

ujam

**FX**  
FINISHER

# BOOST

ujam All Rise Save Save as

TRACK - RISER  
Filter Verb

MODE 01/05

NOTES  
Classic combination of reverse  
filter. The vanilla icecream of r

Input Loop Sweepiness Finisher Sensitivity

**User Guide**

## User Guide Version 1.0.0

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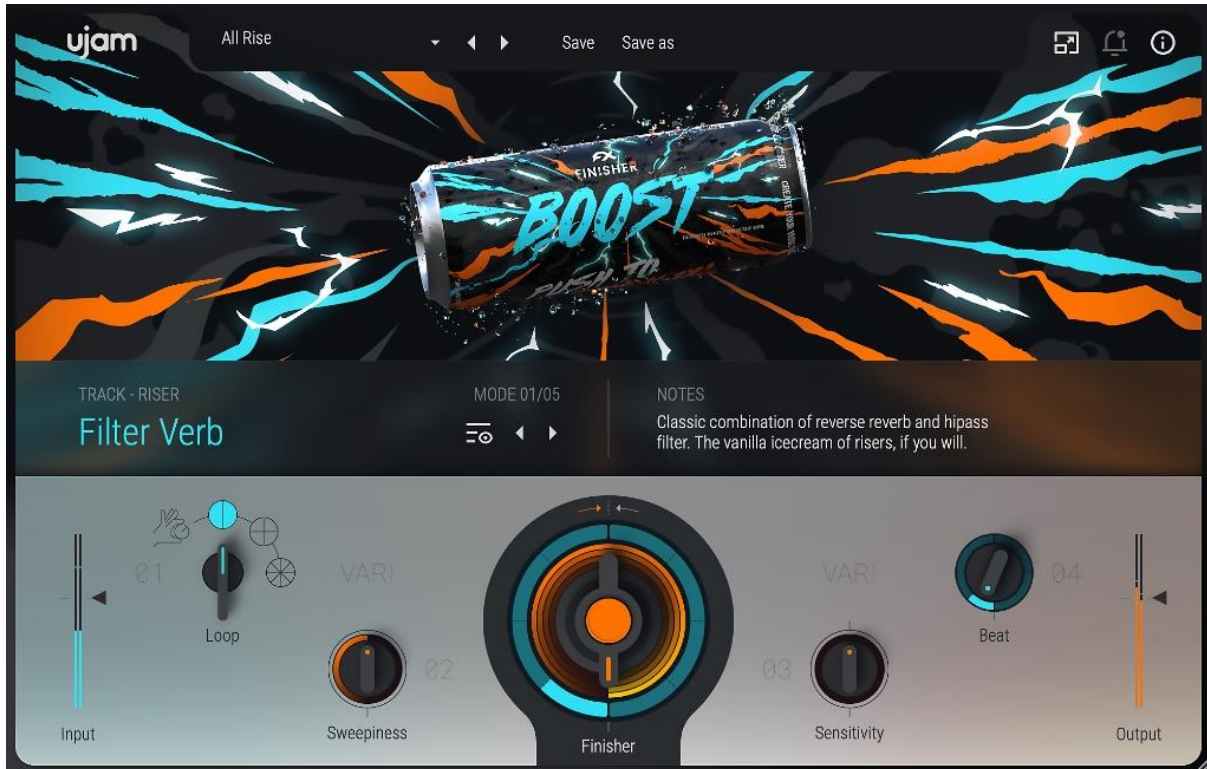
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## Welcome to Finisher BOOST



*Finisher BOOST*

The Finisher series is UJAM's take on creating innovative effects that inspire and lead to results. They're designed to deliver the power and flexibility of a full rack of audio processors and effects with the instant gratification of a single plug-in. Being a UJAM product, we've also applied our signature emphasis on spontaneity and ease of use. The Finisher series wants to be your companion in your music creation, always coming up with a fresh idea, never failing to inspire you and never leaving you with bland or boring tracks ever again.

A Finisher is not a Chorus, Reverb, nor Compressor or EQ – it is all of that and way more. It is built from a plethora of different effect types that get combined into entirely new and complex effect chains. There's an endless world of Finisher effect combinations that are not available in any other product – plug-in or hardware.

*Finisher BOOST* offers you highly professional audio quality and sound design inspiration packed in one sleek, modern and easy-to-use design.

Go ahead - put *Finisher BOOST* on your tracks and start playing with it. We hope it'll become a staple in your toolbox to provide you with joy and inspiration for years to come!

## What's Special About Finisher BOOST?

If you're familiar with modern music, you might know how integral it is and how difficult it can be to properly build and release the right amount of tension in your productions in a way that is interesting to the listener. We felt that there still wasn't a good solution for this yet, so we set out to make a plug-in devoted entirely to effortless transition FX!

*Finisher BOOST* is here to pump up your productions. The goal of *BOOST* is to literally 'boost' the level of interest that your track brings to a listener. Creating convincing transition FX usually requires one of two things: using the same samples from the same sample packs that every other producer has, or spending hours on detailed automations and effect modulations to dial in the perfect transition. Each of these solutions has their own unique problems.

On the one hand, you could use transition FX samples and sometimes get decent results, but you run the risk of sounding like everybody else and the FX in those packs are totally overdone and stale by now. In addition, it's also hard to get those FX samples to sit well in your mix, since they have absolutely nothing to do with the instruments in your arrangement. Alternatively, you could use your own genius to automate and build your transition FX on your own, but if that's your choice, you can say goodbye to the next few hours of productive work! Let's put an end to both of these ridiculous problems and crack open an instance of *Finisher BOOST*!

Unlike the other Finishers, *BOOST* actually offers 60 unique effect Modes, while other *Finisher* titles tend to have 50. We did this because we really wanted to create *one* single tool that will forever satisfy your transition effect needs. Ideally, owning *Finisher BOOST* is all you'll ever need from now on - no more scraping through those same old transition sample packs! *Boost* will always give you a highly attractive and highly usable transition effect that is unique to your input sound.

## Why Finisher?

We at UJAM are musicians, and Finisher was born out of our frustration with always tediously having to construct effect chains for every track – compressor, EQ, chorus, delay .. whatever it takes for a certain kind of instrument or vocal.

You know that feeling when you got a great basic track laid down, but you just can't get it to sound interesting? Sure you do, and we do too. That's why we designed Finisher.

Finisher is a one-stop solution to that problem, designed to make this process fast and easy and keep the inspiration high while delivering professional audio quality.



The Finisher series is designed to give you a companion that always comes up with a fresh idea, never fails to inspire you and never leaves you with bland or boring tracks ever again.

