

Record_Simple

User Manual

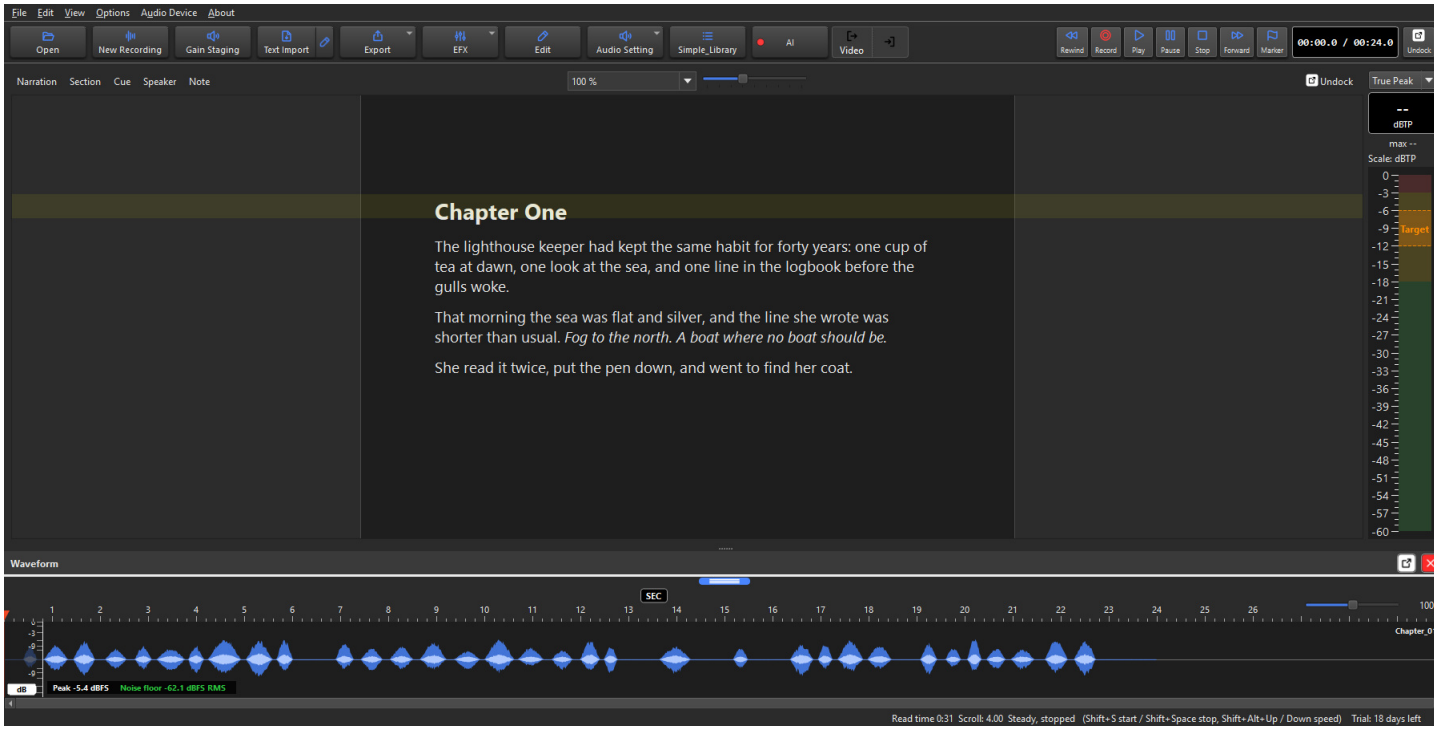
Version 4.0.48

RockUmentry Productions · ravoicetalent.com

Dedicated to Margaret H. Anderson

"Momma"

She taught me if I can dream it, then I can do it.



The main window: the script, the level meter, the Waveform window and the transport.



Edit_Simple: each recording with its EFX places, ready to edit, clean up and export.

Record_Simple User Manual

Version 4.0.48 - RockUmentry Productions

Record_Simple is an audio recorder with a script reader for voice-over, podcasts and audiobooks. You read your script in the big text area, record with one key (R), and edit, clean up and export the takes without leaving the program.

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L1 Lessons: getting set up

Lessons

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How the lessons work. The lessons come first because they teach the whole program by doing. Each one has two paragraphs. **Learn it** teaches one skill in plain words. **Test yourself** gives you a small job to do in Record_Simple and two or three questions to answer. The answers are in chapter L7. Do the lessons in order: each takes five to ten minutes and builds on the one before. The chapters after the lessons are the reference: they explain every window and menu in full when you want to know more.

Lesson 1 - Install Record_Simple and choose your devices

Learn it. Run **Record_Simple_..._Setup.exe** and follow its pages. The first time you start the program, Windows may show a blue box that says *Windows protected your PC*: click **More info**, then **Run anyway**. It only appears for the first start of a new download. The loading screen plays a short intro with sound; click it to skip. Record_Simple then asks to scan your computer for microphones, speakers and audio interfaces. Press the **Audio Setting** button (or open the **Audio Device** menu) and pick your microphone or audio interface as the **Recording Device** and your headphones or speakers as the **Play Back Device**. If you plug something in later, press **Scan for Device** (or Options > Scan > Devices) so it shows up. At start-up the **Track Projects** window lists your saved sessions; **Open > New Session** starts a fresh one. The program is complete for 30 days. The status bar (bottom right) shows the days left, and **About > Enter Serial** is where you paste the serial you get when you buy it.

Test yourself. Open **Audio Setting** and check that your microphone is the Recording Device and your headphones are the Play Back Device. Then find the number of trial days left in the status bar. Now answer: **(a)** Windows shows *Windows protected your PC* the first time you start the program. Which two things do you click? **(b)** You plug in a USB microphone while Record_Simple is already running, and it is not in the list. What do you do? **(c)** Where do you paste your serial after you buy the program?

Lesson 2 - Set your level with Gain Staging

Learn it. Gain staging means setting how loud your microphone comes into the computer *before* you record. If it is too quiet, you have to turn it up later and the hiss comes up with it. If it is too loud, the loudest words clip: a harsh crackle that can never be fixed. For spoken voice your **talking peaks should land between -12 and -6 dB**. You change the level with the **gain knob on your audio interface or microphone**; Record_Simple only listens and tells you which way to turn it. Press **Gain Staging**, choose **Auto**, click **Start Listening** and read the line in the big box at your normal reading volume. After about four seconds it says something like *Turn the gain UP about 6 dB*. Turn the knob and keep reading until it shows a green **You're good!**. If it says *Too loud - it is clipping*, turn down first. **Alt+G** opens Manual Gain Staging: keep the bar in the green zone and the thin peak line well under 0. If you have to turn the knob all the way up, move a little closer to the microphone instead.

Test yourself. Run Auto Gain Staging until you see **You're good!**. Then turn the gain knob far up on purpose, read again and see what it tells you. Turn it back until you are green. Now answer: **(a)** Between which two levels should your talking peaks land? **(b)** Does Record_Simple turn your microphone's gain up or down for you? **(c)** Your knob is turned all the way up and you are still too quiet. What should you try?

Lesson 3 - Record your room tone

Learn it. Room tone is the sound of your room when nobody is talking: the soft hiss of the microphone, the hum of the room, the air. It is never true silence. Finished audiobook and podcast files start and end with a little of it, so the listener never hears the sound switch on and off. ACX (Audible) sends back files that start or end with **digital silence** (no sound at all), and asks for 0.5 to 1 second of room tone at the start and 1 to 5 seconds at the end. Once your level is set, press **Record Room Tone** in the Gain Staging window. Stay silent and still: after the countdown, Record_Simple records **5 seconds** of your room. The clip goes into **Simple_Library** as **Room Tone 01** (then 02, 03 and so on) with an orange **ROOM TONE** tag. If it hears a sound in the clip, such as a breath or a chair creak, it offers **Re-record** or **Keep It**. When you export, Record_Simple always uses the **latest** Room Tone clip, so record a new one whenever the room changes.

Test yourself. Record a room tone clip. Open **Simple_Library** and find it by its orange tag. Now answer: **(a)** Why should you never fill the start or end of an audiobook with digital silence? **(b)** You have Room Tone 01, 02 and 03. Which one does an export use? **(c)** Name two changes that mean you should record a new room tone clip.

Lesson 4 - Your first recording

Learn it. Press **New Recording** (or Ctrl+Shift+N). Type a **Track Name**, choose the **Sample Rate** and the **Bit Depth** (44.1 kHz and 24 bit are a safe start) and press **Create**. Nothing is recorded yet: the Waveform window says *Ready ... Press R to start recording*. Press **R**. If the countdown is on (File > Countdown), it counts down first, then recording starts. While you record, **R** or **Space** pauses, and **R** carries on in the same take. Each restart is joined with a short cross fade, so there is no click. Press **S** to stop: the take is saved at once in **Simple_Library** under the name you gave it. Every recording is one mono channel, heard evenly in both ears. Bit depth (16, 24 or 32-bit float) is how finely each sample is stored. Do not confuse it with *bit rate* (such as 192 kbps): that is an MP3 setting you choose when you export.

Test yourself. Make a new recording called *Lesson 4*. Press R and read: "*This is my first recording in Record_Simple. I am reading slowly and clearly.*" Press R to pause, count to three, press R again and read: "*And now I carry on in the same take.*" Press S. Open Simple_Library and play your take. Now answer: **(a)** What does R do while you are recording? **(b)** When is your take saved, and where? **(c)** Which do you choose in the New Recording window: bit depth or bit rate?

Lesson 5 - Fix mistakes without stopping: Punch & Roll and markers

Learn it. Stumbled on a word? You do not have to stop. Press **Backspace**: this is **Punch & Roll**. The playhead backs up 3 or 5 seconds and that part of the recording is deleted. The countdown runs for the same number of seconds while you hear the lead-in, then recording carries on and you read the line again. Choose 3 or 5 seconds in **Options > Punch & Roll Settings**. If you are not ready, press R or Space during the countdown: the recording stays paused right there, and R resumes it. When you want to come back to a spot later, press **M** to drop a **marker** at that point (it works while recording too). **Alt+M** deletes the marker nearest the playhead and **Shift+M** deletes them all. Markers show on the ruler; double-click one to give it a label.

Test yourself. Record this paragraph and make a mistake on purpose in the second sentence: "*The lighthouse keeper kept the same habit for forty years. One cup of tea at dawn, one look at the sea, and one line in the logbook.*" Press Backspace, let the countdown run and read the sentence again. Press M at the end of the first sentence, then press S. Now answer: **(a)** Where do you change Punch & Roll from 3 to 5 seconds? **(b)** You pressed Backspace but you are not ready to read yet. What do you press? **(c)** Which key deletes every marker?

Lesson 6 - Import a script and set the zoom

Learn it. Press **Text Import**. A window of six buttons opens: **Plain Text**, **Rich Text**, **Word File**, **ODT**, **PDF** and **EPUB**. Pick the kind of file, then the file itself, and the script fills the big text area. A **PDF** opens as its real pages, exactly as Acrobat shows them, and an **EPUB** as the book was made. Both can be read, scrolled and zoomed, but not edited. To edit a script, open a Word, ODT or text copy and press the **Edit** button beside Text Import (or Ctrl+E). The **text zoom** above the script works as it does in Word. **Fit Screen** makes the page's width fill the text area. **Fit Page** shows the whole sheet. The drop-down and slider also offer 50 to 325 %. Ctrl+wheel or Ctrl++ / Ctrl+- step through the sizes, and double-clicking the slider goes back to 100 %. Zoom only changes the text: it never moves the eye line. File > Close Text (Ctrl+W) clears the script. A Word, RTF, ODT or text script also gets its **paragraph types** guessed: lines in [brackets] become **Cues**, short lines in capitals **Speakers**, short lines on their own **Sections** and the rest **Narration**. The five buttons above the script show the type of the paragraph you are in; one click changes it.

Test yourself. Import a script of your own (any Word file, text file or PDF will do). Try Fit Screen, then Fit Page, then 150 %, and go back to 100 % by double-clicking the slider. Now answer: **(a)** You imported a PDF and want to fix a typo in it. Can you, and if not, what do you do instead? **(b)** What is the difference between Fit Screen and Fit Page? **(c)** Which mouse and key move to the next zoom size? **(d)** A line of your script came in as a Section but it is a Speaker. How do you fix it?

Lesson 7 - Read with the eye line and the auto scroll

Learn it. The **eye line** is the coloured band that marks the line you are reading. Move it with the mouse wheel over it or with Shift+Up / Shift+Down, and change its size with Alt+Up / Alt+Down. To drag it, **right-click** it first (a thin outline shows it is selected) and drag. Left-click or Esc lets go. It is right-click on purpose, so a normal click never moves it by accident. Its colour, opacity and size are in the **Hi Lights** window (Ctrl+Shift+L). The script can also scroll by itself. The speed runs from 0.05 to 8, and the whole numbers have names: 1 Very Slow, 2 Slow, 3 Easy, 4 Steady, 5 Medium, 6 Brisk, 7 Fast and 8 Rapid. Choose it in **Options > Text Settings** (the Scroll page of the Styles window). Choosing a speed never starts the scroll: **Shift+S** starts it and **Shift+Space** stops it. **Shift+Alt+Up** and **Shift+Alt+Down** make it one step faster or slower while it moves, so you can match your own pace. Tick **Auto Scroll with Recording** and the script starts with R and pauses when the recording pauses. While you record, **Record mode** keeps the line on the eye line bright and fades the rest a little. Press **[** when you flub a line: it is marked in the script and on the waveform, so you can find it later.

Test yourself. Set the speed to 3 (Easy) and start the scroll with Shift+S. Read along aloud and use Shift+Alt+Up / Down until the text keeps pace with you. Then tick Auto Scroll with Recording, record one minute and pause once. Flub one line on purpose and press [. Now answer: **(a)** Does choosing a speed start the script scrolling? **(b)** The speed shows *Easy+*. Is it a little faster or a little slower than 3? **(c)** Why do you right-click the eye line before you drag it? **(d)** After the take, which keys take you to the flub you marked?

Lesson 8 - Let the script follow your voice

Learn it. With **Scroll Follows My Voice** the script moves because you read, not because a clock ticks. Right-click the script and tick **Scroll Follows My Voice** (it is also on the Scroll page of the Styles window and in Edit > Preferences > Script: scrolling). The first time, it offers to download the speech model (about 40 MB, the one the AI uses). Put the first line you will read on the eye line and press **R**. As you read, each line comes up to the eye line just before you reach it. When you stop to breathe, think or ad-lib, the script waits; when you go back to the script it finds your place and carries on, even if you skipped a sentence. It only listens while you record, it only follows **Narration** (Cues, Speakers, Sections and Notes are not read aloud, so it passes over them), and the recording never waits for it. Untick it and the script scrolls at its fixed speed again.

Test yourself. Import a script of a page or more, turn Scroll Follows My Voice on and record two minutes. Read the first paragraph at your normal pace, then stop and say a sentence that is not in the script, then read on. Skip one sentence on purpose. Now answer: **(a)** Does the scroll speed change how the script moves while it follows your voice? **(b)** What does the script do while you ad-lib? **(c)** You pressed R and the status bar says it needs the speech model. What has happened, and how does the script move now?

Lesson 9 - Get the best from Scroll Follows My Voice

Learn it. The speech model hears each word about a third of a second after you say it, so the script **looks ahead**: it keeps a few words in front of your voice and moves at your own pace between the words it hears. The **look-ahead** is 3 words (Edit > Preferences > **Script: voice look-ahead**, or Look-ahead on the Scroll page of the Styles window, 0 to 8). If the next line comes up late, raise it by one or two; if lines leave the eye line before you have finished them, lower it. Fast readers like more, slow and careful readers less. It hears the same sound you record, so a good take helps it too: the microphone close, the level healthy, headphones on (no speaker sound leaking back) and no music or TV in the room. Write the script the way you say it: numbers, dates and short forms in words (*nineteen twenty-three*, not 1923; *doctor*, not Dr.), because the model hears words, not figures. Give every paragraph its right type: it does not listen for Cues, Speakers, Sections, Notes or words in [brackets], so anything you will say aloud must be Narration. Put the eye line about a third of the way down the page so you can see what is coming.

Test yourself. Record one paragraph with the look-ahead at 0, then the same paragraph at 3 and at 6, and notice when the next line arrives each time. Keep the setting that feels right. Now answer: **(a)** The next line always reaches the eye line a moment after you start it. What do you change? **(b)** The script waits while you read a line in [brackets] aloud. Why, and how do you fix it? **(c)** How should *1923* be written in a script you read with Scroll Follows My Voice?

Lesson 10 - Find your way around the waveform

Learn it. The **Waveform window** shows your recording under a time ruler. **Click** to move the orange playhead. **Click and drag** to highlight a part, and a plain click clears it. The ends of a highlight glow (left orange, right yellow) when you point at them: drag one to make the highlight longer or shorter. **Left / Right** arrows move the playhead one second, **B** jumps to the beginning and **E** to the end. The **mouse wheel** zooms in and out (10 to 1000 %), **Shift+wheel** scrolls left and right, and **Ctrl+wheel** makes the waveform taller so quiet sounds such as breaths show up. At about 300 % a mouth click shows as a thin, sharp spike. From 900 % the pointer becomes a **pencil** that redraws single samples by hand. Right-click the waveform and turn on **View Noise Floor Info**: it shows the recording's highest peak and its **noise floor** (the level of the room between words). The noise floor shows **green** at -60 dB or lower (the ACX limit) and orange above it.

Test yourself. Open your Lesson 4 take. Turn on View Noise Floor Info and write down your noise floor. Zoom to about 300 % and find a breath. Highlight one word, then drag the right end of the highlight to take in the next word too. Now answer: **(a)** Which keys jump the playhead to the beginning and the end? **(b)** Your noise floor shows in green. What does that tell you? **(c)** At what zoom does the pencil appear?

Lesson 11 - Cut, delete and undo in Edit_Simple

Learn it. Press **Edit** on the button row and your recording moves into **Edit_Simple**. Each recording there has its name, a **Level** button, **EFX**, **Export** and a large X on the left. **Left-click the track once** to select it: until you do, nothing works on it (play, hot keys, effects and edits all wait for that click). Click the waveform, highlight a part and use **Ctrl+X** (cut), **Ctrl+C** (copy), **Ctrl+V** (paste) or **Delete**. Ctrl+A selects everything. Right-click for **Crop To Selection** (keep only the highlight) and **Silence Selection**. **Ctrl+Z** undoes and **Ctrl+Y** redoes. If Ctrl+Z seems to do nothing, click the waveform first and press it again. Ctrl+Alt+Z undoes from anywhere. When you close the track with its X, it goes back to the main window with the changes you saved; choose **Don't Save** and it comes back as it was.

Test yourself. Open your Lesson 5 take in Edit_Simple and select the track. Delete the pause at the end of the first sentence, undo it, and redo it. Then crop the take to its first sentence and undo that. Now answer: **(a)** You press Ctrl+Z and nothing changes. What should you do? **(b)** What does Crop To Selection keep? **(c)** You close the track and choose Don't Save. What happens to your edits?

Lesson 12 - Perpetual editing: fix as it plays

Learn it. You never have to stop playback to edit. Zoom in until you can see each word and let it play. When you hear a mistake, click back to it and the playhead jumps there and keeps going. Highlight what has to go: when you let go of the mouse the playhead **plays only the highlight**, so you hear exactly what you are about to change. Press **Delete** and the playhead rolls straight on from the cut. While something is highlighted, right-click the waveform for **Play Head Behavior**. **Loop** (the first choice) plays the highlight over and over. **Play Once** plays it one time and waits at its start. **Continuous** lets the playhead keep moving forward past it. **Freeze** plays the highlight twice, then stops and waits: edit it and the playhead starts again and plays on, so you fix one mistake after another without touching the transport. A plain click on the waveform clears the highlight and the playhead acts normally again.

Test yourself. Set Play Head Behavior to **Freeze**. Play your Lesson 5 take, highlight a word you do not want, wait for it to play twice, and press Delete. Watch playback start again by itself. Now answer: **(a)** Which Play Head Behavior is chosen when you start? **(b)** What does Freeze do after it has played the highlight twice? **(c)** How do you get the playhead to act normally again?

Lesson 13 - Cover breaths and gaps with room tone

Learn it. A loud breath or a noise between sentences can be covered with the quiet of your own room. While something is highlighted, the top of the highlight shows its length: *Selection 420 ms* under a second, *Selection 1.25 s* above it. One way is to highlight clean room tone between two sentences and press **Ctrl+C**. Then highlight the breath and press **Ctrl+V**: the room tone is pasted over it. The quicker way is **Insert R/T** (right-click the waveform, or **Ctrl+Alt+Insert**). It takes your latest room tone from Simple_Library, matches it to this recording, and pastes it at the playhead, or over the highlight at exactly the same length. If you have no room tone yet, it says so and offers to record some. Covering a breath with room tone keeps the background even. Deleting it outright can make the next words come in too early.

Test yourself. In your Lesson 4 take, find three breaths. Cover the first with Ctrl+C / Ctrl+V from a quiet gap and the other two with Insert R/T. Play it back and listen for any change in the background. Now answer: **(a)** Where does Insert R/T get its sound from? **(b)** With a highlight, how long is the room tone Insert R/T pastes? **(c)** Why cover a breath instead of deleting it?

Lesson 14 - One click to a finished voice: Simple Presets

Learn it. You do not need to know anything about audio to finish a recording. Click the recording (or highlight part of it), click **EFX**, point to **Simple Presets** and click where your recording is going: an audiobook for ACX / Audible, a podcast, YouTube and so on. A small window lists in plain words what it will do; click **Apply**. The big words show where it is: **ANALYZING...** while it listens, **APPLYING...** while it runs a complete voice chain, and **FINISHED**. A short jingle plays while it works. The **results box** then shows a green check for each thing that meets the standard and a red X for anything that does not. Press Play and listen. Not happy? Click **Undo** (or Ctrl+Z) and your original comes back exactly as it was. Leave a few seconds of quiet at the start of every recording: it lets Record_Simple hear your room, so it cleans just the right amount. The jingle and the animation can be turned off in **Edit > Preferences**.

Test yourself. Record a minute of your own script (or use your Lesson 5 take). Apply the Simple Preset for the place you would most like to publish, read the results box, and play it. Then Undo and try a different destination. Now answer: **(a)** Is your original lost once a preset is applied? **(b)** What do a green check and a red X in the results box mean? **(c)** Why leave a few seconds of quiet before you start speaking?

Lesson 15 - How every Simple effect window works

Learn it. Open the Simple effects from **EFX > Simple Effects** in the main window. In Edit_Simple, set the track's **Level** button to **Simple** and use its EFX drop-down or the **+** of an EFX place above the waveform. Every Simple window works the same way. **Analyze** listens to the highlighted audio, or to the whole recording when nothing is highlighted. It sets a recommended starting point and tells you in plain words what it heard. It runs by itself the first time. The **dials** move what Analyze chose: at **5** a dial gives exactly the recommendation, lower is less and higher is more. Each ring is green up to the recommended amount and orange beyond it, with a short note about what going further may do. Orange is a warning, never a lock. **Play / Pause** lets you hear every change live. **Bypass** flips to the original so you can compare, and **Apply** writes the effect into the audio (Ctrl+Z undoes it). **Save...** keeps your settings under a name, the **Saved** list brings them back, and **Delete** removes one. In Edit_Simple each applied effect sits in one of 8 EFX places. Click its middle to reopen it, drag it to change the order, and press its red **-** to take out only that effect.

Test yourself. Open any Simple effect on your Lesson 4 take. Find Analyze, Bypass, Apply and Save... . Turn a dial into the orange part and read the note that appears. Now answer: **(a)** What does a dial at 5 give you? **(b)** A dial is in the orange. Can you still turn it further, and what is the orange telling you? **(c)** You applied three effects in Edit_Simple and want to take out only the second. How?

Lesson 16 - De-Click: remove mouth clicks

Learn it. De-Click comes first in the voice chain. It removes mouth clicks, tongue clicks, lip smacks and dry-mouth noises and leaves the voice alone: the start of a T, K or P and the hiss of an S are real speech and are kept. When the window opens, **Analyze** searches the audio and tells you how many clicks and mouth noises it found. The **Sensitivity** dial sets how soft a click can be and still be removed. Past the recommendation (orange) it may start to soften real consonants. A click can only be rebuilt from the sound on both sides of it, so De-Click is heard as a **preview** made from the playhead (up to 60 seconds) instead of live. It is made again a moment after you turn the dial. **Bypass** plays the original, clicks and all, so you can hear exactly what is being taken out.

Test yourself. Do not drink anything for a few minutes, so your mouth is a little dry, then record this close to the microphone: "*Peter picked a peck of pickled peppers. Kick the cart, click the clock, and pop the cork. Sticky toffee, tacky tape - tick, tock, tap.*" Open De-Click, note how many clicks it found, and listen with headphones while you press Bypass down and up. Apply it. Now answer: **(a)** Why is De-Click heard as a preview and not live? **(b)** Which sounds in the passage must De-Click keep? **(c)** Where does De-Click go in the voice chain?

Lesson 17 - Noise Reduction: a quieter room

Learn it. Noise Reduction turns down the steady sound of your room (fan, hiss, hum) between the words and leaves the voice almost untouched. **Analyze** listens to the first 120 seconds of the recording. It finds the quietest moment, learns the noise from it and **suggests a setting**, for example "*Light hiss: noise floor -62 dB ... Suggested setting: Slight*". If you highlight a stretch of room noise first, it learns from that instead. The big **Noise reduction** dial runs from **Very slight** to **Very high**: each step brings the noise about 3 dB lower, up to 30 dB. Orange beyond the suggestion may make the voice sound watery. After **Apply** the window reads out how many dB the noise came down and the noise floor before and after, with a note when it is under -60 dB, ready for ACX. **Undo** takes that Apply back so you can try another setting. Total silence is not the goal: a faint natural room sound should remain.

Test yourself. Press R, stay silent for 3 to 5 seconds, then read: "*This is my quiet room. Listen closely to the silence between my words, and to the soft hum behind them. Now let's clean it up.*" Note the noise floor (View Noise Floor Info), open Noise Reduction, read what Analyze suggests and Apply it. Check the read-out. Now answer: **(a)** What does Analyze learn the noise from when nothing is highlighted? **(b)** What does too much noise reduction sound like? **(c)** What noise floor does ACX ask for?

Lesson 18 - Shape: the Simple EQ

Learn it. The EQ shapes the tone of a voice. In the Simple list it is called **Shape**. **Low cut** takes away rumble below the voice (traffic, air conditioning, desk bumps). It is on by default, and Analyze sets it just under the lowest note of your voice (for example 75 Hz), never so high that the voice gets thin. **High cut** takes away hiss above the voice. It is off until Analyze hears hiss and ticks it for you. The **Low**, **Mid** and **Hi** dials run from -12 to +12 dB, and double-clicking a dial puts it back to 0. Low is body and warmth, Mid is presence and boxiness (around 1 kHz), and Hi is clarity and air. **Analyze clean-up** lets Analyze make one small, precise cut where it hears muddiness or harshness. The rule of thumb: **cut more than you boost**, and move in small steps of 1 to 3 dB. Good EQ on a good recording is a small change.

Test yourself. Record: "*Big, booming bass drums rumble down the dark, deep valley. Then a bright, silver whistle sings - sweet, crisp and sparkling - high above the trees.*" Open Shape, let Analyze run, and use Bypass on "booming bass drums rumble". Try Mid at -2 dB, then Hi at +2 dB on "crisp and sparkling". Untick Low cut for a moment and listen for the rumble. Now answer: **(a)** What does Low cut remove? **(b)** Should you boost or cut more? **(c)** How do you put a dial back to 0 quickly?

Lesson 19 - De-Esser: tame the S sounds

Learn it. The Simple **De-Esser** has four sliders, each for its own part of the voice. A band is pushed down only while it **sticks out** of your voice, never all the time, and a slider at 0 does nothing. **Low** (85 to 100 Hz) takes the boom out of plosive pops. **Mid** (110 Hz to 2 kHz, off by default) calms chesty, boxy build-ups on loud words. **High** (1 to 3 kHz) softens harsh, nasal edges. **Edge** (3.5 to 9 kHz) is the classic de-esser for **S**, **SH** and **Z**. **Analyze** sets the level where each band starts to stick out and moves Edge onto your own S sounds. The *Turned down* bar shows how much is taken off right now. Start with Edge at 5, compare with Bypass, and raise another band only if you hear its problem. If "Sally" starts to sound like "Thally" (a lisp), lower Edge.

Test yourself. Record: "*Sally sells seashells by the seashore. She shouldn't share her special Swiss cheese chips with Sasha's sister, so she sits on the shiny shed steps and chooses sixty sweet strawberries instead.*" Open the De-Esser, let Analyze run, and listen with Bypass to "seashells", "Swiss" and "sixty". Raise Edge until they stop stinging, then Apply. Now answer: **(a)** Which slider works on S sounds? **(b)** The S sounds have become a lisp. What do you change? **(c)** Which slider helps with popping P sounds?

Lesson 20 - Compressor: an even voice

Learn it. A **compressor** turns the loud words down so the quiet ones can come forward. The voice ends up even and close, and the listener stops reaching for the volume knob. In the Simple window, the **Preset** is where the recording is going. It is gentle for audiobooks (ACX / Audible, 2.5:1), firmer for podcasts and streaming (3:1) and more up-front for YouTube (3.5:1). **General voice** lets Analyze choose. **Analyze** measures how far your voice moves between its quiet and loud words and sets the threshold and the make-up gain to match. The **Even out** dial runs from gentle to strong. Orange warns it may start to sound squashed and lifeless. A compressor evens the voice out; it does not set the final loudness. That is Normalize's job, at the end of the chain.

Test yourself. Record this, following the directions in brackets: *(whisper)* "Shh... come closer. Something is moving in the attic." *(normal)* "We crept up the stairs and pushed the old door open." *(loud and excited)* "IT'S A PUPPY! A TINY, FLUFFY PUPPY!" *(whisper)* "...and now it's asleep." Open the Compressor, choose a preset, and compare with Bypass. Turn Even out up into the orange and listen for the squashed sound, then back. Now answer: **(a)** What does a compressor do to loud and quiet words? **(b)** Does the compressor set the final loudness? **(c)** What does too much compression sound like?

Lesson 21 - Reverb: a touch of room

Learn it. Reverb adds the sound of a space around the voice. Most narration needs none, because the listener should feel you are speaking right to them. A touch can make a dry voice sound more natural, or set a scene in a story. The **Room** drop-down has five rooms: **Vocal booth** (barely there), **Small room**, **Medium room (studio)**, **Large room (chamber)** and **Concert hall**. Each comes with the settings a voice sounds natural with. The dial sets how much of the room you hear, from **Very slight** to **Very high**. It is green up to Medium; beyond it the voice may sound echoey and far away. On spoken voice, Very slight or Slight is usually enough. Reverb has no Analyze: you choose the room by ear. It goes after the Compressor in the voice chain.

Test yourself. On any take, try the Vocal booth and then the Concert hall at Slight, and listen to how the space changes. Then try the Concert hall at Very high and notice how far away the voice sounds. Close the window without pressing Apply. Now answer: **(a)** Does most narration need reverb? **(b)** Why does Reverb have no Analyze button? **(c)** How much reverb is usually enough on spoken voice?

Lesson 22 - Limiter: hold the loudest moments

Learn it. A **limiter** is a safety net. It never lets a moment go louder than its **Ceiling**, so the loudest peaks cannot distort on a listener's player. The Simple Limiter is fully automatic: **Analyze** finds the loudest moment and sets how early the limiter catches it and how gently it lets go. You only choose the Ceiling. It is green up to -1 dB (the default, which suits almost everything); orange above it warns that the loudest moments may distort on some players. In the voice chain it comes after the Compressor and just before Normalize. When you finish with Normalize the Limiter is optional, because Normalize holds the ceiling too. Use the Limiter on its own when the level is already right and only a few peaks are too high.

Test yourself. Open the Limiter on your Lesson 20 take (the puppy line has the loudest peaks). Let Analyze run, compare the peaks with Bypass, and try the Ceiling at -3 dB, the ACX ceiling. Now answer: **(a)** What does the Ceiling set? **(b)** Why is the Limiter optional when you finish with Normalize? **(c)** Where does the Limiter go in the voice chain?

Lesson 23 - Normalize: the right loudness, always last

Learn it. Normalize sets the final loudness of the whole recording, so it plays as loud as everything else on the platform it is going to. It is **always the last effect**. Choose the **Target**: Podcast (about -16 LUFS), YouTube (about -14 LUFS), Peak (the loudest moment at -1 dB) or a platform preset such as ACX / Audible, Apple Podcasts or Spotify, each with its own published loudness and peak ceiling. **Analyze** measures the file (loudness, RMS level and true peak), works out the gain it needs and recommends the preset it fits best. **Use Recommended** sets the target to it. **Apply** sets the level while holding the loudest moments under the preset's ceiling. Normalize has no dials. Remember that it raises everything, room noise included: if the noise floor rises above -60 dB, use Noise Reduction first and normalize again.

Test yourself. Lean back from the microphone and record quietly: "*This line is recorded on purpose at a low level. Normalizing will bring it up to the right loudness for where it is going.*" Set the level meter to LUFS-I and play it; note the reading. Open Normalize, let Analyze recommend a preset, press Use Recommended and Apply. Play it again and compare. Now answer: **(a)** Where does Normalize go in the chain, and why? **(b)** What does Use Recommended do? **(c)** After Normalize the noise floor reads -55 dB. What do you do?

Lesson 24 - Simple Loudness Check: ready or not?

Learn it. Before you deliver, check the recording against the standard of the place it is going. Open **Options > Simple Loudness Check**. In Edit_Simple it checks the selected recording, otherwise the one in the main window. Choose the **Standard**: ACX / Audible, Apple Podcasts, Spotify, YouTube, Netflix, the broadcast standards and more. Under it you see that standard's published numbers. One line says whether the recording is **ready** (green) or how many things need fixing (orange). The table lists each measure (loudness, RMS level, true peak, noise floor, length) with your value, what the standard asks for, and **Pass** or **Fix**. For ACX it also checks the room tone at the start and the end. The **suggested steps** come in the voice chain order, each with a button that opens the effect already set for that standard. Do the steps, press **Check** again, and use **Copy report** to keep the read-out as text.

Test yourself. Check your Lesson 17 or Lesson 23 take against **ACX / Audible**. Follow the suggested steps with their buttons and press Check after each one until the read-out is green. Now answer: **(a)** What do Pass and Fix mean in the table? **(b)** In what order do the suggested steps come? **(c)** You applied a fix. How do you see whether it worked?

Lesson 25 - Export a finished file

Learn it. Press **Export** (the button row, a track's Export button in Edit_Simple, or Ctrl+Shift+E). The formats are AAC, AIFF, MP3, PCM and WAV: WAV for a client or an editor, MP3 for ACX / Audible. At the top, the **Platform** says where the recording is going. It sets the loudness and peak level for that platform (ACX also sets 44.1 kHz and 192 kbps). It also puts your **room tone** at the start and the end to the platform's rule. **Off** exports the recording as it is, with a *Loudness normalize* choice below it. Leave that Off if you already used Normalize. The **Title** you type names the file, and the meta data (author, voice talent, genre and so on) goes inside it. The window remembers the Platform you pressed OK with, so check it before every export. With no room tone clip and not enough quiet at the ends, the export stops and asks you to record room tone first. It never falls back to digital silence.

Test yourself. Export your best take twice: once as an **MP3** with the Platform set to **ACX / Audible**, and once as a **WAV** with the Platform **Off**. Play both files in another player. Now answer: **(a)** Which format would you send to ACX, and which to an editor? **(b)** Name two things the ACX / Audible platform sets for you. **(c)** Why check the Platform before every export?

Lesson 26 - Moving up to Pro

Learn it. Every effect comes in two levels. **Simple** listens and sets the effect for you. **Pro** shows every control a studio engineer expects. Both run on the **same sound engine**, so Simple is never a lighter effect, only fewer controls. Open the Pro windows from **EFX > Pro Effects**: De-Click Pro, Noise Reduction Pro, 8-Band Parametric EQ Pro, De-esser Pro, Compressor Pro, Reverb, True-Peak Limiter Pro and Normalize Pro, in the voice chain order. In Edit_Simple, set a track's **Level** button to **Pro** and its EFX drop-down and EFX places offer only the Pro list. What a Simple window chose is kept as the Pro window's own *User* setting. Open the same effect in Pro and you can start from the automatic result. In every Pro window the effect is heard live: press **Play**, change one thing at a time, and press **Bypass** down and up to compare. Use headphones if you can.

Test yourself. Run the Simple **Shape** EQ on a take and let Analyze set it. Without applying it, open **8-Band Parametric EQ Pro** on the same take and find the bands Simple chose. Then set a track's Level to Pro and look at its EFX drop-down. Now answer: **(a)** Does Pro sound better than Simple? **(b)** What does the EFX drop-down show at Level: Pro? **(c)** Where does Pro keep what Simple chose?

Lesson 27 - Noise Reduction Pro: draw the line

Learn it. Noise Reduction Pro shows you the noise. Drag on the waveform over a few seconds of room noise only, open **Noise Reduction Pro** and click **Capture Noise**. The **green line** appears: that is your noise, frequency by frequency. A fan is usually a hump in the low and middle frequencies; hiss is a line that stays high on the right. Press **Play**: the **orange line** sits on the green one and the noise is already much quieter. Hold the left button over the graph (the pencil appears) and draw the orange line a little higher where you still hear noise, or a little lower where your voice starts to sound thin. **Reset** puts it back on the green line. The *Standard* preset (Line offset 0 dB, Max reduction 24 dB, Release 80 ms) is a good start. Too much sounds watery or "underwater", word endings disappear and faint chirping appears in the pauses: lower the line or the Max reduction.

Test yourself. Turn on a fan or sit near a computer. Press R, stay silent for 5 seconds, then read: "*The fan hums softly behind me while I read this line, so we can learn to take it away.*" Capture the noise, draw the line until the hum is gone but your voice is unchanged, and Apply. Check View Noise Floor Info. Now answer: **(a)** What does the green line show? **(b)** What does Reset do? **(c)** Name two signs of too much noise reduction.

Lesson 28 - 8-Band Parametric EQ Pro

Learn it. Open **8-Band Parametric EQ Pro** and press Play. The blue spectrum is what you hear: your voice is the moving shape, rumble the steady part far left. Click the graph to add a band, then set it in the panel. **Frequency** chooses where it works (click the number to type it), **Gain** how much louder or quieter, and **Q** how wide: a low Q is a wide, gentle hill, a high Q a narrow notch. A typical voice clean-up takes three bands. First a **High-pass** at 80 Hz for a deeper voice or 100 Hz for a higher one, with a 24 dB/oct slope, to cut rumble. Then a Peak at about 350 Hz, -2 to -3 dB, Q about 1.4, to cut boxiness. Then a Peak at about 3 to 4 kHz, +1.5 to +2.5 dB, Q about 1, for presence. The *Male voice clean-up* and *Female voice clean-up* presets are good starting points. Too much: a high-pass above about 150 Hz thins the voice, a cut deeper than -4 dB makes it hollow, and more than +4 dB of presence makes S sounds sharp.

Test yourself. On your Lesson 18 take, build the three bands above by hand and compare with Bypass. Then load the voice clean-up preset that suits you and compare it with your own. Now answer: **(a)** What does a high Q do? **(b)** Where would you put a high-pass for a deeper voice? **(c)** Your S sounds became sharp after the EQ. Which band do you lower?

Lesson 29 - De-esser Pro: see each S being tamed

Learn it. De-esser Pro turns down just the band where the S sounds live, only at the moment an S is heard, and you see it happen. Highlight a line with plenty of S sounds (or nothing, for the whole recording). Press **Play**, then **Listen**: now you hear only the band under the **U** on the graph. Turn **Frequency** (or drag the U) until you hear mostly harsh S sounds, often somewhere from 4 to 10 kHz. If you hear words as well, turn **Q** up to make the U narrower. Let Listen up and turn **Reduction** up until the S sounds stop being harsh: 3 to 8 dB is plenty for most voices. If the voice starts to lisp, turn it back a little. There is no threshold to set: De-esser Pro listens for the S by itself, so loud and quiet passages are treated alike. Compare with **Bypass**, then **Apply**.

Test yourself. Record: "*Sixty-six sisters sat silently, sipping sweet sassafras soda on the sunny seaside steps.*" Use Listen to find your S frequency, then set the Reduction and Apply. Now answer: **(a)** What do you hear while Listen is down? **(b)** You hear whole words in Listen, not just S sounds. What do you change? **(c)** How much Reduction is plenty for most voices?

Lesson 30 - Compressor Pro: threshold, ratio, attack and release

Learn it. Open **Compressor Pro**, choose the *Podcast voice (3:1)* preset and press Play. The waveform scrolls by with one line across it: the **threshold**. Drag its oval handle down until the loud words light up **orange** (the part being compressed) and the soft words do not. The **Gain reduction** meter should move 3 to 6 dB on the loud words. The **Ratio** is how hard it pushes down above the line: 2:1 is gentle, 3:1 natural, 4:1 firm. **Attack** (start 10 ms) is how fast it grabs a loud word, and **Release** (120 to 150 ms) how fast it lets go. Too fast pumps; too slow keeps the next soft word down. **Makeup gain** (3 to 4 dB) brings the whole voice back up, so the quiet words come forward. **Side-chain high-pass** at 80 Hz stops deep sounds from making the compressor duck the whole voice. Too much (a very low threshold, a ratio above 6:1, a very fast release) sounds squashed and breathy, with the room noise pumping up between words.

