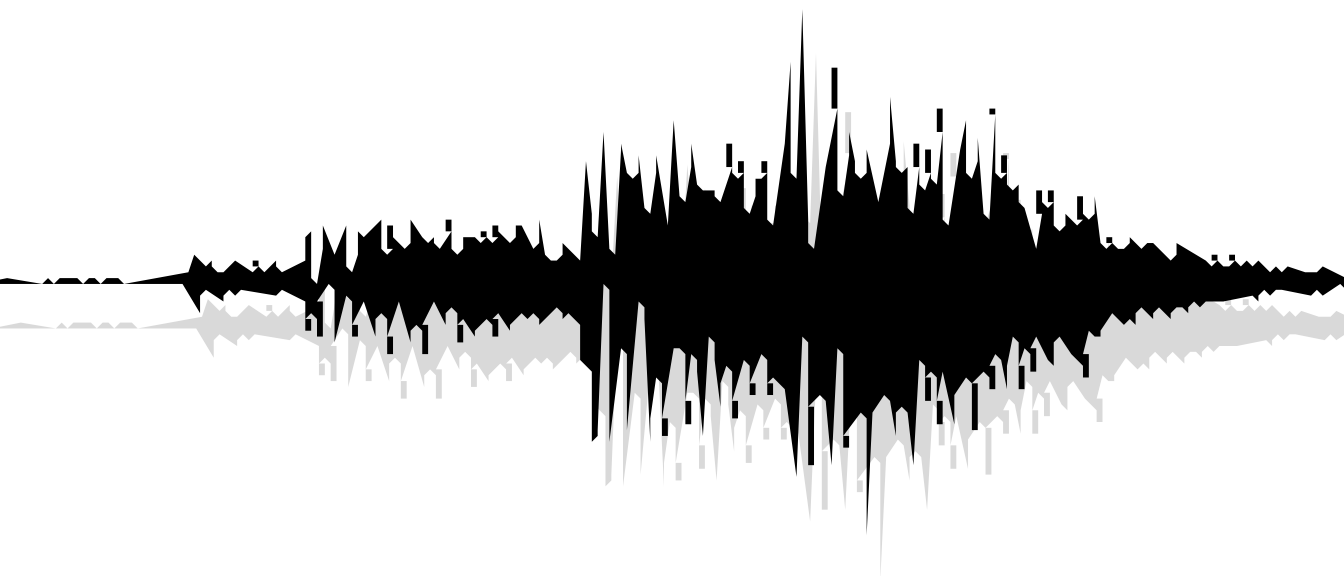


Chapter 11

Peak Menus



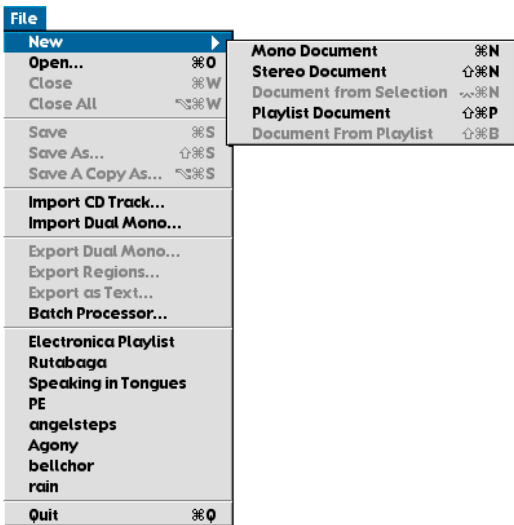
Chapter 11:

Peak Menus

This chapter explains each of the commands found in Peak's menus. For step-by-step instructions on implementing these commands, refer to the index, and go to the appropriate chapter where use of the command is covered. There you will learn how to apply the functions described here.

File Menu

This menu contains all of the standard Macintosh commands for opening, closing, and saving files, as well as several additional commands specific to the Peak application.



New

This command allows you to create a new Peak audio document. When you choose this command, a submenu menu appears which allows you to choose either a mono or stereo format for the new audio document, or to create a playlist document or a new audio document from an open playlist document.

Mono Document

Choosing Mono Document (⌘-N) creates a mono (one channel) audio document.

Stereo Document

Choosing Stereo Document (⇧-⌘-N) creates a stereo (two channel) audio document.

Document From Selection

Choosing Document From Selection (Control-⌘-N) creates a new audio document from any selected audio in an open audio document.

Playlist Document

Choosing Playlist Document (⇧-⌘-P) creates a new playlist document.

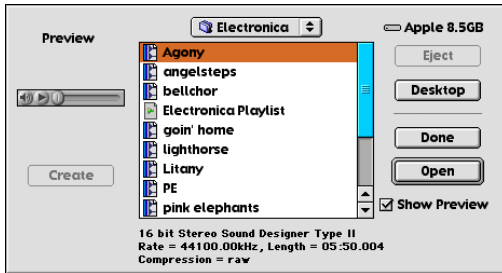
Document From Playlist

Choosing Document From Playlist (⇧-⌘-B) creates a new audio document from an open playlist document.

Open...

The Open command (⌘-O) allows you to locate and open an audio document. Peak can open audio documents in a variety of formats including, AIFF, Sound Designer II, QuickTime, Raw, WAVE, .au, .snd, System 7 Sound, and MP3 (requires QuickTime 4 or later) audio format. The Open command also allows you to audition AIFF, SDII, QuickTime, .au, and

System 7 Sounds files by selecting the file in the dialog and clicking the Play button in the QuickTime-style movie controller on the center left of the open dialog. Peak allows you to have as many documents open at the same time as RAM permits. The more free memory that you can allocate to Peak, the more documents you will be able to open and work with simultaneously.



The Open dialog

Close

The Close command (⌘-W) closes the currently active Peak audio document. If you haven't saved changes, Peak will prompt you to do so before it closes the document. If you have many documents open and don't wish to save any of the changes you've made, option-click on the prompt dialog's Don't Save button.

Close All

The Close All command (Option-⌘-W) closes all open Peak audio documents. If you haven't saved changes, Peak will prompt you to do so before it closes the documents. If you don't wish to save any of the changes you've made, option-click on the prompt dialog's Don't Save button.

Save

The Save command (⌘-S) saves the current audio document. Peak can save audio documents in a variety of audio file formats including:

- **AIFF:** This is Apple's Audio Interchange File Format. It is also Peak's default file format and is supported by many Macintosh software applications.

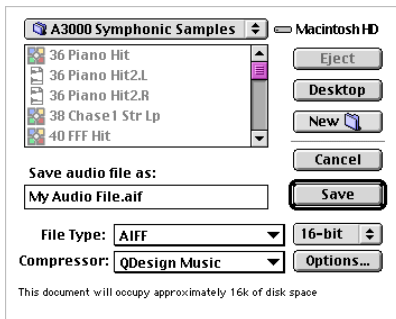
- **Sound Designer II:** This is Digidesign's audio file format for its digital audio products. Use this format if you wish to use an audio document in a Digidesign audio application.
- **.au:** This file format is commonly used on the World Wide Web and in Java audio applets. It is supported by many platforms and programs.
- **WAVE:** This is Microsoft's Windows Audio File Format. It is supported by many Windows software applications and some Macintosh applications. The WAVE format is best if you plan to use an audio document in an application that supports or requires WAVE format files.
- **QuickTime:** This is Apple's audio file format for QuickTime-based multimedia. It is supported by all Macintosh software applications that support QuickTime. The QuickTime format is best if you plan to use an audio document in multimedia applications that support QuickTime, such as Adobe Premiere™ or Macromedia Director™.
- **Raw:** This is the headerless raw file format that may be useful for some game platforms.
- **RealAudio:** This is the file format for RealNetworks RealAudio 5.0, 3.0 and 2.0 Encoders, used for preparing audio for streaming over the internet.
- **System 7 Sounds:** This is the Apple audio file format used for Macintosh Operating System Sounds.
- **JAM image files:** This is the JAM audio image file format. JAM audio image files may be created in Peak and used in Adaptec JAM for burning audio CDs. (See Chapter 6: Playlists & CD Burning for more information.)
- **Sonic AIFF:** The file format used by Sonic Solutions audio workstations.
- **.paf:** This is the file format used by Ensoniq's Paris audio system.
- **Shockwave:** This is the file format used by Macromedia's Shockwave format, for preparing audio for streaming over the internet. (Requires the SWA Export Extra.)

- **MPEG-3** Saves audio as MPEG-3 (MP3) encoded audio. (Requires the SWA Export Extra.)

Different formats allow different information to be stored with the file. If you open a file created in a format other than Peak's default AIFF format, Peak will preserve any format-specific information unless you save the file into a different file format. Saving a file in a different format than its original format, however, may cause some information stored in the file to be discarded. For instance, Sound Designer regions cannot be stored in QuickTime, .au., System 7, MPEG-3, Shockwave, or RealAudio files. Nor can copyright, author, or other file format-specific information be saved in a format which doesn't support it.

Save As...

The Save As (Shift-⌘-S) command allows you to save a copy of the current audio document under a different name, in a different location on your hard drive, or in a different audio file format. The saved copy will become the active open audio document. You can save the document with a variety of audio compression schemes — see Chapter 3 for detailed instructions on using this feature.



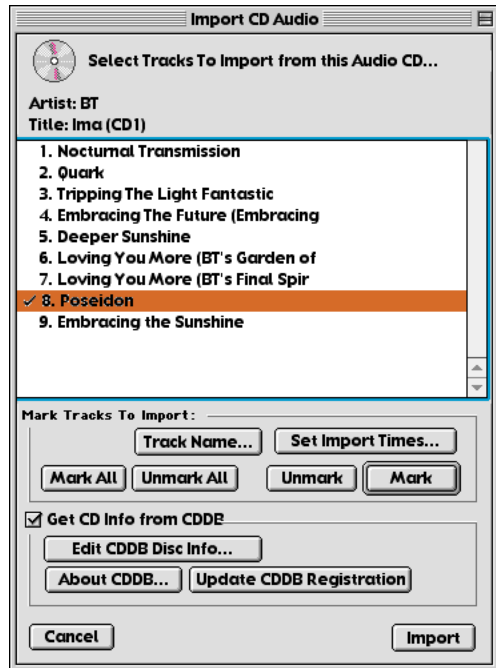
The Save As dialog

Save A Copy As...

The Save A Copy As command (Option-⌘-S) allows you to save a copy of the currently active open audio document under a different name without replacing the active open audio document.

Import CD Track

The Import CD Track command allows you to import audio from an audio CD if you own a Macintosh computer that is equipped with a compatible CD-ROM drive and Apple's Sound Manager software (version 3.3 or later). For more detail on importing CD audio with Peak, see Chapter 4: Playback & Recording.



Import CD Audio dialog

To import tracks from an audio CD:

1. Insert an audio CD in your CD-ROM drive.
2. Choose Import CD Track from the File menu.
3. In the dialog that appears, select the CD track that you wish to import and click Mark. You may mark multiple tracks for import. If you wish to import all of the tracks on the CD, click on the Mark All button.
4. To Name a selected CD track, click on Name...

button, or, if you are online, you can use the online CD Data Base by checking the Get CD Info from CDDB checkbox.

5. To select only a portion of the track, click on Set Import Times button or double-click on the track in the list. The Audio CD Import Options dialog will appear.



Audio CD Import Options dialog

4. In this dialog that appears, select the desired sample rate, resolution, and format. By adjusting the Start and End time controls at the bottom of this dialog you can import the entire CD track, or just specific portion of the track. The slider in this dialog assists you in locating start and end times. Click Play to audition the CD track (or selected portion of the CD track). Click OK when you are happy with the selection.
5. Click the Import button in the Import CD Audio dialog to import the selected tracks and the Save dialog appears. Use the pop-up menu at the top of the dialog to navigate to the hard drive where you wish to save the audio file. Click Save to save the file(s) to disk. Peak will save the file(s) in the AIFF audio format.

Import Dual Mono

The Import Dual Mono command lets you import two mono files and create an interleaved stereo file.

Certain audio applications, such as BIAS Deck and Digidesign's Pro Tools do not directly support stereo interleaved files, and instead use "dual mono" files, which comprise the right and left channels of stereo material. Peak allows you to open such dual mono files, and in the process creates a new stereo audio document. Because Peak actually writes a new stereo audio file to disk, this conversion process requires hard disk space equivalent to the two original mono files.

