



ujam



Usynth

User Guide

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Welcome to Usynth



Thank you very much for trying or purchasing Usynth, a brand-new line of software synthesizers designed to enable everyone to produce great synthesizer tracks and sounds in no time.

If you already are a UJAM user, you will know that UJAM instruments are extremely easy to use, inspiring and fast. This isn't just by chance – it takes us a lot of hard thinking and effort to design the user interface so that our products are not in the way of your creative flow – we want you to get your ideas from your head onto a track as frustration-free and effortless as possible, without compromising the professional result.

Usynth is our take on the synthesizer. It is designed to provide our users with a series of powerful, versatile and professional instruments that make music production with synthesizer sounds a breeze, but also let anyone regardless of synth knowledge tweak or even create their own sound.

Yes, it is a very competitive powerful synthesizer with an impressive feature set. The innovation was not about re-inventing the synthesizer engine. It was about making this complex machine intuitive and welcoming - on one hand by eliminating tons of jargon, complexity and controls on the outside, on the other by heavy curation of sound design controls by the sound designers so you get presented with a few dozen easy, useful choices instead of a thousand you can't use anyway.

If you're a pro synthesist, that doesn't mean Usynth is not for you. It's just not the traditional synth you may be used to, and the lack of controls may – ironically – overwhelm you at first.

But if you're someone who's been frustrated over and over again by too many choices, Usynth hopefully is the first solution that's made with you in mind.

We hope you enjoy this new kind of synth and make it sound like you!

Why Usynth?

If you want to get synthesizing right now, you may skip this section and move on.

There are hundreds of amazing, powerful and flexible synthesizers out there. Most of them sound great and offer all the possibilities anyone could want, but let's face it: They're usually designed for people with a certain understanding of synthesizers. And those are only a small minority of those who use synthesizers for music production.

For the rest – all the producers, singers, guitarists and others who need a synth as an instrument, the reality is that they're often left with skipping through presets, and once they've found a good one and just want to even subtly change it, chances are they're lost – because in a conventional synthesizer it's usually a combination of parameters hidden behind cryptic terms such as *PWM Env Depth* or *WT Position*. That's like wanting to take a photo and having to dive into the ISO and shutter priority settings of a pro camera – no wonder everybody these days uses a phone for that.

Usynth is our “smartphone camera”-take on the synthesizer, in that under the hood it's a very powerful, versatile, professional instrument (see below) but with a user interface designed for musicians.

It's way harder than plastering four square feet of screen real-estate with knobs and making it your problem to find your way around.

We solved the problem not only by a novel user interface – for every single preset, sound designers had to think of the tweaks most likely needed by users, and do the work for you to find them inside the complex engine and wire them to just a few knobs on the user interface.

Expert Info

Usynth is based on a very complex and versatile synthesizer engine. If you're a synth enthusiast, you'll know what the bullets below mean. If not, the good thing is you can ignore them, as *Usynth* will never inconvenience you with traditional synthesizer terminology:

- Each *Usynth* instance consists of 2 individual layers per note
- A layer can be fully polyphonic with the number of voices only limited by your CPU performance, or monophonic/legato. It also features various glide modes.
- Each layer features between 1 and 7 oscillators of multiple synthesis types: Virtual Analog, Wavetable, FM and Multisample in flexible combinations.
- The voice architecture of each layer consists of a Multimode Filter, two 5-stage envelopes plus a Mod Envelope, multiple LFOs, a 12-way mod matrix plus a large macro knob page connecting the engine to the Dark/Bright, Fast/Slow and Smart Knobs
- Every layer also offers parametric EQs, multimode filter overdrive, multiple distortion/degradation algorithms, modulation effects and convolution modules – there's almost no limits to the sound designers' imagination.
- The Finisher adds a multi-effect engine with up to 100 effect units
- The Sequencer is a powerful, fully customizable Sequencer/Arpeggiator/Phrase player

You can see: Usynth is not just a synthesizer, but a powerful virtual player and sound design tool as well, and its feature set stands comparison with any pro-priced synthesizer out there.

Usynth Titles

Each Usynth Title represents a distinct theme, usually a sound genre, musical style, cultural theme – or a mix of those. As similar as the Usynth Titles are in terms of engine and user experience, each Usynth Title honors that particular theme in various ways – from visual aesthetics to synthesizer presets to sequencer presets.

For detailed info about our growing catalog of Usynth Titles, please [visit our website](#).

Installing Usynth from the UJAM App

We recommend installing Usynth from the UJAM App by downloading and installing any Title – it doesn't matter if you've purchased it or just started the 30-day trial period.

The UJAM App will always display all available Titles. You can choose one, a few or all Titles from here. With your first Title, the UJAM App will also stealthily install the Usynth plugin which hosts all Titles.

After opening Usynth in your DAW, you can download, install and start trials directly from within the Usynth plugin.

Quick Start!

Before we look at things in more depth, let us first explore how to play, tweak and create with Usynth, as that may be all you need for now. This super-short section shows you how to get started in minutes.

Install

Use the UJAM App to download and install one or more Usynth Titles. The process is easy and straightforward.

If you don't have the UJAM App yet, you can [download it here](#).

Open Usynth in your DAW

Open the Usynth plugin which hosts all Usynth Titles, and choose the Title you'd like to play with first.

Load a preset

Click into the top center area to open the Global Preset Browser, or simply click the arrows to skip from preset to preset.

Note that the Usynth browser lets you switch between Titles as you browse. It even lets you download, buy or start trials from within the Usynth plugin. How cool is that?

Choose a Title, a category and a preset and click the Load button to open the user interface.

Set the right size

You can resize Usynth's user interface by either clicking the Resize icon in the top-right corner of the user interface or by dragging the little hatched triangle in the bottom-right corner.

Play

If the preset you chose uses the sequencer (i.e. plays a riff or figure instead of notes), deactivate the Sequencer by clicking its On/Off button so it's grayed out for now.

Play on your keyboard controller or click the Interactive Keyboard at the bottom of Usynth's user interface.

