

THE EVENT EDITOR

Slip in your plastic pocket protector and put on your propeller beanie, because now we're taking off for a journey deep into the heart of Tweakland.

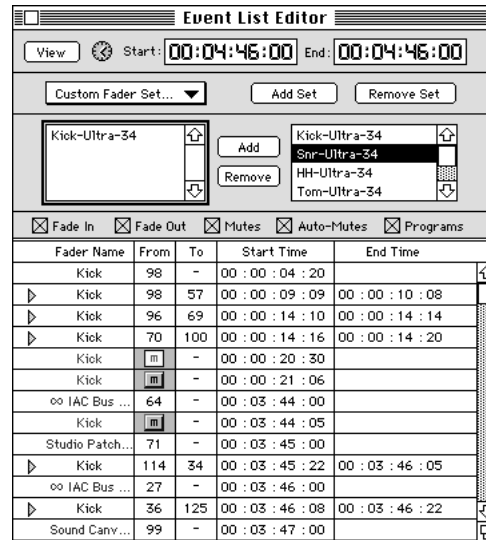
The Event Editor presents a comprehensive visual record of everything you do in your mix. When you stop to think about it, this can be a huge amount of information: UltraMix records just one single fader move by listing every MIDI level change, second by second, frame by frame.

The Event Editor is used for concise editing of specific event types, within certain time ranges, and on single or multiple faders. It uses the Cut, Copy, Paste and Clear commands (c/c/p/c) for more restricted fader and time slices that need cleanup and manipulation.

NOTE: To differentiate between fader window edits and Event Editor tasks, the Edit menu appends either "Fader" or "Moves," respectively, to the c/c/p/c commands. For example: "Cut Faders" is an Edit Faders global action (total time), while "Cut Moves" is an Event Editor local action (selected single or multiple events). The term "local" is used rather loosely here, because it can be used to describe every event in the session, if necessary. Activity inside of the Event Editor is normally smaller-scale in nature.

Event Editor Functions

To familiarize you with the Event Editor, let's first take a look at what the various functions do for the edit process. To open the Event Editor use the keyboard shortcut (**⌘/Ctrl-E**) or choose Event Editor from the Windows menu.



The View button: This button is used only when a standard MIDI file has been imported. You can then choose to work in a Bar:Beat:Tic mode (“start the fade at measure 17...”) or SMPTE. The time boxes in the Event Editor default to SMPTE.

The global Start and End boxes: Use the Tab, number and/or Enter key(s) to define the time range of events for which you want to perform an edit function. The Start and End boxes define (or frame) the first and last time points that all chosen events will fall within. The Tab key cycles through the time boxes, the number keys change the time boxes, and the Enter key exits the time boxes. As soon as you've hit Enter or clicked outside of either the Start or End box, you'll notice that any data in the event list below, framed by these times, will become highlighted and available for editing.

The Fader Set dropdown menu: Beneath the View button, it contains the available Fader Set, saved with either the default session or with the current session.

Add/Remove Set buttons: These capture or remove sets of faders for convenient editing, viewing or recall. After clicking the Add Set button, you will be prompted to name the set of faders you have lined up in the Fader Set box, with such titles as “Drums,” “Dog horns,” or whatever. The fader sets become available for recall using the Fader Set dropdown menu.

The Available Fader box: The scrolling box to the right of the Custom Fader Set menu contains all of the available session faders, as defined by your Studio setup. The fader names are numbered by default with their associated Ultra-34 hardware. Any renaming that you’ve done inside of the Fader list is reflected in this box. You can double-click on any of the faders inside of the Available Fader box to add to the Fader Set box (on the left) or you can use the Add/Remove fader buttons.

Add/Remove fader buttons: Add or subtract faders to and from the Fader Set box.

The Fader Set box: The scrolling box on the left shows the session faders that were selected before the Event Editor was opened, or added or subtracted using the Available Fader box within the Event Editor. You can also save and recall predefined sets of faders, using the Add Set and Remove Set buttons.