To open a dual mono file:

1. Choose Import Dual Mono from the File menu.
2. In the dialog that appears, locate the desired files.
3. Select either half of the dual mono file and click Open. Peak imports the first file and then prompts you for the second.
4. Select the second audio file and click Open. When Peak has finished creating the new stereo audio document you can begin editing.



Import Dual Mono is not available in Peak LE.

Export Dual Mono

The Export Dual Mono command allows you to save a stereo audio document as separate mono digital audio documents. This feature is convenient if you intend to use the audio document in a multitrack audio application, such as BIAS Deck or Pro Tools, which does not directly support stereo audio files. When you choose this command Peak will prompt you to name both the left and right sides with a Save dialog. If you intend to use the exported audio with a Digidesign application, you should save it in either the AIFF or Sound Designer II format. The Sound Designer II format is Digidesign's native audio file format.

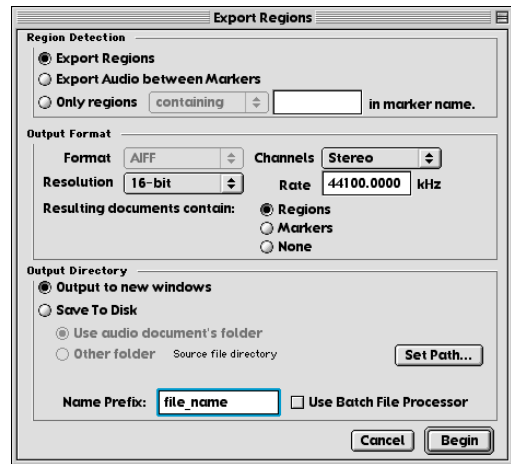
Export Regions

If you have placed markers or Regions in an audio


document, Peak's Export Regions command allows you to save each of these regions as a separate audio document. This feature is very convenient if you wish to divide a larger file into regions and transfer them as samples into a sample playback instrument, or divide a live concert record into regions and export those regions as separate files. Furthermore, you can use Peak's Batch File Processor to process a file's regions with any of Peak's DSP functions and third party plugins during the automatic exporting of regions into new files.

To export regions from an audio document:

1. Select the regions that you wish to export. (You can use the Tab key, Shift-Tab, or if you wish to select the entire document, press ⌘A.)
2. Choose Export Regions from the File menu.
3. In the Export Regions dialog, choose the parameters that you wish to use for selecting the regions to export using the region detection options to choose which regions are to be exported.
4. Using the Output Format options, choose the format and resolution you wish for the exported regions.
5. Using the Output Directory options, choose the destination for the exported regions. If you wish the newly exported regions to appear as new open Peak documents, choose Output to new windows.
8. To save the exported regions to disk, select Save To Disk and choose whether you would like to save the regions into the same folder as the source files, or to a different folder. If you prefer to save to a new folder, use the Set Path button.
9. To export the regions, click Begin. Peak exports each of the regions into its own audio document.



The Export Regions dialog

 *Export Regions is not available in Peak LE.*

Export as Text...

If you wish to keep a text record of your playlist, you may export the playlist into a new text document. The text document will show the playlist events, times, crossfade times, and gain levels.

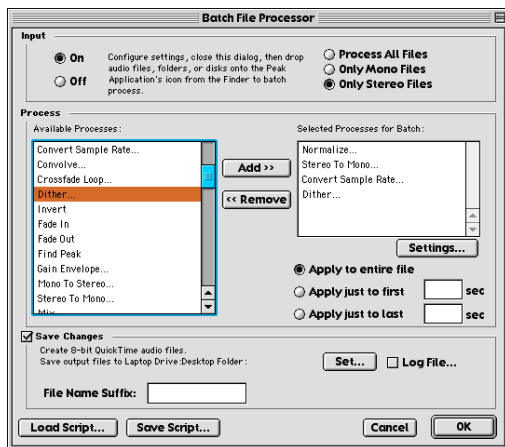
To export a playlist as text:

1. Open the playlist document you wish to save as a text file.
2. Choose Export as Text from the File menu. The Save dialog appears.
3. Enter a name to save the text file under and a location to store the file, and click Save.

Batch Processor...

Peak's Batch File Processor is one of the most powerful, versatile, and useful features in Peak. Using the Batch File Processor, you can integrate any series of Peak processes (called a batch script), and apply these scripts to any number of audio files.


To use Batch File Processing, go to the File menu and select Batch Processing. The Batch File Processor dialog appears.



Batch File Processor

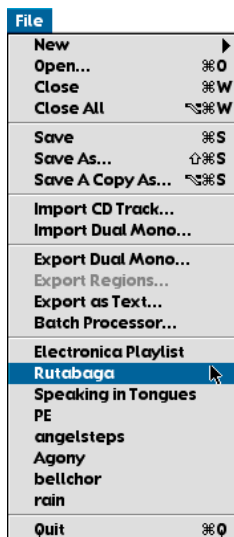
Peak's Batch File Processor is split into three areas: Input, Process, and Save Changes. Sequence a series of steps for Peak to execute in the Process section, then set your output file settings in the Save Changes area. Once Peak's Batch File Processor is configured, you may turn on the Batch File Processor in the Input area.

Once the Batch File Processor is configured and turned on, any files you drop onto the Peak application's icon (or an alias) will be batch processed according to your settings. You can even drop folders or disks onto Peak's icon and all of the supported audio contents will be batch processed. You can continue to dropping files, folder, or disks, onto the Peak icon for batch processing while the Batch File Processor is turned on. All subfolders within folders or disks you drag onto the Peak application for Batch File Processing will be recreated in the Batch File Processor's output directory, preserving all organization of your files. Audio documents opened using the Open command from the File menu will not be batch processed.

 *Batch File Processor is not available in Peak LE.*

Recently Opened Documents

Peak automatically remembers the last several audio documents or playlists that you have opened and keeps a list of these at the bottom of the File dialog. This allows you to easily select a document's name and reopen it without having to search for it on your hard drive. Peak can find and open a document even if you have changed its location on your hard drive, too. And if you change the name of the file, the next time you open Peak, Peak will automatically update the name in its internal list.



Recently opened documents are listed at the bottom of the File menu

Quit

The Quit command (⌘-Q) quits the Peak application. If you haven't saved changes to a currently open audio document, Peak will prompt you to do so before quitting.

Edit Menu

This menu contains all of the standard Macintosh commands for cutting copying and pasting as well several additional commands specific to Peak.



The Edit Menu

Undo

The Undo command (⌘-Z) undoes the last action that you performed. Since Peak features unlimited undo and redo capability, repeatedly choosing this command will undo each action that you have performed on your audio document. If you wish, you can continue undoing actions until you return to the original state of the audio document. When there are no actions left to undo, the Undo command will be unavailable and appear grayed out.

Redo

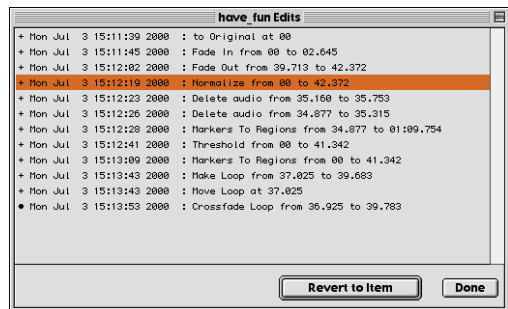
The Redo command (⌘-Y) “undoes” the undo command. If you wish, you can continue redoing actions until there are no items left to redo. In this case, the Redo command will be unavailable and

appear grayed out. The only limitation in using the Redo command is that if you insert a new action when a redo action is available, you will no longer be able to redo. *In other words, as soon as you perform an editing action other than Undo, Redo is no longer available*

Edits...

The Edits command provides you with a second unique and powerful “unlimited undo” feature. You can think of the Edits command as a kind of “random access” undo with a list of all your editing actions since you last saved. Using this list, you can navigate back in time to the point at which you performed a particular edit, and if you wish, undo it. Once you have returned to an earlier state in the project, you are free to start editing from that point on, if you wish.

Be aware that if you *do* go back to a past action and perform a different action at that state in the project, any edits that originally followed will be gone and you won’t be able to redo them.



The Edits dialog

Cut

The Cut command (⌘-X) cuts selected data from an audio document and a copy of it on Peak’s Clipboard. Once you have cut a portion of an audio document, you can paste it or insert it at another location the same document or a different document.

Copy

The Copy command (⌘-C) copies selected audio in

Peak's Clipboard. Once you have copied a portion of an audio document, you can paste it or insert it at another location the same document or a different document.

Paste

The Paste command (⌘-V) allows you to paste the contents of the Clipboard into a location that you choose by placing an insertion point. Pasting audio deletes any selected audio and inserts the clipboard audio at the insertion point.

Replace

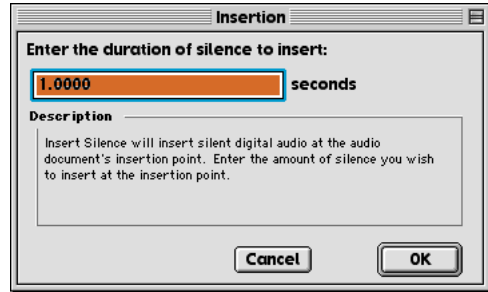
The Replace command allows you to paste audio over existing audio—to paste audio into an audio document without pushing all data to the right of the insertion point farther to the right (later in time) to accommodate the newly pasted audio.

Insert

The Insert command (⌘-D) allows you to paste audio into an audio document without overwriting any existing data at the insertion point. When you paste data with the Insert command, all audio to the right of the insertion point or selection start is pushed farther to the right (later in time) to accommodate the newly pasted audio.

Insert Silence

The Insert Silence command allows you to insert a specific amount of silence into an audio document at the current insertion point. When you choose this command, Peak will prompt you to enter the amount of silence you wish to insert. You can enter this value in samples, milliseconds, or seconds. All audio occurring after the insertion point is moved later in time by the amount of the silence that you insert.



The Insert Silence dialog

Silence

The Silence command (⌘-E) replaces the selected audio in the audio document's selection with silence.

Delete

The Delete command (the Delete key) allows you to cut an audio selection without transferring it to the Clipboard.

Delete Except Audio

The Delete Except Audio command (Option-Delete) allows you to easily remove all markers, region markers and loops in the current audio document selection without removing the audio.

Crop

The Crop command (⌘-`) allows you to remove all other audio from the audio document except the selection.

Clear Clipboard

Peak utilizes a portion of your hard disk's free space to hold audio that has been cut or copied. The Clear Clipboard command allows you to free up disk space occupied by the contents of the clipboard if you no longer need the audio contained there.

Select All

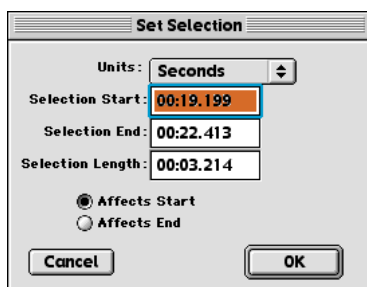
The Select All command (⌘-A) selects all audio in the audio document.

Insertion Point at Selection Start/End

The Insertion Point at Selection Start command (Up Arrow) places the insertion point at the beginning of a selection. The Insertion Point at Selection End command (Down Arrow) places the insertion point at the end of a selection.

Set Selection

The Set Selection command allows you to precisely edit the length, start and end times of an audio selection by entering numerical values in the Set Selection dialog. Use the Units pop-up menu at the top of the dialog to select the time units you want, and use the radio buttons to select whether you want to affect the Start or End of the selection.



The Set Selection dialog

Select Loop

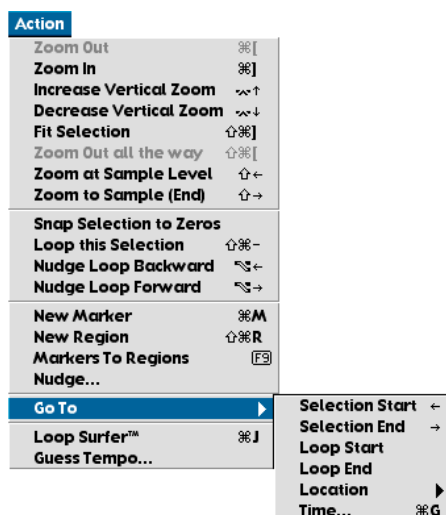
The Select Loop command (⌘-") will automatically select the audio within the loop start and loop end markers, if you have defined a loop in a document.

