



melodyne4

user manual

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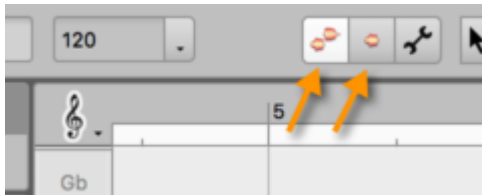
Working with ARA

The ARA integration of Melodyne with compatible DAWs is particularly user-friendly. Among its advantages are that no transfers to the Melodyne plug-in are necessary, that Melodyne follows all changes on the DAW track automatically, and that the DAW, too, enjoys the benefit of Melodyne's tempo detection.

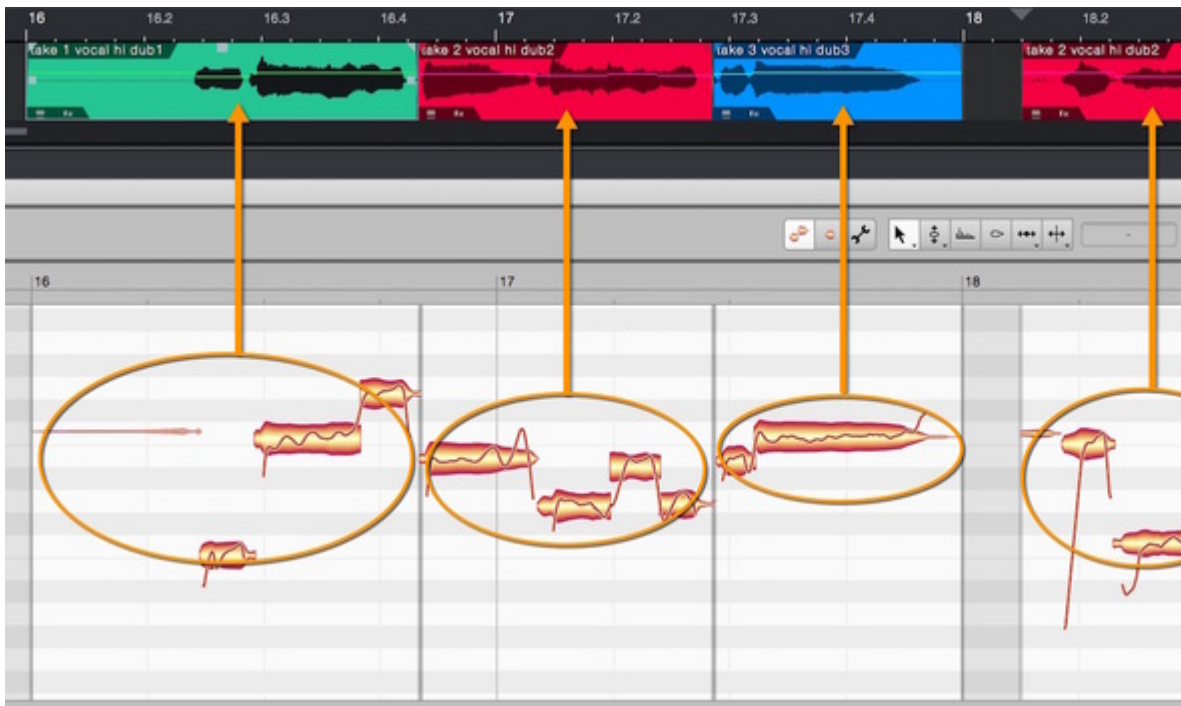
The exact functions and possibilities vary depending upon how a specific DAW implements ARA. This tour offers you a general explanation of ARA integration – so to speak, from the standpoint of, and in relation to, Melodyne.

Track Mode

With ARA integration, after inserting the Melodyne plug-in and opening a DAW track, two alternative modes are available for editing the notes: Track Mode and Clip Mode. You can switch between them using the buttons above the Note Editor. The left-hand button activates Track Mode; the button to the right of it, Clip Mode.



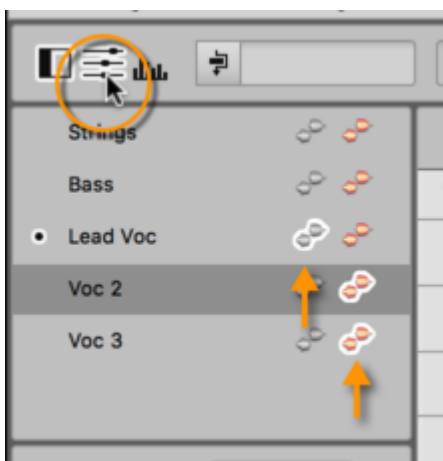
Track Mode lets you see the entire contents of the track opened in Melodyne, however many clips it is composed of in the DAW.



The clip borders are indicated in Melodyne by vertical gray lines. The moving of borders is performed in the DAW, not in Melodyne, but the lines in the Melodyne user interface move accordingly. This allows you to see at once whether a clip change occurs at an unfortunate moment, such as in the middle of a note.

Multi-track view in Track Mode

In Track Mode, you can show a list of all the DAW tracks into which Melodyne has been inserted.

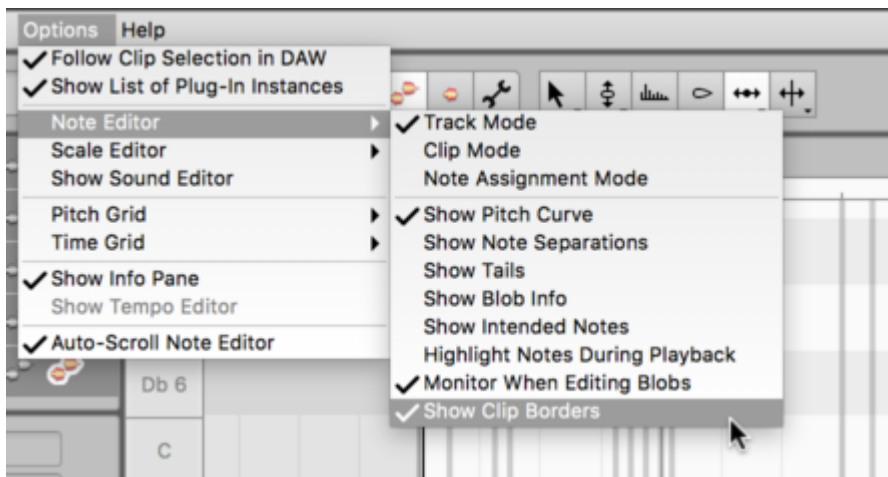


With the (colored) Edit and (gray) Reference switches, you can display all notes belonging to such tracks in the Note Editor. By holding down the [Cmd] or [Shift] keys as you click on their Edit buttons, you can display the notes of multiple tracks in the Note Editor at the same time and edit them

simultaneously. Typically you would do this to obtain simultaneous access to all vocal harmonies, in order, for instance, to make sure they are in tune with one other.

Using the same technique, you can add one or more additional tracks to the display for the purpose of reference by [Cmd]- or [Shift]-clicking the corresponding gray Reference buttons. The notes of such tracks are also displayed in gray;; this indicates that they are locked to protect them from accidental editing and solely there to assist harmonic and rhythmic orientation. A typical application here would be adding the lead vocals to the display for reference as you edit the vocal harmonies; this makes it easy to ensure that the resulting chords are in sync.

Tip: When multiple tracks are displayed at the same time in the Note Editor and these in turn comprise multiple clips, the gray lines indicating the clip borders, due to their sheer number, can sometimes obscure the display. In such cases, you might wish to clear the option “Show Clip Borders” in the Options menu, thereby hiding the gray lines and reducing the clutter.



Follow Clip Selection in the DAW: The Edit switches in Melodyne’s track pane provide one way of choosing which track(s) are displayed in the Note Editor, but you can also do this by selecting a track from within the DAW itself, which has the effect of activating/deactivating Melodyne’s Edit switches remotely. This only happens when “Follow Clip Selection in the DAW” is checked in Melodyne’s Options menu.

Note: Only one track at a time can be selected remotely from the DAW by this method. When this occurs, the Edit buttons of all tracks other than the one containing the clip are automatically deactivated. If you do not want this to happen, clear the “Follow Clip Selection in the DAW” option. As an alternative to using the menu, you can click on the dot in front of the track name.



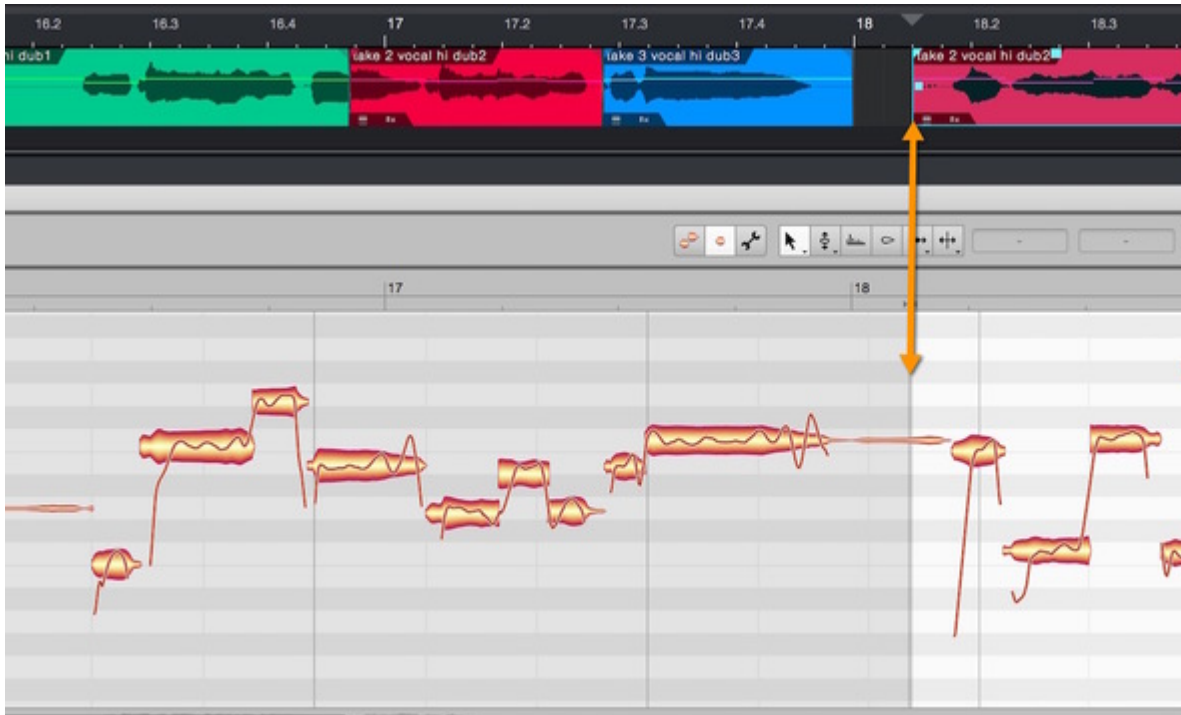
This dot also serves to indicate the track containing the clip most recently selected in the DAW.

The status of the Reference buttons is not affected by the “Follow Clip Selection in the DAW” option.

Clip Mode

The alternative to Track Mode is called Clip Mode. You select this by clicking the right-hand mode button (the one with a single blob) above the Note Editor.

In Clip Mode, you see only a single clip from the DAW track at a time. The track list remains in view, but in Clip Mode the Edit and Reference buttons are grayed out. Track Mode and Clip Mode differ in the way notes are displayed at clip borders: whilst in Track Mode, only notes lying within the clip borders determined by the DAW can be seen, in Clip Mode notes on either side of the borders remain visible; you therefore see in Melodyne – in the area with a gray background – what you might hear if you were to resize the clip in the DAW.



The ability to reach beyond the borders of the clip has advantages when performing tasks such as comping. (Comping is the technique of selecting from multiple takes the best rendering of each passage and concatenating the chosen clips to obtain what, given the available material, you consider the optimal performance). Notes overlapping the borders of the clips in question pose particular problems when comping. In Clip Mode, such problems can be resolved on the note level simply by moving or shortening the offending notes until they fit neatly within the clip. In Clip Mode, it is also possible to copy notes lying outside the clip borders and paste them into the clip, which can also be very useful when comping.

Switching from Track Mode to Clip Mode and from clip to clip

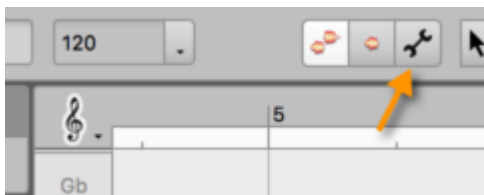
Whereas in Track Mode it is always obvious what you are looking at – the contents of the entire DAW track currently selected – Clip Mode displays only *one* of a track's clips, so before you can switch to Clip Mode, you must indicate clearly *which* clip you wish to edit. For as long as this remains unclear, the Clip Mode button will be grayed out. In this case, while still in Track Mode, you must make it clear which clip you wish to examine. You can do this in either of two ways:

- By selecting a note, in which case it is obvious which clip interests you: the one containing the note selected
- By making a selection, which, provided all the notes selected belong to the same clip, is equally unambiguous; if they do not, you must narrow your selection – if need be, to a single note.

If no note is selected, Melodyne looks to see which clip or clips are selected in the DAW. If only one clip is currently selected in the DAW, Melodyne opens its contents in Clip Mode. If several clips are selected, you can resolve the ambiguity by simply selecting a note belonging to the track you wish to examine.

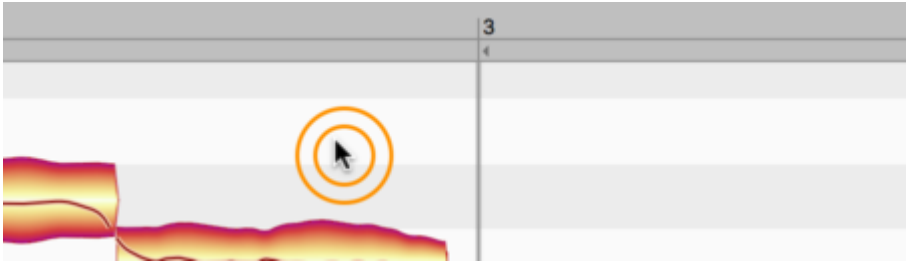
Tip: If you are already in Clip Mode and wish to change clips, it is not necessary to switch back to Track Mode in order to do so. Simply click on the desired clip in the DAW, and Melodyne will display its contents immediately. This only applies, of course, if Melodyne is already present in the track containing the selected clip.

Entering Note Assignment Mode: You can only enter Note Assignment Mode from Track Mode if it is clear from the current note selection which clip you wish to examine. If necessary, therefore, click on one of the notes of the clip you wish to examine in Note Assignment Mode. You can enter Note Assignment Mode from Clip Mode directly, as only one clip can be selected in Clip Mode at a time and it is therefore obvious which clip you intend to examine.



Local playback in Melodyne

If you commence playback from the DAW, using the bar ruler, for example, or the transport buttons, the full arrangement plays back. The DAW mixer then determines the balance between tracks. The same is true if you commence playback by double-clicking on the Melodyne ruler. It is also possible, however, for Melodyne alone to control the playback. We call this “local playback”. With ARA integration, this local playback is started by double-clicking in the background of the Note Editor.



What exactly you hear during local playback depends upon the current edit mode.

Local playback in Track Mode: In Track Mode during local playback, you hear all the DAW tracks in which Melodyne is present. These tracks pass as usual through the DAW mixer but can be pre-mixed in Melodyne using the Editing Mix Fader.



When this is at its leftmost extreme, only the colored notes sound – i.e. those belonging to the tracks currently open for editing in the Note Editor. As you move the fader towards the middle, the gray notes (displayed merely for reference) are faded in. As the fader is moved still further to the right, the remaining tracks in Melodyne's track list – i.e. those open neither for editing nor for reference – are added to the mix. The Editing Mix Fader is only effective during local playback in Melodyne. If you commence playback from the DAW, in which case all the song's tracks can be heard, the Editing Mix Fader has no function and is grayed out.

Local playback in Clip Mode: In this mode, you hear only the clip currently open in Melodyne's Note Editor. A significant difference arises at the clip borders, however, between this mode of playback and playback in the DAW. During DAW playback, you hear only what lies within the borders of the selected clip. If any notes are incomplete, due to a poorly positioned clip border slicing off the start or end of the note, this is immediately obvious during DAW playback. During local playback, on the other hand, you can hear material lying beyond the borders of the clip (i.e. in areas with a gray background).

This allows you to check out what the result would be if you were to move the clip borders in the DAW. It can also be useful if, for instance, you wish to use the rest of the track – i.e. the material lying outside the clip as currently defined – as a “note supply” from which to “pinch” notes, by copying them and pasting them into the clip you are working on.

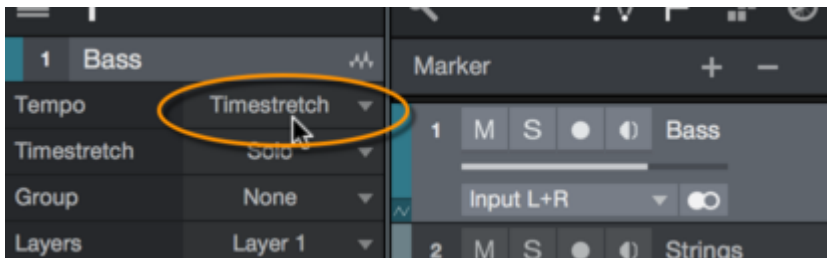
Local and DAW playback differ also in respect of playback tempo. This is discussed in the following section.

Tempo and tempo adjustment with ARA integration

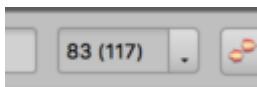
One of the strengths of ARA integration lies in the adjustment of the tempo of audio files to the existing song tempo. This functions from a technical standpoint like this: Melodyne “detects” in the case of each audio file (and consequently of each clip in the DAW arrangement) the tempo of the original recording. This works even with takes that were recorded without a click and that therefore contain tempo fluctuations – and works even if they were recorded in a quite different context from the current DAW song e.g. with stems taken from a different song or loops from a loop library. The information “discovered” in this way by Melodyne is then shared with the DAW, which in turn might come back to Melodyne with the request that it “reshape” the playback tempo of the file in question to make it match the song tempo exactly.

This communication, governed by ARA, between Melodyne and the DAW does not preclude human intervention, as there are times when it is only sensible that you, the user, should have some say in it – for example, in the question of whether or not the DAW should “believe” what Melodyne is telling it about the tempo. It may be that you know for a fact that the stems were recorded at a specific constant tempo, and therefore have no desire for Melodyne to engage in the search for a non-existent variable tempo. The procedures by which you can intervene in the process are described step by step in the following section.

- The DAW track must first be brought to a state that allows the tempo of clips to be adjusted to that of the song. This is the responsibility of the DAW itself and is illustrated here by Studio One:



If the file tempo and the current song tempo are identical, a *single* value with no brackets is displayed in Melodyne’s Tempo field. If two values appear here, you know that Melodyne has detected a file tempo that is different to that of the song. The first value is the tempo of the song (in this example 83 BPM). The value in brackets indicates the tempo Melodyne has detected in the audio file (here 117 BPM).



In Track Mode, too, the song tempo is displayed without brackets, whilst the tempo of the clip over which the playback line is currently passing is shown in brackets. (If, in a multi-track context, the

playback line is passing simultaneously over two clips with different file tempos, only a dash ("-") will be displayed within the brackets.) In Note Assignment Mode, where you are examining the "raw" source material, only the file tempo (in our example, the "117") is displayed.

- Now it is up to you to decide how the conflicting tempos are to be reconciled. To do this, open the Tempo dialog.



"Confirm as File Tempo": This tells the DAW to take Melodyne's word for the tempo. This triggers Melodyne's time-stretching and the tempo of the audio file is adjusted to match that of the song (slowing, in our example, from 117 to 83 BPM). Typical application: You are using an audio file (the tempo of which you do not know) and simply wish it to match that of the song.

"Assign File Tempo": If you think Melodyne has slipped up in its detection of the file tempo, with this command you can open the Tempo Editor in Assign Tempo Mode and correct the tempo manually. Typical application: Your file consists of a vocal take containing many pauses during which Melodyne can find nothing upon which to base its file detection and as a result, if only in places, gets the tempo wrong. Through tempo assignment you can lend Melodyne a hand, so to speak, to ensure that any subsequent time-stretching proceeds upon the basis of accurate values and delivers musically appropriate results.

"Apply Project Tempo": In this case, regardless of the tempo detected by Melodyne, you do not wish the file to be subjected to time-stretching. In other words, you have determined that the file and song tempos are identical (which means that no time-stretching is necessary). Choose this option if the audio file was recorded or bounced in the current DAW song. Another application: You had already, using functions supplied by the DAW, adjusted the tempo of the file to the song tempo, before deciding to open a passage within it in Melodyne. Now you wish to change the melody or key in Melodyne but without jeopardizing the tempo adjustment already performed.

"Apply Constant Tempo": With this command, you can, if necessary, set the file tempo manually. To do this, select the command from the menu and type into the Tempo field the desired tempo. You might wish to do this when you already know the tempo of the recording that you are importing into your song. Suppose, for example, the song tempo is 83 BPM and you are importing from a sampling CD a drum loop the stated tempo of which, in the booklet, is 90 BPM. As a rule, Melodyne will detect the 90 BPM immediately and display "83 (90)" in the Tempo field. To trigger the time-stretching in this case, it would be enough to select "Confirm as File Tempo". In the event of Melodyne here displaying a value other than 90 BPM for the file tempo, as, for instance, when it interprets the loop in double time and consequently displays "83 (180)", you can use the "Apply Constant Tempo" command to correct the misapprehension by typing "90" in place of "180".

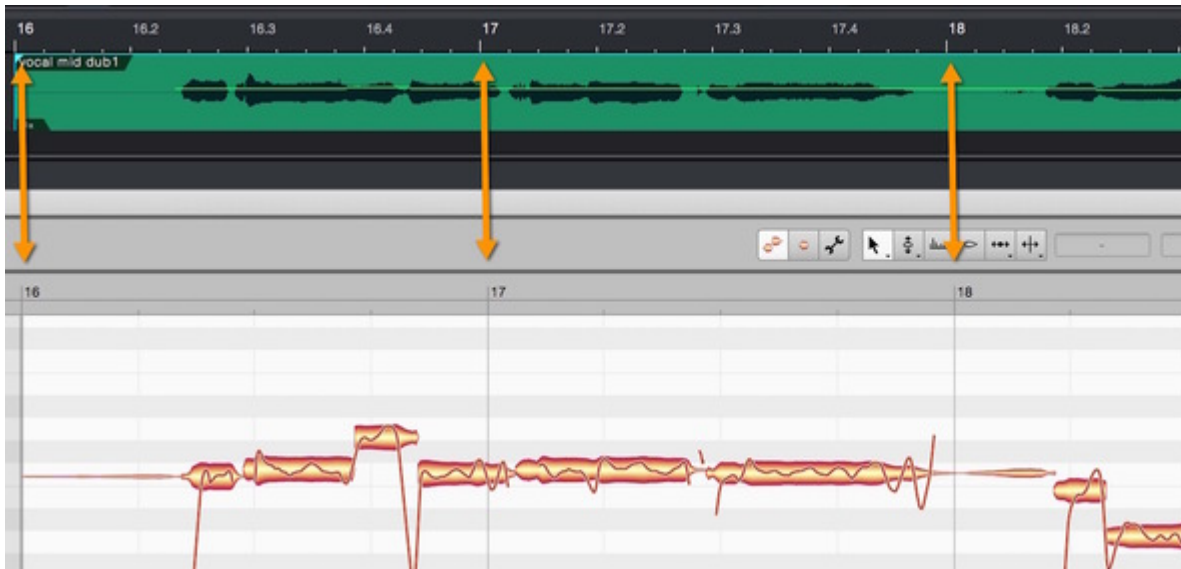
Tempo and the Time Grid

The discovery (or explicit definition in the Tempo dialog) of the “correct” file tempo serves other purposes as well as that of musically sensitive tempo adjustment. It makes the work of editing the notes easier, because the file tempo also determines the calibration of the Time Ruler as well as the positioning of the grid lines in the background to the Note Editor.

Imagine, in this case, that you want to move a note a semiquaver (sixteenth note) to the right or left. What you intend, in all probability, is that the exact length of this sixteenth note should be a function of the current song tempo (say 100 BPM). If the Time Grid, however, were still based on the tempo of the original recording (120 BPM, say), then when you attempted to move a note by a semiquaver, it would end up in the wrong place – (the rule here being: the quicker the tempo, the more closely spaced the gridlines). For this reason, the DAW and Melodyne, communicating via ARA, strive to ensure that their rulers and Time Grids provide at all times an “accurate” representation of the current tempo and that any quantization that is undertaken is therefore similarly “accurate”. In the following, an overview taking into account the various edit modes as well as the difference between local and DAW playback.

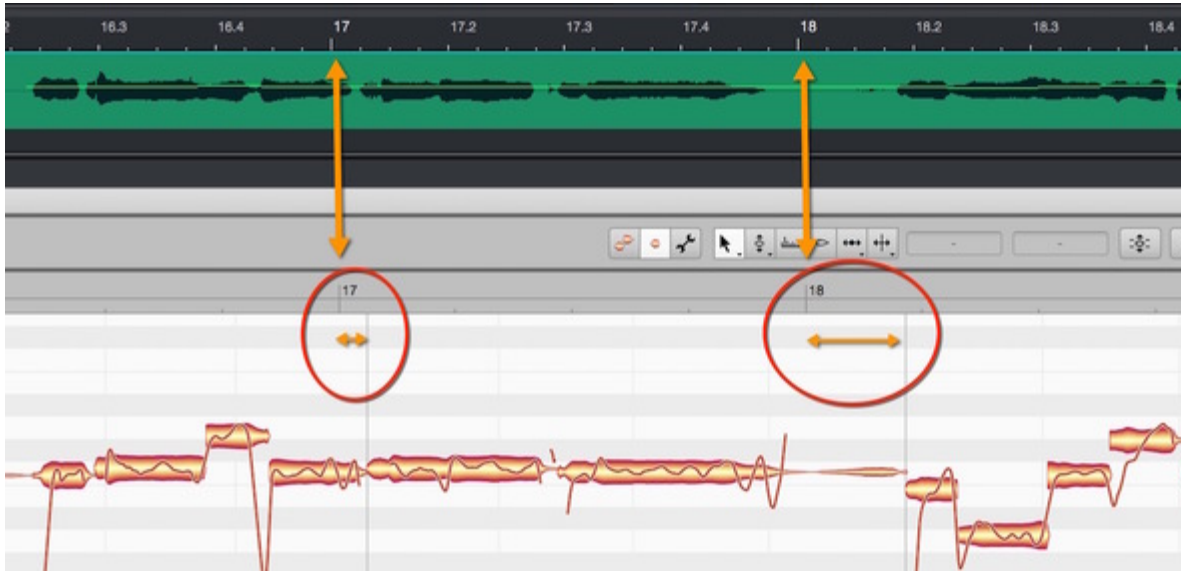
Tempo display in Track Mode:

- Melodyne’s Tempo field displays a single value: the song tempo in your DAW.
- Melodyne’s ruler and the Time Grid in the Note Editor background are synchronized and they are each calibrated according to the same principle: the faster the song tempo, the smaller the distance between lines.



Tempo display in Clip Mode:

- Melodyne's Tempo field displays two values (as described above): the song tempo, followed by the file tempo in brackets. A single value is displayed only when the tempo of the file and that of the song are identical.
- Melodyne's Time Ruler and the Time Grid in the Note Editor background are now no longer necessarily in sync, as the ruler reflects the song tempo, whereas the grid represents the tempo of the file. If the two tempos are not identical, the dashes on the ruler will no longer coincide with the lines of the grid.



This is as it should be and reveals the effect of dynamic time-stretching during DAW playback: the Time Grid, and with it the notes of the original recording, are squeezed or stretched to accord with the song tempo and also, therefore, with the ruler. The results, of course, will only be musically viable if the Time Grid is calibrated on the basis of “accurate” tempo-detection or -input. For this reason, Clip Mode allows you to examine the Time Grid to ensure that it corresponds with the notes. Should this not be the case, you can make the necessary adjustments using the Tempo dialog options described above.

- During DAW playback, the clip follows the tempo of the song i.e. the value *before* the brackets. This is achieved by stretching or squeezing the original file to match this tempo.
- During local playback, the clip is heard at its original (file) tempo – i.e. at the tempo shown in brackets – and no time-stretching or -squeezing occurs.

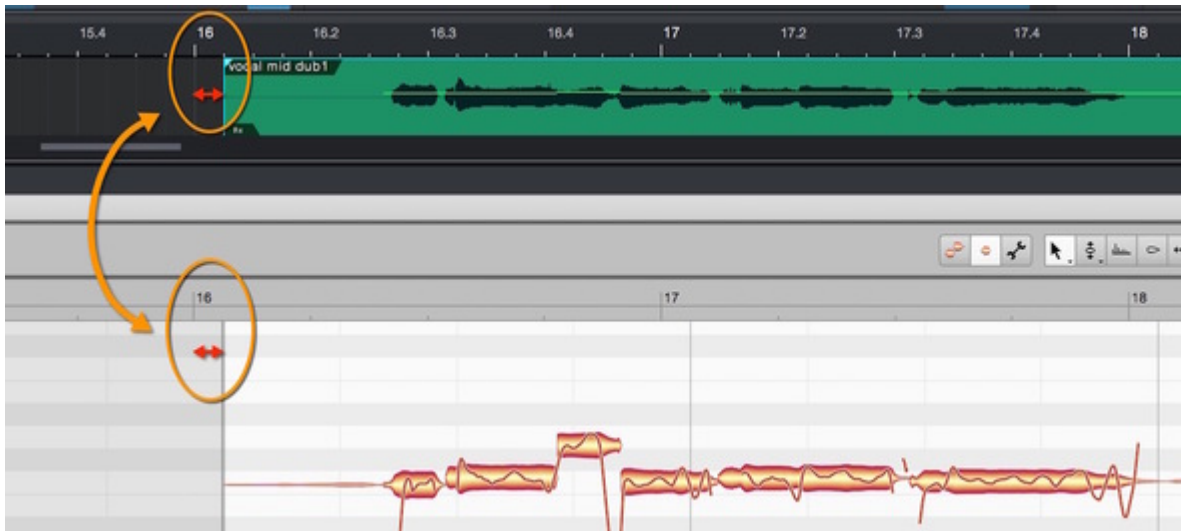
Tempo display in Note Assignment Mode:

- Melodyne's Tempo field displays a single value: that of the original file.
- The ruler and Time Grid are synchronized.

- DAW playback follows the song tempo. Local playback follows the file tempo. There is one difference here: Double-clicking on the Melodyne ruler in this edit mode also starts local playback and not (as in Track and Clip modes) playback from the DAW.

Quantizing notes

As described above in the section entitled “Tempo and the Time Grid”, it is possible – in Clip Mode only – for discrepancies between the ruler and Time Grid to occur. These serve initially as an orientation aid, reminding you perhaps that you have moved a clip in the DAW a sixteenth note backwards, the evidence being that the Time Grid is now a sixteenth note ahead of the ruler.



Such an offset, however, has an effect upon the quantization, because Melodyne uses its own Time Grid for the quantization and not the DAW ruler. In practice, of course, the two are nearly always identical and the quantization therefore mostly behaves in the manner with which users of MIDI editors, for example, will be familiar. But when, as described above, a clip has been moved in the DAW arrangement (perhaps only by a few milliseconds, for creative purposes), in Clip Mode the quantization destinations (i.e. the positions towards which notes will gravitate when quantization occurs) are visually obvious.

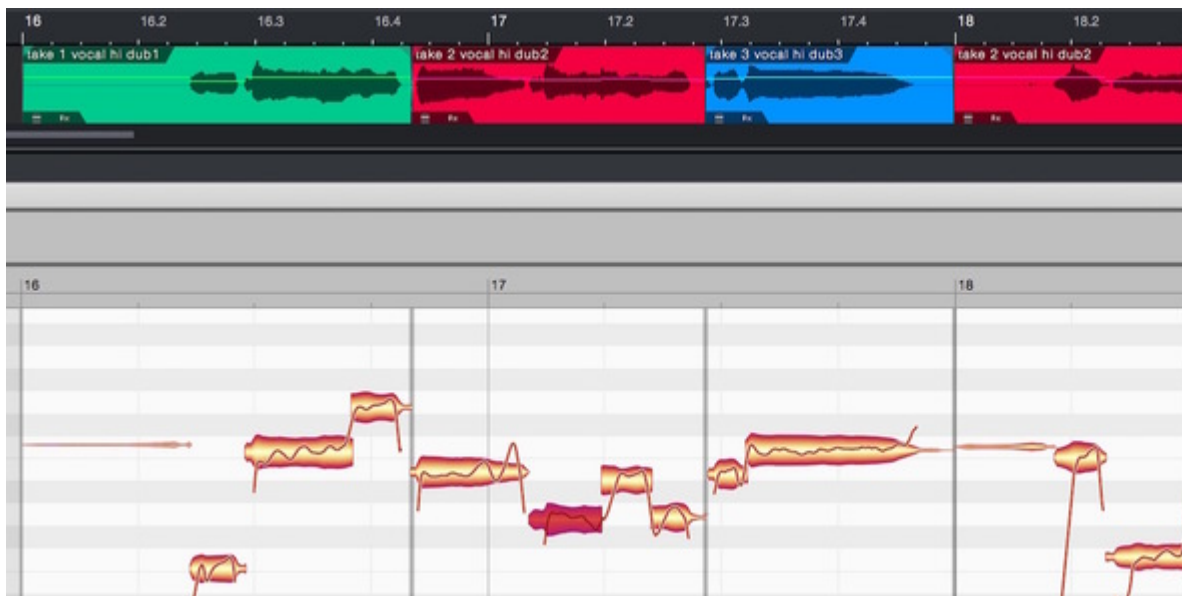
Quantization works the same way in Track Mode as in Clip Mode, being based invariably upon the Time Grid of the original file. In Track Mode, however, you see the Time Grid of the DAW, which, in the exceptional cases described above (such as when you have shifted a clip slightly to the left or right in the DAW) can be misleading, as the quantization destinations may be offset slightly from the gridlines. This, however, is merely an optical discrepancy. Switch to Clip Mode if it annoys you, and the quantization destinations and gridlines will again coincide.

Copying and pasting notes

Within a clip, you can copy and paste notes without any restrictions. Whether you can copy a note from one clip and paste it into another depends upon whether or not the two clips are accessing the same audio file.

Example: You have sliced up a drum recording in the DAW into individual clips, sorted them in the DAW arrangement, and are looking at them now in Melodyne's Track Mode. In this case, you can copy and paste notes freely (because they were originally part of a *single* long recording) without paying attention to the clip borders.

If, on the other hand, you have made a collage in the DAW arrangement of snippets taken from different recordings – from successive vocal takes, for instance – and are looking at these in Track Mode, you cannot copy and paste notes with the same freedom. In the following illustration, the clips have been color coded to indicate from which of five different takes they are derived:



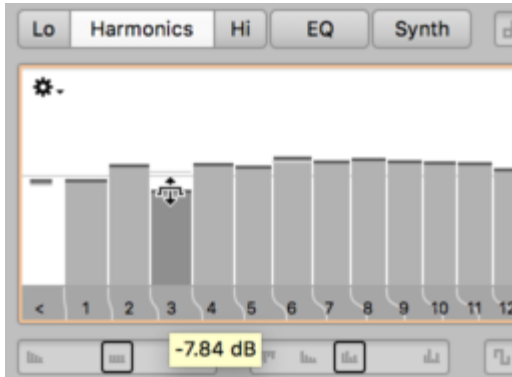
Here you cannot copy the note selected at the beginning of Bar 17 (or, indeed, any other note derived from a red clip) and paste it into Bar 16, because the destination contains a clip of a different color – in this case, green – which is therefore derived from a different recording. You can, however, paste it into Bar 18, because the content there is derived from the same red take.

The Sound Editor in Track Mode and Clip Mode

The Sound Editor in the case of ARA integration works – as in the stand-alone implementation – on a *per track* basis. So if you are working in Track Mode and the track in question comprises multiple clips, any changes made in the Sound Editor will affect all the clips in the same way. If, for example, you have lowered the third overtone by 10 dB, this setting will be applied to all clips on the track.

If, however, you now switch to Clip Mode and raise the third overtone of the selected clip by 4 dB, the resulting value for the overtone in question in the selected clip will be the sum of the two adjustments – i.e. -6 dB – whereas in the other clips the third overtone will still be at -10 dB. By this means, you can apply different settings to different clips.

If you now switch back to Track Mode, you will see displayed in the Sound Editor a value somewhere between -10 and -6 dB for the overtone in question. This is a display compromise: an average of all the clips concerned.



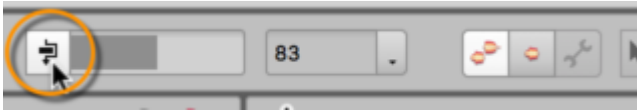
By the same token, the other Sound Editor controls may also display approximate values if you keep switching to Clip Mode to adjust the parameters of individual clips. This is, as we have said, a compromise; but if ever it does lead to confusion, just give greater credence to your ears than to your eyes.

The behavior described occurs whenever all of the clips on a given track are derived from a different recording. Where some, but not all, of the clips on a given track are derived from the same recording, the behavior is somewhat different: now any changes to the Sound Editor settings of one such clip will apply only to those clips that are derived from the same recording.

For example: supposing you have assembled a vocal track from four different takes using the comping technique described above, and suppose further that one of the takes has a slightly different tone quality (because it was recorded, perhaps, on a different day, when the voice in question had a duller sound). Now it is only necessary with the Sound Editor to add brightness to one clip derived from the duller-sounding take and *all* clips derived from that take will benefit.

The Compare switch

When working in Melodyne, you will constantly be wanting to compare the current state of the edited recording with the original audio files. In addition to the bypass function of your DAW, which deactivates Melodyne altogether, you will find next to the level display in Melodyne a Compare switch that serves a similar purpose.



Unlike the DAW's bypass function, however, Melodyne's Compare switch reverses not only the acoustic but also the visual consequences of all editing. It is also the case that;

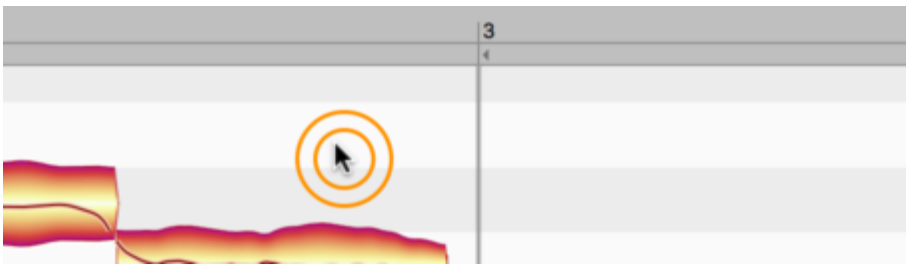
- the Compare switch affects all clips governed by Melodyne, regardless of track and whether or not they are currently displayed in the Note Editor. The entire song is therefore returned to the state it was in before you began editing notes with Melodyne.
- all changes made to the notes are undone, whether made using the macros or tools.
- any adjustment of the tempo of clips to match that of the DAW is also reversed.

Playback, navigation, zooming

This tour will give you an overview of the functions Melodyne offers for navigation and the playing back of audio.

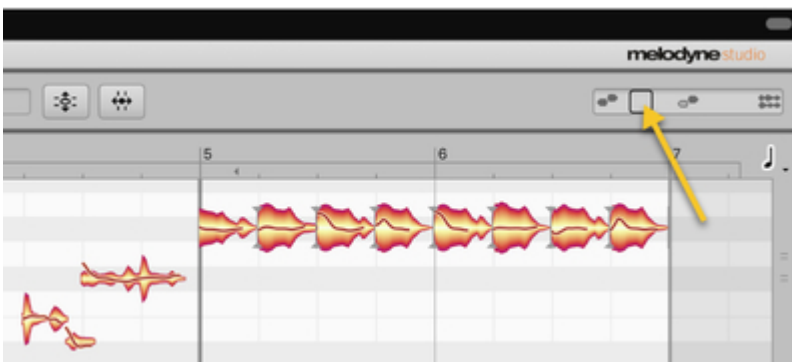
Local playback in Melodyne

If you commence playback from the DAW, using its bar ruler, for example, or transport buttons, the full arrangement plays back. The DAW mixer then determines the balance between tracks. The same is true if you commence playback by double-clicking on the Melodyne ruler. It is also possible, however, to “solo” Melodyne (i.e. for Melodyne to playback on its own); we call this “local playback”. With ARA integration, this local playback is started by double-clicking in the background of the Note Editor.



What exactly you hear during local playback depends on which edit mode you are in:

Local playback in Track Edit Mode: In Track Edit Mode, you hear during local playback all the tracks into which Melodyne is currently inserted in the DAW. These tracks pass as usual through the DAW mixer but can be “pre-mixed” in Melodyne using the Editing Mix Fader.



When the Editing Mix Fader is at its leftmost extreme, only the colored notes sound – i.e. those belonging to the tracks currently open for editing in the Note Editor. As you move the fader towards the middle, the gray notes (displayed merely for reference) are faded in. As the fader is moved still further to the right, the remaining tracks in Melodyne’s track list – i.e. those open neither for editing nor for reference – are added to the mix. The Editing Mix Fader is only effective during local playback

in Melodyne, If you commence playback from the DAW (in which case all the song's tracks can be heard), the Editing Mix Fader has no function and is grayed out.

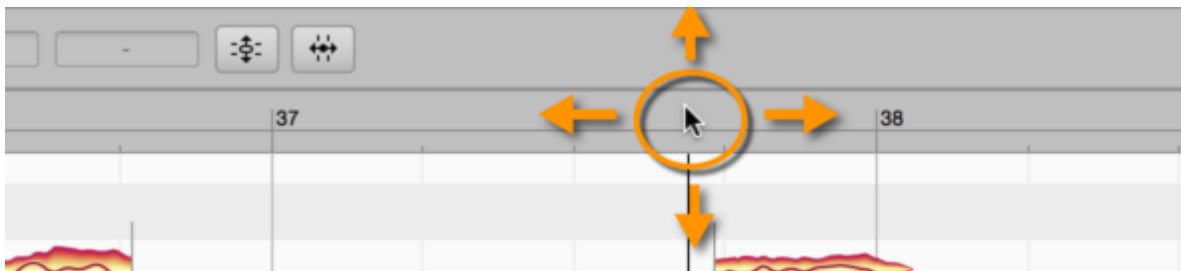
Local playback in Clip Edit Mode: You hear only one clip: the one shown in Melodyne. A significant difference arises at the clip borders, however, between this mode of playback and playback in the DAW: During DAW playback, you hear only what lies within the clip borders selected in the DAW. If any notes are incomplete, due to a poorly positioned clip border slicing off the start or end of the note, this is immediately obvious during DAW playback. During local playback, on the other hand, you can hear material lying beyond the borders of the clip (i.e. in areas with a gray background).

This allows you to check out what the result would be if you were to move the clip borders in the DAW. It can also be useful if, for instance, you wish to use the rest of the track – i.e. the material lying outside the clip as currently defined – as a “note supply” from which to “pinch” notes, by copying them and pasting them into the clip you are working on.

Controlling playback, scrubbing and zooming using the Time Ruler

- Double-click in the Melodyne Time Ruler to start the DAW playback from the corresponding place.
- Double-click in the editing background of Melodyne's Note Editor to start Melodyne only (local playback) from the position in question.
- [Alt]-double-click in the Time Ruler plays back only the current note selection in both the DAW and Melodyne.
- [Alt]-double-click in the editing background of the Note Editor plays back only the selected note segment and only in Melodyne.

These functions can also be triggered during playback.



Click in the Time Ruler to move the playback cursor to the position in question and halt playback at the same time.

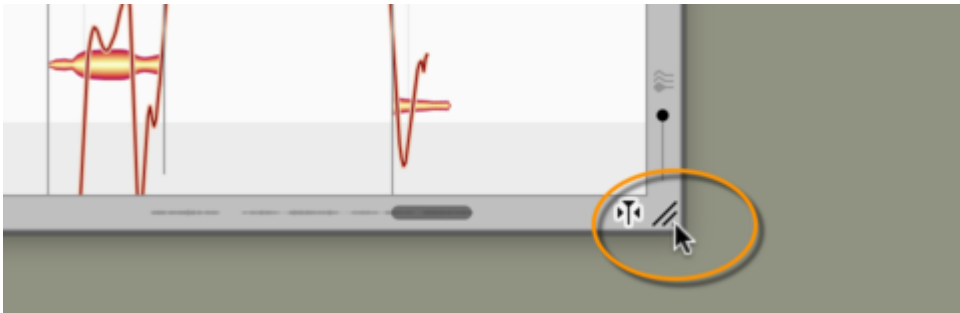
Click and drag in the Time Ruler to scrub through the audio material.

By dragging upwards or downwards, you can zoom the display at the current position. Scrubbing and zooming can be used in combination, allowing you to navigate and position the cursor intuitively, setting the zoom factor at the same time.

Please note: In Melodyne studio, when you start playback (with a double click in the background of the Note Editor), it is the Editing Mix Fader in the Note Editor that determines what you hear; if the fader button is moved all the way to the left, you will hear only the notes corresponding to the colored, edited blobs in the Note Editor. As the fader button is moved back towards the center, the gray blobs, which are only displayed for reference, will become gradually louder. Finally, with the fader button moved all the way to the right, you will hear all Melodyne tracks, including those not currently displayed in the Note Editor.

Resizing the window

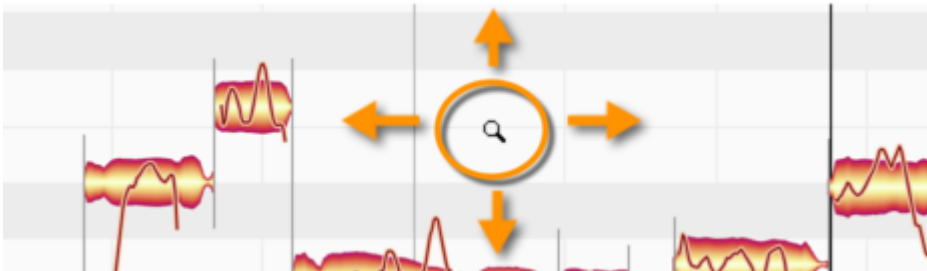
To change the size of the window, click and drag the bottom right-hand corner. The procedure is the same for both the stand-alone and plug-in implementations of Melodyne.



Scrolling and zooming in the Note Editor

Select the Scroll Tool (the hand icon) from beneath the main tool or hold down the [Command] and [Shift] keys to move the display area with the mouse.

Select the Zoom Tool (the magnifying glass) from beneath the Main Tool or press [Command]+[Alt] to zoom the display with the mouse. You can zoom horizontally and vertically at the same time – with different levels of intensity in each case.

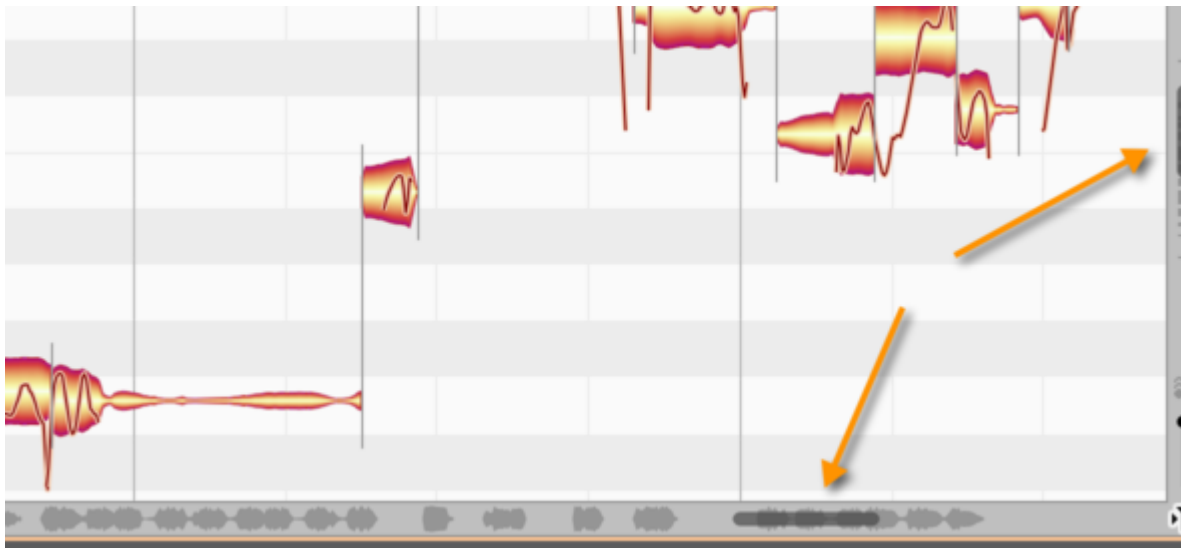


[Command]+[Shift]+double-click zooms in on one blob or several (if several are selected). A corresponding double-click in the editing background returns you to the previous zoom level.

If your hardware supports the corresponding functions, you can also scroll and zoom with the mouse and trackpad:

- The mouse wheel and swiping with two fingers on the trackpad can be used for horizontal and vertical scrolling.
- Pinching with two fingers on the trackpad zooms the display simultaneously on the horizontal and vertical planes.

Drag the horizontal or vertical scrollers (i.e. the scroll boxes or 'thumbs') to move the display. The horizontal scroller contains a miniaturized image of the contents as an orientation aid.

