User Guide

FINISHER

FLUXX

Version 1.0.0

Welcome to Finisher FLUXX

Finisher FLUXX

Welcome to UJAMs third title in the Finisher series: FLUXX!

While it's elder brother VOODOO focuses on organic, distorted, spicy, colorful, often magical and dark textures, FLUXX comes with custom-made audio effects for keyboard, piano and synth sounds. Like our other two multi-effects NEO and VOODOO, FLUXX offers 50 modes and four instantly tweakable variation controls. The powerful macro effect knob at the center of the user interface makes complex effect chains easy.

If your sounds feel cold and static, run them through FLUXX and electrify them--you'll be surprised every single time. Time to bring them to life!

Why Finisher?

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 and boring tracks ever again.

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 guitar sound, 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 while delivering professional audio quality.

What's different for NEO and VOODOO users?

We strive to improve the Finisher series along with our user reaction, so each new Finisher will be a little better, hopefully, and eventually all Finishers will be updated with the improvements. This is something that UJAM users already know from our Virtual Bassist, Virtual Drummer and Beatmaker series.

Finisher NEO was very well received, with some users asking for a little more control.

So Finisher FLUXX and VOODOO adds another two Variation knobs and introduces a bit of a scheme where on top of the big orange central Finisher knob the 4 Vari knobs, let you adjust Character (Vari 1), Modulation (Vari 2) and Ambience (Vari 3), and where Vari 4 (Shape) control gives you a quick way to carve out the frequency spectrum to your liking, without spending hours laboring over the right EQ settings.

It will take you only a few minutes to get used to the novelties if you're a NEO user.

Installing Finisher FLUXX 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.](#)

Trying, Buying, Authorizing

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

- displays information about your trial status,
- provides a link to the product page where you can purchase a perpetual Finisher FLUXX license after or during the trial period,
- allows you to enter your credentials and authorize Finisher FLUXX once you've purchased it.
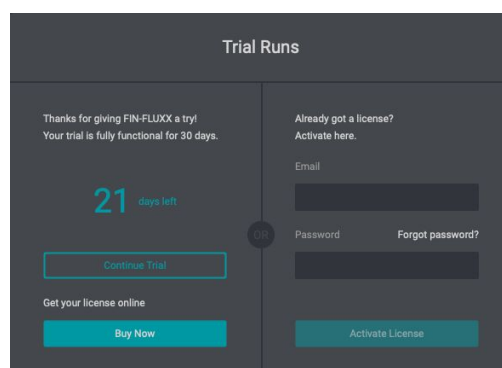
User Interface Overview

Main View

1. Preset Area: Select, Load and Save Presets
2. Authorize Button (while in Trial Mode)
3. Info Button - About Page, Manual, Acknowledgments, etc.
4. Mode Title
5. Mode Category
6. Browser View Button
7. Mode Selector Arrows
8. Mode Notes
9. Input Level Meter and Slider
10. Variation Knobs
11. Knob Labels (different for every Mode)
12. Finisher Knob
13. Variation Knob 4 - Highlighter
14. Output Level Meter and Slider