Test yourself. Record: *(softly)* "Come closer, I have a secret to tell you." *(loudly)* "WE WON THE CHAMPIONSHIP!" Set the threshold, ratio, attack, release and makeup gain as above, then turn the side-chain high-pass off and on while the loud line plays. Now answer: **(a)** What does the orange part of the waveform show? **(b)** How far should the Gain reduction meter move on the loud words? **(c)** What does Makeup gain do?

Lesson 31 - True-Peak Limiter Pro

Learn it. Open **True-Peak Limiter Pro** after the compressor and press Play. Drag the green line's oval handle to the **ceiling**: **-1.0 dBTP** for streaming and podcasts, **-3.0** for ACX. Peaks that reach the line light up **orange**: that is the limiter catching them. It measures **true peaks** (4x oversampled), so it also catches the peaks that fall between two samples. Turning **Input** up makes more peaks reach the line and the Gain reduction meter move, but the Out meter never goes over the ceiling. A good limiter only catches the odd peak, so you should hear nothing at all. The *Streaming / podcast (-1.0 dBTP)* preset with Input at 0 dB is a good start. Too much (gain reduction moving on every word, or more than 3 dB of Input) sounds crunchy and flat.

Test yourself. On your Lesson 30 take, set the ceiling to -1.0 dBTP, then turn Input up 2 to 3 dB and watch how often the orange lights up. Turn Input back to 0 and set the ceiling for ACX. Now answer: **(a)** What ceiling suits ACX audiobooks? **(b)** How often should the orange light up? **(c)** What is a true peak?

Lesson 32 - Normalize Pro: hit the platform's target

Learn it. Open **Normalize Pro** as the last step. It measures the recording and shows its loudness, RMS level and true peak, and the gain it will give. Pick a platform target, such as *Podcast / YouTube voice (-16 LUFS)*, *Spotify (-14 LUFS)* or *ACX / Audible* (RMS -20 dB). The Target level and Measure dials follow. Set the true-peak ceiling: -1.0 dBTP for most platforms, -2.0 for broadcast and Amazon, -3.0 for ACX. Press Play to hear it live, then Apply: the status bar shows the loudness and true peak before and after. To check it, set the level meter to **LUFS-I** (or **RMS** for ACX), play the whole recording and see that the number matches the target. Then switch the meter to **True Peak** and check the loudest moment stays under the ceiling. Aiming very loud (-10 LUFS) with a low ceiling squeezes the peaks hard: compress first instead.

Test yourself. Normalize your Lesson 30 take for Spotify. Check it on the meter in LUFS-I and in True Peak. Undo it and normalize it for ACX / Audible, checking in RMS this time. Now answer: **(a)** Which meter mode checks a LUFS target, and which an ACX target? **(b)** What true-peak ceiling do most platforms use? **(c)** You want a very loud result. What do you do before Normalize?

L7 Answers to Test yourself

Lessons

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Check your answers here after each lesson. If one surprises you, read that lesson's **Learn it** again.

Lessons 1 - 8

- **Lesson 1:** (a) More info, then Run anyway. (b) Press Scan for Device (or Options > Scan > Devices). (c) About > Enter Serial.
- **Lesson 2:** (a) -12 and -6 dB. (b) No: you turn the knob on your interface or microphone; Record_Simple only listens and tells you. (c) Move a little closer to the microphone.
- **Lesson 3:** (a) The background drops out and comes back, which listeners hear as a gap, and ACX sends such files back. (b) The latest one, Room Tone 03. (c) Any two of: a new place, the heating or air conditioning on, a different microphone.
- **Lesson 4:** (a) It pauses the take; R again resumes the same take. (b) As soon as you press S, in Simple_Library. (c) Bit depth. Bit rate is chosen when you export an MP3 or AAC.
- **Lesson 5:** (a) Options > Punch & Roll Settings. (b) R or Space: the countdown stops and the recording stays paused. (c) Shift+M.
- **Lesson 6:** (a) No, a PDF is shown as pages and can not be edited; open a Word, ODT or text copy and press Edit. (b) Fit Screen fills the text area with the page's width; Fit Page shows the whole page. (c) Ctrl+wheel, or Ctrl++ and Ctrl+-. (d) Click in the line and press Speaker above the script (or Ctrl+Alt+4, or right-click > Paragraph Type).
- **Lesson 7:** (a) No: Shift+S starts it. (b) A little faster (a + means between that speed and the next). (c) So a normal left-click never moves it by accident. (d) Ctrl+] (next flub) and Ctrl+[(previous flub).
- **Lesson 8:** (a) No: your voice moves the script (the speed is for the fixed scroll), and only while you record. (b) It waits: the line you were on stays on the eye line until you read on. (c) The speech model is not on this computer yet; the script scrolls at its fixed speed (turn Scroll Follows My Voice on again to download the model).
- **Lesson 9:** (a) Raise the look-ahead (Edit > Preferences > Script: voice look-ahead, or the Scroll page of the Styles window) by one or two words. (b) Words in [brackets], like Cues, Speakers, Sections and Notes, are taken as not read aloud, so it does not listen for them. If you read it, take off the brackets and make the paragraph Narration. (c) Write it as you say it: *nineteen twenty-three*.
- **Lesson 10:** (a) B and E. (b) It is -60 dB or lower, inside the ACX limit. (c) From 900 %.

Lessons 9 - 16

- **Lesson 11:** (a) Click the waveform first, then press Ctrl+Z again (or use Ctrl+Alt+Z). (b) Only the highlighted part. (c) They are dropped: the recording comes back as it was.
- **Lesson 12:** (a) Loop. (b) It stops and waits for you to edit; after the edit, playback starts again by itself. (c) Clear the highlight: a plain click on the waveform, Delete, or paste over it.
- **Lesson 13:** (a) Your latest room tone clip in Simple_Library, matched to the recording. (b) Exactly as long as the highlight. (c) It keeps the background even and keeps the timing between the words natural.
- **Lesson 14:** (a) No: Undo (or Ctrl+Z) brings it back exactly as it was, and nothing is saved until you save or export. (b) A green check meets the standard; a red X does not. (c) So Record_Simple can hear your room and clean just the right amount.
- **Lesson 15:** (a) Exactly what Analyze recommends. (b) Yes; orange warns that going further may sound processed. (c) Press that effect's red - in its EFX place.
- **Lesson 16:** (a) A click is rebuilt from the sound on both sides of it, so it needs the audio after it too. (b) The P, K and T sounds. (c) First.
- **Lesson 17:** (a) The quietest moment in the first 120 seconds. (b) Watery or metallic, with word endings disappearing. (c) -60 dB or lower.
- **Lesson 18:** (a) Rumble below the voice: traffic, air conditioning, desk bumps. (b) Cut more than you boost. (c) Double-click it.

Lessons 17 - 24

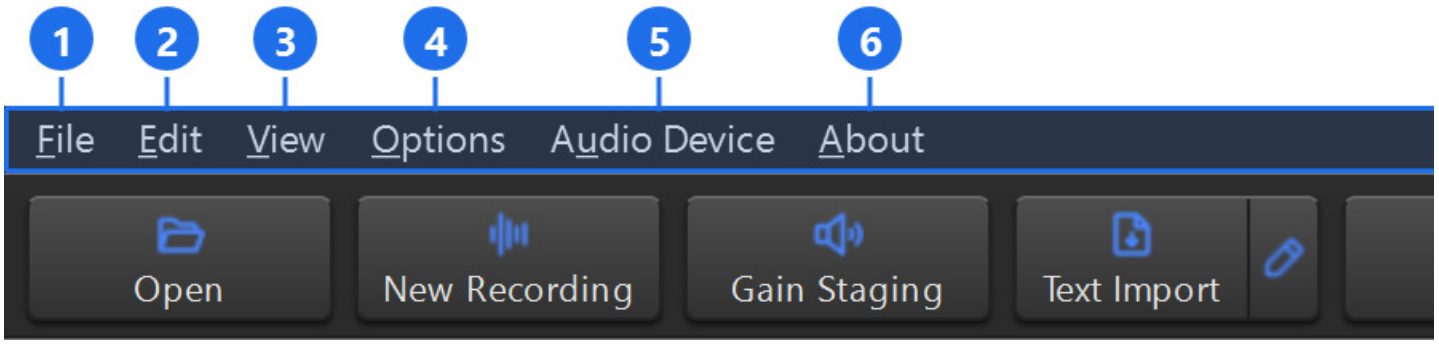
- **Lesson 19:** (a) Edge. (b) Lower Edge. (c) Low.
- **Lesson 20:** (a) Turns the loud words down so the quiet ones come forward. (b) No: Normalize does, at the end. (c) Squashed and lifeless.
- **Lesson 21:** (a) No. (b) The room is a matter of taste, so you choose it by ear. (c) Very slight or Slight.
- **Lesson 22:** (a) The loudest any moment may be. (b) Normalize holds the ceiling too. (c) After the Compressor, just before Normalize.
- **Lesson 23:** (a) Last, because it sets the final level and holds the peaks, so nothing can go over after it. (b) It sets the target to the preset Analyze recommends. (c) Use Noise Reduction, then normalize again.
- **Lesson 24:** (a) Pass meets the standard; Fix does not. (b) The voice chain order (for ACX, room tone first). (c) Press Check again.
- **Lesson 25:** (a) MP3 to ACX, WAV to an editor. (b) Any two of: the loudness, the peak level, 44.1 kHz, 192 kbps, the room tone at the start and the end. (c) The window remembers the last one you used, which may not suit this file.
- **Lesson 26:** (a) No: both use the same sound engine; Pro only has more controls. (b) Only the Pro list. (c) As the Pro window's User setting.

Lessons 25 - 30

- **Lesson 27:** (a) Your noise, frequency by frequency. (b) Puts the orange line back on the green line. (c) Any two of: a watery or underwater voice, word endings disappearing, chirping in the pauses.
- **Lesson 28:** (a) It works on a narrow slice of the sound, like a notch. (b) About 80 Hz. (c) The presence band, around 3 to 4 kHz.
- **Lesson 29:** (a) Only the band under the U, the sound being turned down. (b) Turn Q up to make the U narrower. (c) 3 to 8 dB.
- **Lesson 30:** (a) The part above the threshold, which is being compressed. (b) 3 to 6 dB. (c) Turns the whole voice back up after the loud parts were turned down, so the quiet words come forward.
- **Lesson 31:** (a) -3.0 dBTP. (b) Only now and then. (c) The real peak of the sound, which can fall between two samples; it is measured 4x oversampled.
- **Lesson 32:** (a) LUFS-I for a LUFS target, RMS for ACX. (b) -1.0 dBTP. (c) Compress first.

The menus at a glance

The menu bar runs along the top of the main window (shaded here). Each menu is numbered; Appendix C shows every menu open, item by item.



- **1 File** - sessions, scripts and recordings
- **2 Edit** - the script, the recording and preferences
- **3 View** - the work space, ruler, meter, waveform and monitors
- **4 Options** - eight parts: reset, the loudness check, appearance, updates, MIDI, recording, windows and help
- **5 Audio Device** - the microphone, the speakers and the audio driver
- **6 About** - this manual, What's New, feedback and your serial

1. **Installing.** Run **Record_Simple_..._Setup.exe** and follow its pages. *Side note: if you choose a custom folder during install, Record_Simple remembers that folder and downloads future updates to it.* After the install the program's loading screen plays its intro once: about 12 seconds, with sound effects (turn your speakers down first if you are somewhere quiet). Click the loading screen to skip it. The sound is left out when Record_Simple starts in Safe Mode, and **Edit > Preferences > Animations** turns the intro off.
2. **Pin it to the taskbar.** Windows does not let a program pin itself. To pin Record_Simple: right-click its shortcut (Start Menu or desktop) and choose **Pin to taskbar** (on Windows 11 it may be under **Show more options**). Or, while it runs, right-click its taskbar button and choose **Pin to taskbar**.
3. **Windows protected your PC.** The first time you start Record_Simple.exe, Windows may show a blue box that says *Windows protected your PC*. Click **More info**, then **Run anyway**. No program can skip this box; it only appears for the first start of a new download.
4. **First start.** Record_Simple makes its folders next to the program (Library, Sessions, styles, themes, Updates, preferences, workspace, configure). If that folder is read-only they are made in your home folder instead.
5. **Audio devices.** The first time, Record_Simple asks to scan your computer for microphones, speakers and audio interfaces. Pick them in **Audio Device** (menu) or the **Audio Setting** button: Recording Device, Play Back Device and Audio Driver(s). Scan again (Scan for Device, or Options > Scan > Devices) after plugging something in.
6. **Track Projects** (*Import* | *Select* | *Start New*). At start up this window lists your saved sessions. Its buttons open drop-downs: **Remove** > Selected | All (takes sessions off the list; the files stay), **Browse** > Open (a session file) | Import Wav (a recording), **Open** > Selected | Rcd_Simp (any Record_Simple file: a session or a recording) | New Session, and **Close**. Untick "Show this window when Record_Simple starts" to skip it.
7. **Missing parts.** If something is missing (for example MP3 export), **About > Simple_Download** finds it and downloads it. When nothing is missing it says **:) Good !**

8. **Set your level with Gain Staging.** Press the **Gain Staging** button (or Options > Gain Stage) and choose **Auto**: read the line it shows at your normal volume and it tells you to turn your interface's gain up or down until your talking peaks land between **-12 and -6 dB**, then shows a green **You're good**. **Alt+G** opens Manual Gain Staging. See section 4.
9. **Feedback.** The easiest way to report a bug or suggest a feature is **About > Send Feedback** (section 27).

The 30-day trial, your serial, the Beta and the Demo are in Appendix A; removing Record_Simple is in Appendix I.

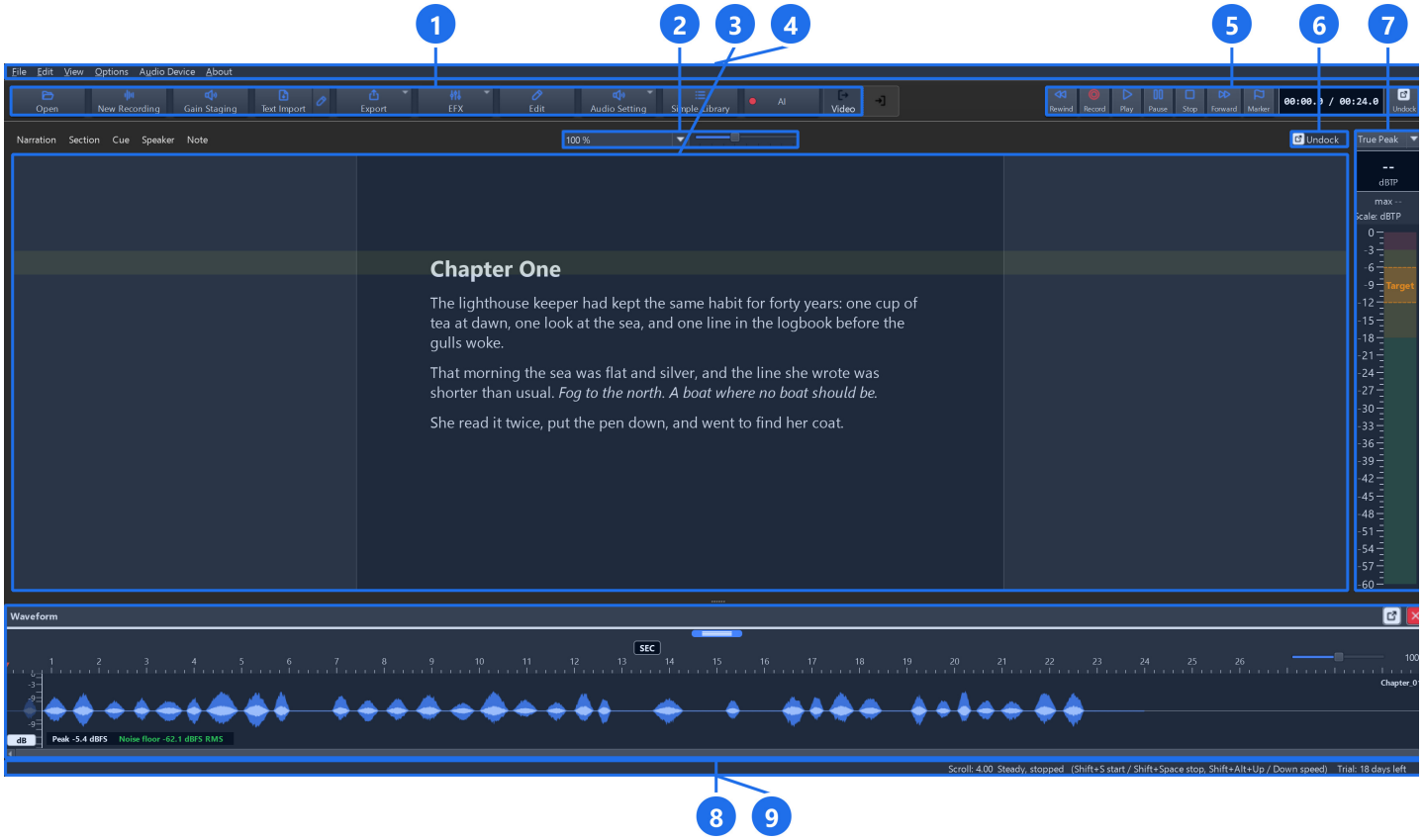
2 The main window

Getting started

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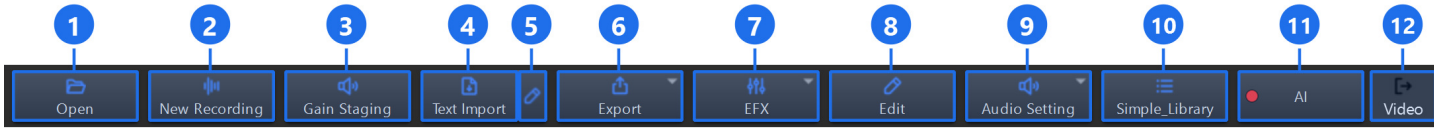
The main window at a glance

Each part of the main window is numbered and shaded.



- **1 Button row** - One click for what you do most (the picture below).
- **2 Text zoom** - Fit Screen, Fit Page, or 50 - 325 % (section 5).
- **3 Script** - The text you read from while you record (section 5).
- **4 Menu bar** - File, Edit, View, Options, Audio Device and About (Appendix C).
- **5 Transport** - Rewind, Record, Play, Pause, Stop, Forward and Marker (section 4).
- **6 Undock** - Moves the script into a window of its own, for another monitor.
- **7 Level meter** - How loud you are, in the measurement you choose (section 25).
- **8 Waveform window** - The recording, with its ruler and dB scale (section 6).
- **9 Status bar** - Messages, the scroll speed and the trial days left.

The button row



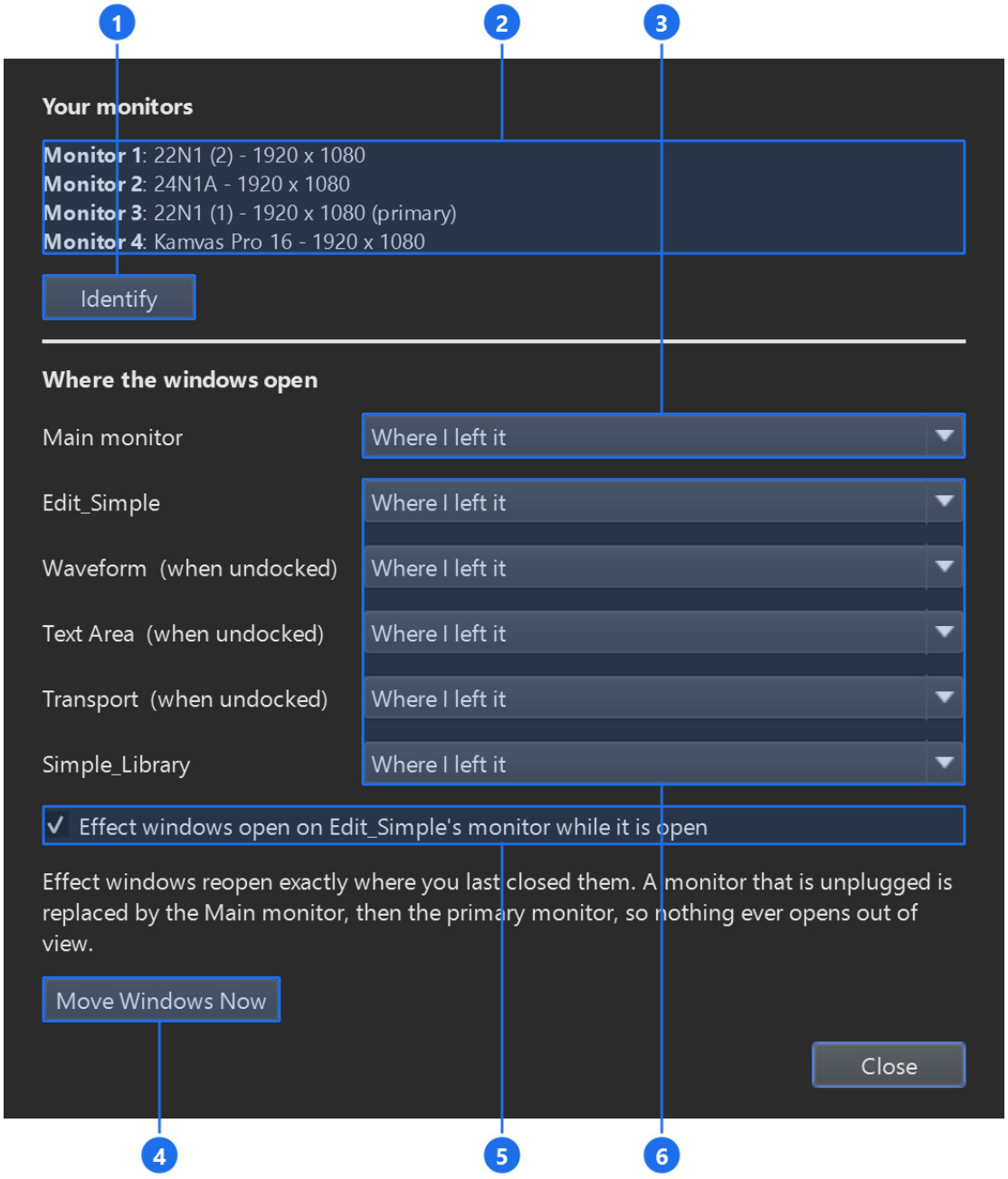
- **1 Open** - Opens a session (.rcd) or a recording.
- **2 New Recording** - Sets up a new recording: its name, sample rate and bit depth (section 4).
- **3 Gain Staging** - Sets a clean, safe recording level before you record (section 4).
- **4 Text Import** - Imports a script: TXT, DOCX, ODT, PDF, RTF or EPUB (section 5).
- **5 Text Edit** - Edit the text of the script that is open.
- **6 Export** - Exports the recording: WAV, MP3, AIFF and more (section 17).
- **7 EFX** - The audio effects: Simple Presets, Simple Effects and Pro Effects (section 10).
- **8 Edit** - Opens Edit_Simple with the recording (section 8).
- **9 Audio Setting** - The recording device, the play back device and the audio driver.
- **10 Simple_Library** - Shows or hides the list of your recordings (section 16).
- **11 AI** - The AI engineer (section 19).
- **12 Video** - Video_Simple, when it is installed (section 20).

Button row: Open (a session .rcd or a recording) · New Recording · Text Import | Edit (load a script / allow editing it) · Gain Staging (set your recording level) · Export · EFX (effects) · Edit (opens Edit_Simple) · Audio Setting · Simple_Library · AI (the AI engineer; section 19) · Video_Simple (send audio to Video_Simple and bring it back; section 20). Every button in the row is the same size. On the right of the same row is the **transport**: Rewind, Record, Play, Pause, Stop, Forward, Marker, the time counter (position / length) and Undock, which floats the transport in its own small window.

Script area: the large text area. The **text zoom** above it (a drop-down and a slider; section 5) makes only the text smaller or larger. Its **Undock** button (top right of the text area) puts it in a window of its own; see section 3.

Level meter: on the right; see section 25. **Waveform window:** along the bottom; see section 6.

Monitor Placement



- **1 Identify** - Shows each monitor's number on it for 3 seconds.
- **2 Your monitors** - Every monitor, numbered left to right.
- **3 Main monitor** - Where the main window, and so every dialog, opens.
- **4 Move Windows Now** - Moves the open windows onto their monitors.
- **5 Effect windows** - Open on Edit_Simple's monitor while it is open.

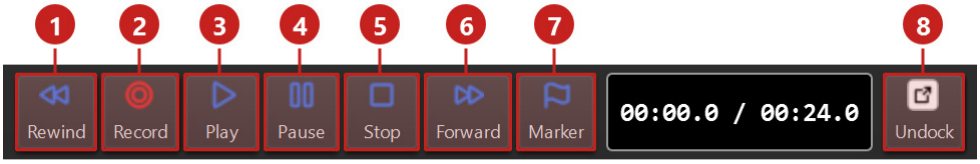
▸ **6 Each window** - The monitor Edit_Simple, the Waveform, the Text Area, the Transport and Simple_Library open on.

- **Monitor Placement** (Options > Monitors > Monitor Placement): lists every connected monitor, numbered left to right (Monitor 1 - 4). **Identify** shows each number in big orange on its own screen for 3 seconds. Pick the **Main monitor** - where the main window opens, and so every dialog, which opens on the main window - and the monitor each of these windows opens on: **Edit_Simple**, the **Waveform** window, the **Text Area** and the **Transport** (when undocked), and **Simple_Library**. Each can also stay *Where I left it* (the default) or follow *The Main monitor*. Choices are saved at once and used the next time a window opens; **Move Windows Now** moves the open ones. Effect windows open on Edit_Simple's monitor while it is open (the tick box), and each reopens exactly where you last closed it. A monitor that is unplugged is replaced by the Main monitor, then the primary monitor, so nothing ever opens out of view.
- **File dialogs** - Open, Save As, Export, Import and every folder picker - open in the middle of the **main window**, on whatever monitor it is on now (Windows on its own opens them where they were last, often on another screen). While one is open the other Record_Simple windows wait, so a bigger window can never come up over it; they answer again as soon as it closes.
- **The transport** has one button for this: **Undock** floats it in a small window of its own; in that window the same button says **Dock** and puts it back on the button row. The undocked transport has no close button: it can only be docked or undocked, so it is never lost. Drag it by its title strip.
- **Reset UI** (Options > Reset UI, or **Ctrl+Shift+U**): when the transport or the button row has disappeared - for example after right-clicking it and turning **Buttons** off, which leaves nothing to right-click - this puts the button row, the transport and every window back where the program first has them. Your saved work spaces are kept.
- **The Monitor meter** sits above the undocked transport and moves with it (it is on unless you turn it off in Options > Transport > Monitor). It shows exactly what the main window's level meter shows, in the same mode (RMS, LUFS or True Peak), so you can read your level when the main window is on another monitor. Drag its bottom corner to make it taller or wider.
- **The text area** has the same single button: **Undock** (top right of the text area) puts the script in a window of its own, with everything it does - imported PDFs and documents look exactly the same, and editing, zoom and scrolling all work. In that window the button says **Dock** and puts the text back in the main window, wherever the main window is. Closing the text window docks it too.
- The main window, the text window and the transport (with its meter) can each be on a different monitor. Record_Simple remembers where each one is, how big it is, and whether it is docked, and puts them back there the next time it starts. If a monitor is no longer connected, the window comes back onto a screen you can see.
- The record, play and other hot keys work from the undocked text window and transport too. Recordings made while windows are undocked are saved as always, and the Waveform window works as before.

Effect windows on several screens

- Effect windows (Simple and Pro) open on the **same screen as Edit_Simple** - or as the main window, for the recording in the main window - next to it, each new one a little lower and to the right of the last (cascaded).
- A window remembers its place, but that place is used only when it is on the screen Edit_Simple is on; otherwise the window opens next to Edit_Simple. A remembered place that is on no screen at all (a monitor unplugged, a new resolution) is centred on Edit_Simple's screen. Every other popup that remembers its place follows the same rule, with the window it was opened from.
- **Options > Window Behavior > EFX windows follow Edit_Simple's screen** (on by default) turns the rule on and off. Off, windows go back to wherever they were last, on any screen.
- **View > Bring All Effect Windows Here** (also Options > Window Behavior; **Ctrl+Alt+W**, from any Record_Simple window) moves every open effect window onto the screen you are working on, cascaded next to the window you are in.

The transport



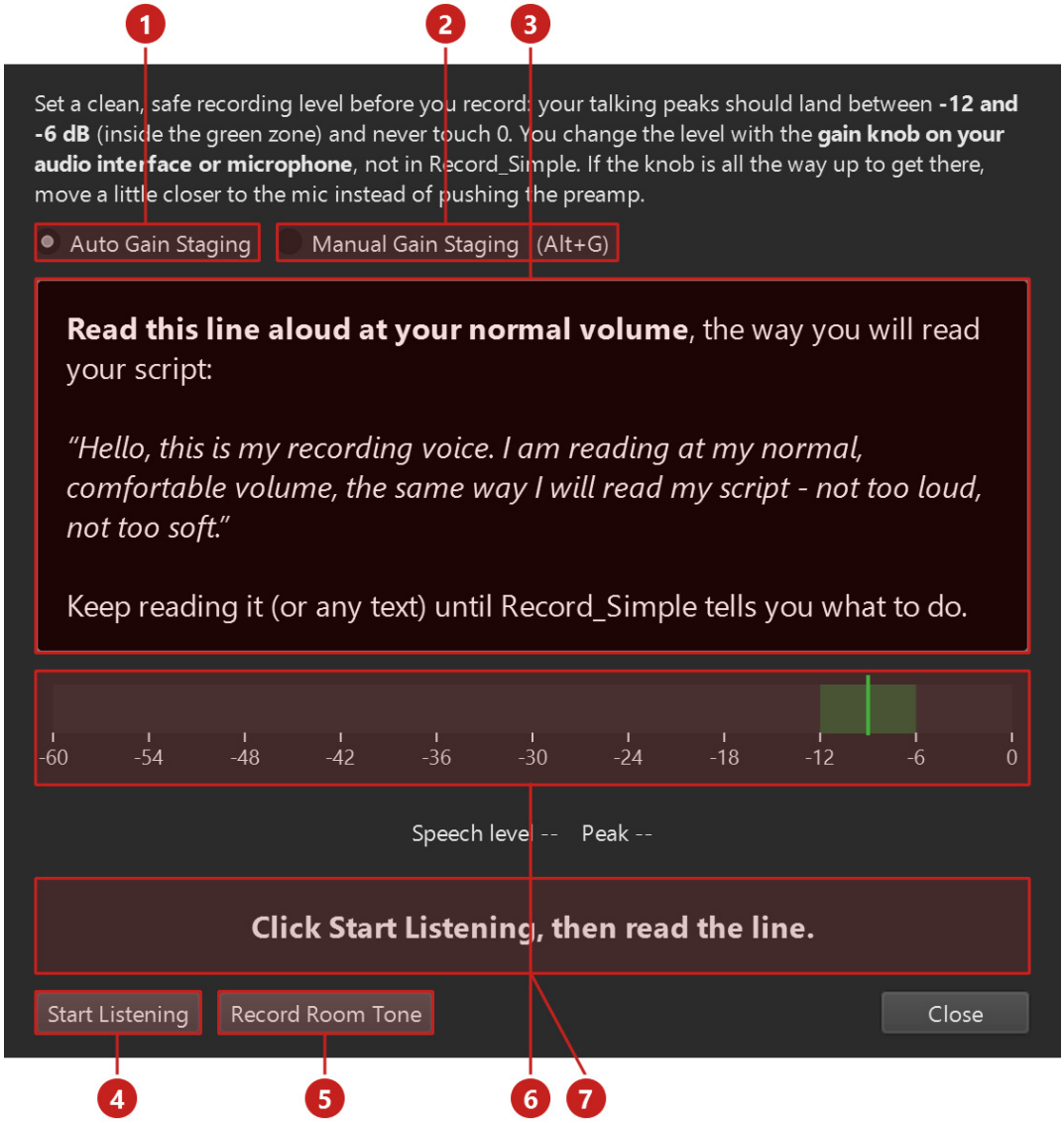
- **1 Rewind** - Back by the skip set in Options > Transport, or to the marker before (Ctrl+Left).
- **2 Record** - Records; press again to pause and resume (R).
- **3 Play** - Plays from the playhead (P).
- **4 Pause** - Pauses (Space).
- **5 Stop** - Stops (S).
- **6 Forward** - Forward by the skip, or to the next marker (F).
- **7 Marker** - Adds a marker at the playhead (M); Alt+M deletes the nearest one, Shift+M deletes them all.
- **8 Undock** - Floats the transport in a small window of its own (section 3).

Gain staging - set a clean, safe level first

Gain staging means setting how loud your microphone comes into the computer *before* you record. Too quiet and you have to turn it up later, which raises the hiss with it; too loud and the loudest words clip (a harsh crackle that can not be fixed). The aim for spoken voice is **talking peaks around -12 to -6 dB**, never touching 0. You change it with the **gain knob on your audio interface or microphone**; Record_Simple only listens and tells you what to do. Nothing is recorded while it listens. (Before 4.0.12 Gain Staging aimed the average at -18 dB; on a quiet dynamic microphone such as the PodMic that meant turning the preamp nearly all the way up, which can sound harsh, like a megaphone. If you have to turn the knob all the way to reach the green zone, move a little closer to the microphone instead.)

- Open it with the **Gain Staging** button, or **Options > Gain Stage**.
- The line to read aloud is in a large box - 12 pt text, white on black (black on white in a light theme) - so it is easy to read from where you sit at the microphone.
- **Auto Gain Staging** (before you record): click **Start Listening** and read the line in the window at your normal volume - the way you will read your script. After about four seconds of speech it says *Turn the gain UP about 6 dB* or *DOWN about 4 dB*. Turn the knob and keep reading; it keeps listening, and when you sit in the green zone it shows a green ✔ **You're good!**. If it says *Too loud - it is clipping*, turn down first.
- **Manual Gain Staging** (**Alt+G**): it starts listening at once. Talk and watch the bar: keep it in the **green zone** (talking peaks -12 to -6 dB) and the thin line of the loudest peak well under 0 (it turns red above -3 dB).
- Stop any recording first: gain staging runs before you record, using the Recording Device chosen in Audio Device.
- **Record Room Tone**: once the level is right, record 5 seconds of your room's quiet (Room Tone 01, 02 ...). The export presets put it at the start and the end of your files - see section 18.

Gain Staging



- **1 Auto Gain Staging** - Read the line: it tells you to turn the gain up or down.
- **2 Manual Gain Staging** - Watch the bar and set the gain yourself (Alt+G).
- **3 The line to read** - 12 pt, high contrast: easy to read from the microphone.
- **4 Start Listening** - Listens to the Recording Device; nothing is recorded.
- **5 Record Room Tone** - 5 seconds of your room's quiet, for the export presets (section 18).
- **6 Level bar** - Your talking peaks; keep them in the green zone, -12 to -6 dB.
- **7 What to do** - Turn up, turn down, or a green You're good.

Setting up a new recording

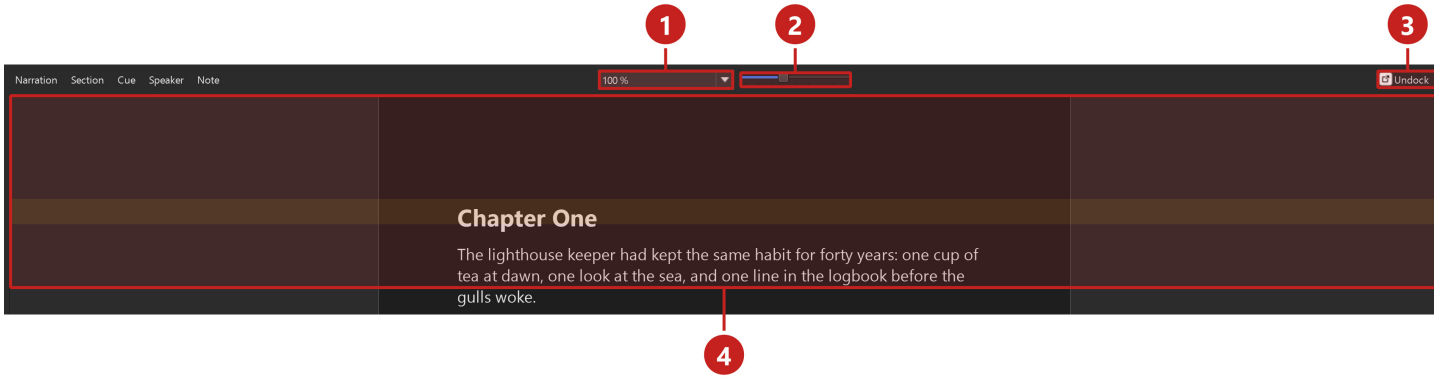
1. Press **New Recording** (button row, or File > New Recording, Ctrl+Shift+N).
2. Type the **Track Name**, choose the **Sample Rate** (44.1, 48, 96 or 192 kHz) and the **Bit Depth** (16 bit, 24 bit or 32-bit float: how finely each sample is stored). Bit depth is not bit rate: bit rate (for example 192 kbps) is an MP3 or AAC setting, chosen when you export (section 17). The glossary (Appendix G) explains both.
3. Press **Create**. The track is set up and the Waveform window says *Ready ... Press R to start recording*. Nothing is recorded yet.
4. Press **R** when you are ready. The recording uses the name, sample rate and bit depth you chose.

Pressing R without New Recording records with the settings in Options > Recording Settings.

While recording

- **R** pauses; **R** again resumes the same take (after the countdown, when it is on). **Space** also pauses. Every resume is joined with a 50 ms cross fade, so the join has no click.
- **Punch & Roll:** made a mistake? Press **Backspace**. The playhead backs up 3 or 5 seconds and that part of the recording is deleted. The countdown runs for the same number of seconds, then recording carries on over the mistake. Choose 3 or 5 in Options > Punch & Roll Settings. R or Space cancels the countdown; the recording stays paused there, and R resumes it.
- **Mono:** every recording is one mono channel, heard evenly in both speakers (it never jumps between left and right). If your audio interface only opens in stereo, Record_Simple mixes it down to mono as it records. Stereo files you open are mixed down too, and mono recordings export as one channel. The setting is in Options > Recording Settings > Channels.
- **M** drops a marker at the current point; **Alt+M** deletes the nearest one and **Shift+M** deletes them all.
- **S** stops. The take is saved at once in Simple_Library as Track_001.wav, Track_002.wav ... (with the name you gave it).
- File > Countdown sets the countdown: its length, number size, a beep, and whether it runs before a recording starts and / or when it resumes. R or Space cancels a countdown.
- If the Waveform window was closed, it comes back docked at the bottom when a recording starts.
- Click the level meter to set a LIMIT line: the sound can not go above it (section 25).

The script area



- **1 Zoom drop-down** - Fit Screen, Fit Page, or a size from 50 to 325 %.
- **2 Zoom slider** - 50, 75, 90, 100, 125, 150, 175, 200, 325 %; double-click for 100 %.
- **3 Undock** - The script in a window of its own.
- **4 Script** - Read from here; the shaded band is the eye line (Edit > Eye Line).

- **Load a script:** the Text Import button opens a window of six buttons, two rows of three: **Plain Text**, **Rich Text**, **Word File** / **ODT**, **PDF**, **EPUB**. Point at one and the line along the bottom says what it imports. File > Import Text (Ctrl+T) and Open Text (Ctrl+O) work too. Pictures in ODT files are shown. File > Close Text (Ctrl+W) clears it.
- **EPUB books** are shown as the book was made: its chapters in order, its pictures and its own styles. An EPUB can be read (and scrolled, zoomed and followed with the eye line), but not edited. A big book opens quickly: while it loads the pointer shows it is busy and the status bar says *Opening* .... Its pictures are made smaller to fit the page and grow and shrink with the zoom, so a wide picture never pushes the page off the centre.
- **Text zoom** works as it does in Word, LibreOffice and OpenOffice. The text sits on a **page**: a Letter sheet (8.5 x 11 in, with 1 in margins left and right) for a text, or the PDF's own pages. Above the text are a drop-down and a slider:
  - **Fit Screen** - the page's width fills the text area, edge to edge, so you see its left and right edges and nothing else. The page and its text are **centred** in the window at every size: make the window bigger or smaller and the space on the left and the right stays equal. The drop-down shows the percent it chose.
  - **Fit Page** - the whole page, the whole sheet of paper, is in view.
  - Both follow the window: make it bigger or smaller, dock or undock the text area, and the zoom is worked out again.
  - **Sizes:** pick 50, 75, 90, 100, 125, 150, 175, 200 or 325 % from the drop-down, or drag the **slider**, which stops on the same sizes. **Ctrl+wheel** over the text, or **Ctrl++** / **Ctrl+-**, go to the next size up or down. 100 % shows the document exactly as it was made, and **double-clicking the slider** goes back to 100 %.
  - When the page is wider than the text area, a scroll bar along the bottom moves it left and right, as in Word. Zooming in keeps the middle of the page in the middle of the window. When the page fits, there is no scroll bar along the bottom.

