ujam

UFX
REVERB

User Guide

UFX REVERB Version 2 User Guide (rev A)

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Welcome

UFX REVERB

Thank you very much for purchasing (or checking out a trial of) *UFX REVERB* - a product designed to provide you with exceptional control and stunning sonic possibilities for your reverberation needs.

What is UFX?

UFX is UJAM's take on common and traditional effects.

What do we mean by *UJAMs take*? Well, at UJAM many of us produce music and use effects and audio processors ourselves. We feel that since they have been invented in the mid of last century - by and for sound engineers - there's been a lack of innovation.

Effects are still mostly designed with sound engineers in mind - just look at the knobs and their names. Mind you, many popular effect plug-ins still emulate hardware from the 60s.

What we are missing is creative effects. Built with the musician in mind, not only concerned about accuracy and technical excellence but also inspiration and creativity. That is what we are aiming for with *UJAMs take*.

With our Finisher series we went to the extreme - a Finisher is an inspiring black box with a few - often intentionally weird-labeled - variation knobs. A Finisher says "You want to play? Let's play!" instead of "You have an effect problem? We should solve it in a very serious way."

Finishers have been highly acclaimed and prized by users and press, and we're proud of that. At the same time we've received a lot of user feedback asking for a little more control. Like 'What tools have you got for me when I want to play a bigger part in the creation of the sounds and not just be surprised and wowed?' Enter UFX.

The approach behind *UFX REVERB* and its future companions in this series is straightforward: Take a professional audio processing engine, slap a UJAM frustration-free user interface on it, then add some UJAM magic – we all want to play and have fun after all.

We designed UFX so that it speaks to musicians - creating, trying, exploring - not problem-solving - but of course the audio engine is more than up-to-par with the requirements of the sound engineer who looks for a new approach.

About UFX REVERB

UFX REVERB started as an effect that everybody uses all the time, because music doesn't really exist without spaces and ambiences. It's an algorithmic reverb, which means its focus isn't on super-realistic emulation of physical rooms, but on creating spaces that have a purpose - from underscoring an instrument's lushness to gluing tracks together. It's for people who want to *create* spaces not just *reproduce* them, and to go beyond physics.

Under the hood, *UFX REVERB* features a modular, extremely customizable reverb engine - and we've doubled the included modes to 20 - from realistic rooms and halls to crazy-dense modulated spaces to gated and reverse reverb. Stepping through the presets will give you a good idea of how versatile it is. Other important additions in version 2.0 are Dual Mode (for even more lushness), Freeze, Early Reflections, and the ability to mix wet and dry signals into the Filter and Finisher.

Reverb itself has the big advantage that parameters - unlike Threshold or Ratio on compressors - exist in real life and acoustics: Size, Time, Early Reflections, Pre-Delay, Diffusion and Damping are characters of rooms, spaces, surfaces, geometries. That's a basic overview, a kind of intro to professional algorithmic reverbs.

Here is where UJAM's take comes in. We thought, "What if you could color the reverb signal - make it sound like a megaphone, dull it down or saturate it?" This is why the filter section is there. It allows you to dial in the characteristics of real scenarios – think megaphone in a courtyard – but also lets you create a reverb that has only mids or sounds bitcrushed, and you'll hopefully appreciate as much as we do what that adds to the color palette and the way you can play with reverbs in a mix.

Of course we couldn't help adding one of our signature Finisher sections, the one you know from our newer virtual instruments. And here's where true magic starts - yes, you can spice up your reverb with a little Delay or Auto-Pan, but you haven't lived until you've heard what some of the Finishers from the Beyond, Glitch or Move categories can do.

We also added Auto Ducking and Freeze which may seem familiar, but play with them and you'll know they're not - they add tons of creative options and are such fun to play with.
Last-but-not least: The absolute life-saver for times when you really don't know what kind of reverb will excite you – just try hitting the "Surprise" dice a few times - ideally with the "Big/Small" knob all the way turned up – and be mindblown! We introduced Surprise with the USynth series to people's often-expressed delight, and we think it is almost even more fun in *UFX REVERB*.

So… tell us what you think. We can't wait to hear from you about how you're using *UFX REVERB* in your music - after all, that is what inspired it!

What's new in Version 2?

Version 2 is a comprehensive upgrade that adds the following new features:

- Dual Mode for rich, layered reverb
- Early Reflections for even more authentic room acoustics
- FX Input Control for turning UFX into a versatile multi effect
- 10 New Reverb Modes: From Drum Room to Shimmer, for realistic and creative ambiences and unique soundscapes
- 15 New Filters: Shape your sound with resonant filters, envelopes, and vocoder-like effects
- 40 New Finishers: Add texture and motion with grain, glitch and other unique sound design models
- 100 new Global Presets highlighting the new features

