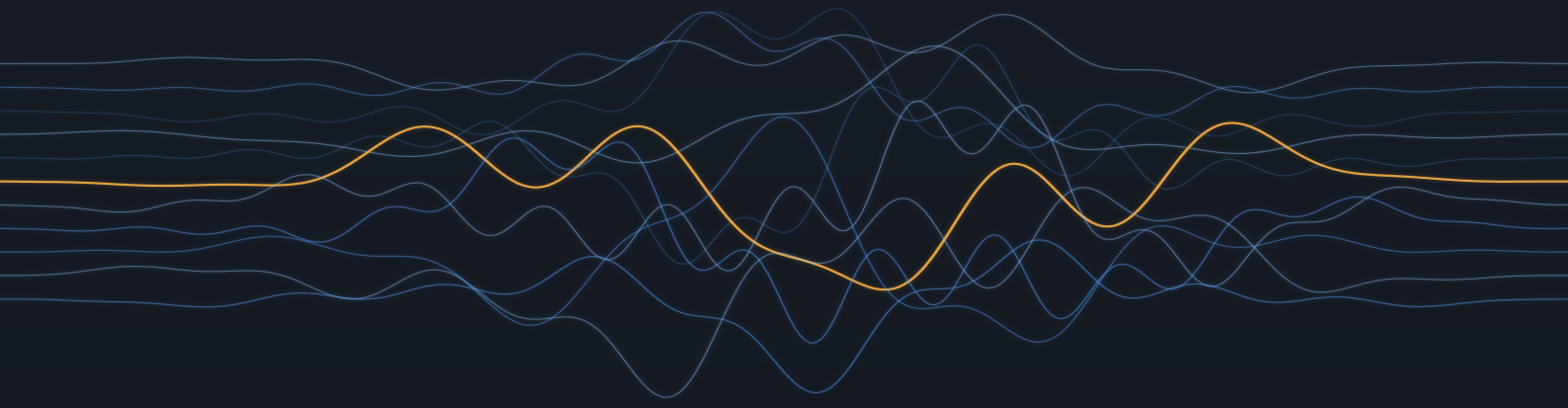
AudioStrada

User manual

Every tool a professional studio needs. Nothing it doesn't.



Version 0.1.0 · November 2026 · audiostrada.com

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CHAPTER 1



Getting started

AudioStrada records, edits and mixes music, from the first take to the master. This chapter installs it, sets up the sound and walks through a first song in ten minutes. Every later chapter goes deeper into one part of the program.

Install

Download the package for your system from **audiostrada.com/download**:

SYSTEM	PACKAGE
Linux	`.deb` (Debian, Ubuntu), `.rpm` (Fedora, openSUSE) or `.AppImage` (any distribution)
Windows	the `-setup.exe` installer
macOS	the `.dmg` disk image

Open a project by double-clicking a `.strada` file, or start AudioStrada from the menu of your system. Without a licence, AudioStrada runs in evaluation mode: every feature works, export included (see Licence and updates).

Set up the sound

On Linux, AudioStrada plays through PipeWire with no setup; JACK and ALSA are also available. On Windows choose WASAPI (shared or exclusive) or ASIO; on macOS, CoreAudio.

Preferences › Audio (Ctrl + ,) chooses the backend, the device, the sample rate and the buffer size, shows the resulting latency, plays a test tone and shows the input levels.

> **Tip** If the sound crackles, raise the buffer size. On Linux, `audiostrada diagnose` checks the system for low-latency audio (real-time priority, CPU governor, PipeWire quantum) and prints the exact fix for each problem.

A first song in ten minutes

1. **Create a project**: File › New project. Choose a folder: everything the song uses will live in it.
2. **Bring in sound**: drop audio files on the timeline, or File › Import audio (Ctrl + I). Each file gets its own track, named after it.
3. **Record**: on an empty track, choose the input in the header (In 1), arm it with its **R** button and press R. Press Space to stop.

4. **Add drums**: Track › Add drum machine track. In the drum machine's **Pattern** tab, click New pattern, then Start from a rhythm.
5. **Edit**: drag clips to move them, drag their edges to trim them, their top corners for fades. `S` splits at the playhead, `Ctrl` + `Z` undoes anything.
6. **Mix**: in the **Mixer** below the timeline, set the levels with the faders, click + insert to add an effect (a compressor on the voice, a reverb on a send).
7. **Export**: File › Export (`Ctrl` + `Shift` + `E`), choose WAV or MP3, and export.

AudioStrada saves on its own as you work, and every save keeps the previous version: nothing is ever lost.

Where to find a command

Every command is in the menus and in the **command palette** (`Ctrl` + `Shift` + `P`), which finds it by name and shows its shortcut. **Help › Keyboard shortcuts** (`Ctrl` + `/`) lists them all, and right-clicking almost anything shows its options: clips, track headers, the ruler, mixer strips, inserts, faders and knobs.

> **Note** On macOS, `Cmd` replaces `Ctrl` in every shortcut of this manual.

CHAPTER 2

The window



The main window: transport bar, timeline and mixer

Transport bar

From left to right:

- **Transport**: go to start, play / pause (`Space`; playback stops by itself past the last clip, unless it loops or records), stop, record, and **Panic**, which silences every note.
- **Loop**, **punch**, **metronome**, **REF** (listen to a reference track) and the stopwatch of the **low latency mode** (see Recording).
- **The counter**: bars.beats.ticks, with the clock time below.
- **Tempo and signature**: drag or type the tempo, choose the time signature. **TAP** sets the tempo from your clicks: click on the beat at least twice; after a two-second pause, it starts over. MIDI clips keep their bars and beats when the tempo changes, audio clips their time.
- **DSP** shows the processing load and any dropout; the **meter** on the right shows the master's level and short-term loudness.

Effects ring out after a stop: reverb and delay tails fade naturally. Stop again while stopped to silence them.

Top bar

The menus (File, Edit, Clip, Track, Transport, View, Help), the audio device in use and, on the right, the **robot button** of the AI assistants: grey while they are off, green while they may drive AudioStrada. A click opens their window (see AI assistants).

Panels

- **Timeline**: the tracks and their clips, the ruler with markers, loop and punch ranges.
- **Mixer**, **Piano roll** and **Rack** below, in tabs.
- **Browser** (audio files), **Inspector** (details of the selected clip or track) and **Markers**, from the View menu or Alt + 3, Alt + 4, Alt + 5.

Drag a tab to rearrange the panels. Right-click a tab › Open in its own window puts a panel on another screen (typically the mixer, Ctrl + M); closing that window docks it back. View › Reset layout restores the default arrangement.

AudioStrada reopens its window, and the panels in their own windows, at the size and in the state they were left. On Wayland, the system decides where windows go.

Project tabs

Several projects can be open at once, each in its tab: File › New project tab (Ctrl + Alt + N) or Open project in a new tab (Ctrl + Alt + O). One project plays at a time; the others wait in the background with their panels as they were. Ctrl + Tab goes to the next tab, Ctrl + W closes the current one.

Command palette

Ctrl + Shift + P opens a search over every command. Type a few letters (they are lit in the names found), choose with the arrows, then Enter. With nothing typed, the commands run last come first, then all of them by category. The palette shows each command's shortcut: it is the quickest way to learn them.

Full screen

F11 (View › Full screen) fills the screen the window is on, with the mixer and piano roll windows when they are detached.

CHAPTER 3



Projects

What a project holds

A project is a folder that contains:

- the `.strada` file, which describes the song;
- an `Audio` folder: recordings and imported files are copied there;
- a `Models` folder: amp captures and impulse responses;
- a `Versions` folder: earlier saves;
- a cache of waveform pictures, rebuilt when missing.

File › New, Open, Save (Ctrl + S) and Save as. AudioStrada also saves on its own; after a crash, it offers to recover the unsaved work at the next start, saying how long ago it was saved: Recover opens it, Discard deletes it, and closing the window keeps it for the next time.

Undo and versions

Everything can be undone (Ctrl + Z) and redone (Ctrl + Shift + Z or Ctrl + Y), as many steps back as the session holds.

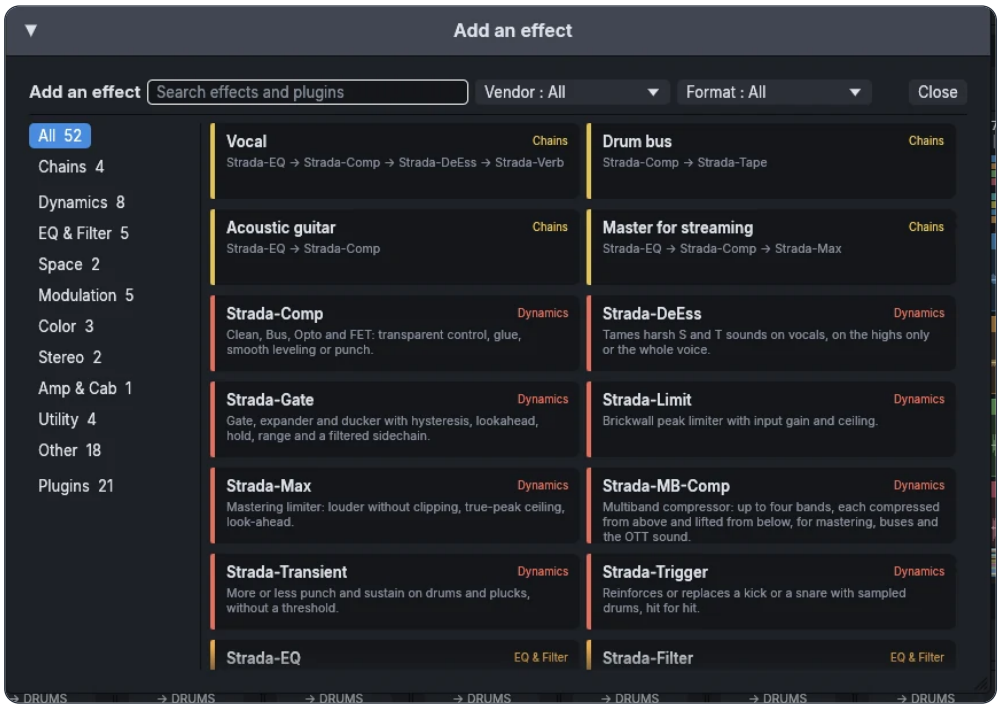
Each save keeps the file it replaces in the project's `Versions` folder (the last 30). File › Project versions... lists them, with their age, number of tracks and length: click one, then Restore (or double-click it). Restoring is a single step that Ctrl + Z takes back.

Importing audio

File › Import audio (Ctrl + I) or drop files on the timeline. Each file gets its own track, named after it: the quickest way to bring in a set of stems. A stereo file makes a stereo track.

AudioStrada reads WAV, AIFF, CAF, FLAC, ALAC, MP3, MP2, AAC (`.m4a`, `.aac`), Ogg Vorbis, and the audio of MP4, MOV, MKV and WebM files.

The **Browser** (Alt + 3) lists the audio files of your folders, with a filter. With Play on select ticked, selecting a file plays it. Drag a file onto the timeline, or double-click it to add it on a new track.



The browser

Keeping everything together

- File › Collect media into the project folder copies the files the project uses from elsewhere (audio, amp captures, impulses) into it, so that the folder holds everything.
- File › Archive project… packs the project with all its files into one `.tar.gz` file, to send or keep, without changing the project.

MIDI files

File › Import MIDI file (Ctrl + Alt + I) creates a track per part. File › Export MIDI file writes the selected track, or all of them.

CHAPTER 4



Recording

Record a take

1. Choose the track's input in its header: In 1, or In 1-2 for a stereo source. Track › Add stereo track (Ctrl + Alt + T) makes a track that records two inputs.
2. Arm the track with its **R** button: its input is heard through the track and its meter shows the input level.
3. Press record (R). Several armed tracks record together.
4. Press Space to stop. The take is a new clip; its file goes into the project's `Audio` folder.

Monitoring

The speaker button beside **R** says when a track hears its input:

SETTING	THE TRACK HEARS ITS INPUT
Auto	while armed, as set in Preferences (always, or only while stopped or recording)
Input	always, armed or not: to play through an amp simulator
Off	never: for direct monitoring on the audio interface

The button is lit while the input is heard. An armed track's meter shows its input level, heard or not.

Raw or processed

The Inspector's **Record** row says what an armed audio track records:

- **Raw**: the input as it comes; its effects can still change afterwards.
- **Processed**: what its effects make of the input, on a track made under it, (printed).
- **Both**: the raw take on the track, and the processed one on a silent track under it.

A processed take needs the input to go through the track: its monitoring must not be **Off**.

Session health

While a track is armed, the transport bar shows:

- **Monitoring**: how long what you play takes to reach your ears, through the audio interface and the slowest effects heard live. Set the recording latency offset in Preferences for an exact figure.
- The audio dropouts since a track was armed.

- The recording time left on the disk.

When the monitoring is slow, **Reduce** chooses an audio buffer of 64 samples and turns the low latency mode on.

Low latency mode

The stopwatch in the transport bar bypasses the effects that add more than 1 ms, except on the tracks being played, so that their latency no longer delays what you hear. The mixer shows the bypassed effects struck through. Turn it off to mix.

Metronome

The metronome button (K) clicks on every beat while playing. Right-click it, or Shift + K, for its window: a picture of the bar shows what will be heard, then volume, sound, clicks per beat, accents, groups for odd meters (7/8 as 2+2+3), clicking only while recording, a count-in and a pre-roll of up to four bars. Before recording, the count-in clicks its bars first, even with the metronome off and at the song's start; then the pre-roll plays bars of the song before where recording starts. Default settings brings back those of a new project. The click is never exported.

Punch and loop recording

- **Punch** (P): Shift-drag in the ruler sets the punch range, or right-click the ruler. Recording only happens inside it, so that a mistake can be replaced without touching the rest.
- **Loop recording**: with the loop on (L), each pass becomes a take.

Takes and comping

Each audio take is kept whole in a lane of its own under the track, named after its number and the marker it starts at (Chorus · Take 2). What the track played before its first take gets a lane Before recording. The track plays the comp, the last take at first; the lanes show once there is a choice.

- Drag on a lane to comp that part in, or click a take to comp all of it. **Use** comps the whole take. Short crossfades smooth every edge.
- The ✕ deletes a lane; what the track plays of it stays.
- Click the stars to rate a take. A **!** says the input clipped or the audio dropped out while it was recorded; dropouts are marked in red on the clip.

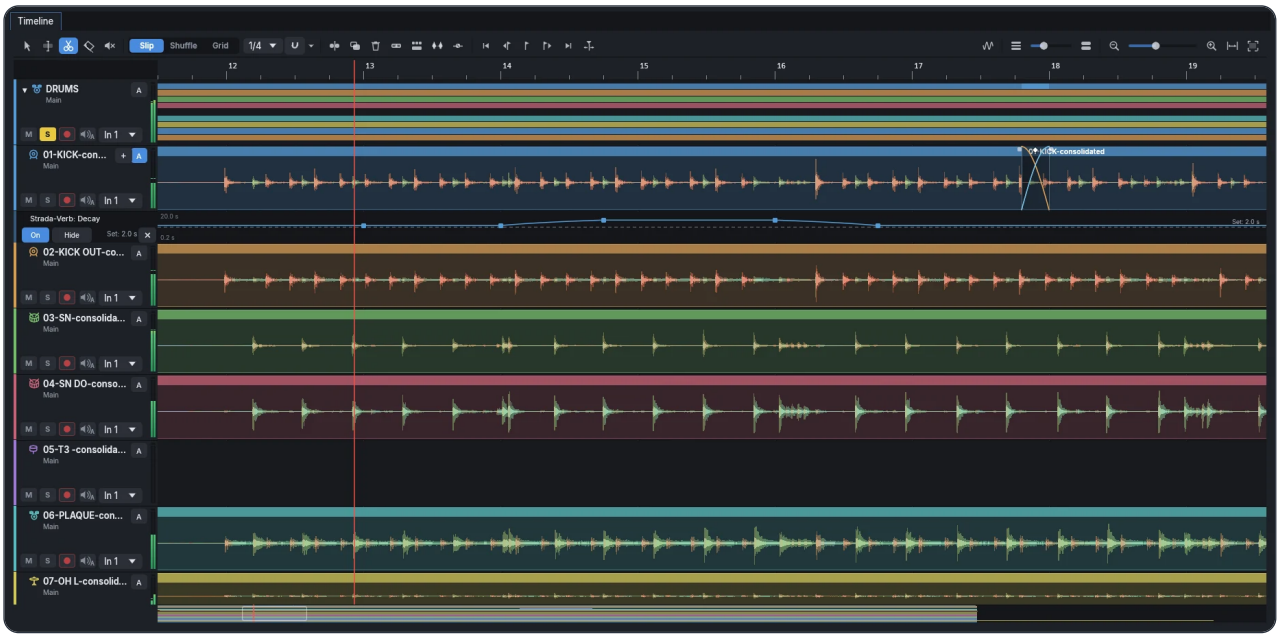
MIDI loop recording merges its passes into one clip.

Recording MIDI

Enable your MIDI keyboard in Preferences › MIDI. Arm an instrument track and play: recording creates a MIDI clip. An instrument track armed for MIDI never hears the audio inputs.

CHAPTER 5

Editing



The timeline with its toolbar

The toolbar

The bar above the tracks holds, from left to right:

1. **The tools**, keys 1 to 5: Smart, Range, Scissors, Eraser and Mute.
2. **The edit mode** (Slip, Shuffle, Grid), the **grid value** and **Snap**, with the menu of what edits snap to.
3. **The editing commands**: split, duplicate, delete, heal, consolidate, strip silence, process clips. In a narrow window, they gather under the **»** menu.
4. **Markers and navigation**: go to start, previous marker, add a marker, next marker, go to end, show the playhead.
5. **The view**, on the right: the waveform menu, the track height and the horizontal zoom, Zoom to fit and Zoom to the selection.

Every button tells its name, keys and gesture when hovered.

The tools

TOOL	KEY	WHAT IT DOES
Smart	1	moves, trims, fades and selects ranges, depending on where the pointer is on a clip (below)

TOOL	KEY	WHAT IT DOES
Range	2	dragging selects a time range anywhere, across clips and tracks
Scissors	3	a click splits the clip there; Alt-click splits every track
Eraser	4	a click deletes a clip; dragging deletes every clip it passes over
Mute	5	a click mutes or unmutes a clip; dragging does the same to every clip it passes over

Holding Ctrl + Alt gives the scissors for as long as the keys are down. Escape goes back to the Smart tool.

The Smart tool

What a drag does depends on where it starts on a clip:

WHERE	DRAG DOES
Lower half of the body, or the name bar	Move (Alt: copy, onto another track too)
Upper half of the body	Select a range, across clips and tracks; a click puts the playhead there
Left or right edge	Trim
Right edge with Alt	Time stretch, pitch kept
Top corners	Fade in, fade out
Middle of a fade's curve	Bend the curve
Middle of the top edge	Clip volume
Body with Ctrl	Clip volume
Body with Ctrl + Alt	Slip the audio inside the clip, which stays in place

On tracks shorter than 56 pixels, the whole body moves the clip. Shift-drag always selects a range.

