



Sync Vx

The New Standard for Vocal Alignment

User Guide

The screenshot displays the Sync Vx software interface. At the top, there is a header bar with the WAVES logo, the text "Sync Vx", and a status indicator "IN SYNC". Below the header is a timeline with time markers from 00:15.50 to 00:22.50. The main area is divided into several tracks, each with its own controls and waveform display. The tracks are:

- 1-Lead** (REF 1): Purple track with DeNoise (Auto Off On) and Overlay controls.
- 2-Double1**: White track with T (100) and P (100) sliders.
- 3-Double2**: White track with T (100) and P (100) sliders.
- 4-Double3**: White track with T (100) and P (100) sliders.
- 5-LeadVox** (REF 2): Orange track with DeNoise (Auto Off On) and Overlay controls.
- 6-DBL 1**: White track with T (100) and P (100) sliders.
- 8-DBL 3**: White track with T (100) and P (100) sliders.
- 9-BG** (REF 3): Teal track with DeNoise (Auto Off On) and Overlay controls.
- 10-BG Db1**: Teal track with T (100) and P (61) sliders.
- 11-BG2**: Teal track with T (100) and P (100) sliders.

Each track has a waveform display and a vertical alignment marker. The interface also includes a left sidebar with track selection buttons and a top navigation bar with "Init", "Save", "TIME", and "PITCH" controls.

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Note: There are a few timeline keystroke shortcuts that make syncing faster and easier. These are used regularly, and we encourage you to adopt them.

- I Ignore selection (Reference only)
- B Bypass selection (Sync tracks only)
- M Insert sync marker (Sync tracks only)
- T Zoom in on timeline
- R Zoom out on timeline
- E Split Region on curser
- C Enable/Disable Capture on track



Introduction

Thank you for choosing Waves! To get the most out of your new Waves plugin, please take a moment to read this user guide. Installing software and managing your licenses requires a free Waves account. Sign up at www.waves.com. With a Waves account, you can keep track of your products, renew your Waves Update Plan, participate in bonus programs, and stay up to date with other important information.

We suggest that you familiarize yourself with the Waves Support pages at www.waves.com/support, where you will find technical articles about installation, troubleshooting, specifications, contact information, and more.

About Sync Vx

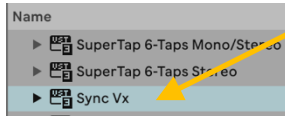
Sync Vx is the ultimate tool for time and pitch alignment, setting a new standard in multitrack vocal editing.

Perfect for doubles, harmonies, ADR, and more, it synchronizes multiple tracks to up to four references simultaneously, ensuring every take is in perfect sync. Available as an Insert, AudioSuite, and ARA2 (Audio Random Access) technology, Sync Vx integrates to your workflow to simplify the vocal syncing process.

Sync Vx boasts unique features like Ignore Region, Bypass Selection, Sync Markers, and customizable hotkeys, to providing unmatched control and making it the most powerful and intuitive solution of its kind.

For information of using Sync Vx in DAWs that support ARA, [go here](#).

Plugin Instantiation



1. **Insert:** Load an instance of Sync Vx on each Track you want to sync or sync to. Sync Vx is available in the plugin list in your DAW.
AudioSuite (Pro Tools only): Sync Vx is available in the AudioSuite plugin list. Select the tracks and area you wish to sync and click 'Capture' to import the audio to the instance.
2. When opening Sync Vx for the first time, a **Setup Wizard** will walk you through the initial steps. You can disable it by clicking "Don't Show Again" and recall it anytime from the settings menu.

Please Note:

Sync Vx can be used either as an Insert plug-in, ARA or AudioSuite, depending on your DAW. These three modes operate independently and do not share audio and information.

Each instance of Sync Vx will display tracks that contain the same format: ARA will show ARA, Insert will show Insert and so on.

For more information, visit the Sync Vx product page at www.waves.com.

