

ujam

Usynth

User Guide

Usynth User Guide Rev M

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Welcome to Usynth



Thank you for choosing Usynth, our streamlined line of software synthesizers designed to get powerful, professional sounds into your tracks without the usual synth complexity.

If you're already familiar with UJAM instruments, you know our core philosophy: easy, inspiring, and fast. This approach is by design. We meticulously craft our interfaces to remove friction and frustration, ensuring nothing stands between your creative idea and the final result.

Usynth is our innovative answer to the traditional, often overwhelming, synthesizer. It provides a series of powerful, versatile instruments that make creating with synth sounds a breeze for everyone.

The innovation here wasn't about re-inventing the core synth engine; it was about making that power intuitive and accessible. We achieved this by eliminating Complexity: We've removed mountains of jargon, complex menu-diving, and non-essential controls. Our expert sound designers also carefully planned and pre-programmed the sound design controls. You aren't presented with a thousand tweaks you might never use. Instead, you get a few dozen easy, useful, and great-sounding choices that instantly steer your sound in a professional direction.

We hope you enjoy this new generation of synth and find it the most effortless way to realize your unique sound!

Why Usynth?

There are many amazing, powerful and flexible synthesizers out there. Most of them sound great and offer all the possibilities anyone could want, but let's face it: They're usually designed for people with a certain understanding of synthesizers. And those are only a small minority of those who use synthesizers for music production.

For the rest – all the producers, singers, guitarists and others who need a synth as an instrument, the reality is that they're often left with skipping through presets, and once they've found a good one and just want to even subtly change it, chances are they're lost – because in a conventional synthesizer it's usually a combination of parameters hidden behind cryptic terms such as *PWM Env Depth* or *WT Position*. That's like wanting to take a photo and having to dive into the ISO and shutter priority settings of a pro camera – no wonder everybody these days uses a phone for that.

U*synth* is our "smartphone camera" take on the synthesizer, in that under the hood it's a very powerful, versatile, professional instrument (see below) but with a user interface designed for musicians.

It's way harder than plastering four square feet of screen real-estate with knobs and making it your problem to find your way around.

We solved the problem not only by a novel user interface – for every single preset, sound designers had to think of the tweaks most likely needed by users, and do the work for you to find them inside the complex engine and wire them to just a few knobs on the user interface.

Expert Info

Usynth is based on a very complex and versatile synthesizer engine. If you're a synth enthusiast, you'll know what the bullets below mean. If not, the good thing is you can ignore them, as Usynth will never inconvenience you with traditional synthesizer terminology:

- Each Usynth instance consists of 2 individual layers per note.
- A layer can be fully polyphonic with the number of voices only limited by your CPU performance, or monophonic/legato. It also features various glide modes.
- Each layer features between 1 and 7 oscillators of multiple synthesis types: Virtual Analog, Wavetable, FM and Multisample in flexible combinations.
- The voice architecture of each layer consists of a Multimode Filter, two 5-stage envelopes plus a Mod Envelope, multiple LFOs, a 12-way mod matrix plus a large macro knob page connecting the engine to the Dark/Bright, Fast/Slow and Smart Knobs.
- Every layer also offers parametric EQs, multimode filter overdrive, multiple distortion/degradation algorithms, modulation effects and convolution modules – there's almost no limits to the sound designers' imagination.
- The Finisher adds a multi-effect engine with up to 100 effect units.
- The Sequencer is a powerful, fully customizable Sequencer/Arpeggiator/Phrase player.

As you can see, Usynth isn't just a synthesizer; it's a powerful virtual player and sound design tool with features that rival pro-priced synthesizers.

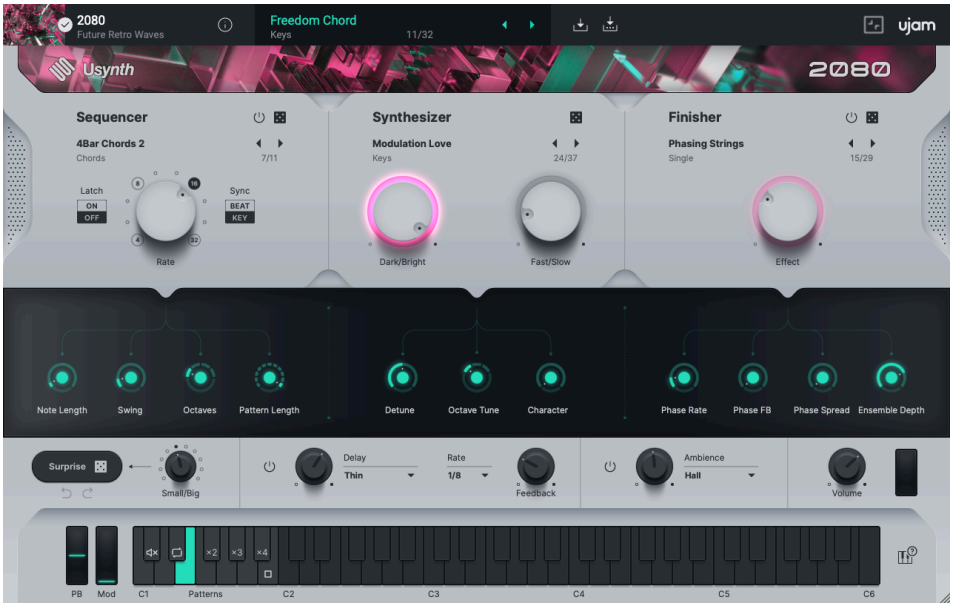
Usynth Titles

Usynth is UJAM's take on the software synthesizer, designed to make creating professional synth sounds fast, intuitive, and inspiring. Under the hood is a powerful synthesis engine combining Virtual Analog, Wavetable, FM, and Multisample synthesis with filters, envelopes, LFOs, modulation, effects, and a versatile Sequencer. But instead of confronting you with hundreds of technical controls, Usynth puts the most useful sound-shaping options at your fingertips, carefully curated and mapped by UJAM's sound designers.

Each Usynth title offers a distinct collection of sounds and musical styles, from essential studio synths and electronic dance sounds to soul, synthwave, retro gaming, melodic techno, and more. Every preset is more than a static sound—it's a starting point that can be shaped into something new using a small set of intuitive controls, while the Finisher and Sequencer add further character, movement, and musical inspiration. The result is a synthesizer that delivers deep sound-design possibilities without requiring extensive synthesizer knowledge, helping you spend less time programming and more time making music.

For detailed info about our growing catalog of Usynth Titles, please see the Usynth Product Page.

2080



Future retro waves

2080 is UJAM's take on the classic synthwave sound, delivering a collection of futuristic retro synths inspired by the unmistakable sounds and aesthetics of the 1980s. Designed for synthwave leads, basses, chords, pads, and arpeggios, 2080 makes it easy to create rich, nostalgic sounds without requiring advanced synthesis or sound-design knowledge. Its powerful synthesis engine works behind the scenes while intuitive controls let you quickly shape presets into your own sounds, with a fully customizable Sequencer and a Finisher featuring 90 effect presets adding movement, character, and atmosphere.

BOUNCE



Y2K Club & R&B Essentials

BOUNCE captures the melodic and harmonic character of Y2K with the unmistakable sound of classic workstation synthesis. Inspired by the digital synths that shaped productions around the turn of the millennium, it brings together bright saw leads, punchy sub basses, funky digital clavs, glossy keys, world-influenced sounds, synth stabs, and layered orchestral textures in one instantly playable instrument. Under the hood, a multi-synthesis engine, sequencer/arpeggiator, and multi-FX processor create plenty of depth, while the streamlined interface keeps you focused on making music instead of programming. With 100 Synthesizer Patches and 100 Global Presets, BOUNCE turns the complex, layered character of vintage workstation synthesis into instant hooks, basslines, and textures for modern production.

CARAMEL



Buttery sweet and warm

CARAMEL is a synth pad specialist for creating rich, lush, and dreamy sounds that add warmth, atmosphere, and depth to your productions. From soft, supersmooth textures to expansive ambient soundscapes, CARAMEL makes sophisticated pad design easy by handling complex synthesis elements like wavetable selection, unison, and effects behind the scenes. Two individual layers per note, a fully customizable Sequencer, and a custom Finisher with 90 presets give you plenty of ways to shape and animate your sounds, making CARAMEL equally at home in ambient, electronic, and EDM productions.