While you drag, a label beside the pointer shows the value: the move in bars and milliseconds and the target track, the new length, the fade's length and shape, the volume in dB, the stretch in percent.

Selecting

Click a clip to select it; Ctrl-click adds or removes one; Shift-click selects every clip from the last clicked one to this one, across the tracks between them. Trims, fades and volume drawn on a selected clip apply to all the selected clips by the same amount. Ctrl + A selects every clip, Escape clears the selection and the range.

A click on a clip selects it without moving the playhead; a click on an empty place moves it.

Edit modes and snapping

MODE	KEY	BEHAVIOUR
Slip	F2	clips move freely

MODE	KEY	BEHAVIOUR
Shuffle	F1	deleting or trimming closes the gap; the following clips move up
Grid	F4	moves, trims and ranges snap to the grid

G toggles snapping in the other modes. Ctrl + Shift + = and Ctrl + Shift + - make the grid finer or coarser.

The **Snap** menu chooses what edits snap to: the grid, clip edges, markers, the playhead and transients. When a position snaps, a thin line shows what pulled it.

Fades and crossfades

- **Fades**: drag a clip's top corners. Drag the middle of the curve up or down to bend it, Alt-click the curve to step through the shapes, double-click it to straighten it, and right-click for the list of shapes: equal power, linear, fast, slow, S-curve.
- **Crossfades**: clips that overlap crossfade on their own. The overlap shows as an X with a handle: drag its top edge to lengthen or shorten the crossfade, its body to slide it. Right-click for its shape, or to remove it.
- **Fades on a range**: with a range selected, Ctrl + F puts fade-ins and fade-outs on the clips at the range's edges; across a cut, it makes a crossfade. With clips selected and no range, it puts short fades on them.

Ranges

A range is a stretch of time on one or several tracks. Draw it with the Range tool, in the upper half of a clip with the Smart tool, or Shift-drag. Then:

- Shift + R makes a range over the selected clips; the Edit menu also makes one from the loop or across every track.
- Ctrl + Shift + R crops the project to the range.
- Ctrl + Shift + Delete removes the section and closes the gap, on every track.
- Shift + Delete clears the section and keeps the gap.
- Shift + L loops the selection; right-click the range for the other commands (insert silence, split at the edges, set the punch).

Clip menu

Right-click a clip: rename, split here (S splits at the playhead), duplicate (Ctrl + D), delete, fade lengths and shapes, volume steps and Reset to 0 dB, normalize, mute, loop these clips, stretch (50 % to 200 %, back to the original speed, or Match project tempo, which detects the clip's tempo), transpose (semitone and octave steps, or the original pitch), slip content, and Open in piano roll for a MIDI clip.

The **Inspector** (Alt + 4) sets exact values, including the stretch percentage and the pitch to the cent.

Clip effects

A clip can have effects of its own, as Reaper's take effects: a reverb on one word, a filter on a fill, an EQ on a single take. The **FX** button before a clip's name opens them: outlined, the clip has none and a click opens the effect browser; filled, a click opens its effect when it has one. Either way the clip is selected and the rack shows its chain, the clip's name at the top: more effects are added there with **+**. The rack shows the chain of any clip with effects selected alone; select something else to see the track's chain again. The clip's menu has Add effects to the clip... and Clip effects (n).... Effects are added, ordered, bypassed and set as on a track, built-in effects and plugins alike.

The clip plays through its effects, then into its track, which goes on through its own effects and fader. A reverb or a delay keeps ringing after the end of the clip. Remove the clip effects takes them all away. Split or duplicated, a clip takes a copy of its effects. Turning a track's effects off turns its clips' effects off too. The export and the freeze hear them; Consolidate and Process clips do not apply them yet.

Automate the clip effects ticks the parameters to automate: each one is drawn over the clip as a curve, flat at the value set to begin with. Its points and segments are edited as in a lane (drag, Shift for fine moves, Alt+drag to bend, click on the curve to add a point, double- click to type a value); elsewhere the clip is moved and trimmed as usual. The curves are timed from the start of the clip's audio: they follow the clip when it moves and its audio when it is trimmed, and a split clip keeps its part of them. They play as the track's lanes do, following its automation mode.

Processing clips

From the Edit menu, or by right-clicking clips or a range:

- **Strip silence** (Ctrl + U): a window sets the threshold, the shortest silence and what is kept before and after the sound, or takes ready-made settings (General, Vocals, Speech, Toms); the timeline darkens what will go, and the bottom of the window counts the parts kept and the seconds of silence. Keep the sound, the silences, or only cut at the silences.
- **Heal** (Ctrl + H) joins clips cut from the same audio back into one when they still sit in place.
- **Consolidate** (Ctrl + Shift + C) renders the selected clips (or the range) of each track into a single new file, with volume, fades, stretch and pitch applied.
- **Process clips...** (Alt + P) renders clips through a built-in effect, reverses them or normalizes them, as new files. The window says what the process does; Defaults puts an effect's settings back. The originals stay in the project; Ctrl + Z goes back.

The audio editor

Double-click an audio clip, or View › Audio editor of the selected clip, to retouch it in a large window over the timeline; Escape closes it. It is laid out as the note and automation editors, with the same bar, keys (F frames the clip, F11 fills the main window) and zoom. Everything happens on the waveform, with the mouse: AudioStrada finds, you decide.

When it opens, AudioStrada listens to the clip. The chips above the waveform say what it found and show it or hide it: **Silences**, **Breaths** (the breath before each phrase), **Sibilants** (each S too sharp), **Clicks** (mouth, cables) and **Clipping** (peaks cut flat). A filled dot means the retouch is in use; right-click a chip to remove, repair, switch off or take back all of them at once.

- **Levels**: every part found has a dashed level line, at its own level on a scale from 0 dB at the top. Drag it down to lower the part: all the parts of that kind follow, the waveform follows as you drag; Alt moves that one alone. At the bottom, the part is removed. Double-click the line to bring it back.
- **Silences**: the dashed Threshold line, with the level of the clip drawn through time, separates the silences from the sound; drag it up or down to find more or fewer. The default threshold sits above what leaks in between the phrases (the headphones, the room). Squeeze a pause by the ⟷ handle at its bottom: every pause gets that length (Alt: that one), the audio after it moves up and the clip gets shorter.
- **Clicks and clipping**: each is a mark at the top of the waveform, hollow when found, full when repaired; click it. Marks close together make a bubble with their count: click it to zoom in.
- **Edges**: pull the edge of any region to fit it.
- **Your own parts**: drag across the waveform to select a part (the loop follows), then drag its level line, or right-click it: Bring up to the voice's level, Normalize to -1 dB peak, Lower by 6 dB, Remove, Deselect. Escape or a click elsewhere deselects it, and the loop it set goes with it; right-click the ruler or the waveform › Remove loop for a loop set from the timeline.
- **Eraser** (**E**): drag across a noise (a chair, a cough) to remove it; click a region to set it aside. Delete sets aside the region under the pointer.
- **Original / Retouched**, in the bar: hear the clip as recorded or with its retouches. They never change the file: each stays dosable and can be taken back, and Ctrl + Z goes back.
- **Listen**: press the ruler to hear from there while the button is held, drag to follow the pointer.
- **Under**: choose another track to draw it in a band below the clip, its hits marked across both: a bass under the kick, backing vocals under the lead. Alt +drag moves the clip, and its hits snap to those of the track under it. Line up moves the clip to where the two line up best; **Ø** inverts the polarity of the clip's track, when the two cancel each other out.

Tracks

Double-click a track's name to rename it (Enter keeps it, Escape cancels). A name too long for the header ends with "..." and shows whole when hovered.

The **track header menu** holds: rename, colour, Stereo track, duplicate, delete, move, freeze, bounce to a new track, export the track alone, new playlist, automation.

- Track › Add audio track (Ctrl + Shift + T) adds a track below the selection, Add audio tracks... (Ctrl + Shift + N) several at once: as many as you like, named and numbered, or a ready-made set (a drum kit, a guitar or a bass DI and amp, vocals). The new tracks can take the inputs one after the other and be ready to record.
- Ctrl + Up and Ctrl + Down select the previous or next track, Alt + Up and Alt + Down move it.
- With two tracks selected, Convert to a stereo track makes one of them ("Overhead L" and "Overhead R" become "Overhead"). The names tell left from right, else the upper track is the left one; Ctrl + Z brings both back.

Navigation and zoom

- **Zoom**: + and -, or Ctrl+wheel, around the pointer when it is over the clips, else the playhead. F fits the whole session.
- **Zoom to the selection**: Z zooms on the range or the selected clips; Z again goes back to the previous view.
- **Track height**: drag the bottom edge of a track's header (double-click it for the default height), or Alt +wheel and Ctrl + Shift + Up / Ctrl + Shift + Down for every track. **Compact**, over the track headers, brings every track to its smallest height; a second click gives them their height back. **Master track** beside it shows or hides the master's track.
- **Overview**: the strip under the tracks shows the whole song in miniature with the visible part framed. Drag the frame to scroll, drag its edges to zoom, double-click to fit.
- **Transients**: Tab and Shift + Tab take the playhead to the next or previous hit of the selected track's clips.
- **Markers**: M adds a marker at the playhead; . and , jump between markers. When the playhead jumps (to the start, the end or a marker), the view follows it. Right-click the ruler or an empty part of a track for Add marker here. Click a marker, its flag or its name, to put the playhead on it; drag it to move it; double-click it to rename it (Enter keeps the name, Escape cancels).

Waveforms

The **waveform menu** in the toolbar chooses how audio is drawn:

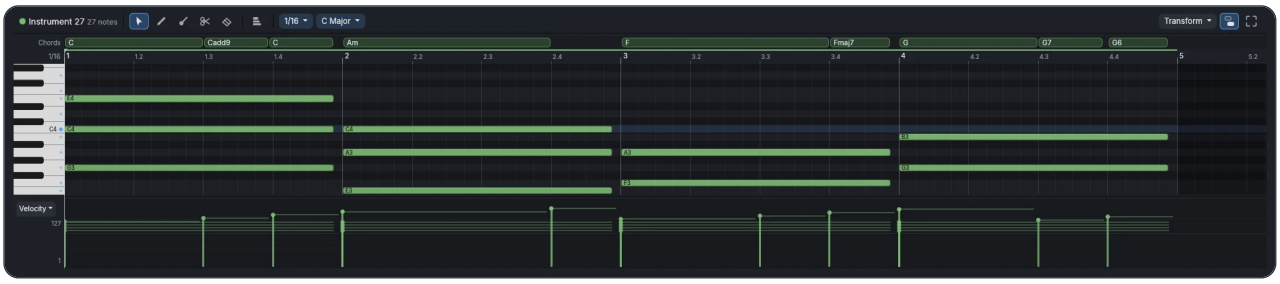
- **Scale**: linear, logarithmic (quiet details show) or rectified (level only, twice as tall).
- **Colours**: the track's colour, or spectral colours (lows red, mids green, highs blue).
- **Channels**: separate or merged; Each clip as tall as it can be fills the track's height.

Alt + Shift + Up / Alt + Shift + Down or Alt + Shift +wheel zooms the waveform vertically, Alt + Shift + 0 resets it. Peaks that reach 0 dBFS are marked in red. Zoomed in far enough, the waveform shows each channel and the samples themselves, to check the phase between two tracks.

A bus shows the clips of its tracks in miniature, one thin band each.

CHAPTER 6

MIDI and the piano roll



The piano roll

MIDI clips

Track › Add instrument track (Ctrl + Shift + I) creates a track with the built-in synth. Double-click an empty part of an instrument track, or Track › New MIDI clip (Ctrl + Shift + M), to create a clip, then edit it in the **Piano roll** (Alt + 2; Ctrl + P puts it in its own window). A clip grows to hold notes pasted past its end.

The note editor

Double-click a MIDI clip, or View › Note editor of the selected MIDI clip, to edit its notes in a large window over the timeline; Escape closes it. It is laid out as the automation editor, with the same keys:

- At the top, from the left: the tools (**P** pencil, **S** selection, **B** brush, **C** scissors, **E** eraser) and Chord, the chord the pencil and the brush add instead of a note; then what applies to the selected notes (Transform, delete), the grids (the snap and its step, the scale), and the view (**Z** zoom, zoom out, frame the notes). The keys are listed at the right.
- F11 (or the button at the right of the bar, or a double-click on its title) makes the editor fill the main window; Escape comes back to the window, a second one closes it. F frames the notes, as it frames the session in the timeline.
- What the tool in hand does is written over the top of the notes.
- The zoom tool: drag across a span to fill the view with it, click to zoom in, Alt+click or right-click to zoom out.
- Everything else works as in the piano roll below: the keys on the left, the lane under the notes, the wheel and the keyboard commands. Other clips show only once added (below): no ghost notes here.

Several tracks at once

The note editor shows every MIDI clip selected in the timeline (Ctrl+click or Shift+click to select more), on one keyboard, each in its track's colour: the bass under the chords, in the same pitch space.

- The list at the left names the tracks. New notes go to the **active** one, marked in the list: click a track there, or a note of it, to make it active. Its notes are drawn in full, those of the other tracks faint, still editable; a selected note is always in full. A note drawn where the active track has a selected clip goes into that clip; elsewhere, its clip grows.
- Moves, transposition, quantize, transforms, the velocity lane and the keyboard commands act on the selected notes of every track at once; each note stays in its own clip. Everything is one undo step.
- **+ Add a track** brings in another track's MIDI clips, and its cross takes a track out. The timeline's selection follows.
- The keys on the left play the active track; a note dragged or added plays its own.

The note, audio and automation editors take turns: opening one closes the others. All have the same bar, keys, full screen and zoom.

Tools

Keys `1` to `5` while the piano roll has the focus:

TOOL	WHAT IT DOES
Pointer	selects, moves (`Alt`-drag copies) and resizes notes from either edge, draws a rubber band in the empty space, adds a note with a double-click
Pencil	adds a note and drags its length
Brush	paints a note on each grid step
Scissors	cut notes where they are clicked
Eraser	removes what it passes over

The piano roll has its own grid, down to 1/32 with triplets; hold `Ctrl` to place notes freely.

Navigation

The wheel scrolls through the keys (`Shift`: in time), `Ctrl`+wheel zooms time and `Alt`+wheel the keys, around the pointer. The middle button drags the view; the frame button fits the notes. The view follows the playhead while playing; click the ruler to move it.

Notes sound while you click the keys on the left, add a note or drag one; the keys light up as notes play. Double-click a key to select its notes.

Scale and chords

- **Scale** shades the keys outside it, can fold the keyboard to the scale's keys and those in use, and keep the notes in it when they are drawn, moved or transposed. Detect from the notes finds it.

- **Chords**: the chord button makes the pencil and the brush add a whole chord: the one the scale builds on the key (triad or seventh), or a chosen kind, inverted and voiced (close, open, drop 2, spread). The strip above the ruler names the chords the notes make.
- **Ghost notes**: the other MIDI clips show faintly; double-click one to edit its clip.

Transform

From the toolbar or the right-click menu. Quantize (strength, swing, ends), humanize, strum, arpeggiate, harmonize, chords from notes, variation, randomize, velocity shape and stretch open a panel that previews the result on the notes; Enter applies, Escape cancels. Legato, reverse, mirror, glue and mute apply at once. Q quantizes the selection.

The lane

The lane under the notes edits **velocity** or **probability** (a note under 100 % plays only some of the times) as bars: drag one (the selected ones follow), drag across to paint, Shift-drag for a straight ramp, right-click for shapes (crescendo, compress, accents).

It also draws controllers and, with one note selected, its own pitch, pressure or timbre (MPE), drawn inside the note; Own channels gives each note its channel.

Keys

KEY	COMMAND
Ctrl + C / Ctrl + X / Ctrl + V	copy, cut, paste at the playhead
Ctrl + D	duplicate right after
Left / Right	nudge by the grid
Up / Down	transpose (Shift: an octave)
Q	quantize

Controllers and MIDI learn

A keyboard's knobs turn the built-in synth of the armed tracks with the standard controllers: CC 74 cutoff, 71 resonance, 73 attack, 75 decay, 72 release, 7 volume (in MPE mode, CC 74 shapes each note instead).

MIDI learn: right-click a fader, pan knob, send level or effect parameter › MIDI learn, then move a control on your MIDI controller. A learned controller does only what it was learned for. The arrows of an effect's presets learn a button the same way.

A controller learned on an effect's parameter is kept for every project, by the kind of effect: learned on Strada-Synth's first macro, it turns the first macro of the Strada-Synth of the armed tracks (else of the tracks selected) in any project. Those of the mixer's faders, pans and sends belong to the project. A controller turns a time or a frequency as its knob does, finely at the bottom of its travel.

A controller moves a control by as much as it turns, from the value the control has: an endless encoder, or a knob left elsewhere by another preset, never makes it jump. Its first message only tells where it is. A knob or a fader that has stops catches up after one full sweep.

Program changes sent by a keyboard (its preset buttons) choose the preset of the built-in instrument of the armed tracks: program 1 is the first preset of its menu.

CHAPTER 7

Instruments

AudioStrada comes with two instruments: **Strada-Synth** and **Strada-Drums**, and plays any CLAP, VST3, VST2 or LV2 instrument. A new instrument track opens the browser on the instruments to choose its own. Instruments go first on their track; several can lead it, layered: they play the same notes, their sounds add up, and the effects after them process the mix. Right-click an instrument's insert › Add an instrument... to layer another, Change instrument... to replace the first one. Drum tracks start with Strada-Drums and take layers the same way.

Strada-Synth



Strada-Synth

A polyphonic synthesizer: two oscillators with unison and wavetables, a sub oscillator and noise, a filter, two LFOs, an arpeggiator and its own chorus, delay and reverb. It opens on its **Simple** view, made for playing. At the right of its views, Arm the track arms the track for your MIDI keyboard without going back to the mixer, and Panic ends every note, a held arpeggio's too. The window keeps its height from view to view, maximized or not: the picture or the scope at the top takes the room the controls leave.

- **The sound** shows at the top, drawn by its wave in the color of its family: a landscape for pads and strings, rings for bells and plucks, a ribbon for basses and leads. Click the picture for another one, double-click to give it the whole window, in every color. Choose another sound in the presets, or step through them with the Left and Right arrows.

- **Four macros**, each named after what it does to this sound (Brightness, Motion, Space…): one knob moves several settings at once, so a quarter turn is plainly heard. A macro at zero means none of what it names: a sound that comes with some vibrato or some reverb opens with that macro already turned up.
- **Sub** and **Noise** beside them add the sub oscillator (a pure sine under the sound) and noise (breath, air).
- Right-click any of these knobs to assign it to a knob of your MIDI controller, or to automate it.
- Under them: the **arpeggiator** (on, hold, order, rate, range and gate), the **chorus**, the **delay** and the **reverb**, then the **glide** of a sound that plays one note at a time or the **release** of one that plays chords, and the **volume**.

