New Features in Cubase 7.5

CUBASE 7.5

Advanced Music Production System

CUBASE ARTIST 7.5

Music Production System

steinberg

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This PDF provides improved access for vision-impaired users. Please note that due to the complexity and number of images in this document, it is not possible to include text descriptions of images.

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New Features at a Glance

At the Core of Evolution

TrackVersions: Taking Playlists to a New Level

Create, rename and manage parallel versions of the same track or tracks and use them to compare takes or create alternative versions of your recordings while keeping all track settings.

Interfacing perfectly with existing track handling features like lanes, the flexible new TrackVersions feature will significantly speed up your workflow when working not only with audio but also MIDI, instrument, chord, tempo and signature tracks.

- Create parallel alternate versions of a track or a group of tracks.
- Rename, delete and manage your TrackVersions.
- Use it on audio, MIDI, instrument, chord, tempo and signature tracks.

Track Visibility Management

Cubase now offers a track visibility management feature that greatly expedites working with huge projects by dynamically displaying only the tracks you actually want to see.

Using the same approach as the channel visibility management introduced in MixConsole and accessed in the Project window's Inspector, various View Agents help you by instantly bringing the right tracks into focus; this powerful new feature will help you maintain a full overview of your project at all times – even on the largest, most complex productions.

- Hide the tracks you don't want to see and create view sets.
- Keep your project view uncluttered.
- Use intelligent View Agents to focus on what matters.

Instant Transient Navigation

Thanks to the new instant hitpoint navigation function, you can now tab to transients on audio events in the Project window – yes, it's as easy as it sounds.

Hitpoints are automatically calculated in the background as soon as audio material is recorded or imported into the Project window. Simply use the keyboard shortcuts to tab back and forth to navigate around the audio material.

- Hitpoints created automatically in background.
- "Tab to transient" always available for audio material on any track.
- For one track or a selection of tracks.

Re-record Mode

We all know the situation: you hit the record button, grab the guitar or start singing and after the first note you know already that you can do it better; you want to repeat the take immediately.

To speed up this task, simply hit the record button again and the recording will start from the original position preserving the original pre-count and metronome settings. A handy, time-saving new feature that's as simple as it is useful.

- Restart a recording just by hitting the record button again.
- Use prior pre-count and metronome settings.

The Key to Better Scores

The Score Editor has been further enhanced to feature all MIDI-related functions from the Key Editor, giving you all the tools you need, when you need them.

This includes dedicated edit operations involving the chord track or basic tasks like quantize, transpose and length editing, all sorted and arranged clearly for a speedy workflow. You can easily switch between the score symbols and the MIDI functions Inspector with the new tabs at the top of the edit section. Not just another improvement, and certainly something you won't want to miss by the end of the first day.

- Additional editing functionality for Score Editor.
- Dedicated tabs for common edit operations.
- Synced with Key Editor's Inspector.

More Instruments – Tighter Integration

Instrument (T)rack 2.0

By fusing the VST Instruments Rack with the instrument track concept, Cubase makes working with instruments easier, quicker and more transparent than ever before.

Instrument tracks now boast multiple audio outputs for any instrument, and can also be fed by any MIDI track on any channel. Inserting a new instrument into the rack is reflected within the Project window by creating the corresponding instrument track automatically and vice versa. The new Instrument Rack introduces VST Quick Controls for each instrument, letting you modify instruments and sounds even quicker – without even opening their GUI. Best of all, you can now assign each instrument a meaningful name for better identification of its MIDI ports and audio return channels.

- Multi-MIDI-in and multi-audio-out for instrument tracks.
- VST Instruments Rack and tracks in perfect sync for better project overview.
- VST Quick Controls for handy access to parameters.

Feel the Beat with Groove Agent SE 4

Groove Agent SE 4 is a massively featured MPC-style drum sampler including a wide range of effects, pattern playback functions and comfortable sample editing.

Add the crispy vintage vibe to your beats with one of the new playback modes, emulating the character of the 12bit era. And thanks to the deep integration in Cubase, you will be able to see the instruments mapped automatically as drum maps into the Drum Editor and Beat Designer. Groove Agent SE 4 includes 30 drum kits and over 200 ready-to-go grooves. From crackling vinyl beats to four-to-the-floor electronic kits, Groove Agent SE 4 has it all covered.

- Successor to Groove Agent ONE with enhanced functionality.
- Familiar MPC-style layout.
- Automatic mapping of instruments as drum maps into the Drum Editor and Beat Designer.
- Dozens of new drum kits.

The Next Generation: HALion Sonic SE 2

HALion Sonic SE 2 is a compact version of the next incarnation of Steinberg's acclaimed HALion Sonic sample player and synthesizer, and delivers a range of sumptuous new sounds and instruments for Cubase.

The new Trip virtual analog synth included in HALion Sonic SE 2 features an arpeggiator module with four variations and over 150 ultra-dynamic sounds that will propel you to arp-heaven. Eight new effect types are also on board, including Tape Saturator, Wah Wah, Auto Filter, Step Flanger, Ring Modulator, Octaver, Vintage Ensemble, Envelope Shaper and an improved Rotary Effect.

- New Trip virtual analog arp synth with 150 new sounds.
- Eight new effect types including dynamics, filter and new modulation effects.
- New interface and new custom macro pages.

Fresh construction Kits

To help you get the most out of your new instruments, we've also included the EDM Toolbox with 30 new construction kits, ready to fuel your next production and open up new creative avenues.

Construction kits are groups of 25 to 30 MIDI loops routed to predefined instruments including mix settings to get you started in no time, perfect when you're looking for inspiring new material.

- EDM Toolbox: 30 MIDI construction kits with over 800 MIDI loops to matching instruments.
- Uses HALion Sonic SE 2, Padshop, Retrologue and Groove Agent SE 4.

Spice up Your Tracks

Audio Mangling with LoopMash FX

Torture, tweak and mash-up your audio tracks in real time using this new sonic wonder: LoopMash FX rejuvenates your music by adding up-to-the-minute style breaks, tape-stops, stutters and more.

And because LoopMash FX has been designed with live performance in mind, it can be fully automated and even triggered using any MIDI controller in real-time!

- Adding the latest style breaks, tape-stops, stutters and more to your tracks.
- Can be triggered with any MIDI controller.
- All parameters automatable.

Smooth as Silk with REVelation Reverb

Developed in conjunction with seasoned engineers and film mixers, Cubase 7.5 introduces a super-rich and silky algorithmic reverb which recreates the vibe and character of famous hardware FX units.

REVelation offers a maximum degree of depth and adds its special magic on just about any instrument or sound, from string sections to lead vocals. Included with dozens of useful presets, REVelation will let your mix shine.

- Super-smooth, silky algorithmic reverb.
- Recreating the character and sound of famous hardware units.
- Over 70 presets included.

The Return of a Legend: Magneto 2

After a long hiatus we've brought Magneto back in the form of the all-new Magneto 2 – and it sounds better than ever.

Magneto 2 not only gives the warm, analog sound we're all familiar with but also adds new exciting new features such as the dual mode to give your tracks more flavor and personality – just like in the old days. And Magneto 2 lets you select the frequency range of the effect to be applied on your track. Magneto 2 offers more analog warmth and character to your digital world.

- A legendary tape saturation sound processor reengineered and expanded.
- Band-pass setting for more control.
- Dual mode simulates using two tape machines in sequence.
- Individual plug-in and channel strip module.

Internet Recording with VST Connect SE 2

Cubase adds even more capabilities to one of the most exciting features in Cubase: VST Connect SE 2 now supports MIDI.

Version 2 of the next-generation online production tool lets you send MIDI data in real time over the Internet. Need another musician to play a MIDI part or record an instrument or vocal on a song who's miles away? VST Connect SE 2 has the power to revolutionize your music production process, allowing you to collaborate live over the Internet as though you and your fellow collaborators were in the same room.

- Audio and MIDI recording over the Internet.
- Talkback and video chat functions.

Working with the New Features

TrackVersions

TrackVersions allow you to create and manage multiple versions of events and parts on the same track.

TrackVersions are available for audio, MIDI, and instrument tracks. You can also have TrackVersions of the chord track, the signature track, and the tempo track.

TrackVersions are useful for the following tasks:

- Starting new recordings from scratch.
- Comparing different takes and comps.
- Managing takes that were recorded in a multi-track recording.

NOTE

TrackVersions are not available for automation tracks.

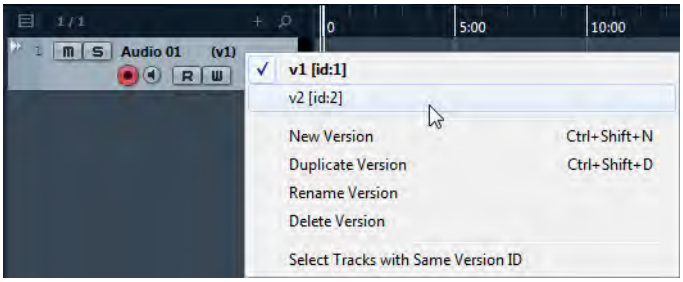
TrackVersions are included in track archives and project backups.

