

RePitch 2.0

User Manual

Professional Pitch Correction and Audio Editing

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What's new in RePitch 2.0?

Smart Attack

RePitch 2 Standard introduces SmartAttack, a breakthrough tool that intelligently detects and aligns vocal phrasing to the grid—without sacrificing the natural character of the performance. It automatically adjusts note starts for tighter timing, making it easier than ever to achieve polished, professional results while keeping vocals feeling authentic and expressive.

Multi-track Editing

Edit multiple vocal takes side by side in a single unified view. Multi-track editing lets you visualize harmonies, doubles, and stacks all at once, making it simple to align timing, pitch, and expression across performances. Perfect for vocal producers and engineers working with layered arrangements, this update speeds up editing and improves consistency across tracks.

Floating Toolbar

RePitch 2 Elements introduces a new floating toolbar that keeps all your essential tuning tools just a click away. Designed for speed and flexibility, it lets users access pitch, timing, and correction controls from anywhere in the workspace—streamlining the creative flow from start to finish.

Note Edit Mode

The new Note Edit Mode button allows you to toggle between two methods of modifying note blocks:

- When enabled: Pitch controls are available in the top half of a note block, and time modification controls are available in the bottom half.
- When disabled: Pitch modification controls are available from anywhere on the block, and time modification controls are disabled.

Shaper Tool

The Shaper Tool is a groundbreaking new feature that allows you to place 'Shape Points' on a pitch or level trace for precise manipulation. This unique tool enables you to quickly and precisely 'shape' a pitch curve while retaining the character of the performance, resulting in more natural-sounding corrections.

Key features:

- Manipulate pitch curves without splitting note blocks
- Maintain the natural character of vocal performances
- Quick and precise editing workflow

Improvements to Note Block Controls

We have increased the number of parameters that can be edited from a note block by introducing Control Points which sit around the note block and enable values to be changed quickly, speeding up user workflow. Note Blocks now also allow for a variety of time-based controls via click-and-drag.

What's new in RePitch 2.0?

Speed Enhancements

If edits are being applied in RePitch to a long signal, we now only process the segment of audio which has been changed. This can significantly speed up processing time.

Bypass Shortcut Key 'B'

Bypass is now on a hotkey for easier A/B comparison of before and after processing.

Level Editing Improvements

- Notes selected in the pitch view are selected in the level view
- Warp Time is available in the level display
- Shape Shifter works on the level display
- When moving notes the interpolation of transition and ungrouped audio now sounds better
- If you cut a note on the pitch display it is also cut on the level display

Custom Keyboard Shortcuts

Can be accessed from the General Settings Dialog to customize your workflow preferences.

Operational Overview

Basic Workflow

RePitch works similarly to most other non-realtime pitch and time manipulation plugins. It lets you manually edit notes and unvoiced audio. However, RePitch can also be set to process the captured audio automatically after capture via a Macro that can snap the notes to a detected scale or to a Scale selected from a user-created list.

The main basic steps for RePitch are:

- Load the RePitch plugin onto a track or section of audio (usually as an Audio Effect or "FX"). The specifics of how to do this will depend on your DAW.
- If the audio hasn't been automatically captured (using an ARA plugin version), you'll need to capture (load) the audio via a straightforward realtime "recording" process.
- After capture, RePitch will use the selected Macro to process the captured audio automatically (or not).
- You can review the signal and manually adjust the audio in terms of pitch, time, level and/or formants, using RePitch's manual and/or automatic tools.

The modified audio will be instantly ready to playback in the DAW.

If you have VocAlign Ultra or VocAlign 6 Pro, you can set RePitch's output audio to be used as Guide audio in VocAlign, transferring the edits as you work.

Important Note

How you get audio into RePitch depends on your DAW. RePitch is a non-realtime plugin, which means it requires the original source audio to be captured (loaded) into the plugin, and then the audio is processed and returned to the host DAW.

RePitch Plugin Versions and DAWs

The installers for macOS and Windows OS will install all the RePitch plugin formats discussed below. Only some will work with your DAW and those that are supported by your DAW will appear in your DAW's plugin lists.

Important: If your DAW supports both AU and VST3 plugins, ALWAYS use the RePitch VST3 plugin.

VST/AU ARA Plugin Features

- Fast capture of audio
- Ease of setup
- Processing of entire tracks, audio clips/events or both, depending on host DAW
- Transportable projects – the DAW takes care of loading and saving all ARA data
- Instant replay of processed signals
- Control from the plugin of the position of the DAW's playback cursor and Playback Loop range ●
- racking of Bar/Beats

WARNING: The RePitch ARA plugin must be the first plugin in the effects chain, and there can be only ONE ARA plugin in a chain. This means you cannot apply RePitch and any other ARA plugin (e.g., VocAlign or Melodyne) to the same segment of audio.

Plug-in type	Modes	Will work with
AAX	ARA	- Pro Tools 2024.6+
	AudioSuite	- Pro Tools 2020.5+ - (no Pro Tools 10 support)
AU	AU (ARA)*	- Logic Pro X 10.7.3+
	AU	- Most DAWs which fully support AU plugins**
VST3	VST3 (ARA)***	- Studio One Professional 5.4 + - Cubase/Nuendo 13+ - Reaper 6.51+ - Digital Performer 11.22 +
	VST3	- Most DAWs which fully support VST3 plugins - Will not work in VST2-only DAWs

* ARA in Logic is currently only supported on Intel macs, or when running in the Rosetta Intel Compatibility layer on Apple Silicon Macs.

** When both the AU and VST3 are available in a digital audio workstation, we recommend using the VST3

*** Requires a fully ARA2 compatible digital audio workstation

Macros and Capturing Audio

Start with a Macro

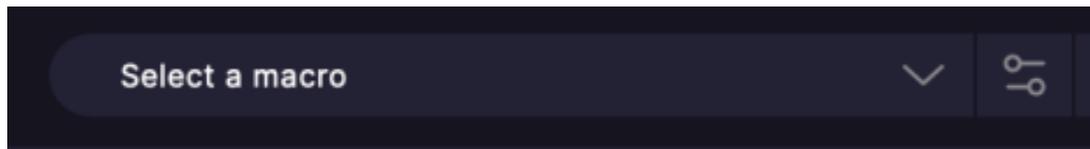
RePitch features a small library of task-orientated Macros (Initial Processing Settings) covering a few common usage scenarios. It's often entirely possible to get most of your desired tuning results by applying a Macro when you capture the audio, with relatively little further adjustment required.

After capturing a signal in RePitch, you can choose to:

- Manually make all adjustments yourself, OR...
- Let RePitch automatically apply specified adjustments to the whole signal, or a section of the audio, then make further adjustments manually if required, or use RePitch's further automatic processing.

The Macro Selector

When you first open RePitch, the Macro selector allows you to choose from several pitch ranges. Setting the Pitch range makes RePitch process faster and its' editing sound better.



Pitch Range Options:

- Normal (60 to 850 Hz): The default 'general purpose' setting, for spoken word, vocals in non-extreme registers and the majority of single pitch instruments.
- High Pitched Vocal (60 - 1200 Hz): Sung vocals in 'higher-than-average' registers.
- Low Pitched Vocal (40 - 850 Hz): Sung vocals in 'lower-than-average' registers.
- High Pitched Instrument (60 - 4,000 Hz): High-frequency-dominant instruments such as violin, flute, lead guitar, lead synth.
- Low Pitch Instrument (25 - 850 Hz): Low-end instruments such as electric and acoustic bass, cello, bass synth

Navigation

Overview

Because audio modification tools have a large number of ways of manipulating the zooming and panning of the signal viewing window, RePitch offers several popular methods for users to choose from.