Interface

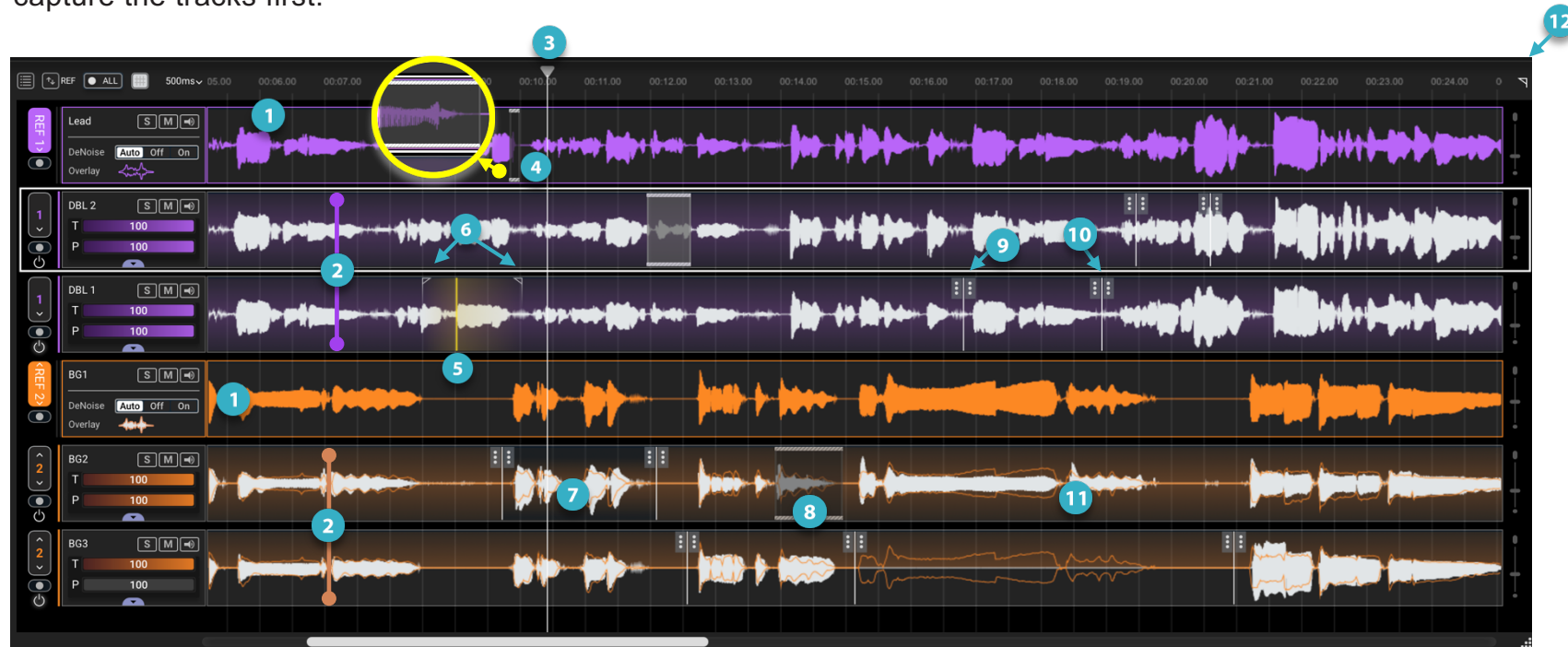
The Sync Vx interface is divided into four sections:

- A Workspace:** Displays all the waveforms and regions, allows control over which sections of a track are ignored and lets you adjust regions manually.
- B Track Controls:** Located to the left of the workspace, this is where all track parameters are located. Here, you can set the time and pitch tightness for the entire track, adjust the transpose and formant values, control the sidechain noise reduction (REF tracks only) and choose the TimeWarp algorithm.
- C Track View Panel:** Enables you to control how the tracks are arranged in the timeline.
- D Top Bar:** Controls global functions, grid, presets, undo/redo, and general settings.



A: Workspace

The playhead in the Sync Vx workspace follows the DAW's timeline. To display audio in the plugin, you need to capture the tracks first.



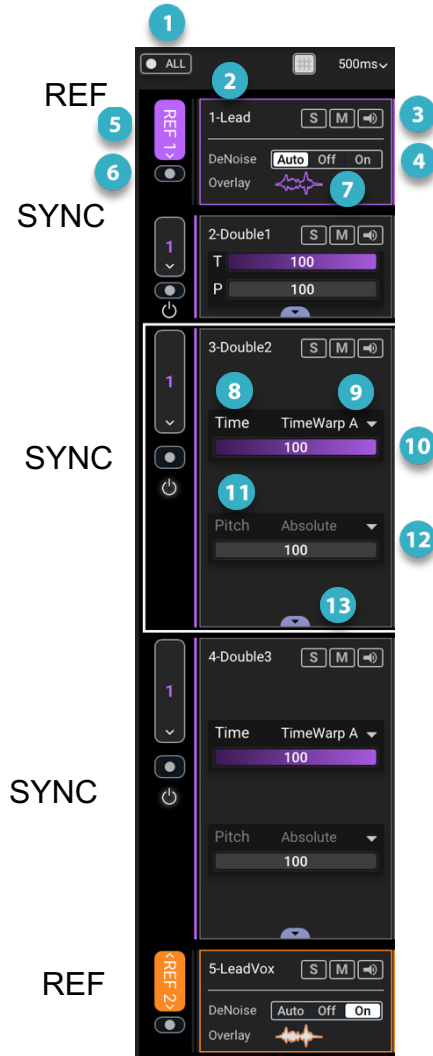
- 1 Reference (REF) Tracks:** Displays and controls what to sync to.
- 2 Sync Tracks:** Displays and controls the material you are syncing.
- 3 Playhead Mirrors the DAW playhead.**
- 4 Ignore Region:** Ignore this section of the REF, as though it's been removed from the DAW. Shortcut "I" on REF selection.
- 5 Sync Marker:** Drag left or right to match to another part of the REF. Keystroke "M."