Previous Selection/Next Selection

If you have made a selection in an audio document, then made another selection, you can use Previous Selection (⌘-Left Arrow) to jump back to the previous selection. You can then use Next Selection (⌘-Right Arrow) to jump ahead again. This works for multiple selections.

Action Menu

This menu provides several commands for zooming in and out of the audio document window, creating loops, markers and regions, and navigating to specific locations in an audio document.



Zoom Out

The Zoom Out command (⌘-) zooms the waveform view out allowing you to see more of the entire waveform, but in less detail. The Zoom Out command is useful for obtaining a better “big picture” view of audio material. To zoom progressively out from a waveform, select this command repeatedly or press ⌘-[repeatedly on your computer keyboard.

Zoom In

The Zoom In command (⌘=) zooms the waveform view in so that you can view audio data in greater detail. The Zoom In command is essential when you wish to select and edit audio with great precision. To view a waveform in progressively greater detail, select this command repeatedly or press ⌘= repeatedly on

your computer keyboard. Holding down the Option key while you make a selection will zoom the waveform view in so that your selection fills the audio document window after you release the mouse button.

Increase Vertical Zoom

The Increase Vertical Zoom command (Control-Up Arrow) makes the waveform “taller,” or increases the vertical zoom. The Increase Vertical Zoom command is useful for obtaining a better “big picture” view of quieter audio material.

Decrease Vertical Zoom

The Decrease Vertical Zoom command (Control-Down Arrow) makes the waveform “shorter,” or decreases the vertical zoom.

Fit Selection

The Fit Selection command (Shift-⌘-) will zoom the view so that your selection fills the audio document window.

Zoom Out All the Way

The Zoom Out all the way command (Shift-⌘-) zooms the audio document window to show an overview of the entire audio document.

Zoom at Sample Level

The Zoom at Sample Level command (Shift-Left Arrow) zooms the audio document window to the single-cycle level, allowing you to view the waveform a single sample at a time. This is useful for drawing on the sample with a pencil tool, or fine-tuning loops and markers.

Zoom at Sample Level (End)

The Zoom at Sample Level (End) command (Shift-Right Arrow) zooms the audio document window to the single-cycle level and places the insertion point at the end of the audio selection.

Snap Selection to Zeros

The Snap Selection to Zeros command will cause the

beginning and end of the current selection to move to the nearest zero-crossings.

Loop This Selection

The Loop This Selection command (Shift-⌘-") automatically creates a loop from the current selection by placing loop markers on either side of the selection. Since Peak supports a single loop per audio document, choosing this command in a document with a loop already defined will cause the loop markers to move to the current selection.

Nudge Loop Backward

The Nudge Loop Backward command (Option-Left Arrow) pushes, or “nudges,” the loop point backward. This allows you to fine-tune the loop.

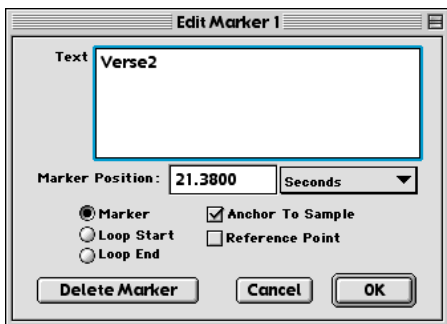
Nudge Loop Forward

The Nudge Loop Backward command (Option-Right Arrow) pushes, or “nudges,” the loop point forward. This allows you to fine-tune the loop.

New Marker

The New Marker command (⌘-M) creates a new marker at the current insertion point in an audio document. Markers are locations in an audio document that you define as important. By marking specific locations in a recording, you can navigate easily to a location for selection, editing or playback purposes.

Once you have defined a marker, you can assign or edit a number of its attributes with the Edit Marker dialog that appears when you double-click the marker. This dialog and the attributes contained within are explained in Chapter 5: Editing.



The Edit Marker dialog

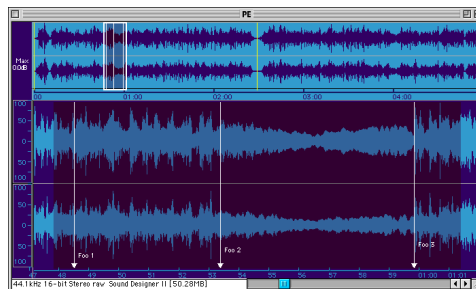
New Region

The New Region command (Shift-⌘-R) defines a selection as a new region and adds it to the Regions menu. Locate a region by double-clicking the name of a Region in the Contents Palette. The audio document will automatically scroll to display the selected region, and the region will become the current selection in the audio document. For more detail on using Regions in Peak, see Chapter 6: Playlists & CD Burning.

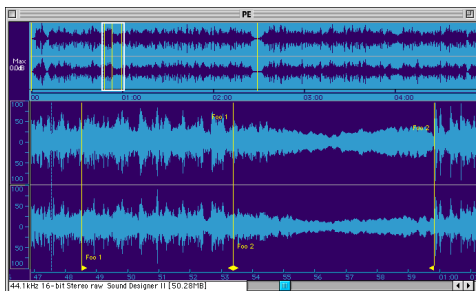
Markers to Regions

The Markers to Regions command will convert any markers in a selection to Regions. If you make a selection containing two markers, they will be converted to one Region with the name of the first marker. If you make a selection containing three or more markers, the markers will be converted to contiguous, butt-spliced Regions. For example, if you have three markers named “Foo 1”, “Foo 2”, and “Foo 3” and select them and apply Markers to Regions, the resulting two regions will be named “Foo 1” and “Foo 2”—wherein the first marker has become the begin Region marker of Region “Foo 1”, the second marker has become the end Region marker of Region “Foo 1” and the begin Region marker of “Foo 2”, and the third marker has become the end Region marker of Region “Foo 2”.

Alternatively, hold down the option key down when selecting the Markers To Regions command to make each marker a region that ends at the next marker.



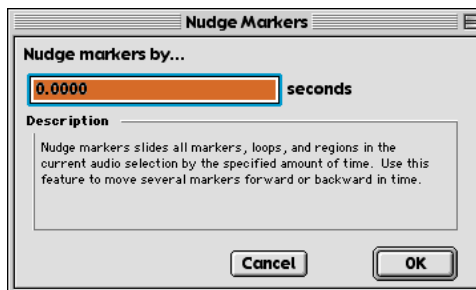
Three Markers named “Foo”



Two Regions named “Foo”

Nudge

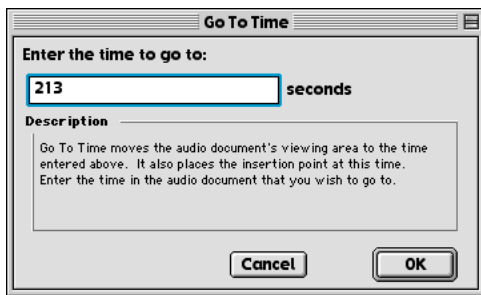
The Nudge command allows you to nudge all marker, loops and regions in the current audio document selection by the number of seconds entered in the Nudge Markers dialog. Type either positive or negative numbers, and Peak nudges the marker by the value you entered in the dialog.



The Nudge dialog

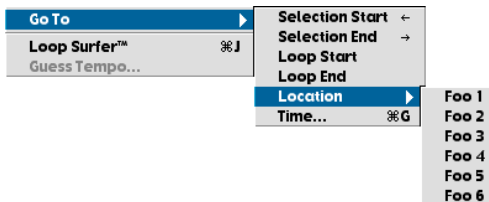
Go To

The Go To command (⌘-G) allows you to quickly and precisely navigate to the start or end of a selection, the start or end of a loop, a specific marker, or a specific time location in an audio document. This command is essential for speedily locating any of these important locations in an audio document. Choosing the Go To Time command allows you to enter the exact time location that you wish to navigate to. In addition, the Location submenu lists all markers, regions and loops.



The Go To Time dialog

In addition, the Location submenu lists all markers, regions and loops.



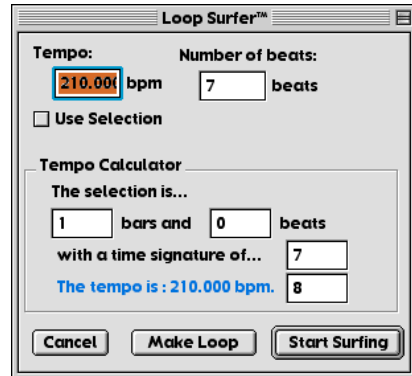
The Go To Location submenu

Loop Surfer


Peak's Loop Surfer feature (⌘-J) automates some of the steps for setting up loop points. Loop Surfer allows you to “Loop Surf” (adjust your loops during playback) quickly, easily and in a musically intuitive manner.

If you're working with music, and know the music's tempo in beats per minute, you can use Loop Surfer to create a loop which lasts for a rhythmically “correct”

length of time. For more detail regarding Loop Surfer, see Chapter 5: Editing.



The Loop Surfer dialog

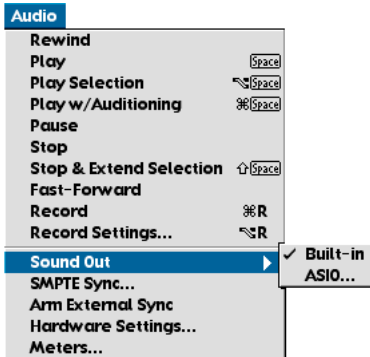
 Loop Surfer is not available in Peak LE.

Guess Tempo

If you are working with music and don't know the tempo—and your music has a relatively pronounced or obvious beat—you can use the Guess Tempo command to have Peak automatically guess the tempo of a selection. Make a selection and choose Guess Tempo from the Action menu. There will be a pause while Peak scans your selection and calculates the tempo for you. A dialog will then appear showing you the estimated tempo in BPM, or beats per minute. You can then enter the estimated tempo in BPM in the Loop Surfer dialog's Tempo field or in the Audio Information dialog's Tempo field or press the Loop It button to create a loop at the current insertion point with the detected BPM.

The Audio Menu

The Audio menu contains commands for playing back and recording audio, as well as configuring your audio hardware, SMPTE settings, and Peak's audio Meters.



Rewind

The Rewind command places the insertion point at the beginning of the audio document.

Play

The Play command (Spacebar) starts playback of the audio file from the insertion point.

Play Selection

The Play Selection command (Option-Spacebar) plays only the selected portion of an audio document.

Play w/Auditioning

The Play w/Auditioning command (Command-Spacebar) plays the selected portion of an audio document with pre-roll and post-roll. The pre-roll and post-roll times are designated in the Auditioning dialog under the Preference menu.

Pause

The Pause command pauses playback. The Spacebar can be used to pause playback.

Stop

The Stop command stops playback. The Spacebar or the Return key can both be used to stop playback.

Stop & Extend Selection

The Stop & Extend Selection command (Shift-Spacebar) stops playback and extends any selection from the point at which playback was initiated. The Stop & Extend Selection command can also be used to start playback from the insertion point or selection start.

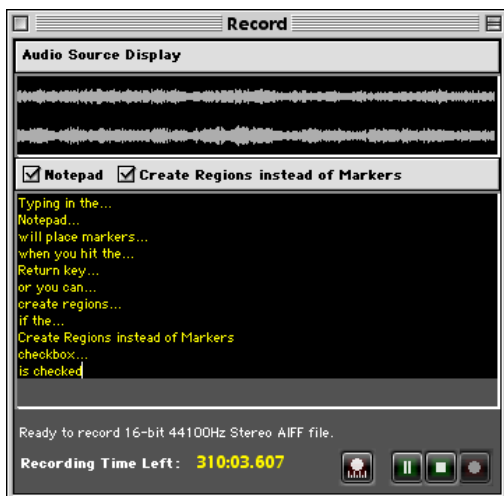
Fast-Forward

The Fast-Forward command places the insertion point at the end of the audio document.

Record


The Record command (Command-R) opens the Record window. This window allows you to start and monitor recording.

When you select Record from the Audio menu (Command-R) or Toolbar, the Record dialog appears. There are transport buttons—Record Settings, Pause, Stop, and Record—along the bottom, an Audio Source display that shows you the waveform as it is being recorded, and a Notepad window. There are also text displays showing you the sample rate, bit depth, and number of channels you selected in the Record Settings dialog, as well as the amount of time you have available to record on the selected Record Disk with the recording settings you have chosen.



