

ujam

# UFX BREVER



User Guide

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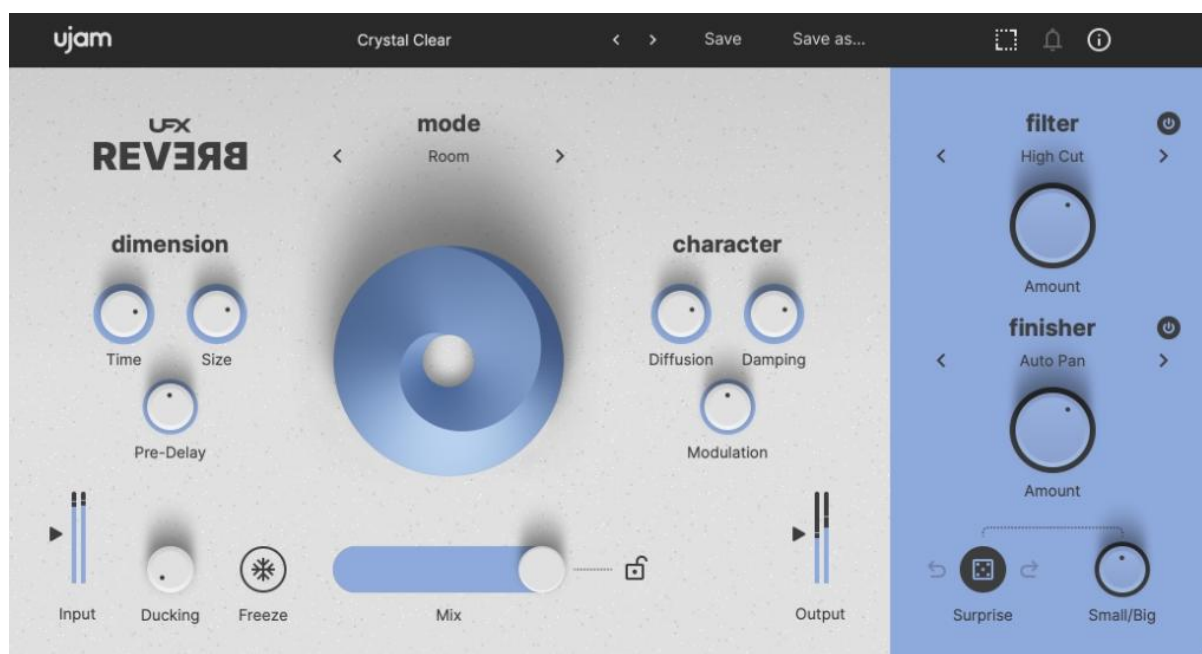
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## Welcome to UFX



### UFX-REVERB

Thank you very much for trying or purchasing *UFX-REVERB* - a product designed to provide you with exceptional control and stunning sonic possibilities for your reverberation needs.

## What is UFX?

Welcome to *UFX*, a brand new series introducing UJAM's take on professional effects.

What do we mean by "UJAMs take"? Well, at UJAM many of us produce music and use effects and audio processors ourselves. We all 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 - from functions to interface - with sound engineers in mind. 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 going for with “UJAMs take”.

With our Finisher series we went to the extreme here - a Finisher is an inspiring black box with a few - often intentionally weird-labeled - vari 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, technical way”.

Finishers have been highly acclaimed and prized by users and press, and we’re proud of that. And at the same time, we got 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. Oh, and add some UJAM magic – we all want to play 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.

The entire team hopes you’ll enjoy this new product line!

## About UFX REVERB

We decided to prototype and initiate the new series with an effect that everybody needs all the time, because music just can’t exist without spaces and ambiances.

*UFX-REVERB* is an algorithmic reverb, which means it’s not mainly focussed on super-realistic emulation of physical rooms, but on “creating” spaces that have a purpose - from underscoring an instrument’s lushness to gluing a track to the mix. It’s for people who want to create spaces, not just use them, and who want to go beyond physics.

