



WildDrone

Melt and stretch sounds like putty. Short sources become evolving drones.

USER GUIDE

Wildflower Sound · Plugin 07 · VST3 & AAX, plus AU on macOS

What WildDrone does

WildDrone takes a short recording and holds it open forever. Feed it a metal scrape, wind through a fence, a machine hum, a breath, a hit, or two seconds of any field recording, and it captures that sound and plays it back **time-stretched into an endless, living drone that is still unmistakably that recording**: the same grain, the same air, the same colour, just sustained and slowly breathing. No loop point, no shimmer-hiss, no synth-pad flavour underneath. The drone *is* the sound, evolved.

Two knobs do the heavy lifting. **Bloom** sets how deeply the sound melts, from "the sound, slowed" to a vast stationary cloud. **Purity** morphs the material itself from airy noise to pure singing tone and back. Press **HOLD** and the drone lives forever off the sound it has already heard. Everything else is there to shape, place, and colour it.

Good for: ambient beds and pads, tension and atmosphere, sustained textures from one-shots, sci-fi and horror drones, room tone you can play, and turning a short sound-design element into a bed that runs as long as you need. Use it as an insert on any track or bus.

What's under the hood

- **A capture-and-stretch engine.** WildDrone listens to the incoming audio, keeps the last few seconds, and reads back through that captured sound slowly, so it sustains instead of playing on.
- **Purity, a true material morph.** It separates the sound into *tone* and *noise*, then rebalances the two: up toward pure partials, down into an airy wash.
- **Movers.** Slow **Movement**, **Pitch Sway** and **Shimmer** keep the drone alive and breathing.
- **The Field.** A live display of the drone's tone-and-noise layers, with a draggable **spectrum lane** to focus and carve the sound, and a ribbon of the captured audio.

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

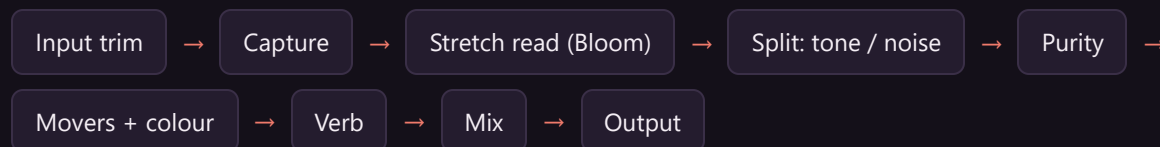
Sixty seconds to a drone:

1. **Insert WildDrone** on a track or bus (it's an insert effect; see the note on Mix below).
2. **Feed it a sound.** Play a short recording through it: a texture, a hit, a phrase, a breath, a swell. Anything from a fraction of a second to a few seconds works.
3. **Press HOLD** once the sound has passed. WildDrone locks onto what it just heard and holds it as a drone, forever, even if the transport stops.
4. **Sweep Purity** slowly. Centre is the natural sound; turn up for a pure singing tone, turn down to dissolve it into an airy wash.
5. **Set Bloom** for how much it melts: low is tighter and more legible, high is a vast slow cloud.
6. **Add movement:** raise **Movement** and a touch of **Pitch Sway** so the bed breathes and never sits still.
7. **Set Mix** for how much drone you want against the dry signal, and trim **Output** if needed.

The fastest path: feed a sound, press **HOLD**, then move **Purity** and **Bloom**. Those two shape almost the whole character of the drone.

The signal, start to finish

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



WildDrone keeps a running capture of the incoming audio, then reads back through it slowly to sustain it. It separates each moment into a tone layer and a noise layer so **Purity** can rebalance them, adds movement and colour, and blends against the dry signal at **Mix**.