The Record dialog

The Notepad feature in the Record Dialog allows you to type in text descriptions, transcribe a recording, or type in comments called Notepad Cues at specific points during the recording of an audio document. The Notepad feature is available from the Record dialog and may be used once a recording starts. Each time you press the Return key, a new Notepad Cue is generated for the current recording time. You may then begin typing text to describe the audio recording at that time. When you hear the next significant event in the recording, press the Return key to create another cue, and so forth. When you are finished recording, Peak will create markers in the audio document that correspond to each Notepad Cue you have entered. By clicking on the Create Regions instead of Markers checkbox, you can choose to create regions rather than markers during recording.

 *Notepad Cues are not available in Peak LE.*

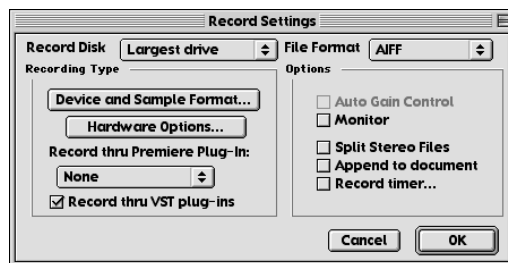
Record Settings

When you select Record Settings (Option-R) from the Audio menu or Toolbar, the Record Settings dialog appears. This dialog is used to configure your settings

for recording with Peak.



Please note that the settings you choose here override any previously set with the Apple Sound Control Panel.



The Record Settings dialog

You will notice several pop-up menus, buttons, and checkboxes in the Record Settings dialog. These allow you to select which hard drive to record to, what file format you'd like to record in, sampling rate, source input, and so on. You may also wish to record in real-time through your Premiere or VST audio plug-ins. The next few paragraphs describe how to set all of these parameters using the Record Settings dialog.

Record Disk

The Record Disk pop-up menu allows you to choose which hard drive you would like to record to. If you have more than one hard drive connected to your Macintosh, use this pop-up to select your record drive. (This option will default to the largest drive currently available to your Macintosh unless you select otherwise.)

File Format

The File Format pop-up menu allows you to select the file format for the incoming audio. You can choose from AIFF or Sound Designer II. (If you need the newly recorded audio file to be in a different format, you can always use the Save As... function. To save it as another format once recording is complete.) If you do not select a file format for recording, Peak will default to 44.100kHz 16-bit stereo.

Auto Gain Control checkbox

The Auto Gain Control checkbox allows you to disable the Automatic Gain Control feature used by the Sound Manager with some Macintosh microphone inputs. Auto Gain Control adjusts input gain automatically to get maximum recording levels. If the recording device you are using supports this feature, you can check the Auto Gain Control checkbox if you want to turn this feature on.

Monitor checkbox

The Monitor checkbox allows you to monitor the audio recording source while you are recording.

Split Stereo Files checkbox

The Split Stereo Files checkbox allows you to record the incoming stereo audio as dual mono files rather than a single stereo file. Dual mono files are used in programs like Digital Performer, Pro Tools, or BIAS Deck, so this option is useful if you need to record dual mono files (i.e., split stereo).

Append to document checkbox

The Append to document checkbox allows you to record into an existing audio document. To record into an existing audio document, place the insertion point in the existing audio document at the point where you want to insert the new audio. If the insertion point is at the beginning of the file, the newly recorded audio will be inserted at the beginning of the file. If the insertion point is at the end of the file, the newly recorded audio will be appended to the end of the existing file. If the insertion point is somewhere in the middle of the file, the newly recorded audio will be inserted at that point. If you make a selection, the Append to document feature will allow you to replace the selection with newly recorded audio from the beginning of the selection through the end of the selection or wherever you stop the recording.

Record timer... checkbox

The Record timer... checkbox allows you to designate a specific duration for recording. Peak will stop

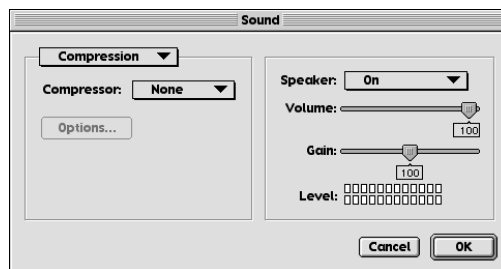
recording after this set time and bring up the Save dialog for your audio recording. Checking the Record timer... checkbox will bring up the Recording Time dialog. In the Recording Time dialog, designate the duration for recording in seconds and click OK.



The Recording Time dialog

Device and Sample Format....

Clicking on the Device and Sample Format button brings up the Sound dialog. This dialog contains a pop-up menu that bring up three sub-dialogs, and, on the right side of the dialog, a Speaker select pop-up, Volume and Gain controls, and an audio input level meter.

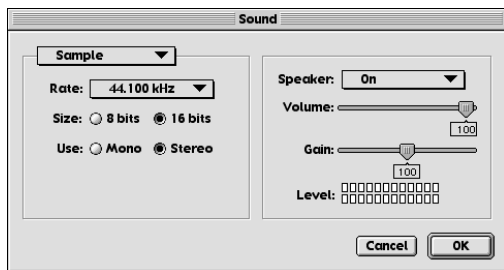


The Sound dialog: Compression

Compression



The compression option is not supported in Peak yet, so leave Compression set to none.



The Sound dialog: Sample

Sample

Selecting Sample from the Sound dialog pop-up menu allows you to choose the sample rate and bit rate, as well as whether the incoming audio will be recorded as a Stereo or Mono file. To some degree, the choices that appear here will depend on your audio hardware. Possible sample rates are as follows:

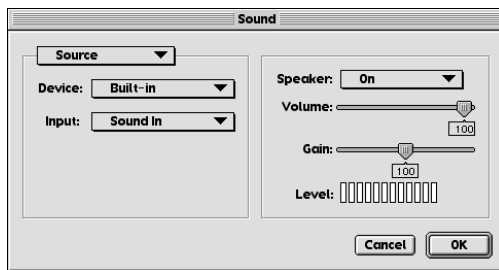
48.000kHz This is one of two standard sample rates for digital audio tape (DAT) recorders, and is often used by sound editors working in audio post-production for video or film.

44.100kHz This is the standard sample rate for Compact Discs, digital audio tape (DAT) recorders, and high-fidelity audio applications on Macintosh and PC-compatible computers with 16-bit playback capability. Most sound engineers working in music production—or anything that may be distributed on a CD—work at “forty-four one.”

22.050kHz & 11.025kHz These sample rates are often used for lower-fidelity audio playback on Macintosh and PC compatible computers that have 16-bit playback capability. Many games and other multimedia productions utilize 22.050kHz 16-bit or 8-bit audio, since it uses one-quarter of the disc space of CD-quality audio. 22.050kHz 16-bit is the Shockwave audio standard.

16-bit is the current Compact Disc standard for professional-quality recordings.

8-bit is often used for computer-based and web-based multimedia and games.



The Sound dialog: Source

Source

Selecting Source from the Sound dialog pop-up menu allows you to select and configure the audio input you wish to use for recording. If you have a third-party audio card installed in your Macintosh, you can select it as the input device using the Device pop-up. Use the Input pop-up to select the audio device you wish to record through.

Once you have configured the options in the Sound dialog to your liking, click OK to return to the main Recording Options dialog.

Hardware Options

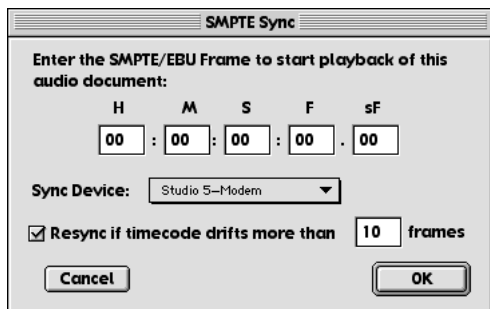
Clicking on the Hardware Options button in the Record Settings dialog brings up a dialog for the audio hardware you selected in the Source dialog. Note that in many instances there may be no settings for a given device (including the Apple Built-In Sound!). Some sound card’s drivers have control panels or utility applications that will launch when you click on the Hardware Options button. The actual third-party dialog will differ depending on the type of audio card you have.

Record Through Plug-In

If you have Premiere-format or VST compatible audio plug-ins installed in your Peak Plug-Ins or VstPlugIns folder(s), you can record through them in real-time. This is useful if you want to use a noise reduction, equalizing, or dynamics plug-in during recording.

For complete instructions on recording audio in Peak, please see Chapter 4.

SMPTE Sync



The SMPTE Sync... command is used to Synchronize playback with an external SMPTE/EBU device, use the SMPTE Sync... dialog under the Audio menu. Enter the SMPTE/EBU time for the audio to begin playback in the time field. Choose the MTC sync device (such as a Studio/5 MTC source from Opcode) under the Sync Device pop-up menu and press OK.

When the SMPTE/EBU time is received by Peak, playback of the audio document will commence. As the SMPTE frames are received, Peak will adjust the playback rate and position to chase the SMPTE/EBU time code source.



*SMPTE Sync requires Opcode's OMS, which can be downloaded for free from:
<http://www.opcode.com>*

Arm External Sync

The Arm External Sync command enables Peak to receive external sync.

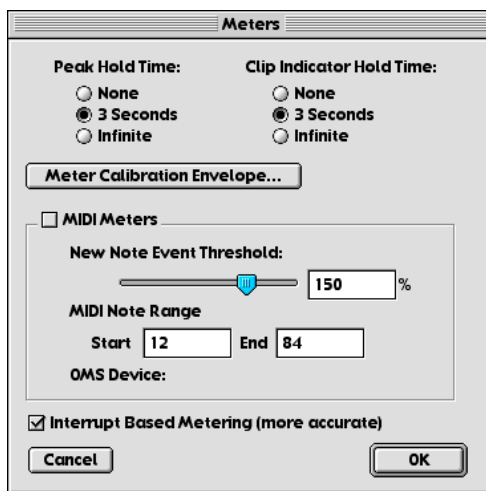
Hardware Settings

The Hardware Settings command brings up a dialog for the audio hardware you selected in the Source dialog. Note that in many instances there may be no settings for a given device (including the Apple Built-In Sound!). Some sound card's drivers have control panels or utility applications that will launch when you

choose Hardware Settings. The actual third-party dialog will differ depending on the type of audio card you have.

Meters

The Meters command opens the Meters dialog, which allows you to configure the Meters display. Using the Meters dialog, you can select the Peak Hold time, Clip Indicator Hold Time, and also configure the MIDI Meters. The Peak Hold indicators appear as yellow bars at the far right of each of the bar graphs, and selecting a hold time causes the indicator to pause for easy reading of the peak value during playback. The Clip Indicators appear as red bars at the far right of each of the bar graphs, and are triggered when audio distorts, or "clips", and selecting a hold time causes the indicator to pause for easy reading of any clipping or distortion that occurs during playback. Setting the Peak Hold and Clip Indicator Hold Times to None turns these features off.



Meters dialog

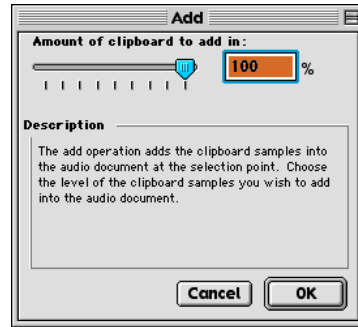
DSP Menu

This menu contains Peak's DSP-based audio processing and advanced editing tools. A complete description of Peak's DSP functions and instructions on how to use them are given in Chapter 6 of this User's Guide.




Add

The Add command adds any selection of audio copied to the clipboard into the audio document at the selection point. To use the Add command, you must first copy a selection of audio. The copied material can then be mixed into the target audio material.

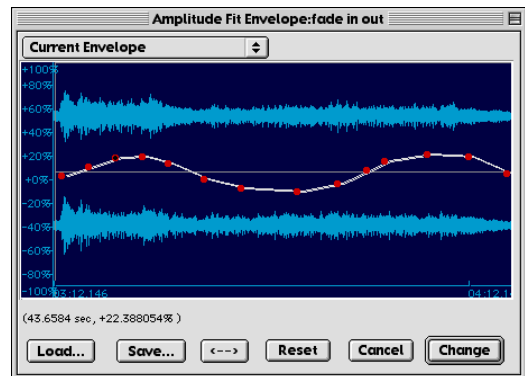


The Add dialog


 Add is not available in Peak LE.

