# User Guide

**FX**

**FINISHER**

# RETRO

**Version 1.0.0**

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*Finisher* RETRO

# Welcome to Finisher RETRO!

The Finisher series is UJAMs take on creating innovative effects that inspire and get results. They're designed to deliver the power and flexibility of a full rack of audio processors and effects with the instant gratification of one single plug-in, with the spontaneity and ease of use that is the signature of UJAM products.

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 and boring tracks ever again.

A Finisher is not a Chorus, not a Reverb, Compressor or EQ – it is all of that and way more, because it is built from a plethora of different effect types and combines them into entirely new complex effect chains – there's an endless world of Finisher effect combinations that are not available in any other form of effect – plug-in or hardware.

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

Go ahead putting Finisher RETRO on your tracks and play with it – we hope it'll become a staple in your toolbox and provide joy and inspiration for years to come!

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# What's special about Finisher RETRO?

Finisher RETRO lets you easily add character, age and patina to all your sounds, using a combination of best of both worlds: Authentic emulations of analog effect units from the 60s, 70s, 80s, 90s and state-of-the-art modern sound design, packaged in inspiring multi-effect setups. Do you ever play classic records and think *"That. Sounds. GREAT! How do I get that vintage vibe in my track?"* Finisher RETRO aims to do exactly that.

Our experts have done the hard work and captured the classic reverbs, delays, flangers, tubes, tape hiss and *magic* for you. Add vintage mic character and lush ambience to vocals, phase and chorus your keyboards, band-echo your guitars, tape-machine your drums - and get inspired with every single preset.

Just like the other Finishers, RETRO offers 50 modes and four tweakable variation knobs. The powerful Finisher knob at the center of the user interface makes complex effect chains easy to control. As always, Vari knob number four (*"Color"*) is the same in all Modes while the other three Vari knobs vary in each individual Mode. There's a lot to discover with effect algorithms from Decay to Delay and Age or Release Date to Speed and Stereo Width.

# 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.

Like, 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, we do too, and 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.

A Finisher functions like a complete mixer channel with insert effects, except you also got a dozen hands tweaking hundreds of controls at the same time as you tweak 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 got Finisher!

# Installing Finisher RETRO on your system

Installation is straightforward – 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.

We have designed the entire process of downloading, activating and authorizing Finisher RETRO with a strong focus on simplicity. It's important to us to make it as easy as possible for you to get your hands on Finisher RETRO – and make it your own if you like it.

## Trying, Buying, Authorizing

We only want you to spend money if you're absolutely happy with Finisher RETRO. Therefore, we grant you a 30-day trial period, during which the plug-in will run without any limitation. When opening Finisher RETRO 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 RETRO license after or during the trial period.
- The fields to enter your credentials and authorize Finisher RETRO once you've purchased it (the license has to be linked to your ujam account).

# User Interface Overview



| Number | Description |
|--------|-------------|
| 1 | Preset Area: Select, Load and Save Presets |
| 2 | Mode Title |
| 3 | Mode Selector Arrows |
| 4 | Category Name |
| 5 | Mode number in Category |
| 6 | Mode Browser |
| 7 | Mode Description |
| 8 | Input Level Meter and Slider |
| 9 | Vari Knobs 1-4 |
| 10 | Vari Knob Labels (individual per Mode) |
| 11 | Finisher Knob |

| 12 | Finisher Knob Label |
|----|---------------------|
| 13 | Output Level Meter and Slider |

## Browser View



| 1 | Switch Category |
|---|-----------------|
| 2 | Select Mode |

## Adding Finisher RETRO to your track

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

Here you can select it as an insert for any stereo audio and instrument tracks or busses.

## Finisher RETRO on Mono Tracks

Finisher RETRO 1.0.0 will also appear in the plugin selection of mono tracks in your DAW.