Browser View
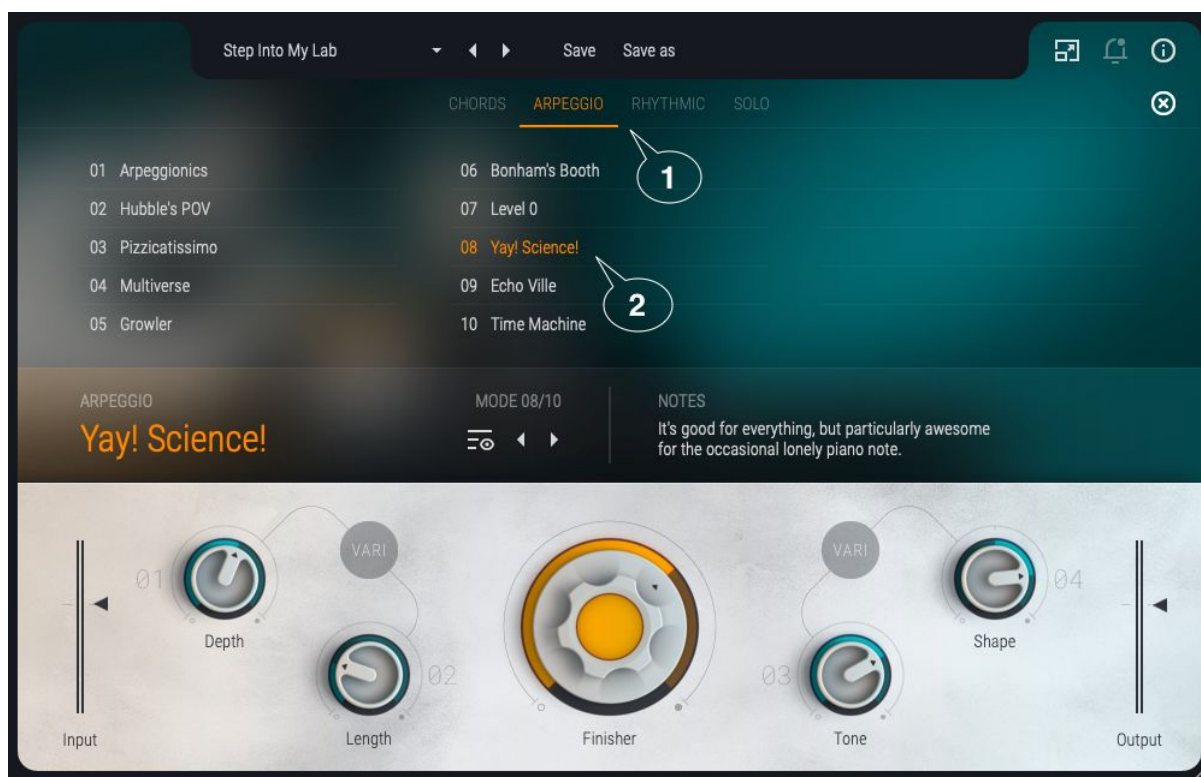
1. Switch Category
2. Select Mode

Adding Finisher FLUXX to your track

After installing Finisher FLUXX, it will appear in the effect plug-in menus of your VST-, AU- or AAX-compatible digital audio workstation. Here you can select it as an insert for any audio and instrument tracks or busses.

Quick Start

"Open Finisher FLUXX in your favorite DAW. Pick a preset from the list. Turn the big knob to get more of whatever effect you've chosen, and play with the four smaller 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.

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 FLUXX, including levels, Mode, Finisher knob and Vari knobs. The Mode just switches the effect configuration but leaves the knobs and levels alone.

What's Inside Finisher FLUXX?

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

Finisher FLUXX features over 50 different effect types – get sounds moving: From granular beat cutting to step-sequenced distortion – with a total of over 76 Effect Slots distributed across 2 Busses plus a Master Bus. That's quite some real estate if you'd try to build that in hardware.

The knobs 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 big orange Finisher knob always blends between dry signal and effect, often also speeding up a phaser while introducing a little distortion and mixing in a dash of reverb.

The four Vari knobs adjust the effect to your scenario or taste.

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

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 kill serendipity entirely.

Finisher FLUXX Reference

Loading Presets
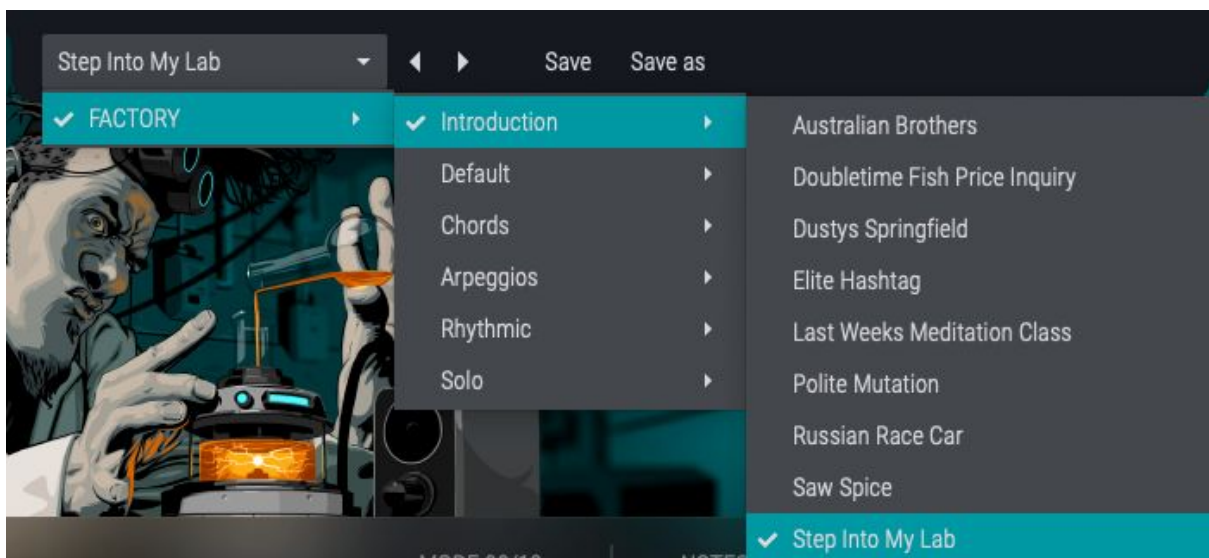
Finisher FLUXX Preset Menu