If you're not a skilled keyboard player, try the Scale and Chord menus in the Extras page:

- Click on the little keyboard info icon right next to the Interactive Keyboard
- In the right part of the Interactive Keyboard, choose a scale – now whatever you play or click will always be re-tuned to that scale, ...
- ... or choose a Chord from the menu below. Now Usynth will play that chord when you hit individual keys on the keyboard.
- Close the Extras Page again to re-reveal the Sequencer, Synthesizer and Finisher knobs.
- Use the Pitch (PB) and Modulation (Mod) wheels shown to the left of the Interactive Keyboard. Both will always be pre-assigned with useful settings.

Change section presets

Usynth's User Interface is vertically divided into the three main sections Sequencer, Synthesizer and Finisher. Each section has its own set of controls, but also its own preset selector.

To change the Synthesizer preset for example, you can click on the Preset Name above the Dark/Bright knob in the Synthesizer section to open the Preset Menu, or just click the arrows right next to the Preset name to step back and forth.

Just by selecting different Presets individually for Sequencer, Synthesizer and Finisher you can create big changes effortlessly.

Try different presets for the Sequencer (if active, else activate it temporarily with its On/Off button) and Finisher as well.

Tweak the synthesizer sound

The two large "hardware knobs" in the light-grey area of the Synthesizer are hardwired – i.e. they don't change with the preset. They let you do exactly what their name says: Turn the Dark/Bright knob to adjust the brightness of the sound, and the Fast/Slow knob to change the speed/length.

Each of those knobs turns multiple parameters inside the synth engine so you don't have to deal with dozens of envelope parameters or various filter/EQ adjustments. Also, what exactly Fast/Slow means is custom-optimized for the respective preset.

The three iconized knobs in the Display area below are a very important aspect of Usynths simplicity: For each preset, the sound designer has chosen the three aspects that in their mind you as a user are most likely to want to change, and wired them to these knobs.

Try going through different presets and notice how the knobs change in name and function, while the “hardware” knobs above always stay the same.

Change the Finisher effect

The Finisher is a multi-effect section featuring 90 presets. Try them:

- Turn the Effect knob about two thirds up. Click on the Finisher Preset Name and choose from the menu or click the little arrows to the right to step through.
- You can tweak the Finisher using the smart knobs in the display area – these change with every preset.

Try the Sequencer

Usynths Sequencer is actually more than just that – it’s also an Arpeggiator, Phrase Generator and Melody Player.

- If it’s not active already, click the On/Off button to activate it. Notice how the left octave of the Interactive Keyboard changes to a Sequencer Control Octave.
- Hold a note or more in the keyboard range
- Now, switch Sequencer Presets to get an impression of the included sequences
- In the Sequencer Control Octave, press the white keys from C1 up. You’ll notice that the sequences become more complex as you move up the keyboard.
- Try inserting ratchet notes (doubling, tripling or quadrupling the note resolution temporarily) using the F#, G# and A# keys

Add Delay and Reverb

You can add extra ambience and space using the distinct Delay and Reverb sections.

- Activate Delay and try the selection of presets. Play with Mix, Rate and Feedback.
- Activate Reverb and try the various presets here as well.

Get inspired by using Surprise

The Surprise function in Usynth is designed to create random variations of adjustable depth. Let’s try three examples:

- To vary the synthesizer sound slightly without affecting Sequencer or Finisher, first deactivate the little dice icons right next to the Sequencers and Finishers On/Off buttons.
- In the Surprise section left of the Delay, set the Small/Big knob to 4
- Now start playing and click the Surprise button repeatedly. Every time you click the knob, the Synthesizer sound will be slightly varied.
- Note that you can go back and forth to review your Surprise snapshots by clicking the two circular arrows below the Surprise button.

Now let’s use Surprise to create completely new Usynth presets:

- Activate the dice icons for Sequencer and Finisher again.
- Set Small/Big to 10
- Click Surprise repeatedly.

This time, every time you click Surprise, Usynth creates a completely new preset. Everything can be affected by the randomization – every control and button, including the preset selections for Sequencer, Synthesizer and Finisher.

If you've followed until here, you should be all set for exploring Usynth and using it in your music production. For additional details, you can always refer to the Reference section below.

Reference

Installing Usynth

You can install and authorize Usynth conveniently from the UJAM App which you can [download on our website](#).

Download and follow the installation instructions of at least one Usynth Title from the UJAM App – after that, you can manage your Usynth downloads, installations, trials and purchases directly from within the Usynth plugin.

Usynth and UJAM App

Usynth uses an internal connection to the UJAM App to manage trial time, authorization, titles and presets. Think of the UJAM App as a little helper tool for Usynth.

Therefore, when you have closed the UJAM App and are running Usynth, the UJAM App will reopen automatically.

The Usynth plugin will auto-update whenever you install a new title. Once new Titles become available, you'll be able to see, try and buy them directly from within the UJAM App.