Under the hood, *UFX-REVERB* features a modular, extremely customizable reverb engine - which is why we can offer 10 different reverb modes right out of the box - from realistic rooms and halls to crazy-dense modulated spaces to gated and reverse reverb. You don’t even need to know that - you could just go through the modes and pick by ear.

Reverb itself has the big advantage that parameters - unlike Threshold or Ratio on compressors - exist in real life and acoustics: Size, Time, Pre-Delay, Diffusion and Damping are characters of rooms, spaces, surfaces, geometries. So far - professional algorithmic reverb 101.

And here is where UJAMs take comes in. We thought: “How about you could color the reverb signal - make it sound like a megaphone, dull it down or saturate it?” - which is why the filter section is there. It allows you to dial in the characteristics of real scenarios – think megaphone speakers 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.

And of course we couldn’t help adding one of our signature Finisher sections, the one you know from all our newer virtual instruments. And here’s where true magic starts - yes, you can spice up your reverb by 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. You’re about to find out!

We also added Auto Ducking and Freeze which may sound 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.

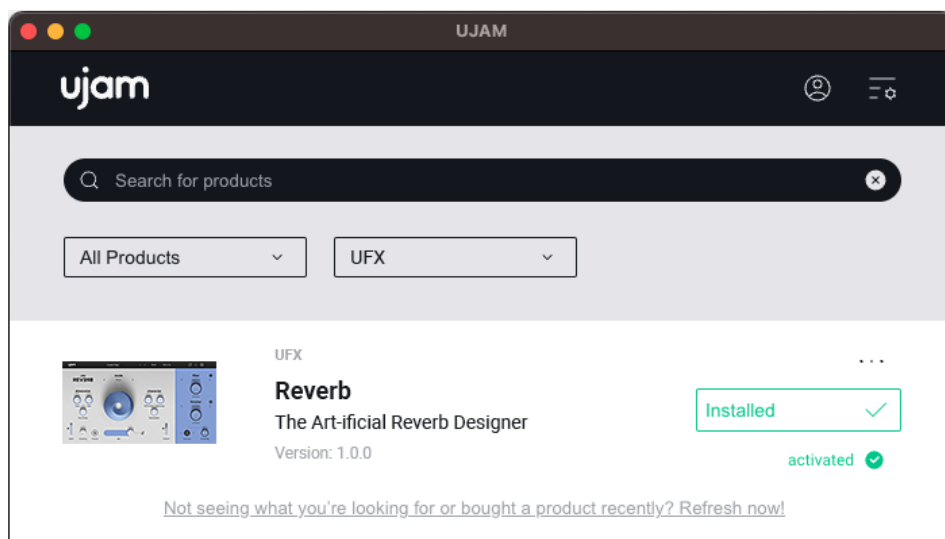
And last-but-not least: The absolute life-saver for times when you really don’t know what kind of reverb will excite you – just try hitting the Surprise dice a few times - ideally with the “Big/Small” knob all the way turned up – and be mindblown! We introduced Surprise with the USynth series to people’s often-expressed delight, and we think it is almost even more fun in UFX-REVERB.

But you tell us. We can’t wait to hear back from our users and we’ll always listen to your input - after all that is what inspired this series!

Peter Gorges  
Founder, UJAM

## Installing UFX

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

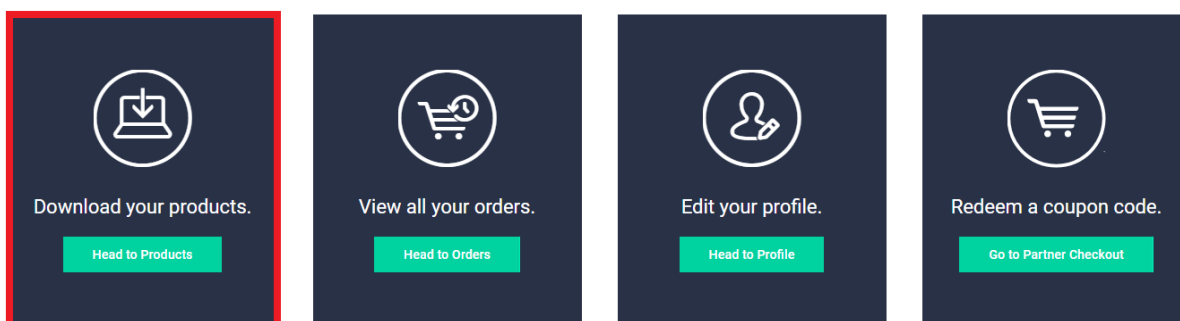


*UFX-REVERB in the UJAM App*

## Installing without the UJAM App

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

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





4. Navigate to *UFX-REVERB* and click the download button, according to your operating system:



Using Windows?