Although these controls ultimately do the same things, the different access methods will appeal to different users or be useful in different operations.

The Pan and Zoom functions (with links below to details) can be controlled by:

1. Individual and visible [On-Screen Controls](#) using the mouse wheel or alternative device
2. A [Pan and Zoom "Tool"](#) that can be selected on screen or by a Quick Key
3. A set of commonly used [Quick Key options](#) for multi-directional Pan and Zoom that must be memorised -

but will be familiar to many editors.

4. Simple [held-down key plus Mouse-controlled](#) Horizontal (Time) Zoom and Vertical and Horizontal Pan

controls.

5. Using the [Overview Window "thumb" control](#) for Horizontal Pan and Zoom

Lastly, there are separate [Waveform Height controls](#) for the waveforms in the Main and Overview Windows.

Navigation

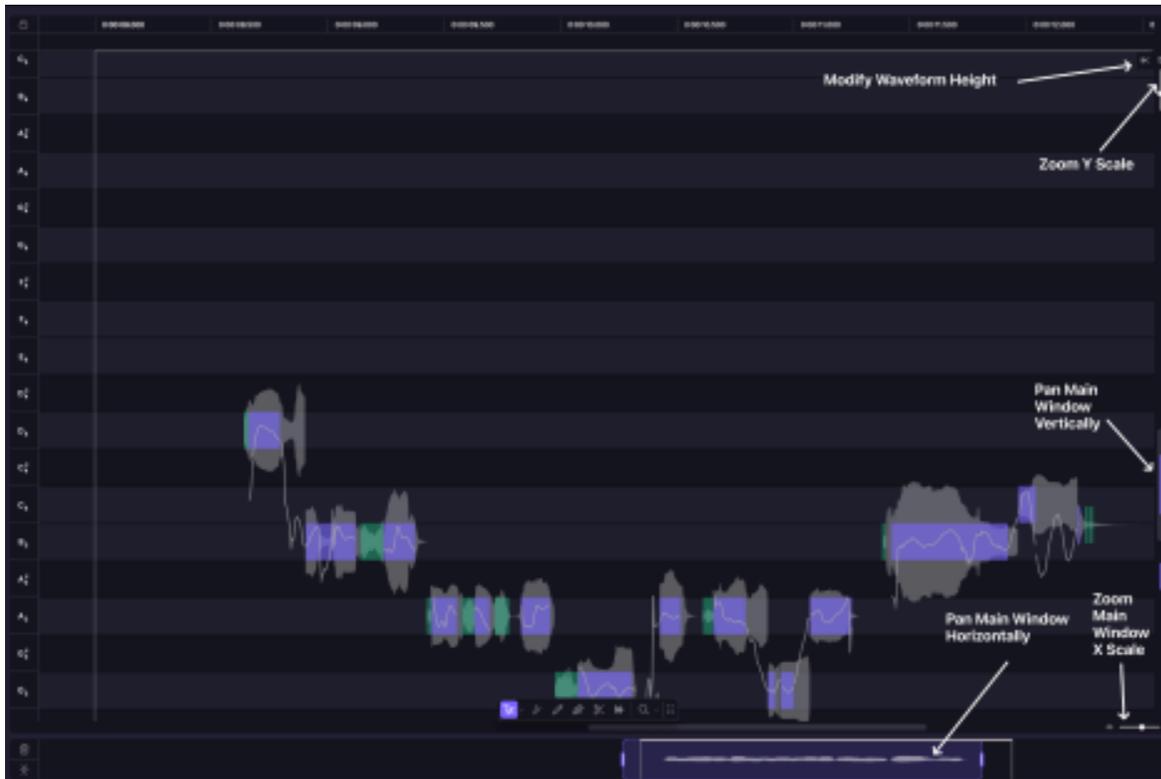
On-Screen Pan, Zoom and Waveform Height Controls

In the figure below, the main controls are labelled, but in the RePitch plug-in, the controls all have pop-up Tool Tips.

All the Zoom and Pan controls can be controlled with the mouse wheel (or other device) while hovering over them (without clicking).

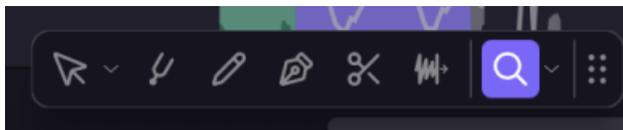
If they are clicked, a pop-up slider will appear.

If you are using a mouse or similar device, the ZOOM MAIN WINDOW X-scale control uses a Side-ways press of the mouse wheel (or left / right swipe)



Pan and Zoom "Tool"

The Pan and Zoom tool is in the floating toolbar and is shown selected (purple) in the picture below.



Select this tool by clicking the icon or pressing the key: X

The Hand icon will appear.

To Pan - click and drag left, right up or down.

To Zoom - press ALT (or OPTION) key, click and drag left/right to modify X zoom or up/down to modify Y zoom.

i When done with this tool, you can quickly return to the main Selector Tool  by pressing the X key again.

Navigation

Quick Keys, Multi-directional Pan and Zoom Controls

These Quick Keys combined with a mouse (or other input device) provide a very immediate way to Pan (Drag) or Zoom the Main screen.

These Quick Keys must be memorized.

macOS

- **Pan (Drag)** mode (hand icon) COMMAND + SHIFT
- **Zoom** mode (magnifying glass icon) COMMAND + ALT (OPTION)

Windows OS

- **Pan (Drag)** mode (Hand icon) CTRL + SHIFT
- **Zoom** mode (Magnifying Glass icon) CTRL + ALT (OPTION)

Simple Scroll and Horizontal Zoom (single key with "mouse" wheel)

These must be memorised.

- **ZOOM time scale** in/out
 - at Cursor position CTRL + mouse wheel
 - at Playhead or ALT (OPTION) + mouse wheel
 - at left edge of screen
 - if Playhead is not visible
- **SCROLL Vertically** Mouse wheel (alone)
- **SCROLL Horizontally** SHIFT + mouse wheel

Overview Window Thumb

The Overview Window offers a very quick and easy method of dragging and zooming the audio displayed in the Main Window.

In the picture below of a section of the Overview Window, the light-colored box (sometimes called a "Thumb" control) can be dragged left and right to make the Main Window show the same audio range as the "thumb".



The left and right dots in the Thumb are also control points for positioning and clicking the mouse to drag the left or right edges of the box in or out as shown below .

Dragging the edges will result in the audio shown in the Main Window zooming in or out from the left or right of the window.

Waveform Height Controls



The slider accessed by clicking the waveform icon changes the size of the waveform in the editor.

This allows a clear view of the note box position relative to the note lanes, indicating a sharp, flat or in tune note.

User Interface and Operation

Interface overview

Once you have installed RePitch, inserted it as an Insert or FX process in your DAW, and captured audio (either using an ARA or Realtime Capture), you will see an interfaces similar to the one below (which is the ARA version interface). This will contain audio waveforms, different colour pitch traces and boxes similar to the picture below, which also has most of the outer border and screen items labelled.

