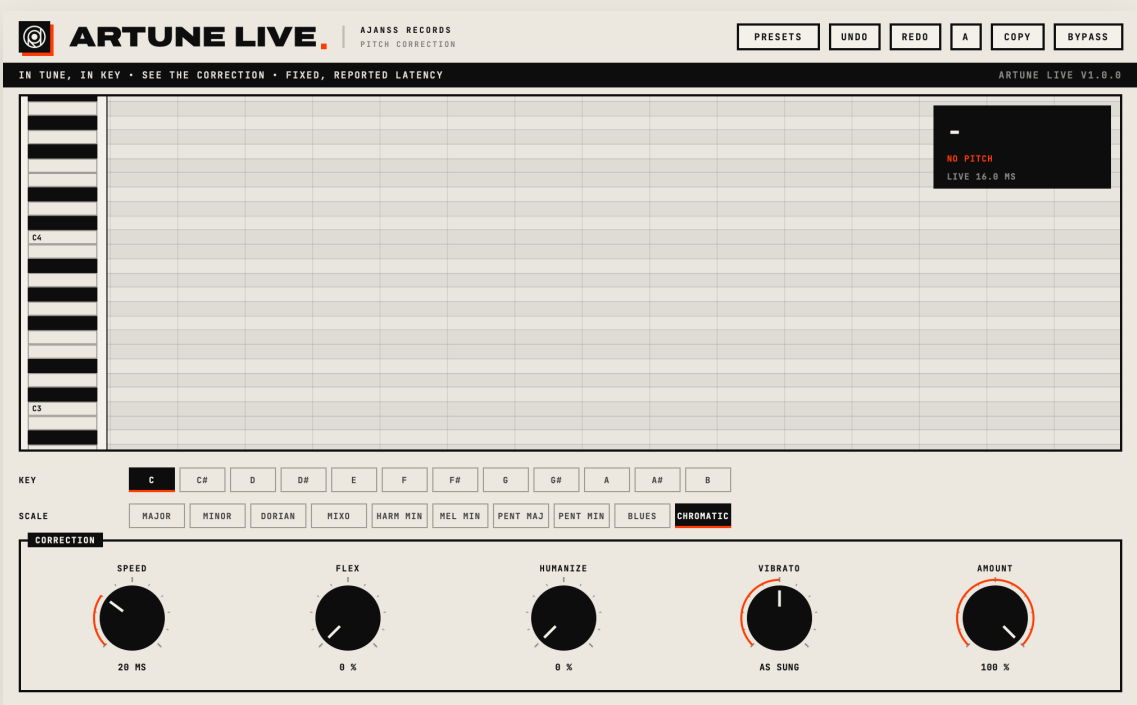


ARTUNE LIVE



PITCH CORRECTION FOR THE STAGE



VERSION

1.0.0

FORMATS

AU • VST3

PLATFORMS

macOS • WINDOWS

DOCUMENT

USER GUIDE

01 WHAT IT DOES

ARTUNE LIVE pulls a sung or played line onto the notes you choose. You set a key and a scale – or switch off single notes on the keyboard at the left – and every pitch the tracker hears is moved to the nearest one that is still on. How fast it is pulled is **SPEED**: at 0 ms the pitch snaps and you get the hard, stepped effect; higher values let it glide, and the singer's own movement survives.

The audio goes through a single resampling stage, not a rebuild – so what comes out is the take you sang, moved, rather than a reconstruction of it. Measured on a dry trap vocal, the output sits a median of **5.0 cents** from the target note where the input sat 19.1 cents away. Unpitched moments – consonants, breaths, the gaps between words – are passed through **bit for bit**, so nothing is smeared. With AMOUNT at 0, or in BYPASS, the whole output is the delayed input, sample for sample.

It tracks one pitch at a time, so it wants a single line: a lead vocal, a single-note synth or guitar. Verified from **70 Hz to 1000 Hz**, every test tone within half a semitone.

02 INSTALLING

macOS

Run ARTUNE LIVE 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 signed and notarised by Apple, so it opens normally.

Windows

Run ARTUNE LIVE Installer.exe and follow the steps. The plugin is placed in the shared VST3 folder. The installer is not codesigned 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. ARTUNE LIVE appears under AjanSS Records > ARTUNE LIVE.

ARTUNE LIVE reports **16 ms** of latency at 48 kHz (768 samples; 704 at 44.1 kHz, 1536 at 96 kHz) and your DAW compensates for it automatically. The number is **fixed** – it never changes while you sing. Some tuners vary their delay with the incoming note; a moving delay breaks the host's compensation, so ours does not move.