Event Filters: This item bar contains all of the event types found in UltraMix. Select or clear these checkboxes to display event types in the scroll list located at the bottom of the Event Editor, in coordination with the Fader set window.

See The Event List on page 156 for a complete description of the data in the lower portion of the window.

Each UltraMix event is discrete and time stamped. A Fade In is a series of fader events with ascending values within a certain time resolution (less than 15 frames), that ends in a maximum value. Conversely, a Fade Out

is a series of fader events with descending values, ending with a minimum value. Program changes, mutes and Automutes are all singular events and may occur anywhere in a fader track (i.e., inside or outside of a fade-in or fade-out). Mute and Automute events are basically identical (the only difference is how they are generated) and have two states of operation—on and off. Mute and Automute events have priority over fader actions. Last but not least, an individual fader level can exist outside of a fade-in or fade-out.

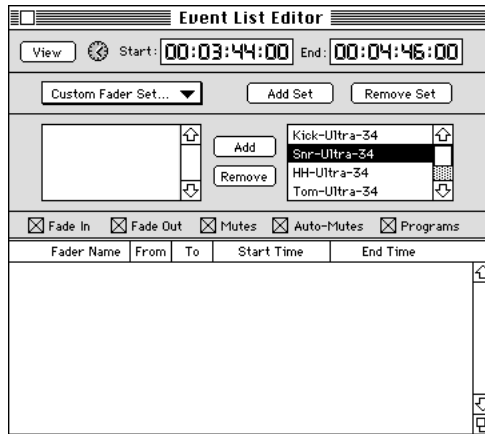
Using The Event Editor

Before beginning, we should note that you cannot **create** new events in the Event Editor; you can only modify or delete existing events.

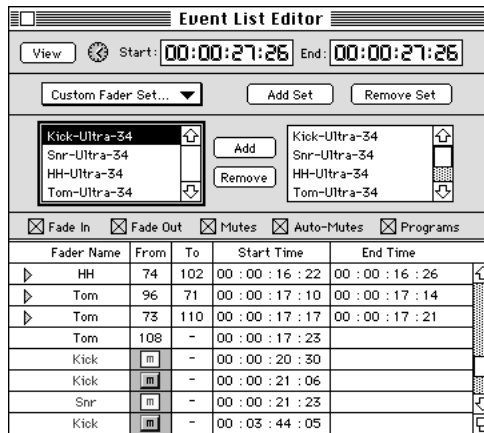
Okay, let's get started. First, if you haven't done so already, choose Event Editor from the Windows menu (**⌘/Ctrl-E**).



If no faders have been selected before you open the Event Editor, then the window will appear blank, as shown here.

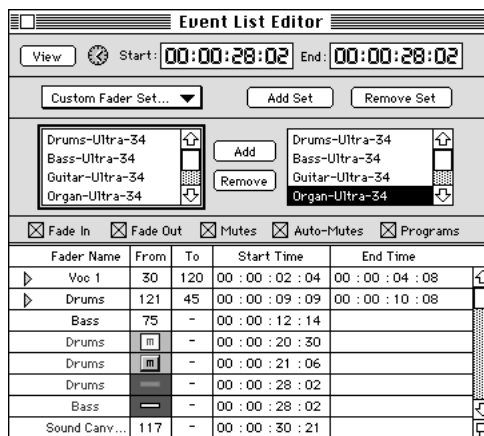


On the other hand, if you have already selected faders before opening the Event Editor, then events for those faders will appear in the window when you open it, as shown in the following illustration. If you have named the faders, the names will appear as well. If not, you'll see them listed by number.