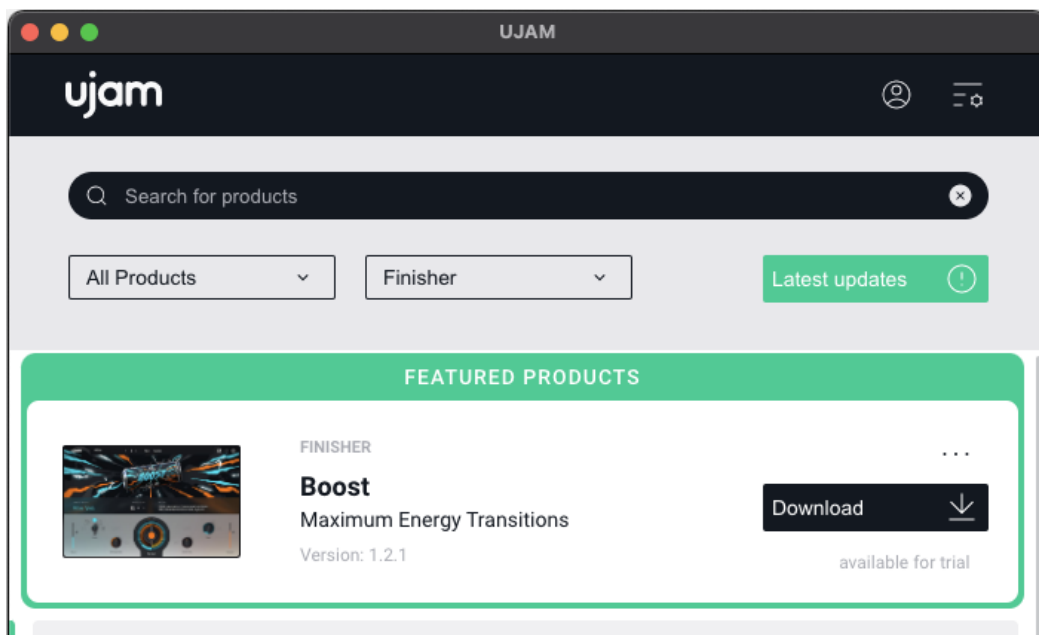
A Finisher functions like a complete mixer channel with insert effects, except you also get a dozen hands tweaking hundreds of controls in response to you tweaking just a few simple knobs.

Until now, you'd open a bunch of plug-ins and often get lost in possibilities, while all you would want is a dash of inspiration – finding a great-sounding treatment for your instrument that inspires you, tweak it a little, maybe automate it, and move on happily.

Now you have a Finisher!

## Installing Finisher BOOST on Your System

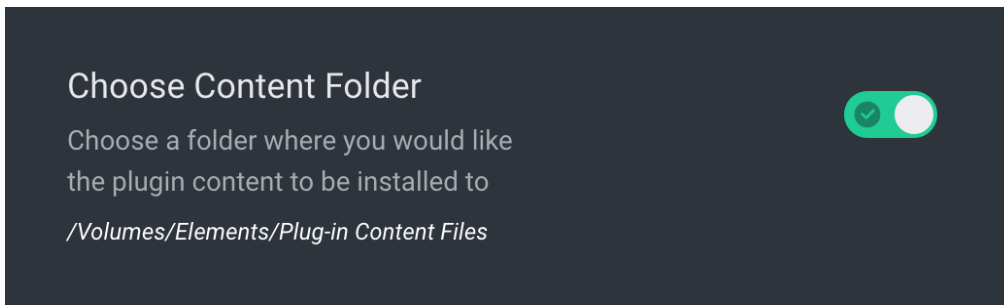
### Installing from the UJAM App



*Finisher Boost in the UJAM App*

We recommend installing Finisher BOOST from the UJAM App – it doesn't matter if you've purchased it or are just starting the 30-day trial period.

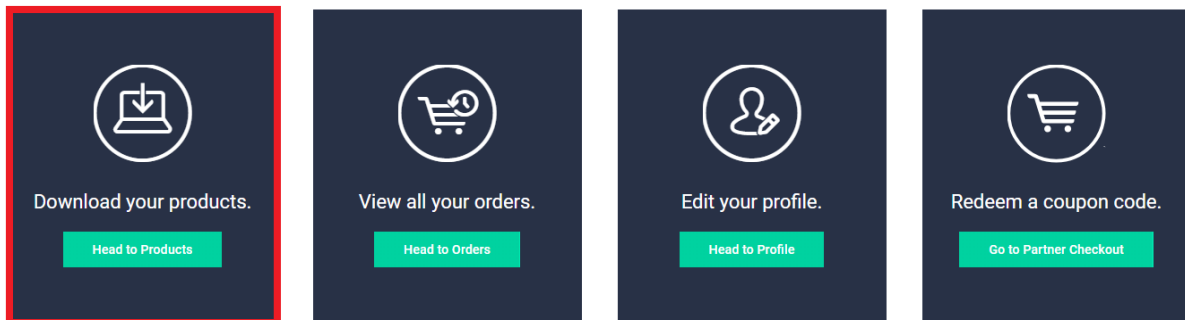
The UJAM App will always display all available Finisher titles. You can choose one, a few or all titles from here. In the UJAM App settings you also have the option to select a custom location for the plugin content files, for example if you prefer keeping your files on an external drive:



### Installing without the UJAM App

Installation without the Ujam app is very straightforward as well – double-click the installer file you got with the free trial email or purchase the product in our shop and download the installer from [your account](#). Just follow these steps:

1. [Log into your UJAM account](#)
2. Navigate to your 'Backstage' account overview
3. Click 'Head to Products' to view all of your products:



4. Navigate to Finisher BOOST and click the download button according to your operating system.



Using Windows?

- If you don't have a license yet and just want to load the free trial:  
<https://www.ujam.com/more/trials/>



- When you start a trial, you may be asked for your email address or asked to create a new account if you're new to UJAM – just follow the steps there as well.

## Trying, Buying, Authorizing

We only want you to spend money if you're absolutely happy with *Finisher BOOST*. Therefore, we grant you a 30-day trial period, during which the plug-in will run without any limitation. When opening *Finisher BOOST* during the trial period (or when clicking the Authorize button in the menu bar), you will see this overlay which shows:

- Information about your trial status
- A link to the product page where you can purchase a *Finisher BOOST* license after or during the trial period
- The fields to enter your credentials and authorize *Finisher BOOST* once you've purchased it (the license has to be linked to your UJAM account)

### Trial Screen

**Trial Runs**

Thanks for giving FIN-BOOST a try!  
Your trial is fully functional for 30 days.

**29** days left

[Continue Trial](#)

Get your license online

[Buy Now](#)

Already got a license?  
Activate here.

