RISE DESIGNER USER MANUAL

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OVERVIEW

Rises are sounds that start low in pitch and end high in pitch and they add instant rising excitement to tracks in any genre. Zero G's new **RISE DESIGNER** starts with the best rise sounds you will ever hear then makes your life very easy by putting them in sync with your projects, adding endless variety and making them very easy to control.

Many existing 'riser' libraries will offer one of these twin evils: (1) great sounds which are limited, inflexible and can't be repeated too many times without sounding obvious and stale, or (2) a flexible but overcomplicated interface with uninspiring raw waveforms like white noise and saw tooth waves which require a lot of work for not very much in return.

Enter Zero G's beautiful new Rise Designer with world-class raw sounds plus an extremely flexible, simple interface, which will give you thousands of possibilities for combining and sculpting those sounds.

The impossibly high quality raw audio material was painstakingly crafted by a Professor of Sound Design and Hollywood trailer sound professional Alessandro Camnasio, whose credits include the trailers for Transformers: Age of Extinction, Captain America - The First Avenger, THOR and many more.

COD PSYCHOLOGY

Louder, higher pitches are more exciting and emotionally arresting than low quiet murmurs.

A transition between low and high brings its own excitement. A low sound quickly rising gives you a sense of approaching danger, with time to make a quick exit plan – as with approaching storms, trains and stampedes.

The important thing for composers and producers is that RISES are exciting and if they're noisy enough and not too loud in the mix, they add excitement with enough subtlety to make a great production trick. Loud in the mix, they add marvelous show-stopping crescendos.

GENERAL PRINCIPLE OF THE RISE DESIGNER

Each sound has a main RISE element and an end TAIL element. Each of these is made up of a blend of two sounds, which helps to add spectral complexity and variety to the sounds. With the GUI controls you can choose exactly when the RISE will hit its peak (when it ends) and a whole set of other very useful tools described below.

THE MIDI KEYS

The sounds are on the **blue keys** spread over 16 white notes, so there are 16 different rise sounds for every nki. The most recently-played note is coloured **green**.

The **black notes** cut off the sound, acting as a playable noise gate.

The **red notes** control the 5 RISE TIME buttons on the GUI. Play them, and watch the RISE TIME buttons switch between half a bar (2 beats) and 8 bars (32 beats).

MAIN GUI OVERVIEW

The main GUI page allows you to mix and match different sounds, change their volumes, randomize the sounds, change the length of the rise, the pitch, EQ, the envelope shapes, filters and send effects (delay and reverb).

Meanwhile the moving tree lights give you a visual guide to the rise.

IMPORTANT! MAKING GLOBAL EDITS USING THE ALT KEY

By default, pressing a button or moving a GUI knob will only change the setting for the last rise you played, on the last MIDI key that you used. However, you may wish to make a change **global** for the whole currently loaded instrument – all 16 sounds. For example, you may want the whole set of 16 sounds to have no reverb or have a zero release time.

So, **TO MAKE AN EDIT GLOBAL FOR THE WHOLE INSTRUMENT,** press the **ALT** key on your computer keyboard while you make your edit on the main GUI page. Doing this changes that setting for every sound in the currently loaded instrument.
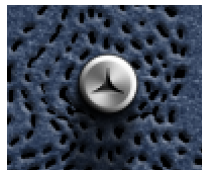
RISE and TAIL
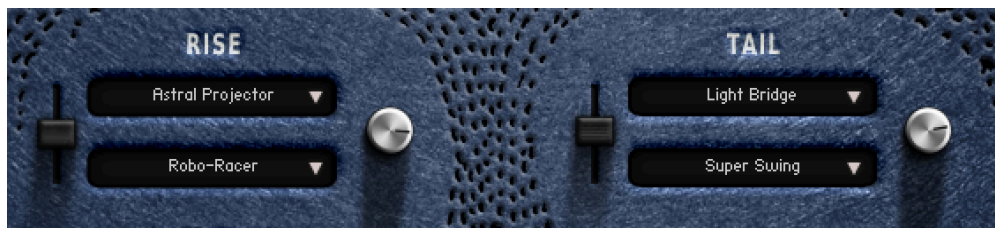
The **black windows** are sound menus. You can mix and match different sounds into each of the 4 different slots, with the white downward triangles opening up menus and sub-menus.

The **black sliders** to the left of the RISE and TAIL control the balance between the two sounds in the top and bottom black windows. Having the black slider full up or down is useful for a more pure, identifiable sound. Halfway is better for a more complex, mixed, noisy sound, which blends in well to the mix. The **silver knobs** to the right control the volume of the rise and tail respectively.