Installation

We recommend installing *UFX REVERB* from the UJAM App – whether you've purchased it or are just starting the trial period.
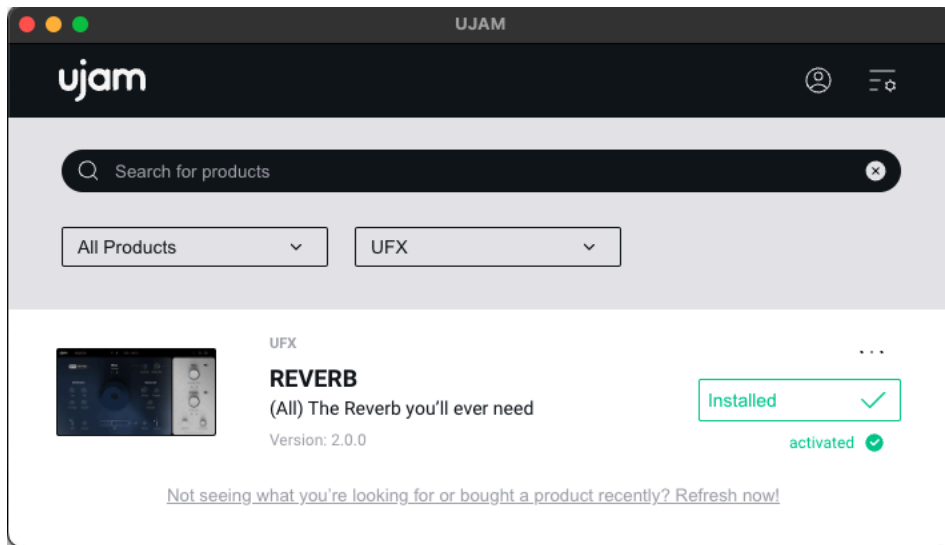
UFX REVERB in the UJAM App

Installing without the UJAM App

Installation without the Ujam App is an option if needed. Simply download the standalone installer from our knowledge base, then launch the installer and follow the prompts.

Trying, Buying, Authorizing

We only want you to spend money if you're absolutely happy with *UFX REVERB*. That's why we provide a 7-day trial during which the plug-in will run without any limitation.
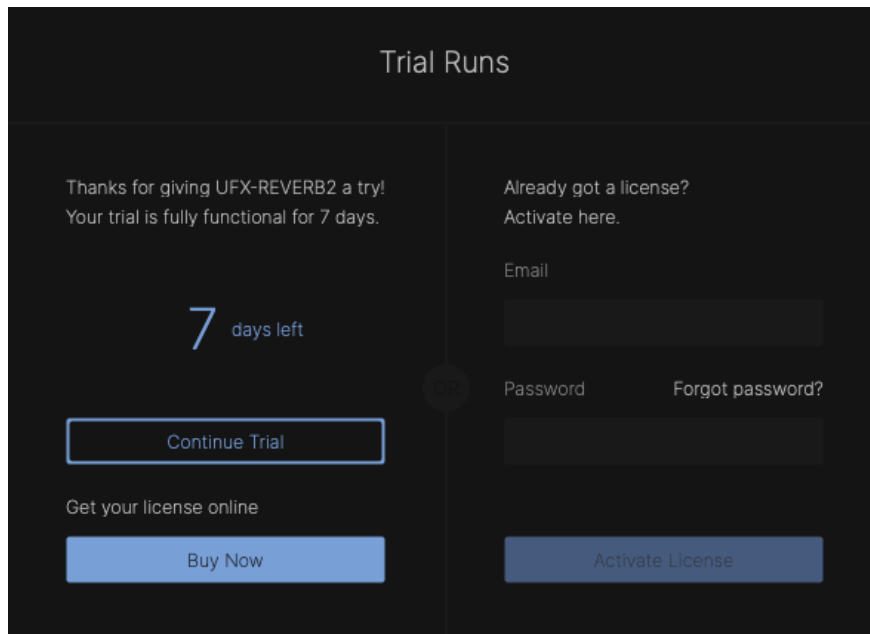
Trial & Authorization Screen

When opening *UFX REVERB* during the trial period (or when clicking the Authorize button in the menu bar) you will see this screen which shows:

- Information about your trial status
- A link to the product page where you can purchase a *UFX REVERB* license
- Fields to enter your credentials and activate *UFX REVERB* after purchasing it

How to Authorize

- Make sure that the product license* is in your UJAM account
- Launch the UJAM App -or- Insert *UFX REVERB* on a track in your DAW then enter the email address and password for your UJAM account

  * Note that Version 2 requires a new license and can't be authorized by a Version 1 license (a discounted upgrade is available for Version 1 owners).

Quick Start

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

Opening the Plug-in

After installing *UFX REVERB*, you'll find it 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 on an audio track, instrument track or bus/aux track.

Exploring Global Presets

When launching *UFX REVERB* in your DAW, first take some time to browse through the global presets at the top bar. These presets, categorized into *Ambience, Creative, Drums, Guitar, Keys, Mixes, Vocals* and more provide a variety of reverb styles to suit different production needs. Pick a preset from the menu, jump around between presets or step through the list by simply clicking the tiny arrows. This works best when you send a basic audio signal like a short loop to the plug-in (of course you can also play something live). Try using the Preset Lock feature to lock the Mix slider at a certain value (e.g. ~50%). This gives you a lot of control when browsing presets. Once you've found a preset you like, use the *Mix* slider to get more or less of whatever effect is selected.

Creating your Reverb

Before you start the sound design, try deactivating *Filter* and *Finisher* and set *Mix* to at least 50%, so you can clearly hear the actual reverb effect. Choose a *Mode* from the drop-down menu and begin adjusting the controls in the *Dimension* section: *Time, Size, Pre-Delay and Early Ref* (Reflections). For a basic *Pre-Delay* value, set it to 20 milliseconds. You'll notice that the reverb effect is audible, but might need some more tweaking. That's where *Character* comes into play. Fine-tune your reverb in the *Character* section using the *Diffusion, Damping*, and *Modulation* knobs. Now you can start spicing things up. Enable *Filter* and/or *Finisher* and select from their lists to make the reverb sound even more interesting. Push your plug-in to its limits by using the *Freeze* function in combination with the *Finisher* effects and escape the limitations of any regular reverb sound effect.

