



Audio Workshop Tutorial

Thanks for using Audio Workshop by DAK!

For a quickstart overview of using Audio Workshop's primary functions, please review the individual slideshows from the 'Help' menu of Audio Workshop's main interface.

Select which section of Audio Workshop you'd like to explore:

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m. Normalize	n. DC Offset removal	o. Noise removal	p. Vocal removal
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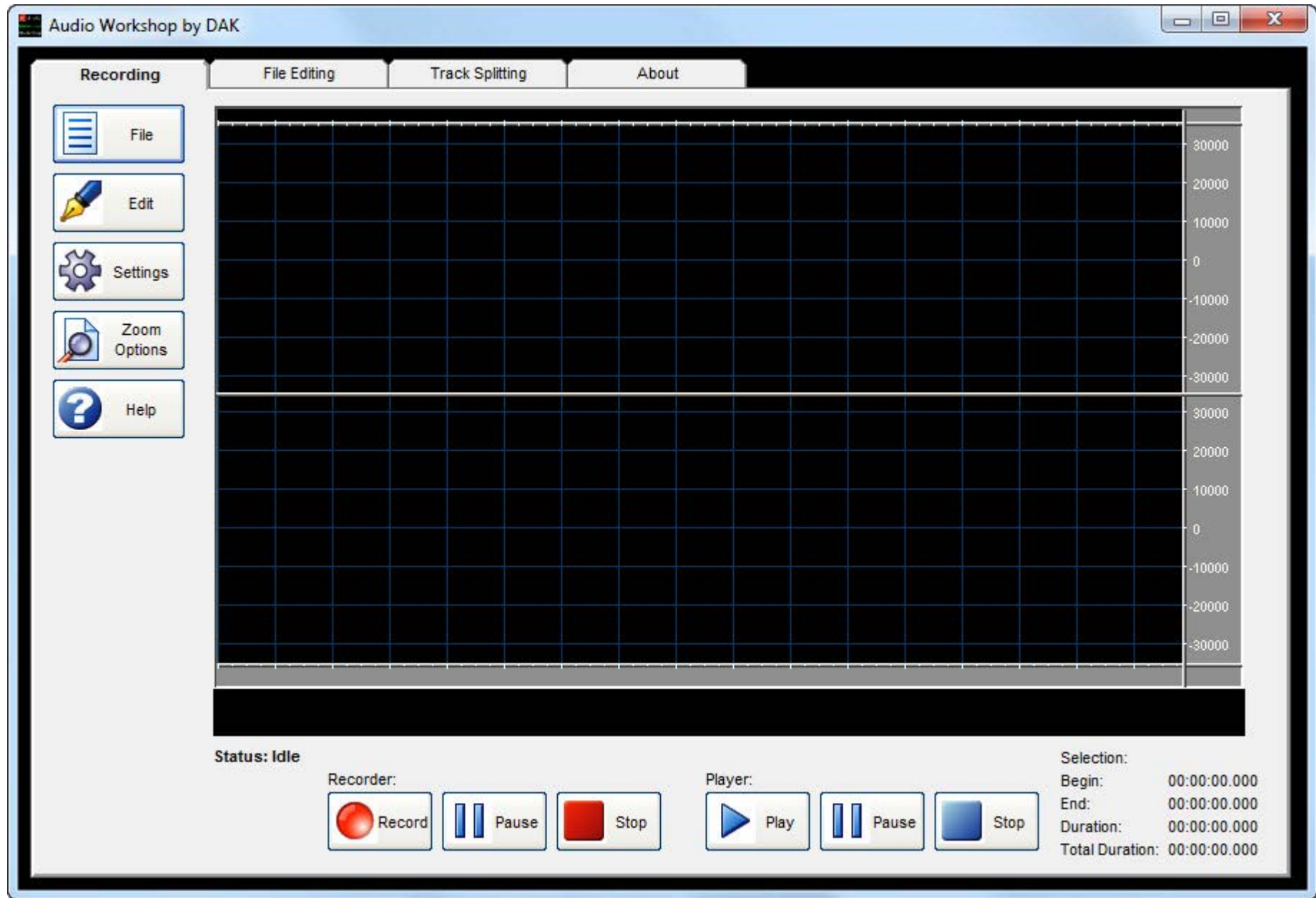
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Remember- if you ever get stuck, if you see something here that isn't clear or if you just want to leave us a comment, drop us a message! cs@dak.com



I. Getting Started:



Let's begin by familiarizing ourselves with the names for Audio Workshop's various parts. The name of any given part is bolded the first time the term appears.

Upon opening Audio Workshop, you'll notice that there are program **tabs** at the top horizontally arranged and labeled **Recording**, **File Editing**, **Track Splitting** and **About**.

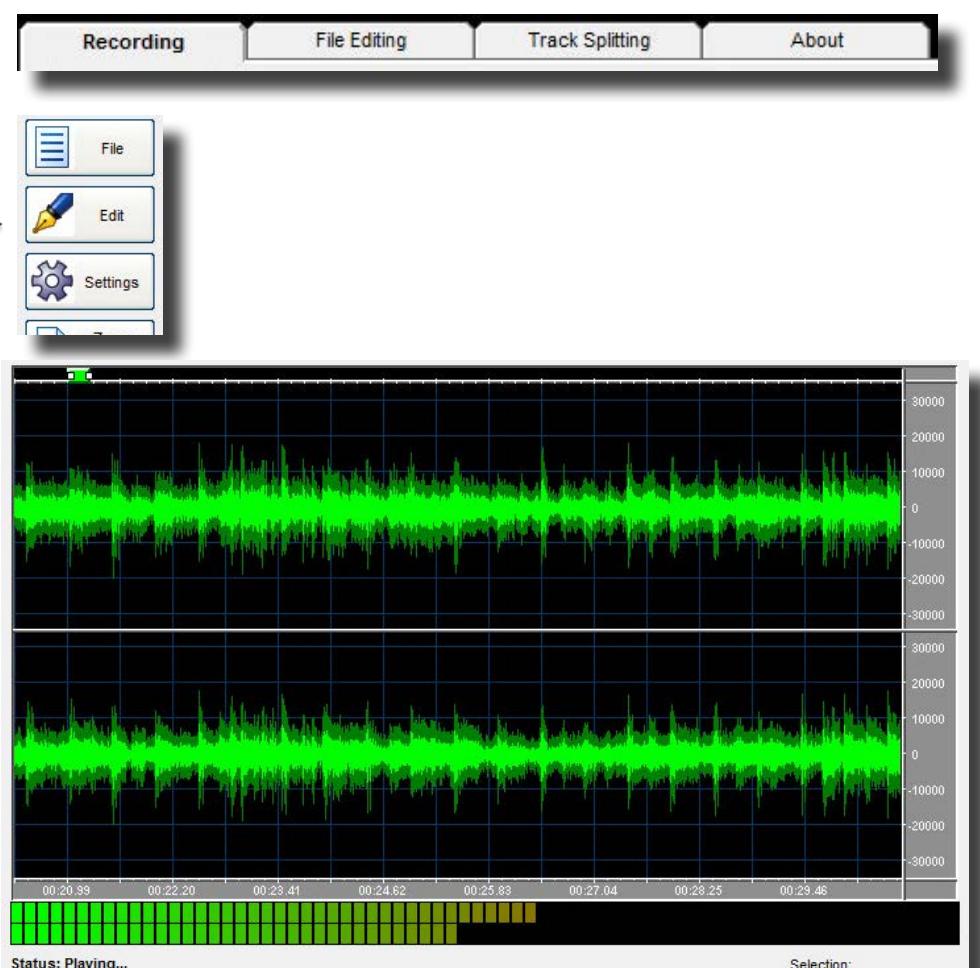
On the left hand side, you'll see a vertically arranged **menu list**. If you click through the tabs, you'll notice the menu list change slightly. The vertical menu list is particular to the tab you are currently using. That's to say- each of these tabs has its own set of tools.

This main screen (the black area with the grid- although the color can be customized) is the **waveform analyzer**. It's in this window that you get to see what is happening to your audio file displayed as a green **waveform** (color also customizable). The waveform will display after audio is either recorded or loaded into Audio Workshop.

The top half of the analyzer displays the left channel audio and the bottom half displays the right channel audio. The size of the waves indicates its volume, which you can measure against the **amplitude ruler** on the right hand side.

On the bottom you have a **time ruler**, which will display the timing of your audio at graded intervals. Beneath that is the **vu meter**, another visual aid to ensure both channels are recording properly and their volume. On the top is a **scrollbar**. The scrollbar can be resized to zoom into the waveform and then dragged from side to side to scroll across the waveform.

