

Lesson: Inserts vs. Aux Input Tracks



Inserts vs. Sends

There are two ways to process the sounds in your session:

Inserts & Sends

While they accomplish similar goals, they are different and there are times when each is more appropriate for the purpose.

Inserts vs. Sends

An **insert** is a way of adding an effect/processor “in line.” That means the entire signal of the track goes through an “effect box” before getting to the speakers. Some effects will allow you to blend the “dry” sound with the affected one, but not all.



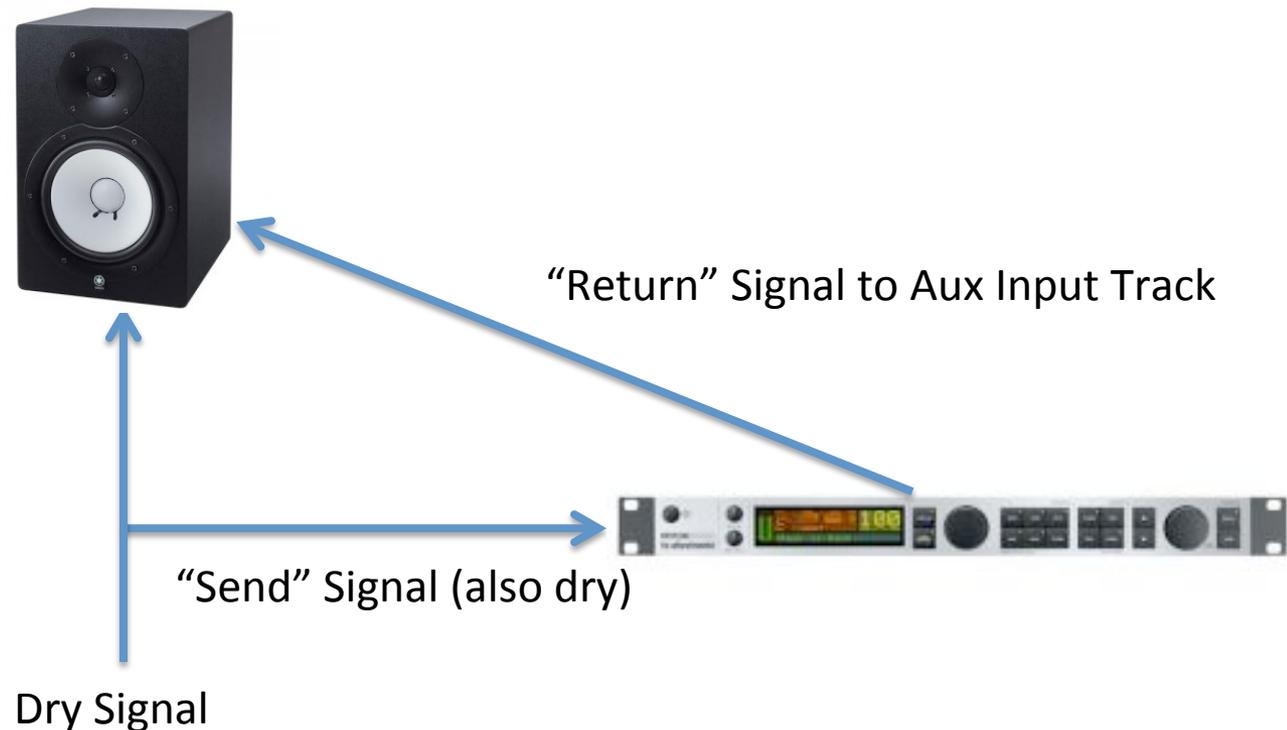
Dry Signal to speakers



Signal with Inserted Effect

Inserts vs. Sends

A **send** is also a way to redirect a signal, but in this case, a duplicate of the sound is sent to the “effect box” while the original continues on to the assigned output. The affected sound comes back into the board to an aux track, allowing you to blend the “wet” signal with the original “dry” signal.



There are no absolute rules for which effects should go through inserts or sends, but there are some common practices.

Effects that get inserted: Dynamics like compressors, gates, limiters, and equalization, filters, etc.

Effects that go through sends: Reverb and any other effect you want to share across your mix

To be determined based on use: Just about everything else (delay, chorus, flanger, etc).

To Insert an Effect

1. Choose an existing track that has a sound on it, either an **instrument** or **audio track** (MIDI tracks don't allow for inserts).
2. Click on the next available Insert (if you have an instrument in **Insert A**, it will be **Insert B**. If it is an audio track, it will be Insert A) and navigate to the **Delay section** and choose **Extra Long Delay II**.
3. You should now hear the sound with the delay/echo effect.



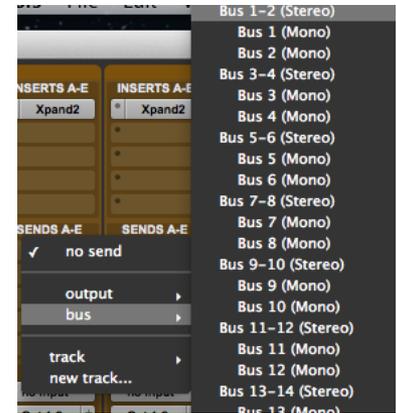
4. Play around with the presets and sliders. The parameters that you will notice the most are **Gain** (input level coming through the effect), **Mix** (the balance between the dry sound and the effected sound), **Delay** (how long between the initial sound and subsequent echoes – in milliseconds), **Feedback** (how long the echoes go), **Meter** (the rate of the echoes).



5. Choose another track and insert an effect from the modulation category. Play around with it. There are a number of effects that will add to your mix.

To add an effect via a **send**:

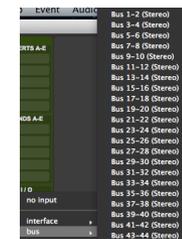
1. Go to **Track** and create a new **Stereo Aux Track**. Name it **“Reverb”**. This track will be the “return” or “host” for your effect.
2. Move the track to the right-hand side of your mix window by clicking on the **name plate** and dragging the track to the right.
3. Choose a track that has an instrument on it and in the sends section of the channel strip, **assign send “a” to Bus 1-2**.



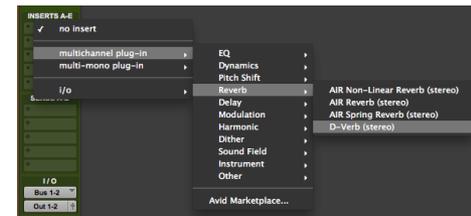
4. A “floating fader” will pop up. Raise the fader to 0. This is the amount of signal you are sending to Bus 1-2 (reverb). As this signal increases, you will hear the effect (and see the VU’s) on the Aux Track.



4. On the **Aux Track** you created, change the **input (I/O)** to **Bus 1-2**



6. On the same **Aux Track**, insert the reverb effect, **D-Verb** into **Insert A**



7. Now choose another instrument sound and “send” it to **Bus 1-2** and raise its fader. Listen to how this sound also has the reverb on it.