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

Reference

Loading Presets

The *Preset Menu* at the top of the plug-in window lets you easily select from and step through the included *Presets*.
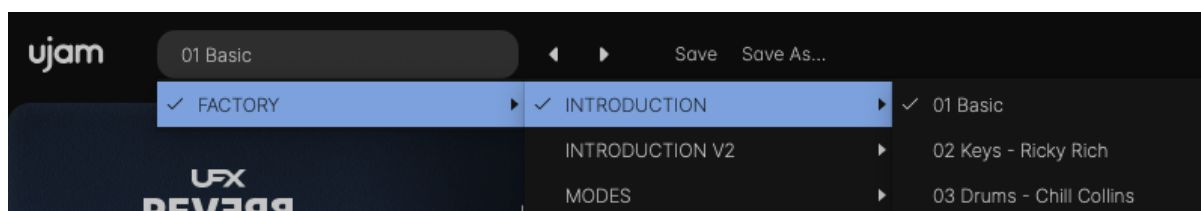
You can either:

- Click the arrow buttons right next to the *Preset* name to step through the list
- Click the current *Preset* name to open the dropdown menu
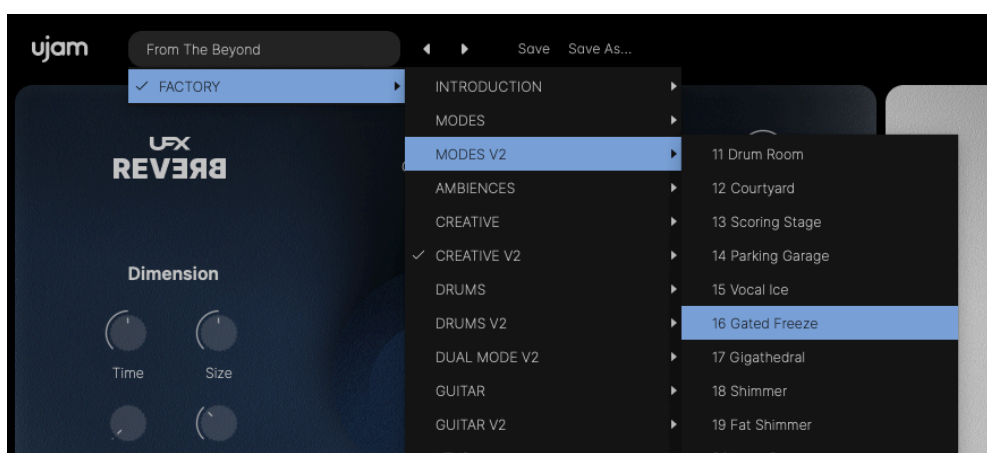
If you're new to UFX, we recommend you set up a loop and just go through the Presets to get an impression of what it can do.

Presets

UFX REVERB has a large number of Factory Presets divided into descriptive categories:

Saving Presets

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

- Overwrite a *Preset* using the '*Save*' command. Effective when you want that preset to recall the new settings.
- Create a new Preset with the 'Save As' command. Useful when you want to have both old and new settings available for recall.

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

The user interface is resizable to fit optimally on different sized screens.

To resize the window, do one of the following:

- Click the rectangle shaped icon next to the notification bell in the top right corner.
- Drag the three stripes in the bottom right corner of the user interface.
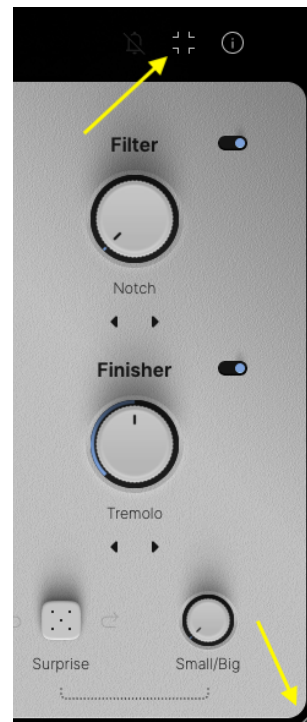
Managing the Plug-In

Trial Period

Like other UJAM plug-ins, you can download the plug-in and try it without limitations for a limited time.

After the trial period expires, you will need to purchase a product license if you wish to keep using it. Once you've done so, instantiate the plug-in to enter your credentials (email address and password) and authorize *UFX REVERB*. Of course you can also use the UJAM App for automated plug-in authorization.

Update

The little *Bell* icon in the menu bar 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.
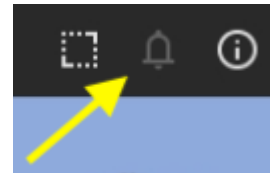
Note: Although we do our best to ensure that updates do not break any existing projects, we usually recommend keeping your previous installer in case you need to roll back to a previous version. Use the Uninstall feature for that plug-in in the UJAM App, then run the standalone installer for the version you want installed.

