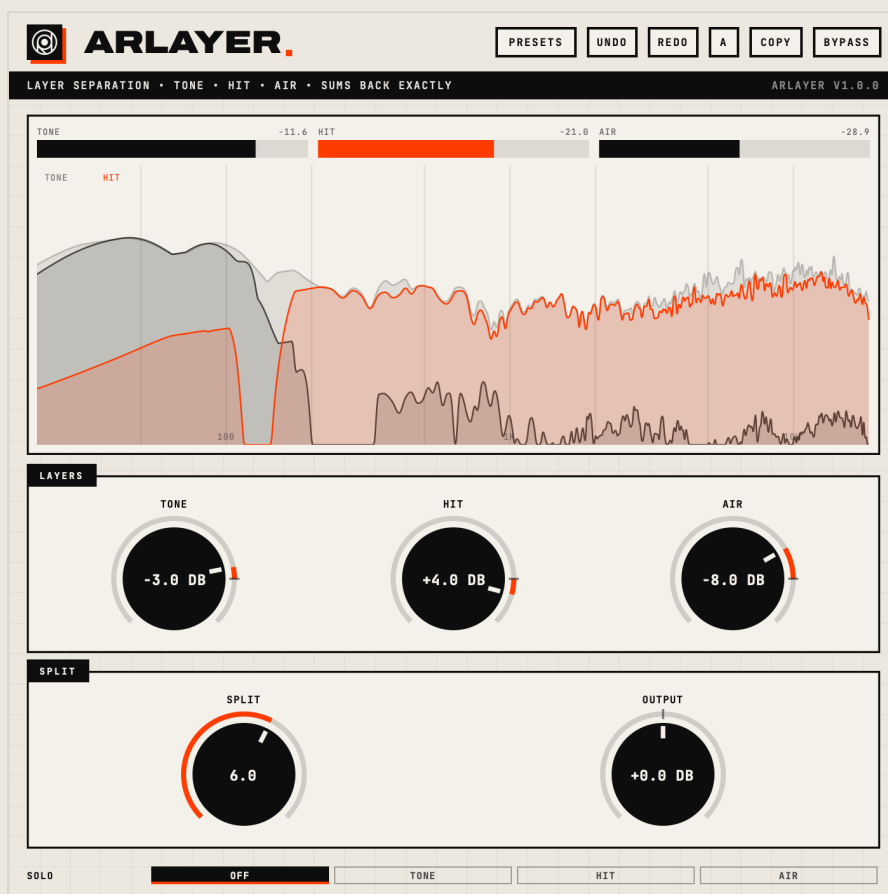


AJANSS RECORDS

ARLAYER

LAYER SEPARATOR



VERSION

1.0.0

FORMATS

AU • VST3

PLATFORMS

macOS • WINDOWS

DOCUMENT

USER GUIDE

01 WHAT IT DOES

ARLAYER splits what comes in into three layers and gives you a fader for each. TONE is the steady part – vowels, body, sustain. HIT is the transient part – picks, sticks, consonants. AIR is everything left over: breath, room, cymbal wash. AIR is not calculated. It is defined as the input minus the other two, which means whatever the separation gets wrong lands there – audible, and on a fader. The algorithm's error is a control, not a hidden artefact. With all three faders at 0.0 dB the output is the input, bit for bit. Not 'close enough': the largest sample difference measured across a three second test signal is exactly zero.

02 INSTALLING

macOS

Run **ARLAYER Installer.pkg** and follow the steps. You can choose which formats to install, and whether to install for every user or only for yourself. The package is not notarised by Apple yet, so the first time you open it macOS may refuse: right-click the installer, choose **Open**, then confirm. This is only needed once.

Windows

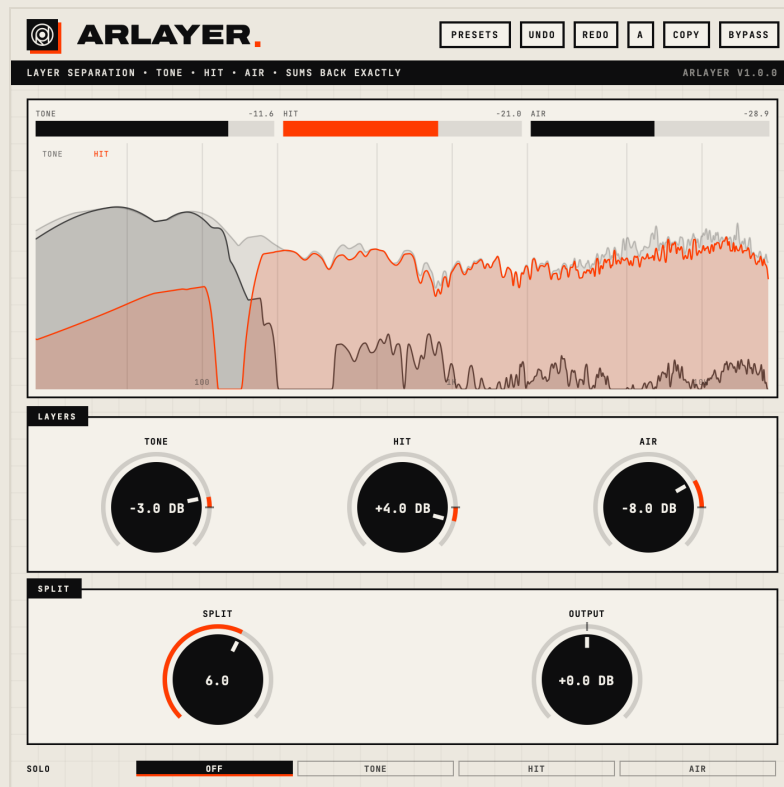
Run **ARLAYER Installer.exe** and follow the steps. The plugin is placed in the shared VST3 folder. The installer is not code-signed yet, so SmartScreen may warn you: click **More info**, then **Run anyway**. This is only needed once.