- 6 Sync Marker Borders:** Drag to increase or decrease the transition area affected by the sync marker.
- 7 Sync Track Region:** Isolate time and pitch control to a specific area. Create a region by pressing "E" key (or Right-click + 'Split Region'). Change the settings with the 3-dot icons on both sides.
- 8 Bypass Sync Selection:** This selection will not be processed. Shortcut "B" on Sync selection.

- 9 Region Tightness & Algorithm Controls:** Accessed via the 3 dots on the left.
- 10 Region Transpose and Formant Control:** Accessed via the 3 dots on the right.
- 11 Outline of Corresponding REF Track**
- 12 Show/Hide Sync Markers**

B: Track Controls

The panel on the left controls track-based parameters. Sync track control panels and reference track panels serve different purposes and have mostly different controls. Each DAW track with an instance of Sync Vx will be displayed here. The track names are mirrored from your DAW (on supported hosts).



- 1 **Capture All:** Enable/Disable Capture on all the tracks.
- 2 **Track Name:** Taken from the DAW and editable for the user.
- 3 **Track Listening Controls:** Solo and Mute (latching), and level.
- 4 **DeNoise Controls:** The neural network checks the reference for excessive noise. If found, noise reduction can be applied to the reference sidechain that is used for analysis. This process does not affect audio output.
- 5 **Reference/Sync Selector:** Opens a menu for assigning the track as a reference track or a sync track.
- 6 **Capture:** Enable/Disable Capture on an individual track.
- 7 **Overlay On/Off:** Generates a trace of the reference waveform that is superimposed on all its associated sync tracks.
- 8 **Time:** Turns Time Sync on or off for the track.
- 9 **TimeWarp:** A drop-down menu that sets the sync algorithm used across the entire track.
- 10 **Sync Tightness:** Adjusts how tightly the sync conforms to the calculated sync.
- 11 **Pitch:** Enables or disables pitch sync processing for the entire track.
- 12 **Pitch Tightness:** Adjusts how tightly the pitch conforms to the calculated pitch.
- 13 **Pitch Transpose/Formant:** Opens a panel that controls transpose and formant for the entire track.

Note: Tracks are color-coded based on their Reference group.

C: Track List Side Panel

Use the Track List panel on the left side to control how tracks are arranged.



- 1 **Display/Hide** the Track List panel.
- 2 Select **REF** to reorder all tracks into REF/Sync groups, with sync tracks grouped below their reference.

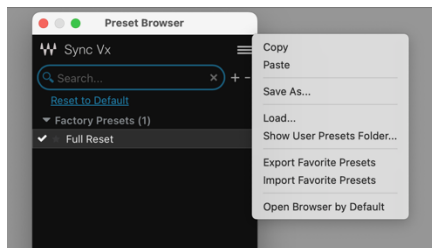
- Click an “eye” icon to hide the track. This does not turn off track processing. To hide or reveal *all* the tracks in a sync group (the reference plus all associated sync tracks), Alt/Opt+click on any eye icon in the group.
- Click the rectangular button to the left of the track name to bypass processing on that track. This track will not sync to its reference track.
- Rearrange the Sync Vx track sequence by dragging the track up or down (on the timeline, not on this panel).
- Change a track name in the DAW. The change will be reflected here.

D: Top Bar Global Controls

The Top Bar includes several global controls.



- 1 Undo/Redo
- 2 Preset Window: Click to open the Preset Browser (shown below).
- 3 Previous/Next Preset
- 4 Save Preset: Save preset settings as a file.
- 5 Capture All
- 6 Timeline Resolution
- 7 Timeline
- 8 Sync Status
- 9 Global Sync (Time) Tightness Adjust and On/Off
- 10 Global Pitch Tightness Adjust and On/Off
- 11 Bypass Plugin
- 12 Open Settings Window
- 13 Show/Hide Sync Markers



Preset Browser

Click the Preset Window to open the Preset Browser. Factory presets and user presets are loaded from this panel. Click the hamburger button in the upper-right corner for additional presets options.

Using Sync Vx

Assigning REF and SYNC Tracks

Each Sync Vx session requires at least one reference track (e.g., the original vocal) and one sync track to align. Use the left panel to assign a track as a reference or a sync track.



Reference track 1
Every dub track in this group will sync to REF 1.

All sync tracks assigned to REF 1 will sync to Ref 1.

A sync track not assigned to any Ref (None). The track will not be synchronized.

Use the buttons on the left side of the panel to set a track as a reference or as a sync track. A sync track can be linked to any of four references. Sync Vx can simultaneously process up to 16 tracks. For example, you can have one reference and 15 dubs, or four references and 12 sync tracks, and so on. If you try to open more than 16 instances, you will be cautioned either to not add the track or to close an existing track.

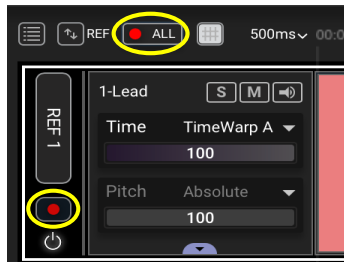
Typically, this is all you need to do to achieve great-sounding, well-synced tracks.