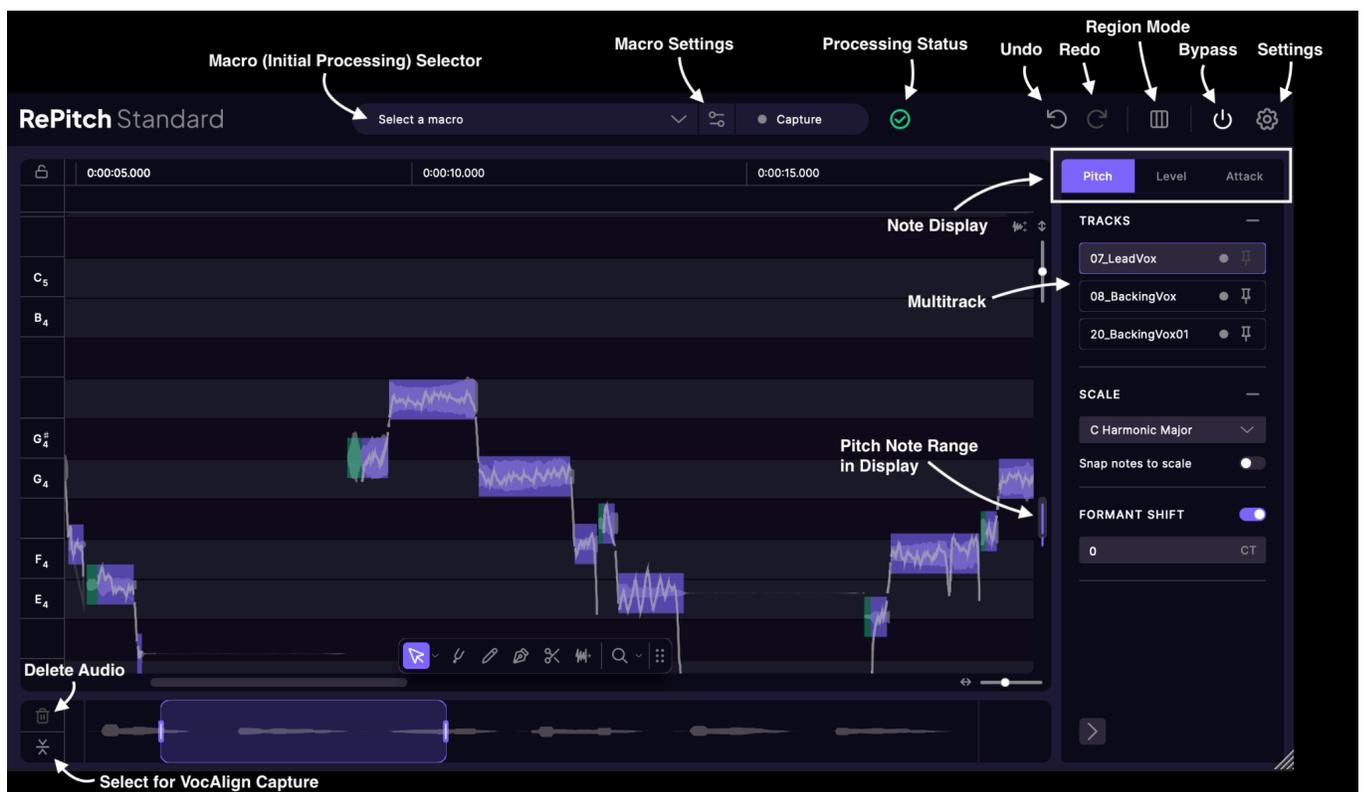
Main Window (ARA)

This usually contains a small range of your audio, which normally will have been analyzed and separated into notes based on the white and orange pitch traces and further classification of where the waveform contains audio with Pitch, or no Pitch (unvoiced) or silence. We will look at this in further detail later. There is also a yellow playhead that moves through the audio.

All of your manual editing will take place in this Main Window.

MultiTrack

1. Every instance of RePitch added will add an additional instance that is viewable in the Right side Panel
2. The Capture button is able to be selected on 1 or more tracks at the same time in Realtime and should capture audio for all instances that are enabled once audio is played
3. The Pin is used as a reference which will overlay the Referenced waveform over another instance of RePitch

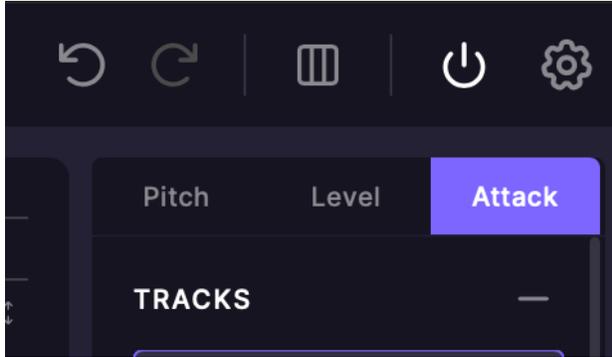


User Interface and Operation

SmartAttack

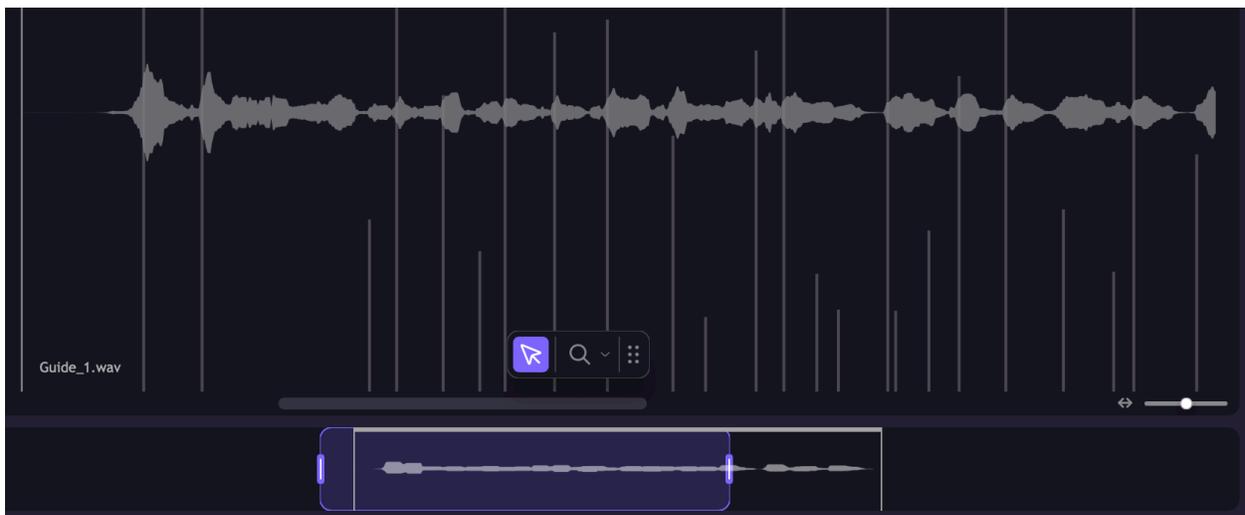
Operating instructions

Put RePitch in ARA mode or realtime mode on the tracks you want to process in your DAW, capture audio, and switch to the **Attack** mode in the note display selector in the top right corner.



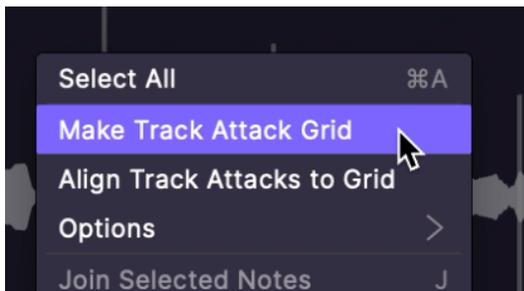
You will see a waveform display, with the addition of grey vertical lines at the bottom of the editor. These lines show where we have detected attacks in the audio.

The full height lines are for attacks detected in the audio and the half height lines are (calculated) filler points between attacks when there is a gap of greater than 1/4 beat between attacks.



To align other tracks to a reference track, right-click to show the context menu in RePitch and select **Make Track Attack Grid** or Select the grid in the **Grid dropdown** on the righthand side.

(If your track doesn't appear in the Grid dropdown, you can click the Pin icon in the multitrack section to add it to the dropdown.)

