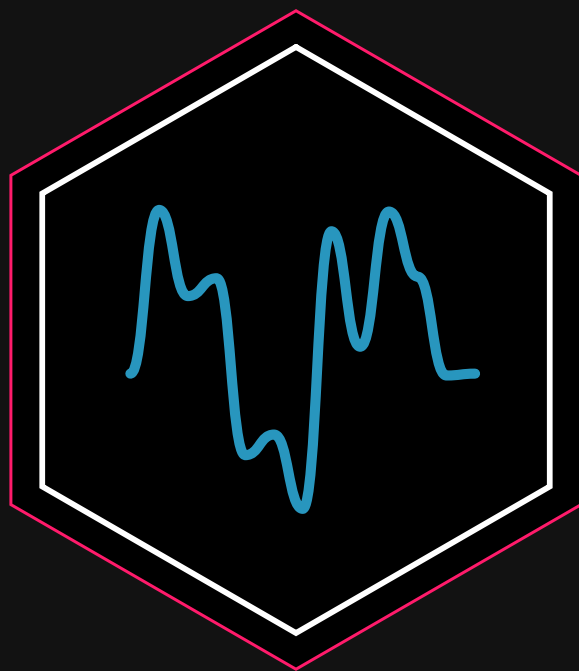




OCEAN SWIFT

WAVE EDITOR – USER MANUAL

Version 0.1.161

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CHAPTER 1: WELCOME

Wave Editor is a standalone audio editor for Windows and Apple Silicon. It opens audio files, shows you the waveform, and lets you change it precisely and get it back out again.

This manual is the full tour. It assumes only that you know what a sound file is, and it is arranged so you can read it end to end or jump straight to whatever you are trying to do.

1.1 What it is

An editor for single audio files. One file is in front of you at a time, and everything you do happens to that file: you select part of it, you change that part, you save it.

It handles mono and stereo files. Multi-channel and surround files are not supported.

1.2 What it is not

It is not a DAW, a multitracker, or a tape machine. There is no timeline to arrange clips on, no tracks to stack, and no mixer. That is a deliberate scope, and some of what follows makes more sense once you know it: recording appends to the end of a file rather than punching in, because punching in is a tape-machine idea and this is not a tape machine.

1.3 Demo mode

Without a serial key, Wave Editor runs in demo mode. Everything works — every process, every effect, recording, the lot — except **saving**. Files, projects and process presets will not save, and the app says so when you try rather than failing quietly.

Entering a key is covered in Chapter 10.

CHAPTER 2: CANVAS AND FOCUS

There are two ways to work, and switching between them takes one click.

2.1 Canvas mode

Canvas mode lays every open file out on one workspace, each in its own resizable card. You can see several files at once, compare them, and drag audio from one into another.

Files land wherever you drop them. Drag a card by its header to move it, or its bottom-right corner to resize it. The workspace scrolls and zooms independently of the audio: **Ctrl+wheel** over a waveform zooms it in time, **Alt+wheel** zooms the canvas itself, and plain wheel scrolls.

This is the mode for working across files — comparing two takes, assembling one file from several, keeping a session in view.

2.2 Focus mode

Focus mode gives the whole window to a single file. The canvas disappears and the waveform fills the space edge to edge, with your open files as tabs across the top.

This is the mode for detailed work on one file. Everything that works on the canvas works here: the same context menu, the same shortcuts, the same processes.

Click a tab to switch files. The close button on each tab shuts that file, prompting first if it has unsaved changes.

2.3 Moving audio between files

A selection can be dragged from one file into another. In canvas mode, drop it on empty canvas to make a new file from it, or onto another file to bring it in. In focus mode, drop it onto the tab strip.

While you drag over a target file, a translucent band shows exactly where the audio would land and how much of it there is. Zoomed in far enough, that landing point is sample-accurate.

Dropping onto a file opens the Combine card, described in Chapter 4.

CHAPTER 3: SELECTION AND NAVIGATION

3.1 Selecting a range

Click and drag across the waveform to select a range. The footer shows the selection's start, end and length as you go.

Double-clicking selects a meaningful region rather than always the whole file:

- inside a loop — that loop
- between two markers — the stretch between them
- before the first marker, or after the last — that stretch
- with neither loops nor markers — the whole file

Ctrl+A selects everything.