  Zoom changes only the text and its page: it never moves the eye line. Changing the font in Edit > Font keeps the zoom, and a saved session opens its script at the zoom you use now.

- **PDF scripts** open as their real pages, exactly as Acrobat shows them: text, pictures and layout stay where they are, and nothing is moved or rebuilt. The text zoom makes the pages bigger or smaller (they are drawn again, so they stay sharp), and the eye line and scrolling work over them as usual. Because a PDF is shown as pages, its text can not be edited in Record_Simple; to edit a script, open a DOCX, ODT or TXT copy of it.
- **Edit the script:** the Edit button beside Text Import, or Ctrl+E. Ctrl+B / I / U: bold, italic, underline; Ctrl+Up highlights, Ctrl+Alt+Down removes the highlight; Alt+L / C / R / J aligns.
- **Eye line:** the coloured band that marks the line you are reading. Its settings are in the **Eye Line** panel of the Hi Lights window (section 7) - Options > High Lights > Hi Light, Edit > Eye Line (Ctrl+Shift+L), or double right-click the eye line: on or off, its colour, opacity and **size, 1 to 30 px** added to one line of text. Move the eye line with the mouse wheel over it, or Shift+Up / Shift+Down; Alt+Up / Alt+Down change its size.
- **Selecting the eye line: right-click** the eye line to select it (a thin outline shows). It is now the top layer: hold the right button and **drag** it, or use the **mouse wheel** or **Up / Down**, and only the eye line moves - the text stays still. **Left-click** (or **Esc**) lets go. It is right-click on purpose, so a normal left-click never moves it by accident. **Double right-click** the eye line opens its menu; right-clicking anywhere else in the script works as before.
- **Paragraph types (4.0.47):** a script is something you perform, so each paragraph can say what it does:
    - **Narration** - the words you read aloud.
    - **Section** - a title, chapter, segment or cold open: bold and larger.
    - **Cue** - [music], [pause], [visual], [B-roll]: smaller and coloured, so the eye skips it.
    - **Speaker** - a name above dialogue or an interview clip: small capitals, coloured.
    - **Note** - a reminder, a pronunciation or a fact check: highlighted.

  Give a paragraph its type with the five buttons above the script (one click; click again to take it off), the right-click menu (**Paragraph Type**), Edit > Paragraph Type or **Ctrl+Alt+1** Narration, **2** Section, **3** Cue, **4** Speaker, **5** Note and **0** none. With several paragraphs selected, they all get it. A script with no types looks and works exactly as before. The types are kept in a saved session; the text itself (and script.txt in the session) never changes.
- **Imported scripts get their types:** a Word, RTF, ODT or text script has each paragraph's type guessed when it is imported: a line in [square brackets] is a Cue, a short line in capitals is a Speaker, a line that starts *Note:* is a Note, the title at the top and a short line standing on its own are Sections, and everything else is Narration. A wrong guess is fixed with one click on the buttons above the script. Edit > Paragraph Type > **Guess Types of the Whole Script** guesses again; Edit > Preferences > **Script: import** turns the guessing off. A PDF (shown as its pages) and an EPUB (shown as the book was made) keep their look and get no types.
- **Record mode:** when you record, the script becomes a prompter by itself. The line on the eye line stays bright, the paragraphs above and below fade a little, Cues dim and Notes go very faint (never hidden), and a line is drawn under each Section. Editing stays open during a take. When the recording stops, the script looks as it always does. Nothing in the text changes: it is only how it is shown. With Animations off the change is at once. Edit > Preferences > **Script: Record mode** turns it off; how much it fades is set on the Record Mode page of the Styles window.
- **Read time:** the status bar shows how long the script takes to read, at **145 words a minute** (Edit > Preferences > **Script: read time** changes it). Only Narration counts (and text with no type); Sections, Cues, Speakers, Notes and anything in [brackets] are not read aloud. Point at the read time for each Section's time, or point at a Section in the script.
- **Flubs:** while recording, press **[** when you trip over a line. The line on the eye line gets an **orange bar** in the page's margin and the waveform gets an orange **Flub** marker. At any other time [types a [as usual, so cues can still be typed in brackets. After the take, **Ctrl+]** (next flub) and **Ctrl+[** (previous flub) put the playhead 2 seconds before each one and show its line in the script. Right-click a flubbed line > **Clear Flub Mark** clears one; Edit > Flubs > **Clear All Flub Marks** clears them all. When Punch & Roll backs up over a flub you marked, that mark goes too: you read the line again. Backspace does exactly what it always did.
- **The script and the recording are linked:** while you record, each paragraph that passes the eye line is remembered with the moment it was read. After the take, **click a paragraph** and the playhead goes to where you read it; **click the waveform** and the script scrolls to the paragraph read there. The links are kept in a saved session and move with the audio when you edit it. Edit > Preferences > **Script: links** turns this off.

- **Scroll Follows My Voice:** right-click the script > **Scroll Follows My Voice** (or the Scroll page of the Styles window, or Edit > Preferences > **Script: scrolling**). While you record, the script follows the words you actually read: it waits while you pause or ad-lib and catches up when you speed along. It uses the speech model the AI uses (section 19); if it is not on this computer yet, turning this on offers to download it (about 40 MB). Without it, the script scrolls at its fixed speed; recording never waits for it. It listens to the take on its own thread and uses about a sixth of one processor core. It runs a few words ahead of your voice (the **look-ahead**), so the next line is there as you finish the last one. The fixed speed stays the default. See **Getting the best from Scroll Follows My Voice** below.
- **Scrolling:** choose a speed in Options > Text Settings (the **Scroll** page of the Styles window), Edit > Scroll Settings (Ctrl+Alt+S), Edit > Font or the script's right-click menu. The speed runs from **0.05 to 8** in steps of 0.05 (0.05, 0.10, 0.15 ... 0.95, 1.00, 1.05, 1.10 ...). The whole numbers have names: **1** Very Slow, **2** Slow, **3** Easy, **4** Steady, **5** Medium, **6** Brisk, **7** Fast, **8** Rapid. Under 1 the script moves slower still: 0.50 is half of Very Slow, and 0.05 moves about one line a minute. To match your exact reading pace, **Shift+Alt+Up** (faster) and **Shift+Alt+Down** (slower) move the speed one step at a time, live, while the script scrolls; a speed between two names shows a + (3.35 reads *Easy*+). Choosing a speed never starts the scroll. **Shift+S** starts it, **Shift+Space** stops it. **Auto scroll with recording** (same places) starts the scroll when you press R, pauses it when the recording pauses, and carries on from the same line when the recording resumes.
- **Text size and style:** Edit > Font (Ctrl+Shift+T: font, size, styles), the **Styles window** (Edit > Style Sheet, Alt+Shift+T, or Options > Text Settings, below) and Edit > Text View (Ctrl+Alt+V: the zoom a text opens with).

The Styles window (Edit > Style Sheet and Options > Text Settings)

One window for everything about how the script looks (4.0.47: it takes the place of the Simple Styles and Text Settings windows). Edit > Style Sheet opens it on its Paragraph Types page, Options > Text Settings on its Style page. At the top, **Style** lists your styles, then the older style sheets (**.css**) and text styles (**.json**) in the styles folder: pick one and it is put on the script. It has four pages:

- **Style** - the font, text size, kerning, line height, first line indent, the Paragraph style indent, paragraph spacing (full line, half line or none), extra space after, tabs, border, language, numbering and alignment.
- **Paragraph Types** - a size for each type (in percent of the text size) and the colours of Cue, Speaker and Note; buttons that give the selected paragraphs a type; the **Simple Styles** buttons (H1 and H2 make a Section, H3 a Speaker, Body and Paragraph style a Narration, Paragraph style with its indent); and Guess the Types of the Whole Script. A size or colour change shows on the script at once.
- **Record Mode** - Record mode on or off, how much the paragraphs off the eye line fade, how much Cues dim and Notes go faint, and the line under each Section.
- **Scroll** - the speed (0.05 - 8), **Auto Scroll with Recording**, **Scroll Follows My Voice** and its **Look-ahead**. It always agrees with Shift+Alt+Up / Down and the script's right-click menu.

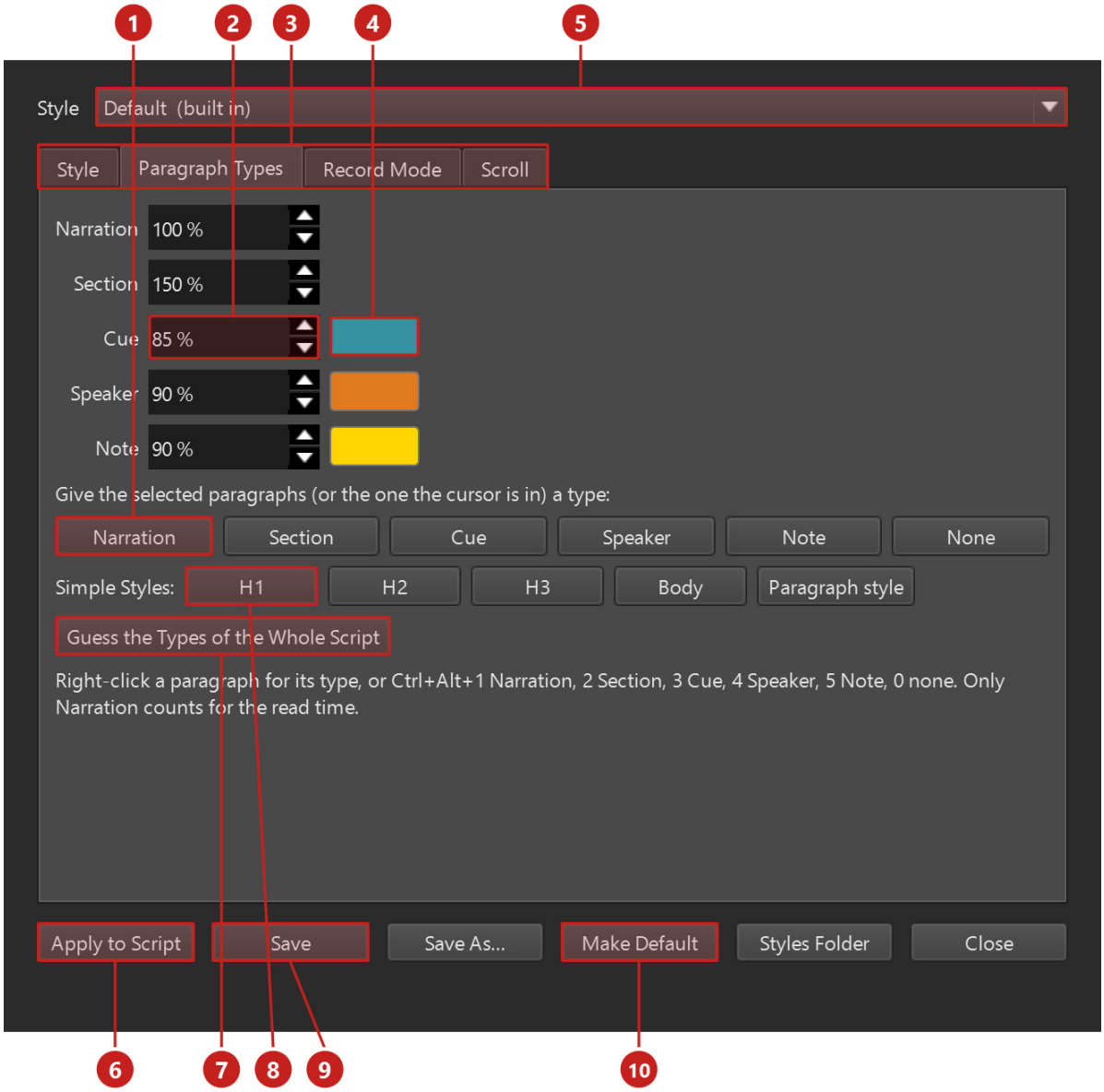
Along the bottom: **Apply to Script** puts the whole style on the script, **Save** keeps it (an older .css or .json style is saved as a new **.rsstyle** file beside it: the old file is never changed or deleted), **Save As** gives it a new name, **Make Default** gives every text you open this style, and **Styles Folder** opens the folder. Until you use Make Default, a text opens with the older Default text style, as before.

Getting the best from Scroll Follows My Voice

How it keeps up. The speech model hears a word about a third of a second after you say it. So the script does not wait for the words it hears: it moves at your own pace (measured as you read), keeps a few words **ahead** of your voice, and stops within a second when you stop. The next line reaches the eye line just before you get to it. While you pause or ad-lib it holds still; when you read on, it finds you anywhere in the next 80 words or so (a long paragraph or two). It never scrolls back by itself: if you go back to read a line again, it waits until you catch up. Lessons 8 and 9 walk you through it.

- **Look-ahead** (Edit > Preferences > Script: voice look-ahead, or the Scroll page of the Styles window; 0 to 8 words, 3 is the default). Lines come up late: raise it. Lines leave before you finish them: lower it. 0 keeps strictly to the words heard, about a third of a second behind you. A change works at once, even during a take.
- **The sound.** It listens to what you record, so what makes a clean take helps it: the microphone close, a healthy level, headphones rather than speakers, and a quiet room (music, a TV or a second voice confuse it).
- **The script.** Write it as you say it: numbers, dates and short forms in words. It does not listen for Cues, Speakers, Sections, Notes or words in [brackets]: anything you say aloud must be Narration. Unusual names may be misheard; one word it does not catch never loses your place, because it matches the last few words together.
- **The eye line** about a third of the way down the page lets you see the lines that are coming. Record mode keeps the line you are on bright.
- **Starting somewhere else.** It starts from the line on the eye line when you press R. To begin in the middle of a script, put that line on the eye line first. If you jump further ahead than that, stop and start a new take from there.
- **The computer.** It uses about a sixth of one processor core on its own thread, and the recording never waits for it. On a slow computer close other heavy programs while you record. It needs English read aloud (the model is the small English one).
- **When it stops following:** no model (it says so in the status bar, and the script scrolls at its fixed speed), or the text is a PDF or EPUB shown as pages (it follows text it can read; import a Word, ODT or text copy).

The Styles window



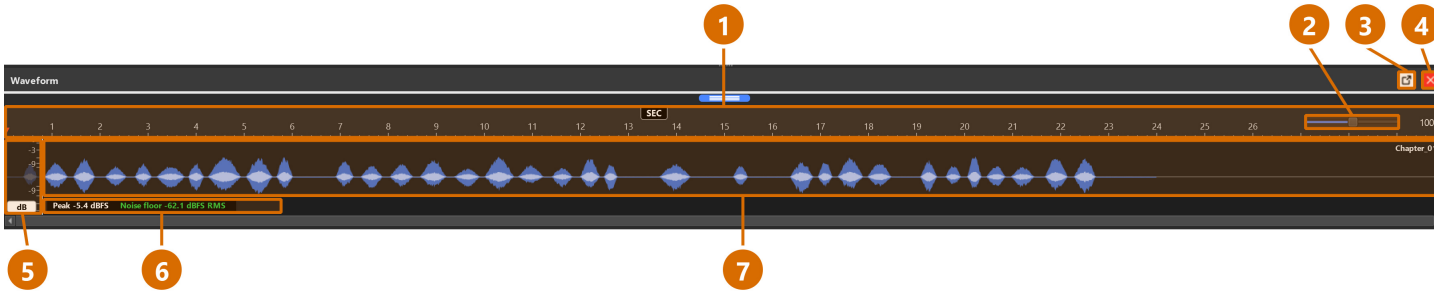
- **1 Type buttons** - Give the paragraph a type.
- **2 Size of each type** - In percent of the text size.
- **3 Pages** - Style, Paragraph Types, Record Mode and Scroll.
- **4 Colours** - Of Cue, Speaker and Note.
- **5 Style** - Your styles, then the older .css and .json ones.
- **6 Apply to Script** - Puts the whole style on the script.
- **7 Guess** - Types every paragraph at once.
- **8 Simple Styles** - H1, H2, H3, Body, Paragraph style.
- **9 Save** - A new .rsstyle file; old files are kept.
- **10 Make Default** - Every text you open gets it.

6 The Waveform window and ruler

The waveform and editing

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The Waveform window



- **1 Ruler** - Seconds; right-click SEC for the time display (section 6).
- **2 Zoom** - 10 - 1000 %; at 900 % and more the pencil redraws single samples.
- **3 Undock** - Floats the Waveform window, or docks it again.
- **4 Close** - Closes it (View > Show Waveform brings it back).
- **5 dB scale** - 0 dBFS at the edges; Ctrl+wheel zooms up and down.
- **6 Peak and noise floor** - The loudest peak and the room noise, at a glance.
- **7 Waveform** - The peaks, and brighter inside them the average level.

- The Waveform window shows the current recording with a time **ruler** above it. Drag its title bar to undock it; the button on its title bar docks / undocks it; the red X closes it (View > Show Waveform shows it again).
- **Resize handle:** drag the blue handle on the window's edge (the same one as in Edit_Simple; it turns orange under the mouse) to make the waveform taller or shorter.
- **Left / Right arrow keys:** move the playhead back / forward 1 second; hold a key to keep it moving.
- **How it is drawn (4.0.21):** two smooth layers, one column for every pixel of the screen (a 150 or 200 % screen gets its full detail): the **peaks** in blue, and inside them, brighter, the **average level** (RMS) - the shape of each word. The same waveform is drawn in Edit_Simple. It is drawn once for each view, so playing back costs almost nothing.
- **Editing the current recording:** New Recording > record > **Edit**. The recording moves into Edit_Simple and leaves the main window. When you close it in Edit_Simple - its X, or the Edit_Simple window's close button - it goes back into the main window, docked at the bottom, with the changes you saved. If you choose Don't Save, it comes back as it was.
- When a recording starts, a closed Waveform window comes back docked at the bottom.
- **Ruler units:** a small white-on-black label in the middle of the ruler reads **SEC** (whole seconds) or **SEC.MS** (seconds and milliseconds, e.g. 12.250). Choose in View > Ruler (Ctrl+Alt+R), or **right-click the SEC label** > *Change Time Display*: **Seconds:Milli Sec** or **Seconds**. Zooming in adds equal, evenly spaced tick marks; zoomed in close the numbers get as many decimals as they need (12.25035), so they never run together.
- **Zoom:** the zoom slider on the ruler (10 - 1000 %), or the mouse wheel. **Shift+wheel** scrolls left / right. Up to 100 % the zoom is as it always was; above that it rises evenly until **1000 % shows single samples** (each sample 8 pixels from the next, at any sample rate). Zoom in to about 300 % to find clicks and mouth noises: a click shows as a thin, sharp spike.
- **The pencil (900 - 1000 %):** the samples are drawn as points and the pointer over the waveform becomes a **pencil**. Hold the left button and drag to redraw the samples by hand - draw a smooth line through a click and it is gone. While you draw the points turn orange; when you let go the whole stroke is **one edit**, so **Ctrl+Z** undoes it (Ctrl+Y redoes it). At this zoom a click on the waveform draws, so move the playhead with the ruler. In a stereo recording both sides move together. Below 900 % the pointer is the normal one again. For many clicks, De-Click (section 12) is faster; the pencil is for the one that is left.

- **Vertical zoom: Ctrl+wheel** over the waveform makes it taller (up to x1000), so quiet sounds - breaths, room tone, the noise floor - become visible. Right-click > Vertical Zoom has ready-made steps; double-click the dB scale to go back to x1.
- **dB scale (vertical ruler):** the numbers down the left of the waveform are decibels (dBFS). The top and bottom edges are 0 dB (the loudest a file can hold) at x1; quieter levels sit closer to the middle line. When you zoom up, the quiet levels spread out. The numbers stay in the ruler's own strip, away from the middle of the waveform, and a black **dB** label sits at the very bottom of the ruler whenever it is shown. Right-click the waveform > **Show Scale** turns the whole ruler on or off.
- **Noise floor info:** right-click the waveform > **View Noise Floor Info** (on / off) shows, in the bottom-left corner, the recording's **highest peak** and its **noise floor** - the level of the room when nobody is speaking - for example *Peak -4.2 dBFS Noise floor -63.2 dBFS RMS*. It is information only; it changes nothing. The noise floor is **green** at -60 dB or lower (the ACX audiobook limit) and **orange** above it; while the scale is shown a dashed line marks it, so when you zoom up (Ctrl+wheel) you can see exactly where it sits. After Normalize, look again: normalizing raises the whole file, room noise included.
- **Locked view, page by page:** once a recording is made, the waveform stays at the zoom you chose - it never stretches, grows or shrinks by itself. When the playhead reaches the right edge, the view **jumps to the next page** at exactly the same zoom and the playhead carries on across the still waveform. The same happens while editing: if the playhead goes off screen (for example with **B** or **E**), the view jumps to the page that shows it, without rescaling. Scrolling by hand (Shift+wheel, the scroll bar) is left alone while stopped.
- **B** jumps the playhead to the **beginning** (0:00); **E** jumps it to the **end** of the waveform. Everything else about the transport stays the same.
- **Click** moves the playhead (orange). **Click and drag** on the waveform selects audio; a plain click clears it.
- **Changing a selection:** point at either end of the highlighted selection. The **left end glows orange** and the **right end glows yellow**, and the pointer becomes a double arrow: the end can be dragged. Drag it to make the selection longer or shorter.
- **Markers:** M adds one at the playhead (also while recording), Ctrl+click deletes one, Alt+M deletes the one nearest the playhead, Shift+M deletes all.
    - **Move:** point at a marker on the ruler - the tip says it can be moved - and drag it. Hold Alt to snap it to the marks.
    - **Label:** double-click the marker (or right-click > Label). The label shows on the ruler as white text in a black box.
    - **Right-click a marker:** Label, **Set Marker Size** (Default is 100 %; each arrow press makes it 5 % larger or smaller; the Default button goes back), **Marker Color** (Default theme colour, Orange, Yellow or 8 % Grey), use the same size and colour for all markers, and Delete Marker.
    - Labels, sizes and colours stay with the markers through edits, undo and saved sessions.
- View > Lock waveform viewport keeps the height at full scale (x1). With it off, right-click the waveform > Auto Waveform Scaling makes quiet speech fill the display; the height is set once from the loudest peak of the whole recording, so it still never changes while you play or jump pages.

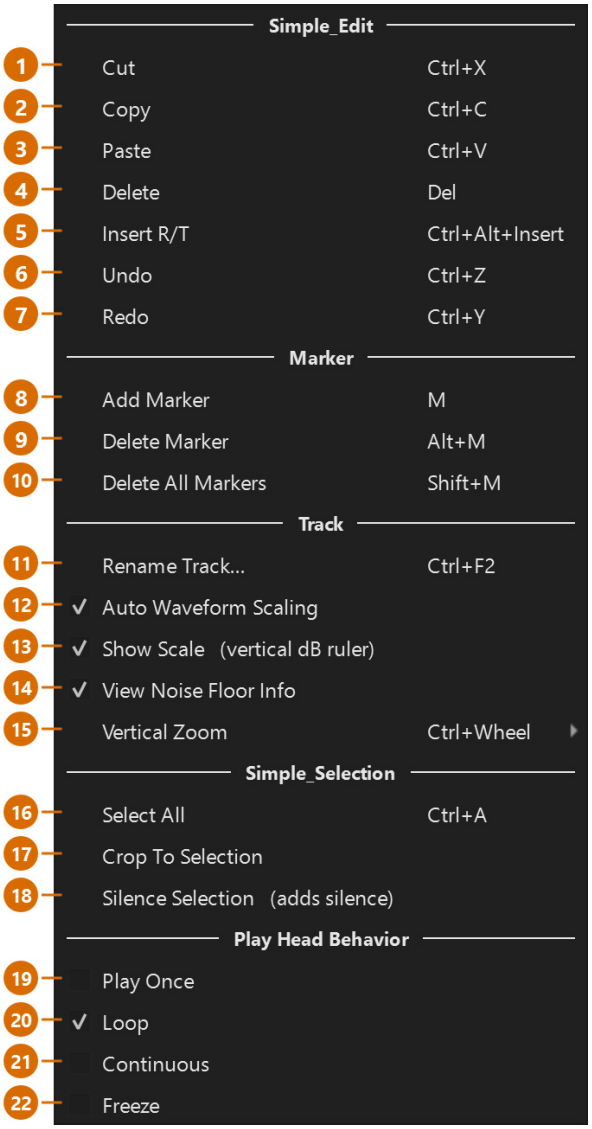
The right-click menu

Right-click the waveform for its menu. The **Simple_Edit** part has Cut, Copy, Paste, Delete, **Insert R/T**, Undo and Redo; **Marker** has Add Marker, Delete Marker and Delete All Markers; **Track** has Rename Track, Auto Waveform Scaling, Show Scale, View Noise Floor Info and Vertical Zoom; **Simple_Selection** has Select All, Crop To Selection and Silence Selection. While something is highlighted, **Play Head Behavior** appears at the bottom (section 9).

Insert R/T (Ctrl+Alt+Insert) pastes your room tone from Simple_Library, made to match this recording: at the playhead, or over the highlight at the same length. If you have no room tone yet it tells you, and offers to record some (Gain Staging > Record Room Tone).

Right-click the waveform

Everything for this recording, under its headings. Play Head Behavior appears while something is highlighted.



Simple_Edit

- **1 Cut**
- **2 Copy**
- **3 Paste**
- **4 Delete**
- **5 Insert R/T** - Pastes your room tone from Simple_Library at the playhead, or over the highlight. No room tone yet: it tells you how to record some.
- **6 Undo**
- **7 Redo**

Marker

- **8 Add Marker**
- **9 Delete Marker** - Deletes the marker nearest the place you clicked (Alt+M: nearest the playhead).
- **10 Delete All Markers**

Track

- **11 Rename Track**
- **12 Auto Waveform Scaling**

- **13 Show Scale** - The vertical dB ruler, on or off.
- **14 View Noise Floor Info** - The highest peak and the noise floor, in the corner of the waveform.
- **15 Vertical Zoom** - Zoom up to see the noise floor (or Ctrl+wheel).

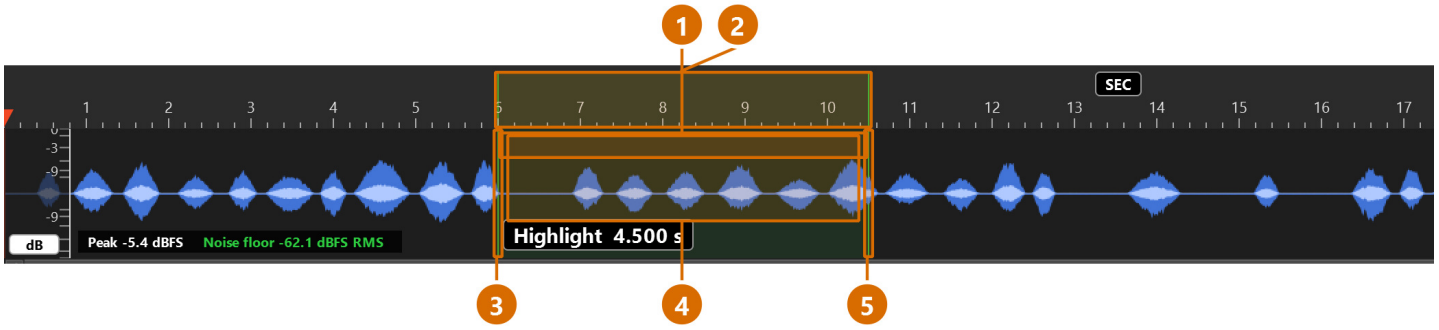
Simple_Selection

- **16 Select All**
- **17 Crop To Selection**
- **18 Silence Selection** - Replaces the highlight with silence; the length stays the same.

Play Head Behavior

- **19 Play Once** - Plays the highlight one time and stops at its start.
- **20 Loop** - Plays the highlight over and over.
- **21 Continuous** - The highlight does not hold the playhead: it keeps moving forward on the track.
- **22 Freeze** - Plays the highlight twice and stops; when you edit, it starts again and plays on through the recording.

A highlight bar



- **1 Length** - How long the bar is, in seconds and milliseconds.
- **2 On the ruler** - Alt+click the ruler (or the waveform) to start a bar; Ctrl+Esc removes it.
- **3 Start** - Drag it to move the start; it snaps to the ruler's marks.
- **4 Highlight bar** - A stretch of time marked for reading or timing (it does not change the audio).
- **5 End** - Drag it to move the end.

The highlight bar marks a stretch of time on the ruler and waveform - for example the length a read should fit in. It is a visual guide only; it does not change the audio.

Making a highlight bar

1. Hold **Alt** and move the mouse over the ruler (or waveform). When the pointer comes close to a tick mark or a number it **snaps** to it; a small coloured triangle on the ruler shows the mark it is on.
2. **Alt+left-click** to set the start. (Or right-click the ruler > Set Highlight Bar, then left-click the start.)
3. Move the mouse as far as you need - the bar follows it.
4. **Left-click again** to set the end. The bar is made.

With snapping on, both ends always land on a mark (a tick mark or a whole number). A box on the waveform shows the bar's length in seconds and milliseconds, for example *Highlight 4.200 s*, a little larger than the waveform's other text so it is easy to read. A plain highlight (drag on the waveform) shows its length the same way, in bold at the top: *Selection 2.25 s*. **Esc** cancels a bar you are still drawing.

Changing it

- Move the mouse over either **end** of the bar: the end changes colour (and the pointer becomes a double arrow) to show it can be dragged.
- **Drag** the end to make the bar longer or shorter. It snaps to the marks as you drag.
- **Ctrl+Esc** (or Ctrl+Alt+H, or right-click the ruler > Clear Highlight Bar) removes the bar.

Settings: the Hi Lights window

Options > High Lights > Hi Light (also Edit > Eye Line, Ctrl+Shift+L) puts every highlight in one window, four equal panels side by side, and every change shows at once:

- **Eye Line** (top left): on or off, its colour, opacity and size (1 - 30 px; section 5).
- **Waveform High Light** (top right): the colour and opacity of the band over a highlighted part of the waveform.
- **Highlight Bar** (bottom left): Draw highlight bar, Clear (Ctrl+Esc), **Snap to marks** and the **Edge hover colour** - Yellow, Orange or Green.
- **Volume Meter High Light** (bottom right): the colour and opacity of the meter's band (Ctrl+click two marks; section 25).

The Hi Lights window



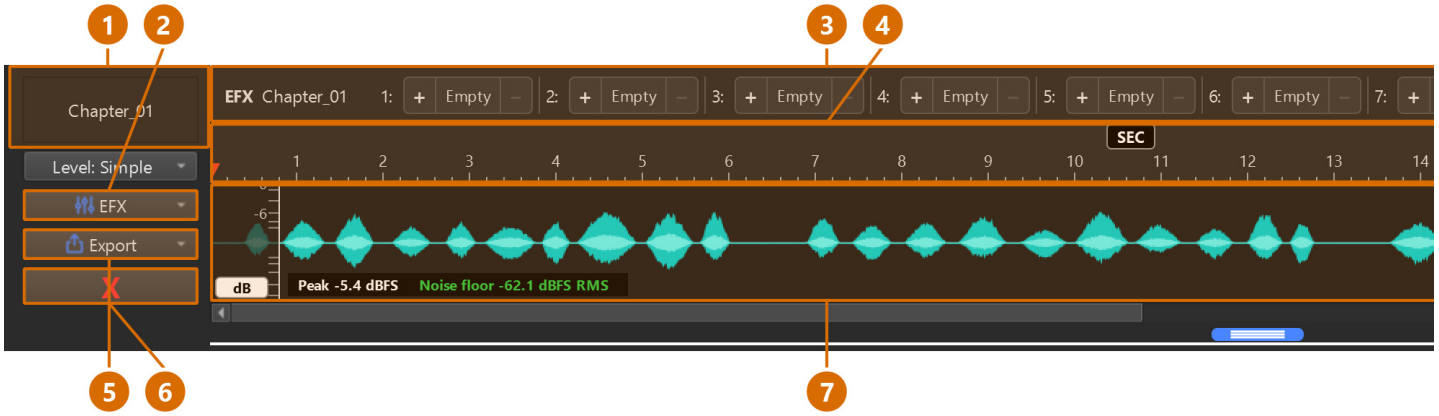
- **1 Eye Line** - On or off, its colour, opacity and size (1 - 30 px).
- **2 Waveform High Light** - The colour and opacity of the band over a highlighted part.
- **3 Highlight Bar** - Draw or clear the bar, Snap to marks, and the colour its ends turn.
- **4 Volume Meter High Light** - The colour and opacity of the level meter's band.

8 Editing in Edit_Simple

The waveform and editing

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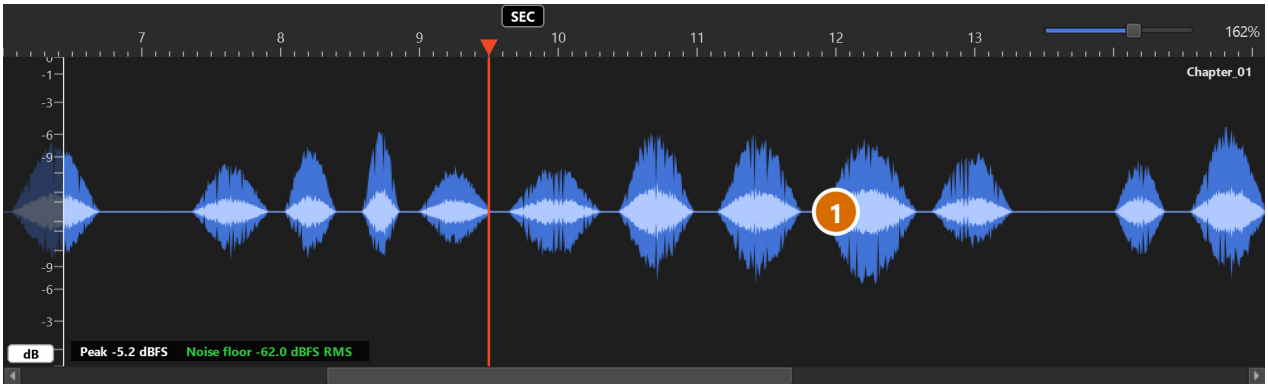
A recording in Edit_Simple



- **1 Name** - The recording's name: double-click or right-click to rename it.
- **2 EFX** - This recording's effects, at the level on the Level button (sections 11, 10 and 13).
- **3 EFX places** - Eight places: + puts an effect in one, - takes it out; they run left to right.
- **4 Ruler** - Seconds; drag on it to move the playhead.
- **5 Export** - Exports just this recording.
- **6 Close** - Closes this recording only.
- **7 Waveform** - Click to move the playhead, drag to highlight, right-click to edit.

Simple_TIP: If you do not click inside the waveform area (**1 Wave Form Area** in the picture) undo will not affect the waveform. Click the waveform first, then press Ctrl+Z.

The waveform area



▸ **1 Wave Form Area** - Click here first. Undo works on the waveform you clicked.

Edit_Simple is where you edit, clean up and export your recordings. Press **Edit** on the button row and the recording in the main window moves into it; Simple_Library > E opens any recording in it. Lesson 11 teaches the basics; the effects are in section 10.

- **Edit_Simple** (the Edit button) stacks the recordings you are editing, each with its name, Level, EFX, Export and a large X (close) on the left. **Level** chooses Simple or Pro: the EFX drop-down and the + of the EFX places then offer only that level. Click a recording to work on it; the transport plays the selected one. Simple_Library > E opens a recording in it.
- **Tracks in Edit_Simple** (Options > Tracks (Edit_Simple)) - these change the tracks in Edit_Simple only; when a recording goes back to the main window it takes the theme's colour again:
  - **Track Color...** - the colour of the track: its waveform, and its outer frame while it is selected. Cyan to start with; pick any colour in the Windows colour chooser (its Custom colours are kept for next time). **Reset Track Color to Cyan** puts it back.
  - **Track Width** - how tall each track opens: 200 px (default), 255, 295, 325, 395 or 455 px (the largest). Every track open now changes too; the grip under a track still drags it taller or shorter.
  - **Track Hi-light Color** - tracks open in Edit_Simple without a highlight, even the one you just sent there. Left-click a track once to select it: only then does it get its outer frame, in the Track Color 10% lighter (the waveform does not change), and its name turns bold. **Until a track is left-clicked nothing works on it**: play, the hotkeys, effects, edits and its right-click menu wait for the click (its own EFX and Export buttons count as that click). Clicking another track moves the highlight. Untick it and the selected track's frame is the Track Color itself.
  - **Track Behaviour** - **Single Monitor**: when every track in Edit_Simple has been closed, Edit_Simple closes too. **MultiMonitor**: Edit_Simple stays open, empty, on its monitor. With one monitor Single Monitor is chosen for you; with two or more, MultiMonitor. Pick the other to change it.
- **Editing** (click the waveform first): Ctrl+X cut, Ctrl+C copy, Ctrl+V paste, Delete, Ctrl+A select all, Ctrl+Alt+Insert Insert R/T (your room tone); right-click for Crop To Selection and Silence Selection (section 6). **Ctrl+Z / Ctrl+Y** undo / redo (Ctrl+Alt+Z / Ctrl+Alt+Y from anywhere).
- In Edit_Simple each recording has 8 EFX places above it: + adds an effect, click a used place to open **its own window** (open several and they sit side by side, each where you last put it), drag a place to move it, the red - closes it.

9 Perpetual Editing - tips for editing on the waveform

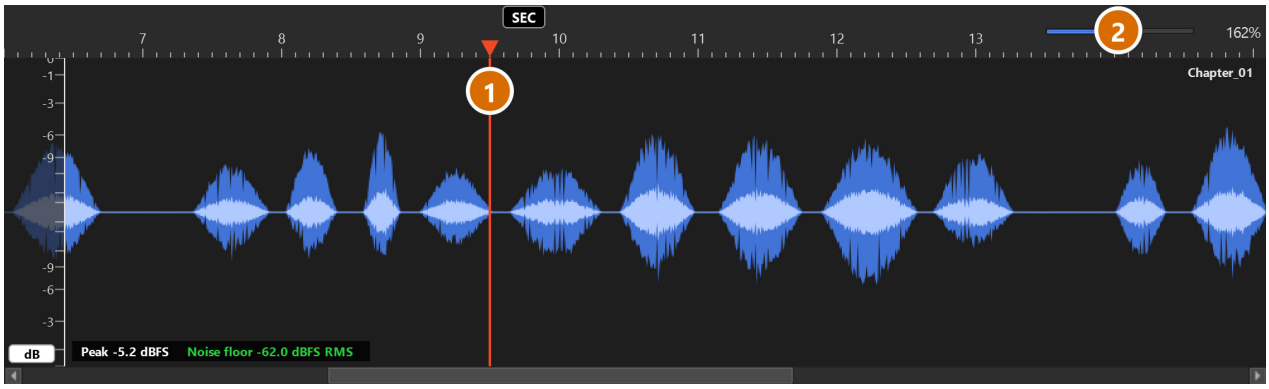
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During playback you never have to stop, set up and start again, and that is what makes editing faster. Highlight something and the playhead goes straight to it and **plays only that part**, so you hear exactly what you are about to change.

How to work this way

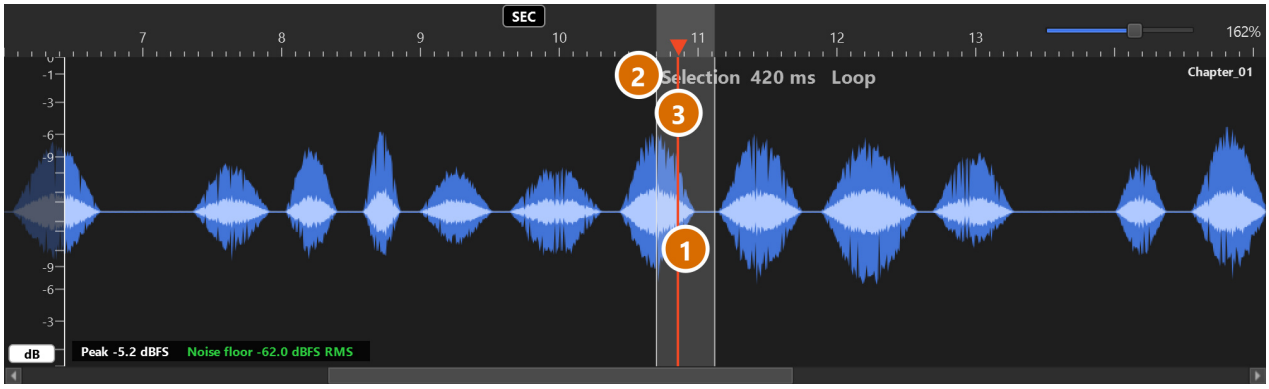
1. **Zoom in and let playback roll.** Use the mouse wheel over the waveform until you can see each word.
2. **When you hear and see a mistake, click back to it.** The playhead jumps there and keeps going.
3. **Highlight what needs to go,** by clicking and dragging across it. When you let go, the playhead plays only the highlight.
4. **Press Delete.** The highlight is gone and the playhead rolls straight on from the cut.

