TRANSFORCE V1.0
MANUAL

1. PREFACE

WHAT IS TRANSFORCE AND WHAT MAKES IT SPECIAL?

Thanks for choosing TRANSFORCE!

Effortlessly sculpt and shape the dynamics of your audio signals with precision and ease. TRANSFORCE goes beyond traditional dynamic control by splitting your audio into independent Attack and Sustain components for targeted manipulation.

Tailor your sound to perfection by independently applying broad spectral shaping, harmonic saturation, or surgical multi-band equalization to your transients and tails.

Whether you're a professional audio engineer, a music producer, or a sound enthusiast, TRANSFORCE empowers you to elevate your audio productions to new heights. With its unrivaled combination of deep detection control, versatile processing modes, and powerful post-clipping features, this plugin is a must-have tool in your audio arsenal.

1.1. Minimum System Requirements

WINDOWS: 10 (64-bit), 4 GB RAM, Intel® Core™ i5 (relatively recent)
MAC: 10.15 (64-bit), 4 GB RAM, Apple Silicon or Intel® Core™ i5 (relatively recent)

1.2. Installation

After downloading and opening the installer of TRANSFORCE please follow the on-screen instructions to install the application.

THE MANUAL WILL BE COPIED HERE:
WINDOWS: C:\Program Files\BOOM Interactive\Transforce
MAC: /Applications/BOOM Interactive/Transforce

1.3. Registration

1.3.1. iLok Registration

Upon the first launch of the application, you will be asked to register TRANSFORCE with your iLok account.
A free iLok account can be created under www.ilok.com

During the first start of TRANSFORCE after installation, the iLok registration window pops up. TRANSFORCE is licensed using the PACE Licensing Platform. You need to have an iLok account to use it, however setting up an iLok account is free. You will find all necessary information on how to setup your account on www.ilok.com. You can either directly authorize your computer (machine authorization) or use a 2nd or higher generation iLok hardware dongle. A second or third generation iLok (iLok2 or iLok3) is a product of PACE that can be purchased at www.ilok.com or from any participating music retailer.

Next: please download the iLok License Manager at www.ilok.com.

After your purchase, you automatically receive an order confirmation from us containing the download link for the installer plus a 30 digits long iLok activation code (e.g. 1234-1234-1234-1234-1234-1234-1234-12).

HOW TO ACTIVATE THE LICENSE

- Open the iLok License Manager application.
- Either select the menu: License → Redeem Activation Code or click on the small Redeem Activation Code Icon on the upper right of the application.
- You should then copy paste the entire code you received from us into the entry form. Select your iLok as the activation location to immediately activate the license on this iLok and confirm the location.

Watch a step-by-step video tutorial about how to activate your iLok license:

Now you are ready to go!

2. QUICK START

Once TRANSFORCE has been instantiated, it passes audio unaltered in its default state. The input signal is routed directly to the TRANSIENT section in the center, where your sound-shaping workflow begins.

The product doesn't show up in your DAW?
Not activating the software when first launching the DAW can lead to DAWs putting the plug-in into a "failed to scan" blocklist or blacklist.

In such cases it is usually sufficient to:

- check the DAW's blacklist/blocklist
- remove the plugin from that list
- activate it in the iLok License Manager
- cause a plug-in rescan or restart your DAW

Follow these four steps to get started quickly:

1. Set the Detection:
Start in the central TRANSIENT panel to separate your signal into ATTACK and SUSTAIN components. Adjust the Sensitivity, Hold, and Decay to isolate the desired transients. You can also use the built-in filter or an external sidechain to perfectly focus the detection engine.

2. Shape Independently:
Choose between TONE MODE for broad spectral shaping, or EQ MODE for surgical multi-band equalization with per-band drive. From there, independently shape ATTACK (left panel) and SUSTAIN (right panel).

3. Apply Post-Processing:
The ATTACK and SUSTAIN signals are then summed back together. Shape this combined result using the bottom modules: add low-end weight or chirp with STYLIZE, introduce grit with the CLIPPER, and control final peak dynamics with the LIMITER.

4. Final Refinements:
Optimize your transient separation using the Lookahead control, reduce processing aliasing with up to 4x Oversample, and balance your overall levels using the Input and Output knobs.