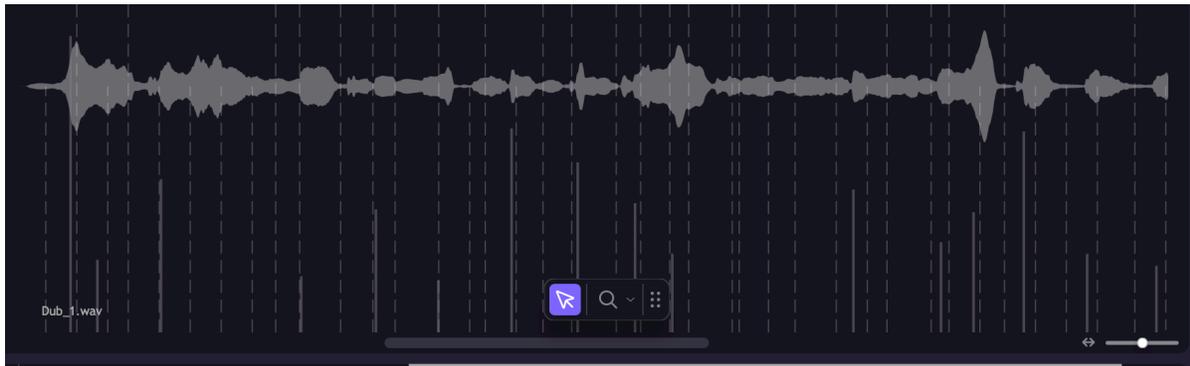


User Interface and Operation

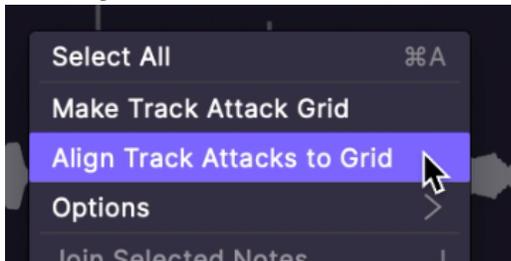
You will then see dashed lines in the track, showing where the attacks in your selected Grid - they will stay visible when you have other tracks selected, as an Attack reference.

Select RePitch on another track or Flip to another instance directly from the Multitrack panel.

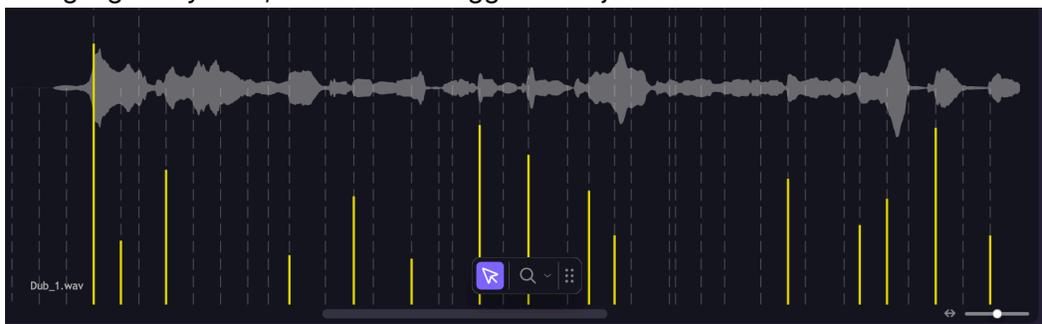
You will see the grid dashed lines from the specified Grid track, and the attacks detected in your currently selected track's audio. You may notice the attacks in this track are not precisely aligned with the reference track.



In the right-click context menu, select **Align Track Attacks to Grid**.

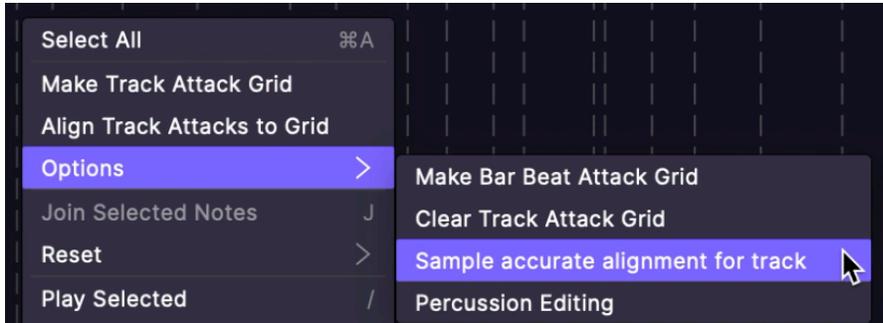


The audio will be adjusted so its attacks now match the reference track - these aligned attacks will be highlighted yellow, and can be dragged to adjust as needed.



User Interface and Operation

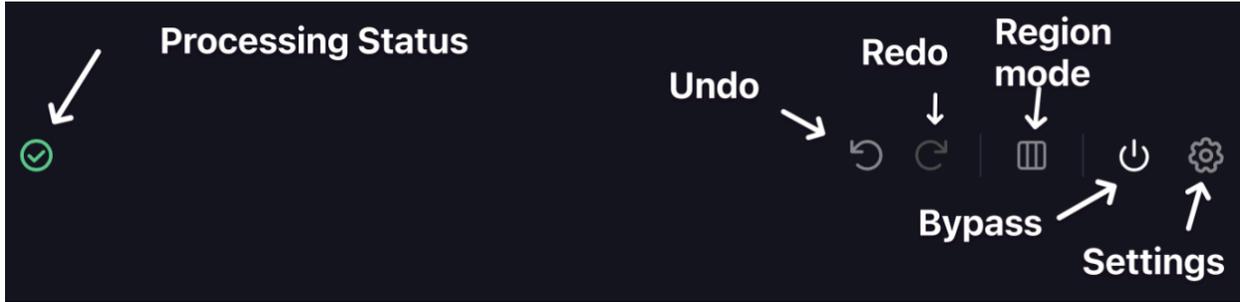
If you are aligning percussion and want to have phase accurate alignment, right-click, navigate to the Options submenu, and select **Sample accurate alignment for track**. Then **select Align Track Attacks to Grid**.



Sample Accurate mode works well for attacks with significant separation, but can cause phase artifacts if used on string instruments, and cause pitch shift problems on vocals.

User Interface and Operation

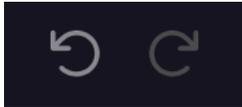
Top Controls



Processing Status

will display the green symbol shown above when any processing has been completed, or it will show a spinning symbol when processing is taking place - which will also be accompanied by a red line below the top border of the Main window. The red line will also disappear when the processing is done.

Undo and Redo Buttons



These can sometimes be controlled with typical macOS or Windows Undo/Redo commands, but those commands may or may not be sent to the plugin depending on which Digital Audio Workstation you're using.

If a particular DAW does not send undo/redo shortcuts to RePitch, then the buttons must be clicked instead.

Bypass Indicator



A white icon indicates that you are hearing the processed RePitch audio during playback started in RePitch or the DAW.

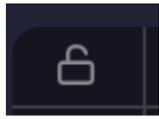


A grey icon indicates that RePitch is ByPassed (but ONLY when playing back from your DAW)

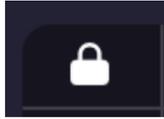
The Bypassed state will also be indicated by the audio in the Main Window going grey. You can quickly bypass the plugin by pressing the 'B' key. Press 'B' again to re-activate RePitch.

User Interface and Operation

Screen Lock



OFF



ON

Found in the top left corner of the editor, **Screen Lock ON** stops the movement of the Main Window when playing back audio.

