



WildStutter

Stutter with a scalpel. Spectral and dynamic modulation, plus FX.

USER GUIDE

Wildflower Sound · Plugin 05 · VST3 & AAX, plus AU on macOS

What WildStutter does

WildStutter takes any sound (a drone, a texture loop, a riser, a pad, a vocal) and **chops, pumps and stutters it into a rhythm**. Feed it something static and it comes out moving. Point the chop at everything or just one frequency band, then sweeten the chopped part with movement and saturation. No automation lanes to draw and nothing to wire up: pick how the chop moves, pick a shape, and turn **Bloom** up so every pulse glows warm.

Set **Bloom** for how much warm colour rides each pulse, set the **Rate** (or check **Sync** to lock the chop to your session tempo), choose a **Shape**, and you have a rhythm. The sweeteners (Motion FX, Saturation and the *Make it Dance* modulation) live in the *Sweets Drawer* below, so the top of the plugin stays about the chop.

Good for: trance gates and rhythmic risers, stuttered fills and glitch transitions, pumping textures, tremolo shimmer, band-targeted movement (chop just the air, leave the body), and turning any static loop into a groove. Run it as an insert on a track or bus.

What's under the hood

- **One gain shape, two clocks:** the chop is a per-sample gain curve; a **Sync** checkbox above Rate decides what clocks it: a free rate you set, or your session tempo. An input-level gate (**Threshold** and **Release**) is available either way.
- **Band targeting:** point the chop at just the **lows, mids or highs** and the rest of the sound passes through untouched.
- **Bloom:** our signature one-knob drama macro, here a warm saturation that swells with each pulse of the chop: the peaks glow, the gaps stay clean, and the display lights up where it happens.
- **Sweeteners:** Motion FX (chorus / phaser / flange) and Saturation (Dirt or Warm), applied to the chopped band only and only while the chop is engaged, plus **Make it Dance**, a bank of slow LFOs that bend the controls while you work.
- **A live Chop Display:** the target band scrolling by with the real gain curve drawn over it, so you see the shape eating the audio.

How to read this guide

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

Quick start

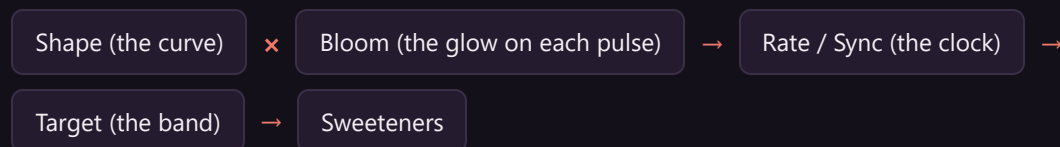
Sixty seconds to a rhythm:

1. **Insert WildStutter** on a track or bus (it's an insert effect; see the note on Mix below).
2. **Feed it a sound:** a sustained texture, a pad, a drone, a loop. Anything with body and some top end shows the chop off best.
3. **Hit play.** Out of the box the chop runs free at a few cycles a second with a **Sine** shape, so you get a smooth tremolo.
4. **Turn up Bloom** for colour: each pulse glows warmer as it opens.
5. **Try a Shape:** flip to **Square** for a hard trance-gate, or **Saw Down** and the chop pumps instead of gating.
6. **Check Sync** (just above Rate) to lock the chop to your session tempo on a note division.
7. **Set Mix** for how much effect you want, and trim **Output** if needed.

The fastest path: start from **Init**, then move **Bloom**, **Shape** and **Rate** (or its **Sync** division). Those shape most of the character of the rhythm.

The idea in one line

Everything WildStutter does comes from one moving gain shape. What changes is *what drives it* and *where it points*:



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.
- **Chop Display:** the target band scrolling by with the live gain curve drawn over it, and a slim spectrum strip below with the targeted band shaded.
- **Hero row:** **Bloom**, the **LFO** section (**Rate** with its **Sync** checkbox, **Threshold** and **Release**), and the **I/O** (Input, Output, Mix).
- **Shape & Band:** **Shape**, **Edge**, **Stereo Offset**, and the band controls (**Target**, **Freq**, and **Q** for the Mid band).
- **Sweets Drawer:** the collapsible lower panel holding Motion FX, Saturation and the **Make it Dance** modulation matrix.