CORE



All-purpose studio essentials

CORE is an all-purpose collection of essential synth sounds, covering everything from deep basses and expressive leads to rich polys and inspiring arpeggios. Designed as a versatile studio staple, CORE brings together a comprehensive selection of classic synth aesthetics shaped by veteran sound designer Peter Gorges, with more than four decades of synthesizer experience. Two independent layers per note, a fully customizable Sequencer, and a custom Finisher with 90 presets make it easy to add movement, character, and depth, while Usynth's intuitive controls keep sophisticated sound design quick and accessible.

DELUXE



Vibrant soul keys

DELUXE is a vibrant collection of warm, organic synth sounds inspired by the rich textures of Soul, R&B, Pop, and Hip Hop. Its smooth keys and soulful tones draw on synth textures from the mid-1950s through the late 1980s, while inspiring sequences and soothing effects add movement and character. With two independent layers per note, a fully customizable Sequencer, and a custom Finisher packed with effects, DELUXE makes it easy to create polished, expressive sounds without getting lost in traditional synthesizer complexity.

DRIVE



Powerful house essentials

DRIVE is a high-energy synth designed for house and electronic music, packed with powerful sounds made to keep your productions moving. Its collection of 100 presets covers punchy basses, driving leads, energetic chords, and rhythmic sequences, while 25 Sequences and 90 Finisher Modes add movement, character, and impact. Under the hood, DRIVE combines multiple synthesis technologies and two independent layers per voice, but Usynth's intuitive controls keep the sound-shaping process simple—so you can quickly find the right sound and get straight to making music.

DUST



LoFi Dreams & Liminal Space

DUST brings beautifully aged, dusty synth tones to your productions, transforming acoustic and electric instrument sources into worn, atmospheric sounds with a distinctly lo-fi, liminal character. From dreamy pads, textures, and keys to gritty leads, basses, plucks, bells, and vocals, DUST combines degradation, filtering, and distortion to create sounds that feel nostalgic, imperfect, and alive. With 100 synthesizer patches, 100 global presets, a multi-synthesis engine, and an integrated Sequencer/Arpeggiator, DUST makes it easy to add warmth, character, and dreamy movement to your music.

EUPHORIA



Electronic dance staples

EUPHORIA is built for electronic dance music, delivering driving and lyrical synth sounds designed to bring energy and movement to your productions. From powerful chords and expressive leads to rhythmic arpeggios and soaring risers, EUPHORIA provides the essential sounds for everything from bombastic festival anthems to more subtle, sophisticated dance tracks. Ready-made sequences and a custom Finisher with 90 presets make it easy to add motion, atmosphere, and character, while two independent layers per note and a fully customizable Sequencer give you plenty of room to shape the sound to fit your track.

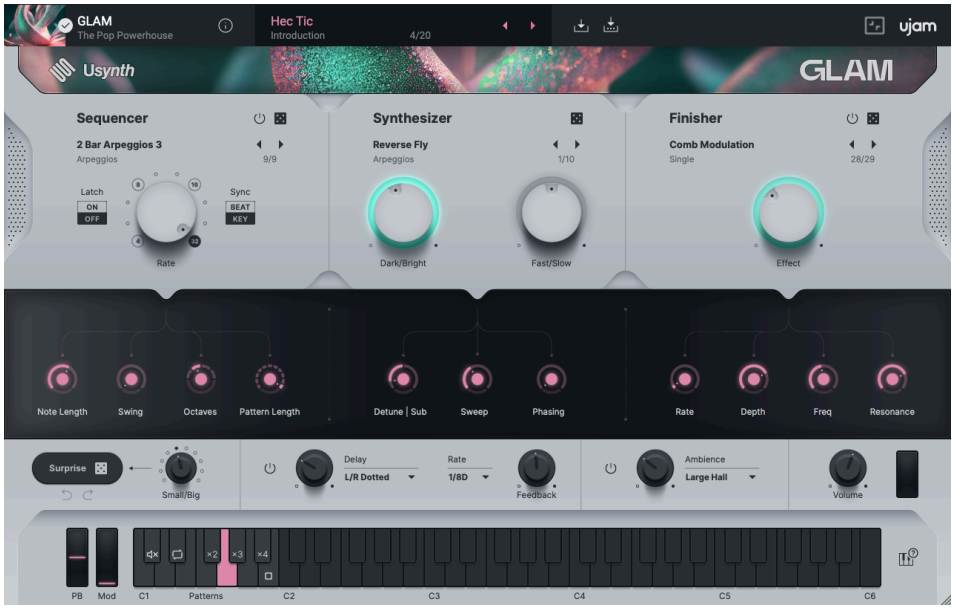
FLUID



Melodic Techno Workstation

FLUID is a melodic techno workstation designed to deliver the atmospheric, evolving sounds that define the genre. From fluid arpeggios and deep basses to expressive keys, leads, lush pads, plugs, and bold stabs, FLUID provides a versatile palette for creating everything from spacious, emotive soundscapes to driving electronic tracks. Its powerful synthesis engine combines Virtual Analog, Wavetable, FM, and Multisample synthesis, while the intuitive interface, built-in Sequencer and Arpeggiator, Finisher effects, and extensive presets make it easy to create and customize inspiring sounds without requiring advanced synthesizer knowledge.

GLAM



Pop Powerhouse

GLAM is a pop powerhouse designed for creating polished, larger-than-life synth sounds that put hooks front and center. Packed with basses, pads, polys, leads, and inspiring sequences, GLAM delivers the pristine, high-end sheen needed for contemporary pop and synth-pop productions. With 100 Synth Modes, 34 Sequences, 100 Global Presets, two independent layers per note, and a custom Finisher with 88 modes, it offers plenty of depth while keeping sound design fast and intuitive. Simple controls let you shape everything from bright to dark and subtle to massive, making it easy to create professional-sounding synth parts without getting lost in complex synthesis settings.

PIXEL



Retro Gaming Adventures

PIXEL takes you back to the golden age of 8-bit and 16-bit gaming with a collection of classic console-inspired synth sounds, created in collaboration with legendary composer David Wise. From chiptune blips, fluty leads, juicy basses, and catchy melodies to chords, arcade effects, and even retro-inspired drums, PIXEL captures the quirky character and nostalgic energy of classic video game music. Its retro game multi-synthesis engine, 100 Synthesizer Presets, 100 Global Presets, and versatile Sequencer make it easy to bring that unmistakable pixel-era sound to modern productions.

STRANGER



Dark Mystical Landscapes

STRANGER takes you into a world of dark, mysterious, and otherworldly synth sounds inspired by retro sci-fi and horror aesthetics. Drawing heavily from vintage synthesizers, STRANGER delivers a warm, saturated palette of arps, atmospheres, basses, brass, keys, leads, pads, sequences, strings, and more—making it equally suited to ambient and electronic music, film scores, and game soundtracks. Created by sound designer Alessandro Cardinale, with an exclusive collection of 50 presets by Sunglasses Kid, STRANGER combines its distinctive retro character with Usynth's powerful multi-synthesis engine and intuitive controls, making it easy to create evocative sounds without needing extensive synthesizer knowledge.

SUAVE



Jazzy Vinyl Vibes

SUAVE brings the smooth, organic vibe of future funk, neo-soul, and modern hip-hop straight into your production. It captures the perfect balance of vintage analog warmth, lush jazz harmonies, and lofi character using fluid modulation and expressive synth tones. Its preset collection delivers everything from filter-swept extended chords and smooth gliding mono basses to subtle tape-warped plucks and saturated electric piano keys. Rounded out with dreamy pads, funky rhythmic patterns, and resonant sweeps, SUAVE gives you an effortless way to make your music sound polished, laid-back, and soulful.

TURBO-XT



90s Rompler Collection

TURBO-XT brings the iconic sounds of 1990s Romplers into a modern, easy-to-use instrument. Inspired by legendary hardware such as the Korg M1, Roland JV series, and E-mu Proteus, TURBO-XT covers a huge range of sounds, from basses, polys, leads, pianos, and electric pianos to strings, guitars, brass, and layered hybrid textures. With 200 presets, including 50 exclusive sounds by German techno and Eurodance project U96, TURBO-XT is equally suited to creating authentic retro arrangements or adding a touch of nostalgic ’90s character to contemporary productions. Its powerful multi-synthesis engine, built-in Sequencer, Finishers, and intuitive controls make it easy to shape and customize these classic sounds without requiring extensive synthesizer knowledge.