The edges of a selection can be dragged afterwards. Move the pointer near one and it becomes a grab handle.

3.2 Per-channel selection

On a stereo file, where you click vertically decides which channels the selection covers. Click in the middle band and you get both. Click in the upper or lower quarter and you get that channel alone.

Every process respects it. Normalize the right channel only, EQ the left, gate one side — the other is untouched. The footer says which channels are selected so you always know.

3.3 Zooming and the view

- **+** and **=** zoom in, **-** zooms out
- **Ctrl+0** fits the whole file
- **Ctrl+wheel** over a waveform zooms around the pointer

The zoom slider in each file's footer does the same thing. The ruler above the waveform reads in time or in samples; that choice is per file, under Display on its context menu.

3.4 The cursor and the transport

Clicking without dragging places the cursor. **Space** plays from the cursor and stops again.

Playback covers the selection when there is one and the whole file otherwise. The loop button loops whatever is playing.

CHAPTER 4: EDITING

Every edit is undoable. **Ctrl+Z** steps back, **Ctrl+Shift+Z** or **Ctrl+Y** steps forward.

4.1 Cut, copy, paste

Ctrl+X, **Ctrl+C** and **Ctrl+V** behave as they do everywhere, with one difference: pasting always asks what you want.

That is deliberate. Bringing audio into a file is ambiguous — the same gesture could reasonably mean four different things — so the app asks instead of guessing.

Delete removes the selection and closes the gap. **Trim to Selection** keeps the selection and discards everything else.

4.2 Combine — bringing audio in

Pasting, or dropping a selection onto a file, opens the Combine card. It offers four operations:

- **Mix** — sums both, each with its own level
- **Replace** — the incoming audio overwrites what is there
- **Crossfade** — fades the existing audio out as the new audio fades in
- **Insert** — pushes the existing audio later and drops the new audio in

The default follows the gesture: with a range selected it is Replace, and at a bare cursor it is Insert, which is what pasting has always done.

A mix is deliberately **not** limited. Two loud sources can sum past full scale, and the log reports the resulting peak so you can decide, rather than the app quietly reshaping your audio.

Below the operation is one routing row per incoming channel, saying where that channel lands: a specific channel, or Drop to discard it. Left on **Auto** the audio is laid out the way a paste would do it. This is how you put the left channel of one file onto the right channel of another.

Audio arriving at a different sample rate or channel count is converted to the destination file's format.

4.3 Trimming

Two tools, doing different jobs.

Trim to Selection keeps what you have selected. One click, no dialog.

Trim... removes an exact amount. Four modes — to a length, from the start, from the end, or from both ends in one pass — with the amount typed in milliseconds or samples. It always acts on the **whole file**, and the card says so.

Asking to remove more than the file holds is refused rather than leaving you with nothing.

4.4 Undo

The undo history holds the whole session. It is bounded by disk space rather than by a step count, and when that bound is reached the oldest steps are forgotten first.

Undo restores the selection and cursor along with the audio, so it lands you back where you were working.

CHAPTER 5: PROCESSES

Everything under **Process** on a file's right-click menu changes the audio without changing its length. Each acts on the selection when there is one and the whole file otherwise, and the card tells you which.

Cards with settings remember what you last used, and can save named presets with the **+** button.

5.1 Gain and Normalize

Gain... changes the level by a fixed amount in dB.

Normalize... scales the level so the loudest peak lands on a target you choose. **Per channel** normalises each channel separately, which centres a lopsided stereo file — leave it off to preserve the balance between channels.

5.2 Fades

Quick Fade In and **Quick Fade Out** apply a short fade at the edges of the selection with no dialog.

Fade In... and **Fade Out...** give you a curve and a length. The length can be typed in time or as a percentage of the selection.

5.3 Repair

Kill DC removes a constant offset — the kind that leaves a waveform sitting off the centre line, eating headroom for nothing.

Kill Hiss removes broadband high-frequency noise.

Invert Phase flips the signal. **Symmetrize Phase** corrects a waveform that leans harder in one direction than the other.

Trim Silence... removes quiet audio from the edges of the range, with a separate threshold for the start and the end.

5.4 Silence and Reverse

Silence replaces the selection with silence, keeping the length. **Reverse** plays the selection backwards. Both are instant regardless of file size.