Email

Your Email Address

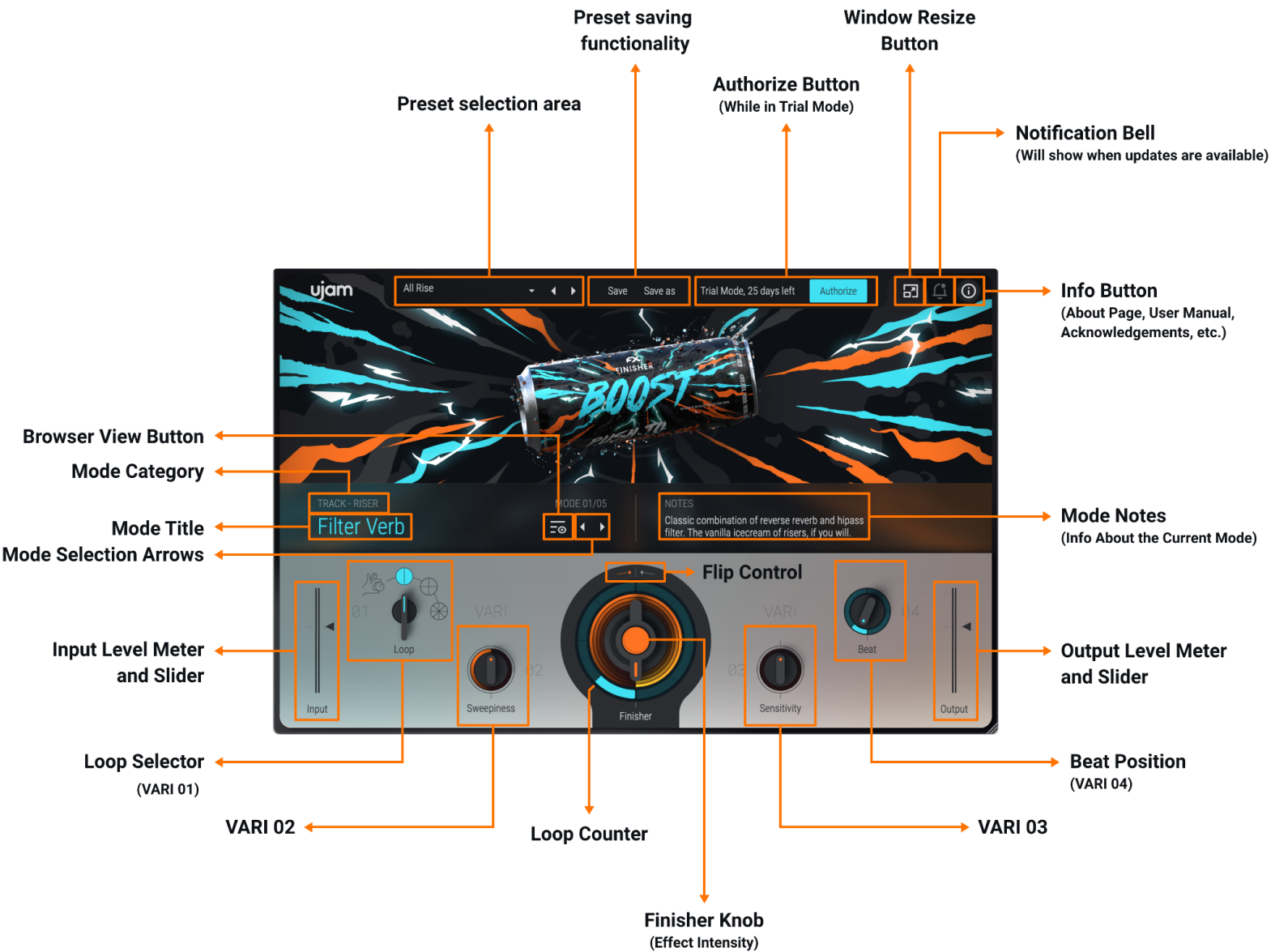
Password [Forgot password?](#)

\*\*\*\*\*

[Activate License](#)

## User Interface Overview

### Main View



## Browser View

Switch Category



Select Mode

Category Notes

## Adding Finisher BOOST to Your Track

After installing *Finisher BOOST*, it will appear in the **effect** plug-in menu of your VST-, AU- or AAX-compatible digital audio workstation (DAW).

Here you can select it as an insert for any stereo audio track, instrument track or bus.

Finisher BOOST should also appear in the plug-in selection of mono tracks in your DAW.

## Quick Start

Open Finisher BOOST in your favorite DAW. Pick a preset from the list - we recommend the 'INTRODUCTION' category for when you're first starting.

Turn the *Finisher Knob* to get more of whatever effect is selected, and play with the smaller *Vari 2* and *Vari 3* knobs to finetune the effect to your liking.

You'll notice that the effect is looping in your DAW as your session plays. That's where the *Loop* and *Beat* knobs come into play. Simply put, the *Loop* control adjusts the length of the repeating effect loop, while the *Beat* knob allows you to shift the effect and reposition the climax to any beat within the running loop.

Use the 'Manual' *Loop* setting if you want to draw in your own effect curve and escape the limitations of the loop engine!

That's the easiest way to get started, read along if you want more information.

*Note: Although the Modes are more visible on the UI, the Presets are really what you want to play with first! The difference? A preset changes all settings of BOOST - the levels, Mode, Finisher Knob and Vari knobs. Changing the Mode itself just switches the effect configuration but leaves the knobs and levels untouched.*

## What's Inside Finisher BOOST?

You could think of *Finisher BOOST* as a huge effect rack with almost unlimited slots for effect processors, all of which can be activated and adjusted with a simple click on the *Mode* selector.

*Finisher BOOST* features over 60 different effect types (called *Modes*). Get sounds moving with tools ranging from pitch shifters to dynamic impulse responses and everything in between – with a total of over 76 effect slots distributed across 5 buses plus a Master bus. That's quite some real estate if you'd try to build that out in your hardware setup!

The *Finisher knob* in the center of the interface gets wired to every parameter of every active effect, in varying degrees. No worries – this has already been done for you.

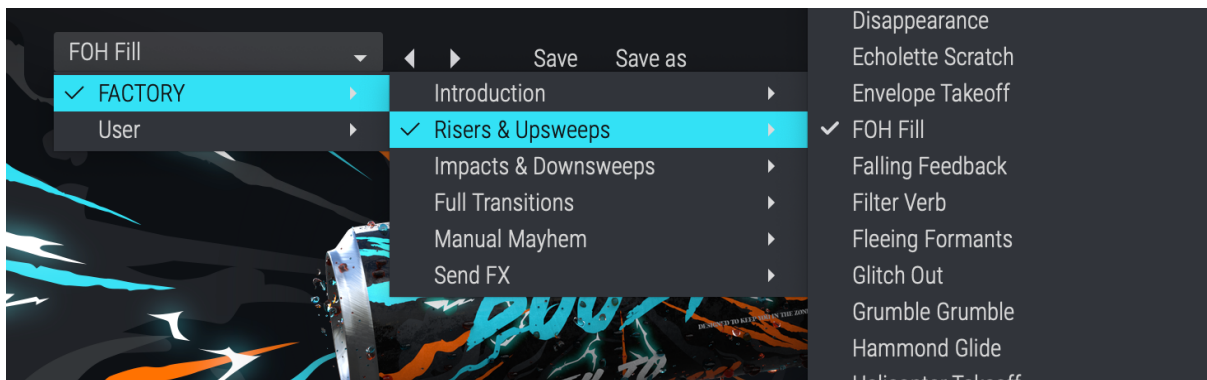
The *Finisher knob* always blends between dry signal and effect, also often ramping up a phaser while introducing a little distortion or mixing in a dash of reverb. What we mean to say is: it's more than just a dry/wet control - be sure you check out various positions for unique results!

