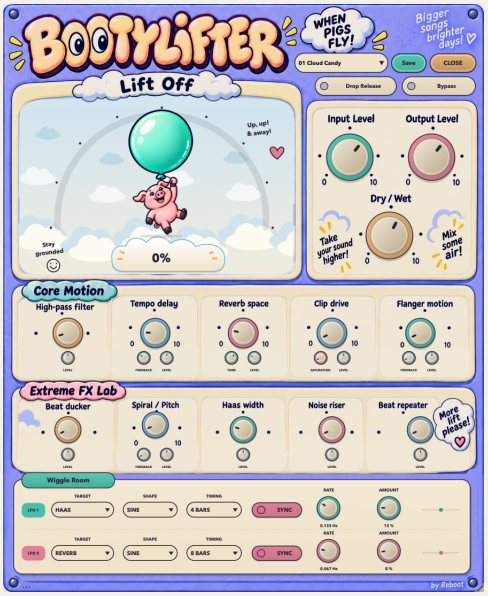
BOOTYLIFTER

USER GUIDE 1.0.0

A rising, moving multi-effect for transitions, textures and happy accidents. LIFT brings the selected effects to life; DROP RELEASE lets their stored sound fall away. Start with one effect, then combine them with intention.



Compact view / example settings.

YOUR FIRST MINUTE

01 / Start at zero

Insert BOOTYLIFTER on an audio track. Leave INPUT and OUTPUT at 0 dB, MIX at 100%, and LIFT at 0%. Open the lower panel when you want the detailed controls.

02 / Pick one colour

Choose a factory preset or raise one effect in Core Motion. Turn LIFT up slowly while a loop plays. Watch the balloon, but judge the result by ear.

03 / Let it go

Try DROP RELEASE after building a sound. Compare with BYPASS, then adjust MIX and OUTPUT so the effect sits comfortably in the track.

Overview

A practical guide to the device and its controls.

Start with a clear reference

Follow the quick start, then change one control at a time. The interface images show example settings; use the text to choose a useful starting point.

Work through the controls

Each chapter brings the relevant controls together with a short listening exercise. Use the final reference section when you need a quick check.

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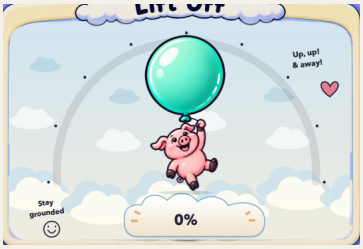
07 / Find a starting point

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09 / Keep the lift under control

01 / Get airborne

The large LIFT control is the centre of the instrument.



Interface detail / example settings.

LIFT / 0 to 100%

At 0%, after the release has settled, the effect path is deliberately transparent. Raising LIFT brings the chosen effect powers into the sound and animates the balloon scene. The ten effect Power controls decide what the lift will reveal.

A useful first move

Start with one Power control at a moderate setting and move LIFT from 0 upward. Listen to the change in rhythm, tone and space before adding another effect. A higher LIFT value does not mean every effect has to be active.

Compact and expanded views

BOOTYLIFTER opens in a compact window. OPEN reveals the Core Motion, Extreme FX Lab and Wiggle Room controls; CLOSE returns to the smaller view. The artwork and controls scale together.

What the balloon shows

The pig and balloon respond to the lift gesture. They are part of the playful interface, not a loudness or clipping meter. Check your DAW meters when setting levels.

TRY IT
Play the same short loop with one effect active. Move LIFT from 0 to about 50%, then to 100%. Return to 0 and listen for the original signal.

02 / Set level and blend

Use these controls to make a fair comparison.



Interface detail / example settings.

INPUT and OUTPUT

INPUT trims the signal entering the effect from -24 to +12 dB. OUTPUT adjusts the processed result over the same range. Begin at 0 dB and match the listening level when comparing different settings.

DRY / WET

MIX blends the original and processed signals. At 100%, you hear the full effect; lower settings leave more of the source intact. If a dramatic setting overwhelms the arrangement, try less MIX before removing the character you like.

BYPASS

BYPASS passes the original input. Use it for a quick comparison, then switch it off before deciding whether a control is working. Bypass is separate from lowering LIFT and waiting for a release tail.

Compare with care

A louder signal can sound more exciting even when the texture is not better. Keep the DAW meter in view and compare the same phrase at a similar output level.