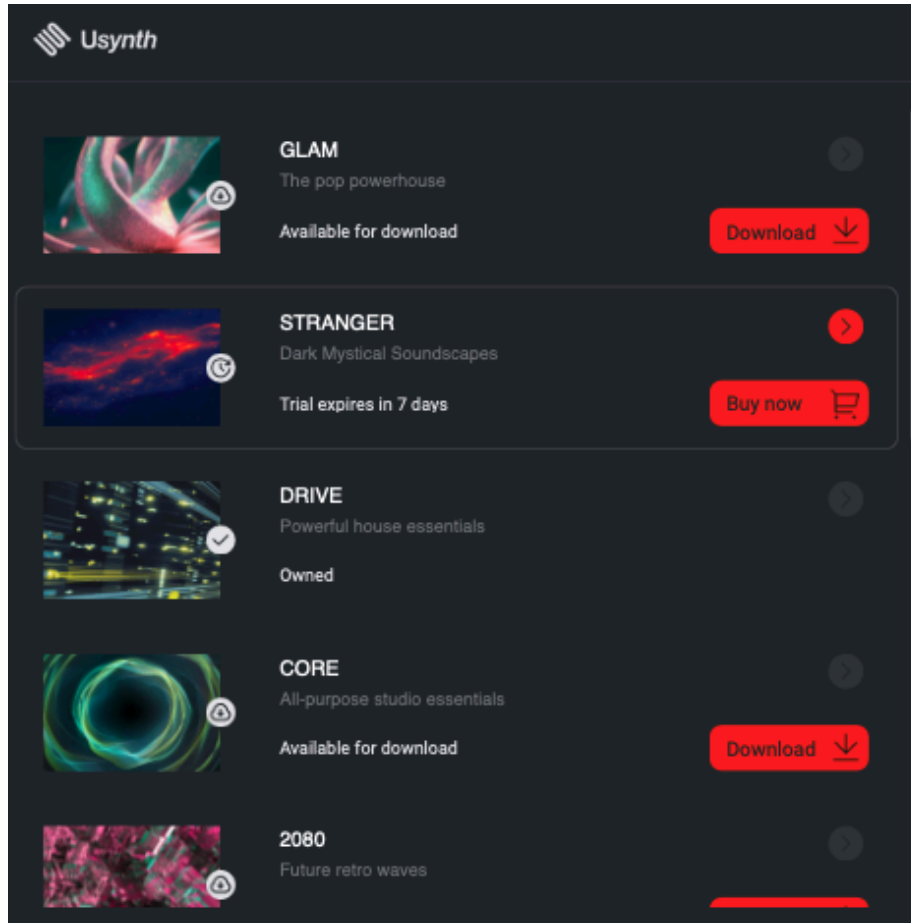
Instantiating Usynth

Usynth is based on a brand-new platform technology. That is why there is only one Usynth plugin and not one per Title as you may be used to from our other products.

To instantiate Usynth, simply find the Usynth plugin in your DAWs menu and open it.

Managing Titles

Clicking on the preset section at the top center of Usynth will open the Browser.

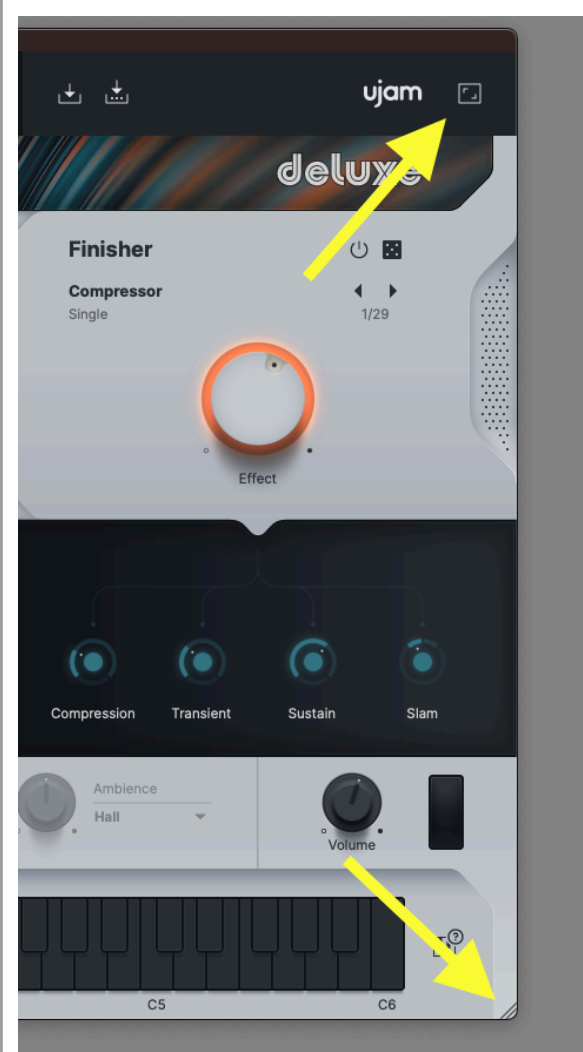


To the left, the Usynth Browser will display all available Titles, and from here you can download, install, start the trial period and purchase Usynth Titles very conveniently.

Here is a list of possible states of Titles and what you can do with them:

- **Available for Download** – click download to download the Title from within Usynth
- **Ready to install** – after a successful download, install this Title.
- **Ready for trial** – click the “Start Trial” button to start the 30-day trial period.
- **Trial period** – Usynth will display the days remaining. During or after the trial period, you can purchase a Usynth Title right from within the plugin.
- **Buy Now** – click to visit our website if you want to purchase a product license.
- **Owned** – your Title is installed and properly authorized – nothing left to do.

Resizing the interface



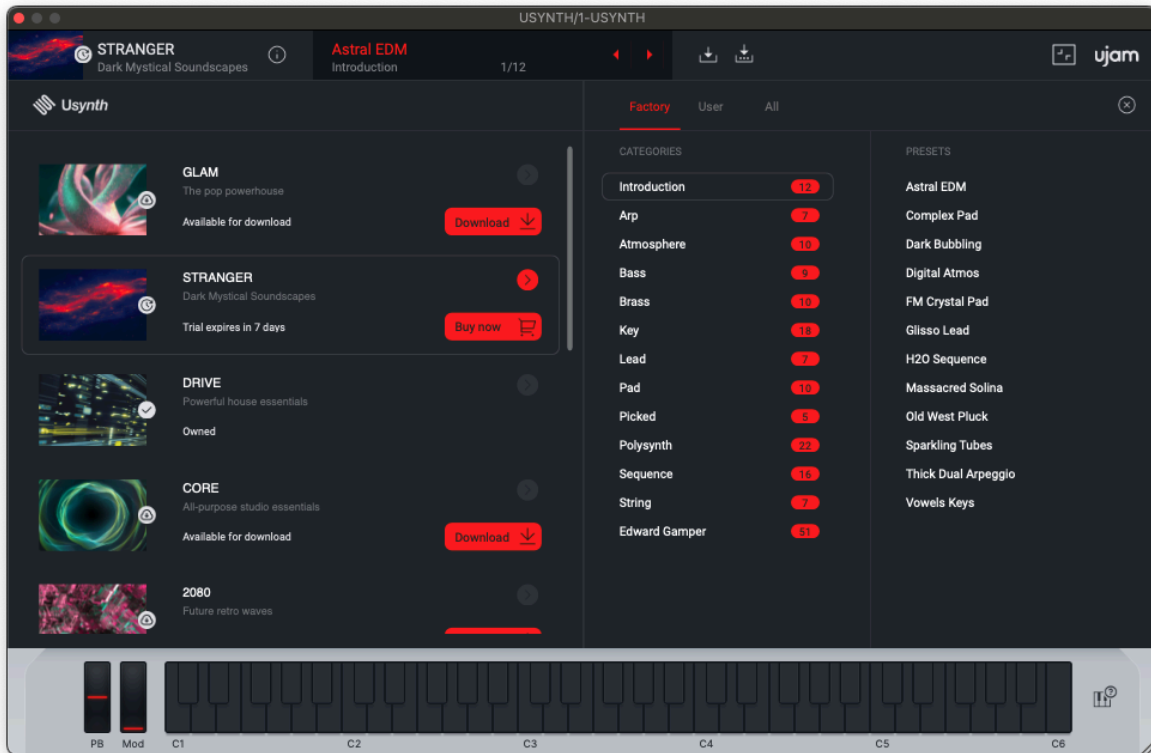
You can flexibly resize Usynth by dragging the small handle at the bottom right of the interface or by clicking the resize icon in the upper right corner.