VORTEX



Y2K Trance

VORTEX delivers the high-energy sound of late-'90s and Y2K trance with a modern edge, bringing sharp, powerful synth sounds to contemporary EDM and club productions. From massive supersaw anthems and hard-hitting trance basses to rave stabs, driving arpeggios, gated sounds, pads, keys, strings, and FX, VORTEX provides a complete palette for creating energetic electronic tracks. With 100 synthesizer patches, 100 global presets, a multi-synthesis engine, built-in Sequencer/Arpeggiator, and multi-FX, VORTEX makes it easy to capture the retro-futuristic character of classic trance while shaping it into something fresh and modern.

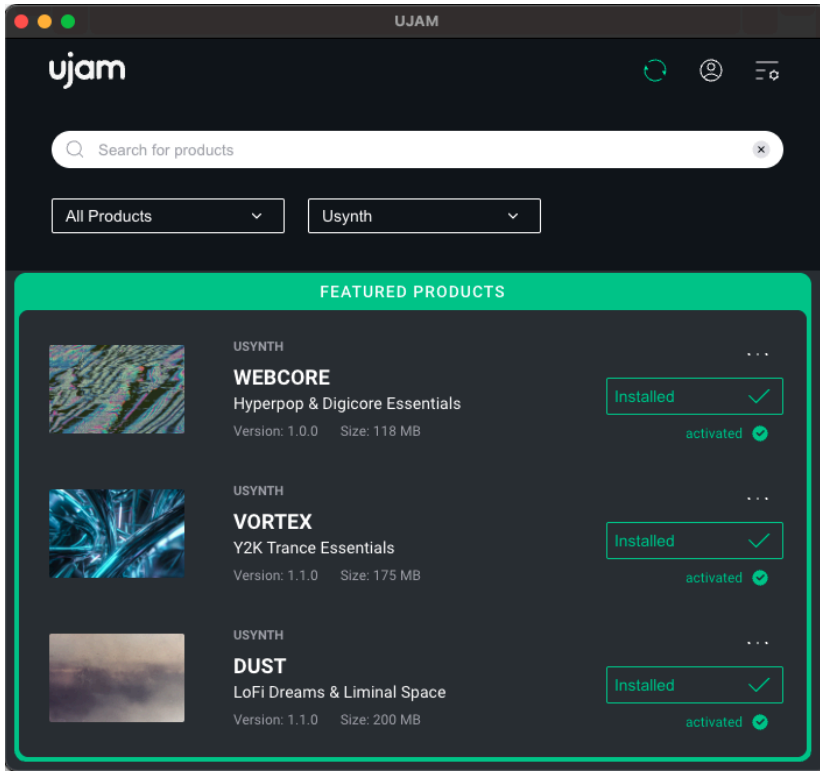
WEBCORE



Hyperpop & Digicore

WEBCORE is a playful, glitchy synth designed for the chaotic energy of Hyperpop, Digicore, Glitch Pop, and other modern electronic styles. Its unapologetically digital sound palette delivers metallic textures, glassy bells and plucks, sharp leads, evolving pads, aggressive basses, arpeggios, and synthetic effects that feel clean, futuristic, and unpredictable. With 100 Synthesizer Patches, 100 Global Presets, a powerful multi-synthesis engine, Sequencer/Arpeggiator, and multi-FX, WEBCORE makes it easy to create loud, weird, high-energy sounds while keeping the sound-design process fast and intuitive.

Installation



Whether you've purchased a title or just started a trial, the free UJAM App handles downloads, installation and activation.

It includes a search field as well as a pop-up filter to help you focus on a specific status (like *My Products* or *Updates*), and a second pop-up to filter by series (like *Usynth*).

Usynth consists of the Usynth plugin (what you'll see in your DAW) and any number of titles (like SUAVE).

The UJAM App or macOS or Windows can be found ujam.com/app

Getting Started with UJAM Plugins includes more details if needed.

Quick Start

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

Loading Usynth in your DAW

The Usynth series is built on frame-based technology. That is why you will see only "Usynth" listed in your DAW, unlike the individual product titles used for some of our other releases. To load any Usynth title, start by finding “Usynth” in your DAWs instrument menu.

Load a preset

Click into the top center area to open the Global Preset Browser, or simply click the arrows to skip from preset to preset.

Note that the Usynth browser lets you switch between Titles as you browse. It even lets you download, buy or start trials from within the Usynth plugin. How cool is that?

Choose a Title, a category and a preset and click the Load button to open the user interface.

Set the right size

You can resize U*synth*s user interface by either clicking the Resize icon in the top-right corner of the user interface or by dragging the little hatched triangle in the bottom-right corner.

Play

If the preset you chose uses the sequencer (i.e. plays a riff or figure instead of notes), deactivate the Sequencer by clicking its On/Off button so it's greyed out for now. Play on your keyboard controller or click the Interactive Keyboard at the bottom of U*synth*s user interface.

If you're not a skilled keyboard player, try the Scale and Chord menus in the Extras page:

- Click on the keyboard info icon next to the Interactive Keyboard
- In the right part of the Interactive Keyboard, choose a scale – now whatever you play or click will always be re-tuned to that scale, …
- … or choose a Chord from the menu below. Now Usynth will play that chord when you hit individual keys on the keyboard.
- Close the Extras Page again to re-reveal the Sequencer, Synthesizer and Finisher knobs.
- Use the Pitch (PB) and Modulation (Mod) wheels shown to the left of the Interactive Keyboard. Both will always be pre-assigned with useful settings.

Change section presets

Usynth's User Interface is vertically divided into the three main sections Sequencer, Synthesizer, and Finisher. Each section has its own set of controls, but also its own preset selector.

To change the Synthesizer preset for example, you can click on the Preset Name above the Dark/Bright knob in the Synthesizer section to open the Preset Menu, or just click the arrows right next to the Preset name to step back and forth.

Just by selecting different Presets individually for Sequencer, Synthesizer, and Finisher, you can create big changes effortlessly.

Try different presets for the Sequencer (if active, else activate it temporarily with its On/Off button) and Finisher as well.

Tweak the synthesizer sound

The two large “hardware knobs” in the light-grey area of the Synthesizer are hardwired – i.e. they don’t change with the preset. They let you do exactly what their name says: Turn the Dark/Bright knob to adjust the brightness of the sound, and the Fast/Slow knob to change the speed/length.

Each of those knobs turns multiple parameters inside the synth engine so you don’t have to deal with dozens of envelope parameters or various filter/EQ adjustments. Also, what exactly Fast/Slow means is custom-optimized for the respective preset.

The three iconized knobs in the Display area below are a very important aspect of Usynths simplicity: For each preset, the sound designer has chosen the three aspects that in their mind you as a user are most likely to want to change, and wired them to these knobs.

Try going through different presets and notice how the knobs change in name and function, while the “hardware” knobs above always stay the same.

Change the Finisher effect

The Finisher is a multi-effect section featuring 90 presets. Try them:

- Turn the Effect knob about two thirds up. Click on the Finisher Preset Name and choose from the menu or click the little arrows to the right to step through.
- You can tweak the Finisher using the smart knobs in the display area – these change with every preset.

Try the Sequencer

Usynths Sequencer is actually more than just that – it's also an Arpeggiator, Phrase Generator and Melody Player.

- If it's not active already, click the On/Off button to activate it. Notice how the left octave of the Interactive Keyboard changes to a Sequencer Control Octave.
- Hold a note or more in the keyboard range
- Now, switch Sequencer Presets to get an impression of the included sequences
- In the Sequencer Control Octave, press the white keys from C1 up. You'll notice that the sequences become more complex as you move up the keyboard.
- Try inserting ratchet notes (doubling, tripling or quadrupling the note resolution temporarily) using the F#, G# and A# keys

Add Delay and Reverb

You can add extra ambience and space using the distinct Delay and Reverb sections.

- Activate Delay and try the selection of presets. Play with Mix, Rate and Feedback.
- Activate Reverb and try the various presets here as well.