Amplitude Fit

Amplitude Fit provides granular normalization of an audio selection on a grain-by-grain basis. Grains are small groups of samples, often around 30ms. As each grain is read in, it is normalized according to the Amplitude Fit Envelope—each normalized grain crossfaded with the previous grain and written out as the result. Amplitude Fit can be used to maximize the volume level of an audio selection, or to make quiet passages as loud as louder passages.

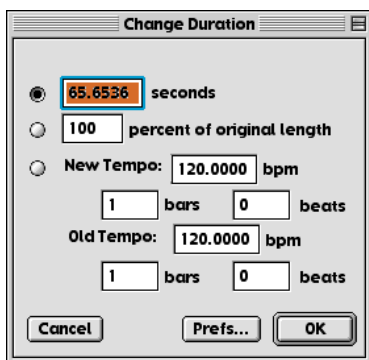


The Amplitude Fit Envelope editor


 Amplitude Fit is not available in Peak LE.

Change Duration

The Change Duration command allows you to slow down or speed up the selected material by a specified amount *without* changing its pitch. You can specify the change in duration by a value in seconds, a percentage of the original, or, for rhythmically-oriented material, beats per minute. A change in duration by a reasonable amount, about 85% to 115%, can be very convincing. Exaggerated time stretching, 200% or more, can result in some very interesting granular textures. Try experimenting with the Change Duration function on drums, rhythm loops, speech, sampled instruments or sound effects to achieve a wide variety of useful effects.

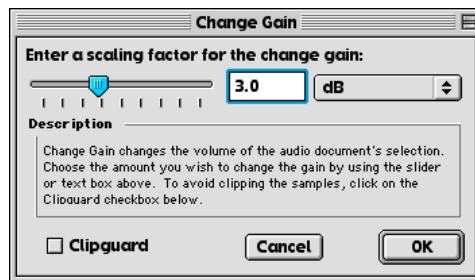


The Change Duration dialog

 *Change Duration is not available in Peak LE.*

Change Gain

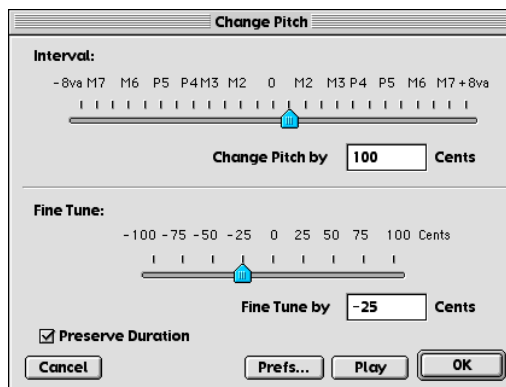
The Change Gain function changes the gain (i.e., amplitude) of a selection. You can specify the amount of gain change either in decibels (dB) or as a percentage. If you wish to double the volume of a sound, you must apply approximately 6dB of gain change, or add 200%. Enable the Clipguard checkbox in the Change Gain dialog to protect against the possibility of clipping. Clipguard will search through the audio document or selection for the maximum peak in amplitude, and then limit the Change Gain slider's range based on the maximum peak it finds in the audio document or selection.



The Change Gain dialog

Change Pitch

Peak's Change Pitch function allows you to alter the pitch of an audio selection by as much as an octave. The Change Pitch dialog uses a pitch slider that allows you to choose a new pitch by musical interval, and “fine tune” the pitch change by smaller increments called “cents.” (Cents are divisions of a musical octave—one octave is equivalent to 1200 cents—thus, 100 cents is a semi-tone, 50 cents a quarter-tone, etc.) You can also choose to alter the length, or duration, of the selection just as you would by slowing down or speeding up analog tape, or you can choose to preserve the duration of the selection (something not possible with analog tape!). You can even preview the pitch change by clicking on the Play button at the bottom of the Change Pitch dialog.

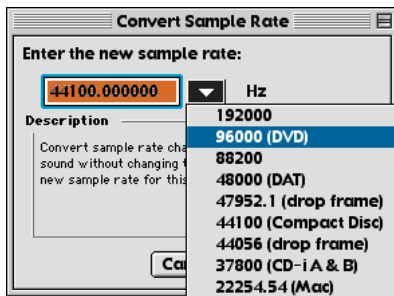


The Change Pitch dialog

LE *Change Pitch is not available in Peak LE.*

Convert Sample Rate

The Convert Sample Rate command allows you to change the sample rate of a sound without changing its pitch. This feature is very useful for converting audio material into lower or higher sample rates as required by other applications. Please note that sample rate conversion is applied to an *entire* document. It cannot be applied to just a selection within a document. Refer to Chapters 3 and 4 for an explanation of commonly used sample rates.



The Convert Sample Rate dialog

Convolve

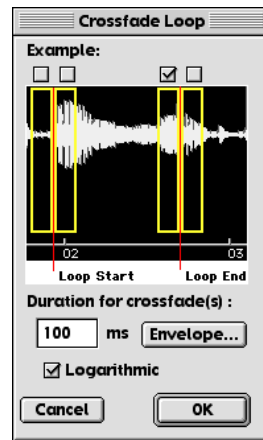
The Convolve command is a unique and powerful sound design tool that allows you to apply the sonic (e.g., spectral) characteristics of one sound onto another. Convolution works by multiplying the frequency spectrum of the *impulse* contained in the clipboard and that of the target audio document, reinforcing the frequencies that are in common between the two. The results are always interesting and often quite unlike anything you've heard before. This is especially true when the character of the two sounds are very different, and when the clipboard impulse is harmonically rich (imagine, for example, convolving a rainfall sample with piano tinkling!). To use the Convolve DSP command, you must first copy a selection of audio. The copied material will provide the spectral "character" that you will apply to the target audio material. Convolution can be very useful not only for creating new and unusual sound, but also

for giving an audio selection a sense of space—try copying a small amount of room noise to the clipboard and then Convolve it with a selection of audio and the convolved audio will sound like it is being played in that room.

LE *Convolve is not available in Peak LE.*

Crossfade Loop

The Crossfade Loop function applies a "smoothing" effect to loops made in Peak audio documents. Crossfade Loop fades the end of the loop into the beginning of the loop to make the loop sound smoother. (It uses the Blending envelope you've set in Peak's Preference menu's Blending... dialog.) Use the Crossfade Loop dialog to select the length of the crossfade in milliseconds.



The Crossfade Loop dialog


LE *Crossfade Loop is not available in Peak LE.*

Dither

Dither... allows you to use Waves IDR noise shaping and dithering. Typically you would pick your destination dithering bit-depth, click OK, then use the Save As... command under the File menu to save at that bit-depth. The IDR available in Peak contains a fixed type of dither (type 1), and a fixed amount of noise shaping.



The Dither dialog

 Dither is not available in Peak LE.

Invert

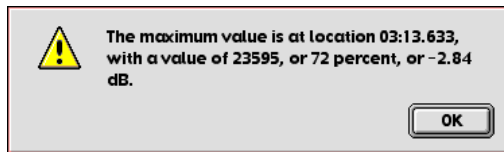
The Invert function allows you to invert the phase of a selection or an entire audio document.


Fade In & Fade Out

The Fade In and Fade Out commands allow you to apply an amplitude envelope to an audio selection. The Fade In and Fade Out DSP functions, and the Fade Envelope Editor dialog are described at length in Chapter 5.

Find Peak

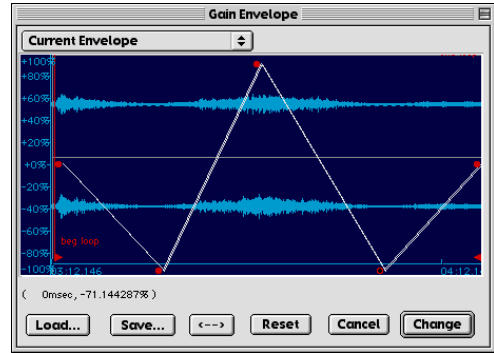
The Find Peak operation will place the insertion point at the sample with the maximum amplitude value that it locates in the audio selection.



 Find Peak is not available in Peak LE.

Gain Envelope

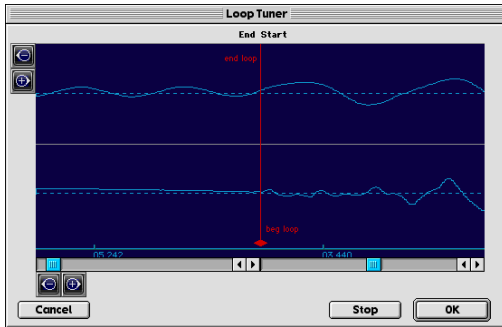
The Gain Envelope operation allows you to enter an amplitude envelope to be applied to an audio selection. The selected audio's amplitude will be boosted and/or attenuated according to the envelope you draw in the Gain Envelope editor. It is easy to cause samples to clip when using this feature, so use it carefully.




The Gain Envelope dialog

Loop Tuner

Peak's Loop Tuner provides a way to visually line up the start and end points of your loop and listen to the effects of these adjustments as you make them. If you wish to "tune" a loop you've made, simply select Loop Tuner from the DSP menu or Toolbar, and a dialog will appear. The waveform display in the Loop Tuner dialog shows the Start and End points of the loop, which you can visually adjust with the scroll bars at the bottom of the window to achieve a natural transition at the loop point by carefully adjusting the slope alignment. The arrows of the slider will move the loop markers sample by sample and clicking in the body of the slider will move the loop markers to the next zero crossing. The two zoom buttons—magnifying glass icons—in the upper left of the Loop Tuner dialog allow you to adjust the vertical zoom up of the waveform. The two zoom buttons in the lower left hand corner of the Loop Tuner dialog allow you to adjust the zoom view in and out all the way down to the sample level. You can listen to the effects of the adjustments as you make them by clicking on the Play button. To exit this dialog, click on OK to accept the changes, or Cancel to leave the original loop unaffected.

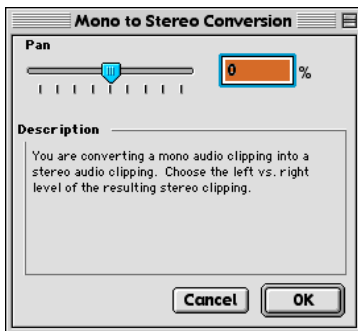


The Loop Tuner dialog

 Loop Tuner is not available in Peak LE.

Mono To Stereo/Stereo To Mono


These two DSP commands may be used to easily convert an audio document from one and two channel formats.



Mono to Stereo Conversion dialog



Stereo to Mono Conversion dialog

 Mono To Stereo/Stereo To Mono is not available in Peak LE.

Mix

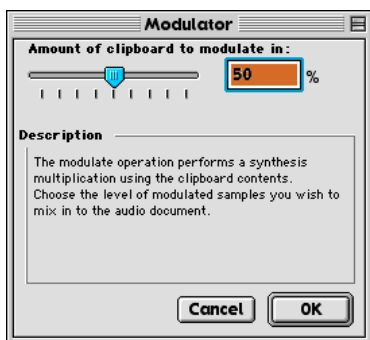
The Mix command allows you to mix material that you have copied to the clipboard with a target selection. This function can be used as a kind of “sound-on-sound” capability for mixing audio tracks together, or for blending sound elements. The Mix command is similar to the Add command, but it does not have the potential to clip because the target and clipboard contents are attenuated before mixing. To use the Mix command, you must first copy a selection of audio. The copied material can then be mixed into the target audio material.




The Mixer dialog

Modulate

This Modulate command functions as a “ring modulator” which multiplies two audio signals together (e.g., the material copied to the clipboard and the currently selected audio). The resulting audio includes the sum and difference tones of the frequency components of the modulated audio and the modulating audio. These are generally very complex timbres that often have a “metallic” (i.e., inharmonic) character to them.

