HERISER

User Guide





Table of Contents

introduction	4
System Requirements and Product Support	4
Installation and Authorization	4
Windows [®]	4
Mac® OS X®	4
Troubleshooting	5
Operation	7
Graphical Interface	7
Adjusting the Controls	8
Buttons	8
Knobs	8
Menus	8
Curves	g
Length	10
MIDI Learn	11
Preset Management	13
Invert and Swap	14
Info Display	15
Master	15
Decay	

air

Generators	16
Sweep	17
Noise	20
Chord	22
Filters	26
Amp	28
Pumper	29
Effects	30
Delay	31
Reverb	31
LFOs	32
LFO A	32
LFO B	33
Setup Page	34
Appendix	38
Filter Types	38
Trademarks and Licenses	41



Introduction

System Requirements and Product Support

For complete system requirements, compatibility information, and product registration, visit the AIR website: airmusictech.com.

For additional support, visit airmusictech.com/support.

Installation and Authorization

Windows®

- 1. Double-click the .exe installer file you downloaded.
- Follow the on-screen instructions. If the authorization dialog box did not automatically appear when opening theRiser in your digital audio workstation (DAW), please see the following *Troubleshooting* section.

Note: theRiser uses PACE copy protection, so it will install the iLok License Manager on your system if you do not already have it. (As most audio software uses PACE copy protection, though, this is may already be installed on your system.) Use the iLok License Manager to authorize your installation of theRiser.

Mac® OS X®

- 1. Double-click the **.pkg** installer file you downloaded.
- Follow the on-screen instructions. If the authorization dialog box did not automatically appear when opening theRiser in your digital audio workstation (DAW), please see the following *Troubleshooting* section.



Troubleshooting

In some cases, the authorization dialog box may not automatically appear when you open theRiser in your digital audio workstation (DAW). This can especially happen if you cancel the authorization procedure before completing it, causing your DAW not to recognize theRiser.

Please try the following solutions for your DAW and operating system.

To authorize the Riser without opening your DAW:

Mac OS X users: Go to /Applications/AIR Music Technology/theRiser/ on your computer, and open theRiser Authorizer.app to start the activation process.

To make your DAW rescan the Riser the next time you open it (which will also open the authorization dialog box), do the following:

Ableton Live

- 1. Open Live.
- Windows users: Click the Options menu, select Preferences, and click the File/Folder tab
 - Mac OS X users: Click the Live menu, select Preferences, and click the File/Folder tab.
- Under Plug-In Sources, click Browse next to VST Plugin Custom Folder, and make sure theRiser.vst or theRiser.dll is in that folder.
- Set Use VST Plug-Ins Custom Folder to Off, and then set it to On again. (This
 forces Live to rescan all plug-ins, including those disabled in a previous scan, which
 is different from just clicking Rescan Plug-Ins.)
- 5. Close the **Preferences** window.



Apple[®] Logic[®] Pro X

- Close Logic Pro X.
- Go to ~/Library/Caches/AudioUnitCache/ and delete the file named com.apple.audiounits.cache.
- 3. Open Logic Pro X.

Steinberg Cubase or Nuendo

- Close Cubase or Nuendo.
- Windows 7 or Windows 8 users: Go to \Users\[ijour user name]\\
 AppDataRoaming\Steinberg\[iiourndo or Cubase]\] and delete the file named \usepsilon \text{Vst2xBlacklist.xml}.
 - Mac OS X users: Go to ~/Library/Preferences/[Nuendo or Cubase] and delete the file named Vst2xBlacklist.xml.
- 3. Open Cubase or Nuendo.



Operation

Tips:

The **Info Display** in the upper-left corner of the window shows the parameter name and value of the control you are currently adjusting.

When you hover the mouse cursor over a control, you may see a tooltip that provides additional information about it. You can turn tooltips on or off in the **Setup** Page.

The **Tips** area in the lower-left part of the window shows helpful information for using theRiser. Click the **left** or **right** arrow in that area to see previous or next tip.

Graphical Interface





Adjusting the Controls

Buttons



Click a button to turn it on or off. When a button is on, it will be lit.



Knobs



Click on a knob and drag it up or down to adjust its setting.

Tip: Make finer ("higher-resolution") adjustments by pressing and holding **Ctrl** (Windows) or **%** (Mac OS X) while adjusting the knobs.