# Quick Start

Open Finisher RETRO in your favorite DAW. Pick a preset from the list. Turn the Finisher knob to get more of whatever effect you've chosen, and play with the four smaller ("Vari") knobs till you get what you want. Repeat as necessary. 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 RETRO, including levels, Mode, Finisher knob and Vari knobs. The Mode itself just switches the effect configuration but leaves the knobs and levels untouched. All five knobs are set up individually for each of the 50 Modes, and designed to give you access to the qualities of the effect that are musically most useful. The four variation knobs let you adjust the most important qualities of the effect signal, while the Finisher knob really shines when moved in real time or automated. All five knobs in combination provide for a large variety of effects for each single Finisher Mode.*

# What's inside Finisher RETRO?

You could think of Finisher RETRO as a mixer channel strip with almost unlimited slots for effect processors, all of which can be activated and adjusted at a simple click on the Mode selector.

Each of Finisher RETRO's modes is a web of up to 30 interconnected sound modules. It's like having a huge pedal board AND rack of studio gear with everything set just right. The Finisher knob in the center of the interface can be wired to every parameter of every active effect, in varying degrees. No worries – this has already been done for you.

For example the Finisher knob can give you a tour through four vinyl decades with the Mode "Vinyl History". While Vari 2 sets the mono frequency, Vari 3 adjusts the R curve – including the noise that comes with it.

Each Mode comes with its own combination of Vari 1-3 knobs, which you can use to adjust the effect to your scenario or taste, but which you can also automate. We recommend to give it a try without too much overthinking – the happy accidents are the most inspiring in music!

Every Mode and its knob assignments are a complex sound design piece to create one particular "change of scene" 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.

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

# Finisher RETRO Reference

## Loading Presets
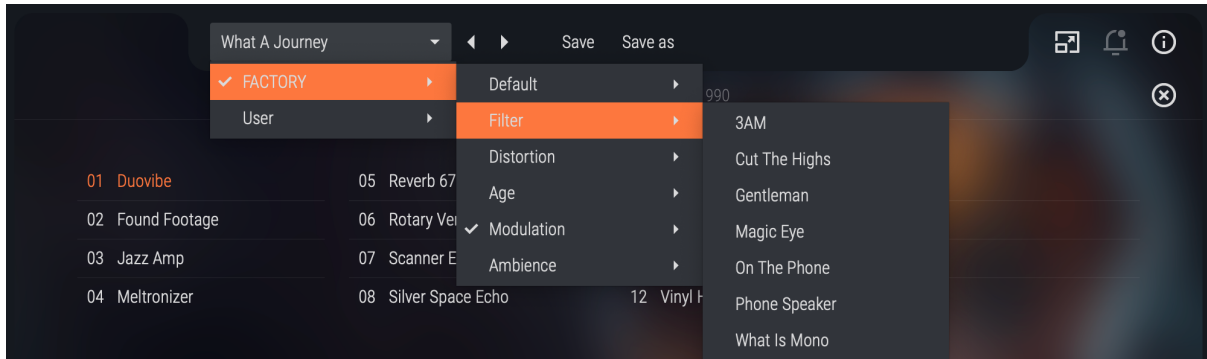


*Finisher RETRO Preset Menu*

The Preset Menu at the top of the plugin window lets you easily select from and step through more than 100 included Presets.

You can either

- Click the Arrow buttons right next to the Preset name to step through the list,
- or click the current Preset Name or the little downward facing arrow to open the menu.

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

## Presets

Finisher RETRO comes with over 100 Presets organized into various folders:

| Preset folder | Description |
|---|---|
| **Default** | The sound designers choice for each mode to welcome you into the world of RETRO |
| **Filter** | Presets that are modeled after sounds, vibes and gear of the golden era of analog recording. |
| **Distortion** | These are presets that can degrade and rough up your sound on multiple levels, starting with analog imprecisions and ending with brutal early 80s digital artefacts. |

| | |
|---|---|
| **Age** | The heart of RETRO: these presets are your time-travel machine through the 60s, 70s, 80s and 90s including LoFi, reverbs or amps |
| **Modulation** | These presets will add classic modulation FX to your sample. Modes can vary from phaser & chorus pedals to frequency responses or smooth modulations to classic wobbles. |
| **Ambience** | Well, last but not least we added a lot of reverb presets with modern ones and historic modeled reverbs. |

## Saving Presets



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

- You can overwrite User Presets using the Save command. This way you can create your own custom version with your preferred default settings for every preset.
- You can also save User Presets under a different name using the "Save as…" command.
  You can not overwrite Factory Presets. Please use the "Save as…" command to create a new version of that Preset in the User Library.