Plug-in Information
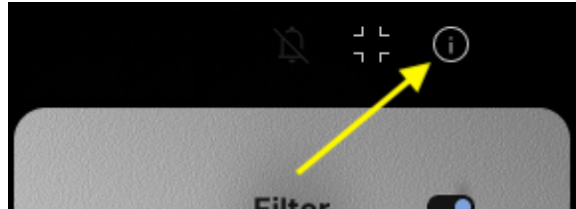
Clicking on the circled "i" in the top right banner of the user interface opens the *About* page where you can find detailed information about your plug-in.
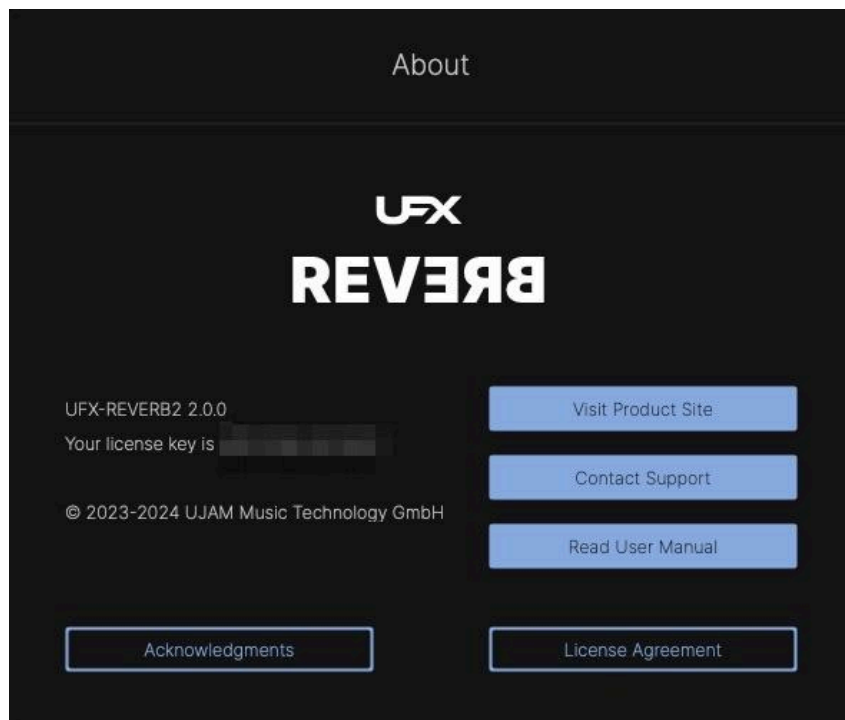
The *About Page* gives you access to various types of important information:

- **Acknowledgments** – The people behind *UFX REVERB*
- **Visit Product Site** – UFX REVERB product information on our website
- **Contact Support** – Start a support ticket if you need help
- **Read User Manual** – Opens the User Guide (looks like you did this!)
- **License Agreement** – Terms of the End User License Agreement (EULA)

Modes

UFX REVERB now includes 20 different Modes - from realistic rooms and halls to crazy-dense modulated spaces to gated and reverse reverb. (When going through the *Modes,* we recommend you set the *Mix* slider to at least 50%, so you can properly hear the effect while stepping through them.)

Selecting a Mode

UFX REVERB lets you select *Modes* in two different ways:

1. Click on the *Mode* title to open *the List View and* click any *Mode* name to select that *Mode*.
2. Click on the arrows below the selected *Mode* title to step back and forth through the list of *Modes*.

Please note that when switching Modes, the other settings remain unchanged. To change knob settings along with Modes, step through the Presets.
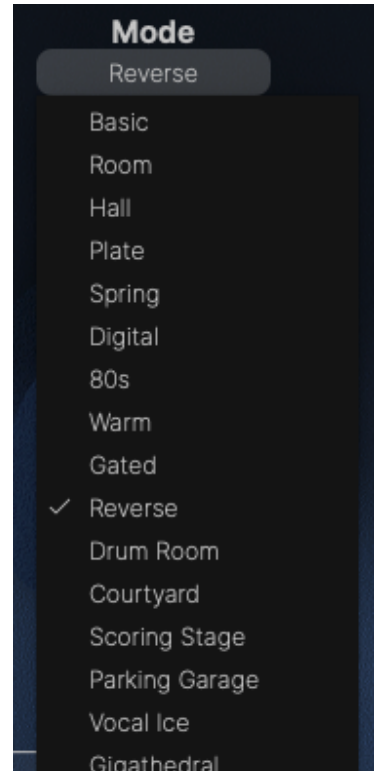
Dual Mode

This feature (new to Version 2) enables two slightly different reverbs combined for massive reverb and enhanced dimension.
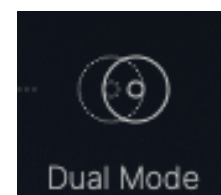
Mode Reference 1-10

name	description	use
Basic	An all purpose algorithm, optimized to quickly get a reverberated feel without having to use too much of it.	When your mix is crowded enough and you just need a touch of reverb that cuts through the mix.
Room	A warm room. Or a bright room if you forbid it to do any dampening.	Works best on percussive elements or to give signals some extra "body", but also a good starting point for heavy finisher use.
Hall	Claims more space than the basic algorithm, but a more natural sounding reverb.	Best for sparse arrangements where the reverb is supposed to play a clearly audible role. Particularly nice on vocals.
Plate	Less natural, but an absolute go to in pop mixes. Smooth, but requires less space than the hall algorithm.	Particularly nice on vocals. A classic trick is to slightly smear the consonants with a treble rich plate for extra smoothness.
Spring	A very shabby sounding spring reverb that eats up midrange frequencies like there's no tomorrow.	Common in tube guitar amps, try just a touch on any signal that sounds a bit "dead" or refuses to sit in the mix.
Digital	Reminiscent of early 80s reverb units. Grainy, a bit cold, a bit weird, yet strangely familiar.	Great companion for synths in general and edgy genres from indie to goth in particular.
80s	Reminiscent of 80s reverb units and optimized to boldly "sing along" with anything.	Put this on anything other than percussion and it will do things none of the other modes can do.
Warm	The classic "warm blanket".	We recommend this on single instruments, particularly in intros or breakdowns.
Gated	Choose a random Phil Collins documentary and FWD to where they talk about a particular tom fill.	The opposite of a natural room reverb, this is the classic choice for "designed" pop mixes with tight percussion.
Reverse	It's a reverse reverb. Reverse reverbs are fun. They just are.	Try adjusting the length and predelay to match the song's tempo to add a touch of "bounce" to almost any type of signal.

