Celemony Melodyne Studio 3.1.2.0

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once youve decided which of the chords might be present in a particular instance, you can choose which ones you want to analyse, or whether to just ignore them and leave them out of the analysis altogether. you can also choose to use various options for how you want the chords to be analysed. one of the most important options is chord category. this lets you choose whether to analyse the chords as chords in their own right, chords with a specific voicing, chords with a specific inversion, chords with specific intervals, or chords without any voicing at all. the voiceings you specify are then used to mark out the individual instruments within the chords, and you can choose to use the instrument voices from a further list. this list includes chords based on the bass, the treble, the piano, the organ, the violin and the guitar. this is all very interesting, but even better is the range of options that are available for the analysis of the chords themselves. you can select to analyse the individual notes in the chords, the intervals within the chords, or the chords themselves. in the latter case, celemonys chord analysis tool can separate the chords into sets of semitones or just whole notes, and you can also choose whether the analysis should be performed on each of the chords, or just on the first chord in the analysis set. when you're happy with the detection, you can choose what notes are to be treated as a chord, and then enable the relevant chord bars in the melodyne studio plugin. the process then works just like in the standalone version, with the chord detection transferring the notes marked as chords into the chord track or audio file.

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the universal analysis mode in melodyne 4 can be used to make more comprehensive analysis of any input audio file, including files for which a tempo analysis was previously done in the note editor. the notes button is there for quick and easy analysis of any audio file, but this is only the first step towards the full universal analysis. in this mode, the note editor becomes the main tool for making adjustments to the timestretching process, and you can also now play back what are effectively voiceover samples and see if you can hear the areas of the audio file that make them up. the analysis process is instantaneous, but the results are, as usual, very high quality, and the adjustments that you make are immediately available for modification in the same way as your instrumental edits. the best thing about melodyne 4 is that, like its previous incarnations, its a universal product. the works just about any music that you might want to analyse, and the quality of the results is excellent, even for music that is relatively rough and not obviously rhythmic. as always, celemonys ability to isolate things like notes, chords and instruments makes it an ideal tool for its use as an audio editor. its an absolute pleasure to use, and i imagine that i will be using it a lot in the future. in particular, i cant wait to get to grips with the interpolation and transposition functions, which could turn out to be the most powerful tools in the whole package. i never use the sound editor in the standalone mode, and for good reason. first of all, it doesnt appear to be able to import the internal audio samples used by the melodyne plug-in. second, there is no way to edit or create samples in the sound editor. (the 'create sample' command is greyed out). third, there is no workable way to save the settings to the audio file. all the controls are in the top-right corner, so you have to move your mouse pointer all the way over to the right to see them, then click a button. fourth, its not possible to arrange the controls in a way that makes sense, so a) you can only save a single sample in each edit, b) you have to move your mouse all the way over to the top of the screen to change the sample type, c) the 'process' button, which lets you do almost anything, is the least convenient of all: it's above the other controls, and you have to drag your mouse pointer all the way over to the right, then click. fifth, you cant really tell where the sample ends and the next sample begins. if there is a particular location that you think you can use, you can mark it in the file with a blue arrow, but you can only do this in one sample at a time. this isnt a big deal, of course, but its not an intuitive way of working, and i think its pretty pointless when you can do exactly the same thing in one of the resynthesis controls. 5ec8ef588b

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