The Event List

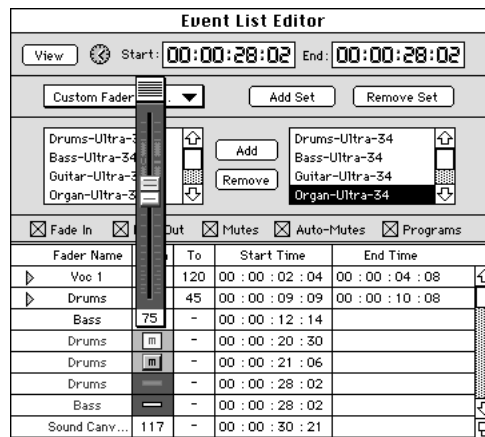
The Event List portion of the Event Editor (lower area of the box) is a scrollable, temporal display of all events, as determined by both the event filter checkboxes and the Fader Set box contents. You can select either individual or multiple events by using the Event Editor global Start and End time boxes, or by using the mouse and the Shift key. All events can be Cut, Copied, Pasted, or Cleared.



The Fader Name column generally contains fader names (no kiddin'...), but when only the Programs checkbox is selected, the fader name is a MIDI device, as determined by the studio setup.

The From column is used by all of the different event types and it represents an event value for a given time, either as a MIDI value (0 to 127) or as an on/off (mute type) display. In the case of a fade-in or fade-out, the From value represents the minimum and maximum value, respectively, of the series of fader events.

The To column is used only as an end value for a fade-in (max. value) or a fade-out (min. value). The From or To values are adjustable by clicking and holding on the numerical value, which transforms into a channel strip with a vertically adjustable fader knob.



In the case of a fade-in or fade-out end value adjustment in either the From or To column, UltraMix will recalculate and interpolate all of the in-between points according to the new end points.

The local (local, as in a singular event) Start Time column is the event time stamp. The time can be altered in the same manner as the global Start and End time boxes at the top of the window, using the Tab, number, and Enter key(s). (See page 166.)

Including And Removing Faders In The Event List

The local End Time column is used by fade-in and fade-out only.

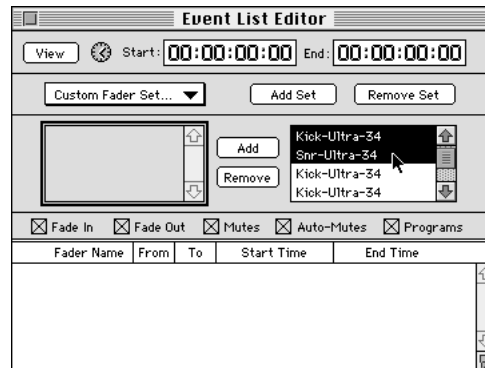
In the case of a fade-in or fade-out time adjustment in either the Start or End column, UltraMix will recalculate and interpolate all of the in-between points according to the new end points. Basically, this means the fade curve is reshaped relative to your editing.

Please note that any end value or time adjustments for fade-ins and outs must be done within the bounds of minimum and maximum logic. For example, “When isn’t a fade-in a fade-in...”? Answer: When the From value is changed to be larger than the To value (it becomes a fade-out or some mutant thereof).

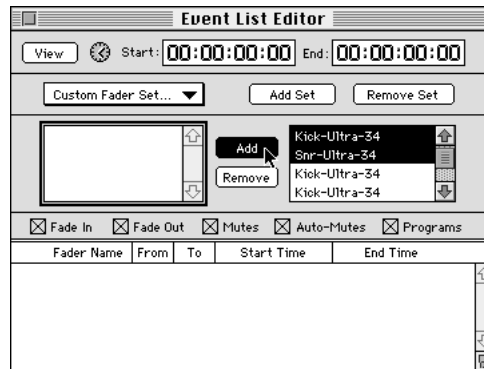
 *To include faders from inside the Event Editor:*

1. From the Available Fader scrollbox on the right, select the faders you want to include. Each fader name appears in this box, along with the fader’s associated device. (That is, if you’re using more than one Ultra-34, each device will have a different name. In the example below, “Kick-Ultra-34” and “Snr-Ultra-34” are both faders on the device named “Ultra-34.” The device could have been named anything—“Ultra-34” or “Monkey Breath” or even “Sue.”)