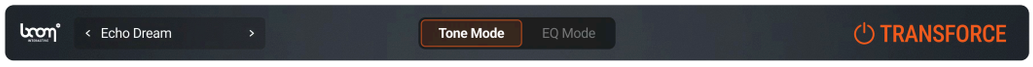
3. UI OVERVIEW

The GUI of TRANSFORCE is divided into the following sections: Header, ATTACK / SUSTAIN processing modules, the central TRANSIENT detector, and the bottom Post-Processing and Output bar.

UI SECTIONS

- **HEADER** — Preset management, mode toggle, and global bypass
- **ATTACK / SUSTAIN MODULES** — Independent processing of transient and tail components (Tone or EQ Mode)
- **TRANSIENT MODULE** — Core detection engine that splits the signal into Attack and Sustain
- **POST-PROCESSING & FOOTER** — STYLIZE, CLIPPER, LIMITER, and global I/O controls

3.1. Header

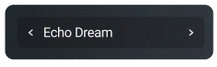


The header houses preset and mode selections, alongside general utility functions like global bypass and performance monitoring.

3.1.1. Logo

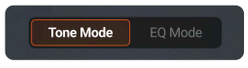
Click on the Logo in the top left of the GUI to display the currently installed version of TRANSFORCE as well as support contact information and credits.

3.1.2. Presets



Left-click to load stock presets, or right-click to create and load your own user presets, providing you with starting points for various use cases.

3.1.3. Tone Mode / EQ Mode



Toggles the primary processing engine for the Attack and Sustain modules between broad spectral shaping (Tone) and surgical equalization (EQ).

NOTE: Tone Mode and EQ Mode are mutually exclusive. Only one is active at any time. Settings made in the inactive mode are retained, but they are not applied to the signal until that mode is selected. Switching between modes does not combine the two processing chains.

3.1.4. Bypass

Clicking the power button bypasses the entire plugin.

3.2. TRANSIENT Module

The Transient module is the core detection engine of TRANSFORCE, analyzing the incoming audio to split it into Attack and Sustain. It sits in the center of the GUI and feeds the separated signals to the left (Attack) and right (Sustain) processing panels.

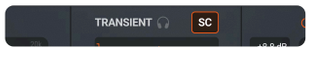
3.2.1. Dialling In the Detector

Accurate transient separation is the foundation of every other process in TRANSFORCE. If the detector is not catching the events you want to shape, no amount of downstream processing produces the result you expect.

Two tools help you set the detector correctly. The **Transient Monitor** (headphone icon) lets you hear the detected signal in isolation, so you can confirm the detector is responding to the right events. The **Filter section** (BP, LP, HP) lets you focus the detector on a specific frequency range — useful for sources where the transient sits in a narrow band, such as picked strings, hi-hats, snare crack, or kick beater, where wider detection would catch unwanted material.

WORKFLOW: Enable the Transient Monitor, choose a filter type, and sweep the Frequency slider until the detector responds cleanly to the events you want to process. Then disable the monitor and continue.

3.2.2. Transient Monitor & Sidechain Input



Clicking on the headphone icon allows you to monitor the detected transient signal in isolation. The sidechain toggle enables the use of an external sidechain signal for transient detection.

3.2.3. Sensitivity

Adjusts the sensitivity of the transient detection.

NOTE: The SENSITIVITY parameter affects only the signal level used for transient detection and does not directly alter the audio output. Adjusting it changes how aggressively the plugin detects transient events.

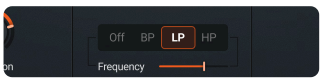
3.2.4. Hold & Decay

Hold maintains the detected signal at a constant level for a defined duration, after which Decay controls how quickly the detection envelope fades out.

WARNING: If Decay is set longer than the length of your source, the detector never releases into the Sustain path. The Sustain module receives no signal and any processing applied to it has no audible effect. Check the post-analysis curve and delta visualisation in the Sustain panel to confirm the module is receiving signal.

TIP: Holding the Alt key (Windows) or Control key (Mac) while dragging the handle vertically enables fine-tuning of the Hold and Decay parameters.

