Cinematic Rampas

SPEED RAMP GENERATION SYSTEM

Automatic speed ramps for DaVinci Resolve.
User manual.

Version 1.9 · macOS and Windows

1 What this plugin does

Cinematic Rampas finds the most action-packed moments in your clip and builds a speed ramp around them — slow motion at exactly the right instant, with smooth ease in and out — without you setting a single keyframe.

It analyses the motion in your footage frame by frame, decides where a ramp is worth it, renders the result, and hands it to you as a **brand-new timeline** in Resolve, with colour markers showing every section it created.

> **IMPORTANT**
>
> Your original timeline is **never touched**. The plugin always creates a new timeline with the processed clip, so you can compare and discard with zero risk.

Requirements

DaVinci Resolve	**Studio** (the paid version). The free version doesn't allow the scripting control the plugin needs.
System	macOS (Apple Silicon) or 64-bit Windows 10/11.
Other software	None. Everything the plugin needs is bundled inside it.

2 Installation

BEFORE YOU INSTALL

The **first time** you install the plugin — on Mac or Windows — it's best to be **offline**. That keeps the OS from trying to verify the file online before letting you open it, which is the most common reason macOS or Windows antivirus blocks it unnecessarily.

macOS

1. Unzip the file you downloaded.
2. Drag **Cinematic Rampas** into your Applications folder.
3. The first time, **right-click the app** → **Open** (not double-click). macOS will ask for confirmation once, because the app isn't signed with an Apple certificate.

Windows

1. Extract the file **into a folder** — don't run it from inside the ZIP, it won't work.
2. Open the **Cinematic Rampas** folder and run `Cinematic Rampas.exe`.
3. For a desktop shortcut, run `Crear acceso directo.bat`.

IF YOUR ANTIVIRUS BLOCKS IT

Windows Defender may quarantine the program the first time. This is a common false positive for new applications without a code-signing certificate: the antivirus distrusts any executable it hasn't seen before. If it happens, go to **Windows Security** → **Virus & threat protection** → **Protection history**, find the item and choose **Allow**.

3 Your first ramp in 4 steps

1. **Open DaVinci Resolve Studio** with your project and timeline. Leave it open.
2. **Open Cinematic Rampas.** It connects to Resolve on its own.
3. **Put the playhead over the clip** you want to work on (video track 1) and click *Use clip at playhead*. You'll see the clip name and duration appear.
4. **Click Apply.** When it's done, Resolve opens a new timeline with the result.

> **HOW LONG IT TAKES**
> It depends on clip length and your computer's power. A 10–15 second clip usually takes between 20 seconds and a minute. The progress bar keeps you posted.

Where the generated videos are saved

The plugin saves every render to a fixed, easy-to-find folder:

macOS	`Movies / Cinematic Rampas`
Windows	`Videos \ Cinematic Rampas`

These are the files Resolve uses in the new timeline. If you delete them, the media will show as "offline" in Resolve.

4 Timeline markers

When it finishes, the plugin leaves colour markers on the new timeline so you can see at a glance what it did and where.

Blue marker	Marks a **slow-motion** ramp, in pairs: the first one shows where it truly starts, the second where it ends. Each marker's note tells you the exact range in seconds.
Red marker	Marks a **fast-motion** section, also in pairs: the speed-up from the Contrast option, a sped-up dead stretch, a pair you placed by hand in Markers mode, the whole clip if you used "Fast motion only", or — if you set Slow speed to 0 — the highlight moment turned into a fast burst.

> **WHY RED MARKERS SIT OUTSIDE YOUR SELECTION**
> In Automatic and Manual with Contrast, fast sections go *before and after* the slow moment — that's exactly what creates the contrast effect. That's why their markers appear on either side of the blue one, not inside the range you picked. In Markers mode it's different: the red pair sits exactly where you placed it.

5 The window, section by section

1. Select clip

Picks up the clip under the playhead, on video track 1. If you move the playhead to a different clip, press the button again.

2. Mode

Changes the criteria the plugin uses to find highlights. Explained in detail in section 6.

3. Ramp timing

Automatic: the plugin finds the best moments itself. On a long clip it may find several and build a ramp at each one.

Manual: you choose the range with the two sliders, as a percentage of the clip (it also shows you the exact second).

> HOW START AND END WORK
>
> The two sliders define **the slow-motion zone**: Start is where it begins, End is where it stops. They are *not* "slow start" and "fast end". Fast motion is added automatically by the **Contrast** checkbox, before and after that zone.

Markers: you place the markers yourself, directly on the original clip in Resolve, before applying. Pairs of **blue** markers (start and end) mark a slow-motion ramp; pairs of **red** markers mark a manual fast-motion section. You can use both types together, only blue, or only red — one pair of either colour on the clip is enough. A leftover marker with no pair is ignored.

> CURVE FOR EACH RAMP
>
> With Markers, up to 4 curve dropdowns appear, one per slow-motion ramp you've marked, in the order they appear in the clip: **Ease** (the default), **Linear**, **Hold** (stays at normal speed until the last instant, then drops straight into slow motion), **Ease In** (abrupt entry, smooth arrival) or **Ease Out** (smooth entry, abrupt exit).

> YOUR MARKERS ARE THE EXACT BOUNDARY
>
> Unlike Automatic and Manual, in Markers your two blue markers bound **the entire effect**: the ease-in and ease-out of the slow motion always stay inside that range, never before or after where you placed them.