5.5 Convert

Convert... changes the sample rate, the bit depth, or both, for the whole file. Rates run from 22.05 kHz to 192 kHz; depths are 8, 16 and 24-bit, and 32-bit float.

Reducing bit depth offers **dither**, which trades a little noise for smoother quiet passages. Leave it on unless you have a reason not to.

CHAPTER 6: EFFECTS

The **Effects** submenu holds the tools that shape the sound. They come from Ocean Swift's own DSP, shared with DevOcean Modular and the Sound Creator Suite, and run offline at full precision.

Like processes, they act on the selection or the whole file, and they respect per-channel selection.

6.1 EQ and filters

EQ... offers 3, 5 and 8-band shapes plus a bracket filter, with the curve drawn as you work.

Highpass... and **Lowpass...** are single filters with a frequency and a slope from 1 to 8 poles, 6 dB per octave each. Use these when you want one filter rather than a whole EQ.

6.2 Dynamics

Compressor... — threshold, ratio, attack, release and makeup, with a fixed 6 dB soft knee. **Detect** switches between peak and RMS.

Limiter... — instant attack into an exact ceiling.

Transient Shaper... — **Attack** raises or lowers the leading edge of each sound; **Sustain** does the same for the body. Both work relative to the signal's own recent level, so a hit arriving while the previous one still rings is still caught.

Noise Gate... — threshold, floor, attack, hold and release. The gate opens at the threshold and closes 4 dB below it, so a signal sitting right at the boundary does not chatter.

In stereo, all of these detect on both channels together and apply one gain to both, so the stereo image cannot swing.

6.3 Character

Pitch & Mod... — four frequency-domain effects in one card: tape pitch, frequency shift, ring modulation and unison. Whatever is ticked runs in order.

Saturate... — Tube adds even harmonics, Soft Clip odd ones, with an output trim.

6.4 Noise Reduction

Spectral gating against a captured noise profile.

First select a passage containing only the noise — room tone, hiss, hum — and choose **Capture Noise Profile** from the file's context menu. Then select the audio you want cleaned and run **Noise Reduction**....

Amount is how much to remove. **Threshold** is how far above the profile a sound must be to survive. **Freq Smooth** and **Time Smooth** soften the result; raising them trades sharpness for fewer artefacts.

6.5 Convolution

Convolution... convolves the file with an impulse response — a reverb, a speaker, a room.

Choose an IR file and every other audio file in that folder becomes reachable with the arrow buttons, so a folder of takes can be auditioned without reopening the dialog. The card shows each one's format and length.

Mix blends the convolved signal against the original. **Trim** adjusts the level afterwards. **Keep the tail** lets the file grow by the length of the impulse response, which is what you want for reverb; turn it off to truncate back to the original length.

The convolved signal is always matched back to the original's peak first, because convolution multiplies energy and the raw result would be unusable.

The impulse response must have the same number of channels as the file. A mismatch is refused rather than converted: a true-stereo IR carries per-channel information that averaging would destroy, and you would hear a different room from the one you chose.

CHAPTER 7: LOOPS AND MARKERS

7.1 Loop points

Select a range and choose **Create Loop from Selection**. The loop is drawn on the waveform with a handle at each edge, and both edges can be dragged.

Loops survive editing. Cut audio before a loop and the loop moves with the audio; reverse a range and the loops inside it mirror. They are written into the file as a sampler chunk, so a sampler reading the file finds them.

Find Loop... searches for the most self-similar pair of points and loops between them, with controls for where to search and how long the loop must be. It can crossfade the seam as it goes.

Cross Loop... crossfades an existing loop so its wrap stops clicking. Five fade shapes, a length in time or percent, and optional zero-crossing snapping.

7.2 Markers

Markers are single points in the file. **Add Marker at Cursor** places one where the cursor is; **Add Markers at Selection** marks both edges of the selection at once.

Markers are numbered as you create them, and renumber when you delete one so there are never gaps. They can be dragged like loop edges, and **Delete Marker** appears on the context menu when one is under the pointer.

Like loops, markers follow the audio through every edit, and they are written into the file as cue points with their names — so another editor opening the file finds them where you left them. A file arriving with markers from another editor keeps their names.

7.3 Detect Transients

Detect Transients... places a marker wherever a sound starts.