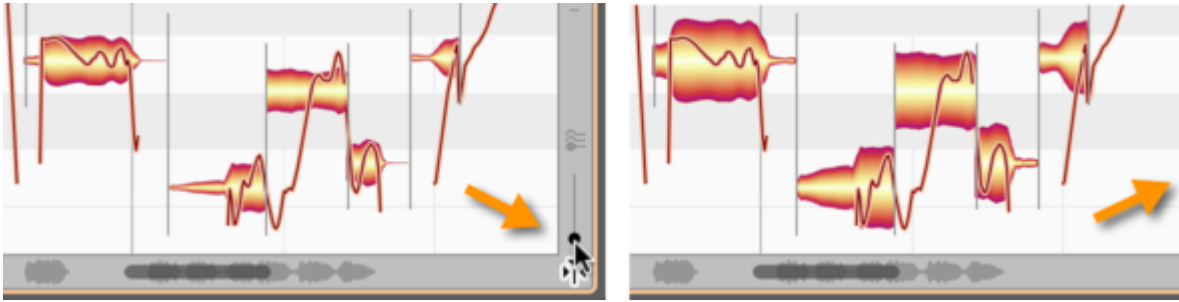


Drag the ends of the scroller to zoom the display.

If you are editing a particularly long audio file, you may find the reduced size of the scroller makes it difficult to achieve the desired zoom resolution. In that case, you can zoom in further by holding down the [Command] and [Alt] keys whilst dragging in the edit pane or else by dragging vertically in the Time Ruler.

If you pull one end of the horizontal or vertical slider as far as it will go and hold it, you can increase the vertical or horizontal size of the area displayed. This can be useful in the plug-in, for example, when you have only transferred the first three bars (measures) of your material but wish to insert something at bar 20.

Double-click in the center of the scroller to zoom in or out just enough to ensure that all the blobs are displayed. If cycle mode is active, double-clicking on the horizontal scroller zooms the display just enough to ensure that the entire contents of the cycle range are visible.



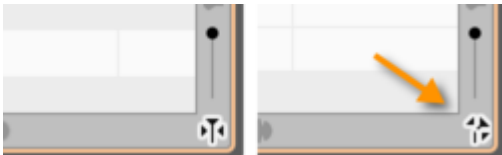
Use the slider in the bottom right-hand corner near the Note Editor to alter the height of the blobs. This does not alter their volume. Your likely motive will be to obtain a clearer view of material containing a lot of particularly quiet or particularly loud notes.

A note about automatic scrolling in the Note Editor

If you have selected one or several notes, Melodyne assumes that you wish to see and edit them, and exercises the requisite restraint by deactivating the auto-scroll function temporarily. Only when you deselect the notes (for example, by clicking in the background of the Note Editor) and restart the playback does the display resume its pursuit of the playback cursor.

Similarly, if you move the horizontal scroller so far during playback that the playback cursor actually disappears from the screen, automatic scrolling will be deactivated. Stopping and restarting in this case will reactivate the auto-scroll function.

If automatic scrolling has temporarily been deactivated, the auto-scroll icon in the bottom right-hand corner of the Note Editor takes the form shown here.



Navigation and zoom functions

- To resize the window (also in Plugin), drag the bottom right corner
- Hold down the [Command]+[Shift] keys and drag the editing background of the Note Editor to move the area displayed
- Use the mouse wheel to scroll up and down or else (holding the [Shift] key) left and right
- A two-finger swipe on the trackpad can be used to scroll the display
- A two-finger pinch on the trackpad can be used to zoom the display.
- [Command]+[Alt]+drag in the Note Editor serves to zoom the display horizontally and/or vertically
- Drag vertically in the Time Ruler to zoom in on the area indicated
- Press [Command]+[Alt] and use the mouse wheel to zoom both axes simultaneously
- Press [Command] and double-click to zoom in on a blob or the current selection of blobs

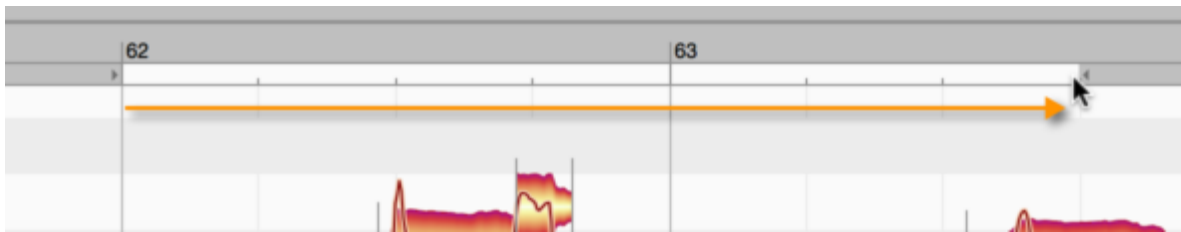
- [Command]+double-click in the editing background to restore the previous zoom setting
- Drag the scrollers to move the display horizontally or vertically
- Drag the ends of the scroller to zoom the display horizontally or vertically
- Pull the left- or right-hand ends of the horizontal slider as far as they will go to increase the length of the section displayed (important in the plug-in e.g. when you have only transferred the first four bars and are able to navigate only in this area but wish to insert something at bar 20)
- Double-click the scrollers to zoom in or out horizontally or vertically until all notes are displayed
- The slider in the bottom right-hand corner governs the height of the blobs

Cycle mode

In Melodyne's cycle mode, a selected passage is repeated endlessly.

Defining the cycle range

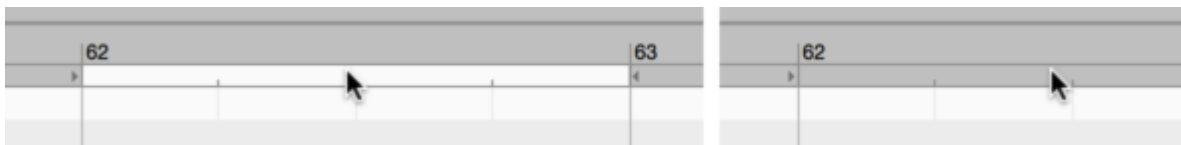
To define a cycle range, click and drag in the lower part of the Time Ruler. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored, allowing you to position the start and end points (which we call the "cycle locators") freely.



Please note that when ARA is operational, the DAW's cycle and that of Melodyne are firmly coupled: If you change the one cycle, you simultaneously change the other one as well.

Switching cycle mode on and off

Double-click on the cycle range in the narrow strip immediately below the Time Ruler to toggle cycle mode on and off. When cycle mode is active, the cycle range is shown in dark grey



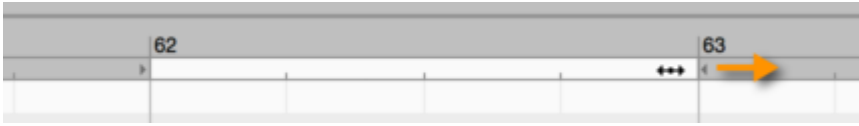
In the stand-alone implementation of Melodyne, you can also switch cycle mode on and off from the transport bar.



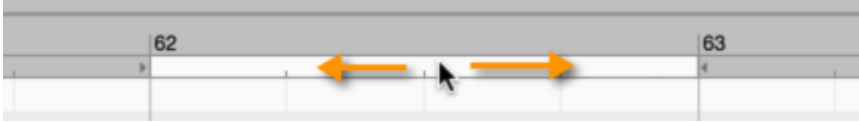
It is also possible by choosing File > Preferences > Shortcuts to define a keyboard shortcut for toggling cycle mode on and off.

Changing the length of, and moving, the cycle range

Drag the right- or left-hand locators to alter the length of the cycle range. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored, allowing you to position the locators freely.



Drag the middle of the cycle range to move it 'en bloc' to the left or right. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored.



If you [Shift]+click near either of the cycle locators, it will move to the designated position. If, as you do so, you hold down the [Alt] key, the Time Grid will be ignored.

Defining the cycle range using a blob selection

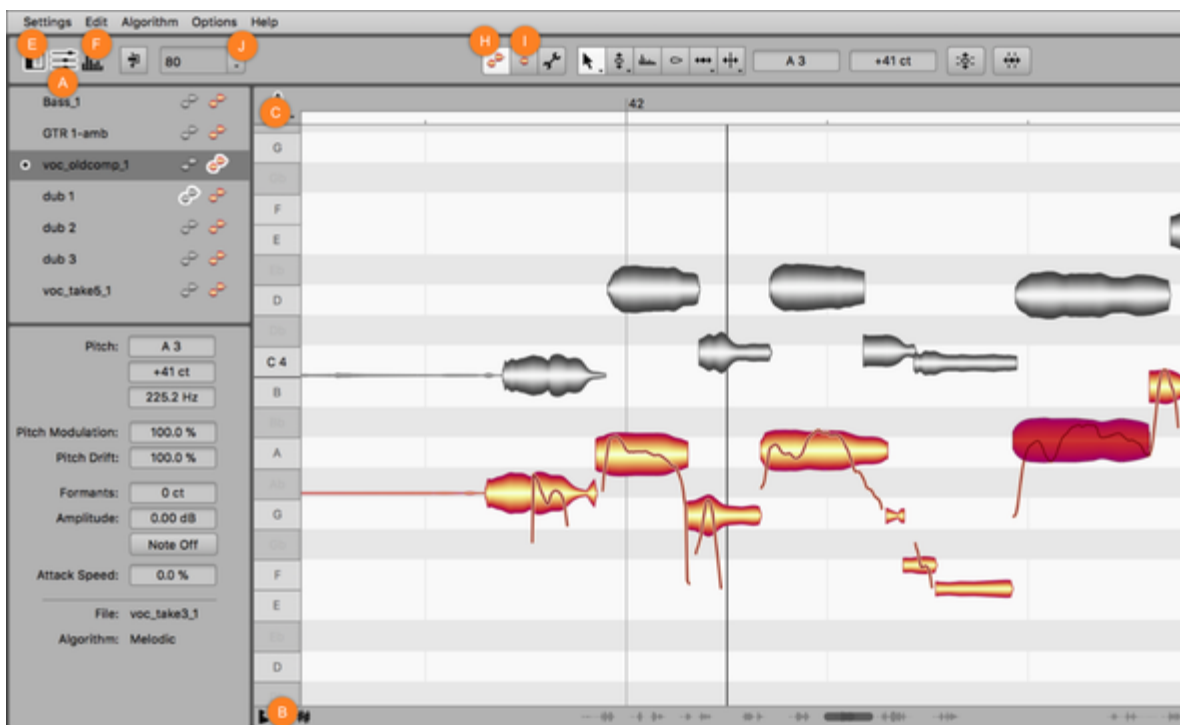
To move the cycle locators to the beginning and end of the current blob selection (snapping to the grid) hold the [Shift] key and double-click anywhere in the cycle range. If you hold the [Alt] key as well as the [Shift] key as you do this, instead of snapping to the grid, the locators will be placed at the beginning of the first, and end of the last, blob in the selection.

Display and other options

Melodyne offers for the user interface and working in the Note Editor various options that allow you to adapt the appearance and behavior of the program to your tastes.

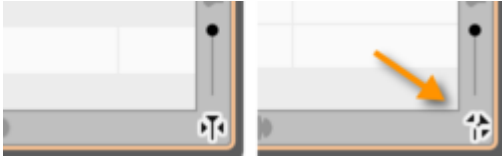
Showing and hiding elements of the user interface

Melodyne's user interface can be adapted to a variety of different work situations and demands. You will find the means of doing so in the Options menu as well as the interface itself.



- “List All Plug-in Instances” (A): Shows/Hides the pane in which the headers for the various plug-in instances are displayed and adjusts the height of the info pane accordingly, assuming it is not hidden at the time.
- “Show Scale Editor” (B): Shows/Hides the three Scale Editor columns.
- “Pitch Grid Settings” (C): Offers the choice between various options for the Pitch Grid.
- “Time Grid Settings” (D): Offers the choice between various options for the Time Grid.
- “Show Info Pane” (E): Shows/Hides the info pane.
- “Show Sound Editor” (F): Shows/Hides the Sound Editor beneath the Note Editor.
- “Auto Scroll” (G): When this option is selected, the display in the Note Editor follows the playback cursor (for more on this, see the note below).
- “Track Edit Mode” (H): Shows the notes of all the regions/clips on the track.

- “Clip Edit Mode” (I): Shows only the notes of the region/clip currently selected.
- “Tempo Dialog” (J): Offers various options governing the way tempo adjustments are performed.
- “Clip Borders” (K): Gray lines indicating the borders between clips. The display of these lines is activated/deactivated via “Options” > “Show Clip Borders”.



A note about automatic scrolling in the Note Editor: If you have selected one or several notes, Melodyne assumes that you wish to see and edit them, and exercises the requisite restraint by deactivating the auto-scroll function temporarily. Only when you deselect the notes (for example, by clicking in the background of the Note Editor) and restart the playback does the display resume its pursuit of the playback cursor.

Similarly, if you move the horizontal scroller so far during playback that the playback cursor actually disappears from the screen, automatic scrolling will be deactivated. Stopping and restarting in this case will reactivate the auto-scroll function.

If automatic scrolling has temporarily been deactivated, the auto-scroll icon in the bottom right-hand corner of the Note Editor takes the form shown here.

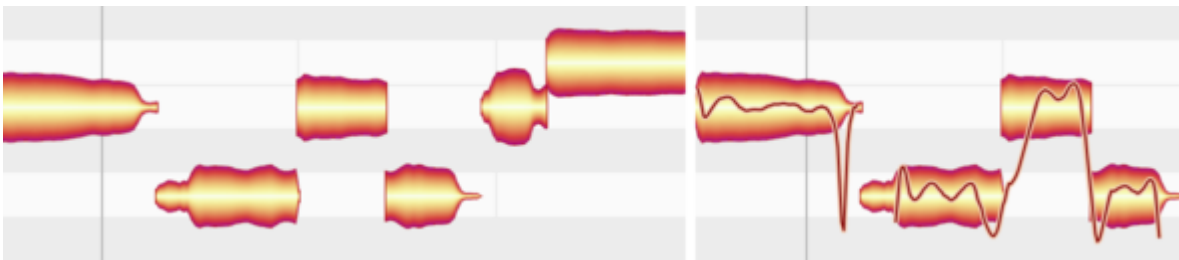
All the options described below relate to the Note Editor and are found by choosing Options > Note Editor Options from the main menu or by clicking the cog icon in the top right-hand corner of the Note Editor.

Please note that these options can be selected independently for Edit and Note Assignment modes.

Show Pitch Curve

If you check the option Show Pitch Curve, a thin line tracing the exact pitch of the tone at each instant will be superimposed on the corresponding blob.

On the left, you can see the ‘naked’ blobs (with none of the Note Editor display options selected) and on the right, the same blobs with the Show Pitch Curve option checked.

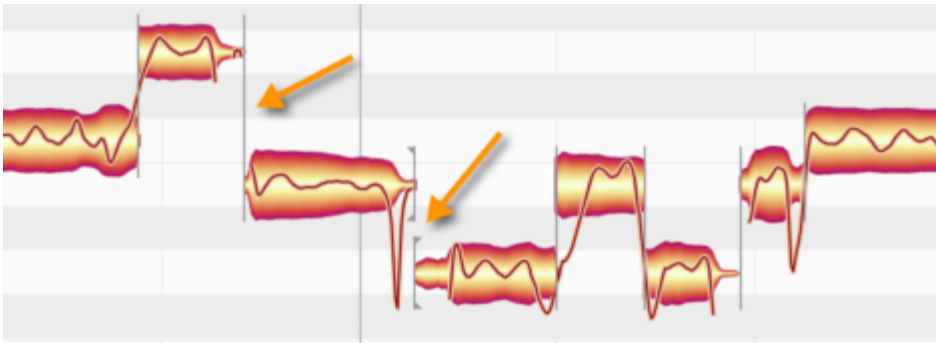


Regardless of whether or not this option is checked, the pitch curve will be displayed whenever the Pitch Tool is selected.

Show Note Separations

If you select the option Show Note Separations, gray vertical lines appear at the beginnings and endings of notes indicating their limits or separations.

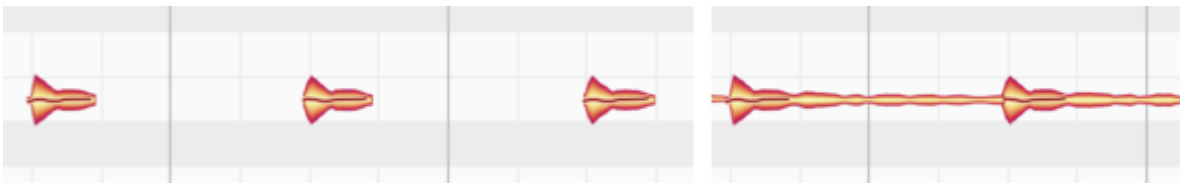
Note Separations are either shown as lines (soft separations between connected notes) or thin brackets (hard separations).



Note separations are always displayed when the independent Note Separation Tool is in use, regardless of whether or not the menu entry is checked.

Show Note Tails

In the detection and display of notes, Melodyne editor draws a distinction between the notes themselves and their tails – notes being the events of musical relevance and tails depicting the non-musically-determined fading-away of the sound. The share of the reverberation ascribed to a given tone, for example, is reflected in its tail. The Show Note Tails option allows you to decide whether the reverberative phase of notes should be displayed or hidden. This is likely to depend upon whether you prefer to concentrate upon their musical or their acoustic aspects.



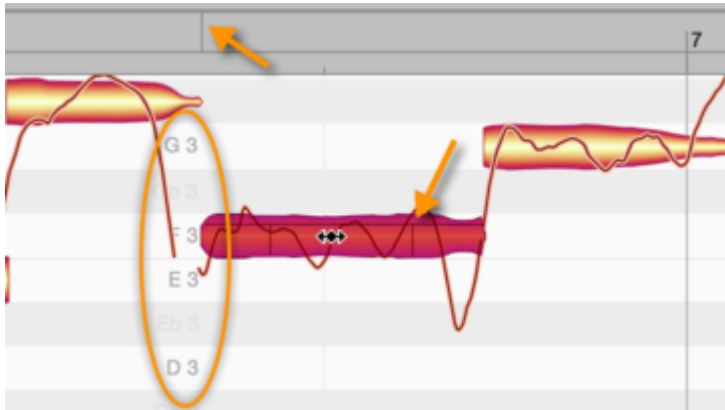
If the tail is not displayed, the end of the musically relevant part of the note provides the handle you can drag with the Time Tool to make the note longer or shorter. Any reverberation present will in this case automatically be governed by the changes made. This display option serves to provide a clearer overview of the intended musical events.

If the note tail is displayed (assuming it has one), it is this that provides the handle for the Time Tool. Show Note Tails is the option most suitable when what is sought is as authentic a picture as possible of the sounds actually heard – including any reverberation present.

Show Blob Info

With the option Show Blob Info, you can elect to show or hide a variety of display elements designed to facilitate working with individual notes.

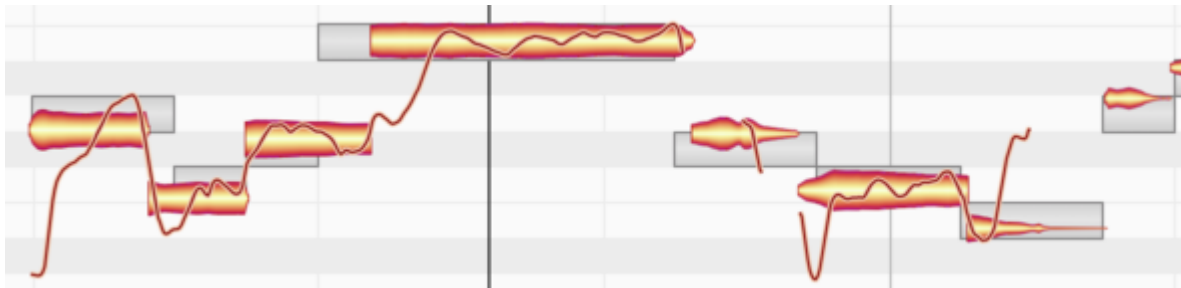
The most striking of these elements is the Local Pitch Ruler that appears directly in front of any note over which you move the mouse pointer. Within the blob itself, thin lines mark the drag zones for the context-sensitive tools.



If you drag a blob when the Show Blob Info option is checked, a vertical line also appears in the Time Ruler aligned with the exact start of the note. This makes more precise positioning possible.

Show Intended Notes

If you check the option Show Intended Notes, gray frames appear around each blob.

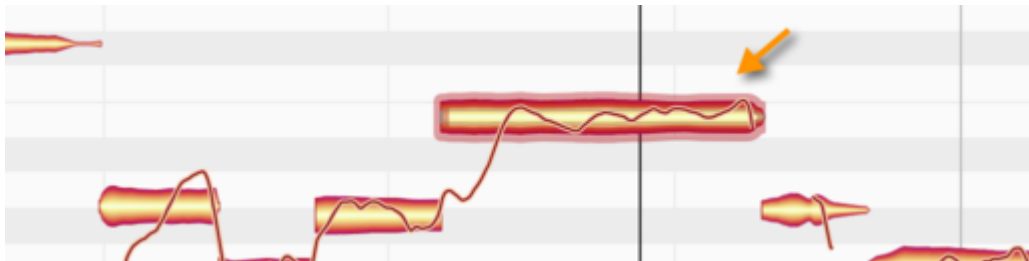


These invariably lie directly on the semitone and coincide exactly with a gridline. They represent, in other words, Melodyne's assumptions (based on its own analysis of the audio) as to the intended pitch of the note and its intended position within the measure or bar. These assumptions generally turn out to be correct, but are not inevitably so. They are to be thought of as suggestions.

The frames also display the positions in pitch and time towards which the notes in question will gravitate if partial quantization is applied to them with the macros, which are also the positions they will snap to if you double-click on them with the Time Tool or Pitch Tool.

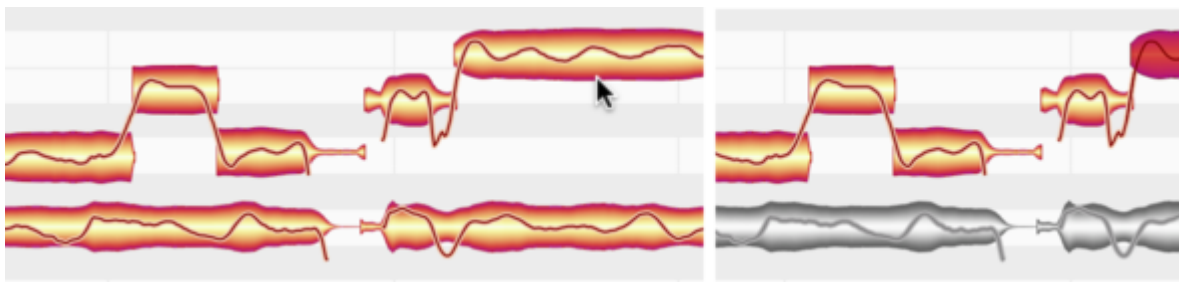
Highlight Notes During Playback

With this option, you can select whether or not you would like your eye to be drawn to the note currently playing back. Highlighting is mainly useful when the screen is thick with notes.



Highlight Track Affiliation

This option gives you a better overview of which notes belong to which tracks when multiple tracks are being displayed simultaneously in the Note Editor: When the option is checked and you click on a note with a tool, all notes belonging to tracks other than that of the note selected will be displayed in grey for as long as you hold down the mouse key. This lets you see at once which notes do, and which do not, belong to the same track as the note selected.

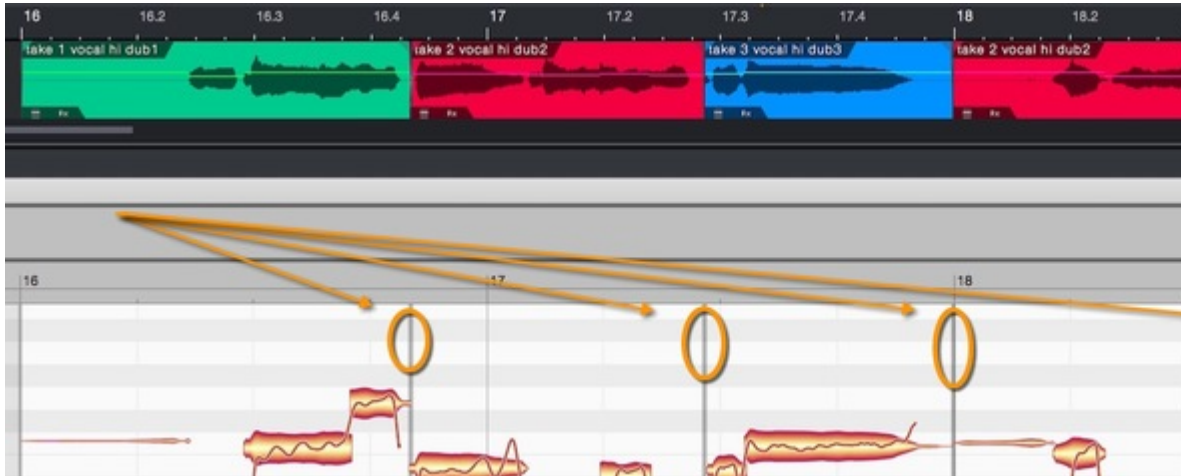


Monitor When Editing Blobs

When you shift the pitch of blobs in the Note Editor with this option selected, Melodyne plays for the purpose of orientation the sound of the note at the position originally clicked. You can turn this acoustic feedback on or off.

Show Clip Borders

This option is only visible when you are using ARA. It allows you, if you wish, to hide the gray lines between the clips in Track Mode to obtain a clearer overview of the material in the Note Editor. This is especially useful when the track you are examining contains a large number of clips and you have zoomed the display a long way out.

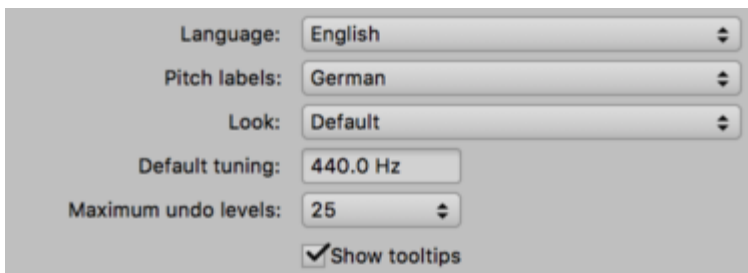


Preferences and keyboard shortcuts

From the Preferences property sheet, you can select fundamental options governing the modus operandi of Melodyne as well as define a number of keyboard shortcuts.

Opening the window and general settings

In the plug-in implementation of Melodyne, you open the Preferences property sheet from the Settings menu; in the stand-alone implementation, choose Preferences from the program (macOS) or File (Windows) menu. The settings available in the stand-alone implementation differ slightly from those offered by the plug-in.

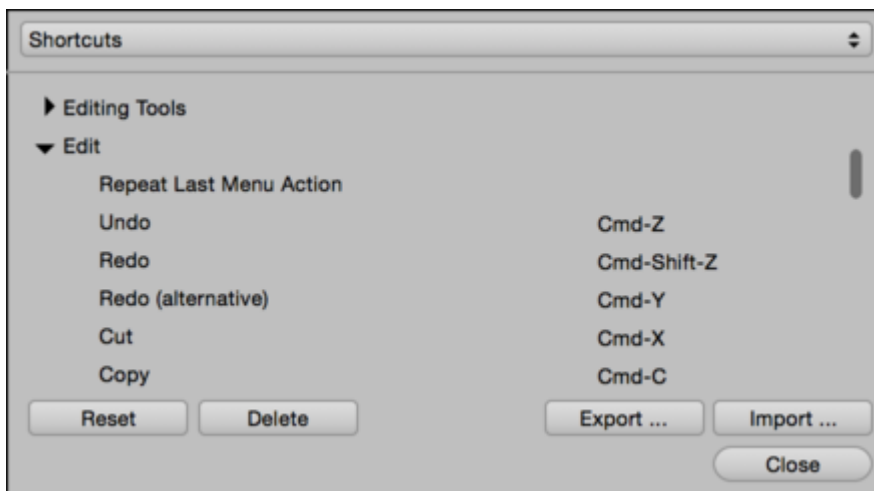


The following options, however, are available in both implementations of Melodyne. Any changes you make in either implementation apply to both.

- **Language:** Determines the language of the user interface.
- **Pitch labels:** Determines which system is used to name the notes – i.e. (descending chromatically) English (C, B, Bb etc.), German (C, H, B etc.) or Latin (Do, Si, Sib etc.).
- **Appearance:** Here you can select between different contrast settings for the user interface.
- **Default tuning:** Determines the frequency of the reference pitch A4 (the A above Middle C).
- **Maximum undo levels:** Melodyne allows you to undo up to 100 actions. The default value, however, is 25. You can, if you wish, increase this value, which will consume more RAM, or you may prefer to reduce it, if memory is running short.
- **Show tooltips:** Once you are thoroughly familiar with Melodyne, you may prefer to hide the tooltips, i.e. the explanatory text that appears as you move the cursor over the various icons and other elements of the user interface.

Shortcuts

The Shortcuts page of the Preferences property sheet allows you to customize the keyboard shortcuts used by Melodyne for a wide range of functions.



Click the triangle to the left of the category that interests you in order to see a list of the available commands.

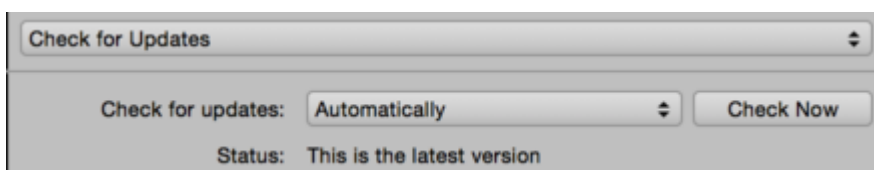
Click on a command and then press the key or combination of keys that you wish to assign as its shortcut. Melodyne will assign the key or combination of keys to the command in question. Repeat the procedure for as many commands as you like.

To remove an unwanted shortcut, select the command in question followed by Delete. You can restore the factory defaults at any time by clicking the Reset button; you will be asked to confirm that this is your intention.

The Export and Import buttons allow you to save one set of keyboard shortcuts to a storage device and reload a set saved earlier. In this way, you can carry your shortcut preferences around with you – on a USB stick, for example – when moving from studio to studio.

Check for Updates

On this page, you can determine whether Melodyne checks for updates automatically or manually i.e. only when you click the 'Check Now' button, which you can do at any time.



Audio characteristics and algorithms

For the display and editing of different types of audio material, Melodyne employs different algorithms. Here, we outline which algorithms are available and for which types of audio material each is used.

The detection process

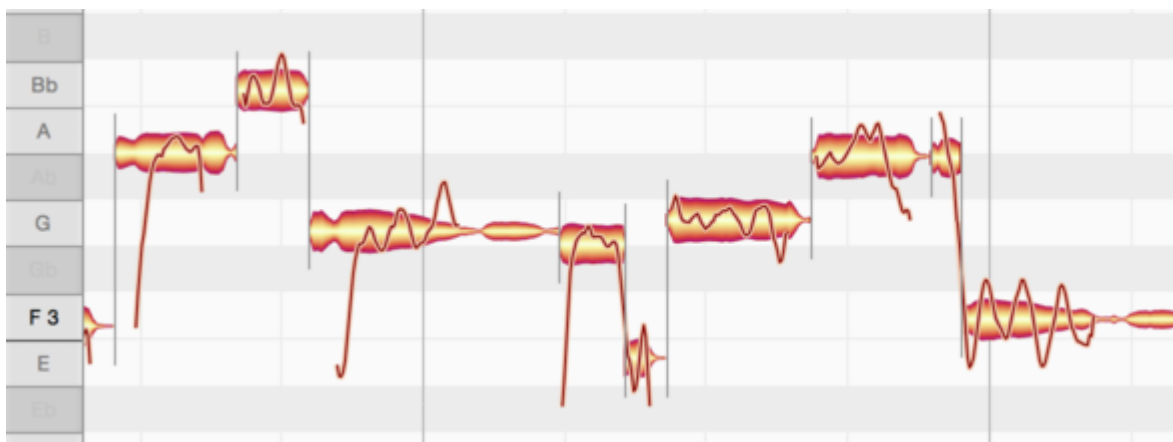
Melodyne analyzes the audio material to find the notes it contains and offer them to you for editing. We call this process “detection”.

In the course of the detection process, Melodyne itself takes a view as to what kind of material it is confronted with and decides which algorithm to use for the display and playback of the notes. You can tell which algorithm is selected at any given time by the check mark in the Algorithm menu as well as by the blobs in the Note Editor. Please bear in mind, however, that the detection process – in particular in the case of polyphonic audio material – cannot, for reasons that have to do with immutable principles, always deliver perfect results. Since a musically correct analysis of the recorded material is the most important precondition for efficient editing and convincing acoustic results, we recommend you to check the results of the detection systematically and make whatever corrections are necessary.

The Melodic algorithm

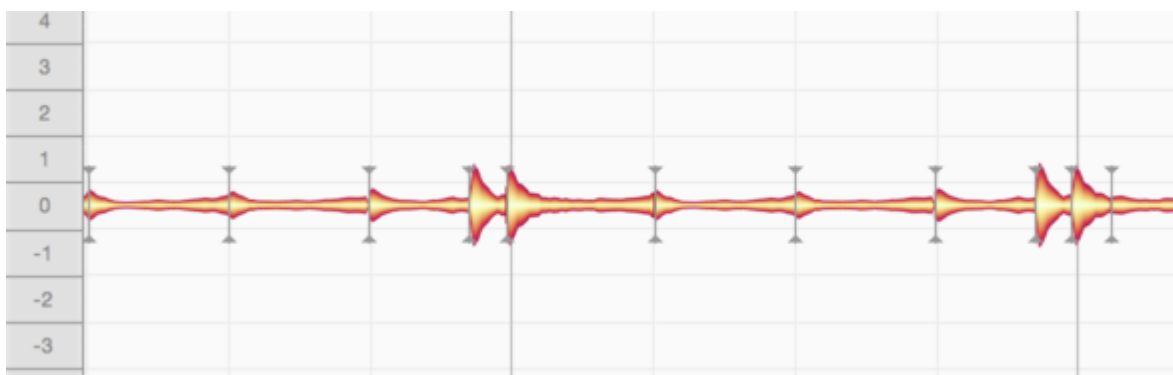
Melodic material is monophonic, by which we mean it is such that only one note is ever sounding at any given instant. Please bear in mind, however, that reverberation can cause notes to overlap even in monophonic material, creating, in effect, a kind of polyphony. If melodic material is to be edited in Melodyne, therefore, you should aim for as clean and “dry” (reverberation-free) a recording as possible.

The blobs representing notes in melodic material are displayed at different pitches. Whether the blobs are isolated or joined to other blobs depends on the way they were played or sung: staccato or legato.



The Percussive algorithm

This category includes not only recordings of drums and other percussion instruments but also noise and atmospheric effects as well as other material in which Melodyne cannot detect any clear pitch in the sounds. When the Percussive algorithm is selected, successive drum strokes (for example) are distinguished, but they are all displayed at the same pitch. The blobs can still be raised or lowered in pitch, but the pitch ruler does not display the names of any notes but simply relative values in semitones. The scale functions are deactivated.



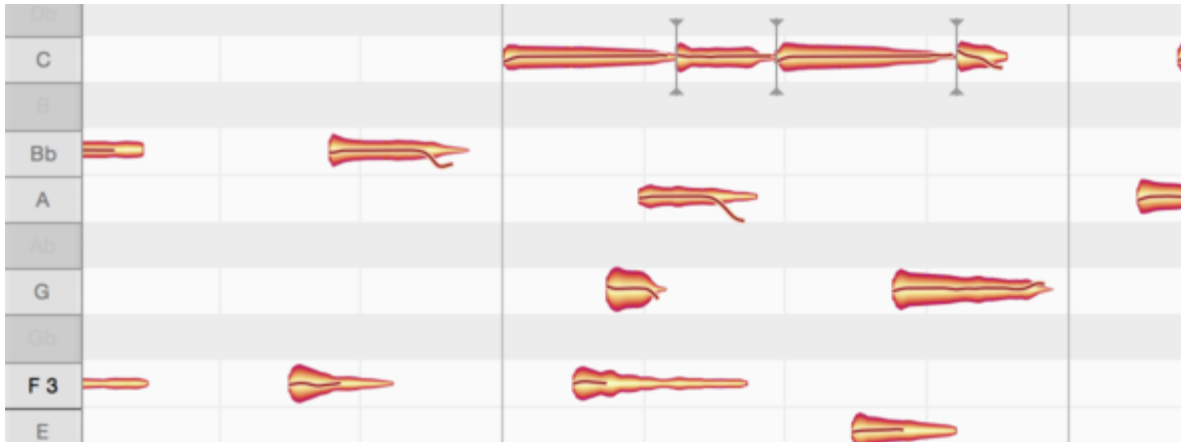
The Polyphonic (Sustain/Decay) algorithm

In Melodyne, thanks to DNA Direct Note Access, notes can be detected and edited within recordings even of polyphonic instruments such as the piano or guitar – including the individual notes of which chords are composed. When the Polyphonic algorithm is used, the blobs are displayed in a similar manner to those of monophonic material, with the obvious difference that the blobs are stacked vertically (at their respective pitches) whenever a chord or harmonic interval sounds.

There are two versions of the Polyphonic algorithm:

- Polyphonic Sustain is the algorithm with which users of earlier versions of Melodyne are already familiar and is suitable for a wide range of polyphonic audio material.
- Polyphonic Decay is a variation of this algorithm that is particularly suitable for highly percussive signals within which, however, a tonality is discernible.

Please note that DNA is designed for tracks containing a single polyphonic instrument (a guitar, a piano, ...) and that it divides the material up according to pitch – not instrument. If two instruments play the same note at the same time, what is available for editing is a single note comprising the combined sound of both instruments.



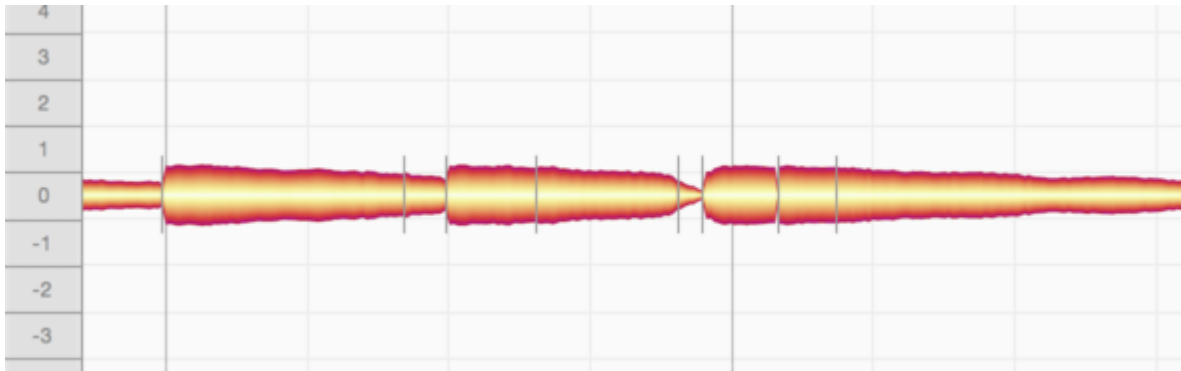
NB: There is some audio material that cannot be detected using the polyphonic algorithms because it contains too few tonal components. If in the case of such material you have chosen one of the polyphonic algorithms as the default (see below), the polyphonic detection process will be interrupted and a fresh detection of the material using the Percussive Algorithm, which is better suited to it, will commence. If you wish in such cases, when this detection is complete, you can still switch to Universal or Melodic.

The Universal algorithm

The Universal algorithm is particularly suitable for complex signals containing both percussive and tonal elements. If, for example, you wish to alter the pitch, timing or tempo of an entire piece of music, this algorithm will deliver the best sound quality.

The Universal algorithm, like the Percussive one, displays all the detected notes at the same pitch. The Pitch Ruler displays no note names, merely relative values for the semitones, and the scale functions are deactivated. The Universal algorithm completes the detection process very quickly and also consumes far fewer resources than the Polyphonic algorithm. It represents a good choice, therefore for recordings of individual instruments of all kinds that you intend simply to speed up, slow down or transpose. Tracks, in other words, for which you do not need bells and whistles such as DNA or Melodyne's scale functions. Please note that with files that have been detected using the Universal Algorithm, the Attack Speed Tool cannot be used. Attack speed handles will therefore not be

displayed for the corresponding blobs and the Attack Speed field in the Note Inspector will be grayed out.



Switching algorithms

You can at any time select a different algorithm to that chosen automatically for you by Melodyne. You might want to do this, for example, if you find that the material has not been interpreted in a way that suits your editing needs. To do this, while playback is halted, select the algorithm you prefer from the Algorithm menu. Melodyne will reinterpret the material in the light of your choice and adjust the display accordingly.

Note: when you do this, any editing of the same track performed prior to switching algorithms, including any copying of notes, will be lost (copied notes on other tracks are retained) . The right time to decide which algorithm you wish to use, therefore, is before you begin editing.

In the plug-in implementation of Melodyne, the choice of algorithm applies to an entire transfer, in the stand-alone implementation, to an entire audio file in the document being edited – collectively, we describe all such material as ‘audio sources’. Before you can change the algorithm applied to a particular audio source, you must first select one or more notes belonging exclusively to it. If you have selected no notes, or notes from two different audio sources, the Algorithm menu will be grayed out. In such cases, reduce your selection to notes belonging to one audio source only and it will be possible to switch algorithms.

When you switch algorithms, triggering a fresh detection, Melodyne looks at the status of the Auto Stretch switch: if the Auto Stretch function is activated, once the new detection is complete, the tempo of the file will also be adjusted: if Auto Stretch is not selected, the original tempo of the file will be retained.

Automatic or manual algorithm selection

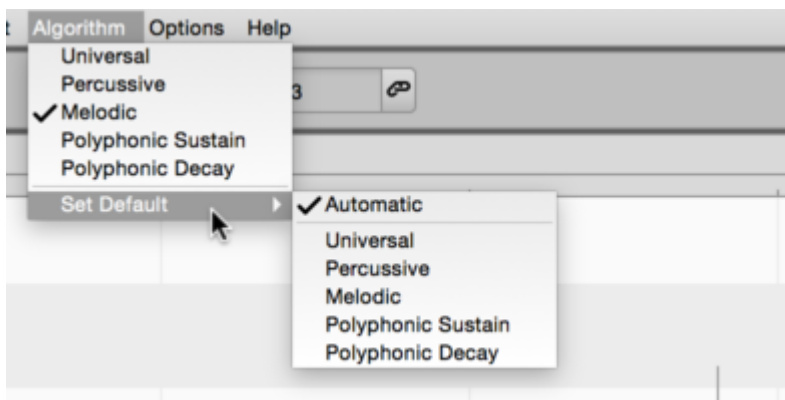
Melodyne by default selects the most suitable algorithm automatically, basing its choice on the characteristics of the audio material. If, however, in an instance of the plug-in implementation of

Melodyne or on a track of the stand-alone implementation material has already been detected, when new material is transferred to that instance or a new file dragged into the track of the stand-alone implementation, Melodyne will use the same algorithm for the new material as it used for the old – even if Automatic is selected.

Overruling the Automatic setting in this way is designed to ensure maximum consistency in the detection and avoid all risk of one of the transfers from a vocal track suddenly being interpreted as percussive. If, however, you have altered the algorithm of a transfer or file manually, the automation kicks in again afterwards, and no further attention is paid in the case of further transfers or files to already detected material.

This rule only applies when Automatic is selected as the algorithm. It does not apply, however, when you are using Melodyne with ARA; nor when, in the stand-alone implementation of Melodyne, a new file for which an MDD file already exists, containing the editing applied to its detection, is dragged into a document

By setting a different default via the Algorithm menu, you can prevent Melodyne selecting an algorithm automatically for the detection. This can be useful if, for example, you regularly want to edit particular files using the Percussive algorithm but Melodyne, each time they are opened, is interpreting the material as polyphonic. By preselecting the Percussive algorithm in such cases you can save time, as you will no longer have to wait needlessly as Melodyne performs its polyphonic analysis, only to discard the results moments later when you manually select the Percussive algorithm.



Do not forget, however, when you no longer need to impose your choice of algorithm on Melodyne, to restore Automatic as the default setting. Otherwise, since Melodyne remembers your default selection even after you have quit the program, you might be surprised to discover when the program is next launched that your vocals have been interpreted as percussive.

Note Assignment Mode

Since Melodyne invariably conducts an analysis (we call it “detection”) of the audio material before you can do any editing, the correctness or otherwise of this analysis has a considerable influence upon how well you are able subsequently to work with the material and how good the results of your editing sound. For this reason it is important to check whether Melodyne has detected the notes within your material accurately and if necessary correct any mistakes. This where Melodyne’s Note Assignment Mode comes in.

What editing the detection involves

When you are working in Note Assignment Mode, none of the changes you make has any audible effect on the notes themselves. All you are doing is ensuring that the notes that are displayed do actually correspond to those that were played or sung. In other words, you are bringing what you see into line with what you hear. In the process, you are working at all times on the display of the original recording and, with it, so to speak, on the basis for all musical changes made later with Melodyne. The sounder the basis, the better the eventual sound of your edits.

The fact that it is sensible and necessary to check and edit the detection and, with it, the interpretation of the audio material may seem tiresome at first sight. But it brings with it enormous advantages, for there are often several possible interpretations of the audio material, and which is the correct one in a given acoustic and musical context is for you, ultimately, to decide.

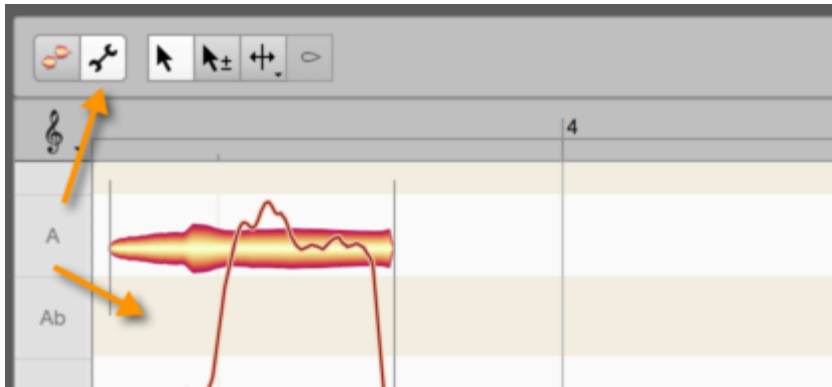
But don’t worry, the detection process in Melodyne is mainly automatic and the end result coherent. How much there is to edit in this mode depends upon the algorithm used and the audio material in question. With a dry recording of a single vocalist, for example, you will very rarely encounter problems. It may happen from time to time that a note is detected in the wrong octave, in which case, if you later transpose it, it will sound unnatural. Correcting the detection in such cases is a task swiftly accomplished. The same goes for percussive material, where it is generally only necessary to introduce or remove the occasional note separation.

It is the detection of polyphonic material, naturally, that requires the most editing. Here the issues are more complex and more interpretations are possible than with the other algorithms, though, once again, the amount of editing required is mainly dependent upon the nature of the audio material. Thanks to their clear overtone structure, notes played on a xylophone, for example, are far easier to detect accurately than any found on a distorted guitar track. This is because in the latter case the array of overtones is more complex and assigning them to the correct notes more difficult. With such and similar signals it might happen, for example, that a particularly prominent overtone is interpreted as a separate note rather than as a component of another note (known as the “fundamental”) lower down. If this mistake is not corrected and you later shift the pitch of the overtone on its own, leaving the fundamental unchanged, the two components will clash and consequently sound unnatural.

The overtone example illustrates it clearly: In many cases, Melodyne cannot be sure of its decision, as it cannot know which notes were actually intended and played. In Note Assignment Mode, therefore, the object is to ensure that the notes displayed correspond to those that were actually played and intended. The advantage comes when you begin editing: a Note Editor that displays only the correct notes and the best possible sounding results.

What is edited and where

Like the choice of algorithm, Note Assignment Mode applies invariably to all the notes of i) a particular audio file, ii) a particular recording, or iii) a particular transferred segment – we will use the term “audio source” to cover all three. When the Note Editor contains notes from different audio sources, begin by selecting a note belonging to the source the detection of which you plan to edit.

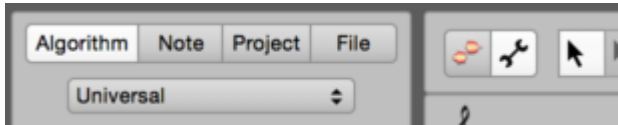


Now click the wrench (spanner) icon next to the toolbox of the Note Editor to activate Note Assignment Mode. The background in the Note Editor changes color to show that you are no longer in normal Edit mode but have switched to Note Assignment Mode. In Note Assignment Mode, what you see and hear is the original state of the audio source; any editing you may have performed on it previously is ignored here.

Any time you click on the blob icon (to the left of the wrench), you will leave Note Assignment Mode and return to edit mode. There you will hear once again the results of any editing you performed before switching to Note Assignment Mode. This only applies, however, if you have not changed algorithm in Note Assignment Mode, as any change of algorithm triggers a fresh analysis, and any time you trigger a fresh analysis – any time, in other words, the detection process is repeated – all editing that has been performed on the notes previously is lost.