The interface at a glance

- **Top:** the Wildflower mark, the **Fidelity** quality menu, the preset menu, and a row of small controls: **Large Text** (on by default: bigger lettering, same window size), **Size**, License, Manual and the **Tooltips** switch. The version number turns red when a newer version is out; hover it for the details.
- **The Field:** the live display, showing tone and noise layers, the draggable **spectrum lane**, and a ribbon of the captured sound.
- **Hero row:** **Bloom**, **Purity**, **HOLD** (with Bypass beneath), and the **I/O** (Input, Output, Mix).
- **Lower panels:** **Drone**, **Motion**, **Colour / Space**, and the **Spectrum / Make it Dance / Trim** controls.

Bloom, Purity & Hold

The three controls the whole plugin is built around. Bloom sets how far the sound melts, Purity reshapes what it is made of, and HOLD decides whether the drone keeps listening or lives off what it already heard.

Bloom

0-100 · the melt · our signature macro

How deeply the sound melts into a drone: it is stretched from about **2x** to about **12x** the length of what you fed it. Low is **tighter**, the sound played slowly with its events still legible; high is a **vast, slow cloud**, far and dissolved. Bloom is the first thing to reach for. How long the drone lasts once you stop feeding it is Sustain's job, not Bloom's.

Purity

-100 ... 0 ... +100 · the hero · noise to tone

The knob that decides what the drone is made of. WildDrone separates every moment of the sound into a **tone** layer (pure, pitched partials) and a **noise** layer (the air, grain and breath). Purity rebalances the two:

- **Centre (0):** the natural sound, in its own balance of tone and noise.
- **Turn up:** the noise drains away and the pure singing partials remain, for a clean tonal drone. Right at the top it thins to only the strongest components, glassy and electronic.
- **Turn down:** the tone dissolves into the noise at its own pitches, for an airy wash that still carries the source's colour. The wash moves; it is never a static hiss.

Loudness holds steady across the whole sweep, so you can explore it freely.

Hold & Bypass

Two switches sit beside those knobs. One decides whether the drone keeps listening, and the other gets WildDrone out of the way.

HOLD

latch · freeze the drone forever

Locks the drone onto the sound it has already heard and **stops capturing new input**. The drone then lives forever off that frozen capture: it keeps evolving and breathing, but it will not take in anything new until you release HOLD. It survives a transport pause, so the bed holds even when playback stops. This is how you catch a passing sound and keep it.

Bypass

clean, delay-compensated passthrough

Passes the dry signal through untouched and time-aligned (WildDrone looks ahead; see Specifications). It switches on automatically when Bloom, Feed and Sustain are all at their minimum, so an idle instance gets out of the way.

Tip: the classic move is *feed a sound, then press HOLD*. Play a one-shot or a couple of seconds of texture, hold it, and shape from there. Without HOLD the drone keeps rebuilding from whatever plays through, which is great for a bed that follows a live source.

The Drone

These three set how the drone reads back through the captured sound: where it reads, how fast it moves, and how long it lives after the input stops. They live in the **DRONE** panel.

Feed

0-100 · how near the freshest sound the drone reads

WildDrone keeps a running capture of the last few seconds of input. Feed sets where in that capture the drone reads. At **0** it lingers in older material for a settled, unchanging bed; turn it up and the drone **chases the freshest sound** as it arrives, so the bed tracks a live source more closely; from **95** up, one read head stays just behind the newest audio (heard within about 0.2 s) while any others drift (Draft has one head). It is never silent at either end. Feed also scales how much **Contour** lets new sounds reshape the drone's tonal target (see Section 5). It starts at **50**; pull it to 0 for a strict capture-and-hold bed. Feed has no effect once HOLD is on, since there is no fresh material to chase.

Evolve

0-100 · how much the drone wanders the sound

How far and how fast the drone moves through the captured sound, and how much a very short sound is stirred into life. At **0** it holds one spot, a deliberately static snapshot. Raise it and the read point wanders the recording, so the drone breathes with the source's own character: the recording's life, slowed and sustained. This is the main "keep it moving" control for the drone itself.