Use the Shift key to select multiple faders. Drag down to select contiguous faders.

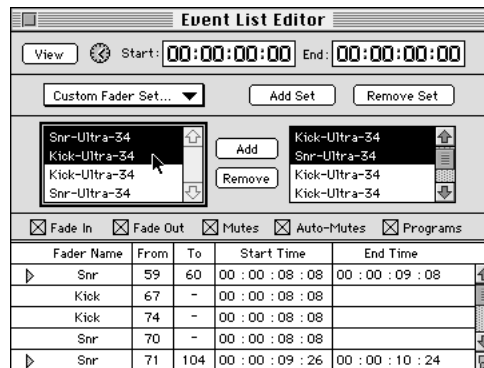


2. Click on the Add button. All selected faders are copied into the Fader Set box on the left, and events for those faders appear in the list below.

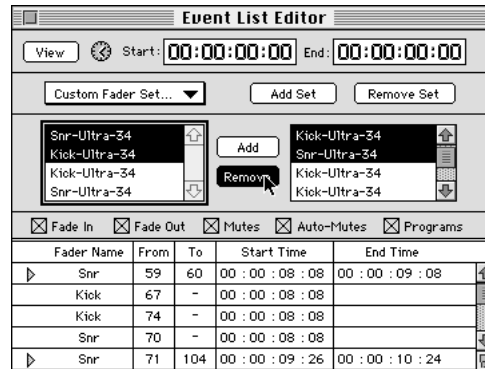


 *To remove faders from inside the Event Editor:*

1. In the Fader Set box on the left, select the faders you want to remove by clicking on them. Use the Shift key to select multiple contiguous faders.




2. Click on the Remove button. All events for the selected faders will disappear from the Event List at the bottom of the window.

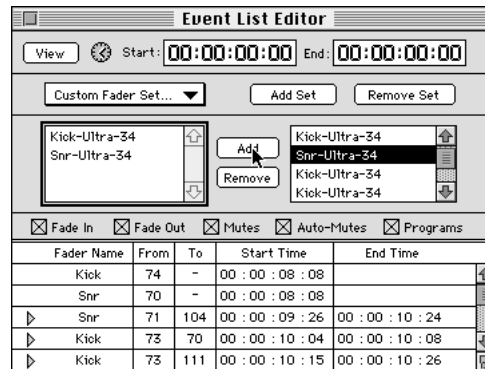


Create A Fader Set

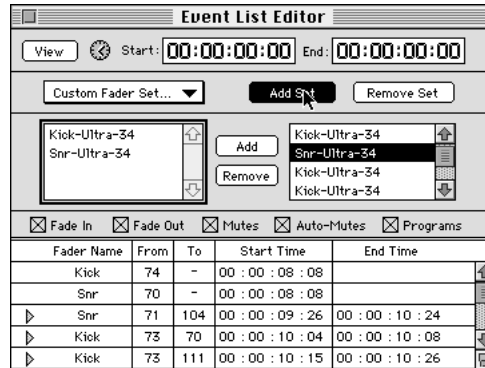
You may find it handy to create fader sets that are likely to be edited at the same time, such as vocals, drums, effects, etc., without having to always manually choose the faders prior to opening the Event Editor.

 *To create a custom fader set:*

1. Add all faders you want included in the set to the Fader Set box. Remove any faders you do NOT want in the set, using the previous procedure.



2. Click on the Add Set button.



The Add Fader Set dialog box appears.

3. Type a name for the set.



4. Click on OK or hit the Enter key.



Creating custom sets allows you to go back and select the same fader groups without doing it fader-by-fader each time.