Either way, when saving a Preset, you can choose one of the categories which are the same for Modes and Presets, and which you will also find in the User Library.

## Resizable Interface

The user interface is resizable to fit on small screens. 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.



## Managing the plug-in

### Trial Period

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

During that time, the menu bar of Finisher RETRO will show "Trial Period, X days left" and an Authorize button.
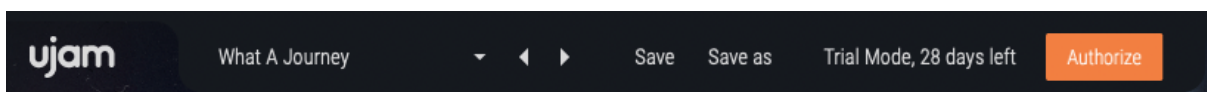


After the Trial period is expired, you will need to purchase Finisher RETRO to keep using it. After the purchase, click either the Authorize Button or open the About Page directly to enter your credentials and authorize Finisher RETRO.

## Update

The little Bell icon in the menu bar of Finisher RETRO informs you about available updates. When an update is waiting, the Icon will show a dot and a dialog is opened where you can choose to download now or later.



*Although we do our best to ensure that updates do not break any existing projects, we usually recommend to keep your previous installer in case you updated in the middle of a project and something's wrong.*

## About Page
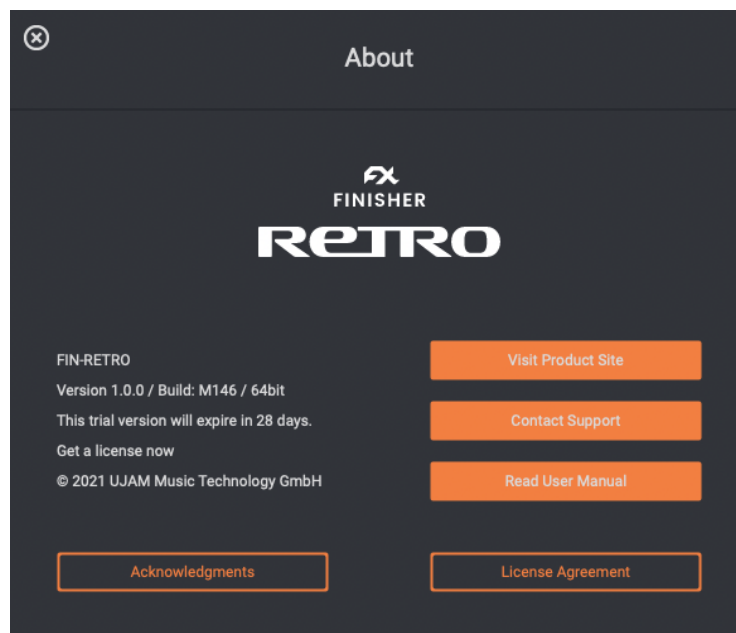


The circled "i" symbol to the right of the menu bar gives you access to various types of important information:

- Acknowledgments: The people behind Finisher RETRO
- Visit Product Site: Product Page with demos, information and more
- Contact Support: When you have a problem with RETRO, we're here to help!
- Read User Manual: Opens this manual.
- License Agreement: Opens the license agreement (if you ever need to know).
- Version and Build number: Helpful information for our support team.
- Trial time: Tells you how much time you have left to test this plugin.