Zoom in and let it roll



- **1 The playhead** - It keeps rolling while you work; you never have to press Stop.
- **2 Zoom** - Drag here, or use the mouse wheel on the waveform, until you can see each word.

Highlight it: the playhead plays only that



- **1 What you highlighted** - Click and drag across the mistake, then press Delete. Right-click to choose what the playhead does: Play Head Behavior.
- **2 Selection length** - Exactly how long the highlight is, in milliseconds or seconds, and what it does: Play Once, Loop, Continuous or Freeze.
- **3 The playhead** - It plays only the highlight, until you delete it, paste over it or clear it.

Play Head Behavior

While something is highlighted, **right-click the waveform**: **Play Head Behavior** at the bottom of the menu chooses what the playhead does. Your choice is remembered, and the top of the highlight shows it.

- **Play Once** plays the highlight one time and stops, with the playhead back at its start, ready to play it again.
- **Loop** (the first choice when you start) plays the highlight over and over.
- **Continuous** (a tick box) lets the highlight stay without holding the playhead: it starts from where the mouse clicked and keeps moving forward on the track. Untick it and you are back on Loop.
- **Freeze** plays the highlight twice, then stops and waits for you. Do something to it - delete it, for example - and the playhead starts again and plays on through the recording, so you can fix one mistake after another without touching the transport.

With Play Once, Loop and Freeze, keys that move the playhead elsewhere bring it back to the start of the highlight. **Clear the highlight** (a plain click on the waveform, Delete, or paste over it) and the playhead acts normally again.

Use the selection length to fix breaths

While something is highlighted, the top of the selection shows its length: milliseconds under a second (**Selection 420 ms**), seconds above that (**Selection 1.25 s**). So you can match lengths exactly. To cover a breath, highlight clean room tone between two sentences and press **Ctrl+C**. Then highlight the breath and press **Ctrl+V**: the room tone is pasted over it, and you can read how long each one is before you do it.

The selection lock: you never select or delete too much

While you are dragging a highlight during playback the view **stays put**. It does not jump to the next screen. When the playhead reaches the end of the visible section it goes back to the beginning of that section and keeps playing. The highlight is only ever what you dragged, wherever the playhead is.

10 Effects: Simple and Pro

The effects

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Three ways to use the effects. Click **EFX** on the main button row and choose (beside a recording in Edit_Simple, **EFX** lists only the level on its Level button):

- **Simple Presets** - click a preset and Record_Simple listens to your recording, applies a complete vocal chain, and gives you pro-level results with one click. A results box shows whether your audio meets the standard (section 11).
- **Simple Effects** - the easy version of each effect: De-Click, Noise Reduction, Shape (EQ), De-esser Simple, Compressor, Reverb, Limiter and Normalize (sections 10 and 12).
- **Pro Effects** - the same effects with full control, each in its own window (section 13).

Simple or Pro - the same sound. Every effect comes in two levels: pick it from **EFX > Simple Effects** or **EFX > Pro Effects**. **Simple** listens to your audio, sets the effect for you and leaves you one to three plain dials. **Pro** shows every control a studio engineer expects. Both levels run on the same sound engine, so choosing Simple never gives you a lighter or lower-quality effect - only fewer controls to think about. Start with Simple; move to Pro when you want to turn a particular knob (sections 13 and 12).

Hands-on lessons: the lessons at the front of this manual teach every effect by doing it: Lessons 12 - 23 the Simple Presets, the Simple effects, Simple Loudness Check and exporting, and Lessons 24 - 30 the Pro effects. Each has a short passage to record, what to listen for, and a test.

- **EFX > Simple Effects and EFX > Pro Effects:** De-Click, Noise Reduction, EQ, De-Esser, Compressor, Reverb, Limiter and Normalize, listed in the recommended order (below). **Simple Effects** opens the Simple windows (section 12), **Pro Effects** the Pro windows (section 13). Each effect window has an *Apply to* choice (whole track, selection, playhead to end, between markers) and Apply, which keeps the window open. Effect windows open at exactly the size their controls need, with no scroll bars. Every effect except Normalize and De-Click plays **live** while its window is open: press Play and turn any dial or drag an EQ band, and you hear it on the next block of audio. **Bypass** switches between before and after. Several windows can be open at once; their effects are always heard in the recommended order.
- **Presets:** every effect's Preset list starts with **User** (your own settings - turning any control switches to User). EQ, Compressor and Normalize list the platforms: the audio platforms (ACX / Audible, Apple Podcasts, Spotify, Amazon Music, Apple Music, Tidal, Deezer) and the video platforms (YouTube, Netflix, US, European and Australian broadcast TV). The box under the controls shows that platform's published loudness and peak requirement. Only those numbers are the platform's own; the EQ and compressor settings are starting points. Noise Reduction, the De-Esser, Reverb and Limiter have their own presets (section 13).
- **Sound quality:** every effect works in 32-bit float (64-bit inside the live effects), so nothing clips or loses detail between steps; every setting glides to its new value over 20 ms, so turning a dial or adding an EQ node never makes a click or zipper noise; Normalize and the limiter measure **true peaks** (4x oversampled), so no peak - not even one between two samples - goes over the ceiling. Each effect was measured against reference tools: the EQ against the standard (RBJ) filter formulas, the compressor's curve, loudness against pyloudnorm (ITU-R BS.1770, the measurement Audacity, Spotify and YouTube use), and noise reduction against the noisereduce library's spectral gating.

Recommended voice chain order

1. **De-Click** (mouth clicks and lip smacks)
2. **Noise reduction**
3. **High-pass filter** (about 80 Hz; a High-pass node in the EQ)
4. **EQ**
5. **De-esser**
6. **Compressor**
7. **Reverb** (on its own aux bus when you can)
8. **True-peak limiter** (optional when you finish with Normalize - see below)
9. **Loudness normalize** (Normalize, or *Loudness normalize* in the Export window) - always the last step

One order everywhere. This is the order for the Simple and the Pro effects, the tutorials and Simple Loudness Check, and it is the order Record_Simple plays the effects in when several effect windows are open at once. **Normalize is always last**, because it sets the final level. In RMS and LUFS mode it ends with the same 4x oversampled true-peak limiter, so it holds every peak under its ceiling and nothing can go over after it; the Export window's *Loudness normalize* does the same, at -1.0 dBTP. (In Peak mode it turns the whole recording up or down until the loudest true peak sits on the level, so no peak goes above it either.) That is why the Limiter comes *before* Normalize and is optional when you finish with Normalize: use it to decide how the loudest moments are held (Ceiling, Look-ahead, Release) before the level is set, or on its own when the level is already right and only the peaks are too high.

The two lists: Simple Effects and Pro Effects

EFX > Simple Effects lists the easy version of each effect, under the heading **Simple**: De-Click, Noise Reduction, Shape (the EQ), De-esser Simple, Compressor, Reverb, Limiter and Normalize. Each opens its own window with one automatic button and one to three plain dials (section 12).

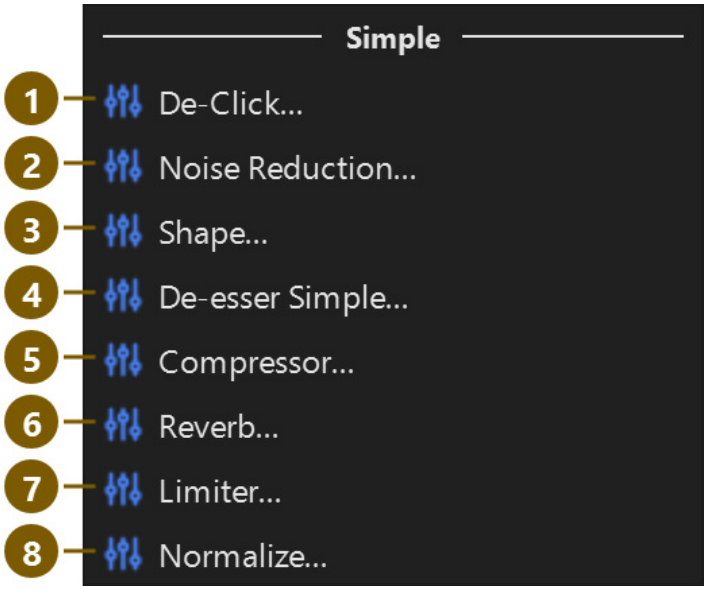
EFX > Pro Effects lists the full version of each effect, under the heading **Pro**: De-Click Pro, Noise Reduction Pro, 8-Band Parametric EQ Pro, De-esser Pro, Compressor Pro, Reverb, True-Peak Limiter Pro and Normalize Pro (section 13).

Both lists are in the recommended voice chain order, and both use the same sound engine.

In Edit_Simple a recording's **EFX** drop-down shows one list, right in the drop-down, set by its **Level** button. **Level: Simple** shows Simple Presets and the Simple list. **Level: Pro** shows only the Pro list. The pictures below are from the main window's EFX button, which always has both.

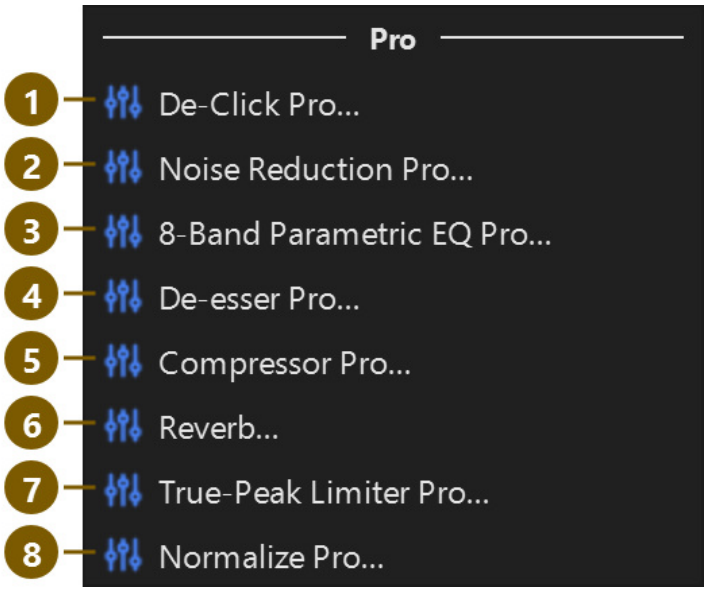
Point to Simple Effects

Click the effect to open its window.



Point to Pro Effects

Click the effect to open its window.



Understanding the controls - start here if you are new to audio effects

Every effect works on **frequencies**: how low or high a sound is. Low numbers are deep sounds, high numbers are bright, sharp sounds. Frequency is measured in hertz (Hz); 1 kHz is 1,000 Hz. The graphs in the effect windows run from deep sounds on the left to bright sounds on the right. Here is where a speaking voice lives:

Frequency	What you hear there
20 - 80 Hz	Rumble: traffic, air conditioning, footsteps, a desk being bumped. Almost never part of a voice.
80 - 250 Hz	The body and depth of a voice (lower for men, higher for women). Too much sounds boomy; too little, thin.
250 - 500 Hz	"Mud" and "boxiness": too much makes a voice sound like it is in a closet or a cardboard box.
1 - 4 kHz	Clarity: the part of the voice that makes words easy to understand.
5 - 9 kHz	S, SH, Z and T sounds (sibilance). Too much is harsh and hissy - this is where the De-Esser works.
10 - 20 kHz	"Air" and sparkle, and also hiss from the room or the microphone.

Gain (dB)

Gain is how much louder (+) or quieter (-) a part of the sound becomes, in decibels (dB). +3 dB is a small, easy-to-hear boost; +6 dB is a strong one; -12 dB nearly removes something. Rule of thumb: **cut more than you boost**, and move in small steps of 1 to 3 dB. If you have to boost more than 6 dB, the problem is usually the recording, not the EQ.

Q (width)

Q is how wide a slice of the sound a control works on. Picture a hill on the EQ graph: a **low Q** (0.5 - 1) is a wide, gentle hill that changes a big range of sounds and sounds natural. A **high Q** (4 - 10) is a narrow, steep spike that touches only a thin slice - good for removing one annoying ring or hum without changing the rest.

- *Example - warmth:* a Peak band at 150 Hz, +2 dB, Q 0.8 adds a little warmth to a thin voice.
- *Example - box sound:* a Peak band at 350 Hz, -3 dB, Q 1.4 takes away the "small room" sound.
- *Example - a ring:* if one note in the room rings (it sounds like a faint whistle), find it with a Peak band at +8 dB and a high Q (about 8), sweep the frequency until the ring jumps out, then turn the gain down to -6 dB. That is a narrow "notch".

Frequency (Hz)

The **Frequency** dial chooses *where* a control works. In the EQ, drag a band left (lower, deeper) or right (higher, brighter). A good way to find a problem: boost a band a lot (+8 dB) with a narrow Q, play the recording, slowly sweep the frequency until the problem sounds worst, then turn the boost into a cut.

High-pass and low-pass filters

A **high-pass** filter lets the *high* sounds pass and removes everything *below* its frequency. It is the most useful filter for voice: in EQ Pro, add a band and choose **High-pass** (in the Simple EQ, tick **Low cut**), at **80 Hz** (male voice) or **100 Hz** (female voice) and rumble, desk bumps and air-conditioning noise disappear, while the voice is untouched. Set it too high (200 Hz or more) and the voice gets thin.

A **low-pass** filter does the opposite: it lets the *low* sounds pass and removes everything *above* its frequency. Use it gently, at 14 - 16 kHz, to tame high hiss. Below about 10 kHz the voice starts to sound dull, like a telephone.

The **slope** is how sharply a filter cuts. In EQ Pro a High-pass or Low-pass band cuts at **12 dB/oct** at first: gentle and natural, the safe choice for voice (24 and 48 dB/oct cut more steeply). An *octave* is a doubling of frequency (80 to 160 Hz is one octave), so with a high-pass at 80 Hz, a sound at 40 Hz is 12 dB quieter and one at 20 Hz is 24 dB quieter. Raise the band's Q a little (about 1) for a slightly firmer corner.

- *Example - a podcast voice:* a High-pass band at 80 Hz. No low-pass.
- *Example - a noisy fan:* a High-pass band at 100 Hz and a Low-pass band at 15 kHz, after Noise Reduction.
- *Example - phone-call effect for a character:* a High-pass band at 300 Hz and a Low-pass band at 3.4 kHz, both at Q 1.

Threshold, ratio, attack and release (Compressor, De-Esser, gate)

These effects turn the sound down only when it is loud. The **Threshold** is the level where they start: below it nothing happens. The **Ratio** is how hard they push down above it: at 3:1, a word 9 dB over the threshold comes out only 3 dB over. **Attack** is how fast they react (in milliseconds); **release** is how fast they let go. For voice, start with a ratio of 2:1 to 3:1, attack 10 ms and release 150 ms, and set the threshold so the **Gain reduction** meter moves 3 to 6 dB on the loudest words.

11 Simple Presets - one click to a finished voice

The effects

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Click a preset and Record_Simple listens to your recording, applies a complete vocal chain, and gives you pro-level results with one click. A results box shows whether your audio meets the standard.

You do not need to know anything about audio to use it. Pick where your recording is going; Record_Simple does the rest.

Where your recording is going

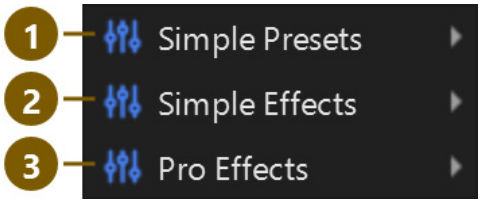
- **Audible / ACX audiobook** - Audible wants a steady, natural voice at an even level, with very quiet background and no loud spikes.
- **Spotify** - Spotify wants your voice clear and full, at the same loudness as the shows around it.
- **Apple Podcasts** - Apple Podcasts wants a comfortable listening level that never jumps out of the earbuds.
- **YouTube** - YouTube wants your voice loud and even, without clipping.
- **Radio / broadcast (US, ATSC A/85)** - US broadcast wants a calm, steady level that sits with everything else on air, with room for the loud moments.
- **Radio / broadcast (EBU R128)** - European broadcast wants a calm, steady level, the same from one programme to the next.
- **Commercial voice-over** - A commercial wants a voice that is up-front, clear and confident, and cuts through music.

How to use it

1. Click the recording (or highlight part of it, to work on just that part).
2. Click **EFX**, point to **Simple Presets** and click where your recording is going.
3. A small window lists, in plain words, what it will do. Click **Apply**.
4. Watch the picture build while the big words tell you where it is: **ANALYZING...** while it listens, **APPLYING...** while it works, and **FINISHED** when it is done. A short jingle plays while it works.
5. The results box appears: a green check for each thing that meets the standard, a red X for anything that does not.
6. Press **Play** and listen. Happy? Save or export as usual. Not happy? Click **Undo** (or press Ctrl+Z) and your original comes back exactly as it was.

Click EFX

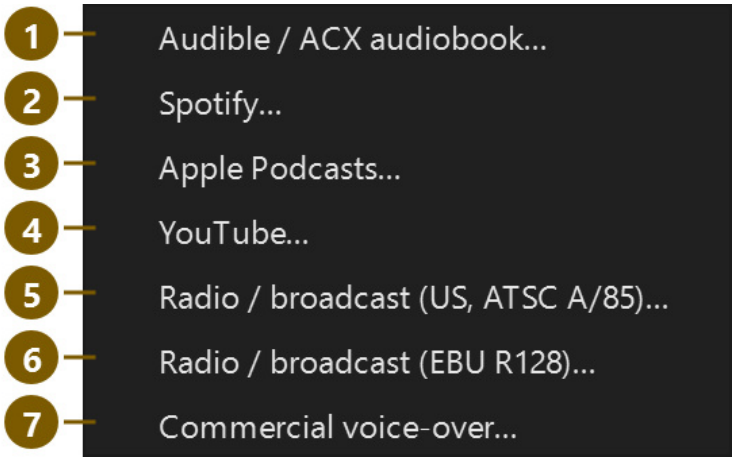
Three choices:



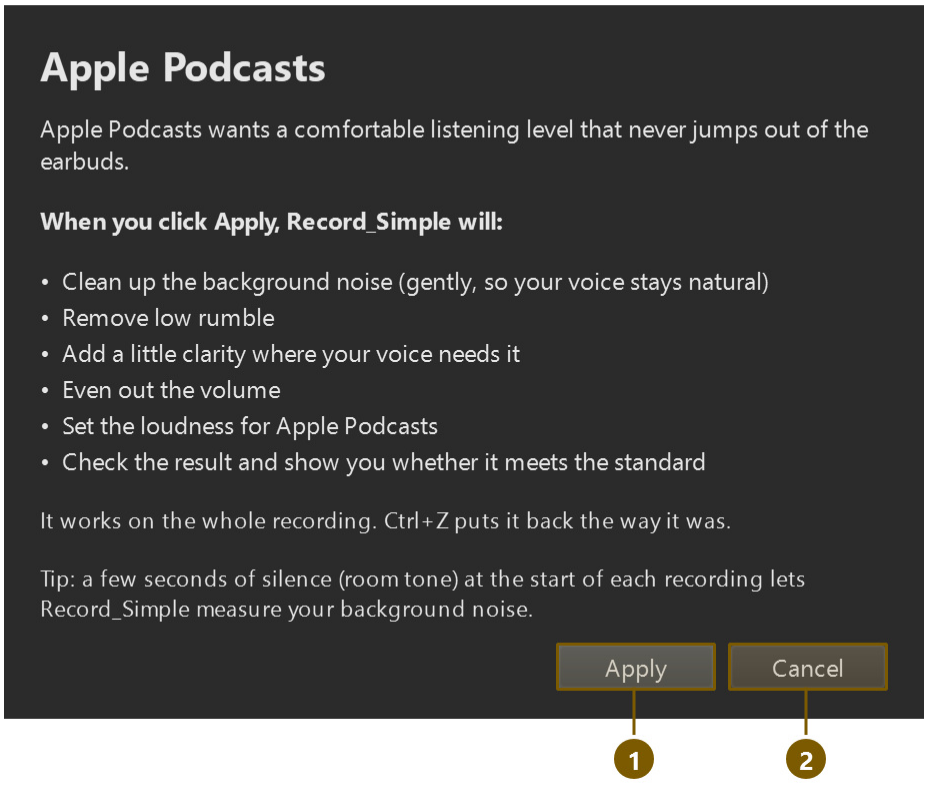
- **1 Simple Presets** - One click: the whole job done for where your recording is going.
- **2 Simple Effects** - The easy version of each effect (sections 10 and 12).
- **3 Pro Effects** - Each effect with full control (section 13).

Point to Simple Presets

Click where your recording is going.

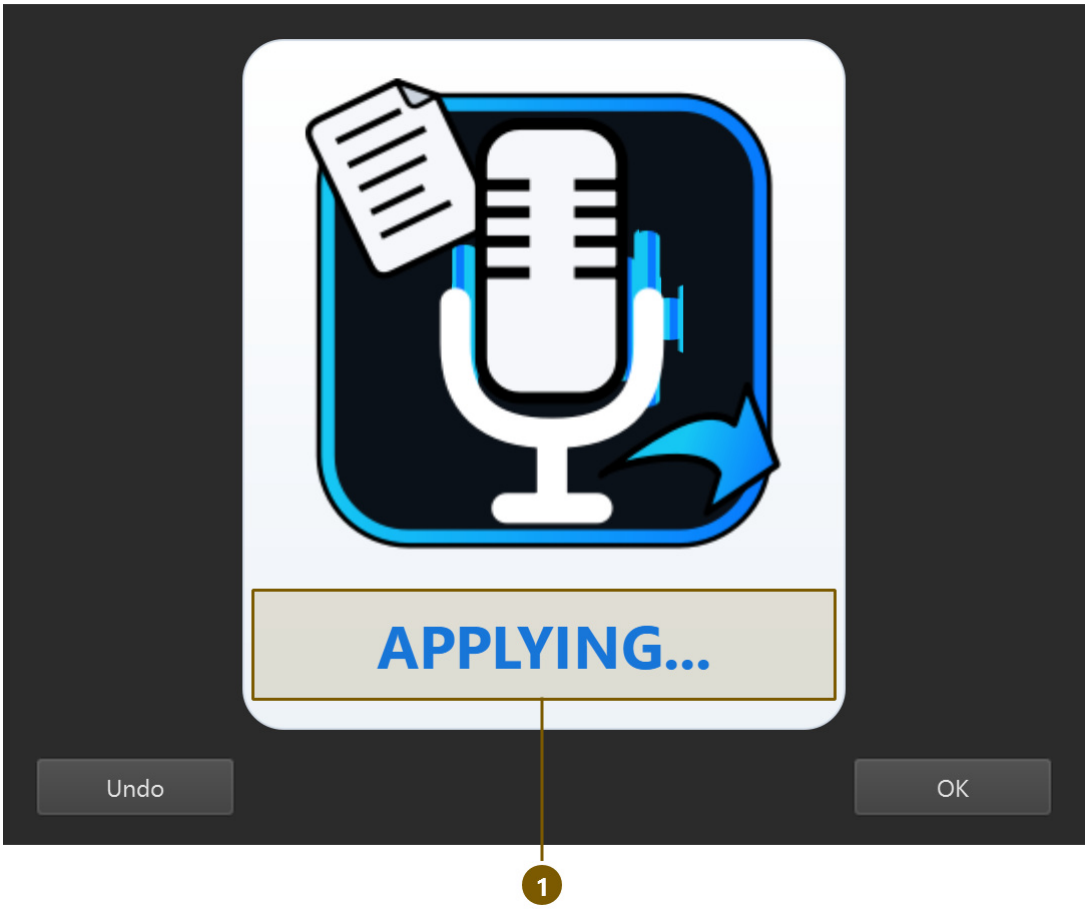


Check what it will do, then click Apply



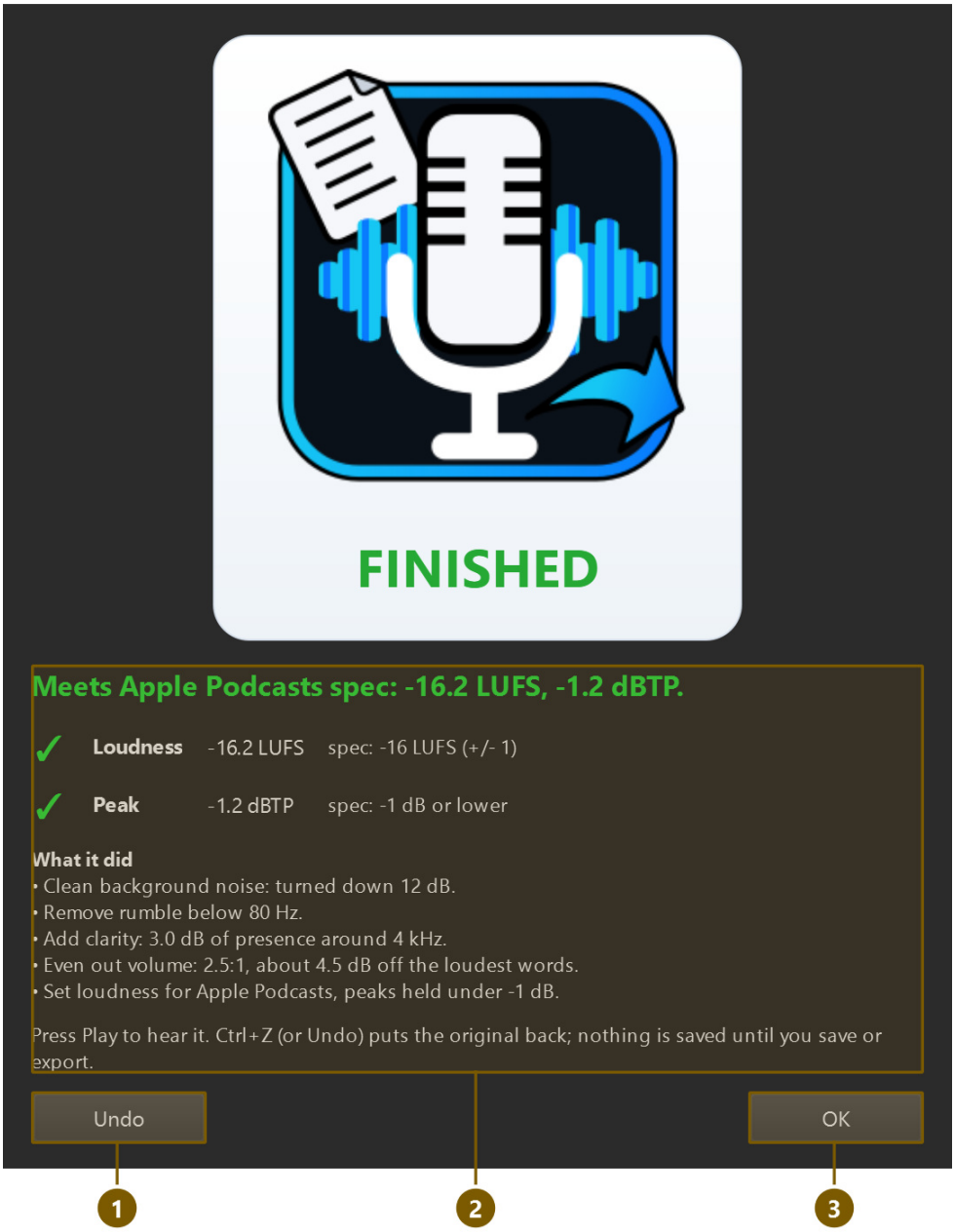
- **1 Apply** - Starts it.
- **2 Cancel** - Closes the window; nothing changes.

Watch it work



▸ **1** **Where it is** - Analyzing, then applying, then finished.

The results box



- **1 Undo** - Brings your original back.
- **2 Results box** - A green check for each thing that meets the standard.
- **3 OK** - Keeps the result.

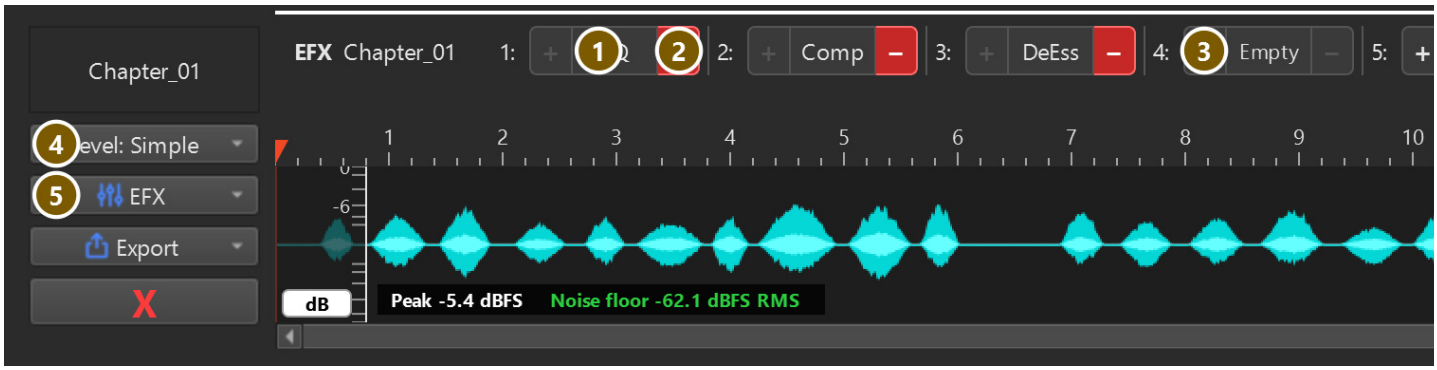
Good to know

- **Your original is safe.** Nothing is saved until you save or export, and Undo always brings it back.
- **If the background is too noisy,** the results box says so in plain words and suggests recording somewhere quieter. Record_Simple will not clean harder than sounds natural, because that would make your voice sound underwater.
- **Leave a little silence at the start.** A few seconds of quiet before you speak lets Record_Simple hear your room, so it cleans up just the right amount.
- **Want to hear the jingle less?** Turn it off in Edit > Preferences > Simple Presets. **Animations** in the same window turns off the animation and the jingle together.
- **Curious what happens behind the scenes?** Section 13 has the details for the engineers.

Presets are a starting point

A preset is a starting point, not the last word. You can still add Simple_EFX to a waveform with the **EFX buttons at the top of the waveform** in Edit_Simple. There are 8 places, each one joined button of three parts: **+** chooses an effect, the middle shows its name and opens it, and the red **-** takes it out. They are numbered in the order the audio runs through them.

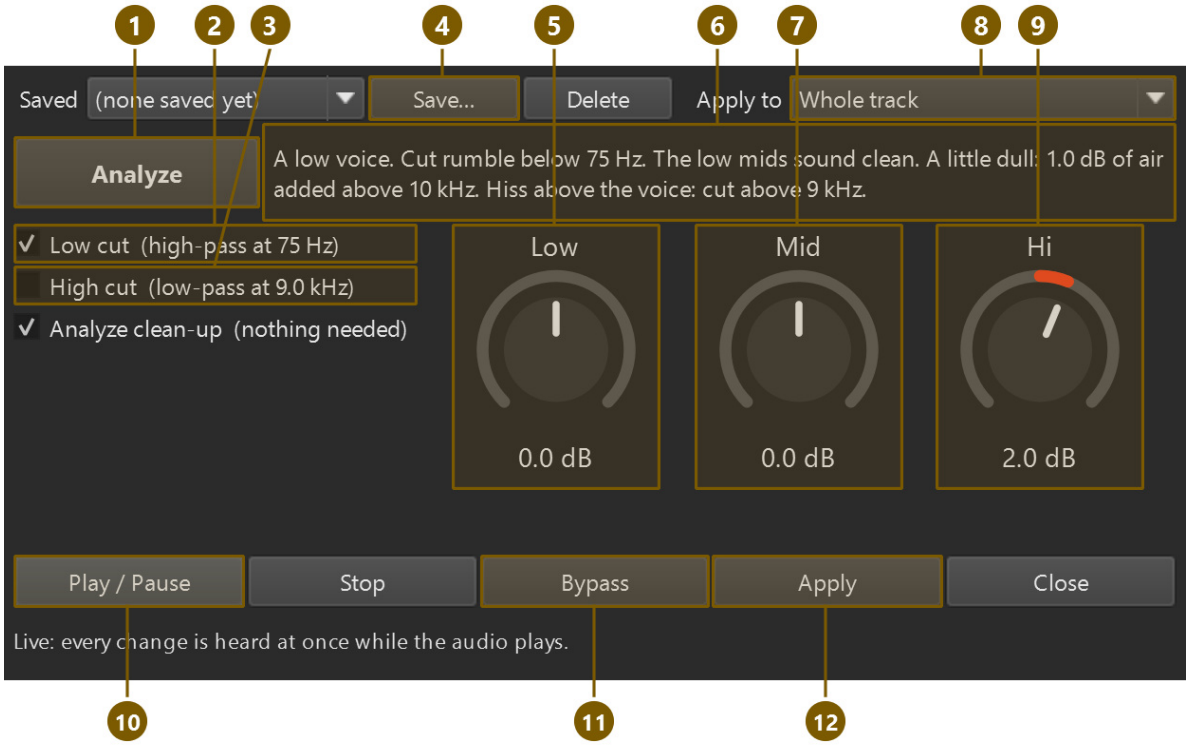
The EFX buttons at the top of the waveform



- **1 EFX button** - An effect in its place. Click it to open it again; hold and drag it to rearrange.
- **2 Delete** - The red minus deletes that effect. Only that effect comes out of the audio.
- **3 Empty place** - Click + to add another effect to this recording, at the level on the Level button.
- **4 Level** - Simple or Pro: the EFX drop-down and the + offer only that level.
- **5 EFX** - The same effects from a drop-down, at the level on the Level button.

Simple Tip: **1)** EFX can be rearranged: hold the left button on one and drag it to another place. The sound follows the new order. **2)** Deleting an EFX will undo only that EFX: press its red minus and the others stay in the audio. (If you have cut, pasted or otherwise edited the recording since you applied it, its sound stays in; Ctrl+Z steps back through the edits.)

A Simple effect window (EQ)



- **1 Analyze** - Listens and suggests the cuts and the dials; it says what it heard.
- **2 Low cut** - The rumble below the voice (high-pass).
- **3 High cut** - Hiss above the voice (low-pass).
- **4 Save** - Keeps these settings under a name; pick them again from Saved.
- **5 Low** - -12 to +12 dB; 0 = no change.
- **6 What it found** - In plain words, with the numbers.
- **7 Mid** - -12 to +12 dB; 0 = no change.
- **8 Apply to** - The whole recording, or the highlighted part.
- **9 Hi** - -12 to +12 dB; 0 = no change.
- **10 Play / Pause**
- **11 Bypass** - Before and after, to train your ears.
- **12 Apply** - Writes the effect into the recording (Ctrl+Z undoes it).

Simple and Pro. Every effect has two levels: EFX > Simple Effects and EFX > Pro Effects (section 13). **Simple** does the work for you: one button listens to the audio and sets everything, and one to three plain dials let you fine-tune the result. **Pro** shows every setting. Both levels use the same sound engine, so Simple is not a lighter effect - only fewer controls.

The **De-Esser**, **EQ**, **Compressor**, **Noise Reduction** and **Reverb** have their own Simple controls, described below. De-Click, the Limiter and Normalize keep the one-button window.

Save (every Simple window)

- **Save...** at the top of every Simple window keeps the settings of that effect under a name of your own - the dials, sliders, tick boxes, the preset or the room. Pick a name from the **Saved** list to use those settings again (on any recording); **Delete** removes the one shown. The window also always opens with your last settings.

How every Simple window works

- **Analyze** listens to the **highlighted** audio, or to the **whole recording** when nothing is highlighted, sets a recommended starting point and tells you in plain words what it heard and what it does about it - for example "*Cut rumble below 80 Hz*" or "*Light hiss detected, gentle reduction*". It runs by itself the first time you open the effect on a recording; press it again after highlighting another part. Pressing it puts the dials back at the recommended start.
- **The dials** move what Analyze chose. In the middle (**5**) a dial gives exactly the recommendation; lower is less, higher is more. Every change is heard at once while the audio plays. A dial keeps its value after Apply, and the effect opens with your last setting the next time.
- **The safe zone.** Each dial's ring is **green** up to the recommended amount and **orange** beyond it. Turn a dial into the orange part and a short note under the dials says what going further may do - "*Going further may sound processed*", or for Noise Reduction "*may make the voice sound watery*". The recommendation guides you; it never locks you: every dial still goes all the way.
- The **Noise Reduction** Analyze listens to the first 120 seconds, and the Reverb has no Analyze (pick a room instead); the De-Esser, EQ, Compressor and Noise Reduction controls are described below.
- **Bypass** flips between before and after so you can train your ears: while it is down you hear the original; let it up and you hear the effect again.
- **Apply** writes the effect into the audio; **Ctrl+Z** (or Ctrl+Alt+Z) undoes it. The settings are made to sound natural on speech: when in doubt they do a little too little rather than too much.
- **The window** has a fixed size that holds every item, so nothing moves while you work; it opens where you last closed it.
- **Simple carries over into Pro:** what Simple chose is kept as the Pro window's own settings (its *User* setting). Switch to Pro and open the same effect: the real values are there - the EQ bands, the compressor's threshold and ratio, the noise Analyze learned - so you can start from the automatic result.

De-Click

- **Analyze** searches the audio for clicks and mouth noises, says how many it found, and sets how hard to look for them (and, for a high voice, where). Real speech - T, K, P and S sounds - is left alone.
- **Sensitivity:** low to high - how soft a click can be and still be removed. Orange past the recommendation: going further may start to soften real speech (T, K and P sounds). De-Click is heard as a preview from the playhead, made again a moment after you turn the dial (see section 13, De-Click).
- **Bypass** plays the original, clicks and all, so you can hear what was taken out.

EQ (Simple)

- **Low cut (high-pass)** - tick it to take away the rumble below the voice (traffic, air conditioning, desk bumps). The tick box shows where it cuts: **Analyze** finds how low your voice goes and sets it just under that (for example *75 Hz*), never so high that the voice gets thin. On by default.
- **High cut (low-pass)** - tick it to take away hiss above the voice. Analyze sets where (and ticks it for you when it hears hiss above the voice); until it has listened it sits at 16 kHz. Off by default.
- **Low**, **Mid** and **Hi** dials, -12 to +12 dB (0 = no change; turn right to boost, left to cut; double-click puts a dial back to 0). **Low** works on the low range - body and warmth, a shelf below about 150 Hz. **Mid** works on the mid range - presence and boxiness, a wide bell around 1 kHz (about 300 Hz - 3 kHz). **Hi** works on the highs - clarity and air, a shelf above about 6 kHz. Small moves (1 - 3 dB) sound best on a voice.
- **Analyze clean-up** - Analyze also compares your voice with a typical voice; when it hears muddiness in the low mids or a little harshness it makes a small, precise cut there (the tick box says where and how much). Untick it to leave those out. Pressing Analyze also sets the Low and Hi dials to what it recommends.

Compressor

- **Preset:** where the recording is going - **ACX / Audible, Apple Podcasts, Spotify, Amazon Music, Apple Music, Tidal, Deezer, YouTube, Netflix** and the broadcast standards - or **General voice** (the ratio is set by Analyze from your voice). A platform preset sets how the voice is compressed for that platform: gentle and natural for audiobooks (2.5:1), firmer for podcasts and streaming (3:1), more up-front for YouTube (3.5:1), gentle for film. The line under the dial shows the settings in use and the loudness the platform asks for.
- **Analyze** measures how far your voice moves between its quiet and loud words and sets the threshold and the make-up gain to match. **Even out:** gentle to strong (orange: going further may sound squashed and lifeless).
- A compressor evens the voice out; it does not set the final loudness. After it, use **Normalize** with the same platform (or check with **Options > Simple Loudness Check**, section 15).

Noise Reduction

- **Analyze** listens to the **first 120 seconds** of the recording (all of it when it is shorter), finds the quietest moment (room noise between the words) and learns the noise from it - or uses the room noise you highlighted. It says how loud the noise is and **suggests a setting**, which it puts on the dial (for example "*Light hiss: noise floor -62 dB ... Suggested setting: Slight*").
- **The big dial** goes from **Very slight**, **Slight**, **Slightly medium**, **Medium** and **High** to **Very high**: how far the noise between the words comes down (about 3 dB for each step of 1 on the dial, up to 30 dB). The voice itself is left almost untouched. The ring is green up to a little past the suggestion; orange beyond it may make the voice sound watery.
- After **Apply** the window **reads out the noise reduction**: how many dB the noise came down, and the noise floor before and after (with a note when it is under -60 dB, ready for ACX). **Undo** takes that Apply back (the same as Ctrl+Alt+Z) and you hear the effect live again, ready to try another setting.