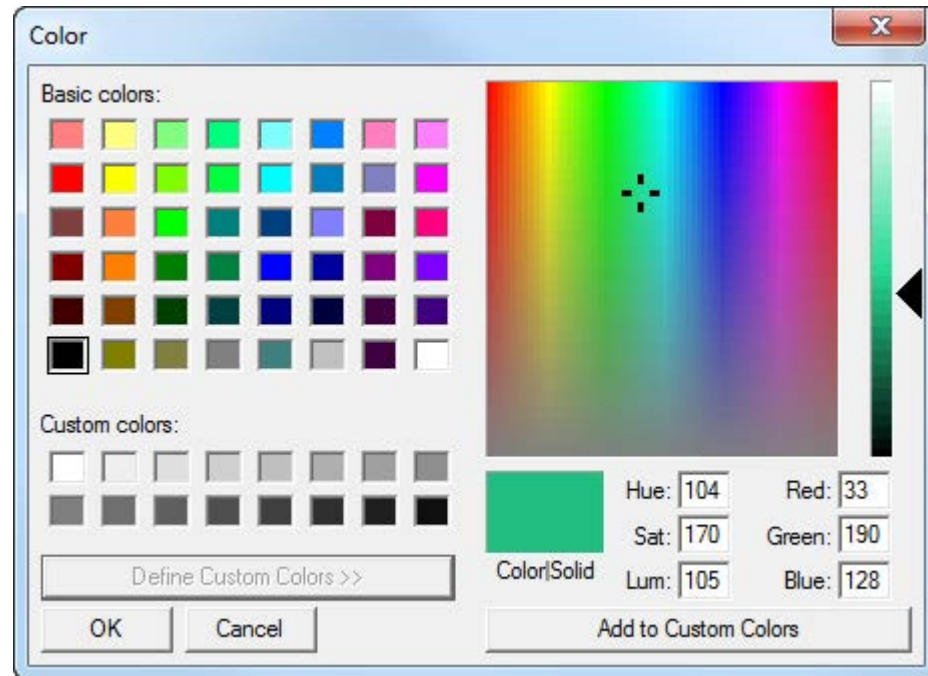
Finally, there is the **Status bar**, which will display Audio Workshop's current action.





1. Customizing Audio Workshop's Appearance a. Skin Color Configuration

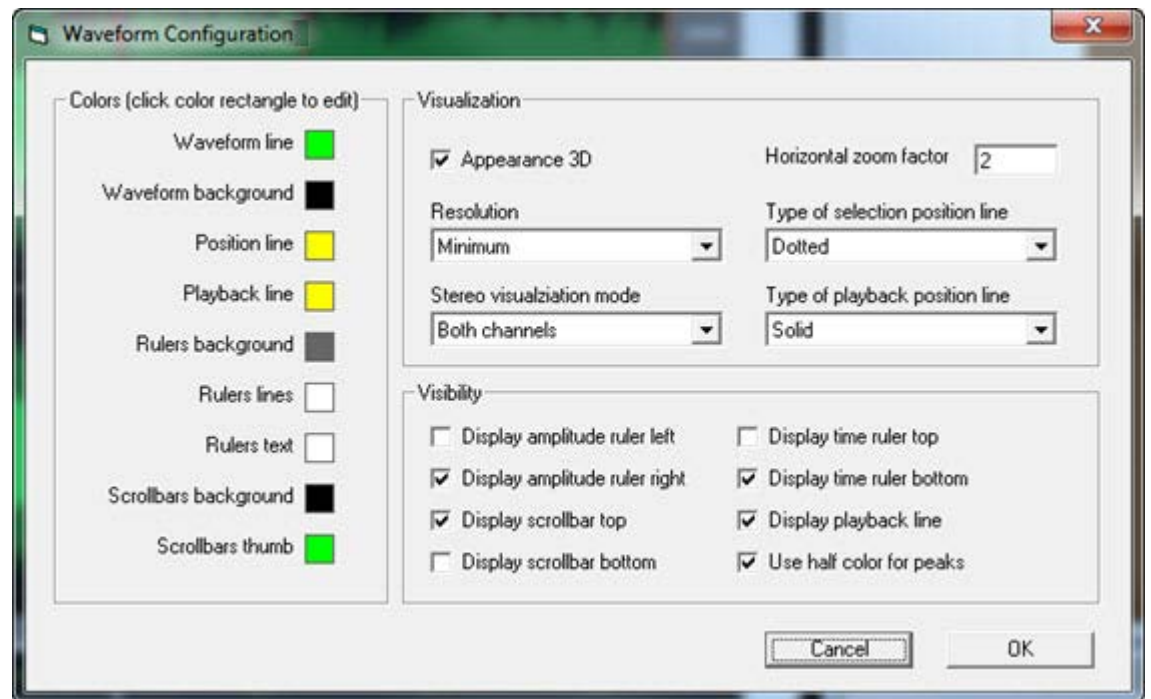
The skin color is simply the background color of Audio Workshop. Just select a basic color, or create your own, hit OK and you will see the skin color change.



b. Waveform Configuration

Here you can change the colors for the different elements in Audio Workshop, toggle how graphics are rendered and even toggle if some elements should be displayed at all.

These changes apply to all tabs of the program and do not revert back to default.





1. Recording:

1.i Before You Record- Setting up the Windows Mixer

If you've never checked out the Windows Mixer (otherwise called Windows Sound Control), it can be compared to a control box for your computer's soundcard. It's where you decide which devices are primary over other available devices, or you can control individual volume levels.

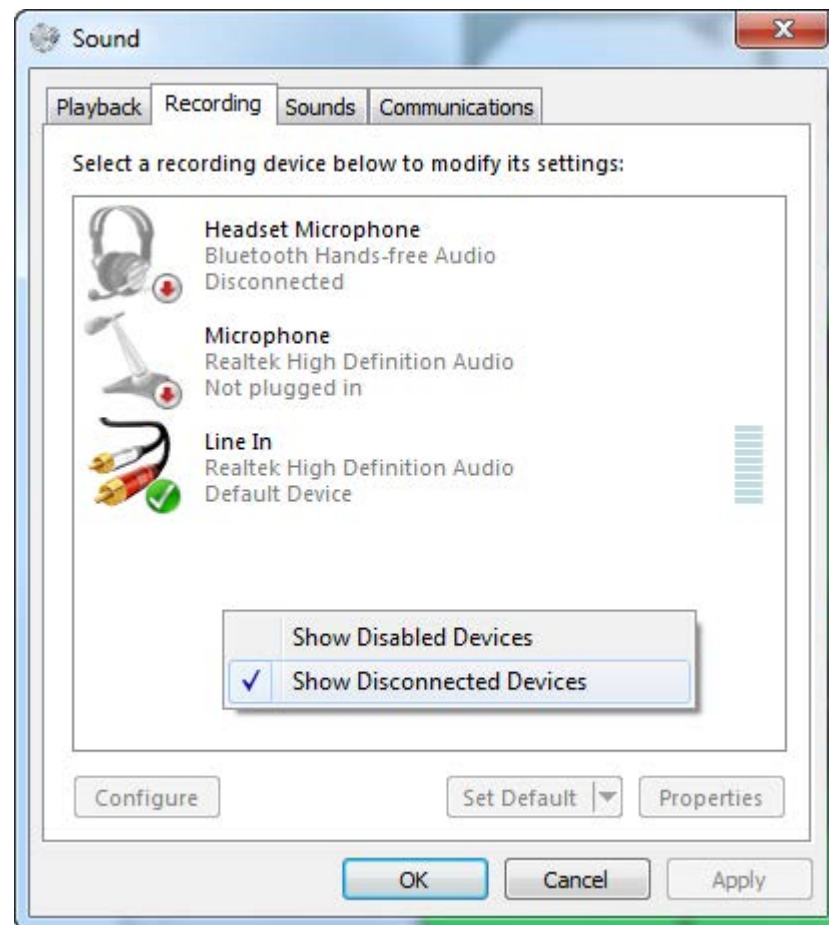
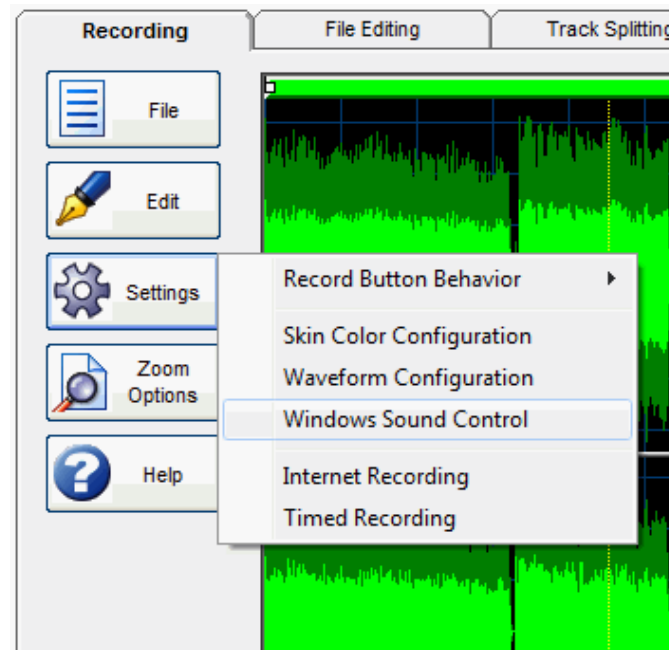
Before we're ready to record, we need to make sure the Windows Sound Control is set properly to recognize our audio inputs devices.

Audio Workshop conveniently has a shortcut to get to the Windows Sound Control. Just click on the Settings menu, and select Windows Sound Control.

The Windows Sound Control will pop up. Click on the Recording tab, since those are the devices we want to check.

*If you've correctly plugged in your line level device (like DAK's preamp mixer) into your computer's blue colored jack, and do not see "Line In" as your default device as pictured to the right, right click and make sure your are showing all of your disabled and disconnected devices, then find the appropriate recording device, enable it, and Set Default.