This lets you play back audio without the edit view scrolling, helping focus on a specific set of notes.

However while Screen Lock is ON, the viewing area can still be modified by using the various zoom and scroll controls which are described in the Navigation section.

There are TWO ways to turn the Screen Lock ON, and it is helpful if you remember which method Locked it in order to Unlock it.

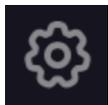
To turn Screen Lock ON

1. Click the Screen Lock button (shown above left) or press the E key (think of "scrEEen lock")
 - If you have turned Screen Lock ON this way:
you can only turn it OFF by clicking the (white) Screen Lock button or pressing the "E Key" again.
2. Select a Note Block (or Group)
 - If you have turned Screen Lock on this way:
you can only turn it OFF by clicking in an empty area of the Main Screen to turn it OFF (i.e. do not click on another note).
3. If you cannot turn Screen Lock OFF by clicking the Screen Lock button, then click in an empty area of the Main Screen (not on a note).



You MUST remember which way you turned Screen Lock ON in order to turn it OFF.

Settings



Clicking the Settings button shown above opens the Settings menu below, which varies with what DAW you are using and whether you are using ARA or Real Time Capture

ALL the versions will have options for showing that an Update is available and where the Display and Audio Storage locations are (described previously).

When an Update is available, the Settings button will look like this:



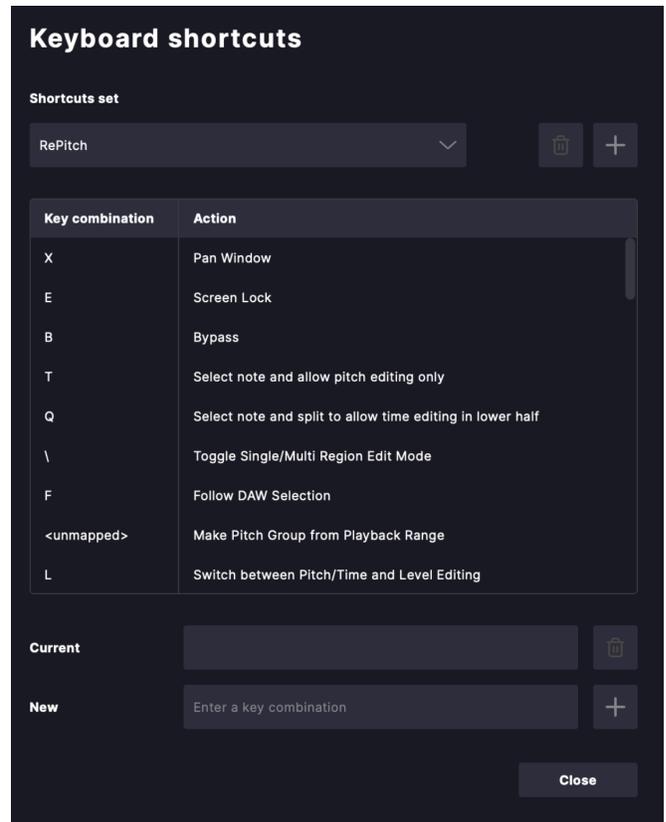
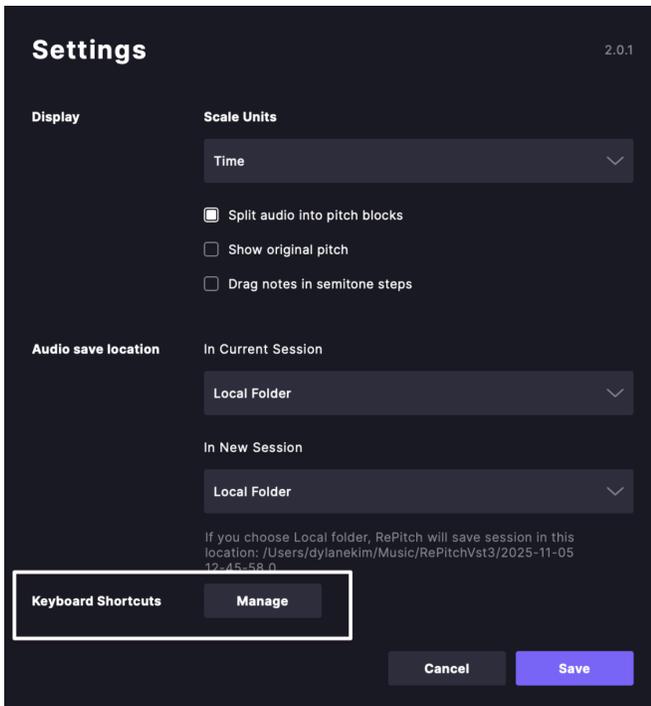
Other settings will be described when discussing the relevant topics.

User Interface and Operation

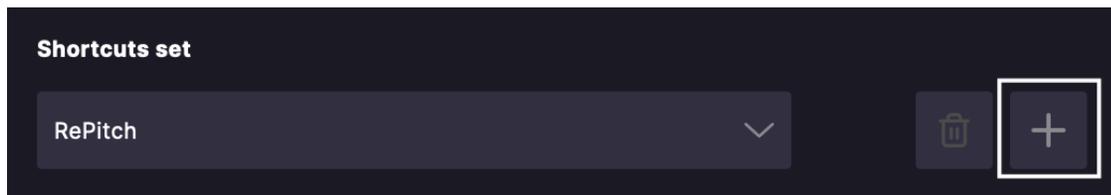
Keyboard Shortcuts

Keyboard shortcuts can be edited in the settings window. You can do this to customize your workflow, or to change keyboard shortcuts that might conflict with your DAW or other applications in your workflow.

To do so, first open the settings panel as shown above, then click 'Keyboard Shortcuts' (below, left) to open the Keyboard shortcuts panel (below, right)



In order to customize your shortcuts, you will need to edit the shortcuts then save them as a new shortcut set by clicking the + button shown here:



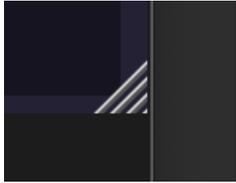
Once the new set is created, you can modify the keyboard shortcuts as needed. The dropdown beside 'Shortcut Set' will contain any sets you create, as well as the default set called 'RePitch' which cannot be modified. You can create new copies or delete sets as needed.

User Interface and Operation

Resize Controls

The RePitch interface is freely resizable to suit any size or resolution of monitor. Different DAWs allow different resize dragging options.

The main control for clicking and dragging the plug-in's sides that works in all DAWs is in the bottom right corner



Some DAWs allow independent dragging of the interface sides, but this depends on the DAW and OS.

The interface can be made very small and this might be useful if you have a lot of tracks on the screen that you need to see and are happy to operate the plug-in with Macros alone and expand when needed.

Multichannel audio

RePitch will operate with mono or stereo signals.

Note that channel 1 (the left channel in a stereo pair) is always used as the main signal being analysed to extract pitch and define waveform editing positions.

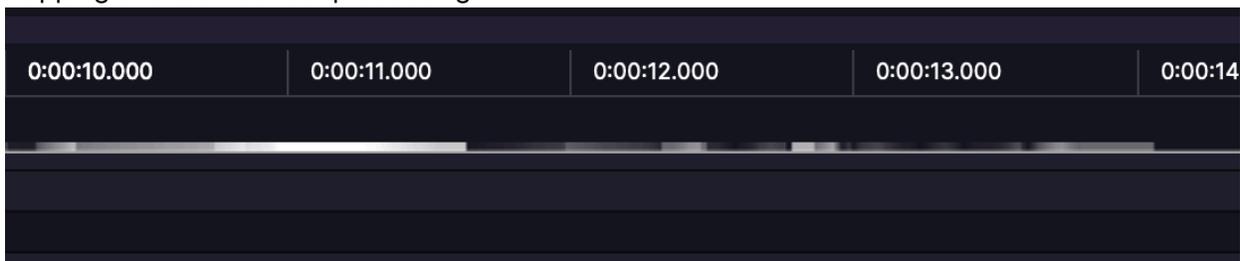
Stereo files are OK if they are essentially Mono (identical signal in both channels.)