Mode Reference 11-20 (new to Version 2)

name	description	use
Drum Room	Virtually every setting sounds great with drums	For a lively, natural sound that enhances the mix without overwhelming it
Courtyard	Slapback-echo-y reverb of a school courtyard	Adds a distinct character with quick, reflective delays that simulate hard surfaces like concrete walls
Scoring Stage	Warm, breathing, living sound of a Hollywood studio scoring stage, perfect for orchestra and slow music	Create a lush, immersive ambiance with warmth and a sense of space that enhances orchestral and slow-tempo music
Parking Garage	The sound of a large concrete garage with only the pillars for diffusion	Try this on electronic tracks to give the snare a dramatic, cavernous sound that emphasizes its impact and creates an industrial aesthetic
Vocal Ice	A super-cold reverb with high-passed and low-damped frequencies	Add an icy, shimmering accent to vocal parts
Gigathedral	Larger-than-life cathedral	Simulate the vastness of a massive cathedral - perfect for creating awe-inspiring, ethereal soundscapes
Gated Freeze	Like a very long, very dense gated reverb. Picture a very long reverb through a noise gate.	Create the impression of endless rooms but with less blur and wash
Shimmer	Classic Shimmer reverb with +1 octave.	Add an ethereal quality to your sound, ideal for dreamy, otherworldly textures
Fat Shimmer	Shimmer with added -1 octave and random detuning.	Create a rich, wide, and subtly fluctuating shimmer ideal for dramatic atmospheres
Long Reverse	Reversed audio from 2-10 seconds	Similar to bouncing the reverb of a signal and re-inserting a reversed copy

Dimension

Dimension allows you to shape the spatial quality of the reverb, defining how 'big' or 'small' the selected reverb *Mode* sounds.

Tweak your *Mode* from tight rooms to vast, expansive halls, or even unnatural spaces that couldn't exist in the real world.

Note: The Size knob might be deactivated for some Modes that do not simulate a specific reverb environment.

Knob	Description	Use
Time	The decay time determines how long the reverb tail (reflections) continues after the initial sound.	Short decay times can create the impression of smaller, drier spaces like a studio. Longer decay times, on the other hand, can simulate larger spaces like a church or a concert hall.
Size	Changes the perceived size of the emulated space.	The larger the size, the bigger the space appears to be. Smaller settings will make the space sound more intimate.
Pre-Delay	Introduces a delay between the direct sound and the beginning of the reverb reflections. This gap is measured in milliseconds (ms) and allows you to control the sense of distance and spaciousness.	By increasing the pre-delay, you can separate the direct sound from the reverb, ensuring that the initial transients and attack of the sound remain clear and distinct. This can be especially beneficial for vocals, drums, and other instruments where you want the direct sound to be prominent.
Early Ref (new to 2.0)	Adds matching early reflections for every reverb mode.	Early reflections are the earlier (hence the name), less diffuse and rather more scattered direct reflections from closer surfaces, giving the reverb a better image of the sound source's position in the room. Dial them up for a "closer"-sounding reverb.

Character

The *Character* section allows you to fine-tune the sonic qualities and behavior of the reverb by shaping the tone, texture, and movement of the effect.

Tweak the sound of the reverb to suit the aesthetic you're aiming for.

Knob	Description	Use
Diffusion	Dictates how reflections spread out. High diffusion values result in a dense, smooth reverb with lots of tightly packed reflections. Lower diffusion values create a sparser, more distinct series of reflections.	If working with percussive or rhythmic material where you want to maintain a sense of the individual echoes, you might opt for a lower diffusion setting. If you want a smooth, wash-like reverb that doesn't draw attention to its own echo pattern (for example, on a vocal track or a pad) you would increase the diffusion.
Damping	Affects how quickly certain frequencies decay in the reverberated sound. High damping values result in high frequencies decaying faster. Lower damping values allow high frequencies to decay more slowly.	If your reverb is making the mix too harsh or bright, increasing the damping. A faster decay of high frequencies can warm up the reverb and simulate softer spaces with curtains, carpets, or people. If your reverb sounds too dull or is getting lost in the mix, reduce the damping to create a brighter, more present reverb sound, similar to a room with hard surfaces like concrete or tile.
Modulation	Introduces variation and movement into the reverb tail by slightly varying different aspects of the reverb over time, like pitch or time delay.	High modulation values can add a lush, chorused effect to the reverb. This can be especially effective on sustained sounds like vocals, strings or pads. If the modulation is causing the reverb to sound too busy or is clashing with other elements in the mix, you may need to reduce it.

Ducking

Ducking automatically reduces the level of the reverb effect in relation to the input audio signal.

The control reduces the reverb when the input signal is playing, causing the original input sound to be much more audible and less drowned out. When the input signal stops or falls below a certain volume threshold, the reverb level comes back up. By balancing this relationship between the two signals in this way, your original sound can stand out in the mix.
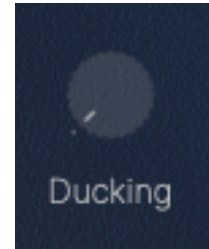
Mix

The Mix control allows you to adjust the balance between the unprocessed (dry) and processed (wet) audio signals. Moving the slider to the left allows more of the original, unprocessed signal to come through, reducing the prominence of the reverb effect. This can be useful when you want to maintain a more natural sound, or to add only a subtle hint of reverberation. Moving the slider to the right increases the amount of the processed signal in your output, thereby enhancing the reverb effect. This can be used to create a more spacious, atmospheric, or distant sound, depending on the specific characteristics of the reverb effect you are using.