*Download Button*

- If you don't have a license yet and just want to load the free trial:  
<https://www.ujam.com/more/trials/>
- When you start a trial, you may be asked for your email address or asked to create a new account if you're new to UJAM – just follow the steps there as well.

## Trying, Buying, Authorizing

We only want you to spend money if you're absolutely happy with *UFX-REVERB*. Therefore, we grant you a 30-day trial period, during which the plug-in will run without any limitation.

### Trial Runs

Thanks for giving UFX a try!  
Your trial is fully functional for 30 days.

29 days left

Continue Trial

Get your license online

Buy Now

Already got a license?  
Activate here.

Email

Your UJAM Email Address

OR

Password

Forgot password?

\*\*\*\*\*

Activate License

*Trial- & Authorization Overlay*

When opening *UFX-REVERB* 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 *UFX-REVERB* license after or during the trial period
- The fields to enter your credentials and activate *UFX-REVERB* once you've purchased it

### How to Authorize

- Make sure that the product license is connected to your UJAM account. Check your products here: <https://www.ujam.com/backstage/>
- Instantiate *UFX-REVERB* in your DAW.
- The trial- & authorization overlay will be displayed.
- Enter the correct credentials (email address and password you use to log in [to your UJAM account](#)) in order to activate your product license.
- Your plug-in should now be successfully authorized.

## Quick Start

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

## Opening the Plug-in

After installing *AFX-REVERB*, it will appear in the **effect** plug-in menu of your VST-, AU- or AAX-compatible digital audio workstation (DAW). Here you can select it as an insert for any audio track, instrument track or bus.

## Exploring Global Presets

When launching *AFX-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*, and *Vocals*, 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

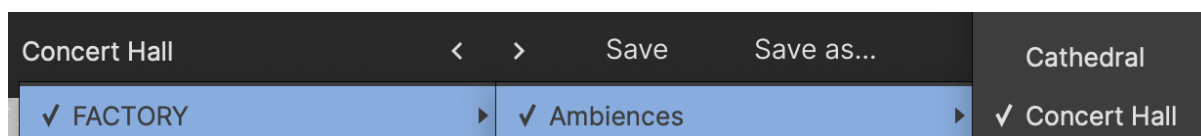
Before you start the sound design, try deactivating *Filter* and *Finisher* and set *Mix* to at least 50%, so you can clearly hear the actual reverb effect. Choose a *Mode* from the drop-down menu and begin adjusting the three controls in the *Dimension* section: *Time*, *Size*, and *Pre-Delay*. For 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. Apply additional *Filters* and experiment with different *Finisher* effects, 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*.



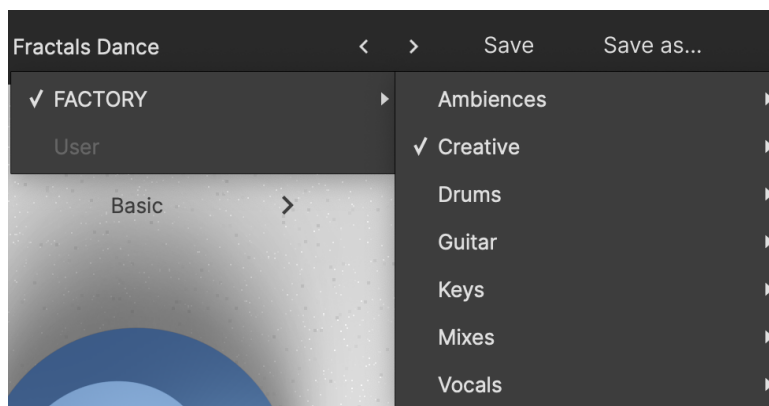
You can either:

- 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 the following self-explanatory categories:



### Saving Presets

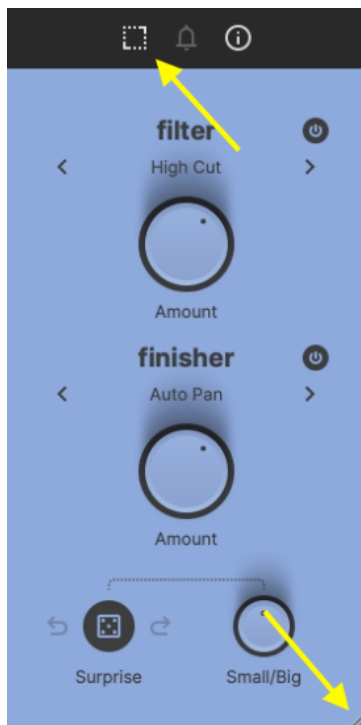
Once you have made changes to a *Preset*, you can save it in various ways:

- You can overwrite *Presets* using the 'Save' command. This way you can make modifications or improvements to your preset and save the changes for future use
- You can save new User Presets under a different name using the 'Save As'... command

Note:

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

## Resizable Interface



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

To resize, either click the rectangle shaped 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

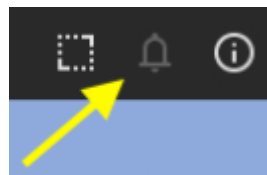
### Trial Period

Like any other UJAM plug-in, you can download the plug-in and try it without limitations for 30 days.

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. Of course you can also use the UJAM App for automated plug-in authorization.

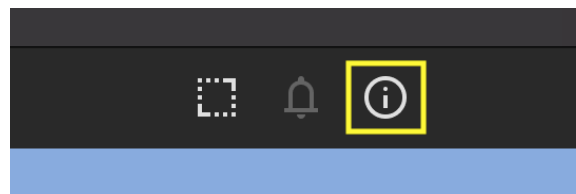
### Update

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

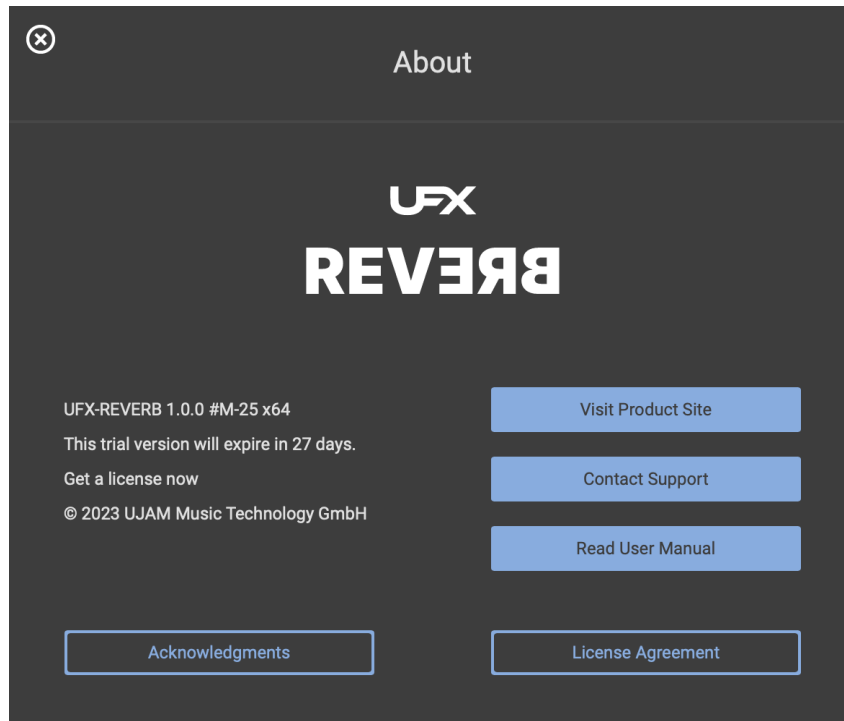


*Note: Although we do our best to ensure that updates do not break any existing projects, we usually recommend keeping your previous installer in case you update in the middle of a project and something goes wrong.*

### Plug-in Information



Clicking on the circled "i" in the top right banner of the user interface of your UFX opens the *About Page* where you can find detailed information about your plug-in, such as the build number.