If the stereo signal contains two different signals, they should be separated into their own audio files and processed independently.

Heat Map of Processing Effort

Below the Time scale at the top of the Main Window is a track that contains the Playback Loops (in ARA versions only) and a display which shows a 'heat map' that provides insight into the amount of processing being applied to the audio along the timeline.

In the picture below, the further the current pitch trace is from the original detected pitch, the heat map "glows" brighter. Both pitch and time changes contribute to the intensity of the grey>white mapping of the amount of processing.



This visual information is useful while auditioning the processed signal, as it directs your attention to the brightest areas showing the greatest changes and processing effort.

It is usually a good idea to listen to the audio where these markers are to ensure there are no significantly audible artifacts.

Playback Methods

Overview

There are significant differences between ARA and Realtime versions in how RePitch connects to the DAW's playback mechanisms. The playback features of RePitch are more limited in the Realtime versions than the ARA versions.

Realtime RePitch Playback

After you have captured the audio you want to process, make sure the track you have RePitch in and want to hear is solo'd in the DAW.

To play only the audio in RePitch:

- **To start Playback at a position in waveform** - double click in the RePitch Main window or the Overview window where you wish playback to start.
- **To stop Playback** - double click in the RePitch Main window or the Overview window.

To play RePitch audio on a solo'd track with any other solo'd DAW Tracks

- To start Playback, use the methods the DAW provides - for example press the Space Bar.
- To Stop - press the space bar again.

ARA RePitch Playback

After you have captured the audio you want to process, make sure the track you have RePitch in and want to hear is solo'd.

To play only the audio in RePitch:

- **To start Playback at a position in waveform** - double click in the Overview window or the Main window where you wish playback to start.
- **To stop Playback at a position the the waveform** - double click in the Overview window or the Main window where you want the Playhead to stop.
- OR to stop playback, press the spacebar.

To play RePitch audio with any solo'd DAW Tracks

- To start Playback, use the methods the DAW provides - for example press the Space Bar to start from the DAW's Playhead position or from the start of a Playback Loop if one is created (and the DAW is set to use it).
- To Stop - press the space bar again.

Saving RePitch's Audio Data

Note: This Chapter is ONLY for VST3 and AU Versions of RePitch

Overview of Saving RePitch Audio

When you use RePitch it creates new audio files containing the processed audio. RePitch offers you two ways of saving them:

Archive the audio data in the DAW's session data
Save the audio in a local directory on your computer

Archiving Audio in the DAW's Session

Advantages:

- The DAW can manage RePitch's audio data such that the DAW's filing operations will all work seamlessly
 - If you transfer your session to another computer, all RePitch's audio will also be transferred correctly
 - If you remove RePitch from your session, all RePitch's audio data will be deleted from your hard drive
- Disadvantages:
- It may take noticeably longer to save your sessions (though for typical sessions, the extra time is minimal)

Saving Audio to a Local Directory

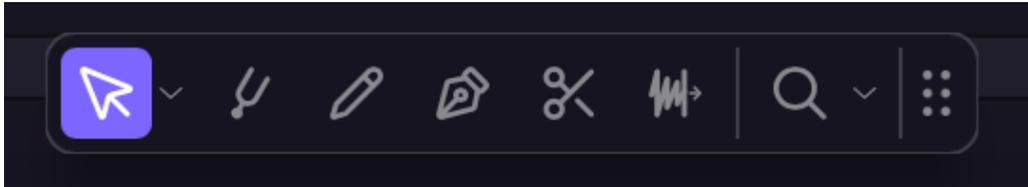
Advantages:

- Saving sessions is not any slower than normal
 - If you close and restart the DAW session, it will find the audio unless you move or delete it
- Disadvantages:
- The DAW cannot manage RePitch's audio data
 - If you transfer your session to another computer, RePitch's audio will not be transferred ●
 - If you remove RePitch from your session, the audio data will still remain on your hard drive

Pitch Modification Tools

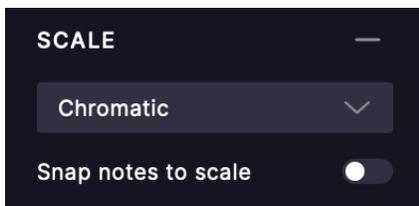
The Floating Toolbar

Inside the RePitch window is the toolbar. This section will briefly explain the tools.



Scales - Choosing and Adding

Lists of Scales and the Scale control panel are accessed by clicking on the drop-down control button. RePitch can automatically detect the scale from the audio frequencies, or you can select from a list of scales you create.



QUICK TIP: If your singer is normally close to being in tune, select "Chromatic" scale and use the Snap Notes to Selected Scale macro to perform a first pass of making slight tuning adjustments. This will often reduce the amount of manual tuning you will need to do.

Tools and Quick Keys

The tools can be selected by clicking them or using Quick Keys:

-  **Selector** (Multi-Edit - pitch and time)(Q): Main tool for selecting and manipulating audio
-  **Selector** (Single-Edit - pitch) (T): Toggle between pitch and time, and pitch-only editing
-  **Center** Notes (C): Centers selected notes to scale
-  **Draw** (D): Draw and redraw pitch where there is voiced audio
-  **Shaper** (V): Add shape points to pitch trace for fine pitch manipulation
-  **Split** (S): Split note blocks at the red line position
-  **Warp** (W): Create warp points for time manipulation
-  **Pan & Zoom** (X): Pan and zoom the display

Pitch Modification Tools

Editing Note Blocks

Note Blocks in RePitch have a number of controls available depending on the position of the cursor and the Note Edit Mode setting.

Control Points

Note blocks provide several quick controls via Control Points that appear around a note block when moused over or selected:

- Drift on the left: Adjusts pitch drift
- Level Change in the middle: Adjusts level
- Pitch Correction on the right: Centers note to scale

Dragging Notes Up and Down in Pitch

Click in the top half near the center of the Note Block and drag up or down. Selected notes can be dragged either continuously in pitch or in semi-tone steps.

Hold ALT/OPTION key to toggle between continuous and semi-tone step modes (default behavior can be changed in Settings).

Double Clicking Notes

One or more notes can be selected and then double clicked inside the top half of the note box. The Note Block center will be moved to:

- The nearest Selected Scale Note frequency if Snap is ON
- The nearest Chromatic note if Snap is OFF

Modulation Control

This control reduces or expands the range of the note's pitch variation. Click and hold on the grey box centered just above the note block and drag down to reduce modulations or upward to expand them.

Actions on a Range of Selected Notes

Three ways to make a selection in main window:

To select a small range: Click and drag a box around items

To select a larger range: Select first item, navigate to last item, press SHIFT and click last item

To select ALL: Press CMD A (mac) or [A] or CTRL A (Windows)

Right Click Menu Commands

- Join Selected Notes (J): Join notes together if no gap between them
- Smooth Selected Notes (M): Smooth discontinuous or jumpy pitch
- Reset Selected Notes: Remove all processing and return to original pitch
- Pitch Correct Selected Notes to 100%: Move notes to scale centers
- Set Playback Loop from Selected (Y): Create playback loop from selection
- Play Selected (/): Play the selected range
- Zoom to Selected (Z): Expand selection to window width

Time Modification Tools

Overview

In RePitch 2.0, we've greatly improved the workflow and control scheme for modifying timing. When the Note Edit Mode toggle is enabled, Note Blocks now have a number of time modification controls accessed by clicking in the bottom half of a note block. Additionally, groups of selected note blocks can be time warped together directly from the note block controls.