*If you're using a laptop with our Audio to USB adapter, the recording device you need to set as default is not line in, but usually named along the lines of "Microphone Array" with a description indicating that it is a "USB CODEC".



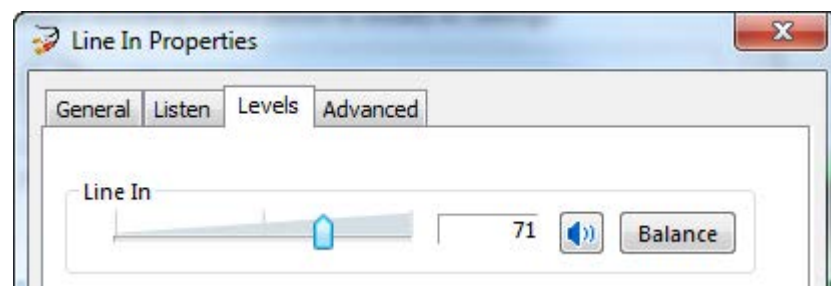
1.ii Adjusting the Volume for a Recording Device

When viewing your available recording devices in the Windows Sound Control, double click on the appropriate device (for me, 'Line In'). A second window with tabs will pop up displaying the properties of your selected device.

See the image to the immediate right for reference.

Click on the 'Levels' tab. Adjust the volume as you see fit. I generally keep my volume at about 75%. Anything more than that might lead to too much amplification = slight distortion.

(If you're using the DAK 2800 preamp mixer- you can always fine tune recording volume directly from the unit).

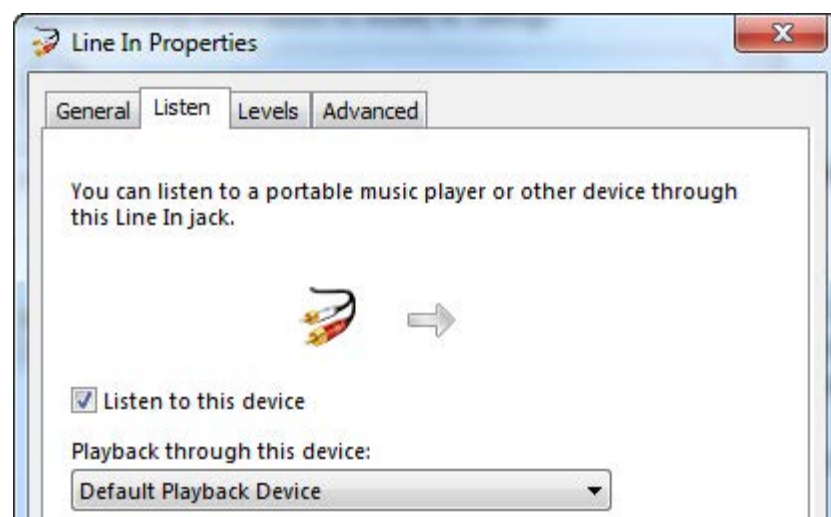


1.iii If You Can't Hear Your Music Through Your Computer

Another option that is toggled through viewing the device properties is under the 'Listen' tab.

There is a checkbox that governs whether or not you can hear audio through your computer as you play it and/or record it.

See the image to the right for reference.





1.1 Record Button Behavior

In the Settings menu, you'll find a submenu called 'Record Button Behavior'.

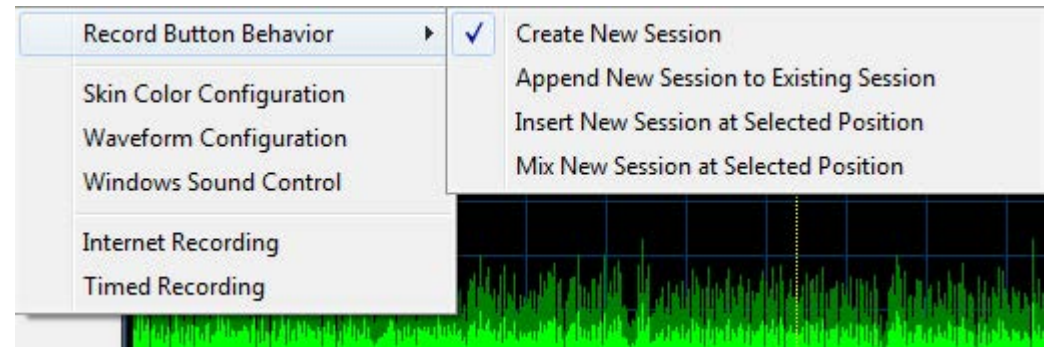
This setting governs what happens whenever you click on the 'Record' button. You have one of four choices:

Create New Session: This is the default setting, and is probably exactly what you might expect to happen when you press 'Record'. A new session is created. That means that whatever is in the waveform analyzer is erased and the new recording will take its place.

Append New Session to Existing Session: Your new recording will be added to the end of whatever audio you currently have sitting in the waveform analyzer.

Insert New Session at Selected Position: Say you wanted to create an audio track with an interruption. You would choose this setting. Click on the spot in the waveform where you want to place the interruption, click 'Record' and your recording will be inserted right at the position of the waveform you clicked. That position will be marked by a dotted yellow line. Conceptually, this is the equivalent with a TV show being interrupted by a special announcement.

Mix New Session at Selected Position: Same as 'Insert' except instead of an interruption, the new recording would be mixed in to the original recording at your selected position (the spot where you clicked on the waveform). It would be equivalent to an announcer talking over playing music.



1.2 The Recording Process

After you've set up your hardware and/or the Windows Sound Control properly, you're ready to begin recording. Just click on the 'Record' button and you'll be on your way.

As you're recording, you should notice a few things:

The waveform analyzer is completely black, and is displaying a single waveform (don't worry, it's still recording in stereo-- it's just a display graphic showing both channels mixed).

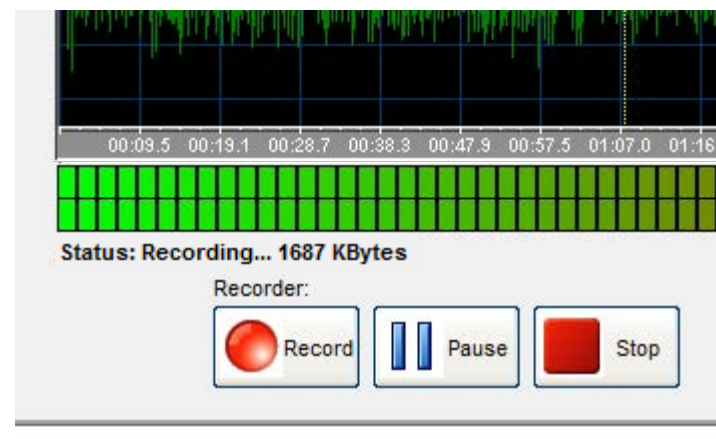
The VU meter is reacting to the audio. You should be seeing both channels reflected in the meter. If you DON'T see upper and lower set of lights, one of your channels isn't recording properly. You'll need to recheck your hardware setup.

The Status has changed from 'Idle' to 'Recording'.

The 'Pause' button can be used to pause the recording then pick up where you left off. It keeps everything in the same recording session.

The 'Stop' button (the red one, on the side of the recording controls) stops recording and finalizes your recording session.

***Note:** Even after your recording is finalized, and you see the correct waveforms, it is not yet saved! Don't erase this session until you save your work. See section 1.6 for more information.



1.3 Playing Back Your Recording

When you have completed the recording process, it is a good idea to spotcheck your recording to ensure the audio recorded properly. I usually click on any position in the waveform at random and then press 'Play'.

As audio plays back, you will see a solid yellow line (unless you customized its appearance) move across the screen. This is called the Playback Position line. During playback, clicking on the waveform will not do anything. You must click on either 'Pause' or 'Stop'

The 'Pause' button will pause playback and keep the Playback Position line in place. When you press 'Resume', it resumes playback as expected.

The 'Stop' button will stop playback and totally reset playback. Pressing 'Play' after 'Stop' will playback your recording from the very beginning.

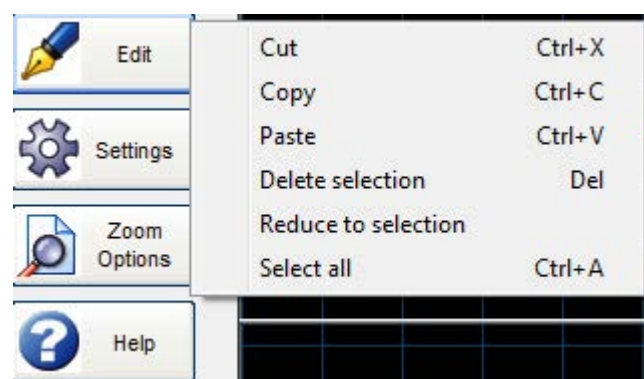


1.4 Minor Editing Capabilities

The Recording tab's 'Edit' menu enables you to perform minor edits to your recording. There is the standard Cut Copy and Paste.

Additionally, you can 'Delete selection'. This is useful if you began the recording process and it took you an extra minute to press play on your turntable, so you have some dead space in the beginning of your recording. Just click and drag your mouse over the waveform where the dead space is to select and highlight it and then delete it (the shortcut is to press Delete on your keyboard).