# User Interface Concept

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

- At the heart of Finisher RETRO 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 big Finisher knob and the four Vari knobs.
- Modes are sorted into categories. They're merely for organizational purposes. Finisher RETRO's Modes are presented in eras: 1960, 1970, 1980 and 1990.
- In each Mode, the Finisher knob is always programmed for the most interesting change in the effect that will also work great if automated.
- The Vari knobs allow you to adjust the effect to your scenario or taste, and can be automated as well.

# The MODE Section
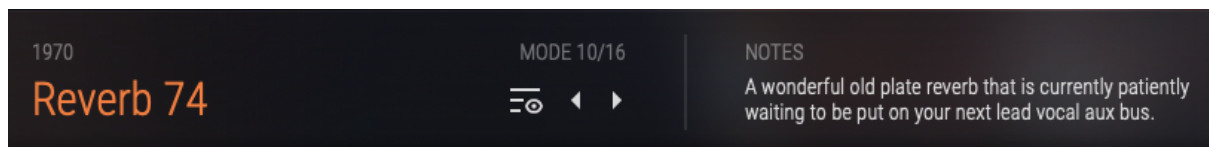


*Mode Section: Title (left), Browser and Arrows (center), Description (right)*

- Since Finisher RETRO Modes aren't conventional effects with learned names, but each one is a total individual design, you will find a short description and/or instruction right next to the Mode title to help you make the best out of that effect configuration.
- When going through Modes, we recommend you set the Finisher knob at least to center position so you can hear the effect while stepping through.

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

## Categories

Finisher RETRO's models are presented in decades, from 60s, 70s, 80s or 90s. Each mode is carefully crafted by our sound designers to give you an authentic snapshot of a great sound from that decade.

| Name | Description | Typical effects |
|------|-------------|-----------------|
| 1960 | The music of the 60s is still one of the most beloved decades and we can all agree that it was all about guitar music! Many of the most prestigious rock bands were formed in the | Phaser, Amp, Tape Machine, Spring Reverb, Modulation, Tube & Saturation |

| | | |
|---|---|---|
| | 60s. The warm and fuzzy, wildly distorted or wah wah sounds often resulted from limitations in technology. | |
| **1970** | The 70s saw the birth of many new genres and subcultures thanks to more advanced analog gear and the world's first digital processors. While the 60s are beloved for mostly warm and fuzzy recordings, the 70s may have brought us some of the best-sounding records ever! Modes in this category recreate the feeling of early synthesizers, 24 track recording, electric pianos, wah wah pedals, digital delay & cassette tapes. | Chorus, Phaser, Vibrato, Plate Reverb, Modulation, Panning, EQ, Wah Wah & Saturation |
| **1980** | 70s disco fell out of fashion, enter dance music and new wave in the 80s! Inventions like early MIDI, step sequences and patterns or digital synthesizers meant a leap forward in music production. With digital delay and reverb units, engineers pursued **bigger** sounding drums. Other typical effects include console and Master Bus EQ and compression and obviously tape and vinyl. | Digital distortion, Chorus, Modulation, Digital Delay, Tape Recorders, Sustain, LoFi Reverb & Gated Reverb |
| **1990** | The 80s started a digital audio revolution and the 90s simply further evolved this type of music production: analog gave way to digital! Computer multitracking entered the studios and home recording became affordable to anyone. Due to the low-quality cassette-based recordings, music became recognized as "lo-fi" and found its way into hip hop and indie rock. The 90s also laid the groundwork for contemporary digital audio workstations (DAWs). | Multiband Compressor and Distortion, Saturation, Filter, Octaver & Vocoder |

## Category and Position Display
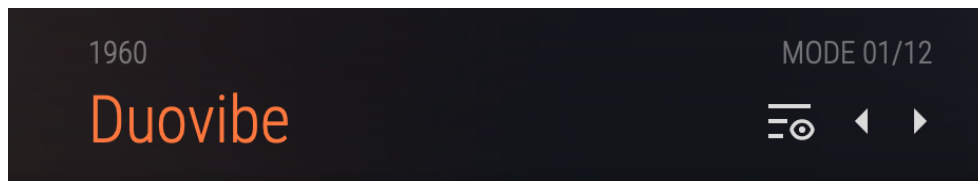


The Category of the currently selected Mode is displayed above the Mode title. Also, the position of that Mode within the category is shown – each Category has a different number of Modes.