Sustain

None ... 60 s ... INF · how long the drone holds on

How long the drone holds on once the input stops being audible, then how long it takes to fade. At the bottom (**None**) it holds a quarter of a second and fades over about a third of a second: the "feed a sound, get a drone that ends" behaviour. Anywhere else the hold is the readout in seconds and the fade is **five times** that, never shorter than about a third of a second. At the top (**INF**) it holds **forever**, the endless bed HOLD gives you but while still listening. A noise floor around -50 dB does not count as input.

Endless vs. finite: for a bed that never ends, use **HOLD** (freeze what you have) or **Sustain** at INF (keep listening); neither ever fades. For one that ends on its own, any other Sustain setting holds and then fades, with None the shortest.

When you hit pause: WildDrone watches *where the sound comes from*, not whether your transport is rolling. Feeding it from your **timeline**? Pause stops the drone, with a short fade so it never clicks off, and play brings it straight back. Playing an **instrument in by hand** with the transport parked? It keeps going, and gaps between notes cost nothing; it only rings out, the way Sustain says, once you genuinely stop. While audio is still arriving it never stops, whatever the transport says. The exception is **HOLD** latched or **Sustain** at INF: those never quiet, paused or not.

Motion

The movers keep the drone alive on top of whatever the read head is doing. They are all off by default, so add them to taste. They live in the **MOTION** panel.

Movement

0-100 · spectral undulation

Parts of the spectrum slowly take turns rising and falling, so the drone shifts and undulates without changing pitch. It is the gentle "living surface" control: a little keeps a held bed from ever sounding frozen, and more makes it visibly churn and evolve. Watch *The Field* to see the layers move as you raise it.

Pitch Sway

0-100 · a slow pitch wander

A slow, gentle drift in pitch, a few cents at most: the sense of a real recording that never sits at dead-perfect tuning. A small amount adds organic life and detune; more gives a seasick, tape-like wobble. It is subtle by design, so it warms the drone rather than throwing it out of tune.

Shimmer

0-100 · a quiet octave-up layer

Bleeds a quiet octave-above layer into the top of the drone, adding air and sparkle without brightening the whole sound. Low settings lift the top end and add sheen; higher settings build a clear octave halo over the bed. It pairs well with Purity turned up toward tone, for a bright, singing pad.

Tip: a held drone with **Movement** up and a touch of **Pitch Sway** is the recipe for a bed that never repeats and never sounds static. If a drone ever feels too still, this panel is the fix.

SECTION 4

Colour & Space

The finishing tone and depth of the drone, in the **COLOUR / SPACE** panel.

Tone

–100 ... 0 ... +100 · darker or brighter

Tilts the whole drone darker or brighter around a fixed centre. Pull it down to warm and settle a bright source; push it up to open and air out a dull one. It is a broad, musical tilt rather than a surgical filter. For hard-edged cuts, use the Low and High Cut in the Spectrum panel.

Width

0-100 · stereo spread

How differently the two channels shimmer. At **0** the drone is mono-safe: the two sides are identical, so it collapses cleanly. Turn it up and the channels decorrelate for a wide, enveloping stereo bed. Keep it low when mono compatibility matters; open it up for an immersive atmosphere.

Verb

0-100 · a small glue reverb

A small reverb tail that fuses the drone with a sense of room, so it sits in a space rather than floating dry. It is a subtle glue wash, not a full reverb, enough to soften and blend. For a big room or a specific space, add your own reverb after WildDrone.

SECTION 5

Levels (I/O)

Input · Output

–60 ... 0 ... +12 dB · with LED meters

Trim the level going in and coming out. **Input** sets how hard the signal hits the capture and the engine; **Output** is the final level. The thin meters beside each knob show signal; the top turns red when you are clipping.

Mix

0-100% · dry/wet blend

Blends the drone against the untouched input. 100% is fully wet, the usual choice for a designed bed. Lower it to keep the original present while the drone sits underneath. The dry side is **delay-compensated**, so it stays in time with the drone (WildDrone looks ahead; see Specifications). It is built to run as an **insert**; use Mix for your balance rather than a send.

