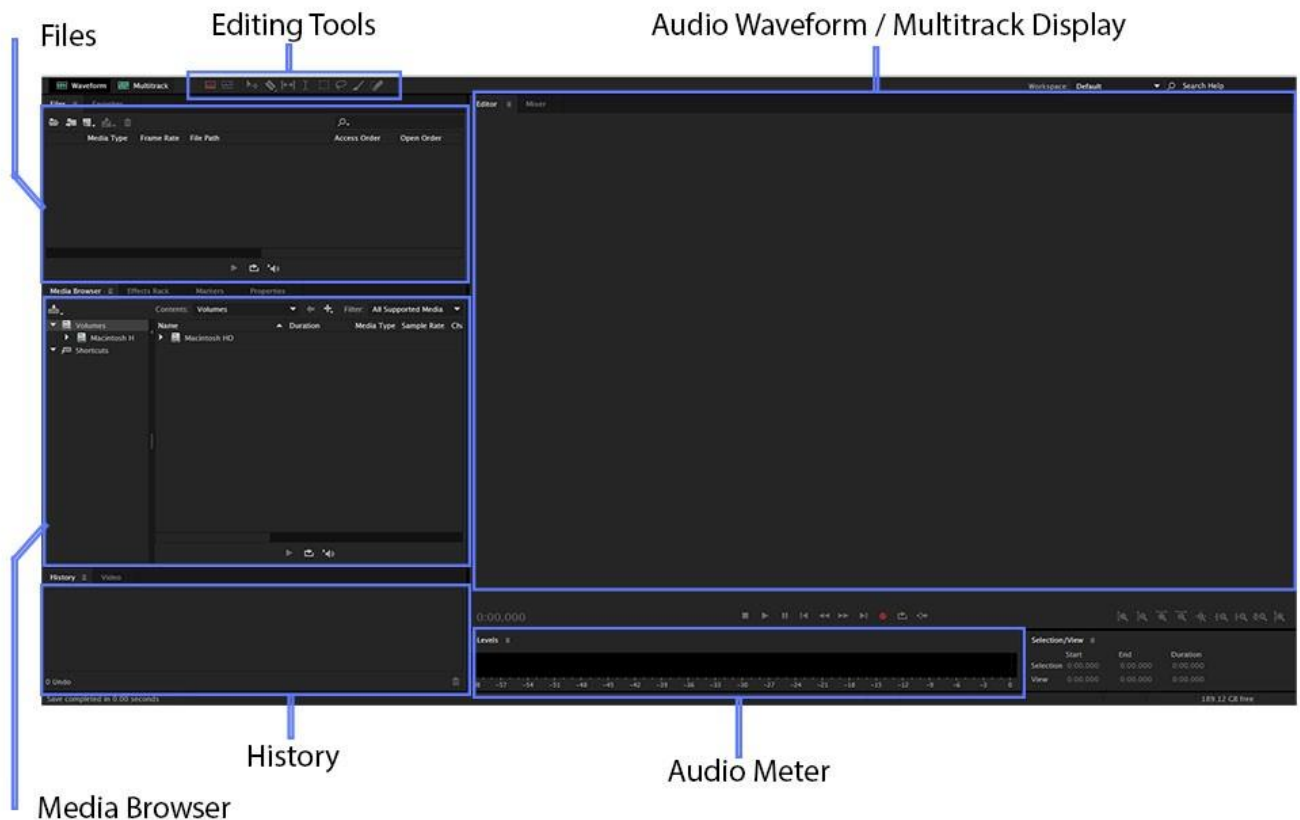




In BDJ Labs: type Audition in the lower-left Windows search box, open the program, and sign into Adobe Creative Cloud if prompted using your SU email address, and choosing Enterprise ID.

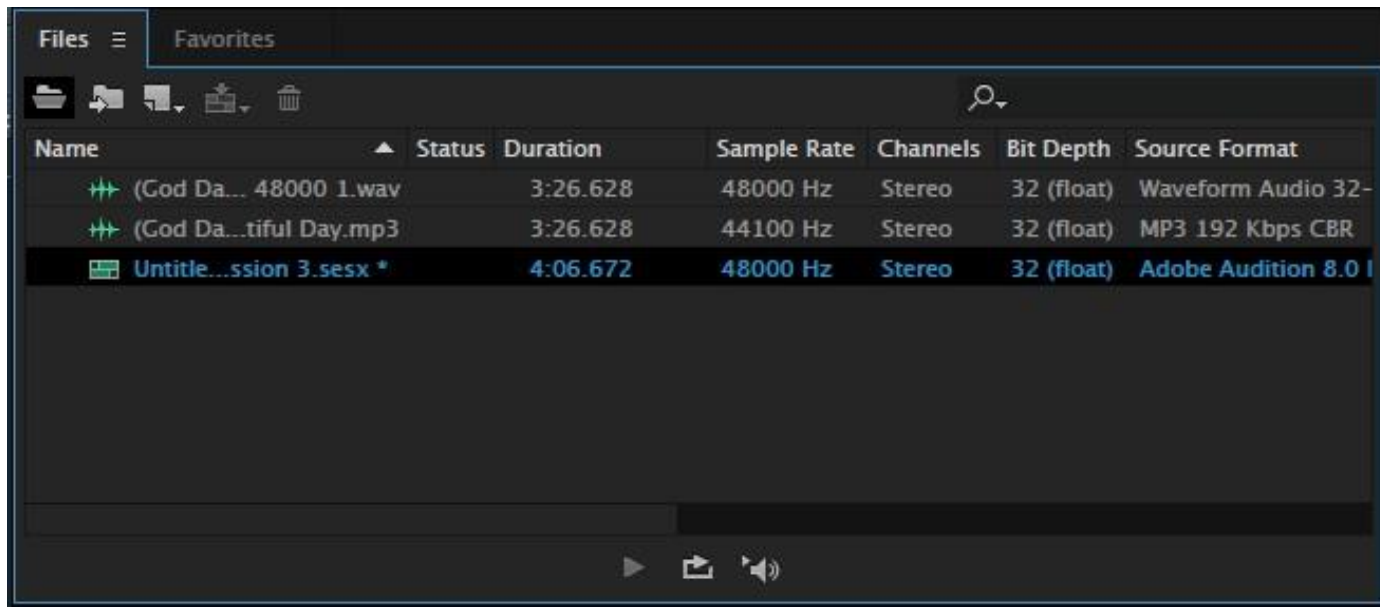
Introduction to the workspace

When Adobe Audition is first opened the application can appear very complicated and overwhelming. Don't panic. The workspace is broken into easily accessible areas. See Below:



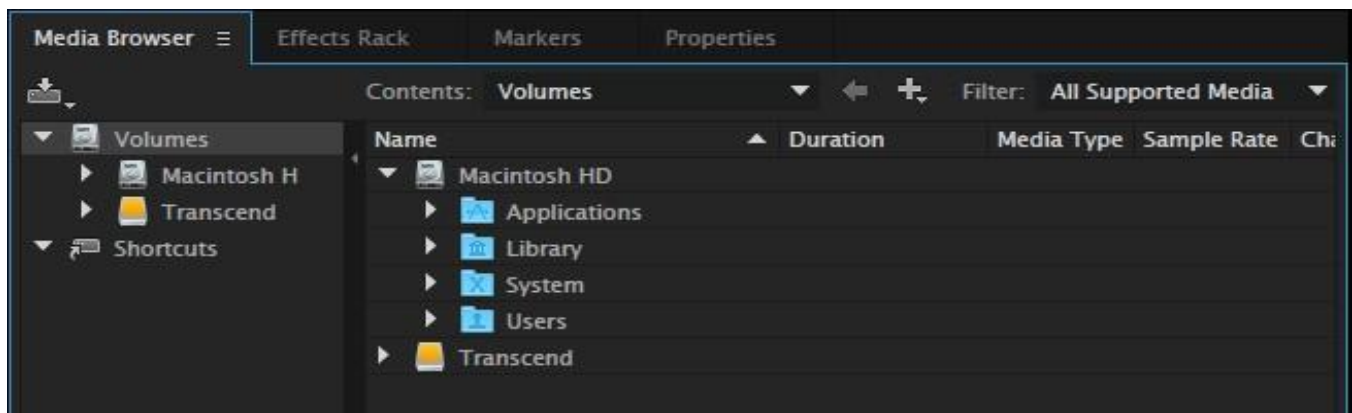
Files

This is where any files and multitrack sessions associated with your project are referenced.