Global Presets

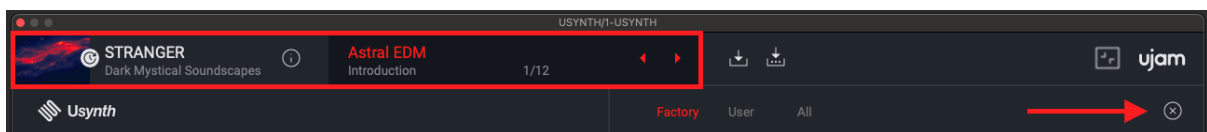
Global Presets in Usynth save, load and change the state of the entire instrument - as opposed to Sequencer, Synthesizer and Finisher presets that affect only their respective section. Usynths all-new browser adds a lot of flexibility to the browsing experience - for example, you can switch Titles as you browse, and you can preview presets of Titles that you don't own (yet).

Loading Presets from the Browser

Clicking on a Global Preset name in the Preset Display in the top center of Usynth will open the Browser.



Here you can browse to your heart's extent, and exit the browser by clicking on the framed area, or the X in the right corner.

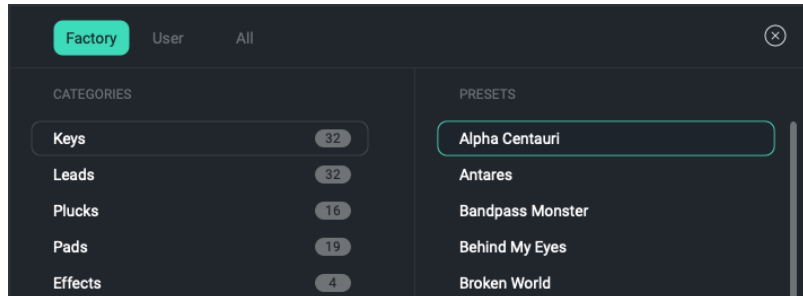


Switching Titles while Browsing

While in the Browser, you can click Title icons to switch between Usynth Titles.

If you switch a Title and load the preset afterwards, Usynth will switch to the new Title interruption-free.

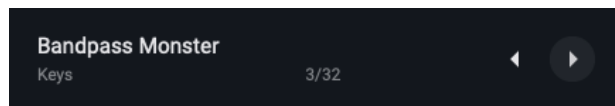
Switching Browser Filters and Categories



Global Presets in Usynth are structured into Filters and Categories as follows:

- Filters: “Factory”, “User” and “All”
 - Clicking “Factory” shows only Presets that came with Usynth
 - Clicking User shows only the Presets you saved. In a freshly installed Usynth, the User list is empty.
 - “All” shows both Factory and User Presets.
- Categories: In each Usynth Title, Presets are sorted into custom categories such as Basses, Leads or Pads.
- The Browser will always display how many Presets each category contains.
 - This is particularly helpful with the “User” filter activated - this way you can avoid “browsing” empty categories.

Skipping through Presets



If you want to just skip back and forth through Presets, click the Arrows right next to the Preset Name in the top display.

The Display will always show you the current category and the currently selected position within that category (e.g. 5/32 means the 5th out of 32 Presets in that Category).

Saving Presets



You can create User Presets from Factory Presets, overwrite your User Presets, or save (altered) copies of User Presets under a different name.

Creating/Overwriting User Presets

Click the left Save icon right next to the Preset Display to save an altered Global Preset to a User Preset or to overwrite a User Preset.

If creating a User Preset from a Global Preset, you will be asked for entering a name, and you can select a Category for your new Preset.

Note that categories are the same as for Factory Presets and in "All" mode both are combined (both Factory and User Presets are shown in that Category).

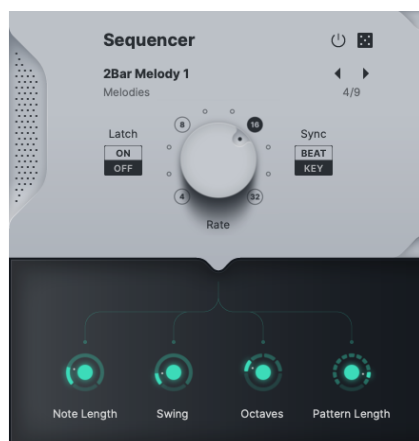
Saving Presets under a different name

When you've altered a User Preset and want to save the result under a different name, click the right Save icon. You're presented with the known dialog for entering a new name and selecting a Category.

Sequencer

Usynth features a Sequencer that can act as an arpeggiator and polyphonic phrase player as well. With the Sequencer, you can play the Synthesizer in ways that animate and rhythmify your note or chord input.

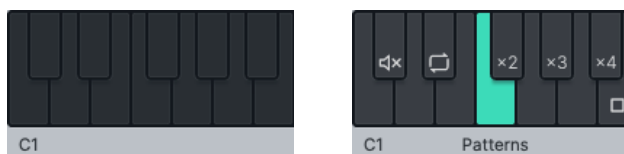
The type of phrases and modes in the Sequencer largely depends on the Usynth Title – for example, in a bass synth Title you'll find basslines and sequences, whereas in a Title featuring pads and textures you'll probably find more presets for creating interesting chord sequences.



