



WildBass

Low end that reads. Sub and body enhancement, mud reduction.

USER GUIDE

Wildflower Sound · Plugin 03 · VST3 & AAX, plus AU on macOS

What WildBass does

WildBass gives a sound solid body and real low end, and it does it without the boom and boxiness that usually come along for the ride. It builds weight *from the source itself*, so a creature roar becomes a bigger roar and a cloth whoosh gets real heft, then it cleans up the mud that new weight tends to fight with. You can get a great low end from the front panel in a few moves, and the defaults already sound good the moment you load it.

Turn **Bloom** for weight, add **Body** so it reads on small speakers, bring in **Sub** and **Rumble** for depth, and use **Mud Duck** to keep it clean. That is most of the plugin.

Good for: creature roars and vocalizations, cloth and air whooshes, impacts and footsteps, engines and machinery, and any textural source that needs to feel bigger and land lower. Use it as an insert on a track or a bus.

What is under the hood

- **Bloom** is our signature weight macro. It saturates, glues and punches the real low band that is already in your sound, so it gets bigger and more present in place.
- **Three generators** rebuild the low end three different ways, each its own colour so you can see it at a glance: **Body** (translation harmonics), **Sub** (a real octave below), and **Rumble** (a felt quake driven by your source's dynamics).
- **Mud Duck** scoops the two classic problem zones, boom and box around 150 Hz and honk around 800 Hz, so the new weight stays clean.
- **A before and after display** that shows your spectrum change live, with a lit lane for each generator so you can watch it work.

How to read this guide

We start with a 60-second quick start, then walk every control top to bottom in plain language: what it does, and how to use it. Specs and support are at the back.

Quick start

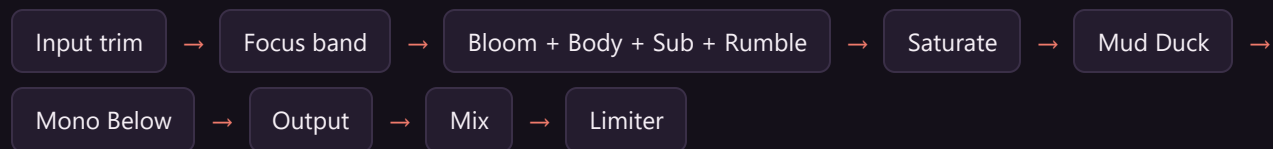
Sixty seconds to a bigger low end:

1. **Insert WildBass** on a track or bus (it is an insert effect, see the note on Mix below).
2. **Feed it a sound.** Textural, non-pitched material shows it off best: a roar, a whoosh, an impact, an engine. The defaults are already working, so you should hear it get bigger right away.
3. **Set Focus** to where you want the weight to sit, low for a felt sub, a little higher for chest and body.
4. **Turn up Bloom** for solid weight, then add **Body** until the bass reads on small speakers too.
5. **Bring in Sub and Rumble** for depth and a felt quake. Use **Tight** to make the sub punch with hits instead of droning.
6. **Clean it up** with **Mud Duck Depth** if it sounds boomy or boxy, then set **Mix** and trim **Output** if needed.

The fastest path: start from **Init**, then move **Bloom**, **Focus** and **Sub**. Those three cover most of the distance.

The signal, start to finish

Knowing the order things happen in helps you predict the sound:



WildBass **adds** low end to your sound rather than replacing it. The generators read the **Focus** band to decide what to build, then their new weight is layered onto the source. **Saturate** colours the generators you switch it on for, each one on its own, before they are mixed with your source. Mud Duck then cleans the result, Mono Below anchors the very bottom, and the **Limiter** has the last word over all of it.

The interface at a glance

- **Top:** the Wildflower mark, the preset menu, and a row of small controls: **Large Text** (on by default: bigger lettering, same window size), **Size** (the window size, 100% to 200%), License, Manual and the **Tooltips** switch. The version number turns red when a newer version is out; hover it for the details.
- **Display:** the live **before and after spectrum**, with a colour-coded lane for each generator.
- **Controls:** the low-end engine (Bloom, Body, Sub, Rumble), each with a SOLO button and a SAT button beneath it, then Focus, Mud Duck, Shape, and the I/O.

The low-end engine

This is the heart of WildBass: one weight macro and three generators, each rebuilding the low end a different way. Each generator wears its own colour, and that same colour lights its lane in the display, so a knob and its bar always match. Two are **warm** (they enhance low end that is already there) and two are **cool** (they manufacture low end that was not).