Normalize

- Choose the **target**: **Podcast** (about -16 LUFS), **YouTube** (about -14 LUFS), **Peak** (the loudest moment at -1 dB), or a **platform preset** - ACX / Audible, Apple Podcasts, Spotify, Amazon Music, Apple Music, Tidal, Deezer, YouTube, Netflix and the broadcast standards - each with its own published loudness and peak ceiling.
- **Analyze** measures the file (loudness, RMS and true peak), works out the gain it needs, and **recommends** the platform preset it fits best - the one it reaches with the least change and the least work for the limiter (a long voice recording that is already ACX-safe is taken as an audiobook). **Use Recommended** sets the target to it. Apply sets the level, holding the loudest moments under the preset's ceiling. Normalize has no dials, so it has no safe zone. **Bypass**: hear the level before and after. Pro Normalize is unchanged (section 13).

Limiter

- Fully automatic: **Analyze** finds the loudest moment and sets how early the limiter catches it and how gently it lets go.
- **Ceiling:** the loudest any moment may be. Green up to -1 dB (the default, which suits almost everything); orange above it: the loudest moments may distort on some players.
- **Bypass**: hear the peaks before and after.
- **Where it goes:** after the Compressor and just before Normalize (section 10). When you finish with Normalize the Limiter is optional, because Normalize holds the ceiling too; use it on its own when the level is already right and only the peaks are too high.

De-Esser (four bands)

- Four vertical sliders, each for its own part of the voice. A band is pushed down only while it **sticks out** of your voice (a pop, a boomy word, a harsh or sharp S), never all the time; at **0** a slider does nothing.
    - **Low** - target: the lows, **85 - 100 Hz** (a bell): plosive pops and boom. Up to 10 dB at 10.
    - **Mid** - target: the mids, **110 Hz - 2 kHz**: chesty, boxy build-ups on loud words. Gentle, up to 6 dB. Off by default.
    - **High** - target: the highs, **1 - 3 kHz**: harsh, nasal edges. Up to 8 dB.
    - **Edge** - target: **3.5 - 9 kHz**: the S, SH and Z sounds (the classic de-esser). Up to 12 dB.
- Under each slider: its setting and the most it can take off (or *off*), and its frequency range.
- **Analyze** listens to the voice and sets, for each band, the level where it starts to stick out; it also finds where your S sounds are and moves Edge there (within 3.5 - 9 kHz). The *Turned down* bar shows how much is being taken off right now.
- Start with Edge at 5, listen with **Bypass**, and raise a band only if you hear its problem. If S sounds start to lisp, lower Edge.

Reverb

- **Room** (the drop-down): five rooms - **Vocal booth** (barely there), **Small room**, **Medium room (studio)**, **Large room (chamber)** and **Concert hall**. Each comes with the pre-delay and the softened top a voice sounds natural with.
- **The dial** - how much of the room you hear, from **Very slight**, **Slight**, **Slightly medium**, **Medium** and **High** to **Very high**. Green up to Medium; orange beyond it may sound echoey and far away. On spoken voice, Very slight or Slight is usually enough.
- The built-in rooms were remade in this update: the reverb builds up after the first reflections the way a real room does, the low end dies away a little sooner (no boom on a voice), and the early reflections are softer and spread across both sides.

What changed in Pro

The Pro windows look and work exactly as before; their sound was refined. The EQ glides smoothly while you drag a band - no clicks and no smearing. The compressor lets go quickly after a single loud syllable and slowly when it has been working for a while, so it does not pump; since 4.0.18 its peak detector holds each peak for about one cycle of a low note, so the gain no longer ripples with the waveform and a deep voice or bass is not distorted (Peak mode reads true peaks, as in other audio programs). The noise reduction keeps the voice clearer, without the twittering 'musical noise'. Since 4.0.17 it works out, band by band, whether any voice is there at all: between the words the noise goes all the way down to Max reduction, and after a word the cut fades in evenly within the Release time, so the pauses are really quiet; where the voice is, it is left almost untouched, so it keeps its top end and its consonants and never sounds 'underwater'. The limiter holds true peaks with look-ahead, and Normalize measures loudness the broadcast way (ITU-R BS.1770). Between effects the sound is kept in 32-bit float, so nothing is clipped or lost from one effect to the next; finish with the Limiter and then Normalize (or the Export window's *Loudness normalize*) before you export.

A good order for a voice recording

1. **De-Click** - take out the mouth clicks first.
2. **Noise Reduction** - clean first, so the other effects do not make the noise louder.
3. **EQ** - the tone of the voice.
4. **De-Esser** - tame pops, harshness and S sounds.
5. **Compressor** - even out the level.
6. **Reverb** (only if you want it) - a touch of room.
7. **Limiter** (optional) - hold the loudest moments at the ceiling.
8. **Normalize** - always last: bring it to the target loudness. It holds the peaks under the preset's ceiling itself, so nothing goes over after it.

This is the same order as the recommended voice chain in section 10 and the lessons (Lessons 13 - 30).

A Pro effect window (Compressor)



- **1 Preset** - Starting points for voice, and your own settings.
- **2 Save** - Keeps the settings as a preset of your own.
- **3 Graph** - The audio as it plays, with the threshold line - drag its handle.
- **4 Apply to** - The whole recording, or the highlighted part.
- **5 Dials** - Every setting; right-click a dial to type a value.
- **6 Gain reduction** - How much it is turning the sound down right now.
- **7 Analyze** - Compares the recording with a standard: ACX, Spotify, YouTube ...
- **8 Apply** - Writes the effect into the recording.

Every effect window comes in two levels. **Simple** (section 12): one automatic button that listens to your audio and sets the effect, then one to three plain dials. **Pro** gives the same effects with every control a studio engineer expects. Both levels use the same live audio engine, so in both you hear every change while the audio plays, and Apply writes exactly what you heard.

Choosing the level

- Click **EFX** on the main button row. **Simple Effects** lists the Simple level of each effect and **Pro Effects** the Pro level: the one you pick from is the level you get.
- In Edit_Simple, the **Level** button at the left of a recording (**Level: Simple** or **Level: Pro**) chooses the level. The recording's **EFX** drop-down then lists only that level: at Simple, Simple Presets and the Simple effects; at Pro, the Pro effects. The **+** of an EFX place opens Efx_Simple, which lists the same effects and shows the level at its top. The level is saved in your preferences, and all the recordings share it. A place that already holds an effect opens at the level it was chosen at.
- De-Click, Noise Reduction, EQ, Compressor, True-Peak Limiter and Normalize each have a Pro window. The De-Esser has two of its own, De-esser Simple and De-esser Pro. Reverb has one window, listed at both levels.

The Pro button row and Analyze

- Every Pro window ends with one row of equal buttons: **Play / Pause**, **Stop**, **Bypass**, **Analyze**, **Apply** and **Close**. **Bypass** is the before / after switch: while it is down you hear the original; let it up and the effect is heard live again (it replaces the old *Hear the effect live* tick box, which did the same thing).
- **Analyze** opens a window that compares the recording with a standard - **ACX / Audible, Apple Podcasts, Spotify, Amazon Music, Apple Music, Tidal, Deezer, YouTube, Netflix** and the US, European and Australian broadcast standards. It measures the recording of this effect window (in Edit_Simple: the recording the window belongs to; in the main window: the recording there), the whole of it or the highlighted part, and shows a clear table: each measure (loudness, RMS, true peak, noise floor, length), this recording, the standard, and **Pass** or **Fix**. Under it are the steps to get it right, each with a button that opens the effect. The standard starts on the platform of the preset you chose (or the last one used). It is the same check as Options > Simple Loudness Check (section 15).

In every Pro window

- **Input** and **Output** dials (dB) with a level meter beside each: *In* shows the sound going into the effect (after the Input dial), *Out* the sound coming out (after the Output dial). Green is below -18 dB, yellow up to -3 dB, red above. The line across each meter is the peak hold; the number under it is that peak.
- **Finer dials:** drag up / down (hold **Shift** for fine steps), roll the mouse wheel, **double-click** a dial to put it back to its default, and **click the number** under a dial (or right-click the dial) to type a value - press Enter to keep it, Esc to cancel. Units are optional, and *k* means thousand (type *2.5k* for 2500 Hz).
- **Live while you drag:** there is no 60-second render: every dial, line and EQ band is heard on the next block of audio, and every setting glides to its new value so nothing clicks.
- **Presets:** industry-standard presets for the effect, plus your own. **User** is always your last settings. **Save...** keeps the settings under a name of your own (they are listed under *Your settings*); **Delete** removes the selected one. Pro presets and User settings are kept apart from the Simple ones (the Simple windows have their own **Save**, section 12).
- The windows still open at the size their controls need, with no scroll bars, and can be made only a little bigger.

Compressor Pro

- The same live graph as Simple: the waveform scrolls by, the threshold line with its oval handle, the part above the line in orange. Pro also draws a thin white line - the sound coming *out* of the compressor - and the gain reduction in red, hanging from the top of the graph.
- Dials: **Input**, **Threshold** (follows the line, and the line follows it), **Ratio** (1 - 20 : 1), **Knee** (0 - 24 dB, soft knee width), **Attack** (0.1 - 200 ms), **Release** (10 - 2000 ms), **Makeup gain** and **Output**; under them **Look-ahead** (0 - 5 ms) and **Detection** (Peak or RMS). The **Gain reduction** meter shows how hard it is working.
- **Side-chain high-pass** (a check box and a frequency dial, 20 - 500 Hz, default 80 Hz): the compressor *listens* through a high-pass filter, so low sounds - a deep voice, a plosive P or B, rumble - do not make it duck the whole voice (pumping). Only what the compressor listens to is filtered; the sound itself is not. Start at 60 - 100 Hz for voice (80 Hz is a common choice); higher settings make it ignore more of the voice itself.
- Presets: Gentle levelling (2:1), Audiobook natural (2.5:1), Podcast voice (3:1), Broadcast voice (4:1), Peak catcher (8:1), and the platform presets. They are common starting points: set the threshold by ear so the gain reduction suits the voice.

EQ Pro (8 bands)

- A bigger graph, -24 to +24 dB, with the live spectrum analyzer behind the curve. Click to add a band - up to **8**. Drag a band for frequency and gain, roll the wheel on it for Q, right-click it for its type or to delete it.
- Band types: **Peak** (bell), **Low shelf**, **High shelf**, **High-pass** and **Low-pass**. The panel sets the selected band exactly: type, **slope** for a pass band (12 dB/oct - gentle, its Q shapes the corner - or 24 / 48 dB/oct, steeper Butterworth filters), **Frequency**, **Gain** (0.1 dB steps) and **Q** (0.1 - 18).
- Input and Output dials and meters. Presets: Male and Female voice clean-up, Rumble filter only, De-box, Air and sparkle, Telephone / radio voice (300 Hz - 3.4 kHz), and the platform presets.

Noise Reduction Pro (spectral subtraction, as Reaper's ReaFIR in Subtract mode)

- The mode is **Subtract**, always: a measured picture of the noise is subtracted from the sound, frequency by frequency.
- **Capture the noise:** highlight half a second or more of room noise on the waveform (a pause where nobody speaks - just the fan, the hum, the hiss) and click **Capture Noise**. The noise profile is drawn as a **green line** across the frequency graph: how loud the noise is at each frequency (low on the left, high on the right).
- **The reduction line** (orange) starts on top of the green line; everything under it is subtracted (the shaded area). **Hold the left mouse button** over the graph - the pointer becomes a **pencil** - and draw the line while the audio plays: you hear it at once. Draw it *higher* where the noise is still heard (more is removed there), *lower* where the voice starts to sound thin or watery (less is removed).
- **Reset** snaps the line back onto the captured profile (the green line).
- Dials: **Input**, **Line offset** (moves the whole orange line up or down, -20 to +20 dB), **Max reduction** (the most any frequency is turned down, 0 - 60 dB: it keeps a little natural room sound), **Release** (how slowly the reduction comes back after a word, 10 - 1000 ms: longer is smoother) and **Output**. The live sound is about 0.05 s late (one analysis frame).
- The captured noise and your drawn line stay with that recording while the program is open. Simple Noise Reduction's **Analyze** captures into the same place, so the Pro window shows what Simple learned.

Limiter Pro

- The waveform scrolls by with a **green line** across it: the ceiling. Drag its oval handle up or down (or turn the **Ceiling** dial, 0.01 dB steps). Peaks that reach the line **light up orange**, as in the compressor, and are held there.
- **The knee is set for you** from where the line sits: at -1 dBTP or higher it is a hard wall (every peak stops exactly at the ceiling); the lower you pull it, the softer the knee - half the distance below 0 dB, up to 6 dB at -12 dBTP - so a low line levels the loudest words gradually instead of flattening them. The graph shows the knee next to the ceiling value.
- **Input** drives the voice into the limiter; **Output** (0 dB or lower, so the ceiling holds) sets the level after it. Peaks are measured as true peaks (4x oversampled), so peaks between samples are caught too. **Look-ahead** (how early it starts to turn a peak down) and **Release** (how quickly it lets go) dials.

Normalize Pro

- Dials for the **Target level** (0.1 dB steps) and the **True-peak ceiling** (0.01 dB steps), plus **Measure** (Peak, RMS or LUFS), **Mono files**, and **Input** and **Output** gain.
- When the window opens it measures the *Apply to* range once - integrated loudness (LUFS), RMS and true peak - and shows the gain it will give. Then it plays **live**: the gain and the true-peak limiter at the ceiling, as Apply does them. (Apply measures again and tops the loudness up if the limiter took a little away; the result is in the status bar.)
- Input gain changes nothing in the result (the measurement takes it into account); Output gain moves the final level and can only turn it down, so the ceiling holds.

De-Click Pro

- **The waveform** follows what you hear, with the playhead in the middle. Every click and mouth noise De-Click repairs in the preview **lights up orange**, in the compressor's and limiter's highlight style. Roll the mouse wheel on it to zoom (0.1 - 8 seconds across) until a single click fills the view.
- **Sensitivity** (0 - 10): how soft a click can be and still be found. **Detection HP** (500 Hz - 8 kHz, default 2 kHz): clicks are looked for above this frequency; raise it for a high voice. **Click width** (0.5 - 15 ms, default 5): the longest sound treated as a click - nothing longer is ever touched.
- **Mode: Clicks** (short ticks), **Mouth Noise** (lip smacks and sticky dry-mouth sounds, up to 3 times the click width) or **Both**.
- **Output clicks only** plays just what is being taken out, so you hear exactly what is removed. You should hear clicks and smacks, never parts of words; if you hear words, lower Sensitivity. Turn it off before Apply, or Apply writes only the clicks.
- **Keep the voice body** (on): over a voiced sound only the part above the detection frequency is rebuilt.
- **Input** and **Output** dials and meters, as in every Pro effect. Presets: Gentle, Standard voice, Mouth noise, Strong and High voice.

How De-Click works

- Removes **mouth clicks**, **tongue clicks**, **lip smacks** and **dry-mouth** noises, and leaves the voice alone. It is light clean-up before you send your audio on - not a DAW repair suite - so use it first in the chain.
- **How it finds them:** it listens to a copy of the voice with the low end filtered out (above about 2 kHz), where a click stands out, and looks for short bursts that rise well above the sound around them and that the voice itself could not have made. Anything that looks like real speech is left alone: the start of a **T**, **K** or **P**, an **S** or **SH** that goes on, and the voice's own pitch pulses. Nothing longer than the click width (about 5 ms; 15 ms for a smack) is ever touched.
- **How it repairs them:** each click is rebuilt from the audio on both sides of it, the way restoration tools do it (least-squares AR interpolation), and blended in with soft edges, so there is no seam. Over a voiced sound only the high part is rebuilt, so the body of your voice stays the original. A second pass then looks a little harder for softer clicks.
- **Hearing it:** a click can only be rebuilt from the sound on both sides of it, so De-Click is heard as a **preview** made from the playhead (up to 60 seconds; it takes a moment) instead of live. It is made again a moment after you turn a dial. Bypass compares it with the original.

Simple Presets: the numbers

A Simple Preset (section 11) runs this chain, on the same engine as the Pro windows, in this order. It works out every setting from its own measurements of the recording.

1. **Analyze:** the noise floor (in the room tone: the quietest 0.75 s), RMS, true peak, integrated loudness (LUFS, ITU-R BS.1770), the rumble below 80 Hz and the harshness at 5 - 8 kHz.
2. **Noise reduction, gently:** just enough to bring the noise floor 6 dB under -60 dB once the level is set, and never more than **12 dB**; the reduction line sits 2 dB under the noise, is smoothed across frequency and over time (150 ms release), and a residual floor keeps some room sound (the noise is turned down, never to silence). Deeper reduction made voices sound watery, so it never goes further: when 12 dB is not enough, the results box says so instead (below).
3. **High-pass:** 80 Hz, 12 dB per octave.
4. **Corrective EQ, small moves only (3 dB at most each):** less around 300 Hz for a muddy voice, a presence lift around 4 kHz for a dull one (Commercial voice-over adds 1.5 dB), less around 6.5 kHz for a harsh one.
5. **Light compression:** 2.5:1, about 4.5 dB off the loudest words; 10 ms attack, 120 ms release, soft knee.
6. **Loudness, then the brickwall limiter last:** the level is set to the target, then a true-peak limiter holds the peaks 0.1 dB under the ceiling. When very spiky audio falls short of the target, the limiter may work up to 8 dB harder to reach it.
7. **Verify:** the result is measured again, the way the platform measures, and shown in the results box.

The platform table

Simple Preset	Loudness (pass window)	Peak ceiling (true peak)	Noise floor	Source
Audible / ACX audiobook	-23 to -18 dB RMS (aims at -20)	-3 dBTP	-60 dB or lower	ACX Audio Submission Requirements (official)
Spotify	-14 LUFS integrated (+/- 1)	-1 dBTP	-	Spotify Loudness normalization (official)
Apple Podcasts	-16 LUFS integrated (+/- 1)	-1 dBTP	-	Apple Podcasts Audio requirements (official)
YouTube	-14 LUFS integrated (+/- 1)	-1 dBTP	-	YouTube reference level, measured (no official page)
Radio / broadcast (US, ATSC A/85)	-24 LUFS integrated (+/- 2)	-2 dBTP	-	ATSC A/85, the CALM Act (official)
Radio / broadcast (EBU R128)	-23 LUFS integrated (+/- 0.5)	-1 dBTP	-	EBU R128 (official)
Commercial voice-over	-16 LUFS integrated (+/- 1)	-1 dBTP	-	Common voice-over delivery level

The numbers are kept in one table in the program, so a platform that changes its spec is one line to update; they were checked against each platform's own page on 2026-11-03. Options > Simple Loudness Check (section 15) checks a recording against more standards (Amazon Music, Apple Music, Tidal, Deezer, Netflix and others).

Reading the results box

- **The heading** is green when every row passes - for example *Meets Apple Podcasts spec: -16.1 LUFS, -1.2 dBTP.* - and red (*Does not meet ... spec yet*) when a row fails.
- **Each row** is one measure: a green ✓ or a red ✗, its name (Loudness, or RMS for ACX; Peak; Noise floor for ACX), what this recording measures now, and what the spec asks for.
- **A red line under the rows** explains a failure in plain words. *Background noise is too high to meet this standard without hurting voice quality. Try recording in a quieter space.* - the noise floor is above the limit even after the 12 dB of noise reduction; Record_Simple does not push the noise reduction harder, because that would damage the voice. The other line says the loudest moments stand far above the rest of the voice: speak more evenly, or keep the same distance from the microphone.
- **What it did** lists each step with its setting (how many dB of noise it took out, the EQ moves, the compression).
- **Undo** (or Ctrl+Z) puts the original back; nothing is written to disk until you save or export.

Two tips

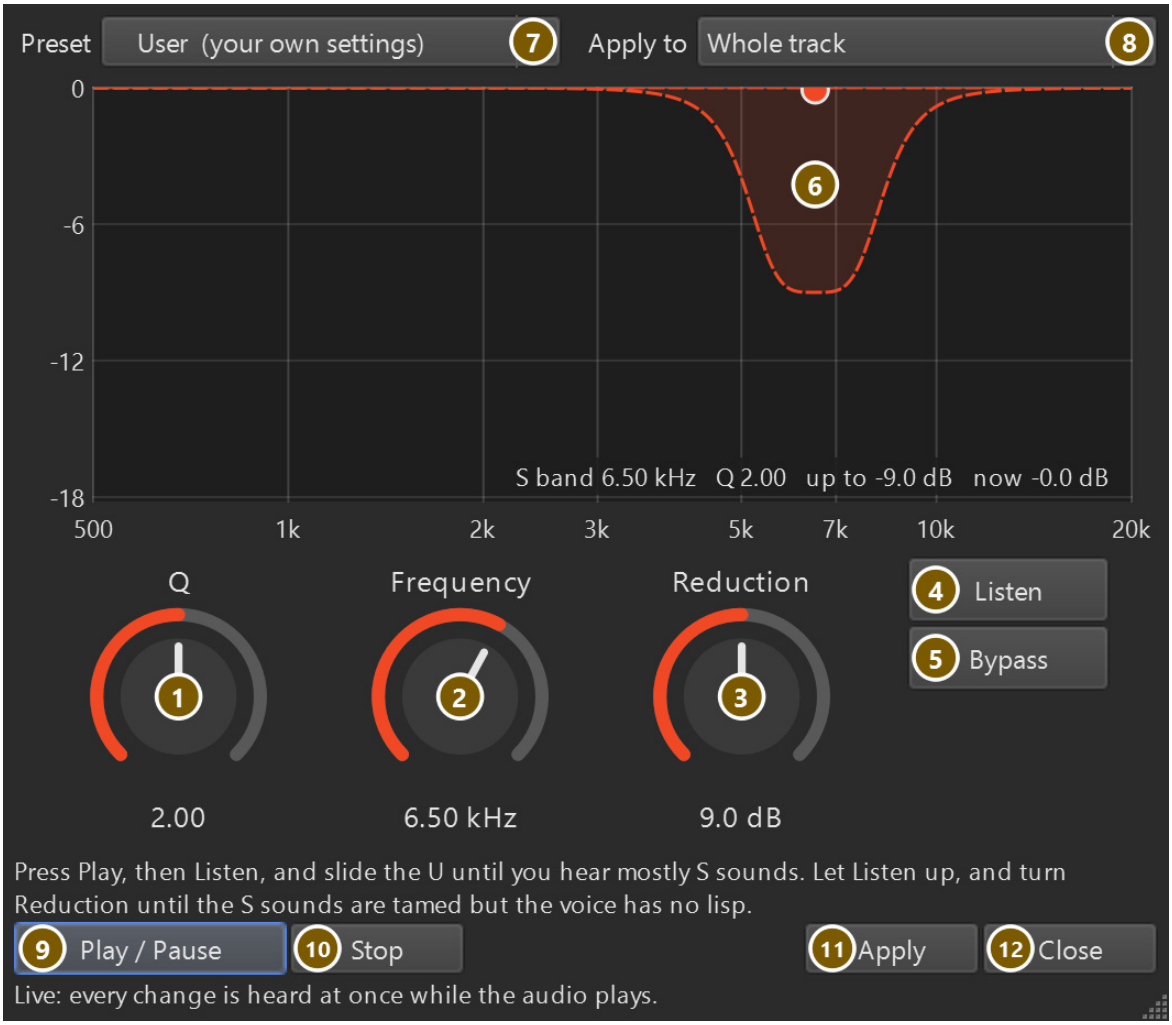
- **Room tone:** record 3 - 5 seconds of silence at the start of each recording - stay still and quiet. The presets measure your background noise there; without it they use the quietest moment between words.
- **Sample rate:** set Record_Simple to the same sample rate as your audio interface (New Recording, or Audio Device). A Focusrite Vocaster, for example, runs at 48 kHz: record at 48 kHz too. When the two differ, Windows converts the audio on the way in, which can add noise and smear the high frequencies.

14 De-esser Pro - see each S being tamed

Harsh **S**, **SH** and **Z** sounds are called sibilance. **De-esser Pro** turns down just the band where they live, and only at the moment an S is heard, so the rest of the voice is left alone. You see it happen. Open it from the **EFX > Pro Effects**, or in Edit_Simple from a recording's **EFX** drop-down or the **Efx_Simple** panel while the Level button says Pro. **De-esser Simple**, in **EFX > Simple Effects**, is the four-slider window (section 12).

The De-esser Pro window

Each number sits on the control it explains.



▸ **1 Q** - Makes the U slender (a narrow band) or wider (a broad band). Start around 2. Turn it up if you hear words as well as S sounds in Listen. The mouse wheel over the display does the same.

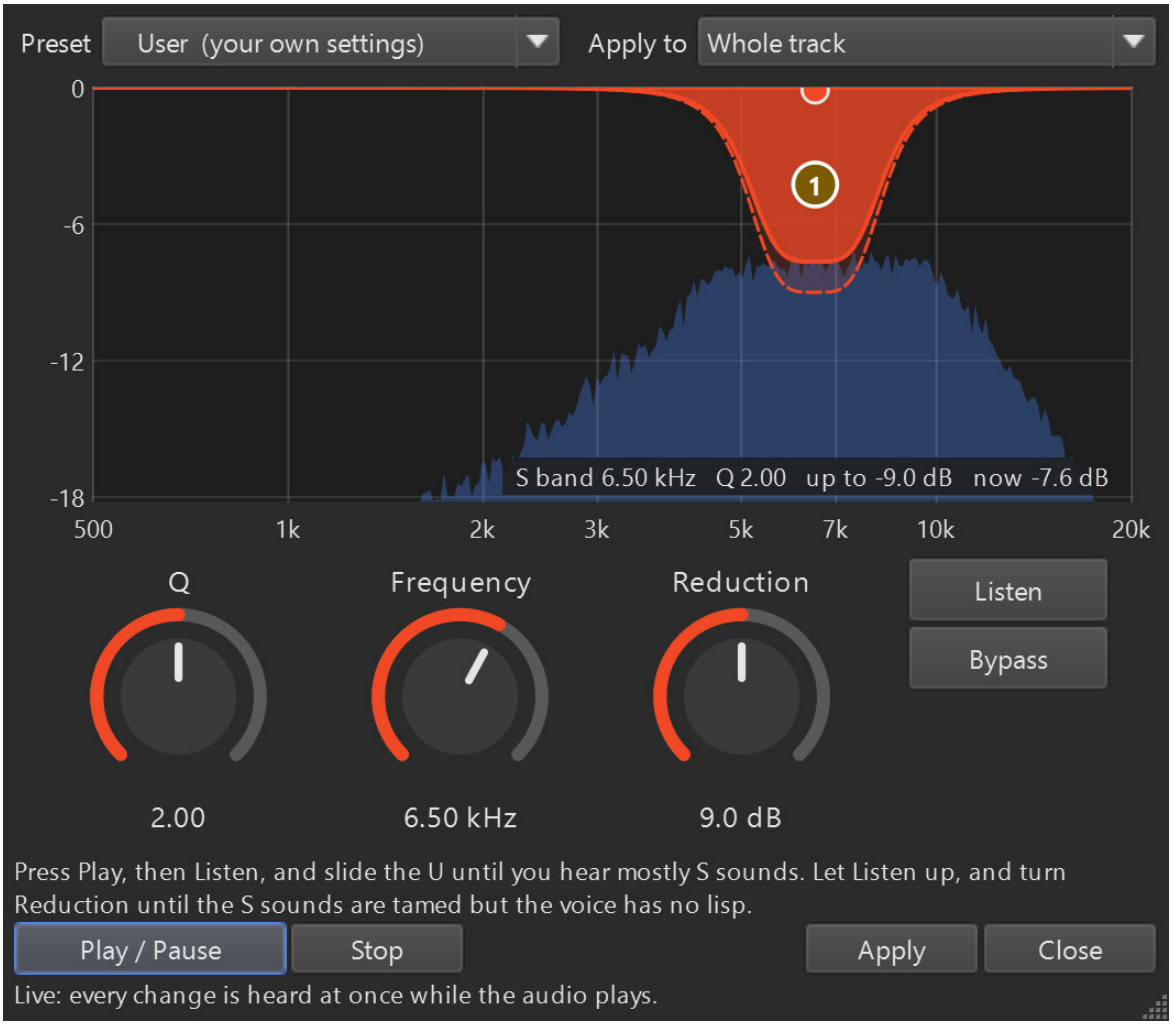
▸ **2 Frequency** - Slides the U left and right through the frequencies, to find where the S sounds live (usually 4 to 10 kHz). Dragging the U in the display does the same.

▸ **3 Reduction** - How much the S band is turned down at most. As you turn it up the U grows longer toward the bottom of the display. Stop before the voice starts to lisp.

▸ **4 Listen** - Hear only the band under the U, so just the S sounds. It makes it easy to put the U on the harsh frequencies. Let it up to hear the whole voice again.

- **5 Bypass** - Turns the de-esser off and on, so you can compare and judge whether the S is tamed enough.
- **6 The U** - The dashed outline is how far it may go. The solid orange U dips only when an S is heard, then bounces back up.
- **7 Preset** - Starting points for a deeper voice, a higher voice, gentle and strong; or your own settings.
- **8 Apply to** - The whole track, the highlighted part, or from the playhead to the end.
- **9 Play / Pause** - Plays the recording with the effect, so every dial turn is heard at once.
- **10 Stop** - Stops playback.
- **11 Apply** - Writes the effect into the recording. Ctrl+Z undoes it.
- **12 Close** - Closes the window. Nothing changes unless you pressed Apply.

The U dipping live on an S



- **1 The U dipping on an S** - Here an S is being heard: the solid U has dropped most of the way to the dashed outline, and the read-out says how many dB it is taking off right now. A moment after the S it is back up at the top.

Your first de-ess, step by step

1. Highlight a line with plenty of S sounds, or leave nothing highlighted to work on the whole recording.
2. Press **Play**, then **Listen**. You now hear only the band under the U.
3. Turn **Frequency** (or drag the U) until you hear mostly harsh S sounds. They are often somewhere from 4 to 10 kHz. If you hear words as well as S sounds, turn **Q** up to make the U more slender.
4. Let **Listen** up. Turn **Reduction** up until the S sounds stop being harsh. If the voice starts to lisp, turn it back a little. 3 to 8 dB is plenty for most voices.
5. Press **Bypass** a few times to compare with the original, then press **Apply**. Ctrl+Z puts it back.

There is no threshold to set: De-esser Pro listens for the S by itself, so loud and quiet passages are treated alike.

15 Simple Loudness Check - check a recording against a standard

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Options > Simple Loudness Check (in the Simple_Audio_Check part of the menu) checks the loudness of a recording against the delivery standard of the place it is going and tells you, step by step, how to get it right. The Pro windows' **Analyze** button opens the same check (section 13).

- **Which recording:** in Edit_Simple, the selected recording (when there is more than one); otherwise the recording in the main window. **Check** chooses the whole recording or the highlighted part; the **Check** button measures again (after an Apply or an edit).
- **Standard:** ACX / Audible, Apple Podcasts, Spotify, Amazon Music, Apple Music, Tidal, Deezer, YouTube, Netflix, US broadcast (ATSC A/85), European broadcast (EBU R128) and Australian broadcast (OP-59). Under it: the standard's published numbers, where they come from, and the date they were checked.
- **The read-out:** one line says whether it is ready (green) or how many things need fixing (orange). The table lists each measure - integrated loudness (LUFS), RMS level, true peak, noise floor and length - with this recording's value, what the standard asks for, and **Pass** or **Fix** (a dash where the standard sets nothing). For ACX it also measures the **room tone at the start** (0.5 to 1 second before the voice) and **at the end** (1 to 5 seconds after it); digital silence there does not pass, because ACX asks for the quiet sound of your room, not silence.
- **Suggested steps:** in the order to do them - for ACX, the room tone first (export with the ACX / Audible platform and your Room Tone clip, section 18), because it changes the RMS level - then Noise Reduction (when turning the level up would lift the noise above the limit), the Compressor (when the loudest moments would go far over the ceiling), then Normalize (the gain it needs to reach the target; it also holds the peaks under the standard's ceiling) - or, when the level is already right and only the peaks are too high, the Limiter (the ceiling) instead - plus, for ACX, the export format. The steps follow the same order as the voice chain (section 10). Each step has a button that opens the effect, already set for the standard (Normalize's target, the Compressor's preset, the Limiter's ceiling). Do the steps, then press **Check** again. **Copy report** copies the read-out as text.

The Simple Loudness Check (ACX / Audible)



- **1 Standard** - Where the recording is going: ACX, Spotify, YouTube ...
- **2 The standard** - Its published numbers, where they come from and when they were checked.
- **3 Verdict** - Ready, or how many things to fix.
- **4 The table** - Each measure: this recording, the standard, Pass or Fix.
- **5 Check** - The whole recording or the highlighted part.
- **6 Check button** - Measures again after an Apply or an edit.
- **7 Copy report** - The read-out as text.
- **8 Suggested steps** - In order, each with a button that opens the effect already set.

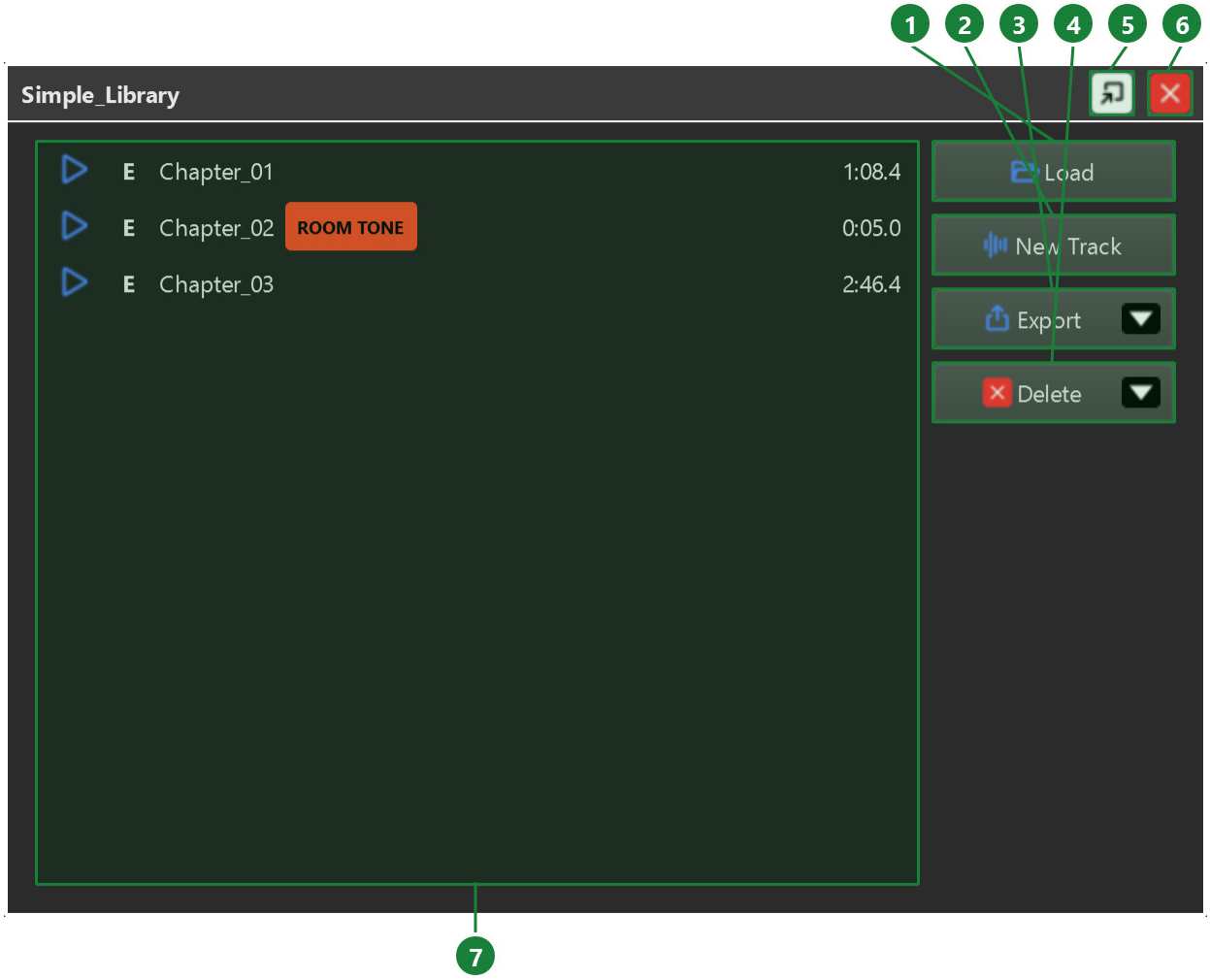
The standards it checks against, with their published numbers and where they come from, are in Appendix F.

16 Simple_Library and Simple Folders

Simple_Library, export, room tone, AI and Video_Simple

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Simple_Library

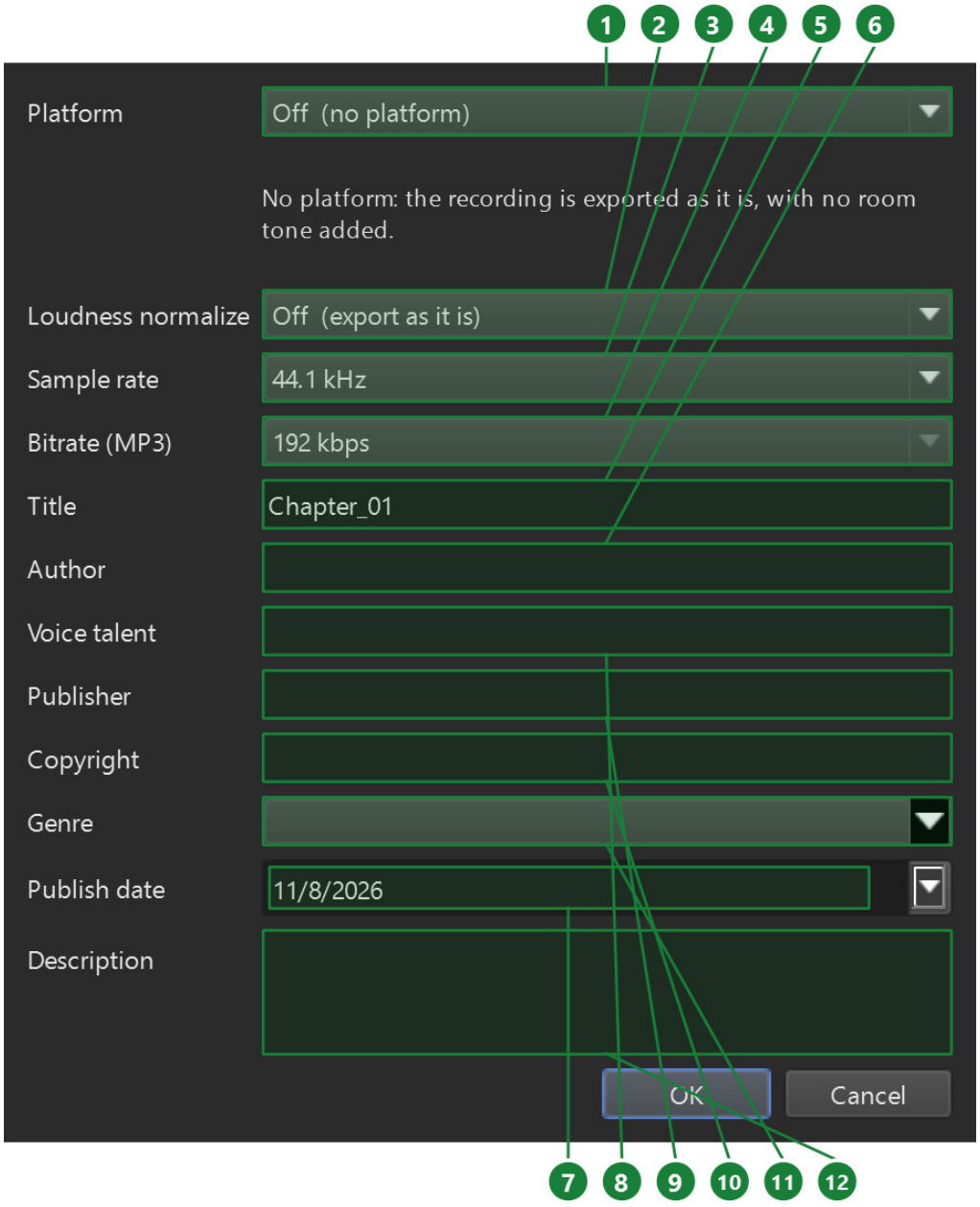


- **1 Load** - Loads the highlighted recording into the Waveform window.
- **2 New Track** - Opens the New Recording window (section 4).
- **3 Export** - Exports the highlighted recordings: pick the format.
- **4 Delete** - All, Folder or Selected (it asks first).
- **5 Simple_Library** - Docks the window on the left of the main window, or floats it again.
- **6 Simple_Library 2** - Closes the window (the Simple_Library button opens it again).
- **7 List** - Your recordings: play one, E opens it in Edit_Simple, drag them to sort them.

  - **Simple_Library** (button, or File > Recordings, Ctrl+R) lists every take, with play / stop and E (edit) on each one. It floats, or docks on the left. Undocked, it has a clear border, and it can be made bigger or smaller from **every side** and corner: point at the border and the cursor turns into the resize arrows.