These time modification controls are only available when the Note Edit Mode toggle is enabled:



Pitch modification tools are available in the top half of the note block. Time modification tools are available in the bottom half of the note block.



Only Pitch modification tools are available. We recommend this mode when zoomed out to avoid accidental timing changes.

To read about the pitch modification tools, please see the previous section on [pitch modification tools](#).

The below functions are discussed in detail in their corresponding sections following the overview table.



Move Note Block

Click and hold on the bottom half near the centre of a note block, then drag left or right to move the note block in time.

Surrounding transitions and sibilances will move accordingly.



Adjust Note Block Length



Click and hold on the bottom half of the note block at the right or left edge. Drag left or right to lengthen or shorten the note block.

Surrounding transitions and sibilances will move accordingly.

Time Modification Tools

Moving Note Blocks

To move a note block click in the centre of the block, in the bottom half, and drag left or right. The cursor will change to a left-and-right arrow cursor 

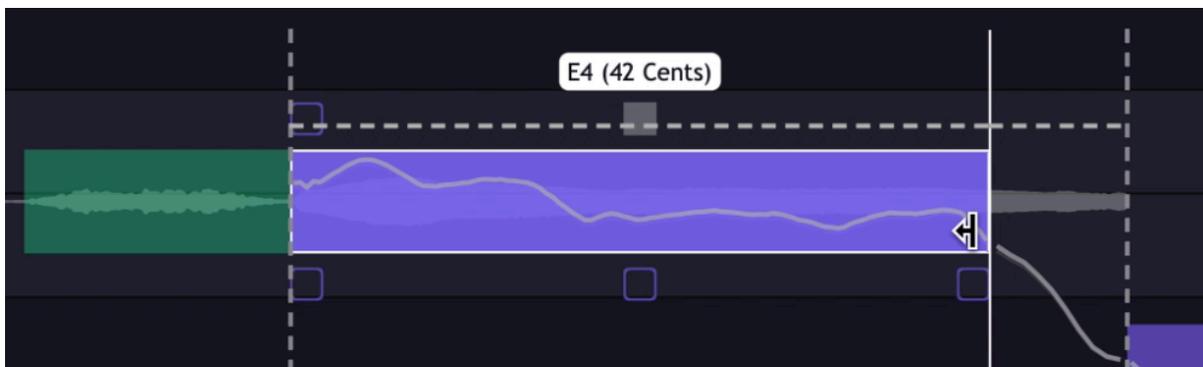


In the above image:

- The **orange line** shows the selected note block that will be moved. Surrounding notes and transitions will be adjusted as required.
- The **green line** indicates a sibilance, which will not be stretched or warped, only moved in time. **By holding the ALT or option key, the sibilance will be allowed to warp.**
- The **vertical dotted lines** show the limit of horizontal movement, typically where another note begins.

Lengthening and Shortening Notes

To lengthen or shorten a note block, click and hold on the left or right edge of the note block in the bottom half of the block. The cursor will change to a left or right drag cursor  which can be used to lengthen or shorten the note. Surrounding note blocks will adjust accordingly, and sibilants will move with their connected note blocks.



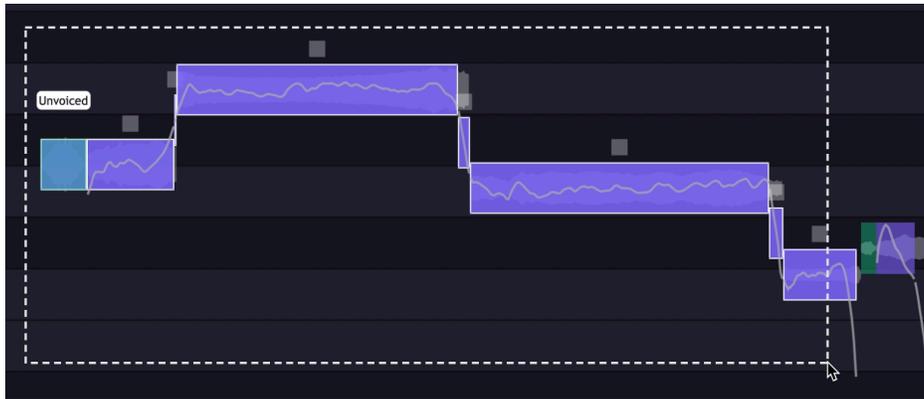
In the above image:

- The **solid vertical line** shows the selected end point that we will be adjusting.
- The **dotted vertical line** to its right delineates the limit, or furthest the note can be adjusted. This typically corresponds with the start point of the following note.

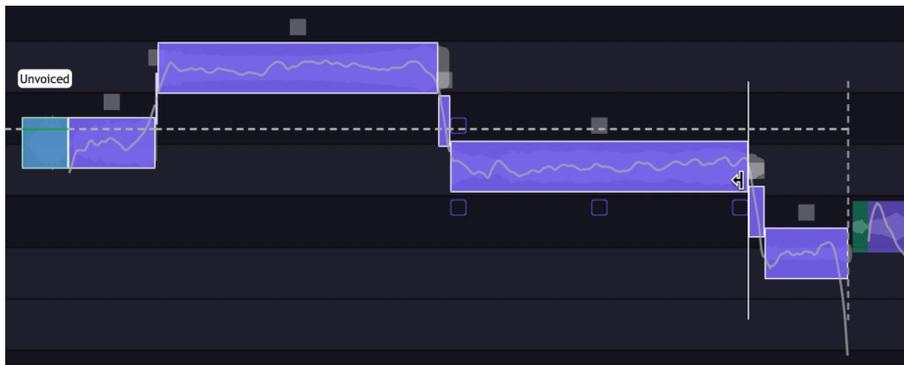
Time Modification Tools

Modifying Groups of Notes

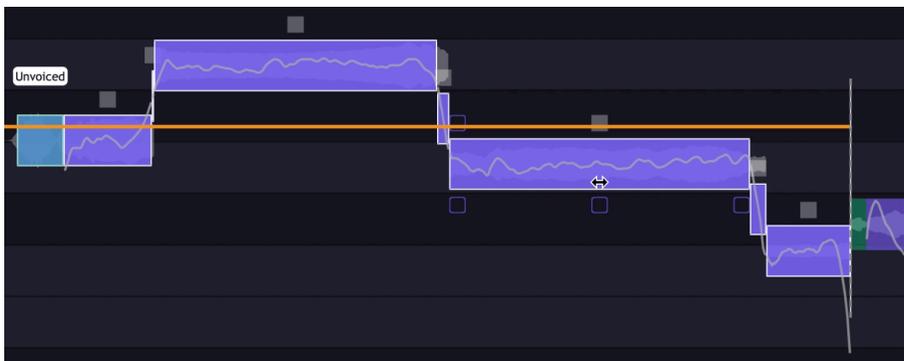
The above timing controls work with groups of selected notes as well. To begin, click and drag as normal to select a group of note blocks.



By clicking on the left or right side of a note block, we can adjust the **relative lengths** of all blocks in the group. The blocks will warp around the adjustment made at the selected point.



Note blocks can also be moved in groups by clicking as before in the centre bottom half of one of the note blocks in the group.