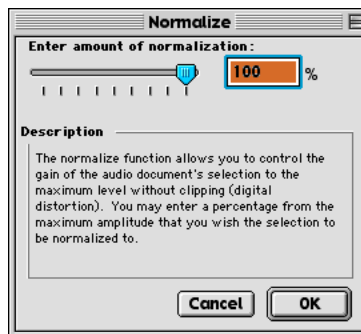


The Modulator dialog

 *Modulate is not available in Peak LE.*

Normalize

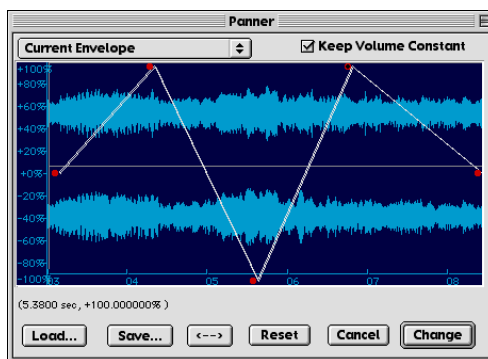
This command allows you to optimize the volume of a selection or an entire audio document so that it is at its maximum possible amplitude without clipping. The normalize function is very useful for boosting the volume of material that was recorded at too low a level, or if used on multiple audio documents, for making sure that the amplitude of each of the documents is uniform.




The Normalize dialog

Panner

The Panner allows you to adjust the panning, or left-to-right movement, of a stereo document by drawing an envelope in the Panner dialog. Left is at the top of the graph, and right is at the bottom.

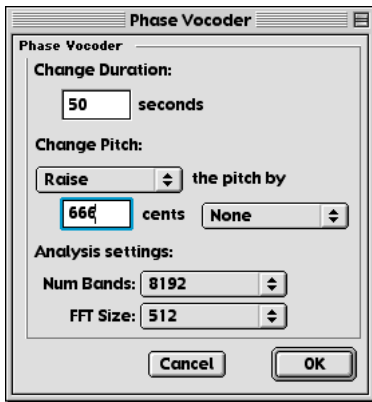


The Panner editor dialog

 *Panner is not available in Peak LE.*

Phase Vocoder

The Phase Vocoder is a type of audio spectrum analysis/resynthesis that allows you to modify the duration and/or pitch of an audio selection.

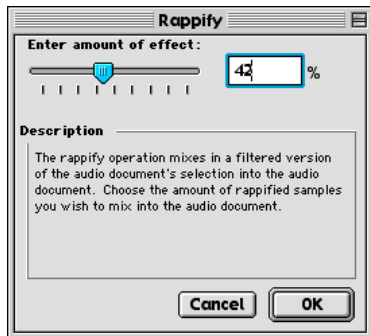


The Phase Vocoder dialog

LE *Phase Vocoder is not available in Peak LE.*

Rappify

The Rappify command applies extreme dynamic filtering to a selection. As one Peak user described it, “Rappify can turn your hi-fi into lo-fi!” If the target material has a pronounced beat, this has the effect of reducing the material to its most essential rhythmic components. Try using this function with a variety of different music material for some surprising and exciting results.



The Rappify dialog

LE *Rappify is not available in Peak LE.*

Repair Click

The Repair Click command will eliminate a selected click or “spike” in the waveform using the setting designated in the Repair Clicks dialog (explained next).

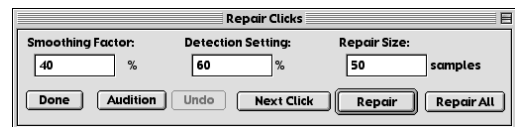
LE *Repair Click is not available in Peak LE.*

Repair Clicks

The Repair Clicks command allows you to find and repair pops or clicks in an audio document. The Repair Clicks dialog automates the process of finding and removing clicks (usually indicated by a sharp “spike” in a waveform), much like a search and replace dialog in a word processor.

The Repair Clicks operation works by looking for discontinuities from sample to sample. For example, a sample value of -100 followed by a sample value of 10,000 is likely to be a click. Once the area of the click is identified, a smoothing technique is used to maintain the original shape of the area being repaired.

If you are working with mostly digitally induced clicks, the Repair Clicks dialog will become an indispensable tool. Extremely damaged signals such as those of a scratching and popping vinyl record will require more careful repair in addition to using the Repair Clicks dialog, such as Change Gain, Delete, and the Pencil Tool. Clicks such as those of a scratching and popping vinyl record lose their detectability once they are sampled using Analog to Digital converters.



The Repair Clicks dialog

Smoothing Factor

Smoothing Factor determines how much smoothing is applied to the click. Material with high frequency information may require lower smoothing factors to preserve the high frequencies. In general, a setting of

40-60 percent will repair most clicks.

Detection Setting

The Detection Setting value determines how the clicks are located. Higher values locate only the most severe clicks, while lower values will detect less severe clicks. Note that lower values such as 10% also have a greater chance of misjudging audio for a click. In general, a setting of 40-80% works well.


Repair Size

The Repair Size setting affects how many samples around the click are used in determining the new shape of the repair. Repair size can vary from 5 to 100 samples, with a repair size of 50 samples working well in most circumstances. Peak will then interpolate what the correct waveform should be, and repair the click.

Buttons along the bottom of the Repair Clicks dialog allow you to control repairing, auditioning, and undoing click repairs:


- Click the Repair button when you wish to repair a click found by the Next Click button.
- Use the Next Click button to search for the next potential click in the audio selection.
- Once a click is located, you may listen to the click using the Audition button. The Audition button plays the click using the Pre-roll and Post-roll settings from the Auditioning... dialog under the Preference menu.
- If you repair a click and are unsatisfied with the results, simply click on the Undo button.
- If you would like to repair all of the clicks in the audio document's selection without having to repair each one individually, click the Repair All button.

You may need to lower the detection setting in the Repair Clicks dialog to find some clicks, depending upon their severity. Be careful not to lower the detection setting dramatically — lower it gradually for the best results.

 *Repair Clicks is not available in Peak LE.*

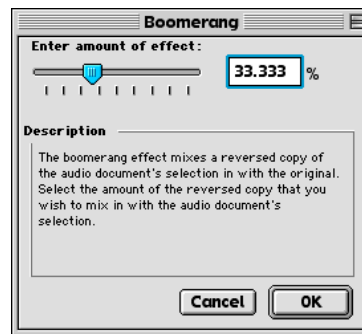
Remove DC Offset

This function allows you to remove any DC Offset in your audio file. Peak scans the audio for DC offset and then removes it. Peak will scan the left and right channels of a stereo file independently. DC Offset is usually caused by problems in the analog to digital conversion process. The result is that the waveform is not centered on the base line—it is offset either higher or lower than the center line. The Remove DC Offset function is particularly useful for preparing audio for processing with the RealAudio Encoder.

 *Remove DC Offset is not available in Peak LE.*

Reverse Boomerang

The Reverse Boomerang command mixes a reversed copy of the selected audio with the original. This creates a variety of interesting and useful results. Try using Boomerang on drum loops, voice, and sound effects.



The Reverse Boomerang dialog

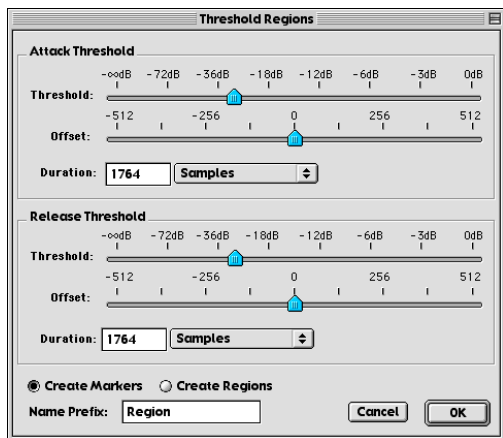
Reverse

The Reverse command reverses the current selection. In a reversed selection, the last sample becomes the first sample, the second-to-last sample becomes the second sample, and so-forth. The effect is similar to playing a record or cassette tape backwards.

Threshold

The Threshold command allows you to split up an audio document into its component parts by analyzing the amplitude levels in the audio document and setting a cutoff or threshold amplitude. For instance, you might use the Threshold command on an audio document that contains successive notes from a musical instrument to split them up, or on a drum loop to break it up into its component parts. You can save the segments with Markers, or as Regions.

See Chapter 7: DSP for more info on using the Threshold command.

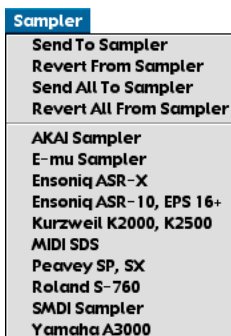


The Threshold Regions dialog

LE Threshold is not available in Peak LE.

Sampler Menu

This menu allows you to import samples directly from compatible samplers, edit or process the audio using all of Peak's functions, and send the modified sample back to the sampler. Peak supports SMDI, Ensoniq, Roland and AKAI samplers. A complete description of how to use this feature is given in Chapter 11 of this User's Guide.



Send to Sampler

The Send to Sampler command will send the previously received sample from Peak to your sampler using the Sampler dialog in Peak (AKAI, SMDI, MIDI SDS, etc.) depending on the how the sample was previously received from the sampler.

Revert from Sampler

The Revert from Sampler command will revert to the previously received sample from Peak to your sampler using the Sampler dialog in Peak (AKAI, SMDI, MIDI SDS, etc.) depending on the how the sample was previously received from the sampler.

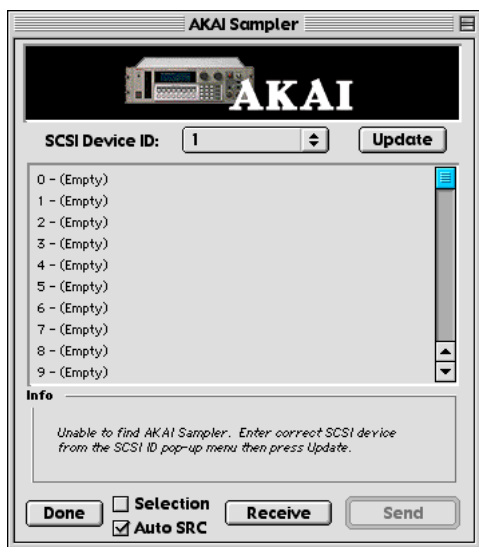
Send All to Sampler

The Send All to Sampler command will send all previously received samples from Peak to your sampler using the Sampler dialog in Peak (AKAI, SMDI, MIDI SDS, etc.) depending on the how the samples were previously received from the sampler.

Revert All from Sampler

The Revert All from Sampler command will revert all previously received samples from Peak to your sampler using the Sampler dialog in Peak (AKAI, SMDI, MIDI SDS, etc.) depending on the how the samples were previously received from the sampler.

AKAI Sampler



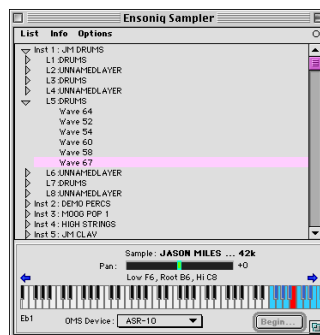
The Akai sampler dialog

Direct support for AKAI samplers in Peak makes it easy for you to transfer samples back and forth between Peak and your AKAI sampler. Supported AKAI samplers include the S1000, S1100, S2000, S2800, S3000, S3000XL, S3200, S3200XL, CD3000, and CD3000XL. Peak will also transfer loop information along with sample data.

Ensoniq Sampler Transfer

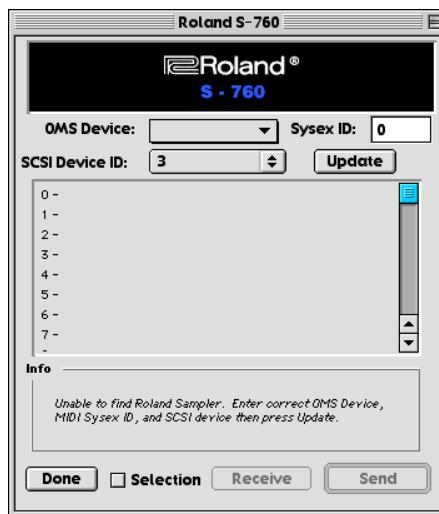
Owners of Ensoniq Samplers will find the Peak Ensoniq Sampler dialog an indispensable tool for transferring samples between the Macintosh and an Ensoniq Sampler. The Ensoniq Sampler dialog

provides several operations beyond wavesample transfer, including instrument, layer and wavesample renaming, creation, and deletion. See Chapter 10 for a full description of this dialog.



The Ensoniq Sampler dialog

Roland S-760 Sampler



The Roland S-760 sampler dialog

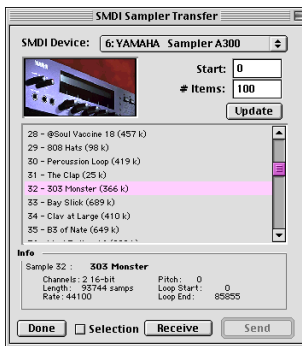
Direct support for the Roland S-760 in Peak makes it easy for you to transfer samples back and forth between Peak and your S-760 sampler. Peak will also transfer loop information along with sample data. See Chapter 10: Samplers for more information.