- **The buttons on the right: Load** puts the highlighted recording in the Waveform window, and opens that window if it is closed. **New Track** opens the **New Recording** window: name, sample rate and bit depth (section 4). Both ask first if the Waveform window has changes you have not saved. **Export** lets you pick the format for the highlighted recordings. **Delete** has three choices: **All** (everything in Simple_Library, including its Simple Folders and Room Tone clips), **Folder** (the Simple Folder highlighted in the list) and **Selected** (the highlighted recordings). Each one asks first, and deleting can not be undone.
- **Click** a recording to highlight it; Ctrl+click adds one more to the selection, Shift+click selects a run. **Double-click** its name to rename it right there in the list: type the new name, press Enter (or click away) to keep it, Esc to leave it as it was. **Right-click** opens its menu (Rename, Edit, Load, Delete, Move to Simple Folder). To load a recording use Load or the menu.
- **Reorder:** hold the left button on a recording and drag it up or down. A thin orange **drop line** shows where it will go; let go and it moves there (several highlighted recordings move together). Recordings keep their names when they move - the files are not renamed - and the new order is saved, so Simple_Library opens in your order next time. New recordings join at the bottom.
- **Simple Folders** keep recordings together: File > Simple Folder (Ctrl+Shift+F) or right-click Simple_Library. Drag recordings onto a folder. Inside a folder: Alt+F2 renames a file, Ctrl+Alt+A renames all, Ctrl+F3 renames the folder; Properties changes the sample rate, bit depth and format of one or all files.

Export



- **1 Platform** - Where it is going: sets the loudness and adds your room tone at both ends (section 18).
- **2 Loudness normalize** - The last step of the voice chain: measure the whole file and set its integrated loudness (LUFS-I), with the true-peak limiter holding peaks at -1.0 dBTP.
- **3 Sample rate** - Now: 44.1 kHz.
- **4 Bitrate** - Now: 192 kbps.
- **5 Title** - The recording's title, saved inside the file.

- **6 Author** - The author of the book or script.
- **7 Publish date** - The date it is published.
- **8 Voice talent** - Your name as the narrator.
- **9 Publisher** - Who publishes it.
- **10 Copyright** - The copyright line.
- **11 Genre** - Pick from the list: Audio Book, Commercial VO, Voice Over ...
- **12 Description** - A few lines about it, saved inside the file.

- Export (button), File > Export Recordings (Ctrl+Shift+E), or Export in Simple_Library / Edit_Simple. Formats: AAC, AIFF, MP3, PCM and WAV (the default format is set in Options > Recording Settings or Edit > Preferences).
- The export window sets the sample rate, MP3 / AAC bitrate and the meta data (title, author, voice talent, publisher, copyright, genre, date, description). Edit > Meta Data stores defaults; Edit > Recording Data sets them for the open recording only.
- **The Title names the file.** The Title you type in the export window carries over to the file name in the save window that follows. The recording keeps its own name in Simple_Library.
- **Genre** is a list: Audio Book, Audio Podcast, Commercial VO, Entertainment VO, Explainer VO, Radio Commercial VO, Simple VO, Spoken, Voice Narration and Voice Over.
- **Platform** (top of the export window): where the recording is going - ACX / Audible, Apple Podcasts, Spotify, Amazon Music, Apple Music, Tidal, Deezer, YouTube, Netflix or a broadcast standard. It sets the loudness and peak level for that platform (ACX also sets 44.1 kHz and 192 kbps) and puts your **room tone** at the start and the end to the platform's rule (section 18). *Off* exports the recording as it is, with the Loudness normalize choice below it. The window remembers the **Platform** and **Loudness normalize** you pressed OK with and picks them again next time, so check them before each export (Cancel does not change what it remembers).
- **MP3 quality:** MP3 files are made at a constant bit rate (CBR, as ACX asks for) with LAME's highest quality setting. The sound is dithered as it becomes 16-bit, so quiet fades and room tone stay smooth, and when a peak is above -1.5 dBFS a true-peak limiter holds it at -1.0 dBTP first, because MP3 and AAC files can come out slightly louder than they went in and crackle. For voice, use 128 kbps or more for mono, 192 kbps for ACX audiobooks.

18 Room tone - the quiet of your own room

Simple_Library, export, room tone, AI and Video_Simple

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Room tone is the sound of your recording space when nobody is talking: the soft hiss of the microphone and preamp, the hum of the room, the air. It is never true silence. Audiobook and podcast files start and end with a little of it, so the listener does not hear the sound *switch on* when the voice begins and *switch off* when it stops.

Why ACX rejects digital silence

Digital silence is a stretch of zeros - no sound at all. Pasted between or around the words, it makes the background drop out and come back, which a listener hears as a gap, especially on headphones. ACX (Audible) checks every file for it and sends back files that start or end with digital silence. ACX asks for **0.5 to 1 second of room tone at the start** of every file and **1 to 5 seconds at the end**, recorded in the same room as the voice.

Recording room tone

1. Set your level first with **Gain Staging** (section 4). Room tone is recorded at the same gain and sample rate as your voice, so it matches.
2. In the Gain Staging window press **Record Room Tone**. A note asks you to **stay silent and still**: do not speak or move while it records.
3. The countdown runs (the same countdown as before a recording, set in File > Count Down), then Record_Simple records **5 seconds** of your room. Keep still until the window says it is saved. R or Space during the countdown cancels it.
4. The clip goes into **Simple_Library** as **Room Tone 01** (then Room Tone 02, 03 and so on, one more each time), marked with an orange **ROOM TONE** tag so you can tell it from your recordings. It stays marked if you rename it or move it into a Simple Folder.
5. If the clip has a sound in it well above the room's own quiet - a word, a breath, a chair creak - Record_Simple says so and offers to **Re-record** it. Choose **Keep It** to keep it anyway: only its longest clean stretch is used.

Record a new one whenever the room changes (a new place, the heating on, a different microphone). Exports always use the **latest** Room Tone clip.

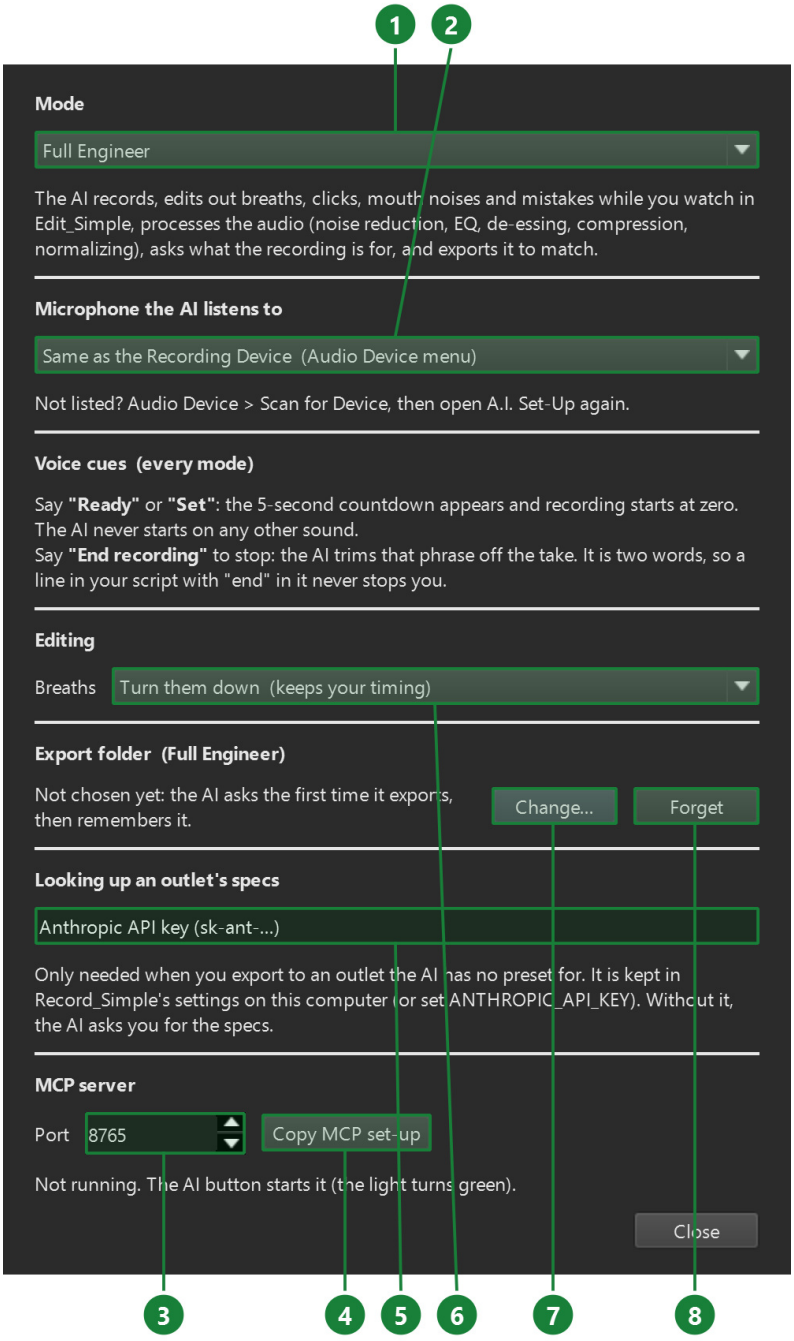
How the export presets place it

Pick a **Platform** in the Export window (ACX / Audible, Apple Podcasts, Spotify, Amazon Music, YouTube, broadcast and the others), or an outlet in the AI's Export window. Each one knows its room tone rule: ACX gets **1 second at the start and 2 seconds at the end**; platforms that publish no rule get a clean half second at the start and one second at the end. When you export, Record_Simple:

1. **Trims** the recording's own quiet at the start and the end, keeping only a short moment of real room sound right beside the voice (so a soft first breath is not cut), so the finished file lands on the target exactly.
2. Takes the latest Room Tone clip and **matches it to your recording**: the effects you applied to the whole recording that change its sound - Noise Reduction, EQ, De-Esser, De-Click, and the noise reduction and EQ of a Simple Preset - are run on the room tone too, and its level is set to the quiet of your processed recording. A recording opened from disk has no such list, so the room tone's level and tone colour are matched to the recording's quietest stretch instead. The room tone never sits closer than 30 dB to your voice.
3. **Splits** the clip: the start of the clip goes at the head of the file and a piece from its middle at the tail, so the two ends are not the same sound twice. If more is needed than the clip holds, it is **looped with crossfades** - never padded with silence.
4. **Crossfades** for 15 ms where the room tone meets the voice, so there is no click or jump in level.
5. Then sets the platform's loudness and peak level, and writes the file. The recording itself is not changed.

The Export window shows what it will do below the Platform drop-down. With no Room Tone clip yet, and a recording that does not already have enough room tone at both ends, it says so and offers a **Record Room Tone...** button, and the export stops with *Record room tone first (Gain Staging > Record Room Tone).* - there is never a fall-back to digital silence. A recording that already has enough of its own room tone exports as it is. After a **Simple Preset**, the results box gives the same friendly tip when the recording will need room tone. Simple Loudness Check (section 15) measures the room tone at the start and the end for ACX and says whether it passes.

A.I. Set-Up



- **1 Mode** - What the AI does: from only listening for your cues up to the Full Engineer.
- **2 Microphone the AI listens to** - Where the AI hears your voice cues.
- **3 Port** - The port the MCP server listens on.
- **4 Copy MCP set-up** - Copies the JSON an MCP client (Claude Desktop, Claude Code...) needs

- **5 Looking up an outlet's specs** - An Anthropic API key, only to look up an outlet with no preset.
- **6 Breaths** - Leave breaths, turn them down, or take them out.
- **7 Change** - The folder the Full Engineer exports to.
- **8 Forget** - Forgets that folder: the AI asks again.

The **AI** button sits at the end of the button row. A **red light on the left**: the AI is off and its MCP server is not running. A **green light on the right**: the AI is on and the MCP server is running. The green light **pulses gently** while the AI is hearing a voice cue. The first time, the AI downloads its speech model (about 40 MB, English); it runs on your computer.

- **Options > A.I. Set-Up**: the **mode** (drop-down), the **microphone or audio interface** the AI listens to (Same as the Recording Device, or another input), what to do with breaths, the remembered export folder, an API key for looking up an outlet's specs, and the MCP server's port.
- **Start:** say **"Ready"** or **"Set"**. The AI shows the same 5-second countdown that R uses to resume a paused recording, and starts recording at zero. It never starts on random sound.
- **Stop:** say **"End recording"**. The AI stops and trims that phrase off the take. It is two words on purpose, so a line in your script with "end" in it never stops you.

Mode	The AI does	You do
Full Engineer	Records; opens Edit_Simple so you can watch it cut mistakes and turn down breaths, clicks and mouth noises; processes (noise reduction, EQ with a high-pass, de-essing, compression, normalizing); asks who the recording is for and exports to match; saves where you chose the first time.	Read, then answer where it is going.
Partial Engineer	Records and edits (breaths and mistakes).	Apply the effects (EFX) and export.
Just Record	Records: starts on your voice cue, stops on "End recording".	Everything after that.

Export presets: ACX / Audible, Podcast, Public radio (PRSS), YouTube, US and European broadcast TV, and a client or editor. For anything else, type the outlet and press **Look up the specs** (needs an Anthropic API key in A.I. Set-Up), or set the values yourself. Every AI edit and effect can be undone with Ctrl+Z.

MCP: while the AI is on, an AI app (Claude Desktop, Claude Code and others) can run Record_Simple at **http://127.0.0.1:8765/mcp** (this computer only). A.I. Set-Up > Copy MCP set-up copies what the app needs.

Privacy and AI processing

What the AI does on your computer, and the little that ever leaves it.

Question	Answer
Does the speech recognition happen on my computer?	Yes. The voice cues ("Ready", "Set", "End recording") and the AI's editing (finding the breaths, clicks and mistakes in a take) use the Vosk speech model, on your computer, with no internet connection. The only download is the speech model itself (about 40 MB), once, the first time you turn the AI on: Record_Simple asks first, then fetches it from alphacephei.com (the Vosk project). Nothing is uploaded to get it.
Does any of my recorded audio leave the computer?	No. Recording, editing, every effect and exporting all run on your computer. While the AI is on it listens to the microphone for its three cues only; what it hears is not saved or sent anywhere. Record_Simple never sends your audio, your script or your recordings to Anthropic or to anyone else.
What is sent when I press Look up the specs?	Only the outlet name you typed (for example *a public radio station*), inside a fixed request that asks for that outlet's audio delivery specs. It goes to Anthropic's API with your API key; Claude searches the web for the outlet's published specs and sends back the numbers and the pages it found them on, which fill in the export settings for you to check. No audio, script, file names or other settings are sent. The look-up runs only when you press the button, and it is billed to the Anthropic account the key belongs to. Without a key nothing is looked up: you type the specs yourself.
Where is my API key kept?	In Record_Simple's settings on this computer (Record_Simple_configure.ini in the **configure** folder), as plain text, so anyone who can open your files can read it. You can leave the box empty and set the ANTHROPIC_API_KEY environment variable instead.
What can another app do through the MCP server?	The MCP server runs only while the AI button is green, and only on this computer (127.0.0.1): other computers on your network can not reach it, and web pages from the internet are turned away. While it runs, an AI app on this computer (Claude Desktop, Claude Code and others) can: read the status (the AI mode, what the transport is doing, the current recording's name, length and file location, what is open in Edit_Simple, and the export folder); start and stop a take; run the AI's editing and the voice chain on the current recording; list the export presets; export the current recording (to the remembered AI export folder, or a folder it names); and change the AI mode. It can not play or download your audio, read your script, open other files or delete files, and every edit and effect it makes can be undone with Ctrl+Z.
What does the AI app see?	Only those short text answers: the status, recording names and where a file was saved. The app has its own AI service and privacy terms, which cover what it does with them. The server has no password - any program running on this computer can use it while it is on - so turn the AI off (red light) when you are not using it.

20 Video_Simple (Simple Suite)

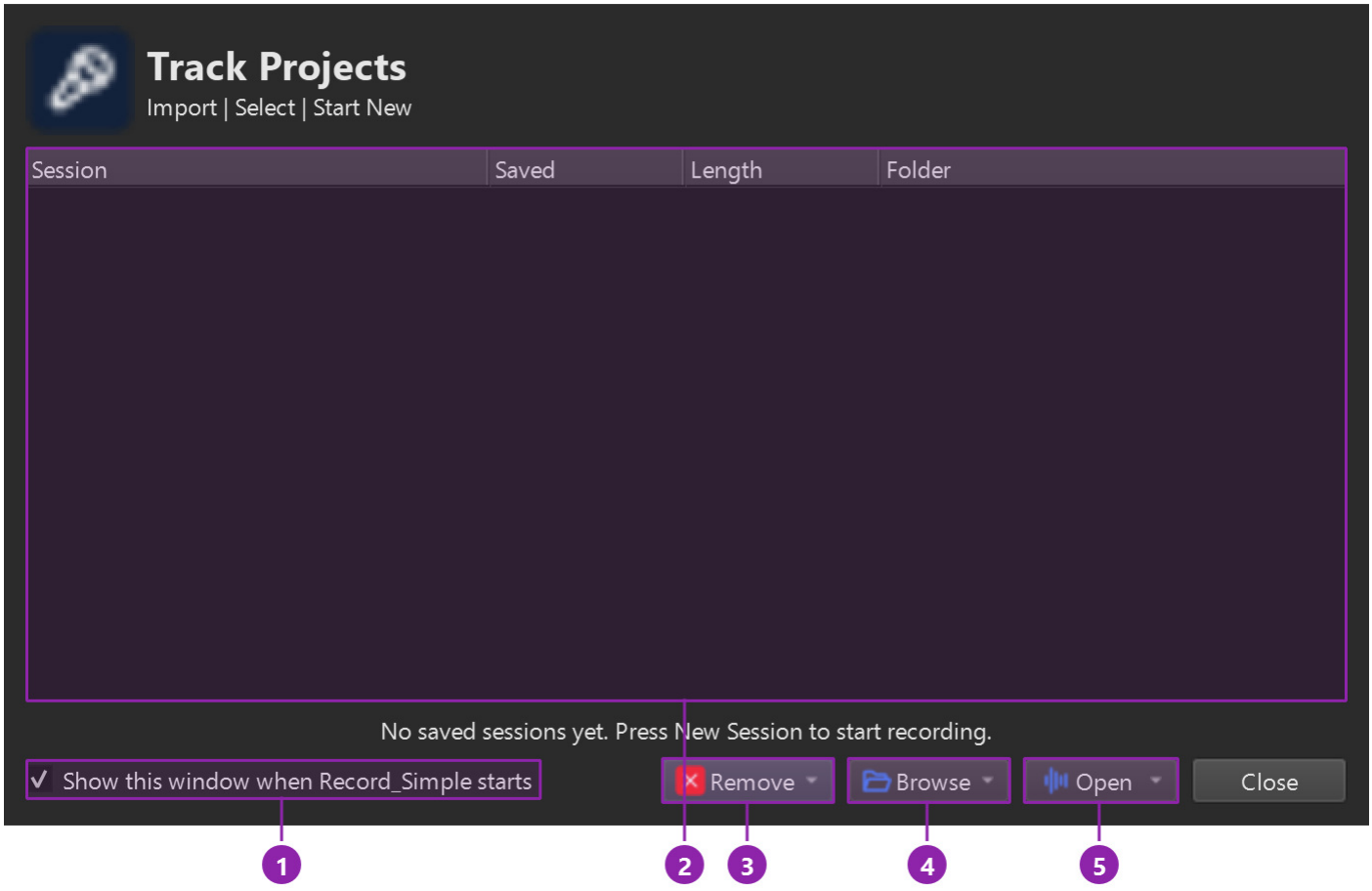
Simple_Library, export, room tone, AI and Video_Simple

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Record_Simple is the audio part of the **Simple Suite**: Video_Simple (and later Stream_Simple) are coming. You edit the audio here and send it straight to Video_Simple, and back again.

- The **Video_Simple** button at the end of the button row is one button in two halves. The **left half** (an arrow going out) is **Export to Video_Simple**; the **right half** (an arrow coming in) is **Import from Video_Simple**. Hold the pointer over either half to see what it does.
- Until Video_Simple is installed the button is grayed out and says *Video_Simple not installed*. It wakes up by itself once Video_Simple has been started on this computer.
- **Export** sends the selected audio (or the whole recording when nothing is selected) as a WAV, with its sample rate, bit depth and its place on the timeline. If Video_Simple is open it is told straight away; if not, it finds the audio the next time it starts.
- **Import** brings back the audio Video_Simple sent. A number on the right half says how many are waiting. Audio that went out from a recording that is open goes **back to the same place** (Record_Simple asks first, and Ctrl+Alt+Z undoes it); anything else opens in Edit_Simple and is kept in Simple_Library.
- Everything is handed over on this computer only (in %LOCALAPPDATA%\Simple_Suite); nothing goes over the internet.

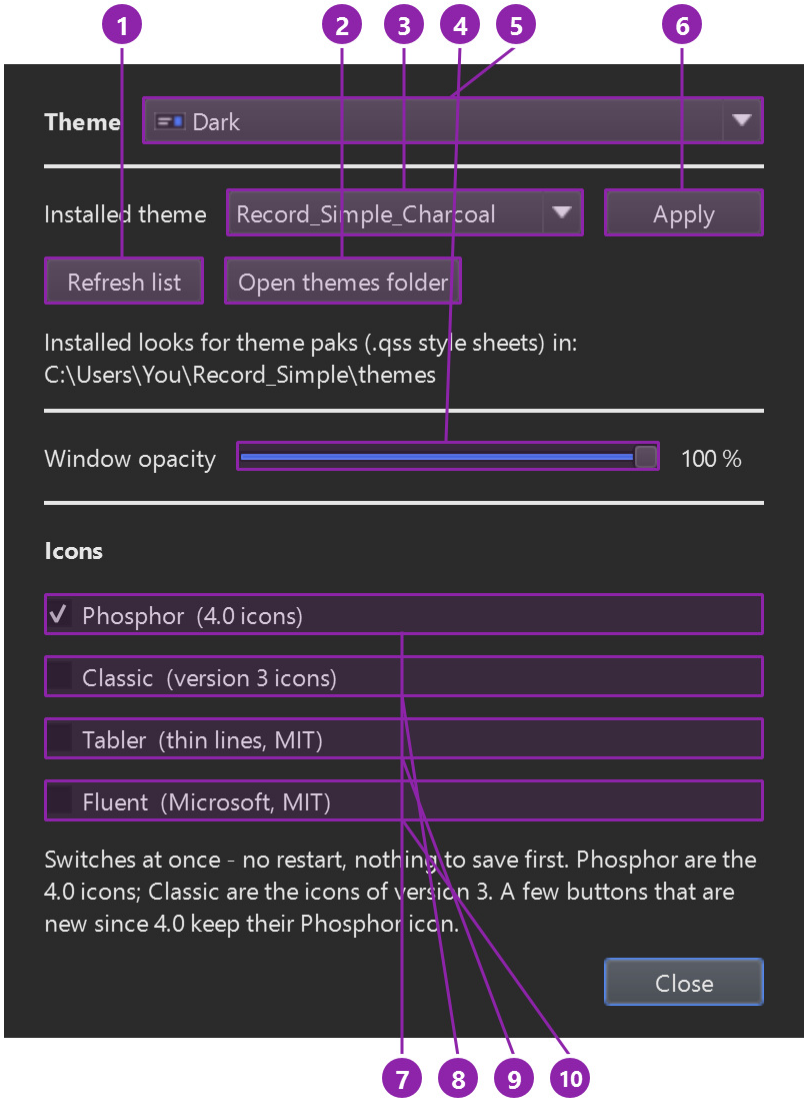
Track Projects



- **1 Show this window when Record_Simple starts** - Untick it to skip this window at start up.
- **2 List** - Your saved sessions, newest first.
- **3 Remove** - Takes sessions off the list (the files stay).
- **4 Browse** - Opens a session file, or imports a WAV.
- **5 Open** - Opens the highlighted session, any Record_Simple file, or a new session.

A session (.rcd) holds the audio, markers and script together. File > Save Session (Ctrl+S), Save Session As (Ctrl+Shift+S), Open Session (Ctrl+Shift+O) and Track Projects (Ctrl+Shift+P). Record_Simple asks to save before closing a changed session.

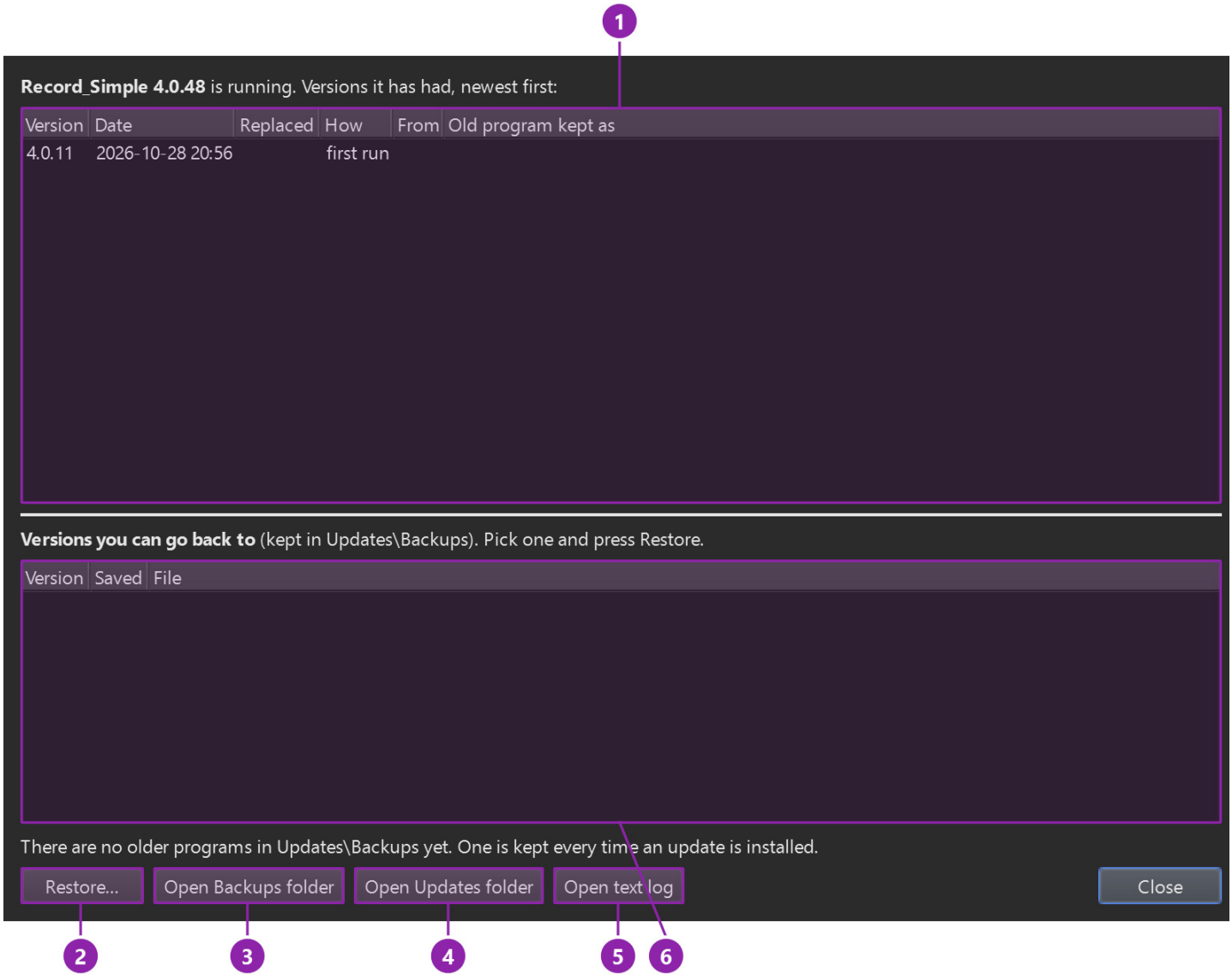
Theme



- **1 Refresh list** - Looks in the themes folder again.
- **2 Open themes folder** - Where theme paks (.qss) go.
- **3 Installed theme** - Now: Record_Simple_Charcoal.
- **4 Window opacity** - Every theme: how solid the windows are (70 - 100 %; 100 % = not see-through).
- **5 Theme** - The look of every window.
- **6 Apply** - Use the theme picked in the list now.
- **7 Phosphor** - The 4.0 icons.
- **8 Classic** - The icons of version 3.
- **9 Tabler** - Thin-line icons.
- **10 Fluent** - Microsoft's Fluent icons.

- **Options > Theme:** eight main themes come with the program, at the top of the list: **Studio Black** (near black, electric blue), **Graphite** (dark grey, teal), **Midnight Blue** (navy, amber), **Classic Silver** (the classic grey desktop look), **Daylight** (bright white, strong blue), **Vintage Tube** (warm brown, glowing orange), **Forest Studio** (deep green) and **Amber Console** (amber on black, very easy to see).
- Below them are ten more themes - **Light**, **Dark**, **Medium** (slate grey), **Earth** (soil brown and moss green), **Warm** (warm paper), **High Contrast** (white on black, yellow for what is selected), **Middle Contrast** and **Low Contrast** (soft, for a dark room), **70% Gray** and **Frost** (icy cyan glass) - or **Installed** (a theme pak from the themes folder). A theme you used before 4.0.12 carries on as the nearest new one (Modern becomes Light, 90% Gray becomes 70% Gray, Charcoal becomes Dark, Sand becomes Warm).
- **Window opacity** (every theme): how solid the windows are, from 70 % to 100 % (100 % = not see-through). It never goes below 70 %, so text and meters stay readable. Frost starts at 85 %.
- **Icons: Phosphor** (the 4.0 icons), **Classic** (the icons of version 3), **Tabler** (thin lines) or **Fluent** (Microsoft's). They change at once - no restart, nothing to save first. All are free for commercial use (MIT); their licences are in the **licenses** folder next to the program.
- The up / down arrows inside every number box are **white on black** in every theme, so they always stand out.
- To add a downloaded theme: *Open themes folder*, extract the theme's .qss file(s) straight into it, then pick it in the Installed theme list and press **Apply**. *Refresh list* reads the folder again.
- The theme and the icon set reach **every window** at once: docked, undocked or on another monitor.

Version History

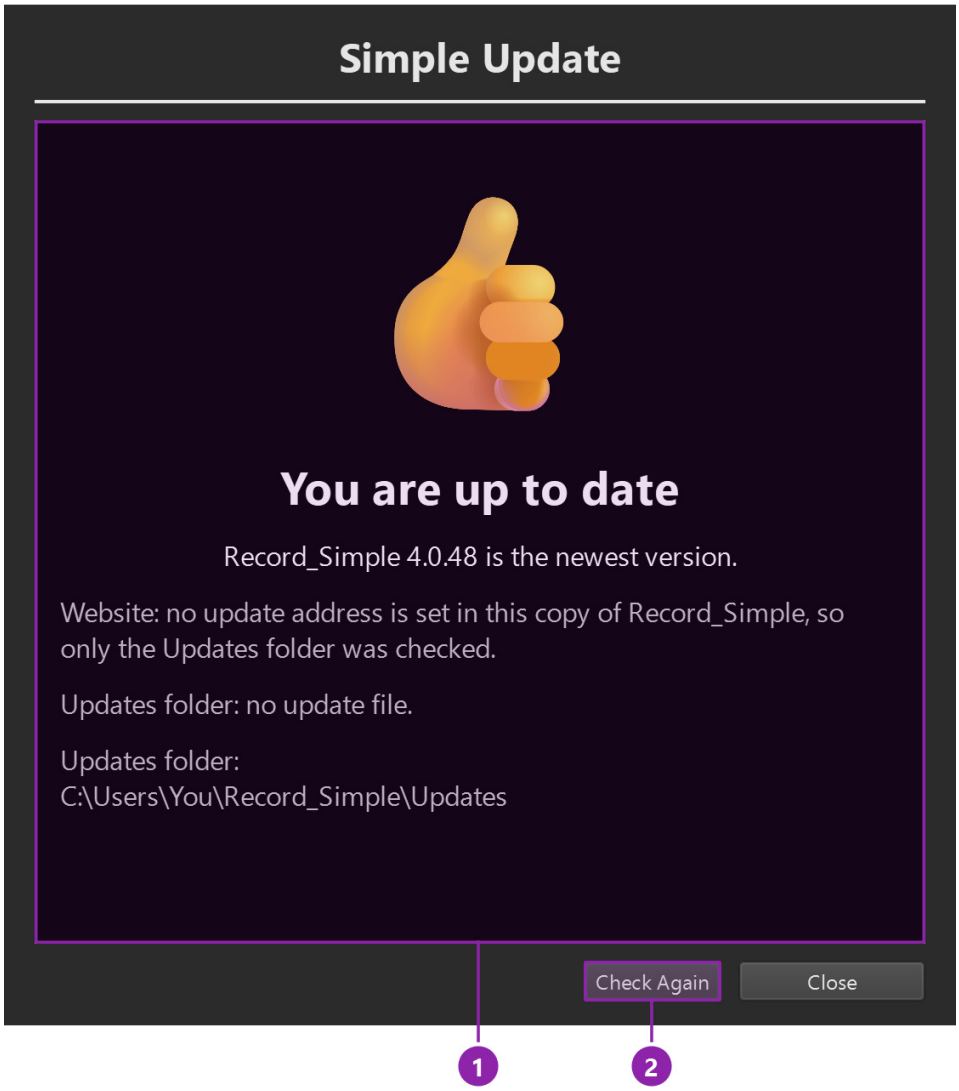


- **1 List** - Every version this copy has run, newest first.
- **2 Restore** - Put the picked older program back and restart Record_Simple.
- **3 Open Backups folder** - The folder that keeps the older programs.
- **4 Open Updates folder** - The folder you drop .upd files in.
- **5 Open text log** - The version log as a text file.
- **6 List 2** - The older programs kept in Updates\Backups, to go back to.

    - An update is one **.upd** file. It holds only the parts of the program that changed, so it is small (usually kilobytes, a few hundred kilobytes at most), plus the version and its What's New notes. Every update is signed by RockUmentry Productions and every file in it is checked.

- **Installing an update:** copy the .upd into the **Updates** folder next to the program (Record_Simple.exe, Record_Simple_Beta.exe or Record_Simple_Demo.exe). Options > Simple Update shows which folder your copy uses. A bar then says *An update is available*; **Install and Restart** asks you to save your work and restarts. Or just start Record_Simple the next time: the update is installed before the program opens, with a small *Updating Record_Simple* picture.
- **What's New** shows what the update changes. Your settings, work spaces, themes, styles and recordings are never touched by an update.
- **One update file for each edition.** The full version (and its 30-day trial), the Beta and the Demo each get their own .upd; its name says which one it is for. Use the one for the edition you have - an update made for another edition is not installed. An update keeps your edition exactly as it is: the trial's days, the Beta's and the Demo's recording limits stay until a serial is entered.
- **Only signed updates are installed.** Updates are made only by RockUmentry Productions and signed with its private key; Record_Simple holds the matching public key and checks the signature before anything is installed. An update that is unsigned, was changed, or was signed by anyone else says *This update isn't from Record_Simple and wasn't installed.*, goes to Updates\Rejected, and nothing changes. The version number is part of what is signed, so an older update is never installed over a newer version. A loose Record_Simple .py or .exe dropped into the Updates folder is not installed either.
- **An update is program code only.** It never carries a serial or licence data, so it can not unlock anything: the 30-day trial and the Beta's 60-second recordings stay until a genuine serial is entered (About > Enter Serial).
- **An update with a problem is never installed.** A file that was changed or damaged, or that is not from RockUmentry Productions, goes to Updates\Rejected and the version you have keeps working. An update made for a newer Record_Simple download says *This update needs the latest full download of Record_Simple*; download it once, and the update is installed the next time you start. An update that goes on top of a version you do not have yet tells you which version it needs.
- **If a new version does not start**, Record_Simple goes back to the version that worked the next time you start it and tells you so. Nothing of yours is changed.
- **At start up** Record_Simple looks in the Updates folder. A new .upd that is newer than the version you have opens its What's New straight away, with Install and Restart or Later. If you press Later, the update bar stays until you install it. A new update file that can not be installed is reported once.
- **Options > Simple Update** (in System Updates) looks in the Updates folder and answers in a Read_Simple window (section 14): a big **thumbs-up** and *You are up to date* when you have the newest version; otherwise the update that is waiting - its version and file name - with **What's New and Install...**; or, for a file that can not be used, why. **Check Again** looks again after you drop a file in.
- **Version history:** every version this copy has run is logged - the version, the date, the version it replaced, the update file it came from and where the old program was kept (Updates\Backups). See it in **Options > Version History** or the Version History button in What's New; the same list is in Updates\Version_History.txt.
- **Going back to an older version:** Options > Version History lists the versions Record_Simple keeps (the one you run and the one before it). Pick one and press **Restore**. Record_Simple asks you to save your work and restarts in that version. Your recordings, sessions and settings are not changed. To come forward again, Restore the newer one the same way, or install its .upd again.
- **Skipping updates** works: each update carries everything that changed since the last full installer, so going from 4.0.12 straight to 4.0.15 is one file. When a new version needs a new library, its update says so and asks for the full installer instead.

Simple Update (Read_Simple)



- **1 The answer** - A thumbs-up when you have the newest version, or the update that is waiting.
- **2 Check Again** - Looks in the Updates folder again.

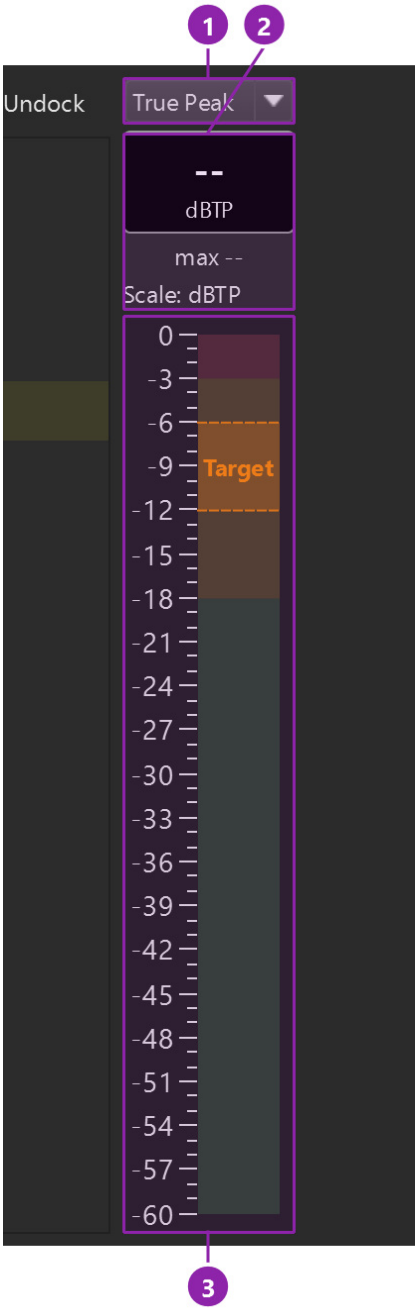
24 Simple_Download

Sessions, themes, updates, the meter and devices

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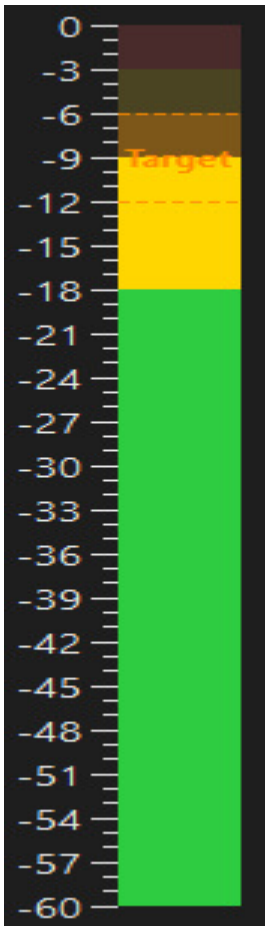
About > Simple_Download checks everything Record_Simple uses: the required packages, the audio driver and devices, the optional packages (Word / ODT / PDF / RTF import, MP3, effects, AAC ...), ffmpeg and the program folders. Anything missing is downloaded (an internet connection is needed). When nothing is missing it shows **:) Good !** - press Show Details for the full list.

The level meter



- **1 Measurement** - RMS, LUFS-M, LUFS-S, LUFS-I or True Peak.
- **2 Reading** - The level now, and the highest since you started.
- **3 Meter** - The level; the orange Target band is where a raw recording should land.

The level meter beside the script shows how loud the sound is, from 0 at the top down to -60 at the bottom. The bar is green below -18, yellow from -18 to -3 and red from -3 to 0. The drop-down above it picks the reading (RMS, LUFS or True Peak); click the number box to reset its max value.



The level meter in True Peak mode: the loudest words land in the orange Target zone.

The orange Target zone

The translucent orange band labelled **Target** shows where your level should land while you record. **Set the meter to True Peak, then turn up your interface's mic gain until your loudest words land in the orange zone** (-12 to -6 dBTP). That leaves room for a sudden laugh or shout without clipping. True Peak is the meter's setting for new users.

