



the **RISER**

User Guide

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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.
2. 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.
2. 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 theRiser 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 theRiser the next time you open it (which will also open the authorization dialog box), do the following:

Ableton Live

1. Open Live.
2. **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.

3. Under **Plug-In Sources**, click **Browse** next to **VST Plugin Custom Folder**, and make sure **theRiser.vst** or **theRiser.dll** is in that folder.
4. 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

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

Steinberg Cubase or Nuendo

1. Close Cubase or Nuendo.
2. **Windows 7 or Windows 8 users:** Go to **\Users\[your user name]\AppDataRoaming\Steinberg\[Nuendo or Cubase]** and delete the file named **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

The screenshot displays the AIR theRISER software interface, which is organized into several functional sections:

- Generators:** This section is divided into three columns:
 - OSCILLATOR:** Controls include VOLUME, FREQUENCY, and OSC SHAPE. The current mode is 'SawMulti'.
 - OSCILLATOR 2:** Controls include VOLUME, SHAPE, and PITCH. The current mode is 'SquareSaw'.
 - OSCILLATOR 3:** Controls include VOLUME, OSC SHAPE, and BRIGHTNESS. The current mode is '0'.
- Filter:** Controls include CUTOFF, RESONANCE, and DISTORTION. The current filter mode is 'LP-4'.
- Amp:** Controls include VOLUME, PANNING, and DEPTH. The current rate is '3/16'.
- Effects:** Controls include DELAY (set to 1/8D), REVERB (set to Hall), and EFFECT MIX.
- Master:** Controls include LEVEL, FILTER, PITCH, WIDTH, and VOL.
- Bottom Section:** Contains LFO A and LFO B controls, each with SHAPE and RATE parameters. The LFO B rate is currently set to 3/16.

At the top of the interface, there is a status bar showing 'Filter Freq End Value: 1.94 kHz' and 'Default' settings. The AIR logo is visible in the top right corner.

Adjusting the Controls

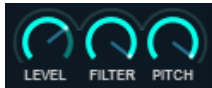
Buttons



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



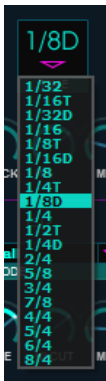
Knobs



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

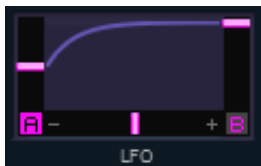
Tip: Make finer ("higher-resolution") adjustments by pressing and holding **Ctrl** (Windows) or **⌘** (Mac OS X) while adjusting the knobs.

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:

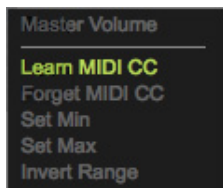
Range	Length of Rise	Range	Length of Rise
A0 to B0	16 bars	C5 to B5	1/2 bar
C1 to B1	8 bars	C6 to B6	1/4 bar
C2 to B2	4 bars	C7 to B7	1/8 bar
C3 to B3	2 bars	C8	1/16 bar
C4 to B4	1 bar		

For reference, **C4** is Middle C.

MIDI Learn

Using the **MIDI Learn** feature, you can assign theRiser's controls to your hardware MIDI controller. You can assign any of theRiser'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 theRiser to a hardware MIDI controller:

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

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

1. Move your hardware controller (with a MIDI Learn assignment) to the desired minimum or maximum value.
2. 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 theRiser from a hardware MIDI controller:

1. 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:

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

To save your current MIDI Learn assignments:

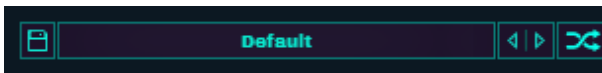
1. Click the **Setup** (gear) button in the upper-right corner of the window to open the **Setup** Page.
2. Click **Save**.
3. Enter a file name, and then click **Save**.