The Algorithm Inspector

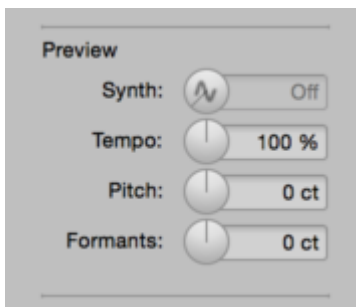
Whenever Note Assignment Mode is active, the Algorithm Inspector is available in the info pane.



Algorithm: The pop-up button at the top shows the current algorithm. With the menu displayed, you can select a different algorithm from the list, thereby triggering a fresh analysis. Warning: Any time you switch algorithms, all editing previously performed on the audio source in question is lost! For this reason, you should make a habit of checking to make sure the best algorithm has been selected and, if this is not the case, choosing a more suitable one *before* you begin correcting the analysis or editing notes.

Tip: In the stand-alone implementation of Melodyne, it is possible, prior to switching algorithms, to save the assignment file of the audio source (see below) and, if not satisfied with the new algorithm, reload it. In this case, the previous algorithm – and, with it, all your previous editing of the detection – will be restored; but *only* of the detection; any normal editing of the notes you may have performed in edit mode will, even in this case, be lost. This is an inevitable consequence of switching algorithms.

In the preview section, you will find the following important options to assist you with the editing of the detection and the fine-tuning of the algorithm parameters.



Synth: The objective in Note Assignment Mode is to ensure that the notes displayed really do match the notes intended and played. Since, however, in Note Assignment Mode you are listening to the full original sound of the audio file you plan to edit and editing of the blobs has no audible effect, determining whether notes have been correctly detected is generally only possible on a visual basis. This is where the Monitoring Synth comes in: Using a synthetic tone generator, the Monitoring Synth plays the blobs exactly as they appear, thereby providing you with acoustic as well as visual feedback. You can toggle the synth on and off by clicking on the “Z” icon; click and drag upwards or downwards to control the volume.

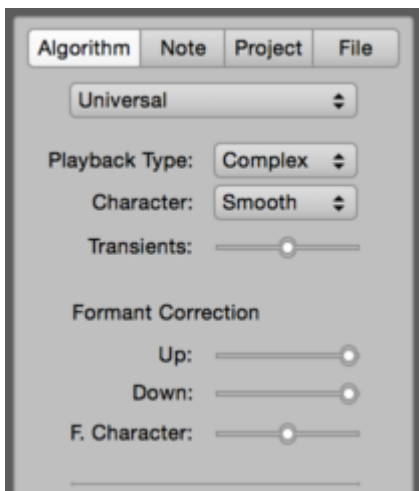
The Monitoring Synth is not available when the Percussive or Universal algorithms are selected.

Tempo, Pitch and Formants: With these three controls, you can “simulate” changes to the corresponding parameters in order to examine their effect upon the current algorithm settings. Example: you have changed the formant character in the Algorithm Inspector. This change, however, has no effect until you shift the formants in normal edit mode, as in Note Assignment Mode you always hear the original state of the audio source. You would have, therefore, to leave Note

Assignment Mode, shift the formants by way of experiment in normal edit mode, and then return to Note Assignment Mode if you felt any further adjustment to the formant character was necessary. The preview controls make such a procedure unnecessary: simply turn the formant control, and you can begin at once experimenting with the character slider without ever leaving Note Assignment Mode. The tempo and pitch controls operate much the same way. The values of all three preview controls only apply temporarily and are reset each time you leave Note Assignment Mode.

NB: When the synth is in use, the controls for pitch and formants are grayed out, as they cannot be used simultaneously.

The other parameters in the Algorithm Inspector relate to the behavior of the algorithm, allowing you to fine-tune it for the entire audio source.



Playback Type: Melodyne applies two different processes for the playback of audio. The Melodic Algorithm employs as standard the playback type “Tonal”, whilst the other algorithms favor “Complex”. These choices are generally the best in practice but you can override them here if you wish.

The difference is most noticeable when time stretching is performed (and also when notes are transposed upwards): material with clearly recognisable pitches generally sounds better with the “Tonal” option. For material in which the pitch of notes is not clear and where noise components are more in evidence better results are generally obtained with “Complex”. Experimenting with the two playback types is therefore most useful when material falls between these two stools. Experiment with the tempo and pitch preview controls to see which playback type is best suited to your needs. Please note, however, that if “Tonal” is selected, the Character, Transients and Formant Character parameters described below are no longer available and therefore grayed out.

Tip: For the playback type “Tonal”, a variation called “Tonal (high)” is also available. If you are working with sopranos or very high-pitched melodic instruments (such as piccolos), instead of “Tonal”,

you should try out the variant “Tonal (high)”, as this could enhance the sound quality. Voices or instruments with normal registers, however, are less well served by “Tonal (high)”, so its use in such cases is best avoided.

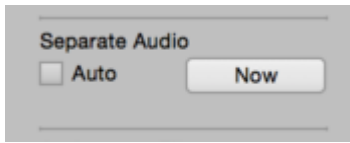
Character: This is a another pop-up button and allows you to select between a smoother and a crisper playback. If “Crisp” is selected, Melodyne uses a smaller processing window that allows fast acoustic movements in the signal to be reproduced more clearly. This setting is therefore best for percussive sounds and others with many fast tone changes. To soft, sustained sounds, however, the crisper setting can introduce a certain restlessness. To avoid this, opt for “Smooth” which employs a larger processing window and is therefore more suitable for the reproduction of smoother, more gradual tonal transitions.

Transients: This parameter is only available when the Universal and Percussive algorithms are in use. It determines how the transients in the signal should be handled during playback. With the slider fully to the right (the default position in the case of the Percussive algorithm), the transients are clearer and more acute. As the slider is moved to the left, the transients become softer. By default, with the Universal algorithm selected, the slider is in the middle. Experiment to see which setting delivers the best sound with your own material.

Formant Correction Up/Down: Whenever you transpose a note in Melodyne, the formants are automatically corrected to avoid, in the case of vocals, the dreaded “Mickey Mouse” effect. Or, in technical terms, whenever you transpose a note a whole tone upwards, Melodyne automatically corrects the resulting formants by shifting them back down a tone, in this way preserving the original timbre. In the case of the human voice, this is generally what is wanted, but with an acoustic guitar perhaps not: With many sounds, it can add charm if the formants are transposed in parallel with the fundamentals – i.e. not automatically corrected.

The Formants Up and Down sliders are provided, therefore, to allow you to determine the degree of the automatic formant correction – independently for upward and downward transpositions. With the slider all the way to the right, the full 100% formant correction is applied; fully to the left, no automatic formant correction at all is applied. When you return to normal edit mode, you will only hear the effect of these parameters if you shift, or have shifted, the formants of one or more notes in the Note Editor. To simulate and test their effect in Note Assignment Mode, use the pitch controller in the preview section of the Algorithm Inspector. If the current value for this is positive, you will be able to preview the effect of the Up slider; if the current value is negative, you will hear the effect of the Down slider.

F(ormant) Character: When formants are shifted, this slider alters their weighting in the frequency range and therefore alters the sound of the shifted formants. Experiment to see with which setting your material is best reproduced. This parameter has no audible effect when you return to normal edit mode unless and until notes have been transposed in the Note Editor. To simulate and test its effect in Note Assignment Mode, use the formant control in the preview section of the Algorithm Inspector.



Separate Audio: When you are editing the detection of an audio source, Melodyne sometimes has a great deal of processing to perform in the background and large volumes of data to move in and out of its cache. The option Separate Audio gives you control over this behavior. If the Auto box is checked, with each change you make, Melodyne performs all the requisite calculations immediately. The advantage? Whenever you use the preview controls to test your algorithm settings, Melodyne accesses the latest data, and everything sounds exactly as it would in normal edit mode. The disadvantage? Melodyne sometimes needs to introduce a processing pause during which the progress indicator appears and your work is interrupted.

Since you do not always need the preview controls, you have the option of changing this behavior by clearing the Auto checkbox. The various calculations will then no longer be performed immediately but only when you click the Now button or leave Note Assignment Mode. The advantage of this is that your workflow is not interrupted. The disadvantage is that the preview controls in this case do not always reflect the changes you have made. When there is a discrepancy between the previous data and the current state, the Now button flashes to warn you. If you click it, Melodyne will perform all the outstanding calculations and update the totality of the data.

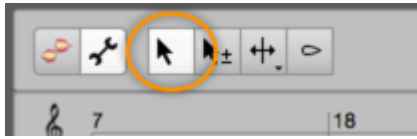
Assignment File Load/Save (stand-alone implementation only): Melodyne can, if you wish, save your audio source as an assignment file containing such information as which algorithm was used for the source, the status of the algorithm parameters, and what editing was applied to the detection. The advantage of this is that it means the detection process does not have to be repeated each time the file is opened in Melodyne; furthermore, it means you only need to edit the detection and set the algorithm parameters once, as your work and settings will be restored automatically when the file is reopened. With the Save button, you can store such an assignment file alongside the edited audio file; the Load button allows you to reopen the file, in order, for instance, to revert to the original state after an inadvertent change of algorithm.

The Main Tool in Note Assignment Mode

In Note Assignment Mode, the toolbox contains tools with functions other than those used in normal Edit mode. The most important difference is this: In Note Assignment Mode, the tools have no direct or immediate impact on the sound of the notes; their object, rather, is to bring the detected and displayed notes as closely as possible into line with the actual music. This makes it possible subsequently to edit the material more efficiently and obtain optimal acoustic results.

Which tools are available depends upon the algorithm, as, to a lesser extent, do their functions.

The Main Tool in Note Assignment Mode combines important functions of the other tools, as it does in normal editing mode, so that you can perform a variety of common tasks without changing tools.

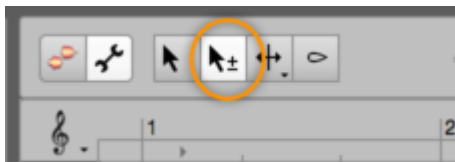


- In the lower part of a blob, the Main Tool functions as the *Activation Tool*.
- In the upper part of a blob, the Main Tool functions as the *Note Separation Tool*.

We will deal with each of these in turn.

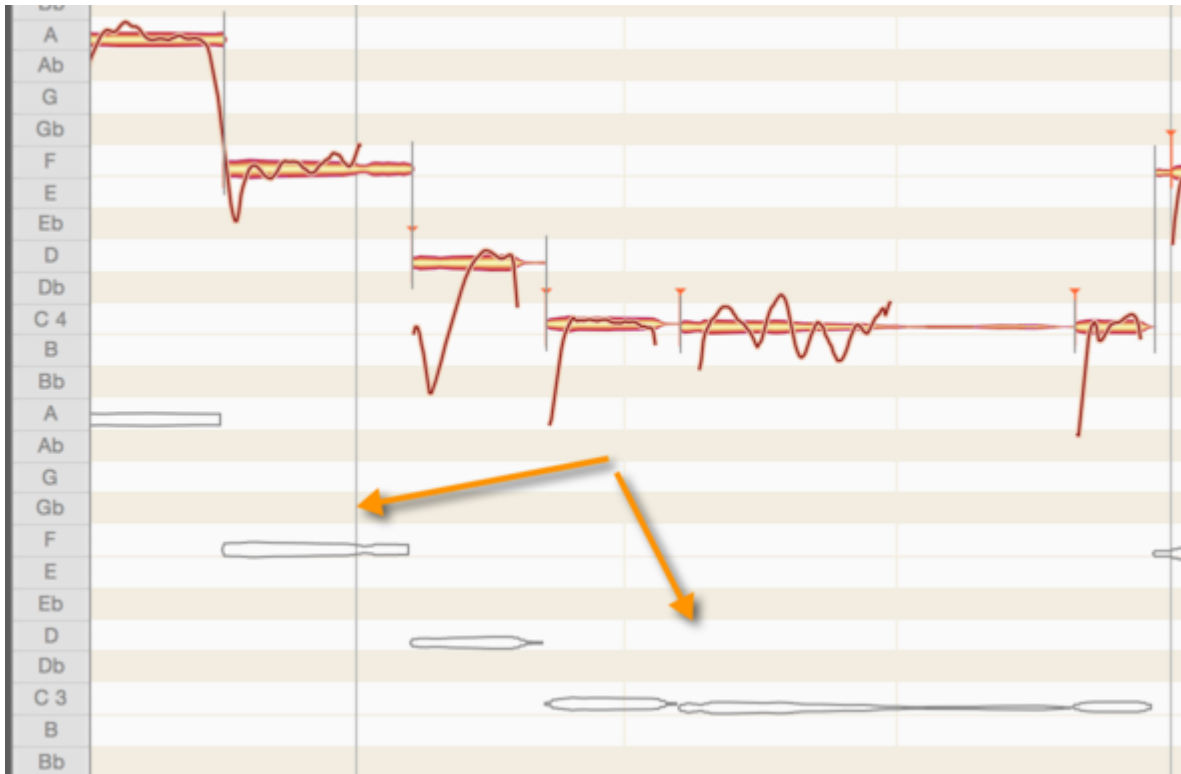
The Activation Tool

The Activation Tool has no function when the Percussive and Universal algorithms are selected.



If you click on a note with the Activation Tool, its overtone series is shown in the editing background. This enables you to recognize at a glance the octaves and other harmonic ratios of the displayed notes.

The Melodic Algorithm: Double-clicking on a blob instructs Melodyne to remove the note in question to the next most plausible pitch, if there is one. Particularly plausible alternative pitches are denoted by hollow blobs – so-called “potential notes” – and tend to lie an octave above or below the original blob. You can also double-click directly on one of these potential notes in order to activate it and deactivate the original blob. If Melodyne is unable to find a plausible alternative to the blob you have double-clicked, it leaves it where it is.



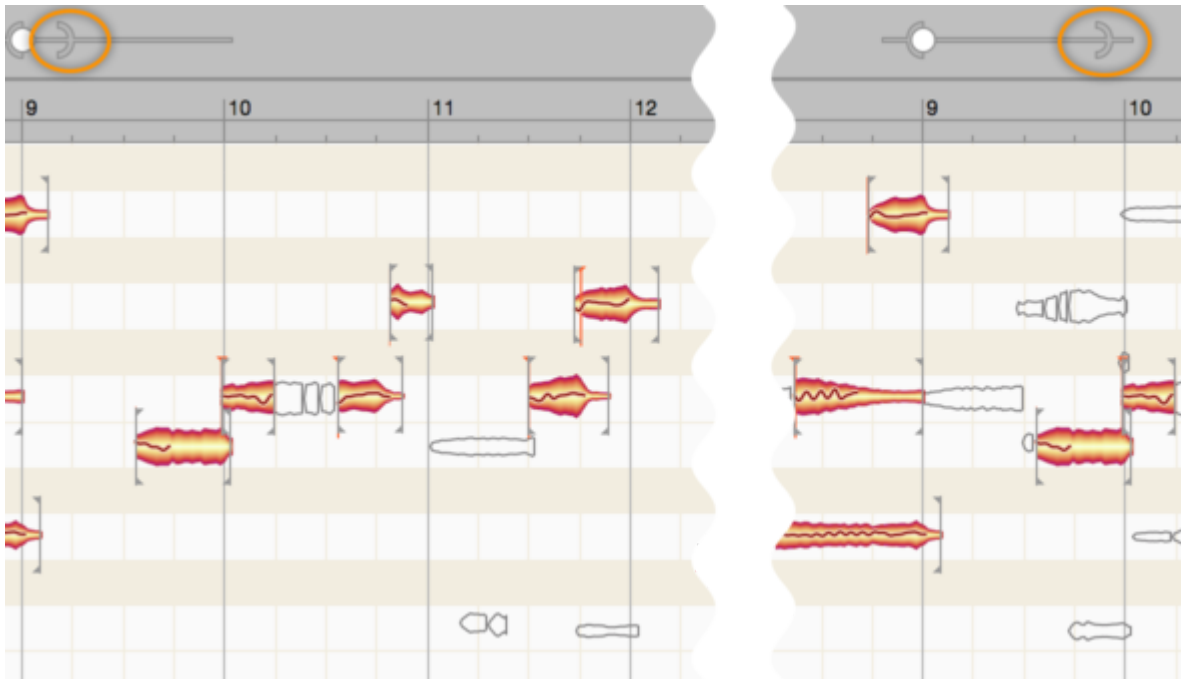
Dragging the blobs vertically with this tool has much the same effect: It instructs Melodyne to search higher up or further down for an alternative pitch. If a plausible pitch is found in the direction indicated, the blob snaps to it; otherwise it returns to its original position. You will use these double-clicking or dragging techniques to correct occasional octave errors in the detection. **The Polyphonic Sustain and Polyphonic Decay algorithms:** With the polyphonic algorithms, potential notes play a particularly important role. It can happen, for example, that a note has an overtone so prominent that this is taken for a separate note and assigned a blob of its own. In extreme cases, it can happen that a solid blob is awarded *only* to the overtone in question and denied to the fundamental itself; here, since the fundamental has been reduced to the status of potential note, it is represented by a hollow blob.

If you double-click on a solid blob with the Activation Tool, you deactivate the corresponding note. The spectral energy that Melodyne had attributed to this note will then automatically be redistributed among the other notes sounding at the time. An overtone wrongly granted the status of fundamental would, when deactivated, be reassigned to its fundamental. If you double-click on a potential note, it will be activated. Spectral energy in this case will be “confiscated” from the other notes sounding at the time and given to the newly activated note.

Dragging blobs upwards or downwards has much the same effect as with the Melodic algorithm. Melodyne searches in the corresponding direction to see whether a fundamental might plausibly be located there. In all probability, if a pitch is found that could reasonably be that of the fundamental, a potential note will already have been detected there; this will then be activated and the previous note deactivated.

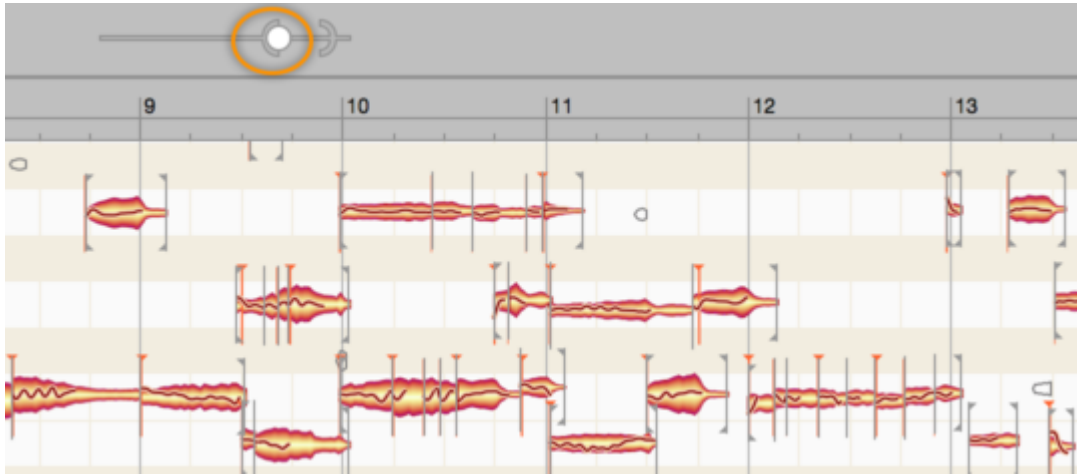
The slider and the Energy Image

When you are editing the detection of polyphonic audio material and have selected the Main or Activation tools, you will see a slider next to the toolbox. This allows you to determine the number of potential notes to be displayed and how many actual notes are derived from them.



If you move the right-hand indicator (the “Parenthesis”) in the slider to the left, fewer potential notes will be displayed. If you drag it to the right, more potential notes will appear. Choose a setting that ensures that only as many potential notes are displayed as you may conceivably wish to activate in the course of the subsequent editing. That will give you a clearer overview.

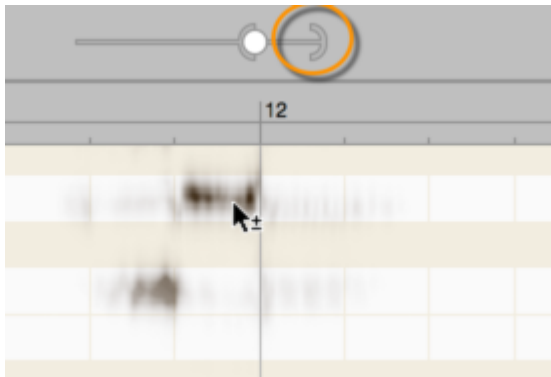
Now drag the left-hand indicator (the “Ball”) from side to side. As you drag it to the left, you reduce the probability of the potential notes displayed becoming active notes, thereby reducing the number of active notes. As you drag it to the right, you increase that probability, thereby creating more active notes from the potential notes displayed.



There can never be more active than potential notes, so the Ball can never pass through the Parenthesis but merely pushes it to the right when it wants to go further, thereby causing additional potential notes to be displayed and activated simultaneously. Adjust the two indicators until the number of active notes displayed is as close as you can get to the number of notes that were actually played. Then proceed to the manual correction of individual notes.

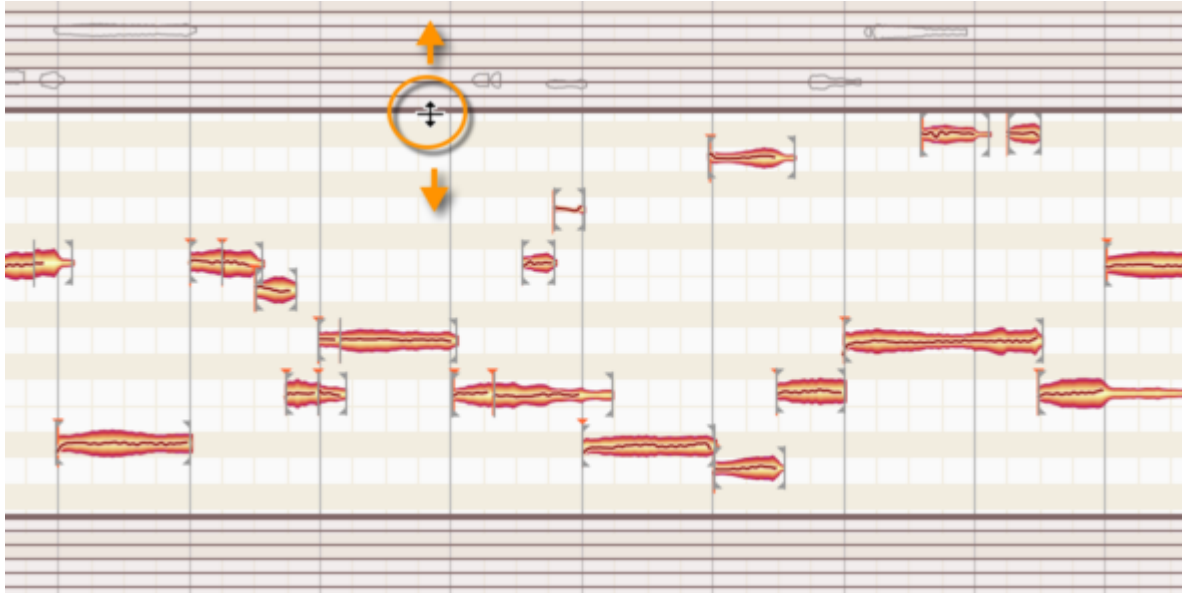
Tip: If you move the indicator a long way, Melodyne is required to do a great deal of processing, which is why it can take a moment to display the results. You can reduce this delay by checking the option Update Audio Signal Immediately in the View menu's Note Editor Options sub-menu – at the cost, of course, of a temporary increase in the CPU load.

Now and then, it can happen that a note that can be heard in the material is not detected as an active note, and, even with the Parenthesis at its maximum setting, is not even shown as a potential note. If that happens, move the Parenthesis fully to the right (to its maximum setting) and then move the mouse pointer over the position in the Note Editor where the missing note ought to be. Around the mouse pointer, in the form of an “energy image”, notes will now appear that were detected neither as active nor as potential notes. When you have identified the missing note in this way, double-click on it to transform it into an active note. Thereafter, by subsequent double-clicking, you can toggle the status of these notes between “potential” and “active” just like that of any others.



The Venetian Blinds

With instruments in particular that generate powerful overtones, it can happen that over a wide range notes are detected that you perfectly well know are far higher (or lower) than any that were actually played. In such cases, the Venetian Blinds come in handy; if you can't see them at the top or bottom of the editing area, scroll upwards or downwards until you can.



You can raise or lower the top blind by dragging its thick bottom edge and do the same with the top edge of the bottom blind, in this way delimiting the range within which Melodyne assigns notes. All notes partially concealed by the Venetian Blinds are automatically deactivated unless they have previously been activated by hand. You can still “reach through” the Venetian Blinds, however, to turn notes on or off. The Venetian Blinds provide a useful first approximation that you can later correct by activating and deactivating notes singly by hand.

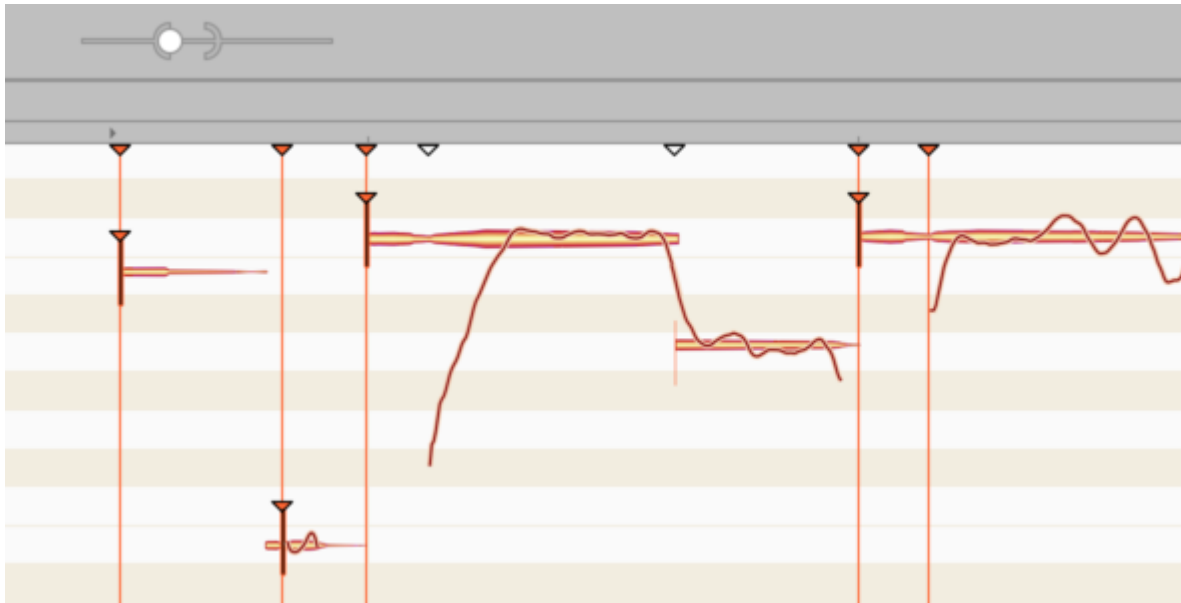
Starting point lines and designated starting points

If, in Note Assignment Mode, you select one of the separation tools, vertical lines appear in the Note Editor. At the same time, a slider with two indicators appears next to the toolbox.

We call the vertical lines “starting point lines”. Rising in parallel from their respective blobs to the Time Ruler, they show the *musical starting points* that Melodyne has identified in the audio file. A

“designated starting point” is indicated by a short vertical line (a “vertical”) topped by an inverted triangle and is invariably found near the start of a blob (though not necessarily at its leftmost extremity); when active, it indicates what, for the purposes of timing, Melodyne considers to be the effective musical starting point of the note. The musical starting point may, but does not necessarily have to, be aligned with the separator at the beginning of the note. Think of a brass instrument, for example, where each note is often heralded by a certain amount of wind noise. This noise also belongs to the note, so it falls to the right of the note separator. What is relevant from the standpoint

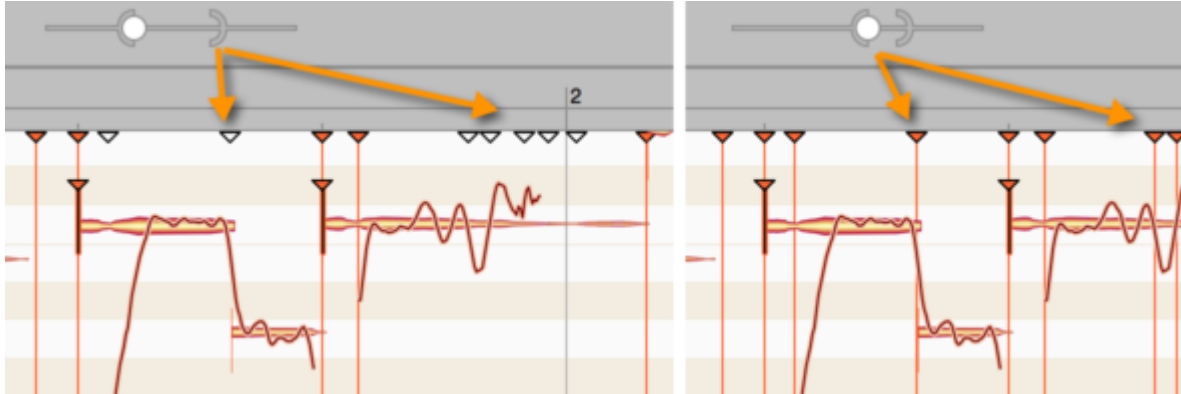
of timing, however – as is the case also with quantization – is the moment when the sound really unfolds and the pitch first becomes discernible; *that* is the timing-critical moment, and it is that later instant that is designated the musical starting point. If Melodyne is unable to pinpoint the musical starting point of a note, no starting point line is displayed and the note has no designated starting point. For the purposes of quantization, the leftmost extremity of the note is then considered to be the starting point.



Each of the longer, starting point lines also culminates in an inverted triangular indicator, which you will see just below the Time Ruler. This indicator can be solid, in which case the corresponding starting point line is visible and active; or it can be hollow, in which case the line is invisible: we call it in this case a “potential” or “inactive” starting point line. An inactive starting point line invariably coincides with the beginning of a note. For the note in question, however, Melodyne has been unable to discern with sufficient confidence a musically relevant starting point; it is for this reason that the starting point line is only a potential one and that no vertical (no designated starting point indicator) is displayed at the blob.

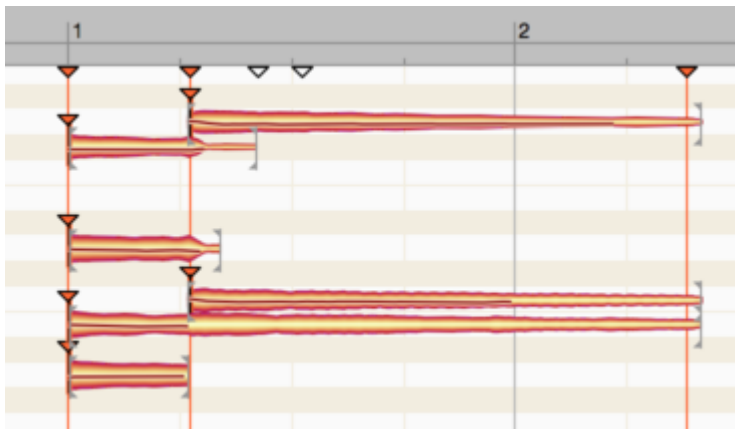
The two slider indicators, the Parenthesis and the Ball, govern, respectively, how sensitive Melodyne is to the presence of potential starting points and how willing it is to activate them, the result being reflected in turn by the total number of triangles displayed and the percentage of these that are solid red. As you move the Parenthesis gradually to the right, more and more hollow triangles (indicating the presence of “potential” starting points) appear beneath the Time Ruler; this reflects Melodyne’s increasing sensitivity that is allowing it to divine more and more points in the material at which a starting point *might* reside – “might” because the lines that are added remain invisible and do not (yet) have any effect upon the blobs.

You can alter this, however, with the slider's second indicator: the Ball. As you move the Ball to the right, more and more of the previously invisible, "potential" starting point lines will become active; and directly below them, at the level of the blobs, designated starting points will appear at the same time.



You can activate a potential starting point line by double-clicking on the hollow triangular indicator beneath the Time Ruler and, conversely, deactivate an active line by double-clicking on the corresponding solid triangle. Double-clicking in a free place in the ruler generates a new starting point line.

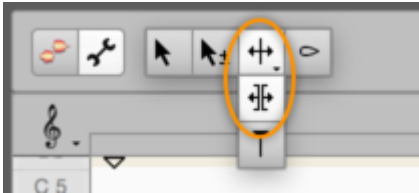
By dragging its indicator, it is possible to move a starting point line forwards or backwards in time; this, however, will seldom be necessary, as Melodyne almost invariably identifies the ideal position. You may still wish, though, to do some fine-tuning. If, for the purposes of experiment, you move a starting point line from left to right, you will notice that as soon as you pass over the start of a blob, a vertical appears complete with inverted triangle (indicating the presence of a designated starting point) that follows the line for a while before disappearing as soon as the note begins to decay, as, clearly, it would be futile to look any further for the musical starting point.



Starting point lines exhibit a kind of "magnetic" property seen not only when you move them but also when separating notes and designating starting points manually.

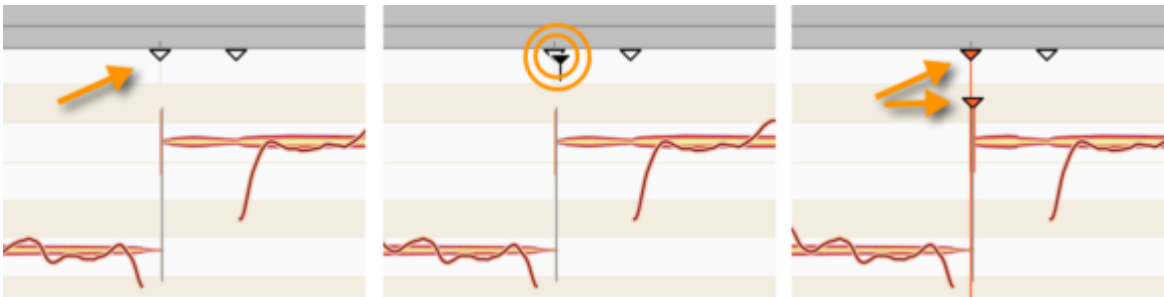
The Note Separation Tool and the Separation Type Tool

The Note Separation Tool and the Separation Type Tool (directly below it in the toolbar) are available with all algorithms and function in the same way as their counterparts in Edit Mode. You can set or remove note separations by double-clicking and also move them along the time axis. With the Separation Type Tool, you can toggle between hard and soft separations.



By contrast with normal editing mode: In Note Assignment Mode, the separation tools are not used to reshape the music but to edit the analysis or “detection”. The object is to ensure that the blobs represent as accurately as possible the actual music. Also, edits performed in Note Assignment Mode on chords are implemented, thanks to the magnetic quality of the starting point line, with sample accuracy. In normal Edit mode, this is not possible. Tip: To provide two or more notes of differing pitch with a soft separation, you can select “Convert Selection to Connected Sequence” from the context menu (see below).

Since the placing of note separations and the editing of starting points often go hand in hand, you can also edit starting points with the Note Separation Tool. Simply move the pointer into the vicinity of the triangular starting point markers near the Time Ruler and it changes appearance to resemble the Starting Point Tool.



It is possible at any time to deactivate a designated starting point (i.e. withdraw the designation). A new starting point can only be designated if an active starting point line is present in a plausible place i.e. the left-hand end of a blob. Look for a moment at the starting point indicators: In the relevant place, a hollow triangle (indicating the presence of a potential starting point) will probably already be displayed. Double-click on the triangle to activate the starting point line.

If no potential starting point line has been identified at the desired position, using the slider near the toolbox you can cause additional potential starting point lines to appear: to do this, simply move the right-hand control element (the Parenthesis) further to the right.

Alternatively, by double-clicking on an empty area of the ruler at the level of the starting point markers, you can create a new starting point line and drag it into position with the mouse. If, in the case of polyphonic material, a chord appears at the corresponding position, the action will affect all chord members. When, with the Melodic, Percussive or Universal algorithms selected, you activate a potential starting point line or create a new starting point line, a note separation is automatically inserted near a note at the position in question.

Tip: When editing starting point lines, if ever you have the feeling that somewhere a note starting point exists but that it is not indicated even by a potential starting point line, scrubbing in the relevant area often makes it easier to locate the exact position. At the position in question, a rather loud noise component will be audible. Where the noise is loudest, release the mouse button and double-click to place a starting point line.

The context menu: When you select one of the note separation tools, a context menu appears in the Note Editor in which you will find the following commands:

- **Convert Selection to Connected Sequence:** With this command, you can convert a selection comprising two or more adjacent notes between which there are hard separations into a connected sequence with soft separations. This is also possible with notes differing in pitch and allows you gather together melodic lines to make more coherent editing possible later.
- **Separate Note:** This command separates notes automatically at a point determined by Melodyne. It is useful when you need to make precise cuts in a vocal passage and isolate sibilants or breathing noise prior to editing using the tools.
- **Reseparate Notes at Starting Point Lines:** This command splits the selected notes at all active starting point lines passing through them. It offers you, therefore, a convenient way of inserting separations at the same point in multiple notes simultaneously, while removing any superfluous separations found elsewhere.
- **Separate Notes as Trill:** The effect of this command is to slice a selection of one or more notes into smaller segments determined by the instantaneous pitch of each note. This is done by inserting note separations into the slopes of the pitch curve as it rises and falls, thereby turning each 'hill' and each 'valley' of a vibrato into a separate note.

Please note that the fluctuations in the Pitch Curve must be fairly pronounced for the "Separate Notes as Trill" function to have any effect and that it is only available when the Melodic algorithm is active, being grayed out in every other case. If you wish to assign a shortcut to the command "Separate Notes as Trill", this can be done using the Preferences dialog.

- **Reset Separations Based on the Selected Grid:** This command separates the notes at obvious starting points as well as at suitable positions on the selected Time Grid. This command is available with the Melodic, Percussive and Universal

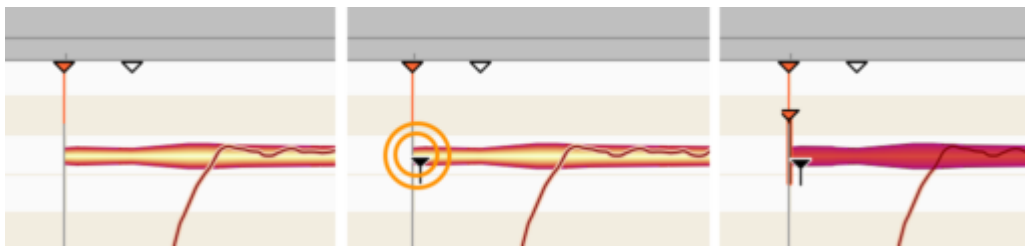
algorithms.

The Starting Point Tool

The Starting Point Tool is the second sub-tool of the Note Separation Tool.



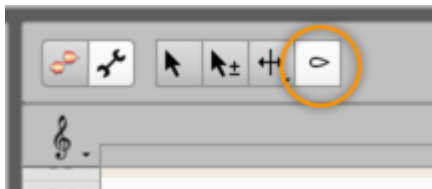
It is available with all algorithms and is used to designate or undesignate starting points manually by double-clicking. This tool function is also available in Note Assignment Mode by checking the corresponding option in the Note Inspector. A designated starting point is indicated by a vertical (i.e. a short vertical line) with a red triangle on top located at or near the leftmost extremity of the blob.



By moving the Starting Point Tool in the region of the starting point markers beneath the Time Ruler, you can also edit these with the Starting Point Tool. As a rule, however, you will generally use the Note Separation Tool for this purpose, as described above.

The Energy Share Tool

This tool is only available with the Polyphonic Sustain and Polyphonic Decay algorithms. It regulates the distribution of particular sound components among notes sounding simultaneously.



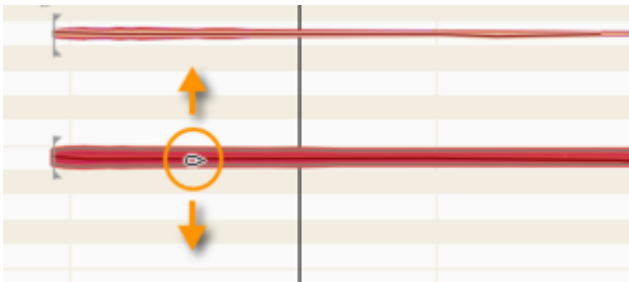
In the case of chords or certain harmonic intervals (e.g. an octave), the same overtone might be shared by two or more fundamentals, so Melodyne is obliged to share it out among the notes concerned. It may be that the resulting distribution is not to your liking, in which case you can exert a healing influence: By assigning more energy to one fundamental (at the expense of the others), you

enrich its harmonic content, giving it, generally, a brighter sound with greater penetration. Conversely, you can deprive a fundamental of some of its energy (to the profit of the others). In this way, you can adjust the tone color of the various notes to achieve the ideal balance.

Please note that this tool, by its very nature, only has any effect when two or more notes sounding simultaneously have been detected in polyphonic material and one of them is being edited. Furthermore, only as much energy can be shared as is actually present at the position in question and available to the blob in question. With this tool, you are therefore to some extent entering a desired value. How and to what extent it can be attained depends upon the realities of the audio material.

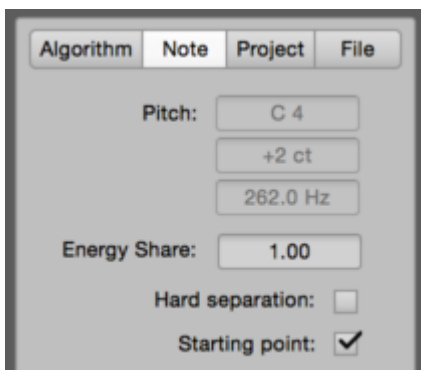
In the extreme case, the tool does ... nothing. If you have two notes sounding simultaneously, for example, the higher of which does not appear in the overtone series of the lower (you can see whether or not this is the case by using the Activation Tool to display the overtone series), then these two notes have no shared energy that could be reassigned using the Energy Assignment Tool. In such cases, therefore, the tool has no effect whether visual or acoustic.

Click with this tool on a blob and drag upwards to increase its allocation of energy or downwards to reduce it.



The Note Inspector

As is the case in normal edit mode, the Note Inspector in Note Assignment Mode governs the selected notes – only here, different parameters are on view.



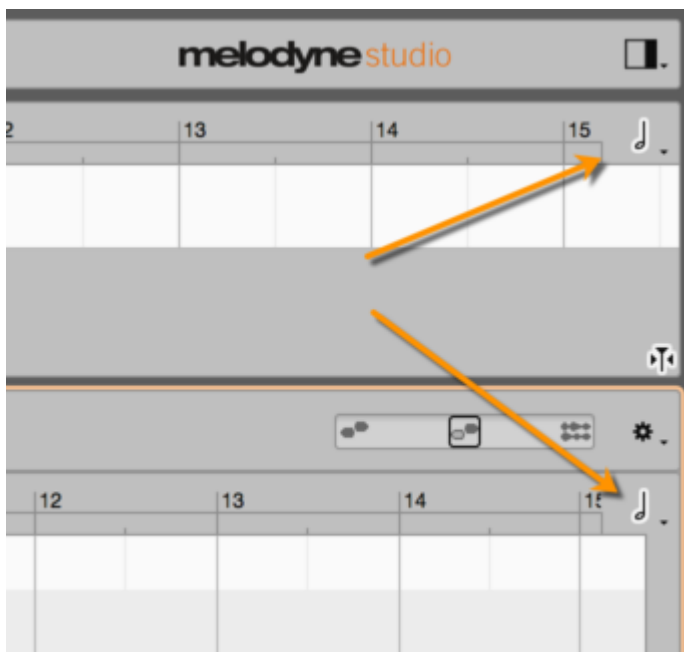
Pitch: The three fields correspond to those in edit mode and display i) the nearest note of the chromatic scale, ii) the deviation (if any) in cents from it, and iii) the equivalent frequency in hertz. It is not possible to input values into these fields but their content is updated whenever a blob is assigned to a different pitch (e.g. to correct an octave error). **Energy share:** The inspector field reflects the changes made with the Energy Share Tool as well as allowing you to enter values directly. **Hard separation:** The status of this field is determined either by changes made with the Separation Type Tool or by checking/clearing the box. You can only check this box if there is currently a soft separation between the selected note and an adjacent one.

Starting Point: The status of this field is determined either by changes made with the Starting Point Tool or by checking/clearing the box. Here, just as with the corresponding tool, you can attach the selected note to a starting point line or detach it from it.

The Time Grid

The Time Grid slices up the time axis at regular intervals to provide a clearer temporal overview. It can also have the function, however, of causing content as it is moved to snap to the nearest grid line, thereby making it easier to position notes exactly on the beat. For the spacing of the grid (i.e. the distance between adjacent grid lines), you can choose between Seconds and any of a variety of note values (half note, quarter note etc.).

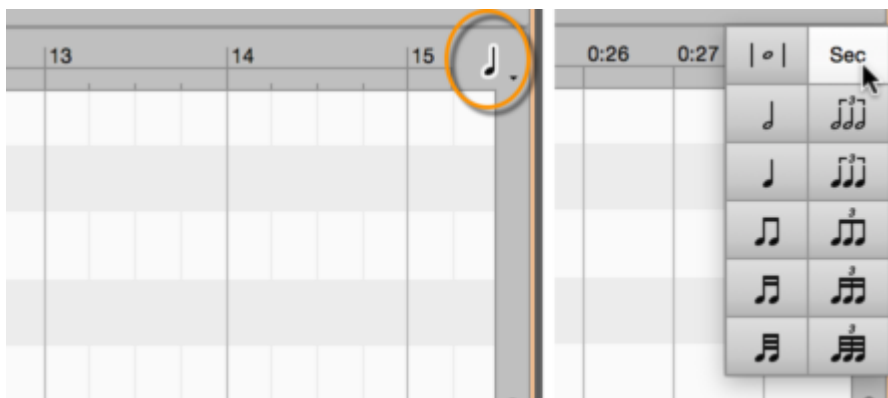
Activating and setting the Time Grid



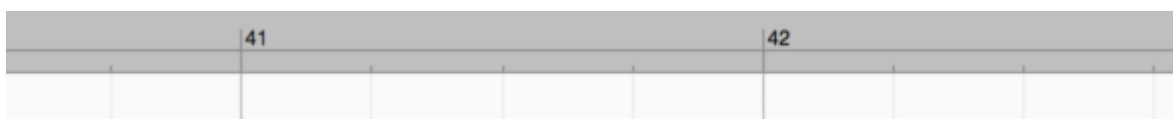
To adjust the Time Grid, either choose Options > Time Grid from the main menu or click the note icon (at the top right of the Note Editor) to open the pop-up menu shown here.

Clicking on the note icon activates or deactivates the grid; you can also define a keyboard shortcut for this command from the Shortcuts page of the Preferences dialog. If you click the note value or the arrow alongside it and hold down the mouse button, the grid menu pops up.

This allows you to set the interval between grid lines to any of a variety of regular or triplet note values or else to Seconds.

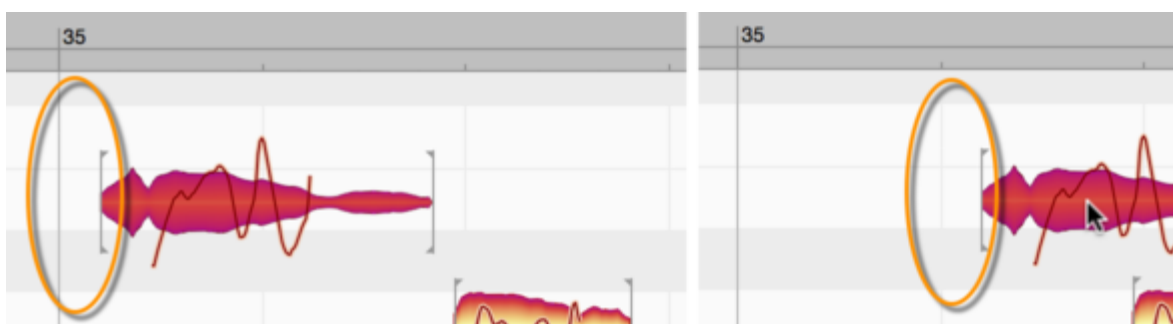


The time axis is then graduated at intervals equivalent to the note value selected. If you have chosen a small note value (such as 1/16) and then zoom the display outwards, at a certain point it will become impossible to display all the grid lines; the grid value selected, however, will remain active.



Moving notes when the grid is active

When the Time Grid is active and Seconds is not checked, notes moved from one beat to another will end up the same distance from the new beat as they were from the old one. In other words, whilst the grid does influence their position, they don't snap exactly to the nearest grid line unless they were on a grid line to begin with. The note depicted below, for example, sounds slightly after the first beat of the bar.



If, while the grid is active, this is moved to the second beat, there, too, it will sound slightly after the beat – the offset in the two cases being identical.

Even if the grid is active, you can still adjust the position of a note (or a selection of notes) independently of the grid by holding down the [Alt] key as you move it.