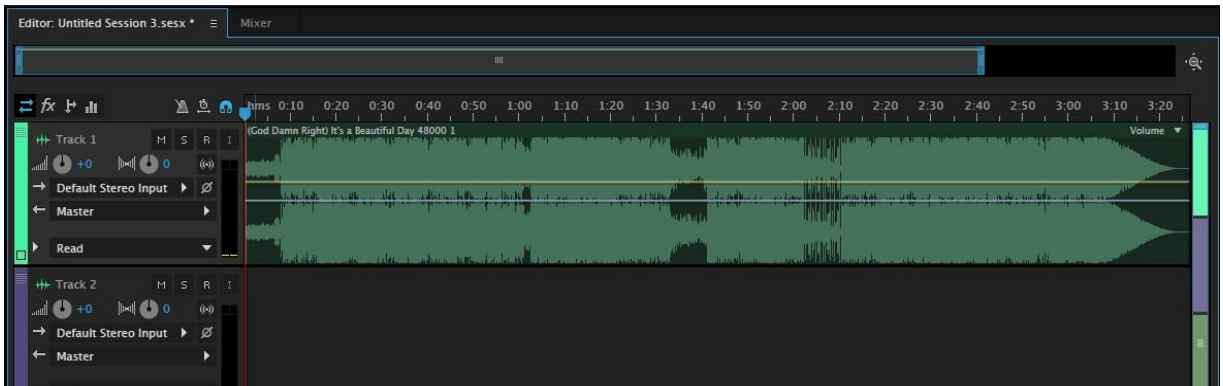
Media Browser

This is the navigation pane. From here you can browse any connected device and drag any wanted files into 'Files' window – or directly onto a track of your multitrack session!



Audio Waveform / Multitrack Display

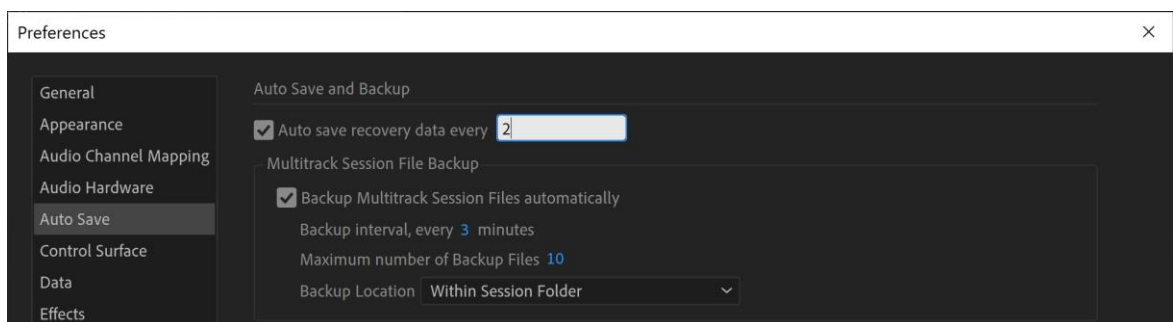
This is main display. Single track or Multitrack waveforms will be displayed here ready for direct editing.



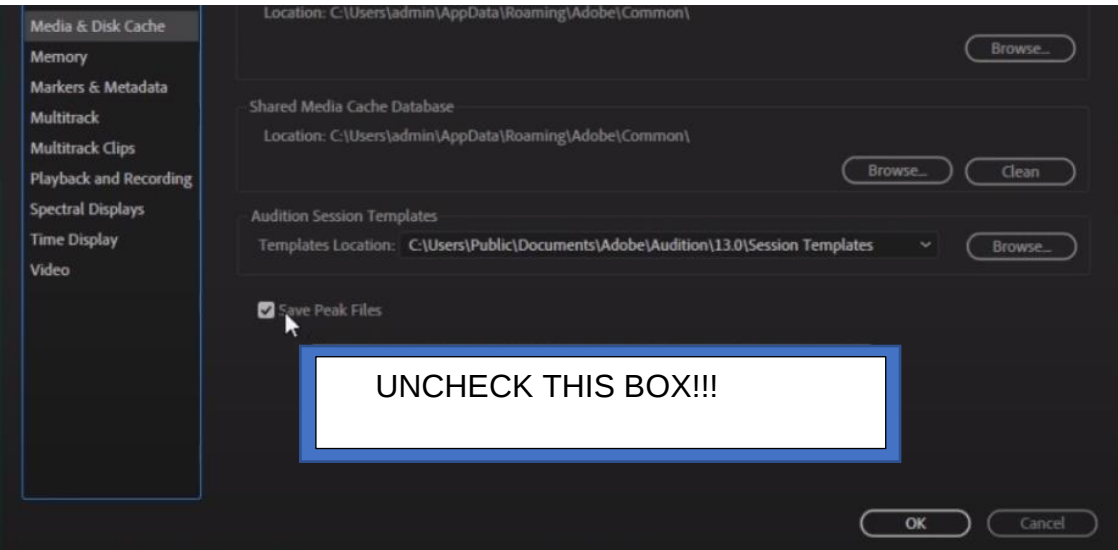
Warning! If you import an audio file and work on it in the Waveform view this is a **destructive process**. Any file edits and alterations will overwrite the original file when saved. If you begin a **Multitrack** session and import your audio file into this, then edits to the Multitrack audio channels **do not overwrite** the original audio file.

Before You Edit...