Four views show the synth itself, a few panels each: **Oscillators** (with the wavetables, the sub and the noise), **Filter and envelope**, **Modulation** (the LFOs, the second envelope and the list of what they modulate) and **Arpeggiator and effects**. Right-click a knob, then Modulate by, to have an LFO, the second envelope, a macro, the velocity, the mod wheel or the pressure move it; choose a ticked source again to stop it. In **Modulation**, you can also drag an LFO's or the second envelope's name onto a knob. **Expert** adds the controls few sounds need: fine tuning, FM, sync and ring, key tracking, drift, the depth of the LFOs and MPE.

Macros shows the four macros, each with what it moves and by how much: click a macro's name to choose another, Add a target to have it move one more setting. A macro (and the mod wheel) also reaches the effects, the envelope's times, the detune and the speed and depth of the LFOs.

- **Presets** hold some eighty-five ready-made sounds by family: basses, leads, keys, pads, strings, brass, plucks, bells, poly, arpeggios, atmospheres and effects. All play at the same level.
- **The keyboard** plays the synth without arming the track: click or drag across the keys (lower on a key plays louder), or turn on Computer keyboard to play with the letters: A S D F G H J K for the white keys, W E T Y U for the black ones, Z and X for the octave. Keys go by position, so AZERTY works the same.
- **MPE** (in the expert controls) is for MPE controllers (Roli Seaboard, LinnStrument, Osmose), which send each note on its own channel.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Osc n wave	Saw, Square, Sine, Triangle, Wavetable	Saw
Attack	0.5 – 2000 ms	5 ms
Decay	1 – 4000 ms	300 ms
Sustain	0 – 100 %	70 %
Release	1 – 8000 ms	400 ms
Cutoff	40 – 18000 Hz	2500 Hz
Resonance	0 – 95 %	20 %
Filter envelope	0 – 100 %	40 %
Osc n detune	0 – 50 cents	8 cents
Velocity sensitivity	0 – 100 %	70 %
Volume	-48 – 6 dB	-12 dB
Pitch bend range	1 – 24 st	2 st

PARAMETER	RANGE	DEFAULT
MPE (channel 1 global, 48 st per note)	on / off	off
Osc n octave	-3 – 3 oct	0 oct
Osc n semitones	-12 – 12 semi	0 semi
Osc n fine	-50 – 50 cents	0 cents
Osc n level	0 – 100 %	100 %
Osc n unison	1 – 16 voices	2 voices
Sub level	0 – 100 %	0 %
Sub octave	-1 octave, -2 octaves, Same octave	-1 octave
Noise	0 – 100 %	0 %
Stereo spread	0 – 100 %	50 %
Analog drift	0 – 100 %	10 %
Glide	0 – 2000 ms	0 ms
Voice mode	Poly, Mono, Legato	Poly
Filter type	Low-pass 12 dB, Low-pass 24 dB, Ladder 24 dB, High-pass, Band-pass, Notch	Low-pass 12 dB
Filter drive	0 – 100 %	0 %
Key tracking	0 – 100 %	0 %
LFO n shape	Sine, Triangle, Saw up, Saw down, Square, Random	Sine
LFO n rate	0.05 – 20 Hz	4 Hz
LFO n sync	on / off	off
LFO n note	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1/8
LFO n retrigger	on / off	on
Envelope 2 attack	0.5 – 4000 ms	5 ms
Envelope 2 decay	1 – 8000 ms	400 ms
Envelope 2 sustain	0 – 100 %	0 %
Envelope 2 release	1 – 8000 ms	400 ms
Macro n	0 – 100 %	0 %
Modulation n source	None, LFO 1, LFO 2, Envelope 2, Velocity, Mod wheel, Pressure, Macro 1, Macro 2, Macro 3, Macro 4	None

PARAMETER	RANGE	DEFAULT
Modulation n target	None, Pitch, Osc 1 pitch, Osc 2 pitch, Osc 1 level, Osc 2 level, Sub level, Noise, Cutoff, Resonance, Filter drive, Volume, Osc 1 position, Osc 2 position, FM, Chorus, Delay, Reverb, Detune, Attack, Decay, Release, Filter envelope, LFO 1 rate, LFO 2 rate, LFO 1 depth, LFO 2 depth, Envelope 2 depth	None
Modulation n amount	-100 – 100 %	0 %
Osc n wavetable	Basic shapes, Harmonics, Pulse width, Vocal, Metallic, Sync, Fold, Organ, Loaded file	Basic shapes
Osc n position	0 – 100 %	0 %
FM	0 – 100 %	0 %
Sync	on / off	off
Ring	0 – 100 %	0 %
Chorus	0 – 100 %	0 %
Delay	0 – 100 %	0 %
Delay time	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1/8 D
Delay feedback	0 – 90 %	35 %
Reverb	0 – 100 %	0 %
Reverb decay	0.3 – 10 s	2.5 s
Arpeggiator	on / off	off
Arpeggio	Up, Down, Up and down, Random, As played	Up
Arpeggio rate	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1/16
Arpeggio octaves	1 – 4 octaves	1 octaves
Arpeggio gate	10 – 100 %	60 %
Hold	on / off	off
LFO n depth	0 – 100 %	100 %
Macro n name	Auto, Brightness, Timbre, Resonance, Bite, Grit, Drive, Warmth, Air, Breath, Sub, Body, Width, Detune, Thickness, Motion, Vibrato, Wobble, Speed, Tremolo, Space, Reverb, Echo, Chorus, Shimmer, Attack, Release, Length, Swell, Morph, Shape, Metal, FM, Sweep, Growl, Impact, Punch, Octave, Fifth, Pitch, Glow, Color, Vowel, Fold, Sync, Ring, Hollow, Fade, Dirt, Squelch, Bloom, Drift, Pulse, Harmonics, Hammer, Depth	Auto
Envelope 2 depth	0 – 100 %	100 %

Strada-Drums



Strada-Drums

Track › Add drum machine track creates a track with Strada-Drums: sixteen pads on the General MIDI drum notes, so that the piano roll and any pad controller play them.

Pads

A pad lights up while it sounds and plays when clicked (lower on the pad plays louder). Clicking it also selects it, and the **pad tab** below shows its sound:

- **Character**: 808, 909 or acoustic, or Load... a sample of your own.
- **Sound**: level, pan, tune. **Envelope**: attack, decay. **Pitch**: amount and length of the pitch drop. **Filter**: tone, low cut, high cut. **Sends**: to the kit's delay and reverb.

The closed hat chokes the open one. The presets hold whole kits by style (hip hop, trap, drill, house, electro, Latin, Afro, lo-fi, drum and bass...).

The **Kit effects** tab holds the compression, colour, EQ, delay and reverb of the whole kit. **Analog** makes every hit a little different, as on an analog machine: a few cents of pitch, a slightly longer or shorter decay, a little softer or darker; the factory kits use some of it.

Pattern

The **Pattern** tab is a step sequencer over the track's MIDI clip at the playhead: what you draw here is what the piano roll shows. Without a clip, New pattern creates one at the playhead's bar, with the number of bars chosen beside it.

- **Steps**: click to set or clear a step, drag across to paint, drag a step up or down for its velocity, right-click for its roll, flam and chance. A step's fill rises with its velocity, an accent has a bright edge on top, a ghost note is paler. Clicking a pad's name plays it.
- **Swing** pushes the off sixteenths toward triplets.

- **Rhythms** holds more than ninety ready-made rhythms by genre: hip-hop, trap and drill, R&B and pop, house, techno, electro and breaks, drum and bass, UK garage and bass, Latin and Caribbean, Afro, funk, soul and disco, rock, synthwave and 80s, lo-fi and chill. Each has its groove, a variation and a fill: the pattern then plays them in a cycle of four bars (the groove, its variation, the fill), each one a variation of the chain to edit. Each shows its usual tempo; the project's tempo is left alone.
- **Clear** empties the variation shown.

Variations and chain

Bars play **variations**: A, B, C... up to Z, and a **Fill**. A variation is edited once for all the bars that play it.

- **+ B** puts a second pattern on every other bar, **+ Fill** a fill at the end of every four bars, with a snare build-up to start from. Once B exists, **+ C**, **+ D**... add a variation on a new bar at the end, copied from the one shown.
- **Sections**: + Section makes an **Intro**, a **Bridge** or an **Outro** from the variation shown. The intro takes a bar before the others (the pattern starts a bar earlier when it can, so that the groove stays where it was): the hats and a kick on one, with a snare build-up to come in. The bridge goes at the end, in half time without the hats; the outro is one last hit, kick and crash. Each is a variation like the others, to edit or move in the chain.
- **Names**: right-click a variation, or a bar of the chain › Rename, to name it (Intro, Verse, Hook, Bridge, Outro, or your own); its name shows in the chain and on the pattern in the timeline. Two variations never share a name: a second intro becomes Intro 2, and menus show each one's letter beside its name.
- **The chain** shows what each bar plays. A click on a bar shows its variation and takes the playhead there; right-click to change what it plays, or to make the bar a new variation that keeps its notes.
- **Bars**: the number at the start of the chain sets the pattern's length, from 1 to 64 bars. New bars repeat the chain; bars past the end go, with their notes.

In the timeline

- **The pattern followed**: the Pattern tab edits the pattern selected in the timeline, else the one under the playhead.
- **Variations shown**: on a pattern clip, each bar shows the variation it plays, in its chain's colour. Right-click a bar › Bar N plays to change it without opening the drum machine.
- **Lengthened, it goes on**: dragging a pattern's right edge adds bars that follow its chain (the groove, its variation, the fill...), instead of empty bars.
- **Rhythms dragged**: drag a rhythm from the Rhythms menu to the timeline for a new four-bar pattern at that bar, on the drum track under the pointer, else on a new drum track.

> **Tip** To vary a groove without starting over: build A, add B, then right-click a bar of the chain › New: C and change only what differs.

CHAPTER 8

Mixing



The mixer

Channel strips

Each track has a strip in the **Mixer**, in the order the signal goes through it: the input with its gain and polarity (**Ø**), the channel strip, the inserts, the sends, the output (and VCA), then the pan beside the automation mode, the fader and meter, mute (**M**), solo (**S**), record arm (**R**) and the track's name, marked **BUS** for a bus and **VCA** for a VCA. The fader takes the height the panel leaves. Right-click the empty space beside the strips to add a track, a bus or a VCA; a click there clears the selection.

Solo keeps what the soloed track goes to audible. Soloing a bus also plays the tracks routed into it, and the tracks sending to it through their sends only: a soloed reverb bus plays the reverb alone, without the dry sound of what feeds it.

- **Docked** in the main window, the strip leaves its height to the fader. Beside the meter, in the signal's order: the channel strip's button, then **FX** with a pill per effect (a click opens the effect, Shift-click bypasses it, Ctrl-click removes it) and **+** to add one, then **Sends** with a pill per send showing its level. **FX** and **Sends** (lit, with their count, when the list holds something) open the whole list just under them, to reorder or add; a click elsewhere closes it. The master has its channel strip, **FX** and **Mon** (monitoring effects).
- **In its own window** (View › Mixer › In its own window, Ctrl + M), each strip shows its effect and send slots: click an empty slot to add an effect or a send. The lists are as tall as the longest one, plus an

empty slot, and leave the rest to the faders. Ctrl + M again docks it back. Compact mixer (Shift + Alt + C, also in Preferences › Appearance) narrows the strips. Right-click the master to put it at the left of the tracks, or back at their right.



The mixer in its own window

Faders and pan

- **Faders** follow a console law (0 dB at three quarters of the travel): drag them, Shift for fine moves, double-click for 0 dB.
- **Pan**: the knob under the output, its value under it. Drag up or right (Shift for fine steps; the centre holds the pointer), double-click to centre.
- **The mouse wheel** moves the fader (half a dB a notch, Shift: a tenth), the pan (1 % a notch) and the sends of the **selected** track only, so that passing over the mixer moves nothing.

Selecting tracks

Click a name plate (or a track header in the timeline); Ctrl adds or removes, Shift extends. Colour, duplicate and delete in the track menu act on every selected track, and so do the output menu and the fader: moving one selected fader moves the others by as many dB. Drag a name plate to move tracks. Shift + Alt + M, Shift + Alt + S and Shift + Alt + R mute, solo and arm the selected tracks.

Inserts

- Click + insert or an empty slot to open the **effect browser**; click an effect to open its window.
- In the browser, the left column picks a family, your favorites or the effects added lately; the search looks through everything, the buttons at the top keep one format or one vendor. A click chooses an effect and

shows its presets below, a double-click or Add (Enter) adds it. The arrows move between the cards, / goes to the search, F stars the chosen effect.

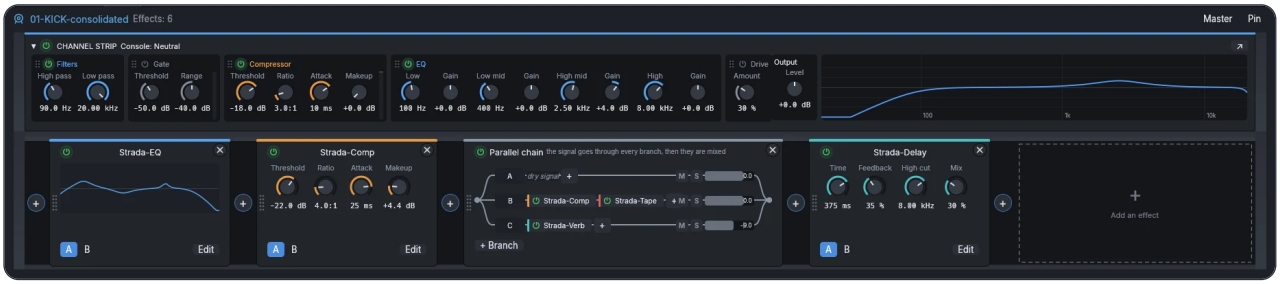
- Shift-click bypasses an effect, Ctrl-click removes it, right-click for the other options; Sidechain there chooses the track keying an effect that has a sidechain input, and Replace... puts another effect or plugin in its place.
- Drag an effect to reorder it, or onto another strip to copy it there (Alt: move it). Drop it on the list to choose the place, anywhere else on the strip to put it last.
- **Bypass** above the inserts bypasses every effect of the strip, and stays lit while they are bypassed. The master has its two on a line of their own: **Bypass master** for its own effects, **Global bypass** for every effect of the session (an instrument leading a track keeps playing). Under them, **Same loudness** makes the global bypass a fair comparison: the whole mix is measured in the background with its effects and without them, and while every effect is bypassed the mix is raised (or lowered) by the difference, so you judge what the effects do rather than how loud they make it. It is heard only, never exported, and measured again a moment after each change.

Effect windows show, in their bottom bar, the track driving the detection for the effects that have a **Sidechain**, the level going in and coming out (peaks and loudness) and the **Output** gain after the effect, kept in the mix and the export. **Match** is a listening aid: while it is lit, the output is brought to the input's loudness, so that bypassing the effect compares it at equal level. It is never saved nor exported and turns off when the window closes; **Keep** moves its correction into Output.

Above that bar, the **song** plays without leaving the window: play and pause, **S** to solo the track the effect is on (the same solo as in the mixer), the loop, and the whole song drawn from what the effect hears, with its markers. A click on it plays from there, a drag loops the passage (playback starts at its beginning), a marker's name plays from it; the loop button turns the loop off and on again. Express Mix has the same bar.

The rack

The **Rack** tab (Alt + 6) shows the chain of the selected track (or of a pinned channel) as modules side by side, each with its main controls, A/B, and its editor a click away. Parallel chains split the signal into branches of their own and mix them back.



The rack

Outputs, buses and sends

- **Output**: the button above the pan says where the sound goes: **Master**, a bus, or No output. Its menu routes every selected track at once, and New bus for n tracks makes a bus for them, placed where the first of them was and named after them (Drums). Track › Route the selection to a new bus (Ctrl + Shift + B) does the same. The menu is also in the track's right-click menu and in the Inspector.

- **Buses** sum the tracks routed to them through their own inserts, sends and fader, then go to the master. They hold no clips. In the timeline the tracks of a bus show under it and fold with it, in the mixer too (the arrow on the bus's name plate); dragging a track among them routes it there. Track › Add › Add bus makes an empty one, for a reverb fed by sends.
- **Sends** go to any track or bus (pre or post fader); the menu of an empty send slot lists the buses first, and New effect bus makes one fed by the send. The send is added to every selected track; tick Cut the output to the master first for tracks heard only through the send. Each send is a button like an insert, with its level (and PRE before the fader): a click opens its settings window (destination, pre or post fader, level, mute, Remove the send), the wheel sets its level. Drag a send to reorder it, or onto another strip to copy it there (Alt: move it).
- **VCA**: the track's right-click menu chooses the VCA that controls it; a **V** under the fader shows it.

Groups

Select tracks and press Ctrl + G. A group has nothing to do with buses: the tracks of a bus stay each on its own unless they are grouped. The Groups menu sets what members share: level, pan and sends (relative), mute, solo, arm, inserts bypass, automation mode, polarity, and editing (a click on a clip or a track in the timeline takes the members' too, so cuts, moves, trims and fades apply to all).

Hold Ctrl to use one track's control or select one clip alone. Ctrl + Shift + G switches every group off and on.

VCAs

Track › Add VCA, with tracks selected, makes a fader that moves their levels and mute together, keeping their balance.

- **The VCA strip** lists the tracks it controls: a click selects one, the × on hover takes it out of the VCA. Assign selected adds the selected tracks.
- **Member faders** stand at the level heard, their own plus the VCA's, and move when the VCA moves. Moving a member's fader changes only its own level; its tooltip shows the split.
- **Automation**: a VCA has a volume lane and an automation mode, like any track. Its curve is added to the level of every track it controls, whether they have their own automation or not.

Console colour



Console colour

The **Console** menu in the mixer's bar gives the whole mix the sound of an analogue console: every track goes through the input stage of one of its channels, the buses and the master through its summing.

CONSOLE	CHARACTER
Neutral	no colour: the mix as it is
British Warm	transformers: round lows, a silky top (inspired by Neve consoles)
British Bright	tight and precise, a touch of air (inspired by SSL consoles)
American Punch	discrete amplifiers: punch and attack (inspired by API consoles)
Nashville	smooth and warm, very low distortion (inspired by Harrison consoles)

Each console is a circuit of analogue stages (transformers, class A amplifiers, op-amps, VCAs), calibrated on measurements of the plugins that model the console it is after, with a signature that grows with the amount: British Warm rounds the lows and softens the top; British Bright tightens the bottom, brings the upper mids forward with some air, and its mix bus glues the mix (a gentle compressor, 1 to 2 dB at 50 %); American Punch gives punch in the low mids and bite; Nashville warms the low mids, softens the highs and widens the buses a little.

