

BOONTARIZER



Character compression, harmonics and stereo width for tracks and buses.

Version 1.1.0 for Windows and macOS

User Manual

Last Update: 16 September 2026

Table of Contents

GETTING STARTED	3
LICENSING AND TRIAL	4
INSTALLATION	5
FILE LOCATIONS AND REMOVAL	6
COMPRESSION AND METERS	7
DETECTOR AND SIDCHAIN	8
ATTACK, RELEASE AND TEMPO	9
HARM AND STEREO WIDTH	10
MIX, GAIN AND AUTO MAKEUP	11
PRESETS AND SESSION RECALL	12
WORKFLOWS AND TROUBLESHOOTING	13
SUPPORT AND CREDITS	14

GETTING STARTED

Boontarizer combines dynamics control with harmonic colour, low-frequency weight, air, stereo width and a dry/wet blend. Use it on individual tracks, parallel buses and stereo groups.

Your first sound

1. Insert Boontarizer on a track or bus. Start playback and choose New in the header to load Init.
2. Start with the Init timing: Ratio 4:1, Attack 8 ms, Release 300 ms in ms mode. Lower Threshold from its -12 dB starting point until the GR meter shows the compression you want.
3. Add Harm for colour and weight. On stereo material, adjust Stereo Width if you want a broader image.
4. Enable Auto Makeup for automatic makeup and output protection, or leave it off and set Gain yourself.
5. Reduce Mix for parallel compression. Compare with host bypass at a similar listening level, then save a user preset.

Init settings

Threshold -12 dB; Attack 8 ms; Release 300 ms; Ratio 4:1; Detector Peak; Sync ms; S/C Off; Harm 0%; Stereo Width 100%; Mix 100%; Gain 0 dB; Auto Makeup Off.

Drag a knob to change it. Double-click to reset it. Boontarizer needs a DAW or compatible plugin host.

LICENSING AND TRIAL

Boontarizer uses a product-specific Oracle Sound licence key. The same installer provides the 10-day trial and the activated product.

Activate your purchase

1. Sign in to your Oracle Sound account with the email address used for the order, then open My Products.
2. Find Boontarizer and copy its complete licence key. A key for another Oracle Sound product will not activate this one.
3. Click the gear icon at the upper right to open About Boontarizer. Paste the key into the licence field there.
4. Paste the full key and click Activate. Check the success message and licence status before closing the dialog.

Trial and expiry

The trial runs for 10 calendar days from first use, rather than 10 days of accumulated playing time. The remaining time is shown in the product. Reinstalling or updating does not begin a new trial.

After expiry, activation is required to continue audio processing.

Offline use

The licence is stored and checked locally. Oracle Sound activation requires no iLok or subscription. Internet access is needed to get your download and key; the activated product can be used offline.

My Products: www.oraclesound.com/account

Activation help: www.oraclesound.com/pages/activate

INSTALLATION

Windows

Use a compatible 64-bit host on Windows 10 or 11. Close the DAW, download the Boontarizer Windows installer from Oracle Sound, run the .exe and follow the prompts. Allow administrator access and the required Microsoft Visual C++ runtime installation.

Windows includes VST3 and AAX. These are effect plugins and need a DAW or compatible plugin host; there is no standalone app in this release.

macOS

Use macOS 11 or later on an Intel or Apple Silicon Mac. Your DAW may require a newer OS. Quit your hosts, run the signed and notarized .pkg installer and follow its administrator prompts.

macOS includes AU, VST3 and AAX. Use AU in Logic Pro, AAX in Pro Tools, or VST3 in a compatible host.

Open and update

Restart the host after installation and rescan its plugins if the product is missing. Select the current version rather than an older duplicate. Back up sessions and presets before updating.

The current Windows release is digitally signed. Obtain installers from Oracle Sound and check the publisher if Windows asks for confirmation. Contact support if the official download reports a missing or invalid signature.