### About Page

The *About Page* gives you access to various types of important information:

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

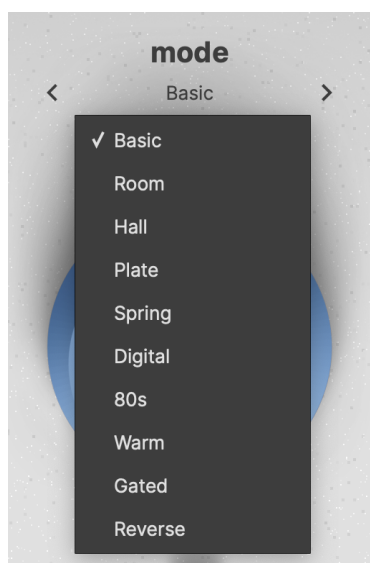
## MODE

*UFX-REVERB* offers 10 different reverb *Modes* right out of the box - 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.

## 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 next to 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 *Modes* including knob settings, step through the *Presets*.

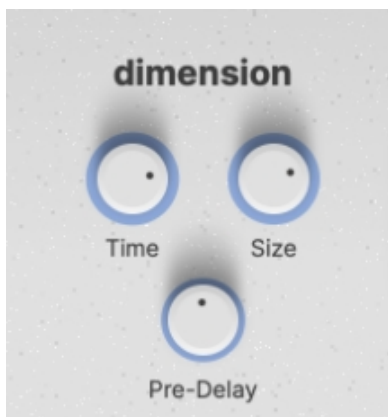
## Mode Reference

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	A more natural sounding reverb. Claims more space than the basic algorithm, but does so very beautifully.	Best for sparse arrangements where the reverb is supposed to play a clearly audible role. Particularly nice on vocals.
Plate	The plate sounds less natural, but is an absolute go to classic in pop mixes. Smooth, but requires less space than the hall algorithm.	Also particularly nice on vocals. A popular trick is to slightly smear the consonants of vocals with a treble rich plate for some extra smoothness - so we included a preset for this old engineer trick.
Spring	A very shabby sounding spring reverb that eats up midrange frequencies like there's no tomorrow.	Why would one want a shabby sounding reverb? Because it adds patina and texture. Try just a touch of it on any signal that sounds a bit "dead" or refuses to sit well in the mix, and you will find that this glues them into the mix almost immediately.
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	Wide and eerie, this is reminiscent of later 80s reverb units. Does not emulate any particular model, but is optimized to boldly "sing along" anything you send into it.	Absolutely horrible on drums, but put this on any kind of harmonic instrument 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	If you don't know what a gated reverb is, choose a random Phil Collins documentary and fast forward to the part where they talk about that time when he came up with a particular tom fill.	While the room reverb is the better choice for natural sounding mixes, in "designed" pop mixes, the gated reverb often is the tighter, better alternative for percussion.
Reverse	It's a reverse reverb. Reverse reverbs are fun. They just are.	Use whenever you feel cheeky. A neat trick is also to adjust it to the songs tempo via length and predelay, to add a touch of "bounce" to almost any type of signal.

## 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 non-natural spaces that couldn't exist in the real world.

*Note that 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 or a small room. 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 by adjusting the early reflections of the sound.	The larger the size, the bigger the space appears to be. Smaller settings will make the space sound more intimate.
Pre-Delay	Introduces a time 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.

