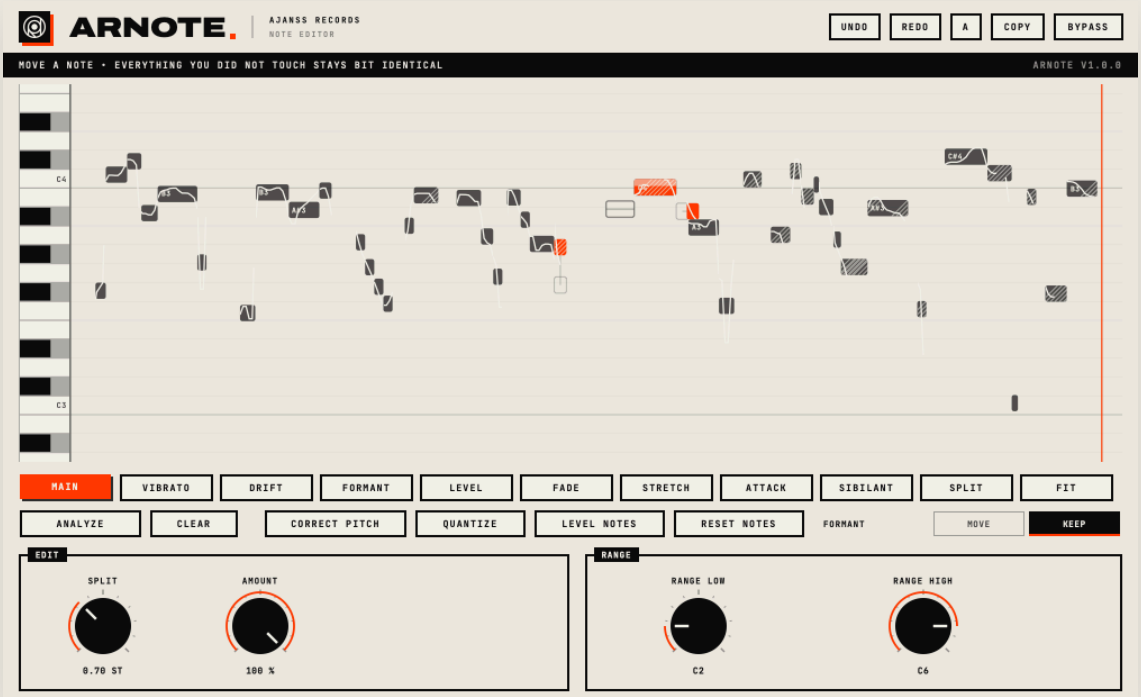
AJANSS RECORDS

ARNOTE

EDIT ONE NOTE - THE REST STAYS UNTOUCHED



VERSION	FORMATS	PLATFORMS	DOCUMENT
1.0.0	AU · VST3	macOS · WINDOWS	USER GUIDE

01 WHAT IT DOES

ARNOTE finds the notes in a recorded line and lets you edit them one at a time — pitch, timing, level, vibrato, formant, attack, sibilants. Press **ANALYZE**, play the part, and when you stop the take appears as blocks on a piano roll with the pitch curve drawn inside every block. Click a block and you hear that note; drag it and you hear the place you clicked, frozen, following every movement. Nothing is snapped to a scale, because nothing is corrected automatically: the plugin does what you tell it and nothing else.

That is also the promise it keeps. **Audio you did not edit comes out bit for bit identical** to what went in — left and right channel alike; not close, not transparent, identical. Measured on a three-note melody with the middle note moved two semitones: the moved note came out at MIDI 65.99 against a target of 66, and the difference between the other two notes and the input was **0.000**.

Moves are accurate: measured at +2, -3 and +7 semitones the output landed **within 2 cents** of the target. A moved note meets its untouched neighbours without a click: the level envelope at the boundaries dips to 0.87 and 0.84 of its surroundings, against 0.89 and 0.97 in the input itself. Analysis is fast: ten seconds of vocal is read in about **60 ms**.

It reads one line at a time — a lead vocal, a bass, a single-note synth or guitar. Verified from **70 Hz to 1000 Hz**. On a real piano recording a single note and a four-note arpeggio were both read exactly, with nothing invented.

02 INSTALLING

macOS — run ARNOTE Installer.pkg and follow the steps; choose the formats and whether to install for every user or only yourself. The package is signed and notarised by Apple, so it opens normally.

Windows — run ARNOTE Installer.exe; the plugin goes to the shared VST3 folder. The installer is not codesigned yet, so SmartScreen may warn you: click More info, then Run anyway. Only needed once.