Menus

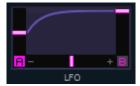




Click a drop-down menu to view its options. Click an option to select it, or click outside of the menu to cancel and close the menu.



Curves



You can use curves to control various parameters. Use the following curve parameters to do this:

- Start Value: Click and drag the slider up or down to set the curve's starting value.
- End Value: Click and drag the slider up or down to set the curve's ending value.
- Curve Shape: Click and drag the curve to set its shape. To return the curve to a straight line between the start value and end value, press and hold Alt (Windows) or Alt/Option (Mac OS X) while moving the curve.
- LFO Depth: Click and drag the slider left or right to set how much the LFO modulates the curve.
- LFO: Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Important: LFO A is not synchronized to anything, while LFO B is synchronized to the source set in the **Sync Mode** menu in the **Setup Page**. Keep this in mind when selecting whether a curve will be modulated by LFO A or LFO B.

Tips:

Make finer ("higher-resolution") adjustments to the start value, end value, curve shape, or LFO depth by pressing and holding **Ctrl** (Windows) or **%** (Mac OS X) while adjusting them.

Adjust the start value and end value simultaneously by pressing and holding your computer's **Shift** key while clicking and dragging either slider up or down.



Length

When you play a note, its octave determines the note length, giving your Rises distinct characteristics across the range of the keyboard:

Range	Length of Rise	Range	Length of Rise
A0 to B0	16 bars	C5 to B5	1/2 bar
C1 to B1	8 bars	C6 to B6	1/4 bar
C2 to B2	4 bars	C7 to B7	1/8 bar
C3 to B3	2 bars	C8	1/16 bar
C4 to B4	1 bar		

For reference, C4 is Middle C.



MIDI Learn

Using the **MIDI** Learn feature, you can assign the Riser's controls to your hardware MIDI controller. You can assign any of the Riser's controls except for anything related to tips, preset management, or settings.

Important: You can load, save, or reset all MIDI Learn assignments in the **Setup** page. See the **Setup Page** chapter to learn more.



To assign a control in the Riser to a hardware MIDI controller:

- Right-click the desired control in theRiser. A drop-down menu will appear containing the control's name and available assignment options.
- Select Learn MIDI CC.
- Move or press the desired control on your hardware MIDI controller.

To set the range of the values your hardware MIDI controller will send:

- Move your hardware controller (with a MIDI Learn assignment) to the desired minimum or maximum value.
- Right-click its corresponding control in theRiser. A drop-down menu will appear containing the control's name and available assignment options.
- 3. To set the desired minimum value, select **Set Min**.
- 4. To set the desired maximum value, select **Set Max**.
- 5. To switch the minimum and maximum values (thus reversing the operation of the controller), select **Invert range**.
- 6. Repeat Steps 1-3, if desired.



To unassign a control in the Riser from a hardware MIDI controller:

- Right-click the desired control in theRiser. A drop-down menu will appear containing the control's name and available assignment options.
- 2. Select Forget MIDI CC.

To load a MIDI Learn assignments file:

- Click the Setup (gear) button in the upper-right corner of the window to open the Setup Page.
- Click Load.
- 3. Select the desired (.airMIDI) file, and then click Open.

To save your current MIDI Learn assignments:

- Click the Setup (gear) button in the upper-right corner of the window to open the Setup Page.
- 2. Click Save.
- 3. Enter a file name, and then click Save.

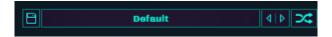
To unassign all controls:

- Click the Setup (gear) button in the upper-right corner of the window to open the Setup Page.
- Click Reset.

This is the same as if you right-clicked each assignable control in theRiser and selected Forget MIDI CC.



Preset Management



The **Preset Browser** lets you select quickly select and load a preset.

To load a preset, do either of the following:

- Click the Preset Browser and select one of the presets in the drop-down menu that appears.
- Click the left or right arrow in the Preset Browser to load the previous or next preset immediately.



To save a preset, click the Save (disk) button next to the Preset Browser, select a location, and enter a name for the preset (.tfx) file.



To create a random preset, click the **Random** (crossed arrows) button. All parameters will be set to randomly chosen values except for the following:



Master module Effect Mix curve (if locked)

Noise Generator Level Pumper module (if locked)

Sweep Generator Level Decay module (if locked)

Chord Generator Level

Delay Effect module

Reverb Effect module

Low Cut filter (in the Effects module)



Invert and Swap



The **Invert** function switches the direction of the Rise.