Pitch Grid and scales

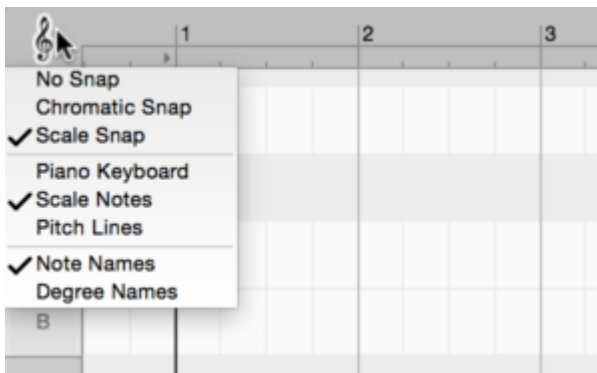
You can shift the pitch of notes in Melodyne either continuously or in discrete steps using the grid. When the grid is active, notes can only be moved to such pitches as the grid allows. The grid in such cases can correspond to either the chromatic or some other scale.

The functions of the Pitch Ruler and access to the Pitch Grid

Melodyne offers you a wide choice of scales and a comprehensive set of functions for the editing and creation of scales that even extends to the ability using the Scale Detective to detect the scale used in one recording and apply it to another.

All these functions and options are reached via the Pitch Ruler to the left of the Note Editor. They are organized in such a way that you only ever see the parameters you actually need for the task in hand. Think of a drawer that can either be pulled slightly open or else opened to its maximum extent. In this tour, we are concerned with the selection and use of scales, so we will pull the drawer only a third of the way out.

You can change the options relating to the Pitch Grid either from the sub-menu of the same name under Options in the main menu or by clicking the clef icon directly above the Pitch Ruler.



Activating the Pitch Grid and selecting display options

Single-clicking the clef icon activates or deactivates the Pitch Grid, thereby switching on and off the snap function. When the grid is inactive, you can move notes freely in pitch – even to frequencies falling between notes of the chromatic scale. The Pitch Ruler in this case displays, for reference only, faint lines between the notes.

If you click the clef icon or the small arrow symbol alongside it, hold down the mouse button and drag downwards, a drop-down menu opens displaying the snap, background and ruler options:

Snap

- No Snap: The grid is inactive. Notes can be moved to any pitch, whether or not it coincides with a degree of the chromatic scale.
- Chromatic Snap: Notes snap to the nearest degree of the chromatic scale and the lines on the Pitch Ruler are more boldly displayed.
- Scale Snap: In this case, based on its own analysis of the audio material, Melodyne selects what it considers the most appropriate major or minor scale. The tonic (or 'keynote') thus ascertained is highlighted in the Pitch Ruler. Naturally you can alter the scale and tonic but we will come to that in a moment. Let's look first at the other options in this menu.

Background

Here you can choose the appearance of the background in the Note Editor.

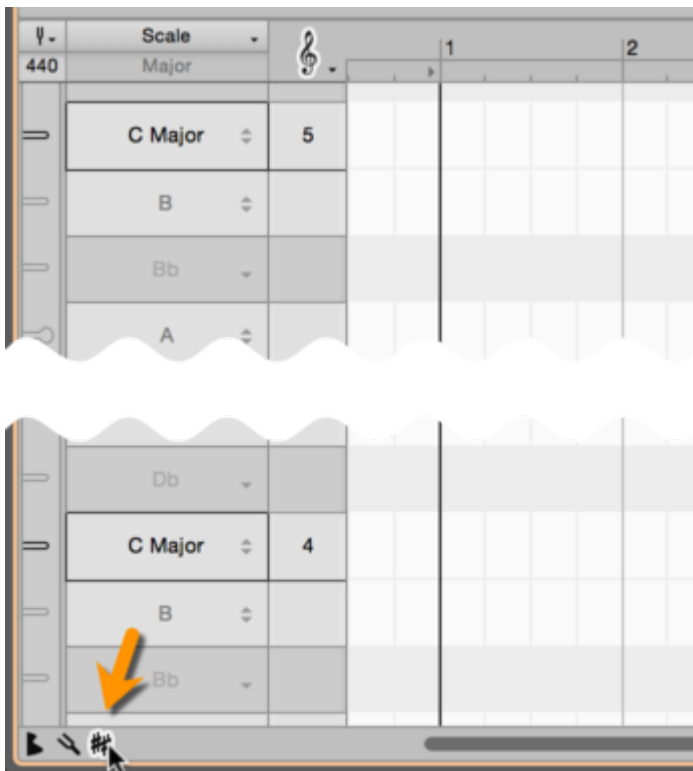
- Piano Keyboard: the darker beams in the Note Editor represent the black notes of a piano keyboard and the paler beams the white ones – a layout with which users of most MIDI editors will be familiar.
- Scale Notes: The lighter beams are assigned to the notes of the scale, whilst the darker beams indicate notes foreign to it. When Scale Snap is selected, therefore, notes will invariably come to rest on the lighter beams.
- Pitch Lines: The degrees of the scale are indicated by bold lines instead of beams – with thinner lines reserved for notes foreign to the scale. This is useful in the case of poor intonation, as the precise pitch of each degree of the scale is clearly indicated.

Ruler

Here you can choose whether the Pitch Ruler displays the names of the notes or the degrees of the scale.

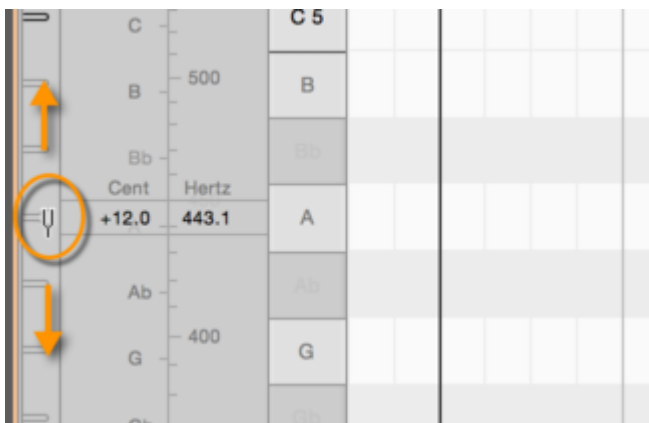
The Scale Ruler and the Reference Pitch Ruler

To select a tonic (keynote) and a scale yourself or change other settings, open the drawer we mentioned earlier a little wider by clicking the rightmost arrow beneath the Pitch Ruler. Two new columns will appear to the left of it.

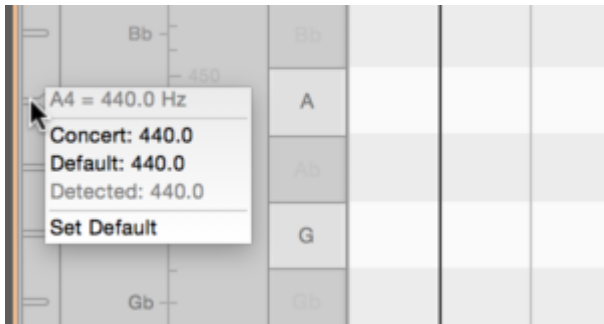


Adjusting the master tuning

The narrow column on the very left is the Reference Pitch Ruler. Drag in either direction the mark alongside any note – A4, for example – and the Frequency Ruler appears, which you can consult as you fine-tune the note in question and, with it, of course, all the other notes of the scale. What you are doing here is adjusting the master tuning for the entire Pitch Grid. A tip: increase the vertical zoom factor, as this will make it easier for you to locate the value you want.

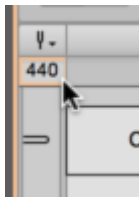


By right-clicking any of the marks on the ruler, you can open a small context menu. This offers a number of pointers to help you bring the Pitch Grid swiftly into line with a particular tuning:



- At the top, you will see the current frequency of the note selected.
- Concert: bases the tuning on modern standard concert pitch (where A4 = 440 Hz).
- Default: bases the tuning on the frequency currently assigned to A4 in the Preferences dialog.
- Detected: bases the tuning on Melodyne's analysis of the music being edited – the original tuning.
- Set as Default: tells Melodyne to use the current value as the default tuning for new documents and adjusts the value in the Preferences dialog accordingly.

The various settings for A4, incidentally, can be found quickly by clicking the tuning fork icon at the top of the Reference Pitch Ruler. By typing into the box immediately below this icon, you can assign to A4 any frequency you like.



Selecting the tonic and scale variety

The wider ruler next to the Reference Pitch Ruler is the Scale Ruler. Here you can select the 'tonic' (i. e. the first degree or keynote) of the scale as well as its mode or type. First click on the note you wish to use as the tonic. The following menu opens:



Related scales: in the top part of the menu, you will find a varying number of scales preceded by a “=” sign. These are scales that correspond to the current scale but are differently named.

Please note that when you select a related scale from this menu, only the main structure of the mode in question is adopted: the scale is simply given a new name and, if applicable, a new tonic. It can be, however, that the exact definition of the related scale in question contains additional secondary degrees or fine-tuning. If you wish to use these, please choose Open Scale... from the scale drop-down menu.

- The current note: in the middle of the submenu, grayed out, you will see the name of the note you have clicked on and which you can now make the tonic.
- Major / Minor: Allows you to select a major or minor scale with the note selected as tonic. To select C Major, for example, click C in the ruler, followed by C Major from the submenu.
- Open Scale... : opens Melodyne's Scale Window, which offers access to a wide variety of additional scales. This window will be described in the next section.
- Analyzed: this offers you rapid access to two options derived from Melodyne's analysis of the material: the closest major or minor scales and an exact microtonal scale.
- Notes Reflect Scale Changes: normally when you change the scale, Melodyne adjusts the Pitch Grid but does not change the notes themselves unless you double-click on them first, in which case they will snap to the grid. If, however, you wish the notes to adjust automatically to any change of scale, select either Tuning or Tuning and Mode. Then any changes will take effect immediately and you will hear them at once during playback.
- Play Scale: plays the current scale. When this function is active, the loudspeaker icon appears above the Scale Ruler. By clicking on this icon, you can deactivate the function without needing to access a menu. * Apply Dynamic Just Tuning: fine-tunes the selected notes applying the principles of just intonation to ensure that pure intervals result.

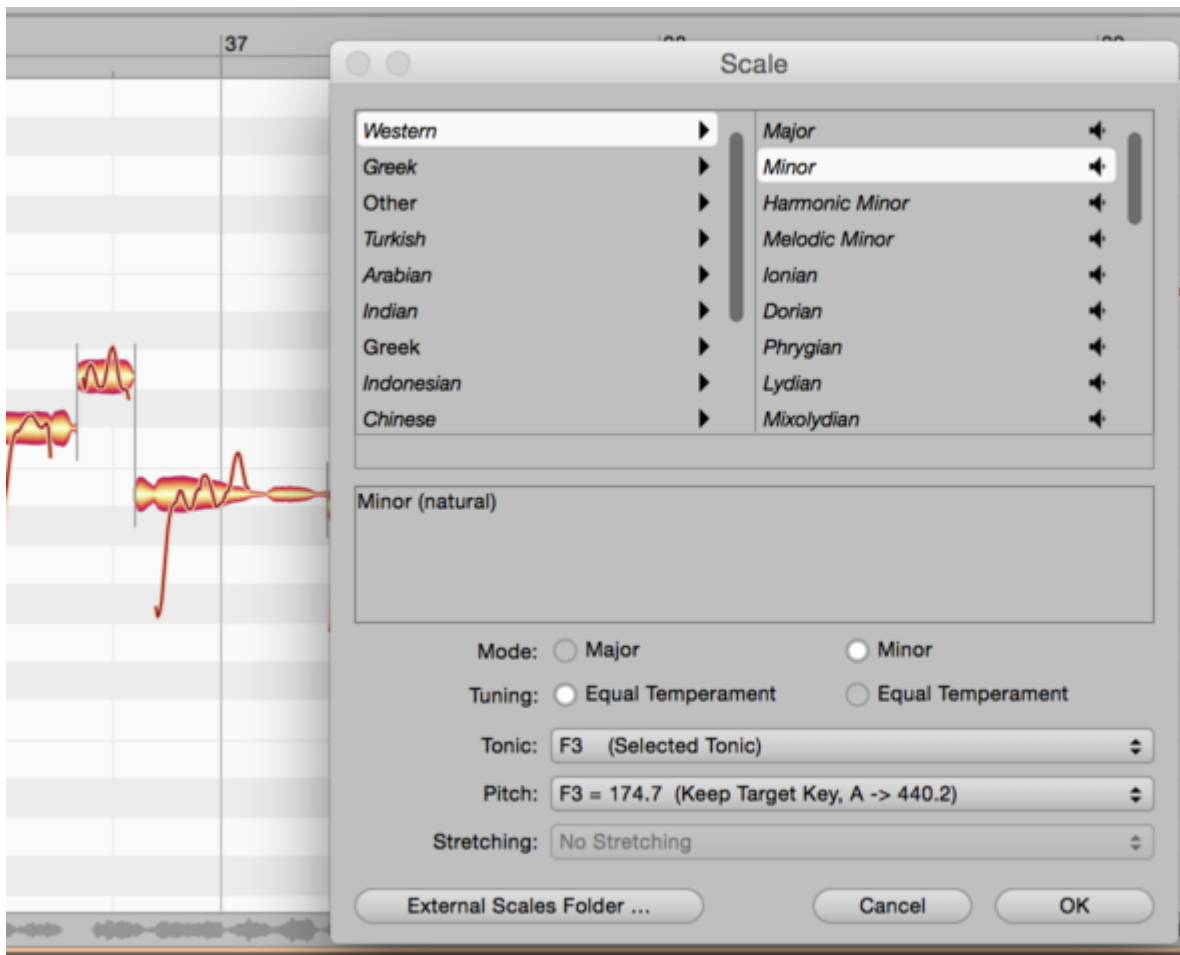
Dynamic just intonation: Dynamic just intonation eliminates the slight dissonances and resulting interference (or ‘beating’) between notes that come with equal temperament. By this means a smoother sound can be obtained, as is demonstrated, for instance, by real orchestras. We speak of “dynamic” just intonation because not only are the intervals pure but the pitches are also shifted minutely to ensure that the chord member most affected by the just intonation is as near in pitch as possible to its counterpart in equal temperament. Example: Melodyne shifts a justly tuned chord of C major ($C \pm 0$ ct, $E - 13$ ct, $G +2$ ct) six cents up, so that the E is not too far removed from its even temperament counterpart. Furthermore, this fine-tuning of notes is not static but governed by the current harmonic context. So in the time dimension, too, it is dynamic, to ensure that at each instant optimal tuning is obtained. Dynamic just intonation is particularly effective and pleasing to the ear in a multi-track context, as it’s when you select notes from multiple (or all) tracks and apply just intonation to them that its benefits are most apparent.

Tip: Initialize the key prior to the transfer/load: In the case of monophonic or polyphonic audio material, Melodyne also recognizes the key of the music. With short melodic phrases, however, the key chosen is often not the one intended, simply because too few notes are available for a correct appraisal. To prevent this happening, you can set the key using the Scale Ruler of an empty instance of the plug-in or an empty document (if using the stand-alone implementation of the program) *before* the transfer or loading of an audio file. To do this, simply click on the desired keynote in the Scale Ruler and select the desired scale from the context menu. Melodyne will then retain this initialized value, regardless of its own subsequent analysis.

The Scale Window

Melodyne’s Scale Window offers a multitude of scales you can select, listen to, and make use of. To access this window, choose “Open Scale” from the context menu of the Scale Ruler.

The selected scale applies to all instances of the Melodyne plug-in. In the stand-alone implementation of Melodyne studio, it also applies to all the tracks of the current document.



To open the Scale Window, select Open Scale from the context menu of the Scale Ruler.

Now choose a category from the left-hand pane followed by the desired scale from the pane on the right. Click the loudspeaker icon to the right of each entry to hear the scale selected.

If you have activated the option Notes Follow Scale Changes, during playback you will hear immediately the effect of applying the scale selected to your audio material. The window allows you to try out (or 'audition') different scales quickly and easily. If you wish to adopt the changes, exit the window with OK; otherwise click Cancel.

From the lower pane of the window, you can select between the parameters of your existing scale and those of the scale selected in the Scale Window.

- Mode and Tuning: you can adopt either the parameters of your existing scale (on the left) or of the scale currently selected in the Scale Window (on the right).
- Tonic: you can choose between the selected tonic or the tonic from the preset.
- Pitch: here you can choose between current tuning, the pitch from the preset or various standard tunings.

- **Stretching:** here you can select whether or not stretched tuning should be applied to the scale.
- **External Scales Folder...:** this button allows you to open a folder containing scale definitions in Scala format (filename extension “.scl”) which will then appear as an additional category in the Scale Window.

On the Internet, you will find at <http://www.huygens-fokker.org/microtonality/scales.html> a collection of over 4,000 Scala files that you can copy to any part of your hard disk and audition and try out in this way using Melodyne editor.

You can also load scale definitions created in Melodyne studio (filename extension ‘.mts’) with this button.

Saving a scale

The Scale Window allows you to experiment swiftly and easily with a large number of scales as well as combine elements of your existing scale with those of the presets in the Scale Window. In the process, you are bound to hit upon interesting combinations that you will want to save and use again later. The command “Save Scale As...” allows you to do just that: store your own scale presets so that you can access them later in the Scale Window. For this purpose, it opens a window that looks very like that of the Scale Window and offers you the following options.

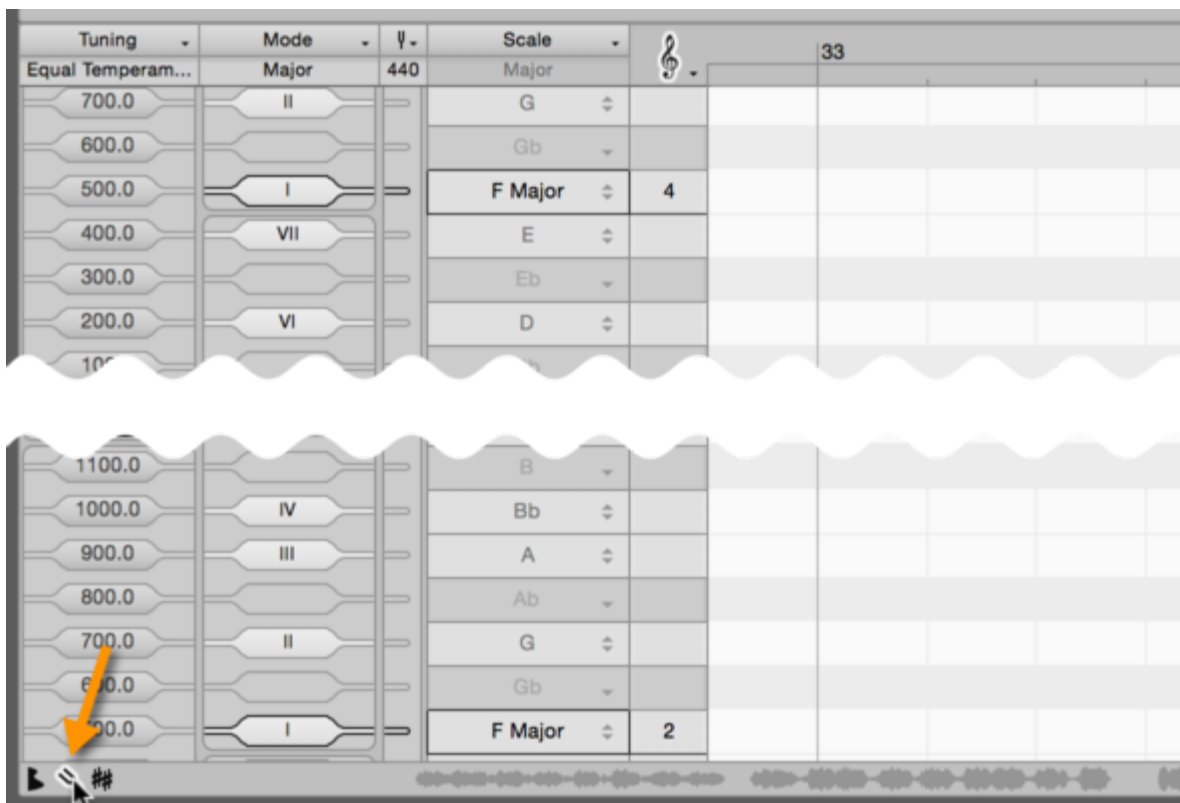
- **Name:** here you can enter a name for your scale.
- **Category:** select the category under which you wish the scale to be filed. Click New Folder to create a new category.
- In the text field below, you can enter a comment to be stored along with the scale.
- In the lower part of the window, you can assign names to the mode and tuning. All aspects of a scale are invariably stored along with it. By placing ticks (checkmarks) here, however, you can specify which aspects of the scale are considered relevant when it is opened subsequently.

Editing scales

In the extended scale area, which opens to the left of the Pitch Ruler, you will find the functions for the editing of scales and creation of new scales.

Displaying the extended scale area

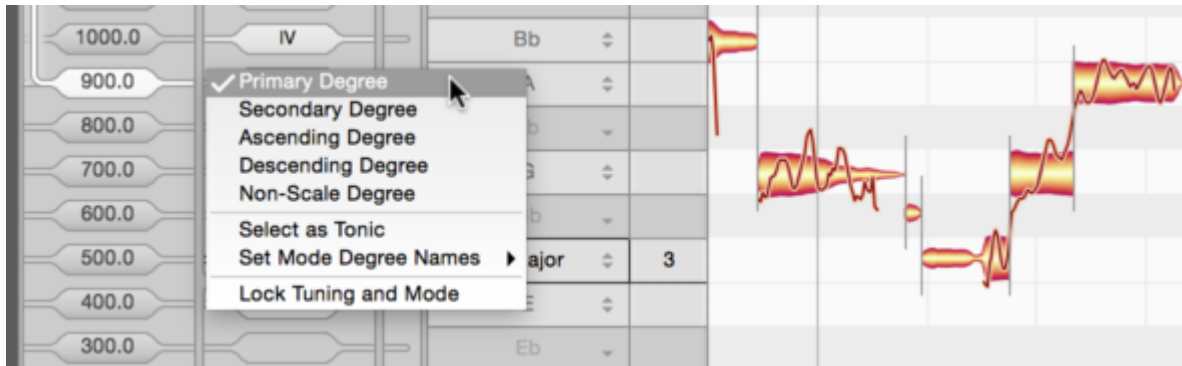
Click on the tuning fork icon beneath the Pitch Ruler to open the extended scale area. To the left of the Scale and Reference Pitch Rulers, two further rulers will appear: the Mode Ruler and the Tuning Ruler.



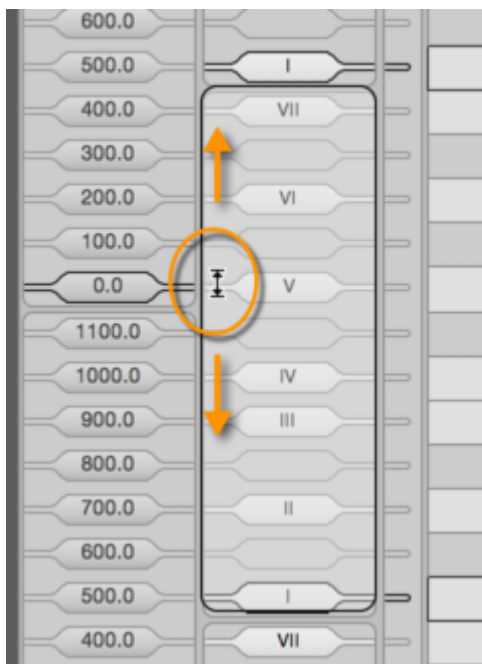
Editing modes

The Mode Ruler allows you to define the degrees of your scale – the mode degrees – and their use.

When you right-click on a degree in the Mode Ruler, a context menu appears, allowing you to assign to the degree in question any of the following designations:



- Primary Degree: a degree always used in the scale.
- Secondary Degree: a degree that can be, but is not necessarily, used in the scale.
- Ascending Degree: a degree only used when ascending the scale.
- Descending Degree: a degree only used when descending the scale. A simple example of a scale in which different notes are used depending upon whether you are ascending or descending is the melodic minor.
- Non-Scale Degree: a degree made available by the tuning system but not employed by the scale. Non-scale degrees are grayed out in the ruler.
- Set as Tonic: tells Melodyne to regard the selected note as the first note (or “tonic”) of the scale. The tonic is indicated by a black outline.
- Set Mode Degree Names: allows you to choose whether the degrees of the scale are indicated by Roman numerals, solmization or their Indian designations. After double-clicking on a degree, however, you can type in any designation you prefer.
- Lock Tuning and Mode: By placing the mouse pointer alongside the degree indicator in the mode menu and dragging upwards or downwards, you can transpose the mode. Normally the transposition is performed without regard to the tuning of the mode.



In the case of a scale exhibiting unequal temperament – one, in other words in which adjacent degrees are separated by varying numbers of cents – a crude transposition of the mode, however, would disturb the ratios between the various degrees of the scale. Whenever this outcome is threatened, the “Lock Tuning and Mode” function is activated automatically so that the degrees of the scale move *en bloc* and the intervals between the degrees are preserved. If you prefer, however, you can activate or deactivate this function manually.

The text box at the top of the Mode Ruler (below the word “Mode”) allows you to assign a name to your scale.



Editing intervals

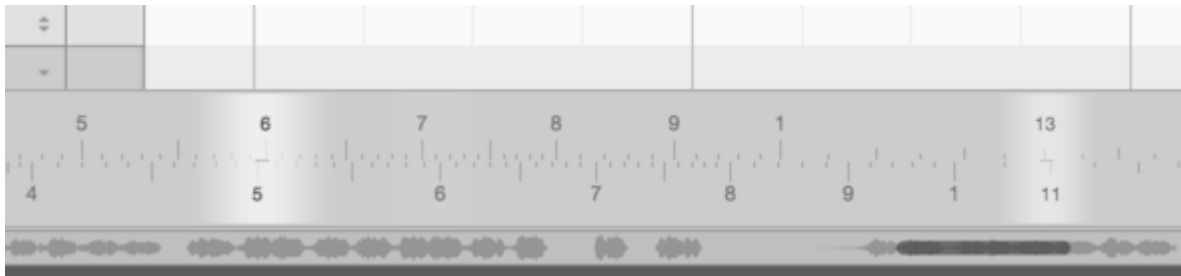
The degrees of a scale are defined by a tuning system whereby each degree is a specific distance from the tuning root. This distance is described as an “interval”. The tuning therefore says nothing about the absolute pitch but simply expresses the ratios between the various degrees of the scale.

In the Tuning Ruler, you can see these intervals displayed in cents and can edit them. Just drag an interval upwards or downwards with the mouse to alter its tuning.



Intervals displayed as frequency ratios

Alternatively, you can define an interval as a frequency ratio. The interval of an octave, for example, is formed by the ratio 1:2. This is the function of the Ratio Ruler, which appears at the bottom of the screen when you click on an interval. Melodyne displays there the frequency ratios that are most relevant: i.e. the ones lying closest to the selected interval.

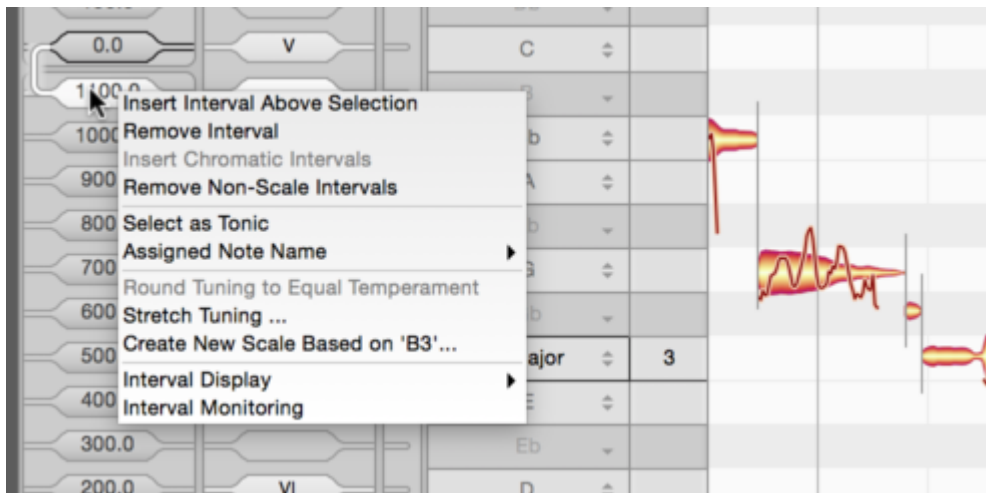


The brighter the highlighting, the closer the ratio to the selected interval. If you double-click on one of the ratios suggested, the Ratio Ruler engages and the cent display of the interval in question is updated to reflect your choice.

By dragging the upper half of the ruler, you can set any ratio you want. To move the entire ruler, drag the lower half. If you check the box marked "All" in the Ratio Ruler, Melodyne will no longer preselect ratios for you but simply display all possible ratios that approximate to the current interval.

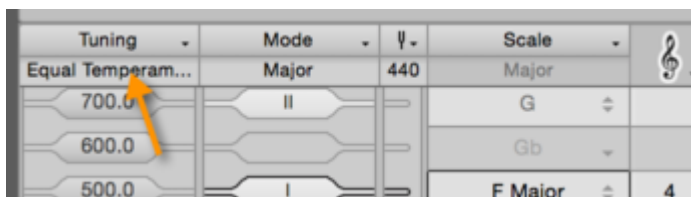
Defining intervals

Right-clicking on any interval in the Tuning Ruler opens the following context menu:



- **Insert Interval Above Selection:** inserts an interval above the interval selected.
- **Remove Interval:** removes the selected interval.
- **Insert Chromatic Intervals:** supplements the existing intervals chromatically through the addition of further intervals.
- **Remove Non-Scale Intervals:** removes all intervals foreign to the scale.
- **Set as Tuning Root:** makes the selected interval the point from which the intervals are calculated.
- **Assigned Note Name:** any new interval initially takes the name of the nearest note. Musically, however, it may be preferable to assign the name of the note above or below it, so this entry allows you to select an alternative name.
- **Round Tuning to Equal Temperament:** rounds all intervals to comply with equal temperament.
- **Stretch Tuning:** opens a window that allows you to apply stretched tuning to your scale (more on this below).
- **Create New Scale Based On ...:** opens a window that allows you to create from scratch a new scale (more on this below).
- **Interval Display:** This allows you to make the selected interval the display reference for your tuning system, deactivate the cyclic interval display, and select between cents, hertz and Turkish commas ($=1/53$ octave) as display units. These options only affect the display of the intervals and have no effect on their tuning.
- **Interval Monitoring:** if this option is checked, as you alter an interval you can hear the results.

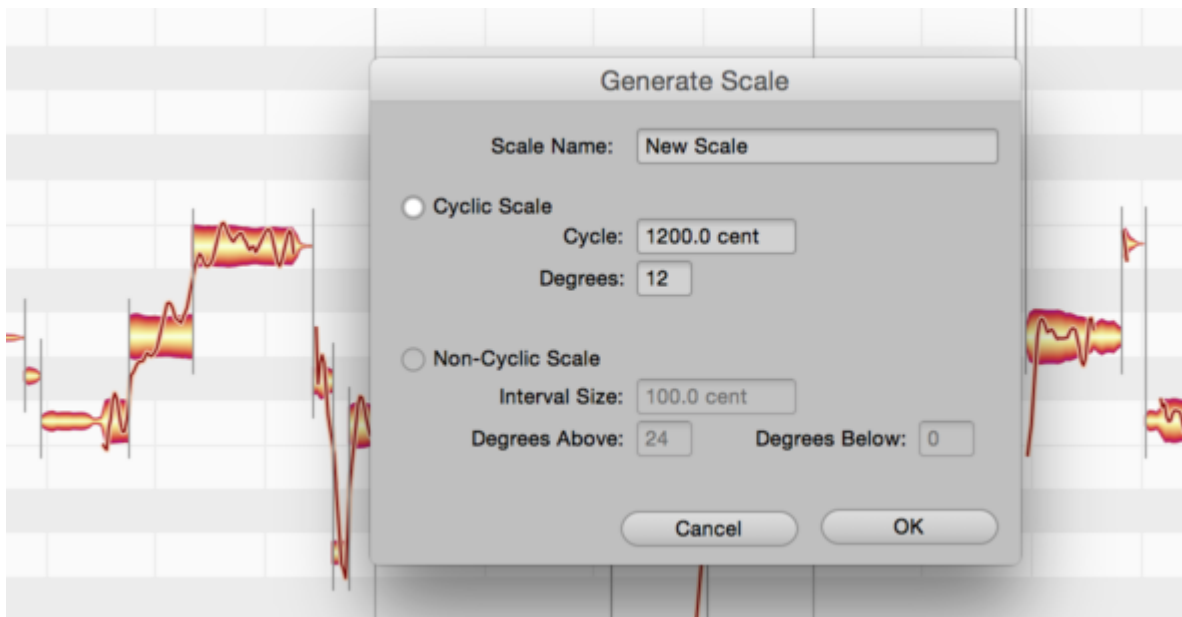
The text box at the top of the Tuning Ruler (below the word “Tuning”) allows you to enter a name for the tuning system of your scale.



Tip: If you hold down the Shift key and click between two intervals, you can insert a new interval at the position of the mouse cursor. Hold down the Shift key and double-click on an existing interval to delete it.

Creating your own scales

To create a scale from scratch, right-click on an interval in the Tuning Ruler and select “Create New Scale Based on ...” from the context menu. A new window opens offering you the choice initially between a cyclic and non-cyclic scale.

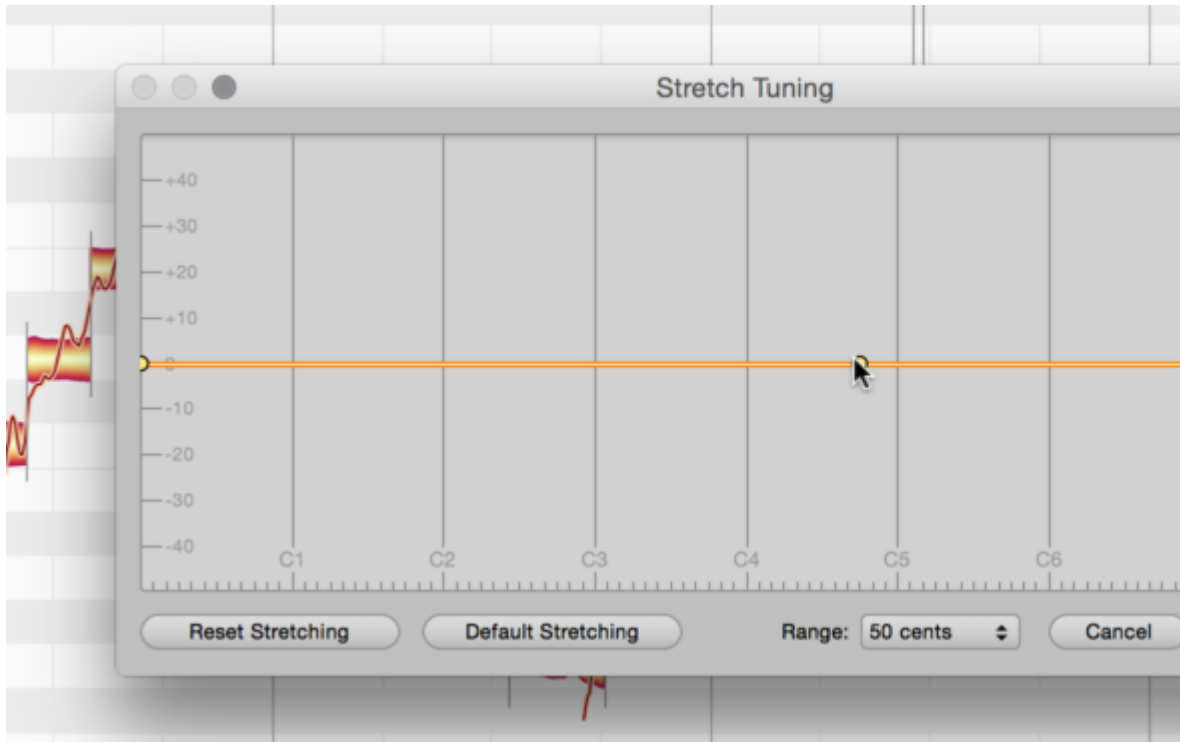


- **Cyclic Scale:** If you opt for a cyclic scale, you can specify the size in cents of the cycle and the number of degrees of which it is composed. For a scale that repeats every octave, for example, the cycle size would be 1200 cents. Tip: you can also enter the cycle size as a ratio: e.g. “2/1” for an octave cycle.
- **Non-Cyclic Scale:** Enter the size of the intervals between adjacent notes and the number of degrees above and below the selected tonic.
- **Scale Name:** Enter the name of your scale in the text box provided.
- If you exit with OK, Melodyne will generate a scale in accordance with your specifications and this will become the new scale grid for the current document. Exit with Cancel to revert to the current scale.

Working with stretch tuning

On upright and grand pianos, the higher registers are generally sharpened slightly and the lower registers flattened; the tuning, in other words, is “stretched”. If you were now to work in Melodyne with

equal temperament, the desired stretch tuning would be lost. To avoid this, select Stretch Tuning ... from the context menu of the Tuning Ruler and a window will open allowing you to define the stretch curve.



By double-clicking on the graph, you can create handles with which you can drag the curve to obtain the desired characteristic. Double-click on a handle to remove it.

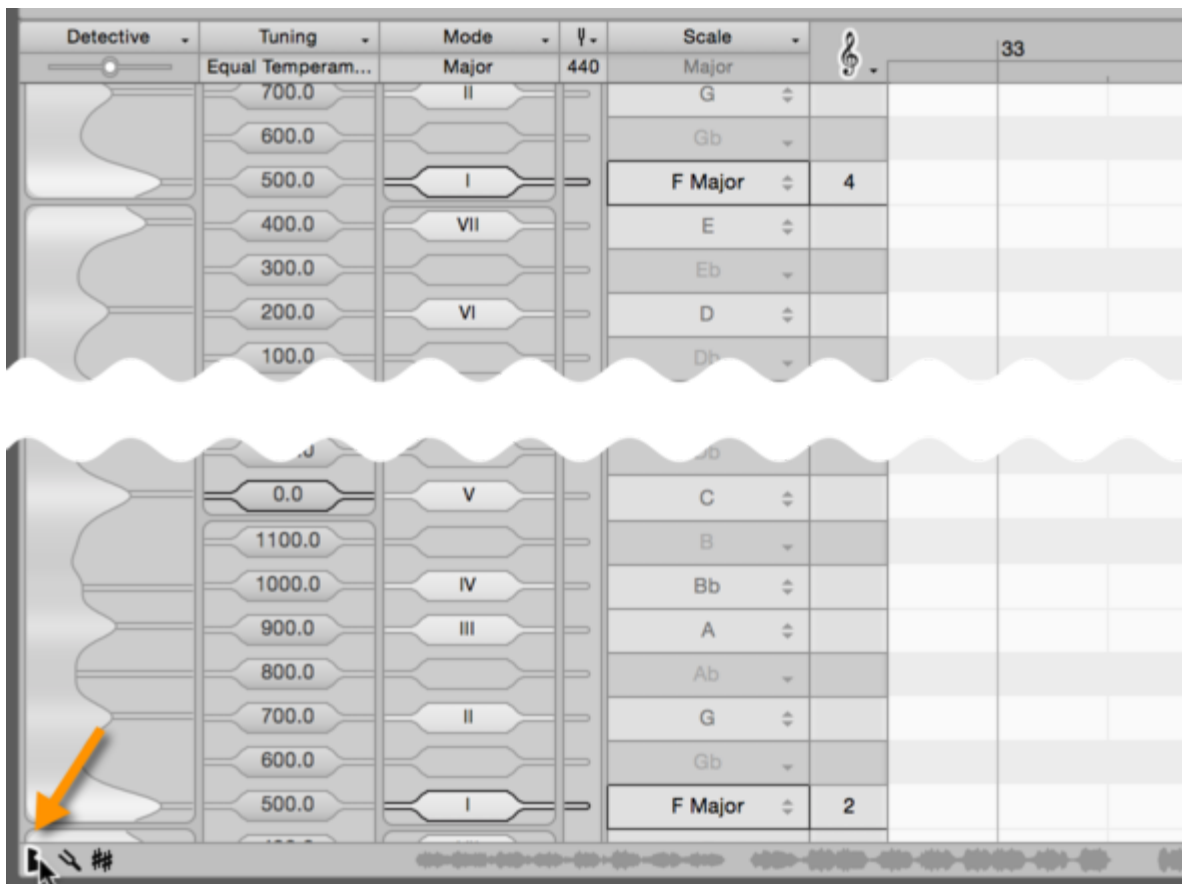
- Standard Stretching: if you click this button, Melodyne will generate a typical stretch curve, which you can then further adjust should you so desire.
- Reset Stretching: restores the curve to its starting position.
- Pitch Range: defines the maximum deviation and therefore the vertical range of the curve.
- Exit with OK to implement the stretch curve you have defined or with Cancel to discard your changes.

Identifying scales

The Scale Detective analyzes the intervals found in the audio material and their implications for the mode of the scale. The result is a scale grid that reflects the music analyzed. You can edit, save and apply the extracted scale to other material, and in this way transmit the special character of one recording to another.

Showing the Scale Detective and adjusting its sensitivity

Click on the leftmost of the three icons beneath the Pitch Ruler. The “drawer” to the left of the Pitch Ruler is now fully open.



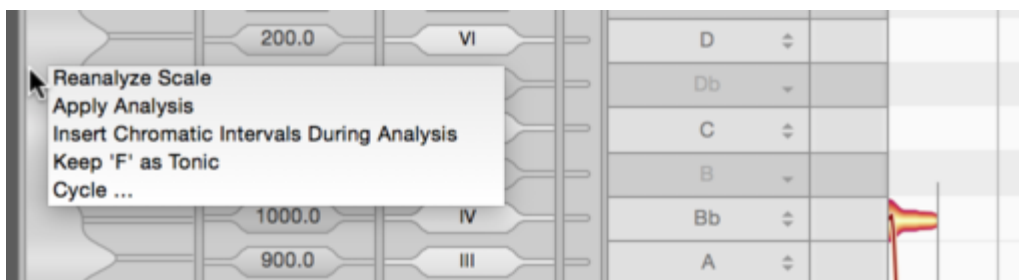
A new column headed “Detective” appears at the extreme left of the screen displaying the results of the analysis. The “mountains” lying on their sides in the Scale Detective represent the intervals detected: the higher the mountain, the more importance is attached by Melodyne to the role of the interval in question in the mode of the scale.

The slider at the top of the Scale Detective governs the sensitivity of the analysis and, with it, the number of intervals detected and displayed. The intervals displayed should correspond as closely as possible to the intervals actually played. Adjust the sensitivity until only as many intervals are displayed as the scale in your view contains.

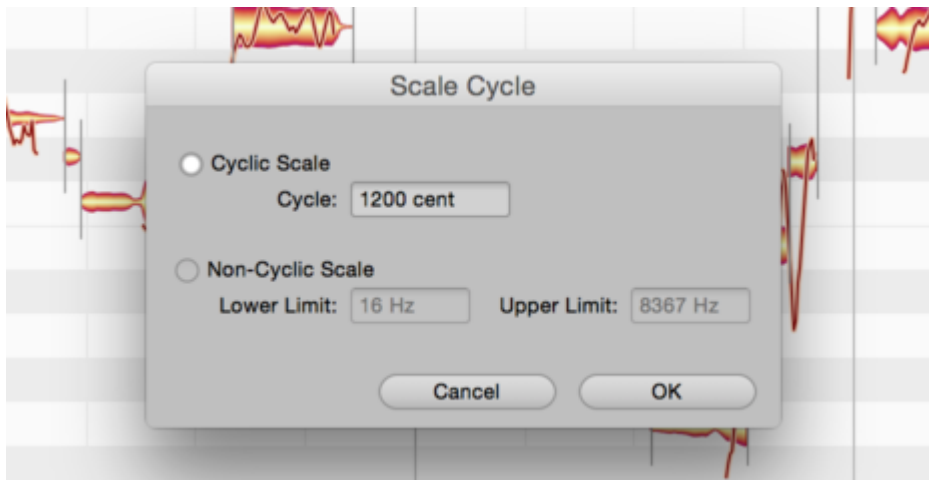
The analysis will take into consideration only the notes selected, unless no notes are selected, in which case all will be considered.

Scale detection options

A right-click in the Scale Detective opens the following context menu:



- **Reanalyze Scale:** This command requires the Scale Detective to conduct a fresh analysis of the scale. The analysis will take into consideration only the notes selected, unless no notes are selected, in which case all will be considered.
- **Apply Analysis:** If this option is selected, the results of the analysis will invariably be applied directly to the current scale grid.
- **Analysis Inserts Chromatic Intervals:** If this option is selected, the intervals analyzed are supplemented chromatically by others, which are then regarded as intervals foreign to the scale (or “non-scale degrees”).
- **Keep ... as Tonic:** If you click and drag the Scale Detective vertically, you can alter the tonic upon which the analysis of the audio material is based. When you do so, this option is selected automatically. The next analysis will then be based upon the tonic you have selected rather than the one indicated by Melodyne’s current analysis of the material.
- **Scale Cycle:** opens a dialog box that allows you to choose between a cyclic or non-cyclic analysis.



- Cyclic Scale: selects a cyclical scale analysis. You can enter the size of the cycle in cents or as a ratio: e.g. "2/1" for a scale that repeats every octave.
- Non-Cyclic Scale: selects a non-cyclic scale analysis the upper and lower limits of which in hertz (Hz) you are free to choose. The analysis will then consider only notes lying within the range specified.
- When you exit the Scale Cycle dialog with OK, a fresh analysis of the material will be conducted at once, based upon your new settings. If, on the other hand, you select Cancel, Melodyne will revert to the existing analysis.

Applying the detected scale.

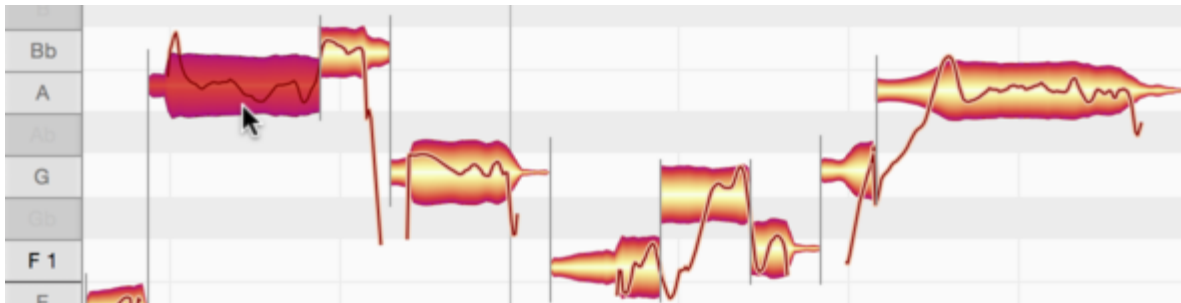
To apply the detected scale to the current scale grid, check the option Apply Analysis in the context menu of the Scale Detective. You can then edit, save and apply to other material your new scale just like any other.

Selecting notes

In this tour, you will learn which techniques you can use to select notes in Melodyne prior to editing them.

Standard selection techniques

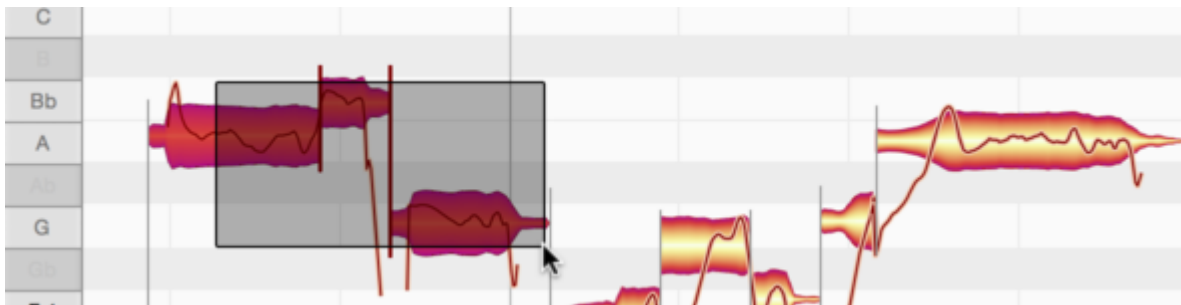
Click a note in the Note Editor to select it. Selected notes are more boldly colored.



[Command]-click additional notes to add them to the selection.

[Command]-clicking a selected note removes it from the selection.

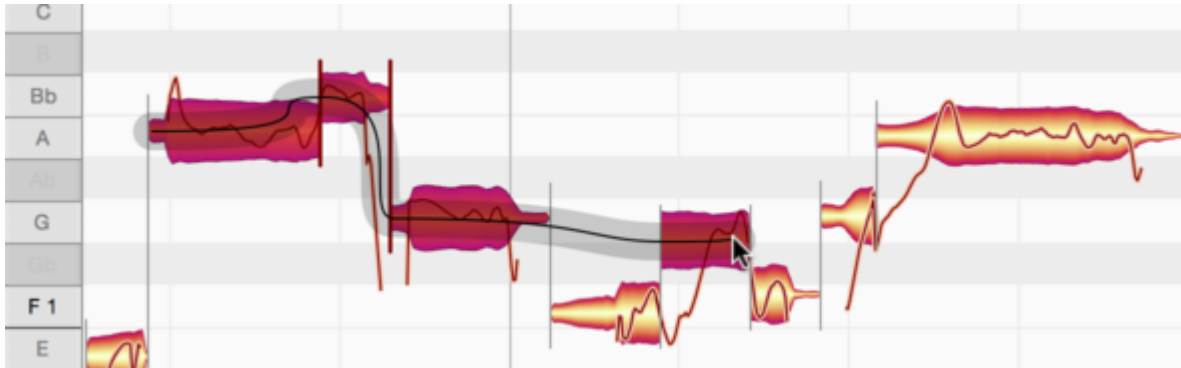
Another way of selecting multiple blobs is to lasso them by clicking the background in one corner of the desired selection and then dragging the pointer to the corner diagonally opposite. This is sometimes called rubber-banding. If you hold down the [Command] key, you can add a further rubber-band selection to the existing one. You can also add individual notes to the selection (or remove them from it) by [Command]-clicking.