Example One: Vocal Track Doubling

This example demonstrates syncing all dub tracks to a one reference, and it covers the following:

- Auto-syncing dubs.
- Adjusting sync tightness for a more natural sound.
- Ignoring parts of a reference.
- Using sync markers and tightness controls

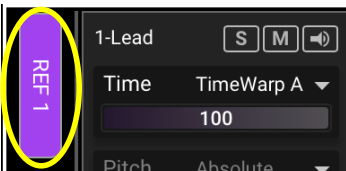
To make a vocal sound bigger and richer, it's common to “double-track” the singer. To create the effect, the artist first records the main vocal track and then sings it several more times as close to the same way as possible. When performed well, the vocal production gains depth and complexity. However, inconsistencies in timing and pitch can result in chaotic and messy doubles, rather than the desired lush and smooth effect. Vx quickly takes care of this for you.



- 1) Enable 'Capture' on all the tracks you wish to sync and press Play in your DAW. It is also possible to freeze and unfreeze the track (on supported hosts) to speed up the capture process.

AudioSuite: Select the tracks and area you wish to sync and click Capture.

- 2) Designate the main vocal track as the REF. The rest of the tracks will automatically be assigned and synced to it.



- 3) Initial processing may take anywhere from a few seconds to a couple of minutes for heavy sessions. All tracks are synced to the reference track at 100% tightness by default. The timeline is locked to the DAW, but you can change this in the settings menu if needed.

- 4) Play all the tracks together to hear the result.

- 5) Adjust Pitch and Time Tightness to find a balance between sync and flow. You can control these settings per track, per region, or globally.

In most cases, Steps 1 and 2 are all you need to complete the process. However, Sync Vx provides a range of additional controls for aligning sync and pitch, and for choosing what will be processed and what will remain untouched.

Loosen the Sync (Tightness)



Doubles enhance vocals, but overly tight sync can sound thin or robotic.

Adjust the Time and Pitch Tightness sliders to relax the sync and introduce a natural feel.

Use the Time Tightness slider on the left side of the track to loosen the sync for the entire track and *reduce* the amount of correction between the reference and the sync track. The higher the setting, the tighter the sync. At zero, there is no sync adjustment.

Click “Time” to toggle Time Sync on or off for the track.

Leave Part of a Sync Track Unprocessed

To bypass sync for a section of a track, use the Bypass function.

1. Select the area on a **Sync** track that you want to exclude from sync processing.
2. Click the letter “**B**” or right-click and select “Bypass Selection.” The selected area will not be synced and it will play back in its original form.

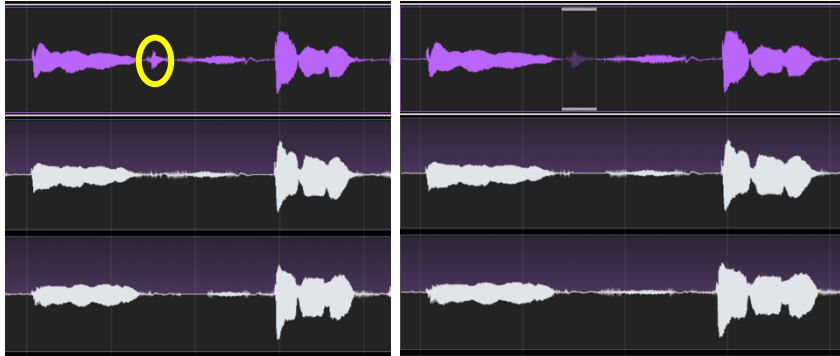


3. Adjust the borders of the bypassed selection to change its width, or slide the selection left or right to move its location.

Bypassing a region disables its pitch sync as well as its time sync. This does not affect the rest of the track.

Ignore an Area on the Reference Track

If there is a short noise or pop or puff or other sound on the reference that is preventing the syncing engine from correctly calculating the sync, you can remove the event from sync calculation.



The example on left shows an unwanted sound in the Reference (circled yellow) that the sync tracks interpret as valid vocal sound. When you define a small region around the errant noise and select “Ignore”, it is removed from syncing calculations.

The resulting sync is based on valid reference information and the sync is correct.

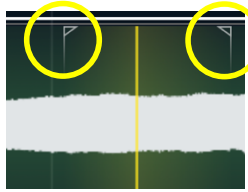
- Select the area of the *Reference* track you want to exclude from sync and pitch calculations.
- In the plugin, type the letter “I” or right-click on the region to define the ignored area.
- Grab the borders of the ignored area to change its width or slide it to move its location.

Ignoring an area of the reference track does not affect the original track in the DAW session.

Note: **Ignore** is best suited for relatively brief noises. To prevent processing for longer events, we recommend using **Bypass** on the sync tracks.

Create and Use Sync Markers (Sync Tracks Only)

Sync markers are tools that let you modify the sync of specific areas of a *Sync* track, allowing for detailed, local sync correction.