E-mu, Ensoniq ASR-X, Kurzweil, Peavey, Yamaha Sampler

A large number of samplers support SMDI sample transfer. Choosing the name of your SMDI sampler from the Sampler menu will open the SMDI Sampler dialog.

SMDI Sampler

SMDI Samplers, such as the Kurzweil K2500 or the E-mu E-IV, use SCSI to transfer samples between devices. SMDI is substantially faster than MIDI for transferring sample data. In order to transfer samples between the Macintosh and your sampler using SMDI, you must connect a SCSI cable between your Macintosh and the sampler. Consult your sampler's owner's manual for instructions on how to connect the cable to your Macintosh with proper termination. See Chapter 10: Samplers for more information.



The SMDI Sampler Transfer dialog


MIDI SDS

A large number of sampling instruments and older sampling instruments support transferring samples between samplers or computers using a method called MIDI Sample Dump. Peak allows you to transfer samples to and from these instruments if you have a MIDI connection.

Peak sends and receives all MIDI Sample Dumps as 16-bit resolution samples. Depending on your particular sampler, the 16 bit resolution may be reduced to a

lower resolution to match the sampler's capabilities. MIDI Sample Dump does not support stereo audio documents, so you may need to separate your stereo audio documents into left and right mono documents using the Export Dual Mono... command under the File menu. You can then send the mono documents separately to the sampler.

 *In order to use MIDI Sample Dump, you will also need to install Opcode's OMS software.*

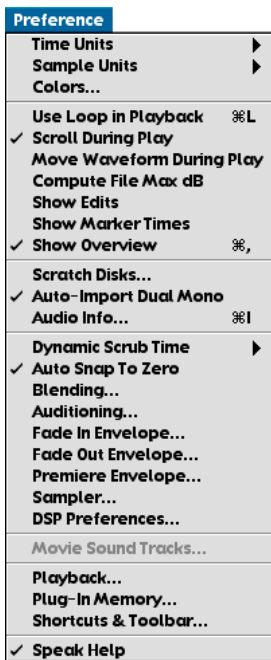
 *Sampler Support is not available in Peak LE.*

Plug-Ins Menu

This menu lists optional software plug-ins in Premiere, AudioSuite, TDM, and VST formats for Peak. They are available from BIAS and a variety of third-party developers such as Arboretum Systems, Cycling '74, DUY, and Waves. For a description of these items, please refer to the documentation for the plug-in software, and Chapter 8: Plug-Ins of your Peak User's Guide.

Preference Menu

This menu contains a number of commands that allow you to customize aspects of your Peak software such as waveform display colors, output volume, and other user preferences.



Time Units

The Time Units command allows you to choose a time format for the audio timeline in Peak's audio document window. You can choose samples, seconds, SMPTE frames, and Bars | Beats. The format you choose will depend on the nature of the project that you are working on.

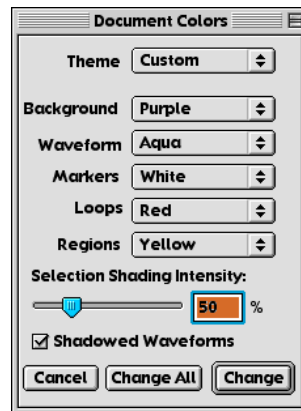
Sample Units

The Sample Units command allows you to select whether sample units will be displayed in decimal,

percentage, or dB.

Colors

Peak allows you to customize the colors used to display the elements in audio documents. You can use this dialog to set the background color, waveform color, and colors for markers and loops. You can select either a preset color combination, or individual colors for each element in the audio document window, as well as picking your own custom colors from a color palette. You can also choose to have the waveform display shading for a 3-D look, as well as select the amount of shading. Changes made using the Colors dialog affect both the current audio document's colors, and any subsequent new audio document's colors. See Chapter 3 for more information on this feature.



The Document Colors dialog

Use Loop in Playback

If an audio document contains a loop (defined by loop markers), the Use Loop in Playback command (⌘L) allows you to listen. Once playback reaches the looped region of the audio document the loop will begin repeating. A check mark next to this menu item indicates that it is enabled. To turn off loop playback, disable this command by selecting it a second time.

Scroll During Play

When the Scroll During Play command is enabled, Peak will “scroll” through the audio document as playback progresses. This conveniently allows you to visually follow the progress of audio playback. A check next to this menu item indicates that it is enabled. To disable this command, select it a second time and make sure that there is no check next to the menu item.

Move Waveform During Playback

The Move Waveform During Play command will move the waveform under the cursor as playback progresses, so that the playbar is always in the middle of the waveform display. A check next to this menu item indicates that it is enabled.

Compute File Max dB

The Compute File Max dB command scans the audio document for its maximum amplitude, and gives you a readout of the maximum value and its precise location. This feature requires extra time, and is best used with smaller audio documents when needing to monitor overall volume during editing. Otherwise, keep this option off and option-click the “Max” text left of the overview to update the current audio document’s maximum volume indicator at the left of the overview.

Show Edits

The Show Edits command indicates areas of an audio document that you have edited by enclosing these areas with hatched lines. This provides you with a convenient visual reference to portions of the document that have been affected by your editing actions. Once you save a document, the edits are saved, and these indicators will no longer appear.

Show Marker Times

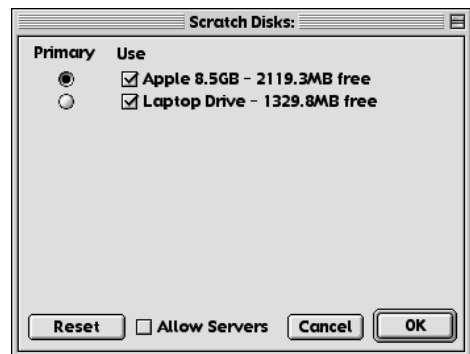
The Show Marker Times command will show a time value as well as a marker name for all Peak markers, loops, and regions.

Show Overview

The Show Overview command (c-) provides an Overview display of the entire audio waveform along the top of the Audio Document window under the title bar. This provides you with a convenient visual reference of the overall document when you are editing only a portion in the audio document window.

Scratch Disks

Because audio data can be very large, Peak utilizes a portion of your hard disk’s free space to hold audio documents that have been cut or copied, as well as for temporary or “scratch” files for undo purposes. If your hard disk is short on space, you may not be able to cut, copy, or modify large selections. If you have more than one hard drive attached to your Macintosh, the Scratch Disks command in the Preference menu allows you to choose the hard drives (or “scratch disks”) that you wish to use for these temporary files. Peak allows you to select which disk you want to have as your default, or “Primary” disk for this purpose—usually you would select the disk that has the most free space. If you are connected to a file server, you can utilize available storage on the server by clicking the Allow Servers checkbox. Any available servers will then appear in the Scratch Disks pop-up menu. This feature is recommended only if you have access to a high speed Ethernet, Media Net, or other fast server.



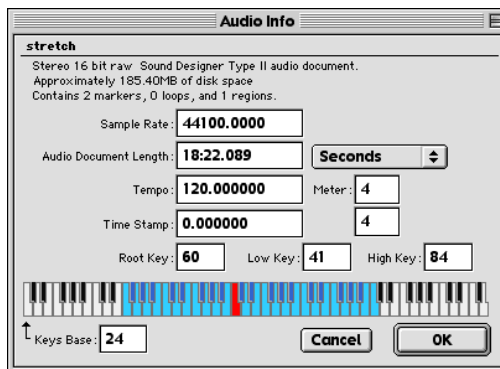
The Scratch Disks dialog

Auto-Import Dual Mono

Certain audio applications such as Digidesign's Pro Tools do not directly support stereo interleaved documents, and instead use "dual mono" documents which comprise the right and left channels of stereo material. Enabling the Auto-Import Dual Mono command tells Peak to automatically convert such documents into new stereo audio documents when you attempt to open these documents with the Open command. Because Peak actually writes a new stereo audio file to disk, this conversion process requires hard disk space equivalent to the two original mono documents. *(Please note that the Import Dual Mono command requires that both files be mono documents, have the same sample rate, and the files must have exactly the same name with the separate suffixes of ".L" and ".R".)*

Audio Info

The Audio Info command (⌘-I) allows you to change an audio document's length, sample rate, root key, low key, or high key parameters. When you choose this command, a dialog indicating the total time of the sample, its sample rate, and its key mapping information will appear. The Audio Info dialog allows you to change the sample rate, duration, root key (for use in a sample playback instrument), and high and low key range. Note that by changing the sample rate, the pitch and duration of the sample will be affected. (To change the sample rate of an audio document without changing the pitch, use the Convert Sample Rate command from the DSP menu.)

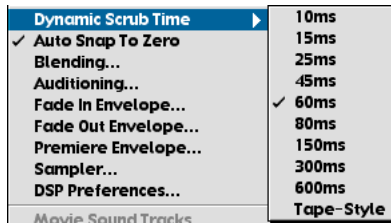


The Audio Info dialog

You can also adjust the key range (for use in a sample playback instrument) of a document by clicking on the miniature keyboard in this dialog. To set the lower limit of the key range, click on the keyboard at the desired key. To set the upper limit of the key range, hold down the Shift key and click on the keyboard. To set the root key of the audio document's key range, hold down the Option key and click on the keyboard. You can also enter the desired numerical value in any of the appropriate fields to accomplish this.

Dynamic Scrub Time

Peak provides a unique audio auditioning technique called dynamic scrubbing. This feature is very useful for precisely pinpointing a desired location in an audio document. Dynamic scrubbing allows you to drag the mouse forward or backward over a waveform while Peak plays a short loop (between 10 and 600 milliseconds) at the scrub location. You can control the tempo and direction (forward or backward) of playback by dragging the mouse slower or faster, forwards or backwards. When you have found the location you are looking for, you can commence editing or playback. The Dynamic Scrub Time command allows you to choose the length of this playback loop. Depending on the audio document's content, a value of between 40 to 80 milliseconds typically works well. See Chapter 5: Editing, for step-by-step instructions on how to use the Dynamic Scrubbing feature.



Auto Snap To Zero

The Auto Snap to Zero command will automatically “snap” any Peak selection to a zero crossing after you make a selection.

Blending

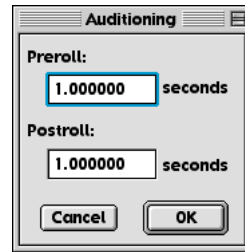
Blending is an automatic crossfade function with a user-editable envelope. Peak can apply blending to areas of an audio document when they are modified by cutting, pasting or other editing processes in order to smooth abrupt transitions between waveform amplitudes. It can be very useful for creating a smooth transition between edits that would otherwise sound too abrupt. If are going to cut, paste, or insert audio into a document, you may wish to enable blending to smooth things out a bit. It can be toggled on or off by choosing this command or by clicking the Blend enable/disable button on the Cursor Palette. For detailed instructions on how to use blending or how to edit the blending crossfade envelope, see Chapter 5: Editing.



The blend enable/disable button is located on the Cursor Palette

Auditioning

Peak’s Auditioning command allows you to audition a selection along with a specific amount of audio preceding or following it. The Auditioning dialog allows you to select a desired amount of Pre-roll or Post-roll when you play the selection.



The Auditioning dialog

Fade In Envelope

The Fade In Envelope command (⌘-Space) allows you to edit Peak’s fade-in envelope. Fade-ins can be very useful for smoothly fading into an audio document, or for fading into one type of audio material from another. Very short fade ins can also be useful for smoothing or removing clicks and pops in a recording. The Fade In Envelope dialog allows you to control the exact shape of a fade in by providing you with user-definable envelope controls. For detailed instructions on how to create fade ins and edit their envelopes, see Chapter 5: Editing.

Fade Out Envelope

The Fade Out Envelope command allows you to edit Peak’s fade-out envelope. Fade-outs can be very useful for smoothly fading out of an audio document, or for fading out of one type of audio material into another. The Fade Out Envelope dialog allows you to control the exact shape of a fade out by providing you with user-definable envelope controls. For detailed instructions on how to create fade out and edit their envelopes, see Chapter 5: Editing.

