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Subject: Auto-Tune and Melodyne - Using with PARIS  
Posted by [Rich.Kelley](#) on Sun, 10 May 2020 05:02:10 GMT  
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Who here uses pitch correction software with PARIS? What's the work flow? Mix down the track to a .wav and then open the .wav with the pitch correction software, create a corrected .wav, then import back into PARIS? Is there another work flow? What version, model, etc.

I'd love to say I don't need it, but the reality is that I splice up so many takes to get a good vocal track that it's time to admit that the software would save me a bunch of time. I'm a guitar player that sings.

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS  
Posted by [Wayne](#) on Sun, 10 May 2020 21:56:40 GMT  
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Hi Rich,

In PT12 I use an insert on the comp'd vocal track and it opens up within the DAW. Once tuned, I playback the track and record on to a new track. Delete the old track and audio. Done.

When I use PARIS it's cumbersome. I comp'd down to a single mono vocal track at 24bit. Render that track from time zero (render "track to disc". Close PARIS.

Open the file explorer/windows explorer, and use the old XP Wave Converter to convert the mono 24bit paf to 24 bit wave.

Open Melodyne and tune.

Convert the tuned vocal track from 24 bit wave to 24 bit paf with a modified file name, ie "-tuned".

Open PARIS, add audio file. Drag it to an adjacent track for time comparison. Clear old track. Mix. Done.

I have not had much success if any using it as an insert in PARIS. If you figure it out, let me know.

Wayne

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS  
Posted by [Rich.Kelley](#) on Mon, 11 May 2020 02:45:47 GMT  
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Hi Wayne,

Thanks for the response. The work flow that you're describing is about what I was expecting. I had no expectations that PARIS would be able to treat the tuning software as a seamless plugin.

Melodyne or Auto-Tune? Pros/cons? I'm not looking for one take magic. I have no issue doing multiple takes and getting it mostly right on, but I know that there will still be some notes that need help.

When you do bounce to disk on the vocal track, why not just do a 24-bit wav file directly? You could cut out a conversion step. Just wondering if there's some issue with PARIS' 24 bit wav.

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS

Posted by [Wayne](#) on Mon, 11 May 2020 19:33:13 GMT

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1. Don't quote me but I think PARIS will only do 16-bit wave. Melodyne requires a 24-bit wave file.
2. PAF files utilize the full capabilities of bit depth in PARIS.
3. I've only used Melodyne. Currently their premier software Studio 4. I've used UNO and Editor 2 in the past. Lower price, less features.

Wayne

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS

Posted by [Kim W.](#) on Wed, 13 May 2020 14:29:42 GMT

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Hi Guys.

I use Autotune v4 in auto mode as the first native plugin in the chain. I choose a scale that suits. (Make your own by bypassing semitones that aren't used if you can be bothered).

On the odd occasion that a note is so badly out that it goes to the next (undesirable) semitone, I use (don't laugh..) Paris's own DSP pitch correct on just that note. (Isolate the segment tune up or down by 50 cents or so), and create a new file for just that snippet. I usually use compression after autotune, so any funkiness caused by the DSP correction goes largely unnoticed.

If the tuning on the vocal take is really bad, I copy the entire take (dropins and all), to a spare track with only Autotune as an insert, and force the offending note to the correct pitch using Autotune set to a scale that excludes semitones either side. Then I cut the offending note into its own segment, highlight it, and "render selection to disk". Once corrected, (with timelock engaged), drag it to the active track.

Sounds complicated, but for me, having done it countless times with bad vocalists, it's actually quite quick.

Cheers.

Kim

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS

Posted by [belsher](#) on Sun, 17 May 2020 19:14:05 GMT

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Hi Rich,

I've been using Antares Auto-Tune 3 in my PARIS rig since 2000! It's inserted as a Native plug in, and I've used it mostly on vocals, but also on single pitch instruments like fiddle and saxophone.

I set the "input type" to Soprano, Alto/Tenor, Low Male Voice, or Instrument depending on what the track consists of. Then set the key of the piece. I usually set the scale "chromatic", then set the major or minor scale, leaving on any notes that may occur in the piece as passing notes.