Amount: 25 % is the console as its references measure it, as discreet as a real one at the working level; 50 % runs it hot, as on records, where it is heard; above, its character is exaggerated (6 dB hotter and three times the signature at 100 %); 0 % is nothing. The buses and the master are pushed half as hard as a track, as they get the whole mix. The console keeps the loudness all along: switching it, or changing the amount, changes only the colour. Projects saved before keep their sound (their amounts are halved when they open). Hiss and crosstalk adds each channel's noise floor (hiss, a little hum) and the sides of the buses

leaking into each other. Every track is a channel of its own: its parts differ slightly from its neighbours', which widens the mix as a real console does. Each track can take another console (Track console). The power button beside the menu switches every colour off at the same level, to compare.

A console's character depends on the level it gets: **Gain staging › Apply** sets each audio track's input gain so that it plays around -18 dBFS (the selected tracks, or all of them).

Strada-Channel



Strada-Channel

Strada-Channel is a whole console channel in one insert: filters, gate, compressor, four-band EQ and drive. Its window shows the EQ curve with its handles and the meter bridge, the console, the track's input gain and polarity, then the modules in the order they play; drag a module by its grip to reorder it. See Effects for its parameters.

Express Mix

Express Mix, under a strip's **Channel strip**, sets the track up, or every selected track: a click cleans it up and brings it out, a right-click (or the track's right-click menu, or Track › Express Mix) chooses one of the two or removes the Express Mix. Once the track has it the button is lit, and the switch beside it bypasses everything the Express Mix did (the strip's modules it set, the effects it added, the ride, the pan, the console color, the send to the space), to compare with the track as it was; a second click puts it all back. **Express Mix**, at the top of the mixer, does it for every track at once (not the buses).

Track › Express Mix with no track selected takes every audio track. The Express Mix opens in a window of its own, which you can move to another screen.

With several tracks not prepared yet, the window first asks to **Check the tracks** while they are listened to: each one's instrument as found from its name and its sound (to correct, or to choose when nothing tells it), whether it is included, its mute and solo, and whether to **Group into buses**, with the buses it would make (on unless the tracks are already in buses). **Continue** leads to the settings, where all of it can still be changed.

The settings have two tabs. **Mix** sets every track at once:

- **Style**: what the mix should sound like, at an **Intensity** set across the window. Each style leans the tone, doses the compression and the attacks, moves some instruments forward, and brings its console color (shown on its tile), its space, its ambience and its width, which you can then change:
  - **Transparent** (the default): as in the room, nothing pushed; a lighter hand, no console color added (the project's stays).
  - **Warm**: round and soft, vintage; softer highs, fuller low mids, slower compression; British Warm.
  - **Clean**: defined and modern, never harsh; tighter low mids, a little more presence, the voice forward; British Bright.
  - **Punchy**: the rhythm up front; more weight and attack on the kick, the snare and the bass, firmer compression, the drums forward; American Punch.
  - **Big**: large, wide and airy; more lows and air, a wider image, a live hall; Nashville.

The intensity also doses the console: 25 % (the console as measured) at the usual 50 %, 50 % (run hot) all the way. - Then one knob for each part, double-click comes back to its usual place: - **Clean up**: a high pass well under the energy that counts (an octave under the lowest note that matters, gentle, 12 dB per octave), a low pass on the bass, the kick and electric guitars, cuts only at the resonances that really stand out, the plosives and the sibilance of a voice held down, and a gate or a gentle expander where there is bleed between the hits or the phrases (drums, voices, backing vocals, acoustic guitars): the bleed of a choir mic no longer comes up with the compressor. A track with long silences gets the suggestion to strip them. - **Bring out**: each instrument brought to its usual tone. AudioStrada measures how much of the track's energy sits in its lows, low mids, presence and air, compares it with what that instrument has in a mix that sounds right, and moves the strip's EQ only part of the way, only where the track is clearly off, within gentle limits; a track already right is left alone. The kick and the bass also get some weight. Then a compressor when the level moves (always on a kick, a snare and a bass), a Strada-Transient on drums and percussion, and, if you tick it, a riding of the level. - **Balance**, at 0 until you turn it up: moves the faders toward a balanced mix, where each instrument usually sits against the lead vocal (kick a little above it, bass at its level, backing vocals and guitars under it…), moved by the style. The mix keeps its loudness. - **Space**: how much reverb each instrument gets. The kick, the bass, the hi-hat and the overheads stay dry. - **Ambience**: which space, in four zones of the knob, the size growing within each: **Studio** (dry and close, a small room), **Natural** (a room for the drums and the percussion, a plate for the voices and the snare, a hall for the rest), **Live** (one concert hall for everything, a short slapback on the lead voice), **Spatial** (a vast, floating reverb, a dotted eighth echo on the lead voice, the drums kept nearer). The tails follow the tempo, their lows cut so that they never muddy. Changing zone while playing fades the reverbs out and in, so that nothing clicks. - **Width**: pairs left in the center (two guitars, backing vocals, toms…) are spread around it, following the L and R of their names; a track panned by hand is left alone.

For a single track, the window is that track's page, with its settings in a band above it: the style, then **Clean up**, **Bring out**, **Space** and, while the project has no space yet, **Ambience**. What belongs to the whole mix is left out: the style changes neither the project's console nor the buses, and there is no balance, width or headroom for the master.

Tracks lists the tracks, under the buses they go into, with the **Group into buses** switch at the top: drag a bus to change their order. Each track has a switch (off, it is left as it is), its mute and solo, and its instrument. Click one to see what is proposed for it: where it goes in the mix (input gain, bus, space, echo, pan), its spectrum before and after, and the steps of each part, each with its switch and its amount (50 % is what is proposed).

- **Gain staging**, always: each track's input gain first brings it to -18 dBFS where it plays, the level its console and its compressors expect; the thresholds proposed follow, and the level heard stays the same.
- **Same level**, always: what the processing changes is given back on the strip's output, so that every track keeps its loudness and louder never passes for better. The fader is the Balance's.
- **Keep room on the master** (ticked by default): with a Strada-Master, a maximizer or a limiter on the master, when the mix peaks above -6 dBFS, a Strada-Utility first on the master lowers it to -6 dBFS and that effect is raised as much: its processing gets room, the loudness heard stays the same. Without one, the mix is lowered only when it would clip, to -1 dBFS, and the window says so before you apply. Express Mix adds no limiter of its own.
- **Hand-set modules**: a module of the channel strip (filters, gate, EQ, compressor) you switched on and set yourself is left as it is.
- **Nothing at zero**: with Clean up, Bring out, Balance, Space and Width at 0 and the Transparent style, nothing is touched: the mix is identical to the original.

AudioStrada renders each track alone, as it reaches its channel strip, several at a time, and guesses the instrument from the track's name and its sound: a man's or a woman's voice by its pitch, whistling above any singing voice, an acoustic guitar by the highs no amplifier gives, a voice beside a track named as the lead (Lead, Main...) as a backing vocal, and plucked strings such as a cuatro or a ukulele as an acoustic guitar. When nothing tells it, the track is set to Something else and marked.

A bus (or a folder) is prepared as a sum: a gentle high pass and a slow compressor that glues it (2:1), lighter as more of its tracks are prepared, and on the drums a gentle lift of lows and highs as a tube EQ gives. Once the instrument is known, the track's icon follows it (unless you chose one). - **Both**, and **Remove the Express Mix**.

While the window is open the proposal is heard: Listen plays the session, **Before** and **After** compare. Above them, a bar shows where the song plays, over its outline, with its markers: click or drag to go to a passage, click a marker's name to hear it. Apply writes everything in one undo step; Cancel or closing the window leaves the tracks as they were.

The settings are those of the channel strip, plus a Strada-EQ after it for the resonances and the plosives (its bands dynamic when they come and go), a Strada-DeEss and a Strada-Transient. Running the Express Mix again, on one track or all of them, updates what was done: nothing is added twice, and the window opens with the settings last applied, saved with the project. These are starting points, to adjust by ear.

Snapshots

Snapshots save the state of the console and recall it, to compare two mixes.

Master and reference

- The **master** shows beside its meter the loudness of the mix since **Reset** (**LUFS**, integrated; streaming platforms bring songs to about -14) and its highest **PEAK** (in red over -1 dB, where it may clip once encoded).
- **M** at the top, then its automation mode, as on the tracks. **M**, **Dim** and **Mono** change only what you hear, never the export: M mutes the speakers, Dim lowers them by 20 dB (to talk, or answer the phone), Mono sums left and right to check the mix in mono. They are off again when the project opens.
- A click on the master's strip selects it: the rack and the Inspector show it.
- **MONITOR** holds effects you hear but that are not exported: room correction, a reference.
- **REF** beside it (also in the transport bar, Alt + R) compares the mix with a finished song (Transport › Reference track... to choose it). Click it to hear the reference instead of the mix, at the same place in the song and, by default, at the mix's loudness, so that you compare the sound and not the level. Its window shows the loudness of both and by how many dB they differ. It is never exported.

CHAPTER 9



Automation

Automation moves a control over time: a volume ride, a filter sweep, a send that opens on the chorus.

Lanes

Show a track's lanes with the **A** button of its header and add a lane with **+**: volume, pan, mute, sends, and every parameter of its effects. A VCA has a volume lane, which moves every track it controls.

- Click a lane to add a point; click on the curve to add one exactly on it. Press and drag on an empty spot to place a point and move it at once.
- Drag a point to move it. It moves from where you grabbed it, without jumping under the pointer. Hold **Shift** to move it ten times more finely (the grid and the pulls are off), and **Ctrl** to change its value only, its time staying put.
- Drag the curve between two points to move that segment up or down with both of its points. Before the first point and after the last, the flat line moves that point.
- **Alt**+drag a segment to bend it: up, the curve bows upward; back to the middle, it becomes straight again.
- **Ctrl**+drag across a lane to draw freehand: the stroke replaces the points it passes over.
- A moved value is pulled to the dashed line of the set value, to 0 dB (or the center for the pan), and to the values of the neighbouring points, so flat lines stay flat; a dashed line in the lane's colour shows the pull. Times snap to the grid, the clips and the markers as clips do.
- Click a point to select it, **Shift**+click to add to the selection, **Shift**+drag (or drag with the range tool) to select points in a rectangle. Selected points move together, and **Delete** removes them. **Alt**+click deletes a point.
- Double-click a point to type its value: "-3.5", "-3.5 dB", "L 20", "2.4 kHz".
- Right-click a point for the shape of the curve to the next one (linear, smooth or step), for the selected points together. Right-click elsewhere in the lane to select or delete every point.
- Volume lanes follow the fader's scale, finer around 0 dB. Hovering a lane tells what a click or a drag would do there.
- Drag the lower edge of a lane to make it taller.

View › Master track in the timeline shows the master at the top, under the ruler. Its volume is its main row, taller than a lane (a fade at the end of the song); its **+** adds a lane for a parameter of its effects. Every row is edited the same way and resized by its lower edge. Its automation mode is on its strip in the mixer (Read by default). Its **M** and **Mono** are those of its strip. Right-click its name to hide it, the empty space under the track headers to show it again; the same option is in Preferences › Appearance.

Modes

The mode button beside the pan (**Read**, **Touch**…) decides what moving a control does:

MODE	BEHAVIOUR
Off	the lanes are ignored
Read	the lanes play
Touch	writes while you move a control, returns to the lane when you let go
Latch	writes while you move a control, keeps the last value until playback stops
Write	records every control while playing
Trim	offsets the existing curve

While you hold an automated control in Read, it follows your hand; it gives the control back to the lane when you let go.

CHAPTER 10



Effects

AudioStrada comes with thirty-two built-in effects and instruments, the Strada series. Each one has factory presets, user presets and A/B comparison at the top of its window. This chapter goes through them family by family; the parameter tables give each control's range and default.

Presets and chains

- **Presets**: the bar at the top of an effect's window shows the preset loaded, with a dot when its settings changed since. The arrows beside it, or `Left` and `Right`, step through the presets; right-click an arrow › MIDI learn and press a button of your MIDI controller to step them from there, window open or not. Click its name for the preset panel: a search, the categories, your favorites, the factory presets and yours apart. The ear at the right of a preset lets you hear it (a second click stops), as browsing with `Up` and `Down` does; `Enter` keeps it, `Escape` goes back to the settings before. Right-click one of yours to rename or delete it. The star adds the preset to your favorites, the disk saves the current settings (type Category: name to file it). **A** / **B** hold two settings to compare, the button beside them copies one onto the other.
- **Factory presets** start with Default, the effect's own settings, then go by source or job (Vocal, Drums, Bass, Bus, Master, Fix...), three to six under each. They are set on recordings of what they name, to work at once on a track whose peaks sit around -6 dBFS: those that shape a sound give it back at the loudness it came in, and a compressor's threshold is the first thing to move for a quieter or louder track. Those under Send are fully wet, for an effect on a bus fed by sends; Sidechain and Ducker presets expect a key from another track.
- **Bypass**, at the right of the bar, is lit amber while the effect is bypassed.
- **Effect chains** keep a whole list of effects with their settings: right-click an effect (or use the track menu) › Save effects as a chain (its window lists the effects saved and warns when the name replaces a chain of yours), then add it to any track from + insert › Chains. Factory chains: Vocal, Drum bus, Acoustic guitar, Master for streaming.

Effect windows are windows of their own, which can go to another screen; clicking an insert again brings its window to the front.

Mastering and vocal chains

Strada-Master



Strada-Master

A mastering chain behind six big knobs: **Tone** (darker or brighter: two shelves and an air shelf in Strada-EQ's last bands), **Glue** (Strada-MB-Comp's thresholds), **Color** (Strada-Tape), **Width** (Strada-Wide, the bass kept in the center), **Sub** (more or less of the lowest octave: a low shelf at 70 Hz, the last band of Strada-EQ, Strada-Wide keeping it in the center) and **Loudness** (Strada-Max's drive, Strada-Limit keeping the true peaks under the ceiling). Above them, a **style** (Clean, Warm, Open, Punchy) sets the stages a starting point, and a **target** sets the limiter's ceiling and the loudness aimed at (choosing one moves the Loudness knob by the gap between the targets, then trims it by ear over a few seconds of music): Streaming -14, Apple Music, podcast -16, CD -9 (peaks up to -0.3 dB), Club -7, Vinyl -12 (lows in mono, room under the peaks), TV, radio -23 LUFS (EBU R128), and Pre-master, for a mastering engineer: nothing maximized, peaks held at -6 dBFS. **Follow** reaches the target, then keeps it whenever a setting changes (a knob, the style, a stage's settings): each change is measured over a few seconds, the output against the input, and made up for. The music getting louder or softer never moves it, so quiet and loud sections keep their difference. **Before, same loudness** plays the mix without Strada-Master, raised to its loudness, to hear what the processing does without the loudness speaking for it; it stops when the window closes.

The display draws the song's spectrum in the style's tunnel, its loudness over the last seconds against the target, the stereo image, the true peak and the maximizer's gain reduction.

The bar at the top is the chain: its first tab, Strada-Master, shows the knobs; the others open each stage's own editor, its presets included. Drag a stage to change the order the sound goes through them; Strada-Limit stays last. Each knob acts around the settings of the stage under it, without changing them; a stage's editor shows its settings as they are played, the knobs applied, and what you change there becomes the base the knobs act around. **Listen and set**, offered when the effect is first opened, lets the assistant hear

eight seconds of the loudest passage: it sets Tone, Glue, Width, Sub and Loudness for the mix and the target, then trims the loudness once the output has settled. The slider between Your settings and Assistant blends its proposal with what you had; Undo puts your settings back.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Tone	-100 – 100 %	0 %
Mix glue	0 – 100 %	50 %
Color	0 – 100 %	50 %
Width	0 – 200 %	100 %
Sub	-100 – 100 %	0 %
Loudness	-12 – 18 dB	4 dB
Style	Clean, Warm, Open, Punchy	Clean
Target	Streaming, Apple Music, podcast, CD, Club, Vinyl, TV, radio, Pre-master	Streaming
Follow the target	on / off	off

FACTORY PRESETS

Pop Polished for streaming · Bright and loud · Warm ballad

Rock Punchy · Dense and loud · Live and open

Hip-hop Heavy low end · Crisp and loud · Lo-fi and warm

Electronic Club loud · Wide and bright · Deep and warm

Acoustic Natural · Folk warmth · Jazz, keeps the dynamics

Orchestral Transparent · Film, wide · Gentle warmth

Podcast Clear voice · Broadcast · Warm audiobook

Lo-fi Dusty tape · Cassette demo · Warbly and soft

Strada-Vocals



Strada-Vocals

A vocal chain behind six big knobs: **Tune** (Strada-Correct: more is faster and firmer), **Tone** (warmer or brighter, with air on top) with its small **Saturation** knob (Strada-Drive, from a touch of warmth to grit), **Comp** (Strada-Comp's threshold), **De-ess** (Strada-DeEss), **Double** (Strada-Doubler) and **Space** (Strada-Delay and Strada-Verb, ducked under the voice). The **voice** (Singing, Rap, Spoken) and the **space** (Room, Plate, Hall, Slapback, Echo) set the stages a starting point. The display draws the voice's spectrum against its target, the pitch sung over the last seconds, the note, the compression and the de-essing. **Take**, while recording, leaves out the tuning and the space, and with them their latency.

