more about managing recordings.

Render to Disk

This option lets you export *REMIX*'s audio output – that is: the sound you hear via the Master track – as a new audio file. If you wish to export individual tracks, please deactivate all other tracks by turning off their "Speaker"-switches in the mixer.

- If you call Render to Disk while the Arranger View is up, *REMIX* renders the selected time range of the corresponding tracks and saves it as an audio file . If you'd like to render the current Arrangement loop, choose the Select Loop command from the Edit menu prior to calling Render to Disk. Keep in mind that the selection of tracks is irrelevant: the signal to be rendered is the Master output.
- If you call Render to Disk while the Session View is up, you must specify the length of the resulting sample in Bars:Beats:Sixteenths.

In both cases, the Render to Disk dialog appears, in which you can make the following settings:

Option	Purpose
Length (Bars/Beats/16th)	Setting the length of the resulting sample file in bars, beats and sixteenth notes (only when Session-View is active).
Normalize	When switched on, this function optimizes the average volume level of the resulting sample. To do this, it looks at the peak levels of the analyzed section.
Render as Loop	When switched on, this function creates a sample that can be used as a loop. This may be important if the sound uses a reverb or delay effect that would otherwise be cut off at the end. Here, it is included during a second calculation process.
File Type	Select 16 Bit WAV or AIFF file as file type.
Sample Rate	Use this pop-up menu to select the sample rate used to create the sample. What exactly you can select here depends on your audio hardware.
Create Analysis File	If you wish to use the new file in *REMIX*, this function should be switched on.
Convert to Mono	This lets you create a mono instead of a stereo file.
OK/Cancel	Click OK to confirm your settings and start the rendering process. Use Cancel to cancel the process.

Quit

Quits the program.

The Edit Menu

Undo

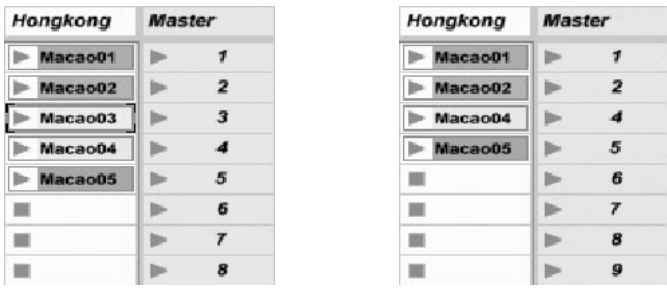
The last action is removed. The Undo command cannot be used while recording automation. You can, however, undo an entire recording.

Redo

The action that was last undone is redone. The Redo command cannot be used while recording automation.

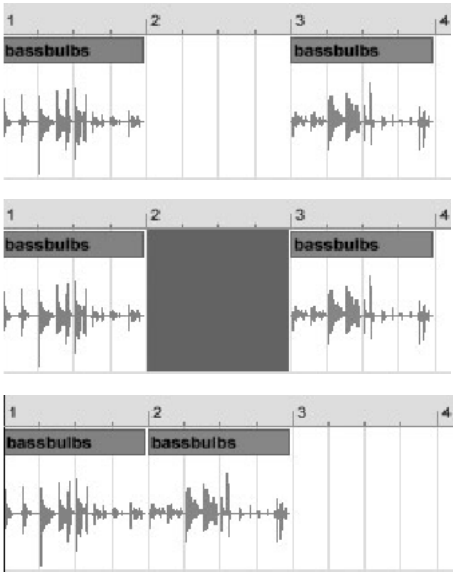
Cut

- **Cut** removes the selected area from the Arrangement or Session. Cut material is placed on the clipboard and can be pasted. In the Arranger View, Cut not only removes the clips, but also all automation in the selected time span.
- **Cut Scenes** cuts out all scenes with selected slots from the Session View, thereby reducing the total number of scenes. Please note that the Cut Scenes command affects all tracks, not only those containing selected slots.



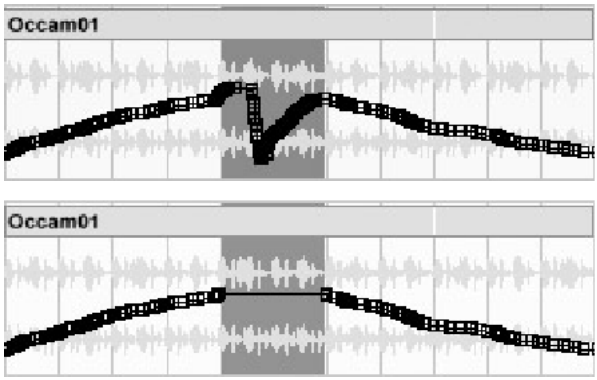
The Session View before and after calling the Cut Scenes command.