ATTACK SLOPE control knob

This enigmatic knob at the centre of the rising light-tree changes the attack (and decay) slope of the rise, and the shape of the black triangle in the centre of the knob shows you the shape of the slope. Set full, the sound takes more time to grow then gets loud quickly at the end (then falls off quickly). Set to zero the sound comes in louder from the start and has a louder fade at the end as well.

Consequently, having a lower setting is good for a more exciting peak point with less build. Having a higher setting is better for a more broad, audible rise running right through its length.

DEPTH control knob
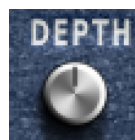
This controls the depth (amount) of pitch change during the rise. A low setting will flatten out the rise in pitch, countering the underlying rise of the raw sample. A high setting will emphasize the amount of pitch change, meaning it will start at a much lower pitch but reach the same end point as any other setting.

RISE TIME Buttons

The RISE TIME buttons control the time (in bars) from the time a key is triggered to the peak point (end) of the rise. This is extremely important for rise sounds because you will usually want the peak to land precisely on a particular beat or bar start. It is synced to your sequencer tempo. ½ is half a bar (2 beats), then 1, 2, 4 and 8 are bar lengths.

Time Signature note: Rise Designer assumes you are in 4/4. Really "4 bars" means 16 beats, so if you are in 3/4 the rise will actually be 5 bars and 1 beat long. You may need a calculator if you dare stray from the square path!

RANDOM BUTTON

This **magic button** loads a random set of sounds into the slots on the last-played key, offering you an endless set of fantastic new sounds to play with.

Beware though – doing this wipes out whatever was on that key so make sure you save your nki under a new name if you want to keep your previous creation.

SUPER BUTTON

Something like the classic 'supersaw' effect this creates triplicates of each sound, pans them left, centre and right and slightly up-tunes and de-tunes them to create an instant thick width effect. It adds depth and power but it sounds more natural without it, so you'll need to decide which is best!

BOTTOM ROW OF KNOBS
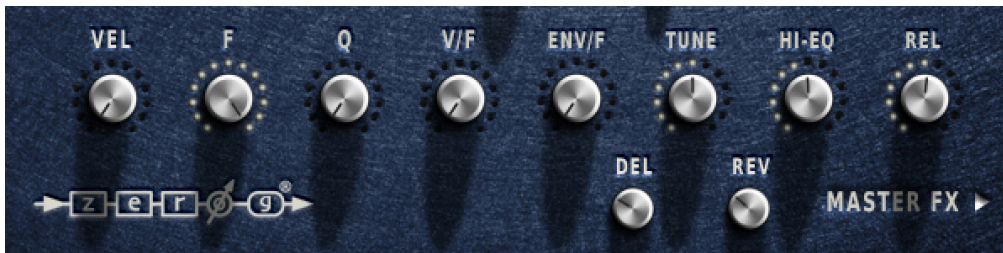
This row gives you a lot of control over the sound on your last-played MIDI key, because the settings only affect that sound - they are not global for the whole keyboard.

VEL is the **velocity** sensitivity. Low levels give you a loud sound with a gentle keyboard hit.

F is the **filter** cutoff

Q is the Filter Q, aka **resonance**.

V/F is the **velocity** to **filter** map. High settings make the velocity affect the filter cutoff a lot, but you can only hear that if the F (filter) has a low setting.

ENV/F is the envelope to filter map. This controls how much the filter rises at the peak point of the whoosh. Like V/F the effect is more audible with lower **F** (filter) settings.

TUNE - **pitch** of course!

HI-EQ – This controls the brightness of the sound by adding or reducing **EQ** gain at 10kHz

REL - Length of the **release** after you stop playing the key

Delay and reverb sends at the bottom:

DEL and REV - These are **delay** and **reverb sends** just, controlled independently for the last played sound. To make a difference, the delay and/or reverb effects need to be switched on, on the MASTER FX page.

Note: **delay works particularly well with rise sounds**, creating a trippy effect as the pitch rises up through repeating previous versions of itself.

MASTER FX takes you to the other GUI page, the **MASTER EFFECTS** interface.

MASTER EFFECTS INTERFACE

These are global effects, which will affect every sound currently loaded into the instrument.

The top 3 effects (DRIVE, COMPRESSION and FILTER) are all INSERT EFFECTS while DELAY and REVERB are SEND EFFECTS. Delay and Reverb send levels are controlled separately for each sound back on the MAIN page.