Bloom

0-100 · default 20 · the signature weight macro

The amount of low-end weight added. Bloom takes the real low band that is already in your sound and saturates, glues and punches it in place, so it gets bigger and more present without you layering anything new underneath. It is the first knob to reach for. At **0** it is out of the way; raise it and the low end fills in and firms up.

Body

0-100 · default 0 · low-mid body and small-speaker translation

The amount of low-mid body added. Body generates the upper harmonics of your low end, the overtones your ear uses to *infer* a deep note even when the speaker cannot reproduce it. That means your bass still reads on phones, laptops and TVs, and it costs no sub headroom to do it. A little goes a long way, which is why it starts at 0.

Sub

0-100 · default 0 · a real octave-down layer

The level of the sub-octave layer. Sub takes the low band of your source and shifts it a full octave down, so it is the real sound transposed, not a synth tone bolted underneath. A roar becomes a bigger, heavier roar with all its texture intact, just lower. This is where the genuine felt weight for film and games comes from. (The Sub generator and the limiter's look-ahead set the plugin's small reported latency, see Specifications.)

Rumble

0-100 · default 0 · a felt quake, driven by your source · needs Sub > 0

The amount of felt rumble. Rumble is a band of low noise around 40 Hz whose level is driven by your source's own dynamics, so a roar's swell pushes it and an impact shoves a quake underneath. It is pure felt energy with no pitch of its own. Rumble rides with Sub and is greyed out until you bring Sub up, because it lives inside the sub region and there is nothing to anchor it to on its own.

Tip: think of it in two hands. **Bloom** and **Body** make what you already have bigger and clearer; **Sub** and **Rumble** add depth that was not there. Reach for the warm pair first, then add the cool pair for size.

SECTION 2

Focus

Focus tells the generators where to work. It is the single most useful control after Bloom, because it decides whether WildBass gives you a deep felt sub or chesty body.

Focus

40-200 Hz · default 53 Hz

The frequency the low-end effect centers on. Everything the generators build is placed relative to Focus, so lowering it pushes the weight deeper and more felt, while raising it moves the energy up into the body and punch region. Set this to match the sound: low for cinematic sub, higher for weight you feel in the chest.

Focus Q

0.3-4.0 · default 0.6

The width of the focus band. Low Q reads a wide slice of the low end, for a broad, natural result; high Q narrows it to a tight, focused band, which makes the Sub layer more picked-out and defined. You can watch the band widen and narrow on the display as you turn it.

SECTION 3

Mud Duck

Adding weight almost always adds mud. Mud Duck is the cleanup half of the plugin: it scoops the two zones that turn big low end into a mess, boom and box around 150 Hz and honk around 800 Hz, so your new weight stays clear.

Depth

0-15 dB of cut · default 2 dB · two fixed bells at 150 Hz and 800 Hz

How much low-mid mud is cut. Depth sets how deep the two scoops go, from a gentle tidy at the default up to a firm carve at the top. It works on its own, independent of the other knobs, so you can clean up exactly as much as a sound needs. Watch the coral curve on the display move as you turn it.

Bell Q

0.3-4.0 · default 1.0 · shared by both bells

The width of the mud cut. Low Q makes the scoops wide and gentle, for a broad tone shift; high Q makes them narrow and surgical, for pinpoint removal of a boxy resonance without touching the rest.

Tip: if a big low end sounds boomy, raise **Depth** first. If it sounds boxy or honky in the low mids, narrow **Bell Q** and lean on the 800 Hz scoop. Small amounts do more than you expect.

Shape

Three controls that place and finish the low end: how tightly it tracks your source, how solid it sits in the stereo field, and how much harmonic grit it carries.

Tight

0-100 · default 40 · shapes the Sub layer

How tightly the sub follows the source dynamics. At **low** settings the Sub layer keeps its natural sustain, for a smooth, sustained weight that fills the space. As you raise it, a gate and a faster decay come in, so the sub punches with each hit and gets out of the way in between, instead of droning. Turn it up for footsteps, impacts and anything rhythmic; keep it low for a continuous bed.

Mono Below

20-300 Hz · default 120 Hz

The frequency below which the low end is summed to mono. Wide stereo in the deep bass can smear or cancel on big systems and in mono fold-down. Mono Below locks everything under the frequency you set to solid, centered mono, so the bottom stays rock-solid on theatrical subs, while the rest of your sound keeps its full width. The split is exact, so nothing above the line is affected.

Saturate

0-100 · default 0 · parallel, on the generators you switch it on for

Adds warmth and harmonic grit to the low end WildBass builds. For each generator you switch it on for, it runs a saturated copy of that generator alongside the clean one and blends the two, so that layer gets denser rather than simply louder. Low settings add weight and glue, with the quiet moments coming up and the peaks easing off; past halfway the grit builds quickly, and the top of the knob is openly dirty.