As in Strada-Master, the chain's bar opens and reorders the stages, and **Listen and set** sets Tone, Comp and De-ess for the voice heard, the compressor's and de-esser's thresholds at its level, and Strada-Correct's key from the notes sung.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Pitch correction	0 – 100 %	0 %
Tone	-100 – 100 %	0 %
Saturation	0 – 100 %	0 %
Comp	0 – 100 %	50 %
De-ess	0 – 100 %	50 %
Double	0 – 100 %	0 %
Space	0 – 100 %	50 %
Voice	Singing, Rap, Spoken	Singing
Space type	Room, Plate, Hall, Slapback, Echo	Plate

PARAMETER	RANGE	DEFAULT
Take	on / off	off

FACTORY PRESETS

Pop Modern lead · Airy ballad · Tuned and tight · Backing stack

R&B Smooth lead · Silky doubles · Late night

Rap Upfront · Hard-tuned melodic · Ad-libs, wide

Rock Gritty lead · Big chorus · Raw and close

Singer-songwriter Natural · Intimate · Warm room

Podcast Clear voice · Radio voice · Audiobook

FX Telephone · Old radio · Robot · Huge echo

Dynamics

Strada-Comp



Strada-Comp

A compressor with four characters: **Clean** for transparent control, **Bus** for glue, **Opto** for smooth levelling and **FET** for punch. Threshold, ratio, attack and release as usual; Auto release follows the material, Color adds the character's saturation, Mix blends the dry signal back (parallel compression), the sidechain filter keeps the lows from pumping.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Character	Clean, Bus, Opto, FET	Clean

PARAMETER	RANGE	DEFAULT
Threshold	-60 – 0 dB	-18 dB
Ratio	1 – 20 :1	4 :1
Attack	0.05 – 100 ms	10 ms
Release	10 – 1200 ms	150 ms
Auto release	on / off	on
Knee	0 – 24 dB	6 dB
Makeup	0 – 24 dB	0 dB
Color	0 – 100 %	30 %
Sidechain HPF	20 – 500 Hz	20 Hz
Mix	0 – 100 %	100 %
Lookahead	0 – 20 ms	0 ms
Hold	0 – 500 ms	0 ms
Range	0 – 60 dB	60 dB
Auto gain	on / off	off
Stereo link	0 – 100 %	100 %
Sidechain listen	on / off	off

FACTORY PRESETS

Vocal Gentle · Smooth opto · Radio-ready · Rap, upfront · Backing, tucked in · Voice-over, steady

Drums Kick punch · Snare crack · Toms, full · Overheads, tamed · Room, all buttons · Parallel crush

Bass Control · Opto leveler · Slap tamer

Guitar Sustain · Funk snap · Acoustic, even strumming · Acoustic, fingerpicking

Keys Piano, gentle · Piano, pop upfront · Electric piano, even

Bus Drum glue · Drum smash · Mix glue · Mix, light touch · Vocals together

Sidechain Duck under the kick · Bass under the kick · Pumping · Slow breathing

Strada-Gate



Strada-Gate

Gate, expander and ducker, with hysteresis (it opens and closes at different levels, so it does not chatter), lookahead, hold and range. The sidechain filters and Listen help it hear only the drum you want.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Threshold	-80 – 0 dB	-40 dB
Range	-80 – 0 dB	-80 dB
Attack	0.05 – 50 ms	1 ms
Hold	0 – 500 ms	50 ms
Release	5 – 2000 ms	150 ms
Hysteresis	0 – 12 dB	4 dB
Lookahead	0 – 10 ms	0 ms
Sidechain HPF	20 – 2000 Hz	20 Hz
Sidechain LPF	1000 – 20000 Hz	20000 Hz
Sidechain listen	on / off	off
Mode	Gate, Expander, Ducker	Gate
Ratio	1 – 10	2

FACTORY PRESETS

Drums Kick, tight · Snare, bleed control · Toms, hits only · Bus, tight · 80s gated reverb

Vocal Breath reducer · Silence between phrases · Voice-over, room noise

Guitar High-gain silence · Tight palm mutes · Amp hum between riffs

Ducker Music under the voice · Bass under the kick · Reverb under the vocal

Fix Noise floor · Headphone bleed · Hiss between notes

Strada-Transient



Strada-Transient

More or less punch and sustain on drums and plucks, without a threshold: Attack raises or softens the hits, Sustain the ring after them.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Attack	-100 – 100 %	30 %
Sustain	-100 – 100 %	0 %
Speed	1 – 50 ms	10 ms
Guard	Off, Clip, Limit	Clip
Output	-12 – 12 dB	0 dB
Mix	0 – 100 %	100 %
Sensitivity	0 – 100 %	0 %
Sidechain HPF	20 – 1000 Hz	20 Hz

FACTORY PRESETS

Drums Kick punch · Snare crack · Snare, fat sustain · Toms, shorter ring · Bus, tight and punchy · Bus, more room

Guitar Acoustic, pick attack · Funk bite · Softer strumming

Bass Pluck definition · Longer notes · Slap, tamed

Keys Piano, more hammer · Piano, softer touch · Plucks pop out

Fix Soften attacks · Less room · Clicky kick, tamed

Strada-DeEss



Strada-DeEss

Tames harsh S and T sounds on vocals. Set the frequency with Listen on, then the threshold; the mode works on the highs only or on the whole voice.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Frequency	2000 – 12000 Hz	6500 Hz
Threshold	-60 – 0 dB	-30 dB
Range	0 – 24 dB	10 dB
Mode	Split, Wide	Split
Listen	Off, Trigger, Delta	Off
Detector	High pass, Band pass	High pass
Relative	on / off	off
Attack	0.1 – 10 ms	0.5 ms
Release	10 – 500 ms	60 ms
Lookahead	0 – 15 ms	0 ms

FACTORY PRESETS

Vocal Female, standard · Female, bright and harsh · Male, standard · Male, gentle · Wide-band, natural · Backing, strong

Voice-over Broadcast · Podcast, close mic · Audiobook, gentle

Instrument Cymbals, harsh · Hi-hat bleed · Acoustic guitar, string squeaks

Strada-MB-Comp



Strada-MB-Comp

A multiband compressor: up to four bands, split at the crossovers, each compressed from above and lifted from below (lift). Solo plays one band alone.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Bands	2 bands, 3 bands, 4 bands	3 bands
Crossover 1	20 – 16000 Hz	150 Hz
Crossover 2	20 – 16000 Hz	2500 Hz
Crossover 3	20 – 16000 Hz	8000 Hz
Mix	0 – 100 %	100 %
Output	-24 – 24 dB	0 dB
Time	25 – 400 %	100 %
Solo	0 – 4	0
Band n threshold	-60 – 0 dB	-18 dB
Band n ratio	1 – 20 :1	2 :1
Band n lift threshold	-80 – 0 dB	-40 dB
Band n lift ratio	1 – 10 :1	1 :1

PARAMETER	RANGE	DEFAULT
Band n attack	0.1 – 300 ms	20 ms
Band n release	5 – 3000 ms	200 ms
Band n gain	-24 – 24 dB	0 dB
Band n bypass	on / off	off

FACTORY PRESETS

Master Gentle glue · Tame harshness · Tight low end · Bring out details · Broadcast, loud and even

Bus Mix glue · Mix, clear the mud · Drum punch · Drum smash

Track Vocal, control · Vocal, de-ess and smooth · Bass, even · Guitars, smooth

OTT Light · Full · Synth, bright and dense · Drums, explosive

Strada-Limit and Strada-Max



Strada-Max

Both look like a mastering maximizer: the input meter on the left with the **threshold** (drag it down to push the input harder), the output meter on the right with the **ceiling**, and between them the music scrolling by, red where the limiter takes peaks away. Below: gain reduction, output peak, short-term loudness, and how much louder the output is.

Learn listens while you play the loudest part and moves the threshold until the output reaches the chosen loudness (-14 LUFS for streaming, for instance). Strada-Max is the mastering limiter, with a true-peak ceiling and look-ahead; Strada-Limit is a brickwall peak limiter for tracks and buses. **Before, same loudness** plays the input without the limiter, raised to its output's loudness, to judge the limiting itself; it stops when the window closes.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Gain	0 – 24 dB	4 dB
Ceiling	-12 – 0 dB	-1 dB
Release	1 – 1000 ms	120 ms
Style	Transparent, Punchy, Loud	Transparent
Stereo link	0 – 100 %	100 %
Unity gain	on / off	off
Audition	on / off	off
Before, same loudness	on / off	off

FACTORY PRESETS

Master Acoustic, gentle · Transparent -1 dBTP · Streaming -1 dBTP · Broadcast -2 dBTP · CD -0.3 dBTP

Loud Punchy pop · Dense rock · EDM maximum

Bus Drums, peak control · Instruments, firm · Vocals, upfront

PARAMETERS

PARAMETER	RANGE	DEFAULT
Input gain	0 – 24 dB	0 dB
Ceiling	-12 – 0 dB	-0.3 dB
Release	1 – 1000 ms	60 ms
Lookahead	0.1 – 5 ms	2 ms
Auto release	on / off	off
Stereo link	0 – 100 %	100 %
True peak	on / off	off
Unity gain	on / off	off
Audition	on / off	off
Before, same loudness	on / off	off

FACTORY PRESETS

Master Safety -1 dBTP · Streaming -1 dBTP · Broadcast -2 dBTP · Loud -0.3 dB · Wide, unlinked

Track Vocal, peak catcher · Bass, even level · Acoustic guitar, strum peaks

Drums Bus, peak shave · Kick, clipper-style · Snare, shaved crack

Strada-Trigger



Strada-Trigger

Reinforces or replaces a kick or a snare with sampled drums, hit for hit. The track's hits are drawn live under a threshold to drag. Choose the drum and its sound (studio, garage, deep, boom, vintage, rock… or your own sample), then two faders: close microphones to room, and the track to the trigger.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Drum	Kick, Snare	Kick
Kick sound	Studio, Garage, Deep, Boom, Vintage, Rock, Your sound	Studio
Snare sound	Crisp, Studio, Rimshot, Vintage, Ringing, Rock, Session, Your sound	Studio
Amount	0 – 100 %	50 %
Threshold	-60 – 0 dB	-30 dB
Tolerance	0 – 100 %	60 %
Dynamics	0 – 100 %	75 %
Room	0 – 100 %	20 %
Tune	-12 – 12 st	0 st
Decay	10 – 100 %	100 %
Level	-24 – 12 dB	0 dB
Compression	0 – 100 %	0 %
Bass	-12 – 12 dB	0 dB

PARAMETER	RANGE	DEFAULT
Mid	-12 – 12 dB	0 dB
Treble	-12 – 12 dB	0 dB
Drive	0 – 100 %	0 %
Match the track	on / off	off

Strada-Channel

A console channel in one insert: filters, gate, compressor, four-band EQ and drive, in an order you choose (see Mixing). **Auto** beside the output keeps the output as loud as the input, whatever the modules add or take, to compare by ear without the level fooling you; the Output knob trims it.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Filters	on / off	off
High pass	20 – 1000 Hz	80 Hz
Low pass	1000 – 20000 Hz	20000 Hz
Slope	12 dB/oct, 24 dB/oct	12 dB/oct
Gate	on / off	off
Gate threshold	-80 – 0 dB	-50 dB
Gate range	-80 – 0 dB	-40 dB
Gate attack	0.05 – 50 ms	1 ms
Gate release	5 – 2000 ms	120 ms
Compressor	on / off	off
Character	Clean, Bus, Opto, FET	Clean
Threshold	-60 – 0 dB	-18 dB
Ratio	1 – 20 :1	3 :1
Attack	0.05 – 100 ms	10 ms
Release	10 – 1200 ms	150 ms
Makeup	0 – 24 dB	0 dB
Mix	0 – 100 %	100 %
EQ	on / off	off
Low	30 – 400 Hz	100 Hz
Low gain	-15 – 15 dB	0 dB
Low mid	150 – 2000 Hz	400 Hz
Low mid gain	-15 – 15 dB	0 dB

PARAMETER	RANGE	DEFAULT
Low mid Q	0.3 – 4	0.9
High mid	600 – 8000 Hz	2500 Hz
High mid gain	-15 – 15 dB	0 dB
High mid Q	0.3 – 4	0.9
High	2000 – 16000 Hz	8000 Hz
High gain	-15 – 15 dB	0 dB
Module order	0 – 119	0
Drive	on / off	off
Drive amount	0 – 100 %	30 %
Output	-18 – 18 dB	0 dB
Character	Soft, British Warm, British Bright, American Punch, Nashville	Soft
Low bell	on / off	off
High bell	on / off	off
Auto gain	on / off	off

FACTORY PRESETS

Vocal Pop lead · Warm ballad · Rap, upfront · Backing, tucked in · Voice-over, podcast

Drums Kick punch · Snare crack · Toms, full and clear · Overheads, open · Bus, glue and weight · Parallel crush

Bass DI, round and present · Pick, rock grit · Sub, clean and deep

Guitar Electric, in the mix · Clean, sparkle · Acoustic, strummed · Acoustic, fingerpicked

Keys Piano, clear · Electric piano, warm · Synth, make room

EQ and filter

Strada-EQ



Strada-EQ

Up to 16 bands on the curve. Double-click the curve to add a band (a cut near the ends, a bell elsewhere), drag a band to move it, Ctrl-drag it (up narrower, down wider) or use the wheel over it to set its Q, double-click it to remove it.

Right-click a band for its shape, drawn (bell, low and high shelf, low and high cut, notch, band pass, tilt), the slope of a cut (6 to 48 dB per octave), its placement (both channels, left, right, mid or sides), Dynamic, Solo and Bypass, Gain to 0 dB and Flip the gain. Under the curve, the selected band has the same drawn shapes, its slope and placement, then its frequency, gain and Q.

- A **dynamic** band listens to its own frequencies at the input (a bell around its frequency, a low shelf below it, a high shelf above it) and moves its gain while they are above the Threshold: by as many dB as they pass it, up to the Range, at the speed set by Attack and Release. A negative range cuts when loud (a resonance that only rings now and then, sibilance, a boomy note); a positive range boosts when loud (the crack of a snare on its hits only). To boost while quiet, give the band a gain and a negative range of the same size: it boosts at rest and comes back to flat when its frequencies get loud. The panel says what the band does and the gain it has now; on the curve, its range shows as a line under the band, the gain it has now as a ring.
- **Solo** plays only the frequencies the band works on, to find what to cut; it stops when the window closes.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Band n in use	on / off	off
Band n bypass	on / off	off

PARAMETER	RANGE	DEFAULT
Band n type	Bell, Low shelf, High shelf, Low cut, High cut, Notch, Band pass, Tilt shelf	Bell
Band n frequency	20 – 20000 Hz	1000 Hz
Band n gain	-30 – 30 dB	0 dB
Band n Q	0.1 – 30	1
Band n slope	6 dB/oct, 12 dB/oct, 18 dB/oct, 24 dB/oct, 36 dB/oct, 48 dB/oct	12 dB/oct
Band n dynamic	on / off	off
Band n threshold	-60 – 0 dB	-24 dB
Band n range	-30 – 30 dB	-6 dB
Output	-30 – 30 dB	0 dB
Solo band	0 – 16	0
Band n placement	Stereo, Left, Right, Mid, Side	Stereo
Band n attack	0.1 – 200 ms	5 ms
Band n release	5 – 2000 ms	120 ms
Auto gain	on / off	off

FACTORY PRESETS

Vocal Presence · Air 12 kHz · Less mud · Soften harsh notes · Backing, sit behind · Voice-over, podcast

Drums Kick punch · Kick deep sub · Snare crack · Toms, full and clear · Overheads, cymbal air · Bus, weight and air

Bass Definition · Sub weight · Heard on small speakers

Guitar Fit in the mix · Tame the fizz · Acoustic, sparkle · Acoustic, less boom

Keys Piano, clarity · Synth, make room for the vocal · Pad, soft and dark

Master Gentle smile · Tilt brighter · Tilt warmer · Clear the low mids · Mono lows below 120 Hz · Wider air

Fix Low cut 100 Hz · Rumble below 30 Hz · Mains hum 50 Hz · Mains hum 60 Hz · Harsh 3 kHz, only when loud

FX Telephone · Old radio · Next room

Strada-Tube EQ



Strada-Tube EQ

A passive tube program EQ: the famous low boost and cut at the same frequency (the lows grow while the low mids clear), silky highs and tube warmth.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Low frequency	20 Hz, 30 Hz, 60 Hz, 100 Hz	60 Hz
Low boost	0 – 10	3
Low atten	0 – 10	2
High frequency	3 kHz, 4 kHz, 5 kHz, 8 kHz, 10 kHz, 12 kHz, 16 kHz	10 kHz
High boost	0 – 10	2
Bandwidth	0 – 10	5
Atten select	5 kHz, 10 kHz, 20 kHz	20 kHz
High atten	0 – 10	0
Tube warmth	0 – 100 %	25 %
Output	-12 – 12 dB	0 dB

FACTORY PRESETS

Drums Kick, low end trick · Snare snap · Bus, weight and silk

Bass Low end trick 60 Hz · Round and warm · Tight low end

Vocal Presence 5 kHz · Air · Body and air · Smooth top

Guitar Acoustic, sparkle · Electric, bite 3 kHz · Electric, dark and fat

Master Sheen · Warm and dark · Tube glue · Low end trick and air

Strada-Filter



Strada-Filter

A resonant sweeping filter with drive, an LFO (synced to the tempo or free) and an envelope follower: from a subtle movement to a wild sweep.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Type	Low-pass, High-pass, Band-pass, Notch	Low-pass
Cutoff	20 – 20000 Hz	2000 Hz
Resonance	0 – 100 %	30 %
Drive	0 – 24 dB	0 dB
LFO rate	0.02 – 20 Hz	1 Hz
LFO depth	0 – 100 %	0 %
Sync to tempo	on / off	off
LFO note	1/16, 1/8, 1/4, 1/2, 1 bar, 2 bars	1/4
Envelope	-100 – 100 %	0 %
Mix	0 – 100 %	100 %
Output	-12 – 12 dB	0 dB
Slope	12 dB/oct, 24 dB/oct	12 dB/oct
LFO shape	Sine, Triangle, Saw up, Saw down, Square, Random	Sine

PARAMETER	RANGE	DEFAULT
LFO stereo phase	0 – 180 °	0 °
Envelope attack	0.5 – 100 ms	5 ms
Envelope release	10 – 2000 ms	150 ms

FACTORY PRESETS

Sweep Slow low-pass, 2 bars · High-pass, 1 bar · Stereo band-pass drift · Random steps 1/16

Transition High-pass build-up · Low-pass breakdown · Narrow band, far away

Rhythm 1/16 filter gate · Wobble 1/8 · Pump 1/4 · High-pass chop 1/8

Envelope Guitar auto-wah · Bass funk · Keys quack · Drums, ducking highs

Tone Radio voice · Next room · Warm low-pass · Thin and distant

DJ Low-pass with drive · High-pass with drive · Mids only

Space

Strada-Verb



Strada-Verb

Pick a space: Room, Hall, Space, Plate, Spring or Shimmer (hover a button for what it sounds like). Shimmer is a vast space whose tail rises an octave as it rings; its Shimmer knob sets how much.

Then a color, the character of an era: **Clean** leaves the tail full and smooth; **80s**, the digital reverbs of the 1980s, narrows it to 11 kHz with the grain of 12 bits and a lush chorus; **Vintage**, the first digital reverbs and the plates of the 1970s, makes it darker (7 kHz), grainier and thinner, with a soft hiss that follows the tail.

The display shows how long each frequency rings, in seconds, over the spectrum of the tail (in the color's tint) and of the input (a line); the cuts shade its ends, and dashed lines mark a beat and a bar at the project's tempo. Drag its points: the green one for the decay, the orange one for how long the lows ring and up to where, the blue one for the highs, the red and violet ones for the low and high cuts. Double-click a point to reset it. Fit to the tempo sets the decay to whole quarters of a bar and the pre-delay to a note value.