Freeze

Freeze opens up a vast landscape of creative possibilities for your music production. The feature essentially captures and holds a short piece of reverberated audio and loops it. The sustained sound continues indefinitely, as long as the freeze function is active.

By freezing a sound with lots of reverb applied to it, you can create beautiful, ethereal ambient soundscapes. This can be great for film scoring, meditation music, or just as a background texture in a song. Also great when you're playing a synth pad, guitar, or any other instrument and you want a certain note or chord to sustain while you play other notes on top.

F*reeze* can also become a key component of your live performance. Transform your reverb effect into a sound generator by indefinitely sustaining the reverb's output and then manipulating that moment for creative effect by using the *Filter-* and *Finisher* sections.
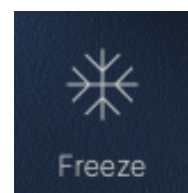
FX

This knob (new to Version 2) allows you to send any mix of dry and reverb* signal into the FX section, basically turning *UFX Reverb* into a full-on multi effect plus reverb. (Previously, only the wet mix could be processed by the Filter and Finisher.)

FX Input Mix

Preset Lock

Closing the lock will leave the Mix slider unaffected when selecting Presets. This is handy when you've already decided on a Mix setting and just want to try Presets, for example if you have *UFX REVERB* on an Aux Bus and want the Mix to stay at 100%.

Surprise

Hit the *Surprise* button with the dice icon to create a new Surprise variation like a true Armégerizer. The *Surprise* function can give you anything between super-subtle variations and a complete change of everything. You can adjust the variation amount of each Surprise step using the knob labeled *Small/Big*.

Surprise   Small/Big
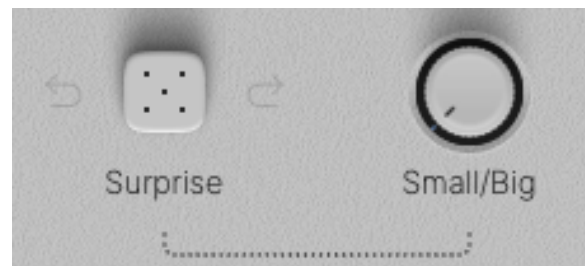
Every time you click Surprise, a completely new mix of settings is generated as a start for you to create your individual reverb sound effect, which you can save as a preset. Almost everything is affected by the randomization – every control and button, besides *Ducking*, *Freeze* and *Mix*.

Filter

The filter section incorporates various filters, allowing you to shape and manipulate the frequencies of your reverberated audio signal. Click on the filter title to open the drop-down menu or use the tiny arrows to step through the list. You can also bypass this section by clicking on the tiny 'on/off' icon.

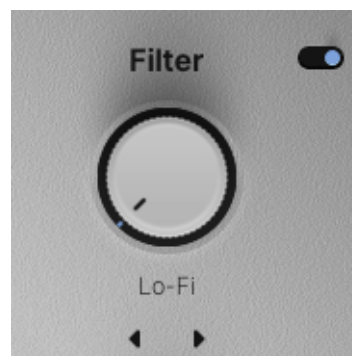In general each filter works by allowing certain frequencies to 'pass' through the filter while reducing or 'attenuating' others based on the specific characteristics of the filter. These alterations can be used for a variety of purposes, such as cleaning up, adjusting the tone or 'color' of the output signal.

Finisher

UJAM's innovative multi-effect Finisher concept is your invitation to explore a whole new world of sound. Seamlessly integrated into our Virtual Instruments and effects, such as *UFX REVERB*, or available as separate plug-ins within the Finisher series, it promises an endless playground of auditory experimentation. It's a powerful orchestration of various effect processors and your secret weapon for creative sound design.

The selection process is simple: either click on the current *Finisher* mode name to reveal a comprehensive list, or click the arrows to step through the options. You can also bypass this section by clicking on the tiny 'on/off' icon.
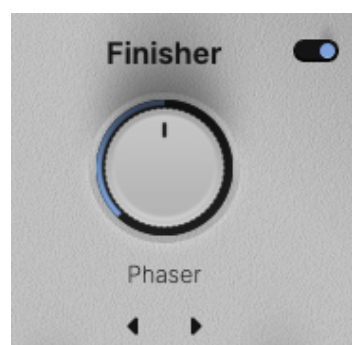
The beauty of the Finisher Mode is its ability to automate, allowing you to switch modes mid-track for an even more dynamic sound. Just a word of advice: some algorithms might cause brief glitches when switched, so plan for a short pause if required.

Also the Finisher effects are incredibly exhilarating to play live, enabling you to create mesmerizing sounds either with the *Amount* knob or by morphing seamlessly through various modes in combination with the *Freeze* function of *UFX REVERB*.