Get inspired by using Surprise

The Surprise function in Usynth is designed to create random variations of adjustable depth. Let's try three examples:

- To vary the synthesizer sound slightly without affecting Sequencer or Finisher, first deactivate the little dice icons right next to the Sequencers and Finishers On/Off buttons.
- Set the Small/Big knob in the Surprise section left of the Delay to 4
- Now start playing and click the Surprise button repeatedly. Every time you click the knob, the Synthesizer sound will be slightly varied.
- Note that you can go back and forth to review your Surprise snapshots by clicking the two circular arrows below the Surprise button.
- Now let's use Surprise to create completely new Usynth presets:
- Activate the dice icons for Sequencer and Finisher again.
- Set Small/Big to 10
- Click Surprise repeatedly.

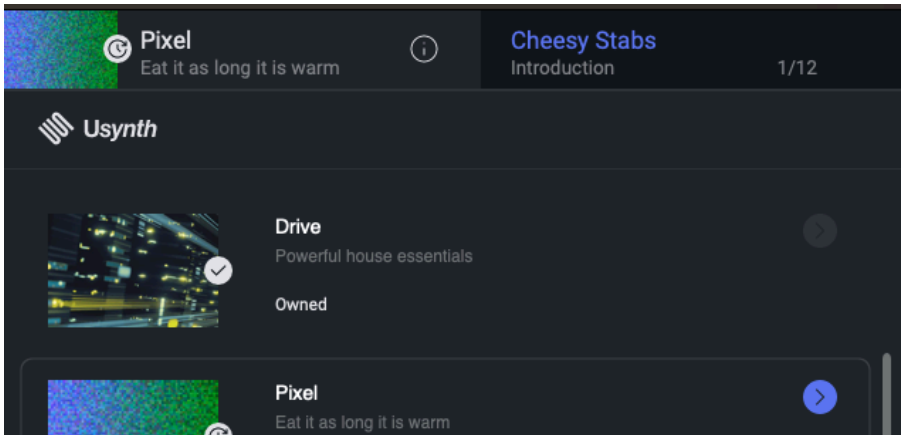
This time, every time you click Surprise, Usynth creates a completely new preset. Everything can be affected by the randomization – every control and button, including the preset selections for Sequencer, Synthesizer and Finisher.

If you've followed until here, you should be all set for exploring Usynth and using it in your music production. For additional details, you can always refer to the Reference section below.

Reference

Managing Titles

After loading the Usynth plug-in, click on the preset section at the top center of Usynth to open the Browser.



To the left, the Usynth Browser will display all available Titles, and from here you can conveniently download, install, start a trial period or purchase Usynth Titles. Here is a list of possible states and what you can do with them:

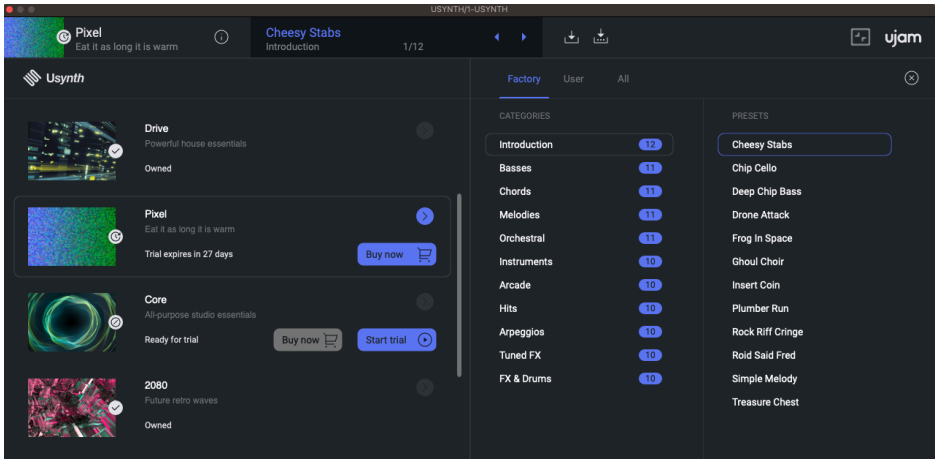
- **Available for Download** – *click download to download the Title from within Usynth.*
- **Ready to install** – *after a successful download, install this Title.*
- **Ready for trial** – *click the "Start Trial" button to start the trial period.*
- **Trial period** – *Usynth will display the days remaining. During or after the trial period, you can purchase a Usynth Title right from within the plugin.*
- **Buy Now** – *click to visit our website if you want to purchase a product license.*
- **Owned** – *your Title is installed and properly authorized – nothing left to do.*

Global Presets

Global Presets in Usynth save, load and change the state of the entire instrument - as opposed to Sequencer, Synthesizer and Finisher presets that affect only their respective section. Usynth's frame adds a lot of flexibility to the browsing experience - for example, you can switch Titles as you browse, and you can preview presets of Titles that you don't own (yet).

Loading Presets from the Browser

Clicking on a Title (like "PIXEL") or Preset Name (like "Cheesy Stabs") at the top will open the Browser.

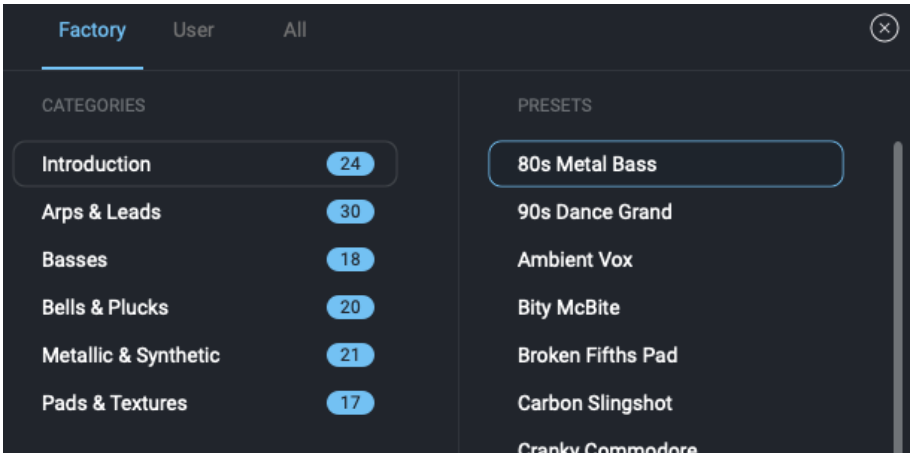


Here you can browse to your heart's content, then exit the browser to get back to its controls by clicking at the top or the X in the upper right.

Switching Titles

While in the Browser, you can click Title icons (on the left) to switch between Usynth Titles, like from PIXEL to STRANGER.

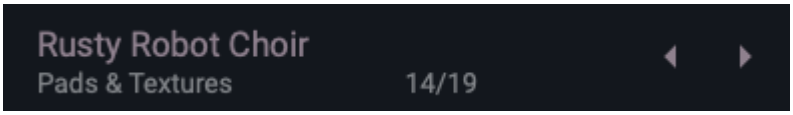
Switching Browser Filters and Categories



Global Presets in Usynth can be filtered by type and are organized into Categories as follows:

- Filters: Factory, User and All
    - Clicking **Factory** shows only Presets that came with Usynth.
    - Clicking **User** shows only the Presets you saved. In a freshly installed Usynth, the User list is empty.
    - **All** shows both Factory and User Presets.
- Categories: In each Usynth Title, Presets are grouped into custom categories such as Basses, Leads or Pads.
- The number of presets in each category is displayed to the right of each category name.
    - This is particularly helpful with the User filter activated - this way you can avoid “browsing” empty categories.

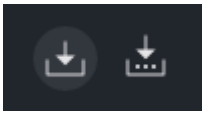
Skipping through Presets



If you want to just skip back and forth through Presets, click the Arrows on the right of the Preset Name in the top display.

The Display will always show you the current category and the currently selected position within that category (e.g. 5/32 means the 5th out of 32 Presets in that Category).

Saving Presets



You can create User Presets from Factory Presets, overwrite your User Presets, or save (altered) copies of User Presets under a different name.

Creating/Overwriting User Presets

Click the left Save icon right next to the Preset Display to save an altered Global Preset to a User Preset or to overwrite a User Preset.

If creating a User Preset from a Global Preset, you will be asked for entering a name, and you can select a Category for your new Preset.

Note that categories are the same as for Factory Presets and in "All" mode both are combined (both Factory and User Presets are shown in that Category).