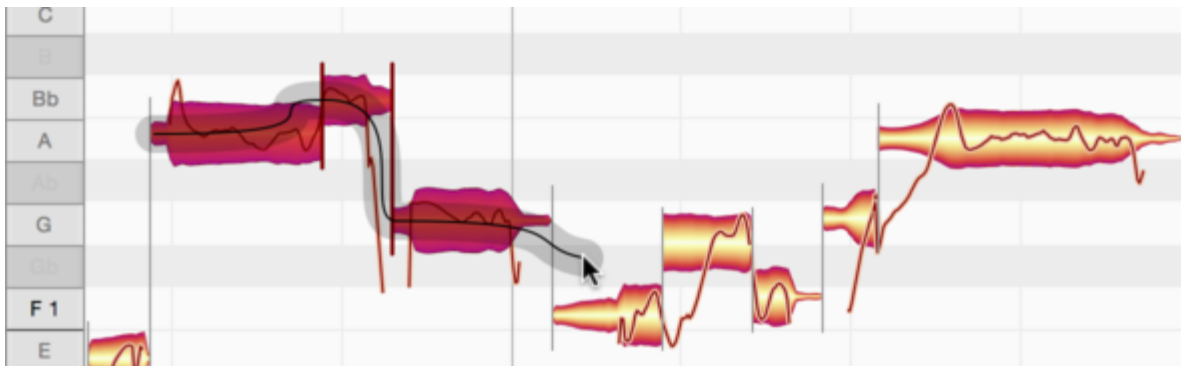
To select a passage (i.e. a series of notes), click the first note of the series and then [Shift]-click the last (or vice versa).

Snake selection

If you press the [Shift] key, click a note and then move the mouse pointer away, Melodyne's snake selection mode is activated. You can now add notes to the selection by painting over them with the snake.

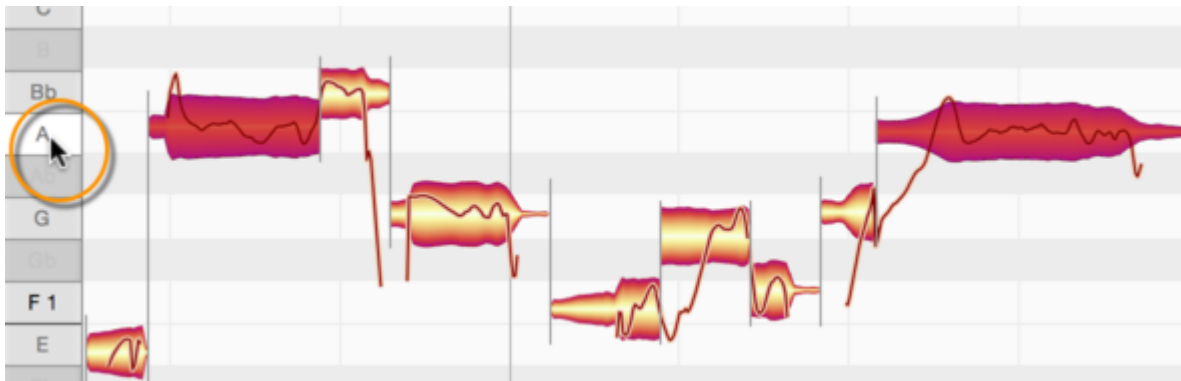


If you move the mouse (and thereby the snake) backwards again, you can remove notes previously painted over from the selection.



Selection using the Pitch Ruler

Click a note in the Pitch Ruler to select notes of the corresponding pitch.

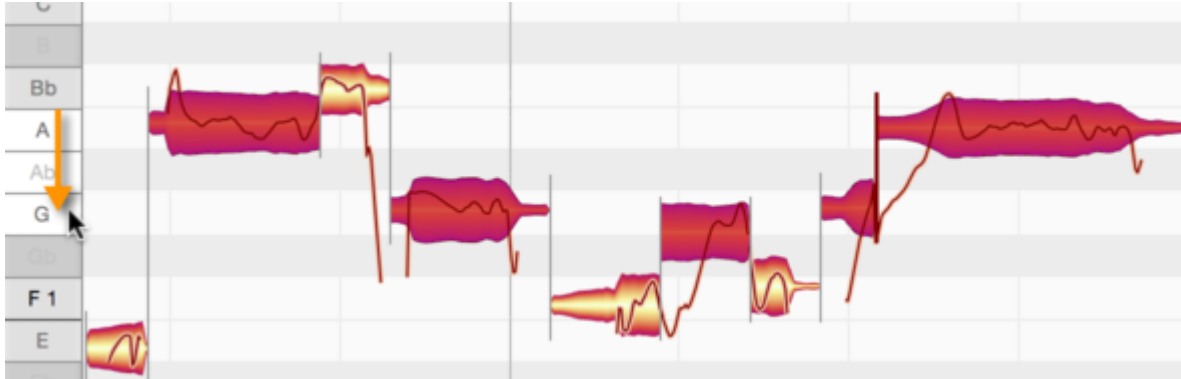


If cycle mode is active, the selection only affects such notes if they lie within the cycle range.

By [Command]-clicking other notes in the Pitch Ruler, you can add them to the selection and later remove them by the same means.

If you double-click, as opposed to single-clicking, a note in the Pitch Ruler, you will select the same note in all octaves rather than simply that single instance of the note.

Click and drag in the Pitch Ruler to select a range of notes.



By using the [Command] key in the Pitch Ruler, you can remove from the selection a range of notes or individual notes. Here too, if a cycle is active, only notes within the cycle range will be selected.

Selection commands in the menu

In the Edit menu and the context menu of the Note Editor, you will find the command Select All and the Select Special sub-menu, which contains a number of more sophisticated options.

The command Restore Last Selection reverses the last selection step, thereby restoring the selection that was active beforehand. This is useful if you are in the process of performing a complex selection and accidentally shoot astray, causing the selection to disappear. By clicking Restore Last Selection, you can retrieve it.

The command Invert Note Selection deselects all selected notes and selects all notes that were previously not selected. The commands that follow are similarly self-explanatory, allowing you to select all the notes that follow, all notes of the same pitch, all notes of the same pitch in all octaves, and so on.

The command Select Fifths Above and Below in All Octaves selects tones a fifth above and below the selected tones in all octaves. All the Select commands in the second subdivision of the menu operate on the cycle zone only if cycle mode is active.

The two commands that follow, Select Same Beat in All Bars and Select Notes Between Locators, are also self-explanatory. The last command in the list, Rotate and Select Hidden Notes is designed to help out when you have notes that overlap or completely cover others. It does so by switching the

display from layer to layer, selecting at each successive layer the newly revealed note, so that you can see it more easily and drag it.

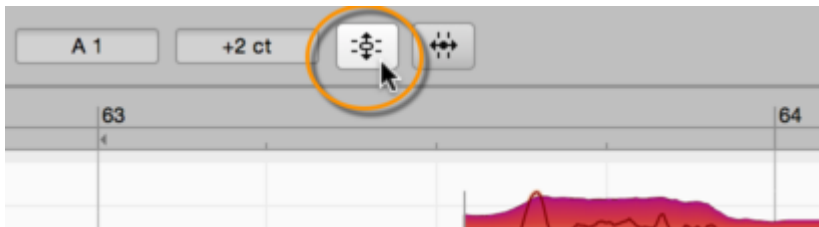
Correct Pitch Macro

The Correct Pitch Macro is used to rectify poor intonation quickly and intelligently and rein in any undue wavering in pitch.

Opening and using the macro

Select the notes you wish to edit. If no notes are selected, macro editing will by default affect all notes.

To open the macro, choose Edit > Quantization Macros > Correct Pitch or click on this button at the top of the Note Editor.

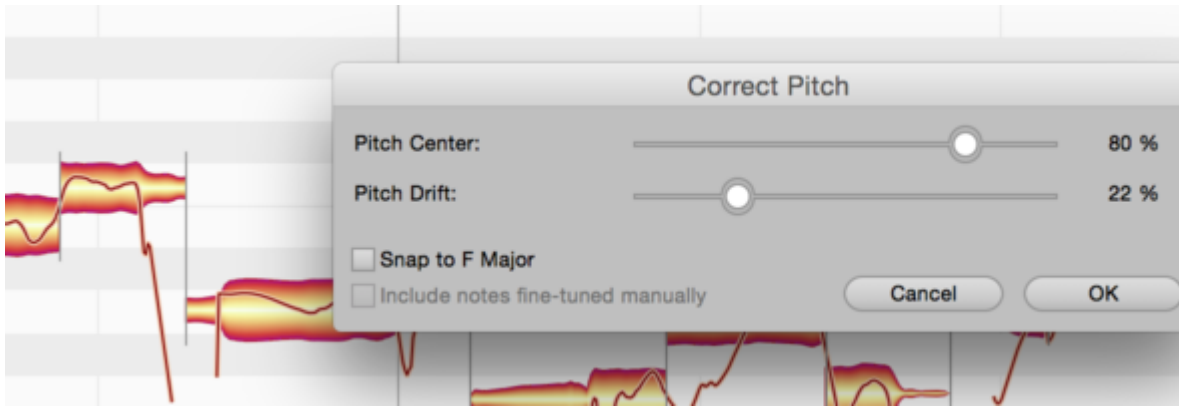


Here, with the upper slider, you can apply a degree of correction ranging in intensity from 0% (no influence) to 100% (full power) to the pitch center of the notes selected. By default, such notes are moved towards, or to, the nearest semitone, but if you check the option “Snap to (the selected scale)”, notes foreign to the scale will be ignored as possible destinations, and, depending upon the position of the slider, notes will move a certain distance towards, or all the way to, the nearest degree of the scale in question.

A word of caution here: notes often fluctuate slightly in pitch, so their position is based on a mean pitch that Melodyne has to calculate. This mean pitch, or “pitch center”, forms the basis for pitch correction. If a note wavers slightly in pitch, it cannot be guaranteed that, after 100% correction has been applied to it, it will sound right at the new pitch – especially since the correct pitch of any given note is not a constant but depends upon the musical context.

The macro works in a musically intelligent manner: At lower settings it affects only those notes that are wildly out of tune, leaving untouched those that are already quite close to the intended pitch. As the slider is moved further towards the right, however, even those notes are influenced, and to an increasing degree, until at 100% all the selected notes are exactly in tune.

The pitch center, which the macro adjusts automatically, is the same parameter that is modified when pitch correction is performed manually using the Pitch Tool.



With the lower slider, you can progressively reduce the amount of pitch drift exhibited by the notes in question. By “pitch drift”, we mean the kind of slow wavering in pitch that is symptomatic of poor technique. More rapid fluctuations in pitch, such as pitch modulation or vibrato, remain unaffected.

You can modify both correction parameters in real time as the audio plays back; and hear, but also see (by the movement of the blobs in the Note Editor, the effect of different settings.

If you have already fine-tuned some notes using the Pitch Tool, Melodyne will assume you are satisfied with the results; this means that, by default, if you now open the Correct Pitch Macro with no notes selected and begin making changes, only the other notes will be affected. By default, in other words, notes that have been tuned manually are not affected by the macro. If you wish the pitch of these too to be affected by the macro, check ‘Include notes fine-tuned manually’. The option is grayed out, of course, as being of no relevance, if no manual editing of intonation has been performed.

Closing the macro and correction values when it is reopened

Exit with OK to keep your changes or Cancel to discard them. Naturally the fact that you have used the Correct Pitch Macro in no way precludes your fine-tuning notes at any time subsequently by hand.

If you select a note that has already been edited using the macro and then open the macro again, the settings previously applied to it will be displayed; the macro remembers, in other words, the parameters previously applied to each note. If the current selection includes notes to which different settings have been applied, when it is opened the minimum and maximum values for each parameter will be displayed.

Even after exiting with OK, you can still reverse the effects of the macro editing by using the undo function.

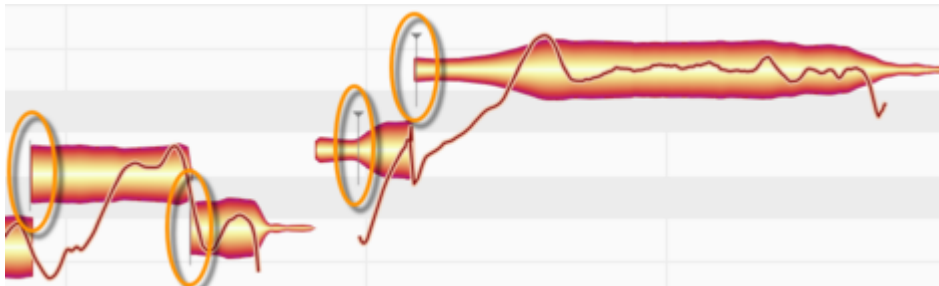
Quantize Time Macro

In this tour, you will learn how to work with the Quantize Time Macro, which makes it possible to correct the timing of notes swiftly and effortlessly.

Quantizing timing: What is moved and where to?

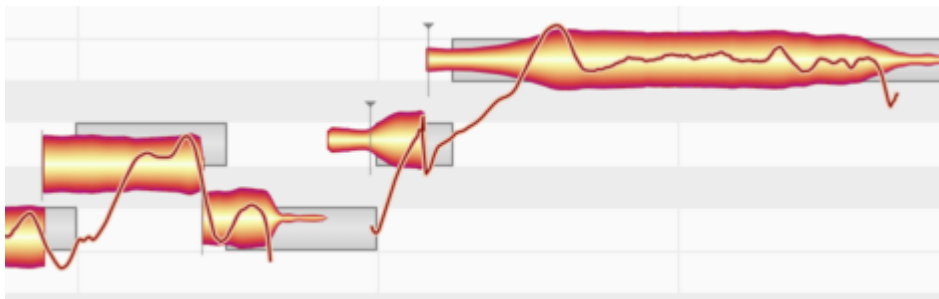
Before examining the operation of the Quantize Time Macro, we should clarify a few basic concepts and relationships.

To understand these better, let's begin by selecting the Time Tool. When this is active, a note separation (indicated by a vertical dash) or the musical starting point of the note (indicated by a vertical dash with a triangle) appears near the start of each blob.



Now check Show Intended Notes in the Options > Note Editor sub-menu, which can also be accessed via the cog icon in the top right-hand corner of the Note Editor.

Gray boxes now enclose each blob.



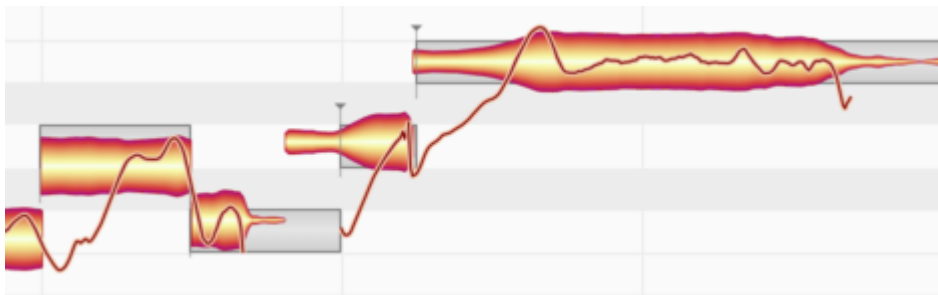
When it first analyzes the material, Melodyne calculates for each note two parameters of relevance to the process of time correction.

The first is the intended musical beat of the note; this is indicated by the start of the gray frame enclosing the blob. As you can see, the start of the frame invariably coincides with a grid line.

The second is the the beginning or musical starting point of the note, represented, respectively, by a note separation or a vertical dash with a triangle. This will not necessarily be aligned with the left-hand extremity of the blob. Think of a brass instrument, for example, where each actual note is often heralded by a certain amount of wind noise. Admittedly this noise belongs to the note, but from the standpoint of timing what is of relevance is the moment the sound really unfolds and the pitch first becomes discernible; that is the timing-critical moment.

It may not always be possible to determine when this occurs, in which case only the beginning of the note will be marked. (Starting points can be edited in Note Assignment Mode).

If you quantize notes with the Quantize Time Macro, the musical starting point of each note (if one has been determined; if not, the beginning of the note] will move towards the left-hand side of its gray frame. The quantization intensity slider determines whether it goes all of the way, or only part of the way, to the beat assigned it.



A note about time quantization in polyphonic audio material: With polyphonic material, as well as anchors with triangles, there are anchors without them. Notes the anchors of which have no triangle are in a temporal relationship with another note with a triangle and are therefore treated differently during quantization. If you play a C on the piano and immediately afterwards an E, the C can also contain starting transients belonging to the E. The C here gets a marker with a triangle; the E, one without. To move these two notes for no good reason by different amounts during quantization might not make much sense musically and could even produce tonal artifacts.

The following rules therefore apply: If during quantization both notes are selected, the note with the triangle and that without it will move towards the marker by exactly the same amount. There is here, in other words, a master-slave relationship. If you have only selected the note with the triangle marker, only this will be quantized. If you have only selected the note without the triangle marker, no quantization will take place. The same goes for a multiple selection. Naturally, you can move all and any of the notes manually if you are not satisfied with the way they sound together.

In the case of chords, it is the selection that determines the quantization behavior: If the Notes of the chord are selected individually, one after the other, and quantized, they behave as described above, moving individually towards the grid lines. In this way, for instance, you can ensure that the notes of a strummed chord on the guitar (which sound in quick succession) end up sounding simultaneously – an effect impossible technically for a player to realize but one that might be musically desirable.

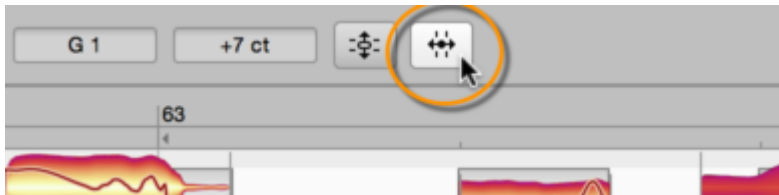
If, on the other, prior to quantization, you select all the notes of the chord, each will travel the same distance. The internal timing of the chord – in our guitar example, the intervals of time separating the start of successive notes, and therefore the authenticity of the effect – will be preserved. The chord, after quantization, will sound exactly as it did before; the difference being, of course, that it will no longer sound ‘too soon’ or ‘too late’.

The value by which all the notes are moved forward or backwards in time is determined by the note lying closest to the mathematical mean between the first and last note of the chord. In the case of a six-string guitar chord, this is generally the note sounding on the third or fourth string. If you want the sounding of some other string to coincide with the grid line, of course, you can always give the whole chord a little shove.

Opening the Quantize Time Macro and setting the parameters

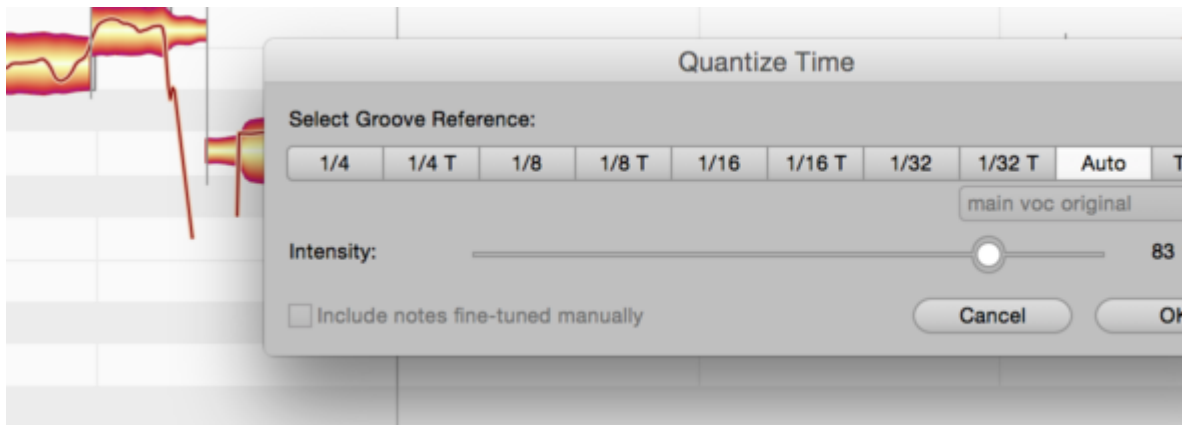
Select the notes you wish to edit. If no notes are selected, macro editing will by default affect all notes.

To open the Quantize Time Macro, choose Edit > Quantization Macros > Quantize Time or click the Quantize Time icon (illustrated here) to the right of the toolbar in the Note Editor.



First, the Groove Reference (if any) that will govern the time correction must be selected.

If Auto is selected, the target (or ultimate destination) of any quantization will be the left-hand edge of the gray frame, as already described. This is invariably aligned with the grid line that represents the beat to which Melodyne, in the course of its analysis, assigned the note. (On the whole, the system functions very well; but it can happen that Melodyne gets it wrong, and that after quantization you have to move the note manually to the preceding or following beat.) By selecting Auto, in other words, you are telling the Quantize Time Macro to move notes to (or towards) the beats assigned them by Melodyne based on its own analysis of the material.



If you choose Track, you can use another track or instance of Melodyne Plugin as a quantization reference. Select the desired track or instance in the flip menu above the buttons. The notes of the selected track will then supply the grid to which the notes or the track currently being edited will be quantized. With the other buttons, you can select the target grid for the quantization. The 'T' next to the note values stands for the corresponding triplet. If you select 1/4 as the Groove Reference, to give one example, the grey frames will move to the nearest quarter-note (or 'crotchet') and this will then become the ultimate destination for any quantization.

Note that the time correction macro works differently from, and in a more musical fashion than, the quantization typically offered by MIDI sequencers. Instead of simply causing all notes to snap to the selected grid, it edits the points of rhythmic emphasis of the selected notes. If, for example, you take a passage containing successions of sixteenth notes (semiquavers) and quantize it to quarter notes (crotchets), the beginning of each succession of sixteenth notes will be moved to the nearest quarter note. The timing of the semiquavers within the sequence, however, remains unaltered. If you wish to tidy that up as well, you can do so in a second pass, taking each semiquaver sequence in turn and using sixteenth notes as the quantization factor.

The Intensity slider determines what percentage of the distance to this ultimate destination the notes will travel in the course of quantization. If you select 0%, for example, they'll not budge; 50%, and they'll go half way; 100%, and they'll travel the full distance, ending up precisely on the beat. You can modify both the Groove Reference and the Intensity of the quantization in real time as the audio plays back; and hear, but also see (from the movement of the blobs in the Note Editor), the effect of different settings.

If you have already finely adjusted the position of notes using the Timing Tool, Melodyne will assume you are satisfied with the results; this means that, by default, if you now open the Quantize Time Macro with no notes selected and begin making changes, all notes will be affected except these. If you wish the position of these too to be affected by the macro, check 'Include notes fine-tuned manually'. The option is grayed out, of course, as being of no relevance, if no manual editing of note positions has been performed.

Closing the macro and correction values on reopening

Exit with OK to keep your changes or Cancel to discard them. Naturally, the fact that you have used the Quantize Time Macro in no way precludes your moving notes at any time subsequently by hand.

If you select a note that has already been edited using the macro and then open the macro again, the settings previously applied to it will be displayed; the macro remembers, in other words, the parameters previously applied to each note. If the current selection includes notes to which different settings have been applied, a mean value for each parameter will be displayed.

Even after exiting with OK, you can still reverse the effects of the macro editing by using the undo function.

Main Tool

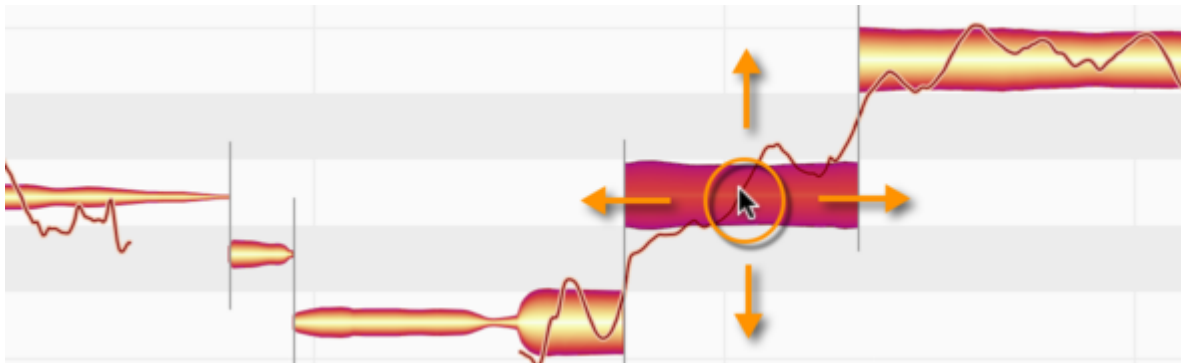
Melodyne's Main Tool is context-sensitive, its exact function at any given moment depending upon its position relative to the selected blob. It has no unique functions but simply offers a different mode of access to functions it shares with the more specialized tools for editing pitch, timing and note separations, combining them in such a way that you can perform the most essential editing tasks without ever having to change tools.

Modifying the pitch and timing of notes

Select the Main Tool (denoted by an arrow) from either the toolbox or the context menu of the Note Editor or by pressing the [F1] key of your computer keyboard. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.)



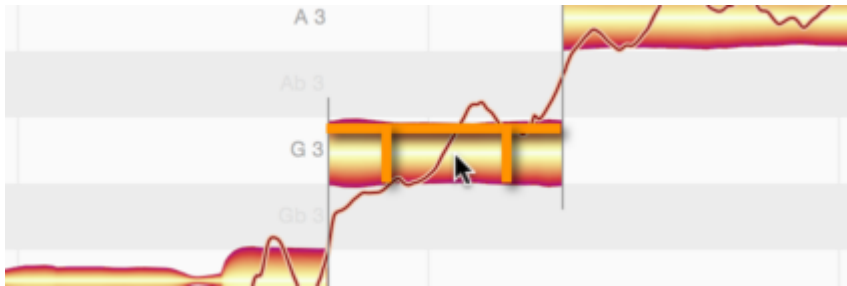
With the Main Tool, move the arrow to a point near the center of a blob and press and hold the mouse button as you drag it upwards or downwards (to alter its pitch) or left or right (to move it forwards or backwards in time). It is the initial movement (whether vertical or horizontal) that decides whether the pitch or timing of the note is altered. Before changing axis, you must first release the note. If you hold down the [Alt] key as you drag the note, the Pitch Grid or Time Grid, even if active, will temporarily be ignored, allowing you to position the note exactly where you want it.



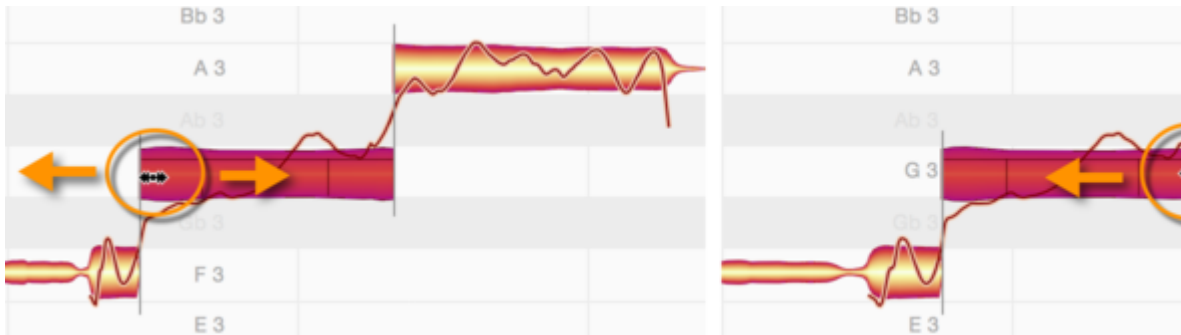
While you are dragging a note up or down, you will hear the frozen sound of the note at the point where you clicked. If, whilst dragging, you move the mouse to the right or left, you can put other parts of the note under the acoustic microscope. If you do not wish to monitor pitch changes in this way, uncheck the option Monitor When Editing Blobs in the Options > Note Editor sub-menu, which can also be accessed via the cog icon in the top right-hand corner of the Note Editor.

Modifying note lengths

Open the Note Editor Options menu and check Show Blob Info. Zoom in on a few individual blobs, so that you can study them more closely. Now, as you move the mouse pointer over a blob, thin lines appear indicating the zones in which the Main Tool performs particular functions. For illustrative purposes, the lines here have been drawn more boldly than in the program itself. The central area you already know about. This has to be distinguished from the front, back and upper regions of the blob. As you move the mouse pointer from one of these regions to another, it changes its appearance to emulate whichever of the more specialized tools is most appropriate to that zone – adopting its functions at the same time.



Drag the front part of a note to the right or left. Hold down the [Alt] key as you do so if you wish to override an active time grid. Now only the beginning of the note moves; the end remains anchored, so the note is either being stretched or compressed.

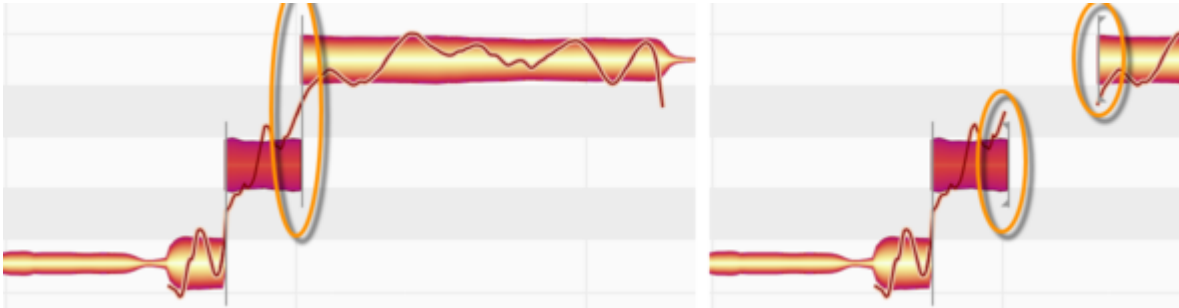


In the same way, you can move only the rightmost part of the blob (corresponding to the end of the note).

Notice that as you move the beginning or end of a note in this way, the preceding or following note, if adjacent, is also either stretched or compressed by the same amount to avoid either the two notes overlapping or white space (silence) appearing between them. This type of relationship exists whenever a pitch transition between consecutive notes has been detected. By moving the adjacent note as well, Melodyne ensures that discontinuities are avoided and the musicality of the phrasing is preserved.

If this behavior is not what you want, you can change the 'soft' separation between the notes into a 'hard' one using the Separation Type Tool. Instead of the separation line, a bracket will then appear

between the two notes to indicate that no further connection exists between them. You will find the Separation Type Tool beneath the Note Separation Tool in the toolbar.



Editing note separations

If you move the mouse pointer to the upper part of a note (above the horizontal line), the Main Tool adopts the appearance, and emulates the functions, of the Note Separation Tool. If you double-click now, you can create a note separation – i.e. slice the note in two.



Don't be surprised if the two notes that result move apart in pitch: this is because a new tonal center is calculated for each of the newly created notes, and that may differ from the tonal center they shared when they were one note. In such cases, each therefore moves to a new vertical position based on its newly calculated pitch center.

You can move an existing note separation horizontally with the Note Separation Tool. Before you begin, choose Options > Note Editor Options and check Show Note Separations.

You can double-click a note separation to remove it.

If you select several notes and move a note separation, the note separations of the other selected notes will also be moved. If you double-click one of the note separations to remove it, those of the other selected notes will also be removed.

If you have selected several notes that overlap, you can simultaneously insert a note separation at the same point in all of them, as well as move or remove one.

Pitch Tool

The Pitch Tool edits the central emphasis of the pitch of each note. This is the 'pitch center' note parameter that can also be edited using Melodyne's Main Tool.

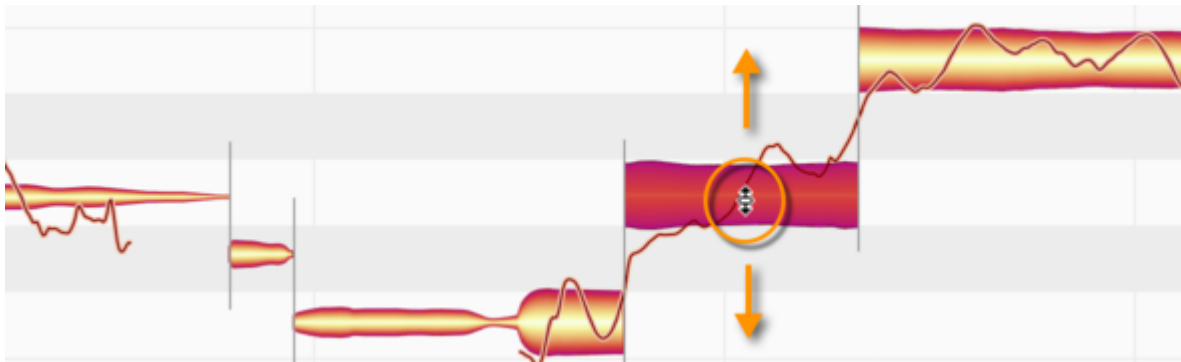
Shifting the pitch center

Select the Pitch Tool from either the toolbox or the context menu of the Note Editor or by pressing the [F2] key of your computer keyboard. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.)

The Pitch Tool is the topmost of the three pitch editing tools. It is responsible for the pitch center of each note, which can be thought of as its center of gravity. Melodyne allows you to edit the pitch center of notes independently of any modulation or drifting in pitch they exhibit. Press the [F2] key twice and three times in quick succession to select, respectively, the first and second sub-tools of the Pitch Tool. From the Preferences dialog, you can also, if you wish, define separate keyboard shortcuts for all three tools.



Drag a note up or down with the Pitch Tool to alter its pitch. If the note is one of several selected, all the notes in the selection will move up or down en bloc.



Depending upon whether No Snap, Chromatic Snap or Scale Snap is selected, notes can either be moved freely or will snap to the nearest semitone or note of the selected scale.

Hold down the [Alt] key as you move notes if you wish the selected grid to be ignored; this will allow you to position the note freely.

Monitoring pitch shifts

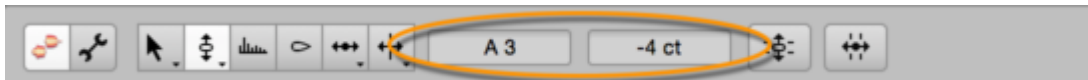
As you move a note in pitch, you will hear the ‘frozen’ sound of the note at the position clicked. By moving the mouse to the left or right whilst doing so, you can put other parts of the note under the acoustic microscope. If you do not wish to monitor pitch changes in this way, uncheck the option Monitor When Editing Blobs in the Options > Note Editor sub-menu, which can also be accessed via the cog icon in the top right-hand corner of the Note Editor.

If several notes sound simultaneously at that point, you can hear not only the note being moved but also its harmonic context, which is very useful if, for example, you wish to construct chords. To do this, press and hold the [Command] key once you have begun to move the note and you will hear the frozen sound of all the notes of the chord at the position in question.

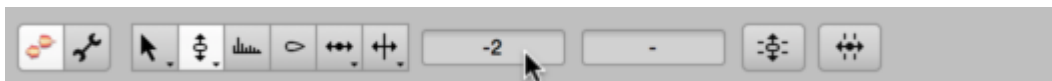
Editing pitch with the inspectors

As an alternative to editing the selected notes with the Pitch Tool, you can enter the desired value for the note and the deviation in cents from equal temperament in the inspector near the toolbar or the Note Inspector. The Note Inspector also allows you to determine the frequency in hertz of the note or notes selected. In each case you can increase or decrease the current value by clicking in the relevant box and dragging the arrow upwards or downwards.

When typing values into the Pitch field, you can enter either absolute values (C3, D4 etc.) or relative ones (+2, -1, etc.).

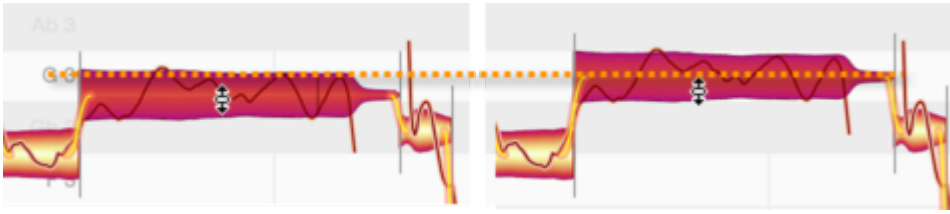


If you have selected several notes that differ in pitch, three hyphens are displayed in the boxes – followed, as you click in the box and drag, by values describing the extent of the relative change.



Correcting pitch with a double click

You can see that a note is sharp or flat from the fact that it doesn't lie plumb in the middle of any of the horizontal lanes in the editing display. These represent the notes of the chromatic scale, the note in question, in each case, being indicated by the vertical Pitch Ruler to the left of the Note Editor. If, with the Pitch Tool selected, you now double-click the offending note, it – and any other notes selected at the same time – will ‘snap to the grid’, which means each will move instantly to the very center of the lane representing the semitone nearest to it in pitch.

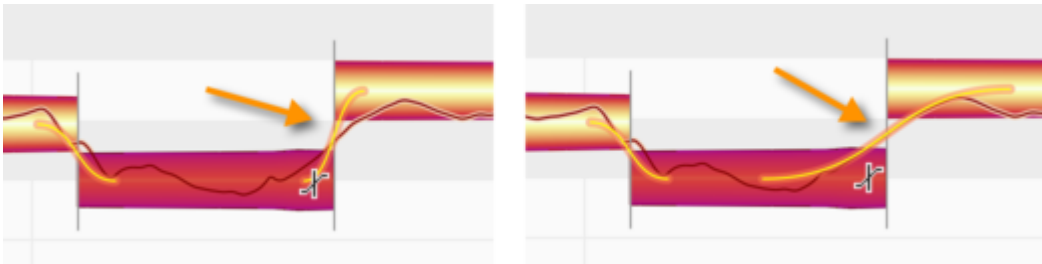


A word of caution here: notes often fluctuate slightly in pitch, so their position is based on a mean pitch that Melodyne has to calculate. This value, which we call their pitch center, forms the basis for any pitch quantization. If a note fluctuates slightly in pitch, it cannot be guaranteed that after snapping directly to the nearest semitone during quantization it will sound 'right' at the new pitch – especially since 'correct pitch' is not an absolute, but something that depends at all times upon the musical context.

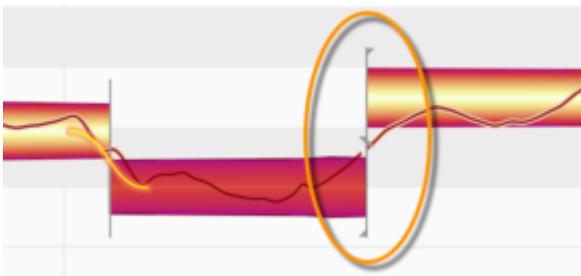
Pitch transitions

When one note follows another and a tonal relationship between the pair has been detected, the pitch curve is drawn through them, and in the area between them a thick orange line is displayed that represents the pitch transition.

If you position the Pitch Tool over the rear part of a note, click and drag vertically, you can make the pitch transition steeper or less steep.



Pitch transitions only exist between adjacent notes between which there is a soft separation. By clicking on a soft separation with the Separation Type Tool (the sub-tool of the Note Separation Tool), you can transform it into a hard separation, thereby deactivating all association between the two notes and with it the pitch transition.



Resetting individual edits and introducing random deviations

In the Edit > Reset Individual Edits > Pitch cascading menu, you will find a variety of commands that can be used to reverse the effects of particular types of pitch editing, thereby restoring specific aspects of the notes selected to their original state. The commands apply only to the current selection and are grayed out whenever no editing of the type in question has yet been applied to the notes concerned. Note that these commands operate entirely independently of the normal undo function!

With the commands in the Edit > Add Random Deviations sub-menu, you can randomly alter the pitch of the notes currently selected – introducing either slight, moderate or drastic deviations from the original intonation. You can also employ the commands several times in succession to intensify the effect. These commands are useful when, for example, you've doubled a track in order to obtain a fuller or 'fatter' sound. By introducing random deviations, so that the copy is no longer identical to the original, you can simulate more realistically the effect of two performers playing or singing in unison. All these commands affect only the selected notes and are therefore grayed out if no notes are selected.

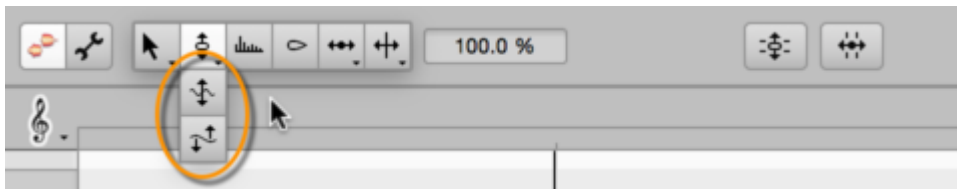
Pitch modulation and drift

The term 'pitch modulation' covers rapid and usually intentional variations in pitch such as trills or vibrato. 'Pitch drift' is our term for slow fluctuations in pitch of the kind that are usually unintentional and symptomatic of poor technique. You will find the tools for editing these parameters beneath the Pitch Tool in the toolbar.

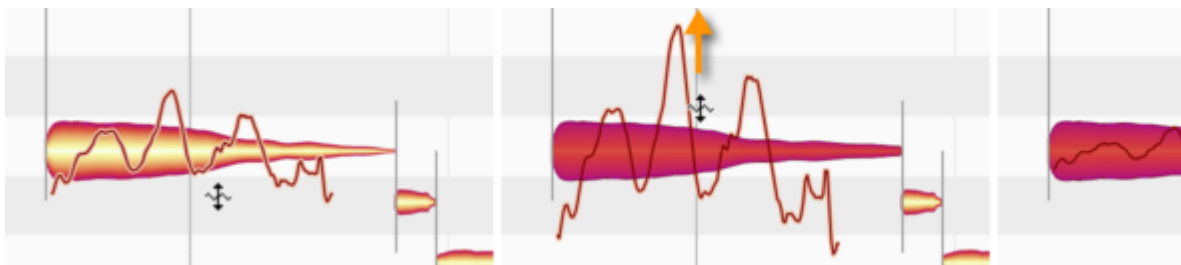
Editing pitch modulation and drift

Select the Pitch Modulation or the Pitch Drift Tool from either the toolbox or the context menu of the Note Editor or by pressing the [F2] key of your computer keyboard.

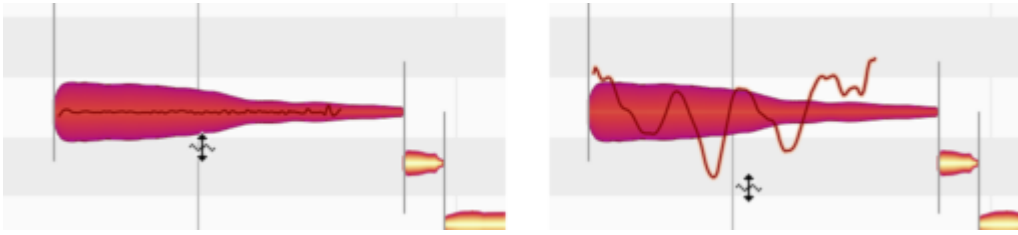
The Pitch Modulation Tool is the first, and the Pitch Drift Tool the second, sub-tool of the Pitch Tool. Press the [F2] key twice in quick succession to select the former and three times in quick succession for the latter. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.) There, if you wish, you can also define separate keyboard shortcuts for all three tools.



With the tool selected, click on a note and – without releasing the mouse button – drag up or down. The note edited could be part of a multiple selection, in which case you will be editing all the selected notes simultaneously. Watch as the pitch curve changes shape.



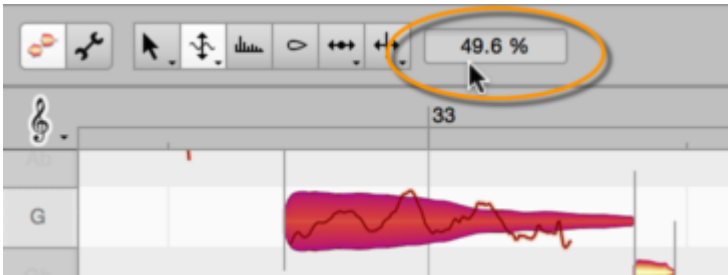
Drag far enough downwards and the modulation or drift are reduced to zero and then inverted.



If you double-click a note with the Pitch Modulation Tool or the Pitch Drift Tool, you will restore the pitch modulation or drift of the original recording, assuming you've changed it, otherwise eliminate it altogether. Subsequent double-clicking toggles between the original modulation or drift and none. If you eliminate altogether both the modulation and the drift, you will get an unnaturally flat monotone that can be suitable for effects.

The inspector for pitch modulation and drift

As an alternative to editing selected notes with these tools, you can enter the desired values in the inspector alongside the toolbar or in the Note Inspector. Drag the existing value to change it or double-click on it and type in the value desired.



With the Pitch Modulation Tool or the Pitch Drift Tool selected, the inspector displays values in percentage terms. 100% represents in this case the original modulation or drift, 0% a straight line, and -100% the same curve inverted with its axis unchanged. If you have selected several notes with different values, a dash is displayed in the box – followed, as you click in the box and drag, by values describing the extent of the relative change.

The Reset commands

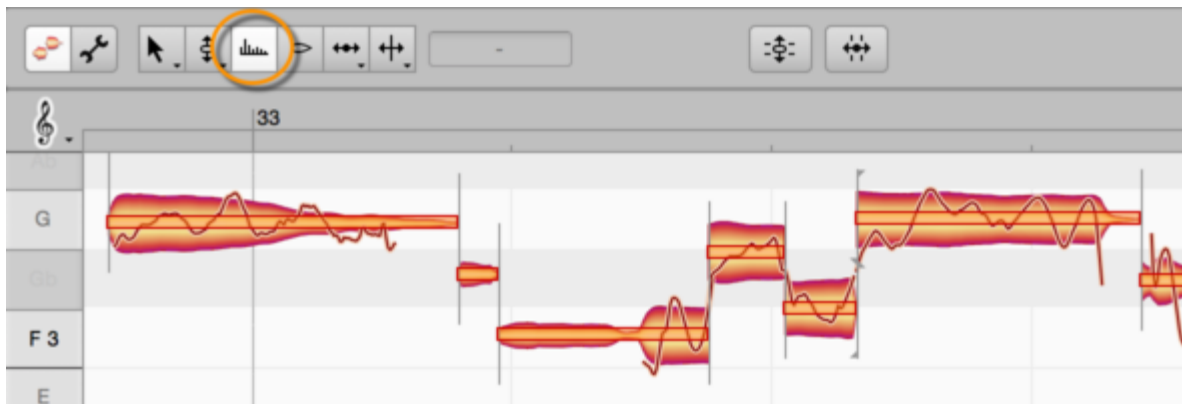
In the Edit > Reset Individual Edits > Pitch cascading menu, you will find a variety of commands that can be used to reverse the effects of particular types of pitch editing, thereby restoring the notes selected in specific respects to their original state. These commands relate always to the current selection and are grayed out if no editing of the type in question has been applied to the selected notes. Note that these commands operate independently of the normal undo function.

Formant Tool

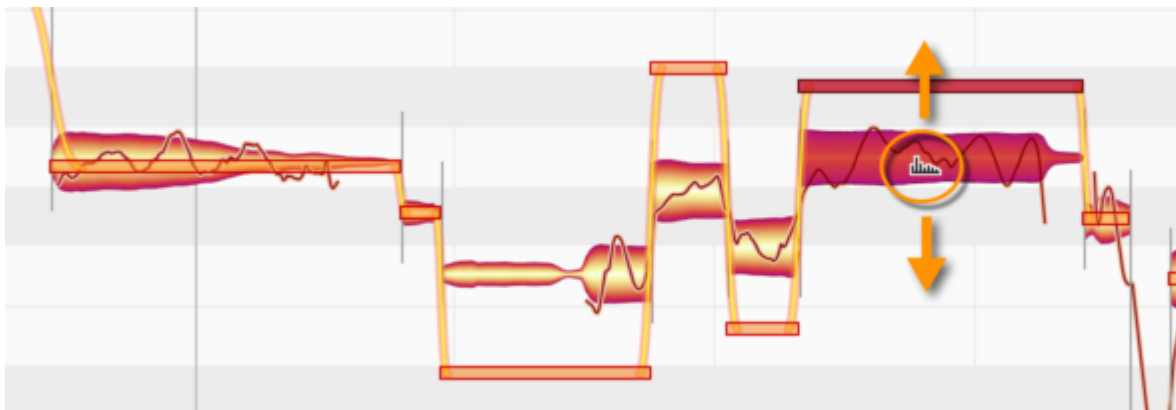
Formants are areas of emphasis or attenuation in the frequency spectrum of a sound that are independent of the pitch of the fundamental note but are found always in the same frequency ranges. They are characteristic of the tone color or 'timbre' of each sound source, and interesting effects can be produced by shifting them, such as making a man's voice sound like that of a woman, and vice versa.