Every Mode and its knob assignments are a complex sound design piece to create one particular “effect-transition” for your track. That you can’t see all the hundreds and hundreds of parameters under the hood is deliberate. It enables you to focus on complex sound changes as simple knobs, encourages you to use your ears and your openness to be inspired.

The four *Vari Knobs* allow you to adjust the effect to your needs. *Vari 2* and *3* are different with each *Mode*, but *Vari 1* and *4* are always the same in this Finisher, controlling *Loop* and *Beat*, respectively.

Switch Modes, turn the knobs, and make your transitions more beautiful, interesting, bigger, tougher, or even change them entirely. Achieving the same motion in conventional effect plugins would require dozens of automation lanes and diminish serendipity altogether.

## Finisher BOOST Reference



*Finisher BOOST Preset Menu*

## Loading Presets

The *Preset Menu* at the top of the plugin window lets you easily select from and step through the more than 200 included *Presets*.

You can either:

- Click the arrow buttons right next to the *Preset* name to step through the list
- Click the current *Preset* name or the downward facing arrow to open the dropdown menu

*If you're new to Finisher BOOST, we recommend you set up a loop and just go through the Presets to get an impression of what it can do.*

## Presets

Finisher *BOOST* comes with more than 200 Presets organized into various folders:

Preset Folder	Description
INTRODUCTION	Try these presets if you want a quick overview of what <i>BOOST</i> can do!
RISERS & UPSWEEPS	Check out this category if you're looking for a riser or upswing effect for your song - regardless of the input sound!
IMPACTS & DOWNSWEEPS	Presets in this category will give you massive and interesting impact and downswing FX for your track! Again, they'll sound good on just about any input signal.
FULL TRANSITIONS	Think of these as a fusion of risers and impacts - you get both sides of the equation for seamless transition!
MANUAL MAYHEM	It turns out that the complex transition FX that we've designed for <i>BOOST</i> also yields a ton of entertaining sounds when you tinker with them in <i>Manual</i> mode... so we encourage you to do exactly that!
SEND FX	If you turn the <i>Vari 3</i> control all the way down to the left, it will actually filter out the dry signal completely, leaving just the 'wet' FX that the Finisher is adding to the signal. These presets utilize that function so you can easily mix them in on a parallel chain or return send!

## Saving Presets

Once you have made changes to a *Preset*, you can save it in various ways:

- You can overwrite *Presets* using the *Save* command. This way you can make modifications or improvements to your preset and save the changes for future use

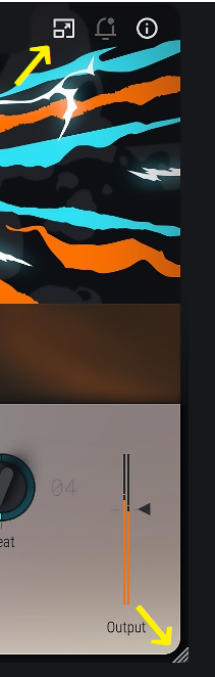


- You can save new User Presets under a different name using the Save as... command

Note:

- You cannot overwrite Factory Presets. Please use the Save as... command to create a new version of that Preset and save it to the User Library
- Either way, when saving a Preset, you can select a preset category for organization purposes. Once saved, you'll find your new Preset in the 'User' folder, organized into whichever category you've selected.

## Resizable Interface

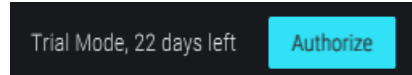
	<p>The user interface is now resizable to fit optimally on different sized screens.</p> <p>To resize, either click the “window” icon next to the notification bell in the top right corner or simply drag the three stripes in the bottom right corner of the user interface.</p>
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## Managing the Plug-In

### Trial Period

Like any other UJAM plugin, you can download *Finisher BOOST* and try it without limitations for 30 days.

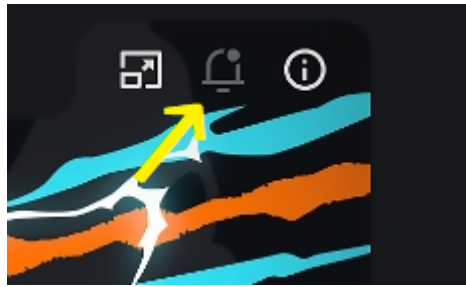
During that time, the menu bar of *Finisher BOOST* will show “Trial Period, X days left” and an *Authorize* button:



After the trial period expires, you will need to purchase *Finisher BOOST* if you wish to keep using it. Once you’ve done so, click the *Authorize Button* or open the *About Page* directly to enter your credentials (email address and password) and authorize *BOOST*. Of course you can also use the UJAM App for plugin authorization.

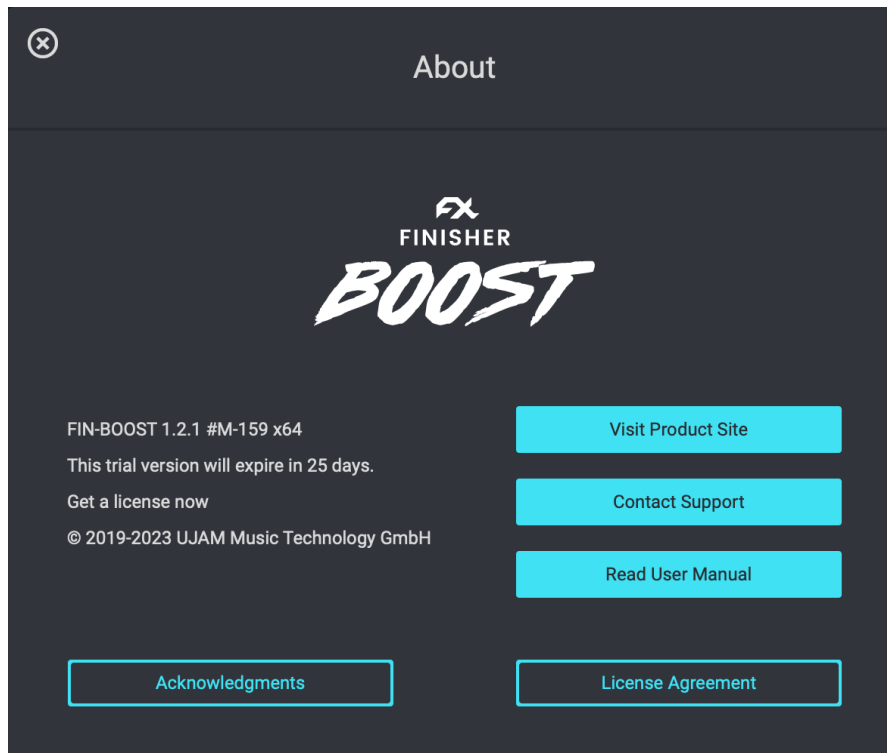
## Update

The little *Bell* icon in the menu bar of *Finisher BOOST* informs you of available updates. When an update is waiting, the icon will show a dot and a dialog will open where you will be given the option to download it.