TRY IT
Set INPUT and OUTPUT to 0 dB. Try MIX at 100%, 50% and 0% with a steady LIFT setting. Then compare BYPASS at a similar listening level.

03 / Shape the core motion

The first row handles tone, echo, room and moving colour.



Interface detail / example settings.

High-pass filter

Use FILTER Power to remove low-frequency weight as the lift develops. Its LEVEL control adjusts how strongly that filtered character contributes. Compare on a full-range loop so you hear what leaves the low end.

Tempo delay

DELAY follows the host tempo for echo timing. FEEDBACK controls how long repeats continue; LEVEL controls their contribution. Start with modest feedback, then listen to the space between repeats and the next phrase.

Reverb space

REVERB adds a surrounding tail. TONE changes its brightness and LEVEL sets its return. The six spatial factory presets offer different room characters; the remaining fourteen use no reverb.

Clip drive and flanger

DRIVE adds colour; SATURATION and LEVEL refine it. FLANGER adds a sweeping motion; FEEDBACK and LEVEL control its intensity. Use one at a time first so the character stays clear.

TRY IT
Start with a dry drum loop. Add DELAY at a low Power setting, then try REVERB separately. Stop playback and listen to each tail before combining them.

04 / Explore the FX lab

The second row brings rhythm, pitch, width and noisy surprises.



Interface detail / example settings.

Beat ducker

DUCKER creates a pulsing level gesture. Its Power sets the strength; LEVEL sets how much the shaped result contributes. Try it with a steady beat before placing it in a busier mix.

Spiral / Pitch

PITCH creates a shifting, spiralling tone. FEEDBACK adds continuing movement and LEVEL balances the result. Start gently on a sustained sound so the pitch motion is easy to hear.

Haas width

HAAS uses a short left-right timing difference to create width. Check the result in mono, especially on bass-heavy material. The LEVEL control gives another way to pull it back.

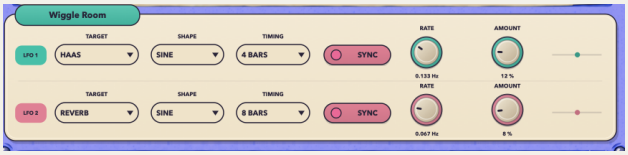
Noise riser and beat repeater

RISER adds rising noise texture; REPEATER catches rhythmic fragments. Each has Power and LEVEL. Use them as accents and return to a simpler setting when the source needs to lead.

TRY IT
Choose a sustained sound. Compare PITCH alone, then HAAS alone; check mono. Finally add a little RISER or REPEATER for a transition rather than leaving every effect on.

05 / Make it wiggle

Two independent LFOs can move LIFT or an individual effect.



Interface detail / example settings.

Choose a target

Each LFO can target LIFT, FILTER, DELAY, REVERB, DRIVE, FLANGER, DUCKER, PITCH, HAAS, RISER or REPEATER. The target menu chooses the control to move; it does not change the knob's stored base value.

Set AMOUNT first

AMOUNT 0 turns that LFO's audible modulation off. Raise it gradually to hear movement around the base setting. The two LFOs can choose different targets or move the same one together.

SHAPE and timing

Choose SINE for smooth motion or TRIANGLE for a more even climb and fall. SYNC follows the DAW tempo with divisions from 8 bars to 1/16. Turn SYNC off to use the free RATE control.

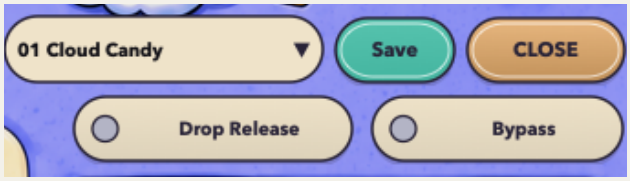
Stay in context

A fast change can sound very different from a long, slow cycle. Listen over several bars and keep the underlying Power and LIFT settings in view. DROP RELEASE takes priority over LIFT modulation while active.

TRY IT
Set LFO 1 to FILTER at a small AMOUNT and LFO 2 to HAAS. Compare one-bar and four-bar divisions at the same base settings. Return both AMOUNT controls to 0 to hear the reference.

