

COHLER **CLASSICAL**

The premiere platform for
Classical Music & Source-Destination
Recording, Editing, and Mastering

Quick Start Guide

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Preface

Please read this short **Quick-Start Guide** *before* you install the software. Even if you are an expert user of REAPER or other DAW software, you need to read this. The installation procedure is at the end of this document for a reason. **COHLER CLASSICAL** comprises more than a thousand features, functions, data structures, and concepts that do not exist in REAPER or any other DAW software, so if you make operational assumptions based solely upon your knowledge of REAPER or any other DAW software, you will have problems.

COHLER CLASSICAL is designed to be highly intuitive, and everything you need to get started is contained in this short **Quick-Start Guide**. If you are familiar with multitrack, multi-take, track-group audio editing, most concepts will be familiar. *The links in this document take you directly to detailed short videos that explain and demonstrate each of the referenced features in detail.*

Email us directly if you have any questions or problems, and we will be happy to immediately Zoom with you to address your issues.

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Introduction

The first and only software in the world designed specifically and completely for classical music recording and editing is already [#1 on Google](#) thanks to you! Cohler Classical runs exclusively on REAPER (Mac, Windows, or Unix), includes unrivaled Source-Destination Editing with a state-of-the-art [one or two-lane Crossfade Editor](#), and is fully accessible for the visually impaired. [Customers are saying](#) that this is exactly what they have been searching for for decades! LISTEN to [audio/video samples](#), WATCH the [instructional videos](#), and JOIN the brand-new [Forum for Classical Music Recording & Editing](#) NOW!

Industry-leading [features](#) including 700+ new functions and 660+ keyboard shortcuts, unrivaled speed and [price](#), as well as an industry-first [immediate customer service/no-bugs policy](#) are all being hailed by performing musicians, tonmeisters, independent studio engineers, record companies, and major studios from five continents and major cities all over the USA and around the world, including Amsterdam, Barcelona, Basel, Berlin, Bonn, Boston, Christchurch, Cisternino, Copenhagen, Dresden, Geneva, Hannover, Kuala Lumpur, Leipzig, London, Melbourne, Mexico City, Milan, Montreal, Moscow, Munich, New York, Oslo, Paris, Rio de Janeiro, Rotterdam, San Francisco, Stockholm, Stuttgart, Sydney, Taipei, Toronto, Utrecht, Vancouver, Warsaw, and Windsor just to name a few!

MUCH faster, more powerful, more responsive, more flexible, more precise, and MUCH less expensive than Pyramix, Pro Tools, Sequoia, SADiE, or soundBlade, Cohler Classical uses REAPER's state-of-the-art 64-bit floating-point audio engine and is designed for multitrack, multi-take, track-group, source-destination editing of classical music, drum sets, and all other multi-microphone acoustical audio projects.

In **COHLER CLASSICAL**, *everything you need to do is just one click away!*

1. Overview

[1.1 Unlimited Sources and Destinations](#)

COHLER CLASSICAL allows for an unlimited number of sources and destinations with 10 **Track Groups** including 1 **Destination** group at the top, followed by 9 **Source** groups in each project tab. Each track group is configured identically so that grouped multitrack takes from your recording sessions can be seamlessly dragged, dropped, and edited between the **Source** groups and the **Destination**.

[1.2 Item and Track Grouping](#)

COHLER CLASSICAL provides fully collapsible track groups. Most of the time, when you are editing, you will be working with collapsed track groups that display just one waveform for each n-track take. So ten track groups in one project tab could contain ten sets of 6-track waveforms or ten sets of 45-track waveforms, for example, and when collapsed they appear exactly the same. Editing in this way is maximally compact and efficient, and allows you to do *full-orchestral or other large multitrack editing projects easily even on a small notebook computer*.

[1.3 Marker System](#)

COHLER CLASSICAL has separate color-coded track-group marker sets including IN and OUT markers for each track group, as well as project-wide markers, and individual item/take markers.

[1.4 Menus](#)

COHLER CLASSICAL menus system are completely customized and optimized for multitrack track-group editing.

[1.5 Keyboard Shortcuts](#)

COHLER CLASSICAL has custom keystrokes and menu selections for everything you need to do.