Shifting formants

Select the Formant Tool from either the toolbox or the context menu of the Note Editor or by pressing the [F3] key of your computer keyboard. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.) A beam appears over the blobs indicating the extent (if any) to which the formants have been transposed from their original pitches.



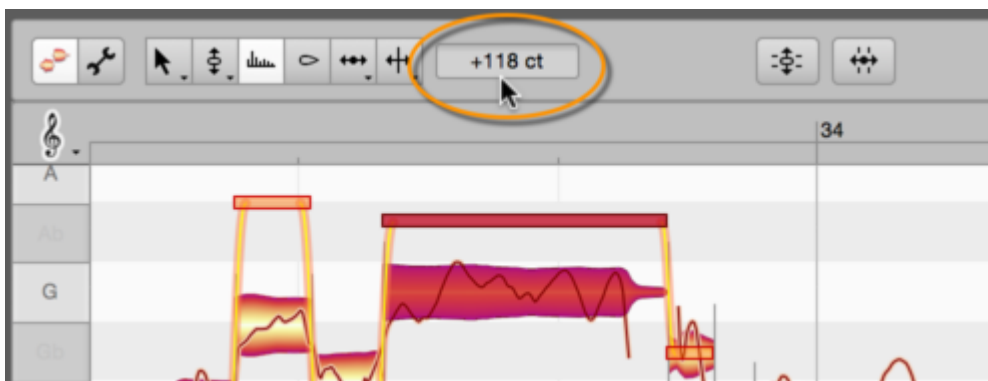
With the tool selected, click on a note and – without releasing the mouse button – drag the mouse up or down. As you do so, the formants will be transposed upwards or downwards, the degree and direction of the movement being indicated by a corresponding vertical movement of the beam.



The beams indicate the distance in cents (100 cents = 1 semitone) by which the formants have been transposed upwards or downwards. You can shift the formants a few cents (for the finest of nuances) or several thousand (for a drastic denaturing of the sound). Double-clicking on a note with the Formant Tool restores its formants (as well as those of any other notes selected) to their original pitches.

The inspector for the formants

As an alternative to editing selected notes with the tool, you can enter the desired values in the inspector, which you will find alongside the toolbox or in the Note Inspector. Drag the existing value to change it, or double-click on it and type in the value desired.

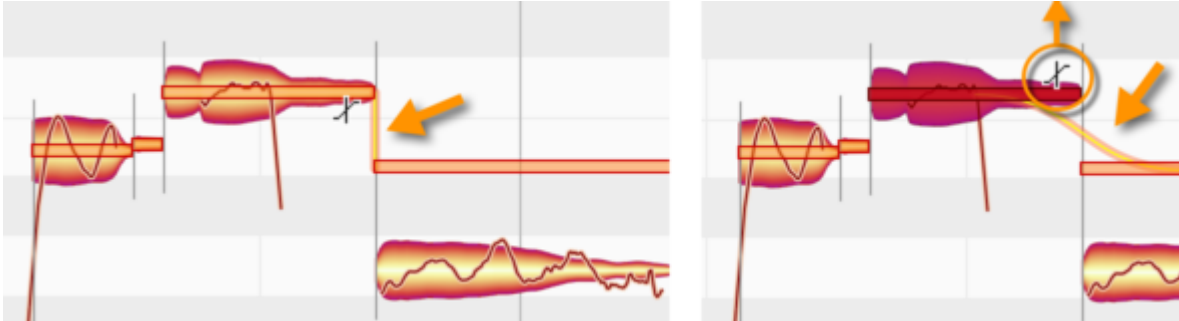


If you have selected several notes that differ in the amount of formant shifting that has been applied to them, a dash is displayed – followed, as you click in the box and drag, by values describing the extent of the relative change.

Formant transitions

A thick orange line appears between the formant beams of adjacent notes as soon as you shift the formants of one note more, or in a different direction, than those of the other. This line represents the formant transition between the two notes.

If you move the Formant Tool to the end of the first note, it changes into the Formant Transitions Tool. Dragging vertically with this tool governs the speed of the formant transition, which is indicated by the steepness of the connecting line.



Formant transitions only exist in the case of adjacent notes between which there is a soft note separation. If you transform this into a hard note separation by double-clicking with the Note Separation Type Tool (the sub-tool of the Note Separation Tool), all association between the notes will be severed and the formant transition between them deactivated.

The Reset commands

In the Edit > Reset Individual Edits > Formants cascading menu, you will find a pair of commands that can be used to reverse the effects of any shifting of formants or editing of formant transitions you may have performed, thereby restoring the notes selected in these respects to their original state. These commands relate always to the current selection and are grayed out if no editing of the type in question has been applied to the selected notes. Note that these commands operate independently of the normal undo function!

Amplitude Tool

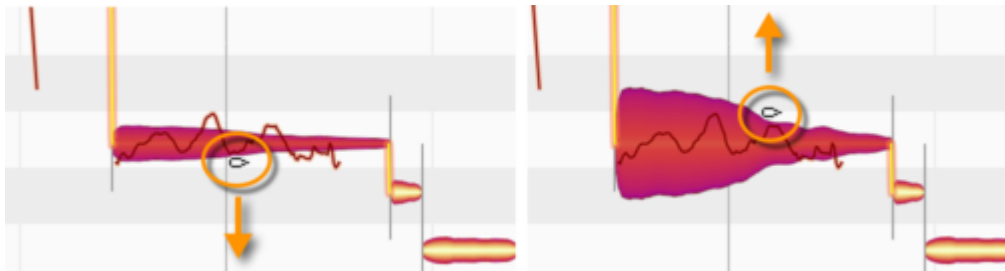
The Amplitude Tool allows you to adjust the amplitude (i.e. volume) of the selected notes, edit the amplitude transitions between them, and mute them.

Editing amplitude

Select the Amplitude Tool from either the toolbox or the context menu of the Note Editor or by pressing the [F4] key of your computer keyboard. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.)



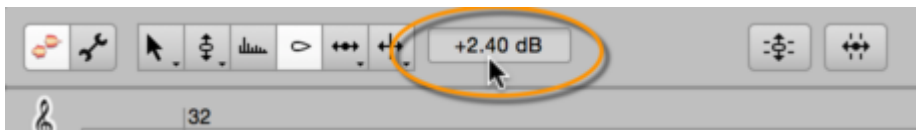
With the tool selected, click on a note (or one of several notes selected) and – without releasing the button – drag the mouse up or down. The vertical depth of the blobs will increase or decrease as the notes they represent get louder or softer.



The gearing of the amplitude adjustment is dependent upon the vertical zoom resolution. Press and hold the [Alt] key, to switch to smaller increments for finer adjustment.

Editing amplitude using the inspectors

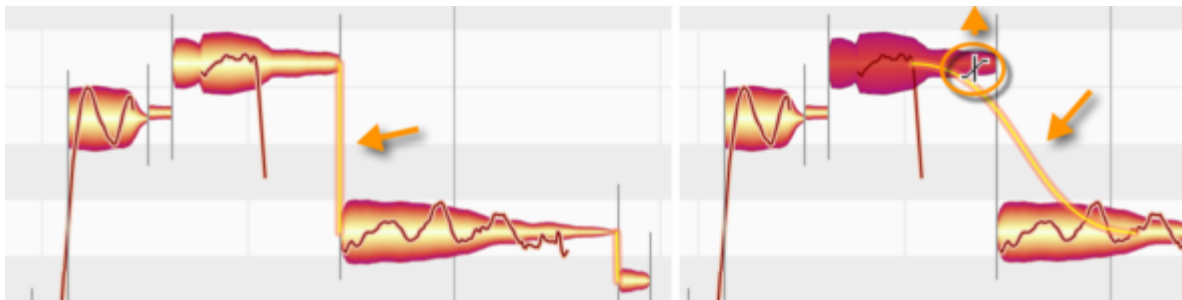
As an alternative to editing selected notes with the Amplitude Tool, you can enter the desired values in the inspector to the right of the toolbar or the Note Inspector. Drag the existing value to change it or double-click on it and type in the value desired. Press and hold the [Alt] key, to switch to smaller increments for finer adjustment.



If you have selected several notes to which different amplitude adjustment has been applied, a dash is displayed in the box – followed, as you click in the box and drag, by values describing the extent of the relative change.

Amplitude transitions

A thick orange line appears between connected notes as soon as you change the amplitude of one note more, or in a different direction, than that of the other. This line represents the amplitude transition between the two notes. If you move the Amplitude Tool to the end of the first note, it changes into the Amplitude Transitions Tool. Dragging vertically with this tool governs the speed of the amplitude transition, which is indicated by the steepness of the connecting line.



Amplitude transitions only exist in the case of connected notes between which there is a soft note separation. If you double-click on the separation with the Separation Type Tool (which you will find beneath the Note Separation Tool in the toolbar), you turn the soft note separation into a hard one, thereby disconnecting the two notes and deactivating the amplitude transition.

Muting notes

Double-clicking with the Amplitude Tool on one or more selected notes mutes them. Only the outline of the blobs is now shown, to indicate that the notes in question have been muted, but you can still select and edit them. A further double-click unmutes the muted notes.



In the Note Inspector, you will find a button marked Note Off for this function. Click once on the button to mute the selected notes. Clicking them a second time unmutes them.

The reset commands

In the Edit > Reset Individual Edits > Amplitude cascading menu, you will find two commands that can be used to reverse the effects of the two types of amplitude editing we have just described (thereby restoring the notes selected in certain respects to their original state) as well as the Unmute command, which is self-explanatory. These commands relate always to the current selection and are grayed out if no editing of the type in question has been applied to the selected notes. Note that these commands operate independently of the normal undo function.

Timing Tool

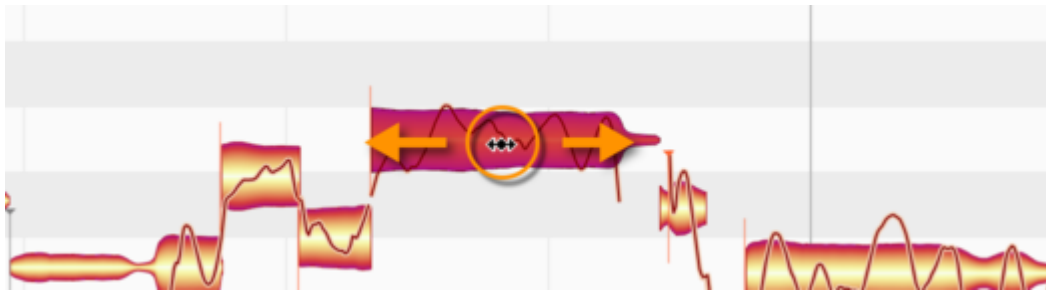
The Timing Tool allows you to edit the horizontal position and length of notes with or without quantization.

Modifying the position and length of notes

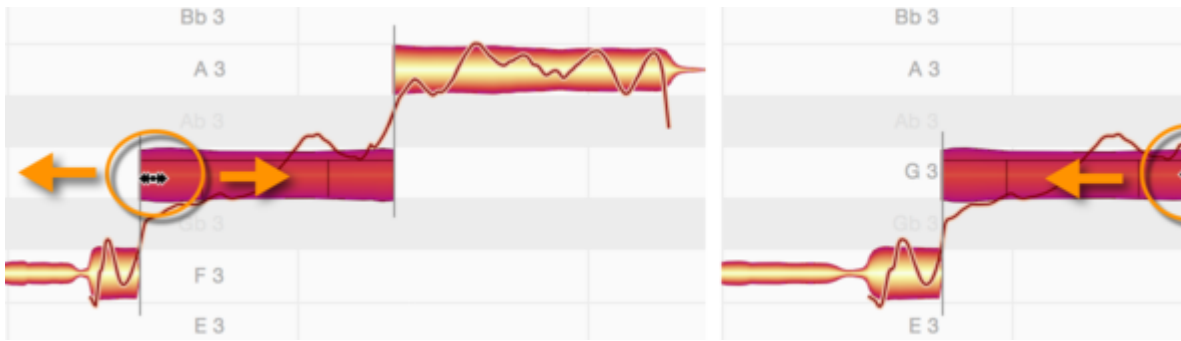
Select the Time Tool from either the toolbox or the context menu of the Note Editor or by pressing the [F5] key of your computer keyboard. Press the [F5] key twice or three times in quick succession to select, respectively, the first or second sub-tools of the Time Tool. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.) There, if you wish, you can also define separate keyboard shortcuts for all three tools.



Click the center of a note (or of one of a number of selected notes) and drag it to the left or right to move the entire note (or notes) horizontally. Press and hold the [Alt] key during the movement if you wish the time grid to be temporarily ignored to permit finer adjustment.



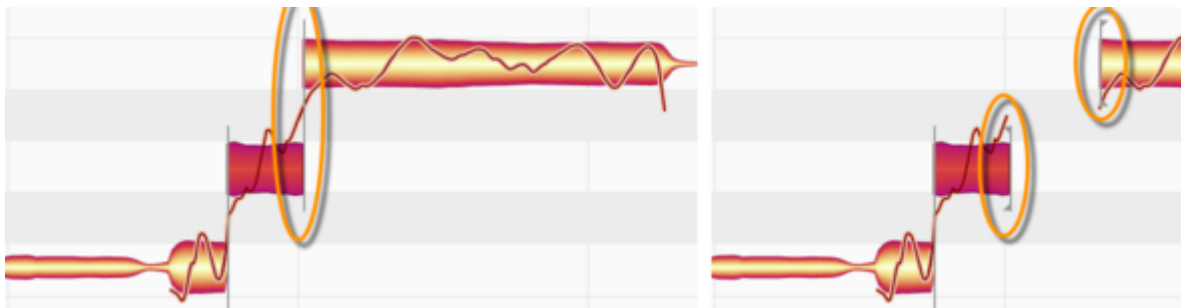
If you only wish to move the beginning of a note but not the end, click on the front part of the note and drag. Depending on the direction of movement, the note will be time-stretched or -compressed. Press and hold the [Alt] key if you wish the Time Grid to be ignored when editing. Stretching and squeezing also acts upon either a single note or a multiple selection of notes according to choice.



In the same way, you can move only the rightmost part of the blob (which corresponds to the end of the note) or selection of blobs to stretch or squeeze the corresponding note or notes.

Timing changes in the case of connected notes

Notice that as you move the beginning or end of a note in this way, the preceding or following note, if adjacent, is either stretched or compressed by the same amount to avoid either the two notes overlapping or white space (silence) appearing between them. This is invariably the case when one note follows directly on from another and there is a soft note separation between them. By moving the adjacent note as well in this way, Melodyne prevents discontinuities occurring and preserves the musicality of the phrasing.



You can, if you wish, deactivate the connection between consecutive notes by transforming the soft note separation between them into a hard separation. This is done by clicking on it with the Separation Type Tool (which is a sub-tool of the Note Separation Tool).

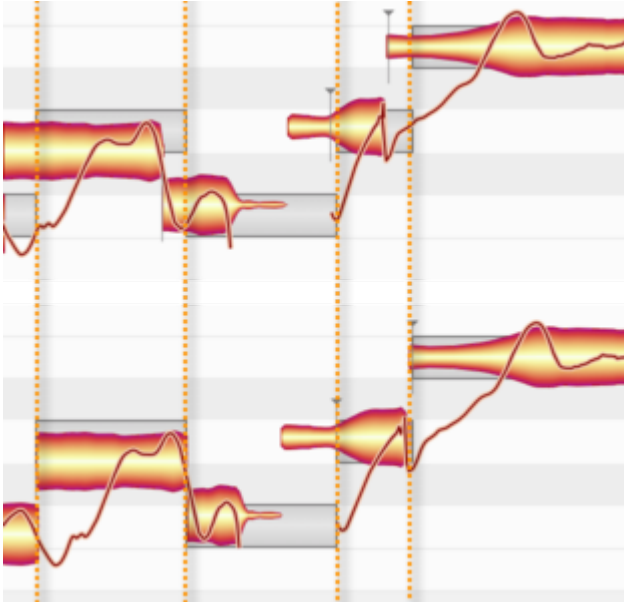
All connection between the two notes will also be forcibly severed if you cut one of the notes and paste it into a different location.

In both cases, when the note separation line between the two notes is replaced by a square bracket, it means that the notes are no longer connected.

If you move one of the two notes far enough from the other using the Timing Tool, the link between them will also “snap”. In this case, however, if you move it back, the original link will be restored – provided the position of the other note has not been moved in the meantime and that you have not changed tools.

Correcting timing with a double-click

If you double-click a note with the Timing Tool, it (and any other notes selected) will snap to the selected grid – for example, to one of the subdivisions on the second ruler or one of the vertical lines indicating the start of an eighth-note. As a result, the musical beginning of the note will come to rest directly on top of the nearest grid line.



The musical starting point of a note is indicated by a vertical dash with an anchor at the top, and is found somewhere near the start of the blob but not necessarily at its leftmost extreme (which we call the 'physical beginning' of the note). Melodyne defines the musical starting point of the note to be the point at which the sound has unfolded sufficiently for the pitch to become discernible, as it is this moment that is of relevance for the purpose of quantization. Not every note, however, has a musical starting point. If none is present, the physical beginning of the note is used as the basis of quantization. (The musical starting point of notes can be edited in Note Assignment Mode).

For a note to snap to the nearest grid line, however, there must be sufficient room; if an adjacent note that is connected to the edited note is in the way and cannot be squeezed enough to create the requisite space, quantization of the note to the desired grid will be impossible. In such cases, notes are quantized to the nearest possible value, such as the eighth-note (quaver) nearest the desired quarter-note (crotchet).

If no grid is active, a note will be quantized to its 'intended' beat – i.e. to that indicated by the left side of the grey frame enclosing it. This is the beat upon which, according to Melodyne's analysis, it was intended to fall.

Note: it is not possible to quantize to entire bars: only to fractions of bars.

In chords, it is the selection procedure that determines the quantization behavior: If the notes are selected and quantized individually, one after the other, they will behave as described above and move individually to or towards the grid. This could result, for example, in the notes of a chord strummed on the guitar, which originally sounded in quick succession, sounding simultaneously – an effect technically impossible for the performer to achieve but which might nonetheless be musically desirable.

If, on the other hand, all the notes of the chord are selected and quantized simultaneously, each note will then travel the same distance in time. The internal timing of the chord – in the guitar example, the interval of time separating the sounding of successive strings – and therefore the authenticity of the technique, will be preserved. The chord, in other words, will sound after quantization exactly as it did before – but no longer “too early” or “too late”.

The distance in time through which all the chord members travel is determined by the note lying closest in time to the halfway point between the sounding of the the first and last notes of the chord. In the case of a chord strummed on a six-string guitar, this is likely to be the note played on the third or fourth strings. You can always move the chord by hand if you would prefer the sounding of some other string to coincide with the grid line.

Adding random deviations

With the commands in the Edit > Add Random Deviations sub-menu, you can randomly alter the timing of the notes currently selected – introducing either slight, moderate or drastic deviations from the original timing. You can also employ the commands several times in succession to intensify the effect. These commands are useful when, for example, you've doubled a track in order to obtain a fuller or 'fatter' sound. By introducing random deviations, so that the copy is no longer identical to the original, you can simulate more realistically the effect of two performers playing or singing in unison. All these commands affect only the selected notes and are therefore grayed out if no notes are selected.

The reset commands

In the Edit > Reset Individual Edits > Time sub-menu, you will find a number of commands that can be used to reverse the effects of whatever editing has been performed on the timing. These commands apply always to the current selection and are grayed out if no editing of the type in question has been performed on the notes selected. Note that these reset commands work quite independently of the normal Undo command.

Time Handles and Attack Speed

The Time Handle Tool and the Attack Speed Tool are found below the Timing Tool in the toolbar. Their purpose is to allow you to adjust the internal time path and envelope of notes.

How time handles and the Attack Speed Tool work

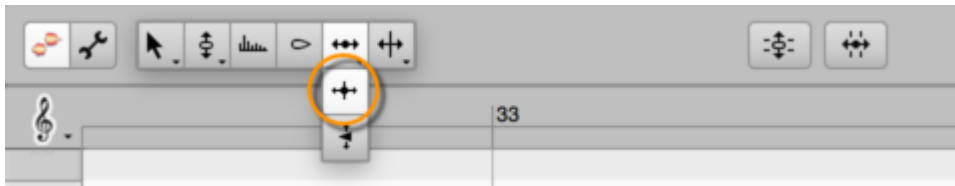
Time handles are handles you can affix to particular stages in the evolution of a note and drag sideways in order to advance or retard their attainment. In this way, you can accelerate or slow down particular phases of a note's development in order to fine-tune the musical phrasing.

The Attack Speed Tool also affects the speed at which a note evolves: either by stretching and slowing down its early development phase and thereby accelerating its later development, or vice versa.

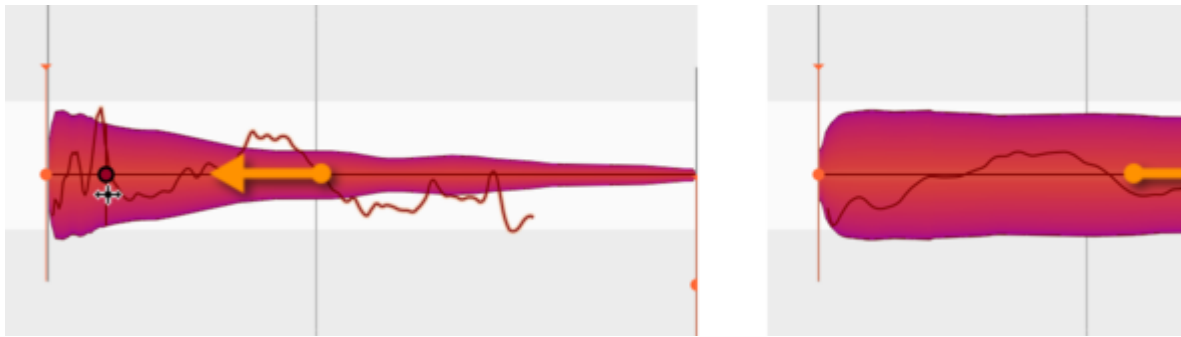
The result is either a slower, softer attack or a faster, harder one. The 'perceived' musical starting point of the note, however, remains unchanged.

Modifying the evolution of notes using time handles

The Time Handle Tool is the first of the two sub-tools of the Time Tool. To select it, press the [F5] key twice in quick succession. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.) There, if you wish, you can also define separate keyboard shortcuts for all three time tools.

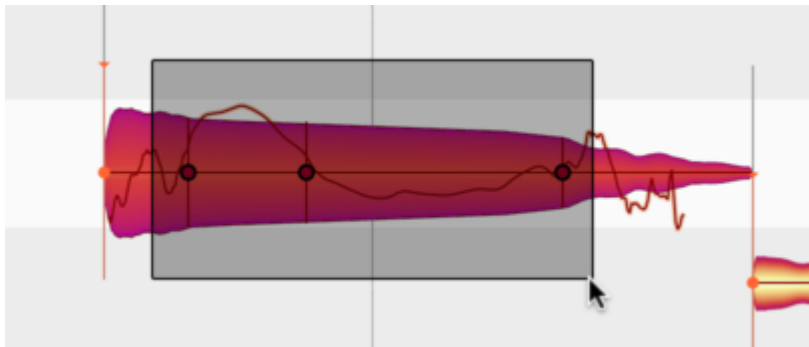


Zoom in on the note you wish to edit, so that you can see it clearly and position the time handles more precisely. Now double-click the point in the note's evolution that you wish to advance or retard. A time handle will appear that you can move forwards or backwards in time by dragging the tool respectively upwards or downwards. Since the overall length of the note remains unchanged, the result is to shorten and accelerate the phase of the note's development lying to one side of the time handle while lengthening and slowing down the phase the other side.



You can attach multiple time handles to a single note, moving each one individually, thereby influencing fine details of the note's evolution. There is no limit to the number of time handles that can be attached to a single note. Melodyne does, however, impose constraints as to how close to one another the handles can be placed. If ever you find you cannot place a time handle exactly where you want it, try a little further along.

If you select multiple time handles using the usual selection techniques, you can move them all en bloc.



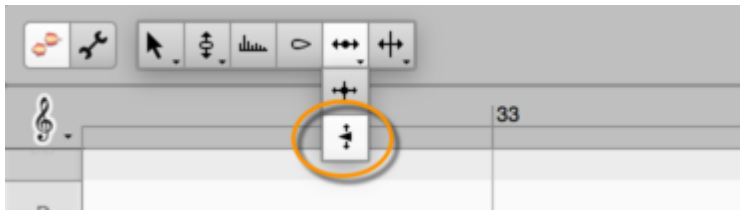
Double-clicking on a time handle or a selection of time handles removes them, thereby causing the affected phases of the note to evolve at their original speeds.

By choosing Edit > Reset Individual Edits > Time > Remove Time Handles from the main menu, you can remove the time handles from all the selected notes.

Changing the attack speed of notes

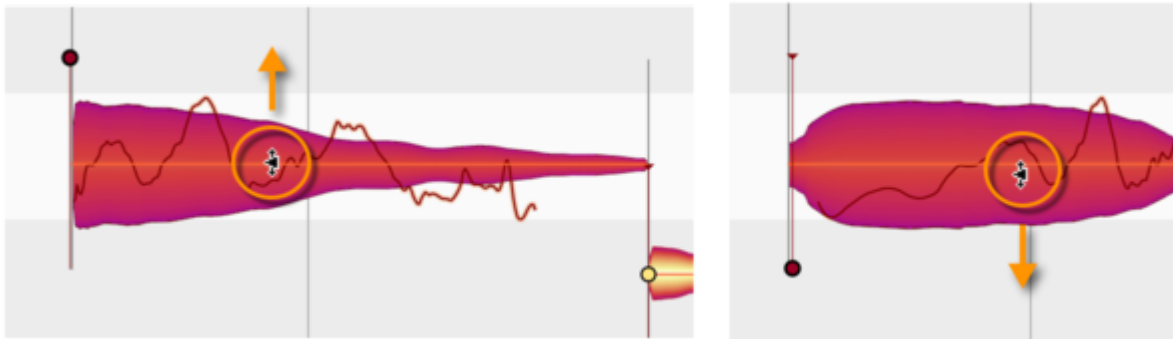
The Attack Speed Tool is the second sub-tool of the Time Tool. To select it, press the [F5] key three times in quick succession. From the Preferences dialog, you can also, if you wish, define a separate keyboard shortcut for this tool.

Please note that this tool has no function when the Universal algorithm is selected. You will notice therefore that the corresponding blobs lack handles and that the Attack Speed field in the Note Inspector for these blobs is grayed out.



When you select the Attack Speed Tool, a white dot appears at the start of every note. If you now place the tool anywhere on a note (not necessarily on the dot) and drag vertically, the dot will move up or down.

If you move it upwards, the attack phase of the note will be compressed and play back faster, but the rest of the note correspondingly more slowly. The note will therefore have a harder attack; its peak amplitude will be reached more swiftly.



If you move the point downwards, the opposite will occur. The beginning of the note will be stretched – even beyond its visible starting point – and will play back more slowly, the rest, however, increasingly rapidly. The attack will therefore be softer. Note that the position of the musical start of the note indicated by the orange anchor is not affected by changes in attack speed. The ‘perceived’ start of the note is therefore independent of the attack speed. The end of the note is in all cases unaffected.

You can vary the attack speed of notes individually, in order to accentuate them. You can also, however, select and modify the attack speeds of multiple notes simultaneously and thereby alter the timbre of an entire phrase.

If you double-click on a note or one of a selection of notes with the Attack Speed Tool, the corresponding parameter will return to its neutral (central) position. The same result can be achieved by choosing Edit > Reset Individual Edits > Time > Reset Attack Speed from the main menu.

Combining time handles with the Attack Speed Tool

You can combine the use of time handles with that of the Attack Speed Tool. Altering the attack speed in this case will cause the time handles to move, functioning as a kind of timing master. You can therefore shape the evolution of the note to enhance the phrasing before adjusting the overall timing (so that the note starts faster or more slowly) with the Attack Speed Tool.

Note separation tools

With the Note Separation Tool, you can cut notes as well as removing and moving note separations. With the Separation Type Tool, you can switch between hard and soft separations.

Inserting, moving and removing note separations

Select the Note Separation Tool from either the toolbox or the context menu of the Note Editor or by pressing the [F6] key of your computer keyboard. (If you wish to assign a different shortcut to this tool, you may do so after choosing Melodyne > Preferences > Shortcuts > Editing Tools from the main menu.)



By double-clicking within a note with the Note Separation Tool, you can introduce a note separation and thereby slice the note in two.



Don't be surprised if the resulting pair of notes move apart in pitch; this is because as soon as the fission occurs a new tonal center is calculated for each of the newly created notes, and their respective tonal centers may differ from the tonal center the notes shared when they were one. In such cases, each therefore moves to a new vertical position based on its newly calculated pitch center.

You can move an existing note separation horizontally simply by dragging it with the Note Separation Tool.

You can double-click a note separation to remove it.

Editing note separations with multiple notes selected

If you select several notes and move a note separation, the note separations of the other selected notes will also be moved. If you double-click one of the note separations to remove it, the note separations of the other selected notes will also be removed.

If you have selected several notes that overlap, you can insert a note separation in the same place in all of them simultaneously as well as move or remove one.

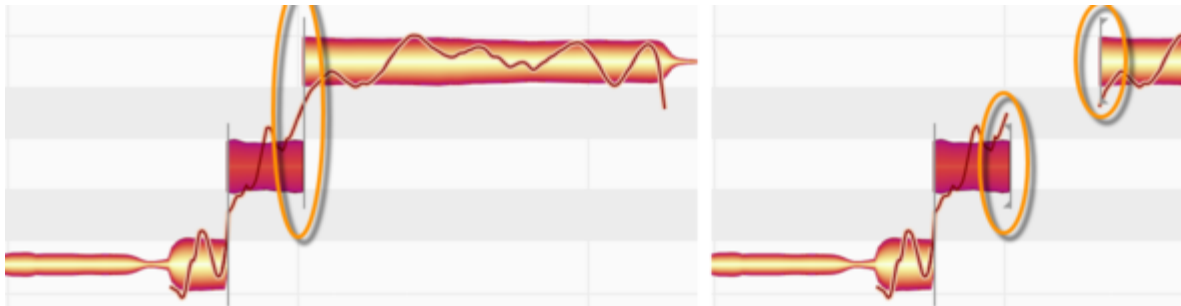
Soft and hard note separations

Depending upon the audio material and the algorithm selected, Melodyne places either soft or hard separations between notes. Soft separations only occur between consecutive notes and provide a link between the notes: if the end of the first note is moved, the beginning of the second note moves along with it, to ensure that no gap opens between them. This helps you preserve phrasing when editing.

The connection between notes also plays a role in the pitch, formant and amplitude transitions between notes: such transitions are only possible in the case of connected notes between which a soft separation exists.

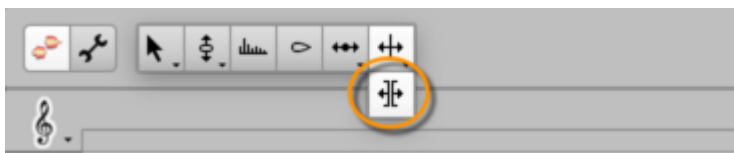
In the case of a hard separation, consecutive notes are independent of one another. This means that changing the length of the first note has no effect upon the position of the second. It also means there are no pitch, formant or amplitude transitions between the two notes.

Soft separations are indicated by a thin vertical line between notes, whereas hard separations are denoted by a bracket.



Switching between hard and soft separations with the Separation Type Tool

The Separation Type Tool is the sub-tool of the Note Separation Tool. It allows you to toggle between hard and soft separations. To select it, press the [F6] key (assigned by default to the note separation tools) twice in quick succession. If you would prefer to use some other key combination, choose Preferences -> Shortcuts -> Editing Tools -> Note Separation Tools and press the keys of your choice. If you wish, you can define separate keyboard shortcuts for each of the two tools.



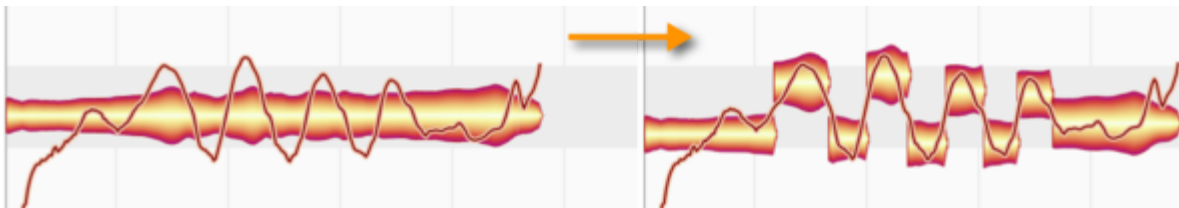
Double-click on a separation with this tool in order to change its type.

Please note that it is only with certain separations that the option of switching freely between 'soft' and 'hard' exists.

- Soft separations can always be turned into hard ones.
- Hard separations, however, can only be turned into soft ones if they were soft to begin with and their type has subsequently been changed. An exception to this rule is material detected using the Percussive algorithm; in this case, all separations are initially hard but can be turned into soft ones.

Separate Notes as Trills

When the Note Separation Tool is selected, you will find the command "Separate Notes as Trills" in the Note Editor's context menu. The effect of this is to slice a selection of one or more notes into smaller segments determined by the instantaneous pitch of each note. This is done by inserting note separations into the slopes of the pitch curve as it rises and falls, thereby turning each 'hill' and each 'valley' of a vibrato into a separate note.



The use of this command allows you, for example, to improve the intonation of a trill, by tuning the notes more closely to their intended pitches, or to rein in an unruly vibrato, by applying the Correct Pitch Macro to its upper and lower extents.

Please note that the fluctuations in the Pitch Curve must be fairly pronounced for the "Separate Notes as Trills" function to have any effect and that it is only available when the Melodic algorithm is active, being grayed out in every other case. If you wish to assign a shortcut to the command "Separate Notes as Trills", this can be done using the Preferences dialog.

Separate Note

This command separates notes automatically at a point determined by Melodyne. It is useful when you need to make precise cuts in a vocal passage and isolate sibilants or breathing noise prior to editing using the tools.

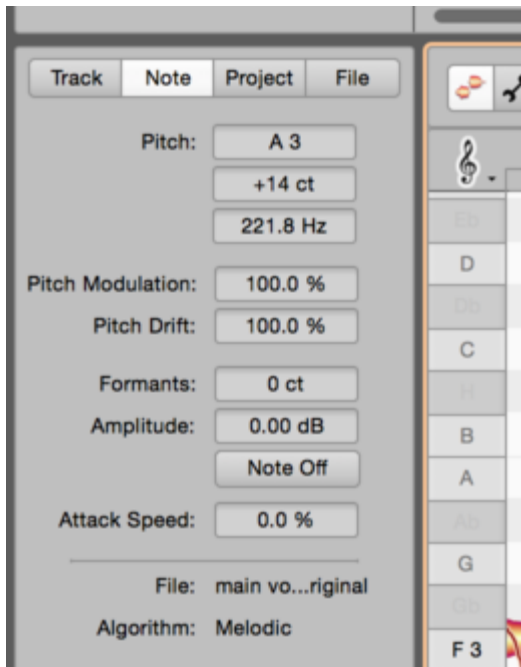
You will find the "Separate Note" command in the context menu of the Note Separation Tool and on the "Shortcuts" page of the Preferences property sheet, where you can assign a keyboard shortcut to it.

The Note Inspector

The Note Inspector in the info pane offers you an overview of the parameters of the selected note(s) and allows you to alter the values.

The parameters of the Note Inspector

The Note Inspector brings together the inspector fields that are usually displayed near the toolbar when the various tools are in use. It allows you to see all the most important parameters at a glance and even edit them without having to change tools.



In addition to the data included in the inspector fields, the Note Inspector displays the frequency in hertz as well as a button for the muting of notes.

The editable parameters displayed in the Note Inspector are (from top to bottom):

- the pitch of the selected note in semitones, cents and hertz
- the pitch modulation expressed as a percentage
- the pitch drift expressed as a percentage
- the formant shift in cents
- the amplitude in decibels
- the button for muting and unmuting notes
- the attack speed expressed as a percentage

Lower down in the inspector, you can see to which audio file the selected note belongs and which algorithm was used for the detection.

Entering values and handling multiple selected notes

When only one note is selected in the Note Editor, the Note Inspector displays the concrete values for that note.

As a general rule, you can modify all values either by clicking in their respective fields and dragging the mouse pointer upwards or downwards or by double-clicking in the field and typing in a new value.

In the case of the Pitch field, you can enter either an absolute (C3, D4 etc.) or a relative (+2, -1, etc.) value. In the other fields, it is always the absolute value that is adopted.



If you have selected multiple notes, the Note Inspector will only display concrete values for parameters if these are shared by all the selected notes. Where values differ, a dash “-” is displayed in the relevant field.

If a dash is displayed, by clicking on it and dragging, you can alter the individual values of all the notes selected by the same amount; in this way, for example, you could transpose an entire selection up two semitones. The Scale Snap function, of course, if activated, will govern the eventual destination of the various notes.

As you drag the values, Melodyne remembers the difference between them. This is even true when certain parameters ‘collide’ with their maximum or minimum values; provided you keep the mouse button pressed and drag then in the opposite direction, the initial difference will be restored. Only if you release the mouse button at the point of collision will the initial difference be forgotten.

Alternatively, with multiple notes selected, you can type in a value that will then be assigned to, and thereafter shared by, all the selected notes (whereupon the dash, of course, will disappear).

An exception here is the pitch, as, if you type in the value “2”, for example, all the selected notes are shifted two semitones upwards. If you wish to assign the same pitch to all the selected notes, type in an absolute value, such as “C2”. If the Percussive or Universal algorithms are selected, of course, this has no effect, as these algorithms only know relative pitch.

Copying notes

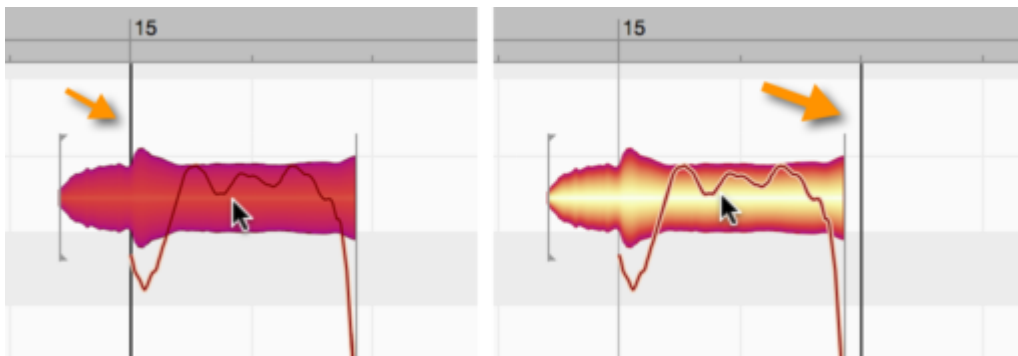
To copy notes in Melodyne, first select the desired notes, then choose Copy from the Edit menu or the context menu of the Note Editor. To insert them, use the Paste command. The following points here need to be noted.

The selection, cursor and grid when copying

When you copy notes to the clipboard using the Copy command, you will notice that the cursor moves to the start of the selection, or, to be more precise, to the quarter-note (crotchet) on the Time Grid closest to the first note of the selection.

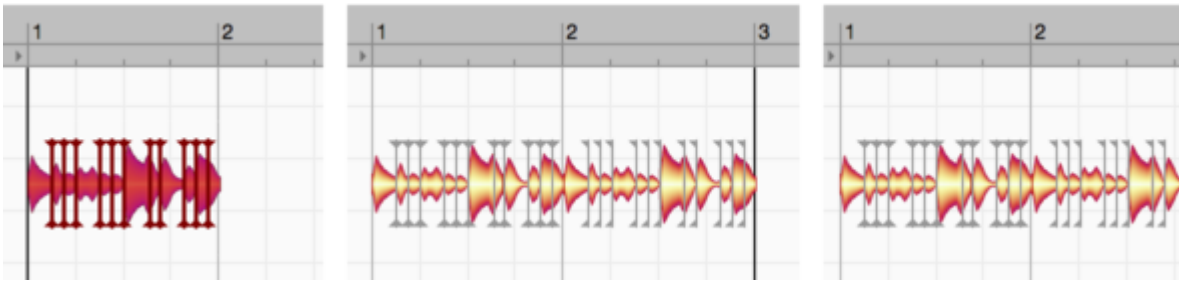
If, with the notes still selected, you use the Paste command, all that appears to happen is that the notes that were selected prior to the paste are now no longer selected and the cursor is now located just after the last of them.

In fact, however, the notes previously selected have been replaced by those on the clipboard. In other words, the notes have been copied onto themselves, with the copies replacing the originals. Admittedly, this may not sound particularly useful, but look at the position of the cursor: it is now aligned with the quarter-note on the Time Grid closest to the last copied note.



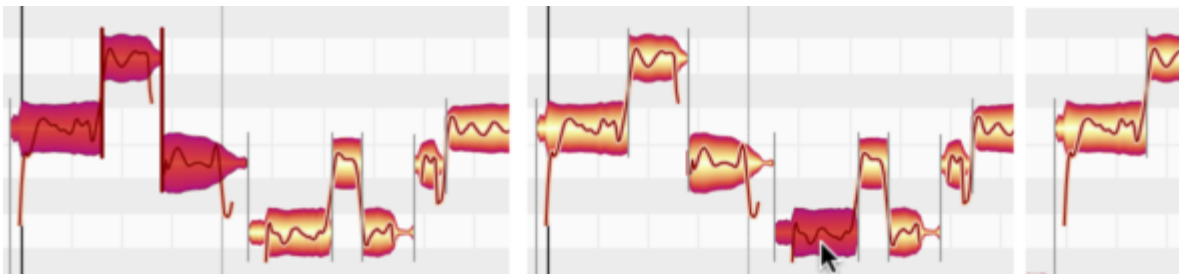
If you now execute a further Paste, the notes on the clipboard will be pasted a second time. This time, however, since no notes were selected, nothing will be replaced. Instead, the newly pasted notes will end up just after those that replaced the originals the first time round.

Their position is now determined by the cursor. And since, after the first paste, this was aligned with a quarter-note on the Time Grid (the first quarter-note after the pasted notes, to be specific), the effect of the second paste is that the original alignment of the notes relative to the gridlines is reproduced exactly, only further along the timeline. This behavior allows you to string together a succession of copies of the same passage, quickly and accurately – in order, for example, to create multiple iterations of a drum loop.

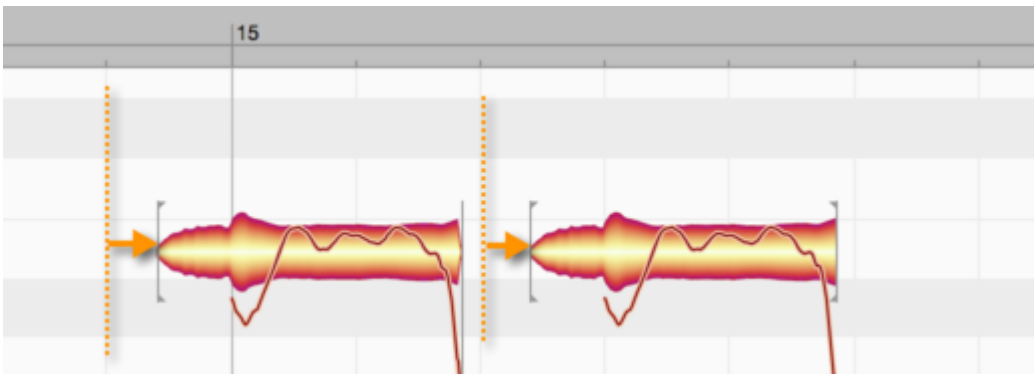


Based on what we have just seen, we can formulate the following rules:

- If any notes are selected when the Paste command is executed, these are replaced by the contents of the clipboard. The pasted notes are stretched or squeezed until they fit exactly the range from the beginning of the first to the end of the last note of the selection. This is illustrated here: on the left are the notes to be copied; in the centre, a single selected note, which serves as the destination of the copy; on the right is the result after the paste is performed: The selected destination note has been replaced and the pasted notes squeezed just enough for them to fit exactly the space it occupied.



- If when the Paste is executed no notes are selected, the cursor determines the point at which the pasted passage begins. The grid settings here play an important role: when copying notes to the clipboard, Melodyne remembers the distance between the first of the copied notes and the nearest grid line. When the paste is repeated at the new cursor position, the offset of the first pasted note to the gridline nearest to it will be exactly the same.



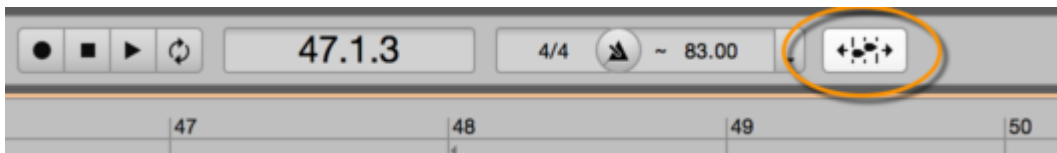
In other words, notes in Melodyne are not copied in such a way that they necessarily coincide with gridlines, because then the subtleties of expression would be lost. Instead, the notes copied retain

their respective offsets to the grid. There is an exception, however, to this rule: if, instead of being calibrated in beats, the grid is calibrated in seconds (i.e. if you have selected “Sec” from the Time Grid Settings drop-down menu to the right of the Time Ruler), then the note (or first of a series of copied notes) will begin exactly at the cursor position, with no offset.

- After each paste, the cursor is moved to the first quarter-note following the most recent paste, making it easy to string together multiple iterations of the same passage. Obviously, if you wish, you can move the cursor by hand to some other point on the Time Ruler and make that, rather than the automatically selected quarter-note, the reference point for the next paste. You might want to do this, for instance, to introduce a pause between iterations.
- The pitch of the copied notes is always the same as that of the originals. This is even true when notes are selected, and therefore replaced, when the paste is performed. The length of the passage selected, in this case, is retained but the original pitch of the notes it contained is not. Of course, after performing the paste you can move the notes by hand to any pitches you like.

Tempo adjustment when copying: the Auto Stretch Switch

If notes are selected when the paste is performed, the inserted passage will be stretched or squeezed to fill the available space (i.e. that between the beginning of the first selected note and the end of the last) as we have already seen. But how is the tempo of the copied passage treated when the position of the paste is determined instead by the cursor?



If the tempo at the destination of the paste is different from that of the passage from which the notes were copied, it is the status of the Auto Stretch Switch that determines whether the pasted notes adjust to the tempo of the destination or retain their original tempo. If the Auto Stretch Switch is on, they adjust; if it is off, they do not. So unless you want to change the tempo at the cursor position, you should switch Auto Stretch on before performing the paste.

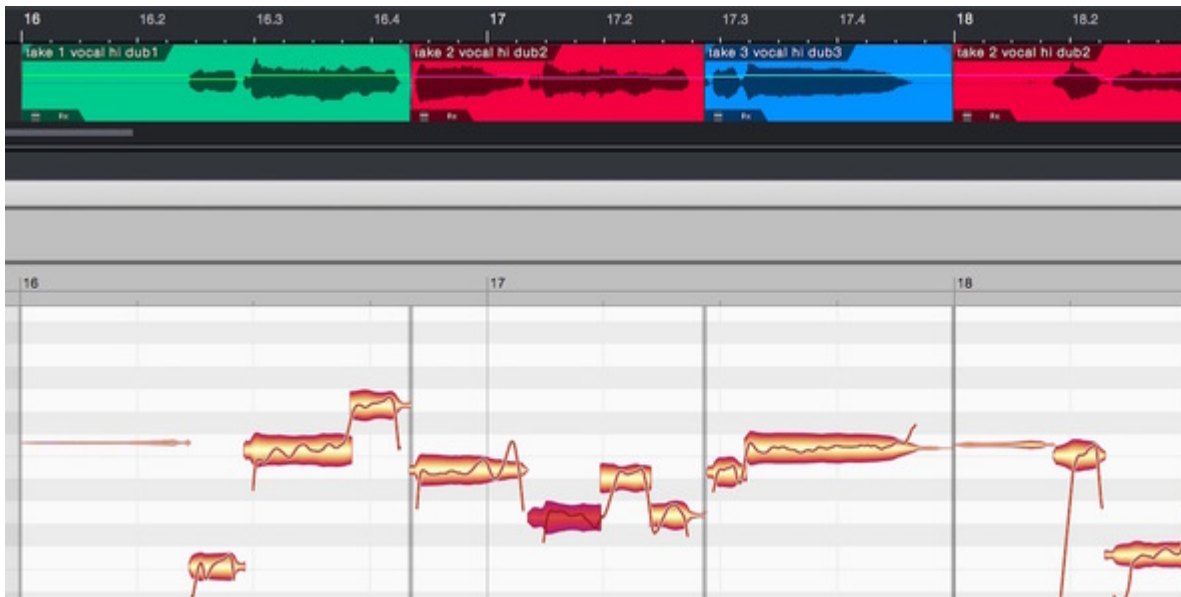
If the tempo of the source is different from that of destination, and the material on the clipboard is adjusted to the new tempo, the pasted version will obviously sound different to the original. If you want to avoid this happening, however, in the stand-alone implementation of Melodyne, you can copy not only the notes but also the tempo (including any sudden or gradual tempo changes within it) from the source to the destination. In this case, it makes no difference which you copy first: the notes or the tempo.

Copying in an ARA context

Within a clip, you can copy and paste notes without any restrictions. Whether you can copy a note from one clip and paste it into another depends upon whether or not the two clips are accessing the same audio file.