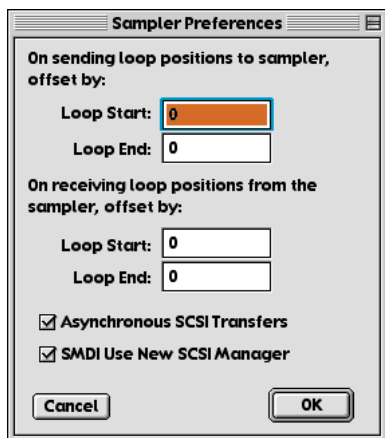
Premiere Envelope

This command allows you to apply third-party Adobe Premiere Plug-in effects gradually according to the envelope you create in the Envelope Editor dialog. This is very useful for applying effects over time.

Sampler...

The Sampler... command allows you to set an offset of one sample, for those samplers that require it, as well

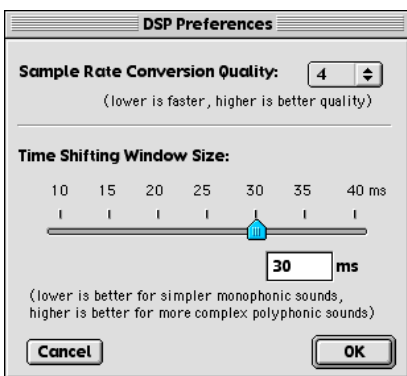
as choose SCSI preferences. See Chapter 10: Samplers, for more on the Sampler Preferences dialog.



The Sampler Preferences dialog

DSP Preferences

Peak DSP Preferences allow you to set the size of the “window” used in time shifting, and the quality of sample rate conversion.

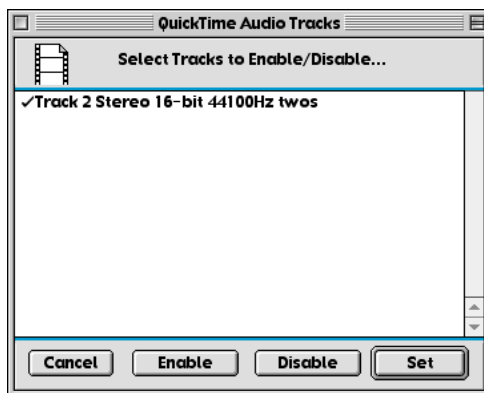


The DSP Preferences dialog

Movie Sound Tracks

The Movie Sound Tracks command brings up a dialog that allows you to Enable or Disable the movie’s existing soundtracks. You can use this dialog to toggle multiple soundtracks contained in a movie on and off

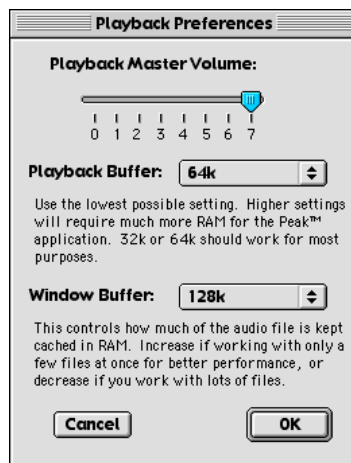
to check balances or “solo” certain tracks. Click on the Set button to accept the changes, or Cancel to leave the movie unaffected.



The QuickTime Audio Tracks dialog

Playback Preferences

Peak’s Playback Preferences dialog allows you to control the master output volume, hard disk playback buffer size, and window buffer size.



Peak Playback Preferences dialog

Playback Master Volume

Peak provides a master volume control for audio

playback. In the Playback Preferences dialog, set Peak's output volume to the level that you desire by adjusting the slider or entering a number value from 0 (silent) to 7 (loudest). If you are controlling your playback volume with the volume control of your playback system, you will most likely want to leave the output level set to 7.

Playback Buffer

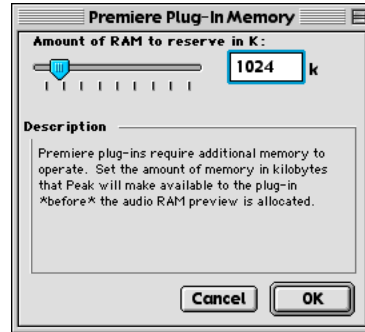
Peak allows you to control the amount of RAM the program uses when playing back audio documents. In general, lower is better. A playback buffer of 32k is a good place to start. If you are experiencing clicks in your playback, working with fragmented files, using processor-intensive real-time DSP, or are using a slow hard drive, you may need a larger playback buffer setting.

Window Buffer

Peak also allows you to control the amount of RAM the program uses to keep audio documents buffered in RAM. Use larger values if you are working with a few large files, and smaller values if you are working with many smaller files. Experiment to find the best settings for your system and working style.

Plug-In Memory

When using third party Premiere plug-ins, you may need to set aside some RAM for the plug-in. The Plug-In Memory dialog allows you to set this memory reserve (this is separate from the Plug-In Preview Time described in Chapter 8: Plug-Ins). Generally, for the best results, this preference should be set between 512k and 2048k. Since plug-ins from different manufacturers have different needs, check with the manufacturer of the plug-in for suggested memory requirements.

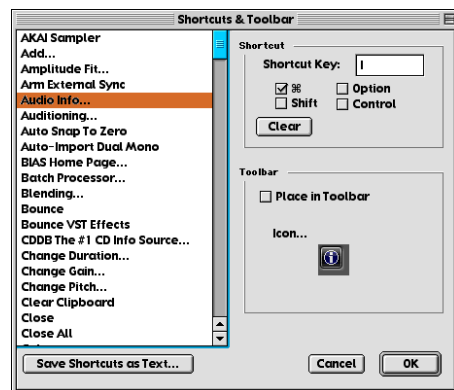


The Premiere Plug-In Memory dialog

Shortcuts & Toolbar

Peak allows you to customize any Peak menu item with a keyboard shortcut. To change your keyboard shortcuts, go to the Preference menu and select the Shortcuts and Toolbar item. Keyboard shortcuts are stored in a Preference file in the System Folder's Preferences Folder, called "Peak 2.x Shortcuts." Peak's default Keyboard Shortcuts are listed in Appendix 1 at the end of this manual.

You may also customize the Peak Toolbar using the Shortcuts and Toolbar dialog. Just scroll to a function in the dialog list, and use the checkbox to toggle the icon on and off. This allows you to group only the items you use most frequently on the Toolbar for easy access.



The Shortcuts & Toolbar dialog

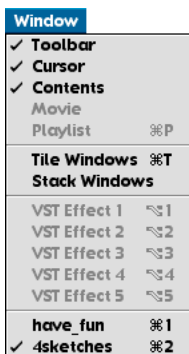
 Not available in Peak LE

Speak Help

The Speak Help command, when enabled, will “speak” the Balloon Help for items in the Toolbar using the Apple Speech Manager.

Window Menu


The commands in this menu allow you to display and manage Peak’s windows, including the Toolbar, Cursor Palette, Contents Palette, Movie Window, and any open audio documents.



The Toolbar

You may assign almost any Peak command as an icon in the Toolbar. The Toolbar menu allows you to group together the functions you use most often, so that you can simply click a button instead of going to the menus. For example, if you frequently use Normalize and Pitch Change, you can choose to have the icons for these functions in the Toolbar, so that all you have to do to use one of them is to make an audio selection and click a button. The Toolbar is an easy way to make your work in Peak faster and more efficient, allowing you to customize the program to suit the way you work.

To add or subtract items from the Toolbar, use the Shortcuts & Toolbar command under the Preference menu. Toolbar selections are stored in a Preference file in the System Folder’s Preference Folder, called “Peak 2.x Shortcuts.”

 You can “grow” or “shrink” the Toolbar by clicking on the plus (+) and minus (-) signs in the vertical gray bar on the right of the Toolbar. You can also choose whether to have a vertical Toolbar at the left of your screen, or a horizontal Toolbar along the top of your screen—just click on the box at the upper right of the Toolbar, and it will snap to its new position.



The Toolbar

The Peak Cursor Palette

Peak has a floating Cursor Palette that contains several useful functions. On the right side of the palette are four different icons representing different cursor modes. The default cursor is a standard Arrow Cursor. You can also use the cursor palette to select a Hand Cursor for moving a waveform within its window, a Pencil Tool for drawing directly on the waveform at the sample level, and a Magnifying Glass Tool for zooming the waveform view in and out. On the left side of the Cursor Palette there are two buttons that control Blend Enable/Disable and Loop During Playback. To access any of these cursors or functions, just click on the corresponding icon in the Cursor Palette. To change the cursor tool, click on a new icon. To use the Magnifying Glass tool, simply click on the tool in the Cursor Palette, then move the cursor over the waveform. A “plus” (+) sign will appear inside the Magnifying Glass. Click on the waveform to zoom in; each click of the mouse will zoom in farther. To zoom out, hold down the option key. A “minus” (-) sign will appear in the Magnifying Glass, and you can click on the waveform to zoom out.



The Cursor Palette

The Contents Palette

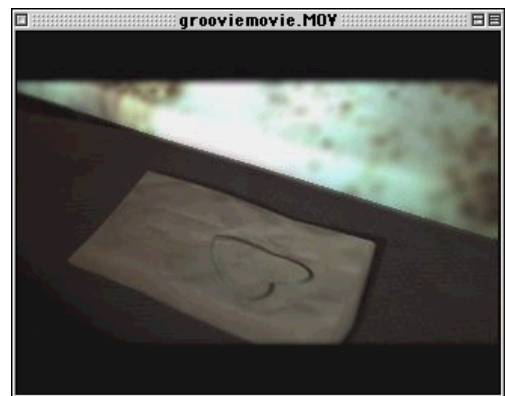
Peak has a floating Contents Palette that will display all Regions, Markers, and Loops contained in any open audio documents. There are three tabs at the top of the palette that allow you to select which items to view—from left to right: the Region Tab, the Marker Tab and the Loop Tab. Option-double-clicking on any item in the Contents window will bring up the Edit Region or Edit Marker dialog.



The Peak Contents Palette

Movie


The Movie command toggles the Movie window on and off for any QuickTime movie you currently have open in Peak.



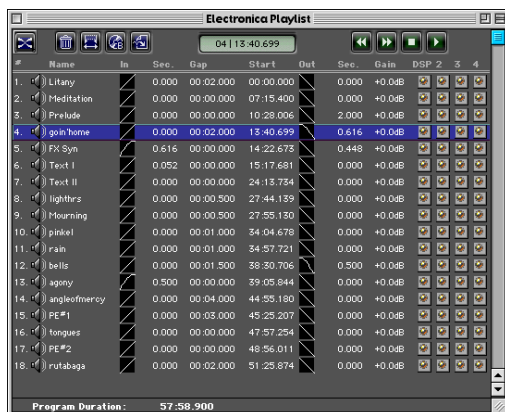
The Movie Window

 *The QuickTime Movie Window is not available in Peak LE.*

Playlist

The Playlist command () allows you to open up

the current Playlist window. See Chapter 6: Playlists & CD Burning, for more on Playlists.



The Playlist Window

LE Crossfades, DSP Inserts, and Nudge Regions are not available for the Playlist in Peak LE.

Tile Windows

The Tile Windows command (⌘-T) arranges all open audio documents in a tile formation on your computer screen. This type of arrangement allows you to view multiple open audio documents and once, and is particularly convenient if you are cutting and pasting between several documents or jumping back and forth between them for editing purposes. You can press a ⌘-number key corresponding to an open audio document and the document will become the active window. (Click the Windows menu to see the numbers that correspond to each open audio document.)

Stack Windows

The Stack Windows command arranges all open audio documents into a stack, with each document overlapping the previous document, in the order that they were opened. This type of arrangement allows you to have the maximum number of documents open and use the minimum amount of screen real estate. You can then conveniently use the Windows menu to select any open document and make it the active

window. Alternatively, you can press the ⌘-number key corresponding to the open document and the document will become the active window. (Click the Windows menu to see the ⌘-numbers that correspond to each open audio document.)

Links Menu



The Links menu in Peak provides useful links to BIAS's Web site and the CDDB Web site. Included are the Peak online registration page, the BIAS home page, the Peak updates page, technical support pages, online documentation, Deck and SFX Machine product information pages, and the CDDB home page.

Help Menu



Peak's Balloon Help, can be activated by selecting Show Balloons from the Help menu. Balloon Help will show you the functions of each menu item as you move the mouse across different menu items.