Downloads: www.oraclesound.com/pages/downloads

FILE LOCATIONS AND REMOVAL

Windows plugin locations

VST3: C:\Program Files\Common Files\VST3\Boontarizer.vst3

AAX: C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Boontarizer.aaxplugin

macOS plugin locations

AU: /Library/Audio/Plug-Ins/Components/Boontarizer.component

VST3: /Library/Audio/Plug-Ins/VST3/Boontarizer.vst3

AAX: /Library/Application Support/Avid/Audio/Plug-Ins/Boontarizer.aaxplugin

Removal and backups

On Windows, use the Boontarizer entry in Installed apps or its uninstaller. On Mac, close the host and remove only this product's plugin bundles.

Keep your sessions, user presets and any external model or IR files. Removing a plugin should not mean deleting your own sound library.

COMPRESSION AND METERS



THRESHOLD / -36 to +10 dB

Threshold sets where compression begins. Lower it to make quieter material trigger gain reduction. There is no separate input-gain knob; use host trim or the preceding plugin to change the feed.

RATIO

Choose 1:1, 1.5:1, 2:1, 3:1, 4:1, 6:1, 8:1, 12:1, 20:1, 99:1 or ALL IN. Lower ratios are gentler. The last two positions introduce Brit and Nuke characters as well as firmer compression.

At 1:1, compressor gain reduction is zero, but Harm, width, makeup, Mix and Auto output protection can still affect the sound. Use host bypass for a complete comparison.

Read IN, GR and OUT

The input/output meters show signal level. GR and its negative-dB readout show compressor gain reduction; 0.0 dB means no compressor reduction. GR does not include Auto makeup correction or final output protection.

DETECTOR AND SIDECCHAIN

PEAK DETECTOR / Peak or RMS

Peak responds to instantaneous peaks and suits transient control. RMS responds to averaged energy for a smoother response. Revisit Threshold after switching modes because the amount of gain reduction can change.

S/C / Off to 300 Hz

S/C high-pass filters the internal detector signal. Raise it when bass energy makes the compressor react too strongly. It changes what drives compression rather than directly removing bass from the audible signal.

This release does not provide an external sidechain input. Route sound to the main input and use S/C for the internal detector filter.

Try it on a drum bus

Set a moderate ratio and a Threshold that shows clear reduction. Raise S/C slowly and listen to how the kick affects the rest of the kit. Stop when low hits no longer pull the whole bus down more than you want.

Recheck the result

Different detector and filter settings change the compressor's response. Recheck the GR and output meters, then compare at a similar final level.

ATTACK, RELEASE AND TEMPO

ATTACK / 0.05 to 120 ms

Fast attack catches more of the transient. Slower attack lets more of the initial hit through. The Init setting is 8 ms.

RELEASE and SYNC MODE

In ms mode, RELEASE selects fixed times plus an adaptive AUTO position. Tempo mode maps the same eight positions to host-tempo divisions.

Position	ms mode	Tempo mode
1	20 ms	1/128
2	50 ms	1/64
3	100 ms	1/32
4	300 ms	1/16
5	600 ms	1/8
6	1200 ms	1/4
7	2400 ms	1/2
8	AUTO	1 BAR

AUTO adapts release to the detector signal. In Tempo mode, 1 BAR means four quarter-note beats, so the label assumes 4/4. The host needs to supply tempo.

Listen for the gain reduction recovering in time for the next hit or phrase. Very fast recovery can sound energetic; a slower release can smooth movement but hold down following notes.

HARM AND STEREO WIDTH

HARM / 0 to 100%

Harm adds low weight, air and midrange harmonics alongside the compressor's base character. It is a combined colour control and can change tonal balance and perceived loudness.

At zero, the added Harm layer is inactive; the compressor retains its own base colour. Add it in small amounts while listening to the whole mix and recheck output level.

STEREO WIDTH / 100 to 150%

100% is the original width. Increasing it broadens the stereo image, mainly above the low-frequency region. It has no widening effect in a mono instance.

