



Hear audio examples by Francis Preve.

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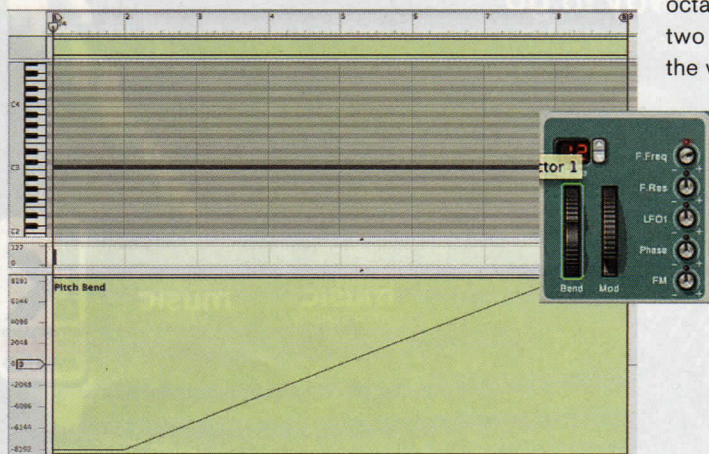
Dance

THE RISE, PART I

For dance floor mayhem, one of the most dramatic, hands-in-the-air effects is “the rise,” which usually happens after a big breakdown in your track. Often starting quite low, then rising in pitch over the course of eight, 16, or even more measures, a rise is a foolproof way to make an entire club go nuts. In this two-part column, we’ll design rises for your buildups and breakdowns. This month, we outline three ways to do it using synths in Propellerhead Reason. Next month, we’ll use effects that work on existing audio. Francis Preve

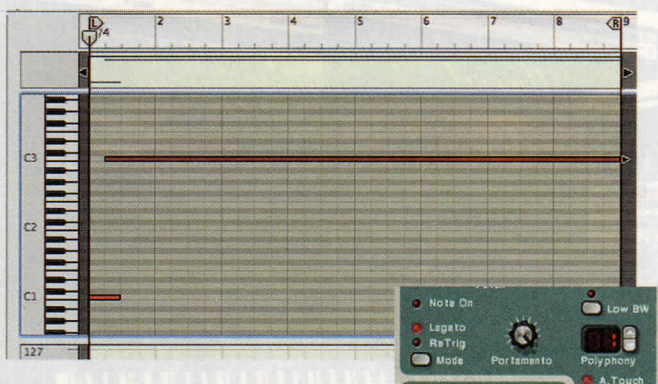
1. Pitchbend

If your synth supports depths of at least an octave in each direction, the easiest way to create a rise is simply to choose the highest note of your rise and then record pitchbend automation into your DAW. For a one-octave rise, bend up to the maximum. For two octaves, start with the pitch wheel all the way down.



2. Pitch Envelopes

Pitch envelopes let you craft a rise, then choose the notes later. Since the rise doesn't depend on automation, you can perform it live as opposed to strictly in your DAW. Set your synth's pitch envelope to immediate attack, zero (or maximum) decay, full sustain, and short release. To set the peak pitch of the rise, use the envelope amount control. Here, it's a fifth above the original note. You control the rise's duration via the envelope attack.



3. Portamento

Another rise you can play live as well as sequence is done with portamento, a.k.a. glide. You can choose both the starting note and the peak note on the fly. Legato monophonic mode is the most desirable here. Play the base note, then, while holding that key, press the peak note and let the portamento create the rise between notes. You may be limited by the maximum portamento time on your synth, so really long rises might not work.



Adding Effects

Delay and reverb make any of the above three methods sound more intense. The trick is finding the right delay time. A short delay creates a secondary tone that closely follows the original. The longer the delay, the wider the interval between the original and effected notes.

Dance

THE RISE, PART II

Last month, we learned how to create dramatic pitch rises using soft synths. This time, we'll add rises to audio from beatboxes or drum loops. *Drums* that rise? Hell, yeah! This is a fantastic trick for constantly increasing the energy of a track. It can be subtly integrated into the track's main percussion parts, or done dramatically during a big breakdown.

Below are some effects from Ableton Live (similar ones are

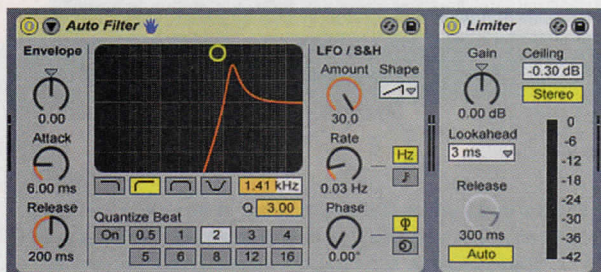
included with most DAWs), any of which you can use to create a rise so long as it has an LFO. Set that LFO to an upward sawtooth wave and the slowest possible rate. This gradual ramp-up eliminates the need for tricky automation moves. As a starting point, slowly raise the effect's LFO amount to about 50%. Once you hear the rise kick in, start tinkering with parameters. Some effects create amplitude peaks, so slapping a limiter after the effect will help tame any spikes.



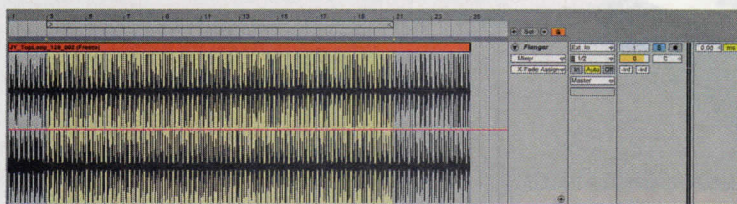
Flangers. This is the most direct approach to imparting a killer rising whoosh to your percussion elements. My own track "Caboose" relies heavily on it. The key parameters here are delay time (shorter times impart higher pitches) and feedback (the more you apply, the more the pitch rings).



Phasers. These are subtler. Again, feedback is key to increasing the overall intensity. You can get chime-like, metallic effects if the phaser includes a resonant mode, such as Live's phaser's "Space" mode.



Highpass filters. While these may not be the most obvious choice, using one can be quite effective during breakdowns, especially when the resonance is set very high. In our online audio example, the resonance is at maximum and the cutoff frequency is swept with our sawtooth LFO. Be careful not to set the cutoff too high or your effected part will disappear as the rise reaches its apex.



Editing. Render your new rise as audio, then create an eight-, 16-, or 32-measure loop in your DAW's arrange window, and move the loop points as you listen. Once you've found the section that has exactly the pitch sweep you want, crop the rise and place it accordingly. Francis Preve

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Special thanks to Loopmasters for the use of several loops from their *Joey Youngman* library.