After installing

Rescan the plugin list in your DAW. ARLAYER appears under **Ajanss Records > ARLAYER**.

Requirements – macOS 10.13 or newer, Intel or Apple Silicon (universal binary). Windows 10 or newer, 64-bit. Formats: Audio Unit and VST3 on macOS, VST3 on Windows.

03 THE INTERFACE



LAYER BARS

Live level of each of the three layers. Watch them while you move SPLIT – they show where the material is going.

SPECTRUM

Grey is the input. The dark shaded area is what was taken out as TONE, the orange one what was taken out as HIT. Whatever neither area covers – the gap up to the grey – is AIR.

LAYERS

One fader per layer. Zero is unity; the bottom of each fader is OFF.

SPLIT

How sure the separator has to be before it commits a frequency to a layer, and the final output trim.

SOLO

Listen to one layer on its own – the fastest way to hear where the split put things.

04 PARAMETERS

CONTROL	RANGE	DEFAULT	WHAT IT DOES
TONE	OFF ... +12 dB	0.0 dB	The steady layer: anything that holds still across time. Turn it down and the hits stay exactly where they are – measured at 0.000 dB change in the HIT layer with TONE fully off.
HIT	OFF ... +12 dB	0.0 dB	The transient layer: the first moment of every note. A click train sent through ARLAYER lands 93.8% of its energy here.
AIR	OFF ... +12 dB	0.0 dB	Everything the other two did not claim. White noise – which is neither steady nor impulsive – lands 99.9% of its energy here.
SPLIT	0 ... 10	5.0	How dominant one estimate has to be over the other before a frequency is given to a layer. At 0 every frequency goes to TONE or HIT and AIR stays empty. As you raise it, only the clear cases are handed out and the ambiguous middle collects in AIR. It changes the mask, never the window – which is why the latency is identical at every setting.
SOLO	OFF / TONE / HIT / AIR	OFF	Solo one layer. The three solos summed give the input back: residual measured at -154.4 dB.
OUTPUT	-24 ... +24 dB	0.0 dB	Final level trim.

05 PRESETS

Open the browser with **PRESETS**. It has two categories: **FACTORY**, which ships with the plugin, and **USER**, which is yours. Click a preset to load it, or browse with the keyboard.

⬆️⬇️	Move through the list. The highlighted preset loads as you go, so you can audition the whole bank without clicking.
⬅️➡️	Switch between FACTORY and USER.
ESC	Close the browser.
SAVE	Type a name in the field and press SAVE to store the current settings as a user preset.
RENAME • DELETE	Act on the selected user preset. Factory presets cannot be changed or removed.

Factory bank — 15 presets

FLAT (UNITY)	VOCAL BODY UP
SOFTEN CYMBALS	PIANO PERCUSSIVE
TIGHTEN DRUMS	PIANO SUSTAINED
MORE STICK	GUITAR PICK DOWN
LESS STICK	DE-CLICK BASS
TAKE THE BREATH OUT	ROOM AWAY
BREATH FORWARD	ROOM CLOSER
VOCAL CONSONANTS UP	

06 STARTING POINTS

Rough settings to work from, not destinations. Every one of them assumes you will move it once you hear the source.

Start by soloing

Before moving any fader, solo each layer in turn. Ten seconds of listening tells you more about where SPLIT should sit than any amount of guessing.

Cymbals too loud, toms fine

Pull AIR down. The wash between the hits lives there; the skin of the drum is in HIT and does not move.

Breath on a vocal

AIR down about 10 dB. The vowel is TONE and the consonant is HIT, so neither is touched – which is the difference between this and a gate.

Nothing is landing in AIR

SPLIT is too low. At the bottom of its range every frequency is forced into one of the two layers by design.

The split sounds smeared

SPLIT too high sends real material into AIR along with the uncertainty. Come down until the solo of AIR stops sounding like the source.

Latency

4096 samples, always – 93 ms at 44.1 kHz, 85 ms at 48 kHz. It is reported to the host exactly and never changes with a setting, so nothing shifts in time while you work.

07 SUPPORT

For questions, bug reports and feature requests, please reach us on Instagram at [@ajanssrecords](#). Please include your operating system, your DAW and its version, the plugin format you are using, and the plugin version shown in the top right of the window.

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