'Reduce to selection' is the exact opposite of 'Delete selection'. Highlight an area on the waveform and Reduce to selection will delete everything EXCEPT for whatever is highlighted.



1.5 Using Zoom Effectively

When editing your files, you'll want to be as precise as possible. Learning how to zoom in on an area that needs to be edited at exactly the right spot will come in handy sooner or later.

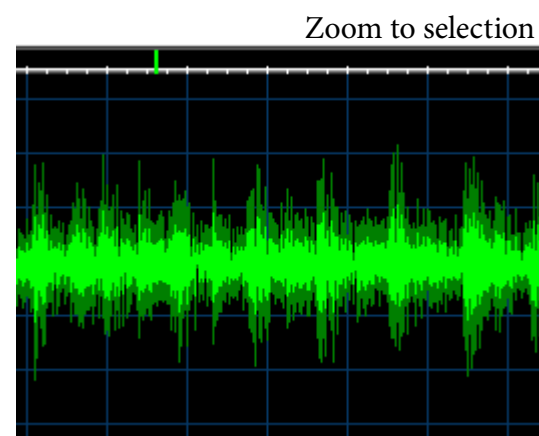
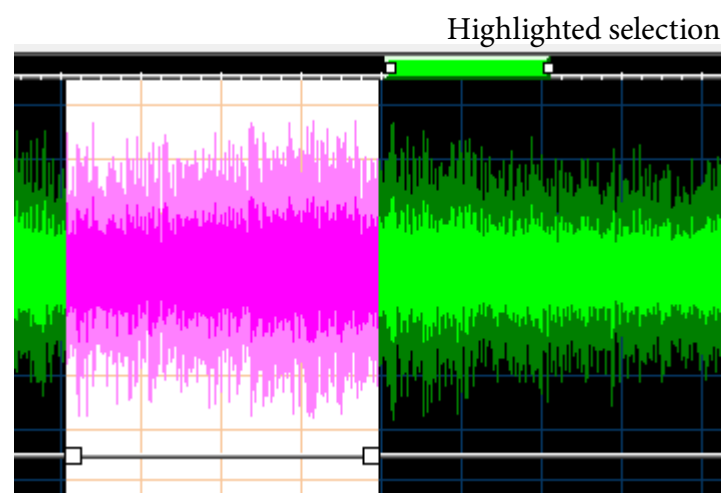
You can drag the ends of the green scrollbar on top of the waveform analyzer (by the little white squares). This resizes the scroll bar and zooms in on an area between the ends of the scroll bar. To be frank, I don't love this method of zooming.

I won't even bother pasting the screenshot of the green scrollbar.

Actually, even going to the 'Zoom Options' menu and clicking Zoom in or Zoom out is only mildly useful.

When I have a specific area that needs editing, and I need to see it close up, I highlight the area I need, click on 'Zoom Options' and choose 'Zoom to Selection'. It's the easiest way to get a clear shot of the area you need to see. And you can repeat the process to hone in even more.

To zoom back out, choose either 'Zoom out' or 'Zoom to full waveform'.





1.6 Saving Your Work

When you're satisfied with your recording, it is time to save your work before going on to the next program tab.

Click on 'File', then 'Save As'.

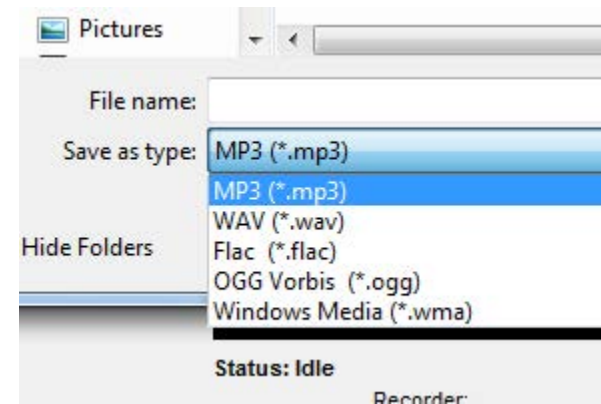
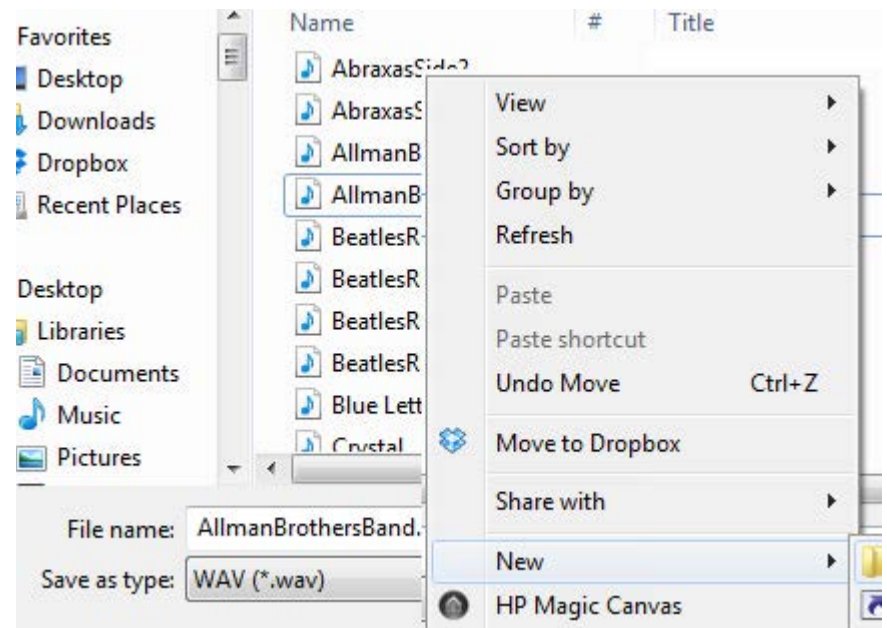
A dialog box will appear in which you'll determine the folder and file name for your recording. Choose a name and location that is easily identifiable and quickly accessible. I like to utilize my Desktop by creating a new folder to contain my recordings.

(You can create a folder directly from the Save dialog box by right clicking in the white space, selecting 'New' and clicking on 'Folder' - see image to the right.)

Besides for the file name and destination, you will select the file type. The most popular file types are MP3 and WAV. MP3 are more compressed than WAV files and so take up less memory to store. Many audiophiles will claim that WAV files preserve audio quality better than MP3. There is truth to that, although it may not really be a perceptible difference.

After you click Save, a second dialog box will pop up, giving you further options for the file you are saving. Higher bit rates mean higher quality audio files along with more memory used up to store those files.

After your file is saved, you're ready to move on to the next program tab.



2. File Editing:

2.1 Loading Your File

Audio Workshop's separate program tabs are, indeed, separate. That is to say that the work you do under 'Recording' does not carry over to 'File Editing' or 'Track Splitting'. That's why there is the possibility to multi-task (although that is discouraged by our programmers... it would use a lot of RAM).

With that said, it's necessary to begin your File Editing session by loading a file into Audio Workshop.

Click on 'File' then on 'Open'. Locate the file you wish to edit and open it. Loading time will vary based on file size and computer processing speeds (shouldn't take more than a few seconds).

Let's begin editing.

2.2 The Edit Menu

*Tip- On the right hand side of the menu, you'll see keyboard shortcuts for some of the editing functions.

Cut: Cuts out the selected (highlighted) portion of audio and retains it in the computer's short term memory.

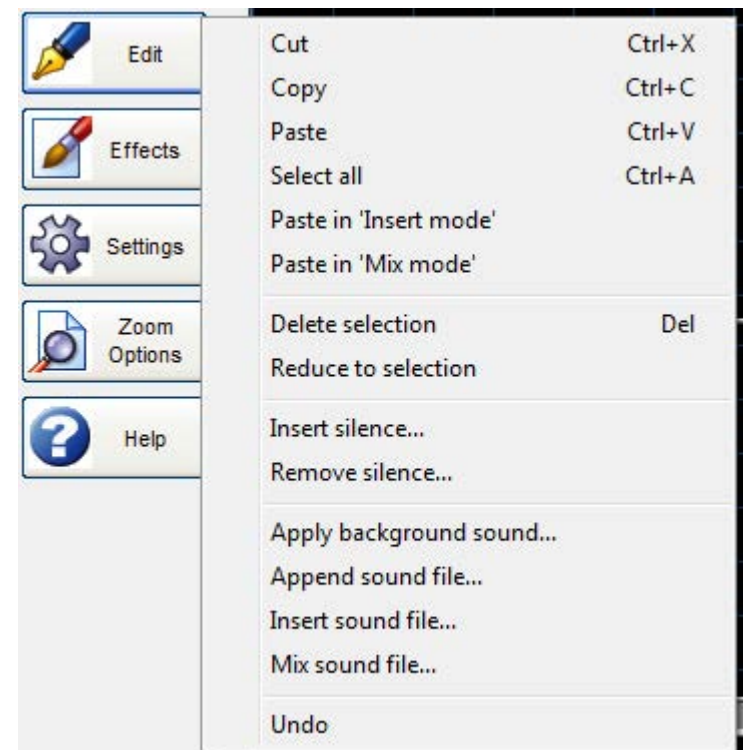
Copy: Copies the selected portion of audio, leaving the original intact.

Paste: Inserts the audio last Cut or Copied into a selected point.

Select all: Highlights the entire audio track.

Paste in 'Insert mode': The same as standard 'Paste', it's just spelled out here to avoid mistakes.