## Selecting Modes



*Mode Selection Menu with Category Folders*

Finisher RETRO lets you select Modes in two ways:

- Clicking on a Mode name or the dropdown arrow to open the browser, and selecting a title from the menu
- Clicking on the arrows to step back and forth through the Modes

*Please note that when switching the Mode using the Mode Browser or arrows, the settings of the Finisher and Vari knobs remain unchanged. To change Modes including knob settings, switch Presets.*

# The Finisher Knob



*The Finisher Knob*

The Finisher Knob is the center control in Finisher RETRO. It is a super powerful macro control, multi-wired into all effect algorithms under the hood, and carefully set up for each individual Mode.

The Finisher Knob is not just another one-knob thing that you set up and leave to tweak the effect – although you perfectly could do just that.

Actually, you are encouraged to play with the Finisher Knob and automate it to create arcs, transitions and modulations over the length of your track. We strongly encourage you to assign it to a MIDI Controller like a Wheel or a Pedal if you can play and record along your song and create dynamic tracks that will sound alive and interesting.

## Vari Knob Types



*From left to right: Three-way switch, Four-way switch, Unipolar knob (zero position left), bipolar knob (zero position center)*

Depending on the Mode, Vari Knobs 1-3 can either be a unipolar or bipolar continuous control, as well as 3- or 4-way switches. Click and hold the knob to see the current setting – the user interface will reflect the respective control mode. When in Switch mode, the knob doesn't turn but jumps to the pre-programmed positions.

## Vari 1 - 3
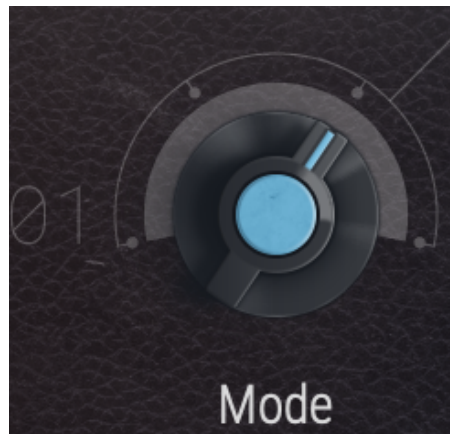


*Vari Knob with Label*

The smaller knobs left and right of the Finisher Knob are designed for allowing adjustments to the overall effect and the dynamic changes created by the Finisher knob, but you might as well automate and "play" them too.

Like the Finisher Knob, Vari controls are entirely MODE-dependent – they are always programmed to perform the musically most useful function in any given MODE.

Also, like the Finisher knob, these knobs are pre-assigned to multiple parameters, each with its own scaling and range, to create complex changes, and their function assignment is shown as a label right underneath each knob.

## Vari 4

The Vari 4 knob is a Color Filter. This is a unique filter module that works like an EQ and allows you to highlight certain frequencies.

- Turn the knob left from center to decrease the cutoff frequency of a resonant low-pass filter.
- Turn the knob clockwise from center to increase the cutoff frequency of a resonant high-pass filter.

*While the actual technical description may sound a bit complicated, the sonic impact is very self-explaining. There's only one way to find that out, so have a listen!*

## Checking and Setting Levels
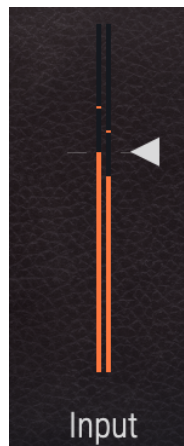


*Input Level and Meter*



*Output Level and Meter with dB display while slider being dragged*

The Input Level Meter and Slider to the bottom left let you attenuate or boost your signals' input level into Finisher, and the Output Level elements to the right do the same for Finisher RETROs output signal. A few tips:

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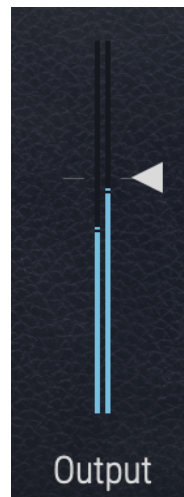- Optimal input levels are important particularly for those Modes that use distortion, compression or any kind of dynamic treatment.
- Optimal output levels are particularly important if you use subsequent processing in the same track, and to avoid clipping.

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

*Finisher RETRO 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 not always avoidable.*

## Automating Controls

Finisher RETRO can be fully automated and you will realize quickly that this is big fun and significantly adds to your music. Add Grit or Character by slowly rising the Finisher Knob e.g. in the Duovibe or Degradation Modes, build cool step-sequences by switching the Mode every beat or add room to your sound by adding some feedback with the Mode Silver Space Echo.

## Automatable Parameters

The following parameters can be automated via DAW Automation, using MIDI Control Change events:
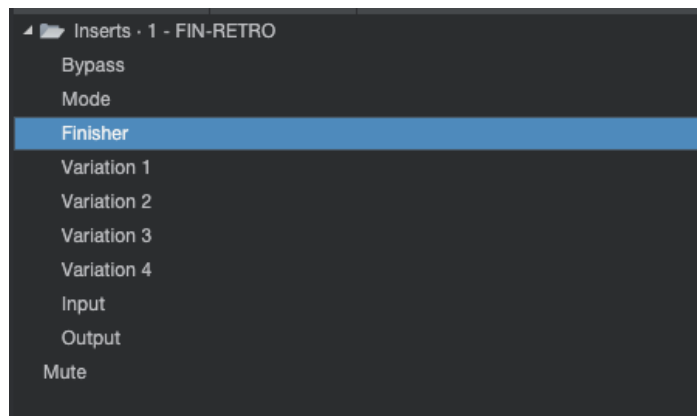


*Mode automation is implemented as an experimental bonus, not a feature complying to UJAMs high UX standards. Please handle with care! When automating Mode, please be aware that only the bottom quarter of the automation curve will be used.*

## DAW Automation

To automate a parameter using the automation of your DAW, just find where you activate automation – usually that's a menu in the track inspector – and choose the parameter. The Finisher RETRO automation menu in Logic looks like this:
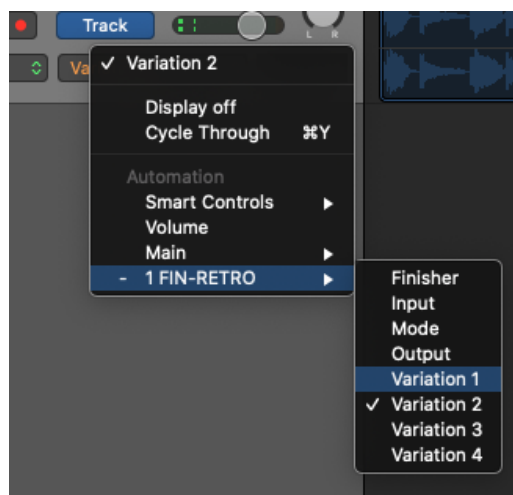
## Assigning RETRO knobs to MIDI Controllers

It's great fun to play RETROs controls with your favorite MIDI controller, however, this requires a little bit of work on your end, because all DAWs handle MIDI controllers for effects differently and there is no MIDI Learn functionality in most of them.

The good news is that RETRO fully supports MIDI control. All you need to do is lookup for your DAW how it handles MIDI controller assignments.

