



B3 +89 CENTS

USER MANUAL

correction that keeps the voice human.

Real-time pitch correction you can leave on from the scratch vocal to the final mix — hard enough to snap, gentle enough to breathe, and light enough that you forget it is running.

01 Introduction

sineTune moves a vocal onto the note without moving the singer. It tracks the pitch, pulls it where you point it, and leaves the body of the voice exactly where it was — so a corrected line still sounds like the person who sang it.

WHAT MAKES IT DIFFERENT

Most correction thins a voice as it tunes it: push a note up and the singer shrinks with it. sineTune shifts pitch and formants separately, so the note moves and the throat does not. You get the tuning without the chipmunk — and when you *want* a different body, FORMANT is right there as its own control.

The nine controls sit in one grid, in the order you actually reach for them. RETUNE decides how hard it grabs. HUMANIZE and VIBRATO put the life back — small drift, and the singer's own wobble kept instead of ironed flat. FORMANT moves the body of the voice on its own. GIVE lets a note breathe before it locks. DETECTION chooses whether the target comes from the audio, from MIDI you play, or from the key it works out for itself.

Nothing is behind a menu. The mouth on the front reacts to whatever is going through it, the note and its deviation are printed underneath, and the keyboard along the bottom lights the notes correction is allowed to land on. You can watch it work, which is usually faster than reading about it.

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THE WHOLE IDEA IN ONE LINE

Tuning that costs you nothing to leave on, and never costs the singer their own voice.

02 Requirements & Setup

SYSTEM REQUIREMENTS

PLATFORM	FORMATS	NOTES
macOS 11+	VST3, AU	Universal — Apple Silicon and Intel
Windows 10+	VST3	64-bit

Runs in any VST3 or AU host — Logic Pro, Ableton Live, Reaper, Studio One, Cubase, Bitwig, FL Studio. 4 GB of RAM is plenty and no dedicated graphics card is needed. An internet connection is required once, to activate.

INSTALLING & ACTIVATING

Run the installer and pick the formats you want — macOS offers AU and VST3, Windows installs VST3. Restart your DAW, or make it rescan its plug-in folders, and sineTune appears under **sinemill**. The first time you open it, sign in with the account you bought it with. One licence covers **3 devices**; you can move a machine off the list from your account page at sinemill.com whenever you need the slot back.

PLAY SOMETHING THROUGH IT

Put it on a vocal and sing. The mouth opens, the note appears, and the deviation trace starts scrolling — that is the whole feedback loop.

#	STEP
1	Insert sineTune on the vocal track and play the part back.
2	Set VOICE to the singer's rough range — Mid for most, Low for a deep male voice, High for a soprano. Tracking tightens up immediately.
3	Choose a SCALE and ROOT , or leave it Chromatic and let it go to the nearest note. The keyboard shows what is allowed.
4	Pull RETUNE down toward 0 ms for the hard, instant snap, or up toward 400 ms for a natural glide.
5	Add a little HUMANIZE if it sits too still, and VIBRATO if the singer's wobble got flattened.

NOTHING MOVING?

Check **BYP** in the header is not lit, that audio is actually reaching the track, and that **DETECTION** is set to Audio — in MIDI mode it waits for a note before it corrects anything.

03 Anatomy of the Interface

One tall panel, five zones, top to bottom. Drag any corner to resize — it keeps its shape and remembers the size you left it at.