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

You can either

- Click the Arrow buttons left of the Preset name to step through the list,
- or click the current Preset Name or the little arrow to open the menu.
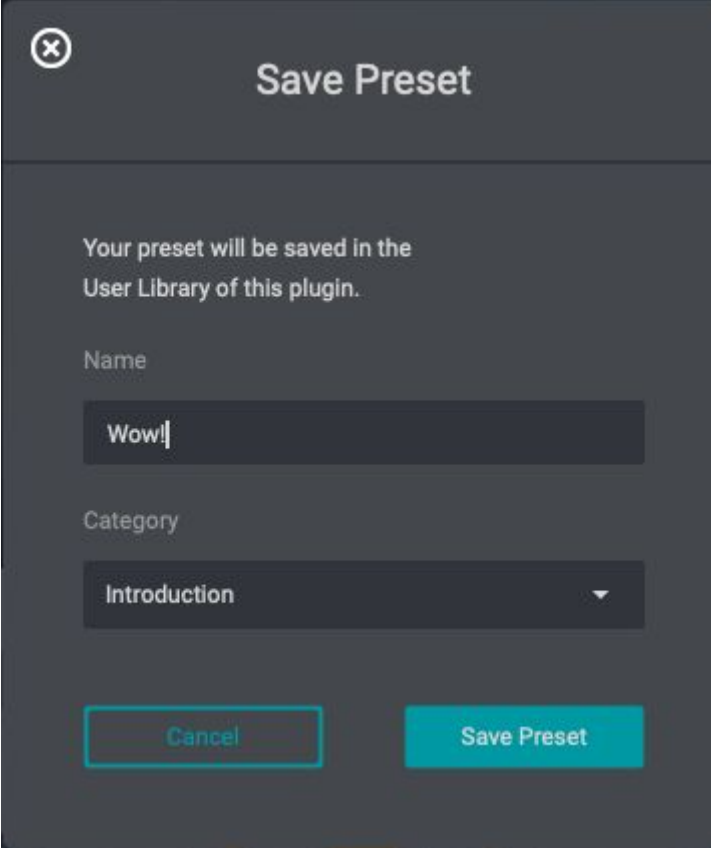
If you're new to Finisher FLUXX, we recommend you set up a track and just go through a lot of Presets to get an impression of what it can do.

Presets

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

- Introduction
  - Try these presets if you want a quick overview of what FLUXX can do
- Default
  - In this category, there is a Preset for each Mode with our recommended default settings for that Mode. Go through these to explore what the Modes are originally meant for.
- Chords
  - Presets in this Category will fit very well for any kind of Chords from your keyboard or synthesizer.
- Arpeggios
  - Presets in this Category will make the most boring Arpeggios into animated beauty with more complex automation than you care to know.
- Rhythmic
  - Presets in this Category will add complex rhythmics and grooves to your sample, doesn't matter if it's a drum or synth loop.
- Solo
  - Presets in this Category will be good for playing with Instruments solo, especially the keys!

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 now 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. This will come later in a future update to all Finishers!
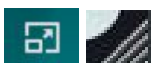
Managing the plug-in

Trial Period

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

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

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

Update

The little Bell icon in the menu bar of Finisher FLUXX 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 keeping your previous installer in case you updated in the middle of a project and something's wrong.

