THE BLUE DADI™

(version 1.1d – for BluesHarmonica.com)

USER'S GUIDE

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Table of Contents

Note: There is a user guide embedded in The Blue Dadi application itself, but this pdf guide may be more up to date, as the application guide will only be updated when new versions of the software are released.

SECTION I.   GETTING STARTED

Demo Harp Loop

(Option-D OR Alt-D)

The first thing you might want to try to get started with The Blue Dadi is the harp demo. This loads a dry recording of a harmonica and loops it through The Blue Dadi effects, allowing you to familiarize yourself with the options and settings of the main window without having to hook up a mic or load any of your own files. To run this demo you can either use the keyboard shortcut (Option-D OR Alt-D) or select "Demo-Harp" from the MODE pop-up menu located at the bottom right of the main window.

* If this does not work, go to the TROUBLESHOOTING section of this User Guide.

Playback of the demo can be stopped, paused or restarted by using the transport controls, located in the MASTER section of the main window (lower right corner), or by pressing the spacebar.

The demo, and all other Blue Dadi effects and audio functions, can also be turned off using the toggle switch in the INPUT section located in the upper left corner of the main window. When this switch is turned back "On", however, you will need to reselect the demo mode.

Demo Jam Track Loop in G (Shellist)

(Option-L OR Alt-L)

One quick way to get familiar with how to play your harmonica through The Blue Dadi is to select the demo jam track in G and play along. This jam track is a looped 12-bar except from the song Knockin' by Ronnie Shellist (off his album "til Then") and is available as both a complete song and as a backing track, as are all the songs from the album. The demo chorus here repeats 8 times but can be restarted anytime. To play along, however, you will need to take the additional step of hooking up a microphone.

- First, be sure the "Live Input", in the INPUT section of the main window, is set to "Off".

- Connect you mic to a properly connected and configured audio interface (refer to interface manufacturers instructions).

- Check your audio settings from within The Blue Dadi using the Audio Settings (Audio Status) window, which can be brought up either by the keyboard shortcut (Command-A on Mac, Control-A on Windows), or from the "Dadi Info and Settings" menu. Now, set the driver to match your interface and system (refer to your interface manual), them set the input device and output device, and then be sure the proper input and output channels are selected. Once this window is set to match your system setup and interface, close the Audio Status window.

- Select the first PRESET, the "Blue Warmer"

- Turn down the Dadi output level (located in the MASTER section under LEVELS in the lower right of the main window) as well as your monitor speakers in order to avoid feedback. (Or, better yet, use headphones or earbuds rather than speaker monitors.)

- Turn The Blue Dadi processing "On" (in the INPUT section of the upper left corner of the main window).

- Set the level of your interface (with any mic volume controls all the way up) so that your loudest playing lights up the yellow or orange portions of the input meter (INPUT section) but does not cause the meter lights to reach all the way to the red. If you are still getting red lights with your interface volume all the way down, and any pad on, your signal is too much for your interface and you should back off on your mic volume control!

Note: with the red light tripping you may still like what you hear, but be aware that part of the distortion you're hearing is due to the fact that you're overloading your interface and is not being caused, or controlled, by The Blue Dadi software.

- Turn on the Live Input (using the switch in the upper left corner of the main window OR by the keyboard shortcut "\") and then slowly bring the Dadi and Master monitoring levels up to a good listening level, but back off if feedback occurs.

(Note: using the built-in mic on your computer, especially in conjunction with your computer speakers, is not advised and will very likely cause feedback straight away.)

- Start the demo loop by selecting "Demo-Jam" from the MODE pop-up window (lower right corner of the main window). You can also start the loop with the keyboard shortcut (option-L OR alt-L)

- Slowly bring up the "Dadi" level (Master section) to balance with the jam track, then slowly bring up your "Master level" until it's tripping the orange LEDs in the the Master during the loudest moments, but does not trip the red light. Finally, you can turn up your monitors to a good listening level, but back off if feedback occurs. You should make a habit of doing this until you are confident of your overall gain staging and feedback control.

Listening through headphones, with no room monitoring, will also help ensure no feedback issues occur.