Usynths Sequencer Section

On/Off

Click this button to activate or deactivate the Sequencer. Note how the left area of the Interactive Keyboard changes when you activate the Sequencer:



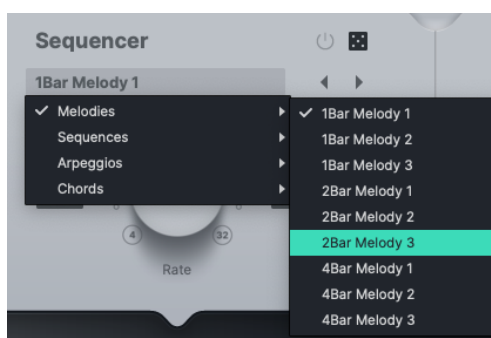
Left octave of the Interactive Keyboard with Sequencer Off (left) and On

Surprise (Bypass)

By clicking the dice you can choose to include or exclude the Sequencer from being affected by the Surprise function.

For example, deactivate it if you're happy with the synth sound but want to be surprised with fresh Finisher or Sequencer ideas.

Selecting Sequencer Presets



Each Usynth Title comes with a custom set of Sequencer Presets, divided into categories. Here is a list of categories, how to play them, and what the Sequencer makes of your input:

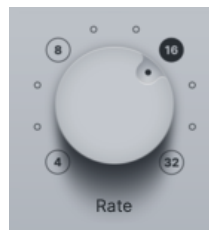
Category	Description	How to play
Arpeggios	Creates a looped melodic figure	One or more notes. The arpeggio is created from all held notes.
Chords	Plays held chords	Single note – chords get transposed with the note played.
Phrases	Turns single notes into rhythmic chords	Single note – chords get transposed with the note played.
Rhythms	Rhythmifies played notes	Chords – all played notes will be played rhythmically.

Latch



When Latch is activated, the Sequencer, once started, will keep playing after you release keys. You can stop it again by either pressing or sending the stop key or by deactivating Latch again.

Rate

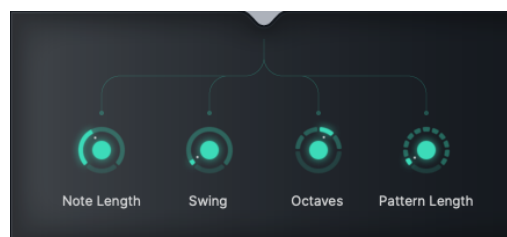


This big hardware knob lets you set the Sequencer's note rate relative to your host's tempo. Turning the knob up gradually steps up the rate – the in-between note resolution values are shown below the knob as you turn it.

Sync

Set Sync to BEAT if you want the Sequencer to always be in beat (= quarter-note) sync with your DAW, or set it to KEY if you want phrases to trigger exactly to keys or notes received.

"Software" Knobs



Like in the Synthesizer and Finisher sections, the Sequencer also has a row of knobs in the black display underneath the "hardware" panel. Whereas in the Synthesizer and Finisher these knobs vary with each preset, they are universal for the Sequencer and stay the same no matter which Preset you select.

Note Length

This knob changes the length of each Sequencer note between extreme staccato and the full length defined by the Sequencer pattern.

In the case of Arpeggios, where the note length is equal to the note resolution, turning this knob all the way up will create pseudo-legato motifs.

Swing

Often also called Shuffle, this knob will increase the syncopation of the Sequencer pattern by delaying notes on off-beats (notes that fall between the counted times, e.g. 1+, 2+, 3+ in a 4th-resolution pattern).

Whether and how Swing affects the pattern largely depends on the mode and the pattern itself – i.e. if there are no notes on off-beats, this control will have no effect.

Octaves

When set to 1, the pattern will remain within its defined Octave. By turning the knob up, you keep adding higher Octaves in which the pattern is repeated. For example, setting Octave to 4 leads to the pattern being

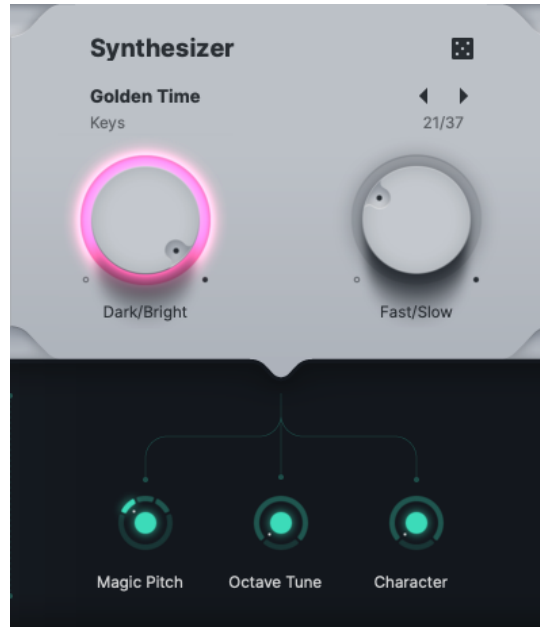
1. played at default octave,
 2. then one octave higher,
 3. then two octaves higher,
 4. finally three octaves higher
- ... and back to 1.

Pattern Length

When this knob is turned fully up, the Sequencer will repeat the pattern in full length. Turning the knob down will shorten the pattern length in 10 steps from 8 beats (2 bars) to 1 beat and further down to a $\frac{1}{2}$ beat (nominally an 8th note) and a $\frac{1}{4}$ beat (16th).

Automate this control to create more interesting sequencer performances.

Synthesizer



Usynth’s Synthesizer section is one of the most powerful software synthesizers out there – with multiple synthesis types, a fully-fledged voice architecture and hundreds of control and modulation possibilities.

What’s revolutionary about Usynth is that normally a feature set of that extent would give you a hard time getting what you want, because even if you were a synth expert, adjusting up to dozens of envelope parameters would still take time to adjust.

