About This File

This Help file contains context-sensitive help topics that are used by Sonic Foundry ExpressFX 1.

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Effect/Original Mix

Drag this fader to set the level of the processed signal that will be mixed into the output. When the fader is at the top, only processed sound is heard.   When the fader is at the bottom, no changes are heard in the sound.   To get a 50% mix, double-click the fader.

>   **Note:** When the Flange effect is selected, the top of the fader reads **Flange**.   When the Wah-Wah effect is selected, the top of the fader reads **Wah-Wah**.

Rate

Drag this slider to specify how long it takes the Flange/Wah-Wah effect to complete a full sweep. Slower rates create gentler sweeping effects, while faster rates lead to a pronounced chopping of the sound.

Depth

Drag the slider to specify how much the signal is affected by the Flange/Wah-Wah effect (from 1 to 100%).   A low setting creates subtle changes to the sound.   At higher settings, the changes to the sound are more obvious.

Effect (Flange/Wah-Wah)

Click the **Flange** or **Wah-Wah** radio button to specify which effect is applied to the sound.

The flange effect is created by mixing a modulated delay signal with the original signal. The wah-wah effect is created by varying the amount of low and high frequencies in the signal over time.

Reverb/Original Mix

Drag this fader to set the level of the processed signal that will be mixed into the output. When the fader is at the top, only processed sound is heard.   When the fader is at the bottom, no changes are heard in the sound.   To get a 50% mix, double-click the fader.

Room Type

Choose a **Room type** from the drop-down list.

These modes are the basic types of reverb simulation available to you in the Reverb dialog. Rather than determine the length of the reverb, these modes determine parameters such as diffusion and the reflective patterns of the echoes that make up a reverb.

Room Size

Drag this slider to specify the time between the initial sound and the start of the reverb. The length of this time gives the human ear cues about how big a space is. Long times are usually associated with large spaces. Drag the slider to the right to increase the time or left to decrease the time.

Liveliness

Drag this slider to specify how long it takes for the reverb to fade away. In a dampened room, the walls absorb the sound quickly. In a bright room, such as a gymnasium, the walls reflect most of the sound, and send it bouncing around the room. The reverberation in a bright room lasts substantially longer than in a damp room.

Distortion/Original Mix

Drag this fader to set the level of the processed signal that will be mixed into the output. When the fader is at the top, only processed sound is heard.   When the fader is at the bottom, no changes are heard in the sound.   To get a 50% mix, double-click the fader.

Distortion

Drag this slider to specify the amount of overdrive applied to the signal.

If the original sound file is too quiet, even significant levels of distortion may not be heard unless you select the **Enable hard clipping** option.

Slew

Drag this slider to control how much the sound wave is allowed to change over time, which can give useful effects even without applying any distortion.

Using a low slew rate means that the signal is not allowed to deviate very much at all, causing a bubbling effect. Low slew rates should be used on audio signals with headroom to keep clipping to a minimum.

Increasing the slew rate allows the signal to change more dramatically, meaning the signal will be allowed to follow its original path.

Enable Hard Clipping

Select this check box to distort the entire signal.   Be careful, though!   This can be hard on your speakers and your ears.   Before enabling hard clipping, drag the **Distortion/Original Mix** fader all the way to the bottom.   After you've enabled hard clipping, slowly slide the fader up until you get the distortion you're looking for.

Stutter/Original Mix

Drag this fader to set the level of the processed signal that will be mixed into the output. When the fader is at the top, only processed sound is heard.   When the fader is at the bottom, no changes are heard in the sound.   To get a 50% mix, double-click the fader.

Silence

Drag this slider to specify the duration (0.01 to 200 ms) of the muting that is applied periodically to the signal.

 When long periods of sound are muted, a distinct stuttering effect is heard.   As the length of muting becomes too short to distinguish with the human ear, strange pitching effects occur.

Sound

Drag this slider to specify the duration (0.01 to 200 ms) of the sound output between periods of muting.

When long periods of sound are heard between periods of silence, the Stutter effect is more obvious.   As the length of sound becomes too short to distinguish with the human ear, strange pitching effects occur.

Add space (On/Off)

If you're working with a stereo file, select this check box to cause the stutter to alternate between the left and right channels, which serves to spread out the sound.