[1.6 Audio Filenames](#)

The audio files for each RPP file are kept in a single directory and named as follows: “**TrackName_nnn.xxx**” where “**xxx**” is any audio file extension that Reaper accepts (usually “wav”) and “**nnn**” is a one-to-three-digit take number. TrackName must start with an alphabetic character and can include alphanumeric characters, spaces, underscores and hyphens. *Note: If you have pre-existing audio files that are not named this way, you can easily and quickly rename them using the [Renamer](#) app on Mac OS X or any similar app for Windows.*

2. [Project Setup](#)

2.1 [Loading previously recorded audio files](#)

Make sure they are named as described above and they are all located in one directory (your “Load path”), and then:

- [Set audio file load path](#) using **Options => (COHLER CLASSICAL) Paths => Load...**
- [Create Tracks](#) using **Options => (Project Setup) Initial Setup => Create tracks**. This will automatically create one track for each track file it finds in your load path.

2.2 [Recording new audio](#)

Do A OR B:

- A. [Load an existing template](#) using **File => Open => Project template => template name**. If you use the template as is, you can skip to Step 10. If you want to make changes to the template then continue reading as necessary. *Note: COHLER CLASSICAL includes preconfigured templates for 1, 2, 4, 5, 6, 8, 14, 16, and 31-channel recordings. If you modify one of our templates, be sure to save it under a different name, otherwise it will be overwritten when the next CC auto update occurs.*
- B. [Create one track for each microphone](#) using **Track => Insert => Track**. Make sure that the track names start with an alphabetic character and contain only alphanumeric, spaces, underscores, and hyphens. *Note: The files created when you record will use these precise names with take numbers automatically appended. Note: Do NOT use accented European characters for track/file names as this will always cause you problems down the road.*

2.3 [Reorder Tracks](#)

Use the four commands under **Options => (Project Setup) Initial setup =>**

- **Track level down**
- **Track level up**
- **Track to next**
- **Track to previous**

Note: Do NOT drag tracks to your desired positions, even though REAPER allows for this, because in doing so you can and likely will destroy the hierarchical setup, and this will cause errors in your project.

2.3.1 Main display track. Your first track in the group is the one that will display when the group is collapsed, so preferably choose a single-channel track and one that

is a general -- i.e. not a spot -- microphone. This will make your editing much more efficient.

2.4 Track Hierarchy

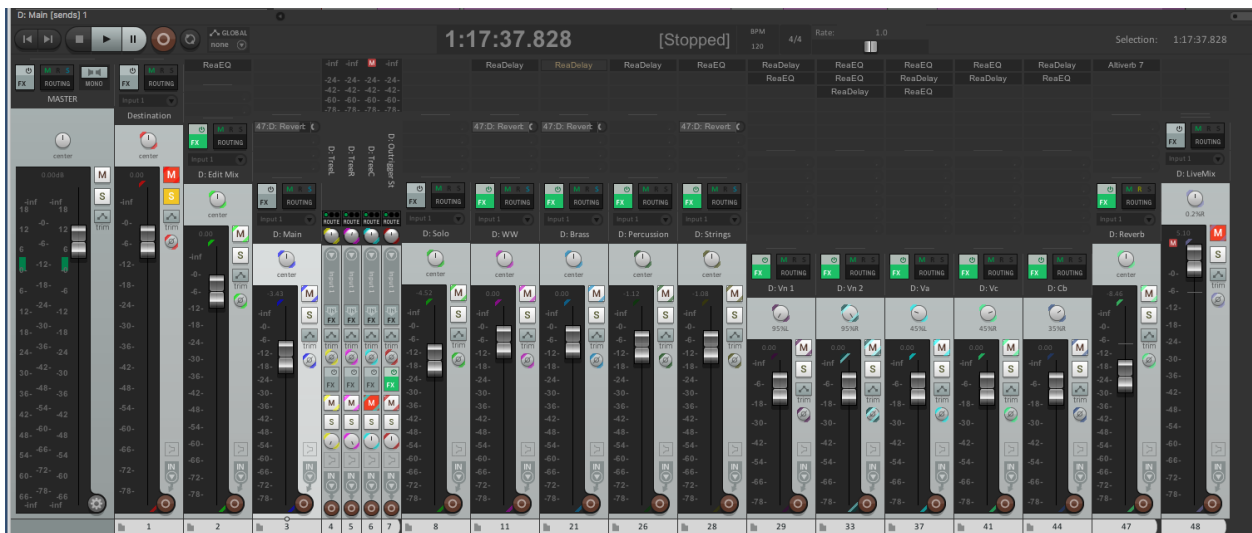
If you are working with more than a few tracks, as in most classical music editing, you should set up several folder tracks to contain subsets of other tracks for ease of mixing, routing, and creation of submixes including a live mix during a recording session, for example. The folder tracks will contain no audio files, but they are used to create your hierarchical mixer, which is then much easier to adjust and modify.