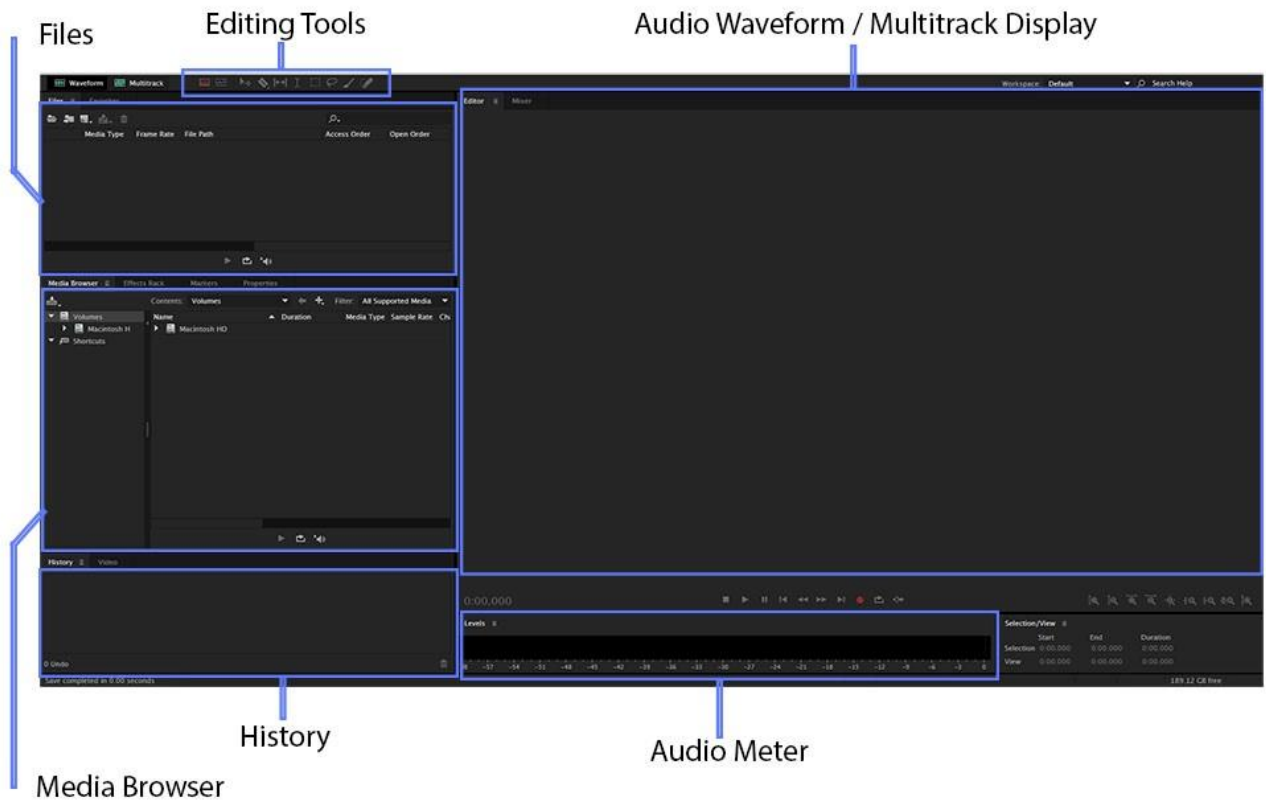
1. Before you do anything, make a **project folder** – You should keep all of your files and eventual “multitrack” session for this story here (complete details on building the folder below.) This folder is your workspace. **Keep it on your USB/flash drive**. Never ever save sound for this project in another folder. Just trust us, we’ll explain more in a minute.
2. When your files are in your project folder, label them – For the sake of your sanity, be sure to label all your interviews clearly.
3. Set your AutoSave to be a bit safer:
 - Select EDIT>PREFERENCE>AUTO SAVE
 - Change to: Auto Save Recovery Data every 2 minutes



4. Set Audition to turn OFF “peak files”:
 - EDIT>PREFERENCES>MEDIA AND DISK CACHE> **uncheck** SAVE PEAK FILES



Editing Stories in Adobe Audition



So you've just recorded an interview, recorded your voice tracks, and now it's time to edit. This is your quick guide to Adobe Audition. There may be a few differences in screenshots based on what operating system and version of Audition you're using, but the general information should be the same.

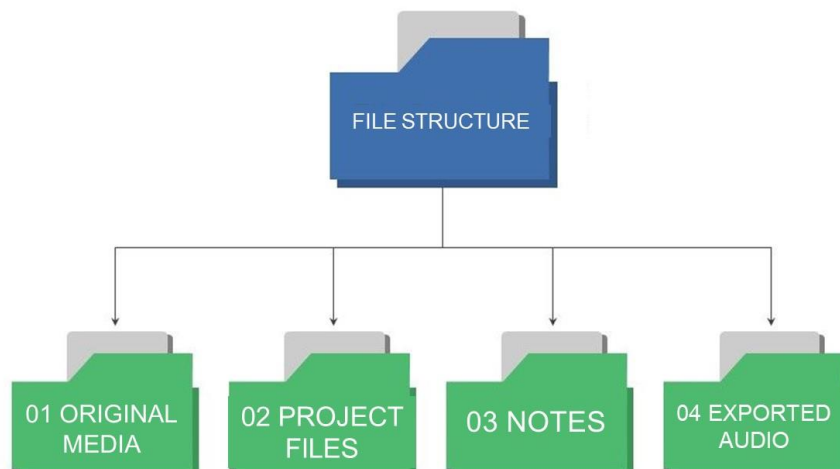
Overall, you need to know how four basic things to produce an audio story:

1. How to set up / organize your workspace
2. How to cut and delete sound
3. How to raise or lower audio level
4. How to mix everything to a single WAV file
5. Advanced (fades, noise reduction, recording live audio streams)

How to set up / organize your workspace:

1. Before you do your very first editing in Audition, create a folder on your USB/portable drive called **FILE STRUCTURE** to be used as a template in future projects. Within that folder then create a series of subfolders as follows:

- | | |
|--------------------------|---|
| 01 ORIGINAL MEDIA | <i>(for audio files you'll edit from)</i> |
| 02 PROJECT FILES | <i>(where you'll save your session/timeline)</i> |
| 03 NOTES | <i>(where you'll save a copy of interview transcripts, story script, and any other source documents in electronic form)</i> |
| 04 EXPORTED AUDIO | <i>(where you'll export your finished edited audio)</i> |

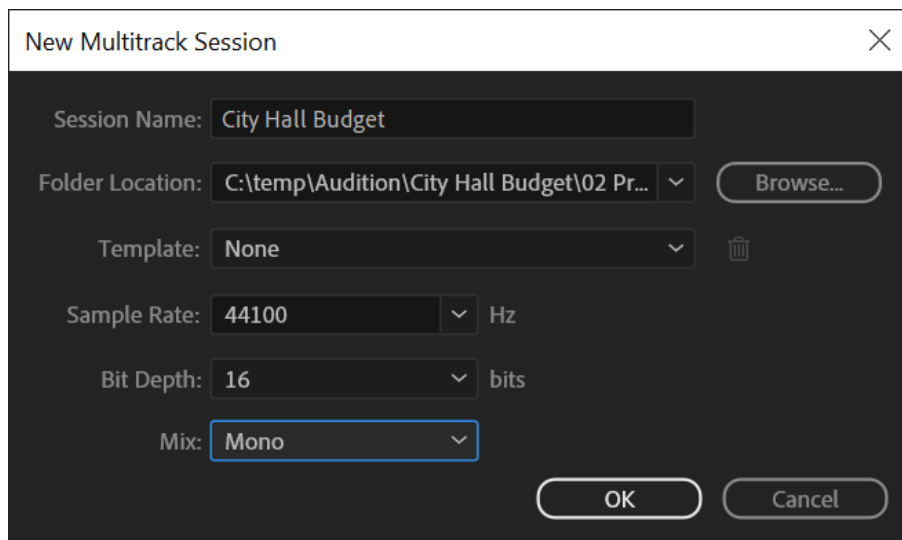


NEVER CHANGE THIS “FILE STRUCTURE” FOLDER, EVER! YOU’LL MAKE COPIES OF IT TO USE WITH EACH AUDITION PROJECT!

Now go to your File Structure main folder, duplicate it by using COPY/PASTE, so now you have something called **FILE STRUCTURE - COPY**. Rename the **FILE STRUCTURE COPY** folder with the slug of the story you’ll be working on (like “**City Hall Budget**”). In Windows, right-click on the folder, then select RENAME. Your raw audio files should then go into the “**01 ORIGINAL MEDIA**” subfolder of the Classmate Profile main folder.

2. When your raw files are in your project folder>**01 ORIGINAL MEDIA** subfolder, label them – For the sake of your sanity, be sure to label all of your interviews clearly. **Walsh Interview, Nat parade, Track 1**, etc.