The TrackVersion key commands can be found in the **TrackVersions** category of the **Key Commands** dialog.

TrackVersions Pop-Up Menu

The **TrackVersions** pop-up menu is available for all track types that support TrackVersions. It contains the most important functions for managing TrackVersions and a TrackVersions list.

To open the **TrackVersions** pop-up menu for a track, click the arrow to the right of the track name.



TrackVersion List

Lists all TrackVersions of the track for which you opened the **TrackVersions** pop-up menu and allows you to activate a TrackVersion.

New Version

Creates a new, empty TrackVersion for the selected tracks.

Duplicate Version

Creates a copy of the active TrackVersion for the selected tracks.

Rename Version

Opens a dialog that allows you to change the TrackVersion name for the selected tracks.

Delete Version

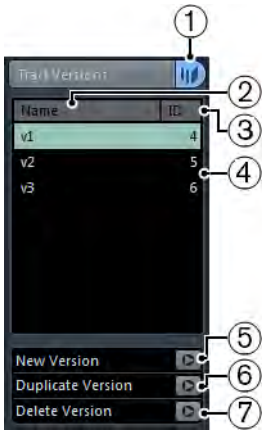
Deletes the active TrackVersion for the selected tracks.

Select Tracks with Same Version ID

Selects all tracks that have a TrackVersion with the same ID.

TrackVersions Inspector Section

The **TrackVersions** Inspector section allows you to view and manage TrackVersions for a selected track. It is available for audio tracks, MIDI tracks, instrument tracks, and the chord track.



To open the **TrackVersions Inspector** section for a track, select the track, and in the **Inspector**, click the **TrackVersions** tab.

1) **Track Version Indicator**

   Indicates that more than one TrackVersion exists.

2) **Name column**

   Shows the version name. Double-click to change it. The name will be changed for all selected tracks.

3) **ID column**

   Shows the TrackVersion ID.

4) **Track Version list**

Lists all TrackVersions and allows you to activate one of them for all selected tracks.

5) **New Version**

Creates a new, empty TrackVersion for all selected tracks.

6) **Duplicate Version**

Creates a copy of the active TrackVersion for all selected tracks.

7) **Delete Version**

Deletes the active TrackVersion for all selected tracks. This function is only available if the track has more than one TrackVersion.

Creating TrackVersions

You can create new, empty TrackVersions for selected tracks.

PROCEDURE

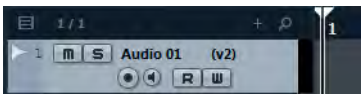
1. In the track list, select the tracks for which you want to create a new TrackVersion.
2. Select **Project > TrackVersions > New Version**.

NOTE

You can also use the **TrackVersions Inspector** (only available for audio tracks, MIDI tracks, instrument tracks, and the chord track) or the **TrackVersions** pop-up menu in the track list to create a new TrackVersion.

RESULT

The event display shows a new, empty TrackVersion. Events of previous TrackVersions are hidden. The track list shows a default version name.



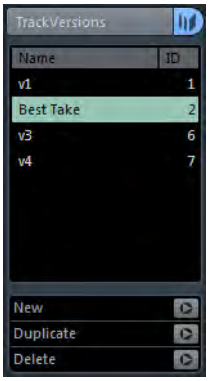
RELATED LINKS

TrackVersions Inspector Section on page 10
TrackVersions Pop-Up Menu on page 9

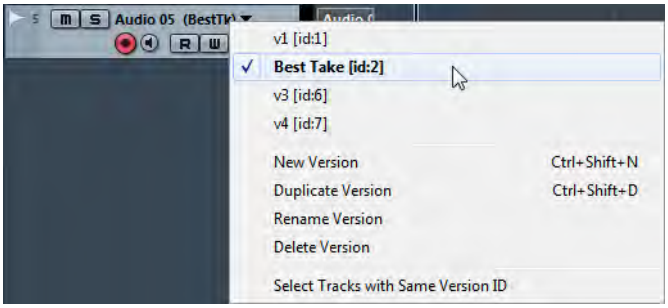
TrackVersion IDs

All TrackVersions are automatically assigned an ID. TrackVersions that are created together get the same TrackVersion ID and can be selected together.

In the **TrackVersions** Inspector, the TrackVersion ID is shown in the **ID** column of the TrackVersion list.



In the track list, you can open the **TrackVersions** pop-up menu to see the TrackVersion ID.



Selecting Tracks by TrackVersion ID

You can simultaneously select all tracks that share the same TrackVersion ID.

PROCEDURE

1. Activate the desired TrackVersion.
2. Select **Project > TrackVersions > Select Tracks with same Version ID**.

RESULT

All tracks that have TrackVersions with the same ID are selected.

Assigning a Common ID

TrackVersions on different tracks that were not created together have different TrackVersion IDs. TrackVersions with different IDs cannot be activated together. To do this, you must assign a new version ID to these tracks.

PROCEDURE

1. Select the tracks and activate the TrackVersions to which you want to assign a common version ID.
2. Select **Project > TrackVersions > Assign Common Version ID**.

RESULT

A new ID is assigned to all active TrackVersions on the selected tracks. The tracks are now marked as belonging together. You can now activate them together.

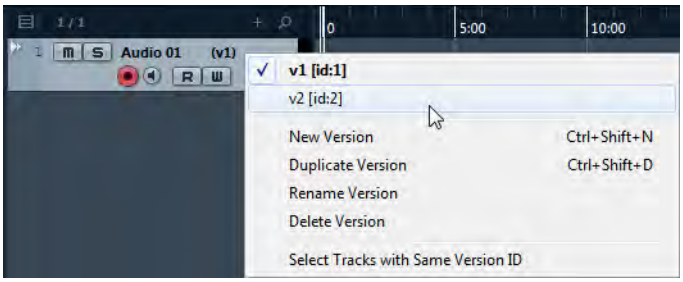
About the Active TrackVersion

If you created more than one TrackVersion for a track, you can show the events of a specific TrackVersion in the event display. This process is referred to as activating TrackVersions.

Activating TrackVersions

PROCEDURE

1. Click the arrow to the right of the track name to open the **TrackVersions** pop-up menu.



2. Select the TrackVersion that you want to activate.

RESULT

The selected version is activated and its events are shown in the event display.

NOTE

If you work with audio tracks, MIDI tracks, instrument tracks, or the chord track, you can also use the **TrackVersions Inspector** to activate a TrackVersion.

RELATED LINKS

TrackVersions Inspector Section on page 10

Activating TrackVersions on Multiple Tracks

You can simultaneously activate TrackVersions on multiple tracks if these TrackVersions share the same ID.

PROCEDURE

1. Select all tracks for which you want to activate a specific TrackVersion.
2. Click the arrow to the right of the track name to open the **TrackVersions** pop-up menu.
3. Select the TrackVersion that you want to activate from the list.

RESULT

The selected TrackVersion is activated for all selected tracks, and the corresponding events are shown in the event display.

NOTE

If you work with audio tracks, MIDI tracks, instrument tracks, or the chord track, you can also use the **TrackVersions Inspector** to activate a TrackVersion.

Duplicating TrackVersions

You can duplicate a TrackVersion by creating a new TrackVersion that contains a copy of the active TrackVersion.

PROCEDURE

1. In the track list, select the tracks and activate the TrackVersion that you want to duplicate.

2. Select **Project > TrackVersions > Duplicate Version**.

   In the event display, a duplicate TrackVersion is displayed. In the track list, a default version name for the duplicate is shown.

NOTE

You can also use the **TrackVersions Inspector** (only available for audio tracks, MIDI tracks, instrument tracks, and the chord track) or the **TrackVersions** pop-up menu in the track list to duplicate a TrackVersion.

RELATED LINKS

TrackVersions Inspector Section on page 10
TrackVersions Pop-Up Menu on page 9

Deleting TrackVersions

You can delete the active TrackVersions for the selected tracks.

PROCEDURE

1. Select the tracks and activate the TrackVersions that you want to delete.
2. Select **Project > TrackVersions > Delete Version**.

   NOTE

   You can also use the **TrackVersions Inspector** (only available for audio tracks, MIDI tracks, instrument tracks, and the chord track) or the **TrackVersions** pop-up menu in the track list to delete the active TrackVersion for selected tracks.

RELATED LINKS

TrackVersions Inspector Section on page 10
TrackVersions Pop-Up Menu on page 9

Deleting Inactive TrackVersions

You can remove inactive TrackVersions on one or multiple tracks. This is useful, if you are sure that you do not need these TrackVersions anymore. You can undo this operation, and no audio files are deleted.

PROCEDURE

1. Activate the TrackVersions that you want to keep.
2. Do one of the following:
   - Select the tracks that contain the inactive TrackVersions that you want to delete, and select **Project > TrackVersions > Delete Inactive Versions of Selected Tracks**.
   - Select **Project > TrackVersions > Delete Inactive Versions of All Tracks**.