Paste in 'Mix mode': Instead of inserting copied audio into a selected position, this overlays the copied audio on top of any audio already at that position.
(Continued)





Delete selection: Deletes the highlighted section of audio.

Reduce to selection: Deletes everything EXCEPT for highlighted section of audio.

Insert silence: Choose the length of silence in milliseconds. 1000 milliseconds is 1 second. Silence is inserted at selected position. If nothing is highlighted, silence is inserted at the beginning of the file.

Remove silence: If nothing is highlighted, all silences will be removed from the audio file. If a section is highlighted, only that section will have silences removed. Before you actually remove the silence, you'll need to tell the program how to determine a 'silence'. See the image on the right.

Silence threshold reflects the amplitude. Silence threshold of 1000 means that any spot of the waveform where the volume level drops below 1000 will be identified as a silence.

Of course, some songs have momentary pauses that you don't want identified as a silence. For that, you input the silence minimal length. The silence must be at least x milliseconds long to be considered for removal. The default value is half a second. Adjust that as needed.

We will see these parameters come up again in the Track Splitting section of Audio Workshop.

Apply background sound: Mixes in an audio file of your choice that can loop over and over until the end of the track.

Append sound file: Adds an audio file where the current audio track ends.

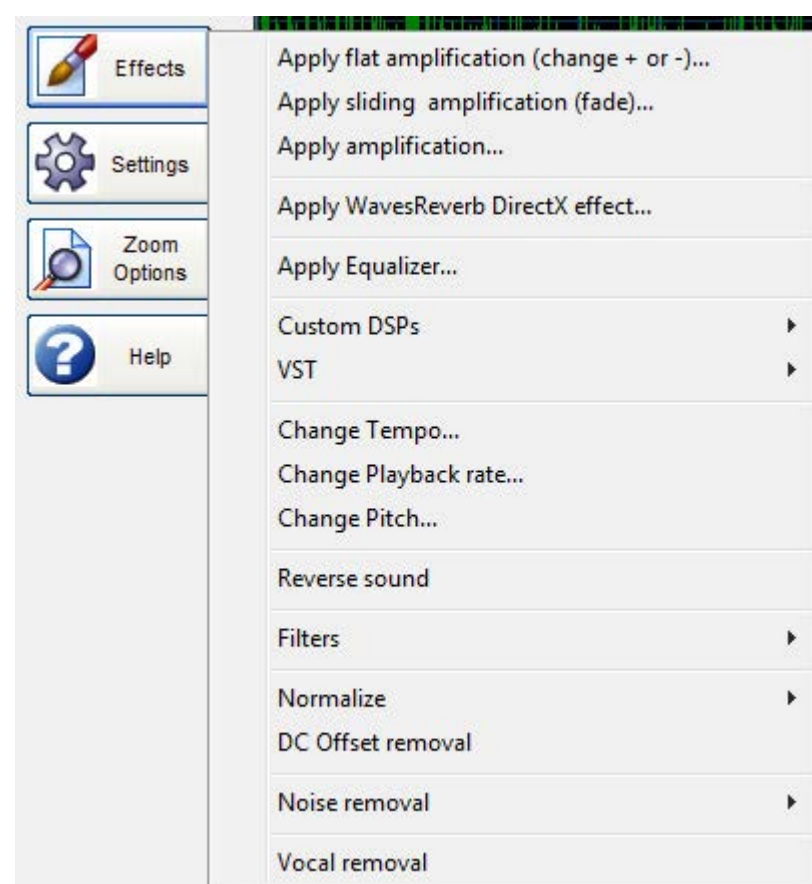
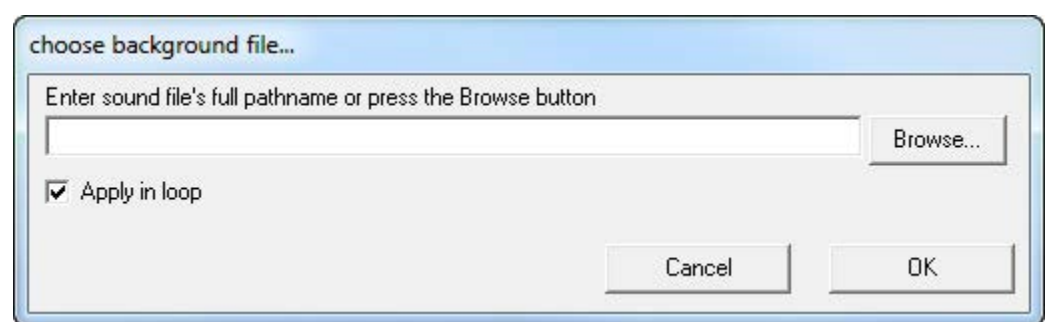
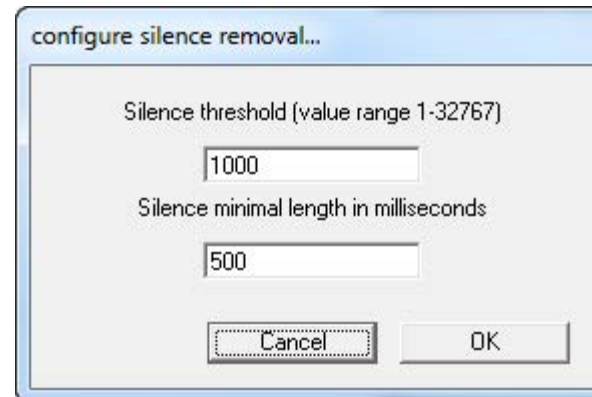
Insert sound file: Inserts an audio file at current selected position.

Mix sound file: Mixes an audio file at current selected position. If a selection is highlighted, mixed in file will only be as long as the highlighted selection. Example- if you highlight a 20 second portion of audio and attempt to mix in a 30 second audio clip, only the first 20 seconds will be mixed into the highlighted portion.

Undo: Undoes your previous action. This is particularly useful if you are experimenting and don't like a change you made. But be careful- you can only undo the last action performed.

2.3 The Effects Menu

- Apply flat amplification: Increase or decrease the volume (amplification) of your audio file by a percentage amount. If you have a section of your file highlighted, amplification will only occur in highlighted selection.
- Apply sliding amplification: Applies a fading effect to your entire audio track, or to just your highlighted selection. It is a percentage amount. So if you input a percentage of 150, the beginning of the fade will be 150 percent of the original amplification and the end will be 75 percent of the original amplification.
- Apply amplification: This effect can be used to either increase or reduce the dynamics of your file. Based on percentage points, louder points and softer points are differentiated and so you can choose how much volume to apply to each section.
- Apply WavesReverb DirectX effect: The default values for this effect apply a slight reverb. I don't completely understand how it works yet. Be warned- if experimenting with this, make sure you save your work from before.
- Apply Equalizer: Equalize as you wish, or use one of the presets. Equalization can also be applied to a highlighted section of your file.
- Custom DSPs: (Currently unavailable)
- VST: An acronym for Virtual Studio Technology. A quick google search for "free vst equalizer plugins" will enable you to find a bunch of different effects (in this search, equalizing programs). a VST is just a .dll file that can be loaded into a host program. Download a .dll file (make sure the website seems legitimate, and use an antivirus scanner), and load it into Audio Workshop.





- h. **Change Tempo:** Adjust the playback speed of the file without the pitch.
- i. **Change Playback rate:** Adjust both playback speed and pitch.
 - **This is what you would use to convert a 45 rpm recording into a 78 rpm. If you don't have a turntable that plays 78 rpm, just record the 78 as if it were a 45. Once it's recorded, use 'Change Playback rate' to decrease the playback rate by 1.15, click OK.
 - Then increase the playback rate by 2.
 - This will give you a 78.26086956521739 rpm.
 - The exact standard should be 78.26, but the difference is negligible.
- j. **Change pitch:** Adjust pitch but not playback speed.
- k. **Reverse:** Reverses the sound.
- l. **Filters:** Blocks a set range of frequencies from the audio file.
 - Low pass allows low frequencies and filters anything higher than the set cutoff frequency.
 - High pass is the opposite, filtering (attenuating) frequencies below the frequency cutoff.
 - Band pass only allows frequencies that are within a set range (Freq. 1 and Freq. 2 values need to be set.)
 - Stop band is the opposite, attenuating only frequencies that are within the set range.
- m. **Normalize:** Normalize the volume across your audio file. Helpful if the file was recorded over different volume levels and needs correcting.
- n. **DC Offset removal:** If the waveform of your recording does not appear centered over the amplitude line of '0', then your recording has a DC offset (or DC bias). To correct this, use the removal tool to recenter it.
- o. **Noise removal:**

Pop and Click Removal: This tool is used to remove the pops and crackling from LP recordings. The sensitivity parameter can take a value from 0-100, the default value being 99. Higher sensitivity yields better results but longer processing times.

Group sensitivity will attempt to group clicks together. The benefit of this is that there are less filters involved when taking out multiple clicks in one fell swoop. However, if the clicks are too sparse, an attempt to group them together may result in a large swath of valuable audio being swapped with interpolated audio. I usually keep it disabled at the default 0, but depending on your audio file, it can be useful at preserving a higher degree of audio integrity.

I keep the recover pitch checkbox checked. The original pitch usually isn't lost (nor have I ever seen it happen), but in case it is, it will try to restore it automatically.