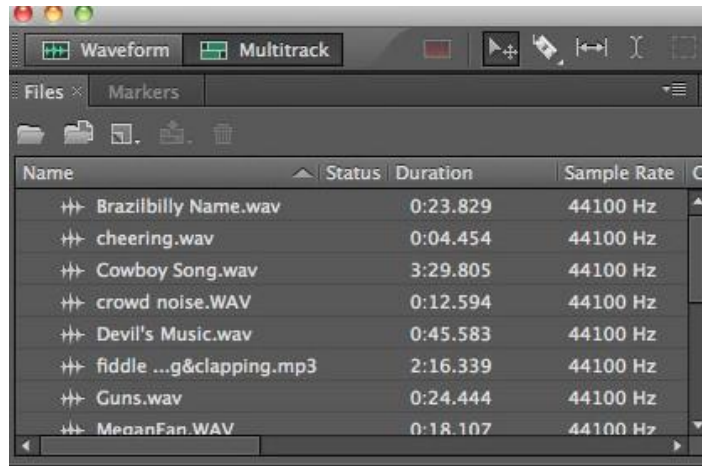
3. **Open Adobe Audition and create your “multitrack session”** – Go to file, open a new **multitrack session**
 - a. Session Name Slug of Your Story (file will end in .sesx extension)
 - b. Folder Location: Save it **TO YOUR PROJECT FOLDER>02 PROJECT FILES SUBFOLDER ON YOUR PORTABLE DRIVE**, SAVE the project OFTEN.
 - c. Sample Rate 44100 Hz
 - d. mono and 16-bit



NOTE -- You need to keep all your files, voice tracks, nat sound files, and your multitrack session in the EXACT same folder

4. For easy editing, choose this layout: **WINDOWS>WORKSPACE>SIMPLE EDITING**
5. **Move files into your new session** – Just click on a file from your **PROJECT FOLDER>01 ORIGINAL AUDIO** folder and drag it right into an editing track. It's that easy. Now you are ready to begin editing.
6. **Organizing clips:** You will likely use three or more audio tracks in multitrack view. We suggest you use the top track for your scripted voice tracks. The second track is for your interviews (SOTs). The third, fourth and fifth tracks could be for your ambient sounds (AMBI, background sound / nat sound.) To begin, drag your interview sound file to the second track.

- T1 = voice tracks
 T2 = SOTs
 T3 = nat sound
 T4+ = other ambient/background sounds



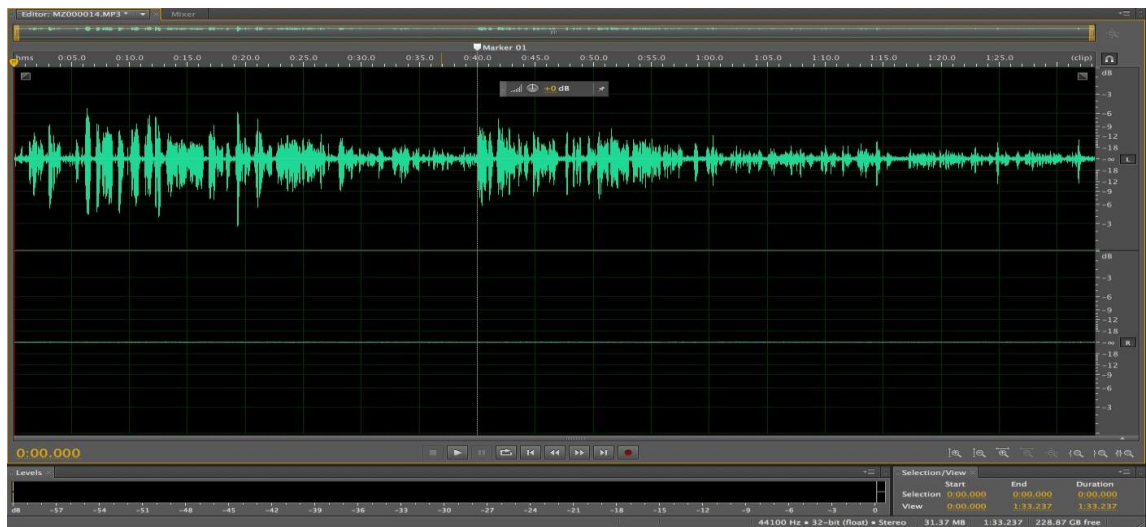
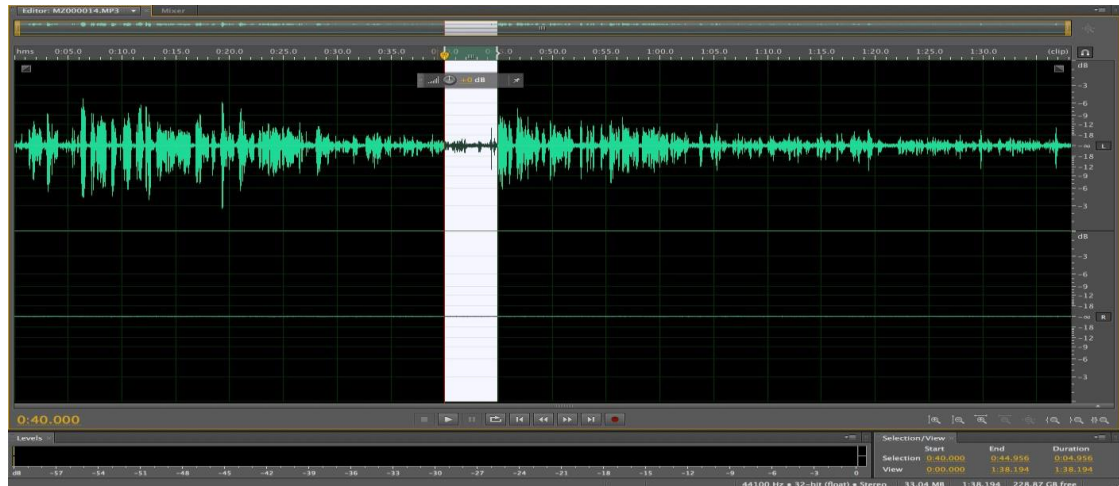
Create Your Story

Start by dragging the audio file of your voice track recording onto Track 1. (Reporters often record all their voice tracks at once into one big file.) Now your mission is to cut this down into separate clips for each of your voice tracks, which we'll spread across TRACK 1 of the Multitrack session. **NOTE: if a message pops up that the file doesn't match the session settings, go ahead and let Audition automatically adjust the file to play in the session.**

How to cut and delete sound:



Delete the sound you know you Don't want – Click on your raw voice track file in MULTITRACK>TRACK 1. Use the "time selection tool" (which is the default cursor, but you can also see cursor options at the top of your screen). Highlight the part you don't want with the mouse. Hit the delete button. DON'T DELETE ANY SILENCE, you may need it later.



When deleting, zoom in closer with the plus key (+) on your computer, or zoom out with the minus key (-).

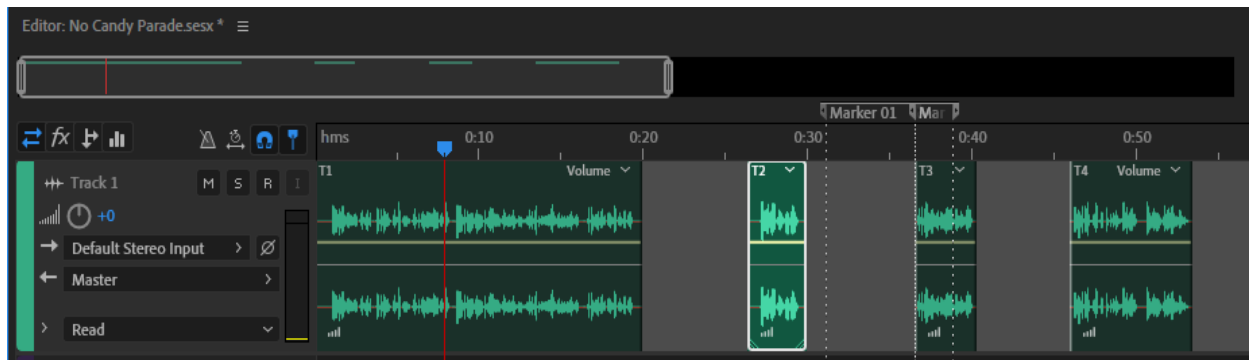


Break the Voice Tracks apart in multitrack – Eventually, you will need each voice track to be a separate clip. So let's now break these raw chunks of voice tracks into separate