RESULT

A message informs you how many TrackVersions have been deleted from how many tracks.

NOTE

If you also want to delete the audio files, use **File > Cleanup**.

Copying and Pasting Selection Ranges Between TrackVersions

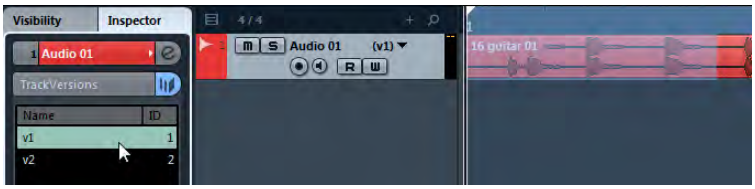
You can copy and paste ranges between different TrackVersions, even across multiple tracks.

PREREQUISITE

You have at least 2 TrackVersions.

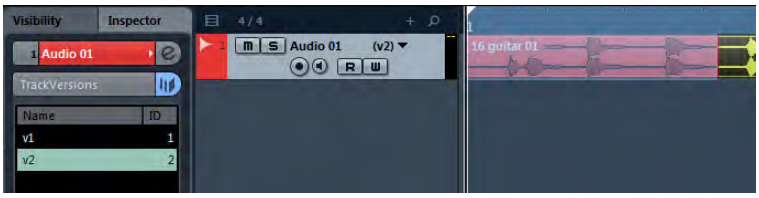
PROCEDURE

1. Select the **Range Selection** tool.
2. Select a range of the TrackVersion that you want to copy.



3. Select **Edit > Copy**.
4. Activate the TrackVersion into which you want to insert the copied range.

5. Select **Edit > Paste**.



Result

The copied range from the first TrackVersion is pasted to the second TrackVersion at the exact same position.

Note

If you want to perform more complicated comping tasks, we recommend to select **Project > TrackVersions > Create Lanes from Versions** and proceed with the **Comp** tool.

Related links

Creating Lanes from TrackVersions on page 20

Copying and Pasting Selected Events between TrackVersions

You can copy and paste selected events between different TrackVersions, even across multiple tracks.

Prerequisite

You have at least 2 TrackVersions, and you have split the corresponding events with the **Cut** tool, for example.

Procedure

1. Select the **Object Selection** tool.
2. Select the events that you want to copy.
3. Select **Edit > Copy**.
4. Activate the TrackVersion into which you want to insert the copied events.
5. Select **Edit > Functions > Paste at Origin**.
   This ensures that the events are inserted at the exact same position.

Result

The copied events from the first TrackVersion are pasted to the second TrackVersion at the exact same position.

TrackVersion Names

Each TrackVersion has a default TrackVersion name.

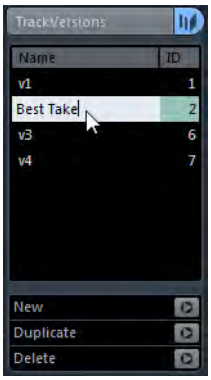
If more than one version is available for the track, the TrackVersion name is shown in the track list and in the **TrackVersions Inspector** section. By default, TrackVersions are named v1, v2, etc. However, you can rename each TrackVersion to your liking.

Renaming a TrackVersion

PROCEDURE

- In the **TrackVersions Inspector** section, double-click the TrackVersion name and enter a new name.

  The name is changed. If the available space in the track list is too small, the name is abbreviated automatically.



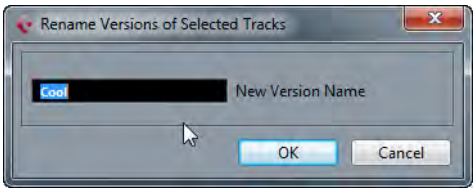
Renaming TrackVersions on Multiple Tracks

PROCEDURE

1. Activate all TrackVersions that you want to rename, and select the corresponding tracks.

2. Select **Project > TrackVersions > Rename Version**.

3. Enter a new TrackVersion name and click **OK**.



Result

In the track list, the new TrackVersion name is shown.

Note

If you want to assign the same ID to TrackVersions, select **Project > TrackVersions > Assign Common Version ID**.

Related links

Assigning a Common ID on page 13

Adjusting the Track Name Width

Procedure

1. Select **File > Preferences > Event Display > Tracks**.
2. Enter a value in the **Default Track Name Width** field.

   This changes the default track name width for all track types that support a track name.

   Note

   The **Default Name Width** setting is also available in the **Track Controls Settings** window. Here, you can also make individual settings for the different track types.

TrackVersions and Group Editing

You can move TrackVersions to a folder track and use **Group Editing** mode to create and edit the different TrackVersions simultaneously.

If **Group Editing** is activated, all TrackVersion functions affect all TrackVersions within the folder track.

Refer to the “Working with tracks and lanes” chapter of the “Operation Manual” for further details about Group Editing.

TrackVersions and Global Editing Functions

The global editing functions affect only the active TrackVersion. However, there are a few exceptions.

The following functions affect all TrackVersions, including inactive TrackVersions:

- **Edit > Range > Delete Time**
- **Edit > Range > Insert Silence**
- **Project > Tempo Track > Open Process Bars Dialog > Insert/Delete Bars**

TrackVersions vs. Lanes

TrackVersions and lanes are individual features that complement each other. Every TrackVersion can have its own set of lanes.

Creating Lanes from TrackVersions

If your project contains TrackVersions and you want to continue working with lanes, using the **Comp** tool, for example, you can create lanes from TrackVersions.

PROCEDURE

1. Select the tracks for which you want to create lanes.
2. Select **Project > TrackVersions > Create Lanes from Versions**.
   A new TrackVersion named **Lanes from Version** is added. This TrackVersion contains all TrackVersions on separate lanes. The original TrackVersions are kept. Lanes that you create from MIDI TrackVersions are muted.
3. In the track list or in the **Inspector**, activate the **Show Lanes** button for the track.
4. In the **Project** window toolbar, activate the **Comp** tool and continue as usual.

Creating TrackVersions from Lanes

If your project contains lanes and you want to continue working with the TrackVersion functions, you can create TrackVersions from lanes.

PROCEDURE

1. Select the tracks for which you want to create TrackVersions.
   If you only want to convert specific lanes, select these lanes.
2. Select **Project > TrackVersions > Create Versions from Lanes**.

RESULT

New TrackVersions are added, one for each separate lane. The original lanes are kept. Any crossfades that you have created between different lanes are discarded.

Instrument Tracks

The handling of instrument tracks has been improved. Instruments that you add via instrument tracks now support the same features as rack instruments.

- Instrument tracks support multiple audio outputs.

  This allows you to play back, mix and record different instrument outputs of VST instruments that support multiple outputs.
- Instrument tracks support multiple MIDI inputs.

  This allows you to route additional MIDI tracks to multi-timbral instruments that are loaded in an instrument track.
- Instrument track presets allow you to save and load all VSTi audio outputs for the instrument track. Also they save and load volume and pan settings.
- Multitrack presets allow you to save all connected MIDI tracks.

Activating Multiple Outputs for Instrument Tracks

PROCEDURE

1. Select **Project > Add Track > Instrument**.
2. In the **Add Instrument Track** dialog, select an instrument and click **Add Track**.
   An instrument track is added to your project.
3. In the instrument track Inspector, click the **Activate Outputs** button, and activate all required outputs.
   The corresponding number of channels is added to the MixConsole.

4. Click **Edit Instrument** to open the instrument panel, and assign the instrument outputs to the activated audio outputs.

   For more details on how to assign instrument outputs, refer to the description of the instrument.

Result

Your instrument outputs are now routed to dedicated audio outputs and you can mix them using the instrument channels in the MixConsole.

Routing Multiple MIDI Tracks to Multi-Timbral Instruments

Procedure

1. Select **Project > Add Track > Instrument**.
2. In the **Add Instrument Track** dialog, select an instrument and click **Add Track**.

   An instrument track is added to your project.
3. In the **Inspector**, click **Edit Instrument** to open the instrument panel and load a sound to the first program slot.
4. Select **Project > Add Track > MIDI**.

   The output of the new MIDI track is automatically routed to the instrument, and the next available MIDI channel is set.
5. In the **Inspector**, click **Edit Instrument** to open the instrument panel and load a sound to the next available program slot.

Result

You can now play back and record different sounds on different tracks. You can also play back and record MIDI events for chords, melody, or MIDI control change messages on separate MIDI tracks.

Note

To save your settings as multi track preset, select the instrument track and the related MIDI tracks, and select **Save Track Preset** from the context menu.

After Completing This Task:

You can now route your instrument outputs to different audio outputs in the instrument panel.

Related links

Activating Multiple Outputs for Instrument Tracks on page 21

VST Instruments

The new **VST Instruments** window allows you to add VST instruments for MIDI and instrument tracks, giving you an overview of all instruments used in a project. It also offers you access to 8 quick controls for each added instrument.

The following controls can be found in the VST Instruments window:

1) **Add Track Instrument**

   Opens the **Add Instrument Track** dialog that allows you to select an instrument and add an instrument track that is associated to this instrument.