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



## Effect Algorithms and Modes

The 50 Modes in Finisher RETRO are built using 26 different effect algorithms as building blocks. There are three parallel busses 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.

| Algorithm | Description |
|---|---|
| Beat Cutter | Various glitch and gating effects |
| Bus Compressor | Punchy compressor with configurable envelope detection |
| Chorus | Multivoice Chorus for a thicker, fatter sound |
| Compressor | General-purpose compressor for controlling dynamic range and shaping transients |
| Convolution | Processes the input signal with an impulse response to add reverberation or character of another audio device, acoustic space or signal chain. |
| Distortion | Stereo distortion/overdrive effect with multiple modes and curves |

| EQ | Four-band Equalizer with parametric mid bands |
|---|---|
| Flanger | Flanger effect based on a modulated delay line |
| Frequency Shifter | Bode frequency shift (inharmonic shift in Hertz, not pitch) |
| Grain Pitch | Granular Pitch Shift and Delay |
| Guitar Amp | Models of three classic guitar amps |
| Limiter | Safety Limiter to keep levels in check |
| LoFi | Sample Rate and Bit Rate Reduction |
| Master Filter | Lowpass/Highpass "Seesaw" filter |
| Multiband Compressor | Separate compression of low, mid and high frequencies |
| Multiband Distortion | Stereo Mix of four distortions each preceded by a multimode filter |
| Multimode Delay | Stereo Delay with multiple feedback modes |
| Multimode Filter | Synthesizer Filter with 9 modes and resonance |
| Pan | Pan, Stereo Width and Phase adjustment |
| Phaser | Phaser effect with up to 8 poles (4 peaks/notches) |
| Reverb | Algorithmic reverb emulating a digital reverb unit. |
| Rotary | Rotary Speaker simulation with separate Drum/Horn channels |
| Saturation | Subtle harmonic distortion |
| Sub Bass | Generates a sub-octave signal like an octave divider pedal |
| Transient | Accentuates or reduces the level of signal transients |
| Tremolo/Pan | Tremolo and/or Auto Pan Effects |

| Mode | Decade | Description |
| --- | --- | --- |
| Duovibe | 60s | If you don't know what this is: ask any guitar player which pedal is always confused with a phaser. Bring snacks. |
| Found Footage | 60s | Lets you turn absolutely anything into something that sounds like you sampled it from some historic recording. |
| Jazz Amp | 60s | That very dark sounding amp classic, just in true stereo. Therefore also works wonders on drums! |
| Meltronizer | 60s | Make any signal sound as if played on Paul's classic tapemachine instrument. |
| Reverb 67 | 60s | The spring reverb remains the most underestimated magic flavour in a mix. For this reason, you get four in one with Var1. |
| Rotary Verb | 60s | Acquire that rare 6000 pounds organ for its legendary spaghettiverb to use as guitar pedal, or just use our fabulous emulation. |
| Scanner Ensemble | 60s | Used to be the only modulation around before the arrival of the rotary speaker. Insanely popular for guitar to this day. |
| Silver Space Echo | 60s | Enough with the sterile digital tape delay emulations. Use this one and never look back. |
| Surf Amp | 60s | Amps had to sound a certain way in the 60s: like this. Don't use if you plan to record a metal album. |
| Too Old Tube | 60s | Emulation of a way too old tube that should long have been replaced. Don't close the plugin without running some drums through this. |
| Tube Colors | 60s | One can never have too many saturation colors. |
| Vinyl History | 60s | A tour through 4 vinyl decades. Var2 sets the mono frequency, Var3 adjusts the R curve (including the noise that comes with it). |