Expanded Events

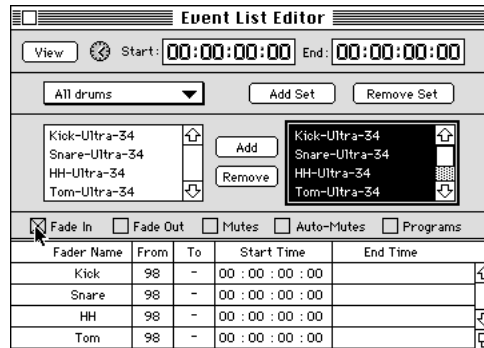
The little selector triangles to the left of a fade-in or fade-out are meant to be clicked. When the triangles point to the right, they contain a slew of fader events, collapsed into one line of information. When the triangles point down, they have been expanded to display their entire set of fade events.

Fader Name	From	To	Start Time	End Time
Voc 1	30	120	00 : 00 : 02 : 04	00 : 00 : 04 : 08
Drums	121	-	00 : 00 : 09 : 09	
Drums	120	-	00 : 00 : 10 : 02	
Drums	112	-	00 : 00 : 10 : 03	
Drums	109	-	00 : 00 : 10 : 03	
Drums	105	-	00 : 00 : 10 : 04	
Drums	97	-	00 : 00 : 10 : 04	
Drums	89	-	00 : 00 : 10 : 05	
Drums	81	-	00 : 00 : 10 : 05	
Drums	72	-	00 : 00 : 10 : 05	
Drums	68	-	00 : 00 : 10 : 06	
Drums	64	-	00 : 00 : 10 : 06	
Drums	60	-	00 : 00 : 10 : 07	
Drums	56	-	00 : 00 : 10 : 07	
Drums	53	-	00 : 00 : 10 : 07	
Drums	49	-	00 : 00 : 10 : 08	
Drums	45	-	00 : 00 : 10 : 08	

The expanded view is fine for intricate edits; the collapsed view is good for a brief lookover. If you alter any of the contents of the expanded view events, you might change the appearance of the surrounding event types, when you recollapse or hit the Enter key. For example, if you change a level event in the middle of a fade-out, the result might show two fade-outs and an isolated event somewhere in between. Experimentation is the best teacher.

Selecting Events By Type

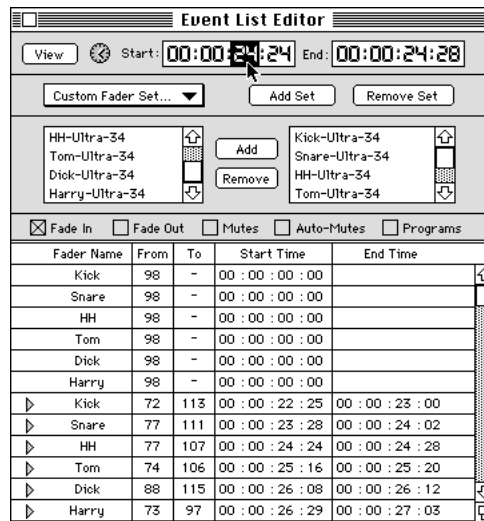
To select events only of a particular type, click the appropriate checkboxes. Fade-in, fade-out, and mute are included in the default setting, but you may add Auto-Mute and Program (MIDI program change) events by clicking on the appropriate boxes.



If you do NOT want an event of a particular type included, click on its box to deselect it.

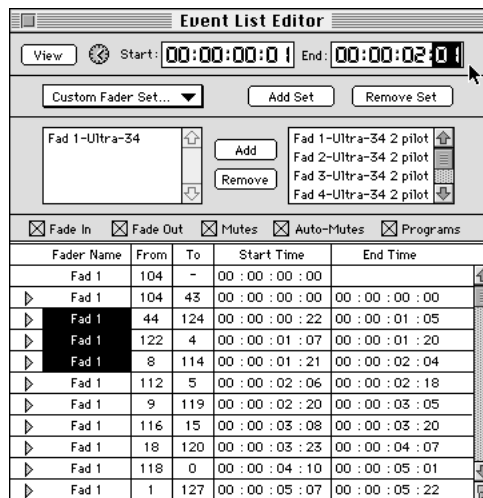
Selecting Events By Time Segment

You can select all events falling within a given time segment by using the Start and End boxes at the top of the Event Editor window.