*Note: Although we do our best to ensure that updates do not break any existing projects, we usually recommend keeping your previous installer in case you update in the middle of a project and something goes wrong.*

## About Page



The circled “i” symbol to the right of the menu bar gives you access to various types of important information:

- Acknowledgments – The people behind Finisher BOOST
- Visit Product Site – Product Page with demos, information and more
- Contact Support – Our support team will help you when in need
- Read User Manual – RTFM
- License Agreement – Nobody actually knows what's in there

## User Interface Concept

Here's the user experience concept of *Finisher BOOST* in a nutshell:

- At the heart of *Finisher BOOST* is the *Mode*. It sets up the entire machinery under the hood – the effect algorithms and their routing as well as the macro assignments for the main *Finisher Knob* and the *Variation Knobs*
- The *Finisher Knob* lets you control the intensity of the effect itself and therefore makes an important difference in sound. Generally, the rule applies: turn up the *Finisher Knob* for more of the effect.
- Use *Variation Knob 1* (labeled 'Loop') to select the *Loop Mode*: 'Manual' or 2, 4, 8 'Bars' (more details below).

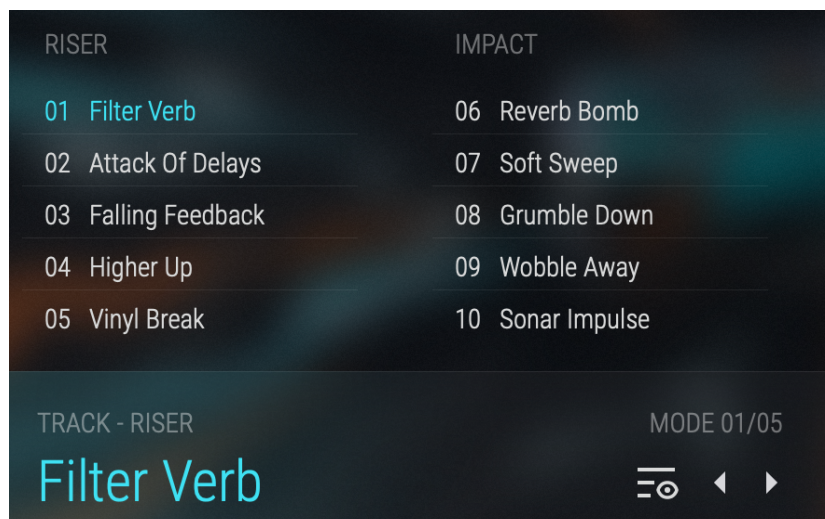
- *Vari Knobs 2 and 3* allow you to adjust aspects of the effect to your production or taste. Automate them for even more dynamic interest!
- *Vari 4* is assigned to the *Beat* parameter, which can be useful in some cases where you might want the climax of the effect to land on a beat other than the first downbeat of the measure. By default, we set this on beat 1.1 for you, which should cover most of your needs - but give it a nudge if you want to experiment!
- When you select a *Mode*, you will find descriptions or tips right next to the name, and the *Vari 2* and *3 Knob* labels will change to display that knob's functionality in that particular *Mode*

## The MODE Section

When going through *Modes*, we recommend you set the *Finisher Knob* to at least the center position (Higher is even better!) so you can properly hear the effect while stepping through.

*Modes* are carefully designed effect configurations in *Finisher BOOST*, each with its individual parameter settings, and a custom macro-assignment of parameters to the *Finisher Knob* as well as the *Vari 2 and 3* controls.

## Selecting Modes



*Browser View*

*Finisher BOOST* lets you select *Modes* in two different ways:

1. Click on the *Mode* title or the *Browser Button* to open *Browser View*.
  - Choose a category and click any *Mode* name to select that *Mode*.

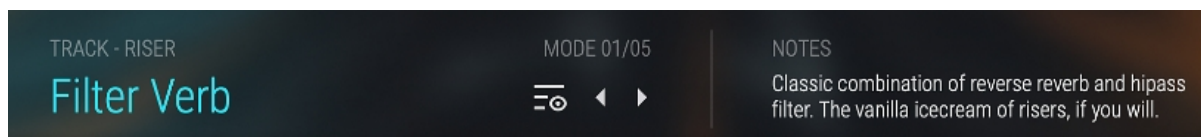
2. Click on the arrows next to the selected *Mode* title to step back and forth through the list of *Modes*.

## Notes

The number of the currently selected *Mode* is always shown above the *Mode Title*.

Please note that when switching *Modes*, the settings of the *Finisher* and *Variation* knobs remain unchanged. To change *Modes* including knob settings, step through the *Presets*.

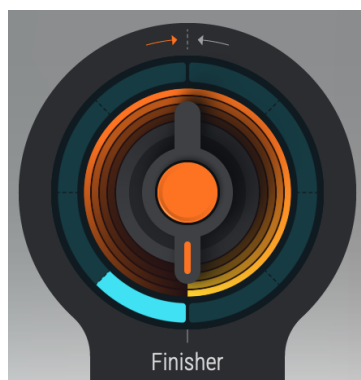
## Mode Notes



### *Mode Notes (right)*

The *Modes* within *Finisher BOOST* aren't conventional effects with learned names. Each one is a totally unique and independently designed effect chain. To help you out, right next to the *Mode* title you will find *Mode Notes* - brief descriptions of the effect world with usage tips.

## The Finisher Knob

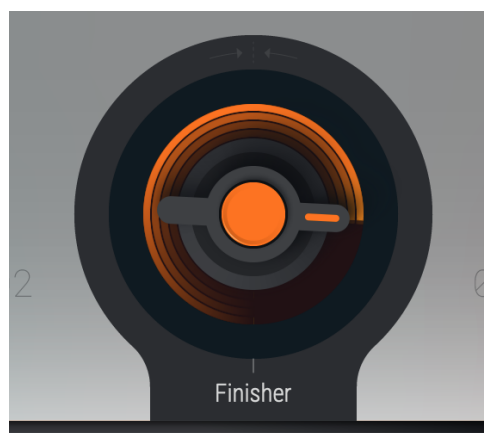


### *Finisher Knob*

The *Finisher Knob* is the central control in *Finisher BOOST*. It is a super powerful macro control, multi-wired into all effect algorithms under the hood, and carefully set up for each individual *Mode*. In general, the *Finisher Knob* allows you to define the intensity level (0 to 100) of the selected effect mode.

## Manual Mode

When *Loop (Vari 1)* is set to 'Manual', the automatic loop engine will be bypassed, and the effect intensity becomes bound to the *Finisher Knob* position. In this mode, you are encouraged to play with the *Finisher Knob* and automate it to create your own custom curves, transitions and modulations over the length of your choice. The effect intensity is displayed visually by the orange circle around the big *Finisher Knob*, which looks a bit like a phonograph record from old times.



*Effect intensity set to ~75*

We strongly encourage you to assign it to a MIDI controller like a modulation wheel or MIDI control knob so you can play along with your song and record what you like to create more dynamic tracks that will feel much more lively and interesting!

## Loop Mode

When *Loop (Vari 1)* is set to 2, 4, or 8 'Bars', the selected effect will evolve throughout playback, either starting at or ending with the point of highest energy, depending on what type of effect *Mode* is selected. For example, 'Impact' *Modes* will start at peak intensity and gradually ring out, while 'Riser' *Modes* will do the opposite. In this mode, you can try to automate the *Finisher knob* and use it as a dry/wet control, which allows you to bypass the effect when needed.