The chop

The top row sets the glow, the clock and your levels; the Shape row sets the pattern and how soft its edges are.

Bloom

0-100 · default 35 · warm colour that rides each pulse (our signature drama macro)

How much each pulse glows. Bloom adds our Warm saturation, and its amount follows the chop shape: each pulse gets warmer as it opens and settles clean as it closes. At 0 it adds nothing; around 50 the peaks pick up a gentle tape warmth; at 100 they drive hard. The gaps stay clean. The Chop Display fills amber to coral where it glows. Unlike **Sat**, which colours evenly, Bloom pulses with the shape.

Input Relative

checkbox under Bloom · default off · the input level sets how much Bloom applies

Ties the Bloom glow to how loud the incoming sound is: the Bloom knob becomes a ceiling, and louder playing fills it while quiet playing barely glows, so the colour breathes with the performance.

Ticked, the coral ring around Bloom shows it live: a solid fill rises inside the ring with the incoming level, so a signal at full tilt fills it to the top and gets the full Bloom. Untick it and every pulse gets the Bloom the knob is set to.

Sync

checkbox above Rate · default unchecked

Chooses *what clocks the chop*. Unchecked, the chop runs free at the **Rate** you set in Hz. Checked, the Rate knob becomes a **note division** locked to your session tempo, starting on the one nearest the Hz you had; uncheck it and Rate returns as that division's Hz. Both are detailed in the next section; everything else works the same either way.

Shape

Square · Sine · Triangle · Saw Down · Saw Up · Random · default Sine

The gain pattern each chop cycle traces. **Square** is the classic hard gate: the trance-gate sound. **Sine** is a smooth tremolo shimmer, **Triangle** an even rise-and-fall. **Saw Down** hits then ducks: the pump / sidechain feel; **Saw Up** swells in reverse into a cut, great for risers and pre-hits. **Random** holds a new level each cycle for broken-electronics gating.

Edge

0.3-80 ms slope · default about 2 ms

How hard the edges of every chop are: the slope time of each gate transition. At the bottom it's an almost instant, clicky-sharp cut (never a true zero-length step, so it stays click-safe); as you raise it the edges soften into a breathing swell. Turn it up to round off the clicks of a hard Square gate, or right down for the sharpest on/off snap.

Input, Output & Mix

The levels around the chop, and how much of it you hear.

Input · Output

-60 to +12 dB · with LED meters

Trim the level going in and coming out. **Input** sets how hard the sound hits the engine (and how it reads against the Threshold gate). **Output** is the final level. The thin meters beside each knob show signal.

Mix

0-100% · default 100% · dry/wet blend

Blends the chopped signal against the untouched input. 100% is fully wet: the usual choice. Lower it to keep the original present with the rhythm moving underneath. WildStutter is built to run as an **insert**; use Mix for your balance rather than a send.

The chop clock: Rate and Sync

WildStutter can be clocked two ways, and one checkbox switches between them: the **Sync** checkbox that sits just above the Rate knob. Unchecked, the chop runs free and can drift against your groove (often the point); checked, it locks to your session grid. The Threshold gate and its Release work the same in both, so a synced chop can still be level-aware.

Rate

0.1-50 Hz, log · default 4 Hz · shown while Sync is unchecked

The chop cycles at a free Hz rate, untethered from the session tempo. Slow for a wide sweep, fast for a buzzing flutter. This is how WildStutter starts.

The line under the Hz names the nearest note division at your tempo and how far Rate sits from it, like **1/8 +3.0%** (plus is faster). A division alone means Rate matches it; only Sync locks to the beat.

Input Relative (beside Sync) works like Bloom's: the knob becomes a ceiling the incoming level fills, so loud passages chop at your speed and quiet ones slow down. It steps aside while Sync is checked.