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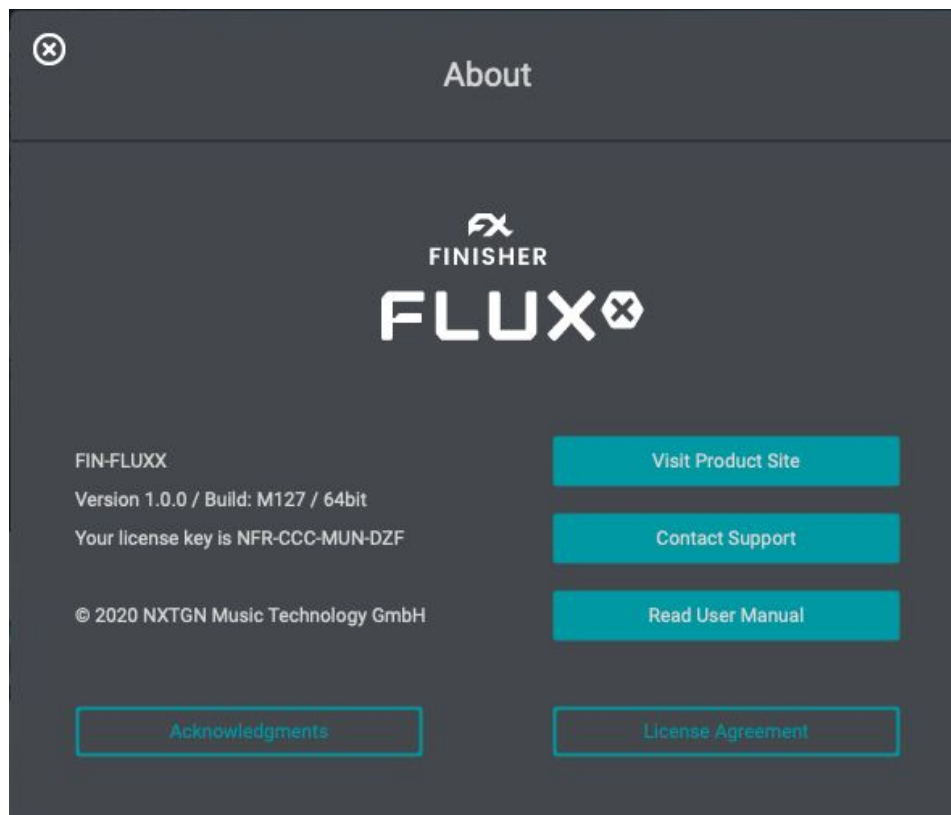
The circled "i" symbol to the right of the menu bar gives you access to various types of important information:

- Acknowledgments – the people behind Finisher FLUXX
- Visit Product Site – Product Page with demos, information and more
- Contact Support – when you have a problem with Finisher, we're here to help!
- Read User Manual – opens this User Guide …
- License Agreement – opens the license agreement if you ever feel like it.

User Interface Concept

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

- At the heart of Finisher FLUXX 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 orange Finisher Knob and the four Variation Knobs.
- The Finisher Knob dials in the effect itself and often also creates an important change, but generally, the rule applies: Turn up the Finisher Knob for more effect.
- The Variation Knobs 1-3 allow you to adjust aspects of the effect (more below) to your scenario or taste and can be automated as well. Vari 4 is assigned to

UJAMs own EQ and Compressor settings which is universally useful to curve out the frequency spectrum to your liking.
- When you select a Mode, you will find instructions and tips right next to the name, and the Vari Knob labels change to display that Knobs' function in that particular Mode.

The MODE Section

When going through Modes, we recommend you set the orange Finisher knob at least to the center position so you can hear the effect while stepping through.

Modes are carefully sound-design effect configurations in Finisher FLUXX, each with its individual parameter settings, and a custom macro-assignment of parameters to the *orange Finisher* as well as the *Vari 1-3* controls.