NOTE: If you have imported a Standard MIDI file into UltraMix Pro, the View button at the top left corner of the window will be available. Clicking on it will toggle between display of SMPTE time code and MIDI time in bars/beats/tics. In many editing procedures, the MIDI time indication will prove more useful in locating particular parts of your mix.

To select fader events by time, enter the start and end times for the desired time segment in the Start and End boxes. All events falling within the selected time frame will be highlighted (with fader names selected in the Event List).

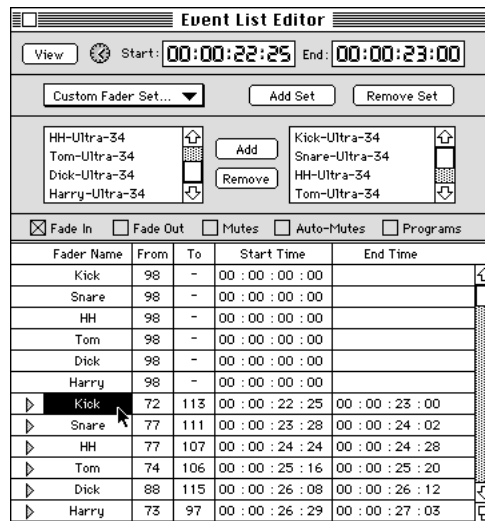


Note that the time selection process does not remove any events from the viewed list, even though they are outside the selected time frame from the Event List. Highlighted events will be placed on the clipboard during the editing process, as described at the end of this section.

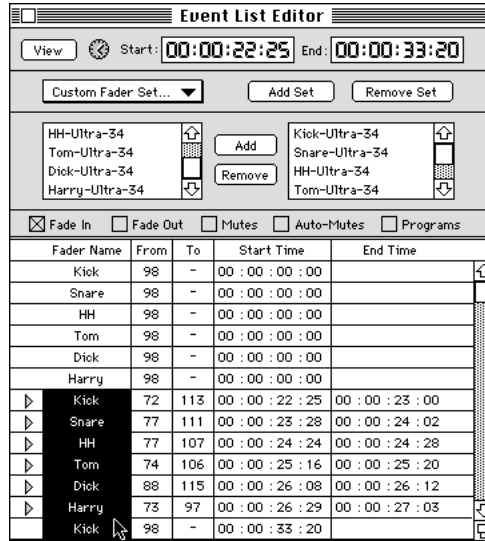
Selecting Individual Fader Events

A fader event must be selected before you can perform modifications to the event using commands in the Edit menu (Copy, Cut, etc.). Note that you do NOT have to select a fader event to make changes to that event (modify levels, change start or end times) within the Event Editor itself. Simply make the change(s) to the level or time of that particular event. If you don't want to select all events for all faders in a time frame, you can select individual fader events simply by clicking on the fader name in the Event List scroll window.

You can select multiple fader events by using Shift-click.



Clicking one event and Shift-clicking on a later, non-contiguous event will select all events between the two.



Modifying Mutes, Automutes, Program Changes

Deleting a Mute – This is a snap. Find the Mute On event in the From column for the mute you don't want, and click on the button. The button toggles off, and so does the mute. After you run the mix again, the event automatically vanishes from the Event List.

Changing a Start/End Time – Equally easy. Just click in the time column to select it, then change the time in the appropriate segment(s). (Don't forget that you have to click outside the column to deselect the time and have it take effect.) This technique is very handy if you have a tricky mute and the timing is just a hair off.

The procedure is exactly the same for Automute events. Again, this is a great feature if your Automute pass was perfect except it cut off one subtle, low-level sound you wanted to keep. Just find that unwanted Automute and perform the same steps as above in "Deleting a Mute."

Program changes are the same, only simpler because there is no End Time to fool with. You can change the time for the command, and you can even change the program num-

Editing Fade-In And Fade-Out Events

ber by clicking on it and pulling the pop-up fader up or down. If you want to delete a program change, select it and choose Cut or Clear from the Edit menu.