2) **Find Instruments**

   Opens a selector that allows you to find an instrument in the **VST Instruments** window.

3) **Set Remote-Control Focus for VST Quick Controls to Previous/Next Instrument**

   Shows and activates the quick controls for the next/previous instrument in the **VST Instruments** window.

4) **Show/Hide all VST Quick Controls**

   Shows/hides the default quick controls for all loaded instruments.

5) **Settings**

Opens the **Settings** menu, where you can activate/deactivate the following modes:

Show VST Quick Controls for One Slot Only shows the VST Quick Controls exclusively for the selected instrument.

MIDI Channel follows track selection ensures that the **Channel** selector follows the MIDI track selection in the **Project** window. Use this if you work with multitimbral instruments.

Remote-Control Focus for VST Quick Controls follows track selection ensures that the VST Quick Control remote-control focus follows the track selection.

The following controls are available on each instrument:

1) **Activate Instrument**

Activates/deactivates the instrument.

2) **Edit Instrument**

Opens the instrument panel.

3) **Freeze Instrument**

Freezes the instrument. This allows you to save CPU power.

4) **Instrument Selector**

Allows you to select another instrument. Double-click to rename the instrument. The name is shown in the **VST Instruments** window in the **Output Routing** pop-up menu for MIDI tracks. This is useful when you work with several instances of the same instrument.

5) **Input Options**

This lights up when MIDI data is received by the instrument. Click this button to open a pop-up menu that allows you to select, mute/unmute, solo/unsolo for tracks that send MIDI to the instrument (inputs).

6) **Activate Outputs**

Allows you to activate one or more outputs for the instrument.

7) **Preset Browser**

Allows you to load or save an instrument preset.

8) **Load Previous/Next Program**

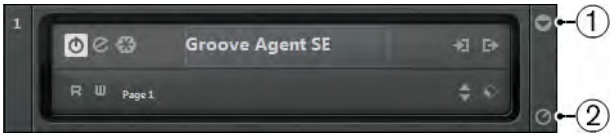
Allows you to load the previous/next program.

9) **Select Quick Control Layer**

Allows you to select a program.

10) **Read/Write Automation**

Allows you to read/write automation for the instrument parameter settings.



1) **Show/Hide VST Quick Controls**

Allows you to show/hide the VST Quick Controls for the instrument.

2) **Set Remote-Control Focus for VST Quick Controls**

Allows you to activate the VST Quick Controls to remote-control the instrument.

VST Instruments Window Context Menu

The following functions are available in the **VST Instruments** window context menu:

- **Always on Top**

  If activated, the **VST Instruments** window is always on top.

- **Add Track Instrument**

  Opens the **Add Instrument Track** dialog that allows you to select an instrument and add an instrument track associated to this instrument.

- **Add Rack Instrument**

  Opens a selector that allows you to add a VST instrument.

Instruments Context Menu

The following functions are only available in the instruments context menu:

- **Copy/Paste instrument Setting**

  Allows you to copy the instrument settings and paste them to another instrument.

- **Load/Save Preset**

  Allows you to load/save an instrument preset.

- **Default Preset**

  Allows you to define and save a default preset.

- **Switch to B Setting**

  Allows you to activate the setting B.

- **Copy A to B**

  Allows you to copy the effect parameters of effect setting A to effect setting B.

- **Activate Outputs**

  Allows you to activate one or more outputs for the instrument.

- **Remote Control Editor**

  Opens the **Remote Control Editor**.

VST Quick Controls

VST Quick Controls allow you to remote-control a VST instrument from within the **VST Instruments** window.

- To show the VST Quick Controls on the **VST Instruments** window, activate the **Show/Hide VST Quick Controls** button.

Connecting Quick Controls to a Remote Controller

Quick controls become really powerful when used in combination with a remote controller.

PREREQUISITE

Your remote device is connected to Cubase via MIDI.

PROCEDURE

1. Select **Devices > Device Setup**.
2. In the **Devices** list, select **VST Quick Controls**.
3. From the **MIDI Input** pop-up menu, select the MIDI port on your computer.
   - If your remote controller has its own MIDI input and supports MIDI feedback, you can connect your computer to the device input. Select the corresponding MIDI port in the **MIDI Output** pop-up menu.
4. Click **Apply**.
5. Activate **Learn**.
6. In the **Control Name** column, select **QuickControl1**.
7. On your remote control device, move the control that you want to use for the first quick control.
8. Select the next slot in the **Control Name** column and repeat the previous steps.
9. Click **OK**.

RESULT

The quick controls are now associated with control elements on your external remote controller. If you move a control element, the value of the parameter that is assigned to the corresponding quick control changes accordingly.

Track Visibility Management

Configuring the Track List

You can configure which tracks are shown or hidden in the track list.

You can configure the visibility of tracks in the track list using the following functions:

- **Filter Track Types**
- **Visibility Inspector** tab
- **Track Visibility Agents**
- **Track Visibility Configurations**

NOTE

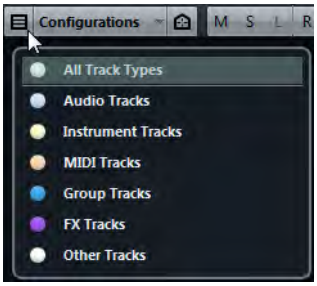
You cannot use these features to show or hide lanes.

Track Types Filter

The track types filter allows you to determine which track types are shown.

To set up the track types filter, click the **Filter Track Types** button. This can be found at the following locations:

- On the **Project** window toolbar.

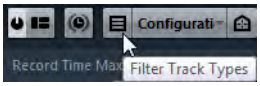


- Above the track list.

Filtering Track Types

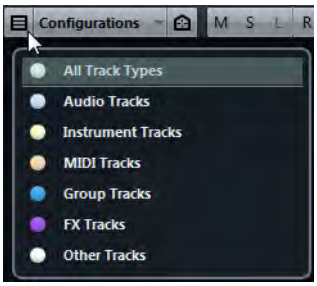
PROCEDURE

1. On the **Project** window toolbar, click the **Filter Track Types** button.



This opens the **Track Types** filter.

2. Click a dot to the left of a track type to hide it.



RESULT

Tracks of the filtered type are removed from the track list and the color of the **Filter Track Types** button changes to indicate that a track type is hidden.

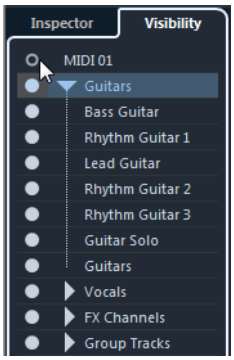
Visibility Tab

The **Project** window **Inspector** features two tabs: **Inspector** and **Visibility**. The **Visibility** tab allows you to determine which individual tracks are shown in the track list.

- To open the **Visibility** tab, click its tab or use the **Toggle Inspector tabs** key command in the **Inspector** category of the **Key Commands** dialog.

Showing/Hiding Individual Tracks

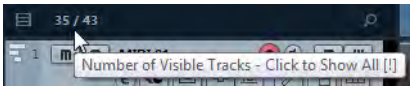
The **Visibility Inspector** tab shows a list of all current tracks. Here you can show and hide individual tracks.



- To show or hide a track in the track list, click a dot to the left of a track.
- To activate or deactivate several tracks at the same time, select them and press [Return].
- To show a hidden track exclusively, [Shift]-click the dot.
- To expand or collapse a folder, click the triangle to the left of a folder track.

Number of Visible Tracks

The number of visible tracks is indicated above the track list. This lets you know how many tracks are hidden.



- Click the number of visible tracks to show all tracks.

NOTE

Tracks that are hidden through the track types filter cannot be shown by clicking the number of visible tracks.

Track Visibility Agents

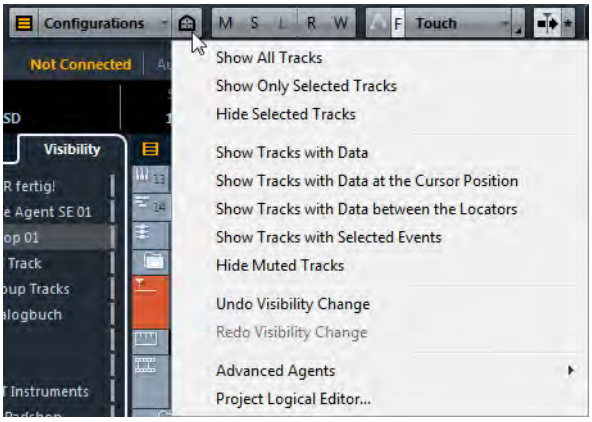
Track visibility agents allow you to show or hide all tracks, selected tracks, or tracks with certain properties.

NOTE

If you divide the track list, the top part of the list is not affected by visibility agents.

To open the **Track Visibility Agents** pop-up menu, perform one of the following actions:

- Click the **Track Visibility Agents** button on the toolbar.



- Open the **Visibility Inspector** tab and right-click to open the context menu.