## Character

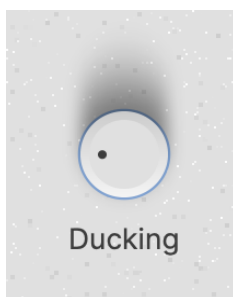
	<p>The <i>Character</i> section allows you to fine-tune the sonic qualities and behavior of the reverb by shaping the tone, texture, and movement of the effect. Tweak the sound of the reverb to suit the aesthetic you're aiming for.</p>
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Knob	Description	Use
<p><b>Diffusion</b></p>	<p>Dictates how the reflections within the reverberated sound spread out.</p> <p>High diffusion values result in a dense, smooth reverb with lots of tightly packed reflections.</p> <p>Lower diffusion values create a sparser, more distinct series of reflections.</p>	<p>If you're 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.</p> <p>Conversely, 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.</p>
<p><b>Damping</b></p>	<p>Affects how quickly certain frequencies decay in the reverberated sound.</p> <p>High damping values result in high frequencies decaying faster.</p>	<p>If you find your reverb is making the mix sound too harsh or bright, increasing the damping can help. By causing the high frequencies to decay faster, it can warm up the reverb and simulate spaces filled with absorptive materials like curtains, carpets, or audience members.</p>

	Lower damping values allow high frequencies to decay more slowly.	Conversely, if your reverb sounds too dull or is getting lost in the mix, reducing the damping can create a brighter, more present reverb sound, similar to what you'd hear in 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 you're finding that 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 ducks the signal 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.

## Freeze

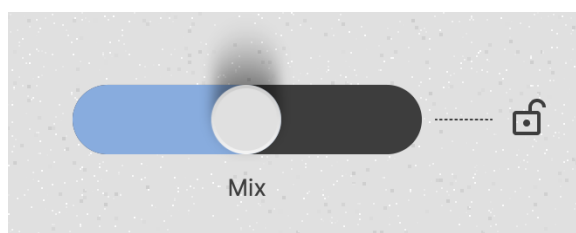
*Freeze* opens up a vast landscape of creative possibilities for your music production. The feature essentially captures and holds a short piece of reverberated audio and loops it. The sustained sound continues indefinitely, as long as the freeze function is active.



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. *Freeze* 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.

## 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 will allow 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 when you wish to add only a subtle hint of reverberation.

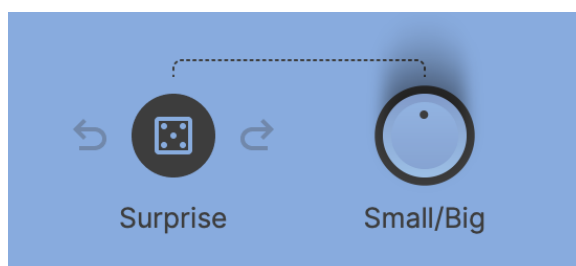
Moving the slider to the right will increase the amount of the processed signal in your output, thereby enhancing the reverb effect. This can be used to create a more spacious, atmospheric, or distant sound, depending on the specific characteristics of the reverb effect you are using.

## 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* in a Send Bus and want the Mix to stay at 100%.

## Surprise

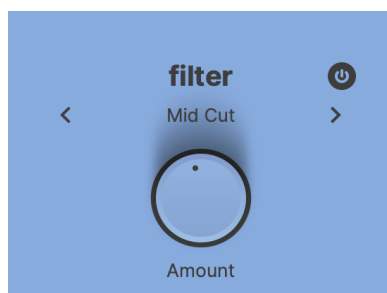
Hit the *Surprise* button with the dice icon to create a new Surprise variation. The *Surprise* function can give you anything between super-subtle variations and a complete change of everything. You can adjust the variation amount of each Surprise step using the knob labeled 'Small/Big'.



Every time you click Surprise, *UFX* generates a completely new, inspiring setting 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

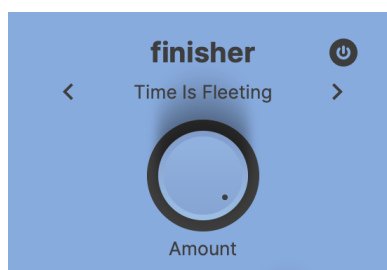
The filter section incorporates various filters, allowing you to shape and manipulate the frequencies of your reverberated audio signal. Click on the filter title to open the drop-down menu or use the tiny arrows to step through the list. You can also bypass this section by clicking on the tiny 'on/off'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