To invert the sound of each Rise, do one of the following:

- Move your keyboard's modulation wheel to a position higher than its center position.
- Click the **Invert** button at the top of the window so it turns on.

To return to normal operation, do one of the following:

- Move your keyboard's modulation wheel to a position lower than its center position.
- Click the **Invert** button at the top of the window so it turns off.

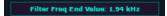


The **Swap** function is similar to Invert, but it changes all of theRiser's parameters (curves, values, etc.) to create the inverted sound.

To activate or deactivate Swap, click the Swap button at the top of the window.



Info Display



The **Info Display** in the upper-left corner of the window provides additional information about various controls. When you hover the mouse cursor over a control or adjust a control, the information will appear in the **Info Display**.

Master



Use these controls to set the overall sound of the software:

- Volume: Use this knob to set the master volume (-inf to +12 dB).
- Width: Use this knob to set the width of the stereo image (0% 100%).

Decay



Use these controls to set the decay of each Rise:

- Level: Use this knob to set the speed of the decay in volume (0% 100%).
- Filter: Use this knob to set the speed of the decay of the filter (0% 100%).
- Pitch: Use this knob to set the speed of the decay of the pitch (0% 100%).

To lock or unlock this module, click the lock icon. Locking the module protects it from unintentional changes that could happen while loading another preset or creating a random preset.



Generators

The Generators section contains three different oscillators: Sweep, Noise, and Chord.





Sweep



Use these three curves to control the character of the sweeps:

Sweep Volume (Gain):

- Set the curve's start value and end value in dB.
- Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Sweep Frequency:

- Set the curve's start value and end value in note values (e.g., C3, F#4, etc.) or Hz, as
 determined by the Notes button (see the description below).
- Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).



· Sweep Osc Shape:

- Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Level: Use this knob to set the level of the Sweep Generator (-inf to +12 dB).

Filter: Click this button to determine whether or not the Sweep Generator is sent to the **Filter** Module. When this button is on, the Sweep Generator's signal will be sent through the Filter.

Osc Mode: Use this menu to set the oscillator wave type:

- SawSync: Produces classic hard-synchronized sounds from a sawtooth waveform. The
 slave oscillator synchronizes to the pitch of the master oscillator, which means that the
 wave cycle of the slave oscillator abruptly resets whenever the master oscillator
 completes a full wave cycle. Only the slave oscillator is sent to the output, producing
 sharp sounds when shifted up in pitch.
- SawXMod: Cross-modulates the pitch of a sawtooth wave (carrier) with the output of a triangle wave (modulator). Only the carrier is audible.
- SawMulti: Generates a stack of seven saw waves that play in unison.
- SquareSync: Produces classic hard-synchronized sounds from a square waveform (slave oscillator). The slave oscillator synchronizes to the pitch of the master oscillator, which means that the wave cycle of the slave oscillator abruptly resets whenever the master oscillator completes a full wave cycle. Only the slave oscillator is sent to the output, producing sharp sounds when shifted up in pitch.

air

- SquareXMod: is a Cross modulates the pitch of a square wave (carrier) with the output of a triangle wave (modulator). Only the carrier is audible.
- SquarePWM: Produces a classic pulse-width-modulated square wave. One cycle of a square wave consists of a high level that switches abruptly to its low level halfway through the cycle.
- SquareMulti: Generates a stack of seven square waves that play in unison.

Notes: Click this button to determine how the Sweep Frequency start value and end value are displayed and set:

- When this button is off, the Sweep Frequency will be shown in Hz.
- When this button is on, the Sweep Frequency will be shown in note values (e.g., C3, F#4, etc.). The sweep will also be affected by the Chromatic Playing setting in the Setup Page; if you play a note below that setting, the sweep will be one octave higher (see Setup Page > Chromatic Playing to learn more).



Noise



You can control the amount and character of the noise created by the Noise Generator.

Use these three curves to control the character of the noise:

Noise Volume (Gain):

- Set the curve's start value and end value in dB.
- Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Noise Shape:

- Set the curve's start value, end value, and shape as percentages (%).
 - **Note:** For the start value and end value, the **100**% position generates white noise, and the **0**% position generates a low-harmonic cymbal-like sound.
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).



Noise Pitch

- o Set the curve's start value and end value in semitones (half-steps).
- o Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Volume: Use this knob to set the level of the Noise Generator (-inf to +12 dB).