Selecting Modes
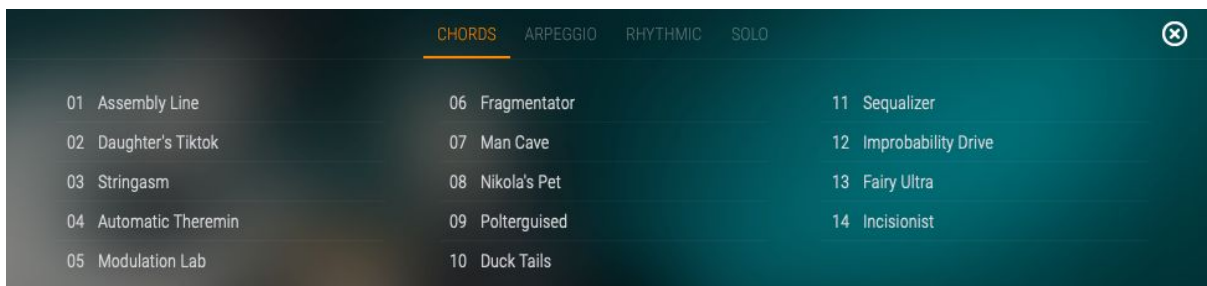
Browser View

Finisher FLUXX lets you select Modes in different ways:

- Click on a Mode title
- Click on the arrows to step back and forth through the Modes

Browser View

- Click on the browser button (right next to the Mode Title) to open Browser View
- Click any Mode name to select that Mode. Click either of the two-page swap bars at the bottom of the Browser view to switch pages between Modes 1-25 and Modes 26-50

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, choose Presets.

Mode Notes
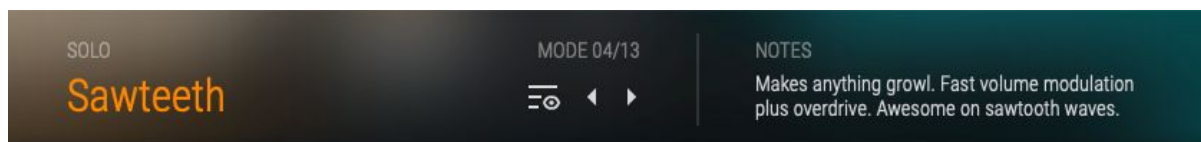
Mode Notes (right)

Finisher FLUXX Modes aren't conventional effects with learned names, but each one is a totally individual design. Therefore you will find Mode notes right next to the Mode Title: A description of the effect world, with usage tips in the second row.

The Finisher Knob
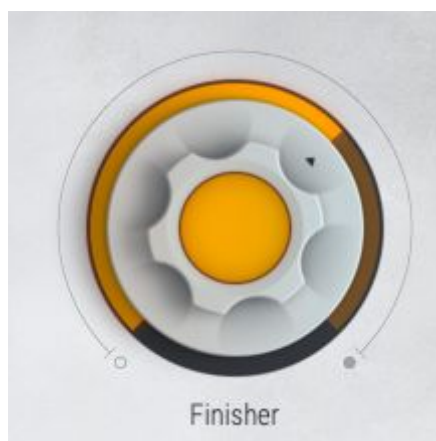
Finisher Knob

The orange Finisher is the central control in Finisher FLUXX. 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 orange 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 orange 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 with your song and create dynamic tracks that will sound alive and interesting.

The function of the orange Finisher Knob in each Mode is shown as a label underneath the orange Finisher Knob that changes as you select Modes.

Vari Knobs 1 - 4

Variation Knobs 1 and 2 with Labels

The smaller Variation Knobs left and right of the orange Finisher Knob are designed for adjustments and variations.

Unlike in VOODOO, there is no longer a clear assignment of the buttons, except for "Variation" (4). There are individual assignments per fashion and the "Variation" labels say what the knob does. Also new is that the knob label temporarily changes to the currently set value during the rotation.

"Variation 4" (Shape) is the only knob with defined settings, turning left will compress the signal for more density, trebles and bass are dialed down and midrange are dialed up. For a midrange-y signal, i.e. when high and low end becomes too messy or when trying to integrate a signal into an already crowded mix context.

Turning right will compress the signal to be a bit thicker, but instead of a focus on mids, the eq turns towards a disco smiley face "treble up, bass up" type of equalizer.

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

Also, like the orange Finisher Knob, Vari 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.

Variation Knob Types

Different Vari Knob Types: Vari 1 and Vari 3: unipolar, Vari 2: 3-way switch, Vari 4 is always bipolar

Depending on the Mode, all three Vari Knobs can either be a unipolar or bipolar continuous control as well as a 3- or 4-way switch. 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.