The main controls are the large ones: Decay, with Freeze (the tail held forever, for pads), Pre-delay, in milliseconds or, with Sync, as a note value, and Mix. Beside them come the reflections (Size, Early / late, Diffusion), the motion (the modulation's depth and rate), the ducking (how much the tail is lowered while the input plays, and how fast it comes back), the tone (the knobs of the display's points), the width and the Shimmer amount. Those a space does not use are greyed.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Space	Room, Hall, Space, Plate, Spring, Shimmer	Hall
Decay	0.2 – 20 s	2 s
Pre-delay	0 – 200 ms	20 ms
Low cut	20 – 1000 Hz	100 Hz
High cut	1000 – 20000 Hz	9000 Hz
Width	0 – 150 %	100 %
Mix	0 – 100 %	25 %
Ducking	0 – 100 %	0 %
Size	0 – 100 %	60 %
Early / late	0 – 100 %	40 %
Treble decay	10 – 100 %	45 %
Bass decay	50 – 200 %	120 %
Diffusion	0 – 100 %	80 %
Modulation	0 – 100 %	40 %
Freeze	on / off	off
Shimmer	0 – 100 %	50 %
Pre-delay sync	on / off	off
Pre-delay note	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1/16
Modulation rate	0.1 – 5 Hz	0.37 Hz
Bass crossover	80 – 1000 Hz	250 Hz
Ducking release	50 – 2000 ms	300 ms
Color	Clean, 80s, Vintage	Clean

FACTORY PRESETS

Vocal Plate · Plate, 1/16 pre-delay · Ducked hall · Ballad hall · Close ambience · Eighties plate

Drums Small room · Live room · Tight ambience · Snare, bright plate · Seventies room

Keys Dark plate · Piano hall · Electric piano, soft room · Eighties hall

Guitar Amp spring · Surf spring · Acoustic, wood room · Seventies plate

Pads Vast space · Strings, concert hall · Shimmer · Endless shimmer · Eighties space

Send Vocal plate · Drum room · Medium hall · Large dark hall · Plate, 1/8 pre-delay

Strada-Delay



Strada-Delay

Pick a machine: **Digital** gives clean repeats, and a new time crossfades in; **Tape** wobbling, saturated repeats that darken, and a new time glides like a varispeed; **Analog** (bucket brigade) warm repeats, darker the longer the time.

On the left, the echoes on the tempo grid, left above and right below, light up as they are heard; ping-pong draws their path. Drag the first echo across for the time and up or down for the feedback, and the first one on the right across for its offset. On the right, the tone of the repeats over their spectrum: the yellow curve is one pass through the loop, the fainter ones the passes after it, darker each time; drag the red and violet points for the low and high cuts.

The main controls are the large ones: Time, in milliseconds with Tap, or with Sync as a note value at the project's tempo; Feedback, with Ping-pong and Freeze (what is in the delay repeats forever, the input left out); and Mix. Beside them come the cuts, wow and flutter and drive (tape and analog only), the right side's offset, and ducking (the echoes lowered while the input plays, back in the gaps).

PARAMETERS

PARAMETER	RANGE	DEFAULT
Time	1 – 4000 ms	375 ms

PARAMETER	RANGE	DEFAULT
Feedback	0 – 95 %	35 %
Ping-pong	on / off	off
Low cut	20 – 2000 Hz	100 Hz
High cut	1000 – 20000 Hz	8000 Hz
Mix	0 – 100 %	30 %
Sync to tempo	on / off	off
Note	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1/8 D
Model	Digital, Tape, Analog	Digital
Wow & flutter	0 – 100 %	25 %
Drive	0 – 100 %	30 %
Right offset	-50 – 50 ms	0 ms
Ducking	0 – 100 %	0 %
Freeze	on / off	off

FACTORY PRESETS

Vocal Slapback 90 ms · Analog slap 110 ms · Dark 1/8 echo · 1/4 throw, ducked

Guitar Slapback 120 ms · Dotted eighth · Tape echo 330 ms · Wide solo, 1/4 and offset

Synth 1/4 ping-pong · 1/8 triplet ping-pong · Lead, analog 1/8

FX Drums, 1/16 ping-pong · Dub, runaway tape · Stereo widener 25 ms · Worn tape slap

Send 1/4 echo · Dotted 1/8 · Slapback · Tape echo

Modulation

Strada-Chorus



Strada-Chorus

Short modulated delays for width and shimmer, with one voice, two, or an ensemble; with feedback it turns into a flanger.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Rate	0.05 – 8 Hz	0.8 Hz
Depth	0 – 100 %	40 %
Delay	1 – 30 ms	12 ms
Feedback	0 – 90 %	0 %
Mix	0 – 100 %	50 %
Sync to tempo	on / off	off
Note	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1 bar
Voices	1 voice, 2 voices, Ensemble	1 voice
Stereo	0 – 180 °	90 °
Tone	1000 – 20000 Hz	20000 Hz

FACTORY PRESETS

Vocal Subtle thickening · Backing, wide · Dreamy double

Guitar Clean 80s · Acoustic, 12-string · Slow shimmer · Bass, fretless shimmer

Keys Electric piano · Organ, slow rotor · Piano, honky-tonk

Synth Lush ensemble · 80s poly chorus · String ensemble · Wide pad

FX Vibrato · Resonant sweep · Synced 1 bar swirl

Strada-Flanger

The classic jet flanger, with positive or negative feedback, stereo sweep and Through zero, the tape flanging of the sixties.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Rate	0.02 – 5 Hz	0.25 Hz
Depth	0 – 100 %	70 %
Manual	0.1 – 8 ms	1 ms
Feedback	-95 – 95 %	60 %
Stereo	0 – 180 °	90 °
Mix	0 – 100 %	50 %
Output	-12 – 6 dB	0 dB
Sync to tempo	on / off	off
Note	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1/2 T
Through zero	on / off	off

FACTORY PRESETS

Guitar Subtle motion · Jet · Bass, slow flange

Vocal Psychedelic sweep · Soft doubling · Robot tube

Synth Metallic · 1 bar sweep · Pad, wide motion · Hollow drain

Drums Hi-hats, swirl · Bus, through-zero · Snare, tape flange

Strada-Phaser

A swirling phaser of 4 to 12 stages, with feedback and stereo spread.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Rate	0.02 – 8 Hz	0.4 Hz
Depth	0 – 100 %	80 %
Low	50 – 2000 Hz	250 Hz
High	500 – 12000 Hz	3500 Hz
Feedback	-90 – 90 %	40 %

PARAMETER	RANGE	DEFAULT
Stages	4 stages, 6 stages, 8 stages, 12 stages	6 stages
Stereo	0 – 180 °	90 °
Mix	0 – 100 %	50 %
Sync to tempo	on / off	off
Note	1/32, 1/16 T, 1/16, 1/16 D, 1/8 T, 1/8, 1/8 D, 1/4 T, 1/4, 1/4 D, 1/2, 1 bar, 1/2 T, 1/2 D, 2 bars	1/2 T

FACTORY PRESETS

Guitar Classic 4-stage · Funk rhythm · Fast vibe

Keys Electric piano swirl · Clav funk · Organ, slow rotor

Synth Deep swirl · 1/2 synced sweep · Pad, slow 12-stage · Resonant 1 bar

FX Vocal, subtle movement · Drums, breakbeat sweep · Hi-hats, jet stream · Whole mix, slow notch

Strada-Mod



Strada-Mod

Tremolo, auto-pan, rhythmic cutter (a step sequencer of the level), vibrato and ring modulation, synced to the tempo.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Mode	Tremolo, Auto-pan, Cutter, Vibrato, Ring mod	Tremolo
Sync to tempo	on / off	on

PARAMETER	RANGE	DEFAULT
Note	1/32, 1/16T, 1/16, 1/16D, 1/8T, 1/8, 1/8D, 1/4T, 1/4, 1/4D, 1/2, 1 bar, 2 bars, 4 bars	1/8
Rate	0.05 – 40 Hz	4 Hz
Depth	0 – 100 %	60 %
Shape	Sine, Triangle, Saw up, Saw down, Square, Random	Sine
Stereo phase	0 – 180 °	0 °
Smooth	0 – 100 %	15 %
Steps	4, 8, 16	16
Gate length	5 – 100 %	60 %
Frequency	20 – 4000 Hz	220 Hz
Mix	0 – 100 %	100 %
Output	-12 – 12 dB	0 dB
Step n	on / off	on

FACTORY PRESETS

Tremolo Vintage amp · Surf · Choppy 1/16 · Stereo shimmer · Slow swell

Pump Sidechain 1/4 · Soft 1/8

Auto-pan Gentle 1/2 · Wide circle 1/8 · Ping-pong 1/4 · Random drift

Cutter Trance gate · Offbeat stabs · Stutter 1/32 · Dotted groove · Half-time duck · Glitch

Vibrato Subtle · Warped tape · Chorus-like · Seasick

Ring Robot voice · Metallic bell · Dalek · Alien radio

Strada-Pitch



Strada-Pitch

A pitch shifter with two voices, delay and feedback: harmonies, octaves, widening, and shimmering echoes.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Voice A semitones	-24 – 24 st	12 st
Voice A cents	-50 – 50 ct	0 ct
Voice A level	0 – 100 %	100 %
Voice A pan	-100 – 100 %	0 %
Voice B semitones	-24 – 24 st	-12 st
Voice B cents	-50 – 50 ct	0 ct
Voice B level	0 – 100 %	0 %
Voice B pan	-100 – 100 %	0 %
Window	10 – 100 ms	40 ms
Delay	0 – 1000 ms	0 ms
Feedback	0 – 95 %	0 %
Tone	1000 – 20000 Hz	20000 Hz
Mix	0 – 100 %	100 %
Output	-12 – 12 dB	0 dB

FACTORY PRESETS

Octave Up · Down · Up and down · Vocal, octave below, blended · Bass, sub octave

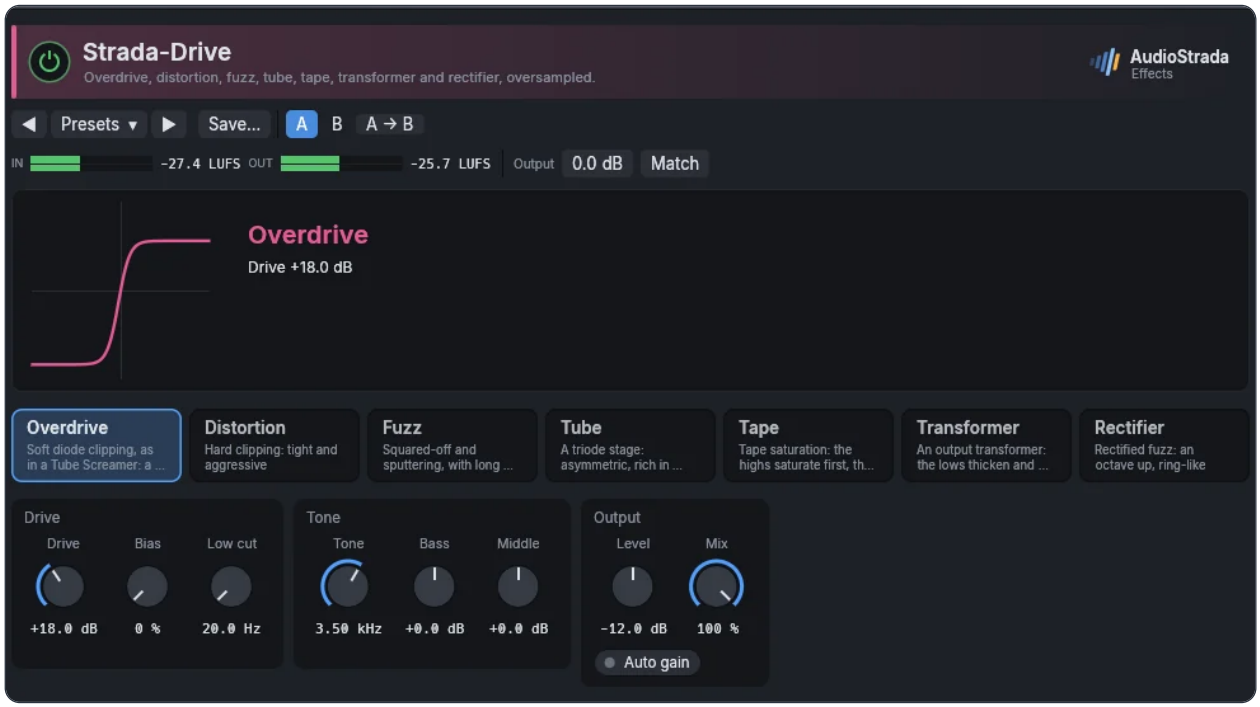
Harmony Fifth above · Major third above · Fourth below · Third and fifth

FX Chipmunk · Monster voice · Demon and child · Micro-shift widener

Spiral Rising shimmer · Falling · Fifths staircase · Glitch cascade

Colour

Strada-Drive



Strada-Drive

Pick a type (Overdrive, Distortion, Fuzz, Tube, Tape, Transformer, Rectifier). Drive goes from clean to exaggerated by even steps: the first third adds a little color to a bass or a bus, the top a fuzz. Peaks keep their level whatever the drive; Auto gain matches the loudness instead, so that you judge the color and not the volume. Output trims the level, Mix blends the dry sound back in.

The display shows the spectrum of the input (a line) and of the output, where the added harmonics glow. The orange line is how hard each frequency is driven: drag its points for the drive, the Low cut that keeps the lows out of the saturation, and the Focus, a band driven harder (to bring a bass forward) or softer than the rest, its tone unchanged. The white line is the tone after the drive: drag its points for the Bass, the Middle (and its frequency) and the Tone, a high cut. Double-click a point to reset it. Bias makes the clipping asymmetric (warmer, even harmonics).

PARAMETERS

PARAMETER	RANGE	DEFAULT
Type	Overdrive, Distortion, Fuzz, Tube, Tape, Transformer, Rectifier	Overdrive

PARAMETER	RANGE	DEFAULT
Drive	0 – 100 %	35 %
Tone	500 – 20000 Hz	20000 Hz
Level	-24 – 24 dB	0 dB
Mix	0 – 100 %	100 %
Low cut	20 – 600 Hz	20 Hz
Bias	0 – 100 %	0 %
Bass	-12 – 12 dB	0 dB
Middle	-12 – 12 dB	0 dB
Auto gain	on / off	off
Focus	-12 – 12 dB	0 dB
Focus frequency	40 – 10000 Hz	1000 Hz
Middle frequency	200 – 5000 Hz	800 Hz

FACTORY PRESETS

Bass Thick transformer · Parallel grit · Growl

Vocal Parallel grit · Tube sheen · Megaphone

Drums Parallel crunch · Warm tape · Snare bite

Guitar Light crunch · Lead · Tight metal · Fuzz · Octave fuzz

Keys Warm tube · Electric piano bark · Organ grind

Bus Mix, tape warmth · Mix, transformer weight · Drums, tube glow

Lo-fi Blown speaker · Transistor radio · Dying battery

Strada-Tape



Strada-Tape

A tape machine, drawn with its reels turning at the chosen speed and its VU meters. Four machines: **Studio A80** (2-inch studio deck: punchy lows, firm mids), **Mastering 102** (half-inch mastering deck: wide, clean and smooth), **Vintage J37** (four-track: darker, rounder, saturates early), **Cassette** (soft top, warble and hiss). Three tapes: **GP9** (modern, most headroom), **456** (the classic, compresses when pushed), **250** (vintage, saturates early). Speed, head bump, wow and flutter, hiss and bias complete it.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Input	-12 – 24 dB	0 dB
Speed	7.5 ips, 15 ips, 30 ips	15 ips
Head bump	0 – 6 dB	1.5 dB
Wow & flutter	0 – 100 %	0 %
Hiss	0 – 100 %	0 %
Bias	-100 – 100 %	0 %
Output	-18 – 12 dB	0 dB
Mix	0 – 100 %	100 %
Machine	Studio A80, Mastering 102, Vintage J37, Cassette	Studio A80
Tape	GP9, 456, 250	456

FACTORY PRESETS

Mix bus Glue 30 ips · Warm 15 ips · Vintage

Mastering Transparent 30 ips · Analog sheen · Round 15 ips

Drums Punchy 15 ips · Crushed room · Parallel smash

Bass Round 15 ips · Thick 7.5 ips · Tight 30 ips

Vocal Smooth 30 ips · Vintage warmth · Pushed hard

Instrument Guitars, glue 15 ips · Keys, warm wobble · Acoustic guitar, soft top

Lo-fi Cassette demo · Worn cassette · Warbly tape

Stereo

Strada-Wide



Strada-Wide

Width per band, mono lows and a goniometer: wide mixes that stay solid in mono. Stereoize makes a stereo image from a mono source.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Low width	0 – 200 %	100 %
Mid width	0 – 200 %	110 %
High width	0 – 200 %	130 %
Low split	60 – 1000 Hz	250 Hz
High split	1000 – 12000 Hz	4000 Hz
Mono below	20 – 500 Hz	120 Hz
Output	-12 – 12 dB	0 dB

PARAMETER	RANGE	DEFAULT
Stereoize	0 – 100 %	0 %
Stereoize time	1 – 30 ms	12 ms

FACTORY PRESETS

Master Mono bass 150 Hz · Wide top · Gentle widen · Focus the center

Bus Drums, wide overheads · Guitars, wide doubles · Pads, super wide · Backing vocals, spread

Fix Mono source, stereoize · Bass, mono lows · Tame a too-wide source · Check in mono

Strada-Doubler



Strada-Doubler

Double tracking: detuned, delayed and drifting copies spread across the stereo field, for vocals and guitars recorded once.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Voices	2, 4	2
Detune	0 – 50 ct	8 ct
Delay	0 – 60 ms	10 ms
Width	0 – 100 %	80 %
Drift	0 – 100 %	30 %
Low cut	20 – 1000 Hz	150 Hz
Doubles	0 – 100 %	50 %

PARAMETER	RANGE	DEFAULT
Output	-12 – 12 dB	0 dB

FACTORY PRESETS

Vocal Natural double · Tight widen · Stack of takes · Vintage ADT · Slapback double

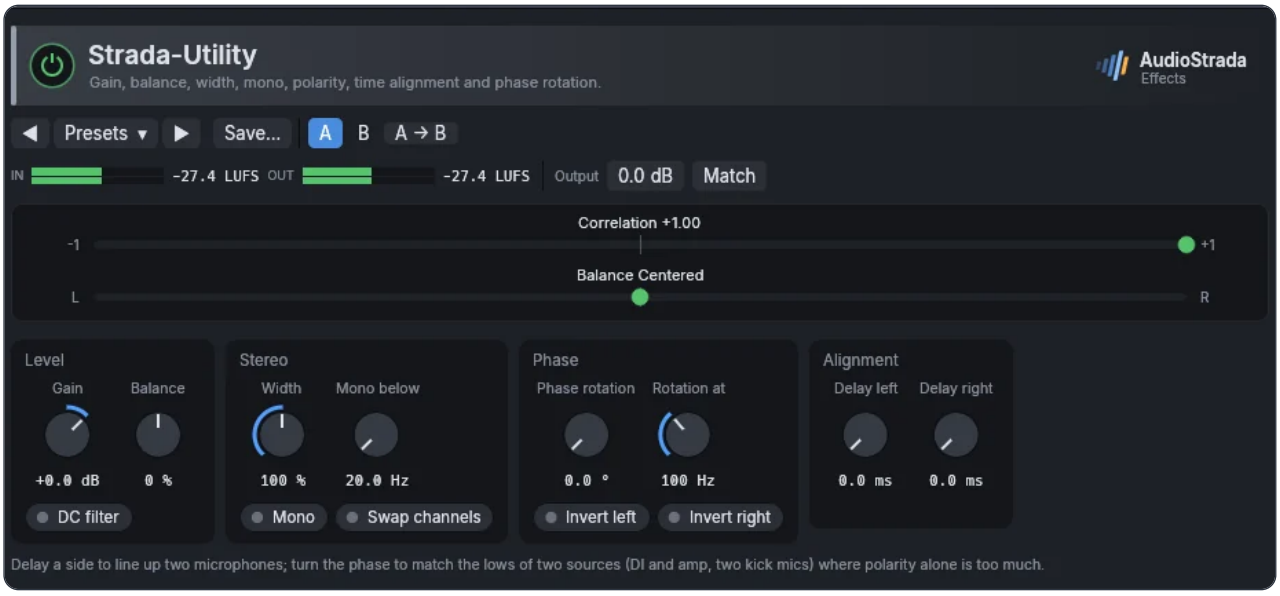
Guitar Wall · Subtle stereo · Acoustic, twin takes

Synth Wide pad · Lead, fat unison · Bass, wide tops

FX Out-of-tune choir · Drunken double · Crowd of four

Utility

Strada-Utility



Strada-Utility

Gain, balance, width, mono and mono below a frequency, polarity per channel, channel swap, time alignment in milliseconds and phase rotation.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Gain	-48 – 24 dB	0 dB
Width	0 – 200 %	100 %
Mono	on / off	off
Invert left	on / off	off
Invert right	on / off	off
Swap channels	on / off	off
Balance	-100 – 100 %	0 %

PARAMETER	RANGE	DEFAULT
Delay left	0 – 20 ms	0 ms
Delay right	0 – 20 ms	0 ms
Phase rotation	0 – 180 °	0 °
Rotation at	20 – 2000 Hz	100 Hz
DC filter	on / off	off
Mono below	20 – 500 Hz	20 Hz

FACTORY PRESETS

Fix Flip polarity · Flip left polarity · Flip right polarity · Swap channels · Remove DC offset · Mono bass below 120 Hz

Gain -6 dB headroom · -12 dB before a hot plugin · +6 dB

Width Mono check · Narrow 50% · Wide 130% · Haas widener 12 ms

Strada-Correct

Automatic pitch correction for the voice, from a light touch to the stepped, synthetic voice. The display scrolls the pitch sung (grey) and the corrected one (blue) over the notes of the scale; at its right, the note sung and how far off it is, the note aimed at, and a bar showing by how many cents the voice is being moved.