A typical classical orchestra setup might be as follows:

- Edit Mix (folder track)
 - Main Mics (folder track)
 - Room Left
 - ORTF Stereo
 - Room Right
 - Woodwinds (folder track)
 - Flute 1
 - Flute 2
 - Oboe 1
 - Oboe 2
 - Clarinet 1
 - Clarinet 2
 - Bassoon 1
 - Bassoon 2
 - Brass (folder track)
 - Horn 1
 - Horn 2
 - Trumpet 1
 - Trumpet 2
 - Percussion (folder track)
 - Timpani
 - Strings (folder track)
 - Violin 1 (folder track)
 - Vn 1-1
 - Vn 1-2
 - Vn 1-3
 - Violin 2 (folder track)
 - Vn 2-1
 - Vn 2-2
 - Vn 2-3
 - Viola (folder track)
 - Va 1
 - Va 2
 - Va 3
 - Cello (folder track)
 - Vc 1
 - Vc 2
 - Bass (folder track)
 - Cb 1
 - Cb 2
 - Reverb (*set to invisible in Track Control Panel*)
 - Live Mix

2.5 Setup Mixer

Automatically layout your mixer using **Options => (Project Setup) Initial setup => Set mixer layout**. (Note: Name your reverb track "Reverb" and your live mix track "LiveMix" and the **Standard mixer layout** will automatically assign the full-size sliders to those tracks as opposed to thin strips). You can further customize your layout however you like using **View => (Windows) Mixer...** and **Track => (TRACKS) Layout => Mixer Panel**, or right clicking on any track or set of tracks and going to **(TRACKS) Layout => Mixer Panel**. Note: Double click on any folder track in the Mixer to show / hide its contained tracks, and Shift-double click on a track in the Mixer to show / hide all of its descendant tracks. Also, see the [Double-Click Commands](#) video.



2.6 Reverb track

If you want to have a Reverb send track, use **Track => Insert => Send track...** which will automatically create the track and make it invisible in the track panel. If you create it manually, *make sure you set it to be invisible*. To do this, select that track alone and do **Track => (DISPLAY) Visibility => Hide selected tracks in track view**.

2.7 Automatic Panning

If you have tracks that you want to pan left or right by any specific amount, end the track name with a space followed by L or R for 100% left or right pan, or nnL or nnR for nn% left or right pan, and then execute **Options => (Project Setup) Initial setup => Set default pans** to automatically pan all such tracks in one click.

2.8 Create Source Groups

Use **Options => (Project Setup) Initial setup => Create source groups** to copy your track setup to nine identical source groups. Note: **COHLER CLASSICAL**

automatically links the volume, pan, width, mute, and polarity settings of corresponding tracks. So if you change one of those settings in any track group, it changes in all of them.

2.9 Updating Mixers

If after creating the source groups you want to make any adjustments to effects (FX), sends, or any track settings other than volume, pan, width, mute, and polarity, make sure you make those changes *only* in the **Destination**, and then execute **Options => (Project Setup) Update setup => Copy mixer settings to sources**.

2.10 Updating Track Layout

If after completing your whole setup you decide to change the track layout or add/delete tracks, then do so *only* in the **Destination**. Then execute **Options => (Project Setup) Update setup => Copy track layout to sources**.

2.11 Adjusting Mixer Settings

IMPORTANT: When adjusting mixer settings, make sure you always *select the appropriate track(s) first* (using click and Shift-click) before making an adjustment. It is very easy to inadvertently update many tracks at once *if they are all selected*, so be careful, and remember you can undo any mistaken change with **Edit => (HISTORY) Undo**.