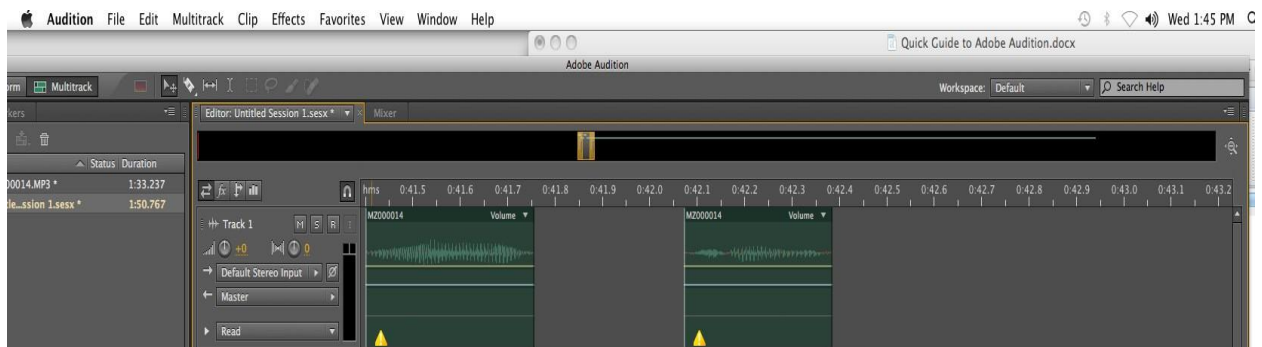
clips. In multitrack, change the “time selection tool” to the razor tool (tool choices are at the top left of the screen). ZOOM IN (+) where you want to cut the waveform – at the IN and OUT points of each track -- take the razor to that exact place and click. Do this for each of your voice tracks. (be sure to switch back later to the “time selection tool.”)

Rename the clips to match your script You can’t tell now at a glance what each of the clips on Track 1 represents, so rename each clip:

- **Right-click on the first clip**
- **Click on RENAME**
- **Change it to something like T1** (for voice track 1)



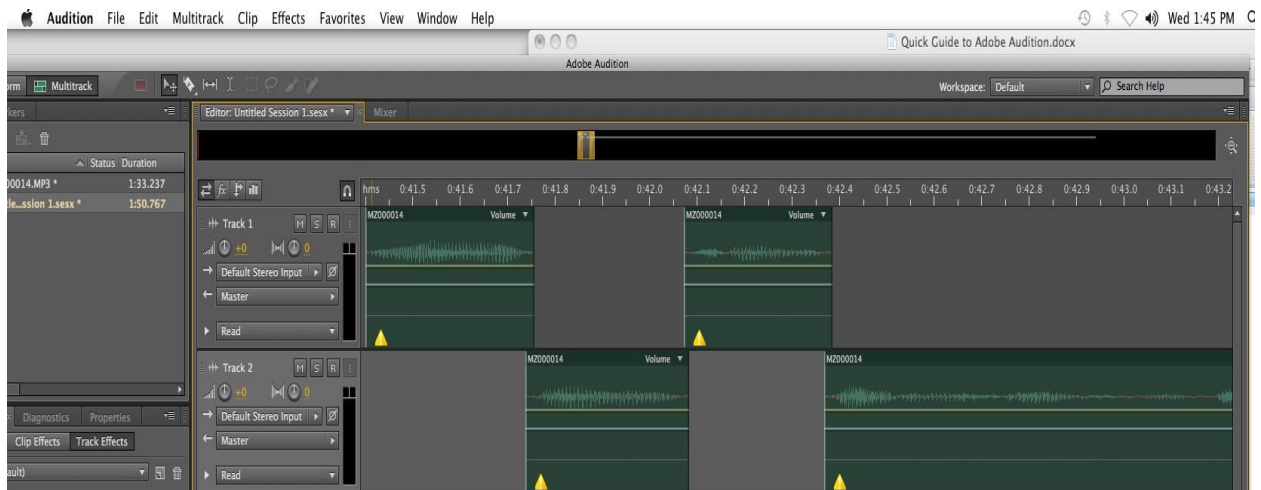
Organizing sound – Once all of your voice tracks are cut into separate clips, use the MOVE tool to drag them to the approximate place they’ll appear on the voice track track (**TRACK 1.**)



Now repeat the process for your **SOTs**:

- Drag your raw interview file into Multitrack **TRACK 2**
- Delete unnecessary sound with the Time Selection Tool
- Use the Razor Tool to isolate the IN and OUT points of each SOT
- Finally, use the MOVE tool to slide the SOTS along Track 2 to the approximate spots where they fit around the voice tracks above (in Track 1)

MICROSOFT WORD - QUICK GUIDE TO ADOBE AUDITION.DOCX

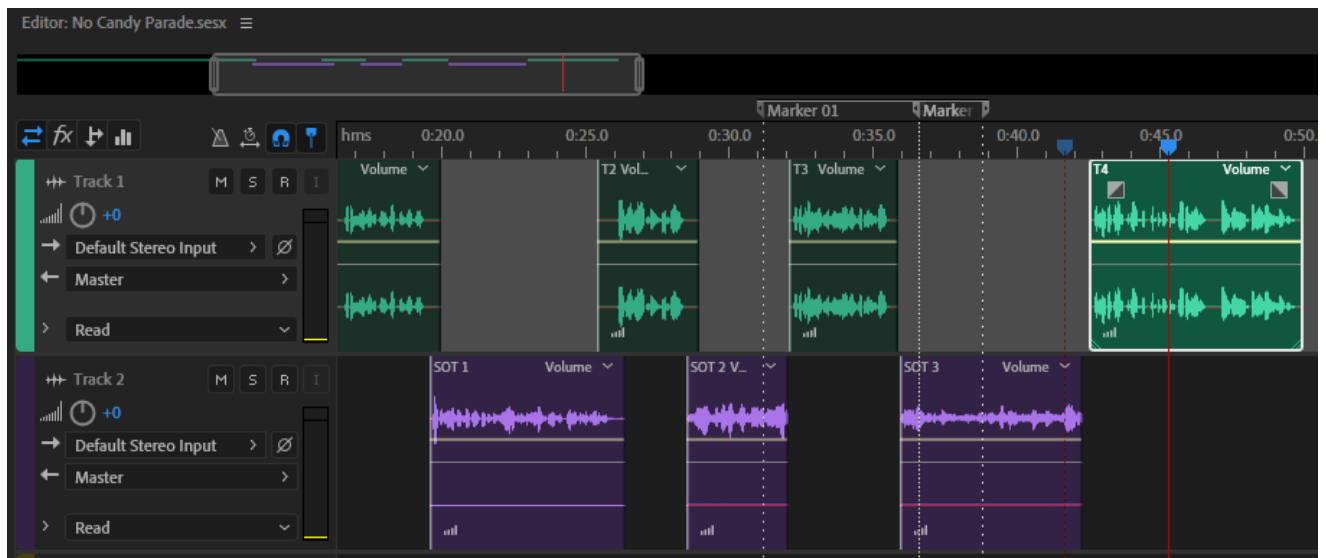


If you have **another interview** to edit a SOT from, drag it into **TRACK 2** and repeat the steps above

If you have any **nat sound** to edit down, drag it into **TRACK 3** and follow steps above

At this point, you should have your clips lined up in a rough edit in multitrack.

QUICK TIPS: to move a track up or down in the editor window, just drag the colored tab at the far left of the track and drag/drop. To delete a track, select the track and choose **Multitrack > Track > Delete Selected Track**



What if I have to move several clips to fit in some nat sound?

No problem...just use the TIME SELECTION TOOL to drag the mouse through all the clips you want to move, even on different tracks, then use the MOVE tool to slide them all as needed.