- **Natural** follows the settings: Retune speed is the time the voice takes to reach its note (0 ms is immediate, 20 to 60 ms sounds like a singer in tune), Humanize corrects the center of a held note and leaves its vibrato, Tolerance leaves alone a note already that close, Amount corrects only a part of the way.
- **Staircase** puts every note flat on its target at once, whatever those settings: the voice moves in steps, vibrato and slides gone, as on the first automatically corrected records. Choose a scale with few notes for wider steps.
- **Harmony** corrects the voice as Natural does and adds a second voice singing along in the key: a third, fifth, sixth or octave above, a third, fourth or octave below, counted in the notes of the scale (of the major scale of the key when the scale is chromatic). Level sets the second voice against the first; the pair keeps the loudness of one voice.

Choose the key and the scale (or click notes on the keyboard for a Custom one). While the voice plays, the effect listens for the key of what is sung and shows it under the keyboard (Heard: A minor); **Use this key** sets the key and the scale to it. Transpose moves the whole voice by semitones, formants kept.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Key	C, C#, D, D#, E, F, F#, G, G#, A, A#, B	C
Scale	Chromatic, Major, Minor, Harmonic minor, Dorian, Pentatonic major, Pentatonic minor, Blues, Custom	Chromatic
Retune speed	0 – 400 ms	25 ms
Humanize	0 – 100 %	0 %
Amount	0 – 100 %	100 %

PARAMETER	RANGE	DEFAULT
Transpose	-12 – 12 st	0 st
Custom notes	0 – 4095	4095
Tolerance	0 – 50 cents	0 cents
Mode	Natural, Staircase, Harmony	Natural
Harmony	Third above, Fifth above, Sixth above, Octave above, Third below, Fourth below, Octave below	Third above
Harmony level	0 – 100 %	60 %

FACTORY PRESETS

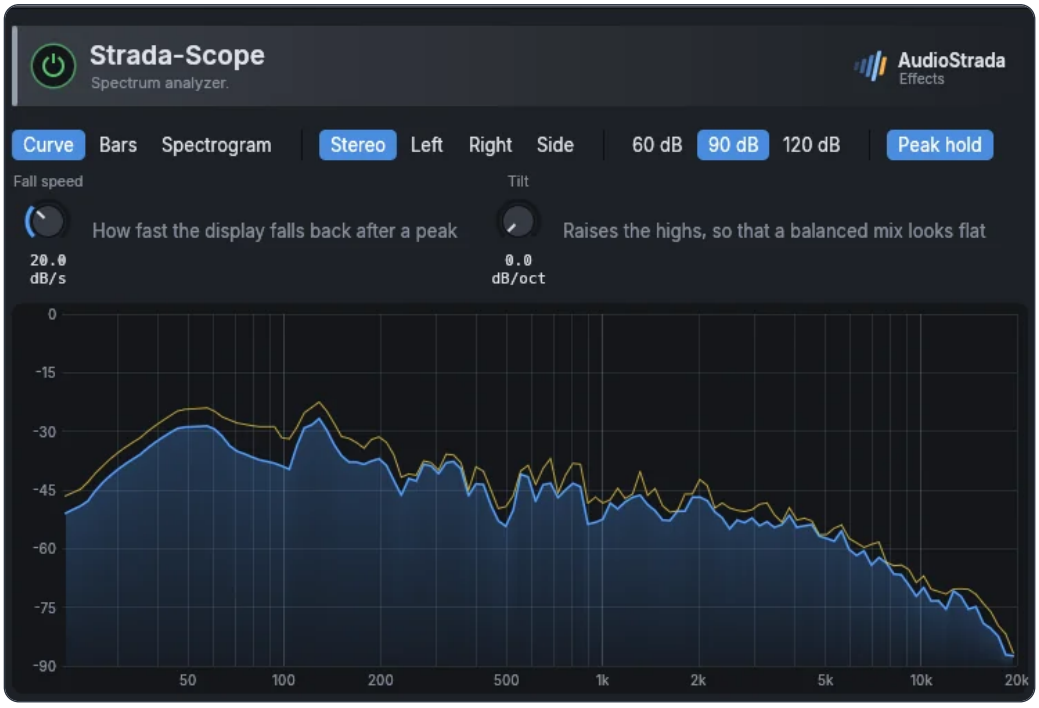
Vocal Hard tune · Pop, tight · Natural, keeps the vibrato · Ballad, long notes only · Light touch · Backing, locked

Staircase Every semitone · Major scale · Minor pentatonic · Low and synthetic

Harmony Third above · Fifth above, discreet · Octave below, doubled

FX Octave down · Octave up · A fifth above, tight

Strada-Scope



Strada-Scope

A spectrum analyzer, with peak hold, tilt and the choice of what it shows.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Fall speed	1 – 60 dB/s	20 dB/s
View	Curve, Bars, Spectrogram	Curve
Source	Stereo, Left, Right, Side	Stereo

PARAMETER	RANGE	DEFAULT
Range	60 dB, 90 dB, 120 dB	90 dB
Tilt	0 – 6 dB/oct	0 dB/oct
Peak hold	on / off	on

Strada-Tuner

A chromatic tuner for guitar, bass and voice; it can mute the track while tuning.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Reference A4	415 – 466 Hz	440 Hz
Mute while tuning	on / off	off
View	Needle, Strobe	Needle

Amp and cab

Strada-Amp



Strada-Amp

A whole guitar or bass rig: up to eight pedals, an amp and a cabinet. The window has three sections: Pedalboard, Amp and Cab.

- **Pedals**: click **+** to add one; over a pedal, the pencil changes it and the cross removes it; drag a pedal to move it. Click its footswitch to turn it on or off. 21 pedals after the classics: Tube Screamer, Klon, Blues

Driver, SD-1, DS-1, RAT, Metal Zone, Fuzz Face, Big Muff, Rangemaster, Cry Baby wah, compressor, modulation, analog and tape delay, reverb.

- **Amps**: the arrows beside the amp step through them; click its name for the full list. 16 **built-in** models after the most played amps (Twin, Super and Deluxe Reverb, Tweed Deluxe, Bassman, AC30, JTM45, Plexi, JCM800, Friedman, Dumble, Dual Rectifier, 5150, Diezel, SVT, B-15), each with its own preamp, tone stack and power stage, and a matching cabinet.
- **My library** lists your Neural Amp Modeler captures by category (Amps, Amps + cab, Pedals, Other, Favorites). Add captures... copies `.nam` files into AudioStrada's library, sorted by gear; right-click a card to rename it, change its category, star it or remove it. A folder of captures of one amp is one amp: its Gain knob steps between them. A capture freezes the amp at one setting: Bass, Middle, Treble, Presence and Master shape the sound after it.
- **TONE3000**: Browse TONE3000... opens its free captures by kind (amps, effects, cabs): trending, latest, your favorites and downloads. A click downloads a tone and loads it where it belongs. Signing in (free account) shows your favorites.

PARAMETERS

PARAMETER	RANGE	DEFAULT
Input	-24 – 24 dB	0 dB
Gate (-100 = off)	-100 – -20 dB	-100 dB
Gain	0 – 10	5
Bass	0 – 10	5
Middle	0 – 10	5
Treble	0 – 10	5
Presence	0 – 10	5
Master	-24 – 12 dB	0 dB
Cabinet	4x12 V30, 4x12 Greenback, 2x12 Blue (open), 2x12 US (open), 4x10 US (open), 1x12 US (open), 4x10 bass, 8x10 bass, 1x15 bass, Direct, Impulse response	4x12 V30
Normalize loudness	on / off	on
Amp model	Capture, US Twin, US Super 4x10, US Deluxe, Tweed Deluxe 57, Tweed Bass 59, Voxy 15 Top Boost, Brit 45 Bluesbreaker, Brit Plexi 100, Boutique 59, Cali Mark IV, Panama 52, Bass Classic, Bass Flip 15	US Super 4x10

FACTORY PRESETS

Clean Sparkle · Edge of breakup · Jangle · Warm jazz

Crunch Blues · Rock · Tweed bite · Boutique edge

Lead Singing · Liquid · Fuzz rock

High gain Metal · Modern rhythm · Thrash scoop

Bass Classic · Flip-top, round · Driven rock

CHAPTER 11

Plugins



The effect browser with installed plugins

Finding plugins

AudioStrada finds **CLAP**, **VST3**, **VST2** and **LV2** plugins (and AU on macOS) in the standard folders and in the folders added in **Preferences › Plugins**. VST2 folders are those of the `VST_PATH` variable and, on Windows, the one installers write in the registry, `VSTPlugins` and `VST2` in Program Files; Waves' WaveShell files list each of their plugins. 32-bit plugins do not run. Scan for new plugins looks for new ones; Rescan everything forgets the cached list and scans every plugin again. Windows plugins do not run on Linux.

New plugins are scanned in the background when AudioStrada starts. While the scan runs, the effect browser shows how far it is (and Preferences › Plugins too); the plugins already known can be used meanwhile, the new ones show when it ends.

From a terminal, `audiostrada plugins` lists the installed plugins, `--rescan` scans them again.

The effect browser

Click + insert or an empty slot. The browser lists the built-in effects by family (Dynamics, EQ & Filter, Space, Modulation, Color, Stereo, Utility, Amp & Cab, Instrument), then the installed plugins in the same families. A plugin's family comes from what it declares (CLAP features, VST3 subcategories, VST2 category, LV2 class), else from a list of about a thousand known plugins (from PluginDB, which also knows their next versions: Pro-Q 4 is filed like Pro-Q 3), else from the words of its name (EQ, Verb, Comp…). The others go to **Other**.

- Right-click a plugin's card › Family to file it elsewhere (Automatic goes back to the family found).
- The search reads the names, the families and what they hold, in English and in your language, without minding accents: reverb finds Strada-Verb.
- The format buttons and the **Vendor** menu at the top keep one format's or one vendor's effects; clicking the vendor on a card does the same.

Safety

Each plugin runs in its own process (Preferences › Plugins › Run each plugin in its own process). If a plugin crashes, AudioStrada keeps playing: the insert turns red and its menu offers Reload plugin.

To start without any third-party plugin, run `audiostrada --disable-third-party-plugins`, or tick Disable third-party plugins in Preferences › Plugins (from the next start on). The built-in effects stay, and plugin inserts keep their settings.

Plugin windows

A plugin opens its own window when it is added and when its insert is clicked (clicked again, the window comes to the front). Right-click › Presets, levels and parameters… opens AudioStrada's window for it: presets, A/B and Bypass at the top as for the built-in effects, levels and Match at the bottom, and every parameter; Interface opens or closes the plugin's own window. A plugin without a window AudioStrada can show opens AudioStrada's window instead.

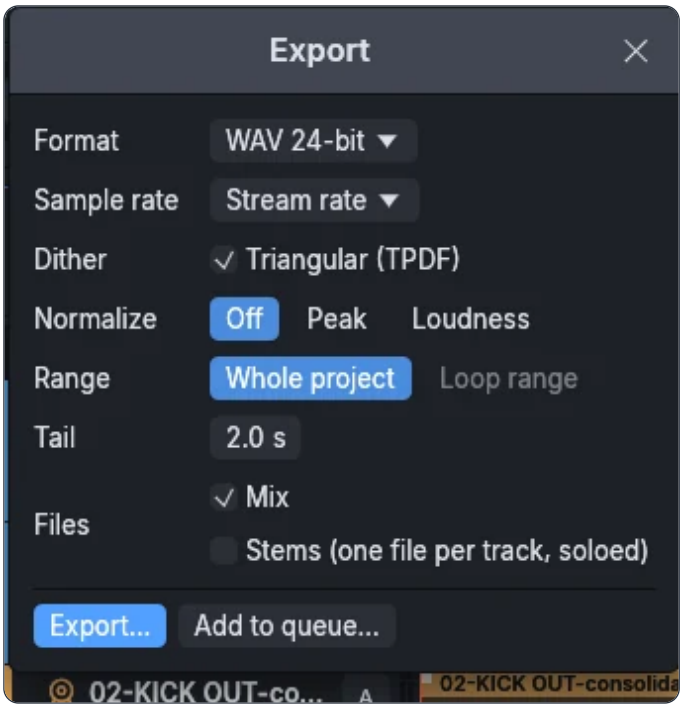
A plugin with a **sidechain** input, as many compressors and gates, can be keyed by another track, like the built-in compressor: choose the track in the bottom bar of AudioStrada's window, or right-click the insert › Sidechain. This works with CLAP and VST3 plugins. A plugin with a mono input hears both sides of a stereo track, mixed.

Plugin windows follow the selected track; pin one to keep it on its track. They stay above AudioStrada while you use it, on Windows and X11. Under Wayland, AudioStrada runs in X11 mode for that (Preferences › General › Several screens); untick it if a fractional display scale (125 %, 150 %) makes the windows blurry, at the cost of windows that can fall behind.

In a plugin's own window, the transport's shortcuts (Space, R, Home, L…) go to AudioStrada rather than to the plugin, on Linux; the other keys stay the plugin's.

CHAPTER 12

Export



The export window

Exporting the mix

File › Export (Ctrl + Shift + E) opens the export window. **Ready-made settings** fill it in one click: Streaming (WAV 24-bit at -14 LUFS), CD (WAV 16-bit, 44.1 kHz, dithered, peaks at -1 dBFS), Mastering (WAV 32-bit float, untouched) and Stems (one file per track). Then:

SETTING	CHOICES
Format	WAV 16-bit, 24-bit or 32-bit float; FLAC 16 or 24-bit; MP3; Opus
Sample rate	the project's, or any other
Dither	triangular (TPDF), when going down to 16 bits
Normalize	to a peak or to a loudness (LUFS)
Range	the whole project or the loop range
Tail	seconds added after the end, for reverbs and delays
Stems	one file per track, soloed, besides or instead of the mix
Master effects	shown when the master has effects: export with them or without them

The bar at the bottom sums up what will be written (format, rate, length, number of files) before Export…. Exports run faster than real time, in the background. The metronome and the monitoring effects are never exported.

When effects are active on the master, the window names them: the files go through them. Export without them leaves them out of this export only; Mastering ticks it, since a mastering engineer expects a mix without a limiter. An effect meant only for listening (headphone or room correction) belongs in the master's monitoring effects, which are never exported.

Render queue

Add to queue… keeps an export, with the project as it is at that moment, to render later with others. The **Render queue** lists them; render them all in one go, when you leave the computer.

A single track

The track header's menu exports a track alone, after its effects.

Freeze and bounce

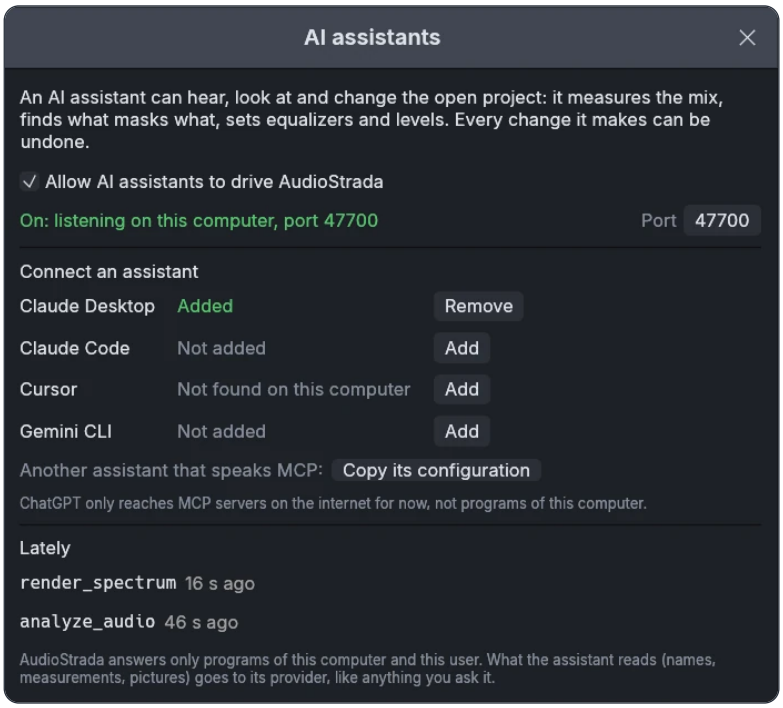
- **Freeze** renders a track with its effects and plays the result instead, to save processing power. Unfreeze it to change its effects.
- **Bounce** renders a track onto a new track.