To unassign all controls:

1. Click the **Setup** (gear) button in the upper-right corner of the window to open the **Setup** Page.
2. 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 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

INVERT

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.

SWAP

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



Filter Freq End Value: 1.94 kHz

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**.

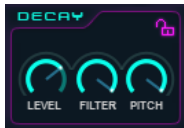
Master



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



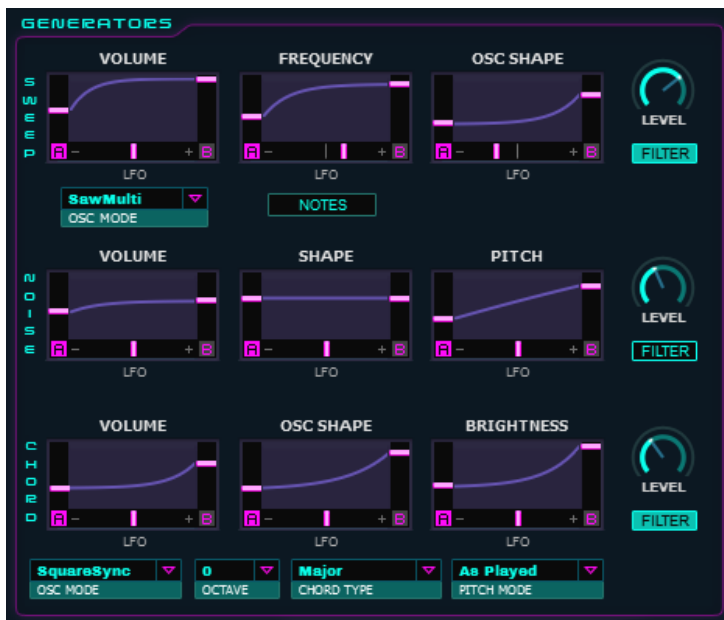
Use these controls to set the decay of each Rise:

- **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.

- **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**

- Set the curve's start value and end value in semitones (half-steps).
- 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.

- **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:**
 - 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.

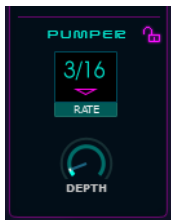
Amp



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**).
 - 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 the Riser'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



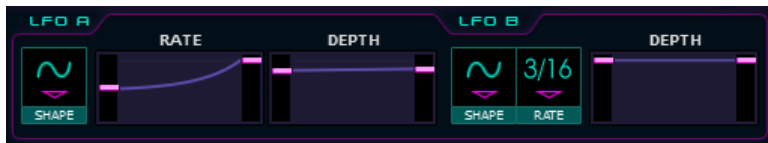
Mode: Use this menu to set the type/size of the space that the reverb effect is simulating: **Hall, Stadium, Room, or Abstract.**

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.**

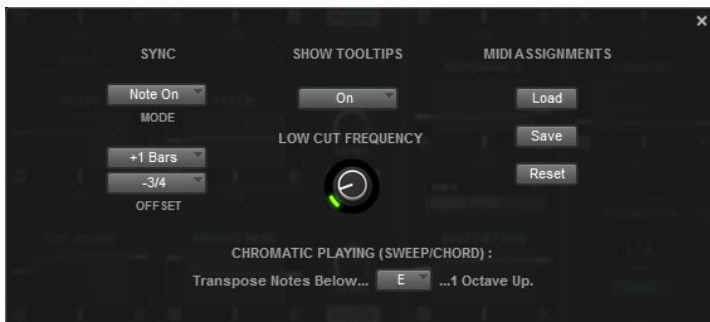
Rate: Use this knob to set the rate of the LFO: **2 bar, 1.5 bar, 1 bar, 3/4, 1/2, 3/8, 1/4, 1/4T, 1/8, 1/8T, 1/16, 1/16T, or 1/32.** (T denotes a triplet-based note value.)

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 theRiser.



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 theRiser'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.

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.

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