RELATED LINKS

Visibility Tab on page 28

Showing Tracks with Specific Properties

- To open the **Track Visibility Agents** pop-up menu, click the **Track Visibility Agents** button in the toolbar.

Show All Tracks

Shows all tracks of your project.

Show Only Selected Tracks

Shows only the tracks that are selected.

Hide Selected Tracks

Hides all tracks that are selected.

Show Tracks with Data

Shows all tracks with events or parts. The tempo track, the signature track, and the chord track are always shown.

Show Tracks with Data at the Cursor Position

Shows all tracks with events or parts at the cursor position.

Show Tracks with Data between the Locators

Shows all tracks with events or parts between the left and right locators.

Show Tracks with Selected Events

Shows all tracks with selected events or parts.

Hide Muted Tracks

Hides all tracks that are muted.

NOTE

You can assign key commands for the track visibility agents in the **Channel & Track Visibility** category of the **Key Commands** dialog.

Undoing Visibility Changes

You can undo/redo up to 10 visibility changes.

PROCEDURE

1. In the **Project** window toolbar, click the **Track Visibility Agents** button.
2. Select **Undo Visibility Change**.

Advanced Agents

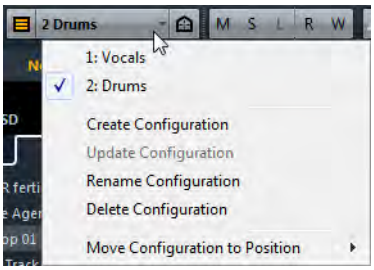
The **Advanced Agents** submenu features **Project Logical Editor** presets that allow you to show or hide tracks with specific properties.

- Click the **Track Visibility Agents** button in the **Project** window toolbar, and select **Advanced Agents** to open a submenu.

Try out the different presets to show or hide your tracks, or use them as a starting point for your own presets in the **Project Logical Editor**.

Track Visibility Configurations

The **Track Visibility Configurations** button on the **Project** window toolbar allows you to create configurations that are useful for switching quickly between different visibility setups. Track visibility configurations are saved with the project.



Track Visibility Configurations

This toolbar button displays the name of the active configuration.

Configurations List

A list of configurations is shown as soon as you create at least one configuration. To load a configuration, select it from this list.

Create Configuration

Opens the **Create Configuration** dialog that allows you to save the configuration and enter a name for it.

Update Configuration

If you change the active configuration, this is indicated by an asterisk after the configuration name. Use this function to save changes to the active configuration.

Rename Configuration

Opens the **Rename Configuration** dialog that allows you to rename the active configuration.

Delete Configuration

Allows you to delete the active configuration.

Move Configuration to Position

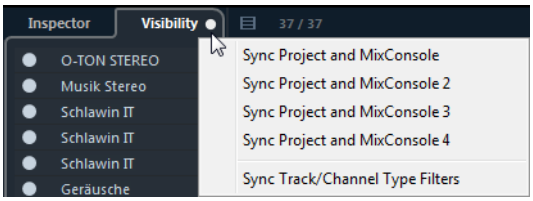
This function becomes available if 2 or more configurations exist. It allows you to change the position of the active configuration on the menu. This is useful, as you can assign key commands to the first 8 configurations in the **Channel & Track Visibility** category of the **Key Commands** dialog.

Synchronizing Track and Channel Visibility

You can synchronize the track visibility in the **Project** window with the channel visibility in the **MixConsole**.

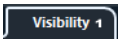
PROCEDURE

1. In the **Inspector**, open the **Visibility** tab and click the dot to open the **Sync Track/Channel Visibility** menu.



2. Select **Sync Project and MixConsole** to synchronize the track visibility with the channel visibility.

   The dot in the **Visibility** tab changes to indicate that the track and channel visibility are synchronized.



NOTE

You can only synchronize the track visibility in the **Project** window with the channel visibility of one **MixConsole**. If you enable **Sync Track/Channel Visibility** for a second **MixConsole**, the first link is lost.

NOTE

If you divide the track list, the top part of the list is not affected. Likewise, channels in the left or right zones of the **MixConsole** are not synchronized.

Finding Tracks

The **Find Tracks** function allows you to find specific tracks. This is useful if you have a large project with many tracks or if you have hidden tracks using the track visibility features.

PROCEDURE

1. Click **Find Tracks** above the track list, to open a selector that lists all tracks.

2. In the search field, enter the name of the track.
   As you type, the selector updates automatically.
3. In the selector, select the track and press [Return].
   The selector closes and the track is selected in the track list.

   NOTE

   If the track was outside the view or hidden, it is now shown. Tracks that are hidden using **Filter Track Types** are not shown.

Automatic Hitpoint Detection

When you add an audio file to your project by recording or by importing, Cubase automatically detects hitpoints. This allows you to navigate to hitpoints of an audio file from within the **Project** window.

For long audio files, hitpoint detection may take a while. All operations that are based on hitpoints are disabled during the calculation.

- To disable automatic hitpoint detection, select **File > Preferences > Editing > Audio**, and deactivate **Enable Automatic Hitpoint Detection**.

NOTE

In the **Project** window, hitpoints are shown for the selected event, provided that the zoom factor is high enough. To hide them, select **File > Preferences > Event Display > Audio** and disable **Show Hitpoints on Selected Events**.

RELATED LINKS

Using Hitpoints to Locate Audio Positions in the Project Window on page 34

Using Hitpoints to Locate Audio Positions in the Project Window

You can navigate through the hitpoints of an audio event in the **Project** window.

Prerequisite

Enable Automatic Hitpoint Detection is activated in the **Preferences** dialog (**Editing–Audio**).

Procedure

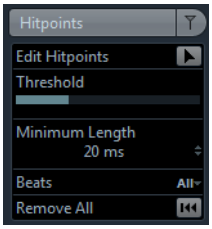
1. Select the audio track that contains the audio event for which you want to locate hitpoints.
2. Press [Alt]/[Option]-[N] to navigate to the next hitpoint, or [Alt]/[Option]-[B] to navigate to the previous hitpoint.

   The project cursor jumps to the respective hitpoint.

Filtering Hitpoints

You can filter hitpoints in the **Hitpoints** Inspector tab of the **Sample Editor**.

You can use the following parameters to filter hitpoints:



Threshold

This filters hitpoints by their peaks. This allows you to discard hitpoints of quieter crosstalk signals, for example.

Minimum Length

This filters hitpoints by the distance between two hitpoints. This allows you to avoid creating slices that are too short.

Beats

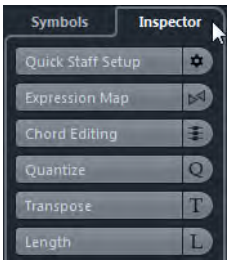
This allows you to filter hitpoints by their musical position. This allows you to discard hitpoints that do not fit within a certain range of a defined beat value.

Score Editor Improvements

Score Inspector

The **Score Editor Inspector** now features two **Inspector** tabs: **Symbols** and **Inspector**.

To open an **Inspector** tab, click its header.



- The **Symbols** tab contains score-related functions. For a description of these functions, refer to the chapter “Working with symbols” in “Part II: Score layout and printing” of the “Operation Manual”.
- The **Inspector** tab contains MIDI-related functions. For a description of these functions, refer to the description of the **Key Editor Inspector** in the chapter “The MIDI Editors” in the “Operation Manual”.

NOTE

The **Quick Staff Setup** section has been moved from the **Symbols** tab to the **Inspector** tab.

Re-Record Mode

The **Re-Record** mode allows you to reinitiate a recording with a single click.

The first recording is canceled, the events are removed, and recording is restarted from the exact same position.

Re-Recording

PROCEDURE

1. Activate **Transport > Re-Record**.
2. Activate recording as usual.
3. Hit the **Record** button again to restart recording.

RESULT

The project cursor jumps back to the record start position and recording is reinitiated. Pre-roll and pre-count settings are taken into account.

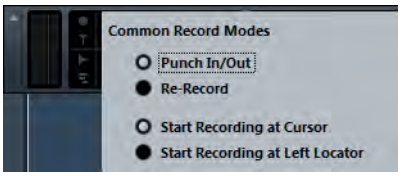
NOTE

The previous recordings are removed from the project and cannot be retrieved using **Undo**. However, they remain in the **Pool**.

Common Record Modes

The **Common Record Modes** determine what happens if you click the **Record** button during an audio or MIDI recording.

- In the **Transport** panel, click the upper part of the **Record Modes** section to open the **Common Record Modes** pop-up menu.



Punch In/Out

In this mode, the recording is stopped.

Re-Record

In this mode, the recording is removed and recording is restarted.

Start Recording at Cursor

In this mode, recording starts from the cursor position.

Start Recording at Left Locator

In this mode, recording starts from the left locator.

Control Room

The Control Room features allow you to divide the studio environment into the performing area (studio) and the engineer/producer area (control room).

To open the Control Room mixer you have 2 options:

- Select **Devices > Control Room Mixer**.

  This opens the **Control Room** in a separate window.