Filter: Click this button to determine whether or not the Noise Generator is sent to the **Filter** Module. When this button is on, the Noise Generator's signal will be sent through the Filter.



Chord



Use these three curves to control the character of the chords:

• Chord Volume (Gain):

- Set the curve's start value and end value in dB.
- Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Chord Shape:

- Set the curve's start value, end value, and shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Chord Cutoff:

- Set the curve's start value and end value in Hz.
- Set the curve's shape as a percentage (%).



- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Level: Set this knob to set the level of the Chord Generator (-inf to +12 dB).

Filter: Click this button to determine whether or not the Chord Generator is sent to the **Filter** Module. When this button is on, the Chord Generator's signal will be sent through the Filter.

Osc Mode: Use this menu to set the oscillator wave type:

- SawSync: Produces classic hard-synchronized sounds from a sawtooth waveform. The
 slave oscillator synchronizes to the pitch of the master oscillator, which means that the
 wave cycle of the slave oscillator abruptly resets whenever the master oscillator
 completes a full wave cycle. Only the slave oscillator is sent to the output, producing
 sharp sounds when shifted up in pitch.
- SawXMod: Cross-modulates the pitch of a sawtooth wave (carrier) with the output of a triangle wave (modulator). Only the carrier is audible.
- SawMulti: Generates a stack of seven saw waves that play in unison.
- **SquareSync:** Produces classic hard-synchronized sounds from a square waveform (slave oscillator). The slave oscillator synchronizes to the pitch of the master oscillator, which means that the wave cycle of the slave oscillator abruptly resets whenever the master oscillator completes a full wave cycle. Only the slave oscillator is sent to the output, producing sharp sounds when shifted up in pitch.
- SquareXMod: is a Cross modulates the pitch of a square wave (carrier) with the output of a triangle wave (modulator). Only the carrier is audible.

air

- SquarePWM: Produces a classic pulse-width-modulated square wave. One cycle of a square wave consists of a high level that switches abruptly to its low level halfway through the cycle.
- SquareMulti: Generates a stack of seven square waves that play in unison.

Octave: Use this menu to set the octave: -2, -1, 0, 1, or 2.

Note: If the Octave menu is set to -1, 0, or 1 and the Pitch Mode menu is set to As Played, chords will play chromatically. When using this feature, make sure that the Chromatic Playing setting on the Setup page is set to the desired note (see the Setup Page chapter for more information).

Chord Type: Use this menu to set the type of chord:

- Major: a standard major chord.
- Minor: a standard minor chord.
- No Third: a "chord" consisting of just the root and the fifth (also known as a "power chord").
- Octaves: a "chord" consisting of just the root and the same note one octave above it.
- As Held (Ch.2): a custom chord—play a chord between C1 and C4 (inclusively) on MIDI
 Channel 2, and the resulting chord generated (on MIDI Channel 1) will follow that chord.
 The shape of the chord on Channel 2—rather than the pitches—determines the chord
 generated on Channel 1.

For instance, if you play **C2**, **E2**, and **G2** (a C Major chord) on Channel 2 and then play a **D3** on Channel 1, the chord generated on Channel 1 will be **D3**, **F#3**, and **A3** (a D Major chord).

Note: If you change the chord you are playing on Channel 2, then the chord generated on Channel 1 will change within one Rise.



Pitch Mode: Use this menu to set how pitch affects the chord:

- Copy Sweep: the chord follows the Frequency curve of the Sweep module.
- As Played: the chord plays as you performed it on the keyboard.

Notes:

If the **Octave** menu is set to **-1**, **0**, or **1** and the **Pitch Mode** menu is set to **As Played**, chords will play chromatically. When using this feature, make sure that the **Chromatic Playing** setting on the **Setup** page is set to the desired note (see the **Setup Page** chapter for more information).



Filters



Use these two curves to control the filters:

Filter Cutoff:

- o Set the curve's start value and end value in Hz.
- Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Filter Resonance:

- Set the curve's start value, end value, and shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Filter Mode: Use this menu to set the type of filter. Please see *Appendix > Filter Types* to learn more about these.



Use this curve to control the distortion applied to the filter.

Filter Distortion:

- Set the curve's start value, end value, and shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Distortion Mode: Use this menu to set the type of distortion applied to the filter:

- Overdrive: Creates a soft, tube-like clipping.
- Distortion: Creates a harder, brighter clipping.
- Hard Clip: Creates a hard, bright, transistor-like clipping.
- Rectify: Creates a gentle distortion, which retains the character of the input.
- Resample: Reduces the sample rate, creating deliberate aliasing.