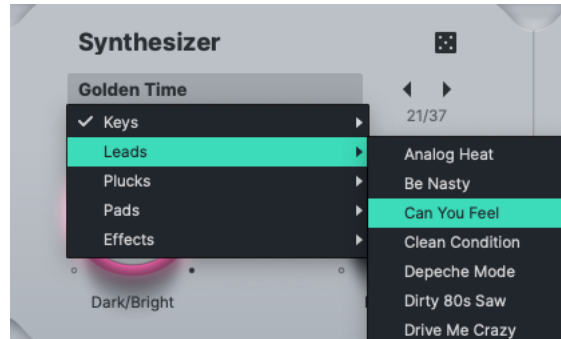
That’s why in Usynth, all you see is two big “hardware” and three “software” knobs – because the sound designers have already done the work of mapping each of these knobs to multiple destinations inside the engine to expose only the most musically useful parameters for any given preset.

Surprise (Bypass)

By clicking the dice you can choose to include or exclude the Synthesizer from being affected by the Surprise function.

For example, deactivate it if you’re happy with the synth sound but want to be surprised with fresh Finisher or Sequencer ideas.

Selecting Synthesizer Presets



The Synthesizer section of each Usynth Title comes with 100 Synthesizer Presets.

The name Preset is a little misleading here (we still used it because it's well established), because actually every preset is a little mini synth the sound of which you can shape more or less drastically by using the knobs. You may find Presets that you could create dozens of distinctly different synth sounds from.

To select Synthesizer presets, either

- click on the name of the currently selected preset to open the menu, pick a category and finally a Preset,
- and/or click the arrows right next to it to step through the list.

Dark/Bright Hardware Knob



Use this knob to adjust the harmonic content, brightness or harshness of the Synthesizer Preset. We could also have called it "Brightness", but we thought why not name it after what it does.

Inside the engine, this knob is carefully multi-wired to effectively control the overall character of that Preset. The range will always be perfectly adjusted so the minimum knob setting will create the softest sound possible (without the sound disappearing) and the maximum setting will create the brightest sound possible.

Tech Speak: In most cases, this knob involves a Lowpass Filter Cutoff and/or Resonance parameter, but depending on the internal structure of that Preset it might also control Waveforms, Wavetable Positions, internal EQs or internal effect parameters.

Visual Feedback

The colored light ring around the Dark/Bright knob reflects the amount of brighter frequencies. This is by no means an accurate measuring tool, just a visual element that's useful e.g. when automating this knob.

Fast/Slow Hardware Knob



Use this knob to change the speed or times of the Synthesizer Preset.

Inside the engine, this knob controls multiple time parameters in parallel and in various degrees.

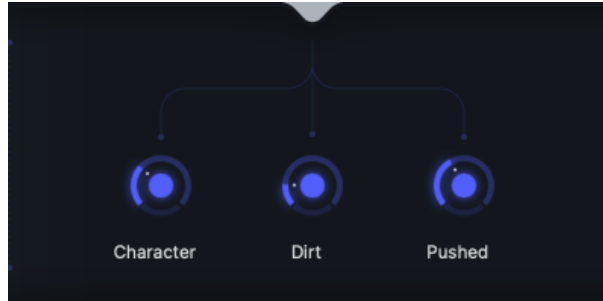
You will notice that while the time range is always pretty similar, the actual change in contour it creates varies from Synthesizer Preset to Synthesizer Preset. That is because the sound designer has done the work of thinking about what the ideal range of envelope contours between fast and slow actually is. For example it makes no sense for an electric piano sound to fade in when you set the control to Slow (unless that's specifically wanted for a certain Preset). In that case the Fast/Slow control only changes the time it needs the electric piano to fade out.

Tech Speak: This knob controls multiple envelope parameters (Attack, Hold, Decay, Sustain, Release) of multiple envelopes inside the engine (up to 6).

Visual Feedback

The colored light ring around the Fast/Slow knob reflects the “ebbs and flows” of signal produced by the Synthesizer.

“Software” Knobs



We all know that technically all these knobs are software knobs, we still called them that because they're living in a virtual software display and their function always depends on the actual Synthesizer Preset.

A big part of the sound designer's work when designing a Preset has always been to think "If I were trying to fit a synth sound to my song, what were the three things I would most likely want to control about this Preset", and to program and name these three knobs to offer exactly those. That is of course often a matter of personal taste, and naturally you will find yourself wishing for exactly that one control the sound designer has *not* thought of.

In that case, if the change is really important to you, you may want to find a different Preset. We hope you agree that it's virtually impossible to offer both super-detailed control and Usynths simplicity at the same time – we've done our best to give you something you can't get anywhere else – radical ease, simplicity and absence of friction.

Finisher



If you are a UJAM user, chances are you're already familiar with our concept of Finishers – both integrated e.g. with our Virtual Bassists, later Virtual Guitarists or even as separate effect plugins. Finishers are super-complex multi-effects with up to 60 effect modules under the hood. Every Finisher preset is a different configuration of those modules, with a different

set of Vari controls to give you access to the most important parameters (parallels to a certain synth concept absolutely intentional).

Electronic sounds from synthesizers almost always benefit from being topped off by some nice effect – be it creative degradation (distortion, saturation, bitcrushing), filtering, animation (chorus, flanger, phaser), artificial ambience (delays or reverbs) or combinations of all of those.

That’s exactly what Usynth Finisher is designed to offer: Single, Dual and Quad Presets that you can add to your synth sound and adjust to taste.

On/Off

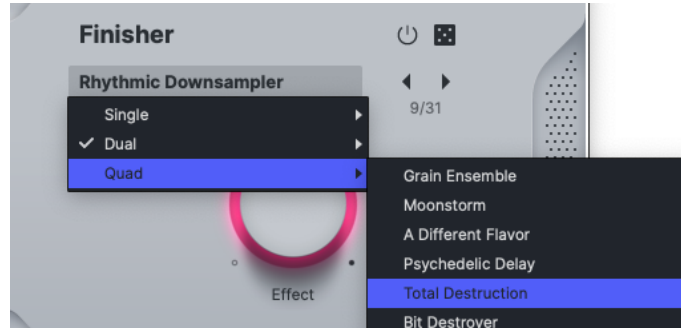
Click this button to activate or deactivate the Finisher section.