As before:

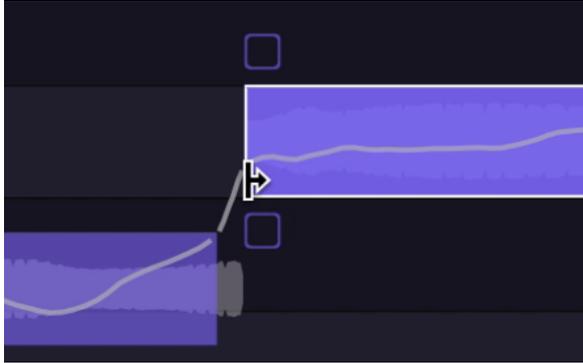
- The **orange line** shows are selected notes.
- The **vertical dotted lines** to either side show the limits of our movement.
- **Dragging left or right** will move the notes in time as a group and without any warping.

Time Modification Tools

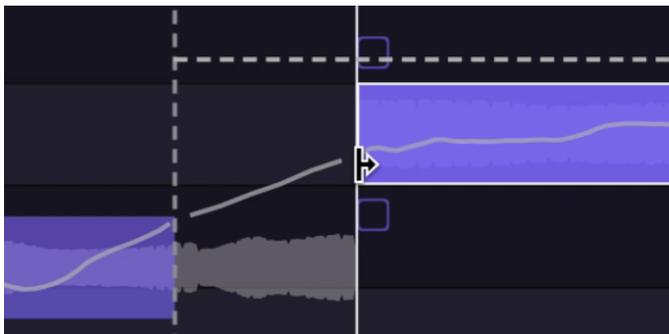
Modifying Timing at Transitions

Interesting, useful and creative modifications can be created by changing the timing of a transition and the audio following it (or leading into it).

Below we show positioning the cursor at the junction of a transition and the following audio (in this case).



If we simply drag the cursor forward, the transition gets shorter (and faster) and the audio in the following Note Block stretches, as shown below. The user can experiment with this to get an idea of the effects this can generate.



Time Modification Tools

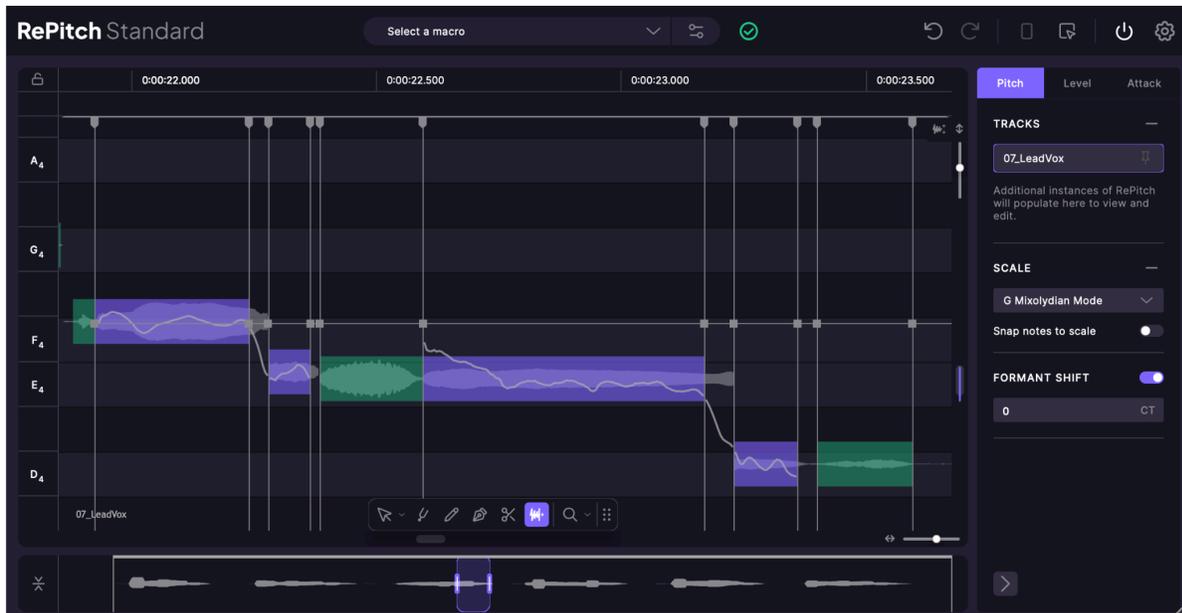
The Warp Point Tool

The Warp Point Tool provides a quick way to drop anchor and flex points, with visible lines showing their location in the signal.

Warp points are automatically populated at the beginning and end of each note block, and are used to power the Note Block time modification tools discussed above. If you add or remove warp points with the warp point tool, they will be taken into account when using the Note Block time modification tools.

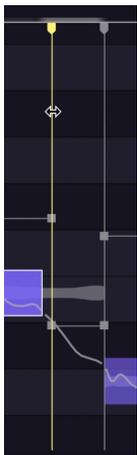
The picture below shows a typical view once the Warp Point tool  is selected (purple).

The warp points have a grabber at the top of the Main Window and a line running to the bottom of the Main Window - so you can see precisely where it is in the signal.



Flexing Time with Warp Points

Click and drag anywhere on the vertical grey line indicating a warp point. The surrounding audio and note blocks will flex, and sibilant sounds will be moved rather than flexed.



Time Modification Tools

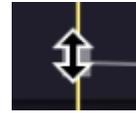
Add and Remove Warp Points

With the warp point tool selected:

- **Add:** **Shift+click in a blank space** over a note block to create a new warp point
- **Remove:** **Shift+click a warp point** anywhere on the vertical white line to remove it
- **Reposition:** **Option+click a warp point** anywhere on the vertical grey line. The line will turn yellow to indicate it is selected, now drag left or right to **reposition** a warp point

Speed Ramps

Even more creative control is available, because the horizontal lines seen with squares on the Warp Points are actually speed controls.



When you hover over or near the square you will get a cursor like this:

Moving that square on the flexing Warp Point up will not move either Anchor points, but will go from a speed of 1.0 (when the line is horizontal) to a higher or lower speed in that section depending on whether the line slopes up (going faster) or down (going slower)

Experimenting for a short while with these tools will make these brief descriptions make more sense.

Other Warp Point Facts

You can insert as many Warp Points as you want, but it is always recommended if you are not at the start or end of the signal and you want to not change the timing of the start or end, to keep a Start Warp point and an End Warp point as anchors.

Level Modification Tools

Level Control Overview

Control of signal Level in RePitch allows detailed control and understanding of the manipulations being done to the waveform, and can display very low level signals.

Switching to the Level view in the right panel switches the main window to show a trace of level measurements against a vertical axis of dBs. The segments of the traces can be moved up and down to control the level.



The Level Control Screen

Toggle between Pitch and Level screens by clicking the Level button or pressing the L key. Press L again to toggle back to the Pitch screen.

In the Level screen:

- Orange blocks at higher levels typically show waveforms of voiced (pitched) sounds.
- Green blocks at lower levels show where waveforms are sibilants, breaths, or other noises
- The trace over those blocks shows the level based on the dB scale shown in the left border

Fine Control or 3dB Steps

Normal dragging up or down can be continuous (fine control) or in 3dB steps if the ALT (OPTION) key is held down.

Using the Shaper Tool in the Level Screen

The Shaper Tool functions as in the Pitch Screen, however it now modifies the Level trace, as opposed to a pitch trace. Use the V key to activate the Shaper Tool.

Shape point operations:

- Click on the level trace with the shaper tool to add a shape point
- Hold and drag left and right to reposition a shape point
- Hold and drag vertically to increase or decrease the level
- Click and hold + option for a tilt movement
- Double click to remove a shape point

Modifying the Loudness Modulation

The same control used for flattening pitch modulation (the control point at the top of the note box) can be used to reduce or even flatten the level modulations. Such a control may be useful in certain creative or correction situations.