Example: You have sliced up a fairly long drum recording in the DAW into individual clips, sorted these in the DAW arrangement, and are looking at them now in Melodyne's Track Edit Mode. In this case, you can copy and paste notes freely (because they were originally part of one long recording) without paying attention to the clip borders.

If, on the other hand, you have made a collage in the DAW arrangement of snippets taken from different recordings – from successive vocal takes, for instance – and are looking at these in Track Edit Mode, you cannot copy and paste notes with the same freedom. The color assigned to each of the five takes in the following screenshot indicates the take from which it is derived:



Here you cannot copy the note selected at the beginning of Bar 17 (or, indeed, any other note derived from a red clip) and paste it into Bar 16, because the destination clip is a different color – in this case, green – and is therefore derived from a different recording. You can, however, paste it into Bar 18, because the content there is derived from the same red take.

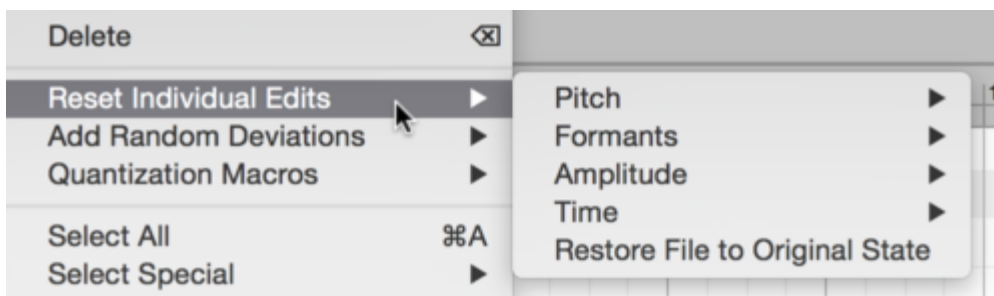
The Edit menu

Melodyne's Edit menu includes items that allow you to reset individual edits and add random deviations to the audio material.

Resetting edits

The Reset Individual Edits sub-menu contains commands that nullify the effects of various types of editing.

You will also find in the context menu of the Note Editor whichever of these commands are relevant to the tool you are using at the time.



The commands invariably apply to the current selection and are grayed out if no editing of the type in question has yet been applied to the selected notes. Notice that these reset commands work independently of the normal undo function.

The effect of the following types of editing can be reversed via the Reset Individual Edits sub-menu:

Pitch

- all changes of pitch
- editing of the pitch center
- editing of pitch modulation
- editing of pitch drift
- editing of pitch transitions

Formants

- editing of formants
- editing of formant transitions

Amplitude

- editing of amplitude

- editing of amplitude transitions
- the muting of notes

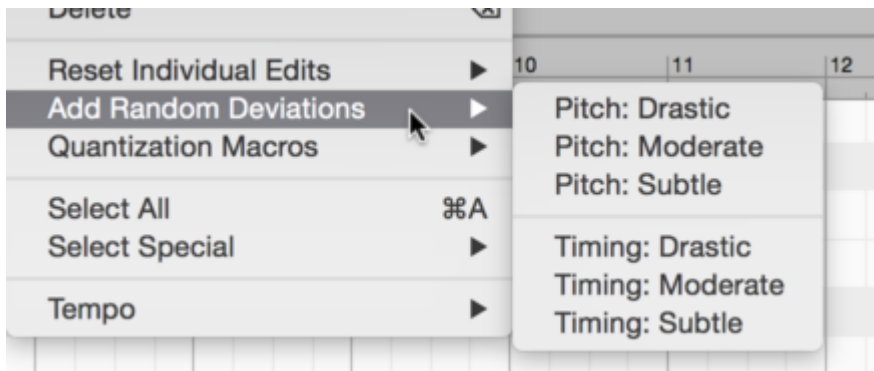
Time

- all editing of timing (start position / length of notes)
- the placing of time handles
- editing of the attack speed

The final command, Restore File to Original State, reverses in one go the effects of all editing (regardless of type) that has been performed on the audio file.

Adding random deviations

The Add Random Deviations sub-menu varies the pitch or timing of individual notes a) drastically, b) by a moderate amount, or c) in a subtle way; within these various limits, the direction and extent of the deviation is determined randomly.



The commands introduce random variation to either the pitch or the timing of the selected notes, and their effect, if the command is used several times in succession, is cumulative.

Random deviations are particularly useful when you have made one or more copies of a single take but do not wish them to be identical either to each other or to the original – the object being, perhaps, to make a single vocalist sound like a choir. Through the addition of a certain amount of random deviation to each copy you can obtain more natural-sounding results by ensuring that the synchronization of the individual voices is never improbably perfect and that no two copies exhibit identical fluctuations in pitch.

Audio to MIDI

From this tour, you will learn how to save audio notes in Melodyne as MIDI notes.

About Audio-to-MIDI

Melodyne allows you to export the audio notes as MIDI notes that you can then import into your DAW project. You might use these, for example, to double your vocals with a sound from a software synthesizer.

The MIDI notes are an exact representation of the audio notes in Melodyne. For each audio note, a MIDI note is created with the same position, length and pitch. The velocity of each MIDI note is derived from the amplitude of the audio note it represents.

When you save rhythmic material as MIDI, all the MIDI notes will share the same pitch but take their position, length and amplitude from their audio equivalents in the rhythm track. You can use this technique, for example, to derive from a drum loop a quantization reference for other MIDI tracks in your DAW.

The generation of MIDI notes from audio material offers a wealth of different creative possibilities. Try it out for yourself!

Exporting MIDI

To export MIDI from Melodyne, begin by switching to “Edit” in the list of instances (holding down the [Shift] or [Command] keys as you do so) all the instances the notes of which you wish to export as MIDI, so that their notes appear in the Note Editor. If the notes of an instance are not displayed in the Note Editor, they will not be exported.

When the MIDI export takes place, a common MIDI file will be created for all instances, with a separate MIDI channel assigned to each instance.

To perform the export, select Save as MIDI ... from the Settings menu. In the file selection box that appears, you can enter a name and a storage location for the MIDI file.

The export will begin for all instances at the start of Bar 1, even if the first notes appear in a later bar. This will ensure that the MIDI notes in your DAW will run in sync with the original audio notes; simply drag the MIDI file onto a track beginning at Bar 1.

If you opt for the Cycle Range Only option, only the notes within the cycle range will be exported. This is useful if, for instance, you wish to save as MIDI some specific segment such as a single phrase or bar.

Please note that the option Cycle Range Only refers to the cycle range in Melodyne not in the DAW. You can set the cycle range in Melodyne while playback in the DAW is stopped. The default cycle range in Melodyne is the area of the timeline covered by the first transfer. If this default cycle range is adopted as the range of a subsequent transfer, it may be that Melodyne will round it up to the nearest bar to make positioning the resulting MIDI file easier.

The MIDI file exported by Melodyne also contains tempo information. Most DAWs give you the option of either adopting this tempo information or ignoring it in favor of the current tempo in the DAW itself.

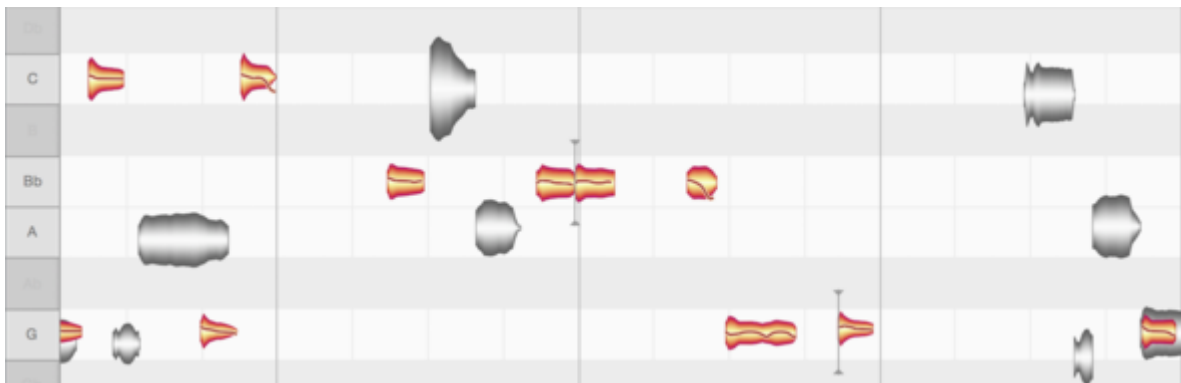
Multitrack editing

In Melodyne studio, you can work with multiple tracks – in both the stand-alone and plug-in implementations. You can move from track to track with the utmost ease, and even see and edit simultaneously notes belonging to different tracks.

Multi-tracking in Melodyne

In Melodyne, multi-tracking has a particular meaning, because here you are working not simply with audio files but with notes. For this reason, it is in the Note Editor that Melodyne's multi-tracking comes into its own.

Consider the case where you have one track containing vocals and a second track with a guitar accompaniment. As soon as you switch the vocal track to edit mode, the notes of which it is composed appear in the Note Editor. Now, if you switch the guitar track to reference mode, its notes, too, are displayed in the Note Editor. The guitar blobs in this case are gray and can neither be selected nor edited. They are simply displayed for the purpose of orientation in the background to the vocal notes. This makes following the melody child's play.



What happens if, while you are editing the vocal track, you notice something on the guitar track that you would like to alter? No problem. Just switch the guitar track to edit mode or double-click one of the gray blobs and immediately the two tracks will swap roles: it will be the guitar blobs that are colored and capable of being edited while the vocal blobs are displayed in gray in the background.

And you can change tracks on the fly like this while working with any number of reference tracks. This makes it very easy for you to edit your audio material in the desired context not only acoustically but also visually. In this, you are supported by intelligent monitoring that allows you to control the volume ratios between the edited track, the reference tracks and all other tracks. Whenever you break off editing one track to edit another, the volume mix adjusts automatically.

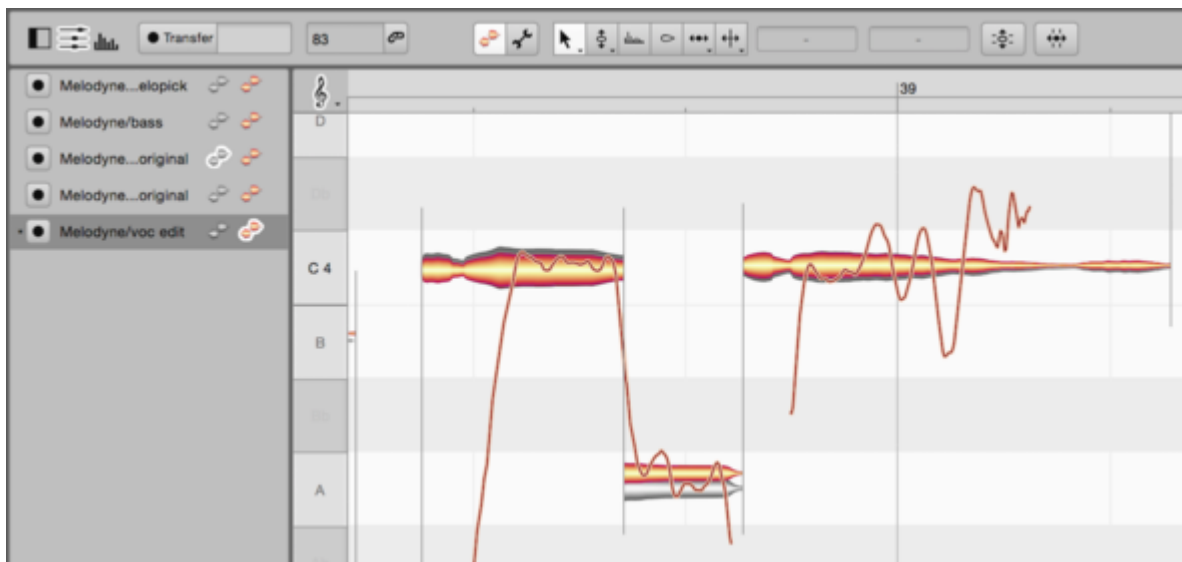
But these are by no means all Melodyne's multi-tracking capabilities: If you wish, you can even switch several tracks to edit mode at the same time, selecting, editing, deleting and copying notes across tracks. This is the case in both the stand-alone and plug-in implementations of Melodyne.

In the following sections, we will set out in detail the concepts underlying multi-tracking in Melodyne and show how to take full advantage of the possibilities it affords.

Differences between the stand-alone and plug-in implementations

When Melodyne is running as a stand-alone application, multiple tracks are displayed in much the same way as in most DAWs: There is a list of track headers in the left-hand pane, with the audio files belonging to each track to the right of them.

In the plug-in implementation of Melodyne, multi-tracking is implemented as a collaboration between the DAW and the various instances of Melodyne. There, too, there is a list of headers on the left. In it, you will see which instance of the Melodyne plug-in is currently open, as well as any others inserted in the tracks of the current project. The idea behind this is to allow you to work at all times in *one* Melodyne plug-in window only, whilst being able to see and edit the contents of *all* instances.

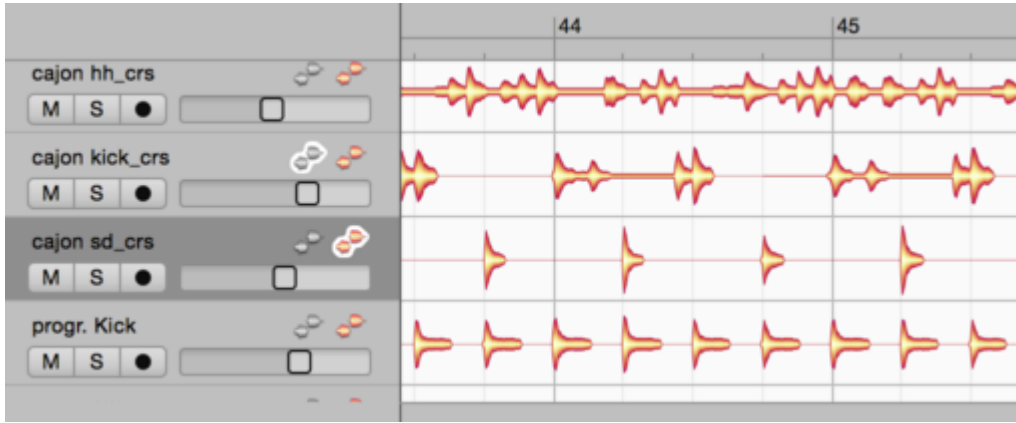


In the plug-in, there is no track pane containing audio material, since the audio material is already present on the tracks of the DAW. All you see, then, is the list of instances and the Note Editor.

The track headers

In the stand-alone implementation: Each track header displays the name of the track and a volume fader along with mute, solo and record enable buttons. The solo function is only ever active in the

track whose solo button was clicked most recently. Hold down the [Command] key to solo multiple tracks. You can rename the track via the Track menu, the context menu in the track header pane, or the Track Inspector, which is described in the next section.



The colored blob icon in the track header is the edit button, which causes the notes to be displayed in the Note Editor. Double-clicking on the contents of a track in the track pane has the same effect. If you click the edit button or double-click in the track region of another track, its notes will replace those of the first track in the Note Editor.

If you hold down the [Command] key now and click on the edit button of another track, the notes of this track too will be displayed as colored blobs in the Note Editor. You will then be able, if you wish, to select and edit the notes of *both* tracks simultaneously. Proceed in the same way to add the contents of further tracks to the Note Editor. Clicking on an edit button that it is already active removes the contents of the respective track from the Note Editor.

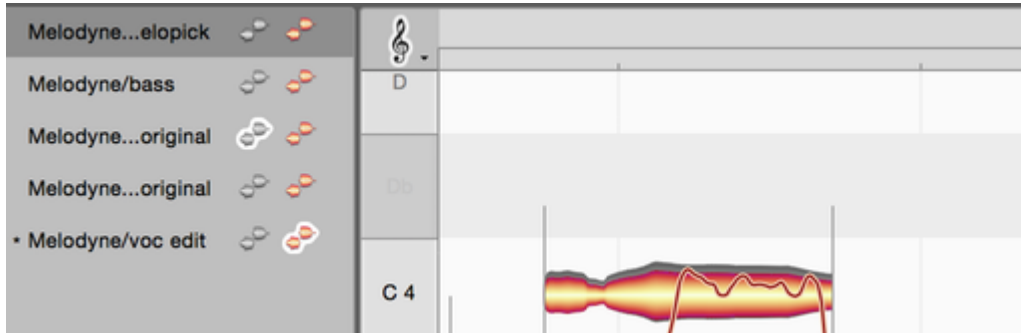
The gray blob icon in the header is the reference button that causes the notes of a track to be displayed in the Note Editor for reference purposes only. The resulting gray blobs can neither be selected nor edited. They are there in this case solely for purposes of orientation– for instance, to facilitate adjustments in pitch or timing. By clicking on further reference buttons, you can add the contents of further tracks to the Note Editor – again, purely for reference purposes – and remove them in the same way.

If you switch a reference track to edit mode – either by clicking its edit button in the track header or by double-clicking one of the gray blobs currently displayed for reference – the gray track will turn orange and the track that was previously orange, gray. Putting it another way: the two tracks will swap roles.

Right-clicking in the header opens a context menu offering the same commands as the main Track menu.

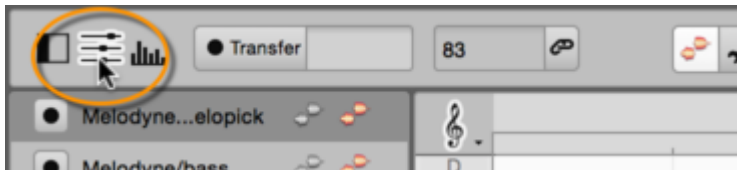
You can change the order in which tracks appear by dragging the track headers upwards or downwards as desired.

In the plug-in: You see a header for each Melodyne instance that you have opened in your project. There are no Mute or Solo buttons and no Volume fader in the header, as these functions are already provided by your DAW.



The edit and reference buttons work in exactly the same way as in the stand-alone implementation and determine which contents in the Note Editor are available for editing and which displayed purely for reference. You can switch freely between the contents of the instances and, as in the stand-alone implementation, edit the contents of multiple instances simultaneously – e. g. by selecting and copying across tracks. All the time you can be working in the same Melodyne window; there is no need to switch to the window of another instance or open a second window. A small star on the left near the track title shows you, for the purpose of orientation, to which Melodyne instance the window in which you are working at any given moment belongs.

To leave more room for the info pane or Note Editor, you can hide the header pane in the plug-in by clicking the corresponding symbol, and show it again in the same way.



In the stand-alone implementation and with certain DAWs, you can rename tracks by right-clicking on the track header and choosing Rename Track from the context menu.

You will find this option grayed out, however, if your DAW is one that passes on track names to Melodyne, as the correct name will then already be displayed in the track header.

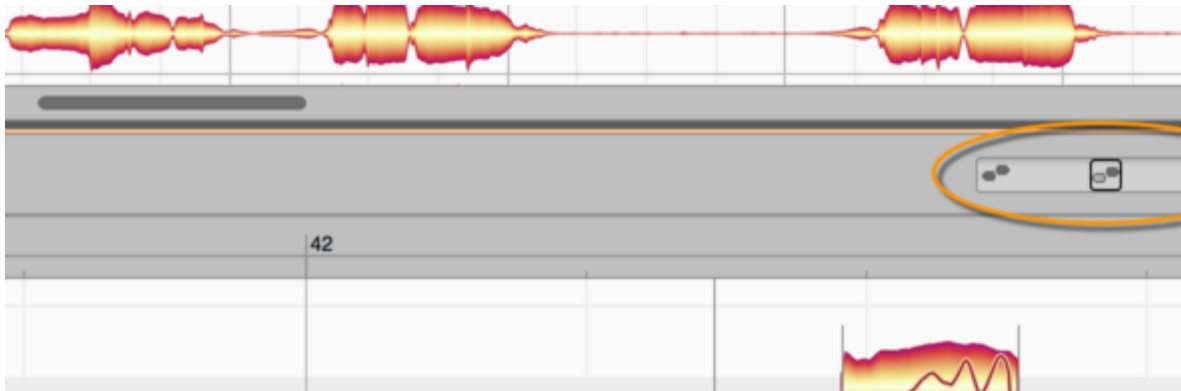
Similarly, with certain DAWs, as in the stand-alone implementation, you can change the order in which the tracks are displayed by dragging the track headers upwards or downwards.

This option, again, is grayed out if your DAW has passed on to Melodyne the order of tracks, as they will then already be displayed in the correct order.

The Editing Mix Fader

When you are editing the notes of several tracks simultaneously in the Note Editor, the Editing Mix Fader is of great assistance. Our intention here was to provide you with the acoustic equivalent of focusing visually on particular blobs: when you are editing a track, you want to be able to concentrate entirely upon that track and not be distracted by others. Visually, that is easy to accomplish: You simply select one or two tracks to edit, show perhaps two or three others tracks in the Note Editor for reference, and hide the rest.

Acoustically, a similar focus is difficult to achieve. Naturally, you could solo the tracks being edited, but then you would lose the very reference that could best help you assess the intonation and timing of the tracks being edited. Ideally in this situation you would be able to employ an alternative mix: the track being edited would be the loudest; the tracks shown as reference would be somewhat quieter, and other tracks, quieter still or completely inaudible. You could accomplish this, of course, with the volume controls of the individual tracks, but the Editing Mix Fader makes it far easier.



If you move the Editing Mix Fader all the way to the left, you will hear only the track or tracks currently activated for editing in the Note Editor – in other words, the ones with the orange blobs. As you move the fader button gradually towards the center, the gray blobs displayed for reference will gradually become louder, until at the center position the colored and gray blobs will be equally loud. As you now move the button from the center position towards the right, the remaining tracks – i. e. those included in the arrangement but not displayed in the Note Editor – will gradually fade in.

In this way, you can quickly and easily arrive at the ideal acoustic balance between the notes displayed for editing, those displayed for reference, and the rest of the arrangement.

Please note that the soloing and muting of tracks also effects the mix: Tracks that are displayed for reference or editing in the Note Editor but switched to mute (either directly or because another track has been soloed) are nonetheless audible when the Editing Mix Fader is between the extreme left and the center of its range. However, as the button is moved from the center towards the extreme right of its range (causing tracks not displayed in the Note Editor to become audible), the tracks switched to mute are faded out, so the soloing of tracks once again functions normally.

As soon as you shift the focus from the Note Editor to the track pane by clicking in the latter, you will hear the entire arrangement once again; this is equivalent to the rightmost setting of the Editing Mix Fader. If you then click a further time in the Note Editor, the volume ratios will once again be determined by the Editing Mix Fader.

In the plug-in, the fader works on the same principle but with one small difference; If you start the DAW playback, the balance between all the tracks will be determined exclusively by the DAW's own mixer. The Editing Mix Fader only intervenes when the DAW is stopped and you start local playback in Melodyne.

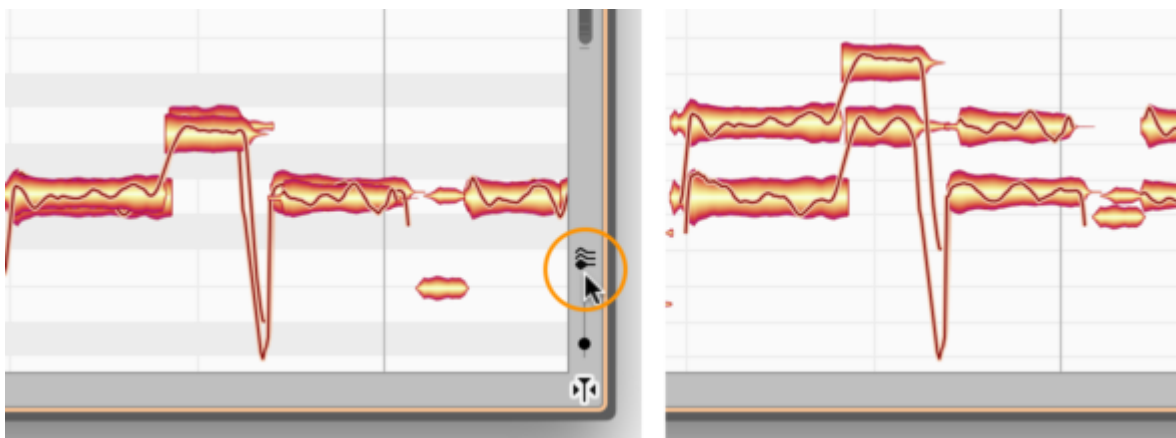
In this case, again, with the button hard left, only the colored blobs will be heard, the gray ones fading in gradually as you move towards the center, and the remaining tracks entering and becoming gradually louder as the button moves ever further to the right. The term 'remaining tracks' here, however, includes only those tracks the contents of which have been transferred to Melodyne. To hear literally *all* the tracks, unless all have been transferred, you must start the playback from within DAW.

The Editing Mix Fader is only operative when the focus is in the Note Editor – i. e. when the Note Editor is the pane clicked most recently. The pane with focus at any given moment is the one delineated by a thin orange frame.

"Spread Unison Tracks"

When you are displaying several tracks simultaneously in the Note Editor, before long you may find certain notes overlapping, making it more difficult to see and edit the material. The switch shown here, which you will find near the bottom right-hand corner of the Note Editor, can be of assistance in such cases. What it does is separate and spread vertically the various tracks shown in the Note Editor – causing them to fan out, in other words – which makes it easier to see and select notes of the same pitch on different tracks. This obviously has no effect upon the actual pitch of the notes in question; only upon the way they are displayed. Since the Pitch Ruler provides only an approximate guide to the pitch of the notes when the tracks are fanned out in this way, the grey and white stripes in the background of the Note Editor (imitating the keyboard of a piano) disappear.

The Spread Unison Tracks switch can only be activated when several tracks are being displayed simultaneously in the Note Editor and their notes overlap.



The Sound Editor

With Melodyne, you can edit not only the pitch, timing, phrasing and tempo of your recordings in a unique manner but also their sound. The bandwidth extends from subtle tonal adjustments and coloring to applications of a highly experimental nature. All these possibilities can be found in Melodyne's Sound Editor, which you will get to know in this tour.

The Sound Editor works on the spectral level and offers you extensive access to the overtone structure of the notes. In combination with Melodyne's other functions, you can obtain results with it that no other tool offers.

Working with the Sound Editor requires no special knowledge. This tour and a willingness to experiment are all you need. If you do wish to learn more about the theoretical basis, however, one good place to start might be [this article in Wikipedia](#).

Opening the Sound Editor

Melodyne's Sound Editor has its own pane, which you can open by clicking the button shown here or by choosing Show Sound Editor from the Options menu.



The Sound Editor is track-based: To open one or more tracks in the Sound Editor, select them in the track header pane. As you edit multiple tracks simultaneously in the Sound Editor, the starting parameters of each track are varied by the same amounts.

The Sound Editor can only be used with tracks the notes of which have been detected using the Melodic or Polyphonic algorithms.

Technical note: When a track is being displayed or edited in the Sound Editor, Melodyne employs internally the playback type "Tonal" – even if "Complex" was selected in Note Assignment Mode. This may cause notes whose timing or pitch have been edited to sound slightly different when the Sound Editor is active on a track.

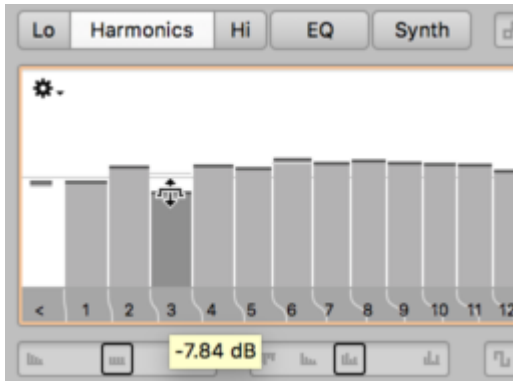
Tip: If you wish to edit audio material for which the Universal or Percussive algorithms were used in the detection process, you must first switch to one of the other algorithm, which will trigger a fresh analysis of the material.

The Sound Editor in Track Mode and Clip Mode

The Sound Editor in the case of ARA integration works – as in the stand-alone implementation – on a *per track* basis. So if you are working in Track Mode and the track in question comprises multiple clips, any changes made in the Sound Editor will affect all the clips in the same way. If, for example, you have lowered the third overtone by 10 dB, this setting will be applied to all clips on the track.

If, however, you now switch to Clip Mode and raise the third overtone of the selected clip by 4 dB, the resulting value for the overtone in question in the selected clip will be the sum of the two adjustments – i.e. -6 dB – whereas in the other clips the third overtone will still be at -10 dB. By this means, you can apply different settings to different clips.

If you now switch back to Track Mode, you will see displayed in the Sound Editor a value somewhere between -10 and -6 dB for the overtone in question. This is a display compromise: an average of all the clips concerned.



By the same token, the other Sound Editor controls may also display approximate values if you keep switching to Clip Mode to adjust the parameters of individual clips. This is, as we have said, a compromise; but if ever it does lead to confusion, just give greater credence to your ears than to your eyes.

The behavior described occurs whenever all of the clips on a given track are derived from a different recording. Where some, but not all, of the clips on a given track are derived from the same recording, the behavior is somewhat different: now any changes to the Sound Editor settings of one such clip will apply only to those clips that are derived from the same recording.

For example: supposing you have assembled a vocal track from four different takes using the comping technique described above, and suppose further that one of the takes has a slightly different tone quality (because it was recorded, perhaps, on a different day, when the voice in question had a duller sound). Now it is only necessary with the Sound Editor to add brightness to one clip derived from the duller-sounding take and *all* clips derived from that take will benefit.

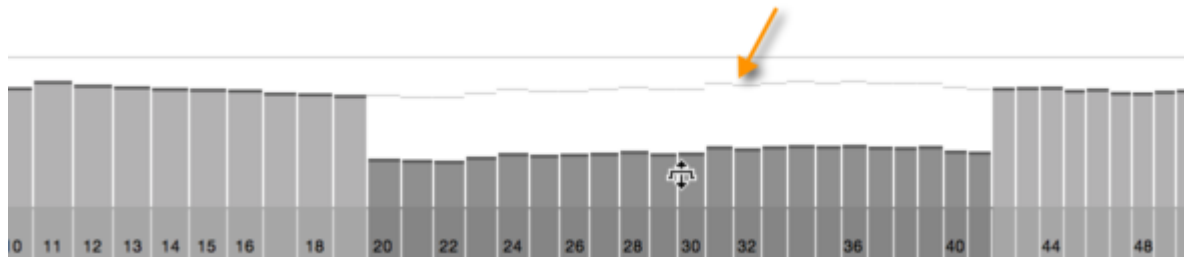
The mean spectrum

Before we examine the functions of the Sound Editor in detail, there is one term that has to be explained, as it runs like a thread through them all: the “mean spectrum”.

Once it has detected the notes of which an audio track is composed, Melodyne conducts a spectral analysis to determine which harmonic partials (from now on, we'll call them “harmonics”) each note contains and how loud in each case these are. When the analysis is complete, Melodyne has an “acoustic fingerprint” (in spectral form) of each note. After averaging the spectra of all notes on the track, Melodyne obtains what we call the “mean spectrum” of the entire track.

The starting point for any spectral adjustments you effect using the Sound Editor is the mean spectrum of the track in question, which we can think of as the average timbre (or “tone color”) of its notes. For the purpose of orientation, the mean spectrum is displayed in the form of a thin line that remains stationary as you resize the columns or redraw the curve in the various working areas of the Sound Editor.

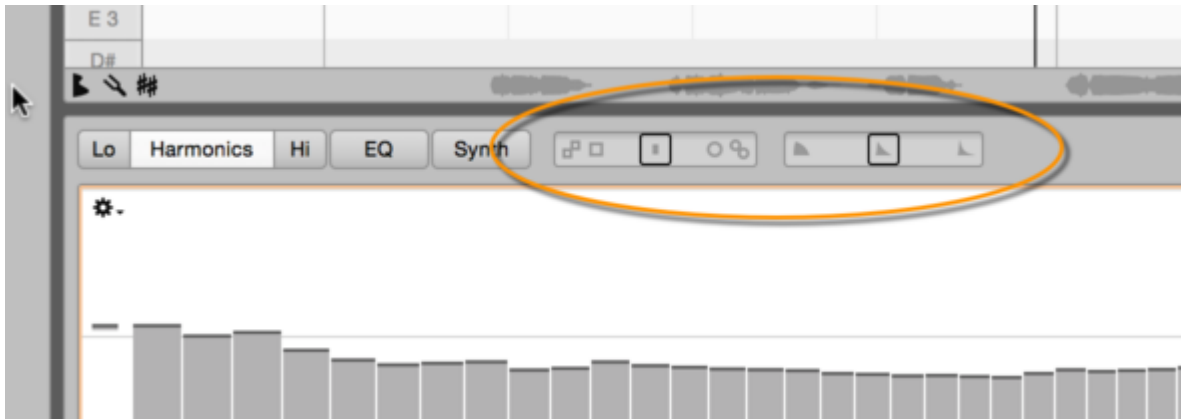
If multiple tracks are selected when you open the Sound Editor, it is the mean spectrum of them all that is displayed and forms the basis for editing.



Emphasis and Dynamics

The Emphasis and Dynamics sliders offer you a simple but effective way of influencing the tone color and amplitude of the track. They work independently of the other elements of the Sound Editor and have no effect upon their displays. It is sometimes worth opening the Sound Editor just to use either or both of these controls.

In case you haven't already done so, check the option Show Tooltips on the User Interface page of the Preferences dialog, so that the names of the various control elements pop up as you pass the mouse over them.



Emphasis: As you move this slider from its neutral midpoint towards the right, any differences between the spectra of the notes actually sounding and the mean spectrum are increased. This makes their peculiarities more pronounced, as wherever their spectra departs from the mean spectrum, the difference is progressively exaggerated, in the manner of a caricature.

Moving the slider to the left has the opposite effect, assimilating the spectra of the notes in question ever more closely to the mean. In this way, their peculiarities gradually disappear, making the timbre throughout the track more uniform.

The Emphasis slider offers an outstanding means of raising the profile of certain sources within the mix and helping them cut through, whilst making others less obtrusive so that they blend in better – in each case, *without* changing their volume.

Please note that the Emphasis slider has a very wide range in each direction ($\pm 200\%$) making it also a powerful tool for generating effects. Valuable results can be obtained, however, depending upon the material, with far smaller values. We recommend, therefore, that you operate this particular control with a light touch. Holding down the [Alt] key as you move the slider will make it easier to increment /decrement the parameter one per cent at a time.

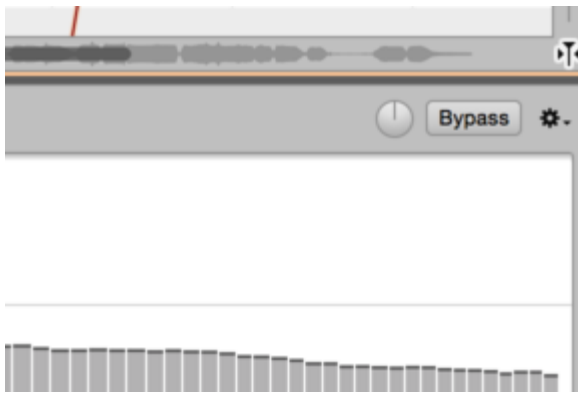
Dynamics: This slider influences the amplitude of the notes – specifically, their internal dynamics. As you move the slider to the right, the quieter parts of each note become quieter still; as you move it to the left, they become louder. In other words, moving the slider to the right exaggerates any fluctuations in amplitude within each note, whereas moving it to the left smoothes them out.

If you apply the Dynamics slider to a piano recording, for example, you can make the notes decay more rapidly (for a staccato effect) by moving the slider to the right, whereas moving the slider to the left gives them a longer decay, lending the passage in question more of a legato feel. Given the way it operates, the Dynamics slider obviously has no effect on notes with a uniform amplitude – with the same envelope, in other words, as an organ – other than, at most, to make them somewhat louder.

Tip: With polyphonic material, moving the Dynamics slider to the left can cause notes to overlap that didn't do so originally, which, if there was scant headroom to begin with, can lead to the distortion threshold being crossed. This is easily avoided, however, by giving the Gain knob (described in the next section) a slight twist anticlockwise.

Bypass, Gain and the global Sound Editor menu

In the top right-hand corner of the Sound Editor, you will find a bypass switch that deactivates the Sound Editor altogether, so that what you hear is the unedited track signal. Use this switch for a quick comparison between the sounds of the edited and unedited signals.



Since editing the spectrum can involve dramatic changes in level, Melodyne automatically compensates, to ensure that the output level remains approximately the same. On rare occasions, however, you may find either that the distortion threshold is being crossed or that the output level is too low, in which case you can adjust the level manually using the gain control.

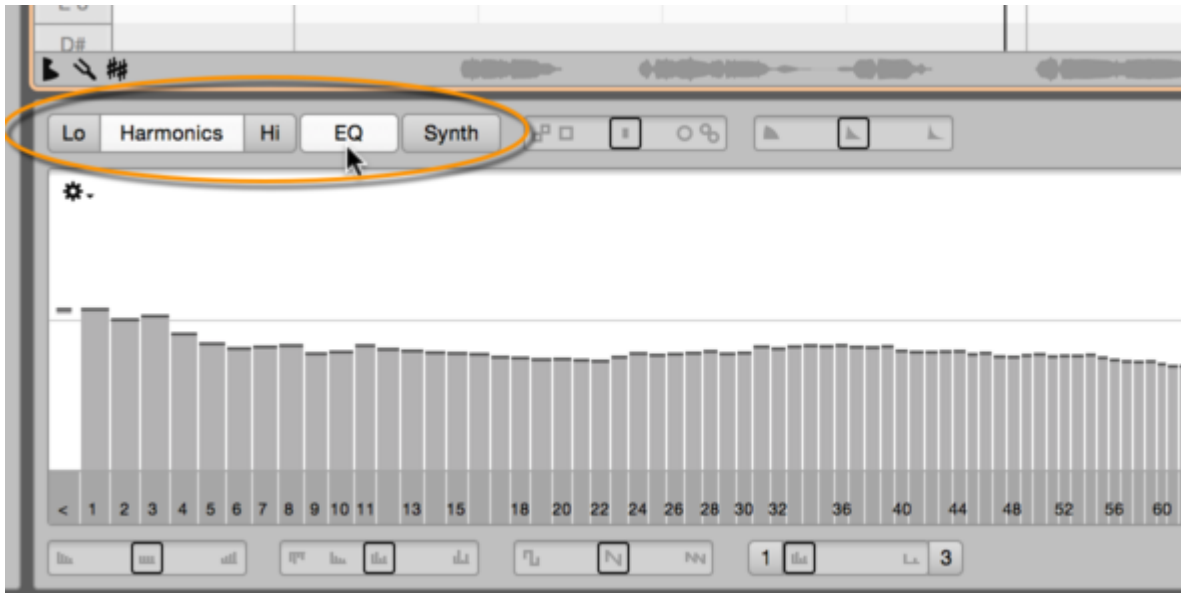
The drop-down menu contains three commands: Reset All governs all the working areas of the Sound Editor, returning it to the state it was in when first opened for the track in question. Similarly, Copy Settings copies the settings of *a*ll the working areas of the open Sound Editor, which you can then apply to another track using the command below: Paste Settings.

Please note that the Copy Settings command does not copy the mean spectrum of the source track; only the relative adjustments you have made to it – to make a particular harmonic louder or quieter, for instance. When the settings are pasted, therefore, the same offsets are applied to the mean spectrum of the destination track. The eventual level of the harmonic in question therefore depends partly upon how loud it was to begin with and only partly on the editing of the same harmonic in the source track that you have copied over (along with the other settings).

The working areas

Using the tabs, you can switch between the various working areas of the Sound Editor. If you hold down the [Command] key at the same time, you can open several working areas side by side,

provided there is enough space. To close one of multiple open working areas, [Command]-click in the same way on its tab.



Each of these working areas contains a central display and, beneath it, a number of sliders. Before going into the details, let's take a quick look at the various working areas.

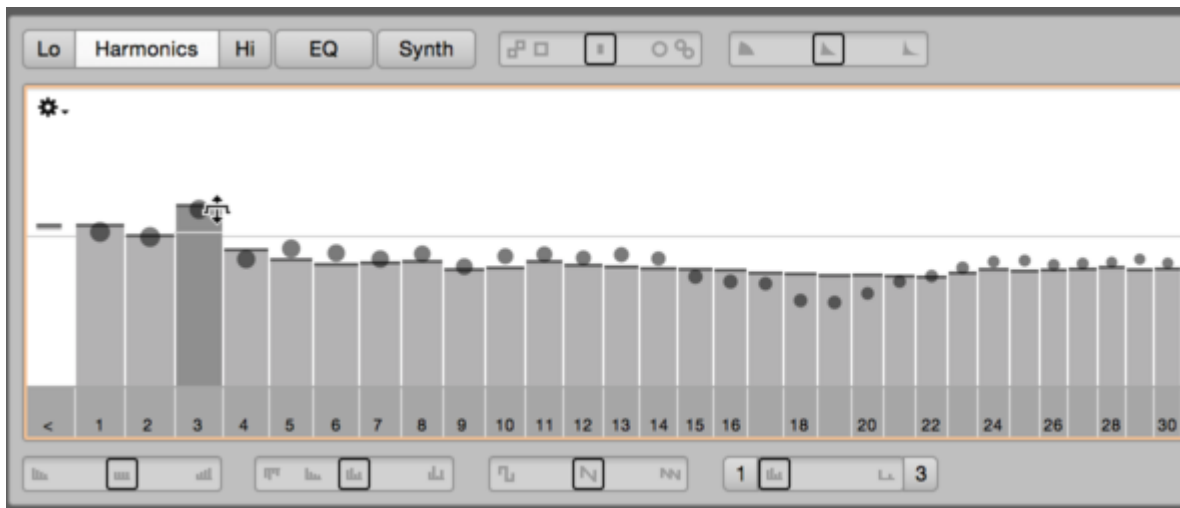
Harmonics, Lo and Hi: These three working areas allow you to intervene directly in the overtone structure of the notes. They are laid out identically, Harmonics being of central importance as it governs all the notes. Lo and Hi merely allow you, if you wish, to make further adjustments to the harmonics of the notes whose fundamentals lie in the lower and upper halves (respectively) of the track's register.

EQ: This is a graphic equalizer in which the frequency spectrum is sliced up into bands one semitone wide. The important difference between the EQ and the Harmonics, Lo and Hi working areas is that the latter govern the levels of the overtones of the notes (the frequencies of which depend upon the pitch of their respective fundamentals), whereas the EQ acts upon fixed frequency bands like a conventional graphic EQ.

Synth: This working area contains three envelopes that govern (respectively) the influence over the lifetime of each note of whatever changes you have made to the spectrum, the gliding upwards or downwards of formants, and internal changes in amplitude. Here you will also find two sliders that govern the resynthesis in the Sound Editor.

The Harmonics, Hi and Lo working areas

The Harmonics area displays and allows you to edit the harmonic spectrum of the notes of the selected track.



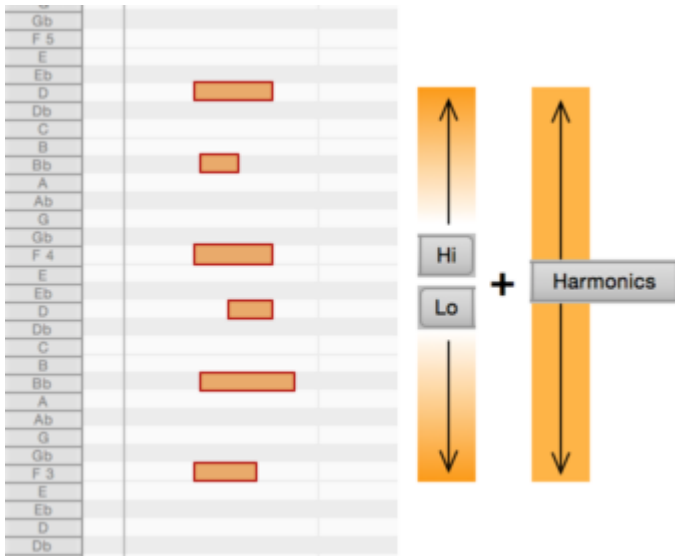
The bar chart dominating the pane may remind you of a filter bank or one of those plug-ins that allow spectral filtering. It differs, however, from such filters in one important respect: The spectrum here relates to the individual notes – i.e. the pitch of the fundamentals; this is only possible because Melodyne is able to recognize the notes heard on the track.

This means that when you increase or decrease the height of the third bar, for example, you are not altering the level of a fixed band of the frequency spectrum but that of the third harmonic of all the notes, the frequency of which, obviously, varies from note to note.

You are editing the sound, so to speak, at the source, exercising a very direct influence upon the timbre. The harmonics bars therefore have far more in common with the oscillators of an additive synthesizer or the drawbars of an organ than with the bands of an equalizer. They reflect and determine the relative amplitude of the harmonics – including that of the fundamental, which is the first harmonic – of all the notes on the track. The possibilities they afford for the shaping of the timbre are at once subtle and far-reaching.

The starting point for any editing is the mean spectrum of the entire track, which Melodyne has determined from its prior analysis. The balls that bounce up and down as the track plays back reflect the instantaneous level of the harmonics in question. You will notice that these are constantly crossing and recrossing the mean value indicated and determined by the top of the bar. When you increase or decrease the height of a bar, the original level of the harmonic in question in the mean spectrum remains visible, being indicated by a thin line.

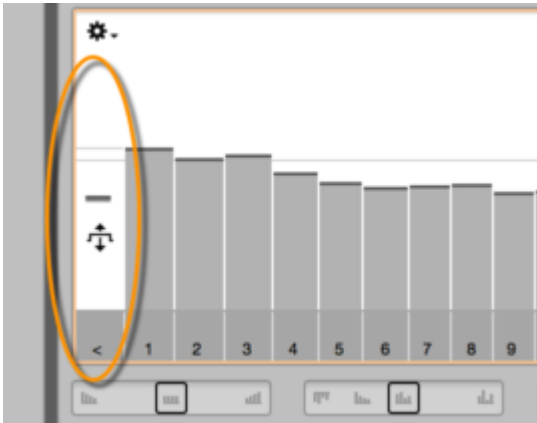
The Lo and Hi working areas complement the Harmonics area. All three areas are active simultaneously and their effect is cumulative. The Lo and Hi working areas offer exactly the same function sets as the Harmonics area but affect only the harmonics of notes lying in the lower and upper halves, respectively, of the register of the track in question, the halfway point being determined by Melodyne automatically. The settings for the two regions morph into one another in the crossover zone to ensure a smooth transition in timbre.



Example: You have a piano track on which the high notes are perfect but the low notes sound a little dull. If you tried making the lower notes and the midrange brighter using a conventional equalizer, the high notes would then be too bright. With the Sound Editor, no such problem occurs; you can edit the harmonic spectrum of the low notes in the Lo working area without this influencing the high notes – with, at the same time, quite different settings in the Hi working area governing the high notes without these affecting the bass. The settings in the Harmonics working area remain active, offering you complementary control over all the notes.

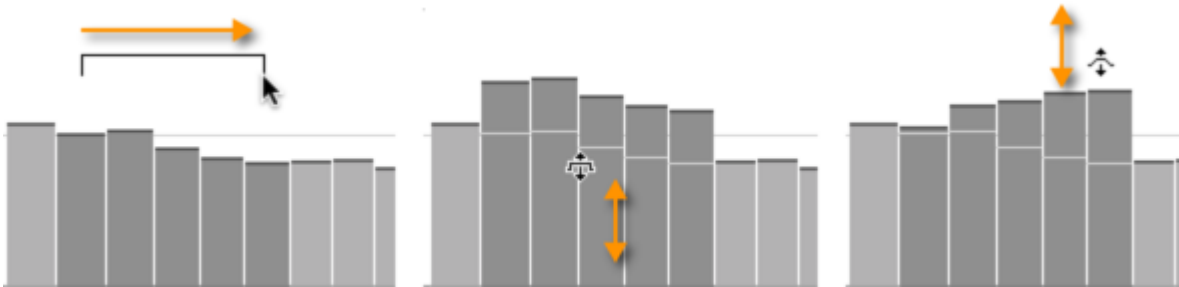
The harmonics bars and how to use them

The bars or columns in the Harmonics, Lo and Hi working areas represent the harmonic partials of the notes; they have nothing to do, obviously, with bars in the metrical sense (as in “the chorus is 8 bars long”). The bar marked “1” represents the first harmonic (the fundamental), and the bars to its right marked “2”, “3”, “4”, represent the second, third and fourth harmonics, the frequencies of which are (respectively) 2, 3 and 4 times that of the fundamental – and so on as you carry on up. The leftmost bar, marked “<”, influences the level of all frequencies below that of the fundamental. With many sources, pulling this bar down can make the sound cleaner.



To adjust the height of the bars, proceed as follows:

- Drag the top of a bar upwards or downwards to alter its height (and the level of the corresponding harmonic).
- For finer adjustments, hold down the [Alt] key as you do so.
- Drag horizontally in the white zone above the bars to make a range selection.
- To adjust the height of all the bars within the selection by the same amount, drag upwards or downwards in the medium-dark area (not the darkest band at the bottom) within the selection. If, on the other hand, you drag from a point just above the selection (where the mouse pointer changes shape), the bar closest to the pointer will move the greatest distance and those further away progressively less.
- [Shift]-click to select (or deselect) non-adjacent bars.
- Double-click a bar to select all octaves of the corresponding harmonic.
- To restore a harmonic or selection of harmonics to their original levels in the mean spectrum, [Command]-click the bar or selection in question.