06 / Use DROP RELEASE

A deliberate ending for a built-up effect.



Interface detail / example settings.

What it does

DROP RELEASE brings the active lift to zero and stops feeding fresh input into the wet path. Stored delay and reverb energy can continue to fall away. It is a musical release gesture, not the same as bypass.

Prepare the moment

Build a sound with LIFT, then engage DROP RELEASE at the transition. Leave enough space to hear the remaining tail. Switching DROP RELEASE off lets the current LIFT setting become active again.

Level and tails

Long feedback or reverb settings can produce a longer ending. Try the gesture with one spatial effect first, then add rhythm or colour. Check the next phrase so the tail supports it rather than masking it.

A simple transition

A moderate filter and short delay can give a lift without a large wash. Increase LIFT through a phrase, trigger DROP RELEASE at the downbeat, and listen to how the original track returns.

TRY IT
Set a moderate DELAY and REVERB, raise LIFT over four bars and press DROP RELEASE. Compare the ending with simply setting MIX to 0.

07 / Find a starting point

Twenty individual presets, ready to reshape.



Interface detail / example settings.

The factory list

The menu contains twenty named sounds in one flat list. The first six explore different spaces; the other fourteen are deliberately reverb-free. Every preset has its own effect levels and LFO settings.

Hear the preset

Factory sounds start with LIFT at 0. Select a preset and raise LIFT to reveal it. This neutral start avoids a sudden effect jump while browsing.

Make it yours

Choose a preset for a useful direction, then change one effect or LFO at a time. Save the DAW project to retain the whole parameter state. Existing user presets are not rewritten by the factory bank.

Three useful routes

Cloud Candy is a gentle spatial entry point; Pocket Pump is a dry rhythmic one; Launch Sequence is a busier transition. Use the names as invitations, then tune LIFT and MIX for your source.

TRY IT
Load Cloud Candy, Pocket Pump and Launch Sequence on the same loop. Raise LIFT slowly for each, compare at similar output levels and save the one that fits the track.

08 / Make a moment

Four small moves that turn a static effect into a useful gesture.



Interface detail / example settings.

A soft opening

Start with modest FILTER and REVERB Power. Raise LIFT over a few bars, then ease MIX back if the original groove should stay present. Use a shorter reverb character when the next phrase arrives quickly.

A dry pulse

Choose DUCKER and a little REPEATER with REVERB off. Keep LIFT steady at first; adjust their Power controls until the rhythm is clear. Add an LFO only when the pattern needs motion across bars.

A widening sky

Use HAAS gently with a little DELAY or REVERB. Listen in stereo and mono. A wide transition can be fun, but the important part of the source should remain audible when summed.

The hand-off

Build with FILTER, RISER or DELAY, then use DROP RELEASE at a musical boundary. Let the remaining tail support the first beat of the next section. If it masks that beat, shorten feedback or lower the spatial LEVEL.

TRY IT
Build two versions of one transition: one with a soft spatial opening and one with a dry pulse. Compare both in the arrangement and keep the one that makes the next section feel stronger.

09 / Keep the lift under control

A few focused checks solve most surprises.

No audible effect

Check DAW bypass, plugin BYPASS, MIX and LIFT. At LIFT 0 the effect rests. Make sure at least one Power control is raised, then try the same phrase again.

Too loud or crowded

Lower OUTPUT, MIX or the relevant effect LEVEL. Reduce feedback if repeats stack up. Compare with BYPASS at a similar listening level before adding more processing.

Unexpected movement

Check both LFO AMOUNT controls, their TARGET menus and SYNC settings. A factory preset can load two different motions. Set both AMOUNT values to 0 for a stable reference.

Thin in mono

Reduce HAAS width and compare again in mono. Check FILTER if the bass has become too light. Adjust these while listening to the whole arrangement, not only the solo track.

The sound continues after DROP

Delay and reverb may still hold sound while their tails decay. That is the intended release. Lower feedback or reverb contribution if the ending should be shorter.

A reliable reset

Return LIFT to 0, INPUT and OUTPUT to 0 dB, MIX to 100%, LFO amounts to 0, and switch BYPASS and DROP RELEASE off. Add one effect at a time from there.

TRY IT
Use the reset above, play a loop and introduce only one Core Motion effect. Confirm each control by ear before loading another preset or adding an LFO.