After installing — rescan the plugin list in your DAW; ARNOTE appears under Ajanss Records › ARNOTE. It adds **no latency**: the output lands on your timeline sample for sample, and the playhead on the roll is exactly where your DAW is. macOS 10.13 or newer, Intel or Apple Silicon; Windows 10 or newer, 64-bit. Audio Unit and VST3 on macOS, VST3 on Windows.

03 THE WORKFLOW

Analyze: press, play, stop

Press **ANALYZE** and the roll says READY TO CAPTURE. Press play in your DAW from the start of the part: ARNOTE captures it silently — the output is muted while it listens, up to two minutes — and the roll counts the seconds. Press stop (or ANALYZE again) when the part has played. The notes are found in the background, a bar shows the percentage, and the take appears as blocks in time and pitch. **CLEAR** forgets the capture and every edit.

Hearing what you edit

With the DAW stopped, **click a block** and that note plays. **Drag** it and you hear the sound of the place you clicked, frozen, changing with every movement; slide left or right while dragging to listen to other parts of the note. The arrow keys step from note to note and play each one; up and down move the selected note by a semitone (ALT: ten cents). Double-click empty space to play from there; SHIFT plus double-click loops the selection. Press play and the playhead runs across the roll with the note under it outlined.

Select, then act

Click selects a note; CMD-click adds or removes one; SHIFT-click selects a range; drag a box over several; CMD+A selects all. Every tool, every double-click and every macro applies to the selection — or to the whole take when nothing is selected.

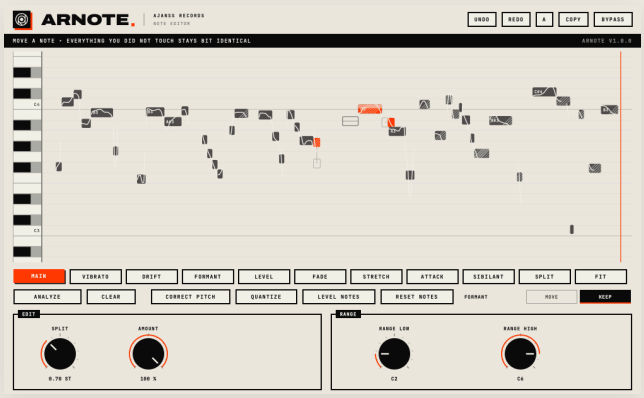
Edits belong to the timeline

An edit is tied to **where it sits on your timeline**, not to the pass that was playing when you made it. Rewind and it is still there; it survives a re-analysis (change SPLIT or RANGE and the take is re-analysed by itself, edits kept); it is saved with the session. **UNDO** takes a note edit back; **A / B** holds two versions.

Why the analysis is offline

A real-time tracker can only open a note by looking backwards, so it always decides late and puts the boundary in roughly the right place. Reading the recording as a whole lets ARNOTE see the note from both ends and put the boundary where it belongs. That is most of the difference in quality between this and a live tuner.

04 THE INTERFACE



PIANO ROLL	The whole captured take at once: time across, pitch up. Each block is a note; the line inside it is the pitch curve as sung. Pinch to zoom, scroll with two fingers, FIT shows the whole take again.
KEYBOARD	The pitch axis is a keyboard, so you can read which row is which note at a glance. Every C is labelled.
THE GHOST	An edited note turns orange. A moved note leaves a hollow outline where it started, joined by a line. Double-click a block with MAIN to put its pitch on the nearest semitone.
TOOLS	MAIN, VIBRATO, DRIFT, FORMANT, LEVEL, FADE, STRETCH, ATTACK, SIBILANT, SPLIT. One tool is active at a time; their effects live together on the note.
TOOL PANEL	A tool that sets a value opens a small panel at the bottom right of the roll with a knob (or two) for the selected notes — fade in and out, level and MUTE, attack, sibilant balance. Precise numbers without dragging the note.
NOTE READOUT	The strip at the top left of the roll: the selected note's pitch in cents, its position, length, level, and how many notes are selected.
ANALYZE · CLEAR	ANALYZE starts a capture; it reads PRESS PLAY, then STOP + ANALYZE, then WORKING. CLEAR forgets everything.
MACROS	CORRECT PITCH pulls every note to the nearest semitone, QUANTIZE to the beat, LEVEL NOTES evens the levels, RESET NOTES puts everything back as it was sung.
EDIT · RANGE	SPLIT and AMOUNT shape the editing; RANGE LOW and RANGE HIGH tell the analysis where to look; FORMANT decides whether the voice keeps its size.

> If the roll says PRESS ANALYZE, THEN PLAY THE PART, there is nothing captured yet. ARNOTE can only work on audio it has heard.