You choose who gets it with the **SAT** buttons under each generator's SOLO button. The knob then sets one amount, applied equally to every layer you switched on, working with that layer's own level: a quieter generator is coloured a little more gently, all the way to nothing at 0. Your original sound is never saturated, and neither is a generator you left switched off.

At **0** nothing is saturated, whatever the buttons say. With **no SAT button on** nothing is saturated either, however far the knob is turned, and the knob fades to say so. And a generator sitting at **0** gets none, however far the knob is turned and whatever its own button says, because there is nothing there to saturate: its SAT button fades to show you that. You need all three above zero.

Levels

What goes in, what comes out, and how much of the result you keep.

Input · Output · Limiter

-60 ... 0 ... +12 dB · with level meters · Limiter is off by default

Trim the level going in and coming out. **Input** matters because it sets how hard your sound drives Bloom and the generators, and how the dynamics-driven stages (Rumble, Tight) read your source, so turn it up to push harder, down to ease off. **Output** sets the final level. The meters beside each knob show signal; the top turns red when you are clipping.

Limiter puts a brickwall at the very end of the chain, after Saturate, after the Output trim and after the Mix blend, so with it switched on nothing leaves WildBass above -0.19 dBFS. It is off by default, so switch it on when you want that ceiling held for you. Added low end is easy to push into the red, and this is the catch for it. The narrow meter to the right of the Output meter shows the attenuation: it fills downward from the top as the limiter takes level off, and stays dark while the Limiter is off.

Mix

0-100% · dry/wet blend

Blends the processed sound against the untouched input. 100% is fully wet. Lower it for a parallel-style approach, keeping your original intact while the added weight sits underneath. WildBass is built to run as an **insert**; use Mix for your balance rather than a send. The dry path is time-aligned to the wet, so the blend stays phase-coherent at any setting.

The display

The graph across the top is a live read on what WildBass is doing to your sound. It draws your spectrum on a true 20 Hz to 20 kHz scale, before and after, so you can see the low end you are adding and the mud you are clearing at the same time.

- **Before and after spectrum:** the incoming sound and the processed result are drawn together, so the new low end shows up as the filled area growing down low.
- **The coral curve** is the Mud Duck. As you raise Depth or change Bell Q, the two scoops at 150 Hz and 800 Hz deepen and reshape right on the graph.
- **The lilac band** marks Focus and its width. It slides as you move Focus and narrows or widens with Focus Q, so you can place the effect by eye.

The generator lanes

Along the low end sit four lanes, one per stage, each in its own colour. A lane is faintly outlined even when its stage is silent, so you can always see where it works, and it fills with light as that stage does real work, measured from its actual output. A stage doing nothing reads dark, so the picture never lies about what you are hearing.

	Bloom	weight enhancing the real low band
	Body	upper harmonics for translation
	Sub	the octave-down layer
	Rumble	the felt quake (dark until Sub is up)

The warm pair sit high and light, the cool pair deep and saturated, the same way weight and depth stack in the sound itself.

SOLO

Bloom · Body · Sub · Rumble · a listening aid, not a mix setting

Each of the four generators has a small **SOLO** button: press it to hear that layer alone, saturated as in the mix, and tell at once what Bloom or Sub adds, or whether Rumble is doing anything under a busy source. Solo more than one to hear them together, and press a lit button again to release it. Rumble's button greys out with its knob when Sub is at 0, since there would be nothing to hear.

It is for auditioning only, so it leaves no trace: **not saved** with your session or presets, **not available to host automation**, and cleared the moment you close the window. You can never reopen a session and find it playing one layer. The **SAT** button directly beneath it (Section 4) is the opposite on both counts: it is part of the sound, so it is saved and it can be automated.

Tip: the display quietly rests when there is no sound, so it never costs you CPU for nothing. It springs back the moment audio returns or you touch a knob.

Presets

The menu in the top-right is your preset list.

- **Init:** resets every control to WildBass's default starting point. The defaults are voiced to sound good immediately, so Init is a strong place to build from.
- **Factory:** the four shipped presets (below). They stay read-only, so load one, move whatever you like, and use **Save As...** to keep your version.
- **User:** is anything you save yourself.
- **Save As...** names a new preset and saves it to your User folder.
- **Refresh List:** rescans the presets folder on disk for anything added since you opened the plugin.

Presets live in your Documents folder under *Wildflower / WildBass / Presets*, in *Factory* and *User* subfolders, easy to back up or share.