The orange circle around the big *Finisher Knob* visually displays the progress of the effect in real time. Use the *Finisher Knob* to set the peak intensity of the effect you're using. For example, if you are using a Riser as a transition from song part A to B, the Riser will be most dramatic when the *Finisher Knob* is set to 100. Setting the control to a lower value, such as 50, will limit the maximum potential of the effect, which is quite



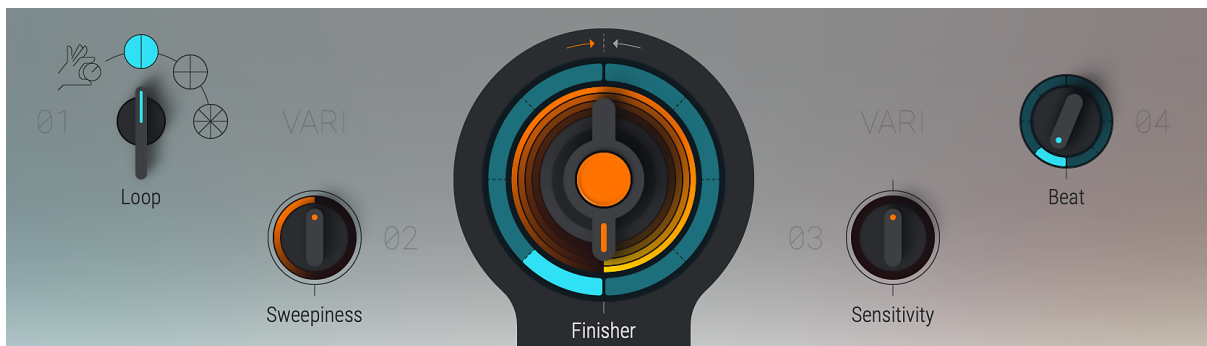
useful if you're after something a bit more subtle.

Note that the animated progress bar will only fill to a maximum value of what the Finisher Knob is set to.



*Finisher effect in progress*

## Variation Knobs (VARI 01-04)



The smaller *Variation Knobs* to the left and right of the *Finisher Knob* were designed to control the effect loop behavior and offer some variation to the effect's sound.

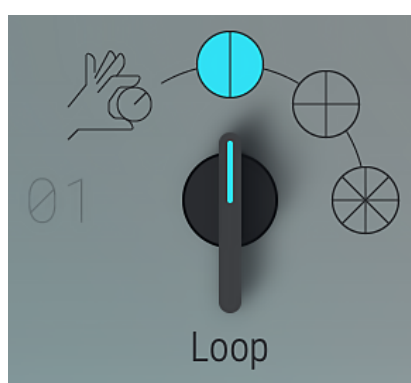
## Variation Knob Types

Also like the *Finisher Knob*, *Vari* knobs are pre-assigned to multiple parameters, each with their own scaling and range. This allows you to create complex changes with such simple controls. Their function assignments are named directly below each knob so you get an idea of what they might do.

In *Finisher BOOST*, regardless of what *Mode* is selected, the first and fourth *Vari Knobs* always control the *Loop* and *Beat* of the engine, respectively. The *Loop* control is a 4-way selector switch, while the *Beat* control is a continuous (infinite) knob.

*Vari Knobs* 2 and 3 are effect controls that are unique to each selected *Mode*.


## Loop






*Variation Knob 1*

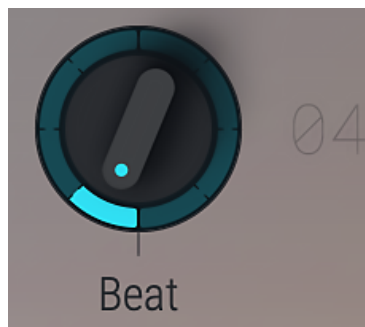
The *Vari 1* knob is also known as the *Loop* control. This control allows you to select the desired length of the transition effect you’re looking for. The plug-in is synced to the tempo of your DAW, so you can always trust that it will be accurate in relation to your session’s grid.

If you’re ever wondering where the effect will land in relation to your session’s grid, just remember that the loop engine will constantly repeat as the transport is running. For example, if you have a ‘4 bar’ loop selected, you can expect it to repeat every 4 measures starting on the first beat of measure 1. This means you will hear the effect repeat on the first beats of measures 5, 9, 13, 17, and so on. We recommend using your DAW’s automation functionality for switching the plugin on when you need the effect and then bypassing it, when you need an effect.

SYMBOL	NAME	DESCRIPTION
	<b>Manual</b>	This setting will bypass the loop engine, binding the effect to the position of the <i>Finisher Knob</i> so you can draw in your own custom effect automations!

	<b>2 Bars</b>	The selected effect will play and repeat over the course of 2 measures
	<b>4 Bars</b>	The selected effect will play and repeat over the course of 4 measures
	<b>8 Bars</b>	The selected effect will play and repeat over the course of 8 measures

## Beat



The *Beat (Vari 4)* knob allows you to shift the entire effect and reposition its climax to any beat within the running loop.

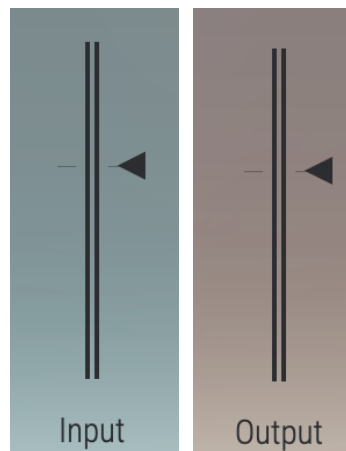
In most cases, you'll probably want the peak of the effect to point to the first beat at the start of the loop. For example, with a 4 bar loop length, you would want an Impact to start right away on beat one to give the new song section more 'umph' when it hits. In the case of a Riser, you'd want to use the 4 measures *before* the new song section to build tension. Both of these scenarios point to the first beat of the first measure (labeled 1.1) as the maximum energy point. Think of it as the beat you wish to emphasize to the listener.

By default, we've made sure that the *Beat* control always loads at '1.1' for you, since this would be the desired outcome in most cases. However, in some situations you might want to skew the effect to have it land on a different beat or even measure. That's exactly what this control is for! Play around with it and notice how the marker

on the *Loop Counter* around the *Finisher Knob* will update to match the new position in real-time.

To further refine the timing of the effect loop in your song, you'll want to either automate the plug-in on and off, or automate the *Finisher Knob* value down to zero for the moments where you don't want the effects to be heard.

## Checking and Setting Levels



*Input and Output Level and Meter*

The *Input Level Meter and Slider* in the bottom left corner of the plug-in allows you to attenuate or boost the level of the signal you send into *Finisher BOOST*, and the *Output Level and Slider* on the right side does the same for the signal coming out of *BOOST*. A few tips:

- Signals are at an optimal level if they are around the little calibration marks on the meters. Adjust them if they're not.
- Optimal input levels are important particularly for *Modes* that use distortion, compression or any kind of dynamic treatment.
- Optimal output levels are particularly important to avoid clipping and if you use subsequent processing in the same track.