As a general rule, the simpler the move and the more time you have around it, the better. The more complicated the move, and the denser the surrounding events, the more likely you'll run into trouble (and the more likely you'll have better luck punching in the change in real time).

Deleting a fade-in or fade-out – Select the event, and then choose Cut or Copy from the Edit menu. A milder caution applies here: you may unwittingly create unwanted volume jumps until you become a master of the technique.

Copying An Entire Segment Of Your Mix

Now we're getting into some heavy duty stuff! You would use the following technique if you've worked out some extremely tricky moves on multiple faders during the first chorus, and now you want all those same moves on the second chorus. This works only if the two segments are identical in length—which, if you work in the MIDI world, is likely the case.

A Little UltraMix Edit Example...

The big difference in using the Event Editor (vs. an Edit Faders window edit) is that you can now select a range of events—on a range of faders in a given range of time—and put it elsewhere or make it disappear. The limitation of the Event Editor is that each fader event or range of events can only be manipulated within the fader itself. Let's use an example:

Faders 1 to 14 have been mixed and put to bed. But now the songwriter/producer wants to add the intro music (8 bars of quasi-automated fade-in) to the end of the 108-bar song, as a style effect that leaves the listener "wanting for more."

OK. Since this music was generated using a MIDI sequencer, the engineer first needs to reimport the longer sequence to work with. The engineer then selects faders 1 to 14 in the session window and opens the Event Editor.

She changes the view to bars:beats:tics and then selects the Start and End times as 1:1:0 and 8:4:479 (all of the 8 measures right up to the final tic) and hits the Enter key. In the Event List, all of the events within that time frame are selected and highlighted... (continued below)

 *To copy moves from one time to another:*

The engineer then chooses Copy Moves from the Edit menu. This copies all of the selected events onto the computer clipboard. (Here's where all of the faders only act upon themselves in a 1-to-1 correspondence.)

Edit	
Undo Record	⌘Z
Cut Moves	⌘H
Copy Moves	⌘C
Paste At...	⌘U
Clear Moves	
Delete Time	⌘D
Insert Blank Time	⌘H
Add Program Change...	⌘K
Modify Levels...	⌘L
Set Default Levels...	
Edit Program Change...	⌘=
Select All	⌘A

The engineer then chooses the Paste At command from the Edit menu and she is prompted with a dialog box asking her where, in time, she wants the data placed.

Edit	
Undo Record	⌘Z
Cut Moves	⌘H
Copy Moves	⌘C
Paste At...	⌘U
Clear Moves	
Delete Time	⌘D
Insert Blank Time	⌘H
Add Program Change...	⌘K
Modify Levels...	⌘L
Set Default Levels...	
Edit Program Change...	⌘=
Select All	⌘A

She types in 109:1:0 and hits the Enter key (or clicks on Paste).



The first 8 bars of Fader 1 are now cloned to be the last 8 bars of Fader 1. The same thing happens with Faders 2 through 14.

NOTE: It is not possible to take 8 bars of Fader 1 and paste the data into Fader 2 or 5 or any other fader. If you had pasted over existing fade or mute data, all the pre-existing data would be replaced.

In summary, using the Edit Faders window editing procedure, you can only edit the entire time range of data. Using the Event Editor allows you to work within given time ranges, but only within each fader itself.

Take A Breather

Okay, take your propeller beanies off and stuff your pocket protectors back in the drawer. That's about all you'll ever want to do in the Event Editor, at least if you do what most of the rest of us do (for a living or for fun) in the world of audio mixing. If you are obsessed with very precise, radical slam-banging of sounds hither and yon, feel free to explore the intricacies of the Event Editor until your heart's content. Or to the limits of your sanity. And, if you stumble across some astonishingly useful techniques that aren't too terribly difficult to accomplish, drop us a line and maybe we'll include them in the next edition.