## Finisher Mode Reference

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 1/32"
	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 twelfth note gate length
	Gate 1/16	Speed Gater with 16th note gate length
	Gate 1/32	Speed Gater with 32nd th note gate length
	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
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	Turns the signal into abstract blips of digital synthesis
	Drones	Turns your signal into a spooky atmosphere
	Flutizer	Turns your signal into a bunch of ambient flutes

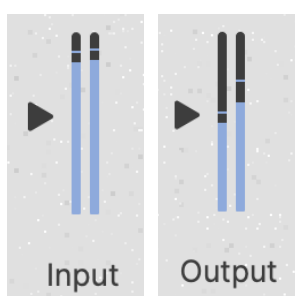


	Electro Cluster	A bunch of purposefully cold sounding delays and re-sequences
	Evolving Freeze	Turns your signal into an ever-evolving pad
DELAY	Delay 1/2	Delay set to a half note value
	Delay 1/4	Delay set to a quarter note value
	Delay 1/8D	Delay set to a dotted 8th note value
	Delay 1/8	Delay set to an 8th note value
	Delay 1/16	Delay set to a 16th note value
	Ping Pong 1/4D	A Stereo Pingpong Delay set to a quarter dotted value
	Ping Pong 1/8D	A Stereo Pingpong Delay set to a dotted 8th note value
	Ping Pong 1/8T	A Stereo Pingpong Delay set to a 8th triplet value
	Multi Tap 1/8D	A MultiTap Delay set to a dotted 8th note value
GLITCH	Big Groover	Sequenced sample rate reduction
	Chop Chop	Chops the signal into short 16th notes
	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
MOVE	HPF Motions	A stepped high-pass filter sequence
	Reversinator Short	Reverses the signal in a short time slice
	Reversinator Medium	Reverses the signal in a medium 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 particular James Cameron movie
	Tape Stopper	The traditional tape stop effect
	Ducker Straight	Straight volume ducking
	Ducker Complex	Ducking via filtering, delay, panning and automation
	PolyMod	Adds various types of modulation and filtering, which are offset in a polyrhythmic way
	Drama Swell	If the brass swells are not dramatic enough for you, you know what to do...
	Long Term Modulator	Sequenced automations of EQ, filters, chorus, reverb and delay

## 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 Level and Meter*

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

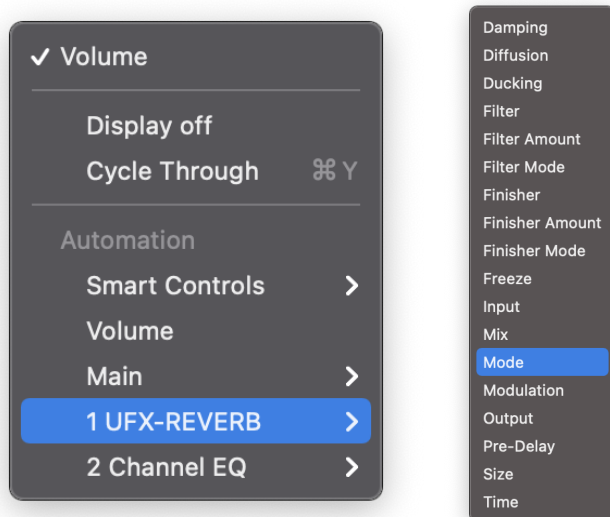
Device On
Input
Mode
Output
Ducking
Mix
Pre-Delay
Time
Size
Diffusion
Modulation
Damping
Freeze
Filter
Filter Mode
Filter Amount
Finisher
Finisher Mode
Finisher Amount
Not mapped
Show Automated Parameters Only

*Automation parameters in Ableton Live*

*When automating the Mode, you will notice that between certain effects there are noticeable morph fades. These are due to temporary level jumps between the complex effect configurations and protect your speakers and ears. No reason to worry.*

## DAW Automation

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



*Automation in Logic*

## 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 have questions about *UFX* or any UJAM products, our support team is there for you – please send us a message: [www.ujam.com/contact-us/](http://www.ujam.com/contact-us/)

## Tell Us Please

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

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

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