Saving Presets under a different name

When you've altered a User Preset and want to save the result under a different name, click the right Save icon. You're presented with the known dialog for entering a new name and selecting a Category.

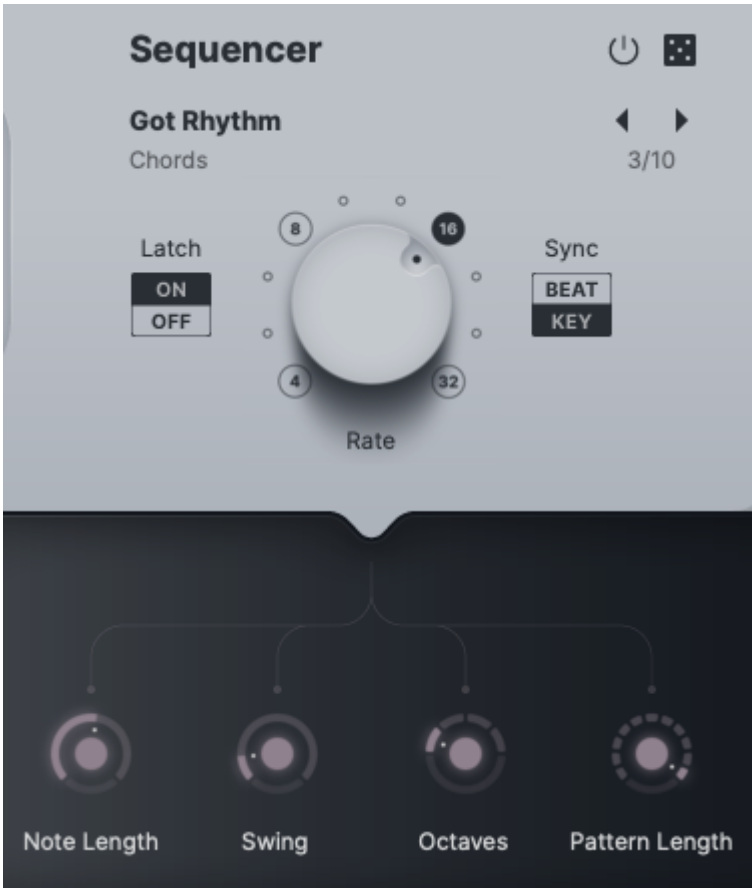
Resizing the interface

You can flexibly resize Usynth by dragging the small handle at the bottom right of the interface or by clicking the resize icon in the upper right corner.

Sequencer

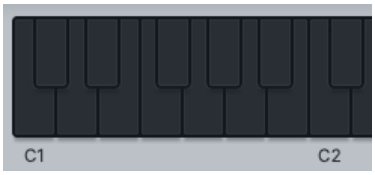
Usynth features a Sequencer that can act as an arpeggiator and polyphonic phrase player as well. With the Sequencer, you can play the Synthesizer in ways that animate and *rhythmify* your note or chord input.

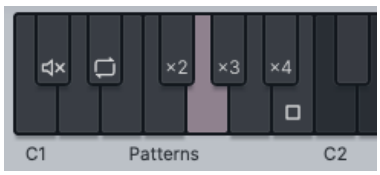
The type of phrases and modes in the Sequencer largely depends on the Usynth Title – for example, in a bass synth Title you'll find basslines and sequences, whereas in a Title featuring pads and textures you'll probably find more presets for creating interesting chord sequences.



On/Off

Click this button to activate or deactivate the Sequencer. Note how the left area of the Interactive Keyboard changes–Off (left) vs On:





Surprise (Bypass)

By clicking the dice you can choose to include or exclude the Sequencer from being affected by the Surprise function. For example, deactivate it if you're happy with the synth sound but want to be surprised with fresh Finisher or Sequencer ideas.

Latch

When Latch is activated, the Sequencer, once started, will keep playing after you release keys. You can stop it again by either pressing or sending the stop key or by deactivating Latch again.

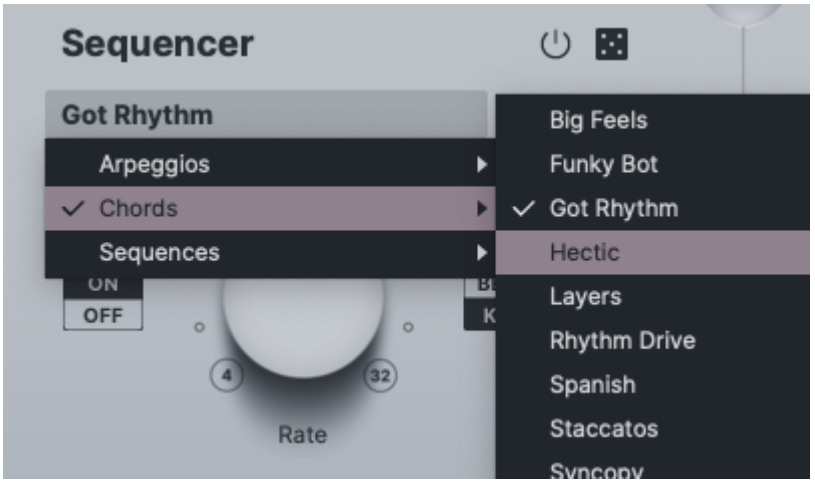
Rate

Sets the sequencer's note rate relative to your host's tempo. Turning the knob up gradually steps up the rate–the in-between note resolution values are shown below the knob.

Sync

Set Sync to BEAT if you want the Sequencer to always be in beat (= quarter-note) sync with your DAW, or set it to KEY if you want phrases to trigger exactly to keys or notes received.

Selecting Sequencer Presets



Each Usynth Title comes with a custom set of Sequencer Presets, divided into categories. Here is a list of possible categories, how to play them, and what the Sequencer makes of your input:

Category	Description	How to play
Arpeggios	Creates a looped melodic figure	One or more notes. The arpeggio is created from all held notes.
Chords	Plays held chords	Single note – chords get transposed with the note played.
Phrases	Turns single notes into rhythmic chords	Single note – chords get transposed with the note played.
Rhythms	Rhythmifies played notes	Chords – all played notes will be played rhythmically.

“Software” Knobs



Like in the Synthesizer and Finisher sections, the Sequencer also has a row of knobs in the black display underneath the “hardware” panel. Whereas in the Synthesizer and Finisher these knobs vary with each preset, they are universal for the Sequencer and stay the same no matter which Preset you select.

Note Length

This knob changes the length of each Sequencer note between extreme staccato and the full length defined by the Sequencer pattern.

In the case of Arpeggios, where the note length is equal to the note resolution, turning this knob all the way up will create pseudo-legato motifs.

Swing

Often also called Shuffle, this knob will increase the syncopation of the Sequencer pattern by delaying notes on off-beats (notes that fall between the counted times, e.g. 1+, 2+, 3+ in a 4th-resolution pattern).
Whether and how Swing affects the pattern largely depends on the mode and the pattern itself – i.e. if there are no notes on off-beats, this control will have no effect.

Octaves

When set to 1, the pattern will remain within its defined Octave. By turning the knob up, you keep adding higher Octaves in which the pattern is repeated. For example, setting Octave to 4 leads to the pattern being

1. played at default octave
2. then one octave higher
3. then two octaves higher
4. finally three octaves higher
5. …the back to 1

Pattern Length

When this knob is turned fully up, the Sequencer will repeat the pattern in full length. Turning the knob down will shorten the pattern length in 10 steps from 8 beats (2 bars) to 1 beat and further down to a ½ beat (nominally an 8th note) and a ¼ beat (16th).

Automate this control to create more interesting sequencer performances.

Synthesizer



Usynth's Synthesizer section is one of the most powerful software synthesizers out there – with multiple synthesis types, a fully-fledged voice architecture, and hundreds of control and modulation possibilities.

What's revolutionary about Usynth is that normally a feature set of that extent would give you a hard time getting what you want, because even if you were a synth expert, adjusting up to dozens of envelope parameters would still take time to adjust.