To create a new marker, set the playhead at the desired location on a sync track and click “M” or right-click and select “Add a Sync Marker.” Small flags on either side of a sync marker (circled yellow here) represent the borders of the change caused by the marker. They define the time for the algorithm to “fade in/out” between values imposed by the marker (plus its borders) and the original alignment. Drag the borders to change the start and end times of the transition.

Sync markers are used only on *aligned* sync tracks (the Status Bar indicates “In Sync”). You cannot place sync markers on a reference track. Drag the marker left or right to move the sync location in relation to the Reference track. If you moved a marker and you want it to revert to its initial location, Click on it with the Alt/Option keys held down on your keyboard. To remove a sync marker, right-click on it and choose “Remove Sync Marker,” or simply select it and click Delete.

Note: A marker’s borders auto-reset whenever you move the marker. You can adjust the borders, but they will always reset to default if the marker is moved again. This is by design to ensure that no artifacts occur from excessive time stretching or compression.

Basic Pitch Tightness Adjustments



If the pitch does not follow the reference to your liking or you hear pitch-related artifacts, use the Pitch tightness control to scale back the amount of pitch matching applied to the entire track. The Pitch Tightness slider control behaves exactly like the Time slider—the higher the setting, the closer the pitch of the sync track is matched to the reference. At zero, no pitch adjustment is applied.

Note: This control is not entirely linear; it is weighted for glitch-free adjustments:

100%–50% pitch tightness: Gradual pitch changes occur over a range of ¼ tone (50 cents).

50%–0% pitch tightness: Pitch transitions from ¼ tone back to the original pitch (0%).



You can adjust the Transpose and Formant values of a track by clicking the small arrow at the bottom of each track control section. Drag up or down on the boxes to adjust the values. The default range for transpose and formant is ± 12 semitones. In Fine view, the range is ± 1200 cents.

Monitoring



Use the Solo, Mute, and Volume controls in the track control panel to compare sync tracks with the reference and with each other. Solo and Mute are latching, so you can monitor several tracks together. Alt/Opt+click on a Solo or Mute button to apply to all tracks.

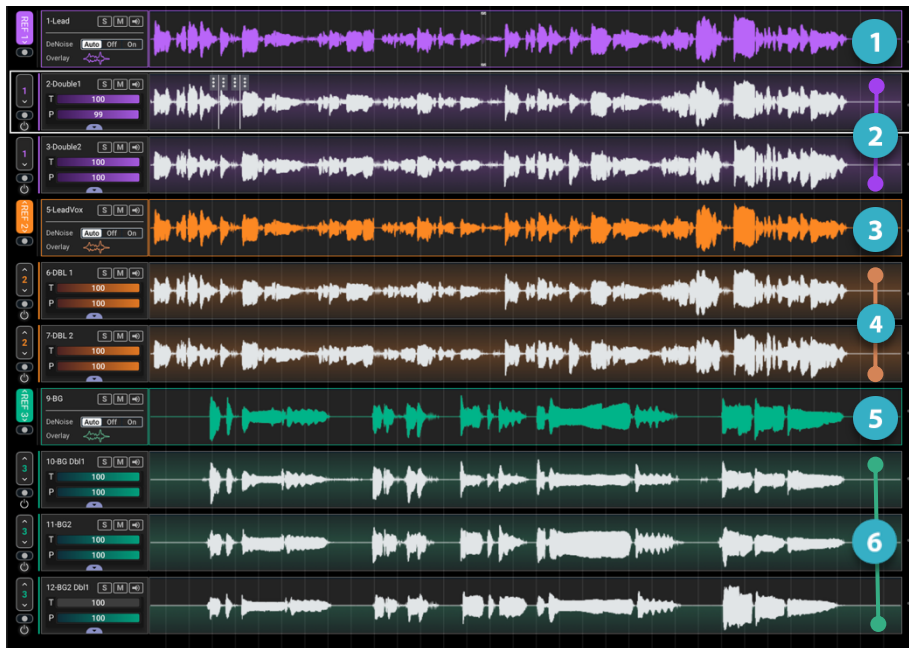
Example Two: Harmonies and Backing Vocals

This example explains syncing harmony tracks and backing vocals. You will learn how to:

- Set up a session with multiple references.
- Control the track view.
- Create new regions for local control.
- Locally control tightness, pitch, transpose, and formant.
- Select a time algorithm and pitch mode.

Harmonies and backing vocals often feature completely different audio, both in text and melody. That's why you can create up to four different references. When you assign Sync tracks to a reference, all tracks assigned to that reference will sync to it (and remain in sync), without affecting tracks linked to other references. Any action that influences sync—anywhere in the session—automatically updates the entire timeline.

Below is an example of a session with three Reference groups.