Amp



Use these two curves to control the amp level:

Volume:

- Set the curve's start value and end value in dB (-inf to +12 dB).
- Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).

Panning:

- Set the curve's start value and end value as a percentage (100%L - 100%R).
- o Set the curve's shape as a percentage (%).
- Click and drag the LFO slider left or right to set how much the LFO modulates the curve.
- Click the A or B button on either side of the LFO Depth slider to select which LFO will modulate the curve (LFO A or LFO B).



Pumper



The **Pumper** module creates a rhythmic pumping effect, similar to that of sidechain compression, with an assignable rate and depth.

Rate: Use this menu to set the rate of the Pumper: 2 Bar, 1.5 Bar, 1 Bar, 3/4, 1/2, 3/8, 2/8T, 1/8, 1/8T, 1/16, 1/16T, 1/32. (T denotes a triplet-based note value.)

Depth: Use this knob to set the depth of the Pumper (0% – 100%).

To lock or unlock this module, click the lock icon. Locking the module protects it from unintentional changes that could happen while loading another preset or creating a random preset.



Effects



The **Effects** module includes two traditional effects: **Delay** and **Reverb**.

Use the **Effects Mix** curve at the bottom of the Effects module to set how much of both effects are applied:

Effect Mix:

 Set the curve's start value, end value, and shape as a percentage (%).

Low Cut: Click this button to activate or deactivate theRiser's low-cut filter. When this button is on, a low-cut (high-pass) filter will be applied, using a cutoff frequency that you set in the **Setup** Page. This control is useful for thinning sweeps so they fit better into the mix and for removing low frequencies that might be out of tune or otherwise undesirable in some mixes.

Important: When using this feature, make sure that you have set the **Low Cut Frequency** knob in the **Setup** Page to the desired frequency.

To lock or unlock this module, click the lock icon. Locking the module protects it from unintentional changes that could happen while loading another preset or creating a random preset.



Delay



Time: Use this menu to set the rate of the delay: 1/32, 1/16t, 1/16, 1/8t, 1/16d, 1/8, 1/4t, 1/8d, 1/4, 1/2t, 1/4d, 2/4, 5/8, 3/4, 7/8, 4/4, 5/4, 6/4, 8/4. (T denotes a triplet-based note value.)

Feedback (Fdbck): Use this knob to set the amount of feedback—how much of the delayed signal is routed back into the delay module (0% – 100%).

Hi Cut: Use this knob to set the amount of hi-cut filter applied to the effect (0% - 100%).

Mix: Use this knob to set the amount of the overall delay effect (0% - 100%).

Reverb



Mode: Use this menu to set the type/size of the space that the reverb effect is simulating: **Hall, Stadium, Room**, or **Abstract**.

Time: Use this menu to set the length of the reverb tail (0 ms - 20.0 s).

Hi Cut: Use this knob to set the amount of hi-cut filter applied to the effect (1 KHz - 20 KHz).

Mix: Use this knob to set the amount of the overall reverb effect (0% - 100%).



LFOs



Important: Remember that each curve (except for Effects Mix) has a selector that allows it to be modulated by LFO **A** or LFO **B** as well as an **LFO Depth** slider to set the amount of modulation.

LFO A

Shape: Use this menu to select the LFO wave type: Sine, Triangle, Sawtooth, or Square.

Rate: Use this curve to set the rate of the LFO (1 Hz - 30 Hz).

Important: LFO A is not synchronized to anything. Keep this in mind when selecting whether a curve will be modulated by LFO A or LFO B.

Depth: Use this curve to set the depth of the LFO (0% – 100%).



LFO B

Shape: Use this menu to select the LFO wave type: Sine, Triangle, Sawtooth, Square, or Pump.

Rate: Use this knob to set the rate of the LFO: 2 bar, 1.5 bar, 1 bar, 3/4, 1/2, 3/8, 1/4, 1/4T, 1/8, 1/8T, 1/16, 1/16T, or 1/32. (T denotes a triplet-based note value.)

Important: LFO B is synchronized to the source set in the **Sync Mode** menu in the **Setup Page**. Keep this in mind when selecting whether a curve will be modulated by LFO A or LFO B.