Filter Mode Reference (* new to 2.0)

Name	Description
Tilt	Attenuate or accentuate lower or higher frequencies
High Cut	Cuts high frequencies
High Boost	Increases high frequencies
Low Boost	Increases low frequencies
Mid Boost	Increases mid frequencies
Mid Cut	Reduces mid frequencies
Filter Sweep *	Modulated lowpass
Env Filter *	Wah effect responds to audio level
Lowpass	High frequency cut
Lowpass Reso	High frequency cut with resonance
Brickwall	Lowpass
Bandpass	Low and High frequency cut
Bandpass Reso *	Low and High frequency cut with resonance
Highpass	Low frequency cut
Highpass Reso *	Low frequency cut with resonance
Notch	Selectable mid cut
Notch Reso *	Selectable mid cut with resonance
Manual Phaser *	Phasing
Manual Phaser Reso *	Phasing with resonance
Comb	Comb filter
Reso Comb *	Comb filter with resonance
Env Comb Up *	Envelope with Comb swept up
Env Comb Down *	Envelope with Comb swept down
Radio	Mimics sound of a small radio
Telephone	Mimics sound of a phone
Megaphone	Mimics sound of a megaphone

Tube	Vacuum tube distortion
Fuzz	Guitar pedal distortion
Amp	Guitar amplifier distortion
Saturate	Overdrive
Lo-Fi	Reduced fidelity
Bit Crush	Reduced bit rate
Filt Crush	Bit rate and high frequency reduction
Filt Dist	Distortion with Lowpass Filter
Resonators *	Frequency resonance
Inharmonic	Inverts frequency spectrum
Ring Mod *	Ring modulator
Rumble *	Increased low frequencies
Sizzle *	High frequency exciter
Pan *	Placement in stereo field
Width	From mono to stereo

Finisher Mode Reference (* new to 2.0)

| Category	Name	Description
BASIC	Tremolo	Creates a pulsating or "trembling" sound that adds texture, movement and dynamics
	Auto Pan	Add a sense of motion to a sustained or repeated sound with this speedy auto-panning effect.
	Slicer 1/8	Modulates and chops the signal into 8th notes using a beat cutter and auto-filters
	Slicer 1/16	Modulates and chops the signal into 16th notes using a beat cutter and auto-filters
	Gate	Speed Gater, similar to "Gate 1/12"
	Gate 1/4	Speed Gater with 4th note gate length
	Gate 1/8	Speed Gater with 8th note gate length
	Gate 1/12	Speed Gater with a 12th note gate length
	Gate 1/16	Speed Gater with 16th note gate length
	Gate 1/32	Speed Gater with 32nd note gate length
	Saw Gater	Similar to "Gate 1/12" but with Sawtooth oscillator
	Vibrato	A regular, pulsating change of pitch
	Chorus	Thickens the sound and makes it richer
	Flanger	Flanger effect based on a modulated delay line
	Phaser	Creates a swirling or whooshing Phaser effect
	Phaser Fbk	Another Phaser effect with incorporated feedback
	Warm Drive *	A soft saturation distortion
BEYOND	Time Warp	A sequenced ring modulator
	Time Is Fleeting	Allows you to scratch your brass signal by means of a cut up tape delay
	Sea Of Resonances	Freezes your signal into a cloud of sound with various, slowly moving resonances
	Synthesize	Abstract blips of digital synthesis

	Drones	Spooky atmosphere
	Flutizer	A bunch of ambient flutes
	Electro Cluster	Purposefully cold sounding delays and re-sequences
	Evolving Freeze	Turns your signal into an ever-evolving pad
	Raindrops *	Random pitches
	Voodoo Glitchcraft *	Random sample/hold
	Clappedy Go *	Rhythmic phasing
	Voodoo Poisoned *	Resonant ring modulation
CHARACTER	Filter Alterations *	Rhythmic filter
	Bit Crush *	Resonant bit crushing
	Toe in the Mud *	Reduces definition
	Evil Drones *	Distance effect
	High Tones *	Eliminates low frequencies
	Neo Super LoFi *	Sample rate reduction
	Neo Space Station *	Resonant feedback
	Neo Hot Bath *	Bit rate reduction
DELAY	Delay 1/2	Delay set to a half note value
	Delay 1/4	Delay set to a quarter note value
	Delay 1/8D	Delay set to a dotted 8th note value
	Delay 1/8	Delay set to an 8th note value
	Delay 1/16	Delay set to a 16th note value
	Ping Pong 1/4D	Stereo Pingpong Delay set to a quarter dotted value
	Ping Pong 1/8D	Stereo Pingpong Delay set to a dotted 8th note value
	Ping Pong 1/8T	Stereo Pingpong Delay set to a 8th triplet value
	Multi Tap 1/8D	MultiTap Delay set to a dotted 8th note value
	The Shining *	Highpass
	The Syncopator *	Slap delay

GLITCH	Big Groover	Sequenced sample rate reduction
	Second Shadow	Adds echoes of chopped up re-sequencing of the original signal
	R2 Flange2	Turns your signal into a particularly cute robot
	Retro Gamer	Makes your signal small and decorates it with various gameboy-ish artifacts
	Percussive Resonances	A stepped and auto-panned bandpass filter
	Hardcastle Cutter	A multi-faceted stuttering effect
	Filter Bros *	Random chopped rhythm
	Pitch Screamer *	Highpass resonance
	Ever Rising *	Moving high frequency
MOVE	HPF Motions	A stepped high-pass filter sequence
	Reversinator	Reverses the signal in a short time slice
	Reversinator Long	Reverses the signal in a long time slice
	Percussionizer	A combination of sequenced equalizers and pitch shifters
	Industrial Delay	A time-synced, ever-changing delay that randomly changes playback direction
	Pan Sequencer	A more sophisticated version of an 'auto pan' effect
	Terminator Bend	Applies the infamous half-tone pitch drop to the signal, made famous by a well-known movie
	Tape Stopper	The traditional tape stop effect
	PolyMod	Adds various types of modulation and filtering, which are offset in a polyrhythmic way
	Drama Swell	In case your brass swells are not dramatic enough
	Long Term Modulator	Sequenced automation of EQ, filters, chorus, delay
	Ducker Straight	Straight volume ducking
	Ducker Complex	Ducking via filtering, delay, panning and automation
	Drive the Sequence *	Heavy limiting