Thanks to Ronnie Shellist for the 12-bar backing loop from the song Knokin' off his "til Then" CD. Great stuff; check it out!

SECTION II.   TOP MENUS

Dadi Info and Settings

User Guide (Command-G on Mac, Control-G on Windows) - You're reading it!

Audio Settings (Command-A on Mac, Control-A on Windows) - Allows you to select audio interface(s) and control how the application interacts with your system. Set up your interface and settings here, and choose the proper external mic input to use before turning the application audio on (under INPUT).

Open Dadi DAW - Brings up the recording/mixing window, without the need to select a particular MODE (see more on MODE below)

About The Blue Dadi

Here, you'll find information about the Blue Dadi software, your version number, support, the

programmer and other contributors. Also see the "About the Blue Dadi" section of this guide….

SECTION III.   NAVIGATING THE WINDOWS

The Blue Dadi window

PRESETS

This Shareware version of Blue Dadi contains 13 effects preset slots: 8 factory presets, 4 user definable presets and "Previously on...." These are located in the upper right of the BLUE DADI window. Presets can also be toggled using the up/down arrows on the keyboard.

Settings - This popup menu allows you to recall (load) one of the 13 presets.

   Presets 1-8 are presets in that no attempt has been made to minimize feedback potential in a live situation.

   Presets 9-12 are "User" presets where the user can save their own unique preset designs.

   Presets 13 is the "Previously on...." preset. This automatically stores the settings of the entire program whenever the system is turned off at the INPUT section. To make the most of this, be sure to turn off the application before quitting. Whenever the application is launched, it will automatically load this preset.

--SAVE--

When you are ready to save your settings to a user preset, follow these three simple steps: 1) name your preset, 2) Choose which user preset memory slot you want to save to, 3) Press "Go!"

Name - Before saving to one of the four user preset slots, enter a name for it here by clicking in this box and typing. Your name can only be 14 characters or less and should not contain spaces (spaces will be ignored on save).

Save to: - Here is where you choose which of the four user preset slots you'll save to. Remember, this will write over (delete) any settings that were previously stored to that slot.

Go! - Press this when you have named your preset and chosen its location to make the save final.

* Note: Your presets are stored as a separate file in the "BlueDadi_app" folder titled "BDadi_v1a.maxpresets" - do not move or delete this file. The application and all supporting files must remain within the "BlueDadi_app" folder.

This Shareware version of Blue Dadi contains 13 effects preset slots: 8 factory presets, 4 user definable presets and "Previously on...." These are located in the upper right of the BLUE DADI window. Presets can also be toggled using the up/down arrows on the keyboard.

The Blue Dadi MODE menu (located in the MASTER section in the lower right of the BLUE DADI window) is a convenient way to quickly setup the Blue Dadi for some of the more common uses.

A brief description of these modes:

Demo-Harp -   Automatically loads and loops a dry harmonica recording, allowing you to try various settings and presets without having to play or record the harmonica part yourself.

Demo-Jam -   Automatically loads and plays a 12-bar jam track loop in G. This jam track is provided courtousy of Ronnie Shellist and is from the song Knockin' (off his album "til Then"). This song is available as both a backing track and as a complete song, as are all the songs from the album. The demo chorus here repeats 8 times but can be restarted anytime.

Play Solo -   Activates the Live Input and deletes any loaded backing track.

Play w/ Jam -   Activates the Live Input and brings up a dialog box for you to locate and load your own backing track. Loading a new backing track will remove and replace all pre-loaded and pre-recorded material from the Blue Dadi DAW. If you already have a backing track loaded and do not want to remove it, or have recorded and unsaved harmonica tracks in the Dadi DAW click "cancel" when prompted to load a new track.

Record Solo -   Activates the Live Input, deletes any loaded backing track and brings the Dadi DAW to the front for control of the recording process.

Record w/ Jam -   Activates the Live Input, brings the Dadi DAW to the front for control of the recording process, and brings up a dialog box for you to locate and load your own backing track. Loading a new backing track will remove and replace all pre-loaded and pre-recorded material from the Blue Dadi DAW. If you already have a backing track loaded and do not want to remove it, or have recorded and unsaved harmonica tracks in the Dadi DAW click "cancel" when prompted to load a new track.