How to raise or lower audio level

*You will make most of your audio level changes in the **MULTITRACK**, after you line up your sound.*

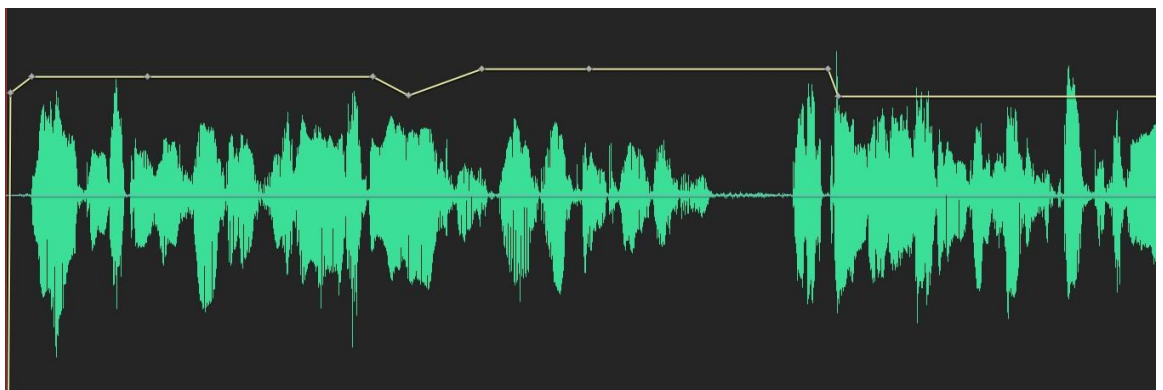
Adjust audio level levels in multitrack MANUALLY – To do this, there is a yellow bar across every clip.

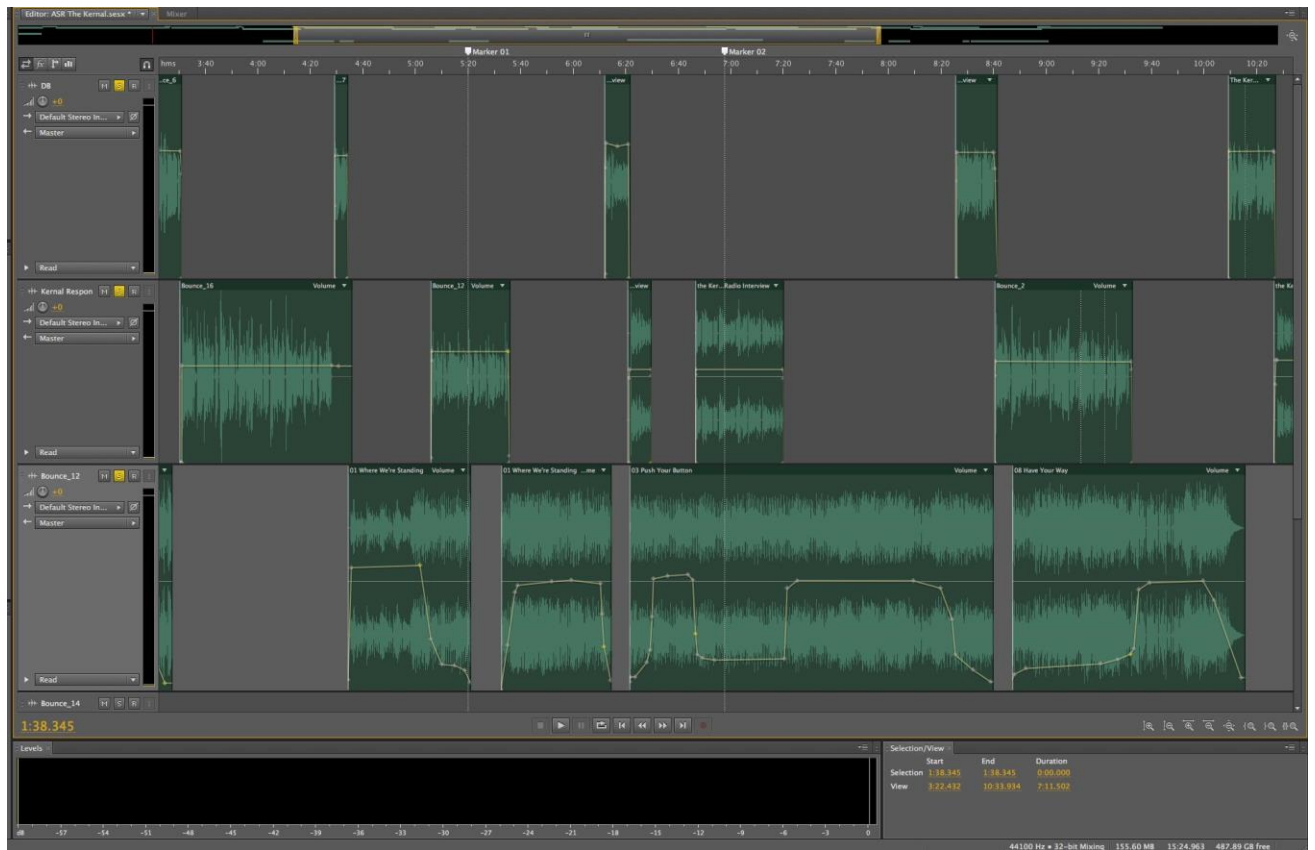
- **Change audio level of the entire clip**

Just drag the yellow AUDIO LEVEL bar up or down to adjust the audio level of the entire clip

- **Change audio level up/down WITHIN a clip**

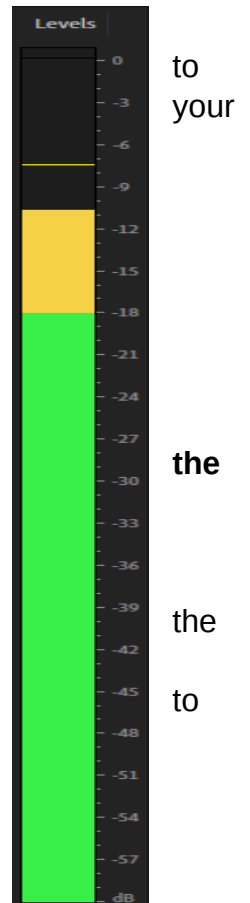
You do this by adding audio level “points” within the clip. Click once on the yellow bar and a diamond will appear. Moving the diamond up and down with your mouse will adjust your audio level. Make diamonds as you need them. You can highlight parts to raise/lower within a soundbite, fade nat sound up./down, etc.





But most important -- **monitor your audio level levels visually**

Play your story from start to finish for one last audio level check. This time, WATCH the levels at the right of the screen. You want all of them peak around 9, no lower than 12 or higher than 6. You will notice that audio levels probably do not meet these requirements, and this may surprise you. Ears get used to hearing sound and start missing simple audio level adjustments. Doublechecking your audio levels visually **ensures that your story maintains a standard audio level throughout.** Professional broadcasting (not to mention the FCC) requires this. Make the necessary adjustments.



One final audio level note, there is a time to change audio level in waveform view – The notes above assume nothing went wrong in the field... and things can go wrong in the field. If you accidentally record an entire interview too high or low (loud / quiet), adjust the entire interview in waveform before you do any multitrack editing. In waveform, highlight entire file and find the gray rectangle with the audio level adjustment icon (somewhere around the middle of the block of sound). Move your mouse the center, click, drag up. The waveforms will grow. Increase or decrease until they peak between 12 and six.

