



WildEcho

Delay into extraordinary tails. Echoes that defy expectations.

USER GUIDE

Wildflower Sound · Plugin 09 · VST3 & AAX, plus AU on macOS

What WildEcho does

WildEcho is a stereo echo that stays simple on the surface and gets deep the moment you want it to. At its core it is a clean, musical delay with a stereo bounce. On top of that sit four creative effects, Reverse, Chorus, Distortion and Filter, that you can drop either **onto the sound going in** or **into the feedback loop**, so the echoes transform a little more with every repeat. Set a straight delay and let the echoes come back reversed, darker and wobblier each pass, all from one panel.

Turn **Bloom** for instant lushness, set the **Time**, dial the **Feedback**, and you have an echo. Everything else is there to shape it, and the defaults already sound good, so you can add as little or as much as you like.

Good for: dub and tape-style delays, reverse throws, evolving ambient tails, rhythmic ping-pong, sci-fi and creature textures, risers, and adding stereo motion or grit to any static sound. Use it as an insert on a track or bus.

What's under the hood

- **Bloom**, our signature one-knob macro, here it is *echo lushness*: it deepens the feedback, the effect depth, the wet swell and a gentle tape wow on every repeat, all at once.
- **A stereo delay**, Time (free or tempo-synced), Feedback with a safe ceiling, and three stereo modes: Stereo, Ping-Pong and Mono, with Width and an L-R Offset for a looser bounce.
- **Four creative FX**, Reverse, Chorus, Distortion (Warm / Grit / Mean) and a resonant Filter, each placeable on the **Source** or the **Echoes**, and orderable within each chain. Each has a **MOD** button that lets the main Modulate move it too, with a rate for how fast and a **Mod Trim** for how far.
- **Echoes Transient Softening**, Soften pulls the transient peaks out of what feeds the echoes and its Threshold sets how loud a sound has to be to be softened, plus a Wobble knob for a lush drifting motion (with its own **MOD**), all on the echoes only.
- **A live Echo Display**, the source and the echoes scroll past in their route colours so you can watch the feedback trail decay and the ping-pong bounce cross the field, with a TRANS SOFTENING lane underneath lighting up as each softened echo plays, showing how much was taken out of it.

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

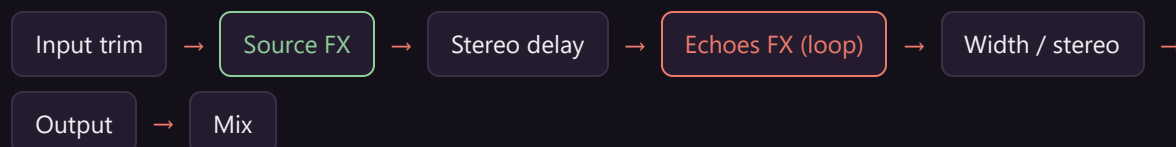
Sixty seconds to an echo:

1. **Insert WildEcho** on a track or bus (it's an insert effect, see the note on Mix below).
2. **Feed it a sound**, a hit, a synth, a vocal, a texture, anything. A fresh instance is already a clean stereo echo.
3. **Set the Time** by hand, or check **Sync** to lock it to your tempo and pick a note division.
4. **Dial the Feedback** for how many repeats you want. It has a safe ceiling, so it never runs away.
5. **Turn up Bloom** for lushness. Even a plain echo grows an evolving, tape-like size as you raise it.
6. **Add a creative FX**, turn up Reverse, Chorus, Distortion or Filter. By default they colour the **Echoes**, so the repeats evolve as they recirculate.
7. **Set Mix** for how much echo you want against the dry sound, and trim **Output** if needed.

The fastest path: set **Time** and **Feedback** for the delay you want, then turn up **Bloom** and one FX. Those few moves cover most of the character.

The signal, start to finish

The heart of it is a loop: the delay taps feed back through the **Echoes** FX and around again, so anything in that chain compounds with every repeat.



Source FX colour the whole signal on the way in, so the original you hear is coloured too and the echoes inherit it. **Echoes** FX sit inside the feedback loop and colour every repeat, leaving the original alone, so echoes darken, dirty or reverse a little more each pass. Bloom rides on top, deepening the whole effect together.