Mixdown Stereo - Will write a stereo audio file of your mix from the Jam tracks and Dadi Harp tracks… it does not include the Dry Harp track. If you want to save a mix with a dry sound, record (or re-Dadi… see below) with the Dadi effects bypassed in the main window. Mixdown options include name, location and format*… and the Blue Dadi will ask about auto-maximizing (aka. "normalizing") the track (a very cool feature).

<u>Mixdown Mono</u> -	Will write a mono (Left and Right summed) audio file of your mix from the Jam tracks and Dadi Harp tracks… it does not include the Dry Harp track. If you want to save a mix with a dry sound, record (or re-Dadi… see below) with the Dadi effects bypassed in the main window. Mixdown options include name, location and format*… , and the Blue Dadi will ask about auto-maximizing (aka. "normalizing") the track (a very cool feature).

* Note: The Blue Dadi can save audio in a number of file formats but, unfortunately, not mp3. It is recommended that you save your files in a high quality format, such as wave or aiff, and then use another program, such as iTunes or "media.io", to convert those to mp3s as needed. Remember, submissions to Bluesharmonica.com need to be in the mp3 format to reduce file sizes.

<u>Save Stems</u> -	Writes 3 separate, related audio files that can be either imported into another DAW or re-imported into the Blue Dadi at a later date for further tweaking. Before selecting this option, name your session files by clicking and typing in the STEMS Name box located at the bottom of the Dadi DAW window. The Blue Dadi will add a 6-character unique ID to each of the saved files, as well as a suffix to each track type ("stem_BT" for the jam track, "stemDRY" for the dry harp track and "stemFX" for the track processed with the Blue Dadi effects. When you select "Save Stems" a dialog box will open for you to choose a location for The Blue Dadi to save the stem files to.
<u>Load Dry Harp</u> -	Allows loading of a pre-recorded harmonica track into the Dadi DAW (presumably dry, but not necessarily). Loading a dry track this way will clear any preloaded jam tracks and resize the DAW track length.
<u>Load Stems</u> -	Selecting this mode will automatically open a series of three dialog boxes to load a jam track and the associated dry and fx tracks saved from an earlier session using the Save Stems (m/m/st) mode. The first dialog will be to load the jam track (with a "_stemBT" suffix), the second to load the associated dry stem track (with a "_stemDRY" suffix) and the third to load the Blue Dadi effected track (with a "_stemFX" suffix). Properly associated tracks will have the same name (including a 6-character unique ID). Strange things may happen if you load tracks that are not properly associated….
<u>Crop</u> -	Select this mode after highlighting an area of audio (in the DAW window) that you wish to trim down to. All audio outside of the highlighted area will be deleted, permanently, so be sure you want to do this.
<u>Record Re-Dadi</u> -	Selecting this mode will automatically send the material on the "Dry Harp" track through the Blue Dadi processor again and record the output to the "Dadi Harp" track (another way cool feature). Note: This will replace any previously recorded material on the "Dadi Harp" track. Do not turn off the audio or try to interrupt the Record Re-Dadi process once it's initiated.

Overdub -   If you want to record over a section of your harmonica track without replacing anything in your Jam tracks, choose the "Overdub" MODE… highlight the area you want to record over, record enable (by pressing the red "Rec" button), make sure you're ready to go… then press the space bar to start recording.

INPUT

Audio proceeds through the Blue Dadi effects processors from left to right, top to bottom… following the on-screen arrows.

On/Off - The application audio processing must be turned "On" before use. This allows the application to be much less of a processing drain on your computer when you are not actively using it. Before turning the program on, be sure to check Audio Settings for your interface and mic channel input. Remember to turn the program "Off" before quitting the application so that your final settings are remembered for next time (see PRESETS).

Level - Use this to set the initial volume, such that the loudest moments in your playing fall just short of the red, top light on the meter to the right.