The **GATER** is a simple rhythmical noise gate, where you can control the speed (RATE), DEPTH (amount of gating), WIDTH (the size of the gaps being chopped out of the sound) and PAN (the amount of left-right movement synced to the gater). The **dots** between the RATE numbers represent **triplets**. You can choose between a square or sine wave shape.

SAVING YOUR SETTINGS

If you've made some great noises, you should re-name the nki and save it, to keep it for posterity. True, your changes will also load as part of your DAW project but you really should save it to a new nki if you have made some good noises - you'll want to load them back up again on future projects!

ABOUT THE PRESETS

The user interface is very simple so any preset can be quickly adapted to create the rises you want, but plenty of presets have been created for speed and convenience, to help you find the right sounds as quickly as possible.

PRESET FOLDERS
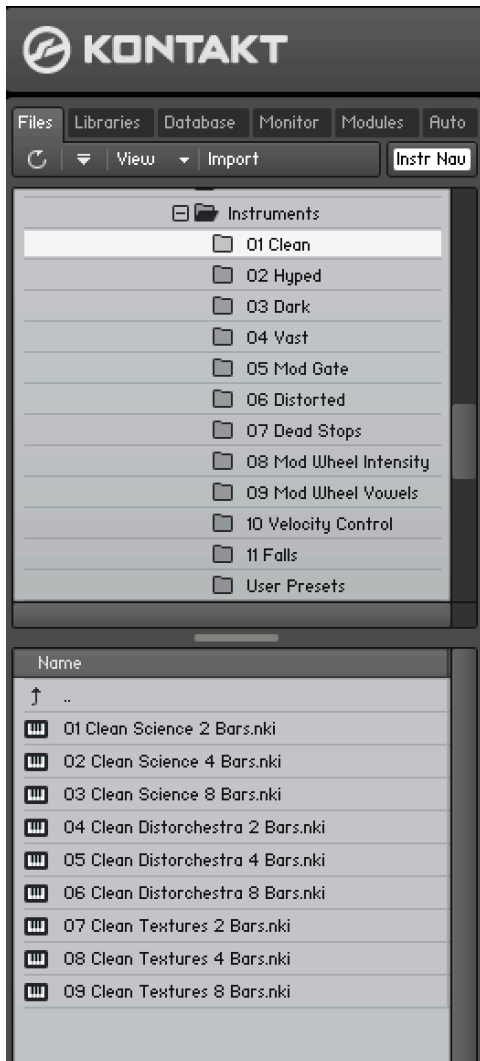
The preset folders are:

Clean for pure, rich, big sounds.

Hyped are wider and brighter.

Dark are low and dangerous.

Vast are big, cavernous and wide.

Mod Gate give you Mod Wheel control over the GATER.

Distorted are distorted!

Dead Stops have the TAIL at zero and no reverb or delay, meaning they stop dead at the top (end) of the rise.

Mod Wheel Intensity are a lot of fun, giving Mod Wheel control over HI-EQ and DRIVE at the same time for some powerful real-time intensity control.

Mod Wheel Vowels let you talk with your Mod Wheel.

Velocity Control allows MIDI velocity (how hard you hit the key) to control the intensity of the rise.

Falls are reversed rises that fall instead of rise with a flipped GUI

If you get to know the Rise Designer you'll realize that these are just the same sounds but with one or two knobs or buttons changed and so they are really there just for your convenience.

'Science', 'Distorchestra' and 'Texture' variations.

When you look in the preset folders you will notice that the presets have one of these 3 terms in their name: **Science**, **Distorchestra** and **Texture**. This is because the underlying raw audio has been organized into 3 categories to help you get 3 different styles of rises. **Science** sounds are more electronic and sci-fi. **Distorchestra** have an underlying orchestral aspect – though heavily processed they began life as recordings of live strings, orchestral percussion and choirs. **Textures** sound more rough and complex.

TIPS

There are some great presets included which show the wide range of different sounds that can be created with very simple tools. However, every project is different and **you will get the best results by creating your own customized sounds and settings** that better fit your track.

For example, you might want to **ditch the reverb** so you can use your superior reverb sounds, or have them sounding drier.

You might want to extremely **detune everything** by dropping the master instrument Tune knob from 0 anything down to -36 semitones (3 octaves) or up from 0 to +36 to create small fast sounds.

You might want to trigger many sounds together to get a very rich noise sound (but lower the volume if so!).

Above all, just move the knobs, press RANDOM and 'rise' to the occasion, lol.

Enjoy!

Dan Graham
Producer

CREDITS

Alessandro Camnasio….Sound Designer
Adam Hanley……………Scripter
Dan Graham…………….Producer