- **Cut Time** cuts a selection of time from the Arrangement, thereby moving any audio on either side of the cut area closer together in the timeline. This command essentially reduces the length of your Arrangement by whatever amount of time you have cut. Please note that the Cut time command affects all tracks, not only the selected ones.



A gap between clips has been deleted by first selecting the time span, then calling the Delete Time command.

- The **Cut Envelope** command allows you to cut a selection of automation data from a track. The selected piece of automation is copied to the clipboard and can be pasted using the Paste command anywhere in the same track, or in another track. Within the selected time span, the automation breakpoint envelope turns into a flat line. The value at the selection start determines the value that will be used throughout the selected time span.



Cutting part of an envelope. Notice the clip remains unaffected.

Copy

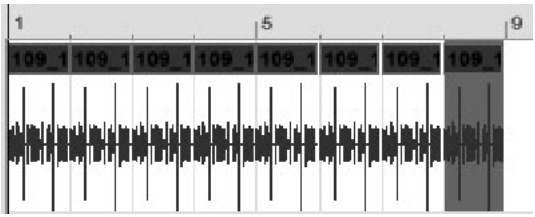
- The **Copy** command makes a copy of the selected material and places it on the clipboard. Clips, envelopes and time can all be copied. In the Arranger View, Copy not only copies the clips, but also all automation in the selected time span.
- The **Copy Envelope** command allows you to copy any section of an automation envelope. This command differs from the Copy command in that it only copies the displayed envelope, and no clips or other automation.

Paste

- The **Paste** command pastes the material from the clipboard to the selected position. Material from the clipboard will be pasted into place regardless of the current selection's size and content. Clips copied from the Arranger View into the Session, and vice versa, retain their temporal/spatial order.
- **Paste Time** places copied time into the Arrangement, thereby increasing its overall duration by the length of time you have copied.
- **Paste Scenes** works like Paste, but inserts blank scenes before pasting. Remix inserts just enough scenes to fit the material from the clipboard. The new scenes will be inserted behind the current selection.

Duplicate

- The **Duplicate** command automatically copies and pastes a selection. This is an easy way to make multiple copies of a clip or selection of clips. In the Session View, the copies are put into the slots which follow the last selected slots. In the Arranger View, the copies are put behind the selection, into the “future” of the Arrangement.

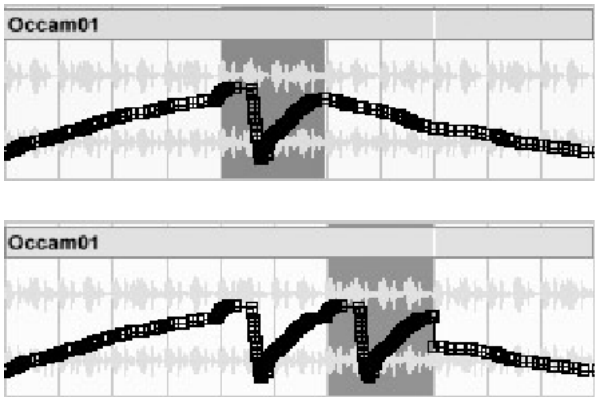


Creating repetition with the Duplicate command.

- **Duplicate Time** places a copy of the selected time span into the Arrangement, thereby increasing its overall duration by the length of the selection.
- **Duplicate Scenes** works like Duplicate, but inserts blank scenes before pasting. Remix inserts just enough scenes to fit the material from the clipboard.

The Session View before and after calling the Duplicate Scenes command.

- **Duplicate Envelope** duplicates the selected portion of an automation envelope into the Arrangement's "future". Duplicate Envelope can be used to create repeating control movements.



Duplicating part of an envelope. Note that the clip remains unaffected.

Delete

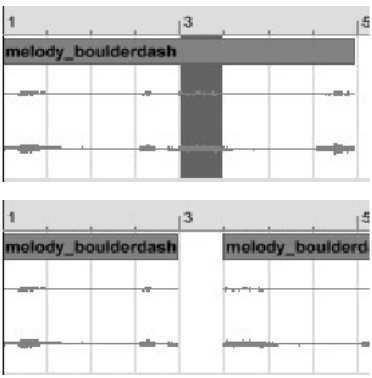
- The **Delete** command erases any selected items. Delete differs from the Cut command in that deleted items cannot be pasted back (though you can undo any command at any time).
- **Delete Scenes** deletes all scenes with selected slots from the Session View, thereby reducing the total number of scenes. Please note that the Delete Scenes command affects all tracks, not only those containing selected slots.
- **Delete Time** deletes a selection of time from the Arrangement, thereby moving any audio on either side of the deleted area closer together in the timeline. This command essentially reduces the length of your Arrangement by whatever amount of time you have deleted. Please note that the Delete time command affects all tracks, not only the selected ones.
- The **Delete Envelope** command allows you to delete a selection of automation data from a track. Within the selected time span, the automation breakpoint envelope turns into a flat line. The value at the selection start determines the value that will be used throughout the selected time span.