As someone else mentioned in this string, if there is a particular note that still sounds weird because it's too sharp or flat and Auto-tune isn't sure what note to "correct" it to, I clip that note and use the PARIS pitch shift up or down 25 to 50 cents. Then cross fade the new pitch shifted file in and out. Sometimes I also need to give it a 1db gain to match the rest of the track.

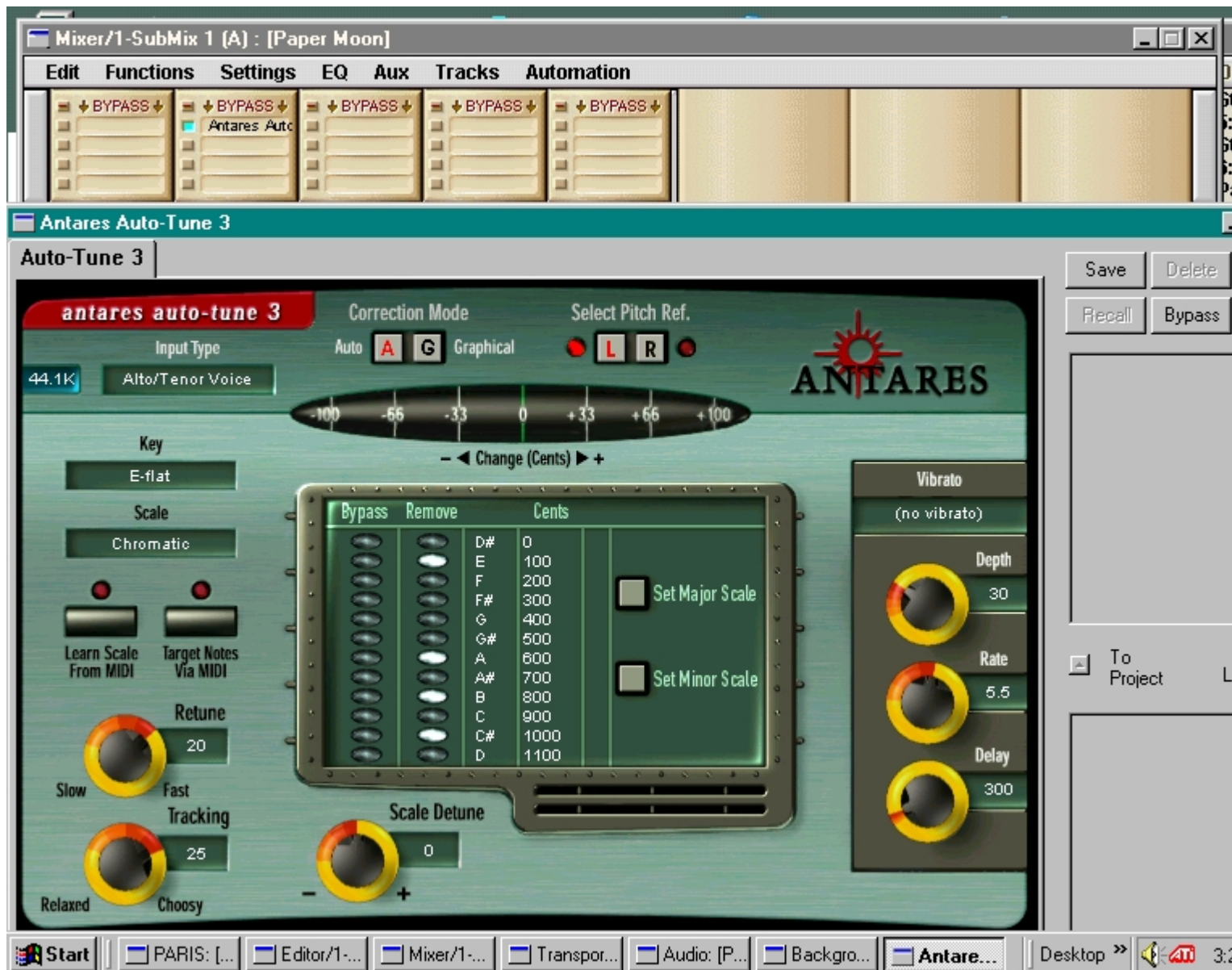
Not sure if the newer versions of Auto-tune will work in PARIS. If not, maybe Antares would sell you an older version.