3.2.5. Filter Section



Allows you to filter the input signal used for transient detection only. Select BP (Band Pass), LP (Low Pass), or HP (High Pass) to define which parts of the frequency spectrum the detector listens to. Use the Frequency slider to isolate specific frequency ranges to trigger the detection.

3.3. TONE MODE (Attack & Sustain Modules)

When the Header is set to Tone Mode, the Attack and Sustain panels allow you to broadly shape the character and harmonic content of your separated signals.

The Tone Mode Visualizers display both pre- and post-analysis curves, along with a yellow delta curve indicating the difference between the pre- and post-processed signals.

ATTACK

SUSTAIN

3.3.1. Module Bypass

The ON/OFF button located at the upper left of each panel bypasses the respective section. Because the signal is split, bypassing one module means only the other component remains audible. For example, bypassing the Attack on a gunshot would isolate its tail.

3.3.2. Gain

Use the Gain slider to adjust the overall level of ATTACK and SUSTAIN.

3.3.3. Spectral

Drag this slider up to boost or down to attenuate the tonal components of the signal, modifying its overall character.

3.3.4. Min Freq

Controls the lowest frequency affected by the Spectral slider; all frequencies below this value remain unaffected.

NOTE: The Min Freq parameter affects only the spectral processing and has no direct impact on Gain, Saturation, or Distortion.

3.3.5. Saturation & Distortion

Allows the addition of harmonics to the signal. Saturation provides a subtle, warm enhancement, while Distortion can be used to produce more extreme, aggressive results.

3.4. EQ MODE (Attack & Sustain Modules)

When switched to EQ Mode, the spectral controls are replaced by a highly customizable three-band equalizer for surgical processing. Gain functions identically to Tone Mode, adjusting the overall module level.

ATTACK (EQ Mode)

SUSTAIN (EQ Mode)

TIP: Because all filters incorporate a Drive function, EQ MODE operates as a powerful hybrid between a transparent equalizer and a harmonic saturator — each band can independently add character while shaping the frequency content.

3.4.1. EQ Bands

Three individual EQ bands are provided. The low and high bands can be configured via dropdown menus as Peak, Shelf, or Pass filters (with selectable slopes of 12 dB/oct or 24 dB/oct).

3.4.2. Frequency, Gain, Q-Factor

Standard controls to pinpoint and shape specific frequency ranges.

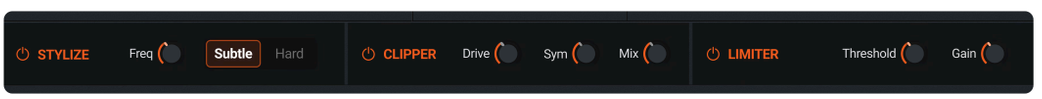
3.4.3. Drive

Drive adds harmonics exclusively to the selected frequency band.

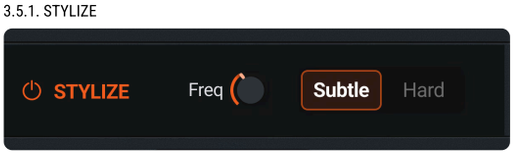
TIP: Select a lower frequency to add low-end weight and impact to the signal. Higher frequencies introduce chirp-like transient emphasis. Experiment with the Drive control per band for creative harmonic shaping.

3.5. Post-Processing Modules

Once the Attack and Sustain signals are summed back together, they pass through three final processing blocks located at the bottom of the UI.



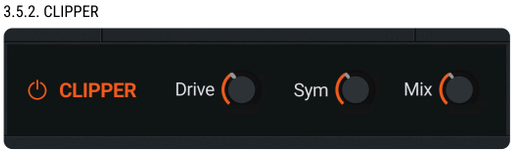
3.5.1. STYLIZE



Adds "oomph" by shifting the timing of frequencies around a defined target. **Freq** sets the target frequency. Switch between two intensity modes **Subtle / Hard** to determine how strongly the signal is affected.

IMPORTANT: It is not recommended to use TRANSFORCE in parallel when STYLIZE is active as the module alters the phase of the signal, which will result in audible phasing artifacts in parallel processing setups.