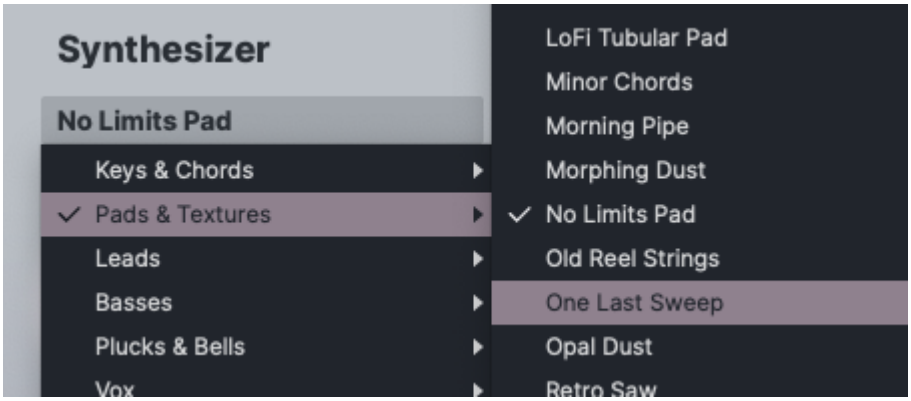
That's why in Usynth, all you see are two big "hardware" and three "software" knobs – because the sound designers have already done the work of mapping each of these knobs to multiple destinations inside the engine to expose only the most musically useful parameters for any given preset.

Surprise (Bypass)

By clicking the dice you can choose to include or exclude the Synthesizer from being affected by the Surprise function.

For example, deactivate it if you're happy with the synth sound but want to be surprised with fresh Finisher or Sequencer ideas.

Selecting Synthesizer Presets



The Synthesizer section of each Usynth Title comes with 100 Synthesizer Presets.

The name Preset is a little misleading here (we still used it because it's well established), because actually every preset is a little mini synth the sound of which you can shape more or less drastically by using the knobs. You may find Presets that you could create dozens of distinctly different synth sounds from.

To select Synthesizer presets, either

- Click on the name of the currently selected preset to open the menu, pick a category, and finally a Preset,
- and/or click the arrows right next to it to step through the list.

Dark/Bright Hardware Knob



Use this knob to adjust the harmonic content, brightness or harshness of the Synthesizer Preset. We could also have called it “Brightness”, but we thought why not name it after what it does.

Inside the engine, this knob is carefully multi-wired to effectively control the overall character of that Preset. The range will always be perfectly adjusted so the minimum knob setting will create the softest sound possible (without the sound disappearing) and the maximum setting will create the brightest sound possible.

Tech Speak: In most cases, this knob involves a Lowpass Filter Cutoff and/or Resonance parameter, but depending on the internal structure of that Preset it might also control Waveforms, Wavetable Positions, internal EQs, or internal effect parameters.

Visual Feedback

The colored light ring around the Dark/Bright knob reflects the amount of brighter frequencies. This is by no means an accurate measuring tool, just a visual element that’s useful e.g. when automating this knob.

Fast/Slow Hardware Knob



Use this knob to change the speed or times of the Synthesizer Preset. Inside the engine, this knob controls multiple time parameters in parallel and in various degrees.

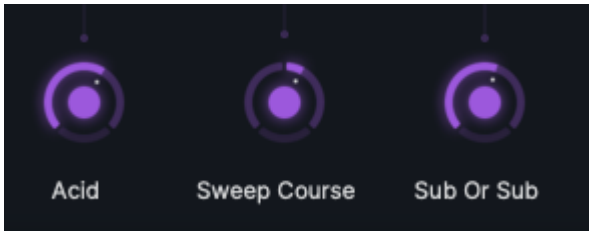
You will notice that while the time range is always pretty similar, the actual change in contour it creates varies from Synthesizer Preset to Synthesizer Preset. That is because the sound designer has done the work of thinking about what the ideal range of envelope contours between fast and slow actually is. For example it makes no sense for an electric piano sound to fade in when you set the control to Slow (unless that's specifically wanted for a certain Preset). In that case the Fast/Slow control only changes the time it needs the electric piano to fade out.

Tech Speak: This knob controls multiple envelope parameters (Attack, Hold, Decay, Sustain, Release) of multiple envelopes inside the engine (up to 6).

Visual Feedback

The colored light ring around the Fast/Slow knob reflects the "ebb and flow" of signal produced by the Synthesizer.

“Software” Knobs



Of course any knob in software is a software knob—but we call them this because they behave like the hands-on controls you’d find on a synthesizer even though they are controlling software.

The three knobs are specially designed for each Synthesizer Preset. When creating a Preset, our sound designers ask a simple question: If I wanted to shape this sound to fit my song, what are the three things I’d most likely want to control?

The answer becomes your three knobs. Their names and functions are tailored to each Preset, giving you the most useful controls for that particular sound.

Some are immediately familiar, like *Character*, *Phasing* or Drive. Others, such as *Animator*, *Edge* or *Identity* may take a little experimentation to discover. That’s part of the fun—turn the knob and see where it takes the sound.

Could we give you dozens of detailed parameters instead? Absolutely. But that would come at the cost of what makes Usynth special: simplicity, immediacy, and zero friction.

Our goal is to keep you in your creative flow, not buried in endless controls. We’ve carefully chosen the three knobs that matter most for each Preset, giving you fast, intuitive sound shaping without getting in the way of making music.

Finisher



If you are a UJAM user, chances are you're already familiar with our concept of Finishers – both integrated e.g. with our Virtual Bassists, later Virtual Guitarists or even as separate effect plugins. Finishers are super-complex multi-effects with up to 60 effect modules under the hood. Every Finisher preset is a different configuration of those modules, with a different set of controls to give you access to the most important parameters (parallels to a certain synth concept absolutely intentional).

Electronic sounds from synthesizers almost always benefit from being topped off by some nice effect – be it creative degradation (distortion, saturation, bitcrushing), filtering, animation (chorus, flanger, phaser), artificial ambience (delays or reverbs) or combinations of all of those.

That's exactly what Usynth Finisher is designed to offer: Single, Dual and Quad Presets that you can add to your synth sound and adjust to taste.

On/Off

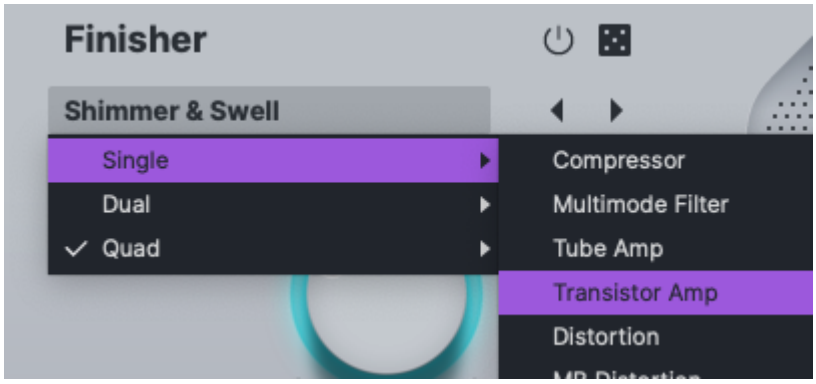
Click this button to activate or deactivate the Finisher section.

Surprise (Bypass)

By clicking the dice you can choose to include or exclude the Sequencer from being affected by the Surprise function.

For example, deactivate it if you're happy with the synth sound but want to be surprised with fresh Finisher or Sequencer ideas.

Selecting Finisher Presets



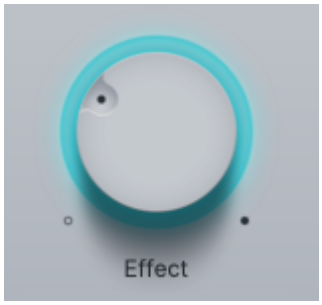
Finisher Presets are identical across Usynth titles, and are organized into three categories:

- Single: One single effect with four controls,
- Dual: Two effects with two controls each,
- Quad: Four effects with one control each.

All effects have been naturally designed trying to provide the most popular and most useful effects and combinations for a Synthesizer.

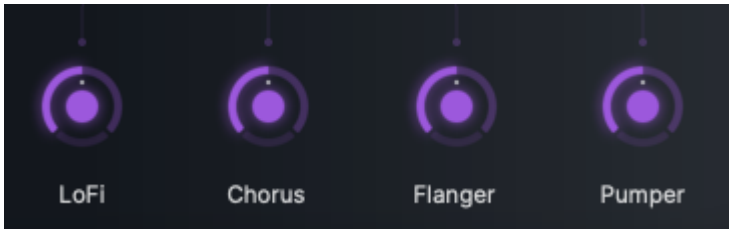
There's no better way to learn the variety of effects offered by the Finisher than going through them and playing with them.