Note that while you drag a slider, the resulting change will be displayed in dB.

*Finisher BOOST* is optimized to alter the signal's level as little as possible from input to output, but depending on the frequency content of the input signal and the processing applied (e.g. sub-bass on kick drums, high resonant filters on mid-rich signals) this is sometimes unavoidable.

## Using Input Level to Optimize Effects

Many effects, particularly dynamic filters, use the input signal level to control movements in the effect. If the input signal level is too high, you will hardly hear any effect.

*If you had to lower the Input Level a lot, compensate with Output Level. Of course, YOU knew this!*

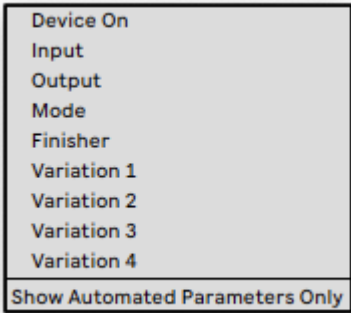
## Automating Controls

*Finisher BOOST* can be fully automated and MIDI-controlled and you will quickly realize how useful this is and how significantly it can add to your productions.

With *Vari 01* set to 'Manual', you can create stunning introduction or riser effects by slowly increasing the *Finisher Knob*. The other Vari knobs can also be automated. Build cool sequences by switching the Mode every few beats or add emphasis on specific beats by fading in the effect only on certain words or chords.

## Automatable Parameters

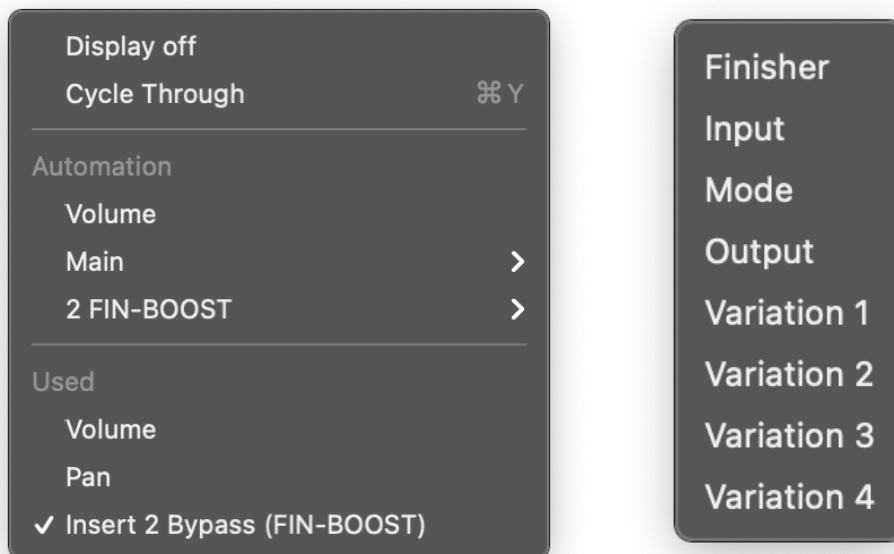
The following parameters can be automated via DAW Automation and – with the exception of Mode – using MIDI Control Change events:

 <p style="text-align: center;"><i>Automation parameters in Ableton Live</i></p>	<ul style="list-style-type: none"> <li>● Device</li> <li>● Input</li> <li>● Output</li> <li>● Mode</li> <li>● Finisher</li> <li>● Variation 1</li> <li>● Variation 2</li> <li>● Variation 3</li> <li>● Variation 4</li> </ul>
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*When automating the Mode, you will notice that between certain effects there are noticeable morph fades. These are due to temporary level jumps between the complex effect configurations and protect your speakers and ears. No reason to worry.*

## DAW Automation

To automate a parameter using the automation of your DAW, just find where you activate automation (usually a menu in the track inspector or hotkey “a”) and choose the parameter. The *Finisher BOOST* automation menu in Logic looks like this:



*Automation in Logic*

## Assigning BOOST Knobs to MIDI Controllers

It's great fun to modulate *BOOST's* controls with your favorite MIDI controller. However, this requires a little bit of work on your end, because all DAWs handle MIDI controllers differently for effects. There is no 'MIDI Learn' functionality in most of them.

The good news is that *BOOST* fully supports MIDI control. All you need to do is look up how your DAW handles MIDI controller assignments.

*Here's an example screenshot from Logic Pro – here you press B for the Smart Control view, then you can assign every BOOST control to a Smart Control internally using the Learn function, and do the same for assignment of your MIDI Controller to Logic.*





*Logic Smart Control view*

## Effect Algorithms

The 60 Modes in Finisher BOOST are built using 76 different effect algorithms as building blocks. There are five parallel buses fed into a Master Bus, plus a Dry Bus that feeds the unprocessed, but level-adjusted input signal to the Finisher plug-in's output.

MODE NAME	DESCRIPTION	VARI 2	VARI 3
<b>Category: TRACK Subcategory: RISER</b>			
Filter Verb	Classic combination of reverse reverb and hipass filter. The vanilla icecream of risers, if you will.	Sweepines s	Resonanc e
Attack of Delays	16th delays that ramp up. VARI 3 adds 32nd delays for extra, well, drama.	Texture	Drama
Falling Feedback	A modulator's feedback that dives into your track's cellar.	Sand	Darkness
Higher Up	Buffers your audio and slowly lets it climb up one octave.	Warp Speed	Grit
Vinyl Break	Slow down your record with your thumb, then release it on the downbeat. Just a bit more precise than in real life.	Grit	Crackle

<b>Category: TRACK</b> <b>Subcategory: IMPACT</b>			
Reverb Bomb	Commonly referred to as the dive bomb effect, this mode sends a single beat into an unreasonably big reverb tail.	Splash	Swallow
Soft Sweep	The DJ version of a crash cymbal: turns your music into pink noise and then slowly filters it away.	Noise	Movement
Grumble Down	A more subtle midrange accent. Good if you have no space left in the bass or treble range. Plus, there's a bonus robot on VARI 3.	Power Off	Robot
Wobble Away	Cheeky LFO filterdive that loses some speed in the process.	Lasers	Scratch
Sonar Impulse	Turns your signal into a sonar pulse, which for unclear reasons humanity has decided to find super cool.	Air	Breath
<b>Category: TRACK</b> <b>Subcategory: TRANSITION</b>			
Classic SweepBoom	Filtersweep to dive bomb. The EDM variant of "two drums and a cymbal fall off a cliff".	Sweep	LoFi
Sine Sendoff	This sine modulation is particularly suited for long buildups.	Warble	Feedback
Scratch Turn	A wall of reverse snippets leading into a rather fancy vowel filter accent.	Dirt	Distance
Verb Swell	Use several reverbs to emulate the equivalent of an orchestral cymbal swell.	Air	More
Stop & Start	Does exactly what the name implies. Make sure to try out manual mode for	Tape	Echo