Sync + Sync Rate

1/32 · 1/16T · 1/16 · 1/8T · 1/8 · 1/4 · 1/2 · 1 · default 1/8

Check **Sync** and the Rate knob switches to its **Sync Rate** setting, a note division: the chop cycles in time with your host, on the division you pick, triplets included, since stutter lives on them. The small line under it shows that speed in Hz. While the transport plays it stays phase-locked to the tempo grid; stopped, it free-runs at the same division at whatever tempo your host reports, so it keeps chopping while you audition. 120 BPM is the fallback only when the host reports no tempo at all.

Threshold

-60 to 0 dB · default -60 (fully down = always chopping) · works free or synced

An input-level gate on the chop. At the bottom of its range the chop is always on: the classic ungated tremolo (the default). Raise it and the chop only **engages while the signal sits above the Threshold**, then lets go when the sound drops below it, so louder passages chop and quiet ones pass clean. The ring around the knob shows your live input level against the setting.

Release

5 ms to 1 s · default 15 ms (short) · works free or synced

How fast the chop lets go once the signal falls below the Threshold. Short keeps a choppy, broken-up feel between hits; long hands the sound back smoothly. (It has no effect with the Threshold all the way down, where the chop never disengages.)

The gate carries the sweeteners too: Motion FX and Saturation only colour the band *while the chop is engaged*. Drop below the Threshold and the chop rests, the sweeteners rest with it, and the sound passes untouched no matter where the Amount and Sat knobs sit. More on that in Section 4.

Band targeting & stereo

Point the chop at part of the sound instead of all of it, and set how the two channels move against each other. The untargeted part of the sound passes through untouched.

Target

Full · Low · Mid · High · default Full

Which part of the sound gets chopped. **Full** chops everything. **Low** chops only below the Freq split, **High** only above it, and **Mid** a band centred on Freq. The rest of the spectrum passes through clean and whole. This is the "stutter just the airy top and leave the body put" move. The split is complementary and phase-safe: the rest is worked out by subtraction, so with the chop open the sound reconstructs to within a thousandth of the input on our bench, which is transparent in use.

Freq

80 Hz to 8 kHz, log · default 800 Hz · greyed when Target = Full

The band edge. For **Low** and **High** it's the split point: everything below or above it. For **Mid** it's the centre of the band. The coral shading on the spectrum strip in the Chop Display shows exactly what's being chopped.

Input Relative (the checkbox to the left of Freq) makes the knob a ceiling the incoming level fills, as it does for Bloom: loud passages put the band where you set it, quiet ones pull it down toward 80 Hz. The ring around Freq and the shading in the Chop Display follow it live.

Q

0.15-8.0 · default 1.0 · Mid only (hidden for Full / Low / High)

How wide the **Mid** band is, and there's no resonance, just a clean band selection. Low Q is nearly the whole spectrum (so almost everything chops); high Q is a thin slice centred on Freq. The default of 1.0 is about a 1.5-octave band. Q only exists for Mid: Low and High are simple splits with no width to set, so the knob appears only when Target = Mid.

Stereo Offset

0-100 · default 0

Shifts the right channel's chop later in the cycle than the left. At **0** both channels chop together (a mono chop). Push it up and the two sides drift apart; at **100** they alternate fully, left then right, turning a straight chop into an auto-pan. A cheap knob with a huge effect on movement.

Tip: set Target to High and only the air stutters while the low body of the sound stays solid. Watch the band shade in on the display. Add a touch of Saturation (Dirt) and just those chopped highs spit.

Sweeteners: the Sweets Drawer

The lower panel is a collapsible **Sweets Drawer** (click the header to open or close it). It holds the extras that thicken and colour the chop (Motion FX and Saturation), plus the Make it Dance modulation matrix (its own section next). Everything here reaches the **chopped band only, and only while the chop is engaged**: it moves and dirties just the part you are chopping, just while the chop is firing, and leaves the rest of the sound clean.

Sweeteners follow the chop: because Motion FX and Saturation ride the chopped band and the same gate, they only ever affect what the chop affects. Below the Threshold, with the chop resting, they rest too, free or synced. Nothing gets coloured that isn't also being chopped.

Motion FX

FX (Type)

Chorus · Phaser · Flange · default Chorus

The flavour of movement laid over the chopped band. **Chorus** widens and thickens, **Phaser** sweeps a hollow notch, **Flange** adds a jet-like whoosh with feedback. They're the same modulated-delay family under the hood, so one selector picks the character.

