
Simple Audio

Make any music track fit your edit

Fit a song to an exact length by editing it musically — cutting on bar lines and splicing where the join sounds intentional — instead of fading it out or stretching the whole thing.

1. Open a song

Drop a track onto the window, or click **Choose a Song**. MP3, M4A, AIFF, CAF and WAV all work.

The header shows the song's length and its detected tempo. If **weak beat** appears next to the tempo, no clear pulse was found: the bar grid is a guess, and the cuts below may not land musically. Sparse, rubato or free-time material does this.

2. Type the length you need

Enter it as seconds (90), minutes and seconds (1:30), hours and minutes (0:04:25), or timecode pasted off a timeline (00:04:25:00 — the frame field is ignored). The source length is shown beside the field, and the clock button offers common lengths grouped into **Shorter** and **Longer** — only ones this track can actually reach.

Three or more fields are read as **hours:minutes:seconds**, so 4:25:00 is four hours, not four minutes. When you type that many fields the label beside the field spells out what it read — = 4 h 25 m — so a slip is obvious before you listen to anything.

Ask for **less** than the source and sections are removed. Ask for **more** and sections are repeated — a two-minute track will stretch past five minutes if it contains a span that loops cleanly. Roughly five times the original is the practical ceiling, and asking beyond it says so rather than failing silently.

3. Pick an arrangement

Several ways to hit your target appear on the left, best first. Each shows:

- the **length** it actually produces, and how far that is from your target
- how many **edits** it makes, and the **biggest** single change
- a **quality ring** — how cleanly the joins are expected to sound

If none of them suits, **More options** at the top of the list shows further alternatives at the same length. It is not a re-roll — the search is deterministic, so running it again would produce this same list — it hands back more of the arrangements it already found and did not have room to show.

The list is not ordered by that ring alone. A 97 can outrank a 99 because it spreads its edits across the track instead of removing one large chunk, which usually sounds more like a deliberate arrangement and less like a track with its middle missing. The "biggest" figure is there to make that ordering legible.

4. Listen to the joins

Press the **play button** beside any edit to hear two seconds either side of it. That is the fastest way to judge a result — the joins are the only places the audio differs from the original.

The big play button plays the whole result, and **space** starts and stops it from anywhere in the window. The one exception is while you are typing in a field — space belongs to the field then, so press **Return** to commit the

length and the space bar goes back to being the transport.

Stopping part way **keeps your place**: the timecode shows where you are, the playhead stays there, and space picks up from that point rather than the top. Play to the end and it starts over. Choosing a different arrangement resets it, since that is different audio.

Original plays the untouched track for comparison. On the **Result** waveform, orange marks are the edits and clicking anywhere plays from that point.

On the **Original** waveform above, dimmed stretches are the parts being left out.

5. Take the result

Drag the strip at the bottom right straight into your timeline, or click **Export** to save it.

Output is **24-bit WAV** at the source's own sample rate — never a lossy format. **32-bit float** is available under **More** if the result will be processed further.

The controls

Edits — fewer to more. Left gives a small number of large cuts, highest join quality. Right tightens across the whole track with more, smaller edits. Middle is a sensible default.

Trim intro. Starts the result *after* the intro rather than at the beginning. Long instrumental build-ups need this: it is not a cut, so no amount of ordinary editing produces it. Where the intro ends is found by energy, and the result begins on a phrase boundary near there.

Under More

Exact length. Cuts land on bar lines, so the reachable lengths are discrete — a song determines them, not your request. Normally the app returns the best-sounding edit near your target and tells you the real length. Switch this on and it closes the last fraction of a second with a tiny pitch-preserving stretch.

The trade-off is worth knowing: without it, the audio is untouched except at the joins. With it, the whole file is resynthesised. The stretch is far too small to hear, but it is not bit-for-bit identical — leave it off when fidelity matters more than landing on the exact second.

Tolerance. How far from the target a result may land before it is rejected.

Keep intro / ending uncut. Protects the first and last stretch from being edited, so the song still opens and closes the way it was written.

Why a result might disappoint

"Weak beat" is showing. Everything downstream rests on the bar grid. If the pulse was not found, expect the cuts to be unconvincing.

The joins are audible. Some songs simply have no two points that splice cleanly. Try a different arrangement from the list, or move the Edits slider — fewer, larger cuts need fewer joins to go right.

It removed a section you wanted. Pick a different arrangement. That is what the list is for; the top one is a suggestion, not a verdict.

The length is a few seconds out. That is the bar grid, not a bug. Widen the tolerance, or switch on Exact length.