The interface at a glance

- **Top:** the Wildflower mark, the preset menu, and the small controls: **Large Text** (on by default), **Size** (window size), License, Manual, Tooltips. The version number turns red when a newer one is out.
- **Display:** the live **Echo Display**, the stereo taps scroll past.
- **Hero row:** **Bloom**, **Time** (Sync, MOD), the Modulate group and the **I/O** (Input, Output, Mix).
- **Stereo & Transient Softening:** Stereo Mode with Width and L-R Offset under it, **Feedback**, then Soften, Threshold and Wobble (with its MOD).
- **Treat Yo Self** (click it to open or close): Reverse, Chorus, Distortion and Filter, each with a **MOD** button, rate and Mod Trim, its **Source** / **Echoes** placement and order number.

The echo

The hero row sets up the delay itself: how lush it is, how long between repeats, and how many repeats there are.

Bloom

0-100 · echo lushness (our signature macro)

The one knob that makes the whole echo bigger. It is not a wet/dry, it is a depth macro: as you raise it the feedback pushes closer to the ceiling (not at Feedback 0, where one echo stays one echo), every engaged FX gets deeper, the wet swells, and a subtle tape wow rides every repeat. So even a *plain* echo grows a lush sense of size rather than just getting louder. Reach for it first.

Time

1-2000 ms · default 350 · hidden when Sync is on

The delay time between echoes. Move it and it **glides like tape**, bending the pitch of whatever is ringing as it slides, that lovely warble of a tape machine changing speed. Short times give slapback; longer times give clear, spaced repeats.

Modulate (the big knob in the middle of the Modulate section)

-50 to +50 · default 0 · works in Sync too

Makes the echoes **slow down or speed up** as they fade. Each repeat waits longer (+) or less (-) than the one before it, by the same proportion each time, until the end of the range: at 300 ms and +20 the gaps run about 300, 425, 600, then hold at 850; at -20, 300, 210, 150, then 105. In the default **Splice** mode every repeat is one clean copy of the sound, so nothing bends in pitch; **Glide** bends on purpose. In **Splice** each sound's echoes **spread out to the knob's depth and then hold** that spacing as they fade, and every new sound starts again from your Time. In **Glide** the delay time itself slides away from your Time and waits at the far end; a new sound rising through Threshold brings it back. Plus slows down, minus speeds up, and **the knob sets how far**: a little is narrow, full is about 13.5 times your Time, or 1/13.5 of it on the minus side. Every knob with its **MOD** on moves with it.

Modulate Mode

Splice / Glide · default Splice · inert while Modulate is 0

Two ways of moving the spacing. **Splice** gives each repeat its own wait, a little longer or shorter than the last, so Modulate moves the spacing and leaves the pitch alone. **Glide** slides the delay time itself, so the repeats bend like a tape machine changing speed, deeper the further Modulate sits from centre. Neither mode adds latency; at Modulate 0 the two are identical.

With **MOD** on, the **Time knob dims and grows a ring** once Modulate leaves centre, showing the range covered, with a dot riding the spacing in use. Under **Sync** the ring moves onto **Rate** and keeps working, since Modulate moves a synced time exactly as it moves a free one. The range waits at the far end and comes home when a new sound rises through **Threshold**, so it snaps back on a hit, not in a gap.

Speed, Threshold, Smooth & Release

Speed (bottom right of the Modulate section)

default centre · dimmed until Modulate is engaged

How quickly the spacing reaches the end of its range, without changing how far it goes: slow on the left, fast on the right, **1.0x** at the centre. The readout is the speed compared with the centre, so **2.0x** gets there in half the time and **0.50x** takes twice as long. **In Splice** it is the number of even steps the echoes take to get there: enough to be ten times slower hard left (a small range takes fewer), three at the centre and one hard right, so the readout moves in steps and tops out at that single step (about 3x to 9x); with **Sync** on it takes the same number of steps, each on a note division (one can hold for a few echoes), and reads the same kind of speed; hover over the readout to see the divisions it walks, such as $1/8 > 1/4 > 1/2$. **In Glide** it is how fast the time slides, from 0.10x hard left to 10x hard right.