Amount

0-100 · default 0 (off)

How much Motion FX: it macros the depth and mix together. Exactly dry at 0. Raise it and fresh modulated audio blends onto the chopped band while the chop is engaged.

Saturation

The second sweetener: drive on the chopped band, with a level safeguard to keep it sitting right.

Voice

Dirt · Warm · default Dirt

Two colours of drive. **Dirt** bites bright and immediate: sharp, spitty harmonics. **Warm** pushes like tape: rounder, glued, thicker.

Sat

0-100 · default 0

How much saturation on the chopped band. Clean at 0; lift it for grit and harmonics on just the part you're chopping, just while the chop is firing.

Gain Comp

checkbox · default off

Saturation adds level. When you chop only a Low, Mid or High band, that extra level can stick out against the untouched rest of the sound. **Gain Comp** makes up the difference so the saturated band sits evenly with everything around it. It checks itself on when you pick a Low, Mid or High band, and you can toggle it any time.

Tip: the Sweets Drawer starts closed to keep the window compact; click the header to open it and reveal the sweeteners. The primary chop controls stay visible above it either way.

Make it Dance: set it and let it move

Make it Dance is a bank of slow LFOs that gently bend the controls while you work, so the rhythm breathes on its own instead of sitting still. It lives at the bottom of the Sweets Drawer. Five things can be set moving (pick any number of them at once), and each gets its own independent LFO.

The five targets

Bloom · Rate · Freq · FX · Sat

The row of target buttons. Set **Bloom** moving to swell the glow in and out, **Rate** to make the chop speed up and relax, **Freq** to sweep the targeted band, **FX** to drift the Motion FX amount, or **Sat** to breathe the drive. Any combination can run together; each modulated knob shows a coral accent ring with the travel window and a live dot at the current value.

The three shared knobs

One set of knobs edits whichever target you're focused on:

Rate + Sync

0.02-16 Hz, log · default 0.25 Hz · Sync divisions: 8 bars to 1/32, default 1 bar

How fast the focused target drifts: from a slow, barely-there wander to a fast flutter. The **Sync** checkbox under the knob is the same affordance as the main one: check it and the knob becomes a note division (8 bars down to 1/32), so the drift locks to your session tempo per target. It starts on the division nearest the Hz you had; uncheck it and Rate returns as that division's Hz.

Range

0-100 · default 50

How wide a band of the target's knob the drift sweeps: the width of the travel window. At 0 it's a fixed point (no movement); at full it sweeps the target's whole range.

Location

0-100 · default 50

Where that travel window sits on the target's knob: low to high. Combine Range and Location to place a small wobble anywhere in the target's range, or a big sweep across all of it.

Arming a target: the click cycle

Each target button steps through four states on left-click, so one button both turns the movement on and lets you edit it:

CLICK	DOES
1st: arm	Turns the modulation on for that target (light coral). It starts moving right away.
2nd: edit	Focuses it (solid coral); the shared Rate / Range / Location knobs now edit <i>this</i> target.
3rd: done	Leaves edit but keeps it running (back to light coral).
4th: off	Turns it off.

Right-click turns a target off from any state. Only one target is in edit at a time. With nothing focused, the three shared knobs grey out (a hint reminds you to click a target, then click again to edit).

Shape: the curve everything drifts along

Shape

Sine · Triangle · Square · Saw · Random · default Sine

The path each armed target traces as it drifts. **Sine** is the smooth back-and-forth wander the modulation has always used. **Triangle** travels at an even rate and turns sharply at the ends, **Square** jumps between the two ends of the window and holds, **Saw** ramps one way then drops back, and **Random** picks a fresh value each cycle for movement that never repeats. The stepped shapes are gently rounded on the way through, so a jump never clicks.

One Shape serves every target. It is a single setting for the whole modulation section rather than one per target, so arming Bloom and Rate together sets them both wandering along the same curve at their own rates.

