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Audacity insert silence in track

Audacity: AdvancedEditing Software name : Audacity Software version : 2.2.1 There are many more advanced editing steps that you can perform with Audacity. More common are adding silence, trimming audio, advanced cutting and breaking, splitting and joining songs, and using scrolling. We will cover each of these operations below. Add silence You may want to add silence to the song for several reasons. If we take the example of a two-track project with one song as music and the other as a voice track, we can imagine that we might want to insert silence in the voice track for a few seconds so that we can 'fade' the music. This would work in radio advertising or introduction for a radio show or podcast. Here I load the audio track (in mono), and stereo music tracks below it: Now we click on the voice track where we want to insert silence. When you select a voice track, the control set of this song appears darker, and at the selection pointer itself, the cursor becomes a pointing letter. Here I chose the very beginning of the vocal composition as I want to insert silence in this song to allow the music to come before the voice starts to say: We are now ready to insert some silence. Do this by selecting > generate silence in the menus at the top of the screen. Select Silence... from the above menu generates a 'Silence' dialog box listed below where we can set the duration of silence to be inserted. The default duration of silence is 30 seconds, as shown in the figure. 30 seconds would be quite a long silence in our example, but when you add Silence it is easier to add more and then remove some of them than to add in additional silence. So I'll have the default 30 seconds to start: Press 'OK'. We will see silence appear as a flat line in the respective track project. As mentioned above, 30 seconds is a very long silence for our purposes; After some experimental listening, I'll end up reducing it to 11 seconds. Meanwhile, note that the actual form of the sound wave of the singonic composition has been shifted up to the far right of the window; Words, the total voice track is now 30 seconds longer, including silence at the beginning. After I shortened the silence to 11 seconds (I select the first 18 seconds and use the 'cut' tool, not shown here, to remove this segment), now I have an audio mix with 11 seconds of music before the voice comes in However, the music is still too loud to serve properly as a 'background' for the rest of the voice track. To fix this I will use the envelope tool (see previous chapter) to create a smooth fade in the music track, just before the voice comes: When I found out at this point that the voice track was still too silent in relation to the music track, I could either increase the overall profit or reduce the number of music tracks. Great sound mixing involves playing with the relative volume of different tracks. Time shift tool The time shift tool allows you to change the time position of an audio on a song. This is useful when you are arranging sound on different lines so that they are heard one by one in sequence. In fact, this would be an alternative approach to addressing our scripted voice and music and background above. In the image below, I erased the rest of the silence from the vocal tracks, so now both vocal and music tracks start once more at 0.00 seconds (I left the 'fade' in the music track as I still want): Our goal now is to move the voice track to the right so it doesn't start until the relevant moment in the fade-out music track below it. To do this, we select the Time Shift tool from the toolbar at the top of the workspace: Then we select the song we want to move, and swipe left or right to take up a new space of time. In this case, I'm dragging the voice track to the right until it starts at the 11-second mark. When I now play the project back, the effect will be exactly the same as when the first 11 seconds were occupied silently, because Audacity treats opening the empty space exactly as if it were a duration of explicitly-defined silence: In other cases, however, you may want one trace of waveform to start only after another track ends completely, rather than overlapping as above. For the screenshot below, I shortened the music track after the fade, so it will no longer sound against the background of the voice track: I actually dragged the voice track just beyond the new end point of the song to show that Audacity guessed what I was trying to do and drew a tutorial (often called the 'snap line') for me at the exact point where the bottom track ends. In practice, you may or may not want to align your songs exactly in this way, along the guides: in this case, I would probably like to give the music track at least another second or two to completely fade, because the voice track was coming. But the perfect end-to-end alignment is as simple as you can see. Instead of manually shifting the time, you can also use Tracks > Align > Align End to End to align the two selected songs exactly. Trimming audio tracks audio trimming audio is useful when we want to keep only one part of a given song. It is also different from using the cut or remove function because it keeps the time positioning of the part of the track we want to maintain. As an example, we will trim the music track to include only the segment after the first 32 seconds. First, we click the Select tool from the Tools toolbar: then use the mouse pointer to select the track area 32-second mark. Note that for the purpose of trimming, we select the segment of the song we want to preserve, not the part we want to get rid of. As always, when we selected a specific area of sound should be shown in a lighter color