What each drop-down choice means

Choice	What it measures, in plain words	Scale numbers	Orange Target zone
True Peak (recommended for recording)	The very highest point of the sound wave, including the peaks between samples that a plain peak meter misses. This is what decides whether a recording clips.	dBTP (decibels true peak); 0 is the most a file can hold	-12 to -6 dBTP
RMS	The average power of the sound over the last 0.3 seconds: closer to how loud it feels than a peak.	dBFS RMS (decibels below full scale)	-24 to -18 dBFS
LUFS (LUFS-S, short-term)	Loudness the way people hear it (the ITU-R BS.1770 measurement used by streaming services and broadcasters), over the last 3 seconds. LUFS-M is the same over 0.4 s. Under the meter, a box shows **LUFS-I**, the integrated loudness of the whole take so far.	LUFS (loudness units, full scale)	-24 to -18 LUFS

The label **Scale:** above the meter tells you which unit the numbers are in; the numbers, the reading and the orange zone all follow the drop-down.

LUFS-I is the number delivery targets use: -16 LUFS-I for podcast / YouTube voice, -14 LUFS-I for streaming music. You do **not** reach these with the mic gain: a raw recording should sit lower. The final loudness is set later with **Normalize** (EFX) or *Loudness normalize* when you export.

Zooming in and out with the mouse

Do this on the meter	What happens
Roll the mouse wheel up	Zooms in. The dB mark under the mouse pointer stays where it is, so point at the level you care about (for example -20 dB) and roll up to spread that part of the scale out. Each notch zooms in a little more, down to a 3 dB window.
Roll the mouse wheel down	Zooms back out, up to the full 0 to -60 dB scale.
Hold Shift and roll the wheel	Moves the zoomed-in scale up or down without changing the zoom, to look at a higher or lower part of the range.
Double-click the meter	Resets the zoom: the meter goes straight back to the full 0 to -60 dB scale.

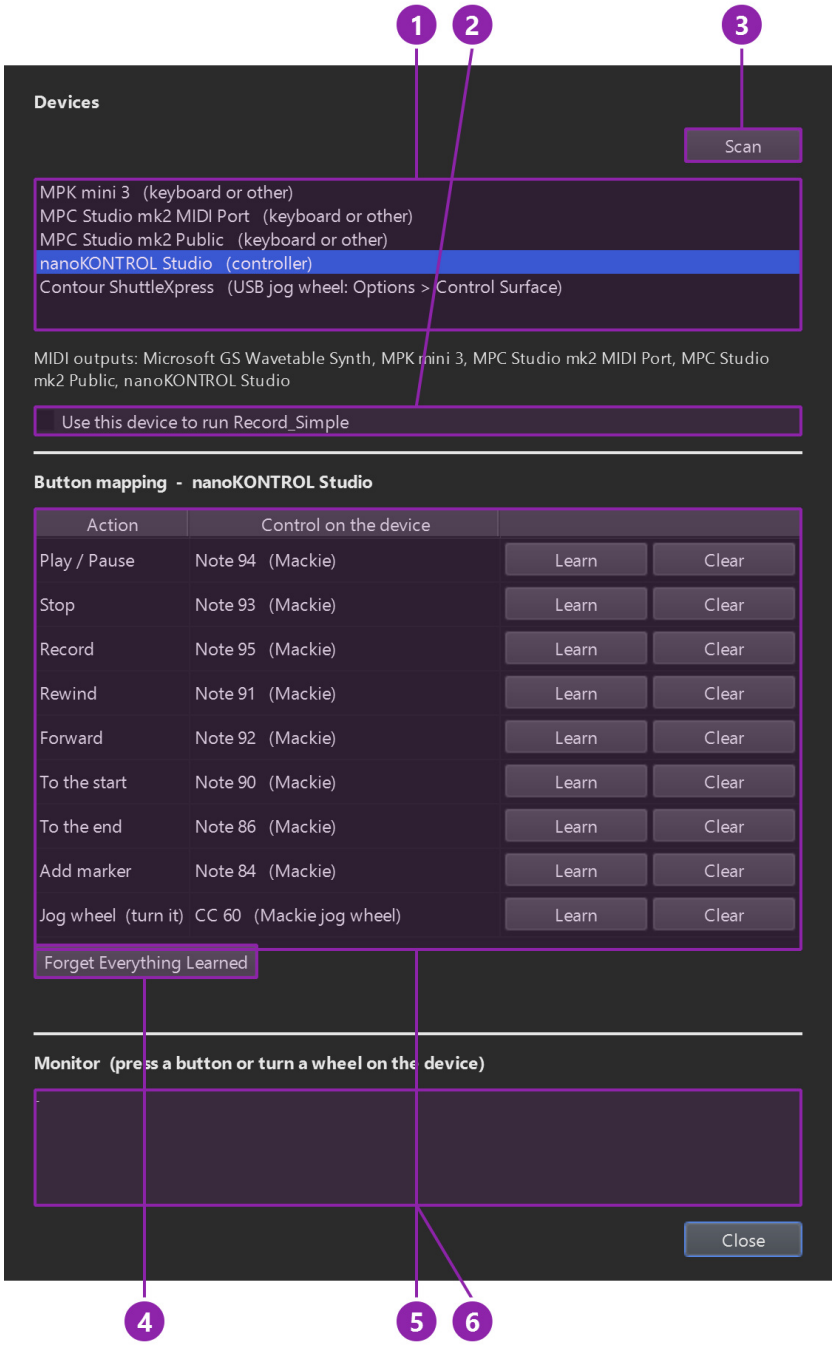
As you zoom in, finer marks appear between the numbers: every 3 dB at full scale, then every 1 dB, then every half dB. The meter also gets these finer marks on its own when the window is made taller (for example full screen). Zooming only changes what you see; it does not change the sound or the recording.

Other mouse actions on the meter

- **Click a mark:** places the red LIMIT line there. Sound can not go above it (a limiter with a soft knee; set the knee in View > Volume Meter). Click the same mark again to remove it.
- **Ctrl+click two marks:** shades the range between them light blue, as a target zone for your level (for example -23 to -18 dB for audiobooks). Its colour is set in Options > High Lights > Hi Light.
- **Right-click:** clears the LIMIT line and the light blue zone.

The small Monitor meter above the undocked transport (Options > Transport > Monitor) is a mirror of this meter: it shows the same measurement (switch the drop-down here and it follows at once), the same numbers, LIMIT line, zones and zoom. Clicking or zooming on either one changes both.

Configure MIDI Device



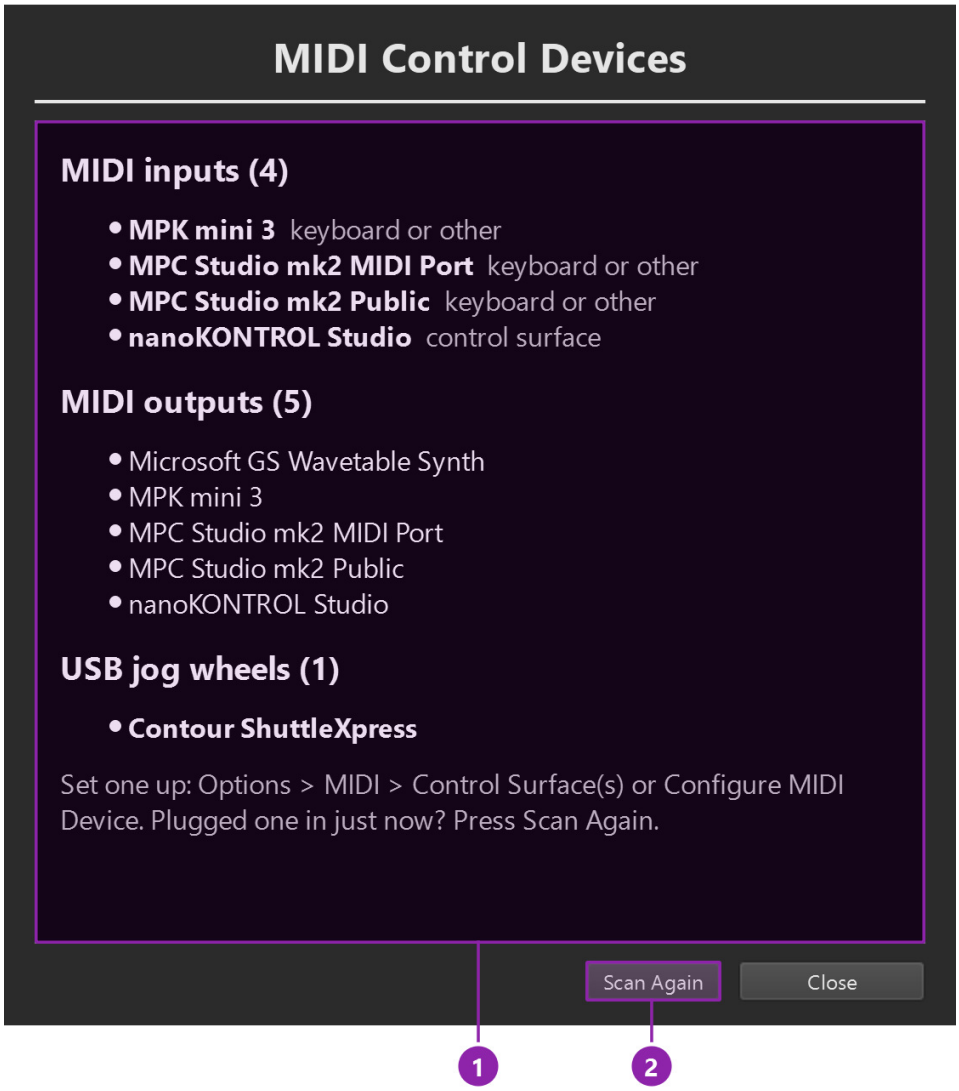
- **1 Devices** - Every MIDI device, and a Contour jog wheel.
- **2 Use this device** - Turns it on to run Record_Simple.
- **3 Scan** - Looks again for MIDI devices.
- **4 Forget Everything Learned** - Clears this device's learned buttons.

- **5 Button mapping** - Each action, the control that does it, Learn and Clear.
- **6 Monitor** - Every button and wheel as you touch it.

Options > MIDI > Control Surface(s) lets a jog wheel or a DAW controller run the transport. Nothing has to be installed: Record_Simple uses Windows' own MIDI and USB readers, and it is off until you turn it on. The submenu lists each control surface that is plugged in (*Configure nanoKONTROL Studio...*, *Configure Contour ShuttleXpress...*); pick one and the Control Surface window opens with it chosen. With none plugged in the submenu only says *(no control surface connected)*.

Options > MIDI Control Devices (in System Updates) lists, in a Read_Simple window, every MIDI input and output and every Contour jog wheel plugged in, which are control surfaces, and which are running Record_Simple now. **Scan Again** looks again after you plug one in.

MIDI Control Devices (Read_Simple)



- **1 Devices** - Every MIDI input and output and every jog wheel, and which run Record_Simple.
- **2 Scan Again** - Looks again after you plug one in.

- **MIDI controllers** in **Mackie Control** mode - the Korg nanoKONTROL Studio, Behringer X-Touch and X-Touch One, PreSonus FaderPort and most DAW controllers: Play, Stop, Record, Rewind, Forward, Marker and the jog wheel work at once. By default only inputs whose name is a known controller are used, because a music keyboard's keys share note numbers with those buttons; pick your controller by name, or *Every MIDI input*, if it is not found.
- **Learn a button:** for a controller that is not in Mackie mode, choose what a button should do, press **Learn**, then press the button on the controller. *Forget learned buttons* clears them.
- **Contour ShuttleXpress / ShuttlePRO:** the **jog wheel** moves the playhead 50 ms a click, the **shuttle ring** runs it - the further you turn it, the faster - and the five buttons are To the start, Rewind, Play, Forward and Marker. If Contour's own program is running, close it so the two do not both answer.
- The window shows what is connected. A controller that is unplugged or busy is simply skipped; it never stops

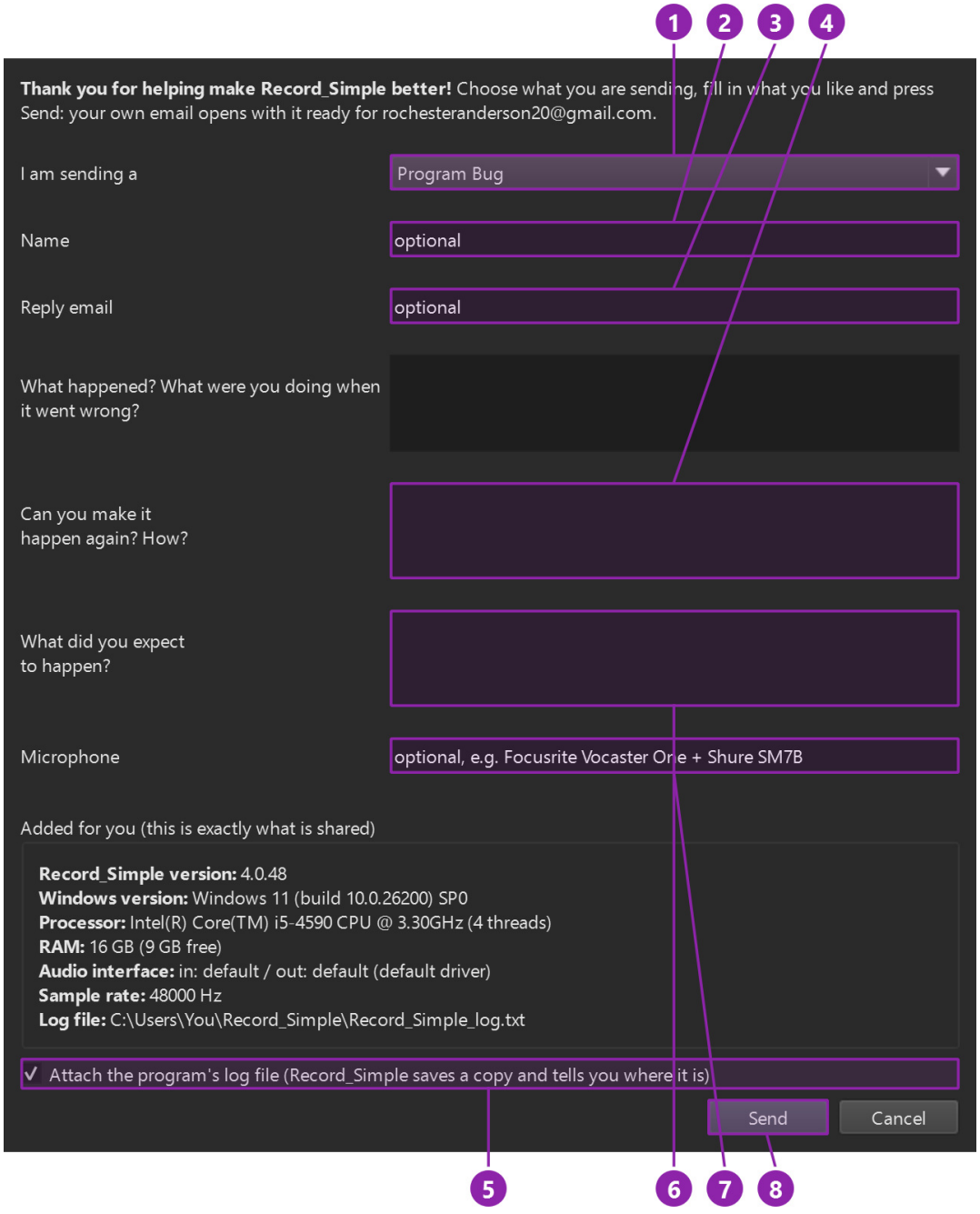
Record_Simple.

Configure MIDI Device

Options > MIDI > Configure MIDI Device lists every MIDI device by name; pick one and its configuration window opens with that device chosen. It shows what is plugged in and what each control does.

- **Scan** lists every MIDI device (a controller, or a keyboard or other) and a Contour jog wheel; plug one in and press Scan again. Its MIDI outputs are listed below.
- Pick a device: the **button mapping** table shows each action - Play / Pause, Stop, Record, Rewind, Forward, To the start, To the end, Add marker and the Jog wheel - and the control on the device that does it: the Mackie layout for a Mackie-mode controller, or what you taught it. **Learn** on a row, then press the button (or turn the wheel, for the jog wheel) on the device; **Clear** forgets that one, **Forget Everything Learned** all of them. Each device keeps its own buttons.
- The **Monitor** shows every button and wheel as you touch it - for example *Note 94 (velocity 127) → Play / Pause* - so you can see the device is working and what it sends. While the window is open the picked device is listened to even when it is not turned on; a music keyboard's keys only do what you taught them.
- **Use this device to run Record_Simple** turns it on (the same as Options > MIDI > Control Surface(s)).

Send Feedback



- **1 I am sending a** - Program Bug: something went wrong.
- **2 Name** - Optional: who it is from.
- **3 Reply email** - Optional: where the answer should go.
- **4 Can you make it happen again? How?** - The steps, if you know them.

- **5 Attach the program's log file** - Saves the log for you to attach to the email.
- **6 What did you expect to happen?** - What should have happened instead.
- **7 Microphone** - Optional: your microphone and interface.
- **8 Send** - Opens your own email with the ticket filled in.

About > Send Feedback is one form for everything. At the top, choose **Program Bug** (something went wrong) or **Feature Suggestion** (something you would like it to do), so your message arrives already sorted; the boxes below change to match. Fill in what you like (nothing is required) and press **Send**.

You do not have to look anything up: Record_Simple collects your **Windows version, processor, RAM, audio interface, sample rate, Record_Simple version** and where its **log file** is, and shows them in the form under *Added for you (this is exactly what is shared)* before anything is sent. For a Program Bug the log file is attached by default.

Send opens **your own email** with the ticket filled in; you press Send there. Record_Simple never stores an email password. If no email app is set up, it asks once which email you use (Gmail, Outlook.com, Yahoo Mail, or Other, which copies the message to the clipboard) and remembers it in **Edit > Preferences > Email Service**, where you can change it.

Tick *Attach the program's log file* and Record_Simple saves a copy of its log and shows you where; attach it to the email yourself (an email filled in for you can not attach files). You can also send feedback at ravoicetalent.com.

Appendix A Trial, serial, Beta and Demo

Appendices

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The 30-day trial and your serial

- **Free for 30 days:** the program is complete from the first day you start it - nothing is held back during the trial. The status bar (bottom right) shows how many days are left; click it, or choose **About > Enter Serial**, to see the Enter Serial window, with the **Days Left** counter on its right. While Record_Simple is not unlocked, that window also opens each time it starts. *Every Item is Unlocked During The Trial. After the Trial Period, you can ONLY View your Recordings.*
- **After 30 days** recording, gain staging, the effects, the script and editing are greyed out. You can still **open, view and play** the recordings you already have, so nothing you made is ever lost, and **export a whole recording from its start**. Highlighting a part somewhere else in a recording and exporting it shows *Simply Buy The Program* 😊 instead. Reinstalling does not start the trial again.
- **Unlocking:** after you buy Record_Simple, Rock emails you your serial (it starts with **RS1-**). Copy all of it, open **About > Enter Serial**, paste it in the box and press **Unlock**. Line breaks or spaces from the email do not matter. Everything unlocks at once - no restart and no reinstall - and the window then shows who the program is licensed to.
- **About > About Record_Simple** shows the version (and the Beta's build number), who the program is licensed to - or how many trial days are left - a Discord link, where your tracks are saved and the icon credits, and the **Website**, **YT Channel**, **Discord** and **Close** buttons. **About > Discord** opens Discord too. Its **Unlock** button asks *"Please input your serial number."*: paste it and press OK. A genuine serial shows *"Record_Simple, it's simply unlocked."*; a wrong one says so plainly and lets you try again.
- The serial is checked on your PC, with no internet connection. It is kept outside the program folder, so it stays through every update. If a serial is not accepted, check that all of it was copied, from RS1- to the end.

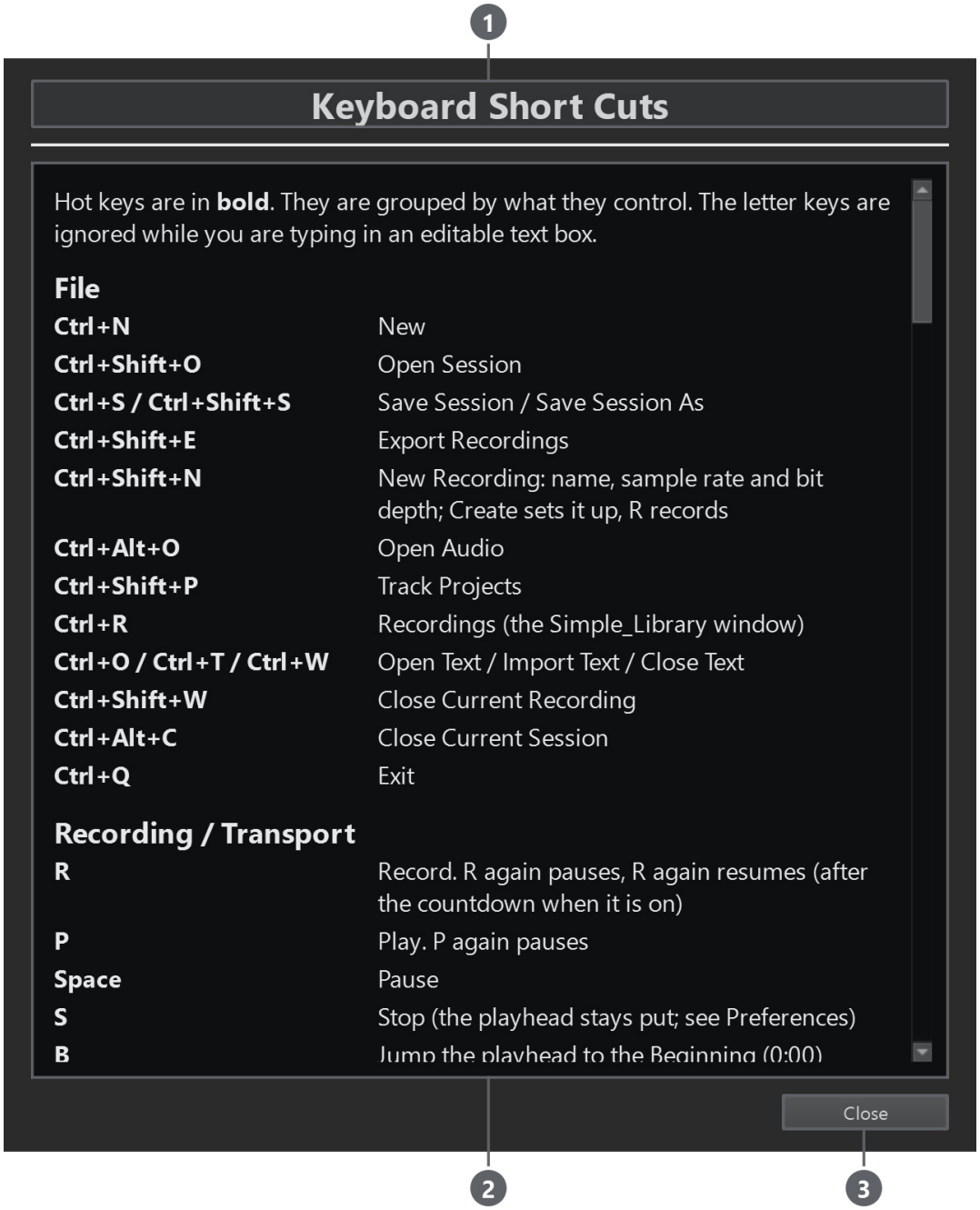
The Beta tester build

- **A separate download for beta testers only.** If you bought Record_Simple or installed it with the Simple Installer, you have the full program and this does not apply to you. The Beta is handed out on its own, as **Record_Simple_Beta.exe**, and always says so: its title bar and About show *Record_Simple 4.0.48 Beta - build* and its build number (give that number in bug reports). It has every feature, but each recording **stops at 60 seconds**: while you record, the status bar and the Waveform window count down the seconds left, and saving or exporting keeps the first 60 seconds. It has no 30-day trial and no fixed end date. When a newer beta is out (an update in the Updates folder), this one keeps working for **14 more days** and says so in the status bar; then it asks you to install the update, and only playing and exporting work until you do. A purchased serial (About > Enter Serial) turns the Beta into the full program at once: no 60-second limit, no end date, no reinstall.

The Demo

- **Record_Simple_Demo.exe.** The Demo is the full program with a **30-day trial of its own**: every feature works, and its title bar and About say *Record_Simple 4.0.48 Demo*. Its 30 days are counted apart from the main program's, so trying one never uses up the other's days. When they are over it works like the main program after its trial (above). A purchased serial unlocks it the same way, at once. It is not the Beta: there is no 60-second limit and no build number.

Keyboard Short Cuts (Read_Simple)



- **1 Title** - Large and plain.
- **2 The hot keys** - Grouped by what they control; scroll for more.
- **3 Close** - The window stays on top of every other window until you close it.

Hot keys are in **bold**. They are grouped by what they control. The letter keys are ignored while you are typing in an editable text box.

File

Ctrl+N	New
Ctrl+Shift+O	Open Session
Ctrl+S / Ctrl+Shift+S	Save Session / Save Session As
Ctrl+Shift+E	Export Recordings
Ctrl+Shift+N	New Recording: name, sample rate and bit depth; Create sets it up, R records
Ctrl+Alt+O	Open Audio
Ctrl+Shift+P	Track Projects
Ctrl+R	Recordings (the Simple_Library window)
Ctrl+O / Ctrl+T / Ctrl+W	Open Text / Import Text / Close Text
Ctrl+Shift+W	Close Current Recording
Ctrl+Alt+C	Close Current Session
Ctrl+Q	Exit

Recording / Transport

R	Record. R again pauses, R again resumes (after the countdown when it is on)
P	Play. P again pauses
Space	Pause
S	Stop (the playhead stays put; see Preferences)
B	Jump the playhead to the Beginning (0:00)
E	Jump the playhead to the End of the waveform
F	Forward (5 seconds by default; see Preferences)
Ctrl+Left	Rewind
Left / Right arrow	Move the playhead back / forward 1 second (hold to keep moving)
Backspace (while recording)	Punch & Roll: back up 3 or 5 seconds, count down, record over the mistake
M	Place a marker at the playhead (also while recording)
Alt+M	Delete the marker nearest the playhead
Shift+M	Delete all markers
[(while recording)	Flub: mark the line on the eye line as flubbed (in the script and on the waveform)
Ctrl+] / Ctrl+[	Next / previous flub: the playhead goes 2 seconds before it, the script shows its line
Ctrl+Alt+D	Count Down options

Text and Eyeline

Ctrl+Shift+L	Eye Line window (On / Off, colour, opacity, size)
Alt+Up / Alt+Down	Eye line larger / smaller (1 - 30 px)
Shift+Up / Shift+Down	Move the eye line up / down (or the mouse wheel over it)
Right-click the eye line	Select it (thin outline): drag, the mouse wheel or Up / Down move only the eye line
Left-click (or Esc)	Let go of the selected eye line
Double right-click the eye line	Eye Line menu (on / off, colour, opacity, size)
Shift+S	Start the script's auto scroll
Shift+Space	Stop the script's auto scroll
Shift+Alt+Up / Shift+Alt+Down	Scroll speed faster / slower in 0.05 steps, from 0.05 to 8, live while it scrolls
Ctrl+Alt+S	Scroll Settings window (Auto scroll with R; speed 0.05 - 8, 1 is Very Slow, 8 is Rapid)
Ctrl+E	Text Edit: text editing on / off
Ctrl+B / Ctrl+I / Ctrl+U	Bold / italic / underline
Ctrl+Up / Ctrl+Alt+Down	Highlight / remove the highlight
Alt+L / Alt+C / Alt+R / Alt+J	Align left / centre / right / justify
Ctrl++ / Ctrl+- or Ctrl+wheel	Text zoom: the next size up / down (50, 75, 90, 100, 125, 150, 175, 200, 325 %)
Ctrl+Shift+T	Font
Alt+Shift+T	Style Sheet (the Styles window)
Ctrl+Alt+V	Text View
Ctrl+Alt+1	Paragraph type: Narration (the words read aloud)
Ctrl+Alt+2	Paragraph type: Section (a title or chapter)
Ctrl+Alt+3	Paragraph type: Cue ([music], [pause], [B-roll])
Ctrl+Alt+4	Paragraph type: Speaker (a name above dialogue)
Ctrl+Alt+5	Paragraph type: Note (a reminder to yourself)
Ctrl+Alt+0	Paragraph type: none (as it was)
Right-click a paragraph	Paragraph Type, Clear Flub Mark, Scroll Follows My Voice

Waveform and Editing

Click	Move the playhead
Click + drag	Select audio (a plain click clears the selection)
Point at an end of a selection	It glows: drag it to make the selection longer or shorter
Mouse wheel	Zoom in / out in time (10 - 1000 %; 1000 % shows single samples)
Shift+wheel	Scroll left / right
Drag on the waveform at 900 - 1000 %	Pencil: redraw the samples by hand (fix a click); Ctrl+Z undoes the stroke
Ctrl+wheel	Zoom up / down (to see the noise floor); double-click the dB scale to reset
Right-click the waveform	Simple_Edit, Marker, Track and Simple_Selection, and with a highlight, Play Head Behavior
Ctrl+X / Ctrl+C / Ctrl+V	Cut / copy / paste audio (click the waveform first)
Delete	Delete the selected audio
Ctrl+A	Select all audio
Ctrl+Alt+Insert	Insert R/T: paste your room tone from Simple_Library at the playhead or over the highlight
Ctrl+Z / Ctrl+Y	Undo / redo an edit or effect (click the waveform first)
Ctrl+F2	Rename the track
Alt+click	Start a highlight bar on the ruler or waveform; move to the end and click again
Hold Alt	Near a tick mark or number on the ruler: the pointer snaps to it
Drag an end of the highlight bar	Resize it
Esc	Cancel a highlight bar that is being drawn
Ctrl+Esc / Ctrl+Alt+H	Remove the highlight bar
Drag a marker	Move it on the ruler (hold Alt to snap)
Double-click a marker	Give it a label
Right-click a marker	Label, size, colour, delete
Ctrl+click a marker	Delete it

Effects and Gain Staging

Alt+G	Manual Gain Staging: watch the live level and set your interface gain (talking peaks -12 to -6 dB)
Ctrl+Alt+Z / Ctrl+Alt+Y	Undo / redo an edit or effect from anywhere
Drag in the De-Esser display	Move the X (Frequency); the mouse wheel there squeezes / opens it (Q)
Dials	Drag up / down or roll the wheel; Shift = fine; double-click = reset; right-click = type a value
Pro dials	Click the number under a dial to type a value (Enter keeps it, Esc cancels; 2.5k = 2500)
Level (Edit_Simple)	Simple or Pro: the EFX drop-down and the + of an EFX place offer only that level
Drag the oval handle (Compressor, Limiter Pro)	Move the threshold / ceiling line; wheel = 0.5 dB, Shift+wheel = 0.1 dB; double-click = default
Hold the left button on the Noise Reduction Pro graph	Draw the reduction line with the pencil; Reset puts it back on the noise
Ctrl+Alt+W	Bring All Effect Windows Here (onto the screen you are working on)

View and Options

Ctrl+, (the Ctrl+< key)	Preferences
Ctrl+M	Work Space (default, load or save a work space)
Ctrl+Alt+R	Ruler (seconds, or seconds and milliseconds)
Ctrl+Shift+V	Volume Meter
Ctrl+Shift+R	Recording Data window (the open recording's name, specs and meta data)
Ctrl+Alt+M	Meta Data
F11	Full screen / back to the window
F1	Simple_Help (this manual)
Ctrl+Shift+U	Reset UI: the button row, the transport and every window back to their default places (use it when the transport or the buttons were turned off and there is nothing left to right-click)
Mouse wheel on the level meter	Zoom in / out around the mark under the pointer
Shift+wheel on the level meter	Move the zoomed meter scale
Double-click the level meter	Back to 0 to -60 dB

Simple_Library and Simple Folders

Ctrl+Shift+F	Simple Folder (make a folder in Simple_Library)
Ctrl+F3	Rename the Simple Folder
Alt+F2	Rename the selected file (inside a Simple Folder only)
Ctrl+Alt+A	Rename all the files in a Simple Folder (inside a Simple Folder only)
Ctrl+click / Shift+click	In Simple_Library: add one recording / select a range
Click / double-click a recording	In Simple_Library: highlight it / rename it in place (Enter keeps, Esc cancels)
Hold and drag a recording	In Simple_Library: move it up or down the list (a drop line shows where), or onto a Simple Folder

Appendix C Menu reference

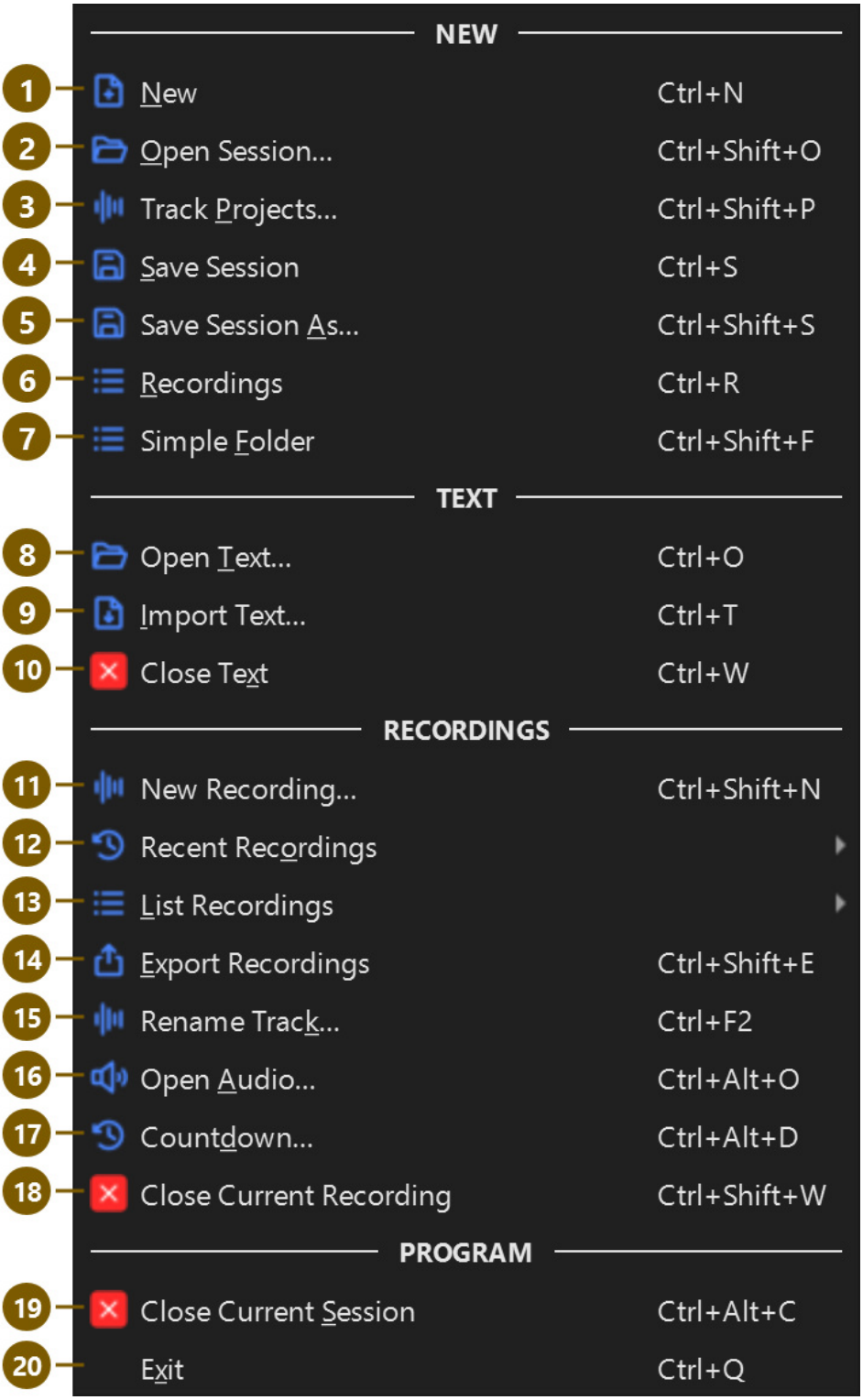
Appendices

Back to Contents

Every menu and what is in it, as it is in this version.

Each menu as it opens: every item is numbered on the picture and explained beside it. The tables after them list every item again with its keys, submenus included.

1 File



NEW

- **1 New** (Ctrl+N) - Starts a new, empty session.
- **2 Open Session** (Ctrl+Shift+O) - Opens a saved session (.rcd): its recordings, script and markers.

- **3 Track Projects** (Ctrl+Shift+P) - Your projects: open one, browse for one, import a WAV or remove them (section 1).
- **4 Save Session** (Ctrl+S) - Saves the session: the recordings, the script and the markers.
- **5 Save Session As** (Ctrl+Shift+S) - Saves the session under a new name.
- **6 Recordings** (Ctrl+R) - Opens Simple_Library, the list of your recordings (section 16).
- **7 Simple Folder** (Ctrl+Shift+F) - Opens Simple Folders, to sort your recordings into folders (section 16).

TEXT

- **8 Open Text** (Ctrl+O) - Opens a script to read from.
- **9 Import Text** (Ctrl+T) - Imports a script: plain or rich text, Word, ODT, PDF or EPUB (section 5).
- **10 Close Text** (Ctrl+W) - Closes the script.

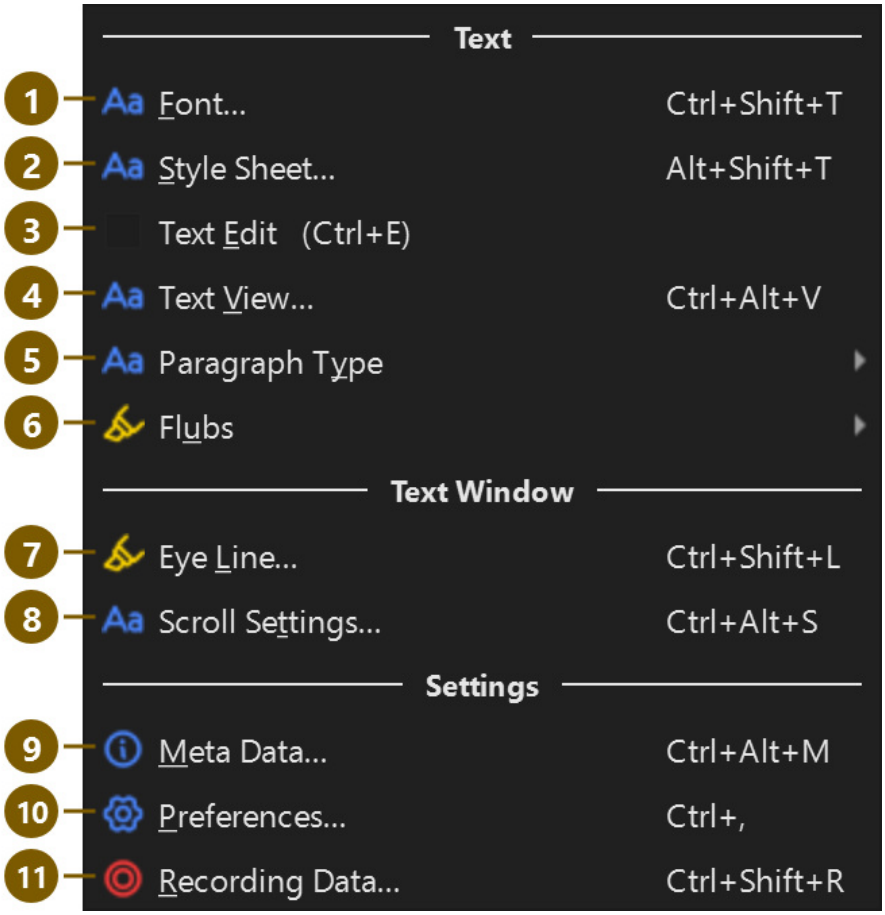
RECORDINGS

- **11 New Recording** (Ctrl+Shift+N) - Sets up a new recording - its name, sample rate and bit depth; R starts it (section 4).
- **12 Recent Recordings** - The recordings you opened last.
- **13 List Recordings** - Every recording in Simple_Library, to open one.
- **14 Export Recordings** (Ctrl+Shift+E) - Exports recordings as WAV, MP3 and other formats (section 17).
- **15 Rename Track** (Ctrl+F2) - Renames the current recording.
- **16 Open Audio** (Ctrl+Alt+O) - Opens an audio file (WAV, AIFF, FLAC, MP3, OGG) to play or edit.
- **17 Countdown** (Ctrl+Alt+D) - The countdown before a recording starts or resumes (section 4).
- **18 Close Current Recording** (Ctrl+Shift+W) - Closes the recording in the Waveform window.

PROGRAM

- **19 Close Current Session** (Ctrl+Alt+C) - Closes the session that is open.
- **20 Exit** (Ctrl+Q) - Closes Record_Simple.