- 1 Reference 1
- 2 All tracks synced to REF 1
- 3 Reference 2
- 4 All tracks synced to REF 2
- 5 Reference 3
- 6 All tracks synced to REF 3

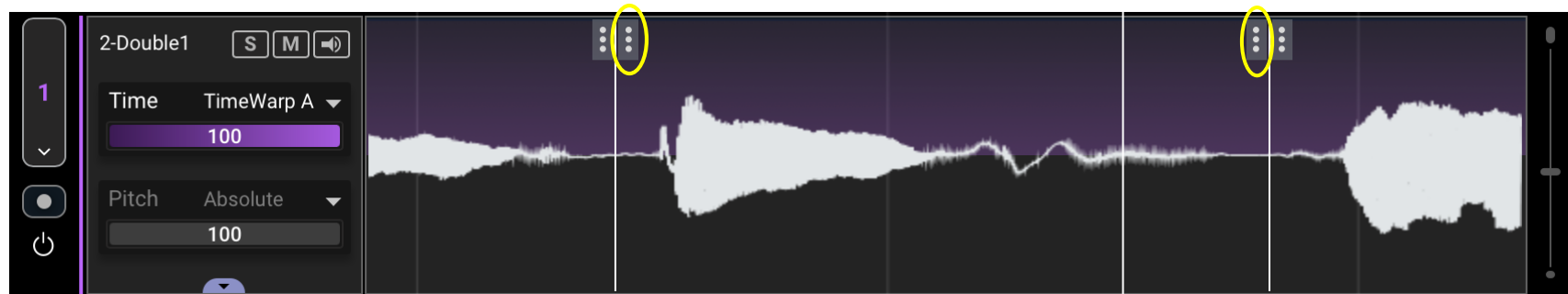
Advanced Syncing Tools

Controlling Individual Regions / Region Controls

In the previous example, we adjusted sync tightness and pitch matching for an entire track. You can also adjust most of the track controls per region, giving you far greater power and resolution when making focused adjustments to specific regions of a sync track.



To control time, pitch, transpose, and formant per region:

1. Use the Split function (E) to separate a region (or Right-click + 'Split Region').
2. At the beginning and end of the region, you'll see three dots. Each opens a control panel: the left panel adjusts time and pitch; the right panel adjusts transpose and formant.



Region-based Control Panels

These panels provide the same controls as the Time and Pitch panels and the Transpose and Formant panels on the Track Control panels on the left side of the window. But rather than affecting the entire track, they control only the region.

Left Panel		Right Panel			
	Time	Time alignment tightness		Transpose	Transpose up/down by semitones or cents (as per the Fine control setting)
	TimeWarp Algorithm	Choose the sync algorithm (see below).		Formant	Adjust formant
	Pitch	Pitch matching tightness		Fine	Choose control resolution: ± 12 semitones or Fine: ± 1200 cents

Global Time Controls: Calculating Total Tightness

The global controls, located in the upper-right corner, manage time and pitch for all tracks and regions.

Total time tightness is calculated by multiplying the values of the Global, Track, and Region controls.

Example: If Global Time Tightness is **80%**:

- A track set to 50% will have an effective tightness of **40%** (50% of 80%).
- A region within that track set to 50% will have a final tightness of **20%** (50% of 40%).

This layered control ensures precise adjustments at every level.

Choosing an Alignment Algorithm

To set a track's TimeWarp algorithm, open its menu in the sidebar and select the desired algorithm.

TimeWarp A, the default setting, is suitable for most time-adjustment scenarios and should serve you well in most situations. You may only encounter artifacts during extreme expansions or with raspy vocals containing many unvoiced sounds.



TimeWarp B addresses specific artifacts. This algorithm is ideal for use in regions where you are experiencing artifacts. For all other cases, it's best to stick with TimeWarp A.

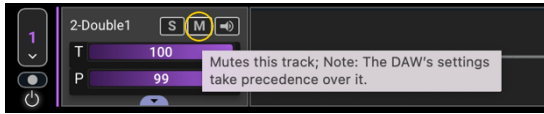
To Set a time algorithm for a specific region: Click on the left 3-dot tab of a region. Select TimeWarp A or B from the menu.

To set a Pitch Algorithm: Pitch algorithms are selected in the same manner as TimeWarp algorithms. Set the pitch algorithm for the entire track—you cannot set the pitch algorithm for a region.

- **Absolute** is an effective pitch-syncing algorithm and is solid in most situations. However, it may yield artifacts during periods of vibrato.
- If you encounter such artifacts, switch to **Absolute Ignore Vibrato**, which is the same algorithm as Absolute, except that it does not process sync during vibrato. Because there is no processing during periods of vibrato (which are usually very short) there will be no glitching, but there may be a mismatch between reference and sync during these periods during vibrato.

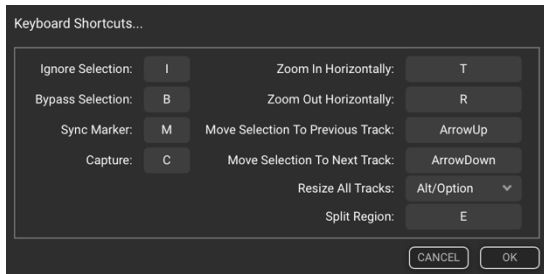
Helpful Controls

Tooltips



Most controls include tooltips that explain their function. Hover over a control to view its tooltip and familiarize yourself with the interface. Tooltips can be disabled in the Global Settings menu.