2.12 Navigation / Vertical, Horizontal and Waveform Zoom

There are an infi- nite number of ways to move your cursor around the screen and to in- stantly zoom your screen and track groups using the **Navigation** and **View** menu zoom functions. Perhaps the most useful zoom function for editing, however, is **View => Vertical => n tracks, large destination**. *Note: The factory default setup displays 10 track groups per screen (Destination plus 9 Sources), and sets the destination 3 times taller than the sources. You can change these default settings using **Options =>(COHLER CLASSICAL) General...***

2.13 Drag lock

By default, the **Destination** track group drag lock is on and the **Source** drag locks are off. The **Destination** is where you assemble all your edits so normally you want to safeguard yourself from accidentally dragging your carefully edited items. When drag lock is set for a track group, mouse drag becomes a marquee selection tool that allows you to select items. Access these settings via **Options => Toggles => Select group drag lock** OR **Drag lock groups**; or in the main button bar by clicking on



2.14 If you are recording new audio

2.14.1 [Assign microphone inputs](#). If you used one of our [templates](#), the microphone inputs are already assigned in order and you just need to connect your input device. Otherwise, assign inputs using **Play/Record => Set inputs...**

2.14.2 [Arm for recording](#). Click on the **Record arm** button in the toolbar or execute **Play/record => Record arm**. *Note: Do not click on individual track arm buttons.*

2.14.3 [Take Number Window](#). If you want to have the take number showing, do **Options => Take window => Open/Close**. Resize and place the window wherever you like. You can also hide/show it at any time using the same command.

2.14.4 [Click to select a track group](#). The tracks in that track group will be automatically armed and any previously armed track group will be disarmed. *Note: As you record additional takes, the take counter will increment automatically. You can record takes into different source groups so that your audio is already at least approximately vertically lined up by section of the music, and that way you will be ready to edit as soon as you finish recording.*

2.14.5 [Start recording](#). Execute **Play/record => Record**.

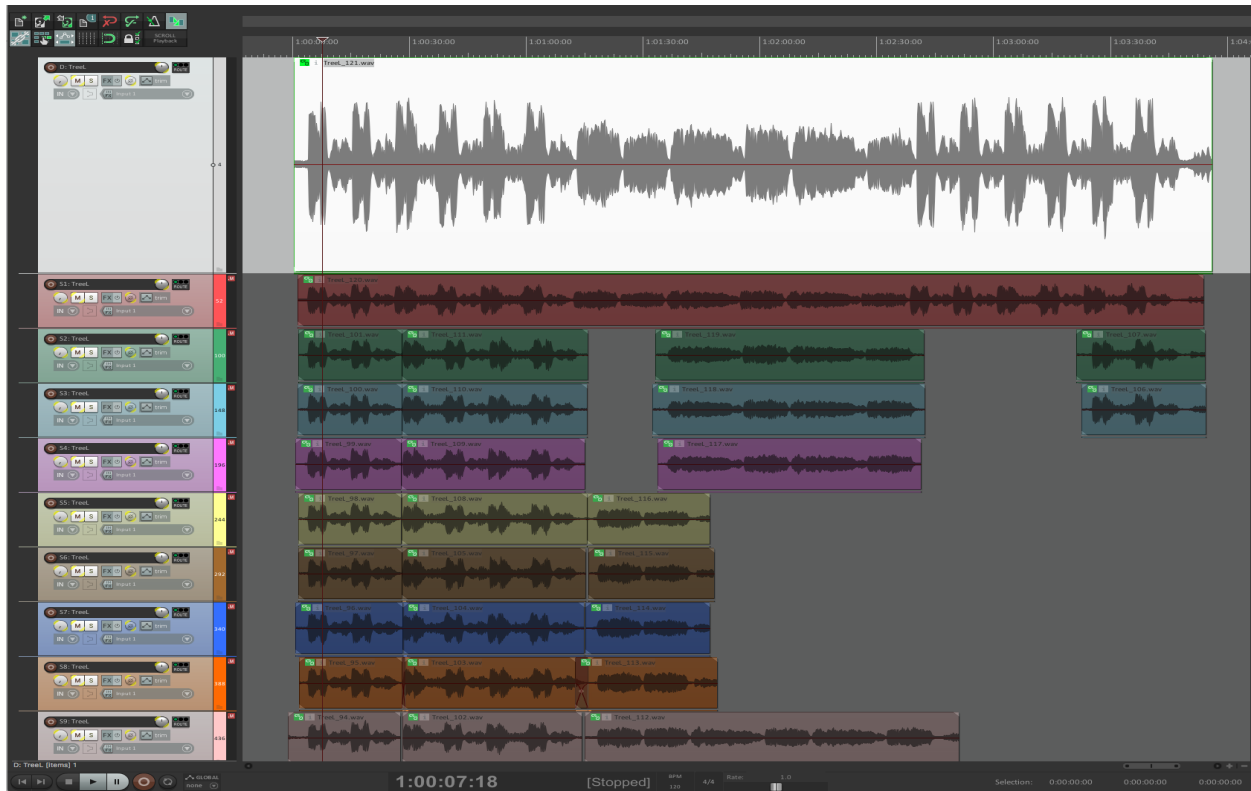
2.14.6 [Stop recording](#). Execute **Play/record => Record**, or **Play/record => Playback => Play-stop** (Spacebar), or click the Stop button in the transport bar.