Effect “Hardware” Knob



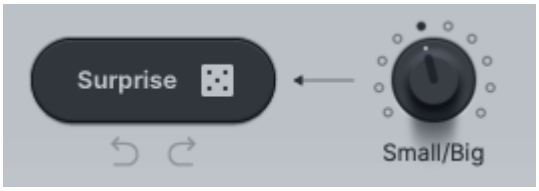
This knob dials the Finisher in - it is usually a mix between dry and Finisher signal. The colored light ring around the knob visualizes this.

Vari Knobs



The Vari knobs are software knobs just like in the Sequencer or Synthesizer. In the Finisher, each preset has its distinct set of Vari parameters – above you see the Vari parameters for the single Compressor effect.

Surprise Section

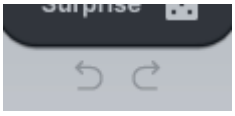


The Surprise section in the bottom left corner of Usynth is designed to provide variation and inspiration wherever needed. From subtle alterations of sequences, synth sounds or effects – or all of them – to completely newly created Global Presets, Surprise offers a wide range of unpredictability and fun.

Surprise Button

Hit the Surprise button with the dice icon to create a new Surprise variation. Depending on the setting of the Small/Big knob (see below), differences between Surprise snapshots (see further below) can vary drastically.

Surprise Snapshots



Usynth stores your Surprise results temporarily as Snapshots, i.e. each time you hit Surprise, a new snapshot is created while the previous one is saved for later. There are 8 snapshot buffers in Usynth that you can go back and forth between. To go back and forth between Snapshots, click the circular arrow buttons underneath the Surprise button. For example, you could go back four snapshots that you created with variation depth 8 and use it as a starting point for subtle variations with a depth of 2.

Please keep in mind that Snapshots will be lost when you close Usynth or your DAW session.

Small/Big Knob (Variation Amount)

The Surprise function can give you anything between super-subtle variations and a complete change of everything from Sequencer, Synthesizer and Finisher (including Presets) to Delay and Ambience.

You can adjust the variation amount of each Surprise step using the knob labeled Small/Big.

A few examples for how to use this knob:

- For a nice wide stereo effect, you could duplicate a track with a Usynth instance, pan both left/right, set the Small/Big knob of one instance to 3 and click until the difference between the two sounds creates a nice stereo image.
- If you like what you're hearing but are looking for something "just a little different", set Small/Big anywhere between 4 and 6 and create a few snapshots – then go back and forth between them.
- If you're like "I'm at a total loss, I don't even know what to start with", set Small/Big to 10 and enjoy the ride!
- *Tech Speak – this is how variation depth works internally, in case you're* really *interested:*
- *Sequencer, Synthesizer and Finisher presets as well as Delay and Ambience have no probability of getting randomized below a value of 5, which then increases to 100% at 10.*
- *Parameters that are stepped and not continuous have an increasing chance of getting randomized as variation depth increases (as soon as it's above 0).*
- *Parameters that are continuous always change, but the maximum amount is controlled by the depth.*

Delay Section



Usynth features a built-in Delay unit that's simple to set up, yet super-flexible. Instead of a dozen parameters you have to set, simple and complex Delay configurations are already prepared – all you have to do is select a Delay preset and adjust Mix and Feedback. The Presets have been created with the needs within a synthesizer in mind.

On/Off

Click this control to activate/deactivate the Delay.

Delay Mix

This unlabeled knob blends between the dry signal and the delay effect.

The knob goes all the way to "wet only". At the center position of the knob you get an equal mix of dry and delay signal.

Delay Presets

Click the menu to select from 22 Delay Presets, most of them well-known such as ping-pong or tape, but some a little more creative, including circle panning or filtering.

Click the menu to open the selection and pick a Preset.

Rate

Here you can set the Delay time in note values relative to your DAW tempo.

Note: The Rate sets the base resolution for the Delay – other resolutions may be used for Delay taps depending on the selected Delay Preset.

Feedback

Practically this knob sets the amount of Delay repetitions.

Tech Speak: This knob sets the level of feedback of the effect signal into the Delay input.

Ambience Section



The ambience section offers a selection of algorithmic and convolution ambiences and reverbs that are optimal for synth sounds.

On/Off

Click this control to activate/deactivate the Ambience effect.

Ambience Mix

This unlabeled knob blends between Dry and Ambience signal. It goes all the way to “wet only”, allowing you to create clouds of reverb without any dry signal.

Ambience Presets

There are currently 22 Ambience Presets, organized in order of reverb length, with an additional set of creative presets at the end.

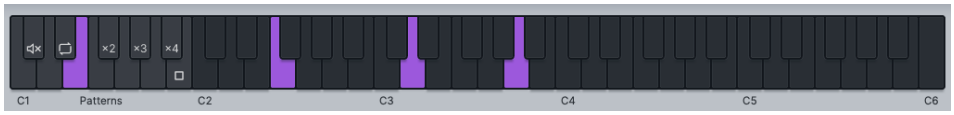
Click the menu to open the selection and pick a preset.

Volume and Level Meter



The Volume knob – with a Level Meter right next to it – lets you adjust the output volume of Usynth for maintaining an optimal input level into the mixer or subsequent audio processors.

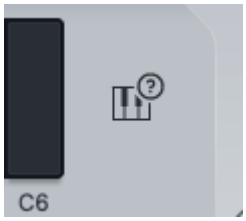
Interactive Keyboard



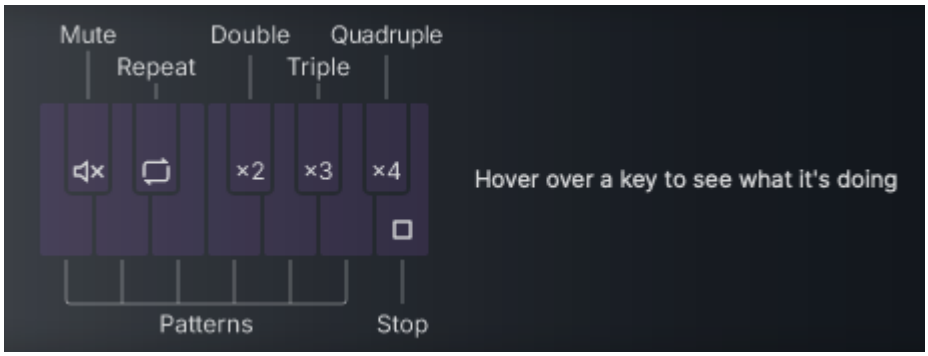
The Interactive Keyboard on the bottom of Usynths user interface is both a clickable keyboard and a display of notes and controls that Usynth receives from your DAW or hardware controller. It has two different modes depending on whether the Sequencer is on or off:

- Sequencer Off: The keyboard will display 5 Octaves from C1 (Midi note # 36) to C6. Any MIDI note received will play the synthesizer.
- Sequencer On: The C1-B1 octave of the Interactive Keyboard will be changed to the Sequencer Control Octave, offering various live features that let you perform with the selected Sequencer Preset.

Sequencer Control Octave



To display the Sequencer Control Octave's key assignment, click the little keyboard icon right-next to the Interactive Keyboard and check out the left part of the page:



Hover over keys in the display to reveal their functions. For more insight see the Sequencer Reference above.

Pitch Bend (PB) and Modulation Wheel (Mod)



Usynth features two standard synthesizer wheels corresponding to MIDI controllers.

Pitch Bend (PB)

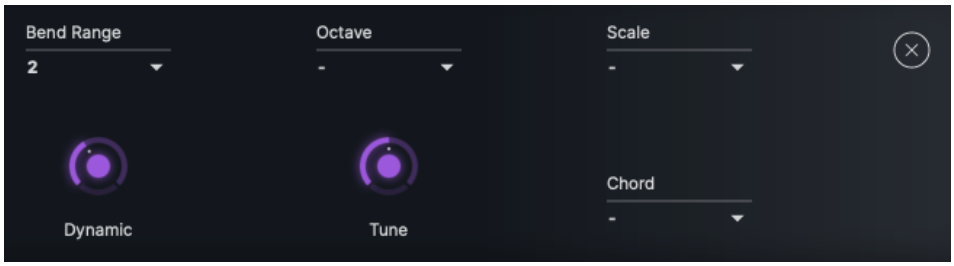
For soloing and effects you can bend Usynth's pitch using a MIDI controller, usually a wheel. That wheel is mirrored as a control left of the Interactive Keyboard.