Gate* - This can be used to minimize feedback when using this app live, in conjunction with a PA. Turning the knob fully counter-clockwise bypasses the gate altogether. Turning the knob clockwise increases the threshold, requiring a greater input level to trigger the gate to open.

* Note: Despite the inclusion of a gate here, and phase switching at the output, this application is not really intended for use in a live performance setting and has not been optimized for that environment. Use live at your own risk!

Live Input - Used in conjunction with Audio Settings (Command-A on Mac, Control-A on Windows) under the "Dadi Info and Settings" menu to help ensure the external input is set up properly before activating so as to help avoid the feedback that might occur if the application were to default to the internal mic and speakers, creating feedback when turned on. It is not advisable to use the internal computer microphone. Please select your audio interface and mic channel input in the Audio Settings window before choosing a source here and turning on the application audio processing.

To make turning the live input (mic) On/Off quick, the \ key may be used.

COMPRESSOR

Amount - Determines how much of the signal will be compressed in relation to the level from the INPUT section. The meter will show when it's working and how much, from "Zip" to "Lots". This is only a guide and should not be relied upon solely: use your ears!

Hard/Soft - This switch changes both the depth and slope of a level range in between the threshold and full compression, often referred to as a knee.

Attack - Determines the amount of time it takes the compression effect to kick in once it's triggered. Selecting the "Slow" will tend to affect the timbre of the harmonica more by sculpting the envelope characteristics of the sound. Selecting the "Fast" setting is useful for making all notes more even and consistent in level.

Release - Determines the amount of time it takes the compression effect to stop once the input level is no longer enough to trigger the effect. Again, selecting the "Fast" setting is useful for making all notes more even and consistent in level, but it may have too noticeable an impact on the timbre of your sound. A "SLOW" setting will likely be more transparent in nature.

Analog meter - Gives a graphic display of the amount of compression being triggered, from "zip" to "lots".... This visual is left vague on purpose, as you should be setting your compression mainly by ear.

Level - Use this to set the output signal level, such that the loudest moments in your playing fall just short of the red, top light on the meter to the right. This level is interactive with the next stage, DISTORTION 1.

DISTORTION 1

Sym/Asym (switch) - Chooses between symmetrical and asymmetrical distortion. An asymmetrical distortion setting will tend to increase even order harmonic distortion.

Drive - Will determine how much the signal is distorted.

Sym (knob) - Determines the ratio of symmetry of the distortion. Has no effect if the "Sym/Asym" switch is set to "Sym".

EQ 1

Each EQ section consists of five bands of filtering, each with a dedicated frequency range. The middle three bands are dedicated peak/notch filters, while the low-pass high and low bands are selectable between shelving and high/low-pass types.

On/Off - Allows the EQ effect to be bypassed.

RESET - Will return all EQ parameters to a flat starting point. Be sure you mean it....

HPF/Shelf - Allows selection of the low EQ band to change between a high-pass (low cut) filter and a shelving filter.

Band Select - Due to the integrated graphic nature of the five-band control/display graph it is sometimes difficult to select between two bands that overlap. This popup menu will bring the selected band to the front to help with this.

LPF/Shelf - Allows selection of the high EQ band to change between a low-pass (high-cut) filter and a shelving filter.

Level - Should be use in conjunction with the display meter to set the output level from the EQ. Like the INPUT, this should be set such that the loudest moments in your playing fall just short of the red, top light on the EQ 1 meter.

DELAY

On/Off - Allows the Delay effect to be bypassed.

Time - Determines the single-tap delay time in milliseconds.

Feedback - The percentage of delayed signal that will be mixed back into the input of the delay, creating further repeats.

Warble - Adds variation to the delay time. Can be used to emulate tape delays or other effects.

HPF - This knob controls the frequency cutoff of a high-pass (low cut) filter with a 12dB/octave slope. It affects the delayed audio only and can be used to make the delayed iterations sound more acoustic in nature. The HPF function here can make the delay effect less "boomy" and keep the delayed signal from making the audio "muddy" or the notes of the harp less distinct.

LPF - This knob controls the frequency cutoff of a low-pass (high cut) filter with a 12dB/octave slope. It affects the delayed audio only and can be used to make the delayed iterations sound more acoustic in nature. The LPF function here can make the delay effect less "bright" or "brittle" sounding, or less "ringy" or "metallic" when using shorter delay times.