Gordon Belsher  
[www.GuernseyCove.ca](http://www.GuernseyCove.ca)

#### File Attachments

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1) [Antares Auto Tune 3.jpg](#), downloaded 603 times



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Subject: Re: Auto-Tune and Melodyne - Using with PARIS  
Posted by [Rich.Kelley](#) on Mon, 18 May 2020 00:54:54 GMT  
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Hi Gordon,

Thanks for the info.

What type of copy protection do these programs use and does it mess with PARIS in any way? I'm not trying to pirate the SW, but I'd like to avoid getting involved in complicated copy protection if possible.

Windows 10, for instance, was easy to set up.

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS

Posted by [belsher](#) on Mon, 18 May 2020 01:45:46 GMT

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Looking back on the program info, it looks like Auto-tune 3 was PACE at the time. But of course, that's now 20 years ago (ha ha). Believe it or not, I'm still running my PARIS computer on Windows 98! That was always the most stable of their OS's in my opinion. And other than replacing some RAM, and a couple of video monitors, it's worked fine all these years. I think PARIS is miles above any other DAW for ease of use, and especially sound.

Gordon Belsher  
[www.GuernseyCove.ca](http://www.GuernseyCove.ca)

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS

Posted by [Rich.Kelley](#) on Mon, 18 May 2020 18:28:43 GMT

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I was keeping a windows XP computer alive with the same strategy. Now that I've upgraded to a computer with modern hardware and Windows 10, I wish I'd done it sooner. With a Magma chassis and mods for quiet computing, this rig absolutely rocks. Fast, stable, huge screens, and noiseless.

Once again props to Mike for keeping PARIS relevant and functioning in 2020.

Back to tuning, I just bought Reaper. It comes with ReaTune. I'll give that a go first and see how I like it. It at least dips my toe into the tuning waters. It might be good enough based on the YouTube videos of ReaTune that I've seen. Is anyone using ReaTune for vocal tuning?

Also from the YouTube videos, for realistic tuning (not the Auto-Tune mechanical sound), both Auto-Tune and Melodyne can work well. Seems a bit pot-A-to pot-ah-to.

The other scary thing about this whole tuning deal is the quest for perfection. I'm a total sucker for that, but it's not always a good thing.

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Subject: Re: Auto-Tune and Melodyne - Using with PARIS

Posted by [Rich.Kelley](#) on Mon, 01 Jun 2020 06:03:34 GMT

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Here's a vocal tuning and Reaper update

I tried out Reatune, the tuning feature in Reaper. This is my first use of both a tuning program and Reaper. After watching some YouTube videos on Reaper in general and Reatune specifically, along with some notes here about settings to export 24 bit paf files back to PARIS, the results were pretty good. I imported the vocals and enough instrument tracks into Reaper so I could here

the vocals in context, aligned them all in Reaper, did my fixes on the vocals, exported the 24 bit pafs back to PARIS, and realigned.

The tracks I used already had a lot spicing and fixing with many takes, so they already sounded good, but Reatune helped me tighten up both the pitch and the timing even more. The ability to stretch a chunk of vocal instead of having to hack off the end was really nice for aligning timing. For pitch I found that less was more. I locked in the ends of longer notes when necessary and hard fixed a few of the shorter ones where I just missed. I didn't hard fix across an entire note unless I really had to because it just didn't sound right when I did that. Overall the lead vocal had better pitch without sucking the feeling out, and the harmonies were tighter.

Reatune might be enough. I think it worked well on this specific song (mostly one acoustic guitar and vocals). I'll try it on some other songs and see how it goes.

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