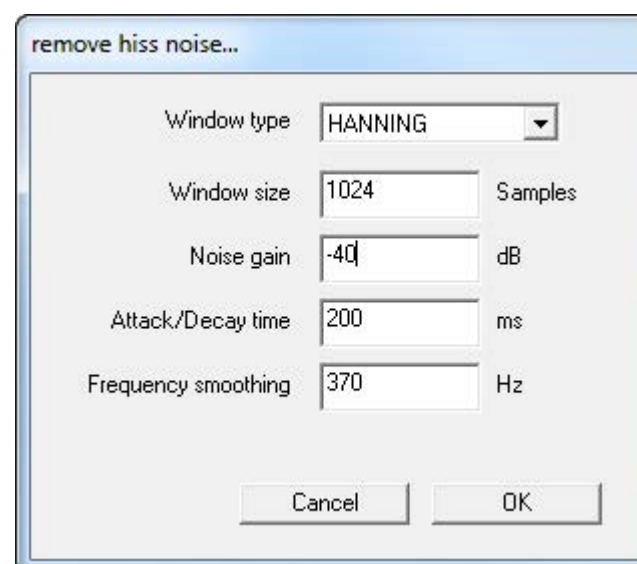
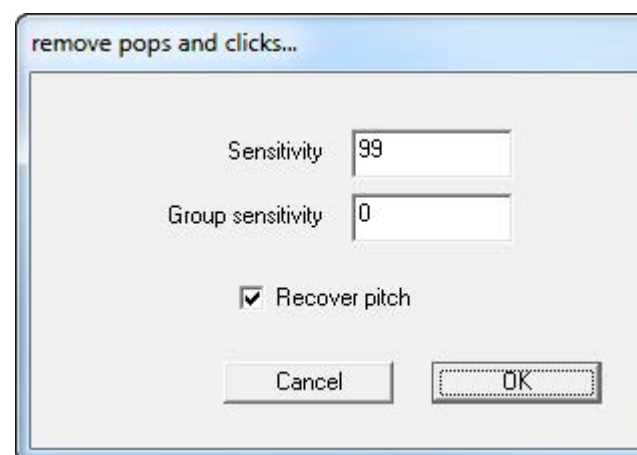
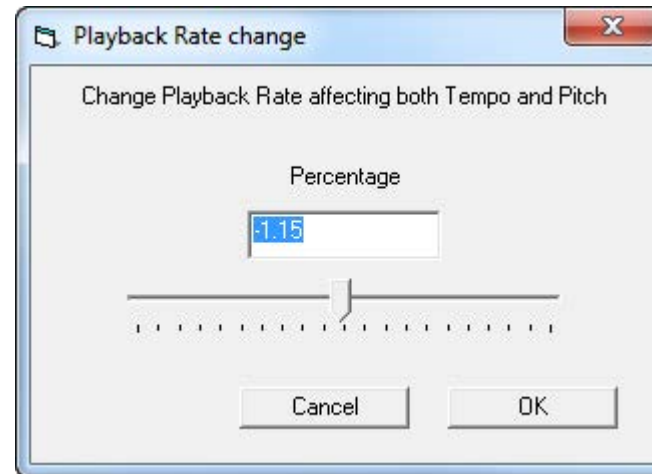
Remove Hiss: This tool is used to reduce hiss present in tape cassettes. Window type allows you to select between different window functions that will break down the audio into pieces. The mathematics behind it is involved, and I just stick to the default window. They are all variations of a bell-shaped window.

Window size determines how many pieces the audio will be broken into. Higher values mean more pieces of audio get individual attention (yielding better results and longer processing time).

A noise gain of 0 db will not remove any noise, while lower values will remove noise more unilaterally. -40 is a good place to start. If you want to try removing more noise, undo your previous action then try going to -42, -44 and so on until you find the optimal setting for your audio track.

Attack/Decay time determines how much previous input history the filter will use. Each time you use it, it will save this amount of seconds of input audio to determine precise noise thresholds. Higher values mean more processing time.

Depending upon input audio characteristics, you may hear a constant low frequency in output. Frequency smoothing takes care of that, and may need to be fine tuned based on your results (usually not the case).





p. Vocal removal: This is a fun tool and can be useful, but it is far from perfect.

Don't expect it to completely remove vocals from the track.

In theory, it works like this-

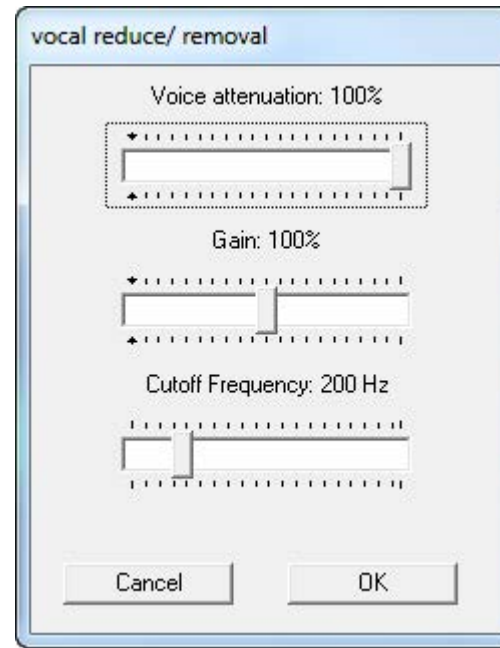
for stereo tracks, the vocals are usually the only part of the audio that is dead-center. So if you subtract the left channel from the right channel, you'll be left with a vocal track. That vocal track gets subtracted from both the left and right channels, which leaves you with just an instrumental.

In reality, it isn't that efficient. Reverb in the vocal track, instruments overlapping in both channels and other variables make true vocal removal impossible. The best you can hope for is a reduction of the lead vocal track.

MP3 files don't work nearly as well as WAV files due to the way MP3s are encoded.

The gain parameter affects the output amplification (the resulting audio volume).

The cutoff frequency determines the low pass filter. Anything below the cutoff will not be removed.

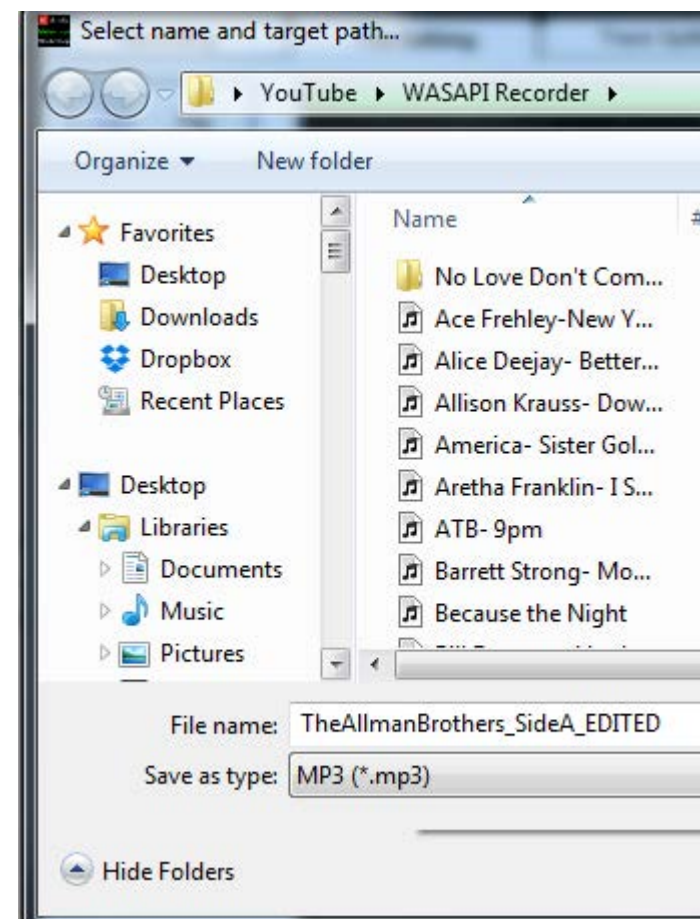


2.4 Saving Your Work

Before moving on to the next step, always save your work. The steps are the same as outlined above in section [1.6](#).

The main decision that you need to make is if you want to replace your original recording with this newly edited file, or if you want to save it with a slightly different file name.

I like to keep both copies side by side for a while before delete the original recording. So I would save this edited file with an easily identifiable name similar to the original, only with EDITED added to the file name.



2.5 Playback Controls

These controls are mostly self explanatory.

In order from left to right-

- Jump to beginning of track when stopped.
- Play from selected position (or beginning of track if no position selected).
- Loop play will play a highlighted selection over and over in a loop.
- Pause retains the current playback position.
- Stop resets the playback position.
- Jump to the end of track when stopped.

You use the mini scrolling waveform to fast forward or rewind. Just click and hold on the mini waveform and drag it from side to side.





3. Track Splitting:

3.1 Loading Your File

As outlined above in section 2.1, your newly edited audio file must now be loaded into the Track Splitting tab.

Click 'File' then 'Open' (this process should be familiar to you by now).

Locate your EDITED file- not the original recording- and open it.

Once that's loaded up, you're ready to split your tracks. You can split either automatically or manually. We'll cover auto-splitting first.