	Ring the Phone *	Phasing highpass
	Double Timer *	Rhythmic highpass
	Strobe Light *	Sawtooth tremolo
	Moving Cloud *	Pulsating moving filter
	Fragments *	Rhythmic transients
	Old Cassette *	Distorted wow & flutter (keep a pencil handy)
PITCH	Glitch Grooves *	Pulsating glitches
	Pitchman *	Twisted tuning
	Swamp Creature *	Phasing highpass
	Fluxx Cutter *	Sample and hold
	Vorlon Scale *	Ring modulation
	Voodoo Tormentor *	Pitched up with feedback
	Voodoo Bullet Time *	Pitched up with phase
	Neo Infinity *	Infinite feedback
TONE	Fat and Dirty *	Saturation
	Way Too Old *	Lowpass
	Schizophrenic *	Clipping
	Munch Filter *	Lowpass with sweeping filter
	Historic *	Just mids
	Damperesque *	Resonance
	Pimp My Brahms *	Adds a lower octave
	Take The Fifth *	Adds a 5th above

Checking and Setting Levels

The Input Level Meter and Slider in the bottom left corner of the plug-in allows you to attenuate or amplify the level of the signal you send into *UFX REVERB*, and the Output Level and slider on the right side does the same for the signal coming out of *UFX*.
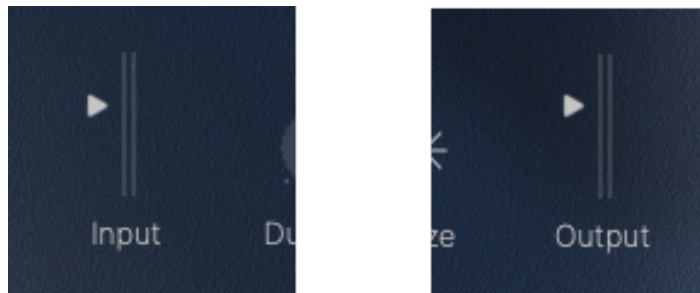
Input and Output Levels and Meters

A few tips:

- Signals are usually at an optimal level if they are around 0.0 dB. Adjust them if they're not.
- Optimal input levels are important particularly for *Modes* that use 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.

UFX REVERB 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 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 need to lower the Input Level a lot, compensate with Output Level. *Of course… YOU knew this!*
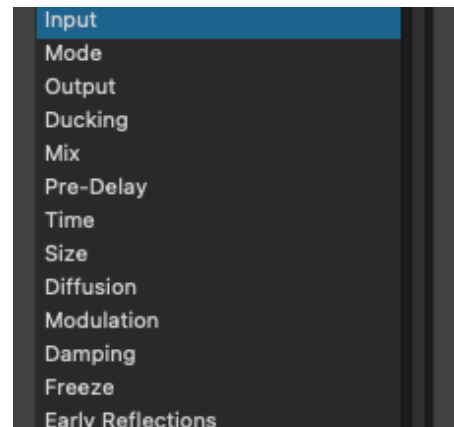
Automating Controls

UFX REVERB 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 displayed parameters can be automated via DAW Automation and – with the exception of *Mode* – using MIDI Control Change events.

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 they can protect your speakers and ears. No reason to worry!

DAW Automation

To control 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 *UFX REVERB* automation menu in Logic looks like this:
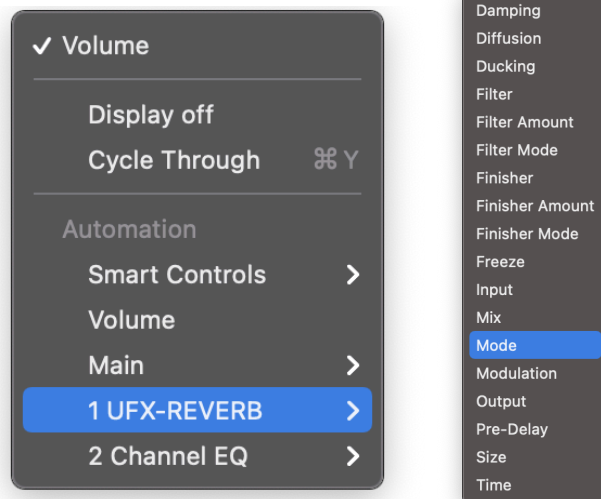
Assigning Knobs to MIDI Controllers

It's great fun to modulate *the UFX* 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.

Here's an example screenshot from Logic Pro – here you press B for the Smart Control view, then you can assign every UFX 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

Ask Us (Please!)

If you need help or have questions about *UFX REVERB* (or any UJAM products), our support team is here for you – please *Submit A Request* via support.ujam.com

Tell Us (Thank You!)

Your opinions are very important to us – they have often influenced individual products and features and even inspired entire product series. Any feedback you'd like to give is welcome and appreciated – here are a few links for you:

- Visit our Facebook page: facebook.com/ujaminstruments
- Comment on our Youtube videos: youtube.com/ujaminstruments
- Comment on our Instagram posts: instagram.com/ujaminstruments
- Comment on our X posts: x.com/ujaminstruments

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We Inspire, U Dare.