Mix - This controls the amount of delayed signal that will be mixed in with the original, non-delayed, audio.

DIST(ORTION) 2

Clip - Symmetrical clipping distortion.

Drive - A final gain stage with overdrive.

Break - A gain dependent function that creates extra compression and breakup in the signal. Use carefully, especially when using this effect in a patch being used in a live setting (it may encourage feedback).

Fdbk - This switch allows you to insert a small amount of feedback from the output of this Distortion section back to the input. When the switch is set to NC, this feedback loop is disconnected.

EQ 2 (post)

This EQ section consists of five bands of filtering, each with a dedicated frequency range, and comes after all other effects. The middle three bands are dedicated peak/notch filters, while the low pass high and low bands are selectable between shelving and high/low-pass types.

On/Off - Allows the EQ effect to be bypassed.

RESET - Will return all EQ parameters to a flat starting point. Be sure you mean it....

HPF/Shelf - Allows selection of the low EQ band to change between a high-pass (low cut) filter and a shelving filter.

Band Select - Due to the integrated graphic nature of the five-band control/display graph it is sometimes difficult to select between two bands that overlap. This popup menu will bring the selected band to the front to help with this.

LPF/Shelf - Allows selection of the high EQ band to change between a low-pass (high-cut) filter and a shelving filter.

Level - Should be use in conjunction with the display meter to set the output level from the EQ. Like the INPUT, this should be set such that the loudest moments in your playing fall just short of the red, top light on the EQ 1 meter.

Size - Used to set the size of the virtual speaker cabinet.

Reson - Short for RESONANCE, this knob determines the amount that the speaker cabinet emulation will affect the sound. It does not change the emulation of the speaker itself.

Speaker - There are four virtual speaker emulations available in this freeware version of The Blue Dadi, two 8-inch and two 10-inch. There's also an option of choosing "NONE" for no speaker effect, similar to a DI or line out (except that you can still

Phase - Allows the phase of the emulated speaker to be reversed. Can be used to mitigate feedback or interference with the amplified sound and the mic. Note, however that this shareware version of the application has not been designed or calibrated with live performance in mind. Perhaps a later version....

MASTER

The master section of the main Blue Dadi window is where you control playback of recorded tracks, record enable the Dadi DAW remotely (see below), mix and monitor audio levels, activate/bypass the Blue Dadi effects processor, and select a MODE.

EFFECTS (On/Off) - In the "Off" position you will hear the sound being captured from the mic without any of effects processing (aka "dry"). When this switch is "On" all of the effects processing done by the program will be heard.

LEVELS, Dadi - Allows you to adjust the output level of the harmonica part, either through the processing or bypassed using the EFFECTS On/Off switch, balancing it against any loaded jam track as needed. Unity is at 12 o'clock (neither boosting nor cutting the signal).

LEVELS, Master - Allows adjustment of the final output level of the mix of harmonica summed with any loaded jam track. Watch the meter as you set this, allowing the loudest moments to just trip the orange LEDs and never tripping the final red LED. When the red light is reached, unwanted distortion will occur at the audio interface. Unity is at 12 o'clock (neither boosting nor cutting the signal).

TRANSPORT - Playback of prerecorded material can be controlled here using the two buttons (Stop and play/pause). A recording button is also included to record enable the Dadi DAW remotely (see info on the Dadi DAW window below). Play and pause can also be controlled with the spacebar.

MODE - The MODE menu is a convenient way to access the various main features of The Blue Dadi, and to quickly set it up for various common tasks. See details of MODEs above, under NAVIGATING THE WINDOW CONTROLS.

The Dadi DAW window

The Dadi DAW is for recording and graphic editing of audio tracks. You can click within he timeline or waveforms to set a playback start time, or click+drag to highlight an area to define a loop.

Track List

Dadi Harp (track list) - This track displays audio recorded through the Blue Dadi effects processor. It can be edited, mixed with other tracks, and saved to disk in various ways (see MODES).