3.2 Silence Threshold Settings

Though you can skip ahead to 3.3, understanding the parameters found in 'Silence Threshold Settings' will enable you to use the automatic splitting feature much more effectively. The program splits your audio file into individual tracks by analyzing silences between the tracks, so by configuring these settings based upon your audio file's characteristics you get more precise results.

You'll find Silence Threshold Settings under the 'Settings' menu.

There are only two parameters that are configured.

The first parameter is the silence threshold. What this number means is that anything below that number is considered to be a silence.

The second parameter is the silence minimum length. So for any portion of audio that is considered silent (below the silence threshold), a track split will be placed if it is longer than the silence minimum length. This second parameter is necessary so the program doesn't add track splits to brief musical pauses.

The default values are usually fine for your LP recordings, but in case you find that the automatic plitting is not getting it right- adjusting these parameters should do the trick.

Troubleshooting Tip-

If you are getting too many track splits in your audio file, it means your silence threshold is **too high**, so more audio is considered islent when it shouldn't be. Try lowering the silence threshold.

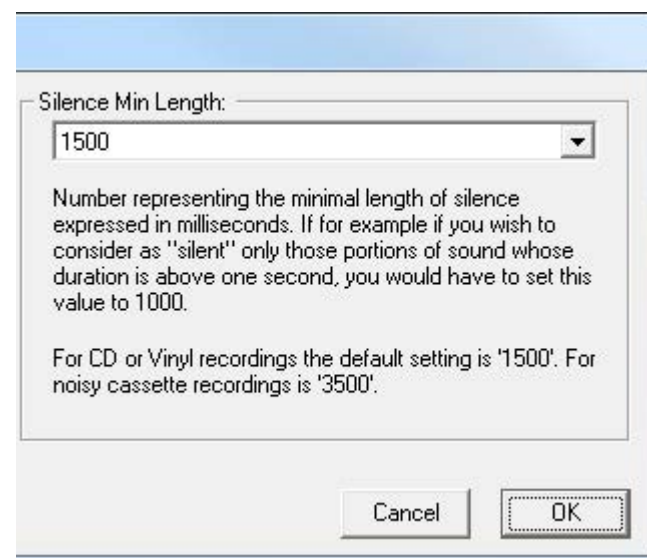
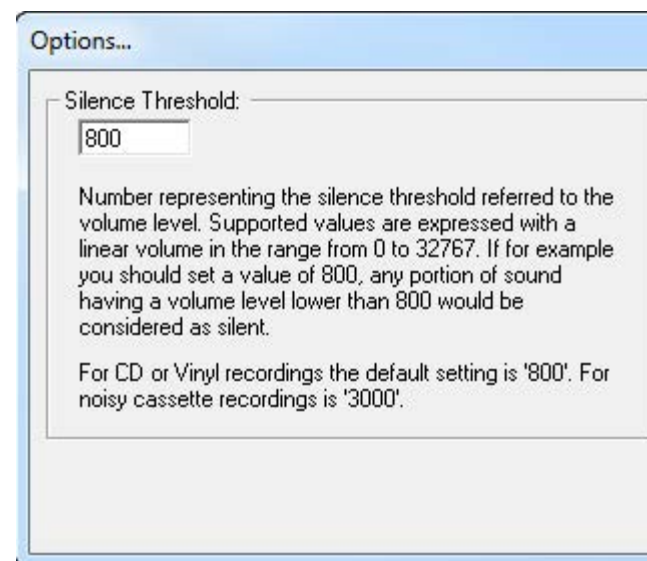
If you are getting too few track splits, your silence threshold is **too low**, so not enough silences are being recognized.

Adjust these settings, click okay, and re-analyze your file.

3.3 AutoSplitting: Analyze Tracks by Silence

To automatically separate your tracks, just click on the Settings menu and select "Analyze Tracks by Silence". Audio Workshop will do the rest, applying the parameters discussed above in 3.2 to identify the silence between songs.

In the next section we will discuss how to adjust the track splits and how to place them manually.





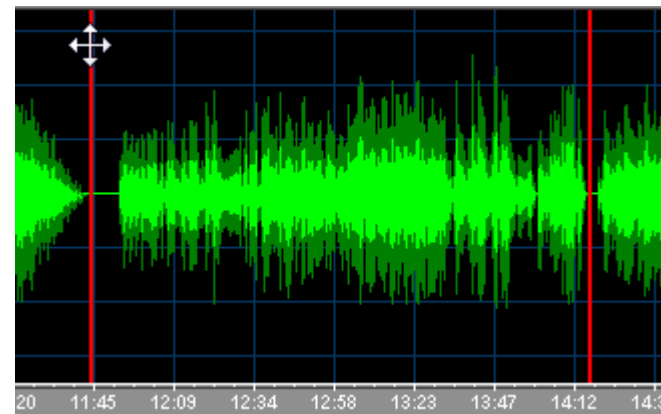
3.4 Basic Terms and Concepts

Before we get to working with track splits, let's review some of the terminology and concepts that pertain to our method of track splitting.

What is a track marker?

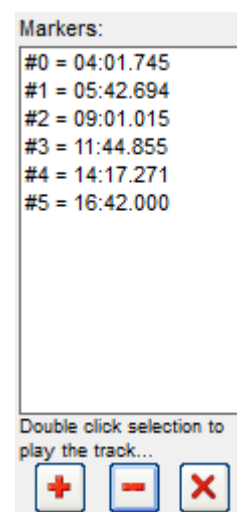
Take a look at the waveform to the right. You'll notice two red lines placed over a visible silence in the audio track (visible because there is zero amplitude- the wave is flat). We call these red lines "track markers", or just plain "markers" for short.

If you need to move the marker around, simply drag it (place your cursor over the marker until it changes to the quadruple sided arrow). The waveform will always recalibrate itself after you move a marker.



What is the marker list?

The marker list may be the most pronounced improvement to our track splitting software. It is a list of all the track markers currently placed on the waveform. Double click on one of the markers to begin playback from that marker. It's an easy way to make sure the markers are placed exactly where you need them to be.

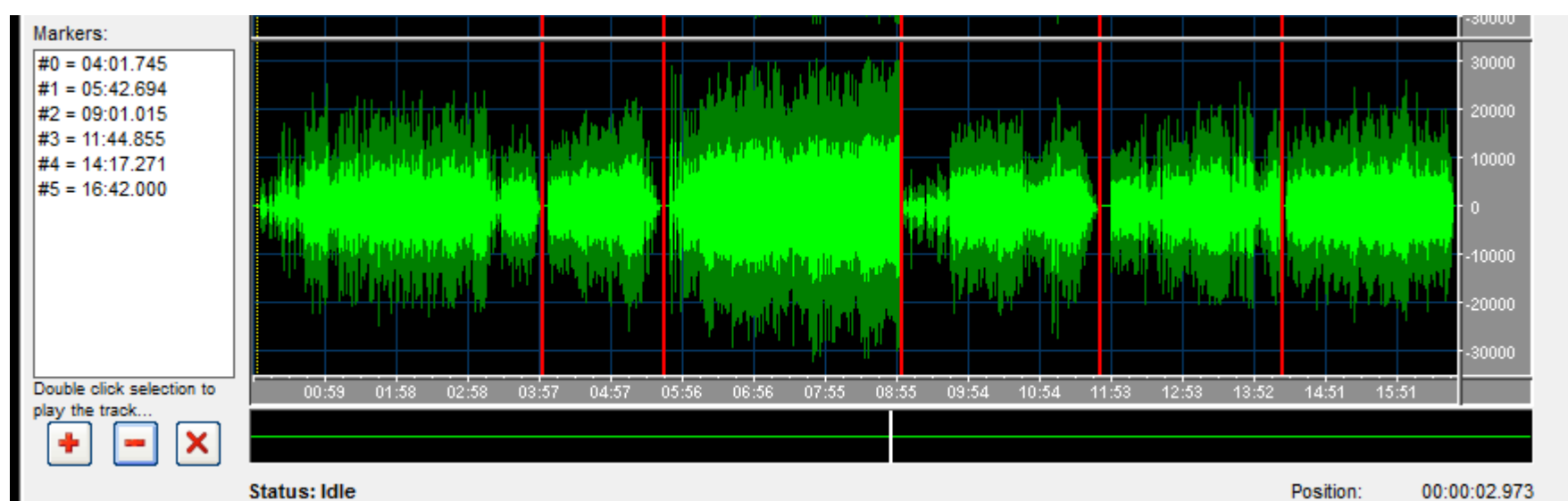


What constitutes a track?

For a segment of the waveform to be considered a track, it needs to sit between two track markers. One track marker isn't enough. Notice how the marker list begins with #0. That's because the first track marker goes **before** the first track begins. The final track marker must be placed **after** the final track. When splitting automatically, you may not always see the last track marker, even though it will be represented in the marker list.

So the audio between track marker #0 and #1 is the first track from your file, between #1 and #2 is the second, and so on...