Check a widened bus in mono and against the rest of the mix. Width cannot create a separate second performance from one mono recording.

Separate colour from level

Match listening levels before judging a change. Harm and width can alter the available headroom, so Auto Makeup may respond even when compressor gain reduction stays similar.

MIX, GAIN AND AUTO MAKEUP

MIX / 0 to 100%

Mix blends delay-aligned dry and processed signals. 0% selects dry; 100% selects wet. Intermediate settings add compressed weight while retaining some original transient shape.

GAIN / -24 to +24 dB

The Gain knob is named Makeup in host automation. With Auto off, it sets wet-path gain before Mix, so it also changes the balance of a parallel blend.

AUTO MAKEUP

Auto estimates compression makeup, then applies a downward correction for the available headroom after Harm and width. It also enables linked output peak protection after Mix. Manual Gain is disabled and displays AUTO.

Auto can reduce level at Ratio 1:1. It is not a loudness-matching control and does not remove tonal changes from Harm. Its correction can recover gradually after a loud passage.

Output protection remains active after the blend, including at Mix 0%, while Auto is enabled. With Auto off, the manual output path is not peak-limited; watch your host meters and lower Gain or the incoming level as needed.

Signal flow

Compression > colour/Harm > width > manual or automatic makeup > dry/wet blend > Auto output protection > output meters.

PRESETS AND SESSION RECALL

Header controls

Click the preset name to open Factory Presets and User Presets. Use the arrows to step through the available presets. New resets the controls to Init; Init is a reset state rather than a factory-bank entry.

Save opens a naming dialog. Save with a new name to retain the old version; using an existing user name replaces that file. A factory preset suggests a copy name.

Delete removes the selected user preset and loads the first factory preset. Factory presets cannot be deleted. There is no extra delete-confirmation dialog.

Included factory bank

Drum Bus Para; Drum Room; Guitar Clamp; Harmonics + Width; MIX FINISHER; Mix Glue + Excite; Stereo Mix Bus; Vocal Group; Vocals Up Front.

User preset locations

Windows: %APPDATA%\Oracle Sound\Boontarizer\Presets

macOS: ~/Library/Oracle Sound/Boontarizer/Presets

Files use .boontarizer. Copy them to the matching user-preset folder on another computer and reopen the preset menu. The DAW stores plugin parameters and selected preset identity with the session. Save a user preset to reuse edits elsewhere.

WORKFLOWS AND TROUBLESHOOTING

Parallel drums

Try a firm ratio and fast release, lower Threshold for obvious compression, then reduce Mix to bring back the original hits. Use S/C if the kick overdrives the detector.

Stereo groups

Begin with a moderate ratio and slower attack. Set release to recover between phrases, then add Harm and width sparingly. Compare in stereo and mono.

Unexpected level changes

Check Auto Makeup, Gain, Mix, Harm and the selected preset. Auto can lower level without a change in compressor GR, and its output protection remains active at Mix 0%.

Latency and bypass

The plugin reports its processing delay to the host for compensation. At 48 kHz the delay is 140 samples, about 2.92 ms; it changes with sample rate. Turning Auto on/off does not change the reported delay. Use a host that supports plugin delay compensation.

Missing plugin or silent processing

Rescan the right format, reopen the host and check the installed version. Confirm the track routing and trial/licence status. Use the Boontarizer key from My Products in the gear/About panel.

SUPPORT AND CREDITS

Contact Oracle Sound

jay@oraclesound.com.au

Include the product version, operating system, DAW and plugin format, audio interface, sample rate and buffer size. Describe the exact steps and error. For account issues, include the order number; never post your licence key publicly.

Credits

Oracle Sound.

Developed by Jay Huxtable.

See the third-party notices supplied with the product for component acknowledgements.

Oracle Sound: www.oraclesound.com

VST is a trademark of Steinberg Media Technologies GmbH. Other product and platform names belong to their respective owners.