| CEO Chorus | 70s | Modeled after what is likely the most famous chorus pedal of all time. |
|---|---|---|
| Dreamer | 70s | The special treatment that created that famous electric piano character in the like-named song ... great for guitars and other things too ... |
| Ensemble | 70s | An old circuit design from the pre-Chorus era, but with a modern twist (stereo!). |
| Filterbank '71 | 70s | An old, rumbling filter bank in desperate need of service. |
| Funk Signal Chain | 70s | Whatever signal it is - it is not funky enough? Run it through this and re-evaluate. |
| Littlerock Phaser | 70s | Hilariously meticulous recreation of that other classic phaser pedal. |
| Man With Memory | 70s | Not easy to recreate the particular characteristic inaccuracies of this analog classic, but we like to think that we did. |
| Orange Phaser | 70s | Ridiculously meticulous recreation of that classic phaser pedal. |
| Orange Vibrato | 70s | Emulation of a historic vibrato circuit with subtle irregularities and drift. |
| Reverb 74 | 70s | A wonderful old plate reverb that is currently patiently waiting to be put on your next lead vocal aux bus. |
| Soul Signal Chain | 70s | A classic 70s signal chain for guitars and electric pianos alike. |
| Stringmachine Modulator | 70s | Old string machines had a very particular modulation effect. This precise emulation lets you use it on anything. |
| Suitcase Panner | 70s | Unlike the famous 70s circuit, set pan curve from soft to edgy with Var2. Like the original, psychedelic speed available with Var1. |
| Transformer Overkill | 70s | Too long signal path of the 70s that resulted in less clarity, but also in that 'used' tone that's impossible to find with just an EQ. |

| Transistor Colors | 70s | As we told you: one can never have too many saturation colors. |
|---|---|---|
| Wah Collector | 70s | History has seen many wah pedals that all sound slightly different. Finisher knob crossfades between various characteristics. |
| Degradation | 80s | Roughs up your signal on multiple levels, starting with analog imprecision and ending with brutal early 80s digital artefacts. |
| Dimensional Chorus | 80s | Modeled after what is likely the most famous chorus rack unit of all time. |
| Dual Ring Modulator | 80s | Two Hi-Fi ring modulators, allowing you smooth modulation or classic wobbles, or both. |
| Few Bits Delay | 80s | When people developed early digital delay circuits, this is what they initially came up with. |
| Filterbank '85 | 80s | Slightly more modern multimode filter design found in many early 80s polysynths. |
| Four-Track Recorder | 80s | Print your sound on tape of questionable quality for some extra flavour. |
| Many Bits Delay | 80s | Musicians complained about the aggression of early digital delays, so the same people came back with this. |
| Mix Console Colors | 80s | Did we mention that one can never have too many saturation colors? |
| Nigel Sustainer | 80s | Increase your sustain - just a little, or you could go have a bite and still be hearing that one. |
| Reverb 81 | 80s | Early 80s lofi studios only had budgets for reverbs that sounded like this, influencing the era with this 'harsh and proud' aesthetic. |
| Reverb 89 | 80s | 80s hifi studios still preferred to use a reverb like this one, and be it only because they had to sell their house to afford it. |
| Trigger Modulators | 80s | Volume controlled modulation effects rule. Check out Var1s last mode, a classic tremolo with level dependent speed. |

| Double Tracker | 90s | Doubles your signal with adjustable imprecision in timing, intonation and frequency response. |
|---|---|---|
| Freezer | 90s | Instantly freezes anything into an eternal cloud of sound. |
| Midi Lipstick | 90s | From sample brass to midi pianos, this mode is designed to breathe some flavour, moving air and attitude into anything. |
| Multibandman | 90s | Multiband compressors and distortions are annoyingly complicated, so here is an instant party mode for you. |
| Multifuzz Colors | 90s | We believe it is time for us to inform you that one can never have too many saturation colors. |
| Rage Pitch Pedal | 90s | This red and remarkably weird foot pedal was all the rage in the 90s. |
| Singalong Pitch | 90s | We are not sure if anyone ever made a volume controlled pitch shifter before, but it sounds surprisingly sweet and indeed very unusual. |
| Subharmonics | 90s | 2 classic methods of bass enhancement on Var1 and Var2. Var3 to course correct after you overdid it like everybody does. |
| The Resonator | 90s | This multiple resonator array is not modelled after anything at all, but it sounded way too nice to not include it. |
| Trigger Filter | 90s | This filter is very triggered. Experiment with attack and release for results from subtle funkiness to weird wobbles. |

# I have questions! Where can I send them?

Please please submit a request to our support staff! 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!