Threshold (top left of the Modulate section)

-60 to 0 dB · default -40 dB

Only sound louder than this is echoed. Anything quieter is left out, and your dry signal is never touched, so room tone and hiss stay out of the repeats. It opens in time to keep the whole attack of the sound that crossed it, and each new sound that rises through it sends the Modulate range **back to your Time**. All the way down, at **-60 dB**, any sound sends the range home and nothing is left out of the echoes. While Modulate is at 0 it rests and its dial greys. The line around the knob is the level the gate sees; past the pointer, the gate is open and the knob glows. A sound that swells slowly through a high Threshold is echoed from the moment it crosses, not from its start.

Release (bottom left of the Modulate section)

10 ms to 2 s · default 250 ms · dimmed while Threshold is all the way down or resting

How long the echoes keep listening after a sound drops under Threshold: short cuts the tail off cleanly, long lets it fade into the echoes. It never closes faster than Smooth: when Smooth is longer, the fade out takes Smooth's time.

Smooth (top right of the Modulate section)

0 to 500 ms · default 10 ms · dimmed while Modulate is 0

How gently the echoes fade in and out as a sound crosses Threshold. At 0 ms a new sound fades in over just 2 ms; turned up, every crossing **fades in** as the sound rises through Threshold and **fades out** as it drops under, over as much as 500 ms (or Release, if that is longer), in every repeat of it. If a sound dips and comes back before a fade has finished, the next fade starts from wherever the last one had reached, so a sound hovering around Threshold never jumps or clicks. The tail already sounding is left as it was. It works with Modulate; to soften the peaks of every sound, use Soften (Section 4).

Sync, MOD & Feedback

Sync · Rate

Sync checkbox, on / off · divisions 1/32 to 1/1, with triplet (T) and dotted (D) values

Check **Sync** to lock the delay time to your host's tempo. The Time knob is replaced by a **Rate** control that snaps to note divisions from 1/32 up to a whole bar, including **triplet (T)** and **dotted (D)** values. Default is 1/4. With Sync on, Splice Modulate **steps through note divisions** (triplets keep to triplets, up to 1/1T), so every echo stays on the grid. Nothing moves until Modulate reaches the next division: about 8, or about 13 on triplets.

MOD (beside Sync, over Time)

on / off · default on · dimmed while Modulate is 0

Lets **Modulate** move the echo spacing set by Time (or Rate). Turn it off for a **steady delay**: the echoes stay exactly one Time apart, while any Treat Yo Self effect, or Wobble, with its own MOD on keeps moving with Modulate, on the same steps and resets. Off, the Time knob stays lit and shows no ring.

Feedback

0-100 · default 45 · how many times it repeats

How much of each echo is fed back in to make the next one, so it sets the number of repeats and how long the tail lasts. At **0** you get exactly one echo. It is **hard-bounded**: even at the top, with make-up-gain FX in the loop, it can sustain and cycle but never run away or overload. After **ten seconds** with nothing going in, it quietly empties itself.

Tip: for a classic dub, push Feedback up and put the Filter on the **Echoes** (Section 5).

Stereo

WildEcho is built to play with the stereo field. Set how the echoes move across it, how wide they spread, and how the two sides lean against each other.

Stereo Mode

Stereo · Ping-Pong · Mono · default Ping-Pong

Stereo keeps the left and right delays independent, each side echoing its own signal. **Ping-Pong** bounces the feedback left to right so each repeat hops to the opposite side, the classic back-and-forth. **Mono** sums the echoes to the centre for a focused, single-point delay. Switching modes is smoothed, so it never clicks mid-tail.

Width

0-100 · default 70 · stereo spread of the echoes

How wide the wet echoes spread across the field. Low keeps them narrow and centred, high throws them out to the sides for a big, immersive delay. It acts on the echoes only, so your dry signal keeps its own image.

L-R Offset

-100 ... 0 ... +100 · default 0 · delays one side against the other

Nudges the timing of one side against the other (up to about a third of the Time), so the two channels land slightly apart for a wider, looser bounce. At **0** both sides are even; pull it either way to lean the echo left or right. The knob fills from its centre.

The Echo Display

The display up top is a live picture of your echoes. The stereo taps **scroll past over time**, left on the upper lane and right on the lower, so you can watch the feedback trail decay and see the Ping-Pong bounce cross from side to side. A small badge reads the effective delay time.

