

## Retouch V3 for SADiE

**WHEN I FIRST** looked at Retouch V1, some 18 months ago, I was more than a little impressed. At long last, here was a tool that intelligently addressed the removal of recorded problems such as chair creaks, coughs, mobile phones and similar fairly long duration disturbances. All previous alternative approaches share a common defect. The original material including the desirable parts is lost.

Retouch is a time and frequency space editor. It moves sections of audio, precisely defined in time and frequency range, from one place to another.

When a range is defined in SADiE, and the Retouch button pressed, the audio is copied and opened in the Retouch window. When Retouching of this section of the project is completed, pressing the OK button writes it back to SADiE and closes the Retouch window.

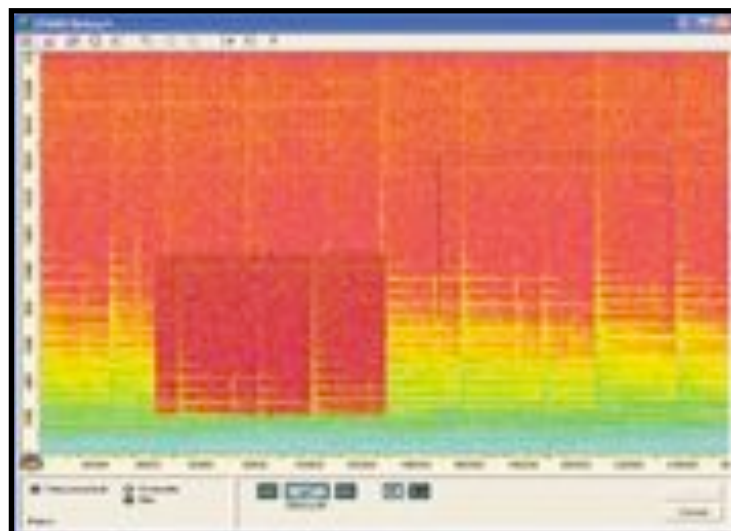
In V1 there was one significant limitation, it was not possible to audition audio or the results of processing within Retouch. Now you can play audio in the window before and after Retouching it.

In V1 there was only one process, Interpolation. This uses adjustable 'wings' either side of the defined problem area as a basis for synthesising new material to replace the area with the unwanted audio partially or completely. The level of synthesis determines what percentage of the original will be replaced. As an aid to productivity, multiple areas can now be selected by holding down the Shift key. So long as the Shift key is held down each of the areas can be individually adjusted before invoking Retouch. Multiple selections can be useful not only in the time domain for a repeated problem, but also in the frequency domain to deal with harmonics.

What used to be known as the Select Area tool in V1 is now called the Interpolate tool. This has been joined by two new process tools, Patch and Copy.

Patch allows you to replace a section of audio with another of the same duration and range of frequencies (although they can be different actual frequencies). The patch can overwrite the existing material or can be mixed with it in equal proportions by pressing the appropriate button. Patching begins with drawing a box around the offending area and adjusting as required. This time there are no 'wings'. Once the selection is made the box is clicked and dragged to an area containing suitable replacement material. The original box shows a copy of whatever is under the moving box to help the visual match. For many purposes suitable replacement will mean a position earlier or later in time, so the Frequency lock button is active by default. Unchecking it can produce some creatively interesting (and/or horrendous!) sounds when material is moved vertically i.e. pitch shifted.

The other variation, Copy has the same options as Patch but works in a slightly different way. It enables you to select an area of the Retouch screen and to duplicate it elsewhere. When a box is drawn while the Copy button is pressed, no wings appear. Left clicking and dragging the box will produce a copy of the originally selected area, where the mouse button is released.



Apart from the obvious surgical repair applications, these processes can also be used to create new and interesting sound effects.

Where V1 was limited to two channels, V3 deals with up to 64 channels of audio in one operation (depending on the capabilities of the host workstation). Retouch provides a simple drop-down list for selecting individual channels or All. If you wish to use groups, this must currently be done from within the SADiE environment.

The gain of the replacement audio can now be varied from +20dB to -90dB. In V3 synthesis must be set to 100 if you wish to increase the gain. With synthesis set to zero, gain reduction can be used to attenuate or emphasise harmonics, breaths, etc.

In each case the maximum duration of audio to be processed in one hit is 10 seconds. For problem fixing you will generally use far less, but this longer duration can be useful for more creative activities.

If the original was impressive, this new version is even more so. It will be a free upgrade for existing SADiE Retouch users and UK£2000 plus VAT for everyone else. Apart from the improvements detailed above there have also been a host of minor tweaks. Taken together, these improve the appearance of the interface and increase productivity. How else would you deal with a mobile phone ringing in the middle of a 48-track recording of a live performance of Wagner's Ring? The new processes extend the repertoire considerably and not only for fixing problems. Patch and Copy add some new colours to the sound designer's palate.

With these improvements Retouch remains in a class of its own. ■

### PROS

Now you can audition results inside Retouch; up to 64 simultaneous tracks; useful new processes.

### CONS

Legends can disappear off screen in Measure mode; it would be useful if track groups could be used inside Retouch.

### Contact

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