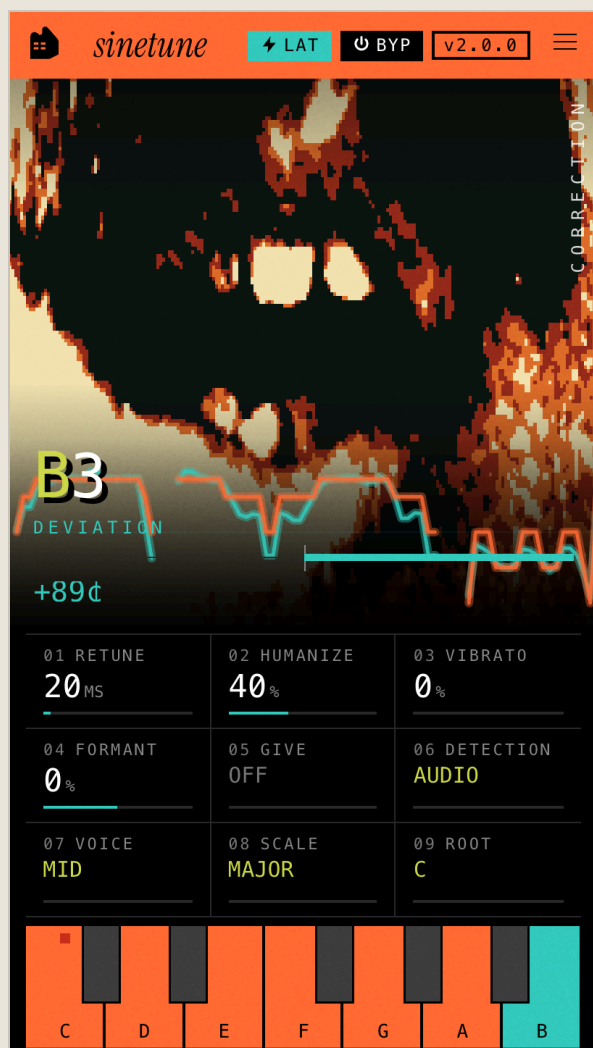


FIG.01 — the shipping v2.0.0 interface. Proportions scale with the window.

1 HEADER

The wordmark, the version, and two switches: **LAT** for low latency and **BYP** for a click-free A/B against the dry vocal.

2 THE MOUTH

Reacts to the voice going through it — opens with level, changes shape with the vowel. It is how you see at a glance that audio is arriving and being tracked.

3 NOTE & DEVIATION

The note correction is heading for, and how far the sung pitch sits from it in cents. Under it, a scrolling trace: the detected pitch against the corrected one, so you can see exactly how hard it is working.

4 THE CONSOLE

Nine controls in a numbered grid — everything the plug-in does, visible at once, nothing nested.

5 SCALE KEYBOARD

The notes correction may land on. Pick a scale and root to light them, or click individual keys to build your own — the scale switches to Custom when you do.

HANDLING

Drag left and right across a control to change it. Hold **Shift** while dragging for fine control, and **double-click** to reset it to its default. Every control is automatable from your DAW.

04 Controls Reference

CONTROL	RANGE	WHAT IT DOES
Retune	0 – 400 ms (def 20 ms)	How firmly it grabs the note. At 0 the pitch snaps instantly — the hard, obvious sound. Wind it up and correction becomes a glide, until at 400 ms it only leans on long notes and leaves the phrasing alone.
Humanize	0 – 100 % (def 0 %)	Puts small, human movement back on top of a fully corrected note, so a tuned line does not sit there perfectly still. A little goes a long way on sustained notes.
Vibrato	0 – 100 % (def 0 %)	Correction normally irons a singer's wobble flat. This re-shapes it instead, so their own vibrato survives being tuned. Reach for it when a corrected take sounds strangely rigid on held notes.
Formant	-100 ... +100 % (def 0 %)	Moves the body of the voice without moving its pitch. Down for weight and chest, up for a smaller, brighter throat. At 0 the singer's own formants are left exactly as they were.
Give	Off / On (def Off)	Eases correction off while a note is already close to its target, so it can breathe before it locks. A little pull always survives, so a held note still drifts into tune rather than sitting off. The zone follows Retune — tighter at hard tune, wider at slow.
Detection	Audio / MIDI / Auto (def Audio)	Where the target comes from. Audio uses the scale and keyboard. MIDI follows notes you play or draw, for exact control over every line. Auto works the key out from the performance and lights it for you.
Voice	Low / Mid / High / Instrument (def Mid)	Roughly where the voice lives. Narrowing it means fewer octave jumps and a faster lock. Instrument widens the range for anything that is not a voice.
Scale	10 options (def Chromatic)	Chromatic, Major, Minor, Pentatonic Major, Pentatonic Minor, Blues, Dorian, Mixolydian, plus Custom and Auto. Chromatic goes to the nearest note; a scale stops correction landing on notes outside the key.
Root	C ... B (def C)	The key the scale is built from. Ignored when Scale is Chromatic.
LAT	Off / On (def On)	Low latency. On, sineTune reports 1.2 ms and stays out of the way while tracking. Off, it uses a longer window tuned to the Voice range for slightly steadier tracking when you are mixing.
BYP	Off / On (def Off)	Click-free A/B against the dry vocal.

WHY IS THERE NO MIX KNOB?

Correction is not an effect you blend — a half-corrected vocal is just two singers slightly out of tune with each other. If you want the dry underneath, run sineTune on a duplicate track or a send and balance the two faders.