- It draws two things at once: the **source** going in, in green, sits **under** the **echoes** coming back, in coral, the same green and coral the **Source** and **Echoes** buttons use.
- The **TRANS SOFTENING** lane along the bottom shows the softening as you hear it: it lights when the *echoes* play, not when the dry hit lands. A deeper spike is a deeper reduction, and each spike sits under the echo it was taken out of. An everyday 30 to 50 dB fills about half the lane, and -208 dB reaches the bottom. The figure on the right reads the deepest reduction on screen, in dB. With Soften at 0 nothing is touched, so the lane and both **SOFTENING** labels go grey to show the stage is not running.
- It idles when there is no sound, so it costs no CPU, and springs back the moment audio returns or you touch a knob.

Echoes Transient Softening

Three controls that act on the *echoes only*, never the dry sound. Soften and Threshold share the **Echoes Transient Softening** heading; Wobble stands apart. All three are off at 0.

Soften

Off to -208 dB · pulls the transient peaks out of what feeds the echoes

Finds the transient peaks in the sound going *into* the echoes and pulls them down, so the repeats stop coming back as a row of hard hits. Your dry signal out front is never touched. The knob reads the **deepest reduction** it can apply, **Off** up to **-208 dB**, whatever Threshold is set to.

A peak is measured against the material immediately around it, so a hit sitting 40 ms into a sound reads just like one at the front, and a held note passes as it came in. At **0** it is a true bypass.

Past about -146 dB the knob goes further: the echoes give up the hit itself. Anything rising faster than a tail can is eased in instead, so a hard hit comes back as a swell into its own sustain and tail. At the top of the knob the repeats keep only the general character and tail, with none of the attack up front; decays and steady material pass as they came in.

It is applied **on the way in and again each time the echoes come back round**, so every repeat's hit is softer than the last. It reaches **reversed** echoes too and only ever pulls a peak down, so it can never destabilise the feedback.

Threshold (beside Soften)

All, or -60 to 0 dB · default -40 dB · which sound gets softened

Only sound louder than this has its peaks softened; anything quieter passes into the echoes as it came in. The line around the knob is the level Soften sees, and the knob **glows** while that level is over the Threshold, which is exactly when the softening is at work. All the way down it reads **All**: every peak is softened. All the way up, at **0 dB**, nothing is softened. It starts at **-40 dB**, the same as the Modulate Threshold.

If the softening is catching quiet material you wanted left alone, raise it; if your hits are getting past it, lower it. It sets *which* sound is softened, never how much: that is Soften's job.

Wobble

0-100 · a lush, drifting motion · MOD on / off, default off

Adds a gentle pitch-and-time wobble to the echoes, two slow, decorrelated movements per side so the left and right drift independently. It stays tasteful rather than seasick, so it shimmers and breathes like tape or a light chorus. It rides the same tape-wow read as Bloom, so each recirculation picks up a little more motion. Its **MOD** button lets the main **Modulate** move Wobble too, like an effect's MOD at 1x and Mod Trim 0 (Section 5).

Tip: Soften plus Wobble on a long, high-feedback tail turns a sharp repeating delay into a soft, drifting cloud, without touching the clarity of the dry sound out front.

The creative FX

Four sweeteners you can add to the echoes, in the **Treat Yo Self** drawer (click its name at the bottom of the face to open it; they keep working while it is closed, and its name shows how many are on, such as "2 active"). Each has an **amount** knob, a **placement** switch, and an **order** number (covered on the next page). All four are off at 0, and all four default to the **Echoes** placement, so as soon as you turn one up the repeats start to evolve.

Reverse

0-100 · blends in reversed echoes

Turns the echoes backwards. On the **Echoes** it reverses every repeat as it feeds back, so the tail comes back reversed and compounds, and the knob is a continuous blend from none to all. The chunk edges are smoothed so the seams stay click-free.

On the **Source** the knob is a **switch** instead of a blend, because half a reversed original is a smear rather than an effect. At **50 and above** your whole signal plays backwards, before the dry and wet split, so the original is reversed and the echoes repeat it that way. **Below 50** it does nothing at all and your sound passes through as it came in.

Chorus

0-100 · a modulated chorus on the echoes

Adds a modulated, detuned shimmer to the echoes, thickening and widening them. A little enriches the repeats, more of it spreads them into a lush, watery swirl.

Distortion · Voice

Drive 0-100 · Warm · Grit · Mean

Drives the echoes into saturation. The **Voice** picks the flavour, our three catalog characters:

- **Warm**, tape-style, gentle and rounded. Thickens and glues without ever turning harsh.
- **Grit**, an amp-like, singing drive with a smooth top. The everyday "make it richer" voice.
- **Mean**, the hardest, a rude diode grind for attitude and broken textures.