- Select **Devices > MixConsole > Set up Window Layout > Control Room/Meter.**

  This opens the **Control Room** section in the **MixConsole**.

The Control Room mixer itself is divided into 2 sections that you open by clicking the tabs at the bottom.

- The **Mixer** tab contains all controls that you use regularly during recording, mixing, and mastering, for example.
- The **Setup** tab contains settings that you most probably use only once for a project.

Adding Channels to the Control Room

To be able to use the Control Room, you need to add the channels that you need first.

PROCEDURE

1. Select **Devices > VST Connections**.
2. Click **Studio**.
3. Click **Add Channel**.

   A pop-up menu lists all available channel types and shows how many instances of each type are available.
4. Select a channel type.

   For most channel types, a dialog opens, that allows you to choose the channel configuration.
5. Click the **Audio Device** column to set an audio device for the channel type.

6. Click the **Device Port** column to assign a port for the channel.

   NOTE

   You cannot assign the same device port to a bus or channel and a Control Room channel at the same time.

RESULT

The Control Room functions are available for use. If you disable the Control Room, the configuration is saved and will be restored when you reenable the Control Room.

Output Routing

For the Control Room to function correctly, you must assign the Main Mix bus to the set of outputs that contains the mix you want to hear.

If you only have one output bus, it automatically becomes the Main Mix. All other outputs are not routed through the Control Room Mixer.

Exclusive Assignment of Monitor Channels

Generally, the port assignment to the Control Room channels is exclusive. However, it can be useful to create monitor channels that share device ports with each other as well as inputs and outputs. This can be helpful if you use the same speakers as a stereo pair and also as the left and right channels of a surround speaker configuration, for example. Switching between monitors that share device ports is seamless, multi-channel audio is mixed down to stereo as needed. Only one monitor set can be active at a time.

If your scenario does not require you to assign ports to several monitor channels, it is recommended to activate the **Exclusive Device Ports for Monitor Channels** option in the **Preferences** dialog (**VST–Control Room** page). This way, you can make sure that you do not accidentally assign ports to inputs/outputs and monitor channels at the same time.

NOTE

The state of the **Exclusive Device Ports for Monitor Channels** preference is saved together with the Control Room presets. Therefore, if you recall a preset, your current setting in the **Preferences** dialog might be overwritten.

Control Room Channels

Each Control Room channel type that you create defines an input or output of the **Control Room Mixer**.

Monitor Channels

A monitor channel represents a set of outputs that are connected to monitor speakers in the Control Room.

You can create up to 4 monitor channels for a mono, stereo, or surround speaker configuration. Each monitor can have its own custom downmix settings, input gain, and input phase settings.

NOTE

Monitor channels can share hardware inputs or outputs with another bus or channel. When you create the connections for the monitor channels, device ports that are already used for other busses or channels are shown in red on the **Device Port** pop-up menu. If you select a used port, its previous connection is lost.

Monitor Sources

You can set up different monitor sources and use the **Control Room Mixer** to select the mix sources that you want to listen to. Different monitor sources for dialogue, sound effects, and music are useful in post production setups that require more than one mix bus.

You can create up to 8 monitor sources for a mono, stereo or surround speaker configuration. These can be input or output busses that you set up in the **Inputs/Outputs** tab of the **VST Connections** window, or a group channel.

NOTE

If you select a monitor source with a wider configuration than the Main Mix bus, automatic downmixing occurs.

Phones Channel

You can use the phones channel in the Control Room to listen to cue mixes.

You can create 1 phones channel for a stereo configuration. It allows you to listen to the main mix or cue mixes or to external inputs on a pair of headphones. You can also use it for previewing.

Cue Channels

You can use cue channels for sending cue mixes, also known as headphone mixes, to performers in the studio during recording.

You can create up to 4 cue channels in mono or stereo for 4 discrete cue mixes. Cue channels have talkback and click functions. They allow you to monitor the main mix, external inputs, or a dedicated cue mix.

EXAMPLE

If you have 2 available headphone amplifiers for performers, you can create 1 cue channel for each cue mix and name them according to their function: vocalist mix, bass player mix, etc.

Cue Channels and Cue Sends

For every cue channel that you define in the **VST Connections** window, each channel in the **MixConsole** has a cue send with level, pan, and pre/post-fader selection. These cue sends can be used to create discrete cue mixes that performers can listen to.

- In the **MixConsole**, activate **Racks > Cue Sends** to show the cue sends.

External Inputs

You can use external inputs for monitoring external devices, such as CD players, multi-channel recorders, or any other audio source.

You can create up to 6 external inputs for a mono, stereo, or surround speaker configuration.

NOTE

If you select external inputs as input source of an audio channel, you can record them. In this case, you do not need to assign the device ports to the input channel.

Talkback Channels

You can use talkback channels for communication between the Control Room and performers in the studio.

You can create 1 talkback channel and assign a mono input channel to each one of them.

You can also use talkback channels as input source for audio tracks and record them. You can route them to each cue channel and use different levels.

You can insert effects like a compressor or limiter on talkback channels. This ensures that erratic levels do not disturb performers and that clear communication with everyone is possible.

NOTE

In the **Preferences** dialog (**VST–Control Room** page) the **Auto Disable Talkback Mode** allows you to specify how talkback works during playback and recording.

Metering Channel

You can use a metering channel for connecting a hardware metering device.

The metering channel allows you to meter monitoring sources without having the listening volume affect the meter. This channel is a physical ASIO output which feeds the same signal that goes through the meter channel.

NOTE

The metering channel does not appear in the project.

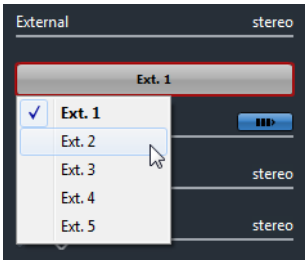
Control Room Mixer

The **Control Room Mixer** displays information and controls for the channels that you define on the **Studio** tab in the **VST Connections** window.

The **Control Room Mixer** is divided into a number of sections that you open by clicking their header. To open several sections simultaneously, use [Ctrl]/[Command]-click.

External

The **External** section is only shown if you have added more than one external input in the **VST Connections** window.



To switch to another external input, click the input name and select a new external input from the pop-up menu.

Cue Channel

1) **Activate Cue Channel**

   Allows you to activate/deactivate the cue channel.

2) **Source Selectors**

   Allow you to select the source for the cue channel: monitor mix (Mix), external inputs (Ext), or the cue sends (Cues). The signal presence indicators in the upper left corner light up when the source channel is sending data to the cue channel.

3) **Enable Talkback to Cue Channel**

   Allows you to activate talkback for communication between the Control Room and the performers in the studio. You can set the level of the talkback signal with the slider.

4) **Activate Metronome Click**

   Activates the metronome click. Use the **Click Level** and **Click Pan** controls to set the volume and the pan position of the metronome click.

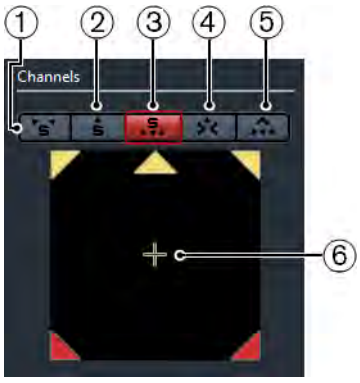
5) **Signal Level**

   Allows you to set the signal level.

Channels

The **Channels** section shows the speaker arrangement of the Main Mix bus.

You can use the solo functions to listen to individual channels of the Main Mix. You can also use this to test your multi-channel speaker system and make sure that the correct channels are routed to the speakers.



1) **Solo Left and Right Channels**

   Allows you to solo the left and right channels.

2) **Solo Front Channels**

   Allows you to solo the front channels.

3) **Solo Surround Channels**

   Allows you to solo the surround channels.

4) **Listen to Solo Channels on Center Channel**

   Allows you to listen to all soloed speakers in the center channel. If the center channel is not available, the channels are distributed equally to the left and right.

5) **Listen to Surround Channels on Front Channels**

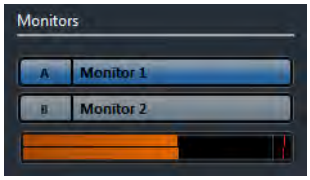
   Allows you to solo the surround channels and route them to the front speakers.

6) **Solo LFE Channel**

   Allows you to solo the LFE channel.

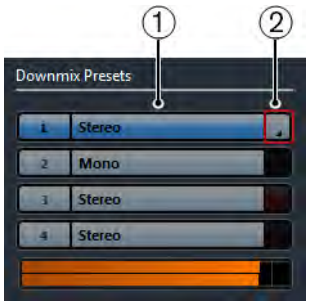
Monitors

The **Monitors** section allows you to select and configure the monitor sets.



Downmix Presets

The **Downmix Presets** section allows you to configure downmix presets.