2.15 If you are loading previously recorded audio files

2.15.1 [Load Takes](#) into one of the track groups by clicking where you want to load them and executing **File => Load audio files...**

2.16 Drag and Drop Takes

from wherever you loaded or recorded them into the various **Source** groups aligning them according to their horizontal position in the piece of music, using the waveforms to guide you and listening as necessary. You may want to copy your best complete take up into the **Destination** group as well. See example below. *Note: The Destination group is initially drag locked. Unlock it to drag takes into their desired locations. But don't forget to relock it once you start editing! See [drag lock video](#).*



2.17 Begin editing!

3. Markers

COHLER CLASSICAL includes Track-group markers for each track group, Project markers for the entire RPP file, and take markers for each item.

3.1 Marker visibility

Take markers and project markers are always visible. Track-group markers for the currently selected track group are visible. And the IN and OUT markers for the Destination and the Selected Source are visible.

3.2 The Selected Source

is the most recent source group in which you have created an IN or an OUT point using **Markers => (SET) IN/OUT => IN** or **OUT**. You may also set the **Selected Source** using **Edit => (EDITING) Set S-D source**.

3.3 Marker numbers

Each track group has its own set of 99 markers, and there are 99 project markers as well. Marker numbers 98 and 99 in each track group are reserved for the IN and

OUT markers, and project markers 98 and 99 are reserved for the LASTSTOP and LASTPLAY markers. You can manually assign up to 97 markers in each track group plus 97 project markers. Each marker also has a REAPER marker number (which is displayed first on the timeline) and an optional name that you can type.

CC Marker Name	REAPER Number
D-1 to D-99	1 to 99
S1-1 to S1-99	101 to 199
S2-1 to S2-99	201 to 299
S3-1 to S3-99	301 to 399
S4-1 to S4-99	401 to 499
S5-1 to S5-99	501 to 599
S6-1 to S6-99	601 to 699
S7-1 to S7-99	701 to 799
S8-1 to S8-99	801 to 899
S9-1 to S9-99	901 to 999
P-1 to P-99	1001 to 1099

3.3.1 IN and OUT markers

Track group marker numbers 98 and 99 are the IN and OUT markers, and they also have the following names:

- D-IN or 98, D-OUT or 99
- S1-IN or 198, S1-OUT or 199
- ...
- S9-IN or 998, S9-OUT or 999

3.3.2 LASTSTOP and LASTPLAY markers

Project marker numbers 98 and 99 are the **LASTSTOP** and **LASTPLAY** markers, and they are named P-LASTSTOP (1098) and P-LASTPLAY (1099).

3.3.2.1 When you execute the **Play/Record => (PLAY/STOP) Playback => Play-stop** (Spacebar) command to start playback, it begins at the edit cursor. When you execute it again to stop playback, the cursor returns to where playback started and **COHLER CLASSICAL** creates the two named project markers P-LASTSTOP (where playback started) and P-LASTPLAY (where playback terminated).

3.3.2.2 When you execute the **Play/Record => (PLAY/STOP) Playback => Play-pause with horizontal scroll** (⇐ or Return) command to stop playback,

COHLER CLASSICAL creates or updates only the P-LASTPLAY (1099) marker. These two markers can be used with various commands in the **Playback, Markers, Navigation,** and **Options** menus to conveniently play from, navigate to, and delete the current markers.

3.3.2.3 If you delete the **LASTSTOP** and/or **LASTPLAY** markers, they will be recreated the next time you execute **Play-stop** or **Play-pause**, of course. You can, however, toggle the visibility of those two markers using **Options => LASTSTOP/LASTPLAY**. The default setting is invisible.