Checking and Setting Levels
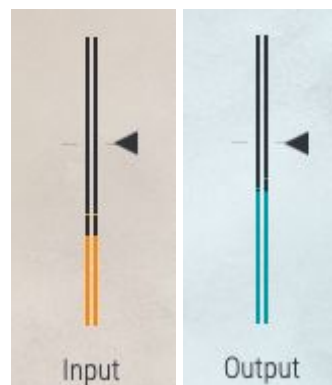
Input and Output Level and Meter

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

- Signals are at an 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 FLUXXs *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.*

Using Input Level to optimize effects

Many effects, particularly the 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 FLUXX can be fully automated and MIDI-controlled and you will realize quickly that that is big fun and significantly adds to your music.

Create stunning intros or risers slowly rising the orange Finisher Knob or the Highlighter, build cool step-sequences by switching the Mode every beat or add breath to vocals by fading in delays only on last words.

Automatable Parameters

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

- Effect (Finisher)
- Input
- Output
- Mode
- Variation 1
- Variation 2
- Variation 3
- Variation 4

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, that's a menu in the track inspector - and choose the parameter. The Finisher FLUXX automation menu in Logic looks like this:
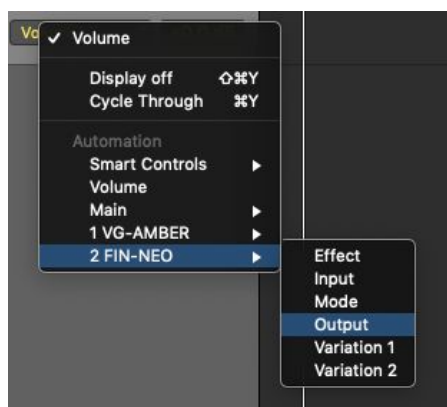
Assigning FLUXX knobs to MIDI Controllers

It's great fun to play FLUXXs 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 FLUXX 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 every FLUXX *control to a Smart Control internally using the Learn function, and do the same for assignment of your MIDI Controller to Logic.*

 Don't hesitate to contact UJAM support if you get stuck!

Effect Algorithms

The 50 Modes in Finisher FLUXX are built using 27 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
Assembly Line	Sequenced sample rates ruction. So much fun. You should try it except for singer-songwriter material, please don't try it with that.
Daughter's Tiktok	Sequenced filters, eqs and compressors morph anything into four-to-the-floor-ish beats. Try a bright pad to get a feel for it.
Stringasm	Turns any synth pad it into something like 1000 strings. Vari2 adds another 1000 strings. Vari3 adds more, but different.
Automatic Theremin	Theremin-ize anything! Vari1 chooses between the appropriately quirky beat counts of 3, 5, 7 and 9.
Modulation Lab	Three modulators. Vari1 selects Phasing, Flanging, Chorus or all three for irresponsibly thick modulation.
Fragmentator	Several sequencers gating with randomized length, pitch, filter and pan. All the way up for funky double time.
Man Cave	A wide, dark reverb array. Adds depth to pads, strings but also vocals.
Nikola's Pet	Mr. Tesla isn't quite sure himself what animal this is, but he asked you to take care of it during his trip to Siberia anyway.
Polterguised	Turns anything into a haunted house. The second ghost enters the house when dialing Effect all the way up.
Duck Tails	The Effect knob tells a story. From ducking (useful) to stepped ducking (unusual), to auto-panning (fun), to sequenced bandpass (too much).
Sequalizer	Imagine a rack full of equalizers and rhythmically dialling various frequencies. You'd need 12 hands for that IRL.
Improbability Drive	Turns any signal into an array of confused clouds. It's what you always hoped grain synthesis would sound like.
Fairy Ultra	Chatty fairies in the sky. Vari1 picks fifth, octave or double fifth/octave intervals above.
Incisionist	Turns even the most boring arpeggio into an animated beauty