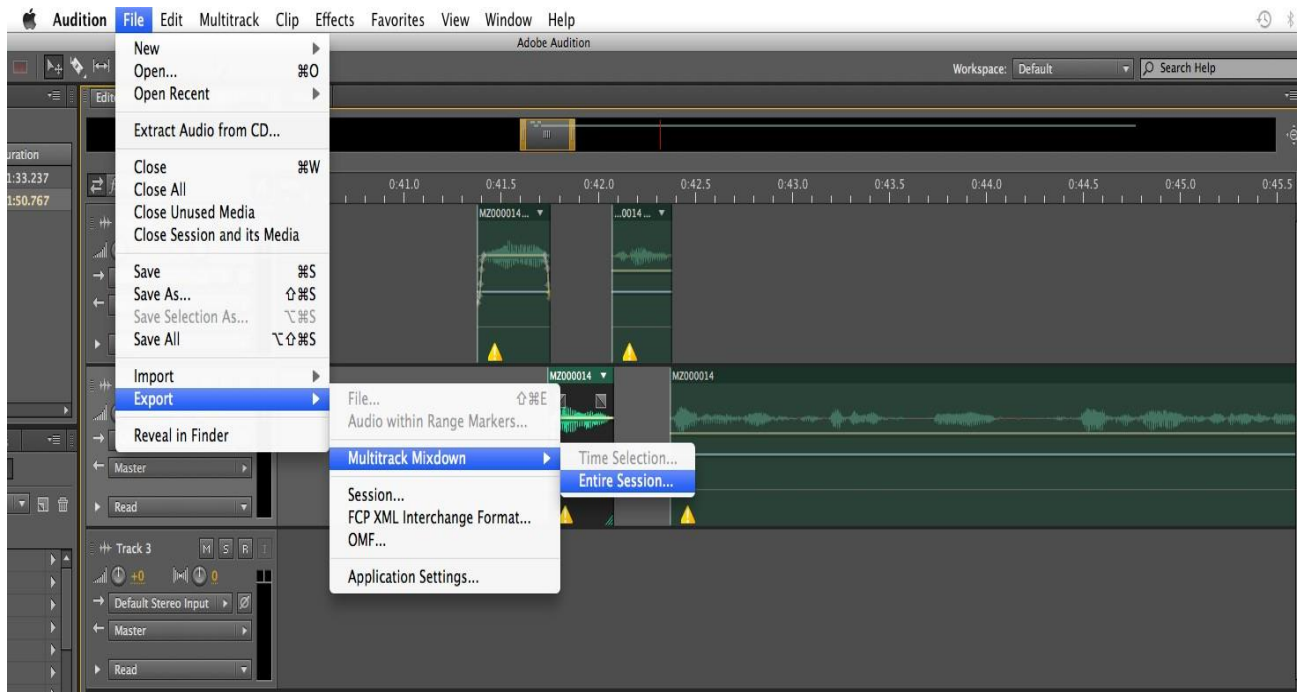


Mix to a WAV:

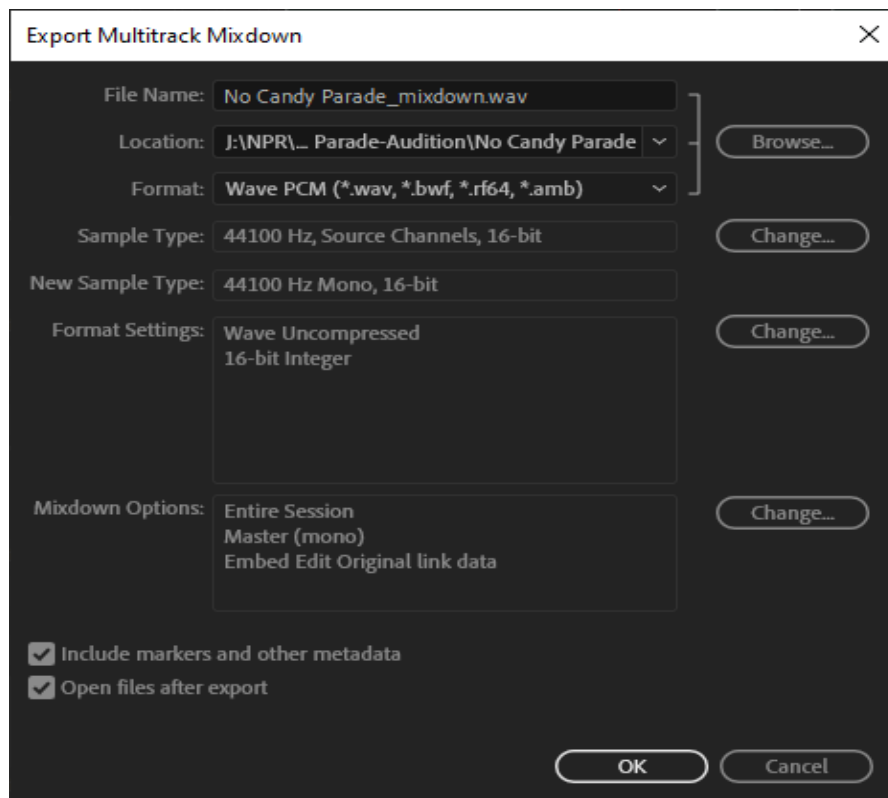
Exporting – When your story is finished, if your timeline contains nothing but GOOD audio material that is part of the final story, do this:

Click **FILE>EXPORT>MULTITRACK MIXDOWN>ENTIRE SESSION**

A little window will pop up which will ask you all sorts of things:



Chose WAV, Sample is 44100, 16 bit, mono. USE THE change BUTTONS IF NECESSARY. Save it to the **04 EXPORTED AUDIO** subfolder on your portable drive.



Additional editing notes:

- **Start a cut after a pause or before a breath**
- End when the speaker's tone is dropping, not rising
- NEVER edit in the middle of two words run together, find another option (this usually means cutting that part of the soundbite and rewriting your voice tracks)
- Retain the speaker's natural rhythm
- Don't take out all the breaths
- If you need more silence at the beginning or end of a soundbite (for cross fading), you can copy and paste silence in the waveform

Possible editing "warnings:"

- A warning may come up in waveform that says, "This file is referenced by this multitrack..." Click ok.
- When you go back to multitrack after deleting something in waveform, you may see a corresponding exclamation point on your clip. Not a big deal. Then double check that everything is in the same folder.

FADES

Every clip placed in the multitrack view **when selected** will have a small box at the beginning and end of the clip:



If you click and drag this box a line will appear. This is the fade tool. Position the box to the place you wish your fade to finish (or if at the end of the track where you wish it to begin.) Playback, listen and make further adjustments if needed.



Creating silence This is useful for inserting pauses and removing nonessential noise from an audio file.

To add silence in the Waveform or Multitrack Editor, either position the current-time indicator  or select existing audio. Then choose **Edit>Insert>Silence** and enter the number of seconds. Any audio to the right is pushed out in time, lengthening duration. Multitrack clips are split if necessary.

Noise Reduction *(Waveform Editor only)*

The **EFFECTS>Noise Reduction/Restoration>Noise Reduction** effect dramatically reduces background and broadband noise with a minimal reduction in signal quality. This effect can remove a combination of noise, including recording hiss, microphone background noise, power- line hum, or any noise that is constant throughout a recording.

The proper amount of noise reduction depends upon the type of background noise and the acceptable loss in quality for the remaining signal.

In the **Waveform Editor**, select a range that contains only noise and is at least half a second long.

Choose **Effects > Noise Reduction/Restoration > Capture Noise Print**.

In the Editor panel, select the range from which you want to remove noise. (Highlight the area that you want to apply the noise reduction to using the select tool.)

Choose **Effects > Noise Reduction/Restoration > Noise Reduction**. Set the desired options.

You can play back the track using the controls at the bottom left of the Noise reduction window and adjust the settings to give you the best results.

Once you are satisfied with the level of Noise reduction click **Apply**.