Focus, cuts, dance & quality

The **SPECTRUM** and **TRIM** controls place and carve the drone, **MAKE IT DANCE** sets that placement moving in rhythm, and **Fidelity** sets the rendering quality. The Spectrum and Trim controls can also be dragged directly on The Field display (next page).

Contour

0-100 · hold to the source's own balance

How strictly the drone keeps to the captured sound's own spectral balance. At **0** the engine runs free, and heavy movement or long holds can let the drone drift broad and washy. Turn it up to **hold the drone to the source's tonal shape**, so the movers keep moving but stay inside the sound's own balance. It is the insurance control: if a drone wanders off into wash, raise Contour to reel it back to the recording. The shape it holds to is not frozen: with **Feed** up, the target follows what you are feeding in, so playing genuinely new notes over a running drone opens the balance to them within a few seconds instead of pushing them away. At Feed 0 the target stays locked to the original capture.

Focus · Center

Focus 0-100 · Center Auto ... 16 kHz

Focus pinches the drone's spectrum inward toward a single band, narrowing a broad bed into a placeable, focused tone (loudness held, so it stays present as it narrows). At **0** the full spectrum is untouched. **Center** sets where that pinch lands. At the bottom of the knob it reads **Auto** and follows the captured sound's own spectral centre, counting only what Low Cut and High Cut leave; turn it up to place the focus at a specific frequency instead. Double-click Center to return it to Auto.

Low Cut · High Cut

Low 20 Hz-1 kHz · High 1 kHz-20 kHz · drone only

Pragmatic trims on the **drone only**; the dry signal is untouched. **Low Cut** clears rumble and mud from the bottom; **High Cut** tames fizz and air at the top. Both read **Off** at their outer ends and only start working as you move them in. Use them to carve room for a drone to sit under a busy mix.

Tip: for a drone that needs to sit in a specific pocket of a mix, reach for **Focus** and the **cuts** together: narrow it with Focus, then trim the extremes with Low and High Cut.

Make it Dance & Fidelity

Make it Dance

Amount 0-100 · Rate 0.02-8 Hz free, or synced note divisions

A small rhythm section for the Spectrum controls. Turn **Amount** up and the drone's spectral character starts to move in time: the **Focus** pinch breathes deeper and relaxes once per cycle, the pinch's **Center** sweeps around its resting place, and **Contour** eases and re-tightens in counterpoint. The three motions are staggered on purpose, so the drone pulses like something alive rather than pumping up and down. At **0** the section is completely off and the drone behaves exactly as before.

Rate sets the speed of one full cycle. Check **Sync** to lock it to your session tempo instead, where the knob becomes a note division from 8 bars down to 1/16, slowest on the left. When the transport stops, the dance keeps moving at the last tempo it heard, so a held drone keeps breathing. It works around whatever the Spectrum knobs are set to, including Center on Auto, and follows them as you move them.

Fidelity

Draft · Standard · High · Ultra · default Ultra

The rendering quality of the whole engine. Higher settings sound **smoother, richer and more faithful** to the source, at the cost of more CPU (each setting's look-ahead delay is listed under Specifications, and your DAW compensates for it automatically). **Ultra** is the default, so a fresh instance sounds its best without you touching anything; **High** is a lighter everyday choice, and **Draft** is the cheapest option for stacking many instances or for working quickly before a final render.

Tip: for a bed that swells with the scene, set **Sync** to a couple of bars and keep **Amount** low: the drone leans into the tempo without ever reading as a pulse.

The Field

The display up top is an instrument, not just a picture. It draws the drone's two layers live, the **tone** layer and the **noise** layer, stacked so you can watch them shift, with a faint line of the incoming sound behind them and a ribbon of the captured audio below.