The Tooltips switch

The small **Tooltips** toggle under the preset menu turns the hover hints on or off. Leave it on while you are learning the plugin: hold the mouse over any control for a moment and a short plain-language note appears. Turn it off once the layout is second nature. Your choice is remembered.

Factory presets

Starting points for sound-design work. All four install with WildBass and appear under Factory.

PRESET	WHAT IT'S FOR
Big Foley	Heavy harmonics with a strong sub and rumble, focused at 40 Hz and tightened. Weight and size for foley and props.
Creature Diaphragm	Light on harmonics and sub, focused higher at 80 Hz with a deeper mud duck and the tightest grip. The lungs behind a creature vocal.
Solid Bass	Every generator a little way up: Bloom 35, Body 10, Sub 25 and Rumble 20, focused at 58 Hz. A full, even low end with all four layers working, and a good general starting point.
Thunder God	Rumble almost at maximum with a big sub and loose Tight, mono below 50 Hz. Long, rolling low end.

The favourite moves on the next page get you most of the rest in a few knobs.

Working with the controls

Beyond dragging, every knob in WildBass does two more things: you can **type a value** into it, and you can **right-click it** to reach your DAW's own menu for that parameter. Both work the same way in every Wildflower Sound plugin.

Type a value

double-click the number · Enter commits · Esc cancels

Double-click the number under a knob and it turns into a small text field with the current value already selected. Type what you want, then press **Enter** to commit it or **Esc** to cancel and leave the knob exactly where it was. Clicking somewhere else commits it too. The pointer becomes a text cursor over any readout you can type into.

The number you type is read in the unit shown on screen, unless that is impossible. If the readout says *2.5 kHz* and you type *900*, 900 kHz is far past the top of the knob, so the number is read in the other unit of the same kind and you get 900 Hz. If it says *ms*, typing *250* gives you 250 ms. You can include the unit or leave it out, and a readout that shows a note division instead of a number takes that same wording (*1/16T*).

A value that still falls outside the knob's range is clamped, not rejected. Ask for more than the knob can give and it moves to the nearest end of its range: the readout then snaps to that limit and flashes once, so you can see the value that was actually used. Nothing is quietly thrown away.

Double-clicking the *dial* still does what it always did and returns the knob to its default. Text entry lives on the number, not on the dial.

Right-click for your host's parameter menu

automation · MIDI learn · per-parameter modulation, where the host offers it

Right-click a knob and your DAW opens its own menu for that parameter: writing or arming automation, MIDI learn, and in Reaper the per-parameter modulation window.

That menu comes from the host, not from us, so what is in it, and whether it appears at all, depends on the DAW you are working in. Some hosts provide no such menu. In those, right-clicking simply does nothing and the knob stays where it is. That is expected rather than a fault: it is the same menu the host would offer on its own plain plugin panel.

Specifications

Formats	macOS: VST3, AU and AAX (Pro Tools). Windows: VST3 and AAX (Pro Tools). AU is a macOS format.
Channels	Mono, stereo, and mono in to stereo out. No surround.
Sample rates	44.1 kHz to 192 kHz.
Latency	A small constant latency (about 12.5 ms at 48 kHz) from the octave-down Sub generator and the limiter lookahead, reported to your host and fully compensated, so edits stay in time and Mix stays phase-aligned. It does not change when you switch the Limiter on or off.
CPU	Light. Typically well under two percent of a modern core; built to run many instances in a session.
Signal path	Entirely time-domain, no FFT, for a responsive real-time tool.
Automation	Every control is host-automatable with stable parameter IDs.

A few favourite moves

- **Bigger roar:** raise Bloom and Sub, keep Tight low so the sub sustains under the source, add a touch of Rumble.
- **Punchy impact or footstep:** Sub up, Tight high so it gates between hits, Focus low, a little Rumble for the floor.
- **Reads on small speakers:** lift Body, keep Sub modest, moderate Bloom, so the bass is perceived even without a subwoofer.
- **Clean up a boomy source:** raise Mud Duck Depth, tune Focus to sit under the boom, narrow Bell Q if it is boxy.
- **Solid theatrical low end:** Sub and Rumble up, Mono Below around 120 Hz, Focus low, for a rock-solid centered floor.

Remember: Bloom, Focus and Sub shape most of the sound. Reach for those first, then refine with the rest.



THANKS

Thanks for using WildBass

If you hit a bug, have a question, or make something you're proud of with WildBass, we'd genuinely like to hear from you. Your feedback is how the tools get better.

Web wildflowersound.io

Email support@wildflowersound.io

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