Attack Sens decides how much of a rise counts as a new sound. It measures against the signal's own recent level rather than an absolute threshold, so a drum hit landing while the previous one still rings is found.

Min Level ignores anything below that share of the loudest sound present, so a noise floor cannot trigger a marker. **Min Duration** treats two hits closer together than itself as one event.

Also mark where sounds end adds a marker where each sound decays, so the gap between markers is the sound itself. **Replace existing markers** clears the range first; left off, running it twice adds nothing and hand-placed markers survive.

7.4 Export Regions

Markers divide a file into regions: the stretches between them, plus the opening and closing stretches. Two markers give three regions; one marker splits the file in half.

Export Regions... writes each of those as its own file. It is on the File menu and on a file's right-click menu.

Choose which regions to export, a destination folder, and a filename prefix. Each file is named from its region's marker where it has one and from its number otherwise — `Kit snare.wav` rather than `Kit 004.wav`. **Add timestamp** puts a timestamp in the name, which makes re-exporting to the same folder possible.

Each region is written in the source file's own format. If any target filename already exists, the whole batch is refused before anything is written, so you never end up with a half-completed set.

Preparing the regions is your job: the export writes what the markers say and does not try to be clever about which of them you meant.

CHAPTER 8: RECORDING

Recording appends to the end of the focused file, at that file's own sample rate and channel count. There is no punch-in and no overdub — see 1.2.

8.1 Choosing an input

Audio → **Input Device** lists the capture devices on your system. The choice is remembered between sessions.

If the input has a different channel count from the file — a laptop microphone is usually mono — the audio is converted to the file's, so a mono input lands centred on a stereo file rather than on one side.

8.2 Recording

Open or create the file you want to record into, then press the record button: the round one, left of rewind. It turns red while recording.

The waveform grows as you record and a playhead marks where audio is arriving, so you can see the take as it happens. The meter shows the input level.

Press **Stop**, or the record button again, to finish. The whole take becomes a single undo step, so undo is how you discard one.

When recording starts, the log says how much room is left. Nothing is played back while recording.

Recording into a new blank file (**File** → **New Audio File...**) is the usual way to start from nothing: choose the rate, depth and channel count, then record into it.

CHAPTER 9: FILES AND FORMATS

9.1 Opening and saving

Open files with **Ctrl+O**, drag them onto the canvas, or use the Recent Audio list. **Ctrl+S** saves the active file; **Ctrl+Shift+S** saves it under a new name.

Saving writes in the file's own format. A file you have not edited round-trips bit for bit.

Ctrl+W closes a file, prompting if it has unsaved changes.

9.2 Projects

A project remembers which files were open and where they sat on the canvas. Files that have never been saved cannot be referenced by a project — save them first.

9.3 Metadata

The **RIFF Reader...** shows exactly what is inside a file, chunk by chunk: the format, the sampler loops, the cue points, and anything else the file carries.

NKS Tags... views and edits the tags sample libraries use, so library work stays library work.

Loops, markers and metadata are preserved through editing and rewritten correctly on save.

CHAPTER 10: REGISTRATION

10.1 Demo mode

Wave Editor runs in demo mode until a serial key is entered. Everything works except saving — files, projects and process presets. The app says when something was refused for that reason rather than failing silently.

10.2 Entering a serial

The registration prompt appears at launch. You can also open it at any time from **Help** → **About** → **Register**.

Enter the key exactly as supplied. It is stored in your settings, so this is a one-time step.

APPENDIX A: KEYBOARD SHORTCUTS

SHORTCUT	ACTION
Ctrl+N	New audio file
Ctrl+O	Open audio file
Ctrl+S	Save
Ctrl+Shift+S	Save As
Ctrl+W	Close file
Ctrl+Z	Undo
Ctrl+Shift+Z / Ctrl+Y	Redo
Ctrl+X	Cut
Ctrl+C	Copy
Ctrl+V	Paste
Delete	Delete selection
Ctrl+A	Select all
Space	Play / stop
+ / =	Zoom in
-	Zoom out
Ctrl+0	Fit to window
Ctrl+wheel	Zoom the waveform around the pointer
Alt+wheel	Zoom the canvas
Escape	Cancel the current action

On macOS, Command substitutes for Ctrl throughout.