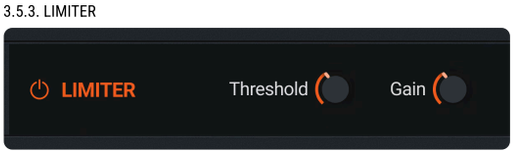
3.5.2. CLIPPER



Drive controls how much of the signal is pushed into clipping. **Sym** offsets the waveform to create asymmetrical distortion, while **Mix** allows you to blend the clipped signal back with the original, unclipped audio.

TIP: Use lower Drive values for subtle clipping or increase the control for more pronounced distortion. The Mix knob lets you preserve the dynamics of the original signal while adding harmonic character.

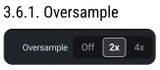
3.5.3. LIMITER



Adjust **Threshold** and **Gain** to apply standard peak limiting and manage the final dynamics of your signal. Use the limiter to prevent peaks from exceeding 0.0 dBFS or drive the signal further into the limiter by lowering the Threshold.

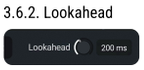
3.6. Footer

3.6.1. Oversample



Allows up to 4x oversampling (Off, 2x, 4x) to reduce aliasing during heavy distortion or clipping.

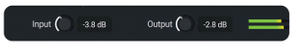
3.6.2. Lookahead



Shifts the detection window slightly ahead of the audio.

TIP: Use higher values (ms) when processing very fast and pronounced transients to optimize detection accuracy. Lower values reduce latency but may miss the very onset of sharp transients.

3.6.3. Input & Output



Allows final adjustment of the global input and output levels to ensure proper gain staging, accompanied by a small level meter to easily monitor your final signal.

4. USE CASES

TRANSFORCE is a comprehensive toolkit for altering the dynamic landscape of your audio. It can serve as a handy tool for simple mixing tasks like taming harsh hi-hats, reducing excessive punch, or gently tightening up a drum bus.

It can just as well serve as a precision tool for aggressive sound design and heavy signal manipulation. By treating the attack and sustain independently, you can easily design punchy kick drums and iconic 80s snares or completely reshape sound effects—like boosting the distant, ringing tail of a gunshot while keeping the initial blast intact.

Addressing specific frequency problems is also easier than ever. De-mud the sustain of a boomy bassline without sacrificing its initial hit, or de-harsh a piercing transient without dulling the rest of the sound. This level of targeted control allows for cleaner, punchier, and more polished mixes that simply couldn't be achieved with regular equalizers or compressors alone.

By combining deep transient detection, multi-band equalization, tonal shaping, clipping, and a high-quality limiter in one unified package, TRANSFORCE improves your workflow and helps you focus on the sound without the hassle of navigating between multiple different plugins.

There are countless opportunities for creative sound design when employing the flexibility of the dual processing modes alongside the Stylizer and Clipper. Experiment!

5. COMMON PITFALLS

The most common causes of "nothing seems to be happening" are listed below. Each takes seconds to diagnose once you know what to look for.

5.1. Decay Set Too Long

If Decay exceeds the duration of your source, the Sustain path receives no signal. The Sustain module is active but has nothing to process, so any settings applied there produce no audible result. Confirm with the post-analysis curve in the Sustain panel — if it shows no signal, shorten the Decay until the tail is released into the Sustain path.

5.2. Wrong Mode Active

Tone Mode and EQ Mode are mutually exclusive. If you dial in EQ settings but the plugin is in Tone Mode (or vice versa), those settings are retained but not applied to the signal. Check the mode toggle in the header and confirm the active mode matches the processing you intend to use.

5.3. Detector Not Focused

On sources with sparse or low-level transients, the default detection settings can miss the events you want to shape. Use the Transient Monitor and Filter section to dial the detector in before adjusting Attack and Sustain. A good starting point is to select a filter type that matches the frequency range of your transient content, then sweep the Frequency slider while monitoring the detected signal in isolation.

5.4. STYLIZE Used in Parallel

STYLIZE alters the phase of the signal. When TRANSFORCE is used on a parallel bus and STYLIZE is active, the processed signal introduces phasing artefacts when summed with the dry signal. Use STYLIZE on the direct signal path only, not in parallel routing configurations.

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Jordan Russell, jr-2010 AT jrsoftware.org, http://www.jrsoftware.org/

II - PFFFT : a Pretty Fast FFT

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