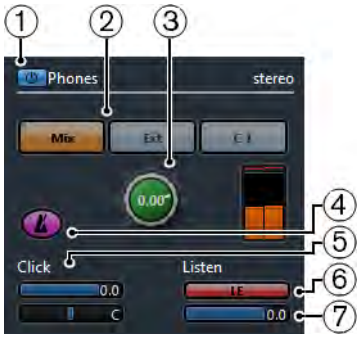
1) **Assign Downmix Preset**

   Allows you to configure a downmix preset for the monitor that is selected in the **Monitors** section.

2) **Select Output Configuration**

   Allows you to select an output channel configuration.

Phones Channel



1) **Activate Phones Channel**

   Allows you to activate/deactivate the phones channel.

2) **Source Selectors**

   Allow you to select the source for the phones channel: monitor mix (Mix), external inputs (Ext), or the cue sends (Cues). The signal presence indicators in the upper left corner light up when the source channel is sending data to the Phones channel.

3) **Signal Level**

   Allows you to set the signal level. [Ctrl]/[Command]-click to set the level to the reference level specified in the **Preferences** dialog (**VST–Control Room page**).

4) **Activate Metronome Click**

   Activates the metronome click.

5) **Click Level and Click Pan**

Use the **Click Level** and **Click Pan** controls to set the volume and the pan position of the metronome click.

6) **Enable Listen for Output**

Enables the listen bus function.

7) **Listen Level**

Allows you to set the listen level.

Control Room Channel

The Control Room channel is the representation of the bus that is set up as the Main Mix bus on the **Outputs** tab in the **VST Connections** window.

The following section contains a description of the individual controls.

1) **Activate Control Room Channel**

Allows you to activate/deactivate the Control Room channel.

2) **Signal Level**

Allows you to set the volume for the Control Room output. This does not affect the recording input level or the Main Mix level for exporting mixdowns. [Ctrl]/[Command]-click to set the level to the reference level specified in the **Preferences** dialog (**VST–Control Room** page).

3) **Signal Meter**

Shows the volume for the Control Room output.

1) **Source Selectors**

Allow you to select the source for the Control Room channel. The available sources depend on the channels that you added to the Control Room. The signal presence indicators in the upper left corner light up when the source channel is sending data to the Control Room channel.

2) **Dim Signal**

Activate this to lower the Control Room level by a fixed amount. This allows a quick reduction in monitor volume without disturbing the current monitor level. Clicking the **DIM** button again returns the monitor level to the previous setting.

3) **Use Reference Level**

Enable this button to set the Control Room level to the reference level specified in the **Preferences** dialog (**VST–Control Room** page). The reference level is the level that is used in calibrated mixing environments, such as film dubbing stages.

4) **Activate Metronome Click**

Activates the metronome click.

1) **Monitor Selectors**

Allow you to select another monitor source.

2) **Downmix Preset Selectors**

Allow you to select another downmix preset.

3) **Activate Talkback**

Allows you to activate talkback for communication between the Control Room and the performers in the studio. Click to activate, click and hold for momentary mode.

1) **Click Level and Click Pan**

Use the **Click Level** and **Click Pan** controls to set the volume and the pan position of the metronome click for the Control Room channel.

2) **AFL/PFL**

Allows you to determine whether the signal of a listen-enabled channel is routed to the Control Room channel after applying the fader and pan settings (AFL) or before applying the fader and pan settings (PFL).

3) **Enable Listen for Output**

Enables the listen bus function for the Control Room output.

4) **Listen Level**

Allows you to adjust the volume of listen bus signals that are routed to the Control Room output.

5) **Listen Dim**

Allows you to adjust the volume of the Main Mix when channels are in Listen mode. This keeps listen-enabled channels in context with the Main Mix. If the **Listen DI**M level is set to the minimum value, you only hear the listen-enabled channels.

6) **Talk Dim**

When **Talkback** is active, this slider controls how much the output of all the channels in the Control Room Mixer is reduced, to prevent unwanted feedback.

Control Room Setup

The **Control Room** setup contains additional settings for the channels.

- To open the **Control Room** setup, click the **Setup** tab at the bottom right of the Control Room.

The **Control Room** setup is divided into a number of sections that you open by clicking their headers.

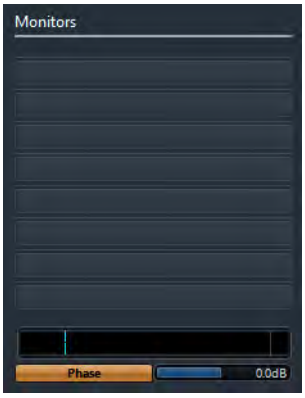
Input Gain

Setting up the input gain can be useful in the following situations:

- To balance the level of external inputs, that is CD players and other sources to the Main Mix level, for A/B comparisons.

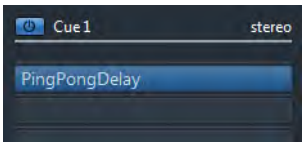
- To balance the level of your monitor systems, so that switching between sets of speakers does not change the playback volume.

Input Phase



Reversing the input phase can be useful for external inputs and monitor speaker outputs.

Insert Effects



Each Control Room channel has a set of insert effect slots.

- Use the inserts on the Control Room channel for metering and spectral analysis plug-ins.

  All solos including the Listen bus will come through the Control Room channel and allow analysis of individual sounds. A brickwall limiter in the last insert slot of the Control Room channel can prevent accidental overloads and damage to speaker systems.

- Use the inserts for the talkback channel to control the dynamics of the talkback microphone.

  This will help protect performers' hearing and ensure that everyone can be heard over the talkback microphone.

- Use the monitor inserts for surround decoding or brickwall limiting to protect sensitive monitor speakers.

  Each monitor channel has a set of eight inserts, all of which are post Control Room fader.

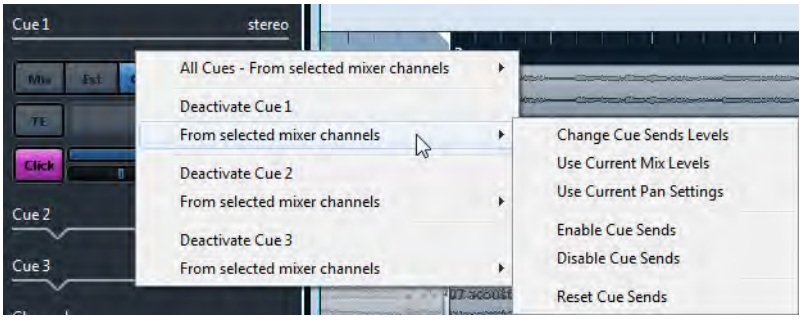
Setting Up a Cue Mix

You can create a cue mix from the fader and pan levels that are used in the **MixConsole** and change them to meet the needs of the individual performers.

PROCEDURE

1. In the **MixConsole**, select the channels from which you want to copy the settings.
2. In the **Control Room**, right-click on a cue channel to open the context menu.

   This applies the function only to this cue channel.
   - If you want to apply the function all cue channels, click anywhere but on a cue channel to open the context menu.
3. Select **From selected mixer channels** and select one of the functions.



Cue Mix Context Menu

Change Cue Sends Levels

Allows you to adjust multiple send levels at the same time.

Use Current Mix Levels

Allows you to copy the fader levels of the selected tracks to the cue sends. This sets all cue send levels for the selected tracks to the level of the main channel fader. It also changes the cue send status to pre-fader, so that changes in the main mix do not affect the cue sends.

Use Current Pan Settings

Allows you to copy pan information from the main mix to the cue sends of the selected tracks. If the cue send is mono, the pan setting is copied, but the output of the cue send is the sum of the left and right channels.

Enable Cue Sends

Allows you to activate the cue sends of the selected channels. To be able to hear the cue mix for a cue channel, the cue sends must be enabled.

Disable Cue Sends

Allows you to disable the cue sends of the selected channels.

Reset Cue Sends

Allows you to deactivate the cue sends, to change the send level of all selected channels to 0 dB and to set the signal source to post-fader. This way, any changes to the main mix also change the cue mix. To raise the level of individual cue channels, raise the level on that channel.

Adjusting the Overall Cue Send Level

You can adjust multiple send levels at the same time for the cue send mix, keeping the blend intact while lowering the overall volume. This is sometimes necessary, because the levels in the main mix are often optimized for the loudest possible signal level without clipping. This means that when you create a “more me” mix, you may find that there is not enough headroom available in the cue send to raise levels without introducing clipping.

PROCEDURE

1. In the **MixConsole**, select the channels that you want to modify.
2. In the **Control Room**, right-click a cue channel to open the context menu.
3. Select **From selected mixer channels > Change Cue Sends Levels**.
4. Activate **Relative Mode**.

   This way, you adjust the existing levels. By deactivating **Relative Mode**, all cue sends are set to the same absolute level.
5. Adjust the level as necessary.

   The level of all selected cue sends is adjusted by the set amount.
6. Click **OK**.

New Plug-Ins

About the New Plug-Ins

The new plug-ins are listed below.

REVelation

This plug-in produces a high-quality algorithmic reverb with early reflections and reverb tail.

Magneto II

This distortion plug-in simulates the saturation and compression of recordings on analog tape machines.