Inside the loop the drive is designed to colour the repeats without ever pushing the feedback level up, so it changes the character of the tail rather than making it build. Raising the drive on the **Echoes** will audibly shorten the tail a touch, that is the safe, non-runaway behaviour doing its job.

Filter, MOD & Mod Trim

The fourth effect, and the two small controls every effect has beside its knob. The Filter shapes the echoes, and MOD lets the main Modulate keep any effect moving from one repeat to the next.

Filter · Reso · Mode

Filter 60 Hz-12 kHz · Reso 0-100 · LP · BP · HP

A resonant filter on the echoes. **Filter** sets the cutoff, **Reso** sets the emphasis at the cutoff, and **Mode** picks the shape: **LP** (low-pass) darkens, **BP** (band-pass) narrows to a focused band, **HP** (high-pass) thins. Put it on the **Echoes** and each repeat is filtered again as it recirculates, so the tail progressively darkens or thins, the essential dub-delay behaviour. Turn on its **MOD**, below, to make that motion sweep a little further with every pass.

MOD · Rate · Mod Trim

MOD on / off, default off · Rate 1/4x, 1/2x, 1x, 2x, 4x, default 1x · Mod Trim -100 ... 0 ... +100, default 0

The small **MOD** button to the left of each effect's knob lets the main **Modulate** (Section 1) move that knob too, starting from where you set it. It follows the same Modulate, Speed, Threshold and Release as the echo spacing: it travels as far as Modulate asks, waits there, and comes home when a new sound rises through Threshold. The small **rate** button under MOD sets how fast this effect moves next to the echo spacing: 1x keeps step with it, 2x and 4x move faster, 1/2x and 1/4x slower. Click it to go up, right-click to go down. **Mod Trim**, under those, adds to the main Modulate for this effect only: at 0 it moves exactly as far as the spacing does, and with Modulate at +30, +100 moves it as if Modulate were +130 and -100 as if it were -70, the other way. At Mod Trim 0 and full Modulate the Filter travels four and a half octaves, and Mod Trim can push it further; the other three can travel their whole knob.

A knob that is moving wears a **yellow ring** showing its range, with a dot at where it is right now, and the knob itself dims. MOD, rate and Mod Trim dim while Modulate is at 0 or the effect is on the **Source**, where they have nothing to move, and rate and Mod Trim also dim while MOD is off. They stay clickable, so you can set them first; clicking MOD while Modulate is at 0 flashes the Modulate knob to show where to go next.

Placement & order

This is what makes the FX creative rather than fixed: *where* each effect sits, and in *what order*. It sounds technical, but on screen it is just a colour and a number.

Source or Echoes

Every FX has a small two-way switch that places it on the **Source** or the **Echoes**:

- **Source** (green), the FX colours the **whole signal**, before the dry and wet split. The original you hear carries the effect, and so does every repeat, but the repeats do not add any more of it as they go round. A low pass at 200 Hz on the Source really does mean nothing above 200 Hz comes out, at any Mix setting from about 5% up. (At Mix 0 WildEcho is bypassed and your sound passes through untouched, and the colouring fades in over the first 5%.)
- **Echoes** (coral), the FX sits **inside the feedback loop** and colours **every repeat**, so the effect compounds and the echoes transform more with each pass. This is the default for all four.

The placement switch itself lights green for Source and coral for Echoes, so you can see each FX's route at a glance.

The order numbers

The row of numbers on the far left, under the **ORDER** label, sets the order the FX run in. The important idea:

Each chain numbers its own effects, 1 to N. The **Source** FX are numbered among themselves, and the **Echoes** FX are numbered among themselves. An FX's number is coloured for its route, so a green "1" means "first in the Source chain" and a coral "2" means "second in the Echoes chain."

Use the arrows beside a number to move that FX earlier or later **within its own chain**, or click the number to jump it straight to a rank. You can only order an FX against others in the *same* route, moving Distortion before Filter matters only if they share a chain, because that is the only case where one actually feeds the other.

Moving an FX between chains changes what it processes. Switch an effect from **Echoes** to **Source** and it stops colouring every repeat and instead colours the whole signal once on the way in, original included, and its number turns green and re-ranks into the Source chain. When an FX is alone on its route there is nothing to order it against, so it shows a plain number in its route colour with no arrows, that number is simply telling you it is first in that chain.