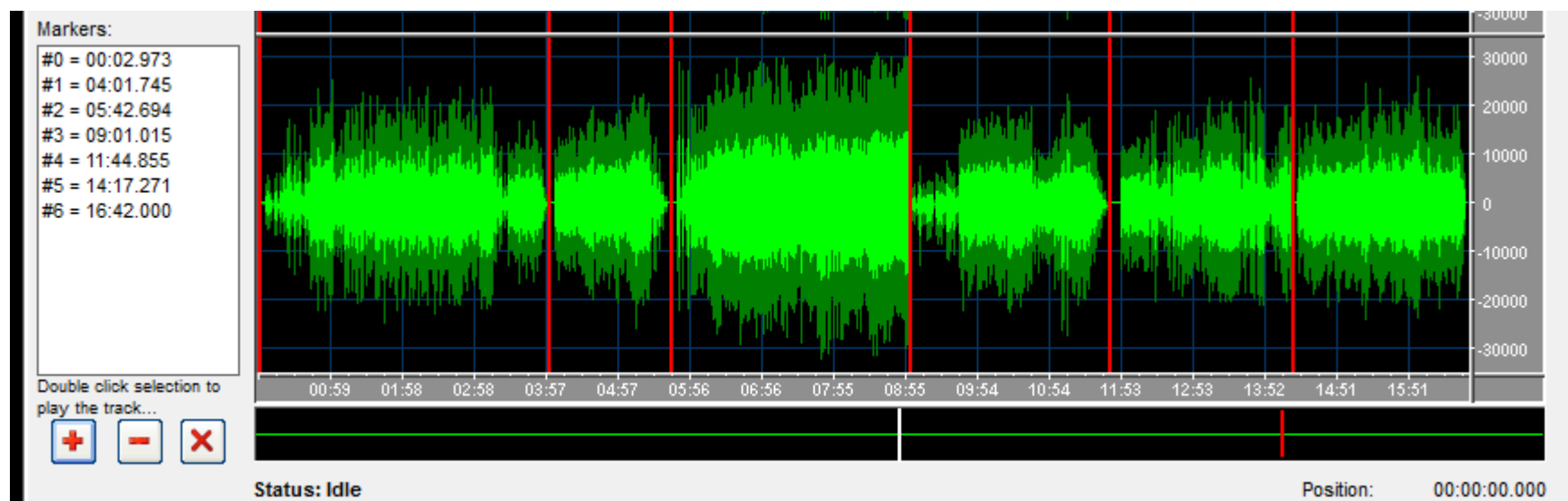
3.4a Manually Add a Track Marker



Check out the above waveform. Notice how the first track marker is at 4:01. That means all the audio before that will be ignored when I am saving my tracks. If I have a reason to deliberately ignore that audio, then that's great. However, let's say I do want that segment of audio.

I click on the waveform at the location where I wish to begin "track 1". You can see the yellow dotted line indicating the position that was clicked (also note the bottom right hand corner where it says "Position" for a precise reading of the position). I click on the + button right beneath the markers list to add the track marker at my selected position.

(Continued on next page with a screenshot)



After clicking the + button, a new track marker is placed where the yellow dotted line had been. You'll see that the new marker is #0 and the rest got bumped up by a number.

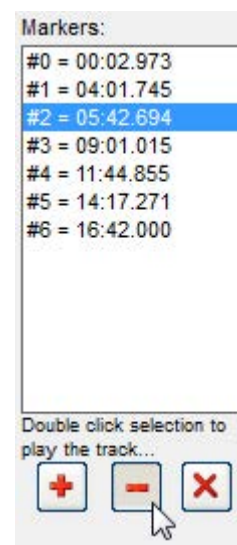
You can also see that the track markers are reflected in the mini waveform that's beneath the main one.

3.4b Delete a Track Marker

To delete a track marker, all you need to do is select a marker from the marker list, then click on the - button (the subtract symbol).

Clicking on the X button clears all markers, so don't do that unless you want to start over!

If you aren't sure about which number marker it is that needs to be erased, instead of trying to count each one on the waveform, just double click the marker from the marker list. It will begin playing back from that location, and you can be certain if that was the one that needed to be deleted.



3.5 Exporting Your Tracks

Once you've completed placing all the appropriate track markers (whether automatically or manually), you are ready to export your tracks into individual song files.

Under the File menu, click 'Save Tracks As'.

You can select the output format which is just what kind of files do you want your tracks to be?
Your options are: WAV, MP3, FLAC, OGG and WMA.

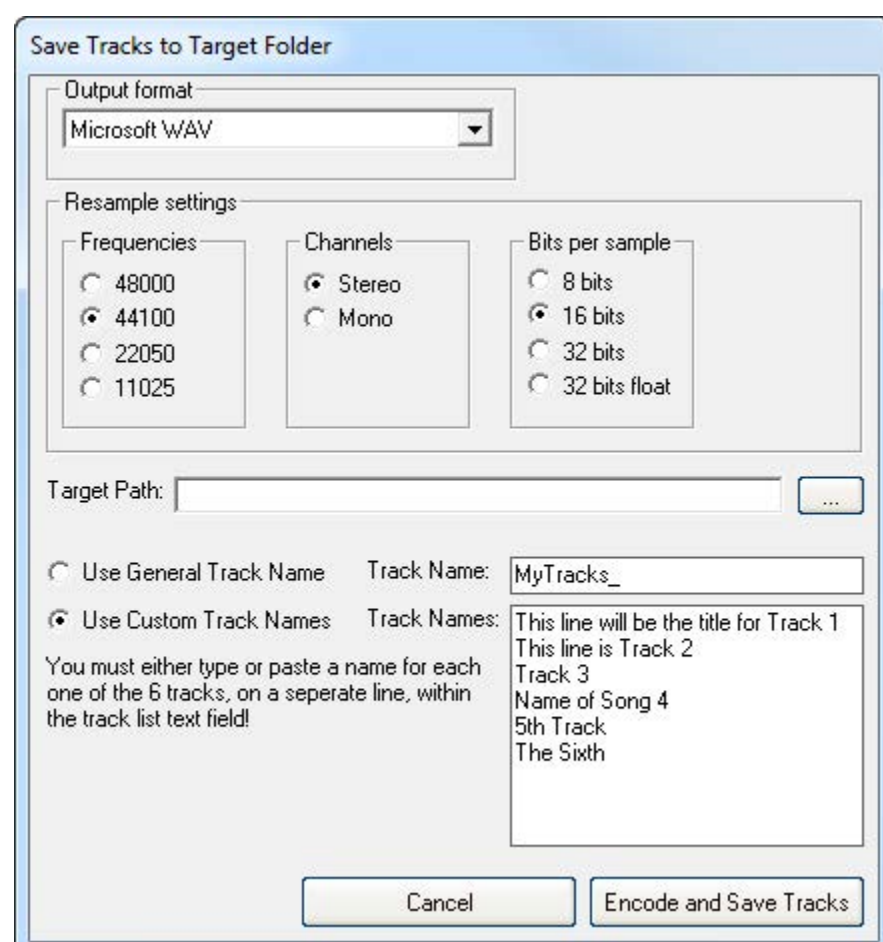
You can choose the quality level of your files (higher quality means it will take up more disk space).

Select a target path (you should have a folder where you want to save this album).

If you use general track names, it will just title all of your tracks generically differentiating between them only by a number.

I always name my tracks according to song title. When you click on Use Custom Track Names, the program will tell you exactly how many tracks you need to name. To the right, you can see I need to create 6 track names. When I complete a track title, I hit 'Enter' on my keyboard to write the title of the next track. Each line number corresponds to that number track's title.

If your saving as anything besides WAV, you also have optional ID tagging to fill out. See the next section.





3.5a Tagging MP3, WMA, FLAC, OGG Files

The fun thing about tagging your song files is that most music players- whether programs on your computer or your smartphone- will organize songs based on Artist, Album or Song (according to your preferences).

In addition, album art is usually displayed either on the side or in the background of the playing track. This is purely for your aesthetic enjoyment. Nothing wrong with that, so no reason not to add this info if you can help it!

These fields are mostly self explanatory, so I will only discuss the following:

The 'Track' checkbox. This tells Audio Workshop that you also wish to add track numbers to your song files. An underappreciated benefit to having track numbers is that in Windows 7 and 8, your files are automatically sorted. Usually alphabetically. You cannot customize that arrangement. You can, however, choose how your files are sorted. You can opt to sort them by track number. This is great because you can preserve the album order of the songs quickly and easily.

Of course, Audio Workshop doesn't actually know which track numbers you are saving. And it doesn't automatically assume you are saving from track 1.

Chances are, if you're using our system to convert LP to MP3, you are digitizing one side at a time. So if you are now exporting the tracks for side B of the LP, you aren't beginning with track 1.

In Mitch Ryder's "Breakout!" album, side B has six tracks. The first track on side B is "Devil With A Blue Dress On / Good Golly Miss Molly". But it isn't track 1 of the album. It's actually track 7.

So I input Track # Start: 7.

Audio Workshop will then assign track numbers to each of the six songs I'm saving, but it starts counting up from track 7. My six songs being saved will be tagged in ascending order with track numbers 7, 8, 9, 10, 11, 12.

The next thing to discuss is how to add album art.

- I find the easiest way to be going to Google.
- Type in the album and artist name into the search bar.
- Click on 'Images'.
- Find the thumbnail of the cover art you need.
- Right click on it.
- Save Image As... (rename it to whatever you want and save where you can easily find it).
- From Audio Workshop- browse for it when you are tagging you songs by clicking on 'Add'.

When you've tagged everything to your satisfaction, click on 'Encode and Save Tracks'.

Audio Workshop will take some time to export and tag each individual track.

You've successfully converted your analog audio into a digital file, and it's ready to be played from your computer, transferred to your smartphone or MP3 player or burned to CD!