4. Slow speed

How slow the highlight moment goes. At 0 there's no slow motion; at maximum the moment plays at a quarter of real speed.

5. Fast speed

How fast the sped-up sections go. It only has an effect if an option that uses fast motion is enabled — otherwise it appears dimmed.

> TURNING THE MOMENT INTO FAST MOTION

In Automatic or Manual (not Markers), setting **Slow speed to 0** and **Fast speed above 0** turns the highlight moment into a **fast-motion burst** instead of slow motion — useful for punching up intense action by speeding it up, instead of smoothing it out. Only one type at a time here; to mix slow and fast motion in the same clip, use Markers.

6. Smoothness

How long the transition between normal speed and slow motion lasts. Low values give a sharper, more abrupt change; high values give a more elegant, gradual ease.

7. Options

Contrast	Speeds up the footage right before and after the slow moment. The classic trick to make slow motion hit harder.
Fast motion only	Skips ramps entirely: speeds up the whole clip evenly, hyperlapse style.
Speed up static stretches	Finds the stretches where nothing happens (still, repetitive shots) and speeds those up, leaving the rest untouched.

8. Name to save

Optional. Names the new timeline and the generated file. Leave it empty to use the original clip's name.

9. Turbo

AI-assisted moment selection. See section 7.

6 The modes

Every mode uses the same engine; what changes is *what kind of moment* counts as a highlight. When in doubt, leave it on Auto.

Auto	Balanced, works for almost anything. Looks for clear action moments and gives them a medium-length ramp.
Sports	For sports and action. Looks for **short, sharp spikes** — a jump, an impact, a play — and allows several close together, because in sports these moments tend to come in sequence.
Architecture	For spaces and architecture. **Longer, slower ramps**, meant to follow a camera move that reveals a place, and spaced further apart.
Drone	For aerial and moving-camera shots. It tells **camera movement** apart from a single subject moving — so it doesn't ramp because a car drove past, but when the camera itself does something interesting.
Music	Syncs to the audio. Detects the **musical hits** in the clip and places ramps there, instead of following the picture's motion. If the clip has no audio, it falls back to normal motion analysis and tells you.

7 Turbo (AI-assisted)

Optional and paid. Instead of deciding with fixed rules, the plugin sends the candidate moments to Claude, which picks the ones that work best narratively.

How to activate it

1. When you buy, you receive an **activation code** by email (it starts with `CR-`).
2. Paste it into the field in section **9. Turbo** and press Apply. It's saved — you won't need to type it again.
3. Tick **Use Turbo** whenever you want to use it. The plugin shows how many credits you have left.

> **CREDITS**
>
> Each time you apply a ramp *with Turbo ticked*, one credit is used. Unticked, the plugin works normally and costs nothing — local mode is unlimited and free.

> **IT NEVER LEAVES YOU STRANDED**
>
> If you've run out of credits, have no internet, or the server doesn't respond, the plugin **still makes the ramp** using local analysis and says so in the final message. You'll never lose work over a connection problem.

Your video is **never uploaded anywhere**. All that travels is a handful of numbers: which seconds the candidate moments are at, and how much action each one has.

8 Tips for better results

If slow motion looks warped or stuttery

Slow motion requires inventing frames that don't exist in the original. In shots with very fast, complex movement (galloping horses, fight scenes, shaky handheld), that's genuinely hard and can distort the image.

The plugin detects this on its own: if the movement is too much to interpolate safely, it creates the slow motion **without inventing frames** — sharp and undistorted, at the cost of a little smoothness. It tells you in the status message.

> **IF YOU WANT MORE SMOOTHNESS ON THOSE SHOTS**
>
> Lower **Slow speed** from 100 to 60 or 70. With less slow-down there's far less to invent, and the result usually comes out smooth and clean.

Scene cuts

If your clip is already edited and contains several shots, the plugin detects the cuts and stops a ramp from crossing them — movement can't be invented between two different shots.

In Manual mode your selection is always respected, even if it spans a cut. In that case the ramp is generated without inventing frames, so the cut doesn't freeze the image.

Choosing a good range in Manual mode

If you want the **fast motion to be noticeable**, give it room: set Start further in (30–40% rather than 5–10%). If the slow moment begins right at the start of the clip, there's no space to speed up beforehand and the contrast effect is barely perceptible.

Source footage

The higher the frame rate of your original footage, the better the slow motion. A clip shot at 60 or 120 frames per second gives noticeably cleaner results than one shot at 24.

9 Troubleshooting

"Couldn't connect to DaVinci Resolve"	Resolve must be **open with a project loaded** before you open the plugin. It also has to be the **Studio** version. If you've just launched Resolve, wait until it has fully loaded.
"No clip selected"	Put the playhead over a clip on **video track 1** and press *Use clip at playhead* again.
No red markers appear	Red markers only appear when there's fast motion: tick **Contrast**, **Speed up static stretches** or **Fast motion only**. With none of them enabled, the ramp is slow motion only and you'll just see the blue marker.
Media shows as "offline" in Resolve	The files in the renders folder were deleted or moved (see section 3). Apply the ramp again to regenerate them.
On Windows nothing opens on double-click	Almost always the antivirus (see section 2). Also check that you actually **extracted** the folder and aren't running from inside the ZIP.
Turbo says "unavailable"	Check your activation code, your internet connection, and whether you have credits left. The ramp is generated anyway using local analysis.
"No markers found on this clip"	You're in Markers mode but there's no complete pair on the clip. Place at least two blue markers (start and end) or two red ones, directly on the original clip in the timeline.