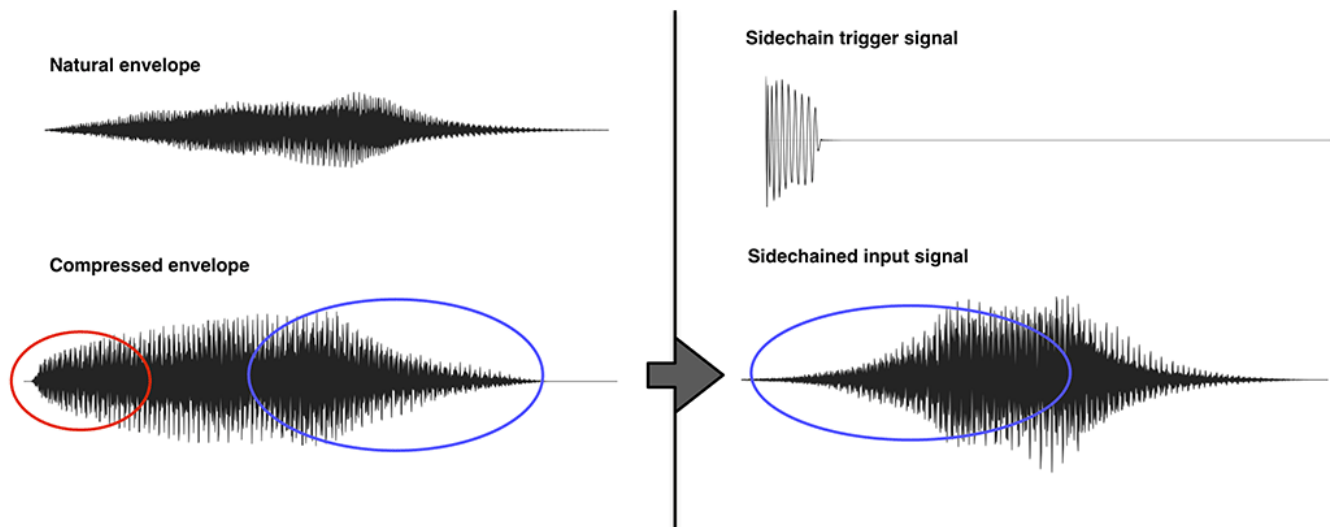


MTO 26.2 Examples: Brøvig-Hanssen, Sandvik, and Aareskjold-Drecker, Dynamic Range Processing and Its Influence on Perceived Timing in Electronic Dance Music

(Note: audio, video, and other interactive examples are only available online)
<https://www.mtosmt.org/issues/mto.20.26.2/mto.20.26.2.brovighanssen.html>

Example 1. Upper and lower left: a sound's envelope presented as uncompressed and as reshaped by the compressor's attack time. Upper and lower right: a signal triggering the compressor to attenuate the input signal before it feeds it back in again

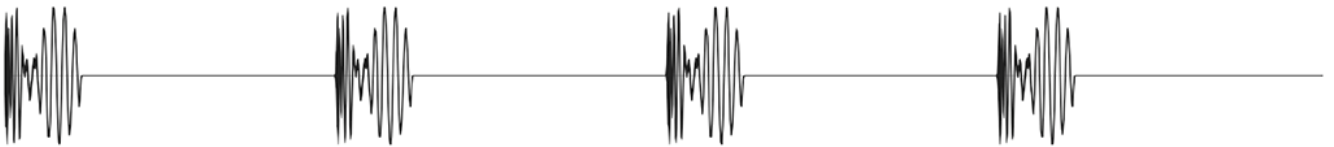


Example 2. Upper waveform: a sustained sound signal as it appears without compression. Lower waveforms: the resulting amplitude envelopes of a trigger and input signal from the “pumping” effect, in which the input signal is deprived of its sustain and release

Original signal



Sidechain trigger signal



Sidechain compressed signal



Example 3. Transcription of the rhythmic figure played by the piano in “It Ain’t Me” (2017) by Kygo and Selena Gomez



Example 4. Waveform representations (and transcription) of the plucked synth appearing between 0:15 and 0:29 seconds in Seeb’s remix of Mike Posner’s “I Took a Pill in Ibiza” (2016), depicting the signal’s envelope without sidechain compression (above), and with sidechain compression (below) that is triggered by the signal depicted in the middle

Rhythmic pattern of plucked synth



Plucked synth without sidechain compression (original)



Sidechain trigger signal (kick drum)



Plucked synth with sidechain compression



Example 5. Waveform representations of the chopped-up vocal appearing in the hook after the refrain (for example, between 0:57 and 1:35) in “I Took a Pill in Ibiza,” depicting the signal’s envelope as it appears without sidechain compression (above) and with sidechain compression (below) that is triggered by the signal depicted in the middle

Vocal chop without sidechain compression



Side-chain trigger signal (kick drum)



Vocal chop with sidechain compression



Example 6. Waveform representations (and transcription) of the bass synth appearing between 0:48 and 1:02 in “Jealous” by TRXD featuring Harper (2018), depicting the synth signal’s envelope as it appears without sidechain compression (above) and with sidechain compression (below) that is triggered by the signal depicted in the middle

Rhythmic pattern of bass synth



Bass synth without sidechain compression (original)



Sidechain trigger signal (kick drum)



Bass synth with sidechain compression



Example 7. Waveform representations of the hi-hat pattern in “Jealous” (2018) by TRXD featuring Harper, depicting the signal’s envelope as it appears without sidechain compression (above) and with sidechain compression (below) that is triggered by the signal depicted in the middle

Hihat without sidechain compression



Sidechain trigger signal (kick)



Hihat with sidechain compression