05 Shaping the Voice

Four controls decide whether a corrected vocal still sounds like a person. They matter more than how hard you tune.

FORMANT move the body, not the note

Pitch and body are separate here. Pull it down and the singer gets weight and chest without dropping a semitone; push it up and the throat shortens. Small amounts fix a voice that got thin on the way up. Large amounts are a character effect, and an obvious one.

GOOD FOR **THIN HIGH NOTES** · **DOUBLES** · **CHARACTER VOCALS**

VIBRATO keep the wobble, tune the note

A singer's vibrato is the first thing correction destroys, because to a tuner it looks like being out of tune. This keeps the shape of it while the note underneath still goes where you want.

GOOD FOR **HELD NOTES** · **BALLADS** · **TRAINED SINGERS**

GIVE let it land before it locks

Turn it on and notes that are already close get a moment before they are pulled the rest of the way. The scoops and leans a singer puts in on purpose survive; the genuinely wrong notes still get fixed.

GOOD FOR **SOUL** · **EXPRESSIVE TAKES** · **ANYTHING WITH SCOOPS**

DETECTION decide what counts as right

Audio for the usual case. MIDI when you want the exact melody and nothing else — draw it in and every note lands there. Auto when you do not know the key, or cannot be bothered to find it.

GOOD FOR **HARMONIES** · **RE-WRITES** · **UNFAMILIAR MATERIAL**

MOVE THEM WHILE IT PLAYS

All four are safe to change mid-playback — nothing clicks, steps or pops. The fastest way to learn what they do is to loop eight bars and move one at a time until it sounds wrong, then come back.

06 Tips & Troubleshooting

PLACES TO START

THE OBVIOUS ONE

Retune 0 ms, Humanize 0, Give off, Scale set to the key. The hard snap — the sound people put on records on purpose.

INVISIBLE TUNING

Retune 60–90 ms, Humanize 20, Give on. Fixes the flat notes and leaves the performance recognisable.

IF SOMETHING'S OFF

IT SOUNDS LIKE A ROBOT

Raise Retune, add Humanize, and turn Give on. At 0 ms that sound is the point — anywhere above it usually is not what you wanted.

IT JUMPS TO THE WRONG NOTE

Set Voice to the singer's actual range, and pick a Scale instead of Chromatic so it cannot land between the notes of the key.

TRACKING VOCALS

LAT on, Retune 40 ms, Voice set to the singer. Low enough to monitor through without hearing the delay.

BIGGER VOICE

Formant –20 %, Vibrato 40 %, Retune 30 ms. Weight and body back on a thin take.

THE VOICE WENT THIN

Something upstream is shifting formants, or you have Formant up. Bring it back to 0, then down a little if the take needs weight.

THE VIBRATO DISAPPEARED

That is correction doing its job too well. Raise Vibrato until the wobble comes back, or lengthen Retune.

GOLDEN RULE

Tune the notes that are wrong, not the ones that are expressive. If you cannot hear the plug-in working and the take sounds in tune, you are done — keep going and you will tune the character out of it.

07 Specifications

Type	Real-time pitch correction with independent formant control
Formats	VST3, AU
Platforms	macOS 11 or later (Apple Silicon & Intel) · Windows 10 or later (64-bit)
Latency	1.2 ms with LAT on. With LAT off, 13.0–29.0 ms depending on Voice range. Always reported to the host.
Channels	Stereo in / stereo out
Controls	Retune · Humanize · Vibrato · Formant · Give · Detection · Voice · Scale · Root · Low Latency · Bypass — all automatable
Metering	Detected note and cent deviation, scrolling detected-vs-corrected pitch trace, voice-reactive mouth display, lit scale keyboard
Interface	Resizable and aspect-locked, 270×480 to 540×960. Remembers your size.
Licence	3 devices · internet needed for activation only

SUPPORT

support@sinemill.com, or start at sinemill.com. Tell us your sineTune version — it is in the header — plus your DAW and your macOS or Windows version, and it saves a round trip.

ABOUT SINEMILL

sineTune is part of the sinemill suite: small plug-ins with real character, each one built around a single idea and a look of its own. Here the idea is that tuning a voice should never cost you the voice.

DESIGN PHILOSOPHY

A small surface over a deep machine. Character you choose once and then shape with a handful of knobs — and above all, audio that never pops, clicks or steps.