05 THE TOOLS

MAIN	Drag up or down for pitch in cents (hold SHIFT to snap to semitones), left or right for time. The edges of a block set where the note starts and ends. Notes joined to their neighbours stay joined: move one and the neighbours stretch or squeeze to meet it, so no gap and no click appears. ALT plus double-click reassigns the octave when the analysis read it an octave off.
VIBRATO	How deep the singer’s own vibrato is. 100 is as sung, 0 is flat. Double-click removes it, again restores it.
DRIFT	The slow pitch wander inside a note, separately from the vibrato. Double-click removes it.
FORMANT	The size of the voice, pitch unchanged, up to a full octave either way. Double-click resets.
LEVEL	Note level, -24 to +12 dB. Double-click mutes the note; a muted note fades in and out over its neighbours so the cut never clicks. ALT for finer steps.
FADE	Fade in on the left half of the note, fade out on the right. Double-click clears both.
STRETCH	Stretch or shorten the note in time; the pitch stays. The start stays where it is, a joined next note follows.
ATTACK	Up for a faster, harder attack, down for a softer one. The note keeps its length: the start plays faster and the rest slower, or the reverse. Measured: a step at 40 % of the source landed at 24 % of the note at full attack.
SIBILANT	The balance between the unpitched parts of the note — s, t, k, breath — and the voice. Down makes the sibilants quieter, up the voice. Double-click mutes the sibilants; again restores them. Measured at -100: the s at the end of a note went to 0.0000 while the vowel stayed at 0.502 against 0.502 in the input.
SPLIT	Click inside a note to split it there; click the seam between two notes to join them. Splitting or joining does not change the sound.

> Unpitched parts — sibilants and breath — are drawn hatched and are never pitch-shifted: an s stays an s when you move the note.

06 PARAMETERS

CONTROL	RANGE	DEFAULT	WHAT IT DOES
SPLIT	0.30 … 1.50 ST	**0.70 ST**	How far the pitch has to move before the analysis calls it a new note. Low values split a melisma into separate notes so you can fix them one by one; high values keep a slide inside a single note so you can move the whole gesture together. Change it and the take is re-analysed by itself; your edits are kept.
AMOUNT	0 … 100 %	**100 %**	How much of your edit is applied. At 0 the output is the input, bit for bit — measured difference 0.000.
RANGE LOW	C1 … C7	**C2**	The lowest note the part actually reaches. The analysis does not look below it, so an octave error cannot be reported as a note.
RANGE HIGH	C1 … C7	**C6**	The highest note the part reaches. Set these two around the real part before you analyze — it is the cheapest way to get a clean set of notes.
FORMANT	MOVE / KEEP	**KEEP**	Whether the resonances that give a voice its size travel with the pitch or stay put. Measured on a resonance at 800 Hz moved up seven semitones: MOVE ends at 1324 Hz, KEEP at 888 Hz. The FORMANT tool shifts them on top of this, per note.
BYPASS	on / off	**off**	Passes the input through untouched, bit for bit.

There is no key, no scale and no correction speed here, and that is deliberate. ARNOTE never decides where a note should go — you do. A note you have not edited is not processed at all: it is copied from the capture sample for sample.

07 STARTING POINTS

Set the range first

Before anything else, set RANGE LOW and RANGE HIGH around the notes the part actually plays. Anything outside that window cannot be reported, so the usual cause of a wrong note on the roll is gone before it happens.

Fixing one note the singer missed

Press ANALYZE, play the take, stop. Click the block to hear it, drag it where it belongs while you listen, then play. Everything else in the take is untouched — measured difference from the input: 0.000. That is the whole point: one note moves, the performance does not.

A word that ends too loud

Select the note, choose SIBILANT and turn the panel knob down. The s and the breath get quieter, the vowel does not, and no other note is touched.

When a run gets chopped into too many notes

Raise SPLIT. At 1.10 a slide stays inside one block, so you can move the whole gesture as one thing. Lower it to 0.40 when you want each note of a melisma on its own. The take is re-analysed by itself and your edits stay.

Keeping the singer's size

Leave FORMANT on KEEP for voices. Set it to MOVE for a synth or a sound where the resonance is part of the note rather than part of the instrument. For a deliberate change of character, use the FORMANT tool on a note.

When it sounds wrong

Check three things in order: the RANGE, how dry the source is, and whether the part is really one line at a time. A wet take gives the analysis less to work with — feed it the driest signal you have, before the effects. ARNOTE reads one note at a time; a chord is not what it is for.

08 SUPPORT

Instagram @ajanssrecords — Ajanss Records