You can set the Pitch Bend range in the Global Settings (see below).

Modulation

Each Synthesizer preset in Usynth has been set up with what the sound designer deemed the most useful modulation. You can dial it in using a Modulation controller/wheel on your keyboard.

Global Settings



Click the little keyboard icon right next to the Interactive Keyboard to access the Global Settings.

Global Synth Settings

Bend Range

You can adjust the range of the Pitch Bend control/wheel between 0 and 48 semitones.

Dynamic

This is a global adjustment of the responsiveness of Usynth to MIDI note velocity.

This parameter is only functional when the Sequencer is off.

Octave

Here you can set the pitch of U*synth* in octave steps, relative to received MIDI notes. *The difference to transposing your controller keyboard is that this parameter does not move the Sequencer Control Octave.*

Tune

Fine-adjusts the tuning of Usynth in cents (percent of a whole tone interval). The maximum range is half a semitone (±50 cents).

Global Keyboard Settings

Scale

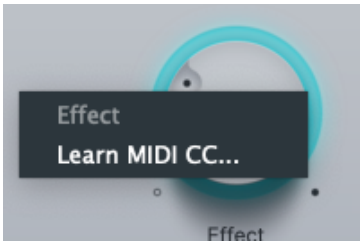
For experimental purposes or simply because you're not (yet) a seasoned keyboard hero, you can force the MIDI notes Usynth receives to a scale, e.g. to avoid "wrong notes". Click under the label Scale to open the menu and pick from a variety of standard and experimental scales. *Scale will affect the Sequencer as well.*

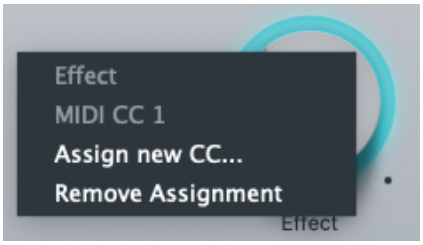
Chord

This lets you play "1-finger-chords", where one key creates an entire chord. Click under the Chord label to open a menu of available chords.

In Sequencer Mode, the Chord will define the Arpeggio notes, but also influence the other modes.

Assigning Usynth controls to MIDI controllers



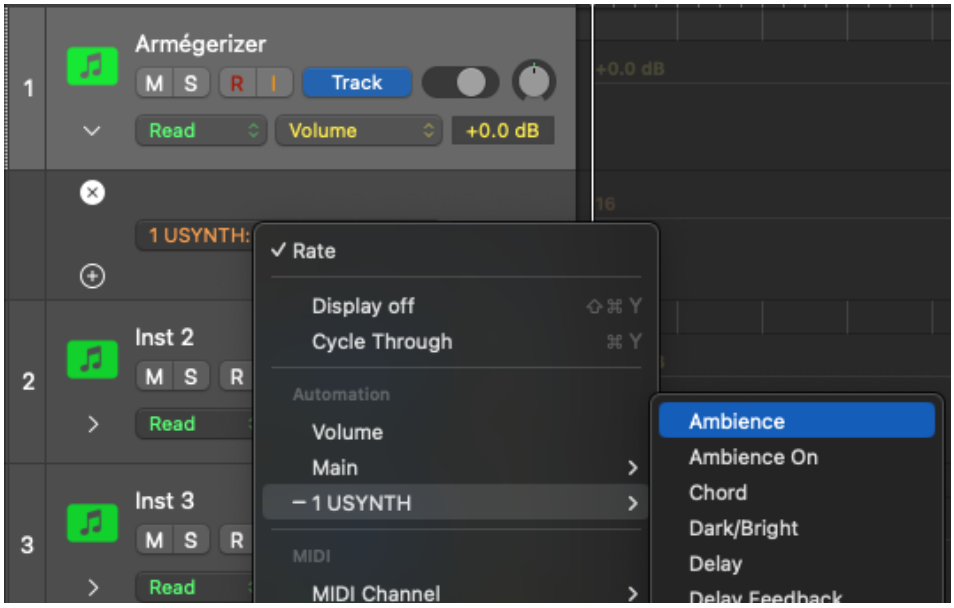


You can map Usynth controls to hardware knobs on your MIDI controller. To do this:

1. Right+click the Usynth control you want to assign
2. Click “Learn MIDI CC…”
3. Turn the knob or fader, or press the button on your hardware controller
4. Right+click the control again to see which MIDI CC is assigned, to map to a different knob/fader/button, or to unassign the control

NOTE: These assignments are made & stored per title while the instance of Usynth is in the track. Copying the instance to another track will bring the assignments with it, but a new instance of Usynth or changing titles will not include these.

Automating Usynth



A large selection of Usynths parameters can be automated in your DAW. Automation will even “survive” switching between Titles, as Automation is global to the Usynth plugin.

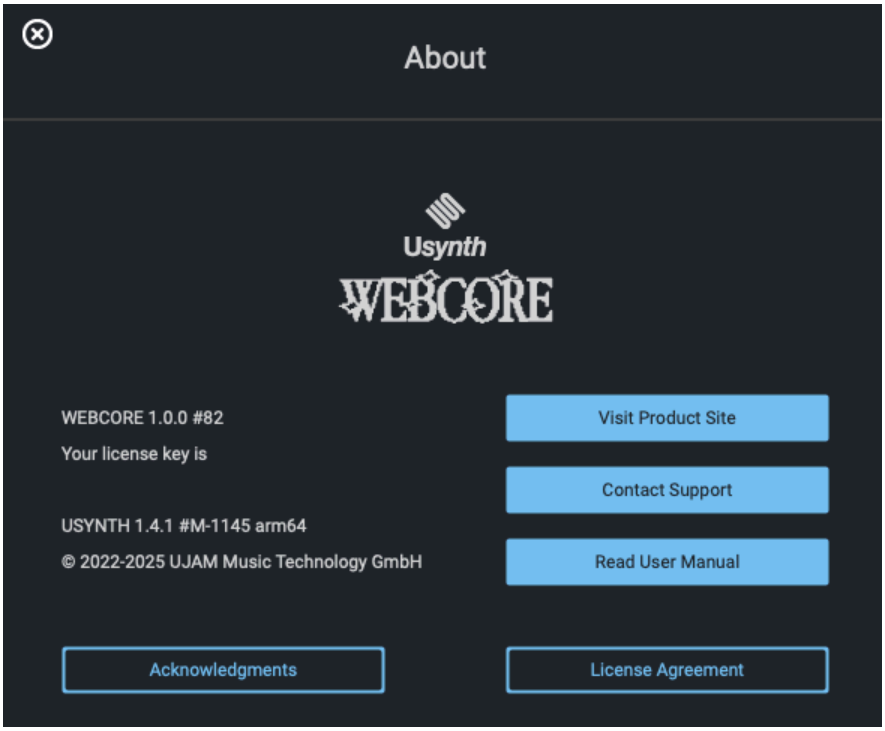
To learn how to set up and create Automation in your specific DAW, please refer to your DAWs user guide.

The Automation menu of your DAW will display Usynths parameters available for automation.

Sometimes Automation names of parameters may sound ambiguous – you can find out the exact Automation name of a control by right-clicking it on the Usynth UI.

For example, in the Automation menu the Software Knobs of the Synthesizer section are called “Syn Var”.

About



Clicking the (i) between the title and preset name (near the upper left) opens the About page - a place for information about your version and licensing status plus links to other services:

- **Acknowledgments** – *lists the people that made it all happen.*
- **Visit Product Site** – *takes you to the product page on our website.*
- **Contact Support** – *in case you have questions or need help.*
- **Read User Manual** – *opens this document.*
- **License Agreement** – *legal terms for using the product.*

Support & Community



Stuck? Need a tip? Just want to show off what you made?

- Submit a Ticket to ask a question, get some help, or share your ideas on improving our products.
- See our Usynth articles or search for a topic.
- Subscribe to our YouTube channel for "How-To" videos.
- Follow us on Instagram to catch announcements and other product info.
- Join our community on Facebook or Discord to post a question, comment, or even share a track.



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