Depth: Use this knob to set the depth of the LFO (0% - 100%).



Setup Page

The **Setup** Page contains settings that affect the overall function of the Riser.



To open the Setup Page, click the Setup (gear) button in the upper-right corner of the window.

To close the Setup Page, click the X button in its upper-right corner.



Sync: These three menus affect the Riser's synchronization with your host software.

- Mode: Use this menu to select theRiser's synchronization source.
 - Important: The Sync Offset menu's FromMidi(C-1) option will work only when this menu is set to Note On.
 - Note On: Each Rise will start with the beginning of each note you play on a keyboard.
 - Host Sync: Rises will be synchronized with the song in your host software. Playing a
 note will start from the current position in the Rise.
- Offset: Use these two menus to set where your Rises will end relative to the first downbeat of the song.
 - Coarse: Use this menu to set the length of the offset in bars: -8 Bars to +8 Bars.
 Select -- if you do not want to apply any offset.
 - Select FromMidi(C-1) when the Mode is set to Host Sync to synchronize the start of Rises with a C-1 Note On message in your song. theRiser will detect the start of a C-1 note as the first downbeat of the song and store this point until it "sees" another C-1 Note On message in the song. If your session's playback transport control is not running, C-1 Note On messages are processed as normal Note On messages instead of synchronization points.
 - Fine: Use this menu to set the length of the offset in fractions of a bar: -3/4, -2/4, -3/8, -1/4, -3/16, -1/8, -1/8T, -1/16, +1/16, +1/8T, +1/8, +3/16, +1/4, +3/8, +2/4, and +3/4. (T denotes a triplet-based note value.) Select -- if you do not want to apply any offset.
 - Select FromMidi(C-1) when the Mode is set to Host Sync to synchronize the start of Rises with a C-1 Note On message in your song. theRiser will detect the start of a C-1 note as the first downbeat of the song and store this point until it "sees" another C-1 Note On message in the song. If your session's playback transport control is not running, C-1 Note On messages are processed as normal Note On messages instead of synchronization points.



Examples:

When there is no offset (--), a 4-bar Rise will end 4, 8, 12, 16, etc. bars after the start of your song.

When the offset is set to +1 Bar, a 4-bar Rise will end 5, 9, 13, 17, etc. bars after the start of your song.

When the offset is set to +1 Bar and -3/4, a 4-bar Rise will end 4.25, 8.25, 12.25, 16.25, etc. bars after the start of your song.

When the offset is set to FromMidi(C-1) and the C-1 Note On message is set at the start of Bar 7, a 4-bar Rise will end 2, 6, 10, 14, etc. bars after the start of your song.

Show Tooltips: When you hover the mouse cursor over a control in theRiser, you may see a tooltip that provides additional information about it. Use this menu to turn tooltips **On** or **Off**.

MIDI Assignments: Use these buttons to manage your MIDI assignments.

- Load: Click this button to load a saved MIDI Learn assignments (.airMIDI) file.
- Save: Click this button to save all current MIDI Learn assignments in an .airMIDI file.
- Reset: Click this button to erase/reset all current MIDI Learn assignments. This is the same as if you right-clicked each assignable control in theRiser and selected Forget MIDI CC.

Low-Cut Frequency: Use this knob to set the cutoff frequency of the low-cut (high-pass) filter (10 Hz - 800 Hz) for the Effects module. This setting is saved with your host software's session or project. This control is useful for thinning sweeps so they fit better into the mix and for removing low frequencies that might be out of tune or otherwise undesirable in some mixes.

Important: To use this feature, make sure that the Low Cut button in the Effects module is on.



Chromatic Playing (Sweep/Chord): Use this menu to select a note. If you play a note below this setting, the resulting sweep and/or chord will be one octave higher. For instance, if this is set to **E**, then pressing a **C**, **C#**, **D**, or **D#** will trigger a Rise whose sweep and/or chord is one octave higher than normal.

Important:

To use this feature for sweeps, make sure that the **Notes** button for the **Sweep** Generator (under the **Frequency** curve) is on.

To use this feature for chords, make sure that, in the **Chord** Generator, the **Octave** menu is set to **-1**, **0**, or **1** and the **Pitch Mode** menu is set to **As Played**.



Appendix

Filter Types

LP: Low-Pass

LP4: Four-pole low-pass. Frequencies above the cutoff are attenuated at 24 dB/octave.