- **Watch Purity work:** as you sweep Purity, one layer visibly pours into the other, the clearest read on what the hero knob is doing.
- **The spectrum lane:** drag the lane's **puck** to set **Focus** and **Center** together. Pull it in to pinch the drone toward a band, and slide it left or right to place that band (drop it all the way down for Auto, where the focus tracks the sound's own centre). With **Make it Dance** engaged, the soft focus lens over the spectrum breathes and sweeps with the real danced pinch while the puck stays where your knobs are set.
- **The edge grips:** drag the lane's left and right edges to set the **Low Cut** and **High Cut**, carving the drone's bottom and top right on the display.
- **The CAPTURE strip:** the bottom strip is the drone's tape. Captured sound scrolls in from the right edge, where a small ice tick breathes while WildDrone is writing. Coral lines mark every place the drone is reading, all at the same weight, with a soft wash over their span and a pale cap at its centre. Their distance from the right edge is Feed made visible, and their number follows Fidelity: one at Draft, two at Standard, three at High and Ultra. They keep sweeping the frozen tape under HOLD, when the strip's edge and border turn ice. Rest the mouse on the strip for the centre of the read, its span, and how many heads are reading.

Tip: The Field 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 control.

Presets

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

- **Init:** resets every control to WildDrone's default starting point.
- **Factory:** the shipped presets (below). A great place to start and learn the plugin.
- **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 / WildDrone / Presets*, easy to back up or share. A "Tooltips" toggle under the preset menu turns the hover hints on or off, and remembers your choice across every Wildflower plugin.

Factory presets

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

PRESET	WHAT IT'S FOR
Extinguished Screams	Purity all the way to noise, the low end cut away, a short Sustain: a thin, hissing tail that dies out.
Extraterrestrial Ambience	A dark tonal pad under heavy Verb, held a long time and drifting very slowly: alien room tone.
Ghostly Whispers	Ultra fidelity with high Evolve and Movement on a short Sustain: breathy voices that come and go.
Metallic Hologram	Purity fully tonal, Bloom near the top, Make it Dance driving hard: a ringing metal sheet with no Sustain, so it drops the moment you stop feeding it.

Working with the controls

Beyond dragging, every knob in WildDrone 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 (Width 0 is mono-safe by design). No surround.
Sample rates	44.1 kHz to 192 kHz.
Latency	Set by Fidelity and matched to where the drone actually swells in, so a compensating host lines its onset up with your timeline. At the default Ultra fidelity it is about 184 ms at 48 kHz; High is about 99 ms, Draft about 73 ms and Standard about 55 ms. Reported to the host and automatically compensated, and the dry side of Mix is time-aligned to match.
Quality	Four Fidelity settings (Draft / Standard / High / Ultra); higher is smoother and richer for more CPU; look-ahead per setting is under Latency.
Automation	Every control is host-automatable with stable parameter IDs.

A few favourite moves

- **Instant bed:** play a couple of seconds of texture, press HOLD, Bloom around halfway, add a little Movement, for an endless bed from one short sound.
- **Singing pad:** HOLD a tonal source, Purity up toward tone, a touch of Pitch Sway and Shimmer, for a bright, detuned drone that sings.
- **Airy wash:** HOLD any sound, Purity down toward noise, Bloom high, some Verb, for a soft, breathing atmosphere that still carries the source's colour.
- **Placed layer:** Focus in and drag the lane to a band, then Low and High Cut to carve, for a drone that tucks neatly under a mix.
- **One-shot to drone:** feed a short hit at default Bloom with Sustain at None, and it blooms into a drone that fades out a moment after the hit; raise Sustain for a longer tail.
- **Living texture:** raise Evolve and Movement on a held recording so the bed wanders the source and never repeats; raise Contour if it drifts too broad.

Remember: feed a sound, press HOLD, then shape with **Purity** and **Bloom**. Everything else refines from there.



THANKS

Thanks for using WildDrone

If you hit a bug, have a question, or make something you're proud of with WildDrone, 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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