	some oldschool scratching.		
<b>Category: DRUMS</b> <b>Subcategory: RISER</b>			
Speed Ramp	Takes the concept of popular snare fills that increase in speed, but applies it to any signal you send in.	Grime	Glitch
Glitch Out	The closer you get to the downbeat, the more your signal gets hacked and gated into smaller, thinner fragments.	Groan	Spread
Envelope Takeoff	Two bandpass filters slowly climbing up an imaginary slalom track.	Sweep	Stutter
Ringmod Stairwell	I will never truly understand how a ringmodulator works, but it certainly serves nicely as a riser effect.	Charge	More
Blackhole Slide	If a tapestop is too drastic but you want something in the same ballpark, try this discrete fade in of a low octave.	Devour	Filter
<b>Category: DRUMS</b> <b>Subcategory: IMPACT</b>			
Noise Splash	The traditional noise splash is a close relative to the dive bomb, but with a focus on the higher frequency range.	Noise	Space
Sub Drops	Generates the ever popular sub bass drop out of your signal. Very demanding for speakers, so please use with care.	Atmosphere	Absurdity
Laser Tag	The Laser Zap is another EDM classic. This one doesn't just sweep down, but reacts to your music too.	Shock	Dirt

Grit Groove	Triggers two gritty tape delay accents on the left and the right.	Wreck	Flange
LFO Hurryup	Combination of a subtle comb filter automation and a not-so-subtle LFO wobble.	Zap	Intensity
<b>Category: DRUMS</b> <b>Subcategory: TRANSITION</b>			
Echo Chamber	Imagine an old echo pedal being dropped onto a stack of crash cymbals. That about sums up this mode.	Sonar	Vacuum
Scifi Ignition	If a Star Wars Speeder Bike had ignition problems, this is what it would sound like. Ends with an appropriate Jedi Gong.	Boost	Ambience
Castle Thunder	Distorts and filters your input to resemble the classic "castle thunder", one of the few sound effects to ever reach meme status.	Turbo	Size
Drop It	This rather understated transition is a good "hidden" way to get extra rise and impact feel, without the listener really noticing.	Sweep	Misdirection
Two Sirens	You must try this in manual mode. Manual mode is your friend here. Try it now. Pretty please with a cherry on top.	Squeak	Echo
<b>Category: INSTRUMENT</b> <b>Subcategory: RISER</b>			
Shimmering Overtones	Octave pitchshifters with increasing feedback. Think of it as an attack of angry fairies that then instantly retreat for some reason.	Shimmer	Wash

Phasing Siphon	Slowly runs everything through a smooth phaser. Can also be used for that 70s "entire mix momentarily turns psychedelic" effect.	Hiss	Depth
Tumble Filter	Does what a tapestop effect does, just without it being a tapestop.	Airway	Messy ness
One Floor Up	A subtle, yet super funky riser add-on. Like in all modes, you can turn VARI 3 all the way down to isolate it.	Suck Up	Extra Disco
Simple Crescendo	Just a subtle crescendo for subconscious manipulation of the listener. VARI 2 adds a bit of ambient noise, VARI 3 some automated trebles.	Noise	Treble
<b>Category: INSTRUMENT Subcategory: IMPACT</b>			
Rotary Speed Down	Gentleman accent that resembles a hammond player doing a polite slide on the keyboard.	Shine	Drama
Dusty Sines	Also from the Gentleman category, please consider this mild drop of dusty sine waves.	Pump	Notch
Time Modulator	Absolutely not from the Gentleman category: A wild time modulation accent that comes to a screeching halt.	Rattle	Reverb
Classic Blitz	Please switch this mode to manual and try to play the classic Star Trek theme.	Gamify	Extra Taps
Swedish Chef	The acoustic equivalent of throwing the kitchen sink at your audio input.	Thrown Sink	Fraggles
<b>Category: INSTRUMENT Subcategory: TRANSITION</b>			

Granular Buckets	Sweeps into an accent of extremely narrow resonances.	Upsweep	Whoosh
Spectrum Shift	Messes with the formant structure of your signal. The riser moves them up, the impact moves them down.	Abrasiveness	Metal
Duck to Growl	Can also be used for instant ducking happiness. Set to manual and move the Finisher knob to three o'clock (or more).	Noise	Accent
Speeding LFOs	Switches from a serial to a parallel filter LFO on the downbeat. Sounds complicated in theory, but like a nice transition in practice.	Bass	Wetness
Radio to Smiley	Gradually applies a radio effect EQ, only to then release an outrageous smiley face EQ on the downbeat.	Additions	Reception
<b>Category: VOCALS Subcategory: RISER</b>			
Buffer Delays	Saves a snippet of your vocal into a buffer loop that then gets the classic filter rise treatment.	Snow	Repetition
Looped Verb	Sends your vocal into a reverb and then uses that for some buffering shenanigans.	Meat	Chorus
Echolette Scratch	If you ever played with an old tape echo, you've likely discovered its "rocket launch" effect when changing the speed. This does the same.	Robotics	Spring
Fleeing Formants	This mode applies a big plate, then slowly morphs the formants of that plate.	Suction	Pitchshift

Reverse Growth	An attacking army of general reverse-ness.	Storm	Spectacle
<b>Category: VOCALS Subcategory: IMPACT</b>			
Chatter Drop	An accent that sounds a bit like chatter. What else is there to say?	Spray	Sweeps
Cat Commentary	An accent that sounds a bit like cats. What else is there to say? Other than that cats are awesome.	Turbulence	Dogs
Fluffy Cloud	Feeds your vocal into several fluffy reverb snippets to generate an equally fluffy accent on the downbeat.	Downpour	Disruption
Time Freeze	If you take a split second of your signal and feed it into a frozen pitchshifter buffer, it sounds surprisingly close to a china crash cymbal!	Mid Air	Disorientation
Delayed Verb	A rather simple but effective accent is to add some extra reverbs and delays on the downbeat to lend the vocal some extra importance.	Downfall	Turmoil
<b>Category: VOCALS Subcategory: TRANSITION</b>			
Pitch To Glitter	Slowly pitches the signal up and then explodes it into a funky glitter bomb.	Confetti	Weight
Trip To Java	Dive head first into an impulse response of seemingly asian origin.	Gong	Distance
Slide To Synth	Put a banana peel onto a monosynth. No, really!	Flatulence	Distortion
Arcade Chops	This transition (a clear favorite) sounds as if you entered a retro arcade. Be sure to try out various	Invaders	Resolution



	knob positions in manual mode!		
Groove To Splatter	A groovy parallel filter rise. Another prime candidate to isolate by turning down VARI 3 and experimenting with manual mode!	Massiveness	Damping

All of these complex modules aren't only combined in *BOOST*, their parameters are also individually assigned and scaled to *BOOST*'s knobs, and are often automated by Envelope Followers, Curves, and LFOs.

## I Have Questions! Where Can I Send Them?

Please [submit a request](#) to our support staff. Thanks!

Don't hesitate, we're eager to help you out and learn about your opinion and suggestions. Many improvements and even products have been influenced by our user community!

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