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



PITCH GRID

The screen is one picture: the vertical axis is the note axis, and the same rows are the keyboard. The dotted line is what came in, the thick orange line is what goes out. Where the two separate, that gap is the correction you are hearing. The grid scrolls one line per second while audio plays and stops when it does not.

KEYBOARD

Click a row to take that note out of the target set, click again to put it back. A darkened row is not a target – nothing will ever be pulled onto it.

READOUT

Top right: the note being sung, how far the correction is moving it in cents, and the reported latency.

KEY • SCALE

Sets the key and the scale. Choosing a scale rewrites the keyboard; you can still switch individual notes off afterwards.

CORRECTION

The five dials that shape how the pull behaves.

CHROMATIC is the loosest setting, not the safest one: every semitone is a target, so a slide is pulled onto each note it passes. Setting the real key and scale of the song is what makes the correction sound musical.

04 PARAMETERS

CONTROL	RANGE	DEFAULT	WHAT IT DOES
KEY	C ... B	C	The tonic the scale is built on. It has no effect in CHROMATIC.
SCALE	10 scales	CHROMATIC	MAJOR, MINOR, DORIAN, MIXO, HARM MIN, MEL MIN, PENT MAJ, PENT MIN, BLUES, CHROMATIC. Choosing one rewrites the keyboard.
KEYBOARD	12 notes	all on	Which pitch classes are targets. Switch off the notes the song never uses and the correction stops reaching for them.
SPEED	0 ... 400 MS	20 MS	How fast the pitch is pulled to the target. 0 ms is the hard, stepped effect. Measured on a dry vocal: at 0 ms the output lands 0.0 cents from the note, at 20 ms it sits within about 10 cents while the singer moves, and at 80 ms most of the original movement is left alone.
FLEX	0 ... 100 %	0 %	Pulls back the correction when the note is far from a target, so deliberate slides and bends survive while small errors are still fixed. Measured: at 0 the output lands on the note, at 90 it is left 40 cents away.
HUMANIZE	0 ... 100 %	0 %	Corrects a held note more slowly than a short one, so sustained notes keep their life while quick ones stay tight.
VIBRATO	-100 ... +100	AS SONG	The singer's own vibrato: damp it or exaggerate it. Measured from a 44 cent vibrato – damped to 14.8 cents, exaggerated to 76.0 cents.
AMOUNT	0 ... 100 %	100 %	How much of the correction is applied. At 0 the output is the delayed input, bit for bit.
BYPASS	on / off	off	Passes the delayed input through untouched, bit for bit, with a smoothed 20 ms crossing so the switch never clicks.

05 PRESETS

Twelve starting points. Each one sets the key, the scale, and the five dials; none of them is a destination, they are places to start from.

TRANSPARENT	correction you do not hear	GENTLE CORRECTION	the errors only
POP VOCAL	tight but still sung	TIGHT	close to the grid
HARD TUNE	the stepped effect	TRAP HARD TUNE	minor, snapped
KEEP THE SLIDES	bends survive	HALF WAY	half the correction
LIVE MONITOR	for singing through	MORE VIBRATO	the vibrato pushed up
PENTATONIC LOCK	five notes only	HALF SPEED FEEL	slow, loose glide

PRESETS opens the panel. A preset changes every control at once – UNDO takes it back.

06 STARTING POINTS

Singing through it on stage

Set the key and scale of the song first – that matters more than any dial. Start at SPEED 25 ms with FLEX around 30: errors are fixed, slides survive. The 16 ms of delay is fixed and reported, so your monitor path stays predictable.

The hard, stepped effect

SPEED 0, FLEX 0, AMOUNT 100, and the key and scale of the song. For the trap sound use MINOR and switch off the notes the melody never touches – the fewer targets there are, the more obvious the steps.

Correcting without anyone noticing

SPEED 40 to 60, FLEX 60 to 80, HUMANIZE around 30. The small errors go, the phrasing stays. If it starts to sound processed, raise FLEX before lowering AMOUNT.

When it sounds wrong

Almost always the key or scale is wrong for the song – check that first. If the line is a low male voice near the bottom of its range, or a source with reverb printed on it, the tracker has less to work with; feed it the driest signal you have, before the reverb.

07 SUPPORT

ajanssrecords.com – Ajanss Records