From a terminal

`audiostrada render song.strada --output mix.wav` mixes a project (or audio files) into a WAV file without opening the window.

CHAPTER 13

AI assistants



The AI assistants window

AudioStrada speaks the **Model Context Protocol** (MCP): an AI assistant such as Claude Desktop, Claude Code, Cursor or Gemini CLI can build and mix a project with you, listen to it and explain what it hears. Every change it makes shows in the window and can be undone.

Setting up

Click the **robot button** at the top right of the window (or Help › AI assistants…). Switch on Allow AI assistants to drive AudioStrada, then add AudioStrada to Claude Desktop, Claude Code, Cursor or Gemini CLI with one click, and restart the assistant. For another assistant, copy its configuration from the window. The robot button turns green while assistants may drive AudioStrada.

If an assistant was installed while the window was open, Check again looks for it. The bottom of the window says whether assistants may connect, and on which port. The window lists the last tools assistants called. The setting stays on from one session to the next. An assistant started before AudioStrada, or across a restart of AudioStrada, reconnects at its next request.

What an assistant can do

AudioStrada speaks the Model Context Protocol (MCP), so an AI agent (Claude Code, Claude Desktop, any MCP client) or a script can build and mix a project: import audio, add tracks and effects, set levels, cut, strip silence, export and save. The agent first calls `inspect_project`, which describes the tracks, clips, inserts and sends.

The agent also hears what it does. `analyze_audio` renders a track (alone, after its effects) or the master and describes it: loudness (LUFS, true peak, loudness range), dynamics over time, stereo image, share of energy per frequency band, resonances, tempo, and notes on problems (clipping, a master too loud for streaming, phase). `compare_audio` sets two tracks side by side and names the frequency ranges where they compete. The agent can then change an EQ or a level and listen again. `express_mix` runs the Express Mix on every audio track (or those given) and applies it in one undo step: doses from 0 to 100 (`clean`, `bring_out`, `balance`, `depth`, `ambience`, `wide`), a `style` (transparent, warm, clean, punchy, big) at an `intensity`, `buses`, `headroom`, and the `instruments` of tracks whose names do not tell. It writes music too: `read_midi_clip` gives the notes of a MIDI clip in beats (with the drum map of a Strada-Drums track), `write_midi_clip` replaces or adds notes, `add_midi_clip` makes a new clip, and `export_midi_file` / `import_midi_file` go through standard MIDI files. Ask it to vary a drum pattern from section to section, write a bass line or a chord progression.

It arranges as you would on the timeline: `move_clips` (in time or to another track), `trim_clip`, `duplicate_clips`, `delete_clips` (with ripple), `set_clip` (gain, fades and their shape, mute, name, stretch, pitch) and `set_crossfade`. Each call is one undo step, and the audio files themselves are never moved, changed or deleted.

It mixes with the whole console: presets and saved chains (`list_presets`, `load_preset`, `save_preset`, `list_chains`, `add_chain`), automation (`read_automation`, `write_automation`: volume rides, filter sweeps, sends), sends, buses, VCAs, groups and sidechains (`set_send`, `set_routing`, `set_sidechain`), the console colour (`set_console`), mix snapshots, and third-party plugins (`list_plugins`, `add_insert` with a plugin's key, `plugin_params`).

It knows the song: `sections` (markers name them), `set_marker`, `set_tempo_map`, `analyze_sections`, `detect_key`, `compare_to_reference` (against any recording), and `transform_midi` (quantize with swing, transpose, velocities, humanize, lengths). In a running AudioStrada it plays with you: `transport` (play, stop, locate, loop a stretch) and `show` (selects and zooms on what it talks about).

Assistants that support MCP prompts offer four ready requests: check the mix, master for streaming, vary the drums, write a part.

It can also look: `render_spectrum` draws the spectrum of up to three tracks over each other, `render_spectrogram` how the frequencies move over time, and `render_waveform` the waveform above the short-term loudness. Assistants that read images (Claude among them) see these pictures as you would.

Ideas to ask

- "Check my mix: is anything masking the vocal?"
- "Master this song for streaming at -14 LUFS."
- "Vary the drums between the verse and the chorus."
- "Write a bass line that follows the kick, in the key of the song."
- "Compare my mix with this reference and tell me what differs."

For scripts

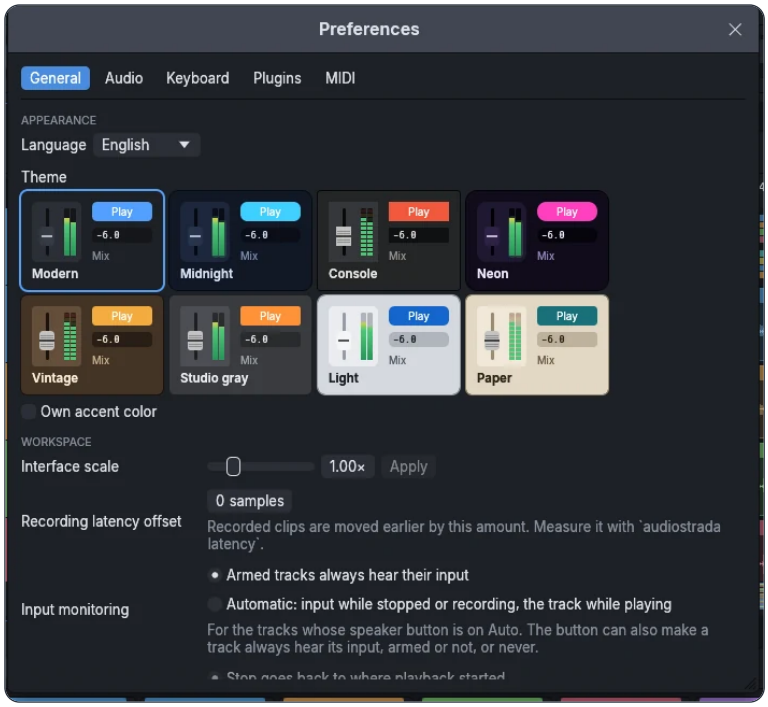
- `audiostrada mcp` works on a project of its own, without a window (it can create or open one). For Claude Code: `claude mcp add audiostrada -- audiostrada mcp`.
- `audiostrada --control 9000 song.strada` opens AudioStrada as usual and listens on that local port; `audiostrada mcp --connect 9000` then drives this running AudioStrada, where every change shows and can be undone. It can also run any menu command by name. Only programs of the same user can connect: the channel needs the token AudioStrada writes to `~/.config/audiostrada/control-token`.

CHAPTER 14

Preferences

View › Preferences... (Ctrl + ,) lists its pages at the left: Appearance and General; Audio, MIDI and Recording; Keyboard shortcuts and Plugins. Each page groups its settings on cards, the name and what it does at the left, the control at the right. Changes apply at once and are kept; Done closes the window.

Find a setting, at the top of the list, keeps only the pages holding what you type, with the settings found under each; a click (or Enter for the first) opens the page. Typed there, a command's name opens the keyboard shortcuts already searched.



Preferences

Appearance

- **Theme**: four themes, shown as small pictures: **Dark**, **Studio gray**, **Light** (white glossy strips and buttons) and **Custom**. Customize... opens your own theme beside a live preview: Start from one of the three, then choose the background, the accent and the contrast; every other color follows, and colors that would not read are corrected (the background stays clearly dark or clearly light, the accent stands out and keeps away from the record red). The corners, the meters and the fader caps can be changed too.
- **Language**: English or French; Automatic follows the system's language.
- **Interface scale** takes effect with Apply (Cancel puts the slider back).
- **Master**: the master strip at the left or at the right of the tracks in the mixer.
- **Mixer**: Compact mixer narrows the strips; a click opens one full width.

- **Timeline**: the master track at the top of the timeline, to draw its automation.
- **Transport**: at the top or at the bottom, and large to read it from afar.

General

- **Play key**: Stop goes back to where playback started, or stays where it is.
- **Several screens**: puts each window back on its screen (X11 mode, see Plugins).
- **New versions**: Check once a day tells you when a new official build is out. Nothing is installed on its own: AudioStrada points you to the download page.

Audio

The backend (PipeWire, JACK, ALSA; WASAPI or ASIO on Windows; CoreAudio on macOS), the output and input devices, the sample rate, the buffer size and the channels, with the latency they give. Test tone plays 440 Hz at -18 dBFS; the input meters show what comes in. On Linux, **System check** runs the same checks as `audiostrada diagnose` and shows how to fix each problem.

MIDI

The MIDI inputs: tick the keyboards and controllers to use. Refresh finds a device plugged in after the start.

Recording

Input monitoring of the armed tracks (always, or automatic), and the recording latency offset.

Keyboard shortcuts

Pick a preset (**AudioStrada**, **Pro Tools**, **Logic**, **Reaper**) and change any shortcut: click Change, press the new keys (Escape cancels); Add gives a command one more shortcut, Clear removes its keys, Reset gives back those of the preset. The commands are grouped as in the menus, their keys drawn as keys. The search finds a command by name. Reset all shortcuts gives every command back the keys of the preset.

Plugins

The plugins found, the scan buttons, the standard folders and your own (Add folder...), the sandbox (each plugin in its own process), and Disable third-party plugins.

CHAPTER 15



Licence and updates

AudioStrada is free software under the GNU GPL: its source code is open, and whoever builds it from source uses it with no limit. The official builds (signed installers and their updates) come with a yearly subscription, Personal or Commercial, which pays for the development.

Evaluation

Without a licence, the official builds run in evaluation mode: every feature works, export included. After 20 minutes, the sound drops out for a moment every 10 minutes. A licence removes the dropouts.

Entering a licence

Help › License… shows the state of this copy: evaluation, or the licence with its plan, its holder and until when updates are included.

- Enter a license: paste the licence, or Open a file…, then Activate.
- Buy a license opens the shop on audiostrada.com.
- Find my license and Manage my subscription open your account on audiostrada.com, to get the licence again, change the subscription or cancel it.
- Remove the license, at the bottom left, takes it off this computer once confirmed.

LICENCE	FOR
Personal	musicians who earn less than 20,000 € a year from music or audio work, even when they sell their tracks or play paid gigs
Commercial	studios, companies and professionals, for commercial work of any size

Both are the same software. The versions you received while subscribed stay yours: when the subscription ends, the window says until when updates were included, and AudioStrada keeps working.

Updates

With Check once a day ticked (Preferences › General), AudioStrada tells you when a new version is out and points you to the download page. Install it over the current one: projects, preferences and presets stay.

CHAPTER 16



Troubleshooting

Common problems

PROBLEM	WHAT TO DO
Crackles or dropouts	Raise the buffer size in Preferences › Audio. On Linux, run `audiostrada diagnose`. Freeze heavy tracks. Check the **DSP** meter of the transport bar.
No sound	Check the device in Preferences › Audio, that the master is not muted, and that no track is soloed. Test tone checks the output.
No input	Check the track's input (In 1), that it is armed, and its monitoring button.
The recording is late	Set the Recording latency offset in Preferences › General; `audiostrada latency` measures it with a cable from output 1 to input 1.
Short dropouts every ten minutes	That is the evaluation mode: enter a licence (Help › License…).
A plugin misbehaves	Right-click its insert › Reload plugin, or remove it. Plugins cannot crash AudioStrada itself.
AudioStrada crashes at start because of a plugin	Start it with `audiostrada --disable-third-party-plugins`, then remove the plugin.
Blurry windows on Wayland	Untick Several screens in Preferences › General.
An assistant cannot connect	Check that the robot button is green, then restart the assistant.

Command line

COMMAND	WHAT IT DOES
`audiostrada diagnose`	checks the system for low-latency audio and prints the fixes
`audiostrada devices`	lists the audio devices
`audiostrada tone`	plays a test tone on every output
`audiostrada monitor`	shows the input levels
`audiostrada latency`	measures the round-trip latency
`audiostrada plugins [--rescan]`	lists the installed plugins
`audiostrada play FILE…`	plays audio files or a project
`audiostrada render FILE… --output OUT.wav`	mixes audio files or a project into a WAV file

COMMAND	WHAT IT DOES
`audiostrada compare A B`	compares two audio files sample by sample (null test)

Reporting a problem

Start AudioStrada from a terminal with `AUDIOSTRADA_LOG=debug audiostrada` and include the output when you write to **contact@audiostrada.com**, with your system, your audio interface and what you did just before.

Questions

Can I open my projects from another DAW? AudioStrada imports audio and MIDI files: export your tracks as stems from the other DAW, then drop them on the timeline.

Where are my recordings? In the `Audio` folder of the project.

Can I use my plugins? Yes: CLAP, VST3, VST2 and LV2 (and AU on macOS), each in its own process.

Does AudioStrada need the internet? No. It goes online only to check for new versions when you allowed it, and for TONE3000 when you browse it.

Can I go back to an earlier version of my song? Yes: File › Project versions….

Is my work saved if AudioStrada crashes? Yes: it autosaves, and offers to recover the work at the next start. It also offers to send a crash report: the version, the system, where the error happened and the end of the log (never audio nor projects), with a comment and your email if you want an answer. Always send stops the question; nothing is sent without your word.

How do I report a bug or suggest a feature? Help › Report a bug or an idea…: a title, what happened or what you wish for, your email to be answered, and if you agree the version, the system and the end of the log. It goes straight to the people who make AudioStrada.

CHAPTER 17

Keyboard shortcuts

These are the defaults of the **AudioStrada** preset. Preferences › Keyboard changes any of them, or picks the Pro Tools, Logic or Reaper preset. On macOS, Cmd replaces Ctrl.

Transport

KEYS	COMMAND
Space	play / stop (back to where playback started)
R	record
Home / End	go to start / end
L	loop on or off
Shift + L	loop the selected clips
P	punch on or off
K / Shift + K	metronome / metronome settings
Alt + R	listen to the reference / the mix
Tab / Shift + Tab	next / previous transient
M, ., ,	add a marker, next marker, previous marker

Editing

KEYS	COMMAND
1 ... 5	Smart, Range, Scissors, Eraser, Mute tool
Ctrl + Z / Ctrl + Shift + Z or Ctrl + Y	undo / redo
Ctrl + C / Ctrl + X / Ctrl + V	copy / cut / paste at the playhead
S	split at the playhead
Ctrl + D	duplicate
Delete	delete
Ctrl + A / Escape	select all clips / deselect
Left / Right	nudge

KEYS	COMMAND
F1 / F2 / F4	Shuffle / Slip / Grid mode
G	snap on or off
Ctrl + Shift + = / Ctrl + Shift + -	finer / coarser grid
Ctrl + F	fades on the range, or short fades on the selected clips
Shift + R	range over the selected clips
Ctrl + Shift + R	crop the project to the selection
Ctrl + Shift + Delete / Shift + Delete	remove / clear the section
Ctrl + U / Ctrl + H / Ctrl + Shift + C	strip silence / heal / consolidate
Alt + P	process clips
Q	quantize notes

Tracks

KEYS	COMMAND
Ctrl + Shift + T / Ctrl + Shift + N	add an audio track / several
Ctrl + Alt + T	add a stereo track
Ctrl + Shift + I	add an instrument track
Ctrl + Shift + M	new MIDI clip
Ctrl + Shift + D / Ctrl + Delete	duplicate / delete the selected tracks
Ctrl + Up / Ctrl + Down	select the previous / next track
Alt + Up / Alt + Down	move the track up / down
Shift + Alt + M / Shift + Alt + S / Shift + Alt + R	mute / solo / arm the selected tracks
Ctrl + G / Ctrl + Shift + G	group the selected tracks / groups on or off
Ctrl + Shift + B	route the selected tracks to a new bus

View

KEYS	COMMAND
+ / - / F	zoom in / out / fit the session
Z	zoom to the selection (again: back)
Ctrl + Shift + Up / Ctrl + Shift + Down	taller / shorter tracks
Alt + Shift + Up / Alt + Shift + Down / Alt + Shift + 0	waveform zoom in / out / reset

KEYS	COMMAND
Alt + 0 ... Alt + 6	timeline, mixer, piano roll, browser, inspector, markers, rack
Ctrl + M / Ctrl + P	mixer / piano roll in its own window
Shift + Alt + C	compact mixer
F11	full screen

Files and windows

KEYS	COMMAND
Ctrl + N / Ctrl + O	new / open project
Ctrl + S / Ctrl + Shift + S	save / save as
Ctrl + I / Ctrl + Alt + I	import audio / import a MIDI file
Ctrl + Shift + E	export
Ctrl + Alt + N / Ctrl + Alt + O	new project tab / open in a new tab
Ctrl + Tab / Ctrl + Shift + Tab / Ctrl + W	next tab / previous tab / close the tab
Ctrl + Shift + P	command palette
Ctrl + ,	preferences
Ctrl + /	the list of shortcuts
Ctrl + Q	quit

Mouse

GESTURE	EFFECT
Ctrl +wheel	zoom time, around the pointer
Alt +wheel	track height
Alt + Shift +wheel	waveform zoom
Shift -drag	select a range
Alt -drag a clip	copy it
Ctrl -drag a clip	clip volume
Ctrl + Alt -drag a clip	slip its content
Alt -drag a clip's right edge	time stretch
Double-click a fader or a knob	back to its default
Shift -drag a fader or a knob	fine steps

CHAPTER 18

Glossary

TERM	MEANING
Automation	the movement of a control over time, drawn in a lane
Bounce	rendering a track, with its effects, onto a new track
Buffer size	how much audio is processed at once: smaller gives less latency, larger fewer dropouts
Bus	a channel that sums the tracks routed to it (and sends), to process them together; it holds no clips
Clip	a piece of audio or MIDI on a track
Comping	building one take from the best parts of several
Consolidate	rendering several clips into a single file
Crossfade	a fade-out and a fade-in over the overlap of two clips
dBFS	decibels below digital full scale: 0 dBFS is the loudest a sample can be
Dither	a faint noise that keeps quiet passages clean when going down to 16 bits
Freeze	rendering a track to save processing power, reversibly
Gain staging	setting each stage's level so that effects and consoles work where they sound best
Insert	an effect placed on a track's path
Latency	the delay between a sound going in and coming out
LUFS	loudness units, as streaming services measure loudness (-14 LUFS for most)
MCP	the Model Context Protocol, through which AI assistants drive AudioStrada
MIDI	notes and controls, not sound: an instrument turns them into sound
MPE	MIDI where each note has its own channel, for pitch, pressure and timbre per note
Playlist	another version of a track's clips, such as each take of a loop recording
Punch	recording only between two points
Range	a stretch of time on one or several tracks
Send	a copy of a track's signal sent to another track, before or after its fader
Sidechain	an effect driven by another track's signal (a compressor ducking the bass under the kick)
Snap	positions pulled to the grid, clip edges, markers, the playhead or transients
Stem	the export of one track or group alone
Transient	the attack of a sound, such as a drum hit

TERM	MEANING
True peak	the highest level of the signal between samples, once converted to analogue
VCA	a fader that moves the levels of several tracks together, keeping their balance