Insert

- **Insert Scene** inserts an empty scene behind the current selection.

The Session View before and after calling the Insert Scene command.

- The **Insert Silence** command inserts as much empty time as currently selected into the Arrangement, behind the selection.

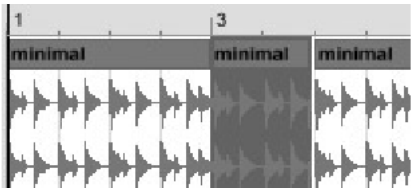


Inserting Silence.

- The **Insert Track** and **Insert Send Track** commands add more clip tracks and more send tracks to the Remix Set. You can add an unlimited number of clip tracks and up to four send tracks to a Remix Set.

Split

- The **Split** command allows you to quickly cut a clip into smaller pieces. It works by making a cut at the start and end point of the selection you drag over a clip. Click and drag a selection over a clip file and choose the **Split** command. The original clip will now be divided into three pieces.



Using the Split command to split a clip.

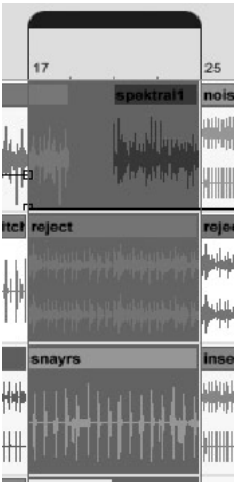
Add Slot Button/Remove Slot Button

Depending on what's selected in the Session view, one of these two options is available on the Edit menu. You can use them to equip one or several empty slots with stop buttons or remove them again.

Select

- The **Loop Selection** command turns the Arrangement loop on and sets the loop markers to match the selected time span.

- The **Select Loop** command automatically selects all Arrangement time within the Arrangement loop markers. This is useful if you have edited together an Arrangement within the loop markers that you find particularly compelling. You can select it all with the Select Loop command and then duplicate or copy and paste it.



Selecting all material in the Arrangement loop with the Select Loop command.

- In the Session view, **Select All** selects all slots in all tracks. In the Arranger view, Select All selects the time in all tracks, from the beginning of the first clip to the end of the last clip. To select not only the Arrangement time which is occupied by clips, but all time, choose Select All, then Select To, then Select From. This is useful for instance to delete all automation from a Remix Set.

The View Menu

The following commands open their selected views.

- **Info**
- **Arranger**
- **Session**
- **Clip**
- **Track**
- **Bus**
- **Remix Effects**
- **Plug-In Effects**
- **Files 1**
- **Files 2**
- **Files 3**

The following commands are used to hide/show mixer components. You can use different mixer view setups in the Session View and in the Arranger View.

- **Overview (cannot be hidden in the Arranger)**
- **Sends**
- **Mixer**

The Options Menu

Edit Key Map

Activates Key Map Mode for assigning ASCII controls. Please see section “Assigning Key Controllers – Key Map Mode” on page 25 of the Quick Start Guide for more information regarding ASCII key mapping.

Quantization

Lets you select a quantization rate to be used for launching clips from the Session View. In other words: By selecting a note value, you determine the maximum time between the moment when you trigger the clip and the moment when clip playback actually starts. Playback will thus start when the following bar, the next halve, quarter, eighth, sixteenth or thirtysecond note is reached. Quantization can be switched off by selecting None.

Snap to Grid Lines

This option and the following (Snap to Quantization) are never available at the same time. Instead, you toggle between them by selecting one. The Arranger view must be active for any of these options to be available.

If Snap to Grid Lines is selected, the mouse snaps to the displayed ruler marks. Because the ruler mark spacing adapts to the current zoom factor, Snap to Grid provides you with a reasonable raster for selection, editing and marker movements regardless of the zoom setting.

Snap to Quantization

If Snap to Quantization is selected, the mouse uses the global quantization setting as a raster to snap to the nearest quantization position for selection, editing, and moving markers. The global quantization can be set using the Options menu or using the pop-up menu in the Control Bar. If you do not want to use a raster for editing at all, set the global quantization to None.

Follow

When the **Follow** command is activated, the Arranger View will scroll during playback to constantly show the current position in time. Follow is automatically turned on when you start playing; it is turned off when you scroll, zoom, or move markers.

Preferences

Brings up the Preferences dialog. Please see the section “Setting Remix Preferences” on page 35 to learn more about the Preferences.

Help Menu

All functions on this menu except for “Help…” and “About Remix…” require that you have connected your computer to a working internet connection and that you have properly set up your browser software.

Help...

Opens the reference manual in Adobe Acrobat format. This requires that you have properly installed the Adobe Acrobat Reader program on your computer.

Home Page...