	with more complex automation than you care to know.
Arpeggionics	Turns even the most boring arpeggio into an animated beauty with more complex automation than you care to know.
Hubble's POV	Cosmic spatial delay. Vari1 chooses various patterns that will never repeat. Unless you write songs in 7 or 15 time signatures.
Pizzicatissimo	Rooms, envelopes and rather irresponsible dynamics and EQ give this echo line a pizzicato-like quality.
Multiverse	A rack full of reverbs that all constantly change their length, color, damping and reflection depth. Instant complex soundscapes.
Growler	Gritty reverb apocalypse that growls up note transitions. Only the elites know to add reverb first and then distortion.
Bonham's Booth	This delay is not perfectly clean and slightly off time. But in its slightly-off-time way, it will adapt to any host BPM.
Level 0	Mad professors live in cellar laboratories, so this is the top floor.
Yay! Science!	It's good for everything, but particularly awesome for the occasional lonely piano note.
Echo Ville	Delay cluster, Vari1 selects pattern. Saves time with complex echos.
Time Machine	One straightforward reverse line by means of an inverted room. Dial up Effect for delay taps with silly patterns in ascending volume.
Evil Twin	Doubling with timing differences as if you had actually doubled your take. And no, it's not a glorified slapback delay.
Ground Control	Use on single piano notes for classic 70s sound. Adds quirky character to almost anything.
Land Of Wonder	Touch Wah running through an old amp. Nice for clavinet and anything funky. Vari1 for upward or downward modulation.
Spooky Spaces	Various tasty spring reverbs and old echos - for instruments or vocals.
Mad Scientists	Two very confused, nicely unpredictable echo lines that have absolutely nothing incommon with each other.
Hit The Roads	Two very confused, nicely unpredictable echo lines that have absolutely nothing incommon with each other.
Surrounded Building	Stereo widener, but a lot more brutal and in your face than those overly serious mastering tools you bought on Black Friday.

3 Followers	A traditional lowpass filter, a combfilter/flange hybrid and a rather unusual phase center touch-wah.
Undo Button	Hands the signal back to you in reverse. Turn up the Effect button for increasing density.
Cathode Ray Tube	Not only does this offer old broken TV speakers, Vari2 and 3 will take parts of your signal and turn them into the bad reception noise.
Indecision	Animated flanger-ish modulation that cannot quite decide about speed, depth, modulation center or pan position.
Gnome Sync	3 filters modulated by LFOs without synchronisation. Sounds trivial on bright signals; sounds like rocket science on dark ones.
Derek's Delight	Classic phaser-into-amp funk sound. Effect all the way up will add stereoness, Vari3 will add drive. Don't use both at the same time.
Heavy Rotation	Complex rotary array. It's what you would use with an organ, but it's also great with raw synth waveforms.
Basement Lab	Octavers sound boring without dirt. Vari1 chooses octave down, up, unison or - hilariously - all of the above.
Tape Stop Top Up	Makes a tape stop effect sound as dramatic as intended. Using distortion, stereo split and other goodies to make it all sufficiently epic.
Sawteeth	Makes anything growl. Fast volume modulation plus overdrive. Awesome on sawtooth waves.
Stereo Mutation	Wide and dirty delay. Has a life of its own and doesn't apologize for it.
SiD vs. PoKEY	Left, right and center each a slightly different type of inadequate digital signal playback. Dedicated to 80s kids and their chirping boxes.
Ronald Reagent	Three modulating resonant filters. The higher values of the Effect control add extra bite with some tasty overdrive in the treble band.
Guinea Complaint	Parallel distortion that doesn't add these annoying phase issues usually associated with parallel distortion.
Calibration Issue	The type of drive you get when pushing a mixing desk channel over a cliff. Great for subtle dirt and transistor sizzle.
Peer Review	Multiple distortions, every single one hidden behind a lowpass filter of its own. Dial down Vari1-3 for subtle custom overdrive.

4Bit Creature	Dynamic sample rate modulation for talkbox-like effect. Vari2 offers the full range from subtle to over-the-top.
Autopan Heaven	Stepped stereo autopanner. Vari1 overrides it with another stepped autopanner. Vari2 does the same. Vari3 does the same at 2x speed.
Schroedinger's Cat	Chaotic automated echos. Your audience will be very pleased with your level of sophistication.

All of these complex modules aren't only combined in FLUXX, their parameters are also

- individually assigned and scaled to FLUXXs knobs
- and often automated by Envelope Follower, Curves or LFOs.

I have questions! Where can I send them?

Please 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!