A driven knob carries its dance

When a target is armed, its own knob dims and **sits in the middle of the range Make it Dance is sweeping**. Turn that knob and the whole dance moves with it: the target's **Location** follows, so the knob always sits in the middle of the movement. Typing a value into its readout centres the dance there. At the ends of the range the dance stops and the knob settles back on the middle. **Range** still sets how wide the movement is. Turn the target off and the knob stays right where it was, so nothing jumps.

Tip: Make it Dance on **Rate** at 0.2 Hz with a small Range is the classic move: the stutter slowly accelerates and relaxes on its own, and you never touched a knob.

The Chop Display

The display up top isn't decoration: it shows you the chop. The **target band scrolls by** as a live waveform with the **real gain curve drawn over it**, so you can watch the shape eating the audio in real time: see the square gate slam shut, the saw pump, the sine breathe.

- Below the waveform, a slim **spectrum strip** shades the targeted band, so **Target**, **Freq** and **Q** read at a glance: the shading widens and narrows with the Mid band's Q and travels when Make it Dance bends Freq.
- The gain curve is the *actual* per-sample gain the engine applied (not a redraw of the shape), so what you see is exactly what you hear.

Tip: if the display looks still, make sure audio is playing. The chop only draws when there's signal moving through it (with Sync checked and the transport stopped, it free-runs at the synced rate).

Presets

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

- **Init:** resets every control to WildStutter's default starting point.
- **Factory:** the shipped presets (below). A great place to start and learn the plugin.
- **User:** 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 / WildStutter / Presets*, in *Factory* and *User* subfolders: easy to back up or share.

Factory presets

Starting points for sound-design work. All five install with WildStutter and appear under Factory.

PRESET	WHAT IT'S FOR
Add Excitement	A fast sine chop on the High band with drive and a dancing Rate, gated so it fires on the loud hits: top-end sparkle.
Bassy Breakups	Random gating on the Low band, soft edges, the two channels offset: lurching, broken low end.
Forcefield In Between	A 12 Hz full-band sine chop under heavy Chorus, gated to the loudest moments only: a humming field between the hits.
Not Enough Movement!	A fast sine chop whose Rate dances, with saturation all the way up and a little Chorus: gives a static sound somewhere to go.
Wide Excitement Swt Layer	Triangle chop with the channels pushed apart and a Phaser over it: a wide sweetener to layer against the dry sound.

Working with the controls

Beyond dragging, every knob in WildStutter 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 (Stereo Offset moves the two channels against each other). No surround.
Sample rates	44.1 kHz to 192 kHz.
Tempo sync	Sync checkboxes lock the chop, and any Make it Dance drift, to your host's tempo and transport.
Latency	6 samples (about 0.1 ms at 48 kHz), the same at every setting. It comes from the oversampling in the Warm voice, is reported to your host and compensated, and the dry side of Mix is delayed to match, so partial Mix stays phase-aligned.
CPU	Light: built to run many instances in a session.
Automation	Every control is host-automatable with stable parameter IDs (including each Make it Dance target).

A few favorite moves

- **Trance gate:** check Sync, Square shape, Bloom up: a hard, glowing on/off chop locked to the grid. Add a little Edge to round the clicks.
- **Pump:** Saw Down shape, Bloom low, Mix around 60%: the sidechain-style duck on every beat.
- **Warm pulse:** Sine shape, Bloom around 70: a tremolo whose every swell thickens like tape.
- **Air stutter:** Target High, Bloom up, a touch of Dirt: only the top of the sound chops and spits; the body stays whole.
- **Dynamic gate:** raise the Threshold so only the louder passages chop, and keep the Release short for a broken-up, stuttering feel between hits. Works free or synced: with Sync checked you get a tempo-locked chop that fires only on the loud parts.
- **Sweeten just the hits:** with the Threshold up, add Motion FX and Saturation. Because the sweeteners follow the gate, they colour only the chopped bursts and rest in between.
- **Breathing rhythm:** Make it Dance on Rate at 0.2 Hz, small Range: the chop speeds up and relaxes on its own.

Remember: Bloom, Shape and the chop clock (Rate or its Sync division) shape most of the rhythm. Reach for those first, then point it with Target and sweeten it in the drawer.



THANKS

Thanks for using WildStutter

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