2 Edit



Text

- **1 Font** (Ctrl+Shift+T) - The script's font, size, bold / italic / underline, alignment and the scroll speed (Ctrl+Shift+T).
- **2 Style Sheet** (Alt+Shift+T) - The Styles window, on its Paragraph Types page: the type buttons and H1, H2, H3, Body (Alt+Shift+T).
- **3 Text Edit** - Lets you type in the script (Ctrl+E switches it on and off).
- **4 Text View** (Ctrl+Alt+V) - The zoom a script opens with (Ctrl+Alt+V).
- **5 Paragraph Type** - Narration, Section, Cue, Speaker, Note or none for the paragraph (Ctrl+Alt+1 - 5, 0), and Guess Types (section 5).
- **6 Flubs** - Next Flub (Ctrl+]), Previous Flub (Ctrl+[) and Clear All Flub Marks. Press [while recording to mark one (section 5).

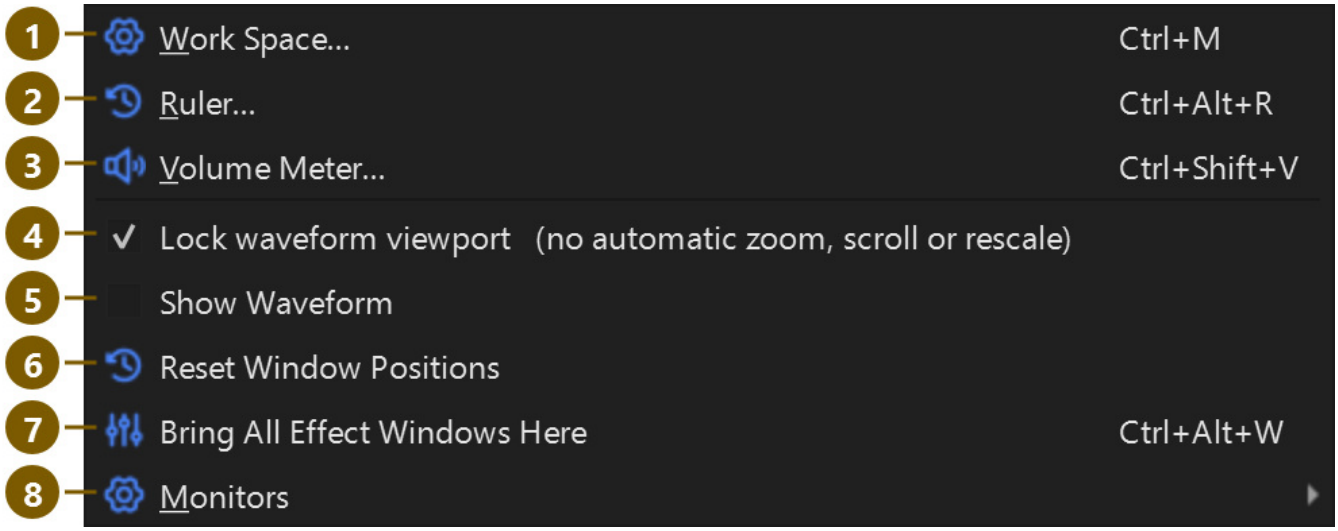
Text Window

- **7 Eye Line** (Ctrl+Shift+L) - The Hi Lights window, where the eye line's colour, opacity and size are set (sections 5 and 7).
- **8 Scroll Settings** (Ctrl+Alt+S) - How the script scrolls while you read: Auto scroll with recording and the speed (section 5).

Settings

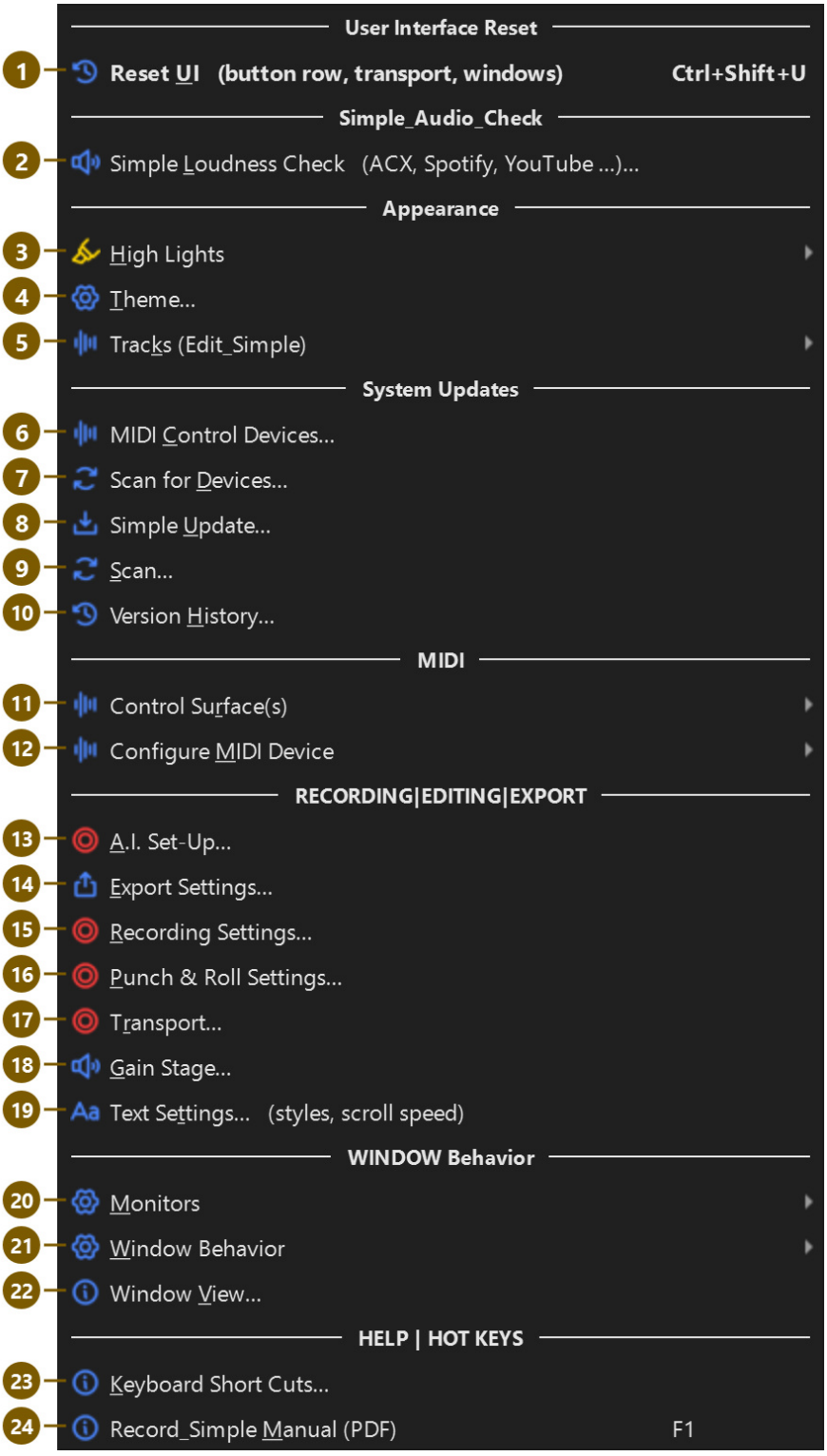
- **9 Meta Data** (Ctrl+Alt+M) - The title, artist and other details saved in exported files (section 17).
- **10 Preferences** (Ctrl+,) - Settings for the whole program.
- **11 Recording Data** (Ctrl+Shift+R) - The name, specs and meta data of the recording that is open now (Ctrl+Shift+R).

3 View



- **1 Work Space** (Ctrl+M) - Saves and loads your window layouts (work spaces).
- **2 Ruler** (Ctrl+Alt+R) - The ruler above the waveform: seconds, or seconds and milliseconds (section 6).
- **3 Volume Meter** (Ctrl+Shift+V) - The level meter's settings (section 25).
- **4 Lock waveform viewport** - Stops the waveform zooming, scrolling and rescaling by itself.
- **5 Show Waveform** - Brings the Waveform window back when it was closed.
- **6 Reset Window Positions** - Puts every window back where the program first had it.
- **7 Bring All Effect Windows Here** (Ctrl+Alt+W) - Moves every open effect window onto the screen you are working on (Ctrl+Alt+W).
- **8 Monitors** - Monitor Placement, and how many monitors you use (section 3).

4 Options



User Interface Reset

▸ **1 Reset UI** (Ctrl+Shift+U) - Brings back the button row, the transport and every window (Ctrl+Shift+U).

Simple_Audio_Check

▸ **2 Simple Loudness Check** - Checks a recording against ACX, Spotify, YouTube, Apple Podcasts and more: loudness, peaks, noise and, for ACX, room tone (section 15).

Appearance

▸ **3 High Lights** - Hi Light: the eye line, the waveform highlight, the highlight bar and the meter highlight in one window (section 7).

▸ **4 Theme** - One of the themes, the icon set and the window opacity (section 22).

▸ **5 Tracks (Edit_Simple)** - Track Color, Track Width, Track Hi-light and Track Behaviour of the tracks in Edit_Simple (section 8).

System Updates

▸ **6 MIDI Control Devices** - A Read_Simple window listing every MIDI device and jog wheel plugged in (section 26).

▸ **7 Scan for Devices** - Looks again for audio devices and names everything connected, in a Read_Simple window.

▸ **8 Simple Update** - Looks for an update in the Updates folder: a thumbs-up when you are up to date (section 23).

▸ **9 Scan** - Devices, the program folders, or an update in the Updates folder.

▸ **10 Version History** - Every version you have had, with Restore to go back to one (section 23).

MIDI

▸ **11 Control Surface(s)** - Each control surface plugged in: pick one to set it up (section 26). Empty when none is plugged in.

▸ **12 Configure MIDI Device** - Every MIDI device by name: pick one to map its buttons and see what it sends (section 26).

RECORDING|EDITING|EXPORT

▸ **13 A.I. Set-Up** - The AI engineer's settings (section 19).

▸ **14 Export Settings** - Opens Preferences: the export folder, format, sample rate and bit rate (section 17).

▸ **15 Recording Settings** - Sample rate, bit depth and file format for new recordings.

▸ **16 Punch & Roll Settings** - How far Backspace backs up while recording, and how long it counts down: 3 or 5 seconds (section 4).

▸ **17 Transport** - Rewind / forward skip, the Monitor meter, and Stop returning to the start.

▸ **18 Gain Stage** - Sets your microphone level before you record (section 4).

▸ **19 Text Settings** - The Styles window, on its Style page: the font, spacing and the scroll speed (section 5).

WINDOW Behavior

▸ **20 Monitors** - Monitor Placement, and how many monitors you use (section 3).

▸ **21 Window Behavior** - EFX windows follow Edit_Simple's screen, Bring All EFX Windows Here, and Start Up.

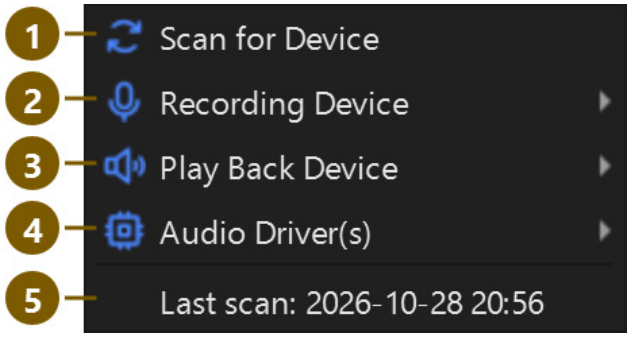
▸ **22 Window View** - Full Screen, Maximized (the default) or Windowed: how the main window opens.

HELP | HOT KEYS

▸ **23 Keyboard Short Cuts** - Every keyboard shortcut, in a Read_Simple window that stays on top (Appendix B).

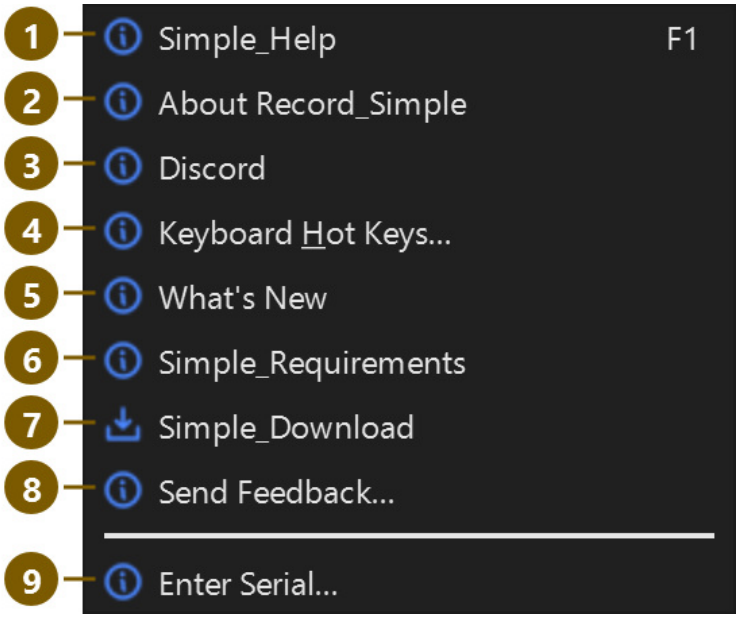
▸ **24 Record_Simple Manual (PDF)** - Opens this manual (F1).

5 Audio Device



- **1 Scan for Device** - Looks for the microphones, interfaces and speakers on this PC.
- **2 Recording Device** - The microphone or audio interface you record from.
- **3 Play Back Device** - The speakers or headphones you listen on.
- **4 Audio Driver(s)** - The Windows audio system that is used (WASAPI, ASIO ...).
- **5 Last scan** - When the devices were last looked for.

6 About



- **1 Simple_Help** (F1) - Opens this manual (F1).
- **2 About Record_Simple** - The version, your licence, and the Website, YT Channel and Discord buttons.
- **3 Discord** - Opens the Record_Simple community on Discord.
- **4 Keyboard Hot Keys** - Every keyboard shortcut, in a Read_Simple window that stays on top (Appendix B).
- **5 What's New** - What changed in this version.
- **6 Simple_Requirements** - The PC Record_Simple needs (Appendix D).
- **7 Simple_Download** - Where to download Record_Simple (section 24).
- **8 Send Feedback** - Report a bug or suggest a feature (section 27).
- **9 Enter Serial** - Unlocks Record_Simple with your serial number (Appendix A).

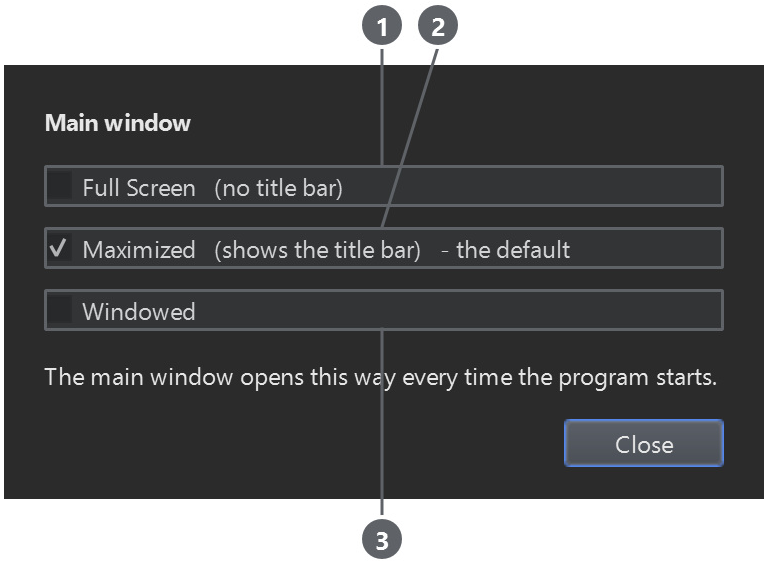
The Options menu

Options is in eight parts, each under a centred heading in the menu:

Part	What is in it
User Interface Reset	**Reset UI** (in bold, Ctrl+Shift+U): the button row, the transport and every window back where they belong.
Simple_Audio_Check	**Simple Loudness Check**: a recording against ACX, Spotify, YouTube and the other platforms (section 15).
Appearance	**High Lights > Hi Light** (the Hi Lights window, section 7), **Theme** (section 22) and **Tracks (Edit_Simple)**.
System Updates	**MIDI Control Devices**, **Scan for Devices** and **Simple Update** (each answers in a Read_Simple window), **Scan** and **Version History** (section 23).
MIDI	**Control Surface(s)** and **Configure MIDI Device**: each lists the devices plugged in by name; pick one to set it up (section 26).
RECORDING|EDITING|EXPORT	**A.I. Set-Up** (section 19), **Export Settings** (Preferences: the export folder, format, sample rate and bit rate), **Recording Settings**, **Punch & Roll Settings** (section 4), **Transport**, **Gain Stage** (section 4) and **Text Settings** (the Styles window: styles and the scroll speed, section 5).
WINDOW Behavior	**Monitors** (section 3), **Window Behavior** (EFX windows follow Edit_Simple's screen, Bring All EFX Windows Here, Start Up) and **Window View**.
HELP | HOT KEYS	**Keyboard Short Cuts** (Appendix B) and the **Record_Simple Manual** - this manual (F1).

Window View: **Full Screen** (no title bar), **Maximized** (the title bar shows) or **Windowed**. The main window opens this way every time; it is **Maximized** until you choose another.

Window View



- **1 Full Screen** - The whole screen, no title bar (F11 switches).
- **2 Maximized** - The whole screen with the title bar: the default.
- **3 Windowed** - A window you can size and move.

Read_Simple windows

A **Read_Simple** window is an easy-to-read answer: a big title, large high-contrast text (white on black in a dark theme, black on white in a light one), its own buttons and Close. MIDI Control Devices, Scan for Devices, Simple Update and Keyboard Short Cuts answer in one. Asked again, the same window is filled again and comes to the front. **Keyboard Short Cuts** stays on top of every other window, so it can stay open while you work.

Every item and its keys

File

Item	Keys
NEW	
New	Ctrl+N
Open Session...	Ctrl+Shift+O
Track Projects...	Ctrl+Shift+P
Save Session	Ctrl+S
Save Session As...	Ctrl+Shift+S
Recordings	Ctrl+R
Simple Folder	Ctrl+Shift+F
TEXT	
Open Text...	Ctrl+O
Import Text...	Ctrl+T
Close Text	Ctrl+W
RECORDINGS	
New Recording...	Ctrl+Shift+N
Recent Recordings	
List Recordings	
Export Recordings	Ctrl+Shift+E
Rename Track...	Ctrl+F2
Open Audio...	Ctrl+Alt+O
Countdown...	Ctrl+Alt+D
Close Current Recording	Ctrl+Shift+W
PROGRAM	
Close Current Session	Ctrl+Alt+C
Exit	Ctrl+Q

Edit

Item	Keys
Text	
Font...	Ctrl+Shift+T
Style Sheet...	Alt+Shift+T
Text Edit (Ctrl+E)	
Text View...	Ctrl+Alt+V
Paragraph Type	
Narration	Ctrl+Alt+1
Section	Ctrl+Alt+2
Cue	Ctrl+Alt+3
Speaker	Ctrl+Alt+4
Note	Ctrl+Alt+5
None	Ctrl+Alt+0
Guess Types of the Whole Script	
Flubs	
Next Flub	Ctrl+]
Previous Flub	Ctrl+[
Clear All Flub Marks	
Text Window	
Eye Line...	Ctrl+Shift+L
Scroll Settings...	Ctrl+Alt+S
Settings	
Meta Data...	Ctrl+Alt+M
Preferences...	Ctrl+,
Recording Data...	Ctrl+Shift+R

View

Item	Keys
Work Space...	Ctrl+M
Ruler...	Ctrl+Alt+R
Volume Meter...	Ctrl+Shift+V
Lock waveform viewport (no automatic zoom, scroll or rescale)	
Show Waveform	
Reset Window Positions	
Bring All Effect Windows Here	Ctrl+Alt+W
Monitors	
Monitor Placement...	
One	
Two	
Three	
Four	
One: the main window stays on top	
Two - Four: the countdown opens by the undocked transport;	
Import Text and Text Edit open where the undocked text area is	

Options

Item	Keys
User Interface Reset	
Reset UI (button row, transport, windows)	Ctrl+Shift+U
Simple_Audio_Check	
Simple Loudness Check (ACX, Spotify, YouTube ...)...	
Appearance	
High Lights	
Hi Light... (eye line, waveform, highlight bar, meter)	
Theme...	
Tracks (Edit_Simple)	
Track Color...	
Reset Track Color to Cyan	
Track Width	
Track Hi-light Color (left-clicked track: frame 10% lighter)	

Track Behaviour	
System Updates	
MIDI Control Devices...	
Scan for Devices...	
Simple Update...	
Scan...	
Version History...	
MIDI	
Control Surface(s)	
Configure MIDI Device	
RECORDING|EDITING|EXPORT	
A.I. Set-Up...	
Export Settings...	
Recording Settings...	
Punch & Roll Settings...	
Transport...	
Gain Stage...	
Text Settings... (styles, scroll speed)	
WINDOW Behavior	
Monitors	
Monitor Placement...	
One	
Two	
Three	
Four	
One: the main window stays on top	
Two - Four: the countdown opens by the undocked transport;	
Import Text and Text Edit open where the undocked text area is	
Window Behavior	
EFX windows follow Edit_Simple's screen	
Bring All Effect Windows Here	Ctrl+Alt+W
Start Up...	
Window View...	

HELP | HOT KEYS	
Keyboard Short Cuts...	
Record_Simple Manual (PDF)	

Audio Device

Item	Keys
Scan for Device	
Recording Device	
Input 1 (3- SSL 2 USB Audio Device)	
Input 2 (3- SSL 2 USB Audio Device)	
Input (3- SSL 2 USB Audio Device)	
Play Back Device	
Output 1/2 (3- SSL 2 USB Audio Device)	
Digital Output (High Definition Audio Device)	
5 - 22N1 (AMD High Definition Audio Device)	
Audio Driver(s)	
MME	
Windows DirectSound	
ASIO	
Windows WASAPI	
Windows WDM-KS	
Last scan: 2026-10-28 20:56	

About

Item	Keys
Simple_Help	F1
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Enter Serial...	

Appendix D Requirements and program folders

Appendices

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Recommended System Specifications (Windows only)

Record_Simple runs on Windows only. These are recommendations for smooth recording, editing and effects; they are planning guidelines, not measured benchmarks.

	Minimum	Recommended
Operating system	Windows 10 (64-bit), version 22H2	Windows 11 (64-bit), fully updated
Processor	Dual-core, 2.5 GHz	Quad-core or better, 3.0 GHz+ (Intel Core i5 / AMD Ryzen 5 class or newer)
Memory (RAM)	8 GB	16 GB (long recordings, several recordings open in Edit_Simple, noise reduction)
Storage	5 GB free, hard drive	SSD with 20 GB+ free. A 48 kHz, 16-bit mono WAV needs about 6 MB per minute (about 12 MB stereo)
Display	1366 x 768	1920 x 1080 or larger (the Waveform, Edit_Simple and Simple_Library windows can sit side by side)
Audio	Any Windows audio input / output device	USB audio interface or microphone with its own driver (WASAPI or ASIO); wired headphones
Software	Python 3.10 or newer (64-bit) with numpy, scipy, sounddevice, soundfile and PySide6 (Record_Simple offers to download missing ones). Not needed when running the packaged program.	

Tips: close other audio programs while recording; keep recordings on a local drive, not a network drive; the undo history of each recording can use up to about 600 MB of memory.

Program folders

Library	your recordings (Track_001.wav ...) and Simple Folders
Sessions	saved sessions (.rcd)
IR	reverb impulse responses (WAV files) for EFX > Pro Effects > Reverb
styles	text style sheets
themes	theme paks (.qss)
Updates	update files (.upd); Applied, Backups and Rejected inside it; Version_History.json / .txt (the version log)
preferences / configure / workspace	settings, program configuration and saved work spaces
Simple_Remover.exe	beside Record_Simple.exe: Simple Remover, the uninstaller Windows runs from Settings > Apps (the same file as Record_Simple.exe under a second name; Appendix I)

Program folder: the folder Record_Simple.exe is in (or *your home folder*\Record_Simple when that folder is read-only).

Appendix E Safe Mode and start-up problems

Safe Mode starts Record_Simple with its default layout, for the day a saved layout will not open - a monitor that was unplugged, a change of scaling (100% / 125% / 150%), or a desk with several monitors.

Three ways in

- **Hold Shift** while Record_Simple starts (keep it held until the loading screen shows).
- Start it with **--safe**: *Record_Simple.exe --safe* in a Command Prompt, or add *--safe* after the program in a shortcut's Target box.
- **By itself**: when the last start did not finish (it got stuck, was ended in Task Manager, or crashed), the next start is in Safe Mode. If a start stops answering for 45 seconds, Record_Simple writes where it is stuck in its log and starts again in Safe Mode on its own.

What Safe Mode does

- The main window opens maximized on your main monitor, with the bars and docks in their default places.
- The remembered window places (main window, undocked transport, monitor meter, undocked text area, Simple_Library, effect windows) are reset, so the next normal start is clean too.
- For this one start the Dark theme is used, and Options > Window Behavior > Start Up's device scan, Library and waveform are skipped. They are back at the next start.
- **Kept:** your recordings, sessions, saved work spaces, preferences and audio settings.

The status bar says Safe Mode is on and why. Arrange the windows the way you like and close the program as usual (or save the layout in View > Work Space); the next start is a normal one.

Windows on several monitors

Every remembered window place is checked against the monitors there are now before it is used. A window whose place is on a monitor that is gone, or that would sit across two monitors with different scaling, opens in its default place on the monitor it was mostly on instead.

The start-up log

Record_Simple_log.txt, next to the program, has a timed line before and after every start-up step and a list of your monitors with their scaling, so its last line shows where a start stopped. The start before is kept as Record_Simple_log_previous.txt. Please attach the log to a bug ticket about starting (section 27).

Clearing the settings

Deleting the files in the *preferences*, *configure* and *workspace* folders really starts Record_Simple with its defaults (it writes fresh files). A settings file that can not be read is put aside as *...damaged-<date>.ini* and a clean one is written.

Appendix F Standards in plain words

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For when someone asks for a file "to spec". These are the usual real-world standards for voice work; the platform's own page always has the last word.

Sample rate and bit depth

Setting	What it is	Use it for
44.1 kHz	44,100 measurements of the sound every second. Covers everything a person can hear.	Audiobooks (ACX asks for it), podcasts, music.
48 kHz	The rate video uses.	YouTube, film, TV, anything that goes with pictures.
96 / 192 kHz	More measurements than the ear needs; bigger files.	Only when a client asks for it, or for heavy sound design (slowing sounds down).
16-bit	How finely each measurement is stored: about 96 dB from the loudest to the quietest.	Finished files (CD quality); what most platforms deliver.
24-bit	Much finer (about 144 dB): room to record a little quiet without adding hiss.	Recording. Record at 24-bit, deliver at what is asked.
32-bit float	Can not clip inside the computer, however loud it gets while you edit.	Editing and effects; most platforms do not take it as a final file.

WAV, AIFF or MP3

- **WAV** - the full sound, nothing taken away. The standard on Windows and what studios and clients expect for a master. Big files (about 5 MB a minute at 44.1 kHz / 16-bit mono).
- **AIFF** - the same full sound as WAV, the Apple world's version. Use it when a Mac studio asks for it.
- **MP3** - made much smaller by leaving out what the ear notices least. Fine for delivery (ACX wants 192 kbps constant bit rate MP3s), never for a master you will edit again: keep the WAV.

Loudness targets

Where it is going	Loudness	Peaks	Also
ACX / Audible (audiobooks)	-23 to -18 dB RMS	no higher than -3 dB	Noise floor -60 dB RMS or lower; 0.5 - 1 s of room tone at the start, 1 - 5 s at the end; 192 kbps MP3, 44.1 kHz.
Podcasts (Apple, Spotify)	about -16 LUFS (stereo), -19 LUFS (mono)	-1 dB true peak	Spotify plays everything at about -14 LUFS.
YouTube	about -14 LUFS	-1 dB true peak	Louder audio is turned down; quieter audio is not turned up.
Broadcast	-23 LUFS (Europe, EBU R128), -24 LKFS (US, ATSC A/85)	-1 / -2 dB true peak	Measured over the whole programme.

dB RMS is the average level; **LUFS** (also written LKFS) is loudness as people hear it; a **true peak** is the very loudest moment, including between the samples. Simple Normalize's **Analyze** measures all three and picks the preset that fits (section 12); the level meter shows them live (section 25).

The standards (checked 2026-11-03)

Standard	Loudness	Peak ceiling	Source
ACX / Audible	-23 to -18 dB RMS; noise floor -60 dB RMS or lower	-3 dB	ACX Audio Submission Requirements (official). Also: 0.5 to 1 s of room tone at the start of each file and 1 to 5 s at the end, 192 kbps or higher CBR MP3 at 44.1 kHz, at most 120 minutes per file, all files mono or all stereo.
Apple Podcasts	-16 LKFS +/- 1 dB (ITU-R BS.1770-5)	-1 dBFS true peak	Apple Podcasts for Creators (official)
Spotify	-14 LUFS	-1 dBTP (-2 dBTP if the master is louder than -14 LUFS)	Spotify for Artists (official)
Amazon Music	-14 LUFS	-2 dBTP	Not published by Amazon: the level measured and recommended by the audio industry
Apple Music	-16 LUFS (Sound Check)	-1 dBTP	Apple's figure as reported by Production Expert
Tidal	-14 LUFS (album normalization)	-1 dBTP	Eelco Grimm / audioXpress
Deezer	-15 LUFS	-1 dBTP	Deezer confirms it normalizes; the number is industry-measured
YouTube	-14 LUFS (louder audio is turned down; quieter audio is not turned up)	-1 dBTP	Not published by YouTube: measured with Stats for nerds since 2019
Netflix	-27 LKFS dialogue-gated +/- 2	-2 dBTP	Netflix Sound Mix Specifications
US / EU / AU broadcast	-24 / -23 / -24 LUFS	-2 / -1 / -2 dBTP	ATSC A/85, EBU R128, OP-59

Platforms change their numbers from time to time; where a platform publishes none, the figure is the one the audio industry measures. When in doubt, check the platform's own help pages before a delivery.

Appendix G Glossary

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The audio words used in this manual, in plain language. After each one, in brackets, is the section (a number) or the appendix (a letter) that explains it in full.

Attack and release - How fast a compressor, limiter, de-esser or noise reduction reacts when the sound crosses its threshold (attack, in milliseconds) and how fast it lets go afterwards (release). For voice, start with an attack of about 10 ms and a release of about 150 ms. (10)

Bit depth - How finely each measurement (sample) of the sound is stored: 16 bit (about 96 dB from the loudest to the quietest), 24 bit (about 144 dB) or 32-bit float (can not clip inside the computer). Chosen in New Recording. Not the same as bit rate. (4, F)

Bit rate - How much data a compressed file (MP3 or AAC) uses for each second of sound, in kilobits per second (kbps): 128 kbps for a mono voice, 192 kbps or more for ACX. Higher keeps more of the original. WAV and AIFF have no bit rate setting; their size comes from the sample rate and the bit depth. (17)

CBR (constant bit rate) - An MP3 that uses the same bit rate all the way through. ACX asks for it, and Record_Simple always makes its MP3s this way. (17)

Clipping - When the sound is louder than the file or the audio interface can hold: the tops of the waveform are cut flat and you hear a harsh crackle. It can not be fixed afterwards, so set your gain to avoid it. (4)

Compression - Turning the loud parts down (and, with makeup gain, the whole voice back up) so the voice stays at an even, comfortable level. The Compressor does it. (10, 12)

dB, dBFS - The decibel (dB) measures how much louder or quieter something is: +3 dB is a small, easy-to-hear boost, +6 dB a strong one. dBFS counts down from digital full scale: 0 dBFS is the loudest a file can hold, so the levels in a recording are below zero. (10, 25)

De-essing - Turning down harsh S, SH and Z sounds (sibilance) only while they happen, so the rest of the voice is left alone. The Simple De-Esser can also take down pops, boomy words and harsh edges. (10, 12)

Dither - A very quiet noise added when a file is made 16-bit, so quiet fades and room tone stay smooth instead of grainy. Record_Simple adds it whenever it writes a 16-bit file. (17)

EQ (equalizer) - Turns parts of the sound, from deep to bright, up or down, to change the tone of a voice: less boom, less boxiness, clearer words. (10, 12)

Flub - A line you tripped over while reading. Press [while recording to mark it in the script and on the waveform, so you can find it and fix it later. (5)

Gain and gain staging - Gain is how far the microphone's signal is turned up. Gain staging is setting it before you record, so your talking peaks land between -12 and -6 dB. (4)

High-pass and low-pass filters - A high-pass filter (*Low cut* in the Simple EQ) removes everything below its frequency, such as rumble; a low-pass filter (*High cut*) removes everything above it, such as hiss. (10, 12)

Impulse response (IR) - A recording of how a real room answers a short sound. The Reverb uses it to put your voice in that room. (10)

Limiter and ceiling - A limiter is a very fast compressor that stops any peak going over its **ceiling** (for example -1 dBTP). In the voice chain it comes just before Normalize, which holds its own ceiling. (10, 12)

LUFS (LKFS) - Loudness as people hear it, measured the broadcast way (ITU-R BS.1770). **Integrated** loudness (LUFS-I) is the average over the whole recording, the number Spotify, YouTube, Apple Podcasts and broadcasters use. LKFS is another name for the same thing. (25, F)

Makeup gain - After a compressor has turned the loud parts down, makeup gain turns the whole voice back up, so the quiet words come forward. (10)

MCP (Model Context Protocol) - The standard way AI apps talk to other programs. Record_Simple's MCP server lets an AI app on this computer run it while the AI is on. (19)

Mono and stereo - Mono is one channel, heard evenly in both speakers; stereo is two. Record_Simple records every take in mono. (4)

Noise floor - The level of your room when nobody speaks - hiss, hum, fans - in dB RMS. ACX asks for -60 dB RMS or lower. (15, F)

Noise reduction - Turns steady background noise down while the voice stays as it was. It learns what the noise sounds like from a pause in the recording. (10, 12)

Normalization - Setting the level of the whole recording to a target - a peak level, an RMS level or a loudness in LUFS - by turning it all up or down at once. In RMS and LUFS mode Normalize also holds the true peaks under a ceiling. It is always the last step. (10, 12)

Plosive - The puff of air from a P or a B that hits the microphone as a thump or pop. (12)

Q (width) - How wide a slice of the sound an EQ band works on: a low Q is a wide, gentle change, a high Q a narrow one. (10)

Ratio - How hard a compressor pushes down above its threshold: at 3:1, a word 9 dB over the threshold comes out only 3 dB over. (10)

Reverb - The sound of a room: the reflections that follow the voice. Use it lightly on spoken voice. (10, 12)

RMS - The average level of the sound over time, in dB. ACX measures RMS: -23 to -18 dB RMS. (F)

Room tone - A few seconds of your room with nobody speaking. Noise reduction learns the noise from it, and ACX asks for some at the start and end of every file. (18, F)

Sample rate - How many times a second the sound is measured: 44.1 kHz for audiobooks, podcasts and music, 48 kHz for anything that goes with video. (4, F)

Sibilance - The hiss of S, SH and Z sounds, around 5 - 9 kHz. Too much sounds harsh; the De-Esser tames it. (10)

Threshold - The level where a compressor, de-esser or gate starts to work. Below it, nothing happens. (10)

True peak (dBTP) - The very loudest moment of the sound, including peaks between two samples (measured 4x oversampled). Platforms set a true-peak ceiling, for example -1 dBTP. (10, F)

Appendix H Major additions to the 4.0 series

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The big changes since Record_Simple 4.0, in one place; each is explained in its own section, and this manual describes version 4.0.48. For what changed in the version you have installed, see **About > What's New**.

Added in 4.0.12

- **Text zoom**: a drop-down and a slider above the text (section 5; Fit Screen, Fit Page and 50 - 325 % since 4.0.29).
- **Send Feedback**: one form, Program Bug or Feature Suggestion, with your system information collected and shown before it is sent (section 27).
- **Simple Installer** with the EULA, a Start Menu shortcut and an optional desktop icon; how to pin Record_Simple to the taskbar (section 1).
- **Track Projects** drop-downs and **Enter Serial** with the Days Left counter (Appendix A).
- Right-click the SEC label to change the time display (section 6).
- **Gain Staging** now aims at talking peaks of -12 to -6 dB (section 4); **Simple Normalize** has **Analyze**, which recommends a platform preset (section 12).
- **Ten new themes**, window opacity for every theme, the Tabler and Fluent icons, white-on-black arrows in number boxes (section 22).
- **Import Text** as a 2 x 3 grid, and **EPUB** books (section 5).
- **Control surfaces**: Mackie Control MIDI controllers and the Contour ShuttleXpress (section 26).
- **Small updates**: an update holds only what changed (section 23).
- This manual: a clickable table of contents, links between sections, *Back to Contents* on every chapter, PDF bookmarks, the Tech Page (Appendix F) and an index with clickable page numbers (the Index).

Added in later 4.0 updates

- **Simple Loudness Check** (Options > Simple Loudness Check) and the Pro windows' **Analyze** button: a recording checked against ACX, Spotify, YouTube, Apple Podcasts and the other major platforms, with the steps to get it right (sections 15 and 13).
- **New Simple effect windows**: the De-Esser (four bands), EQ (Low cut, High cut and three dials), Compressor (platform presets), Noise Reduction (one big dial, a read-out and Undo) and Reverb (five rooms); **Save** in every effect window; Analyze and the green / orange safe zone on every Simple dial (section 12).
- **Cleaner sound in Pro**: quieter pauses in Noise Reduction, and a compressor that no longer distorts a deep voice (section 12, What changed in Pro).
- **Monitor Placement**: a Main monitor and the monitor each window opens on (section 3).
- **Tracks in Edit_Simple**: Track Color, Track Width, Track Hi-light and Track Behaviour (section 8).
- **A smoother waveform**, drawn in two layers (section 6), and **Configure MIDI Device** (section 26).
- **Signed updates only** (section 23).
- The **loading-screen intro** (12 seconds, with sound; click to skip) and **Simple Remover**, which takes Record_Simple off your computer (Appendix I). It is built into the program, lists Record_Simple in Windows Settings > Apps, and plays an uninstall animation, with UNINSTALL behind the name, while it works.
- This manual: numbered pictures of every window and menu (Appendix C), **lessons** with a test in each (Lesson 1), **Privacy and AI processing** (section 19) and a **glossary** (Appendix G).
- **The script window** (4.0.47): paragraph types (Narration, Section, Cue, Speaker, Note), **Record mode**, one **Styles window**, the **read time**, **flub** marks ([while recording), the script linked to the recording, types guessed on import and **Scroll Follows My Voice** (section 5).
- **Scroll Follows My Voice keeps up** (4.0.48): it moves at your pace and runs a few words ahead of your voice (the **look-ahead**), so the next line is there as you finish the last; Lessons 8 and 9.

Appendix I Removing Record_Simple

- **Simple Remover** is built into Record_Simple and takes it off your computer. Start it from Windows **Settings > Apps > Installed apps** (find Record_Simple, then **Uninstall**), from **Start > Record_Simple > Uninstall Record_Simple**, or by running **Simple_Remover.exe** in the program folder. Close Record_Simple first.
- **Installed apps.** Each time Record_Simple starts, it makes sure it is listed in Settings > Apps with its current version - also when you copied the program in by hand, without the installer. Beside Record_Simple.exe it keeps **Simple_Remover.exe**, the uninstaller Windows runs: the same program under a second name, so it takes no extra disk space and is always up to date.
- **By default it removes everything:** the program, its code and updates, your recordings and sessions (Simple_Library), preferences, settings, work spaces, styles, themes, logs, shortcuts and Record_Simple's entries in Windows.
- Tick **Keep my recordings and settings** (it is unticked at first) to keep your recordings, sessions, preferences, settings, work spaces and text styles; everything else is removed. Install Record_Simple again and they are all there.
- Before anything is removed it says plainly: "*Unless you tick the box, all recordings, settings and files will be permanently deleted.*" Nothing goes until you press **Remove** and then confirm. It ends with "*Record_Simple has been simply removed.*"
- **Your serial and the trial.** Removing Record_Simple never stops a purchased serial working. After a reinstall, enter the same serial in **About > Enter Serial** and it unlocks at once (with the box ticked the serial is kept, so the program is unlocked straight away). A small trial marker always stays, so reinstalling does not start the 30-day trial again or reset the Beta.
- Recordings you exported, and files you saved in folders of your own, are not touched. To keep a copy of your recordings after a full removal, copy the **Library** and **Sessions** folders somewhere safe first.
- **The uninstall animation.** While the files are removed, the loading screen plays once, in reverse: a large faded **UNINSTALL** settles in behind the name, then the logo takes itself apart - the arrow slides out, the bars sink, the mic lifts away, the paper slides out and the box empties - with the intro's sounds played backwards. The line under it shows what is being removed and ends with "*Record_Simple has been simply removed.*" Click it to skip to the end. The last program file is deleted a few seconds after you press **Finish**.

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