LoopMash FX

This plug-in is a live performance effect offering DJ effects that can be controlled by a MIDI keyboard.

Gate Improvements

This plug-in now features an additional **Range** parameter which defines the amount of attenuation when the gate is closed. This new parameter is also available in the **Channel Strip** module of the **MixConsole**.

HALion Sonic SE 2

This synth is the successor to HALion Sonic SE with a revised graphical user interface and the new analogue synth module Trip.

Groove Agent SE 4

This drum sampler is the successor to Groove Agent ONE with enhanced functionality. Its familiar MPC-style layout with 128 pads allows you to create your beats.

VST Connect SE 2 (Cubase only)

This plug-in is the successor to VST Connect SE. It allows you to collaborate with other musicians around the globe and communicate peer-to-peer. Record your performances with sample-accurate sync and use the video feed, talkback, and chat functions.

NOTE

For detailed information, refer to the following separate documents: “Plug-in Reference”, “HALion Sonic SE”, “Groove Agent SE”, “VST Connect SE”.

Further Improvements

Steinberg Hub

When you start Cubase, when you open projects, or when you create new projects using the File menu, Steinberg Hub opens. Steinberg Hub keeps you up to date with the latest information and assists you with organizing your projects.

- If you do not want to make use of the functions of Steinberg Hub, select **File > Preferences > General** and deactivate **Use Steinberg Hub**.
- To open the last project on startup, select **File > Preferences > General** and activate **Open last Project on Start Up**.

Drum Maps and VST3 Instruments

If you select a VST3 instrument such as Groove Agent SE 4 as an output for a MIDI or instrument track, you can create a new drum map that contains the pitch and name data that is provided by the instrument.

Creating a Drum Map for Groove Agent SE

You can create a drum map for MIDI or instrument tracks that are routed to Groove Agent SE.

Prerequisite

You have created a MIDI or instrument track and loaded Groove Agent SE.

Procedure

1. In the **Inspector** for the track, open the **Drum Maps** pop-up menu, and select **Create Drum Map From Instrument**.
2. In the **Drum Maps** pop-up menu, select **Drum Map Setup**.

3. In the **Drum Maps** list of the **Drum Map Setup** dialog, select Groove Agent SE.

   The sounds and settings of the Groove Agent SE drum map are displayed to the right. The instruments and pitches correspond exactly those shown in Groove Agent SE.

   NOTE

   If you select a MIDI part and select **MIDI > Open Drum Editor**, the drum sound list shows exactly the same settings.

Track Quick Control Presets

For audio, instrument, MIDI, FX, and group tracks, you can now save and load your own Quick Control assignments as presets or use the factory presets.

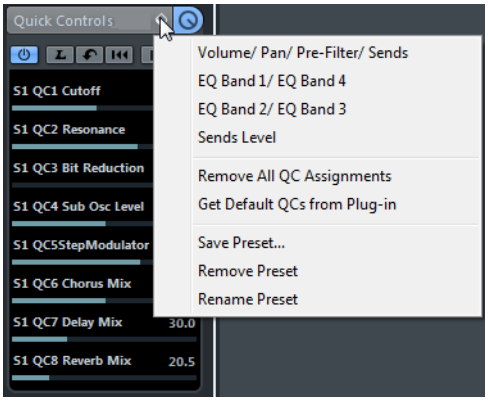
Saving/Loading Track Quick Control Assignments as Presets

PROCEDURE

1. In the **Inspector** for your track, open the **Quick Controls** section.

   For instrument tracks, the track quick controls are set to the 8 default VST quick controls of the loaded instrument by default.

2. Click **Preset Management** in the top right corner of the **Inspector** section and select one of the presets.



   The Track Quick Control assignment changes and gives you access to the channel parameters.

   NOTE

   You can also make your own assignments and save them as presets and delete, rename, or reset the presets to the default assignments.

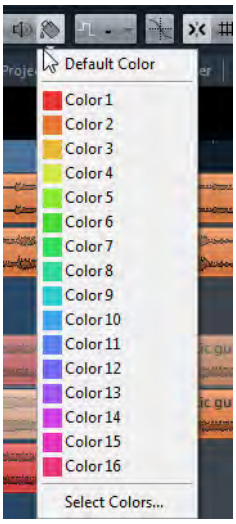
Color Management

Coloring Tracks, Parts, or Events Manually

The **Color** tool on the **Project** window toolbar allows you to color each track, part, or event individually.

PROCEDURE

1. In the **Project** window, do one of the following:
   - To change the color of an event or part, select it.
   - To change the color of a track, select the track and deselect all its events or parts.
2. On the toolbar, select the **Color** tool, then click again, and select a color from the pop-up menu.



The color is applied to the selected item. If you change the color of a track, the new color is used for all events on the track and for the corresponding channel in the **MixConsole**.

NOTE

If you assign a different color to individual parts or events, they no longer follow color changes of the track.

Resetting the Default Color

You can reset the color of a track, part, or event to the default color.

PROCEDURE

1. In the **Project** window, select the event or part that you want to reset to the default color.
2. On the toolbar, select the **Color** tool, then click again, and select **Default Color** from the pop-up menu.

Project Colors Dialog

The **Project Colors** dialog allows you to set up a different set of colors for items in the **Project** window.

- To open the **Project Colors** dialog, select the **Color** tool in the **Project** window toolbar. Click again to open a pop-up menu and select **Project Colors**.

Color fields

Click a field to open a color selector pane that allows you to specify a new color.

Click **Options** for the following options.

Append New Color

Adds a new color button at the bottom of the color list.

Insert New Color before Selection

Adds a new color button above the selected color button.

Remove Selected Color

Removes the selected color.

Reset Selected Color

Resets the selected color to the factory settings.

Increase/Reduce Intensity of all Colors

Increases or reduces the intensity of all colors.

Increase/Reduce Brightness of all Colors

Increases or reduces the brightness of all colors.

Save Current Set as Program Defaults

Saves the current set of colors as default.

Load Program Defaults to Current Set

Applies the default set of colors.

Reset Current Set to Factory Settings

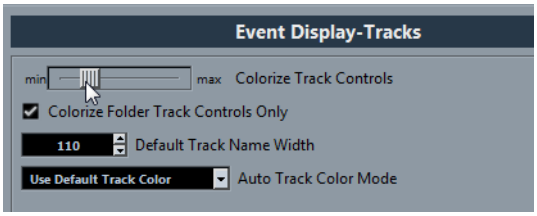
Returns to the standard color palette.

Colorize Only Folder Track Controls

You can restrict the effect of the **Colorize Track Control** function to folder tracks only. This is useful in projects with a large number of tracks and folder tracks.

PROCEDURE

1. Select **File > Preferences > Event Display > Tracks**.
2. Drag the **Colorize Track Controls** slider to the right.



3. Activate **Colorize Only Folder Track Controls**.
4. Click **OK**.
5. In the track list, select the folder track that you want to colorize.
6. In the **Project** window toolbar, select the **Color Tool** and click again to select a color.

RESULT

Only the folder track controls are colorized.

Project Logical Editor Improvements

The **Project Logical Editor** has been expanded by additional parameters that allow you to edit the visibility of tracks.

NOTE

Automation tracks are only affected if they are open. The visibility of scale events cannot be edited.

New Parameters

New options have been added to the **Project Logical Editor**.

- Select **Edit > Process Project Logical Editor > Visibility**, and select a visibility option from the menu.

  If you create your own Project Logical Editor visibility presets, you can also move them to the **Visibility** folder.

Media Type

For the filter target **Media type**, the parameters **Video**, **Group**, and **Effect** have been added.

Property

For the filter target **Property**, the parameters **Is Hidden** and **Has Track Version** have been added.

Track Operation

For the action target **Track Operation**, the operation **Hide Track** has been added. The available parameters are **Enable**, **Disable**, and **Toggle**.

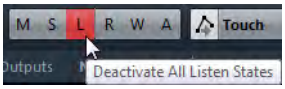
Project Window Improvements

The **Project** window toolbar has been expanded by additional tools.

New Project Window Tools

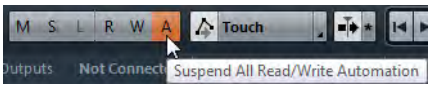
Deactivate All Listen States (Cubase only)

Allows you to deactivate all listen states simultaneously.



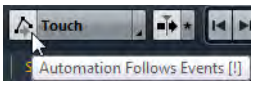
Suspend All Read/Write Automation

Allows you to suspend all read or write automation.



Automation Follows Events (Cubase only)

Activate this button if you want your automation events to follow automatically when you move an event or part on a track.



MIDI Monitoring Improvements

MIDI Record Preference

If you are recording MIDI data and monitor via an external MIDI sound generator, you can activate a new MIDI record preference. This option prevents hearing doubled notes on record-enabled tracks that have a VST instrument assigned.

NAVIGATION PATH

Preferences > Record > MIDI

Deactivate MIDI Thru for Record Enable

Activate this option if you do not want record-enabled MIDI or instrument tracks to echo incoming MIDI data.