The local pull-down menus of the Harmonics, Lo and Hi working areas contain the following commands, which affect all the harmonics bars of their respective displays.

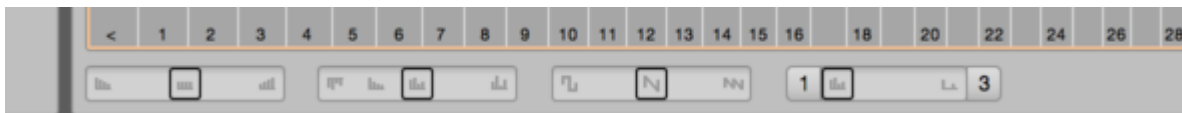


- **Reset Spectrum:** This restores the harmonics bars in the working area in question to their original positions, reflecting the mean spectrum.
- **Copy Spectrum:** This copies the spectrum of the selected area, so that it can be copied into another area or track. The copying of spectra can create interesting coloring and morphing-like effects. As the copy is performed, the current Contour setting is factored into the copied spectrum, whereas the values of the other macro sliders are simply copied and the formant settings ignored.
- **Paste Spectrum:** This command works in conjunction with the Copy Spectrum command described above, the result being to paste the copied spectrum into the currently selected working area (Harmonics, Hi or Lo) of the track being edited. You can copy and paste between tracks in the same document or from one document to another. As the paste is performed, the Contour parameter of the destination track is reset, so its entire range is available for future editing.
- **Clear Spectrum:** This is like pulling down all the faders of a mixer: the result is silence, which can be a good place to start if you wish to create a new timbre from scratch.
- **Shuffle Spectrum:** This sets all the harmonics to random levels.
- **Show All Harmonics:** You have the choice of displaying all the harmonics (however high) or only the lowest and most important ones, the bars of which will then be wider and easier to manipulate. When the highest harmonics are not being displayed but a selection includes the rightmost bar that is visible, all the harmonics above it that are excluded from the display are nonetheless included in the selection and edited accordingly.

The Harmonics, Lo and Hi macro controls

Each of these three working areas offers the same four sliders. These are macro controls that govern the level of the various harmonics, and their effects are immediately reflected by the display.

[Command]-clicking on any of the macro controls resets it to its neutral position. This removes any influence it previously had on the level of the harmonics and height of the harmonics bars but any changes you may have made manually (i.e. other than with the macro) remain effective.



Brilliance: When you move this slider to the right, the level of the higher harmonics is raised, making the sound brighter. Moving it to the left makes the higher harmonics quieter and the sound duller.



Contour: Moving this slider to the right increases any difference in height between neighboring bars, making the peaks higher and the troughs deeper, and generally sharpening the contours of the display. Moving the slider subsequently to the left has the opposite effect, restoring gradually the

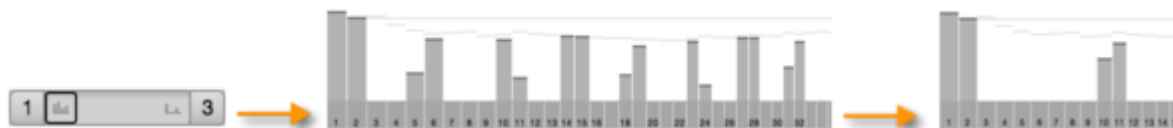
original contours as it moves back towards the middle, before flattening them out as it moves further to the left.



Odd/Even: This gradually fades out the odd-numbered harmonics (when moved to the right) or even-numbered ones (when moved to the left). In the former case, the octaves are steadily reinforced, whereas in the latter, the source takes on a progressively hollower, clarinet-like sound.



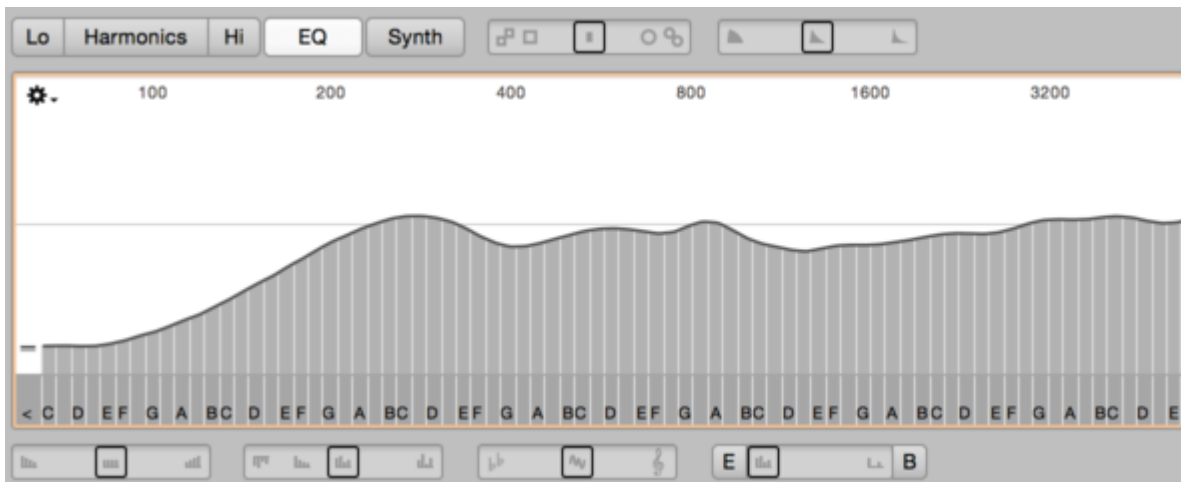
Comb: This slider thins out the harmonic spectrum, creating increasingly weird effects, with the display resembling a comb losing its teeth. The buttons to each side of the slider allow you to slide the comb sideways (without removing further teeth) and this, too, has a dramatic effect upon the sound. If the slider is left in the central position, the effect of clicking the button to its right is to eliminate one by one the lowest harmonics from the spectrum.



You can combine freely use the four sliders with that of the bars representing the harmonics; this gives you an abundance of sound design options.

The EQ working area

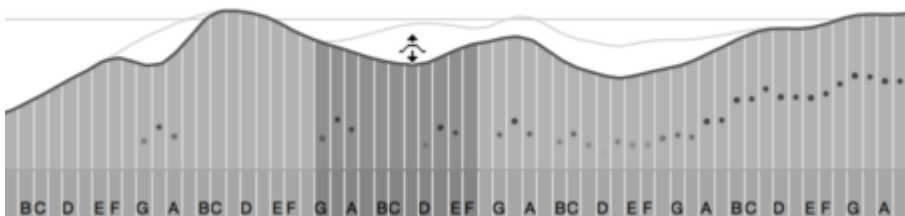
This working area contains a graphic equalizer that – in the usual way – operates upon fixed bands of the frequency spectrum. The equalizer divides the frequency spectrum into bands a semitone wide and is calibrated with the note names at the bottom.



Since the equalizer operates on fixed frequency bands within the audio spectrum, it offers a quite different approach to the shaping of sounds than that offered by the Harmonics, Lo and Hi working areas, in which the bars represent the various harmonics. All four working areas can be used at the same time.

The starting point for any editing using the equalizer is the mean spectrum of the track being edited, which is referenced here to the entire audio spectrum. If the track contains a large number of high or very bright-sounding notes, the right-hand end of the EQ curve will naturally be more elevated or “mountainous” than if it did not.

When you reshape the curve, the original mean spectrum remains visible in the form of a thin line. During playback, the instantaneous spectrum is indicated by balls that cross and recross the current curve as they bounce up and down.



To avoid confusion between the EQ working area and the other, harmonics-based ones, the current levels of the individual bands are indicated here by a curve rather than horizontal lines. The same techniques, however, are used to adjust the level of the various frequency bands as to adjust the height of the harmonics bars in the other windows, so if you have not already read the section there explaining how to select and drag the bars, please do so now.

The equalizer employs as a basis the notes that have been detected in the track being edited. This means that a note in the audio material that has not been correctly identified will not be assigned to,

or governed by, the correct EQ band. If a note in polyphonic material is not detected, its contribution to the overall sound will be wrongly attributed either to a lower or to a higher note.

In the former case, its energy will be distributed among the overtones of the lower note and will only be visible as such in the EQ spectrum. If it is attributed to a higher note, on the other hand, it will end up in the lowest band of the equalizer: the one marked "<". This collects all frequency components lying beneath the fundamentals of the detected notes or that cannot be assigned to any note. To hear what signal components of the track are gathered in the "<" band, you can clear (i.e. set to zero) all the other bands before lifting this one.

Examine and if necessary edit in Note Assignment Mode the detection, activating all notes that have not been detected so that these too can be correctly handled by the equalizer.



In the local drop-down menu you will find the following commands for the EQ spectrum:

- **Reset Spectrum:** This restores the original mean spectrum.
- **Copy Spectrum:** This copies the current EQ spectrum so that it can be pasted into another track. As the copy is performed, the current Contour setting is factored into the copied spectrum, whereas the values of the other macro sliders are simply copied and the formant settings ignored.
- **Paste Spectrum:** This command works in conjunction with the Copy Spectrum command described above, the result being to paste the copied EQ spectrum into the EQ working area of the track being edited. You can copy and paste between tracks in the same document or from one document to another. As the paste is performed, the Contour parameter of the destination track is reset, so its entire range is available for future editing.
- **Paste Spectrum:** This command works in conjunction with the Copy command ([Ctrl]-C) also found in the Edit menu and the context menu of the Note Editor. If you select and copy in the Note Editor a blob (or a selection of blobs on the same track), you can paste the spectrum of the blob in question (or the mean spectrum of the blobs selected) into the EQ working area. The copied spectrum is then applied to the sound, by which means interesting tone colors can be obtained.
- **Clear Spectrum:** This sets all bands to the minimum, the result being silence.
- **Shuffle Spectrum:** This sets all the bands to random levels. Let your EQ surprise you!

The EQ macro sliders

The macro sliders affect the levels of all the frequency bands and their influence is immediately reflected in the height of the vertical bands. [Command]-clicking on any of the macro controls resets it to its neutral position. This undoes whatever effect it previously had on the height of the bands but any changes you may have made manually (i.e. other than with the macro) remain effective.



The controls are from left to right:

Brilliance: When you move this slider to the right, the level of the higher bands is raised, giving greater prominence to the high frequency content of the signal. Moving it to the left attenuates the higher bands, making the sound duller.

Contour: Moving this slider to the right increases any difference in height between neighboring bands, making the peaks higher and the troughs deeper, and generally sharpening the contours of the display. Moving the slider to the left initially makes the spectrum increasingly linear, before inverting it, so that what were formally peaks become troughs and vice versa.

Tonality: When moved to the right, this fades out notes foreign to the scale; when moved to the left, it fades out notes that do belong to the scale.

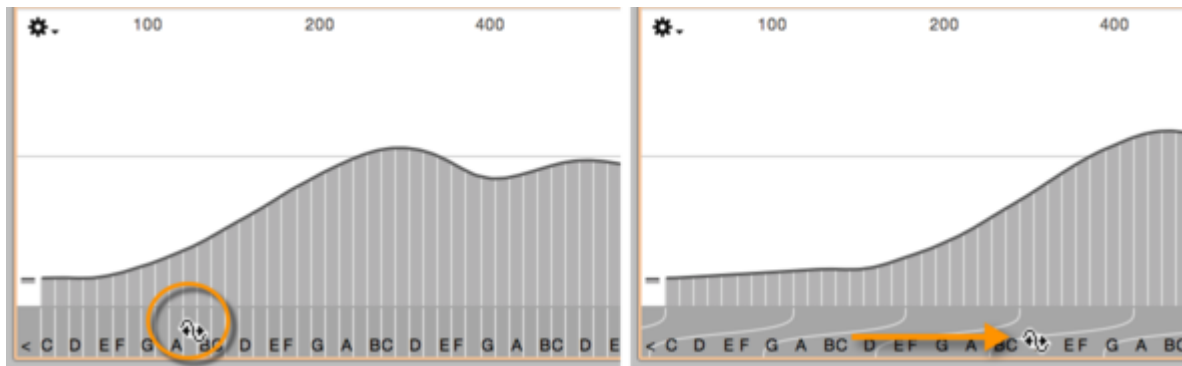
Comb: In the former case, the notes furthest from the tonic in the circle of fifths are removed progressively until finally only it and its octaves remain. With the buttons on each side of the slider, you can determine which note should be considered the tonic for the purpose, cycling clockwise or anticlockwise around the circle of fifths. The left button indicates the note currently designated as the tonic.

You can combine freely use the four sliders with direct editing of the individual frequency bands in the main EQ display.

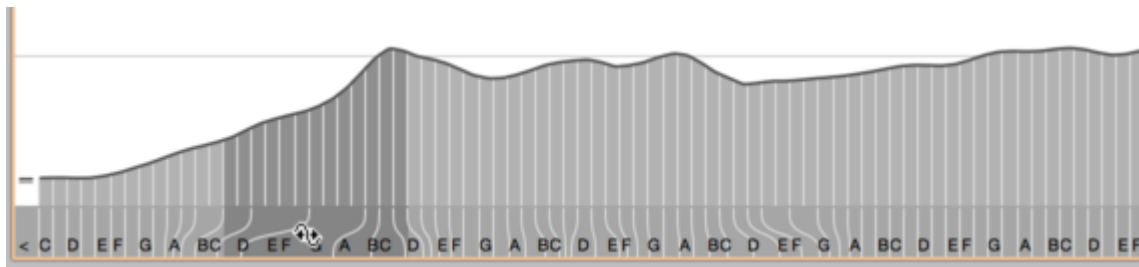
Formants

Formants are peaks in the frequency spectrum, the position of which is not directly related to the pitch of the fundamental, that help to give each instrument or voice its individual character. If you have used Melodyne before, you will be familiar with the Formant Tool that allows you to alter the sound of notes by shifting their formants up or down.

The Sound Editor, too, offers access to the formants: you can edit them in the EQ, Harmonics, Lo and Hi working areas, the resulting shift in each case affecting all the notes of the track in question. The formants are accessible in the dark gray zone at the base of the bars or bands, in which the number of the harmonic or name of the note are displayed.



- Drag horizontally in this area to shift the formants governing all the harmonics or EQ bands.
- Select adjacent bars or bands to shift the formants governing only these. By repeating the process successively, you can shift the formants of multiple selections in different directions and by varying amounts to arrive at complex formant transposition patterns.



- [Command]-clicking in the formant zone restores the original formants throughout the register.

The Formant Tool, the technique just described in the Sound Editor, and the Formants knob in the Track Inspector can be applied simultaneously. Their combined effect is as follows:

- The Formant Tool shifts the formants of the selected notes upwards or downwards. If you have already, in the Sound Editor, ‘bent’ the formants of the track to which the notes in question belong, it is these ‘bent’ formants that will be shifted. The Formant Tool, in other words, adds a note-based offset to the formant structure displayed in the Sound Editor.
- The Formants knob in the Track Inspector and the formant shifting functions offered by the Sound Editor affect the track as a whole and work hand in hand. Each time you turn the Formants knob, the entire formant structure in the Sound Editor (including any editing of it you may have performed) will be shifted up or down. If you shift all the harmonics in the EQ or Harmonics working areas, the Formants knob will move accordingly. If, on the other hand, you shift merely a selection of harmonics or frequency bands in the Sound Editor, the Formants knob will not reflect the change.

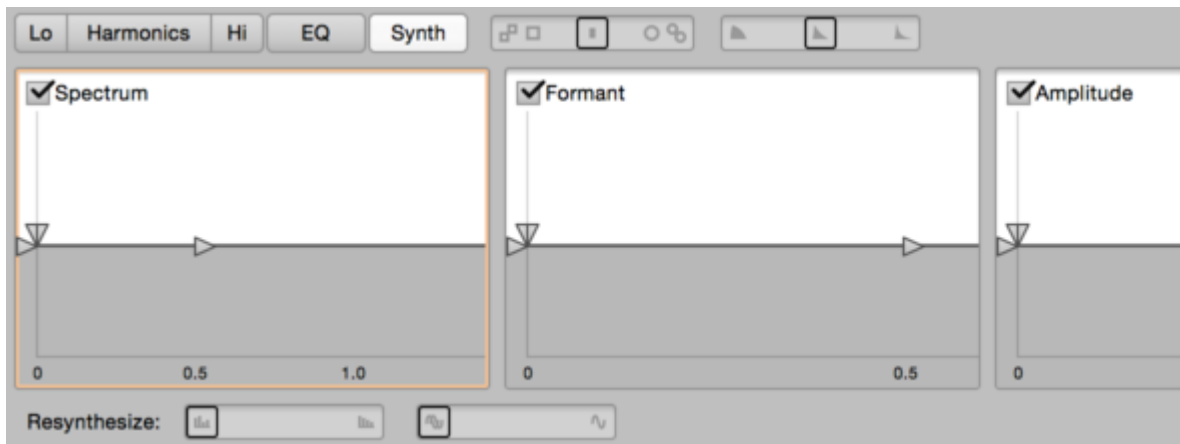
Since formants, almost by definition, do not move when the fundamental changes, strictly speaking it is only in one of the four working areas of the Sound Editor, namely the EQ working area, that they

can be edited; in the Harmonics, Lo and Hi working areas, the bars are tied to harmonics that move in parallel as note follows note, so it would be better in their case to speak of “manipulation of the spectrum”. Useful results can nonetheless be achieved using the techniques just described in all four working areas, and their combined effects are as follows:

- A formant shift applied to all the bands of the EQ will be reflected in the Harmonics working area; similarly, a formant shift applied to all the bars in the Harmonics working area will be reflected in the EQ. The Hi and Lo working areas will reflect a shift applied to all the bands of the EQ.
- No shifting of formants in the Hi or Lo working areas, however, will ever be reflected in the Harmonics or EQ working areas. This is because the Hi and Lo working areas only access half each of the register of fundamentals, so changes effected in either area could not be displayed in the Harmonics or EQ working areas.
- If you have shifted the formants in the Hi and/or Lo working areas and then shift all the formants in either the Harmonics or EQ working areas, the resulting shift will be reflected in the Hi and/or Lo working areas. Whatever formant structure(s) you had established in the Hi and /or Lo would in this case simply be shifted en bloc. By the same token, you can reset the harmonics in the Hi or Lo working areas without this being reflected in the Harmonics or EQ working areas.
- If, on the other hand, you reset the formants in either the Harmonics or EQ working areas, all four working areas will reflect the change. In the Harmonics and EQ working areas the formants will be reset, whereas in Hi and Lo, only whatever editing was performed in those individual windows will remain effective.
- Whenever, in fact, you select anything less than all the harmonics or frequency bands before shifting formants, the change will only be reflected in the working area in which the shift is performed.

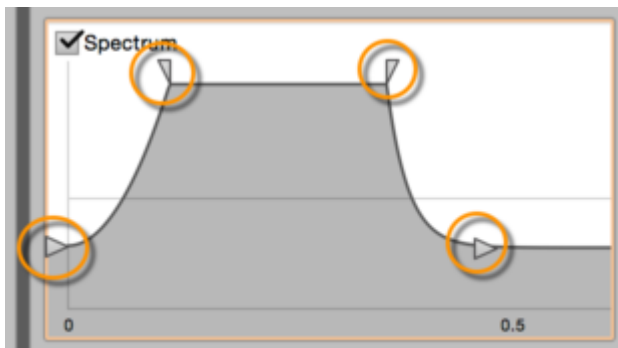
The envelopes in the Synth working area

This working area contains three envelopes with which you can control dynamically the intensity of the spectral editing, the formant shifts and also the volume of the notes. Here you will also find two sliders that govern the resynthesis in the Sound Editor.

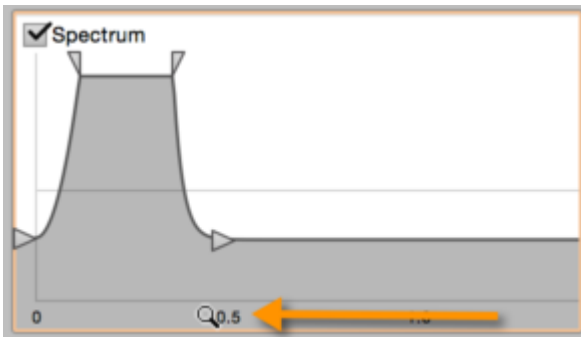


The envelopes allow you to influence the notes of the track being edited in a variety of ways. You could, for instance, lengthen slightly the attack of the notes of a piano track, giving the instrument a subtly different character. You could introduce spectral filtering that diminished in intensity within the lifetime of each note leaving the original spectrum in its stead. At the same time, you could make the formants of each note glide upwards.

These effects act directly on all the notes of the track you are editing. Each note, even in polyphonic audio material, follows the dictates of its own envelope, independently of the other notes. The operating principle is the same as that of the envelope generator of a polyphonic synthesizer, except that the Sound Editor's envelopes are not triggered by MIDI messages but by the notes of an audio track – or, to be more precise, by the musical starting points of the notes. If a note has no definite starting point, the note separation preceding it serves as an envelope trigger. (You can examine and set the starting points of the notes in Melodyne's Note Assignment Mode.)



To shape the envelopes, either drag their triangular handles or drag directly in the gray area. Each envelope has six parameters: starting level, attack time, sustain level, sustain time, decay time and final level (i.e. the level subsequent to the decay phase).



By dragging in the ruler beneath each envelope, you can determine the length of time in seconds represented by the envelope display and available for the creation of the envelope.

The checkboxes next to the words “Spectrum”, “Formant” and “Amplitude” in the various panes are used to activate and deactivate the corresponding envelope generators. [Command]-click an envelope to restore its original, neutral settings.

These are represented by the horizontal line in the middle of the three envelope displays. In the area above this central line, depending upon the envelope, the intensity of the spectral filtering is increased, the formants are shifted upwards, or the amplitude is increased. In the area beneath this central line, again depending upon the envelope, the intensity of the spectral filtering is decreased, the formants are shifted downwards, or the amplitude is reduced.

The Spectrum envelope governs the intensity of all changes to the original mean spectrum effected in the Harmonics, Hi, Lo and EQ working areas. The Formant envelope influences all the formant shifting in these areas by moving all the formant structures created there upwards or downwards.

The Resynthesis parameters in the Synth working area

The Sound Editor, evidently, breaks the signal down into different frequencies that are modified and then combined to form a new signal. The signals thus combined include not only harmonic partials (the frequencies of which are integer multiples of that of the fundamental) but also enharmonic partials and simple noise included in the signal, such as the squeaking of strings or pedals and background noise) scattered throughout the spectrum and only rarely or accidentally coinciding with the harmonic partials.

Admittedly the bars in the Harmonics, Lo and Hi working areas are centered on the harmonic partials, but with Melodyne, unlike a pure synthesizer that has only a finite number of sine wave oscillators at its disposal, signal components lying between the partials are not lost but reproduced in the signal, to remain faithful to the original. By moving the Harmonics bars, you can alter the sound – radically, if you so desire – but the basis of your work is always the material of your original recording.

The case is different when you employ the two Resynthesis sliders.



Magnitudes: As you move this slider to the right, changes in the amplitude of the individual harmonics are gradually reduced until, when the slider reaches its rightmost extent, no timbral changes at all take place within the lifetime of each note. The balls as a result stop bouncing up and down and come to rest on the tops of the harmonics bars. Moving the slider to the right has the additional effect of narrowing the band assigned to each harmonic so that any non-harmonic components gradually disappear from the signal.

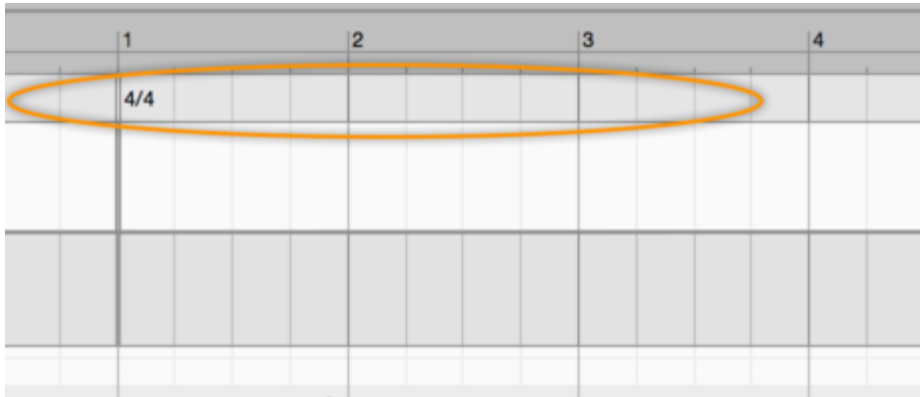
Phases: The different phases of the various partials also have a considerable influence upon the natural reproduction of the signal. As you move this slider to the right, the original phase ratios between partials are gradually reduced until all the partials are in phase. This primarily affects the transients in the signal, making the sound more synthetic. You can use the Phases and Magnitudes controls singly or in combination.

With both sliders at their rightmost extremes, the results sound particularly “artificial” and reminiscent of a static synthesizer waveform. Aside from the fact that this may sometimes be precisely what you want, the sound that results can also be an excellent starting point for further sound design using the harmonics bars, envelopes and so on.

Time signature changes

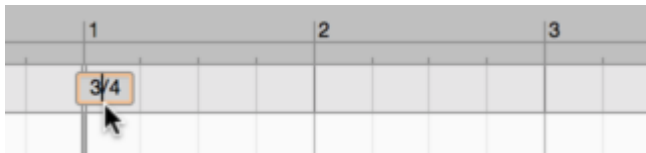
The horizontal strip at the top of the Tempo Editor is the Time Signature Editor. The time signature entered or displayed there applies always to the whole project, regardless of whether you have opened the Tempo Editor in Edit Tempo or Assign Tempo Mode.

An exception to this rule comes when the Tempo Editor is open at the same time as Note Assignment Mode. In that case, the Time Signature Editor applies only to the audio source being edited in Note Assignment Mode, which may have a different time signature to that of the project. In this configuration, the Time Signature Editor is also available in the ARA plug-in of Melodyne.



Changing the time signature.

To change the time signature, double-click on the time signature currently displayed (e.g. 4/4). An input field appears into which you can enter a new time signature. If you do not wish to alter the denominator, it suffices to change the numerator, and vice versa. To switch from 4/4 to 3/4, for example, it is enough to replace the first “4” with a “3”.



Moving the beginning of the first bar

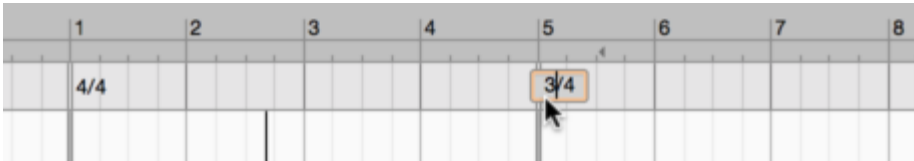
If the beginning of the first bar (or “measure”) is not displayed where – knowing the musical content – you would expect to find it, just click anywhere in the Time Signature Editor and drag to the left or

right, as the case requires, until Bar 1 is correctly aligned. As you do so, the bar lines will move one beat (as defined by the denominator) at a time. The current setting of the Time Grid has no effect upon what happens in the Time Signature Editor.



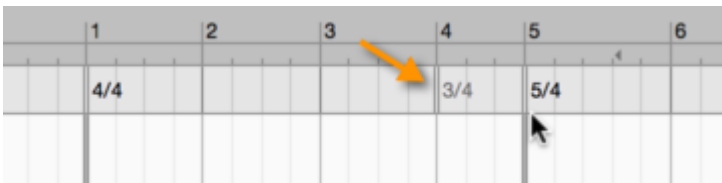
Inserting and editing time signatures

You can enter a new time signature wherever you like in the timeline. Just double-click at the appropriate place in the Time Signature Editor and enter the desired time signature in the text field that appears.



If you click in the Time Signature Editor and drag horizontally, the time signature governing the bar within which you have clicked will move one beat at a time (as determined by the denominator) in the corresponding direction. If, in the course of doing so, it crosses another time signature, this will be deleted. If you double-click on the double bar line immediately to the left of a time signature, the time signature in question (as well as the double bar itself) will be deleted. The influence of the preceding time signature will then be extended to include the range of the deleted one, exactly as you would expect.

A new bar can only ever begin on a beat that accords with the previous time signature. If necessary, therefore, compensatory bars of the requisite length will be inserted automatically to preserve the integrity of the sequence of bars. The time signatures of compensatory bars appear in gray.



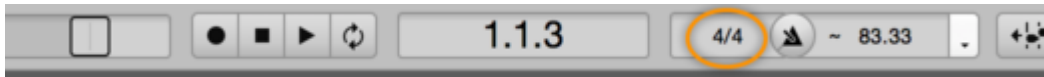
If any subsequent dragging of bar lines removes the need for a compensatory bar, it will disappear. If, however, you wish to retain it, double-click on its time signature (which will turn black). The double bar line at the start of the bar will then remain in place regardless of changes made elsewhere.

An automatically generated bar will also turn into a normal bar as soon as you edit, insert or delete a time signature elsewhere in the timeline – you will notice that the gray time signature immediately turns black – or close the Tempo Editor

You can copy a series of time signature changes simply by selecting the corresponding section of the tempo curve and choosing Edit > Copy from the main menu. After cancelling the selection, you can then insert them at the position indicated by the playback cursor using Edit > Paste. This is possible in both Edit Tempo and Assign Tempo modes, though in the latter case only the time signature changes will be copied, whereas in Edit Tempo Mode the tempo curve will be copied as well.

The time signature display near the tempo display

The time signature display near the tempo display in the transport bar indicates the time signature at the current playback position. Entering a new time signature in this field does not add a time signature change but simply alters the time signature in force at the playback position (i.e. the nearest time signature to the left of the playback cursor).



It is different in the case of an empty document that does not yet have a tempo or time signature. Here, if you type “3/4” into the time signature field of the transport bar, the time signature will apply to the entire project. For this simple change it is not necessary to open the Tempo Editor.

Version history

Here you will find an overview of all changes introduced by the most recent Melodyne updates.

New in Melodyne 4.2.3

- Fixed: In Version 4.2.2, Melodyne in certain configurations displayed the message “expired” at start-up and refused to launch.

New in Melodyne 4.2.2

New functions and improvements

Better window management in Studio One 4: Melodyne’s zoom and other window settings now remain constant when you select a new audio region, instead of being displayed with individual settings as previously.

Bug fixes

- Fixed: In Cakewalk, under certain circumstances, instead of new files being analysed automatically, you had to select an algorithm manually in order to trigger the detection process.
- Fixed: In the stand-alone implementation of Melodyne, closing a project without saving sometimes led to a crash if other projects were open at the time.
- Fixed: In Logic, validating the Melodyne plug-in sometimes slowed down the launch of the DAW.
- Fixed: In the stand-alone implementation of Melodyne, opening or importing projects under certain circumstances led to a crash.
- Fixed: In ARA mode, it could happen under certain circumstances that the monitoring during blob editing no longer functioned after starting and stopping playback.
- Fixed: In Cakewalk, selecting a new clip sometimes led to a misalignment of the Melodyne position display.

New in Melodyne 4.2.1

New functions and improvements

Faster loading with ARA: In DAWs with ARA support, extensive projects now load considerably faster.

Bug fixes

- Fixed: During ARA operation with Mixcraft and Cakewalk, blob monitoring and scrubbing were no longer available in Melodyne if you started playback in the DAW.
- Fixed: With Melodyne in Player Mode (i.e. without activating the program on the computer being used), the ARA plug-in sometimes crashed when you switched from Track Edit Mode to Clip Edit Mode.
- Fixed: If the detection was aborted after a transfer with the Melodyne plug-in and you subsequently tried to move audio material whilst holding down the ALT key, a crash was sometimes the result.
- Fixed: If an audio file was selected in the track pane of the stand-alone implementation of Melodyne studio, adjusting the fine tuning in the inspector sometimes led to a crash.

New in Melodyne 4.2

Thanks to ARA, now more fully integrated: Melodyne and Logic

Thanks to ARA Audio Random Access, Melodyne 4.2 and Logic Pro X 10.4.3 work more closely and efficiently together. Here are the most important workflow advantages in a nutshell.

You can open tracks without transfers: Just load Melodyne as an insert effect, start playback and the entire track will appear automatically in Melodyne. There is no further need for transfers.

Melodyne follows all changes you make to the track: Melodyne compares its contents to those of the audio track and accurately replicates any lengthening, shortening or movement of regions.

Real copies and ghost copies of regions: When regions are copied, looped or cloned, the Melodyne content behaves accordingly as a real copy or as a ghost copy (Loop).

Region-based mixing: Regions edited with Melodyne now support all the mix functions of the region inspector in Logic: Region, Gain, Mute and Fades.

You can use Melodyne as early as the comping stage: Now you can edit takes with Melodyne before committing yourself to a choice between them, which gives you a more realistic assessment of their respective merits, leading to better results.

The management of transfer files is a thing of the past: Thanks to ARA, there is no need anymore to keep transfer files in mind and archive them or pass them on to collaborators.

[More...](#)

New functions and improvements

ARA in Logic: Melodyne 4.2 supports ARA integration into Apple's new Logic Pro X 10.4.3. With ARA, transfers are no longer necessary in Logic, and Melodyne follows all changes made to the audio track.

The transfer path in Cakewalk/Sonar: When using the Melodyne VST3 plug-in in Cakewalk/Sonar, the transfer path is now created automatically within the current project (Cakewalk Projects / <project folder> / Melodyne / Transfers).

Improved interaction: Melodyne 4.2 interacts even better with Studio One and now requires Studio One Version 3.5.6 or later.

Additional keyboard shortcut: You can now assign a keyboard shortcut from the Preferences dialog for the command “Reseparate Notes at Starting-Point Lines” that appears in the context menu in Note Assignment Mode; the shortcut is then also available in edit mode.

Bug fixes

- Fixed: In Studio One, in projects with many Melodyne clips, the generation of additional Melodyne instances (using the command “Open in Melodyne”) sometimes slowed down the program.
- Fixed: In Studio One under Windows, the color of the note background used to change when you altered the zoom level.
- Fixed: In Studio One, the function “Unison Spread” sometimes shifted the notes in Melodyne several octaves.
- Fixed: In Studio One, use of the Note Separation Tool under certain circumstances led to a crash.
- Fixed: In Studio One, the note display (the lines superimposed on the waveform) was previously not updated when notes were deleted in Melodyne.
- Fixed: In Studio One, in the case of copied events, “Follow Clip Selection in the DAW” resulted in the wrong bars being shown.
- Fixed: In Cakewalk/Sonar, the export of a 16-bit audio file edited with Melodyne sometimes led to a crash.
- Fixed: In Cakewalk/Sonar, use of the Freeze function sometimes led to a crash.
- Fixed: In all DAWs with ARA, changes to the key or scale were previously not saved.
- Fixed: In all DAWs with ARA, use of the Compare switch stopped local playback in Melodyne.
- Fixed: In Logic 10.3, the opening of some projects with Melodyne could lead to a crash.
- Fixed: In Digital Performer, the opening of projects previously edited with Melodyne sometimes led to a crash.
- Fixed: In the plug-in, the command “Restore File to Original State” could under certain circumstances result in the wrong notes being deleted.
- Fixed: Canceling a transfer could lead to a display error or even (if you proceeded with editing) to the DAW crashing.
- Fixed: In the plug-in, the assignable keyboard shortcut “Repeat Last Menu Action” did not work.
- Fixed: If the Scale Window was open when you switched from edit mode to Note Assignment Mode, the wrong area of the timeline used to be displayed.
- Fixed: In the Sound Editor, no peak values were displayed for the spectrum when Note Assignment Mode was active.

- Fixed: In Melodyne studio's track list, the "Edit" and "Reference" buttons could both be activated by Alt-clicking.
- Fixed: In Melodyne studio, when multiple tracks were copied simultaneously, their contents were sometimes swapped.
- Fixed: In Melodyne essential, the assignable keyboard shortcut for "Separate Notes as Trills" was missing.
- Fixed: In Melodyne essential, opening a document saved by Melodyne studio sometimes resulted in the wrong track being displayed.
- Fixed: In the stand-alone application, it was impossible to copy and paste notes in Tempo Assignment Mode.
- Fixed: In the stand-alone application, a new detection sometimes led to the audio being offset in the timeline.
- Fixed: In the stand-alone application under macOS Version 10.12, crashes sometimes occurred when the import audio function was used.

New in Melodyne 4.1.1

New functions and improvements

The "Separate Note" command

This command separates notes automatically at a point determined by Melodyne. It is useful when you need to make precise cuts in a vocal passage and isolate sibilants or breathing noise prior to editing using the tools.

You will find the "Separate Note" command in the context menu of the Note Separation Tool and on the "Shortcuts" page of the Preferences property sheet, where you can assign a keyboard shortcut to it.

A shortcut for the command "Separate at Starting Point Lines"

From the "Shortcuts" page (heading: "Note Assignment") of the "Preferences" property sheet, it is now possible to assign a keyboard shortcut to the command "Separate at Starting Point Lines" that is used in Note Assignment Mode; this command could previously only be accessed from the context menu of the Note Separation Tool.

Bug fixes

- Fixed: graying out under certain circumstances of the buttons used to open the macros
- Fixed: occasional crashes when the Note Separation Tool was used in Note Assignment Mode and the threshold value was altered
- Fixed: alteration under certain circumstances of the length of an audio file when saving
- Fixed: crashes occurring in rare cases when multiple recordings followed in quick succession
- Fixed: crashes occurring in certain circumstances with Logic Pro 10.3.1 under macOS 10.12.x and 10.11.x
- Fixed: crashes coincident with the opening of some projects with Logic 10.3

- Fixed: crashes occurring sometimes in Sonar when an ARA region was frozen
- Fixed: occasional interruptions of the simultaneous transfer of four or more tracks with Digital Performer 9.13 under macOS 10.11.6
- Fixed: memory leak with FL Studio

New in Melodyne 4.1

The update brings important improvements to all editions of Melodyne, including a new playback type for high-pitched monophonic instruments, a command for separating notes as trills and additional keyboard shortcuts. When Melodyne is integrated into the DAW by means of the ARA interface extension, user-friendly new possibilities are now available for vocal comping, and in Melodyne 4 studio, the simultaneous editing of an unlimited number of tracks can now be done via ARA, too.

In ARA-compatible DAWs, Version 4.1 offers decisive improvements that make it possible to focus Melodyne's functions in an optimal manner on an individual clip or an entire track. In Clip Mode, you have access to a single clip, but this extends to notes lying beyond its borders; as a result, when comping it is very simple to solve any problems posed by clip borders slicing notes in two, which greatly streamlines the comping workflow. In Track Mode, on the other hand, you see all clips of a track exactly as these are cut and arranged in the DAW. The two modes complement each other perfectly and offer ideal editing possibilities in ARA-compatible DAWs.

When Melodyne is integrated into a DAW by means of ARA, Version 4.1 now allows the simultaneous display and editing of an unlimited number of DAW tracks in a single Melodyne plug-in window – ideal for backing vocals and other multitrack applications.

The ARA Audio Random Access interface extension, which is currently supported by Presonus Studio One, Cakewalk Sonar, Magix Samplitude and Tracktion, makes the use of Melodyne particularly fast and efficient. DAW tracks can be edited directly without any time-consuming transfers; furthermore, Melodyne follows automatically any changes made to the tracks. The result is that Melodyne feels like a comfortable integrated sample editor – but one that allows the note-based editing of tracks.

New functions and improvements

Multitrack Note Editing now also during ARA integration

In Melodyne studio 4.1's Note Editor, you can now also with ARA integration display and edit as many DAW tracks simultaneously as you like.

ARA improvements for (vocal) comping in the DAW

Thanks to two new ARA modes, Melodyne's power can be optimally focused on an individual clip or an entire track, thereby providing ideal support for typical DAW workflows such as (vocal) comping: ARA Clip Mode affords access to a single clip but also to notes on either side of the clip borders. ARA Track Mode, on the other hand, shows you all the clips on a DAW track, exactly as they are edited and arranged there.

New playback type for monophonic instruments

To enhance sound quality during the playback of soprano voices or very high-pitched melodic instruments (e.g. piccolos), the Algorithm Inspector now includes a new playback type: "Tonal (high)".

The "Separate Notes as Trill" command

The Note Editor and Note Assignment Mode now feature Melodyne studio 3's familiar "Separate Notes as Trill" command.

The "Separate Note" command

This command separates notes automatically at a point determined by Melodyne. It is useful when you need to make precise cuts in a vocal passage and isolate sibilants or breathing noise prior to editing using the tools.

A shortcut for the command "Separate at Starting Point Lines"

From the "Shortcuts" page (heading: "Note Assignment") of the "Preferences" property sheet, it is now possible to assign a keyboard shortcut to the command "Separate at Starting Point Lines" that is used in Note Assignment Mode; this command could previously only be accessed from the context menu of the Note Separation Tool.

The "Replace Audio" command

The "Replace Audio" command allows you to save an audio file under its existing name without having to open the Export dialog.

Better keyboard shortcuts

Every sub-tool now has its own independent shortcut. A shortcut has also been added for the Time Grid, and Zoom commands assigned to the numerical keypad.

Contrast variations for the user interface

In the Preferences dialog, several new contrast options are available for the user interface.

HiDPI support under Windows

On suitable systems running Windows 8 or later, Melodyne now supports the high resolution screen. This applies to both the stand-alone implementation and the plug-in in Studio One. HiDPI support for further DAWs is planned.

Reduced memory requirements

Thanks to internal optimization, the memory requirements under Windows in particular of Melodyne 4.1 (stand-alone, plug-ins and ARA) have been reduced.

Auto Scroll options

When running Melodyne as a plug-in, you can now save separate Auto Scroll settings for each instance.

iLok

In addition to the iLok 2, Melodyne 4.1 now supports the new iLok 3.

Bug fixes

- Fixed: under Windows 7, certain MP3 files when loaded causing Melodyne stand-alone to crash
- Fixed: in Cubase, the setting “Always on Top” for the plug-in window sometimes leading to a crash
- Fixed: various graphics problems in the plug-in
- Fixed: entered or detected tonalities reset to C Major when saving
- Fixed: MAR files from Melodyne studio 3 imported by Melodyne 4 with incorrect tempo information
- Fixed: sundry other problems affecting the import of studio 3 files
- Fixed: shift by a few samples of audio material after a later change of algorithm
- Fixed: occasional misalignment of the Time Grid after tempo learning in the DAW
- Fixed: unreliable transfer to the Melodyne plug-in of information regarding changes of time signature in Cubase’s Learn Tempo dialog
- Fixed: crashes occurring in certain circumstances with Logic Pro 10.3.1 under macOS 10.12.x and 10.11.x
- Fixed: crashes coincident with the opening of some projects with Logic 10.3
- Fixed: occasional crashes when the Note Separation Tool was used in Note Assignment Mode and the threshold value was altered
- Fixed: alteration under certain circumstances of the length of an audio file when saving
- Fixed: crashes occurring sometimes in Sonar when an ARA region was frozen
- Fixed: graying out under certain circumstances of the buttons used to open the macros

Troubleshooting

If you have problems, you will find advice here. Additional topics can be accessed by clicking on “FAQ” in the side menu.

If the tips do not help contact support@celemony.com. Our support staff speaks English and German.

I’m not sure how to install Melodyne correctly.

Just run the installation program that you received as a download or that you will find on your Melodyne CD. This will install both the stand-alone implementation of Melodyne and the various plug-ins onto your computer.

I have installed Melodyne but cannot find it.

Under macOS, the stand-alone implementation of the program is called “Melodyne”. You will find it in the “Melodyne” subfolder of the “Applications” folder. The plug-ins are also called “Melodyne” and you will find them in: Macintosh HD/Library/Audio/Plug-Ins/<Subfolder of the plug-in type in question>.

Under Windows, the stand-alone implementation is called “Melodyne.exe”. You will find it under C://Programs/Celemony/Melodyne/ or C://Program Files (x86)/Celemony/Melodyne/. The various plug-ins are also called “Melodyne” and are generally to be found here:

VST3 (64 Bit): C://Programs/Common Files/VST3/Celemony

VST3 (32 Bit): C://Program Files (x86)/Common Files/VST3/Celemony

VST2 (64 Bit): C://Programs/Common Files/Steinberg/VST2/Celemony (the path can be chosen at the time of the installation; please check to see which path your DAW is using)

VST2 (32 Bit): C://Program Files (x86)/Steinberg/VSTplugins/ (the path can be chosen at the time of the installation; please check to see which path your DAW is using)

AAX: C://Programs/Common Files/Avid/Audio/Plug-Ins

RTAS: C://Program Files (x86)/Common Files/Digidesign/DAE/Plug-Ins

In your DAW, you will find Melodyne among the audio effects plug-ins. To use it, insert the plug-in into the desired audio tracks.

I’ve installed Melodyne but do not know how to activate it.

Launch the stand-alone implementation of Melodyne. In the dialog box that appears, click on “Activate”. This takes you online to our registration page, where you can create a user account if you do not already have one. To do this, follow the onscreen instructions. When you have finished, your computer will be activated and you will be able to run Melodyne on it permanently and without restrictions. If you purchased Melodyne from our web shop, it is enough to click on “Activate”, as you will already have created your user account at the time of the purchase.

I am getting error messages and cannot complete the activation.

To activate the program, you need a working Internet connection. Make sure – e.g. by trying to access another web site – that you are actually online. If you are, restart Melodyne and try again.

I would like to install Melodyne again but no longer have the installation program.

You will find your personal installation program in your user account. Log in at www.celemony.com/login and download it to reinstall Melodyne.

I'm not sure whether the right edition and version of Melodyne is running.

To discover which edition and version number of Melodyne is running, choose “About Melodyne” from the main menu. If you need it, you will find the installation program for the Melodyne edition corresponding to your license in your user account (www.celemony.com/login).

I would like to know whether an update is available for my Melodyne.

Melodyne checks automatically via the Internet whether a newer version is available. You will find this function on the “Check for Updates” page of the Preferences dialog where you can also check for updates manually by clicking “Check Now”. We also provide information about updates in our newsletter, to which you can subscribe from your user account (at www.celemony.com/login).

I cannot launch the stand-alone implementation of Melodyne.

Restart your computer, then make a further attempt to launch Melodyne. If that does not work, delete your Melodyne preferences (instructions below) and try again. If Melodyne still will not launch, please contact our support at support@celemony.com. You will find your Melodyne preferences here:

- macOS: Hold down the Alt key in Finder and from the main menu choose Go > Library and open the Preferences subfolder. Scroll down to the file “com.celemony.melodyne.pref.plist” and delete it.
- Windows: Navigate to C://Users/<Your user name>/AppData/Roaming/Celemony/ and delete the file “com.celemony.melodyne.plist”. If the “AppData” folder is not visible, open the Control Panel by clicking the Start button (Windows 7) or right-clicking in the bottom left-hand corner of the screen (Windows 8). Now choose “Appearance and Personalization” followed by “Folder Options”. Click on the View tab. Under “Advanced Settings”, check “Show hidden files, folders, and drives” and exit with OK.

I have inserted Melodyne as a plug-in in one of the audio tracks of my DAW but nothing is happening.

Initially Melodyne is empty; before it can do anything, audio material has to be transferred to it from the relevant track of the DAW. To do this, click the Transfer button in Melodyne and then, from the

DAW, play the passage you wish to edit. Once you have finished the transfer, the notes will appear in Melodyne and you will be able to edit them.

I have the impression that my DAW and Melodyne are not interacting correctly.

Many DAWs have particular characteristics of which you need to be aware, such as whether or not they support the ARA interface extension. In our Help Center, you will find the required information and tips on all leading DAWs. You can reach our Help center from Melodyne's Help menu or under www.helpcenter.celemony.com.

I am not getting any audio output with the stand-alone implementation of Melodyne.

Open the Audio page of the Preferences dialog and make sure that the correct audio device is selected. Under macOS that should be the built-in audio hardware or your audio interface (and not, for example, the wireless interface Airplay). Under Windows, please select the correct ASIO driver. With DirectX no recording is possible.

After transferring or importing audio, the blobs in Melodyne are not at all as I expected.

By default, Melodyne selects an algorithm for your audio material automatically. It can happen from time to time that monophonic material is interpreted as polyphonic. If this happens, click on a note in the affected passage and select from the main menu under "Algorithm" an algorithm better suited to your purpose.

Sometimes, I can only move the blobs in the Note Editor vertically, sometimes only horizontally.

If you are editing a blob using the Main Tool (the arrow symbol), it is the initial direction of the drag that determines whether the blob can be moved vertically or horizontally. Release the blob momentarily if you wish to change direction. If the Pitch or Time grid is active, you will need to hold down the Alt key to make fine adjustments in the dimension concerned. When moving blobs horizontally, remember that it makes a difference whether you begin dragging from the middle of the blob or from either the beginning or the end. In the former case, the whole blob is moved; in the latter, only the beginning or end.

When I shift the pitch of certain blobs, they sound unnatural.

Occasionally, in the detection of monophonic audio material, octave errors can occur, and in that of polyphonic audio, prominent overtones can be mistaken for separate notes. In such cases, when the corresponding blobs are moved, artifacts can arise. You can prevent this by checking, and if necessary editing, the detection in Note Assignment Mode before you start, to ensure that the notes displayed really do correspond to those actually played.

In the stand-alone implementation, the tempo of an imported audio file is wrong.

Activate the Auto Stretch switch to adapt the file you are importing to the project tempo. Deactivate it if you wish the original tempo of the imported file to be retained. If, in the former case, the tempo of the imported file is still wrong, open the file first in a separate project document and correct the tempo assignment there before copying the blobs into the first project.