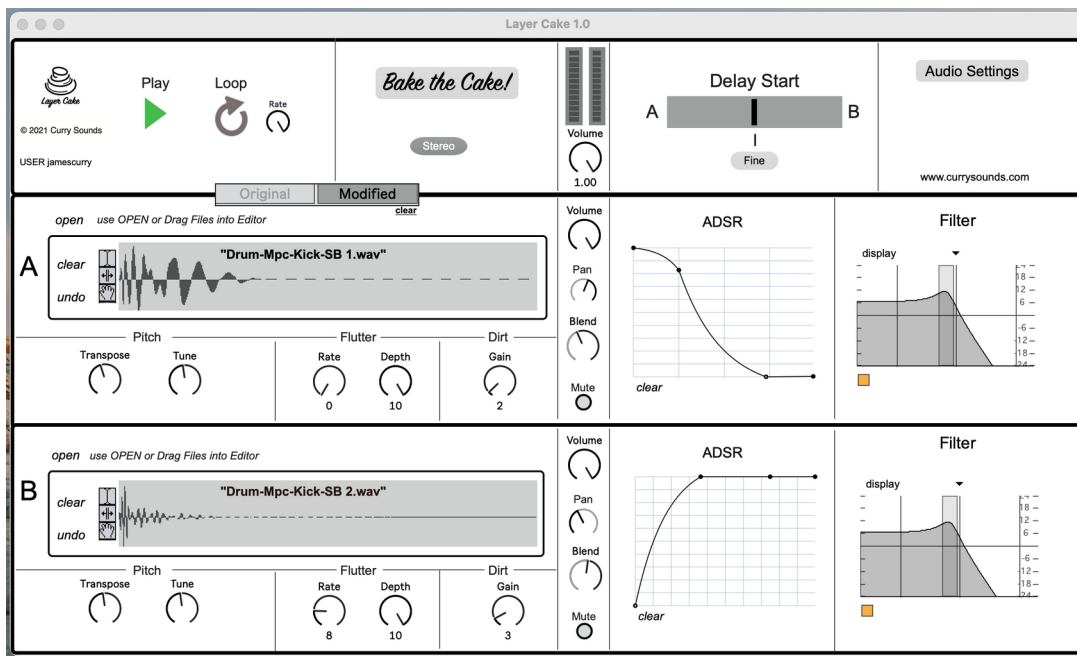
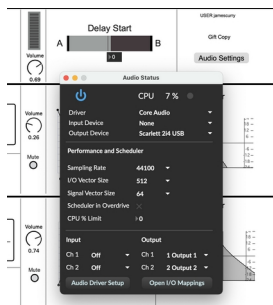


# Layer Cake 1.0 Quick Start Guide

Layer Cake provides handy tools for layering and sculpting pairs of sound files (referred to here as Sound A and B), all on one screen. It includes a duplicate set of functions - for each each file. Each sound file gets its own sound editor, ADSR envelope, selectable filters, dirt, a unique flutter effect, and pitch control. You can loop the sounds to audition files and operate hands free while you tweak the sound. You can mute A or B to focus on one sound. You can monitor the original sound or the modified sound to compare. Mono or stereo files can be dragged into the A or B editor screens while looping for rapid auditioning. And of course you can save the result to a file for use in a DAW or beat machine. You can choose Mono or Stereo output. You can pan A and B channels independently. You can Blend in some of the original sound. The saved sound can easily be dragged back into Layer Cake where it can be combined with yet another file. The idea is to streamline this process with easy to use intuitive tools so that the focus is on creation. Here's a screen capture for reference.



Use the “Audio Settings” button to access your audio interface settings.



## Typical Use Case – Kick Drum Layering

1. Click on Loop button to make it easy to audition sound files. Adjust the loop rate if you like.

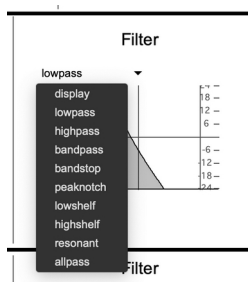
2. Select Original Sound to audition files.
3. Simply drag files into the Sound Editor windows A and B.
4. You can either leave it in Loop mode or turn that off and use the Play button for the following steps.  
I find that I hop back and forth between the two. You can set the loop rate that works best for you depending on the sound lengths.

Note: While you are in “Original” mode you are hearing the two sound files layered directly on top of each other without any of the other features applied. You can however, mute A or B so you can hear each file’s contribution.

5. Now that you have two files selected, enter “Modified” mode. Initially all settings are normalized so you shouldn’t hear any difference from the Original Mode until you make some edits. Later after a bunch of edits you can return to the defaults by clicking on the Clear button just below “Modified”.

6. You can start tweaking anywhere you like. It can be helpful at times to mute the opposite sound. Click and drag the nodes on the line in the ADSR window. Think of this as a graphical ADSR envelope except more flexible. You can hold ALT while dragging a line to give it a curved shape. The curve of A will often look like the inverse of B where one emphasized the attack and the other the release. At any time you can click on the ADSR clear to start over.

7. There are multiple filter types to select from. If you click in the middle of the filter shape you can drag left and right to move the center frequency and up and down to set the gain. There are little vertical lines either side of the the center line that act as handles for setting the filter bandwidth (or Q). Each Channel has its own volume control, pan, and blend controls.



8. The Dirt knob adds overdrive distortion to the sound.
9. The Flutter feature works nicely with a little Dirt to add a little warble to the low end. You can adjust the depth and rate of the flutter. It is most noticeable on sounds that have sharp attacks.
10. There are two pitch controls, Key and Tune. Essentially key pitches the sound half steps without changing the speed. But, Tune fine tunes the pitch and speed. So, together you get some interesting variations.
11. The Delay Start slider at the top delays A relative to B or B relative to A. If you allow the attack to sound for both A and B then this can cause what sounds like double hits on a kick drum. But other subtle effects occur with small amounts of delay. If you use the ADSRs to highlight the attack of one sound and the release of the other, then this slider can align them better.
12. Finally, you can edit each sound file buffer with the 3 tools at the left of the sound editor windows.

Use the top tool to edit the width of the selection. If you click anywhere and drag across the waveform, you will select a new area (slice) to play. No need to delete the leading portion. The change is immediate so you might want to use Loop mode to audition your selections. After dragging a new selection, you can edit the start and end points individually by holding down the shift key and dragging the endpoint. Once you like this you can switch to the middle tool “Move” which allows you to move the selected snippet left and right while you audition. The sound editor automatically snaps to zero crossing points to prevent pops in the sound. The Hand tool allows you to zoom in and out (UP/Down) and move the whole selection left and right to center it. Click on clear to reset the selection to the full size of the file. Undo is useful for hopping back and forth between the last two selections.

Don't forget the pan knobs if you choose stereo output. Finally, click on “Bake The Cake!” to re-sample the modified sound and save it to a file. This tool remembers the last folder location so you can bang out new sounds quickly.

Have a blast creating!

Curry Sounds