Off at neutral

When an FX is left at its neutral setting (amount at 0, or the Filter sitting at 12 kHz) the panel tells you so, while the **knobs themselves stay fully lit** and easy to read at any setting. What dims is the labelling around them: the **order number** and its **Off** label, the **Source / Echoes** placement button, the distortion voice selector and the filter mode strip. So at a glance you can still see which effects are actually doing something. The dimmed order number reads **Off** in place of a rank until you move the knob, and hovering it says the same. Nothing is disabled by this, the controls stay live, so a nudge of the knob wakes the column straight back up. It is just the panel being honest about what is on.

One exception: an effect left at **Off** whose **MOD** range reaches past Off is working, so it shows its order number instead, for as long as MOD is on and Modulate is up.

Try this: put Distortion and Filter both on the **Echoes**, then swap their order. Filter then Distortion darkens each repeat and then dirties it; Distortion then Filter dirties first and then tames the dirt. Small change, very different tail.

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 engine, turn it up to drive the FX harder, down to clean up. **Output** sets the final level. The thin LED meters beside each knob show signal level; the top turns red when you're clipping.

Mix

0-100% · default 50% · dry/wet blend

Blends the echoes against your dry signal. At **0%** WildEcho steps out of the way completely: you hear your original exactly as it came in, with no echoes and no colour on it, even with the effects placed on the **Source**. That colouring fades in over the first **5%** and is at full strength from there up, so a Filter on the **Source** at 200 Hz takes everything above 200 Hz out of what you hear at 50% Mix just as it does at 100%.

WildEcho is built to run as an **insert**, and it defaults to a 50/50 blend so the echo sits alongside your source. Use Mix for your balance rather than a send.

Presets

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

- **Init:** resets every control to WildEcho's default starting point (a clean stereo Ping-Pong echo).
- **Factory:** the four shipped presets, below. A good place to start and to hear what the controls do to each other.
- **User:** anything you save yourself.
- **Save As...**, names a new preset and saves it to your User folder.
- **Show Presets Folder...** / **Refresh List**, open the folder on disk, or rescan it.

PRESET	WHAT IT'S FOR
A Rough Past	A long, wobbling ping-pong wash, with chorus and a touch of warm drive on the repeats.
De Ja Voodoo	Long reversed repeats that darken as they recirculate, sat underneath your source.
Explo Canyon Tail	A wide, darkening tail with the attacks taken out and the spacing stretching as it fades: distant reflections behind an impact.
Rippled Image	A short, shimmering high-passed comb with chorus, thinning and fading with every pass.

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

Working with the controls

Beyond dragging, every knob in WildEcho 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 (the echoes play across the stereo field). No surround.
Sample rates	44.1 kHz to 192 kHz.
Tempo sync	Sync mode locks the delay time to your host's tempo and transport.
Latency	Zero reported latency: the dry path is aligned to the input, the wet is the echo.
CPU	Light, built to run many instances in a session.
Automation	Every control is host-automatable with stable parameter IDs.

A few favorite moves

- **Reverse throw:** a musical Time, Feedback up, Reverse on the **Echoes**, the tail comes back backwards and compounds.
- **Classic dub:** tempo-synced Time, high Feedback, Filter (LP) on the **Echoes**, each repeat darkens as it recirculates.
- **Ping-pong groove:** Ping-Pong mode, a 1/8 or dotted Sync division, a touch of Width and L-R Offset, a wide, bouncing rhythmic delay.
- **Ambient cloud:** long Time, high Bloom, Soften and Wobble up, Chorus on the **Echoes**, a soft, drifting wash.
- **Diving dub filter:** Filter (LP) on the **Echoes** with its MOD on, Modulate up and Mod Trim pulled well below 0, high Feedback, Threshold just under your hits: each repeat sweeps darker until the cutoff rests at the bottom of its range, and each new hit that rises through Threshold brings it back up to dive again.
- **Broken tape:** Distortion (Mean) and Filter both on the **Echoes**, high Feedback, and ride the Time knob for warble.

Remember: Time, Feedback and Bloom set up the echo; placement (**Source** vs **Echoes**) decides whether an FX colours the sound once or every repeat.



THANKS

Thanks for using WildEcho

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