Dry Harp (track list) - This track displays the audio recorded without Dadi effects. This can be saved and imported into other applications or processed through the Blue Dadi.

Dry Harp (tots dry, re-Dadi) - With this button you can select whether you want to hear the dry track as is, or hear it processed back through The Blue Dadi effects in real-time. (To mix or save what you hear when you've selected the Dry Harp track and "re-Dadi" you'll need to record it to the Dadi Harp track by choosing the "Record Re-Dadi" MODE (see above).

Select Harp - When you record to the Blue Dadi, both the dry and processed signal are recorded. Select Harp allows you to choose which one you are listening to when you hit play.

Jam L/Jam R (track list) - These tracks are used to display and edit either mono or stereo audio files that you can record your part over, mix and save.

Monitor Section

Dadi Level - Lets you set the level of the recorded "Dadi Harp" track in relation to a loaded Jam track. Setting the know to 12 o'clock sets the level to unity gain (no reduction or amplification).

Dry Level - Lets you set the level of the dry harmonica track in relation to a loaded Jam track. Setting the know to 12 o'clock sets the level to unity gain (no reduction or amplification).

Track mute - Silences the audio coming from the Jam Track, allowing you to focus on your recorded harmonica performance. This mute function, however, does not affect mixdown functions. To save the harmonica tracks without mixing in the jam tracks select the "Save Stems" MODE.

Monitor out - This section allows you to set and monitor output levels. Try to get your highest levels well into the orange without tripping the final red light. If the red light is reached, unwanted distortion may happen at the output. This will not be present in a mixdown audio file, however, if the "normalize" function is selected (see Mixdown MODEs).

MODE - The MODE menu, located in the bottom of The Dadi DAW window, is a convenient way to quickly setup the Blue Dadi for some of the more common uses (see MODES section above for more).

Stems, Name - Before using the MODE command to "Save Stems" choose a file name and write it in here.

TRANSPORT - Playback of prerecorded material can be controlled here using the two buttons (Stop and play/pause). A recording button is also included to record enable the Dadi DAW remotely (see info on the Dadi DAW window below). Play and pause can also be controlled with the spacebar.

Rec - Press this red button when you're ready to record (after you've chosen the mode and given your file a name). The button will blink while recording. Be sure to press it again to stop recording when you're done playing. The max recording length is 6 minutes and the recordings will be .wav files.

Clear Harps - Use this to delete the audio from both harp tracks.

Audio On/Off (speaker icon) - Does the same thing as the Audio On/Off switch in the main window of The Blue Dadi. Audio must be turned on for the Blue Dadi to effects or audio playback to work. When not using the Blue Dadi, however, turning audio off greatly reduces cpu usage.

SECTION IV. TROUBLESHOOTING

JAVA support

When you first launch The Blue Dadi, you may get a message asking you to install a particular version of Java - you must do this if you want The Blue Dadi to work correctly. I have included a version of JAVA for Mac in the Blue Dadi folder that should be good until 2017, and possibly beyond. Still, it's advisable to download the latest version recommended by the pop-up window.

No audio

The quickest way to check audio in The Blue Dadi is to use the Demo as a diagnostic tool. First, hit the "Demo!" switch *twice* in the upper left corner of the main window. If your audio interface and monitoring are set up right you should hear a solo harmonica loop.

If you do not:

Are the meters in both the INPUT and MASTER sections moving? If *yes*, check your audio output destination (in the Audio Settings/Status window), level, mute settings, cabling and amp/speakers.

If *no*, check your audio driver and settings (under Audio Settings in the Dadi Info and Settings menu… or you can get there by hitting Command-A on Mac or Control-A on Windows.) First, choose the proper Driver, then double check the Audio Driver Setup (bottom of the Audio Status window; refer also to your interface manual).

Also in the Audio Status window, check "Output Device" and output channels in relation to your audio interface and monitoring setup.