than above. Now we click the Trim toolbar tool button: Once we clicked the Trim button, the only region we selected should stay in the track: Note that the first 32 seconds are now gone, but the remaining audio waveform will not move left (for 0 seconds) as it would if we instead selected the first 32 seconds and used Edit > Cut or Edit > Delete. Trimming is therefore a good way to maintain the relative position of the audio track segment relative to other songs in your project and to the overall timeline. Advanced in pasting As we saw in the previous chapter, not only can you cut or copy a segment of the audio track in Audacity, you can also paste this segment in a different location, and how many times you want. We do this by selecting the audio segment of interest, then using Edit > Cut or Edit > Copy, depending on whether we want this segment to remain in its original location. We can also use the cut or copy buttons on the Tools toolbar. Cut and Copy will load the selected audio segment to the clipboard, where it will remain until we either end the current Audacity session or cut/copy another segment. Then we can hover the mouse anywhere we want the segment to pass, and on the toolbar, use the Edit > Paste or Paste: Paste is useful for any number of reasons. You might like a specific music segment for your voice background or other music tracks, but you'll find it's too short. In this case, you can simply copy and paste this segment end to end in the same track until the desired length is taking into account other tracks. Of course, the displaced segments do not have to be from end to end, or even be inserted into the same track from which they were copied. One of the most interesting uses of calcium in Audacity is for 'sampling' when you have found a specific (typically short) segment of sound that you want to repeat at regular intervals or other appropriate moments in an overall audio project. Give a listen to the Beatles' Tomorrow Never Knows or Revolution No 9 for early examples of very complex sampling or sound collages of this kind. At that time, sounders had to literally copy and paste dozens or even hundreds of segments of magnetic tape, and sometimes run dozens of tape recorders with loop tape segments simultaneously, to achieve this kind of sound collage. Fortunately, with digital music and editing tools like Audacity, we can achieve complex collage sound with relative ease. Consider the following example: Visible here are the three best tracks from audio project I created. It is structured around two two elements: blues-guitar segment (third track down, duplicate once end-to-end to produce the total length of the song), and cleaning and vocalization of an old cat named Marx, from the originally relatively short sound recording, which was edited and duplicated several times in track two, resulting in a continuous 1:45 sound track cleaning intermittently plaintive meow at regular intervals. The short, intense wave segments pictured in the track one represent the sound of a spoon dropped on the kitchen floor, a random noise in marx's original record that I picked, amplified and used for other regular punctuation marks. As with any other kind of collage, an audio collage like this either 'works' or is not for a given listener; you can decide for yourself in this case: . This is just an illustration of the vast space for creativity that allows a relative handful of editing tools we've explored in Audacity so far. Split stereos and combine mono tracks Sometimes when you record, you can record only one channel of the song correctly; or there may be some other reason that you want to work only with the left or right channel. Below we see a recorded track with one channel (left) much louder than the other: Rather than re-recording, we will only work on the left channel (top). So we need to select 'Split Stereo Track' from the drop down menu we can call up by clicking on the song Title: Then we can remove the right channel signal, because it has now become a separate track. Do this by clicking on the X on the left side of this song name: If we now play one remaining song, we will be able to hear that the sound comes only through one channel (L). This can be seen in the green signal playback meter in the image below: We will also notice that the scroll bar of this track is all the way to the left (this happened as soon as we split one track into two, with the other track Scroll Bar all the way to the right). So to fix it, we can simply move the feeder to the middle, and the track will now play the same mono audio signal through both L and R channels. If you need this song to be rendered again in stereo mode, there are several ways to do it. First, you can simply export the song (File > Export) as MP3, which opens a dialog box that allows you to select stereo or mono channel mode (see next chapter for export details). Of course, in this case, the two channels will be identical, because they will be derived from a single mono trace. Instead, if you wanted to have two channels that you could edit or apply effects to separately, you can select this entire song, and then go to file > Duplicate, which creates a separate identical mono sequence below the first one. Once you have one or both mono tracks to your satisfaction, you can combine them into one stereo track by going back to the track drop-down list and selecting Make Stereo Track: Of course, Make Stereo Track will also work on a combination of any two mono tracks that are directly adjacent to your Audacity, even if they have a separate origin. Just keep in mind the basic function of stereo sound: all L and R channels, which are not perfectly synchronized metronomically, and otherwise musically coherent, can make for difficult listening.