LP3: Three-pole low-pass. Frequencies above the cutoff are attenuated at 18 dB/octave.

LP2: Two-pole low-pass. Frequencies above the cutoff are attenuated at 12 dB/octave.

LP1: One-pole low-pass. Frequencies above the cutoff are attenuated at **6** dB/octave.

HP: High-Pass

HP4: Four-pole high-pass. Frequencies below the cutoff are attenuated at 24 dB/octave.

HP3: Three-pole high-pass. Frequencies below the cutoff are attenuated at 18 dB/octave.

HP2: Two-pole high-pass. Frequencies below the cutoff are attenuated at 12 dB/octave.

HP1: One-pole high-pass. Frequencies below the cutoff are attenuated at 6 dB/octave.

BP: Band-Pass

BP2: Two-pole band-pass: **6** dB/octave high-pass and **6** dB/octave low-pass in series. Frequencies below and above the cutoff are attenuated at **6** dB/octave.

BP4: Four-pole band-pass: **12** dB/octave high-pass and **12** dB/octave low-pass in series. Frequencies below and above the cutoff are attenuated at **12** dB/octave.



HP+LP: Multi-Pole Band-Pass Combination

HP2+LP1: Combination that forms a three-pole asymmetric band-pass. Frequencies below and above the cutoff are attenuated. With a **12** dB/octave high-pass and a **6** dB/octave low-pass in series, low frequencies are faster attenuated than high frequencies.

HP3+LP1: Combination that forms a four-pole asymmetric band-pass. Frequencies below and above the cutoff are attenuated. With an **18** dB/octave high-pass and a **6** dB/octave low-pass in series, low frequencies are faster attenuated than high frequencies.

HP1+LP2: Combination that forms a three-pole asymmetric band-pass. Frequencies below and above the cutoff are attenuated. With a **6** dB/octave high-pass and a **12** dB/octave low-pass in series, high frequencies are faster attenuated than low frequencies.

HP1+LP3: Combination that forms a four-pole asymmetric band-pass. Frequencies below and above the cutoff are attenuated. With a **6** dB/octave high-pass and an **18** dB/octave low-pass in series, high frequencies are faster attenuated than low frequencies.

BR: Band-Reject

BR2: Two-pole band-reject: **6** dB/octave low-pass and **6** dB/octave high-pass in parallel. Frequencies around the cutoff are attenuated at **6** dB/octave.

BR4: Four-pole band-reject: **12** dB/octave low-pass and **12** dB/octave high-pass in parallel. Frequencies around the cutoff are attenuated at **12** dB/octave.

BR2+LP1: Combination that forms a three-pole asymmetric band-reject. Frequencies around and above the cutoff are attenuated. With a two-pole band-reject and a 6 dB/octave low-pass in series, high frequencies obtain more attenuation than mid frequencies.

BR2+LP2: Combination that forms a four-pole asymmetric band-reject. Frequencies around and above the cutoff are attenuated. With a two-pole band-reject and a **12** dB/octave low-pass in series, high frequencies obtain more attenuation than mid frequencies.

air

HP1+BR2: Combination that forms a three-pole asymmetric band-reject. Frequencies below and around the cutoff are attenuated. With a **6** dB/octave high-pass and a two-pole band-reject in series, low frequencies obtain more attenuation than mid frequencies.

BP2+BR2: Combination that is sometimes called a four-pole tooth filter because the frequency plot of the filter forms the shape of a tooth.

AP: Phase Shifter

AP3: Phase shifter, using three poles of the filter for phasing effects.

AP3+LP1: Phase shifter with a one-pole low-pass in series. In addition to the phasing effect, high frequencies are attenuated at **6** dB/octave.

HP1+AP3: Phase shifter with a one-pole highpass in series. In addition to the phasing effect, low frequencies are attenuated at **6** dB/octave.



Trademarks and Licenses

AIR Music Technology is a trademark of inMusic Brands, Inc., registered in the U.S. and other countries.

Ableton is a trademark of Ableton AG.

Cubase, VST, and Nuendo are trademarks of Steinberg Media Technologies GmbH.

iLok is a trademark of PACE Anti-Piracy, Inc.

Logic, Mac, and OS X are trademarks of Apple Inc., registered in the U.S. and other countries.

Windows is a registered trademark of Microsoft Corporation in the United States and other countries.

All other product or company names are trademarks or registered trademarks of their respective owners.