Surprise (Bypass)

By clicking the dice you can choose to include or exclude the Sequencer from being affected by the Surprise function.

For example, deactivate it if you’re happy with the synth sound but want to be surprised with fresh Finisher or Sequencer ideas.

Selecting Finisher Presets



Finisher Presets are identical across Usynth titles, and are organized into three categories:

- Single: One single effect with four controls,
- Dual: Two effects with two controls each,
- Quad: Four effects with one control each.

All effects have been naturally designed trying to provide the most popular and most useful effects and combinations for a Synthesizer.

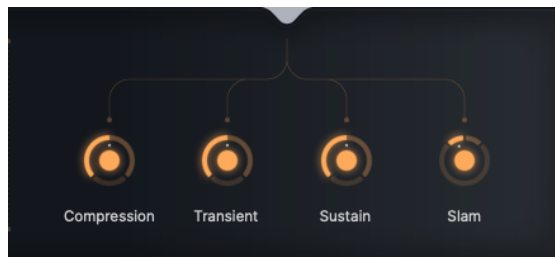
There’s no better way to learn the variety of effects offered by the Finisher than going through them and playing with them.

Effect “Hardware” Knob



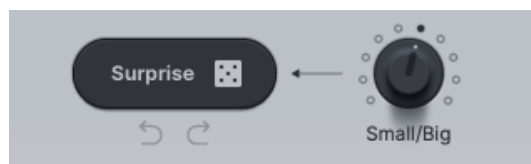
This knob dials the Finisher in – it is usually a mix between dry and Finisher signal. The colored light ring around the knob visualizes this.

Vari Knobs



The Vari knobs are software knobs just like in the Sequencer or Synthesizer. In the Finisher, each preset has its distinct set of Vari parameters – above you see the Vari parameters for the single Compressor effect.

Surprise Section



The Surprise section in the bottom left corner of Usynth is designed to provide variation and inspiration wherever needed.

From subtle alterations of sequences, synth sounds or effects – or all of them – to completely newly created Global Presets, Surprise offers a wide range of unpredictability and fun.

Surprise Button

Hit the Surprise button with the dice icon to create a new Surprise variation. Depending on the setting of the Small/Big knob (see below), differences between Surprise snapshots (see further below) can vary drastically.

Small/Big Knob (Variation Amount)

The Surprise function can give you anything between super-subtle variations and a complete change of everything from Sequencer, Synthesizer and Finisher (including Presets) to Delay and Ambience.

You can adjust the variation amount of each Surprise step using the knob labeled Small/Big.

A few examples for how to use this knob:

- For a nice wide stereo effect, you could duplicate a track with a Usynth instance, pan both left/right, set the Small/Big knob of one instance to 3 and click until the difference between the two sounds creates a nice stereo image.
- If you like what you're hearing but are looking for something "just a little different", set Small/Big anywhere between 4 and 6 and create a few snapshots – then go back and forth between them.
- If you're like "I'm at a total loss, I don't even know what to start with", set Small/Big to 10 and enjoy the ride!

Tech Speak – this is how variation depth works internally, in case you're really interested:

- *Sequencer, Synthesizer and Finisher presets as well as Delay and Ambience have no probability of getting randomized below a value of 5, which then increases to 100% chance of getting randomized at 10.*
- *Parameters that are stepped and not continuous have an increasing chance of getting randomized as variation depth increases (as soon as it's above 0).*
- *Parameters that are continuous always change, but the maximum amount is controlled by the depth.*

Surprise Snapshots

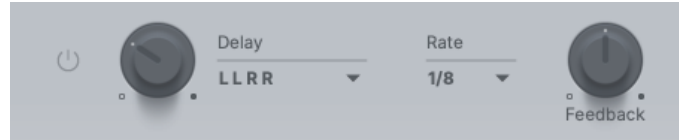


Usynth stores your Surprise results temporarily as Snapshots, i.e. each time you hit Surprise, a new snapshot is created while the previous one is saved for later. There are 8 snapshot buffers in Usynth that you can go back and forth between.

To go back and forth between Snapshots, click the circular arrow buttons underneath the Surprise button. For example, you could go back four snapshots that you created with variation depth 8 and use it as a starting point for subtle variations with a depth of 2.

Please keep in mind that Snapshots will be lost when you close Usynth or your DAW session.

Delay Section



Usynth features a built-in Delay unit that's simple to set up, yet super-flexible. Instead of a dozen parameters you have to set, simple and complex Delay configurations are already prepared – all you have to do is select a Delay preset and adjust Mix and Feedback. The Presets have been created with the needs within a synthesizer in mind.

On/Off

Click this control to activate/deactivate the Delay.

Delay Mix

This unlabeled knob blends between the dry signal and the delay effect.

The knob goes all the way to “wet only”. At the center position of the knob you get an equal mix of dry and delay signal.

Delay Presets

Click the menu to select from 22 Delay Presets, most of them well-known such as ping-pong or tape, but some a little more creative, including circle panning or filtering.

Click the menu to open the selection and pick a Preset.

Rate

Here you can set the Delay time in note values relative to your DAW tempo.

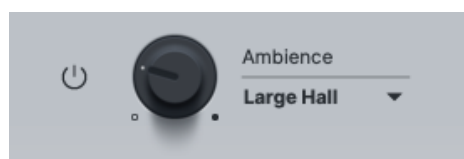
Note: The Rate sets the base resolution for the Delay – other resolutions may be used for Delay taps depending on the selected Delay Preset.

Feedback

Practically this knob sets the amount of Delay repetitions.

Tech Speak: This knob sets the level of feedback of the effect signal into the Delay input.

Ambience Section



The ambience section offers a selection of algorithmic and convolution ambiences and reverbs that are optimal for synth sounds.

On/Off

Click this control to activate/deactivate the Ambience effect.

Ambience Mix

This unlabeled knob blends between Dry and Ambience signal. It goes all the way to “wet only”, allowing you to create clouds of reverb without any dry signal.

Ambience Presets

There are currently 22 Ambience Presets, organized in order of reverb length, with an additional set of creative presets at the end.