Starts your web browser and connects you to the Steinberg web site on the internet.

Product News…

Starts your web browser and connects you to the Steinberg Product News page on the internet. You should regularly visit this page to obtain information about updates and new products.

Community…

Starts your web browser and connects you to the Steinberg Creative Tools community web site on the internet.

Support…

Starts your web browser and connects you to the Steinberg Knowledgebase. This data base is one of the most frequently used sources of information for users of Steinberg products. It is packed with a multitude of analysis and solutions to your individual problems. And: you can use it 24 hours a day!

Support Forum…

Starts your web browser and connects you to the Steinberg Tech Support forums on the internet, which are free of charge and supervised by support experts. Here you can get technical support directly from Steinberg!

Downloads…

Starts your web browser and connects you to the download area on the Steinberg web site. New versions of the software may be available for download here.

Online Shop…

Starts your web browser and connects you to the Steinberg Online Shop.

About Remix…

This opens a dialog with information about people who contributed to the development of this product.

REMIX Key Commands

File Menu

Function	Simultaneously press…	and…	and…
New *REMIX* Set	[Ctrl]	N	
Open *REMIX* Set…	[Ctrl]	O	
Close *REMIX* Set	[Ctrl]	W	
Save *REMIX* Set	[Ctrl]	S	
Save *REMIX* Set As…	[Ctrl]	S	[Shift]
Render to Disk…	[Ctrl]	R	
Quit	[Ctrl]	Q	

Edit Menu

Function	Simultaneously press…	and…	and…
Undo	[Ctrl]	Z	
Redo	[Ctrl]	Y	
Cut	[Ctrl]	X	
Cut Time/Scenes	[Ctrl]	X	
Cut Envelope	[Ctrl]	X	[Alt]/[Option]
Copy	[Ctrl]	C	
Copy Envelope	[Ctrl]	C	[Alt]/[Option]
Paste	[Ctrl]	V	
Paste Time/Scenes	[Ctrl]	V	
Duplicate	[Ctrl]	D	
Duplicate Time/Scenes	[Ctrl]	D	
Duplicate Envelope	[Ctrl]	D	[Alt]/[Option]
Dolete	Del/Backspace		
Delete Time	Del/Backspace	[Ctrl]	[Shift]
Delete Scenes	Del/Backspace	[Ctrl]	[Shift]
Insert Time	[Ctrl]	I	
Insert Scenes	[Ctrl]	I	
Insert Track	[Ctrl]	T	

Function	Simultaneously press…	and…	and…
Insert Send Track	[Ctrl]	T	[Alt]/[Option]
Split	[Ctrl]	E	
Add/Remove Slot Button	[Ctrl]	E	
Loop Selection	[Ctrl]	L	
Select Loop	[Ctrl]	L	[Shift]
Select All	[Ctrl]	A	

View Menu

Function	Simultaneously press…	and…	and…
Info	?		
Overview	[Ctrl]	O	[Alt]/[Option]
Sends	[Ctrl]	S	[Alt]/[Option]
Mixer	[Ctrl]	M	[Alt]/[Option]

Options Menu

Function	Simultaneously press…	and…
Edit Key Map	[Ctrl]	K
One Bar Quantization	[Ctrl]	1
Half Note Quantization	[Ctrl]	2
Quarter Note Quantization	[Ctrl]	3
Eigth Note Quantization	[Ctrl]	4
Sixteenth Quantization	[Ctrl]	5
Thirty-Second-Note Quantization	[Ctrl]	6
No Quantisation	[Ctrl]	0
Snap to Grid/Snap to Quantization	[Ctrl]	G
Follow	[Ctrl]	F

Navigation

Function	Simultaneously press…	and…	and…
Jump to neighbouring area	Arrow keys		[Alt]/[Option]
Jump to neighbouring control	Arrow keys	[Ctrl]	
Toggle Session/Arranger	Tab		
Toggle Browsers	F11		
Hide/Show Browser Area	F11	[Shift]	
Toggle Detail Area	F12		
Hide/Show Detail Area	F12	[Shift]	

Controls

Function	Simultaneously press…	and…	and…
Increment/Decrement	Arrow keys		
Increment/Decrement (Large Steps)	Page Up/Dn		
Go Default	Del/Backspace		
Delete Automation	Del/Backspace	[Ctrl]	[Alt]/[Option]
Type in numerical	0..9		

Transport

Function	Simultaneously press… and…
Play/Stop	Space
Record	F9

Clips/Mixer

Function	Press…
Launch selected Clip	Return
Unmute/Mute Track 1..8	F1…F8

Clips View Sample Display

Function	Simultaneously press…	and…
Move selected Warp Marker	Arrow left/right	
Select Warp Marker	Arrow left/right	[Ctrl]
Move Loop by Loop Length	Arrow up/down	

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