

Electronics with percussion



Masterclass given by Wolfgang Reisinger on 2 April
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Thanks,

Nikola Kołodziejczyk (<http://music.thinkbay.net>)

- *What You will find here:*
- Electronics augments the sound
- Triggering things by the sensors in the drumset
- Using electric percussion pads
- Use of electronics to widen the spectrum

Triggers



- One signal gives only one sound
- Problems
 - MIDI:
 - Every note number can get an assigned sound
 - What a "sound" means?
 - Electronic sound is very defined and clear
 - If You start medling with electronics you need to be aware that You are Producing



- It need to be recorded correctly
 - Microphone: where?
 - If you want 1:1dynamic ratio with acoustic instrument, get overheads
 - Problems with phasing
 - Make sure to check the phase
 - Recording the Bass Drum is convinient to record from the two membranae
 - The front one is lowered down to add to the sound
 - What does it mean to sound "good"
 - Bring the electronic sound in par to the acoustic
 - Room and Ambience
 - Adding reverberation to add quality to the sound

Style defining



- Adding punch to the BD
 - Defines Your style to more pop idiom
- Adding piano sound to BD sets You in new music color situation
 - You can program roll of tones with Arpeggiator
 - It gives You a living scene that You are inspired and unsure of onstage
- You can do very big cuts to just change the style of Your sound
- **Bring the electronic even more out of the drum sound.**



- Matter of "what do I know and in what idiom I am developing"
 - coexisting nowadays:
 - New music,
 - contemporary classical music,
 - jazz tradition
 - Every musician can get something else from it.

Tape and CD



- Add prerecorded stuff to the gig
 - It could be any sampled music
 - It could be Your production
- **Get a keyboard**
 - Perfect instrument to check Your sounds
 - Play around with them
 - You can work with changing freq.
 - As You find something You like, just record it, and record it well (it will save Your time fixing bad sound)

Notice the difference



- Play along with Your tape
- Then play the same without it
- Check what it is that You gain



- Computers are handy, but not always reliable
 - Soundmodules or samplers?
 - It depends how flexible You are
 - Soundmodules hold sounds by themself and you really can make only little changes
 - Sampler can accept any sound You want it to
 - NI Kontakt is a very good software sampler

Practical talk



- If you make a trigger on every instrument, so its always adding something ***it gets complicated***
- Try for starters enrich the boring BD tone
 - As You have hard time to alter the sound acoustically
- When playing solo
 - Triggers
 - Tape
 - Expand the drumset
 - Maybe add classical percussion
 - Like Chimes, Woodblocks
 - El. Pads
 - With piano sounds, for example, that You trigger with sticks.



- Check the room
 - Be aware where is the good sound of the drums
 - Good classical acoustics, like in a church
 - Added deep el. Drone sound
 - Added a sound of piano tapped in the cover
 - You don't want to give out obvious sounds
 - Mix the sounds You generate
- Good ambience reverb stimulates dramatic way of playing
 - Differentiate the acoustic sound when the electronic sound is getting linear
 - Tubular Bells can be triggered from a sampler then

Case study cd.



- You don't need to worry about coherence – free improvisation with backing of reverbed sounds can work well too
- Don't forget to place a strong place in the set when everything appears to be interacting
- Use contradicting planes of well delayed material with a lot of feedback on top of bright acoustic drumset
- Just go and try.
 - Keep it simple
 - If You have to control too much Your head is not working on expressing Yourself.
 - The tape don't need to play at all times.
 - Think of the shape of the piece
 - And make something inbetween formal planes
 - Use suprise to Your advantage

Useful tips



- Record Yourself
 - Then Loop it and play it back
 - Sequencer doesn't necessarily be bass – it could be You
 - It really can be complex soundscapes
 - It even may not loop correctly – place a silent gap at the end, and check how You can adapt.
- Always remember that You need to do it onstage
 - Cue down what frequencies are important in Your loop
 - Know what frequencies are connected to which sounds
 - You will be able to adapt to the situation and tell the technician which frequency to cut or boost, which is convenient, and shows that You know Your art well.