If you have not successfully had this install of The Blue Dadi working, or it has not worked right after a crash, you can delete it replace it with a new copy or try replacing your presets file with an original copy. There should be one hidden in "other" folder located in The Blue Dadi application folder. Quit The Blue Dadi, locate the file named "BDadi_v1a_orig.maxpresets" in the "other" folder and make a copy of it to the main Blue Dadi folder (next to the "BDadi_v1a.maxpresets" file). Now delete the "BDadi_v1a.maxpresets" file (or move it to another location - especially if you've saved user presets you want to keep) and remove the "_orig" from the backup presets file.

If the harmonica Demo works, but your mic input doesn't seem to be working, first be sure that audio is turned On in the INPUT section of the main window. Now play into the mic and look at the Input meter. If you are seeing signal there (the lights are moving), but not at subsequent meters, you likely need to turn the Live Input on (located just under the INPUT meter. This can also be toggled using the "\" key. If audio is turned On and you do not see signal at the INPUT meter when you play into your mic you should check your connections and levels, as well as your Driver, Input Device and Input Channels (under Audio Settings in the Dadi Info and Settings menu… or you can get there by

hitting Command-A on Mac or Control-A on Windows.) Finally, you can check the settings on your interface itself (double checking levels, bussing, mutes and "zero-latency" mix or monitoring controls (refer to your interface manual).

Also, if you're in the DAW window, try *highlighting* some audio as a way to reset playback start/end times.

Audio playing or recording at the wrong time

If weird things are happening on playback, try turning audio OFF, then back ON. Also try: highlighting a portion of the tracks in the DAW window (can reset transport times) AND/OR recalling another preset or MODE before returning to the one you were on. Male sure the scheduler is in Overdrive (with a check mark next to the overdrive option in the Edit menu, or in the Audio Status window).

Odd behavior of the transport, on-screen controls or pop-up windows

Make sure The Blue Dadi scheduler is in Overdrive (with a check mark next to the overdrive option in the Edit menu, or in the Audio Status window). The Blue Dadi must always be in Overdrive!

Also, if The Blue Dadi is acting odd or sluggish, be sure no other applications are running. On the Mac, people often have multiple application running and do not know it, as you can close all visible windows without actually quitting a program. To determine this, look at the Dock. All applications running have a small dot below their icon. To quit, click on each active icon in the Dock and quit the application (either form the main menu OR by hitting Command-Q on the Mac or Alt-F4 in Windows).

Feedback

The most common reason for immediate audio feedback is that your settings are using your computer's internal microphone with your computer speakers. If you must use your computer mic (which is not really advised) you should do so only with headphones for monitoring.

If you are using a separate mic and a PA or live monitors and can't control the feedback, again… use headphones or earbuds instead.

Remember, The Blue Dadi was not designed for use in live performance.

With enough gain through the Level and Drive knobs, and/or more extreme EQ settings, the Blue Dadi can actually generate unwanted feedback itself if Fdbk is turned on in the DIST 2 setting. In that case, turn Fdbk to NC or bring the Levels back down.

Finally, it is possible to create an audio feedback loop inside your system, especially when using The Blue Dadi with other applications or Interface controllers. Be sure to follow your signal flow if moving audio between applications in real time (esp through ReWire or Soundflower).

First (because it's the quickest) check that the Dadi DELAY is not to blame by turning it Off. If that solves the problem, your "Mix ratio" is likely too high.

If the problem does not lie in the DELAY effect, it is likely either in the buffer sizes under Audio Settings, or in your audio interface drivers or settings (refer to your audio interface manual and consider using ASIO drivers for your interface if available).

Next, open your Audio Settings (Audio Status) window and check the I/O and Signal vector sizes - these should be set somewhere between 32 and 128 for low latency (lower settings will induce less delay but place more demand on your cpu). Start by setting both to 64. If there's still latency, your interface drivers or system settings are the likely culprits.

SECTION V.   ABOUT THE BLUE DADI

The Blue Dadi (version 1.1b) was written by John Shirley, Professor of Music at UMass Lowell. It was written initially for students of Bluesharmonica.com and is offered to the public as freeware in this version. All material Copyright 2015 by John Shirley. All rights reserved.

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Also, feel free to let me know what you like about this program and what you'd like to see added or changed for possible future versions. Your feedback is appreciated.

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Enjoy the app!