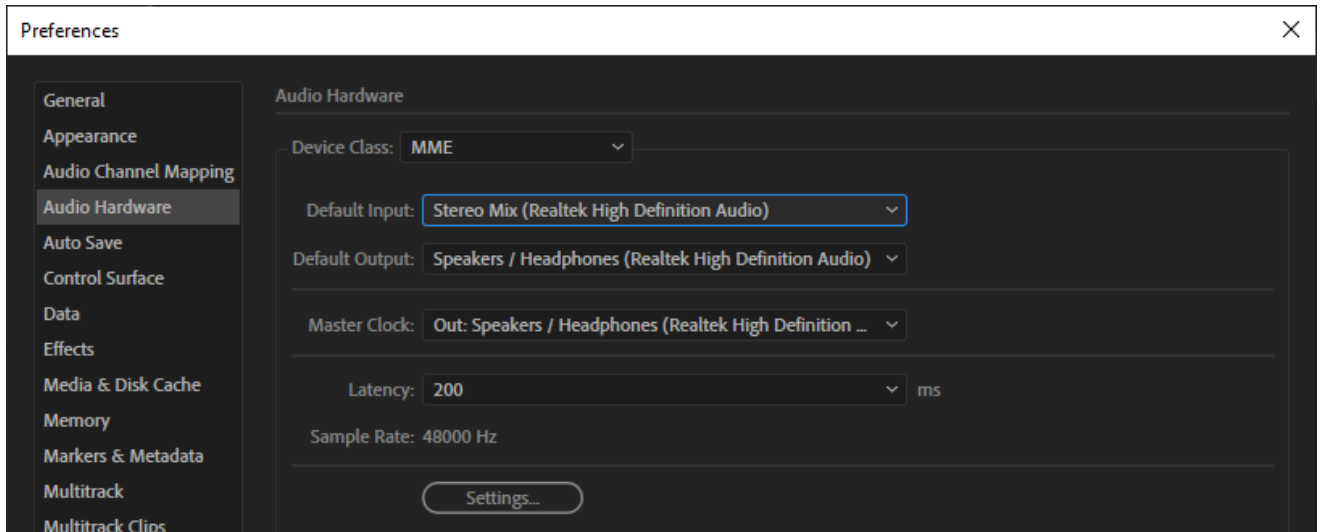
Recording Live Internet Streams *(or ANY sounds coming through your computer)*

It's easy to capture a live news conference being streamed or any kind of sound playing on your computer, if you're using a Windows PC. It's NOT so easy on a Mac, which requires installation of free third-party software. Here is a link for details on how to record live streams on a Mac. <https://www.softwarert.com/record-system-audio-on-mac-with-audition/>

The following setup is for Windows PCs. **Recommend you start recording in a brand new Audition project, to avoid the risk of overwriting existing audio.**

Before the recording process begins, be certain that your audio hardware is configured and ready. Setting up audio can be done through the **Audio Hardware Preferences** menu system.

Click: **Edit > Preferences > Audio Hardware**



Device Class: MME, ASIO, and WASAPI are common driver types found on Windows machines. ASIO is superior. If you aren't able to record the stream, try changing this to another setting.

Default Input: you'll need to select your computer's sound card, something like STEREO MIX . (if you don't see this as a selection, follow **SETTINGS** below)

Default Output: Playback speakers, usually listed as SPEAKERS/HEADPHONE

Latency: Delay between input and output devices. Only change this setting if you hear too much latency between your various input devices. Lowering is ideal, however too much can produce audio dropouts or clicks in your recording. The selection of 200 ms is typically used, but experimentation may be required to determine the best setting for your setup.

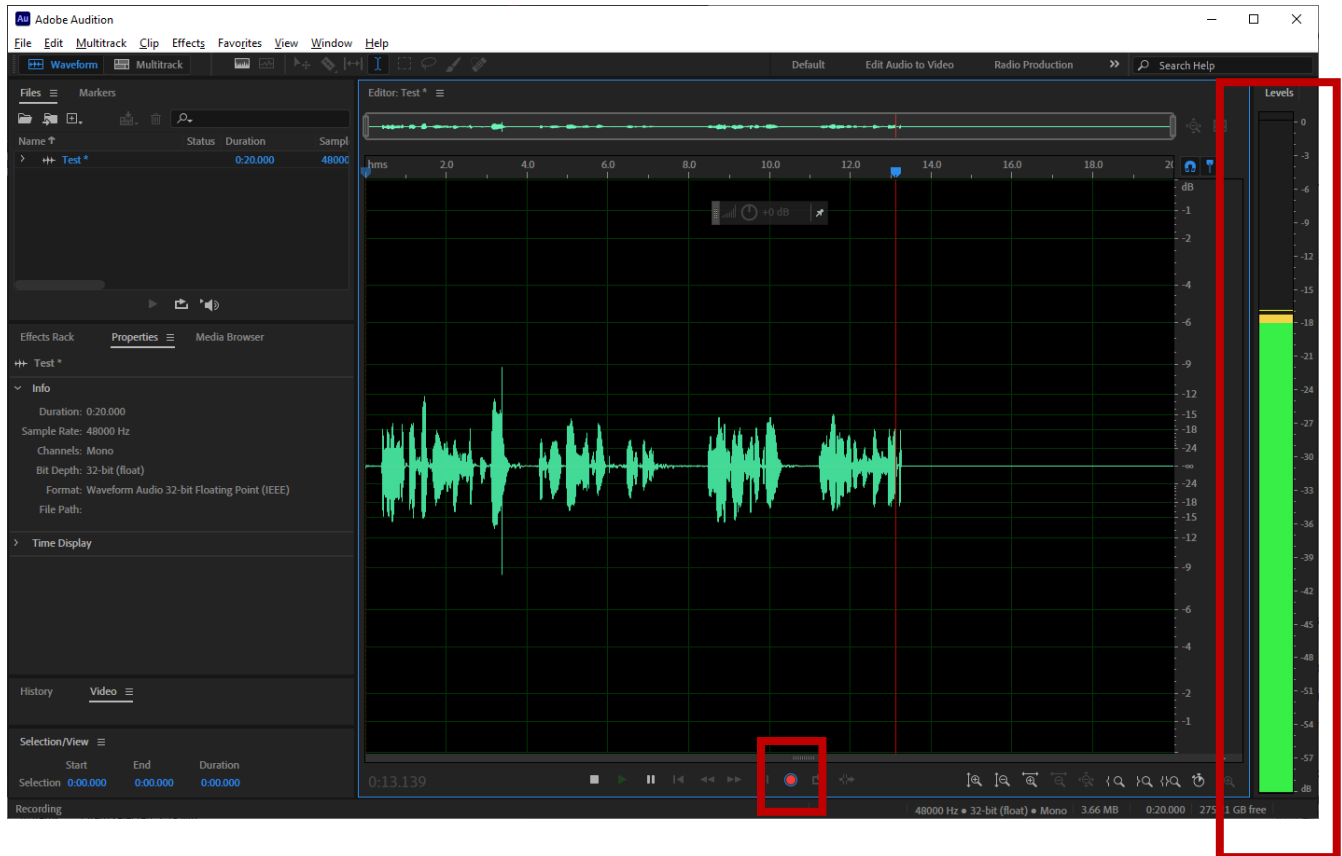
Sample Rate: 44 or 48 KHz is standard for recording

Settings: click here to make sure that recording from your sound card has been enabled

Select the **MULTITRACK** tab, then select **Record** from the play options below the **MULTITRACK** workspace, **AND KEEP AN EYE ON AUDIO LEVELS!** Should be around -12, going no higher than -6 db. If you have to adjust the input level, higher or lower, use the **HUD** (Heads-up Display), seen on the right.



If you don't see the HUD then use the shortcut key to bring it into view: **Shift + U**. You can use the same shortcut to remove the HUD from view. Click: the pin icon to keep the HUD unit pinned in its current location on your display or to unpin it.



Finally, **STOP** the recording, and **EXPORT>FILE** as a WAV FILE into your PROJECT FOLDER on your PORTABLE/USB DRIVE.