[3.4 Take markers](#)

You can create an unlimited number of take markers inside audio items.

[4. Editing](#)

[4.1 Source-Destination](#)

The most important editing command is **Edit => (EDITING) S-D Edit, crossfade => Set IN-OUT**. To use it, set the IN and OUT markers in one of the **Source** track groups; set the IN and OUT points in the **Destination** track group; and execute **Edit => (EDITING) S-D Edit, crossfade => Set IN-OUT**.

[4.2 Editing Fades](#)

Use **Edit => (CROSSFADE) One-lane fade edit => Near mouse** or **Near cursor**. Adjust the fade by dragging the waveforms on either side or various other mouse drags. To audition the fade, use Space or F8, F9, and F10. Exit fade edit mode by typing the ESC key which invokes **Edit => (CROSSFADE) Exit fade edit => Cursor @ xfade**.

[4.3 Rippling](#)

All Cohler Classical editing commands automatically ripple, both upstream and downstream, all audio items, track-group markers, and automation envelope points.

[4.4 Auditioning](#)

Familiarize yourself with the various audition commands that work both on any selected track group as well as in the fade editing mode. You will use these audition functions frequently as you edit crossfades and locate edit points. These context sensitive commands are all in the **Play/Record** menu under AUDITION, and they all use keyboard shortcuts based on the intuitively laid out function keys F8, F9, F10, F11, and F12 with various modifier keys. In the Pro version, there are also mode-dependent [audition buttons](#) on the right side of the main window.

5. Other important features explained in videos

[5.1 Advanced features](#)

[5.2 Automation](#)

[5.3 Big zoom mode](#)

[5.4 CD Mastering](#)

[5.5 Consolidation](#)

[5.6 DDP Image & Track Export](#)

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[5.21 Timecode](#)

[5.22 Track height settings](#)

[5.23 Two-lane Crossfade Editor](#)

[5.24 And much more...](#)

6. [Installation](#)

There are three types of installation:

1. **Initial install**

Use the **Initial install** the first time you install **COHLER CLASSICAL**. The entire process takes less than five minutes. *Note: Subsequent updates will happen automatically via the **Auto-update** feature (you will be prompted), and only very occasionally might you be instructed by us to do a fresh **Reinstall**.*

2. **Reinstall**

Use the faster one-minute **Reinstall** procedure only after you have done an **Initial Install** of **COHLER CLASSICAL**.

3. **Auto-update**

The 10-second **Auto-update** procedure occurs automatically after you have done an **Initial Install**. REAPER will prompt you at program startup time whenever a new update is available. You can also manually check for an update at any time using **Options** => (About Cohler Classical) **Check for update**.

6.1 Download

Go to the [DOWNLOAD](#) page and follow the instructions there to download the software.

6.2 Install

Go to the [INSTALL](#) page and watch the [Installation](#) video there.

6.3 Choose Installation Type

Click on the link for [Initial Install](#), [Reinstall](#), or [Auto-update](#) and follow the complete step-by-step instructions.

6.4 Problems or Questions

If you have any problems or questions, email us at info@cohlerclassical.com and we will immediately set up a Zoom session with you to solve your issues.

7. [Licensing](#)

Note: Licensing/Unlicensing functions are available only while you are connected to the Internet. Therefore, for example, if you license a machine while on the Internet, and you go offsite for a session, you needn't worry about dongles or USB keys, because the license is installed and cannot be uninstalled while not connected to the Internet.

On startup, **COHLER CLASSICAL** presents you with a series of dialogue box questions asking whether you want to (1) install a 14-day trial license, (2) install a license code, (3) purchase a license code, or (4) exit the program. Follow the on-screen instructions.

The **Options => (About Cohler Classical) License** command also provides the following license-related functions:

- **Install/Uninstall** - Install or uninstall a license
- **Upgrade to Pro**
- **View** - View your license
- **Buy now** - Purchase a license code
- **Agreement** - Review the license terms and conditions
- **Set proxy...** - If your system is in a firewalled corporate or institutional setting, you may be restricted from accessing the Internet directly. This command allows you to set an approved proxy server URL (including protocol, port, and username/password if necessary) and a timeout parameter for **COHLER CLASSICAL** Internet access, which is required to install, uninstall, or upgrade your license.