Keyboard Shortcuts



Sync Vx is controlled from the timeline. Here are the three essential timeline shortcuts you need to get started:

- I Ignore selection (Reference only)
- B Bypass selection (Dubs only)
- M Insert sync marker (Dubs only)
- E Split Audio (in Cursor location)
- C Capture Enable/Disable (on selected track)

You can customize keyboard shortcuts in the 'Keyboard Shortcuts' panel in the Settings menu.

DeNoise the Reference

Excessive noise on the *Reference* track can result in inaccurate calculations. Applying noise reduction to the sidechain can provide better resolution, and hence better sync. DeNoise does not affect the input signal, only the reference sidechain, so you don't compromise the original track. Similarly, DeNoise does not remove noise from your sync tracks.

DeNoise is set from the Track View panel of any reference track. There are three settings: Auto, Off, and On. In the Auto mode, the neural network scans the file to determine if noise reduction is necessary and if so, applies it to the reference.



If the original recording does not suffer from noise, it's best to turn off DeNoise, since the noise reduction process may increase sync calculation time. If your reference is unquestionably noisy, turn DeNoise on for greater stability.



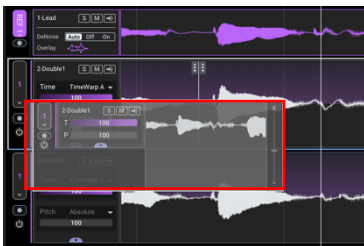
DeNoise is enabled by default (On). You can change the default in the Settings menu.

Personalizing Your Track View

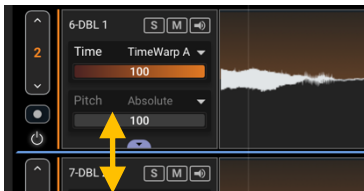
Zooming

- To zoom in or out on the timeline, click anywhere on it and a magnifying glass will appear. Click + Drag up or down. You can also press **T** to zoom in or **R** to zoom out.
- Use the scrollbar at the bottom of the window to move your view earlier or later. Likewise, you can use Shift + mouse wheel.
- Use the scrollbar on the right side to scroll up or down between tracks.

Change Track Sequence and Size



- To rearrange the track sequence, click and drag on the track you want to move. Drag the track up or down. The Insert and AudioSuite instances do not mirror the DAW channel order.

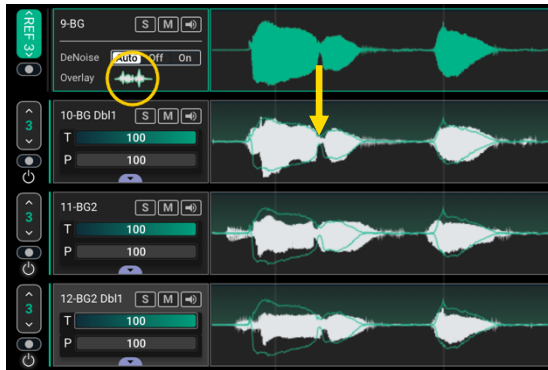


- To change the vertical size of a track, hover over the gap between two tracks and a green line will appear. Hold Opt/Alt to resize all tracks.



- The small fader on the far right of a track adjusts waveform height.

Show Reference Overlay



At times, it's useful to overlay the waveform of the reference track over all its sync tracks. This provides an enhanced view of the relationship between the REF and its sync tracks. It is particularly useful when using a sync marker to manually adjust a sync region relative to its reference. To display the reference outline over all related dub tracks, click the Overlay button (the waveform icon) in the reference control section (circled yellow).

Show/Hide Sync Markers



Click the small arrow in the upper-right corner of the window to show or hide the sync makers.

Remove from processing



Click the track's sidebar On/Off button to bypass Sync Vx processing.



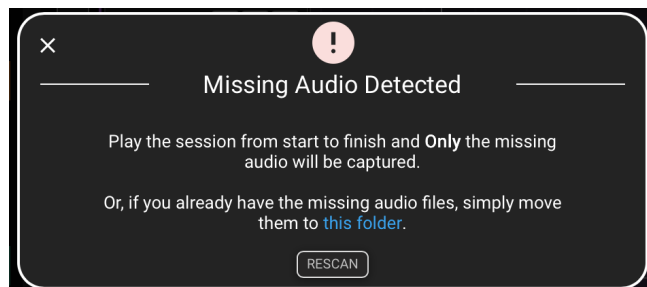
To bypass only Time or Pitch, click its label; the slider will gray out to indicate no processing.



To remove the entire plugin from processing, click the global On/Off button in the top-right corner. To turn global time or pitch on or off, click the relevant button.