Click the menu to open the selection and pick a preset.

Volume and Level Meter



The Volume knob – with a Level Meter right next to it – lets you adjust the output volume of Usynth for maintaining an optimal input level into the mixer or subsequent audio processors.

Interactive Keyboard



The Interactive Keyboard on the bottom of Usynths user interface is both a clickable keyboard and a display of notes and controls that Usynth receives from your DAW or hardware controller. It has two different modes depending on whether the Sequencer is on or off:

- **Sequencer Off:** The keyboard will display 5 Octaves from C1 (Midi note # 36) to C6. Any MIDI note received will play the synthesizer.
- **Sequencer On:** The C1-B1 octave of the Interactive Keyboard will be changed to the Sequencer Control Octave, offering various live features that let you perform with the selected Sequencer Preset.

Sequencer Control Octave

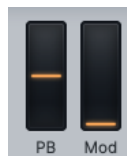


To display the Sequencer Control Octave’s key assignment, click the little keyboard icon right-next to the Interactive Keyboard and check out the left part of the page:



Hover over keys in the display to reveal their functions. For more insight see the Sequencer Reference above.

Pitchbend (PB) and Modulation Wheel (Mod)



Usynth features two standard synthesizer wheels corresponding to MIDI controllers.

Pitchbend (PB)

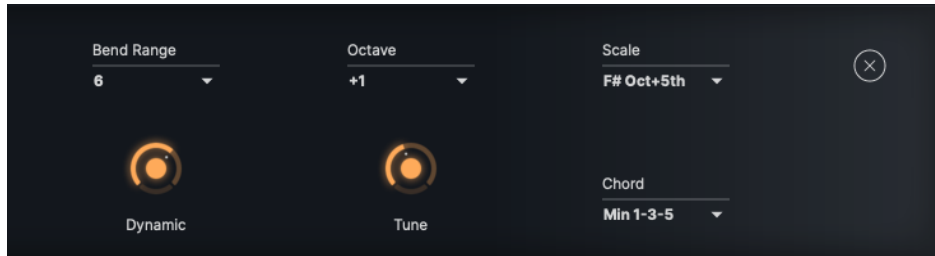
For soloing and effects you can bend Usynths pitch using a MIDI controller, usually a wheel. That wheel is mirrored as a control left of the Interactive Keyboard.

You can set the Pitchbend range in the Global Settings (see below).

Modulation

Each Synthesizer preset in Usynth has been set up with what the sound designer deemed the most useful modulation. You can dial it in using a Modulation controller/wheel on your keyboard.

Global Settings



Click the little keyboard icon right next to the Interactive Keyboard to access the Global Settings.

Global Synth Settings

Bend Range

You can adjust the range of the Pitchbend control/wheel between 0 and 48 semitones.

Dynamic

This is a global adjustment of the responsiveness of Usynth to MIDI note velocity.

This parameter is only functional when the Sequencer is off.

Octave

Here you can set the pitch of Usynth in octave steps, relative to received MIDI notes.

The difference to transposing your controller keyboard is that this parameter does not move the Sequencer Control Octave.

Tune

Fine-adjusts the tuning of Usynth in cents (percent of a whole tone interval). The maximum range is half a semitone (± 50 cents).

Global Keyboard Settings

Scale

For experimental purposes or simply because you're not (yet) a seasoned keyboard hero, you can force the MIDI notes Usynth receives to a scale, e.g. to avoid "wrong notes". Click under the label Scale to open the menu and pick from a variety of standard and experimental scales.

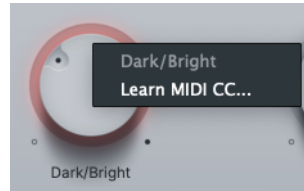
Scale will affect the Sequencer as well.

Chord

This lets you play "1-finger-chords", where one key creates an entire chord. Click under the Chord label to open a menu of available chords.

In Sequencer Mode, the Chord will define the Arpeggio notes, but also influence the other modes.

Assigning Usynth controls to MIDI controllers

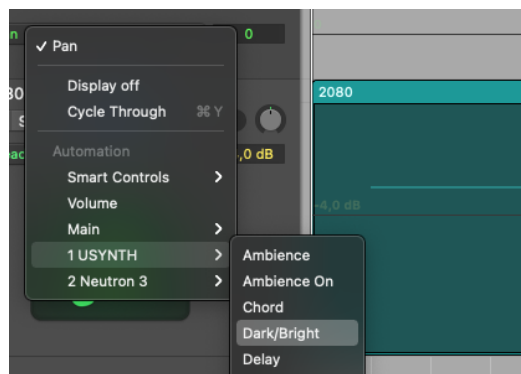


You can map Usynth controls to hardware knobs on your MIDI controller simply by

- right-clicking the control you want to assign,
- click “Learn MIDI cc” and
- turn the knob or fader, or press the button on your hardware controller.

You only have to do this once for all Usynth Titles, as Automation is a global function of the Usynth plugin.

Automating Usynth



A large selection of Usynths parameters can be automated in your DAW. Automation will even “survive” switching between Titles, as Automation is global to the Usynth plugin.

To learn how to set up and create Automation in your specific DAW, please refer to your DAWs user guide.

The Automation menu of your DAW will display Usynths parameters available for automation.

Sometimes Automation names of parameters may sound ambiguous – you can find out the exact Automation name of a control by right-clicking it on the Usynth UI.

For example, in the Automation menu the Software Knobs of the Synthesizer section are called “Syn Var”.

Ask Us please

If you have questions about Usynth or any UJAM products, our support team is there for you – please open a ticket when you need help: www.ujam.com/contact-us/

Tell Us please

Your opinions are not only very important to us – they have influenced, inspired and often initiated entire product series, individual products and features.

Any feedback you'd like to give is extremely welcome – here are a few links for you:

- Visit our Facebook page: www.facebook.com/ujainstruments
- Comment on our Youtube videos: www.youtube.com/ujainstruments
- Comment on our Twitter posts: www.twitter.com/ujainstruments
- Comment on our Instagram posts: www.instagram.com/ujainstruments

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