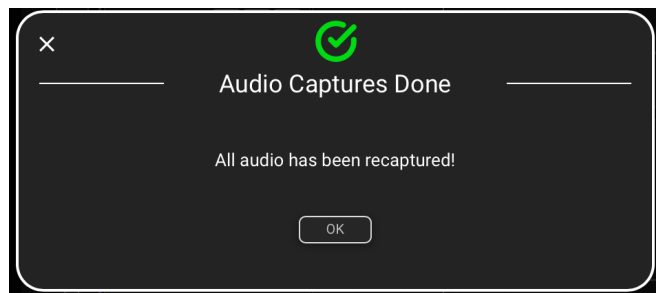
'Missing Audio' Troubleshooting

You may encounter a “**Missing Audio**” message in the following situations:



- 1 A shared session is opened on another machine before the capture files are imported (if available).
- 2 Capture files were cleared using the **Clear All Captured Audio** feature.
- 3 The session was not saved properly.

In these cases, follow the wizard instructions to **recapture** or **import** the captured audio.



If you already have the missing audio files, you can manually place them in Sync Vx's Captured Audio Folder:

Mac: User Library > Caches > Waves > Temp > SyncVxCapturedAudio

PC: %LocalAppData% > Temp > Waves > TempAudio

Preset System

Saving a preset on Sync Vx will include the track count and track order (but not their ID), regions, SyncMarkers, Bypass Selections, Ignore regions, and their positions on the timeline.

Loading a preset from one session to another may not work as expected, since sessions often differ in tracks, regions, and markers. As an example, the image below shows four tracks: one REF track and three Sync tracks with various markers at different times.



The result of loading this preset onto any session is as follows:

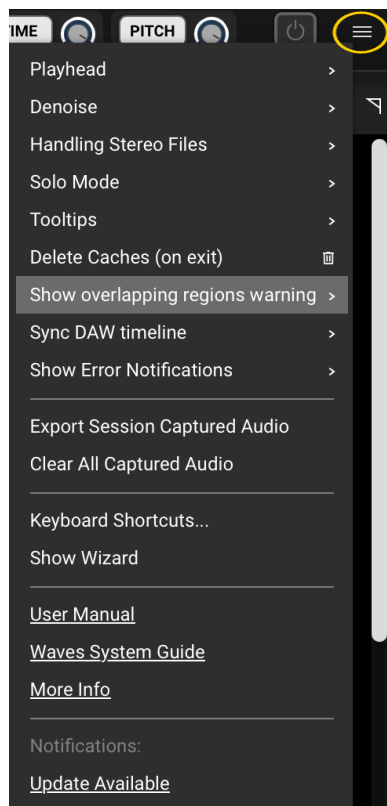
- Track 1 becomes a REF.
- Tracks 2-3 become Sync tracks assigned to REF1.
- Track 4 becomes a Sync track assigned to REF2.

The Sync Markers on tracks 2 and 4 will appear at the same locations, regardless of regions.

Ensure the session into which you are loading a preset aligns with this setup before loading the preset. Otherwise, it may change the track assignments and create unwanted markers or region settings.

Settings Menu

Access the Settings menu via the top-right hamburger icon to launch the setup wizard, and configure the following:



Playhead: Sets playhead behavior

Page (default) The page is updated when the playhead crosses the right boundary of the window. If the playhead stops or is looped, the view returns to its original position.

No Scrolling: The playhead moves across the screen from left to right during playback or recording. The view does not automatically follow the playhead as it moves. Once the playhead reaches the end of the visible window, it disappears from view, and the window remains static. When the playhead stops or is looped, the view returns to its original position.

Denoise: Configures the default setting for reference track noise reduction to improve resolution. This setting does not affect input audio. Range: Auto (default) or on/off.

Handling Stereo Files: Sync Vx is a mono processor. This setting determines how stereo files are adapted for use in Sync Vx. Range: Average (L*R / 2), Left Only, Right Only, Default: Average (L*R / 2)

Solo Mode: Select Solo Exclusive or Latch behavior.

Tooltips: Turns onscreen tooltips on or off (default: On)

Delete Caches (on exit): Sync Vx saves some cache files that speed up processing when loading existing sessions or working with the same audio. Click Delete Caches to free up disk space.

Show overlapping regions warning: Sync Vx does not support overlapping regions and displays a warning when an overlap is detected. Turn this warning on or off here.

Show Error Notifications: Enables all error messages that were marked as “Don’t Show Again”. If you do not want to see these, change the toggle back to ‘Hide’.

Export Session Captured Audio: Exports all captured audio from this session. Recommended when sharing sessions/project files.

Clear All Captured Audio: Clears all temporary audio captured with Sync Vx. In older sessions, choosing this option means you’ll need to capture the audio again.

Keyboard Shortcuts: An editable table of shortcuts.

Show Wizard: Launches the “Getting Started” wizard.

User Guide: Loads this user guide.

Waves System Guide Loads a guide that describes the WaveSystem Toolbar and Waves controls conventions.

More Info: Opens the Sync Vx product page on the Waves website.

Update Available: Opens Waves Central to check for updates.